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Introduction. Although some aspects of Berlioz' style have been investigated, such as harmony and thematic-development, counterpoint has been largely neglected. Little of a technical nature has been hitherto written about Berlioz' canons, fugues, or theme-combinations. Although Berlioz had little enthusiasm for traditional contrapuntal practices, and the music of Bach in particular, his own music is far from being devoid of contrapuntal writing. It is the intent of this study to offer a detailed examination of Berlioz' contrapuntal style.

Procedures. Since Berlioz' musical output is not great, seven of his major works were chosen as being representative of his style. These seven compositions include three symphonies, three religious works, and a dramatic piece. In addition to consulting written sources, each work was examined for contrapuntal passages. Each passage was then analysed, with particular attention given to contrapuntal procedures.

Conclusions. It was found that the bulk of Berlioz' imitation is fugal. Most of these fugues follow conventional formulae with the exception that most are lacking the traditional final section. Only in his late works did Berlioz develop a truly personal style of fugue. In both his early and late works, Berlioz very often placed fugues at the beginnings of

movements or large sections. In his non-imitative counterpoint, Berlioz almost always combined two themes that were originally stated independently of each other. In the combination, one theme tends to dominate, being presented in its original form, with the second theme markedly altered in order to fit the first theme. The imbalance between the two melodies is less marked in Berlioz' late works. In addition to their purely musical interest as polyphony, Berlioz' theme-combinations are usually of programmatic significance.

THE CONTRAPUNTAL STYLE OF  
" "  
HECTOR BERLIOZ

by

Richard S. Silverman  
" "

A Thesis Submitted to  
the Faculty of the Graduate School at  
the University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

Greensboro,

November, 1970

Approved by

*Jack M. Jarrett*  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following  
committee of the Faculty of the Graduate School at The  
University of North Carolina at Greensboro.

Thesis Adviser Jack M. Jarrett

Oral Examination  
Committee Members W. L. Weber

Eddie C. Bass

\_\_\_\_\_

\_\_\_\_\_  
Date of Examination

I should like to thank my adviser, Dr. Jack Jarrett for his guidance of this thesis and for his steadfast support in a time of crisis, the absence of which would have doomed the completion of this project. I should also like to thank Dr. Eddie Bass for his many helpful comments on the factual content of the paper.

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## CHAPTER I

## INTRODUCTION

Although his music exerted great influence upon the course of musical development in the nineteenth century, scholarly investigation into Hector Berlioz' musical style has been of fairly recent origin. Tom Wotton's pioneering effort appeared sixty-six years after the composer's death.<sup>1</sup> The huge, two-volume study by Jacques Barzun is probably the most comprehensive work on Berlioz' life and times yet produced, but its treatment of the music leaves considerable room for further study.<sup>2</sup> Some recent contributions to Berlioz research have appeared which cover specific aspects of the composer's style, such as Friedheim's on harmony,<sup>3</sup> and Bass's on thematic development,<sup>4</sup> but many areas remain to be explored. Barzun himself noted in a recent essay that

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<sup>1</sup>Tom S. Wotton, Hector Berlioz (London: Oxford University Press, 1935).

<sup>2</sup>Jacques Barzun, Berlioz and the Romantic Century, Third Edition (New York: Columbia University Press, 1969).

<sup>3</sup>Philip Friedheim, "Radical Harmonic Procedures in Berlioz," Music Review, XXI (1960), pp.282-296.

<sup>4</sup>Eddie C. Bass, "Thematic Procedures in the Symphonies of Berlioz" (Unpublished Doctoral Dissertation Department of Music, University of North Carolina, 1964).

"studies have begun. The elephant has been identified and drawn to scale, . . . , but the internal anatomy of the beast is not fully charted. We need more special studies, all strictly technical: counterpoint has hardly been touched, . . . ."5

It is the goal of this study to relieve the poverty of investigation on Berlioz' counterpoint. There is, in fact, much counterpoint in his music, though one might be led to believe otherwise by Berlioz' writings on the subject.

"Largely because of the satirical 'Amen' fugue in the Damnation of Faust and Ferdinand Hiller's remark that Berlioz believed 'neither in God nor in Bach,' Berlioz has been erroneously viewed as a hater of counterpoint."<6 Berlioz did not hate all forms of counterpoint, but he did have a peculiarly strong distaste for vocal fugues on the words Amen or Kyrie eleison.<sup>7</sup> This aversion is clearly discernible in the composer's memoirs.<sup>8</sup>

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<sup>5</sup>Jacques Barzun, "Berlioz A Hundred Years After," Musical Quarterly, LVI (Jan., 1970), p. 12.

<sup>6</sup>Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), p. 97

<sup>7</sup>Tom S. Wotton, "Hector Berlioz," Proceedings of the Royal Musical Association, 30th Session (1903), p. 19.

<sup>8</sup>Hector Berlioz, Memoirs, Trans. by Rachel Holmes and Eleanor Holmes, Rev. by Ernest Newman (New York: Dover Publications, Inc., 1966), pp. 46-47.

Berlioz' distaste for the above mentioned contrapuntal convention makes flimsy evidence for the charge that he hated counterpoint. On the other hand, Berlioz' indifference, if not hostility to the music of Bach is not so easily excused as righteous outrage against overworked conventions. "And if, ...you were to produce one of Sebastian Bach's works, I should probably take flight at the sight of one of his fugues and leave you alone with his Passion."<sup>9</sup> This is only one of several such statements.<sup>10</sup>

Here we see the paradox of a composer who used much counterpoint (including fugue) in his own music, and who, at the same time, was at best indifferent to the music of the greatest contrapuntal master since the Renaissance. It is earnestly hoped that this paper will shed some light on the characteristics which underlie the contrapuntal style of this great and singular French, Romantic master, Hector Berlioz.

Investigation has been effected by examination of written sources and selected musical compositions. The written sources chosen were books and articles dealing with

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<sup>9</sup>Berlioz, Memoirs p.306.

<sup>10</sup>Ibid., pp. 285 and 438.

Berlioz specifically, with nineteenth-century music in general, and with counterpoint. The musical works selected were limited to seven of Berlioz' major compositions. These compositions--presented here with the abbreviations adopted for them throughout this study--are the Fantastic (FS), Harold in Italy (HI), and Romeo and Juliet (RJ) symphonies, the Requiem (R), the Te Deum (TD), The Childhood of Christ (CC), and the dramatic legend, The Damnation of Faust (DF). Within each of these works, movements are represented by Roman numerals and scenes by Arabic numerals. Rehearsal numbers are presented in brackets, and measure numbers indicated after them are counted only from each individual rehearsal number. For example, /80/4, delineates the fourth measure from rehearsal number eighty, within the edition used.<sup>11</sup>

Contrapuntal passages in the above works are discussed under two main categories: non-imitative counterpoint and imitative counterpoint. In the latter case, the principal areas of investigation are the interval of imitation, length of time between entrances, number of voices, and structural importance.

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<sup>11</sup>See Bibliography for the musical editions employed.

Non-imitative counterpoint is defined as the polyphonic combination of independently stated themes. This procedure is usually encountered in passages where two melodies, each of which has been presented separately at an earlier point in the piece, are combined. This definition also allows for instances, as in the second movement of the Requiem, where different melodic lines are successively stated and then combined in a polyphonic texture. It does not include active accompanimental lines or contrasting orchestral textures of a non-thematic type.

The principal subjects for investigation in non-imitative counterpoint are the contrast of harmonic, rhythmic, and structural elements of each theme, how these elements are modified in combination with each other, and how the harmonic, rhythmic, and structural characteristics of the polyphonic texture as a whole are affected by them.

As in non-imitative forms, it is obviously necessary to consider the harmony in imitative counterpoint. Since all of the seven compositions cited are scored for orchestra or chorus and orchestra, it is also requisite to determine the role of orchestration in clarifying the polyphonic texture.

Conclusions have been drawn from the collected data concerning contrapuntal procedures which proved to be characteristic of Berlioz' style. How Berlioz' imitative contrapuntal techniques compare with traditional practices of canon and fugue, the principles of which are set forth in numerous textbooks, have been determined. Such a comparison in the case of non-imitative counterpoint could not be made, since this polyphonic practice was little used after the fifteenth century and underwent no development comparable to imitative counterpoint in standardization of technique and form. Non-imitative counterpoint was, however, as in all other forms, evaluated in terms of its technical aspects and, in addition, its programmatic function.

Finally, in order to demonstrate more clearly Berlioz' development as a contrapuntist, the data in those areas in which such maturation is clearly evident is presented chronologically. This format is employed only in those areas which meet the above criterion, since in some fields, such as canon, Berlioz' style did not manifest development.



## CHAPTER II

## BIOGRAPHICAL INFORMATION

Berlioz' Musical Training

Before he enrolled as a young man in the Paris Conservatory, Berlioz' musical studies had been of a very modest variety. At the age of twelve, he was taught to read music and to play the flageolet and the flute by his father, a country doctor of high standing in La Cote. Berlioz also learned to play the guitar from a local music teacher. In addition to acquiring these performing skills, the budding composer gained some insights into the mysteries of harmony by listening to an amateur ensemble play string quartets on Sundays, and by reading what books on harmony he could find in his father's library. Among the latter was Rameau's famous Treatise on Harmony, which, however, proved unfathomable to the twelve-year-old Berlioz.

In 1821, a youth of nearly eighteen, Berlioz arrived in Paris to pursue a course of medical studies. His father had insisted that Hector follow in his own profession. Berlioz found much more, however, in Paris than the foul dissecting

rooms with their rotting human corpses and hungry rats. There was the Opera, the orchestral concerts of the Conservatory, and the library of the latter institution with its collection of scores. The library was open to the public. Soon Berlioz was enamored of Gluck and Beethoven. The dramatic power of opera and symphony were revealed to the young medical student, but as yet his technical knowledge of music was sadly lacking.

Music eventually vanquished medicine, and Berlioz began studying composition with Jean-Francois Lesueur. At first the lessons with Lesueur were private, but the latter soon decided to place his promising pupil in his class at the Conservatory. This move was acceptable to the fiery, autocratic director, Luigi Cherubini, who also put Berlioz in Anton Reicha's class for canon and fugue. It was thus at the age of twenty-three that Berlioz received his first formal instruction in contrapuntal writing.

Reicha apparently taught Berlioz all the necessary "rules" so that he could produce a satisfactory academic fugue, upon demand. This task he was called upon to do several times, for in the preliminary examination for the

Prix de Rome competitions he was passed in the fugue-writing exercise by Cherubini each time he took part. Such success was no mean accomplishment, for Cherubini, by Berlioz' own account, was an extreme dogmatist, who so worshipped the past that he even rejected his own musical ideas if they conflicted with the practices of the earlier masters.<sup>1</sup> Cherubini, therefore, had very definite ideas on how fugues should and should not be composed. These strictures he had set forth in his book on counterpoint,<sup>2</sup> a text which is basically a collection of rules with little or no explanation whence they were derived. Cherubini's treatise has not been awarded the same honored position by posterity as Fux's Gradus ad Parnassum.

At the same time it is necessary to issue a warning against the kind of textbook (of which Cherubini's Course of Counterpoint and Fugue is the most notorious) which purports to lay down regulations as to the requirements of a properly-written fugue, and which is contradicted at every turn by the real fugues of masters like Bach and Handel.<sup>3</sup>

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<sup>1</sup>Berlioz, Memoirs p.46

<sup>2</sup>Luigi Cherubini, A Treatise on Counterpoint & Fugue, Trans. by Mary C. Clarke, Rev. by Joseph Bennett (London: Novello and Company, Ltd., n.d.).

<sup>3</sup>Cedric T. Davie, Musical Structure and Design (New York: Dover Publications, Inc., 1966), p. 141.

Berlioz wrote of Reicha's instruction as, "singularly lucid" and that, "he generally explained to his pupils the meaning of the rules he wished them to obey."<sup>4</sup> However, since Cherubini was Director of the Conservatory, his views on counterpoint could hardly have gone unnoticed by the students and faculty. It seems clear that Berlioz' training in counterpoint was at least indirectly influenced by the dogmatic dicta of the Conservatory's autocratic director.

Thus Berlioz' formal instruction in traditional counterpoint, even more so than in harmony--of which he had some prior knowledge-- was entirely achieved at the rigidly traditionalistic Paris Conservatory. As shall be demonstrated later in this treatise, his academic training played a significant role in Berlioz' early fugal writing. Many years had to elapse before Berlioz could truly free himself from the fetters of his acquired rules. Wotton overstates the case, though, when he states that Berlioz never released himself from these bonds.

Berlioz did know harmony and counterpoint, but it was in a great measure the harmony and counterpoint of Paris at the commencement of the last century.

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<sup>4</sup>Berlioz, Memoirs p.46.

He never completely shook off the influence of his two masters--Lesueur, with his love for Greek modes, and Reicha, who declared that his contrapuntal abilities arose from his fondness for mathematics.<sup>5</sup>

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<sup>5</sup>Wotton, "Hector Berlioz," PRMA (1903), p. 18.

## CHAPTER III

## IMITATIVE COUNTERPOINT

Canon

Canonic writing is not one of the most notable features of Berlioz' style. There are few strict canons in his music. In addition, all but one of Berlioz' canons are very short and of little structural importance.

Only two strict canons were encountered. In CC I, 5, near the end of their duet, Mary and Joseph sing in canon (measures 84-90). Mary begins the passage and Joseph imitates one measure later at the octave with the same text. The independence of the two voices is not accentuated by the orchestration, since both lines are doubled in the strings. The canon ends after six measures, with both voices joining for a homophonic closing passage. This canon occurs in the last stanza of the duet and begins on the tonic, A-flat. The brevity and position of this passage indicates that it has no more formalistic significance than that of an embellishment to the conclusion of the duet.

A canon with a similar function is found in HI I (73-82).

This canon employs the idée fixe as the subject. The imitation is at the octave at the space of a quarter-note (Example 1).

Example 1. HI I, m. 72

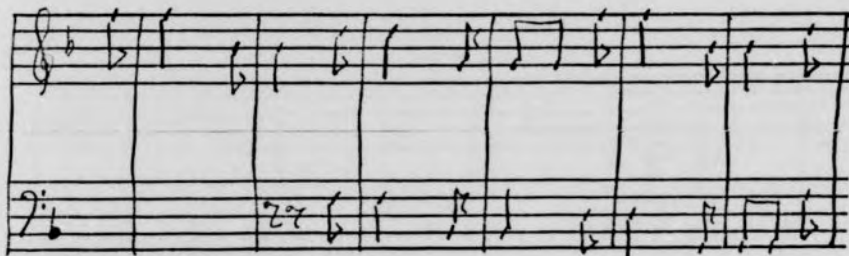
The canon breaks off at measure 83, but resumes at 89 and continues to 92, which is only two measures before the conclusion of the introductory section of the movement. This section, which ends in the tonic, G major, is based upon the idée fixe. The canon is the closing section, a final development of the motto theme at the end of the slow introduction. As in CC I, 5, canonic imitation is employed to ornament a closing passage.

Another example of canon as a developmental technique can be observed in RJ V. Following the penultimate return of the principal theme of the movement, a different melody

is made the subject of a canon (measure 632). This theme was heard in the passage immediately preceding the canon.

The subject is stated by the woodwinds and answered two measures later at the octave by the cellos (Example 2).

Example 2. RJ V, m. 632



The canon continues strictly until 650 where the interval changes to the minor seventh and again to the major sixth at 652. By 657 the canon is only rhythmic, and shortly after, ends at 662. Harmonically, the passage begins in the subdominant, moves through the supertonic and arrives at the tonic, F major, in which the main theme of the movement is restated for the last time. The canon, then, is the development of the theme which it directly follows.

This last canon is more representative of Berlioz' style than the two strict canons. Generally, his canons



begin strictly, but rarely maintain the same interval of imitation for more than a few measures. In R II /P/, a canon begins between the basses, on the one hand, and the tenors and sopranos on the other; the interval is the octave (Example 3). At the sixth measure, however, the tenors and

Example 3. R II, /P/

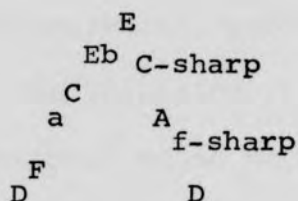
Ju - dex -            judex er -

Ju - dex -            judex er - go cum se

sopranos continue the imitation of the basses, but first at the major second and then at the minor third. From this point to the end of the canon (measure 236) the imitation continues rhythmically, but the pitch interval changes from perfect fifth to minor second to perfect fourth.

After beginning a canon in a strict manner that even Cherubini would have approved, the composer abruptly changes the orientation of the imitation from pitch and rhythm to rhythm alone.

The only one of Berlioz' canons to last for a significant length of time is the one found in TD IV. This movement, "Dignare Domine" is most interesting for the "curious series of pedals"<sup>1</sup> which ascend and descend by thirds. The rising third was the favorite harmonic progression of Berlioz.<sup>2</sup> I have represented this progression, which is the harmonic basis for the entire movement, below to emphasize its arched shape.



The music seems to assume a three-dimensional form, as though it were designed to describe the shape of the great cathedral (St. Eustache) in which it was first performed.

Over this fascinating, architectural, harmonic progression, a free canon precedes in the sopranos and tenors of the first choir. These voices contain the bulk of the melodic interest in this movement; the other voices have harmonic filler parts.

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<sup>1</sup>Wotton, Hector Berlioz p. 165.

<sup>2</sup>Friedheim, p. 283.

As does the canon in R II, this canon begins strictly, but later changes both the interval and distance of imitation. Unlike that in the earlier example, this canon is heard sporadically throughout the entire movement. It begins in the sopranos and is imitated six measures later at the perfect fourth by the tenors. By the twenty-ninth measure, the six-measure distance is reduced to one, though the pitch interval is still that of a fourth. However, only two measures later, the canon ceases altogether. When it recurs (one measure before /G/) the imitation is at the space of one measure and at the interval of an octave. Only five measures later, the canon stops again. This sort of off-and-on-again canon proceeds throughout the whole movement. The one factor which does remain constant is the orchestration; the sopranos are doubled by the first violins, and the tenors by the violas.

The structural organization of TD IV is generated by the harmony. The canon seems merely superimposed over the progression, proceeding when convenient, but changing or even stopping when not so. In this example, as in much of his canonic writing, Berlioz uses canon very freely, changing

pitch and rhythm at will. Canon is not employed as a formalistic device; rather it serves as a technique with which to develop melodic material or to add interest to contrasting or closing passages.

### Fugue

In his early fugues, Berlioz' academic training in counterpoint exerted considerable influence, although so unorthodox a composer could hardly have been totally bound by traditional practices. The mature Berlioz developed a more individualistic style of fugue, but throughout his career the same problem seemed to plague most of his fugues: they are open-ended, often making promising starts in the exposition only to abruptly merge into some new non-contrapuntal material. In speaking of Berlioz' fugues, Wotton remarked, "that these fugues can by any stretch of courtesy be considered strict of course I am not pretending; fugues with him were merely a means to an end, and in all of them, as in any other form, he would not scruple to break all the classic rules of symmetry if he thought thereby to increase the truthfulness of expression."<sup>3</sup> In this context,

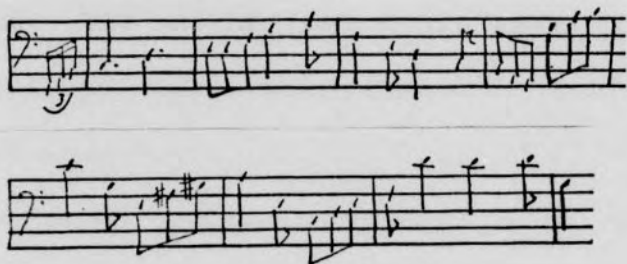
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<sup>3</sup>Wotton, "Hector Berlioz," PRMA (1903), p. 20.

namely, that Berlioz tended to use fugue as a technique rather than a form, his rather haphazard handling of this venerable form is easier to comprehend when judged in the light of traditional practice.

The earliest of Berlioz' fugues included in this study occurs in FS V (measure 241). The subject is stated in the lower strings (Example 4).

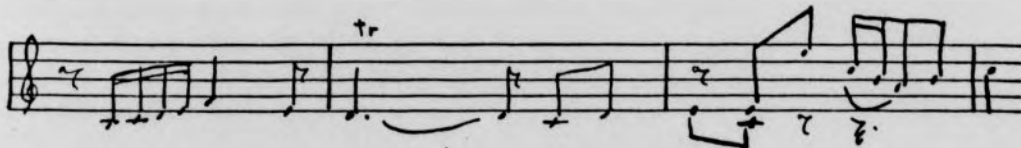
Example 4. FS V, m. 241



This theme is introduced at 221, in a shorter version, immediately preceding the fugue.

A countersubject is heard against the initial statement of the subject (Example 5).

Example 5. FS V, m. 243



This is one of the only two fugues in Berlioz' symphonies—the other is in HI I--which contain true countersubjects.<sup>4</sup>

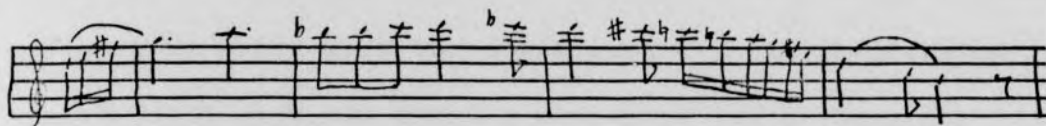
The four entries follow the conventional tonic-dominant alteration. In addition, as is sometimes the case in traditional fugues, especially in those of the late eighteenth and early nineteenth centuries, the entries are equally spaced. In this fugue of Berlioz, each subject and answer is eight measures apart. The countersubject accompanies each entry. Thus far the fugue is a conventional one, in four voices. However, Berlioz did have a full orchestra to draw upon and it is in the instrumentation that he departs from strict four voice writing. The fugue is mainly consigned to the strings, with the woodwinds entering in octaves for the second answer. At 246 and at 254 the brass enter in chords, to reinforce the harmony. The violas, too, after relinquishing the countersubject, continue playing as an independent inner voice. Sometimes they play an independent part and at other times double the subject in thirds (249).

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<sup>4</sup>Bass, p. 192. Bass defines countersubject as a "counterpoint which is invertible and thus capable of accompanying the subject throughout its recurrences," and which can be "given out with the first statement of the subject and following it through the exposition." Ibid., pp. 188-189.

This basically conventional exposition concludes on a tonic resolution, C major, at 269. The episode which follows is composed first of scalewise runs and later by shortened versions of the subject (Example 6).

Example 6. FS V, m. 288



The first middle entries or second exposition<sup>5</sup> is arrived at in 298, surprisingly in the key of the tonic. The return to the tonic does not normally occur until the final section of a fugue.<sup>6</sup> The middle-entries are usually in a key related to I, but other than V.<sup>7</sup> Berlioz wrote only one statement of the subject. It is heard in the strings, with the countersubject in the woodwinds and horns.

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<sup>5</sup>The terms, "first middle-entries" and "second exposition" are used interchangeably throughout this study to indicate those statements of the subject which immediately follow the first episode. Thus, "second middle-entries" or "third exposition" follows the second episode.

<sup>6</sup>Kent Kennan, Counterpoint (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1959), p. 170.

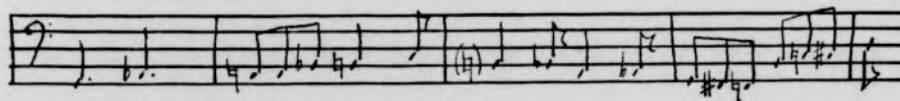
<sup>7</sup>George Oldroyd, The Technique and Spirit of Fugue (London: Oxford University Press, 1948), pp. 23-24.

Following this brief second exposition, the expected episode does not appear; rather the fugue ends with an arrival on an E-flat chord at 305. New material is presented at this point, of a non-contrapuntal texture.

The subject returns at 331, but in an altered form (see Example 6). What follows can best be described as a development section based upon the fugue subject. It is imitated in sequence with each new entry a semi-tone higher than its predecessor. At 341 an even shorter version of the subject is imitated in stretto before the counterpoint again ceases at 347.

At 355 a variant of the subject returns again and at 364 a real exposition appears to begin. The subject is an intervallically diminished version of the original (Example 7).

Example 7. FS V, m. 364



The answer is five measures later at the fifth, but the subject is six measures beyond that, at the minor third. The



answer is then another seven measures after the subject, at the major second. The four voices are not, however, independent, for by the third entry all the voices move in the same rhythm.

The harmony for this quasi-exposition consists entirely of diminished seventh chords. A sequential deployment of diminished seventh chords creates a great anacrusis which resolves to a  $V^7$  of E at 403 and marks the counterpoint which originally began at 241. The subject is heard after the conclusion of the counterpoint, but in a non-imitative context.

This long contrapuntal section which began at measure 221 and ends at 403, consists, then, of a short anticipatory passage, a classical fugue exposition, and a free contrapuntal section based upon the fugue subject. The harmony was at first mainly diatonic, but eventually became highly chromatic. This section, taken as a whole, served not only to introduce and develop a new and important theme, but to build a long anacrusis to the section which follows in which the fugue subject is combined with another theme.

The other of the two fugues found in Berlioz' symphonies

that contain a true countersubject occurs in HI I. The fugue begins the symphony with the subject in the lower strings (Example 8).

Example 8. HI I, m. 1



As in FS V the countersubject is introduced with the first statement of the subject (Example 9).

Example 9. HI I, m. 3



The subject and answer are always in the strings, the countersubject in the winds. Again as in FS V, the four entries in this fugue are equidistant. The answer is at the fifth, the subject at the octave, and the following answer at the fifth.

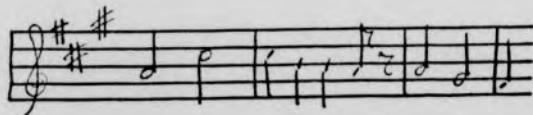
The exposition lasts only until measure 11 where a statement of the countersubject prematurely ends and all

imitation ceases. The fugue subject continues, but only to serve as accompaniment for the presentation of the idée fixe in the woodwinds. This fugue consists, then, of only an unfinished exposition. It functions as an introductory passage. This type of employment of fugal imitation will be encountered in many of Berlioz' fugues.

The two fugues in the next work, the Requiem, show Berlioz moving towards a more individualistic handling of fugue. Of the two fugues found in this work, the first is the more ambitious. It is a choral fugue which comprises the entire fifth movement, "Quaerens me." The fugue is in three parts and is a complete entity within itself.

The first part of R V is a fugue for three voices. The subject is heard in the female voices (Example 10).

Example 10. R V, m. 1



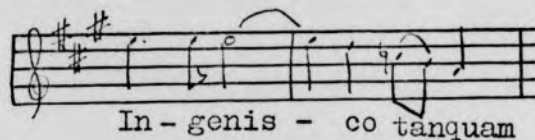
exposition departed from the use of equidistant entries found in his earlier fugues.

After the tenors complete their statement of the subject, they answer themselves at the second, thus giving the impression of a fourth entry. The end of the exposition leads, not to an episode, but to a counterexposition a whole-step higher than the first (/3/).

As in the first exposition, the initial answer is four measures distant at the fourth. However, this answer is tonal in A (VII of b). The subject is then equally spaced, being another four measures after the answer and at the third. The counterexposition ends at 1 before /40/, not in B minor, but in E major. Thus the first exposition is in I, and the counterexposition in V. Neither exposition contains a countersubject.

In place of an episode, a new fugue begins at /40/. This brief fugue, consisting only of a single exposition, is for six voices. The subject is first heard in the second tenors (Example 11). The following entries are in stretto, for each one is heard successively at each measure, thus

## Example 11. R V, /40/



overlapping half of the subject. The answers begin on F-natural, B, C-natural, D, and E. Here Berlioz has abandoned the usual alternation of tonic-dominant entries. The latter relationship is not requisite in all circumstances. Rubbra states that "the answer has no need to be at the prescribed interval of a fourth or a fifth, for the latter is only valid when the tonic is a strongly felt tonal centre."<sup>8</sup> In Berlioz' music with its "weak" progressions and extensive chromaticism, the tonic is not always clearly evident. This second fugue is in Phrygian mode on E, but cadences in C major at 39.

The exposition concludes, and at /41/ the first fugue returns. Up to this point, it seemed to this writer that the movement was progressing according to the form of a double fugue. However, after a statement of the subject on

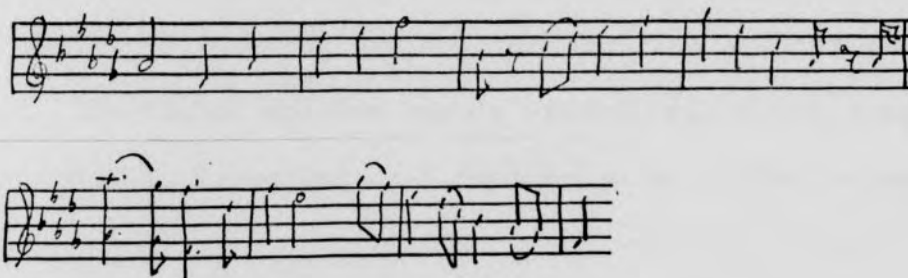
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<sup>8</sup>Edmund Rubbra, Counterpoint (London: Hutchinson University Library, 1960), p. 58.

B, the music halts on a fermata. The fugue then concludes in A with a short chordal closing passage. The overall form of the movement is simple ternary: A, B, A. Had it become a double fugue, the form would have been A, B, A + B.

The other fugue in the Requiem is in the ninth movement, "Sanctus." The fugue is in the 'Hosanna' section. The subject, in D-flat major, is introduced in the female voices. It is a rather long one for Berlioz (Example 12). As in

Example 12. R IX, m. 46



R V, this fugue is for three voices. The answer, at the distance of eight measures, is on the dominant. The subject, in the tenors is another eight measures later at the octave. There is no countersubject nor is there an attempt to contrast the voices by means of different instrumental doublings. Rather, the texture is of one basic color with all voices

doubled in the strings.

The episode begins after the second statement of the subject and is built principally upon the dotted figure from the fifth measure of the subject, in sequence. There is also a tonal answer, at /79/ in the basses, creating an anacrusis to the second exposition. The middle-entries are reached at /80/. As in the case of the only other fugue thus far discussed that contains a second exposition, FS V, the middle-entries are also in the tonic key. The female voices present the single statement of the subject. The other voices, having continued, present new counter-material against the subject. The second episode hardly begins before the fugue halts at /80/11, suspended on a fermata on an A-flat major chord.

Following the fermata is a repeat of the non-contrapuntal "Sanctus" section which began the movement. This is followed by a recapitulation of the fugue. It returns as before, until the fermata; the latter is not heard this second time. Instead, the episode continues for a few more measures, and at nine measures from the end of the movement, the subject is stated in octaves. This brings the movement to a close.

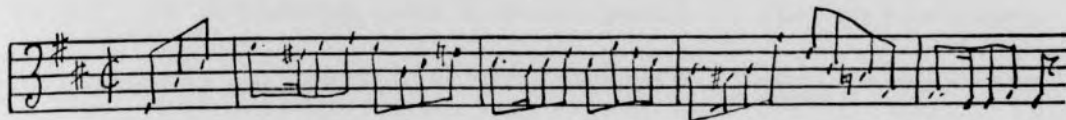
The overall form of the movement is ABAB. The 'Hosanna' fugue (B) is the contrasting section to the homophonic "Sanctus." The fugue itself is conventional, and as in the other Berlioz fugues discussed thus far, it is unfinished from the standpoint of traditional eighteenth-century fugue, proceeding only through the first middle-entries. In the works of Berlioz thus far discussed, we have not observed the traditional final section of a fugue, which is characterized by stretto and pedal. The fugue in R V is, however, a complete formal entity.

In Berlioz' next major work, RJ, one finds far more fugal writing than in his previous compositions. The use of fugal imitation in introductory passages, as in HI I, is revealed in RJ to a much greater degree. However, the trend towards freer use of fugal imitation, as revealed in the R, is only partly continued.

As in HI, this symphony begins with a fugue. However, the fugue in RJ I is much longer and comes closest, thus far, to a complete traditional fugue. The subject is stated by the violas (Example 13).



## Example 13. RJ I, m. 1



The four entries are not in the usual tonic-dominant relationship. The answer on the minor dominant and the subject on the submediant are both at a four-measure distance. The fourth entry only two measures later, is on the tonic. All of the entries are in the strings.

The exposition, in which there is no countersubject, concludes at measure 12. The episode is constructed primarily upon a shortened version of the subject, in sequence. The middle-entries are reached at measure 19 and are in the tonic. The subject on the minor dominant is heard in the bassoons. The answer is four measures later in the upper woodwinds and first violins on the tonic. A third entry four measures later is on the subdominant. This entry is abbreviated and ceases at 29. This most extensive second exposition yet encountered also contains a new countersubject, although the latter is little more than an accompanimental pattern consisting primarily of repeated notes in sextuplets.

The second episode, based upon a short motif derived from the subject, is presented over a tonic pedal in the contrabasses and bassoons. A great anacrusis lead to a tutti passage for the second middle-entries, in A major, at 44. The subject is stated on the tonic in the first violins, with the answer four measures later in the second violins, oboes, and bassoons at the fourth. This answer is real, on the sub-dominant. At 49 another set of entries is heard, a quasi-counter-exposition of the second middle-entries. The subject is on the tonic. The answer is real, four measures later at the fourth, but the subject is, only another three bars later, at the octave. Here Berlioz is loosely following traditional fugal practice. The second middle-entries of traditional fugues are usually characterized by stretto entries.<sup>9</sup>

Following this passage, three shortened statements of the subject are heard against a chordal background. The fugue, which was in B minor, ends at 66 on the dominant of the relative major. The entrance of the trombones with their

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<sup>9</sup>Oldroyd, p. 25.

recitative section marks the end of the fugue.

The fugue is only lacking the final section with tonic pedal to make it complete by traditional standards. The subject of the fugue is employed later in the movement as an independent melody rather than in the mere accompanimental role assigned to the theme of the fugue in HI I. In similar fashion, however, the RJ I fugue does serve as an introductory section.

The sixth movement of RJ begins in the same manner as the first, with a fugue. The long subject is stated by the cellos (Example 14).

Example 14. RJ VI, m. 1

Intervallically, the four entries are conventional, with the usual tonic-dominant relationship. The spacing between the entries is not, however, equal.

As in RJ I, all the entries are in the strings. There is no countersubject in this exposition, which concludes with an arrival upon the tonic, G major, at 40. The chorus also sings during the fugue, but they do not participate in the imitation.

The episode is more homophonic in texture. No use is made of the fugue subject. The episode does not venture very far from G major and, eventually arrives at the second exposition at 53. This exposition is in the tonic. There is, however, a suggestion of B minor, since the subject is begun on the note of B and is answered on F-sharp. This answer is only five measures later. The subject at the octave and the second answer at the fifth follow successively at only one-measure distances. Berlioz has employed stretto in the first middle-entries. As in RJ I, a countersubject is introduced, not in the initial, but in the second exposition.

At 62 the fugue ends, having consisted of only an exposition, an episode, and a second exposition. The thematic material from the fugue is utilized in the vocal passages immediately following it. Once again, a fugue has served as the introductory section of a movement.

Later in RJ VI the fugue returns. At 114, the choral passage ends and the fugue begins, but this time the fugue is in E major. The fugue consists only of a short three-voice exposition which leads to a homophonic passage at 126. The movement ends seventeen measures later. As before, the fugue serves as an introduction, in this instance as the beginning of the coda.

There are two more fugal sections in this symphony. The little fugue in RJ II , measure 278, has a conventional exposition. The four equidistant entries are I - V - I - V. There is also a countersubject which is presented with the first statement of the subject. The orchestration clearly contrasts subject and countersubject, with the former in the woodwinds and the latter in the strings. The fughetto ends at measure 294 in the key in which it began, G minor.

The structural importance of this short fugue is not clear. It comes at the end of the movement, and has a new theme for its subject. This theme is not used again. Only the countersubject continues beyond the fugue, and this only for a few measures in the bass line. This passage is in contrast with that of HI I, wherein a short fugue began the

movement; here a short fugue ends it.

The other fughetto is even shorter. In RJ V (measure 431) the main theme of the "Queen Mab Scherzo" is made the subject of a three-voice fugue. The entries are equally spaced at the tonic and dominant. The exposition does not even conclude before the fugue dissolves into a homophonic section. Here Berlioz has used fugal imitation as a means of development. As will be discussed later, this was a procedure Berlioz usually reserved for free imitation.

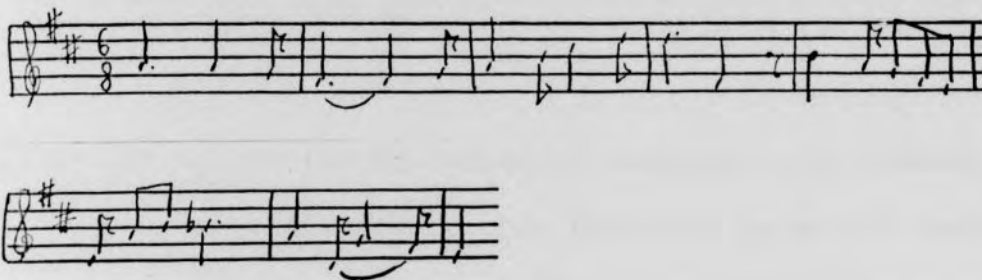
Despite some independent passages, RJ shows Berlioz still often relying upon the conventional tonic-dominant entries, often equidistant. The next work, DF, composed seven years later, reveals a composer with a more personal and surer grasp of fugal technique. In II, 6 of this all-too-infrequently-played composition, we find Berlioz parodying rather than imitating traditional fugal form.

The employment of fugal imitation for introductory passages can, by the time of this work, be seen as one of the most consistent and clearly recognizable traits of Berlioz' formal handling of counterpoint. This characteristic is found twice in DF. The first example is the very beginning

of the piece.

The subject is stated by the violas (Example 15).

Example 15. DF I, m. 1



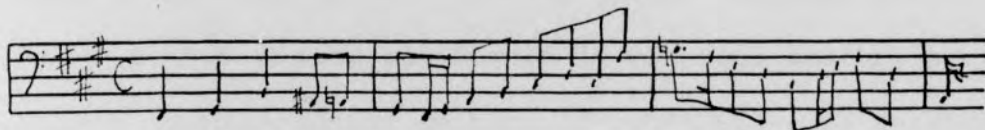
The answer is nine measures later at the third in the woodwinds. The subject, eight measures later in the violins, is at the fifth. In the three entries, Berlioz has substituted a triadic configuration for the usual tonic-dominant relationship. There is no true countersubject, but a melody starting at measure 7 in the lower strings moves independently until  $1/8$  where it becomes an ostinato figure.

The fugue is, however, short lived, ending by  $2/$ . The short length of this fugue makes it similar to that in HI I, rather than to the almost complete fugal introduction section of RJ I.

DF II begins in like manner. The subject is heard in

the cellos (Example 16). The four entries are equally

Example 16. DF II, m. 1



spaced and follow the conventional tonic-dominant pattern. There is no countersubject. The imitation is mainly confined to the strings and bassoons. Solo voices enter, but they only double some of the fugal entries. The exposition soon ends, leading to a non-contrapuntal passage at /24/. Again Berlioz has employed fugal imitation for an introductory passage, but in this case it is a most conventional exposition.

The one fugue in DF, complete within itself, and the only complete traditional fugue found in the seven major works of Berlioz included in this study, is a parody of a most amusing kind. This fugue in DF II, 6 was written, "dans un esprit de pure moquerie...."<sup>10</sup>

In this scene laid in Auerbach's Tavern, it was proposed

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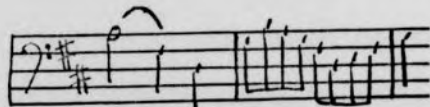
<sup>10</sup>Georges Favre, "Berlioz Et La Fugue," La Revue Musicale, 'Berlioz Issue,' (1956), p. 42.



to the assembled students that they sing a fugue. To this proposal they willingly replied, "et faisant une vraie fugue scolastico-classique, où le chœur tantôt vocalise sur a a a a, tantôt répète rapidement le mot tout entier, amen amen amen accompagnement de tuba, d'ophicléide, de bassons et de contra-basses."<sup>11</sup> Here Berlioz had his revenge upon those amen and Kyrie eleison fugues which, as earlier reported, he so bitterly disliked.

The subject of this fugue, based solely upon the word amen, is derived from the theme of Brader's "Song of the Rat" heard earlier in this scene. Brander with his line doubled by the cellos and tuba, presents the subject (Example 17).

Example 17. DF /43/14



The four entries are not equally spaced. The answer is on the dominant, the subject at the octave, and the second answer on the submediant. There is no countersubject.

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<sup>11</sup>Ibid.

The first episode, constructed primarily upon syncopated use of the subject, hints at A major and B minor, but arrives back in the tonic, D major, for the middle-entries at 14. There is one statement of the subject with the answer at the fifth. This answer is harmonized in thirds by Brander and the first basses.

The second episode is very short, yielding to the second middle-entries at 20. The subject is heard in stretto over a dominant pedal. Three measures later the stretto entries are repeated, but this time over a tonic pedal. This is the first of Berlioz' fugues to contain the usual final stretto section over a dominant pedal and a coda, in this case also employing stretto over a tonic pedal.

The pedal is not a long-held note; rather it consists of repeated eighth-notes in the chorus. Instead of the work amen being sung melismatically, the chorus repeats it over and over again, making a ludicrous mockery of the whole proceeding. The short coda continues to use this farcial repetition of amen. The fugue ends with a grandiose cadence of mock-Baroque splendor (Example 18).

## Example 18. DF 2 before /44/



In this fugue Berlioz has used traditional form without resorting to conventional exposition formulae of tonic-dominant entries. The fact that only in a satirical context did Berlioz compose a complete traditional fugue indicates the little regard he had for that time-honored practice of fugal writing. Since his students days at the Paris Conservatory he possessed the ability to write such a fugue. Berlioz waited many years, however, before composing a complete traditional fugue and then did so only when the opportunity arose to poke fun at it. In his earlier fugues, Berlioz employed aspects of customary form, choosing only those features that he found desirable. In DF II, 6 alone did he allow himself to be completely bound within a traditional mold.

In the next work, TD, there are three fugues. The only extensive example is in the first movement, "Te Deum." This movement has been inaccurately called a double fugue by several prominent Berlioz scholars: Wotton<sup>12</sup>, Barzun<sup>13</sup>, and Cairns.<sup>14</sup> None of these authorities offers any support to his categorization, and their contentions do indeed require support, for TD I is definitely not a double fugue by the standard definition of the term. Willi Apel defines double fugue as follows:

A genuine double fugue consists of three distinct sections, each complete in itself: a fugue on the first subject (I), a fugue on the second subject (II), and a fugue on both subjects in contrapuntal combination (I + II).<sup>15</sup>

Thus far, we have not observed this type of fugue in the Berlioz works analyzed, though R V somewhat resembles it in its ternary form. TD I does not fit the above definition. Rather it can only be called a double fugue by using a less accurate, freer description. "Usually, the term is

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<sup>12</sup>Wotton, "Hector Berlioz," PRMA (1903), p. 20.

<sup>13</sup>Barzun, Berlioz and the Romantic Century I p. 564.

<sup>14</sup>David Cairns, liner notes for recording of Berlioz' Te Deum Philips SAL 3724.

<sup>15</sup>Willi Apel, Harvard Dictionary of Music, Second Edition (Cambridge, Massachusetts: Harvard University Press, 1969), p. 244.

applied to a much simpler type, i.e. a fugue in which the countersubject has an individual character and is consistently used throughout the piece, combined with the main subject."<sup>16</sup> Apel is not alone in making this distinction. Westrup defines double fugue as, "the name sometimes given to a fugue in which the subject and countersubject appear simultaneously at the beginning and are regularly associated through the piece."<sup>17</sup>

Using even this definition, the case for calling TD I a double fugue is not substantial, as shall be demonstrated below. In this light, the descriptions of the three Berlioz authorities seem to indicate an over-zealous effort to praise their subject by use of a technically prestigious term. Berlioz would probably have been little impressed by the designation of a composition as a double fugue.

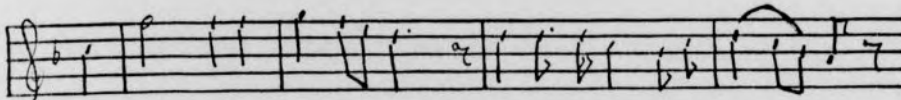
After a short opening passage in which the organ presents what is later to be, in the fugue, a second and relatively unimportant countersubject, the fugue subject is stated by the sopranos (Example 19). Four measures later,

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<sup>16</sup>Ibid.

<sup>17</sup>J. A. Westrup and F. Ll. Harrison, The New College Encyclopedia of Music (New York: W. W. Norton & Co. Inc., 1960), p. 205.

## Example 19. TD I, m. 16



measure 20, the countersubject, which in terms of a double fugue would be considered the second subject, is presented by the tenors (Example 20).

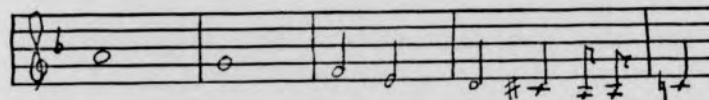
## Example 20. TD I, m. 20

The four entries are not equally spaced. The answer, in the basses, is on the dominant; the subject, in the second choir tenors, is at the octave; and the second answer, in the second choir basses, is again on the dominant. The countersubject is heard with each entry.

The first episode is based upon a phrase derived from

the first choir bass line at 26. Several abbreviated versions of the subject anticipate the middle-entries at /A/6. This second exposition is in the dominant key. There is but one presentation of the subject, in the basses of the first choir. The countersubject is not employed. In its place is a second countersubject. This theme, which began the piece and is of great importance to the TD as a whole, has only a minor role to play in this first movement. The countersubject moves in longer note values than the subject and serves to harmonize the latter (Example 21).

Example 21. TD /A/7



The second episode, also constructed upon the subject, leads to the second middle-entries, in the key of the tonic, at the section marked tutti (page seven of the Kalmus piano-vocal score). The subject is in the sopranos. The answer is six measures later in the first choir basses at the fifth. The third entry demonstrates some use of *stretto*; it is only three measures distant in the second choir basses

at the second. There is no utilization of the countersubject in this exposition.

The countersubject is used, however, in the third episode, where it is presented in sequence in the strings against chordal passages in the winds. This leads, at /B/, to a closing section over a tonic pedal which is not contrapuntal. All motion then ceases on a fermata over a V of IV chord at 94.

This fugue has loosely followed traditional fugal form. Present are the initial exposition, two middle-entries, the second with stretto, and a closing section over a tonic pedal. The case for a double fugue, however, is weak. The subject and countersubject are not regularly associated throughout the fugue. In fact, the countersubject occurs only in the first exposition and the third episode.

This fugue is a product of Berlioz' maturity. Despite the fact that the keys of the exposition are clearly related to the tonic, the overall harmonic framework lucidly exhibits Berlioz' own particular tonal language. The keys through which the music passes from the beginning to 94 are



F - C - a - C - F - C - B-flat. Here can be observed the "weak" progressions which characterize Berlioz' harmonic style, ascending thirds, and descending seconds and fourths.<sup>18</sup>

Following the fermata, another section is heard, which employs the material from the first section (1-94). This second part of the movement, which lasts until another fermata at 135, may be considered a development section. It begins with the subject in stretto, but shortly after the fugal imitation comes to a halt. Most of this section is composed of short imitative passages and bridge material derived from the subject. The third and last part of the movement, starting at 136, is a quiet homophonic section. This closing section makes no use of the fugue material.

The fugue in TD I is the only extensive one to be found in this second of Berlioz' three great religious works. TD III, "Prelude" also begins with fugal imitation. This purely instrumental movement is not included in the Kalmus or Schirmer piano-vocal scores and is excluded from the only two extant recordings of the TD. This movement is,

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<sup>18</sup>Friedheim, p. 283.

however, preserved in the full score in the Breitkopf and Härtel complete edition of Berlioz' music.<sup>19</sup>

The subject is the same as that of TD I, but transposed into B major. It is presented in the upper woodwinds. The entries are not equidistant. The answer, in the upper brass is tonal at the minor seventh. The subject, in the lower brass is also at the minor seventh. The resulting harmonic scheme is I - IV - VII. There is no countersubject.

The fugue rapidly concludes after the short exposition. An episode begins at the change of key to C major, and only a few measure later, the subject is presented homophonically in F major. The fugue is entirely in the winds; the strings do not enter until the fugal texture concludes.

The third example of fugal writing in the TD occurs in the last movement, "Judex Crederis," which Berlioz considered his, "most grandiose creation."<sup>20</sup> This movement begins with a free fugue. The organ states the theme upon which TD VII is based. This theme is then repeated at measure 8 in the first choir basses as the subject of the

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<sup>19</sup>Hector Berlioz, "Te Deum," Werke, serie IV, band VIII (Leipzig: Breitkopf & Hartel, 1901).

<sup>20</sup>Berlioz, Memoirs p. 489.



CC, the seventh work, belongs to Berlioz' late period, being followed only by Beatrice and Benedict and The Trojans. In CC one finds an abundance of fugal writing. As in Berlioz' earlier works, there is the same contrast of conventional and individual elements. There is also the continued usage of fugal imitation for introductory passages.

CC II, "Overture" begins with a fugue. The subject is stated by the violins (Example 23). The exposition is

Example 23. CC II, "Overture"



conventional, except that there is no countersubject. The four entries are equally spaced and follow the usual tonic-dominant relationship.

Following an episode based almost entirely upon new material, the middle-entries are reached at /38/. This second exposition is in the key of the dominant. The four entries are equidistant. The answer at the fourth is real; the subject is at the octave; and the second answer is also real, at the fourth. In contrast to the initial exposition,

all the entries in the second exposition are in the woodwinds. There is again, no countersubject, but at /38/4 the oboe enters with a harmonic part which functions as an inner pedal. The oboe then states the second answer.

The second episode, which, as the first episode, made almost no use of the subject, is succeeded by the third exposition at /39/9. In the second middle-entries the subject is shortened and imitated in stretto. The key is that of the relative major. The four entries are on the tonic, the dominant, the supertonic, and the submediant. This exposition leads to the end of the fugue at /40/3 where the texture becomes homophonic. This is approximately the mid-point of the "Overture." The fugue subject is used later as a melody, but it is not again employed as a subject for imitation.

This fugue, in CC II, nearly complete by traditional standards, is more than just an introductory passage; it is a major part of the movement.

In a more properly prefatory role is the fugue which begins CC III, "The Coming to Sais." The subject is in the upper woodwinds, (Example 24). The four entries are not

Example 24. CC III, "The Coming to Sais"



equidistant, nor are they in the conventional tonic-dominant relationship. The answer, by the vocal soloist, is at the octave, the subject, by the violins, on the subdominant, and the second answer, in the cellos, on the dominant. The second statement of the subject undergoes alteration. It is inverted after the first two notes (Example 25).

Example 25. CC III, m. 8



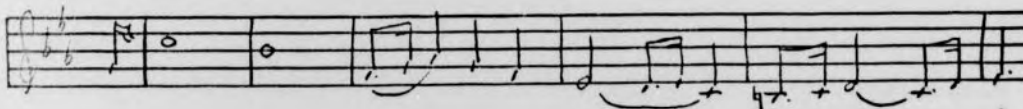
The exposition, which has no countersubject, yields to the first episode at 15. There are no middle-entries as the fugue abruptly ends. The subject does appear later in the non-contrapuntal texture that follows this abortive fugue (82-105), but as a melody, not as an imitative subject. This fugue seems similar in formalistic importance to that

in HI I.

In addition to introductory passages, another fugue in CC resembles that in R IX in function. The fugue in "The Night March" is a contrasting section to a complementary homophonic passage. The overall form of this movement is A, B, A, B, codetta; the fugue is designated by A.

The subject is the march theme introduced in the violins at /1/ (Example 26). The four entries are not

Example 26. CC "The Night March," m. 19



equally spaced, but do follow the standard tonic-dominant alternation. The subject and answer alternate between strings and woodwinds. The C minor exposition, without countersubject, leads to a new homophonic section in G major. This passage with a new march tune is the contrasting B section (/2/16).

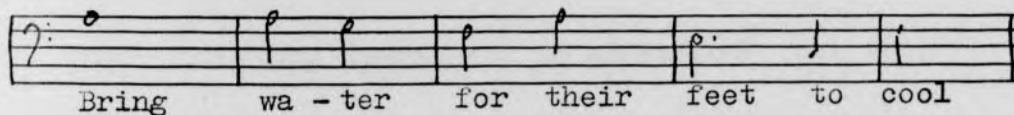
The fugue returns at /3/12 in G, with the tonic triad appearing sometimes in major, and sometimes in minor. As before, the entries are not equidistant. The answer and

subject, in the strings, are on the subdominant and tonic; the second answer, in the oboes, is also on the tonic.

Following this exposition a section based upon the second march tune is heard. A codetta beginning with the subject then ends "The Night March" (/6/1).

There are two more fugues in CC. Both are vocal and occur in Part III. The "Chorus of Ismaelites," CC III, 2 is one of Berlioz' longest fugues. The subject is presented by the basses (Example 27).

Example 27. CC III, 2 "Chorus of Ismaelites," m. 1



The baritone solo from the previous section continues during the statement of the subject, harmonizing it, mainly in thirds and sixths. There are only two more entries, the answer in the tenors six measures later, at the fifth, and the subject in the altos five measures after the tenors, on the mediant.

At 2 before /68/, the sopranos present a brief counter-melody. This is not the true countersubject. The latter



does not enter until the third entry. This is the first time in a Berlioz fugue that the countersubject is not presented with the initial statement of the subject. The countersubject is in triple meter while the subject is duple. This is another innovation for Berlioz. The juxtaposition of meters obviously gives rise to cross-rhythms (/68/40). In addition to the countersubject, at /68/4 the sopranos enter with a new countermelody. Although melodically interesting, the primary function of this voice is to supply the missing tone in each triad. The sopranos are almost never doubled in the other parts.

The exposition leads, not to an episode, but to a counterexposition. This exposition begins in G major, a major second lower than the first exposition, which is in Aeolian mode. The sopranos continue their separate melodic line while the tenors present the subject. The countersubject is in the altos. The answer and subject, each with countersubject, are on the subdominant and tonic.

The counterexposition extends further. Seven measures later the subject on C is presented in the tenors. It is doubled a third below, in F major by the basses. Six

measures later the subject is heard again in thirds, but this time in A minor. There is no countersubject with these last two entries.

The episode begins at /68/34; it is not based upon the fugal material. It starts in A minor and is primarily homophonic in texture. At /68/39 the harmony moves into D minor and the imitation in the sopranos is of a new, short motif (Example 28).

Example 28. CC, /68/39

sopr.

alto

The lower voices supply the harmony. At /68/44 the situation is reversed. The basses imitate a new motif in  $\frac{6}{4}$  meter while the female voices in duple time supply the harmony (Example 29).

At /68/47 the episode yields to a statement of the

## Example 29. CC, /68/44



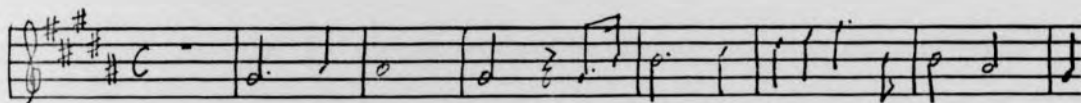
subject on F in the basses. The countersubject in thirds, on D and F is heard in the female voices. These are not, however, the middle-entries, but the beginning of the codetta. At /69/2 the fugal texture ends and is followed by a chordal closing passage. The chorus ends on a  $v^7$  of C at /70/1-2. The next passage is a purely instrumental one.

This seventy-four measure fugue consists of two expositions, an episode, and a codetta. Although it makes little use of traditional form, this fugue is not like the many open-ended ones discussed earlier. This fugue is a complete entity in itself. There are several new characteristics found in this fugue. The countersubject is not introduced with the first statement of the subject and is in a different meter than the latter. This results

in wide use of cross-rhythms. The episode makes use of imitation of new motifs, and this results in less employment of sequences than in earlier Berlioz fugues.

The last fugue in CC is at the end of the piece in III, 3, "Andantino mistico." This section begins with the arrival of the harmony on E major, the key in which CC concludes. The tenors anticipate the fugue by presenting what will later be its subject (Example 30). This is in

Example 30. CC III, 3 "Andante mistico," m. 1



the manner of TD VII where the organ presented the subject before the exposition had actually begun. At 13, the fugue begins with the entrance of the chorus. The orchestra ceases to play at this point and the remainder of the oratorio is a cappella. The subject, as above, is on G-sharp. The following three entries alternate between the submediant and the tonic. With the exception of the first answer, the entries are equidistant, four measures apart. The first answer is only one half measure later than

the initial statement of the subject. This answer, moreover, is shortened. It only presents the first two and one half measures of the subject. Thus, Berlioz has introduced some stretto into the first exposition. There is no countersubject.

This exposition leads, as in the other fugue in CC III, not to an episode, but to a counterexposition. This exposition, at 25, begins in VI with the basses starting the subject on C. There is again no countersubject, but the other voices continue moving, supplying harmonic filler. The first answer is seven measures later on the submediant. Seven measures beyond that, the expected restatement of the subject does not occur. Instead, the fugue ends on a fermata.

What follows is the final chorus of the work. This chorus does not make any use of the fugue subject. The fugue, then, has served to emphasize the arrival in the tonic key and provide an harmonic introduction for the final chorus.

The fugues in CC, though carrying on several of Berlioz' old characteristics, such as the unfinished, prefatory nature of many of his fugues, also reveal a

more personal style. One of the fugues, the "Chorus of Ismaelites" is a complete formal entity which does not, at the same time, adhere to the traditional formal structure of a fugue. It took many years, but in this late work, Berlioz arrived at an individualistic style of fugal writing in contrast to the modified, but conventional fugues most often encountered in his earlier works.

### Free Imitation

In addition to canon and fugue, there are numerous examples in Berlioz' music of free imitation that belong to neither of the above two categories. These imitative passages are generally short and unimportant, often serving as brief development sections. Most of these free imitative examples are found in Berlioz' early and middle works, especially the symphonies. In the last three major compositions included in this study, DF, TD, and CC, this aspect of the composer's style is notable only for its rarity.

In the symphonies, free imitation is often employed as a means of development. This technique, however, is not of great significance. "Berlioz' use of non-fugal imitation, as it occurs in his symphonies, is not one of the more remarkable aspects of his developmental technique."<sup>21</sup>

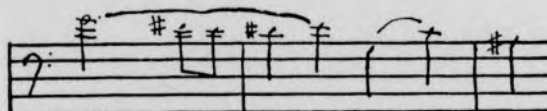
A good illustration of this occurs in FS I, at measure 311. The cellos start the imitation when they restate one of the principal themes of this movement (Example 31). Five measures later, the violas imitate at the major third.

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<sup>21</sup>Bass, p. 179.

Three measures beyond that the violas drop out and the

Example 31. FS I, m. 311



violins imitate at the major sixth. Only two measures later, though, the imitation ends at 321. This leads to another even briefer imitation of a new motif. The theme of the first imitation returns after this passage, but non-contrapuntally. These two short imitative passages are only small components of the entire development section.

In HI IV, the theme from measure 177 is imitated in thirds at 428-433. The imitation is at the space of two measures at the interval of a major sixth (Example 32).

Example 32. HI IV, m. 428



The theme occurs both before and after the six measures of imitation. As in FS I, this passage is only a small part of the developmental whole.

Another typical example can be observed in RJ, which, in addition, is remarkably similar to that in HI IV. In RJ V 246-253, the thematic material from 127 and the passage immediately preceding, starting at 231, is imitated in thirds in the strings. The imitation is two measures distant at the minor third (Example 33). This passage is

Example 33. RJ V, m. 248



the immediate development for the material directly preceding it.

In addition to this type of short development, Berlioz used imitation in other ways. In FS I, measure 360, imitation of the idée fixe serves as the accompaniment

to an oboe solo. The imitation is in the lower strings, two measures apart at the fourth. The imitation then repeats a third higher. The theme is then again imitated, this third time a major second higher than the previous one. The overall effect is actually of imitation in sequence. It was noted that sequences play an important role in Berlioz' fugue episodes. Sequential patterns are also frequently employed in his free counterpoint.<sup>22</sup>

The extensive use of fugal imitation as introductory material is not unexpectedly mirrored in Berlioz' free imitation. In HI I, the coda begins with imitative entries. At 329, poco animando, the harmony arrives at the tonic, G major. The subject, a rhythmic transformation of the idée fixe in repeated triplet eighth-notes, is heard in the contrabasses. The cellos imitate at the space of seven measures, at the interval of a fifth, in duple meter. Another seven measures later the violas enter at the octave in triple rhythm and another seven measures after that, the second violins imitate in duple meter at the fourth. Finally, the last entry is six measures later in the first violins, also in duple meter, at the major second. This last entry

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<sup>22</sup>Bass, p. 180.

is abbreviated.

Excluding the last statement, there is a regularly recurring alternation of entries in triple and duple meter (Example 34).

Example 34. HI I, m. 329

The length of the subject and the effect of cross-rhythms in the lower strings tend to obscure the texture. The piling up of repeated-note entries, however, builds a powerful rhythmic anacrusis to the even faster succeeding section, piu animando at 358.

By the time the first violins make their short entry, the principal themes of the movement begin to recur. The second theme of the exposition is heard against the imitation. This theme from the exposition is later imitated at five measures before the piu animando.

While the strings are still engaged in concluding their imitation of the motto theme, the woodwinds and solo viola participate in a few measures of imitation, the oboe states the theme. The clarinet imitates one and one half measures later at the major second. The viola then enters, only a half measure later, also at the major second. This stretto entry accelerates the motion toward the resolution at 358. Finally, the bassoons enter one measure later, at the octave (Example 35).

Example 35. HI I, m. 353

The harmony then moves to a dominant chord which resolves at the next measure, 358. This short imitation, in addition to the longer imitative passage begun at 329, helps to make the initial section of the coda a most effective upbeat to the faster section that follows it. The orchestra-

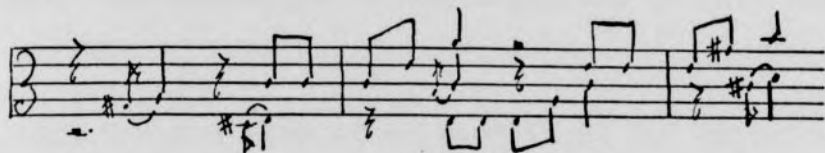
tion clearly differentiates each entry in the second passage of imitation, with each statement heard in a different pure color. The orchestration also effectively contrasts the passage as a whole from the rhythmically complex imitation in the strings.

The harmony for this poco animando passage, (measure 329), tends to reaffirm the tonic. It begins in G and never moves farther away than F major, the IV of IV. By the arrival at the piu animando, the harmony has moved squarely back into the tonic.

A passage of similar function occurs in R I. This is a much shorter and rhythmically simpler example. After a fermata, six measures of imitation at /11/ lead to the final section of the movement. The entries, all at the octave, pile up at each measure, building the anacrusis to the concluding passage.

Another example of imitation in an introductory passage occurs in RJ VIII, "Finale." This passage, like that in R I, is very short and straightforward compared to that in HI I. At measure 3 the first violins state the theme which began the movement (Example 36). It is imitated

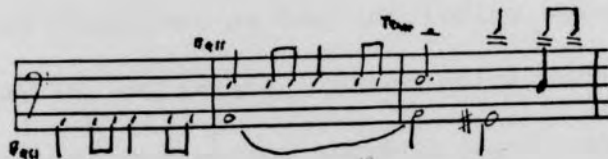
## Example 36. RJ VIII, m. 3



closely at the half-note by the violas at the fourth, and at a full measure by the second violins at the minor third. This short imitation is repeated several times over a tonic pedal until the entry of the chorus at 9. This imitation is the instrumental introduction for the chorus.

At the entrance of the chorus, the strings assume a strictly accompanimental role. The chorus, however, now inherits the imitative texture. The imitation is in six parts, but the subject consists only of repeated notes, so this involves no display of great technical skill (Example 37).

## Example 37. RJ VIII, m. 9



This passage of rhythmic imitation, which involves the choruses of Montagues and Capulets, lasts only until 15,

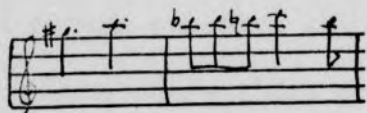
where the feuding families join together at a long held tonic chord. The imitation is the beginning of this new passage.

Although Berlioz very often used fugal and imitative entries as starting material, he rarely employed them for the opposite purpose, as closing music. In RJ VI, "Convoi Funebre de Juliette" one can find a brief example of this latter application of imitation.

At the conclusion of a very florid three voice passage beginning at measure 68, the basses begin a short imitative section at measure 95. They are imitated one measure later at the interval of a minor second by the tenors. By measure 97, the imitation becomes purely rhythmic, but pitch imitation is resumed at measure 98, with the tenors imitating the sopranos a halfnote later at the minor seventh. Soon after, the music arrives at a tonic cadence which is the beginning of a homophonic passage at 104. The short imitation functions as the concluding passage to the previous chromatic, melismatic, three voice section. As in much of Berlioz' imitation, sequences are employed in this example (measures 98-100).

Another use of imitation at the end of a section occurs in FS V. Immediately following the fugue there is a short passage of free imitation on the fugue subject. The latter is shortened (Example 38).

Example 38. FS V, m. 386



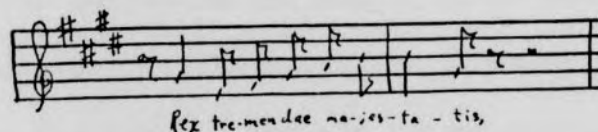
The imitation is at the distance of one measure. The first answer and subject are at the fourth, and the following answer and subject are at the minor sixth. Once again Berlioz' use of sequence in his imitative writing is evident. More and more instruments are added to the texture, building an anacrusis to the  $v^7$  of B on which the passage ends at 394. Too free to be considered part of the fugue proper, this imitative passage is an extra closing section, an appendix to the fugue.

There are several other examples of imitation that, while too free to be classified as canon or fugue, do resemble those forms. In R IV /33/, a new section, Ancora un poco animato, marks the return of the text that began



the movement, but the latter is set differently (Example 39).

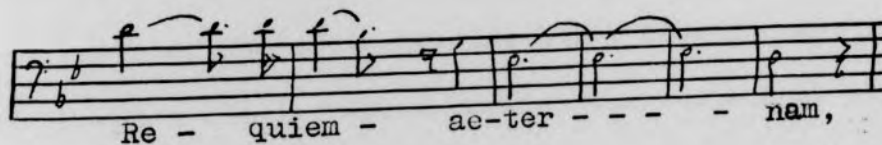
Example 39. R IV, /33/



This theme, introduced by the sopranos and altos, is repeated by them in sequence every third measure. The imitation is at the half measure by the basses and at one measure by the tenors. The imitation is mainly rhythmic. The effect, then, is of an harmonic sequence with rhythmic imitation. The passage ends with the arrival at a new section at /34/ in the key of the dominant, E major. Here Berlioz has used imitation to add interest to an otherwise commonplace transitional passage.

The first movement of the same work also begins with free imitation. The subject is stated in the basses (Example 40). This is answered tonally at the fourth by the

Example 40. R I, /A/3



sopranos. The interval soon changes, however, to the fifth and then the sixth. The imitation continues through /1/16.

Against the imitation the tenors enter with a counter-subject. At measure 11 the situation is reversed, with the tenors singing the subject and the basses and sopranos now imitating the countersubject. The subject and counter-subject are connected as two phrases in a melody. Thus, the effect is of an interchangeable counterpoint with phrase I against phrase II and vice versa. At /2/ this reversible imitation ends.

In the last movement of this work, R X, the theme from the imitation is recapitulated in short imitative section at /97/4. The Requiem as a whole is rounded out by this recurrence of the initial theme at the end.

Another example of mainly rhythmic imitation occurs in DF II. In contrast to the above examples, its harmony is static. In the middle of the "Soldiers' Chorus," (/65/3) a short imitative episode is heard. An ostinato figure in the brass accompanies the voices. The unchanging diatonic B-flat harmony of the ostinato also holds true for the passage in which the imitation occurs, the subject of which

is little more than a triad (Example 41).

Example 41. DF, /65/

Trumpets and Cornets

crnts:

The imitation is at the distance of a half measure by the second tenors and at one measure by the second basses. The pitch interval changes too often to consider this other than rhythmic imitation. The closeness of the entries and the immobility of the harmony make it difficult to hear each voice as an independent line. Rather, the parts tend to sound as merely chord tones of a succession of B-flat triads.

This imitative passage, as the others discussed above, is very short, lasting only five measures. Mention can also be made at this point of a short, purely rhythmic imitation in R VI which occurs at /47/ and /48/. The imitation serves as a transistional passage. This, and the other brief imitative examples, are of little structural importance, save as contrasting or transitional passages.

A final example of imitation in a transitional passage occurs in the last work analyzed, CC. In CC I, 4 at /25/11 following Herod's solo, the chorus enters. At first there is much imitation, mainly rhythmic, between the chorus and Herod, and within the chorus itself. Both soloist and chorus sing the same text. The chorus soon becomes homophonic in texture, however, and Herod assumes a part independent of it, and with a different text. This short section of rhythmical imitation is an elision between Herod's solo and his solo with chorus.

The above passage is the only example of free imitation in CC. This form of imitation is mainly confined to Berlioz' earlier works. Why this is so may be discovered by recalling the sub-chapter on Fugue. It does not seem an unreasonable hypothesis to argue that as Berlioz' mastery of fugal writing progressed, the need for free imitation decreased. There must also have been a greater awareness of overall form by the more mature composer of the TD and CC.

## CHAPTER IV

## NON-IMITATIVE COUNTERPOINT

Berlioz' imitative counterpoint, it must be admitted, is not one of the most consistent or fully developed characteristics of the composer's style. There is another aspect of Berlioz' counterpoint, however, a feature which he used with far greater individuality and dramatic effectiveness. "Berlioz' most characteristic contrapuntal device is the combination of two themes, often for a programmatic purpose."<sup>1</sup>

The dramatic potentialities of these combinations of themes are usually manifested in the symphonies by juxtaposition of the idée fixe with some other theme of programmatic significance. In those works with more theatrical emphasis, the combinations can involve opposing forces of choruses and soloists. In the religious works, especially TD and CC, in which programmatic factors are not stressed, this device is little used. CC does have a theatrical character; nonetheless Berlioz did not make use

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<sup>1</sup>Longyear, p. 98.

of theme-combinations in it. In most cases of theme-combination, one or both melodies are altered in the process. In some, only one theme is changed, subordinating it to the other.

In the first two works, FS and HI, all theme-combinations involve the idée fixe. The first example occurs in FS II. The idée fixe is combined with the waltz theme. The programmatic significance is obvious. The young woman represented by the motto theme is discovered at the Ball by the "young musician of morbid sensibility and ardent imagination."

Neither theme is presented intact, especially the waltz. The idée fixe is first stated in I, measures 72+. It is in duple meter. In II, 131, the meter is changed to triple. The idée fixe in II is followed as in I, with the same material. Intervallically, the idée fixe or motto theme is little changed; it is the phrase structure that undergoes the most significant alteration.

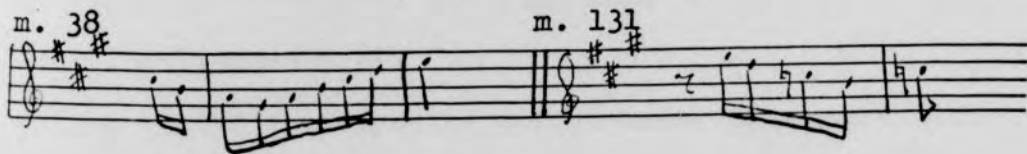
This second statement of the idée fixe is, in fact, telescoped. Measures 131-133 of II correspond to I, 72-74, but the next measure jumps ahead to what was I, 83. At this point, the only important intervallic change is made. In I,

83 a sequence begins that moves from V to I: F-sharp - G, B - C. In the corresponding passage of II, it travels from I to IV: B - C, E - F.

Except for this elision of the first phrase and the modulation toward the subdominant, the idée fixe is reproduced as it was in the first movement. The changes seem to have been effected for other considerations than the combination with the waltz. The latter is presented in a fragmented form, clearly altered in order to work successfully with the motto theme.

The waltz is not heard until the third measure, second eighthnote of the idée fixe. The waltz is rhythmically changed, now starting on the second eighth-note of the measure rather than the third. Thus, all of the first four notes, rather than only the last two, become upbeats. In this rhythmic variation the initial notes seem to lose their melodic importance, sounding only as grace notes to the downbeat (Example 42).

Example 42. FS II, m. 38 and m. 131



Only more fragments of the melody are presented. Not until 135 is the waltz heard in its proper rhythm. It is still fragmented, the longest unaltered portion being in the violas, at 136-139 (Example 43).

Example 43. FS II, m. 136



The rest of this passage contains only motifs from the waltz melody. The orchestration differentiates the themes, with the idée fixe in the winds, and the waltz in the strings. The combination ends at 155 in F. It is followed by a bridge passage which leads back to A major and the waltz melody. The theme-combination is the principal part of a development section beginning at 106.

This first example of theme-combination, while dramatically effective, is not so technically impressive. The waltz theme is only a distorted variant of its former self. It is superimposed onto the idée fixe, not presented as an equal voice against it.

In FS III the opposite circumstance is present. It



is the idée fixe that is changed rather than the theme with which it is combined. This passage is very short, lasting only four measures. At 150, the melody first heard in the flutes, measures 20-23, is presented by the violins. The first one and one half measures of this theme are exactly reproduced. This phrase is then repeated a major third higher at 152. The violas briefly imitate this theme at a distance of one measure at 151 and again at 153. Thus, the theme is heard four times.

Each time the above mentioned phrase is presented, a one measure length variant of the idée fixe is heard against it. The first half of the idée fixe is clearly recognizable, but the second half is altered in order to move consonantly with the first theme (Example 44).

Example 44. FS III, m. 150

As in the previous example in the FS, the two themes are not presented in their original forms, although one undergoes significantly fewer changes than the other. In this case, it is the melody originally heard in the flutes that is little changed. It is reproduced in its original rhythm and pitch content. Only the first phrase of the melody is used. This phrase is then briefly treated in sequential imitation. The idée fixe, however, is significantly shortened and partially altered in pitch content.

The third example in FS is also a short one. The combination at V, 414-422 is, however, different from the two examples discussed thus far in substantial ways. There are two independently stated melodies, but one of them is not Berlioz' own creation. This occurs at the beginning of a new section which the composer appropriately entitled, "Dies Irae et Ronde du Sabbat." The subject of the fugue in FS V and the well known Dies Irae chant are combined.

The fugue subject determines the  $\frac{6}{8}$  meter. The chant in its original form, of course had no meter, so Berlioz put it in the above meter, notating it in dotted half-notes. Both melodies are presented literally, but since the plainsong

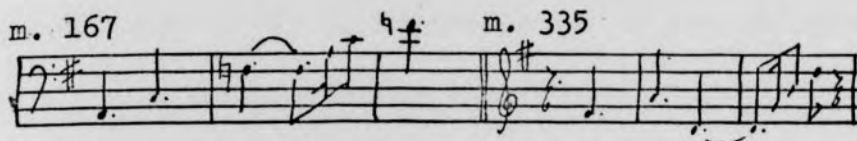
melody has no strong rhythmic structure, there is no conflict of contrasting phrase organizations.

The melodies are contrasted by the instrumentation. The fugue subject is in the strings and the chant in the winds and brass. Despite the fact that both themes can be easily distinguished, there is little conflict between them, since the plainsong moves far more slowly than the other theme. The former sounds as a cantus firmus against which a faster moving melody has been composed.

As was noted above, this combination begins a new section, actually the last of this symphony. The two themes heard together are used throughout, but never again combined.

In the next composition, HI, the use of one largely unchanged melody and one fragmented theme is continued. Against the imitative passage which began the coda at I, 320, the second theme of the exposition is heard, at 335. This melody, first heard in F at 167, is here stated in D, which key functions as the dominant of G. In addition to a rhythmic change--it now begins on a weak rather than a strong beat--one interval is altered, as can be seen below (Example 45).

## Example 45. HI I, m. 167 and m. 335



Originally the theme was entirely in the tonic key, but with the change of a third to a fourth it moves from dominant to tonic. The rhythmic change also places the tonic arrival on a strong, instead of a weak beat. This theme is repeated at 341, with the V - I harmonic progression implied in the melody, now in C. Once again the sequence is present in Berlioz' counterpoint. This theme is repeated several more times. It does not follow the full statement as at 167.

Against the above melody, the rhythmically transformed idée fixe is heard in the strings. As in FS V, this second melody--in this case, the idée fixe--moves in a slower rhythm than the first. The fast moving rhythmic patterns of eighths and sextuplet eighths of the transformed idée fixe consist of many repeated notes. The effect is to make the imitation of the idée fixe, which occurs in the strings sound like accompaniment for the repeated first phrase of the

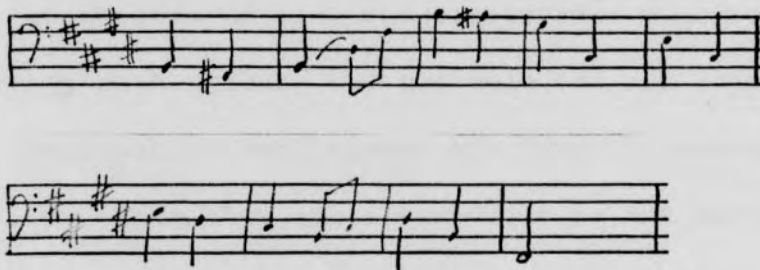
second melody of the exposition, which occurs in the winds. Once again there is no true combination of two independently stated themes. Both melodies are altered, especially the motto theme, so much so that it readily falls into the background when the second melody enters.

The next example in HI is much closer to a literal presentation of two independent themes. At II, 56, the Pilgrims' song is introduced. At 64, it is combined with the idée fixe. The programmatic intention seems clear: Harold is observing the Italian Pilgrims on their journey.

At 64, the first half of the Pilgrims' melody, or canto, is reproduced exactly, while the second half is changed. The changes effected, however, are for harmonic considerations. In its original form the melody would have been consonant with the motto theme, so the alterations were not caused by the combination with the idée fixe. Berlioz wanted the first repeat of the canto at 72 to be on G-sharp, and the original arrival on F-sharp, as shown below, would have prevented it (Example 46).

There are three statements of the melody, each eight measures long, from 64-87. The second statement, 72-79, is

## Example 46. HI II, m. 56



rhythmically the same, but intervallically different from the two phrases that surround it. This was, again, not caused by the combination of themes. The composer simply wrote a variation for this repeat rather than a literal restatement.

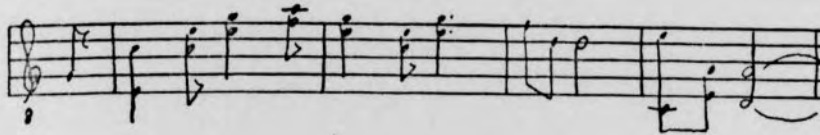
The idée fixe, originally in  $\frac{3}{4}$  meter, is now in  $\frac{2}{4}$ . However, the rhythmical organization is still triple, for the melody moves in half-notes grouped by threes. The effect is of  $\frac{3}{2}$  meter. The motto theme is stated exactly except for a rest between the two phrases. This one measure rest was added in order to make the idée fixe cadence coincide with the end of the third statement of the canto melody. In  $\frac{3}{2}$ , the idée fixe ends on a weak second beat, just as it did in its original notation,  $\frac{3}{4}$ . The motto theme

would end on the twenty-third measure and only be tied over to the cadence of the other theme at the twenty-fourth. The addition of the measure of rest causes the idée fixe to cadence on a strong beat. Thus, the two melodies end together.

In this combination both themes are largely unchanged intervallically. When they are altered, it is not because of a clash that would otherwise result. Rhythmically, the idée fixe is placed in a meter, the large note values of which cause it to move at a slower pace than the Pilgrims' song and is adjusted by addition of a rest in order to coincide cadentially with the other. This passage differs from previous examples in that both melodies are whole, not fragmented, and that there are complete phrases of both. Structurally, this passage, along with some variants of both themes that follow in 88-103, serve as the development section between two homophonic statements based upon the canto melody. This theme returns alone at 104.

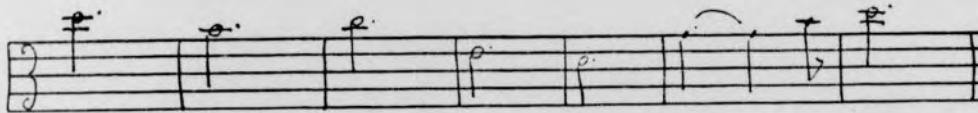
In HI III, the idée fixe is again the melody that is altered. At 59, the second important theme of this movement, first heard at 34, is recapitulated in the horns (Example 47). At 65, against the second phrase of this

## Example 47. HI III, m. 59



melody, the motto theme is stated. The idée fixe is transformed to fit the other melody. The former's triple meter is changed to duple with its rhythmic proportions made equal (Example 48).

## Example 48. HI I, m. 65



In this new rhythmically square form, the motto theme combines consonantly with the other melody; in its original rhythm it would not. Moreover, since the idée fixe begins on a D, Berlioz began it two measures ahead of the repeat of the other melody. The two could have begun together if the idée fixe began on a G. This would, however, have eliminated the V - I pickup of the motto theme to the melody and the dominant chord at 71 would be impossible because of an E in the idée fixe.



At 74 the woodwind melody recurs and in order that the idée fixe maintains its two measure lead, Berlioz truncated the latter at its seventh measure and repeated the motto theme at 72, this time on G. In this phrase, 64-70, the melody is changed and moves into D minor. This alteration allows the idée fixe to be presented in its proper rhythmic proportions while remaining consonant in combination with the woodwind theme (Example 49).

Example 49. HI III, m. 72

The musical score consists of two staves. The upper staff is labeled 'vla' (viola) and contains a melody of four measures. The lower staff is labeled 'Cl + Hn' (Clarinets and Horns) and 'Ob.' (Oboe) and contains a more complex woodwind melody of four measures. The woodwind melody is in D minor and features a recurring rhythmic pattern of eighth and sixteenth notes.

In the first phrase, the idée fixe was subordinated to the other melody. In the second, the opposite was observed, with the woodwind melody changed to fit consonantly with the literally reproduced motto theme.

The passage actually ends at 82 with the cadence of the idée fixe. The other melody resumes exactly at 81,

repeating the melodic material from 49-52, to 84, but no other theme is heard against it. At 85 the idée fixe is again literally restated, but the voice that states it abruptly moves into an accompaniment pattern at 95.

The orchestration is effective in differentiating the two melodies. The slower moving idée fixe is in the strings and the other theme is in the woodwinds. This passage cannot, however, be said to contain two independent melodies, for one is always changed to accommodate the other.

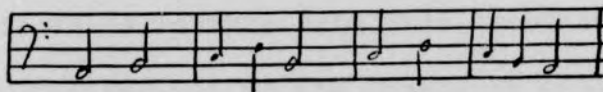
The same theme-combination later resumes at 167. The recombination marks the return to the tonic, C. It is the major part of the last large division of this movement, Allegretto, which begins at 167. In this passage the idée fixe is the stable factor. It is begun on a high G in the flutes, which are often doubled by the harp, and continues until 190 in its original rhythmic proportions. The other melody, which in the previous combination was a woodwind theme, and was originally stated by the English horn, is now played by the solo viola. This time the melody begins one measure after the idée fixe and starts on the same pitch. This melody is, however, at 170-172, at a different pitch

level, i.e. in sequence. The melody then drops out to return shortly afterwards at 174, with the next segment of the melody. This phrase is repeated three times at different pitch levels. This segmentation, repetition, and later variation mark the presentation of the second melody.

At 192, the passage ends with a return to the first melody of the movement, which brings the latter to its conclusion at 208. The contrapuntal combination of two themes was again an unbalanced one, with one theme subordinated to the second, which was unaffected by the juxtaposition.

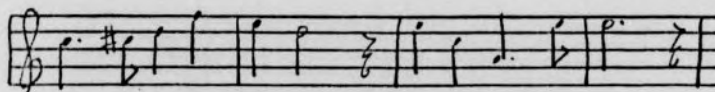
In his next major work, *R*, Berlioz demonstrated a complete mastery of theme-combination. In *R II*, three melodies are combined and all are unchanged from their first appearances. The first melody, which begins the movement, is heard in the lower strings. This theme is twelve measures long, with a first phrase of four measures (Example 50).

Example 50. *R II*, m. 1



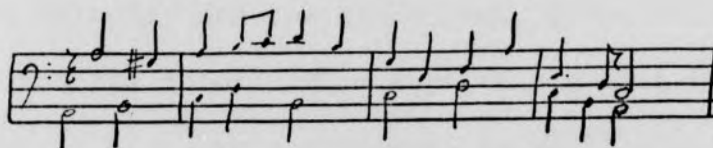
Upon the completion of this theme, a new melody is stated by the sopranos and woodwinds (Example 51). The

Example 51. R II, m. 13



third melody is not presented completely independently of the other. It is introduced against the restatement of the bass line (Example 52). This tenor melody is, however,

Example 52. R II, m. 25



stated independently of the soprano line.

All three melodies are twelve measures long and all have first phrases four measures in length. They appear to have been composed together, for no adjustments are necessary when the three themes are combined at /13/5 (Example 53).

The harmony which results from this combination is clearly modal. The absence of the sharpened seventh scale

degree and the non-functional progression indicate the fact

Example 53. R II, m. 53



that this passage is modal, in this case in Aeolian mode. This modal sound, in combination with the texture of three independent melodies and the Latin text, gives this music a strongly archaic color. This type of non-imitative, modal counterpoint is of a style that was, in Berlioz' time, not widely heard in Europe since the fifteenth century. That Berlioz knew of Dufay or Ockeghem is doubtful, for the study of music history in Berlioz' lifetime was barely in its infancy. He knew of Palestrina and, "the contrapuntists who preceded him,"<sup>2</sup> but Berlioz may only have been referring back to the generation of Josquin des Pres, and whether he had first hand knowledge of pre-Palestrina music is doubtful.

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<sup>2</sup>Berlioz, Memoirs p. 156.

Even in the unlikely circumstance that some of this music was available to him, it was most probably not as yet transcribed into modern notation.

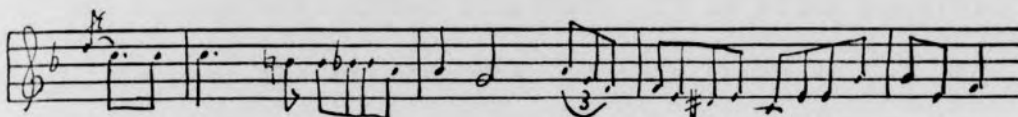
This passage of triple theme-combination in R II comprises the first section of the movement. It is the longest and most technically impressive display of non-imitative counterpoint thus far encountered in Berlioz. It is also, the only representative of its kind in Berlioz' three major religious compositions.

In RJ II, Berlioz returned to the programmatic function of theme-combination. In the passage, appropriately called, "Reunion des deux Themes, du Larghetto et de l'allegro" the tristesse theme of Romeo and the exuberant melody of the Ball are combined. The melancholy Romeo cannot partake of the gay atmosphere of the Ball. The themes depict this sharp contrast of mood.

Here, as in the combinations of themes in the first two symphonies, one theme tends to be the dominant one. In this example, it is the melody of the Ball. This theme was first stated at measure 128; in the contrapuntal passage under discussion here it is presented in the same key and meter

(Example 54).

Example 54. RJ II, m. 226



The reproduction is exact from 226-236. At 237-238 some minor thematic changes are made, seemingly at the whim of the composer, for they are not necessitated by the combination with the other theme. The theme then proceeds literally through 247. At this point the only important alteration is made. Originally the melody modulated away from F and moved on to new thematic material. In this recapitulation, Berlioz composed a new bridge passage, 247-252 that turns the harmony, through a circle of fifths, back to F. At 253 the opening of the melody is repeated. With the exception of the connecting passage, the recapitulation is virtually identical to the original. The melody is heard in the upper strings and first flute. The lower strings and harp provide harmonic support.

The second melody is transposed up a fourth, but intervallically the modulation is exact. The only changes

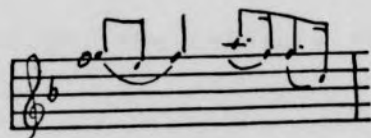
made in this melody are rhythmic. In its first statement in  $\frac{3}{4}$  time, the tristesse theme is now in common time, with its note values multiplied fourfold. It is still possible, though, to hear the triple meter of this theme as  $\frac{3}{1}$ . The long note values of this melody cause it to move in the very slow manner of a Medieval cantus firmus (Example 55).

Example 55. RJ II, m.225



The combination of themes is not always perfectly consonant, as in the case of measure 256, where an appoggiatura unexpectedly descends to a lower neighboring tone before resolving (Example 56). These dissonances are unusual

Example 56. RJ II, m. 256





for Berlioz, who was very restrictive in his use of non-harmonic tones. "Berlioz hated abuses of non-harmonic tones, especially appoggiaturas, and criticized even the tame use of them in Herold's Zampa (1831) as well as Wagner's more radical employment of these effects in Tristan."<sup>3</sup>

The two melodies do not end together; the dancelike theme of the Ball concludes at 265, when the violins suddenly break off into accompanimental material. The other melody continues through 265, but at 266 the passage is over. The ensuing bridge modulates down a third into D minor for the fugue at 278.

In the theme-combination passage, a section which can be considered a dramatic development, both melodies are presented largely unchanged in pitch content. By virtue of the rhythmic change, the Ball theme dominates the combination, since the other theme moves so slowly that it cannot be as readily perceived as the former.

The last example of theme-combination to be discussed is the double chorus in DF II. After successive independent statements by each chorus, the soldiers and students combine

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<sup>3</sup>Longyear, p. 98.

their melodies at /70/.

The soldiers' chorus undergoes almost no change in the combination. It is completely diatonic, but its phrase outline is somewhat vague. The opening phrase, for example, ends on a weak beat (Example 57). Whereas the soldiers'

Example 57. DF /63/17

Vil- les en - tou - re es De - murs

et rem-parts - - - - -

chorus has a French text, the students' chorus, in duple meter, has a Latin text. The phrases of the students' chorus are of varying length, often separated by rests. The first, though, is of the usual four measure duration (Example 58).

Example 58. DF /67/2

Jam nox stel-la - ta nox stel-la - ta ve - la ni ca - ren - dit.

In the combination at /70/, the soldiers' chorus is exactly reproduced except for the subtraction of one measure from a held B-flat chord (p. 170, measure 4 of the Kalmus piano vocal score). In the original presentation, this chord was two measures long; here it is one. The reason for this cut seems to have been the desire of the composer to avoid obscuring the beginning of the imitation (discussed on p. 72) by the sixteenth-notes of the students (Example 59).

Example 59. DF /70/23 without the cut.

By shortening the B-flat chord, the imitation begins one measure earlier, with the result that the rhythmic clash does not occur until the imitation has already been securely launched.

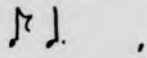
The students' chorus undergoes many more alterations. It begins two measures after the soldiers enter, so that at

/70/6 the first phrases of both choruses end together. By similar manipulation of rests, the phrases of both choruses are made to coincide at cadences.

The first important change in the students' chorus is a cut. At 3 before /71/, a rest on the second beat of the measure continues for another two measures. The reason for the extended rest is clear. If the students had continued with their previous material they would have dissonantly clashed with the soldiers (Example 60).

Example 60. DF 3 before /71/ without the cut.

Soon after at /71/5, the students jump ahead to a later part of their melody. The six measure cut was apparently made for the same reason as in the above case. The original material would not have fit consonantly with the soldiers' chorus.

At /72/ another elongated rest is encountered. In place of the quarter-note rest in the original, there is now a rest of two measures duration. This again forstalls what would have been a dissonant clash. It also allows the students to wait for the soldiers to arrive at their two and one half measure chord so that their sequence on this rhythm, , is heard without active competition.

The two melodies do not end together. The students' chorus runs out at /72/8. Berlioz extended it with new material based upon the rhythmic pattern of its last measure. The soldiers' chorus continues until 2 before /73/. Soon after this, the students join the triple meter of the soldiers and together they move toward the cadence at /74/.

It is only after the two melodies have run their respective courses that the harmony becomes chromatic. During the combination of themes, the harmony is very diatonic. The students, despite the signature of two flats, are in D minor. In its middle section the students' chorus moves into B-flat, but when it returns to D minor, the note E-natural is conspicuous by its absence. In combination with the soldiers, the D minor is absorbed by the diatonic B-flat major harmony.

In the orchestration, the soldiers are doubled by the upper woodwinds, the students by the brass and bassoons. At first the strings play only short chords, but at  $73/8$  they double the soldiers.

This last example of theme-combination still exhibits one theme subordinated to the other. In DF, however, the changes are small compared to the fragmentation observed in FS and HI. The two melodies are left in their original meters and harmonies. They are still heard as two distinct melodies, not as one highly transmuted theme grafted upon another basically stable melody.

## CHAPTER V

## CONCLUSIONS

In attempting to define Berlioz' contrapuntal style, it is safest to examine individual categories, for there is little in common among his various forms of contrapuntal endeavors. The one generalization which can be applied to the various types of Berlioz' imitative writing is that sequences play an important part in them. Sequences are often present in Berlioz' free imitation and are usually the prime technical device in his fugal episodes. No general observation, however, can be made about Berlioz' use of the orchestra in his imitative counterpoint. Just as often as the individual polyphonic lines are contrasted in the different sections of the orchestra, they are blended in a texture of uniform color, usually that of the strings.

By examining individual categories many more stylistic elements can be noted. Berlioz' canons are usually short and for two or three voices. They often occur at the ends of sections and are sometimes used as brief development passages. Only two strict canons were encountered, both at the octave.

Berlioz' free imitative passages are similar to his canons in their very short duration. Free imitative passages or canons often are found at the beginnings of large sections and they also serve as brief developments. The texture is usually less than four voices, with the interval of imitation at the third or sixth. Berlioz did not use canon or free imitation as a basis for form. They were employed as convenient devices with which to open sections, provide bridge material, or embellish closing passages.

In his fugal writing, Berlioz' style underwent a somewhat erratic, but clearly discernible development. In his early fugues, the first expositions followed conventional formulae. The entries observed the tonic-dominant alternation and were often equally spaced. In the R, the dominant was still the usual fugal answer, though in a different form, that of a tonal answer at the fourth. In RJ the third or sixth came to be established as the probable alternative for the dominant. The latter in its tonal fourth form, however, remained Berlioz' most common answer.

All but one of the fugues are for three or four voices. Few of these fugues contain true countersubjects. When



present, the countersubject is almost always heard with the initial statement of the subject.

Berlioz' episodes are most often based upon the fugue subject, or less often, new material. The episodes modulate away from the tonic, but usually return to the home key, as this is most often the tonality of the first middle-entries. The latter rarely has more than a single statement of the subject.

In those of Berlioz' fugues which reach the second middle-entries, stretto is often found, but only in the parody fugue in DF is a final section over a tonic pedal encountered.

Most of Berlioz' fugues are incomplete by traditional standards, rarely moving beyond the first or second middle-entries before merging with some new non-polyphonic material. The only fugue in the traditional sense that is complete is the parody in DF. In CC Berlioz at last developed a complete fugal form in his own style.

The most consistent feature of Berlioz' fugues, early and late, is that they very often appear at the beginnings of movements or other large sections; both HI and RJ begin

with fugues. Berlioz seems to have found the fugue a most agreeable device with which to begin a composition or large division of a work. Fugues are also used as contrasting sections, as in R IX and "The Night March" from CC. As in canon and free imitation, though on a much larger scale, Berlioz often uses the fugue as a technique, rather than a form. The fugue to him was not an entity within itself, but a means by which a larger mold could be begun or partially filled.

It is only as a composer of fugues that Berlioz can be favorably judged as a writer of imitative counterpoint. His canons and free imitation are usually very short and not of great importance in determining overall form. In his fugues, Berlioz demonstrated greater consistency in form and technique than in his canons and free imitation. Throughout his career, he seemed unable to reconcile his own harmonic style with the fugal form he had learned as a student. In fact, Berlioz only completely employed the fugal form he had been taught when he could poke fun at it. However, until CC he did not fully develop his own alternative to it, thus, accounting for the open-ended nature of his fugues. That

Berlioz did manage, however fitfully, to employ fugal writing in his compositions is an impressive achievement in itself. Berlioz was one of the first and greatest Romantic composers, yet he took a form of classical discipline and made it an important part of his style. The formal continuity of the history of music is clearly manifested when the same device that makes Bach's Art of the Fugue the great, abstract achievement that it is, can also participate in a Witch's Sabbath, herald the wanderings of Childe Harold in Italy, and depict a part of the tragedy of Romeo and Juliet.

Berlioz' non-imitative counterpoint was largely his own invention. Although one can point to historical precedents, such as the Ballroom Scene in Mozart's Don Giovanni, Berlioz was the first composer to so fully adopt and develop this device of theme-combination. The combination of different themes for programmatic expression is one of the most ingenious aspects of his style.

Throughout his music, Berlioz' theme-combinations follow the same formulae. Two contrasting melodies are combined, with one all but unchanged and the other altered in order to fit the first theme. In the later works, the changes

become fewer and less extensive, thus achieving a better balance. As in his fugal writing, Berlioz' mastery of theme-combination increased as he matured as a composer. It is the stable theme which determines the harmony and phrase structure of the passage. The three-voice example in R II is an exception. It is the only combination of independently stated themes in the three major religious works, and is the only example of this type of counterpoint in which all the themes are left in their original forms. In contrast to its handling in his imitative counterpoint, the role of the orchestra is clearly defined in Berlioz' theme-combinations. The two melodies are placed in different sections of the orchestra, usually strings against winds.

Berlioz did not use theme-combination as often as he used imitative counterpoint. More examples occur in the symphonies and involve the idée fixe. In DF this technique is employed in a theatrical setting, with two choruses joining together for a dramatic conclusion of the scene.

In addition to its programmatic function, theme-combination obviously serves as a developmental technique. The placing of melodies in new environments, i.e. in combina-

tion with others, constitutes an unusual, but effective means of development. Most passages of theme-combination are short and of little importance in determining overall form. Only in R II and DF II does theme-combination provide the material for complete sections. As is often the case with Berlioz' imitative counterpoint, theme-combinations are sometimes present at the beginnings of large sections, as at the start of the last major section in FS V and the commencement of the coda in HI I.

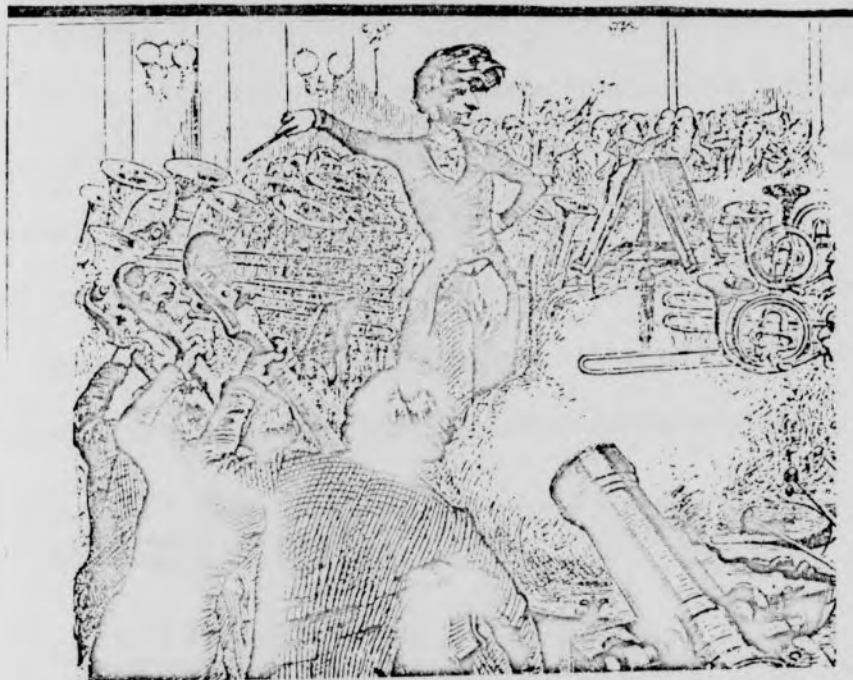
In conclusion, it will be noted that Berlioz was not a contrapuntist in the sense of Bach. Counterpoint did not form the basis of Berlioz' style. It did, however, constitute a not insignificant, if generally unappreciated, element of it. Berlioz' counterpoint has not elicited the same praise as other aspects of his art, such as orchestration and rhythm. In fact, the fugues in the Requiem and Te Deum have been called "artificial or scholastic, without any true musical life and import."<sup>1</sup>

Reputations persist with remarkable vigor. Berlioz

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<sup>1</sup>  
Eric Blom, ed., Grove's Dictionary of Music and Musicians, Fifth Edition (London: Macmillan & Co., Ltd. 1954), p.666.

was once considered a sort of sonic megalomaniac whose deafening, gargantuan ensembles brought great anguish to his audiences. This view of Berlioz is effectively portrayed in Grandville's caricature of 1846 (Illustration 1).<sup>2</sup>



*Caricature of Berlioz by Grandville, 1846*

Illustration 1.--Berlioz by Grandville

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<sup>2</sup> This cartoon is reproduced in, Norman Lloyd, The Golden Encyclopedia of Music (New York: Golden Press, 1968), p.66.

Only in recent years has the fulk of Berlioz' music come to public attention. It has been discovered that there is more to his music than the thunderous crashes of the "March to the Scaffold" and the "Tuba mirum." The time has also arrived that the notion that Berlioz hated counterpoint be put to rest. Though he made some unfortunate statements about Bach, the fact remains that his own music contains a sizeable amount of contrapuntal writing. Berlioz was after all, a product of his time, and apparently susceptible to some of the same prejudices in musical taste that afflicted his fellow countrymen. Berlioz "despised Bach, whom, like all his French contemporaries, he knew little and misunderstood."<sup>3</sup>

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<sup>3</sup>Groves's Dictionary p. 666.

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