THE CHORAL-ORCHESTRAL WORKS

OF HECTOR BERLIOZ

DISSE discrimination

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In this study the choral-orchestral compositions produced by Hector Berlioz are examined in detail for characteristics of musical form, textual setting, and methods of scoring for chorus and orchestra. Reasons for the preponderance of the choral-orchestral medium in Berlioz' output are examined in two introductory chapters. The initial chapter concerns Berlioz' personal experiences as an observer, conductor, and critic of choral music, while the second is devoted to Parisian customs in regard to the choral-orchestral medium during the eighteenth and early nineteenth centuries. Included in the historical chapter is a discussion of the haute-contre (high tenor or countertenor) voice preferred in French choruses of that period plus a short review of French orchestral practices, operatic choruses, the French Chapel, Parisian concert societies, and the Paris Conservatory. Especially important is the segment on revolutionary musical fêtes which fostered grandiose compositions for chorus and instruments of extremely simple structure.

Berlioz' sense of form was governed by his Gallic heritage and for this reason many critics have accused him of formlessness, when in fact his compositions invariably revolve around a succinct formal plan, admirably executed. Berlioz added to the conservative French tradition which favored the strophe and the Rondeau (an unvarying refrain following disparate couplets) a decidedly learned and classical approach
to music structuring; unfortunately, this unique combination of academic compositional techniques and Gallic forms has been a source of perplexity for analysts in search of traditional Germanic forms. Surprisingly, Berlioz makes frequent use of such complex compositional devices as augmentation, fugato, canon, pedal point, and even cantus firmus.

Original Berliozian hallmarks include the simultaneous setting of two strong, independent melodies and the building of a work around a single simple motive such as the half-step of the "Offertorium." Associated with poetry are another original group of discursive choruses which feature a large number of independent motives which are gathered into an overall ternary design.

The care with which Berlioz scored for chorus has been outlined in the scholarly Traité (1843) in which he cites his preference for the three- or six-part vocal texture (STB or SSTTBB) advocated by his teacher François Lesueur, a departure from the STTB French standard of the time. During his early compositional life, Berlioz eschewed the female contralto voice in large choruses; about mid-century, however, he felt constrained to recognize the contralto in deference to international practice and because the chorus of the Opéra had begun to include contraltos. Except in L'Enfance du Christ, this change is one of nomenclature only, for otherwise the part designated "second soprano and contralto" conforms to his previous methods of scoring for a second soprano voice.

The appendices include a synopsis of Berlioz' compositions for chorus and keyboard and tables of the vocal parts of the operatic choruses.
The purpose of this study is to provide a succinct and thorough review of the choral-orchestral music of Hector Berlioz, giving special attention to the technical and compositional traits of his choral writing. The term "primary" denotes a chorus which is central in the function of a composition; "secondary" is applied to a chorus used as an addendum or appendage; "climactic" serves to portray a quasi-operatic chorus which is added to culminate a composition; finally, "clamor" describes a chorus written not for beauty or intelligibility of text but for dramatic excitement.

The vocal parts of each chorus have been examined and the range for each voice part given; tessitura is indicated by brackets within the range. Tessitura has been omitted as an impractical consideration for choruses that are either short or especially simple. Differentiation of the octave registers for pitch names found within the text (Great C, a², etc.) conforms to the system advocated by Robert Ottman in Elementary Harmony: Theory and Practice.

Literary prose quotations essential to the understanding of the text are given in English; a few appear in both French and English. Except where noted, translations are those of the author. It was deemed more prudent to leave lines excerpted from French vocal compositions untranslated to facilitate the examination of the
relationship between text and music, but the Latin liturgical works, the Requiem and the Te Deum, are given in both languages to elucidate remarks on Berlioz' text setting.

The opus numbers used are Berlioz' own as contained in the all but finite bibliography of his musical and literary publications by Cecil Hopkinson published in a limited edition by the Edinburgh Bibliographical Society (1951); this work and the two-volume Berlioz and the Romantic Century (1949, revised 1969) of Jacques Barzun (the epitome of biography in any field and an almost impossible successful marriage of scholarship and entertainment), free subsequent investigators concerned with Berlioz from research on many biographical and bibliographical details.

Abbreviations:

S—soprano
A—alto
T—tenor
B—bass
M—Major
m—minor
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CHAPTER I
HECTOR BERLIOZ, CHORAL COMPOSER

More misconceptions surround the compositions of Hector Berlioz than those of almost any other composer; yet Berlioz has been the subject of countless musical histories. Unfortunately, voluminous correspondence, articles, and books from the pen of Berlioz have wooed musical researchers away from the scores of his musical compositions; these are, consequently, incompletely and imperfectly described. Although the most widely held of these misconceptions is that Berlioz was primarily a composer of orchestral music, and he is, perhaps, better known for these works by the musical public, if one excludes excerpts and transcriptions from vocal works and overtures to operas, only six remain exclusively in the orchestral category.

Waverley overture, Op. 2 (1827)
Symphonie fantastique, Op. 14 (1830)
Le Roi Lear overture, Op. 4 (1831)
Rob Roy overture (1832)
Harold en Italie, Op. 16 (1834)
Le Corsaire overture, Op. 21 (1855)¹

The overture "Les Francs-Juges" originally introduced an early unfinished opera, and all three completed operas, Benvenuto Cellini, Les Troyens, and Béatrice et Bénédict, have contributed

¹Three pieces for harmonium written in 1845 must be added for a complete listing of Berlioz' instrumental works.
overtures to the orchestral repertory. Berlioz' most famous overture, "Le Carnaval romain," was rescored from the vocal finale to Act One of *Benvenuto Cellini*.

Hugh MacDonald has difficulty assigning the orchestra rather than the chorus the central role in Berlioz' compositions:

Berlioz was interested in orchestral music (with which we must include operatic and choral music with orchestra) to the exclusion of all else. He wrote no piano music and no chamber music, and the best of his songs were sooner or later transcribed for orchestra.²

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. In contrast to the short list of instrumental works above, Grove's fifth edition lists thirty-one choral works from the pen of Berlioz; twenty-one of these, the largest and most important, have orchestral accompaniment. Berlioz' third and fourth symphonies, *Roméo et Juliette* and the *Symphonie funèbre et triomphale*, include parts for chorus and thus fall into both categories.

Berlioz' Choral-orchestral Compositions

The choral-orchestral compositions fall into six different groups:

1. Latin liturgical works
2. Oratorios
3. Other religious works
4. Patriotic works
5. Poetically inspired works
6. Prize cantatas

Berlioz' three Latin liturgical works, the "Resurrexit" which survives from the 1825 Mass, the Requiem, Op. 5 (1837), and the Te Deum, Op. 22 (1849), are clearly more choral than orchestral. The secular oratorio La Damnation de Faust, Op. 24 (1849), is of a lofty, ethical nature and must be described as quasi-religious.


The next category of choruses is unfamiliar to the musical public and even to most students of music history; it is comprised of works which celebrate the glories of French nationalism in emulation of a Gallic tradition that is likewise almost unknown as manifested in the monumental works written following the French Revolution (See Chapter II). The Grand Symphonie funèbre et Triomphale, Op. 15, is such a work. Another patriotic composition, the early Scène héroïque (1825-26), is a cantata on the subject of a Greek Revolution--an oblique reference to the French. "Le cinq Mai," Op. 6 (1830-31), laments the death of Napoleon Bonaparte; other simpler works of the same type include "Hymne à la France,"

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," Op. 11, was inspired by the poetry of Berlioz' contemporary Victor Hugo, while a deeper and more personal homage was paid to Shakespeare in two choruses from Tristia, Op. 18, "La Mort d'Ophélie," and "Marche funèbre pour la dernière scene d'Hamlet." (The term "chorus" is really a misnomer for the latter, a march for orchestra in which the chorus sings only the syllable "Ah!") Lélio, Op. 24 bis, the six-movement sequel to the Symphonie fantastique, Op. 14, contains solos, choruses, and orchestral pieces, defies categorization, but it, too, was generated by Berlioz' love for the works of Goethe, Hugo, and Shakespeare.

Not to be forgotten are the prize cantatas that Berlioz composed in his quest for the Prix de Rome. The first, La Mort d'Orphée (1827) has been preserved intact, while the last, La Mort de Sardanapale (1830), survives only in a fragmentary choral finale. The other two prize cantatas, Herminie and La Mort de Cléopâtre, were written for solo voice and orchestra.

Berlioz' works are popularly reputed to be scored for an excessive number of performers; but on the contrary, examination of the compositions themselves will reveal that he usually requested
groups somewhat large by nineteenth century standards but which are only averaged-sized for modern tastes. Only three parts of the Requiem, half of the numbers of the Te Deum, the Symphonie funèbre, and three of the independent patriotic choruses specify a particularly large number of instrumentalists.

Berlioz had the ability to see such "architectural" works in their correct perspective:

Those of my works which the critics have called architectural are: the Funerale and Triumphal Symphony for two orchestras and chorus; the Te Deum, the final movement of which, the Judex Credos, is unquestionably the most imposing thing I have produced; the cantata for double chorus, "L'Impériale," which was performed at the concerts in the Palace of Industry in 1855, and, above all, the Requiem... As to those that are not conceived on any exceptional scale, and in which I use normal resources, it is precisely their expressiveness, their inner fire and rhythmic originality that have done them their greatest harm, on account of the qualities they demand from the performer. To perform them well, everybody concerned, the conductor most of all, must feel as I feel.3

Each of the choral-orchestral works requires not only a first-rate orchestra but also a body of competent singers, sometimes sizable, accounting in part for the obscurity and sad neglect of large and small works alike. The vocal parts are especially difficult because the Parisian choruses for which most of the choral-orchestral works were intended were made up of professional musicians. Except for the Latin works, a choral organization  

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singing a composition by Berlioz must be skilled in French diction; this situation immediately eliminates many of the great amateur choirs of America and makes those of England uneasy. Still another factor prevents the frequent programming of these choruses: except in the oratorio *L'Enfance du Christ*, Berlioz scores for mixed chorus of STB or SSOBB without a separate part for altos.

As a result, the majority of Berlioz' choral-orchestral compositions are almost never available to the musical public in live performances. This situation has been somewhat alleviated by the recent availability of good recorded performances, and now virtually all of the choruses are commercially available. Still unrecorded are the "Resurrexit," the *Scène héroïque*, *Huit Scènes de Faust*, "Le cinq Mai," "Coro dei Maggi," and "L'impériale," as well as the "Preludium" and "Marcia" from the *Te Deum*.

**Editions of the Complete Works**

The complete works of Berlioz are currently being issued in a much-needed critical edition entitled *Hector Berlioz: New Edition of the Complete Works* under the general editorship of Hugh MacDonald. Thus far, only eight volumes of this edition have appeared: *Les Troyens* (three volumes), *Huit Scènes de Faust*, the *Te Deum*, the *Songs for Voice and Orchestra*, the *Symphonie fantastique*, and the *Symphonie funèbre*. Anyone interested in the remaining choral-orchestral works must either obtain copies of the manuscripts or rely on the German original edition (*Werke*) which can be supplemented by the *Explanatory Remarks* to that edition. Jacques
Barzun has pointed out many of the errors and alterations the original editors have made,⁴ as has D. Kern Holoman in the recent "Musical Autographs of Hector Berlioz, 1818-1840."⁵

The German edition, originally issued by Breitkopf und Härtel during the first few years of this century under the editorship of Felix Weingartner and Charles Malherbe, is available in the form of miniature scores published by Kalmus; it is, however, neither a critical nor a performance edition, but rather a curious combination of both. Barzun calls it "indispensable but untrustworthy."⁶

Weingartner, an enthusiastic conductor of Berlioz' works, was one of the first Wagnerians to be converted to Berlioz' music through a study of the scores; consequently, his approach to an edition meant more or less for performance by contemporary German orchestras is understandable if unfortunate. However, the duplicity of Charles Malherbe, the archivist of the Paris Opéra, in allowing the alterations for performance made in the collection is inexcusable.

Why it should be the "creator of the modern orchestra" (Weingartner's phrase) who is singled out for a treatment which stultifies the study of his orchestration, defies

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⁶ Ibid., p. 359.
conjecture. And why a composer who took the greatest pains to make his intentions pellucid and his scoring practicable should be misrepresented in regard to both features by errors in the text and innuendo in prefaces, can only be ascribed to the animus of one of the editors, . . . Charles Malherbe.7

It is perhaps significant that the biography of Malherbe in the fifth edition of Grove's does not list the Berlioz edition as one of his credits, even though it notes that he compiled that of Rameau with Saint-Saëns.8 Both Balakirev and T. S. Wotton, Barzun's mentor, pleaded with Malherbe to adhere to the original manuscripts as closely as possible, but to no avail.9

Although the editors refer to most of the changes in instrumentation they have undertaken in the process of modernizing Berlioz' orchestration,10 at no point do they imply that they have also changed the designations of the second or third soprano parts to "alto" in order to conform to the Anglo-Germanic tradition, even though they censure the composer for a supposedly glaring error in the "alto" part of the "Resurrexit," when in fact that part was intended for haute-contre or high tenor (See Chapter II). The

7Barzun, op. cit., II, p. 360.


9Barzun, op. cit., II, p. 359.

editors have done all in their power to suppress the fact that no alto parts exist in most of the scores, even adding a line for the part as though altos and sopranos happened to be written in unison. The only reference to this general practice occurs in the notes to Scène héroïque, together with an equally inane statement about the instrumentation:

Page 52. The manuscript clearly marks *four* flutes, oboes, clarinets and bassoons. The Editors, however, have deemed it more practical to mark between parentheses: (ossia 2), nor nowhere are these instruments written in *four* parts, and the character of the piece allows of its being performed by orchestras, which only include two executants for each desk of the wood-wind. For the same practical reason, the Soprani III of the manuscript have been changed to Alti by the Editors.11

One final betrayal occurs at the end of the Preface. Even though Berlioz frequently reduced the size of the orchestras he conducted for the performance of specific pieces, the editors state unequivocally that the largest possible number of performers is always desirable for the performance of Berlioz' works.

Berlioz almost always stated on the autograph the number of instrumentalists and chorus-singers necessary, in his opinion, to the execution of his works. We shall reproduce these figures in the commentary to each individual series, but we have not thought it advisable to engrave them on the edition itself, as they strike us as being more dangerous than useful. Berlioz undoubtedly dreamt of gigantic performances; the number of executants seemed to him to be a condition necessary to success. Nevertheless, many of his works are capable of producing their full effect with such

11 Ibid., English translation, p. 206.
moderate means as symphonic orchestras of the present day can dispose of. Moreover, it will be inadvisable to frighten and discourage the good intentions of conductors at the very outset by imposing on them as a sine qua non that which must only be regarded as a desideratum. It is sufficient to let them understand that their staff of executants can never be too large; the more numerous the executants, the more readily will the secret wishes of the master find fulfillment.\(^\text{12}\)

**Berlioz as an Observer and Conductor of Choruses**

A thorough examination of the *Mémoires* will reveal that Berlioz had frequent contact with choral organizations, first with choruses connected with the theatrical and ecclesiastical establishments of Paris (discussed in Chapter II) and later with choruses he encountered throughout Europe as a traveling conductor. Indeed, the frequency of his comments about choruses reveal an obsession that almost surpasses his interest in the orchestra.

As a child, Berlioz probably became acquainted with the chorus of ancient Greek drama through the tutoring of his beloved and agnostic father, who insisted upon a strict classical background. His first exposure to choral performance probably resulted from his attendance at Roman Catholic services at the insistence of his fanatically religious mother.\(^\text{13}\)

After Berlioz arrived in Paris as a young medical student, he frequently visited the Académie Royale de Musique (the Opéra) and other musical theatres of Paris, and there observed the functioning

\(^{12}\text{Ibid.}, pp. 12-13.\)

\(^{13}\text{Berlioz, Memoirs, pp. 35, 32.}\)
of operatic choruses. On one of these visits in 1822 he was so enchanted by a performance of Gluck's *Iphigénie en Tauride* that he immediately determined to unleash a suppressed desire to become a composer. Soon thereafter Berlioz managed to be accepted as a pupil of the illustrious François Lesueur; he accompanied the composer to the Tuileries every Sunday to hear one of Lesueur's new oratorios performed by the Chapel Royal, of which Lesueur was master. In the process of studying with Lesueur, Berlioz became acquainted with the resources of the professional church choir and, under the tutelage of the master, wrote a *Mass* in 1824; through the generosity of a friend, Berlioz managed to hire the Opéra chorus for its premiere.  

Soon after Berlioz announced that he was forsaking medicine for a musical career and entered the Conservatory, his father withdrew all financial support, and Berlioz was forced to serve as a chorister at a minor comic opera house, the Théâtre des Nouveautés; about the same time he sought a similar position at the Opéra. At the Conservatory he heard performances by the academic chorus and orchestra connected with that establishment and became a connoisseur of opera performance through the diligent study of the opera scores available at the Conservatory library. He frequently

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led a group of young *cognoscenti* in booping or cheering a particular work. They attended the Odéon's 1846 adaptation of Weber's *Freischütz*, presented under the title *Robin des bois*; and they particularly admired the popular "Choeur des chasseresses" and "Choeur des demoiselle d'honneur" of this work. About the same time, Berlioz was astute enough to criticize the Opéra's version of *Die Zauberflöte*, objecting that two of the choruses were reduced to arias by allocating the soprano line to a soloist.16

In 1827 Berlioz wrote his first competition cantata for the *Prix de Rome*; the resulting scene on the death of Orpheus with its concluding choral "Bacchanale" was rejected by the committee but chosen by Berlioz for his next public concert, which also included a trio with chorus from the unfinished opera *Les Francs-Juges* and the entire *Scène héroïque*. Gratis players from the Odéon, the Opéra, and the Nouveautés made up the orchestra, although he was forced to pay the chorus.

Following the successful premier of *Symphonie fantastique* in 1830, Berlioz was invited to perform his dramatic fantasy on Shakespeare's *Tempest* at the Opéra, but an untimely storm ruined the potentially successful performance, for which the resident orchestra and chorus had been engaged. The same year Berlioz won the *Prix de Rome* and appended a choral conflagration scene to the winning cantata *La Mort de Sardanapale* for the performance at the awards;

16 Berlioz, *Memoire*, pp. 69, 86.
unfortunately, however, a horn player miscounted his rests, and the finale was a failure.\(^{17}\)

During his sojourn in Italy as a recipient of the *Prix de Rome* (1831-32), Berlioz had good reason to appreciate the professional choruses of Paris. Although there he heard Bellini's *I Capuletti ed i Montecchi* and admired the chorus:

A large chorus was in possession of the stage singing, I thought, tolerably well, with full-bodied, incisive tone; among them a dozen boys of fourteen or fifteen whose alto voices were particularly effective.

he more often found the choruses very poor:

The chorus was indescribably feeble. A composer who writes for the San Carlo assured me that it is extremely difficult if not impossible to get a decent performance of music written in four parts. The sopranos find it very hard to keep a separate line from the tenors, so one is more or less obliged to write the two parts in octaves.\(^{18}\)

A choral union that existed in conjunction with a philharmonic society in the small town of Subiaco in the Abruzzi mountains attracted his attention, as did the papal choir at St. Peter's, quite close to the Villa Medici where the French Academy is lodged. He noted in disappointment that the choir of the basilica normally numbered only eighteen voices augmented to twenty-four on important festivals, although in Berlioz' estimation that number was

\(^{17}\) *Ibid.*, pp. 86, 128.

quite sufficient for the Sistine Chapel.\textsuperscript{19}

Upon his return from Rome in 1832, Berlioz successfully wooed Parisian audiences with his bizarre \textit{Lélia}. An excerpt from the long spoken narration that Berlioz wrote to introduce the "Fantaisie sur la Tempête" finale depicts the hero Lélia as the conductor of a choral-orchestral rehearsal.

Leave room for the piano! Here, this way! Do you not see that in such a position, the pianists will not be able to see the conductor!! Still more to the right . . . . There! That will do! (To the orchestra:) We are going to try my fantasia on Shakespeare's Tempest. Watch and follow the beat of your conductor as closely as possible. That is the only way to obtain a perfect, harmonious and concerted ensemble, broad, nervy and full of pith, qualities rarely found even in the best orchestras. (To the chorus:) The singers must be careful not to hold their music right in front of their faces, as the sound of the voice cannot then travel nor expand freely. Do not exaggerate the expression-marks, not mistake mezzo forte for fortissimo. I will not dwell upon melodic style and expression; any such remarks are superfluous for those gifted with musical feeling, and are lost upon those lacking that gift. One word more: The gentlemen occupying the last rows of the platform will carefully guard against any tendency to drag or ritard, a tendency enhanced by your being so far away from the conductor. I suppose the four first and the four second solo-violinists have got their mutes with them? That's right! All is in order. Then let us commence!\textsuperscript{20}

The successful premiere of Berlioz' first architectural work, the \textit{Requiem} (1837), took place at the vast Church of the Invalides

\textsuperscript{19}\textit{Ibid.}, pp. 160, 177, 184.

five years after his return from Rome. Both orchestra and chorus were paid and were conducted by François Habeneck, the conductor of the Opéra and founder of the Société des Concerts. This paucity of composition during the five-year period was due to Berlioz' natural ambition to write a score for presentation by the Opéra; the disastrous 1838 premiere of Benvenuto Cellini depleted Berlioz financially and physically. Not until he had completed all his other major compositions and had the financial leisure to ignore the immediate necessity for receipts from performances, did Berlioz return to the composition of opera. (This, of course, excludes the abortive attempt to set Scribe's La Nonne sanglante in 1841.) T. S. Wotton believes:

In truth, his real domain was the opera, and, but for the failure of Benvenuto Cellini, the refusal of the Opera to accept the libretto of Les Francs-Juges, and the disgraceful way he was treated over La Nonne sanglante, we might have known him principally as an operatic composer.

Thus, the abject failure of the premiere of Berlioz' first opera may account for the prolific production of choral-orchestral works during the years that separate Cellini and Les Troyens.

The crowning jewel of Berlioz' choral-orchestral works, Roméo et Juliette, appeared in Paris in November 1839 with Berlioz himself as conductor of a combined chorus and orchestra of six hundred. Preparation for the chorus included section rehearsals,

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an innovative technique conceived by the inventive Berlioz.\textsuperscript{23}

Not all of Berlioz' concerts were so heterogeneous, for the more common early nineteenth-century practice was the presenting of excerpts from several large works. More typical is the program Berlioz conducted for a large 1840 festival in Paris:

Act I from Gluck's \textit{Iphigénie en Tauride}
A scene from Handel's \textit{Athalia}
Dies Irae and Lacrymosa from the \textit{Requiem}
Apotheosis from \textit{Symphonie funèbre et triomphale}
Adagio, scherzo, and finale from \textit{Roméo et Juliette}
Unaccompanied chorus by Palestrina\textsuperscript{24}

While on his first German tour in 1841, Berlioz programmed only a few of his choral-orchestral compositions, possibly because of his unfamiliarity with the capabilities of foreign choral forces, but also for the practical reason that published parts to several of his overtures were more readily available.\textsuperscript{25} In Germany he encountered highly-organized amateur choruses for the first time and had the opportunity to hear German theatre choruses.

\ldots it would be rash to conclude that German choruses are superior to ours, \ldots with the exception of Berlin.


\textsuperscript{24}Berlioz, \textit{Memoirs}, p. 259.

\textsuperscript{25}The common practice in the early nineteenth century was to publish operas, oratorios, and symphonies in full score and overtures and concertos in parts. Adam Carse, \textit{The Orchestra from Beethoven to Berlioz} (Cambridge, England, 1948), p. 442.
Frankfurt, and possibly Dresden, the theatre choruses are all either bad or mediocre. On the other hand the choral societies are among the glories of Germany. 26

Although Berlioz planned an entirely instrumental program at Leipzig for his first Gewandhaus Concert, he chose a choral-orchestral format and happily experienced the talents of an excellent amateur choral society.

The whole evening was being organized by the Concerts Society so I had at my disposal the splendid choir whose just praises I sang a little earlier. As you can imagine, I was not going to let such a chance slip, and I proposed to the directors of the society that we do the finale of Romeo and Juliet, which is written for triple chorus. A German translation had been made in Paris by Professor Duesberg. All that was required was to fit it to the notes in the voice parts. This proved a long and laborious task; and the copyists failed to observe the rule of German prosody in the allocation of long and short syllables, with the result that the singers were often confused and Mendelssohn was obliged to waste time in revising the text so as to correct the more glaring mistakes. He had, in addition, to rehearse the choir for nearly a week. (In Paris that number of rehearsals with a choir of this size would cost four thousand eight hundred francs—and I am sometimes asked why I do not give Romeo and Juliet at my concerts!) The choir includes a few people from the theatre and the boys of the Thomas-kirche, but it is almost wholly made up of amateurs drawn from the upper ranks of Leipzig society. That is why it is relatively easy to obtain a large number of rehearsals where there is an exacting work to be learned. There was still a fair amount to be done, however, when I got back from Dresden, the men in particular leaving much to be desired. It grieved me to see a great composer and performing artist like Mendelssohn saddled with the subordinate task of chorus-master—a task which, it must be said, he discharges with unfailing patience. His

26 Ibid., p. 264.
criticisms are invariably good-humoured and polite. The choir would be more grateful for their good fortune if they knew how rare these qualities are among chorus-masters. However, after two further sessions the three chorus parts were learnt; and the whole finale, with the orchestra in support, would undoubtedly have gone very well if a singer from the theatre, who had been chosen for the role of Friar Laurence and who had for some days been complaining of its difficulty, had not at a stroke demolished the entire edifice constructed with such effort.\textsuperscript{27}

He also had high praise for the theatre chorus of Berlin during the 1841 tour.

Most of them, men, women, and children, are musicians; not such quick readers as the choristers at the Paris Opéra, perhaps, but much more highly trained in the art of singing, more alert and conscientious, and better paid. It is the finest theatre chorus I have ever heard.\textsuperscript{28}

In 1846, Berlioz embarked on a tour of Austria, Hungary, and Bohemia. While in Vienna he had the opportunity to hear a concert by the amateur chorus and orchestra of the Gesellschaft der Musikfreunde; he highly praised that organization as well as the chorus at the Theatre an der Wien, which was "not large, but powerful." However, at Pesth, Prague, and Sofia he found the choruses very weak.\textsuperscript{29}

The following year he made a highly successful tour of Russia, first to St. Petersburg, where he had to organize an orchestra and

\textsuperscript{27}Ibid., p. 298.
\textsuperscript{28}Ibid., pp. 298-99.
\textsuperscript{29}Ibid., pp. 370-71, 388.
choir himself, and then to Moscow, where he found "incredible choristers." To his delight, he found that he could have as many choral rehearsals as he wished, although he was appalled to discover that Russian singers were in the habit of practicing without instrumental accompaniment of any kind. 30

During 1850 and 1851 Berlioz was director of the short-lived Société Philharmonique of Paris which he himself had founded; there he commanded a force of 100 players and 110 vocalists. 31 Throughout his conducting career, he confessed a lack of patience at such large choral rehearsals.

I have often been accused by the ladies of the Opéra of a want of gallantry; I have a terrible reputation in this respect, and I admit I deserve it. The moment there is a question of taking a large chorus, before rehearsals have begun, a sort of anticipatory rage possesses me, my throat tightens, and although nothing has yet occurred to make me lose my temper, I glare at the singers in a manner reminiscent of the Gascon who kicked an inoffensive small boy passing near him, and on the latter's protesting that he had not "done anything," replied, "Just think if you had!" 32

As a virtuoso conductor, Berlioz visited London five times. England had been a particularly prolific choral nation since the advent of amateur choruses there in the seventeenth century, and the programs Berlioz conducted contained an unusually large number of choral works. His first personal concert in 1848 opened with a

30 Ibid., pp. 394-434.
32 Berlioz, Memoirs, p. 298.
selection of instrumental works followed by an intermission and a
curiously arranged but effective group of solo and choral excerpts
from *La Damnation de Faust* sung by a chorus of 250. The third part
of the concert consisted of a cavatina from *Benvenuto Cellini*, the
"Offertorium" of the *Requiem*, and the last two movements of the
*Symphonie funèbre et triomphale*.33 During his third visit in 1852,
the following program was presented

- Mozart's *Jupiter Symphony*
- Choral selections from Gluck's *Iphigenia in Tauris*
- Beethoven's *Triple Concerto*
- Weber's *Oberon Overture*
- *Romeo and Juliet* (first half)
- Fantasy for Double Bass by Bottesini
- Rossini's *William Tell Overture*34

As he left for Paris, he wrote:

> I prepared and gave two performances of Beethoven's
> Choral Symphony . . . The performance by our huge orchestra
> and our big choir in the vast spaces of Exeter Hall took
> quite a different turn to that of the Paris Conservatoire,
> good as that may be. Moreover we had excellent soprano
> and alto voices which were simply marvelous in the grand
> finale. In Paris they have no idea of the voices of
> these English women; and still less of the intelligence
> of these choral singers who in three sittings, learn the
> most complicated works by heart . . .35

On his last visit in 1855, Berlioz was engaged to conduct two
concerts with the New Philharmonic Society; however, some

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difficulties arose with the chorus due in part to insufficient attendance at rehearsals, and Berlioz found it necessary to omit the choral portions of Roméo et Juliette, with the result that some of the choristers hissed him at the concert. In spite of his effusive praise of English, German, and Russian choral societies, Berlioz discovered that the amateurs lacked the dedication he had learned to expect from the professional choristers of Paris (See Chapter II).

In 1867 Berlioz made a final triumphal visit to Russia, and crowned his tour with a Moscow performance of Roméo et Juliette sung by a chorus of 300. To show his appreciation for the regard of the Russian Five, Berlioz left them the autograph score of the Te Deum.

Comments on the Chorus in Berlioz' Prose Works

Although Berlioz once stated, "Musical composition is a natural activity for me and a pleasure, prose-writing a burden," he was forced to support himself and his family by working as a critic for most of his life. As a result, he simply wrote too much, too hurriedly; this voluminous body of literature has encouraged the tendency of scholars to pursue the literary Berlioz rather than the musical. Certainly the entertaining qualities of Les Soirées de l'orchestre (1852) and Les Grotesques de la Musique (1859) cannot be denied; these two works were largely compilations from newspapers and

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36 Ibid., pp. 190-91.
37 Barzun, op. cit., II, pp. 281-82.
38 Berlioz, Memoirs, p. 108.
magazine articles, as were the more serious *Voyage musical en Allemagne et en Italie* (1844), *À travers chants* (1862) and *Les musiciens et la musique* (1903), even though all have proven to be of inestimable historical value. However, the two works that provide the most lucid commentary on Berlioz' tenets concerning choral composition are pedagogical, the *Grande Traité d'instruction et d'orchestration modernes* (1843) and *Le chef d'orchestre* (1859), which was later included in editions of the *Traité*.

The *Traité* contains a vocal section which deals with composition for individual voices and for the chorus; many of the comments on vocal scoring parallel the techniques Berlioz used in his own choral-orchestral composition. (Mary Cowden Clarke's fine 1856 translation of the *Traité* retains this section, while the popular version edited by Richard Strauss does not.) The vocal section begins with a methodical outline of the types of choral voices available including ranges, strengths, and weaknesses. Next Berlioz reasons:

Doubtless this regular disposal of the four most characteristic kinds of the human voice is very seductive; but, unfortunately, it must be acknowledged as in some respects insufficient and hazardous, since it would deprive the composer of a great number of precious voices, if it were admitted without restriction in writing for choirs. Nature, in fact, does not proceed in the same manner in all climates; and if it be true that in Italy she produces many contralto voices, it cannot be denied that in France she is very sparing of them. Tenors that can easily go up to A and B♭ are common in France and Italy, but are rarer in Germany, where—as compensation—they have in their bass notes more sonority than anywhere else. It therefore appears to me absolutely imprudent to write choruses in four real parts of equal importance,
according to the classical division of voices into Sopranos, Contraltos, Tenors, and Basses. It is at least certain that in Paris, in a chorus thus arranged, the contralto part—comparatively with the other parts, especially in a large mass of voices—would be so weak as to miss the greater portion of the effects assigned to it by the composer . . . . As Nature everywhere produced sopranos, tenors, and basses, I think it infinitely more prudent, more rational, and even more musical, if the object be to make all the voices useful, to write choruses either in six parts—first and second sopranos, first and second tenors, baritones, and basses (or first and second basses)—or in three parts, taking care to divide the voices each time that they approach the extremes of their respective compass . . . .

Although Denis McCaldin indicates that a three- or six-part chorus conforms to French tradition, Berlioz himself ascribes the origin of the STB or SSTTBB alignment to his teacher, François Lesueur:

The division of voices of M. Lesueur is not exactly the same as that adopted by the majority of composers. In place of soprano, contralto, tenor, and bass, he writes first and second soprano, first and second tenor, first and second bass, establishing thus a chorus of six parts, or at the most three, doubled at the octave.

Because Berlioz knew that SATB was the normal mixed chorus grouping for the remainder of Europe, in the Traité he continues:


41 Hector Berlioz, Les Musiciens et la Musique (Paris, 1903), p. 64.
In chorus written in six parts—as I propose—the true contralto voices (for there are always more or less in every choral body) must necessarily sing the second soprano part; and this is why I think it well, when the music goes beyond the high F, to subdivide them again, in order that the contraltos may not be forced to scream out notes too high for them.42

For the composer of choral music Berlioz suggests three types of choruses which he himself had found effective, beginning with female choruses.

Choruses of women in three parts have an enchanting effect in pieces of a tender and religious character; they are then disposed in the order of the three voices just stated—first soprano, second soprano, and third soprano, or contralto.43

Next he describes a chorus new in the nineteenth century which is commonly found in operatic scenes, the "clamor" chorus, a piece written not for beauty nor intelligibility of text, but for dramatic effect.

In choruses, or in grand tutti pieces, it is sometimes the fashion to form a sort of vocal orchestra; one portion of the voices then adopts an instrumental style, executing beneath the theme accompaniments rhythm and figured in various ways. It almost always produces charming effects.44

Finally, Berlioz recommends triple choruses such as those which he composed so masterfully for the Te Deum.

42 Berlioz, Treatise, p. 178.

43 Ibid.

44 Ibid., p. 193.
There are compositions for three choirs. When the idea they have to render is worthy of so magnificent an investiture, such bodies of voices, divided into twelve, or at least nine, real parts produce impressions the memory of which is ineffaceable, and cause grand choral music to rank as the highest among arts.45

In closing the vocal section, Berlioz specifically discusses orchestral accompaniment for choruses.

The excellence or mediocrity of vocal execution in choral bodies, or in solo-singers, depends not only on the art with which the registers of the voices are chosen, on that with which means are contrived for them to take breath, and on the words given them to sing, but also very much on the manner in which composers dispose their accompaniments. Some overwhelm the voices by an instrumental uproar which might be of very happy effect either before or after the vocal phrase, but not while the singers are endeavouring to make it heard; others, without burdening the orchestra beyond measure, take delight in displaying some particular instrument, which, performing passages or an elaborate theme during an air, distracts the hearer's attention from the main point, and annoys, embarrasses, and vexes the singer instead of aiding and supporting him. We do not mean that simplicity of accompaniment should be carried to such an excess as to preclude orchestral design, the expression of which is eloquent, and the musical interest really maintained; particularly when it is interspersed with brief rests which give a little rhythmical latitude to the vocal movements, and do not necessitate a metronomical exactitude of measure.46

On an even more practical level, Berlioz gives advice to the conductors of choruses in Le chef d'orchestre; nineteenth-century methods of rehearsing the chorus are criticized, especially the retention of the old practice of using a separate conductor for the

choral forces in choral-orchestral performances:

I have not yet said all on the subject of those dangerous auxiliaries named chorus-masters. Very few of them are sufficiently versed in the art to conduct a musical performance, or so that the orchestral conductor can depend upon them. He cannot watch them too closely when compelled to submit to their coadjutorship.47

He also gives succinct advice for the efficient organization of early rehearsals before orchestra and chorus are brought together:

The hapless chorus-singers, moreover, are by far the worst treated of all the performers during their rehearsals, such as they are. Instead of giving them a good conductor, who knows the tempos of the different movements accurately and is proficient in the art of singing to beat the time and make critical observations; a good pianist playing from a well-arranged pianoforte score, upon a good piano; and a violinist, to play in unison or in octave with the voices as each part is learned along--instead of these three indispensable artists, they commit them (in two-thirds of the lyric theatres of Europe) to the superintendence of a single man, who has no more idea of the art of conducting than of singing, . . . .48

Another prose work in which Berlioz discusses choral ideals is Euphonia (1844), originally published serially in a magazine, and later the "Twenty-fifth Evening" of Les Soirées de l'orchestre. Euphonia is a fictitious town somewhere in Germany where the sole occupation of all the inhabitants is music; this work has probably encouraged the widespread belief that Berlioz always desired the largest available forces for the performance of his choral-orchestral

47 Hector Berlioz, Treatise, p. 258.
48 Ibid., p. 257.
works. Anticipating Wagner's Bayreuth by a good many years, Berlioz describes an idealized choral rehearsal in the year 2344.

When it is a question of performing some important new composition, each part is studied separately for three or four days; next, the organ announces the rehearsal in the amphitheatre of all the voices first. There, under the direction of the singing-masters, they sing by "centuries," each hundred constituting a complete chorus. At this rehearsal, all the breathing-points are indicated, and so disposed that there is never more than an quarter of the singers breathing at the same point; whereby the voice production of the entire mass never suffers any appreciable interruption.

The first rehearsals are aimed at literal exactitude; then come the broad nuances; lastly style and EXPRESSION. Any marking of the rhythm of bodily movements during the singing is strictly forbidden to the choristers. They are also trained to silence, a silence so absolute and profound that if three thousand Euphonian choristers were assembled in the amphitheatre or in any other resonant place, one could still hear the buzzing of an insect, and a blind man in their midst would think he was quite alone. They are so highly practiced that even after a long silence of this sort, which means the counting of hundreds of rests, they have been known to attack a chord en masse without a single singer missing his entrance.\(^{49}\)

The entire "Twenty-first Evening" of Les Soirées de l'orchestre deals with Berlioz' experiences at choral concerts on his international travels. First he describes in luminous detail the unison performance of 6,500 boy choristers at St. Paul's Cathedral in London; this he calls the "antithesis" of the eighty male singers he heard at

the Emperor of Russia's Chapel, who could sing, without accompaniment, music in four, six, and eight real parts. 50

*Les Soirées de l'orchestre* is in many ways Berlioz' bitterest book; its brilliant satire derides things Parisian following nearly thirty years of hardship in that city and celebrates the twelve happy years of touring the rest of Europe gave him.

Gounod, whose music exhibits a heavy debt to Berlioz, had observed most of the conflict in Paris; he begins the Berlioz chapter of his autobiography with these words:

In the ranks of human nature certain peculiarly sensitive beings are to be found, whom circumstances affect after a fashion utterly distinct, both in nature and degree, from the results they produce on other men . . . . Now the exceptional men and women lead the world. This is inevitable, for their struggle and their suffering is the price of the enlightenment and progress of humanity at large . . . . 51

The dedications of the choral works depict the often tragic struggle with the realities of performance Berlioz faced daily: minor public figures, heads of states and church, his close artistic friends and their ladies, and, finally, the ill-fated Société Philharmonique. Berlioz' desperate quest for temporal success left a rich legacy of choral works which has never been equalled by the works of one man;


it is a legacy which the musical world has just begun to appreciate.

The impact of Berlioz' work is summarized by Barzun:

France insulted and finally neglected him, but he created the French school; he roused Central Europe from its Italian and operatic slumbers and made the return to its national tradition easier and more fruitful; in five visits to England he gave its audiences something else to meditate than Handel and Mendelssohn, and in time there arose an English school; just as in Russia, after his two trips and a multitude of contacts, Tchaikovsky and the Russian Five found their true goal.\textsuperscript{52}

\textsuperscript{52} Barzun, \textit{op. cit.}, II, p. 27.
CHAPTER II

CHORAL-ORCHESTRAL MUSIC IN PARIS

BEFORE BERLIOZ

When young Berlioz came to Paris in 1821 he reveled in the musical delights of that city. He soon became the pupil of one of the city's most illustrious composers, François Lesueur, and began to produce his first, tentative compositions. The preponderance of the choral-orchestral genre in these works can be almost wholly explained by the Parisian environment in which he was steeped.

I was free to resume my evenings at the Opéra, which had had to be sacrificed to the melancholy exigencies of the Nouveautés, and I did so with greater enthusiasm than ever. The study of high dramatic music was a religion to which I devoted myself body and soul. Instrumental music still meant nothing to me; the only concerts I had heard were those given at the Opéra, where the feebleness of the performances was not calculated to awaken my interest. The symphonies of Haydn and Mozart (generally speaking, works of a rather intimate kind), when played by an inadequate orchestra in a building far too large and acoustically unsuitable, produced about as much effect as if they had been performed in the Plaine de Grenelle. They sounded small, frigid, and incoherent. Beethoven, I sensed, was a sun indeed, but a sun obscured by heavy clouds. I had seen two symphonies in score but had heard only an andante. Weber had not yet produced his masterpieces; even his name was unknown to us. As for Rossini and the Rossini cult which had lately become the rage of fashionable Paris, it incensed me. My wrath was all the greater because the whole style of the new school was diametrically opposed to that of Gluck and Spontini.

Later in life Berlioz was to note bitterly that embracing the choral-orchestral medium was not sufficient, for Paris demanded stage works:

... the composer who would produce substantial works in Paris outside the theatre must rely entirely on himself. He must resign himself to sketchy and tentative and thus more or less misleading performances.\(^2\)

Saint-Saëns indicated that as late as the date of Berlioz' death, Paris was still not receptive to purely instrumental compositions:

Not so long ago, perhaps fifteen years, a French composer who had the audacity to try his fortunes in the field of instrumental music had no other means of getting his works played than to give a concert himself, and to invite his friends and the critics. As for the public, the real public, they are not to be considered; the name of a composer, at once French and living, printed on a poster had the effect of putting everyone to flight.\(^3\)

Before 1789, the French court held sway over almost all significant musical activity in Paris. The official Académie Royale de Musique established under Louis XIV held a virtual monopoly over serious French works for the stage; after 1725 its religious counterpart, the Concert spirituel, had a long parallel history. The Royal Chapel, entrusted with the preparation of religious and ceremonial music of the court, was directed by a succession of composers who dominated the various aspects of French religious music.

The impact of the French Revolution on the Opéra was negligible, for that institution continued without interruption throughout the

\(^2\)Ibid., p. 169.

revolutionary period. The Concert spirituel and the Chapel, on the other hand, were destroyed by the Revolution and suffered a dormant period before flourishing again after the turn of the century. The grandiose choral-orchestral compositions that celebrated the politically-inspired celebrations of that period fostered the talents of musicians of the generation before Berlioz--Grétry, Gossec, Cherubini, Méhul, Catel, and, most important to this investigation, François Lesueur, Berlioz' teacher. A significant positive outcome of the Revolution was the establishment of the Paris Conservatory.

Before embarking on a study of Berlioz' contributions to choral-orchestral music, a review of these details of Parisian musical customs and institutions will prove edifying. The makeup of both orchestral and choral organizations of the period display distinctively French traits; these traits can best be surveyed by a review of the musical organizations of which these ensembles were a part.

Constitution and Strength of Parisian Choruses

A discussion of choral forces would seem to involve little in the way of historical or national perspective, since the human voice has existed virtually unchanged since the beginning of music. However, a distinctively French choral tradition can be discerned during the eighteenth and early nineteenth centuries which made extensive use of the *haute-contre* (high tenor or counter-tenor) voice and excluded the female contralto voice.
The French choral tradition is professional, not amateur. Choristers in Paris in Berlioz' time were educated musicians who expected to be paid a wage for their services. Although we must except the years 1789-1800 when civic festivals emphasized massed choral singing, Myer's statement about French choral singing is accurate:

Whereas in most European countries communal singing is felt to be a natural form of expression, and in rural as well as in urban districts is looked upon as an agreeable recreation and of all forms of music-making the most accessible and the least exacting, choral music in France has never been widely cultivated or indulged in by the masses as a form of relaxation or distraction. On a more sophisticated level, however, as a recognized art-form with both secular and religious associations, it has never been neglected, and throughout the centuries a fine tradition of choral singing has been established which has lasted more or less until the present day.⁴

In the vocal portion of the Traité (1844), Berlioz defines the four most characteristic kinds of voices as the high and low voices of male and female singers, indicating the following ranges:

**Figure 1. Vocal ranges of the four characteristic voices in Berlioz' Traité.**

<table>
<thead>
<tr>
<th>High voice</th>
<th>Low voice</th>
<th>High voice</th>
<th>Low voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>women, children, artificial sopranos</td>
<td>women, children, artificial sopranos</td>
<td>of men</td>
<td>of men</td>
</tr>
</tbody>
</table>

He then delineates a further division when he cites as more practical for choral writing:

In a chorus written in six parts—as I propose—the true contralto voices (for there are always more or less in every choral body) must necessarily sing the second soprano part; and this is why I think it well, when the music goes beyond the high $f$, to subdivide them again, in order that the contraltos may not be forced to scream out notes too high for them.

Figure 2. Vocal ranges of the parts in a choral composition in Berlioz' Traité.\footnote{Hector Berlioz, \textit{A Treatise on Modern Instrumentation and Orchestration}, trans. Mary Cowden Clarke (London, 1882), p. 177.}

Raugel lists the old French names for vocal parts that were still in use when Berlioz arrived in Paris:

\begin{quote}
\begin{tabular}{l}
En France, de la fin du XVIᵉ à la fin du XVIIIᵉ siècle, on divisait les voix en premier et deuxième dessus, haute-contre, taille, concordant, basse-taille, et basse-contre. \\
\end{tabular}
\end{quote}

\begin{quote}
In France, from the end of the 16th century to the end of the 18th century, they divided the voices first and second soprano, countertenor, tenor, baritone, first bass, and second bass.
\end{quote}
Figure 3. Vocal ranges in Raugel's *Le chant choral*.  

![Figure 3: Vocal Ranges in Raugel's *Le chant choral*](image)

A table from a mid-eighteenth treatise by Corrette also indicates vocal compasses, including that of the *bas-dessus* which is comparable to the modern contralto.

Figure 4. Vocal ranges in Corette's *Le Parfait Maître à Chanter*.  

![Figure 4: Vocal Ranges in Corette's *Le Parfait Maître à Chanter*](image)

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These French terms fell into disuse during Berlioz' first decade in Paris. In discussing Berlioz' autographs, Holoman states:

The names by which Berlioz identified instruments and voice parts undergo subtle change over the years. In the early ms. and published works, he typically refers to the chorus parts by the French names rapidly becoming obsolete: dessus, haute-contre, taille, and bassus or basse-taille (Les Francs-Juges, Scène héroïque, and the early songs). These terms rarely appear in ms. sources after 1833, although certain copyists persist in using them.8

The terms "Alto," "Haute-contre" and "Contralto" have been the source of much controversy. In America, the term "alto" immediately brings to mind the low female voice; Apel gives "a female voice of low range" but notes "originally the alto was a high male voice."9 However, the fifth edition of Grove's states:

Alto. The term used to denote certain voices of men (also called counter-tenor) and women (but in the latter case more often called contralto).10

For the term "Contralto" in Grove's we find:

Contralto (contra, or counter to the alto part in choral writing). The term used to denote the lowest of the three principal varieties of women's voices, the others being soprano and mezzo-soprano . . . . Florio (1598) defines


the term as applying to "a counter treble in musicke"
i.e., a second voice set against (contra) and a high
(alto) one. The original meaning is thus a second high voice rather than, as now, a low woman's voice.
But since second parts were usually given to either a high-pitched man's voice (formerly contralto or counter-
tenor, now male alto) or a woman's low voice, the term "contralto" became current for the latter. This happened
at least as early as the first half of the 18th century.11

Berlioz' contemporary Castil-Blaze notes in 1826, "Le contralte
est commun aux deux sexes" (The contralto is common to both sexes)
and specifies "un contralte de femme" (a female contralto).12

While Apel simply defines "countertenor" as "the old name for
male alto,"13 Stevens' lengthy article under the same heading in
Grove's differentiates between the two:

... a true countertenor of high range is a naturally
produced voice, using head resonance—that is what a
high and free position of the larynx ... . The tone-
quality of the high countertenor is difficult to describe,
but it is an essentially masculine voice, and at its best
is clear, flexible, and incisive. It may be described as
a fistular voice supported by resonance, whereas the
falsetto male alto (by contrast a weak and effeminate
sound) is not so supported.14

11 George Grove, "Contralto," Grove's Dictionary of Music and
II, 415.
13 Willi Apel, "Counter Tenor," Harvard Dictionary of Music,
14 Denis Stevens, "Countertenor," Grove's Dictionary of Music
61), II, 481.
James Anthony's equating of the words "haute-contre" and "countertenor" seems a practical solution. Although the translator of the Traité does not use the word "countertenor," it is evident that Berlioz has reference to that voice in discussing the term "haute-contre." Berlioz writes:

The ancient masters of the French school—who never employed the head voice—have written in their operas a part which they call "haute-contre"; and foreigners, deceived by the natural interpretation of the Italian word Contralto, often take it for the low voice of women. This name, however, denoted the voice of a man accustomed to sing almost exclusively, and in chest voice, the first high notes (including the B natural) of the first tenor's compass. The pitch was—as is generally believed—lower by a whole tone than the present pitch, but the proofs of this do not appear to me to be unimpeachable; and a doubt on the point is still allowable. At the present time, when a B natural occurs in a chorus, the majority of tenor singers take it in head voice; but the very high tenors (the haute-contres) still take it without hesitation in chest voice.

Writing some twenty years earlier, Castil-Blaze gives an almost derogatory description of the haute-contre voice.

The male contralto, which we call the haute-contre, is so rare that it is more practical to classify it among the tenors rather than to make it a different type of voice. The 30 million inhabitants of France cannot supply a single one of its theatres with a haute-contre: that is enough reason to ignore its illusory distinction and to abandon finally, a voice that in recitative has not the flourish or power of a tenor and that can be replaced with advantage by the second sopranos in the choirs.


16 Berlioz, Treatise, p. 182.

17 Castil-Blaze, De l'Opéra, p. 258.
Grétry's *Mémoires* (1789) provide still another look at international practice during the eighteenth century:

In France and in Germany the men sing the countertenor *[haute-contre]*, and not without difficulty; in Italy, it is not the same, where it is the female to whom nature often accords a superb contralto. 18

At one time, the *haute-contre* voice must have been plentiful and useful in France, for even in solo roles the female contralto voice was almost never employed. Rousseau supports Berlioz' contention that the period from Lully to Gluck was marked by differing geographical differences for vocal timbre and range:

In France, where the bass and the counter-tenor are preferred and where one makes no use of the contralto (*bas-dessus*), variation is possible in the male voice, but there is only one female voice; in Italy where they make as much use of a good contralto as they do of a higher voice, . . . there is only one characteristic male voice. 19

This rejection of the contralto voice sometimes had peculiar results in French opera:

. . . the [French] tradition that rejected the contralto brought about a convention almost as bizarre as that of the castrato. In almost every instance in the generation following Lully, those nurses and confidantes, ideally designed for the contralto voice, were given to the counter-tenor. 20


20 Anthony, *op. cit.*, pp. 77-78.
The eschewing of female contraltos is peculiar since the chorus and ballet were closely allied in French Baroque opera; in 1855 Castil-Blaze speaks of "le choeur du chant" and "le choeur la danse."\(^{21}\) The masculine character of the *haute-contre* is stressed in a 1773 diagram of the musical forces of the royal theatre at Versailles, which shows the *hautes-contre* at the apex of an arch of men, while the "demoiselles" of the chorus are arrayed on the outer reaches (Plate I).

Carse stresses that the personnel of most eighteenth century musical establishments included vocalists:

The reader may be reminded that an "orchestra," when that word was used, generally included both vocalists and instrumentalists.\(^{22}\)

Although many of the singers were soloists, small choruses were also common:

The number of voices in a choir relative to the number of players in an orchestra was, of course, much smaller in the 18th century than in the 19th or in the present century, and the vocal tone produced by a choir no larger, or possibly smaller than the orchestra which accompanied it.\(^{23}\)


\(^{23}\)Ibid., p. 46.
Plate I. Plan of the chorus and orchestra of the theater at Versailles, 1773.24

Fig. 210. — Plan de la musique du roi au grand théâtre de Versailles, avec la disposition de l'orchestre et des chanteurs en 1773. — D'après un manuscrit entouré de la Bibliothèque de Versailles.

Orchestras in Paris

Berlioz' consistent employment of the choral-orchestral combination is a result of what MacDonald terms "Berlioz' refusal to regard the human voice as essentially different from instruments." Because of the rapid developments in instrument construction throughout the first half of the nineteenth century, the orchestral ensemble continued to develop through Berlioz' prolific years, and his scores display a continual awareness of this process.

The seventeenth century French court orchestra was often combined with the Douze Grands Hautbois of the Ecurie for large works structured with a five-part string ensemble; string instrument names are similar to terms for seventeenth and eighteenth century vocal parts:

The 24 Violins, often reinforced by the 12 Grands Hautbois of the Ecurie, constitute the first formal established orchestra to be built around a group of string instruments. The distribution of parts within a typical texture of French seventeenth century instrumental music was as follows: six first violins (dessus), and six basses (probably the basse de violon, not the violoncello) and four each of the three inner parts all tuned as the modern viola, but each with its own clef; the inner parts, or the 'parties de remplissage' were known as haut-contre, taille and quinte. Reflecting the influence of Lully, which lingered until the mid-eighteenth century, the 'parties de remplissage' may actually have been viols until after 1720.


French orchestras of the first half of the century usually included bassoons and oboes; the oboe players sometimes played flute as well. By the last third of the century, four bassoons were standard in most French orchestras. The woodwind complement developed steadily in the second half of the eighteenth century. In 1754, a symphony by Stamitz played at the Concert spirituel featured horns and clarinets; in 1757, Gossec introduced clarinets and horns to the French Opéra orchestra. The first symphony performed in Paris with complete strings and two oboes, two clarinets, two bassoons, and two horns was heard at the Concerts des Amateurs in 1771.

Horns appeared in France, the country had given birth to the cor de chasse, only after 1750; trombones were practically unknown in France in the first half of the century, although were used in some churches prior to 1775, when they became part of the Opéra orchestra. The increase in brass tone resulting from the rapid improvements in brass instruments after the turn of the century resulted in augmenting the numbers of strings, although the strings were not infrequently overpowered for economic reasons.

27 Carse, XVIIIth Century, pp. 32, 73.
30 Carse, XVIIIth Century, pp. 39, 43.
31 Adam Carse, The Orchestra from Beethoven to Berlioz (New York, 1949), pp. 18-20.
The opera orchestras of Paris and the instrumental groups connected with state and religious functions in the nineteenth century were in the vanguard of orchestral development in Europe. The orchestra of the Concert spirituel, three times the size of Haydn's orchestra at Esterházy, doubled between 1811 and 1850. Although the emerging concert orchestras were generally smaller than opera orchestras during the nineteenth century, they were usually superior. In the words of Berlioz, "... a theatre orchestra is a slave stuck in a cave, whereas a concert orchestra is a king on his throne ... ".

The Paris Opéra orchestra's superb musicians set it apart from the other orchestras in Europe; Carse refers to its status in the early years of the nineteenth century as a period when that institution [the Paris Opéra orchestra] shone as a large and bright star amongst even the most brilliant of European operahouses.

In Paris, the string sections were separated, with the first violins to the left of the conductor and the seconds to his right. The double basses and cellos were at the back of the group with the woodwinds to their left and the brass to their right. In the first half of the nineteenth century, size of the string group varied

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32 Ibid.


34 Carse, Beethoven to Berlioz, p. 77.
widely, as depicted in this graph by George Kastner (1838):³⁵

<table>
<thead>
<tr>
<th></th>
<th>Small Paris Theatres</th>
<th>Opéra, Société des Concerts</th>
<th>Berlioz</th>
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<tbody>
<tr>
<td>First Violins</td>
<td>6</td>
<td>12</td>
<td>21</td>
</tr>
<tr>
<td>Second Violins</td>
<td>5</td>
<td>12</td>
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<tr>
<td>Violas</td>
<td>3</td>
<td>8</td>
<td>18</td>
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<tr>
<td>Cellos</td>
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<td>10</td>
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<tr>
<td>Basses</td>
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The French woodwind standard between 1800 and 1850 was pairs of flutes, oboes, and clarinets, from two to four bassoons, with English horn, bass clarinet, basset horn, piccolo, and contrabassoon available when a competent player was versatile enough to play more than one instrument. The normal brass complement was both a pair of trumpets and a pair of chromatic cornets à pistons (in contrast to the pair of trumpets used in the remainder of Europe), from two to four French horns, three tenor trombones (the alto in E-flat, the tenor in B-flat, and the bass in F were used in Germany and England) and one ophicleide. The ophicleide, invented in 1817 by Halary of Paris, was unique to French orchestras.

The ophicleide was fully keyed, and had a chromatic compass reaching from the fundamental note of its harmonic series to about three octaves above. It has a good legato, and was able to negotiate florid bass parts with much greater ease and much better effect than the bass trombone . . . . ³⁶

After 1838, the ophicleide was sometimes supplemented and sometimes replaced by the bass saxhorn, a conical-bore instrument similar to

³⁵Ibid., p. 25. ³⁶Ibid., p. 414.
the German tuba but with a smaller main cone.\textsuperscript{37}

French orchestras of the early nineteenth century employed two and sometimes three timpani; a harp, rarely found in other European centers, was a standard accouterment of Parisian orchestras. The strings had become the usual violins, violas, and cellos, although the French string bass still had three strings:

In France, at the beginning of the last century, the ordinary double-bass was provided with three strings tuned in fifths, viz. G-D-A. By the 20's, however, the four-stringed instrument was evidently finding its way into Paris orchestras . . . . The change from three to four strings in Paris seems to have come about between 1830 and 1850.\textsuperscript{38}

Although Berlioz himself (who played guitar and flute) used a baton, most of the newly emerging concert societies of Paris were conducted with a violin bow; if a chorus was performing, the services of a separate choral conductor might also be retained:

. . . the violin bow became the baton of the French conductors, and for some considerable time after mid-century it was still used in preference to a baton, even though the violin was not used.

In France, in the first half of the last century, a pianist or organist was put in charge of a choir. The Batteur de mesure of the old French opera did not become a chef d'orchestre; he remained a chorismaster, an accompanist, or a vocal coach, and beat time for a chorus or dancers who were out of sight of the chef d'orchestre or out of hearing of the orchestra.\textsuperscript{39}


\textsuperscript{38}Carse, Beethoven to Berlioz, p. 393. \textsuperscript{39}Ibid., p. 313.
Choruses in French Opera

The official French opéra is one of the oldest state-supported artistic institutions in the world; in speaking of its activities in the early nineteenth century, Carse points out that other theatres also received state support:

In Paris the main opera house was state-supported and managed by an appointed official; the other theatres were either state-supported or privately owned, and each in the former case were sometimes let to speculating managers . . . . In 1846, the Opéra, the Théâtre Français, the Opéra Comique and the Odéon were supported or aided by the state.40

The Académie Royale de Musique, commonly known as the Opéra, had its roots as far back as the Valois court, when a chorus appeared in the Ballet comique de la Royne of 1581; the first operas of Cambert contained choruses, and Castil-Blaze claims, "le chœur dramatique est d'invention française." (The dramatic chorus is a French invention.)41

Raugel and Anthony cite the importance of the chorus in French opera:

Unlike composers across the mountains who in their operas have reduced the chorus to a rudimentary state, French musicians reserve a very important place for grand vocal ensembles in all their lyric tragedies as in their motets. 42

In the tragédie lyrique, in addition to being the crowning

40Carse, Beethoven to Berlioz, p. 15.
41Castil-Blaze, L'Académie, p. 325.
embellishment of the _divertissement_, the chorus also could be involved in the dramatic action either as a direct participant or as a passive commentator.43

Anthony characterizes the choruses of French stage music as having frequent meter changes to create musical contrast; he also cites the practice during the Baroque period of writing exciting choral fragments made up of cries of exhortation or supplication. These are found as early as Lully along with fragmentary recitatives and short airs which compound scene complexes without closed musical forms. However,

The long non-functional dances of the _divertissements_ and the sun 'chaconnes,' like the sustained choruses of the grand motets, are too often repetitive and monotonous.44

From Lully to Rameau, the French operatic chorus was divided into grand and petit choruses; the petit chorus was usually couched in trio texture and never had more than four parts, while the grand chorus included soprano, countertenor, tenor, and bass and sometimes baritone.45

Size of the _Opéra_ chorus ranged from fifteen in the earliest days to fifty in 1778; in 1713, the chorus included twenty-two men and twelve women. Anthony notes:

This probably did not represent maximum strength, however, as Article 21 adds that "All the actors and actresses, with

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43 Anthony, _op. cit._, p. 86.
44 Ibid.
the exception of those who hold the eight _premiers roles_,
must sing in the chorus."46

At the close of the Revolution, there were twenty-eight female voices,
twenty-seven male voices, and sixty-five instrumentalists.47 Extra
personnel, hired to augment both the singing and dancing groups, were
called "comparses" because they were usually soldiers who knew how to
keep time to the music. Eight hundred soldiers were used for the
immense theatre in the courtyard of Versailles on one occasion and
seven hundred were once used at the Opéra for a scene in Hell.48
For crowd scenes, two conductors were used, one placed at the right
and the other at the left in the wings, helping the singers with
attacks and pitch.49

The arrival of Gluck in 1774 gave additional impact to the
dramatic chorus in French opera. Castil-Blaze quotes an eyewitness
to a rehearsal of one of Gluck's Parisian operas:

The genius of Gluck, bringing a salutary reform to our
musical system, brought to life this immobile troupe [the
chorus of French opera which imitated the Greek chorus]
and put in action these echoing mannequins. "It was this
great master, said Ginguéne, that was reserved for this
successful revolution. Not only was a genius necessary
to conceive more dramatic and more active choruses than
they were formerly, but it took the same talent and all
the means possible in order to make them perform.

One should have seen, at his rehearsals, Gluck running
from one end of the stage to the other, pushing, pulling,
leading them by the arms, scolding, wheedling, one at a
time; the chorus, men and women, surprised to see them-
selves led thus, and passing from surprise to docility,

46 _ibid._, p. 89. 47 _Raugel, op. cit._, p. 83.
and from docility to expression, to effects that showed enthusiasm, and communicated a part of the soul of the composer; one should have seen him in this violent exercise, in order to sense all the obligations that he had toward the theatre, and the union of physical and moral strength that he poured out in order to give life and movement to his work."

Male chorus members also held positions in church choirs, and could not attend rehearsals held on Sundays and holidays. The position of female choristers was enviable during the eighteenth and early nineteenth centuries, for the Opéra was one of the few places where a woman could be employed at a good wage. By the nineteenth century, a considerable social rift had developed between the ballerinas and the female singers; although the singing group was much less physically attractive than the dancing group, they were less liable to be dismissed as they grew older. (Before 1790 the mask had permitted the ballerinas to have a long career.) In many cases, the dancers were little more than prostitutes, while the singers were more sedate:

Young ladies of the chorus have a decent, normal life; they get married in due time, become excellent mothers, know how to be content with modest salaries which they can be sure of for many years. They work at the theatre like employees in an office, busying themselves with embroidery or knitting while the cavatinas or duets produce long waiting periods during a rehearsal. These simple customs differ essentially from the behavior of the figurants called "jumpers" by the ladies of the chorus . . . .

Of all the causes of the existing schism between vocal music and the dance, I would like to add the oldest reason. First of all, the patent-letters of Louis XIV which

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50 Castil-Blaze, *De l'Opéra*, p. 127.
permitted the members of the nobility to sing at the opera without losing their rank did not mention in any way the dance. A damnable omission on the part of a montebank king! Before 1750, the dance was an independent and separate body from the Royal Academie of Music.

Although the Opéra was briefly renamed "La temple des Arts et de la Liberté" by the Revolution, it flourished uninterruptedly and

... the number and variety of works produced at Paris between 1790 and 1800 are, indeed, astonishing. For order, authority, and religion, that decade was dreadful, for music, glorious: twenty-five theatres existed in Paris, many of them in time-honoured buildings, where a century and more before had been heard the quiet music of Lalli and the stronger strains of Rameau. During the Republic, Consulate, and Empire, the number of theatres never rose above 44. In 1807 there were 33; an Imperial decree reduced them to 8. At the Restoration there were 4, and in 1847, 33.52

The Opéra-comique quickly adopted a high moral tone and strong social and political bias appropriate to the sentiments of republicans, and, although the "guillotine was busy during the day, it was impossible to get a seat at the opera at night."53 Three performances of a Requiem by Gossec were given for those citizens who had fallen at the Bastille by the artists of the Opéra; throughout the First Republic, the Opéra chorus participated in many other celebrations of a civic

51 Castil-Blaze, L'Académie, pp. 312-14, 316.
The struggle between Italian and French opera that characterized the opening years of the nineteenth century was complicated by the operas of Rossini, so that on the eve of the premiere of the *Symphonie fantastique*:

The stern classicism of the followers of Gluck was gradually losing its hold over a public intoxicated by the brilliant Rossinian strains. The wind of romanticism was, in the meanwhile, blowing for Germany.55

Berlioz' scathing remarks about the Opéra in *Les Soirées* betray his disappointment that he never mounted a successful production there; the allegorical reference is to a fable by La Fontaine:

... the Opéra, that big theater with its big orchestra, big choruses, big subsidy from the government; with its numerous staff and acres of scenery, resembles in many ways the pathetic bird in the fable. Now it stands motionless, sleeping on one leg; now it strides along full of agitation, going nobody knows where, seeking food in the tiniest streams, not turning up its nose at the gudgeon, which it usually scorns, and who name alone is enough to fret its gastronomic pride... the Opéra is madly in love with mediocrity. In order to possess mediocrity, do honor to it, give it a home, pet it and cherish it and glorify it, it will stop at nothing, shrink from no sacrifice, and accept any hard labor with enthusiasm. With the best of intentions, the utmost goodwill, it works itself up to ecstasy over platitude, shows a raging appetite for the insipid, and burns with the fever of love for what is lukewarm.56

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He is even more disapproving of the Opéra chorus which

does... tries to replace its old choristers by choristers 'already trained,' which is to say, 'already bad.' But here it overreaches itself, for in a very short time these newcomers get worse and thus lose the special quality for which they had been engaged. Hence the divine cacophony so frequently heard, especially in the scores of Meyerbeer. Nothing less than this has the power of rousing the public from its lethargy; it calls forth yells of disapproval, gestures of horrified indignation, which in themselves are quite impressive and as such ought to greatly displease the Opéra. 57

Near the end of his career, Berlioz published his humorous Les Grotesques de la Musique (1859). It is dedicated to the chorus and opera of the Opéra, for whom, in his imagination, all of his choral-orchestral works had been written. The affectionate letter discloses something about the professional life of the choristers:

LETTER TO THE AUTHOR FROM THE CHORUS OF THE OPÉRA

DEAR MASTER: You have dedicated a book (Evenings in the Orchestra) to your good friends the artists of X***, a civilized city. That city (in Germany, as we know), is very probably no more civilized than many others, notwithstanding the malicious intention with which you gave it that epithet. We may be allowed to doubt that its artists are superior to those in Paris, and as for their affection for you, it cannot surely be either so lively or so old as ours. The Parisian chorus-singers in general, and those of the Opera in particular, are devoted to you, body and soul; they have given you proof of it many times in every way. Have they murmured at the length of the rehearsals, at the severity of your musical requirements, at your violent speeches, or even at your fits of fury, during the rehearsals of the Requiem, the Te Deum, of Romeo et Juliette, of the Damnation de Faust, of the Enfance du Christ, etc.? . . . Never, never. They have, on the contrary, always done their task with unshaken zeal and

57 Ibid., p. 108.
patience. And you are not flattering to the men, nor
gallant to the ladies, in those terrible rehearsals.

When the time to begin draws near, if the chorus is
not in full force, if any one is missing, you walk round
the piano-forte like the lion in the Jardin des Plantes
in his cage, you scold under your breath, biting your
under lip, your eyes dart fierce lightning; you turn away
your head when any one bows to you; you bang out from
time to time on the keyboard dissonant chords that show
your internal wrath, and tell us very clearly that you
would like to tear the late comers, or the absentees in
pieces . . . if they were present.

Then you always reproach us with not singing piano
enough in the soft passages, and with not attacking the
fortes together; you want to have us pronounce both the ss
in angoisse (anguish), and the r in the second syllable of
traitre (traitor). And if one unfortunate illiterate mortal,
only a single one, lost in our ranks, forgets your gram-
matical observation, and takes it into his head to still
say angoisse or traite, you scold everybody, you overwhelm
us all with cruel jokes, calling us porters, box-openers,
etc.!! Well, we endure all that notwithstanding, and we
love you all the same, because you love us, as any one
can see, and you adore music, as any one can feel.

Only the French custom of giving precedence to
foreigners, even when there is flagrant injustice in doing
so, can have led you to dedicate your Evenings in the
Orchestra to German musicians.

It is done, let us say no more about it.

But why could you not write now, for our benefit, a
book of the same sort, less philosophical perhaps, but more
lively, to drive away the ennui that gnaws us at the Opéra?

You know that during the acts or parts of acts that do
not contain choruses, we are prisoners in the greenrooms.
It is as dark there as it is between decks on board ship,
it smells of lamp-oil, and there is no good place to sit
down; we hear musty old stories told there in bad language,
and rank words spoken; or else silence and inaction crush
our spirits, until the call-boy comes to send us upon the
stage . . . . Ah! you may believe that the trade is no
sweet one. To go through rehearsals by the fifty to drive
the almost unsingable choruses parts of new compositions
into our heads! to learn operas by heart that last from
seven o'clock till midnight! to change dress as many as
six times in an evening! to stand penned up like sheep
when there is nothing to be sung, and not have five minutes 
comfort during those interminable performances! . . . For we 
do not imitate your artists in Germany, who play works 
they do not care about with half an orchestra. We sing 
everything in everything. We are sure that if we took the 
liberty of only giving voice in the scores that pleased us, 
cases of quinsy would be rare among the chorus-singers at 
the Opéra. What is more, we sing standing, we are always 
on our feet, whereas the musicians in the orchestra play 
sitting down in their music cellar. It is fit to make one 
wish to be an oyster!

Come, be good, write us a volume of true stories, of 
fabulous tales, even of nonsense, like those you often write 
when you are in bad humor; we will read it in our places 
between decks, by the light of our lamps; we shall owe to 
you the forgetfulness of some dreary hours, and you will 
have a right to all the gratitude of our hearts.

YOUR FAITHFUL SOPRANI, CONTRALTI, TENORS AND 
BASSES OF THE OPERA 
Paris, December 22, 1858.

Berlioz' reply is firm but in good fun:

THE AUTHOR'S REPLY TO THE CHORUS OF THE OPERA.

LADIES AND GENTLEMEN: You call me: dear master! I was 
on the point of answering: dear slaves! for I know how 
you are deprived of leisure and liberty. Was I not once 
a chorus-singer myself? and then in what a theatre! God 
preserve you from ever entering it!

I well know the hard work you do, the number of dreary 
hours you count upon your fingers, and the still sadder 
rate of your appointments. Alas! I am no more master, nor 
happier, nor freer than you. You work, I work, we work to 
live; and you live, I live, we live to work. The Saint-
Simonians have pretended to know of an attractive sort of 
work; they have kept the secret well; I can assure you that 
that work is as unknown to me as it is to you. I no 
longer count my dreary hours; they fall, one upon the other, 
cold and monotonous as the drops of frozen snow that add 
dullness to the winter nights in Paris.

As for my appointments, let us say nothing . . .

I recognize the justice of your reproach about the 
dedication of Evenings in the Orchestra; I ought to have
inscribed it to my friends the artists of Paris, since it was a book on musical matters and musicians. But I had just come from Germany when I took the fancy to write that volume; the memory of the warm and cordial welcome that the orchestra in the civilized city had given me was still fresh, and I had so little expectation of finding the least sympathy for my Evenings among the public, that dedicating them to any one would have been, as I thought, putting them under a patronage and not paying a homage by which any one could have felt flattered. Your regrets on that head seem to show that you think otherwise. If I may believe you, there are some readers of my prose! Can I have been mistaken! Can it be that I am a fool! It fills me with joy.

You joke me on my observations of grammar. Yet I hardly flatter myself that I know French; no, I know very well that every one knows that I do not know it. But a fair number of words, very much used, are, as I am aware, barbarous terms, and I have a horror of hearing them. The word angoise is one of these; it is often used by the most richly appointed singers and cantatrices of our lyric theatres. A crowned pupil of the Conservatoire once persisted in saying: "Mortelle angoisse" (mortal anguish).

You seem to envy the instrumental musicians, who play sitting down in their music cellar, instead of standing, for long hours. But be just. They are seated, I admit, in that cellar in which they can hardly earn drinking-water, but they play all the time, without respite, without truce or mercy, and do not imitate the carelessness of my friends in the civilized city any more than you do. The directors only allow them to count their rests, when by any chance the composer gives them some to count. They play in the overtures, in the airs, duets, trios, quartets, ensemble pieces, they accompany your choruses; an administrator of the Opéra even wished to make them play in the choruses without accompaniment, saying they were not paid to fold their arms.

And you know how they are paid!!

The French Chapel

The French Chapel has a long and honorable history reaching back to the association of the Kings' singers with the Confrérie de

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Sainte Cécile, a religious and musical organization founded in 1575 which was entrusted with the religious and musical processions of the court.59

During the reign of Louis XIII, a corps of composers, singers, and organists were officially attached to the court. Under Louis XIV the chapel became the central influence in French religious music.

Louis's XIV's personal taste was responsible for important changes in the music performed at royal masses and ceremonies. The king wanted his Mass to be grand and decorous; he wanted diversified motets inserted in the Mass; and he wanted to abandon traditional practice by adding instrumental accompaniment to the motets.

When his masters of music protested that the Council of Trent had forbidden the use of instruments in church music, Louis obtained a judgment from the Archbishop of Paris that the Council only meant to exclude music disrespectful of the church. Violins were introduced, therefore, at the Chapelle; they accompanied the singing and played ritornelli and little symphonies before and during the motets.60

At the death of Louis XIV in 1715, the chapel declined somewhat, although, as Robert Isherwood notes, "The curious bedfellows of music and absolutism continued for a time to rest comfortably . . . beneath the warm blanket of the ancien régime."61

Until the time of the Revolution, the sous-maître, who might also hold the title Compositeur de la chapelle, was the officer actually in charge of the musical services; the maître de la chapelle was an honorary appointment given to a highly placed

60 Ibid., p. 285. 61 Ibid., p. 350.
ecclesiastic rather than to a musician. From the sixteenth century to the Revolution, the kings of France demanded the best singers for their own chapel from the Paris churches such as Notre Dame and Sainte-Chapelle. Often the city's choir directors were themselves members of the Royal Chapel, with resultant irregularity of service in their own parishes.62

Beginning with the Revolution of 1789 the Royal Chapel was discontinued for a period of eleven years; however, once Napoleon was in power, the organization was gradually revived: "The musical evenings, those small family concerts which had a place at the Malmaison and the Tuileries during the first years of the consulate lead little by little to the reestablishment of the Chapel."63 It continued to function through the Bourbon Restoration and the first thirty years of the nineteenth century, so that Berlioz was familiar with its traditions through his contact with Lesueur, who, with Cherubini, was Chapel Master at the time the Chapel was dispersed in 1830.

When the Royal Chapel choir had sung its last Mass, 25 July 1830, and at St. Cloud its last vespers, all the artists belonging to it were discharged on reduced pensions. Truly, as Castil-Blaze observes, the cannon of the 24 July was as sad for music as that of 10 August had been. The official recognition of Louis Philippe, the citizen King, was made at the Chamber of Deputies

30 August, but Charles had seen what was the last French and Catholic Coronation . . . . The July revolution abolished the King's Chapel . . . .64

Important dates for the Chapel during the nineteenth century include:

1802--Chapel reestablished under Paisiello

1806--Lesueur appointed Chapel Master; Salle de la Convention in the Tuileries built for Chapel

1814--Chapel continues under Louis XVIII and Charles X; Cherubini joins Lesueur

1830--Chapel dispersed at 1830 revolution

1852--Napoleon III reestablishes Chapel65

Like the Opéra, the size of the Royal Chapel grew steadily through the years. Of special interest is the soprano part, which was sung first by boys and later by castrati or women. At the death of Louis XII in 1515, the chapel contained twenty-three singers: under Henry IV, the twenty-nine singers of the Chapel included four dessus, seven hautes-contres, seven tallies, and eleven basses-contres.66 Under Louis XIII, the musician king, the importance of the Chapel increased; two years after his death in 1643, the composition of the group included, in addition to four clerks and two grammar instructors for the boys:

64Bellasis, op. cit, p. 243.
65Carse, Beethoven to Berlioz, p. 67.
66Raugel, op. cit., p. 80.
Women were admitted to the French Chapel late in the seventeenth century; Madame Lalande and her two daughters sang music there written especially for their beautiful voices when Michel-Richard Lalande was Chapel Master. In 1692, the Chapel reached its zenith under the Sun King:

9 dessus et 6 pages 4 dessus de violon
13 hautes-contre 3 quintons et quintes
18 hautes-tailles 2 basses de viole
11 basses-tailles 1 grosse basse de violon
8 basses chantantes 1 théorbe
3 basses jouant du serpent 2 flûtes d'Allemagne
2 bassons 1 basse de cromorne

In 1712, the composition of the vocal complement was as follows:

10 haute-et bas-dessus de voix
24 hautes-contre
20 tailles
23 basses-tailles
11 basses-chantantes

The Chapel was reorganized in 1761 under Louis XV and the number of singers, then including Italian castrati, was reduced:

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67 Anthony, op. cit., p. 12.
On Mozart’s first trip to the French capitol in 1764, both he and his father admired the motets performed at all the offices by the following group of singers and instrumentalists:

<table>
<thead>
<tr>
<th></th>
<th>7 dessus italiens et 6 pages</th>
<th>17 violons</th>
<th>2 cors</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 faussets</td>
<td>4 quintes</td>
<td>4 bassons</td>
<td></td>
</tr>
<tr>
<td>11 hautes-contre</td>
<td>10 violoncelles</td>
<td>1 trompette</td>
<td></td>
</tr>
<tr>
<td>8 tailles</td>
<td>3 contre basses</td>
<td>1 timbalier</td>
<td></td>
</tr>
<tr>
<td>9 basses-tailles</td>
<td>5 flûtes et hautbois</td>
<td>2 organistes</td>
<td></td>
</tr>
<tr>
<td>6 basses-contre</td>
<td>2 clarinettes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Much to the disappointment of the French musicians associated with the Conservatory, Napoleon summoned Paisiello from Naples to be director of music when the Chapel was reestablished in 1802.

The number of singers for the Chapel was eight, besides 27 instrumentalists . . . . As the old Tuileries chapel had been destroyed, the services took place in the Hall of the Council of State . . . .

This hall had room only for the singers and the piano. Behind the two rows of singers, the violins played in a small gallery facing the altar; the horns and wind instruments were in an adjoining room, with the result that accurate ensemble was almost impossible. All the

69 Raugel, op. cit., pp. 80-83.
70 Bellasis, op. cit., p. 91.
furniture was restored each Monday for the meetings of the Council. Soon Paisiello's tenure was ended in mutual disagreement; Bellasis notes:

Paisiello . . . pleased none but the first Consul. The public, stimulated by beauties of a higher order, listened with indifference to his "Proserpine," his Masses, his Psalms, and his Hymns.  

Paisello, whose buffa airs and piano improvisations Napoleon had so admired, pleaded the ill health of his wife and returned to Naples. Failing to engage Zingarelli, Napoleon offered the position to Méhul, but was so piqued when the newspapers released the news before the official announcement that he chose Lesueur instead.  Lesueur's first duties were discharged in the Convention Hall constructed by Napoleon which contained both a chapel and an auditorium for theatrical presentations; a solemn mass was sung in February of 1806 by the musicians of the Chapel to dedicate the building; the court instrumentalists played for the court theatre, ballets, and dances in the same building.  Lesueur directed an ensemble consisting of the following:

74 Ibid., pp. 170–71, 176.
Soloists:
6 premiers dessus  6 violons premiers  2 flûtes
2 deuxièmes dessus  7 seconds violons  4 horns
3 ténors  4 violes  4 bassons
2 barytons  4 violoncelles  1 harp
2 basses  4 contre-basses  1 organiste
40 choristers

Displeased with the formality of French music, Napoleon appointed Paër director of a smaller group, the "musique particulière de l'empereur," consisting of nine women singers, two castrati, two tenors, one low tenor, one bass, and a violoncello. This ensemble accompanied the emperor to Holland and went with Marie-Louise to Prague and Wentzbourg.

Although during the unsettled years 1814-1815 when Napoleon was deposed, many singers and instrumentalists suspected of being Bonapartists were fired, Lesueur retained his superintendency through the eminence of his talent and through the friendship of Cherubini, who was offered Lesueur's position but chose to become co-director rather than displace his colleague.

When Spohr visited the French Chapel in 1821 during the reign of Louis XVIII he observed:

The musical directors of the Royal Chapel . . . do not conduct the music themselves, and preside only in their court uniform at the head of the vocal 'personnel,' without taking any active part in the performance . . . . The orchestra is composed of the first artists in Paris; the chorus is powerful and good.

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76 Ibid., p. 221.

Personnel for the organization at that time included:

Soloists:
3 First sopranos
3 Second sopranos
3 Tenors
3 Basses
7 First Violins
7 Second Violins
4 Violas
6 Violoncellos
4 Contrabasses
2 Flutes
2 Oboes
2 Clarinets
2 Trombones
2 Bassoons
3 Horns
2 Pianists 78
2 Organists

Chorus:
7 First sopranos
6 Second sopranos
12 Pages
12 Tenors
10 Basses
2 Flutes
2 Oboes
2 Clarinets
2 Trombones
2 Bassoons
3 Horns
2 Pianists 78
2 Organists

Under Charles X, an auxiliary troupe chosen from the singers and instrumentalists of the theatres of the capital came to join the Chapel for grand ceremonies and funerals; Cherubini's Requiem was executed at St. Denis in 1820 for the funeral of the Duc de Berry with an augmentation of sixty singers and seventeen instrumentalists. When Charles X made a pilgrimage to the Cathedral at Reims in 1825, one hundred musicians took part in the ceremony. 79

Eight hundred and ninety concerts or dramatic representations took place at the court between March 22, 1803, when Paisello organized the Chapel, and July 15, 1830, the day of the Festival of St. Henry celebrated at Trocadero at St. Cloud; during the same period two hundred and sixty-eight masses were celebrated. Napoleon's court, which stayed at Compiègne in the Spring and returned to

78 Ibid. It will be remembered that the standard nomenclature for vocal parts changed from French to Italian at about this time.

Fontainebleau in the Autumn, received musicians from Paris each Saturday so that on Sunday a mass and evening concert would be heard; in case a large reception had been held during the morning hours and there were state guests, some type of dramatic presentation was given in the evening in place of the concert. The Comédie-Française, the Opéra-Italien, and the Opéra-comique appeared in turn once a week. Half of the instrumentalists of the Chapel returned to Paris on Monday; the half who remained received an extra compensation. During Napoleon's reign, the compositions of Paisello, Zingarelli, Haydn, Martini, and Lesueur comprised practically the entire repertory. 80

At the dissolution of the Chapel in 1830, besides the directors Lesueur and Cherubini, Plantade and Valentino held the title maître de musique; an inspecteur du service and a librarian and secretary were also attached to the group. The musical ensemble consisted of the following:

<table>
<thead>
<tr>
<th>Soloists:</th>
<th>Chorus:</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 premiers dessus</td>
<td>7 premiers dessus</td>
</tr>
<tr>
<td>3 seconds dessus</td>
<td>7 premiers violons</td>
</tr>
<tr>
<td>3 tenors</td>
<td>7 seconds violons</td>
</tr>
<tr>
<td>3 basses</td>
<td>4 violes</td>
</tr>
<tr>
<td></td>
<td>6 violoncelles</td>
</tr>
<tr>
<td></td>
<td>4 contrebasses</td>
</tr>
</tbody>
</table>

Soloists: 7 premiers violons 2 flûtes
3 seconds dessus 7 premiers violons 2 hautbois
3 tenors 7 seconds violons 2 clarinettes
3 basses 4 violes 2 trompettes
6 violoncelles 3 cors
4 contrebasses 6 violoncelles
7 premiers dessus 2 bassons
7 premiers dessus 2 harpes
6 seconds dessus 1 timbales
6 pages 2 pianistes
6 pages 81
12 tenors 2 organistes
15 basses

80 Ibid., pp. 218-20.
81 Ibid., pp. 171-76, 189, 190, 199, 224-32.
Grand celebrations were held during the old regime at the parishes of the city of Paris and its environs. Beginning in 1687 at the Church of the Holy Trinity at Versailles, the annual Saint Cecilia festival featured a mass with orchestra in addition to motets for grand chorus and organ solos. When Napoleon's son was born in 1811, all the churches in Paris celebrated a grand *Te Deum*.83

In the seventeenth century, first Germany and then England led the way in the admission of female choristers to liturgical choirs.84 In Paris, however, women singers were barred from the parish churches well into the nineteenth century by the Archbishop of Paris in spite of the long-standing tradition for female singers in the Royal Chapel. After hearing Beethoven's *Mass in C* performed at the cathedral in Bonn, Berlioz complained:

... women musicians would not have been allowed to perform within those church walls a hymn by Lesueur or Cherubini. It would seem that in France, when our musical institutions or their influence on our morals are involved, we take a genuine delight in not showing common sense.85

Concert Organizations in Paris

France's historical preference for dramatic music resulted in a marked retardation in the production of absolute and hence, instrumental music, in the early nineteenth century; Raugel's observation,

85 Berlioz, *Evenings with the Orchestra*, pp. 335-36.
"The nineteenth century is the century of choral music," is more true of France than any other nation, although opera was definitely the most active field.

This dependence on opera was reflected in the almost complete lack of concert halls. While there were theatres everywhere, concert halls were few and far between. Paris had no such place, if we except the Salle of the Conservatoire (1806), which was as much a theatre as it was a concert-room, and was not to be had on hire by anybody who wanted it. According to Fétis, the room at the Rue de Clery was too small and scarcely provided room for an orchestra; the Salle at the Conservatoire was by no means adapted for concerts and was constructed upon bad acoustical principles. Large concerts had to be held in theatres or ball rooms.

It is therefore surprising that Paris was the home of the first permanent concert organization to give a series of subscription concerts on a commercial basis. The Concert spirituel, organized by Anne Philidor in 1725 under the Title "Concerts spirituel des motets à grand choeur et des symphonies Italiennes et françaises" was both an orchestral and a choral organization. The concerts took place on religious holidays when the Académie Royale de Musique was closed. This amounted to about twenty-four concerts a year including some feast days. The inaugural concert was held on Passion Sunday 1725, in the Salle des Suisses of the Tuileries Palace. The Salle was a gift of Louis XV and remained the home of the Concert spirituel until 1784. The first programme included a suite of airs for strings.

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86 Raugel, op. cit., p. 21.

87 Fétis, Curiosités, p. 184, cited in Carse, Beethoven to Berlios, p. 12.
by Delalande [Lalande], the grand motets "Confitebor" and "Cantante Domino," also by Delalande, and the "Christmas Concerto" of Corelli.\(^88\) Originally the Concert spirituel was limited by royal decree to the performance of works in languages other than French; operatic excerpts were also excluded in order to lessen competition with the official Opéra. However, both rules had been gradually relaxed by the time the initial series of concerts was terminated by the Revolution.

The motets of Lalande (1657-1726) were standard fare at the Concert spirituel throughout the eighteenth century, and the vocalists who sang them were the finest in Paris—the soloists came from the Opéra, and the chorus from the Royal Chapel and the principal churches of Paris. Lalande was the first director; other directors in the early part of the century were Leclair, Royer and Mondonville. Under Royer and Mondonville, distribution of the vocal parts demonstrates the domination of the haute-contre over the taille in French vocal music of the eighteenth century.

<table>
<thead>
<tr>
<th>Soloists:</th>
<th>Chorus:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Sopranos</td>
<td>12 Sopranos</td>
</tr>
<tr>
<td>1 Countertenor [haute-contre]</td>
<td>14 Countertenors [hautes-contres]</td>
</tr>
<tr>
<td>3 Baritones</td>
<td>4 Tenors</td>
</tr>
<tr>
<td></td>
<td>5 Lower voices</td>
</tr>
<tr>
<td></td>
<td>(Basses and baritones)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16 Violons</td>
</tr>
<tr>
<td></td>
<td>2 Violas (Parties)</td>
</tr>
<tr>
<td></td>
<td>6 Basses</td>
</tr>
<tr>
<td></td>
<td>2 Contrabasses</td>
</tr>
<tr>
<td></td>
<td>5 Flutes and oboes</td>
</tr>
<tr>
<td></td>
<td>3 Bassoons(^89)</td>
</tr>
</tbody>
</table>

\(^88\) Anthony, op. cit., p. 21. \(^89\) Ibid., p. 22.
An ode by J. J. Rousseau set to music by Royer sung on Christmas of 1746 was the first exception to the Concert spirituel's rule of eschewing the French language. In 1748, a typical concert was given for the reopening of the Concert Hall, including a motet for grand chorus, a flute concerto, a petit motet, a violin concerto, and a De profundis.

In 1751, membership of the Concert spirituel included a number of musicians concomitantly engaged at the Opéra; numbers in parentheses indicate Opéra personnel.

<table>
<thead>
<tr>
<th>Soloists:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Sopranos (2)</td>
</tr>
<tr>
<td>2 Hautes-contres (1)</td>
</tr>
<tr>
<td>3 Basses-tailles (1)</td>
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<td></td>
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</tr>
<tr>
<td>Chorus:</td>
</tr>
<tr>
<td>6 Premiers dessus</td>
</tr>
<tr>
<td>7 Seconds dessus</td>
</tr>
<tr>
<td>6 Hautes-contres (2)</td>
</tr>
<tr>
<td>7 Tailles (3)</td>
</tr>
<tr>
<td>5 Basses-tailles (2)</td>
</tr>
<tr>
<td>8 Basses-contres (2)</td>
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In 1753, the rule banning operatic fragments was eliminated when the famous castrato Caffarelli sang two Italian ariettes. By

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90 In 1746 Mme. de Pompadour initiated another set of spiritual concerts at a rival theatre. While the first three programs contained grand and petit motets and instrumental solos to correspond to the offerings at the Concert spirituel at the Tuileries, she never adhered to the rule of Latin texts for Lent, and soon abandoned the motets of the chapel in favor of operatic acts and comedy scenes. This enterprise was not supported by the king. Michel Brenet (Marie Boblilier), Les Concerts en France sous l'Ancien Régime (Paris, 1900; reprint New York, 1970), pp. 216-17.

91 Ibid.
1775, the personnel of the Concert spirituel had been increased to fifty-five singers of which eleven were soloists who sang the petit motets which were heard during intermissions between the larger works.

After the death of the next director, Ledoc, his associates Gossec and Gaviniés left the organization and Legros conducted the organization from 1777 to 1791. This period was marked by Italianism in the choral works, much to the irritation of the native French musicians. However, by 1786 French oratorios, odes, and scenes had become prominent in the concerts and the new names of Haydn, Gossec, Reichardt, Cherubini, and Pleyel appeared as symphonic composers.  

In emulation of the success of the Concert spirituel, several other concert organizations came into being during the closing decades of the old regime:

<table>
<thead>
<tr>
<th>Concert Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerts des Amateurs</td>
<td>1769</td>
</tr>
<tr>
<td>Concerts de la Loge Olympique</td>
<td>1781</td>
</tr>
<tr>
<td>Concert Français</td>
<td>1786</td>
</tr>
<tr>
<td>Concert de la rue de Clery</td>
<td>1789</td>
</tr>
<tr>
<td>Concert Feydeau</td>
<td>1794</td>
</tr>
</tbody>
</table>

Even though the Concert des Amateurs was not a choral society and grand motets were usually reserved for the Concert spirituel, its programs did not eschew vocal music. Fragments from Italian operas

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92 Ibid., pp. 246, 312-13, 321-22, 339, and 342.

and French scenes as well as symphonies and concertos were performed there. According to Brenet, the opening program of the Concert des Amateurs ended with a motet for large chorus, "Qui confidunt" by Mathieu. 94 The Concerts de la Loge Olympique were a direct outgrowth of the Concerts des Amateurs; both were directed by Gossec. The change of names and concert-location took place in 1781, one year after Haydn's symphonies had been introduced in Paris. Haydn's Symphonies numbers 82 through 87 were composed for the latter organization. 95

Another important organization devoted primarily to instrumental compositions was the Concert Français, which was made up of former pupils of the École Royale de Musique et de Déclamation. The first concert was heard in 1786 and the organization was revived in 1801 after the Revolution. 96 In direct competition with the Concert spirituel, the programs of the Concert Français contained mostly French divertissements and cantatas. In 1726, an organization called Concerts Italiens had been established but it performed only Italian music which was played mostly by Italian musicians. Other concert activities in Paris during the eighteenth century included the

96 A totally different organization by the same name had given secular vocal programs at the Tuileries on Saturdays and Sundays in winter and once a week in summer during the early days of the Concert spirituel. Tunney, French Cantata, p. 123.
private concerts given by wealthy bourgeoisie such as La Pouplinière, Rameau's patron.  

The cannon of the Bastille, which sounded on July 14, 1789, the death-bell of the old regime, had an immediate repercussion in musical circles. On the fourth of August, the performance of masses with orchestra were begun in honor of "the dead citizen victims and their patriotic zeal." Some weeks later new concerts opened at the Cirque du Palais-Royal, of which the first, on November 8, contained an anonymous scene for large chorus, La Prise de la Bastille. In December, they announced the dissolution of the Concerts de la Loge Olympique, and the Concert spirituel was moved to a hall in the Théâtre Italien . . . . Polite society, elegant and frivolous, which had comprised the world of dilettantes, sensed the trembling of the earth of the old France; and the artists who had once vied with one another in the Requiem and the Te Deum, composed of imageries of the "destructions of nature," had to reverse themselves and compose songs that the people rehearsed "to the fair sound of the cannon."  

From February 26, 1789, the Concert spirituel was consigned to a hall in the Pantheon; a little later, its home was a structure above a theatre on the rue de Chartes. In 1790, performances were reduced to fifteen; in 1791 only six were given in a small hall on Dauphine Street. The sixth and last was heard April 24, 1791. The demise of the Concert spirituel was not complete, however. The tradition was revived at the Opéra in 1805, and performances continued under Rudolphe Kreutzer well into the nineteenth century.  

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97 Anthony, op. cit., p. 23.  
100 Carse, Beethoven to Berlioz, p. 91.
The Paris Conservatory

The dominant position of the Paris Conservatory in nineteenth-century France is stressed by Carse:

Completely centralized in its capital, the music of France was the music of Paris, and there the power and influence of the Conservatoire was paramount. That it fully deserved to wield its almost unlimited power in France is proved by the fact that in this brilliant period of French musical history practically all the native composers, instrumentalists, and singers were conservatoire-trained. The finest orchestra in Europe, and therefore in the world, was that of the Paris Société des Concerts, and almost without exception the players and conductors owed their training to that institution.101

The Conservatory, established during the terrifying days of the French Revolution, was a direct outgrowth of the strife and has even been called the "mistress of the republic."102 Although most sources date the beginning of the Conservatory from 1784 when the École Royale de Chant opened under the direction of Gossec103 the more direct parent organization was the École Gratuite de Musique de la Garde Nationale. Tiersot, relying on two revolutionary publications, Musique à l'usage des Fêtes nationales and Époques de la Révolution française,104 relates the following:

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101 Carse, Beethoven to Berlioz, p. 15.
... the forty-five musicians of the French guard who had lost their jobs as a consequence of the taking of the Bastille did not wait for the new government to help them; in their abandonment, they formed a little musical republic. They rallied around a young man that they already knew... his name was Bernard Sarrette.

Sarrette was not a musician, but he had had administrative experience and had the organizational ability to manage this little group of musicians who had put their trust in him...

In 1790 the group of musicians were awarded official status and were paid, but in 1792, the reform of the national guard cut out all the paid companies and the existence of the musical corps was jeopardized. Sarrette proposed the creation of a school of which the professors would be musicians; teachers and students would serve as the ensemble for the national guard and for public celebrations... By a decree dated June 9, 1792, "a free school of music for the Parisian National Guard" was established and eighteen months later, its title became L'Institut national de musique. 105

The 115 artists and 600 students of both sexes of the school were charged with "celebrating musically the national festivals." 106

In August of 1795, the title of the school was changed to "Conservatoire de Musique" and the building formerly occupied by the École Royale de Chant became its home. 107 Gossec, Méhul, Lesueur, Cherubini, and Monsigny, the five Inspectors of Tuition, labored tirelessly with Sarrette to get the school started successfully. Instruments of Royalists who had fled the country were inventoried and deposited at the school.

105 Ibid., pp. 6, 8.
106 Bellasis, op. cit., p. 48.
Later, under Bonaparte, the Conservatory was detached from the National Guard and in 1803 the Prix de Rome was instituted for the most talented students of the school.\textsuperscript{108}

Cherubini's biographer relates the situation during the dark days when the conservatory was closed around 1814-1816:

That great Institution of Republican origin, the Conservatoire, had, indeed, fallen on evil days. Sarrette, after successive recalls and dismissals, according as Napoleon or Bourbon was in power, was finally dismissed in 1815, and the Conservatoire 'overthrown by a perfidious conspiracy,' as Cherubini's diary bitterly records, was transferred from the Ministry of the Interior to the Ministry of the Royal Establishment, and again became the "École Royale de Music et Declamation". . . . Some of the teachers received only 500 francs as salary. There were no instruments for some of the classes. Owing to the scarcity of firewood, furniture, especially old piano fortes [sic], were burnt for fuel.\textsuperscript{109}

When the Conservatory reopened in 1816, the École Primire de Chant was created as an adjunct, directed by Choron. In 1822, Cherubini succeeded to the directorship and the institution prospered under his strict rules of discipline. Some of his rules seemed foolish to Berlioz, especially those designed to protect the honor of the female students; Cherubini did not allow the young women of the Conservatory to participate in either solos or choruses; they could only perform in public on the harp or the piano.\textsuperscript{110} After 1830,

\textsuperscript{108} Tiersot, \textit{Les Fêtes}, p. 172.

\textsuperscript{109} Bellasis, \textit{op. cit.}, pp. 193-94.

\textsuperscript{110} \textit{Ibid.}, pp. 221-32.
however, all vocal students of the Conservatory were required to participate in a vocal ensemble.\footnote{111}

Castil-Blaze, writing in 1826, criticizes the centrality of the Conservatory and its vocal program, comparing that institution unfavorably with the selection processes which were possible through the aegis of the church under the old regime:

It is repeated incessantly that there are no good voices in France and that it is impossible to fulfill the needs of the lyric theatres of Paris . . . . The voices exist, but one does not know where to locate them; but worse, there is no plan. As art requires more perfection, the number of artists diminishes proportionately. The true planting ground has been destroyed for a long time. It was the chapelmasters in the cathedrals that gave us Lassus, Albrechtsberger, Haydn, Lalande, Montéclair, Floquet, d'Haudimont, Giroust, Grétry, Méhul, Lemoine, Rousseau, Gossec, Lesueur, Perne, Boieldieu, Gaveaux, Champein, Lays, etc. The Conservatory has rendered the greatest service of the most importance to music; it has regenerated music; it cannot, however, replace the numerous schools which searched carefully for beautiful voices in all parts of the kingdom and cultivated them for the cathedrals. Until the time of the Revolution, 4,000 young singers constantly received an excellent musical education. The Conservatory never has more than fifty, and what singers! They are recruited from Paris and its suburbs, whereas it has been proven that our provinces in the south of France furnish the largest numbers of the most beautiful voices. It is true that sometimes students are asked to become boarding students, but that number is set at twelve and the young people who have the combination of all the necessary qualities to be admitted rarely decide to go so far from their parents to come to Paris and to run the risks of a career which is not brilliant or lucrative except for those in the top ranks.

The education of children for the choir offers nothing but advantages: room, board, clothes, instruction, upkeep, all at the expense of the church . . . .

\footnote{111}{Raugel, \textit{op. cit.}, p. 28.}
One sends, from time to time, emissaries into all of France to look for voices to recruit for the Opera. Many candidates are encountered, but few are accepted: one has a guttural sound, another talks through his nose; still another does not know French, or has a hard Gascony accent, and all of them ignore their scales.112

Castil-Blaze concludes by stressing the efficiency of the chapel masters of the cathedrals who would have effectively eliminated the problems.

The Conservatory which issued out of the profound events of the French Revolution was, like all academic organizations, deeply suspicious of new musical developments. Consequently, it was naturally antagonistic to the new Romanticism of young Berlioz. As Locke suggests:

We cannot say that the Conservatoire had any great influence on promulgating the ideas of Romanticism in music, for it was under the control, from the beginning, of men like Cherubini who must be classified as conservative academicians, but it did do much in generally encouraging the development of music in France on a broader basis than merely operatic composition. Few of its professors, with the exception of Lesueur, took any active part in the Romantic movement and some of them, like Fétis, were considered as its most dangerous enemies.113

The French Revolution

The political events of the French Revolution of 1789 profoundly affected the musical life of Paris; all of the royal musical

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112 Castil-Blaze, *De l'Opéra*, pp. 272-74, 278.

institutions except the Opéra were almost immediately abandoned in favor of festivals that expressed republican ideals.

National holidays increased with parades and processions honoring the most popular personalities or the most important ones; triumphal arches, chariots, symbolic decorations, then speeches and oaths to save the Nation or to be faithful to its laws―and during all the ceremonies, music. Music is the only art form that could fill a double purpose in these national fêtes. It was a part of the exterior splendor, and at the same time expressed inner emotions. The brilliant ringing sound of the brass instruments, the stirring marches, and the impressive songs imparted excitement and joy to the celebrations . . . .

There was a constant need to keep everyone aroused. What would serve better than public celebrations of holidays which would attract the populace to one place and unite them in a common thought, captivate their minds and touch their hearts . . . .114

The music for these celebrations featured massed choirs, military bands, and orchestras, which effected a kind of megalomania extolling the republic, coupled with structurally simple music characterized by grandiose effects and empty pomp that might be called "colossal classic." The composers who had recently led French music under the old regime found new laurels in the service of the First Republic:

At the moment of the beginning of the Revolution, French music entered into a period which was to be counted among the most brilliant it had ever had. The generous influence of Gluck brought forth a whole group of young

114 Tiersot, Les fêtes, pp. xiv, xv.
geniuses who showed themselves early. Another old master, revived by the new ideas and drawing from an enthusiasm that his preceding words had never received, put himself at the head of this group and gave them their first boost; it was Gossec. After him came Méhul, Cherubini, and Lesueur—legitimate heirs of Gluck and forerunners of the great period of 1830.115

Although he cites the arrests of Sarette and Ignace Pleyel, Fonque says,

. . . politics did not invade the life of the composers. On the contrary, they were applauded and acclaimed at each holiday celebrated by the Convention; le Moniteur proclaimed their names with the same praises given to victorious generals.116

The immediate response of the public to the storming of the Bastille on July 14, 1789 was to recreate an act they had performed many times on victorious occasions under the old regime: they went to Notre Dame to sing the Te Deum.

. . . The sermon was accompanied by the sound of drums and military music. Thus another type of music appeared other than the liturgical hymns sung by the musicians of the king.117

For the first of the major revolutionary fêtes, the second

115 Ibid., p. xviii.
116 Fonque, op. cit., p. 85.
117 Tiersot, Les fêtes, p. 4.
anniversary of the Bastille in 1789, a French Te Deum was sung. Gossec directed the military band of the National Guard on one platform and on another there were 300 drums. Gossec's "Judex crederis," originally part of the Messe des morts composed for the Concert spirituel in 1779 and regarded as the culmination of modern scoring for choral-orchestral works, figured in the celebration; it was one of the few pre-revolutionary works performed during the early years of the First Republic.

On August tenth of 1789, a major festival marked the anniversary of the signing of the Constitution; the first of many funeral celebrations took place in 1790. This was a memorial service at the Champs de Mars in honor of the soldiers who had fallen at Nancy, featuring a Mass and marches played by 1,200 wind instruments. At another festival for the transfer of the remains of Voltaire (d. 1778) to the Pantheon, choirs were stationed at strategic points along the processional route and the chorus from the Opéra sang a work by Gossec based on verses from Voltaire's Samson to the refrain, "Peuple, éveille-toi, romps tes fers!" A funeral march of Gossec, quite similar to the Hamlet march by Berlioz, was introduced; it

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118 After 1794, the Te Deum was replaced by the bellicose closing chorus from Armide in response to the articlericalism of the day. Fongue, op. cit., p. 72.


120 Brenet, Les Concerts, pp. 324-25.
was to become standard for funeral celebrations throughout the Revolutionary period.121

Eighteen hundred and ninety-two was the year of secular patriotic songs; a patriotic songbook was published and the people of Paris took an active musical part in a composed work for the first time. The refrain, "Liberté sainte!" to Pleyel's "Hymne à la Liberté" was sung by the entire audience. Another military memorial service was held at the Champs de Mars on April 15. The music, by Gossec, was of a popular nature, a 6/8 piece sung by young girls and a children's song, the "Ronde nationale."

While the chariot of Liberty went round the altar, the singers of the National Guard, spread out on the steps, gaily sang the song, to which the people soon responded.122

A series of Fêtes de la Raison was initiated in 1793, but by the end of that year the worship of Reason had gradually been replaced by the worship of the Supreme Being. The gigantic Fête de la Être suprême was perhaps the largest and most important of all the fêtes and was the first for which the Institute was in charge of the music. An ensemble of several hundred people made up of the singers from the Opéra reinforced by all the professional singers in Paris performed Gossec's "Hymne à la divinité." Contrary to the

121 Tiersot, Les Fêtes, pp. 48-58.
122 Ibid., pp. 68-72.
practice at most of the previous celebrations, women's voices were not excluded from this celebration. The people of Paris were taught a patriotic song in forty-eight choirs of fifty voices each in categories of mothers, girls, old people, warriors, adolescents, etc. The Convention decreed that the people should learn their parts and that the musicians of the Institute should teach them.

... when the Convention ordered something it was imprudent to refuse ... The professors of the National Institute of Music were ordered to rehearse the Parisians for the Festival of the Supreme Being. Every evening, Méhul, Lesueur, and Gossec, violin in hand, left the Institute, situated on rue Saint-Joseph, near the rue Montmartre. While Méhul held the door open, Gossec and Lesueur conducted, one facing the Halles, the other the boulevards, and there, perched on street signs or chairs, accompanying on an instrument they hardly knew how to play, they gave pitches to the citizens gathered around them. A thousand voices responded and made an impressive unison sound.  

This *me plus ultra* of festival compositions is further described by Locke:

Méhul imagined a chorus of 300,000 voices, divided into four armies, to sing the first, third, and fifth of a tonic chord.

The cumulation was a finale sung by 2,400 singers standing on an artificial mount on the Champs de Mars.

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124 *Fonque, op. cit.*, pp. 82-83.  
125 *Locke, op. cit.*, p. 66.  
On April 6, 1794, the Committee of Public Safety took over the government of France; the Committee espoused a regime dedicated to a renaissance of arts and letters, principally because it regarded the arts as a convenient means of governing the people. Bastille Day of that year (Le fete du 14 juillet sera la joye du peuple) was decreed to be a purely musical celebration with no speeches or

ceremonies. Four politicians judged the musical compositions written especially for the occasion and were in charge of the program. Sarrette and Gossec presented the following plan:

Ouverture de Démophon  
Hymne à l'être suprême, à grand choeur et grand orchestre  
Ouverture d'Iphigénie  
La Bataille de Fleurus  
Le Chant du Départ, hymne de guerre  
Chœur d'Ernolinde (O Mars!)  
Dernier morceau de la symphonie en ut d'Haydn  
La Marche de Chateauvieux, à grand choeur  
La Marseillaise  
Ça ira  
La Carmagnole  
Pas de charge

The Committee objected to the overture from Iphigénie, claiming that it was superstitious and recalled tyranny, and the Haydn movement was replaced by Desaugiers' "Prise de la Bastille." For the first time, violins were added to the military band of the National Guard, again emphasizing the musical character of the celebration.¹²⁸

In July of 1794, another large memorial celebration was arranged at the Pantheon; the large number of musicians engaged for the fête were never paid because they had been hired by Robespierre who was beheaded the next night. A large parade, composed of instrumentalists, singers, dancers, and poets marched to the Pantheon, while the choirs repeated a phrase harmonized by MÉhul, "Ils sont morts pour la patrie!" When the group arrived at the

Panthéon, funeral dances commenced, drums beat, a cannon sounded, and the choir chanted "Ils sont immortels!" Thus, according to Tiersot, the production was "harmonious to the eye as well as the ear." 129

The transfer of Jean-Jacques Rousseau's remains to the Panthéon was the occasion of the first fête following Robespierre's fall. Following a concert in the garden of the Tuileries and a procession, choruses were sung in the Panthéon, including Cherubini's "Hymne du Panthéon," selections from Castor et Pollux and Le Devin du Village, and Gossec's "Hymne à la J. J. Rousseau."

The Fête des Victoires ou fête de l'école de Mars in honor of Napoleon held on October 4, 1795 featured Lesueur's "Chant des Triomphes de la République française" to initiate the long and happy association of composer and emperor. The Napoleonic years were characterized by numerous memorial celebrations, the most elaborate of which was the Fête funèbre célébrée après la mort de Hoche held in October, 1797. The most unusual of the Napoleonic fêtes was the Fête de la liberté et entrée triomphale des objets de science et d'art recueillis en Italie of 1798, which featured Lesueur's long "Ode pour la Fête de la Liberté" and Gossec's "Cantate funèbre pour la fête du 20 prairial an VII, en mémoire des plénipotentiaires de la République française au Congrès de Rastadt," which was in spite of its title a short composition. 130

129 Ibid., pp. 190-192.
130 Ibid., pp. 206-11.
During the years of the Directory (1795-1799) fêtes were commonplace because of the victorious armies of Napoleon; they were celebrated in honor of such diverse things as agriculture, tolerance, youth, old age, marriage, law, knowledge, the seasons, work and death. Another interesting event was the *Fête funèbre à la Ferand* which was celebrated after he had been beheaded. The 1798 fête at the Temple of Industry for "les objets les plus précieux des fabriques et manufactures françaises" was the forerunner of many such celebrations in the nineteenth century.¹³¹

Under the Consulate (1799-1804), the role of music diminished, although Bonaparte used festivals to keep his popularity high. The compositions of that era tended to be longer and more involved and espoused enlarged forms and counterpoint. In 1800, the only two republican holidays celebrated were July 14 and September 22. The July 14 celebration was crowned by a composition by Méhul for three choruses and orchestras, the "Chant national du 14 juillet."

Two groups of 150 musicians each were placed at some distance from each other in the middle of the chapel. In the dome was a third group, composed of just a small female choir and three instruments, 1 horn and two harps. These choirs were to sing in dialogue, to answer each other and to combine with each other. On the central podium was Méhul. In order to be seen better by the performers far from him, he had the idea to beat time with his right arm wrapped in a white handerchief . . . This endeavor was a brand new idea, at least in France, and not anywhere, ever, had such a deployment of performers been tried.¹³²

For the September celebration, Lesueur used four choirs instead of three; besides two in the nave and one in the dome, he placed one in the organ loft. The work, "Chant du ler Verdemaire," is ten movements long and utilizes text painting extensively. Imperialism was in the air and the public was barred from attending either of these celebrations. 133

The only civic fete of 1801 was the Fête de la paix général, for which 1,200 singers and 4 orchestras made the banks of the Seine resound with Lesueur's "Ode en faveur de retablissement de la paix." Paisello composed a Te deum à la Concordat for Easter Sunday 1802, and thereafter, according to Tiersot, ". . . the musicians of the Conservatory were relegated to the comic opera and the patriotic songs were forgotten." The great republican celebrations were at an end and Napoleon, soon to be crowned emperor, retired to the intimate music of the Royal Chapel. 134

J. H. Elliot concludes:

His [Berlioz'] reaction to the gargantuan music of the Revolutionary and post-Revolutionary periods had a powerful, if intermittent, influence on him throughout his life . . . . At a comparatively early stage in his career Berlioz discovered the basic defects of the music of the Revolution and its aftermath. He, while remaining fascinated by the colossal, created music feasible in performance as well as infinitely superior in artistic status. 135

133 Ibid., pp. 246, 252, 242.
134 Ibid., pp. 253-55.
Two subsequent French Revolutions that occurred during Berlioz' productive years provided occasions for other nationalistic works. The July Revolution of 1830, which ousted Charles X aroused Berlioz' republican sentiments; he heard his "Chant guerrier" sung by a group of amateurs in the streets during the conflict and actually left the Conservatory at one point to bear arms.\(^{136}\) Eighteen hundred and thirty was an emotional revolution, as Tiersot observed: "1830 is the son of 1789."\(^{137}\) The bloody revolution of 1848 and the less violent conflict of 1852 provided the impetus for Berlioz' last two public works, *Vox Populi* and "L'imperiale."

French Eighteenth-Century Choral-orchestral Forms

The year 1789 was a dramatic caesura in French eighteenth-century choral-orchestral music. Before that date, most of the compositions of the genre were sacred or occasional works closely associated with the monarchy, but afterwards choral-orchestral works were devoted almost entirely to grandiose patriotic compositions, all but unknown today, that were couched in extremely simple forms.

Choral-orchestral Music under the Old Regime

Throughout the seventeenth and eighteenth centuries, the Ordinary of the Mass was usually set in the *stile antico* at the French court. Except for Marc-Antoine Charpentier, who wrote


elaborate masses for the Sainte-Chapelle, composers closely associated with the King's court usually limited themselves to music to be performed during low masses. This tradition had been fostered by Louis XIV, the Sun King (d. 1715), who preferred grand motets, "printed by the express order of His Majesty," that were designated as much to glorify the King of France as the King of Heaven.

... the traditional motet style had been changed by Jean-Baptiste Lully to suit the king's taste. He juxtaposed a large choir in tutti sections with a smaller group--two sopranos, an alto, [haute-contre], a tenor, and a bass--that performed as a single voice. Lully also composed orchestrally accompanied psalms for eight to ten voices, in which he alternated choral dialogues, recitatives with organ and bass accompaniment, and airs, duets, and trios for soloists. These compositions, which Romain Rolland has called "true religious operas," became prototypes for the motets of Louis' Mass. Compared to earlier church music, the tonal effect was egregiously massive.

The usual composition of the larger choral group in Lully's motets is soprano, countertenor, tenor, baritone, and bass, while Charpentier prefers to construct both choruses on an STTB plan; Charpentier's motets are generally less sectional than those of Lully. Favorite texts were the Te Deum, the Dies irae, and the De profundis. As the century progressed, the grand motet was

139 Ibid., p. 169.
141 Anthony, op. cit., p. 170.
expanded from a single movement to several, so that the late motets of Lalande resemble German cantatas, with choruses and solo instruments used in dialogue with the vocalists.

The final transformation of the French motet was the work of Michel de Lalande, who several times had the honor of composing and 70 motets that were sufficiently grandiose and diversified to make the monarch's religious services harmonize with the opulent tone of the court. The Mass became a spectacle.

Rameau, like Lully, favored a chorus with two sopranos, countertenor, tenor and bass; his writing was more brilliant than that of either Lalande or Couperin. Toward the middle of the century, motet choruses became increasingly contrapuntal.

Charpentier was the most prolific composer of oratorios with Latin texts. Besides thirty oratorios, Charpentier's catalogue includes fourteen important sacred histories in dialogue form for narrator, soloists, choir, and orchestra. From 1738 to 1770, Mondonville wrote oratorios for the Concert spirituel, but Raugel notes, "The oratorios of Mondonville, written much later, hardly exceed the proportions of the French grand motet." Late in the century, however, Gossec and Lesueur foreshadowed Berlioz in writing

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143 Isherwood, op. cit., p. 307.
145 Ulrich, op. cit., p. 111.
146 Raugel, op. cit., p. 105.
large multi-movement oratorios with grand descriptive effects.\textsuperscript{147}

In addition to the famous \textit{La Nativité} (1774), Gossec composed \textit{Saul} and \textit{L'arche d'alliance} (1781). Other lesser known French oratorios of the late eighteenth and early nineteenth centuries include

\begin{itemize}
  \item P. D. Deshayer: \textit{Les Maccabées} (1780)
  \item L. de Persuis: \textit{Le passage de la mer rouge} (1787)
  \item L. F. H. Lefebvre: \textit{Abel et Caine} (1785)
  \item W. Lachnith: \textit{La prise de Jericho} (1805)\textsuperscript{148}
\end{itemize}

Berlioz' immediate forerunner, François Lesueur, was the most prolific composer of oratorios; he wrote numerous oratorios on Biblical subjects after he became master of the Chapel.

Brief mention should also be made of the \textit{cantate française}, a secular form which flourished briefly in the early eighteenth century. The multi-movement \textit{cantate française}, made up of arias and recitatives set for solo voice, differed little from the Italian model except in its more descriptive nature and vivacious rhythms. After mid-century, the form evolved into or was replaced by the quasi-operatic lyric scene (sometimes called the French scene) and was considered proper for performance at the Concert spirituel.\textsuperscript{149}

The \textit{Prix de Rome} competition is based on a composition of this type; two of Berlioz' prize cantatas had choral finales.

\begin{itemize}
  \item \textsuperscript{147} \textit{Ibid.}
  \item \textsuperscript{148} Arnold Schering, \textit{Geschichte des Oratoriums} (Leipzig, 1911), p. 515.
  \item \textsuperscript{149} Anthony, \textit{op. cit.}, pp. 349, 359-62.
\end{itemize}
The poetry of Rousseau provided many texts for many French scenes and choral odes. Occasional works were, of course, a common feature at the French Court. Some works of Méhul illustrate typical eighteenth century titles: in 1782, he wrote an "Ode sacrée" on a text by Rousseau; 1788 was the date of a lyric scene, Philoctète à Lemnoa; while a work titled simply Scène française was written for the Concert spirituel in 1789.150

Representative Compositions of the Revolution

Many of the popular songs and simpler choral-orchestral works of the Revolution are modeled on two forms that had been commonplace in simple French vocal works for many years, the strophe and the rondeau. After 1789, many of these works began to take on a more complex character; Tiersot credits Gossec with fostering this tendency:

New forms were created for these occasions; not simply something ephemeral, but concrete forms. It is certain that Gossec gave French music an amplitude unknown before his time. Under his genius, he created a modern music . . .151

Constant Pierre's Musique des fêtes et cérémonies de la révolution française is a compilation of many of the important works composed for Revolutionary celebrations. Although Pierre's

synopsis does not differentiate between the strophe and the rondeau, it nevertheless gives a good idea of the striking formal similarity of these works:

11 Choruses with repeated, identical strophes

4 Choruses with repeated strophes on two alternating motives

4 Choruses with a different melody for each strophe

9 Choruses which present a succession of different melodies and a series of identical strophes [rondeau form]

9 Choruses with identical strophes sung by alternating sections of the chorus in unison and with a refrain in harmony

4 Choruses with identical strophes and refrains in which some parts have a varied accompaniment

4 Choruses with identical strophes and refrains in which some voice parts are grouped into duets, trios, or quartets

2 Grand compositions with recitatives for different voices, dialogues, soli, and multiple choirs (Cantatas or scenes)\textsuperscript{152}

(The fourth category resembles the traditional French rondeau of the French clavecinists.)

Most of the compositions in Pierre's collection are from the Conservatory library; besides ninety-five works for chorus with orchestral accompaniment or chorus without accompaniment, the collection contains forty instrumental works (overtures, marches, marches.

\textsuperscript{152} Constant Pierre, Musique des fêtes et cérémonies de la révolution française (Paris, 1899), p. xxiv.
symphonies, etc.) for military band. Pieces composed for performance by the general public number forty-five, about a third of the total. Twenty-seven additional works have solo strophes with choral refrains and could be performed by a soloist or by many voices in unison. The remainder are polyphonic compositions and necessitate the cooperation of professional instrumentalists and choristers. Thirty-three works, twelve for male voices and twenty-one for mixed voices, comprise the body of compositions for skilled musicians. The various compositions of the compositions for professional musicians are given below; a few works had no labels for the voice parts and have been omitted from the compilation.

<table>
<thead>
<tr>
<th>Composition</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haute-contre, Taille, Basse</td>
<td>7</td>
</tr>
<tr>
<td>Dessus, Haute-contre, Taille, Basse-taille</td>
<td>7</td>
</tr>
<tr>
<td>Dessus, Haute-contre, Taille, Basse</td>
<td>3</td>
</tr>
<tr>
<td>Haute-contre, Taille, Basse-taille</td>
<td>3</td>
</tr>
<tr>
<td>Dessus I and II, Haute-contre, Taille, Basse-taille</td>
<td>2</td>
</tr>
<tr>
<td>Dessus I and II, Haute-contre, Taille, Basse</td>
<td>1</td>
</tr>
<tr>
<td>Dessus, Haute-contre, Basse-taille</td>
<td>1</td>
</tr>
<tr>
<td>Dessus, Haute-contre, Taille, Basse-taille, Basse</td>
<td>1</td>
</tr>
<tr>
<td>Dessus I and II, Haute-contre I and II, Taille, Basse</td>
<td>1</td>
</tr>
</tbody>
</table>

Double Chorus:

I, Haute-contre, Taille, Basse; II, Haute-contre, Taille, Basse | 1
I, Dessus I and II, Haute-contre, Taille, Basse; II, Haute-contre, Taille, Basse-taille | 1

Four Choruses:

I, Dessus, Haute-contre; II, Dessus, Haute-contre; III Dessus, Haute-contre, Taille; IV Dessus, Haute-contre, Taille, Basse-taille

\[153\]

\[ibid., pp. xxiii, xxiv.\]
Fifty-two of the works were played on only one occasion; ten were performed four times; six three times; three five times; while the "Marseillaise" was heard sixteen and the "Chant du Départ" twenty. Gossec was by far the most prolific of the Revolutionary composers with Catel, Méhul, Lesueur, and Cherubini also making multiple contributions:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gossec</td>
<td>25</td>
</tr>
<tr>
<td>Catel</td>
<td>14</td>
</tr>
<tr>
<td>Méhul</td>
<td>11</td>
</tr>
<tr>
<td>Lesueur</td>
<td>9</td>
</tr>
<tr>
<td>Cherubini</td>
<td>9</td>
</tr>
</tbody>
</table>

"Le Chant du Départ" by Méhul, referred to the beginning of freedom and was tremendously popular in the early years of the Revolution. This "jiggley" little dance tune (Tiersot's expression) was performed for the first time in 1804; the story of the composition of French national anthem can be read with the analysis of Berlioz' arrangement of the piece in Chapter V of this work.

The Revolution also saw a spate of popular songs, of which the favorites were "Pas de charge" and the dance "La Carmagnole." Because works of the French Revolution are virtually unknown and difficult to obtain, six choruses have been chosen as representative of Pierre's collection for closer examination:


Gossec: Te Deum (1790)
Gossec: Hymne à la Liberté (1792)
Gossec: Hymne à l'Être Suprême (1794)
Cherubini: Chant Républicain du Août (1795)
Lesueur: Chant dithyrambique (1798)
Méhul: Chant national du 14 juillet 1800 (1800)

Gossec's Te Deum is a single-movement work set syllabically in the simplest possible manner for a male chorus consisting of haute-contre, taille, and basse. The orchestral interludes are in eighteenth-century style while the choral sections are based on medieval plainsong melodies. The meter is 2/2 throughout.\textsuperscript{156}

Diagram 1. Form in Gossec's Te Deum (1790).

<table>
<thead>
<tr>
<th>Section:</th>
<th>Intro</th>
<th>Te Deum</th>
<th>Passepied (3/8)</th>
<th>Te gloriosus</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas:</td>
<td>1</td>
<td>27</td>
<td>106</td>
<td>204</td>
</tr>
<tr>
<td>Inst:</td>
<td>Inst</td>
<td>Basses, TTB</td>
<td>Inst</td>
<td>TTB</td>
</tr>
<tr>
<td>Key:</td>
<td>F M</td>
<td>F M</td>
<td>F M</td>
<td>D m</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Larghetto (Judex crederis)</th>
<th>Allegro</th>
<th>Te ergo</th>
<th>Allegretto</th>
<th>Dignare</th>
</tr>
</thead>
<tbody>
<tr>
<td>311</td>
<td>324</td>
<td>344</td>
<td>418</td>
<td>470</td>
</tr>
<tr>
<td>Unison</td>
<td>Inst</td>
<td>TTB</td>
<td>Inst</td>
<td>TTB</td>
</tr>
<tr>
<td>C M</td>
<td>C M</td>
<td>C M</td>
<td>F M</td>
<td>F M</td>
</tr>
</tbody>
</table>

The "Hymne à la Liberté" written by the same composer two years later to words by M. J. Chénier is scored for dessus I and II and a divided part for haute-contre at the lower octave throughout; the lower men's voices, taille and basse-taille, are usually set in unison although the taille part joins the haute-contre part at times. The outer portions of the da capo form have internal ternary structures; 2/2 is the unvarying meter.\textsuperscript{156}

\textsuperscript{156} Ibid., p. 38.
Gossec's "Hymne à l'Être Suprême" of 1794 exhibits identical strophes and refrain and is set for a set of four unspecified voices, probably *dessus*, *haute-contre*, *taille*, and *basse-taille*. The piece both begins and ends with the refrain, which is always preceded by a motivic instrumental introduction; there are four sets of words for the strophes.

Like the other two Gossec works, this 2/2 chorus is almost entirely homophonic and exhibits no textual repetition.

Cherubini's "Chant Républicain du 10 Août" (1795), on the contrary, utilizes simple contrapuntal devices in the vocal parts, *dessus*, *haute-contre*, *taille*, and *basse*. The five identical strophes with refrain have each couplet and refrain written out.
Still more complex is Lesueur's "Chant dithyrambique," composed for the triumphal arrival of the artifacts captured by Napoleon from Italy. The unvarying refrain section is preceded and enclosed with contrasting sections; at the center, these are two matching strophes like the internal structures so often observed in his illustrious pupil's works.
foreshadows the nineteenth century, but internally the harmony is almost completely triadic.

On September 22, 1800, Lesueur's ten-movement "Chant du 1er Vendemiaire An IX" set for four orchestras and four choruses, was performed in a deliberate attempt to surpass a work already mentioned, the "Chant national du 14 juillet 1800" of Mélhul, which had been performed two months earlier at the same location, the Church of the Invalides (at that time called the Temple of War). The "Chant national" was set for three choirs and three orchestras, probably for the following voices: I, dessus, haute-contre, taille, and basse-taille; II, dessus, haute-contre, taille; and III, dessus, dessus. The third chorus, placed in the dome of the church, was accompanied by only two harps and a horn. Two very important parts are given to two bass soloists, who are called first and second coryphées in the traditional French manner. Because this work is highly sectional in the style of a lyric scene or a small oratorio, Tiersot's analysis is highly appropriate:

... This work of Mélhul was a masterpiece, aside from the special effects he produced. It was much more developed than the other pieces he had written for patriotic celebrations; it had at least six sections with very distinct forms and attributes. The general mood was solemn and serious and sustained; while it was composed in a short time, there was nothing improvisatory about the writing. The three choirs did not always perform as a group, far from it; most often, on the contrary, the orchestras in the nave [I and II] had a particular role, one or the other of them being limited to accompanying the soloists at any given time.
As for the women's choir in the dome, with its romantic accompaniment for harps and horn, its use was quite exceptional. The gem of the score belonged to it: a short Andante of four stanzas sung by the sopranos in two parts combined with the three instruments in an exquisite fashion, with the horn repeating an adorable theme of serene placidity in the style of the horn music in *Joseph*.

The next to last section, "Tu meurs, brave Desaix," was very moving in its dignity, recalling the recent war. It was sung by two tenor soloists, and one verse evoked the lost heros of times past: Condé, Dugommier, Turenne.

The last section had the two big choruses singing together in a triumphal apotheosis on this text: "Un grand siécle finit, un grand siécle commence," accompanied by trumpets, buccins, drums, and gong.

Considerable use is made of antiphony between the three widely-spaced groups. Although 4/4 predominates throughout, the frequent changes of tempo coupled with constantly changing rhythmic motives provide ideal balance to the conservative triadic contour of the melodies. While the piece is securely couched in D Major and makes only sparing use of seventh chords, two prominent and skillful modulations to A Major and B Major emphasize the stirring character of the words.

"Chant national" brings to mind a work written twenty-five years later by Berlioz, *Soîne héroïque*, with its bass soloists, diffuse structure, and triadic melodies. Certainly the spatial deployment of the choral and orchestral forces in the large church predate the architectural works of Berlioz a generation later.

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Berlioz' Heritage from Lesueur

François Lesueur (1760-1837), master of the Royal Chapel and one of the most illustrious composers of his day, discerned Berlioz' genius and accepted him as a pupil when he was all but a musical illiterate from one of the provinces. Lesueur supported the premieres of all of Berlioz' first works and spent countless hours nurturing the young composer on Sundays when Berlioz came to the Royal Chapel to hear the new oratorios of the master.

A laudatory "Esquisse biographique," written by Berlioz upon his master's death in 1837, appears in Les Musiciens et la Musique along with a discerning article entitled "Rachel, Noémi, Ruth et Booz," which praises Lesueur's compositional techniques. However, Berlioz seems to deny the influence of Lesueur in his Mémoires:

I am far from ungrateful to this worthy and excellent man who watched over the outset of my career with so much sympathy and to the end of my life was a true friend. But what hours I wasted learning his antediluvian theories and putting them into practice, only to have to unlearn them and begin my education all over again from the beginning.

Octave Fongue cites the disclaimers in the Mémoires and discredits them on the basis that an examination of the compositions of the two men will show them to be in the relationship of "master and disciple."

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159 Berlioz, Mémoires, pp. 50-51.
Possibly Lesueur had so much sympathy with Berlioz because he, too, had arrived in Paris from the provinces with an incomplete musical education. Born in Abbeville and educated at the cathedral there, Lesueur's early career was brilliant but turbulent. In the decade before the Revolution, he occupied the following posts:

- 1779-sous-Maitre at Saints-Innocents in Paris
- 1779-1782--Maitre at Dijon
- 1782-1783--Maitre at Le Mans
- 1783-1784--Maitre at Tours
- 1784-1786--Maitre at Saints-Innocents
- 1786-1786--Maitre at Notre Dame

At Notre Dame, the young musician involved all of musical Paris in the discharge of his duties:

Once established in the most important church in France, Lesueur decided to launch the revolution he had pondered for a long time in church music. For this, he needed a complete orchestra; Paris had never had anything but violins and bassoons . . . . Notre Dame saw then a new spectacle. Assumption and Christmas of 1786 and Easter and Pentecost of 1787 were celebrated with an unprecedented musical pomp. There were orchestras of 100 musicians accompanying the choir and oratorios were performed during the offices.

Lesueur's masses were of unprecedented proportions and approached large oratorios in their vast scope—the Easter Mass of 1786 actually began on Good Friday. 162

Martin Herman, who has examined the manuscripts of the masses, describes them in detail:

161 Ibid., p. 21.
162 Ibid., p. 65.
the composer literally dramatized the liturgical texts by adapting them to the specific festival involved. He inserted related but non-liturgical Latin recitatives to heighten the dramatic unity of the whole, and whenever possible, employed well-known music in setting the sacred texts. Folk songs and carols proved particularly suitable for this purpose and were prominently featured by the composer. The use of recognizable musical material was vital to the overall plan, for the audience, hearing the familiar airs, would immediately associate them with the situation being dramatized. In this manner, the composer's intentions were made clear and the meaning of the holiday was reinforced.163

Lesueur's contemporary Choron complained, "M. Lesueur has put so much drama into his Masses that he forgot to put any in his operas."164

The spectacles at Notre Dame attracted huge crowds and competed with the Opéra's Concert spirituel. After a bitter struggle involving the newspapers of Paris and the hierarchy at the cathedral, Lesueur was ousted from his post and retired to the country.

He soon returned to Paris as an active composer of music for the French revolutionary celebrations; early in those terrible days he was arrested and charged with the crime of having made music for the glory of God.165 During this period, Lesueur witnessed the successful production of his La Caverne (1793) at the Opéra; the work secured for him the post of professor at the newly-established École de la Garde Nationale. Télémaque (1796) and Ossian ou les Bardes


164Etéenne Choron, Dictionnaire des musiciens, cited in Fonque, op. cit., p. 61.

165Herman, op. cit., p. 207.
(1803) established him as a major French composer. His association with the Conservatory and his appointment as Paisiello's successor at the Royal Chapel completed his illustrious career.  

Many writers have cited incidents which illustrate the close personal relationship between Lesueur and Napoleon; Napoleon and Josephine served as the official witnesses to Lesueur's marriage ceremony in 1809. Lesueur's republican devotions are dramatized by Fonque, who also cites the aristocratic bias of Berlioz:

In the opinion of Berlioz, the public was vulgar and brutal, unworthy and incapable of governing itself, as it was also unworthy and incapable of understanding the major works of art. That was an entirely different attitude from that of his teacher, for Lesueur repeated often to his students--many of them have said--that it seemed to him that the public was the best judge of the great beauty of music.

Lesueur's patriotic compositions display the characteristic grandiose features already noted in his masses. Lesueur did not share his pupil's interest in instrumental music:

... in common with most of his fellow-academicians, he [Lesueur] regarded instrumental music as a respectable, but distinctly inferior, branch of the art, and believed that Haydn and Mozart had achieved all that could be looked for in that direction.

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167 Fonque, op. cit., p. 123.
168 Ibid., pp. 103-104.
169 Berlioz, Memoirs, p. 76.
Eschewing instrumental music, for which he had no audience, Lesueur composed oratorios and ceremonial odes as Chapel Master during the Bourbon Restoration. It has already been pointed out that Lesueur's favorite choral texture was SSTTBB or STB (in contrast to the STTB standard in French operatic choruses of the time). Berlioz imitated his teacher faithfully in the matter of choral voicing.

Schering points out that Lesueur's religious works employ choral psalmody and antiphony, later effectively used by Berlioz. He also cites the use of specific names (Angels, Women, Sheperds) for choral groups and describes Lesueur's oratorios as a combination "Italian aria style and French declamation set to Latin text."  

Fonque correlates the point of view and points out the following correlations that exist between the works of Lesueur and Berlioz:

- Use of program music
- Rhythmic inventiveness
- Bizarre triadic harmony
- Distinctive melodies
- Relationship of emotions to keys
- Imagery in the use of timbre
- Dramatic religious works
- Unemotional operatic works

To this list Locke adds:

- Characteristic themes (idée fixe)
- Multiple orchestras

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172 Locke, Romantic Movement, p. 56.
Although Wotton says that Lesueur pronounced modality dead, and credits Berlioz with the revival of the modes, the "ouverture" to Télémaque clearly is subtitled "Ouverture sur le mode hypo-dorien et sur le mode spondaïque" (Overture in the Hypodorian mode and in the spondaic meter). The Aeolian mode is indicated for an *Andante* later on in the work.\textsuperscript{173} It would appear, therefore, that Berlioz' use of modality was stimulated by his master, Lesueur. Another favorite device of Lesueur, one that he often used in his opéra-comiques, was to juxtapose two contrasting vocal ensembles, for example a quartet singing a sentimental melody against a strong, rhythmic chorus. Such combinations are tellingly applied by Berlioz in *La Damnation de Faust*.\textsuperscript{174} Henri La Voix even ventures to say:

> Spontini was the last Classicist of the old school, Lesueur was the first Romantic of the new.\textsuperscript{175}

Fonque, who has examined some of Lesueur's manuscripts, notes that some of the composer's performance scores are literally covered with symbols for expressive nuances; Lesueur is also said to have been the first to use the dynamic marking for *pianississimo*.\textsuperscript{176}

\textsuperscript{173}Fonque, *op. cit.*, p. 94.

\textsuperscript{174}Ibid., p. 78.


\textsuperscript{176}Fonque, *op. cit.*, p. 131.
While there can be little doubt that it was François Lesueur who was largely instrumental in introducing young Berlioz to his Gallic heritage in religious music and in secular and nationalistic music, four of Lesueur's near contemporaries should also be credited with a substantial impact on the Parisian musical scene. They are Gossec (1734-1829), Cherubini (1760-1842), Méhul (1763-1817), Spontini (1774-1851), and while their individual contributions are interesting, they do not contribute directly to Berlioz' growth as a composer. Details of their careers are easily accessible in student reference works.177

177 The reader familiar with Berlioz' Mémoires will immediately protest the absence of such Teutonic names as Beethoven, Weber, Meyerbeer, and, above all, Gluck. However important the first three may have been to Berlioz personally, they had minimal impact on the Parisian scene before Berlioz' arrival there in 1821. Gluck, long dead, was revered and studied by Berlioz, but really belonged to a previous generation.
CHAPTER III

OBSERVATIONS ON THE PRIMARY TRAITS OF BERLIOZ' CHORAL-ORCHESTRAL WORKS

The vast riches of Hector Berlioz' compositions in the choral-orchestral medium are all but unexplored by music historians and performers alike. This is unfortunate, for the formal possibilities exploited by Berlioz comprise a fascinating study for any aspiring composer. When one adds to the studies of form, those of text setting and choral and orchestral scoring, the result is an astounding body of knowledge that deserves wider dissemination.

Form

Berlioz is reputed to have written somewhat bizarre program music in free fantasia forms. In actuality, the most outstanding attribute of his choral-orchestral works is the careful organization around which those compositions revolve; every major work of this genre is constructed on a specific and preconceived plan, admirably executed.

The two oratorios and the prologue and finale of Roméo et Juliette might almost be excluded from a study of form in Berlioz' works on the basis that they are by nature narrative and therefore discursive; quasi-operatic compositions tend to gravitate toward a through-composed plan simply because they are committed to a developing narrative. Even so, all of Berlioz' multi-movement
choral-orchestral works are bound together with subtle threads of motive and tone, as are two smaller, independent choruses which lack apparent formal organization, "Choeur d'ombres" of Lélio and "Coro dei Maggi." Although virtually all of Berlioz' vocal works have a literary impetus, only one piece, the instrumental tomb scene from Roméo et Juliette, is truly programmatic in the strictest sense of the word.

MacDonald sees Berlioz' originality in handling the vocal-instrumental combination as the source of perplexity for some analysts:

This spilling over of vocal into instrumental music has been the cause of much incomprehension amongst those who love to pigeon-hole vocal and instrumental forms, . . . . There is constant interpenetration of symphony, cantata, opera, and oratorio, and the enormous choice of forms thrown open to Berlioz by his willingness to let the borderlines blur has thrown musical analysts into confusion.¹

Berlioz' reputation as a composer of formless works is the result of the distinctively eclectic style described by MacDonald coupled with a natural fondness for Gallic forms; consequently many of his formal plans seem vague and diffuse to theorists making a cursory search for traditional Germanic forms. Romain Rolland notes:

As soon as the profound originality of Berlioz' music has been grasped, one understands why it encountered, and still encounters, so much secret hostility. How many accomplished musicians of distinction and learning, who pay honour to artistic tradition, are incapable of understanding Berlioz because they cannot bear the air of liberty breathed by his music. They are so used to thinking in German, that

¹Hugh MacDonald, Berlioz' Orchestral Music (Seattle, 1969), p. 11.
Berlioz' speech upsets and shocks them . . . . It is the first time a French musician has dared to think in French.²

According to Apel, most clearly defined musical structures can either be classed as repeat forms or as continuation forms.³ The repeat structures to which Berlioz adheres are the strophic, the sonata-allegro, and the ternary; distinctively Gallic repeat forms include the stanza-refrain rondeau (see definition, p. 112). A diffuse poetic form not unlike the French program chanson of the Renaissance. A variety of continuation forms are exhibited in Berlioz' works such as cantus firmus compositions, Romantic fugatos, Baroque fugues, choruses couched in pseudo-sixteenth century imitation, and, finally, an array of distinctively personal plans which revolve around the appearance and reappearance of a particular motive.

Strophic settings are prominent in the first and last decades of Berlioz' compositional life; they dominate the Huit Scènes de Faust (1829)⁴ and Vox Populi (1851). The "Hymne des Marseillaise" arrangement consists of a bipartite strophic form, an unvarying series of strophes in which both stanza and refrain are identical; other simple strophic forms can be observed in the "Chanson de Brigands" of Lélia, in which the strophes are enclosed within a

²Romain Rolland, Musicians of To-day, translated by Claude Landi (New York, 1914), p. 57.


⁴The enrichment processes by which the simple strophes of Huit Scènes de Faust evolve into the more complex structures of La Damnation de Faust deserve a fuller study.
matching introduction and coda and in the solo-choral strophe and antistrophe\textsuperscript{5} of \textit{Roméo et Juliette}. Two less restrictive strophic designs belong to the \textit{Te Deum}: the "Tibi omnes" in which the strophe model ABC is repeated three times, and the "Te ergo quaesumus," a masterful compression of a melody successively found in different parts.

Strophes are frequently found embedded in long, quasi-operatic scenes, as in the opening movement of \textit{Scène héroïque} and the finale of \textit{Roméo et Juliette}. The funeral fugue from the latter work marks the beginning of Berlioz' use of duplicate vocal and instrumental structures which are really double strophes. A variant of this same principal is found in its maturest form in Part Three of the trilogy \textit{L'Enfance du Christ}, in which the music of each chorus is first presented by a soloist.

Like the first two instrumental symphonies, the \textit{Symphonie funèbre} has a sonata-allegro first movement; the "Lacrymosa" of the \textit{Requiem}, the "l'Action" portion of the "Fantaisie sur la Tempête," the \textit{Hamlet} funeral march, and the "Christe, rex gloriae" of the \textit{Te Deum} all display similar sonata form plans, sometimes varied through an additional development section or a third thematic group.

Ternary structures are even more common, often encompassing a long movement with many diverse internal elements, as in the finales of the \textit{Scène héroïque} and \textit{Symphonie funèbre}. The "Judex crederis"\textsuperscript{5}

\textsuperscript{5}The return movement, left to right, made by the chorus of an ancient Greek play in answering the previous strophes; hence, that part of a choric song. \textit{Webster's New World Dictionary} (New York, 1966).
of the *Te Deum*, the initial "Requiem et Kyrie" of the *Grande Messe des Morts*, and the whole of "L'imperiale" are other extended ternary structures of the same type. Smaller ternary works are the "Chant de la Fête de Paques" of both *Faust* works and the ball scene of *Roméo et Juliette*.

Berlioz sometimes employs a particular repeat form but once, as in the majestic arch form of the "Rex tremendae," the complex scherzo with double trio of the Dramatic Symphony, the rondo of the "Marcia" of the *Te Deum*, or the binary "Prière" of *Saène heroïque*. ABAB is the choice for the "Sanctus" of the *Requiem*.

The stanza-refrain structure of "Le cinq Mai" and "Chant des chemins de fer" are typical of the many choruses composed during the French Revolution. It is interesting how this particular structure relates to earlier tendencies and may have had deeper roots in the works of the French clavecinists. In these two patriotic works, the refrain occurs first, so that the stanzas correspond to the seventeenth-century rondeau couplets, connected in turn by the reiterated refrain. The disparate couplet-stanzas are further varied through strikingly different vocal and instrumental settings. It is easy to mistake such stanza-refrain structures for a variation of a strophic form, but the true bipartite strophic forms in Berlioz' works have both unvarying stanzas and refrains and are usually folk-like compositions in which he desired to emphasize the simplicity of

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6 Apel, "Forms, musical," p. 327.

the poem through slavish musical agreement to the poetic stanzas.

Three of Berlioz' choruses which seem diffuse are actually composed of a multitude of small motives which cannot, because of their brevity, be called themes, but are rather a group of phrases around which these all but discursive compositions revolve. Usually the genesis of these forms is simply the narrative poetry they depict, but the musical triumphs over the poetical when the initial group of phrases recurs, often in a different order, near the end of the composition to impart a feeling of musical roundness in spite of the non-repetitive text. Compositions of this type remind one of the French program chanson of the Renaissance in the multi-voice exchange of phrases; settings of this type are found early in the "Choeur de Sylphes" of both Faust works, in the chorus based on Hugo's poem "Sara la baigneuse," and, in a rhythmically simpler form in the "Allez dormir" of L'Enfance du Christ.

Even more important are Berlioz' abstract continuation compositions, found most often in the formal mosaics of the liturgical works, but occurring in almost every multi-movement work. The instrumental fugato, usually employed to engender a particular mood, is the most common; in the Romantic period, it sometimes culminates in homophonic statements of the fugato subject. However, full-blown vocal fugues surpass these fugatos in technical craftsmanship, and are often found in conjunction with such complexities as triple subjects and triple choruses, as in the initial chorus of the Te Deum. In the powerful "Judex crederis" of the same composition Berlioz combines three elements of sonority--orchestra, organ, and choirs--
to produce his most original and compositionally complex work, although this position is challenged by the subtle triple subjects of the multi-metric "Que leurs meurtris pieds" of *L'Enfance du Christ*.

In addition to the Baroque fugue and its stepchild, the Romantic fugato, Berlioz experiments with other types of imitation for the structure of a group of choruses of an intense, abstract nature. The early *Scène heroïque* contains choral passages set in strict canon; canon is one of the two bases upon which the "Dignare" of the *Te Deum* is composed; the majestic "Rex Christe gloriae" of the *Te Deum* uses canonic imitation in presentations of the central theme. Rhythmic augmentation is subtly enclosed within the flamboyant "Resurrexit" but utilized prominently in the "Fête Allegro" of *Roméo et Juliette*. Especially in the major religious works, abstract choruses tend to be associated with limited instrumental forces, as in the imitative "O mon âme" which concludes *L'Enfance du Christ*.

Compositionally, the most difficult choruses are those for which Berlioz combined two different structural methods, usually coupling some type of continuation technique with a simple repeat structure. The *Requiem* has two choruses which are externally ternary but which are based on other processes; "Quid sum miser" is set above a *cantus firmus* and "Quaerens me" is basically imitative. Several works which are built on a specific constantly recurring motive in addition to continuation technique are the "Offertorium," built on a half-step motive and fugal principles; the "Dignare" coupling canon and pedal point; the "Convoi funèbre" of *Roméo et Juliette*, consisting of an octave monotone and a fugato; "La Mort d'Ophélie," constructed of
successive varied strophes with identical beginnings which are separated and finally culminated by a continuously developing motto; and finally, "L'imperiale," exhibiting an overall ternary structure in which the contrasting center is a long rondeau.

Another formal element which recurs consistently is the unexpected fattening of one section within an overall form. Most often this consists of an elaborate "exposition" which is really only the first part of a simple ternary form. Especially in the early works, Berlioz likes to enclose smaller forms (ABA, AABA, etc.) within larger, a process which magically imparts both cohesiveness and variety without being evident. As already noted, simple strophic structures are very frequent within large quasi-operatic scenes.

The developmental processes are not limited to the center of a work in Berlioz' compositions. Contrary to Germanic practice, Berlioz' developments are more often additive than divisive, more often discursive than fragmentary, and one frequently finds that instead of emerging intact upon recapitulation, the returning principal theme has been enlarged and enriched through the developmental process. More than once, Berlioz writes an effective double development section such as that exemplified by the "Marche funèbre pour la dernière scène d'Hamlet."

Quite often the developmental process occurs sporadically throughout the piece and Berlioz' melodic ideas undergo a constant fortspinnung with the immature fragmentary portions of the melody, sometimes interwoven or contrasted with different ideas, frequently placed ahead of the mature, final statement of the theme. This
technique, most often found in instrumentally-dominated pieces, is used monothematically in the famous "Scène d'amour Adagio" of Roméo et Juliette, in "Le Repos de la Sainte Famille" of L'Enfance du Christ, and even in the pseudo-strophic "La Mort d'Ophélie."

Sometimes, especially in the discursive poetic forms, the development is replaced by a digression, made up of several small phrases, which in itself comprises a succinct internal form. Quite often these digression sections are set above a tonic or dominant pedal, although a modulatory treatment is also used. A surprising example of such replacement of developmental material occurs in the otherwise standard sonata form first movement of the Symphonie funèbre.

Another distinctive Berliozian hallmark, the juxtaposition of two strong, independent melodies, occurs first in the counterpointed principal theme of the "Choeur de Sylphes" of the Huit Scènes.


The device is prominently used in the Requiem, where the two outer movements employ the same strong soprano obbligato, and in the
"Dies irae," which features a central melody above two different modal canti firmi (Ex. 3). Roméo et Juliette displays two examples of this in the soprano obbligato of the funeral fugue, and, most conspicuously, in the instrumental "Fête Allegro" (Ex. 4).
The enclosing of a primary repeat form within a matching introduction and coda is a device Berlioz probably garnered from the motivic introduction common in choruses of the French Revolution. The most fascinating example of this procedure is the "Choeur de Brigands" Lélio in which the matching coda is disguised by the additional melodic material sung by the chorus. Although motivic introductions are frequently scored for the orchestra alone, the sequential tonal nature of the Te Deum makes it possible for Berlioz to write choral-orchestral introductions. Although Berlioz frequently utilizes the traditional instrumental coda, he often prefers an epilogue in the larger works which continues rather than culminates. In some cases, a double epilogue is written, first choral and then orchestral, with the latter frequently set in a developmental vein. This practice probably grew out of Berlioz' fondness for retaining the choral texture throughout a work.

External formal organization of the multi-movement works is seen not only in the motivic relationships between movements that characterize the symphonies but also in a secure tonal format. External unity finds its apex in the thematic catalogue and consequent finite form of the dramatic symphony and in the unifying cantus firmus and motto of the Te Deum. Both Lélio and the Requiem present easily discernable tonal plans in spite of the diversity of their internal movements. Similarly, La Damnation de Faust exposes a succinct tonal plan but does not employ motivic relationships between the four parts; the other oratorio, L'Enfance de Christ, on the contrary, displays motivic recall but no overt tonal organization.
The skill with which Berlioz coupled simple and complex elements is most clearly seen in his masterful manipulation of harmonic and formal elements. He is careful not to overburden the listener with more than one complexity at a time— if the form is diverse and non-repetitive, harmony and orchestration are simple. The difficult triadic modulation which he often utilizes in works of a metaphysical bent are more often found in conjunction with extreme economy of motive, slow tempo, and conservative sonority for both vocalist and instrumentalist. The most gigantic and unusual orchestration from the Symphonie funèbre, "L'impériale," and the Requiem are made facile for the hearer by simple strophic or ternary structures and a conservative harmonic idiom.

Berlioz' writing is almost excessively triadic; the extremely sparing use of the major-minor seventh chord accounts in some measure for the unusual sound of Berlioz' modulations. Berlioz himself says of this chord:

Constant harmony once established, Claudio Monteverdi had to overcome still fiercer revulsions when he tried to win acceptance for the dominant seventh chord, the gentlest and most useful of the dissonances. He finally had his way, and since then the complexity of dissonant chords has been a steady growth, if not indeed overdone. 8

Although Berlioz employs the fully-diminished seventh chord with some frequency, especially to impart tension at the end of emotional passages, it too, is little used for modulatory purposes. Unresolved

diminished sevenths sometimes form the core around which an entire composition resolves in the early mystical works, notably the "Coro dei Maggi" and the "Choeur d'ombres;" a vestige of this practice survives in the linear chromaticism of "O mon âme." Although Brian Primmer claims that Berlioz makes frequent use of chords of the augmented sixth, in most cases such chords are found in an ambiguous setting; this is not the case, however, with the French sixth chord that precedes the first climax of the "Praeludium" of the Te Deum.

In an article on the Symphonie fantastique, Schumann wrote:

I will even maintain that in spite of the diversity of their effect, obtained from very scanty material, Berlioz' harmonies are distinguished by a sort of simplicity, and even by a sturdiness and conciseness which one only meets with--in a more complex form--in Beethoven . . . . Yet one may find now and then harmonies that are commonplace and trivial, and others that are defective--at least according to the old rules. In some places these have a fine effect, but in others their result is vague and indeterminate, or sound badly or too elaborate and far-fetched. Yet with Berlioz all this somehow takes on a certain distinction. If one attempted to change or even slightly improve it--for a skilled theorist it would be child's play--the music would become dull.

With this chosen conservative chordal vocabulary Berlioz constructs harmonic sentences and paragraphs of astonishing originality, predicated not only on the usual nineteenth-century tertian relationships but even more prominently on modulations to major tonalities a step or half-step away from tonic. Although

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modulations to the Neapolitan are found, modulations to the subtonic and supertonic are even more common; Berlioz even constructs harmonic structures on a major triad built on the leading tone. These step or half-step modulations sometimes take the shape of major shifts in tonality encompassing whole sections, although sometimes only a single phrase is heard in the new key, as in the "Adieu des bergers" from the trilogy. Berlioz humorously comments on modulations in the Traité:

At the time when modulation was only into relative keys, the first who ventured to pass into a foreign key was treated with contumely—as might have been expected. Whatever the effect of this new modulation, masters severely objected to it. The innovator vainly pleaded: "Listen to it; observe how agreeably it is brought in, how well worked, how adroitly linked with that which precedes, and follows, and how deliciously it sounds!" "That's not the question!" was the reply. This modulation is prohibited; therefore it must not be made!" . . . modulations into foreign keys did not fail soon to appear in high-class music, producing effects no less felicitous than unexpected. Almost immediately arose a new order of pedantry; some composers thinking themselves degraded by modulating into the dominant; and frolicking sweetly, in the smallest rondo, from the key of C natural to the of F-sharp major.  

The breath and complexity of Berlioz' melodies are well known; Brian Primmer had given an admirable summary of this faucet of Berlioz' composition in the chapter in The Berlioz Style entitled "Berlioz and Melody," in which he says:

The irregularity of their [the melodies of Berlioz] internal phrasing gives them a comprehensiveness of technical detail and emotional colouring analogous to that found in a Shakespeare scene and reminiscent in some ways of Baroque melodic styles . . . . Speaking

in a diatonic, mixed, or even wholly chromatic language, these melodic lines reflect and outline that extension of tonal and grammatical construction which was Berlioz' peculiar contribution to Romantic music and which is responsible for the noticeable individuality of his own music's sound. . . . Melody lies at the center of his art, inspiring harmonic progressions, maintaining polyphonic textures and giving rise to many sonorous felicities never previously heard. This centrality of melody is perhaps the most important single factor in his music.12

One might add "modal language" to Primmer's statement, for in several of the choral-orchestral works, particularly the Requiem and L'Enfance du Christ, Berlioz' melodies are couched in one of the ecclesiastical modes. Wotton erroneously credits Berlioz with the revival of modality:

With the exception of Beethoven's Adagio in his fifteenth quartet, where he employs the Lydian mode, the use of the Greek or Gregorian scales was unknown amongst composers during the greater part of the 19th century. Lesueur pronounced them dead. Berlioz employed them on several occasions, and in this respect may be considered a pioneer.13

Modality in Berlioz is usually linear but not vertical, as exemplified by the Aeolian-Dorian cantus firmus of the "Dies irae" of the Requiem, which underlines harmonies in several successive minor keys. However, modal harmonic schemes occur in the deliberately archaic "Le Roi de Thulé" and "Romance de Marguerite" of the Faust works. The masterful alternation of keys and modes which develops from the E-flat Phrygian beginning of the "Judex crederis" is definitely Romantic; it surpasses the frequent modal schemes in L'Enfance du Christ, most of which are tainted with pale scholasticism.

The "Judex crederis" uses another Berlioz device which is predictive of the twentieth century--that of scoring without a key signature where the tonality of the movement fluctuates. Other examples of the practice exist in the final scene 1f *La Damnation de Faust* and in "Les anges invisibles" of the trilogy.

Rhythmic complexity is the most definitive characteristic of Berlioz' music; it is the only element which is consistently complicated in early and late works alike. The rhythmic originality of Berlioz includes not only new and inventive processes in meter, the apex of which is found in the metric combination of 2/4 and 6/8 of the "Choeur de Soldats et Choeur d'Étudiants" of *La Damnation de Faust*, but also a spilling over into the realm of melody and form in the irregular phraseology of Berliozian melodies, and in the uneven measures which comprise the smaller sections in an overall formal plan.

The rhythm of Berlioz presents the hearer with a collage which is continuously developmental. In the nineteenth century, the difficult rhythmic problems presented by Berlioz' scores frequently militated against the successful performance of his works without extensive and sometimes exhaustive rehearsal; Berlioz himself notes of his compositions:

. . . it is precisely their expressiveness, their inner fire and rhythmic originality that have done them their greatest harm, on account of the qualities they demand from the performer.14

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Literary stimulus seemed to be almost a compositional necessity for Berlioz; this situation was natural for a Frenchman, for, as Parry notes, Berlioz inherited a national predilection for literary rather than abstract music.

To all appearance the line which Berlioz took is even more decisive [than that of Mendelssohn]. But important as it is, the fact of his being a Frenchman reduces its significance a little. The French have never shown any talent for self-dependent instrumental music. From the first their musical utterance required to be put in motion by some definite idea external to music. The great Parisian lute-players wrote most of their neat little pieces to a definite subject; Couperin developed considerable skill in contriving little picture-tunes, and Rameau followed in the same line later. The kernel of the Gallic view of things is, moreover, persistently theatrical, and all the music in which they have been successful has had either direct or secondary connection with the stage.15

Significantly, Berlioz did not follow his teacher Lesueur in writing dramatic oratorios but rather allowed his discerning literary tastes to lead him to powerful secular texts. The earliest texts are taken from the pen of the Irish poet Thomas Moore, from the writings of his intimate friends, and from popular patriotic poems; later on he set the texts on his near contemporaries Hugo and Goethe as well as those of his idol, Shakespeare; and finally, like Wagner, he chose to write both text and music.

In addition to the choruses with Latin liturgical texts, Berlioz wrote two choruses in Italian, so that including the infernal language of the "Pandaemonium" of _La Damnation de Faust_ and his native French,

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Berlioz set choruses in a total of four different languages. Another chorus from *La Damnation*, the "Choeur d'Étudiants," is set in vulgar, parodied Latin written by Berlioz himself. The melologue *Lélio* makes use of three languages—vocal solos are sung in both German and French and the choruses are set in French and Italian.

Most of the choral works are, of course, written in French; Berlioz did not hesitate to set contemporary French translations of the English words of Moore and Shakespeare and of the German words of Goethe's drama. He hurriedly had translations made of *Roméo et Juliette* and "Le cinq Mai" for performances by the German and English choirs he encountered on his international tours, leaving only the universal Latin of the liturgical works intact.\(^{16}\)

Text painting of individual words and phrases is far more common in compositions of the first two decades; later the orchestra is frequently called upon to depict graphic events alluded to by the vocalists. The first example of this procedure can be observed in the early "Fantaisie sur la Tempête," in which the words of the chorus indicate the progress of Shakespeare's drama in the orchestra.

Berlioz never allowed literary considerations to take precedence over musical impetus; even though word accentuation in most of the choral-orchestral works is good, Berlioz did not hesitate to sacrifice literary integrity for musical reasons, as Barzun observes:

What does deserve censure is Berlioz' occasional neglect of prosody in choral ensembles. Though he was attentive and even meticulous about such blemishes, they are found

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here and there in some of his great works--notably the Requiem, the Damnation, and Les Troyens. Since the fault was not due to carelessness, it can only be ascribed to an unwillingness to change the musical inflection for the verbal after failing to find an alternative. In other words, when it came to a choice Berlioz preferred musical precision to literary.\textsuperscript{17}

In setting a pre-existing text, Berlioz does not rigidly adhere to poetic stanzas except in the uncomplicated patriotic works and in choruses in which he wishes to impart an air of unpretentious simplicity; rather he manipulates text freely through expansion and repetition according to the needs of the music.

One of the earliest examples of such textual manipulation is the fanfare within the "Et Resurrexit" which was originally troped with additional words from the sequence of the Mass for the Dead; in its resetting as the "Tuba mirum" of the Requiem, Berlioz retained some of the earlier words with the result that both settings are troped--the original "Et Resurrexit" with the sequence words and the later "Tuba mirum" with a vestige of words from the Credo. Textual and music correlations can be observed between the initial "Requiem et Kyrie" and the final "Agnus Dei" of the Requiem because Berlioz used the textual similarity of the phrase "et luceat eis" in each part as an excuse to repeat musical ideas. Consequently, the "Agnus Dei" functions almost as a recapitulation.

Beginning with the third part of La Damnation de Faust (although earlier efforts can be cited in Lélio and the "Coro dei Maggi"), Berlioz' interest in pre-existing sources for his texts decreased as

\textsuperscript{17}Barzun, \textit{op. cit.}, II, p. 148.
he began to construct some of his own librettos. These met with considerable dramatic and musical success, if, in the case of the last two parts of *La Damnation*, limited veracity to the original. *L'Enfance du Christ*, for which Berlioz wrote the entire libretto, provides the clearest look at Berlioz' processes of versification; here the composer's poems are usually based on reliable meter and incorporate simple rhyme schemes.

As early as the initial chorus of the *Huit Scènes de Faust* and *La Mort d'Orphée*, Berlioz utilizes choral sections as an abstract instrumental color through setting neutral syllables such as "la," "ah," or "tra-la." This technique, most typically associated with soprano obbligatos, is a hallmark of the years 1837-48 (from the *Requiem* through "Sara la baigneuse"); the most extreme application of the process is the sporadic reiteration of the octave interjection "ah!" which accompanies the "Marche funèbre pour la dernière scène d'Hamlet.

**Chorus**

The variety of manipulations Berlioz incorporates into his choral writings is astonishing; as in his manipulations of formal possibilities, it is almost as though the composer disciplined himself to chose a different vocal scoring procedure for each work, and, once having successfully set a particular combination, abandoned it in search of a new challenge. These variations in scoring range from the simple, incidental part for chorus in the *Hamlet* march mentioned above to numerous vocal fugues where the orchestra is relegated to simple duplication of vocal lines. In a surprising majority of the
choral-orchestral works, it is evident that the chorus is the primary sonority and that the role of the orchestra is secondary and accompanimental; on the other hand, choral appendages which conclude a composition with a few chords are frequent, especially in the two oratorios. What is typical of choral-orchestral scoring in general is almost never found in Berlioz' works; he knew the standard choral works of Handel and Mendelssohn and deliberately strove to improve upon them.

In the larger choral-orchestral works, the chorus is almost invariably the primary sonority; this is true for the entire Requiem and the Te Deum except for the "Lacrymosa" of the former and the "Christe, rex gloriae" of the latter which seems to be orchestrally conceived with vocal duplication of instrumental parts. The other multi-movement works provide three exceptions to this rule: the symphony for band has a choral appendage to the last movement; the plan of the dramatic symphony is almost an entirely reliable alteration of choral-orchestral and orchestral movements; finally, the six parts of Lélia are distributed as three choral-orchestral, two vocal, and one orchestral.

Often in the early, simpler works of the first two decades, a choral appendage takes the form of a choral climax to successive solo strophes. Although most of the appendages of this type in the Huit Scènes are scored for male voices, Berlioz is especially fond of calling upon the female chorus at the climax of a previously all-male texture, resulting in a mixed-voice apex. This device is found in the outer movements of the early Scène héroïque, where the women symbolically strengthen the long statements of the warriors, and in La Mort
d'Orphée, where the soprano chorus obliterates the lines of the soloist portraying Orpheus. The climactic choral appendage of the *Symphonie funèbre* is scored for a large mixed group. However, during the last two decades, notably in the two oratorios, Berlioz preferred to use the female chorus to provide a soft, celestial coda for tender religious scenes.

Another favorite device of Berlioz is the utilization of a specified limited number of singers, usually representative of a particular group in the plot of a dramatic work, for the setting of portions of the text. The prime example of this technique is found in *Roméo et Juliette*, in which a small chorus of fourteen voices sings the prologue and then participates in a neutral vein in the conflict between the two choruses assigned the names "Capulet" and "Montagu" in the finale. The two oratorios also make efficient use of this device.

Choruses of male singers are limited to situations of dramatic representation in the works of the last two decades and in the two *Faust* works, although in the first decade, the texture of the male chorus is chosen more often than either the female chorus or the mixed group. Both TTB and TTBB are found; the *haute-contre* parts of the first decade are written very high. In general, Berlioz abandons the two and three-part male chorus in favor of TTBB as he matured. The TB-TB scoring of the ball scene of *Roméo et Juliette* is a singular case in which Berlioz writes for double male chorus.

In addition to the climaxing of a male chorus texture with a loud female chorus already cited, Berlioz often sets religious texts for female singers alone in conjunction with soft instruments.
(usually strings and high woodwinds), and in a slow tempo. The first example of this type is the SSS chorus which opens the center "Prière" of Scène héroïque. In that chorus the women are joined by the basses to complete a SSSBBB texture before the movement ends. Off stage, treble voices alone sing the Angels' Chorus of L'Enfance du Christ; the unison voices of women and children praying at the wayside are heard in contrast to the agitated duet of Faust and Mephistopheles in "La course à l'Abîme." The most famous of Berlioz' religious choruses is the closing "Apothéose de Marguerite" of Faust, a combination of the soft female voices and high tenors, although the basses join in the final cadence. Berlioz had previously set a female-tenor combination in the SSATT of the "Fantaisie sur la Tempête."

The first extant mixed chorus, the "Resurrexit" is written for STTB, a combination of voices that are rapidly disappearing in Berlioz' day. In this work the haute-contre part sounds in brilliant high tessitura against a fully-scored orchestra which would have obliterated women's voices in the same range.  

After his return from Rome Berlioz almost exclusively wrote for some variant of the STB or SSTTBB, to create a powerful, successful choral sonority which would compete with almost any instrumentation. The absent contralto voice had been utilized in small ensembles as early as the original sextet version of "Concert de Sylphes" of Huit Scènes, but the first specific choral part for that voice is found in

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18 STTB was a standard voicing during the French Revolution; Handel also wrote for this grouping. See Arthur Jacobs, "England in the Age of Handel," in Choral Music, edited by Arthur Jacobs (Baltimore, 1963), p. 150.
the curious SSATT texture of the "Fantaisie sur la Tempête," where it replaced the third soprano part used in earlier choruses; the "Coro dei Maggi," written a little over a year later, again avoids the contralto voices by specifying SSTB. Although there is a prominent contralto solo in Roméo et Juliette and the small prologue chorus is written for ATB, both the large choruses in the finale as well as the chorus which sings the funeral fugue are STB. The label "Contralto" is absent from the Requiem; in the Te Deum Berlioz uses that designation only in reference to the chorus of children, a practice which seems strange today. A year earlier, Berlioz had chosen SA using the word "contralto" for "La Mort d'Ophélie," possibly because that chorus had originally been a duet. Sopranos and contraltos are also specified for the center women's chorus of "Sara la baigneuse," complimenting two other choruses composed of STBB and TTBB.

Probably because the personnel of the Opéra chorus began to include female contraltos before 1850, Berlioz began to affix the label "second sopranos and contraltos" to the second female part during the decade that encompasses the 1850s; his international travels may have also influenced this change. The published 1855 score of the Te Deum assigns "sopranos and contraltos" to the "Te ergo quaesumus" which the earlier autographs do not.\footnote{Hector Berlioz, Hector Berlioz: New Edition of the Complete Works, Vol. VIII, forward by Denis McCalchin (Kassel, 1963), p. xi.} L'Enfance du Christ represents a radical departure in that the trilogy is entirely scored for SATB.

An optional chorus of children is called for in the final scene of La Damnation de Faust; except for a small chorus with piano
accompaniment, the only other work Berlioz scored for children's chorus is the Te Deum. In that work the children's chorus has an important, sometimes highly independent part.

Double chorus sonorities are among the most favorable attributes of Berlioz' compositions, beginning with the SS-SS of "La Mort d'Orphée"; his massive double chorus effects, STB-STB, have never been surpassed. Two works of the last decade which continue the colossal style of the French Revolution are scored for double chorus, "Hymne à la France," for TTBB-SATB, and "L'imperiale," TTBB-SATB, with the second chorus larger than the first. The grandiose effects Berlioz achieved with triple choruses are among the richest in the entire choral repertory; his first endeavor of this type is found in the finale of the dramatic symphony where the small prologue chorus appears with two large STB groups. The first two numbers of the Te Deum and the climactic "Judex crederis" require three choirs of which the third is a children's chorus. A cardinal rule for Berlioz when writing for three choruses seems to have been that one group must be either smaller or weaker than the other two or have a vast number of unison voices as in the Te Deum and Faust; in any case, the composer seems to consider some different element necessary to provide color and contrast.

Although the majority of Berlioz' choruses are homophonic, he never shrinks from requiring of his vocal forces all kinds of counterpoint, ranging from stringent, almost academic vocal fugues commonly found in the religious works to the fast, antiphonal exchange between multiple choirs or between chorus and soloist that characterize the operatic stage. Still another type of counterpoint is found in the
poetic works which are set to illuminate the qualities of a particular poem, the rapid exchange of motives between voices.

Berlioz seems to have tempered his requirements for high notes from sopranos and basses as he matured; like Beethoven's Choral Symphony, the early works of Berlioz frequently require $E$-flat$^2$ and $F^1$ respectively as the upper compass for those voices. Through skillful orchestration, Berlioz manages to write in a more conservative tessitura after his return from Rome. Tessitura is generally not extreme for the choruses in the Requiem and Roméo et Juliette, two works for which Berlioz had some leisure to compose, a truly amazing feat when the full orchestral scoring of the finale of the latter and many movements of the former are considered. During the decade of the 1840s the sopranos are seldom scored above $G^2$ although of necessity the tenors commonly reach as high as $A^1$ to cover the gap normally assigned to contraltos. Throughout his career, Berlioz voices the second sopranos high in parallel thirds or sixths with the melody, so the tessitura of the voice is usually fairly high. The tenor parts of almost all the choral-orchestral works display consistently high tessitura, although Berlioz' remarks in the Traité would lead one to believe that they were not extreme in early nineteenth-century France.  

Every aspect of the choral scoring of L'Enfance du Christ differs from Berlioz' previous practices. The four-part SATB voicing with the extremely low compass assigned to the contraltos and the conservative tessitura of the male voices combined with the angular lines of the inner parts make this the most atypical of Berlioz' choral scores.

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20 Berlioz, Treatise, p. 177.
Soprano tessitura is also conservative, possibly because the whole work is based upon the calm, beautific depiction of a familial religious subject.

Almost as though he wanted to prove that he had forgotten his Gallic heritage, Berlioz completely reverses himself in "L'impiriale" and voices the double choruses in the most extreme manner. Again, sopranos are asked to sing $b$-flat and all the men's parts are written with extremely high tessitura. Part of this scoring can be assigned to haste, the rest to the nature of the piece, a powerful work written to exploit a very large combination of instruments and voices.

Supporting Wotton's claim that Berlioz was meant to be an opera composer are the names frequently attached to various choruses, usually to designate the characters that the singers would represent in a staged drama. Of the dramatic works, only L'Enfance du Christ departs from this almost restrictive practice, since the final four choruses of the work have no labels in spite of the fact that they represent successively the family that sheltered the Holy Family and mankind in general.

Orchestra

Because Berlioz brought the modern orchestra to fruition and because of the perpetual renown the Traité has enjoyed, the best documented studies of Berlioz' works concern his orchestration. In spite of his reputation, Berlioz was not so much an innovator as a culminator of several generations of grandiose techniques in instrumentation and orchestration. His most famous effects can be traced to roots in the operas of Gluck and Spontini and to the liturgical
and patriotic works of his teacher Lesueur and Lesueur's contemporaries. Every example of colossal instrumentation in Berlioz' compositions is paralleled by a previous work in French musical literature: the four wind bands which surround the *Requiem* by the four choirs and four orchestras of Lesueur's "Chant du 1er. Vendémiaire An IX"; the harmonic timpani in the "Resurrexit" and its stepchild, the "Tuba mirum" by the outdoor works written by the naturalized Frenchman Anton Reicha; the architectural antiphonal effects of the *Te Deum* by the *Messe des morts* of Gossec.

Berlioz' instrumental scoring of the orchestrally-accompanied choral works reveals increasing skill with the passage of years. Only in the patriotic works is orchestrational technique more or less static, as the purpose of the works—to engender love of country—is static. Some portions of the *Requiem* and the *Te Deum* (in a sense patriotic works, since they were closely associated with French military efforts), all of "Le cinq Mai," and L'impériale," the *Vox Populi*, and, above all, the *Symphonie funèbre et triomphale*, exhibit extreme size in their varied instrumentations. Although Berlioz once reported, "there is no such thing as outdoor music,"22 most of the nationalistic works above were meant for open air performances; consequently, wind instruments are prominent.

The *Symphonie funèbre* was originally scored for a large band, although strings and chorus were subsequently added to the last

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21 Except in the case of the *Choral Symphony*, Berlioz' heritage from Beethoven was more in the nature of thematic manipulation than orchestration.

movement. Berlioz provides for an optional band to strengthen the ending of "L'imperiaire" through duplication of the wind parts. Even though the Requiem was intended for performance inside a large building, the quadraphonic orchestras which surround the central orchestra are really bands.

Reduction of forces for a specific purpose is a cardinal principal of Berlioz' orchestration--he reduces as well as augments for musical effect; this procedure is especially evident in the two large liturgical works. The Te Deum exhibits almost an unvarying alteration of loud-full and soft-soli; in the eclectic scoring of the Requiem, each movement is a law unto itself, sometimes gigantic and sometimes minuscule in sonority and economy of forces. The curious trombone-flute combination of the "Hostias" of the Requiem, the string and choral funeral fugatos of Roméo et Juliette, and the brass-choral antiphonal choirs found in the Damnation and in the "Te ergo quae sumus" of the Te Deum all exemplify Berlioz' skill in orchestral reduction. The most extreme example of deliberate economy of instrumentation is the final choral-orchestral work, L'Enfance du Christ, which is almost entirely set for a woodwind-string orchestra; only one quasi-operatic scene, "Hérode et les Devins," is scored for a significant number of brass and percussion instruments.

In writing of the orchestration of Berlioz' instrumental works, Hugh MacDonald summarizes the most important techniques of Berlioz' scoring:

Certain characteristics recur with obsessive frequency: he usually writes for the woodwinds in layers, especially for flute and clarinet in octaves, and woodwind solos are very
much rarer in Berlioz than in other composers. [This last is not true of the choral-orchestral works.] The sound of all the woodwind chattering in repeated quavers is very idiosyncratic. He uses four bassoons in preference to two. The horns rarely have the romantic bloom of, say, Weber's music, and are used more as mobile support for either woodwind or fellow brass. Trumpets have the same circumscribed parts as in Beethoven, but Berlioz supplements them at all times with two extra valve trumpets or cornets which are used as new, versatile, and brilliant melodic line. . . . For Wagner the real source of dynamic power is the horns, but for Berlioz it is the trombones, and it is important to realize that in his day they made a very different sound from the usual trombone of today. It was much more wiry and piercing and would contrast very strongly with the horns. Gradually Berlioz came to use the trombones with great subtlety and their use in the last two operas is exemplary in its flexibility. He was as fascinated by the sound of three trombones playing softly in unison as he was by the sinister power of their pedal notes, which are always used to suggest terror or awe. The ophicleide had a much less robust sound than the tuba, although Berlioz welcomed the gradual replacement of the one by the other—which took place during his lifetime. He never writes for the ophicleide as a fourth trombone, but gives it independent duties as a support to the rest of the brass.

The percussion is sometimes greedily and sometimes delicately used, and Berlioz was proud to have rid the section of vulgar associations and given it a new respectability. His writing for strings is probably less distinctive than for wind and could even at times be clumsy; this was not an area that had suffered much neglect by earlier generations. But he cultivated the second of high violins divided into many parts for ethereal effects, and cellos and basses similarly multi-divided for sombre colours. It is such things as the rushing scales in the bass that really mark Berlioz' individual style.23

Fortunately, Berlioz lived in Paris, home of avant-garde instrument manufacturers, at a time when the last new instruments were finding a permanent place in the modern orchestra. He was ever ready to exploit new instrumental sonorities. "Chant sacré" was

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23 Hugh MacDonald, Berlioz' Orchestral Music (Seattle, 1969), pp. 6-7.
originally scored for the newly-invented saxophone, and the piccolo saxhorn *suaiqu*, forerunner of the modern trumpet, was first introduced in the *Te Deum* and *Les Troyens*. Above all, Berlioz was responsible for espousing the addition of the tuba (in Paris the French bass saxhorn) to the orchestra's instrumentation. In his travels throughout Europe as a virtuoso conductor, Berlioz was hampered by the absence or paucity of instruments standard in the better orchestras of Paris, especially the harp, English horn, and the bass clarinet, and he was responsible for the dissemination or restoration of these instruments to European orchestras.

One of the exceptional procedures Berlioz used was the antiphonal scoring for orchestra and organ in the *Te Deum*, which he thought of as "pope and emperor"\(^{24}\) sounding from opposite sides of the nave, hardly ever in concert. Another, much more conservative scoring involving the organ is the harmonium which gives pitch support to the offstage Chorus of Angels in Part One of *L'Enfance du Christ*.

The diversity of instrumentation of the various movements of the *Requiem* and the *Damnation* is astonishing. Except for the feeling of recapitulation occasioned by the melodic recalls and consequent similarity of orchestration of the final "Agnus Dei," each movement of the *Requiem* unfolds a new, vibrant sonority. In the earlier works of the first two decades, the typical Berlioz sonority is standard if eclectic; beginning with the *Requiem*, the choral writing is completely freed from dependence upon the orchestration. Consequently the

scoring for the choral body takes on new and varied directions which are distinctively Berliozian, such as the tripartite orchestration of the "Choeur de Soldats" of Faust, where timpani, voices, and brass fanfare instruments form a definitively separate if complementary whole.

In the finale to the Symphonie funèbre, the choral appendage is written in conservative tessitura in spite of the fully-scored orchestra. Berlioz accomplished this phenomenon by limiting brass and percussion instrumentation in the same range as the voices.

Duplication of line between strings and voices is often the rule in the choral-orchestral works, so that a tacit partnership exists between the two groups. However, provided the vocal lines are not too difficult, Berlioz does not hesitate to write for voices without instrumental support if a transparent texture is desired, thereby exploiting another shading of the choral-orchestral palette. The woodwind complement is frequently also found in conjunction with the chorus, although here the usual treatment not so strongly complementary as the string association. The prime example of this procedure can be observed in the "Méditation religieuse" in which the descending whole-step octave motive of the strings contrasts with a homophonic woodwind choir in antiphony with a homophonic chorus. Another favorite device of Berlioz is the combining of a solo woodwind instrument with a soprano obbligato. Since brass instruments can destroy choral sonority, Berlioz most often required that group to play antiphonally with the chorus, although French horns, of course, appear frequently as members of the woodwind choir. The brass and percussion sections are
prominent in introductions and codas of the choral-orchestral works and in climactic passages where choral tessitura is high.

The body of choral-orchestral works from the pen of Berlioz form a practical compliment to the scholarly *Traité*, as they demonstrate categorically almost every conceivable combination of voices and instruments. Distinctively French, blatantly subjective, and yet universal, the skillful scoring of the works encompasses every shading of human experience from tragedy to comedy traditionally associated with the dramatic operas which they supplanted in Berlioz' musical output.
CHAPTER IV
THE STUDENT YEARS, 1820-1829

The years devoted to this chapter cover that period in Berlioz' life between his leaving his boyhood home in La Côte St. André and before his departure for Rome as the 1830 prize winner. Most of this time he was a student in Paris at the Conservatory, studying principally under François Lesueur. The works that form the basis of study for this chapter include:

- Resurrexit from the Mass (1825)
- Scène héroïque (1825)
- La Mort d'Orphée (1827)
- Huit Scènes de Faust (1829)

In addition to these works, one chorus subsequently couched in choral-orchestral form dates from 1829; "Chant Sacré" Op. 2 bis, No. 6, originally the prayer from the prize cantata Herminie, was reworked as a six-part chorus with piano in 1829 and finally emerged as a choral-orchestral work in 1844. Since this chorus did not exist in choral-orchestral form until 1844, it will be discussed in a later chapter.

Vocal-piano Works, 1825-1829

In 1829 Berlioz produced three works for chorus and piano, "Le Ballet des Ombres" Op. 2, "Chant guerrier" Op. 2 bis, No. 3, and "Chanson à boire" Op. 2 bis, No. 5. The first is scored for STTB and
the last two for tenors and basses. Also dating from the latter part of the decade are three pieces for concerted solo voices with piano. One of these, "Hélène" Op. 2 bis, No. 2, was conceived as a duet with piano accompaniment in 1829 and expanded to a four-part male quartet (TTBB) accompanied by strings, oboe, four horns, and timpani in 1844.¹

In February, 1830, Berlioz published his Neuf Mélodies, Op. 2 bis, a miscellany which included three choruses already mentioned. All date from 1828 or 1829 and all of the compositions in the miscellany are for single voice and piano except as noted below:

1. Le Coucher du Soleil
2. Hélène (duet)
3. Chant Guerrier (TBB chorus with tenor and bass solos)
4. La Belle Voyageuse
5. Chanson à Boire (TBB chorus with tenor solo)
6. Chant Sacré (SATB chorus)
7. L'Origine de la Harpe
8. Adieu Bessy
9. Élégie

The Neuf Mélodies were produced in collaboration with Berlioz' friend Thomas Gounet, who had translated the poems of Thomas Moore which Berlioz had selected for the texts. The collection proved so popular that it was republished twice; it was later retitled Irlande.²

Instrumental Works, 1825-1829

The only purely instrumental work from the period 1820-1829 is the overture "Waverley" Op. 1 bis (1827). Although Berlioz'¹

¹The original complete works also contained two academic fugues written in the year 1829; these are untexted but the voicing suggests vocal rather than instrumental performance.

²Hugh MacDonald, record jacket notes to Hector Berlioz' Irlande (Neuf Mélodies), Op. 2, performed by the Monteverdi Choir, conducted by John Eliot Gardiner (L'Oiseau-Lyre SOL 305, n.d.).
inspiration was Sir Walter Scott's novel, the work is not programmatic.

Works Lost or Destroyed

Between 1820 and 1829 Berlioz wrote other multi-movement vocal works which are no longer extant. These may have contained choruses, although in most cases it is impossible to be sure. The first of these is "Estelle et Nemorin," about which little information survives. Le cheval arabe, written for Lesueur and described only as a "cantata," was followed by Beverly ou le Joueur in 1823. Beverly was probably not a choral work as it was described as a "Scène pour basse et orchestre"; Berlioz mentions in the Memoirs that the oratorio Le passage de la Mer Rouge (1823) was rehearsed for chorus and orchestra. The Mass from which the above mentioned "Resurrexit" was extracted had a successful performance in 1825, but Berlioz later destroyed most of it.

From 1826 to 1828 Berlioz was occupied with the composition of an opera, Lenor ou Les Francs-Juges. He later destroyed most of the unfinished work, but several choruses from the opera are extant (See Appendix B); the overture "Les Francs-Juges" is fairly well known in Europe.

Choral-orchestral Works, 1825-1829

Three of the four choral-orchestral works available for study from the period in question are multi-movements works that contain

---


sections for solo voice and orchestra in addition to the portions for chorus and orchestra that are examined here; however, the "Resurrexit" is entirely scored for chorus.

"Resurrexit" (1825)

Only the "Resurrexit" remains from the Mass of 1825. "Et resurrexit" is one of the traditional divisions of the Credo. Commencing with the middle section concerned with God the Son, Berlioz' musical setting continues through the final portion of the Credo devoted to God the Holy Ghost utilizing the following sections:

Table I. Plan of Berlioz' "Resurrexit."

<table>
<thead>
<tr>
<th>Section</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro vivace</td>
<td>2/2</td>
<td>G minor</td>
</tr>
<tr>
<td>Animato</td>
<td>2/2</td>
<td>G Major</td>
</tr>
<tr>
<td>Andante maestoso</td>
<td>4/4</td>
<td>E-flat Major</td>
</tr>
<tr>
<td>Allegro</td>
<td>2/2</td>
<td>E-flat Major</td>
</tr>
</tbody>
</table>

Form and text. The first two sections of the "Resurrexit" are through-composed and combine a tonal shift from G minor to G Major with an increase in tempo to emphasize the joy of the resurrection (et ascendit in celum). In these first seventy-five measures, Berlioz sets the following text from the Credo:

Et resurrexit tertia die secundum scripturas, Et ascendit in celum, sedet ad dexteram Patri.

And the third day He arose again according to the scriptures, and ascended into heaven. He sitteth at the right hand of the Father.⁵

As the *Andante maestoso* begins (meas. 76), the winds start a long
fanfare in E-flat Major; at meas. 90, the *basses-tailles* of the chorus
enter to sing in unison against this fanfare accompaniment; their text
is troped with an interpolation from the third tercet of the *Dies irae*
sequence belonging to the requiem mass:

\[
\begin{aligned}
\text{Et iterum venturus est cum} & \quad \text{And He shall come again with} \\
\text{gloria judicaret vivos et mortuos.} & \quad \text{glory to judge the living and} \\
\text{Tuba mirum spargens sonus} & \quad \text{Wondrous sound the trumpet} \\
\text{Coget omnes ante thronum.} & \quad \text{flingeth, All before the} \\
\end{aligned}
\]

Doubtless Berlioz chose this particular addition because the reference
to the sound of the trumpet connected the text with the wind fanfare.

The principal formal structure of the "Resurrexit" begins with
the *Allegro* (meas. 106). Contrary to what one might expect in a
setting of a prose text, Berlioz constructs a form remarkably like
that of a sonato-rondo in that he sets a musical refrain over the
tonic-dominant contrasts of a classical sonata plan. Using a
vigoruous theme as the returning element (Ex. 5), and three different
contrasting ideas, Berlioz constructs a complex and yet unified
composition. \(R\) is the returning theme illustrated in Example 5).
The returning theme sometimes appears with varied texts and is
successively treated in the dominant, sub-dominant, and tonic.

The text for the section beginning at meas. 106 is from the

\[\text{Berlioz probably deleted the middle line of the } Tuba \text{ mirum} \]
\[\text{tercet, "Per sepulcra regionum" (through earth's sepulchers it} \]
\[\text{ringeth), because it did not fit into the otherwise hopeful Credo.} \]
\[\text{The Credo and the Gloria are the only two portions of the Ordinary} \]
\[\text{not included in settings of the Requiem.} \]

Diagram 6. Form in Berlioz' "Resurrexit," Allegro

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>R</th>
<th>B</th>
<th>R</th>
<th>C</th>
<th>from A</th>
<th>R</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meas.</td>
<td>106</td>
<td>168</td>
<td>195</td>
<td>221</td>
<td>248</td>
<td>289</td>
<td>369</td>
<td>400</td>
</tr>
<tr>
<td>Key</td>
<td>$E_b$ minor-Major</td>
<td>$B_b$</td>
<td>$B_b$</td>
<td>$A_b$</td>
<td>Modulatory</td>
<td>$E_b$</td>
<td>$B_b$</td>
<td>$E_b$</td>
</tr>
</tbody>
</table>

second and third parts of the Credo:

Et iterum venturus est cum
et mortuos; cujus regni non erit finis. Et in
sanctum Spiritum Dominum, et
vivificantem, qui ex Patre,
Filioque procedit. Qui cum Patre,
et Filio simul adoratur, et
conglorificatur; qui locutus est
per Prophetas.

And He shall come again with
glory to judge the living and
the dead, of whose kingdom
there shall be no end. And I
believe in the Holy Ghost, the
Lord and giver of life, who
proceedth from the Father and
the Son, who together with the
Father and Son is adored and
glorified, who spoke by the
prophets.

At this point (meas. 221), Berlioz returns to a phrase from part two in
order to utilize his returning theme:

Cujus regni non erit finis . . . .
Et in unam sanctam apostolicam, et
sanctam Ecclesiam. Confiteor unam
baptisma in remissionem peccatorum.
Et expecto resurrectionem
mortuorum.

Of whose kingdom there shall
be no end . . . . And in one
holy apostolic [substituting
holy for catholic] Church. I
confess one baptism for the
remission of sins, and I look
for the resurrection of the
dead.

Here (meas. 289) the return to $E$-flat is effected and the text continues,
Et iterum venturus est, cum gloria judicare vivos et mortuos. (Repeated several times) . . . . Et exspecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

And He shall come again with glory to judge the living and the dead. And I look for the resurrection of the dead, and the life of the world to come. Amen.

In the final statement of the returning theme (meas. 369) is a stirring unisonal treatment of the final "Et expecto" line repeated on the word Amen for a masterful combination of unity and variety.

The main features of textual treatment in the "Resurrexit" include free phrase repetition, word painting, and choral psalmody. Berlioz never hesitates to repeat if he needs extra text to fill out his musical idea. The large sectional repetitions have already been noted in discussing the form of the work. With the exception of the main theme (Example 5), setting of the words is almost entirely syllabic.

Two examples of tone painting can be cited in "Resurrexit."
Near the beginning, Berlioz follows traditional practice in setting the words "et ascendit" to an ascending arpeggio. The fanfare played by the winds is suggestive of the words of the Tuba mirum which it accompanies, a fact already pointed out. At measure 207 Berlioz places an agogic accent on the second syllable of "simul," which results in faulty word accentuation. It is possible, however, that since this second syllable is written tutti, Berlioz intends to stress the meaning of the word "simul" by having the orchestra and chorus sound together on that syllable.

7 Weinandt, op. cit., p. 227.
The "Resurrexit," also makes frequent use of the device of psalmody, in which the chorus sings the text on repeated pitches, either in harmony or in unison, thereby emphasizing the ecclesiastical nature of the text.

Chorus. The chorus is the primary sonority in the "Resurrexit," singing throughout except for short introductions and interludes played by the orchestra. The four-part chorus conforms with French tradition and has parts for dessus, haute-contre, taille, and basse-taille with almost no divisii. It should be noted that the editors have altered the haute-contre (high tenor) part on pages 38, 42, and 44 where that part extends downward to small c since they were under the mistaken impression that the part was written for the female alto voice.

With few exceptions the chorus is treated homophonically throughout—the first portion of the work (meas. 1-106) is entirely so, and

9 Brackets in this and all other figures indicate the tessitura of the part.
only twice in the remainder does Berlioz resort to polyphonic devices—
at meas. 389 he employs rhythmic augmentation and there is a fleeting
antiphonal exchange preceding the climax at meas. 399.

Orchestra. The score of the "Resurrexit" calls for a standard
string section and the following instruments:

2 Flutes
2 Oboes
2 Clarinets in C
4 Horns in E-flat, G, G, and G
Bassoons
2 Trumpets in E-flat
2 Trumpets in F
3 Trombones
2 Ophicleides
4 Timpani

The timpani provide the principal harmonic support for the Tuba mirum
section where the basses-tailles sing in unison, meas. 90 to 105.
Berlioz specifies that four individual players are needed for the
kettledrums, which are tuned e-flat, G, d, and B-flat. With these
four pitches Berlioz establishes the tonic, dominant, and subdominant
harmonies in the key of E-flat and even a C minor six-four chord!

In general, the strings, and sometimes the winds, support the
choral texture while brass and percussion are used for fanfares and
for added sonority at climactic points. The brass instruments are
tacet until meas. 90 and are used thereafter only when choral
tessitura is high. The chorus functions as part of the orchestral
color in the final Amen section.

Scène héroïque (1825)

Scène héroïque, on a French text, is based on an original poem by
Berlioz' young friend Humbert Ferrand. Subtitled *La Révolution grecque*, this early work is the first from Berlioz' pen on a classical subject. Berlioz had hoped the Concert spirituel would accept this work, but Rudolphe Krentzer, the director at the time, rudely rejected it. 11

**Scène héroïque I: Allegro impetuoso--Lento--**

*Allegro Assai Animato*

The first movement in *Scène héroïque* is a scene complex; the basic divisions of the movement underline its operatic nature:

Table II. Plan of Berlioz' *Scène héroïque*, first movement.

<table>
<thead>
<tr>
<th></th>
<th>2/2</th>
<th>A Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro impetuoso</td>
<td></td>
<td>Bass Recitative (A Greek Hero)</td>
</tr>
<tr>
<td>Lento</td>
<td>3/4</td>
<td>D Major</td>
</tr>
<tr>
<td>Bass da capo Aria (A Greek Hero)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro assai animato</td>
<td>2/2</td>
<td>D Major</td>
</tr>
<tr>
<td>Chorus and two bass soloists</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Form.** The *Allegro impetuoso* and the *Lento*, which both feature a bass soloist portraying a Greek hero, serve as introductory material to the ensuing chorus (Dia. 7).

The *Allegro assai animato* chorus is in itself a small scene, for it begins with a rousing instrumental fanfare in D Major which sets a martial, aggressive tone. The second bass soloist, identified as a Greek Priest, sings a dignified measured recitative, leading to the first strophe of a duet for two basses (Ex. 6).

After the strophes, over the text "À ses clartés victorieuses," the first of two important melodies that serve as prime material for

the Allegro assai animato is heard (Ex. 7). This text is later used

Diagram 7. Form in Berlioz' Scène héroïque, first movement.

<table>
<thead>
<tr>
<th>ALLEGRO IMPETUOSO;</th>
<th>LENTO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro Recitative</td>
<td>Aria A B A</td>
</tr>
<tr>
<td>Intro</td>
<td>34</td>
</tr>
<tr>
<td>A M</td>
<td>42</td>
</tr>
<tr>
<td>A M</td>
<td>56</td>
</tr>
<tr>
<td>Orch</td>
<td>67</td>
</tr>
<tr>
<td>Hero</td>
<td>D M</td>
</tr>
<tr>
<td>Hero</td>
<td>D M</td>
</tr>
<tr>
<td>D M</td>
<td>D M mod D M</td>
</tr>
</tbody>
</table>

ALLEGRO ASSAI ANIMATO

<table>
<thead>
<tr>
<th>Fanfare</th>
<th>Strophe I A ses I</th>
<th>Strophe II A ses II</th>
<th>A ses II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>30 53</td>
<td>66 88</td>
<td>117</td>
</tr>
<tr>
<td>D M</td>
<td>D M A M</td>
<td>D M D M</td>
<td>D M</td>
</tr>
<tr>
<td>Orch &amp; Priest</td>
<td>Priest Priest</td>
<td>Hero &amp; Priest Priest</td>
<td>Hero &amp; Priest TTB Chorus</td>
</tr>
</tbody>
</table>

Oui, la voix A ses I | Oui, la voix | Digression |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>206 235 256</td>
<td>288 310</td>
<td>D M Bb M</td>
</tr>
<tr>
<td>A M</td>
<td>D M</td>
<td>Duet &amp; Duet &amp; Cho</td>
</tr>
<tr>
<td>Duet &amp; Cho</td>
<td>Duet &amp; Cho</td>
<td>Cho</td>
</tr>
</tbody>
</table>

A ses II | Epilogue | Codetta |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>316</td>
<td>334</td>
<td>352</td>
</tr>
<tr>
<td>D M</td>
<td>mod D M</td>
<td>Duet &amp; Duet &amp; Cho</td>
</tr>
<tr>
<td>Duet &amp; Cho</td>
<td>Duet &amp; Cho</td>
<td>Duet &amp; Cho</td>
</tr>
</tbody>
</table>

in the second refrain with a melody that begins in a similar fashion, but quickly moves in another direction.


Bass Solo (A Greek Priest)

Hel-le- nes Hel-le- nes rassemblez vos thy- bus a-lar- me- es! L'a- tre de Con- stan- tin à brille' dans la cieux.
Example 7. Berlioz, Scène héroïque, first movement, Allegro assai animato, meas. 53-64.

Bass Solo (A Greek Priest)

A ses clartés victo- ri- en- ses Héros, héros mar- chez en fou- la

The second strophe (meas. 66) is a duet setting of the "Hellènes" motive treated in strict canon at the unison with a different refrain, this time the important second "A ses clartés victorieuses" motive:

Example 8. Berlioz, Scène héroïque, first movement, Allegro assai animato, meas. 88-94.

Bass Solo (A Greek Hero)

A ses clartés victo- ri- au- ses Hérôs, Héros marchez en foule

From these motives the chorus and orchestra weave a unified whole that culminates in strong antiphonal exchanges between soloist and chorus.

The ensemble falls silent as the choral basses introduce the principal melody of the poco a poco accelerando (meas. 206). "Oui, la voix du
Dieu" (Ex. 9) is the theme of the first and last sections of an internal ternary structure that serves as the central portion of the movement. The whole section is set over an A pedal; contrast in the center section is provided by fuller orchestral writing and the use of the first "A ses clartés victorieuses" theme. Following a non-motivic return to the tonic (meas. 288) and a striking turn to B-flat Major, the second "A ses clartés victorieuses" melody is treated in strict canon at the fifth. The final animato section (meas. 334) is characterized by whole-note wind chords which punctuate the whole-note homophony of the chorus every measure as the harmony descends by thirds to B-flat again. This proves to be the Neapolitan of the dominant as the harmony returns to the tonic for the fortissimo coda which fades into the second movement.

Text. There is no textual repetition in the initial recitative and aria sung by the Greek hero except for the rousing antiphonal exchange of word and phrase which is the most salient characteristic of the movement.

Both of the "A ses clartés victorieuses" motives are tone-paintings in that their ascending scalewise patterns were inspired by the text's references to the guiding star of Constantine. A martial note is struck by the "La voix du Dieu des armées" and "Hellènes" themes which are both constructed almost entirely of the open tones of the brass instruments. Berlioz reinforces the military idiom with the firm rhythm to suggest marching feet, especially on the words "guerriers, marchons."
Chorus. After the introductory recitative and solos, the chorus is primary in the function of this movement. The hautes-tailles (first tenors), tailles (second tenors) and basses-tailles (baritones) are all scored very high to compete with the instrumental accompaniment.

Figure 6. Vocal ranges in Berlioz’ Scène héroïque, first movement.

Berlioz emphasizes the strength of the male chorus by never dividing the tenor part even though the bass part is divisi on some high pitches.

Although the memorable final climax is homophonic, extensive antiphonal writing stresses the aggressive character of the movement. The two vocal sections in strict canon conform very well to the square-cut character of the first movement.

Orchestra. The first movement of Scène héroïque is scored for the following instruments:

| 2 Flutes | 2 Trumpets in D |
| 2 Oboes  | 3 Trombones     |
| 2 Clarinets in C | Ophicleide |
| 2 Horns in A   | 2 Timpani      |
| 2 Horns in D   | Cymbals         |
| 4 Bassoons     | Strings         |

The vigorous orchestration of the Allegro impetuoso orchestral

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12 The use of four bassoons and ophicleide is in accord with the French practice of the time.
introduction employs full strings, but uses only high woodwinds, trumpets, and two of the horns. In the highly original orchestration of the ensuing recitative, strings, timpani, and cymbals separate the soloist's phrases. The aria has a more conservative accompaniment of strings and high woodwinds highlighted by duetting horns which accompany the principal melody of the singer. Accompaniment for the strophes which begin the *Allegro assai animato* is simple and homophonic and in fanfare style. Full scoring coincides with the first choral entrance (meas. 116) and continues until the internal ternary section, where the flanking "Oui, la voix du Dieu" sections are lightly scored for strings and bassoon. At the return to D Major (meas. 288) full scoring is resumed with sonority doubling the rule for chorus and instruments until the closing *Animato* (meas. 334), which is powerfully scored for sustained winds playing every other measure.

*Scène héroïque II: "Prière"*

The center prayer to a star of *Scène héroïque* forms a quiet interlude between the martial outer movements.

Form. The first of two melodies (Ex. 10) that comprise the

material for the simple "Prière" is introduced by a three-part female chorus written for three soprano parts. In contrast to this dignified but emotional first theme is a gentler, more lyrical motive (Ex. 11) again initiated by the soprano chorus. Each theme is set in a double strophe, with the choral basses and the treble voices of children added to climax the second strophe. Finally, Berlioz writes a culminating coda to reveal the A A' B B' coda plan depicted in the diagram (Dia. 8).


Diagram 8. Form of Berlioz' "Prière."

meas. 1 Instrumental introduction

4 A Femmes:
Astre terrible,
G M Astre terrible et saint.
Guide les pas du brave!
S'éteignent devant toi!

22 A' Femmes, enfants et basses:
Astre terrible
G M Astre terrible et saint,
modulatory Guide les pas du brave!
Que les rayons vaincus du croissant qui te brave,
S'éteignent devant toi!

40 B Femmes:
Que les fils de Sion,
E m Riches de jours prospères,
De la liberté sainte et du Dieu de leurs pères,
Sans crainte,
Sans crainte benissent la loi!
Text. Obviously the simple poem on which this movement is
written is made up of two stanzas, but Berlioz allows musical form to
take precedence over poetic form through repetition of portions of the
first stanza as well as expansion of the second so that he creates
five musical sections of almost equal length.

The ascending line written above the word "croissant" (meas. 14,
Ex. 10) flowers into a forte major-minor seventh chord at the apex
which resolves to a piano tonic.

Chorus. The five-part chorus called for in this movement, dessus,
dessus, dessus, basse-taille, basse\textsuperscript{13} is notable for the exclusion of
the tenor voice. Following operatic tradition, the choral sections are
given names: the sopranos portray the Greek women and children while
the basses portray Greek heros and priests. In order to achieve a
prayer-like texture, Berlioz voices the parts so that both treble
and bass sing upward to almost the same extreme:

\textsuperscript{13}Weingartner and Malherbe, \textit{op. cit.}, p. 205.
A sophisticated counterpoint between voices occurs in the contrasting B section where Berlioz initiates imitation along fugal lines but then brings all voices into a homophonic texture before each phrase ends; this device, common to orchestral music, was to become typical of the nineteenth-century choral fugato.

Orchestra. The highly unusual orchestration of the prayer movement utilizes only cellos and basses from the string section to create an ensemble that is really more of a band than an orchestra.

4 Flutes
4 Oboes
4 Clarinets in C
2 Horns in G
2 Horns in D
4 Bassoons
Ophicleide
Cellos
Basses

The unique orchestral and choral textures specified by Berlioz combine to become a highly successful sonority, a sonority which would be weakened if the winds were reduced to pairs, as the editors of the

\[14 \text{Ibid.}, \text{p. } 206. \text{ See Chapter I, p. 8.}\]
complete works suggest.\textsuperscript{15} The initial section of the "Prière" is scored for winds alone; its repetition and the first B section include a moving bass line reminiscent of Baroque practice, played by bassoons, cellos, and orchestral basses. The climactic repetition of B and the coda are fully scored above the moving bass device.

\textit{Scène héroïque III: "Finale"}

There is actually only one recognizable recurring motive in the final movement of \textit{Scène héroïque}. (Ex. 12, A in Dia. 9)


Form. In the overall form of the "Finale" (Dia. 9) several parallels between the two outer movements are immediately evident.


<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>A' (Rhythmic augmentation)</th>
<th>Coda (Choral fanfare)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17</td>
<td>60 124 158</td>
<td>168</td>
<td>219 248</td>
</tr>
<tr>
<td>CM</td>
<td>CM, Gm Am, Em, Am</td>
<td>C M</td>
<td>\textsuperscript{15}Ibid.</td>
<td></td>
</tr>
</tbody>
</table>

An especially strong relationship is the central use of a ternary section motivically unrelated to other material; both movements also contain sections in measured choral recitative and feature fanfares.
In the "Finale" the simplicity of the overall ABA is mitigated in the recapitulation by the use of rhythmic augmentation, a device already employed in the "Resurrexit." An interesting correlation between harmony and text occurs during the *poco animato* (meas. 219) where the words are a rousing "Aux armes!" The harmony shifts suddenly from the tonic key of C Major to E-flat Major for a few measures and then just as suddenly returns to the tonic.

**Text.** Direct textual repetition in the third movement of *Scène héroïque* is frequent as is the resetting of phrases used earlier in the movement. Usually the longer repetitions occur where a previously-used melody is recalled; at meas. 51, however, Berlioz rejects this principal and set the important words of the primary motive, "Le monde entier," to an entirely new melody. Textual counterpoint is featured in sections in which the women repeat words from earlier portions over new texts sung by the men.

**Chorus.** In the "Finale" the male chorus is scored for TTB until the point of recapitulation (meas. 168), when a divided soprano part is added for a climactic effect. Tessitura of all voice parts is fairly high to compensate for the fully-scored accompaniment.

*Figure 8. Vocal ranges in Berlioz' *Scène héroïque,* "Finale."*
Antiphonal writing is found between both the basses and tenors (meas. 125) and between the women and men (meas. 168). Especially original is the rousing choral fanfare that accompanies the final return to the tonic (meas. 248) and functions as a call to arms.

**Orchestra.** The list of instruments used in the "Finale" is deceptive, for Berlioz skillfully begins with conservative instrumentation and gradually augments that sonority until the entire orchestral ensemble is involved at the end.

<table>
<thead>
<tr>
<th>2 Flutes</th>
<th>Ophicleide</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Oboes</td>
<td>Timpani</td>
</tr>
<tr>
<td>2 Clarinets in C</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>4 Horns in A</td>
<td>Cymbals</td>
</tr>
<tr>
<td>4 Bassoons</td>
<td>Gong</td>
</tr>
<tr>
<td>2 Trumpets in A</td>
<td>2 Harps</td>
</tr>
<tr>
<td>3 Trombones</td>
<td>Strings</td>
</tr>
</tbody>
</table>

The ample orchestration of the first section--full strings, high woodwinds, and brass--is suddenly reduced to two trumpets, two harps, and pizzicato basses and cellos when the contrasting center section begins (meas. 60). The return to tonic (meas. 168) marks a return to full scoring to the end of the work, with wind instruments frequently used in conjunction with vocal lines.

*La Mort d'Orphée (1827)*

The year after *Scène héroïque* had been completed and performed, Berlioz began his quest for the *Prix de Rome* but did not pass the preliminary fugue. Having dealt successfully with the preliminaries in 1827, he wrote a cantata to the prescribed text on the death of
Orpheus, but failed to be declared the winner. The Orpheus text (probably written by the opera composer Henri Monton-Berton) was set by the winning contestant in three equally dull recitative-arias; Berlioz' setting rejects the second and third group of words and sets only one recitative-aria which leads directly into a "Bacchanale" for female chorus, tenor soloist, and full orchestra.

Form. Berlioz' La Mort d'Orphée moves from the recitative-aria sections for tenor and orchestra directly to the large "Bacchanale," a modified da capo aria to which Berlioz added a double female chorus.

Table III. Plan of Berlioz' La Mort d'Orphée.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larghetto Instrumental introduction</td>
<td>3/4</td>
<td>D Major</td>
</tr>
<tr>
<td>Allegretto Tenor recitative</td>
<td>2/2</td>
<td>A minor</td>
</tr>
<tr>
<td>Larghetto Tenor Aria with harp</td>
<td>3/4</td>
<td>A minor - Strophe I A Major - Strophe II</td>
</tr>
<tr>
<td>Bacchanale: Allegro assai agitato</td>
<td>2/2</td>
<td>A minor</td>
</tr>
<tr>
<td>Tableau musical: Larghetto</td>
<td>3/4</td>
<td>Ab Major</td>
</tr>
<tr>
<td>Clarinet Solo, harp, and strings</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The inclusion of a chorus in La Mort d'Orphée is potent proof of Berlioz' fondness for that medium, for none of the other winning Prix de Rome scores discussed by A. E. F. Dickinson in his recent study have settings for chorus. But Berlioz seems to have learned his lesson—his 1828 setting of Herminie, for which he won second prize, does not include a chorus. In 1829, no prize was awarded; Berlioz' entry for La Mort de Cléopâtre was likewise scored for solo voice and orchestra only.
form; for dramatic reasons (the women attack Orpheus and tear him to
bits), Berlioz augments the return of the first section with the chorus
and additional instruments, and then adds a closing section plus a
climactic coda so that the effect of the A B A' C is continuous
crescendo:

Diagram 10. Form in "Berlioz' "Bacchanale."

<table>
<thead>
<tr>
<th>A Tenor Solo</th>
<th>B Tenor Solo &amp; Chorus</th>
<th>A'Tenor &amp; Chorus</th>
<th>Closing Sec.</th>
<th>Inst. Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>22</td>
<td>92</td>
<td>112</td>
<td>130</td>
</tr>
<tr>
<td>C m</td>
<td>Cm, C M, Mod.</td>
<td>C M</td>
<td>C M, Mod.</td>
<td>Cm, C M</td>
</tr>
<tr>
<td>ternary</td>
<td></td>
<td></td>
<td></td>
<td>C m</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>51</td>
<td>73</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The instrumental coda fades away as Orpheus dies. A touching "Tableau
Musicale" follows the "Bacchanale" in which the solo clarinet plays
the music of Orpheus' first aria.

Text. Except for the structural repetition of the tenor soloist's
words for the A section of the "Bacchanale," the soloist does not
repeat any of the text. Repetition of word and phrase is frequent in
the syllabic choral setting.

Faulty accentuation occurs (meas. 131) in one instance

\[\text{Ap - pol - lon}\]

as the tenor soloist pleads with Apollo to save him. In another
example of text painting, the chorus sings a descending line on the
words "du torrent" and surges up again on "mugissent." (meas. 106)
Chorus. Two choruses of sopranos act as the priestesses of Bacchus, functioning to effect a terrifying climax as they fragment the soloist's line through vivid antiphonal exchange.

Figure 9. Vocal ranges in Berlioz' *La Mort d'Orphée*.

![Figure 9: Vocal ranges in Berlioz' *La Mort d'Orphée*.](image)

Extreme tessitura, especially in the first soprano, was deemed necessary to balance the heavy orchestration of the accompaniment. Berlioz resorts to a triumphant homophony to signal the victory of the priestesses after Orpheus' final cry for Euridice.

Orchestra. Possibly because the prize cantata was an academic exercise, the orchestration for the aria sections preceding the "Bacchanale" is conservative:

- 2 Flutes
- 2 Oboes
- 2 Clarinets in C
- 2 Cornets à pistons in B-flat
- 2 Trumpets in C
- 2 Horns in D
- 3 Trombones
- 2 Bassoons
- Harp
- Strings

For the gripping sonority of the "Bacchanale," Berlioz adds four piccolos, three pairs of cymbals, and timpani. Horns and supportive trombones are the only brass used before the recapitulation, where a portion of the string section supports the voices while the winds are used to punctuate the whole texture. The closing section (meas. 130-156) is composed of a striking exchange of chords between the brass.
complement and the rest of the orchestra.

**Huit Scènes de Faust (1828)**

*Huit Scènes de Faust* is based on Gérard de Nerval's translation of Goethe's *Faust*, with which Berlioz, like all well-educated young Parisians of his day, was well-acquainted. Like Gounod, Berlioz sets only the first, introspective part of Goethe's drama, leaving to Schumann and Mahler the second part dealing with universal verities.\(^\text{18}\)

*Huit Scènes de Faust* was later reworked and reappeared in 1848 as the highly popular *La Damnation de Faust*.

Especially from a choral point of view, it is interesting to observe the form of the embryonic work in 1828:

Table IV. Plan of Berlioz' *Huit Scènes de Faust*.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Chants de la Fête de Pâques</td>
<td>4/4</td>
</tr>
<tr>
<td></td>
<td>SSSS and TTB Choruses and</td>
<td>orchestra</td>
</tr>
<tr>
<td>II.</td>
<td>Paysans sous le Tilleuls</td>
<td>6/8</td>
</tr>
<tr>
<td></td>
<td>Soprano or tenor soloist,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STTB chorus and orchestra</td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>Concert de Sylphes</td>
<td>3/4, 6/8</td>
</tr>
<tr>
<td></td>
<td>SSATBB sextet and orchestra</td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>Écot de joyeux Compagnons</td>
<td>2/8</td>
</tr>
<tr>
<td></td>
<td>Baritone soloist, TTB chorus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and orchestra</td>
<td></td>
</tr>
<tr>
<td>V.</td>
<td>Chanson de Méphistophèles</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>Tenor soloist, TTB chorus and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>orchestra</td>
<td></td>
</tr>
</tbody>
</table>

\(^{18}\) Part One had been published by Goethe in 1808; Part Two appeared in 1831, four years after the composition of *Huit Scènes*. Young Berlioz had the presumption to send a copy of his score to Goethe himself. William Rose Benét, *The Reader's Encyclopedia* (New York, 1965), p. 342.
VI. Le Roi de Thulé
   Soprano soloist and orchestra   6/8   G Major

VII. Romance de Marguerite
     Soprano soloist and orchestra

Choeur de Soldats
   TTB Chorus and Winds    2/4, 6/8 B♭ Major

VIII. Serenade de Méphistophélès
      Tenor soloist and guitar    3/4   E Major

Because "Concert de Sylphes," "Le Roi de Thulé" and "Sérénade de Méphistophélès" are not scored for chorus, they will not be discussed in this chapter.

*Huit Scènes de Faust I: "Chant de la Fête de Pâques"

For the "Chant de la Fête de Pâques" Berlioz again chose a double female chorus, this time to balance a four-part male chorus which functions as the basic vocal ensemble in this three-part movement. The women's voices are most tellingly used for an elaborate obbligato in the returning section. The most memorable melody of the "Chant de la Fête de Pâques" is the consequent phrase of the principal melody:


\[\text{Tenor I} \]

\[
\begin{array}{c}
\text{Vers les gloires immortelles} \\
\text{dis quil de lancera grands pas,}
\end{array}
\]

Form. The structure of the first movement is ternary and
typifies Berlioz' skillful expansion of the simple song form:

Diagram 11. Form in Berlioz' Chant de la Fête de Pâques.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>extension</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18</td>
<td>40</td>
<td>61</td>
<td>72</td>
</tr>
<tr>
<td>F M</td>
<td>A♭ M</td>
<td>F M</td>
<td></td>
<td>F M</td>
</tr>
</tbody>
</table>

Text. The sacred nature of this chorus is suggested by the choral recitative of the female Angels' Chorus at the beginning. Following two stanzas which are set with little textual repetition, the Angels' Chorus heralds the recapitulation, and Berlioz begins to expand and repeat portions of text freely; often the treble chorus is still repeating one set of words while the male chorus sings a new text. For the final extension and coda, the male chorus repeatedly intones the phrase "Ses disciples fidèles languissent ici-bas" as the music gradually fades away. This chorus is a prime example of the manner in which Berlioz fragments and stretches text to conform to his musical ideas.

Chorus. The ethereal identity of double Angels' Chorus (Fig. 10)

Figure 10. Treble vocal range in Berlioz' "Chant de la Fête de Pâques."

is maintained by never using the female timbres in the homophonic Disciples' Chorus (Fig. 13).
An interesting feature already mentioned is the vocalization of "Ah!" by the lowest treble part in the obbligato extension and coda which actually presents another orchestral color since it eschews text.

Orchestra. Limiting the instrumentation to woodwinds and strings, Berlioz asks for the following:

2 Flutes
2 English horns
2 Clarinets in B-flat
2 Horns in F
Bassoons
2 Harps
Strings

At the beginning of the "Chant de la Fête de Pâques," the Angels' Chorus is identified with the woodwind section while the highly emotional Disciples' Chorus speaks with the strings. For the first time, Berlioz makes extensive use of pizzicato and tremolo, here to produce soft, ethereal effects. In spite of an extremely long closing diminuendo, Berlioz does not subtract orchestral colors toward the end even though he insists on the reduction of the volume of sound through dynamic indications.

_Huit Scènes de Faust II: "Paysans sous les Tilleuls,"
Dance et Chant_

"Paysans sous les Tilleuls" is a strophic song for soprano or
tenor soloist with a merry refrain of unvarying text, "Ha, Ha, . . . Landerira!"

Form. This simple piece, set in four through-composed strophes with choral refrain, is rigidly structured by text. The strophe model (Diagram 12) is followed on its fourth and last repetition by a tutti coda.

Diagram 12. Form in Berlioz' "Paysans sous les Tilleuls."

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Strophe</th>
<th>Refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1</td>
<td>5</td>
<td>23</td>
</tr>
<tr>
<td>Instrumental</td>
<td>Soloist</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

Text. The words are set syllabically and without repetition. The "Ha, Ha" syllables of the refrain vividly suggest the sound of laughter.

Chorus. Again Berlioz follows his earlier predilection for high tessitura in avoiding the female alto voice in the selection of his chorus, even though in this case the tenor part is almost always divided. Berlioz voices the sopranos and first tenors in unison at

Figure 12. Vocal ranges in Berlioz' "Paysans sous les Tilleuls." ¹⁹

¹⁹ Broken bar lines in this and subsequent figures indicate a divided part written on one staff.
the octave throughout, a practice influenced by the Italian opera choruses of his day.

Orchestra. "Paysans sous les Tilleuls" is lightly scored for woodwinds:

2 Piccolos
2 Oboes
2 Horns in E
Strings

Oboes are used to accompany the soloist while the strings are relegated to the support of the chorus. This technique of using homogeneous timbres consistently throughout a movement or work follows an orchestral pattern that Berlioz established with La Mort d'Orphée and continued throughout the early years of his career.

Huit Scènes de Faust IV: "Écôt de joyeux Compagnons"
(Historie d'un Rat)

Another strophic song similar in design to "Paysans sous les Tilleuls" is "Écôt de joyeux Compagnons," a drinking song which narrates the demise of a kitchen rat who, upon being poisoned, "trembled as though by love possessed."

Form. The setting for baritone soloist is framed by a matching four-measure instrumental introduction and choral ritornello. The three repetitions are unvaried.

Text. The narrative text is non-repetitive except for the words of the soloist's refrain, "Que s'il eut eu l'amour au corps," which are set for the chorus to a different melody but above the same harmony.
Chorus. The male chorus required in "Ecot de joyeux Compagnons" plays only a very small, climactic part.

Figure 13. Vocal ranges in Berlioz’ "Ecot de joyeux Compagnons."

Orchestra. "Ecot de joyeux Compagnons" is scored for strings, which support the choral ritornellos, and four bassoons which play with the soloist.

Huit Scènes de Faust V: "Chanson de Méphistophélès"  
(Histoire d'une puce)

Another drinking song follows, this time sung by a tenor soloist on the subject of a monarch’s pet flea. The part for chorus is even further reduced here, as that body is required only in the final coda and not at the end of each stanza as in "Paysans sous les Tilleuls" and "Ecot de joyeux Compagnons."

Form and text. The soloist sings three non-repetitive strophes connected by instrumental bridges similar to but not identical with the instrumental introduction. The strophes are followed by what appears to be a ten-measure coda full of nonsense; only in its final measures does one become aware that the "Écrasons-la soudain!" intoned by the soloist at the end of the third stanza presages the choral repetition of "Écrasons-la, oui, écrasons-la soudain!" (We'll crack them, yes, if they should land on us!).
Chorus. Compasses of the short coda chorus are as follows:

Figure 14. Vocal ranges in Berlioz' "Chanson de Méphistophélès."

Orchestra. Although strings provide the main accompaniment for this scene, they are joined by the clarinets for the soloist's third strophe. The choral coda is fully scored with parts for the following instruments:

- Clarinet in B-flat
- Clarinet in A
- 2 Horns in F
- Bassoons
- Ophicleide
- Strings

_Huit Scène de Faust VII: "Chœur de Soldats"
Following "Romance de Marguerite"

In contrast to the simple structure of the three preceding choruses, the deceptively short "Chœur de Soldats" exhibits a highly organized concept. The soldiers walk under Marguerite's window and are heard first very far away, then immediately under the window, and finally fading into the distance. Juxtaposed with this chorus is the dichotomy of a brass and timpani accompaniment in conflicting meter. The instruments, in 2/4 throughout, play a square-cut fanfare idiom while the choral statements are 6/8 and couched in polyphonic style.
Form. Quite a long diagram is required to specify the organization of only 89 measures of choral music:

Diagram 13. Choral Form in Berlioz "Choeur de Soldats."

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>transition</th>
<th>A'</th>
<th>B (shortened)</th>
</tr>
</thead>
<tbody>
<tr>
<td>meas. 1</td>
<td></td>
<td></td>
<td>meas. 21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb M</td>
<td></td>
<td></td>
<td>meas. 37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb M</td>
<td></td>
<td></td>
<td>meas. 49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb M</td>
<td></td>
<td></td>
<td>meas. 63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb M</td>
<td></td>
<td></td>
<td>meas. 82</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The absence of the dominant in this scheme is offset by the $F$ pedal played by the timpani throughout. The C Major transition is in the true major supertonic, not the dominant of the dominant.

Text. As in the "Prière" from Scène héroïque, the musical form does not conform to the pre-existing poetical form. For example, a new poetic stanza is begun (meas. 56) six measures before initial melody returns. In "Choeur de Soldats" Berlioz combines three dramatic effects: the martial trumpet call summoning the troops; the casual, popular song of the soldiers; and the silent, listening girl who hears them pass under her window. The lontano effect of the coda negates its words, "Victoire certaine attend. Si grand est la peine, Le prix est plus grand."

Chorus. The three-part male chorus (Fig. 15) is set in a compositional style which is a clever alternation of homophonic and polyphonic sections. Polyphony is of the fugato type which begins with imitation but resolves into simple chordal progressions; except
for the transitional section most of the choral material is treated in this manner.

Figure 15. Vocal ranges in Berlioz' "Choeur de Soldats."

Orchestra. In contrast to all the other movement of the Huit Scènes de Faust, the "Choeur de Soldats" is entirely set for brass instruments:

4 Horns in B-flat  
2 Trumpets in B-flat  
4 Timpani

These instruments are entirely independent of the choral body and assume the following formal plan:


<table>
<thead>
<tr>
<th>Intro</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>17</td>
<td>36</td>
<td>49</td>
<td>77</td>
<td>90</td>
</tr>
<tr>
<td>Timps</td>
<td>Brass</td>
<td>Timps</td>
<td>Brass</td>
<td>Timps</td>
<td>Brass</td>
<td>Timps</td>
</tr>
</tbody>
</table>

Choral form: [A B Trans A' B Coda]

Each invariable fanfare is thirteen measures long; the interludes vary in length and are played by timpani only. The final interlude is fragmented as the marching group disappears in the distance.

\[20\] In order for the editors of the original complete works to be consistent with their objection to the scoring of the "Prière" from Scène héroïque, they should have also objected to this instrumentation on the basis that the ensemble is a band, not an orchestra.
Utilizing a principle not unlike the *color* and *talea* found in isorhythmic motets of the Middle Ages, Berlioz manages to construct continuous work modeled on two completely different conceptions. The first measure of the contrasting choral section (B, meas. 37) follows the second statement of the fanfare (meas. 36) by exactly one measure; the reverse is true of the coda, where the choral coda begins one measure before the instrumental coda. Only the beginnings of the choral transition and the central instrumental interlude coincide.
CHAPTER V

THE PARISIAN YEARS (1830-1839)

1830 proved to be the year of Berlioz' coming of age. In that year he won the Prix de Rome, published his first collection of vocal works (Neuf Mélodies discussed in the last chapter), had his first physical love affair, and oversaw the first performance of the incomparable Symphonie fantastique. 1831 and part of 1832 were a happy though nonproductive period spent studying in Rome. His return to Paris was marked by his 1833 marriage to Harriet Smithson and the birth of their son Louis in 1834; most of Berlioz' time during these years was taken up with writing reviews for various Parisian journals in order to support his young family. His hectic life as a critic was compounded by attempts to mount Benvenuto Cellini at the Opéra. Berlioz, laying the groundwork for a brilliant future as a virtuoso conductor, directed the ill-fated 1838 production. In 1838 Paganini's monetary gift allowed Berlioz free time for the composition of Roméo et Juliette. These were Berlioz' most prolific years; production of choral-orchestral works includes:

Hymne des Marseillaise, arrangement (1830)
La Mort de Saradapale (1830)
Le cinq Mai, Op. 6
Lélia, Op. 14 bis (1831)
Coro dei Maggi (1832)
Grande Messe des Morts, Op. 5 (1837)
Roméo et Juliette, Op. 17 (1839)
In addition, two other choruses dating originally from this
decade exist in choral-orchestral form: "Méditation religieuse," one of
the few fruits of the Roman sojourn (1831), was orchestrated in 1848;
"Sara la Baigneuse," which was originally written as a duet with piano
in 1834, was arranged for three choruses and orchestra in 1848. Both
will be discussed in the next chapter.

Vocal-piano Works, 1830-1839

Except for "Méditation religieuse" there are no other works for
chorus and piano from this decade, however, Berlioz did complete six
songs with piano accompaniment:

Chant de bonheur (1830), incorporated into Lélia
Le Jeune Père Breton (1831)
La Captive (1832)
Les Champs, 'Aubade' (1834)
Je crois en vous (1834)
Premiers transports, for solo voice and cello (1838), incorporated
into Roméo et Juliette

Further, some of the songs in the Nuits d'été cycle were originally
composed for voice and piano as early as 1834.

Vocal-orchestral Works, 1830-1839

The failure of Benvenuto Cellini at the Opéra was one of the
starkest tragedies in Berlioz' life. However, Berlioz successfully
exploited the combination of solo voice and orchestra in 1834 when he
orchestrated "La Belle Voyageuse,"¹ "Le Jeune Père Breton," and
"La Captive," all of which had originally been written for solo voice

¹An arrangement of "La Belle Voyageuse" for male quartet has been lost. T. S. Wotton, Hector Berlioz (London, 1935), p. 137.
and piano. The genre was to prove to be one of his most successful compositional mediums.

Instrumental Works, 1830-1839

The advent of independent vocal-orchestral works in Berlioz' output is paralleled by a prolific period in the composition of orchestral works. Three of Berlioz' four symphonies were written during the decade in addition to a number of smaller pieces:

Symphonie fantastique, Op. 14 (1830)
Overture Le Roi Lear, Op. 4 (1831)
Overture Rob Roy (1832)
Harold en Italie, Op. 16 (1834)
Rêverie et Caprice, Op. 8 for Violin and Orchestra (1839)²

"Le Roi Lear," one of Berlioz' Shakespearian works, is based on the tragedy King Lear; "Rob Roy," named after Sir Walter Scott's novel, was destroyed by Berlioz after its 1833 premier by the Société des Concerts du Conservatoire.³ Harold en Italie, the symphony-concerto, was originally described in 1834 in a Paris newspaper as a "dramatic fantasy for orchestra, choruses, and viola soloist,"⁴ although the first performance later that year did not feature the chorus. The slight "Rêverie et Caprice" for solo violin and orchestra also exists

²"Rêverie et Caprice" was originally a soprano aria in Benvenuto Cellini.

³The copy surviving in the National Copyright Depository is now printed in the complete works. Cecil Hopkinson, A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803-1869 (Edinburg, 1951), p. 162.

in a version for violin and piano which is practically unknown.

Choral-orchestral Works, 1830-1839

Three large, multi-movement choral-orchestral works date from this decade, the little-known and strange Lélio, Op. 14 bis, the well-known and strange Grande Messe des Morts, Op. 5 (herein called the Requiem), and Berlioz' well-known and admired masterpiece, the dramatic symphony Roméo et Juliette, Op. 17. Because Berlioz borrowed the score for performance, most of La Mort de Sardanapale, the prize-winning 1830 cantata, survives only in a fragmented state. Of the three remaining shorter works, one, the "Coro dei Maggi," is religious, while two, "Le cinq Mai," Op. 6, and the "Hymne des Marseillaise" arrangement, are patriotic. The sketch that survives of a work begun in 1836 based on Pierre Ballanche's poem "Érigine," has no extant choral parts, even though the manuscript pages are subtitled "Esquisse d'un Choeur."7

"Hymne des Marseillaise" (1830)

"Hymne des Marseillaise" is Berlioz' only arrangement for chorus and orchestra; as befits a national anthem, its setting is simple, dignified, and strong.8 The anthem is only a little older than


6 Barzun, op. cit., I, 292.

7 Paris, Bibliothèque Nationale, Ms. 1186.

8 Beyond this work for chorus and orchestra, Berlioz arranged five other vocal pieces, two a cappella choruses by Bortniansky, two songs for voice and orchestra by Martini and Schubert, and an SSS-piano setting of a song by Couperin.
Berlioz; it was composed in April, 1792, by Claude Joseph Rouget de Lisle, captain of a group of volunteers quartered at Strasbourg. Originally called "Chant de guerre," it is known today by the name "Marseillaise" because volunteers from Marseilles entered Paris singing the new hymn. Edelmann, Grétry, and Gossec had previously arranged the anthem, but it is Berlioz' arrangement that has become traditional.  

Form and Text. The words as set by Berlioz conform exactly to the original six couplets of the anthem. Strophes I through IV have the same setting, marked "Fieramente assai," and are characterized throughout by a fanfare idiom played by the winds. Strophes V and VI begin quietly but soon soar to new heights as the refrain is reached. All strophes are set in B-flat Major.

Diagram 15. Form in Berlioz' "Hymne des Marseillaise."

<table>
<thead>
<tr>
<th>meas.</th>
<th>Strophes I, II, III, IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fanfare introduction</td>
</tr>
<tr>
<td>4</td>
<td>Unison chorus</td>
</tr>
<tr>
<td>18</td>
<td>Unison refrain</td>
</tr>
<tr>
<td>27</td>
<td>Choral refrain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Strophe V</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Unison chorus with accompaniment reduced to strings</td>
</tr>
<tr>
<td>44</td>
<td>Unison chorus with full accompaniment</td>
</tr>
<tr>
<td>47</td>
<td>Unison refrain</td>
</tr>
<tr>
<td>58</td>
<td>Choral refrain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Strophe VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>TTB chorus <em>a cappella</em></td>
</tr>
<tr>
<td>85</td>
<td>Unison refrain</td>
</tr>
<tr>
<td>96</td>
<td>Choral refrain</td>
</tr>
</tbody>
</table>

---

The original "Marseillaise" is set in the key of C; Berlioz' transposition to B-flat lowers the tessitura and makes the stanzas easier to sing—it also makes the tonic note available to sopranos in their upper octave.

Chorus. The unison settings, with a range of only an octave, are intended to be sung by a heterogeneous group of untrained voices. This comment is appended to the score: "Tout ce qui a une voix, un coeur et du sang dans les veines!" (Everything with a voice, a heart, and blood in its veins). Following the unison refrain, a double chorus, 1er chœur d'hommes and 2e chœur d'hommes, femmes, et enfants, repeats the refrain in harmony using some antiphonal exchange. The double chorus also has specific voice parts (Fig. 16).

Figure 16. Vocal ranges in Berlioz' "Hymne des Marseillaise."

Strophe VI begins with a TTB a cappella rendition of the verse set in block chords to the rhythm of the tune. The section, marked "religioso plus lent" begins softly but soon surges upward as the fanfare-accompanied refrain is reached.

---

10Barzun, op. cit., II, p. 379.
An amazing amount of freedom is allowed the choral entries as each phrase begins; no instrumental support whatsoever is indicated, probably because the melody is so well known.

**Orchestra.** The orchestration for this arrangement includes strings, clarinets, and bassoons (no numbers specified), six timpani and bass drum plus a brass complement expanded to include the following:

- Horns I and II in F
- Horns III and IV in B-flat
- Trumpets I and II in E-flat (*cornets à pistons*)
- Trumpets II and IV in F (natural)
- Trumpets V and VI in F (natural)
- 3 Trombones
- 2 Ophicleides

The large brass section forms the basis of the orchestration for the first four strophes; the accompanimental pattern consists of an introductory fanfare, string interlude, and closing fanfare. Although the closing fanfare is invariable in Strophes V and VI, the initial portion of Strophe V is reduced to eighth-note patterns played by the strings alone while all the instruments are tacet for the a cappella beginning of Strophe VI.
La Mort de Sardanapale (1830)

In June of 1830, Berlioz successfully penned a winning Prix de Rome cantata on the subject of the death of Sardanapalus. In the words of T. S. Wotton:

He knew that if he endeavoured to depict the death of Sardanapalus with the burning of the palace and the holocaust of the monarch and his harem, the cantata would most assuredly be rejected. He therefore confined himself strictly to the words of the poem which concluded with an air for the king before he ascends the funeral pyre.\(^1\)

However, Berlioz decided to write an orchestral epilogue to the score that would appropriately depict the actual conflagration for the performance of the winning cantata at the Institute. Although the epilogue caused a sensation at the final rehearsal, missed cues resulted in the abysmal failure of the premiere itself; happily, two months later, La Mort de Sardanapale was successfully presented at the concert which featured the first performance of the Symphonie fantastique. Although Berlioz showed the score to Mendelssohn in Rome and the cantata was performed again in Paris in 1833, fewer than 200 measures survive today. Tiersot discovered the fragment at the back of a bound volume containing the score of La Nonne sanglante.\(^2\)

Wotton argues convincingly that the fragmentary score, which includes part of the closing air of Sardanapalus as well as the


\(^{12}\)Ibid., p. 225-27.
orchestral epilogue, was merely a hasty sketch and that the choral parts which accompany the air were added along with the epilogue.\(^{13}\)

The existing score begins mid-way through the air. One theme group, based on a simple ascending motive (Ex. 13) is common to both the air and the epilogue. The second section of the epilogue features a modulatory treatment of another theme (crossed out in the score) destined to become the Ball Theme of *Romeo et Juliette* (Ex. 14).


\[\text{Example 13. Berlioz, La Mort de Sardanapale, meas. 25-27.} \]

\[\text{Example 14. Berlioz, La Mort de Sardanapale, meas. 95-96.} \]

This is followed almost immediately by a new theme (Ex. 15) identical with the first eight measures of the 1855 chorus "L'Impérial."


\[\text{Example 15. Berlioz, La Mort de Sardanapale, meas. 109-121.} \]

\[^{13}\text{Ibid.}\]
Diagram 16. Form in Berlioz' *La Mort de Sardanapale.*

**AIR**

<table>
<thead>
<tr>
<th>[4/4]</th>
<th>Theme group</th>
<th>1^o Tempo</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E♭ M</td>
<td>57</td>
<td>E♭ M</td>
</tr>
<tr>
<td>24</td>
<td>E♭ M</td>
<td>68</td>
<td>E♭ M</td>
</tr>
<tr>
<td>Solo</td>
<td>TTB</td>
<td></td>
<td>Orch</td>
</tr>
</tbody>
</table>

**EPILLOGUE**

<table>
<thead>
<tr>
<th>Meme mouvement</th>
<th>Un peu moins vite</th>
<th>Un peu retenu</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>3/4</td>
<td>2/2</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>95</td>
<td>109</td>
<td>152</td>
</tr>
<tr>
<td>mod (B M)</td>
<td>mod</td>
<td>B M</td>
<td>E M</td>
</tr>
<tr>
<td>Orch</td>
<td>Orch</td>
<td>Orch, Solo</td>
<td>Orch</td>
</tr>
</tbody>
</table>

The death cry of Sardanapalus is depicted by a three-measure part for the vocal soloist who calls the name of the king's favorite concubine as the orchestra reaches a climactic point (meas. 123-126). Especially notable is the short *Un peu moins vite* section (meas. 95-108) cast in triple meter in which the Ball Theme winds through a stunning series of modulations around a core of measures securely set in the key of B Major.

**Text.** The words of the soloist that conclude the air bespeak the Assyrian king's defiance in the face of the conquering Medes as he first ignites his palace and its contents and then sets fire to everyone in his household in preparation to ascending to his own funeral.

---

14 This formal diagram of the fragmentary score commences with meas. 1 even though the cantata does not begin here.

15 The vocal solo parts of prize cantatas were always written in treble clef to facilitate reading at sight by either male or female vocalists. *Ibid.*, p. 226.
pyre to avoid capture. Desperate phrases sung by male chorus consisting of short cries such as "abandonnous" and "ces doux souvenirs" are set antiphonally against the solo text throughout the concluding portion of the air.

Chorus. Because the fragment begins mid-way through the air, voice part indications are absent; however, it is a good conjecture that the chorus is TTB since the two upper parts are written in tenor clef on the same staff and the lower part is written on a separate staff in the bass clef; however, it is also possible that the topmost part was scored for haute-contre rather than tenor.

Figure 18. Vocal ranges in Berlioz' La Mort de Sardanapale.

Although the strings offer harmonic support, the chorus is rhythmically independent of the instrumental ensemble until the stirring passage (meas. 51) where the chorus and the brass instruments are written in unison. To emphasize the climax preceding the codetta of the air, the chorus and soloist abandon the previous antiphonal treatment and sing in homophony for the first time.

Orchestra. Although the orchestral parts are not labeled in the first measures of the fragment, clefs and keys suggest the following instrumentation:
Flutes
Oboes
Clarinet in B-flat
Horns
Cornets à pistons
Trombones (3)
Bassoons
Strings

At meas. 90, fuller indications are given; grande and petite flutes are written on separate staves. The instrumentation is expanded for the climax beginning at meas. 109, specified in the score as follows:

| Small flute | Trombones |
| Small flute | Trombones |
| Large flute | Bassoons |
| Oboes | Harp |
| Clarinet in B-flat | 2 Harmonicas (glass celestes) |
| Horns in D | Drums |
| Horns in E natural | Bass drum |
| Trumpets à pistons in E-flat | Cymbals |
| Strings | Strings |

The strings are scored with an unusual amount of tremolo throughout the score while the woodwinds are allotted simpler lyrical or antiphonal figures. The brass instruments are prominent in both the air and the epilogue, as they first play powerful chords to emphasize the extreme emotion of the scene and finally deliver the powerful theme destined for "L'Impériale." Following the explosive climax (meas. 125-138), the brass complement falls silent as a solo clarinet recalls a motive from the air to depict the quietly flickering flames.

"Le cinq Mai" (1830-1831)

"Le cinq Mai" is another of Berlioz' works in the monumental style of the French Revolution. Written in honor of the date of Napoleon Bonaparte's death, it lacks some of the finite organization
previously observed in Berlioz' compositions. As Barzun points out:

... in classifying the works of any artist we should perhaps distinguish three kinds: the successes, the failures, and the characteristic failures. That is, we find in Berlioz: good Berlioz, bad Berlioz, and bad music.16

Form. The sole recurring motive of "Le cinq Mai" is the refrain (Ex. 16) which is always presented in the key of C Major above the same text. It occurs after each disparate stanza sung by the soloist,


Bass Solo

the most arresting of which is the modulatory digression (meas. 154-206) sung in unison, quasi-recitative, by the soloist and the choral basses; the refrain of the digression, scored for instruments alone, is followed by a stable dominant over which the sound of guns is heard. In spite of the many changes of tempo which give the piece an almost operatic character, the form (Dia. 17) is still easily recognizable.

Text. "Le cinq Mai," subtitled "Chant sur la Mort de l'Empereur Napoléon," is a lament based on an 1828 poem from a collection

16 Barzun, op. cit., I, p. 266.
Diagram 17. Form in Berlioz' "Le cinq Mai."

<table>
<thead>
<tr>
<th>Instrumental</th>
<th>Solo</th>
<th>Solo</th>
<th>Choral basses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>A Re refrain</td>
<td>B Re refrain</td>
<td>C Re refrain</td>
</tr>
<tr>
<td>1</td>
<td>12</td>
<td>54</td>
<td>106</td>
</tr>
<tr>
<td>C M</td>
<td>C m - C M</td>
<td>G M C M</td>
<td>C m</td>
</tr>
<tr>
<td>Larghetto</td>
<td></td>
<td>Allegro moderato</td>
<td>Allegro piu animato</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Solo, Tenors &amp; Basses - quasi-recitative</th>
<th>Solo &amp; Chorus</th>
<th>Instrumental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digression-Instrumental Re refrain</td>
<td>D Re refrain</td>
<td>Codetta</td>
</tr>
<tr>
<td>154</td>
<td>207</td>
<td>236</td>
</tr>
<tr>
<td>F m - G M - C M</td>
<td>D m - C M</td>
<td>C M</td>
</tr>
<tr>
<td>Allegro un piu andante - Poco meno mosso</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

entitled *Chansons inédites* by Pierre Jean de Béranger (1780-1857), a popular French poet. Although he was jailed for the collection, Béranger subsequently won staunch popular approval. Except for the refrain, reiteration of text is not a factor until the work reaches the digression section, where the repetition of "... lui mourir?... lui?" and the extensive use of rests suggest the hero's death as does the descending minor ninth at the beginning of the phrase "O gloire, quel veuvage." (meas. 195) The moment of demise occurs when the chorus sings "Ah!" (meas. 220) marked "sotto voce, en soupirant." The principal refrain (Ex. 20), built on a fully diminished seventh chord, stresses the melancholy character of the whole lament.

Chorus. In the strictest sense, this is not a choral work at all, but a *scena* for bass soloist. Although the choral basses are

entrusted with the singing of an entire stanza, the tenors are tacet until the expressive digression section; the soprano part commences only with the sighed "Ah!" and continues through the final statement of the refrain—a total of only eleven measures. In keeping with the somber tone of the work, choral ranges are conservative, and the tessitura is uncommonly low in the soprano part.

Figure 19. Vocal ranges in Berlioz' "Le cinq Mai."

![Vocal ranges in Berlioz' "Le cinq Mai."](image)

**Orchestra.** The brass instruments are closely associated with the chorus in "Le cinq Mai." Trumpets and trombones are silent until the trombones join the texture (meas. 158) to play fragments of an independent fanfare heard throughout the digression section.

The number of players required for performance is not specified in the score.

- Flutes
- Clarinets in C
- 2 Horns in E-flat
- 2 Horns in C
- Trumpet in F
- Trombones
- Bass drum (very large)
- Strings

Since this piece is an occasional work meant for a popular program, Berlioz probably intended that the orchestra be expanded as much as
resources would allow. The entire instrumental ensemble is employed for the final choral refrain to effect a stirring tutti which is immediately reduced to soft strings for the final measures.

_Lélio ou le Retour à la vie (1831)_

Although Berlioz originally described _Lélio_ as a "mélologue," a term he borrowed from Thomas Moore, the first published version is subitled "Monodrame lyrique avec orchestre, choeurs et soli invisibles." The term "lyric monodrama" is Berlioz' own, but it may have been inspired by the melodramas of Gerog Benda which had been popular some fifty years earlier. The word "lyric" was probably used to imply the extensive vocal sections which accompany the musical parts of the work.

Interpolated between the six musical parts, at the beginning and at the end, is a series of prose texts delivered by a French-speaking actor. Written some three weeks after Berlioz' break with Camille Moke, the lines portray the emotions of a musician named Lélio who, disappointed in love, wakes from his opium dream and elects life rather than death by suicide. Although the spoken lines and much of the sung text are in French, a German ballad and a chorus in Italian are included.

This mixture of languages results from Lélio's pastiche nature, since Berlioz compiled it from several of his compositions dating from about 1831.

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18 Barzun, _op. cit._, I, p. 221.
The *Return to Life*, which Berlioz had put together in Rome and copied out at La Côte for a Paris concert, is the work that established him much more than his first symphony with the novelty-seeking public of the capital. Berlioz was now by official title an accredited composer, and the score that he brought back from Italy was cast in a form that seemed at once original, entertaining, and easily understood. None of the music was new, it had merely been revised; but virtually no one had heard it in its earlier forms. Of the six parts, the ballad on Goethe's "Fisherman" dated from 1827, the next three numbers came from the prize cantatas of 1827 and 1829, and the "Brigand's Song" had probably been composed in 1828. As for the finale, it was none other than the *Tempest fantasia* which had been played to a scattering of courageous operagoers during the political and other storms of November, 1830.\(^1\)

Berlioz had definite ideas for the performance of *Lélio* and noted in the score:

>This work should be performed immediately after the *Fantastic Symphony*, which indeed it supplements and concludes. The invisible orchestra, chorus, and singers are to be placed on the stage, behind the curtain. The actor alone speaks and acts upon the stage in front of the scenes. Upon his exit, at the conclusion of the last monologue, the curtain rises and reveals all those taking part in the finale.\(^2\)

*Lélio* actually was performed after the *Symphonie fantastique* on at least two occasions.\(^3\)

>Although *Lélio* is a mélange of pieces written at different times, the six components display a pattern of tonal unity provided by tertian

\(^{1}\)Ibid., I, p. 220.


\(^{3}\)Barzun, *op. cit.*, I, p. 158.
relationships combined with alternating major and minor modes.

Table V. Plan of Berlioz' *Lélio*.

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Mode</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Der Fischer</td>
<td>6/8</td>
<td>A Major</td>
</tr>
<tr>
<td></td>
<td>Tenor solo and piano (German text)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>Choeur d'ombres</td>
<td>12/8</td>
<td>F minor</td>
</tr>
<tr>
<td></td>
<td>Chorus and orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>Chanson de Brigands</td>
<td>6/8</td>
<td>F Major</td>
</tr>
<tr>
<td></td>
<td>Chorus and orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Chant de Bonheur</td>
<td>3/4</td>
<td>A Major</td>
</tr>
<tr>
<td></td>
<td>Tenor solo and orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>La Harpe Eolienne: Souvenirs</td>
<td>3/4</td>
<td>A Major</td>
</tr>
<tr>
<td></td>
<td>Solo clarinet, strings, and harp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>Fantasie sur la Tempête de Shakespeare</td>
<td>4/4</td>
<td>F Major</td>
</tr>
<tr>
<td></td>
<td>Chorus, orchestra, and piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>(Italian text)</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"La harpe Eolienne" was originally the final "Tableau" from the choral-orchestral prize cantata *La Mort d'Orphée*. Because "Der Fischer," "Chant de Bonheur," and "La harpe Eolienne" are independent pieces without parts for chorus, they are outside the scope of this study.

*Lélio II: "Choeur d'ombres"

"Choeur d'ombres" was originally set for solo voice and orchestra as part of the prize cantata *La Mort de Cléopâtre* (1838). The cantata's lack of success in the competition may be possibly attributed to the excessive chromaticism of this particular piece.

**Form.** Here Berlioz, so often accused of formlessness, writes a genuinely through-composed piece. The text would suggest an ABA form with three sections of equal length, but in Berlioz' setting the only actual musical repetition is a five-measure segment of the
chorus part (varying only slightly in harmony and orchestration) in
the middle of the first two stanzas (meas. 17-21, 30-34). The texts
for these musical segments do not match.

Diagram 18. Form in Berlioz' "Choeur d'ombres."

<table>
<thead>
<tr>
<th>Inst. Intro.</th>
<th>measure 1</th>
<th>modulatory</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>w. spoken text</td>
</tr>
<tr>
<td>A (1st stanza)</td>
<td>12</td>
<td>Fm, E♭(N of V), F♭</td>
</tr>
<tr>
<td>B (2nd stanza)</td>
<td>25</td>
<td>F♭, mod, E♭, G♭m</td>
</tr>
<tr>
<td>C (3rd stanza)</td>
<td>38</td>
<td>C♭, chromatic, Fm</td>
</tr>
</tbody>
</table>

The intense chromaticism is mitigated by an extremely slow tempo
(Largo misterioso, 9/8, $\frac{3}{4} = 132$) and the unisonal treatment of the
chorus. Very unusual are the enharmonic relationships and the
modulation down by half-step (F-flat Major) for the second stanza.

Text. The modulatory introduction which precedes the main
musical form contains one of the two real melodramas in Lélia. Here the conclusion of the opening monologue is accompanied in its final sentences by the first soft chords of the orchestra. The harmonies move to the tonic of F only as the first stanza begins. In the original autograph the stanzas were in the language of the lower regions, an unknown tongue which Berlioz adapted from the poetry of Emanuel Swedenborg (1688-1722), a Danish philosopher and visionary. The published French verses which replaced these stanzas are probably by Berlioz himself and appear to have been quatrains in the original French form. The first stanza is expanded by repeating the third line; the second is expanded to a sextet by repeating lines three and four, while the third (a reprise of the first) omits part of the first line and repeats the fourth.

Chorus. The macabre strains of the choral melody speak of death itself and are well-suited to the eerie effect produced by the peculiar flat keys. The orchestra is primary in the "Choeur d'ombres"; the singers function only to reinforce the effects of the instruments, surging up and down with them in the continual seesaw of extreme dynamic changes that mark the entire work. The STB chorus is sometimes spread out over a three-octave compass when the melody is high. The violins are paired with the chorus and are written in as many as eight separate parts; they form a continual tremolo curtain through

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which the choral parts are heard and are tacet after the chorus falls silent.

Figure 20. Vocal ranges in Berlioz' "Choeur d'ombres."

 Orchestra. Possibly because the work was originally part of a prize cantata, scoring for the wind sections is conservative:

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Horns in F
Horn in E
Horn in C
2 Bassoons
2 Trumpets in E-flat
3 Trombones
2 Timpani
Bass drum (standing upright and covered with a cloth)
Gong
Strings

Like the violins, the trombones are associated with the chorus, continuing the tradition of that instrument in operatic ombra scenes. The muted first horn plays the only vestige of melody as the coda fades away to the accompaniment of timpani, bass drum, and lower strings.
Quite possibly the grim, funny words of the "Chanson de Brigands" were meant for Camille Moke, who had jilted Berlioz for the hand of an older, wealthier man. The lesson they teach is that high-born ladies captured by robbers can find happiness—and forgetfulness—in an amazingly short time, drinking happily, as the refrain points out, from the skulls of their dead noble lovers (Ex. 17), perhaps just as Berlioz found happiness in Italy.

Example 17. Berlioz, "Chanson de Brigands," meas. 56-68. 23

Form and text. The four equal stanzas of text were probably adapted from Victor Hugo's *Orientales;* 24 the first three govern the musical sections and are separated by a single 3/8 measure. Berlioz was inspired to frame the three choral strophes with an instrumental introduction and a matching choral-orchestral coda (Diagram 19). Each F Major strophe has a decisive turn to E Major for five measures, seen here as a flatted tonic rather than the more customary dominant of the mediant. Although all of the strophes are narrative, Strophe III is particularly descriptive as the solo baritone mocks the feelings

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Diagram 19. Form in Berlioz' "Chanson de Brigands."

<table>
<thead>
<tr>
<th>A (Intro-coda)</th>
<th>Strophe I</th>
<th>Strophe II</th>
<th>Strophe III</th>
<th>A (Intro-coda)</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30</td>
<td>59</td>
<td>88</td>
<td>116</td>
<td>182</td>
</tr>
<tr>
<td>F M</td>
<td>F M</td>
<td>F M</td>
<td>F M</td>
<td>F M</td>
<td>F M</td>
</tr>
<tr>
<td>Inst. Solo</td>
<td>Solo &amp; Chorus</td>
<td>Solo &amp; Soli</td>
<td>Chorus</td>
<td>Inst.</td>
<td></td>
</tr>
<tr>
<td>Soli</td>
<td>3/8</td>
<td>3/8</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

of his captive when the music briefly slows, a piacere, and then returns to tempo and to the familiar refrain.

Chorus. The editors of the complete works did not seem to be aware that Strophes I and III require only five voices rather than a full chorus. Although they acknowledge Berlioz' request for three first basses and two second tenors--a captain and four chiefs--they assume that this soli group is to sing the line really allotted to the "powerful baritone" that Berlioz also requests. Careful examination of the vocal parts of Strophes I and III will reveal that the baritone's line is written between the tenor and bass parts. This soloist would be obscured by a thick choral texture but may be heard easily in a group of only five voices. In the autograph, Strophe II and the choral coda are marked "All the Brigands." Although the TTB chorus is reduced to singing in only one strophe and the final coda, it performs an important climactic function.

Figure 21. Vocal ranges in Berlioz' "Chanson de Brigands."

Orchestra. The matching introduction and coda are scored tutti for the following instruments:

- Piccolo
- Flute
- 2 Clarinets in C
- 2 Horns in C
- 2 Horns in E
- 2 Bassoons
- 2 Cornets à pistons in B-flat
- 2 Trumpets in E
- 3 Trombones
- 4 Timpani
- Strings

Berlioz possibly writes for two bassoons rather than the usual four in this work because they are used in a unison line with the baritone soloist in Strophe I; a trumpet performs this function in Strophe III.

**Lélio VI: "Fantaisie sur la Tempête de Shakespeare"**

The "Fantaisie sur la Tempête," by far the most complex movement of *Lélio*, was written in 1830 at the height of Berlioz' love affair with Camille Moke. In the autograph the "Choeur d'Esprits de la'air" were "in Ariel's train." Ariel was an invisible sprite in the drama, and was as well Berlioz' pet name for Camille Moke.

**Form.** The "Fantaisie sur la Tempête" antedates Liszt's "Ce qu'on entend sur la montagne" by almost twenty years, and there is much

---


27 It will be remembered that Liszt resided in Paris during most of the 1830s and was Berlioz' closest friend during that time.
justification for calling the "Fantaisie sur la Tempête" the first symphonic poem. The principal themes, representative of the characters in Shakespeare's *Tempest*, undergo rhythmic transformation in the manner of the true symphonic poem; the autograph indicates four major divisions which in turn correspond closely to the progress of the play:

Diagram 20. Form in Berlioz' "Fantaisie sur la Tempête."

<table>
<thead>
<tr>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>F M</td>
</tr>
<tr>
<td>Chorus &amp; Orch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>le Tempête</th>
</tr>
</thead>
<tbody>
<tr>
<td>139</td>
</tr>
<tr>
<td>Modulatory Chorus &amp; Orch</td>
</tr>
<tr>
<td>&quot;Miranda&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>l'Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 2/2, B 6/4, C 6/4, B' 6/4, Digression 2/2, A 2/2, B 2/2, Coda</td>
</tr>
<tr>
<td>188</td>
</tr>
<tr>
<td>F M</td>
</tr>
<tr>
<td>Chorus &amp; Orch</td>
</tr>
<tr>
<td>&quot;Caliban&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>le dénouement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piu animato con fuoco 2/2, B 6/4, Presto 6/4, 2/2 alternate</td>
</tr>
<tr>
<td>585</td>
</tr>
<tr>
<td>F M</td>
</tr>
<tr>
<td>Modulatory</td>
</tr>
</tbody>
</table>

A delicate picture of the innocent girl Miranda is painted by combining the light choral sonority of SSATT with fast arpeggios and trills of the piano, high woodwinds, and strings throughout the introduction.

28 Choral symphonic poems are by no means unknown; César Franck wrote two works of this genre, "Redemption" and "Psyché."
The first half of *le Tempête* is a vivid orchestral storm in the tradition of the thunderstorm in Beethoven's *Pastoral Symphony* which ventures as far afield harmonically as the Neapolitan of the dominant; the course of the storm is interrupted by the reappearance of the exquisite orchestration of the introduction which completes the choral half of *le Tempête* (meas. 139).

The *l'Action* portion of the "Fantaisie sur le Tempête" resembles some aspects of sonata form; it is announced abruptly by the flamboyant A theme structured around the ascending ninth (Ex. 18).


\[\text{First Violin}\]

\[\text{The meter changes suddenly from 2/2 to 6/4 when the orchestral transition establishes the flat major mediant (A-flat Major) as the tonality for a single choral statement of the word "Miranda." This in turn introduces the B theme (Ex. 19) in the woodwinds. This complete song undergoes some developmental treatment before a brief F minor section based upon a bass ostinato (Ex. 20) suggests the crudeness of the monster Caliban. (This section bears no relationship to the A theme which it replaces in the sonata scheme.) The exposition is completed by the return of the B theme over a dominant pedal.}\]
The tutti digression section which follows is not directly developmental, even though its strong, martial bass theme (meas. 386-416) hints at the Caliban ostinato motive. The digression is couched securely in F major until the choral entry climaxes the sonority (meas. 426) in D-flat Major; return to the tonic is immediate for the retransition to the A theme. A final tonic statement of the B theme, this time brilliantly rescored for chorus and transformed into 2/2, is followed by a choral coda which recalls the "Miranda" motives and
completes the unification of the first three major sections of the work by returning to the piano-woodwind orchestration of the introduction.

Le Dénouement, composed in the manner of an operatic finale, consists of a fanfare and transition preceding twin statements of a closing motive in which the meters 6/4 and 2/2 are closely alternated. As the finale comes to a close, Lélio speaks once more; the chorus and most of the orchestra leave him alone on the stage, but the remnants of the orchestra again state the idée fixe of the Symphonie fantastique. "Encore!" echoes the tortured man; the sound fades away to a cadential figure above which the actor sighs, "Encore, et pour toujours!" The last statement is prophetic—the idée fixe stands for Harriet Smithson whom Berlioz married two years later. Within the last two sections of L'Action (meas. 445-584) and within the other F Major portions, prominent shifts down a half-step to E Major are heard. This proves to be a strongly unifying feature in all the choral numbers of the supposedly formless Lélio.

Text. Berlioz' brief Italian text consists mainly of references to the innocent girl Miranda, "Miranda, vien... Miranda, addio!" The central motive of the introduction is an onomatopoeia as though calling the name "Miranda."

Chorus. In spite of the references to Caliban and Miranda in the words sung by the chorus, that body does not perform a narrative function in the "Fantaisie sur le Tempête," but merely guides the listener through the orchestral tone poem.

For the first time, Berlioz uses the word "contralto" in writing for the chorus.\footnote{"Concert de Sylphes" from Huit Scènes de Faust is a SSATBB sextet.} It is possible, in accordance with French practice in the first third of the century, that this designation was intended for either a female contralto or haute-contre.\footnote{See Castil-Blaze's 1826 definition in Chapter II of this study.} However, it seems more likely that Berlioz desires three female voices, as this musical situation parallels a description in the Traité:

Sometimes a tenor part is given as bass to three-part female voices . . . but it can only be good in a case where the object is to produce a soft and calm effect, such a chorus having naturally but little energy.\footnote{Hector Berlioz, Treatise on Modern Instrumentation and Orchestration, trans. Mary Cowden Clarke (London, 1882), p. 178.}

The SSATT voicing provides a light, airy texture and the contralto voice certainly fits this conception better than a tenor voice in the same range. When Berlioz writes for third soprano, he usually moves that voice in thirds or sixths with the melody in the first sopranos. The contralto part in this work progresses as a rule in contrary motion to the melody and usually lies more than a sixth below the soprano.
Although homophonic writing for chorus predominates, the rhythm \( \frac{3}{4} \) is found when the women sing the first two eighth notes of the triplet figure and the tenors sing the last, a new form of antiphony in Berlioz' choral works (although a similar figure is found in "Concert de Sylphes"). Careful orchestral scoring allows Berlioz to voice all five choral parts in medium tessitura.

Figure 22. Vocal ranges in Berlioz' "Fantaisie sur le Tempête."

Orchestra. Although the chorus is the primary sonority in the introduction and choral sections are interspersed throughout L'Action, both the long modulatory digression section of L'Action and the entire Dénouement are set for orchestra alone. The shifting of meter from 6/4 to 2/2 and back in the final Dénouement would not have alarmed Parisians accustomed to such metric shifts in opera since the time of Lully. The use of the piano to accompany the first piece in Clio forecasts the addition of that instrument to the orchestral texture of the "Fantaisie sur le Tempête." The high trills and arpeggios of the piano parts combine with high woodwinds and eight soli violins to produce the sort ethereal effect that is more often relegated to harp. Berlioz' shrewd choice of the piano, however, is more in keeping with the demands of his orchestration.
The F Minor "Caliban" section is written for choral unison above a heavy bass ostinato played by lower strings, bassoons, and clarinets in the chalumeau register. The brass complement is silent until le Tempête, where it predominates in the sonority; heavy brass scoring is also used in the final Dénouement which is reminiscent of Italian operas finales.

"Coro dei Maggi" (1832)

Another work with Italian text, "Coro dei Maggi," was actually written in Italy during Berlioz' sojourn in Rome. Published for the first time in the complete works, the small chorus was evidently once a part of a larger work, for the title page of the autograph carries the words, "Quartetto et Coro dei Maggi."  

Form and text. Although the "Coro dei Maggi" is through-composed, it is sectional with a short instrumental introduction and coda. The original one-stanza text is repeated and expanded into four sections. The words, in the nature of a popular Christmas song, are Berlioz' own.

Diagram 21. Form in Berlioz' "Coro dei Maggi."

\begin{verbatim}
meas.
1-3 Intro
4-20 F M homophonic
      Il Redentore e nato
      Gioia! il Redentore e nato
      Speranza, speranza e gioja
      Popoli della terra, il Rendentore e nato.
\end{verbatim}

\[32\text{Weingartner and Malherbe, op. cit., p. 173.}\]
meas.

20-34  D m  Contrapuntal
        Popoli, contento! allegrezza!
        Popoli, contento! allegrezza!
        Popoli, contento! allegrezza!
        Popoli, contento! allegrezza!
        O gioja! contento e riso!
        Popoli! Popoli, speranza!

35-61  F M  Homophonic-
        sopranos  Il Redentore e nato
        florid w.  Popoli, contento riso! Gioja!
        violin I  Popoli, speranza! Gioja!
        Il Redentore e nato,
        Riso! speranza! contento riso!

61-71  F M  homophonic-
        long notes  Il Redentore e nato.
        Gioja! gioja! speranza, popoli!

72-74  F M  Codetta

In contrast to the simplicity of its form, the "Coro dei Maggi" is
daring harmonically. Two foreign modulations to A-flat and E-flat
occur; extensive use is made of unprepared pedal tones. In addition,
false resolutions sometimes follow the fully diminished seventh chords
which are liberally interspersed throughout the composition.

Chorus. Although in the original edition of the complete works
the vocal parts for "Coro dei Maggi" are given as SATB, examination of
the manuscript reveals that Berlioz' real choice was SSTB (See Plate III).
Although the second soprano and tenor parts are frequently divided,
unison passages still require the high and low extremes of the compasses.
The presence of a completely independent second soprano part allows
the tenor to use a lower tessitura, thereby creating a more open scoring
than is customary with Berlioz' usual STB choruses.
33 Paris, Bibliothèque Nationale, Ms. 1512 bis.
Figure 23. Vocal ranges in Berlioz' "Coro dei Maggi."

Orchestra. Orchestral scoring does not reflect the innovative, eclectic Berlioz style.

Flutes
Oboes
Clarinets in A
Horns in F
Bassoons
Strings

The small orchestra is used primarily for vocal support; because the piece has so many unusual chords, the strings are used along with the horns and bassoons to reinforce the vocal lines. High woodwinds are usually employed in short, obbligato triplet passages, although when the chorus adopts a whole-note style in the last section, these instruments play fast arpeggiated passages to lend rhythmic interest.

**Grande Messe des Morts (1837)**

The Grande Messe des Morts, herein called the Requiem, is the best-known of Berlioz' compositions with the exception of the Symphonie fantastique. Like Scène héroïque and "Le cinq Mai," the Requiem is written in the colossal, popular style of the French Revolution, yet it was performed for the first time in a church for an actual funeral within the celebration of a requiem mass.
The *Requiem* had originally been commissioned for an 1836 civic ceremony by the French Minister of Arts. A date was set for performance and while Berlioz hastened to complete the work, rehearsals were begun--but at the last minute the whole affair was canceled. In October of 1827 however, news reached Paris of a French victory in Algeria and of the consequent death of General Damremont, who had been in command. Damremont's funeral took place on December 4 at the Church of the Invalides; the *Requiem* was performed for the service by a chorus and orchestra composed of conservatory students. Although applause was not allowed, the performance was a complete success, so much so that Berlioz' publisher Schlesinger opened a public subscription for the immediate engraving of the score.34

Berlioz elected to make musical divisions within the *Dies irae* sequence. As a result, this text takes up five numbers of the total ten (the number does not, however, include the separate, unnumbered setting for the *Tuba mirum*). He coupled the Introit sentence in a single setting with the *Kyrie*, set the Offertory as two separate numbers, and left out most of the Communion and the Responsory.

<table>
<thead>
<tr>
<th>Table VI. Plan of Berlioz' <em>Requiem</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Requiem et Kyrie (full)</td>
</tr>
<tr>
<td>II. Dies irae</td>
</tr>
<tr>
<td>Tuba mirum (full)</td>
</tr>
<tr>
<td>III. Quid sum Miser</td>
</tr>
<tr>
<td>IV. Rex tremendae (full)</td>
</tr>
</tbody>
</table>

34 Barzun, *op. cit.*, I, 276-79.
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>V. Quaerens me</td>
<td>A Major (a cappella)</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>VI. Lacrymosa (full)</td>
<td>A minor</td>
<td>9/8</td>
<td></td>
</tr>
<tr>
<td>VII. Offertorium</td>
<td>D minor</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>VIII. Hostias</td>
<td>G Major, B♭ minor</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>IX. Sanctus (full)</td>
<td>D♭ Major</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>X. Agnus Dei (full)</td>
<td>G minor, G Major</td>
<td>3/4</td>
<td></td>
</tr>
</tbody>
</table>

Although all the numbers vary in some degree in orchestration and in scoring for chorus, all are choral-orchestral settings except the "Quaerens me," which is unaccompanied.

Berlioz' *Requiem* is often criticized because it requires a large number of performers (Table VII); any unbiased auditor of the work will have to admit that except for the "Tuba mirum," the *Requiem* is not at all overwhelming and is rather to be criticized, if anything, as chamber music grown obese.

Musically, most of the "Agnus Dei" is a repetition of the "Requiem et Kyrie." While this may have been purposefully done in order to provide a musical return, Barzun has speculated that Berlioz was forced to conclude the work quickly for the projected first performance.

Berlioz appended the following note to the score:

> The numbers indicated are only relative. If space permits, the Chorus may be doubled or tripled and the orchestra be proportionately increased. In the event of an exceptionally large chorus of 700 to 800 voices, the entire chorus should

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only be used for the *Dies Irae*, the *Tuba Mirum*, and the *Lacrymosa*, while the rest of the movements are restricted to 400 voices.36

Table VII. Performers Required for Berlioz' *Requiem*.

The forces required for the performances of the *Requiem* differ in the first edition and in the autograph as follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>First Edition</th>
<th>Autograph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sopranos</td>
<td>70</td>
<td>80</td>
</tr>
<tr>
<td>Tenors</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>Basses</td>
<td>70</td>
<td>70</td>
</tr>
<tr>
<td>Flutes</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Oboes</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Clarinets</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Bassoons</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Horns in C</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Horns in $E^b$</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Violin I</td>
<td>25</td>
<td>35</td>
</tr>
<tr>
<td>Violin II</td>
<td>25</td>
<td>35</td>
</tr>
<tr>
<td>Cellos</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>Basses</td>
<td>18</td>
<td>25</td>
</tr>
<tr>
<td>Tenor drums</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Bass drums</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Timpani</td>
<td>16</td>
<td>32</td>
</tr>
<tr>
<td>Gongs</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Cymbals</td>
<td>10</td>
<td>3</td>
</tr>
</tbody>
</table>

*Tuba mirum* setting: The horn section in the principal orchestra is augmented as follows:

| Horns in $E^b$ | 4 | 8 |
| Horns in $F$   | 4 | 6 |
| Horns in $G$   | 4 | 6 |

Additional forces are required for the four orchestras (really brass bands) which surround the principal orchestra:

<table>
<thead>
<tr>
<th>Orchestra I to the North</th>
<th>First Edition</th>
<th>Autograph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornets à pistons</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Trombones</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Ophicoleide monstre à pistons</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

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Requiem I: "Requiem et Kyrie"

Form. In the "Requiem et Kyrie" as designed by Berlioz, the Introit comprises a three-part form with two internal ternary sections; the Kyrie is treated as a large coda.

The tonic constantly shifts from the minor to the major mode, as does the tonality of the B-flat Te decet hymnus section (meas. 81-109). The principal Requiem motive is set to the important first two words of the Introit and is always treated imitatively (Ex. 22). Its first and last appearances are marked by the addition of a chromatic counter-subject. The principal Requiem motive frames the antiphonal presentation of the Te decet hymnus melody of the middle section (Ex. 23).


Text. While the lyric Te decet hymnus melody is a direct text-painting of the words "Thou, O God be praised," the frequent use of choral recitative only alludes to a sacred style. Set in this style are the Greek Kyrie eleison words which are overshadowed by the melodic prominence given to the motives of the Introit. The ninefold Kyrie comes to rest on a fortissimo A-flat major-major seventh chord, an event perhaps not unheralded by the earlier descending E-flat major-major seventh at the beginning of the principal Requiem motive (Ex. 22).

In text setting, the Latin scholar Berlioz always succeeded in stressing the literal meaning of the words, even though he may have repeated many single words in addition to the formal repetition of the two internal ternary sections. Without these repetitions, the text is as follows:
Requiem aeternam dona eis
Domine: et lux perpetua luceat
eis. Te decet hymnus Deus in
Sion, et tibi reddetur votum in
Jerusalem: exaudi orationem
meam, ad te omnis caro venit.
Requiem.

Kyrie eleison
Christe eleison
Kyrie eleison

Rest eternal grant unto them,
O Lord: and let light eternal
shine upon them. Thou, O God
art praised in Zion: and unto
Thee shall the vow be performed
in Jerusalem; Thou who hearest
my prayer, unto Thee shall all
flesh come. Rest.

Lord, have mercy
Christ, have mercy
Lord, have mercy

Much of the text is set with the melodic chromaticism traditionally
suggestive of death: (1) The chromatic countersubject of the principal
Requiem motive, (2) an inordinate number of chromatic scalewise passages
on motivically unimportant lines, (3) the unvarying motive for the words
"Christe eleison" (Ex. 24).


Sopranos I and II

Chorus. The instrumentally-supported soprano vocalization on
the word "dona" (meas. 44) and the rhythm $\text{\#7\#7\#7}$ usually found in
the soprano voice generate orchestral color rather than choral texture.
Choral-orchestral unisons in the "Requiem et Kyrie" are not for
purposes of support but of sonority—the principal Requiem motive is
sung softly for the first time by the choral basses with no
 orchestral support; subsequent statements of the same motive are to be

37 Translations from Wienandt, Choral Music of the Church, p. 447.
sung fortissimo and have substantial orchestral doubling.

The three-part chorus is usually divided into six parts (Fig. 25), however, the antiphonal *Te decet hymnus* melody is entrusted to only the first tenors and first basses in order to stress its lyric character.

Figure 24. Vocal ranges in Berlioz' "Requiem et Kyrie."

![Vocal ranges in Berlioz' Requiem et Kyrie.](image)

Orchestra. The accompaniment *Te decet hymnus* melody is given over to the cellos and is in reality a duplet pattern imposed on the 3/4 meter:


![Cello Example](image)

In the *Et Lux* transition (meas. 148-170) the first violins take on a decidedly vocal role as they play variants of the *Requiem* motive above the harmonized recitative of the chorus, finally soaring above the voices on a D Major arpeggio to land on a sustained a³. In spite of the powerful sound, the "Requiem et Kyrie" is scored
essentially for woodwinds and strings augmented by the large French horn complement; no trumpets or trombones are used in this movement.

Requiem II: a. "Dies irae"

In the first movement of the Requiem, Berlioz musically combines two unrelated texts, one from the Introit for the occasion and one from the Ordinary. Because of its longer text, the second movement of the work uses only the first strophe of the Dies irae sequence. The strophe is even divided into two distinct, musical parts: the initial portion is a setting of tercets one and two of the strophe (beginning Dies irae) in progressive minor tonalities, while the second (beginning Tuba mirum) is the remainder of the strophe, tercets three through six, in E-flat Major.

Form. At first glance, the "Dies irae" seems to be through-composed since its three distinct sections are set in three different keys and have no common melodic characteristics. However, the actual construction is based on two modal canti fermo; the first is in the Aeolian mode and is twelve measures in length (Ex. 26), while the

---


39 The strophes referred to correspond to the traditional plainsong setting of the sequence attributed to St. Thomas of Celano, d. 1250. Each plainsong strophe has six rhyming tercets; the three strophes are followed by a three-line coda which does not rhyme set to different music. (No correlation was observed between any traditional plainsong and the melodies chosen by Berlioz for the Requiem; possibly he avoided the popular beginning melody of the Dies irae because he had recently utilized that motive in the Symphonie fantastique.) Winfred Douglas, ed., The Hymnal 1940 Companion, 3rd ed. (New York, 1949), p. 290.

Example 27. Berlioz, "Dies irae," meas. 45-56.

Diagram 23. Form in Berlioz' "Dies irae."
Berlioz uses these *canti fìrmi* in the modern way, that is, he transposes them to different key centers: e.g., in the key of D minor the Aeolian *cantus* begins on $d$ and the Dorian on $g$. Above these modal structures, accidentals imply the minor keys cited in Diagram 23. A Mixolydian flavor is added to the A minor section through the liberal use of F-sharp, C-sharp, and G natural. Although the final D minor section begins and ends in that tonality, the G minor modulation in the center is quite long. The half-step relationship found between the first two sections (A minor to B-flat minor) is repeated in the relationship between the final section and the beginning of the ensuing "Tuba mirum," D minor to E-flat Major. Rushing chromatic modulations between each section and leading from the final section to the "Tuba mirum" suggest the day of judgment.

Further mention should be made of the melodic fragments that accompany the words "Dies irae" as first sung by the soprano (Ex. 28),


![Example 28](image)

for their later repetitions assume importance as a unifying device even though their appearances are extrastructural.

Text. The chosen form is abstract—form of the tercets does not affect the composition; even though Berlioz sets all the text, he did not hesitate to rearrange it.
Strophe Tercet

I 1 Dies irae, dies illa
Solvet saeculum in favilla:
Teste David cum Sibylla.

I 2 Quantus tremor est futurus,
Quandojudec est venturus
Cuncta stricte discussurus!

Chorus. Although the function of the chorus is primary in both form and sonority, the B section tenor part consists entirely of an accompanimental figure that is isorhythmic and instrumental in conception: \( \begin{array}{c}
\text{J} \\
\text{J} \\
\text{J} \\
\text{J} \\
\end{array} \); meanwhile the sopranos are joined by the woodwinds in the reiteration of a single note to a different strong rhythm. The tenor part is divided throughout the C section; the first tenors have a prominent running eighth-note figure while the second tenors double the bass cantus firmus. Selective divisi is used in the A section with telling effect in the lightly scored first half; even for a unison soli line, only one part of a section is specified because that voice fits the contour of the particular line. As is to be expected from a composition predicated more or less on Renaissance principles, choral tessitura is consistently conservative.

Figure 25. Vocal ranges in Berlioz' "Dies irae."
Counterpoint between the voices is a major compositional feature of the "Dies irae"; however, at no time is the counterpoint imitative.

**Orchestra.** Orchestral scoring is reduced to the following:

- 4 Flutes
- 2 Oboes
- 2 English horns
- 4 Clarinets
- 8 Bassoons
- Strings

Notable in the above is the absence of French horns, which Berlioz commonly utilizes with the woodwind choir, possibly because the woodwinds are here used mainly for sonority at climactic points: The reed instruments are often paired with the soprano section.

Although the cellos reinforce the *cantus firmus* throughout, the other strings are employed sparingly until the final D minor section; the prominent exceptions are the rushing chromatics used to modulate between sections.

**Requiem II: b. "Tuba mirum"**

The "Tuba mirum" of Berlioz is famous for the quadrrophonic bands in its powerful orchestration. The opulent, almost festive fanfare which Berlioz rescored for these bands was adapted from the "Resurrexit." Since Berlioz took the trouble to rework the fragment in this manner it is unlikely that he simply neglected to rewrite the words as the editors of the original edition suggest.

This Number is borrowed from the Credo of a Grand Mass which Berlioz composed in his youth . . . . In making use of this fragment for his Mass for the Dead, he did not take the precaution to alter the words, so both the
autograph and first edition still have: Et iterum venturus est cum gloria judicare vivos et mortuos, instead of: Tuba mirum spargens sonum per sepulcra regionum.\(^{40}\)

Rather it would seem that he so liked the portion that his interest was in maintenance of the textual integrity of its earlier appearance.

**Form.** The structure chosen for the "Tuba mirum" resembles a sonata form in its tonal aspects; however, the repetitions indicated in Diagram 24 are by no means exact.

![Diagram 24. Form in Berlioz' "Tuba Mirum." (Table)]

<table>
<thead>
<tr>
<th>A (Fanfare)</th>
<th>B</th>
<th>Digression</th>
<th>A' (Fanfare)</th>
<th>B' Closing</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>141</td>
<td>162</td>
<td>179</td>
<td>203</td>
<td>224 233 Sec.</td>
<td>240</td>
</tr>
<tr>
<td>Eb M</td>
<td>Eb M</td>
<td>Ab M, C M</td>
<td>Eb M</td>
<td>Eb M Cm, Eb M</td>
<td>Eb M</td>
</tr>
<tr>
<td>No voices</td>
<td></td>
<td>With voices</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first fanfare has no part for voices and is tenaciously set in E-flat Major, while the second fanfare has vocal parts and a shifting tonal center.

**Text.** The form is in no way affected by the text which accompanies tercets three through six of the first strophe. Three of the tercets are changed to quatrains through the repetition of a line or parts of a line. Before setting the tercets, however, Berlioz uses the previously mentioned portion of the *Credo*, "Et iterum venturus est cum gloria judicare vivos et mortuos." (And He will come again with glory to judge the quick and the dead), which leads smoothly to the sequence excerpt. As in the "Resurrexit," the center "Per sepulcra

\(^{40}\) Weingartner and Malherbe, *op. cit.*, English translation, p. 179.
Orchestration which utilizes such a barrage of brass is, of course, prompted by the reference to the trumpet call of the day of judgment in the first tercet; the whole number really amounts to a choral tone painting of Armageddon.

**Chorus.** In the "Tuba mirum" the chorus is decidedly subservient to the orchestras; choral writing is for the most part in unison although homophony and antiphonal entrances are also found. This simple choral texture balances the difficulty of working with such expanded numbers and enables Berlioz to score conservatively for the singers:
Following the fermata that signals the end of the recapitulation of the fanfare, heavy wind chords build up more and more tension in the final restatement of B and the closing section until all forces are sounding fortissimo. A sudden break leads to the codetta, a twelve-measure ending in which the chorus predominates the light, hopeful setting.

Orchestra. Although antedated by the monumental compositions of the French Revolution, the Requiem is the first major work of Berlioz that might be christened "colossal Romantic." The forces scored for in the "Tuba mirum" are terrible, both in the French and the English sense. Except for the first, connecting chord, the string and percussion groups are silent until the measure before the bass soli entrance; before the other voices enter (meas. 180) the brass instruments are still the principal purveyors of sound. 41

41 Special mention should be made of the sonorous quality of surrounding the orchestra and chorus with four brass bands. How happy Berlioz would have been in this day of quadraphonic sound!
Requiem III: "Quid sum Miser"

"Quid sum Miser" is a restrained, soft setting of three penitential sequence tercets, one and three from Strophe I and tercet five from Strophe II.

Form. Although melodically "Quid sum miser" sounds through-composed, in actuality it is based on the same cantus firmus found in the "Dies irae." The distinctive treble melody (Ex. 28) of the "Dies irae" is also found in the introduction of the "Quid sum Miser," and is interspersed between portions of the cantus firmus. Although it is fragmented, the entire Aeolian cantus firmus appears, while only a part of the Dorian cantus firmus is used.

Diagram 25. Form in Berlioz' "Quid sum Miser."

<table>
<thead>
<tr>
<th>Intro.</th>
<th>A</th>
<th>B</th>
<th>31 Digression</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>25</td>
<td>(from Dor CF)</td>
<td>39</td>
</tr>
<tr>
<td>G# m</td>
<td>Aeo CF</td>
<td>Dor CF</td>
<td>Aeolian CF</td>
<td>B Major-G# minor</td>
</tr>
</tbody>
</table>

Text. Berlioz chose these three particular tercets below for setting as a separate movement because they all express the ideas of humility and fear; musically he coupled these emotions with modality and reduced orchestration.

Strophe Tercet

I 1 Quid sum miser tunc dicturus? What shall I, frail man, be pleading?
Quem patronum rogaturus? Who for me be interceding,
Cum vix justus sit securus. When the just are mercy needing?
Strophe Tercet

I
3
Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Think, kind Jesus, my
salvation
Caused They wondrous
Incarnation;
Leave me not to reprobation.

II
5
Ora supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Low I kneel, with heart-
submission,
See, like ashes my contrition.
Help me in my last condition!

The melody of the last line descends as though dying.

Chorus. Although the voices required are TTB, "Quid sum Miser" is essentially a soli setting for the first tenors; only the first tenors sing, in unison and without accompaniment, until the last five bars when the melody descends below their range. At that point the second tenors and then the basses take up the unison line. Soli and orchestra are treated antiphonally until the last few measures.42

Figure 27. Vocal ranges in Berlioz' "Quid sum Miser."

Orchestra. Berlioz drastically reduced his forces in order to effect a stark contrast with the loud settings which flank "Quid sum Miser." Two English horns and eight bassoons illuminate the statements of the soli tenors; the only other instruments required are unison cellos and basses for the cantus firmus.

42 There is no real reason to include the second tenors, but crafty Berlioz probably wanted to wake them up in order to be ready to sing the first chord of the "Rex tremendae" which follows immediately.
The long, fully scored "Rex tremendae" sets the second and third tercets from Strophe II of the sequence plus the fifth tercet of Strophe III; also inserted are some sentences from the Offertory which demand a forceful scoring. The tercet beginning Recordare, Jesu Pie, previously set in "Quid sum Miser," is repeated as well.

Form. "Rex tremendae" is a highly complex arch with classical design structure which has a powerful ascending first figure (Ex. 29).

Example 29. Berlioz, "Rex tremendae," meas. 6-12.

The second is a compact theme built on the dominant.


Diagram 26. Form in Berlioz' "Rex tremendae."

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>Developmental</th>
<th>B'</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>17</td>
<td>25</td>
<td>37</td>
<td>59</td>
</tr>
<tr>
<td>E M</td>
<td>E M</td>
<td>B M</td>
<td>modulatory</td>
<td>stable</td>
<td>modulatory</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E M, B M</td>
<td></td>
<td>E M</td>
</tr>
</tbody>
</table>

\[\text{O, rex tremen-dae ma-jes-ta-tis. rex tremen-dae ma-jes-ta-tis.}\]

\[\text{Qui sa-i-van-dos sa-i-vas gra-tis}\]
The straightforward but brief A section suddenly dissolves into quiet as the B theme is stated in imitation; a transition leads to the faster development, the first third of which is set with unusual syncopated figures. Just as the "Confutatis maledictus" is established (meas. 37), a tonic fortissimo is interrupted by a measure reduced to woodwinds which the chorus answers "Jesu"; another "Confutatis maledictis" ensues, fortissimo, but still with the doubtful "Jesu" interspersed. The words "de profundo lacu," set with a descending minor sixth (meas. 55-58), follow the grand pause; the final third of the development encompasses the largest crescendo yet heard, and another long fermata signals the descent of the arch. The restatement of the B theme is strictly set until interrupted by the sopranos singing the text "Salva me."

Example 31. Berlioz, "Rex tremendae," meas. 81-82.

\[\text{Example 31. Berlioz, "Rex tremendae," meas. 81-82.}\]

Sal - va me Sal - va me

The buoyant first theme, reiterated several times before it comes to rest on an uncommon deceptive cadence to the bVI, is alternated throughout this last section with the plea "salva me," which turns to affirmation at the last utterance "salva me, fons pietatis."

The tripartite development section is typical of Berlioz' predilection for internal ternary structures. To this he adds complicated rhythmic patterns which are coupled with the conservative harmony of the tonally stable section at the center.
Text. The syllabic setting is based on the following tercets:

Strophe Tercet

II  2 Rex tremendae majestatis,
    Qui salvandos salvas gratis,
    Salva me, fons pietatis.

   King of majesty tremendous
   Who dost free salvation
   send us, Fount of pity,
   then befriend us.

II  3 Recordare Jesu pie,
    Quod sum cause tuae viae:
    Ne me perdas illa die.

   Think, kind Jesus, my
   salvation, Caused my
   wonderous Incarnation:
   Leave me not to reprobation.

III  5 Confutatis maledictis,
    Flammis acribus addictis,
    Voca me cum benedictis.

   When the wicked are con-
   founded, Doomed to flames
   of woe unbounded, Call me,
   with Thy saints surrounded.

Using "voca me" from the last theme, Berlioz adds the following verses
from the Offertory:

(Voca me) . . . et de profundo
lacu: libera eas de ore leonis,
ne absorbet eas tartarus, ne
cadant in obscurum: . . . .

(Call me) . . . and from the
depths of the pit: deliver
them from the lion's mouth,
that hell devour them not, that
they fall not into darkness.

In Alex Robertson's recent work, Requiem: Music of Mourning and
Consolation, such rearranging of text is severely criticized on the
basis that Berlioz mishandles the Latin meanings.\(^{43}\) In this and most
other cases, Robertson is mistaken in his critique, for the unspecified
edition which he used for his study had "et profundo laco," while the
autograph and first edition have the above "et de profundo laco" which
makes excellent grammatical sense.

\(^{43}\) Alex Robertson, Requiem: Music of Mourning and Consolation
(New York, 1968).
Chorus. The voices are the standard SSTTBB with reductions to STB for the softer sections, notably the fugal statement of the second theme.

Figure 28. Vocal ranges in Berlioz' "Rex tremendae."

![Vocal ranges in Berlioz' "Rex tremendae." Diagram]

Orchestra. The standard strings are joined by the following instruments:

- 4 Flutes
- 2 Oboes
- 4 Clarinets in A
- 3 Bassoons
- 3 Horns in E (5 in the autograph)
- 3 Horns in D (5 in the autograph)
- 3 Horns in A (5 in the autograph)
- 3 Horns in C (5 in the autograph)
- 6 Sets of Timpani
- 2 Sets of Timpani with two players each
- Bass drum

Orchestra I:
- 2 Cornets à pistons in A
- 2 Trombones

Orchestras II & III:
- 2 Trumpets in D
- 2 Trombones

Orchestra IV:
- 2 Trumpets in C
- 2 Trombones
- 2 Ophicleides in C

In spite of the large group of instruments specified, on the whole the score of the "Rex tremendae" is conservatively orchestrated. The
exposition is set for woodwinds and strings only; the twenty horns are added in the development section, and a single tutti chord culminates the development at measure 65. Only the stirring restatement of A uses all the forces to produce a fitting climax.

Requiem V: "Quaerens me"

The text from the fifth movement in Berlioz' Requiem is taken from the fourth, fifth, and sixth tercets of Strophe II and the first, second, and third tercets of Strophe III. Like the "Quid sum Miser" text, these tercets are penetential; they treat of suffering and mourning and are therefore appropriately set together.

The form chosen for this unaccompanied chorus is a simple song form with coda. Each A section is divided into bipartite sections.

Diagram 27. Form in Berlioz' "Quaerens me."

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 18</td>
<td>32</td>
<td>43</td>
<td>71</td>
</tr>
<tr>
<td>A M B m</td>
<td>A m, C M</td>
<td>A M B m</td>
<td></td>
</tr>
<tr>
<td>3 - part</td>
<td>6 - part</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(14 meas.)
(C M, C#m)
```

The autograph and first edition included an additional fourteen bars as shown in the diagram; these measures were suppressed in the second edition. This three-part (STB) chorus is set imitatively in quasi-sixteenth-century style. Since it is not a choral-orchestral composition, it is outside the scope of this study.
Requiem VI: "Lacrymosa"

"Lacrymosa" is the longest, and in the minds of many, the most successful movement in the Requiem. Its brief text is the final setting of words from the sequence, taken from the final tercet of Strophe II:

Lacrymosa dies illa, Ah! That day of tears and mourning,
Qua resurget ex favilla From the dust of earth returning
Judicandus homo reus. Man for judgment must prepare him.

and from the coda that follows the three Dies irae strophes:

Huic ergo parce Deus. Spare, O God, in mercy spare him!
pie Jesu Domine, Lord, all pitying, Jesus blest,

Form and text. From the tercet Berlioz constructed a basic stanza through expanding and repeating portions of the text:

Lacrymosa dies illa,
Qua resurget ex favilla
Homo reus judicandus,
   judicandus homo reus
Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus
   judicandus homo reus.
Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus
Qua resurget homos reus.

With little variation this stanza is repeated five times, once in each major section of the exposition and recapitulation and once in the coda of the composition. The "Lacrymosa" is couched in a semblance of sonata form based on tertian rather than tonic-dominant relationships (Dia. 28).
Diagram 28. Form in Berlioz' "Lacrymosa."

### Exposition

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>43</td>
</tr>
<tr>
<td>A m</td>
<td>A m</td>
<td>C M</td>
</tr>
<tr>
<td>Stanza</td>
<td>Stanza</td>
<td></td>
</tr>
</tbody>
</table>

### Digression

<table>
<thead>
<tr>
<th>59</th>
<th>(C)</th>
<th>A</th>
<th>125</th>
<th>Trans.</th>
<th>155</th>
<th>163</th>
</tr>
</thead>
<tbody>
<tr>
<td>modulatory</td>
<td>C M, B M</td>
<td>A m</td>
<td>A M</td>
<td>mod</td>
<td>A m, A M</td>
<td></td>
</tr>
<tr>
<td>Pie Jesu</td>
<td>Stanza</td>
<td>Stanza</td>
<td>Stanza</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Recapitulation

The basic stanza is used for both the principal motives; the first is a vigorous melody probably suggested by the falling of tears (Ex. 32).


The lyrical second motive (Ex. 33), set contrapuntally, is a derivative of the above. Longer note values characterize the center episode (C, meas. 74) to which the "Pie Jesu" text from the coda is set pianissimo (Ex. 34). (The first verse of the coda, "Huic ergo parce Deus" is omitted.) Although this longer-note melody is in the familiar style, most of the text in the remainder
of the "Lacrymosa" is set neumatically after the manner observed in the two principal themes.


Example 34. Berlioz, "Lacrymosa," meas. 74-77.

The principal theme is set with antiphonal entrances for chorus, first at long intervals and finally on successive beats in the recapitulation. Unison octaves characterize the choral treatment of the first theme in the climactic coda.

Chorus. The treatment of the chorus in the "Lacrymosa" is fairly consistent. Here the two lower parts of the three-part chorus (STB) are often divided to provide a more substantial foundation for
the sopranos. In this particular work, however, Berlioz consistently avoids notes above $e^2$ for second sopranos until the recapitulation is reached; thereafter he writes freely for sopranos in unison up to $g^2$.

Figure 29. Vocal ranges in Berlioz' "Lacrymosa."

In the second section and in the digression (meas. 43-73), the score specifies second but not first sopranos. This treatment of the second soprano part strongly resembles a traditional alto part; examination of the manuscript, however, will reveal that first and second soprano but not contralto are specified.

Orchestra. Although this movement is traditionally classed as one of the monumental sections in the Requiem, the score calls for the four bands only in the recapitulation of the first section (but not the recapitulation of the second section) and in the tutti coda, for a striking contrast with the lightly-scored center section. The enlarged horn section found in the principal orchestra plays much of the time except in the softer contrapuntal sections.

4 Flutes
2 Oboes
2 English horns
4 Clarinets in A

44 Paris, Bibliothèque Nationale, Ms. 1509.
The principal orchestra is identical with that required for the "Rex tremendae." However, the "Lacrymosa" requires twice as many instruments in the wind bands as the "Rex tremendae."

Requiem VII: "Offertorium"

The text used for the seventh movement is only the first half of the Offertory; the "Hostias" is set as a separate piece. In the autograph Berlioz subtitled the "Offertorium" "Choeur de amës du purgatoire." 45

Form and text. The "Offertorium" is an abstract fugue based entirely on instrumental subjects; before the coda the sole responsibility of the chorus is the singing of an ostinato (Ex. 35) based on only two notes, $a$ and $b$-flat, at intervals of a few measures.

Example 35. Berlioz, "Offertorium," meas. 6-7.

The long fugue subject is introduced by the first violins (Ex. 36).


A countersubject is also recognizable (Ex. 37).


Diagram 29. Form in Berlioz' "Offertorium."

<table>
<thead>
<tr>
<th>Exposition I</th>
<th>Domine,</th>
<th>Domine Jesu Christe</th>
<th>Lord,</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lord,</td>
<td>Lord Jesus Christ</td>
<td></td>
</tr>
<tr>
<td>D m - A minor</td>
<td>Domine,</td>
<td>Domine Jesu Christe</td>
<td>Lord,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lord Jesus Christ</td>
<td></td>
</tr>
</tbody>
</table>
rex gloriae, king of glory
rex gloriae. king of glory
libera, libera deliver the souls
animas omnium of the faithful departed
fidelium defunctorum

Episode
53 modulatory
A60
B66 Exposition II de poenis (inferni) from the pains
66 F Major [Domine, Lord
Domine] Lord

A'77-84 Episode
76 modulatory

Exposition III libera eas Libera Deliver them, deliver
97 A minor de from
profundo lac. eas. the depths of the pit. them.

Transition et sanctus and holy
105 modulatory Michael Michael

Episode signifer standard-bearer
110 sequential repraesentet bring
FS fragments eas them
in lucem to light
sanctam Holy
quam olim Abrahae which of old Abraham
et semini ejus. and his seed.

Coda promisisti, were promised
136 promisisti were promised
D Major [Domine Jesu Christe] Lord Jesus Christ
amen. Amen.46

In the long, first exposition, Berlioz prefers the dominant minor for

46 Interpolations are bracketed. Omissions are in parentheses.
the fugal answers, possibly to stress the sombre character of the sporadic statements of the chorus. Although the words can easily be heard through the string-woodwind sonority, the separation of the choral statements makes the text hard to follow. Only the first part of the Offertory is set, as Berlioz had preempted the words "... de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum" for the earlier "Rex tremendae."

The climax of the "Offertorium" is the second exposition, which is framed by an expressive melody of an improvisatory nature (Ex. 38) extracted from the episodes on either side.


The third episode, made up of fragments of the subject, is strengthened by repeated triplet chords in the woodwinds which increase the effect of the long diminuendo which fades away to nothing while the unaccompanied chorus sings a continuous elaboration of the ostinato over a three, rather than a two-octave range. This prepares for the sonorous but extremely quiet coda which is composed of a descending D Major chord followed by a cadential figure. The strings interrupt with a reminder of the ostinato whereupon the
voices reply with a whole-step statement of the ostinato on the word 
Amen.

**Chorus.** Because of the ostinato, the range of the three-part 
chorus (STB) in the body of the "Offertorium" is only a half-step for 
each voice; however, the choral coda is in six parts with the following 
ranges:

**Figure 30. Vocal ranges in Berlioz' "Offertorium."**

![Vocal Ranges Diagram](image)

**Orchestra.** Relatively conservative instrumental forces are 
required for the "Offertorium."

4 Flutes  
2 Oboes  
2 English horns  
4 Clarinets in A  
4 Horns in F  
8 Bassoons  
2 Ophicleides  
Strings

The first exposition of the fugue is entrusted entirely to the 
strings which play throughout. The woodwinds embellish the string 
statements until the climactic second exposition where they are 
assigned an extended series of running sixteenth notes. From that 
point until the final tutti that precedes the coda the woodwinds are 
relatively silent.
Requiem VIII: "Hostias"

This short setting, based on the second half of the Offertory, is again scored for a small instrumental ensemble.

Form. The "Hostias" is set in two strophes, to the same text but with differing harmony. The first starts in B Major (although the key signature indicates G minor) and cadences to B-flat minor. The second strophe is identical except for its E-flat Major beginning. This seemingly simple structure manifests, however, some interesting insights into Berlioz' compositional processes. The three keys used outline the E-flat triad, a pattern that is employed by the threefold repetition of two descending half steps which in turn serve as the bass line of the first half of each strophe as well as for the one final utterance associated with Berlioz' celebrated use of the trombone pedal tones (meas. 39).

Text. Text of both strophes is as follows:

Hostias et preces tibi laudis offerimus:
(Tu)suscie pro animabus illis, quarum, hodie memoriam facimus:

We offer unto Thee, 0 Lord, sacrifices of prayer and praise. (Thou) receive them for the souls of those whose memory we this day recall.

Berlioz omitted the sentence "fac eas, Domine, de morte transire ad vitam." (Make them, Oh Lord, to pass from death unto life) perhaps because his agnostic view did not permit belief in life after death, but the "Quam olim Abrahae . . . ." sentence was left out because it had already been set in the "Offertorium."
Chorus. Possibly Berlioz was inspired by Beethoven's Choral Symphony for this setting in choral recitative, although similar, though shorter passages are found in Scène héroïque which dates from 1825. The initial phrases in the "Hostias" are actually reminiscent of the liturgical chants of the Russian Orthodox Church, for the TTBB chorus sings in four-part harmony to repeated pitches. Setting of the text is thus completely syllabic.

Figure 31. Vocal ranges in Berlioz' "Hostias."

Orchestra. Although this piece is scored for strings, they play for only five measures: once to establish the G Major tonality for the singers, again to establish the E-flat Major at the beginning of the second strophe, for a short arpeggiated passage in support of the G-flat Major harmony, and finally for a single pizzicato chord at the end.

The primary instrumental sonority in the "Hostias" is found in the antiphonal exchange between the chorus echoed by three flutes and eight trombones. This famous passage combines these unusual timbres for the seven chords which separate the choral phrases; the final statement of the half-step motive is also played by these eleven instruments.

Requiem IX: Sanctus"

Berlioz' setting of this text from the Ordinary is unusual in
that it omits the *Benedictus qui venit*. Ignoring the traditional
method of setting the *Sanctus* as a three-part form, Berlioz contrasted
the antiphonal setting of the *Sanctus* with the contrapuntal setting of
the *Hosanna*.

**Diagram 30. Form in Berlioz' "Sanctus."**

\begin{align*}
| & A & B & A' & B' \\
| & Sanctus & Hosanna & Sanctus & Hosanna \\
| & 6 & 46 & 91 & 138 \\
| & D^b Major & D^b, A^b Major & D^b Major & D^b Major \\
\end{align*}

The structure of the complete "Sanctus" is an abridged sonata form,
since it lacks any developmental treatment. Each section within this
larger form has a succinct plan. The *Sanctus* theme is a sixteen-measure
melody which is built up on repeated four-measure phrases (*Sanctus*
Themes A and B). *Sanctus* Theme A (Ex. 39) is always separated from

**Example 39. Berlioz, "Sanctus," meas. 6-10.**

Sanctus Theme B (Ex. 40) by other material.

**Example 40. Berlioz, "Sanctus," meas. 16-21.**

The motive set to the words "pleni sunt coeli--coeli et terra," almost
an extension of the "Sanctus" melody, consists of five measures separated into two parts (Ex. 41).


Its main structural use is to provide tonal contrast. Although "Sanctus II" differs slightly in orchestration from "Sanctus I" and has an additional closing section, the form of both is as follows:

Diagram 31. Form in Berlioz' "Sanctus I" and "Sanctus II."

<table>
<thead>
<tr>
<th>Intro (both melodies introduced)</th>
<th>Sanctus A</th>
<th>Sanctus B</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Tenor solo)</td>
<td>SSS chorus</td>
<td>SSS chorus</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>B♭ M</td>
<td>D♭ M</td>
<td>D♭ M</td>
</tr>
</tbody>
</table>

Pleni Tenor solo SSS chorus Coeli Tenor Solo SSS chorus Closing section--
26 28 30 33 Tenor solo Gloria tua
B♭ M B♭ m D♭ m D♭ M

Both "Hosanna I" and "Hosanna II" are based on the same fugue subject (Ex. 42).

Example 42. Berlioz, "Sanctus," meas. 46–53.
Like the two settings of the "Sanctus," they are identical in structure until the final statement of the subject (Dia. 32).

Diagram 32. Form in Berlioz' "Hosanna."

<table>
<thead>
<tr>
<th>Hosanna I</th>
<th>H</th>
<th>E</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition I</td>
<td>Episode</td>
<td>Exposition II</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>68</td>
<td>74</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exposition I</th>
<th>Episode</th>
<th>Exposition II</th>
<th>Episode</th>
<th>Exposition III</th>
</tr>
</thead>
<tbody>
<tr>
<td>135</td>
<td>160</td>
<td>166</td>
<td>183</td>
<td>194</td>
</tr>
</tbody>
</table>

Stretto Homophonic

The harmonies used in the fugues are ultra-conservative and allow the simple subject a wide variety of manipulations.

Chorus. Although the solo voice is the central feature of the two settings of the "Sanctus," the choral portions are also very important for they contribute to formal balance. The fugal "Hosanna" choruses are scored entirely for all of the voices.

Figure 32. Vocal ranges in Berlioz' "Sanctus."

Orchestra. The orchestra is relegated to a decidedly minor role in the "Sanctus" since it intrudes hardly at all into the choral texture. In the "Hosanna" the orchestra merely reinforces the vocal lines.
Four soli violins and a solo flute convey a celestial ethos in both settings of the "Sanctus" (the range extends from $g$-flat to $b$-flat\(^2\)) while the violas intensify the harmony with a continuous tremolo. The wind instruments are silent until the second half of the last "Hosanna," when their gradual addition increases the sonority for the climax.

2 Oboes
2 Clarinets in A
4 Horns in E-flat
4 Horns in E
4 Horns in B-flat basso
8 Bassoons
4 Cornets à pistons in B-flat
4 Ophicleides
Bass drum
Cymbals

Strangely enough, the bass drum and three pairs of cymbals specified in the score are required for punctuation of the lyric line in the "Sanctus," but not for the tutti ending of the second "Hosanna."

Requiem X: "Agnus Dei"

Possibly Barzun was correct in speculating that parts of the "Agnus Dei" were merely copied from the initial "Requiem et Kyrie"\(^ {47}\) in an effort to meet a performance deadline, although it seems more probable that the musical repetitions in this section were the result of a preconceived plan in the composer's mind.

Form and text. The three stanzas of the "Agnus Dei" do not follow the traditional pattern in this setting, as Berlioz abbreviated the text by utilizing the third stanza twice and omitting the first

\(^{47}\)Barzun, op. cit., I, 284.
and second entirely. The second section is replaced with a reintroduction of the Introit at the words "Te decet hymnus" and, following the traditional pattern (and his earlier treatment), the Introit returns at its conclusion to the beginning "Requiem aeternam."

Berlioz took advantage of the fact that the Introit phrase "Requiem aeternam dona eis Domine: et lux perpetua luceat eis" is identical with the final phrase of the Communion to introduce the words that immediately follow in that part of the Propers, "... cum sanctis tuis in aeternum, Domine, quia pius es" and with this text plus an appended Amen he concludes the final portion of the "Agnus Dei."

"Agnus Dei"

<table>
<thead>
<tr>
<th>Agnus Dei</th>
<th>Qui tollis peccata mundi, away the sins of the world,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dona eis requiem sempiternam. Grant them eternal rest.</td>
</tr>
</tbody>
</table>

Stanza III

<table>
<thead>
<tr>
<th>Agnus Dei, Lamb of God That takest away the sins of the world,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dona eis requiem sempiternam. Grant them eternal rest.</td>
</tr>
</tbody>
</table>

Introit

<table>
<thead>
<tr>
<th>Te decet hymnus, Deus, in Sion, Thou, O God, art praised in Zion:</th>
</tr>
</thead>
<tbody>
<tr>
<td>et tibi redetur votum in Jerusalem: and unto Thee shall the vow be performed</td>
</tr>
<tr>
<td>exaudi orationem meam, ad te omnis caro veniet. in Jerusalem: Thou who hearest my prayer,</td>
</tr>
<tr>
<td>Requiem aeternam dona eis, Domine: unto Thee shall all flesh come.</td>
</tr>
<tr>
<td>et lux perpetua (defunctis/eis), and light eternal shine upon (them/the dead)</td>
</tr>
<tr>
<td>luceat eis.</td>
</tr>
</tbody>
</table>

Communion

| ... cum sanctis tuis in aeternum, ... with Thy saints forever, Lord, |
The musical settings for these three portions are derived first from the "Hostias" segment of the Offertory, second from the "Requiem et Kyrie," and third from the close of the "Rex tremendae." Details of this procedure are given in the diagram below:

Diagram 33. Form in Berlioz' "Agnus Dei."

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text: from Agnus Dei</td>
<td>from Introit</td>
</tr>
<tr>
<td>Meas: 1</td>
<td>84</td>
</tr>
<tr>
<td>G M, Eb M,</td>
<td>Bb M, G M,</td>
</tr>
<tr>
<td>Bb M</td>
<td>G m</td>
</tr>
<tr>
<td>Music: from &quot;Hostias&quot;</td>
<td>from &quot;Requiem et Kyrie&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text: from Communion (meas. 173)</td>
</tr>
<tr>
<td>Meas: 179</td>
</tr>
<tr>
<td>G M</td>
</tr>
<tr>
<td>Music: from &quot;Rex tremendae&quot;</td>
</tr>
</tbody>
</table>

In contrast to the direct repetition of the Introit section, the first musical portion set to the "Agnus Dei" words is cast in 3/4 meter instead of the 2/4 of the "Hostias"; it is prefaced with a newly-composed twelve-measure introduction and has one slight change in harmony in order to end in B-flat Major rather than B-flat minor. The trombone pedals that concluded the "Hostias" lead the hearer to the duple cello pattern accompaniment (Ex. 25) first found in the lyrical Te decet hymnus of the Introit. Exactly as he did in the "Requiem et Kyrie," Berlioz couples the Introit to the final section by cadencing in G Major and commencing with three statements of an accompanied psalmotic figure, this time replacing the Kyrie words with a portion of the Communion, "... cum sanctis
tuis in aeternum, Domine." The "... quia pius es" of the
Communion which follows (Ex. 43) was first heard set to the text
"fons pietatis" which is softly set at the last five measures of the


"Rex tremendae" (meas. 101-105). The final coda of the "Agnus Dei"
is a simple but fully-scored setting of the word Amen on tonic-
dominant harmonies.

Chorus. All of the sections of the "Agnus Dei" are related
in their use of homophony and choral recitative; contrast is provided
through the use of different voices: the initial portion is set for
TTBB with ranges as follows:

Figure 33. Vocal ranges in Berlioz' "Agnus Dei," first part.

while the second and third conform in their use of S5TBB (Fig. 34).
The choral recitative of the first section is voiced exactly like
that of the "Hostias"; the center section utilizing lyrical antiphony,
counterpoint, and choral recitative, is copied note-for-note from the
Figure 34. Vocal ranges in Berlioz' "Agnus Dei," second and third parts.

choral setting found in the similar passage from the Introit. The final section is simply set in homophony throughout, with the internal "quia pius es" transposed up a minor third from the "Rex tremendae."

Orchestra. The orchestra for the first section uses the following instruments:

- 4 Flutes
- 2 Oboes
- 2 English horns
- 4 Clarinets in B-flat
- 8 Bassoons
- 8 Trombones from bands III and IV
- Strings (no contrabasses)

The orchestration of this section is closely based upon that of the "Hostias" except that the violas are given an important role in the introduction—that of dividing into four parts to play a chord that lingers on after the sound of the instruments of the large subdivided wind section has died away. The trombone-flute combination originally found in the "Hostias" plays throughout the first section, continuing after the chorus is silent to introduce the center section: the trombones leave their contra B-flat only after the
eight bassoons have taken up that note so that the transition is hardly noticeable.

Scoring for the second section is exactly as found in the "Requiem et Kyrie," using these instruments:

4 Flutes
2 Oboes
2 English horns
4 Clarinets in B-flat
6 Horns in C
6 Horns in E-flat
8 Bassoons
Strings

In the final section this instrumentation is augmented to include:

8 Trombones from bands I and II
4 Ophicleides from band IV
14 Timpani

Following the choral section taken from the "Rex tremendae," all the wind instruments reinforce the homophonic chords of the chorus (meas. 185), playing in antiphony with the voices and the harmonically-scored timpani. The timpani, playing the pattern \( \frac{4}{3} \) every other measure, recall the scoring for the sixteen timpani of the "Tuba mirum." Meanwhile the strings weave pyramids of arpeggios that culminate in a soft, sustained chord at the end.

In spite of the large orchestra in the score, Berlioz utilizes his forces sparingly and one concludes that the expanded group is on hand primarily for coloristic purposes rather than for volume.

Superficially it would appear that the "Agnus Dei" is loosely constructed, as there is little or no compositional unity between
the first section set in choral recitative, the second with its lyrical and contrapuntal motives, and the final Communion coda which is in a neutral, almost improvisatory vein. In spite of the somewhat disjointed "Agnus Dei," the movement actually functions within a larger framework to culminate the entire Requiem, since it not only recalls the "Hostias" and the end of the "Rex tremendae" in addition to the harmonic timpani of the "Tuba mirum," but also restates a large portion of the initial "Requiem et Kyrie" in accordance with the principles of musical return.

Romeo et Juliette (1839)

Romeo et Juliette is one of the most maligned musical compositions ever written. It has especially been taken to task by English musicologists, who somehow resent the fact that a Frenchman should have the audacity to undertake a commentary and enlargement of a play by their great poet. Tovey's analysis (Essays in Musical Analysis, Book IV) is especially amusing. In the English-speaking world, only the instrumental portions of the symphony are played as a rule and only these are deemed worthy of being included in general analyses and histories. It is the choral portions, however, which most affect the unity and coherence of the work.

When Berlioz first arrived in Paris, he knew no English, although he later mastered the language through diligent study. Consequently, he relied upon his friend and fellow Shakespearian

48 Donald Francis Tovey, Essays in Musical Analysis, Book IV (London, 1928).
enthusiast, Emile Deschamps, for the libretto to his dramatic symphony; Berlioz sketched out the words which were then set poetically by Deschamps. In the symphony, only the vocal "Queen Mab Scherzetto" takes its words more or less directly from Shakespeare's tragedy, although the arias of Friar Lawrence in the "Finale" offer an occasional direct paraphrase.

Berlioz probably settled upon the idea of writing a work based on *Romeo et Juliette* during his stay in Italy, where he discussed with Mendelssohn his idea for the composition of an instrumental piece based on the Queen Mab speech of Mercutio, and where he heard Bellini's then current opera, *I Capuletti ed i Montecchi* in Florence.\(^49\) The specific occasion for the composition of the symphony was, however, a grant from the aging virtuoso Nicolo Paganini which enabled Berlioz to devote almost a full year to the genesis of the work.

Beethoven being dead, only a Berlioz could reincarnate him. I who have fed on your divine compositions, worthy of a genius such as your, feel it my duty to ask you to accept in homage the sum of 20,000 francs, which the Baron Rothschild will remit on sight of the accompanying note.

Believe me always your affectionate friend.

Nicolo Paganini\(^50\)

The premiere of *Romeo et Juliette* took place on November 24,

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\(^{50}\) Jacques Barzun, *op. cit.*, I, p. 312.
1839, at the Salle du Conservatoire; the soloists were Alexis Dupont, Rosine Stoltz, and Louis Alizard. The choruses were under the direction of Pierre Dietsch, who, in accordance with Berlioz' directions for performance, shared in the conducting during the concert.

The best manner of placing the choruses and the orchestra with the object of performing this symphony is the following:

In large opera-houses such as those in Paris, Berlin, Dresden, Vienne, London and St. Petersburg, the space usually occupied by the orchestra must be covered over with boards to form a flooring, which shall lie about 33 centimeters lower than the front part of the stage. The footlights must also be covered over. On the stage itself there shall be a large closed room, or apartment shut off, the back part of which shall extend to about the sixth wing. The background of this decoration should contain four steps or stairs, each two and a half feet high. The rest of the stage in front of these steps to remain free to a depth of about ten meters. Preparations having thus been made to accommodate a body of 270 performers, the space covering the orchestra and built lower than the boards of the stage, shall be occupied to the right by the chorus of the Capulets; to the left by the chorus of the Montagues. The sopranos, in front are to sing seated, whereas the tenors and the basses are to sing standing up, so that the voices of the latter shall not be drowned by those of the ladies occupying the front rows.

The choristers singing the prologue, the number of which may be increased from fourteen to twenty, are to stand at the front of the stage, along the footlights, i.e., behind the choruses of the Capulets and the Montagues, but higher than the latter. The three soloists: contralto, tenor, and Friar Lawrence are to be amidst the voices singing the prologue, and in front of them.

The leader of the orchestra shall stand close to those singing the prologue and to the soloists. As all the choristers and singers face the audience, and stand with their backs to the leader of the orchestra, they will not be able to follow his beat; a choir-master shall, therefore, be placed on the forepart of the flooring in front of the orchestra and the first rows of the sopranos,
turning his back to the audience, and shall follow all the
movements of the leader of the orchestra, and communicate
the same to the choruses with the greatest precision.

The orchestra to be placed in the usual manner: the
first violins to the right of the stage with their profile
to the audience, the second violins to the left in similar
position, facing the first violins. Between them a music-
stand for double bass, one for violoncello, and two harps.
The rest of the orchestra on the steps in the usual order,
care being taken that the violas be placed in front. The
eight supplementary harps for the second part (the
festivities of Capulet's house) will find room in front
of the two groups of violins, as the chorus singing the
prologue leaves the stage when the prologue is over. When
the piece representing the festivities is over, the eight
harps are to be removed, and their place is taken up by
the small chorus and the soloists, the moment the scherzo
is over, and before commencing Juliet's Funeral-Procession.

In a foot-note in the score, I have explained the manner
in which the double chorus for male voices behind the scenes
is to be executed; it is not necessary that the chorus-master
conducting it, shall see the beat of the conductor of the
orchestra; the latter must follow the chorus, which he can
hear with ear. 51

Although the premiere and subsequent performance of Rôméo et
Juliette were highly successful, the symphony was not performed so
often as other works during Berlioz' lifetime because of the require-
ments of staging and personnel and because of the difficulty of the
closing double and triple choruses. He comments on such choruses in
the Traité:

Double choruses are . . . of a richness and pomp quite
remarkable; they are certainly not hackneyed nowadays.
They are, for expeditious musicians—both composers and
performers—too long to write and to learn. 52

51 Hector Berlioz, Rôméo and Juliet, Werke, ed. Felix Weingartner
and Charles Malherbe (Leipzig, ca.1903-1909; reprint New York, n.d.)
English translation, pp. iii-iv.

52 Hector Berlioz, Treatise on Modern Instrumentation and
The full title of the Symphony reads "Roméo et Juliette Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral/ Composée d'après la Tragédie de Shakespeare."

In the preface which follows, Berlioz leaves no doubt that he intends Roméo et Juliette to be classified as a symphony, but because in the complete works the preface is relegated to the explanatory volume, and because both Einstein's Music in the Romantic Era and Barzun's Berlioz and the Romantic Century have only partial quotations of the text, it seems prudent to quote the entire preface here so that the context of Berlioz' statements can be observed:

Doubtless, no one will misunderstand the nature of this work. Although voices are used often in it, it is neither a concert opera nor a cantata, but a symphony with choruses.

If the voice figures in it almost from the very beginning, it is in order to prepare the mind of the hearer for the dramatic scenes whose sentiments and passions should be expressed by the orchestra.

Besides, this is in order to introduce the choral masses gradually into the musical development; for their too-sudden appearance might have been injurious to the unity of the composition. Thus the prologue (where, following the example of the Shakespearean drama itself, the chorus exposes the action) is sung by only fourteen voices. Farther on we hear, off stage, the choir of the Capulets (men) alone. Then, in the funeral ceremony, the Capulets, both men and women. At the beginning of the finale appear the two full choruses of the Capulets and the Montagues and Friar Lawrence; and at the end, the three choruses unite.

This final scene of the reconciliation of the two families is the only one in the realm of the opera or the oratorio. It has never been, since the time of Shakespeare, performed on any stage, but it is too beautiful, too musical, and it crowns a work of this type so perfectly that the composer could not think to set it otherwise.
If, in the famous scenes of the garden and the churchyard, the dialogue of the two lovers, the asides of Juliet and the passionate outpourings of Romeo are not sung; if finally, the two [scenes] of love and despair are confided to the orchestra, the reasons for this are numerous and are easily grasped. First—and this reason alone would suffice for the justification of the composer—this is a symphony and not an opera. Next, duets of this nature having been treated a thousand times and by the greatest masters, it was prudent as well as unusual to attempt another way of expression. It is also because the very sublimity of this love renders the depiction dangerous for the musician, that he had to give his imagination a latitude that the meaning of the sung words would not have allowed him, and to resort to an instrumental language, a language richer, more varied, less restrictive, and, by its very vagueness, incomparably more powerful in such a case. 

Although the symphony has no movement which conforms unequivocally to the sonata-form scheme, it possesses such symmetry and unity that its coherence as a symphonic form cannot be questioned when it is viewed as a whole with the choral and vocal sections intact and in the proper perspective.

Considerable confusion exists with regard to the proper numbering of the sections and sub-sections of the symphony, as is pointed out in the Explanatory Remarks to the original complete works:

Berlioz does not appear to have been quite able to make up his mind how to divide up his work into parts so as best to suit the score. One page of the autograph serves as the title page to a second prologue commencing with No. 5. This plan was rejected, and the pieces were simply numbered in the following order:


II. Sadness. Concert and Ball. Grand Festivities at Capulet's mansion. (Orchestra alone)

III. Capulet's Garden, silent and deserted. The young Capulets leave the festive halls and pass by, singing reminiscences of the dance music. Juliet on the balcony and Romeo in the shaded part of the garden. Love scene.

IV. Queen Mab or the Fairy of Dreams. Scherzo.
(second prologue)

V. Juliet's Funeral procession.


When publishing the work, a new division was planned, characterized by its consisting of four parts, of which the autograph does not show a trace:


Part II. Romeo alone. Sadness. Concert and Ball. Grand festivities at the Capulet's mansion.

Part III. Serene night. Capulet's garden, silent and deserted. The young Capulets leave the festive halls and pass by, singing reminiscences of the dance music. Love scene.


Finale. The crowd hastens to the cemetery. Dispute between the Capulets and the Montagues. Recitative and aria of Friar Lawrence. Oath of reconciliation.

[Although they possess the autograph in Berlioz' own hand and the first edition approved by him, the editors have hit upon their own scheme, as they explain:]
Under the influence of the injunctions contained in the little book of the poet Deschamps, the publishers have divided and subdivided the work into the following parts, which are more logical, clearer, and more complete:

Part I

I. Introduction: Combat--Tumult--Intervention of the Prince

II. Prologue: a) Choral Recitative  
   b) Song  
   c) Recitative and Scherzetto

Part II

I. Romeo alone--Sadness--Distant sounds of music and dancing--Great festivities in Capulet's Palace.

II. Star-light Night--Capulet's Garden, silent and deserted. The young Capulets, leaving the hall, pass by, singing fragments of the dance music. Love scene.

III. Queen Mab or the Fairy of Dreams. Scherzo.

Part III

I. Juliet's Funeral Procession.

II. Romeo in the family vault of the Capulets--Invocation--Juliet's awakening--Delirious joy. Despair. Anguish and death of both the lovers.

III. Finale: A. Chorus and Recitative of Friar Lawrence. B. Aria. C. Oath.54

(Not the least of the difficulties arising from this confusion is the proper method of numbering measures.)

Because the editors and even Berlioz himself seem to have vacillated in the matter of the symphony's organization, this author has returned to the autograph numbering.

54 Ibid., English translation, pp. 93-94.
Table VIII. Plan of Berlioz' *Roméo et Juliette*.

I. Introduction (Instrumental) and Prologue  
   B minor-major, F# Major, A Major, G Major, F Major, A minor

II. Roméo Allegro (Instrumental)  
   F Major

III. Nuit sereine; Scène d'amour Adagio  
   A Major

IV. La Reine Mab Scherzo (Instrumental)  
   F Major

V. Convoi funèbre de Juliette  
   E minor-Major

VI. Roméo au tombeau des Capulets (Instrumental)  
   E minor-Major, A Major

VII. Finale  
   A minor, C minor, Eb Major, B Major  
   B minor, B Major

The resulting scheme begins and ends with large, sectional choral orchestral movements and feature the famous instrumental scherzo at the very center of the work; the choral-orchestral movements which flank the scherzo are among the most original and complex in Berlioz' output and provide intellectual and aural surcease from the three major instrumental movements.

Most analyses, including that of Barzun, do not give sufficient weight to the "Convoi funèbre," even though this movement is the first in which the full chorus participates, as Berlioz clearly indicates both in the score and in the directions for execution:

Finally, the choristers, Capulets and Montagues, are not to be placed in sight of the public until after the instrumental scherzo, during the pause which separates that piece from the Funeral March.\(^5^5\)

Barzun has referred to the "Prologue" as a "thematic
catalogue," which indeed it is, as most of the important themes are
presented in the "Prologue," usually with verbal association from
the chorus which helps the auditor identify them when they sub-
sequently occur thematically in the body of the work. In this way,
the "Prologue" is similar to the nineteenth-century opera overture,
although it is decidedly more sectional.

Roméo et Juliette: "Introduction"

The "Introduction" is subtitled "Combats-Tumulte-Intervention
du Prince." In order to portray the feuding of the two families,
Berlioz opens the symphony with an allegro fugato B minor statement
of a fugue subject known as the Tumult Theme (Ex. 44).

Example 44. Berlioz, "Introduction," meas. 1-5.

This is stated by each of the strings before a homophonic texture is
adopted prior to the central portion of the introduction consisting
of a strong bass recitative, symbolic of the prince's intervention,
which subtly prepares the way for the vocal recitatives to follow.
The fugue subject resumes in major (meas. 163) only to be almost

\[56\] Barzun, op. cit., I, p. 233.
immediately fragmented until the last vestige of the Tumult Theme
dissolves to a dominant pedal which becomes the tonic of the ensuing
choral prologue.

Roméo et Juliette: "Prologue"

Through the use of the thematic choral prologue, Berlioz managed
to state most of the themes in Roméo et Juliette in seventy-five
measures. Set for a petit choeur (small chorus) of only fourteen
voices, the "Prologue" is a masterpiece of distillation.

Form. Although the "Prologue" is through-composed, it has
distinct sections and key changes:

Diagram 34. Form in Berlioz' "Prologue."

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
<th>Section 4</th>
<th>Section 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>36</td>
<td>56</td>
<td>69</td>
<td>89</td>
</tr>
<tr>
<td>F♯m, DM, AM</td>
<td>A M</td>
<td>F M</td>
<td>D M</td>
<td>E M</td>
</tr>
<tr>
<td>Moderato</td>
<td>Allegro</td>
<td>Ball Theme</td>
<td>Romeo Theme</td>
<td>Love Theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Listesso</td>
<td></td>
<td>Andante con moto ed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>appassionato assai</td>
</tr>
</tbody>
</table>

The "Prologue" opens with the chorus singing, or rather chanting,
the text without accompaniment. The brasses interrupt the vocal
narrative with a single chord at a reference to the intervention of
the prince in the quarrel. Singing of the lonely Romeo, the
contralto soloist continues (meas. 23) the unaccompanied recitative.

When the chorus finishes describing the Capulet's ball, the

57 The terms "Fête Theme," "Romeo Theme," and "Love Theme" are
almost universally applied to the symphony; the nomenclature for the
"Ball Theme" is the writer's own. Only the "Ball Theme" is sub-
sequently heard within the symphony in a choral setting.
spare texture is suddenly interrupted (meas. 36) by the full woodwind complement playing the Fête Theme (Ex. 45).


In a sudden and very brief shift to 6/8, the strings present the Ball Theme (Ex. 46).


The chorus reenters on a unison $c^7$ that expands into a 2-3 suspension (Ex. 47) and creates a grating dissonance to emphasize the word "expire." (The reference here is to the departure of the ball guests, not the death of Juliet.)


For the first time, the orchestra joins the chorus, but the latter is quickly relegated to the role of accompaniment as the flutes and cellos state the Romeo Theme:

The harmony of the ensuing choral recitative is accompanied by strings and leads to a 6/8 statement of the Love Theme by both chorus and orchestra (Ex. 49).


Text. The chorus narration relates the love story of Romeo and Juliet from the time of the prince's intervention through the Capulet's ball where Romeo falls in love with Juliet, but save the dissonance on the word "expire" there is no hint of the tragedy to come. The syllabic setting of the narrative has no repetition of word or phrase.

Chorus. Berlioz specifies four contraltos, five tenors, and four basses for the small chorus (Fig. 35).

Earlier it was noted that Berlioz avoids scoring for the contralto section when writing with orchestral accompaniment, but here he utilizes contraltos instead of sopranos because he needs
low notes and a soft tone, and because most of the time the orchestra
does not accompany the chorus. Even though contralto tessitura is
medium, the section is forced to sing a high $f\text{-}\text{sharp}^2$ when they join
the violins for the Love Theme.

Orchestra. The fully-scored theme statements represent most of
the orchestral writing in the prologue. The brass complement--four
horns, one trumpet, three trombone, and one ophicleide--have only one
chord while the harp (which figures prominently in the next section)
is given only two chords. Scoring for strings and woodwinds in
pairs is standard, and it is interesting to note at this juncture
that aside from the "Choeur de Brigands" in Lélia this is the first
reduction of bassoons to a pair.

Romeo et Juliette: "Strophes"

Form. This uncomplicated setting of two matching stanzas is
written for a contralto soloist who is joined by the chorus only for
the last three notes. The G-Major stanzas are through-composed and
differ only in orchestration.
Text. This song appeared for voice and piano two years earlier under the title, "Premiers transports." In generic praise of young love, only a single reference to Shakespeare at the end of the first strophe makes it peculiar to the play. Both stanzas end on the words "dans le ciel" for which the chorus joins the soloist in the manner of the ending of some of the strophic songs found in the Huit Scènes de Faust.

Chorus and Orchestra. The brief choral portion is scored for the small chorus, which sang the prologue, but now the altos and tenors are divided. The contralto soloist is accompanied by a harp and high woodwinds during the first strophe; six cellos play an additional obbligato to the second.

Roméo et Juliette: "Récitatif et Scherzetto"

Berlioz used this part of the movement to further acquaint the listener with musical ideas he would feature prominently later in the symphony, specifically the "La Reine Mab" scherzo and the fugal "Convoi funèbre de Juliette."

Form. The through-composed "Scherzetto" is framed by two nine-measure choral recitative sections, the first of which is unaccompanied and non-thematic, while the second is accompanied and presents the beginning of the funeral fugue subject (Ex. 50). The scherzetto itself is a delightful ditty set allegro leggero, in which the principal feature is the echoing of the tenor's phrases by the small chorus. Curiously, it is set in F Major but with a consistently

\[\text{Contralto}\]

Lowered sixth (D-flat, possibly a new adventure in combining major and minor modes). A minor, D minor, and C minor are all quoted in passing, but there is a definite modulation to A-flat major for the lyric phrase "Au clair de lune, sous la tour" (meas. 267). The many repeated notes make it reminiscent of the character of the preceding recitative.

None of the melodic motives sung by the chorus is found subsequently in the instrumental scherzo. However, the rising scalewise figure at the end of the tenor solo, later taken up by the piccolo and flute (meas. 339-341), is identical with the figure that ends the "La Reine Mab Scherzo."

Text. The tenor soloist's words are closely based on Mercutio's Queen Mab speech from Shakespeare's tragedy. Sometimes the choral echos overlap the tenor line, adding to the *giocoso* nature of the text which treats of the wild rides the fairy queen makes through the brains of lovers. In contrast, the recitatives are sombre, especially the closing section in which future death and the funeral subject fragment are found.

Chorus. The scoring for small chorus continues in the "Récitif et Scherzetto." The contraltos have a high tessitura
because that group frequently repeats the soloist's phrases at the octave while the choral tenors and basses sing in harmony under the melody.

Orchestra. In contrast to the earlier sections of the "Prologue," the orchestra plays throughout the "Scherzetto," although the final recitative is lightly scored. The brass group (two horns and three trombones) and the two timpani are silent except for the final chord. Most of the scherzetto is set over an eighth-note pedal figure in the lower strings, and above Berlioz adds an occasional absurd figure in the flutes and piccolos--almost as though he were tickling them. The closing choral recitative begins with e octaves played by the upper strings which predict that accompaniment for the "Convoi funèbre."

Roméo et Juliette: "Roméo seul--Tristesse--Bruit lointains de Concert et de Ball--Grande Fête chez Capulet"

This instrumental movement is based primarily on the gay Fête Theme, although the Larghetto Theme (Ex. 51) which was not stated in the "Prologue" is also featured prominently, as

the diagram below shows.

Diagram 35. Form in Berlioz' "Roméo seul."

<table>
<thead>
<tr>
<th>Andante - Allegro</th>
<th>Larghetto</th>
<th>Allegro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro C 2/2 mod</td>
<td>3/4</td>
<td>2/2</td>
</tr>
<tr>
<td>62 Fête</td>
<td>80</td>
<td>106</td>
</tr>
<tr>
<td>mod-F M</td>
<td>C M</td>
<td>F M</td>
</tr>
<tr>
<td>Roméo Theme</td>
<td>Larghetto</td>
<td>Development</td>
</tr>
<tr>
<td>(ABA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>187</td>
<td>226</td>
<td>278</td>
</tr>
<tr>
<td>F M-D♭ M</td>
<td>F M</td>
<td>G M, C M</td>
</tr>
<tr>
<td>Fête Theme</td>
<td>Larghetto &amp; Fête Themes</td>
<td>Transition</td>
</tr>
<tr>
<td></td>
<td>in Combination</td>
<td></td>
</tr>
<tr>
<td>332</td>
<td>368</td>
<td>294</td>
</tr>
<tr>
<td>mod</td>
<td>F M</td>
<td>Closing</td>
</tr>
<tr>
<td>Retransition</td>
<td>Coda</td>
<td>Ostinato</td>
</tr>
<tr>
<td></td>
<td>Larghetto Theme</td>
<td></td>
</tr>
</tbody>
</table>

The ternary introduction contains a single quotation of the Roméo Theme (meas. 28-30) and ends with a brief allegro section in which the beginning of the Fête Theme is heard. Following the single statement of the touching Love Theme which takes up the entire Larghetto, successive developmental sections are interrupted by the tonic statements of the Fête Theme. The exciting climax is a combination of this same Fête Theme heard over a tonic pedal with the Love
Theme augmented to four times its rhythmic length in order to accommodate the new meter (meas. 226). Here Berlioz marked in the score, "Réunion des deux Thèmes, du Larghetto et de l'Allegro." The transition leads to a long closing ostinato section; in the coda the ostinato is heard again as the accompaniment to the final statement of the Larghetto Theme. In spite of the long introduction and the decided contrasts provided by the Larghetto Theme and by the ostinato, one is tempted to find a rondo structure for this movement because of the many tonic reiterations of the Fête Theme.

Components of the orchestra are as follows:

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in B-flat  
4 Horns in F, F, D, and C  
4 Bassoons  
Trumpet in F  
2 Cornets à pistons in B-flat  
3 Trombones  
4 Timpani  
Bass drum  
Cymbals  
2 Triangles  
2 Tambourines

The auxiliary percussion instruments are reserved for the Janizary music (meas. 253) which climaxes the concurrent presentation of the two themes, possibly suggested by a similar section in Beethoven's Choral Symphony.

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58 This augmentation is a notational device only; aurally, the tempo of the Love Theme is the same.

Roméo et Juliette: "Nuit sereine--Le Jardin de Capulet, silencieux et désert--Les jeunes Capulets, sortant de la fête, passent en chantant des reminiscences de la musique du bal"

Although the opening chorus (meas. 1-123) only serves as an introduction to the adagio body of the movement, it will be discussed separately here because of its vocal nature--the ensuing "Scène d'amour Adagio" is entirely instrumental. At this point in the symphony there are no singers on stage--the male choruses utilized here are to sing as Berlioz indicates in the following note appended to the score:

This double chorus is to be sung in the background of the theatre, or in a room adjoining the orchestra if performed in a concert hall. The chorus master need not see the orchestral conductor's baton; all he requires is to hear the cue given by the horns at the 35th bar where they commence. The conductor then follows the chorus which he can easily hear. It is absolutely essential that one or two instruments, violins or violas, shall give the chorus the pitch, to prevent the latter from getting out of tune, as they cannot hear anything of the orchestra playing pianissimo.60

Form and text. Long notes in the strings alternate with the sustained low tones of the flutes in the manner of the "Hostias" of the Requiem to provide the feeling of a quiet garden at night. Before the instruments die away, the double chorus is heard in the distance singing an antiphonal recitative which bursts into an elaboration of the Ball Theme found in the "Prologue" (Ex. 52). The folklike character of this principal theme is contrasted with the nonsense

60 Berlioz, Romeo and Juliet, English translation, p. 92.
syllables with repeated notes of the center section (Ex. 53).


Example 53. Berlioz, "Nuit sereine," meas. 73-76.

It is problematical whether the form was taken from the text or whether the words to the A motive are repeated to conform to a preconceived musical idea.

Diagram 36. Form in Berlioz' "Nuit sereine."

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda-From A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>49</td>
<td>72</td>
<td>86</td>
<td>110-123</td>
</tr>
<tr>
<td>A M</td>
<td>A M</td>
<td>F# m</td>
<td>A M</td>
<td>A M</td>
</tr>
</tbody>
</table>
The chorus music crescendos and then fades away to nothing in the coda as the young singers pass out of earshot, in accordance with a note on the autograph:

Here voices heard in the distance are imitated; they are heard nearing, then close to, and then again at a distance.61

Chorus. The voices have a programmatic function in this movement since they serve to signal the end of the Capulet's ball. The two choruses, both TB, have all parts divided at some juncture.

Figure 37. Vocal ranges in Berlioz' "Nuit sereine."

\[\text{Tenor} \quad \text{Bass} \quad \text{Tenor} \quad \text{Bass} \]

\[\text{CHORUS I} \quad \text{CHORUS II} \]

In order to effect a bridge to the "Scène d'amour Adagio" which follows, the voices hold a sustain on the last word of the coda without instrumental accompaniment for two measures.

Orchestra. Sustained strings, principally basses, cellos, and violas, play throughout the body of the movement; the wind instruments specified, two flutes and three horns, play only during the introduction.

Roméo et Juliette: Scène d'amour Adagio"

The central "La Reine Mab Scherzo," is supported on either

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61 Weingartner and Malherbe, op. cit., p. 82.
side by a slow movement; the scherzo is followed by the "Convoi funèbre de Juliette" and preceded by the "Scène d'amour Adagio."

**Form.** The "Scène d'amour" is a monothematic Adagio in A Major based on the Love Theme originally introduced in the "Prologue." In developing this single idea, Berlioz used a different antecedent phrase coupled with the consequent Love Theme, so that the eight- to twelve-measure theme appears to be the subject of continuous variation for each section. At the end of the non-motivic introduction, the theme (Ex. 54) is found in this guise:


Most analyses, including that of Earl V. Moore and Theodore Hager, have attempted to delineate a more programmatic form for the "Adagio" by declaring a dialogue between the two lovers with a separate theme for Juliet (Ex. 55), but of course this is only one of the antecedent themes which subsequently end with the love motive; even though the so-called "Juliet Theme" is presented more than once, it is confined to a single section (meas. 243-291). On

---

the contrary, the plan of the "Scène d'amour Adagio" reveals no fewer than seven statements of the important Love Theme:

Diagram 37. Form in Berlioz' "Scène d'amour Adagio."

<table>
<thead>
<tr>
<th>Adagio 6/8</th>
<th>Allegro agitato 2/4 Adagio 6/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>146</td>
</tr>
<tr>
<td>A M</td>
<td>C#:m, A M C M</td>
</tr>
<tr>
<td>Intro</td>
<td>Theme</td>
</tr>
<tr>
<td>168</td>
<td>181</td>
</tr>
<tr>
<td>Theme</td>
<td>modulatory</td>
</tr>
<tr>
<td>181</td>
<td>F#:m, A M A M</td>
</tr>
<tr>
<td>Developmental</td>
<td>Theme</td>
</tr>
<tr>
<td>243</td>
<td>286</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme</td>
</tr>
<tr>
<td>292</td>
<td>321</td>
</tr>
<tr>
<td>modulatory</td>
<td>A M</td>
</tr>
<tr>
<td>Digression</td>
<td>Theme</td>
</tr>
<tr>
<td>332</td>
<td>350</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme fragments</td>
</tr>
<tr>
<td>358</td>
<td>376</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme (interrupted)</td>
</tr>
</tbody>
</table>

The *sempre un poco animato* (meas. 358) increases the tempo as an indication of the impossibility of the lovers' situation prior to the dominant statement of the theme. As the tempo slows (meas. 376), one tragic, sporadic statement of the theme in the cellos ends the movement.

The use of loud wind instruments and percussion is eschewed in the "Adagio," sacred principally for strings plus the following:

2 Flutes
1 English Horn
2 Clarinets in A
4 Horns in E, F, A, and ?
4 Bassoons
Romeo et Juliette: "La Reine Mab ou la Fée des Songes"

The "La Reine Mab Scherzo" is the best-known movement of the Dramatic Symphony. A miniature, a gem, a delicate piece of tracery—it is the antithesis of what the average person thinks of as typical of Berlioz' compositions. Berlioz repeatedly requested in the Memoirs that the work be played with the very small orchestra cited in his remarks preceding the symphony.

In performing the orchestral movement, "Queen Mab," it is advisable not to employ the whole body of string instruments, if the number be very considerable; not more than twelve to fourteen violins must be retained on each side, ten violas, ten violoncellos and eight double basses at the very most. It will also be prudent to place the two "antique cymbale" in \( b^\# \) and in \( f \) quite close to the conductor of the orchestra, and not upon the last step of the amphitheatre, as is usually done; unless this precaution be taken, the cymbals will always retard owing to their otherwise being so far off and to the rapid pace at which the movement is played. Finally, the choristers, Capulets, and Montagues, must not place themselves or come within view of the audience, until after the instrumental scherzo, during the entr'act which separates this piece from the Funeral procession.\(^{63}\)

Form. "La Reine Mab Scherzo" is a scherzo with double trio, Scherzo-Trio-Scherzo-Trio-Scherzo.

Diagram 38. Form in Berlioz' "La Reine Mab Scherzo."

<table>
<thead>
<tr>
<th>SCHERZO</th>
<th>TRIO I</th>
<th>SCHERZO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro A B A extension</td>
<td>monothematic</td>
<td>A C A</td>
</tr>
<tr>
<td>1 12 118 210</td>
<td>278</td>
<td>455 500 530</td>
</tr>
<tr>
<td>F M F M mod F M</td>
<td>D m, D M</td>
<td>F M C m G m</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TRIO II</th>
<th>SCHERZO</th>
</tr>
</thead>
<tbody>
<tr>
<td>monothematic</td>
<td>A Digression A</td>
</tr>
<tr>
<td>629</td>
<td>675 711 742</td>
</tr>
<tr>
<td>modulatory</td>
<td>F M C m F M</td>
</tr>
</tbody>
</table>

\(^{63}\) Berlioz, Romeo and Juliet, English translation, p. iv.
Because the scherzos have dissimilar center sections (ABA, ACA, A Digression A) and because the trios are non-motivic, the "La Reine Mab Scherzo" is, like the preceding "Adagio," monothematic, since it is almost entirely predicated on one principal theme (Ex. 56).


Although all the statements of this theme are approximately the same length, most of the subsequent repetitions are different after the eighth measure quoted in Example 57, the first presentation of the theme—one is different after the fourth measure. This is exactly the opposite of the thematic manipulation done in the "Adagio," in which the unvarying part of the theme appeared at the end. Consequently, the appearance of a tightly constructed traditional form begins to dissolve, with that the result that the instrumental scherzo begins to exhibit characteristics in common with the through-composed choral "Scherzetto."

Orchestra. The delicacy of the sound belies the number of different instruments in the score.

1 Piccolo
2 Flutes
1 Oboe
278

1 English horn
2 Clarinets
4 Horns, in F, C, B-flat, and E-flat
4 Bassoons
4 Timpani
1 Bass drum
1 Cymbal
2 Antique cymbals in F and B-flat
Strings
2 Harps

However, except for high strings and woodwinds, most instruments are scored for sparingly; for example, the contrabasses play in only sixty-seven measures of the total 782.

**Roméo et Juliette: "Convoi funèbre de Juliette"**

Berlioz follows the eerie "La Reine Mab Scherzo" with an equally macabre subject: a funeral procession for a living girl. The indication at the head of the score describes the movement: "Fugal march, at first instrumental with a psalmody on one note in the voices; then vocal with the psalmody in the orchestra."64 This chorus is equal in every way to the frequently performed instrumental "Adagio" and "Scherzo" and should be extracted and performed on its own merits.

**Form.** The "Convoi funèbre" is divided into two distinct parts: an instrumental fugue in a minor key with choral accompaniment and a choral fugue in major with instrumental accompaniment. (Dia. 39). The fugue subject (Ex. 57) suggests the harmonization of the French sixth built on the tonic note, spelled E G♯ B♭ D; in most cases

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Diagram 39. Form in Berlioz' "Convoi funèbre de Juliette."

**Instrumental Fugue**

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Episode I</th>
<th>Suivez Section</th>
<th>Episode II</th>
<th>Exposition II</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
<td>40</td>
<td>48</td>
<td>53</td>
<td>62</td>
</tr>
</tbody>
</table>

Choral "Jetez des fleurs" Octaves

**Choral Fugue**

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Episode</th>
<th>Suivez Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>96</td>
<td>105</td>
</tr>
</tbody>
</table>

String Octaves

**Instrumental Fugued Coda**

| 113 |


these notes resolve to an A Major chord, the dominant of D, to which that standard sixth would belong. (Another example of Berlioz' suggestion of harmonies built on seventh scale degrees, this time bVII-I.) Because of the absence of definite harmonic structures under the fugue subject melody, this harmonic correlation may seem obscure, but it is the best explanation for the frequent use of g-sharp and b-flat in the line. Contrast is provided by the happy suggestion that Juliet is still alive in the "Suivez" theme (Ex. 58).

**Text.** The only text in the instrumental fugue is the nine-fold reiteration of "Jetez des fleurs." Both the soprano and bass fugue

subject statements of the choral exposition are set to the words added to the fugue subject above; the tenor fugue subject of the exposition, however, uses the words "Suivez jusqu'au tombeau notre soeur adorée!" which are also found set in the contrasting E Major "Suivez" section. Text setting is entirely syllabic.

Chorus. The STB score divided in all parts, is sung by only the Capulet half of the full chorus, the portion which would logically and dramatically bury Juliet.

Figure 38. Vocal ranges in Berlioz' "Convoi funèbre de Juliette."

Berlioz specified in the autograph that there are to be at least twenty voices for each male section, but no specification is given for the sporanos. As he did in the Requiem and the Huit Scènes de Faust,

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65 Weingartner and Malherbe, op. cit., p. 78.
Berlioz writes a lovely soprano vocalization which forms an obbligato to the bass and tenor fugue subjects in the choral fugue; this line is duplicated by the clarinets and oboes.

**Orchestra.** The strings are given all of the motivic material in the instrumental fugue and mirror the part of the chorus with repetition of the e octaves in the second fugue. In the instrumental fugue, the string section is scored in five real parts, with the string basses totally independent of the cellos; but in the choral fugue, the orchestral basses are given only two notes. Two flutes, two oboes, two clarinets, and four bassoons strengthen the chromatic segments of the fugue subject in the string fugue; they also play the "Suivez" motive. In the choral fugue, the winds duplicate all the vocal lines from measure 96 to measure 104; one flute and one clarinet provide an appoggiated accompaniment during the "Suivez" choral section. In the instrumental figued coda, the fugue subject disintegrates when handled successively by the string sections; two flutes adopt octave e's to end the movement above the perdendo tremolo of the strings as the choral fugue dissolves into e minor.

**Roméo et Juliette: "Roméo au tombeau des Capulets"**

The cohesive "Convoi funèbre" fugue is followed by the "Scène tombeau" which Weingartner once called "the only piece of true program music Berlioz ever wrote."66 The movement is sectional, diverse, and lacks apparent musical organization outside of the

---

program. Paradoxically, since it is scored for orchestra without chorus, it is sometimes extracted from the symphony even though Berlioz warns in the score:

The general public lacks imagination; accordingly, pieces which appeal solely to the imagination have no public. The following instrumental scene is an instance thereof, and I am of the opinion that it should always be omitted unless played to a select audience familiar in every respect with the fifth act of Shakespeare's tragedy as conceived and represented by Garrick, and endowed with a highly poetic mind. Once in a hundred times this may be the case; and considering the enormous difficulties this symphony imposes on the conductor performing it, it is advisable to make a pause after Juliet's funeral, and then take up the Finale.

Since no modern audience is familiar with the Garrick version of Romeo and Juliet, it follows that this movement should always be omitted were Berlioz' injunction to be followed. (Berlioz carefully made no motivic connections between this scene and the rest of the symphony.) However, his second objection, to the difficulty of performance and execution, has been effaced by the 130 years since the symphony's inception by the amazing increase in the facility of symphonic performers, especially the players of wind instruments.

**Form.** The sectional "Scène tombeau" is through-composed.

**Table IX. Plan of Berlioz' "Roméo au tombeau des Capulets."**

Allegro agitato e disperato, con moto   E minor-Ğ# minor

---

67 The then-popular Garrick ending included the simultaneous awakening of the lovers, making their joy and death-anguish even more poignant.

Invocation: Largo
Juliet's awakening: Listesso tempo
Delirious joy: Allegro vivace ed appassionato assai
Anguish and Death of both lovers

Orchestra. Instruments scored for are as follows:

2 Flutes
2 Oboes
1 English horn
2 Clarinets
4 Horns in E, F, D, D-flat
4 Bassoons
Trumpet in E-flat
2 Cornets à pistons in A
3 Trombones
4 Timpani
Strings

Romeo et Juliette: "Finale"

The finale comes almost as a relief to the listener who has grappled for almost an hour with nuance and symbol, for here is a scene in the style of grand opera with narration by a soloist, a chorus that sings what is expected of a chorus, and, moreover, an orchestra that accompanies both as a good orchestra should. In many ways, however, the finale is the weakest part of the symphony since it, alone of the symphony's movements, makes a plea for popular support through the use of the clichés and traditional sonorities of opera.

Although the autograph gives only two indications for major divisions within the finale, "Air," (meas. 129-271) and "Serment," (meas. 372-459), there are in actuality three. The multi-sectional
of alternating chorus and recitative found in the first edition under the title "La foule accourt au Cimetière--Rixe des Capulets et des Montagus," and listed in the complete works as "Choeur et Récitatif de Pére Laurence," constitute the neglected first part.

**Romeo et Juliette: "La foule accourt au Cimetière--Rixe des Capulets et des Montagus"**

**Form and text.** The initial portion of the finale is itself divided into several smaller sections, all of which are through-composed:

**Table X. Plan of Berlioz' "Le foule accourt au Cimetière--Rixe des Capulets et des Montagus"**

<table>
<thead>
<tr>
<th>Allegro</th>
<th>Chorus</th>
<th>2/2</th>
<th>A minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppio piu lento</td>
<td>Chorus</td>
<td>4/4</td>
<td>B Flat Major</td>
</tr>
<tr>
<td>Allegro non troppo</td>
<td>Recitative</td>
<td>4/4</td>
<td>C minor</td>
</tr>
<tr>
<td>Allegro</td>
<td>Recitative</td>
<td>4/4</td>
<td>A Flat Major</td>
</tr>
<tr>
<td>Allegro</td>
<td>Chorus</td>
<td>2/2</td>
<td>C minor</td>
</tr>
<tr>
<td>Un poco meno allegro</td>
<td>Solo &amp; Chorus</td>
<td>2/2</td>
<td>C minor</td>
</tr>
<tr>
<td>Andantino</td>
<td>Solo &amp; Chorus</td>
<td>2/2</td>
<td>C minor</td>
</tr>
</tbody>
</table>

These can be reduced to three simple sections.

**Diagram 40. Form in Berlioz' "La foule accourt au Cimetière--Rixe des Capulets et des Montagus."**

<table>
<thead>
<tr>
<th>Intro</th>
<th>Allegro-Doppio piu Lento</th>
<th>Allegro non troppo-Allegro</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Inst</td>
<td>Chorus</td>
<td></td>
</tr>
<tr>
<td>A m</td>
<td>A m, modulatory</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Recitative with chorus</td>
<td>modulatory</td>
</tr>
</tbody>
</table>

The repeated & octave of "Convoi funèbre" opens this a minor movement in the brass. Thus far, the Montague half of the chorus...
has been silent; now it joins the Capulets to sing one of the first examples of the operatic "clamor" chorus—a chorus written not for beauty or intelligibility of text but merely for agitated dramatic effect. 69

The contrapuntal entrances of the two choruses, still reminiscent of the psalmodic device, cease (meas. 24) when the choruses homophonically sing "Ah! malediction sur eux" before joining in a fortissimo diminished chord on the word "Ciel!" The orchestral basses retain the $a$-flat from this chord as a pedal while the chorus returns to a unison recitative simulating that found in the "Prologue." The words whisper the dual loss of the families, "Morts, tous les deux! Et leu sang fume encore! Quel mystère!" The fully diminished seventh chord on "Quel mystère!" is repeated to unify the first section and the doppio piu lento, which is set homophonically for chorus.

Friar Lawrence takes the opportunity of the mutual grief of the families to relate the marriage of the young couple in a stirring recitative with choral interjections that fluctuate in key and tempo according to the emotion expressed. The warring families, however, reject the priest's plea in the unity of a homophonic curse (meas. 61). Undaunted, Friar Lawrence narrates the circumstances of Juliet's feigned death in an emotional aria in C minor. This key is hardly

69 The clamor chorus is one of the stock devices of the Wagner music drama. Wagner's only operas prior to hearing Roméo et Juliette in 1839 were Die Feen and Das Liebesverbot. Nothing similar to the "clamor" chorus occurs in either of them. Other writers have pointed to the relationship between the arias of Friar Lawrence from the "Finale" and the arias in Tristan.
established before the modulatory passages begin—the whole solo is based on the half step. The chorus interrupts twice, once to sing *sotto voce* "Un breuvage" when it discovers that Juliet was given a sleeping draught and again as the basses of both choruses sigh up a diminished fifth on the word "mariés" to conclude the first third of the finale.

**Chorus.** The chorus used is a true double chorus with six real, independent parts. Berlioz asks for thirty voices on each part for a total of 180. Both the chorus of the Capulets and the chorus of the Montagues are STB, with ranges of the former a little higher than the latter.

**Figure 39. Vocal ranges in Berlioz' "Choeur et Récitatif du Père Laurence."**

![Vocal ranges diagram]

**Orchestra.** Instruments required for the first third of the "Finale" are as follows:

- 2 Flutes
- 2 Oboes
- 2 Clarinets in B-flat
- 4 Horns in F, D, high A, and C
- 4 Bassoons
- 2 Trumpets in E
- 3 Trombones
- 2 Timpani
- Strings
Following the brass-dominated introduction, scoring for the first chorus is full. The ensuing recitative is reduced to strings and a single oboe. For the arioso three trombones combined with strings to produce the basic whole-note harmonies. Each time the chorus interjects its comments, orchestral scoring is again full.

Roméo et Juliette: "Air"

The center division of the "Finale" is made up of an aria, a chorus framed with recitatives, and a large strophic solo and chorus; the division has the following sections:

Table XI. Plan of Berlioz' "Air."

| Larghetto sostenuto | B♭ M, C m 3/4 | Aria "Pauvres enfants" |
| Allegro non troppo | B M 4/4 | Arioso |
| Andante maestoso | B M 4/4 | Recitative |
| Allegro | B m 4/4 | Chorus "Tumult" |
| mod 2/2 | Recitative |
| Allegro moderato | B m 4/4 | Solo Strophe "Grand Dieu" |
| B m 4/4 | Solo & Choral Strophe |

Form and text. The memorable aria "Pauvres enfants" is uninterrupted by chorus. In many ways reminiscent of the contralto strophes of the "Prologue," it has a motif taken from the earlier "Le cinq Mai" (Ex. 59) which occurs both at the beginning and at the end:

The gentle E-flat tonality is abruptly changed to B Major through a chromatic modulation from the dominant as the priest angrily demands the reconciliation of the two families. Stirring sequential passages lead to the andante maestoso pronouncement of the words of God, "Pour que làhaut, ma vengeane pardonne, oubliiez vox propres fureurs!" Each phrase is punctuated by fearful chromatic passages in the lower strings under a swelling wind chord.

Another allegro is announced by repeated notes in the brass, and the two choruses, still undecided, sing opposing variations to a repetition of the strong Tumult Fugue first heard in the symphony's introduction. Although the exposition is extended, the fugue is not developed further except for a fortissimo episode (meas. 250) that recalls the fury of the priestesses of Bacchus in La Mort de Orphée. "Silence! malheureux!" cries the priest, and descending chromatics signal the beginning of a persuasive arioso in which Friar Lawrence calmly describes the mutual love of the two young people. His determination is continuously reiterated by the descending chromatic scales of the strings between each phrase:

Pouvez-vous sans remords,
Devant un tel amour étaler tant de haine?
Faut-il que votre rage en ces lieux se déchaîne,
Allumée aux flambeaux des morts?

As the tempo slows at the doppio meno mosso, the bass soloist begins a new aria in B minor, first singing a well-disguised eight-measure introduction (meas. 288-294) imploring God to soften the hearts of the two families (Ex. 60).
A complicated second strophe ensues (meas. 339) in which the double chorus, still singing antiphonally to different words, joins the soloist. When the choruses accede to the priest's wish to forget their feud, homophony is adopted for the last fifteen measures of the strophe, and a short, soft coda closes the aria in B minor.

Throughout the center section of the "Finale" the disagreement of the double choruses is symbolized by antiphony and separate texts. Finally, when the families exchange sentiments (meas. 339), the Capulets sing in sympathy with Romeo while the Montagues eulogize Juliet, finally joining in singing the same words (meas. 362) to end the strophe.

Chorus and orchestra. In the argumentative "Tumult Fugue Chorus," the double chorus parts are not divided; however, a divisi is common in the soprano parts of the "Grand Dieu" strophe.(Fig. 40).

The instruments required for the "Air" section are the same as those required for the initial recitative-chorus portion with the following exceptions:

1. No English horn is used
2. Horn III is in G; horn IV is in F
3. Trumpet is in G
4. One ophicleide is added
The larghetto "Pauvres enfants" is scored for woodwinds and strings only, as is the arioso which follows which features antiphonal exchange between the woodwinds and the bass soloist. Following the two-measure brass introduction, the Tumult Fugue is played by the strings; the sonority of the choruses is augmented by the gradual addition of wind instruments until the full ensemble is sounding. Tutti antiphonal characterizes the ending of Friar Lawrence's statements in the recitative which follows. Like the "Pauvres enfants" aria, the first "Grand Dieu" strophe is scored for woodwinds and strings, while the second is accompanied by the same additional instruments found in the "Tumult Fugue Chorus."

Roméo et Juliette: "Serment"

The third and final portion of the finale, the "Serment," is similar to the "Grand Dieu" design in that it is a triple strophe.
The bass soloist sings the first strophe alone; he is joined by the small chorus that sang the "Prologue" plus the Capulet-Montague double chorus for the last two strophes. Strophes I and II are both thirty-two measures in length; Strophe III repeats the first part of these strophes and then closes with a short coda for a total of only sixteen measures; in the third strophe, the choruses supersede the soloist and a true operatic finale occurs just as Berlioz had promised in the preface. The opening measures of the strophe melody (Ex. 61) are probably drawn from the Tumult Fugue subject (Ex. 44).

A definite second section to the strophe occurs (meas. 396) on the words "Au livre du pardon," where the soloist initiates a figure which descends sequentially by half steps. In the measure in which the soloist cadences (meas. 406), the basses of all three choruses begin the "Jurez donc" melody in unison, with the words of the small prologue chorus differing slightly because members of this chorus are external to the drama proper. After the first phrase, the tenors and the women of all three choruses join the soloist to sing an obbligato to the aria melody which is continued by the basses of the small chorus and the Capulet chorus, while the basses of the Montague group sing a supporting bass line. At the beginning of the figure that opens the sequential second section, the Montague basses and the soloist join the other two sections, thus reinforcing the bass line in a marvelous blend of sonorities. When the cadence is reached, the third strophe begins with a repetition of the first motive, still in the bass voices. Although the chorus soon departs from a strict repetition (meas. 447) to affirm the oath, "Vous jurez tous d'éteindre enfin tous vos ressentiments, amis pour toujours," so that the strophe ends on a strongly positive note. Meanwhile, the rhythm has been augmented, slowing of the harmonic tempo has occurred, and the chorus sings homophonically with harmonic though not rhythmic support from the orchestra which plays a fanfare figure as the chorus holds its final chord for more than two measures for a thrilling close to the symphony.

Chorus. The triple chorus utilized is composed of nine independent voice parts. The small chorus is written for ATB while
both large choruses are STB.

Figure 41. Vocal ranges in Berlioz' "Serment."

Structurally, the handling of the second strophe melody is highly interesting. The first four measures are sung only by the choral basses. In the next five-measure phrase, "Par ce bois," the choral basses retain the melody but the women and Friar Lawrence sing above them. In the next four-measure phrase, "Desceller entre," the sopranos of all three choruses have the melody, while only the Capulet sopranos are given the melody for the next six measures. Finally, the melody passes to the basses of the small chorus and the Capulet chorus and to the tenors of the Montague chorus before the tutti chorus completes the strophe with the melody in the bass part of all three choruses.

In Strophe III, the first four-measure phrase is sung in unison. In the beginning of the "Par ce bois" phrase, however, the chorus sings in harmony, leading the orchestra in longer note values to a hemiola antiphonal pattern which signals the beginning of the coda (meas. 448). The coda is so carefully scored that the entire compass of the voices extends from only Great B to $f$-sharp$^2$ in spite of the tutti treatment of the orchestra.
Orchestra. The orchestra is the same as that called for at the beginning of the "Finale" with the addition of bass drum and cymbals in the third strophe. The introduction to the first strophe is played by horns, bassoons, and the single trumpet in the score; soon the high woodwinds join this accompaniment. The strings, which have confined themselves heretofore to sidely-spaced patterns of two sixteenth notes, join this accompaniment at the sequential second part of the strophe.

Strophe II is fully scored for orchestra with the pattern \( \text{pattern} \) predominating, although the violins still have a variation of their initial sixteenth-note pattern, this time in faster thirty-second notes. This texture is abandoned at the "Desceller entre" passage where the sopranos have the melody for the first time in favor of light harmonic support by the woodwinds. Thereafter a gradual addition of instruments increases the sonority to the end of the strophe.

The fully-scored third strophe features fortissimo wind chords every other beat which introduce the hemiola pattern at the beginning of the coda. This brief figure ends as the winds offer direct reinforcement to the vocal parts and conclude the movement with a flourish above the sustained choral chord.
CHAPTER VI

THE EUROPEAN YEARS (1840-1849)

The international renown that Berlioz gained as a conductor during the decade 1840-1849 was offset by a measure of tragedy in his personal life. Since he could not depend on a regular audience in Paris and was unsuccessful in his attempts to have a work of his produced at the Opéra, he wisely looked abroad for opportunities. By 1841 his relationship with Harriet had deteriorated to the point that he took a mistress, Marie Recio, on his first trip to Germany. In 1843 he turned forty and began to produce his most important literary contributions to the musical world, the invaluable *Grand Traité d'instrumentation et d'orchestration modernes* (1843), and the historically important *Voyage musical en Allemagne et en Italie* (1844). In addition to the trips to Germany and Italy, Berlioz went to Austria, Hungary, and Bohemia in 1846. In 1847 he began his *Memoirs* and made his first trip to Russia; 1848 saw his first trip to England and marked the death of his beloved father.

In spite of his busy life, Berlioz produced a large number of choral-orchestral works during the decade. Three of the works listed below, "Chant Sacré," "Méditation religieuse," and "Sara la Baigneuse," had been scored for piano and voices prior to 1840 but were orchestrated in the years shown.
L'Apothèose for Symphonie funèbre et triomphale (1842)
Chant Sacré (1844)
Chant des chemins de fer (1846)
La Damnation de Faust (1846)
Tristia, Op. 18 (1848)
  1. Méditation religieuse
  2. La Mort d'Ophélie
  3. Marche funèbre pour la dernière scène d'Hamlet
Te Deum (1849)

Closely related to these choral-orchestral works is the ballad
"Hélène," arranged from the early Neuf Mélodies for vocal sextet and
orchestra in 1844. Also dating originally from 1844 is the patriotic
"Hymne à la France" which was paired with another chorus for the
Vox Populi of 1851.

Vocal-Piano Works (1840-1849)

Very important is the Nuits d'été cycle published for voice and
piano in 1841. The songs, unified by the emotion of loneliness,
include:

Absence
Villanelle
Le Spectre de la rose
Sur les lagnes
Au cimetière
L'Île inconnue

The song "La Belle Isabeau" with optional STB choral parts at the end
of each strophe was published in 1844; dating from 1845 are "Zaïde"
and "La Chasseur danois." In addition to being included in Tristia,
"La Mort d'Ophélie" was also published for solo voice and piano in
1848.

Vocal-orchestral Works (1840-1849)

Although "Absence" from the Nuits d'été cycle was orchestrated
in 1843, the remainder of the songs were not set with instruments until the following decade.

The tragic story of the inception and abandonment of Scribe's libretto for the opera La Nonne sanglante (1841) can be read in the Memoires; the remnants exist in manuscript in the Bibliothèque Nationale, but no choruses from the opera have survived.

Instrumental Works (1840-1849)

In 1844 the highly-successful "Le Carnaval romain" overture was re-orchestrated from the vocal finale to Act II of Benvenuto Cellini. The only original instrumental pieces dating from the same decade as the Traité are three pieces for harmonium (1845), "Sérénade agreste à la Madone," "Hymne pour l'élévation," and "Toccata."

Arrangements

Berlioz' activities as a conductor are reflected in the arrangements he made of other composers' works during the decade. Weber's "Aufforderung zum Tanze" was arranged for orchestra from the piano version in 1841. In 1843, Berlioz arranged both the "Pater noster" and the "Adoremus" of Bortnainsky for unaccompanied chorus, while the arrangement of Martini's "Plaisir d'amour" for voice and orchestra dates from 1849.

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3 Almost against his will, Berlioz composed recitatives appropriate for Weber's Freischütz (1841) so that it could be produced at the Opéra. Jacques Barzun, Berlioz and the Romantic Century, 3d ed. (New York, 1969), I, p. 405.
Choral-orchestral Works (1840-1849)

Four major choral-orchestral works, diverse in character and style, date from this decade in addition to three independent choruses. The Requiem's "brother"4 the Te Deum, is the only liturgical work of the four, although the three small choruses that comprise Tristia are devotional in nature; the secular La Damnation de Faust is an expansion of the earlier Huit Scènes de Faust of 1829, while the fourth symphony, Grande Symphonie funèbre et triomphale and the "Chant des chemins de fer" are survivors of the monumental style of the French Revolution.

Grand Symphonie Funèbre et Triomphale (1840)

The Symphonie funèbre, originally scored for a large band, followed the third symphony, Roméo et Juliette, by only a year. However, the Dramatic Symphony is quite dissimilar in circumstance of composition and in final form to the fourth symphony, which is the most classical of the group. Berlioz related the inception of the symphony in his Mémoires:

In 1840, as the month of July drew near, the government proposed to celebrate the tenth anniversary of the 1830 Revolution with public ceremonies on an imposing scale. The relics of the glorious victims of the Three Days were to be translated to the monument lately erected to them in the Place de la Bastille. M. de Rémusat, who was the Minister of the Interior at the time ... happens to be a lover of music. He decided to commission me to write a symphony for the occasion, leaving the choice of the form of the work and the forces entirely to me. In return I would receive ten thousand francs, out of which I was to pay the expenses of copying and performance.

It seemed to me that for such a work the simpler the plan the better, and that only a large body of wind instruments would be suitable for a symphony which was to be heard--for the first time at any rate--in the open air.  

According to Barzun, however, Berlioz approached de Rémusat about the commission in mid-March.  

Berlioz planned a dress rehearsal before the first performance, fortunately enough, for the conditions under which the premiere took place rendered the symphony inaudible. The occasion was nonetheless favorable, for "owing to the simple presence of his name on the program, more people heard of Berlioz in one day than if he had given concerts or written operas for twenty years." The dress rehearsal took place on Sunday, July 26, 1840, at the concert hall Rue Vivienne. It was so successful that the manager of the theater immediately engaged Berlioz for four successive performances. The *Symphonie funèbre* brought Berlioz much financial success and was probably his most popular work during the nineteenth century. Even outside of France, it found wide acceptance in spite of its patriotic character--the work was a particular favorite in London during Berlioz' first visit there. It was not without praise from other musicians. Wagner writes:

I am inclined to rank this composition above all Berlioz' other ones; it is noble and great from the first note to

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5 Berlioz, *Memoires*, p. 252.
6 Barzun, *op. cit.*, II, p. 344.
the last. Free from sickly excitement, it sustains a noble patriotic emotion which rises from lament to the topmost heights of apotheosis . . . . I must say with delight that I am convinced this Symphony will last and exalt the hearts of men as long as there lives a nation called France.9

The symphony was not heard with the addition of the vocal parts until September of 1842, although the string parts for the last movement were given as an option in November of 1840.10 It therefore appears that the chorus was merely an afterthought and that Barzun is in error in characterizing the form as, "... the obviously intended form--that of a rousing piece which the audience can hear for the first time and yet sing with the chorus at the last reprise."11 The words for the chorus were written by Antoine, the brother of the Emile Deschamps who had supplied the libretto for the Dramatic Symphony.

The symphony is in three movements with the choral finale used to provide a stirring climax at the end of the last movement. The two outer movements have distinct, classical forms, while the center movement, in an operatic vein, is through-composed.

*Symphonie funèbre I: "Marche funèbre"

The first movement of the symphony, entitled "Marche funèbre" was actually used as a parade piece at the premiere; Berlioz conducted


marching backward with a sword. In form and orchestral scoring it is of necessity written in a simple, straightforward manner.

**Form.** The first movement is couched in sonata form varied by a false recapitulation of the first theme.  

Diagram 4. Form in Berlioz' "Marche funèbre."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1st Theme</td>
<td>Digression Figure</td>
<td>1st Theme</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Theme</td>
<td></td>
<td>2nd Theme</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>modulatory</td>
<td></td>
</tr>
<tr>
<td>F m</td>
<td>F m</td>
<td>FM</td>
<td>F m</td>
<td></td>
</tr>
<tr>
<td>F m</td>
<td>Ab M</td>
<td>F m</td>
<td>F m</td>
<td></td>
</tr>
</tbody>
</table>

The double statements of the first theme (Ex. 62) are separated by developmental material; after the slightly varied second statement, a long transition leads to the lyrical second theme (Ex. 63). This soft passage is abruptly interrupted by a digression figure played by the bass brass instruments (Ex. 64), which anticipates the trombone recitative of the second movement. After only ten measures, four

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13 Hence, Berlioz' first, second, and fourth symphonies all open with movements in distinct Sonata Allegro designs (first movement form).
measures of the principal theme are heard again in the tonic, but this modulates immediately and a new key, D-flat Major, is firmly established as the digression figure suddenly reappears. Again (meas. 148) the tonic arrives and the true recapitulation begins, although the phrase recapitulated is actually the second of the double statements found in the exposition (meas. 24). Eight measures later, the woodwinds have the full recapitulation of that portion of the theme that occurred immediately after the introduction. The second theme restatement, in the tonic major, is followed by a powerful coda which contains a major statement of the first two measures of the first theme before the final dissonant chords settle on the tonic major.

Orchestra. The band required for the first movement consists of the following instruments:
In the Traité, Berlioz describes the pavillon chinois picturesquely:

... with its numerous little bells, serves to give brilliancy to lively pieces, and pompous marches in military music. It can only shake its sonorous locks, at somewhat lengthened intervals, that is to say, about twice in a bar in a movement of moderate time.\textsuperscript{14}

Because the movement was first played as a functional march, it is fully scored throughout for purposes of stability as well as of sonority. However, the woodwind choir is entrusted with the principal statements of both themes since at the time only the woodwinds as a family were capable of handling diatonic and chromatic lines. Berlioz manages to construct long crescendo passages through the gradual addition of instruments no fewer than six times in the movement.

Symphonie funèbre II: "Oraison funèbre"

The "Oraison funèbre," rescored from an aria in the early unfinished opera Les Francs-Juges, is set for solo trombone.

**Form.** Although the opening chords of this movement are repeated in longer note values before the *Andantino*, the "Oraison funèbre" is through-composed with the following sectional divisions:

![Diagram 42. Form in Berlioz' "Oraison funèbre."](image)

The *Adagio non tanto* features the solo trombone playing in a recitative style with little accompaniment; the *Andantino* following is also an obviously vocal section and uses bassoons in duet with the solo instrument. Although the final *Andantino poco lento e sostenuto* division is also non-repetitive, one might discern a variant of its principal theme (Ex. 65) recalled in measures 88 through 92. The final G Major chord of the second movement is actually the first chord of the third movement—indication between the movements in *attacca*.


![Solo Trombone](image)

Unlike the outer movements, the "Oraison funèbre" was played
originally only after the band was in place at the monument, a necessity owing to its non-metric nature.

Orchestra. The center movement utilizes the same instruments as the first movement in the opening and closing chords, except that the French horns, trumpets, and *cornets à pistons* are written in different keys to conform to the new tonality. The only percussion instruments utilized in the movement are two snare drums.

*Symphonie funèbre III: "Apothéose"

The final movement of the symphony was frequently extracted and performed alone in Berlioz' lifetime; it also exists in several arrangements.

Form. The "Apothéose" is a large ternary ABA design that opens with a striking fanfare very similar to that of the early "Resurrexit" and its sequel in the "Tuba mirum."

Diagram 43. Form in Berlioz' "Apothéose."

<table>
<thead>
<tr>
<th>Intro Fanfare</th>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18</td>
<td>107</td>
<td>190</td>
<td>234</td>
</tr>
<tr>
<td>B♭ M</td>
<td>B♭ M, mod</td>
<td>F M, mod</td>
<td>B♭ M</td>
<td>B♭ M</td>
</tr>
</tbody>
</table>

The principal theme, sounded by the high woodwinds and *cornets à pistons* because of its diatonic character, is immediately repeated before a distinctive second strain is heard (Ex. 66). Thereupon an extension leads back to another statement of the principal theme to complete an internal AABA structure. This last theme statement is

played once and then embellished and varied in triplet rhythm.
Additional variations occur (meas. 68, 80), with fluctuating tonality.
The dominant key of F Major is finally reached (meas. 107) to herald
the second theme (Ex. 67), composed of a counterpoint in which the
bass appears to be the most important voice. For the first time in


this symphony, Berlioz departs from four-measure phrases and uses
three-measure units based upon a bass figure of \( \text{\footnotesize \#} \text{\footnotesize \#} \). This phrase is taken through F Major, B-flat Major, and C Major and
back to a repetition of the counterpointed figures in F Major (meas. 139);
the three-measures phrases are then heard again (meas. 148). The fully
diminished seventh chord G-flat-A-C-E-flat takes over the harmony and
the chorus enters (meas. 179) on that ambiguous chord. The choral entrance is inconspicuous, strengthening the suggestion that the composer did not have voices in mind at the work's inception. The band reaches the principal theme in the tonic at meas. 190, although the chorus continues to sing in an antiphonal style adding its comments during rests of the instrumental ensemble (Ex. 68).


Finally the chorus joins in the melody (Ex. 69) commencing with the second strain. At measure 220 the chorus sings in unison as it joins
the band in a repetition of the initial strain of the hymn. A striking turn to A Major occurs (meas. 228), but the B-flat Major tonality returns after only two measures. The short coda (meas. 234) is taken up with the repetition of tonic and subdominant harmonies.

Text. The words subsequently added to this movement are specific to the occasion:

Gloire!
Gloire, gloire et triomphe!
Gloire!
Gloire!
Gloire et triomphe à ces Héros
Gloire! Gloire et triomphe!
Venez élius de l'autre vie!
Changez nobles guerriers tous vos lauriers pour des palmes immortelles,
Suivez les Seraphins soldats Divins dans les plaines éternelles,
À leurs chœurs infinis soyez unis Anges radieux,
harmonieux, brillants comme eux. Entrez sublimes victimes,
Gloire et triomphe à ces Héros,
Ils sont tombés aux champs de la Patrie
Gloire et respect à leurs tombeaux,
Venez élius de l'autre vie!
Gloire! Gloire et triomphe à ces Héros
Gloire et respect à leurs tombeaux.

Chorus. Berlioz specifies eighty sopranos, sixty tenors, and sixty basses for this text. The STB is frequently divided into six parts to produce SSTTBB, although the tenor part is usually left intact.

Figure 42. Vocal ranges in Berlioz' "Apothéose."
Tenors and sopranos are quite often voiced in thirds, although when the tenor part is divided, the first tenors sing in unison with the second sopranos. Unisons predominate in the heavily-scored texture throughout the finale. By writing the woodwinds and high brasses in their upper range and scoring the bass clef instruments low, Berlioz manages to construct a window in the wall of sound through which the chorus is easily heard without having them sing at the upper extreme of their range—the entire compass of the chorus is only $A$ to $g^2$.

It cannot be stressed too strongly that this work is almost entirely independent of the voices. The final choral portion occupies a total of only fifty-five measures; the chorus can easily be omitted at the discretion of the conductor, as Berlioz indicated.  

Orchestra. The wind instruments are the same as those found in the first movement. Since the outer sections of the movement are fortissimo throughout, scoring is so full that almost every instrument plays in every measure. Although there is some reduction in the contrasting center section through the use of the rests in the treble instruments, it is easy to see that the final movement is, like the opening, designed originally to be played by a band marching in a parade.

The added string component, which of course did not participate in the premiere, is silent in both of the first two movements. The strings play in only five measures of the first A section, and the upper strings are silent throughout most of the contrasting center

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15 Berlioz, *Symphonie funèbre*, p. iii.
section, although the string basses duplicate the lines of the bassoons. In the recapitulation, however, they are used freely but only to reinforce lines already played by the winds except for an occasional octave florish.

"Chant Sacré" (1844)

The independent chorus "Chant Sacré" underwent a number of transformations before emerging in its final choral-orchestral form. It was originally the "Prière" from the 1828 prize contata Herminie, where it is scored for solo voice and orchestra. Later, it figured as one of the choral numbers in Neuf Mélodies, Op. 2, the miscellany that was published in 1830; in this collection it appeared as a TTB chorus with piano. In addition, "Chant Sacré" has the honor of being the first piece scored for saxophone, since Berlioz once made an arrangement of the work for saxophone and five other wind instruments—a soprano and bass clarinet, a large and small bugle, and a small trumpet—to demonstrate Adolphe Sax's new invention. Owing to the fact that the inventor-performer forgot the fingering, the piece was poorly performed at the first concert.¹⁶ In 1844 Berlioz orchestrated the piece, rewrote the choral parts for SSTTBB, and reduced the three strophes to one, so that the old refrain section functioned as two parts of a four-part design.

Form. By surpressing strophes two and three of the early TTB chorus, Berlioz changed a formerly simple strophic design:

¹⁶Barzun, op. cit., I, p. 442
Refrain
Strophe I
Refrain
Strophe II
Refrain
Strophe III
Refrain
Closing section

to a more complex ABAC:

Diagram 44. Form in Berlioz' "Chant Sacré."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Refrain</th>
<th>(Strophe)</th>
<th>Recitative</th>
<th>Refrain</th>
<th>Closing section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>19</td>
<td>35</td>
<td>50</td>
<td>Ab M, mod</td>
</tr>
<tr>
<td>Ab M</td>
<td>Ab M</td>
<td>mod, F m</td>
<td>Ab M</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The refrain sections are almost non-metric and are characterized by constant dynamic change and the use of fermatas, somewhat suggestive of the style of Russian Orthodox liturgical music. The sparsely-orchestrated recitative, adapted from the accompanied strophes of the earlier version, is sung by a tenor soloist. Although the rhythm is governed by the weight of the words, the recitatives move along in regular meter until the 3/2 indication at the Grave (meas. 33). Exact repetition is used for the second refrain which leads to the closing section in which faster descending scales drop down each voice level until a fermata halts their fall after four measures. For another four measures the scales build up again to a fortissimo and an unusual succession of harmonies, D-flat Major, B diminished seventh, B half-diminished seventh. The final few measures are based upon the motive and text of the refrain, but utilize three diminished triads in succession (A-flat, C, and F-flat)
before settling to the dominant. The slow tempo and chromatic harmonies of the final section remind the listener of two earlier metaphysical works, "Choeur d'ombres" from Lélio and the "Coro dei Maggi."

Text. Although the words were originally based on an English poem by Thomas Moore, the complete works have only French and Latin versions for "Chant Sacré." The text is a simple prayer to God and his creation composed so that every shred of meaning is enhanced by the nuance of the setting. Direct repetition of the opening text is employed in the refrain section beginning at measure thirty-five, and the opening salutation, "Dieu tout puissant," is recalled at the very end of the closing section.

Chorus. The six-part chorus, ideally for 150 voices divided equally STB, is treated homophonically for both refrain sections and is silent during the tenor recitative. Tenor I is paired with Soprano I at climactic points; the extremely narrow range of Tenor II is accounted for by the fact that the section does not participate in the counterpoint of the upper three voices in the closing section, which

Figure 43. Vocal ranges in Berlioz' "Chant Sacré."

settles to homophony at its end. The chorus is primary throughout
and carries all of the important melodies; the accompaniment is only
supportive and incidental.

Orchestra. Although numbers of winds are not specified in the
score, an unusual practice for this date, the following instruments are
called for:

Flutes
Oboes
Clarinet in B-flat
Bass Clarinet in B-flat
Horns in A-flat, C, E-flat, and E-flat
Bassoons
3 Trombones
Timpani
Bass drum
Cymbals
Strings

Strings and woodwinds duplicate the vocal lines in both refrains.
In the tenor recitative, the high woodwinds hold a single chord for
six measures and then pass this responsibility to the high strings.
Before the second refrain dies away, the strings play repeated triplets
to introduce the contrasting closing theme. For the first four measures,
the strings duplicate the vocal lines, whereafter a more elaborate
texture leading to the final, soft tutti with its dissonant harmonies
is adopted. The trombones and the entire percussion section are silent
except for the last five bars where they assist in the sonority of the
final crescendo.

"Chant des Chemins de fer" (1846)

This work echoes the Revolution of 1789. It was written for the
dedication of the northern railroad at Lille and was first performed June 14, 1846.\textsuperscript{18} Although it was published in 1850 in an arrangement for piano by Stephen Heller in the miscellany \textit{Feuilles d'Album}, Op. 19 as No. 3, the orchestrated original of the work was not published until the advent of the complete works in 1900.\textsuperscript{19}

\textbf{Form.} The structure of the "Chant des Chemins de fer" is very similar to that used for the earlier "Le cinq Mai," an unvarying refrain (Ex. 70) that follows disparate stanzas.

Diagram 45. Form in Berlioz' "Chant des Chemins de fer."

\begin{tabular}{|c|c|c|c|c|c|}
\hline
Intro & Refrain & A & Refrain & B & Refrain \\
1 & 16 & 58 & 84 & 126 & 148 \\
Bm & Bm,GM,BM & Bm,DM,CM & Bm,GM,BM & Bm,B\textsuperscript{b}M,GM & Bm,GM,BM \\
Inst & Solo,TTBB & TTBB & Solo,TTBB & Solo,TTBB & Solo,TTBB \\
Allegro & 6/8 & & & & \\
\hline
\end{tabular}

\begin{tabular}{|c|c|c|c|c|}
\hline
trans & Refrain & D & Refrain (short) & E \\
212 & 216 & 258 & 281 & 289 \\
mod & Bm,GM,BM & BM,GM & Bm & BM,mod,G\textsuperscript{#}m \\
TTBB & Solo,TTBB & Solo,TTBB & Solo,TTBB & SSTBB \\
Allegro & Allegro mod & Allegro & & Andante \\
6/8 & 4/4 & 6/8 & & religioso \\
\hline
\end{tabular}

\begin{tabular}{|c|c|}
\hline
Refrain & Coda \\
316 & 363 \\
Bm,GM,BM & BM \\
Solo, SSTBB & Inst \\
Allegro & 6/8 \\
\hline
\end{tabular}

\textsuperscript{18}Barzun, \textit{op. cit.}, I, p. 480.

Example 70. Berlioz, "Chant des Chemins de fer," meas. 16-55.

The unusual number of shifts in key and tempo in the latter half of the work give the piece an almost operatic character. Also notable are the modulations to B-flat Major, G Major and C Major. The entire piece is written in five sharps except for the B stanza (meas. 126) which had to be set in two sharps to accommodate the modulation to B-flat Major. Both the refrain and the work itself begin in B minor and conclude in B Major in accordance with the nineteenth-century practice of mixing the major and minor modes.

A bold 6/8 bass melody and a fanfare occupy the instruments in
the introduction. The first refrain is characterized by repeated notes in the voices under the martial notes of the tenor soloist. The first stanza (A) continues this treatment with the added element of antiphony within the chorus; the second refrain arrived in this complicated texture almost unnoticed. Antiphonal exchange also characterizes Stanza B which is scored for the tenor soloist and chorus. In Stanza C, however, a drastic departure is accomplished as the tempo slows and the choral basses sing to simple string accompaniment, necessitating a four-measure transition back to the refrain. The most interesting stanza and refrain ensue. These consist of a statement-and-response treatment between tenor and chorus—a virtual toast to peace, the king, the working classes, the country, and finally to industry and its benefits in the best French patriotic style! Such a magnanimous gesture seems to call for an abbreviated coda, for the composer sets only the first eight measures of the refrain before the music comes to rest on a grand pause. The hymn-like final stanza begins with homophony for the entire ensemble combined with fluctuating harmonies that settle perdendo, over a G pedal. The final refrain is varied only by the exact repetition of the last six measures before a six-measure instrumental coda completes the chorus.

Text. The words of the chorus, specific to the occasion, were written by Jules Janin (1804-1874) who was described by Cairns as a "brilliant if slightly frothy literary and dramatic critic."²⁰

²⁰ Berlioz, Memoirs, glossary by David Cairns, p. 548.
rhythm suggested the sound of a train to Berlioz. The strong refrain melody, although set syllabically, does not follow correct word accentuation in measures 38 through 45, raising the thesis that the melody may have existed prior to the text. When the tempo slows at the beginning of the third stanza (meas. 190), the choral basses have the text, which treats of the dreams of old men; after the return to the allegro tempo and two more reiterations of the refrain, the women sing for the first time in the Andante religioso non troppo lento, set in hymn-like fashion to emphasize the devotional text.

Chorus. Unlike the chorus in "Le cinq Mai," the TTBB chorus sings in all but one stanza—along with the tenor soloist they are entrusted with the text for every refrain. The sopranos who complete the six parts of the SSTTBB voicing are silent until the last verse and refrain (meas. 289), although Berlioz had originally planned to have them sing the last part of each refrain beginning with the words "C'est le grand jour" (Ex. 70, meas. 38).²¹

Figure 44. Vocal ranges in Berlioz' "Chant des chemins de fer."

It is unusual at this date that Berlioz does not specify the

²¹Weingartner and Malherbe, op. cit., p. 304.
number of performers for the chorus or orchestra. This may have been because the work is of an occasional nature and was planned for a single performance using whatever forces were available.

**Orchestra.** The orchestral scoring is relatively conservative:

- Flutes
- Oboes
- Clarinets in A
- Horns in D and B
- *Cornets à pistons* in A
- 3 Trombones
- 2 Timpani
- Cymbal and Bass drum (on one line)
- Strings

Strings play throughout the initial refrain setting aided periodically by the winds, which usually duplicate the vocal lines. The first stanza and its refrain are again scored for strings with widely-spaced comments from the woodwinds, which are scored fully toward the end of the refrain. The short second stanza with its unusual modulation to B-flat Major is written for strings alone until the woodwinds enter on the repeated-note pattern; the other instruments are gradually added until a full tutti is reached at the end of the refrain. Stanza C, the *Andantino*, like one of the strophes in "Hymne des Marseillaise" is reduced to a single choral section with a simple string accompaniment; its refrain duplicates the others in orchestral scoring. Stanza D is quite different in that it starts with the fast sixteenth-note arpeggiated passages played by the woodwinds that change to vocal duplication when the salute is reached and finally to a flourish between the two salutes; its abbreviated refrain has simple,
chordal support for the singers, as does the devotional *Andantino* which follows. Close harmonic support for the voices is necessary here because of the modulatory nature of the harmony. Scoring for the final refrain is copied from the other refrain sections until measure 346, when the full orchestra plays an extension of the last part of the refrain and completes the movement with a tonic coda.

*La Damnation de Faust* (1846)

Because Berlioz tried to recall copies of his *Huit Scènes de Faust* almost immediately after its publication in 1829,\(^{22}\) he must have soon been eager to revise the work, a task he finally accomplished in 1846 with the completion of *La Damnation de Faust*.

Berlioz hoped to capture the hearts of the Paris public with *La Damnation de Faust* just as he had seven years earlier with *Roméo et Juliette*, but economic depression and political unrest in the capital combined to make the premiere lukewarm and the second performance indifferent. In spite of a few favorable reviews, Berlioz was again penniless, having, as usual, financed the venture himself. The initial failure of this lovely work was a large factor in his looking abroad for audiences in the ensuing decade. In this century, *La Damnation de Faust* is easily the most frequently performed of Berlioz' compositions in his native country, where the French text is easily appreciated.\(^{23}\)

Like the *Huit Scènes*, the *Damnation* is based on the initial portions of Goethe's drama, those dealing with the personal struggles of Faust. The score is set to retranslations by Gérard de Nerval.

\(^{22}\)Barzun, *op. cit.*, I, p. 106.  \(^{23}\)Ibid., I, 483.
(translator of the *Huit Scènes*) and Louis Gandonnière; however, it is not without interpolations by Berlioz himself, as a note appended to the autograph score indicates:

The words of the Recitative of Mephistopholes in "Auerbach's Cellar," those of the Latin Song of the Students, of the Recitative which precedes the Will o'the Wisp Dance, of the "Finale" to the third part and of the whole of the fourth (with the exception of the "Marguerite-Romance" and of the "Epilogue,") are by H. Berlioz.

The story of the facile composition of the *Damnation* can be read in the delightful account in the *Mémoires*.

The original complete works categorize the work as a secular cantata, even though Berlioz' original designation, *opéra de concert*, is more accurate. Later the composer changed the subtitle to *Légende dramatique en 4 Partes*; the four parts correspond closely to operatic acts and are divided into a total of twenty successively numbered scenes.

Unfortunately the editors of the original edition have tampered with the ophicleide parts, sometimes assigning them to the tuba and sometimes to the third trombone; this is particularly distressing since this is the first score for which Berlioz sometimes specified the tuba, an instrument with which he had recently become acquainted during his trips to Germany. Although the editors note some of the changes

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24 Those interested in the exact derivation of Berlioz' text are referred to the exhaustive line-by-line compilation in A. E. F. Dickinson's *The Music of Berlioz*.

25 Weingartner and Malherbe, *op. cit.*, English translation, p. 211.


involving the ophicleide, they fail to add that they have also taken
the liberty of changing the designations for second soprano to alto in
order to conform to the standard Germanic SATB voicing of the time, even
though they quote another note by Berlioz in reference to the vocal parts
in *La Damnation de Faust*:

The chorus must consist of, at least, sixty voices (for the "Pandaemonium" only a larger chorus is necessary) namely:
ten first and ten second sopranos, ten first and ten second
tenors, and ten first and ten second basses, to be placed
on the platform as follows: the first sopranos, tenors and
basses to the left of the audience, on the side of the first
violins; the second sopranos, tenors, and basses to the right,
on the side of the second violins. All the sopranos in front,
behind them the tenors, and behind the latter the basses.
Arranged in this manner, and with double choruses, the one
part is sung by the voices on the right and the other by
those on the left side.

Also missing are the indications for the number of strings required for
performance found in both the autograph and first edition:

- 15 First violins
- 15 Second violins
- 10 Violas
- 10 Cellos
- 9 Contrabasses

This modest group is unusual on account of its emphasis on the lower
strings, a fact which would doubtless be of interest to modern
conductors.

*La Damnation de Faust: "PremiÈre Partie"

The first part of *La Damnation de Faust* takes place on the plains

28 Weingartner and Malherbe, *op. cit.*, p. 211.

of Hungary, whence Faust has been transported so that Berlioz can utilize the "Rakoczy March," a work based on the traditional war song of the Hungarians. Only the second scene in Part One is scored for chorus, and only this scene was found originally in the earlier Huit Scènes where it was also the second scene.

Table XII. Plan of Berlioz' *La Damnation de Faust*, "Première Partie."

<table>
<thead>
<tr>
<th>Scene</th>
<th>Introduction</th>
<th>Key</th>
<th>Mode</th>
<th>Time Signature</th>
<th>Faust, orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene I</td>
<td>Introduction</td>
<td>D Major, mod</td>
<td>6/8</td>
<td></td>
<td>Faust, orchestra</td>
</tr>
<tr>
<td>Scene II</td>
<td>Ronde des Paysans</td>
<td>E minor</td>
<td>6/8, 2/4</td>
<td>STB Chorus, Faust</td>
<td></td>
</tr>
<tr>
<td>Scene III</td>
<td>Marche Hongroise</td>
<td>A minor-Major</td>
<td>4/4</td>
<td>Orchestra alone</td>
<td></td>
</tr>
</tbody>
</table>

In the introduction, the orchestral portion following the initial tenor aria contains quotations from both the "Ronde des Paysans" and the "Marche Hongroise," taking the place of an operatic overture. The principal theme of the opening tenor aria (Ex. 71) is quoted in part in the solo sections of the "Ronde des Paysans."


La Damnation de Faust: "Ronde des Paysans"

The choral "Ronde des Paysans" is based on the "Paysans sous les Tilleuls" of Huit Scènes, where it is set as a simple strophic piece for soprano or tenor soloist with choral refrain.

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Example 72. Berlioz, "Paysans sous les Tilleuls," meas. 4-29 and "Ronde des Paysans," meas. 5-34.

In this and subsequent examples concerned with the Faust works, musical quotations from *Huit Scènes de Faust* appear on the upper staff while those from *La Damnation de Faust* occupy the lower staff.
Form. In *Huit Scènes* the strophe is simply repeated four times and concluded with a tutti coda. The earlier strophe starts in F-sharp minor and modulates to the relative major, while for *La Damnation* Berlioz transposed the key center down a step in E minor. The *Damnation* strophe is expanded in several places and numerous details in the melody are carefully rewritten (Ex. 72). Berlioz also increases the allegro tempo from $\frac{\text{=}}{80}$ to $\frac{\text{=}}{110}$, shortens the introduction by one measure, and substitutes a choral section for the tenor or soprano soloist of the original. For *La Damnation* the strophes are coupled with a new *Tra-la Presto* and the entire choral setting is twice interrupted by fragments of an air sung by the tenor soloist portraying Faust (Dia. 46).

Diagram 46. Form in Berlioz' "Ronde des Paysans."

<table>
<thead>
<tr>
<th>Strophe I</th>
<th>Tra-la Presto</th>
<th>Air I</th>
<th>Tra-la Presto</th>
<th>Air II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>38</td>
<td>56</td>
<td>62</td>
<td>80</td>
</tr>
<tr>
<td>E m</td>
<td>G M</td>
<td>E m</td>
<td>B m</td>
<td>B m</td>
</tr>
<tr>
<td>S II, Chorus</td>
<td>Chorus</td>
<td>Faust</td>
<td>Chorus</td>
<td>Faust</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strophe II</th>
<th>Strophe III</th>
<th>Tra-la Presto</th>
</tr>
</thead>
<tbody>
<tr>
<td>94</td>
<td>132</td>
<td>174</td>
</tr>
<tr>
<td>E m</td>
<td>E m</td>
<td>G M</td>
</tr>
<tr>
<td>S II, Chorus</td>
<td>Tenors, Chorus</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

The result of this manipulation is that the strophic structure almost ceases to exist and is replaced by a more diverse plan—A B C B C' A A B.

In the initial strophe, the second sopranos sing the part assigned to the soprano or tenor soloist in *Huit Scènes*. The *Tra-la Prestos* are written over a drone bass. The first of two such sections is followed
by a short andantino statement by Faust, "Quel sont ces cris, Quel est ce bruit lointain?" which is then followed by another Presto and another andantino solo, a longer statement in which the singer becomes cognizant that the sound he hears is the singing of peasants. This narrative is interrupted by the second sopranos who sing the second strophe. Instead of another Presto, another strophe, set for tenors this time, follows immediately, leading to a final Presto which modulates directly into the "Marche Hongroise."

Text. The strophe omitted in the later version is the original Strophe II which subtracts nothing, for the text to all the strophes is almost simplistic.

Chorus. It is possible that the alterations in the melody and text of the strophe were made to accommodate the choral voices that replace the soloist in La Damnation. The choral scoring at the end of each strophe is copied exactly from Huit Scènes and is basically a three-part STB texture with many notes divided in the tenor part, recalling the STTB of the "Resurrexit." The new Tra-la Prestos, however, are scored for a full six parts.

Figure 45. Vocal ranges in Berlioz' "Ronde de Paysans."
Orchestra. In contrast to the simple soloistic use of the winds throughout the original chorus, in La Damnation Berlioz scores all three strophes completely for winds, leaving the strings only seven measures of direct vocal-line duplication.

### Huit Scènes

- Piccolos
- Oboes
- Horns in E
- Strings

### La Damnation

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 Clarinets in A
- 2 Horns in G
- 2 Horns in D
- 4 Bassoons
- 2 Trumpets in C
- 2 Cornets à pistons in A
- Snare drum
- Strings

The newly composed Prestos are scored for woodwinds above a cello drone to contrast delightfully with the fluid string lines which characterize the solos of Faust that alternate with the chorus.

The famous "Marche Hongroise" is prefaced by a restless recitative sung by Faust and comes to a full stop on a fortissimo chord that signals the end of Part One. It is the first piece Berlioz scored for tuba; the part should properly read for "ophicleide and tuba."³²

La Damnation de Faust: "Deuxième Partie

In contrast to the clear delineation of scene in Part One, the longer second part of La Damnation de Faust is written with a fluid alternation of chorus, aria, and recitative that characterizes most of the remainder of nineteenth-century opera. The chorus has a primary

role in this second part of the drama, participating in every scene except the brief Scene V. Physically, Part Two successively takes place in North Germany, Auerbach's cellar in Leipzig, and in the woods and meadows near the banks of the Elbe River. However, the three locations encompass five scenes.

Table XIII. Plan of Berlioz' *La Damnation de Faust*, Deuxième Partie.

<table>
<thead>
<tr>
<th>Scene IV</th>
<th>Faust seul</th>
<th>F#m-mod</th>
<th>4/4 Faust</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chant de la Pâques</td>
<td>F M</td>
<td>4/4 SSSS, TTBB choruses, Faust</td>
</tr>
<tr>
<td>Scene V</td>
<td>Récitatif</td>
<td>mod</td>
<td>4/4 Faust</td>
</tr>
<tr>
<td></td>
<td>Duo</td>
<td>mod, E M</td>
<td>4/4 Faust, Mephistopheles, TTBB chorus</td>
</tr>
<tr>
<td>Scene VI</td>
<td>Choeur de Buveurs</td>
<td>C m</td>
<td>3/4 Faust, Mephistopheles TTBB chorus</td>
</tr>
<tr>
<td></td>
<td>Chanson de Brander</td>
<td>D M</td>
<td>2/8 Baritone, TTBB chorus</td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>mod</td>
<td>4/4 Baritone, TTBB chorus</td>
</tr>
<tr>
<td></td>
<td>Fugue sur la thème de la chanson de Brander</td>
<td>D M</td>
<td>4/4 Baritone, TTBB chorus</td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>mod</td>
<td>4/4, 2/4 Mephistopheles, TTBB chorus</td>
</tr>
<tr>
<td></td>
<td>Chanson de Méphistophélès</td>
<td>F M</td>
<td>3/4 Méphistophélès</td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>mod</td>
<td>4/4 Faust and Méphistophélès, SSTTB chorus</td>
</tr>
<tr>
<td></td>
<td>Intermède</td>
<td>mod, B m</td>
<td>6/8, 3/4 Orchestra alone</td>
</tr>
<tr>
<td>Scene VII</td>
<td>Air de Méphistophélès</td>
<td>D M</td>
<td>4/4 Méphistophélès</td>
</tr>
<tr>
<td></td>
<td>Choeur de Gnomes et de Sylphes</td>
<td>DM</td>
<td>3/4, 6/8 Faust, Méphistophélès, SSTTB chorus</td>
</tr>
<tr>
<td></td>
<td>Ballet des Sylphes</td>
<td>DM</td>
<td>3/8 Orchestra alone</td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>mod</td>
<td>4/4 Faust and Méphistophélès</td>
</tr>
</tbody>
</table>
Scene VIII  Choeur de Soldats  B♭ M  6/8 and 2/4 combined
Faust,  
Mephistopheles, and  
TTBB chorus

The "Chant de la Fête de Pâques" was the first scene in Huit Scènes; "Chanson de Brander" was given the title "Écöt de joyeux Compagnons" in Huit Scènes and was the fourth scene; it is followed by the "Chanson de Mephistophélès," exactly so titled in the later work. The "Choeur de Gnomes et de Sylphes" was originally the third scene of Huit Scènes, where it is entitled simply "Concert de Sylphes." The "Choeur de Soldats" that begins the Scene VIII finale was generated by the second part of Scene VII in Huit Scènes, the "Choeur de Soldats" that followed Margarita's "Romance." Berlioz has thus reset all the choruses originally found in Huit Scènes, even those incidental to solos, by the end of Part Two. Still to be reset are two of the solos of Margarita, who does not appear prior to Part Three of La Damnation de Faust. The "Le Roi de Thulé," Scene VI in Huit Scènes, is destined for Part Three, while the above-mentioned "Romance." will figure in Part Four. Still unset as well is "Sérénade de Mephistophélès," the final scene in Huit Scènes, which will subsequently appear in a choral setting in Part Four.

Part Two begins with a calm string fugue over which Faust voices his despair with increasing agitation. The fugue theme returns again but is soon obliterated by a recitative in fluctuating tempos as Faust tries to determine whether to end his life. The orchestral syncopated figure that accompanies his last cry ascends chromatically to the F Major tonality of the "Chant de la Fête de Pâques."
The "Chant de la Fête de Paques" is set in *La Damnation* to include a solo part for Faust. In the new setting, the original double choruses, SSSS and TTBB, are so integrated as to lose their identity, resulting in a standard SSTTBB setting with divided women's parts.

**Form.** Because the "Chant de la Fête de Paques" in the later work is a part of another, larger scene, it is introduced by the orchestra and at its conclusion is directly followed by a recitative. Its ternary form is remarkably like that of the parent chorus in *Huit Scènes*.

Diagram 47. Form in Berlioz' "Chant de la Fête de Paques."

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A'</td>
<td>extension</td>
</tr>
<tr>
<td>56</td>
<td>82</td>
<td>104</td>
<td>125</td>
</tr>
<tr>
<td>F M</td>
<td>A♭ M</td>
<td>F M</td>
<td>C Pedal</td>
</tr>
</tbody>
</table>

Faust does not enter the texture until the recapitulation at the point where the soprano Chorus of Angels had a melodic obbligato above the TTBB Disciples' Chorus in the original version. Since the obbligato has been removed, the women's voices simply join the male homophonic texture while the soloist comments above the chorus in rapid recitative, falling silent as he hears the beautiful consequent phrase of A (Ex. 12), but singing again above the dominant pedal of the extension in a calmer, repeated-note setting. At the point of the return to tonic (meas. 134), the women leave the homophonic structure of the male chorus to assist Faust in singing a beautifully contoured melody reminiscent of
the old obbligato, adding six measures which culminate in a newly composed Coda, this time a simple setting of three Hosanna statements of the soprano chorus followed by a cadential figure. Thus, La Damnation contains only six new measures that precede a different and simpler coda.

Harmonically, the later setting is enriched through the use of an $F$ pedal throughout the return of the first section (meas. 107-123), ending with a $G$ Major chord over the $F$ pedal which functions as the dominant of the $C$ Major pedal employed throughout the extension that follows. Unlike the "Ronde des Paysans," Berlioz does not alter the melody, given to the tenors in both settings, even though the appearance of Faust in the later chorus supersedes the old obbligato.

Text. Text for the male chorus is virtually unchanged from Huit Scènes, although the words of the female obbligato part are replaced by the less poetic but more personal statements of Faust. The missing words were simply acclamations and would have added nothing to the narrative role that the new chorus plays in the larger work.

Chorus. Because Faust sings in antiphony with the chorus, choral writing is mostly homophonic.

Figure 46. Vocal ranges in Berlioz' "Chant de la Fête de Pâques."
A vestige of the original Chorus of the Angels still exists in the divided soprano parts of the female chorus. Even though the female chorus falls silent following the initial salute through the first two sections, when it reenters at the recapitulation it is far more important than the male chorus since the sound of the chorus of men is reduced due to the heavy orchestration, and, above all, the lines of the tenor soloist. This is especially true (meas. 134-147) where the female chorus aids Faust in his final statement in a beautiful two-part eighth-note melody harmonized primarily in parallel thirds.

Orchestra. Scoring for the two wind groups can be compared below.

<table>
<thead>
<tr>
<th>Huit Scènes</th>
<th>La Damnation de Faust</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes</td>
<td>3 Flutes</td>
</tr>
<tr>
<td>English Horns</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>Clarinets in B-flat</td>
<td>2 Clarinets in B-flat</td>
</tr>
<tr>
<td>Horns in F</td>
<td>2 Horns in F</td>
</tr>
<tr>
<td>Bassoons</td>
<td>2 Horns in A</td>
</tr>
<tr>
<td>2 Harps</td>
<td>4 Bassoons</td>
</tr>
<tr>
<td>Strings</td>
<td>Timpani</td>
</tr>
<tr>
<td>Strings</td>
<td>Strings</td>
</tr>
</tbody>
</table>

Throughout the initial section of the Huit Scènes setting, the male chorus is supported simply by the string body, while in the comparable section of La Damnation, Berlioz wrote nothing for the violins but reinforced the chorus with the woodwinds and lower strings. Rather than have the woodwinds continue with duplication of the vocal line, Berlioz first wrote simple long tones for the woodwinds at the beginning of the contrasting center section, and followed this with a woodwind scoring of the triplet passages originally allotted to the strings.
Since the soprano counterpoint in *Huit Scènes* has been removed, there is of course no need for duplication by the woodwinds, so that group simply reinforces the homophonic chorus while the strings are given the arpeggiated sixteenth-note figure played by the harps in the earlier score. At the advent of the extension, the strings and winds switch roles. In the six newly-composed measures, the high woodwinds and violins duplicate the obbligato being sung by the sopranos and Faust. Duetting flutes anticipate the final *Hosannas* of the choir and play again between each expletive, finally coming to rest, like the rest of the orchestra, on a sustained pianissimo tonic chord. The timpani are used briefly to reinforce the choral basses in the opening section and then play a rhythmic pattern to the pedal tone throughout the recapitulation, extension, and coda, even assisting in the soft ending.

At the conclusion of the "Chant de la Fête de Pâques," Faust sings a chromatic aria signifying the new hope that the chorus has awakened in him. The sudden appearance of Mephistopheles is the occasion for a recitative in the form of a duet between Faust and Mephistopheles. The wandering harmonies that characterize this recitative settle to E Major for a joyous but brief statement in 6/8 by Mephistopheles, who senses that he is nearing his prey. Fast unison sixteenth-notes in the violins symbolize the metaphysical disappearance of Faust and Mephistopheles. A sudden enharmonic modulation to C minor introduces the key of the "Choeur de Buveurs" which is the initial piece in the large Scene VI complex.

*La Damnation de Faust: "Choeur de Buveurs"*

The principal melody of the "Choeur de Buveurs" is first heard
in the fully-scored introduction that initiates Scene VI, where an adaption of the choral melody is played by the violins (Ex. 73.)


The introduction comes to rest on a major-minor seventh chord, and a C Major tonality is briefly taken up in a recitative by Mephistopheles interrupted by a con fuoco flourish played by the full orchestra. The "Choeur de Buveurs" opens with a wind fanfare melody featuring the sound of the cornets à pistons and trombones in octaves (Ex. 73).


Form. This fanfare-like figure is used as a ritornello preceding each of the statements of the principal theme in the following scheme:

Diagram 48. Form in Berlioz' "Choeur de Buveurs."

<table>
<thead>
<tr>
<th>A</th>
<th>A'</th>
<th>B</th>
<th>A</th>
<th>C (digression)</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>31</td>
<td>44</td>
<td>58</td>
<td>71</td>
<td>86</td>
</tr>
<tr>
<td>Cm</td>
<td>Bbm</td>
<td>CM</td>
<td>Cm</td>
<td>mod</td>
<td>EbM</td>
</tr>
</tbody>
</table>

The unusual modulation to B-flat minor again exhibits Berlioz' fondness for major tonalities a whole or half-step away from tonic. The modulatory
digression is in flat keys and clearly establishes the relative major
tonality in which the chorus ends.

Text. The simple poem, treating of drinking and its joys, is set
in a complex way. The lines which provide the text for the first
presentation of the principal melody (Ex. 74) are repeated on the third
statement of the same melody (meas. 58) and then fragmented and repeated
in the coda. The two lines beginning "Et se remplir," however, are used
both for the B-flat minor statement of the principal theme and as text
for the digression section; the contrasting center section has a separate
set of words.

Chorus. In the nineteenth century, of course, a chorus of drinkers
was exclusively male, here TTBB.

Figure 47. Vocal ranges in Berlioz' "Choeur de Buveurs."

A strong homophonic beginning characterizes each statement of the
principal melody, but contrapuntal lines exchanged between sections of
the chorus quickly develop, only to dissolve into homophony again before
the section ends. The sequential canonic passages that begin the
digression lead to a climax which is sustained through the coda.

Orchestra. The full wind sound of the "Choeur de Buveurs" is
allotted to the following instruments:
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Horns in E-flat
4 Bassoons (written in four separate parts)
2 Trumpets in C
2 Cornets à pistons in B-flat
2 Ophicleides in C
Timpani
Bass Drum
Cymbal
Strings

The important instrumental ritornellos which precede each statement of the principal melody are scored for winds and timpani without strings, with the sound of the trumpet (here, cornet à pistons) dominating the ensemble. These ritornellos are contrasted with the string duplication of the choral lines. The center section is fully scored with both the high woodwinds and violins playing florid sixteenth-note lines. The orchestration for the ensuing recapitulation is varied through the use of woodwind accompaniment for the chorus, while the fortissimo digression and the coda are fully scored for the entire ensemble.

The chorus continues after a short pause to sing a choral recitative introducing a tipsy baritone who proposes to tell a story.

La Damnation de Faust: "Chanson de Brander"

The most significant difference between "Chanson de Brander" of La Damnation and the parent chorus from Huit Scènes is the title, which in the earlier work was "Ecot de joyeux Compagnons" with the subtitle "Historie d'un Rat."

Form and text. The format of matching four-measure instrumental introduction and choral coda framing a baritone solo follow the plan
of the earlier work even in respect to text for the three strophes.

Chorus and orchestra. The brief choral coda has only one change—the baritones are given small $a$ instead of $a^1$ for the final note of each strophe.

The orchestra is scored for two flutes and two oboes in addition to the strings and four bassoons employed in Huit Scènes. The new instruments are used to reinforce the sonority for isolated chords in the first half of the strophe (meas. 111-140); thereafter they play afterbeats except for two measures when they assist the strings in a descending chromatic run.

In spite of the double bar and key changes that follow the chorus, the ensuing recitative is actually a part of "Chanson de Brander," especially the choral statement in a mock liturgical style, "Requiescat in pace! Amen." intoned to herald the death of the rat. Brander and Mephistopheles then sing in sparsely-accompanied recitative to introduce the ridiculous fugal Amen which follows.

La Damnation de Faust: "Fugue sur le thème de la Chanson de Brander"

After the "Chanson de Brander" Berlioz appended the following to the autograph. It was subsequently eliminated in pencil.

Should there be any danger of offending the feeling of a pious audience or the admirers of dogmatic forms with regard to the word Amen, one may skip from here to the sign $\Phi$, thus leaving out the ten following pages.\(^{33}\)

\(^{33}\)Weingartner and Malherbe, op. cit., English translation, p. 216.
Form and text. The fugue theme (Ex. 75)

Example 75. Berlioz, "Fugue sur le thème de la Chanson de Brander," meas. 294-297.

is based upon the first few bars of "Brander's Song" (Ex. 76).


Of course, Berlioz is mocking not only what he calls "dogmatic forms with regard to the word Amen,"\(^{34}\) but, on a subtler level, the traditional Germanic choral fugue as expounded by Handel. The fugue contains two complete expositions before dissolving in a repetitious coda that features \textit{ad nauseam} reiteration of repeated tones.

Diagram 49. Form in Berlioz' "Fugue sur la thème de la Chanson de Brander."

<table>
<thead>
<tr>
<th>Exposition I</th>
<th>Episode</th>
<th>Exposition II</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>294</td>
<td>305</td>
<td>307</td>
<td>316-325</td>
</tr>
</tbody>
</table>

Note that the single episode is only two measures in length. The tonic and dominant pedals over which the exhaustive Coda is written

\(^{34}\)\textit{Ibid.}
add to the absurdity of the entire piece.

**Chorus.** Because the "Fugue sur le thème de la Chanson de Brander" is really an extension of the "Choeur de Buveurs," it is scored for a TTBB chorus. The baritone soloist Brander, although given a separate part, sings throughout with the first basses.

**Figure 48.** Vocal ranges in Berlioz' "Fugue sur le thème de la Chanson de Brander."

![Vocal ranges in Berlioz' "Fugue sur le thème de la Chanson de Brander." Figure 48](image)

**Orchestra.** Because the chorus is of primary importance in this piece, the orchestra merely duplicates the vocal lines in an unimaginative fashion. However, the violins are silent until the last four measures when they assist in the final cadence. In general, the lower strings and winds from the group below support the basses and the treble woodwinds and strings duplicate the lines of the tenors.

2 Oboes  
2 Clarinets in C  
2 Horns in D  
4 Bassoons  
2 Cornets à pistons in A  
1 Trombone  
2 Ophicleides  
Strings

Following this chorus is another recitative by Mephistopheles in which he makes fun of the singers. The chorus retorts that the stranger Mephistopheles must himself sing a song if he is so particular--he
complies with the "Chanson de Méphistophélès."

La Damnation de Faust: "Chanson de Méphistophélès"

Like the "Choeur de Buveurs," the "Chanson de Méphistophélès" is copied almost exactly from Huit Scènes. The principal difference between the two is that in Huit Scènes Mephistopheles is a tenor, while in La Damnation he is a baritone, a change which necessitates the addition of only a few optional notes in the solo part, although several measures of the melody are slightly varied as well (Ex. 77).


Form and text. The three non-repetitive strophes connected by instrumental bridges follow the plan of Huit Scènes even in respect to text. The narrative, as forecast in the subtitle "Historie d'une puce" in Huit Scènes, concerns a monarch's pet flea. The instrumental introduction is echoed in the instrumental bridges.

Chorus. The male choruses found thus far in Part Two of La Damnation have been TTBB, but Berlioz departs from this structure in order to reuse the TTB voicing of Huit Scènes. Only four notes are altered from the earlier version at the close of the brief choral coda.
Orchestra. Although *La Damnation* calls for a larger group of instruments, the resulting orchestration is not greatly augmented.

<table>
<thead>
<tr>
<th><em>Huit Scènes de Faust</em></th>
<th><em>La Damnation de Faust</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet in B-flat</td>
<td>Piccolo</td>
</tr>
<tr>
<td>Clarinet in A</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>2 Horns in F</td>
<td>Clarinet in B-flat</td>
</tr>
<tr>
<td>Bassoons</td>
<td>Clarinet in A</td>
</tr>
<tr>
<td>Ophicleide</td>
<td>2 Horns in F</td>
</tr>
<tr>
<td>Timpani</td>
<td>2 Horns in C</td>
</tr>
<tr>
<td>Strings</td>
<td>4 Bassoons</td>
</tr>
<tr>
<td></td>
<td>2 Trumpets in F</td>
</tr>
<tr>
<td></td>
<td><em>Cornets à pistons</em> in B-flat</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
</tr>
<tr>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

The strings are still the principal accompanying body for the piece; the most conspicuous difference in the later work is that the last two measures of the instrumental introduction, the bridges between the strophes, and the final choral coda are scored for the entire ensemble. However, during the third strophe the Clarinet in A and all four bassoons play a new counterpointed accompaniment figure.

It is interesting to note that for the first time Berlioz scores for wooden-headed drum sticks for the timpani, possibly to emphasize the crass nature of this chorus; heretofore, even as early as *La Mort d'Orphée*, he has always specified the more modern sponge-headed drum sticks.

The connecting recitative following the two drinking choruses is begun by Faust, who rejects such low life, whereupon Mephistopheles quickly agrees, and announces that he and Faust will depart, heralding the same disappearing motive of string sixteenth notes already heard at the end of Scene V. A lively interlude depicting the galloping of
horses ensues, leading to a serious _Andantino_ in D Major which in turn introduces "Air de Méphistophélès." This air, a prime example of the _chant récitatif_, a style intermediate between recitative and song, is really a lullaby for the man Faust, for Mephistopheles seeks to put him to sleep with a calm, non-repetitive melody which is entirely accompanied by wind instruments. Evidently Mephistopheles is successful, for the next chorus is straight out of Faust's dream.

**La Damnation de Faust: "Choeur de Gnomes et de Sylphes"**

The "Choeur de Gnomes et de Sylphes" is a special case with regard to its relationship to _Huit Scènes_. The parent work, entitled "Concert de Sylphes," is scored for a group of six soloists--two sopranos, one contralto, one tenor, and two basses; since it is not a chorus, a detailed analysis was not included in Chapter IV of this study. Of all the pieces adapted from the _Huit Scènes_, the "Choeur de Gnomes et de Sylphes" is the most extensively reworked; its form, text, orchestration, and choral voicing are all altered.

Berlioz underplays the revisions in recounting his experiences with the piece in the _Mémoires_:

I remember now that I included one of the Eight Scenes, the one for six voices called Concert of Sylphs, on the programme of my first concert [Nov. 1829]. It was sung by six students from the Conservatoire, and produced no effect at all. No one could see any point in it, the whole thing seemed formless, empty, and completely "without any tune." Eighteen years later, with a few minor changes in harmony and orchestration, the same piece became a favourite all over Europe. Whenever I have performed it, in St. Petersburg, Moscow, Berlin, London, Paris, I have never known it not to be encored. The music...

---

35 Barzun, _op. cit._, I, p. 115.
seems quite clear in form and delightfully tuneful. It is true, of course, that it is now sung by a chorus. Being unable to find six good soloists, I used a choir of twenty-four instead, and the whole point of the piece suddenly became intelligible; the colour and shape were apparent, and the effect was tripled. A good many pieces of this kind which lose all their character and charm because of feeble soloists would be transformed simply by being sung by a well-trained chorus of adequate size. Where one mediocre voice is odious, fifty voices can sound enchanting.  

Form. "Concert de Sylphes" and the "Choeur de Gnomes et de Sylphes" both have the same principal, counterpointed theme (Ex. 78) given here in the later version.


This is contrasted with a less important motive in parallel thirds (Ex. 79) and a vigorous, memorable melody that first appears on the dominant (Ex. 80).


In the following diagram (Dia. 50), of the corresponding sections from Huit Scènes and La Damnation, the total measures in each section are given in parenthesis following the opening measure number. The numbering of the La Damnation chorus begins with measure thirty-seven since it is part of a larger scene complex.

Diagram 50. Form in Berlioz' "Concert de Sylphes" and "Choeur de Gnomes et de Sylphes."

<table>
<thead>
<tr>
<th>Huit Scènes</th>
<th>Intro (A)</th>
<th>A</th>
<th>A'</th>
<th>A''</th>
<th>A'''</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 (24)</td>
<td>26 (8)</td>
<td>34 (8)</td>
<td>42 (8)</td>
<td>50 (8)</td>
<td>58 (10)</td>
</tr>
<tr>
<td></td>
<td>D M (3/4)</td>
<td>D M</td>
<td>D M</td>
<td>D M</td>
<td>D M</td>
<td>A M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C</th>
<th>E (Partout)</th>
</tr>
</thead>
<tbody>
<tr>
<td>68 (9)</td>
<td>76 (16)</td>
</tr>
</tbody>
</table>

| A M | A M |
The longer introduction to the earlier "Concert de Sylphes" is taken up first with a woodwind rendering of the opening measures of the *Bientôt* theme over tremolo strings, followed by a recitative sung by the sectet in rapid antiphonal repeated notes, and finally with a soft, homophony that grows to a fortissimo tonic. This opening can be contrasted with the shorter introduction of *La Damnation*, which is connected to the preceding aria by tremolo strings. The women sing two unaccompanied chords, "Dors! Dors!" and the entire six-part chorus joins in a simple cadential figure set to the words "Heureux Faust!" to lead directly to the first, unadorned statement of the first theme (Ex. 78).  

This principal theme is independently viable because of its counterpointed nature, and in both settings Berlioz further varies its three subsequent eight-measure statements with changes in the choral and instrumental voicing, sometimes almost obscuring the theme completely by assigning it to a low vocal part and adding fast, recitative passages above. The simple, forgettable B motive in parallel thirds (Ex. 79) is superseded immediately by the appearance of
the *Le lac* theme which is given the same treatment in both works, although *La Damnation* has an additional part for Mephistopheles and a more elaborate orchestration.

Here the similarity between the two settings ends temporarily, for in *La Damnation*, Berlioz simply writes a single-measure (meas. 96) transition for the orchestra and proceeds immediately to the dance-like 6/8 Allegro in the key of F-sharp minor, whereas the earlier work first has sixteen measures of the mobile *Partout* setting, first in longer note values and then over a dominant pedal with faster notes. This setting was probably eliminated in the later work because of its extreme difficulty, especially since the sextet was being replaced by a chorus. Both scores have a change of meter from 3/4 to 6/8 at this point, but the difference between the two tonalities of the dance-like section is startling—the earlier setting modulates to the remote key of F Major, while Berlioz uses the more conservative modulation to F-sharp minor in *La Damnation*. The ensuing portion of *Huit Scènes* is also in F Major but has a return to the 3/4 meter and is a recasting of the B motive. This portion is also omitted in the newer, shorter setting, as the dance is suddenly interrupted by Faust's impassioned cry of "Margarita!" over a soft, unnoticed string transition back to the second statement of the *Le lac* melody, this time in the tonic. The later work has a return to 3/4 at this point, while the earlier digresses from that time signature only once in the central, dance-like setting; the remainder of the time the desired rhythms are simply

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37 Although the strings retain the 3/4 in *La Damnation*, with one measure of the 3/4 equaling three of the 6/8.
superimposed on the 3/4 meter in *Huit Scènes*.

Following the tonic *Le lac* theme, the "Choeur de Gnomes et de Sylphes" has its first statement of the abbreviated *Partout* section already found in *Huit Scènes*, this time shortened to seven measures and made easier to sing through the use of simpler rhythms. The closing section (F, meas. 123-126) in both works exhibits the use of the same device found in the "Chant de la Fête de Pâques" close, an extended relaxation of the texture through a simple, repetitive melody, in *Huit Scènes* over a descending bass line and in *La Damnation* over a G pedal. In *Huit Scènes* the coda restates the first measure of the principal theme in different voices of the sextet while the harps and four solo violoncellos have harmonics. In contrast, the *La Damnation* coda is, like the introduction, simpler—it consists of a scoring for voices and strings only with a last, comforting plea for sleep from Mephistopheles in recitative above the cadential figure of the chorus.

**Text.** Except for the *Le lac* theme, the central dance, and the *Partout* section, the poem for the choral setting has been extensively revised, presumably because it is set to Gadonnière's rather than de Nerval's translation. The simplest process is simply to reproduce the two texts so that the reader can make his own comparison. The indented interpolations in *La Damnation* are the words of Faust and/or Mephistopheles.
"Concert de Sylphes"
from *Huit Scènes*

Intro
Disparaissez,
Disparaissez,
Arceaux noirs et poudreux,
Disparaissez,
Et que l'azur des cieux
Un instant nous visite!

A
Ah! déjà, déjà ces murs sombres
Ont semblé s'agiter,
Déjà ces murs sombres
Ont semblé s'agiter.

A'
Et vers les cieux monter
Comme de vaines ombres
Riants tableaux, venez
leur succéder!

A''
De sites, de passants
La campagne se couvre,
Et notre oeil y découvre
Des fleurs, des bois, des
champs,
Et d'épaisses feuillées
Où de tendres amants
Promènent leurs pensées

A'''
De sites, de passants
La campagne se couvre,
Et notre oeil y découvre,
Mais plus loin sont couverts
Les longs rameaux des treilles
De bourgeons, pampres verts,
Et de grappes vermeilles.
Sous de vastes pressoirs
Elles roulent ensuite,

B
Et la vin à flots noirs
Bientôt s'en précipite,
Et le vin à flots noirs
Bientôt s'en précipite.
Plus loin sont couverts
De sites, de passants
La campagne se couvre,
Et notre oeil y découvre,
Et notre oeil y découvre
Des bois et des champs,
des fleurs et d'épaisses
feuillées
Où de tendres amants Promènent
leurs pensées
Promènent leurs pensées.

"Chœur de Gnomes et de Sylphes"
from *La Damnation*

Dors!
Dors!
Heureux Faust!

A
Bientôt, oui, bientôt, sous
un voile
D'or et d'azur, heureux Faust,
tes yeux vont se fermer.

A'
Au front des cieux va briller
ton étoile;
Songes d'amour vont enfin te
charmer.

A''
De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
des fleurs, des bois, des
champs,
Et d'épaisses feuillées
Où de tendres amants
Promènent leurs pensées

A'''
De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
Des fleurs, des bois, des
champs
Mais plus loin sont couverts
Les longs rameaux des
treilles
De bourgeons, pampres verts,
Et de grappes vermeilles.
Vois ces jeunes amants,
Le long de la vallée,
Vois ces jeunes amants
Oublier les instants
Sous la friche feuillée!
Une beauté les suit.
Ingenue et pensive;
A sa paupière luit
Une larme furtive.
Oublier les instants
Sous la feuillée!
Une beauté les suit.
Faust, elle t'aimcra.
Faust: Margarita!
C Le lac étend ses flots
A l'entour des montagnes;
Dans les vertes campagnes
Il serpente en ruisseaux.

E Partout,
partout l'oiseau timide,
Cherchant l'ombre et le frais,
Cherchant l'ombre et le frais.
S'enfuit, d'un vol rapide,
Au milieu des marais
Vers la retraite obscure
De ces nombreux flots
Dont la tendre verdure
S'agite sur les flots,

D Là de chants d'allégresse
La rive retentit.
Ha!
D'autres choeurs là sans cessa,
La danse nous ravit.
Les gaiement s'avancent
Autour des côteaux verts.
Ah!
De plus hardis s'élancent
Au sein des flots amers.

from Tous, pour goûter la vie,
B Tous, cherchent dans les cieux
Une étoile chérie
Qui s'alluma pour eux,
Qui s'alluma pour eux.

C Le lac étend ses flots
A l'entour des montagnes;
Dans les vertes campagnes
Il serpente en ruisseaux.

E' Partout
partout l'oiseau timide,
Cherchant
cherchant l'ombre et le frais,
S'enfuit d'un vol rapide
Au milieu des marais.

F Tous, pour goûter la vie,
Tous cherchent dans les cieux
Une étoile chérie
Qui s'alluma pour eux.
The greatest textual difference between the two versions lies in
the words to which the crucial principal theme are set, which, on
account of their being repeated four times, carry more weight than
the formal diagram seems to indicate. The words to the accompaniment
of the fourth statement of this theme and the words of the first Vois
section are also extensively reworked. And, as would be expected from
the disparate character of their music, the texts for both the coda and
the introduction differ entirely in the two works. However, the dance
section in 6/8 has only one minor textual repetition in the later work.
The Le lac melody is first repeated exactly; these latter sections
describe the words "Il serpente en ruisseaux," (Ex. 80, meas. 92-94) in
the winding triplets of the melody. In the Partout sections, the
meaning of "partout" (on all sides, everywhere) is illustrated by the
manifold repetitions of that word as it is tossed from one vocal part
to another. In the later work, Berlioz shortened the repetitions of
"partout" by substituting other words.

Chorus. It has already been suggested that the "contralto"
specified in the Huit Scènes sextet could have been meant for either
a male or a female singer; In La Damnation, the six part chorus is
scored for two female parts and four male, the "contralto" designation having been replaced by "tenor" (Fig. 49). However, the manner in

Figure 49. Vocal ranges in Berlioz' "Choeur de Gnomes et de Sylphes."

which Berlioz rewrote the upper choral parts strongly suggests that he did so to accommodate a change of timbre from female contralto to tenor. An excellent example of this process can be noted in the first statement of the principal theme (Ex. 78), which is scored in the mature work for second soprano and first tenor, and in the early work for contralto and tenor. The B section requires the shifting of lines so that the two soprano parts sing the parallel thirds rather than the second soprano and contralto of the sextet. Similarly, in both Le lac sections, the contralto line is taken by the second tenors and the first tenors are given the original second soprano line. The new central dance section has the men's parts more simply written, although the two soprano parts are retained in their original form except for a slight variation in the melody line (meas. 99).

In La Damnation a simpler, shorter section is substituted for the exhausting Partout section of Huit Scènes, and the only change in the pairing is occasioned by voice substitution. Although the closing section is rewritten slightly, choral voicing in La Damnation is
essentially the same as the sextet voicing. The new, abbreviated coda of *La Damnation* is written very low for every vocal part, whereas the more melodic coda of the early work is set in medium tessitura.

**Orchestra.** Rescoring for orchestra is even more extensive than the reworking of the vocal parts, although Berlioz utilizes similar instrumentation.

<table>
<thead>
<tr>
<th><em>Huit Scènes des Faust</em></th>
<th><em>La Damnation de Faust</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Flute</td>
<td>Piccolo</td>
</tr>
<tr>
<td>1 Piccolo</td>
<td>2 Flutes</td>
</tr>
<tr>
<td>Oboes</td>
<td>Oboe</td>
</tr>
<tr>
<td>Clarinets in A</td>
<td>English horn</td>
</tr>
<tr>
<td>Horns in D</td>
<td>2 Clarinets in A</td>
</tr>
<tr>
<td>Bassoons (4)</td>
<td>2 Horns in D</td>
</tr>
<tr>
<td>Harmonica (Celesta)</td>
<td>4 Bassoons</td>
</tr>
<tr>
<td>2 Harps</td>
<td>2 <em>Cornets à pistons</em> in A</td>
</tr>
<tr>
<td>Strings</td>
<td>3 Trombones</td>
</tr>
<tr>
<td></td>
<td>2 Harps</td>
</tr>
<tr>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

First to be considered is the role of the only instrument in the earlier score not found in *La Damnation*, the harmonica. In the *Huit Scènes* the harmonica is used independently in the introduction to precede the choral recitative with half-note chords; then it joins the other instruments to culminate the opening. From then on it is silent until the last repetition of the principal themes; the instrument is not heard again until the closing section where it has an elaborate part composed of chords and running scalewise passages. In the coda it is used only sparingly. As can be seen below, the parts allotted to

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38 This obsolete instrument was fully described in Chapter V in the discussion of the "Fantaisie sur la Tempête" of Lélio.
the harmonica in this work are dispersed among other instruments or are completely suppressed in the later version.

The simple choral part of the La Damnation introduction is accompanied by rapid repeated notes played by the instruments, in contrast to the instrumental beginning of the Huit Scènes introduction which features the woodwinds playing fragments of the main theme over tremolo strings.

String rather than woodwind reinforcement is used for the first statement of the contrapuntal principal themes in La Damnation, although the earlier treatment is restored for the second and removed again for the third. The final principal theme has the first violins playing at the octave above the vocal melody. Woodwinds join the strings in repeated-notes passages that herald the B section, in which the high woodwinds are allotted the part originally played by the harmonica, freeing the violins to repeat an embellishment not found in Huit Scènes. Scoring for the stable, vigorous Le Lac section seems to have pleased the composer from the first, for he retains it almost exactly in the later work until that setting moves to the wind repeated-note pattern again for the one-measure transition he had to write to the dance portion of the mature work. Alterations in the dance section include the suppression of a bass figure originally played by all the bass clef instruments in favor of silence in the lower strings and repeated notes for the lower winds. Otherwise the full scoring is retained except that a part for second harp is added.

During the single Partout section in La Damnation, the strings play a rushing scalewise figure throughout which is suggestive of the
disappearance motive heard in transitory passages of earlier scenes; the winds duplicate the vocal lines. In *Huit Scènes*, the first *Partout* section begins with simple support in the winds and strings and end with a flamboyant string pedal-tone and piccolo grace-notes. The additional section based on B in the early work features the harp playing ascending thirds as the piccolo, clarinet, and lower strings deuplicate the vocal lines.

The closing section has almost the same orchestration in both works (except for the absence of the harmonica part); the strings duplicate the vocal lines while the winds have sixteenth-note triplets preceding each beat. Scoring in the mature work is reduced in the coda to strings alone except for a final note played by the flutes and harp, while the earlier work had four cello soloists sharing harmonics with the harp.

Not found in the *Huit Scènes* is the popular "Ballet des Sylphes" which follows the "Choeur de Gnomes et de Sylphes" in *La Damnation*; it is frequently played as an orchestral excerpt. Its 3/8 meter and fast tempo suggest a scherzo. Written almost entirely over a D pedal, its simple harmonies imply those of a music box. Scene VI ends with an allegro recitative between Faust and Mephistopheles in which the suddenly-awakened Faust seals his doom by praising Margarita and then following Mephistopheles unreservedly. As in the earlier duet-recitative Mephistopheles' part is aria-like; his calm demon is strongly contrasted with the agitated mortal.
The choral finale takes up all of Scene VII, which is the grand ensemble ending to Part Two. The complex, double-metered "Choeur de Soldats" from *Huit Scènes* was the inspiration for the finale; here it is closely reset for voices and is paired with a new chorus utilizing purposefully inaccurate Latin words written by Berlioz himself. As he did in the "Fête Allegro" of *Roméo et Juliette*, Berlioz then combines the two widely disparate choruses, choral parts intact, for a rousing ending. This process entails more alteration for the combination than did the "Fête Allegro," where the two melodies fit like hand in glove.

**Form.** Continuing a favorite practice of writing a matching introduction and coda, Berlioz begins and ends the entire "Finale" with an engaging marching motive which includes a lovely melody played by all four bassoons (Ex. 81).


The diagram below juxtaposes the *La Damnation* "Choeur de Soldats" which follows the introduction with the setting in *Huit Scènes* in which the 2/4 instrumental accompaniment did not match the 6/8 meter of the chorus.
Diagram 51. Form in Berlioz' "Choeur de Soldats" (Huit Scènes) 
"Choeur de Soldats" (La Damnation)

<table>
<thead>
<tr>
<th>Huit Scènes</th>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>trans</th>
<th>A'</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>21 21</td>
<td>37 49</td>
<td>63 82</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb M</td>
<td>Bb M</td>
<td>Bb M</td>
<td>C M, Bb M</td>
<td>Bb M</td>
<td>Bb M</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>La Damnation</th>
<th>Intro (6 plus)</th>
<th>A</th>
<th>B</th>
<th>trans</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19 42 48</td>
<td></td>
<td></td>
<td>56-76</td>
<td></td>
</tr>
<tr>
<td>F, Bb M</td>
<td>Bb M</td>
<td>Bb M</td>
<td>F M</td>
<td>Bb M</td>
<td></td>
</tr>
</tbody>
</table>

After the new introduction, the "Choeur de Soldats" in La Damnation is identical with the vocal portion of the Huit Scènes until just before the transition (meas. 47), where six measures which formerly established the key of C Major are omitted and the eight measures following (meas. 48-55) are reharmonized so as to clearly establish the dominant. It will be remembered that the entire earlier "Choeur de Soldats" was written over an F pedal and that the dominant was avoided completely. The restatement of B is omitted in the later setting and the "Chanson d'Étudiants" follows with only a change of key and meter (6/8 to 2/4, B-flat Major to G minor) to signal its arrival.

The opening measures of the "Chanson d'Étudiants" instantly establish the vulgar but vigorous nature of the through-composed piece (Ex. 82).

Example 82. Berlioz, "Chanson d'Étudiants," meas. 77-80.

The formal plan is indicative of a deceptively simple harmony, for
twice, in the center of Gamma and eight measures prior to the end of the
chorus, the harmony of A Major is suddenly and clearly established,
functioning as the dominant of D Major. Although the chord is destined
for another function, the movement from tonic to a major triad a half
step below is still heard.

With no preamble the "Chanson d'Étudiants" proceeds directly to
the combined finale, in which the three-part "Choeur de Soldats" and
the unisonal "Chanson d'Étudiants" are stirringly stated in their
entirety and climaxed by a newly-composed coda. Although the "Choeur
de Soldats" is given almost without alteration, several changes were
necessary to accommodate the "Chanson d'Étudiants."

(1) A three-bar rest was added in the Gamma section
(meas. 161-164).

(2) Seven measures were omitted immediately preceding the
Delta section (meas. 167)

(3) Two bars' rests were added after the first phrase in
the Delta section (meas. 174-175)

(4) A new section, based on Alpha, is initiated for seven
measures immediately before the coda (meas. 112-118)

The plan below shows the overall scheme of the combined finale in
which the more unusual progressions formerly found in the "Chanson
d'Étudiants" are obscured by the unequivocal B-flat Major tonality.
Just before the coda, a newly-composed group of measures establishes D-flat Major through its dominant. When the tonic is again reached, it has been altered to the minor mode (B-flat minor), but the major tonic returns after only two measures. The first basses, the only choral group scored in 2/4 rather than 6/8, now adopt a triplet rhythm to sing in homophony with the rest of the singers while Faust and Mephistopheles continue a simplified form of the "Chanson d'Étudiants" in 2/4 meter.

The coda to the finale deserves a special note--after the voices fall silent (meas. 207), the full orchestra continues fortissimo for eight measures, but then returns to a restatement of the introduction, so that in actuality a double coda is found.

Text. Only the words of the first phrase, "Villes entourées de murs et ramparts" are altered in the later version of the "Choeur de Soldats"; in the earlier version the first two words are missing due to the effect of having the marching soldiers approach from a distance (Ex. 83). The ridiculous words of the "Chanson d'Étudiants" are Berlioz' own.

\begin{equation}
\begin{align*}
&\text{Tenor I} \\
&\includegraphics[scale=0.5]{image.png}
\end{align*}
\end{equation}

Jam nox stellata,
nox stellata velamina pandit.
Nunc, nunc bibendum,
nunc bibendum et amandum est.
Vita brevis fugax que voluptas
Guadeamus igitur,
guadeamus, guadeamus, guadeamus!

Nobis subridente luna,
per urbem, quaerentes puellas, eamus.
Nobis subridente luna,
per urbem, quaerentes puellas, eamus.

Ut cras, fortunati, Caesares, dicamus:
Veni, vidi, vici.
Guadeamus, guadeamus, guadeamus igitur!^{39}

This text is subject to phrase repetition within the sections although the sections are successive and do not reappear. Ten measures before the coda in the combined finale (meas. 184), Berlioz has used all the material from the "Chanson d'étudants" and is forced to repeat both melody and text from the initial Alpha section (meas. 184-193). The coda is made up of contrapuntal repetitions of phrases already used, "Le prix est plus grand," "Nunc bibendum et nunc amandum est," and finally "Nunc, ... gaudeamus." by the two soloists.

^{39}In 1853 Berlioz had to defend this text to puritanical German critics who objected to the phrase "quaerentes puellas per urbem" (searched for girls throughout the town) on the basis that German students had never done such a thing. Barzun, \textit{op. cit.}, II, p. 82.
Chorus. Like the "Chanson de Méphistophélès" the "Choeur de Soldats" in *Huit Scènes* is TTB, so Berlioz retains the three-part texture by the simple device of having the first basses remain silent throughout the chorus, whereafter they join the second tenors in singing the melody of the "Chanson d'Étudiants" which is in unison until portions of the Gamma section are written in two parts (meas. 105-118), whereupon unison is resumed until two measures near the end.

As the combined choruses begin, the second tenors are reenlisted for their part in the TTB texture of the "Choeur de Soldats" and the two soloists join the first basses in the singing of the "Chanson d'Étudiants" resulting in a sound that is almost cacophonic not only because of the conflicting meters but also because of the fugato texture that initiates the phrases of the "Choeur de Soldats." For such a complicated texture, Berlioz scores conservatively for the voices, setting the tessitura of the baritones lower than that of the second tenors because the former section has the unison student melody.

Figure 51. Vocal ranges in Berlioz' "Choeur de Soldats et Chanson d'Étudiants (ensemble)."

The homophonic chorus singing in 6/8 at the coda is contrasted by the punctuation of the two soloists who retain the 2/4 meter of the "Chanson d'Étudiants" throughout. The two-part measures of Gamma found in the first version are here (meas. 164-167) scored in unison. The
festive ending has the first tenors and Faust singing a $b$-flat\(^1\) to the full orchestra's accompaniment.

**Orchestra.** The interesting call to retreat juxtaposed with the chorus in the *Huit Scènes* is removed to function as the introduction to Part Three and a much simpler orchestration is used, although the later score requires more instruments.

<table>
<thead>
<tr>
<th><em>Huit Scènes de Faust</em></th>
<th><em>La Damnation de Faust</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Horns in B-flat basso</td>
<td>2 Flutes</td>
</tr>
<tr>
<td>2 Trumpets in B-flat</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>Timpani</td>
<td>2 Clarinets in B-flat</td>
</tr>
<tr>
<td></td>
<td>2 Horns in E-flat</td>
</tr>
<tr>
<td></td>
<td>2 Horns in B-flat</td>
</tr>
<tr>
<td></td>
<td>4 Bassoons</td>
</tr>
<tr>
<td></td>
<td>2 Trumpets in B-flat</td>
</tr>
<tr>
<td></td>
<td>2 Cornets à pistons in B-flat</td>
</tr>
<tr>
<td></td>
<td>3 Trombones</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
</tr>
<tr>
<td></td>
<td>Strings</td>
</tr>
</tbody>
</table>

Effective use of string pizzicato marks the introduction and continues throughout the initial A section while the oboes and clarinets provide filler except when they join in playing a brilliant scalewise passage between the choral phrases (meas. 28, 33). To herald the B section, a vestige of the original orchestration from the *Huit Scènes* is heard in a fanfare figure played by the trumpets and *cornets à pistons* (meas. 40). Full orchestral scoring rounds out the center section before the A section returns in exact repetition.

Scoring for the "Chanson d'Étudiants" exhibits a more mature concept, although only six measures at the beginning of the piece and four measures which form the center part of Gamma are scored for the entire orchestral ensemble. After two measures of this full scoring,
Berlioz writes for unaccompanied chorus and follows the choral phrase with four more fully-scored measures and another unaccompanied passage to finish the Alpha section. Beta is introduced by a measure of staccato strings which set the tone for that entire portion, while Gamma is begun by chorus alone but is soon augmented with pizzicato strings and woodwind trills. The center section of Gamma which follows, notable for its sudden turn to A and D Major, is scored for orchestra alone. The first third of Gamma is then repeated exactly before one beat of the unaccompanied chorus is followed by string and woodwind accompaniment of a new texture culminate in loud string chords after each of the syncopated "Veni, vidi, vici!" statements of the chorus. Berlioz allows one measure of the unaccompanied chorus to introduce the choruses in combination.

For the complicated texture of the combined finale, Berlioz divides his orchestral forces in a practical manner—the strings play a simple chord on each beat while the flutes, oboes, clarinets, and horns offer direct support to that portion of the men's chorus which is singing the "Choeur de Soldats" and the bassoons, trumpets, cornets à pistons and trombones duplicate the unison melody being sung by the soloists and the first basses. This is invariable throughout the body of the chorus, again suggesting that it is the chorus which initiates ideas and melodic material. Six measures after the coda begins (meas. 200), Berlioz departs from this plan with antiphonal figures in the brass instruments. Finally, however, a true operatic finale orchestration is revealed in the rushing contrary motion scales of the entire ensemble, abandoned after only eight measures in favor of a mirror of
the orchestration of the introduction to the "Choeur de Soldats." Two soli bassoons sing the enticing melody of the opening and, after a written-in ritardondo, sustain a $BB^b$ whereupon the staccato strings fade into the background.

*La Damnation de Faust: Troisième Partie*

Just as Part Two revealed the inner feelings of Faust the man, so is Part Three devoted to the emotions and innocent actions of the young girl Margarita. In this third part the chorus has only a simple, supplemental role in the final portion of Scene XII and in Scene XIV, entitled "Trio et Choeur."

Table XIV. Plan of Berlioz' *La Damnation de Faust*, Troisième Partie.

<table>
<thead>
<tr>
<th>Scene</th>
<th>Music Title</th>
<th>Key</th>
<th>Mode</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>IX</td>
<td>Retraite</td>
<td>C M,</td>
<td>F Pedal</td>
<td>Orchestra alone</td>
</tr>
<tr>
<td>X</td>
<td>Air de Faust</td>
<td>3/4</td>
<td>F M</td>
<td>Faust</td>
</tr>
<tr>
<td>XI</td>
<td>Récitatif</td>
<td>4/4, mod</td>
<td>Faust and Mephistopheles</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>Récitatif</td>
<td>6/8,</td>
<td>3/4</td>
<td>Margarita</td>
</tr>
<tr>
<td>XII</td>
<td>Récitatif</td>
<td>2/2, mod</td>
<td>Mephistopheles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>4/4, 3/4</td>
<td>Orchestra alone</td>
<td></td>
</tr>
<tr>
<td>XII</td>
<td>Le Roi de Thulé</td>
<td>6/8</td>
<td>F Lydian</td>
<td>Margarita</td>
</tr>
<tr>
<td></td>
<td>Evocation</td>
<td>4/4</td>
<td>F M, D M</td>
<td>Mephistopheles</td>
</tr>
<tr>
<td></td>
<td>Menuet des Follets</td>
<td>3/4</td>
<td>D M</td>
<td>Orchestra alone</td>
</tr>
<tr>
<td></td>
<td>Récitatif</td>
<td>4/4</td>
<td>mod</td>
<td>Mephistopheles</td>
</tr>
<tr>
<td>XII</td>
<td>Sérénade de Méniphostéphélès avec Choeur de Follets</td>
<td>3/4</td>
<td>B M</td>
<td>Mephistopheles, TTBB Chorus</td>
</tr>
<tr>
<td>XIII</td>
<td>Duo</td>
<td>6/8</td>
<td>G M, E M</td>
<td>Margarita, Faust</td>
</tr>
<tr>
<td>XIV</td>
<td>Trio et Choeur</td>
<td>2/2</td>
<td>F M</td>
<td>Faust, Margarita, Mephistopheles, STB Chorus</td>
</tr>
</tbody>
</table>

The unnumbered introduction to Part Three is a compressed version of the
2/4 accompaniment to the "Choeur de Soldats" of the *Huit Scènes*, originally scored for four horns, two trumpets, and timpani. In the *La Damnation de Faust*, the tattoo is untitled; Berlioz simply wrote "Tambours et Trompettes sonnant la rétraite" at the head of the score.  

Diagram 54. Form in Berlioz' "Choeur de Soldats" (*Huit Scènes*) and "Rétraite" (*La Damnation*). 

<table>
<thead>
<tr>
<th><em>Huit Scènes</em></th>
<th>Intro</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timp. Brass</td>
<td>1</td>
<td>4</td>
<td>17</td>
<td>36</td>
<td>49</td>
<td>77</td>
<td>90</td>
</tr>
<tr>
<td>(Far)</td>
<td></td>
<td></td>
<td>(Near)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><em>La Damnation</em></th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orch. Timpani</td>
<td>1</td>
<td>16</td>
<td>27</td>
<td>40</td>
<td>41</td>
<td>50</td>
</tr>
<tr>
<td>Stage Timpani</td>
<td></td>
<td></td>
<td>Stage</td>
<td></td>
<td>Orch. &amp;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Timpani</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Stage</td>
<td></td>
</tr>
</tbody>
</table>

In *La Damnation*, Berlioz shortened the interludes so that the entire piece is much briefer, although a more elaborate instrumentation is used in the later work:

<table>
<thead>
<tr>
<th><em>Huit Scènes</em></th>
<th><em>Damnation - Orchestra</em></th>
<th><em>Damnation - Stage</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Horns in B-flat</td>
<td>2 Horns in B-flat</td>
<td>2 Horns in B-flat</td>
</tr>
<tr>
<td>2 Trumpets in B-flat</td>
<td>2 Cornets à pistons in B-flat</td>
<td>2 Trumpets in B-flat</td>
</tr>
<tr>
<td>4 Timpani</td>
<td>4 Timpani</td>
<td>B-flat</td>
</tr>
</tbody>
</table>

The offstage trumpets sounding the retreat are indicated as sounding first afar, then nearer, and afar again, while in the *Huit Scènes* the orchestral trumpets had depicted the approach and fading away through dynamic shading.

Scene IX which follows is a passionate aria sung by Faust to string and woodwind accompaniment while he examines the interior of

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40 Berlioz, *Damnation of Faust*, p. 235.
Margarita's room in an almost devotional manner—there is a fervent call to God at the climax. The many repeated notes are in the character of a chant récitatif. The brief Scene X foreshadows trouble in its brutal brass beginning, and in an agitated exchange between Faust and Mephistopheles that is climaxed by a prediction of "Sérénade de Méphistophélès" in flat keys. A reference to the melody of the future "Le Roi de Thulé" is also played by a solo clarinet.

Scene XI begins with a simple flute motive symbolic of Margarita's femininity and continues with a dramatic recitative in which the soprano and orchestra alternately describe her emotions. This leads to the long dolce introduction of "Le Roi de Thulé," here with the original ritornello shorted by five measures, but still with the Lydian modality found in the Huit Scènes. In other ways the three strophes in 6/8 proceed in the earlier work; the major change is the transposition down a step from the original G Lydian. Also, in the mature work, two flutes are added to the woodwind instrumentation and the number of required string players is specified.

Scene XII, the large "Evocation" complex, begins, as might be expected, with unison brass playing a disjointed motive of harsh intervals that heralds the recitative of Mephistopheles, in which he conjures up some minor diabolical spirits of his acquaintance. Unexpected, however, is the form that these spirits take, for the follets are personified by three piccolos that caper about in a gay, frivolous way, that is, to all appearances harmless. However, the

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41 Berlioz must have perceived the demons of the nether world rather more clearly than most mortals, for the spirits here remind twentieth-century hearers of those in C. S. Lewis' Screwtape Letters.
Presto dialogue comes to an end on a more ominous note, for Mephistopheles threatens to extinguish the spirits unless they do his bidding and perform "Au nom du Diable en danse."

The famous "Menuet des Follets" is the result, a Presto in which another parody of the future "Sérénade de Méphistophélès" is heard. In a second but brief recitative, Mephistopheles commands the spirits to sing a serenade with him. Thus begins the entrancing "Sérénade de Mephistophélès avec Choeur de Follets" in which the scrupulously fair demon warns Margarita not to accept her lover until she is married--notwithstanding that the girl happens to he out of earshot at the time.

\textit{La Damnation de Faust: "Sérénade de Mephistophélès avec Choeur de Follets"}

In the \textit{Huit Scènes}, "Sérénade de Mephistophélès," set very simply in two strophes for tenor (Mephistopheles) and guitar, is the final scene. For \textit{La Damnation de Faust}, the piece is transposed down a fourth to B Major in order to accommodate Mephistopheles the baritone. The strophes are also supplemented with a male vocal group that was suddenly and magically transformed from piccolos to men, and the full orchestra is scored as accompaniment.

\textit{Form and text.} The unusual strophe model is the same in both the \textit{La Damnation de Faust} and in the \textit{Huit Scènes}--it is an arch form, \textit{A A' B A A''}, whereas Berlioz' earlier choral strophes have invariably been nonrepetitious. The principal idea (Ex. 84), stated four times in each strophe, calls for vocal pyrotechnics on the part of Mephistopheles.

Both strophes are introduced and followed by instrumental sections.

Diagram 55. Form in Berlioz' "Sérénade de Méphistophélès" (Huit Scènes) and "Sérénade de Méphistophélès avec Choeur des Follets" (La Damnation).

The funny text of the strophes is as ribald as the nineteenth century would allow, for the words repeatedly urge a young woman to retain her chastity until the wedding ring is on her finger.

Chorus. The TTBB chorus is silent throughout the first strophe until both bass sections join Méphistopheles in the final cadence to sing a fortissimo "Que fais-tu?" At the end of the interlude before the second strophe, the chorus interjects a "Ha!" marked "short and
mocking." After two beats rest, the strings resume the guitar-like accompaniment already heard in the first strophe, and Mephistopheles sings without the chorus again for thirteen measures. When the chorus reenters, it first aids and then gradually supersedes the soloist until his lines are completely obscured at the words "un anneau conjugal!" Though the chorus begins the next phrase, they almost immediately pass the melody to the baritone and adopt a simple chordal accompaniment pattern on each beat, finally joining in the rhythm of the melody again for the final "bonne nuit." Choral voicing is quite close, as the tessitura of the four parts indicates—the range of the first tenors is exceptionally low.

Figure 51. Vocal ranges in Berlioz' "Sérénade de Mephistophélès avec Choeur de Follets."

Orchestra. In the first strophe, the strings simply take over the guitar accompaniment before the final return of the principal idea (Ex. 84). The high woodwinds which complete the orchestral scoring of La Damnation have an added descending scale figure.

Piccolo
Flute
2 Oboes
2 Clarinets in A
B-flat Bass Clarinet
2 Horns in B
2 Horns in E
4 Bassoons (four parts)
3 Trombones (possibly one part for ophicleide)
Strings
This is superseded by an arpeggiated figure in the woodwinds which leads to the fortissimo orchestral chord on the word "Ha!"

Strophe II begins with string accompaniment, but soon the woodwinds augmented by four horns are added as reinforcement to the lines of the chorus. At the final return of the theme, the second clarinet and first bassoon support Mephistopheles' line while the remaining woodwinds and horns add harmonic filler to supplement the chorus. To symbolize the disappearance of the *follets*, descending scales in the flutes and strings are heard following the second "Ha!" Mephistopheles concludes with a short recitative that fades into Scene XIII.

Scene XIII is a beautiful duet between Margarita and Faust that begins with a single statement of the "Le Roi de Thulé" melody and ends with a passionate *allegro* exchange between the two lovers. The tremolo strings accompanying the duet lead directly into the bold orchestral chords which introduce the ensuing trio.

*La Damnation de Faust: "Trio et Choeur"*

Berlioz has thus far found a grand ending for each of the parts of *La Damnation de Faust*—the "Marche Hongroise" was pressed into service to function as the finale for Part One and the combined "Choeur de Soldats et Chanson d'Étudiants" culminated Part Two. Then he chose a large scene complex to end Part Three, a trio in the operatic tradition between Margarita, Faust and Mephistopheles to which Margarita's neighbors add choral contrast.

*Form.* The large sectional divisions in this scene underline
its operatic nature. The opening chant récitatif consists of rapid

Diagam 56. Form in Berlioz' "Trio et Choeur."

<table>
<thead>
<tr>
<th>2/2</th>
<th>6/8, 2/2, 6/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td>Chant</td>
</tr>
<tr>
<td>Intro</td>
<td>Récitatif</td>
</tr>
<tr>
<td>F M</td>
<td>F, M, D♭</td>
</tr>
</tbody>
</table>

 exchanges between the three principals; the most salient characteristic of this exchange is an inconsistency of meter—Margarita sings in 2/2 and the lines of Mephistopheles are in triplets over that meter, while Faust vascillates between the two. Although the tempo does not slow, long note values in "Air de Faust" give that effect, and in spite of Mephistopheles' urgent pleas for a quick exit, Faust stays until he has praised his lover and the sweet night she had given him (meas. 120).

His final note is interrupted by a chorus labeled "Choeur de voisins dans la rue" who call to Margarita's mother. Their cries begin in F Major but soon mimic the harmony of the recitative in a modulation to D-flat major; this is cut short by the tonic return that accompanies Mephistopheles' attempts to hasten Faust's departure.

An orchestral transition ending with all four horns playing a dominant chord is the signal for a meter change to 6/8 and the ensuing male duet is punctuated by Margarita's high comments. This second trio is almost a double strophe in design, since the melody with which Faust opens the trio (meas. 157) is repeated (meas. 197). At the indication un poco animando, modulatory passages begin, and the concerted character of the vocal lines is gradually replaced by antiphonal exchange until the tonic returns in measure 226 and the
soloists sing once more in a chordal texture. Mephistopheles maintains a separate part beneath the duet of Faust and Margarita.

The chorus reenters on a repeated diminished seventh chord that creates a powerful homophonic warning of Faust's presence. An interesting rhythmic configuration takes place in measure 265 in which the triple meter of the descending sigh of the principal characters is accompanied by the pizzicato quarter notes of the strings playing in 2/2. The entire group returns to the 6/8 meter for the final dominant statement (meas. 269) before the coda begins.

Text. Like the finale of Roméo et Juliette, this scene complex has a narrative function. This portion of the text of the legend has been written by Berlioz himself. This closing trio and chorus is written in prose rather than in poetry and is essentially narrative. Even so, this chorus comes under the heading of a "clamor" chorus since it is utilized to provide a dramatic ending to the third part; intelligibility of text is not a major factor. Berlioz shows himself to be particularly adept at writing dialogue for a scene of this type.

Chorus: Holà, mère Oppenheim, vois ce que fait ta fille!
Mephistopheles: La foule arrive.
Chorus: L'avis n'est pas hors de saison. Un galant est dans ta maison Et tu verras dan peu a'accroître ta famile Holà! Holà!
Recitative, Margarita: Ciel! Ciel! entendès-tu ces cris? Devant Dieu, je suis morte Si l'on te trouve ici!
The first recitative section advances the idea that Mephistopheles wishes Faust to leave, but his pleas are followed by Faust's unwise air, "Adieu donc, belle nuit," which precipitates real trouble, although Mephistopheles repeatedly warns that the morning is dawning. The words of the crowd of neighbors are blunt, "Holà, mère Oppenheim, vois ce que fait ta fille! . . . Un galant est dans ta maison."\(^42\)

The second narrative recitative is taken up with statements by the three soloists who agree that now there has been a knock upon the door, the time for Faust to leave is indeed at hand. In the 6/8 strophe trio, the three laud their deeds and make promises of the future--Faust and Margarita to each other, and Mephistopheles that Faust will soon be his. As the crowd reiterates its warning to Margarita's mother one last time, the lovers and Mephistopheles are still exchanging vows.

\(^{42}\) This French text can be amusingly contrasted with the almost coy Victorian English translation in the complete works, "Now then, mother Oppenheim, look to your daughter Margaret! In your home dangers on you wait." Berlioz, *The Damnation of Faust*, English translation, pp. 323-325.
Chorus. The SSTTBB chorus is on hand principally for purposes of narration and agitated dramatic effect and not for musical beauty. The first choral section, sixteen measures in length, interrupts the progress of Faust's "Belle nuit." The homophonic choral writing ends with two cries of "Hola!" as the crowd attempts to wake Margarita's mother. The soloists respond with agitated recitative and begin a long trio of double strophe design which is abruptly ended when the full orchestra and chorus hurl another fortissimo taunt (meas. 250). In spite of full orchestral scoring during both choral sections, ranges and tessitura of the chorus are conservative.

Figure 52. Vocal ranges in Berlioz' "Trio et Choeur."

\[\text{Figure 52. Vocal ranges in Berlioz' "Trio et Choeur."}\]

Orchestra. The full orchestral ensemble for which Berlioz writes is reduced to a string accompaniment for the first recitative following the full introduction.

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Horns in C
2 Horns in F
4 Bassoons
2 Cornets à pistons in B-flat
3 Trombones
Timpani
Strings
Strings also provide a quiet background for Faust's air, although interest is provided by a contrasting line played by a solo flute along with sporadic comments from the other woodwinds. The first entrance of the chorus of neighbors is directly supported by the clarinets, cornets à pistons, bassoons, and horns while the strings play rushing eighth-note figures below. The full orchestral accompaniment which ends the first choral section gives way to reduced scoring principally for strings, through the ensuing solo sections, although during the strophic trio more and more instruments are added until the full orchestra is playing as the dominant is reached (meas. 236). The climactic fortissimo entrance of the chorus (meas. 250) is scored for winds with string punctuation; orchestral scoring is then full through the stunning coda of the finale.

La Damnation de Faust: Quatrième Partie

In contrast to the brief moments of happiness in Part Three, the last portion of La Damnation of Faust is pure tragedy. Margarita and Faust never appear together in the fourth part but bemoan their individual fates until Mephistopheles finds the opportunity to take Faust to Hell and Margarita, saved by her love, dies and ascends to heaven.

Table XV. La Damnation de Faust, Quatrième Partie.

<table>
<thead>
<tr>
<th>Scene</th>
<th>Title</th>
<th>Time</th>
<th>Key</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>XV</td>
<td>Romance de Marguerite</td>
<td>3/4</td>
<td>F, M</td>
<td>Margarita</td>
</tr>
<tr>
<td></td>
<td>Choeur de Soldats</td>
<td>2/4</td>
<td>B♭, D♭, F, TTB</td>
<td>Chorus</td>
</tr>
<tr>
<td>XVI</td>
<td>Invocation à la Nature</td>
<td>9/8</td>
<td>C#m</td>
<td>Faust</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Faust, Mephistopheles</td>
</tr>
<tr>
<td>XVII</td>
<td>Récitatif et Chasse</td>
<td>4/4,6/8 mod</td>
<td>C, G,</td>
<td>Mephistopheles, Faust</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mephistopheles, S Chorus</td>
</tr>
<tr>
<td>XVIII</td>
<td>La Course à l'Abîme</td>
<td>4/4</td>
<td>Cm, G</td>
<td>Faust</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mephistopheles, S Chorus</td>
</tr>
</tbody>
</table>
Scene XIX  Pandaemonium  4/4,2/2  B M  Faust, Mephistopheles, TTBB Chorus
Epilogue sur la terre  2/4,4/4  Gb M  6 Basses, STB Chorus
Scene XX  Dans le ciel  4/4  Eb M, Abm  SSTTBB Chorus, soprano solo
Apothéose de Marguerite  4/4  D M  SSTTBB Chorus, SA Chorus of Children, Soprano solo

The chorus plays a prominent role in this final part, vividly depicting both the hideous conditions of the demonic world and the beauty of Heaven which is Margarita's final destination.

La Damnation de Faust: "Romance de Marguerite"

Scene XV in La Damnation de Faust is modeled on Scene VII of the Huit Scènes, where it is also entitled "Romance de Marguerite" and is followed by a separate unnumbered setting called "Choeur de Soldats"; the latter has already generated the basic material for the finale to Part Two as well as the instrumental introduction to Part Three. For Scene XV, Berlioz couples the "Romance" with the chorus more closely than in the earlier work, although he omits a timpani part that originally lead into the chorus. There is no separate title for the "Choeur de Soldats" in La Damnation de Faust.

The solo English Horn plays a melody central to the aria (Ex. 85) which stands outside the choral portion of the "Romance."

Example 85. Berlioz, "Romance de Marguerite."
Berlioz has extensively reorchestrated the piece through the addition of flutes and two B-flat clarinets. The music is much the same as the earlier *Huit Scènes*—the incongruous sound of marching men intrudes on the soft romantic sound of the girl singing to produce a double aural impression.

**Form and text.** For this setting, Berlioz restores the 2/4 accompaniment played by horns, trumpets, and timpani found originally in the *Huit Scènes* but not used previously in *La Damnation de Faust*. The chorus enters after the same number of introductory measures as in the original version, but the first two phrases it sings are a slightly altered version of the contrasting center section of the original chorus. This is interrupted by a soliloquy by Margarita sung almost in a monotone and by the final phrase of the first part of the chorus from the *Huit Scènes*. The brass instruments are heard again over the ostinato timpani and Margarita sings a simple melody that carefully complements the previously composed instrumental melody. As the instruments reach the cadence, the second tenors state the opening measures of the "Choeur de Soldats," followed by a four-note phrase sung by Margarita, and finally by a tenor and bass rendition of a single phrase from the third section of the same chorus. Another short phrase by the soloist completes the body of the piece and timpani alone close the 2/4 section. One last plaintive repetition of the "Romance" melody is heard again in the English horn as Margarita utters a pathetic final gasp, "Hélas! Hélas!"

Although the intrinsic beauty of the new setting cannot be
denied, the interesting formal conception of the "Choeur de Soldats" of the Huit Scènes, which approached that of isorhythm, has been destroyed.

Diagram 57. Form in Berlioz' "Romance de Marguerite."

<table>
<thead>
<tr>
<th>Intro (A)</th>
<th>Interlude (A)</th>
<th>Digression</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>41</td>
<td>107</td>
</tr>
<tr>
<td>F M</td>
<td>F M</td>
<td>F M, mod</td>
<td>F</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fanfare</th>
<th>Interlude</th>
<th>Fanfare</th>
<th>Interlude</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>122</td>
<td>137</td>
<td>149</td>
<td>156</td>
<td>186</td>
</tr>
<tr>
<td>B♭ M</td>
<td>B♭ M</td>
<td>B♭ M</td>
<td>B♭ M</td>
<td>F M</td>
</tr>
</tbody>
</table>

from B,A'' Choeur de Soldats" from "Chanson d'Étudiants"
136                  168
B♭ M                       B♭ M

The brief text is taken from two phrases of the "Choeur de Soldats" and a single phrase of the "Chanson d'Étudiants." Margarita's words above the chorus, telling of her unhappiness, are new, but those in the body of the "Romance" aria are taken from the Huit Scènes. The new words perform a narrative function as the girl worries that she may never see Faust again.

Chorus. The TTB choral parts are copied exactly from the version found earlier in the Huit Scènes.

Figure 53. Vocal ranges in Berlioz' "Romance de Marguerite."
Although in *La Damnation* the chorus sings in only twenty-two measures, the choral parts are more complex, since the two statements from the center sections of the earlier choruses are rewritten to emphasize the contrapuntal beginnings of the lines.

**Orchestra.** The band that accompanies the new chorus is altered only slightly from that employed in the *Huit Scènes*; here it is placed offstage.

<table>
<thead>
<tr>
<th><em>Huit Scènes</em></th>
<th><em>La Damnation</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Horns in B-flat</td>
<td>2 Horns in B-flat basso</td>
</tr>
<tr>
<td>2 Trumpets in B-flat</td>
<td>2 Trumpets in B-flat</td>
</tr>
<tr>
<td>Timpani</td>
<td>Timpani</td>
</tr>
</tbody>
</table>

The first trumpet rather than the first horn has the melody of the retreat in the later setting. The horns, written an octave lower, form the accompaniment to the tattoo.

A larger instrumentation is required for the orchestra which accompanies the aria and plays the coda.

2 Flutes  
English Horn  
2 Clarinets in B-flat  
2 Horns in B-flat basso  
4 Timpani  
Strings

Berlioz follows this adaptation from the earlier work with an entirely new solo, Faust's "Invocation à la Nature," a chromatic air with modal undertones set to words written by Berlioz himself, as are all texts from this point onward. The non-repetitive piece is typical of the highly emotional settings of which the mature composer is
capable in its use of unusual harmonies such as the closing Hypodorian cadence.

Scene XVII is a recitative between Faust and Mephistopheles in which the latter describes Margarita's fate in prison and obtains Faust's signature on the scroll handing over his soul in return for the demon's promise to free her. It is a clever alteration of 6/8 meter depicting the chase, and a more emotional 4/4 used for the recitative duets.

La Damnation de Faust: "La Course à l'Abîme"

This wild scene opens with an innocent galloping motive whose mood is quickly altered by the tragic melody sung by the oboe. The independent, fundamental bass line which persists throughout the scene outlines the chordal progressions clearly.

Form and text. "La Course à l'Abîme" is purely narrative and, consequently, somewhat formless, although the recurring instrumental interludes suggest ritornello structure.

Diagram 58. Form in Berlioz' "La Course à l'Abîme."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Recitative</th>
<th>Chorus (§)</th>
<th>Recitative</th>
<th>Interlude</th>
<th>Recitative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>20</td>
<td>(43)</td>
<td>53</td>
<td>67</td>
</tr>
<tr>
<td>C m</td>
<td>mod</td>
<td>C m</td>
<td>mod</td>
<td>C m</td>
<td>mod</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interlude</th>
<th>Duet</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>98 (9/8)</td>
</tr>
<tr>
<td>Eb m</td>
<td>mod</td>
</tr>
</tbody>
</table>

Throughout, the orchestra has the role of describing the riding of horses into the pit of hell. Each time the recitative halts, the
orchestral accompaniment ceases only to begin again as the horses move on.

The raiders approach a sonically static group of women and children kneeling at the cross by the wayside and almost overrun them in spite of Faust's objections. The third recitative section is marked by Faust's increasing agitation as he becomes cognizant of the sinister scenes they are passing. Mephistopheles politely asks Faust if he wants to return, but Faust, remembering the jailing of Margarita, halts and then rides on. At this point the final duet occurs, with Faust singing in a lyrical though desperate manner and Mephistopheles interjecting cries of "Hop!" to urge the black steeds to greater speed. Although both men sing in French, the worshipers at the wayside cross are given text in liturgical Latin.

Although an occasional rhyme can be cited in the text sung by Faust, the remainder of Berlioz' text is narrative prose.

Chorus. The unison chorus in this scene, labeled "Choeur de Paysans" (Kneeling at a wayside cross), is set in three separate phrases—prayers to the Saints Mary, Magdalene, and finally to Margarita, all in the same simple vein with a total compass of only a minor sixth (Ex. 86).

Example 86. Berlioz, "La Course à l'Abîme," meas. 20-29.

\begin{music}
\begin{musicframe}
\begin{musicnotes}
\begin{musicnote}G4\end{musicnote} \begin{musicnote}D4\end{musicnote} \begin{musicnote}G4\end{musicnote} \begin{musicnote}D4\end{musicnote}
\begin{musicnote}C4\end{musicnote} \begin{musicnote}F4\end{musicnote} \begin{musicnote}C4\end{musicnote} \begin{musicnote}F4\end{musicnote}
\begin{musicnote}C4\end{musicnote} \begin{musicnote}F4\end{musicnote} \begin{musicnote}C4\end{musicnote} \begin{musicnote}F4\end{musicnote}
\begin{musicnote}C4\end{musicnote} \begin{musicnote}G4\end{musicnote} \begin{musicnote}F4\end{musicnote} \begin{musicnote}E4\end{musicnote}
\end{musicnotes}
\begin{musictext}
Sancta Maria, ora pro nobis!
\end{musictext}
\end{musicframe}
\end{music}

Underneath these pleas is the timeless riding motive played by the
orchestra to the rhythm $\frac{\text{3}}{4}$ . As the riders scatter the penitents, the women and children emit a shrill cry of "Ah!" on $f^2$.

This chorus vividly depicts the scene and heralds Faust's last chance to retreat from the gates of Hell.

**Orchestra.** The ostinato character of the bass line, like the riding motive in the violins, persists throughout the unison chorus and under all the recitatives of the soloists. It stops only twice, once at the end of the third recitative when the riders rein in after a ritardando, and again just before the scene ends when Faust and Mephistopheles fall into the abyss. The violins relinquish their riding motive to the cellos at one point so that the former instruments can assist in the climax at the center of the third recitative section. The full string complement plays throughout, assisted by the following ensemble, from which trumpets and *cornets à pistons* are conspicuously absent.

- 2 Piccolos
- Flute
- 2 Oboes
- 2 Clarinets in B-flat
- Bass clarinet in B-flat
- 2 Horns in D
- 2 Horns in B natural
- 4 Bassoons
- 3 Trombones
- Tuba and Ophicleide
- Timpani
- Gong
- Bells

The plaintive solo oboe, symbolic of Margarita and her distress (Ex. 87) occurs in the introduction, in the first recitative, between
Example 87. Berlioz, "La Course à l'Abîme," meas. 2-5.

the choral acclamations, and throughout the interlude that begins after the two riders have halted their horses. The bass instruments in the score (ophicleide and tuba, trombones, bassoons, and bass clarinets) are silent until the end of the choral section where they assist in the sonority of the climax (meas. 80). At the climax, only the bells are silent, waiting to toll a D Major-minor seventh in third inversion, the sound of death that initiates the last recitative. Trilling woodwinds augmented by tremolo gong and timpani adopt a 12/8 pattern in the final duet to depict the terror the horses feel as they scent Hell. Just before the final cadence (meas. 125), the remainder of the brass instruments add their voices as the descent into the pit becomes a reality.

La Damnation de Faust: "Pandaemonium"

The "Pandaemonium" is the only scene in La Damnation de Faust for which Berlioz requested a chorus larger than sixty voices, a TTBB "Choeur de Damnés et de Démon" which carries Mephistopheles in triumph.

Form. Scene XIX is a non-repetitive chorus with sectional divisions and an appendage, the "Epilogue sur la terre," a metrically

43 Weingartner and Malherbe, op. cit., p. 211.
alternating recitative for six choral basses.

Diagram 59. Form in Berlioz' "Pandaemonium."

\[\begin{array}{c|c|c|c}
\text{Maestoso} & 4/4 & \text{Allegro vivace} & 2/2 \\
1 & 11 & 27 & \text{Allegro 3/4} \\
B M & B M & B M, Bb m, mod & B M \\
Chorus & 12 Basses, Mephistopheles & \text{Chorus} & \text{Chorus} \\
\end{array}\]

\[\begin{array}{c|c|c|c}
\text{Maestoso} & 4/4 & \text{Allegro vivace} & 2/2 \\
95 & 96 & 106 & \text{Maestoso 4/4} \\
B M & B M & \text{mod} & \text{Chorus} \\
Chorus & \text{Chorus} & \text{Chorus} & \text{Chorus} \\
\end{array}\]

\[\begin{array}{c|c|c|c}
\text{Maestoso, quasi Recitative} & 3/4, 4/4 & \text{(Epilogue)} & 116 \\
& \text{F M, Bb Phrygian} & \text{6 Basses, small STB chorus} & \\
\end{array}\]

The terrifying sound of the "Pandaemonium" opening is scored for full orchestra with infrequent punctuation by the male chorus. Next (meas. 11) unison basses portraying "Les Princes des Ténèbres" ascertain that the soul of Faust was obtained without coercion; the first maestoso closes with two additional interjections by the full chorus, on the syllable "Has."

The first allegro vivace is marked by an unusual chromatic modulation from the tonic B Major to B-flat minor (again, modulation a half step away from tonic). It closes with a unison unaccompanied statement by the basses (meas. 59) followed by a phrase sung by the full chorus. The two allegro sections which follow (meas 71, meas 96) are diabolical dances in celebration of the rewards of hell in which the strongly rhythmic chorus takes precedence over the orchestra. Both
of these allegro dances are followed by maestoso sections which are wholly orchestral in nature, in stark contrast to the vocal "Epilogue sur la terre" which completes the scene.

Text. As he did in the "Choeur d'ombres" from Lélio, Berlioz replaces his native French with the infernal language invented by the Swedish visionary Swedenborg. Although the TTBB chorus begins singing in this curious tongue, the twelve Princes of Darkness query Mephistopheles in French and the demon answers in the same language. The full chorus reentry, however, (meas. 31) is set to the infernal text; here the only intelligible words are the names of demons, "Belphégor, Méphisto, Kroix, Astoroth, Belzébuth." For the final "Epilogue" Berlioz returns to French for the description of the closing up of the chasm after Faust's soul has been swallowed. All French text is prose narrative; while the infernal text is not definitely poetic and has no rhyme, it does have prominent alliteration.

Chorus. The effective writing for unison choral basses found in this scene is an example of the innovative techniques the composer invokes when working in the choral medium. In order to utilize the capacity of the men's voices to the fullest, Berlioz writes in conservative range with high tessitura in all four parts where harmony is required.

Figure 54. Vocal ranges in Berlioz' "Pandaemonium."

\[\text{Figure 54. Vocal ranges in Berlioz' "Pandaemonium."}\]

\[\text{44 Weingartner and Malherbe, op. cit., p. 225.}\]
The "Epilogue" includes a small STB chorus at the cadence singing two notes in unison at the octave, C-flat and B-flat.

**Orchestra.** The powerful male chorus in this scene would be unable to move the emotions of the hearer without its vivid orchestral accompaniment. The full orchestra for which Berlioz scores plays throughout the first maestoso to the point where the trombones accompany the twelve choral basses.

- 2 Piccolos
- Flute
- 2 Oboes
- 2 Clarinets in B-flat
- Bass clarinet in B-flat
- 2 Horns in D
- 2 Horns in B
- 4 Bassoons
- 2 Trumpets in B
- 2 Cornets à Pistons in A
- 3 Trombones
- 2 Ophicleides or 2 Tubas
- Timpani
- Bass drum
- Cymbals
- Gong
- String

As the maestoso ends, the sonority of the orchestra completely covers the sound of the full chorus.

Accompaniment in the allegro vivace is simple and full in support of the demonic chorus; a more elaborate accompaniment is found (meas. 52) where the chorus sings in unison, but this is soon replaced by simple unison reinforcement. Finally, to no accompaniment at all, the choral basses descend in unison to a series of alternating minor thirds which close the allegro vivace. The orchestra is
further reduced to woodwinds and strings for the accompaniment of the first diabolical dance, but after the *maestoso* the tutti again obliterates the efforts of the voices. Tremolo strings and a rushing scale pattern played by the contrabasses end the "Pandaemonium" and lead to the "Epilogue" which is without accompaniment except for vocal reinforcement by the cellos and contrabasses at the final cadence.

*La Damnation de Faust*: "Dans le Ciel, Apothéose de Marguerite"

To balance the hideous images of the preceding two scenes, Berlioz chooses a homophonic female chorus supported by high tenors who sing a bass-like line for the "Dans le Ciel" portion of Scene XX; the orchestra is relegated to the role of simple accompaniment. In the "Apothéose" which follows, the texture is further purified through the addition of a choir of children.

**Form.** The two parts of Scene XX are non-repetitive; 4/4 meter prevails throughout.

Diagram 60. Form in Berlioz' "Dans le Ciel" and "Apothéose de Marguerite."

<table>
<thead>
<tr>
<th>Dans le Ciel</th>
<th>Apothéose de Marguerite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maestoso non troppo lento</td>
<td>Un poco meno lento</td>
</tr>
<tr>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>SSTT Chorus, Boy Soprano</td>
<td>SSTT(BB) Chorus, SA Children's Choir</td>
</tr>
<tr>
<td>Eb M, Ab M</td>
<td>Coda</td>
</tr>
<tr>
<td>D flat Major</td>
<td></td>
</tr>
</tbody>
</table>

Although the initial section is without a key signature, its harmonies clearly imply the key of A-flat Major. The rhythm moves forward in a stately, almost monotonous fashion until a ritardando followed by a
fermata anticipates the first entrance over a modulation to D-flat of a solo boy soprano calling Margarita's name. In the "Apothéose" portion the orchestra again plays only a minor reinforcing role, and the most notable harmony is a brief progression in C Major (meas. 45-56). Here again is an example of Berlioz' use of key centers a half step below the tonic.

Text. The liturgical Latin of the initial "Dans le Ciel" portion of the final scene is in deliberate contrast to the language of the nether regions. Following the acclamations of "Laus! Hosanna!" however, the sopranos lapse directly into French. "Elle a beaucoup aimé, Seigneur!" and the remainder of the work concludes in that language. For this French text, Berlioz appears to have originally written two rhyming quatrains followed by an irregular stanza climaxed by repeated statements of "Viens, Margarita."

Remonte au ciel, âme naïve
Que l'amour égara!
Viens revêtir ta beauté primitive
Qu'une erreur altéra!

Viens! les vierges divines,
Viens! les vierges divines,
Tes soeurs, les Séraphines,
Sauront tarir les pleurs
Que t'arrachent encor les terrestres douleurs.

Conserve l'espérance,
Conserve l'espérance
Et souris
et souris bonheur!
Viens, Margarita!
Viens, Margarita!
Viens! Viens! Viens! Viens!
Chorus. The chorus that sings in the "Dans le Ciel" section is SSTT; the "Apothéose" begins SST, but after the children enter (meas 36), the tenors are divided again. The following note is appended to the score:

If a chorus of 200 to 300 children can be gotten together, they must be placed behind the orchestra but raised so as to be conducted by a chorus-master, and the conductor of the orchestra must follow him by ear, as he cannot see him. If only some 30 boys can be had, they must be placed apart, partly behind the chorus, partly in the orchestra.45

The lines of the children duplicate the lines of the two soprano parts exactly and are therefore truly optional. The tessitura of the second soprano part is particularly low, foreshadowing a similar practice in the final movement of the Te Deum.

Figure 55. Vocal ranges in Berlioz' "Dans le Ciel, Apothéose de Marguerite."

Soon after the entrance of the chorus of children, the principal SSTT chorus adopts a quasi-contrapuntal texture for its entrances (meas. 42). This is abandoned again towards the end (meas. 58) in favor of a completely homophonic rendering of "Viens, Margarita!" reiterated three times and concluded with open fifths on the dominant and tonic

45 Berlioz, Damnation of Faust, English translation, p. 417.
sung by the choral basses. Curiously, Berlioz has delayed the entrance of the basses until this moment, when all forces are called upon to render a very soft, *perdendo* ending.

**Orchestra.** In strong contrast to the brass punctuation of the previous scene, the soft instruments used here only gently elaborate the harmonies already being sung by the celestial chorus. Especially notable is the complete absence of brass instruments, even French horns.

3 Flutes (three separate parts)
2 English Horns
2 Clarinets in B-flat
2 Harps
2 Soli Violin I
2 Soli Violin II
Strings (cello parts on two staves)

For the simple harmonic plan, the upper strings hold long, sustained chords as the harps and cellos play arpeggios while the woodwinds comment on weak beats. As the French words begin (meas. 10), the woodwinds duplicate the soprano lines. At the fermata that closes the "Dans le Ciel" portion, the strings are silent except for the *sul ponticello* of divided cellos while the winds and harps introduce the first of the solos of the boy soprano.

As the "Apothéose" begins, four solo violins, woodwinds and harps are featured as the accompaniment for the chorus; the remainder of the string section has only brief, antiphonal chords to separate the choral phrases until the orchestral sound intensifies with more frequent chords as the coda begins. Like the vocal scoring, orchestral scoring is full through the *perdendo* ending.
Tristia, Op. 18 (1848)

In February of 1847 Berlioz embarked on a trip to St. Petersburg in order to recoup his finances after the monetarily disastrous premiere of *La Damnation de Faust*. His success in Russia was dazzling, and he returned to France with both money and happy memories of well-rehearsed performances of *Roméo et Juliette* and *La Damnation*. The following Fall he left Paris again for London, where he had a contract with the dishonest impresario Julian, himself an exiled Frenchman. In spite of Julian's subsequent bankruptcy, Berlioz remained in England for over a year, directing his own orchestra and successfully producing many of his works; meanwhile, in France, bloody revolution raged and his beloved father died.

While in England, he renewed his interest in Shakespeare and composed two choruses which treat of death and sorrow, "La Mort d'Ophélie" and the "Marche funèbre pour la dernière Scène d'Hamlet." These he coupled with a recasting of an old work, the "Méditation religieuse," to words by Thomas Moore. This chorus and the two Shakespearian pieces were brought forth as *Tristia* in 1848, to mark for Berlioz a "year of exile, defeat, and mourning." The three choruses together form a kind of symphony for voices with the intellectually-structured "Méditation religieuse" taking the place of a sonata-allegro first movement, the lyrical "La Mort d'Ophélie" in place for the slow movement, and the straight-forward "Marche funèbre pour la dernière Scène d'Hamlet" functioning as a fully-scored, showy finale.

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*Barzun, op. cit.,* I, p. 547.
Tristia: 1. "Méditation religieuse"

Originally for seven wind instruments, the "Méditation religieuse," specifically dated August 4, 1831, is one of the few fruits of the Roman sojourn. It is typical of the metaphysical, chromatic style which Berlioz always sets in slow tempo, here \( \text{adagio non troppo lento} \) \( \text{\textit{j} = 54} \).

Form. The "Méditation religieuse" has an unusual structure. Like the "Convoi funèbre" from Roméo et Juliette, and the "Offertorium" of the Requiem, its basis is a single idea, here a unison string motive that descends by tone or semitone, found usually, though not always, in pairs (Ex. 88).

Example 88. Berlioz, "Méditation religieuse," meas. 4-5.

Although the string motives recur at indefinite intervals, they always weld together other heterogeneous elements into a coherent whole. In contrast to the "Offertorium," however, the string motive acts as a catalyst for not one but two choirs—one vocal and the
other woodwind.

The Méditation religieuse can be almost arbitrarily divided into four successively shorter sections, each of which is a finer and more definitive rendering of the same basic motives.

Diagram 61. Form in Berlioz' "Méditation religieuse."

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
<td>35</td>
<td>45</td>
</tr>
<tr>
<td>G M</td>
<td>mod D M</td>
<td>G M</td>
<td>G M</td>
</tr>
</tbody>
</table>

Each of these sections ends with a variation of a cadential pattern (Ex. 89) that provides almost a motto ending.

Example 89. Berlioz, "Méditation religieuse," meas. 41-44.

A third important motive outlining a descending sixth is first stated by the chorus in duple eighth notes (meas. 13-14) and then repeated by the woodwind choir (meas. 30-31). Finally, in its definitive form, it is rendered by both the chorus (meas. 35-36) and by the woodwinds (meas. 46-47) to complete the musical raw material for this highly economical piece (Ex. 90).

The coda is a masterful miniaturization which cogently states all three motives.

Text. The French words are a translation of a poem by Thomas Moore, whose works Berlioz chose for the early Neuf Mélodies (1829). Highly personal and introspective in nature, the poem explains the controversial position of Berlioz with regard to authorized religion. Rejecting the Catholic dogma that peace can be found on earth through confession and repentance and the Protestant doctrine that peace can be achieved through personal closeness with God, Berlioz' own credo is clearly stated in the cadential figure at the end of each section: first "il n'est rien de vrai que le Ciel," and finally, "il n'est rien de calme que le Ciel."

Chorus. Even though Berlioz specifies definite numbers of instruments for his orchestra, he neglects to specify the size of the chorus. The vocal parts, usually written on three staves, are most frequently divided into six real parts, although the sopranos and tenors often sing at the octave at climactic points (Fig. 56). The choral setting is entirely homophonic except for a single phrase (meas. 26-28) which features imitative entrances. In the first section, the chorus and the woodwinds are scored antiphonally,
although after the climactic phrase "Pauvres voyageurs d'un jour orageus" (Ex. 90), duplication of line between the two groups is the rule until the chorus falls silent as the coda begins.

**Orchestra.** The chorus is mirrored by a small homophonic woodwind group composed of the following instruments:

- 2 Flutes
- 2 Clarinets in C
- 2 Horns in D
- 2 Bassoons

The two choirs are offset by the monothematic strings with an unusual number of lower instruments:

- 10 First Violins
- 10 Second Violins
- 8 Violas
- 8 Cellos
- 8 Contrabasses

Usually the descending patterns allocated to the strings connect one homophonic choir to the next, although occasionally the descending figure acts as a suspension.

A striking change in orchestration occurs just before the voices
fall silent in the coda (meas. 42). The strings play a sustained \( G \) although the violins repeat the descending interval twice more; the woodwinds take on the character of the chorus in the coda, cued by a single French horn which takes up the string interval. As the ending approaches and the muted strings are gradually reduced to one or two on a part, the woodwinds state all three motives in a final, succinct rendition. The result is a type of reverse development found with increasing frequency in the works of the mature Berlioz.

**Tristia: 2. "La Mort d'Ophélie"**

The second number of *Tristia*, "La Mort d'Ophélie, was composed and orchestrated in 1848. The instrumentation matches that of the 1849 "Méditation religieuse" exactly except that in "La Mort d'Ophélie," a single English horn replaces the two bassoons. This work was first issued as a soprano or tenor solo with piano in 1848; later it also appeared as a SA chorus with piano.  

**Form and text.** The poem, by Ernest Legouve, is based on Queen Gertrude's description of Ophelia's death in Shakespeare's *Hamlet*. The original stanzas are evident in the final form of the chorus, although musically speaking the resulting strophes by no means correspond slavishly to one another. Each strophe begins with a variant of the same figure (Ex. 91) although the altos

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48 Legouve was an illustrious Parisian playwright and a member of the inner circle of intelligensia that included George Sand, Hugo, Dumas, and Gautier. He was close enough to Berlioz to lend him the sum of 2,000 francs during the production of *Benvenuto Cellini*. 
accompany the sopranos with a different harmony each time. Soon, however, the melody of the strophe takes on a new direction, in that in every strophe the melody has a clear consequent complexion that begins on alternating fourth and fifth lines of the subsequent stanzas (marked with an * in the succeeding text).

Strophe I
Auprès d'un torrent Ophélie
Cueillait tout en suivant le bord,
Dans sa douce et tendre folie,
*Des pervenches, des boutons d'or,
Des iris aux couleurs d'opale,
Et des ces fleurs d'un rose pâle
Qu'on appelle des doigts de mort.
Ah!

Strophe II
Puis, élévant sur ses mains blanches
Les riantes trésors du matin,
Elle les suspendait aux branches,
Aux branches d'un saule voisin;
*Mais trop faible le rameau plie,
Se brise, et la pauvre Ophélie Tombe,
Tombe, sa guirlande à la main.

Strophe III
Quelques instants sa robe enflée
La tint encor sur le courant
Et, comme une voile gonflée,
*Elle flottait toujours chantant,
Chantant quelque vieille ballade,
Chantant ainsi qu'une naïade,
Née au milieu de ce torrent.

Strophe IV
Mais cette étrange mélodie
Passa, rapide comme un son.
Par les flots la robe alourdie
Bientôt dans l'abîme profond
*Entraîna la pauvre insensée,
Laissant à peine commencée
Sa mélodieuse chanson.
Ah!

Coda Ah!

All four strophes end with a variant of the motive forecast after the first strophe by the solo flute and clarinet and then taken up by the voices on the syllable "Ah!" (Ex. 92).


Following the first strophe this motive is continued for a full seventeen measures; following the second, for seven measures it acts as an introduction (played by Violin I and solo flute) to the third strophe; the same figure (two measures in length this time) joins the third and fourth strophes; its full force is felt in the twenty-four measure coda where it is the only motif of both orchestra and chorus.

Diagram 62. Form in Berlioz' "La Mort d'Ophe'lie."
The words of Strophe I take the crazed Ophelia to the brook. The fatal fall into the water, symbolized by a fermata on a G major-minor seventh, occurs just before the grand pause that precedes the final phrase of Strophe II. Strophe III treats of the singing maiden floating down the stream while a dramatic turn to D-flat Major marks the actual point where the waters envelop her toward the end of the final strophe. Another grand pause is broken by the "Ah!" motive as the coda begins.

Chorus. For the first time since Roméo et Juliette, Berlioz specifies a contralto section. Like the "Prologue" chorus, scored for a small ATB group, this piece is atypical since it features two women's parts written closely together. Usually the two parts are not divided, although at the end of Strophe III, the heavy, ponderous harmonies of the two lines assigned to the contraltos depict the heavy clothes dragging the girl down into the water. The sound and tessitura of the lower part is clearly that of contralto, not second soprano--the contralto part is written very low, especially in the coda. Both tessitura and range of the soprano part are conservative.

Figure 57. Vocal ranges in Berlioz' "La Mort d'Ophélie."

The two parts move smoothly along in either parallel or contrary motion forming many consonant intervals of the third, sixth, and tenth.
Between the two voices there are virtually no non-harmonic tones; only infrequent use is made of tension harmonies. In the autograph, Berlioz specifies fifteen voices in each section for a total of thirty singers. 49

Orchestra. To compliment this unusual choral group, Berlioz chose a small string and woodwind orchestra which, in spite of its lack of text, has as large a role as the chorus in the vivid description of the tragic scene.

2 Flutes
English Horn
2 Clarinets in B-flat
Horn in A-flat (high)
2 Horns in E-flat
15 Violin I
10 Violin II
10 Viola
8 Cellos
8 Basses

Throughout the first strophe, the strings play a soft broken chord accompaniment. The winds are silent after the introduction until they announce the tragic motive usually peculiar to that group, although it is immediately taken up by the sopranos in this particular strophe (Ex. 93).


\[ \text{Soprano} \]
\[ \text{Des per-ven-ches, des boutons d'or, Des i-ris aux couleurs d'a-po-la} \]

49 Weingartner and Malherbe, op. cit., p. 305.
The winds are again silent until they predict the first rendition of the "Ah!" motive sung by the vocalists.

Strophe II opens with the light, almost happy feeling of an arpeggiated string accompaniment. However, first the tragic woodwind motive (Ex. 93) and then staccato repeated notes in the winds predict the fall into the brook. Strophe III begins with repeated intervals played by the strings while the winds have octave patterns to the rhythm \( \uparrow \downarrow \uparrow \downarrow \) which dissolve into the fatal woodwind motive and finally fade into silence to depict the quiet figure of the dying girl.

Strophe IV opens with a neutral string pattern, but the first violins almost immediately herald Ophelia's imminent death with a repetition of the "Ah!" motive. As the chorus tells of Ophelia's disappearance without a struggle beneath the water, the winds sustain single notes.

The harsher voices of the English horn and bassoon fall silent upon Ophelia's death and in the coda the flutes, clarinets, and upper strings simply duplicate the extended vocal motive sung by the women. Duplication here is for purposes of emotional emphasis and sonority rather than of support.

*Tristia* 3. "Marche funèbre pour la dernière scène d'Hamlet"

In contrast to the conservative use of vocal and instrumental forces in the first two parts of *Tristia*, the "Marche funèbre pour la dernière scène d'Hamlet" is a powerful, gripping score for full orchestra in which the chorus plays the smallest possible incidental part. Because Berlioz associated this work with the death of his
beloved father, he never trusted himself to play the piece in public. Thematically, this "Marche funèbre" is closely related to another of Berlioz' funeral marches, the first movement of the *Symphonie funèbre et triomphale* for band. Indeed, this work is a refined, more definitive statement of that movement.

**Form.** The "Marche funèbre pour la dernière scène d'Hamlet" opens with a four-measure phrase directly paraphrased from the *Symphonie funèbre* (Ex. 94).

Example 94. Berlioz, "Marche funèbre pour la dernière scène d'Hamlet," meas. 3-6.

![Example 94](image)

This principal theme is contrasted with a bold presentation usually associated with the brass instruments (Ex. 95) to produce one of Berlioz' original developmental schemes evolved from the sonata form. (Dia. 63). Each statement of the bold theme is an internal ternary structure, since the theme itself frames a section of contrasting material.

---

50 Barzun, *op. cit.* I, p. 543.
Diagram 63. Form in Berlioz' "Marche funèbre pour la dernière scène d'Hamlet."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Prin. Theme</th>
<th>Bold Theme</th>
<th>Development</th>
<th>Prin. Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>Am</td>
<td>1 4 15</td>
<td>26 37</td>
<td>39 55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bold Theme</th>
<th>Development</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>65 75 77</td>
<td>A m A M mod</td>
<td>mod, Am</td>
</tr>
</tbody>
</table>

The initial presentation of the principal theme is interrupted by a modulation to E Major and a busy figure played by the basses and violins. A unison chorus singing "Ah!" leads to still another rendition of the same theme in fuller form (meas. 15). This stately exposition is broken by another choral unison to connect to the first statement of the secondary theme (Ex. 95). This bold theme is repeated (meas. 37) and then expanded through a sequential pattern to a stirring fortissimo on an E-sharp fully diminished chord echoed by the fortissimo E-flats of the unaccompanied chorus. The chorus is reduced to single a's, and the orchestra moves up chromatically to cadence on E Major. The recapitulation occurs at this moment, but the principal theme played by the violins is again interrupted by a choral "Ah!" this time on e natural in a full three octaves. Descending scales emphasize the return of the bold second theme, expanded this time to a length of six measures and followed by another stirring crescendo. A definite cadence on A Major turns to an A-sharp fully diminished chord accompanied by choral unison e's which finally fade away into concerted silence.

The curious coda is another of Berlioz' rare economical statements. It begins with a single B played by the contrabasses followed by a
three-note ascending figure (Ex. 96) which undergoes metamorphosis and

Example 96. Berlioz, "Marche funèbre pour la dernière scène d'Hamlet," meas. 89.

\[
\begin{array}{c}
\text{Violin I} \\
\text{\includegraphics[width=0.2\textwidth]{example96.png}}
\end{array}
\]

emerges as a descending chromatic figure (Ex. 97).


\[
\begin{array}{c}
\text{Violin II} \\
\text{\includegraphics[width=0.2\textwidth]{example97.png}}
\end{array}
\]

Text and chorus. The chorus does not attempt to usurp the descriptive role of the orchestra in the work. It is simply labeled "Femmes et Hommes" and is written in two parts only in its first two entrances. The third choral entry, however, is a three-octave "Ah!" which introduces the bold second theme. The full power of the unison chorus is felt for the first time in a fortissimo two-octave statement before the return of the principal theme. The chorus sings four measures of sustained e, two octaves in compass, to introduce the return of the second theme in the tonic, and has a two-octave e following the fortissimo chord before the coda. At the very end of the coda, the chorus, unaccompanied this time, sings "Ah!" one last time, but, for the first time, the tone is the third, not the root of the chord to close the "Marche funèbre" on a note of vague disquiet.
The choral function in the "Marche funèbre" is much the same as the string function in the "Méditation religieuse," since it repeats a simple unit varied only in pitch which provides formal cohesion for the whole piece. Because the text is limited to unison interjections of "Ah!" which carry no melodic or harmonic weight, the vocal body in this work should be considered simply another sound color in Berlioz' varied orchestral palette.

The need for text is further supplanted by the insertion of Fortinbras' closing speech from Hamlet that heads the score:

Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd most royally; and for his passage
The soldier's music, and the rites of war,
Speak loudly for him.
Take up the bodies--such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

Orchestra. In the score, Berlioz specifies the number of strings requisite for performance, although he neglects to do so for either the winds or the chorus. Some of the winds have numerical indications; those which remain unspecified are probably meant to appear in pairs.

Flutes
Oboes
Clarinet in C
2 Horns in F
2 Horns in D
4 Bassoons
Trumpet in D
Corneets à pistons in A
3 Trombones
The six muffled snare drums are set apart from the orchestra and play a simple, slow cadence throughout. The remaining percussion instruments, including the single volley, are reserved for the final climax that precedes the coda.

As in the opening movement of the Symphonie funèbre, the bass instruments play an important ostinato-like motive as accompaniment to the principal theme; they also join in the powerful sequential pattern that marks the first development section. Finally, all the bass instruments play a more elaborate, modulating ostinato under the reappearance of the first theme.

Treble instruments are invariably given the principal theme, but the bold second theme is fully scored in harmony for the entire instrumental ensemble. Were it not for the choral interjections, the result would be somewhat tedious because of the consistently full orchestral scoring, as was the case in the first movement of the Symphonie funèbre. The economical orchestration of the coda produces an apt, but tragic ending to relieve the sheer weight of sound of the "Marche funèbre."
"Sara la Baigneuse" (1848)

In 1834 Berlioz composed a long ballad to the text of one of Victor Hugo's Orientales, "Sara the Bather." Originally the work was scored for TTBB chorus and piano; later it was set for piano and two-part chorus (soprano and contralto or tenor and bass). "Sara the Bather" reached fruition in 1848 as a compellingly beautiful but highly unusual composition for triple chorus (STBB, SA, and TTBB) and orchestra.

Form. "Sara la Baigneuse" is typically French and Berliozian in its avoidance of standard forms, even though masterful craftsmanship can be discerned throughout.

Diagram 64. Form in Berlioz' "Sara la Baigneuse."

<table>
<thead>
<tr>
<th>Intro (A)</th>
<th>A, A'</th>
<th>B</th>
<th>A'</th>
<th>C</th>
<th>Digression</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>32</td>
<td>44</td>
<td>61</td>
<td>80</td>
<td>100</td>
<td>122</td>
</tr>
<tr>
<td>A M</td>
<td>A M</td>
<td>A M</td>
<td>A M</td>
<td>A M, mod</td>
<td>mod</td>
<td>B M</td>
<td>A M</td>
</tr>
</tbody>
</table>

Narrative

<table>
<thead>
<tr>
<th>F</th>
<th>G</th>
<th>H</th>
<th>F</th>
<th>A', A''</th>
<th>B'</th>
<th>Closing</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>134</td>
<td>148</td>
<td>163</td>
<td>178</td>
<td>194</td>
<td>220</td>
<td>231</td>
<td>256</td>
</tr>
<tr>
<td>B m</td>
<td>G M</td>
<td>D M</td>
<td>F# m</td>
<td>A M</td>
<td>A Pedal</td>
<td>C#m, mod</td>
<td>mod, A M</td>
</tr>
</tbody>
</table>

The first, central idea (Ex. 98) is presented at least eight times,


![Musical notation]

51 Hopkinson, op. cit., pp. 103-104.
either by the chorus or by the orchestra. The first choral statement blooms into a full twelve-measure phrase (four antecedent and eight consequent) which is immediately repeated. These statements are followed by another A Major motive (Ex. 99) in a faster rhythm that is tossed about from one voice to another before the central motive returns with a different consequent phrase (meas. 44).


Another new idea, still couched in the tonic (Ex. 100), is followed by a modulatory digression (meas. 80), and finally, a modulation to a new key, B Major (again a step away from tonic) is accomplished to introduce yet another motive (Ex. 101).


Four measures of the accompaniment of the initial full statement of the principal theme (Ex. 98) then returns in the tonic (meas. 118), seemingly to introduce a recapitulation of that theme, but surprisingly, new material develops in the tonic in the form of a happy motif with repeated notes (Ex. 102).


\[
\begin{array}{c}
\text{Soprano} \\
\text{Mai-} \text{sara la non-lan-ta-ba-tu} \\
\end{array}
\]

Next an internal ternary narrative section framed by still another motive (Ex. 103) is heard, first in B minor, and following the two internal contrasting sections, in F-sharp minor.


\[
\begin{array}{c}
\text{Tenor} \\
\text{Ou sui-tha} \\
\text{Oh! si j'ois ca}- \text{pi-ta-ne} \\
\end{array}
\]

The melody of the first of these internal sections (G) soars upward and then descends to a series of repeated notes (Ex. 104). Since this melody is in G Major, the second internal section sounds

almost like a consequent to the first because it is couched in D Major. (Ex. 105)


The tonic-dominant relationship of the framing sections further unifies this portion of the work.

Finally the tonic returns again with two repetitions of the central theme followed by another, shortened statement of the secondary theme (B), now in the tonic. But Berlioz has not yet exhausted his store of tonic material, for a long double closing section with still another lyrical theme is heard (Ex. 106).

The first half of the closing section is of indefinite tonality owing to the entirely unisonal treatment of the melody, however, the key of C-sharp minor is strongly suggested. As the ensemble expands to harmony, many unstable progressions in which the fully-diminished seventh is used freely are heard. In contrast to the free harmony of the first closing section, the second closing section, based on the same melody, is securely couched in the tonic.

Text. The second closing section is untexted; Berlioz sets it simply to the syllable "La." Hugo's poem undoubtedly helped to govern the structure of the music even though it is entirely non-repetitive. Probably the diffuse melodic material in the work resulted from a rigid and almost literal conformation to text. The melodic returns noted in the formal diagram do not represent textual repetition, since the poem is non-strophic and unfolds consecutively.

This is the story of a lazy, beautiful peasant girl who lolls in a hammock strung over a fountain dreaming of faraway lands and riches. From the beginning through the non-thematic return to the tonic (meas. 122), the words merely depict the beautiful girl swaying in the hammock; the narrative sections which follow describe the daydreams of the peasant girl. As the principal theme returns, so do her fellow laborers in the harvest who, discovering her there so late on a workday, encircle her and sing the reproachful song of the closing section.

Puritans of Berlioz' day criticized the chorus for its vivid description of Sara's white skin, neck, and ankles. Barzun, op. cit., II, p. 82n.
The text is set syllabically except for the obligato sung by the tenor soloist and the sopranos over the digression section. The 3/8 meter of the entire composition suggests the gentle rocking of the hammock; this is especially true of the rhythm of the principal theme, \( \text{\ldots} \). Adherence to word accentuation is unusually strict. In fact, Berlioz has utilized every compositional device at his command in an endeavour to make each of Hugo's words intelligible to the hearer.

Chorus. The triple chorus "Sara la Baigneuse" is a masterful study in the handling of a triple chorus. The center two-part women's chorus sings very little and is entirely independent of both the STBB chorus above and the TTBB chorus below except when the three choirs are written homophonically. Range is uniformly conservative and even narrow in all vocal parts. There are only three isolated places where parts are divided.

Figure 58. Vocal ranges in Berlioz' "Sara la Baigneuse."
Berlioz experiments with many combinations of voice parts in this work. He begins with a full, homophonic scoring for the first statement of the principal theme followed by a statement by the first choir with incidental, rhythmically offset comments from the third chorus. As the contrasting B section begins, these two choruses toss brief motives from voice to voice while the center female chorus signs a more lyric melody. This secondary theme setting reminds the listener of the vocal setting of the "Choeur de Gnomes et de Sylphes" from La Damnation de Faust.

The third appearance of the principal theme is homophonically set for the first and third choruses. It is followed by the C section which begins with the nervous tossing about of motives found in the secondary theme and ends with simple homophony. The stunning modulations of the digression section with its rising bass line and tossing about of motives again recall the "Choeur de Gnomes et de Sylphes."

As the stable B Major section is established (meas. 100), the female chorus and the sopranos of the first chorus are silent so that the men can laud Sara's beauty once more before the short, non-thematic return to the tonic (meas. 122) features the full homophonic chorus. The choral writing in the first of the framing F sections of the narrative portion is interesting, for it is the tenors and second basses of the first chorus who voice Sara's dreams, echoed by the sopranos and first basses of the same chorus. Theme G (Ex. 104) is treated still differently--the entire first chorus plus the contraltos of the center chorus and the first tenors of the third chorus sing homophonically, while theme H (Ex. 105) is sung by the first chorus only, although the center chorus is added for the last phrase (meas. 172).
Following a fermata, the center chorus and the first tenors of the third chorus recall the first frame without the echo effect.

To anticipate the return of A, a tenor soloist (later joined by the sopranos of the first chorus) begins a striking untexted obbligato. Against this the tenors of the third chorus bravely sing the principal melody, even though their lines are almost completely obscured by the obbligato. Four measures after the second reappearance of the principal theme (A, Ex. 98), the obbligato is abandoned so that the tenors and sopranos can join the other sections of the chorus in singing a faster-note contrasting figure over the melody still found in the third chorus.

The return of the secondary theme (B, Ex. 99) is revoiced in much the same way as the "Choeur de Gnomes et de Sylphes" with which it has already been compared—an additional soloist and the center chorus sopranos sing another obbligato while the third chorus exchanges the fast motives between its sections.

The unison closing section melody is entrusted to the sopranos of chorus and to the first tenors and baritones of chorus three until a fuller scoring is used in anticipation of the homophonic ending of that section. Thereupon the entire vocal couplement sings "La" to the unison closing section melody.

**Orchestra.** Although the orchestral writing equals the usual fine standard of the mature Berlioz, it does not compare innovatively with the choral scoring in this work. Because each of the vocal parts must be heard clearly, "Sara la Baigneuse" is lightly scored for winds.
To preface the choral statement of the important principle theme, Berlioz simply harmonizes the first four measures of that theme for the full wind choir. As the voices enter, cellos and second violins duplicate the vocal lines, while the violins and violas introduce the instrumental motive associated with the main theme (Ex. 107).


Instrumental scoring for the second theme (B) section which features unusual choral writing is simple and supportive.

To reintroduce the principal theme, the full wind complement joins the female chorus, and, after another statement of the principal theme, repeated notes are found in the woodwinds that lead to the C section which is scored with only sparse string accompaniment, but with full vocal duplication by the woodwinds; the strings are added to support the cadence. The digression offers an unusual orchestral mixture as the individual instruments all adopt independent lines except for the cellos and contrabasses which play with the choral basses. In the D section, strings support the choral lines while the winds have arpeggiated patterns above.
The violins aid in the harmonic deception of the tonic return as they sing the motive (Ex. 107) previously found as an accompaniment figure to the central theme. They sing the figure once more as the winds aid the chorus in the presentation of the new material of theme E.

The frames of the narrative center section have extremely simple instrumental accompaniment except for a broken chord figure played by the violins. In contrast, an excited triplet sixteenth-note figure in the winds is heard throughout the two center sections of the narrative division.

Contrary to Berlioz' usual practice, the return to the principal theme is orchestrated exactly as in the first presentation. However, on the second repetition, the winds and strings exchange roles, the strings playing triplet sixteenth-notes and the winds the descending pattern consistently associated with A. Likewise, the shortened tonic second theme is rescored exactly except for an added triplet figure in the winds.

The first closing section begins (somewhat unimaginatively, it would seem) with simple unison duplication in all voices. The wisdom of this unison is soon apparent, for the strings soon add a second voice and finally the full ensemble resounds with different rhythms and motives as the modulatory progressions which follow appear. Throughout the second closing section, the strings and timpani play simple accompanying chords on each beat and the woodwinds duplicate the closing section melody. In the short coda, the pizzicato strings elaborate the final cadence to end "Sara la Baigneuse," a beautiful understatement in Berlioz' many-faceted store of orchestral styles.
To crown a decade of resoundingly successful choral-orchestral works, Berlioz chose the text of the liturgical *Te Deum Laudamus*. Purely Latin in origin, the *Te Deum* is one of the few remaining examples of the *psalmus idioticus*; it replaces the last responsory of Matins on feast days and Sundays in the Roman rite and has been sung since 1549 on one of the canticles of Morning Prayer in the Anglican rite.

According to tradition, the *Te Deum* was composed spontaneously by Saint Ambrose and Saint Augustine on the night of the latter's baptism in the late fourth century; actually it was probably written by Nicetus (d. 568), although certain lines are taken from the *De mortalitate* of Saint Cyprian (A.D. 242). The traditional plainsong melody is coeval with the words; it was frequently used as a cantus firmus for polyphonic masses.

From time immemorial it [the *Te Deum*] was sung in the crowded Roman churches at every solemn thanksgiving service by the people of the city . . . . The custom of singing the hymn on occasions of national thanks-giving naturally led to the composition of great works,

---


55 Ibid., p. 834.
with orchestral accompaniment and extended movements.  

In form, the canticle consists of two separate hymns and a litany . . . . The first section is a general hymn of praise to God, reminiscent of the opening and closing lines of the Hebrew *Benedicite*. This section contains the lines quoted by St. Cyprian. Part II, praising Christ the King of Glory, reflects the fourth century fight against Arianism. In several Gallican uses of the sixth century, both the *Gloria in excelsis* and the *Te Deum laudamus* were sung at the close of Matins; toward the end of the century, when the former was moved into the Mass, its final section was left in Matins as Part III of the *Te Deum laudamus*. This capitellum of versicles and responses is almost entirely composed of verses from the Psalms, viz., Ps. 23:10; Ps. 145:2; Ps. 123:3; Ps. 33:21; and Ps. 31:1. The whole canticle is in effect a complete liturgy in itself. As such, a choral rendering in extended form becomes a fully developed and independent service.

Berlioz' setting, which he divides into six choruses, adheres closely to the traditional text; he also provides two optional instrumental movements.

**Part One**

I. *Te Deum laudamus* (Hymn)
*Te Deum laudamus; te Dominum confitemur,*
*Te aeternum Patrem; omnis terra veneratur.*

We praise Thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.

II. *Tibi omnes* (Hymn)
*Tibi omnes angeli: tibi coeli et potestates;*
*Tibi cherubim et seraphim incessabili voce proclamant:*
*Sanctus, Sanctus, Sanctus: Deus Sabaoth!*
*Pleni sunt coeli et terra majestatis gloriae tuae,*

---


Te gloriosus chorus apostolorum,
Te prophetarum laudabilis numerus,
Te martyrun candidatus laudat exercitus,
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.

To Thee all angels cry aloud: the heavens and all the powers therein;
To Thee cherubim and seraphim continually do cry.
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the majesty of Thy glory.
The glorious company of the apostles praise Thee.
The goodly fellowship of the prophets praise Thee.
The noble army of martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father of an infinite majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

III. Praeludium (Orchestra only)

IV. Dignare (Prayer)
Dignare, Domine, die iste, sine peccato nos custodire.
Aeterna fac cum sanctis tuis in gloria numerari.
Miserere nostri! miserere nostri!

Vouchsafe, O Lord, to keep us this day without sin,
Make us to be numbered with Thy saints in glory everlasting.
O Lord, have mercy upon us, have mercy upon us.

Part Two

V. Christe, Rex Gloriae (Hymn)
Tu, Christe, Rex gloriae:
Patris sempiternus Filius.
Tu, devicto mortis aculeo, aperuisti credentibus regna coelorum.
Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu ad dexteram Dei sedes, in gloria Patria.

Thou art the King of glory, O Christ:
Thou are the everlasting Son of the Father
When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of heaven to all believers.
When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. Thou sittest at the right hand of God, in the Glory of the Father.

Part Three

VI. Te ergo quaesumus (Prayer)
Te ergo, quaesumus, famulis tuis subveni, quos pretioso sanguine redemisti.
Fiat super nos misericordia tua, Domine, quemadmodum speravimus in te.

We therefore pray Thee, help Thy servants, who Thou has redeemed with Thy precious blood.
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.

VII. Judex crederis (Hymn and Prayer)
Judex crederis esse venturus.
In te, Domine, speravi; non confundar in aeternum.
Salvum fac populum tuum et benedic hereditati tuae, Domine.
Per singulos dies benedicimus, laudamus te et laudamus nomen tuum.

We believe that Thou shalt come to be our judge.
O Lord, in Thee have I trusted; let me never be confounded.
O Lord, save Thy people, and bless thine heritage.
Day by day we magnify Thee, and we worship They name, ever world without end.

VIII. Marcia (orchestra only)

Earlier polyphonic settings of the Te Deum had been made by Benevoli, Purcell, Blow, Sarti, Graun, Haydn, and, most tellingly, by Handel, who composed the Utrecht Te Deum and the Dettingen Te Deum for English occasions of state. French Te Deums, now largely forgotten, were written by Berlioz' immediate predecessors Cherubini, Gossec, and Lesueur. The Te Deum was intoned at all major victory celebrations in
the early days of the French Revolution, but was suppressed when the
cult of the Supreme Being became powerful.58 A Te Deum celebrated
the birth of Napoleon's son in 1811 and another was sung for the
baptism of the Duc du Bordeaux in 1821.59 One would therefore assume
that Berlioz was merely continuing a Gallic tradition in composing a
Te Deum. Although Denis McCaldin has suggested that the idea for a
work based on the text came from Berlioz' association with Russian
choirs during his 1847 visit there,60 the Te Deum had become a
certainty in the composer's mind as early as 1846, when it was listed
in the Labitte catalogue of his works bound with La Damnation de Faust
as an "unpublished work."61 Unlike the Requiem, Berlioz had no
commission for the Te Deum; consequently, when it was fully completed
in 1849 its premiere was delayed. "Attempts were made to mount it
at St. Eustache church in 1850, in London in 1851, at Notre-Dame in
1851, at Napoleon III's coronation in 1852, and at his wedding the
following year, but all without success."62

The Te Deum was finally heard for the first time on April 30,
1855, at St. Eustache as part of the official ceremonies for the
opening of the Exposition of Industry. It won the composer a small

61 Ibid., p. vii.
62 Ibid., p. ix.
profit and more pleasure from a good performance, as he writes to Liszt,

... the Te Deum was performed today with the most magnificent precision. It was colossal, Babylonian, Ninivite. The splendid church was full. The children sang like a single artist and the artists as I had hoped after the careful way I chose them. Not a mistake, not a hesitation ... I assure you that today he [the Te Deum] has bitten the public to the very heart. And what a huge audience! There were 900 performers. And not a mistake! I can't get over it.  

The most famous attribute of Berlioz' Te Deum is its aniphonal writing for pipe organ; Berlioz consistently strives to separate the timbres of organ and orchestra:

It is doubtless possible to blend the organ with the diverse constituent elements of the orchestra; but it is strangely derogatory to this majestic instrument to reduce it to a secondary condition ... There seems to exist between the two powers a secret antipathy. The organ and the orchestra are both kings; or rather, one emperor, the other pope; their mission is not the same, their interests are too vast, and too diverse, to be confounded together.

As is his custom, Berlioz gives specific directions in the score for the placement of the performers:

The orchestra and the choirs must be placed at the extreme end of the church opposite the great organ. If the conductor has no electric metronome with which to keep


64 Berlioz, Treatise, p. 127.

65 The electric metronome referred to here is really a remote-control baton with electric wires that transmitted the conductor's tempo to widely-spaced sub-conductors. Berlioz, Memoirs, p. 483.
in immediate communication with the organist, someone to beat time must be placed in the organ loft, so that he can see the movements of the conductor, and, imitating them exactly, transmit them to the organist, who otherwise would be sure to slacken the time. The choir of children, as numerous as possible and isolated from the other two choirs, must be raised on a platform not far from the orchestra. Two or three choir-masters will be required to lead it and communicate to it the conductor's best. This third choir, if needs be, may be omitted, although it contributes considerably to the general effect. If the work be performed in a large concern hall or in a theater, where there is no organ, a harmonium must supply its place.

The French first edition specified the following numbers of choirsters,

First Chorus
40 First Sopranos
30 Tenors
30 Basses

Second Chorus
40 Second Sopranos
30 Tenors
30 Basses

Third Chorus
600 Child Sopranos and Contraltos

Berlioz contrasts this large choral body with a moderately sized orchestra containing an unusual number of lower strings.

25 First Violins
24 Second Violins
18 Violas
18 Cellos
16 Contrabasses

Berlioz, Te Deum, p. x.

The children's chorus is always written in unison with occasional octave divisi despite Berlioz' specification for an apparent two-part chorus.

Weingartner and Malherbe, op. cit., p. 191.
In general, Berlioz follows the plan he used in the *Requiem* of alternating loud, fast movements with soft slow movements.

Table XVI. Plan of Berlioz' *Te Deum*.

<table>
<thead>
<tr>
<th>No.</th>
<th>Movement</th>
<th>Time Signature</th>
<th>Metre</th>
<th>Time Signature</th>
<th>Metre</th>
<th>Time Signature</th>
<th>Metre</th>
<th>Time Signature</th>
<th>Metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Te Deum (Hymn)</td>
<td>4/4</td>
<td>F M</td>
<td>Organ, orchestra, STB, STB, SA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro moderato</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>Tibi Omnes (Hymn)</td>
<td>3/4</td>
<td>F M</td>
<td>Organ, orchestra, STB, STB, SA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andantino</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>Praeludium</td>
<td>4/4</td>
<td>B M, G m,</td>
<td>Orchestra alone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegretto-Un piu animato che il Te Deum</td>
<td>F M</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>Dignare (Prayer)</td>
<td>4/4</td>
<td>D M</td>
<td>Organ, Orchestra, STB, STB</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderato quasi Andantino</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V.</td>
<td>Christe, rex gloriae (Hymn)</td>
<td>2/2</td>
<td>D M</td>
<td>Orchestra, STB, STB</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro non troppo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI.</td>
<td>Te ergo quaesumus (Prayer)</td>
<td>3/4</td>
<td>G m, G M</td>
<td>Orchestra, STB, STB, Tenor Solo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andantino quasi Adagio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII.</td>
<td>Judes crederis (Hymn)</td>
<td>9/8, 3/4</td>
<td>E♭ m,</td>
<td>Organ, orchestra, STB, STB, SA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegretto un poco maestoso</td>
<td>B♭ m,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIII.</td>
<td>Marcia</td>
<td>4/4</td>
<td>B♭ M</td>
<td>Orchestra, organ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro non troppo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No overall key pattern is apparent, even though the work ultimately moves to the subdominant. Unity is achieved through the use of a descending motto (Ex. 108) first found within an unvarying *cantus firmus*.

Example 108. Berlioz, "Te Deum," meas. 12-17.⁶⁹

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⁶⁹ Throughout this analysis, brackets indicate the motto.
Exploding antiphonal chords between organ and orchestra open the Te Deum followed (meas. 11) by soft orchestral progressions that lead directly into the first organ statement of the cantus firmus (Ex. 108). As this striking unison quotation ends, the sopranos of the first chorus turn to the vigorous first subject of a double fugue (Ex. 109), a profundity Berlioz no doubt chose to emphasize the gravity of the liturgical text. The second fugue subject (Ex. 110)


is introduced by the tenors of the second chorus to complete the thematic material for the fugue (Dia. 65).

Diagram 65. Form in Berlioz' "Te Deum."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Exposition I</th>
<th>Episode</th>
<th>Exposition II</th>
<th>Episode</th>
</tr>
</thead>
<tbody>
<tr>
<td>F M</td>
<td>F M</td>
<td>A m</td>
<td>F M, mod</td>
<td>79 (from CF) mod</td>
</tr>
</tbody>
</table>
The fugue skillfully blends Baroque and Romantic elements; Berlioz' coupling of a standard double fugue expositions with endings that are entirely chordal and homophonic is typical of his usage of manipulative techniques from different eras. This coupling is also seen in the first episode, falsely named because it contains no fewer than three homophonic statements of the opening of the first fugue subject (Ex. 109) before relaxing to a unison rendition of the cantus firmus sung by the entire second chorus as well as the children's chorus which enters the composition at this point for the first time.

The second exposition is incomplete—the second fugue subject is abandoned and statements of the first are sung only by both tenor sections, first sopranos, and first basses. Next is a unison statement of the cantus firmus by the entire second and third choruses under the florid counterpoint of the first chorus. This leads to the first true contrasting episode, loosely based on the cantus firmus and consisting of long, slow tones sung softly to a conservative orchestral accompaniment and culminating in a fermata on an F major-minor seventh.

Still a third exposition ensues, now in the key of B-flat Major. Again this exposition is illuminated by the cantus firmus (transposed a fourth higher) sung by the second and third choruses. The final episode, improvisatory in character, begins and ends in C Major, although hints of F Mixolydian are strong. Pedal C's in the organ lead to an F pedal (meas. 123) under a vigorous short rhythmic figure in
the chorus and winds heralding the beginning of the transition which Berlioz wrote in place of coda. The first few measures of the transition, reminiscent of the preceding soft, slow episode based on the cantus firmus, come to rest on a D Major chord in first inversion (meas. 135). This is followed by two bars of the first fugue subject which introduce a modified cantus firmus statement by the chorus which settles first on an F-sharp fully diminished seventh and then on a B diminished triad as the chorus whispers "Omnis terra" in quarter notes. Finally the transition resolves to F-sharp Major, the dominant of the "Tibi Omnes" movement which follows.

Text. The relatively brief text chosen for the first movement encompasses only the first two lines of the Te Deum, although repetition and expansion enlarge the lines. The first line, "Te Deum laudamus; te Dominum confitemur" has been repeated many times by the end of the first exposition as has the second phrase of the second line, "omnis terra veneratur." Berlioz, however, reserves the beginning of line two, "Te aeternum Patrem" for the cantus firmus which is always sung to those words.

Frequent soprano melismas are found on the second syllable of the word "laudamus," although most of the remainder of the text is set syllabically.

Chorus. Separation of the two adult choruses is quite evident in the fugal expositions although sometimes in the episodes the composer treats the two groups as a single six-part chorus. Disposition of the voices in the contrapuntal sections leans heavily
toward the lighter voices of the first chorus, while the second chorus sings practically all the statements of the important cantus firmus.

Figure 59. Vocal ranges in Berlioz' "Te Deum."

![Figure 59: Vocal ranges in Berlioz' "Te Deum."](image)

Most often, the children simply share in the presentation of the cantus firmus in unison with the sopranos of the second chorus. Sometimes, however, the treatment of the unchanged voices is more subtle and quite effective: At meas. 53-54, the children's voices soar above the entire adult group singing a line that is in contrary motion to the melody of the adult choir. During the second episode this group has a rhythmically independent line which rests on a $\sigma^1$ that is heard clearly through the texture of the other choruses. Another independent line for the children's chorus is found (meas. 119-126) as the movement comes to a climax. On account of the large size and unique timbre of the children's group all of these independent lines are heard clearly.

This obviously choral fugue is only strengthened by the orchestra—at no time does the sonority of the orchestra intrude on the predominant sound of the chorus.

**Orchestra.** Except for the opening antiphonal chords between organ and orchestra, orchestral scoring consists principally of sonority
doubling of vocal lines for the entire instrumental ensemble.

4 Flutes
4 Oboes
4 Clarinets in C
2 Horns in F
2 Horns in D
4 Bassoons
2 Trumpets in C
2 Cornets à Pistons in B-flat
6 Tenor Trombones
1 Ophicleide
1 Tuba
Timpani
Strings
Organ

The instrumentation of this movement is unusual because Berlioz writes a single undivided part for one ophicleide and one tuba to act as the bass of both the woodwind and brass complements.

Vocal reinforcement by high woodwinds and strings is found during the complicated first exposition. These instruments are gradually augmented by the bassoons and high brass instruments as the cadence nears. To begin the spurious first episode, the winds play an antiphonal chordal rendition of the first fugue subject along with the two adult choruses to introduce the first choral cantus firmus.

The second exposition is, like the first, conservatively scored for orchestra. As this episode begins (meas. 79), the winds continue vocal duplication, but the strings adopt independent lines which develop during the third exposition into scalewise eighth-notes and finally, as the final episode begins (meas. 110) into florid sixteenth-note lower neighbors. The organ, which has been silent since the introduction save for a few measures which connect the first exposition to the first episode, now reenters the texture with an
elaborate tonic-dominant cadence (meas. 119-126) to complete the final episode; thereafter it is silent in this movement.

Following the final D Major fermata (meas. 135), the flutes and oboes elaborate the final fugue subject played by winds and strings. As modulatory passages lead to the close of the movement, strings, winds, and choruses are mutually independent for a few measures (meas. 138-145) until the lower strings play E and F pedals which underline the final progression. The stunningly effective ending features the divided violins playing an F-sharp major chord in the two-line octave above the f-sharp of the violas after the full orchestra fermata has been released.

Te Deum: No. II "Tibi omnes"

In contrast to the explosive antiphonal opening of the first movement, the "Tibi omnes" begins in a way that speaks quietly of complete faith.

Form. As he did in the "Choeur de Brigands" of Lélia and more recently in the "Finale" to Part Two of La Damnation de Faust, Berlioz uses the same material for the introduction and epilogue. In the "Tibi omnes," contrast between the two provided by using the colors of the flute stops of the organ in the introduction and those of the strings in the epilogue (Dia. 66). The three successive sections (A, B, C) explained in the formal diagram can also be considered a large strophe, so that the overall form for the work can be simplified to triple strophes within the framing introduction and epilogue.
Diagram 66. Form in Berlioz' "Tibi Omnes."

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B (Santus)</th>
<th>C (Pleni)</th>
<th>A'</th>
<th>B' (Santus)</th>
<th>C' (Pleni)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17</td>
<td>41</td>
<td>58</td>
<td>70</td>
<td>90</td>
<td>107</td>
</tr>
<tr>
<td>B M</td>
<td>B M</td>
<td>C# M</td>
<td>B M</td>
<td>B M</td>
<td>C# M</td>
<td>B M</td>
</tr>
<tr>
<td>Organ</td>
<td>Sop Women</td>
<td>Full with Children</td>
<td>Tenor, Tenor,</td>
<td>Full with Women</td>
<td>Children</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Digression (A)</th>
<th>B&quot; (Santus)</th>
<th>C&quot; (Pleni)</th>
<th>Epilogue</th>
<th>171 (Intro)</th>
<th>B M</th>
<th>Strings, Winds, Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>119</td>
<td>144</td>
<td>155</td>
<td></td>
<td></td>
<td>B M</td>
<td></td>
</tr>
<tr>
<td>mod</td>
<td>B M</td>
<td>B M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basses</td>
<td>Women, Full</td>
<td>Tenors</td>
<td>Children</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The lyrical melody of the introduction and epilogue (Ex. 111)


spins into the equally songlike principal statement (A) introduced by the sopranos of the first chorus (Ex. 112). This simpler version of the same theme is sung antiphonally with the organ which retains the phrases of the initial version of the melody.
The first section closes with counterpoint between the two soprano groups that leads smoothly into the B section which consists of repeated statements of the word "Sanctus" (Ex. 113).

Example 113. Berlioz, "Tibi omnes," meas. 41-44.

(Curiously, Berlioz sets four, not three "Sanctus" statements.) Then, two measures before the beginning of the "Pleni" section (C, Ex. 114), the sopranos are joined by the tenors and they crescendo to a startling forte to meet the entry of the full chorus on the words "Pleni sunt coeli" (Ex. 114).


Solo organ introduces the second large strophe, in which both tenor sections sing the principal motive antiphonally without instrumental interruption. This compressed form leads to the second "Sanctus" section (B) set for divided tenors as well as divided sopranos with the added dimension of overlapping "Sanctus" statements, so that the ethereal effect is that of continual worship. The final
"Pleni sunt coeli" of the second strophe differs only in orchestration from the first.

An organ interlude establishes the key of E Major and introduces a new and modulatory version of the principal melody—each successive entrance of the basses moves up a whole step through sharp keys to cadence on D-sharp Major (meas. 131). The harmonic tension relaxes as new material descends through the flat keys to C Major (meas. 141) and finally to the tonic (meas. 144), where a new variation of the "Sanctus" is heard, sung this time by six-part homophonic chorus. This briefer though more memorable "Sanctus" leads directly to the final "pleni sunt coeli" which is climaxed by a hemiola figure and a transition with a passing modulation to C Major (meas. 165) before the final tonic chords are sustained. The solo organ both introduces and concludes the string epilogue.

Text. The extra modulatory measures preceding the third strophe "Sanctus" were necessitated by an unusual and novel way of handling this text: in setting the first four lines of the hymn, Berlioz used the second and third lines as a returning refrain (B and C):

Tibi omnes angelii: tibi coeli et potestates;
Tibi cherubim et seraphim incessabili voce proclamant:
B Sanctus, Sanctus, Sanctus: Deus Sabaoth!
C Pleni sunt coeli et terra majestatis gloriae tuae . . . .

He then took the next three lines, set them to the music for the initial section (A), and followed them with the same refrain.

Te gloriosus chorus apostolorum,
Te prophetarum laudabilis numerus,
Te martyrum candidatus laudat exercitus,
Refrain (B and C)
However, the remaining text was much longer.

Te per orbem terrarum sancta confitetur Ecclesia,  
Patrem immensae majestatis;  
Venerandum tuum verum et unicum Filium,  
Sanctum quoque Paraclitum Spiritum.  
Refrain (B and C)

Therefore, he composed the extra measures in question to accommodate the additional text and again added the refrain. The last three words of the refrain are then repeated to provide for a climactic ending before the soft epilogue. Purposely, then, Berlioz "manufactured" an overall strophic form from a prose text.

Chorus. In contrast to the elaborate vocal scoring in the initial "Te Deum," vocal writing in the "Tibi omnes" is simple and straightforward. The two STB choruses function as a single SSTTBB body in the third strophe because of the homophony used there.

Figure 60. Vocal ranges in Berlioz' "Tibi omnes."

The children's chorus is reserved for the loud "Pleni sunt coeli"
sections and, curiously but effectively, for a four-measure phrase (meas. 82-85) that follows the second presentation of the principal theme (Ex. 112).

In the first strophe, only the sopranos of the first choir sing the principal melody which is in three phrases broken by thematic comments from the organ; the sopranos of the second choir sing the fourth phrase and then are joined by the first sopranos for another phrase in two parts. The first "Sanctus" is scored for women with both soprano parts divided (Ex. 113), while the first "Pleni sunt Coeli" is set homophonically for the entire chorus with the first sopranos and children singing in unison.

In a device that recalls the "Requiem et Kyrie" of the Requiem, the two tenor sections exchange phrases of the principal melody antiphonally until the penultimate phrase which is given to the children; the last phrase, in three parts is augmented by the sopranos of the first chorus. The overlapping "Sanctus" already referred to occurs next; the tenors are divided exactly as were the sopranos in the first presentation. The second "Pleni sunt coeli" duplicates the first.

The third strophe begins with the basses of the first chorus singing the long modulatory variant of A. They are soon strengthened by the other bass section; before the "Sanctus" appears, the second sopranos and tenors also join the texture. This final "Sanctus" is fully written for the entire vocal group as is the final "Pleni sunt coeli." The transition before the epilogue is masterfully scored for the full choral group over the entire compass of the voices.
Orchestra. The sonority of the "Tibi omnes" is more orchestral than choral, for the chorus only elaborates an established pattern in each succeeding strophe while the orchestra provides the variety and hence, the interest in the movement.

Instrumentation is the same as that of the "Te Deum" with the addition of four or five pairs of cymbals and bass drum. However, several instruments are written in different keys:

4 Clarinets in A
2 Horns in E
2 Horns in B
2 Trumpets in B
2 Cornets à pistons in A

Immediately following the organ introduction, the flutes, oboes, and clarinets announce themselves in partnership and accompany the first sopranos, falling silent during the thematic organ interludes. These instruments play celestial arpeggiated sixteenth-note patterns above the "Sanctus" chords of the women; the patterns are continued for two measures after the first "Pleni sunt coeli" begins; then all instruments duplicate the lines of the voices except the contrabasses which have a rhythmically independent line at the cadence.

The solo organ plays an interlude to join the first two strophes. At the beginning of the second strophe, first clarinets and first and third horns accompany the tenor statements of the principal melody, but after the single entrance of the children, these instruments relinquish the remainder of the section to the initial partnership of flute, oboe, and clarinet. Although this group continues playing in reinforcement of the vocal "Sanctus," it is the violins and violas which play the florid
arpeggios to accompany the second "Sanctus." The "Pleni sunt coeli" and the interlude follow the pattern of the first strophe.

Because of the contrasting beginning of the third strophe, orchestral accompaniment is reduced to duplication of vocal lines by horns and upper strings while the cellos and bassoons construct a counterpoint to the elaborated theme being sung by the choral basses. The final "Sanctus" is augmented by a similar cello counterpoint while the violins add rhythmic interest to the otherwise spare texture of the section by playing \( \frac{\text{crotchets}}{\text{eighths}} \) on repeated notes to culminate in a vigorous syncopated reinforcement of the simple "Pleni sunt coeli" theme. In the transition, the rhythm \( \frac{\text{crotchets}}{\text{eighths}} \) played by the strings, bassoons, and trombones helps to bring the movement to a decisive conclusion while the other instruments reinforce the voices.

An organ interlude leads to the string epilogue which has a second phrase with the added elaboration of flutes, oboes, clarinets, bassoons, and cornets à pistons. The final cadence is written for organ alone.

As in the "Sanctus" of the Requiem, Berlioz utilizes bass drum and cymbals in the center "Sanctus," possibly in imitation of the sound of Sanctus bells at Mass. Otherwise all percussion instruments are reserved for climactic points associated with the "Pleni sunt coeli" words.

Except for the versatile horns, the brass instruments are silent until the second "Sanctus," where the trombones and cornets à pistons answer the percussion. The six trombones have an interesting three-part voicing just before the final "Sanctus" (meas. 141-144) and at the beginning of the final "Pleni sunt coeli" (meas. 155-162).
**Te Deum: No. III "Praeludium"**

Following the "Tibi omnes" is the seldom-performed orchestral "Praeludium." As Berlioz himself notes,

> If the *Te Deum* be performed neither for a Thanksgiving after a victory, nor for any other service of a military character, this prelude must be omitted.\(^7\)

The "Praeludium" was not printed in the first French edition for this reason, and Macaldin has elected to place it in the appendix in the new critical edition. The manuscript of the *Te Deum* given to the Imperial Library of St. Petersbourg contains the only known copy of the "Praeludium." Octave Fongue notes that the "Praeludium" was popular as a concert excerpt in that city in the latter part of the nineteenth century.\(^7\)

**Form.** The "Praeludium" is composed without repetition.

**Diagram 67.** Form in Berlioz' "Praeludium."

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>14</td>
<td>22</td>
<td>41</td>
</tr>
<tr>
<td>B M, mod</td>
<td>mod, F M</td>
<td>B♭ M, F M</td>
<td>F M</td>
</tr>
<tr>
<td>Military snares, winds</td>
<td>Winds</td>
<td>Full</td>
<td>Full</td>
</tr>
</tbody>
</table>

It opens with six military snare drums playing the rhythm of the "Te Deum" fugue subject. This is immediately followed by a B Major woodwind statement of the first fugue.

---

\(^7\) Berlioz, *Te Deum*, English translation, p. 44.

subject (Ex. 109) which gives way to a modulatory passage and a double bar marking the change from five sharps to no sharps or flats; however, the key of C Major is never established since the chord on C is always a major-minor seventh functioning as the dominant of F Major. The opening of the "Te Deum" fugue subject is heard twice more before (meas. 22) another double bar signals the change to one flat; suspensions briefly establish the key of B-flat Major before the roving harmonies begin again. The key of F Major is firmly and definitely established by a French sixth chord (meas. 38) followed by a C major-minor seventh and finally by the F Major tonic (meas. 40). Melodic material for the measures between 30 and 43 is based almost entirely upon the motto. Swelling cadences reach fortissimo and are followed by a grand pause (meas. 50) leading to a cadence on F Major to the rhythm $\text{♩♩♩}$ and another grand pause (meas. 55). To prepare the listener for the ensuing D Major "Dignare," the rhythmic figure played on the tonic chord is repeated on an A Major chord.

**Orchestra.** This fully scored movement is entirely instrumental.

- Piccolo
- 3 Flutes
- 4 Oboes
- 4 Clarinets in C
- 2 Horns in F
- 2 Horns in C
- 4 Bassoons
- Trumpet in C
- Trumpet in A
- Cornets à pistons in A
- 3 Trombone
- Ophicleide and Tuba
- Timpani
- 6 Military drums sans timbres
Drums and winds play alone until the strings reply to the wind motto (meas. 19) and then, with the motto, initiate the suspension figures along with the flutes, horns, and two bassoons. The remaining instruments are gradually added until the full ensemble is playing when the powerful French sixth cadence is reached. Full scoring is continued during the effective swelling cadences; after the first grand pause, instrumentation is reduced to strings, soft woodwinds and trombones, after the second to strings, two solo flutes and two solo clarinets.

**Te Deum: No. IV "Dignare"**

The "Dignare" is one of Berlioz' intellectual movements, like the "Offertorium" of the *Requiem*, the "Convoi funèbre" of *Roméo et Juliette* and the "Méditation religieuse" of *Tristia*. As Berlioz explains in a letter to Liszt, it is based upon a series of pedal points.

Diagram 68. Form in Berlioz' "Dignare."  

<table>
<thead>
<tr>
<th>D M</th>
<th>Fm</th>
<th>Am (M)</th>
<th>C M</th>
<th>C m</th>
<th>E M</th>
<th>E M</th>
<th>C#m</th>
<th>A M</th>
<th>F#m</th>
<th>DM</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>30</td>
<td>40</td>
<td>47</td>
<td>52</td>
<td>55</td>
<td>66</td>
<td>70</td>
<td>79</td>
<td>87</td>
<td>99</td>
</tr>
<tr>
<td><strong>progression croissants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>milieu du morceau</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>progression décroissante</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Form.** The principal theme of the "Dignare" (Ex. 115) is introduced by the flute stops of the organ:


---

The introduction is a fascinating dialogue between the lyric organ and the pizzicato strings. The theme is then adopted by the sopranos of the first chorus; the basses of both choruses echo the instrumental pedal on the word "Domine" and after six measures (meas. 24), the tenors of the first choir answer the sopranos in canon at the fifth. This canonic treatment dissolves (meas. 32) just before the pedal changes from F to A, and another canon is begun by the sopranos and answered by the tenors at the octave only two beats later. This, too, dissolves, and the section above the C Major pedal is not in canon, but is marked instead by the appearance and reappearance of the first three notes of the motto (meas. 47). One measure before the pedal changes to E-flat (meas. 54), another canon is begun by the tenors and is answered a measure later by the sopranos at the octave. The high woodwinds continue to reiterate the motto fragment as the music grows, crescendo poco a poco, to the point of climax (meas. 66) as the key of E Major is reached.

Measure 70 marks the beginning of the waning progression. Although the C-sharp minor section begins non-imitatively, later non-canonic imitation is used. During the first four measures of the A Major pedal section, the setting is entirely homophonic; these four measures are repeated by the instruments. As the F-sharp minor pedal develops (meas. 87), the sopranos of both choruses initiate a syncopated figure that is immediately imitated at the fifth by the first tenors. The final pedal (meas. 99) is a non-imitative cadential statement with the full chorus accompanying the melody of the sopranos.
Text. As usual in Berlioz' intellectual movements, text is carefully ordered. The three lines of the "Dignare" prayer,

Dignare, Domine, die iste, sine peccato nos custodire.
Aeterna fac cum sanctis tuis in gloria numerari.
Miserere nostril miserere nostril!

are set to correspond to the overall plan of the work: the first line covers the music for the growing progression; the second is set at the E-flat, E pedal at the climax; and the third is allotted to the waning progression, although some words and phrases ("cum sanctus tuis," "Dignare") are incorporated from the previous two lines. It is possible that the text gave Berlioz the idea for the growing and waning progressions--the second line, "Make us to be numbered with Thy saints in glory everlasting," is set to the loud center of the piece while the two outer sections are set more softly to almost penitential lines.

Chorus. The "Dignare" is unusual in that the tenors of the second chorus sing in only twenty-one measures. They first enter the texture at the climax; thereafter they add their commentary only at cadential points. The formal organization is responsible for this treatment--the first sopranos and first tenors have the canonic treatment of the melody line while both bass sections periodically aid the organ and orchestra in the reiteration of the pedals. The second sopranos are also given very little to sing, although they do have one important part (meas. 87) where they aid the sopranos of the first chorus in the syncopated F-sharp minor section. The range of both bass sections is low; the treble sound of the children's chorus is entirely absent in this movement.
Figure 61. Vocal ranges in Berlioz' "Dignare."

Orchestra. The size of the orchestra is greatly reduced for the softly-set "Dignare": Berlioz scored the piece for only the following instruments:

- 2 Flutes
- 2 Oboes
- 2 Clarinets in A
- 2 Horns in F
- 2 Horns in D
- 4 Bassoons (four parts)
- 2 Trumpets in E
- 2 Cornets à pistons in A
- Strings
- Organ

Following the introduction, the orchestra is lightly scored for high winds and strings in support of the voices. One measure before the F minor pedal (meas. 24), the flutes and bassoons play filler, but vocal duplication is soon resumed. The important motto figure is played by the high woodwinds and cornets à pistons as the entire ensemble including the organ joins in the E Major climax. Immediately, Berlioz
requires a pianissimo and accomplishes this by reducing his forces to
two piccolos, two clarinets, strings, and organ. Full scoring without
the organ is resumed (meas. 79), but in the syncopated F-sharp minor
section, the sound of the orchestra is further reduced to strings,
horns, and bassoons. The organ adds one final commentary under paired
wind instruments (meas. 82) as the voices fall silent. The final
D minor cadence is played by organ, strings, and a few winds.

Te Deum: No. V "Christe, rex gloriae"

This bombastic movement is allowed to display the strength of the
double choruses on account of Berlioz' careful deployment of instrumental
resources—he eschews the use of both organ and low brass instruments
(trombones, ophicleides, and tubas) so that the choral basses are freed
to sound through the texture of the remaining bass instruments. Many
writers have pointed to the similarities between this movement and the
"Rex tremendae majestatis" of the Requiem.

Form. The first portion of this powerful chorus is based on a
stirring descending theme (Ex. 116) begun by an augmented quotation of
the motto.

After three statements and a quiet contrasting section, the principal theme is abandoned in favor of another theme (C) of equal power (Ex. 117).


The principal theme does not reappear until it closes the movement with a single instrumental statement.

Because of the strength of the two principal themes, the form seems to be more cogent than it actually is.

Diagram 69. Form in Berlioz' "Christe, rex gloriae."

<table>
<thead>
<tr>
<th>A</th>
<th>A (canonic)</th>
<th>A B</th>
<th>C</th>
<th>Developmental from A from C</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>D M</td>
<td>E m</td>
<td>D M E m, F#M</td>
<td>A M</td>
<td>A Pedal mod</td>
<td>D M</td>
<td>D M</td>
</tr>
</tbody>
</table>

Certainly elements of sonata form can be discerned, in spite of the E minor canonic presentation of the first theme and the tempo-slowing B minor section. The double development section treats both main themes successively; spinning out of the development is the second principal theme in the tonic with the unmistakable sound of recapitulation.

The soft B minor theme quotes the motto (Ex. 118) as does a less important figure treated sequentially after each of the first two statements of the first theme (Ex. 119).


Another skillful compositional technique is the one-measure overlap with which Berlioz joins the sections. For example, to introduce the E minor statement of the final theme, the sequential material is continued for one measure under the entrance of the sopranos of the first chorus who begin a pyramiding canon which descends through the voices.

The development section begins with antiphony in the voices against instrumental statements of the principal theme. In the second half of the development, based on the second principal theme, modulatory harmonies lead to a securely-established dominant. The tonic second theme return is played by the instruments with the voices lending harmony and support to that line. This theme is then fragmented and, after a deceptive cadence (meas. 170), another strong dominant is followed by a decisive return to the tonic. Two measures later (meas. 185) the majestic principal theme is recalled by the instruments to end the movement.
Text. At the beginning the first and second lines of text are combined to accommodate the long first theme; the sequential passages following the initial presentation of that theme are set to the second half of the third line, "Aperuisti credentibus regna coelorem" while the first half of that line, "Tu devicto mortis aculeo," is repeated in the sequential material that follows the second statement of the principal theme.

A single line, "[Tu] ad liberandum suscepturus hominem, non horruisti Virginis uterum," is appropriately set in the soft B minor section. The second principal theme is always set to the line "Tu ad dexteram Dei sedes, in gloria Patria." Textual rather than musical unity connects the second theme to the A pedal development, where the same text is set to fragments of the first theme; Berlioz reverses this conception and sets the first line, "Tu, Christe, Rex gloriae" to the music of the second principal theme in the second half of the development section, continuing with "Patris sempiternus Filius" as the dominant cadence is reached. The final line is heard again as the tonic returns under the second principal theme (now in the instruments) with which it was originally associated. The modulatory passages that precede the last dominant fermata are set to the first line of text which was first used with the principal theme.

Chorus. After the appearance of the second principal theme (meas. 95), the choral texture is such that the organization into two choirs is not apparent since the bulk of the choral material from that point to the end is chordal. The children's chorus does not participate in this movement.
The majestic beginning of the "Christe, rex gloriae" is accomplished by having the singers take their pitch from the D Major coda of the "Dignare" so that choral and instrumental forces blast out in concert with the initial rendition of the principal theme. The soft B minor section is reduced in sound to a small chorus comprised of the tenors from the first chorus singing a lyrical melody accompanied by a few sopranos, second sopranos, and second basses.

Two specific examples can be cited as representative of Berlioz' careful scoring for chorus. First, he considered the A and a respectively to be too low for the first tenors and first sopranos, and wrote a c-sharp and c-sharp for those voices instead (meas. 95) even though the entire orchestra and the remainder of the singers begin the second principal theme in unison on the note A. The second is the dividing of both the second soprano and second tenor parts on the final choral chord. Either note would be comfortable for the entire section, but Berlioz specifies divisi to point up the sound of the perfect fourth at the octave.

Orchestra. As has already been pointed out, Berlioz omits the
bass brass instruments in this score in order to make the sound of the low men's voices more effective, especially since they sing the important opening measures without the women. The woodwinds, however, are fully scored four to a part.

4 Flute  
4 Oboes  
4 Clarinets in A  
2 Horns in D  
2 Horns in E  
4 Bassoons  
2 Trumpets in D  
2 Cornets à pistons in A  
Timpani  
Strings

To begin the movement, Berlioz devises contrary motion lines which march upward or downward in contrast to the motion of the scalar vocal theme. Rocketing scales are continued in the woodwinds as sequential passages set in, but vocal reinforcement is the rule in the canonic statement of the theme. The entire ensemble sounds together for the third rendition of the principal theme.

The soft B minor section is a virtual duet between the soli tenors and four flutes and two of the clarinets, with the strings providing harmonic background.

The important second theme has direct instrumental duplication by the winds, but the strings adopt flamboyant arpeggios in accompaniment. As the A pedal stabilizes the harmony, the high woodwinds, strings, and voices all have independent though mutually complimentary lines--again the device of contrary motion is employed. The modulatory portion of the development is more conservative orchestrally; the brass
instruments play long notes until the rhythm quickens and direct
duplication of the vocal lines is again the case. The entire ensemble
joins in the tonic return (meas. 156) where the voices function as the
accompanying body. At the final dominant fermata, a strong suspension,
played by only the third horn and first cornet à piston, lingers in
the hearer's mind as the final presentation of the principal theme is
made by the winds with the strings providing reinforcement in contrary
motion.

*Te Deum: No. VI "Te ergo quaesumus"*

Like the "Dignare," No. VI, the "Te ergo quaesumus" is character-
ized by Berlioz as a prayer rather than a hymn. Its counterpart in the
Requiem is the "Sanctus," also a soft, slow movement featuring a solo
tenor. The tenor melody of the "Te ergo quaesumus" is complimented by
a counterpoint below (Ex. 120).


Form. Because the "Rex Christe" ended in D Major, Berlioz found
it necessary to provide a woodwind introduction to modulate from that key to the G minor of the "Te ergo quaesumus." Five strophe-like variants of the principal theme are followed by a G Major coda, and, finally, a choral epilogue in that key so that the tonality moves from minor to major.

Diagram 70. Form in Berlioz' "Te ergo quaesumus."

<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>A'</th>
<th>A''</th>
<th>A'''</th>
<th>Coda</th>
<th>Epilogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>l</td>
<td>8</td>
<td>20</td>
<td>33</td>
<td>54</td>
<td>76</td>
<td>92</td>
</tr>
<tr>
<td>G m</td>
<td>G m</td>
<td>G m</td>
<td>B M</td>
<td>G M</td>
<td>G M</td>
<td>G M</td>
</tr>
<tr>
<td>Winds</td>
<td>Strings</td>
<td>Tenor</td>
<td>Tenor</td>
<td>Soprano</td>
<td>Soprano</td>
<td>Tenor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>STB, STB</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SSTT</td>
</tr>
</tbody>
</table>

Following the strophes by the strings and the tenor, the soloist sings a contrasting melody which never reappears against a thematic but modulating strophe variant played by the woodwinds. The tenor then repeats the strophe melody while the woodwinds play descending scalewise passages to the rhythm which herald the motive of the tenor soloist in the ensuing coda. The epilogue, in which the full chorus sings for the first time, is sotto voce and is based on new material.

Following the third and fourth statements of the principal theme, the two soprano sections accompany the tenor in monotone; pungent major second dissonances between the two soprano lines herald the transition from G minor to G Major (meas. 89-91).

Text. The penitential words are taken from the first line of text throughout the first tenor solo. As the women enter, they sing the words to the first portion of the long second line, "Fiat super nos misericordia
tua, Domine, quemadmodum . . . ." The phrase "speravimus in te" is reserved for several repetitions by the tenor in the melismatic descending passages of the coda which culminate in a passionate, cadenza-like passage (meas. 101-112). The entire line from which the phrase was taken is then set to accommodate the full chorus a cappella rendition of the epilogue, "Fiat super nos misericordia tua, Domine, quemadmodum speravimus in te!"

Faulty word accentuation occurs at one point during the tenor solo (meas. 63), spe- ra-vi-mus.

Chorus. Because the "Te ergo quaesumus" is primarily a solo, the chorus never has the privilege of singing the beautiful lyric theme. The task of the two soprano groups is simply to compliment the tenor by providing a monotone following the theme. No other choral sections sing until the coda where both tenor groups join the women in an antiphonal exchange with the soloist before the tenor seizes all of the attention in his dramatic cadenza. The movement closes with the full chorus homophonic rendering of the simple choral progressions of the epilogue; here the chorus sounds exactly like a six-part SSTTBB with all voices written in medium to low range. Berlioz avoids the singular timbre of the children's chorus in the "Te ergo quaesumus."

Figure 63. Vocal ranges in Berlioz' "Te ergo quaesumus."
Orchestra. For this movement, Berlioz drastically reduces his instrumentation.

2 Flutes
Oboe
English horn
Clarinet in B-flat
Bass clarinet in B-flat
3 Bassoons (3 parts)
2 Cornets à pistons in B-flat
3 Trombones
Strings

The complete absence of French Horns immediately suggests that unusual orchestration is afoot for the brass, and indeed, such is the case. Although the three trombones play in support of the bassoons at one juncture (meas. 46-47) when the latter are in antiphony with the cellos and basses, they as well as the two cornets à pistons are then silent until the five instruments form the sole accompaniment for the monotone soprano lines (meas. 50-54, meas. 73-75, meas. 85-89) where they provide a full harmony in syncopated rhythm, \( \frac{2}{4} \) \( \frac{4}{4} \). Otherwise the trombones and cornets à pistons are silent throughout the "Te ergo quaesumus."

The strings, on the contrary, play continuously except where they fall silent during the soprano monotone; first they usurp the place of the tenor soloist by playing the principal theme in full before his entrance. During the woodwind presentation of the theme (meas. 33), the strings provide harmonic filler; the upper strings continue this filler as the string basses join the bass clarinets and bassoons for the final, shortened thematic statement (meas. 76). The strings have ascending chromatics which join the minor tonic to the major tonic. The
accompaniment of the coda is reduced to the woodwind rendition of repeated notes to the rhythm \(\frac{\text{3}}{\text{3}} \frac{\text{3}}{\text{3}} \frac{\text{3}}{\text{3}}\). In striking contrast to the two flanking movements, Berlioz scores the "Te ergo" epilogue for six-part chorus alone with the pizzicato strings echoing their final "in te."

**Te Deum: No. VII "Judex crederis"**

To crown the *Te Deum*, Berlioz wrote the amazing "Judex crederis," with music "swaying between splendour and terror like the swing of an enormous bell."

In contrast to the smooth harmonic transitions of the preceding movements, the "Judex crederis" begins suddenly and shockingly in E-flat Phrygian after the soft G Major ending of the "Te ergo quaesumun." The meter alternates between 9/8 and 3/4; no key signature is given at the beginning, possibly because of the modal nature of the principal theme, a surging melody of large dimensions (Ex. 121).


The theme is first heard when it functions as the organ introduction.

**Form and text.** Berlioz christened this movement "hymn and prayer."

The hymn, lines one and two of the text:

---

Judex crederis esse venturus
In te, Domine, speravi; non confundar in aeternum.

is always set in the vigorous 9/8 meter in contrast with the 3/4 meter of the softly-set prayer text:

Salvum fac populum tuum et benedic hereditati tuae, Domine.
Per singulos dies benedicimus, laudamus te et laudamus nomen tuum.

The principal melody of the prayer (Ex. 122) quotes a variant of the motto in its first measure.


Diagram 71. Form in Berlioz' "Judex crederis."

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro (A)</td>
<td>A (imitative)</td>
<td>B (Prayer)</td>
<td>A'</td>
<td>Dev.</td>
<td>A</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>57 79</td>
<td>110 145 160</td>
<td>169</td>
<td>188</td>
</tr>
<tr>
<td>Bb Phrygian</td>
<td>Eb Phrygian</td>
<td>Bb m D b M</td>
<td>Db m C# m Eb m</td>
<td>mod</td>
<td>Eb m</td>
</tr>
<tr>
<td>(AABA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The basses of the first choir start the principal melody just as the organ cadences on b-flat. A few measures later, the sopranos of the first chorus imitate this entrance a half-step higher on b¿. After non-imitative lines in the tenors and second sopranos, both tenor
sections have the second imitative entrance on $c$, again a half step higher. The initial exposition comes to a cadence on a D-flat major chord which leads enharmonically to a modulatory passage set to the words "non confundar" and finally to a fortissimo D Major chord which culminates in a strong full cadence in B-flat minor.

After the violas, cellos, and basses once again mutter the first two measures of the theme in B-flat minor, the lyrical melody of the prayer is sounded by the flutes, clarinets, and both soprano sections; this same group repeats the melody a minor third higher (meas. 65), and a transition through A-flat major leads to a D-flat pedal (beginning meas. 77) over which the high woodwinds and first violins repeat the first two measures of the prayer melody; this adaption of the motto is then used as a reverse pedal (meas. 77-102).

The second half of the prayer is another serene melody in D-flat major (Ex. 123).

Example 123. Berlioz, "Judex crederis," meas. 79-86.

This half of the prayer section is an internal AABA; the contrasting B is an eight-measure phrase containing two direct quotations of the motto. The closing measures of the prayer (meas. 103-135) are a masterpiece of invention—first Berlioz adds the second sopranos to the reverse pedal figure still rendering the motto ostinato; then, one at a time, the lower voices enter to reiterate the first two measures of
the principal theme, necessitating a change in those voices and the instrumental part duplicating it to 9/8 meter. In fourteen measures, the first theme has completely captured the composition. Imitative entrances of the first three bars of the theme rise in pairs from B-flat through D-flat and F-flat (and its enharmonic, E) to a powerful fully-scored full cadence on E-flat Phrygian (meas. 134-135), although the bass instruments insist on a C-flat pedal. Now that the return to the tonic has been accomplished, the first two measures of the principal theme march on irrevocably interrupted only by a thundering tutti cadence on B-flat minor as the organ enters the texture in unison with the three choruses. Berlioz has not exhausted his resources, however, for as the organ falls silent, an F major chord emerges and the 3/4 meter is reinstated for a monotone rendering of the "Salvum fac, Domine," text; a homophonic rendition of the words "non confundar" leads to a powerful cadence on A Major. The tempo slows, and in enharmonic modulation, the tonality returns to E-flat minor through D-flat major. Simultaneously, the 9/8 meter is reinstated in all instruments but the strings which, along with the organ, retain the 3/4.

This is the occasion for still another reiteration of the principal theme (meas. 188), but after only seven measures, the tonality of B-flat major is clearly established along with its partner, the 3/4 meter, as the voices and winds quote portions of the prayer motives, this time fortissimo. Once more the 9/8 is reinstated in the voices (meas. 208) as the organ (con Trombone e Bombardone) enters again for an even more truncated theme statement of only six measures' duration.
In a stroke of genius, Berlioz augments the prayer theme rhythmically (meas. 212) as the B-flat major tonality returns with the 3/4 meter and the movement closes with an eight-measure non-thematic coda which ends with the sound of the trumpets of the day of judgment.

Chorus. All three choruses are enlisted for the stunning close of the "Judex crederis" although the children's chorus does not enter the work until just before the return to tonic toward the end of the prayer section (meas. 128). Again, the two adult choruses seldom function independently, since the consistently imitative nature of the texture obscures the double chorus effect unless the choirs are spatially separated.

Parts for the children's chorus are carefully scored; first they add weight and brilliance to the gradual infiltration of the second theme by the first; then they assist in the full chorus statements of the principal theme. At the first turn to B-flat major (meas. 194), the children have an independent line in contrary motion to all other lines in the choruses and the orchestra. An even more brilliant part for this chorus soars to an $f^2$ on the fourth measure of the rhythmically augmented section (meas. 215).

Of all Berlioz' multi-movement works to this point, the Te Deum (following the example of the "Lacrymosa" of the Requiem) is the one in which the second soprano parts most closely resemble a true Germanic alto part. This is especially true of the closing "Judex crederis." Berlioz felt constrained to write to Liszt about the nature of the choruses since this work was intentionally written for international
performance: "The score calls for two choirs throughout, and each is in three parts only." Even Though the upper range of the second soprano part is sufficiently high to warrant the label soprano, the tessitura of the part is surely that of an alto section.

Figure 64. Vocal ranges in Berlioz' "Judex crederis."

Orchestra. Naturally Berlioz calls on all the instrumental resources at his command for the finale to this large movement:

4 Flutes
4 Oboes
4 Clarinets in B-flat
2 Horns in F
2 Horns in D-flat
4 Bassoons
2 Trumpets in D-flat
2 Cornets à pistons in B-flat
2 Alto trombones
2 Tenor trombones
2 Bass trombones
1 Ophicleide
1 Tuba
Timpani
Bass drum
Cymbals
4 Snare Drums
Strings (cello and contrabass on one staff)
Organ

74 Hector Berlioz, Le Musicien errant, p. 279, cited in Berlioz, Te Deum, p. viii.
The organ utilizes more varied stops in this movement than in any other—Trumpet and Trombone (originally *Jeu de trompettes*) Flute, and finally Trombone e Bombardone. Between the astounding beginning and the final climax where the principal theme sounds in unison (meas. 305), the organ is used very sparingly—it plays in only eight measures. However, the sound of the organ is the major factor in the sonority of the final measure.

Like the "Lacrymosa" of the *Requiem*, the "Judex crederis" is orchestrally, not chorally, conceived, although it is not uncommon for Berlioz to state the main theme as an instrumental introduction. During the first imitative presentation of the theme, it is the chorus, not the orchestra, which is the principal purveyor of the themes. However, past the point where the first modulatory "non confundar" section begins, complete doubling by orchestra and chorus is the rule; the single exception to this is the independent lines of the children's chorus already cited. Surely no one can doubt that the lyrical second theme fits the flute even better than the female voice, and the importance of the reverse pedal mottos that peel out like bells cannot be overestimated. After the climactic unison statement of the principal theme (meas. 160), the upper strings frequently elaborate rhythmically the harmonies found in the winds and voices.

The non-thematic instrumental coda begins in E-flat major, but the final cadence is in B-flat; it is a pity that the eighth movement "Marcia" is so seldom included in performances, of the *Te Deum*, for

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75 Barzun, *op. cit.*, p. 370.
again Berlioz concludes the "Judex crederis" in such a way that the listener is prepared for the next movement.

**Te Deum: No. VIII "Marcia"**

The instrumental "Marcia" is more fitting when the *Te Deum* is performed on occasions of thanksgiving or military victory; however, unlike the "Praeludium," Berlioz did not attach a note stating that the "Marcia" must be omitted except on such occasions, even though the movement is subtitled "Marche pour la presentation des drapeaux."\(^{76}\) The obscurity of the "Marcia" is to be regretted, for on at least one occasion, Berlioz himself saw fit to excerpt the movement for a concert.\(^{77}\)

**Form and orchestra.** The fanfare played by the winds (Ex. 124)


![Example 124. Berlioz, "Marcia," meas. 10-14.](image)

forms a returning section which is the basis for the rondo form of the "Marcia."

**Diagram 72. Form in Berlioz' Marcia.**

<table>
<thead>
<tr>
<th>Intro</th>
<th>Fanfare</th>
<th>A</th>
<th>Fanfare</th>
<th>Solo</th>
<th>Fanfare</th>
<th>A</th>
<th>Fanfare</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 B♭ M</td>
<td>B♭ M, B♭ m</td>
<td>27</td>
<td>43</td>
<td>52</td>
<td>73</td>
<td>90</td>
<td>100</td>
<td>113</td>
</tr>
<tr>
<td>Winds</td>
<td>Winds</td>
<td>Orch</td>
<td>Orch</td>
<td>Orch</td>
<td>Orch</td>
<td>Orch</td>
<td>Orch</td>
<td></td>
</tr>
</tbody>
</table>

The "Marcia" begins conservatively enough as the winds sound full F major-minor seventh chords separated by rolls on the snaredrums (avec les timbres). After a double bar to change the key signature (unnecessarily) to B-flat major, the fanfare is played by all the winds except for the first and second trombones. This gives way to the presentation of the second theme in D-flat Major (Ex. 125) which is reminiscent of the principal theme of the last movement of the Symphonie funèbre et triomphale. This theme is repeated in its entirety (meas. 35) with added flourishes played by the strings between phrases.

From this heavy texture, a piccolo saxhorn suraigu and two cornets à pistons emerge to render the solo brilliantly played at the premiere by Joseph-Jean-Baptiste Arban (Ex. 126). 78


78 Berlioz, Te Deum, p. xi.
Before the solo ends, the organ enters with the strings playing the surging *cantus firmus* of the first movement (Ex. 126). A short transition (meas. 65-73) leads back to another presentation of the fanfare scored for the entire orchestra except timpani and organ.

4 Flutes
4 Oboes
4 Clarinets in B-flat
2 Horns in E-flat
Horn in F
Horn in B-flat
4 Bassoons
Sax-horn piccolo in B-flat alto (*Petit saxhorn suraigu en Si flat*)\(^79\)
Trumpet in E-flat
Cornets a pistons in B-flat
6 Trombones (2 alto, two tenor, two bass)
1 Ophicleide
1 Tuba
4 Snare Drums (but no more percussion)
12 Harps
Violins
Violas
Celllos
Basses
Organ

An important addition at this point are the twelve harps, which play the same pattern throughout to the end--triplet arpeggios in the treble over bass chords.

The A theme reappears (meas. 90) in a single presentation only to the orchestration of the preceding fanfare. The fanfare is heard again (meas. 100) and leads directly to the juxtaposition of the *cantus firmus*

\(^{79}\) There is nothing more brilliant, more clear, or, despite its vividness, more unsoured than the whole upper octave of the saxhorn piccolo. The timbre is, besides, so clear and penetrating that one can pick out a single saxhorn *suraigu* in a large group of wind instruments. Berlioz, *Treatise*, p. 263.
from the first movement as played by the organ. At the conclusion of the cantus firmus, the sustained final tonic chord is embellished by the twelve harps.
CHAPTER VII
THE WANING YEARS
(1850-1855)

Between 1850 and 1855 Berlioz completed his last three choral-orchestral compositions. In the fourteen years remaining before his death in 1869, Berlioz was far from inactive; however, he lived out those years in bitterness and loneliness. All that were close to him preceded him in death; the final blow was the death of his only son Louis in 1867. In 1853 Harriet died and Berlioz quickly married Marie Recio, his mistress of many years.

In 1852 Berlioz was the guest of honor at Weimar where Benvenuto Cellini was successfully produced by Liszt; in London a year later the same opera was hissed. In 1853 he enjoyed an extended and successful trip to Germany. Important literary works of the period include the famous and humorous Les Soirées de l’Orchestre and Le Chef d’Orchestre, which was later incorporated into the Grande Traité d’instrumentation et d’orchestration modernes.

One of the choruses included in this chapter was first completed and performed in 1844, but it will be discussed here because Berlioz saw fit to pair it with another chorus for publication in 1851.

Vox Populi, Op. 20
1. La Menace des Francs (1851)
2. Hymne à la France (1844)

L’Enfance du Christ (1850-54)
L'Impériale (1855)
After 1855 Berlioz continued to write works scored primarily for chorus, although not with orchestral accompaniment. In 1855 he produced "Prière du matin" for children's voices and organ; 1859 was the date of the "Hymne pour la consécration du nouveau Tabernacle" for chorus and organ while "Le Temple universel," for double male chorus and piano or organ, was written a year later. Of uncertain date are two unaccompanied liturgical motets published in the collection Le Livre Choral (before 1877), "Tantum ergo" and "Veni Creator," both for SSA chorus with SSA soloists.

Vocal-piano Works (1850-1855)

Three songs for voice and piano date from 1850, "Le Chant des Bretons," "Le Matin," and "Petit Oiseau." The duet "Le Trébuchet," a scherzo with piano accompaniment, was also written in 1850.\(^1\)

Vocal-orchestral Works (1850-1855)

During the period under discussion, Berlioz wrote no new independent compositions for voice and orchestra, although in 1860 he made an orchestral arrangement of Schubert's "Erlkönig." The remaining songs of the Nuits d'été cycle were orchestrated in 1856. Berlioz' last productive years were taken up with the composition of the operas Les Troyens (1856-59) and Béatrice et Bénédict (1860-62).

Instrumental Works (1850-1855)

In 1855 the overture "Le Corsaire" finally emerged from a sketch

\(^{1}\)The Conservatory has an orchestral score of "Le Chant des Bretons" copied by Weckerlin for the Société Saint-Cécile but it is probably not by Berlioz. Cecil Hopkinson, Bibliography of the Musical and Literary Works of Hector Berlioz, 1803-1869 (Edinburgh, 1951), p. 191.
begun in 1831. The only other instrumental endeavor undertaken by Berlioz during the remainder of his life was an arrangement of "Marche troyenne" (1860) from Les Troyens for concert use.

Prominent during this period are works in the popular tradition of the French Revolution, the two Vox Populi choruses and the larger "L'Impériale." Quite different is the famous and pallid L'Enfance du Christ, Berlioz' final choral contribution, which is written in the quasi-operatic manner of the French oratorio.

Vox Populi, Op. 20, No. 1: "La Menace des Francs" (1851)

In 1851 Berlioz composed the unpretentious "La Menace des Francs" and coupled it with an earlier patriotic effort, the "Hymne à la France," to be published as Vox Populi in dedication to the ill-fated Société Philharmonique (1850-1851) which Berlioz had founded.2 "La Menace des Francs" is scored for orchestra and double chorus, a coro piccolo o soli and a grande coro.

Form. The subtitle of the piece, "Marche et Choeur," is indicative of the schematic nature of the work. Following a two-measure introduction in F Major, the tonality shifts to D minor in order to contrast the "Marche" with the longer succeeding "Choeur" section in F Major. The two strophes which comprise the "Choeur" are identical in melody and text and differ only in orchestration.

2In its short lifetime, the society performed the Requiem, two of the symphonies, parts of La Damnation de Faust, and several of smaller choral works. Jacques Barzun, Berlioz and the Romantic Century, 3rd ed. (New York, 1969), I, p. 556.
Diagram 73. Form in Berlioz' "La Menace des Francs."

<table>
<thead>
<tr>
<th>MARCH</th>
<th>Intro</th>
<th>A</th>
<th>A</th>
<th>extension</th>
<th>Strophe I</th>
<th>Strophe II</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>11</td>
<td>19</td>
<td></td>
<td>25</td>
<td>33</td>
<td>49</td>
</tr>
<tr>
<td>F M</td>
<td>D m</td>
<td>D m</td>
<td>D m</td>
<td></td>
<td>F M, D m</td>
<td>F m, D m</td>
<td>F M</td>
</tr>
</tbody>
</table>

The full chorus immediately repeats the opening measures of the "Marche" (Ex. 128) which were first sung by the small chorus. The smaller group begins the extension, but after two measures, the large chorus joins in and full scoring for voices is the rule throughout the remainder of the composition.


```
Tenor I (Small Chorus)
```

```
Ah! si, le sceptre en main, Trop fur d'un pouvoir sur-humain.
```

Except for a pair of imitative entrances at the beginning of the second section of each strophe of the "Choeur," both voices and orchestra are almost entirely homophonic. The result is a stable, secure sound which sweeps everything before it, as might be predicted by the indication allegro fieramente. The commanding beginning of the principal melody of the strophes is scored for the women and the second tenors of both choruses (Ex. 129).


```
Soprano I, Tenor II
```

```
Malgré ta couronne Tu tremble-nes Malgré ta couronne Tu tremble-nes
```
Diagram 73. Form in Berlioz' "La Menace des Francs."

<table>
<thead>
<tr>
<th>MARCH</th>
<th>Intro</th>
<th>A</th>
<th>A</th>
<th>extension</th>
<th>CHORUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>F M</td>
<td>D m</td>
<td>D m</td>
<td>D m</td>
<td>F M</td>
<td>F M, Fm, D♭ Ped</td>
</tr>
</tbody>
</table>

Strophe II | Coda
49 57 FM, Fm, D♭ Ped, FM | 73 F M| Cho. I & II

The full chorus immediately repeats the opening measures of the "Marche" (Ex. 128) which were first sung by the small chorus. The smaller group begins the extension, but after two measures, the large chorus joins in and full scoring for voices is the rule throughout the remainder of the composition.

Except for a pair of imitative entrances at the beginning of the second section of each strophe of the "Choeur," both voices and orchestra are almost entirely homophonic. The result is a stable, secure sound which sweeps everything before it, as might predicted by the indication allegro fieramente. The commanding beginning of the principal melody of the strophes is scored for the women and the second tenors of both choruses (Ex. 129).

The modulating second section of each strophe containing the D-flat pedal hints strongly at F minor throughout, and cadences on a C-sharp fully diminished-seventh chord before four measures in stable harmony (meas. 45-48, meas. 69-72) culminate each strophe, first on a deceptive cadence and then on the tonic harmony. Although the coda is non-motivic, it complements the overall scheme nicely, as the chorus repeats "Le peuple, oui, le peuple entier marchera."

Text. Repetition of text is a salient feature in this chorus; only the extension words of the "Marche" are not repeated, while both strophes, as has already been noted, use exactly the same text. The homophonic setting makes the words easily intelligible.

No author is indicated for the poem, suggesting that the words are traditional. Their bellicose nature brings to mind the French Revolution; possibly they are of even earlier origin since the people who are urged to overthrow their unjust king are Frankish, not French. The beginning of the duplicating strophes is indeed menacing, since the chorus tersely and strongly threatens,

Malgré ta couronne,
Tu trembleras,
Et de ton trône,
Tu redescendras,

in ever-rising inflections (Ex. 129).

Chorus. The small TTBB chorus functions independently in the "Marche" but is almost entirely absorbed into the full SSTTBB chorus in the "Choeur." Designations for the grand chorus are actually Soprano,
Soprano II and Contralto, Tenor I, Tenor II, Bass I and Bass II, although the Soprano II and Contralto part differs not at all from Berlioz' previous methods of writing for a second female part. The upper ranges of the first sopranos, first tenors, and first basses are extreme in both choruses in order to compete with the fully-scored orchestra.

Figure 65. Vocal ranges in Berlioz' "La Menace des Francs."

It is doubtful that Berlioz adjusted his choral designations to conform to the Anglo-Germanic practice of scoring for contraltos that he had observed on his tours abroad since the Vox Populi choruses are French patriotic works. A more plausible explanation is that he did so in deference to the recent incorporation of female contralto singers into the personnel of the Opéra chorus. Writing in *A Travers chants*

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3 See the signatures of the 1858 letter addressed to Berlioz and from the Opéra chorus quoted in Chapter II.
(1862), Berlioz refers to the old custom and indicates the approximate date of the change:

They used to pretend at the Opera, even as recently as thirty years ago, that there were no contraltos in France; for which reason French choruses possessed only sopranos, and, in them, the contralto part had to be taken by a voice which was noisy, forced and somewhat rare, called "haute-contre"; which, after all, is nothing but a high tenor.⁴

Throughout the "Choeur," the usual voicing is unison at the octave between the women and the tenors of the first chorus and simple unison for the bass parts of both choruses. The tenors of the second chorus most often sing in thirds with the melody. In both strophes of the "Choeur" the first tenors of the second chorus soar above the remainder of the male singers in a rare contrapuntal line (meas. 29-32, meas. 53-56) to emphasize the apex of the soprano line (Ex. 129). An interesting detail is the voicing of the final chord, where the second tenors descend to a under the f⁴ of the first basses of both choruses.

Orchestra. In general, the woodwinds and strings of the orchestra simply duplicate the vocal parts, although Berlioz reserves some of his brass sonority for climactic points.

Flutes
Oboes
Clarinets in C
Horns I and II in F
Horn III in C
Horn IV in B-flat basso

The winds play the two-measure introduction without the strings. During the "Marche," the high woodwinds are consistently associated with the smaller male chorus, duplicating the vocal lines at the octave. At the imitative modulating section halfway through each strophe of the "Chœur," the woodwinds and some of the brass instruments duplicate the leading voices while the strings support the answers. At this point in the second strophe, the orchestration is strengthened by an eighth-note countermelody played by the trombones (meas. 57-60). After the voices have fallen silent in the coda, the instruments simply reiterate the tonic chord for two more measures.

Vox Populi, Op. 20, No. 1: "Hymne à la France" (1844)

The second chorus of Vox Populi really dates from the previous decade. Although the score in the original edition of the complete works indicates that "Hymne à la France" was not orchestrated until 1851, Barzun notes that it was composed, orchestrated, and performed in 1844. The autograph score also carries the following notation, "performed for the first time by 1200 musicians under the direction of

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the composer at the Festival of Industry, August 1, 1855." Surely the editors of the original edition did not imagine that 1200 musicians included only a chorus and piano!

Because Berlioz was occupied with the business of producing the musical portion of the Exposition of Industry, he had to complete "Hymne à la France" quickly. Sadly, he noted that the work, "not having been done with the aid of time would not be preserved by it."^8

Form. Like the forgotten works of the French Revolution which it imitates, "Hymne à la France" displays an ultra-conservative form consisting of four strophes of which each ends with an unvarying four-measure refrain (Ex. 130).


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The instrumental introduction begins like the refrain.

Diagram 74. Form in Berlioz' Hymne à la France."

<table>
<thead>
<tr>
<th>Andante maestoso</th>
<th>Moderato</th>
<th>Andante maestoso</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro 4/4</td>
<td>Strophe I 3/4</td>
<td>e religiosamente</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>Refrain</td>
</tr>
<tr>
<td>A M</td>
<td>A M</td>
<td>A M</td>
</tr>
<tr>
<td>Orch</td>
<td>Tenors</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Moderato</th>
<th>Andante maestoso</th>
<th>Allegro moderato</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strophe II 3/4</td>
<td>Refrain</td>
<td>con fuoco e</td>
</tr>
<tr>
<td>38</td>
<td>67</td>
<td>seza rallentare</td>
</tr>
<tr>
<td>A M</td>
<td>A M</td>
<td>Strophe III 3/4</td>
</tr>
<tr>
<td>Sopranos</td>
<td>Chorus</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Allegro maestoso</th>
<th>Piu largo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strophe IV 4/4</td>
<td>Refrain</td>
</tr>
<tr>
<td>104</td>
<td>134</td>
</tr>
<tr>
<td>A M</td>
<td>A M</td>
</tr>
<tr>
<td>Unison Chorus</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

To mitigate this simplicity of structure, Berlioz gives elaborate tempo indications with metronome markings to offer some element of contrast; the refrain sections are invariably slower than the strophes. It is notable, however, that the metronome is set at 76 to the quarter for both the verse indication "Moderato" and the indication "Allegro maestoso"; presumably the change from 3/4 to 4/4 accounts for this discrepancy.

The tenacity of the A Major tonality in each strophe is surprising in a Berlioz work—indeed, the strophes are completely repetitious in harmony, although the strong modulatory section
duplicated in each (meas. 22-32 in the first strophe) brings relief. The 3/4 meter of the first three strophes contrasts effectively with the 4/4 of the refrains which follow. In the final strophe, Berlioz adds a rhythmic variant to the now-familiar melody (Ex. 131), setting both strophe and refrain in 4/4 with the indication "Here the whole of the choir rises and sings, standing to the end."\(^9\)

Example 131. Berlioz, "Hymne à la France," meas. 6-13 and meas. 105-112.

Text. In the final strophe, the words call to God to guide the destiny of the nation; the preceding verses simply praise France in a stilted and poetic manner. The author of the simple, patriotic text is Henry-Auguste Barbier (1805-1882), a popular French poet whose works Berlioz very much admired. Barbier was co-librettist with Léon de Wailly

of *Benvenuto Cellini*.\(^{10}\)

Text setting is primarily syllabic; word accentuation is usually accurate, possibly indicating that librettist and composer worked together. Only in one case does Berlioz deviate from the plan of the straight-forward singing of text: in the third strophe in which the basses sing the melody, they suddenly adopt a subordinate part and, as the tenors fall silent, all the women sing the melody in two-part harmony to the words "Il est aussi prêt à tout pardonner." The score indicates a two-measure ritenuto at that point.

**Chorus.** The most complex vocal scoring is found in the same third strophe, where the women and tenors elaborate the end of each bass phrase in a strongly rhythmic fanfare figure reinforced by the brass complement. Except for this strophe and the homophonic refrains, there is no part-writing at all, since the tenors sing the melody alone in the first strophe, the sopranos (but not the contraltos) sing the second, and the unison chorus performs the final 4/4 strophe.

Because 1844 is the year in which the *Traité* was published, it is highly improbable that Berlioz had altered his conception that SSTTBB was the preferred voicing for an orchestrally-accompanied work for mixed voices. However, he vacillates to some degree in this particular patriotic chorus in that he indicates second soprano and contralto for the second women's part. In the strophes this label is, like that of "La Menace des Français," a change in nomenclature only, for while the part has a lower tessitura than most of Berlioz' second

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soprano parts, its limited scope never reaches below $d$-sharp\textsuperscript{1}. In the refrains, however, (Ex. 130), the contraltos are given an entirely separate line, so that it is possible that the designations for the treble vocal labels were adjusted for the 1851 publication in *Vox Populi*.

Figure 66. Vocal ranges in Berlioz' "Hymne à la France."

![Vocal ranges in Berlioz' "Hymne à la France." Figure 66.](image)

The divisi in the first soprano part occurs only on two chords in the final refrain, so that in reality the setting is in six parts, even though the bass part is usually undivided. Berlioz uses the high tenors conspicuously, often in contrary motion with the melody in the sopranos, as in the last two measures of the refrain (Ex. 130). No indications for either numbers of vocalists nor instrumentalists is given, probably because Berlioz intended that both groups be expanded as much as resources would allow.

**Orchestra.** Berlioz varies the repetitive strophes as widely as he can through the use of different orchestrations, although all the refrains are fully scored except for the first, which is without accompaniment. The full orchestra states the introduction.

*Flutes*
*Oboes*
*Clarinets in C*
*First and second horns in D*
Third and fourth horns in E
Bassoon
Trumpet in D
Cornets à pistons in A
First, second, and third trombones
Ophicleide in C
First and second timpani
Bass drum
Cymbals
Strings

The strings begin the first tenor strophe with simple broken chord accompaniment, but soon high woodwinds reinforce the texture. An independent line played by the bassoons is found toward the end of the strophe, but all instruments are silent for the first refrain.

The first seventeen bars of the second strophe (for sopranos) practically duplicates the orchestration of the first strophe, but when the modulatory passages set in (meas. 55), repeated sixteenth-notes from the flutes, oboes, and clarinets add harmonic reinforcement above a bassoon line that moves in octaves to the rhythm \( \frac{4}{4} \). In contrast to the first refrain, the second is elaborately set for with strings and woodwinds doubling the vocal lines while the violins add emphatic trills to their arpeggiated rhythmic filler.

The bass strophe is accompanied with the rhythm \( \frac{2}{4} \) while cellos and basses play \( \frac{2}{4} \) to accent the fourth beat of each measure. The brass instruments, which have heretofore been silent, enter to reinforce the vocal fanfares sung by the women and tenors. The trombones duplicate the bass melody as the modulatory second half of the strophe begins. Now the woodwinds enter the third strophe for the first time to assist the women in the two-measure melodic phrase they seize from the basses (meas. 98-99). All instruments except ophicleide,
bass drum, and cymbals join in the third refrain with the timpani parts ingeniously written to reinforce both tonic and dominant harmonies.

Berlioz constructs a strong quarter-note counterpoint in the lower strings and bassoons to accompany the 4/4 version of the fourth strophe. While the violins play descending arpeggios throughout the strophe, the winds have two antiphonal chords to the rhythm \( \text{\textbullet}\text{\textbullet} \) in answer to the unison choral phrases. The antiphonal chords intensify until they occur in every measure (meas. 116-119), and finally punctuate the texture on the second and fourth beats of every measure. As the modulatory climax is reached, the violins increase their efforts to sixteenth note sextets, while the winds reinforce the chords in the rhythm \( \text{\textbullet}\text{\textbullet}\text{\textbullet} \). The bass drum is the sole percussion instrument in the accompaniment to the verse of the final strophe, but as the final refrain is reached, timpani and cymbals are added to complete the simple scoring of the final tutti. A dominant-tonic cadence completes the piece after the chorus has finished the refrain.

**L'Enfance du Christ, Op. 25 (1854)**

The curious genesis of *L'Enfance du Christ* is related by Barzun:

Shortly after finishing the *Te Deum*, during a social evening made dull for him by everyone else's playing cards, he [Berlioz] began to sketch a four-part andantino for organ. His old friend and fellow guest, Louis Duc, prodded him to write instead a parlor piece for his album, but a "certain character of primitive, pastoral mysticism" in the melody led Berlioz to invent an occasion for it: he imagined the shepherds bidding farewell to Jesus on the evening of the Holy Family's flight into Egypt. He wrote appropriate words and then thought of a further embellishment:

"Now," he told Duc, "I am going to put your name to this. I want to compromise you."
"That's absurd! Everybody knows that I know nothing about writing music."

"That is indeed a brand-new reason for not composing, but wait! Since vanity prevents your adopting my pieces, I am going to make up a name out of yours. I shall call the author Pierre Ducré, whom I hereby appoint music master of the Sainte-Chapelle in Paris during the seventeenth century. My manuscript thus acquires enormous archeological value."  

The andantino emerged as "L'Adieu des Bergers à la Sainte Famille," the center chorus of "La Fuite en Egypte," destined to become Part Two of L'Enfance du Christ. The remaining portions of "La Fuite en Egypte" were subsequently added and that portion of the oratorio was premiered in 1850 by the Société Saint Cécile (1849-54) under the name of Ducré. All but one of the critics believed the hoax. Berlioz himself said that one would have to be "as ignorant as a fish" to give credence to the date of 1679 that he assigned to the work. In his own review of the performance he exposed the true composer.

The first part of L'Enfance du Christ is "Le Songe d'Hérode," which Berlioz dedicated to his devout nieces Josephine and Nanci Suat. The third part is called "L'Arrivée à Saïs," and is dedicated to the Choral Society "Paulus" of Leipzig, probably in hopes of performance. The original second part is inscribed to Mr. Ella, the Director of the Musical Union of London, probably for the same reason. The work is the first for which Berlioz wrote the entire libretto.

The premiere of the complete work on December 10, 1854, was the

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The most important event of the entire season in Paris, received with great acclaim by press and audience alike.\(^\text{13}\) The embittered Berlioz wrote to Princess Sayn-Wittengenstein, Liszt's mistress, that its reception was "insulting to its elder brothers"\(^\text{14}\) (i.e., the Requiem and the Te Deum). To Liszt himself he wrote, "So be it, I have become a good little boy, human, clear, melodic. I am at last writing music like everybody else. We are all agreed on that score."\(^\text{15}\)

The curious popular appeal of the \textit{L'Enfance du Christ} can be explained in part by the fact that it is the most conservatively scored of all Berlioz' large works; the only percussion instrument required in the entire score is the pair of timpani which depict Joseph's knocking in search of shelter in Part Three, Scene I. The only brass instruments used are scored in the fourth scene of Part One. Even the unobtrusive French horn does not muddle the pastel colors of the woodwinds and strings used for the remainder of the score. As a result the music of \textit{L'Enfance du Christ} is something akin to that achieved by composers of the Renaissance when they undertook to write a composition governed by pre-conceived restrictions—beautiful but somewhat rigid.

\textit{L'Enfance du Christ: Première Partie, "Le Songe d'Hérode"}

The chorus plays a very minor role in the first part of the oratorio, "Le Songe d'Hérode," since that portion is made up principally

\(^{13}\) Barzun, \textit{op. cit.}, II, p. 86.


\(^{15}\) Ibid.
of arias and recitatives sung by King Herod and Polydorus, the captain of the Roman guard. A male chorus of soothsayers participates in the fourth scene complex and a female chorus of angels, offstage, ends the Part One.

Table XVII. Plan of Berlioz' "Le Songe de Hérode."

<table>
<thead>
<tr>
<th>Introduction</th>
<th>(Untitled)</th>
<th>mod (Fm-CM)</th>
<th>4/4</th>
<th>Narrator (tenor and orchestra)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene I</td>
<td>Marche nocturne</td>
<td>C m</td>
<td>2/2</td>
<td>Polydorus, a centurion</td>
</tr>
<tr>
<td>Scene II</td>
<td>Air d'Hérode</td>
<td>G m-Phrygian</td>
<td>2/2</td>
<td>Herod, Polydorus</td>
</tr>
<tr>
<td>Scene III</td>
<td>Récitatif</td>
<td>mod</td>
<td>2/2</td>
<td>Herod, Polydorus</td>
</tr>
<tr>
<td>Scene IV</td>
<td>Hérode et les Devins</td>
<td>mod</td>
<td>4/4</td>
<td>Herod, ten basses</td>
</tr>
</tbody>
</table>

Les Devins font des évolutions cabalistiques et procèdent à la conjuration

<table>
<thead>
<tr>
<th>Scene V</th>
<th>L'étable de Bethléem</th>
<th>A. M</th>
<th>6/8</th>
<th>Mary and Joseph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene VI</td>
<td>Les anges invisibles</td>
<td>mod, B M</td>
<td>4/4</td>
<td>Ten women, Mary, 3/4</td>
</tr>
</tbody>
</table>

Although no clear system of keys is discernible in Part One, Scenes IV, V, and VI first cluster around the note A and then rise to B Major.

The unnumbered introduction to Part One, sung by a tenor who recounts the political circumstances at the time of Christ's birth, is set woodwind and string accompaniment; it moves smoothly through seven keys from F minor to C Major. The "Marche nocturne" which follows is
begun by a string bass pizzicato figure which heralds and then supports a strong subject that develops into a fugato. A second theme in the minor dominant (meas. 51) is followed by a varied repetition of the fugato and still another statement of the second theme before the initial subject returns in a short stretto. The subject finally becomes the melody of a homophonic setting for a bravura ending in true Romantic fugato style, tinged here with elements of sonata form. A *secco* recitative exchange between Polydorus and a centurion dissolves into a fragmented revision of the fugato march which fades into silence over string bass pizzicato.

"Air d'Hérode" begins with recitative accompanied by nervous string figures in sixteenth notes and ends on a Dorian cadence to herald the G minor of the instrumental introduction which in turn leads to the aria itself in G Phrygian. Although the solo sounds like a standard *da capo* aria, on closer examination it will be found to be set in two matching but varied strophes in which Herod bemoans his kingly fate in majestic pathos that elicits the sympathy of the hearer. A masterful touch is a repeated "insomnia" leitmotive of the orchestra which is finally sung by the soloist near the end of the aria. The nervous string figure first heard in the recitative signals the arrival of Polydorus and the brief Scene III in which the arrival of the soothsayers is announced.

*L'Enfance du Christ: "Hérode et les Devins"

The large fourth scene complex, "Hérode et les Devins," has four divisions: an introductory choral recitative, an orchestral procession
in 7/4, another choral recitative, and a culminating aria-chorus by Herod and the soothsayers. Interestingly enough, Barzun comprehends this scene complex as a central orchestral dance framed by a choral introduction and coda, even though the final aria-chorus is twice as long as the "central" dance.  

At the beginning of the scene, a small chorus of soothsayers, five first basses and five second basses, greet the king in a measured modulatory recitative in which the perfect fifth is the prominent feature. Bassoons duplicate the lines of the basses. Herod recounts his dream in a modulatory chant récitatif set under the clarinet's recall of the insomnia leitmotive from the preceding aria. The short solo recitative that follows is answered by the soothsayers in an even shorter unison recitative as the sages agree to summon the spirits that they plan to consult in an attempt to interpret Herod's dream.

This mystical business is depicted by the "Les Devins font des évolutions cabalistiques et procèdent à la conjuration," which ensues, a wonderful creation in 7/4 (3/4 plus 4/4 for nineteenth-century orchestras) with a limited instrumentation consisting of strings, woodwinds, and trombones. As the procession ends, the trombones declaim with the soothsayers as they advise the king to murder the male children of the Jews. In an allegro agitato aria Herod concurs and verbally describes the anticipated murders. In the second strophe the soothsayers approve his decision.

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16 Barzun, op. cit., II, p. 92.

17 The introduction of the trombone at this point again continues the operatic tradition of writing for that instrument in ombre scenes.
Form. The chorus of the soothsayers is expanded to a full TTBB chorus from the ten bass voices utilized in the first part of Scene IV.

Diagram 75. Form in Berlioz' "Hérode et les Devins."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Recitative</th>
<th>Procession</th>
<th>Chant récitatif</th>
<th>Recitative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>50</td>
<td>24</td>
<td>40</td>
</tr>
<tr>
<td>B M, mod</td>
<td>mod</td>
<td>A m</td>
<td>F# m</td>
<td>F# m</td>
</tr>
<tr>
<td>Orch 10 Basses,</td>
<td>Orchestra</td>
<td>Herod</td>
<td>Herod, TTBB chorus</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Strophe I)</th>
<th>(Strophe II)</th>
<th>Choral Epilogue</th>
<th>Coda</th>
<th>Orchestral Epilogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aria 112</td>
<td>Chorus 158</td>
<td>186 mod</td>
<td>208</td>
<td>218 mod Orch</td>
</tr>
<tr>
<td>F# m</td>
<td>F# m</td>
<td>Herod, TTBB Chorus</td>
<td>Herod, TTBB Chorus</td>
<td>Orch</td>
</tr>
</tbody>
</table>

In heroic operatic fashion the villainous Herod opens his aria with interjections of "Eh bien!" before the central motive of the strophe emerges (Ex. 132).


A long sequential section and its grisly prediction of the actual murders anticipates the entrance of the male chorus. In the second strophe, Herod never stops singing but participates antiphonally above the full scoring of the male chorus. Abruptly, the heroic character
of the choruses changes to a *sotto voce* threat over powerful brass accompaniment (meas. 186) as the voices surge towards the first climax (meas. 193) and then join the soloist to sing, *sotto voce* again, the evil words with which they hope to assuage the spirits they have evoked: "Ne feront faiblir mon courage, Redoublez ses terreurs, Demeure sourd à ces douleurs."

The degradation of the heroic beginning of this aria-chorus is accomplished through the terrifying *sotto voce* utterances of the singers. Twice the music rises to a climax and twice it falls to the recitation of the purely evil words which Berlioz wrote for the scene. The brilliant orchestral coda does not end as the auditor anticipates but instead plunges ahead (meas. 218) to eighth-note triplets reiterated by the entire brass choir, symbolic of the evil spirits. Gradually these become quarter-note triplets, recalling the brass recitative in the introduction of *Romeo et Juliette*. Descending chromatics in the upper woodwinds precipitate the movement's demise, a plodding death which successively fragments any vestige of the once grand thematic ideas to end on an incongruous F-sharp fully diminished seventh chord. A conducted pause seven measures in length (surpressed in the original complete works)\(^1\) separates this brutal scene from the gentle one to follow.

Text. Berlioz based the narrative portions of the text loosely upon the Bible and the Apocrypha. As might be expected, these portions are nonrepetitious and syllabically set. The terrifying words of

\(^1\) Weingartner and Malherbe, *op. cit.*, p. 199.
Herod's strophe are compounded through phrase repetition as he urges that every form of good be ignored in order to carry out his bloody mission. Even in the choral strophe, no clear poetic form is discernible and rhyme is not employed.

Of course, since Berlioz wrote the libretto himself, word accentuation is all but flawless. While no specific examples of text painting can be cited, this, the most evil of all historical pronouncements, is ably personified by the vivid orchestration.

Chorus. Vocal pyrotechnics are required in each of the choral parts, since all voices have rapid scalewise passages to execute at the fast allegro agitato tempo ($d = 118$). As the highly rhythmic chorus surges back and forth in antiphonal exchange with the bass soloist portraying Herod, Berlioz mitigates these difficulties for the singers by setting the chorus homophonically and by writing only one line for the basses at climactic points, to effect a three- rather than a four-voice texture. In addition, the first tenors must also cope with an extremely high tessitura.

Figure 67. Vocal ranges in Berlioz' "Hérode et le Devins."

No explanation is given in the score for the expansion from the ten basses which sing the recitative in the first part of the scene to the full male chorus that participates in its close, probably because this augmentation was done for purely musical reasons.
Orchestra. In spite of a full list of instruments, the opening recitatives are simply set to very sparse string accompaniment.

Flute
Piccolo (flute II)
Oboe
English horn
Clarinet in B-flat
Horns in E-flat
Bassoons
Trumpet in B-flat
Cornet à pistons in B-flat
3 Trombones
Strings

Except for the three stopped tones played by the first horn in the introduction to "Hérodiade," all the brass instruments are silent until the trombones assist in the cabalistic procession. The brass choir, however, is the primary accompanying body for the final chorus of the scene, with the bass trombone rather than the tuba or ophicleide functioning as the bass of that group.

String-woodwind accompaniment is used for the choral strophe to the point where the first crescendo begins (meas. 173), and there horns and trombones are added; this instrumentation is utilized again for the second climax (meas. 193), although the sotto voce of the voices is reduced to string and woodwind accompaniment.

The choral epilogue reaches a fortissimo scored for all instruments except trumpet and cornets à pistons; these two instruments are also silent throughout the stable orchestra coda, but are added to the sonority of the epilogue that moves quickly away in both key and motive to anticipate the quiet scene at the manger.

In the pastoral Scene VI, "L'étable de Bethléem," the orchestration
is reduced to strings and woodwinds again as Mary feeds the lambs and sings a lullaby to the infant Jesus. The scene becomes a duet in the second strophe with the addition of Joseph's voice.

*L'Enfance du Christ: “Les anges invisibles”*

The duet of the holy parents is followed by the sixth and final scene of the first part in which an offstage Chorus of Angels warns Mary and Joseph of impending danger and suggest the trip to Egypt. This scene, marked *lento con solennità*, is the only one in the *L'Enfance du Christ* for which Berlioz utilizes the organ (or harmonium).19

**Form.** "Les anges invisibles" is virtually a dialogue between the Angel Chorus and the duet of Mary and Joseph. As such, it has many changes of key, tempo, and meter. Probably for this reason, Berlioz wrote without a key signature for the first eighteen bars, even though the scene clearly begins in B Major (Dia. 76). The introductory recitative between the chorus and the holy parents balances the tenor recitative that introduced the "Le Songe d'Hérode"; both are modulatory and sparsely accompanied, here by organ and muted strings.

The spirited *un poco animato* in duple meter is followed by a slower prayer as the two soloists seek the benediction of the angels.

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19 It is worth noting here that Berlioz saw the *L'Enfance du Christ* as less operatic than *Damnation*—in the latter work he carefully created a grand ensemble ending for each of the first three parts, as one would do for the acts of an opera. For the *L'Enfance du Christ*, the chorus of the soothsayers would have provided a fine ensemble to function in that manner, but Berlioz instead changes location and ends the first part with a soft, devotional setting, lightly scored.
### Prayer

<table>
<thead>
<tr>
<th>Lento con solennità</th>
<th>Un poco animato</th>
<th>Allegretto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recitative 4/4</td>
<td>Duet 4/4</td>
<td>Duet 3/4</td>
</tr>
<tr>
<td>1</td>
<td>25</td>
<td>31</td>
</tr>
<tr>
<td>B M, mod</td>
<td>G♭ M</td>
<td>G♭ M</td>
</tr>
<tr>
<td>5 Sopranos, 5 Altos</td>
<td>Mary and Joseph</td>
<td>Mary and Joseph</td>
</tr>
<tr>
<td>Mary and Joseph</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Benediction

<table>
<thead>
<tr>
<th>Lento</th>
<th>Allegretto</th>
<th>Lento</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recitative 4/4</td>
<td>Duet 4/4</td>
<td>3/4, 9/8</td>
</tr>
<tr>
<td>45</td>
<td>55</td>
<td>58</td>
</tr>
<tr>
<td>mod</td>
<td>B M</td>
<td>B M</td>
</tr>
<tr>
<td>SSAA Chorus</td>
<td>Mary and Joseph</td>
<td>SSAA Chorus</td>
</tr>
</tbody>
</table>

The benediction is pronounced in duple meter again over the soft organ which always accompanies the angels, and the short allegretto which ensues establishes the tonic and recalls the previous animato. The final lento calls for the entire group of treble singers (the indication is "Voices of women and boys") and moves smoothly from 3/4 to the celestial 9/8, the perfectum perfectum of mensural notation. Except for one instance in which the subdominant harmony of E Major is displayed, the acclamations "Hosanna!" sung by the angels are constructed almost exclusively from the B Major triad. A four-measure cadential pattern without chorus concludes the first part of the larger work.

**Text.** Because the modulations are of primary interest in this scene, the simple, narrative text is satisfyingly uncomplicated. Except for the acclamation of the angels, text setting is non-repetitious and syllabic.
Text painting can be observed in the *animato* and *allegretto* sections which frame the slower prayer and benediction sections, as the jagged lines of the soloists express determination and action.

Although the first statement of the angels is accompanied by organ alone, Berlioz cannot resist elaborating his celestial choir with touches of string and woodwind color as the repeated "Hosannas" arise from the treble chorus.

**Chorus.** The desired disposition of the chorus during performance is clearly indicated at the beginning of the whole score by Berlioz:

During the whole of the first part, the male choristers are to stand alone on one side of the stage in sight of the public, sopranos and contraltos behind the stage around the chorus-leader at the harmonium or organ. At the beginning of the second part, they are to take their places on the stage opposite the men, with the exception of four of each of the two voices, which are to remain behind the stage to the end to sing the Alleluja and Amen. Should the conductor of the orchestra not have an electric metronome at his disposal, the chorus master is to conduct the invisible chorus behind the stage, and the conductor is to follow him by ear.\(^2\)

Within the score, he indicates that the treble chorus is to be located "Behind the scenes, in a room close to the orchestra, with the doors open."\(^2\) To provide for a situation where there is no suitable backstage room to contain the women, Berlioz writes:

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When performed in a theatre where there should not happen to be a room sufficiently near the orchestra, the choirsters singing behind the scene must stand behind a curtain. At the beginning of this part the curtain must be lowered to the heads of the singers, so that when it is entirely lowered it shall serve as a mute. In singing these last five bars, the choristers must turn their backs quickly to the audience.22

The choral recitative of Scene VI is sung by twenty female voices in unison at the octaves. Even though the voices sing in unison, Berlioz specifies five first sopranos, five second sopranos, five first altos, and five second altos, probably for reasons of timbre.

The setting for these solo voices is extremely simple--first they sing two salutations, "Joseph" and "Mary." After Mary and Joseph answer, the angels sing in measured unison recitative over a beautiful series of modulations that blooms into two and then three parts for the final G-flat Major chord at the end of the lento con selemnità. In the lento that separates the two allegretto duet sections, the angels sing again in unison recitative, with each phrase rising by half steps.

The final lento is begun by the first sopranos who sing a single "Hosanna" in anticipation of a second, more elaborate "Hosanna" which features the first contraltos singing a separate part in two-against-three rhythm with the sopranos. Free imitative entrances characterize the remaining "Hosannas"--all four women's parts function independently in a quasi-Baroque texture; the last two acclamations are stunningly set above a b pedal sung by the second altos.

The range of all four parts is conservative. Berlioz saw fit

22Ibid., English translation.
to use the label "contralto" instead of "second soprano" even though the two parts do not have an especially low tessitura.

Figure 68. Vocal ranges in Berlioz' "Les anges invisibles."

Orchestra. The organ which is associated with the Angels Chorus can hardly be considered part of the orchestra since it functions entirely with the offstage chorus. However, some blending of the two sonorities occurs during the final lento. The conservative instrumentation functions well to provide a stable yet soft accompaniment for the delicate vocal sounds chosen for this scene.

Flutes
Oboe
English horn
Clarinets in B-flat
Organ or harmonium
Strings

During the recitative section, muted violins are heard in antiphony with the organ. A single G-flat woodwind chord connects the recitative to the un poco animato duet in which the string accompaniment features vocal support for Mary by the first violins and for Joseph by the cellos. Note-for-note duplication of both lines of the duet is continued in the allegretto which follows. The lento of the Angels Chorus is supported by soft chords of the organ,
The instrumentation of the second allegretto duet consists of strings and full woodwind choir, with the lower strings continuing to play tremolo chords as the final lento begins. To connect the vocal phrases, Berlioz sets a descending figure in solo flute, solo clarinet, and strings (meas. 69-70). The organ falls silent in order to allow the chorus to sustain the final cadence. When the sound of the voices has died away, the strings and woodwinds play three soft final chords.

L'Enfance du Christ: Deuxième Partie, "La Fuite en Egypte"

"La Fuite en Egypte" is the original portion of the L'Enfance du Christ first premiered in 1850. In attempting to deceive the critics as to the age of the piece, Berlioz used old names for the woodwind instruments in the score. He also made use of what we now know as neomodality, hoping to make the work sound as though it was a relic of the modal period from the middle of the seventeenth century. The three divisions of the second part are not successively numbered scenes; each division is simply given a title.

Table XVIII. Plan of Berlioz' "La Fuite en Egypte."

<table>
<thead>
<tr>
<th>Section</th>
<th>Key</th>
<th>Time Signature</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ouverture: Les bergers se rassemblent</td>
<td>F# Dorian</td>
<td>3/4</td>
<td>Orchestra alone</td>
</tr>
<tr>
<td>devant l'étable de Bethléem</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L'Adieu des Bergers à la Sainte Famille</td>
<td>E Major</td>
<td>3/8</td>
<td>SATB Chorus</td>
</tr>
<tr>
<td>Le Repos de la Sainte Family</td>
<td>A minor</td>
<td>6/8</td>
<td>Tenor solo, Four Sopranos, Four Altos</td>
</tr>
</tbody>
</table>

The orchestra in Part Two is entirely devoid of any member of the brass or percussion family. Probably Berlioz took this as a challenge to his orchestrational skills; it also strengthens the ruse since most brass instruments were not commonly used in French religious works at the date the piece was given.

The overture that opens the second part is unrelated in structure to any work by that name that might have existed in seventeenth-century France, for it is a gentle fugato for strings and winds built on a Dorian subject which is also used in the final portion of La Fuite en Égypte, "Le Repos de la Sainte Famille."

*L'Enfance du Christ: L'Adieu des Bergers à la Sainte Famille*

This is the original chorus which first caused Berlioz to think of the idea of a Christ cantata.

Form. The "L'Adieu des Bergers à la Sainte Famille" is a simple triple strophe. Instrumental ritornellos composed of a simple cadential pattern played by the oboes and clarinets anticipate each of the non-repetitive vocal strophes which are notable for a skillful and bold shift from E Major to the foreign key of C Major in a phrase modulation between the third and fourth phrases. As a result, the ear hears a familiar Berliozian progression, B Major to C Major.

The final strophe is reproduced here so that the combination of simplicity and complexity in its design can be observed; the four phrases have eight measures each and are followed by a four-measure extension (Ex. 133).
Example 133. Berlioz, "L'Adieu des Bergers à la Sainte Famille," meas. 84-120.
Vous avez pris
Des dangers planant sur vous!

Qu’un bon ange vous avertisse
Des dangers planant sur vous,

Qu’un bon ange vous avertisse
Des dangers planant sur vous!
The simple form that results from this scheme is reminiscent of some of the strophic forms in the *Huit Scènes de Faust*.

Diagram 77. Form in Berlioz' "L'Adieu des Bergers à la Sainte Famille."

<table>
<thead>
<tr>
<th>Ritornello</th>
<th>Strophe I</th>
<th>Ritornello</th>
<th>Strophe II</th>
<th>Ritornello</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>40</td>
<td>45</td>
<td>81</td>
</tr>
<tr>
<td>E M</td>
<td>E M</td>
<td>E M</td>
<td>E M</td>
<td>E M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strophe IV</th>
<th>Ritornello</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>121</td>
</tr>
<tr>
<td>E M</td>
<td>E M</td>
</tr>
</tbody>
</table>

The harmonies and modulations within the strophe model add sufficient interest in spite of the repetitious nature of the form. The final strophe is varied by being sung very softly and more slowly.

Text. Berlioz' stanzas have nine lines each and follow a strict line scheme, ababababb. The final, repeated rhyme agreed with the melody as it is structurally an extension of the previous phrase. The three stanzas have the same number of feet per line; Berlioz even manages to stretch the same syllables in each (Ex. 133), although most of the setting is syllabic.

Chorus. The homophonic simplicity of the vocal parts concurs with the form and the poem. This is the first chorus for which Berlioz chose a four-part mixed group in the standard Anglo-Germanic voicing, SATB. Whether he did this because of the supposed antiquity of the work (in which the treble parts would have been sung by choir
boys) or simply because he wished to experiment with the texture is not clear. A third possibility is that Berlioz realized that a SATB texture would be satisfactory when not accompanied by brass instruments. The range of the contralto part is such that it could not have been sung by the haute-contre to produce STTB as found in the "Resurrexit." However, it is not inconceivable that the part may have been thought of as SSTB to agree with the voicing of "Coro dei Maggi."

Figure 69. Vocal ranges in Berlioz' "L'Adieu des Bergers à la Sainte Famille."

The vocal lines in this chorus are unusual for Berlioz in that the inner parts frequently outline triads and all parts have fairly wide leaps (cf. alto part, Ex. 133, meas. 109-120).

Orchestra. Orchestration for this chorus is the simplest in the entire Berliozian repertory. The strings invariably double the vocal lines in each strophe—first violin and soprano, second

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24 It will be remembered that the fictitious Ducré was master of Sainte-Chapelle in the late seventeenth century.

25 The only choral-orchestral work subsequent to L'Enfance du Christ is "L'Impériale," a double choir work for SATB chorus with a larger second chorus of SSTBB. The standard voicing in Béatrice et Bénédict is SATB while that of Les Troyens is SSTBB.
violin and contralto, viola and tenor, and cello-bass and contrabass. Strings are silent during the woodwind ritornellos.

Consequently, the extremely conservative instrumentation of this piece never sounds in concert.

Oboes
*Chalumeaux* or Clarinets in A
Strings

The designation "chalumeaux" is a result of Berlioz' knowledge of organology and is not, of course to be taken seriously for purposes of performance. Such designations have been removed from the original edition of the complete works.27

*L'Enfance du Christ: "Le Repos de la Sainte Famille"

Following the "L'Adieu des Bergers à la Sainte Famille" is a long and beautiful chant *récitatif* for the tenor narrator who sang the introduction to the first part. It is preceded by an equally long and equally beautiful orchestral introduction which depicts the oasis where the Holy Family rested; the whole movement is entitled "Le Repos de la Sainte Famille."

**Form.** Although both the long orchestral introduction and the solo are through-composed, they are both tightly constructed around a motive first found in the fugal overture to Part Two, "Les Bergers se

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26 As curator of the conservatory library, Berlioz started the instrument collection.

rassemblement devant l'étable de Bethléem" (Ex. 134). The formal scheme is quite similar to that of the monothematic "Scène d'amour Adagio" of Roméo and Juliette.


Another feature is the constant fluctuation between major and minor found in both tonic and dominant. As a rule, each of the long, lyrical phrases begins in the minor mode and cadences in major.

Diagram 78. Form in Berlioz' "Le Repos de la Sainte Famille."

<table>
<thead>
<tr>
<th>Prelude</th>
<th>Air</th>
<th>Recitatif</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>l</td>
<td>66</td>
<td>139</td>
<td>148</td>
</tr>
<tr>
<td>A m</td>
<td>A m</td>
<td>A m</td>
<td>A M</td>
</tr>
<tr>
<td>Orch</td>
<td>Tenor</td>
<td>Tenor</td>
<td>Small Chorus</td>
</tr>
</tbody>
</table>

In contrast to most of Berlioz' works, the rhythm in "Le Repos de la Sainte Famille" is a gentle undulation in 6/8 which offers no surprises.

At the end of the recitative recitation, the tenor begins a sotto voce monody to introduce the angelic chorus, thereby balancing the evil sotto voce at the end of the soothsayer's chorus in Part One.

Text. The lyrical air is built on a simple narrative poem of two stanzas with almost the same rhyme scheme as that found in the
previous chorus, abababa. The recitative portion is, of course, also narrative and non-rhyming.

Chorus. The special small chorus that concludes this movement is to be sung by four sopranos and four altos and recalls the angelic chorus at the close of Part One. In this case, Berlioz simply indicates in the score, "The chorus must be placed far behind the orchestra." Berlioz also provides that the two *Alleluias* can be sung by the tenor soloist, "In the absence of a chorus the tenor sings the ten bars of the first soprano part." The first *Alleluia* is in unison at the octave; the second blossoms into full four-part harmony on a full cadence that is sustained until the end of the *perdendo*.

![Figure 70. Vocal ranges in Berlioz' "Le Repos de la Sainte Famille."](image)

Orchestra. The only instruments which accompany the special treble chorus are violins and violas and pairs of flutes and clarinets. The first, unison *Alleluia* is unaccompanied. High woodwinds sing the second with voices, and the strings enter on the final chord to capture the sonority from the softer voices.

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The accompaniments to the tenor air and the orchestral prelude are a marvelous contrasting of string and wind choirs. For this Berlioz requires a larger instrumentation, but still excludes all brass and percussion.

*Flûtes douces* or flutes
Oboe
Oboe di caccia or English horn
Chalumeaux or Clarinets in A
Strings

The woodwinds retain their old names as did the instruments in the previous movement.

*L'Enfance du Christ: Troisième Partie, "L'arrivée à Saïs"

The closing portion of the triology deals with the arrival of the exhausted Holy Family at Sais, in ancient times a prosperous town on the delta of the Nile. There they are welcomed by a family of Ishmaelites after having been turned away by both Egyptians and Romans. Probably because he did not number the divisions in Part Two, Berlioz begins anew in numbering the scenes for Part Three in contrast to the successively numbered scenes of *La Damnation de Faust*.

Twelve choral basses sing the part of the ethnic groups who turn the travelers away in Scene I. Three mixed choruses are to be found in the second scene: the first to welcome the Holy Family; the second to affirm the arrangements the Ishmaelite father is making; and the third to bid the wanderers goodnight. Following a beautiful *chant récitatif* for the tenor narrator, Scene II ends with a long, unaccompanied imitative mixed chorus that culminates the entire work.
Table XIX. Plan of Berlioz' "L'arrivée à Sais."

<table>
<thead>
<tr>
<th>Scene</th>
<th>L'interieur de la ville de Sais</th>
<th>L'interieur de la maison des Ismaélites</th>
<th>Epilogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Narrator (Tenor) and Orchestra</td>
<td>Mary and Joseph, 12 Basses</td>
<td>Bass Soloist, SATB chorus, Mary, Joseph, and Orchestra</td>
</tr>
<tr>
<td>Scene I</td>
<td>Narrator, SATB chorus unaccompanied</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this, as in the two preceding parts of *L'Enfance du Christ*, tonal centers progress smoothly and satisfyingly without the impetus that an obvious tonal plan would generate.

*L'Enfance du Christ*: "L'Intérieur de la ville de Sais"

Like the closing movements of Parts One and Two, this scene has only an incidental section for chorus, here a group of first six and then twelve basses who represent the inhabitants of the houses where the Holy Family was refused succor.

**Form and text.** "L'Intérieur de la ville de Sais" is an emotional description, operatic in nature, of the search for shelter.

Diagram 79. Form in Berlioz' "L'Intérieur de la ville Saïs."

<table>
<thead>
<tr>
<th>Intro</th>
<th>Duet 3/8</th>
<th>Chorus 2/4</th>
<th>Duet 3/8</th>
<th>Chorus 2/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>70</td>
<td>81</td>
<td>150</td>
</tr>
<tr>
<td>G m</td>
<td>G m (D m)</td>
<td>B♭ M</td>
<td>mod (E♭ M)</td>
<td>E♭ M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duet 3/8</th>
<th>Recitative 2/2</th>
<th>Duet 3/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>160</td>
<td>186</td>
<td>312</td>
</tr>
<tr>
<td>mod</td>
<td>mod</td>
<td>mod (CM)</td>
</tr>
</tbody>
</table>
The most memorable feature of the scene is a melody successively set in D minor, E-flat Major, and C Major which concludes each of the duet sections (Ex. 135). This pleading for entrance is preceded each time by a candidly programatic timpani imitating the knock on the door to the rhythm \( \frac{\text{4}}{4} \frac{\text{4}}{4} \frac{\text{4}}{4} \frac{\text{4}}{4} \).


Immediately the small chorus answers, rudely rejecting the family (Ex. 136).


This process is repeated in another modulatory duet, and the request and refusal are both heard in the key of E-flat major. This time, it is the representatives of the Egyptians who answer, twelve basses singing in two-part harmony. The third request is different. It is preceded by a long recitative-duet in which the exhausted Mother tells...
us that her infant is dying. Once more Joseph rouses himself to knock and begins the pleading melody (Ex. 135), but breaks off after two measures. Mary then joins him and they sing the melody in harmony, broken by sobbing pauses that emphasize their desperation. They continue in a short coda after the unvarying portion of the scene has been completed and the scene fades into the next as the duet ceases over tremolo strings.

The metric alternation between the duet and chorus sections serves admirably to point up the dialogue in the scene.

Text. The three lines of both chorus parts have a definite aba rhyme scheme, while the more lyrical text of the duets has irregular rhyme and the recitatives are simply given in prose.

Chorus. The simple men's chorus in this scene does not follow the operatic practice of labeling; however, the first six basses are definitely representative of a group of Romans and the twelve a group of Egyptians, as is apparent from the context. Vocal ranges are conservative.

Figure 71. Vocal ranges in Berlioz' "Le intérieur de la ville Saïs.

Orchestra. This is the only movement in the trilogy that includes a part for percussion; here, in the form of the stylized timpani knock upon the door.
Flutes
Oboe
English Horn
Clarinets in A
Bassoons
Timpani
Strings

The strings play in support of the duet aided by an occasional lyrical phrase from a single woodwind instrument.

The choral basses receive only a single eighth note played by the entire orchestra in the first three measures for harmonic support. Thereafter the strings reinforce the basses while the woodwinds add one final chord. The recitative-duet is inventively accompanied by woodwinds. Oboe and bassoon duplicate the lines of the two soloists in the final duet (meas. 221) while basses and cellos play tremolo harmonies and the violins have a sighing figure in the rhythm 🎵🎵🎵

The oboe is silent until the last nine measures when its lyric voice is engaged to introduce the next scene.

*L'Enfance du Christ: "L'intérieur de la maison des Ismaélites"*

The large scene complex entitled "L'intérieur de la maison des Ismaélites" contains three choruses: a large SATB chorus beginning "Que de leurs pieds meurtris" of convincing contrapuntal and rhythmic complexity; a short homophonic chorus, also SATB, that simply echoes an air sung by the Ishmaelite father, "Laissez, laissez faire!" and finally, following the famous trio for two flutes and harp, a beautifully constructed SAT(T)B chorus that serves as a lullaby for the Holy Family, "Allez dormir." All three are assigned to choristers portraying the family of Ishmaelites that shelters the wanderers.
The overall plan of the scene complex can be observed in the diagram below.

Table XX. Plan of Berlioz' "L'intérieur de la maison des Ismaélites."

<table>
<thead>
<tr>
<th>Movement</th>
<th>3/8</th>
<th>CM, mod</th>
<th>F M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
<td>GM</td>
<td>Father (Bass soloist)</td>
</tr>
<tr>
<td>Air</td>
<td>2/2</td>
<td></td>
<td>Father</td>
</tr>
<tr>
<td>Que de leurs pieds meurtris</td>
<td>2/2, 6/4</td>
<td>A M</td>
<td>SATB Chorus</td>
</tr>
<tr>
<td>Fugue</td>
<td>2/2</td>
<td>C M</td>
<td>Orchestra alone</td>
</tr>
<tr>
<td>Récitif</td>
<td>2/2</td>
<td>mod</td>
<td>Father, Joseph</td>
</tr>
<tr>
<td>Laissez, laissez faire</td>
<td>4/4 (2/2)</td>
<td>D M</td>
<td>Father, SATB Chorus</td>
</tr>
<tr>
<td>Récitif</td>
<td>4/4</td>
<td>mod(BbM)</td>
<td>Father</td>
</tr>
<tr>
<td>Trio</td>
<td>9/8, 2/4</td>
<td>D M</td>
<td>Two flutes and harp</td>
</tr>
<tr>
<td>Récitif</td>
<td>4/4</td>
<td>mod</td>
<td>Father</td>
</tr>
<tr>
<td>Allez dormir</td>
<td>3/4</td>
<td>F M</td>
<td>SATTB chorus</td>
</tr>
</tbody>
</table>

Berlioz seems to indicate some sort of caesura immediately before and after the long "Trio pour deux flutes et Harpe," for the framing recitatives end with double bars.

Scene II opens as the Ishmaelite father invites the Holy Family into his house; the bright key of G Major compliments the G minor of the preceding scene. Then in a fast alla breve air complimented by a bassoon, the father welcomes the poor folk and commands his family to minister to their physical needs. Near the middle of his air, the father sings a phrase (meas. 46-51) that is to become the primary subject of the ensuing choral fugue (Ex.137); his remaining text predicts the words of the ensuing chorus.

Form. The chorus "Que de leurs pieds meurtris" is highly imitative. It expounds on three different subjects before a long sequential passage prepares the listener for a final short exposition using the first two subjects only. Finally a beautiful coda that begins imitatively calmly
settles on sustained chord. A salient feature of this contrapuntal chorus is the constant shifting from 2/2 to 6/4 in individual lines.

The first strongest subject (Ex. 137) embedded in the commanding air of the father dominates the fugue in much the same way as the Ishaelite father apparently dominates his family. The first entry of the second subject by the choral basses, the string basses, and the bassoons (Ex. 138) marks the first appearance of the 6/4 meter concomitant with the 2/2 meter in other lines.


The third motive follows the second after only two measures (Ex. 139)
and is supported by flutes and first violins to complete the raw material for the choral fugue.

Diagram 80. Form in Berlioz' "Que de leurs pieds meurtris."

<table>
<thead>
<tr>
<th>Exposition I</th>
<th>Episode</th>
<th>Exposition II</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>109</td>
<td>121</td>
<td>127</td>
</tr>
<tr>
<td>A Dorian</td>
<td>mod</td>
<td>A m</td>
<td>F M, C M</td>
</tr>
</tbody>
</table>

Berlioz' phrases for this fugal chorus are, of course, repeated many times, but intelligibility of text is not a consideration since the entire text was sung by the Ishmaelite father at the end of the preceding air (meas. 46-64). The first subject invariably states the first line of text,

Que le leurs pieds meurtris on lave des blessures!

The less important second and third subjects share the second line,

Donnons de l'eau, donnons du lait!

while the remainder of the text is allotted to filler material:

Donnons des grappes mures!
Preparons à l'instant
Une couchette pour l'enfant!

Rhythmic impetus provides the motion for the first vigorous exposition as the two meters leap from voice to voice. As the sequential episode arrives, all voices settle to 2/2 for the suspension passage that dictates the character of the episode. The men return to the 6/4 meter four measures before the second exposition, which features
only one statement of the first two subjects and omits the third entirely. A descending scale pattern sung by the sopranos and imitated in all voices signals the beginning of the final section (meas. 127-137) which is in the nature of a transition since as it settles to homophony, it bridges the A minor of the vocal fugue to the C Major of the instrumental fugato which follows, herein called the "Domestic Activity" fugue because it symbolizes the bustling household.

Although the Domestic Activity fugue is unrelated motivically to the choral material as was the "Tumult" fugue that introduced Roméo et Juliette it is, nevertheless, reminiscent of the Tumult Fugue in its almost scherzo-like business. Its single exposition is first played by strings alone and then by winds alone. A devilishly difficult section follows in which irregular rhythmic patterns are tossed from instrument to instrument. Finally, this, too, settles to homophony to signify that the task of ministering to the immediate physical needs of the guests has been accomplished.

In the sparsely-accompanied recitative of the Ishmaelite father that follows, Joseph is urged to introduce himself. This he does in a recitative with bold modulations designed to glorify the name of the Infant, whose name he pronounces with an accompanying pause. Another, faster exchange between the two men continues and grows into a measured air sung by the father, who predicts that Jesus will grow up strong and good and skilled in the men's mutual profession of carpentry.

The second chorus, "Laissez, laissez faire" occurs at this point as a simple echo of the father's words; the first three are unisonal while the last is set in four-part harmony so that the chorus becomes a

second, identical strophe to match the initial strophe sung by the father (Ex. 140). After a general pause, the father bids his children to get their instruments and play for the guests in another recitative that begins and ends in B-flat Major.

The justly famous "Trio pour deux Flutes et Harpe" is the result, a pastoral interlude of unparalleled beauty that reflects the D Major tonality of the last two choruses. The somewhat improvisatory introduction is followed by an andante espressivo in 9/8 of stable harmony and square phrases which contrast with a spirited allegro vivo center section in 2/4. In the final section, marked andante the 9/8 melody is restated and culminated by a quiet coda.

Following a short secco recitative and an andantino introduction by the orchestra, the father of the family begins a short non-repetitive lullaby, entitled "Allez dormir" to which Mary and Joseph respond in duet. They continue to sing antiphonally over the chorus which follows,
and soon the father of the Ishmaelites adds his voice as well.

This choral lullaby which follows is a model of finite construction on the same pattern as "Sara la Baigneuse" and the "Choeur de Gromes et de Sylphes" from La Damnation--numerous short phrases, here five or six measures in length, are heard in close proximity. Replacing any kind of developmental section is a digression which is likewise carefully constructed from several simple phrases.

Example 81. Form in Berlioz' "Allez dormir."

<table>
<thead>
<tr>
<th></th>
<th>B</th>
<th>C</th>
<th>B</th>
<th>C</th>
<th>Digression (DEFEDDEF)</th>
<th>A (extended)</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>459</td>
<td>465</td>
<td>470</td>
<td>476</td>
<td>481</td>
<td></td>
<td>521</td>
<td>537</td>
</tr>
<tr>
<td>F M</td>
<td>F M</td>
<td>F M</td>
<td>C Pedal</td>
<td>F M</td>
<td></td>
<td>F M</td>
<td>F M</td>
</tr>
</tbody>
</table>

The central idea (Ex. 141) strongly resembles the melody of the air.


The second motive is treated imitatively and appears over a C-G pedal in its second presentation (Ex. 142).

A third phrase, really only an extended cadential figure, concludes the first set of ideas (Ex. 143).


Although the first phrase (A) is set chordally to contrast with the duet, the second (B) is entirely imitative while the final phrase (C) pairs soprano-alto and tenor-bass on each repetition. The ABCBC "exposition" is followed by a highly-developed digression containing three new motives woven together into an internal structure that resembles a rondo, DEFEDEFE. The first phrase (D, Ex. 144) and the last (F, Ex. 145) are similar and repeat the same text as the more
important C from the preceding section (Ex. 143) while the second (E) has different text (Ex. 146).

Example 146. Berlioz, "L'intérieur de la maison des Ismaelites," meas. 493-496.

The digression section begins with statements of its chromatic phrases set imitatively at wide intervals, but before settling to homophony, adopts the same pairing of voices found in the chorus "Que de leurs pieds meurtris."

The final version of the principal theme (Ex. 141) returns in imitation, but the chorus quickly resorts to a homophonic texture to highlight the antiphonal duet. The central phrase is compounded to suggest the second phrase (B, Ex. 142) before a short coda sung by Mary and Joseph concludes with string pizzicato.

The text that Berlioz wrote for the chorus is a simple lullaby, an uncomplicated little poem that is, like the other two choruses in this scene, a literal but not musical transcription of the preceding air. The form of the original poem can be observed from the non-repetitive words of the air:

Allez dormir, bon père,
Doux enfant, tendre mère!
Bien reposez!
Mal ne songez!
Plus d'alarmes.
Que les charmes de l'espoir du bonheur
Rentrent en votre coeur!
For the chorus, Berlioz uses the third, fourth, and fifth lines as a textual refrain with varying music. Above the words of the chorus, Mary and Joseph sing different, more discursive words that bespeak their gratitude. At one point during the first section, they are joined by the Ishmaelite father, who also sings with the duet and chorus on the final reprise, where his voice is in homophony with the chorus so that the words of the Mary and Joseph stand out in antiphonal relief. Word accentuation is faulty in several cases, particularly in the digression, possibly suggesting that the music existed prior to the text.

Chorus. The welcoming chorus, "Qua de leurs pieds meurtris" is a prime example of Berlioz' skill in vocal counterpoint, for not only does he construct a triple fugue that is academically sound, he also manages to maintain the identity of each vocal part in spite of the complex texture. Perhaps the most stunning statements are the last two of the first subject in the first exposition, powerful parallel thirds between tenor and bass (meas. 98-103) closely followed by parallel thirds between soprano and contralto (meas. 103-108). From this point and throughout the episode, Berlioz abandons strict polyphony in favor of pairing the voices soprano-alto and tenor-bass to strengthen the unusual (for Berlioz) number of sequences. The women continue with the pairing in the first phrase of the second exposition, weaker than the first because it contains only one statement of the important first subject.

The initial imitation at the beginning of the transition is
marked by a slowing of the rhythm in all voices to \( \frac{1}{4} \). The chorus fades away, rendering the final text in homophony in order to relinquish interest to the strings for the beginning of the Domestic Activity fugue.

In "Que de leurs pieds meurtris," both range and tessitura of the tenor part are uncommonly low, possibly because Berlioz wished to provide an uncluttered space for his contraltos, a task he accomplishes admirably. The scope of the contralto part is not particularly low; the pairing in thirds with the sopranos makes it look suspiciously like a traditional French second soprano part.

Figure 72. Vocal ranges in Berlioz' "Que de leurs pieds meurtris."

![Figure 72. Vocal ranges in Berlioz' "Que de leurs pieds meurtris."](image)

The short echo chorus "Laissez, laissez faire" adds one note to the lower compass of the contralto part which occurs in the extremely low phrase where the contraltos sing in unison with the basses (meas. 248-250). All parts have a very conservative upper range (Ex. 73).

In the final chorus is Scene II, "Allez dormir," the contralto part appears to be identical with the modern conception of that voice, although tessitura may be a little higher than might be
expected. Berlioz continues to voice sopranos and contraltos in parallel thirds frequently in "Allez dormir" rather than allowing the contralto line to be completely liberated from the melody.

Although it is probably correct to assume that Berlioz intended an SATB setting for the lullaby chorus as for the other two choruses in Scene II, the "Allez dormir" chorus begins SATT with the second tenors functioning as a bass line in an effort to recapture the ethereal effect Berlioz first obtained in the "Fantaisie sur la Tempête." Although the tenors are still divided when the basses enter on the dominant with an open fifth pedal (meas. 475), they sing a single line throughout the digression. The reprise of the first theme (meas. 521) continues in the SATB voicing until divisi occurs in the men's parts on the last two chords. The tenor voice is scored especially low for this gentle lullaby.

Figure 74. Vocal ranges in Berlioz' "Allez dormir."
Orchestra. The essentially vocal nature of Scene II, "L'intérieur de la maison Ismaélites," is pointed up by the fact that the choral writing is far more heterogeneous than the instrumental writing. The same instruments are required for all three choral portions of the scene.

Flutes
Oboes
English horn
Clarinets
Bassoons
Strings

The introductory airs of the Ishmaelite father are supported by both the wind and string groups, although the woodwinds fall silent soon after the alla breve air begins except for the comments of a single bassoon which continues to play in support of the choral basses as the fugue "Que de leurs pieds meurtris" begins. Except for a few octave flourishes played as filler within the fugue, the sole task of the instruments is to duplicate and support individual vocal lines. This exact duplication is continued to the very end of the choral fugue, where the woodwinds sustain the final chord with the voices to allow the strings to begin the "Domestic Activity" fugue which ends as it begins, for strings alone.

Following the sparsely-accompanied recitatives that ensue, clarinets and bassoons form a sustained chordal background with violas and cellos for the solo strophe of "Laissez, laissez faire." A far more elaborate orchestration is utilized for the short choral strophe. While the upper strings support the voices, the lower parts fill in
with sustained harmonies. The full orchestra is employed for the final phrase. Instrumentation is reduced to strings only for the recitative that introduces the "Trio pour deux Flûtes et Harpe."

Two string chords accompany the brief recitative that follows immediately after the lengthy trio. The strings continue broken-chord patterns under the lullaby of the father, who is again joined by the lyric lines of a single bassoon. As the "Allez dormir" chorus begins, Berlioz writes the woodwinds with the soloists and uses strings to duplicate the vocal lines. As phrase C begins with its melody in thirds, the flutes aid the violins in support of the women.

The digression section features an entirely different orchestration; the vocalists are left to sing alone while the woodwind choir constructs a complimentary interlude which contains the only sixteenth-notes in the entire lullaby, unrelated to the vocal melodies. After six measures rest, the strings enter to support the voices. Toward the end of the digression, (meas. 509) the winds complete their lines and fall silent as the strings began to play independent rhythms, though their tones still match those of the singers. To anticipate the reprise, the winds begin to play sustained chords again.

Scoring of the reprise is patterned after the orchestration of the beginning of the chorus with wind support for the soloists and string support for the choristers. Pizzicato strings play the final cadence.

*L'Enfance du Christ: "Epilogue"

To conclude his final major choral work, Berlioz chose an
extended imitative chorus of tender, unsurpassed beauty which is entirely unaccompanied by instruments, manifesting his consumate abilities in the handling of the choral medium. Although not without precedent in his larger works (e.g., the "Quaerens me" of the Requiem), this satisfying conclusion is nonetheless surprising.

Form. The "Epilogue" begins with single notes played by the strings and soon develops into one of the most fascinating examples of chant récitatif in the Berlioz repertory, as the tenor narrator recounts the events after the arrival of Sais in ever-rising inflections. After a general pause, the instruments, led by the woodwinds, establish the key of E Major, and the tenor begins to sing the theme of the final chorus (Ex. 147), unaccompanied except for widely-spaced woodwind chords.


\[
\text{Tenor (Narrator)}
\]

As the women enter to initiate the imitation of the theme on the tenor's deceptive cadence, even this accompaniment falls silent and the instruments are heard no more. A second, related motive (Ex. 148) introduced

by the tenor soloist proves to be the material upon which the remaining measures are built. A rhythmic variant of this motive lends the material for the motivic coda (Ex. 149).


The extremely slow tempo of the introduction, the pauses which follow each single note, and the modulatory nature of the harmony all serve to impress the listener with the calm, celestial quality of those who are blessed with the serenity of faith. Serene also is the solo of the narrating tenor; even when the divine sacrifice of Jesus is alluded to in a stunning D-flat major passage, the mood is one of majestic exultation rather than of tragedy. A typical Berliozian modulation from the closing tonality of the solo, A-flat minor, to the opening of the next section in E Major is accomplished simply by retaining the two common enharmonic notes in the two tonic chords and
moving E-flat to E-natural in the strings.

Once more the tenor exhorts his soul to adore the Christ Child before the women enter on the E major tonic (meas. 58) to elaborate the motive imitatively. As might be expected from the structure of the principal motive (Ex. 147), a salient feature of the choral treatment is the suspension. A 2–3 suspension in the bass voices produces a curious cadence without a third in B minor (meas. 75), although the use of the minor five in place of the dominant was predicted by the strings at the end of the chant récitatif (E-flat minor to A-flat minor, meas. 44–55). Another unusual cadence is the fermata that follows a strong tonic six-four to five progression, where the deceptive chord is the major supertonic in first inversion, again demonstrating Berlioz' fondness for major tonalities a step or half-step away from tonic. The F-sharp minor thus reached is continued for the next phrase, and though a strong cadence in the tonic introduces the tenor once more, the F-sharp minor-major tonality is renewed in the first phrase of the next section (meas. 87–94). The imitation of the second motive dissolves into studied counterpoint sung by all five lines—chorus and tenor soloist—to culminate in the strong final tonic cadence.

The coda is begun by eight solo voices, four sopranos and four altos, offstage, who pronounce the Amen benediction. Antiphonally the chorus and soloist answer in homophony. Naked octave b's sung by the small chorus on the penultimate Amen is followed by the final choral Amen, two tonic chords sung as softly as possible and set very low in all the voices.
Text. Following the narration of the ten-year period in Jesus' life between the arrival in Egypt and the return to Bethlehem, the tenor sings the phrase already referred to which speaks of the redemptive work of Jesus as seen by a committed Christian. In contrast to the prose narrative statement which simply recounted the historic event of the return to Judah, this last statement includes elements of rhyme and poetry.

The complex music of the remaining chorus is set to two pairs of simple lines.

O mon âme, pour toi que reste-t-il à faire,  
Qu' à briser ton orgueil devant un tel mystère!

O mon coeur, emplis-toi du grave et pur amour,  
Qui seul peut nous ouvrir le céleste séjour!

Of course, for such an extended composition, all lines allotted to the chorus are repeated and expanded to conform to the initiative and contrapuntal designs. However, in spite of the fact that individual words are sometimes obliterated by the rhythmic offset of the counterpoint, the number of repetitions make them almost intelligible. Throughout Part Three of the oratorio, choral text has first been presented by a soloist; this device is utilized again in "O mon âme." The tenor initially states the first pair of lines alone to practically no accompaniment; the second pair of lines can be heard clearly when

30 Highly personal and subjective, the words bespeak a hope and peace far beyond the sentiments expressed in the more pragmatic "Méditation religieuse" (1831) based on a poem of Thomas Moore. The words to "O mon âme" are Berlioz' own, and it is for the reader to decide which expresses the true convictions of the composer.
sung by the soloist and in the prominent soprano part above the remaining voices, especially since there is no competitive instrumental sonority.

Chorus. To discuss this chorus on the same basis as those proceeding is foolhardy, since it is not scored for the same medium as that chosen for this study—choral works with orchestral accompaniment. However, the mere fact that this chorus "O mon âme" is the finale of the trilogy supports its analysis here, even though the instruments which play the introduction and support the tenor's narration never sound in concert with the choral body.

The four-part texture chosen for the chorus follows the example of the other choruses in Parts Two and Three of the L'Enfance du Christ in its SATB structure. Here, finally, is a true, unequivocal Anglo-Germanic alto part; the necessity of having to compete with instruments having been removed, Berlioz' qualification for writing chorally for the alto voice is also removed, "If the object be to make all the voices useful."

Figure 75. Vocal ranges in Berlioz' "O mon âme."

---

31 Berlioz, Treatise, p. 178.
Indeed, the tessitura of the contralto part is uncommonly low in order to exhibit the blurred, velvety texture of that section when unobscured by instruments. The extremely small compass of the tenor part is governed by this low alto part and by the fact that Berlioz most often uses the tenors for filler where they do not participate in imitation, so that their sound will not compete with that of the tenor soloist. Only the bass part is divided and then only in the second "O mon coeur" section where sonority doubling at the lower octave is the rule. Again, tessitura of the bass section is low because the necessity of having the low men's voices heard through instrumental texture has been removed.

**Orchestra.** The introduction is played by first violins and violas alone and finally by two flutes, two clarinets, a single oboe, and English horn to complete the unusual instrumentation of this last portion of the oratorio.

- Flutes
- Oboe
- English horn
- Bassoon
- Strings

The bassoons have but a single note in the entire "Epilogue"; following the introduction, divided violas and cellos accompany the tenor recitative complimented in one phrase by a single flute and both clarinets. The climactic "redemption" phrase in D-flat is homophonically accompanied by the entire string group, but the andantino mistico is introduced by the entire wind complement while only soloists are required
from the string section. A smaller woodwind group, flutes, oboe, and clarinets, play three more successively softer chords to complete the instrumental accompaniment long before the movements end.

In spite of Berlioz' objections that he has not reformed, but only "changed his subject,"\textsuperscript{32} this writer is compelled to cite the drastic departure in choral-orchestral scoring that the \textit{L'Enfance du Christ} represents. While other works exhibit drastic differences in form and new ideas in rhythm, tonality, and even innovations in orchestration, in this work Berlioz divorces himself from his previous SSTTBB choral scoring and intricate use of brass and percussion to write in a deliberately conservative vein. While this may only be because his subject is gentle and familial, it is nonetheless true that the \textit{L'Enfance du Christ} stands apart from, and does not culminate, his choral-orchestral works.

\textit{"L'Impériale," Op. 26 (1854)}

Berlioz' final choral-orchestral work, "L'Impériale," was premiered at the third hearing of \textit{La Enfance du Christ}. First christened "Le Dix Décembre" in honor of the founding of the Second Republic it is referred to by Barzun somewhat contemptuously as "an artificial pearl."\textsuperscript{33} The principal theme that opens and concludes the work (Ex. 150) was originally part of the \textit{Sardanapalus} prize cantata of 1830 where, it ushered in the King of Kings.\textsuperscript{34}

\textsuperscript{32}Barzun, \textit{op. cit.}, II, p. 86.

\textsuperscript{33}Ibid., II, p. 87.

\textsuperscript{34}T. S. Wotton, "An Unknown Score of Berlioz," \textit{Music Review} III (Nov. 1943), 225.
More suitably "L'Impériale" was performed for a second time at the ceremony of awards of the Paris Exhibition at the Palace of Industry on November 15, 1855. There Berlioz had at his command a force of 1200 executants. Napoleon III, the emperor to whom the work is dedicated, was also present. Sadly, Berlioz notes:

I was interrupted and obliged to stop the orchestra at the most interesting point, because the Prince had to make his speech and the music was going on too long.36

The subtitle "Cantate à deux Choeurs" is possibly misleading as is the frequently-used translation "Emperor Cantata," for the work is simply a large, sectional chorus. The double choruses are SATB and SS(A)TB; a note in the autograph score indicates that the second chorus is to be much larger than the first.37

Form. In addition to the principal theme which announces and

35 However, "L'Impériale" need not be restricted to monumental performances, as subsequent remarks on chorus and orchestra will elucidate.

36 Berlioz, Memoire, p. 483.

concludes the work, a refrain of disparate stanzas also recurs (Ex. 151).


Thus, the form of "L'Impériale" resembles that of "Le cinq Mai" (Dia. 83). In the first French edition, an additional strophe was found after meas. 157, but was subsequently suppressed.\(^{38}\)

Actually the ungainly structure is ternary in form, with the reprise of the principal melody, almost forgotten after the many verses and refrains, stressing the rise in tonality from E-flat Major to A-flat Major.

The typical Beriozian device of thematic orchestral introduction is employed twice, once at the beginning prior to the choral statement of the principal theme, and again before the reprise. Also structurally important is the gradual addition of vocal forces which pyramid to full

\(^{38}\) Weingartner and Malherbe, *op. cit.*, p. 295.
Diagram 83. Form in Berlioz' "L'Impériale."

### Allegretto fieramente

<table>
<thead>
<tr>
<th>Intro (A)</th>
<th>Extension</th>
<th>A'</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>30</td>
<td>57</td>
</tr>
<tr>
<td>(Eb)M</td>
<td>(Eb)M</td>
<td>(Eb)M</td>
<td>(Eb)M</td>
</tr>
<tr>
<td>Winds</td>
<td>Bass II</td>
<td>Bass II</td>
<td>Tenor II</td>
</tr>
<tr>
<td></td>
<td>Tenor II</td>
<td>Bass II</td>
<td>Bass II</td>
</tr>
</tbody>
</table>

### Allegro non troppo e maestoso

<table>
<thead>
<tr>
<th>Recitative</th>
<th>Refrain</th>
<th>Un poco animato</th>
</tr>
</thead>
<tbody>
<tr>
<td>97 mod</td>
<td>107</td>
<td>127</td>
</tr>
<tr>
<td>Cho. I &amp; Strings</td>
<td>(Eb)M</td>
<td>(Eb)M (mod)</td>
</tr>
<tr>
<td></td>
<td>Cho. II</td>
<td>Cho. I</td>
</tr>
</tbody>
</table>

### Confuoco

<table>
<thead>
<tr>
<th>D</th>
<th>Allegro no troppo e maestoso</th>
<th>Extension (developmental)</th>
</tr>
</thead>
<tbody>
<tr>
<td>198</td>
<td>(Ab) M</td>
<td>(Ab) M mod</td>
</tr>
<tr>
<td>Cho. I</td>
<td>Cho. I &amp; II</td>
<td>Cho. II</td>
</tr>
</tbody>
</table>

### Il tempo è animato sin al \(J = 66\)

<table>
<thead>
<tr>
<th>(Intro)A''</th>
<th>Extension</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>257 261</td>
<td>281 288</td>
<td>(Ab) M (Ab) M mod (Ab) M</td>
</tr>
<tr>
<td>Unison choruses</td>
<td>Cho. I &amp; II</td>
<td></td>
</tr>
</tbody>
</table>
of the refrain (meas. 236) and a similar treatment before the coda
which begins with modulatory harmonies (meas. 281).

In contrast to his usual practice in multi-sectional works of
this type, Berlioz retains the 2/2 meter throughout, in spite of
radical changes of mood and tempo. However, the rhythmic variations
derived from the 2/2 are copious, especially in the orchestral
accompaniment. In the first allegretto fieramente, the rhythmic unit
for the accompaniment figure is four sixteenths; in the moderato assai
which follows, tremolo strings move in half note patterns. Alberti
bass patterns in eighths characterize the canonic section, giving way
to a predominant rhythm of dotted-eighth, sixteenth in the un poco
animato, but the winds initiate an impressive new pattern
which develops into repeated notes in triplet patterns for the reprise
(meas. 257).

Text. The author of the text is one Captain La Font, about whom
almost nothing is known. Barzun calls the words, written during the
period of the French Second Empire (1852-1870), "foolish."\textsuperscript{39} The words
in the outer sections to which the principal theme is set are more or
less noble, patriotic sentiments in honor of the empire, but the center
strophe-refrain sections flatter the emperor in high-flown, empty
phrases. In the unison recitative that precedes the first refrain, the
words read:

Car du sépulcre et sortie,
Comme autrefois le Messie,
L'Imperiale dynastie,

\textsuperscript{39}Barzun, \textit{op. cit.}, II, p. 87.
as the melody rises in enharmonic modulations to blossom forth on the word "gloire." The canonic strophe speaks of God and His favor towards the emperor, while the con fuoco strophe (D) is set to phrases of an even more laudatory nature, ending with repetitions of "C'est toucher à la patrie." 40

It is difficult, of course, to assess the quality of the French poem because of the repetitions caused by the musical refrains. Doubtless, however, Berlioz would have done better to have continued to write his own text as he did in L'Enfance du Christ, a practice he adhered to for the most part for the remainder of his life.

Chorus. With the simple harmonies developed by the bithematic structure in the formal diagram, it is not surprising that Berlioz utilized every resource at his command to vary the sections through manipulation of his vocal forces. Except for the unvarying settings of the refrains in which he consistently utilizes both choruses in harmony, each section is different. At the beginning, a bass sectional solo that promises to be almost as long as that in "Le cinq Mai" is finally augmented by the tenors of the larger second choir, first in unison and, as the contrasting B section arrives, in thirds (Ex. 152).

Thus far the smaller first chorus has been silent, but it now enters to sing the modulatory recitative which is almost entirely in

40 At this point it should be noted that the flowery phrases of the English translation in the original complete works are far more ornate than the French original.
Example 152. Berlioz, "L'Impériale," meas. 77-78.

unison except for one note where the basses are given a-flat in place of the f\textsuperscript{1} sung by the tenors.

During the unvarying setting of the refrain, the tenors of the second chorus are consistently divided, whereas the first sopranos have a single line and the part marked "Sopranos and Contraltos" has only one note divided throughout the entire work. The bass part has only two divided notes in the refrain and octave doubling appears in that part in two instances (meas. 195-196, meas. 275-276).

Figure 76. Vocal ranges in Berlioz' "L'Impériale."

The first chorus has quite an unusual voicing, since the part
designated "contralto" has an extremely wide compass of two octaves; the tenors are voiced low for a Berlioz work, to small e-flat, while the basses are consistently required to ascend in unison passages to as high as one-line e-flat. The high bass range is like that of the works preceding La Damnation; in most of the works since that time, Berlioz has adjusted his orchestral scoring so that the basses are not forced to sing with such high tessitura.

The consistently unisonal treatment of the principal theme (sung first by the bass section, next by tenors and basses, and finally by both choruses) contrasts nicely with the chordal treatment always given to the refrain. A little more unusual is the unison choral treatment of the un poco animato (meas. 127), with unison phrases sung successively by contraltos and tenors, tenors and basses, and then successively by all three lower voices and all three upper voices.

The religious section (C) makes use of canon, first at the octave with the basses as the leading voice and the contraltos answering, then at the fifth between the same set of voices, and finally at the octave between soprano-alto and tenor-bass.

The con fuoco strophe is likewise unisonal, but antiphonal treatment is used for the women's voices until the full chorus joins in unison to reiterate the last phrase. The modulatory extension using the text "Vive l'Empereur" that follows is for homophonic chorus; homophony occurs again in the modulatory extension preceding the coda.

In the autograph (see Plate IV) and first edition, Berlioz indicates that there are to be "ten, twenty, or forty" voices for each part in the first chorus and adds that the second chorus should
Plate IV. "L'Impériale," Bibliothèque National, Ms. 1191.

Paris, Bibliothèque National, Ms. 1191.
be much larger than the first. However, he also adds a note which indicates that when the piece is given in a small hall, the first chorus part can be sung by only four solo voices.

**Orchestra.** The required numbers of upper string players are different in the autograph and first edition, although numbers for the other instrumentalists are the same.

6 Flutes  
6 Oboes  
6 Clarinets in B-flat  
8 Bassoons  
4 Horns in E-flat  
4 Horns in A-flat  
6 *Cornets à pistons* in B-flat  
6 Trumpets in E-flat  
8 Trombones  
2 Tubas and 3 Ophicleides  
3 pairs Timpani  
5 Snare Drums

**Autograph**  
35 First Violins  
30 Second Violins  
25 Violas  
25 Cellos  
25 Basses

**First Edition**  
36 First Violins  
34 Second Violins  
28 Violas  
25 Cellos  
25 Basses

Another note in the score makes provision for an optional military band which would double the wind parts beginning with the developmental extension (meas. 235).  

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42 Malherbe and Weingartner, *op. cit.*, p. 292. For some reason, the editors have given the third and fourth horn parts in the more modern *F* in the score, in spite of the fact that they have heretofore retained Berlioz' original keys for the instrument. However, as is their consistent practice, they substitute five tubas for the three tubas and two ophicleides of the autograph.

The thematic introduction is played by the wind instruments only; the strings accompany the first statement of the principal theme with the basses and cellos playing an ostinato figure. For the extension, the ostinato becomes more intense and the woodwinds comment above both strings and voices in a lyrical manner. A vestige of the introduction is heard in B-flat major to bridge to the second presentation of the central theme sung to the same string accompaniment but with trombones, tubas, and ophicleides adding harmonic filler in arpeggiated quarter notes.

The first contrasting section is unusual for Berlioz in that it is repeated with first and second endings written out. The accompaniment consists of florid string harmony contrasted with a fanfare-like figure played by the cornets à pistons and trombones. To bridge to the choral recitative which follows, Berlioz chooses an instrumental transition which ends securely in E-flat Major, followed by an ambiguous string diminished seventh chord which introduces the modulatory passage to follow, set with no sharps or flats. The modulation to A-flat major is thus accomplished, and the strings continue with an arpeggio in that key which leads to the first statement of the refrain; invariably the first phrase is set for second chorus and winds alone, with the instruments playing exactly the same notes the voices are singing. The strings add their duplication beginning with the second phrase, and the winds fall silent to allow the entrance of the smaller first chorus to be heard at the words "Grand Dieu," (meas. 115). As the last phrase begins, woodwinds are added until the final cadence of the refrain expands to a flourish on
the words "Vive l'Empereur!" accompanied by the entire ensemble.

The unisonal passages for first chorus which follow are marked by a syncopated figure in the upper strings and a variant of the ostinato played by the cellos and basses. The ensuing refrain continues as before.

In the canonic section set over simple string accompaniment, horns and bassoons duplicate the lines of the men while flutes and clarinets perform that function for the lines of the women. The aborted refrain which follows breaks off abruptly after two measures as voices, winds, and cellos hold sustained whole notes over a martial timpani figure.

Immediately the antiphonal con fuoco strophe begins over string accompaniment augmented (meas. 214) by clarinets, bassoons, and trombones. The unvarying refrain (meas. 219) is followed by the developmental section in which the woodwinds and horns play harmonies to the impressive rhythm above the dotted notes of the strings. Another A-flat arpeggio in strings, trombones, and bassoons leads to an instrumental statement of the principal theme over string tremolo. Only the trombones and first and second horns support the vocal line, while the irregular cadence of the timpani continues. Berlioz is said to have especially valued this particular orchestration. 44

Strings and drums continue to play in the modulatory passage that leads to the coda, but the winds set up a powerful antiphonal figure.

---

44 Barzun, op. cit., II, p. 87.
between sustained lower brass chords which finally arrives at concerted wind whole notes to anticipate the final eight beats sustained by the voices. In the short instrumental section of the coda, ascending scales in the high woodwinds and strings emphasize the basic harmony.

Conclusion

In conclusion, the consistent dichotomy that exists between Berlioz' literary and musical output must be stressed. In the former he goes so far as to say:

The singers? Why two or three of them are naturally in tune. And a few others, perhaps, by dint of great care and strictness, might nearly be tuned. But all the rest never were, never are, and never will be, in tune; neither individually, nor amongst themselves, nor with the instruments, nor with the conductor, nor with the rhythm, nor with the harmony, nor with the accent, nor with the expression, nor with the pitch, nor with the language, nor with anything that resembles precision or good sense.45

In the musical works, however, he chooses again and again to lavish his most consummate compositional skills on the choral-orchestral medium.

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### APPENDIX A

#### TABLE XXI

**CHORAL WORKS WITH KEYBOARD ACCOMPANIMENT**

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Acc.</th>
<th>Text</th>
<th>Voices</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le Ballet des ombres</td>
<td>1829</td>
<td>Pianoforte</td>
<td>French-Albert Dubois</td>
<td>STTB</td>
<td>Strophic</td>
</tr>
<tr>
<td>Chant guerriez</td>
<td>1829</td>
<td>Pianoforte</td>
<td>French-Albert Dubois</td>
<td>TB-B Solo</td>
<td>Verse-re refrain</td>
</tr>
<tr>
<td>Chanson à boire</td>
<td>1829</td>
<td>Pianoforte</td>
<td>French-P. A. Veillard</td>
<td>TB-T Solo</td>
<td>Verse-re refrain</td>
</tr>
<tr>
<td>Le belle Isabeau (Solo with choral refrain)</td>
<td>1844</td>
<td>Pianoforte</td>
<td>French-Alexandre Dumas</td>
<td>SATB-S Solo</td>
<td>Strophic</td>
</tr>
<tr>
<td>Le Chant des Bretons</td>
<td>1850</td>
<td>Pianoforte</td>
<td>French-? Brizeux</td>
<td>TTB</td>
<td>Strophic</td>
</tr>
<tr>
<td>Prière du Matin</td>
<td>1855</td>
<td>Pianoforte</td>
<td>French-A. de Lamartine</td>
<td>SA</td>
<td>Strophic</td>
</tr>
<tr>
<td>Hymne pour la consecration de nouveau Tabernacle</td>
<td>1859</td>
<td>Pianoforte or Organ</td>
<td>French-J. H. Vries</td>
<td>SATTB</td>
<td>Strophic</td>
</tr>
<tr>
<td>Le Temple universal</td>
<td>1860</td>
<td>Pianoforte or Organ</td>
<td>French-J. F. Vaudin</td>
<td>Cho. I TTB</td>
<td>Modified Rondeau</td>
</tr>
<tr>
<td>Tantum ergo</td>
<td>?</td>
<td>none</td>
<td>Liturgical Latin</td>
<td>SATB</td>
<td>Imitative</td>
</tr>
<tr>
<td>Veni creator</td>
<td>?</td>
<td>none</td>
<td>Liturgical Latin</td>
<td>SATB</td>
<td>Imitative-da capo</td>
</tr>
</tbody>
</table>
APPENDIX B

CHORUSES IN BERLIOZ' OPERAS

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Title</th>
<th>Designation</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>Choeur de Soldats quel de joint</td>
<td>Choeur de Soldats</td>
<td>Haute-contre, Taille, Basse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ensuite celui de peuple</td>
<td>Choeur de Peuple et de Soldats</td>
<td>Femmes, Haute-contre, Taille, Basse</td>
</tr>
<tr>
<td>II</td>
<td>6</td>
<td>Choeur de Bergers</td>
<td>Choeur de Bergers</td>
<td>Dessus, Haute-contre, Taille, Basse</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Choeur de Bergers (derrière le théâtre)</td>
<td>Dessus, Taille, Basse</td>
</tr>
<tr>
<td>II</td>
<td>12</td>
<td>Hymne des Francs-Juges</td>
<td>Choeur de Francs-Juges</td>
<td>Haute-contre, Taille, Basse</td>
</tr>
<tr>
<td>II</td>
<td>13</td>
<td>Mélodrame (reprise of Hymne)</td>
<td>Choeur de Francs-Juges</td>
<td>Haute-contre, Taille, Basse</td>
</tr>
<tr>
<td>II</td>
<td>14</td>
<td>Choeur du Peuple</td>
<td>Choeur du peuple</td>
<td>Dessus, Haute-contre, Taille, Basse</td>
</tr>
</tbody>
</table>
### TABLE XXIII. CHORUSES IN *BENVENUTO CELLINI* (1834-1838), Weimar Score

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Title</th>
<th>Designation</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>Introduction</td>
<td>Chœur de Masques dans de coulisse</td>
<td>TTBB</td>
</tr>
</tbody>
</table>
| I   | 4     | Final: A nous voisines | Chœur de vieilles femmes  
|     |       |                    | Chœur de voisines               | 6 SI, 6 SII, 6 A  
|     |       |                    |                                          | SSA with a few tenors  
|     |       |                    |                                          | dressed as women     |
| II  | 6     | Scène et chœur     | Ciseleurs et Amis de Cellini            | TTBB                 |
| II  | 8     | Final: Le Carnaval | Bourgeois Romains  
|     |       |                    | Peuple Romain  
|     |       |                    | Bateleurs               | SSTTB                |
|     |       |                    |                                          | STB                  |
|     |       |                    |                                          | STB                  |
| III | 10    | Scène              | Chœur d'ouvriers                    | TB                   |
| III | 12    | Scène              | Chœur de moines                     | TB                   |
| III | 16    | Final: La Fonte    | Chœur d'ouvriers, femmes             | SSTTB²               |

¹None of the three scenes surviving from the 1841 unfinished opera *La Nonne saignante* include parts for chorus. Paris, Bibliothèque Nationale, Res. Vm² 178.
<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Title</th>
<th>Designation</th>
<th>Voices</th>
</tr>
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<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>Choeur</td>
<td>Choeur de la Populace troyenne</td>
<td>SSTB (Soprano II and Contralto)</td>
</tr>
<tr>
<td>I</td>
<td>4</td>
<td>Marche et Hymne</td>
<td>Choeur de la Populace troyenne</td>
<td>STB</td>
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<tr>
<td>I</td>
<td>6</td>
<td>Pantomine</td>
<td>Choeur de la Populace troyenne</td>
<td>SATB</td>
</tr>
<tr>
<td>I</td>
<td>8</td>
<td>Ottetto et Double Choeur</td>
<td>Choeur de la Populace troyenne</td>
<td>I: (On the right) STT II: (On the left) SBB</td>
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<tr>
<td>I</td>
<td>9</td>
<td>Récitatif</td>
<td>Choeur de la Populace troyenne</td>
<td>STB</td>
</tr>
<tr>
<td>I</td>
<td>11</td>
<td>Final: Marche Troyenne</td>
<td>Choeur de la Populace troyenne</td>
<td>STB</td>
</tr>
<tr>
<td>II</td>
<td>13</td>
<td>Récitatif et Choeur</td>
<td>Choeur de Soldats troyens</td>
<td>TTBB</td>
</tr>
<tr>
<td>II</td>
<td>14</td>
<td>Choeur-Prière</td>
<td>Choeur de Troyennes</td>
<td>SSA</td>
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<tr>
<td>II</td>
<td>15</td>
<td>Récitatif et Choeur</td>
<td>Choeur de Troyennes</td>
<td>SSA</td>
</tr>
<tr>
<td>II</td>
<td>16</td>
<td>Final</td>
<td>Choeur de Troyennes</td>
<td>SSA</td>
</tr>
<tr>
<td>II</td>
<td>17</td>
<td>Choeur</td>
<td>Choeur de Troyennes</td>
<td>SSA</td>
</tr>
<tr>
<td>III</td>
<td>18</td>
<td>Chant National</td>
<td>Coryphées</td>
<td>2 S, 2 A, 2 T, 2 B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Choeur du Peuple carthaginois</td>
<td></td>
</tr>
<tr>
<td>Act</td>
<td>Scene</td>
<td>Title</td>
<td>Designation</td>
<td>Voices</td>
</tr>
<tr>
<td>-----</td>
<td>-------</td>
<td>-------</td>
<td>-------------</td>
<td>--------</td>
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<tr>
<td>III</td>
<td>23</td>
<td>Récitif et Chœur</td>
<td>Chœur du Peuple carthaginois</td>
<td>STTBB</td>
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<tr>
<td>III</td>
<td>28</td>
<td>Final</td>
<td>Grand Chœur des carthaginois (très loin derrière le théâtre)</td>
<td>TB; climax STTBB</td>
</tr>
<tr>
<td>IV</td>
<td>29</td>
<td>Chasse Royale et orage--Pantomine</td>
<td>Chœur de Nymphes Chœur de Sylvains Chœur de Faunes</td>
<td>SA TT B</td>
</tr>
<tr>
<td>IV</td>
<td>36</td>
<td>Récitif et Septuor</td>
<td>Chœur</td>
<td>STBB</td>
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<td>V</td>
<td>39</td>
<td>Récitif et Chœur</td>
<td>Chefs et Soldats Chœur d'Ombres</td>
<td>8 TI, 8 TII, 8 B 4 A, 4 T, 4 BII</td>
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<tr>
<td>V</td>
<td>42</td>
<td>Scène Énée</td>
<td>Chœur d'Ombres invisibles</td>
<td>10 B</td>
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<tr>
<td>V</td>
<td>43</td>
<td>Scène et Chœur</td>
<td>Chœur de Soldats</td>
<td>TTBB</td>
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<tr>
<td>V</td>
<td>44</td>
<td>Duo et Chœur</td>
<td>Chœur de Soldats</td>
<td>TTBB</td>
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<tr>
<td>V</td>
<td>46</td>
<td>Scène</td>
<td>Chœur (au loin derrière la scène)</td>
<td>STB</td>
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<tr>
<td>V</td>
<td>49</td>
<td>Cérémonie funèbre</td>
<td>Chœur de Prêtres de Pluton</td>
<td>4 TI, 4 TII, 4 BI, 4 BII</td>
</tr>
<tr>
<td>V</td>
<td>51</td>
<td>Chœur</td>
<td>Grand Chœur du Peuple carthaginois</td>
<td>SATTB</td>
</tr>
<tr>
<td>V</td>
<td>52</td>
<td>Imprécaction</td>
<td>Grand Chœur du Peuple carthaginois</td>
<td>STB</td>
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</tbody>
</table>
### TABLE XXV. CHORUSES IN BÉATRICE ET BÉNÉDICT (1860-1862)

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Title</th>
<th>Designation</th>
<th>Voices</th>
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<tbody>
<tr>
<td>I</td>
<td>1</td>
<td>Chœur: Le More est en fuite</td>
<td>none</td>
<td>SSTTB (Soprano II and Contralto)</td>
</tr>
<tr>
<td>I</td>
<td>2</td>
<td>Chœur: Le More est en fuite (reprise)</td>
<td>none</td>
<td>SSTTBB</td>
</tr>
<tr>
<td>I</td>
<td>6</td>
<td>Epithalame grotesque</td>
<td>none</td>
<td>SATB</td>
</tr>
<tr>
<td>I</td>
<td>6a</td>
<td>Epithalame grotesque</td>
<td>none</td>
<td>SATB</td>
</tr>
<tr>
<td>II</td>
<td>9</td>
<td>Improvisation et Chœur à boire</td>
<td>none</td>
<td>SATTBB</td>
</tr>
<tr>
<td>II</td>
<td>12</td>
<td>Chœur lointain</td>
<td>none</td>
<td>SAT</td>
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<tr>
<td>II</td>
<td>13</td>
<td>Marche nuptiale</td>
<td>none</td>
<td>SATTBB</td>
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<tr>
<td>II</td>
<td>14</td>
<td>Enseigne</td>
<td>none</td>
<td>SATTB</td>
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<tr>
<td>II</td>
<td>15</td>
<td>Scherzo Duettino</td>
<td>none</td>
<td>SATB</td>
</tr>
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