

Berlioz

Symphonie Fantastique

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NOTE FOR THE MUSIC TEACHER:

* Movements 2 – *The Ball*, and 4 – *March to the Scaffold* of *Symphonie Fantastique* by Berlioz are set for prescribed study for Leaving Certificate students to be first examined in 2002. The notes contained within this resource unit refer to all five movements of the work.

* Useful information is contained within the preface of the score as is the Berlioz' programme for the work.

THE ROMANTIC ERA: 1800–1900

OVERVIEW

The Romantic era was a time when there was considerable political upheaval in Europe and in Russia. It was also a time of liberation and of cultural change. In this industrial age is seen the emergence of the large symphony orchestra and the modern grand piano. Painters, poets and composers took Europe by storm with new ideals of individualism and freedom. This was a time of revolution and protest.

The importance of self expression became a major concern for the Romantic composers as did a preoccupation with nature. Nationalism began to take musical shape. The imaginative is stressed rather than the formal. Romantic music conveys an extensive range of feeling. It suggests freedom and expression.

The Romantic movement in music began some time later than the Romantic movement in literature. The earliest moves towards Romanticism came in the later works of Beethoven. The emphasis was no longer placed on the principles of form, as in the Classical era, but on dramatic expression which was often dependant on the imagination. Many Romantic sonatas and symphonies received titles. Beethoven called his 6th symphony his *Pastoral* symphony. He had a great love of the countryside. Liszt was one of the first Romantic composers to write music in a new innovative style entitled symphonic poem/tone poem. The symphonic poem, while often being in a type of free sonata form, relies on a programme for its musical ideas.

There is a basic continuity between the style of music written in the preceding Classical era and the music written in the Romantic era. It is possible to find features of both eras in either one. Music has been said to be the most Romantic of the arts. Music by its very nature is detached from the real world and therefore disposed towards expressing Romantic thoughts and feelings. Instrumental music has been acknowledged as being the ideal Romantic art. It should be remembered however that the instrumental music of a number of Romantic composers was influenced by the Lied. Programme music was instrumental music which aimed to absorb an imagined subject and even to surpass it. Many composers of the Romantic era wrote programme music including Mendelssohn, Schumann, Liszt, Berlioz and Tchaikovsky.

PROGRAMME MUSIC

The origins of programme music can be traced back to the word painting of the seventeenth century. The pictorialism of the eighteenth century is seen in works such as *The Four Seasons* by Vivaldi, each season based on a sonnet. Beethoven's *Eroica* symphony provides a similar example in the early nineteenth century. Liszt was the first composer to use the term programme music. Programme music is music which is based on a story, a picture or a mood. The music is narrative or descriptive in character.

Many pieces of programme music were written in the nineteenth century, during the Romantic era. The orchestral possibilities at this time and the varieties of tone colour possible provided composers with the necessary resources to create this expressive music. Tchaikovsky's *Romeo and Juliet* Fantasy Overture and Berlioz' *Symphonie Fantastique* portray fine examples of Romantic programme music. Berlioz, in *Symphonie Fantastique*, introduced the idea of programme music of a subjective kind with his use of the *idée fixe*. This in turn was to influence Wagner's composition of the leitmotif which subsequently influenced Liszt in the composition of the Symphonic Poem. The idea of 'programme' in providing a basis for composition continued into the twentieth century and provided the stimulus for many nationalist compositions. There is evidence that some composers today still use a 'programme' while others take a more abstract approach to their compositions.

THE SYMPHONY

A symphony is a work for orchestra which usually contains three or four movements. The origins of the classical symphony can be traced back to the three movement Italian overtures of the late seventeenth century. The movements which were usually quick, slow and quick gradually became longer until composers such as the Italian Sammartini began to write concert symphonies.

Vienna and Mannheim were the main centres for the new style of symphonic composition. Until the mid eighteenth century symphonic writing continued in three movement form with the exception of a few composers, including Hofmann and Michael Haydn who used a four movement form (the third movement consisting of a minuet and trio). During this period orchestral style and especially the use of dynamics became further developed.

In the later eighteenth century Haydn and Mozart produced many great symphonies. Haydn's position at the court of Esterhazy required him to regularly produce symphonic works and he responded enthusiastically to this challenge producing over 100 symphonies. Haydn is often credited with the title of 'Father of the Symphony'. The symphonic writings of Mozart are indicative of complex development and texture and lead to increased enlargement of scale, great depth and originality.

Beethoven is credited with being one of the greatest of the nineteenth-century symphonic composers. His earlier symphonies can be seen to have developed from the model of Haydn's compositions. His third symphony was written however on a very large scale; this symphony was originally dedicated to Napoleon. Beethoven's later symphonies are all large scale masterpieces and all end triumphantly. Beethoven's ninth symphony, entitled *The Choral Symphony* is recognised as being one of his greatest masterpieces; a huge symphony which includes a setting of Schiller's *Ode to Joy*. Brahms, Mendelssohn and Schumann adhered for the most part to the Classical model of Symphonic composition. Schubert's symphonic writing reflects quite a lyrical style. Mendelssohn and Schumann portray a programmatic tendency in their symphonic composition, Mendelssohn in his evocative titles and Schumann in creating a general atmosphere. Brahms' symphonic composition was quite innovative while remaining within the four movement, sonata form structure. Tchaikovsky also adhered to the four movement, sonata form structure; he is believed to have followed a programmatic style of composition, the programme however often remaining undisclosed. Some of the later Romantic composers continued to be challenged by symphonic composition, others resorting to the composition of the symphonic poem. Berlioz, influenced by Beethoven's concept of the symphony, produced the descriptive *Symphonie Fantastique* using a recurring *idée fixe*. Bruckner, at the end of the nineteenth century, based his symphonies on Beethoven's ninth symphony and also expanded them in the style of Wagner; some of his movements had three, rather than two subjects.

The early twentieth century saw the Romantic symphony fully materialised in the compositions of Elgar, Mahler and Sibelius; Elgar's seventh symphony completed in 1924 consisted of only one movement. A number of composers continued to write symphonies during the twentieth century chief among them being Shostakovich, some of whose symphonies are programmatic. The originality in Shostakovich's composition is reflected in his symphonic writing.

COMPOSERS OF THE ROMANTIC ERA

Beethoven	Mendelssohn	Schumann	Mahler	Wagner	Saint-Saëns
Germany	Germany	Germany	Austria	Germany	France
Schubert	Dvořák	Liszt	Chopin	Grieg	Brahms
Austria	Czechoslovakia	Hungary	Poland	Norway	Germany

SONATA FORM

Romantic composers adapted classical sonata form in writing their compositions. Sonata Form is basically an ABA form, consisting of three main sections: Exposition, Development and Recapitulation. There can be an introduction at the beginning and a coda at the end.

INTRODUCTION

The tempo is usually slower than the tempo of the exposition. The material is usually independent from that of the exposition but it can be related.

EXPOSITION

First subject. This theme is generally rhythmical, in the tonic key.

Transition. Modulation usually takes place here to the dominant or to the relative major key.

Second subject. This theme, in the new key, is usually lyrical and can be in one or more sections.

Codetta. The codetta completes the exposition.

The exposition may be repeated.

DEVELOPMENT

Material from the exposition may be developed by the composer as he or she wishes. Frequent modulation to new keys is often a factor. An episode occurs where new material is added. Techniques which are regularly used in a development section include melodic and/or rhythmical variation, and changes in dynamics and texture.

RECAPITULATION

First subject. The first subject is played in the tonic key as it was in the Exposition.

Transition. This time the transition retains the music in the tonic key.

Second Subject. In the recapitulation the second subject is played in the tonic key.

Codetta. The codetta completes the recapitulation in the tonic key.

CODA

A coda may be added to complete the movement in the tonic key.

Not all composers conform rigidly to a regular plan. While using sonata form, it is possible for a composer to include something unexpected and this is often the case. Within the overall structure there is scope for irregularities. Romantic composers, in using more complicated harmonic progressions and more chromaticism than did the composers of the Classical era, would have found the boundaries of Classical sonata form more restricting.

Sonata form has been one of the most utilised principles of musical structure from the Classical era to the twentieth century. Sonata form is usually applied to a single movement within a work which contains a number of movements. Sonata form can also be applied to single movement works such as overtures.

During the nineteenth century a change of emphasis in relation to sonata form was experienced. More contrast between first and second subjects became apparent and a sense of conflict between the content and the structure of the movement ensued. *Symphonie Fantastique* by Berlioz provides evidence for this newer style of structure. The first three movements of *Symphonie Fantastique* are in ABA form. The ongoing appearances of the *idée fixe* throughout *Symphonie Fantastique* provide unity for the composition while tonality and firm harmonic progressions provide its strength. Berlioz, himself indicated that 'the form of the symphony is free just as the composer's thought is free'. Composers such as Chopin, Liszt and Schumann have also used a freer style of sonata form in their compositions. The sonata form structure has continued into the twentieth century as can be heard in the compositions of composers such as Britten, Prokofiev, Schönberg and Shostakovich.

BERLIOZ

LIFE AND TIMES

Hector Berlioz was born in La Côte St-André, Isère, France on 11th December 1803. His father was a doctor and his mother did not share the same intellectual status as her husband. Berlioz received his early education from his father who encouraged him to read widely. As a young and talented student he studied flute and guitar but did not study keyboard. Berlioz taught himself harmony from old text books. Despite the fact that Berlioz was brought up with a literary rather than a musical background he became aware, at an early age, of his potential in the field of musical composition. His first compositions include small pieces of chamber music and romances. As a young student he began to compose and arrange music, some of which was printed by publishers in Paris while he was still a teenager. A song melody, composed while Berlioz was a teenager, is discovered in the opening motif of *Symphonie Fantastique* and became the foundation of the 'idée fixe' theme. Berlioz was a diligent student. He spent much of his time playing chamber music, composing and arranging.

When Berlioz was twelve years old he fell in love with Estelle Duboeuf who was six years older than him. This young love was to influence his early compositions. Despite a strong desire to study music, Berlioz set out, as his father wished him to, to study medicine in Paris when he was seventeen years old. When Berlioz arrived in Paris, however, he became greatly influenced by opera and thereafter the influence of music in his life became too strong to be ignored. For two years Berlioz attended to his medical studies while composing simultaneously. During this time he received tuition in composition by Lesueur at the Paris Conservatoire. His parents were deeply disappointed when Berlioz decided to abandon his medical studies in 1824 and consequently they refused to listen to his music. In 1826 he entered the Conservatoire as a full time music student and some years later Berlioz was awarded the Prix de Rome scholarship to study in Italy and in Germany. The music of composers such as Gluck, Beethoven and Weber provided a lasting influence on Berlioz, directing him towards harmonic richness and greater orchestral colour.

Throughout his life Berlioz was an emotional and intelligent man with great depth of feeling and this is reflected in his music. Berlioz was unfailingly loyal to France. He constantly strove towards improving French musical life and was respected even by those who did not favour his music. In his early years in Paris he was frequently found in literary and artistic circles. Berlioz counted among his friends many musicians, including Liszt, Chopin, Mendelssohn, Paganini, Schumann, Saint Saëns and Wagner.

Berlioz greatly admired the works of William Shakespeare and this is reflected in a number of his compositions i.e. *The Tempest*—Fantasy Overture, the symphony *Romeo and Juliet*, the overture *King Lear* and the Funeral March (*Hamlet*). In 1827 Berlioz fell deeply in love with an Irish actress, Harriet Smithson, having seen a production of Shakespeare's *Hamlet* in which she played the part of Ophelia and *Romeo and Juliet* in which she played the part of Juliet. He wrote many letters to her and continued to profess his love for her despite the fact that they never met and that she did not reply to his abundant mail.

In 1830 Berlioz completed the five movement *Symphonie Fantastique*, an autobiographical work in which the bitterness resulting from his unrequited love is evident. *Symphonie Fantastique* was premiered in 1830, the

composer Liszt who became a great friend of Berlioz attending the event. With the premiere of the outstandingly original *Symphonie Fantastique* Berlioz became firmly established amidst the leading musical figures of his day. Sometime later he recognised that nothing would come of his love for Harriet Smithson and he became engaged to a young Belgian pianist, Camille Moke. In 1831 he travelled to Italy and received the news that his engagement was not to be. Italy provided the right atmosphere for his composition and he became friends with Mendelssohn. His year in Italy influenced him greatly and it is believed to have influenced his later operas, symphonies and overtures, most especially *Lélio*.

In 1832 Berlioz returned to Paris and produced many large scale compositions, among them a symphony for solo violin and orchestra entitled *Harold in Italy* which was commissioned by Paganini. While in Paris Berlioz became obsessed again with Harriet Smithson who eventually married him in 1833, Liszt being witness at their wedding. Their son Louis was born in 1834. His symphony entitled *Romeo and Juliet* was premiered in 1839 and like *Symphonie Fantastique* it was a huge success. Despite the success of his compositions Berlioz found it difficult to make ends meet and had to resort to journalism writing chiefly for the *Gazette Musicale* and the *Journal des Débates* to supplement his income. In 1840 Berlioz' *Symphonie Funèbre* which had been commissioned by the State was played by the massed military bands for the re-internment of the heroes of the Revolution. By the time Harriet's career had ended (in the late 1830's) she was drinking very heavily and their marriage was in difficulty.

During the 1840s despite prolific composition Berlioz did not receive much recognition in Paris, his music being considered eccentric by many. As a result he travelled often for the remainder of his life especially to Austria, Germany, England and Russia where he was deservedly acclaimed. During the 1840s Berlioz had become well established as a very fine conductor. His compositions had become widely accepted and acclaimed and he also became assistant librarian to The Conservatoire thus relieving him from the position of journalist for the most part. During this time he became involved with a young singer, Marie Recio who was to provide much support for him. (When Harriet died in 1854 Berlioz married Marie). From the mid 1840s Berlioz composed a number of large scale works culminating in a setting of Te Deum for soloists, choirs, organ and orchestra. His oratorio *The Childhood of Christ* was completed in 1854. In 1856–58 Berlioz completed his enormous and demanding opera *Les Troyens* (rarely performed due to the many demands it made on all concerned with performance and production and to its great length). In the early 1860s Berlioz completed with great success the commissioned work *Beatrice and Benedict*.

Berlioz finally died in Paris in March 1869 having outlived both of his wives Harriet and Marie, his son Louis, his father, his sisters and many of his friends, having only to comfort and befriend him again Estelle Duboeuf who had meant so much to him in his youth.

BERLIOZ MUSICAL STYLE

Berlioz managed to overcome the emotional changes brought about by the frustrations experienced in his private and his professional life. His own personality is clearly expressed in his music. His expressiveness often resulted in combining musical forms/genres. His opera *Les Troyens* provides examples of both symphonic and operatic writing. His monumental and dramatic *Symphonie Fantastique* contains an *idée fixe* which represents his love; the *idée fixe* changes in character as the programme emerges. His symphony *Harold in Italy* contains a concerto element and the symphony *Romeo and Juliet* contains operatic elements.

Berlioz' musical style was influenced by French traditions especially opera. The influence of the composer Gluck and especially his teachers Leseur and Reicha provided much inspiration for the developing composer. The dramatic operatic compositions of Weber can be seen to have stirred Berlioz, most obvious in works such as *Symphonie Fantastique*. The experimental compositions of Beethoven were also inspirational. Despite the influences of these and other composers such as Liszt, Mendelssohn and Wagner, Berlioz did not succumb to any singular influence and for the most part he continued to be independent stylistically.

Berlioz' compositional style is governed by both inspiration and technique. His melodies are expressive and vast and phrases are often irregular in length. His style is frequently contrapuntal and much of the energy is provided by rhythmic ingenuity. Berlioz' forte was his orchestration. His skill in combining and contrasting instruments provided much inspiration for his successors in the field of composition.

SOME OF BERLIOZ MAIN COMPOSITIONS

Overtures	<i>Les Francs-Juges</i>	1826
	<i>Waverley</i>	1828
	<i>The Tempest—Fantasy Overture</i>	1830
Cantatas	<i>The Death of Cleopatra</i>	1829
Symphonies	<i>Symphonie Fantastique</i>	1830
	<i>Harold in Italy</i>	1834
	<i>Romeo and Juliet</i>	1839
	<i>Grande Symphonie Funèbre et Triomphale</i>	1840
Overtures	<i>King Lear</i>	1831
	<i>Rob Roy</i>	1831
	<i>The Corsair</i>	1844
	<i>Roman Carnival</i>	1844
Dramatic Compositions	<i>Lélio</i> (designed as a sequel to <i>Symphonie Fantastique</i>)	1831
Vocal & Orchestral,	Requiem	1837
Piano/Organ Compositions	<i>Les nuits d'été</i>	1841
	Funeral March (<i>Hamlet</i>)	1844
	<i>The Damnation of Faust</i>	1846
	Te Deum	1849
	<i>The Childhood of Christ</i>	1854
Operas	<i>Benvenuto Cellini</i>	1838
	<i>Les Troyens</i>	1858
	<i>Beatrice and Benedict</i>	1862

SYMPHONIE FANTASTIQUE

OVERVIEW

Symphonie Fantastique is a symphony which has five movements rather than the conventional four. All of the movements are unified by a recurring theme (*idée fixe*) which is transformed in each movement. Each of the movements possesses a Romantic title. The five movements express Berlioz' dreams regarding his obsession with Harriet Smithson. Berlioz paid a lot of attention to the programme which he generally had distributed to the audience prior to a performance of the symphony. The programme provides much assistance to the listener in the understanding of the symphony and it is therefore unwise not to include it. The programme is fully realised through the originality of the music. Operatic practices are adopted in the orchestration; the use of bells, cor anglais, harp, multi-divisi strings, four timpani and prominent brass combine to ensure a colourful and dramatic composition.

MOVEMENT 1 – *RÊVERIES-PASSIONS*

The largo opening is pensive and expressive, depicting the depression, the joy and the fruitless passion which Berlioz felt. This is followed by a lengthy and vivacious allegro section with much chromaticism in the strings, the *idée fixe* indicating the appearance of his beloved.

MOVEMENT 2 – *UN BAL*

This movement begins with a sense of anticipation. The core of the movement is the waltz theme. The *idée fixe* is superbly embodied in the movement despite the ongoing waltz rhythm, appearing as a middle episode and also lingeringly in the coda.

MOVEMENT 3 – *SCÈNE AUX CHAMPS*

The originality of this slow movement is indicative of Berlioz' expressiveness in his composition. The opening depicts an echoing pastoral duet played by two shepherds. Despite some feelings of hope the appearance of the *idée fixe* troubles him as he is worried by doubts of betrayal. The music expresses Berlioz' sadness at the start as it does at the end of the movement. Berlioz' four part timpani writing is used to great effect to depict distant thunder.

MOVEMENT 4 – *MARCHE AU SUPPLICE*

Inspiration for this movement came from Berlioz' earlier abandoned opera *Les Francs Juges*. In this movement he dreams that he has murdered his beloved and been condemned to die. The opening effectively establishes the fearful anticipation followed by the march to the execution heralded by brass and woodwind. The *idée fixe* appears just before the execution by guillotine.

MOVEMENT 5 – *SONGE D'UNE NUIT DU SABBAT*

Berlioz' final movement is an example of ingenious orchestration, the *idée fixe* in this movement being played by the clarinet piccolo in E \flat . He is situated in a Witches Sabbath amidst monsters, ghosts and sorcerers, the *idée fixe*, his beloved, appearing as a vulgar dance tune. The funeral bells, imitating the plain-chant Dies Irae eventually becomes a jig like tune with the *Round Dance of the Witches*.

PROGRAMME NOTES

Berlioz designed his own programme for his *Symphonie Fantastique*:

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

The five movements of the *Symphonie Fantastique* describe the emotions and situations which the young musician experiences in his dreaming (a revealing self-portrait). This great composition in turn influenced other great composers i.e. Liszt and Moussorgsky. Berlioz himself vividly describes the different movements of the symphony:

FIRST MOVEMENT:

Dreams, Passions—At first our young musician thinks of the uneasy and nervous condition of his mind, of somber longings and joyous elation without any recognisable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

SECOND MOVEMENT:

A Ball—In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again.

THIRD MOVEMENT:

Scene in the Fields—It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the 'ranz des vaches' (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr-wind, some prospects of hope recently made known to him—all these sensations unite to impart a long-unknown response to his heart and to lend a smiling colour to his imagination. The She appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more ... Sunset... distant rolling of thunder.... Loneliness... silence...

FOURTH MOVEMENT

March to the Scaffold — He dreams that he has murdered his Beloved, that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession... The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived — which is cut short by the death blow.

FIFTH MOVEMENT

Dream of a Witches' Sabbath — He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The Beloved Melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune. She it is who comes to attend the witches' meeting. Riotous shouts and howls greet her arrival... She joins the infernal orgy... bells toll for the dead... a burlesque parody of the Dies Irae... the Witches' round dance... The dance and the Dies Irae are heard together.

ORCHESTRATION

Berlioz has been regarded as being one of the greatest orchestrators of his time. He wrote a book on orchestration which provided the first in-depth study of this subject. He always thought in terms of instrumental timbres. Berlioz was most particular about the articulation of his music. He therefore provided the performer with clear and precise musical markings, ensuring that there would be no misconception regarding the manner in which he required the music to be performed.

Berlioz uses a large orchestra for *Symphonie Fantastique*

String	Woodwind	Brass	Percussion
Violins (1st and 2nd)	2 Flutes	4 French Horns	4 Timpani
Violas	(2nd Flute/Piccolo)	2 Trumpets	Piatti
Cellos	2 Oboes	2 Cornets a pistons	Gran Cassa
Double Bases	(2nd Oboe/ Cor Anglais)	3 Trombones	Tamburo
	2 Clarinets	2 Ophicléide/Tuba	2 Campanes
	(2nd Clarinet/ Piccolo)		2 Harps
	4 Bassoons		

Transposing instruments used in *Symphonie Fantastique*

Instrument	Actual Pitch
Piccolo	Sounds an octave higher
Clarinet in Bb	Sounds a tone lower
Cor Anglais	Sounds a perfect 5th lower
Horn in Eb	Sounds a major 6th lower
Horn in C	Sounds an octave lower
Cornet in G	Sounds a perfect 4th lower
Double Bass	Sounds an octave lower

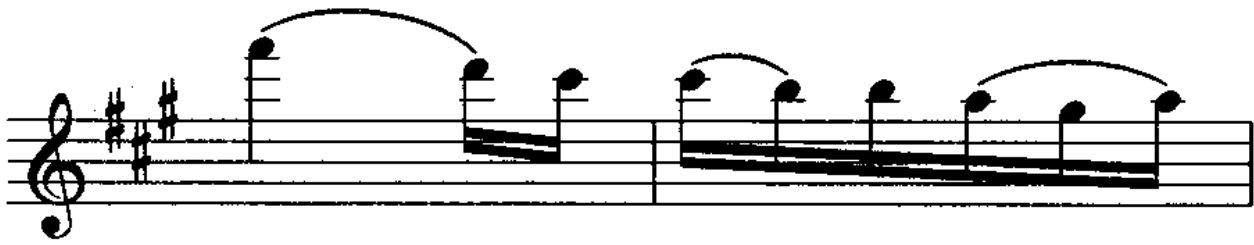
Extracts from *Symphonie Fantastique* are given below of music written for transposing instruments and of the actual sound of these extracts.

Piccolo

Written

Actual

Un Bal, bar 245



Clarinet

Written

Actual

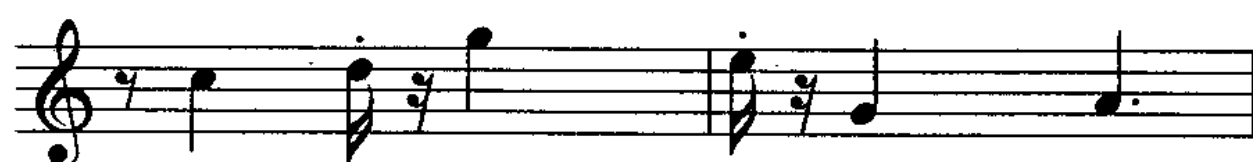
Rêveries-Passione, bar 24



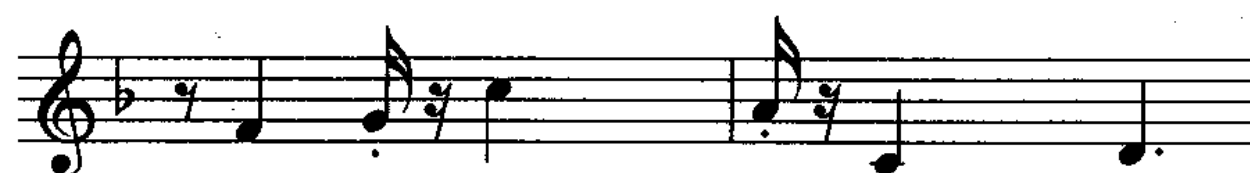
Cor Anglais

Written

Scène aux Champs, bar 1



Actual



Horn in Eb

Written

March au Supplice, bar 122



Actual



Horn in C

Written

Songe d'une Nuit du Sabbat, bar 262



Actual



Cornet in G

Written

Un Bal, bar 48



Actual



Double Bass

Written

Un Bal, bar 48



Actual



ANALYSIS

FIRST MOVEMENT

Rêveries – Passions

INTRODUCTION–LARGO

- 1 to 2 The key of C minor is established
- 3 to 6 The introductory four-bar phrase played by Violin 1 (example 1) forms the basis for the following three phrases to bar 16, most of the music being played by muted strings.



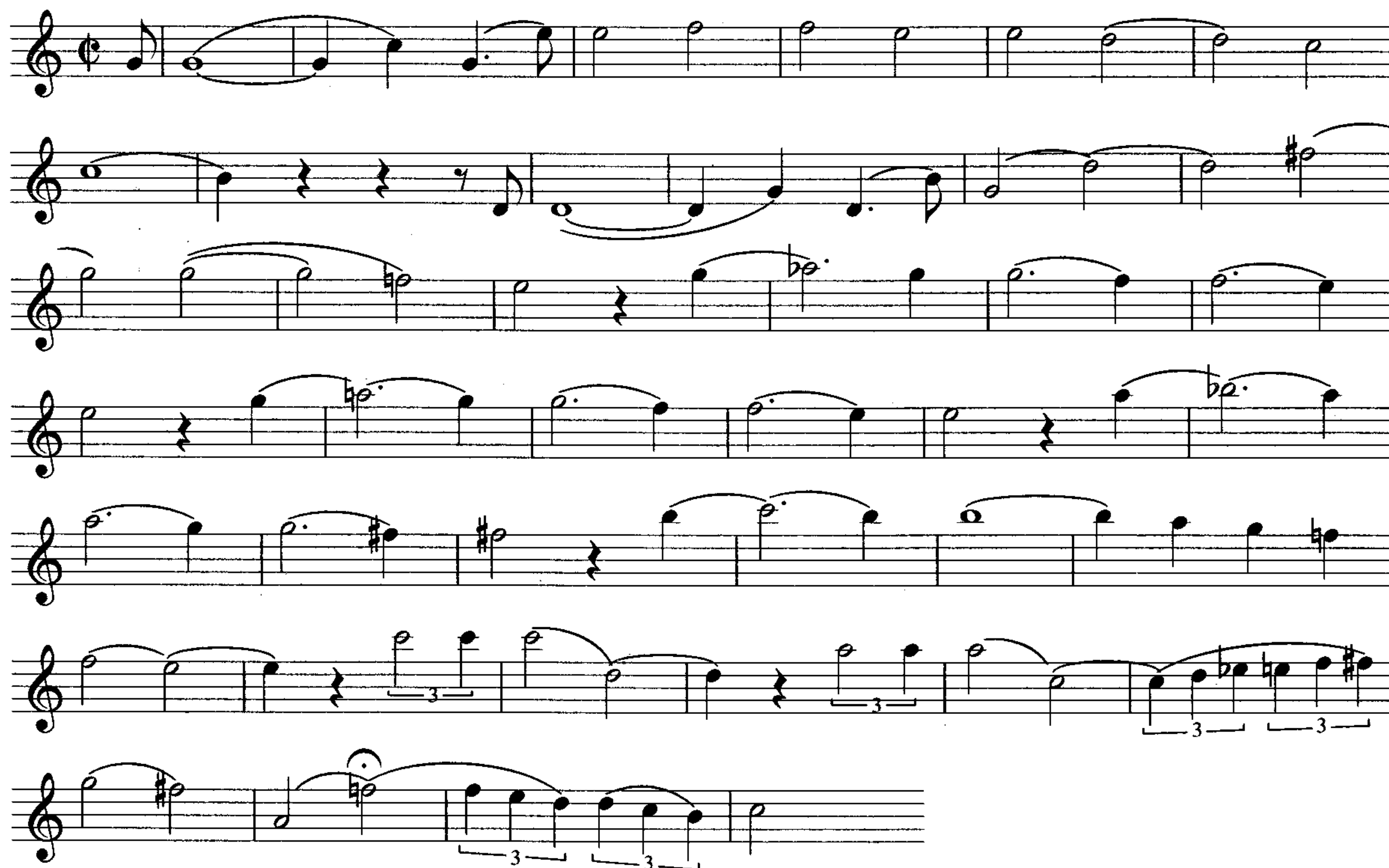
Example 1: Introductory Theme, bars 3–6

He experiences both depression and elation.

- 17 to 71 Modulates from C major to C minor to Eb major to C minor finally arriving at a C major cadence in bar 62.

EXPOSITION–ALLEGRO

- 72 to 111 He sees his beloved and subsequently experiences many emotions. First subject – *idée fixe* played by flute & violin 1. Dominant pedal establishes C major tonality.



Example 2: First Subject/*Idée fixe*, bar 72–111

133 to 149 Transition passage which provides rising tension in the approach to the dominant.

150 to 166a Second subject established in the key of G major at bar 160.



Example 3: Second Subject, bars 160–166

167 to 228 A 'Development' section, which includes recapitulations and further developments. Two motifs which also feature during this section of the movement have become known as the 'sigh' motif (representing a sighing figure of a long note followed by a shorter note) and the heartbeat motif (a pair of detached quavers which are usually emphasised and which represent heartbeats).



Example 4: sigh motifs, bar 87



Example 5: Heartbeat motifs, bar 78

232 to 278 'Recapitulation' in the Dominant key of G major.

278 to 311 Transition passage.

311 to 329 Second Subject resolving fortissimo in C major.

358 to 409 Further development section which gradually increases in tension until:

410 to 439 Full orchestra plays First Subject in C major.

440 to 474 Further build up.

475 to 526 Coda. The final chords representing the consolation of religion ending with a plagal cadence.

SECOND MOVEMENT

Un Bal

During a brilliant festival he meets his love at a Ball.

Symphonic style of writing is very much in evidence in this movement. It is similar in style to the scherzo and also to the minuet. This waltz contains the traditional triple metre. The unifying force of the *idée fixe* is contained within the central episode. The form is ABA, preceded by an introduction and followed by a coda. Reference is made throughout to materials from movement one. This provides for unity within the programme. One new melody is heard which comprises three different parts; for the purpose of this study these will be called themes 1, 2 and 3.

INTRODUCTION

1 to 36 To a tremulo chordal background, arpeggios in the bass are heard, responded to by rising harp arpeggios. The crescendo increases little by little moving from one chord to another until the fortissimo A major chord at bar 30 concludes with a cadence in the tonic key of A major by bar 36.

EXPOSITION

36 to 54 Two preparatory bars of waltz accompaniment introduce Theme 1 in the key of A major, which is played by violin 1. This theme consists of four four-bar phrases (the second and fourth phrases opening with the Sigh motif).



Example 6: Theme 1, bars 39–54

54 to 66 Two preparatory bars of accompaniment, which include the bass and the harp arpeggios first heard in the introduction to the movement, introduce Theme 2, again in the key of A major and played by violin 1. The theme consists of two five-bar phrases, the second phrase being a variation of the first. The theme begins with the sigh motif.



Example 7: Theme 2, bars 56–66

66 to 93

A two bar introduction played by flute and clarinet provides the link to Theme 3. Theme 3 begins with the sigh motif, the first phrase of the theme providing a falling sequence of repeated notes covering the interval of a seventh. The first phrase is homophonic in texture and presents the sigh motif at the start of each bar. The second phrase of the theme consists of a repeated turning figure in canon (Violin 1 and Cello) resulting in contrary motion (features which occur frequently throughout the movement). This provides the effect of dancing and a festival atmosphere. The tonality is still A major with some chromaticisms; the second phrase centring around chord V of the dominant.

Example 8: Theme 3, bars 68–85

94 to 115

Theme 1 is repeated.

EPISODE

116 to 175

Tonality of F major. The *idée fixe* played by flute and oboe returns at bar 120, this time in waltz rhythm above *pppp* tremulo violins and violas while the *pp* cello and double bass provide staccato arpeggios. The viola at bar 136 plays almost the entire first phrase of theme 1. By placing the *idée fixe* in F major (so far away from the tonic of A major) he places his beloved beyond reach.

The tonality returns to A major with the dominant pedal of the horn at bar 163; at the same time we hear the repeated heartbeat motif as his beloved 'disappears'.

RECAPITULATION

175 to 256 Very rich texture for all three themes; bar 233 onwards full orchestra performing.

CODA

256 to 368 A major tonality.

256 to 287 Full orchestra; contrapuntal strings.

288 to 301 Full orchestra; elements of the three themes heard.

302 to 319 The *idée fixe* reappears as a lingering farewell in a quiet passage, played by clarinet while flute and horn provide tonic pedal notes.

320 to 368 Influence of heartbeat motif, full orchestration.

THIRD MOVEMENT

Scène aux Champs

INTRODUCTION

1 to 19 The Pastoral movement opens with the cor anglais and oboe answering each other off stage depicting two shepherds (a man and a woman) playing a Ranz des Vaches in dialogue. The peaceful atmosphere seems to convey to him a feeling of calm and hope.

EXPOSITION

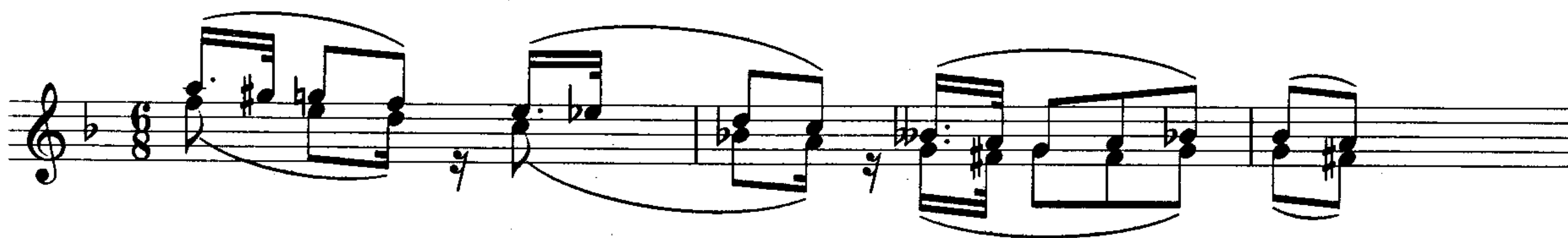
20 to 48 A new main theme, which for the purposes of this study will be called the Pastoral theme, is introduced in F major, the tonic key.



Example 9: Pastoral Theme, bars 20–28

At bar 33 the Pastoral Theme is repeated, this time in parallel moving thirds.

48 to 66 A further new theme, which will be called Pastoral Theme 2 in this study, is introduced at bar 49 and is extended later in the movement.



Example 10: Pastoral Theme 2, bars 49–51

At bar 55 Berlioz appears to be modulating towards the key of B \flat major. The cadence at bar 64 however is in A minor, the section ending in C major.

- 67 to 78 Pastoral theme again, now in the dominant key with birds calling in the background.
- 78 to 87 Transition

EPISODE

- 87 to 116 A new theme introduced by basses and bassoons. Contrasting with this is the *idée fixe*, which appears at bar 90.



Example 11: *Idée fixe*, bar 90–92

The Episode finishes in the tonic key, F major.

RECAPITULATION

- 117 to 149 A variation of the Pastoral theme is heard with a countermelody. At bar 130 the Pastoral theme is repeated in the dominant key over a pedal note C; the pedal subsequently becomes the dominant note with the recapitulation ending in the tonic key, F major.

CODA

- 150 to 174 The coda opens with the *idée fixe* and the Pastoral theme in canon while the horns play a tonic chord pedal.

EPILOGUE

- 175 to 199 The introductory music of the shepherd (cor anglais) is heard again but this time the other shepherd (oboe) does not answer. The four timpani play subdominant and tonic minor harmony chordal rolls indicating distant thunder. The movement ends with a silent pause.

FOURTH MOVEMENT

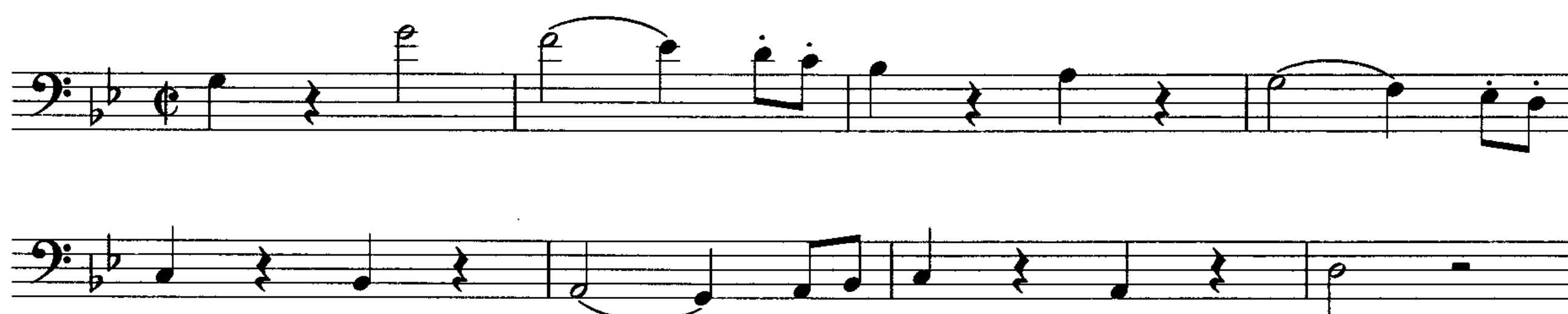
Marche au Supplice

In this movement he dreams that having killed his beloved and being condemned to death he is being marched to his execution at the guillotine. Unlike the first three movements, which had a ternary form, this movement is on-going in structure and is brilliantly orchestrated.

INTRODUCTION

1 to 17 The movement opens in the key of G minor with timpani playing tonic chord triplets and the part playing of the double basses establishing a foreboding beat.

17 to 61 A two-octave descending theme (which will be called The Descending theme in this study) is introduced.



Example 12: Descending Theme, bars 17–24

The theme is later repeated with counter-subjects, the tonality moving to Eb major and then returning to G minor.



Example 13: Counter-subjects, bars 25–27, bars 33–35

62 to 77 The March theme is introduced. The theme opens with a syncopated figure, which Berlioz had used in earlier movements. The March theme is a transformation of the Pastoral theme from the previous movement. The music is scored for woodwind, brass and percussion and the tonality is Bb major with a reference to F minor the second time the theme is heard.



Example 14: March Theme, bars 62–69

The music is repeated from the beginning of the movement almost as one would have found in a 'sonata' movement including however, the introduction as well as the two themes.

TRANSITION

- 78 to 88 The March theme is extended in the opening four bars followed by the Descending theme.
- 89 to 104 The March theme is repeated again in B \flat major this time the basses providing a double pedal note; new orchestral texture prevails.
- 105 to 113 Transition is repeated ending with a descending chromatic figure.

DEVELOPMENT

- 114 to 139 Tonality: G minor. The Descending theme is developed while played by trombones. At the same time *fortissimo* rising motifs are played by woodwind and strings. At bar 123 the theme begins fortissimo and quickly arrives at pianissimo. At bar 130 a dramatic tritone is heard opposing the tonic G minor. An inverted statement of the Descending theme is heard at bar 135.

CODA

- 140 to 178 Melody is almost totally removed from Berlioz' exciting coda. In bars 140 to 153 dotted rhythm patterns played by the strings are reminiscent of the second counter-subject while the woodwind is reminiscent of the first counter-subject. At bar 154 the music becomes antiphonal with the tritone; here is located the juxtaposition of the chords of D \flat major played by wind and G minor played by strings. Bars 159 to 161 Berlioz treats D \flat as C \sharp , progresses from C \sharp to a D major chord from which he can return to the tonic G minor. Beginning at the end of bar 164 the *idée fixe* played unaccompanied on clarinet, at last appears for a moment, as a last thought of love to be cut short by the stroke of death in the fall of the guillotine. The tonality of the remainder of the movement is G major.

FIFTH MOVEMENT

Songe d'une Nuit du Sabbat

Berlioz used a three-part prelude and a fugue to complete the programme and to end the symphony.

INTRODUCTION

- 1 to 20 The first part of the Prelude is introduced. A diminished chord is sounded on divisi strings. The section ends with glissando wind over a drum roll. The section is repeated a semi-tone higher ending on a C tonality.
- 21 to 101 The change of tempo to Allegro marks the beginning of the Prelude part 2. The timpani plays C and G pedal notes while the clarinet prepares for the full statement of the now crude *idée fixe* which is heard at bar 40 with numerous acciaccaturas. The E \flat clarinet plays the melody. His beloved has come to the Witches' Sabbath. The *idée fixe* has become a vulgar dance tune.



Example 15: *Idée fixe*, bar 41–64

A swirling figure recalls the earlier waltz. The tonality begins to move towards C minor. Hints of the fugal dance theme to come.

- 102 to 240 Longer note values mark the start of the Prelude part 3. Funereal bells (tubular bells) are heard and against this background the bassoons and tubas play the Dies Irae chant with unison long notes. At bar 147 horns and trombones repeat Dies Irae but with shortened note values. Eventually at bar 157 string and woodwind play Dies Irae in the manner of a jig. When the bells become silent the plainsong is no longer heard and the orchestra is heard to hint at sections of the fugal dance in imitation, the tonality heading for C major.
- Fugue The fugal dance has a subject which has two main elements. Instead of a counter-subject Berlioz uses different motifs.



Example 16: Fugue subject, bar 241

- | | |
|------------|--|
| 241 to 269 | Fugue exposition; Subject and counter-subjects. |
| 269 to 304 | Episode, which includes reference to the sigh motif, followed by a further entry of the subject. |
| 305 to 327 | Further episode. |
| 328 to 406 | Development of fugue; vague tonality. |
| 406 to 524 | Last exposition followed by coda. |

MAIN THEMES IN SECOND MOVEMENT

Musical score for Example 6: Theme 1, bars 39-54. It consists of three staves of music in 3/4 time, key of D major. The first staff has a forte (sf) dynamic marking. The second and third staves continue the melodic line with various articulations and dynamics.

Example 6: Theme 1, bars 39–54

Musical score for Example 7: Theme 2, bars 56-66. It consists of two staves of music in 3/4 time, key of D major. The first staff has a forte (sf) dynamic marking and a triplet of eighth notes. The second staff continues the melodic line.

Example 7: Theme 2, bars 56–66

Musical score for Example 8: Theme 3, bars 68-85. It consists of three staves of music in 3/4 time, key of D major. The first staff has a forte (sf) dynamic marking. The second and third staves continue the melodic line with various articulations and dynamics.

Example 8: Theme 3, bars 68–85

MAIN THEMES IN FOURTH MOVEMENT



Example 12: Descending Theme, bars 17–24



Example 13: Counter-subjects, bars 25–27, bars 33–35



Example 14: March Theme, bars 62–69

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