THE MINOR CHORAL WORKS
OF HECTOR BERLIOZ

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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The minor choral works are those exclusive of the well-known choral works. Symphonic movements for chorus are also excluded.

Conflicting and incomplete information from the composer himself and from secondary sources were principal research problems. The published letters, the memoirs, and a small number of secondary sources, containing little more than passing references, form the body of the research material beyond the scores themselves.

The arrangement is by opus number, with unpublished works inserted chronologically by date of composition. A description of the circumstances surrounding each work's composition precedes a study of the music within each chapter. The last chapter delineates stylistic characteristics of the minor choral works.
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CHAPTER I

INTRODUCTION

The origin of the present study developed from two independent considerations. First, it is known that Hector Berlioz wrote several religious, occasional, and patriotic choral works, many of which have not been published since the *Oeuvres complètes* of 1900-1907, nor have they been performed often. Second, writings on the music of Berlioz did not often mention these pieces by name, nor did he often mention them himself in his major literary works. When they were mentioned, there was conflicting and incomplete information from the composer himself and in the various secondary sources. The initial aim was to furnish, in one source, a cyclopedia of minor choral works of Hector Berlioz. A perusal of letters, the memoirs, other primary sources, and secondary materials on Berlioz complete the historical research. These items are listed in the bibliography and can be taken as a complete list of sources on the lesser-known choral works.

Beyond the gathering of historical material from many sources, a study of the craftsmanship, character, style, and technique of the best of these works has been attempted.
From a detailed study of several of them, some insight into the style of the composer has resulted.

Works to be included in the study were derived from a page by page survey of the appropriate volumes of the original edition of the complete works. This edition, in the form of the Kalmus reprint, has been used for study. None of these works has to date been included in the new edition of the works of Berlioz currently in progress. From a rather large list, the number has been reduced to twenty works. Items included in this study are works exclusive of the major, or well-known and often studied choral works, La messe des morts, the Te Deum, L'Enfance du Christ, La damnation de Faust, and its progenitor Les huit scènes de Faust. Symphonic choral movements and their arrangements have also been omitted. Works not extant and La mort d'Orpheus, which exists only in a scarce facsimile edition of the composer's manuscript, have not been included. Even historical details about the works have not been included, since no score was available.

Many of the pieces exist in more than one arrangement. It did not seem necessary to compare the various versions in detail, since most of them involve only minor differences, like the deletion of a stanza of text or the orchestration of a piano accompaniment. The version chosen for use is, in every case, the most complex, or the most complete, that is, the orchestrated arrangement or the longer of the
extant versions. The definitive bibliographical source for Berlioz, Cecil Hopkinson's excellent Bibliography of the Musical and Literary Works of Hector Berlioz, has been valuable not only to identify the bibliographical lineage of the works, but also to settle many of the disputed facts concerning their origin and development during the composer's lifetime.
CHAPTER II

THREE EARLY UNPUBLISHED WORKS

Resurrexit

Early in 1824 Berlioz began work on a mass for SATB chorus and orchestra.\(^1\) In a letter to his teacher J. F. Lesueur on July 18,\(^2\) he notes some misgivings about the Credo and Kyrie sections just finished, "but he goes to work in hopes of getting an improved score performed in the fall."\(^3\)

Albert du Boys, a friend with contacts in high places, arranged for Berlioz to have two appointments with the Superintendent of Fine Arts, the Vicomte Sosthènes de la Rochefoucauld. He agreed to allow the composer to make use of the orchestra from the Opéra if Berlioz was willing to pay them himself. The conductor of the orchestra, Valentino, was willing to offer his services, as was Prévost, a leading singer. Twelve hundred francs were needed to pay the participants, have the parts copied, and rent the hall.

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Toward that end, late in 1824 Berlioz wrote to Chateaubriand, known to help young unknown artists achieve their first fame, asking for "a loan to permit the production of his first finished work." Although Chateaubriand's polite refusal was a disappointment, Augustin de Pons, another wealthy friend, offered the money as a loan. Repayment of this loan later caused the final break with his father, but the desire to prove himself in Paris musical circles overshadowed everything. He had hoped to have the first performance in the Panthéon on March 19, but it was postponed until July 10, 1825, at the Church of St. Roch. A large audience attended and received the piece well. Critics were encouraging. His composition teacher Lesueur, who heard the piece from behind a pillar, exclaimed, "By heaven, you shan't be a doctor or an apothecary or anything but a great musician." This praise, the notoriety in Paris musical circles, the pleasure it brought the composer to report such a success to his family, did not turn his head. He continued to revise the piece, especially the "Et iterum venturus" section, which he deemed especially valuable.

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4 Ibid., 64.


6 Barzun, Berlioz, I, 66.

7 Ibid., 67.
Another performance at the Church of St. Eustache, on November 22, 1827, served as Berlioz's conducting debut. The orchestra and chorus of the Odeon performed without fees. After this performance he decided to destroy the entire piece except for the Resurrexit as "a clumsy imitation of Lesueur." The Resurrexit section was performed again on May 26, 1828, and again late in 1829. The composer's note that he subsequently destroyed even this smaller section of the mass is correct, but a copy of the piece which he sent from Italy as a piece he had written during his Italian residence required by his winning the Prix de Rome in 1830, remained as late as 1969 in the library of the Paris Conservatoire.

Berlioz's characteristic of dividing any text into a series of tableaux is apparent in his division of the text of the Ordinary of the Mass. There are no movements as such but rather divisions, not always based on the divisions of the text. The setting of the text is rather clumsy. It seems to have been underlaid after the music was written.

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8 Berlioz, Memoirs, p. 58. 9 Ibid., 54.
10 Ibid., 102. 11 Barzun, Berlioz, I, 105.
12 Berlioz, Memoirs, p. 578.
13 Barzun, Berlioz, I, 83.
The division of the text serves musical ends only in part. The first section of this extant portion of the mass of 1825 uses the words "Et resurrexit tertia die, secundum Scriptoras." Repetitions and illogical variations in word order occur to result in an unclear sung text as follows:

Et resurrexit, resurrexit, et resurrexit tertia
die secundum, secundum scriptoras, secundum
scriptoras, tertia die resurrexit, secundum
scriptoras tertia die resurrexit.

The next section, "Et ascendit in coelum: sedet ad dexteram
Patris" is much more understandable because of a lack of
repetition and random juxtaposition of text.

After a long fifteen-bar introduction, another section
begins. After "et iterum venturus est cum gloria judicare
vivos et mortuos," a line of text from the "Dies irae" sec-
tion of the Requiem text surprisingly appears for a single
statement.

This musical and textual segment was borrowed later by the
composer for use in the exact spot in his Requiem.

The "Et iterum" text is repeated in a somewhat dis-
jointed fashion before another section begins. This new
section is rather extended for the relative unimportance of
the text, but its musical importance becomes apparent later.
The melody used first to set the "cujus" section is used on two subsequent occasions in apposition to melodically and rhythmically sterile sections on "Et expecto" (measures 369-381) and "Amen" (measures 382-397).

In the next section all of the remainder of the text of the Credo except the last phrase is sung in a fairly straightforward manner. This is followed by a repetition of the "Et iterum" section which leads us again in a textually erratic and repetitive fashion through the rest of the Credo text and finishes it with two short "Amen" sections.

The musical texture is one of the most strictly homophonic pieces Berlioz ever wrote. The only respite from this typical nineteenth-century French choral style is in the "Et iterum" section, and it is made up more of solo lines for the various sections of the SATB choir than it is of imitative or motivic development.

One of the more noticeable aspects of this piece is the composer's seemingly indiscriminate use of subito fortissimo chords for the chorus punctuated with sforzando reinforcement.
from the brasses and winds. The textual emphasis seems to be contrary to the musical emphasis at one point. An unaccented syllable gets an unneeded emphasis.


At other times an accented syllable of a less important word receives reinforcement.


A more expected and skillful use of a sforzando chord is seen on several occasions, notably in the following example.
Although there are instances of amateurish handling of the text, Lesueur's judgment of the work seems to be an accurate assessment: "There are too many notes in your work, but every intention carries and makes itself felt even through the exuberance of ideas."\(^{14}\)

La révolution grecque

In December, 1825, Berlioz interrupted copying parts for the mass to set a text sent to him by his close lifelong friend, the poet and pamphleteer Humbert Ferrand.\(^{15}\) The interruption had a practical cause. Because of the nature of the subject matter, the Greek revolution, "a subject much in our minds at the time,"\(^{16}\) it was necessary to finish it immediately in order to gain public exposure at the most opportune time. In March, 1826, Ferrand's text was published and officials in musical circles were asked to perform it.

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\(^{14}\)Ibid., p. 66.  \(^{15}\)Berlioz, Memoirs, p. 67.  \\
\(^{16}\)Ibid.
Kreutzer, musical director of the Opéra refused, saying, "What would happen to us if we helped newcomers?" No further attempts were made for a public performance until 1828. On May 26, 18[28]. Scène héroïque, or La révolution grecque, was performed to good critical success, but the concert was poorly attended by the public and coldly received by the audience. That the concert was the first one-man show ever attempted in France was an audacious attempt to prove to the Irish actress Harriet Smithson, the object of his unrequited love, that he too was a dramatic artist. She did not even attend.

A second performance in a concert commemorating the July revolution was planned for an outdoor evening in the Tuileries Gardens. Napoleon's statue was to be again placed on the column in the Place Vendôme. Music had not been used in such a large scale for a public celebration since the days of the July revolution. Three hundred singers, 250 instrumentalists, and over 300 drums beating solemnly during the ceremony were to take part. At the rehearsal indoors, the conductor Habeneck was moved to tears, so successful was the rendition. But at the performance the candles were gone long before Berlioz's piece was to be played, and the group played La marseillaise in the dark instead.

17 Barzun, Berlioz, I, 68. 18 Berlioz, Memoirs, p. 103. 19 Ibid., 98.
Reluctantly, Berlioz concluded, "Music is not made for the street or the open air."\(^{20}\) It was "never performed again, and I eventually destroyed it."\(^{21}\) Ferrand's copy survived, however.

The composer's predilection for drama, especially "scenes," is again apparent in the organization of the piece. Ferrand's verses are augmented and contracted and guided to serve musical ends. Any continuing dramatic impulse is broken up by the composer's condensation of dramatic ideas into musical tableaux, often giving the essence but not the specifics of the dramatic intent.

The first of these scenes is a rather rhapsodic recitative by a bass solo voice who represents the voice of an unnamed Greek hero. He calls the Spartans to waken and fight again for their liberty. In a hymnlike section (measures 34-76) he calls on Mother Earth to yield up her dead heroes.

In the second section, beginning at measure 77, the hero is joined by a Greek priest who, alternating with the hero, calls for a similar response. The men's chorus appears in measure 200 and joins the hero and the priest in the battle song. Here the priest and the hero again alternate in leading the chorus in preparing for battle. When the section ends in measure 442, all are singing together in the battle hymn.

A prayer section for women's and children's chorus follows. They are joined in measure 22 of this section by the basses, who represent a chorus of priests and warriors. At measure 40 the women sing alone again. The men and children join again at measure 53. The final section which follows is a march to battle. It is sung by the soldiers chorus and the soloists representing the hero and the priest.

These musical sections are each similar to movements in that they each stand alone harmonically and thematically. Repetition and lack of variety tend to mar them.

Coro dei Maggi

The year of Italian residence as required by his winning the Prix de Rome in 1830 was counter-productive if anything. The Coro dei Maggi was one of the few pieces Berlioz sent from Rome to the Institute during this visit to Italy. Even this piece was evidently based on an earlier Paris version heard in concert there with Resurrexit on May 26, 1828.22

This work, for SSTB choir and orchestra, is on an Italian text. It shows considerable creative ability at work, but it does not show the mature sense of control or astute artistic management of the musical material which the composer had displayed in earlier works, such as Symphonie fantastique.

There is no discernable form, but the work is divided into sections. The first section, consisting of one

22 Berlioz, Memoirs, p. 102.
eight-measure phrase and one nine-measure phrase is set homophonically, most often with one note per syllable in each part. The second phrase of this section exemplifies the typical chromatic harmonic movement which moves for no harmonic purpose.

Ex. 6--Berlioz, Coro dei Maggi, measures 11-20.
In measure 21 new melodic material is introduced in the first sopranos.

Ex. 7--Berlioz, Coro dei Maggi, measures 21-22.

This material is answered imitatively by the second sopranos, then the tenors, then the basses (who repeat it). During this bass statement, the inner parts use a quasi-Alberti bass figure.

Ex. 8--Berlioz, Coro dei Maggi, measures 27-28.

After another attempt at an imitative section (measures 31-34), a new melody is introduced in the first sopranos.

Ex. 9--Berlioz, Coro dei Maggi, measures 35-39.
It is similar to the first soprano part at the end of the first phrases of the piece.

Ex. 10—Berlioz, Coro dei Maggi, measures 10-11.

This leads nowhere, except to another melody in the same part.

Ex. 11—Berlioz, Coro dei Maggi, measures 41-47.

A short answer is given.

Ex. 12—Berlioz, Coro dei Maggi, measures 49-51.

This last ten-measure section is then repeated.

From measure 61 to the end is a lovely typically Berliozian condensation of melody and harmony, all moving chromatically lower with elongated notes to the final cadence.
The wealth of melodies seen here does not compensate for the fact that they are not developed as thematic material into a mature musical work. The form of the piece indeed appears to be melodies, all sung by the first sopranos, tied together with no transitional passages between. The harmonic framework is equally dull. Nevertheless, its charm and its unique character should be enough to place it among the current performing repertoire for Christmas and Epiphany.
CHAPTER III

WORKS FROM "OPUS 2"

Le ballet des ombres

Le ballet des ombres; ronde nocturne was published as Opus 2 in 1829 on a poem by Albert Duboys, after Herder. It was almost immediately withdrawn by the composer. He thought all copies were destroyed, but the work was published in his collected works in 1904 from a copy of unknown provenance. Even this copy has since disappeared.¹

The chorus is for STTB with piano accompaniment. Sopranos and the first tenors sing in unison. The second tenors and basses sing together as a group in two to four parts. It is a strophic setting of three verses. But even the setting of a ghostly dance at midnight, scherzando phrases reminiscent of Schubert and Mendelssohn, and unusual vocal glissandi on "Hou" and "Ah" depicting the voices of the shades, are not capable of holding interest for three verses. The unusual text caused the Italian authorities on one occasion to threaten to seize the score because they thought the text contained a treasonous and "mysterious tongue invented by the composer."²

²Barzun, Berlioz, I. 218.
The principal musical interest seems to lie in the programmatic depiction of the ghosts. Most often this is done with double glissandi in the men's voices within unresolved seventh chords.

Ex. 13--Berlioz, Le ballet des ombres, measures 19-22.

It is also done with sopranos and first tenors in octaves. Here the harmony slides from A minor to an enharmonic A-flat minor.

Ex. 14--Berlioz, Le ballet des ombres, measures 92-93.

At the end of each verse this figure is shortened gradually until it completely disappears before the next verse begins.

Ex. 15--Berlioz, Le ballet des ombres, measures 100-106.
A characteristic imitative section on a descending fifth motive appears first in measures 71-79.


A similar motive is used much later in the Queen Mab scherzo from *Romeo and Juliet*.

It is difficult to comprehend why the composer withdrew and attempted to destroy all copies of such a piece. Certainly no masterwork, it shows effective programmatic effects, a wealth of musical ideas, and musical craftsmanship of which no young composer should be ashamed.

Neuf mélodies

For whatever reason, the withdrawal of *Le ballet des ombres* as Opus 2 allowed the publication of a more
substantial collection of works bearing the same opus number. Early in 1830, undoubtedly only a few weeks after Le ballet des ombres had been published, withdrawn, and destroyed, nine songs on poems of Thomas Moore were published.

Coming at the conclusion of what Noske calls Berlioz's first period of composing for voices, these Neuf mélodies include some of the finest early works accomplished by the composer. Widespread interest in the Irish revolt indirectly caused many of the poems of Thomas Moore to be widely distributed on the Continent. Berlioz, however, was likely attracted to them as much because of his adored Irish actress Harriet Smithson, as by the political overtones they contained. His good friend Thomas Gounet had made French translations of many of these songs. Nine songs were set by the composer, including three for chorus. Choral "melodies" in this collection are no. 3 ("Chant guerrier"), no. 5 ("Chanson à boire"), and no. 6 ("Chant sacré"). First published at the expense of Berlioz and Gounet, who reckoned "upon saving money in the end," these songs went through several editions in Berlioz's lifetime. The second edition of the piano-vocal score was entitled Irlande and appeared

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in late 1849 or early 1850. "Chant sacré" and "La belle voyageuse" (a solo song) were also published in orchestrated versions in 1844. All nine songs were issued again in the collection of 32 Mélodies in 1863.

These songs became widely known all over Europe. Mendelssohn knew the songs well and liked them, although he did not like much else that Berlioz wrote. Berlioz notes in the Memoirs that in Italy Mendelssohn often asked him to sing the tunes, remarking that "Mendelssohn always thought quite highly of my songs." 

Public performances of the choral pieces were given late in 1830 in Paris at the Conservatoire. The critics were unable to explain or readily accept these songs because the extraordinary style was perhaps "too asymmetrical and unpredictable, although all the songs but the last are basically strophical."

Chanson à boire

"Chanson à boire," the fifth song in Neuf mélodies, is a typical drinking song of two stanzas for tenor soloist and men's chorus. An energetic choral refrain of sixteen

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5Hopkinson, Bibliography, p. 19.
6Berlioz, Memoirs, p. 293.
measures begins and ends the piece. It also separates the
two solo stanzas, making the form ABACA. The refrain sec-
tion shows the characteristic convivial call, the "Allegro frenalico," to the cups. The solo sections, in the style of
French operatic recitative, are more reflective, reminding
the carousing chorus that unhappy memories are never far
away. But the refrain, with its call to drown unhappiness,
closes the piece. A four-measure extension to the refrain
serves as a climactic ending.

The texture throughout is generally two-part with three
parts ending the refrain each time. The rather busy and
difficult piano accompaniment might have a tendency to over-
shadow small groups of singers, or to hamper a performance
by not having a pianist good enough to play them. In a
letter to Humbert Ferrand on May 13, 1830, Berlioz remarks,
"It is not so difficult as you might imagine, but it needs
a pianist. When I write for the piano, I write for people
who know how to play, and not for amateurs who do not know
even how to read music." He notes that "Chant guerrier"
has one of the more difficult accompaniments.

**Chant guerrier**

"Chant guerrier," no. 3 in the *Neuf mélodies*, is a
translation of Moore's "Forget not the Field." For men's

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chorus and piano, it is a typical martial patriotic song calling to remembrance those who have fallen earlier in the cause of liberty. Interspersed between the refrains are more reflective sections given to soloists (two identical ones for tenor, another for bass), and ending with the phrase "N'oublions pas." This phrase in each case serves as a bridge to the choral refrain.

These words must have seemed especially appropriate at a rather bizarre performance of "Chant guerrier" which took place in the streets of Paris a few days after the revolution of 1830. The composer relates the circumstances of this event in Chapter 29 of the Memoirs.

One case of uncharacteristically obvious text painting is evidently intended to be the climax of the piece. The decline of the rule of kings is graphically presented.

Ex. 17—Berlioz, "Chant guerrier," measures 86-91.

Chant sacré

"Chant sacré" is based on the andante prayer section of the composer's Herminie cantata, a work which earned him the second prize in the Prix de Rome competition in 1828. It was published eighteen months later as the sixth of the
Neuf mélodies. The arrangement for six-part chorus was itself succeeded by an arrangement for six winds: clarinet, bass clarinet, two bugles, trumpet, and the newly invented saxophone.\textsuperscript{11} A performance of this wind version as part of a concert at Salle Herz on February 3, 1844, was the first use of the saxophone in a public concert.\textsuperscript{12} The choral version was premiered on December 5, 1830, on a program with Sardanapale, Symphonie fantastique, and Les francs juges. The full score of the orchestrated version appeared about 1844.\textsuperscript{13} This arrangement was dedicated to the Abbé de Guerry, curé of the Church of St. Eustache. In the third edition (1849 or 1850) of the Neuf mélodies, the second and third verses for tenor solo are omitted, and slight alterations in the accompaniment were made.\textsuperscript{14}

A unison C, of indeterminate tonality, introduced by the winds, is continued by the sopranos and tenors as they enter in measure four. An aura of expectancy is created until the full chorus gives us the first harmonic indication: an A-flat major chord.

\begin{center}
\includegraphics{ex18.png}
\end{center}

Ex. 18—Berlioz, "Chant sacré," measures 4-5.

\textsuperscript{11}Barzun, Berlioz, I, 442. \textsuperscript{12}Berlioz, Memoirs, p. 561. \textsuperscript{13}Hopkinson, Bibliography, p. 20. \textsuperscript{14}Ibid., p. 18.
But the tonality is not yet secure by the time we hear the D-flat major chord in measure seven.


By the time we hear the E-flat dominant-seventh chord in measure nine, the tonality of A-flat is assured.

Ex. 20--Berlioz, "Chant sacré," measures 7-11.

The only other time in the piece when the tonality is in doubt is in measures 54-56, when a diminished seventh on G-flat is followed by one on B. Perhaps the word "echo" is being depicted here by means of the non-committal harmony and the repetitious texture.
But at the end of measure 56 the harmony slides, through a B-flat half-diminished seventh chord, back to A-flat.

A G-flat to C-flat to F-flat sequence before the final cadence is only momentarily misleading.
The solo section which follows the first statement of the choral refrain is a recitative which serves little obvious musical purpose except to allow the tonal emphases to move in an ordinary manner from A-flat to its relative minor at the end of the section. The repetition of the unison C in measure 35, common to both the relative minor and the tonic, allows for an ordinary return to the tonic. What seems to be a possible opportunity for development of thematic material in measures 50-53 is short-lived and leads nowhere.

![Music notation]


While the composer was not able in "Chant sacré" to build any motivic or thematic unity, he has used harmony in an ordinary manner to create a sense of expectancy and awe before God.
The three choral pieces from *Neuf mélodies*, while not offering any more quality than did *Le ballet des ombres*, are at least of a more serious nature, appeal to more refined tastes, and seem more like the kind of work a young composer would want preserved for the ages by publication.
CHAPTER IV

LE CINQ MAI

In a letter to his youngest sister Adele, Berlioz relates that he had been able to compose only one piece during the entire year 1835.\(^1\) Preoccupations with scheduling concerts of earlier works, *Symphonie fantastique*, *Lélio*, *Harold in Italy*, and *King Lear Overture*, even this early in his career, took more time than the creation of new ones.

The text for *Le cinq mai* was hardly an inspiration. The composer himself admits that the "mauvais vers de Béranger"\(^2\) was not what caught his fancy. It was "le sentiment de cette quasi-poesie m'avait parvu musical."\(^3\) The subject matter also undoubtedly held some appeal. In a letter dated March 5, 1840, to Hugo,\(^4\) Berlioz notes somewhat reverentially that the day marked the anniversary of Napoleon's death.

David Cairns notes "the anti-nationalistic, sceptical, humanistic side of Berlioz's mind increasingly deplored all such a figure as Napoleon involved."\(^5\) He then quotes from a

\(^1\)Berlioz, *Annales romantiques*, p. 300.
\(^2\)Berlioz, *Lettres intimes*, p. 169. \(^3\)Ibid.
Berlioz letter to Princess Sayn-Wittgenstein: "Those gangsters known as great men rouse me only to disgust—Caesar, Augustus, Antony, Alexander, Philip, Peter, and all the rest of those glorified brigands."\textsuperscript{6} That Napoleon was not included in the list speaks well of Berlioz's attitude toward him. Eventually the work was dedicated to Horace Vernet, a Bonapartist painter who had been kind to Berlioz during his year in Rome.\textsuperscript{7}

In a letter to an unnamed correspondent,\textsuperscript{8} the composer relates the typically Berliozian circumstances of the composition of the work. In Rome in 1832, after having tried unsuccessfully for two months to set the refrain "pauvre soldat," he accidentally fell into the Tiber River. He was stuck in the mud up to his knees, but as he pulled himself out, he began to sing the melody of the refrain. Such inspiration of the moment was unusual for Berlioz, although it had happened on an earlier occasion during the composition of the \textit{Elégie}.

Characteristic aspects of the first performance on November 22, 1835, were also apparent in subsequent performances. First, a bass soloist to suit the composer was not available, thus necessitating that a chorus of twenty

basses sing the solo part. "And you know the expressive abilities of choristers" was his comment to Liszt shortly after the second performance. Second, it was quite well received by the audience, being preferred over such pieces as Harold in Italy. These two phenomena persisted in many later performances, notably in the German cities. Griepenkerl, who had written a book about Berlioz, requested only that the composer give him the baton with which he conducted Le cing mai in return for a presentation copy of the book.

The composer himself later said that the work was good. But in the Memoirs he exclaims, "Would you believe it--there were people who, out of all the music that I performed in Berlin . . . honestly preferred The Fifth of May." The work was so popular that by the end of his tour in Germany it had become an "inevitable" part of every concert. Its popularity evidently continued, for a piano-vocal score, arranged by Auguste Morel was published by Catelin in 1840 or 1841 as Opus 6. In 1844 the full score was offered by Richault with French and German texts. Later judgment

9 Berlioz, Annaes romantiques, p. 304.
10 Berlioz, Memoirs, p. 347.
11 Berlioz, Annaes romantiques, p. 304.
12 Berlioz, Memoirs, p. 341. 13 Ibid., p. 344.
14 Hopkinson, Bibliography, p. 65. 15 Ibid., p. 64.
generally disagrees with this wholehearted popular support. Most would agree with Barzun that "Berlioz's score is not a great work, though genius and craft are visible on every page."\textsuperscript{16}

Non-solo passages consist only of unison basses doubling the bass solo (measures 127-138, 158-167, 190-199), basses in thirds with the soloist (measures 150-154, 167-168), SATB in unison (measures 220-222, 230-233), and SATB in parts only in the last few measures (233-237). Not a choral work at all, a "scene with chorus," such as \textit{Le cing mai} is typical of the composer's work at this early point in his career.

\textsuperscript{16}Barzun, \textit{Berlioz}, I, 266.
CHAPTER V

SARA LA BAIGNEUSE

Sara la baigneuse was originally written for a quartet of men's solo voices (TTBB) in 1834. Never published, this version has been completely lost, although it was announced in the Labitte catalog of Berlioz's works in 1846 as a "quatuor madrigalesque."¹

The second version, a duet for two voices and piano, is extant only in an arrangement written by Auguste Morel. It appeared first in 1850.²

The third version, for three choirs (STBB, SA, and TTBB) and orchestra, was done by the composer in 1850 and published in 1851. It was immediately successful with the critics, the public, and choristers, many of whom learned it by memory and sang it with much gusto in repeated performances.³ It was immediately translated into German,⁴ although the subject matter of Sara's outdoor bathing was offensive to German audiences and critics.⁵ Berlioz's letters in 1854 to Ferdinand David (1810-1873), the concertmaster of the Gewandhaus orchestra in Leipzig, concerning a possible

¹Hopkinson, Bibliography, p. 103.
²Ibid., p. 104.
⁴Ibid., p. 311.
⁵Berlioz, New Letters, p. 121.
Dresden performance of Sara la baigneuse show examples of the composer's sarcasm toward this attitude.

Please be good enough to send me...the score of Sara la baigneuse, which my modesty scarcely permits me to name. I want it for the German translation, of which I have no copy, and given the great danger there would be in asking the ladies of your singing academy to utter such indecencies, the score is of no use to you.\textsuperscript{6}

The text, the nineteenth of Victor Hugo's Orientales, was written in 1828.\textsuperscript{7} The composer omitted only five of the nineteen stanzas of the poem, numbers 7, 8, 9, 14, and 17. The treatment of the text is basically strophic with each stanza's musical material being, if not unique, then at least contrasting, to the previous stanza. Superimposed on this textual organization is a musical form which, although complex on the surface, is basically tripartite.

The first four stanzas, entirely in the key of the tonic, form the first, or "exposition," section. Stanzas five, six, and ten form a transitional segment which leads into the second section. During this transition new thematic material is introduced in stanza six which appears nowhere else in the piece. It is in the key of the supertonic. The tenth stanza provides a brief reminder of the first theme and the tonic key. Stanzas eleven, twelve, thirteen, and fifteen, based on new material presented in closely related

\textsuperscript{6}Ibid.

\textsuperscript{7}Victor Hugo, Oeuvres complètes de Victor Hugo, 42 vols. (Paris, 1912), I, 693.
keys to the tonic, form the second, or "quasi-development," section. The last section, similar in key and theme to the first, is made up of the sixteenth and eighteenth stanzas, and serves the purpose of a recapitulation. Stanza nineteen, which serves as a coda, gives new thematic material in the tonic. This material is repeated on the syllable "la." This second part of the coda, extended and elongated ends the piece.

A four-measure orchestral introduction presents the beginning of Theme I. The initial choral section begins the first stanza with four measures of the same melodic material

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\text{Ex. 25--Berlioz, } \text{Sara la baigneuse, measures 5-8.}
\]

and extends it into another consequent phrase of eight measures.

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\text{Ex. 26--Berlioz, } \text{Sara la baigneuse, measures 10-17.}
\]

This theme programmatically depicts the to-and-fro movement of Sara's swing. Beginning in measure 19 the theme is given again by Chorus I. Chorus III joins, as an alternate though similar consequent phrase from Chorus I closes the first stanza.
The second stanza begins in measure 32 as the men of Choruses I and III double each other on the following motivic material:

Ex. 28--Berlioz, Sara la baigneuse, measures 32-33.

At the same time the women's voices of Chorus II give a suggestion of Theme I:

Ex. 29--Berlioz, Sara la baigneuse, measures 32-34.

The melodic material of Theme I is given in the orchestra, beginning in measure 44, much as it was in the introduction. This time, the harmony leads to a cadence on G-sharp in measure 59, rather than on C-sharp as at the end of the initial statement of the theme.

In measure 43 Chorus II begins the third stanza on a version of Theme I.
But just as the composer uses a third relation to go from the C-sharp cadence back to the tonic A-major in measure 18, he goes from the G-sharp to E major in measure 61. From there he returns almost immediately to the tonic, as the earlier motivic material returns. This material is an inverted form of the motive seen first in measure 38.

Ex. 31--Berlioz, Sara la baigneuse, measures 38-39.

Again, the impression of the end of the first phrase of Theme I appears at the end of the third stanza.

Ex. 32--Berlioz, Sara la baigneuse, measures 65-66.

The next stanza begins in measure 67. Here, a variation of motivic material first heard in the second stanza is given a new ending.
This motivic material is given again in measures 73-75. The fourth stanza ends as the first stanza did.

The tonality to this point has been relatively stable on A major, but as the fifth stanza begins in measure 80, a rather extensive transitional section begins, and with it the harmony becomes more tenuous. The chromatic bass line adds to the uncertainty until, in measure 96, the bass line finds the dominant of B major. Theme II is heard for the first time in this new key at the beginning of the sixth stanza.

The second part of Theme II, however, leads us, with typical Berliozian chromaticism, back to A major with a cadence on the E major dominant-seventh in measure 117.
Before the next stanza begins, a suggestion of the original theme is begun by the orchestra in measures 118-121, but harmonic and thematic uncertainty continue until Theme III begins stanza eleven and the quasi-development section.

As Sara indulges her fantasies in song in the twelfth stanza, the second part of Theme III related to Theme I,

Ex. 35--Berlioz, Sara la baigneuse, measures 109-118.

Ex. 36--Berlioz, Sara la baigneuse, measures 134-137.

Ex. 37--Berlioz, Sara la baigneuse, measures 147-151.
is used to build a climax in measure 156. In measures 159-162 the end of Theme I is repeated as it was used to end the first stanza.

The second part of Theme III appears again with the thirteenth stanza in measures 163-166 and 170-173. Immediately following, a new variation of the closing of Theme I closes the section.

Ex. 38--Berlioz, Sara la baigneuse, measures 173-177.

In the fifteenth stanza Theme III is heard in the minor dominant of the key in which it was first heard.

Ex. 39--Berlioz, Sara la baigneuse, measures 178-181.

At the end of this section the third relation is used to move immediately back to the tonic for another straightforward statement of Theme I, as the sixteenth stanza brings the beginning of the recapitulation.

The second part of this theme is altered and extended until, in measure 220 stanza eighteen repeats the motivic
material from the second stanza in its original form and then in its inverted form, as seen in the latter half of the third stanza.

With stanza nineteen new thematic material introduces an epilog, or coda section.

Ex. 40--Berlioz, *Sara la baigneuse*, measures 231-236.

This is followed by a connecting section based on material from the second stanza. Beginning in measure 256 the last theme is heard again. This time the latter part of the theme is used as an extending device to mislead us with uncertain or seemingly new harmonies.

Ex. 41--Berlioz, *Sara la baigneuse*, measures 256-269.

When the chorus finishes in the tonic, the orchestral postlude takes up the chromaticism until the end.
Sara la baigneuse exhibits the composer's masterful management of themes, key relationships, and form. The traditional craft of the composer is in evidence with this skillful and free use of the sonata-allegro form. His use of motivic and thematic unity and a high degree of integration of these materials show that he is capable of expert technical management of the raw materials of composition in a basically traditional manner.

Ex. 42--Berlioz, Sara la baigneuse, measures 274-279.
CHAPTER VI

WORKS FROM TRISTIA

Méditation religieuse

"Méditation religieuse" was set by the composer in 1831. The autograph score includes the words, "written in Rome, one day when the spleen was killing me." It is a prose setting of the second of Thomas Moore's Sacred Songs. This poem, like others by Moore, continued to interest the composer for most of his life. In early May, 1834, the text is quoted (in French) in a letter to Liszt, showing the composer's continuing interest in it.

A quotation, probably from Ovid's Tristia, is attached to the score. This attachment is a likely indication of the reason that Tristia was later used as the composer's umbrella title for three otherwise unrelated works, "Méditation religieuse," "La mort d'Ophélie," and "Marche funèbre pour la dernière scène d'Hamlet." The latter work has not been included for study, since it is an orchestral work which uses the chorus only six times during the piece on a sustained "ah." The fact that Ovid's work was written

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1 Berlioz, Life and Letters, p. 274.
2 Berlioz, Memoirs, p. 188. 3 Barzun, Berlioz, I, 245.
4 Berlioz, Années romantiques, pp. 260-261.
5 Hopkinson, Bibliography, p. 109.
while he was in exile from his beloved ancient Rome evidently appealed to Berlioz, since he had composed "Méditation religieuse" while in enforced exile from his own beloved city because he had won the Prix de Rome.

"Méditation religieuse" appeared first in 1849 for six-part chorus, violin, violoncello and piano. In 1852 it was published as Tristia, Op. 18, no. 1, for six-part chorus and orchestra.  

In the works included in Tristia Berlioz uses a surprisingly high degree of motivic integration. The craft of composition, whether unconscious or not, makes itself quite evident in these two pieces. The winds begin "Méditation religieuse" with a unison on the dominant moving to the tonic G major chord. The dominant note is still on top, thereby giving the singers an easy access to the pitch. The chorus enters with segment A in measure two on the unison D, also, duplicating the rhythm of the winds at the beginning.


When the strings enter for the first time in measure four, a sighing motive appears. This descending major or minor

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6Ibid., pp. 96-97.
second, used throughout the piece, is a kind of *idée fixe* to convey the unsettled, imperfect, unspecified longing for true love and true peace which, according to the poet, only heaven can bring.

Ex. 44--Berlioz, "Méditation religieuse," measures 4-5.

Segment B follows immediately.

Ex. 45--Berlioz, "Méditation religieuse," measures 4-6.
Measures 13-14 make up Segment C.


Segment D completes the first musical section and the first stanza of text.


The second musical section, an elongated version of the first, also begins with Segment A at the end of measure 20 with the unison D used in a similar manner as at the beginning. Measures 22-24 are a somewhat embroidered version of Segment B. In measure 25 a quasi-development section is inserted,
but is interrupted by an almost exact repetition of Segment B. Measures 32-34, although not obviously based on material from elsewhere in the piece, are very much in the character of the homophonic choral sections from the first musical section. They take the place of measures 9-11, and end the second stanza. In measure 35 Segment C is heard again, although it is now in twelve-eight rather than four-four time.


Ex. 49—Berlioz, "Méditation religieuse," measures 35-36.
A three-measure section beginning in measure 37 stretches itself to the high point of the piece in measure 39.


A reminder of Segment B appears again before we hear a slightly altered version of Segment D at Tempo I.

Ex. 51—Berlioz, "Méditation religieuse," measures 41-44.

The last ten measures form an instrumental postlude or coda based on Segment C and Segment D, followed by the extended sighing motive.
The text falls into three stanzas. Although the music reaches a cadence at each one of these breaks in the text, the musical structure is binary. Table I shows the form.

TABLE I

FORMAL ARRANGEMENT OF MEDITATION RELIGIEUSE

<table>
<thead>
<tr>
<th>Stanza one</th>
<th>Part I</th>
</tr>
</thead>
<tbody>
<tr>
<td>A . . . . . . .</td>
<td>measures 2-4</td>
</tr>
<tr>
<td>B . . . . . . .</td>
<td>measures 4-6</td>
</tr>
<tr>
<td>C . . . . . . .</td>
<td>measures 13-14</td>
</tr>
<tr>
<td>D . . . . . . .</td>
<td>measures 16-19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza two</th>
<th>Part II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A . . . . . . .</td>
<td>measures 20-22</td>
</tr>
<tr>
<td>B . . . . . . .</td>
<td>measures 22-24</td>
</tr>
<tr>
<td>B . . . . . . .</td>
<td>measures 28-30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stanza three</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C . . . . . . .</td>
<td>measures 35-36</td>
</tr>
<tr>
<td>B . . . . . . .</td>
<td>measures 39-40</td>
</tr>
<tr>
<td>D . . . . . . .</td>
<td>measures 41-44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Orchestral</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>postlude</td>
<td></td>
</tr>
<tr>
<td>C . . . . . . .</td>
<td>measures 46-47</td>
</tr>
<tr>
<td>D . . . . . . .</td>
<td>measures 49-52</td>
</tr>
</tbody>
</table>

The text has been set fairly strictly with a minimum of repetition. The music has forced a different formal arrangement on the text. A three-stanza poem has been set in a binary musical form.

Characteristic of Berlioz throughout this piece is the use of woodwinds in a thick texture, but without many outright doublings. The highly uncharacteristic string writing, that is, playing little more than the sighing motive in octaves, is quite noteworthy.
La mort d'Ophélie

"La mort d'Ophélie" is a setting of Ernest Legouve's translation of Gertrude's speech in Shakespeare's Hamlet (Act IV, Scene vii). The dramatist and poet Legouve (1807-1903) was a lifelong friend of Berlioz, serving him in many capacities, professional and personal.

First appearing as a solo song for high voice (1848), "La mort d'Ophélie" later was issued for two-part women's chorus with orchestra as Op. 18, no. 2 in Tristia (1852), and as a two-part women's chorus with piano in the 32 Mélodies, published late in 1863. This latter version of "La mort d'Ophélie" was the only work in the collection that had not been published earlier. Hopkinson states that "very shortly after, but I have been unable to discover exactly when," Le cinq mai was added to this collection to make it 33 Mélodies. It remained in print in that form for many years.

In "La mort d'Ophélie" sections of the text are separated by a refrain, sung on the syllable "Ah." This refrain shows a high degree of motivic integration. The refrain can be divided into the following segments:

Segment A,


7 Ibid., p. 152. 8 Ibid.
Segment B,

\[ \text{Ex. 53} -- \text{Berlioz, "La mort d'Ophélie," measures 29-30.} \]

Segment C.

\[ \text{Ex. 54} -- \text{Berlioz, "La mort d'Ophélie," measures 43-46.} \]

The first segment is also seen in two altered versions,

Segment A1

\[ \text{Ex. 55} -- \text{Berlioz, "La mort d'Ophélie," measures 35-36.} \]

and Segment A2.

\[ \text{Ex. 56} -- \text{Berlioz, "La mort d'Ophélie," measure 39.} \]

The first refrain begins in measure 26. The clarinet first plays Segment A. This is followed by two statements of Segment A in the sopranos. The sopranos then sing Segment B. Segment A returns twice in the first violins, and twice with violins and sopranos. The fourth time, it is cut short.

The alterations of Segment A appear beginning in measure 35. Segment A1 is heard twice in the altos and violins. Segment A2 is then played twice by the violins alone, finally reducing itself to the germ of Segment A2.
Segment C is then played once by the first violins.

The final appearance of the refrain, from measure 138 to the end, is exactly like the first version, except that its voicing is different. Some thirds are also added in measures 143-146. Nine measures before the end, the composer introduces some typically misleading harmonic suggestions. Segment C harmonically secures the closing of the piece without any variation other than instrumentation. The form for these two longest statements of the refrain is AAABAAAAA1A1A2A2(A2)(A2)C.

The second refrain, heard in measures 79-86, from the orchestra alone, is an abbreviated version of the first: AAABAA. The entrance of the chorus cuts it short.

The third refrain (measures 111-113) is played by the first violins. It reaches only to the point of AAB before the choral entrance interrupts it. Segment A and a suggestion of Segment B follow in the first violins.

A melodically compressed version of Segment A continues in the first violins.

Ex. 59--Berlioz, "La mort d'Opélie," measures 120-121.

The arrangement of the thematic material of the text sections is also highly organized, although not so strictly as the refrain. There are three basic themes. They are found in the first section of text. Theme I appears first with the initial entrance of the chorus.

Ex. 60--Berlioz, "La mort d'Opélie," measures 2-10.

Theme II is seen first in measures 11-14:

Ex. 61--Berlioz, "La mort d'Opélie," measures 11-14.
Theme III begins in measure 15.


Closing the section is another version of Theme II.

The other text sections are also made up of statements of Themes I, II, and III in order, followed by a variant statement of Theme II. The only exception to this organization is in the last section of text where the refrain interrupts before the final statement of Theme II is heard.

After the first refrain, Theme I is heard again, with only minor variations, to begin the second section. A hardly recognizable form of Theme II then ensues,

Ex. 63—Berlioz, "La mort d'Ophélie," measures 57-64.
followed by Theme III in its most varied form:

Ex. 64--Berlioz, "La mort d'Ophélie," measures 67-71.

Another version of Theme II closes the section.

After the shortened refrain, Theme I is heard again in its obvious form to begin the third section. An inverted version of Theme II

Ex. 65--Berlioz, "La mort d'Ophélie," measures 94-97.

leads immediately to an easily recognizable version of Theme III. Another statement of Theme II closes the section.

After the shortened refrain we hear Theme I, an obscure version of Theme II,

Ex. 66--Berlioz, "La mort d'Ophélie," measures 122-129.
and a melodically contracted version of Theme III to make up the fourth section.


The complete refrain follows to end the piece.

The setting of the poem is basically strophic. The refrain section begins and ends the piece and separates each of the sections of text. The tremendous variety resulting from the composer's use of motivic and melodic suggestions of the themes rather than strict repetitions of musical material makes this piece quite successful and infinitely more artistically interesting than a strict strophic setting.
CHAPTER VII

WORKS FROM FEUILLETS D'ALBUM

Le chant des chemins de fer

"Le chant des chemins de fer" was written for the opening of the Northern Railroad at Lille on June 14, 1846. The composer traveled to the ceremonies to conduct the new work himself. The text, also evidently written for the occasion, is by the literary critic Jules Janin (1804-1874). Later published as Feuillots d'Album, Op. 19, no. 3, this work never achieved great popularity, although it was well received initially. The generous reception given the composer by the provincial citizens caused him to declare, no doubt with an excess of zeal, that "the city of Lille is the most musical in France."¹

For tenor solo and men's chorus initially, the last two verses use women's voices doubling the men's parts. The work itself textually and musically suffers from an excess of repetition and a lack of substance.

A piano-vocal score made from the full score by Stephen Heller was published in 1850, although the full score did not appear in print until the Oeuvres complètes in 1903.²

¹Berlioz, Le musicien errant, p. 143.
²Hopkinson, Bibliography, p. 102.

58
Prière du matin

"Prière du matin" was first published in 1848. It appeared later in the 32 Mélodies of 1863, although it does not seem ever to have been issued in Feuilles d'Album, Op. 19, no. 4, as many have stated. ³

On a poem by Lamartine, it is set to four identical stanzas for two-part children's chorus and piano. Its "naive religiousness . . . has been likened for touching simplicity to some of Herrick's verses." ⁴ Its technical difficulties, although not major, seem to be beyond most children's choruses. A performance by women's voices probably would be more satisfactory musically, although some of the innate character of innocence might be lost.

³ Ibid., p. 95.

⁴ Barzun, Berlioz, II, 106.
CHAPTER VIII

WORKS FROM VOX POPULI

Vox populi, op. 20, consists of two choral works. The subject of the texts unites them under a common theme. Both are on intensely French patriotic subjects. Rather than being published together for no apparent reason as some other bibliographical groupings have been, these pieces seem to belong together. Piano-vocal scores of "La menace des francs," no. 1, and "Hymne à la France," no. 2, were published together in 1850. Auguste Morel, composer friend of Berlioz, is named as the arranger of the latter piece. No arranger is mentioned for the first work. The full scores were published together in unaltered versions in 1851.¹

La menace des francs

"La menace des francs," designated "Marche et chœur," is for two choruses, or one chorus and soloists. The larger chorus is SATTBB. The smaller chorus, or solo group is TTBB. The author of the text is unknown. The first stanza begins with a vigorous eight-measure phrase given by the smaller men's chorus.

¹Hopkinson, Bibliography, pp. 107-108.
This phrase is taken up and repeated almost exactly by the larger mixed chorus. The only alterations are minor changes in the inner parts and in the accompaniment. In measure 19 another phrase, a two-measure phrase, is begun by the men's chorus.

It is immediately repeated by the mixed chorus and answered with another two-measure phrase to end the stanza.


In measure 25 the next stanza begins. Although there are some interesting melodic ideas, none are developed into anything other than a hymnlike setting of the text. The phrasing is quite regular, and the harmony does little to move from the F major-D minor emphasis at the beginning of the piece. Measures 49-72 exactly repeat measures 25-48. In measures 73-74, at the beginning of an eight-measure coda, the accompaniment imitates the chorus material one beat later.
Ex. 71—Berlioz, "La menace des francs," measures 72-74.

This is the only instance of such imitation in the entire piece. The accompaniment otherwise doubles the choruses, although not always in the same octave.

Vigorous thematic materials and the use of large choral forces do not relieve the lack of thematic development, the long repetition in the middle section of the piece, and the relentlessly homophonic texture. The mediocrity of the text does little to help rescue the music.
The second work in *Vox populi*, while employing smaller choral forces, is a more ambitious and successful work in many ways. "Hymne à la France" is a setting of a poem by Auguste Barbier, better known as one of the librettists of *Benvenuto Cellini*. Its first performance was planned for the Exhibition of Industrial Products in Paris in 1844. It was to be part of a three-day festival consisting of a concert, a ball, a banquet, in honor of the manufacturers who had exhibited there.

Because of a fear of riots, the Commissioner of Police cancelled the festival, but later agreed to the concert of serious music. The composer's promise to Barbier that the performance would have 500 or 600 voices and 400 instruments seems to have been borne out. In his *Memoirs* he relates that there were 1022 performers. Chapter 53 of the *Memoirs* recounts the other, typical Berliozian characteristics of a performance carried out by such multitudes. Surprisingly perhaps, the concert was a success. In a letter to his father he reports,

> It was, I promise you, a curious spectacle, apart from the musical interest. This enthusiasm of 8000 listeners, this profound silence during the pieces; these cries, these cheers afterwards; all the men standing... asking again for the last strophe...".

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Jacques Barzun quotes Berlioz as giving a typically frank assessment: "Not having been done with the aid of time it would not be preserved by it."\textsuperscript{4} Barzun's own opinion is that "his magic had touched the work at more than one point, in the rhythm especially, and in the breathtaking economy of the orchestration."\textsuperscript{5}

After a short orchestral introduction, based on what is later to become the refrain, the first stanza is sung by the tenors. An examination of this stanza seems appropriate to show an example both of a typical Berliozian melody, and his skillful setting of text. The rhythm of the music exactly matches the rhythm of the spoken text. In addition, the unaccented final "mute" syllables, although sounded, are given the falling melodic line necessary in setting French. The following excerpt gives an indication of the marvelous variety used to accomplish this task.

\begin{verbatim}
\end{verbatim}

The accented first syllable of "belle" is given the longest note in the measure. Even though it falls on an unaccented

\textsuperscript{4}Barzun, \textit{Berlioz}, I, 444. \textsuperscript{5}Ibid.
beat, it still retains its stress. The lack of stress on the last syllable of "France" is emphasized by giving it a lower pitch, a shorter duration, and the least accented note in the measure. Following it with a rest also emphasizes its unimportance. The unaccented last syllable of "noble" is elided into the unaccented first syllable of "enfant." The second syllable of "chere," although it has the same note value as the first syllable, seems unaccented because the pitch is the same.

Other aspects of skillful text setting are also apparent. Such textual painting as continuing the same pitch on "jusqu'au moment" perhaps emphasizes the sameness of anticipation for the end of existence.

Ex. 73—Berlioz, "Hymne à la France," measures 22-25.

Setting "fuir" on such an ascending figure is an obvious, although perhaps unconscious, graphic depiction of flight. The only repetition of melody without repeating the same text begins perhaps unsurprisingly on "Répétons."

Ex. 74—Berlioz, "Hymne à la France," measures 29-33.
The harmony centers strongly on A and E except when it moves toward F (in measures 22-25), and toward G (measures 26-29). These passing references to other tonal areas serve no harmonic purpose other than introducing harmonic color. Indeed, the entire piece centers so strongly on the tonic that these variations are welcome. In measure 34 the four-measure refrain is heard, from the chorus alone, for the first time:

Ex. 75--Berlioz, "Hymne à la France," measures 34-37.

Without further ado, the next stanza is sung by the sopranos. There are only minor variations in the melody to incorporate variances in the poetic rhythm. As the stanza progresses, the winds take a more, albeit strictly accompanying, important role. In measure 67 the refrain returns, this time accompanied by the full orchestra.

In the next stanza, sung by the basses, the stanza melody is heard again. Different accompaniment figures
and interpolated repetitions of the text by the chorus between the phrases offer some variety. The melody takes over toward the end of the stanza (measure 96), first by the first tenors, and then by the sopranos, followed by the refrain in measures 100-104.

The last stanza, beginning in measure 106, is sung by the entire chorus in unison. The composer gives instructions in the score that the chorus is to rise at this point and remain standing until the end. Unhappily, this visual variety, coupled with the minor melodic and rhythmic variations in the melody, is not enough to relieve the monotony of hearing even this lovely melody again. At the end of the stanza the refrain is heard again, exactly as before, except that the sopranos double the tenors on the high A, and the last measure is extended into two measures.

The subject matter of the poem, being strictly patriotic for the French state, perhaps limits its use for performance. It has been used in France to celebrate patriotic occasions, notably the centenary of the 1848 revolution. The melody is certainly worthy of study and a hearing in live performance, but excessive repetition, a lack of thematic development, and little harmonic variety mar the reception this work must be given.

Ibid., I, 532.
CHAPTER IX

L'IMPERIALE

First called Le dix décembre, L'Imperiale, or the Emperor Cantata, was written for a concert in August, 1854. Prince Napoleon, the son of Napoleon's youngest brother Jerome, had asked Berlioz to organize a concert at an exhibition in the Palace of Industrial Products. The roof for the new building was not completed on time, and the concert was cancelled.¹ Evidently L'Imperiale was performed for the first time late in January, 1855, as the last piece on a concert at the Théâtre Italien.² The composer used the success of this performance in a strategy to secure financial support and authorization from the Court for his much more important work, the Te Deum.³

The concert at the Palace of Industrial Products did not take place until November 15, 1855.⁴ The emperor was expected to attend. The author of the text, otherwise unknown, is Captain Lafont. He had read the words aloud to the emperor in the summer of 1854.⁵ The text, celebrating

²Ibid., p. 275. ³Barzun, Berlioz, II, 87.
⁴Berlioz, Memoires, p. 483.
⁵Berlioz, Au milieu du chemin, p. 275.
the empire and the emperor personally, could hardly have
given him more inducement for attendance. However, as
Berlioz remembered the occasion, "music was so unimportant
on the day of the ceremony that in the middle of the
opening piece, . . . 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." The next day, after rearranging the performers
because the throne no longer had to be the center of attrac-
tion, and with the absence of speeches, the work was quite
successful. It took in 75,000 francs in ticket sales from
the public. Evidently there was also a demand for the score,
since it was published early in 1856 as Opus 26 in Paris,
Leipzig, and London.

It was on the occasion of the November performance that
the electric metronome, invented by a Belgian named
Verbruggen, was used for the first time in a public perfor-
ance. Tempos were transmitted to five sub-conductors by
means of electric wires which operated individual metro-
nomes for each conductor. Berlioz notes that "the ensemble
was marvelous." The composer-conductor especially prized
his introduction of this innovation, since it was later

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6Berlioz, Memoirs, p. 483.

7Hopkinson, Bibliography, p. 129.

8Berlioz, Memoirs, p. 483.
widely adopted by opera houses all over Europe. Variations of this procedure are still used where the conductor cannot be seen by offstage ensembles, or where distance or physical barriers interfere with ensemble by hearing.

The form of *L'Imperiale* is basically three-part. The first section, an exposition section in E-Flat major, begins with a twenty-measure melody, Theme A.

![Ex. 76--Berlioz, L'Imperiale, measures 8-28.](image)

A twenty-measure answering melody, Theme B, follows immediately.

![Ex. 77--Berlioz, L'Imperiale, measures 29-49.](image)
After a short transitional section, Theme A returns. It is followed immediately by Theme C.

Ex. 78—Berlioz, L'Imperiale, measures 76-79.

A short transitional passage for the chorus, in recitative style, is used as a modulatory bridge from E-Flat major to A-Flat major (measures 94-101).

A straightforward homophonic prayer for the protection of the emperor, beginning in measure 103, serves as a refrain and introduces the second section of the piece. This section is another exposition section. Another, slightly altered, statement of Theme C (measures 123-126) is the only material from the second section which has been used previously. After the refrain is heard again, Theme D begins. It is in the form of a free canon between the basses and altos of Chorus I. (See Example 79.)

After an altered version of the refrain (measures 185-193), material based on Theme A appears again. It serves as a transition into the final section of the piece. This third
Ex. 79—Berlioz, L'Impériale, measures 153-170.

section uses motivic material from Theme A to simulate a recapitulation section, although the tonality, instead of returning to the tonic, remains in A-Flat. Measures 193-197

Ex. 80—Berlioz, L'Impériale, measures 193-197.
and measures 197-201

Ex. 81—Berlioz, L'Imprissale, measures 197-201.

are versions of the beginning of Theme A. Measures 201-205

Ex. 82—Berlioz, L'Imprissale, measures 201-205.

are based on measures 13-16. Measures 206-207

Ex. 83—Berlioz, L'Imprissale, measures 206-207.

are based on measures 17-18. Measures 211-215

Ex. 84—Berlioz, L'Imprissale, measures 211-215.
are a condensed version of measures 13-18. After another statement of the refrain, its last two measures extended as the text is repeated in random order. In this section we hear reminders of Theme C,

Ex. 85--Berlioz, L'Imperiale, measures 238-239.

and Theme A.

Ex. 86--Berlioz, L'Imperiale, measures 240-244.

The final part of the refrain leads into an unaltered and complete statement of Theme A, in the key of A-Flat (measures 253-276). In measure 276 the final part of the refrain is used and extended to the end of the piece, but not before some of the usual harmonic meanderings are suggested.
The technique of using a theme, from which is derived motivic material for extensive use during the piece, is used again in *L'Impériale*. It is not developed so successfully as in "La mort d'Ophélie," for instance, but it does show the composer's skill. Barzun's comment, "it shows what technique can do to supply breadth of style when this does not arise from genuine feeling,"\(^9\) is a valid assessment of its derivation and its worth.

CHAPTER X

HYMNE POUR LA CONSECRATION
DU NOUVEAU TABERNACLE

One of the more remarkable pieces that Berlioz, or anyone else, ever wrote is Hymne pour la consecration du nouveau tabernacle. Berlioz wrote this ridiculous work evidently as a favor to a mulatto quack doctor named J. H. Vries, also known as Docteur Noir. It was rumored that although he did not hold a medical diploma, and therefore was not allowed to practice in the hospitals of Paris, he had saved the life of Adolphe Saxe. Berlioz himself went to this doctor for treatment of his "infernales coliques."¹

The doctor's ultimate achievement was to be, according to a divine call received by him in a vision, to build the temple predicted in the Old Testament by Solomon and Ezekiel. The temple was to be located on the Champs-Elysées. For some unknown reason the composer not only set the doctor's "hymn" to be sung by all the people as they entered the temple on that presumably far off day, but he also published

¹Hopkinson, Bibliography, p. 130.
it in 1859 before the miracle had happened. The title page and frontispiece, reproduced by Hopkinson,² are undoubtedly more interesting than the music.

It contains many of the typical popular religious symbols: a chalice, seven candles in seven candlesticks, a tablet, a Bible (clearly labeled as such), an eternal flame, and a representation of the sun, moon, and stars. Surrounding each of these symbols are flames emanating smoke or clouds which rise to the top of the page to partially encircle a cross. The circle is completed by a series of Romanesque arches supported by baseless pillars. At the bottom of the page are carpenter's and draftsman's and mason's tools.

The frontispiece is a view of the Champs-Elysees. In it, workmen are using carts and wagons, pulled by man and beast, to move huge blocks of masonry to the building site.

It is scored for mixed chorus and piano or organ, and consists of eight identical strictly homophonic foursquare strophes.

²Ibid., Plates Five B and Five C, between pages 132-133.
CHAPTER XI

LE TEMPLE UNIVERSEL

Le temple universel was composed in Paris in 1860 on a text by J. F. Vaudin, then editor-in-chief for L'Orphéon.\textsuperscript{1} The first version for double choir and organ accompaniment was published in 1861 as Opus 28.\textsuperscript{2} It was first performed in London in early 1861 in two languages simultaneously. The composer was not able to attend the London performance because of the expense of traveling, but later the same year he heard it in Paris performed by "a conclave of amateur singing groups."	extsuperscript{3}

A second version was made by the composer for the Paris Exhibition of 1867. The principal difference, besides being arranged for unaccompanied male voices, is that one stanza is omitted.

In Le temple universel each stanza of text is again surrounded by a refrain. The refrain is introduced strongly by the tenors after the harmonium plays only a tonic chord.


\textsuperscript{2}Hopkinson, \textit{Bibliography}, p. 134.

\textsuperscript{3}Barzun, \textit{Berlioz}, II, 208.
Ex. 88--Berlioz, Le temple universel, measures 2-5.

An answer to this motive appears in the bass part.

Ex. 89--Berlioz, Le temple universel, measures 5-9.

Stanza one begins in measure 22 with an imitative passage based on material appearing first in the bass part:

Ex. 90--Berlioz, Le temple universel, measures 22-24.

After a short transition based on the end of the motive from the first stanza (measures 28-29), a telescoping effect of two parts of the refrain is heard. The tenor lines suggest an inverted form of the beginning of the refrain, and the bass parts suggest its answer.
Ex. 91--Berlioz, Le temple universel, measures 30-32.

Measures 39-41

Ex. 92--Berlioz, Le temple universel, measures 39-41.

compare with the transitional measures 28-29.

Ex. 93--Berlioz, Le temple universel, measures 28-29.
In measure 42 the theme from stanza one begins again in imitative fashion. This imitation continues through measure 49. New thematic material appears at measure 50.


These eight measures, emphasizing the tonal area of the dominant, are a kind of bridge to the refrain. An exact repetition of the refrain is given in measures 58-77.

The next stanza does not appear in the second version. Its absence is the principal difference between the two versions. It is a two-part stanza sung by the tenors alone except at the ends of the sections where the basses are
added for the last four measures. At the end of the first section appears one of the more remarkable features of the piece. After the words "Chantons, chantons, devant l'avenir immense," we hear a parody of a section of "La Marseillaise."


For the next stanza the tonal emphasis moves to A-flat. This mild shift of tonality is the single extended departure from the tonic. A canon between the tenors of the two choirs makes up this stanza. This is quite strict in measures 115-125.

In the second section of the canon the tenors of Choir I are imitated a third lower by the tenors of Choir II. The basses of both choirs reinforce the answering voice another third lower on similar, though not so strict, thematic material.


In measure 130 the canon again becomes strict for five measures. The basses again reinforce the answering voice
until the two canonic voices come together for the last three measures of the stanza (measures 136-138). This cadence on G leads immediately into an exact repetition of the C major bridge into the refrain. The refrain is then repeated in its entirety. More doubling is used this time to aid the building of a climactic ending. After a deceptive cadence at the end of the refrain (measure 165), an extension leads directly to the climactic point (measure 168). The harmonium, in a three-measure postlude, ends the piece with a reminder of thematic material from the beginning of the first stanza.

Ex. 98—Berlioz, Le temple universel, measures 170-172.

Le temple universel uses thematic materials and harmonic relationships in ways typical of the composer in similar occasional pieces. The length and strictness of the imitation in the canon is perhaps unusual.
CHAPTER XII

WORKS FROM LE LIVRE CHORAL

Veni creator spiritus

Berlioz's setting of "Veni creator spiritus," an unaccompanied motet for SSA chorus and SSA soloists appeared first in 1888 in a collection called Le livre choral; ou Répertoire populaire des chants religieux.¹ The date and circumstances of the creation of these works is unknown. The composer's instructions for performing "Veni creator spiritus," allow organ accompaniment if it only doubles the vocal parts. The alteration between the soloists and the chorus recalls the very oldest practice of singing this medieval hymn text in alternating stanzas of plainsong and polyphony.² This text is used as a hymn for Vespers and Terce for the Feast of Pentecost.³

"Tantum ergo" was the other choral piece by Berlioz to appear in this collection. It is part of the Good Friday hymn Pange lingua.⁴ It is also for SSA chorus and SSA soloists; however, it has a written organ accompaniment.

¹Hopkinson, Bibliography, p. 159.
⁴Reese, Music in the Renaissance, p. 1014.
"Tantum ergo" is a straightforward, generally homophonic setting of the sixth and seventh stanzas of *Pange lingua*. Although the phrasing and harmony offer no particular surprises, and the organ accompaniment does little besides double the parts, there are some interesting features of this piece which show the craft of the composer. A canon-like section for the soloists begins in measure 22. The canon is between the alto and the second soprano, with the first soprano joining at the end of it.

This same text is repeated in measures 39-46.


Here the first sopranos and the altos have a series of suspensions, while the second sopranos sing what is possibly an ornamented version of the first soprano part in measures 10-13.


This ornamented second soprano line is taken over by the first sopranos in measure 47, while the second sopranos sing a part similar to the alto part in the previous phrase. Here the altos are the harmonic vehicle used for moving
us through a series of secondary dominants which lead nowhere, since we find ourselves still on the tonic at the end of the stanza.

Ex. 102—Berlioz, "Tantum ergo," measures 47-55.

The next stanza is an exact repetition of the first. To this is added a rather jaunty "Amen" section in four-four to end the piece. (See Example 103.)

Both "Veni creator spiritus" and "Tantum ergo" exhibit the qualities of straightforward simplicity and charm which should make them of interest for performance or use in appropriate services of the church.
Ex. 103—Berlioz, "Tantum ergo," measures 110-117.
CHAPTER XIII

CONCLUSION

The minor choral works form a significant percentage of the total output of Hector Berlioz. It seems appropriate, therefore, to draw some conclusions from them about his style and about his career as a composer. This summary of stylistic characteristics might well be appropriate to his entire body of works, but without further study no such assumption should be made.

The much-maligned, wandering, and meaningless harmonic style of Berlioz stands well under close scrutiny. Seemingly purposeless harmonic movement away from the tonic for short moments, parallel chromatic movement in half-steps upward which return in the same manner to the original place (as in Coro dei Maggi), have no function other than color and variety. Indeed, they are often assets rather than liabilities. Other points of seeming harmonic indecisiveness, when viewed from an overall look at a composition, often fit into a larger harmonic scheme than is immediately apparent. Tonal ambiguity at the beginnings of "Chant sacré" and "Méditation religieuse" is used to create tension and interest on the part of the listener, as well as to create an air of expectancy and awe. But a lack of harmonic variety in Le temple universel is a real weakness.

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Berliozian melodies are some of the most perfectly constructed and skillfully exploited in music history. A wealth of melodies is apparent, perhaps to a fault, in some works, notably Coro dei Maggi. Long melodies and an emphasis on dramatic elements, especially scenes or tableaux, are characteristically Berliozian, and characteristically French. La révolution grecque, Le cinq mai, and L'Imprimale exemplify this use of materials.

The depth and subtlety of Berlioz's motivic integration are perhaps surprising. "La mort d'Ophélie" and Sara la baigeneuse exhibit the most successful use of this technique, although it is also apparent to a lesser degree in L'Imprimale.

The imposition of a larger form on what seems to be merely a through-composed stanzaic setting is used several times. Sara la baigeneuse is the best example of this technique. The simple use of a soloist and chorus on alternate stanzas of text is used to good effect in "Chant guerrier" and "Chanson à boire."

Berlioz's success in more pedantic compositional techniques like canonic and imitative writing is apparent in Le temple universel and L'Imprimale. His use of such devices at all perhaps seems surprising, considering his well-documented tirades against the required use of such skills in the Prix de Rome competition and in the general musical curriculum at the Conservatoire.
The use of an idée fixe, one of the more well-known compositional characteristics of the composer, is apparent among these works only in "Méditation religieuse," if at all.

Programmatic elements, so apparent in Berlioz's instrumental works, are not seen so often in his choral compositions. *Le ballet des ombres* and *Sara la baigneuse* make the most obvious, although minor, use of programmatic elements.

Berlioz's use of the chorus is unique. Although a unison chorus is often used for long periods, several choruses are frequently used simultaneously in a sophisticated manner. In *Sara la baigneuse* three choruses are used freely and interchangeably. The composer's affinity for several high voice parts at once, often doubled at the octave, is also seen in *Sara la baigneuse*.

The perfection of his text setting, although certainly not apparent in an early piece like *Resurrexit*, is one of the major strengths of later works like "Hymne à la France." Indeed, the rhythm of the French language is reflected in the rhythm of every melody Berlioz set to a French text. Gluck's influence is felt strongly in this respect. His setting of Latin in *Resurrexit* leaves much to be desired, but in "Tantum ergo" and "Veni creator spiritus" he sets Latin texts successfully.

Repetitiveness is apparent in several aspects of Berlioz's work. The use of a repeated melody, with little harmonic variety, for every stanza of a strophic work
like "Hymne à la France" is a definite weakness. Examples of exact repetition of stanza after stanza, as in Hymne pour la consecration du nouveau tabernacle, are few. The restate-
ment of a long section in the middle of "La menace des francs" for no apparent formal, textual, or musical reason shows an amateurishness which belies the composer's innate and exhibited skill.

In addition to characteristics of style, the personal experience of Hector Berlioz as a composer is also ascer-
tainable from a study of these works. Circumstances sur-
rounding the composition, performance, publication, revision, acceptance or rejection by audiences and critics are similar to those of his major works and of his works in general.

Seeking to acquire suitable quality texts for his com-
positions in an age almost requiring texts led him to become his own librettist in Les Troyens, after having used such mediocre talents as Lafont and Béranger. He often made use of French translations of English and German literary works rather than original French materials. Choosing textual sub-
ject matter which was of immediate public interest, and therefore use, was always of prime importance.

Acceptance, indeed soliciting, of commissions for occasional works is also apparent. The generation of sev-
eral versions, arrangements, and revisions of the same work, often over a period of many years, is another attempt to further his career and keep his name before the public.
Borrowing themes from these works for use in later compositions indicates the composer's continued interest in them.

The publication of even mediocre works as a means of achieving notoriety and acceptance, if not some small financial gain, is also apparent. Audacity in scheduling performances with little rehearsal time, and daring in requiring huge forces in the face of almost insurmountable political, financial, and artistic problems are traits often exhibited by Berlioz.

Inability to discriminate between good and bad subjects, texts, and collaborators, is a weakness which caused Berlioz considerable personal pain. A general misunderstanding of his motives, attitudes, and philosophical and musical tenets must have been especially painful to one so articulate in expounding them. No one was more frustrated by the political and bureaucratic machinations required to be a successful composer in nineteenth-century France. The list of broken promises, misunderstandings, and examples of outright partisanship against Berlioz is quite long. It undoubtedly affected the quality of his composition, his productivity, and his status in musical and artistic circles in his own country and abroad. The minor choral works were almost all affected to a greater or lesser degree by these difficult circumstances, the same ones which hindered the development of almost every major work, especially his masterwork, Les Troyens.
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Scores
