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Berlioz and Les Troyens

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Acknowledgement: A lithograph of Berlioz in Vienna, 1845, by von Kriehuber, from A E F Dickenson : The Music of Berlioz



Acknowledgement: Title page of privately printed vocal score (1861) from Hector Berlioz New Edition of the Complete Works, Barenreiter, Kassel Germany 1970.

ABSTRACT

This thesis constitutes a detailed study of Berlioz' Opus Magnum 'Les Troyens'. It contains an investigation of the origin and composition of the libretto and a comprehensive analysis of the score regarding tonality, harmony, melody, formal structure, rhythm, orchestration and the application of ballet. Thus the entire spectrum of expressive and dramatic means employed by the composer-dramatist in his major work, is investigated to ascertain his proper place in the history of Opera.

After a brief review of the origin and development of the French opera until the event of Berlioz, his life work and thoughts are presented with special reference to the formative processes in his mind concerning operatic writing. In this respect the composer's personal views on the subject are surveyed by an examination of his letters, the Memoirs, the comments incorporated in his two companion volumes Gluck and his operas and A critical study of Beethoven's Nine Symphonies, and also in a third book, Evenings with the Orchestra.

This is succeeded by a study and summary of the initial four books of Virgil's Aeneid which forms the basis of the libretto. Berlioz' interpretation of the text is investigated, determining which parts constitute a direct translation from Virgil's original Latin poem, as well as Berlioz' original creation of textual parts. This is supplemented by a short section from Lorenzo and Jessica's dialogue in Shakespeare's The Merchant of Venice, Act V Scene I.

The score is analysed in detail: The Bärenreiter Verlag New Edition of the complete works (3 v) being the source, and the method consisting of a bar-to-bar analysis. In this respect the tonalities of the various numbers, the relationships governing the over-all design and the expressive significance ascribed to different tonal centres by the composer, are scrutinized. Harmonic ingenuity and the expressive power associated with particular chords or chordal patterns form an important part of the work. In this same manner the melodic treatment, phrase-shaping and emotional colouring inherent there-in, as well as the geometrical patterns formed by the melodic lines when illustrated graphical-

ly, and the expressive intention resulting from these contours, are presented. Formal textures and structures is another aspect examined in addition to the composer's individual approach to tempo and rhythm. In the latter case, the relationship between characteristic rhythmic patterns and dramatic intention is significant, indicating that rhythm is yet another element manipulated for expressive purposes. Furthermore, Berlioz' exploitation of timbre, as an independent element on an equal level with melody, harmony, rhythm and dynamics, forms an important section, for he applied many different combinations of instruments and groups of instruments, treating timbre as a plastic device to characterize persons and inner moods. The motivation for the inclusion of ballet and pantomime scenes posed another problem, and it had to be established whether Berlioz merely adhered to the typical French need for divertissements - hence a historical practice - or did he include these scenes for specific-dramatic or other reasons. It was found that ballet mainly served as a means to provide dramatic contrast, to establish a certain atmosphere and to elucidate Dido's changes of temperament. In addition it provides the stimulus for love, and finally furnishes movement to relieve the otherwise static character in certain sections of the drama.

Thus, to conclude, it may be asserted that although 'Les Troyens' adheres to the outward form of grand opera in it's inclusion of large choral and ballet numbers, it signifies the restitution of the musical and literary dramas of Gluck and Shakespeare. The kinship with Gluck is the importance attributed to dramatic truth. Consequently Berlioz restored the drama to it's proper place at a time when it was relegated to an inferior position by spectacle and unmotivated numbers in the Meyerbeerian-grand opera.

The analogy with the Shakespearian drama arises mainly from Berlioz' decision to set only the textual parts which he considered musically suitable. Consequently the Shakespearian principle of presenting the drama in a series of unconnected tableaux is applied. By disregarding the authority of Continuity in the drama, Berlioz evaded the pitfall of the Wagnerian relapse into

endless elucidations. The audience is required to make a mental transition from one situation to another, even from one world to another. This is no imperfection on the part of the text, but the composer's personal approach to drama and his solution to the problem.

There are further points of resemblance to Shakespearian drama e.g. the juxtapositioning of different levels of experience, the *importance of ghosts and the crystallization of a universal feeling* with the utmost economy of means.

The unity of the score is preserved by the ingenious application of the Trojan March-theme. Throughout the entire work it carries the connotation of Trojan grandeur, or the aspiration to glory. The theme appears unchanged and varied rhythmically; moreover, it's characteristic triplet motives generate many other melodies in other movements. There are other instance of thematic recall and of recurring rhythmic patterns associated with specific meaning, acting as unifying factors, e.g. the 'Disaster'-theme and the 'Military'-rhythm.

Berlioz' music is essentially romantic and French, in it's dominating concern for expression, yet it is a premeditated style, for every melodic line, harmonic progression, rhythmic pattern or orchestral colour-combination is contrived and applied for a specific expressive or dramatic reason.

The music fills no more illustrative function; in fact,the drama arises from the music, the impulse of the whole coming forth from the power of the music itself.

Berlioz is no revolutionary in the field of opera, but rather an evolutionary figure, bringing about restitution in the sense of restoring drama to it's proper place. Yet he always regarded music as free and independent in relation to the drama, refusing to make it subservient to the drama.

In the evolutionary style of the music he added to the past and preferred regrouping rather that overturning, thus summing up everything music had achieved until then, and refashioning the established aesthetic principles for Romantic purposes.

Dedicated to the memory of my father.

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INTRODUCTION

The reason why *Berlioz*, the man, and his Opus *Magnum* 'Les Troyens' was chosen as the subject of this thesis, is a complex one. Apart from an intense interest in and admiration for the man and his music the motivation was the realization that 'Les Troyens' is generally denied the recognition which a monumental epic music drama demands from contemporary criticism. This work which is undeniably the most important French opera of the nineteenth century, with complete artistic worth for our time, and of equal significance as Wagner's music dramas, has remained virtually unknown.

Berlioz worked in a hostile or indifferent atmosphere and he had always known what the fate of his opera was likely to be. He had to discipline himself to stoic resignation even while in the act of writing it. The rejection of this culminating point of his artistic life was the final blow in a life-long struggle to gain a foothold in the Paris *Opéra*.

The fate of this gigantic masterpiece is unparalleled in the history of music. It had to endure the indignity of neglect, mutilation and misrepresentation. Until recently, the score was not available and the opera was performed (if at all) in two distinct parts, or in a heavily abridged form.

The work was presented for the first time, more or less as Berlioz conceived it, in 1957 at Covent Garden. The first complete edition of the score in it's original form as it was in June 1863, before the composer was persuaded to abandon his conception of a single work and had divided it into two parts, was published by Bärenreiter Verlag in 1969. The first complete recording was made under the inspired direction of the English conductor, Colin Davis during the same year, for the Philips Recording Company.

Another great injustice concerns the misrepresentation in the general estimation of the composer, whose music is frequently considered lacking in discipline and technical expertise. The investigation into the tonal, harmonic and melodic quality of the music proves that this is a great misconception. One may concede that although Berlioz' music is eccentric by nature, it is

essentially a premeditated style. *Every melodic line is designed carefully, and the harmonic progressions are well conceived.* The orchestral colour-combinations and rhythmical patterns are *applied for specific expressive or dramatic reasons.*

Lang considers 'Les Troyens' merely a'series of episodes taken from Virgil and arranged in tableaux. *It lacks continuity and a guiding idea,* and only to a limited extent fulfills the requirements of the drama, even if one takes the term in it's most liberal interpretation'.

He designates Berlioz' worth as a dramatic composer in the following manner: 'Berlioz had a less than minor place in the history *of the lyric drama'.* The love-duet in Act IV, he called an 'Aberration, destroying even the good moments' and continues with the absurd statement that Berlioz attempted *to create a trilogy of his own,* by copying Wagner's 'Der Ring des Nibelungen' contending that 'Les Troyens' was conceived originally as 'three complete operas of which two were roughly sketched *namely* 'La Prise de Troie' and 'Les Troyens à Carthage'.*1

Regarding the composer's original conception of the work,Berlioz *did not make a single* reference in any of his letters, or Memoirs, nor did any of his contemporaries to the contrary, that he conceived 'Les Troyens' otherwise than in one *large work.*

It will become clear that Berlioz had his own solution to the problem of dramatic unity; he had long declared in advance his independence of Wagner's methods. *He ignored the authority of* Continuity and composed only the parts of the text which he considered suitable. Thus he presented a series of tableaux on Shakespearian lines, *requiring the audience* to make the mental leap from one situation to another, and leaving out the uninteresting or unmusical textual parts. Consequently this procedure is no *detrimental evasion of* a problem, but his individual approach to drama,avoiding the pitfall of a Wagnerian decline into endless elucidations and unnecessary narrations.

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*1. Lang, P.H. Music in Western Civilization, pp 850-851 passim

As to the absence of a 'guiding idea', it is inconceivable that Lang could not detect the central concept of the majestic destiny of a nation, embodied in the Trojan March-theme, obscuring the personal tragedies of the main characters. This fate of the Trojans is the subject of 'Les Troyens' with the addition of the suffering of the insignificant individuals living in it's shadow.

Another misconception is the assertion made by Dickinson and others, that Berlioz' music is bereft of thematic relationships, and that he composed fresh music for each movement. In addition he asserts that the Trojan March-theme is kept unchanged and complete on each reappearance.*1 This is not true, however. Many melodies throughout 'Les Troyens' are derived from the march melody, and there are various cases of thematic recall.

Thus a study of 'Les Troyens' results in contemplating a work rising above the pompous spectacle of the Meyerbeerian Grand Opera, in which the tragic spirit of the ancient world is recaptured, and Virgil's epic poem is successfully dramatized. This investigation into the major work of the composer enables us to determine Berlioz' true position in the history of French opera.

*1 Dickinson, A.E.F. The Music of Berlioz, p 207

CHAPTER I

CONDENSATION OF THE HISTORY OF THE EARLY FRENCH OPERA

French opera originated in 1671 when Perrin and Cambert staged 'Pomone' and 'Les Plaisirs de l'Amour' for the opening of the Académie Royale de Music, founded in 1669. The musique was composed by Cambert, and these 'operas' in reality were pastorales; however, this date established French opera as a continuous institution.

The ballet, which had flourished since 1581, was the decisive influence on the birth of the opera. Many of Lully's ballets and comedy ballets had such elaborate interludes that they only lacked recitatives to become fully-fledged operas.

The so-called French National Opera lasted for a hundred years and was the only national school in Europe which could maintain itself continuously during the 18th century, in spite of strong Italian competition.

The Italian opera had only an indirect influence on the early French opera, in stimulating the French to create their own national opera and developing their taste for elaborate machine scenes. This opera was characterized by certain traits which contrasted greatly with the Italian type. This is especially apparent in the exceptional quality of the libretti and recitatives,the importance of the chorus and ballet, and the prominence of instrumental music.

Jean-Baptiste Lully (1632 - 1687) established the fundamental pattern for opera, incorporating elements from every successful musical and dramatic form in France, namely the French classical tragedy of Corneille and Racine, the pastorale, the Italian opera and French ballet. His five-act 'Tragédies en musique' were composed for the glorification of the king, Louis XIV. This designation is evident in the prologues, the lack of violence and passion in Quinnault's libretti, and the dignified atmosphere. Consequently comic figures were generally absent, 'Cadmus' and 'Alceste' being the only exceptions. The airs were not set apart strongly as

separate numbers as in Italian opera, and long pastoral scenes were incorporated in the prologues.

Lully also established the form of the French overture. His operas are noted for their recitatives which were perfectly suited to the French language. Pompous displays, derived from the ballet, are important.

The period between Lully's death and Rameau's first opera was a decadent one with the rise of the Opéra-ballet, which relied purely on spectacle, devoid of consistant dramatic action. The prototype was created by André Campra (1660 - 1744) in 'L'Europe galante' in 1697.

However, the construction of Lully's tragédie lyrique remained unchanged until Gluck, in spite of the new departures regarding the importance of irrelevant ballet and display scenes, and the gradual insertion of Italian characteristics.

Jean-Phillippe Rameau (1683 - 1764) was distinguished especially for his instrumental music; the overtures, ballets and descriptive symphonies. Starting out from the Lullyan-type of overture, he experimented with different forms and many of the later ov are in the style of the early classical symphony. The ballets are exceptional in quality, vividly suggesting the movements of the dancers and his descriptive symphonies were excellent for he was particularly proficient in preparing for the entry of his characters.

Rameau was superior to Lully as a musician, but Lully gains supremacy as a dramatist. Due to the era in which Rameau lived, and the inferior quality of his libretti, his operas were inundated with a profusion of episodes, ballets, processions and theatrical machinery, the plot often becoming a mere pretext for divertissements.

Christoph Willibald Gluck (1714 - 1787) was born in Bohemia, and trained in Italy; consequently his first ten operas were conventional and in the Italian opera seria-style. He realized, however that this form was declining and that the chorus oratorio had supplanted the real music drama. On hearing the operas of Lully and Rameau in Paris, he was impressed by their dramatic merit and character scenes.

The event of 'Orfeo et Euridici' (1762) was brought about by

five factors which ha[illegible]ncid Gluck during the preceding ten years. Firstly, e[illegible]ial forces imminent in the intellectual and artistic atmosphere influenced intellectuals to seek a regulating, ordering principle which could provide an ideal of naturalness, inspired by models of the classical age. This aspiration for free unaffected expression succeeded the authority and formality of the baroque, and the reaction upon the latter constituting the rationalism of Voltaire, again resulted in the mannered sentimentality of the gallant style. However, the theorists did not speculate about ancient Greek music as the Camerata had done; they'd sooner endeavour to change the nature of the libretti and the relationship between the composer, poet and performing artists. These external influences were so much in evidence that the influential philosopher Algarotti, wrote a treatise on opera Saggio sopra l'opera in mu[illegible]ica (1755) fourteen years before Gluck wrote his manifesto which was influenced by it in detail in both practice and theory.*1

The second factor which determined the new artistic ideals de[illegible]ve[illegible]oping in Gluck's mind was the influence exerted by Count Durazzo, who wrote the libretto for 'Innocenza guistificata' (1755), the forerunner of 'Orfeo ed Euridici' and thereby already subordinated the musical resources to the dramatic aims.

The third influence was French opéra comique, for which Gluck had to conduct, arrange and compose new numbers at the Viennese Court. The latter increased until none of the French airs were retained. Thus Gluck learned a syllabic style of text setting, melodic restraint, freedom of phrase structure, and close adaptation of music to poetry.

The composition of the ballet 'Don Juan' (1761) may be regarded as the fourth influence, for here he learned to adapt his music to the service of pantomime. Rameau's influence is evident in a score divided into many short numbers. In this composition, music enters into the action, becoming a partner of the drama, and thus Gluck reached a point of instilling new dramatic life into his work.

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*1 Grout, D.G. A short history of Opera, Columbia Univ Press. (Second edition) p 232.

Finally, Gluck's collaboration with the poet Calsabigi provided the fifth factor influencing him, since the latter created the libretti for both 'Orfeo et Euridice' and 'Alceste'.

Consequently the revolt against Metastasio became complete and 'Orfeo et Euridice' the symbol of the modern music drama, was created. However, the only musical innovation is the abolition of the secco recitative which is replaced by the recitativo accompagnato. The opera presented a dramatic unity of unparalleled logic and classic proportions which contrasted with the contemporary Italian opera with it's simplified plot presented in a series of tableaux, and in the involvement of the chorus and absence of unnecessary ornament. The freely intermingled, clearly perceived forms are always perfectly suited to the situations and atmosphere depicted, extraordinary effects are produced by the simplest means, and the music is not subordinate to the text; this in spite of Gluck's contentions to the contrary in his manifesto.

The dedicatory preface to Gluck's second reform opera 'Alceste' (1767), contains the manifesto which is reproduced here in translation:

> 'When I undertook to set the opera Alceste to music, I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous instead of being as it once was, the grandest imposing drama of modern times. I endeavour to reduce music to it's proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines. I have therefore been very careful

never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained passage.

Furthermore, I have not thought it right to hurry the second part of an aria if the words happened to be the most important of the whole, in order to repeat the first part regularly four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object was to put an end to abuses against which good taste and good sense have long protested in vain.

My idea has been that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavour should be to attain a great simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness; I have set no value on novelty as such, unless it was suggested by the situation and suited to the expression; in short,there was no rule which I did not consider myself at liberty to disregard for the sake of the effect'.

During the decline of the old French opera, Gluck gained admittance to the opera in Paris and 'Iphigenie en Aulide' (1772)

was produced at the 'Académie Royale de Musique' in 1774.

In his masterpiece, 'Iphigénie en Tauride' (1779), the device of using the orchestra to reveal the inner truth of a situation (which might even be contradicted by the words) is probably used for the first time in opera.

Gluck's distinguishing achievement is the restoration of an even balance between music and poetry, by elevating the drama to a more important place and reducing the musical redundance of the Italian opera. All the resources of the operatic style are utilized in long complex scenes. The simplicity of the opéra comique and grandeur of the tragédie lyrique of France, the Italian opera seria's vocal beauty, and the symphonic achievements of Italy and Germany, are combined to create an international opera replenished by elements from the ballet and oratorio. This complied with the ideal of naturalness and classical form, representing great models for contemplation.

Gluck's influence on later composers is mainly indirect. Mozart, Haydn, Piccini, Salieri, Sacchini and the French composers Méhul, Cherubini and Spontini were influenced by him. The greatest influence however, was exerted on Berlioz - but this involves a spiritual resemblance in their conformity of dramatic aims and ideals, and not actual musical style.*1

As a result of the popularity of Gluck's operas, Paris became the European capital of opera. It maintained itself through the Revolution and flourished again during the First Empire.

During the Revolution, Gossec, Méhul, Catel, Cherubini and Lesueur (the latter was Berlioz' teacher at the Conservatoire) composed large choral numbers and hymns for the people which satisfied the French predilection for spectacle. The type of opera containing similar large numbers formed a link between the old French opera and the Grand opera of the 19th Century.

The rescue opera originated during this period which was marked by violent events thereby inciting the public's partiality

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*1. Crout, D.J. A short history of Opera. P 245

for suspense, danger and last minute rescue. The plot is dominated by an atmosphere of urgency and is directly concerned with the feelings of 'real' people, thus requiring a new kind of musical expression. In this field, Cherubini prepared the way for Méhul, Lesueur and Spontini, and this type of opera represented the model for Beethoven's 'Fidelio'.

The French composers of this period had considerable influence on the development of German romantic opera, and their operas were very popular in Germany. The thin 'spread out' musical style contained many musical clichés and reiterations,and lacked the concentration of Mozart and Beethoven's style.

The works of the composers named above originated during the period 1790 - 1850 and were characterized by romantic traits as a result of the social and political circumstances of that particular period. Revolutionary ideas resulted in the breakdown or transformation of tradition, emotions were intensified in an atmosphere of national excitement, and middle-class audiences increased rapidly. These causes resulted in the following romantic traits in the operas of the period. Many of the operas were in the colossal style expressing grandiose sentiments, motivated by the desire to glorify the Revolution, the Nation or the Empire. Elements formerly considered incongruous, were mixed in single works, and long descriptive instrumental symphonies for scenes of battle and storms, derived from the earlier French opera, became much more extensive and important. There were many ensembles and choruses, the former derived from the opera buffa and the latter from the French serious opera of Rameau and Gluck. The solos were designated to be sung with intense feeling. Occasional touches of special orchestral effects exploiting the particular timbre of certain instruments are found in the operas of Cherubini and Méhul. Finally, there are premonitions of romantic harmony in these operas.

The works produced at the Paris opera during Berlioz' formative years, established a form of music drama called 'grand opera' of which the essential features are associated with the meaning of the adjective 'grand'. Three persons collaborated in the

creation of this genre: the German-born, Italian-trained composer Meyerbeer (1791 - 1864), the librettist, Scribe and the director of the Paris Opéra, Véron.

Meyerbeer assimilated the French operatic style, achieving an individual idiom based on German harmony, Italian melody and French declamation. He created a commercial undertaking by adding the following elements to the French opera of the 18th and 19th centuries: Spectacle, sudden contrasts in the libretti, the exploitation of novel orchestral effects, more elaborate ballets, an abundance of choruses and crowd scenes, brilliant ensembles and the expansion of the range and tone of solo parts, the juxtapositioning of contrasting elements and eclecticism of musical forms and idioms, everything resulting in an inflated style containing showy, unmotivated numbers applied solely to thrill the popular audiences.

All the above-named elements are present in 'Robert le Diable' (1831), 'Les Huguenots' (1836), 'Le Prophète' (1849) and 'L'Africaine' (posthumously produced in 1865.)

These works, produced by a master of effect, complied with the tastes of the audiences at a period in time when Berlioz' 'Benvenuto Cellini' failed miserably. Thus, he was compelled to reconcile himself with the fact that the Parisian public could not tolerate his music.

CHAPTER II

BERLIOZ' LIFE, WORKS AND THOUGHTS, AND THE FORMATIVE PROCESSES IN HIS MIND WITH REGARD TO OPERATIC WRITING

Louis Hector Berlioz was born on the 11th December, 1803, in the small town of La Côte St. André, 35 miles northwest of Grenoble. His father, a physician, was a great reader. Voltaire, Rousseau, poetry and natural science furnished his intellectual background.

Hector was educated by his father and was taught Mathematics, French Literature, Latin, History, Astrology, Geography and Music. Virgil's Aeneid played an important part in his education, and later he described in his Memoirs an incident which elucidates his passion for Virgil and emotional disposition. He had to translate the passage depicting Dido's despair after Aeneas had deserted her, and was so overcome by emotion that his father had to end the lesson, pretending not to notice.*1

Later near the end of his life when he was composing 'Les Troyens' at the age of fifty-three years, he said in a letter to The Princess Sayn-Wittgenstein that the musical expression of the feelings in the Aeneid was the easiest part of all, as he had spent his whole life with that tribe of demi-gods, and felt that he had known them for such a long time that he believed that they must have known him in return.*2

Berlioz started his musical training when he discovered an old flageolet of his father's in a drawer. His father taught him the fingering of the instrument and the first rudiments of music. His next teacher was Imbert who came to La Côte in 1817, and gave him lessons on the flute. Dorant succeeded him in 1819, giving Berlioz guitar-lessons.

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*1. Neumann, E. Memoirs of Hector Berlioz from 1803-1865, P 7 Dover Pbn York

*2. Macdonald, H. Foreword: Hector Berlioz New ed.of the complete works. Les Troyens, V 2 C: Bärenreiter,Kassel Germany. 1969 (Note No. 17: Briefe an die Fürstin Caroline Sayn-Wittgenstein, p 95.)

Meanwhile he began to arrange duets and trios, and wrote a pot-pourri in six parts on a collection of Italian airs. Two quintets for flute and strings were composed when he was twelve years old. While composing the 'Francs-Juges'-overture many years later, he recalled a melody that his father liked in the second quintet and incorporated it in this composition. (This is the A-flat major melody given out by the first violins, soon after the commencement of the Allegro-section.)

Berlioz' fath was so keen on his studying medicine, that he bribed him by promising him a magnificent flute with all the new keys if he worked hard at studying osteology.

Berlioz had a scanty musical background; there was not a single piano at La Côte St. André, and he had never seen any operatic performance or symphony concert ntil he went to Paris as a medical student at the end of 1821. He therefore had only his astounding natural gift and an instinctive appre iation for Gluck instigated by the discovery of a few pages of 'Orpheo ed Euridici' as a child. It seems as if he sensed a similarity in dramatic aims from the beginning, and Gluck became the first great influence on his music.

He mentioned later in his 'Memoirs' that he might have been reconciled to the idea of becoming a doctor until he saw his first opera-performance, namely 'Les Danaïdes' by Salieri in 1822. He relates how he 'seemed to trace the features of Gluck's style according to the ideal I had formed from fragments of his "Orfeo" in my father's library'. Later he replenished this incomplete knowledge by studying Gluck's scores, for he continues: 'But when I learnt that the library of the Conservatoire with it's wonderful wealth of scores, was open to the public, I could not resist the longing to become better acquainted with Gluck's works, for which I had an instinctive love, and which were not then being played at the opera. Once I entered that sanctuary, I never quitted it. It was the death-blow to my medical career, and the dissecting room was finally abandoned ..... I read and re-read Gluck's scores, copied them, learnt them by heart, in my enthusiasm forgot either to eat, drink or sleep; one day, after weary waiting,

I at last succeeded in hearing 'Iphigénie en Tauride' and I vowed as I left the Opéra that I would be a musician, come what might, despite my father, mother ..... I actually wrote off on the spot and told my father how irresistibly strong my bent was, and besought him not to oppose it needlessly.'*1

In a letter to his sister, he describes the excitement he felt when he realized what dramatic value Gluck's orchestration possessed, especially in revealing the inward truth of a situation even when the words are contradictory. He concludes by exclaiming: 'And the orchestra! It's all in the orchestra. If you could only hear how all the situations are depicted in it, especially when Orestes is calm: There is a long hold in the violins suggestive of tranquility - very piano; but below, the basses murmur like the remorse which, despite his calm, throbs in the heart of the parricide.' *2

Thus, Berlioz found the embodiment of his ideal of all that is true and noble in art in Gluck's operas.

In 1823, his friend Gerono taught him Lesueur's theory on Rameau's system and speculations on the vibrations of a string, and thereupon he was accepted as Lesueur's private pupil. Berlioz had not yet abandoned his medical studies at that time, and became a 'Bachelier ès sciences physiques' in 1824. In 1826 he was admitted to the Conservatoire in Reicha's Counterpoint-class and Lesueur's composition-class. From them he inherited a knowledge of the French revolutionary tradition for music for mass gatherings of the people. Although Berlioz regarded Lesueur's musical texture as thin and his orchestration as weak and childish*3 he was influenced by Lesueur in his insistance on dramatic meaning, stressing the problems encountered in dramatic music.

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*1 Newman, E. p 20 - 22.
*2 J. Barzun, Berlioz and the Romantic Century, V I, p 51.
*3 Newman, E. Op. Cit.

In spite of his inexperience and with hardly any musical background, he had been busy writing essays on music in a newspaper Le Corsaire since 1823. His first essay appeared in August and here he defended Gluck's methods and intentions while exaggerating Rossini's faults. Therefore, at the age of nineteen, he was already condemning the instrumental crudities of Italian opera which he felt obscured the melodic line or fell into silly 'illustration.' He was concerned about every detail of performance, the gradation of sonorities, the style in orchestration and in addition discussed the treatment of the orchestra as a collection of independent groups of timbres, thus creating drama in music.*1

In his second article, Berlioz professed a dislike for imitative music. He was astonished at the audiences' love for Rossini's music and their disinterest in Gluck.*2

About twenty years after his initial essay, Berlioz wrote three papers on Gluck's operas for the Gazette Musicale. These were incorporated later in A Travers Chants together with A critical study of Beethoven's nine symphonies and Miscellaneous essays upon Wagner, Gounod and Weber.

The three essays were published separately as Gluck and his operas. Here his admiration for Gluck was stated clearly, yet he was not blind to his faults: He frequently reproached him for failing to carry out his own principles. However, he disregarded his weaknesses, admiring above all his assets, his great intuition for dramatic effects and exceptional skill in depicting dramatic intentions with a perfectly suitable orchestration.

He also felt that Gluck's use of simpler forms resulted in clarifying the text and that the delicacy of orchestration is emphasized in this manner.

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*1 Newman, E. P 55.
*2 Newman, Ibid, p 57.

Some of Berlioz' criticisms of Gluck in spite of what he considered 'just reasonings and a profound sentiment for true dramatic music' were in the first place what he considered exaggerations, and in the second place, the failing to carry out his own principles, e.g. he complained that the repetitions in the air 'Je n'ai jamais chérie la vie' from 'Alceste' were an 'offence against nature and similitude which shocked his dramatic sense.

Berlioz always emphasized the importance of music in the drama for the sole sensual pleasure it creates, and it's power of reviving the listener's attention by diverting it for a moment from the principal object, the drama. He considered Gluck's assertion that 'the music adds to poetry what colour adds to a drawing' a serious mistake, and describes the task of the opera composer in the following words: 'His work contains both the design and the colour; and if we are to retain Gluck's comparison, we should say that the words are the subject of the picture - scarcely anything more. Expression is not the only object of dramatic music; and it would be clumsy and pedantic to disdain the purely sensual pleasure which we find in certain effects of melody, harmony, rhythm or instrumentation; independently of any reference they may have to the sentiments and passions of the drama'. For Berlioz, music could never be merely subservient to the text. He continued by recalling the instances when music alone sustains the interest in the opera, e.g. in character dances, pantomime, marches, etc. - in other words, in divertissiments.

Berlioz conceded that Gluck was 'by no means as great a musician in the ordinary as in the scenic sense' and called the overture to 'Orpheus' 'incredible nonsense'. Yet he felt that Gluck's theory of expressive overtures gave the impulse which later on produced symphonic masterpieces.

Berlioz also mentioned an exaggeration of Gluck's in investing music with a power it will never possess when stating that the overture should indicate the subject of the opera. He asserts that the overture of 'Alceste' for example, announces scenes of desolation and tenderness but that it is unable to reveal either the object of the tenderness or the cause of the desolation.

He also criticised Gluck's professed contempt for any novelties, contending that novelties should not be despised without reason.

A more general remark of Berlioz concerning overtures, is that he does not approve of overtures which are joined to the first number of the opera by harmonic sequence which suspends the cadence indefinately. (Like those of 'Alceste', 'Iphigenia en Aulide', 'Don Giovanni' and 'Démophoon'.) He maintains that in spite of the advantage of the incomplete overture being better united to the action, the opera gains little and the overture loses too much because the listener is disappointed in being deprived of the conclusion of the piece.*1

Concerning orchestration, Berlioz had to rely on his intuition and from what he learnt from Gluck's scores. (He attributed supremacy in the art of dramatizing the orchestra to Gluck.) In his Memoirs, he mentions that neither of his teachers taught him anything about orchestration - Lesueur's ideas on the subject being most limited, and though Reicha understood the qualities of most of the wind instruments, he had no notion of grouping them into larger and smaller bodies. He continues by deploring the fact that orchestration has no part in the curriculum of the Conservatoire and describes how he grew to understand the handling of the orchestra and recognizing the timbre of the instruments by regularly attending performances at the opera and reading the score during the performance. Thus, by comparing the application of the means with the effects produced, he perceived the subtle connection between musical expression and orchestration. He declares that by going further and studying the methods of Beethoven, Weber and Spontini, and by examining the regular forms of orchestration, and also unusual forms and combinations, and listening to artists and persuading them to experiment on their instruments for him, and by sheer natural instinct, he acquired his knowledge of orchestration.*2

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*1 H. Berlioz. Gluck and his operas. Translated by E. Evans. pp ix - 78 passim.

*2 Newman, Ibid., pp 45 - 46.

After starting off with only his instinct and talent for orchestration which was awakened by studying Gluck's scores, Berlioz came into contact with the German tradition of instrumental music through Weber's music, which in turn prepared him for the revelation of Beethoven, and taught him to create atmosphere by means of special orchestral combinations.

Berlioz' first contact with Weber's music was hearing a distorted adaptation of 'Der Freischütz', called 'Robin des Bois'. Yet he could discern the real value of the work and was overwhelmed by it's freshness, poetry, passion and contrast. He admired the strange effects produced by the supernatural element and he felt that the characters taken from ordinary life appealed strongly to the general sympathy of the listeners. He called Weber's melodies 'marvels of originality'. Later he gained a thorough knowledge of 'Der Freischütz' when he was requested to compose recitatives for the opera, thus putting the spoken dialogue to music. It was an express condition at the Paris Opéra that the operas produced should not contain spoken dialogue.

Berlioz abhorred the Italian operas of the time. The following abridged statement comes from his first essay in Le Corsaire: 'Rossini's operas taken together can hardly bear comparison with one line of Gluck's recitative, three measures of melody by Mozart or Spontini, or the least chorus by Lesueur ..... I have read the scores and looked into the matter before passing judgement.'

Later Berlioz repudiated his severe criticism of Rossini: 'As to Rossini and the rage for him which possessed the fashionable Parisian world, it aroused my passionate indignation, all the more because the new school was the antithesis of that of Gluck and Spontini. I could conceive of nothing more sublime, grand or true than the works of those great composers; and Rossini's melodious cynicism, his contempt for the traditions of dramatic expression, his perpetual repetition of one kind of cadence, his external puerial crescendo, and his crashing big drum, exasperated me to such a degree as to blind me to the dazzling qualities of his genius and the real beauties of his masterpiece, the 'Barbiere'

with it's delicate instrumentation and no big drum. I used often to speculate on the possibility of underming the Théâtre-Italien, so as to blow it and it's Rossini-worshippers into space.....'*1

Thus it may be ascertained that Berlioz' experience of the current Italian opera which afforded the possibility of a comparison with his ideal instinctive estimation of Gluck, only served to strengthen his regard for his idol.

Berlioz was so absorbed in the study of Gluck's and Spontini's dramatic music, that he had but a slight admiration for Mozart; however, justification for this incomprehensible attitude may be found in the fact that 'Mozart's operas were always given in Italian, by Italians, at the Italian opera', which he despised. This was enough to prejudice him against 'Don Giovanni' and 'Le nozze di Figaro'. He had another more legitimate objection, naming a vocalise passage in the allegro-section of the soprano-aria 'Non di mir' of Donna Anna in the second act of 'Don Giovanni'. He was flabbergasted at the idea that Mozart wound up a song of intense sadness with 'such a ridiculous unseemly phrase that one wonders how the same man could have written both. Donna Anna seems suddenly to have dried her tears and broken out into coarse buffoonery ... A truly singular form of expression for a noble outraged woman, of the hope that heaven will one day have pity on her.' *2

Berlioz' first cantata 'Le Cheval Arabe', was composed in 1822, and his first Mass was completed in 1825, followed by a second cantata 'La Revolution Grecque' in 1826. During the same year, an abortive attempt was made in composing an opera based on the history of the Vehmic Courts of mudieval Germany, entitled 'Les Francs-Juges'. Only the overture remains. His first attempt for the Rome Prize was made in 1827; the cantata 'La Mort d' Orphée' was declared unplayable, however, the entries being judged in a piano reduction form, and Berlioz was eliminated.

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*1 Newman, ibid., p 50
*2 Ibid., p 64 - 65.

The cantata demonstrates an original use of the leitmotif and is marked by bold orchestral innovations, such as the first employment of the cornet, and mutes for the trombones[*1] demonstrating the principle learned from Gluck, in which timbre becomes an object of constant musical and expressive interest. His constant urge to dramatize is demonstrated in three tableaux, each scene having dramatic meaning as well as musical form. The use of recurring themes and transformation of themes, create unity.

Berlioz, who had never learned to play the piano, thought directly in instrumental language, and skipped the stage of orchestration from a piano or string-quartet setting. Consequently the judges found the cantata bewildering, for a work conceived for orchestra cannot be fully understood from a piano reduction.

Berlioz had sensed that timbre was an independent element in music, even before hearing Beethoven for the first time. He already knew that instruments like violas and bassoons ordinarily used merely for 'filling-in' in reality had a unique role to fulfill owing to their individual characteristic timbre. He experimented with fresh combinations such as the separation of the woodwind and strings, enabling these two groups to play unrelated themes exploiting different timbres which resulted in the enlargement of the strings to ensure balance.

By 1827, Berlioz had established his credo in dramatic music, always placing music first; then drama, condensed into scenes, presenting occasions for an independent art. This urge to dramatize is apparent from the cantata 'La Mort d'Orphée' through the dramatic symphony 'Roméo et Juliette', the Requiem, the first opera, the dramatic legend 'La Damnation de Faust' until the climax is reached in his masterpiece, 'Les Troyens'. He constantly followed the set procedure of selecting a suitable text and stretching, contracting or creating verse, thus obtaining occasions for the manifestation of an independent art, music. He skipped unim-

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*1 Barzun. Ibid., p 75.

portant or unmusical sections which he considered unsuitable for composition,presenting the selected parts in a series of tableaux.

Berlioz became acquainted with Shakespeare's plays when an English troupe of actors came to France in 1827. The plays were given in English, but the French public read Letourneur's prose translations. He was overwhelmed by this revelation of Shakespeare and immediately realized that the ' "open construction" by scenes and glimpses, leaping over time and space to sum up a character or situation' was the ideal form for his dramatic music.*1

This experience, in addition, afforded Berlioz his first glimpse of Harriet Smithson, the personification of Juliette and Ophelia, who later became his wife. (In 1833.)

In 1828, Berlioz heard his first Beethoven concert when the 'Société des Concerts du Conservatoire' was established by a ministerial decree. The purpose of these concerts was to play the works of new and neglected composers. The series opened with Beethoven's third, fifth and seventh symphonies.

Berlioz instantly realized what his background and training lacked. Lesueur never appreciated Beethoven and Cherubini had said that he had no use for symphonic form: ' I've tried it and it doesn't strike me as being good.'*2

Berlioz called this period in his life 'the great drama' and states in his Memoirs: 'I had scarcely recovered from the visions of Shakespeare and Weber, when I beheld Beethoven's giant form looming above the horizon. The shock was almost as great as that I had received from Shakespeare, and a new world of music was revealed to me by the musician, just as a new universe of poetry had been opened to me by the poet'.*3 By studying Beethoven's scores, he soon became convinced that 'Beethoven was the transcendent modern who could not be transcended,' *4 and declared that the Ninth Symphony was the starting point of any living music. He

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*1 Barzun, Ibid., V I, p 86.
*2 Barzun, ibid., p 88.
*3 Newman, ibid., p 76.
*4 Barzun., ibid., p 89.

prepared himself for every Beethoven-concert by studying the scores beforehand, even the unplayed ones, considered the 'work of a madman' at the time. Here he found his link with the great German tradition instigated by Weber, and which was ignored by the teachers at the Conservatoire.

Beethoven's profound influence on Berlioz is apparent in his book A critical study of Beethoven's Nine Symphonies culminating in a criticism of 'Fidelio' which was taken up in A Travers Chants later.*1 Some of the remarks concerning the third and ninth symphonies are applicable here, illuminating his concept of drama and thematic development.

In discussing the 'Eroica Symphony' *2 Berlioz asserts that he knows few examples in music in which grief has been so consistently retained in such a pure form and nobleness of expression. He greatly admires the originality of the initial incomplete form in which the theme of the Allegro is presented, and also the rhythm of the movement, particularly the frequent syncopations, and combinations of duple metre in the triple bars achieved by accentuation of the weak beats. He regarded this as a delineation of ungovernable fury, resulting from the disjointed rhythm and rude dissonances. (Note this influence in Cassandra's air 'Non je ne verrai pas' in the first act, the recitative and chorus 'Quelle espérance encore' in the second act, and the recitative and chorus 'Préparez tout' in the fifth act of 'Les Troyens'.)

The multitude of melodic and harmonic variations of the theme greatly impressed him as well, and he stressed the interesting instance when the horn seems to enter four bars too soon with the principal theme (based on the tonic triad) against the two dissonant notes of the dominant-seventh chord sustained by the violins.

He regarded the Funeral-march of this symphony as a drama in itself, presenting the embodiment of Virgil's lines on the funeral procession of the young Pallas. The conclusion he found especial-

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*1 Evans, E. (H. Berlioz) A critical study of Beethoven's Nine Symphonies. W Reeves, London.

*2 Ibid., p 41.

ly touching when the theme reappears in fragmentary form, accompanied by only three pizzicato notes of the double-basses. (Berlioz often employs just such a broken melody, interspersed by rests to impart a feeling of great sadness, in 'Les Troyens'.)

He regarded the funereal play in the Scherzo as a recollection of the warriors of the Illiad's kind of play around the tombs of their chiefs.

He considered the orchestration of the Finale a striking example of the effect produced by the opposition of different timbres, when a single note is repeated by different groups of instruments in the same rhythm with equal force. He said he owed such refinements of timbre to Beethoven. (Note this influence in 'Les Troyens' in the Septet of the fourth act and the scene of the ghosts in the fifth act.)

The use of the simple fugato theme of the Finale which generates two subsidiary themes, and numerous ingenious details greatly influenced Berlioz in 'Les Troyens': e.g. In the recitative and chorus 'Préparez tout' in the fifth act, and in the Trojan March-theme's procreation of many other themes. Berlioz expressed admiration for this theme with the plain character of a bass line, which function it fulfills extremely well.

In the analysis of the Symphony No. Nine, he stresses the fact that the Allegro maestoso in d minor commences on the chord of A with the third omitted, making it impossible for the listener to distinguish whether the tonic chord of a minor, A major or the dominant of D is intended, resulting in a prolonged indecision regarding tonality, thus enhancing the force and dignity of character when the tutti enter with the theme on the chord of d minor. (Note the initial 42 bars of the octet in the first act, the first twenty bars of Dido's monologue in the fifth act and the first sixteen bars of Dido's final scene 'Pluton semble' and the entire succeeding number, the chorus 'Au secours', and the numerous other instances in 'Les Troyens' of ambiguous sections regarding tonality.)

His remarks upon the 'Ode to Joy'-theme of the final movement also indicates a profound influence emitted from Beethoven: 'This theme appears right up to the end of the Symphony, and is always

recognizable, although it's aspect changes continually. The study of these various transformations present an interest so much more the powerful as each of them gives a new and decided tint to the expression of one and the same sentiment - that of joy'.*1 (Note how the theme based on the lower-mordent figure appearing in the opening number of 'Les Troyens', carries the connotation of joy throughout the opera, *except in one instance*, that of Dido's air 'Adieu fiers cité', and the Trojan March-theme which is associated with the Trojan aspiration to grandeur and power. In addition, the instrumental 'disaster'-theme encountered for the first time in Cassandra's opening number 'Les Grecs ont disparu',is the embodiment of premonitions of impending misfortune throughout the opera.)

The fugato-theme in the same movement which presents various movements of an active crowd, full of ardour, greatly impressed Berlioz, and could have been the instigation for the excellent movements in 'Benvenuto Cellini' in which he gave the crowd a great raging voice as protagonist for the first time, and again in 'Les Troyens' in the final scene.

Beethoven's application of a trombone in the finale to create a grave and religious atmosphere may have instigated Berlioz' usage in the 'Romeo et Juliette'-dramatic symphony's Friar Laurence-sections, in 'Les Troyens' in *Andromache's pantomime* in the first act in Priam's-section, and the initial 49 bars of Cassandra's air 'Non je ne verrai pas' of the same act.

Beethoven's 'Fidelio' mainly influenced 'Les Troyens' in the profundity of expression, his penetrating musical thought and grandeur and originality abounding in a consistently elevated style. In the same manner that Beethoven in his opera often delegated the expression of sections of the text to the orchestral parts, Berlioz committed the very idea of tragedy to the solo clarinet in Andromache's pantomime and the duet of the sentries 'Par Bacchus'

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*1 Ibid., p 112

in 'Les Troyens' for the clarinet embodies the musical expression of the particular passage.

In the scene of Hector's ghost, opening the second act, four horns convey the expression and in a section of Dido's final scene 'Pluton semble', two clarinets are applied for this purpose.

In the same manner that Beethoven created real drama in the orchestra, which Berlioz first noticed in Gluck's operas, Berlioz did the same in 'Les Troyens'.*1 This procedure manifests itself already in the dramatic symphony.

Beethoven employed three horns and a bassoon to accompany the Recitative, Adagio cantabile and Allegro-finale of the great air in 'Fidelio'. There is no regard for display, the only objective being to create an accompaniment in accord with the feeling expressed in the character's vocal part. (In the same manner Berlioz employed strings in 'Les Grecs ont disparu' and trombones in 'Non je ne verrai pas' and horns and violas in 'Tous ne périront pas' to accompany Cassandra, bassoons to accompany the frustrated utterances of the Greek soldiers in the finale of the second act, 'Complices de sa gloire', the veiled tone of horns to convey the mournful character of Hector's shade in the opening scene of the second act 'O lumière de Troie', and the cello and bass-clarinet to depict Dido's humiliation and subsequent longing for death, in the second scene of the fifth act of 'Les Troyens'.)

In the chorus of prisoners in 'Fidelio', the vocal parts execute a simple broad melody while an intricate design manifests itself in the instrumental accompaniment. Yet this instrumental design fulfils a secondary function, however melodious it may be, which particularly suits the wind-instruments. Berlioz employed a similar procedure in the second section of the opening chorus and in the sentries' duet in the first scene of the fifth act of 'Les Troyens'.

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*1 They are too numerous to indicate specifically. See for example Act I, scene i, No. 2; scene ii, No. 12,; Act II, scene i, No. 12; Act III, scene i, No's 24,26,28; Act IV, scene i, No. 29; Act IV, scene ii, No's 32,33; Act V, scene i, no's 42,43; Act V, scene ii, No's 45, 47 and Act V, scene iii, No's 50, 52.

Berlioz' 'Huit Scènes de Faust' and the cantata 'La Mort de Cléopatre' were composed in 1829. Another cantata, 'La Mort de Sardanapale' won him the Rome Prize in 1830. The 'Symphonie Fantastique' was composed in the same year.

In the 'Symphonie Fantastique', he developed his own technique of creating a musical idea which endlessly generates others. The theme of the introduction is varied in it's recurrences and in addition decorative phrases are derived from it as well. Then it generates two separate accessory themes attached to the 'idée fixe' which in turn produce intermediate phrases and contrapuntal subjects; all of this forms an organic mass which is not merely a formal linking together. These flexible elements serve dramatic intention as well. In this technique, Berlioz does not rely on a system of leitmotives or a single thematic idea for the whole piece, yet it has an element of both these subsequent inventions, anticipating them but avoiding the somewhat mechanical principle involved.*1

'Harold en Italie', his second symphony, was composed in 1834, following a request by Paganini for a viola concerto. Here the viola-melody returns in each movement in it's original form, thus producing a kind of leitmotif-principle and an opportunity for free contrapuntal writing. The vocal role of the viola and other instrumental groups play an important part in the evolution of Berlioz' aim towards the dramatic symphony, serving as a unifying principle as well. The opening procedure of Beethoven's Ninth Symphony was taken over for the finale, and the idea of continuity is similar to that found in the 'Ode to Joy'. (In addition to this, in the manner of the recurring viola-theme of 'Harold en Italie', the Trojan March-theme recurs in 'Les Troyens'.)

The Requiem was composed within twelve weeks in 1837. He took

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*1 Barzun, Ibid., p 141

over the 'Resurrexit' from his 1825 Mass and revised it,and also used ideas gathered in Italy for a Judgement Day-oratorio. Every one of the movements is built upon a mood or contrast of moods extracted from each couplet or quatrain of the Latin words. It freely joined distinct parts of the text containing the same musical feeling. With him, music always took precedence over words, and his view of music's function was that it should produce spiritual gestures.*1

During the same year, Berlioz started sketching the libretto for 'Benvenuto Cellini', completed in 1838. Here in his first opera, the express intention is a dramatic composition governed by the principle of discontinuity derived from Shakespeare and previously employed in his 'Symphonie Fantastique' and 'Harold en Italie'-symphonies. Just as he rejected a narration of events in his symphonies, he rejected the idea of music being an accompanied narrative on stage. The most important factor was that for him the music had to contain the drama. He aimed at presenting a series of 'occasions' shaped into dramatic conflicts depicted in music. He considered explanatory recitative in abundance as degrading to music, for music should not be an 'incessant buzz to all kinds of talk', contending that one should compose only what is composable.*2

There is a great similarity in contents between 'Benvenuto Cellini' and Wagner's 'Die Meistersinger', yet there is a great difference in their considerations of the music drama: Where Wagner aimed at creating genuine music drama by elaborate development and continuity, avoiding the contemporary practice of an opera broken up by arias and dances, Berlioz aspired at concentration and concision by radical skips; the unmusical parts of the opera had to be disregarded. Thus, he avoided Wagner's recourse to protracted and repeated words and music, and detailed discourse.*3

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*1 Barzun., ibid., p 280.
*2 Ibid., p 300-301.
*3 Ibid.

The libretto was written in verse by Auguste Barbier and Léon de Wailly under Berlioz' direction, after he had read the translated Memoirs of Benvenuto Cellini in 1834 and sketched a plan deciding that it would furnish a dramatic parable on genius. Vigny revised it, contributing one number, the 'Chorus of Apprentices'.

Berlioz released his bottled-up emotions against bad artists, false friends, officials who knew nothing about music but meddled in everything, mercenary-minded people, absurdities in musical competitions and everyone who generally made life difficult for an artist - but at the same time he idealized the Romantic conception of the artist as a hero, and embodied popular joy and simple vibrant life in mass-effects, juxtaposing entirely different atmospheres in this work. The conditions under which works of art are created, are symbolized and the artist is redeemed by an act of virtuosity and sacrifice.

An interesting factor is the pantomime of King Midas, where Balducci is satirized in the libretto, but in the meantime, Italian opera is ridiculed in the music.

Liszt described the finale of the second act as a most impressive scene in which a whole crowd of people is the spokesman, speaking in a violent tone and calling it a 'great raging voice' surpassing anything done up to that stage in dramatic music.*1

There are a few concessions to contemporary taste, e.g. melodic decorations, repeats, etc., mainly in the first act. But in spite of this, the opera was a failure, ending in four complete performances. Berlioz who knew his worth and the infinitely wider range of his dramatic art, compared with his contemporaries, was thwarted when he had taken the greatest step forward. To the public of this period, the early works of Haydn and Mozart were the limits to which their taste could be stretched. Even 'Don Giovanni' could not last in the operatic repertoire. For them dramatic music was represented by opera alone, and this meant the music of Rossini, Adam, Auber and Meyerbeer. Only a few intellectuals could appreciate Beethoven. In addition, the singer who played the part of Cellini, Duprez, was a master of cantabile but

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*1 Barzun, Ibid., p 304

not of dramatic situation and was unable to suppress an antagonistic audience. There were a few critics who remarked on the revelation of the dramatic quality of the music and the difference between his creativity compared with Meyerbeer's destructive eclecticism, but they were ignored. The embittered Berlioz decided to create a Shakespearian symphony.

Paganini had sent him twenty-thousand francs, and he set to work immediately. (After hearing the 'Harold en Italie'-symphony, Paganini came forward and knelt before Berlioz, whispering that he was Beethoven's successor.)

The 'Roméo et Juliette' dramatic symphony was composed in 1839. It is a choral symphony with the chorus acting as narrator and occasional participant, augmenting the orchestra from the start. Father Laurence's acting in the conclusion is an original creation of Berlioz. Berlioz never intended setting the entire play to music, but followed his familiar pattern of selecting or creating strictly musical situations which lend themselves to musical rendition. He became a pioneer in the art of re-creation, with two Shakespearian works, 'Roméo et Juliette' and 'Béatrice et Bénédict'. In both works he rejected ready-made dramatic sequences to be set to music, and preferred selecting scenes from familiar dramas, projecting the chosen distinctive sections as a musical screen with his own characteristic timbre and form, without depending on a vocal text.

This is a combination of a symphony and a drama with two formal programmes and the chorus incorporated organically, i.e. being involved dramatically.

The Introduction and Prologue at the beginning, and the vocal Finale stand apart from the main action. There are seven main movements: The odd numbers are choral, comprising half the work. However, the full chorus does not sing for the first hour. The even numbers and main part of the third movement are purely orchestral. The finale contains elements of the oratorio.

The starting point of the musical form is the symphonic form. After a slow introduction, a double Allegro (part II of the symphony) consisting of a combination of rondo and sonata form, is succeeded by an Adagio and a Scherzo. It concludes in a complex finale,

influenced by Beethoven's Ninth, in which the finale is engrossed in Schiller's 'Ode to Joy', permeated by the ideal of liberation.

The Introduction is in fugal form containing a quasi-recitative for tenor trombones and ophicleide in the middle, which prepares the ear for vocal utterances in the next number. It also represents a catalogue of the main themes, thus preparing the mind. In addition, the imagination is prepared by summarizing the subject of the drama in the succeeding Prologue for contralto and small chorus. The idea of the prologue is derived from Shakespeare (Romeo and Juliet and King Henry VIII) which he, in turn, derived from the music drama of the Greeks.

Another Shakespearian characteristic of the work is Berlioz' combination of lyric and dramatical expression supplemented by prose. A free and flexible leitmotif is employed as in 'Benjenuto Cellini',illustrating the rule that the ornaments should be generated by main subjects and not function as a mere device for the theatre. Thus, the drama is in the music, for it is not an addition of the poet thus contributing something lacking in the music, nor is it external to the music.*1

Berlioz built his great design of the dramatic symphony, developed since the prize cantatas, from a combination based on what he derived from Beethoven, Weber and Gluck. He took the symphonic form from Beethoven with the Ninth Symphony as his starting point. To this he added elements from Gluck's later work, and the instrumental scenas Weber placed before or after vocal movements. Consequently, a dramatic choral symphony on a Shakespearian subject was evolved.*2

The same conception of 'Dramma per musica' is also found in the 'La Damnation de Faust', 'Les Troyens' and 'Béatrice et Bénédict', yet these works, designated as operas (the former classed by some German editors as a secular cantata), the oratorios and other se-

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*1 Barzun., Ibid., p 324.
*2 Ibid., p 326.

cred works ('Te Deum' and 'L'Enfance du Christ') all suggest the Dramatic symphony. Berlioz had a fixed procedure which he altered and adapted for different purposes and subjects - thus most of his works may be considered variants of one form: Each specimen leading to the next one and being related in substance or subject.*1

In the 'Symphonie funèbre et triomphale', composed for a military band of two hundred-and-seven wind-instruments in 1840, Berlioz once again dramatized his subject in a most direct and proper manner, creating a piece of democratic art. In this revolutionary ideal of art for the masses, he found three 'occasions': A Funeral march to the tomb, Farewell hymn and an Apotheosis (dispersing of the crowd to a glorifying Hymn.)

Music for the masses is a very difficult subject for a composer. Broad human feeling is required, but a careful balance has to be maintained in curbing too much condescension to the uneducated public for he has to comply to more sophisticated tastes as well. The music had to be elevated and simple at the same time.

Berlioz believed that massiveness of effect through volume of sound was an integral part of certain musical conceptions, but it is important to note that only three of his major works require a specially large mass of players, and these works were all commissioned and designed for religious or national festival occasions: They are the Requiem, Te Deum and the Symphonie funèbre et Triomphale. The musical results were always the most important consideration in quantitive works for Berlioz, and he avoided using great volumes of sound unceasingly - in the Requiem the extra forces are used only twice, in the Te Deum the full force of the organ is reserved for the conclusion and in the Symphony, the second movement is quiet. In these three works he achieved his goal of blending grandeur, nobility and simplicity with elevation,expressing the democratic and aristocratic elements within him.

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*1 Barzun., Ibid., p 326 - 328.

The Greek drama and it's associated festivals were aimed at arousing collective emotion through a large-scale work of broad popular appeal, and this corresponded to Berlioz' opinion of a work in monumental-style. He had the same humanitarian ideal that Beethoven expressed in his Ninth Symphony in the 'Ode to Joy'. Accordingly, Berlioz' works in the monumental-style may be regarded as extensions of Beethoven's concept of the social function of his symphony.

In the majority of Berlioz' works a strong element of popular feeling is revealed, and in every drama the role of the people is fully represented - reaching it's climax in 'Les Troyens'.*1

The dramatic legend,'La Damnation de Faust', was produced in 1846. He revised his 'Huit Scènes de Faust' of 1829 and added another twelve scenes, grouping the twenty tableaux into four main parts which were connected by recitatives. Verse, prose, dialogue and fanfares are combined in Shakespearian-manner, enacting a dramatic legend adapted to music. Berlioz' usual procedure of selecting a series of objective situations capable of being translated in music which are combined in a single form, is followed. Thus, it is another variant of an 'open construction' containing a series of tableaux in which music and action are combined.

This is not a 'setting' of Goethe's drama, just as the 'Roméo et Juliette'-symphony is not a setting of Shakespeare's drama. Berlioz freely expanded and compressed the Faust-legend, pursuing the same formal freedom as in 'Roméo et Juliette'. He created a very compact work with the main characters limited to three, plus chorus and orchestra.

The dramatic contents are the following: In Part One, Man is represented in nature. Here the simple life and the outcome of the aspiration after glory and power is depicted. Faust rejects the latter. In Part Two, Faust is tempted by doubts, bewitched by sensuality and dreaming of love. In Part Three, Gretchen repre-

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*1 Barzun, ibid., pp 359 - 364 passim.

sents the love Faust has been dreaming of. However, she is destroyed by his love. In the final section, Faust reverts to self-torture in nature, and is damned for his failure to rescue Gretchen - she is taken up into heaven.

Although the outlines of the regular symphonic form is abandoned, there are many similarities with the dramatic symphony 'Roméo et Juliette'. In the latter, the orchestral and vocal elements are balanced, but here the vocal elements predominate. In addition, 'La Damnation de Faust' contains no overture. In both works thematic recall serves as a unifying procedure with the same subtle variation of themes similar to the procedure employed in 'Benvenuto Cellini'. A unified texture results from numerous ornaments and rhythms, which are derived from the main themes and act as hidden leitmotives.*1

Berlioz' analytical development procedure already established in the 'Symphonie Fantastique' is different from the traditional synthetic type of development which builds up from a germ or a motive. He developed his long melodies, totally or partially transforming them by reduction, or breaking up, throughout a movement. In the opening scene of 'La Damnation de Faust', the seventeen variations of the theme establish a complete analysis of it and provides a full 'development' by inverting the traditional procedure. This treatment of theme variation is interrupted after 40 bars, and continued again after another thirty, in this way complying to a feeling of symmetry, producing statement, episode and recapitulation.*2

It has been noted that the Dramatic Legend, like 'Les Troyens', is without an overture. There is another similarity: In 'Les Troyens' the two melodies of Anna's cavatina and Narbal's air in the fourth act are combined, each with it's own rhythm. Here two choruses, the one of the students and the other of the soldiers, are heard simultaneously.

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*1 Barzun., ibid., p 495 - 496 passim.
*2 Ibid., p 499.

Berlioz had a predilection for rendering simultaneous and conflicting passions in fugal form, illustrated in the Requiem, the finals of 'Benvenuto Cellini',*the double fugue* in the Witches' Dance of the 'Symphonie fantastique', Juliett's funeral procession in 'Roméo et Juliette' and again in the finale of the third scene of 'La Damantion de Faust' in part two.

The parody fugue in 'La Damnation de Faust' is interesting, considering Berlioz' aversion for all vocal fugues on *the word* 'Amen.' In his opinion they were violent and noisy and resembled *a chorus of* drinkers interspersed with outbursts of laughter,which resulted in grotesque and indecent effect as a result of the vocalised first syllable of the word: 'A-a-a-a-men'.*1 And it is precisely to achieve this grotesque effect that Berlioz employed a group of drinkers in Auerbach's cellar to execute the fugue.

The *'Te Deum' was composed in* 1849, and the sacred trilogy 'L'Enfance du Christ', begun in 1850, was completed in 1854. Berlioz filled the latter with simplicity and perfection. He started sketching a four-part Andantino for organ during a dull social evening. It's primitive pastoral mysticism led him into inventing an occasion for it, and he imagined shepherds *bidding farewell to* Jesus on the eve of the Holy Family's flight to Egypt. He wrote *appropriate* words and signed it with an imaginary name: Pierre Ducré. All but one of the critics fell into the trap. Cosima Liszt called it the most important event of the season, and said it achieved gigantic success. Heine apologized to Berlioz for having questioned his melodic gift seventeen years earlier in critisizing the *'Requiem'. The press (except Scudo) was* unanimous in it's praise.*2

Berlioz said: 'The good people of Paris say that I have changed my manner, that I have reformed. I needn't tell you that I have only changed my subject' ..... he added that the reception of this new work was an insult to it's elder brothers. The approval of his poetic art, however (the words of the trilogy were entirely

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*1 Newman, E. pp 46 and 569-570
*2 Barzun, J. VII, *p* 90

his own creation) encouraged him in the planning of his next two works.*1

The point in Berlioz' life to which he had been progressing since the first cantata is now reached: The adaptation of the dramatic symphony and the dramatic legend to the stage in a music drama of epic style and proportions on a theme he had been thinking of since his early youth. The principle of construction employed in 'Benvenuto Cellini' also underlying 'La Damnation de Faust' of choosing musical occasions and linking them by the shortest path of recitative,with no links between the larger sections, is carried forward to it's climax in Berlioz' masterpiece 'Les Troyens'.

Liszt and Princess Sayn-Wittgenstein stirred up his dormant desire to create a large work *on the subject he had dreamed of since* his youth - the Aeneid, during the second 'Berlioz Week' at Weimar in 1855.*2 In his Memoirs Berlioz admitted that he had been tor*mented by the idea of a 'vast opera* on the Shakespearian model, of which I should write both the words and the music as in "L'Enfance du Christ",' but that he would resist the temptation to the end. He added that the subject seemed magnificent and deeply touching, but that would be sure proof that the Parisians would regard it as insipid and wearisome. Furthermore, he stated, that even if he was mistaken about the public's taste, he would never be able to find a woman singer sufficiently clever and devoted to interpret the principal part, 'since it requires beauty, a great voice, real dramatic talent, perfect musicianship and a heart and soul of fire'. He knew that he would hope in vain for all the various resources which would have to be at his disposal without hindrance from anyone, in order to produce the work. Berlioz could not stand the thought of having to *encounter again the senseless obstacles* that he had to endure when 'Benvenuto Cellini' was produced.*3

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*1 Barzun., Ibid., p 86 - 87.
*2 Barzun., Ibid., V II, p 88 - 89.
*3 Newman, E. Op.Cit., i.p.v. Ibid, P 475

At the time, Adam's ballet 'Le Corsaire' was the main attraction in Paris and it's great popularity could be attributed to the fact that it had a real ship on the stage. In addition to this,Meyerbeer's popularity was indisputable. Berlioz said: 'Meyerbeer's influence and the pressure exercised by his immense fortune, not less than by his genuine eclectic talent on managers, artists,critics and public alike, are such as to render any serious success at the opéra almost impossible. That deleterious influence will probably continue to be felt ten years after his death,Henri Heine declares that he had"paid in advance".'

Furthermore, he said that he did not feel the least desire 'to add to the number of useful and agreeable works called opéras-comiques, daily turned out in Paris like tarts from the oven'.

He could not even procure a hall to give concerts of his symphonic works. The only hall in Paris which was suitable,was that of the Conservatoire and, after twenty years of giving the only big musical performance there, w ch a few exceptions, he was told that it was the exclusive property of the Conservatoire Society and it would not be lent to anyone for the purpose of concerts from then on.*1

Thus Berlioz had to compose in growing musical isolation. After the great vogue for Italian opera in the 1820 - 1830 period, Meyerbeer's monopoly followed, and to make things worse, a Wagner crusade was beginning to form. This was mainly a result of the abundant campaign literature, for none of his works, except 'Tannhäuser', were known at that time. Berlioz was not against Wagner, however, but surely he had the right to claim the French public's attention above Wagner.

After the humiliating failures of 'Benvenuto Cellini' in Paris and London (although Liszt later revived it successfully in Weimar) Berlioz identified himself with the fact that he was not composing this work for the Parisian public and that he might probably never

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*1 Newman, ibid., p 475 - 476 passim.

see a production of it. He said: 'But I belong to a nation which has ceased to be interested in the nobler manifestations of intelligence, and whose only deity is the golden calf. The Parisians have become a barbarous people. In ten houses you will scarcely find a single library. I am not speaking of musical libraries. Books are no longer bought. Miserable novels are hired from the circulating library .... in the same way, people subscribe to the musicshop ..... in order to select from the infinite commonplace rubbish of our day'. He also said: 'In Paris, therefore, I can do nothing, for there I am considered only too fortunate to be able to fulfill the task of writing feuilletons - the only one, some would say, for which I was sent into the world. I know well what I could accomplish in the way of dramatic music, but it would be both useless and dangerous to attempt it.....'*1

He felt that the principle reason for the war waged against him 'lies in the antagonism existing between my musical feeling and that of the great mass of the Parisian public .... All music deviating from the beaten track of the manufacturers of opéras-comiques necessarily seemed to these people the music of a madman, just as Beethoven's Ninth Symphony and collossal pianoforte sonatas are to them the compositions of a lunatic.*2

He said that the professors of the Conservatoire were against him, 'stirred by Cherubini and Fétis, whose self-love and faith had alike been rudely disturbed by my heterodoxy in the matter of harmony and rhythm. In music I am a sceptic ... I belong to the religion of Beethoven, Weber, Gluck and Spontini, who believed and proved through their works that everything is good or that everything is bad: The effect produced by a combination of being that which alone ought to sanction or condemn it ..... among my adversaries were also the partisans of the Italian sensualist school, whose doctrines I have often attacked.' *3

Berlioz repeatedly declined to make a system out of his con-

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*1 Newman, ibid., p 472 - 473 passim
*2 Newman, ibid., p 484.
*3 Newman, ibid.

victions, or to preach a doctrine. He felt that the music should speak for itself.*1 While he was composing the 'Roméo et Juliette'-symphony he said: 'The fury of certain newspapers against what they call my system *gives you only a dim notion* of their figting madness. Pamphlets are being written ..... my defenders utter almost as much nonsense as my detractors. It must all be borne; it will dissipate in time. The French have a mania for arguing about music without possessing either the rudiments of the art or any feeling for it. It was so in the last century; it is so, and will be so ..... I count on my music .....far more than any*thing that can be said in it's favour.....*'*2

'D'Ortigue said: "Gluck had fought the Italian school of his day in order to reform opera in the direction of dramatic force and extended musical means. In fighting modern Italian opera, still ridden by convention, routine and misplaced virtuosity, Berlioz was carrying on Gluck's work." '*3

Berlioz' mission was to develop music on Shakespearian lines and to defend the German or symphonic tradition against the Italian genre. The greatest number of his works constitute a complete series of variants on one form. His conviction rested on three conditions: (a) That modern music was a new and independent art, (b) It possessed intrinsic significance, which he called 'expressive*ness*', (c) *and it could not* be judged by pre-established scholastic rules, but only through experience by ear; in other words, pragmatically.*4

About the role of music in music-drama, he stated while he was composing 'Les Troyens': 'The great difficulty throughout is to find the musical form - that *form without which music* does not exist, or exists only as the humbled slave of speech. There lies Wagner's crime: He wants to dethrone music and reduce it to expressive accents. That is to outdo the system of Gluck (who most

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*1 Barzun., ibid., p 415.
*2 Barzun., ibid., V I, p 311.
*3 Ibid.
*4 Barzun, ibid., p 416.

fortunately did not succeed in following his own impious theory). I am for the kind of music that you yourself call "free" .... Music is so powerful that in given instances it can conquer alone, and it has a thousand times earned the right to say with Medea: "Myself, which is enough".'

'To want to bring music back to the old recitation of the antique chorus is assuredly the most incredible and luckily the most useless folly in the history of art.....'

'To find the way of being expressive and truthful without ceasing to be a musician; to endow music, rather, with new means of action - that is the problem.....'*1

While Berlioz was writing his libretto, he wrote to the Princess, thanking her for her comments and said: 'You go so far as to credit me with the beauty of Virgil's poetry and praise me for my thefts from Shakespeare. Have no fear. I have the grit to carry on to the end; it is necessary to lure me forward with eulogies that I do not deserve. I admire it is beautiful because it is Virgil; it is striking because it is Shakespeare. I know it. I am only an interloper; I have ransacked the gardens of two geniuses and cut a swath of flowers to make a couch for music.'*2

In February 1858, he wrote in a letter to Samual 'I have worked at the poem with extreme patience and will not have to make major changes. Why could we not have patience? - I was reading yesterday in a Life of Virgil that he took eleven years to write the Aeneid, yet so unfinished did it seem to him that as he lay dying, he ordered his heirs to burn it .... It no longer matters to me what happens to the work - if it is produced or not produced. My musical and Virgillian passion has been sated.....'*3

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*1 Barzun., ibid., V II, p 119, passim.
*2 Barzun., ibid., V II, p 118.
*3 Barzun., ibid., p 129.

CHAPTER III

(a) Virgil's Aeneid

The subject deals with the settlement of Aeneas in Italy after many years of wandering. The first four books on which Berlioz based the libretto of 'Les Troyens' concern the siege of Troy, and the wanderings afterwards. The latter span a period of seven years but Virgil takes up this period at a point not far from it's conclusion. Aeneas tells the story to Dido, whose relationship to himself forms another adventure in the meantime.

In the first book, Virgil's intention is to create interest in the hero and introduce the story. The subject is stated briefly, beginning: 'I sing of the hero who founded the Trojan kingdom in Italy, his voyages and his wars.' Then the supernatural forces by which the subject is to be worked out are presented. The malice of the goddess Juno against Aeneas is skilfully contrived to illuminate the subsequent history of the Roman descendants of Aeneas by the mention of their great enemy, Carthage. Thus the poem reflects historical anticipation throughout the whole work.

Juno persecuted the Trojans because she was the patroness of Carthage and she had heard that Carthage was destined to be crushed by a nation of Trojan descent. Consequently, she plotted with Aeolus to create a storm at sea which resulted in Aeneas being shipwrecked on Dido's coast.

The goddess Venus, mother of Aeneas, then addressed Jupiter, complaining of the sufferings of the Trojans and reminding him of his promise of an empire to them. Consequently he sent Mercury to influence Dido to welcome the Trojans. After this, Venus disguised as a huntress, disclosed the name of the shore on which they had been shipwrecked to Aeneas, also relating the story of Dido's flight from Tyre to Africa, and assuring him of the queen's welcome and the safety of his missing ships. Then she made Aeneas and his friend Achates invisible. In this form they saw their missing friends appealing for Dido's help. As soon as Dido welcomed them, promising to search for Aeneas, they came forward out of the misty

clouds which surrounded them, making themselves visible again.

Aeneas sent for Ascanius, bidding him to bring royal ornaments as gifts for Dido, but Venus, distrusting Dido, plotted to secure her affections by substituting Cupido for Ascanius. In this way, Dido's affections were kindled and at the succeeding feast, she prayed that the Carthaginians and Trojans might be united. After this, the time passed in song and talk. Here the long-haired bard, Iopas, entertained the court until Dido begged Aeneas to tell her the story of the fall of Troy and his seven years of roaming.

In the second book, the destruction of Troy is described. Aeneas' narration concentrates on the last agony of Troy, commencing with the departure of the Greek army after they had left behind a wooden horse filled with armed soldiers, as a supposed offering to the goddess Pallas. The Priest Laocoon denounced the horse as a Greek trick to deceive them, whereupon two serpents from the sea destroyed him after he had hurled his spear at them.

A Greek spy, Sinon, surrendered himself, pretending that he had escaped from the Greeks, after Ulysses had singled him out as a human offering to the gods. He told the Trojans that they could harm the enemy by accepting the horse because the Greeks meant it to be an offering to Pallas in exchange for the Palladium. However.during the night the Greek fleet returned from Tenedos where they had been hiding and Sinon opened the horse, effecting a connection of the two groups, while the Trojans were sleeping.

Aeneas then described how Hector's shade appeared to him in a vision while the Trojans were being wiped out, announcing that there was nothing left for him to do but flee with the national gods of Troy, and to establish a nation overseas. With Panthus, the priest of Appolo, and a few friends, Aeneas escaped, realizing that Troy was lost irrevocably.

The subject of the third book relates the wanderings of Aeneas. His narrative begins thus: 'Seeing that everything was lost, we built a fleet and set to sail, not knowing where our destiny would lead us'. He continued by relating the mistakes they made in search of the new kingdom. They first landed in Thrace, then Delos and then Crete, after which they were involved in a terrible

storm, landing on the Strophades. After this, they roamed to Chaonia where Priam's son, *Helenus, now married to Hector's widow*, Andromache, reigned. Here Aeneas met Andromache who told him that she had been given by the Greek, Pyrrhus, to Helenus after he had grown tired of her himself, and Helenus then succeeded to part of Pyrrhus' territories after Orestes had killed him.

After more adventures, they landed in the Cyclop's country where they found the Greek, Achemenides, who had been at Troy with Ulysses and had been accidentally left there. He begged them to take him with them, and they put to sea with the blind monster, Polyphemus, at their heels. With Achemenides guiding them, they passed by Plemyrium, Helorus, Pachynum, Camarina, Gela, Acraga, Selinus, Lilybaeum and Drepanum. Here he lost his father, which was a heavy blow to him. Sailing from there they were driven onto Dido's coast by the storm, and thus Aeneas' tale is ended.

The subject of the fourth book, the tragedy of Dido, makes it the most attractive and celebrated part of the poem. It is also the most dramatic part, and as such may be viewed in relation to the masterpieces of Greek dramas. Virgil's poetic power is especially striking in the lines describing the horrors which drove Dido *to her death*.

This part begins with a description of Dido's inability to rest, caused by her tumultuous thoughts about her guest. She tells her sister Anna about this fixation, admitting that if she might have considered a second marriage, it would have been with him. Then she bursts into tears, vowing that she would remain faithful to her dead husband's memory. Anna, however, feels that Dido should accept Aeneas, talking about the political advantages of a marriage to him, and mentions the evils of the unmarried state, suggesting as well that Dido should ask Aeneas to stay on at Carthage. Thus, Anna soothes Dido's scruples and from then on her entire personali-

ty is mastered: She spends her days in his company, listening to his stories about Troy, but her sleepless nights are filled with misgivings. She loses interest in her empire and becomes helpless and consumed by love. Her thoughts revolve around Aeneas and when he has to leave her, she consoles herself by fondling Ascanius.

When Juno realizes the extent of Dido's involvement, she suggests to Venus that the two lovers should be married and the Trojan empire established at Carthage, thus enabling the two goddesses to govern Carthage together. Although Venus realizes that this is a trick to transfer the predicted empire to Carthage, she agrees to the proposal. However, she feels misgivings concerning Jupiter, the husband of Juno, advising her to try to persuade him. After this, Juno proposes that they should interrupt the hunting party, planned for the next day, by creating a storm whereupon the lovers will be forced to take refuge in a cave. Venus agrees, thus accomplishing the physical union of Dido and Aeneas. Dido herself proclaims and glories in the 'marriage', and her downfall is sealed.

> 'That day she first began to die
> That day first taught her to defy
> The public tongue, the public eye.
> No secret love is Dido's aim;
> She calls it marriage now; such name
> She chooses to conceal her shame'. *1

A giant monster, Fame (winged and with many eyes, tongues and ears), spreads the news and Iarbas, the rejected suitor, is enraged. Turning to Jupiter, his father, he tells him of Dido's disdain and rejection of his marriage proposal. Hereupon Jupiter sends Mercury to remind Aeneas of Venus' pledge on his behalf as the intended conqueror of Italy, and that he should think of Ascanius' rights even if he felt indifferent about his own mission.

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*1 Conington, J. (translation). Virgil, The Aeneid. London. Longmans, Green and Co., 1866.

Aeneas is thunderstruck on receiving this message, and trusting that he will find an opportunity to break the news to Dido later, he immediately orders the Trojans to depart.

On realizing that Aeneas is going to desert her, Dido raves and expresses astonishment, imploring him to stay with her. She *reproaches him, fearing her enemies for she cannot* expect any aid from her neighbours whom she has alienated by refusing them the love which she showered on him. Her personality disintegrates as she has lost the one quality in which she had taken pride before, her unblemished fidelity to her dead husband's memory.

Aeneas restrains himself, replying that he could never forget her kindness, but he has never intended staying on indefinitely; his first obligation has always been to seek a kingdom in a foreign country, and he informs her that he has been warned in dreams and visions to fulfill his mission. In the meantime, Dido becomes animated and then explodes, calling him a callous, savage traitor. She tells him to go, adding however, that she will be avenged on him, haunting him after death. Then she departs, faints and is carried away.

> 'Thus as he spoke, long time askance
> She marked him with quick-darting glance
> Swept o'er his frame her silent eyes;
> Then blazing out in fury, cries:
> "No goddess bore you, traitorous man:
> No; t'was from Caucasus you sprung,
> And tigers nursed you with their young.
> Why longer wear the mask as though
> I waited for some heavier blow?
> Heaved he one sigh at tears of mine? *1
> Move he those hard impassive eyne?".'

Aeneas continues with his preparations to leave. Dido beholds the busy Trojans, is overcome with grief and requests Anna to implore Aeneas to wait a little longer. He however, remains adamant, and Dido becomes desperate and tired of life.

Dreadful signs are revealed to her: The wine at the sacrifice turns into blood, her husband's voice is heard calling her, etc. She resolves to die, but keeps it a secret, telling Anna that a wise woman has advised her to erect a pile and burn the effigy and

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*1 Conington, J., ibid., Book IV, p 116.

relics of Aeneas to cure her of her love. Anna believes her, ordering a funeral pile to be raised. After all the relics have been placed on the pile, Dido makes a dying appeal to the infernal gods.

While Aeneas is asleep, ready to sail in the morning, Mercury appears again warning him to depart at once, and he obeys, rouses his men and puts out to sea.

At dawn, Dido sees the fleet sailing away and breaks out into a wild rage, asking whether nobody will pursue him and wishing she had torn him and his son apart. She prays that on landing in Italy, he might be involved in war and perish miserably, and that there might be everlasting hostility between Carthage and Italy. Then she sends the nurse of Sychaeus away, and mounts the pile. She draws the sword and plunges it into her bosom. Anna hears the sounding of the alarm, and rushes to the place, exclaiming vehemently against the cruel deceit and tries to staunch the wound of the dying queen.

Pitying her prolonged pain, Juno sends Iris down to cut the thread of life, terminating Dido's agony.

(b) Berlioz' working out of his libretto

Berlioz created five acts based on the first four books of the Aeneid, of which the first two are set at Troy, and the last three at Carthage. He worked out ten scenes with four for the first two acts (two for each act) and six for the last three acts (one scene for Act III, two for Act IV and three for Act V.)

There are important differences between the Aeneid and Berlioz' libretto. One very important factor which has to be stressed, concerns the important function of the supernatural forces in the Aeneid. In the Aeneid the main thread which runs through the whole work, is Aeneas' settlement of a Trojan (later becoming Roman) empire in Italy, and a great portion of the work, the entire first book in fact, deals with the supernatural forces' working out of the subject. Virgil skillfully contrived Juno's malice against

Aeneas to throw a light on the subsequent history of the Roman descendants of Aeneas. The goddess created numerous obstacles to *prevent him from fulfilling his mission of founding a Trojan* empire in Italy. The question: 'Why was it, Muse, that Juno so persecuted so pious a hero?' is elucidated by the statement that Juno was patroness of Carthage, of which she already knew that it was destined one day to be crushed by a nation of Trojan descent. Consequently, she persecuted her enemies, the Trojans and tried to prevent them from reaching Italy.*1 In the Aeneid, Juno employed Aeolus to send his winds to create the storm at sea which resulted *in Aeneas being* shipwrecked on Dido's coast. Neptune had to intervene and counteract Aeolus' power. Venus, the mother of Aeneas, seemed to be the only supernatural power who was well disposed towards Aeneas - all *the others, even Jupiter, the principal* god, were adversaries. Venus reproached Jupiter for the sufferings of her Trojans, after they had been shipwrecked at Carthage, and reminded him of his promise of an empire to them - consequently Mercury was sent down to influence Dido to welcome the Trojans. Later, Venus sent Cupid to replace Ascanius at the banquet, stirring up Dido's affections to enamour her, and making sure that the Trojans would be enabled to prepare themselves, and repair their ships *for the journey* to Italy. In addition, Venus plotted with Juno, arranging a storm to occur during the Royal Hunt which drove Aeneas and Dido to take shelter in the same cave, and effecting their love-union. Iarbas, the son of Jupiter, *who had been rejected* by Dido became jealous when he heard of the love-affair, and complained about the disdain with which the Carthaginian queen had treated him; consequently Jupiter sent Mercury again, to remind Aeneas that Venus had given the pledge on his behalf as the intended conqueror of Italy, and that he had to think of the rights of Ascanius. This resulted in Aeneas' abandonment of Dido.

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*1 Conington, J. Ibid., Book I, p

Thus the actions of the main characters in the Aeneid were motivated by supernatural forces. Berlioz on the other hand, concentrates on the human element; in his libretto the gods do not feature at all, excluding one brief appearance of Mercury at the end of Aeneas and Dido's first love-duet, when he cries 'Italy' three times, thus symbolizing the first feelings of guilt he must have been experiencing, whereas in the Aeneid we were told that Mercury appeared twice and remonstrated with Aeneas, reproaching him for neglecting his duty.*1 Besides, of course, in the Aeneid the gods Juno, Venus, Jupiter, Mercury, Neptune, Aeolus, etc. were treated as actual personages having important parts in the action. Berlioz' creation of the shades of Hector, Cassandra, Priam, Anchises, (all of them characters whom Aeneas had known while they were alive) however, serve solely as brief reminders to Aeneas of his mission, thus becoming the voices of his conscience.

Many changes in Berlioz' libretto concerning the character portrayal result from his deletion of the supernatural forces. This involves Dido and Aeneas' characters, for in the Aeneid Dido's love for Aeneas was kindled from without and her entire personality mastered by these forces, prevailing upon her to violate her oath of fidelity to her dead husband. But in Berlioz, her love for Aeneas comes from within, and as a result of Aeneas' seduction. (Her sister's instigation is the only external influence.) This makes Aeneas' desertion seem even more traitorous than in Virgil, but at the same time, he is presented as a more forceful personality, as a result of his receiving no supernatural aid in gaining Dido's affections.

Aeneas' abandonment of Dido may also be regarded in a different light in Berlioz' libretto, when it is taken into consideration that the shades calling him to his mission are much more insistent than the reproofs of the gods in the Aeneid - this creates a more difficult task for Aeneas regarding his conduct towards Dido, and

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*1 Conington, J. ibid., Book I, p 109 - 110.

Thus the actions of the main characters in the Aeneid were motivated by supernatural forces. Berlioz on the other hand, concentrates on the human element; in his libretto the gods do not feature at all, excluding one brief appearance of Mercury at the end of Aeneas and Dido's first love-duet, when he cries 'Italy' three times, thus symbolizing the first feelings of guilt he must have been experiencing, whereas in the Aeneid we were told that Mercury appeared twice and remonstrated with Aeneas, reproaching him for neglecting his duty.*1 Besides, of course, in the Aeneid the gods Juno, Venus, Jupiter, Mercury, Neptune, Aeolus, etc. were treated as actual personages having important parts in the action. Berlioz' creation of the shades of Hector, Cassandra, Priam, Anchises, (all of them characters whom Aeneas had known while they were alive) however, serve solely as brief reminders to Aeneas of his mission, thus becoming the voices of his conscience.

Many changes in Berlioz' libretto concerning the character portrayal result from his deletion of the supernatural forces. This involves Dido and Aeneas' characters, for in the Aeneid Dido's love for Aeneas was kindled from without and her entire personality mastered by these forces, prevailing upon her to violate her oath of fidelity to her dead husband. But in Berlioz, her love for Aeneas comes from within, and as a result of Aeneas' seduction. (Her sister's instigation is the only external influence.) This makes Aeneas' desertion seem even more traitorous than in Virgil, but at the same time, he is presented as a more forceful personality,as a result of his receiving no supernatural aid in gaining Dido's affections.

Aeneas' abandonment of Dido may also be regarded in a different light in Berlioz' libretto, when it is taken into consideration that the shades calling him to his mission are much more insistent than the reproofs of the gods in the Aeneid - this creates a more difficult task for Aeneas regarding his conduct towards Dido, and

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*1 Conington, J. *ibid.*, *Book I*, p 109 - 110.

a spectator feels inclined to have more sympathy for him, in fact, he consequently becomes more human and natural here. Moreover, Aeneas' initial introduction of himself to Dido also becomes much more credible in Berlioz as a result of another omission of a Virgillian supernatural force: In the Aeneid, Aeneas and Achates were made invisible by Venus, and they arrived in Carthage in this form while watching Dido's reaction to the pleas of her friends. After Dido had welcomed them, promising to search for Aeneas, he became visible and thanked her for her generosity.*1 In Berlioz however, the whole party arrives together with Ascanius as their spokesman, while Aeneas is disguised as a sailor. When Dido's minister, Narbal (this character is an original creation of Berlioz) comes with the news of Iarbas' invasion of Carthage, Aeneas throws off his disguise, announces himself and presents his aid at this critical moment. This is a more authentic and dramatic procedure. Moreover, in the Aeneid there is no attack by Iarbas' army on Carthage, for the rightness of his cause, Dido's rejection of his love, makes the attack unnecessary - he prevails upon Jupiter to intervene on his behalf.

In the first half of 'Les Troyens', Cassandra's character is an original creation of Berlioz as is that of Corebus. They were only mentioned in the Aeneid. In the second half of the opera there are four original characters: Narbal, Dido's minister; Hylas, the sailor and two sentries. The frivolous duet of the two sentries on guard was created by Berlioz to heighten Aeneas' dramatic entry which follows it, and for the contrast it forms with the heroic passions and epic style of the other scenes.

In Greek tragic drama, the chorus played the role of the moderator between disputants, and furnished a commentary on the actions taking place in the drama. But Virgil, although he was influenced by Sophocles, employed Anna, Dido's sister and confidante to serve the purpose of the Greek chorus which he excluded from the

*1 Conington, J. Ibid., Book IV, p 110 - 112.

action in the Aeneid - the Aeneid being an epic poem, and not a drama.

This in going back to Greek tragedy in the prominence and importance of the chorus' involvement, the epic qualities of the opera are emphasized by Berlioz; for the chorus *plays a very important* role in 'Les Troyens'.

In the first two acts, the chorus personifies the following groups of people:

(a) In the first scene of Act I, the people of Troy rejoice after the Greek army's departure.

(b) In the second scene of Act I, the chorus laments, comments on and sympathizes *with Andromache's grief.*

(c) The Trojans lament Laocoon's death and express fearfullness at Pallas' divine fury near the end of the first act.

(d) The first act ends with the Trojan March in which the sacred hymn of Troy is chanted by the chorus. For a moment they hesitate as they accompany the horse's procession moving into their city, but they end triumphantly.

(e) *In the first scene* of Act II, the chorus portray Aeneas' officers who are ready to face death with him during the taking of Troy.

(f) The Trojan women at the altar of Vesta-Cybele pray desperately for the Trojans. Then they respond to Cassandra as a true prophetess, and utter proud defiance of the enemy, resolving to commit suicide rather *than yielding to the Greeks*, thus *ending* the first half of the opera.

For Acts III - V, placed at Carthage, the chorus portrays the following parts:

(g) In the first scene of Act III they act as the people of the developing kingdom, Carthage, joyfully celebrating *the anniversary* of their arrival in Carthage.

(h) *In the final of Act* III, the Carthaginians confidently prepare themselves to fight against the Numidian's invasion.

(i) In Act V, Scene I the chorus personifies the Trojan officers and also the shades of the Trojan wrathful dead, terrifying the Trojan troops and persuading them to depart.

(j) After Aeneas has decided to carry out his mission and forsake Dido, the Trojans respond to his summons and rush to get ready to sail, ending the first scene of Act V.
(k) In the second scene of Act V, the chorus in the role of the Carthaginians comment on the departure of the Trojan fleet.
(l) In the third scene of the last act, the chorus personifies the priests of Pluto with an invocation to the infernal gods to assist Dido, adding ritual dignity to Dido's preparation for death.
(m) In the penultimate number, the chorus personifies the Carthaginians' alarm and dismay, reaching a point near chaos at the height of their dying queen.
(n) In the finale, they utter a prophetic imprecation against the Romans, the descendants of Aeneas.

(c) The Libretto

Part I of Berlioz' Libretto

Berlioz took the end of the Trojan war his starting point, as depicted in Book II of the Aeneid. The f two acts are taken from Aeneas' reminiscence at Carthage, but here the events are enacted visibly. The first scene is of the abandoned Greek camp on the plains of Troy. The Trojans are rejoicing at the departure of the Greek army after ten years' siege of their city, with dancing and games.

In No. 1, 'Chorus of the Trojan people', Berlioz condenses two pages of the Aeneid into a few compact lines in which the Trojans describe their joy at being able to relax at last[*1] beginning with the following words: (Translated from the French.)

Chorus: 'After ten years spent within our walls
Ah! what delight to breathe
The pure air of the fields, which will never more
Be rent by the shouts of battle.'

In the Aeneid a warning is given that the wooden horse may bring

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*1 Conington, J. Ibid., Book II, p 35 - 36.

bad luck:

> 'But Capys and the wiser kind
> Surmised the snare that lurked behind'.*1

Berlioz however, does not mention Capys, instead he uses Cassandra to utter forewarnings about the horse and the fate of her city. From Virgil's few scanty suggestions which only mention that she foresaw the doom of Troy and was passionately loved by Coroebus, Berlioz created a colourfully morbid personality in the princess whose character is marked by a tragic self-awareness. She dominates the first half of the work, from the second number onwards, as Dido dominates the second half. Aeneas has a share in the whole action, thus linking the two parts. In the Aeneid, Cassandra is mentioned briefly, twice in Book II and once in Book III: The first time when the horse is dragged into the city and she warns them (Aeneas' narration):

> 'Yet on we press with passion blind,
> All forethought blotted from our mind,
> Till the dread monster we install
> Within the temple's tower built wall
> E'en then Cassandra's prescient voice
> Forewarned us of our fatal choice
> That prescient voice which Heaven decreed
> No son of Troy should hear and heed.
> We careless souls, the city through
> With festal boughs the fanes beatrew
> And in such revelry employ
> The last, last day should shine on Troy'.*2

Then her death is mentioned:

> 'Ah see! The Priamean fair,
> *Cassandre, by her streaming hair,*
> Is dragged from Pallas' shrine
> Her wild eyes raised to heaven in vain,
> Her eyes, alas! for chord and chain
> Her tender hands confine.
> Coroebus brooked not such a sight,
> But plunged infuriate in the fight.' *3

Cassandra is mentioned for the last time in the description of Aeneas' wanderings after the fall of Troy. After Anchises had mis-

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*1 Conington, J. Ibid., Book II, p 36.
*2 Ibid., Book II, p 45.
*3 Ibid., Book II, p 52.

taken Crete as their destination and the Penates (their gods) had consequently told Aeneas that the real home of their race was Italy, Anchises admitted his error and remembered a similar prophecy by Cassandra:

'Then(*Anchises*) cries: "My son, the slave too long
Of Ilian destiny,
One voice aforetime sang that song,
Cassandra, none but she:
Such fate, she said I mind it all
Was for our race in store,
And oft or Italy would call,
Oft on Hesperian shore.
But who could think that Trojan born
Hesperia o'er would reach,
Or who that heard that maid forlorn
Gave credence to her speech?'. *1

From these scanty indications consisting of Cassandra's single warning against the wooden horse, a brief description of her death, both in Book II, and Anchises' reminiscence of her prophecy of the Trojan destination being Italy, in Book III, Berlioz was inspired to *create this tragic figure* of frustrated foreboding. She perceives Priam's blind leadership in her first air 'Malheureux Roi' and urges her lover Coroebus to *flee from the* city that she cannot leave, in the ensuing duet. Coroebus is mentioned briefly in the Aeneis in Aeneas' description of the taking of the city:

'So stirred by Heaven and Othry's son,
Forth into flames and spears I run,
Where yells the war-fiend, and the cries
Of slayer and slain invade the skies.
Bold Rhipeus links him to my side,
And Epytus, in arms long tried:
And Hypanis and Dymas hail
And join us in the moonbeam pale,
With young Coroebus Mygdon's child
Who came to Troy with yearning *wild*
Cassandra's love to gain,
And prompt to yield a kinsman's aid,
His troop with Priam's hosts arrayed -
Ah wretch, whom his demented maid *2
Had warned, but warned in vain!'

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*1 Conington, J. Book III, p 77.
*2 Ibid., Book II, p 49 - 50.

There are another two brief references concerning Coroebus; the last one describing *his death.*[*1]

Cassandra dominates the first two acts, and Berlioz created such a *forceful character* that *she* makes a more lasting impression than the hero, Aeneas. She appears for the first time in the *second number in a* recitative and aria. Berlioz' recitative begins with the words: 'The Greeks have vanished. But what dread plan lies behind this strangely sudden departure?'. After this number, she has a duet with her lover, Coroebus, in which she tells him of her grim foreboding, warning him to leave the city and to go back to his father. When Coroebus refuses to leave her, she ends with these words:

'Then take my hand,
and my chaste bride's kiss
and stay! Death makes ready
Our nuptial bed for tomorrow'.

For the next number, No. 4, 'Marche et Hymne', the Trojans are assembled before the citadel to *sacrifice to the gods. After this* the lively contrast of the 'Wrestler's Dance', No.5, is followed by No.6, the *silent pantomime scene of Andromache*, Hector's widow, which is an original creation of Berlioz. In Virgil she is only barely *mentioned when Aeneas refers* to a secret door used by Andromache in the past, which he used during the fall of Troy, to get to *Priam's private* rooms in the palace.[*2] In this pantomime, Andromache is holding her son Astynax by the hand; clothed in white mourning, they place flowers on the altar, the child is blessed by Priam and Hecuba. Then Andromache lowers her veil, and they slowly walk away in silence. The crowd informs the spectator that the mourners are Andromache and her son, commenting:

'And this immense sorrow,
This profound loss,
These silent griefs!,'

while some of the mothers in the crowd weep at the sight.

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*1 *Conington, J.* Ibid., Book II, pp 51 and 53.
*2 Ibid., Book II, p 54.

Berlioz wrote a scene narrating the story of Sinon, the Greek spy who opened the horse during the night to let out the Greek soldiers'.*1 This scene would have come between Andromache's pantomime,No. 6, and Aeneas' narration of the death of Laocoon, No. 7, but Berlioz later rejected it.

In No. 7, a recitative, Aeneas suddenly appears, breaking the news of the priest's death. He relates the story of Laocoon's mistrust of the horse and how he struck it with his spear and was killed by two monstrous serpents coming from the sea.*2 Aeneas orders the horse to be brought in. For the ensembles, No's 8 and 9, which is an octet and double chorus, followed by Aeneas' narrative and a chorus, Berlioz substituted Helenus, son of Priam, for Sinon, the main character of the rejected scene.

No. 10, is an air for Cassandra in which she describes her inability to watch the doomed Trojans plunging to destruction. This is followed by the Trojan March-finale of Act I, which generates many melodies throughout the opera, in which the procession is heard in the distance at first, then gradually drawing nearer. During Cassandra's declamation proclaiming sombre intimations of the presence of death, the horse's procession steadily crosses behind her and the crowd. (Berlioz thus kept it out of view of the spectator.) The scene ends with Cassandra's warning that the unheeding, joyous crowd should stop and search the horse, for she knows that it hides a deadly trap. But everything is lost, and she knows that she is going to die beneath the ruins of Troy. (Ariose superimposed on the Coda of the march.)

The first scene of Act II, is a room in Aeneas' palace where he is asleep, while Troy burns; there are sounds of distant fighting, for Cassandra's prophecy has been fulfilled. Aeneas wakes, and Hector's shade instructs him to escape and found a new city in Italy. (No. 12, 'Scene and Recitative.')

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*1 Conington, J. Book II, p 38 - 43.
*2 Ibid., Book II, pp 37 and 44.

In No. 13, 'Recitative and chorus', Panthus, wounded and carrying the sacred images of Troy, enters and reports the storming of the palace and the death of Priam. Instigated by Aeneas, the other officers forming the chorus, cry out that they are ready to face death calling on the gods Mars and Erinyes to lead them.

The second scene is in the temple of Vesta, for the Trojan women's dejected invocation to the goddess Cybele, 'Choeur-Prière', No. 14: Cassandra appears and urges the women to die rather than yield to the Greeks. In a recitative and chorus (No.15) she prophecies that a new Troy will arise in Italy. When the women ask her about Coroebus, she simply answers: 'He is dead,' and continues with an abrupt statement that she is shortly to follow him.

This last scene is another original creation of Berlioz, describing how Cassandra incites the women of Troy to commit suicide rather than yield to the Greeks. After having told them that there is no hope, they reply: 'All is lost, nothing can save us from their lust'. But Cassandra asks them: 'If honour inspires you, for whom then does this gulf open below you' pointing to her dagger and their belts. When she inquires: 'Dawn will not find you defiled by the Greeks? You will not be seen dragged behind their train?' the majority reply: 'Never! Never! we will die with you.'

In No. 16, the Finale, the main chorus declare that they will 'go down pure and free, to the river of death', but a small group are afraid to die so soon, and are driven away by Cassandra. While the remaining group sing, a Greek captain enters with his sword uplifted but stops in astonishment, saying: 'What! Lyres in their hands! Against my will I am struck by the sublime irony of their magnificent fervour. Cassandra - how beautiful she looks as she sings of death, a blue-eyed Bacchante drunk with her own music!' Then Cassandra stabs herself, saying: 'There! Pain is nothing!.' After crying out 'Italy!', she dies, concluding the two Trojan acts.

Part II of Berlioz' Libretto

The second part of the work is set in Carthage. Seven years have passed, Cassandra's domination of the stage is over, and Dido takes her place as the main character. The first part is Epic, comes from Aeneas' narration in Book II, and is mainly concerned with the Trojan nation; the second part generally displays a Lyric character, and *the personal relationship of Dido and Aeneas is* almost as important as the destination of the Trojan nation.

Berlioz kept his libretto in accordance with Virgil's consideration of sympathizing with Aeneas, not only in presenting Aeneas' heroic action, but as symbolizing the undeviating and relentless march of Roman glory. Yet, like Virgil, as well, he concentrates on the picture of Dido in her abandonment and despair.

Act III is set in a hall in Dido's palace at Carthage. A mental transition is made from Troy to Carthage and a period of seven years is passed by, embracing Aeneas' wanderings.

In No. 17, the Carthaginians celebrate their anniversary. This is followed by No. 18, which is their national anthem, describing their devotion to their queen.

Dido, in No. 19,'Recitative and aria',briefly tells the story of their flight from Tyre to Africa. She praises her people for their devotion in developing her kingdom, and expresses the desire that they should become a nation of heroes in war.

In the Aeneid however, the Carthaginians are described as a warlike nation[*1] and consequently different in character from the *description of Berlioz in his libretto,* in which the Carthaginians seem to be a timid, pacifist nation who are badly in need of Aeneas' military aid when Iarbas advances on Carthage with his army. There is another reference to their bellicose character in the Aeneid, in a description of Dido's neglect of her kingdom after she had become

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*1 Conington, J. Book I, p 21.

enamoured of Aeneas, where it is suggested that the Carthaginians were well trained in military practice.*1

No's 20 - 22 constitutes a suite of three processional dances in which different processions of workmen advance towards the Queen and Dido presents them with symbolic gifts. No. 23, *'Recitative* and Chorus', rounds off the public ceremony, ending with a repeat of the national anthem.

In No. 24, *'Recitative and duet'*, Dido pretends to be calm, but later discloses her inner mood to her sister, telling her that she feels 'troubled by a vague unrest' but however, assuring her of her solemn oath of fidelity to her dead husband's memory.*2 But Anna replies:

> 'Such oaths bring a smile
> To the lovely Venus; the gods refuse
> *To record them in the book of Fate'.*

Dido admits to herself:

> 'Her words arouse in my breast
> A dangerous delight;
> *Already in my weakness*
> I struggle vainly against a vague hope.'

In No. 25, Iopas, the bard, announces the shipwrecked Trojans. Dido's sympathy is aroused, for she remembers that she herself has been 'tossed by rude waves from shore to shore'. The fugitives enter, accompanied by their 'Trojan March', in a minor tonality. (No. 26.) Aeneas, disguised as a sailor, enters with Ascanius, Panthus and Trojan captains bearing gifts.

No. 27, 'Recitative', is Ascanius' speech in which he asks for shelter for a few days, telling her who they are and that he is the son of their leader, Aeneas. *Panthus adds that Aeneas is seeking* Italy as a new homeland.*3 Dido replies that she already knows Aeneas' history.*4

In the Finale, No. 28, of Act III, Narbal, Dido's minister, rushes in announcing that Iarbas is advancing on Carthage with his troops. This gives Aeneas the opportunity for his heroic disclo-

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*1 Coningtong, J. Ibid., Book IV, p 104.
*2 Ibid., Book IV, p 101.
*3 Ibid., Book III, p 84.
*4 Ibid., Book I, p 21 - 24.

sure of himself; he throws off his disguise, and offers his aid in the war against the Numidians. He summons the Trojans and the Tyrians to fight side by side to deliver the queen, and they call on Mars to help them. Then he entrusts Ascanius to Dido's care in an interlude, urging him to be godfearing and courageous.

Act IV, Scene I, constitutes the Symphonic 'tone poem' which serves as a prelude to Act IV, depicting the passage in the Aeneid describing the plot of Juno and Venus to break up the Royal Hunt planned for the next day, with a storm which would force the lovers to take refuge in a cave. The goddesses however, have no part in Berlioz' libretto. The great storm that he depicts occurs as a natural phenomenon. (Berlioz does employ the supernatural in the form of ghosts but not the ancient gods and goddesses.)

The second scene of act IV is set in Dido's gardens by the sea.

No. 30 is a recitative-dialogue between Narbal and Anna, in which Narbal, who knows that Aeneas cannot stay on in Carthage because he has an imperial mission to fulfill in Italy, informs Anna that he is worried because Dido is neglecting her duties. But Anna has great confidence in Dido's influence on Aeneas and the strength of their love, and tells him that Carthage needs a king.

In No. 31, ' Air and dust', Narbal expresses his fears for the future, indicating that Cassandra's mantle has fallen on him. But Anna assures him there is nothing to fear.*1

No. 32, is a 'March for the entry of the Queen',which is followed by No. 33, comprising three ballets, to entertain Aeneas, the victorious hero. At the end of the third dance, Dido cries: 'Enough!' and requests the bard, Iopas to sing a simple song.*2 Iopas complies with a pastoral hymn to Ceres. (No. 34).

In No. 35, 'Recitative and Quintet', Dido requests Aeneas to finish his 'tale of long wanderings and the fate of Andromache'.*3 Aeneas replies:

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*1 Conington, J. Ibid., Book IV, p 105 - 108.
*2 Ibid., Book IV, pp 104,109.
*3 Ibid., Book I, p 34.

'Alas, bound in slavery by Pyrrhus
She begged for death;
But that Prince's love for her
Was so stubborn
That in the end she forsook
Her dearest memories.
After long refusing,
She married Pyrrhus'.

This is quite different from the story of Andromache in the Aeneid, in which Andromache tells Aeneas that Pyrrhus had bound her in slavery after the fall of Troy (after he had first killed Polites, Priam's son, and then the old father himself,) then giving her to Helenus (another son of Priam) when he had tired of her himself. She became Queen, ruling the country of Chaonia with Helenus, who had succeeded to part of Pyrrhus' dominions after Orestes had killed him.*1 Berlioz, however, follows a diferent course and his Aeneas deliberately stresses the fact that Andromache had married Pyrrhus because he loved her. Dido is shocked to learn of Andromache's marriage to the son of Hector's murderer: Aeneas' premeditated disclosure has the desired effect and she is prepared to break her oath of fidelity to her dead husband's memory, and states, in the Quintet, No. 35.:

'Everything conspires to overcome my remorse
And my heart is absolved.'

Anna, pointing to Ascanius, tells Narbal:

'Narbal, see how the cunning boy
Looking like Cupid
Gently steals from Dido,
The ring she worships.'

The others confirm Dido's confession.

The removal of Dido's ring is the symbol of the removal of a binding restraint, which results in a sense of release for Dido. This incident of the removal of the ring was inspired by a painting by Pierre-Narcisse Guérin (1774 -1833) called 'Enée racontant á Didon les malheurs de la ville de Troie' which hangs in the Louvre.*2

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*1 Conington, J. Ibid., Book III, p 82 - 83.
*2 Macdonald, H. Foreword and critical notes of the Bärenreiter score. V 2 c:766 Kassel, Germany.

In his libretto, Berlioz ignores the story of Venus' plot to secure Dido's affections by substituting Cupid for Ascanius,*1 yet Anna refers to a resemblance between Ascanius and Cupid.

No. 36, 'Recitative and Septet with Chorus', commences with Aeneas' word: 'But no more of these sad memories.....' and he goes on with a salute to the 'night of splendour and enchantment'. He is soon joined by the others (Dido, Ascanius, Anna, Iopas, Narbal, Panthus and the chorus.) Everyone, except Dido and Aeneas, moves off gradually at the end of the number.

The music and words for the love-duet, No. 37, was written before any other music for the opera. Berlioz intended to finish the libretto before starting on the music, but while he was busy on the third act, he could contain himself no longer, and he completed the love-duet in Act IV, 'Nuit d'ivresse et d'extase'. Part of the text was drawn from Shakespeare's comedy The Merchant of Venice, Act V, Scene I, from Lorenzo and Jessica's dialogue.

The idea must have come naturally to Berlioz, who worshipped Shakespeare, especially as Dido is mentioned. Berlioz wrote in a letter to the Princess Sayn-Wittgenstein that his music for the opera (which she had praised) 'is beautiful because it is Virgil, it is striking because it is Shakespeare. I know it. I am only an interloper; I have ransacked the garden of two geniuses, and cut there a swath of flowers to make a couch for music, where, God grant, she may not perish overcome by the fragrance'.*2

Then the dreamworld of the lovers is shattered by Mercury's sudden appearance: He strikes Aeneas' shield twice, and stretching his arm out towards the sea, solemnly cries 'Italy!' three times.

It has been remarked before that Berlioz does not employ the extended means of Virgil here: Mercury does not rebuke or remonstrate with Aeneas. Only the original gesture is retained by using the key-word.

The first scene of Act V is in the harbour. Two sentries and

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*1 Coningtong, J. Ibid., book I, p 30 - 31.
*2 Barzun. Berlioz and the Romantic Century, Vol. II, p 118

a young sailor, Hylas, are outside the Trojan encampment. Hylas thinks of his home which he will never see again, and the two sentries comment upon this. (No.38.)

In No. 39, Panthus and the Trojan officers are concerned about the bad omens of the gods. Once again, the shades of the dead mutter 'Italy'; the officers are terrified and realize that they should leave immediately.

No. 40, is the sentries' duet, in which they talk about their reluctance to go on this sea-voyage.

In No. 41, 'Recitative and Air', Aeneas expresses his distress because he has to leave Dido, and he is uncertain about his next move. Dido knows about his departure, and he is perplexed at the thought of her inability to comprehend the sacred mission which binds him. At the end, he realizes that he has to see her once more 'though the despair of it should break me utterly!.'

In No. 42, however, his resolution is wiped out by a final warning of the ghosts of Priam, Corocbus, Hector and Cassandra, which Berlioz substituted for the reappearance of Mercury in the Aeneid. Aeneas is filled with remorse, capitulates and takes immediate action in No. 43, giving the alert to leave port, and adding that he has to leave Dido 'to die a hero's death'.

No 44 is the final duet of Dido and Aeneas. Dido confronts Aeneas, exclaiming that she cannot believe that he is leaving her, but he is adamant, replying that he has already delayed too long.*1 Then Dido says:

> 'Silence! Nothing can stop you -
> Not death hovering over me,
> My shame, my love, our wedded life begun,
> My name wiped from this day from the book of honour
> Yet, had I but a tender pledge of your trust,
> Yes, had I, cradled in my arms,
> Aeneas' son, his proud, sweet face
> Smiling at me, to remind me of you,
> I would be less forsaken'.

In the Aeneid Dido ends with the following words:

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*1 Conington, J. Book IV, p 114 - 115.

'Do not let my tears delay you longer!
Monster of piety!
Go, get you gone! I curse your gods and you!.'

She goes out, and Aeneas with the Trojan soldiers, shout 'Italy!' on their way to their ships, and then he goes on board.

No. 45, the second scene of Act V, depicts the passage in the Aeneid in which Dido begs her sister to prevail upon Aeneas to remain a little longer.*1

In No. 46, the chorus announces that the Trojan ships are sailing, and Iopas tells Dido of their departure. She is enraged at first, crying: 'Carthaginians, hurry, pursue the Trojans..... burn their ships....' but then she realizes how futile that would be, and says: 'What am I saying? Pitiful rage! Submit to your fate, abandon hope, choke back your grief, Wretched One!' She feels that she should have wiped out the Trojans, and continues:

'I should have foreseen their treachery then,
And set fire to their fleet,
Avenged myself on Aeneas, and to end, served him
His own son's limbs for a hideous banquet'.

She now becomes obsessed with death, and calls on the gods of Hades:

'Help me; inflame my heart
With a burning hatred
For this fugitive whom I loved.....
Let us at once offer a sacrifice
To the dark deities of the kingdom of the dead.
Let a pyre be raised,
And on it the traitor's gifts,
And those I gave him,
Hateful memorials,
Vanish in the livid flames'.

Dido sends her sister and Narbal away, for she conceals her resolution to die.

In No. 47, the monologue, she runs about the stage, tearing her hair, beating her breast and uttering inarticulate cries, saying:

'I am going to die,
Drowned in my great grief -
And die unavenged!'

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*1 Conington, J. Book IV, p 118 - 119.

This is practically a literal translation from a passage in the Aeneid.*1

No 48 is Dido's farewell aria, in which she takes leave of Carthage, concluding the second scene.

The third scene is set in the palace gardens by the sea, where an enormous pyre has been set up. A bust of Aeneas, his toga, helmet, sword and belt are placed on the platform, with a bed.

In No. 49, the 'Ritual for the Dead', the priests of Pluto sing a chorus in which they ask the gods of Tenarus to restore strength and peace to the wounded heart. Anna and Narbal curse Aeneas with words based on a passage in the Aeneid.*2

In No. 50, Dido speaks as if in a dream, saying that all is over and she feels peace returning to her heart. Taking up the sword, she begins to prophesy:

'My memory will live through the ages,
My people will fulfill a heroic destiny,
One day in the land of Africa
From my ashes a glorious avenger will be born.
Already I hear the thunder of his conquering name
Hannibal! Hannibal! My soul swells with pride!
No more bitter memories;
Thus it is fitting to go down to the shades below!'

She stabs herself and falls onto the bed.

No. 51 is a Chorus in which the Carthaginians give the alarm. Dido tries to rise three times, and her dying words are: 'The fates are against us ... their hate unrelenting.... Ah! Carthage will perish .....', then she dies with the last word on her lips: 'Rome.... Rome..... eternal'.

No. 52 is the Imprecation. The Capitol is presented in a distant radiance, with the word 'Roma' in shining letters on the pediment. Legions, and an emperor surrounded by poets and artists, pass. The apotheosis is invisible to the Carthaginians. The Trojan March resounds in the distance, for it has been handed down by tradition to the Romans, becoming their triumphal anthem. The cho-

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*1 Conington, J. Ibid., Book IV, p 129.
*2 Ibid., Book IV, p 127.

rus ends with the words which had been given to Dido in the Aeneid. *1 Berlioz' words, translated from the French, are the following:

'Undying hatred for the race of Aeneas!
May our sons be hurled against heirs
And send them shattered to the bottom
Of the sea! By land and water
May our last descendants,armed against them to the end,
One day astonish the world with their total destruction.'

The original finale of the last act, consisting of 40 pages of full-score, composed between 26th February and 12th April, 1858, was discarded and the compressed version, consisting of nine pages was substituted in January, 1860. The original had been joined on to the chorus, No. 51, after six bars of orchestral introduction with the Grand Priest *blessing the dying Dido and* invoking the pity of the gods for the Queen. He implores Iris to end her agonies. After Iris has scattered poppies on the dying Queen, he proclaims that she is dead. This is followed by the Carthaginians' declaration of their undying hatred for the race of Aeneas until their destruction shocks the world. This text is identical with the last chorus, No. 52, with which 'Les Troyens' ends in the *final version.*But here, in the original, the tonality is D major,not the B-flat major of the final compressed version. The original version does not end with this oath of undying enmity, however, but it goes on to a lengthy Epilogue in which Scipio, Caesar, Augustus, Virgil and a train of artists and Roman legions file past Clio,the muse of History. *Clio makes four pronouncements:*

(a) 'Scipioni Africano gloria'.
(b) 'Julio-Caesari gloria'.
(c) '*Imperatori Augusto et divo* Virgilio gloria'.
(d) 'Fuit Troja: Stat Roma'.

The last pronouncement is echoed by a distant soprano and tenor at the back of the stage, and the work would have ended *with* the Trojan March.

Pauline Viardot, however, persuaded Berlioz to revise the fina-

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*1 Conington, J. Ibid., Book IV, p 127 - 128.

le of the last act, resulted in the compressed finale marked 'Imprecation, Punic war cry, contrasting in it's fury with the solemnity of the Triumphal March,' with which the opera ends in it's final version.

CHAPTER IV

Tonality

Main tonalities governing the work in it's entirety

Two main tonalities namely G and B-flat[*1] govern the music of 'Les Troyens'; these appear in a mediant relationship. G is associated with uncomplicated happiness and joy, and B-flat symbolizes Trojan glory, or rather the aspiration of the Trojans to domination - the entire opera representing their relentless march to victory and grandeur.

Survey of the tonalities employed in the different numbers. Importance of mediant-relationship

The progression from G to B-flat developed throughout the opera, is established in the first act on a lesser scale when the tonalities of the different places contained in this act, are scrutinized. The *opening chorus symbolizes the rejoicing* of the Trojans in the attainment of peace and freedom after ten years of siege and war. The act closes in B-flat in a supposed celebration of Trojan glory; however, the final bars of the finale are in b-flat, signifying their blunder, *for this is an illusion.*

Cassandra's two airs are in the sombre f submediant minor-tonality of 'foreboding', the first one in e-flat/E-flat and the second one in a-flat. The mediant-relationship is taken further, as the introductory recitative to the first air is in it's own submediant minor-tonality, c. The duet of Cassandra and Coroebus, which succeeds the first air, is mainly in B. The ballet, 'Gauntlet combat' is in E, the submediant, and the chorus preceding Cassandra's second air, is in the Trojan B-flat,the flattened mediant, which is the tonality employed for the finale, the

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*1 *For the purpose of this chapter*, major tonalities will be indicated by capital letters, and the minor tonalities by small letters,e.g . B-flat and b-flat. Thus the major and minor designations will be considered superfluous.

Trojan March as well.

Only a few pieces in the first act deviate from this procedure: The Processional March and Hymne in C/c, exploiting both modes of the subdominant, Andromache's pantomime in a/F-sharp in the supertonic and leading-note minor tonalities, and Aeneas' recitative which is a narrative describing the horrible death of Laocoon,also in the 'fear'-tonality, f-sharp. The next number, the octet 'Châtiment effroyable' expresses the terror of the Trojans on realizing what a terrible disaster has struck the priest, in the 'fear'-tonality again. Aeneas' introductory recitative 'Que la déesse nous protège' preceding the chorus 'A cet object sacré' is in this dark tonality with it's connotation of apprehension again.

The chorus and the finale, the Trojan March, constitutes the attainment of the feigned glory.

The second act, consisting of two scenes, contains a first scene revolving around b-flat/B-flat and the second in the dark 'farewell'-tonality of the flattened leading-note A-flat. The finale, however, has a central section in the distant tonality of A major.

The third act revolves around the 'joyous' G-tonality reserved for festive occasions, and the mediant-relationship is adhered to once more; with only two of the processional dances deviating from this pattern. The opening chorus is in the flattened submediant-tonality, E-flat. The Chant National and it's second variation incorporated in the chorus' reaction of Dido's recitative 'People tous les honneurs' are in the main tonality, the recitative being in the mediant minor b. The latter is the tonality employed for the third processional dance and also the instrumental introduction for the duet (Anna and Dido). The first variation of the Chant National constituting the reaction of Dido's people on her air 'Nous avons vu finir' is in B-flat, the flattened mediant-tonality. The air and concluding recitative is in the flattened submediant-tonality, c-flat. When the shipwrecked, pathetic remnants of the Trojan army enter Carthago, they are accompanied by their march in the minor-mode, b-flat, which is the tragic facet of the Trojan-tonality. Ascanius introduces himself and discloses their

identity in a modulatory recitative progressing from the flattened submediant major, E-flat, to the tonic G-tonality. The duet is in E-flat, the submediant-tonality, again.

The finale has four main tonal centres constituting the flattened submediant and mediant-tonalities which signify a very distant relationship with each other: E-flat / B / E-flat / B. Aeneas' B 'military'-tonality is established here and his introduction is in E.

The only deflections from the mediant shifts of tonalities,are the two processional dances in the supertonic and subdominant-tonalities A and C.

The first scene of Act IV, the 'Royal Hunt and Storm'-scene is in the subdominant-tonailty, C. The second scene has two tonal centres, the first five numbers revolving around C and the final three numbers, forming the love-music, entailing a tonal shift of a semitone down, to G-flat. The opening number of the second scene, the recitative-dialogue between Anna and Narbal is modulatory, but mainly in the flattened submediant, E-flat, however, concluding in the mediant minor, b. The succeeding number constituting Narbal's air, Anna's cavatina and the combined ensemble is in both modes of the tonic, and the flattened submediant major. This is followed by the parody variation of the Chant National in Aeneas' military tonality, B (mediant major). The initial two ballets are in the tonic tonality G and the third one is in the Phrygian-mode on tonic E; all these numbers establishing the mediant-relationship. Only the fifth piece, Iopas' song, is in the pastoral-tonality,F,being a hymn to Ceres, goddess of fertility and a description of the beauties of nature and the earth.

The final three pieces (the love-music) represent the new tonal centre, G-flat. The Quintet, which symbolizes Aeneas' seduction of Dido, established the dominant of the central G-flat tonality, which is D-flat. The Septet, celebrating the beauties of the night,is in the pastoral-tonality, F. Once again, this tonality *constitutes the mediant-tonality of the preceding number*,signifying the leading-note of the ensuing finale's tonality. The act concludes in the love-duet of Dido and Aeneas in G-flat.

The fifth act commences and concludes in the Trojan B-flat-tonality, for here the Trojan cause gains supremacy. Many of these final pieces are modulatory in character,*making it difficult to establish their* tonalities. There are three scenes. The central piece of the first scene is Aeneas' recitative and air, 'Inutiles regrets' in f/A-flat, containing an *equivocal section symbolizing Aeneas'* irresolute disposition. The number introducing the scene is in the main tonality, B-flat. The two numbers closing the scene constitute reversals of the progression *from the major to minor modes* of the tonic, the penultimate number, the 'Scene and chorus',being in B-flat, concluding in b-flat,and the finale being mainly in b-flat, depicting Dido's *confrontation with,and subsequent reproach* of Aeneas, which concludes in Aeneas forsaking her accompanied by the victorious Trojan March in the 'proper'tonality, B-flat.

The second scene commences with two modulatory numbers, the first one being mainly in a and the second entailing a tonal shift of a semitone, being mainly in b-flat. *This is succeeded by* Dido's *monologue in e*-flat, recalling Cassandra's sombre tonality in the first act which symbolized her gloomy forebodings. Here Dido predicts her own death in the same tonality.

The scene concludes with Dido's farewell to her city and people in the same tonality which served this parting purpose in the finale of Act II for Cassandra.

The third, final, scene commences with the 'Cérémonie Funèbre' in the dismal 'funereal'-tonality, c-sharp. This tonality was employed in the finale of Act II as well, *for Cassandra's invocation of the gods* of the underworld. Here in the funeral ceremony, Dido is in a similar position.

The succeeding number commences in the *same dark tonality,yet concluding* in D-flat. The intermediary tonalities are F-sharp,f-sharp, A-flat and G-flat. The structure is governed by tonality in which enharmonic differences disappear, *providing a symmetrical harmonic progression* from tonic-minor to the dominant via the subdominant major and minor and back again, but concluding in the major mode of the tonic. The conclusion in *D-flat signifies Dido's subjection to the Trojan* cause, for this is the flattened mediant

of the Trojan-tonality. The penultimate number represents the Carthaginians' dismay on realizing that their queen is dying. It is modulatory, commencing in d, the mediant-minor tonality and closing in the subdominant E-flat in a Phrygian cadence. The Trojans have triumphed, therefore the opera concludes in the Trojan March played by the orchestra, contrasting with the Imprecation of the Carthaginians in the triumphant B-flat-tonality.

Transitions involving tonal shifts in seconds

Apart from the favoured procedure of modulating in mediant tonal shifts, transitions entailing shifts of tonalities at a major or minor second's distance are commonly encountered in 'Les Troyens'. For example, in the Quintet, the tonalities employed in the introductory recitative are C, B-flat, A-flat; the latter is the dominant of the main tonality, which enables the music to progress to D-flat for the commencement of the quintet. In Dido's scene forming the second number of the second scene of Act V, 'En mer, voyez!,' a shift from f to f-sharp is made by simply raising each component of the tonic f-minor triad to attain the f-sharp tonality.

The morbid atmosphere of death, combined with consternation, dominating the two numbers preceding the finale, are symbolized in many transitions to unrelated tonalities. In the Funeral ceremony, the tonalities employed are: c-sharp, C-sharp, E, c-sharp, E-flat, c, E, c. Note the transition from c-sharp to E-flat entailing a tonal shift of a diminished third. This is achieved by means of the secondary dominant seventh chord on the sharpened submediant in c-sharp which becomes the dominant seventh, in E-flat. In the penultimate number, the 'Au Secours'-chorus, the succession of tonalities is as follows: d, g, E, B-flat, c. Note the tonal shift of a diminished fifth from E to B-flat.

Transitions involving distantly-related tonalities

The preceding discussion brings about the question of why these transitions to distant tonalities are employed consistently. It is apparent that these shifts to distant tonalities are expedients to delineate contrasting textual passages, or unpleasant sentiments described above. Note the instance in the first act of the chorus in B-flat, which is introduced by Aeneas' recitative in F-sharp. In the recitative Aeneas expresses fear for the wrath of Pallas, whereas the chorus execute a hymn of praise in the Trojan-tonality.

Contrasting textual parts and tonal shifts of an augmented fifth

In the finale of the third act, the main tonal centres are E-flat and B. The E-flat tonality is associated with the dreadful threat of Iarbas' invasion of Carthage; B, constituting Aeneas' 'military'-tonality, contracts with it for it carries a positive and heroic connotation. This is an example of the most favoured transition to delineate contrasting textual parts namely the tonal shift of an augmented fifth. Here in this finale, a shift from A-flat to E symbolizes the dramatic revelation of Aeneas, when he throws off his disguise and introduces himself as her rescuer. In the finale of Act II, the transition from a-flat to E creates a feeling of shock in Cassandra's outburst of fury when she expells the cowards after their whimpering admission that they do not wish to die so soon.

The shift from E-flat to B is encountered also at the end of Cassandra's first air 'Malheureux Roi!' where Cassandra is lost in tender dreams concerning Coroebus, and suddenly realizes that he has to leave Troy immediately, otherwise he will perish. In the succeeding duet, Coroebus' two bland cavating strophes in E are separated by Cassandra's recitative in which terrifying visions of death and destruction are given in minor-tonalities mainly exploiting b-flat. In the opening scene, 'Ô lumière de Troie!' of the second act, the noise of the distant fighting is depicted in the instrumental intro-

duction in e-flat; Ascanius' innocent pantomime forming the second section, forms a striking contrast with it in it's B-tonality.

There are four instances of the juxtapositioning of G-flat and D. The first one is encountered in Cassandra's second air in the first act 'Non je ne verrai pas'. The thought of the Trojans plunging to destruction is contrasted with the glory of her country in these two contrasting tonalities. The second instance is in the third number of the third act, 'Nous avons vu finir'. Dido encourages her subjects to become a pugnatious nation directly after having ordered them to be religious. The third instance is in the first number of the second scene of the third act in the recitative dialogue of Narbal and Arna. Narbal realizes that Aeneas' fate calls him to Italy, and his gloomy prediction of Carthage's dark future contrasts with Anna's naive faith in love which will conquer all obstacles. The fourth instance is that at the end of the love-duet, finale of the fourth act, when Mercury cruelly terminates the love-music, reminding Aeneas of his mission.

A shift of D-flat to A, embodies the juxtapositioning of the contrasting concepts of Aeneas' declaration of eternal love and Dido's outburst of fury when she contemplates her disgrace and humiliation in the duet 'Errante sur tes pas', closing the first scene of Act V.

Preferences regarding tonal changes

The preceding examination established the fact that the rather unconventional progression of mediant shifts, or otherwise transitions of major or minor seconds, are preferred to the conventional dominant relationship of tonalities. In addition, unrelated tonalities are juxtaposed regularly.

Specific textual connotations attached to various tonalities

A number of tonalities carry definite textual connotations and are exploited as expressive means.

Unquestionably e-flat symbolizes predictions of impending disaster, f-sharp is the tonality embodying fear and c-sharp is the funereal tonality associated with death and the invocation of the gods of the underworld.

F represents the pastoral atmosphere employed in the duet in the first act for Corœbus' mélodie in which he sings of 'rolling plains, contented flocks and joyful birds proclaiming a universal hymne of peace'. Iopas' air in the fourth act is a hymne to Ceres, the goddess of fertility, thanking her for the abundant crops and gifts of the prolific earth. In this respect Berlioz was influenced by Beethoven.

B is Aeneas' military-tonality employed in the finale of the third act in which he emerges as Dido's heroic rescuer. The March for the entry of the Queen in Act IV is an etiolated parody of the Chant National in this military tonality of Aeneas, symbolizing the cessation of Dido's regal position and Aeneas' place as the true ruler of Carthage.

A-flat is the ' rewell'-tonality employed in Act II and also Act V, signifying Cassandra and Dido's absconsion from life. The final scene of Act II and Dido's farewell to her people, 'Adieu, fière cité', are based on this dark flattened leading-note tonality (in B-flat) or Naepolitan-tonality (in G).

Conformity regarding the tonalities governing the music of Cassandra and Dido

Thus, the c-sharp 'funereal' and A-flat 'farewell'-tonalities unite the two female characters in the opera. Cassandra's invocation of the god of Hades in the finale of Act II and Dido's funeral ceremony in Act V, especially, draws the parallel between these two characters, each dominating one half of the opera, yet living in dif-

ferent times and places; each one relying on Aeneas, the one to save the Trojan nation in order to build a new glorious empire in Italy, the other to save her pride and grant her his love. Both have lost their reason for living: the one her country and dear ones, the other her love and self-respect. Thus both of them lose interest in life and become obsessed with a longing for death, both turning to the gods of the underworld to aid them in their terrible decision to commit suicide. Therefore tonality is employed to create dramatic unity.

Aeneas' tonalities

Finally, tonality is employed to delineate Aeneas' character in the drama. It is interesting to note the changes regarding characterization by means of the tonalities governing his melodies. At first Aeneas is represented as a frightened, dismayed leader by the application of the 'fear'-tonality in his initial two recitatives and the octet in which he takes part. Then he becomes the valiant rescuer of Dido embodied in the military tonality, B for he becomes the irresistible seducer and lover, in G-flat. After his irresolute wavering between f and A-flat in Act V, he is filled with remorse after the warnings of the shades of Hector, Cassandra, Priam and Coroebus, and he surrenders in D. From then on he becomes the determined, decisive and resolute Trojan hero making his positive statements in the Trojan B-flat tonality, and being accompanied by the Trojan March when he boards his ship; yet his announcement that he has to die a hero's death, unfolds in the tragic b-flat.

Major finales concluding in minor tonalities

Note that three of the five finales are in major-tonalities, yet conclude in minor-tonalities: The Trojan March, finale of Act I,

concludes in the tonic minor b-flat, the finale of Act II in the main tonality A-flat concludes vocally in the submediant-minor f, with the orchestral conclusion ending in the mediant-minor, c. The love-duet, finale of Act IV in g-flat, concludes in e. The close of the first scene of Act II follows the same pattern as that of the finale of Act I, being in B-flat but concluding in b-flat, the tonic minor.

CHAPTER V

The harmonic Style in 'Les Troyens'

Berlioz' music is pre-eminently original, yet his vocabulary is ordinary, hardly ever exceeding the customary chords employed in his time. The exceptional sonority emitting from his music may be attributed to the curious juxtapositioning of these chords or their unusual positions in the progressions. These progressions are governed by melodic contours and the freedom of the melodies and tonal gravity are the most important characteristics of his style. He endeavoured to make every melodic line as refined as possible although the general contours of the musical language of his time were confined to accepted harmonic procedures and dependent on traditional tonal formulae.

The freedom of his melodies mitigated the confinement that traditional harmony had conferred on it. Each melodic note is treated individually, being supported by any appropriate chord or chords appeasing the requirements of sonority and expressiveness.

The harmonic progressions display a deep concern for smooth voice-leading in every constituent part; consequently Berlioz uses harmony as an expressive expedient in the service of a musical development which is essentially linear.

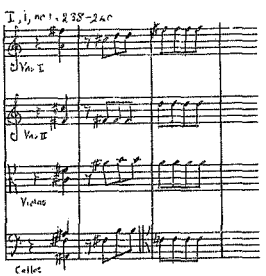
The evasions of conventional progressions and root positions at principal points and his refusal to adhere to the force of the 'natural bass' and conventional closes, created an individual harmonic language marked by tonal freedom, juxtapositions of chords not ordinarily used in succession, and 'weak'-progressions which resulted in the extension of the expressive power of music.

The chords on the mediant and submediant degrees

The mediant and submediant are the modal degrees and these are very important in Berlioz' harmonic writing. He felt free to use both major and minor modes in a single tonal area. Thus both the mediant and flattened-mediant as well as submediant and flattened-submediant chords predominate, creating a bimodal complexity. The-

se chords play an important part in the final cadences as well,and are raised to such an important level that the harmonic progression extends to tonal areas in larger structures, which has been evident in the previous chapter on tonality.

These triads are generally emphasized by the preceding secondary dominant acting as the dominant chords of the mediant or submediant chord which may then be considered as temporary tonics. In the opening chorus of Act I, many examples of this procedure occurs.*1 and 2.



Example 1.

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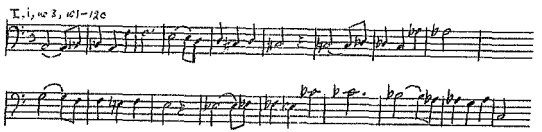
*1 From this chapter onwards a standard system is applied to indicate the appropriate place in the score involved in the discussion. The initial (Capital) Roman numerial indicates the act,and the second (small) Roman numerial,the scene. This is followed by the number of the movement and the bars in question in Arabic numerals.

*2 I,i,No.1,10-12,42,50-51,[illegible]-67,71-72,79-82,136-139,197-198, 218-219,229-232,237-239. The other numbers in which this procedure is applied,are too numerous to point out.

Generally the secondary dominant precedes the modal chords,but it may also *succeed these. This procedure appears profusely* throughout the opera. In many cases the diminished seventh chord acting like an incomplete secondary dominant ninth chord (the root is omitted) serves the same purpose. Often the mediant triad is altered to form the major triad by raising the third. In minor tonalities,the major triad is formed by using the flattened leading-note as the fifth of the chord.

This predilection for the mediant is shown also in a practice to create sequences rising in thirds. In the duet 'Quittenous dès ce soir' (I,i,No.3,101-120), the 'farewell'-theme of the duet-proper, commencing in b 383, is anticipated in rising sequences of minor thirds, commencing on A in b 101, C in b 108 and E-flat in b 115.



Example 2.

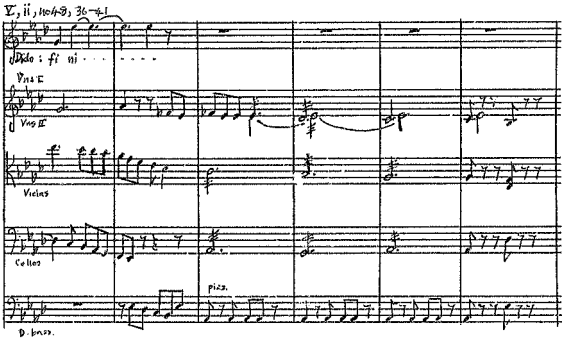
The submediant and flattened submediant triads are emphasized in the same manner by it's *secondary dominant and the chord of the* diminished seventh acting as an incomplete secondary dominant.*1 In major tonalities, the altered third of the chord produces a major triad, but the major triad formed on the flattened submediant

*1 In the duet 'Les chants joyeux' both the mediant and *submediant chords are emphasized.* (III,i,No.24,51-54,63,75-76,105-106,129-132,150.)

(in major tonalities) involving the chromatically altered mediant as well, acting as the fifth of the chord, appears so often that it becomes a particular characteristic of the composer's harmonic style. In addition it acquires a specific textual connotation being associated with grief. This will be treated more extensively in Chapter X, devoted to Expressive Expedients.

This flattened submediant is a very important expressive means. Cassandra's jarring cries of 'Malheur!' (Doom!) superimposed on the joyful chorus succeeding the recitative 'Que la déese nous protège' which contrasts with the chorus' hymns to Pallas: 'A cet object sacré formez cortège' entails a constant emphasis of the flattened submediant. (I,ii,No.9,33-34)

This flattened submediant chord creates a poignant effect at the conclusion of Dido's farewell to her people closing the second scene of Act V 'Adieu fière cité'. The chord is sounded after her last words: 'My life is ended'.*2 ('Ma carrière est fini'.)



Example 3.

*2 V,ii,No.48,38.

In the cadential bars of Cassandra's air 'Non je ne verrai, pas' (I,ii,No.10,93-95) this major chord on the flattened submediant appears three times alternating with a diminished seventh chord and then the dominant chord appearing twice, thus creating an extended interrupted cadence before the final imperfect cadence which also changes the tonality from B-flat major to the minor mode for the infinitely tragic ending. The vocal part accentuates the flattened mediant, the fifth of the chord.

The same procedure is applied in the vocal conclusion of the finale of Act I, the Trojan March. Cassandra's vocal part's chordal tones define the major triad on the flattened submediant, unaccompanied at first; then only two isolated string chords on this flattened submediant accompanied by bassoons and horns underlines the despondent words: 'Sœur d' Hector, va mourir sous les débris de Troie!' effecting a change from B-flat major to the minor mode. Then the melody closes on the strange sharpened submediant, supported by diminished harmonies. (I,ii,No.11,212-217.)

This flattened submediant is instrumental in creating the bimodal colour in many numbers. It is the third of the subdominant minor triad which appears regularly in major tonalities, often being involved in the favoured Plagal cadences. It is contained in the half-diminished seventh chord, formed on the supertonic, which is often applied in major tonalities entailing the alteration of the fifth of the chord.

The chord of the half-diminished seventh

The half-diminished seventh is applied to stress unpleasant associations e.g. in Dido's air 'Errante sur les mers' in Act III in which she recalls her own suffering, declaring that consequently she cannot look on when others suffer. It appears three times, carrying the same connotation in b 22 and 45 and b 49, and also in the introduction. In b 21 it is preceded by the normal minor triad on the supertonic which demonstrates another predilection of the composer namely to juxtapose two different chords built on the

same root. In b 17, the half-diminished seventh is formed on it's natural scale-tone, the leading-note. (III,i,No.25,21-22,45,49)

In Dido's scene 'Pluton semble', in the final scene of the fifth act, the half-diminished seventh on the supertonic has a very important function. In the silence after she had thrown herself on the bed, sobbing uncontrollably, the melody of the funeral ceremony is played by the double-basses and cellos alone but the final note is supported by this chord (tremolo strings) and sustained while she begins to prophesy. (V,iii,No.50,42-44)

The augmented sixth chord

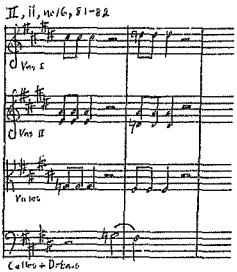
Another chord which is generally formed on the flattened submediant, is the augmented sixth chord. This flattened submediant also constitutes the fifth of the Neapolitan sixth chord. (These will be treated later.) But, it is especially as part of the subdominant minor triad and the major triad formed on this altered submediant, in addition to the minor form of the tonic involving the flattened mediant, and the major triad on the altered mediant, that Berlioz' music acquires it's bimodal character and ambiguity regarding tonality which is so characteristic of many passages in 'Les Troyens'.

Secondary dominants

Secondary dominants are particularly characteristic in Berlioz' harmonic language. It has been noted that these temporary dominants emphasize the mediants. However, they are extremely numerous emphasizing the chords on the other scale degrees as well, especially the dominant, supertonic and subdominant chords.

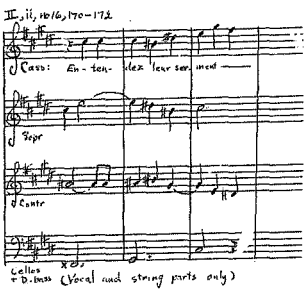
Even the minor form of the dominant chord, the major and minor chords on the flattened leading-note, and the Neapolitan sixth chord are preceded by their own dominants. (See example of II,ii, No.16,81-82 where the chord on the flattened leading-note is em-

phasized by it's own *secondary dominant chord.*)



Example 4.

Diminished seventh chords often have the function of secondary dominant ninth chords, forming the upper part of the chord with the root omitted. These chords are applied in the same manner as the ordinary secondary dominants,and again,even the flattened leading-note and Neapolitan sixth chords are emphasized in this manner. (See the example. The dominant chord is emphasized by the diminished seventh chord acting as an incomplete secondary dominant ninth II,ii,No.16,170-172.)



Example 5.

Harmonic variations

Harmonic development is an *essential principle* in Berlioz' style. Recurring melodies are generally varied harmonically in their repetitions. *The one important exception* is the Trojan March. The prelude and four strophes are harmonized in the same manner *constantly* while the orchestration and setting for the vocal parts, and also the accompanimental figures differ each time. When the march reappears in Act V in the chorus 'Debout Troyens' and the duet 'Errants sur tes pas' and in the Finale of the opera, the Imprecation, the supporting harmonies of the original march closing Act I is retained. This is done for a specific expressive reason which will be treated in Chapter X. In Act III, only the mode is changed from B-flat major to b-flat minor. However, in the remainder of the opera, the principle of harmonic-variation is exploited ex-

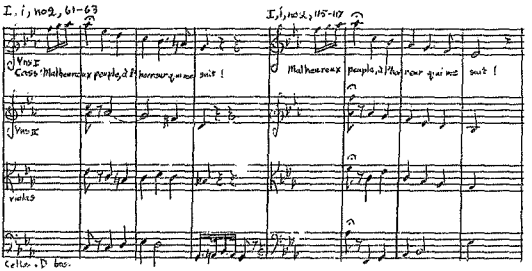
tensively.*1

The progressive harmonic variation serves a technical as well as expressive purpose, for usually an emotional climax is achieved in this manner. The two strophes of Cassandra's first air 'Malheureux Roi' demonstrate this procedure. The two strophes are separated by a contrasting section. In the second strophe the mode changes from minor to major and the melody is slightly varied,the phrases closing differently. The melody of the first 8-bar sentence of the first strophe reposes on the supertonic F (in e-flat minor) and is supported by the secondary dominant of the dominant ($V\frac{6}{5}$ of V) which may be considered the seventh chord on the supertonic (thus cadencing in F major). On the other hand, the corresponding phrase of the second strophe reposes on the flattened leading-note, supported by a diminished seventh chord serving as an incomplete dominant ninth (without root) which resolves on the supertonic (thus actually cadencing in F minor). Therefore, though the mode is changed from minor to major, the final melodic note and supporting harmony is much 'darker' in the second strophe. The final 12-bar sentence of the first strophe concludes in a melodic descent through a minor ninth reposing on the mediant and supported by a cadence demonstrating the predilection for mediant chords emphasized by secondary dominants (III preceded by V^7 of III). Note that the final chord is the minor triad formed on the mediant of the major scale, thus the mode changes to major for the final cadence although the first strophe is in e-flat minor, the chord being in G, B-Flat, D. The final sentence of the second strophe concludes in a melodic descent through a perfect 11th finally reposing on the tonic. The harmonies constitute a fluctuation between the supertonic (minor) and tonic (major) thus closing with a cadence formed by the supertonic minor triad preceding the tonic triad (Plagal). The contrasting section separating the strophes is in b-flat minor,modulating to E-flat major and it closes in a strong cadence consis-

*1 I,ii,No.11,9-10; V,i,No.43,4-10; V,i,No.44,144-147; III,i,No.26, 5-14.

ting of two forms of the augmented sixth chord (the 'German' and 'French'-forms) resolving on the mediant major triad which constitutes a kind of Phrygian cadence. But this major triad is changed to minor by flattening the third of the chord after the vocal melody has concluded.*1

The expressive purpose of harmonic variation in the comprehensive organic harmonic scheme is taken even further in this contrasting section on a more detailed scale. (I,i,No.2,61-63 and 115-117.)

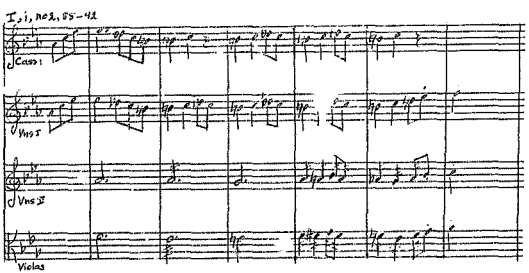


Example 6.

A short four-note melodic phrase played by the first violins moving centripetally in semitones around the submediant, is executed four times (the fourth phrase changing direction for it's close) in the four bars near the end of the section. Cassandra's

*1 Air: I,i,No.2,43-117. First 8-bar sentence; b 43-51. Corresponding sentence in second strophe: b 97-105. Contrasting section: b 66-96. Final 12-bar sentence of first strophe: b 52-63. Corresponding final sentence of second strophe: b 106-117.

vocal melody doubles the violin-melody three times, the centripetal movement expressing the pre-occupation with a fixed idea in the text. Cassandra's words being: 'De l' affreux destin qui m' oppresse Il faut subir l' inexorable loi!' (I must submit to grim fate bearing me down; there is no escape). *Each harmonization* of the motive is different, the first one consists of a dominant suspension, the second is a suspension on a secondary dominant, *the third by diminished chords* and the fourth by supertonic and mediant triads. Thus the subtlest emotional accents are depicted by organic reharmonizations. (I, i, No 2, 88-92)



Example 7.

There are many more of these harmonic variations: Each of the four strophes of the duet in the first act 'Quittonous dès ce soir' is harmonized in a different manner. (I,i,No.3,308-331,332-355, 35 -379 and 407-430.) In Cassandra's second air 'Non je ne verrai pas' the melodic phrase 'O cruel souvenir' is repeated,the first one concluding with tonic harmony, the second ends supported

by diminished harmony (I,ii,No.10,29-31 and 33-35.) The rousing 'Prêts à mourir'-chorus contains two main strophes which are harmonized differently. (II,i,No.13,80-93 and 117-134.)

The finale of Act III contains three requests for arms, two interrupting Narbal's introductory narrative in which he brings the report of Iarbas' attack on Carthage. The third supplication separates the narrative and Aeneas' dramatic introduction in which he offers his military aid to rescue Dido. Four one-bar violin figures consisting of a G rising to A-flat are supported by two different harmonizations. The first pair are supported by a diminished seventh followed by the secondary seventh chord (V_3^4 of IV) in b-flat minor. The second pair are harmonized by a dominant seventh chord moving to the diminshed seventh chord on the leading-note in c minor. The meaning of the semitonal figure changes from sharpened submediant rising to flattened leading-note in the former tonality, to dominant rising to the submediant in the latter tonality. (III,i,No.[illegible],75-78.)

In the 'Royal Hunt and Storm'-scene, the B-theme of the Exposition, played by a saxhorn, is harmonized differently in each of it's three appearances. (IV,i,No.29,46-85;149-165;339-348.)

The three strophes of Iopas' song 'O blonde Cérès' are varied harmonically. The first strophe in addition to the varied harmonizations of the song in the pastoral F major tonality, cadences in g minor, with imperfect cadence, the second strophe closing in a minor and the third in the tonic tonality both with the conventional perfect cadences. (IV,ii,No.34,47-67;70-92 and 92-102.)

Aenaes' air 'Quand viendra l'instant des suprêmes adieux' contains two phrases which are similar, being a repetition of the words 'En un dernier naufrage'. The first is supported by dominant moving to tonic-harmony in A-flat major and the second by the secondary dominant (V^7 of V) resolving on the dominant minor chord in e-flat minor. At the commencement of the air, the two motives of the second four-bar phrase are melodically alike, but also harmonized differently. (V,i,No.41,143-144;155-156.)

In the succeeding number, No.42, Aeneas' final warning by the spirits of Cassandra,Hector,Priam and *the chorus of the shades*,every utterance on the monotone D is harmonized differently.

Fluctuation between two chords

An harmonic procedure which is no progression in the true sense,but which is encountered quite often in 'Les Troyens', constitutes the fluctuation between two chords. (The same procedure is encountered as a melodic expedient, the oscillation occurring between two melodic notes.) This is a favoured characteristic in final cadences, especially regarding the employment of the dominant and submediant chords in extended cadences which will be treated later.

The oscillation between the tonic and dominant chords is the most common in this regard,but there are numerous examples of fluctuating movements between many different combinations of *two chords*. A few examples should suffice:

In the opening chorus of *the first act*, *the lower mordent* figure which dominates the entire piece is harmonized by repeated fluctuations *between the diminished* seventh chord on the leading-note and the tonic triad. The same two chords oscillate in Dido's air 'Chers Tyriens' as well. (I,i,No.1,29-41:127-135;III,i,No.19,51-52.)

In the Septet of Act IV 'Tout n'est que paix et charme autour de nous', an oscillation of the seventh chord on the supertonic and tonic triad is maintained for five bars. (IV,ii,No.3[illegible],17-21 and 37-40.)

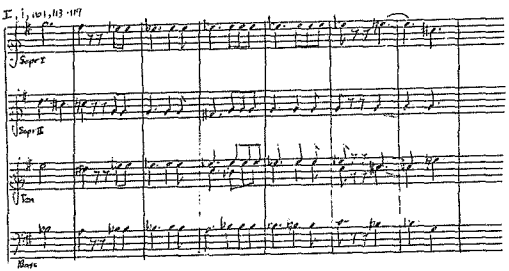
The orchestral peroration of the finale of Act III presents an example of an oscillating movement between chords which are not normally juxtaposed. The orchestral conclusion, succeeding the vocal conclusion, commences with a fluctuation between *the diminished* seventh chord on the leading-note and the tonic triad similar to the numbers mentioned above. (III,i,No.28,377-380.) *This* is followed by an oscillation between the major triad on the flattened leading-note and the supertonic *minor triad which* is kept up for seven bars

and is repeated again for another seven bars. (III,i,No.28,384-403.) These two fluctuating passages are preceded,succeeded and separated by the diminished triad on the normal leadingnote.

Common component unifying function

This leads to a characteristic procedure often found in 'Les Troyens', when unusual juxtapositions of chromatically altered chords are smoothed over by ensuring that a common component is employed. This is an example of the composer's concern with smooth voice leading. The 73 bars in which the supertonic minor triad,the diminished triad on the leading-note and the major triad on the flattened leading-note appear, are unified by the constant appearance of C-sharp, the common component of these three 'unrelated' but very ordinary chords. (III,i,No.28,381-403.)

In the opening chorus 'Apres dix ans', a passage consisting of five bars is held together by a common component which appears in nine chords consisting of five different harmonies and the two encompassing chords are the diminished seventh on the leading-note which in it's turn contains another common component (in the initial and final chords of the enclosed progression. The diminished seventh is followed by another diminished seventh acting as an incomplete secondary dominant - $V\frac{D}{D}$ of II. Then two appearances of the Neapolitan sixth is separated by yet another diminished seventh acting as the dominant ninth of the subdominant, with the root omitted. The Neapolitan sixth is followed by the augmented triad on the same flattened supertonic by raising the fifth a semitone, and finally the minor triad on the flattened leading-note precedes the diminished seventh chord concluding the passage which is held together by the flattened supertonic, E-flat. This is a perfect example of smooth voice-leading. (Please see Example 8 on the next page, of I,i,No.1,113-119.)



Example 8.

There are many more of these passages, e.g. in the same opening chorus another progression of 'unrelated' harmonies are held together by the common note C in a section commencing in B-flat major and concluding in g minor. (I,i,No.1,200-213.)

In the 'Prêts á mourir'-chorus in Act II, unrelated chords are combined by the flattened submediant as the common component. (II,i,No.13,98-107.)

Importance of smooth voice-leading

Berlioz managed to create unusual effects by juxtaposing ordinary chords in sequences, but these are not unified by a common component though smooth voice-leading is still of the utmost importance; 'frisson de terreur' (thrill of terror) is endowed with a sinister expression by juxtaposing four major chords encompassed by diminished and half-diminished chords in the Octet and double chorus 'Chatiment effroyable'. The first diminished seventh is followed

by another after each component is lowered a semitone. One of the components of the second diminished chord is lowered a semitone, while the other three are retained, resulting in the secondary dominant V^7 of IV. Three of these components are each raised a semitone omitting the seventh thus obtaining the Neapolitan sixth (the second major chord). The third major chord is created by retaining one component and raising the other two a semitone and a tone respectively. This chord is the major triad on the flattened dominant or may be considered the subdominant of the Neapolitan sixth. Each of the three components are raised a semitone to reach the dominant triad, and this is succeeded by the half-diminished seventh on the supertonic by retaining a component, and raising the remaining two a semitone each and also adding a fourth note. Thus ordinary chords are used, but one is formed on a chromatically altered scale degree (major triad on the flattened dominant which constitutes IV of the Neapolitan sixth) and the others are not normally juxtaposed. (I,ii,No.8,72-75.)

Series of major triads

A series of major triads of which the roots descend in semitones supporting a vocal soprano pedal on the dominant, creates an unusual effect when Ascanius brings the shattering news that the palace is falling, during the sacking of Troy in the introductory section of the 'Prêtz à mourir'-chorus in Act II. The bass-line descends through an entire octave in semitones, each note supporting a major triad. (II,i,No.13, 59-68.)

Another series of major chords is encountered in the love-duet finale of Act IV, 'Nuit d'ivresse'; the roots descend in semitones again. Seven major chords constitute the progression in the episode separating the second and third strophes. (IV,ii,No. 37,70-79.)

Major and minor triads formed by chromatic alteration of the notes

In the duet 'Errante sur tes pas', the terrible realization dawns on Dido that Aeneas is leaving her and her humiliation is expressed by plain major and minor chords supported by an ascending bass-line moving in steps. The first of every pair of base-notes is treated as an Appogiatura, and three major, two minor, another three major and a minor, major and minor chords are formed on the subdominant, supertonic, mediant, sharpened submediant, leading-note, tonic, subdominant, mediant, submediant and leading-note scale degrees. The progression ends in three chords built on the leading-note, the minor triad appearing twice, separated by the major form. Thus the strange sonority is created by ordinary major and minor chords formed by means of chromatic alteration of any of the scale notes, resulting in a semi-chromatic and ambimodal language. (V, i,No.44,43-50.)

Weak progressions

Berlioz often employed 'weak'-progressions in which the roots of the chords move upwards in fifths which is contrary to the practice of his predecessors, but a general Romantic tendency. Such a procedure is found in 'Malheureux Roi' where the contrasting section ends in a *'weak'-progression in which the roots move up in* thirds, then fifths, followed by descending steps. (I,i,No.2,88-96.)

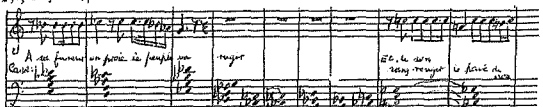
Diminished seventh chords

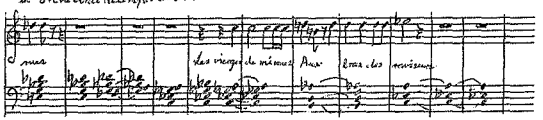
The application of the diminished seventh chord in it's behaviour as an incomplete dominant ninth chord has been treated already, but the frequent appearance of the chord solely for it's sonorous quality proves to be particularly characteristic of Berlioz' harmonic language. The diminished seventh chords *are often placed between*

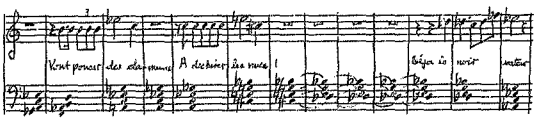
two unrelated or distantly related tonalities. A series of these chords also serve as an expressive expedient where highly emotional textual parts or spiritual disintegration is delineated. Thus Cassandra's great recitative incorporated as the central section of the duet 'Quittenous dès ce soir' in the first act, and Dido's final utterances in the concluding three pieces of the opera, are supported in this manner. The pile-up and aggravating torrent of Cassandra's descriptions of appalling visions in the former piece, and Dido's renouncement of life and spiritual loss of cohesion in the latter are symbolized by harmonies consisting almost exclusively of diminished seventh chords.

See example 9. Note that in the 33 bars of Cassandra's recitative only two dominant sevenths and one tonic triad occur. In Dido's scene only one tonic triad is implied in b 11, a minor triad is employed in b 12, a secondary dominant on the second beat of b 14 and the usual cadence follows in the final two bars of the passage; thus the initial 10 bars consist of a series of diminished chords; though some are implied only. This is found in I,i,No.3,113-145 and V,iii,No.50,1-16. (Please see the next page for this example.)

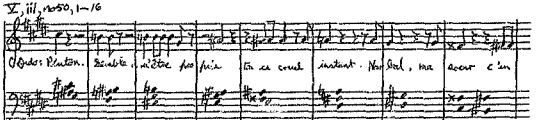
I, i, no 3, 113-145







V, iii, no 50, 1-16



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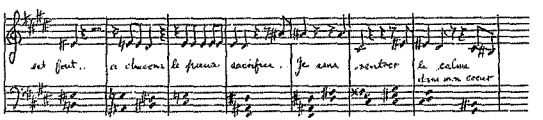


Example 9 (a) and (b).

A series of diminished seventh chords decreases the power of tonal gravitation, or may even annihilate all feeling of tonality. This procedure is adapted in Hector's scene 'Ô lumière de Troie!' at the commencement of the second act. The instrumental introduction commences in b-flat minor, and then moves through c-sharp minor, D major and E-flat major to e-flat minor. In the second section, Ascanius' pantomime, ten bars of diminished chords obscure the tonal gravitation, thus effecting a change to g-sharp minor in bar 42. (II,i,No.12,28-38.) Another series of diminished seventh chords serve the same purpose in the third section, Hector's pantomime, to effect a transition from b-flat minor to C major, the tonality of Aeneas' recitative, which forms the fourth section. (b 80 - 88.) The final section, Hector's pantomime, concludes on a diminished seventh chord effecting a transition to the succeeding number of which the first chord constitutes diminished harmony, as well.*1

The minor triad on the dominant and major triad on the flattened leading-note

Two chords which are associated with the ambimodal nature of Berlioz' music is the constant use of the minor form of the dominant chord and the major triad on the flattened leading-note. These two chords appear frequently and are invariably associated with

*1 The procedure of connecting two numbers in this manner is applied in the following cases as well: The duet 'Quittons nous dès ce soir', and the Processional march and hymne (I,i,No.3 and I,ii,No.4); The scene 'En mer voyez!' and Dido's monologue 'Je vais mourir' (V,ii,No.46 and V,ii,No. 47) and in the two final numbers, the chorus 'Au secours!' and the Imprecation. (V,iii,No.51 and V,iii,No.52.)

tragic connotations. The flattened leading-note is a component of these chords and creates an Aeolian modal-tinge to many sections of many numbers in 'Les Troyens'. The tragic emotional connotation of the dominant minor chord is demonstrated in Andromache's pantomime, (I.ii,No.6,11.), and in the scene 'En mer,voyez! (V. ii,No.46,11.)

The Trojan March and it's repetitions contains the major triad on the flattened leading-note which supports the note on which the initial four bar phrase reposes.*1 This chord is applied in Aenaes' recitative 'Inutiles regrets!' as well. (V,i,No.41,52-54.) Here the chord is preceded by it's own dominant.

The flattened leading-note chord in it's minor form, appears frequently as well. In the funeral ceremony, this chord is preceded by the Neapolitan sixth and it's own dominant, the dominant of the flattened leading-note (V,iii,No.49,5-9 and 52-55) to depict the invocation of the gods of the underworld. This association with the concept of cruel gods also appears in Cassandra's great recitative incorporated in the duet 'Quittenous dès ce soir' symbolizing the words: 'The cruel god who is bent on our destruction'. (I,i,No.3,90.)

The Neapolitan sixth chord

The Neapolitan sixth chord frequently appears in 'Les Troyens' and is mainly applied to express unpleasant concepts in the text. It is applied profusely; even extending to as many as eleven appearances in a single piece. The funeral ceremony mentioned in the previous paragraph contains many of these Neapolitan sixth chords. The chord is not always encountered in it's characteristic first-inversion form (as indicated by it's name) but it's colour is so significant that one may apply the term even when it is in root-

*1 In Chapter X on Expressive and Dramatic Expedients this procedure with it's tragic connotation is treated extensively in the concluding section.

position or even occasionally in it's *second inversion*.

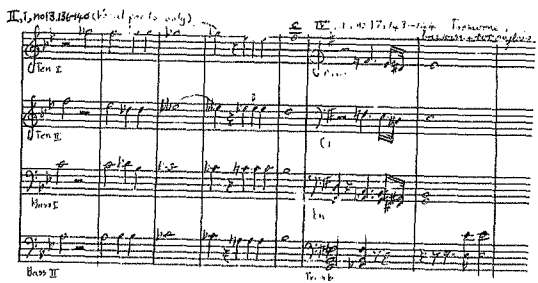
This chord appears so often that it is unpractical to name it's occurences. It often serves as a pivot chord in modulation, and is frequently encountered ushering in *cadences*. The effect of the cross-relationship arising between the root of the chord and the 5th of the dominant, is often mitigated by the insertion of the tonic-$\frac{6}{4}$ triad or diminished *sevenths*. It is usually preceded by the subdominant or a mediant chords; in many cases both these chords precede the Neapolitan sixth, e.g. in the Trojan March in the minor mode in the *third act*. It may also be preceded by it's own dominant.

The minor form of the Neapolitan sixth

The introductory recitative 'Les Grecs ont disparu!' which precedes Cassandra's first air, contains the minor triad on the flattened supertonic besides the normal major Neapolitan sixth. The Neapolitan sixth already manifests itself in the orchestral 'disaster'-theme which serves as introduction to the recitative (the penultimate chord resolving on the dominant: the fifth is omitted to evade the cross-relationship) in I,i,No..,7. A description of the ominous omen of Hector's spirit commences with supporting dominant minor harmony succeeded by tonic and submediant major chords (flattened,as the tonality is minor) and then the minor chord formed on the flattened supertonic occurs and yet another minor chord on the sharpened submediant (as it would have appeared in the major mode). The third of this chord is raised a semitone, forming the major triad which may be regarded as the dominant of the supertonic, which duly resolves on the supertonic,effecting a modulation to d minor (a tonal shift of a *major 2nd*). In this new tonality, the Neapolitan sixth appears in it's normal form and position, resolving on the dominant ninth chord. This strange succession of chords aptly symbolizes the *dreadful vision* of Cassandre in I,i,No.2,17-27. In the ensuing air 'Malheureux Roi',the Neapolitan sixth appears twice in the contrasting section between

the two main strophes. The two appearances of the chord is preceded, separated and succeeded by [illegible]'s own dominant (the dominant of the Neapolitan sixth). This final secondary dominant is succeeded by *the half-diminished* seventh, thus two chords intervene before the final resolution on the dominant chord, mitigating the cross-relation between the *flattened leading-note and* the fifth of the dominant. (I,i,No.2,74-77.)

The Neapolitan minor chord is encountered in another two instances in 'Les Troyens'; as part of two strange cadences in the love-duet finale of Act IV which concludes in Mercury's warning, *and in the* 'Prêts à mourir' chorus in the second act. (IV,ii,No.37, 143-144 and II,i,No.13,1[illegible]



Example 10.

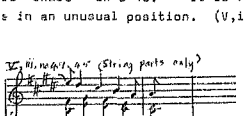
The augmented sixth chord

This is another favoured chord associated with unpleasant connotations. It is encountered in the chorus 'Prèparez tout' in both the German and French-forms in the fifth act. (V,i,No.39,25-26, German form in b 93.)

In the duet 'Les chants joyeux' Dido's words: 'I am powerless to resist this sense of weakness', the chord, encompassed by diminished and half-diminished chords (two of these preceding and succeeding it) emphasizes the word 'contre', meaning 'against'. (III, i,No.24,57.)

In the 'Prêts à mourir'-chorus in Act II, the German-form of the chord is defined in three bars preceded by the Neapolitan sixth and subdominant chord with the augmented sixth resolving on the usual dominant seventh chord. The chord is applied in this case to depict the words 'Les hurlements des Grecs' (The yells of the Greeks) (II, i, No 13, 103-108) and Cassandra's words: 'Il va tomber sur Troie' (I see it falling on Troy) is depicted. (I, i, No 3, 107-110). by four bars in which the German sixth is applied to symbolize the helpless cries which are of no avail. This example occurs in the recitative incorporated in the duet of the first act. (I,i,No.3,109-110.)

Berlioz employed this chord in many positions and on various degrees of the scale, for example,in the funeral ceremony the chord symbolizes the word 'Chaos' in b 45. It is formed on the subdominant and appears in an unusual position. (V,iii,No.49,45.)



Example 11.

Dido's scene near the end of the opera 'Pluton semble' has this chord in the penultimate bar introducing the cadence and it appears in the same unusual position as the one described above. (V,iii, No.50,60.)

Static harmony

Static harmonies are applied sometimes to create special effects. These are especially salient in the 'Royal Hunt and Storm'-scene where the second main melody of the exposition is given out,supported by static harmony, creating a motionless or breathless feeling. (IV,i,No.29,44-57.)

In the development section, however, an exciting effect is achieved by the application of ten bars of dominant harmony (b 137-146.) This intense energy and a feeling of restlessness is created chiefly by the element of rhythm.*1 The evasion of the tonic triad creates great stress in the following manner: The ten bars of static dominant harmony (dominant of d minor) do not resolve on the d minor triad; instead this is followed by secondary dominants. Thefinal one in the series effects a change of mode to D major, being the dominant of the sharpened submediant which becomes the normal submediant in the major mode. The submediant is reached in b 154, followed by the subdominant triad in the next bar. After a diminished seventh chord, and a secondary dominant, the dominant is *reached again in b 157. This is succeeded by the seventh chord on* the supertonic and the French sixth in b 159 - 160 which resolves on the usual dominant and then tonic d minor triad in second inversion in b 161 - 162. However, this $\frac{6}{4}$-chord has a dominant function preparing for the dominant in the next two bars and the tonic is evaded again by substituting the submediant chord in b 165. The

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*1 The poly-rhythms employed here are described in Chapter VIII, where the seven different rhythmic patterns are illustrated.

Neapolitan sixth in b 166 - 168, is succeeded by it's own dominant in the succeeding two bars, leading to another seven bars of static harmony based on the secondary dominant, dominant of the submediant. Poly-rhythms and cross-rhythms are executed again as in the ten bars of dominant harmony described above. The tonic d minor triad is reached at last in b 180 via the subdominant in the previous bar. Consequently, excluding the second inversion of the tonic in b 161 - 162, the tonic has been evaded for 46 bars. (IV,i,No.29,147-180.)

What a magnificent contrast to this evasion of the tonic triad creates when it is compared with the passages based on static harmony mentioned above! (In b 44-57 and 137-146.)

There are instances of static dominant and diminished harmonies in the two final numbers of the first scene of Act V, the chorus 'Debout Troyens' and the duet 'Errante sur tes pas'. In the former, eleven bars stressing the dominant accompanies the triumphant cries of 'Italie!' of the Troyans after Aeneas' decision to depart, and in the latter case, Dido's terrible execration: 'Non, ce n' est pas Vénus qui t' enfanta, Quel que, louve hideux aux fôrets t' allaita!' (No, it was not Venus who bore you. Some hideous she-wolf gave you suck.) But Aeneas is adamant, replying: 'Quand à vous se devoua mon âme, Elle subit la loi d'un immortel amour.' (When I gave my soul to you, it was bound by undying love.) The supporting harmony is the dominant of D-flat major, the relative major tonality, for the entire eight bars (V, i, No 43, 72-82 and V, i, No 44, 74-81 and V, i, No 44, 82-89).

Modulations

It has been established in Chapter IV that tonal changes in mediant shifts and those involving major and minor seconds are favoured transitions. In addition, a series of diminished seventh chords may be used to connect two unrelated tonalities. It has been established also that sudden transitions to unrelated tonalities, the shift of an augmented fifth being the most frequent expedient, are employed to depict contrasting sections in the text.

These transitions are effected in the usual manner by employing the customary pivot chords resulting in ordinary modulations. The major triads on any degree of the chromatic scale, especially those involving the mediants on both modes and the flattened leading-note are employed regularly. The Neapolitan sixth is frequently employed thus. Secondary dominants are favoured pivot chords as well.

The chord of the augmented sixth often acts as a pivot chord, especially in it's German form. In Aeneas' recitative 'Inutiles regrets' (V,i,No.41,42), this chord is applied in a modulation from a minor to d minor. The augmented sixth is formed on the flattened supertonic resolving on the subdominant triad (which is the tonic triad in the minor-tonality.) The flattened supertonic in a minor may be considered the submediant in d minor which is the normal degree of the scale on which the augmented sixth generally occurs. It is interesting to note that the German sixth is preceded by the Neapolitan sixth which is formed on the same root; the employment of the flattened supertonic illustrating the predilection for juxtaposing two different chords formed on the same root. The Neapolitan sixth in it's turn, is preceded by it's own dominant chord. Therefore everything is aimed at achieving a smooth progression. In the chorus 'D-bout Troyens!' the French form of the augmented chord serves as a pivot chord in two successive modulations from E-flat to B-flat, and from B-flat to F, establishing a progression of the subdominant, tonic and dominant tonal areas, for Aeneas' summons of the Trojans to leave port. This is a rare instance of the traditional tonal relationship. (V,i,No.43, 17 and 25.)

There are numerous enharmonic modulations in 'Les Troyens' and secondary dominants are often applied in these tonal changes. These secondary dominants often become the dominant of the new tonality or vice versa, when the spelling of the chord is changed enharmonically. This procedure is adopted in the enharmonic modulation from D-flat major to A major, encountered in the duet 'Errance sur tes pas' (V,i,No.44,96.) Another example of this type of enharmonic modulation is found twice in the recitative 'Auguste reine'. Tonal changes involving shifts of an augmented se-

cond (G-flat major to A major) and a major second (A-flat major to B major) are accomplished in this manner. (III,i,No.27,26 and 53.)

Procedures applied to supersede pivot chords

There are two procedures in which the normal use of a pivot chord is avoided, the first resulting in sudden changes of tonality. In the former case, a major chord is employed and all the components are simply raised or lowered a semitone or tone. In the previous chapter on tonality this was treated in a discussion of a transition from f minor to f-sharp minor in Dido's scene 'En mer!' which precedes the monologue. (V,ii,No.46,84-88.) Another related device is to retain one or more common components in two chords and shift the remaining one or two a semitone or tone. This procedure is discussed in Chapter X where the tonal changes in the penultimate number of Act II are treated. The transition from A-flat major to C-flat major is described there.*1 In the transition from c minor to F-flat major, the major triad on the mediant in the first tonality (involving the chromatic alteration of the third and fifth of the chord) is applied. The dominant of the new tonality F-flat is obtained by retaining the E-flat and G-flat and raising the 5th, B-flat, a semitone to C-flat.*2

The second procedure to effect tonal changes by avoiding pivot chords, is the diminution or annihilation of tonal gravity. This is attained by the insertion of a series of diminished chords,usually sevenths, and has been illustrated earlier in the chapter in the section devoted to diminished seventh chords.

Pedals

The composer demonstrates a special liking for pedals in 'Les Troyens'. *These are encountered in many shapes in many numbers. The*

*1 II,ii,No.15,21.
*2 II,ii,No.15,79.

usual sustained or repeated notes are supplemented by figurative-pedals of many different types, ranging from octaves and arpeggios, to the lower-mordent figuration pedal found in the opening chorus 'Après dix ans' and the Trojan March, in the form of an upper pedal played by oboes, also appearing in other numbers on a *smaller scale*.

The Royal Hunt and Storm-scene 'Chasse Royale et Orage' contains many quasi-pedal sections, constituting a special style often resembling pedals but proving to be sustained notes supporting more or less static harmonies. Sometimes the harmonies do change but then only a few different chords are applied, usually at the end of the passage. (IV,i,No.29,30-33,119-127,161-164, 190-197,227-231,239-245,246-248,254-256,303-316.)

From quasi-pedals to a piece based entirely on a soprano pedal on the dominant - the Septet 'Tout n'est que paix et charme'. There are only four interruptions when the reiterated notes dissolve in a semitonal fluctuation but during these fluctuations four solo violins take over the pedal. (IV,ii,No.36,9-63.)

In the Octet and double chorus 'Châtiment effroyable' in Act I, a vocal figurative rhythmic pedal is executed by the basses of the chorus in I,ii,No.8,38-49. A soprano vocal pedal is encountered in the introductory section preceding the 'Prêts à mourir'-chorus in II,i,No.13,59-68. The former is a tonic pedal in F-sharp minor and the latter a dominant pedal in F major.

There are too many instances of pedals to list here, but an interesting pedal in Aeneas' air 'Ah! quand viendra l'instant des suprêmes adieux' may serve to conclude this part. A modulation from b-flat minor to the main tonality A-flat major is effected by a six bar pedal on the flattened submediant commencing on the Neapolitan sixth chord in it's second inversion (but the woodwind expound the normal first-inversion form). This G-flat played by the cellos and double-basses is the flattened leading-note of the main tonality which is attained in this manner, and the pedal section constitutes a divergence to the flattened mediant tonality C-flat major of which the repeated bass-note constitutes a dominant pedal. (V,i,No.41,176-181.)

Cadences

Finally, cadences must be considered. *The perorations and codas* demonstrate Berlioz' rich harmonic imagination par excellence. Especially the finales of the scenes and acts display a Romantic exuberance in a fast moving succession of harmonies and tonal changes. There are many unusual cadences, and if conventional closes are applied, the perfect cadences are often postponed or extended. In many cases the alteration of the tonic major and minor modes is kept up for such a long time that it is difficult to decide which mode predominates. The extended interrupted cadence involving both the submediant and flattened submediant notes contributes to the bimodal colour, especially since the dominant forming the penultimate chord of the formula gives no indication of the mode. The minor form of the subdominant chord frequently appears in plagal cadences in major tonalitites, also adding to the modal ambiguity. There are quite a number of pieces concluding on dissonant chords, namely diminished sevenths. But normally this is done to effect a transition to the succeeding number.*1 Dido's 'En mer voyez!' and the succeeding Monologue (V,ii,No.46 - V,ii,No.47) are connected in this manner; *the former number concluding on a Neapolitan sixth* followed by diminished harmonies.

The two final pieces, the 'Au secours!'-chorus and the Imprecation, are linked by a brief recitative, Dido's dying words constituting the final two bars of the penultimate piece and the initial two bars of the finale being supported by diminished harmonies. (V,iii,No.51,39 to V,iii,No.52,5).

The 'Au secours!'-chorus record the chaotic reactions of the Tyrians when they realize that the queen is dying and concludes in a Phrygian cadence in E-flat major, the subdominant tonality which is attained after an enharmonic transition from E major. This is a strange cadence and unusual progression, the final five bars be-

*1 See Chapter IV for examples of the pairs of numbers connected in this manner.

ing compiled out of the following five chords: The tonic $\frac{6}{4}$, submediant (minor) triad, subdominant $\frac{6}{5}$ seventh chord, the major triad on the flattened submediant and finally the major triad on the mediant constituting the Phrygian cadence. (V,iii,No.51,22-26.) There is only one other instance of the occurrence of the Phrygian cadence in 'Les Troyens', and that *involves an inner cadence* namely the contrasting section separating the two main strophes of Cassandra's first air *'Malheureux Roi' closing in an* unusual form of this cadence. (I,i,No.2,94-97.) The final chords are the *subdominant, mediant (minor)* in first inversion, the augmented sixth on the flattened submediant (both the German and French forms) and finally the major triad on the mediant, forming the Phrygian cadence which resembles the one described above, for if the spelling of the German sixth in the latter is changed enharmonically from A-flat, C, E-flat, F-sharp to A-flat, C, E-flat, G-flat, this may be considered the seventh chord formed on the subdominant. Note the resemblance in tonality too, both cadences being in E-flat major. Both closes symbolize terrible feelings of depression.

The peroration of the 'Prêts à mourir'-chorus demonstrates the extended imperfect cadence which postpones the perfect close of the vocal part. The following chords constitute the final *cadence in* B-flat major. An Interrupted cadence involving the major triad on the flattened submediant occurs *twice in b* 136 - 137, *then* the Neapolitan minor sixth follows in the succeeding bar with the usual *perfect cadence closing the vocal part.* But the orchestral conclusion following in b 142 - 159 consists of an extended Interrupt*ed cadence* involving both forms of the submediant triad which is repeated for four bars (both the major triad on the submediant and flattened submediant are juxtaposed.) In b 146, the hesitation between the two modes is ended in favour of the minor mode and from then on only the flattened submediant succeeds the dominant chord, the tonality becoming b-flat minor and the fluctuation continuing for another three bars up to b 149. The dominant seventh of the submediant is sustained in the succeeding two bars, resolving on the submediant in b 152. This is succeeded by the dominant seventh chord which resolves on the tonic b-flat minor triad in b 154 - 158. But the final chord constitutes the diminished triad

on the sharpened submediant, thus ending the first scene of Act II on a dissonant chord. This is not an expedient to effect a transition to the next number, for it brings down the curtain on the first scene. (II,i,No.13,142-159.)

Another strange cadence mentioned earlier in this chapter (see example 10) is described in Chapter X, Expressive and Dramatic Expedients and occurring in IV,ii,No.37,143-147. The love-duet of the fourth act 'Nuit d'ivresse et d'extase' concludes the love-music in the usual full close in G-flat major, in b 127-129, but then a contrasting section concludes the piece commencing in D major and closing in a strange cadence in e minor, the three final chords being the dominant seventh on the mediant, the minor triad on the flattened supertonic in first inversion (the Neapolitan minor sixth) and the tonic minor triad. Thus the Neapolitan minor sixth chord occurs in two cadences namely in the 'Prêts à mourir'-chorus in Act II and in the love-duet in Act IV.

Berlioz displays a predilection for Plagal cadences often using the minor form of the subdominant chord in major tonalities,thus imparting a modal flavour. Andromache's pantomime, the Octet and Double Chorus, and the Recitative and Chorus 'Que la déesse nous protège' in the first act, the Chorus 'Puissante Cybèle' in the second act, the Trojan March in the minor mode in Act III, Hylas' song introducing the fifth act, and the finale of the opera, the Imprecation, all fall in this category.

The first number of the second scene of this final act 'Va, ma soeur' concludes in an Imperfect cadence involving the German sixth on the flattened supertonic preceding the first I-V pattern, and the second pattern preceded by a diminished seventh chord. (V,ii, No.45,66-68.)

Two numbers seem to end in Imperfect cadences, the final chords seeming to be the dominant preceded by the half-diminished seventh on the supertonic, but on close scrutinization it becomes clear that the final tonic chords occur in the initial bars of the succeeding numbers. These are the warnings of the shades concluding in Aeneas' capitulation 'I obey, I must sacrifice Dido!' closing in g minor with the final tonic chord in the succeeding number 'Debout Troyens!' (V,i,No.42,33 to V,i,No.43,1). The same procedure is

followed at the end of 'Debout Trojans' when the final chord of the cadence occurs in the next number 'Errante sur tes pas' which is the final number of the first scene. (V,i,No.43,17 to V,i,No. 44,1.)

The extent of the individuality of Berlioz' cadences and intensely expressive nature infused in the perorations, arising from the preceding paragraphs, may also be applied to the harmonic language in it's entirety. His devices always served an expressive as well as technical purpose, and he never surrendered the freedom of expressive music to *outside influences*.

CHAPTER VI

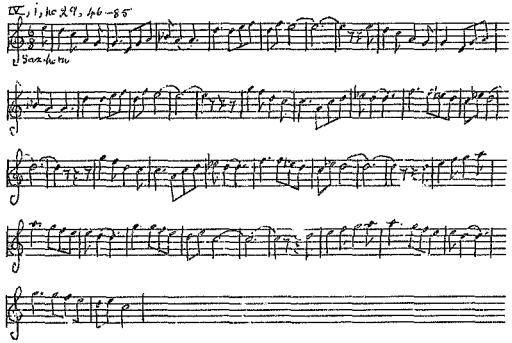
Melody

The importance of melody in Berlioz' musical language has been stressed in the preceding chapter on harmony. The centrality of this element may be regarded as the most important factor in his music. The melodic lines possess a freedom characteristic of the melodies of the Baroque era, for they were not restricted by the conventional harmonic procedures of his time. This freedom resulted in open-ended melodies gushing forth effortlessly, containing their own generating force by which the melody is extended incessantly *and almost mechanically*, thus creating melodic prose contrasting with the contemporary musical verse governed by symmetrical periods.

The melodies are often extremely long and very unusual in character. Their subtlety and unaccountableness result in unexpected turns and closes, and their most important attribute is their profound expressive power.

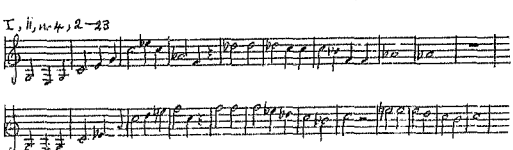
Phrase-structure

In a consideration of the bar-ratio patterns, it is evident that the phrasing is usually irregular. See the example which was taken from the horn-melody of the 'Chasse Royale et Orage'-scene, on the next page, please.



Exa... 1.

But there are some exceptions to create specific effects, e.g. the Ceremonial 'Marche et Hymne' in the first act. Here the usual four bar phrases are adhered to, to create a 'popular'-effect. The 'Chant National' in the third act is another example of the popular type of melody for the masses unfolding in regular periods and square-phrases.



Example 2.

The inner phrases of the melodies are arranged in five basic types in a graphic representation: *1

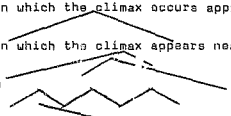
(a) A symmetrical curve in which the climax occurs approximately in the centre of the curve:

(b) A late-climax curve in which the climax appears near the end of the curve:

(c) An early-climax curve

(d) A hovering line:

(e) A sharp decline or ascent:



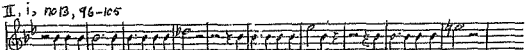
Every one of these basic shapes of the phrases may be inverted and are manifested in the over-all melodic outlines, as well.

Characteristic melodic lines

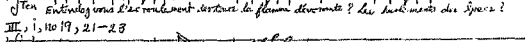
(a) Constantly increasing leaps

A characteristic melodic line often encountered in 'Les Troyens' is concerned with intervals. The melodic line consists of constantly increasing or decreasing leaps away from or towards a particular repeated note. These lines of constantly growing intervals express an assertive disposition or intensification of emotion often encountered in Dido's melodies in the third act and in Aeneas' melodic lines.

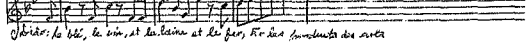
II, i, no 13, 96-105



III, i, no 19, 21-23



V, i, no 44, 35-36.

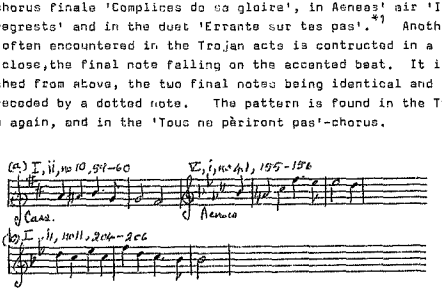


Example 3.

*1 Primmer,B. The Berlioz style;London;Oxford university press, 1965, p 37.

(b) *Typical phrase-terminations*

Many of Cassandra and Aeneas' phrases conclude in a typical pattern which may be regarded as *a rhythmic pattern*, but the two final notes are not always preceded by a dotted note, and sometimes the final note falls on an accented beat *instead of the regular* unaccented one. Thus the pattern may be regarded as a typical Trojan melodic figure, applied especially in phrase-*terminations of the* two main Trojan characters. The final note is approached from above, the two penultimate notes being a reiterated note *of which the* second falls on the accented beat while the first one is a short note usually preceded by a dotted note. Thus it constitutes a *feminine* close, the penultimate note falling on an accented beat. (These closes are found amongst others in the first duet,'Quittenous de ces soir', Andromache's pantomime, the Trojan March, Cassandra's second air and vocal part in the chorus 'Tous ne périront pas', in the chorus finale 'Complices de sa gloire', in Aeneas' air 'Inutiles regrets' and in the duet 'Errante sur tes pas'.*1 Another pattern often encountered in the Trojan acts is contructed in a masculine close,the final note falling on the accented beat. It is approached from above, the two final notes being identical and usually preceded by a dotted note. The pattern is found in the Trojan March again, and in the 'Tous ne périront pas'-chorus.

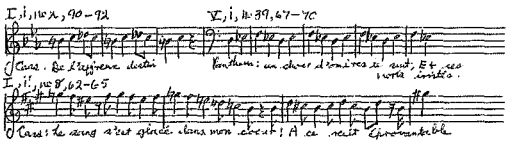


Example 4.

*1 I,i,No.3; I,ii,No.[illegible]; I,[illegible].11; I,ii,No.10; I,ii,No.15; I,ii, No.16; V,i,No.41; V,i,No[illegible]. The bars are not indicated for these phrase-terminations are too numerous.

(c) Centripetal movement

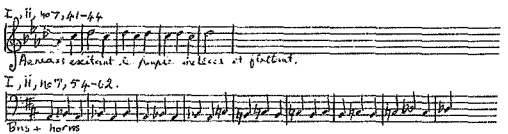
Another characteristic expedient encountered in the melodies of 'Les Troyens' is centripetal movement around a central note. Often a series of these patterns constituting a gradual ascent or descent, is encountered. This type of melodic movement is applied to depict an obsession or preoccupation with a fixed idea.



Example 5.

(d) Fluctuating notes

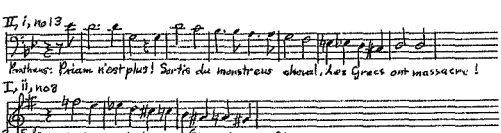
A procedure encountered in the previous chapter as an harmonic expedient, often occurs as a melodic device as well. This constitutes a fluctuation between two notes usually a semitone apart. This type of movement is generally associated with an inability to take action, or else paralyzing fury. In Aeneas' first recitative 'Du peuple et des soldats', a description of the fury of the serpents which devoured the priest, is symbolized in this manner. (I,ii.No.7,41-44 and 54-62.) In the 'Complices de sa gloire'-chorus, Cassandra expells the cowards in a similar manner; in the later case the oscillation occurs between notes a perfect fourth apart. Semitonal fluctuating movement is especially characteristic of Cassandra's melodies, symbolizing her frustration and inability to influence the Trojans, as will be seen later in the analysis of her two airs. (I,ii,No.16,99-101.) Please see next page for example.



Example 6.

(e) Descending lines

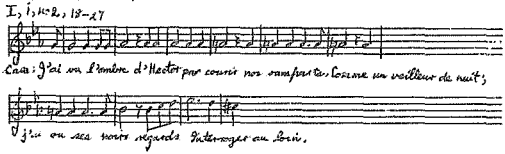
Descending melodic lines are characteristic of Berlioz' melodies. These may be executed in diatonic scale-steps, chromatical semitones, a combination of these, or in leaps. Some of these descents occur gradually with many reiterations and interspersed by rests, e.g. *Hector's recitative* in the first scene of the second act (II, i, No.12, 108-222), and others are rapid declines. In the former cases, a hesitant or fearful sentiment is expressed and in the latter a sinking into the depths of despondency or a cry of anguish is symbolized. These descents generally constitute literal descriptions of the words.



Example 7.

(f) Gradually ascending lines

Gradually ascending lines are also encountered, and though rapidly ascending lines are assertive, building up tension and are positive, creating optimistic sentiments, the gradually ascending lines moving in semitones, interspersed by rests, symbolize opposite concepts; in Cassandra's first air, a description of a vision of Hector's spirit is delineated in this manner creating an atmosphere of awe. The Neapolitan minor sixth in b 20 deepens the effect. (I, i, No 2, 13-21)



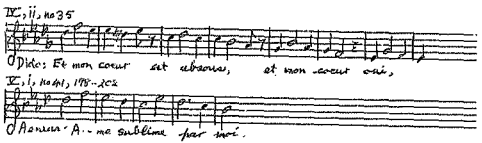
Example 8.

(g) Broken melodies

Broken melodies, originating from many rests interspersed in the melodic line, are common, expressing anxiety, awe or dejection, especially when these rests interrupt descending lines. These are found in Cassandra's second air and Dido's final scene in Act V. (I,ii,No.10, and V,iii,No.50.)

(h) Ornamental 'coloratura' figures

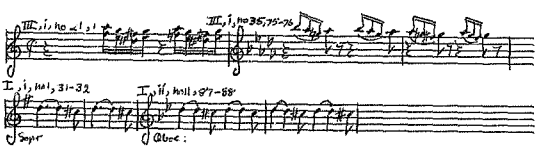
An ornamental 'coloratura'-figure, typical of the Baroque embellishments executed by singers is frequently found appearing in many of Berlioz' melodies. It is associated with love and happiness, and constitutes a leap of a third up with a return to the initial note by two descending steps. The figure may also be inverted.



Example 9.

(i) Ornamental accompanimental figures

Another ornamental figure frequently appearing in the instrumental parts,e.g. in the ballets and accompanimental parts of instrumental interludes, is the 'grupetto'-figure. The lower-mordent figure is raised to such an exalted position that it becomes functional,permeating the entire opening chorus, and large sections of the Trojan March, and other pieces in addition, thus becoming a unifying factor throughout the opera.



Example 10.

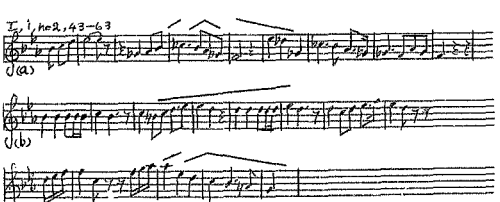
Analysis of a few melodies which are representative of Berlioz' style

In the following discussion a few of the melodies peculiar to Berlioz' style will be analysed to discover the phrase structure and melodic contours. Two of Cassandra's airs, Cassandra and Coroebus' duet and five of Dido's melodies are examined to present the personation of Cassandra and Dido and to demonstrate the melodic devices employed to delineate textual contents.

(a) Cassandra's melodies

Cassandre's first air 'Malheureux Roi' (I,i,No.2,43-63) unfolds in a 20-bar melody. The two strophes are organized in a regular bar ratio pattern, the (a)-part containing two four bar phrases (b43 - 51), the (b)-part another two (b 52-59) and the (c)-part only one four bar phrase (b 60 - 63). The melody of the second strophe is slightly varied, rendering it more chromatic than that of the first strophe. The initial phrase is a salutary motive forming an ascending line commencing on an upbeat. Both motives of each of the initial and final phrases commence in this manner. The (b)-section contrasts against the outer sections by starting on the downbeat (both phrases). The salutary phrase ascends by step through a perfect 4th and the second motive starts after a leap of a major sixth down, ascending through another perfect 4th and concluding by retracing it's steps in a descending line, adding another step in a semitonal drop thus moving through a diminished 5th. The second phrase commences on it's highest point, shaping a descending line containing two leaps of a perfect 5th down, followed by a perfect 4th up. Thus the second phrase displaying an early climax curve which continues in a descent creating a relaxation of tension, balances the assertive ascending lines of the initial phrase. The

(b)-section presents an extremely gradually ascending line consisting of many reiterati ns constituting centripetal movement within the narrow range of a perfect 5th. The final phrase consists of two motives each commencing on an upbeat and separated by rests. The first motive is shorter than the second, taking up only one bar and consisting of three rapid ascending steps, ending in a fall of a perfect 4th. The second three-bar motive forms a sequence, commencing on the high point of the first motive, repeating the three rapidly ascending steps on a higher level. But this time the descent is extended, the fall of a perfect 4th being succeeded by descending steps, the decline forming a major ninth. In the second strophe it occupies a perfect 11th. The first strophe has a scope of a minor 10th and the second a perfect 12th, the largest interval, in the latter, being a leap of a minor 7th up, and a minor 6th down. The final descending line symbolizes the despondent thoughts of Cassandra's words predicting the fall of Troy. The over-all contour of the melody forms a late-climax curve which contradicts the (a) and (b)-sections of the melody constituting early-climax curves, creating tension in this manner.



Example 11.

The second air 'Non je ne verrai pas' (I,ii,No.10,3-98) has greater scope and greater leaps are incorporated. It contrasts with the first air by commencing on a downbeat in a descending line, moving in steps through a major 6th. The second motive's descending steps commence after a leap of a perfect fifth up,thus the lines present an inversion of the first air. The 90-bar through-composed melody is organized in eight sections presenting the following bar-ratio pattern:

(a) 4, 3.
(b) 3, 5.
(c) 5.
(d) 3, 3, 4.
(e) 4, 5.
(f) 3, 5, 5.
(g) 3, 3, 2, 3.
(h) 17.

The seven bar (a)-part contains two phrases, the first (described above) represents two rapid declines and the second is a symmetrical curve with it's climax in the centre; this phrase constitutes centripetal movement around the subdominant. (b 3-9)

The eight bar (b)-*section's first* phrase demonstrates the line of ever-increasing leaps forming an ascending line and ending in a climax. The second phrase starts on a climax (a whole tone up from the climatic conclusion of the first phrase,) the melody hovering around this climatic *mediant note in semitonal fluctuation* (the supertonic and mediant) after which the melody descends in steps. In this manner a symmetrical curve is formed with the climax in the centre. The climatic note is attained three times,emphasizing it in this manner, and the fluctuating *semitonal movement* expresses Cassandra's preoccupation with 'this doomed people'.The final descending line depicts the people plunging to destruction. (b 11-19)

The (c)-section constitutes two phrases of which the first forms a descending line, moving through a perfect 11th, the first half descends in leaps and the phrase closes in two ornamental figures. (The descent is similar in range to that of the close of the second strophe in the first air.) (b 21-25)

The (d)-section constitutes a repetition of a three bar centripetal phrase, symbolizing Cassandra's recurrent thought 'O bitter

memories!'; the identical phrases are separated by a bar of rests and after another bar of rests, a solitary high point is reached and sustained for four bars, expressing the word 'Gloire' when Cassandra suddenly thinks of the glory of her country and a transition is made from G-flat major to the contra ding tonality D major which is attained while she sustains this D-natural, changing it's meaning from sharpened dominant to tonic in the new tonality.

The (e)-part in this new tonality consists of a four bar rugged phrase made up of great leaps changing direction in an over-all descending line. The second five bar phrase constitutes a series of five descending thirds (major and minor alternating) which is balanced by a great leap of a minor seventh up. Thus, this section presents a hovering line with leaps changing direction and creating extreme tension and also expressing restlessness. (b 29-40)

The (f)-section commences with a three bar phrase forming a late-climax curve followed by two identical five bar phrases concluding in the typical Trojan-close. The shape is an inverted symmetrical curve with it's lowest point in the centre of the phrase; thus the over-all shape of the (f)-section is hovering. (b 53-66)

The (g)-part of the melody seems to be unable to move in any definite direction as a result of continual semitonal fluctuations in three patterns, separated by rests while changing the tonality from D major to B-flat major which is reached in the fourth pattern. Each fluctuating pattern moves up a step and thus a very gradual gently ascending line is formed. (b 67-78)

The air concludes in a 17 bar semitonal descent interrupted only once by a leap of a diminished fifth up, immediately falling a minor sixth down again, after which the descent is continued, the range of the line being a perfect 11th. The final five bars constitute a semitonal fluctuation (tonic and supertonic) in b-flat minor. The melody is interspersed by rests and the supporting harmonies are mainly diminished sevenths symbolizing a disintegration of Cassandra's personality - she loses control and dissolves in tears. (b 82-98)

This melody embodies many of the characteristics found in Berlioz' melodic style. The extreme length, irregular [illegible] con-

struction indicated by the bar-ratio patterns, the predominance of descending lines manifested *in skips and in* semitonal movement, centripetal movement and semitonal fluctuations; all these devices are presented here. Another characteristic in the melodic language is the 'salutary'-*initial phrase*. Many of the melodies commence in a brief motive which is followed by rests separating it from the second motive and which seems to request the attention of the listener *before the proper* melody commences and which often has the character of a greeting.

The over-all shape is a hovering line which may be ascribed to it's extreme *length and many sections*.

This melody must surely present a perfectly symmetrical form in spite of the irregular phrase patterns and the four different types of melodic movement *displayed*. *These* are: (i) diatonic steps with only a few small skips in a line with a hovering basic shape, (ii) great skips continually changing direction, (iii) lines which are loth to move *in a definite* direction, either moving centripetally around a focal point, or in fluctuating semitonal movement, and (iv) long descending lines both covering the same distance of a perfect 11th, *but the first one* diatonic and moving mainly in skips, the second in semitonal steps. In addition, the first descent is mainly in long sustained note-values while the second commences in long *note-values* , *but from* the fifth bar shorter notes are broken up by rests and reiterations symbolizing Cassandra's complete loss of control concluding the melody in an uncertain semitonal fluctuation. *Note that each* of these types of movement has a counterpart, balancing it. Each type is found on both sides of the climatic point where the enharmonic transition occurs from G-flat major to C major.*1

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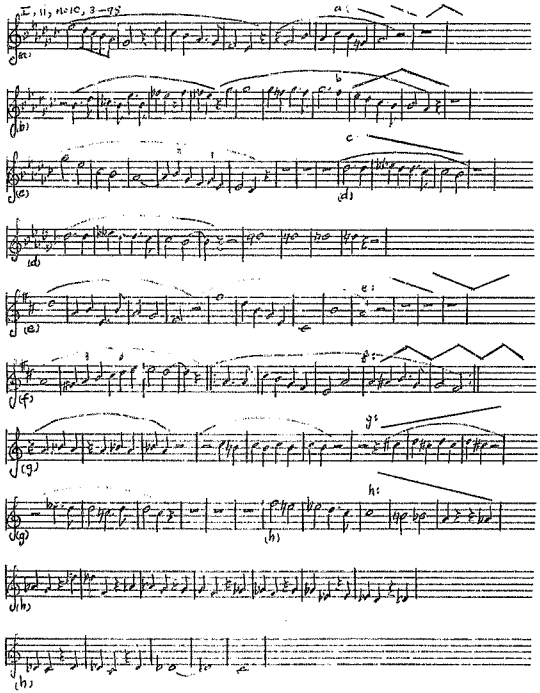
*1 This symmetrical form arising *from the melodic* structure will be described in the next chapter on Form. (Chapter VII) pp 145-146

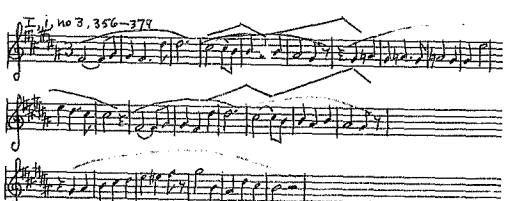


Example 12.

(b) The duet (Cassandra and Coroebus)

The third melody is the duet 'Quittenous des ces soir' (I,i,No.3, 308-379 and 407-430), and demonstrates Berlioz' individual approach and the expressivity attained by the simplest means. This is the melody of the duet-proper which is incorporated in the most extensive number of the opera.

The 24 bar melody unfolds in two sections, each consisting of a 3,3,6 bar-ratio pattern in a very narrow range. (b 355-367 and 368-379) The skip of a major sixth is not exceeded and the range of the final phrase, the largest, spans an octave. The entire melody is contained within the compass of a major ninth. Every phrase starts on a down-beat like the 'Non je ne verrai pas' air, and the over-all pattern of the melody is a late-climax curve which is in agreement with the shape of the two inner sections, thus the tension is kept to a minimum.



Example 13.

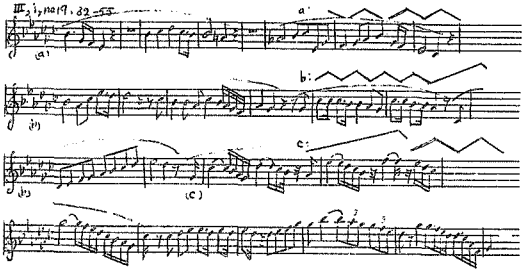
(c) Dido's Melodies, reflecting changes of character

In a consideration of Dido's melodies, five may be presented as typical of different stages of Dido's development of character. Three are treated comprehensively and the remaining two are touched on briefly.

The first air 'Chers Tyriens' (III,i,No.19,31-55) unfolds in a diatonic and florid melody. It is ornamental containing many rapid scale passages to fill-in larger intervals, each one descending. The first phrase (b 32-35) commences in a salutary manner in a descending line followed by a hovering one. The second three bar phrase (b 37-39) presents a hovering curve with two high points commencing in an ascending line and closing in a descending one. It contains a fall of a minor sixth, the remainder progressing in step-wise motion. The (b)-part contains a four bar phrase (b 40-43) starting on a down-beat, but the second and third two bar phrases both start on upbeats. The second phrase consists of many dotted notes presenting a hovering line, while the third constitutes an ascending scale moving through a major ninth and ending on a climatic point. The section presents another hovering curve. The (c)-part (b 48-55) constitutes a three bar and five bar phrase each starting on an up-beat. The first phrase (b 48-51) represents the line of ever-growing intervals, but it is interesting to note that only the first two intervals start on the same note: An interval of a fourth is followed by that of a fifth, starting out from the same note, but the following three leaps have starting points which are raised a tone in every case, thus reaching a higher point each time though the interval is the same, each one being a perfect fifth. In this manner, the first climax is reached. The final phrase (b 51-55) presents a symmetrical curve with the climax in the centre. But the over-all pattern is a late-climax curve. The bar-ratio is:

(a) 4, 3.
(b) 4, 2, 2.
(c) 3, 5.

This melody is florid, assertive and full of movement, and presents a happy atmosphere compared to those of Cassandra. Thus Dido is depicted as a proud, confident queen.



Example 14.

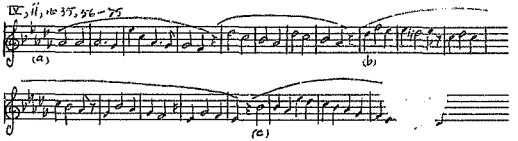
The second melody presents Dido as the woman who is in love, in the melody which introduces the quintet 'Tout conspire' (IV,ii,No. 35.) The phrases are constructed in a bar-ratio pattern of:

(a) 4, 4.
(b) ?.
(c) 4.

Each of the phrases commences on a down-beat and each but the initial one represents an early-climax curve, indicating relaxation and a minimum of tension. The initial phrase (b 56-59) commences in reiterated long-note values, but the notes become shorter containing one skip of a major sixth up, to create a symmetrical curve with the high point in the centre. The succeeding two-two bar phrases (b60-63) are identical, consisting of four long notes descending in steps shaping the upper tetrachord of the tonic scale; the sustained notes and descending diatonic steps have an effect of release and submission. The seven bar central section (b 64-71) constitutes an ornamental figure which is a type of centripetal mo-

vement playing around a central note of which each one is pitched a step lower than the preceding one; in addition the entire phrase constitutes a displacement of accents, stressing the second beat of each of the seven bars. A playful flirtatious effect is accomplished in this manner and the rhythmic displacement of accents creates contrast with the (a) and (c)-sections. The final four bar phrase (b 71-75) constitutes a descending line in steps containing two interruptions of a perfect fifth up, after which the step-wise descent is continued until another leap of a perfect fourth up, directly changing direction in a minor sixth down, terminates the melody when the penultimate note rises a semitone to the tonic.

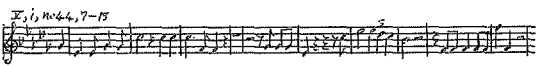
The range of the melody is only a major 10th, and only a few leaps disturb the stepwise motion and reiterated long notes; everything being executed very legato. The melody has an over-all hovering line. The long note-values, and playful central section creates a picture of a woman who has lost interest in her regal duties, being completely absorbed in her love for Aeneas, and displaying her willingness to be seduced.



Example 15.

In the duet of the fifth act 'Errante sur tes pas' (V,i,No.44, 7-168) a changed woman is depicted, and the entire melodic line reflects this metamorphosis. The melody is interspersed by rests, creating a breathless effect. The many reiterated dotted notes alternate with great leaps. The melody becomes increasingly chro-

matic and the great intervals of the first section is contrasted with many reiterated notes gradually rising in semitones in the middle part symbolizing Dido's endeavours to win Aeneas' sympathy. When she forgets her predicament, falling to daydreaming and wishing she had a child of Aeneas, long notes (minims) are repeated reiterating the tonic A seven times while a transition is made to F major. Dido's part ends in a terrible curse expressed by a descending line constituting a descending b-flat melodic minor scale which commences on the flattened leading-note, descending in steps to the mediant, supertonic and back to the mediant, after which the melody ends in two leaps taken from the tonic, jumping to the dominant which is sustained for two bars and falling back to the tonic.



Example 16.

Dido's monologue 'Je vais mourir' (V,ii,No.47,21-54) embodies her resolution to die. The 33 bar melody is irregular in phrase-structure, the bar-ratio being:

(a) 5, 3.
(b) 4, 2, 2.
(c) 5.
(d) 3, 2.
(e) 3, 4.

This resolution is reflected in a melody which has become chordal, many of the notes outlining triads. Every phrase except the (c) and (d)-parts commence on up-beats. The basic shapes of the phrases differ, the (a) one in e-flat minor being a hovering line succeeding the salutary chordal phrase which constitutes a sharp descent. This is balanced by the (d)-part consisting of two phrases

separated by a bar of rests which both represent sharp descents.

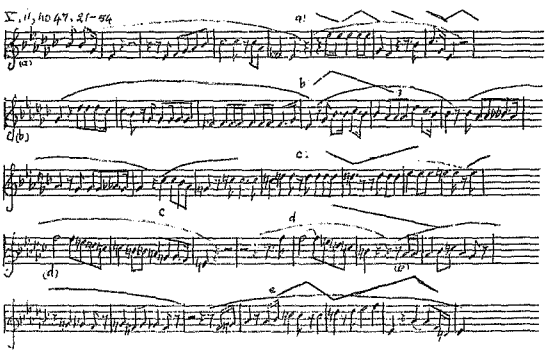
The (b)-line in G-flat major forms a hovering curve with two high points, the first reached in a leap of a fifth at the announcement of the initial four bar phrase, and the second, a leap of a fourth is attained near the end of the second two bar phrase. The third phrase (also a two bar ; rase) moves around the submediant and dominant in centripetal movement representing a gentle decline. The line of the (c)-part forms an inverted early-climax curve beginning on a high point, and commencing, like the salutary phrase, in a sharp descent reaching it's low point early, after which a leap of a fourth up is succeeded by a continuation of the ascending motion, but this is executed very gradually with many reiterations. The (d) phrase commences on the highest point, descending rapidly in a scale-passage spanning a minor 9th. After a bar of rests, another shorter descent commencing from the same climatic point, is executed going through a diminished 5th this time. The two sharp declines, commencing from the same *high F-tonic (in F-minor), constitutes emphasis on the climax* in the incomplete repeat of the movement. (Note that the climatic point in Cassandra's second air was emphasized by a semitonal fluctuation, the high point being touched three times, stressing the words 'This doomed people' in this manner. In Cassandra's first air, the climatic point is reached in a longer descent after a shorter attempt.) Here Dido's appalling grief is expressed in her admission that she is a slave chained to her love which ba her down into the everlasting night (death.) The second

nt is a cry of anguish: 'Vènus, rends-moi ton fils!' (Venus give me back your son) Over-all shape: late climax curve.

The penultimate three bar phrase forms an early-climax curve ending in semitonal centripetal movement around the flattened submediant (in E-flat major) when Dido is engrossed in the thought of the futility of her prayer. A third climax is reached on the same high-point (the F reached twice in the previous section) but here a great leap of a major 9th down is made (instead of the stepwise motion in the previous section,) and this is succeeded by the final descending chordal tones outlining a diminished fifth triad

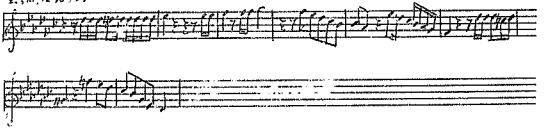
which rises a semitone to the tonic, thus ending the monologue.

In this piece, the semi-chromatic language progressing to a completely chromatic one, the many *reiterations* and rapid stepwise motion is alternated by sharp declines in steps, and great leaps. Many of the phrases end in chordal tones. The contours of the phrases are *early-climax curves* or sharp declining curves contradicting each other, and also being contradictory to the over-all late-climax curve ending in three climatic points in the two final sections of the *melody*. *The* great leaps and chordal tones resemble those of Cassandra's ariose superimposed on the orchestral melody concluding the vocal section of the Trojan March, both pieces expressing *predictions of certain death*.



Example 17.

Dido's final scene 'Pluton semble' (V,iii,No.50,1-82) demonstrates the disintegration of her personality when she loses her self-control in the same manner as Cassandra did in the conclusion of her second air. The melodic lines of Dido's commencement and Cassandra's conclusion are similar semitonal descents interspersed by rests, and supported by diminished harmonies.*1 But the final bars of this number display a change of disposition. This is the chromatic melody containing many rapid reiterations and descending lines interspersed by rests, but ascending leaps precede the descending steps, resulting in quick changes of direction producing a hovering line which touches on many extremities symbolizing Dido's determination to end her life; This contrasts with the forlorn humiliation expressed in the duet with Anna, 'Va ma soeur' and the desolation and loss of control symbolized in the initial 16 bars of this piece.



Example 18.

Polyphonic textures

It has been noted that Berlioz musical development is essentially

*1 See example 9b in the chapter on Harmony, p 94.

linear often resulting in a complex and extended poliphonic texture. In this manner strange and unusual sonorities result in significant expressive expedient in textual delineation.

Berlioz' practice of alternating polyphonic and homophonic textures is highly successful and this procedure is encountered in many of the choruses e.g. in the Ceremonial March and Hymne in the first act where it is applied in the developing section (I,ii,No. 4,42-76). In the 'Prêtes à mourir-chant' in the second act, Aeneas' summons is treated contrapuntally. (II,i,No.13,90-141.) The opening chorus of the third act commences with the chorus singing in unison, but the texture becomes increasingly contrapuntal. Antiphonic phrases and imitation are used in abundance. (III,i,No.17, 19-33.)

Polyphonic textures play an important part in Berlioz' concept of harmonic variation. In this manner the Chant National of the third act is varied and extended. (III,i, No.17).

The variation of the National anthem (III,i,No.19,77-110) commences with the first phrase given in augmentation and the metre changes from $\frac{5}{2}$ to $\frac{6}{4}$. After that the original homophonic melody is superseded by a free contrapuntal texture in which the contrapuntal melodies are derived from the original homophonic melodic phrases of No. 19. The device of irritation is employed freely. In the penultimate phrase, three parts become homophonic once more but the basses continue their independent melody. The concluding four bar phrase is entirely homophonic again. (See chapter IX P189.)

Two successive choruses in the first act may serve as an illustration of Berlioz' contrapuntal procedures. The first one being the Octet and double chorus 'Châtiment effroyable' (I,ii,No.8) which is an intricate contrapuntal piece. It falls into two main sections, the first is set mainly for the eight solo vocal-parts generally forming three contrapuntal parts (two parts are formed from three solo-voices and a third from the remaining two with one from the first part added to the two.)

The first section of the octet commences with a fugal exposition consisting of a subject and counter-subject of ten bars each. (b 1-37) Three solo-voices constituting the first part, state the subject in F-sharp minor. While they continue with the counter-

subject, the second part commences with the subject in e minor (e major 2nd down). And while the second part continues with the counter-subject, the third part commences with the subject in d minor. Naturally, the extremely chromatic melody and harmonic basis, the lengthy subject and counter-subject, and the entries which occur a whole tone down every time, is far removed from conventional fugal-exspositions and many distant tonalities are touched upon, but the basic idea is adhered to.

The second part (b 32-42) of the octet is written in four part counterpoint beginning in imitation of a 'stretto'-type, for the second part enters while the first part is still engaged with the four bar phrase, and the third part enters one bar after the second. The basses of the chorus have an independent rhythmic part which moves rhythmically and detached in single notes interspersed *with rests, at first centripetally, but later becoming a rhythmic* monotone forming a bass pedalpoint on the tonic throughout the second and third parts. The third, final, part of the octet consists of an 8 bar and 7 bar melody sung in unison (octaves) concluding the octet-section. (b 43-55)

The chorus (b 56-85) set for double chorus, falls into two sections of which the second part has the same melodic material but a much more elaborate setting and richer harmonies. The two choruses are fully exploited. In the first statement Cassandra sings the main melody while the other solo-parts form contrapuntal parts against the melody, some of them combining or doubling to form a free-contrapuntal texture ranging from three to five parts. Simultaneously, the two choruses form an independant antiphonic type of counterpoint commencing in imitation, which combines in an intricate contrapuntal texture with the counterpoint of the soloists. (b 56-66)

During the second statement of Cassandra's main melody, her part is reinforced by an added four soloparts. This part is imitated by a second part. Simultaneously the two choruses and *remaining three solo-parts weave a* contrapuntal texture imitating one another independently, yet creating a dense contrapuntal texture in combination with the first two parts executing the main melody and imitating one another. (b 68-77)

Note that whenever a part of the text requires special emphasis in contrapuntal choral pieces, it is given out in unison by the vocal parts. In a dense contrapuntal texture this vocal concentration of many voices in many parts on a single melody contrasting with the intricate weaving of contrapuntal parts, creates a striking effect. Thus in the sentence 'Laocoon! Devoré palpitant par ces monstres hideux! (Laocoon, devoured alive by these hideous monsters.) is treated in this manner; the eight solo-voices sing in unison, while the basses of the chorus keep on with their rhythmic tonic pedalpoint figure. From the seventh bar homophonic chords are added by the chorus for four bars. The last bar is stated in homophonic chords to express the final words 'monstres hideux' (b 49). At the end of the reprise, the same procedure is followed and the four parts of the chorus sing in unison. (b 80-83) Only the final chord on 'horreur' is a great homophonic chord in four parts.

In the succeeding chorus, 'Que la déesse nous protège' (I,ii,No. 9) the great expedient contained in contrapuntal procedures, is exploited by the composer, namely the practice of stating two contrasting ideas simultaneously. While the chorus and solo-voices state their awe-inspiring admiration for the holy object (which is thought to be a sacrifice to Pallas, the Trojans are not suspecting any trick by the Greeks) in a dense four-part contrapuntal texture in which one of the melodies anticipate the triplet-motive tied to a long note which is so characteristic of the Trojan March-theme, Cassandra's cries of doom are superimposed clashing with the other parts by their dissonant nature. (b 33-34)

The final impression remaining after the analysis of Berlioz' melodic language is the infinite variety and irregularity of his phraseology, and the deep emotional comprehensiveness contained in this element, which is the dominating principle in his musical language. This results in a striking individual sonority.

CHAPTER VII

Form

Although Berlioz' formal schemes generally differ from the typical shapes of his contemporaries, they adhere to a basic plan based on three principles, namely exposition, development and summing up.*1 He maintained that he exerted the entire force of his intellect on moulding the right form for each piece. During work on 'Les Troyens', he made the following statement in a letter to the Princess Sayn-Wittgenstein:

> ' The great difficulty is to find the musical form - that form without which music does not exist, or exists only as the humbled slave of speech'.*2

It has been established that Berlioz' harmonic language is closely connected with the art of variation.*3 Strophic form is the most suitable structure to serve the purpose of harmonic variation and the majority of numbers in 'Les Troyens' may be considered to fall under this category.*4

The repetition of a strophe rarely occurs without the harmonic progression being altered, but there are a few cases where the harmonic progression is preserved in repetitions of strophes, for example, in the'Marche Troyens' (I,ii,No.11). This is to serve a specific purpose which will be discussed in Chapter X. In these cases, lengthy episodes are inserted to separate these unvaried strophes.

Unvaried strophic forms

The four strophes of the Trojan March are separated by three extensive episodes based on the melodic material of the march itself,the second and third episodes being dominated by the lower mordent-fi-

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*1 Barzun, J. V II p 347.
*2 Ibid., V II, p 119.
*3 See Chapter V.
*4 The numbers containing a reprise are considered to be a strophic form.

gure derived from the opening chorus. Although the harmonic progression is preserved, the setting is varied to a great extent, and the constant alternation and different combinations of the three distant groups of instruments, the orchestra, chorus and Cassandra's vocal part, create a kaleidoscopic effect which is thrilling preventing the repetition of the 10 bar melody ever becoming tedious. Another example of varied orchestral setting is encountered in the four strophes of the 'Chant National'.*1

An interesting expedient to render the unvaried repetitions of strophes more interesting, is found in the love-music of the fourth act: The quintet 'Tout conspire' and septet 'Tout n'est paix et charme' and also in Hylas' song 'Vallon sonore', namely by enlarging the vocal forces and the addition of independent melodic parts super-imposed on the main melody.

In the love-music, the second appearance of the melody entails the addition of extra vocal parts, thus extending the vocal forces, the accompaniment remaining unaltered. In the quintet (IV,ii,No. 35) an important 24 bar contrasting section separates Dido's solo and the quintet-proper (b 75-98). This 'ring'-episode which is related melodically to the episode separating the arioso-dialogue and duet strophes of Dido and Anna's 'Les chants joyeux' (III,i,No. 24,93-109) in the third act (both melodies are influenced by the Trojan March-melody and both contain similar accompanimental grupetto-figures) has an important dramatic function unifying the two numbers. Both are settings of textual parts referring to Dido's ring which binds her to remain faithful to her dead husband.*2

In Hylas' song, the three strophes are similar, but at the end of the second strophe, an ominous string figure is appended during the final four bars, creating a sombre atmosphere of premonition. In addition, the commentary of the two sentries are superimposed on the melody of the third strophe.

This is a similar procedure to that encountered in Dido's ini-

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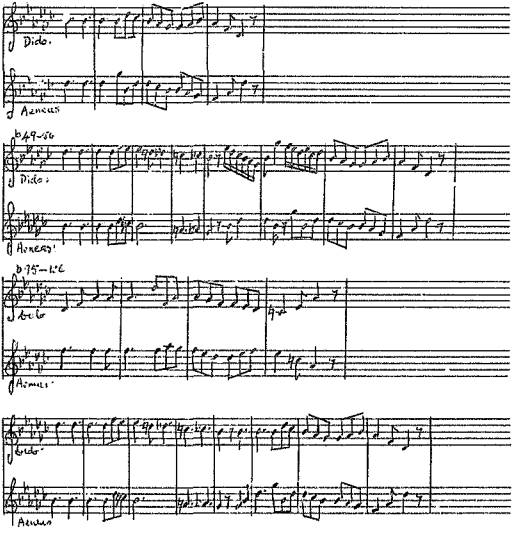
*1 In Chapter IX, final section, Orchestral variation, both these two numbers are discussed.

*2 The first two strophes of the duet are varied, but the second pair is similar.

tial air in the third act 'Chers Tyriens' (III,i,No.19). Here the chorus' reactions to Dido's requests (occurring in the first solo-strophe) are incorporated in the second strophe. Dido's florid melody forms an independent part contrasting against the chorus' declamatory parts which constitute a rhythmic counterpoint, being uninteresting melodically.

In the love-duet 'Nuit d'ivresse' (IV,ii,No.37) concluding the fourth act, a very interesting procedure is applied to insure that the three similar strophes do not become monotonous. In addition to the two important episodes the initial four bar phrase of the first strophe is extended to eight bars in the second strophe and another four bar phrase is prefixed to this extending the initial melody to twelve bars in the third strophe. From the second phrase on, the strophes are unvaried. Please see example on the next page.

DE, II, No 37, 3–6


Dido.
Aeneas
b49–56
Dido.
Aeneas.
b75–L2
Dido
Aeneas.
Dido.
Aeneas

Scenes wherein strophic forms and sections containing thematic development are *mingled*

In the complex third number of the first act (I,i,No.3), *Coroebus' two cavatina* strophes are similar, but in the second strophe, Cassandra's contradictory interjections are super-imposed on Coroebus' unaltered melody 'Revions à toi'. *Snatches of Cassandra's* 'disaster'-theme are added to support her melodic phrases increasing the ominous quality of her words. Here, the special power of music, in which *contradictory words may be expressed* simultaneously, is demonstrated once more. (b 186-209)

Cassandra's lengthy recitative separating the two cavatina *strophes* (b 81-184) has an accompaniment in which two themes are developed by the orchestra. The 'disaster'-theme introduces this recitative and is developed further in the *first section*, but the melody of the duet-proper dominates the second section, being anticipated and then developed sequentially in the accompaniment of the second section.*1

The four strophes of the duet 'Quittenous dès ce soir'*2 are varied harmonically and to some extent melodically as well, and a 27 *bar contrasting* section comprising recitative-dialogue separates the third and fourth strophes. (b 308-430)

Thus the complex piece consists of *Coroebus' two cavatina* strophes which are separated by Cassandra's 84 bar recitative which constitutes the central movement and is encompassed by two recitative-*dialogue sections*. *In addition*, it contains Coroebus' mélodie of 52 bars, succeeded by Cassandra's arioso, and the four 24 bar duet strophes of which the third and fourth are separated by recitative-dialogue; a fourth section of recitative-dialogue concludes the number. This scene presents two different structural forms namely strophic form and *forms containing thematic* development. In addition, both the unvaried and varied strophic forms are represented here.

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*1 See example 2, Chapter V.
*2 See example 14, Chapter VI.

The finale of Act II, 'Complices de sa gloire' (II,ii,No.16) is another complex piece in which both forms are incorporated. The initial two chorus strophes are unvaried but supported by different tonalities, the first being in A-flat major (b 5-43) and the second in A major (b 118-156). These two strophes are separated by a contrasting 71 bar section (b 44-114) which falls into two parts; the first, containing Cassandra's dialogue with the group of cowards (b 44-67) is dominated by an orchestral theme associated *with Cassandra's preoccupation with suicide and* which was employed in the preceding chorus as well, thus unifying the two numbers by application of a theme carrying the same connotation and expressing similar textual concepts. The second part constitutes Cassandra's expulsion of the cowards *which is marked by a change from* flat-key signatures to sharp-key signatures in a transition from a-flat minor to E major (b 68-105). The section concludes in a recitative for chorus (b 106-114). The second and third strophes are unvaried, disregarding the change of tonality (b 118-156 and 176-214). These are separated by an 18 bar section (b 157-174) in which Cassandra's invocation to Coroebus,Hector and Priam are superimposed on an extension of the chorus' second strophe. The third strophe has the added interest of the Greek officer's part which contrasts with Cassandra's (incomplete) doubling of the chorus.

Strophic forms

The majority of the strophic forms are varied harmonically with additional slight changes in the melody. Cassandra's first air 'Malheureux Roi' (I,i,No.2,43-117) and Iopas' song 'O blonde Ceres' (IV ii,No.34,41-108) demonstrate the principle of harmonic variation. The 'Prêts à mourir'-chorus concluding the first scene of Act II (II,i,No.13,79-141) *and the* 'Sur cette horde immonde'-chorus concluding Act III (III,i,No.28,162-221 and 289-371) are both concerned with harmonic variation, but this is executed in complex numbers involved with thematic development as well.

Regarding the two choruses, *the 'Prêts à mourir'-chorus' second*

strophe constitutes an elaborate contrapuntal texture worked out in imitation. The two rousing chorus strophes are enhanced by a recurring descending figure in the 'military'-rhythm.*1 The number concludes in a great peroration after the chorus' close in a strange cadence containing the Neapolitan minor chord.*2

In the 'Sur cette horde immonde'-chorus, the two main strophes are incorporated as Aeneas' summons of which the initial 24 bars are repeated by the tenors in an intricate chorus with added soloparts. After this, the melody of the 59 bar strophe is varied melodically, harmonically and also in the accompanimental parts. This is succeeded by a great 69 bar peroration of which the initial 25 bars are vocal.

A B A-forms

In some instances, the contrasting section separating two varied strophes are so important that it constitutes the middle section of an A B A-form, for example, Cassandra's 'Malheureux Roi'-air (I,i,No.2,43-117), the Ceremonial March and Hymns (I,ii,No.4) and Andromache's pantomime (I,ii,No.6). In both the air and pantomime, different tonalities are employed for the main strophes in addition to the harmonic and melodic variations. In the first case, the strophes are in e-flat minor and E-flat major with the 33 bar section in b-flat minor concluding in E-flat major. The second piece is in C major/c minor with the contrasting section in E-flat major, G-flat major, C major. The two strophes of the third piece are in a minor and f-sharp minor with the contrasting section in A major.

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*1 See Chapter VIII, the third section of the part devoted to rhythm. p 156

*2 See Chapter V, example 10.

Movements containing thematic development

The strophic forms have been treated extensively, and a few instances of thematic development have been mentioned where it occurs in complicated sub-scenes compiled out of different sections containing elements of both. There are a few numbers in which themes are developed to some extent. The opening chorus represents this type.

In this chorus, 'Après dix ans' (I,i,No.1), the first section (b 1-138) is based on the lower-mordent figure which permeates this entire section, even the vocal parts, in a contrapuntal texture. The second section (b 139-265) constitutes the statement of an instrumental theme with two rhythmic figures against it producing a 'rhythmic'-counterpoint (b 139-146). This is succeeded by a development of the theme (b 147-265). Each fragment of the theme which is treated sequentially is constantly accompanied by the contrasting rhythmic figures, and while this interesting development unfolds in the orchestral parts, the chorus execute declamatory vocal parts. Thus the 'real' music is in the orchestra, and the vocal parts play a subordinate part.

Various interesting formal schemes

In Berlioz' works, form is a hidden presence and the various structures differ in a striking manner from traditional ones. He designed a suitable form to fit any dramatic situation. A few interesting examples should suffice.

The 'Chasse Royale et Orage'-scene (IV,i,No.29) introducing the fourth act, contains elements of Sonata-form in it's structure. It commences with an introduction (b 1-29) which is vague regarding tonality. The violins play a descending chromatic melody while different sections of the woodwind indicate a few harmonies. The exposition consists of the statement of two main melodies. A: (b 30-43) Clarinet and Flute phrases answered by Oboe and Bassoon; B: (b 46-85) Saxhorn melody.*1 Both these melodies are given in

*1 See example 1, Chapter VI

the main tonality. After this a lengthy 'development'-section unfolds, consisting of five elements and presenting two new melodies, C: (b 121-129) a 'fanfare'-type of trombone melody in e-flat minor played by three trombones in unison, and D: (b 185-201) a 'reveille'-melody played by the saxhorns in B-flat major. Between these two melodies, the B-theme is presented briefly in abridged form (b 149-165) dividing the 'development'-section in two parts, after which the five elements presented in the first half are repeated again, but not in the exact consecutive order of the first half. Near the end of the development section, the D-theme appears twice again (b 227-235). During the second appearance (b 241-258) the second part of the D-theme is combined with the first part and the C-theme, forming a three-part contrapuntal texture played by saxhorns and trombones while vocal parts are added, creating an immense climax, reaching the f minor tonality after many different tonalities have been passed through namely d-flat minor, d minor, B-flat major, g minor, G major, E-flat major, f minor. At the end of the 'development' after the climax, many diminished harmonies create a similar vagueness of tonality encountered in the introduction. After this, the bright C major-tonality signifies a recapitulation of the two main themes (b 309-451). The A-theme is presented in augmentation (b 309) and finally an abridged version of the B-theme (b 339) concludes the number.

In the 'Préparez tout' recitative and chorus (V,i,No.39) Pantheus and the Trojan officers' dismay is depicted at their realization of the gods' dissatisfaction. It also contains an admonition of the spirits warning them to go to Italy. A formal device which may be called a 'catalogue of themes' is applied. The orchestral introductory section presents all the melodic material which is employed and developed later in the number. Five elements are stated in this 22 bar initial section (b 1-22). The fifth element is a syncopated theme concluding the instrumental section and serving as introduction to Pantheus' recitative and accompanying it as well. (b 19-22). It also marks the end of the first half of the ensuing chorus section (b 57-71) when the chorus of invisible shades groan

sotto-voce utterances, their admonitions of 'Italie' three times. This syncopated 'alarm'-theme is related to a similar one employed in the 'Prêts à mourir' and 'Sur cette horde immonde'-choruses and this number closes with this theme as it's instrumental conclusion. (b 109-114). It has a unifying purpose being applied again as the introduction of Aeneas' recitative and air 'Inutiles regrets' (V,i,No.41,1-17). The other four elements represented in the introductory section engender the vocal melodies of the chorus section. *The first element* is an assertive symmetrical quaver-theme commencing on the weak second beat (b 1-46) and it is employed as the *first contrapuntal melody* of the chorus, treated in imitation. (b 39-45). The second element of an initial quaver skip of a fourth up, *commencing in an up-beat* reaching a minim which is tied over the barline to a crotchet, followed by two skips of 3rds down, ending on a dotted *crotchet rising in two semitones* up again (b 7-11)is taken over as the second contrapuntal vocal melody, once again treated in imitation (b 45-49). *The third* element is a brief three-note figure of descending semitones (submediant, flattened submediant, dominant) which is sounded *against* another figure in a contrasting rhythm beginning on an up-beat followed by a minim and ending in a crotchet constituting a semitonal drop which changes direction and moves a semitone up again (b 12-14). These two figures produce discordant dissonants which express the word 'gémissent' ('groan') in the third section of the chorus and also accompanies the chorus of shades forming the climax in the middle of the chorus-section. (b 74-78)

The fourth element, a descending melody of sustained minims ending in shorter notes, is employed in the chorus as an accompanimental melody in the orchestra (b 83-86) and later, after the warnings of the shades, as the vocal melody expressing the dismay of the Trojans. (b 83-92) The first tenors enter with this melody (b 83) and are then followed by Pantheus and the second tenors entering in imitation on the same note after four bars (b 87) and finally,after another four bars, the basses enter a perfect fifth down in b 91.

Dido's final scene 'Pluton semble' (VIii,No.50) provides an *interesting example of a scheme* governed by tonal areas which is derived from a harmonic progression. Here Dido commits her suici-

dal act and the tonalities employed represent a large i IV iv V IV I-structure which is held together by two orchestral themes from previous numbers *providing dramatic meaning.* The piece commences in c-sharp minor (the dark funereal-tonality) after which diminished harmonies support a melody which descends in semitonal steps forming the initial 16 bars of the piece and demonstrating Dido's loss of control.*1 In the second section, the orchestral refrain from the preceding number, the 'Cérèmonie Funèbre' (V,iii, No.49) rings out while Dido is silent. (b 17-24) While this funereal *refrain is played,* the 'fear'-rhythm is executed by trombones, cornets and timpani and the music modulates to F-sharp major. The poignant clarinet-melody expressing utter desolation (b 28-39) which consists of swelling and shrinking intervals (unison, major second, major third, major second, major third, minor second, minor third, major third) *unfolds three times:* at first unaccompanied, then accompanied by only a few sustained notes of the oboe and cor anglais with Dido's vocal dominant pedal above it, and finally Dido's vocal part consisting of a sliding up and down the upper-tetrachord of the F-sharp major scale, is sounded simultaneously with the clarinet phrase, followed by the 'fear'-rhythm again, concluding the section in the subdominant major. After this *the initial phrase of* the Funeral-refrain is played by the string-basses alone in f-sharp minor (b 42-44). Dido seems to rec in her strength and begins to prophesy in the dominant major tonality of A-flat major (disregarding enharmonic differences in spelling) in b 45, Cassandra's 'disaster'-theme from the first act returns here near the end of the fifth act to signify the fact that Dido has become a prophetess like Cassandra and is on the brink of suicide, in the dark flattened leading-note tonality employed for Cassandra's suicide (b 48). The 'disaster' string-theme dominates the final section until the conclusion of the number. In the mean time, a return is made to the tonic major by progressing through the subdominant major G-flat (b 56) and reaching the tonic major, D-flat *tonality (b 61) in the final* two bars. This is a logical, though unusual structure in which enharmonic differences are ig-

*1 Chapter [illegible] example 9(b). p 94

nored, creating a perfect dramatic form to express a highly emotional textual part.

The final example illustrating Berlioz' command of form, is Cassandra's second air 'Non je ne verrai pas' in Act I.*1 This is a 'through-composed' melody driven forward by a reiterated string figure consisting of a descent through a perfect fifth to a weak second and fourth beats commencing on the second half of the first and third beats. The descending steps are formed by two whole tones ending in a fall of a minor 3rd, shaping the accompaniment (aided by trombone chords for the first half of the number). This reiterated figure in the orchestra *serves as a unifying element* supporting a melody in which the basic shapes of the phrase and melodic usage of four different types of movement, forms a symmetrical *plan.*[*2] *The four types* of movement are step-wise movement, leaps, centripetal movement and semitonal fluctuation.

The melody consists of eight sections, and these were described in the preceding chapter on Melody.[*3] After Cassandra's despondent thoughts, the D major-tonality suddenly appears like a glimpse of radiant light after darkness, dividing the piece in two sections by an enharmonic transition from G-flat major to D major. Here the melody constitutes a single note D, sustained for four bars during which it's meaning changes from sharpened dominant in G-flat major to tonic in D major. On both sides of this central point when Cassandra sees a vision of her country's glory, the shape of the phrases balance each other in the following manner: The (b) and (e) sections both contain great leaps, but the opposite direction is taken. *The (b) line demonstrates* the line of ever-increasing leaps from a particular note commencing on a low note and moving generally in an ascending direction. The (e) section *starts on a high point* moving in a generally descending direction and here ever-increasing leaps move towards a particular point. The second phrases of these sections also balance one a-

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*1 See example 12, Chapter VI.
*2 See Chapter VI.
*3 See Chapter VI ex 12 p 122.

nother. The (b) section commences on a climatic point which is touched three times by semitonal fluctuation and then moves downwards in steps. In the (e) section, *the second phrase* also commences on a climatic highpoint but the progression is by leaps of five consecutive thirds (major, minor, alternatively) however,the line changes direction by leaping a *minor seventh up and* finally falling a whole tone. The (f) section corresponds with the (a) section, the melody moving generally in diatonic steps containing only one leap when the melody changes *direction.* In both cases, the lines of the melodies are hovering, the first one commencing in descending motion, and the second moving in an ascending direction initially. The centripetal *movement of* the melody in the (d) section balances the semitonal fluctuations in the (g)section; in both cases the melodic line seems to be unable to move in a definite direction. The *two identical* centripetal phrases of the (d) section display a slight inclination to descend, ending in semitonal drops, and the four fluctuating phrases of the (g) section, on the other hand again, *constitute a* gradual ascent, each phrase commencing on a step which is slightly higher than the previous one. The long and gradual descent in semitones constituting the (h) part corresponds *with the descending* line of the (c) part. This section, however, commences in two 3rds followed by another two diatonic steps ending in an ornamental figure. Thus the descent occurs much *quicker and in diatonic* steps, while the final melody takes a very long time (17 bars) to achieve it's goal. Both descending lines move through the interval of a perfect 11th.

Thus, each section on *both sides of* the dividing sustained D has it's counterpart on the other side. The accompanimental rhythmic figure is absent during the final section constituting the gradual descent ending in *semitonal fluctuating* movement. In this part, Dido loses self-control and her personality disintegrates.

From the preceding *examples* it *is* evident that the structural patterns containing the melodic and harmonic language may be exceedingly unusual, yet the right form was moulded for each piece. Unity and relevance of character *is preserved* throughout the different sections of the melody. The basic elements of exposition,

development and summing up are generally discernable. *1

*1 Barzun. Berlioz and the Romantic century, Vol.II,p 347.

CHAPTER VIII

Rhythmic Structure

Tempo and Rhythm are very important elements in Berlioz' style. His consideration of these elements is emphasised by his views on the art of conducting. He was a conductor and had to teach himself this skill - there were no textbooks on the subject, and no courses were given at the Conservatoire in Paris during his lifetime. He was one of the first to write a textbook on the subject, 'L'Art du Chef d'Orchestre' in 1855, which was taken up later as the final chapter of his 'Traite d'instrumentation et d' Orchestration'. He stressed three demands which he considered fundamental in the practice of this art: Fidelity, precision and strict tempi. His constant harping on a clear and regular beat in various rhythms and the determination of tempi and nuances prove that he considered tempo and rhythm vitally important. When he heard Wagner conducting in London, Berlioz considered the freedom of his execution in this respect unbearable. He could not tolerate Chopin's rubato-playing and when Liszt did the same performing Beethoven's C-sharp minor sonata, he was criticised by Berlioz. However, Berlioz did not advocate imitation of the strict regularity of the metronome, and he recognised that the rhythmic feeling ofindividuals differed.*1

Tempi and Metronome marks in 'Les Troyens'

Berlioz designated metronome marks for the numbers of 'Les Troyens' and a few seem to be unsatisfactory, or incorrectly transmitted. In Act I, No.3,67,237 the indication is given as ♩ = 138, but this does not seem appropriate to his Andante marking.

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*1 Barzun. Volume II, p 57-61.

Two different designations are found in the autograph for the commencement of the Trojan March, p 169, one being: 'One bar of the tempo is equivalent to two bars of the preceding tempo'. The other one differs slightly designating 'a little less than two bars' and this slower tempo seems to be preferable as it accomodates the metronome marks of the vocal score, i.e. ♩ = 104 and ♩ = 138.

In the finale of the second act, pp 256-274, b 43-106, the vocal score's metronome marks are contradicted by the autograph's verbal directions. And in Act III,No.19,332,111 a similar contradiction appears.

In Act IV, the ballet - No. 33(b), p 512, it seems as if Berlioz was using simple-time marks in compound time. The vocal score has ♩ = 122, which could be taken as ♩. = 81.

It seems as if there are two errors in No. 34 (Iopas' song) p 544 and 546, bars 15 and 41. The ♪ = 76 and ♩. = 132 are most probably errors for ♩ = 76 and ♩ = 132.*1

Tempo and rhythm may be considered more intimately connected with the development of the drama than any of the other elements, especially in indicating the atmosphere and general character of each number.

Tempo

General survey of the manifestation of tempo ... 'Les Troyens'

A wonderful sense of equilibrium manifests itself as a result of the tempo indications which, taken as a whole, produce a centrifugal pattern wavering between slow and fast, thus balancing one another. The first and fifth acts generally exude a sense of energy owing to the fast tempi tending to be more in evidence than the slower ones. The second act is filled with a morose sense of premonition, ending with a great climax, the third act is generally

*1 Bärenreiter. Hector Berlioz New edition of the complete works. Vol 2c, pp 758-759.

pompous and majestic, and the fourth act is lyrical and inclined to be static.

In the first act, a sense of great excitement is in force from the outset, the opening chorus being executed in an Allegro vivo-tempo. The vigorous tempo depicts the joy of the Trojans - they assume that they are free at last. The act concludes with a feeling of excitement again; this time the Allegro agitato assai-tempo indicates that the Trojans are provoked by the thought of the wooden-horse left by the Greeks to be sacrificed to Pallas, the goddess of war, to appease her.

Between these two lively tempi, the music moves briskly again in No's 5, 7 and 10; the ballet (I,ii,No.5, 'Combat de Ceste',is a vigorous display of physical energy. 'Ou peuple et de soldats' Aeneas' disconcerted narrative of the disasterous end of the priest (I,ii,No.7) and the air 'Non je ne verrai pas' (I,ii,No.10) constitutes Cassandra's turbulent state of mind when she laments the fact that nobody will listen to her predictions that the horse means disaster. The Allegro agitato assai-tempo embodies this highly emotional outpouring of frustration.

Between the fast tempi, slower ones create balance, the greatest disparity being between the initial two numbers.

Cassandra's opening recitative and air 'Les Grecs ont disparu' (I,i,No.2) commences with a slow, ominous tempo marked Adagio molto sostenuto, which personifies the concept of premonition. The air is taken Andante. A short recitative marked Allegro forms a transition to the ensuing duet.

In the succeeding number 'Quand Troie éclate' (I,i,No.3) the tempi oscillate from section to section symbolizing the contrasting attitudes of Cassandra and Corocbus.

The two numbers encompassing the lively ballet have contrasting tempi: 'Marche et Hymne' (I,ii,No.4) is marked 'Allegro moderato e pomposo' which aptly creates the imposing atmosphere. Andromache's pantomime (I,ii,No.6) is indicated by Andante non troppo lento, and a quiet tragic atmosphere pervades. This is cruelly shattered by Aeneas' sudden flustered narrative with it's Allegro tempo.

The octet (I,ii,No.8) reverts back to Andante sostenuto to de-

pict the fear of the Trojans when they realize what has happened to the priest. The subsidence of the tempo seems to indicate almost speechless, paralysed terror.

The finale commences in a lively tempo 'Marche Troyenne' (I, ii,No.11) and the growing excitement of the Trojans bring about an agitated conclusion.

The second act, consisting of five numbers, commences with a rather slow, and majestic tempo, 'O lumiere de Troie' (II,i,No.12). But then the pendulum swings to Allegro assai agitato to symbolize the excitement of Aeneas and his officers in the 'Prêts à mourir'--summons ('Ready to face death'- II,i,No.13). The Andante non troppo lento-indication of 'Choeur Prière' (II,ii,No.14) signifies a return to a slower tempo to contrast the despondent feelings of the women in the temple with the previous desperate yet militant exhibition of energy. The penultimate number commences in a moderate tempo, but when Cassandra addresses the 'frightened doves' however, threatening and reproaching them if they submitted to the Greeks, the tempo becomes more animated.

The finale unfolds at double speed: One bar equals a beat of the previous number, to symbolize the delirious excitement of the women who have been convinced by Cassandra that their only honourable expedient is to commit suicide thus spoiling the victory of the Greeks.

Thus it becomes clear that in the Trojan acts, the fast and slow tempi furnish the impetus for the dramatic development which culminates in the eventual destruction of Troy. The climax of intensity and excitement is reached in the finale of Act II.

The third act constitutes a revelation of a new world, and the majority of pieces are devoted to reorientate the audience to the prosperity of Carthage and the majesty of it's queen. The uncomplicated, happy environment of a pacifist nation with no interest in warfare contrasts greatly with the atmosphere of siege and battle of the Trojan acts. Therefore, the tempi generally keep to a moderate pattern. (The militaristic finale is the only exception).

The opening number is rather lively but it is succeeded by the 'Chant National' which is indicated by Maestoso non troppo lento.

The three processional dances keep up the majestic, stately atmosphere. Similarly, the succeeding three numbers all adhere to the moderate rhythm, the third one being the 'Marche Troyenne' (III,i, No.26) which unfolds pathetically in it's minor mode and in a slower tempo than that of the original march.

In the finale (III,i,No.28) a burst of energy, designated by the *Allegro assai et agitato-indication, provides contrast; the* military incitement of Aeneas rouses the Carthaginians at last,and joined by the Trojans, they even ask for arms, to help Aeneas fight against Iarbas.

The fourth act is dominated by sensuous music constituting a general slowing down of the flow of energy. The central number, the third ballet, is the only exception.

The initial four numbers are rather slow, though the opening scene 'Chasse Royale et Orage' (IV,i,No.29) contains fast passages as well, which create striking differences of tempi within the number itself. The tempo of the first ballet which is sensuous, is indicated by Lento quasi adagio. The second one has a moderate tempo, Allegro moderato, and the third one with it's Allegro vivace-indication constitutes the contrast in the otherwise gentle flow of the tempo of this lyrical act. Here everything is devoted to movement.

The four final numbers unfold in rather slow tempi, all but the first embodying a sensual atmosphere. Here the dramatic development has become almost static, with an undertone of expectation. *Naturally the idyllic state could not last indefinately*, and Mercury appears suddenly at the conclusion of the act, shattering the stillness (recreated in a touching manner in the Septet : IV,ii,No. 36) and romantic atmosphere.

The fifth act begins quietly but soon everything starts developing towards a great climax and the atmosphere if filled with excitement. The concentration of emotions and tempo reaches breakneck tempo in the penultimate number when the Carthaginians register confusion. (V,iii,No.51)

Two succeeding lines of development each reach a climax in a very fast tempo. Aeneas' departure and Dido's suicidal act are the climatic points, each of which unfolds from a slow starting

point.

The act commences with Hylas' nostalgic song in a moderate tempo (V,i,No.38). This is succeeded by a fast tempo and the excitement grows as the Trojan officials register alarm, for they have seen the portents of the gods and fear their wrath in the chorus 'Préparez tout'. (V,i,no.39)

The tempo subsides to a moderate speed for the mundane repartee of the two sentries which brings relief for a moment,but then it is increased again for Aeneas' consternation and display of irresoluteness. He realizes that Dido knows that he is going to abandon her, and is rent by conflicting emotions. When his thoughts about Dido become tender, the tempo slows down, however, concluding in Allegro agitato when he settles for meeting Dido just once more. The fast tempo depicts his highly emotional state of mind, intensifying his feelings into a state of great excitement and reproaching himself for what he is bent on perpetrating.

A sudden contrast afforded by a slow ominous tempo for the terrifying final warning of the spirits follows in the succeeding number, the scene of the shades. (V,i,No.42). This dreadful communication shocks Aeneas into remorse and consequent dutiful determination. In the ensuing number his firmness, resolution and hastiness to depart for Italy to accomplish his mission, is reflected in the Allegro assai-tempo.

Dido's emotional confrontation with Aeneas is also taken in a fast tempo, Allegro agitato, and his only resistance is a fiery *declaration of undying love, Allegro con fuoco.* When he goes on board, the Trojan's cries of 'Italy!' are designated Allegro assai. The Trojan March in the original tempo constitutes the first climax.

The high-voltage discharge of energy and overwhelming display of emotions needs relief, and the tempo relapses to Andante non troppo lento in the scene 'Va ma soeur' (V,ii,No.45). Dido has been trampled down, turning into a servile humble creature begging for a few days' respite.

The succeeding two numbers marked Allegro assai, are charged with emotion. The report that the Trojan fleet is at sea, causes divergent reactions in Dido: Astonishment, fury, revenge and fi-

nally submission embodied in many changes of tempo. Her decision to die is reached in the final bars of the scene 'En mer,voyez!' (V,ii,No.46). In the monologue 'je vais mourir' (V,ii,No. 47) she expresses this intention. After the very fast instrumental introduction, the monologue unfolds with constantly changing tempi, oscillating between Andante and Moderato. The tempo is so unstable that some of the changes occur after a single bar.

The final subsidence in tempo occurs in 'Adieu, fière cité' (V,ii,No.48) to Adagio avec solemnity, for Dido's revival of the past recalling the happy moments shared once with Aeneas, in a solemn, bitter-sweet song.

In the third scene, the tension builds up again, the dignified 'Cérémonie Funèbre' (V,iii,No.49) unfolding in a moderate tempo, and gaining momentum in the succeeding piece, Dido's final scene 'Pluton semble' (V,iii,No.50).

In the penultimate number, the chorus 'Au secours' (V,iii,No. 51) the climax of this increasing momentum is reached ,when the Carthaginians comprehend the enormity of Dido's deed. Their utter confusion is signified by the Allegro vivace tempo and a profusion of dissonance. This is counteracted by the dignified, majestic yet energetic Trojan March in the finale with the imprecation of the Carthaginians superimposed on it.

Rhythm

Rhythm is very important in the personification of mental attitudes in the characters participating in the development of the drama. A certain number of fixed rhythmic patterns are employed consistently throughout 'Les Troyens' to depict specific mental attitudes or characteristics.

Rhythmic patterns

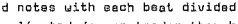
1.1

Reiterated notes with each beat divided into three equal notes, depict uncomplicated joy or tender thoughts, e.g. in the first chorus (I,i,No.1), the Chant National (III,i,No.18) and many more.

In the septet (IV,ii,No36) the quiet stillness of the night is symbolized by reiterated mezzo staccato quavers forming a pedal throughout the entire piece. Here monotony is functional and this expedient is consciously applied for the effect of immobility it creates.

1.2

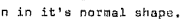
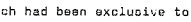
Long note values reiterated in duple time, can symbolize tender thoughts e.g. in V,i,No.44 *Dido's outburst* of fury is halted suddenly by wishful thinking at the thought of the happiness a child of Aeneas would have brought her. The poignant solo clarinet melody of swelling and shrinking intervals in V,iii,No.50 which depicts Dido's forlorn state, consists entirely of reiterated quavers  Though these constitute short note values the beats are halved as in the previous instance. Thus the connotation of joy is absent, and the reiterated notes depict sadness and longing.

2. 

This is a characteristic rhythmic pattern which occurs regularly, and which seems to be associated with Trojan glory and Aeneas' mission to accomplish it, appearing in the *Trojan March*. It is anticipated in Cassandra's air (I,ii,No.10) and is found again in Aeneas' 'Inutiles regrets' (V,i,No.41) and the duet 'Errants sur tes pas' (V,i,No.44). It appears in two forms sometimes concluding on a strong beat, otherwise on the weak beat.*1 This pattern is constantly applied to conclude Cassandra and Aeneas' phra-

*1 See chapter VI. P 112

ses, and later it is taken over in Dido's melodies after she has become subjugated to Aeneas. The reiterated minim-passage of Dido in the duet 'Errante sur tes pas' (V,i,No.44) ends in this pattern in augmentation and it appears again at the end of the section in it's normal shape. The fact that this rhythmic pattern, which had been exclusive to Cassandra and Aeneas in their aspiration to Trojan glory, is taken up by Dido in this number and in the quintet 'Tout conspire' (IV,ii,No.35) signifies her changed position. She has been rejected and Aeneas' mission gains precedence.

3.  or 

This rhythmic pattern is constantly applied as a summons to take military action. In the recitative and chorus 'Que la déesse nous protege' (I,ii,No.9) Aeneas directs the moving-in of the horse, aided by this rhythm in it's rapid form. In the chorus 'Prêts à mourir' (II,i,no.13) the second form of the pattern in the accompaniment intensifies Aeneas' vocal melody consisting of long note values. In II,ii,No.15 'Tous ne periront pas' Cassandra sees a vision of a majestic new Troy arising in Italy and the rapid version of the military rhythm,constituting a rhythmic variation of the Trojan March-fanfare rings out.

In the 'Sur cette horde immonde'-chorus (III,i,No.28,162-195 and 289-320) the first form in longer notes is applied for Aeneas' summons, taken up by the other vocal parts, and the orchestral accompaniment.

When Aeneas presents himself as a resolute Trojan hero in the 'Debout Trojans!'-chorus (V,i,No.43) after the warnings received in the previous number, the entire accompaniment is engaged here in a rhythmic variation of the Trojan March constituting the rapid pattern, which supersedes the smooth triplets of the Trojan March in it's original form. The same pattern in longer notes is employed in Aeneas' vocal part.

In the ensuing number 'Errante sur tes pas' (V,i,No.44) Dido confronts Aeneas, trying to prevent him from leaving but Aeneas' decision is irrevocable. Although he declares his undying love he leaves her when the Trojan March is sounded while the military-

rhythm is given. Two versions of the pattern is given in the final bars.

4.

A long note tied to the first note of a group of triplets, generally in compound time, carries the connotation of joyful and *pompous* gatherings of crowds. Thus, No's 1, 9, 11 and 17 contain this rhythmic pattern: In the vocal *conclusion* of the chorus 'Complices de sa gloire' (II,ii,No.16) the Trojan women's derision is executed in this *rhythm, hinting* at the glorious future of Aeneas and his men who have escaped. In the duet 'Le chants joyeux' (*iii,i,No.24) and* Septet (IV,ii,No.36) the figure seems to be associated with pure joy and is not applied in crowd scenes.

5. 

This rhythmic pattern forms the basis of the instrumental introduction of the duet of Cassandra and Coroebus (I,i,No.3) and three derivatives which are associated with haste, eagerness or joy arise from it. It is encountered in a more rapid version as well.

5.1  This pattern is associated with love, expressing the love and joy Cassandra experiences on seeing Coroebus. (I,i,No.3)

5.2  This simple 'straight-forward figure *is con*stantly associated with a feeling of haste and appears in the Trojan March (I,ii,No.11), the '*Complices de sa gloire*'-chorus (II, ii,No.16), the 'Préparez tour'-chorus (V,i,No.39), the 'Inutiles *regrets*' *recitative and air* (V,i,No.41) and in the 'Cérémonie Funèbre' (V,iii,No.49). In the latter case the connotation is rather a feeling of urgency in Dido's realization of her impending death, yet it still carries the 'hurried'-feeling as well - she wanted to get done with her suicide as soon as possible, having nothing left to live for.

5.3  and  The first form imparts a feeling of eagerness, with desire attached to it, and appears in the scene 'O lumière de Troie!' (II,i,No.12) accompanying Anchises' tiptoe eager movement in his pantomime section (b 26-30) This pattern also occurs in 'Nous avons vu finir'

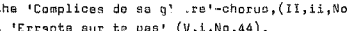
(III,i,No.19) symbolizing desire (b 25-30) and in 'Errante sur tes pas' (V,i,No.44) depicting Dido's intense desire for Aeneas to remain with her.

The second pattern shaped from the longer notes is encountered in the 'Complices de sa g[illegible]re'-chorus,(II,ii,No.15) and in the duet 'Errante sur te pas' (V,i,No.44).

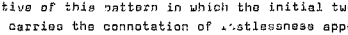
5.4 Another d[illegible] rivative of this pattern in which the initial two notes are omitted, carries the connotation of restlessness appearing in Dido's air ' [illegible]e avons vous finir' (III,i,No.19) the duet 'Les chants joyeux'(III,i,No.24) and in 'Preparez tout' recitative and chorus (V, i,No.39) *However, in the finale of the second act* (II,ii,No.16) and Dido's Monologue (V,ii,No.47) feelings of resentment and utter misery are denote.

5.5 

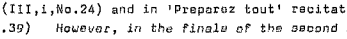
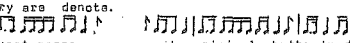
An exact repro[illegible] the original rhythm *in diminution appears* in the quintet [illegible]ire' (IV,ii,No.35) embodying the feelings of joy Dido expr[illegible]s realizing that she is free to lov[illegible] Aeneas. Thus carrying the same connotation as the original feeling of Cassandra connected with Coroebus.

6. 

This rhythmic pattern is associated with the concept of suicide which serves as a unifying factor in the two final numbers of the second act. (II,ii,No's 15 and 16). Cassandra incites the Trojan women to commit suicide as she herself plans to do.

7. 

entailing the displacement of accents is generally applied to intensify highly emotional points throughout the work. (The instances are too numerous to list here.)

8. (a)  and (b) 

These two related syncopated rhythmic patterns are associated with *'despair' and 'alarm' concerning Aeneas*. The (a) pattern appears in the 'Prêts à mourir'-chorus (II,i,No.13) and the 'Sur cette horde immonde'-chorus (III,i,No.28). The (b) pattern serves as a

(III,i,No.19) symbolizing desire (b 25-30) and in 'Errante sur tes pas' (V,i,No.44) depicting Dido's intense desire for Aeneas to remain with her.

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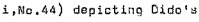
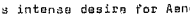
An exact reproduction of the original rhythm in diminution appears in the quintet 'Tout conspire' (IV,ii,No.35) embodying the feelings of joy Dido experiences on realizing that she is free to love Aeneas. Thus carrying the same connotation as the original feeling of Cassandra connected with Coroebus.

6.  or 

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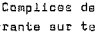
7.  ,  or 

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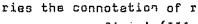
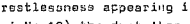
8. (a)  and (b) 

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unifying factor between the 'Préparez tout' recitative and *chorus* (V,i,No.39) and the recitative and air 'Inutiles regrets' (V,i,No. 41)

2. $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or

This rhythm symbolizes fear in the *duet* in the first act (I,i,No.3) in Hector's scene 'O lumiere de Troie' (II,i,No.12) the duet 'Errante sur tes pas' (V,i,No.44) *and* in Dido's final scene 'Pluton semble' (V,iii,No.59)*1 *In* the latter and in Hector's scene the rapid form of *the pattern* is applied, which is more intense, signifying *the fear* of death.

Rhythmic counterpoint

There is a special type of counterpoint in 'Les Troyens' in which melodic interest is suppressed in favour of rhythm, thus *different* contrasting rhythms are more in evidence than *different melodies*. This principle is applied in Nos 1, 2, 6, 8, 10 and 51.*2 A discussion of only one would suffice: In *the opening* chorus (b 139-251) a short instrumental theme is *played* by *the* flutes and oboe. A second oboe and two clarinets *forming an* independent part, and bassoons forming another part, *execute* rhythms contrasting against the first theme. *These counter*-rhythms constantly appear simultaneously with *the instrumental* theme, even when fragments are developed by *sequential* treatment, throughout the final section. The *vocal parts also form* their own independent rhythmic counterpoint - *there is hardly* any melodic interest in these vocal parts consisting *of many* reiterated notes.

Cross-rhythms: Cross-rhythms are common in 'Les Troyens' and are usually applied to signify intense excitement. In the Trojan March triplets appear simultaneously with the usual division of the beats.

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*1 See Chapter VII on Form, PP 143-144

*2 The chorus 'Après dix ans' (I,i,No.1),*the recitative* and air 'Les Grecs ont disparu'(I,i,No.2),Andromache's pantomime (I,ii,No.4), the octet and double chorus (I,ii,No.8) the air 'Nonin ne verrai pas'(I,ii,No.10)and the 'Au secours'-chorus (V,iii,No.51)

Triplets are applied to such an extent that it seems as if the music is in compound quadruple time instead of simple time. This happens in a poly-rhythmic context for example in the coda, b 105 b 181. The first group of brass-instruments play the triplets derived from the march-theme: the harps are divided into two groups one playing sixteenth notes; the second group assisted by upper woodwind and string-basses play a rhythmic figure of a dotted quaver preceding a semi-quaver. Cassandra's vocal part constitutes an independent melody contrasting with that of the chorus.

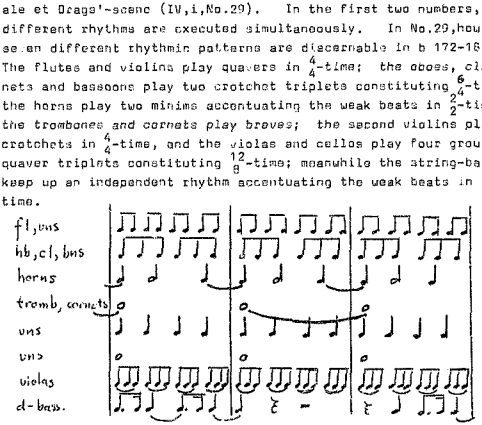
Salient cross-rhythms are in evidence in the 'Tout ce periront pas'-chorus (II,ii,No.15) While the Trojan March-rhythmic characteristic triplets are expounded by the chorus, joined by upper woodwind. the horns keep up a steady rhythm of displaced accents, the notes falling on the weak second halves of the beats. (b 34-39) In b 45-65) the upper woodwind keep up sixteenth note triplets on the first halves of the beats while the strings play the normal four sixteenth notes on each beat, and the trombones accentuate the second halves of the beats. From b 58, the cross-rhythms become even more intricate: The strings play the suicidal-theme (which will return in No. 16):  The trombones accentuate the weak second halves of the beats:  while the flutes and clarinets accentuate the even weaker quarter-parts of the beats  while the bassoons emphasize the normal beats as Cassandra's vocal part, constituting an independent melody in which the weak accentuation of the beats is adhered to, as well.

The 'Complices de sa gloire'-chorus (II,ii,No.15) is marked periodically by cross-rhythms. These are intensified at the end of the piece (and two second act) in accordance with the intensification of excitement in b 267-296. The woodwind and strings execute two triplets in each bar, constituting $\frac{6}{4}$-time; these appear simultaneously with an angular notated rhythm in common-time executed by the vocal chorus and brass-instruments.

This procedure is carried out on a greater scale in the Imprecation (V,iii,No.52). The orchestra plays the Trojan March with an accompaniment marked by triplets constituting compound quadruple time, while the vocal chorus sing the imprecation in an angular

dotted rhythm in simple duple time; thus the division of two quavers in each crotchet continually clash with the three quavers of the triplets executed by the orchestra. Sometimes the opposite procedure is applied: While the chorus execute triplet divisions of beats, the orchestra plays the angular dotted rhythms.

Poly-rhythms: Poly-rhythms occur in Hector's scene (II,i,No.12), the 'Tous ne periront'-chorus (II,ii,No.15) and the 'Chasse Royale et Orage'-scene (IV,i,No.29). In the first two numbers, five different rhythms are executed simultaneously. In No.29, however, seven different rhythmic patterns are discernable in b 172-182. The flutes and violins play quavers in $\frac{4}{4}$-time; the oboes, clarinets and bassoons play two crotchet triplets constituting $\frac{6}{4}$-time; the horns play two minims accentuating the weak beats in $\frac{4}{2}$-time; the trombones and cornets play breves; the second violins play crotchets in $\frac{4}{4}$-time, and the violas and cellos play four groups of quaver triplets constituting $\frac{12}{8}$-time; meanwhile the string-basses keep up an independent rhythm accentuating the weak beats in $\frac{4}{4}$-time.



Metre

In a consideration of the metre generating the impulse of the music in 'Les Troyens', the following general conclusions have been drawn: Simple triple time signatures mainly signify a sense of movement. Two ballets and Aeneas' induction of the horse fall in this category. (I,ii,No.5; III,i,No.20 and I,ii,No. 7).

Only two numbers are presented in compound triple time, namely the chorus prayer 'Puissante Cybèle' (II,ii,No.14) and Narbal's air 'De quels revers' (IV,ii,No.31). An atmosphere of despondency and gloomy foreboding prevails in these numbers.

Compound duple time is applied to designate feelings of goodwill, love,beauty and a longing for love and security: Dido professes sympathy and kindly feelings towards Aeneas and his companions in the air 'Errante sur les mers' (III,i,No.25); the beauties of the night is celebrated in the septet 'Tous n'est que paix et charme' (IV,ii,No.35); the sensuous music of the ballet of the Egyptian dancing girls serve as a stimulus for love (IV,ii,No.33a); the surrender to love is symbolized in the love-duet 'Nuit d'ivresse' (IV,ii,No.37) and in sections of the 'Chasse Royale et Orage' (IV,i,No.29); Aeneas' tender thoughts concerning Dido is expressed in the air 'Ah! quand viendra l'instant des suprêmes adieux' (V,i, No.41,98-131); Dido's nostalgic song recalling the love they shared 'Adieu fière cité' and finally Hylas' longing for the security of his mother's arms which rocked him as a child which is symbolized by the rocking movement of the sea 'Chanson d'Hylas' (V,i,No.38) - all these movements are governed by $\frac{6}{8}$-time.

Simple duple time ($\mathfrak{C}$) generally seems to impart an ominous and pessimistic feeling. It is applied in Cassandre's second air 'Non je ne verrai pas' (I,ii,No.10), the greatest part of her recitative incorporated in the third number between Corebus' cavatina strophes (I,i,No.3,81-104) The warnings of the shades in the scene 'Enée!' (V,i,No.42),in Dido's obsession with death divulged in the final bars of the scene (En mer voyez!' (V,iii,No.46) and the ensuing Monologue 'Je vais mourir' (V,iii,No.47) and also the section in 'Errante sur tes pas'-scene (V,i,No.44) where Dido confronts Aeneas laying a curse on him and his sons. Aeneas' military-incitement choruses 'Prêts à mourir' (II,i,No.13) and 'Cette horde immonde'

(III,i,No.28) also fall under this category.

Berlioz seems to have a predilection for compound quadruple time in choruses which express feelings of fear and awe. The two choruses in the first act 'Chatiment effroyable' and 'A cette objet sacré' (I,ii,No's 8 and 9) express these sentiments and are preceded by introductory sections in simple quadruple time - the double chorus, No.8, is preceded by an octet and 'A cette objet sacré', by a recitative. The octet affords a gradual transition from simple to compound time by the constant division of the beats into triplets. The final 13 bars thus appear to be mainly in compound quadruple time, resulting from the crotchets divided in three quavers. In No. 9 the same procedure is applied on a smaller scale for Aeneas' recitative serves as a preparation for the compound time of the chorus by means of the triplets contained in the solo-part. Thus the composer cleverly manages the transition from common to compound time, by an original device.

The simple quadruple time signature occurs more frequently than any other in the opera - consequently the significance attached to it cannot be very specific, although it generally seems to indicate seriousness. Naturally the marches are characterized by this quality. These are 'Marche et Hymne' (I,ii,No.4), 'Marche Troyenne' (I,ii,No.11) and it's repetitions and variations,and the 'Cérémonie Funèbre' (V,iii,No.49).

The composer displays an inclination for changing over from simple time to compound quadruple time in these movements, by the division of beats into triplets. This procedure occurs in the Imprecation. It also appears in the 'Chasse Royale et Orage'-scene and the effect is an intensification of excitement.

This device affords the possibility of cross-rhythms which serves the same purpose of accumulated feelings, resulting in climatic sections. In all these instances the triplet figures are set against angular rhythms adhering to the normal division of beats into two or four notes. In this manner the composer achieves the effect of simultaneously setting contrasting concepts against each other, which is especially effective as a dramatic expedient.

The variation of the 'Chant National' in the fourth act,'Mar-

che pour l'entrée de la Reine' (IV,ii,No.33) produces an interesting example of a march in triple time.*1

*1 It might be assumed that Brahms was influenced by this number of Berlioz when he composed the second movement in b-flat minor of his 'Ein Deutsches Requiem',op.45, for this Langsam,marschmässig movement is in the style of a solemn march, though in triple time.

CHAPTER IX

Orchestration

The art of orchestration was brought to a point of perfection in the romantic period, and Berlioz was one of the greatest innovators in this field.

However, in France, this area of music was neglected and undeveloped. The subject was not taught at the Conservatoire in Paris, and Berlioz' teachers never taught him orchestration. He acquired his skill in this department mainly through his own natural talent which was awakened by his study of Gluck's scores.

Berlioz went to the Opéra regularly, taking the scores with him, and studying them during the performance. By comparing the means applied with the effects produced, he grew to understand the special effects and musical expression which could be attained by orchestration.

Weber's music taught Berlioz how 'atmosphere' could be created through orchestration and brought him into contact with German music, thus he continued and built on the German tradition.

Berlioz regarded Beethoven as the great originator in this 'genre instrumental expressif', as he called it, and through his scores he sensed that timbre was an independent element on an equal level with melody, harmony, rhythm and dynamics.*1

It has been mentioned before that Berlioz' style is an instrumentally conceived style. Like Beethoven, he did not conceive his compositions as 'black and white' sketches for piano to be 'coloured in' afterwards by orchestration, as with many composers.

In his 'Grand traité d'instrumentation et d'orchestration' Berlioz considers the human voice as one of the eleven families of instruments, regarding it as one of the wind-instruments.*2

There is a 'modern' tendency in 'Les Troyens' in which it seems

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*1 Barzun, J. Berlioz and the Romantic century. Vol.I, p 80-81, passim.

*2 Ibid., p 451

as if the melody, harmony and form of a composition are dictated by orchestral timbre. This tendency is particularly noticeable in the Septet (IV,ii,No.36) and warnings of the shades (V,i,No.42). In the latter, melody is practically non-existent and the entire piece is based on the timbre of the instruments. In this manner many different colour-combinations, vocal and instrumental, of the same note, are exploited.

The full orchestra employed in 'Les Troyens'

Woodwind: Two piccolos, two flutes, two to five oboes, a cor anglais, two clarinets, a bass-clarinet and four bassoons.

Brass: Four to *eight horns*, two to four trumpets, two to four cornets, three to six trombones, two ophicleides and a full family of saxhorns for the distant bands (at the back of the stage or in the wings) required in the 'Marche Troyenne'(I,ii,No.11), 'Chasse Royale et Orage' (IV,i,No.29), 'Duet et Choeur' (V,i,No.44) and Imprecation (V,iii,No.52).

Percussion: Three timpani, a *side-drum*,*tenor-drum*,bass-drum,cymbals, *a triangle*, gong, antique sistrem, tarbúka (played on stage and duplicated by a tambourine in the orchestra) and two pairs of small antique cymbals (also played on stage).

Plucked string instruments: Six to eight harps.

Bowed string instruments: The usual string family consisting of violins I and II, *violas*, cellos and double-basses.

Antique instruments: Three double flutes, which are merely representational in the opening number; their music is played by three oboes in the orchestra. Antique cymbals are required on stage in the ballet 'Pas d'Esclaves Nubiennes' (IV,ii,No.33c) for dancing girls. These were much smaller than the modern instruments and were used by the Egyptians, Greeks and Romans. Berlioz used them

for the first time in the 'Roméo et Juliette'-symphony and had them tuned to a definite pitch.) *1 The tarbuka is also of Egyptian origin. It is a long, narrow drum played on stage in the same number. The antique sistrem is required on stage in 'Marche et Hymne' (V,ii,No.4) It is a circle held in the left hand by means of a handle which juts out. Metal rods of brass or gold, fixed from one side of the circumference to the other,were struck by means of a bar held in the right hand.*2 A heavy triangle could serve as a substitute.

The strings: The strings form the basis of the orchestra and are generally applied as an entity. The general pattern of Berlioz' orchestration in 'Les Troyens' is a full string basis with various different combinations of the members of the woodwind-family. For example, all the groups of the strings are employed most of the time, but the woodwind might be represented by the flutes and clarinets, or flutes, or clarinets only, or otherwise oboes and bassoons or clarinets and bassoons, etc. Often the strings play an independent accompaniment while the different groups of woodwind double the various vocal parts.

The importance of the strings

The opening number is set for wind instruments specifically to emphasize the importance of the strings and to dramatize Cassandra's first appearance in the recitative and air 'Les Grecs ont disparu' (I,i,No.2). The impact is made by the grand, rich sound of the strings and is brought about in the following manner: At the end of the opening chorus 'Aprez dix ans', the tonic G is sustained by an oboe and flute (octave) into the second bar of Cassandra's recitative. In the third bar, the full body of strings break in with Cassandra's 'disaster'-theme, thus putting the string sound into relief and contrasting their attack with the oboe's ready tone. This intended contrast between the colour of the wind instruments in the first number, and the imposing sound of the strings

*1 Forsyth,C.Orchestration,2nd ed.,London,Macmillan & Co.Ltd., 1948, p 37-38.
*2 Obrenreiter. H.Berlioz new ed.of the compl.works,W2c,p 757

...n the second number, embodied ... the *sustained* wind note forming a transition to the second piece, *demonstrates* Berlioz' use of timbre as a musical element, *above all, and* thus as part of musical form.

Berlioz *himself explained* the absence of the overture in the following *manner in a* letter to Liszt: 'The reason that prevented me *writing an* overture, is an orchestrator's reason. During the *crowd scene* at the beginning, the Trojan mob is accompanied solely by the wind; the strings remain idle and do not make an entry until the moment when Cassandra first speaks. It is a special effect which would have been ruined by an overture; because I would not have been able to do without the strings. And there is so *much* music already'.*1 Apart from 'Iphigénie en Tauride', *this is the* first opera to do so for a specific dramatic purpose.*2

Important themes allocated to the strings

In the duet 'Quand Troie éclate' (I,i,*No.*3), the strings are exploited to a great extent. *Cassandra's* parts are dominated by strings, and two *important* string themes are developed in the orchestral part *of her great* recitative. The 'disaster'-theme introduced in 'Les Grecs ont disparu' (I,i,No.2,1-7) dominates the *accompaniment* of the first part of the recitative (b 81-100) and then *the* 'farewell'-theme of the duet proper is anticipated and developed by the basses and violas (b 101-135).

During the second strophe of the cavatina, Coroebus' bland words supported mainly by woodwind, contrast strongly with *Cassandra's* predictions of doom supported by the string *'disaster'-theme.*

In the recitative and chorus 'Que la déesse nous protège' (I,ii, No.9), the military incitement'-rhythm is expounded *by the* strings in the introductory recitative of Aeneas, *while the* favoured procedure of woodwind doubling in the chorus-parts with an independent

*1 MacDonald, H. Bärenreiter foreword P 756(n)
*2 Ibid.

full-string accompaniment, is demonstrated in the chorus section of the number.*1

The importance of the strings are evident again in another recitative and chorus 'Tous ne periront pas' (II,ii,No.15). It commences with a fragment of the 'disaster'-theme. In both this and the ensuing number, the finale (II,ii,No.16), Cassandra's suicidal thought is embodied in a string-theme which unifies the two numbers.*2

The final section of Dido's recitative 'Nous avons tous finir' (III,i,No.19) is set for strings alone, and the 'restless'-theme reflecting Dido's true state of mind, in spite of all her protestations, constituting the introductory ten bars of the duet 'Les chants joyeux' (III,i,No.24) is set for strings alone, once more. The recitative-dialogue is accompanied mainly by strings as well.

In 'Préparez tout' (V,i,No.39) Pantheus' recitative is set for strings only, while the vocal part is imitated by the string-basses (cellos and double-basses) in b 30-37).

The quintet (IV,ii,No.35) and scene 'Va ma soeur' (II,ii,No.45) are both set mainly for strings, each containing important string melodies. Both of these melodies are played by the cellos and the first one symbolizes Aeneas' seduction of Dido, while the second one depicts Dido's humiliation and docile state of mind before she becomes resolved to die.

Dido's dying words constituting the concluding recitative of the 'Au secours!'-chorus (V,iii,No.51) which flows straight into the final number, the Imprecation, is accompanied only by tremolo strings played pianissimo, and this is continued into the initial bars of the finale.

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*1 See Chapter VIII. p 156
*2 See Chapter VIII. p 158

Division of the strings

There are many exceptions on the other hand, when the strings are not employed as an entity.

In Ascanius' pantomime, which forms the second section of the scene 'Ô lumière de Troie' (II,i,No.12) the violas are the sole representatives of the string group from b 25-39. Here a special effect is created, depicting the light, cautious, frightened tiptoe-movement of Ascanius by omitting all brass-instruments except two trombones' pianissimo notes on the first beat of only four bars (b 32-35). The viola's pizzicato notes support the remainder of the passage of which the melody is played by flutes, oboes and clarinets. Later on, in b 42, violins are added to the violas to replenish the strings, but the remainder of the string-family is absent until the third section, the pantomime of Hector's spirit, is reached. In the final, fourth section, Hector's recitative (b 108-135) the cellos and double basses are employed to sustain Hector's gradually descending semitonal melody which is followed closely, always a step behind, like a ponderous shadow (doubling) alternately by each of four muted horns. The final section is devoid of instruments with a high tessitura (save a few notes by the violins and violas: Two brief utterings which do not even comprise one bar taken together). The seven bar instrumental conclusion is similar to the pantomime preceding the two recitatives of Aeneas and Hector. Thus, in these two sections, pizzicato violins and string-basses, and 'muted' viola tremolos are combined with each of four horns in rotation with added muffled timpani. The low tessitura, muted horns and later muffled timpani combined with con sordino viola notes, combine in the creation of an ominous atmosphere filled with dread.

In 'Tous ne périront pas' (II,ii,No.15), another division of the strings may be found - the chorus of Trojan women express their admiration for Cassandra, the prophetess who has been right all the time (b 34-44). Violins are absent here. Violas and string-basses play the accompaniment while the vocal parts of the chorus are doubled by upper woodwind.

The introduction of the 'Chasse Royale et Orage'-scene (IV,i,No. 29) commences in an eight bar melody comprising a semitonal de*scent played* by the first violins only and accompanied by flutes then oboes and clarinets, and finally by bassoons. Violas enter in b 9, and string-basses in b 23. Berlioz' fondness for introducing the different members of instrumental families is displayed here. The first (flute) theme of the exposition is accompanied by upper strings only. (b 30-39) The second (saxhorn) theme is accompanied by strings without double-basses. Here the composer seems to aim at creating a light, delicate effect to contrast with the great sound and intense activity of the development-section, thus emphasizing the climax attained when *Dido and Aeneas enter the* cave to consummate their love-union.

In Dido's *final* scene *'Pluton semble'* (V,iii,No.50) violins are omitted from the initial 16 bars of string accompaniment of Dido's semitonal *descending melody* (*only* violas,cellos and double-basses are employed) up to the point when the orchestral refrain of the *'Cérémonie Funèbre' reappears.* After the poignant clarinet solo-melody, the upper strings only (violins and violas) execute the 'fear'-rhythm and then the refrain is sounded for the last time by the string-basses only. This is succeeded by Cassandra's full string 'disaster'-theme to accompany Dido's prophesies. The frugal forces accompanying Dido's melody enhances the effect of grief and Dido's loss of interest in life. The return of Cassandra's string 'disaster'-theme also signifies Dido's subjection to the Trojan-cause and the fact that she becomes a prophetess like Cassandra.

Harps

Berlioz employed harps *in* No's 11, 16, 32, 34 *and* 52. In No. 6, two harps play only four chords in the ten bar section constitu*ting Priam's pantomime.*

In the finales of the first,second and fifth acts, harps are *employed* extensively - six eight harps are required for the 'Marche Troyenne' (I,ii,No...) to play incessantly throughout the second episode, the third strophe, the third episode and the fourth

strophe. (b 88-150) In addition, they play an important part in the first section of the extended coda up to the conclusion of the vocal chorus' participation. (b 150-157 and 168-182) From the moment when Cassandra's final arioso unfolds, they are silent, for they are generally associated with the lower mordent figure expounded by three oboes which carries a joyous and festive connotation. In the coda, however, the oboes are silent, leaving the harps, the remainder of the third group, and the second group of brass-instruments to accompany the chorus' final participation.

In the finales of the second and fifth acts (II,ii,No.16 and V,iii,No.52), two and four harps are required respectively. In the former, they are omitted only from the contrasting section separating the first and second strophes constituting Cassandra's dialogue with, and consequent expulsion of the group of cowards (b 44-113) and the concluding section after the third strophe when Cassandra derides the Greek soldiers after having stabbed herself. Here trombones dominate the orchestral accompaniment (b 215-293). In the Imprecation (V,iii,No.52) the harps are silent for only four bars (b 19-22).

In the 'Marche pour l'Entrée de la Reine' (III,i,No.32) three harps are employed playing harmonic notes throughout the piece. A single harp accompanies Iopas'song 'O blonde Cérès' (IV,ii,No.34)on stage. In this piece, harmonic notes are employed once more, but only for a few bars in the second strophe.

Harps are employed for a number of reasons:

(a) They impart a festive, rich quality of sound which is ideally suited to the finales, No.'s 11, 16 and 52. Although No.16 is generally permeated by a despondent atmosphere, they are employed to accompany the delirious song of the Trojan women 'Complices de sa gloire' and are omitted during Cassandra's expulsion of the cowards and during the time when the women deride the Greek soldiers and commit suicide. It should be taken into account that the Trojan March is also a joyous occasion for at that stage the Trojans are oblivious of the fact that the horse will bring disaster. During Cassandra's final arioso when she predicts their destruction, the harps are silent.

(b) Harps execute a blending function and are also applied in

these numbers for that reason.
(c) They are applied for the contrast they afford with the dark, ominous quality of trombones and cornets. Therefore, when they are silent, these passages become even more morose when the brass-instruments take over.
(d) In Iopas' song a harp is employed to impart authenticity in the scene of the bard entertaining the queen.
(e) The harmonic notes of the harps are used in the march to accompany the entry of the queen, to impart a thin etiolated quality to the music which constitutes a parody on Dido's position.

Woodwind

The woodwind group is generally compiled in the following manner: Two flutes, two oboes, two clarinets and four bassoons. Occasionally the group is reinforced by the addition of a piccolo, cor anglais or bass-clarinet. These instruments are applied for a specific dramatic reason, their individual timbres carrying certain textual connotations.

The opening chorus is set for wood-instruments only. The shrill sound of the piccolo and oboes dominate the orchestral sound. The characteristic lower mordent figure played by three oboes doubling as antique flutes in the orchestra, permeates the entire number providing a unifying element throughout the entire opera. (Note that the identical execution of this figure by three oboes in the Trojan March (No.11) was described in the section devoted to harps, but in this opening number no harps are employed.)

Various combinations of woodwind-instruments

The members of the woodwind-family are generally applied in many different combinations, especially in the numbers dominated by string colour, for example in the recitative and air 'Les Grecs ont disparu' (I,i,No.2). The introductory recitative is based entirely on the string 'disaster'-theme. In the succeeding air, clarinets and flutes, clarinets and bassoons, oboes and flutes, or the clarinet alone, represents the woodwind against the string entity. In No's

3, 28, 37, 39, 41, 43 and 44 many different woodwind-combinations are applied with the string entity. In the love-duet 'Nuit d'ivresse' (IV,ii,No.37) the cor anglais is combined with clarinets or bassoons to play independent melodies against the string entity, otherwise flutes and cor anglais, flute and clarinet or bassoons and horns are combined. In the 'Préparez tout'-chorus (V,i,No.39) the clarinets are the sole representatives of the woodwind in a passage. (b 83-90)

In choruses like 'Acet objet sacré' (I,ii,No.9) and 'Prêts à mourir' (II,i,No.13) the different members of the woodwind usually double the various vocal parts while the strings play an independent accompaniment as an entity.

There are a few cases when oboes are omitted from the orchestration, for example in the first two processional dances of Act III,No's 20 and 21.

Special qualities in the timbre of woodwind instruments

In the ballet, No.21, the main melody is played by bassoons doubled by violas and cellos. Two piccolos and clarinets play ornamental grupetto figures on the weak beats, supported by pizzicato violin-chords which introduce the four bar phrases of the bassoon melody thus characterizing a sailors gait in a perfect manner. The double-basses play pizzicato notes on the strong beats. Thus bass-instruments play the melody while the accompaniment is done by the upper members of the woodwind and strings. But the piccolo pipings dominate the orchestral sound being played 'mf' while the pizzicato violin chords are executed 'p'. In this piece the timbre of a bassoon is applied for the humorous almost comical quality which can be produced.

Two divergent numbers 'Ou peuple et de soldats' (I,ii,No.7) Aeneas' recitative and the first processional dance (III,i,No. 20) are both orchestrated mainly for woodwind. Aeneas' recitative contains only a few touches of the main body of strings,but the double-basses double an important passage for a horn,bassoon and clarinets, executing an oscillating figure which seems to describe the ominous writhing movements of the serpents from the

sea. (b 54-61) This passage is preceded by the very low A played by trombones and horns and sustained for four bars creating a terrifying growling sound (b 48-51). This combination of trombones and horns and the low tessitura and the following fluctuating melody executed by a horn, bassoon and clarinets create an atmosphere of apprehension.

The prayer of the Trojan women (II,ii,No.14) is orchestrated mainly for upper woodwind, namely flutes, oboes and clarinets. The participation of the strings are negligible. The thin reedy tones of woodwind and the high tessitura creates a despondent almost pathetic tone to accompany the women who realize that everything is lost. The thinness of the sound imparts an added dimension which may be called pathetic.

A special sour effect is created by woodwind executing an oscillating movement between two positions of a chord. This produces a glittering effect which is exploited in the recitative 'Auguste Reine' (III,i,No.27) when Ascanius presents Dido with gifts from Troy (b 28-33). In the chorus 'Complices de sa gloire'(II, ii,No.16) this procedure is applied to accompany the departure of the 'frightened doves' after Cassandra has expelled them.(b 102-105)

In the duet 'Errante sur tes pas' (V,i,No.44) the dialogue of Dido and Aeneas constitutes the contrast of timbre between strings and woodwind which serves a dramatic purpose. Dido's parts are accompanied mainly by the rich sound of strings and Aeneas' by a dryer, terse sound of woodwind.

Three members of the woodwind family are not applied generally. These are the piccolo, cor anglais and bass-clarinet. Each of these is used for the special qualities it possesses which can be applied for expressive purposes.

The piccolo is included in the orchestration of sixteen numbers, and it is included in the orchestration of each of the seven ballets where it is applied mainly for the lively quality it imparts. However, it is totally absent from the joyless second and fifth acts. It may be assumed that the timbre of the instrument has two textual connotations: It has a festive, joyous connotation mainly. The opening number and the Wrestler's Dance (I,ii,No.5) the initial seven numbers of Act III (including the three ballets)

which form a unity, all being enacted at Dido's court, and the six numbers in Act IV, are all associated with cheerful celebrations.

In the duet 'Quand Troie éclate' (I,i,No.3) however, the pungent timbre of the 'petite flûte' is applied solely for it's capacity to convey a quality of pain and to describe piercing cries of ravished virgins that Cassandra sees in visions of doom. The piccolo is applied only in b 135-164 in this number when the visions described by Cassandra in growing alarm, becomes increasingly aggravated to a point when she half-faints in Corebus' arms.

In the same manner that strings dominate the opening numbers of the opera, the woodwind, and finally in the last two numbers, the brass, dominate the final numbers. From the final 31 bars of the scene 'En mer' (V,ii,No.45) when Dido becomes obsessed with death, the woodwind gain the upper hand. The orchestration of this final section consists of two flutes, an oboe, a cor anglais, *two clarinets and a bass-clarinet. The bass-clarinet is employed* here for the first time, becoming the embodiment of this obsession with self-destruction and playing an important part in three successive numbers. (No's 46-48) In these numbers, the cor anglais is combined with it.

The cor anglais is employed mainly for four reasons: It's curious shades of reflection, sadness and melancholy feeling is employed to express ideas of sorrow in the duet 'Quand Troie éclate' (I,i,no.3), the warnings of two shades (V,i,No.42) and in Dido's final scenes (V,ii-iii,No's 45-50) In the love-duet (IV,ii,No.37) it is applied mainly for it's smooth contralto-type of richness. In the processional dance it's melancholy colour is combined with that of an oboe to describe the laboured movements of the labourers. (Entry of the farmworkers.) In the duet 'Par Bacchus'(V, i,No.40) a high tessitura is found among the instruments and the cor anglais' slightly hollow, reedy sound adds a comical quality in a description of the two sentries' dissatisfaction with the turn of events which is manipulated by their superiors.

The bass-clarinet's unctinus, ghostlike quality characteri[illegible] *Dido's sombre state of mind from the moment that she is resol[illegible]* to die. It is reserved almost exclusively to characterize this yearning for death. In the scene 'En mer,voyez!' (V,ii,No.45)

Dido's reactions on hearing of the Trojan's departure are fury, pursuit and revenge. But suddenly she realizes that this will be of no avail, and she becomes certain that death is the only way out. From then on the bass-clarinet dominates the orchestration. It plays a persistent, jagged, descending phrase in the ensuing monologue (V,ii,No.47). In the final use of the instrument, in Dido's air 'Adieu,fière cité' (V,ii,No.48) it joins the horns in the rendering of the lower mordent figure, transforming it completely by the change of instrumental timbre. In the previous numbers, the figure constantly carried the connotation of joyful festivity, played by oboes and flutes. But here, the bass-clarinet *and horns endow it with an ironic goblinesque quality.*

Apart from these final numbers of Dido, there is only one other instance of the appearance of the bass-clarinet when Aeneas receives the final warning from the shades (V,i,No.42). There it is used for the ghostlike quality it possesses.

The brass-instruments

The standard brass-forces employed in 'Les Troyens' are four horns, two trumpets, two cornets, three trombones and an ophicleide.

Obsolete brass-instruments

The ophicleide and saxhorns, the latter employed in the distant groups of instruments at the back of the stage or in the wings in No's 11, 29, 44 and 52, are now obsolete. A tuba should substitute for the ophicleide.

The highest member of the saxhorn group, the 'petit saxhorn suraigu', is a curiosity since it is unknown today, except in the orchestration of 'Les Troyens' and the 'Te Deum'. Berlioz describes it in the following manner in his 'Traité d'Instrumentation': 'There is nothing more brilliant, more clear, or despite it's vividness, more unsoured than the whole upper octave. The timbre is, besides, so clear and penetrating that one can pick out a single saxhorn *suraigu in a large group of wind instruments.*'[1]

*1 Bärenreiter. H. Berlioz,new ed. of the complete works,p 757.

The instrument is pitched a minor seventh higher than the written notes, and no specimen or even illustration seems to have survived. A high-pitched trumpet should substitute for it. Trumpets should also substitute for the saxhorn 'soprani' and 'contralti'. A horn should substitute for the 'saxhorn ténors' and a tuba for the 'saxhorn contrebasses'.

Berlioz normally uses the old crooked horn without valves in 'Les Troyens', although he uses valve horns in No's 1, 2, 7-10,12, 16 and 49 and as alternatives for the saxhorns of the off-stage groups employed in No's 11, 29, 44 and 52.

The ophicleide

The ophicleide is included in the orchestration of eleven numbers - all the pieces with a military character are included. Two ophicleides are required for No's 44 and 52: one forms part of the usual orchestra and the extra one is included in the distant brass group at the back of the stage. Four of the five finales are included, the finale of the second act being the only exception.

Absence of brass-instruments

Six numbers contain no brass-instruments in their orchestration. Three of these are ballets and the other three are delicately orchestrated numbers set for strings mainly, two containing harps in addition to the usual bowed strings.

Horns

The noble timbre of horns employed generally for their particular blending function, is applied as the only representatives of the brass-instruments in seven numbers. But in 'Tous ne périront pas' (I,ii,No.15) trombones are added in the final bars when the Trojan women realize that their situation is hopeless. In the love-duet (IV,ii,No.37) horns are the only brass-instruments included in the main section comprising three strophes and two episodes, but the number concludes in a twelve bar contrasting section for Mercury's

unexpected warning, and here cornets, trombones and an ophicleide create the necessary colour contrast.

Hylas' song (V,i,No.38) is very interesting as each of the three main instrumental groups are represented by only one member of each family; the horns representing the brass to fill in the middle parts, the clarinets (later replenished by flutes) represent the woodwind for the upper part and cellos provide the bass-notes and represent the strings.

Horns and trombones

Horns, combined with trombones, represent the brass group in eight pieces. *The threatening*, serious, sombre timbre of the trombones are applied to depict ominous, melancholy or morose sentiments. *The trombones combined* with strings or strings and timpani, form important accompanimental passages for textual settings symbolizing these dark feelings.

In the air 'Non je ne verrai pas' (I,ii,No.10) and in 'Tous ne périront pas' (II,ii,No.15) *Cassandra's despondent* and embittered thoughts are delineated in this manner. In the latter, trombone chords are applied incessantly for *the final 30 bars*. These chords dissolve in a rapid ascending 16th note scale passage in b 65, suggestive of running, to depict the *words: 'running wild* in our streets', which is part of the terrible visions described by Cassandra. In the ensuing 'Complices de sa gloire'-*chorus* (II, ii,No.16), Cassandra's invocation of the spirits of her loved ones, is supported by woodwind, harps and periodic string *flourishes* combined with trombone chords. In 'Inutiles regrets' (V,i,No.41) Aeneas is torn apart by conflicting emotions and his despair is symbolized by trombone chords combined with woodwind and strings.

In Hector's scene (II,i,No.12) and Dido's 'Pluton semble' (V, iii,No.50) the 'Fear'-rhythm is executed by trombones (aided by horns in No.12) to symbolize the fear experienced by Aeneas and the terrible grief by Dido, respectively. Thus two expressive expedients are combined to symbolize these detrimental feelings. Dido's final words in 'Adieu, fière cité' (V,ii,No.48) her farewell to her people 'Ma carrière est finie' are symbolized appropriately when three

trombones enter for the first time to round off the piece in an instrumental conclusion emphasizing these bitter words. In the 'Au secours'-chorus (V,iii,No.51) trombones dominate the orchestration to emphasize their utter consternation when her people realize that Dido is dying.

Full brass with trumpets

The full brass with the brilliant timbre of trumpets and the impressive sound of the ophicleide are employed to symbolize majestic ceremonial or militant occasions. Eight pieces fall under this category. Trumpet or trumpet and cornet fanfares are applied in four numbers. In the 'Complices de sa gloire'-chorus these fanfares introduce the entry of a detachment of the Greek conquerors. (II,ii,No.16) In the finale, 'D'oss à peine annoncer (III,i,No.28) the fanfares are very important. The preceding part is dominated by the morose trombone timbre for Narbal's disasterous news. Then the bright flamboyant brass fanfare rings out, followed by a tutti-chord sustained for two bars effecting a modulation from A-flat to the distant E for the unexpected introduction of Aeneas, the hero, who appears at the right moment to rescue Dido from Iarbas. In her final scene (V,iii,No.50) Dido begins to prophesy after a faint commencement, predicting that Hannibal will conquer the Romans in time to come. Here, brass fanfares are superimposed on the string 'disaster'-theme and Dido seems to regain some strength, reaching out to save some of her lost pride and finding consolation in the thought that Hannibal, her descendant, will conquer the Romans in time to come. These fanfares hint at the military domination he will obtain.

Distant brass groups

The brass groups heard from a distance in the four numbers mentio-

nad before, are very important. *1 In the 'Chasse Royale et Orage' (IV,i,No.29) the group placed in the wings, consists of four 'saxhorns-ténors' or horns, three trombones and two timpani. The horns are employed as solo instruments to play the second melody of the exposition (b 46-85).*2 Two of them play the fourth melody in unison. (b 185-201) The three trombones play the third melody in unison (b 121-129) and the entire group executs a three-part contrapuntal texture simultaneously with the forest nymphs' vocal crise. (b 241-258)

The brass group *employed at the back of the stage* in the chorus 'Errante sur tes pas' (V,i,No.44) consists of a 'petit saxhorn suraigu', two trumpets, two cornets, three trombones and an ophicleide. The orchestra is similar to that employed in the 'Chasse Royale et Orage' but without the piccolo and bass-drum. Dido confronts Aennas, and her reproaches are in vain. After his declaration of undying love, the fanfare of the Trojan March rings out in the distance, played by the off-stage group, and Aeneas goes *on board, accompanied* by the march.

The distant brass group employed in the Imprecation (V,iii,No. 52) is identical to the one named above. The Trojan March fanfare is played by this group. Harp arpeggios *lead into the march,* played by the orchestra consisting of woodwind, full brass (with ophicleide), harps and strings. The off-stage group joins in until the end, mainly playing sustained notes or joining the orchestral parts. The cross-rhythms arising from the Trojan March in the orchestra and the vocal part's imprecation, are combined by the four harps.

Orchestration of the 'Marche Troyenne'

Considering the importance of the Trojan March and it's interesting orchestration, it seems appropriate to give a *more detailed* analysis of the orchestration.

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*1 Note that these groups are employed only in the Trojan March and it's repetitions and variations; the only exception being the 'Chasse Royale et Orage'.

*2 See Chapter VI, Example 1.

Three distant groups are required in addition to the full orchestra, consisting of four horns and three trombones,with timpani. The first full brass group,placed at the back of the stage, consists of a 'petit saxhorn suraigu', two trumpets,two cornets,three trombones and an ophicleide. The second brass and percussion group consists of eight saxhorns, comprising a pair each of saxhorns 'soprani, contralti,ténors et contrebasses' and cymbals. This group is placed at the back of the stage but nearer than the first group. The third group is placed in the wings,consisting of six to eight harps and three oboes.

The chorus joins the Trojan-theme of the orchestra in the first second and third strophes. It is silent during the prelude and first episode and is allotted a secondary theme in the second and third episodes, and the fourth strophe. It plays an important part in the (a),(b) and (c)-parts of the lengthy Coda. At the end of the (a)-part, a sound is heard coming from the horse and the procession stops. While the first episode is repeated in the orchestra, Cassandra's final aricso unfolds independently. She tries to stop the procession, but is overwhelmed - it passes out of her sight. A few sustained notes, played by strings,bassoons and muted horns, constitute the accompaniment of her final eight bars. Then the full orchestra takes over for the final 29 bars without the three distant groups - they were part of the procession which has passed out of sight.

The prelude and first strophe (b 9-45) is played by the first group, the latter with a few notes of the strings of the orchestra added. The first episode executed by the first group again, is mainly unaccompanied. Cassandra's broken melody is superimposed on this,forming an independent part (b 46-74) The second strophe is set for the first and second groups with a few bars of rushing ascending scale passages of the orchestra. (b 75-84) The second episode is set for the third group (oboes playing the important lower mordent figure) joined by the first group containing a seven-bar passage for strings (b 85-114). Later the second group (saxhorns) also joins in. The third strophe is set for the second and third groups, the first group adding a few sustained notes, supported throughout by the orchestra(b 115-124) The third epi-

sode is orchestrated for the second and third groups (lower mordent figure again) and, a few bars of string accompaniment. (b 125-140) The three groups play the fourth strophe without any orchestral *accompaniment* (b 141-150) The lengthy Coda's (a)-part is played by the third group with string accompaniment (b 150-157) The (b)-part commences at the sound heard coming from the horse (timpani crescendo-roll). The dialogue between Cassandra and chorus is supported lightly by the orchestra (b 158-176). The (c)-part commences with the *chorus' decision that this is a happy omen* (b 168-217); after that, the second group doubles the chorus parts while the harps of the third group accompanies them. The repetition of the first episode is executed by the first group constituting the final appearance of the distant groups,while Cassandra's arioso unfolds simultaneously,with added string accompaniment. (b 181-217) She admits defeat, realizing that she will *die beneath the ruins of Troy* , accompanied by only a few string notes with muted horns and bassoons added. The orchestra concludes the number with the (d)-part (b 218-244) bringing down the curtain for the close of the first act.

Percussion

Percussion is added to the orchestration of a little more than half of the 52 numbers, namely in thirty. The numbers concerned with Dido's pre-occupation with death, fall in the group which contain no percussive instruments in their orchestration.

Timpani

In 13 of the 30 numbers, timpani are the only percussive instruments employed. Usually three kettle-drums are used, but in six numbers only two are used. In the chorus prayer and Hylas' song (II,ii,No.14 and V,i,No.38) only one *drum suffices; in the* first case only one of the three brass fanfares sounded near the end of *the piece*, is accompanied by a drum played with muffled sticks.

In 'Errante sur tes pas (V,i,No.44) the three timpani play only one note, in b 184, when Aeneas goes on board and then three

chords in the final two bars; here the drums play the components of the tonic triad. In 'Debout Troyens!' (V,i,No.43) muffled timpani strokes are applied for ten bars to accompany the cries of 'Italy!' when Aeneas' men respond to his summons to cut the cables and depart. In the 'Chasse Royale et Orage' (IV,i,No.29) seven of these drums are required; four for the group in the wings and the usual three in the orchestra.

The cautious manipulation of the bass-drum

The bass-drum is used in sixteen numbers and this is done in a cautious and discriminating manner.*1 In many cases only a few strokes of the bass-drum suffice; i.e. in Andromache's pantomime (I. ii,No.5) where it is combined with cymbals, timpani and harps to play four chords in a ten-bar passage.*2 In Hector's scene (II,i, No.12) the bass-drum and cymbals are applied in two bars only,for the loud crash which awakens Aeneas after Hector's pantomime. In the chorus 'Complices de sa gloire' (II,ii,No.16) timpani and cymbals are used for only a few bars, when the Greek officer enters and watches Cassandra, spellbound and unable to hide his admiration for the brave princess who joyously goes to meet death, singing with a lyre in her hands. The bass-drum is applied only in the instrumental conclusion after the women have followed Cassandra by committing suicide. (b 271-281) In the love-duet (IV,ii,No.37) the bass-drum and gong are used only in the contrasting 12 bar final section to support the sudden change of orchestration with added brass to dramatize Mercury's unexpected appearance.

In the Septet (IV,ii,No.36) thirteen bars of pianissimo strokes are applied in the 58 bar septet. This is indeed unusual in a delicate setting for woodwind, strings and horns with dynamics kept from 'p' to 'ppp'.

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*1 Note the absence of the 'Grosse Caisse' in the renderings of the Trojan March (I,ii,No.11; III,i,No.26; V,i,No.43 and 44)

*2 The special colour effect in b44-53 is anticipated in 'Romeo et Juliette' and 'Benvenuto Cellini' for the appearance of Friar Laurence and the Pope.

Combination of bass-drum, timpani and cymbals

The bass-drum is combined with timpani and cymbals in ten of the sixteen numbers. The finales of all the acts, except that of the first act, fall in this group.

In the finale 'J'ose à peine annoncer' (III,i,No.28) three timpani, bass-drum, cymbals and a gong (tam-tam) represent the percussion. This number contains an important passage for timpani. After a flamboyant brass fanfare and great tutti chord, Aeneas throws off his disguise and introduces himself. When he offers to rescue Dido from Iarbas, the entire 29 bar passage constitutes a muffled tonic roll on the timpani, jumping down to the dominant in the pen-*ultimate two bars and back to the tonic in the final bar.* The orchestration is replehished by strings alone. (b 92-120)

Absence of bass-drum in military summons

The other important number containing a militant summons 'Quelle espérance encore' (II,i,No.13) has no bass-drum in it's orchestration. Instead, three timpani are combined with cymbals. The cymbals used only in b 71-73 to introduce Aeneas' first 'Prê[illegible]rir'-summons.

Percussion constituting an important element

There are a few pieces in which percussion is the dominating element of the orchestration. These are No's 4, 5, 33c and 49.

In the 'Marche et Hymne' (I,ii,No.4) Berlioz requires a triangle with implied definite pitch enabling it to play a series of notes from f^1 to d^{11}. A glockenspiel might be the best substitute. The other percussive instruments applied are three timpani, a side-drum, tenor drum, bass-drum and antique sistra. These extended *percussive* forces are applied constantly throughout the number except in the contrasting middle section separating the two main strophes. The brass and woodwind (and to a lesser degree the strings) alternately accompany the vocal parts; *but the percussion are* constantly in force, even performing the task alone, for example, the initial phrase is accompanied only by timpani, side-drum, tenor-drum

and bass-drum.

Three timpani, a triangle, side-drum and tenor-drum accompany the final section, which constitutes a reprise of the first section of the wrestler's dance 'Combat de Ceste' (I,ii,No.5). Here a triangle of fixed pitch is implied again, for the single note b^1 is written for the instrument.

The ballet 'Pas d'Esclaves Nubiennes' (IV,ii,No.33c) is set for two pairs of antique cymbals, a tarbuka played on stage and doubled by a tambourine in the orchestra, the woodwind represented by a piccolo, flute, cor anglais and cellos. The cellos play monotonous reiterated pizzicato-chords throughout the piece. Periodic 'grupetto' ornamental figures are given out by the violins. There is no great range of percussive instruments,but the cellos are treated like percussive instruments in their constant pizzicato chords, and everything is aimed at movement and rhythm.

The 'Cérémonie Funèbre' (V,iii,No.49) contains only three timpani and a bass-drum in it's orchestration, but the timpani are employed constantly, accompanying the orchestral refrain played by the bass instruments. The bass-drum joins the timpani in the reprise of the vocal strophes.

Solo instruments

The clarinet and horn seems to be the favourite solo instruments employed in 'Les Troyens'. This may be ascribed to the particular expressive qualities inherent in these instruments. The application of these solo instruments mark highly emotional moments. Thus they are connected with dramatic intention. In Andromache's pantomime (I,ii,No.6) the melodic interest is concentrated on the cantabile clarinet melody of this dirge for orchestra. The chorus have a more declamatory part devoid of melodic interest. This is an instance where the drama proceeds from the music. The chorus comment on what is happening in the music.

A solo clarinet is employed in the finale of Act III for the tender moment when Aeneas says goodbye to his son. Once again, this short phrase is accompanied by light string application. (III,i,No.28,241-244) In Hylas' song, No.38, the clarinet con-

cludes the song after he has fallen asleep.

The duet of the sentries 'Par Bacchus' (V,i,No.40) contrasts with the nostalgic song just mentioned. Once again, the melodic interest is focussed on the clarinet melody, as the mundane dialogue of the two sentries would not have been suited to a true melodic setting. The clarinet melody is accompanied by bassoons, doubled by string basses with added periodic interjections by a cor anglais.

In Dido's final scene 'Pluton semble' (V,iii,No.50) two clarinets are allotted an important melodic part. Dido's forlorn, grief-stricken condition is symbolized by a melody of reiterated notes shaping shrinking and swelling intervals.*1

The horn is allotted many important melodies in the opera. In Hector's scene (II,i,No.12) a muted horn plays the melody of Hector's pantomime. This horn melody is accompanied by another three muted horns, following a beat behind, like a shadow. Pizzicato strings, but con sordino tremolo violas, and timpani complete the orchestration.*2

While Cassandra announces Corebus' death in 'Tout ne periront (II,ii,No.15) a brief unaccompanied horn phrase personifies the concentrated emotions compressed in the terse statement: 'Il est mort!' The almost human qualities of the horn and the frugal application of orchestration in the remainder of the section,also the absence of high tessitura creates an atmosphere of intense grief. Cassandra seems to be unable to express her feeling in words.

In 'Inutiles regrets' (V,i,No.41) Aeneas is in a desperate state of indicision, torn between conflicting obligations, but suddenly he thinks tenderly of Dido. A horn obligato melody unfolds concurrently with his vocal part above a 'piano' string accompaniment.

It has been noted that the 'saxhorn ténors' for which an ordinary horn may substitute, execute two important melodies in the 'Chasse Royale et Orage' (IV,i,No.29). The uncommon procedure of a trombone solo melody in the same number has also been mentioned.

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*1 See Chapter X: Expressive Expedients.
*2 See Chapter X.

Various interesting combinations of orchestral colour

Only the most interesting instances will be treated, namely no's 36 and 42.

The orchestra accompanying Aeneas' introductory recitative already sets the tone of the exquisite setting for the septet 'Mais bannisons' (IV,ii,No.36). Only the high tessitura of strings are exploited. Four muted violins play tremolos in their highest register, accompanied by four violas' sustained chords doubled by flutes, oboes and clarinets. Thus, no bass-instruments are employed, creating the most delicate, ethereal, silvery tone. The septet's accompaniment is set for woodwind,horns,bass-drum,four solo violins and the remainder of the strings. The dominant soprano pedal in the upper tessitura of a piccolo, flute, clarinet and horn, taken over by the extremely high tremolos of the four violins, when the pedal of the upper-woodwind and horn relapses in semitonal fluctuation, contrasts greatly with the periodic low tonic notes sounded by double-basses and horns (doubled by cellos and bassoons on the 5th). This is accompanied by soft strokes on the bass-drum. The great disparity of tessitura creates an atmosphere of great distance. The vocal parts are doubled by oboes, cor anglais, violins and violas.

In the scene of the shades 'Enée' (V,i,No.42) the great disparity between the extremely high etiolated harmonic notes of four solo violins and the lowest note of the double-basses doubled by horns and bassoons on the octave, is exploited again, once more creating a feeling of great distance. The orchestration is replenished by sustained woodwind chords and arpeggiated chords played by the remainder of the strings.

Orchestral variation

Different orchestrations of the Trojan March and Chant National appear in the opera.

The original setting of the 'Marche Troyenne' (I,i,No.11) treated extensively in the section devoted to brass instruments, is very different from that which accompanies the remnants of Aeneas'

shipwrecked army in Act III. The march in the minor mode (III,i, No.26) is set mainly for the usual brass section of the orchestra. Cornets and trombones, accompanied by horns, play the first strophe, after an initial trumpet fanfare. During Dido's sideways remark, another trumpet fanfare is played and then the cornet,trombone and horn-melody is accompanied by a few bars of viola tremolos. The first pair of the ensuing episode is played by woodwind and the second part by lower strings (no violins), two trombones and timpani. The curtailed third strophe constitutes the cornet and trombone melody accompanied by strings and timpani, with horns added at the end. The distant brass-groups employed in the first act, is absent.

The 'Chant National ' (III,i,No.18) appears in four settings (No's 18, 19, 23 and 32) with the major discrepancy between the first and final settings. No.18 is set for a large orchestra of the usual strings, woodwind (with piccolo) and brass including an ophicleide or tuba, with added percussion consisting of timpani, bass-drum and cymbals. The national anthem is sung by a small chorus (two each of sopranos, contraltos,tenors and basses) echoed antiphonically by a large four-part chorus. The vocal parts are doubled by a flute, oboes, clarinets, violins and violas, supported by an energetic bassline of [illegible]-basses and bassoons, busily moving in crotchets (in $\frac{3}{2}$-time) while a piccolo and flute interject brief ornamental phrases consisting of shakes ending in turns.

The variation in the form of 'Marche pour l'Entrée de la Reine' (III,i,No.32) achieves two objectives. The first one is to obtain dramatic unity. The second one is the ironic connotation of this stiolated version of the 'Chant National', symbolizing Aeneas' exalted position,for actually the march is played in his honour and not Dido's, for it unfolds in Aeneas' B major-tonality, not Dido's G major. The orchestra duly commences in it's 'proper' tonality, G major, for the initial four bars, but then seems to realize it's error, correcting itself by commencing again in Aeneas' B major. The instruments exploit only the upper registers - bass instruments are absent. This seems to mock Dido's previous authoritative position, presenting an adumbral caricature of her majes-

tic march. Thus Dido's cessation of her regal duties is announced here, admitting the truth of Narbal's statement that Dido has lost interest in her empire, spending all her time with Aeneas.

Conclusion

Berlioz has become known as the composer who had a predilection for large masses of performers. This appellation is not a just one - this conclusion can be drawn after examining the orchestration applied in 'Les Troyens', which has been recorded above.

In his Memoirs Berlioz remarked that he had been reproached with being excessively noisy, with a love for the bass-drum.*1 Yet he contended that he had protested for twenty years against the revolting abuse of noise and the senseless use of the big drum, trombones, etc.*2 He criticized Rossini for his 'eternal puerile crescendo and his crashing big-drum.'*3 In a consideration of his general output, it becomes clear that the works Berlioz called 'architectural', like the 'Symphonie Funèbre et Triomphale', the 'Te Deum' and Requiem, are not the only type of composition he created. On the other side of the scale, 'L'Enfance du Christ', 'Béatrice et Bénédict', the Mélodies and even some sections of the Requiem, 'Harold en Italie' and 'La Damnation de Faust' are quiet, intimate compositions with delicate settings proving that he could work on a small scale when the occasion called for it.

In 'Les Troyens' this characteristic is revealed in the 'architectural' movements like the 'Marche Troyenne', the 'Prêts à mourir'-chorus and the finales of the second, third and fifth acts which contrast with the delicate settings on a small scale which are encountered in e.g. the chorus prayer near the end of the second act, the march for the entry of the queen in the fourth act and Hylas' song in the fifth act. For example, the accompaniment of the chorus prayer 'Puissante Cybèle' (II,ii,No.12) is set for a pair

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*1 Newman, E. Memoirs of Hector Berlioz, p 490.
*2 Ibid., p
*3 Ibid., p 50

each of flutes, oboes and clarinets with periodic light touches of string accompaniment.

After studying Berlioz' orchestration and observing his cautious application of the base-drum, it has to be contended that his orchestration is of exceptional quality and sensitivity. He wielded this pliable tool with the greatest care and expertise, using it as an element on an equal level with harmony, melody and rhythm, and as an expressive means to create and elucidate dramatic truth under diverse conditions. He was equally successful in delineating epic or popular situations depicting the feelings of a crowd or a nation, as in intimate lyric situations in which subjective feelings of individuals are conveyed - the principal object being the expression of dramatic truth.

CHAPTER X

Expressive and Dramatic Expedients

Berlioz employed every means at his disposal, i.e. the tools of the composer, namely tonality, harmony, melody, rhythm, timbre, dynamics and formal structure to illustrate and enhance dramatic meaning in 'Les Troyens'. Many of the expedients discussed in the preceding chapters were practised in the dramatic symphony, the first opera 'Benvenuto Cellini', the dramatic legend 'La Damnation de Faust', the Requiem, and even in the songs. Berlioz constantly searched for an occasion to compose a prayer, a hymne, a battle song, a rhapsody, a funeral march or a resounding march finale. Existing verses were extended or abridged, or he wrote his own text to create these occasions. He condensed drama into scenes or tableaux to furnish the right of existence of this independent art, music, which always came first for him.

Shakespeare had a great influence on Berlioz' consideration of drama, and the last-named five expedients listed below are musical representation of characteristic Shakespearian usage.

Dramatic expedients

The striking expedients occuring in 'Les Troyens' which help to underline certain dramatic aspects within the text are the following:

(1) The application of ballet and pantomime to effect action.
(2) The creation of dramatic unity in thematic recall.
(3) Dramatizing the introduction of main characters by various means, e.g. timbre, modulation.
(4) The creation of ghosts and the musical portrayal of their communications.
(5) The juxtaposition of different levels of experience.
(6) The dramatic force of contrast.
(7) The crystallization of a universal feeling with the utmost economy of means.

(8) The suspension of the apparent forward motion of time by the creation of a piece of music of exceptional beauty.

1) Assuming the ballets and pantomimes were omitted, the drama would become static for the greater part, lacking much of the necessary action and movement.

The insertion of the gauntlet combat in the first act and Hector's pantomime in the second are imperative to the drama. The events of the first act are seen through the eyes of Cassandra and Aeneas. Aeneas describes the horrible end of the priest, and the fall of Troy is seen through the eyes of Cassandra. Even the induction of the horse is described by Cassandra, the procession supposedly passing at the back of the stage, thus being heard but not seen.

During the instrumental introduction of Hector's scene (II,i, No.12) the noise of the fighting is heard in the distance. Ascanius and Hector's pantomimes which constitute the second and third sections of the piece, provide action and movement while Aeneas is asleep. In the succeeding number, Panthaus and Ascanius report on the progress of the fighting.

The pantomime serving as the opening scene of the fourth act, is permeated by movement of forest creatures like naiads, satyrs, sylvans and faunes, and also huntsmen on horseback. The storm effects the physical union of Aeneas and Dido, also providing action. The remainder of the act is static, excluding the ballets, of which the third is the personification of movement.

2) Dramatic unity is created throughout the opera by thematic relationship and recall, and recurring rhythmic patterns, the latter described in Chapter VIII.

The most important theme is the Trojan March, encountered for the first time in I,ii,No.11,9-10 which appears in varied form in the following numbers: In III,i,No.26,5-14, 19-28, 51-54 it accompanies the remnants of the Trojan army in a pathetic form resulting from the minor mode which is applied and the subdued orchestration and a slower tempo. A rhythmical variation of the march-theme appears in the fifth act in 'Debout Troyens' (V,i,No.43,4-

19, 50-61, to accompany the resolute Aeneas summoning the Trojans to embark. Another rhythmical variation of the *fanfare only* is encountered in 'Tous ne periront' (II,ii,No.15, 12-20) when Cassandra sees a vision of a new Troy which will arise in Italy. An abridged version of the March accompanies Aeneas and his men when they board their ships (V,i,No.44, 144-147 and 183-192). In the Finale, the imprecation of the Carthaginians is superimposed on the Trojan March played by the orchestra (V,iii,No.52,9-18,29-34). In addition to this, characteristic patterns derived from the March permeate many pieces in the opera, all carrying the connotation of joy and grandeur.

The 'disastr'-theme of Cassandra's first recitative and air (I,i,No.2,1-?) is associated with predictions of impending disaster throughout the work. The pessimistic atmosphere of premonition is continued in the succeeding number 'Quand Troie éclate' (I,i,No.3,81-99,193-202,) the theme introducing and accompanying Cassandra's great recitative and underlining her interjections thrown in during Coroebus' second cavatina-strophe. The initial motive introduces her entry in 'Tous ne periront pas' (II,ii,No.15, 1-2) and is developed in the remainder of the piece.

When Dido starts prophesying in her final scene 'Pluton semble' (V,iii,No.50,48-59) the theme accompanies her prophesies of the coming of Hannibal one day, who will avenge her death and bring disaster to the Romans.

The theme of the love-duet (IV,ii,No.37)*1 is recalled again *in 'Adieu fière cité' (V,ii,No.48,27-30) when Dido is lost in memories* of experiences shared with Aeneas.

The first phrase of Narbal's air, (IV,ii,No.31,2-7) is anticipated in IV,ii,No.30,2-8 acting as instrumental introduction to the recitative. The initial motive of Anna's cavatina forming the second section of IV,ii,No.31,33-34 is anticipated as well, introducing her part of the recitative in IV,ii,No.30,20-22.

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*1 See Chapter VII. P 137

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*1 See Chapter VII. P 137

The funeral refrain of 'Cérémonie Funèbre' (V,iii,No.49,1-3 and 13-15), recurs in the ensuing number to create unity in this manner, and express Dido's obsession with death. ('Scène',V,iii,No. 50,17-28 and 42-44).

The 'suicidal'-rhythm of Cassandra unifies the two final numbers of Act II: II,ii,No.15,68-74 and No. 16,49-51.

The 'alarm'-syncopated rhythm [*1] unifies No's 13 and 28,and No's 39 and 41. (II,ii,No.13,60-67, 84-87, 125-128; III,i,No.28, 6-8, 26-28, 49-51, 69-71 and V,i,No.39,19-28, 57-61, 109-114: V, i,No.41,1-21,57-66, 69-77).

The recurring lower mordent figure encountered in the opening chorus, carries the connotation of joy and simple happiness throughout 'Les Troyens'. It appears again in the 'Marche Troyenne' (I, i,No.11,87-114, 125-133) executed by oboes once more, and is sustained throughout the second and third episodes. It is absent during Cassandra's gloomy predictions where it would have been inappropriate.

The connotation is changed in 'Adieu fière cité' (V,ii,No.48, 1-5) however. Here the feeling is associated with bitter-sweet reminiscences. The feeling of joy is cancelled out by the change of timbre. Here it is executed by a horn and bass-clarinet which imparts a pessimistic and morose atmosphere. The original association is reinstated however, when the figure appears again in the finale, the oboes executing the figure once more. (V,iii, No.52, 23-28)

3) The discriminating application of timbre creates a special effect in 'Les Grecs ont disparu' (I,i,No.2) dramatizing Cassandra's first appearance. The orchestration for wind instruments only, in the opening chorus, effects a striking contrast with the full force of the string attack in the second number enhancing her entry.

Aeneas' introduction to Dido in the finale of the third act (III,i,No.28,81-93) is dramatized by contrasting dynamics,tonalities and orchestration. A brass fanfare on the tonic of A-flat major is followed by a fortissimo tutti chord in which the A-flat

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*1 See Chapter VIII p. 169

becomes the third of the tonic chord G-sharp in an enharmonic transition to E major. Aeneas' introductory words: 'Reine! Je suis Énée!' *is effectively executed without accompaniment,* the chordal melody formed on the notes of the tonic triad. The remainder of the passage is accompanied very lightly by strings and a muffled piannissimo timpani roll lasting throughout this section. (b 92-118)

4) Berlioz created ghosts to play an important part in the development of the drama. Their communications in the second and fifth acts, are very *effective, and more authentic than the* participation of gods representing supernatural forces in Virgil's Aeneid.

Hector's spirit is the first ghost encountered in 'Ô lumière de Troie' (II,i,No.12) enacted in the accompaniment of four muted horns, muffled timpani and pizzicato strings (muted viola *tremolos*) which create an exceptionally ghostlike atmosphere.*1 In addition, the 'fear'-rhythm is played by trombones and horns to depict Aeneas' state of mind when he reacts in a short recitative.*2 Hector's communication unfolds in a melody consisting of a gradual semitonal descent doubled by each of four muted horns consecutively playing an independent syncopated rhythm of which the initial notes of each bar *invariably fall on the weak second* beat of the second half of the beat. This creates an effect of a shadow moving ponderously and slowly, always one step behind. Muted cellos and double basses support this mournful utterance.

A connection between this piece and I,i,No.2 is effected when Cassandra imparts a similar experience (b 18-27), Hector's spirit substantiated her grim forebodings. The effect of the muted *horns supported by string* basses in No. 12, b 75-87 is anticipated creating dramatic unity in this manner and timbre becomes the unifying factor.

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*1 See Chapter IX. P 187
*2 See Chapter VIII.P 159

A chorus of shades utter a brief warning on a monotone in 'Préparez tout' (V,i,No.39,73-78) terrifying Pantheus and the other Trojan officers. Dissonant chords are formed by the major-triad on the leading-note executed by the strings which clash against the tonic monotone of the shades, while woodwind play a semitonal descent, falling from the submediant, then flattened submediant to the dominant.

The final participation of ghosts constitutes the admonition of the spirits of Priam,Hector,Coroebus,Cassandra and an invisible chorus of shades, in which every utterance is performed on a single monotone, D. The timbre of this note is exploited to extremes by different groups of instruments, and a sense of infinity is achieved in the exploitation of the great distance in tessitura presented by the juxtapositioning of the extremely high diminished seventh chords of harmonic notes of four violins and the lowest D of the double basses doubled by horns and bassoons an the octave. The 'fear'-rhythm is encountered briefly again. (V,i,No.42)

Orchestral timbre is the most important element in the creation of the extraordinay mysterious atmosphere created in these pieces. This is enhanced by the melody consisting of slowly descending semitones or else a monotone, unstable tonalities, and in two cases (No's 12 and 42), the 'fear'-rhythm.

5) Dramatically different levels of experience are juxtaposed in 'Les Troyens'. These are apparent in the initial two numbers: The contrast in orchestration has been discussed above in part 3. This supports the spontaneous simple joy of the Trojan mob set against Cassandra's morose forebodings of disaster. Tempo is another important element contributing to the effect.

The imposing objective 'Marche et Hymne' (I,ii,No.4) and the tragic elegy for orchestra in which the solo clarinet expresses Andromache's personal tragedy (I,ii,No.6) is separated by the vigorous 'Combat de Ceste' (I,ii,No.5). Here orchestration, tempo and formal structure collaborate to delineate the different levels of experience contained in the text.

In it's turn, the contrasting pictures painted in Andromache's pantomime and 'Du peuple et de soldats' (I,ii,No.7) present an even

greater discrepancy. Aeneas' disconcerted,extremely vivid narrative of the disasterous attack on the priest by two serpents from the sea breaks in on the hushed atmosphere of grief in which Andromache's pantomime ends. This shattering moment is created principally by means of orchestration, in other words, timbre. Dynamics reinforce the effect. The final bars of the elegy is set for the solo clarinet supported only by cellos, the chorus uttering a last sigh, and everything is executed on a 'ppp' dynamic level. The clarinet melody moves centripetally, finally managing only semitonal drops ('sob'-figures) from the submediant to the dominant. (The submediant is flattened; the tonality being f-sharp minor.)

Note that the composer does not apply the expected means of tonality in the creation of this conflicting personation.

5) The dramatic force of contrast arises from the preceding discussion. The characteristic Shakespearian practice of juxtaposing common worldly talk with exalted discourse is expressed musically by Berlioz in the duet, V,i,No.40. The mundane witty repartee of the two sentries is inserted especially for the dramatic force of it's contrast with the heroic sentiments of the encompassing numbers. (The display of alarm and dismay the Trojan officers record in 'Préparez tout' (V,i,No.39) and Aeneas' irresolute perplexity arising from conflicting emotions in 'Inutiles regrets' (V,i,No.41)

7) Berlioz crystallized a universal feeling with the utmost economy of means in Hylas' song (V,i,No.38),which balances Andromache's pantomime (I,i,No.6). Here the surrender of *personal feelings of* ordinary people, trapped by the destiny of a nation, is displayed. He associates the sea with his mother's arms rocking him as a child and expresses the desire for the final security of death, which is a universal feeling. Hylas falls asleep before his song is ended just as the song vanishes leaving no imprint, as if it had never been, for Hylas' life is of no consequence. A small ensemble constitutes the orchestra.

8) The Septet (IV,ii,No.34) is a piece of exceptional beauty in which the apparent forward motion of time seems to be suspended.

The whole dramatic impulse is slowed down from No. 34 (Iopas' song). A condition of immobility is achieved principally by the use of timbre, the exploitation of tessitura and the harmonic expedient of incessant soprano pedals: A dominant soprano pedal of upper woodwind (piccolo,flute and clarinet) doubled by a horn keep up a pedal on the high C throughout the piece. This relapses into semitonal fluctuations periodically. At these points, four muted solo violins take up the pedal on the extremely high C. This contrasts with the sustained low F played by double-basses, cellos and a horn, accompanied by pianissimo strokes on the bass-drum which produces an effect of great distance. A hidden chorus celebrates the beauties of the night in soft tones. An exquisite work of art is created in this manner, it's beauty is scarcely bearable and all movement seems to be suspended in the stillness of the night.

Expressive means

The expressive means employed to delineate textual significance and create atmosphere, are harmonic procedures, elements of tonality, melodic characteristics, rhythmic usage and the application of timbre. The harmonic,tonal and melodic expedients are listed below, the rhythmic and orchestral means have already been treated extensively.

1.1 Harmony. The flattened submediant.
1.2 Unusual cadences.
1.3 The Neopolitan sixth.
1.4 The chord of the augmented sixth.
1.5 Diminished sevenths.

2.1 Tonality. Equivocality of tonalities.
2.2 Modulations.
2.3 Modes.

3.1 Melody. Descending melodic lines.
3.2 Fluctuating semitonal movement.
3.3 Centripetal movement.
3.4 Close of the melodic phrase in a leap to the sharpened mediant.
3.5 Declamation.

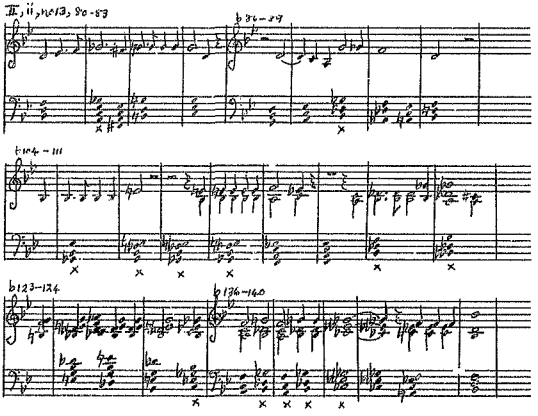
4. Conclusion. Bare fifth.

1. Harmony

1.1 The flattened submediant may be considered the expressive means which is more characteristic in Berlioz' style than any other. It contains both harmonic and melodic elements, but here it will be treated as a harmonic expedient.

The flattened submediant constantly carries the connotation of intense grief, and the expedient is applied in the pieces associated with sorrow and tragedy, e.g.No's 6,9,10,13 and 39. A discussion of the recitative and chorus (II,ii,No.13, 81-87, 104-111, 124 and 136-140) may suffice, as this expedient is demonstrated in many different forms. The Trojans are defeated and they expect no mercy. Aeneas summons them to fight to the bitter end, and the 'Prêts à mourir'-call is harmonized by the tonic to diminished seventh progression, the diminished seventh containing the flattened submediant as it's seventh, supporting the same melodic note in Aeneas' vocal part (b 81). Later the major triad on the flattened submediant supports the same melodic note in the phrase: 'Le salut des vaincus de n'en plus attendre' (b 87) The German-sixth supports the phrase 'Toujours leur foule augmente', the augmented sixth being formed in the tenor-part (E-natural) (b 107) The half-diminished seventh chord on the supertonic supports the final note (flattened-submediant in the melody) of the phrase: 'Tentons de nous defendre!' (b 124). The final example concerns the vocal conclusion: The flattened submediant chord is applied in an extended interrupted cadence, followed by an intervening Neapolitan minor sixth chord (which will be treated later) preceding the final perfect cadence (b 136-140) in an invocation to the gods of war. (In the following example the chords marked with an x are the valid ones. The notes on the bass-clef represent a reduction of the orchestral parts.)

Please see the example on the next page.



Example 1.

1.2 Unusual cadences

The minor triad formed on the flattened supertonic (described above as the Neapolitan minor sixth) incorporated in two cadences imparts an unusual colour to the close. This unusual chromatic chord is applied four times in 'Les Troyens'. The other three instances being in the 'Chasse Royale et Orage' (IV, I, No 29, 166-170) and in Cassandra's recitative 'Les Grecs ont disparu' (I, i, No 2, 20) (These are not cadences however) and in the final cadence of the love-duet which concludes in the frightening warning of Mercury. This is a strange cadence in accordance with the strange atmosphere. The three final chords are the dominant seventh on the mediant, the minor triad on the flattened supertonic and the tonic triad in a minor; thus the duet in G-flat major, closes in a 12 bar contrasting section with the initial bars in D major, but cadencing in e minor. Surely this is the strangest cadence in 'Les Troyens', and perhaps in any opera of the time! *1

1.3 The Neapolitan sixth

This chord with it's unpleasant textural connotations is incorporated profusely in pieces with a sombre atmosphere. It appears often in I,i,No 2,7,26,37,42,[illegible]. Cassandra's piece which is permeated with an atmosphere of calamity. In the finale of the third act (III,i,No 28, 347-350) a diversion to the Neapolitan area C major presents a dark colour in a B major environment. In the Octet (I,ii, No 8, 34, 41, 54, 63, 65, 74 and 77-78), the chord symbolizes the idea of a hideous monster making the blood freeze. In the finale of the second act (II,ii, No 16, 99-101) Cassandra expells the cowards with cries of 'Sortez! Sortez!' The interval of an ascending fourth consisting of the 5th of the chord jumping to it's root, forms the melodic line, and this is supported by the Neapolitan chord in first root position.

*1 See Chapter V. [illegible]

There are many more applications of the chord, e.g. in 'Adieu fière cité' (V,ii,No.48), to symbolize the words 'Ma carrière est finie' in b 35. In 'Au secours!' (V,iii,No.51,13) the chord de lineates the chaotic atmosphere after Dido' suicidal act, and in the 'Cérémonie Funèbre' (V,iii,No.49) Anna's curse is symbolized in this manner in b 31-32, 37-38.

1.4 The Augmented sixth

The Augmented sixth especially the German-form, is another chord carrying dark associations. It is applied often in this context e.g. in Cassandra's first air: I,i,No.2,74 and 95 depicting the words: 'A ce nom mon effroi Redouble!' and 'l'inexorable!' In Cassandra's great recitative: I,i,no.3,110 and 301, the words which are symbolized are: 'Il va tomber sur Troie!'and 'De son froid regard homicide!' (She describes the terrible visions of Troy's ruin) Narbal's gloomy view of the dark future is expounded in IV, ii,No.31,11,57,76. Dido's curses in V,ii,No.46,70-74, wishing revenge on Aenaes are supported by the chord in conjunction with the Neapolitan sixth. In V,iii,No.50,60-61 Dido stabs herself crying: 'C'est ainsi qu'il convient de descendre aux enfers!'. The German sixth imparts it's dark colour to the despondent words. The ensuing number 'Au Secours!' (V,iii,No.51) commences with this chord. Thus the final bars of No.50 and the initial bar of No.51 are based on this Augmented sixth harmony connecting these two numbers which are both the personification of despair.

1.5 Diminished sevenths

Diminished sevenths are characteristic attributes of Berlioz' style. A series of diminished seventhe effect tonal instability and highly emotional outbursts are usually supported by a succession of these chords. These are very much in evidence in 'Quand Troie eclate' (I,i,No.3,81-183), in fact, Cassandra's recitative, the central section of the piece, is inundated with the chords appearing in succession, e.g. from b 112-144; the entire 33 bars contain only one such of a dominant seventh and tonic chord. Cassandra

is overcome with emotion and her descriptions of the visions of the disastrous end of Troy are supported almost exclusively by diminished and half diminished sevenths.

Dido's final scene (V,iii,No.50,1-10) commences in a profusion of diminished sevenths - succeeding this, the two final pieces are linked by a brief recitative constituting Dido's dying words: In a vision she sees the annihilation of Carthage and the glory of Rome. The final two bars of the penultimate number and the initial two of the finale are based on diminished harmonies. (V,iii, No.51,41-42 and V,iii,No.52,1-2)

The composer applies diminished chords to join different numbers when he deems it necessary to avoid definite demarcation as in this case.*1 But this cannot be applied in the case of II,i,No. 13. The 'Prêts à mourir'-summons closes the first scene of Act II on a diminished chord. The final scene is enacted in the temple of the goddess Cybele, requiring a change of scene. Here as in Dido's vocal conclusion of 'Errante sur tes pas' (V,i,No.44,168) where Dido's section concludes on an outburst of fury, the dissonant chords are thus concerned with sentiment, and not dramatic unity.

2. Tonality

Tonality has been discussed extensively in an earlier chapter, and therefore a few remarks on equivocality, modulations and modal colour are in order.

2.1 *Equivocality*

Often two different interpretations of the tonality of certain passages are applicable, each one seeming perfectly valid. This illustrates an important concept in music; the peculiar ability of the orchestra to express contrasting ideas simultaneously, or to

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*1 See Chapter V, p 101

reveal the inner truth of a situation although the text may be contradictory.

The duet 'Le chants joyeux' (III,i,No.24) is an excellent example. Here equivocality of tonality and melody is combined to express Dido's restless state of mind, while she professes to be calm and happy (b 57-69). A 'restless'-theme in the introduction tells the truth from the beginning. This theme is developed in the accompaniment, contradicting Dido's words. The tonality in b 57-69 may be considered C major/e minor.

In 'Quand Troie éclate' (I,i,No.3.335-355 and 362-383) the conflicting words expressed by Cassandra and Coroebus are reflected in the ambigious B major/g-sharp minor-tonality. Here Cassandra implores him to leave Troy because she knows that he will die during the sacking of the city. Coroebus wonders how she can send him away if she loves him. For Cassandra, the fate of a nation is at stake, but Coroebus cannot envisage anything more important than his own feelings.

In the Coda of the Trojan March (I,ii,No.11,213-237) Cassandra's exasperation grows as she watches 'this demented people going blindfolded to the abyss!' and her frustrated exclamations are set against the majestic march. The contradiction is reflected in the ambiquity of the B-flat major/B-flat minor tonality in the final bars of Cassandra's anlose and the orchestral perception.

The contrasting section in the finale of Act II, 'complices de sa gloire' (II, ii, No 16, 44-66) where Cassandra confronts the group of cowards, reflects their hesitation in the A-flat major/A-flat minor equivocality.

2.2 Modulations. This aspect is treated with care and it serves as an expressive means capable of depicting the most sensitive changes in the atmosphere and attitudes contained in the text.

'Tous ne periront pas' (II, ii, No 15) is a study in expressive changes of tonality and two of Berlioz' favoured procedures namely transitions to the flattened mediant and flattened submediant may be mentioned here. The main tonality of the piece is A-flat major. When Cassandra tersely announces Coroebus' death a transition to C-flat major is effected (b 21-23). The procedure is very simple and effective: The root of the tonic chord is lowered a tone to G-flat, the third drops a semitone to C-flat and the fifth is retained (E-flat). Thus, the new tonality is reached immediately. Cassandra's brief descending melody is chordal, compiled of the notes of the dominant seventh, thus confirming the C-flat tonality in b 21, after which her simple announcement is made. (23-24). In the ensuing silence, the horns follow Cassandra by playing a brief descending chordal phrase, made up of the components of the tonic triad. (b 24-25). This abrupt transition and Cassandra's blunt phrase, followed by the brief horn phrase, combine to create a poignant delineation of Cassandra's grief. Another transition is made to C-flat major this time departing from G-minor for Cassandra's assurance that their position is hopeless. (b 56). Each of the components of the submediant triad in G-minor is raised a semitone, forming the subdominant triad in C-flat major. The piece concludes in F-flat major, the flattened submediant tonality (b 79), and moves to an even darker tonal realm for the final two bars (b 81-82) when the women swear: 'Jamais, jamais, avec toi nous mourrons!' in F-flat minor. *1

Contrasting textual connotations and different sentiments are depicted by juxtaposing unrelated, or distantly related tonalities in the music. This usually entails a tonal shift of an augmented fifth. These instances have been treated in Chapter IV, pp 71-72.

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*1 Never, never (will we submit to the Greeks)
we will die with you!

2.3 Exotic colour is applied, by employing modal scales in two numbers, the chorus prayer 'Puissante Cybèle' (II, ii, No 14) and the ballet 'Pas d' Esclaves Nubiennes' (IV, ii, No 33c). The hypophrigian mode is exploited in the introduction and conclusion of the prayer in the temple of Cybele (b 1-5 and 51-55.) The ballet is based on the phrygian mode, and the orchestration intensifies the exotic effect - two pairs of antique cymbals and an Egyptian tarbuka (doubled by a tambourine in the orchestra) are used on stage.

3.1 Descending melodic lines, generally moving in semitones, express despondent concepts of the text. Four of these melodies illustrate an atmosphere of dejectedness and defeatism created in this manner: Cassandra's exclamation: 'Vains efforts de courage. Des pleurs d' angoisse inondent mon visage!'*1 concludes the second air (I, i, No 2, 82-98). This melody constitutes a semitonal descent through a perfect eleventh, ending in semitonal falls or 'sob'-figures of the flattened mediant falling to the supertonic. Semitonal oscillating movement is incorporated in this descent.

Dido's 16-bar initial melody in her final scene 'Pluton semble' (V, iii, No 5) which constitutes her preparation for death, is a semitonal descent through an octave.*2 Hector's communication from the realms of the dead, is a gradual semitonal descent spanning 28 bars (II, i, No 12, [illegible]-135).

Each one of these vocal lines are characterised by reiterations and interspersed by rests. In addition they are mainly supported by diminished harmonies. All these expedients combine in creating an intense expression of tragedy.

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*1 No more can I resist tears of anguish flowing down unhindered! (Chapter IV, p 122, Example 12)

*2 Chapter V, p 94, Example 9(b)

An instrumental melody which falls in this category, is the clarinet melody of Andromache's pantomime. The melody of the two main strophes concludes in a descent through two octaves and a fourth. (I, ii, No 6, 21-26 and 75-80.)

Aeneas' indicision and despair at the realization that he has to abandon Dido, is symbolized in a descending melody moving through a tenth. (Inutiles regrets, (V, i, No 41, 226-230).

3.2 Fluctuating semitonal movement constituting an oxcillation between two notes at a semitone's distance, is another melodic expedient symbolizing grief.

In Aeneas' recitative (I, ii, No 7, 54-61) a piece of descriptive music embodies the terrible writhing movements of the serpents from the sea, as they devoured the priest. Eight bars of semitonal fluctuation between the flattened submediant and dominant creates a terrifying effect which is enhanced by the orchestration consisting of horns, double-basses, bassoons and clarinets.*1

Aeneas' growing excitement is reflected in the ascending melody, rising through an octave in semitonal steps (b 47-62) after the initial semitonal excillation in B 41-44.

3.3 Centripetal melodic movement is a characteristic expedient employed to depict thoughts preoccupied with a recurrent idea. Thus Dido's final melodies from 'En mer, voyez!' (V, ii, No 46) onwards, which are marked by her longing for death, contain this type of melodic movement. In 'Préparez tout' (V, i, No 39, 66-70) Pantheus and the Trojan officers are preoccupied with the idea that they have to leave Carthage for many portents have been seen and they fear the wrath of the gods - Pantheus' melody moves centripetally for five bars. In the text he describes how Hector's shade was seen with his eyes aglow.*2

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*1 This instrumental melody is illustrated in Chapter VI, p 114 ex 6.

*2 Note that textual parts relating to Hector's shade are constantly associated with the timbre of horns e g where Cassandra describes a vision in which she saw Hector's shade with darkened eyes (I, i, No 2, 17-28) and in Hector's pantomime and recitative in 'O lumière de Troie!' (II, i, No 1[illegible], 75-[illegible] and 108-142).

Aeneas' melody moves centripetally in his air 'Inutiles regrets' when he is filled with remorse, thinking of Dido. (V, i, No 41, 41-52, 84-89, 148-153, 180-187).

3.4 *Two of Cassandra's melodies* conclude in a leap to the sharpened submediant in minor tonalities and this procedure seems to carry the connotation of death. In both cases *the tonality* is B-flat minor, and the final melodic note G-natural. The supporting harmony are diminished seventh chords. The recitative incorporated in the duet *in the first act* concludes in this manner, when Cassandra sees a vision of Coroebus dying with a Greek spear in his side. (I, i, No 3, 164). The vocal conclusion of *the Trojan march* is the other instance. Here Cassandra cries out that she is going to die beneath the ruins of Troy. The sharpened submediant is reached after a leap *of a major sixth.* (I, ii, No 11, 210).

3.5 Declamation. In moments of great stress, the vocal parts revert to declamation, *at times. The chorus* parts in Andromache's pantomime are engaged in declamation while the elegy unfolds in the orchestra, the solo clarinet being the main exponent of melody. *(I, ii, No 6). In the finale* of the second act, the chorus declaim their intention to follow Cassandra by committing suicide. (II, ii, No 16, 107-114). Ascanius' monotone *melody in the conclusion* of the first scene of act II is declamatory, for he seems to be hardly able to speak, when he reports that the palace is falling. (II, i, No 13, 59-68.)

In the octet in Act I, the basses of the chorus declaim their fear in a rhythmic reiteration which reverts to a monotone for *the greatest part of* this section. (1, ii, No 8, 38-49.)

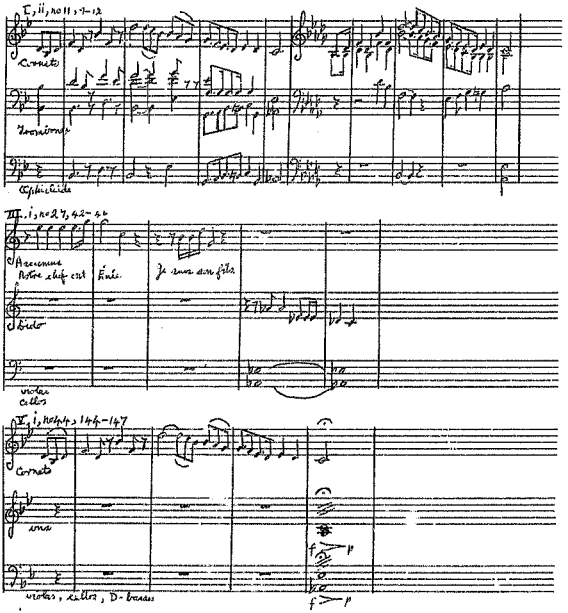
Dido is overcome with grief in her final scene, when she throws her souvenirs, given to her by Aeneas, on *the flames of* the fire. Accompanied only by the poignant clarinet melody, her declamation consists of a monotone rhythmic reiteration of the dominant note. *(V, iii, No 50, 32-36.)*

There is only one instance in which declamation becomes comical; in the sentries' scene, the witty sallies of the jesters are depicted in this manner while the clarinet has the part with the melodic interest. (V, i, No 40.)

4. The composer's sensitive and consistent use of the harmonic expedient of the flattened leading-note, combined with the application of the interval of a perfect fifth may serve as an illustration of the exceptional and logical use of an expressive means carried through from the first act until the fifth, to conclude this chapter.

The initial four-bar phrase of the Trojan March constantly closes on flattened leading-note harmony in each appearance, with the fifth formed by the root and fifth of the triad presented prominently in the accompaniment. In the initial appearance of the march as the finale of the first act, the A-flat and E-flat are played by trombones supported by an ophicleide. (I, i, No 11, 12, 78, 118, 144.) In the second appearance, the March in the minor mode, accompanying the pathetic shipwrecked remnants of the Trojan army on their arrival in Carthage, the trombones play the fifth (III, i, No 26, 8,22.) In the ensuing recitative 'Auguste Reine' Ascanuis discloses their identity 'Nous sommes Troyens. Notre chef est Énée' and Dido interrupts Ascanius repeating the name 'Troyens!' incredulously, the melody comprising two notes only, also constituting a perfect fifth (b 41). In the stunned silence (b 45-46) following the announcement of Aeneas' name, the bare fifth is played by cellos and violas - it seems as if Dido is overcome by a sudden premonition of the disasterous outcome of her union with Aeneas, the Trojan officer. Finally in the fifth act, the march is presented in a rhythmic variation unfolding twice with the harmony of the original march retained to signify the fact that Aeneas has capitulated in 'Debout, Troyens!' after the final warning of the shades. (V, i, No 43, 7, 53).

In the *succeeding number*, Dido confronts Aeneas with reproofs, but suddenly the Trojan March's initial phrase rings out, played by brass instruments, yet concluding with the ominous sound of the tremolo strings playing the single flattened leading-note triad. (V, i, No 44, 147.) At this instant Dido realizes that the feeling of premonition experienced in the third act when she had heard Aeneas' name for the first time, has been fulfilled. Aeneas goes on board, accompanied by the march, abandoning her to fulfil his mission. (b 183-200). Dido's entire existance becomes meaningless when she realizes that he is leaving her. Thus the glory which the Trojans had been aspiring to from the first act, is achieved in the fifth act - this glory which necessarily contained the connotation of disaster for Dido, for her personal tragedy is eclipsed by the destiny of the Trojan nation. Her own death is the outcome of the foreboding symbolized by the ominous bars fifth sounded in the third act, and hinted at in the first act, reaching its logical conclusion in the fifth act. (See example.)


I, ii, no 11, 7-12
Cornets
Trombones
Ophicleide
III, i, no 27, 42-46
Arcemus
Notre chef est Énée
Je suis son fils
Dido
violas
cellos
V, i, no 44, 144-147
Cornets
ons
violas, cellos, D-basses

CONCLUSION

Berlioz' 'Les Troyens' adheres to the outer form of grand opera to some extent, in a consideration of the large choral and ballet scenes, and the seperate numbers. But here the analogy ends. Whereas in grand opera the chorus and ballet scenes constitute mere spectacle value, here the chorus plays an important role by imparting epic qualities to the drama and signifying a return to Greek tragedy. The ballet scenes are applied for specific dramatic reasons, e.g. to create contrast and elevate important dramatic moments, to elucidate changes in the character portrayal of the queen, to establish the relationship between the queen and her people, to serve as a stimulus for love, and to create movement, thus preventing the work from becoming static.

The separate numbers are smoothly connected by the application of subtle devices, e.g. when the final note of a single instrument is sustained into the initial bars of the succeeding piece. This is illustrated at the end of the opening chorus when the oboe's solitary final note is heard and then sustained into the second number, Cassandra's recitative and air. A string chord may be sustained in the same manner. This happens in the transition from the octet to the succeeding recitative and chorus in the first act. Or the final and initial chords effecting the junction between two numbers may constitute a series of diminished chords; these are found between the scene of Hector's shade and the recitative and chorus which form the first tableaux of the second act, and in the final two numbers of the opera, the chorus and Imprecation. At the same time the diminished-seventhe support Dido's final recitative which serves the same purpose of forming a connection. In this manner the usual type of cadence is evaded at the end of the movement.

Berlioz' music is essentially French in it's aim to regroup rather than overturn; this is at variance with German romanticism. He never attempted to overthrow the fundamental rules of tonality. Another traditional attitude is the idea of glory and the recall of antique Rome. The music is also French in it's emphasis on fee-

ling, rather than message. The freedom from heavy moral issues liberates the music to concentrate on formal and expressive possibilities of design. It is characterized by wit, mood, colour and gesture. In this linear art expressive combinations, contrasts and effects are important objectives.

Berlioz' operatic music represents restitution rather than revolution, in the sense of the importance attached to dramatic truth and the spirit it breathes. In contents and spirit it is totally unrelated to the contemporary Meyerbeerian-opera, and it recalls the musical and literary dramas of Gluck and Shakespeare. Berlioz called 'Les Troyens' 'a musical drama on Shakespearian lines'.*1

The analogy with Shakespeare's dramas mainly concerns the contents and form of the drama, e.g. the presentation of disconnected *tableaux*, *the dramatic force of contrast*, the importance of ghosts, the juxtapositioning of different levels of experience and the inter-mixture of genres. Finally, there are two characteristics which constitute Berlioz' musical portrayal of Shakespeare's literary practice,namely that of suspending *the apparent forward motion* of time by creating a piece of poetry of exceptional beauty, and the crystallization of a universal feeling with the utmost economy of means.

The absence of continuity in the drama is Berlioz' solution to the problem of evading long uninteresting discussions and narrations to clear up historical background concerning the plot. In addition, this textual procedure elucidates Berlioz' refusal to set those parts of the text which he considered unmusical.

He ignored the authority of continuity in the drama, but regarding the score, the composer created an exceptional unifying device in the Trojan March-theme which appears frequently throughout the work in both unchanged and rhythmically varied form. Moreover, the characteristic motives permeate the entire work, and thus the theme generates many other main and subordinate melodies. This

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*1 Newman E. Memoirs of Hector Berlioz. From 1803 to 1865 pp ix - 78 passim.

is not the only unifying factor; there are more instances of thematic recall e.g. *Cassandra's accompanimental melody called* the 'disaster'-theme which appears for the first time in the second number of the opera when Cassandra is introduced. Another example is the melody of the love-duet at the close of the fourth act, which is recalled in Act V.

In addition to this, rhythmic patterns and instrumental colour-combinations appear regularly, characterizing or symbolizing specific attitudes, atmospheres and qualities of character which act as unifying factor, illuminating the portrayal of character as well.

In the score, every musical element at the composer's disposal is applied to dramatize Virgil's epic poem, and to serve expressive purposes. The relationship between music and literature is one of analogy - the music does not fulfill a mere illustrative function; in fact, the independence of music is emphasized, and in accordance with Gluck, the drama is <u>in</u> the music.

Although the musical style is generally evolutionary in the sense that Berlioz preferred to regroup the basic materials rather than overthrow them, there are many musical innovations, especially regarding orchestration and rhythm. In the latter, Berlioz may be *considered the* precursor of twentieth century music.

The music is eccentric regarding the harmonic language in the sequence and juxtapositioning of chords, rather than in the chords which are used, although it seems as if there is at least one unusual chord. In addition, the cadences are quite unusual in many *instances; Berlioz strongly resisted the conventional closes.*

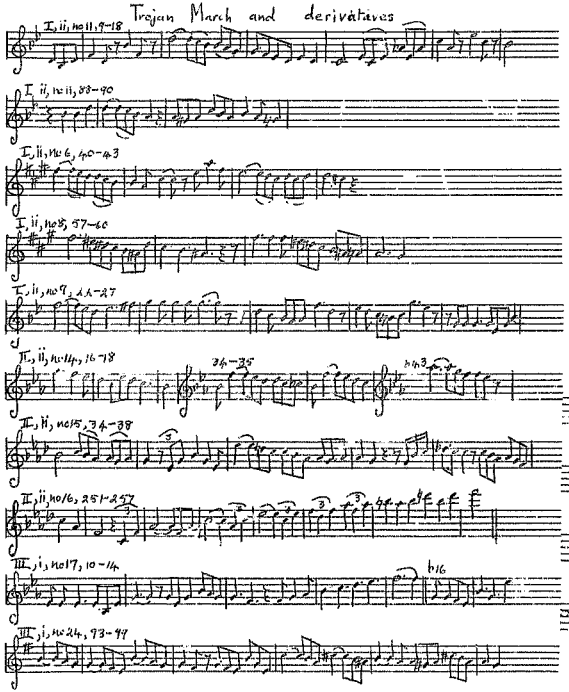
The melodies occupy the central position in Berlioz' musical language. They are extraordinary, irregular in phrase-shaping, and often wayward. They are motoric, seeming to contain a generating force within themselves which is typical of the baroque era. Thus Berlioz restored to them the freedom of movement and design which had been lost in the contemporary harmonically founded music.

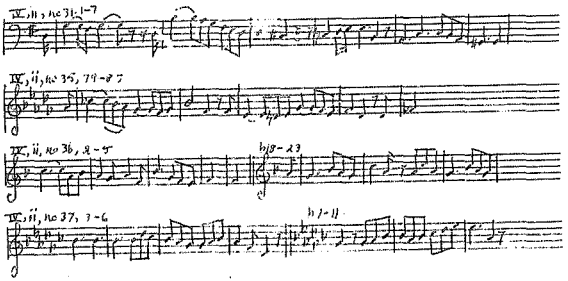
Berlioz' music is eccentric in another sense, regarding the audiences he addressed. The music was not aimed at the general public, but to a select group of musicians and intellectuals. He had long before resigned himself to the fact that the contemporary au-

diences were not interested in his art, and that he composed mainly for future audiences. He knew that he would never see his masterpiece staged during his lifetime and cried out: 'Ah, my noble Cassandra, my heroic virgin, I must needs resign myself to never hearing thee! ..... And I am like the young Coroebus: "Insano Cassandrae incensus amore".'*1

*1 Ibid., p 500

Trojan March and derivatives




TC, II, no 31, 1-7
TC, ii, no 35, 79-87
TC, ii, no 36, 2-5
bjs-23
TC, ii, no 37, 3-6
bj-11

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