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Catalogue of the Works of Hector Berlioz, Second edition, digital, 2018; revision 1, 2021

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Authors

Holoman, D. Kern
Minnick, Jonathan

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Catalogue of the Works of Hector Berlioz

Second edition, digital, 2018
revision 1, 2021

By D. Kern Holoman and Jonathan Minnick

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Note on Second Edition, rev. 1, 2021

This update incorporates corrections and revisions received since publication of the digital edition in August 2018. These include, principally, incorporation of citations from Hector Berlioz: *La Critique musicale*, vols. IX (1857–1859) and X (1860–1863) (2018, 2020), and transcription of an autograph *Catalogue complet et détaillé de mes œuvres musicales* now found at the Musée Berlioz in La Côte-St-André (Appendix II, [A 5bis](#)).

I summarized the structure and content of the Second Edition, digital, 2018 in “Nouveaux documents pour l’étude des sources berliozziennes: la deuxième édition du Catalogue Berlioz,” *Hector Berlioz 1869–2019: 150 ans de passions*, ed. Alban Ramaut and Emmanuel Reibel (Éditions Aedam Musicae, 2019), pp. [270]–82.

Note, additionally, the recent appearance of a copiously annotated new edition of the *Mémoires d’Hector Berlioz de 1803 à 1865 et ses voyages en Italie, en Allemagne, en Russie et en Angleterre écrits par lui-même*, ed. Peter Bloom (Paris: J. Vrin, 2019).

Users of this catalogue as published with the University of California’s eScholarship system may have noticed the sudden malfunction of the links to thematic incipits. These had been stored as a supporting dataset through the Dryad international open-source repository with, we imagined, stable URLs. A decision was however made, elsewhere, to transfer such datasets to another provider, thereby effectively ending access to our incipits. This revision references those incipits as now preserved in the Google cloud.

We continue to welcome corrections and suggested additions; please contact dkholoman@gmail.com or jrminnick@ucdavis.edu.

DKH
1 March 2021
Davis, California

Foreword to the Second Edition, digital, 2018

Shortly after the appearance online of Hugh Macdonald's *The Bizet Catalogue* in 2014, members of the New Berlioz Edition Trust suggested a digital second edition of this *Catalogue of the Works of Hector Berlioz*, first published in 1987 as NBE vol. 25 (Kassel: Bärenreiter-Verlag). Its goals would be to update and correct the original text, and to present a searchable digital text that could be revised and republished as frequently as seemed necessary. The original Berlioz Catalogue was by 2018 more than 30 years old.

In October 1991, in conjunction with the international congress in Budapest concerning a proposed thematic catalogue for the works of Liszt, Holoman enumerated (with Macdonald and others) corrections and revisions to the 1987 text that were known to us at the time, subsequently published.¹ Since then Berlioz scholars have largely recorded suggested changes in their personal copies of the Catalogue, and these have been incorporated into the present edition.

In the interim have come the completion of the New Berlioz Edition in 2004 and the *Correspondance générale* in 2003, and serious progress toward completing the *Critique musicale* (8 volumes to 2016, with two expected to follow). There was the sensational recovery in 1991 of the *Messe solennelle* (1824, [20](#)), along with such finds as the four-volume manuscript and autograph vocal score of *Les Troyens* (see **F-Pn** Rés. Vma ms 1670 (1–4) in [133A](#)).

Of paramount significance was the sale of the entire Berlioz inventory owned by the English music antiquarian Richard Macnutt to the Bibliothèque Nationale de France, completed in 2012. His holdings were publicly described for the first time in the proffers of sale, here called "[Macnutt prospectus](#)" and "[Macnutt inventory](#)." Those items which have been fully processed have shelfmarks like **F-Pn** Gr-Vm Macnutt 71 (3) ([Gallica IFN-52502990](#)); note the new shelfmark pencilled in at the lower left of the title page, and, at the foot of the verso, Acq. 2003–2012 (5221), indicating the acquisition dates for the Macnutt

¹D. Kern Holoman, "The Berlioz Thematic Catalogue: History, Structure, Problems, Lessons," with a complete corrigenda, *Studia musicologica Academiae Scientiarum Hungaricae* 34 (1992), 295–306. See also the corrections listed by Julian Rushton in his review, *Music & Letters* 70/3 (August, 1989), 410–14.

collection and the item number in the “Macnutt inventory.” For items not yet processed, the “Macnutt inventory” number is specified.

Holdings of collectors now deceased made their way into publicly accessible archives and their research apparatus: the Sarah C. Fenderson and James J. Fuld collections to the Morgan Library, for instance, and full published and electronic catalogues for the Bibliothèque Musicale François Lang in Royaumont. Note, too, the transfer of the Frederick R. Koch Collection from deposit at the Pierpont Morgan Library in New York to the Yale University Library in New Haven, Connecticut.

The Berlioz bicentennial year 2003 witnessed, as capstone to four years of concerts, symposia, and publications sponsored by the international commission Berlioz 2003, a monumental exhibition at the Bibliothèque François-Mitterrand of the Bibliothèque Nationale de France in the XIII^e *arrondissement*. Many dozens of the sources catalogued here were on public display, some of them for the first time; see the lavish exhibition catalogue, *Berlioz: La Voix du romantisme*, ed. Catherine Massip and Cécile Reynaud (Bibliothèque Nationale de France / Fayard, 2003). The Musée Berlioz in La Côte-St-André, stunningly refashioned in 2003, likewise made its documentary treasures available for closer scrutiny; see also Chantal Spillemaecker, *Hector Berlioz: Episodes de la vie d'un artiste* (Musée Hector Berlioz, 2003). Two recent reference volumes include individual entries on each of Berlioz's works: the *Dictionnaire Berlioz*, ed. Pierre Citron (Fayard, 2003; with articles by members of the international Berlioz 2003 commission; and *The Cambridge Berlioz Encyclopedia* (Cambridge UP, 2018; with articles by some 40 active specialists in Berlioz study). See also the Michel Austin and Monir Tayeb's [The Hector Berlioz Website](#), a major comprehensive resource.

While we have not changed the Hol. numbers of the first edition, there have been a few additions to the main Catalogue of Musical works: an albumleaf of 1836, [74bis](#); the entry [90bis](#), recognizing the likelihood that the amusing leaf *Nessun maggior piacere* ([114](#)) comes from June 1841; a *Marche pour la Musique des Guides* possibly composed in conjunction with the coronation of Napoléon III, 29 and 30 January 1853, [128bis](#); and an entry for passages composed in 1861 to demonstrate the Galin-Paris-Chevé system of notation, [137bis](#).

In certain cases, decisions of the New Berlioz Edition reached after 1987 resulted in discrepancies between the finished NBE and the solutions offered in the first edition of the Catalogue. The *Marche d'Isly* ([108](#)) and Bortniansky choral works ([122](#) and [123](#)), for instance, were omitted from the NBE for reasons summarized herein. Differences of order and nomenclature for the six “versions”

of *La Captive*, not easily reconciled with the Catalogue's format, are summarized in a table at the beginning of the entry ([60](#)).

Works Contemplated but Not Composed now includes [IIIbis](#), an oratorio for Choron of 1827–29 doubtless associated with the *Salutaris* / Oratorio for Choron ([32](#)); [IV+](#), opera ideas from 1828; [VIIIbis](#), a Fifth Symphony, on Schiller's *Maid of Orelans* (1843); and a rewritten entry on *Les Noces d'or d'Obéron et de Titania* ([V](#)) after the scene in Goethe's *Faust*, part I.

Not one but two published lists of Berlioz's works have surfaced in German-language periodicals, from 1845 and 1857 (Appendix II [A 0](#) and II [A 2bis](#)).

We have added links to digitized sources, notably those found in Gallica, the digital library of the BnF. Finally, the digitization of library catalogues has resulted in adjustments to familiar old numeration systems: for example the two copies of *Le Maure jaloux*, **F-Pn** Vm⁷ 31718 and Vm⁷ 31719, are now Vm7-31718 and Vm7-31719. (We have not typically altered these "old" designations.) By contrast call numbers in the library of the Paris Opéra which formerly used clef signs have become alphanumeric: thus the copy of *Huit Scènes de Faust*, [33](#)) at the Opéra is now **F-Po** CS-1435, CS (presumably *clef de sol*) having replaced the treble clef sign.

We welcome corrections and suggested additions; please contact dkholoman@ucdavis.edu or jrminnick@ucdavis.edu.

D. Kern Holoman
Jonathan Minnick

July 2018
Davis, California

Foreword to the First Edition (1987)

Updated to reflect current place names and archive locations, 1 January 2018

This catalogue attempts to present a complete survey of Berlioz's music and writings, and to furnish fundamental documentary information concerning each of his works. The total number of titles Berlioz affixed to his musical works is comparatively small: there are but 143 entries in the present catalogue. This figure may be deceptive, however, for many of these entries embrace multiple versions of the same piece or several compositions at once. In fact, nearly every one of the composer's important works poses difficult questions regarding dates, revisions, history of publication, and the like. The title *Épisode de la vie d'un artiste*, for example, applied at times to the *Symphonie fantastique* and at others to the combination of the *Fantastique* with *Le Retour à la vie*, the *mélologue* of 1831. The *mélologue* did not become *Lélio* until 1855. The songs in *Les Nuits d'été* have individual and separate histories, in versions both for voice and piano and for voice and orchestra. *Les Troyens*, conceived from the beginning as a single work, was separated into two works for publication and performance. There are six versions of the 24-bar song, *La Captive*.

Still more complex is the matter of the *œuvre* numbers assigned to published editions. Berlioz withdrew his first two numbered publications and then reassigned the numbers 1 and 2. Later, he gave the number 10 to a book, his *Grand Traité d'instrumentation*. *Œuvre* numbers were generally assigned at the time of publication; thus the *Symphonie fantastique*, composed in 1830 but not published in full score until 1845, carries the relatively late *œuvre* number 14. Yet even that is not the whole story, for the number given to the published edition of Liszt's transcription of the *Fantastique* is 4.

This catalogue attempts to clarify such problems of title and version, many of which have troubled students of Berlioz's music for over a century, to show how works evolved in the composer's mind and to develop a chronology of composition that explains titles of works as Berlioz saw them at any given time. Its fundamental purpose is to list all known sources—autograph, manuscript, and printed—for the works of Berlioz, and to summarise what they show about each individual composition.

Useful lists of Berlioz's works have been drawn up by the most conscientious of his biographers. An appendix to Adolphe Jullien's *Hector Berlioz, sa vie et ses œuvres* (Paris, 1888, pp. 372–80) is devoted to a careful listing of the works; likewise, J.-G. Prod'homme's *Hector Berlioz (1803–1869): sa vie et ses œuvres* (Paris, 1904) concludes with an excellent assessment of the *œuvre*. Charles Malherbe and Felix Weingartner compiled a comprehensive list of works for the first volume (1900) of their complete edition (Leipzig: Breitkopf & Härtel), but the project was never finished and lacked the corrigenda and addenda which naturally would have concluded the enterprise. Julien Tiersot's *Berlioziana* was the most systematic account in the early part of this century of the manuscript and published sources; his essays were serialised over three years of *Le Ménestrel* and are comparatively difficult of access.

The eminent bibliographer Cecil Hopkinson completed *A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803–1869* (Edinburgh, 1951), which emphasises the published sources and is arranged in the order of their publication. At the time of his death, Hopkinson had plans for a revised edition of the work; this second edition was published, with revisions, by Richard Macnutt in 1980. The research which followed Hopkinson extended his findings by identifying holdings of published and manuscript sources in Germany, Austria, Italy, the Soviet Union, the United States of America, and Japan. A centralised collection of the composer's letters was assembled in Oxford, and in Paris this author prepared a revised inventory of all autograph and manuscript sources. This body of information constitutes the factual basis of the New Berlioz Edition, to which the present volume is an essential adjunct.

A catalogue for Berlioz must be comprehensive without being repetitious. It must include all versions of all works for which it is known that the composer actually wrote some music, even though the composition might never have been completed. Generally, it has seemed sensible to include certain marginal cases (e. g. *Le Retour de l'armée d'Italie*, of which Berlioz presumably sketched a few passages) so as not to omit significant documentary sources. Both the sketchbook of 1832–36 (62) and the album *Souvenirs – Bêtises – Improvisations* (93), therefore, appear as principal entries, along with several original albumleaves. Works like *Robin Hood* and the *Symphony in A minor*, of which we know only that Berlioz considered composing them, appear in an addendum to the catalogue of musical works.

What Berlioz thought, said, and wrote about his works is critical to an understanding of how they came to be. His letter of 1 January 1832 to Ferdinand Hiller, for example, is the only known mention of two works composed in Italy,

as well as an excellent key to the dating of several others. Accordingly, each entry cites the composer's references to the work in his *Mémoires*, collections of essays, and correspondence. The reference to a French text is followed by a summary in English of the composer's remarks.

So, too, are Berlioz's many performances of his own works a fundamental part of their histories, for specific situations encountered in live performances often prompted him to alter details in his works. A passage in the *Mémoires* describes sweeping changes effected in *Roméo et Juliette* after a performance in Vienna in 1846;² the *Apothéose* of the *Symphonie funèbre et triomphale* was revised for three different occasions. Thus the catalogue cites all known performances of each work in Berlioz's lifetime, including the city (or, in the case of Paris, the hall or society involved) and the soloists, where known. An asterisk indicates that Berlioz conducted his work. Conductors of first performances are given, where known.

Every entry, of course, includes basic information common to all catalogues: the author of the text, its translator, the dedicatee, performing force required, lengths of movements, location of the work in indices and collected editions, and a bibliography. Thematic incipits [appeared in the first edition] in two, three, or four lines: four lines for orchestra and chorus, three for soloist and piano or orchestra, and two for most other works. Description of autograph and manuscript sources, while presented in a relatively abbreviated format, endeavours to convey all the pertinent information about their structure and provenance.

All published sources from Berlioz's lifetime have been cited here. Comprehensive bibliographical documentation appears for full scores, vocal scores, parts, and certain piano arrangements prepared with the composer's permission. Additionally, these entries include notes on variant issues and a list of all known copies preserved. For other arrangements and miscellaneous publications the citation is more abbreviated.

The entries are arranged in chronological order by terminal date of composition. In many cases, date of composition can only be determined as a matter of months, or occasionally even years. But to arrange the catalogue by the order in which Berlioz composed his works has seemed the best system to adopt: it provides a convenient and relatively simple format for tracing revisions, self-borrowings, arrangements, and so on.

²See *Mémoires* 49.

The catalogue concludes with a listing of Berlioz's works in prose, including his books and the several hundred *feuilletons* he wrote for periodical publications.

Summary of Musical Works

Berlioz's work is difficult to classify into the conventional genres. Many of his compositions are for unique occasions or performing forces; *La Damnation de Faust* is a *légende dramatique*, neither symphony nor opera. The following pages organise the composer's works by general category in order to provide a summary table of contents for the main body of the catalogue.³

Berlioz wrote four symphonies:

Symphonie fantastique ([48](#))

Harold en Italie ([68](#))

Roméo et Juliette ([79](#))

Grande Symphonie funèbre et triomphale ([80](#))

To the *Symphonie fantastique*, the composer attached in early 1831 a sequel he called *Mélologue, Le Retour à la vie* ([55](#)). The *mélologue* was retitled *Lélio* for publication in 1855.

Three operas survive complete:

Benvenuto Cellini ([76](#))

Les Troyens ([133](#))

Béatrice et Bénédict ([138](#))

Fragments of another complete opera, *Les Francs-Juges* ([23A](#)) and of the unfinished *La Nonne sanglante* ([91](#)) survive.

There are four major works for orchestra and chorus:

Grande Messe des morts (Requiem) ([75](#))

³A table of published works by order of *œuvre* number appears below, [Appendix I](#).

La Damnation de Faust ([111](#))
Te Deum ([118](#))
L'Enfance du Christ ([130](#))

An additional four published titles are for orchestra and chorus: *Le Cinq Mai* ([74](#)), *L'Impériale* ([129](#)), and two publisher's collections: *Tristia* ([119B](#)) and *Vox populi* ([120](#)).

Berlioz wrote five concert overtures:

Grande Overture de Waverley ([26](#))
Grande Overture du Roi Lear ([53](#))
Intrata di Rob-Roy MacGregor ([54](#))
Le Carnaval romain ([95](#))
Overture du Corsaire ([101](#))

The three overtures first written for operas also achieved success as concert works: *Grande Overture des Francs-Juges* ([23D](#)), *Grande Overture de Benvenuto Cellini* ([76B](#)), and the overture to *Béatrice et Bénédict* ([138](#)).

Berlioz collected and published many of his songs under titles of convenience. The songs listed below are grouped under those titles and given in the order in which they come in *32 Mélodies* ([139](#)):

Neuf Mélodies (Irlande) ([38](#))
Le Coucher du soleil ([39](#))
Hélène ([40](#))
Chant guerrier ([41](#))
La Belle Voyageuse ([42](#))
Chanson à boire ([43](#))
Chant sacré ([44](#))
L'Origine de la harpe ([45](#))
Adieu, Bessy ([46](#))
Élégie en prose ([47](#))
Les Nuits d'été ([81](#))
Villanelle ([82](#))
Le Spectre de la rose ([83](#))
Sur les Lagunes ([84](#))
Absence ([85](#))
Au Cimetière ([86](#))

L'Île inconnue ([87](#))
La Captive ([60](#))
Sara la baigneuse ([69](#))
Fleurs des landes ([124](#))
Le Matin ([125](#))
Petit Oiseau ([126](#))
Le Trébuchet ([113](#))
Le Jeune Pâtre breton ([65](#))
Le Chant des bretons ([71](#))
Feuillets d'album ([121](#))
Zaïde ([107](#))
Les Champs ([67](#))
Chant des chemins de fer [piano reduction] ([110](#))
Prière du matin ([112](#))
La Belle Isabeau ([94](#))
Le Chasseur danois ([104](#))

Of these only *Les Nuits d'été* was conceived as a cycle of songs, and even in this case the orchestral version calls for more than one singer.

The *Rêverie et Caprice* for violin ([88](#)) is the only work for instrumental solo with orchestra apart from the symphony *Harold en Italie*.

Berlioz's minor works include student efforts and his earliest publications, items composed for Prix de Rome competitions, and albumleaves. When asked to prepare albumleaves, he usually quoted a phrase from one of his most famous works: often *Un Bal* from the *Symphonie fantastique*, the *Scène d'amour* from *Roméo et Juliette*, or, later, the *Ballet des sylphes* from *La Damnation de Faust*. Occasionally, however, he jotted down a few bars of original music or a musical joke of some kind. These original albumleaves include the *Chansonnette de M^r de Wailly* ([73](#)), *Nessun maggior piacere* ([114](#)), 16 bars for piano ([96](#)), three items from the album *Souvenirs – Bêtises – Improvisations* ([93](#)), a song, *Le Vent gémit*, to a text of Méry ([106](#)), the *Valse chantée par le vent dans les cheminées d'un de mes châteaux en Espagne* ([131](#)), the *Salut matinal* to Queen Aimata Pomaré ([140](#)), and a two-bar passage for Édouard Silas's album ([127](#)). For his friend and librettist Thomas Gounet, Berlioz copied what is now a major source for *Le Jeune Pâtre breton*, and to his sisters he apparently presented an autograph copy of an otherwise unknown version of *La Captive* ([60B](#)).

Finally, a number of pieces were prepared for specific occasions. These include Berlioz's arrangements of other composers' works, which in every case

were orchestral versions of piano compositions or songs with piano accompaniment: Weber's *Aufforderung zum Tanz* (90), two marches for piano by Léopold de Meyer (105, 108), the *Marseillaise* and *Chant du neuf Thermidor* (51 and 51bis), Martini's *Plaisir d'amour* (134), and Schubert's *Erlkönig* (136). In 1844, Berlioz's friend Édouard Alexandre prevailed upon him to compose three works demonstrating the possibilities of Alexandre's *orgue mélodium*; the contribution (98–100) appeared with similar works by Meyerbeer and Adolphe Adam. Similarly, in the late 1860s the singing teacher Prosper Sain d'Arod obtained three pieces from Berlioz for his *Livre choral*, destined for provincial church choirs (141–143). In London in 1848, Berlioz arranged four works for the publishers Cramer and Beale (115, 116, 51B, 80C); only two of these have been preserved. Indeed, two of his major compositions are occasional pieces: the *Hymne à la France* and *L'Impériale*, for the Paris industrial exhibitions of 1844 and 1855, respectively.

Surprisingly few of these works are lost without a trace, and those few are nearly all from Berlioz's earliest years as a composer. To deal in rough figures, approximately 85% of all the works cited here are preserved in some form. Of the others (notably the *Romance de Marie Tudor* and the lost portions of *Les Francs-Juges*), a good possibility is that they were adopted in other pieces. Apart from *Benvenuto Cellini* and *Les Troyens*, which were not published in full score until after the composer's death, there is no indication that Berlioz failed to have any of his major works published to his satisfaction. Moreover, excepting [one] of the *Nuits d'été*, the *Marche funèbre pour la dernière scène d'Hamlet*, and *La Prise de Troie*, all these works were performed during his lifetime.

Summary of Manuscript and Printed Sources

Of several thousand pages of autograph music and prose that Berlioz produced during his lifetime, most have in just over a century reached public collections. In his will Berlioz left the scores of his operas (*Benvenuto Cellini*, *La Prise de Troie*, *Les Troyens à Carthage*, and *Béatrice et Bénédict*) to the Paris Conservatoire and miscellaneous documents to his executor Berthold Damcke (1812–1875); the other autographs had already been given to friends: the *Symphonie fantastique* and others to Joseph d'Ortigue, *Waverley* to a Monsieur Brown (presumably Jean-François-Adolphe Brown, an English teacher in Paris), *Harold en Italie* to Auguste Morel, *Le Roi Lear* to Armand Bertin, *Roméo et Juliette* to Georges Kastner, the *Te Deum* to Stasov for the Russian Imperial Library. The *Te Deum* remains in the Saltykov-Shchedrin State Public Library in St.

Petersburg, but most of the others eventually came to the library of the Paris Conservatoire (where Berlioz had served as assistant and then head librarian). Charles Malherbe (1853–1911), who owned autographs of the *Symphonie fantastique*, the *Symphonie funèbre et triomphale*, and *Tristia*—all of them apparently obtained from the estate of the critic Joseph d’Ortigue (1802–1866)—left his collection to the Conservatoire, where he, too, had been librarian. Berlioz left his Prix de Rome cantatas on deposit at the library of the Conservatoire (see his letter of 14 September 1831 to François Réty; CG 239); he apparently took back the autographs of *La Mort d’Orphée* (in order to copy a passage into *Le Retour à la vie*) and of *Sardanapale* (in order to perform the cantata), and these have since been lost, except for a fragment of *Sardanapale*. The library of the Conservatoire also received the manuscript *envois* from Rome. A very large proportion, then, of Berlioz’s autograph scores is now found in the *fonds du Conservatoire*, deposited at the Bibliothèque Nationale in 1964. Several others are preserved in the *fonds de la Bibliothèque Nationale*, an institution originally separate from the library of the Conservatoire.

The Musée Hector Berlioz in La Côte-St-André owns numerous relics of the composer’s childhood as well as considerable material donated by the family since the composer’s death. The collection includes the *Recueil de romances* from the early 1820s, early manuscript collections of songs and guitar exercises, autographs of four of the songs forming *Les Nuits d’été*, and the second version of Musset’s *Aubade* (78B). A manuscript copy (non-autograph except for the title page) of the *Grande Fête chez Capulet* from *Roméo et Juliette*, prepared for the King of Prussia (see *Mémoires*, “Premier voyage en Allemagne, lettre 9”), is now at La Côte as well. A pocket notebook recently donated to the museum contains a list of works in the composer’s hand, apparently a tally of manuscripts in his library (see Appendix II); the sketchbook of 1832–36 (62) was recently recovered there. Other manuscripts are preserved in the Bibliothèque de Grenoble and smaller holdings around the world.

Berlioz donated his own performance parts and scores to the Société des Concerts du Conservatoire of Paris in 1863, and since 1975 these have arrived in several instalments at the Bibliothèque Nationale. Many still carry the rubber stamp of the Société des Concerts; those which were prepared or revised by the copyist Rocquemont carry his stamp as well. The collection includes several autograph parts, notably for two of the *Huit Scènes de Faust* and for *Le Retour à la vie*. Certain orchestral and vocal parts found their way into the *fonds du roi*, housed [in the 1970s] in an attic above the library of the Conservatoire, then in the rue de Madrid. These included parts for the second version of the *Scène*

héroïque, as well as for the Requiem, *L'Enfance du Christ*, and Berlioz's arrangement of *Erlkönig*. The Société des Concerts dissolved in 1967 and re-emerged as the Orchestre de Paris the following season; since then, in principle, all the historical Berlioziana has made, or will make, its way to the Bibliothèque Nationale.⁴

The rest of the composer's papers remained, after his death, in the hands of his heirs. Certain items known once to have been property of the family have recently come to the Bibliothèque de Grenoble and the National Library of Scotland.

In Detmold, where the Prince of Lippe collected Berlioz's works, the tradition was to purchase a single copy of each part and have extra copies made by scribes. Thus 19th-century manuscript parts for most of the composer's major works are now found in the Lippische Landesbibliothek. Finally, the material for the 1838 Paris production of *Benvenuto Cellini* is preserved in the Bibliothèque de l'Opéra in Paris.

Berlioz did not begin to place his works with major publishers until 1836 [1833, if we count the orchestral parts for the *Francs-Juges* overture, published by Richault]. The delay between composition and publication of the first three symphonies was deliberate on the composer's part. He had been offended by an unauthorised publication for piano, four hands, of the *Ouverture des Francs-Juges*⁵ and was equally unhappy with the reception of the orchestral version in German concerts of 1836 and 1837. He thus preferred to have his symphonies appear only after he had had the chance to present them under his own direction outside France; this he explains in the preface to the list of works published in 1852⁶ as well as in several letters of 1837–1842.⁷ In any event, the products of the extraordinary years 1837–1840 eventually appeared in quick succession: *Grande Messe des morts* (Maurice Schlesinger, 1838), *Grande Ouverture de Benvenuto Cellini* (Schlesinger, 1839), *Grande Ouverture du Roi Lear* (Catelin, 1840), *Grande Symphonie funèbre et triomphale* (Schlesinger, 1843), *Épisode de la vie d'un artiste: Symphonie fantastique* (Schlesinger, 1845), *Roméo et Juliette* (Brandus, 1847), and *Harold en Italie* (Brandus, 1848).

⁴See D. Kern Holoman, "Orchestral Material from the Library of the Société des Concerts," *19th-Century Music* 7 (1983), 106–18.

⁵Leipzig: Hofmeister, 1836; see Berlioz's open letter to Hofmeister of 8 May 1836 (CG 472) and the letter to Liszt of 28 April [1836], cited in 230.

⁶See pp. 495–99 [in the 1987 edition, and [A 2 in Appendix II](#) here].

⁷See CG 486, 493, 616, 741, 747, etc.

An ordinary publisher's run in Paris seems to have consisted of between 50 and 500 copies. Of these, between two and a dozen copies of most editions have been preserved. The songs published first in periodicals (e. g. *Les Champs, Je crois en vous, La Belle Isabeau, Prière du matin, La Mort d'Ophélie*) appeared subsequently as offprints and exist as separate copies in approximately equal number. In addition to the one or two copies of editions deposited (often haphazardly) in national archives, there seem to be three virtually complete runs of Berlioz's published works preserved at the Paris Bibliothèque Nationale: his own (with autograph titles or those of Rocquemont pasted on the bindings) and runs presented to his friends Georges Kastner and Stephen Heller. Many of the presentation copies carry signatures or autograph dedications by the composer. Thus it is not uncommon to find as many as five copies of first editions in the Bibliothèque Nationale, particularly when supplementary copies have reached the library through bequests of such collectors as Charles Malherbe and Olgar Thierry-Poux.

Copies of works published outside France are less systematically preserved; indeed, Berlioz himself does not seem to have owned many copies of them. Some can be found, of course, in German archives, and Cecil Hopkinson's large collection, now in the National Library of Scotland, includes many foreign publications. Their importance should not be underestimated, for Berlioz was particularly proud of his popularity with German-speaking publishers and even hoped that Kistner of Leipzig would publish a collected edition of his works. The best, and most serious, of the foreign publishers was Jakob Rieter-Biedermann of Winterthur. His editions of *Les Nuits d'été* and the vocal score of *Roméo et Juliette* rank with the best of the Paris editions.

Variants among printed copies of Berlioz's works are the result of corrections entered on the plates, a change of price, or the addition of a new title page or wrapper. Variant copies are common, and for some works—as for example the *Huit Scènes de Faust*—it appears that nearly every preserved copy represents a minor variant. Second and subsequent editions involving newly-engraved plates, on the other hand, are rare: the only significant case is Ricordi's edition of the Requiem (Milan, 1853), apparently conforming to the version performed in the church of St.-Eustache, Paris, in 1850 and 1852.

It is safe to assume that our knowledge of the sources for Berlioz's works is now fundamentally correct. We need make far fewer guesses than Hopkinson was constrained to offer, and we can now document extensive source material for every major work.

Structure of the Catalogue

The **Index Number** given to a work places it chronologically within the composer's *œuvre* by order of terminal date of composition. Occasionally, as in the works for Alexandre's *orgue mélodium*, an introductory note indicates that the entries which follow belong in a group, e. G.:

98-100: Works for Alexandre's *orgue mélodium*.

The **Title** normally follows the form of the published version of a work; otherwise it is the one most commonly used by the composer himself. Often the composer's subtitle follows, for it generally indicates the genre or the manner in which Berlioz conceived of his composition. Titles assigned to works by this author (e. g. "Two Quintets for Flute and String Quartet", [2-3](#)) are given in the typeface ordinarily used for subtitles.

After the index number and title come the names of authors and translators of texts, with a quotation of the dedication, e. g.:

à S. A. S. le Prince de Hohenzollern-Hechingen.

In cases where the work in question is an arrangement by Berlioz, its composer is identified at this point. Authors, composers, and dedicatees are identified in notes at the close of each entry. These remarks also provide the source of texts, where that can be determined.

Incipit and Number of Bars. [In the 1987 first edition,] the musical incipit is in short score, based on the most authoritative source for the work. Insofar as it has proved possible, the two staves allotted for the orchestra present the actual placing of the instruments, rather than the simplified reductions found in the published vocal scores. Certain octave doublings, notably in the cello and bass parts, are not ordinarily specified. Contrary to the practice of Malherbe and Weingartner, who suggested the voice parts Berlioz may have had in mind, these incipits say merely *voix* or *chant* where that is the reading in the source. In the case of incipits based on manuscript sources, it has sometimes been necessary to alter slightly the composer's punctuation (where, for example, it differs among parts) or to clarify his markings.

An incipit is given for every movement (excluding certain short recitatives), and thus this portion of each entry serves as a table of contents of the

work as well. [In the first edition,] Roman numerals have been used to designate movements of symphonic works and Arabic numbers for songs in collections and for operas.

The total number of bars in a work or movement appears beneath the incipit. For purposes of the tally, first-time bars given in the most authentic source have not been counted. The tally in the case of songs is that of all printed bars for voice and piano; stanzas having only text or text with melody are so noted, e. g. in the case of *Le Dépit de la bergère* (7):

52 bars (stanzas 1, 4)
stanzas 2–3: text only

For certain lost works an alternative incipit appears, e. g. the few bars of Weber's *Chasse de Lütfow* preserved in a letter from Berlioz to Ferrand.

Performing Forces. Here the instruments and vocal parts required in the most authoritative source for a work have been specified. Where Berlioz calls for a specific number of instruments, an indication such as *Cordes* (15-15-10-10-9) may appear. If the number of players is unspecified by the composer, the listing is of the number of separate parts. Hence for a bassoon line in two parts that never breaks into four separate pitches, the indication is *Bns I-II*, although in France a section of four bassoon players would ordinarily have been used. In a case where Berlioz calls for eight bassoons playing four parts – as in the Requiem – the indication is *Bns I-IV* (8).

The citation of voice parts is as the composer named them, which in the years before *Benvenuto Cellini* were often *Dessus*, *Haute-Contre*, *Taille*, and *Basse-Taille*. In his mature years Berlioz usually composed for a six-part chorus, so the indication is most often *Sopr. I-II*, *Tén I-II*, *Basses I-II*, though the arrangement of parts on the staff may vary slightly from work to work.

A list of abbreviations used for this section is found in the general Table of Abbreviations. They correspond to the abbreviations adopted throughout the New Berlioz Edition.

Lists and Editions. The *œuvre* number assigned by the composer (or his publisher) opens this section. It is followed (where applicable) by the number given in Berlioz's first published catalogue of his works, the so called "Labitte catalogue." The Labitte catalogue is the only one of the three lists published by Berlioz which is not arranged by *œuvre* number; therefore an indication of that

number has seemed necessary. (All of the composer's lists of his own works, manuscript and printed, are transcribed in [Appendix II](#), below.) For songs, there follows the number of the version found in the composer's *32 Mélodies*, published in 1863. Page numbers for entries in Theodor Müller-Reuter's *Lexikon der Deutschen Konzertliteratur* follow. Müller-Reuter's book includes a definitive summary of Berlioz's works and their sources as they were known in Germany at the beginning of the twentieth century; it served as one of Hopkinson's major sources. Last of all is the number assigned to the various published versions by Hopkinson.

Complete page references to the location of the work in the complete edition of Malherbe and Weingartner and in the New Berlioz Edition come next. For volumes of the New Berlioz Edition [which had appeared by 1987], the citation includes the names of the editor, pagination, and publication dates; for volumes yet to appear, only the volume number occurs. In those citations (and for the collation of sources), italic numbers (e. g., 2-51) indicate that the music itself may be found on these pages.

Date of Composition or Compilation. This entry summarises what is known of the circumstances surrounding the composition of each work. In a handful of cases, a portion of a work known to have been composed earlier than the rest appears with the main entry for the sake of simplicity, e. g., *Le Pêcheur*, probably composed c. 1827 but first entered in the catalogue under *Le Retour à la vie* ([55](#)).

Sources. Sources for works or separate versions of works appear in the following order: autograph score, autograph parts, autograph libretto; non-autograph manuscript scores, parts, and libretti; printed scores, parts, and libretti. Priorities have been established within these categories as described in the following paragraphs. Generally speaking, the bibliographical principles adopted have been suggested by the particular demands of this corpus of documents. It has not seemed necessary, for example, to describe decorative borders, subjects of vignettes, and the like. All factors indispensable for proper identification of a document have been noted, but otherwise the style of description is purposefully concise.

Descriptions of autograph material are the most comprehensive of all the citations. Collations have been given for all autographs, along with tables of contents for the more complex. Where it can be documented, the provenance of

autograph sources appears, starting with the present locations and working back, e. g. for the autograph of the *Symphonie fantastique*:

F-Pc ms 1188 . . . Ex coll. Malherbe, ex coll. d'Ortigue.

The dimensions (specified in centimetres) are as accurate as possible, given the condition of the document and the nature of the binding. As these are often manuscripts which have seen considerable use, measurements can vary from page to page, and it has occasionally been necessary to round them off to the closest half-centimetre. The shorter dimension, oblong or upright, always occurs first.

Priority in the listing of manuscript material has been given to French sources, notably those prepared by Rocquemont, the composer's chief copyist and librarian. The description of manuscript material is more abbreviated, limited to general size, number of staves, whether oblong or upright, and in most cases, colour of the paper. Quotations of the composer's autograph annotations appear in italic print.

For major printed scores, there is a diplomatic transcription of the title page, using ordinary upper- and lower-case characters. This practice imposes certain drawbacks, as when florid lower-case letters are followed by small capitals; nevertheless, it has seemed the system that best suggests the actual appearance of title pages. Two strokes // indicate the end of a succession of lines which run on the far left or right of a page, e. g.:

[L:] *Musique de* / HECTOR BERLIOZ. // [R:] *à Madame* / LA COMTESSE
D'AGOULT. // [etc.].

The collation follows, along with the best date which can be established for publication. The initials A. V., incidentally, which frequently appear on the title pages, are those of A. Vialon, who designed the greater part of Berlioz's decorative titles.

Additionally there is a listing of known variants in the imprint or construction of copies printed from the original plates. A certain number of the variant issues listed may in fact come from after 1869, notably those which carry the imprint *RICHAULT et C^{ie}, 4 Boulevard des Italiens, au 1^{er}*, a name and address in use between c. 1867 and 1893. On the other hand, no issue of a Brandus & C^{ie} publication which carries the indication *Imp. Buttner-Thierry* has been included here, for Buttner did not join Thierry's firm until 1877. Likewise, variant issues

which specify prices in German marks are not included, as this currency was not in use until after 1870.

All copies of these publications known to the New Berlioz Edition by the time [the 1987 edition] went to press have been listed with their archival location and call numbers—Paris sources first, then other French sources, then alphabetically by RISM siglum. The indication “dep.” following copies in the Bibliothèque Nationale in Paris indicates that they were deposited in the national collections according to law; the date of deposition follows, where known. Entry of publications in the register of the *dépôt légal*⁸ was by no means automatic. Berlioz, anxious to establish legal property of his works in the event that they were later published outside France, seems to have been more conscientious than most composers in having his works deposited. Nevertheless there are comparatively long periods when none of his scores was entered, and there is a lacuna in the archives between 1829 and 1841. In Belgium, a law regarding French deposition copies went into effect in the 1850s; Richault deposited a complete run of his Berlioz issues in 1854, which are now in the Conservatoire in Brussels.

Second and subsequent editions designated by the composer or printed from newly-engraved plates occur next; followed by vocal scores (called by Berlioz *petites partitions*) of the major works, frequently greater commercial successes than the full scores.

Under the rubric “Printed Arrangements” appear publications, generally piano arrangements of Berlioz’s most popular works, which were issued during the composer’s lifetime but with which he had little or no direct connection. Where multiple copies exist, a complete reference with shelfmark is given for one copy in a major library; other known copies of these items are given by library siglum only. Performances of Berlioz’s works before 1869 are given in chronological order. For concerts in Paris, the citation includes the concert hall or sponsoring society; elsewhere, simply the city in which the concert took place. The Salle du Conservatoire in Paris in the nineteenth century was known variously as the Menus-Plaisirs, the Garde-Meuble de la Couronne, and the Grande Salle de l’École Royale de Musique, but it was always the hall entered from 2, rue Bergère (where it still stands), and thus a single name has seemed sufficient. The conductor of the first performance is noted, and an asterisk by any date indicates that Berlioz conducted the performance.

⁸The registers of the *dépôt légal* for music are found in the Archives Nationales, Paris, under the call number F VIII.

For the *partie vocale* of his concerts, Berlioz frequently gave only the indication *romances* or *romances françaises* in the printed programme. Often the identity of these songs can be inferred either because of the soloist involved or because of the specific repertoire the composer was presenting at the time. When it is relatively certain which songs were presented in the *partie vocale*, these have been included in the list of performances.

This is the only section of the catalogue that does not provide the reader a reference for further inquiry. The reason for this practice is that sources for concert dates and repertoire are complex and defy concise description. The information presented comes from posters, programmes, reviews, letters, dates on manuscript parts, and the like, and our knowledge of Berlioz's concerts has not to date been codified in such a way that a central listing may be cited. For further information on concerts the reader may consult Cairns; CG; Fouque; Çanz; Katinka Emingerova, "Hector Berlioz à Prague," *Revue française de Prague* (15-X-1933), 167–86; Émile Haraszti, *Berlioz et la Marche hongroise* (Paris, 1946); Michael G. H. Wright, *A Bibliography of Critical Writings on Hector Berlioz* (London, 1967; typescript thesis submitted for the Fellowship of the Library Association); and H. Earle Johnson, *First Performances in America* (Detroit, 1979).

References. These include all references by Berlioz to his compositions found in his published essays and correspondence. Citations of relevant passages from the *Mémoires* open most entries; they are followed in some cases by references to passages in the *Grand Traité d'instrumentation* (by example and page number in the original edition, reprint [of the Lemoine reprint] Gregg Press, 1970). References to *Les Soirées de l'orchestre*, *Les Grottesques de la musique*, and *A Travers Chants* are by page number in the centenary editions (Éditions du centenaire) of 1968–71, ed. Léon Guichard (see, in the Table of Abbreviations, ATC, *Grottesques*, *Soirées*). For letters, the serial number in the published volumes of the *Correspondance générale* appears; [in the 1987 edition] for letters later than vol. V of the *Correspondance générale*, these are citations for the older published collections; the lack of any reference means that the manuscript source of the letter is on file with the New Berlioz Edition. The city of origin appears for letters written outside Paris. Citations from Berlioz's correspondence have been given in the third person, with the addressee called by his initial. The initial "B." refers to Berlioz in most cases, and "he" generally means the composer. In certain cases Berlioz's mistakes are rectified in square brackets, e. g.: "Lord Burghish [Berghersh]."

Text and Dedicatée. Identification of sources and authors of Berlioz's texts occurs at this point, along with information on translators, composers (of works arranged by Berlioz), and the like.

Self-Borrowings. This section identifies passages borrowed from earlier works and those used in later works.

The **Note** endeavours to clarify problems raised during the course of an entry or to introduce further material relevant to the history of the work.

Bibliography. Five books have been designated as major studies of the sources for Berlioz's works: the biographies (in French) by Jullien, Boschot, and Prod'homme; Tiersot's *Berlioziana*, and Barzun's biography (in English). Passages from these works are cited (in the order they occur in the preceding sentence) where they offer description of sources, substantial information on concert repertoire, or extensive discussion of the music; citations which would merely repeat information in the *Mémoires* or correspondence have been omitted. Following these citations, other articles and studies which bear directly on source or historical problems appear in the chronological order of their publication. No effort has been made to list all reviews of the composer's concerts, largely because they seldom include substantial information on individual works; significant analyses which first appear as reviews, e.g. Schumann's analysis of the *Symphonie fantastique*, do, however, find a place in the bibliography.

The **Catalogue of Prose Works** follows the same general scheme outlined above, though it does not list copies of the books, publishers' runs having been much larger than for music. All these works are readily accessible in major libraries and in reprint, and several have been translated into other languages. The list of *feuilletons* does not include extracts from the composer's books.

Three general editorial principles remain to be mentioned. The names of cities are in English (Brussels, Brunswick, Vienna, Marseilles). Russian names occur in their conventional English (rather than French) transliterations, hence Lvov and Koligrivov, not Lwoff and Koligriwoff. Finally, Russian dates have been converted into Gregorian ones.

The volume concludes with indices of titles and names of composers, authors, and dedicatees cited in the course of the catalogue. The reader may thus

commence an investigation by referring to the short list of works above, to the index, or to the running headlines.

D. Kern Holoman

Acknowledgements

First edition:

This catalogue, though attributed to a single author, in fact represents the work of many individuals over a long period of time. Chief among them is Prof. Hugh Macdonald, who assembled much of the information on which this text is based and who has contributed countless hours to editing and improving its several drafts. Mr. David Cairns, likewise, read an early draft and provided extensive useful commentary.

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D. Kern Holoman
Davis, California
1987

Second edition, digital, 2018:

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D. Kern Holoman
Jonathan Minnick

Table of Abbreviations

A. General

*	performance conducted by the composer
App.	Appendix
aut.	autograph
C.	centre
c.	circa
cm.	centimetres
col. (cols.)	column(s)
coll.	collection
cond.	conductor
<i>cv</i>	verso surface of a collette
dep.	copy deposited in a national collection according to law
ed. (eds.)	editor(s)
edn.	edition
ex.	from (the collection of)
facs.	facsimile(s)
fasc.	fascicle(s)
fl.	flourished

fol. (fols.)	folio(s)
id.	idem, the same
imp.	imprint
inc.	incipit
L.	left
movt. (movts.)	movement(s)
ms., MS (MSS)	manuscript(s)
Mus.	music collection of a library or archive
mus. ex.	musical example
n	footnote [thus 300n = footnote on p. 300)
perf. (perfs.)	performed, performance(s)
pl.	plate
pl. no. (nos.)	plate number(s)
pr.	pair(s)
R.	right
r	recto
repr.	reprint, reprinted
Rés.	Réserve
sc.	scene
TP	title page
TP ^v	verso side of a title page
trans.	translated by, translator
v	verso
vol. (vols.)	volume(s)

All dates in the nineteenth century are expressed 4-IV-44 (i.e., 4 April 1844); dates in other centuries appear as, for example, 1-X-1944.

B. Voices and Instruments

Sopr.	Soprano(s)
M.-Sopr.	Mezzo-soprano(s)
Contr.	Contralto(s)
Tén.	Ténor(s)
Bar.	Baryton(s)
P. fl.	Petite(s) flûte(s)
Fl.	Flûte(s)
Hb.	Hautbois
C. a.	Cor(s) anglais
Clar.	Clarinette(s)
Bn(s)	Basson(s)
Tromp.	Trompette(s)
Tromp. à p.	Trompette(s) à pistons
C. à p.	Cornet(s) à pistons
Tromb.	Trombone(s)
Oph.	Ophicléide(s)
Timb.	Timbales
pr. Timb.	paire(s) de Timbales
G. c.	Grosse(s) caisse(s)
Tamb.	Tambour(s)
Cymb.	Cymbales

Tri.	Triangle(s)
Pf.	Pianoforte
Guit.	Guitare
Vn(s)	Violon(s)
Vlle(s)	Violoncelle(s)
Cb.	Contrebasse(s)

C. Archives

A-Wgm	Vienna: Gesellschaft der Musikfreunde in Wien
A-Wn	Vienna: Österreichische Nationalbibliothek, Musiksammlung (<i>olim</i> KK Hofbibliothek)
A-Wst	Vienna: Stadtbibliothek, Musikabteilung
B-Asc	Antwerp: St.-Carlos Borromeuskerk
B-Bc	Brussels: Conservatoire Royal de Musique, Bibliothèque
B-Br	Brussels: Bibliothèque Royale Albert 1 ^{er}
B-Lc	Liège: Conservatoire Royal de Musique, Bibliothèque
B-MA	Mariemont: Musée de Mariemont, Bibliothèque
CH-Bkoch	Basel: Private collection, Louis Koch (property of the family)
CH-CObodmer	Cologny (Geneva): Fondation Martin Bodmer, Bibliotheca Bodmeriana
CH-Gc	Geneva: Bibliothèque du Conservatoire de Musique
CH-W	Winterthur: Stadtbibliothek
D-B	Berlin: Staatsbibliothek, incl. Preußischer Kulturbesitz, Musikabteilung
D-DM	Dortmund: Stadt- und Landesbibliothek, Musikabteilung

D-DS	Darmstadt: Hessische Landes- und Hochschulbibliothek, Musikabteilung
D-DT	Detmold: Lippische Landesbibliothek
D-F	Frankfurt/Main: Stadt- und Universitätsbibliothek
D-FRschmusch	Freiburg im Breisgau: Private collection, Rainer Schmusch
D-DÜk	Düsseldorf: Goethe-Museum, Anton and Katharina Kippenberg collection
D-LÜh	Lübeck: Bibliothek der Hansestadt Lübeck
D-Mbs	Munich: Bayerische Staatsbibliothek
D-LEm	Leipzig: Leipziger Stadtbibliothek - Musikbibliothek
D-SWI	Schwerin: Mecklenburgische Landes-Bibliothek
D-WRdn	Weimar: Deutsches Nationaltheater, Archiv (olim Großherzogliches Hoftheater)
D-WRgm	Weimar: Klassik Stiftung Weimar, Goethes Wohnhaus mit Goethe-Nationalmuseum
D-WRgs	Weimar: Klassik Stiftung Weimar, Goethe- und Schiller-Archiv
D-WRtl	Weimar: Thüringische Landesbibliothek, Musiksammlung (<i>olim</i> Großherzogliche Bibliothek)
DK-Kk	Copenhagen: Royal Library of Denmark
E-Mn	Madrid: Biblioteca Nacional de España
EIR-Dtc	Dublin: Trinity College Library
F-A	Avignon: Bibliothèque municipale Livrée Ceccano (formerly Musée Calvet)
F-BO	Bordeaux: Bibliothèque Municipale
F-C	Carpentras: Bibliothèque Inguimbertaine et Musée de Carpentras
F-CSA	La Côte-St-André: Musée Hector Berlioz

F-G	Grenoble: Bibliothèque Municipale
F-Lm	Lille: Bibliothèque Municipale
F-LYm	Lyons: Bibliothèque Municipale
F-Mfalphandéry	Montfavet (Vaucluse): Private collection, Georges Alphandéry
F-Pa	Paris: Bibliothèque de l' Arsenal
F-Paba	Paris: Bibliothèque de l' Académie des Beaux-Arts de l' Institut de France
F-Pan	Paris: Archives Nationales de France
F-Pc	Paris: Bibliothèque Nationale, fonds du Conservatoire
F-Pi	Paris: Institut de France
F-Pmlm	Paris: Musée des Lettres et Manuscrits (closed and contents impounded in 2014; see HERE)
F-Pn	Paris: Bibliothèque Nationale
F-Pnas	Paris: Bibliothèque Nationale, Département des Arts du spectacle
F-Po	Paris: Bibliothèque de l' Opéra
F-Preboul	Paris: Private collection, Yvonne Reboul-H.-Berlioz (1901-1990) ⁹
F-RYlang	Royaumont: Bibliothèque Musicale François Lang
F-V	Versailles: Bibliothèque Municipale
GB-Kc	Cambridge: King's College, Rowe Music Library
GB-Cpl	Cambridge: Pendlebury Library of Music
GB-Cu	Cambridge: University Library

⁹At Mme Reboul's death in 1990, the collection passed to her three children, Guy Reboul-Berlioz, Catherine Vercier, *née* Reboul-Berlioz (d. 2010), and Martine Perrin, *née* Reboul-Berlioz. Catherine left her portion of the collection, some 700 items, to the Musée Hector Berlioz (**F-CSA**) in 2010. See David Cairns, "The Reboul-Berlioz Collection," in *Berlioz Studies*, ed. Peter Bloom, Cambridge University Press, 1992, pp. 1-17.

GB-En	Edinburgh: National Library of Scotland (Cecil Hopkinson Berlioz Collection)
GB-Epl	Edinburgh: Edinburgh Public Library
GB-Er	Edinburgh: Reid Music Library
GB-Gm	Glasgow: Mitchell Library
GB-Gu	Glasgow: University of Glasgow Library
GB-Lam	London: Royal Academy of Music
GB-Lam(RPS)	London: Royal Academy of Music, deposition of the Royal Philharmonic Society
GB-Lam (Wood)	London: Royal Academy of Music, Henry Wood Collection
GB-Lbanks	London: Private collection, Paul Banks
GB-Lbbc	London: British Broadcasting Corporation, Music Library
GB-Lbl	London: British Library (British Museum)
GB-Lbowes	London: Private collection, Richard Bowes
GB-Lcm	London: Royal College of Music
GB-Mcm	Manchester: Royal Northern College of Music, Library
GB-Mp	Manchester: Central Public Library (Henry Watson Music Library)
GB-NWmacdonald	Norwich: Private collection, Hugh Macdonald
GB-Ob	Oxford: Bodleian Library
H-Bn	Budapest: Országos Széchényi Könyvtár (National Széchényi Library)
I-Bc	Bologna: Civico Museo Bibliografico Musicale (<i>olim</i> Liceo Musicale G. B. Martini)
I-Nc	Naples: Biblioteca del Conservatorio
J-Tmc	Tokyo: Musashino College of Music Library
NL-Asta	Amsterdam: Stadsarchief (Gemeentearchief Amsterdam)

NL-DHnmi	Den Haag: Nederland Muziek Instituut
PL-Wn	Warsaw: Biblioteka Narodowa (National Library)
PL-WRu	Wroclaw: Biblioteka Uniwersytecka (University Library)
RUS-SPsc	St. Petersburg: Rossijskaja nacional'naja biblioteka <i>olim</i> Leningrad: M. E. Saltykov-Shchedrin State Public Library)
S-Smf	Stockholm: Stiftelsen Musikkulturens Främjande
US-AA	Ann Arbor: University of Michigan, Ann Arbor, Music Library
US-AS	Austin: Humanities Research Center, University of Texas at Austin
US-Bp	Boston: Boston Public Library
US-BApi	Baltimore: Peabody Institute of the City of Baltimore, Public Library
US-BE	Berkeley: University of California, Berkeley, Music Library
US-BEElkus	Berkeley, California: Private collection, Jonathan Elkus
US-BL	Bloomington: University of Indiana, Lilly Library
US-Cn	Chicago: The Newberry Library
US-Cso	Chicago: Rosenthal Archives of the Chicago Symphony Orchestra
US-CA	Cambridge, Massachusetts: Library of Harvard University
US-CAe	Cambridge, Massachusetts: Edna Kuhn Loeb Music Library, Harvard University
US-Clp	Cleveland: Cleveland Public Library
US-DA Dannreuther	Davis, California: Library of the University of California, Davis; Edward Dannreuther Collection
US-DAholoman	Davis, California: Private collection, D. Kern Holoman

US-I	Ithaca: Cornell University, Music Library
US-IO	Iowa City: University of Iowa, Iowa City, Music Library
US-LAusc	Los Angeles: Library of the University of Southern California
US-LAWinter	Los Angeles: Private collection, Robert Winter
US-NH	New Haven: Yale University Library
US-NHHub	New Haven: Yale University, Beinecke Rare Book and Manuscript Library
US-NYcu	New York: Columbia University Library
US-NYj	New York: Juilliard School of Music Library
US-NYkagan	New York: Private collection, Susan Kagan
US-NYp	New York: New York Public Library at Lincoln Center
US-NYphil	New York: New York Philharmonic archives
US-NYpm	New York: Pierpont Morgan Library
US-NYpm Cary	New York: Pierpont Morgan Library, Mary Flagler Cary Collection
US-NYpm Fenderson	New York: Pierpont Morgan Library, Sarah C. Fenderson Collection
U-NYpm Fuld	New York: Pierpont Morgan Library, James J. Fuld Collection
US-Pwannemacher	Philadelphia: Private collection, Edward H. Wannemacher
US-Pwillette	Philadelphia: Private collection, Gordon Willette
US-R	Rochester: Sibley Music Library, Eastman School of Music, University of Rochester
US-STu MLM	Stanford: Stanford University Library, Memorial Library of Music
US-SW	Swarthmore, Pennsylvania: Swarthmore College, Music Library

US-U	Urbana, Illinois: University of Illinois Library
US-Wc	Washington, D. C.: Library of Congress
US-WM	Waltham: Brandeis University Library

D. Correspondents

Adèle	Adèle Berlioz, later Mme Suat (1814–1860), the composer’s sister
Brandus	Gemmy Brandus (1823–1873), successor to Maurice Schlesinger in 1846
von Bülow	Hans von Bülow (1830–1894)
Catelin	Adolphe Catelin (1806–1875), Berlioz’s publisher in the 1830s
Chopin	Frédéric Chopin (1810–1849)
Compaignon	Léon Compaignon (1800–1870), librettist of the projected opera <i>Richard en Palestine</i> . A dozen letters addressed by Berlioz to him during the 1820s survive.
CSW	Carolyne, Fürstin Sayn-Wittgenstein (1819–1887), to whom Berlioz addressed many letters during his work on <i>Les Troyens</i>
Du Boys	Albert-Marie Du Boys (1804–1869), writer, lawyer, and on two occasions a librettist for Berlioz
his father	Louis-Joseph Berlioz (1776–1848)
Ferrand	Humbert Ferrand (1805–1868). More letters survive addressed from Berlioz to Ferrand than to any other correspondent.
Goethe	Johann Wolfgang von Goethe (1749–1832)
Gounet	Thomas Gounet (1801–1869), author of the French text of

	eight of the <i>Neuf mélodies</i> and frequent correspondent with the composer.
Griepenkerl	W[olfgang] R[obert] Griepenkerl (1816–1868), author of <i>Ritter Berlioz in Braunschweig</i> (Brunswick, 1843)
Hiller	Ferdinand Hiller (1811–1885), piano virtuoso and composer
Lesueur	Jean-François Lesueur (1760–1837), Berlioz’s composition teacher.
Liszt	Franz Liszt (1811–1886)
Louis	Louis Berlioz (1834–1867), the composer’s son
de La Madelaine	Étienne-Jean-Baptiste-Nicolas Madelaine, called Stéphen de La Madelaine (1801–1868), singer, writer, and frequent correspondent with the composer
Marmion	Félix Marmion (1787–1869), Berlioz’s uncle, brother of the composer’s mother. They corresponded from the 1820s to 1867 and died two weeks apart.
Morel	Auguste-François Morel (1809–1880), composer and critic to whom Berlioz frequently turned for assistance with the technical details of his concerts
his mother	Marie-Antoinette-Joséphine Berlioz, <i>née</i> Marmion (1784–1838)
Nanci	Nanci Berlioz, later Mme Pal (1806–1850), the composer’s sister
d’Ortigue	Joseph-Louis d’Ortigue (1802–1866), the critic
Pal	Camille Pal (1789–1879), the composer’s brother-in-law, husband of Nanci
Richault	[Charles-] Simon Richault (1780–1866), one of the composer’s two principal publishers
Rieter-Biedermann	Jakob Rieter-Biedermann (1811–1876), Berlioz’s Swiss publisher, in Winterthur

Rocher	Édouard Rocher (1803–1870), a friend from La Côte-St-André. Twenty-five letters addressed by Berlioz to him between 1824 and 1840 survive.
Rocquemont	Pierre-Aimable Rocquemont (1797–1867), the composer's librarian and copyist
Schlesinger	Maurice Schlesinger (1796–1871), son of the Berlin publisher A. M. Schlesinger, and one of the composer's two principal publishers
Schumann	Robert Schumann (1810–1856)
Spontini	Gasparo Spontini (1774–1851)
Suat	Marc Suat (1789–1860), the composer's brother-in-law, husband of Adèle

E. Periodicals

AMZ	<i>Allgemeine musikalische Zeitung</i> [Leipzig]
BAMZ	<i>Berliner allgemeine musikalische Zeitung</i>
BF	<i>Bibliographie de la France</i>
CORR.	<i>Le Correspondant</i>
FM	<i>La France musicale</i>
GM	<i>Gazette musicale</i>
GMM	<i>Gazzetta musicale di Milano</i>
JAMS	<i>Journal of the American Musicological Society</i>
JD	<i>Journal des Débats</i>
KMZ	<i>Kleine Musik-Zeitung</i> [Hamburg, also known as <i>Blätter für Musik</i> , etc.]
M&L	<i>Music and Letters</i>
MI	<i>Le Monde illustré</i>

MQ	<i>Musical Quarterly</i>
MR	<i>The Music Review</i>
MT	<i>The Musical Times</i>
NZfM	<i>Neue Zeitschrift für Musik</i>
RÉN.	<i>Le Rénovateur</i>
R&GM	<i>Revue et Gazette musicale</i>
RM	<i>Revue musicale</i>
SIMG	<i>Sammelbände der Internationalen Musik-Gesellschaft</i>

F. Books and Articles

Page references throughout this volume are to the editions cited in this table.

ATC	Berlioz, <i>A Travers Chants</i> [Paris, 1862]. Ed. Léon Guichard. Paris, 1971.
Barzun	Jacques Barzun, <i>Berlioz and the Romantic Century</i> . 2 vols. 3rd edn.: New York, 1969.
<i>Berlioziana</i>	Julien Tiersot, <i>Berlioziana</i> . Serialised in <i>Le Ménestrel</i> 70–72 (1904–06) and 75–77 (1909–11). Table of contents in Holoman, <i>Autographs</i> , pp. 489–93.
Boschot	Adolphe Boschot, <i>L'Histoire d'un romantique</i> . 3 vols. Paris, 1906–13. A second, revised edn. is abbreviated; Paris, 1946–50.
Boschot I	Id., <i>La Jeunesse d'un romantique</i> . Hector Berlioz, 1803–1831, d'après de nombreux documents inédits. 1906.
Boschot II	Id., <i>Un Romantique sous Louis-Philippe</i> . Hector Berlioz, 1831–1842, d'après de nombreux documents inédits. 1908.
Boschot III	Id., <i>Le Crépuscule d'un romantique</i> . Hector Berlioz, 1842–1869, d'après de nombreux documents inédits. 1913.

- Boschot, *Faust* Id., *Le Faust de Berlioz: Étude sur la "Damnation de Faust" et sur l'âme romantique*. 3rd edn.: Paris, 1945.
- Boschot, *Vie* Id., *Une Vie romantique: Hector Berlioz*. Illustrated edn.: Paris, 1927.
- Cairns I David Cairns, *Berlioz vol. 1: The Making of an Artist*. London, 1989 and Berkeley, 2000.
- Cairns II David Cairns, *Berlioz vol. 2: Servitude and Greatness*. London, 1999 and Berkeley, 2000.
- Cairns *Memoirs* *The Memoirs of Hector Berlioz, etc.* [Paris, 1870]. Trans. and ed. David Cairns. London, 1977.
- CG *Hector Berlioz, Correspondance générale*. Ed. Pierre Citron. Paris, 1972-. Volumes published:
- CG I 1803–1832 (letters 1–273). Ed. Pierre Citron. Paris, 1972.
- CG II 1832–1842 (letters 274–775). Ed. Frédéric Robert. Paris, 1975.
- CG III 1842–1850 (letters 776–1367). Ed. Pierre Citron. Paris, 1978.
- CG IV 1851–1855 (letters 1368–1904). Ed. Pierre Citron, Yves Gérard and Hugh Macdonald. Paris, 1983.
- CG V 1855–1859 (letters 1905–2395). Ed. Hugh Macdonald and François Lesure. Paris, 1989.
- CG VI 1859–1863 (letters 2396–2816). Ed. Hugh Macdonald and François Lesure. Paris, 1995.
- CG VII 1864–1869 (letters 2817–3380). Ed. Hugh Macdonald. Paris, 2001.
- CG VIII *Suppléments*. Ed. Hugh Macdonald. Paris, 2003.
- CG IX *Nouvelles Lettres de Berlioz, de sa famille, de ses contemporains* (Correspondance générale IX, Suppléments 2), ed. Peter Bloom, Joël-Marie Fauquet, Hugh Macdonald, Cécile Reynaud (Arles: Actes Sud, 2016).

- CM *Hector Berlioz, La Critique musicale, 1823–1863*. Ed. H. Robert Cohen and Yves Gérard, then Anne Bongrain and Marie-Hélène Coudroy-Saghaï. 10 vols. Paris 1996–2020.
- CM I 1823–1834. Ed. H. Robert Cohen and Yves Gérard. Paris, 1996
- CM II 1835–1836. Ed. Yves Gérard, Anne Bongrain, and Marie-Hélène Coudroy-Saghaï. Paris, 1998.
- CM III 1837–1838. Ed. Yves Gérard, Anne Bongrain, and Marie-Hélène Coudroy-Saghaï. Paris, 2001.
- CM IV 1839–1841. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2003.
- CM V 1842–1844. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2004.
- CM VI 1845–1848. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2008.
- CM VII 1849–1851. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2013.
- CM VIII 1852–1855. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2016.
- CM IX 1856–1859. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2018.
- CM X 1860–1863. Ed. Anne Bongrain and Marie-Hélène Coudroy-Saghaï. Paris, 2020.
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- Coquard Arthur Coquard, *Berlioz*. Paris, n. d.
- Ganz A. W. Ganz, *Berlioz in London*. London, 1950.
- Grotesques* Berlioz, *Les Grotesques de la musique* [[Paris, 1859](#)]. Ed. Léon Guichard. Paris, 1969.

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- Holoman, “Berlioz Research” Id., “The Present State of Berlioz Research,” *Acta Musicologica* 47 (1975), pp. 31–67.
- Holoman, “Sketchbook” Id., “The Berlioz Sketchbook Recovered,” *19th-Century Music* 7 (1984), pp. 282–317.
- Holoman, “Société” Id., “Orchestral Material from the Library of the Société des Concerts,” *19th-Century Music* 7 (1983), pp. 106–18.
- Hopkinson Cecil Hopkinson, *A Bibliography of the Musical and Literary 1803–1869*. Edinburgh, 1951. 2nd edn., rev. and ed. Richard Macnutt: Tunbridge Wells, 1980.
- Jullien Adolphe Jullien, *Hector Berlioz, sa vie et ses œuvres*. Paris, 1888.
- Kapp Julius Kapp, *Berlioz: Eine Biographie . . . mit 70 Bildern*. Berlin and Leipzig, 1917.
- Labitte “Catalogue des œuvres de M. H. Berlioz,” appendix to the libretto of *La Damnation de Faust*. Paris: J. Labitte, 1846. See below, [Appendix II.1](#).
- Macdonald, “Self-Borrowings” Hugh Macdonald, “Berlioz’s Self-Borrowings,” *Proceedings of the Royal Musical Association* 92 (1965–66), pp. 27–44.
- Macnutt inventory Richard Macnutt, *The Collection of Manuscripts, Letters, Printed Music, Books, Portraits and Ephemera of and concerning Hector Berlioz (1803–1869) formed by Richard Macnutt. Draft Description of the Contents*. Word-processed manuscript circulated to specialists. Withyham: Richard Macnutt, 2001. Two volumes: I. By Section (Category), 254 pp. II. Chronological Catalogue, 308 pp.
- Macnutt prospectus Richard Macnutt, *The Collection of Manuscripts, Letters, Printed Music, Books, Portraits and Ephemera of and concerning Hector Berlioz (1803–1869) formed by Richard Macnutt*. Privately published prospectus with 20 color

- photographs tipped in. Withyham: Richard Macnutt, 2001.
- Malherbe & Weingartner [Hector Berlioz. Werke.](#) Ed. Charles Malherbe and Felix Weingartner. 20 vols. Leipzig, 1900-07.M
- Mémoires* Berlioz, *Mémoires*. Paris, 1870 [[HERE](#)].
- Travels/
Germany I "Premier Voyage en Allemagne (1841-42)," 10 letters to various friends.
- Travels/
Germany II "Deuxième Voyage en Allemagne, l'Autriche, la Bohême et la Hongrie," 6 letters to various friends.
- MGG *Die Musik in Geschichte und Gegenwart*. 17 vols. Kassel, 1949-86.
- Müller-Reuter Theodor Müller-Reuter, "Hector Berlioz," *Lexikon der deutschen Konzertliteratur*. Leipzig, 1909, pp. 197-264.
- NBE [Hector Berlioz, New Edition of the Complete Works.](#) 26 vols. Kassel, etc., 1967-2006.
- Prod'homme J. G. Prod'homme, *Hector Berlioz (1803-1869): sa vie et ses œuvres*, etc. Paris, 1904.
- Soirées* Berlioz, *Les Soirées de l'orchestre* [[Paris, 1852](#)]. Ed. Léon Guichard. Paris, 1968.
- Traité* Berlioz, *Grand Traité d'instrumentation et d'orchestration modernes*. [Paris, 1843](#). Revised, with *L'Art du chef d'orchestre* appended: [Paris, 1855](#).

Catalogue of Musical Works

1

Potpourri concertant sur des thèmes italiens

LOST

Fl., Cor, Vns I-II, Alto, Basse.

Date of Composition: 1817–18. The *Mémoires* imply that the flute part was for Berlioz himself and the horn part for his teacher's son, Imbert *filis*, who committed suicide apparently in the summer of 1818. The contract of Imbert *père* with the town of La Côte-St-André carries the date 20-V-17.

References:

MÉMOIRES 4: composed.

LETTERS: 25-III-19 (La Côte-St-André, to Janet & Cotelte, CG 3): he wishes to have several pieces of music engraved; he is sending a *potpourri concertant* for flute, horn, two violins, viola, and bass. 6-IV-19 (La Côte-St-André, to Ignace Pleyel, CG 4): id.

Bibliography: Boschot I, 65–66 – *Berlioziana* (1904), 68 – Prod'homme 19–21.

2, 3

Two Quintets for Flute and String Quartet

LOST

Fl., Vns I-II, Alto, Basse.

Date of Composition: late 1818 – early 1819. Berlioz remarks that he wrote and played the quintets when he was 12½ years old, i.e., in 1816; he also remarks that his teacher was in the group, suggesting a date later than 1817 (see [1](#), Date). It is also likely that the quintets were written after the death of Imbert's son in 1818, since there is no horn part.

Reference: MÉMOIRES 4: composed; performed by local amateurs, his teacher, and the composer when he was age 12½; flute melody of the second quintet preserved as the violin theme in A^b in the *Grande Ouverture des Francs-Juges* (23D) [bars 119–50]; burned.

Self-Borrowing: see Reference.

Bibliography: Boschot I, 65 – Barzun I, 35, 37, 93.

4

Romances

LOST

Chant, Pf.

Date of Composition: late 1818 – early 1819 [deduced from correspondence].

Reference: LETTER: 25-III-19 (La Côte-St-André, to Janet & Cotelle, CG 3): after they have engraved his *potpourri*, he can send some romances with pf. accompaniment, to be engraved under the same terms.

5

Accompaniment to *Fleuve du Tage* by Pollet

Text by J. H. de Meun

[21 bars](#)

Chant, Guit.

NBE vol. 22b, 3; viii (Eng.), xvi (Fr.), xxv (Ger.), 289, 301 (ed. Ian Rumbold, 2004).

4

Date of Composition: c. 1819. Berlioz began to play the guitar in 1819, after the arrival of Imbert's successor, Dorant, who taught him the instrument and may also have given him lessons in composition.

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT COPY (NBE source C): **F-CSA**. *Fleuve du Tage. Accompagnement de Guitare par M. Hector Berlioz*. Page 12 of a book of guitar songs and solos in the hand of the music teacher Dorant. Oblong, 10 staves, of which 6 are used for *Fleuve du Tage*.

Composer: Jean-Joseph-Benoît Pollet (1753–1818).

Text: Joseph Hélitias de Meun (?–1827).

Bibliography: Boschot I, 80 — *Berlioziana* (1904), 11, 59–60, 67–68.

6

Je vais donc quitter pour jamais
Mon doux pays, ma douce amie

Text by Florian

[17 bars](#)

as reconstructed by Temperley

[For Voice and Guit. or Pf.]

Date of Composition: c. 1819 [deduced from *Mémoires* and guitar accompaniment (see [5](#), Date)].

Reference: MÉMOIRES 4: composed, reused for first movt. of the *Symphonie fantastique* ([48](#)) [bars 3–16]; destroyed.

Text: Jean-Pierre Claris de Florian (1755–1794), the second romance in book I of *Estelle* (Paris, 1788).

Self-Borrowing: Tiersot, in *La Musique aux temps romantiques* (Paris, 1930), 80–81, fitted Florian’s words to 15 bars of Berlioz’s melody; the same example appears in his “The Berlioz of the Fantastic Symphony,” *MQ* 19 (1933), 313. Using the same principle, Temperley, in *NBE* vol. 16, 194, concluded the song in 17 bars. The song may have been incorporated in *Estelle et Némorin* ([17](#)) in 1823.

Bibliography: Boschot I, 70. (See also Self-Borrowing.)

7

Le Dépit de la bergère

Romance

Text anonymous

[52 bars](#) (stanzas 1, 4)

stanzas 2, 3: text only

Chant, Pf.

Hopkinson 1.

Malherbe & Weingartner vol. XVII, v, 2–5 (1904) — *NBE* vol. 15, [3]–4; viii (Eng.), xx (Fr.), xxxii (Ger.), 265, 295 (ed. Ian Rumbold, 2005).

Date of Composition: c. 1819–23 [from correspondence, publication]. The letter of 14-VIII-19 may not definitely refer to this work, but it is the only known publication of Berlioz’s music which can be attributed to 1819; *NBE* dates the publication as “between 1820 and 1823.”

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (*NBE* source **P**): *LE DÉPIT DE LA BERGÈRE, / ROMANCE. / Avec Accompagnement de PIANO. / PAROLES de M^{me} *** / Musique de M^r Hector*

BERLIOZ. / Prix 1^{fr} 50^c / A PARIS Chez Auguste LE DUC, Editeur de Musique, Rue de Richelieu, N^o 78. / [R.:] Propriété de l'Auteur. Paris: Auguste Le Duc, [1820–23]. No pl. no. [1] blank, 2–3, [4] blank. Foot of p. 2: *Déposé à la Direction*. Hopkinson 1A. Facs. of opening p. in NBE 15, p. 295. Copy: **GB-Lbl** G 548 (52) (with fiscal stamp in use between 1815 and 1830).

Reference: LETTER: 14-VIII-19 (La Côte-St-André, to an unknown publisher, CG 5; authenticity questionable): he would have been satisfied by the conditions of publication if they had been punctually carried out, but he still awaits the second proof.

Self-Borrowing: The melody reappears in modified form in the *Sicilienne* and *Entr'acte* in *Béatrice et Bénédict* ([138](#)) of 1860–62.

Note: Concerning the letter of 14-VIII-19, thought to be a forged copy of an original text, see David Cairns, “The Reboul-Berlioz Collection,” in *Berlioz Studies*, ed. Peter Bloom (Cambridge 1992), p. 16n, and Richard Macnutt “Berlioz Forgeries,” in *Berlioz: Past, Present Future*, ed. Peter Bloom (Rochester 2003), pp. 173–92. Concerning the date of the Le Duc publication see NBE 15, p. viii, n. 5.

Bibliography: Boschot I, 201 — *Berlioziana* (1906), 15–52, 59.

Hopkinson, 3–5 — Macdonald, “Self-Borrowings,” 28 — Cairns *Memoirs*, 575.

8

Recueil de romances avec accompagnement de guitare

Various composers; various texts

- | | | |
|---|--|---|
| 1 | La Trompette appelle aux allarmes | 37 bars ; stanzas 2, 3: text only |
| 2 | Romance de Florian | 24 bars ; stanzas 2, 3: text only |
| 3 | Romance de Florian | 16 bars ; stanzas 2–11: text only |
| 4 | Air de Philippe et Georgette | 21 bars ; stanzas 2, 3: text only |
| 5 | Fleuve du Tage | 24 bars ; stanzas 2–4: text only |
| 6 | Romance de Florian | 34 bars ; stanzas 2, 3: text only |
| 7 | La Simpathie | 28 bars ; stanzas 2, 3: text only |
| 8 | Romance de Gulnare ou l'Esclave persanne | 20 bars ; stanzas 2–4: text only |

9	Romance	22 bars ; stanzas 2, 3: text only
10	Romance de l'opéra du Chaperon rouge	26 bars ; stanza 2: text only
11	Romance de l'Opéra Comique	21 bars ; stanza 2: text only
12	[Romance de l'Opéra Comique]	24 bars ; stanza 2: text only
13	Objet charmant	24 bars ; stanzas 2, 3: text only
14	Romance de Plantade	20 bars ; stanzas 2, 3: text only
15	Romance	21 bars ; stanzas 2–4: text only
16	Couplets de l'opéra de la Romance	30 bars ; stanza 2: text only
17	Romance [de La Romance]	22 bars ; stanza 2: text only
18	Air du Petit Jokei	29 bars ; stanzas 2, 3: text only
19	Romance de l'opéra des Blaise et Babet	48 bars ; stanzas 2, 3: text only
20	Romance de Naderman: Je pense à vous	17 bars ; stanzas 2, 3: text only
21	Faut l'oublier	31 bars
22	Romance Favorite de Henri quatre	26 bars ; stanzas 2, 3: text only
23	Le Rivage de Vaucluse	48 bars ; stanzas 2–5: text only
24	Le Sentiment d'amour	24 bars ; stanzas 2, 3: text only
25	Minvane au tombeau de Ryno	25 bars ; stanzas 2, 3: text only

Chant, Guit.

NBE vol. 22b, 4–28; viii–x (Eng.), xvi–xviii (Fr.), xxv–xxvii (Ger.), 289–294, 301–306, 324, 334–335 (ed. Ian Rumbold, 2004).

Date of Composition: inter 1819–22 [attributed, without any certain evidence, to the period of Berlioz's known interest in guitar romances].

Source: AUTOGRAPH SCORE (NBE source **A**): **F-CSA**. [Copyist:] *Recueil De Romances / Avec Accompagnement de Guitarre / Par [name erased] / [autograph:] Recu[e]il de Romances / Avec Accompagnement de Guittarre / Par M [name erased] / 6 en Ut[:] Lintan, Berton, D. Z., . . . , MESSONIER, . . . / 1 en ré[:] Plantade / 2 en mi[:] Dominico Dellamaria, Boïeldieu / 1 en Fa[:] . . . / 8 en Sol[:] Martini, 2 Dalayrac, Dominico della Maria, Berton, Solié, Naderman, Lélou / 7 en La[:] . . . , Pollet, . . . , Catrufo, Bedart, Boïeldieu, . . . / En tout 25. 22 numbered pp. (TP [hard cover], TP^v blank, 1–22, back cover blank). Upright 26.5 x 34 cm.; 15 staves. Autograph fair copy. Facs. of nos. 8–10 in *Berlioz and the Romantic Imagination*, the catalogue of an exhibition at the Victoria and Albert Museum (London, 1969), 12. Facs. of no. 21, p. 16, in NBE 22b, p. 324.*

Composers and Texts: (1) Music by C. Lintant (1773–1830), a guitarist from Grenoble; text by Florian (see [6](#)), in book III of *Gonzalve de Cordoue* (Paris, 1791). (2) Music by Vincente Martin y Soler (1756–1806); text by Florian, the first poem in book V of *Gonzalve de Cordoue*. (3) Music anonymous; text by Florian, “Clemence Isaure,” from book VI of *Estelle* (Paris, 1788). (4) Music by Nicolas Dalayrac (1753–1805), from *Philippe et Georgette* (Paris, 1791); libretto by J.-M. Boutet de Monvel. (5) Music by Pollet, text by de Meun (see [5](#)). (6) Music anonymous; text by Florian, the refrain of the third poem in *Galatée*, book I (Paris, 1784). (7) Music by Joseph (Gioseffo) Catrufo (1771–1851), from *Félicie, ou La Jeune Fille romanesque* (Paris, 1815); libretto by E. Mercier-Dupaty. (8) Music by Dalayrac, from *Gulnare, ou L’Esclave persane* (Paris, 1797); libretto by B.-J. Marsollier. (9) Music by Jean-Baptiste Bédard (c. 1765–c. 1815); text anonymous. (10) Music by François-Adrien Boieldieu (1775–1834), from *Le Petit Chaperon rouge* (Paris, 1818); libretto by E.-G.-M. Théaulon de Lambert. (11) and (12) Music by Pierre-Antoine-Dominique Dellamaria (1769–1800), from *L’Opéra Comique* (Paris, 1798); libretto by J.-A.-P. Ségur, jeune, and E. Mercier-Dupaty. (13) Music by Guillaume-Pierre-Antoine Gatayes (b. 1774), text anonymous. (14) Music by Charles-Henri Plantade (1764–1839); text anonymous. (15) Music and text anonymous. (16) and (17) Music by Henri-Montan Berton (1767–1844), from *La Romance* (Paris, 1804); libretto by Loraux 3^{me} and Lesur. (18) Music by Jean-Pierre Soulier, called Solié (1755–1812), from *Le Jockey* (Paris, 1796), libretto by F.-B. Hoffman. (19) Music by Nicolas Dezède (or Desaidés; c. 1740–1792), from *Blaise et Babet* (Versailles and Paris, 1783), text by Boutet de Monvel. (20) Music [and text] by François-Joseph Naderman (1781–1835). (21) Music by Antoine-Joseph-Marie Romagnesi (1781–1850); text by A. Naudet. (22) Music by Lélou (fl. 1798–1818; died c. 1822); text anonymous. (23) Music by Boieldieu. (24) Music [and text] by Antoine Meissonnier (1783–1857). (25) Music anonymous; text by André Chenier (1762–1794).

Note: The general appearance of the MS, the hard binding with table of contents on the cover, and a number of other details suggest that Berlioz may have prepared the collection for publication. In *Berlioziana* (1904), 12, Tiersot recounts a story whereby Berlioz supposedly presented the MS to a childhood friend, Joseph Favre, clog-maker and clarinetist in the band of the Garde Nationale at La Côte-St-André, but only after erasing his own name from the cover. The collection seems never to have been published. The guitar accompaniments of

some of the romances may be by Berlioz, but the possibility that he composed the six romances whose music is anonymous (nos. 3, 6, 13, 15, 21 and 25) is discounted by Tiersot.

First published as *25 Romances for Voices and Guitar*, ed. Matthias Henke and Michael Stegemann (Heidelberg: Chanterelle-Verlag, 1986).

Bibliography: Boschot I, 66–68, 80 — *Berlioziana* (1904), 11–12, 51–52, 59–60, 66–68 — Prod’homme, 32.

Paul J. Dallman, *Influences and Use of the Guitar in the Music of Hector Berlioz* (M.A. thesis: University of Maryland, 1972) — Matthias Henke & Michael Stegemann, “Hector Berlioz: Neue Aspekte zum Jugendwerk,” *NZfM* 141 (1980), 241–43.

9

Le Maure jaloux

Romance

Text by Florian

[9A](#) Version I: Autograph, entitled *L’Arabe jaloux*, inter 1819–1821

[9B](#) Version II: Published 1822

9A Version I

[43 bars](#)

Chant, Pf.

NBE vol. 15, 5–6; viii–ix (Eng.), xx–xxi (Fr.), xxxii–xxxiii (Ger.), 265, 282 (ed. Ian Rumbold, 2005).

Date of Composition: inter 1819–1821. Dorant’s hand in the ms. miscellany suggests the period 1819–21, prior to Berlioz’s departure for Paris.

Source: AUTOGRAPH SCORE (NBE source **A**): **F-CSA**. *L’Arabe Jaloux – Paroles de Florian / Musique de M^r Hector Berlioz*. 2 pp., formerly pp. 24–25 of a ms.

miscellany, c. 1819–21, the rest of which is in Dorant's hand. Upright 25 x 32.5 cm.; 12 staves. Autograph fair copy.

9B Version II

[43 bars](#)

stanza 2: melody and text only

stanza 3: text only

Chant, Pf.

Hopkinson 3.

Malherbe & Weingartner vol. XVII, vi, 12–17 (1904) – NBE vol. 15, 7–10; viii–ix (Eng.), xx–xxi (Fr.), xxxii–xxxiii (Ger.), 265, 282 (ed. Ian Rumbold, 2005).

Date of Publication: before April 1822 [prior to *dépôt légal*].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *LE MAURE JALOUX. / ROMANCE de M^r *** / Nouvellement mise en musique avec accompagnement de Piano par M^r HECTOR BERLIOZ. / A PARIS chez M^{me} CUCHET, Rue Bétisy N^o 10. / PRIX 1^f 50^c. Paris: Madame Cuchet, [IV-1822]. No pl. no., but N^o 2 appears in the top left-hand corner of p. [2], and the figure 2 appears at the bottom, left and right. [1] blank, [2–3], [4] blank. *Dépôt légal*, 22-IV-22. Announced in *BF*, 4-V-22. Hopkinson 3A. Copies: **F-Pn** Vm⁷ 31718, Vm⁷ 31719 (both with fiscal stamp in use between 1815 and 1830).*



Text: Florian (see [6](#)), the only poem in book VII of *Gonzalve de Cordoue* (Paris, 1791).

Note: The two versions differ in certain details of the accompaniment.

Bibliography: Jullien, 36 — *Berlioziana* (1906), 52, 59.

10

Amitié reprends ton empire

Romance

Text by Florian

[10A](#) Version I: Autograph, entitled *Invocation à l'amitié*, inter 1819–1821

[10B](#) Version II: Published 1823

10A Version I

[43 bars](#)

stanza 2: text only

Sopr., Discante, Tén., Pf.

NBE vol. 15, 11–13; ix (Eng.), xxi (Fr.), xxxiii (Ger.), 265–266 (ed. Ian Rumbold, 2005).

Date of Composition: inter 1819–1821. Dorant's hand in the ms. miscellany suggests the period 1819–21, prior to Berlioz's departure for Paris.

Source: AUTOGRAPH SCORE (NBE source **A**): **F-CSA**. *Invocation A l'Amitié / Paroles de Florian; Nouvellement / Mises en musique avec Acc^{ent} de Piano / Par M^r Hector Berlioz*. 2 pp., formerly pp. 26–27 of the same ms. miscellany as *L'Arabe jaloux* ([9A](#)). Upright 25 x 33 cm.; 12 staves. Autograph fair copy.

10B Version II

à MM^{rs} Edouard Rocher et Alphonse Robert

[43 bars](#)

stanza 2: text only

1^{er} Dessus, 2^e Dessus, Basse-Taille, Pf.

12

Hopkinson 4.

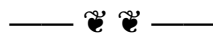
Malherbe & Weingartner vol. XVI, xiv, 156–61 (1904) – NBE vol. 15, 13–16, ix (Eng.), xxi (Fr.), xxxiii (Ger.), 266, 282 (ed. Ian Rumbold, 2005).

Date of Publication: before February 1823 [prior to *dépôt légal*].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *AMITIÉ REPREND TON EMPIRE / ROMANCE avec Accompagnement de Piano et INVOCATION À TROIS VOIX / Paroles de M^r ***. / Musique composée et Dédinée à MM^{rs} Edouard ROCHER et Alphonse ROBERT / Par leur Ami Hector BERLIOZ / Elève de M^r LESUEUR. / Prix: 1^f 50^c. / A PARIS Chez BOIELDIEU jeune, Rue de Richelieu N^o 92. Paris: Boieldieu jeune, [1823]. No pl. no. [1] blank, 2–3, [4] blank. *Dépôt légal*, 26-II-23. Announced in *BF*, 22-III-23. Hopkinson 4A. Copies: **F-Pn** Vm⁷ 31704, Vm⁷ 31724 (both with fiscal stamp in use between 1815 and 1830).*



Text: Florian (see [6](#)), the third poem in Book III of *Galatée* (Paris, 1784).

Dedictees: Edouard Rocher (1803–1870) and Alphonse-César Robert (1801–1862). Rocher was a friend from La Côte-St-André who studied in Paris for a year (1823–24); 25 letters from Berlioz to Rocher survive from the years 1824 to 1839. Robert, an amateur violinist also from La Côte, came with Berlioz to Paris in 1821 to study medicine. They shared lodgings for about a year. Robert became a successful physician and in later years treated both Harriet Smithson and Berlioz himself.

Note: The two versions differ in key and in certain details of the accompaniment.

Bibliography: Jullien, 36 — *Berlioziana* (1906), 52, 60.

Pleure pauvre Colette
Romance à deux voix égales

Text by Bourgerie

33 bars

stanzas 2-4: text only

2 Voix égales, Pf.

Hopkinson 2.

Malherbe and Weingartner vol. XVI, xv, 286-93 (1904) – NBE vol. 15, 17-18; ix (Eng.), xxi (Fr.), xxxiii (Ger.), 266, 282 (ed. Ian Rumbold, 2005).

Date of Composition: before March 1622 [prior to *dépôt légal* and announcement of publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *PLEURE PAUVRE COLETTE. / ROMANCE à deux voix égales. / avec accompagnement de Piano. / Paroles de M^r BOURGERIE. Musique de M^r HECTOR BERLIOZ. / A PARIS chez M^{me} CUCHET, Rue Bétisy N^o 10. / PRIX 1^{fr}5^c. / [L.:] Propriété de l'Editeur. [R.:] Déposé à la Direction. Paris: Madame Cuchet, [1822]. No pl. no., but N^o 1 appears in the top left-hand corner of p. [2]. [1] blank, [2-3], [4] blank. *Dépôt légal*, 1-IV-22. Announced in *BF*, 20-IV-22. Hopkinson 2A. Copies: **F-Pn** Vm⁷ 31722, Vm⁷ 31723 (both with fiscal stamp in use from 1815 to 1830).*

Text: possibly Jean-Marc Bourgerie (1797-1849), an anatomist and author of several medical texts.

Bibliography: Jullien 36 – *Berlioziana* (1906), 52, 59.

12

Le Cheval arabe

Cantate

Text by Millevoye

LOST

[Voix], orchestre.

Date of Composition: autumn 1822. Berlioz was an *élève de M^r Lesueur* by December 1822 (see [14](#), below), so that their first meeting must have taken place shortly before.

Reference: MÉMOIRES 6: composed; presented to Lesueur at their first meeting; L. read through it and referred him to Gerono for study of harmony.

Text: Charles-Hubert Millevoye (1782–1816), “Le Tombeau du Coursier, chant d’un Arabe,” from *Élégies* (Paris, 1812); called “L’Arabe au tombeau de son Coursier” in *Œuvres complètes* (Paris, 1822).

Bibliography: Raymond Hyatt, “Le Cheval Arabe, Beverley, and Estelle,” *Berlioz Society Bulletin* 60 (July 1968), 6–13.

13

Canon à trois voix

LOST

Date of Composition: autumn 1822 [see Date for [12](#), above].

Reference: MÉMOIRES 6: presented to Lesueur at their first meeting.

14

Canon libre à la quinte

Text by Bourgerie

à M^r Augustin De Pons

87 bars

Contr., Basse-Taille, Pf.

Hopkinson 6.

Malherbe & Weingartner vol. XVI, xv, 180–85 (1904) – NBE vol. 15, 19–23; ix (Eng.), xxi (Fr.), xxxiii (Ger.), 266, 282 (ed. Ian Rumbold, 2005).

Date of Composition: before December 1822 [prior to announcement of publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *CANON LIBRE A LA QUINTE / A DEUX VOIX / Avec Accompagnement de Piano / Paroles de M^r BOURGERIE / Musique composée et dédiée à M^r Augustin DE PONS. / Par Hector BERLIOZ / Elève de M^r LESUEUR. / Prix 1^f 50^c. / A PARIS Chez BOIELDIEU jeune, Rue de Richelieu N^o 92. Paris: Boieldieu jeune, [XII-22]. No pl. no. 1–3, [4] blank. Dépôt légal, 26-II-23. Announced in *Le Réveil, Journal des sciences, de la littérature, des mœurs, théâtres, beaux-arts*, 16-XII-22, and in *BF*, 22-III-23. Hopkinson 6A. Copies: **F-Pn** Vm⁷ 31706, Vm⁷ 31707 (both with fiscal stamp in use between 1815 and 1830).*

Text: Bourgerie (see [11](#)).

Dedicatée: Augustin de Pons (1803–1848) was an aristocratic friend of Berlioz from the composer's earliest days in Paris. He started a school for singers in 1839, but later went bankrupt and committed suicide. See *Mémoires* 8.

Note: The full entry in *Le Réveil* of 16-XII-22 is as follows: *Un canon nouveau vient de paraître; mais celui-là ne fera ni baisser les rentes, ni crier les journaux. C'est un canon pour rire; on ne le tire pas, on le chante. Nous engageons donc les musiciens et les musiciennes à prendre chez Mad. Dorval, rue de la Paix, n° 9, le Canon de M. Bourgerie et Hector Berlioz, pour juger s'il résonne bien à l'oreille.*

Bibliography: Jullien, 36 — *Berlioziana* (1906), 52, 60.

15

Le Montagnard exilé

Chant élégiaque

Text by Albert Du Boys

à Madame la Vicomtesse Dubouchage

155 bars

(stanzas 1, 2, 3, 7)

stanzas 4, 5, 6: voice parts and text only

2 Voix égales, Pf. ou Harpe.

Hopkinson 7.

Malherbe & Weingartner vol. XVI, xiv-xv, 162-79 (1904) — NBE vol. 15, 24-35; ix (Eng.), xxi-xxii (Fr.), xxxiii-xxxiv (Ger.), 266, 282 (ed. Ian Rumbold, 2005).

Date of Composition: before February 1823 [prior to *dépôt légal*].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): [Vignette by Louis Boulanger:] *Imp^e Lith^e de Fournier Rue de Conde N° 17 / LE MONTAGNARD EXILÉ / Chant Elégiaque à deux Voix égales / Dédié à Madame la Vicomtesse / Dubouchage / Paroles de M^r Albert Duboys / Musique et accompagnement / PAR HECTOR BERLIOZ, / Elève de M^r le*

Chevalier Lesueur. / Prix 4^f 50^c. / A PARIS Chez BOIELDIEU jeune, Rue de Richelieu N° 92. Paris: Boieldieu jeune, [1823]. No pl. no. TP, TP^v blank, [1] blank, 2–10, [11–12] blank. Dépôt légal, 21-II-23. Announced in BF, 5-IV-23. Hopkinson 7A. Copies: F-Pn Vm⁷ 8266, Vm⁷ 31720; F-G R 4708 (all with fiscal stamp in use between 1815 and 1830). Facs. of the vignette in Jullien, 37.

Text: Albert-Marie Du Boys (1804–1889), a writer and lawyer. The friendship between Berlioz and Du Boys began in 1822 or 1823, and their correspondence continued for more than a decade.

Dedicatee: Caroline, *née* Planelli de La Vallette (c. 1800–1868), wife of Gabriel Gratet, vicomte Dubouchage, a deputy from Isère at the time of publication.

Bibliography: *Berlioziana* (1906), 52, 59–60.

16

Toi qui l'aimas verse des pleurs

Romance

Text by Albert Du Boys

à Madame Branchu

[55 bars](#)

stanzas 2, 3: melody and text only

Chant, Pf.

Hopkinson 5

Malherbe & Weingartner vol. XVII, v, 6–11 (1904) — NBE vol. 15, 36–38; ix–x (Eng.), xxii (Fr.), xxxiv (Ger.), 266–267 (ed. Ian Rumbold, 2005).

Date of Composition: before February 1823 [prior to *dépôt légal*].

Sources:

18

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *TOI QUI L'AIMAS VERSE DES PLEURS / ROMANCE de M^r ALBERT D***. / Mise en Musique avec Accompagnement de Piano / et Dédicée A Madame BRANCHU / Par Hector BERLIOZ / Elève de M^r LESUEUR. / Prix 1^f 50^c. / A PARIS Chez BOIELDIEU jeune, Rue de Richelieu N° 92. Paris: Boieldieu jeune, [1823]. No pl. no. [1] blank, 2-3, [4] blank. Dépôt légal, 26-II-23. Announced in *BF*, 22-III-23. Hopkinson 5A. Copies: **F-Pn** Vm⁷ 31728, Vm⁷ 31729 (both with fiscal stamp in use from 1815 to 1830).*

Text: Du Boys (see [15](#)).

Dedicatee: Rose-Timoléone-Caroline Branchu *née* Lavit (1780-1850), celebrated leading soprano at the Opéra. She retired in 1826.

Bibliography: Jullien, 36 — *Berlioziana* (1906), 52, 60.

17

Estelle et Némorin

Opera

Text by Geronio

LOST

Date of Composition: mid-1823. Berlioz's association with Geronio dates from the autumn of 1822.

References: MÉMOIRES 7: he asked Geronio for a dramatization of Florian's *Estelle* and set it to music. 8: burned [1827].

Text: Hyacinthe-Christophe Geronio (1797-1868).

Self-Borrowing: This work may have included the romance from *Estelle* which the composer had already set ([6](#)).

Bibliography: Raymond Hyatt, "Le Cheval Arabe, Beverley, and Estelle," *Berlioz Society Bulletin* 60 (July 1968), 6–13. Concerning Gerono, see Holoman, "Berlioz au Conservatoire: Notes biographiques," *Revue de musicologie* 62 (1976), 289–92.

18

Le Passage de la mer rouge

Oratorio with Latin text

Text from the Vulgate Bible[?]

LOST

Date of Composition: winter 1823–24 [estimated from *Mémoires* and correspondence].

References:

MÉMOIRES 8: composed; burned [1827].

LETTER: VII-24 ([La Côte-St-André], to Lesueur, CG 26): he is retouching the oratorio which he had shown to L. six or seven months before; he hopes to have it performed at St-Roch upon his return to Paris.

Note: Boschot confused this work with the *Messe solennelle* ([20](#)), see Bibliography.

Bibliography: Boschot I, 123–25, 140 — Cairns *Memoirs*, 577–79.

19

Beverley, ou le joueur

Dramatic Scene

20

Text by Saurin

FRAGMENT

[5 bars](#)

[Voix de basse, orchestre.]

NBE vol. 21, 83; x (Eng.), xvii (Fr.), xxiii (Ger.), 164, 168 (ed. Hugh Macdonald, 2005).

Printed source: Adolphe Laferrière, *Mémoires* (1^{re} série), Paris 1876, pp. [60-61](#) (see note).

Date of Composition: late 1823–early 1824 [later than *Estelle et Némorin* ([17](#)) according to the *Mémoires*]. There is considerable confusion in the literature as to the date of its composition. The Odéon presented *Beverley*, Saurin’s adaptation of an English play (Edward Moore’s *The Gamester*; London, 1753) in February 1823. Berlioz apparently hoped that a certain benefit for Talma at the Théâtre-français would include his piece performed by Henri-Etienne Dérivis. Boschot (I, 113 and 525–26) connected this event with a benefit of 1-V-23 at the Opéra for the singer Lays, where Talma played the high priest in a version of Racine’s *Athalie* which included choruses by Gossec. But, as Cairns observes (*Memoirs*, 577), Berlioz was in the region of La Côte-St-André in April and May of 1823. Cairns concludes, partly on the basis of Berlioz’s statement that he began work on the *Messe solennelle* ([20](#)) shortly after finishing *Beverley*, that the work is from spring 1824. There was in fact a benefit for Talma at the Théâtre-français on 1-IV-24, where an orchestra was present. The balance of the evidence, then, suggests a date of late 1823 or early 1824.

References: MÉMOIRES 7: composed; described; possible perf. at Talma’s benefit. 8: burned.

Text: Bernard-Joseph Saurin (1706–1781), *Beverlei* (Paris, 1768).

Note: Berlioz described the work (*Mémoires* 7) as *une scène fort sombre, . . . [un] fragment de musique violente écrit pour voix de basse avec orchestre*. The actor

Adolphe Laferrière (1806–77), Berlioz’s housemate in the rue St. Jacques at the time, left the five bars as he remembered them in his *Mémoires* of 1876.

Bibliography: Boschot I, 111–13, 525–26 — Barzun I, 56.

Cairns *Memoirs*, 577 — Raymond Hyatt, “Le Cheval Arabe, Beverley, and Estelle,” *Berlioz Society Bulletin* 60 (July 1968), 6–13.

Adolphe Laferrière, *Mémoires* (1^{re} série), Paris 1876, pp. [60–61](#).

20

Messe solennelle

Traditional Latin text

[20A](#) *Messe solennelle*, spring–December 1824

[20B](#) *Resurrexit*, Version II, revised May 1828

20A Complete work: *Messe solennelle*

	Introduction	23 bars
1	Kyrie	228 bars
2	Gloria	193 bars
3	Gratias	101 bars
4	Quoniam	82 bars
5	Credo	109 bars
6	Incarnatus	79 bars
7	Crucifixus	61 bars
8	Resurrexit [Version I]	400 bars
	Motet pour l’Offertoire	111 bars
9	Sanctus	129 bars
10	O Salutaris	68 bars
11	Agnus Dei	78 bars
12	Domine, salvum fac	189 bars

Sopr. solo, Ténor solo; Basse-taille solo; Chœur (Dessus, Hautes-contre, Tailles, Basses-tailles); P. fl. Fl. I–II, Hb. I–II, Cl. I–II, Bassons I–II; Cors I–IV, Tromp. I–II,

Tromb. I-III, Serpent, Buccin (ou Ophicleïde); Timbales, Cymb., Tam-tam; Harpes; Cordes (16-16-18-10-11).

NBE vol. 23 (ed. Hugh Macdonald, 1994, first publication).

Date of Composition: spring–December 1824 [later than *Beverley* ([19](#)), according to the *Mémoires*; prior to first rehearsal].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **B-Asc** SC 20 (St.-Carolus Borromeuskerk, Antwerp, Belgium). *Messe Solennelle / A Grand Orchestre et a G^{ds} Chœurs / Obligés / Par H. Berlioz / Eleve de M. Lesueur / [in Bessems's hand:] La partition de cette Messe, entièrement de la / main de Berlioz, m'a été donnée comme souvenir / de la vieille amitié qui me lie à lui. / A. Bessems, / Paris 1835. 212 unnumbered folios, 20 staves. 31.5 x 27.5 cm. Full collation in NBE 23, p. 261. Facs. of TP in NBE vol. 23, p. 273; Wikimedia Commons [HERE](#). Other facsimiles in NBE 23: Quoniam, fols. 66^v-67^r, p. 274; Credo, fol. 78^v, p. 275; Resurrexit, fol. 116^r, p. 276, Sanctus, fol. 181^r, p. 277.*

The autograph was recovered in 1991 by Frans Moors in the organ loft of the Church of St. Charles Borromeo in Antwerp; Moors reported the discovery to Bärenreiter-Verlag in 1992, leading to the preparation of a performing edition and first performance in 1993 and publication in the NBE in 1994.

Performances: 27-XII-24 (Paris: St-Roch; rehearsed; perf. planned for 28-XII-24, cancelled), 10-VII-25 (Paris: St-Roch; Prévost, Basse solo), 22-XI-27* (Paris: St-Eustache).

First modern performances: 3-X-1993 (Bremen Cathedral), then Vienna, Rome, etc., and Westminster Cathedral, London on 12-X-1993. Donna Brown, Jean-Luc Viala, Gilles Cachemaille; Monteverdi Choir, Orchestre Révolutionnaire et Romantique; John Eliot Gardiner. Audio CD of that performance Philips Classics 442137-2 (1994), remastered 46488-2 (2000); VHS and DVD Philips (1994ff.) ([YouTube](#)).

References:

MÉMOIRES 7: composed; music copied by amateurs; disastrous rehearsal [27-XII-24]; letter to Chateaubriand petitioning for funds for the performance; composition revised. 8: money for the performance lent by Augustin de Pons;

perf. St-Roch [10-VII-25]; perf. St-Eustache [22-XI-27]; all but the *Resurrexit* burned; the *Resurrexit* subsequently burned.

SOIRÉES 7 (“De Viris Illustribus Urbis Romae”), 110–11: success of first perf.

GROTESQUES (“Madame Lebrun”), 215–16 (see Note).

LETTERS: VII-24 ([La Côte-St-André], to Lesueur, CG 26): when he set to work on his Mass, he found [the text of] the Credo and Kyrie so cold that he was unable to do anything with it, and he renounced the project. 4-[IX]-24 (to Rocher, CG 33): he is ardently composing his Mass. [C. 20/25-XII-24] (to Devivier, CG 36): [printed invitation to the perf. on 28-XII-24]. 21-I-25 (to J.-Cl.-F. Letexier, CG 40): the Mass will probably be perf. on 19-III at Ste-Geneviève; Dérivis will sing the solos. 18-II-25 (to Victor Berlioz, CG 41): he has great hopes for his Mass, which is certain to be performed in four or five months; he had wanted to have it played recently, but the difficulties were insurmountable; he has revised the score and shown it to Lesueur, who found it full of imagination, but with too many new ideas; the director of the Opéra orchestra [Valentino] said the same thing but agreed to conduct the perf. 14-VII-25 (to his mother, CG 47): a successful first perf. [10-VII-25], with 150 musicians and the director of the Opéra orchestra. 20-VII-25 (to Du Boys, CG 48): id., Valentino conducted; Prévost sang; [details of the perf. and ensuing reviews; see also CG IX 46^{bis}, 13-VII-25, R.-R. de Lalande to Berlioz's mother; and 47^{bis}, 16-VII-25, Joseph Faure to Dr. Berlioz citing *Le Moniteur* of 11-VII-25]. 12-XII-25 (to Nanci, CG 50): one of his friends [de Pons] lent the money for the perf. 15-VII-26 (to Rocher, CG 61): Cherubini asked to see him after the perf. 29-XI-[27] (to Ferrand, CG 77): the Mass was perf. on Saint Cecilia's day with double the success of the first perf.; the corrections which he had made improved it considerably; the *Et Iterum Venturus* was especially thunderous, performed by six trumpets, four horns, three trombones, and two ophicleides; [mus. ex. and list of reviews]. 31-III-38 (to Ludwig Rellstab, CG 549): several years before he wrote a *Messe solennelle*, which he burned. 20-IX-38 (to Ferrand, CG 570): id.

Note: A copy of the printed invitation to the performance planned for 28 December 1824, to the famous bass Dérivis, is preserved at **F-Pn** La-Berlioz Hector-361 ([Gallica IFN-53025801](https://gallica.bnf.fr/ark:/12148/BPT6k-53025801)).

Boschot (and later Barzun) erroneously believed that the rehearsal Berlioz mentions in his *Mémoires* occurred on Innocents' Day (27 December) 1823. Since

he assumed that *Beverley* was written in 1823 and the Mass shortly thereafter, he could find no reason for dating it as late as 1824.

Berlioz names some of the movements of the work in CG 26 and 48, and they are cited in the review published in *Le Corsaire*, 13-VII-25. Later, in *Les Grottesques de la musique* (pp. 215–16), he recounts the following incident: *Je ne me rappelle pas sans attendrissement le compliment qu'elle [Mme Lebrun] m'adressa dans l'église de Saint-Roch, le jour de l'exécution de ma première messe solennelle. Après un O Salutaris très simple sous tous les rapports Mme Lebrun vint me serrer la main et me dit avec un accent pénétré: "F . . ., mon cher enfant, voilà un O Salutaris qui n'est point piqué des vers, et je défie tous ces petits b . . . des classes de contrepoint du Conservatoire d'écrire un morceau aussi bien ficelé et aussi crânement religieux."*

20B Resurrexit, Version II

(Also entitled *Le Jugement dernier*)

414 bars

Chœur (Sopr., Haute-Contre, Taille, Basse-Taille), Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-IV, Tromb. I-III, Oph., Serpent d'harmonie, 4 Timb. (4 Timbaliers), Cordes. Grenoble MS: also Cymb., Tam-tam, Harpe.

Malherbe & Weingartner vol. VII, v-vi, 1–48 (1902) — NBE vol. 12a, 5–62; viii-x (Eng.), xv-xvii (Fr.), xxii-xxiv (Ger.), 395–396, 400, 403–404 (ed. Julian Rushton, 1991).

Date of Composition: before May 1828 [prior to performance].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORES: **F-G** Rés. R 90665 (NBE source **C1**). *Resurrexit. / Par / Hector Berlioz*. 86 numbered pp. (1=TP, 2–85, 86 blank). Upright white, 20 staves. Scribal copy, prepared in France. Ferrand's hand, above title: *Tiré de la messe solennelle exécutée le 22 novembre 1827, jour de la Ste. Cécile, en l'église de St. Eustache par les artistes réunis du conservatoire et des differens théâtres lyriques de Paris. Exécuté au concert de l'École Royale de Musique du 22 juillet 1828*. Below title, aut.: *Quantus*

Tremor est futurus, Quando Judex est venturus, Cuncta Stricte Discussurus! . . . Offert à son ami H. Ferrand, par l'auteur H. Berlioz. Facs. of TP in NBE vol. 12a, p. 403; of last p., p. 404.

F-Pc ms 1510 (NBE source **C2**). *Resurrexit / Et Iterum Venturus / Grands chœurs / avec Orchestre / Par / Hector Berlioz. / Roma 1831. 70 numbered pp. (1=TP, 2-69, 70 blank). Upright white, 20 staves. Scribal copy, prepared in Rome. 421 bars.*

PRINTED SCORE: first published by Malherbe & Weingartner (1902), after the Paris MS only.

Performances: 26-V-28 (Paris: Salle du Conservatoire, Bloc, cond.), 1-XI-29 (id.).

References:

MÉMOIRES 19: perf. [26-V-28]. 39: sent to Paris as an example of the beneficial effect of his Rome sojourn, but actually taken from the Mass of 1824.

LETTERS: 29-V-28 (to his father, CG 91): a successful perf. 6-VI-28 (to Ferrand, CG 93): after the *Resurrexit*, the orchestra applauded louder than the audience; F. has not heard the work since he revised it; it was perf. with a chorus of 14 women and 30 men. 28-VI-28 (to Ferrand, CG 94): he will send the score as soon as it is copied. 30-X-29 (to Ferrand, CG 140): perf. planned [1-XI-29] to include *Le Jugement dernier* as F. knows it, with an additional recitative accompanied by four pairs of timpani. 3-XI-29 (to his father, CG 141): the concert concluded with his chorus on the last judgement, which was as successful as the *Francs-Juges* overture; he had too few voices, and the orchestra covered them.

16-XII-[54] (to CSW, CG 1847): he sent the Credo to Paris as a false example of work done in Rome.

Self-Borrowing: The *Resurrexit* was evidently intended to be part of *Le Dernier Jour du monde* (61) in 1831-33. Eventually it provided material for the Requiem (75), movt. II, bars 141-71, etc.; for *Benvenuto Cellini* (76), movt. 12 [Final: *Le Carnaval*], from *Assassiner un Capucin!* [All° assai, bar 938] to the end; and for the Te Deum (118), movt. IV, bars 95-117.

Note: The date 22 juillet 1828 for a perf. of the work, given in Ferrand's hand on the TP of the Grenoble MS, is incorrect. It appears again in Ferrand's hand on the TP of the *Scène héroïque* (21), another MS presented by the composer to Ferrand;

the same date occurs in the composer's own hand on the MS of *La Mort d'Orphée* (25), also given to Ferrand before 1831. The error must be the result of faulty memory.

The perf. of 1-XI-29 was apparently of still another revision of the *Resurrexit*, with an added recitative of which there is no trace in the sources. It was called *Le Jugement dernier* and advertised in *Le Corsaire*, 20-X-29, as *Grand chœur final de M. Berlioz (Resurrexit, annonce du Jugement dernier, . . . chœur d'effroy du peuple de la terre)*. Thus it might be considered a third version of the movement. The aut. annotations in the Grenoble MS seem to be for the purpose of converting the *Resurrexit* of 1828 into *Le Jugement dernier* of 1829.

Berlioz sent the same work as an *envoi* from Rome, and this is the MS preserved as **F-Pc** ms 1510. The composition was praised in the *Séance publique annuelle* of 18-X-32 (see Boschot II, 117).

NBE vol. 12a uses the Grenoble ms. as the principal text.



Bibliography: Jullien, 16, 26–27, 34–35, 47–48, 50 — Boschot I, 140, 189–96, 204–08, 271, 274, 287, 292; II, 60, 116–17 — *Berlioziana* (1906), 107–08, 184–85, 190–92 — Prod'homme, 38–39, 40–42, 55–56, 64–65, 77, 79, 109 — Barzun I, 58–59, 64–67, 87–88, 92, 212 — Macdonald, "Self-Borrowings," 30.

Hugh Macdonald, "Berlioz's 'Messe solennelle'," *19th-Century Music* 16/3 (spring 1993), 267–285 — Macdonald, "Lost and Found; Hugh Macdonald reports on the discovery of Berlioz's missing *Messe solennelle*," etc., *Musical Times* 134, no. 108 (October 1993), 571–572 — Erik Baeck and Hedwige Baeck-Schilders, "The Bessems Brothers and the Autograph of Berlioz's 'Messe Solennelle,'" *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 53 (1999), pp. 151–157 — Werner Gladines, "The Discovery of Berlioz's *Messe Solennelle*," transl. Michel Austin, The Hector Berlioz Website [HERE](#) [Eng.] and [HERE](#) [Fr.], 2007.

21

Scène héroïque (La Révolution grecque)

Text by Ferrand

21A Version I, for Chorus and Orchestra, winter 1825–26

21B Version II, for Chorus and Military Band, July 1833

21A Version I

1	Récit et Air	<u>76 bars</u>
2	Chœur	<u>365 bars</u>
3	Prière	<u>85 bars</u>
4	Final	<u>275 bars</u>

Héros grec, Basse; Prêtre grec, Basse; Chœur (Femmes et enfants grecques: Dessus I–III; Guerriers grecs: Hautes-Contres, Tailles, Basses-Tailles I–II); Fl. I–II (4), Hb. I–II (4), Cl. I–II (4), Bns I–II (4), Cors I–IV, Tromp. I–II, Tromb. I–III, Oph., Timb., G. c., Cymb., 2 Harpes, Cordes.

Malherbe & Weingartner vol. X, iii–v, 1–106 (1903) – NBE vol. 12a, 63–196; x–xi (Eng.), xvii–xviii (Fr.), xxiv–xxv (Ger.), 396, 400–401 (ed. Julian Rushton, 1991).

Date of Composition: winter 1825–1826 [mentioned in correspondence, 15-I-26]. According to the *Mémoires*, its composition interrupted that of *Les Francs-Juges* (23).

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE (NBE source C): **F-Pc** D 944. *Scène Héroïque. / à grands Chœurs et à grand Orchestre. / Paroles de M^r Ferrand. / Musique de M^r Hector Berlioz. / Exécutée pour la première fois à / l'Ecole R^{le} de musique / Le 22 Juillet 1828. 88 numbered fols. Upright white, 18, then 24 staves. Scribal copy with autograph words at one point (fols. 26^v–28^v) and the addition of two bars in autograph (fol. 60^r). On the original TP, now covered by the TP transcribed above, appears a quotation from Moore's *Mémoires irlandaises* in Berlioz's hand: *Où sont-ils, les glaives des anciens jours? / Où sont les hommes qui les portaient? / Armés pour défendre leurs droits, / ils s'élevaient sublimes, et les Grands rampaient devant eux. / Th: Moore / Mémoires irlandaises. Ex coll. Martin (Marseille), 1885. Sold in 1869 by Liepmannssohn & Dufour (catalogue 25, no. 86; see AMZ 4 [1869], 174). Contents**

of MS: 1^r=first TP [transcribed], 1^v-2^r blank, 2^v=engraving of Greek warriors [Paris, 1828], 3^r=second TP [similar to the first]; [*Introduction*], 3^v-5^v; *Récit[atif]*, 5^v-8^v; [*Air*] (Lento), 8^v-13^r; [*Chœur de guerriers*] (All^o assai animato), 13^v-49^r; *Prière* (Larghetto), 49^v-60^r; *Final* (All^o non troppo), 60^v-88^v ([89^{r-v}] blank). [Gallica IFN-10536099](#)).

PRINTED SCORE: first published by Malherbe & Weingartner (1903).

PRINTED LIBRETTO (NBE source **PL**): *Scène Héroïque / A Grands Chœurs / ET A GRAND ORCHESTRE, / PAROLES DE M. *** / Musique de M. Hector Berlioz*. Paris: privately printed [Imprimerie J. Pinard; 1826]. [1]-4, i.e., 1 bifolio in 16°. Foot of p. [4]: *Imprimerie et Fonderie de J. Pinard, Rue d'Anjou-Dauphine, N^o 8*. Announced in *BF*, 29-III-26. Hopkinson 71. Copy: **F-Pc** D 944, tipped into the ms. score; **F-Pn** (Tolbiac) YF-13152.

Performance: 26-V-28 (Paris: Salle du Conservatoire, Bloc, cond.).

References:

MÉMOIRES 11: libretto written by Ferrand; music composed under the influence of Spontini; he went to visit Kreutzer to ask him to perform the work during the *concerts spirituels*, but Kreutzer greeted him with incivility and declined to perform a new piece. 18: perf. planned. 19: perf. at Conservatoire [26-V-28]; destroyed.

LETTERS: 15-I-26 (to Le Normant, CG 53): he hopes that Le Normant will only mention to La Rochefoucauld that Kreutzer, before he had even read the score, gave little hope for the performance. 15-VII-26 (to Rocher, CG 61): he will not go into detail concerning all the trouble he went to in order to have his *Scène grecque* performed. 22-V-[28] (to Sosthène de La Rochefoucauld, CG 83): perhaps La Rochefoucauld remembers the letter that he agreed to write to Kreutzer, three years before, to urge him to examine a score that B. wished to perform. 6-VI-28 (to Ferrand, CG 93): the verse that begins *Le monde entier* did not produce a great effect, but it was poorly performed; in spite of that, the effect is perhaps greater than F. ever imagined. 11-XI-28 (to Ferrand, CG 102): lithography for the *Scène grecque* would cost a third more than engraving; engraved plates and 50 copies would cost 750 francs. 1-VIII-33 (to Ferrand, CG 341)

Text: Humbert Ferrand (see table of [Correspondents](#)).

Self-Borrowing: The words of the last chorus (*Des sommets de l'Olympe*) appear virtually unchanged as the last chorus of *Le Cri de guerre du Brisgaw* (23C). An arpeggiated figure from the work appeared at bar 115 of the third movement of the *Symphonie funèbre et triomphale* (80A–B).

Note: in the *Mémoires* Berlioz gives the work various titles: *La Révolution grecque*, *Scène grecque*, *Scène héroïque grecque*; in his correspondence he usually says *Scène grecque*. Boschot cites a letter of 11-I-26 [now lost] that indicated that the work was perf. in 1826 under the title *Le Triomphe de la croix*. (The draft of a letter of 26-I-26 from La Rochefoucauld to Kreutzer, preserved in **F-Pan** O³ 1619 (1) [CG IX 53^{bis}], mentions that the composer had written a cantata of that title and asks if Kreutzer would look the work over and consider programming it in the Concerts spirituels. This draft seems to confirm the incident described in Chapter 11 of the *Mémoires*.)

The 1833 version (see below) was entitled *Chant héroïque* and *Scène héroïque religieuse*, and may also have been referred to as *Le Triomphe de Napoléon* (see CG II, 110n).

The ms. score was probably prepared for Humbert Ferrand. Although there is no formal dedication, it resembles the ms. score of *La Mort d'Orphée* (25), which does carry a dedication. Both are in the hand of the same copyist, and both belonged after Ferrand's death to the Martin collection in Marseilles. Concerning the incorrect date on the TP, see under *Resurrexit* (20B).

21B Version II

1	Prière	83 bars
2	Final	281 bars

Basses récitantes I-II, Chœur (Sopr. I-III, Tén. I-II, Basses-Tailles I-II), P. fl. I-II, Hb. I-II, P. cl. en Fa, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-IV, Tromb. I-III, Oph., Timb., G. c., Tamb., Cymb., Tam-tam, Cb.

NBE vol. 12a, 197–266; xi (Eng.), xviii (Fr.), xxv (Ger.), 396, 401 (ed. Julian Rushton, 1991).

Date of Composition: before July 1833 [prior to rehearsal].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT PARTS (NBE source CO): **F-Pc** L 17239 (A-J). Titled variously *Chant héroïque* or *Scène Héroïque Religieuse à Grands Chœurs*. Oblong, 8 staves. 336 parts: Sopr. I (39), Sopr. II (42), Sopr. III & 3^{ème} Dessus (24), Tén. I (27), Tén. II (35), Basses récitantes I (7), Basses récitantes II (8), Basses-Tailles (36); P. fl. (6), Hb. (5), P. cl. en Fa (4), Cl. I (19), Cl. II (15), Bns (10), Cors I-II (6), Cors III-IV (6), Tromp. I-II (4), Tromp. III-IV (3), Tromb. I (2), Tromb. II (2), Tromb. III (3), Oph. (7), Timb. (3), G.c., Tamb. (5), Cymb. (4), Tam-tam, Cb. (12). Some of the vocal parts obviously date from the 1828 performance, for they contain the original no. of bars as well as cues for the violin line.

Performance: 28-VII-33 (Paris: Place Vendôme; cancelled; rehearsed 22-VII-33 and twice thereafter), 9-VIII-33 (Paris: Opéra; cancelled at the last minute).

10-III-1969 (Paris: Salle Pleyel; Désiré Dondeyne), the centenary of the composer's death.

Reference: LETTER: 1-VIII-33 (to Ferrand, CG 341): it was, in fact, the *Chœur Héroïque* that they were going to perform at the Tuileries, but it did not take place because the candles ran out, the musicians could not see, and instead of singing his work, they sang the *Marseillaise* and the *Parisienne*; the first rehearsal took place indoors, in the atelier of the painter Cicéri.

Note: An announcement of the concert planned for the Place Vendôme appeared in *L'Europe littéraire* of 24-VII-33, p. 256. It commented that *les répétitions se poursuivent activement* and listed an instrumentation which would have required roughly the same number of parts as have in fact been preserved: 100 female singers, 200 male singers, 12 flutes [piccolos], 10 oboes, 8 soprano clarinets, 80 clarinets, 18 bassoons, 20 horns, 20 trumpets, 16 [trombones], 15 ophicleides, 3 timpanists, 6 snare drums, 2 bass drums, 2 cymbal players, tam-tam, and 22 contrabasses.



Bibliography: Jullien, 19–20, 34–35, 83 — Boschot I, 134, 198, 223–28, 287; II, 189–93, 641 — *Berlioziana* (1906), 25–56 — Prod'homme, 43–45, 60, 64 — Barzun I, 65, 68, 92, 240–41.

Macdonald, "Self-Borrowings," 32 – Peter Bloom, "Berlioz and Officialdom," *19th-Century Music* 4 (1980), 135n – See also *Catalogue . . . du feu M. Martin*, etc. (Paris, 1885).

22

Fugue

84 bars

NBE vol. 6, 3–5; ix (Eng.), xvii–xviii (Fr.), xxvi–xxvii (Ger.), 227 (ed. David Gilbert, 1998).

Date of Composition: July 1826 [the Prix de Rome *concours d'essai*].

Source:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** W 33 (10). No title. 6 unnumbered pp. Upright 23 × 29.5 cm.; 16 staves. Autograph fair copy. The MS was stolen from the Bibliothèque Nationale in the 1950s, sold, and in February 1952 reinstated to the library through the mediation of Jacques Barzun.

Reference: MÉMOIRES 10: he fails the preliminary test [1826].

Note: Fugues no. 2 (Gilbert), 10 (Berlioz), 11 (Bienaimé), 12 (Guiraud), and 13 (Paris) in the miscellany **F-Pn** W 33 all have the same subject. Paris won the competition in 1826, so he did not compete again; Guiraud was awarded second prize, Bienaimé an honourable mention; hence Berlioz's MS dates from 1826.

Berlioz entered the Prix de Rome *concours* five times, beginning in 1826; that year he was eliminated in the *concours d'essai* when his fugue was not accepted.

The printed programmes for the award ceremonies of 1827 to 1830 are preserved, and each lists other requirements of the contestants, including contrapuntal exercises at the octave and at the twelfth. Apparently, however, the fugue was the only exercise actually set. Berlioz's *feuilleton* for *L'Europe littéraire* of 12-VI-33 (pp. 182–83; abridged in *Mémoires* 22) reads in part: *Quand l'époque du concours a été fixée, les candidats viennent s'inscrire au secrétariat de l'Institut. Ils*

subissent ensuite un examen préparatoire qu'on appelle le concours préliminaire, qui a pour but apparent de choisir parmi les aspirans les quatre ou cinq ou six ou sept ou huit plus avancés, car le nombre des élus varie chaque année suivant le caprice de ces messieurs. Admirable règlement élastique. Comme le sujet du grand concours est une scène lyrique sérieuse, pour une ou deux voix et orchestre, les candidats sont tenus de prouver qu'ils possèdent le sentiment de la mélodie, la science de l'harmonie, l'art de l'instrumentation et les autres qualités indispensables pour un semblable ouvrage, en écrivant . . . une fugue vocale.

See also below, [24](#), [28](#), [35](#) and [49](#).

Bibliography: *Berlioziana* (1906), 263.

23

Les Francs-Juges

Opera

Text by Ferrand

[23A](#) *Les Francs-Juges*, complete opera; ?1825–October 1826; revised 1829

[23B](#) *Nocturne (Mélodie pastorale)*, May 1828

[23C](#) *Le Cri de guerre du Brisgaw*, November 1833–January 1834

[23D](#) *Grande Ouverture des Francs-Juges*, September–October 1826

23A Fragments of the opera

[Contents after NBE 4, and see Note]

Ouverture (see [23D](#))

[646 bars](#)

Acte I

1 Chœur de soldats, “Arnold, entends no fers”

[159 bars](#)

2 Duo, “Conrad s’arma pour nous”

[285 bars](#)

- (Christiern, Olmerik)
- 3 Récitatif et Air, “Noble amitié” (Conrad) (Music lost)
- 4 Élégie, “La nuit voilant pour nous” (Amélie) (Music lost)
- 5 Quatuor, “Frais vallons où dorment nos pères” (Music lost)
(Arnold, Conrad, Amélie, Elmire)

Acte II

- 6 Chœur de bergers, “L’ombre descend” [128 bars](#)
- 7 Trio pastoral, “Le ciel et les voluptés” [71 bars](#)
(Nise, Méry, Obald, chœur; see [23B](#))
- 8 Duo: “N’espère plus” (Amélie, Arnold) (Music lost)
- 9 Marche des gardes (Music lost)
(see Marche au supplice, [48](#))
- 10 Final, “Malheur au parjure” (Music lost)

Acte III

- 11 Récit et Air, “Voici l’endroit fatal” (Arnold) [180+ bars](#)
(music fragmentary; see Oraison funèbre, [80](#))
- 12 Hymne des francs-juges, “Des célestes décrets” [64 bars](#)
- 13 Hymne des francs-juges (Reprise) [62 bars](#)
- 14 Final, “Fier Germain, reprends ces vallons” [146 bars](#)
(music fragmentary)

Amélie (Sopr. I), Elmire (Sopr. II), Nise (Sopr.), Méry (Sopr.), Arnold (Tén. I), Christiern (Tén. II), Conrad (Bar.), Olmerik (Basse), Chœur (Bohémiens et Bohémiennes, Héraults, Peuple, Soldats, Bergers, Francs-Juges: Dessus, Hautes-contres, Tailles, Basses-Tailles), Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, Tromb. I-III, Timb., Cordes.

NBE vol. 4, 1–216, viii–xii (Eng.), xiv–xviii (Fr.), xx–xxiv (Ger.), 321–322, 323–326, 329, 332, 337–338, 339 (ed. Ric Graebner and Paul Banks, 2002).

Date of Composition: ?1825–October 1826, revised 1829 [from correspondence].

Sources:

AUTOGRAPH MISCELLANY (NBE source **A**): **F-Pn** Rés. Vm² 177. 80 numbered fols. in various dimensions, plus remnants. Contains fragments of the orchestral score, one movt. reduced for voices and pf., and a draft libretto for a later revision. Autograph fair copy, with revisions. Ex coll. Olgar Thierry-Poux, ex coll. Berthold Damcke and Fanny Pelletan. Contents: I *Nocturne à trois voix concertantes avec chœur*; see [23B](#) below. II *Le Cri de guerre du Brisgaw*; see [23C](#) below. III [*Les Francs-Juges*], fragments and remnants of the opera. Fols. 1^r-80bis^s [the remnants are numbered by assigning the indication *bis* and a letter, here given in superscript, to the no. of the complete page before the remnants begin]. Upright 22.5 x 30.5 cm.; 16, 18, 20, and 24 staves. Contents: [1^r-2^v=*Mélodie pastorale*; see [23B](#)]; 1. *Chœur de Soldats auquel / se joint ensuite celui du peuple* (3^r-18^r, 18^v blank); 2. *Duo* (19^r=TP, 19^v blank, 20^r-55^r, 55^v blank); 6. *Chœur de Bergers* (56^r=TP, 56^v blank, 57^r-66^v, 67 blank); 11. [*Invocation*] (67bis^{a-y}); [12. *Hymne des Francs-Juges*] (68^r-73^r); [13. Reprise of hymn] (73^v-80^v); [14. *Final*] (80bis^{a-s}). Facs. of opening page (fol. 3^r) in NE 4, p. 329. Facs. of two remnants from the *Invocation* in NBE vol. 19, 100.

See also the fourth fascicle of the autograph of the *Symphonie fantastique*, notably the original title page: [*Marche des Gardes / du Franc comté / Dans l'opéra des Francs-juges / Musique de / Hector Berlioz.*](#)

MANUSCRIPT LIBRETTI (NBE source **CL**): **F-Pc** *papiers divers de Berlioz*, no. 45. *Lenor, / ou / Les derniers Francs-Juges, / Drame Lyrique, / En trois Actes*. 53 numbered pp. (1=TP, 2=Personnages, 3-53, [54-58] blank). Upright 19.5 x 29.8 cm. Fair copy, of the 1829 version, possibly by Thomas Gounet, with autograph annotations and revisions.

Boschot (I, 236) cites another libretto, from the Ferrand archives, in **F-Po**; it was presented by the publisher Calmann-Lévy in 1880. This document cannot now be traced.

Performances: 26-V-28 (Paris: Salle du Conservatoire; overture and movts. 7 and 11; Mme. Lebrun, Sopr., Duprez, Tén., Prévost, Basse; Bloc, cond.), 1-XI-29 (Paris: Salle du Conservatoire; overture; and movt. 3 [*Grand air de Conrad*] planned but not performed). See also performances of the *Grande Ouverture des Francs-Juges* ([23D](#)).

References:

MÉMOIRES 11: libretto written by Ferrand; music composed; libretto rejected by the Opéra; portions reused in later works. 18: perf. planned of aria [no. 11], trio

with chorus [no. 7], and overture. 19: rehearsal and perf. of the aria, trio and overture [26-V-28]; Duprez sang the aria.

LETTERS: 30-V-26 (to Compaignon, CG 55): he has errands to run for his opera at the Odéon. 29-VI-[26] (to Compaignon, CG 59): he is busy with *Les Francs-Juges*; at the moment he is finishing Act II, with two or three months left to go. 15-VII-26 (to Rocher, CG 61): he is finishing an opera in three acts for the Odéon; the director has obtained permission for perf. of new operas in French there, and the libretto has virtually been accepted; Lesueur is extremely happy with Acts I and II; he will do his best for Act III. 24-VII-26 (to Compaignon, CG 62): he is nearly finished with *Les Francs-Juges*, and he hopes it will be among the first of the new operas in French to be produced. [C. 10-IX-26] (to Rocher, CG 63): he has just finished the opera and has only the overture to do; he must copy many orchestral parts for a perf. of the important movements; the duet in Act I is full of rage. 10-IX-[26] (to Compaignon, CG 64): his opera keeps him constantly occupied; it is on the point of completion; he has the overture left to do. 13-IX-26 (to Compaignon, CG 65): his head is full of the overture and he can hardly untangle the ideas; before the score is received, he must copy parts for the principal movements. 14-X-26 (to Compaignon, CG 67): he is still revising the completed opera. 12-I-27 (to Compaignon, CG 70): *Les Francs-Juges* has been finished for a long time; he is copying parts and having parts copied for several movements. 20-I-27 (to Nanci, CG 71): the opera has been finished for two months, and he is copying parts for the sections he wishes to perform.

6-VI-28 (to Ferrand, CG 93): their *Mélodie pastorale* was poorly sung by the soloists [26-V-28], and the chorus, instead of counting rests, waited for a cue from the conductor which never came; they did not notice that they had missed their entry until the very end. 28-VI-28 (to Ferrand, CG 94): he is waiting impatiently for the first and third acts of [the revised libretto of] *Les Francs-Juges*; he will send F. a copy of the *Mélodie*. 15-VII-[28] (to Ferrand, CG 95): he has received the two acts and finds the last magnificent. 29-VIII-28 (to Ferrand, CG 97): he is bringing the two works for which F. has been waiting. 2-II-29 (to Ferrand, CG 113): send *Les Francs-Juges* as soon as possible. 9-IV-29 (to Ferrand, CG 121): he thanks F. for the opera; Gounet is copying it; the finale of Bohemians at the end of Act I is magnificent. 3-VI-29 (to Ferrand, CG 126): the libretto has been rejected at the Opéra; he will have it translated into German and finish the music, adding four or five more movements. 3-X-29 (to Ferrand, CG 138): he has obtained the [Salle du Conservatoire] for 1-XI and will perform the *grand air de Conrad*; he has added

a recitative and retouched the orchestration. 2-I-30 (to Ferrand, CG 149): F. once sent him the MS of *Les Francs-Juges*; it was lost.

10-V-30 (to his father, CG 160): Haintzinger [the German tenor] has asked if there is a rôle for him in *Les Francs-Juges*, which could not be performed in Paris; H. urged him to come to Germany, where it would be much easier to produce it. [V-30] (to Gounet, CG 161): doesn't G. have the original MS among his papers? The fair copy was lost at the Nouveautés and the director of the Théâtre-Allemand wants to read it, with the intention of having it translated and produced in the summer. 13-V-30 (to Ferrand, CG 162): Haintzinger has asked if there is a tenor rôle; he would like to have it translated and presented next year in Karlsruhe; he must finish the whole work. 7-XII-30 (to Ferrand, CG 192): Spontini has read F.'s poem, *Les Francs-Juges*.

1-VIII-33 (to Ferrand, CG 341): Jules Bénédicte is in Naples; they have never entered into negotiations concerning *Les Francs-Juges*, and Bénédicte is unaware that F. is the author; the overture has recently been engraved (as separate parts); he will send a copy. 25-X-33 (to Ferrand, CG 357) he still has *Les Francs-Juges* on his desk, and he cannot describe his suffering at seeing F.'s beautiful verses unused; he has written the *Scène des bohémiens*, putting in a chorus which begins the second act: *L'Ombre descend*; it will be heard at his next concert. 15-IV-35 (to Ferrand, CG 429): he has redone the music for *Noble amitié*, so that it may be sung by tenor or soprano, and even though it is a man's rôle, he had Mlle Falcon in mind when writing it. 2-X-36 (to Ferrand, CG 443): is F. angry for what he did to the score without informing its librettist? 20-IX-38 (to Ferrand, CG 570): there were three or four pieces for *Les Francs-Juges* that he destroyed.

13-XI-53 (Hanover, to Ferrand, CG VIII 1648): does F. have, in his archives, the *romance* from their opera, *Les Francs-Juges* [citing lines of text from no. 4, *Élégie*]? he has found three or four movements of the old score, but nothing of the *romance*; he hopes to trim the hair, nails, and beard of these excerpts and clothe them anew to make them presentable in concerts where the overture is played.

19-XI-58 (to Ferrand, CG 2334): F. will read of *Les Francs-Juges* in *Le Monde illustré*; he could not leave that part out.

Text: Humbert Ferrand (1805–68; see table of [Correspondents](#)).

Self-Borrowing: The *Marche des gardes*, no. 9 of the opera, was adapted for the *Symphonie fantastique* (48) as the *Marche au supplice*, movt. IV. Lenor's *Invocation* became the *Oraison funèbre* of the *Symphonie funèbre et triomphale* (80). A phrase

from movt. 14 (*Chœur du peuple*) reappeared in the Final: *Le Carnaval of Benvenuto Cellini* (76, movt. 8, bars 10–11, etc.).

Note: The contents of the 1826 version have been reconstructed by combining all the movements preserved in the autograph with all the movements for which the indication *musique faite* appears in the libretto. The libretto represents the version rewritten by Ferrand in 1829; it was rejected by the Opéra in June of that year. The new libretto required five or six new movements (see CG 126), presumably the ones marked *à faire* in the composer's hand; a new introduction for Act I, sc. i; an aria for Amélie, Act I, sc. iv; the Bohemians' finale, Act I, sc. viii; a ballet, Act II, sc. i; an aria for Lenor, Act II, sc. iv; and a quintet, Act II, sc. vii. A revision of the *Marche des gardes* may have been completed; otherwise Berlioz seems never to have composed any new music for the revised libretto.

For Berlioz's reworking of the opera into one act as *Le Cri de guerre du Brisgaw* in 1833, see 23C below.

The source for the libretto was apparently a play by J.-H.-F. de Lamartelière, *Les Francs-Juges ou les tems de Barbarie* (Paris, 1807; revived 1823, pub. 1824).

In 1859 Berlioz planned an opera to a libretto by Plouvier concerning the Thirty Years' War and containing *une Bohémienne, des Francs-Juges, le Diable . . . et son train* (see Works Contemplated But Not Composed XVIII).

Bibliography: Jullien 22, 34–35, 36, 42, 44, 83 – Boschot I, 134, 236, 242–52, 255, 261, 287, 295, 311, 336–37, 388–89, 394, 419–21, 431 – *Berlioziana* (1906), 199–200, 207–08, 215–16, 240–42, 246–48 – Prod'homme 43, 65, 92, 140–41 – Barzun I, 68–71, 102.

Michel Brenet, "Berlioz inédit: *Les Francs-Juges, La Nonne sanglante*," *Le Guide musical* 42 (1896), 63–67 – Macdonald, "Self-Borrowings," 30–32 – Holoman, *Autographs*, [215]–36; libretto transcribed, [291]–325 – Holoman, "Les Fragments de l'opéra 'perdu' de Berlioz: *Les Francs-Juges*," *Revue de musicologie* 63 (1977), 78–88 – Paul Banks "Berlioz's 'Marche au supplice' and *Les Francs-Juges*: A Re-Examination," *Musical Times* 130, no. 1751 (January, 1989), 16–19].

Further concerning the *Marche des gardes* and the *Marche au supplice*, see also *Symphonie fantastique* (48).

23B Nocturne

Mélodie pastorale

[No. 7] of the opera *Les Francs-Juges*

Version II: for Voices and Pf.

71 bars

Nise, Méry, Obald (Sopr. I, Sopr. II, Tén.); Chœur (Bergers, Paysans: Sopr. I-II, Tén. I-II, Basses I-II), Pf.

NBE vol. 4, 126–131; viii–xii (Eng.), xiv–xviii (Fr.), xx–xxiv (Ger.), 321–322, 326 (ed. Ric Graebner and Paul Banks, 2002).

Date of Composition: before May 1828 [prior to performance].

Sources:

AUTOGRAPH SCORE (NBE source **AV**): **F-Pn** Rés. Vm² 177, item 1. *Nocturne à trois voix concertantes / avec chœur / Paroles de M^r Humbert Ferrand / (Fragment de l'opéra des Francs-Juges)*. 1 bifolio (1^r–2^r, 2^v blank). Upright 26.5 x 35.5 cm.; 24 staves.

MANUSCRIPT LIBRETTO (NBE source **CL**): **F-Pc** *papiers divers de Berlioz*, no. 45 (see under [23A](#) above).

Performance: 2-V-28 (Paris: Salle du Conservatoire; Mme Lebrun, Sopr.; Duprez, Tén.; Prévost, Basse; Bloc, cond.).

References:

MÉMOIRES 18: perf. planned; 19: the soprano and bass in the trio had neither voice nor talent; the chorus missed its entry [26-V-28].

LETTERS: 6-VI-28 (to Ferrand, CG 93): their *Mélodie pastorale* was poorly sung by the soloists, and the chorus, instead of counting rests, waited for a cue from the conductor which never came; they did not notice that they had missed their entry until the very end. 26-VI-28 (to Ferrand, CG 94): he will send F. a copy of the *Mélodie*.

Note: In the ms. libretto of *Les Francs-Juges*, the words *musique faite* appear at the second couplet, beginning *Vois-tu le soleil s'enfuir*.

Berlioz implies in the *Mémoires* (19) that Duprez sang the middle part and Prévost the lowest, even though Méry in the libretto of *Les Francs-Juges* (and the autograph of the *Mélodie pastorale*) is a soprano and Obald (i.e., Lenor in disguise) a tenor.

23C Le Cri de guerre du Brisgaw

Incomplete intermezzo in one act based on *Les Francs-Juges*

Libretto in NBE vol. 4, 333–336 (ed. Ric Graebner and Paul Banks, 2002).

Date of Composition: November 1833–January 1834 [from correspondence; the idea was conceived in August 1833].

Source: AUTOGRAPH LIBRETTO (NBE source **AL**): **F-Pn** Rés. Vm² 177, item 2. *Le cri de guerre / du Brisgaw / intermède en un acte*. 20 numbered pp. (5 bifolios, the middle 4 of which are numbered by Berlioz 1–4; the fifth is a wrapper). Upright 17.5 x 22.5 cm. Autograph working copy.

References: LETTERS: 1-VIII-33 (to Ferrand, CG 341): he is finishing the Bohemians' scene; he has a plan to reduce the work into one act. 24-X-[33] (to Gounet, CG 356): here is the work in question; G. should write beautiful verses for it. 1-XI-33 (to Gounet, CG 359): is G. working on their act? he would like to have the *Cri de guerre* before the other [*Les Brigands*]; if G. could finish it, he would set to work. [23-XII-33] (to Gounet, CG 368): they must talk about their work in one act. 24-XII-33 (to Gounet, CG 369): favourable conditions at the Opéra make it important that he be able to show them their act from *Les Francs-Juges* as soon as possible. 28-XII-33 (to Gounet, CG 371): has G. had time to do the verses for their act? They must finish it as soon as possible, since he is free of other responsibilities and the situation is good at the Opéra; he has copied and put in order everything that is already finished and awaits only the material between the two concluding numbers; G. has the prose sketch. [1-I-34] (to Gounet, CG 374): he thanks G. for the verses; do not bother to copy the poem, because it is already nearly done. 3-I-34 (to Gounet, CG 375): the reason he is bothering G. for the verses is that he has never had poetry that goes so well with music.

30-XI-34 (to Ferrand, CG 416): *Le Paysan breton* was part of an opera that they had hoped to present that winter, but the intrigues of Habeneck and his associates along with the obstinacy of Véron stalled the project indefinitely.

Note: *Le Cri de guerre du Brisgaw* was one of several plans Berlioz had to salvage *Les Francs-Juges*. The autograph libretto includes the text of the song that later became *Le Jeune Pâtre breton* (65). The words of the last chorus are identical to those of the last chorus of the *Scène héroïque* (21).

Concerning Gounet's concurrent work on a dramatic scene called *Les Brigands*, see Works Contemplated But Not Composed VI.

Bibliography: Boschot I, 251-52; II, 166, 210 — *Berlioziana* (1906), 199-200, 207-08, 215-16 — Barzun I, 98. The libretto is transcribed in Holoman, *Autographs*, [327]-36.

23D Grande Ouverture des Francs-Juges

à mon ami Girard

[646 bars](#)

Fl. I-II (P. fl. I-II), Hb. I-II, Cl. I-II, Bns I-II, Contrebasson, Cors I-IV, Tromp. I-II, Tromp. à p., Tromb. I-III, Oph. I-II, Timb., G. c., Cymb., Cordes (15-15-10-12-9).

Œuvre 3 — Labitte 2 — Müller-Reuter, 226-29 — Hopkinson 19.

Malherbe & Weingartner vol. IV, ix, 39-86 (1900); reduction for pf., four hands, in vol. XVIII, ix-x, 98-123 (1904) — NBE vol. 4, 3-64, viii-xii (Eng.), xiv-xviii (Fr.), xx-xxiv (Ger.), 319-321, 323-325, 327-328, 337-339 (ed. Ric Graebner and Paul Banks, 2002).

Date of Composition: September-October 1826 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

AUTOGRAPH ORCHESTRAL PART (NBE source **AO**): **F-Pc** ms 17666. [Upper L.:] *H. Berlioz / [upper R.:] Ouverture des / Francs-Juges / Cornets à Pistons / in A.*

Upright white, 24.1 x 29.1 cm.; 12 staves. Fair ink copy, with a variant in bars 570–71 not conforming to any other source. Stamped *Société des Concerts*. Facs. in NBE 4, p. 328.

MANUSCRIPT SCORES: **D-WRtl** Mus IIa.69 (NBE source **C1**). *Ouverture / des Francs Juges / par / Hector Berlioz / Partition*. 96 pp. Oblong 32.4 x 23 cm.; 18 staves; watermark *DRESDEN*. German copyist. This score was prepared from a source that predates revisions made between 1833 and 1836, lacking parts for contrabassoon and ophicleide II, possibly c. 1830. See NBE 4, p. 319, **C1**. Facs. of p. 1 in NBE 4, p. 327.

F-Pn Vma ms 1227 (NBE source **C2**). Upright 27 x 25.5 cm. 58 pp. Ex coll. Félix Raugel.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** ms 17666 (NBE source **CO1**). Upright white, 13 staves. German copyist. Ex Société des Concerts. 1 part: Hb. II.

F-Pc Rés. F 1040 (NBE source **CO2**). Upright white, 14 staves. German copyist. Ex coll. Charles Malherbe. 1 part: G. c.

F-Pn Collection Macnutt (NBE source **CO3**) 24 parts. *Grande Ouverture / des / Francs Juges / par / Hector Berlioz / Œuvre 3*. Copied from the printed full score (**P**), probably for use by the Euterpe Society of Leipzig in the 1830s. Stamped Euterpe. 24 parts: Fl. I & P. fl., Fl. II & P. fl., Hb. I, Hb. II, Cl. I, Cl. II, Bns, Contrebasson, Cors I-II, Cors III-IV, Tromp. I-II, Tromp. à p., Tromb. I, Tromb. II, Tromb. III, Oph. I, Oph. II, Timb., G. c., Cymb., Vns I, Vns II, Altos, Vlles & Cb.

F-Pn Collection Macnutt (NBE source **CO4**). *Vehmgericht / Berlioz*. 5 parts: Trombe Ventil in Es, and four strings. German copyist; stamped S [lyre] C. The Vns I part bears the date+ 3/7.47 (7 March 1847), the date of a performance in Amsterdam under Johan Stumpff.

F-Pn Collection Macnutt (NBE source **CO5**). Vns I parts, the first marked *Direction*. German copyist.

D-DT Mus. n 355. German copyists. Upright white, 12 staves. 11 parts: Oph. I, Oph. II, Vns I (3), Vns II (3), Altos, Vlles & Cb. (2).

PRINTED SCORES (NBE source **P**): *Grande Ouverture / DES / FRANCS JUGES / par / HECTOR BERLIOZ / Grande Partition. / à mon ami Girard. / [L.:] Œuv: 3. [R.:] Prix: 20^f. / Nota, La même ouverture se vend aussi en parties séparées pour l'Orchestre. 18^f ^{mc}. / idem arrangée à 4 mains pour le Piano . . . 7.50. / A PARIS, chez*

RICHAULT, Editeur et M^d de Musique, Boulevard Poissonnière, N° 16, au Premier. / Propriété de l'Editeur. / 2162.R. Paris: Richault, [1836]. Pl. no. 2162.R. TP, TP^v blank, 1–52. Advertised in *FM*, 26-XI-43. Hopkinson 19A. Copies: **F-Pc** Ac e¹⁰ 884 (aut.: à mon ami Kastner; H. Berlioz), D 950; **F-Pn** Rés. Vm⁷ 524; **F-Pn** Collection Macnutt 31 (Macnutt inventory 5226); **GB-En** H. B. 1/7 (aut.: à M.^r Meyerbeer, *Témoignage de respect et d'une vive admiration*; H. Berlioz); **GB-En** H. B. 2/77; **GB-Lbl** Hirsch M 785; **US-NYp** *MTC.

VARIANT A: with price of parts changed to 25^f [before 1841]. Hopkinson 19A(a). Copies: **F-Psoc**; **B-Bc** X 7991 (dep. 1854); **B-Lc** 329-KK-IX; **GB-En** H. B. 2/6(1); **GB-Lam**; **GB-Lbl** h 456 b; **GB-Lcm** I K 16; **N-DHnmi** 97 D 16 (1); **US-BApi**; **US-Bp** *M1004.B47, op. 3, 1850; **US-Cso** Thomas 814; **US-NYph** 69; **US-NYph** [archive id 5975](#); **US-STu** MLM 70.

VARIANT B: with imp. Address as 26 and not 16 Boulevard Poissonnière [after 1841]. Hopkinson 19A(b).

VARIANT C: with imp. *Paris chez RICHAULT et C^{ie} Editeurs, Boulevard des Italiens 4 au 1^{er}*, [after 1862]. Hopkinson 19A(c). Copies: **CH-Zamg** T 268; **D-B** 1520/3; **F-RYlang** FIV.59 (Herlin 95); **GB-Cpl** XRa.850.80B.X4; **GB-Er** D 170; **GB-Ob** Mus. 1 c 309 (7a & 7b; 2 copies); **R-SPsc**; **US-Bp** **M.341.23 (3); **US-Wc** M3.3.B5 op. 3.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault, [1833]. Pl. no. 2275.R. 27 parts: Fl. I, Fl. II, Hb. I, Hb. II, Cl. I, Cl. II, Bns I, Bns II, Cor I, Cor II, Cor III, Cor IV, Tromp. I, Tromp. II, Tromp. à p., Tromb. alto, Tromb. ténor, Tromb. basse, Oph., Timb., G. c., Cymb., Vn principal, Vns I, Vns II, Altos, Vlles & Cb. Later issues include Contrebasson and Oph. II, laid out in a different manner and showing metronome marks. Advertised in *FM*, 26-XI-43, at 25^f. Hopkinson 19B. Copies: **F-Psoc** (lacks Tromb. I-III); **F-Lm** Mus. 6260 (with 2 ms. parts for Cb.); **CH-Zamg** T 268; **D-DT** Mus. n 355; **GB-En** H. B. 2/6 (3) (a later reprinting by Costallat with two original parts: Vn principal, Altos); **GB-En** H. B. 2/6 (1); **GB-En** H. B. 2/78; **N-DHnmi** 97 D 16 (2); **US-BApi** D51B51505Fr; **US-Cso** Thomas 814; **US-NYph** 68.

Berlioz tells Ferrand that the parts had just been engraved in a letter of 1-VIII-33 (CG 341); they were announced in Hofmeister's [Monatsbericht VIII/11-12](#) (November/December 1834) at 15 fr. The **F-Psoc** set of parts has a wrapper that suggests that the parts were originally on sale at 18^f, then later issued, by 1843, at 25^f. TP: *GRANDE / Ouverture / DES FRANCS-JUGES / à Grand Orchestre / par / HECTOR BERLIOZ. / Œuvre 3^e. / A mon ami Girard. / [L.:] Prix: la Partition 20^f. /*

les Parties d'Orchestre 25^f. / [R.:] Nouvelle Edition seule conforme à la Partition. / Propriété de l'Editeur. / PARIS, chez RICHAULT, Editeur et M.^d de Musique, Boulevard Poissonnière N° 16 au 1^{er}. / 2275.R.

PRINTED ARRANGEMENTS (NBE source **PT2**): Reduction for pf., four hands, by Berlioz. *Grande Overture / DES / FRANCS JUGES / de / HECTOR BERLIOZ / Réduite Pour le Piano / à quatre mains / Par l'Auteur. / (Seule Edition conforme à la Partition). / Prix: 7^f 50^c. / Nota Cette Overture se vend aussi en Partition 20^f et en parties séparées pour l'Orchestre 18^f. / A PARIS, chez RICHAULT, Editeur et M^d de Musique, Boulevard Poissonnière, N° 16, au 1^{er}. / Propriété de l'Editeur / 2163.R. Paris: Richault, [1836]. Pl. no. 2163.R. TP, TP^v blank, [1] blank, 2–27, [28] blank. Advertised in *FM*, 27-VI-41, 26-XI-43 and, as a *nouvelle publication*, on 17-II-50. Hopkinson 19C. Copies: **D-Mbs** [4 Mus.pr. 66672](#); **GB-Ckc** Rw RES 33.34 (3); **GB-Mp** R750 Bm 32 (aut.: à Madame Oury, *Hommage de l'auteur*; H. Berlioz).*

VARIANT: price 10 francs, [betw. 1836 and 1831]. Hopkinson 19C pre-(a). Copies: **F-Pn** Gr-Vm Macnutt 71 (3) ([Gallica IFN-52502990](#)); **GB-Ob** Mus. 1 c 309 (67).

VARIANT: Id., but lacks the *Nota*. Copy: **F-C** 495 (4) Rec.

VARIANTS A: Hopkinson 19C(a). Copies: **GB-En** H. B. 1/193 (6); **GB-Lbl** h 1203 f (1); **GB-NWmacdonald** (with price changed to 12 fr.).

BERLIN EDITION: Berlioz's letter to Hofmeister of 8-V-36 (CG 472) mentions an edn. published by Schlesinger of Berlin which incorporated revisions, but no copy has been found. Hopkinson 19C(b).

OTHER ARRANGEMENTS: Reduction for pf., four hands; anonymous (NBE source **PT1**). Leipzig: Hofmeister, [1835]. Oblong folio. Pl. no. 2085. Price 18 gr. 17 pp. Not, in fact, one of Hofmeister's collection of 70 overtures. Advertised in Hofmeister's [Monatsbericht, IX-35](#) and listed there [I-36](#). Hopkinson 19D. Berlioz disowned authorship of this arrangement in a letter to Hofmeister of 8-V-36 (CG 472). Copies: **GB-Ob** Mus. 1 c 309 (107); **A-Wgm**; **D-B**.

Reduction for pf., four hands, by Czerny (NBE source **PT3**). Bronsvic, chez G. M. Meyer, j^r, [c. 1840]. Pl. no. 431. Price 1 Thlr. 23 pp. Hopkinson 19D(e). Copies: **US-NYp** 7-*MYD; **D-B**; **US-NYcu** 781B45.Q5.

Reduction for pf. solo; by Liszt (NBE source **PT4**). Paris: Richault, [1845]. Pl. no. 5335.R. Price 7^f 50^c. 21 pp. *Dépôt légal*, 20-IX-45. Hopkinson 19D(a). Copies: **F-Pn** Vm⁷ 5207 (dep. IX-45); **GB-Ob** (price 10^f). Id. Mayence, Anvers, Bruxelles:

chez les fils de B. Schott, [1845]. Pl. no. 8315. Price 2^{fl.} 21 pp. Hopkinson 19D(c). Copies: **US-BE** M33.5.B465F7 case x; **D-B**; **D-WRgn**; **RUS-SPsc**.

Arrangement for military band. Band parts are listed in the 1859 catalogue published by Richault, but no copies have been traced. Berlioz heard several performances of the work by bands on his concert tours.

Performances: 26-V-28 (Paris: Salle du Conservatoire; Bloc, cond.), 1-XI-29 (id., Habeneck), 16-V-30 (id.; rehearsal only; Habeneck), 5-XII-30 (Paris: Salle du Conservatoire; Habeneck), 30-XII-32 (id.), 12-III-33 (Paris: Salle du Vauxhall; Girard), 2-V-33 (Paris: Hôtel de *L'Europe littéraire*; Girard), 8-VII-33 (Douai), 24-XI-33* (Paris: Théâtre-italien), 2-II-34 (London; reading; Moscheles), 14-XII-34 (Paris: Salle du Conservatoire, Girard), 25-VI-35 (Paris: Gymnase musical; Tilmant, *ainê*), 27-VIII-36 (Lille), 7-XI-36 (Leipzig; C. G. Müller), 21-XI-36 (id.), 18-XII-36* (Paris: Salle du Conservatoire), ?-XII-36 (Dijon), 19-III-37 (Weimar; Götze), ?-IX-37 (Vienna; P. Sainton?), 3-IX-1837 (Aachen), 27-IX-37 (Freiburg / Saxony; Anacker), 23-X-37 (Leipzig; Müller), 19-XI-37 (Weimar), c. 3-I-38 (Hamburg), ?-I-38 (Lille; Bénard), 14-III-38 (Bremen; Riem), 28-III-1838 (id.), 30 or 31-V-38 (Cologne), 30-XII-38 (Paris: Concerts St.-Honoré), 5-III-39 (Leipzig; Verhulst), 13-III-39 (Bremen; Riem), 28-III-39 (Montpellier), Summer 1839 (Weimar), ?-?-39 (Braunschweig).

20-II-40 (Berlin; Möser), 9-III-40 (St. Petersburg; Gross), 30-III-40 (London; Forbes), 4-IV-1840 (Königsberg; Sobolewski), 24-VI-40 (Mainz; Lachner?), 6-IX-1840 (Königsberg; Truhn; announced and rehearsed but not performed), 15-X-40 (Koblenz; Anschütz), X or XI-40 (Paris: Concerts St-Honoré; Valentino), 23 to 28-XI-40 (London; Musard), 15-I-41 (Hamburg; Grund), ?-IX-41 (Valenciennes), 7-XII-41 (Leipzig; Verhulst), 21-I-1842 (Hamburg; Grund), II or II-42 (Leiden; Wetrens), 24-IV-42* (Paris: Salle du Conservatoire), 26-V-42 (Mainz), 18 or 20-VI-42 (Minden), 9-X-42* (Brussels), 29-XII-42* (Stuttgart), 13-I-43* (Mannheim), 25-I-43* (Weimar), 4-II-43* (Leipzig), 22-III-43* (Hamburg), ?-IV-43 (Berlin; for military band; Wieprecht), 15-III-44 (Berlin; Grund), 4-V-44* (Paris: Théâtre-italien), 24-XI-44 (Amsterdam; Stumpff), 1-XII-44 (id.), 8-XI-44 (id.) 15-XII-44 (id.), 22-XII-44 (id.), 12-i-45 (id.), 29-I-45 (id.), 9-II-45 (id.), 16-II-45* (Paris: Cirque Olympique), 9-III-45 (Amsterdam; Stumpff), 13-IV-45 (id.), 25-VIII-45 (Arras), 29-XI-45* (Vienna), 26-XII-45 (Amsterdam; Stumpff), 1-II-46 (id.), [7-III-46](#) (New York: Philharmonic; Alfred Boucher; "first time"), 13-IV-46 (Amsterdam; Stumpff), 17-V-46 (id.), autumn 1846 (Utrecht; Kufferath), 7-III-47 (Amsterdam; Stumpff), 25-IV-47 (id.), autumn 1847 (Utrecht; Kufferath), III-48 (Hamburg), 12-III-1848 (Amsterdam; Stumpff), 30-VIII-48 (The Hague; for band; Dunkler), 13-IX-

48 (id.), 3-III-49 (Utrecht; Kufferath), 17-V-49 (The Hague; for band; Dunkler), 31-V-49 (Weimar), 26-VII-49 (id.), 1-VIII-49 (id.).

22-X-50* (Paris: Salle Ste.-Cécile), 10-XII-50 (Rotterdam; Dupont), 11-I-52 (Amsterdam; Stumpff), 28-V-52* (London), season 1852–53 (Dresden; Krebs), 13-III-53 (Amsterdam; Stumpff), 21-IV-53 (Weimar), 29-VIII-53 (Frankfurt; for military band), 5-III-54 (Amsterdam; Stumpff), 18-VII-54 (Amsterdam; Finck), 6-VIII-54 (Amsterdam; Stumpff), season 1855–56 (Berlin; Stern), 2-XI-55 (Frankfurt), 25-XI-55 (Amsterdam; Stumpff), 2-XII-55 (Amsterdam; Stumpff), 13-XII-55 (Rotterdam; Hutschenruyter), [12-I-56](#) (New York: Philharmonic; Carl Bergmann), 19-VII-56 (Amsterdam; de Boer), season 1859-60 (Boston; Zerrahn), 6-XII-59 (Weimar).

27-VIII-60* (Baden), [16-III-61](#) (New York: Philharmonic; Bergmann), 10-IV-61 (The Hague; Lübeck), 20-XI-61 (Utrecht; Coenen), 14-XII-61 (Brooklyn: Philharmonic; Bergmann), [25-IV-63](#) (New York: Philharmonic Society; Bergmann), 24-XI-64 (St. Louis, Sobolewski), 22-I-65 (Paris: Cirque Napoléon; Padeloup), 14-II-66 (Boston; Zerrahn), summer 1866 (Amsterdam; Coenen), 24-III-67 (Brussels; Samuel), [21-IV-66](#) (New York: Philharmonic Society, Bergmann), 15-VII-67 (Lille; for military band), 16-VII-67 (id.), 1-XII-67 (Paris: Cirque Napoléon, Padeloup), 28-XII-67* (St. Petersburg), 13-II-69 (Philadelphia; Dietrich).

See also NBE 4, Appendix IV, p. 359: “Performances of the *Grande Overture des Francs-Juges* in Berlioz’s Lifetime.”

References:

MÉMOIRES 4: A_b theme in first violins [bars 119–50] borrowed from one of the first quintets ([2](#) and [3](#)). 11: of *Les Francs-Juges* only the overture has established itself. 13: composed [autumn 1826]. 18: perf. planned. 19: rehearsed, perf. at Conservatoire [26-V-28]. 45: perf. at the Théâtre-italien; poorly played, but well received [24-XI-33]. Travels / Germany I, 2: performed Stuttgart [29-XII-42]. I, 3: perf. Weimar [25-I-43]; the work had been performed there before on several occasions. I, 4: perf. Leipzig [4-II-43]. I, 9: perf. Berlin by a military band of 320 [?-IV-43].

LETTERS: [c. 10-IX-26] (to Rocher, CG 63): of *Les Francs-Juges*, he has only the overture left to do. 10-IX-[26] (to Compaignon, CG 64): his opera is on the point of completion; he has the overture left to do. 13-IX-26 (to Compaignon, CG 65): his head is full of the overture and he can hardly untangle the ideas. 29-V-28 (to his father, CG 91): the overture was less well received than the other works in his

concert [26-V-28]. 6-VI-28 (to Ferrand, CG 93): the second part of the concert opened with the overture to *Les Francs-Juges*; [anecdote concerning the rehearsal, with mus. ex.]. 28-VI-28 (to Ferrand, CG 94): (mus. ex.); compliment from Pastou. 3-VI-29 (to Ferrand, CG 126): he is preparing for a concert at the beginning of December, in which he will present his two overtures. 3-X-29 (to Ferrand, CG 138): perf. planned for 1-XI. 30-X-29 (to Ferrand, CG 140): overture rehearsed; he wrote himself a bass drum solo, *pianissimo*. 3-XI-29 (to his father, CG 141): successful perf. [1-XI-29]. 6-XI-29 (to Ferrand, CG 142): an immensely successful perf.; the overture drew four salvos of applause. 10-V-30 (to his father, CG 160): the *Symphonie fantastique* is no more difficult than the overture; Onslow has read the score. 13-V-30 (to Ferrand, CG 162): the overture will be given again at his next concert. 23-VIII-30 (to Ferrand, CG 173): the Société des Concerts [du Conservatoire] will present the overture during the winter. 3-IX-30 (to his father, CG 175): perf. planned for 21-XI. [X-30] (to Ferrand, CG 182): *La Tempête* is even grander than the overture *Les Francs-Juges*. 31-X-30 (to his father, CG 188): perf. planned for 21-XI, if he can have the hall. 19-XI-30 (to Ferrand, CG 189): perf. planned for 5-XII at the Conservatoire. 6-XII-[30] (to his father, CG 190): he has been urged to give a second concert with the overture and the symphony on the following Sunday. [C. 10-XII-30] (to Spontini, CG 191): he sends S. the score. 21-XII-30 (to Liszt, CG 197): as he is leaving Paris, he wonders if L. might return the score.

20-XII-32 (to Adèle, CG 304): perf. planned at his second concert [30-XII]; the work has been asked for again, and he has added it at the end of the programme. 1-VIII-33 (to Ferrand, CG 341): the overture has recently been engraved (as separate parts); he will send a copy. 30-VIII-33 (to Ferrand, CG 342): he will send a copy of the overture. 11-X-33 (Vincennes, to Ferrand, CG II and IX 351): he hopes F. has received *Les Francs-Juges*; has F. been able to fashion a score [from the parts]? 31-VIII-34 (to Ferrand, CG 408): since the concerts at the Champs-Élysées and the Jardin Turc got hold of his overture it seems so debased that he has lost interest in it. 25-I-36 (to Liszt, CG 461): Richault asked him a month before to arrange the overture for pf., four hands, which he did with the help of Chopin; they are engraving it along with the full score. 26-IV-[36] (to Liszt, CG 470): he has just received from Germany an overture to *Les Francs-Juges* arranged for four hands such that he could hardly recognize his work; he loathes these insolent liberties, and this new proof of the danger of letting his works circulate has led him to decide to allow nothing to be engraved until he has visited Germany. 8-V-36 (to Franz Anton Hofmeister, CG 472): H. has recently published an overture for pf., four hands, under the title *Ouverture des Francs-*

Juges, with both the composition and the arrangement attributed to him; the arrangement is not by him; the only authorized arrangement is published by Richault in Paris and Schlesinger in Berlin, the latter differing slightly from the Paris version; the changes were suggested by several competent pianists: Chopin, Osborne, Schunke, Sowinski, Bénédicte, and Eberwein. 2-X-[36] (to Ferrand, CG 443): is F. implying that he has already sent him the score? 28-XII-36 (to Schumann): Panofka has informed him that the overture was perf. in Leipzig; he would like more details from S.; he sent S. the full score two or three months before; earlier, the overture had been ruined by the louts of the London Philharmonic Society.

19-II-37 (to Schumann, CG 486): he thanks S. for performing the overture [Schumann did not, in fact, conduct the perf.]; S. would be kind to thank the musicians as well; apart from in Douai [8-VII-33] and Dijon [?-XII-36], performers elsewhere have become discouraged after the first rehearsal; the work was tried, without success, in London. 11-IV-37 (to Ferrand, CG 493): the overture *Les Francs-Juges* has just been performed in Leipzig with enormous success, and in France it was equally successful, in Lille, Douai, and Dijon; the musicians in London and Marseilles, however, abandoned it after several rehearsals. 14-XI-37 (to his mother, CG 517): they have just done one of his symphonies [i.e., *Les Francs-Juges* overture] in Leipzig, Weimar, Aix-la-Chapelle, and Vienna. 8-II-38 (to Liszt, CG 538): he has spoken to Richault about publishing L.'s reduction for pf. 31-III-38 (to Ludwig Rellstab, CG 549): the overture, composed 15 years before, is the only work which he has had engraved. 20-IX-38 (to Ferrand, CG 570): the overture [to *Benvenuto Cellini*] compares well with *Les Francs-Juges* and *Le Roi Lear*. [I-41] (to ?, CG 741): he regrets that publication has led to the circulation of his overtures.

12-X-42 (Brussels, to J.-F. Snel, CG 780): he will send a copy of the overture, which S. can present in an open-air concert. 30-XII-42 (Stuttgart, to Morel, CG 795): perf. Stuttgart [29-XII-42]. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): the overture was one of the most consistently effective works performed in Germany. 30-III-[43] (Berlin, to Morel, CG 824): perf. Hamburg [22-III-43]. 7-IX-[53] (to Adèle, CG 1627): in Frankfurt, the Prussian military band played the overture beneath his hotel window.

20-I-65 (to Estelle, CG 2970): perf. planned by Padeloup's orchestra at the Cirque [Napoléon; see CG 2973]; successful rehearsal on 18-I. 25-I-65 (to Ferrand, CG 2973): successful perf. Paris at the Cirque Napoléon [22-I-65] before 4,000 people. 16-II-65 (to Estelle, CG 2978): id.; it was written 37 years before, his first instrumental work. 3-I-66 (to Adolphe Samuel, CG 3076): S. should begin [his

series] with *Les Francs-Juges*, which is the most difficult of his overtures. [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): describing available resources, including library holdings for the work].

Dedicatee: Narcisse Girard (1797–1860), conductor of the Conservatoire concerts and at the Opéra; he helped launch Berlioz’s career by conducting many of his early works, including two perf. of *Les Francs-Juges* overture in 1833.

Note: As the letters of 1836 show, an unauthorized reduction of the overture for pf., four hands, appeared in Leipzig at virtually the same time as Berlioz’s own arrangement was published in Paris. His fierce letter to the Leipzig publisher, F.-A. Hofmeister, was printed in the *R&GM* of 8-V-36, 154–55. The publication (c. 1840) of Czerny’s arrangement may also have vexed him. (A letter from Czerny to his publishers, Meyer, was advertised in Goodspeed’s catalogue 545 [1968]: Czerny wishes to have works to arrange that are not already the property of German publishers, and he discusses the fee for arranging this “uncommonly difficult” composition.) That these arrangements were still on the composer’s mind as late as 1852 is indicated by his note in the 1852 catalogue: *Cet arrangement fait par l’auteur, aidé des trois habiles pianists Chopin, Bénédict et Eberwein, est le seul fidèle et conforme à la partition.*

Despite the formal dedication to Girard, Berlioz consistently referred to it as “our” overture in his lifelong correspondence with the librettist, Humbert Ferrand. On 25 January 1865 (CG 2973) he writes of the enthusiastic reception of Padeloup’s performance: “it was you, dear friend, who had me compose this overture, 35 years ago!!!”

Bibliography: Jullien 34, 47, 58, 59, 87, 99–100, 143, 149, 159, 163, 165, 167, 215, 260, 300 – Boschot I, 274–76, 287–93, 351–54, 356, 432; II, 151, 163, 172, 204–05, 314; III, 9–10, 17, 34, 242, 247, 287 – *Berlioziana* (1905), 308 – Prod’homme 60, 65, 77–78, 79, 92, 121, 127, 138, 144, 221, 225–26, 227, 232, 234, 241, 242, 291n, 312, 363, 414 – Barzun I, 39, 88, 92–93.

Schumann, “Ouverture zur ‘Heimlichen Vehme’ (in F),” *NZfM* 4 (1836), 101–02, and *Gesammelte Schriften* (Leipzig, 1854) I, 162–63 – J. L. de Casembroot, “L’Ouverture des Francs-Juges: opinions de Mendelssohn, Schumann, et Moscheles,” *Revue Internationale de Musique* 21 (1899), 1327–33. A considerable literature in the German press is summarized by Müller-Reuter, 227–29.

24

Fugue

LOST

Date of Composition: July 1827 [the Prix de Rome *concours d'essai*].

Reference: LETTER: 28-VII-27 (to Nanci, CG 76): the preliminary competition took place two days before to select those candidates who will be admitted to the main competition; they were given a *fugue in strict style*, a musical problem of surpassing uselessness and very difficult to solve; there were only four candidates, of whom he was the only one to give the correct “answer,” which is the principal purpose of the fugue.

Note: see also [22](#) above. The subject set in 1827 survives at the Institute, **F-Pi** box 5 E 17.

Bibliography: *Berlioziana* (1906), 263.

25

La Mort d’Orphée

Monologue et Bacchanale

Text by Berton

Introduction et Monologue	152 bars
Bacchanale	211 bars
Tableau musical	30 bars

Orphée (Tén.); Chœur I (Bacchantes, Sopr. I-II), Chœur II (Bacchantes, Sopr. I-II); Fl. I-II (P. fl. I-II), Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Tromp. I-II, Cornets I-II, Tromb. I-III, Timb., 3 pr. Cymb., Harpe, Cordes.

50

Hopkinson 69 – NBE vol. 6, 6–60; x–xi (Eng.), xviii–xix (Fr.), xxvii–xxviii (Ger.), 227–228, 230, 238–239 (ed. David Gilbert, 1998).

Date of Composition: July 1827 [the Prix de Rome competition].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE (NBE source C): **F-Pn** Rés. Vma ms 1. *La Mort D'Orphée / Monologue et Bacchanale / A grands Chœurs et à Grand Orchestre / Par / Hector Berlioz*. (Upper R. aut. :) *Oh! Le cœur qui a vraiment aimé, jamais n'oublie; mais aime encore, fidèle jusqu'à la fin, comme la fleur du soleil tourne vers son dieu, quand il se couche, le même regard dont elle a salué son lever*. Th: Moore: *Mémoires Irlandaises*. (Below title, aut. :) *Ouvrage déclaré inexécutable par la Section de musique de l'institut et exécuté à l'école royale de musique le 22 Juillet 1828*. [Ferrand's hand?:] *L'auteur à son ami Ferrand*. 82 numbered pp. Upright fol.; 20 staves (pp. 71–82: 18 slaves). Scribal copy with autograph additions. Acquired in 1923 for the Bibliothèque Nationale, ex coll. Latin (Toulon), 1923; ex coll. Martin (Marseilles), 1885. Sold in 1869 by Liepmannsohn & Dufour (catalogue 25, no. 85; see AMZ 4 [1869], 173). Contents: 1=TP; *Introduction*, 2–17; [Air] *Larghetto*, 28–34; *Recitative*, 35–38; *Bacchanale*, 39–80; *Tableau Musical*, 81–82 ([83–84] blank). Facs. edn. (of the complete ms. score): Paris: Réunion des bibliothèques nationales, 1930. [Gallica IFN-FN-55006377](#).

MANUSCRIPT LIBRETTO: **F-Paba** 1 H 1 (*Registres concours: 1817–27*), pp. 271–73. *Orphée / Cantate*. Transcribed in NBE 6, p. 238. A draft is found in Box 5 E 17.

PRINTED SCORE: First published in a facs. edn. of the ms. score: Paris: Réunion des bibliothèques nationales, 1930. Hopkinson 69A.

PRINTED LIBRETTO: Pp. [11]–12 of *SEANCE PUBLIQUE ANNUELLE . . . DU 6 OCTOBRE 1827: . . . ORPHEE / CANTATE*. Paris: Firmin Didot, 1829. Copy: **F-Paba** 5 E 17 (*Pièces se rapportant aux Concours de Rome 1827*).

Performance: 26-V-28 (planned; cancelled. Apparently the work was rehearsed on 23 and 24-V-28, with Dupont as soloist).

References:

MÉMOIRES 14: “Orpheus torn by the Bacchantes” chosen as subject of the Prix de Rome cantata; his work declared unplayable by the jury. 18: perf. planned [for 26-V-28]. 19: rehearsed; cancelled because the soloist lost his voice; destroyed.

LETTERS: 28-VII-27 (to Nanci, CG 76): he will enter the Institute in an hour and a half; they say he will win second prize. [2-VIII-27 (Nanci to her grandfather, Nicolas Marmion, CG IX 76^{ante-antebis}): she has received a letter from Hector (CG 76); he aspires to the second prize.] [C. 27-VIII-1827 (Berlioz’s mother Joséphine to her daughter Nanci): as she imagined, Hector was disappointed by the [results of] the competition.] 29-XI-[27] (to Ferrand, CG 77): he had invited all the members of the Institute [to the concert of 22-XI-27] so that they could hear the sort of music they considered unplayable, for the Mass is thirty times more difficult than the cantata which Rifaut was not able to play on the piano and which Berton had declared unplayable.

3-VII-31 (Rome, to Ferrand, CG 234): he used a phrase from *La Mort d’Orphée* for the *chant de bonheur* [of the *Mélologue*] and, for *Les Derniers Soupirs de la harpe*, the movement for orchestra which comes immediately after the *Bacchanale* [*Tableau musical*]; consequently he hopes that F. will send him the page of score which contains the Adagio after the *Bacchanale*; *La Mort d’Orphée* is sacrificed, and he will burn the score when he returns to Paris; F. will thus have the only copy. 14-IX-31 (Rome, to François Réty, CG 239): he needs one of his scores which are deposited at the library, called *La Mort d’Orphée*; R. would be very kind to send it by some safe route. 3-XII-31 (Rome, to Hiller, CG 250): he hopes H. will go to the Conservatoire and ask M. Réty to find the cantata, have the last page copied (the *adagio con tremolandi* which follows the *Bacchanale*) and send it by post; he has great need of it.

Text: probably Henri-Montan Berton (1767–1844), the composer and professor at the Conservatoire.

Self-Borrowing: The melody of the opening Larghetto, bars 14–26, reappeared at the beginning of the *Chant de bonheur*, movt. IV of *Le Retour à la vie* (55); the *Tableau musical* became *Les Derniers Soupirs de la harpe*, movt. V.

Note: The date *22 juillet 1828* for a perf. of the work, given in the composer’s hand on the TP of the MS, is incorrect. The same date appears on two other MSS that Berlioz presented to Ferrand, the *Resurrexit* (20B) (Grenoble copy) and the

Scène héroïque (21A). These MSS, as well as a copy of the *Mélodie pastorale* from *Les Francs-Juges* (23B), were all given to Ferrand before 1831, and the error was thus probably the result of faulty memory. The same date is found on the autograph score of *Herminie* (29).

Ms. texts of each of the Prix de Rome cantatas are preserved in the *Registres concours* of the Archives de l'Académie des Beaux-Arts (F-Paba). The text was dictated to the competitors (*Mémoires* 22); later, it was printed in a two-part programme for the *Séance publique annuelle*, which included reports on laureates already in Rome as well as the programme for the distribution of prizes. These documents are preserved in various manners: F-Pc Thb 4532 is a collection of the libretti (only) for 1828 and 1830; F-Pc 4° B 816 consists of the full programmes for 1828 and 1830; the entire pamphlet for 1827 is in the Archives de l'Académie des Beaux-Arts. Additionally, the three other cantatas from 1827 are preserved, one by Guiraud (F-Pc ms 7862), one by Gilbert (F-Pc ms 8024), and one by Ross-Despréaux (F-Pc ms 8228).

The minutes of the Academy for 1-IX-27, preserved in the Archives de l'Académie des Beaux-Arts, Paris, record: *La 4^e cantate [Berlioz's] n'étant pas susceptible d'être exécutée avec accompagnement de piano, a été retiré du concours par l'auteur, avec l'agrément de l'Académie.*

A complete set of programmes of Institut *séances* is at F-Pi 4° AA 34B.

Bibliography: Jullien, 34–35, 70, 80 – Boschot I, 258–59 – *Berlioziana* (1906), 263–64 – Prod'homme, 45, 54–55, 60 – Barzun I, 73–83.

Boschot, "Berlioz: Une Cantate perdue pendant un siècle," in *Chez les musiciens*, 2^e série (Paris, 1924), 50–56 – A. E. F. Dickinson, "Berlioz's Rome Prize Works," MR 25 (1964), 163–85 – Macdonald, "Self-Borrowings," 34 – Peter Bloom, "Orpheus' Lyre Resurrected: A Tableau musical by Berlioz," MQ 61 (1975), 189–211; see also other articles by Bloom listed in the Bibliography for *Le Retour à la vie* (Lélio; 55). See also *Catalogue . . . du feu M. Martin*, etc. (Paris, 1885).

26

Grande Ouverture de Waverley

au Colonel F. Marmion

[441 bars](#)

Fl. I-II (P. fl.), Hb. I-II, Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-II, Tromp. à p., Tromb. I-III, Oph., Timb., Cordes (15-15-10-12-9; aut.: 20-20-16-15-13).

Œuvre 1 (*bis*; replaces *Huit Scènes de Faust*, [33](#)) – Labitte 1 – Müller-Reuter, 224-25 – Hopkinson 21.

Malherbe & Weingartner vol. IV, v-ix, 1-38 (1900) – NBE vol. 20, 3-50; viii-x (Eng.), xv-xvii (Fr.), xxii-xxiv (Ger.), 301, 306, 308-309, 319-327 (ed. Diana Bickley, 2000).

Date of Composition: between c. June 1827 and February 1828; i.e., after the overture to *Les Francs-Juges* ([23D](#)), at about the time the piston trumpet was first heard in Paris (29-VI-1827), and before 11-II-28, the date of a letter from Lesueur to Boucher mentioning Berlioz's *ouvertures* (*Lettres de musiciens écrites en français du XV^e au XX^e siècle*, ed. Tiersot [Milan, 1924], I, 535-36).

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1507. *Grande Ouverture / de / Waverley / Dédiée au Colonel Marmion / [deleted:] Grande Ouverture Caractéristique / et composée / Par / Hector Berlioz / [sic] Œuvre 1^r / Partition / Prix . . . / . . . Dreams of love and Lady's charms / Give place to honour and to arms. [R.:] (Waverley / Walter Scott). Right margin: *Berlioz, rue de Londres 31. Upper R.: À Monsieur Brown, témoignage d'une vive et inaltérable amitié; Hector Berlioz, ce 16 avril 1839. In the lower half of the TP are 29 lines of quotations from a French translation of the novel, beginning: Waverley était dans sa seizième année . . . ("He was in his sixteenth year," ch. 4), and ending: La bataille était finie, etc. ("The battle was fought and won, and the whole baggage, artillery, and military stores of the regular army remained in possession of the victors," ch. 47). 36 numbered fols. (1^r=TP, 1^v blank, 2^r-36^r, 36^v blank). Upright 26 x 35.8 cm.; 20 staves. Autograph fair copy, with revisions for publication. Used by the engraver. Facs. of TP, fol. 25^v in NBE 20, pp. 308-09. [Gallica IFN-55006818](#).**

MANUSCRIPT ORCHESTRAL PARTS: **D-DT** mus. n 357. Upright white, 12 staves. German copyist. 8 parts: Vns I (3), Vns II (2), Altos, Vles & Cb. (2).

PRINTED SCORE (NBE source **P**): *Grande / OUVERTURE / DE / WAVERLEY, / DÉDIÉE / au Colonel F. Marmion / et composée par / HECTOR BERLIOZ / Op: 1^{er}. / [L.:] Partition 20^f. / Parties séparées 18 fr. // [R.:] . . . Dreams of love and Lady's charms / Give place to honour and to arms. / (Waverley Walter Scott.) // [C.:] A. V. /*

N.B. *La Partition des huit Scènes de Faust, intitulée Œuvre 1^{er} / ayant été détruite par l'Auteur, il l'a remplacée par celle-ci. / A PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 16, au 1^{er}. / 5637.5638.R. Paris: S. Richault, [1839]. Pl. no. 5637.R (5637.5638.R. on TP). TP, TP^v blank, 1-50, [51-52] blank. Announced in Hofmeister's [Monatsbericht VI-39, p. 66](#). Advertised in *FM*, 26-XI-43. Hopkinson 21A. Copies: **F-Pc** Ac e¹⁰ 885 (aut.: à mon ami Kastner, H. Berlioz), D 952; **F-Pn** Rés. Vm⁷ 523 (Berlioz's own); **F-Pn** Collection Macnutt (Macnutt inventory item 5224) (uncut copy in original grey printed wrappers), **F-Psoc**; **B-Bc** X 7990 (dep. 1854); **B-Lc** 326-KK-IX; **D-B** 17206/1; **D-Mbs** [4 Mus. pr. 65713](#); **EIR-Dtc** B 94 (2); **GB-Cpl** XRa.850.80B.X4; **GB-En** H. B. 2/11 (1); **GB-Lam** (RPS); **GB-Lbl** h 3250; **GB-Lcm** I K 28; **GB-Mcm**; **US-Bp** **M.341.19 (1); **US-Cso** Thomas 813; **US-NYp** *MTA (bound with Liszt, *Lenau's Faust*; prices hand-erased), *MTC (bound with *Tristia*); **US-NYpm** Fenderson (record ID 69839).*

VARIANT: with impr. Paris RICHAULT & C^{ie}, Editeurs, 4 B^d des Italiens, au 1^{er}. [after 1866]. Hopkinson 21A(a). Copies: **GB-Lbbc** 14080 (2 copies); **GB-Lbl** Hirsch M 786; **GB-Ob** Mus. 1 c 309 (40); **US-BApi**; **US-Wc** M3.3.B5, op. 1.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Same TP as above. Paris: Richault, [1839]. Pl. no. 5638.R. and R. 5638 (with 5636 and 5639 on some parts). 18 parts: Fl. I, Fl. II, Hb. I-II, Cl. I-II, Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp. I-II, Tromp. à p., Tromb. I, Tromb. II-III, Oph., Timb., Vns I, Vns II, Altos, Vles & Cb. Hopkinson 21B. Announced in Hofmeister's [Monatsbericht VIII-39, p. 98](#). Copies: **F-Pn** Collection Macnutt (Macnutt inventory item 5225) (uncut set); **F-Psoc**; **F-Lm** mus. 6259; **D-DT** Ms. n 357; **GB-En** H. B. 2111 (2); **GB-Lam**; **GB-Ob** Mus. 1 c 309 (48) (incomplete); **US-BApi**.

VARIANT: a later drawing from the same plates. Copy: **GB-En** H. B. 2/11 (3).

PRINTED ARRANGEMENTS: For pf., four hands. *Ouverture / DE / WAVERLEY / Musique / d'Hector Berlioz / POUR / Piano à quatre mains / AV / Prix 7^f 50 / A PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er} / 4661.R. Paris: Richault, [c. 1841]. Pl. no. 4661.R. [1]=TP, 2-19, [20] blank. Advertised in *FM*, 27-VI-41 and 26-XI-43. Hopkinson 21C. Copy: **F-Pn** Vm⁷ 12872. It is not known who made this arrangement.*

LEIPZIG EDITION: Leipzig: Hofmeister, [before 1840]. Pl. no. 2475 (none on TP). Price 14 Gr. No. 68 in a collection of 70 overtures. Advertised in Hofmeister's [Monatsbericht, V-40, p. 70](#). Advertised in *AMZ*, 22-VII-40. Hopkin-

son 21C(b). Copies: **GB-Ob** Mus. 1 c 309 (108); **A-Wn**; **D-B**; **D-Mbs** 4 Mus. pr. 18705 (as *Waverley*); **GB-Ckc**.

BRUNSWICK EDITIONS: The 1859 catalogue mentions an edn. of the reduction for pf., four hands, by Leibrock of Brunswick, but no copy has been traced.

Performances: 26-V-28 (Paris: Salle du Conservatoire; Bloc, cond.), 25-II-29 (Paris: Opéra-Comique), 1-XI-29 (Paris: Salle du Conservatoire), 2-V-33 (Paris: Hôtel de *L'Europe littéraire*), 23-XI-34 (Paris: Salle du Conservatoire), 25-VI-35 (Paris: Gymnase musical), 25-XI-38 (Paris: Salle du Conservatoire), 23-III-39 (London), 11-XI-39 (Leipzig: Euterpe concerts; Verhulst), 24-XI-39 (Douai), ?-IV or V-40 (Potsdam; Damcke), ?-?-39/40 (Oldenburg), ?-?-40 (Mainz), 1-VI-40 (London), 15-X-40 (Koblenz; Anschütz), 6-V-43* (Hanover), 22-II-46 (Weimar), 12-III-48 (Amsterdam) 13-XII-51 (Boston), 18-V-56 (New York: Carl Bergmann Orchestra), ?-?-64 (Montpellier).

References:

MÉMOIRES 13: composed soon after the overture to *Les Francs-Juges*. 18: concert planned at the Conservatoire. 19: perf. [26-V-28]; perf. at the Opéra-comique for the Smithson benefit [25-II-29].

LETTERS: 29-V-28 (to his father, CG 91): his overture was greeted with several rounds of applause [26-V-28]. 6-VI-28 (to Ferrand, CG 93): *Waverley* opened the concert advantageously, for it received three salvos of applause. 2-III-[29] (to Du Boys, CG 117): he went to hear his overture [25-II-29]; even though the performance was better than he anticipated, it produced a mediocre effect. 3-VI-29 (to Ferrand, CG 126): he is preparing for a concert at the beginning of December, in which he will present his two overtures. 30-X-29 (to Ferrand, CG 140): *Waverley* is still not going well; they will rehearse it the next day, and it will surely go better.

2-I-39 (to Ferrand, CG 616): he will soon have a good deal of new music to give F. in addition to the excerpts from *Benvenuto*: the overtures *Waverley*, *Le Roi Lear*, and *Benvenuto*, which they are presently engraving, and the Requiem. 11-V-39 (to his father, CG 649): successful perf. [of *Waverley*] in London [23-III-39]. 22-IX-39 (to Ferrand, CG 665): F. should have received the [published] score.

[V-44] (to Théophile Gautier, CG 899): be so kind as to announce a perf. on 4-V at the Théâtre-italien. 7-V-[48] (to Henry D. Leslie, CG 1196): he hopes they

will not perform the overture in London; he has not heard it for more than 15 years and thinks it unworthy of their programme.

20-I-65 (to Estelle, CG 2970): someone has sent him a programme of a concert in Montpellier, where they played his *Ouverture de Waverley*; that must have been droll.

Dedicatee: Félix-Joseph Marmion (1787–1869), Berlioz’s uncle (see table of [Correspondents](#)). The M^r Brown, to whom the aut. score is inscribed, is Jean-François-Adolphe Brown, translator and teacher of English at 20 rue des Fossés du Temple, co-inventor of the mélophone [per Peter Bloom].

Note: Czerny’s *Fantaisie romanesque*, op. 240, is also based on Scott’s novel. Announced in *BF*, 24-III-32.

Citron’s note concerning the citation in Berlioz’s letter of 7-V-[48] cannot be correct: the letter cannot refer to *Rob-Roy* because it implies the existence of published parts. Berlioz was no doubt forgetting that he had conducted *Waverley* in Hanover on 6-V-43.

Bibliography: Jullien 34, 37, 99n, 215 – Boschot I, 287–93, 316–17, 351–54; II, 172, 277, 314, 455 – *Berlioziana* (1905), 301 – Prod’homme 60, 64, 77, 79, 143 – Barzun I, 81, 88, 92.

Schumann, “Concertouverturen für Orchester . . . Berlioz,” *NZfM* 10 (1839), 186–87, and *Gesammelte Schriften* (Leipzig, 1854) II, 203–05.

27

Marche religieuse des Mages

Text (if any): Unknown

LOST

Date of Composition: before May 1828 [prior to performance].

Performance: 26-V-28 (Paris: Salle du Conservatoire).

Reference: LETTER: 6-VI-28 (to Ferrand, CG 93): the *Marche religieuse des Mages*, which F. does not know, was well applauded at the concert [26-V-28].

Self-Borrowing: This work may have been reused for the *Quartetto e coro dei maggi* ([59](#)).

Bibliography: Jullien, 35 — *Berlioziana* (1906), 263.

28

Fugue

LOST

Date of Composition: July 1828 [the Prix de Rome *concours d'essai*].

Note: see also [22](#) and [24](#) above. The subject set in 1828 has not survived.

Bibliography: *Berlioziana* (1906), 263.

29

Herminie

Scène lyrique

Text by Vieillard

Introduction	90 bars
Air no. 1	100 bars
Air no. 2	212 bars , including recitatives
Air no. 3	118 bars
Prière	211 bars (fr. bar 119 of Air no. 3)

Herminie (Sopr.); Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, 2 pr. Timb., Cymb., Cordes.

58

Malherbe & Weingartner vol. XV, v-vi, 1-60 (1903) – NBE vol. 6, 61-136; xi-xii (Eng.), xix-xx (Fr.), xxvii-xxx (Ger.), 228, 230-231, 235, 240 (ed. David Gilbert, 1998).

Date of Composition: July 1828 [the Prix de Rome competition].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1185. *Herminie / Scène Lyrique à Grand Orchestre / Par / Hector Berlioz / élève de M^r Lesueur / Concours de 1828 Paris ce 22 Juillet*. 110 numbered pp. Upright 26 x 34 cm.; 20 staves. Autograph fair copy. Head of TP, in another hand: *N^o 4, reçu le 28 Juillet 1828*. Contents: 1=TP (2 blank); *Introduction*, 3-14; *Air N^o 1*, 15-20; *Récit[atif et] Air N^o 2*, 21-52; *Récit[atif et] Air N^o 3*, 53-73; *Prière*, 74-107 (108-110 blank). Facs. of p. 3 in Boschot, *Vie* 42 and Holoman, *Autographs* 12. [Gallica IFN-55006359](#).

MANUSCRIPT SOLO PART (NBE source **ACrôle**): **F-Pc** ms 1514. *Herminie / Scène Lyrique à G^d Orchestre / Par H. Berlioz*. Partbook for soprano soloist. 18 numbered fols. (1^r=TP, 1^v blank, 2^r-18^r, 18^v blank). Oblong octavo, 8 staves. Scribal copy titled and edited by Berlioz. Facs. of fol. 6^r in NBE 6, p. 235.

MANUSCRIPT LIBRETTO: **F-Paba** 1 H 2 (*Registres concours: 1828-38*), pp. 13-15. *Herminie*. Transcribed in NBE 6, p. 240.

PRINTED SCORE: first published by Malherbe & Weingartner (1903).

PRINTED LIBRETTO: P. [11] of [*Séance Publique Annuelle, 1828*]: *HERMINIE / SCÈNE LYRIQUE*. Paris: Firmin Didot, 1828. Copy: **F-Pc** Thb 4532 (1828).

References:

MÉMOIRES 23: “Herminia and Tancred,” an episode from Tasso, chosen as the subject of the Prix de Rome cantata; he composed the third aria as a prayer, rather than agitato, as it was marked; won second prize.

LETTER: 15-VII-[28] (to Ferrand, CG 95): Lesueur provided the money for his expenses at the Institute; Mme Dabadie has promised to sing the scene.

Text: Pierre-Ange Vieillard de Boismartin (1778–1862), playwright, librettist, and frequent author of texts for the Prix de Rome competitions.

Self-Borrowing: The opening theme of *Herminie* reappeared as the beginning of the *idée fixe* of the *Symphonie fantastique* (48, movt. I, bars 72–86); the *Prière* reappeared as no. 6 (*Chant sacré*) of the *Neuf Mélodies* (44).

Note: For information on the Prix de Rome texts, see under *La Mort d'Orphée* (25). The minutes of the Academy for 2-VIII-28 show that the second prize was awarded to Berlioz by an absolute majority; after that it was proposed to give a further second prize to Nargeot, and the proposition was adopted.

Bibliography: Jullien 37–38 — Boschot I, 298–300, 386 — *Berlioziana* (1906), 270–71 — Prod'homme 67 — Barzun I, 94–95, 442.

A. E. F. Dickinson, "Berlioz's Rome Prize Works," *MR* 25 (1964), 163–85 — Macdonald, "Self-Borrowings," 29–34.

30

Là ci darem la mano

Variations for guitar on the theme of Mozart

LOST

Date of Composition: c. 1828 [before Whistling's entry].

Note: Whistling's *Handbuch der Musikliteratur 1828* (Leipzig, 1828), p. 387, contains under *Solos für die Guitarre* the following entry: *Berlioz, Var. (Là ci darem.) Paris, Aulagnier 3 Fr.* Nothing more is known of this composition, although Philip James Bone, in *The Guitar and Mandolin: Biographies of Celebrated Players and Composers* (London, 1914), p. 35, remarks: "Berlioz composed studies and variations for guitar alone, which were published by Aulagnier, Paris."

31

Nocturne à deux voix

Song with guitar accompaniment

Text anonymous

[25 bars](#)

2 Voix, Guit.

NBE vol. 22b, 29; x (Eng.), xviii (Fr.), xxvii (Ger.), 295, 325 (ed. Ian Rumbold, 2004).

Date of Composition: the calligraphy of the autograph suggests a date before c. 1830; the work is placed here, adjacent to the variations on *Là ci darem la mano*, for convenience.

Source: AUTOGRAPH SCORE (NBE source **A**): **US-NYcu** Berlioz collection. *Nocturne à deux voix*. 2 fols. (4 pages) [=1 folio of 12 staves, torn in half]. Upright 14.7 x 21.5 cm.; 6 staves. Autograph fair copy. Facs. of pp. 1, 4 in NBE 22b, p. 325.

32

Salutaris / Oratorio for Choron

LOST / UNFINISHED

[3 Voix, Orgue ou Pf.]

Date of Composition: winter 1828–1829 [from correspondence].

References: LETTERS: [end of 1828] (to Ferrand, CG 106): Choron has asked for an oratorio for solo voices with organ accompaniment; he has already done half; he hopes it will be performed in a month and a half. 9-IV-29 (to Ferrand, CG 121):

he has written a *Salutaris* for three voices with organ or piano accompaniment; he looked for it all day in order to send it; inasmuch as it was not worth much, he probably burned it during the winter.

Note: These two letters probably refer to different versions of the same project.

33

Huit Scènes de Faust

Text by Goethe, in Nerval's translation

à Monsieur Le Vicomte de Larochehoucauld, Aide de Camp du Roi, Directeur-général des Beaux Arts

(Later incorporated in *La Damnation de Faust*, [111](#))

- | | | |
|---|--|--------------------------|
| 1 | Chants de la fête de Pâques | 96 bars |
| 2 | Paysans sous les tilleuls. Danse et chant | 37 bars |
| | stanzas 2-4: melody and text only | |
| 3 | Concert de sylphes. Sextuor | 150 bars |
| 4 | Écot de joyeux compagnons (Histoire d'un rat) | 59 bars |
| | stanzas 2-3: melody and text only | |
| 5 | Chanson de Méphistophélès (Histoire d'une puce) | 81 bars |
| 6 | Le Roi de Thulé. Chanson gothique [see 33A] | 42 bars |
| | stanzas 2-3: melody and text only | |
| 7 | Romance de Marguerite; Chœur de soldats | 238 bars |
| 8 | Sérénade de Méphistophélès | 106 bars |

Marguerite (Sopr.), Méphistophélès (Tén.), Brander (Basse), Solos (Sopr. ou Tén. [no. 2]; Sopr. I, Sopr. II, Contr., Tén., Bar., Basse [no. 3]); Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II (P. fl. I-II), Hb. I-II (C. a. I-II), Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-II, Oph., 2 pr. Timb. (4 Timbaliers), Harmonica, 2 Harpes, Guit., Cordes.

Originally Œuvre 1 (replaced by *Waverley*, [26](#)) – Hopkinson 8.

Malherbe & Weingartner vol. X, v-vi, 107-214 (1903) — NBE vol. 5, 1-99; viii-x (Eng.), xi-xiii (Fr.), xiv-xvi (Ger.), 103, 104-105, 106-107 (ed. Julian Rushton, 1970).

Date of Composition: September 1828–January 1829 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost (for the first version of no. 6, see [33A](#), below). The autograph was listed in a sale catalogue in 1845 (*Revue et Gazette musicale*, 1845, p. 160).

AUTOGRAPH ORCHESTRAL PARTS (NBE source **AO**): **F-Pc** ms 17466. Upright white; 12 staves. Five parts and a fragment of a sixth: Cl. I-II (no. 5), Bns I-II (nos. 4-5), Bns III-IV (no. 4), fragment of Cors I-II (no. 3), Cors I-II (no. 5), Oph. (no. 5). Ex Société des Concerts. Facs. of the fragmentary horn part in NBE, vol. 5, 107.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **ACO**): **F-Pc** ms 17466 (part of the same set as the autograph parts). Upright white; 12 staves. Nine parts and a fragment of a tenth: Vns I (nos. 4-5), Vns II (nos. 4-5) (2), fragment of Altos (no. 3), Altos (nos. 4-5), Vlles (nos. 4-5), Vlle & Cb. (nos. 4-5), Cb. (no. 3) (2), Cb. (nos. 4-5). Ex Société des Concerts. Both autograph and manuscript parts appear to belong to 1829.

PRINTED SCORE (NBE source **P2**): *Huit Scènes / de / Faust / Tragédie de Goëthe / Traduites par Gérard. / Musique Dédinée / à / Monsieur Le Vicomte de Larochefoucauld / Aide de Camp du Roi, Directeur-général des Beaux Arts. / & COMPOSÉE PAR / Hector Berlioz / Grande Partition. / Je me consacre au tumulte, aux jouissances les plus douloureuses, / a l'Amour qui sent la haine, a la Paix qui sent le désespoir. / Goëthe (Faust) / One fatal remembrance, one sorrow that throws, / Its bleak shade alike o'er our joys and our wæs. / Th. Moore (Irish Melodies) / [L.:] Œuvre 1. [R.:] Prix 30^{fr}. / a Paris / Chez SCHLESINGER, Rue de Richelieu, N° 97. Paris: M. Schlesinger, [IV-1829]. No pl. no. TP, TP^v blank, 1-97, [98] blank. Foot of p. 1: Gravé par E. ALHOY Rue d'Enghien 39. Announced in *BF*, 25-IV-29. Hopkinson 8A. Facs. of TP in NBE vol. 5, 106; in *Katalog der Musikbibliothek Paul Hirsch IV* (ed. Kathi Meyer and Paul Hirsch; Cambridge, 1947), pl. XVII; and in Kapp, *Bilder* p. 5 (facs. of **D-B** copy). Copies: **F-Pn** Rés. Vm² 172 (corrected proof, NBE source **P1**), Vm² 652; **F-Pn** Collection Macnutt (Macnutt inventory 5229) (Mme Lesueur's copy); **F-Po** CS-1435; **F-RYlang** FIV.51 (Herlin 99); **CH-Gc** R 4 (two copies, one aut. *Offert à M'**

Bloc / par l'auteur H. Berlioz, with, in *Bloc's* hand, N^o. 39; l'auteur à M^r *Bloc*; the other aut. *A son ami A. Campan* l'auteur H. Berlioz); formerly **D-B Mb** 792 (aut.: *Offert à Monsieur Meyer Beer par l'auteur, H. Berlioz*); **D-DŮk**; **GB-En** H. B. 1/1 (aut.: *offert à Monsieur Miel par l'auteur H. Berlioz*); **GB-Ob** Mus. 1 c 309 (6). Sales: Drouot 19-VI-1984 (aut.: *à son ami Desmarest*); Lisa Cox Catalogue 45 (2004) (with autograph corrections on p. 51 and p. 53; coll. René Berthelot, Orléans).

VARIANT A (NBE source **P3**): a reissue, incorporating corrections and further ms. revisions. Copies: **F-Pc** Abo 35; **F-Pn** Collection Macnutt (Macnutt inventory 5230); **GB-Lbl** Hirsch IV 703; **GB-Lcm** I K 14 (aut. inscription obliterated); **US-NH** z Mus. B44 (1); **US-WM** XM1530.B47S3 (Special Collections).

VARIANT B (NBE source **P4**): with further printed corrections. Copy: **F-Pn** Gr-Vm Macnutt 141 ([Gallica NUMM-858085](#)).

Performance: 1-XI-29 (Paris: Salle du Conservatoire; no. 3, with six students from the Conservatoire; Habeneck, cond.), 3-II-44 (Paris: Salle Herz; no. 7; cancelled, owing to singer's illness).

References:

MÉMOIRES 26: Gérard de Nerval's translation set to music; published at the composer's expense; later incorporated into *La Damnation de Faust*; the composer rejected it; rounded up as many copies as he could find and destroyed them; *Concert des sylphes* perf. at his first concert [actually 1-XI-29].

LETTERS: [15]-IX-28 (Grenoble, to Ferrand, CG 99): two days earlier he wrote, in a carriage, the ballade of *Le Roi de Thulé* in gothic style; he will give it to F. to put in his *Faust* if he has one. [12-XI-28] (to La Rochefoucauld, CG 103): would R. support him in writing the music for a *Faust* ballet to be produced at the Opéra? he has set to music the greater part of the poems in Goethe's drama, his head is full of *Faust*. [19-XI-28 (La Rochefoucauld to Berlioz, CG 104): declining the request.] 20-XII-28 (to his father, CG I and IX 107): he was on the verge of beginning an immense work for the Opéra, a ballet on *Faust*; the success of another *Faust* at the Porte Saint-Martin made the administration abandon the project and told him not to begin the music. 11-I-29 (to Rocher, CG 111): because the subject had already been used, the Opéra decided not to present the ballet; he has composed music for the poetic passages in Goethe's drama; it is the best music he has written so far. 2-II-29 (to Ferrand, CG 113): the score has taken longer than he expected; the engraving is not yet finished. 3-III-29 (to La Rochefoucauld, CG 118): he is publishing the score, dedicated to R. 9-IV-29 (to

Ferrand, CG 121): he is sending the score. 10-IV-29 (to Goethe, CG 122): he sends G. a copy of the score. 24-IV-29 (to Du Boys, CG 124): Onslow has seen the score and has come to compliment him. 3-VI-29 (to Ferrand, CG 126): he sends the score; it is a great success among his fellow artists; he plans a perf. at the beginning of December; the *Revue musicale* published a fine article on *Faust*. 14-VI-29 (to Rocher, CG 127): everyone says his chances of winning [the prix de Rome] are quite good, especially in view of the success of *Faust*. 15-VI-29 (to Ferrand, CG 128): he hopes F. can get an announcement published in the *Journal de Genève*; there is no word from Goethe. 29-VI-29 (to Ferrand, CG 130): he can only send one copy of the score; Schlesinger has sold enough copies to cover part of the cost. 12-VIII-29 (to Nanci, CG 133): Rossini has complimented him on *Faust*. 21-VIII-29 (to Ferrand, CG 134): at last he is sending F. the music he has been waiting so long for. 9-IX-29 (to Nanci, CG 135): it is virtually certain that he will have excerpts perf. on All Saints' Day. 3-X-29 (to Ferrand, CG 138): he will perform the *Concert des sylphes* at the Menus-Plaisirs on 1-XI. 30-X-29 (to Ferrand, CG 140): successful rehearsal; he is off to the Opéra to find the harmonica [for the *Concert des sylphes*]. 3-XI-29 (to his father, CG 141): he did not have time to teach the sextet to the performers or to the public. 3-XII-29 (to his father, CG 145): there has been a long, complimentary analysis in the *Gazette musicale of Berlin*, written by Marx. ?-X-30 (to Ferrand, CG 162): *Faust* (and several other works) compare favourably with his Prix de Rome cantata.

12-IV-34 (to Ricourt, CG 391): several years ago, he had a full score of 8 *Scènes de Faust* engraved; three might be arranged for pf. without losing their character: the *Sérénade de Méphistofélès*, the *Ballade du Roi de Thulé*, and the *Ronde de Paysans*; would R. like to purchase them for his journal? only 50 copies of the full score were ever printed. [XII-37 (Milan, Liszt to Berlioz, CG 525): L. asks for a copy of the score.]

22-VII-60 (to Fétis, CG 2510): the *Concert des sylphes* was one of several scenes from Goethe's *Faust* which he set, quite badly, about 35 years before; it was not composed to a programme.

Text: Johann Wolfgang von Goethe (1749–1832), *Faust* (part I: Tübingen, 1808); translated by Gérard de Nerval (Paris, 1826) [announced in November 1827].

Dedicatee: Louis-François-Sosthène de La Rochefoucauld (1785–1864), the Director of Fine Arts under Louis XVIII and Charles X, who assisted Berlioz in his first concerts by granting him the use of the Salle du Conservatoire.

Self-Borrowing: All eight scenes were incorporated in *La Damnation de Faust* ([111](#)) in 1845–46.

Note: The relation of this work to a ballet of *Faust* with a libretto by Victor Bohain, commissioned from Berlioz and later withdrawn, is unclear. The correspondence cited above shows that the libretto was accepted at the Opéra, then turned down after a successful *Faust* was staged elsewhere in Paris. In a review of Gounod's *Faust* (*JD*, 26-III-59; repr. as "A propos d'un ballet de Faust," *ATC*, 361–62), Berlioz ridiculed the very idea of a *Faust* ballet.

Bibliography: Jullien 38–41, 47 – Boschot I, 307–11, 313–14, 318, 320–30, 334–35, 350, 351–54, 356–57; III, 52–53, 94–96 – *Berlioziana* (1906), 67; (1910), 228–30, 235–36, 243–44 – *Prod'homme* 22, 68–72, 74–75, 77, 79, 93n, 246 – Barzun I, 96–98, 102, 105, 106–09.

"Ouvrages Nouveaux: Huit Scènes de Faust, Musique de M. Berlioz" signed S. [=Stéphen de La Madelaine?], *RM* (1829), no. 32 (June?), pp. 375–76 – A. B. Marx, "Beurtheilungen: Huit Scènes de Faust, . . . composées par Hector Berlioz," *BAMZ* VI/39 (26-IX-29), 305–06 – Müller-Reuter 252–54 – Julian Rushton, "Berlioz's 'Huit scènes de Faust': New Source Material," *MT* 155 (1974), 471–73 – Julian Rushton, "The Genesis of Berlioz's 'La Damnation de Faust'," *M&L* 56 (1975), 129–46 – Robert Polansky, "A Newly-Discovered Copy of the First Edition of Berlioz' 'Huit Scènes de Faust'," *Fontes Artis Musicae* 27 (1980), 108–11.

33A

Le Roi de Thulé

Chanson gothique

(No. 6 of *Huit Scènes de Faust*)

Version I: for soprano & pf.

[36 bars](#)

stanzas 2–3: melody and text only

Sopr., Pf.

NBE vol. 15, 39–40, x (Eng.), xxii (Fr.), xxxiv (Ger.), 266–267, 282 (ed. Ian Rumbold, 2005).

Date of Composition: September 1828 [from correspondence].

Source: AUTOGRAPH SCORE (NBE source A): **US-NYpm** Robert Owen Lehman B515.R741. *Le roi de Thulé / chanson Gothique / de Faust / musique de H. Berlioz*. 1 bifolio (1^r–2^v). Upright 23 x 30 cm.; 12 staves. Autograph fair copy. Ex coll. Alfred Cortot. Facs. of fol. 1^r in J. Rigbie Turner, *Nineteenth-Century Music Manuscripts in The Pierpont Morgan Library: A Check List* (New York, 1982), pl. 3. Online [HERE](#).

Reference: LETTER: [15]-IX-28 (to Ferrand, CG 99): two days earlier he wrote, in a carriage, the ballade of *Le Roi de Thulé* in gothic style; he will give it to F. to put in his *Faust*, if he has one.

34

Chanson des pirates

Text by Hugo

LOST

Date of Composition: early 1829 [from correspondence].

Reference: LETTER: 2-II-29 (to Ferrand, CG 113): he has set Hugo's poem to music, with tempestuous accompaniment; if he touches it up and has time to recopy it, he will send it with *Faust*; it is the music of corsairs, brigands, buccaneers, freebooters, with wild, raucous voices; but he need not spell it out, F. understands poetic music as well as he.

Text: Victor Hugo (1802–1885), no. VIII of *Les Orientales* (Paris, 1829).

Self-Borrowing: The song probably became the *Scène de brigands*, movt. III of *Le Retour à la vie* (55), inasmuch as the two poems have the same meter and rhyme scheme:

[Hugo, stanza 1]:

Nous emmenions en esclavage
Cent chrétiens, pécheurs de corail;
Nous recrutions pour le sérail
Dans tous les moûtiers du rivage.
En mer, les hardis écumeurs!
Nous allions de Fez à Catane . . .
Dans la galère capitane
Nous étions quatre-vingts rameurs.

[Berlioz, *Scène de brigands*, stanza 1]:

J'aurais cent ans à vivre encore,
Cent ans et plus, riche et content,
J'aimerais mieux être brigand
Que pape ou roi que l'on adore.
Franchissons rochers et torrents!
Ce jour est un jour de largesses.
Nous allons boire à nos maîtresses
Dans le crâne de leurs amants.

Bibliography: *Berlioziana* (1904), 378–80 — Macdonald, “Self-Borrowings,” 38.

35

Fugue à trois sujets

[59 bars](#)

Malherbe & Weingartner vol. VI, v, 10–12 (1902) — NBE vol. 6, 137–139; xii (Eng.), xxi (Fr.), xxx (Ger.), 228 (ed. David Gilbert, 1998).

Date of Composition: July 1829 [the Prix de Rome *concours d'essai*].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1506. *Fugue à 3 Sujets* / [R.:] H. Berlioz. 4 pp. (1 bifolio), labelled A–D. Upright 23 x 30 cm.; 16 staves. Autograph fair copy (with four bars deleted). Bound with *Cléopâtre*, **F-Pc** ms 1505.

PRINTED SCORE: first published by Malherbe & Weingartner (1902).

Note: **F-Pc** W 33 (14), a fugue by Eugène-Prosper Prévost (1809–1872), has the same subject and carries the date 1-VII-29.

Bibliography: *Berlioziana* (1906), 263.

36

Cléopâtre

Scène lyrique

Text by Vieillard

Allegro vivace con impeto

193 bars

Recit: m. 53; Lento cantabile: m. 78

Méditation

245 bars

Cléopâtre (Sopr.); Fl. I-II (P. fl.), Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, Tromb. I-III, Timb., Cordes.

Malherbe & Weingartner vol. XV, vi, 61–104 (1903) – NBE vol. 6, 140–199; xii–xiii (Eng.), xxi–xxii (Fr.), xxx–xxxii (Ger.), 228, 231, 232, 240–241 (ed. David Gilbert, 1998).

Date of Composition: July 1829 [the Prix de Rome competition].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1505. *Cléopâtre / Scène-Lyrique / Par / Hector Berlioz / élève de M^r Lesueur / Juillet 1829*. 45 numbered fols. 1^r=TP, 1^v blank, 2^r-45^r, 45^v blank. Upright 26 x 34.5 cm.; 20 staves. Autograph fair copy. Head of TP, in another hand: N^o 2, reçu le 23 Juillet 1829. Contents: [Introduction], 2^r-6^v; Récit[atrive], 7^r-8^v; [Air], 9^r-21^r; Récit[atrive], 21^v-22^v; Méditation, 23^r-45^r. [Gallica IFN-55006833](#). Facs. of fol. 23^r (*Méditation*) in NBE 6, p. 232.

MANUSCRIPT LIBRETTO: **F-Paba** 1 H 2 (*Registres concours: 1828-38*), pp. 38-39. *Cléopâtre / Scène Lyrique*. (Draft in box 5 E 19.) Transcribed in NBE 6, pp. 240-41.

PRINTED SCORE: first published by Malherbe & Weingartner (1903).

PRINTED LIBRETTO: p. [8] of *Séance Publique Annuelle . . . du Samedi 3 Octobre 1829: . . . Cléopâtre / Scène Lyrique*. Paris: Firmin Didot, 1829. Copy: **F-Pc** 4^o B 816 (5).

Performance: 1-VIII-29 (Paris: Institut de France; reading for jury; Mme Dabadie's sister sang, with pf. accompaniment).

References:

MÉMOIRES 25: "Cleopatra after the Battle of Actium" chosen as subject of the Prix de Rome cantata; music composed and described; the jury decided not to award a first prize; Boïeldieu chastised him for his "unearthly" chords and difficult rhythms; the music for Cleopatra's invocation adopted unchanged for the *Chœur d'ombres* in *Lélio*.

LETTERS: [25-VII-29] (to de La Madelaine, CG 131): Mme Dabadie will rehearse the scene on Tuesday at four o'clock. 2-VIII-29 (to his father, CG 132): no prize was awarded the day before; Mme Dabadie was unable to sing, and her inexperienced sister sang instead; the jury had been unable to understand his music; Boïeldieu reprimanded him for his difficult music. [7-VIII-29 (Joséphine Berlioz, his mother, to Nanci, his sister, CG IX 132^{antebis}): describing the same events.] 21-VIII-29 (to Ferrand, CG 134): it is useless to go into details about the competition; Boïeldieu reprimanded him; he wishes F. could hear the scene in which Cleopatra invokes the spirits of her ancestors, for it is actually the scene of Juliet in the tomb of the Capulets; [mus. ex. with text: "Oh, Shakspeare!"]. 3-X-29 (to Vieillard, CG 139): circumstances prevent him from having V. hear the scene.

Text: Vieillard (see [29](#)).

Self-Borrowing: Passages from *Cléopâtre* reappeared in the *Ouverture de La Tempête* ([52](#), where bars 230–45, etc., come from bars 77–93 of the *Méditation*), *Le Retour à la vie* ([55](#), movt. II, adapted from the *Méditation*), and in the *Duo* from Act I of *Benvenuto Cellini* ([76](#), movt. 3, bars 39–43, from bars 101–105).

Note: A notion briefly held in 1859 for an opera on the subject came to nought, see Works Contemplated But Not Composed [XVII](#).

Bibliography: Jullien 45–46, 80 – Boschot I, 344–49 – *Berlioziana* (1906), 278–79 – Prod'homme 75–76 – Barzun I, 102–04, 222–23.

A. E. F. Dickinson, "Berlioz's Rome Prize Works," *MR* 25 (1964), 163–85 – Macdonald, "Self-Borrowings," 34–35.

37

Le Ballet des ombres

Ronde nocturne

Text by Albert Du Boys, after Herder

à M^r C. Urhan

[139 bars](#) [NBE]

Chœur (Sopr., Tén. I-II, Basses), Pf.

Originally Œuvre 2 (replaced by *Neuf mélodies*, [38](#)) – Hopkinson 9.

Malherbe & Weingartner vol. XVI, vii, 1–18 (1904) – NBE vol. 14, 3–9; viii (Eng.), xiv (Fr.), xx (Ger.), 89–90, 96, 99 (ed. Ian Rumbold, 1996).

Date of Composition: between late April and December 1829 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): lost. Formerly in the collection of Raoul Pugno.

PRINTED SCORE (NBE source **P**): *LE BALLET DES OMBRES* / [vignette] / *Ronde Nocturne* / *POUR CHŒUR ET PIANO* / *Imitée de Herder, par M^r A. D* / *Musique dédiée* / *A M^r C. URHAN* / *Et composée par* / *Hector Berlioz* / *Tis now the very witching time of night, / When churchyards yawn, and hell itself breathes out / Contagion to this world . . . / (Shakspeare)* / [L.:] *Œuvre 2* [R.:] *Prix 5^f* / *Paris* / *Chez Schlesinger rue de Richelieu, 97* / [L.:] *Lith. de Renou* [R.:] *rue d'Enghien 39*. Paris: M. Schlesinger, [1829]. TP white on black. Collation unknown. Hopkinson 9A. Copy: all copies are lost, although a copy was seen and probably acquired by the Vicomte Spoelberch de Lovenjoul (see [Correspondance inédite de Hector Berlioz, 1819-1868](#), ed. Daniel Bernard [Paris: Calmann-Lévy, 1879], p. 15). Facs. of TP in Jullien [41] and NBE 14, p. 99.

References: LETTERS: 24-IV-[29] (to Du Boys, CG 124): he thanks D. B. for the *ronde*, which he finds quite original; if there is an occasion, he will use it. 4-XII-29 (to Ferrand, CG 146): he will soon send some new compositions that he has just had engraved. 27-XII-29 (to Ferrand, CG 147): F. will receive, in approximately three weeks, the *Mélodies irlandaises*, along with the *Ballet des ombres* which Dubois [sic] has asked him to set and which has just been engraved.

Text: Du Boys (see [15](#)). After Johann Gottfried von Herder (1744–1803), “Der Schattentanz,” the twelfth poem in the third book of *Terpsichore* (Lübeck, 1795), based on a poem by Jacob Balde (1604–1668).

Dedicatee: Chrétien Urhan (1790–1845), violinist and violist. He was the soloist in the first performance of *Harold en Italie* and subsequently played the part many times.

Self-Borrowing: A passage from *Le Ballet des ombres* reappeared in the first draft of *Benvenuto Cellini* ([76](#)) and in *La Reine Mab* of *Roméo et Juliette* ([79](#), movt. IV, bars 615–59).

Note: Having destroyed all the copies of the *Ballet des ombres*, Berlioz reassigned the *œuvre* number 2 to the *Neuf Mélodies* ([38](#)). Hopkinson suggests that the *Ballet des ombres* was never put on sale. Since both autograph and printed sources are

now lost, Malherbe & Weingartner's edition (1904) is the sole source of the music.

Bibliography: Jullien 48–49 – Boschot I, 358–60 – *Berlioziana* (1906), 67–68 – Prod'homme 93n – Barzun I, 107, 147.

Macdonald, "Self-Borrowings," 33.

38

Neuf Mélodies

(later called *Irlande*)

Text by Thomas Moore. Nos. 1–8 translated by Thomas Gounet; no. 9 translated by Louise Sw. Belloc.

Dédiées par les auteurs à Thomas Moore

(Specific information on the constituent works appears under nos. [39–47](#).)

- 1 *Le Coucher du soleil. Rêverie* ([39](#))
- 2 *Hélène. Ballade à 2 voix* ([40](#))
- 3 *Chant guerrier* ([41](#))
- 4 *La Belle Voyageuse. Ballade* ([42](#))
- 5 *Chanson à boire* ([43](#))
- 6 *Chant sacré* ([44](#))
- 7 *L'Origine de la harpe. Ballade* ([45](#))
- 8 *Adieu Bessy. Romance anglaise & française* ([46](#))
- 9 *Élégie en prose* ([47](#))

Œuvre 2 (replacing the *Ballet des ombres*, [37](#)) – Labitte 7 – Hopkinson 10.

Date of Composition: c. May–December 1829 [from correspondence]. It is not known which one of the first eight songs Berlioz had completed by 3-VI-29, nearly two months before the others. For the date of the *Élégie*, see [47](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE, FIRST EDITION (NBE source **P1**): *Neuf Mélodies / Imitées de l'Anglais (Irish Melodies) / POUR / Une & Deux Voix, & Chœur / avec Accompagnement de Piano / Ornées d'une Lithographie de BARATHIER / DÉDIÉES PAR LES AUTEURS / à Thomas Moore / MUSIQUE DE / Hector Berlioz / Paroles de / T. Gounet / [L.:] N° 1 Le Coucher du Soleil (Rêverie) / [N°] 2 Hélène (Ballade à 2 Voix) / [N°] 3 Chant Guerrier. / [N°] 4 La belle Voyageuse (Ballade) / [N°] 5 Chanson à boire. // [R.:] 6. Chant Sacré / 7. l'Origine de la Harpe (Ballade) / 8. Romance Anglaise & Française / 9. Elégie (en Prose). // [L.:] Œuvre 2 [R.:] Prix 15^{fr} / a Paris, / Chez SCHLESINGER Rue de Richelieu, N° 97. Paris: M. Schlesinger, [1830]. No pl. no. TP, TP^v blank, [iii] blank, [iv] frontispiece: [vignette: L.:] *Barathier inv.* [R.:] *Lith. de Lemercier* / [R.: text of *Le Coucher du soleil*, stanza 1] / *Neuf Mélodies imitées de Thomas Moore, / par T GOUNET, / mises en musique par H Berlioz, 1–33, [34] blank. Announced in BF, 20-II-30. Advertised in RM, 6-III-30; reviewed in GM 25-V-34. Hopkinson 10A. Facs. of TP in Hopkinson, plate IA, and NBE vol. 14, p. 100. Facs. of complete score (F-Pc D 958) in *Mélodies irlandaises* 2003. Facs. of vignette from frontispiece in Jullien 49; Boschot, *Vie* 59; Coquard 65. Copies: F-Pn Collection Macnutt (Macnutt inventory item 6430) (proofs, uncut and unbound, in a portfolio, heavily corrected by Berlioz and Gounet; ex Bibl. Docteur Lucien-Graux; facs. of p. 28, “Elégie en prose,” in Macnutt prospectus, p. 26). F-Pc D 958 (aut. signature, lacks frontispiece), Acn 3139; F-Pn Rés. Vma 21 (aut. signature), Vm⁷ 8267 (aut. signature), Vma 10687 (60), Gr-Vm Macnutt 142 (signed by Auguez de Montalant; in a green wrapper); F-Pbuffetaud (aut.: à M^{elle} Aloy, *Hommage de l'auteur, H. Berlioz*; in a green wrapper); F-LYm Rés. 141.362 (Louise Bertin's copy, with aut. signature); GB-En H. B. 1/2 (aut.: à son ami Franchomme; *l'auteur H. Berlioz*); GB-Lbl Hirsch IV.699.**

VARIANT: with imprint *au Bureau de la Société des COMPOSITEURS RÉUNIS, Rue Grange Batelière, 26. Pl. nos. Ad^e C. (248–56) & C^{ie}, [c. 1834]. Reviewed by François Stoepel in the GM, 25-V-34. Hopkinson 10A(a). Facs. of TP in Hopkinson, plate IB. Copy: GB-En H. B. 2/1 (1).*

SECOND EDITION: *9 / MÉLODIES / imitées de l'Anglais / POUR / une et deux Voix et chœur, / avec Acc^t de Piano, / [L.:] 1. Le Coucher du Soleil / 2. Hélène, Ballade à 2 voix / 3. Chant Guerrier // [C.:] 4. La Belle Voyageuse Ballade / 5. Chanson à boire / 6. Chant sacré // [R.:] 7. L'Origine de la Harpe, Ballade / 8. Romance Anglaise et Franç^{se} / 9. Elégie en prose // Dédiées par les Auteurs / à / THOMAS MOORE / Musique de / HECTOR BERLIOZ / Paroles de T. GOUNET. / [L.:] Œuvre 2. [R.:] Prix 15. / Deuxième Edition. / A. Vialon. / A PARIS, chez AD.*

CATELIN et C^{IE} Editeurs des Compositeurs réunis, Rue Grange Batelière, 26. / Ad. C. (248 à 256.) et C^{IE}. Paris: Catelin, [1840]. Pl. nos. Ad^e C. (248) & C^{ie} – Ad^e C. (256) & C^{ie}. TP, TP^v blank, 1–33, [34] blank. Printed from Schlesinger's plates. Advertised by Richault, after his acquisition of Catelin's company, in FM, 26-XI-43. Hopkinson 10A(b). Facs. of TP in Hopkinson, plate IC, and NBE vol. 14, p. 100. Copies: **F-Pc** Rés. F 1431 (1–9) (aut.: à mon excellent ami, G. Kastner; H. Berlioz); **GB-En** H. B. 2/1 (2); **GB-Ob** Mus. 1 c 309 (117); **US-NYpm** Fuld (record ID 121657) (aut.: À Mr Franck, Hommage de l'auteur. H. Berlioz).

THIRD EDITION (NBE source **P2**): each song separately issued, with a common TP: IRLANDE / 9 Mélodies pour une et deux voix avec Chœur, / [vignette:] G. STAAL. IMP. KAEPPELIN. / PAROLES DE THOMAS GOUNET, / MUSIQUE DE / HECTOR BERLIOZ / (N^o) / Paris, chez Richault, Editeur, Boul^t Poissonnière, 26 au 1^{er} (10,217 à 25 R.). The set is contained in a wrapper listing prices: à Thomas Moore. / IRLANDE / 9 / Mélodies / POUR / une et deux Voix avec Chœur et accompagnement de Piano / Paroles de / Thomas Gounet, / imitées de l'anglais (Irish Mélodys) / MUSIQUE DE / HECTOR BERLIOZ / [L.:] Œuv: 2. [C.:] A. J. [R.:] Prix: 25^f / [L.:] N^{os} / 1. Le coucher du soleil . . . 3^f ^{''c}. / 2. Hélène (Ballade à 2 voix) 3. / 3. Chant guerrier . . . 3^f 75. // [C.:] 4. La belle voyageuse . . . 3^f ^{''c}. / 5. Chanson à boire . . . 3^f 75. / 6. Chant sacré 3. 75. // [R.:] 7. L'origine de la Harpe 3^f ^{''f}. / 8. Adieu Bessy / Farewell Bessy . . . 3. 75. / 9. Elégie Quand celui qui t'adore. / When he who adores thee. 4. 50. // 3^{ème} Edition. / Contenant avec le texte original anglais des deux dernières Mélodies une notice sur Emmet, et / des modifications importantes apportées à l'ensemble de l'ouvrage par l'auteur de la Musique. / N^{ta} La belle Voyageuse, N^o 4, et le Chant sacré, N^o 6, instrumentés pour Orchestre par l'Auteur, sont également publiés en Grande Partition. / N^o / Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au Premier / 10,217 à 25. R. Paris: Richault, [1849]. Contract with Richault, 21-X-43. Advertised in FM, 4-XI-49. Hopkinson 10B. Facs. of complete score (**F-Pc** Rés. F 1432) in *Mélodies irlandaises* 2003. Facs. of TP in Hopkinson, plate ID; Ganz, 81; and NBE vol. 14 p. 101 (wrapper and TP). Facs. of vignette in Jullien 205; facs. of wrapper in Hopkinson, plate IE (with prices erased). Copies of complete set: **F-Pc** Rés. F 1432 (1–9), L 3307 (1) (ex coll. Malherbe; in a pink wrapper); **B-Bc** E 231 MP (14–22) (dep. 1854); **US-AA** M1620.B5217; **US-Bp** **M.391.32 (1–9) (some with aut. corrections); **US-DA** Dannreuther. Incomplete copies: **F-Pn** Collection Macnutt (Macnutt inventory 5194) (no. 6); **GB-En** H. B. 2/1 (3) (nos. 6–9); **GB-Cpl** XRa.850.X4 (nos. 1–3, 5, and 7–8); **GB-NWmacdonald** (no. 4); **GB-Ob** Mus. 1 c 309 (62) (nos. 1, 2 and 6).

VARIANT A: with a TP identical to the wrapper cited above, and in a similar blue wrapper, [c. 1849–62]. Hopkinson 10B(a). Copies: **F-Pc** D 16510 (no. 4, ex Société des Concerts); **F-Pn** Collection Macnutt (Macnutt inventory 5195); **GB-Cpl** XRa.850.80B.X4 (nos. 4, 6 and 9); **GB-Ob** Mus. 1 c 309 (62) (no. 1); **US-CAe** Mus 628.3.78.

VARIANT B: as the variant above, but with the imp. *PARIS, RICHAULT et C^{ie} Editeurs, 4, Boul^d des Italiens au 1^{er}*, [after 1862]. Copies: **F-Po** CS-4472 (6) (no. 9); **GB-NWmacdonald** (nos. 5–9); **GB-Ob** Mus. 1 c 309 (62) (no. 6).

Performances: see under [39–47](#).

References:

MÉMOIRES 18: seeing a copy of Moore's *Irish Melodies* lying open on the table, he set the poem which begins "When he who adores thee" [*Élégie en prose*] straight off: this is the only occasion when he was able to express a feeling directly in music while still under its immediate influence. 29: he heard a group of people singing his battle hymn [*Chant guerrier*] in the street. Travels/Germany I,4: when he was acquainted with Mendelssohn in Italy, M. knew only his *Irish Melodies* with pf. accompaniment; M. used to get him to hum two or three of the tunes.

LETTERS: 10-I-[29] (to Nanci, CG 79): he would like to be able to read Moore in English; one sees that Moore understands music. 2-III-[29] (to Du Boys, CG 117): he is reading Moore, whose melodies from time to time draw tears from him. 3-VI-29 (to Ferrand, CG 126): he is preparing a concert for the beginning of December; several Irish melodies, not published, will be presented; he has only finished one, and Gounet is making him wait for the others. 21-VIII-29 (to Ferrand, CG 134): he is setting some Irish melodies of Moore, which Gounet is translating; one of them delights him. 3-XII-29 (to his father, CG 145): he is finishing his collection of Irish melodies, which he will publish as soon as possible. 4-XII-29 (to Ferrand, CG 146): he will soon send some new compositions that he has just had engraved. 27-XII-29 (to Ferrand, CG 147): F. will receive, in about three weeks, the *Mélodies irlandaises*. 28-XII-29 (to Nanci, CG 148): he is dedicating his Irish melodies to Moore; [mus. ex., with *Farewell Nancy* substituted for *Farewell Bessy*]. 2-I-30 (to Ferrand, CG 149): the melodies are being engraved. 30-I-30 (to Nanci, CG 151): the melodies of Moore will appear in three days; he will send a copy even though there is little for female voices and even though she has no piano. 6-II-30 (to Ferrand, CG 152): after a period of calm, violently

interrupted by the composition of the *Élégie en prose*, he has just been plunged anew into interminable and inextinguishable passion; F. will receive two copies of the melodies; a musician from the Théâtre-italien has just taken them to Moore; Nourrit has adopted them for the *soirées* where he regularly sings.

19-II-30 (to his father, CG 155): successful perf. of nos. 1 and 6 at the Athénée musical [18-II-30]; he earned several rounds of applause. 3-III-30 (to Hiller, CG 156): he has burned the MS of the *Élégie en prose*. 13-V-30 (to Ferrand, CG 162): Onslow prefers the following four: first, the *Chanson à boire*, then the *Élégie*, the *Rêverie*, and the *Chant sacré*; they are not as difficult as F. thinks, but they need a good pianist; Lesueur's daughters do quite well with the harder ones; he will ask Nourrit to sing the *Élégie en prose*, accompanied by Hiller. 3-IX-30 (to his father, CG 175): he will have two of the melodies for large chorus (*Chant guerrier*, *Chant sacré*) sung at his concert on 21-XI (nos. 3 and 6). [X-30] (to Ferrand, CG 182): the melodies are different [from *Sardanapale*]: there is fire in them, and tears. 31-X-30 (to his father, CG 188): if he can obtain the hall, he will give several melodies of Moore on 21-XI. 19-XI-30 (to Ferrand, CG 189): he will perform the *Chant sacré* and *Chant guerrier* at the Conservatoire, 5-XII. 9-II-31 (to Gounet, CG 209): Schlesinger has paid him for seven of the eight copies of the melodies; he gave one to a student, thus he owes G. for four at 5 fr., a total of 20 fr.

6-V-31 (Nice, to Gounet, *et al.*, CG 223): Mlle Vernet sang the melodies and found the poetry full of grace and freshness. 17-VII-31 (Subiaco, to his family, CG 236): he is obliged by some painters to sing *Hélène* twice a day. 7-X-31 (Naples, to his family, CG 244): seeing the island of Nisida from afar, he was reminded of *Le Coucher du soleil: à ces îles heureuses que dérobent des voiles d'or*. 10-VII-32 (Grenoble, to Gounet, CG 280): would G. kindly send him a copy of their melodies, if there are any more left at Schlesinger's? he promised a copy to Mme Lacroix, and he gave his last to Mendelssohn. 25-VIII-32 (Belley, to Gounet, CG 287): his brother-in-law brought him the two copies of the melodies which G. had sent.

[III-40] (to Armand Bertin, CG 704): he sends two notes [to be inserted in the *Journal des Débats*]: . . . *Le même éditeur [Catelin] vient de mettre en vente la seconde édition des Mélodies Irlandaises mises en musique par M. Berlioz, pour chant et piano, sur une traduction française des poésies de Moore*. 9-XI-40 (to Catelin, CG 735): Catelin should advertise everything of B. he has published, even the *romances*.

29-X-49 (to Nanci, CG VIII 1283^{bis}): [if N. read music,] he would send her his new publications, and believes that his *Elégie* on an English poem ("When he

who adores thee”) would stir her heart and soul. 10-II-52 (to Morel, CG 1449): does M. have the new edition of the *Mémoires irlandaises*?

Text: Thomas Moore (1779–1852): *Irish Melodies* (London and Dublin, 1807 and continuing until 1834); Berlioz knew them in the translation of Louise Sw. Belloc, *Les Amours des anges et les mélodies irlandaises de Thomas Moore* (Paris, 1823). The *Élégie en prose* (no. 9) comes directly from Belloc’s translation. Nos. 1–8 were translated by Thomas Gounet, who may have had both the Paris edition of Moore in English (Paris, 1827) and Belloc’s French to hand. *Adieu, Bessy* (no. 8) comes directly from the English version; it is not found in Belloc. The *Chant guerrier* (no. 3) may be based on a poem in Belloc’s collection entitled *Aux morts*, beginning *N’oublions pas le champ de bataille*; Cairns suggests that it is derived from verse 1 of “Forget not the field” and verse 3 of “War Song” (see Cairns *Memoirs*, 132, n. 3). The *Chant sacré* (no. 6) is a free rendering of the first of Moore’s *Sacred Songs (First Number)* (London and Dublin, 1816).

Dedicatee: Thomas Moore.

Note: The second edition (attributed to 1840 from the letter of III-40, CG 704) differed from the first only in its TP, while the third (1849) was a complete new printing, with the main title *Irlande* and with modifications to the music, principally in the *Chant sacré* (no. 6) and in *Adieu Bessy* (no. 8); the latter was in G where it had originally been in A \flat . In the 1852 catalogue Berlioz referred to the work as *Deuxième édition, contenant plusieurs modifications importantes*.

For the orchestral and choral versions of nos. 2, 4 and 6, see [40B](#), [42B–D](#), and [44B–C](#).

Bibliography: Jullien 42, 48–50 – Boschot I, 313, 360–64, 372–75 – *Berlioziana* (1905), 341 – Prod’homme 79–80, 93n – Barzun I, 98, 102, 106, 441.

Hector Berlioz, *Mémoires irlandaises: les sources (éditions Schlesinger [1830] et Richault [1849]; versions avec orchestre [1842, 1843, 1844, 1851]; Hélène, manuscrit autographe)*, 6 facsimiles in paper wrapper, ed. Isabelle Poinloup (Courlay: Facsimile Jean-Marc Fuzeau, 2003).

39

Le Coucher du soleil

Rêverie

(No. 1 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[50 bars](#) (91 bars in 3rd edn.)

stanza 2: melody and text only

Tén., Pf.

32 *Mélodies* 7.

Malherbe & Weingartner vol. XVII, vii, 24–27 (1904) — NBE vol. 15, 41–44; x (Eng.), xxii–xxiii (Fr.), xxxiv–xxxv (Ger.), 267–268, 282–283, 300 (ed. Ian Rumbold, 2005).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 1–3 of *Neuf Mélodies* [1830] (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

THIRD EDITION (NBE source **P3**): In *Irlande* [1849] (see [38](#)). Pl. no. 10217.R. TP, TP^v blank, [1]=table of incipits, 2–5, [6] blank.

Performance: 18-II-30 (Paris: Athénée musical).

Text: “How dear to me the Hour,” *Irish Melodies* II (Dublin, c. 1809), translated by Gounet.

40

Hélène

Ballade à 2 voix

(No. 2 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

40A Version I: for 2 voices and pf., c. May–December 1829

40B Version II: for male voices and orchestra, January 1844

40A Version I

[55 bars](#)

stanzas 2–6: melody and text only

(84 bars in 3rd edn.)

Deux chasseurs (Tén. & Basse-Taille, ou Sopr. & Contr.), Pf.

32 *Mélodies* 8.

Malherbe & Weingartner vol. XVI, xvi, 194–99 (1904) – NBE vol. 15, 45–49; xi (Eng.), xxiii (Fr.), xxxv (Ger.), 268, 283, 300–301 (ed. Ian Rumbold, 2005).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 4–7 of *Neuf Mélodies* (1830) (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

THIRD EDITION (NBE source **P3**): In *Irlande* [1849] (see [38](#)). Pl. no. 10218.R. TP, TP^v blank, [1]=table of incipits, 2–5, [6] blank.

40B Version II

42 bars (stanza 1)

Tén. I-II, Basse I-II solos; Hb., Cors I-IV, Timb., Cordes [*quintette à cordes* in programme].

Malherbe & Weingartner vol. XIV, vi, 17-22 (1903) – NBE vol. 12a, 280-285; xii (Eng.), xix (Fr.), xxvi (Ger.), 397, 402, 406 (ed. Julian Rushton, 1991).

Date of Composition: January 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1172. (Copyist:) *Hélène (Ballade)*. 2 fols. (1^r-2^r; 2^v blank, except for aut. note: *il faut copier les paroles des 2^{eme} 3^{eme} et 6^{eme} couplets*). Upright 26.5 x 35 cm.; 30 staves. Aut. fair copy. Facs. of p. 1 in NBE vol. 12a, p. 406. Facs. in *Mémoires irlandaises* 2003.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pn** Vma ms 871. *Hélène (ballade) / Musique de H. Berlioz*. Stamped Rocquemont; stamped Société des Concerts. Upright white, 12 staves. Ex Société des Concerts. 21 parts: Hb., Cors I-II, Cors III-IV, Timb., Vns I (4), Vns II (4), Altos (3), Vlls (3), Cb. (3).

MANUSCRIPT CHORUS PARTS (NBE source **Cch**): **F-Pn** Vma ms 871. Stamped Rocquemont. Oblong white, 8 staves. Ex Société des Concerts. 8 parts. Tén. I (2), Tén. II (2), Basse I (2), Basse II (2).

PRINTED SCORE: first published by Malherbe & Weingartner (1903).

Performance: 3-II-44* (Paris: Salle Herz).

Reference: LETTER: 28-I-44 (to Louis Schlösser, CG 881): for his concert [3-II-44] he has written a new overture [*Le Carnaval romain*], a scene with chorus [*Faust*], and two other pieces [*Hélène* and the *Chant sacré*].



Text: "You remember Ellen," *Irish Melodies* V (Dublin, 1813), translated by Gounet.

Note: The fact that there are two ms. parts for each voice suggests that at the concert of 3-II-44 the work was sung by a double quartet or perhaps a small male chorus.

Bibliography: Jullien 168 – *Berlioziana* (1905), 341 – Prod'homme 246.

Hector Berlioz, *Mémoires irlandaises: les sources (éditions Schlesinger [1830] et Richault [1849]; versions avec orchestre [1842, 1843, 1844, 1851]; Hélène, manuscrit autographe)*, 6 facsimiles in paper wrapper, ed. Isabelle Poinloup (Courlay: Facsimile Jean-Marc Fuzeau, 2003).

41

Chant guerrier

(No. 3 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[54 bars](#)

(refrain and stanzas 1 and 4)

stanzas 2, 3: melody and text only

(104 bars in 3rd edn.)

Jeune Guerrier (Tén.), un Vieillard (Basse); Chœur (Tén., Basses-Tailles I-II), Pf.

32 *Mémoires* 9.

Malherbe & Weingartner vol. XVI, viii-ix, 19-26 (1904) – NBE vol. 14, 10-14; viii-ix (Eng.), xiv-xv (Fr.), xx-xxi (Ger.), 90-91, 96, 100-101, 107-108, 110 (ed. Ian Rumbold, 1996).

Dale of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 8–11 of *Neuf Mélodies* [1830] (see [38](#)).

OFFPRINTS of first edition: **F-Pc** L 17277. 38 copies drawn from Schlesinger's edition [for the concert of 5-XII-30], some marked *Tenor* or *Basse*. In 8 of the bass parts, Berlioz has changed the fourth stanza to read (aut.):

*Des temps passés ne fouillons plus la cendre
Quand de nouveau le sang lève sa voix
La liberté jamais n'a pu descendre
Qu'en chancelant du marchepied des rois.*

SECOND EDITION: [1840] (see [38](#)).

THIRD EDITION (NBE source **P2**): In *Irlande* [1849] (see [38](#)). Pl. no. 10219.R. TP, TP^v blank, [i]=table of incipits, [ii] blank, 1–7, [8] blank.

Performance: 5-XII-30 (Paris: Salle du Conservatoire).

Text: The *Chant guerrier* seems not to come directly from the *Irish Melodies*; it may have been inspired, however, by a poem in Belloc's collection, *Aux morts*, beginning *N'oublions pas le champ de bataille*. Cairns suggests that the text is derived from verse 1 of "Forget not the field" and verse 3 of "War Song" (see Cairns *Memoirs*, 132, n. 3).

42

La Belle Voyageuse

Ballade

(No. 4 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[42A](#) Version I: for voice and pf., c. May–December 1829

[42B](#) Version II: for male quartet and orchestra, before November 1834
(NBE "first orchestral version")

[42C](#) Version III: for mezzo-soprano and orchestra, before December 1842
(NBE "second orchestral version")

[42D](#) Version IV: for female chorus and orchestra, before March 1851
(NBE "third orchestral version")

42A Version I: voice and pf. (1829)

[44 bars](#)

stanzas 2–4: text only
(142 bars in 3rd edn.)

Jeune Paysan (Tén.), Pf.

32 *Mémoires* 10.

Malherbe & Weingartner vol. XVII, vi, 18–23 (1904) – NBE vol. 15, 50–54; xi (Eng.), xxiii (Fr.), xxxv (Ger.), 268, 283–284, 301–302 (ed. Ian Rumbold, 2005).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 12–13 of *Neuf Mémoires* [1830] (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

LONDON EDITION (NBE source **P4**): *FORTH GOES A LADY. / (LA BELLE VOYAGEUSE – ELLE S'EN VA.) / Ballad, by T. Gounet, / Composed and Dedicated / to / Thomas Moore, / BY / HECTOR BERLIOZ. / [L.:] Ent. Sta. Hall. [C.:] SECOND EDITION. [R.:] Price 2/6 / WESSEL & C^o Importers & Publishers of FOREIGN MUSIC. / N^o 67 Frith Street. Corner of Soho Square. London: Wessel & C^o, [c. 1846]. Pl. no. (W & C^o N^o 1351). 1–7, [8]=catalogue of Wessel's publications. The indication *SECOND EDITION* presumably refers to the publisher's source, i.e., the 1840 second Paris edition. Foot of p. 1: (*Note*) *The Translator was unacquainted with M^r Moore's "Rich and rare" at the time of writing this Song, or the attempt would have been deemed presumptuous. Any coincidence therefore that may exist in subject or expression was wholly unintended and is merely attributable to the fact of the French verses being themselves a translation from the great Poet above mentioned.* Hopkinson 10B(d) and 10B(e). Copy: **GB-Lbl** H 1693 (8).*

THIRD EDITION (NBE source **P3**): In *Irlande* [1849] (see [38](#)). Pl. no. 10220.R. TP, TP^v blank, [i]=table of incipits, [ii] blank, 1–5, [6] blank.

42B Version II: male quartet, orch. (1834)

LOST

For male quartet and orchestra.

Date of Composition: before November 1834 [prior to performance]; possibly as early as August 1834 [from correspondence].

Performance: 9-XI-34 (Paris: Salle du Conservatoire; soloists: Puig, Boulanger, ***, and Hense; Girard, cond. Concerning ***, see *Sara la baigneuse*, version I, [69A](#))

Reference: LETTER: 31-VIII-34 (to Ferrand, CG 408): he has just finished several works for voice and orchestra for his concerts at the Conservatoire.

42C Version III: mezzo-sopr., orch (1842)

[142 bars](#)

M.-Sopr. solo; Fl., Hb. I-II, Cl. I-II, Bn, Cordes.

Labitte 9 – Hopkinson 10C-D.

Malherbe & Weingartner vol. XV, vi-vii, 105-12 (1903) – NBE vol. 13, 3-10; viii-ix (Eng.), xv-xvi (Fr.), xxii-xxiii (Ger.), 117-18, 124, 132-133, 135 (ed. Ian Kemp, 1975).

Date of Composition: before December 1842 [prior to performance, if there was one; certainly before 26 January 1843, the Weimar performance].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 16486. Upright white, 12 staves. Copied by Rocquemont. Ex Société des Concerts. 22 parts: Fl., Hb. I-II, Cl. I-II, Bn, Vns I (4), Vns II (4), Altos (3), Vles (3), Vlle & Cb., Cb. (3). Facs. of each part in *Mémoires irlandaises* 2003.

Also a set of German orchestral parts. Upright white, 10 staves. Prague copyist (1846). 18 parts: Fl., Hb. I, Hb. II, Cl. I, Cl. II, Bn, Vns I (3), Vns II (3), Altos (2), Vles (2), Cb (2).

PRINTED SCORE (NBE source **P**): *La Belle Voyageuse / Légende / Irlandaise, / extraite de neuf Mémoires, traduites de l'Anglais, de Thomas Moore / par Th. Gounet, / Musique de / HECTOR BERLIOZ / Instrumentée / pour Orchestre / PAR / l'Auteur / N° 1 G^{de} Partition 6^f. N° 2. Parties séparées 9^f. N° 3. Chant et Piano 2^f. / No. – / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, N° 26 au 1^{er}. / 8120. R. N° 4. Paris: Richault, [c. 1844, deduced from pl. no.]. Pl. no. 8120. N° 4. R. TP, TP^v blank, [1] blank, 2-11, [12] blank. Advertised in *FM*, 17-II-50. Hopkinson 10C. Facs. of score [**F-Pc** D 954 (6)] in *Mémoires irlandaises* 2003. Copies: **F-Pc** D 954 (6), D 16486 (2) (ms. alterations to form version IV, **42D**), Rés. F 1432 (16); **F-Pn** Rés. Vma 20 (aut. annotation); **F-Pn** Collection Macnutt (Macnutt inventory item 5193); **GB-Cpl** XRa.850.80B.X4; **GB-En** H. B. 1/3; **GB-Lbbc** Misc. 7821; **GB-Lbl** Hirsch M 782; **US-Bp** **M.341.24 (2); **US-Cso** Thomas 858.*

REISSUE: with imp. *RICHAULT et C^{ie}, Editeurs, 4 Boulevard des Italiens, au 1^{er}*, [1866 or later]. Hopkinson 10C(a). Copy: **GB-En** H. B. 2/1 (6).

PRINTED ORCHESTRAL PARTS: mentioned on TP of published score, but not otherwise known.

Performances: 29-XII-42*[?] (Stuttgart; Marie Recio), 2-I-43*[?] (Hechingen; Recio), 25-I-43* (Weimar; Recio). 4-II-43* (Leipzig; Recio), 17-II-43* (Dresden; Recio), 31-III-46* (Prague, Katinka Podhorska). ([?]) indicates performances for which only the word *romances* appears in the programme. The work was in Marie Recio's repertoire for the 1842-43 tour.)

References: LETTERS: 28-II-[43] (Leipzig, to d'Ortigue, CG 816): perf. of a *mélodie* recently orchestrated, in Dresden [17-II-43]. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. planned 1-III-[46] if the *Hymne* [*Chant sacré*] is not performed; he hopes Mme Podhorska would be so kind as to sing it.

42D Version IV: female chorus, orch. (1851)

[142 bars](#) (chorus part; otherwise identical to [42C](#))

Chœur (Sopr., Contr.); Fl., Hb. I-II, Cl. I-II, Bn, Cordes.

NBE vol. 13, 132–33 (chorus part; otherwise identical to [42C](#)); pp. ix, 118, (ed. Ian Kemp, 1975).

Date of Composition: before March 1851 [prior to performance].

Sources:

MANUSCRIPT PART (NBE source **Cch**): **F-Pc** D 16486 (1). *La Belle Voyageuse* / H. Berlioz. 1 part, marked *Partition des chœurs* (originally: *Soprani*). Oblong white, 8 staves. The composer has added expression marks throughout. Stamped *Rocquemont*, stamped *Grande Société Philharmonique de Paris*. In a brown wrapper. Ex Société des Concerts. Facs. in *Mélodies irlandaises* 2003, though displayed with two pages of the original on each page of the facsimiles, thus appearing to have pages of 16 staves.

PRINTED SCORE with manuscript revisions: **F-Pc** D 16486 (2). In a brown wrapper. Ex Société des Concerts. Version IV was fashioned by alternating the vocal line of the version for mezzo-soprano and orchestra ([42C](#)) between the two chorus parts and by adding, from bar 21, a second vocal part below the melody. These changes were entered in pencil (by Rocquemont?) in a copy of the published score, **F-Pc** D 16186 (2).

Performance: 25-III-51* (Paris, Salle Ste.-Cécile).



Text: “Rich and rare were the gems she wore,” *Irish Melodies* I (Dublin, 1807), translated by Gounet.

Note: Ferdinand Hiller, in his *Künstlerleben* (Cologne, 1880), p. 105, wrote that Berlioz composed *La Belle Voyageuse* over a fortnight, doing a few bars every morning like an exercise in counterpoint.

Bibliography: Jullien 91 – Boschot III, 17, 255 – Prod’homme 143, 232, 308.

Hector Berlioz, *Mélodies irlandaises: les sources (éditions Schlesinger [1830] et Richault [1849]; versions avec orchestre [1842, 1843, 1844, 1851]; Hélène, manuscrit autographe)*, 6 facsimiles in paper wrapper, ed. Isabelle Poinloup (Courlay: Facsimile Jean-Marc Fuzeau, 2003).

43

Chanson à boire

(No. 5 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[69 bars](#) (stanza 1 and refrain)

stanzas 2, 3: melody and text only

(120 bars in 3rd edn.)

Tén. solo; Chœur (Tén., Basses-Tailles I–II), Pf.

32 *Mélodies* 11.

Malherbe & Weingartner vol. XVI, ix–x, 27–34 (1904) – NBE vol. 14, 14–17; ix (Eng.), xv (Fr.), xxi (Ger.), 91, 96, 100–101, 108, 110 (ed. Ian Rumbold, 1996).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 14–17 of *Neuf Mélodies* [1830] (see [38](#)).

SECOND EDITION: [1840] (see [38](#)).

THIRD EDITION (NBE source **P2**): In *Irlande* [1849] (see [38](#)). Pl. no. 10221.R. TP, TP^v blank, [i]=table of incipits, [ii] blank, 1–6, [7–8] blank.

Text: “Come, send round the Wine,” *Irish Melodies* II (Dublin, c. 1809), translated by Gounet.

44

Chant sacré

(No. 6 of *Neuf mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[44A](#) Version I: for tenor or soprano solo, chorus, and pf.,
c. May–December 1829

[44B](#) Version II: for chorus and orchestra, November 1843

[44C](#) Version III: for six wind instruments and orchestra, February 1844

[44A](#) Version I

[48 bars](#) (refrain, stanza 1, and coda)
stanzas 2, 3: melody and text only
(64 bars in 3rd edn.)

Tén. ou Sopr. solo; Chœur (Sopr. I-II, Tén. I-II, Basses I-II), Pf.

32 *Mélodies* 12.

Malherbe & Weingartner vol. XVI, xi, 35–40 (1904) – NBE vol. 14, 18–25; ix–x
(Eng.), xv–xvi (Fr.), xxi–xxii (Ger.), 91, 97, 100–101, 109 (ed. Ian Rumbold, 1996).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE : FIRST EDITION (NBE source **P1**): pp. 18–21 of *Neuf Mélodies*
[1830] (see [38](#)).

OFFPRINTS of first edition: **F-Pc** L 17278. 38 copies drawn from
Schlesinger's edition [for the concert of 5-XII-30].

SECOND EDITION: [1840] (see [38](#)).

THIRD EDITION (NBE source **P2**): In *Irlande* [1849] (see [38](#)). Pl. no.
10222.R. TP, TP^v blank, [i]=table of incipits, [ii] blank, 1–6, [7–8] blank.

Performances: 18-II-30 (Paris: Athénée musical), 5-XII-30 (Paris: Salle du Conservatoire).

44B Version II

à Monsieur l'Abbé de Guerry

64 bars

Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II, Hb. I-II, Cl. I-II, Cl. basses I-II, Bns I-II, Cors I-IV, Tromb. I-III, Timb. (2 Timbaliers), G. c., Cymb., Cordes.

Labitte 8 – Hopkinson 10E.

Malherbe & Weingartner vol. XIV, iv-vi, 7-16 (1903) – NBE vol. 12a, 267-279; xi-xii (Eng.), xviii-xix (Fr.), xxv-xxvi (Ger.), 396-397, 401-402, 405 (ed. Julian Rushton, 1991).

NBE vol. 14, 26-30, ix-x (Eng.), xv-xvi (Fr.), xxi-xxii (Ger.), 91, 97, 100-101, 109 (ed. Ian Rumbold, 1996).

Date of Composition: November 1843 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 17821. Upright white, 10 staves. Vienna copyist (1845). Ex Société des Concerts. 36 parts: Fl. I, Fl. II, Hb. I-II, Cl. I-II, Cl. basses, Bns, Cors I-II, Cors III-IV, Tromb. I, Tromb. II, Tromb. III, Timb., G.c. & Cymb., Vns I (6), Vns II (6), Altos (4), Vlles (3), Vlle & Cb., Cb. (3). Facs. of Vns I in Holoman, "Société," 114.

MANUSCRIPT CHORUS PARTS (NBE source **Cch**): **F-Pc** D 17821. Upright white, 10 staves. Vienna copyist (1845). 34 parts: Sopr. I (6), Sopr. II (7), Tén. I (4), Tén. II (6), Basses I (6), Basses II (5).

PRINTED SCORE (NBE source **P**): *à Monsieur / L'Abbé de Guerry, / Curé de l'Eglise de S^t Eustache, / CHANT / Sacré, / extrait de Neuf mélodies, Paroles traduites*

de Thomas Moore / par Th. Gounet, / Musique de / HECTOR BERLIOZ / instrumenté / à G^d Chœur ET G^d Orchestre / PAR / l'Auteur / N^o 1. G^{de} Partition 6^f. N^o 2. Parties séparées 9^f. N^o 3. Chant et Piano 3^f. / N^o – / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, N^o 26 au 1^{er} / 8120. R. N^o 6. Paris: Richault, [1844, deduced from pl. no.]. Pl. no. 8120.R. N^o 6. TP, TP^v blank, 1–9, [10] blank. Text in French and Latin. Advertised in *FM*, 29-IV-49. Hopkinson 10E. Facs. of TP in NBE vol. 12a, p. 405. Facs. [of **F-Pc** D 954 (5)] in *Mémoires irlandaises* 2003. Copies: **F-Pc** D 954 (5), D 16500 (ex Société des Concerts); **GB-Cpl** XRa.850.80B.X4; **GB-En** H. B. 1/4; **GB-Lbl** G 283 a (6); **GB-Mcm**; **US-Bp** **M.341.24 (11); **US-R** M2020.B515c.

PRINTED ORCHESTRAL PARTS: advertised on TP of full score and in *FM*, 29-IV-49, but not otherwise known.

PRINTED CHORUS PARTS (NBE source **Pch**): Paris: S. Richault, [1849]. Hopkinson 10F. [Three parts]: [Sopr. I-II, Tén. I-II,] Basses I-II. Copy: **F-Pch**; **GB-NWmacdonald** (Basses I-II only).

Performances: ?-XII-43 (Marseilles; cond. unknown), 16-XI-45* (Vienna, called *Hymne*).

References: LETTERS: 21-XI-[43] (to Lecourt, CG 867) here is the [full score of the] *Chant sacré*, which he orchestrated upon request for a concert in Marseilles in which L. is involved and which is apparently scheduled for the following month; he has orchestrated it as well as he can, and it is very easy; [suggestions on the use of the instruments and some musical details]; send him news of the work when it is performed, and return the score as soon as possible after having a copy made. 28-I-44 (to Louis Schlösser, CG 881): for his concert [3-II-44] he wrote a new overture [*Le Carnaval romain*], a scene with chorus [*Faust*] and two other pieces [*Hélène* and the *Chant sacré*; see [44C](#)]. 3-II-46 (Vienna, to J. F. Kittl, CG 1019); perf. [as *Hymne*] proposed for Prague. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. of a *Hymne en Latin* proposed for Prague; it is very easy.

44C Version III

LOST

[64 bars]

For six wind instruments invented or built by Adolphe Sax: clarinette soprano, clarinette basse, saxophone, petite trompette dixième à cylindres en mi^b aigu, petit bugle à cylindres en mi^b, grand bugle à cylindres en si^b, and presumably the orchestra of the published score as given in Version II ([44B](#)).

Date of Composition: before February 1844 [prior to performance].

Performance: 3-II-44* (Paris: Salle Herz; soloists: Dauverné, Arban, Dufresne, Lepers, Duprez, Sax).

Reference: LETTERS 28-I-44 (to Louis Schlösser, CG 881): for his concert [3-II-44], he has written a new overture [*Le Carnaval romain*], a scene with chorus [*Faust*], and two other pieces [*Hélène* and the *Chant sacré*].



Text: “Thou art, O God!,” in *Sacred Songs (First Number)* (London and Dublin, 1816), translated by Gounet. The translator of the Latin text is not known.

Dedicatée: The abbé Jean-Gaspard Deguerry (1796–1871), noted for his eloquent orations, was successively archpriest of Notre-Dame, curate of St-Eustache, and curate of the Madeleine. He was executed by firing squad during the Commune, after having protested against several assassinations.

Self-Borrowing: The music of the *Chant sacré* is based on the *Prière* in *Herminie* ([29](#)).

Note: The third edition, in *Irlande* (1849), was in effect a pf. reduction of version II, for chorus and orchestra.

That the *Chant sacré*, the *Hymne en Latin* and the *Hymne pour instruments de Sax* are one and the same work can be deduced as follows: (1) the *Chant sacré* was performed in Marseilles in XII-43 (see CG 867); (2) Maurice Bourges, in his review of the concert of 3-II-44 (*R&GM*, 11-II-44) said that the *Hymne pour instruments de Sax* had just been performed in Marseilles; (3) the ms. parts preserved come from Vienna, since they are on paper similar to the scores and

parts of *Le Chasseur danois* ([104B](#)) and *Zaïde* ([107B](#)), both orchestrated there; moreover the *Chant sacré* was published with French and Latin texts and is the only known contemporaneous easy work by Berlioz with a Latin text.

Bibliography: Boschot III, 53 – *Berlioziana* (1905), 344; (1906), 75–76 – Prod'homme 246 – 24 Barzun I, 441–42 – Macdonald, “Self-Borrowings,” 34. Hector Berlioz, *Mémoires irlandaises: les sources (éditions Schlesinger [1830] et Richault [1849]; versions avec orchestre [1842, 1843, 1844, 1851]; Hélène, manuscrit autographe)*, 6 facsimiles in paper wrapper, ed. Isabelle Poinloup (Courlay: Facsimile Jean-Marc Fuzeau, 2003).

45

L'Origine de la harpe

Ballade

(No. 7 of *Neuf Mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[28 bars](#)

stanzas 2–4: melody and text only
(68 bars in 3rd edn.)

Sopr. ou Tén., Pf.

32 *Mémoires* 13.

Malherbe & Weingartner vol. XVII, viii, 28–33 (1904) – NBE vol. 15, 55–59; xi (Eng.), xxiii (Fr.), xxxv–xxxvi (Ger.), 268, 284, 302 (ed. Ian Rumbold, 2005).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 22–24 of *Neuf Mélodies* [1830] (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

THIRD EDITION (NBE source **P3**): In *Irlande* [1849] (see [38](#)). Pl. no. 10223.R. TP, TP^v blank, [1]=table of incipits, 2–6, [7-8] blank.

Text: “The Origin of the Harp,” *Irish Melodies* III (Dublin, 1810), translated by Gounet.

46

Adieu Bessy

Romance anglaise & française

(No. 8 of *Neuf Mélodies*, [38](#))

Text by Thomas Moore. Translated by Thomas Gounet

[46A](#) Version I: in A^b, c. May–December 1829

[46B](#) Version II: in G, before November 1849

46A Version I: in A^b

[25 bars](#)

stanzas 2–4: melody and text only

Tén., Pf.

Malherbe & Weingartner vol. XVII, viii, 34–39 (1904) — NBE vol. 15, 60–65; xi (Eng.), xxiii–xxiv (Fr.), xxxvi (Ger.), 268, 284 (ed. Ian Rumbold, 2005).

Date of Composition: see under [38](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 25–27 of *Neuf Mélodies* [1830] (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

46B Version II: in G

[82 bars](#)

Tén., Pf.

32 *Mémoires* 14.

Malherbe & Weingartner vol. XVII, viii, 40–45 (1904) – NBE vol. 15, 66–71; xi (Eng.), xxiii–xxiv (Fr.), xxxvi (Ger.), 268–269, 284 (ed. Ian Rumbold, 2005)

Date of Composition: before November 1849 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P2**): In *Irlande*, third edition of the *Neuf Mémoires* [1849] (see [38](#)). Pl. no. 10224.R. TP, TP^v blank, [i]=table of incipits, [ii] blank, 1–6, [7–8] blank.



Text: “Farewell, Bessy,” *Ballads, Songs, etc.* (Dublin, c. 1825). Both the English text and Gounet’s translation are printed in the published editions.

47

Élégie en prose

(No. 9 of *Neuf Mémoires*, [38](#))

Text by Thomas Moore. Translated by Louise Sw. Belloc.

[71 bars](#)

Tén., Pf.

32 *Mémoires* 15.

Malherbe & Weingartner vol. XVII, viii-x, 46-55 (1904) – NBE vol. 15, 72-79, xii (Eng.), xxiv (Fr.), xxxvi (Ger.), 269, 284-285, 303 (ed. Ian Rumbold, 2005).

Date of Composition: c. December 1829. The *Mémoires* (18) imply that the work was composed when Berlioz came under the spell of Miss Smithson, that is, 1827-28 until early 1830.

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE: FIRST EDITION (NBE source **P1**): pp. 28-33 of *Neuf Mélodies* [1830] (see [38](#)).

SECOND EDITION (NBE source **P2**): [1840] (see [38](#)).

THIRD EDITION (NBE source **P3**): In *Irlande* [1849] (see [38](#)). Pl. no. 10225. R. TP, TP^v blank, [i]=table of incipits, [ii] blank, [iii-iv] *Quelques mots sur le sujet de l'élegie, 1-8*, [9-10] blank. Carries the dedication: *À la mémoire du malheureux EMMET*.

VARIANT: printed from the original plates, with title vignette but in a blue wrapper giving the imp. *PARIS, RICHAULT et C^{ie}, Editeurs, 4, Boul^d des Italiens, au 1^{er}*, [after 1862]. Copy: **F-Po CS-4472** (6).

Reference: MÉMOIRES 18: Alizard saw it in his room and tried to sing it without accompaniment, transposed down to B to suit his bass voice; he was so moved that he interrupted A. and begged him to stop; A. understood the song; he saw that A. would sing it perfectly, and this gave him the idea of arranging the piano part for orchestra; then he reflected that works of this kind are not meant for the ordinary concert-going public, so he broke it off and destroyed as much as he had done; later he was able to fit Moore's English words to the music.

LETTERS: 6-II-30 (to Ferrand, CG 152): after a period of calm, violently interrupted by the composition of the *Élégie en prose*, he has just been plunged anew into interminable and inextinguishable passion. 29-X-1849 (to Nanci, CG VIII 1283bis): [if N. Could read music,] he would send her his new publications, and believes that his *Elégie* on an English poem ("When he who adores thee") would stir her heart and soul; Mme Viardot played it one evening on the piano, without singing; it needs a male voice for this haunting adieu to loved one and country.

See also references under [38](#).

Text: “When he who adores thee,” *Irish Melodies I* (Dublin, 1807). The name of the translator is given as ***, but the text comes directly from Belloc’s translation. Both French and English texts are printed in the third published edition and in *32 Mélodies*.

Note: Robert Emmet (1778–1803) was an Irish revolutionary; he made a thrilling speech to his judges before receiving the death sentence for his rebellious activity. The note in the third edition says that Leigh Hunt explained the history of Moore’s poem to Berlioz during his London visit of 1847–48. In the 1852 catalogue, Berlioz calls attention to the new preface concerning Emmet: *L’élégie est précédée d’une notice sur l’Irlandais Emet [sic] et de la peroration de son discours à ses juges*.

48

Épisode de la vie d’un artiste

Symphonie fantastique en cinq parties

à Sa Majesté Nicholas l’Empereur de toutes les Russies

I	Rêveries, Passions	525 bars
II	Un Bal	368 bars
III	Scène aux champs	199 bars
IV	Marche au supplice	178 bars
V	Songe d’une nuit de sabbat	524 bars

Fl. I–II (P. fl.), Hb. I–II (C. a.), Cl. I–II (Cl. en mi \flat), Bns I–IV, Cors I–IV, Tromp. I–II, C. à p. I–II, Tromb. I–III. Oph. I–II, 4 Timb. (4 Timbaliers), Tamb., G. c., Cymb., Cloches en ut et sol, Harpes (au moins 4), Cordes (15–15–10–11–9).

Œuvre 14 – Labitte 16 – Müller-Reuter 200–10 – Hopkinson 36.

Malherbe & Weingartner vol. I, xxiv–xlvi, 1–150 (1900) – NBE vol. 16 (ed. Nicholas Temperley, 1972).

Date of Composition: January–April 1830 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1188. *Episode de la vie d'un Artiste / Symphonie Fantastique / en 5 Parties / N° 1 / Partition / Par / Hector Berlioz*. Upper L., aut.:

*Certes, plus d'un vieillard sans flamme, sans cheveux
Tombé de lassitude au bout de tous ses vœux
Pâlerait s'il voyait comme un gouffre dans l'onde
Mon âme, où ma pensée habite comme un monde
Tout ce que j'ai souffert, tout ce que j'ai tenté
Tout ce qui m'a menti comme un fruit avorté
Mon plus beau tems passé sans espoir qu'il renaisse
Les amours, les travaux, les deuils de ma jeunesse
Et quoiqu'encore à l'âge où l'avenir sourit
Le livre de mon cœur à toute page écrit.
(V. Hugo)*

Foot of p., aut.: *Nous sommes aux dieux ce que sont les mouches / aux folâtres enfans; ils nous tuent pour s'amuser.* [R.:] (*Roi Lear / Shakespeare*). Five separately paginated fasc. Aut. working copy. Ex coll. Charles Malherbe, ex coll. Joseph d'Ortigue. Contents: I. [Titled as above.] 63 numbered pp. (TP, TP^v blank, 1–63, [64] blank). Upright 25 x 35 cm.; 24 and 20 staves. Collettes and new papers added, resulting in various changes in fasc. structure. II. N° 2 *un Bal*. 46 numbered pp. (1–46). Upright 28.2 x 43.5 cm.; 20 staves (10 + 10, with a blank space between). Aut. fair copy, with some later revisions, including an added cornet part. Original TP used as collette on p. 62 of movt. I: *Symphonie Fantastique / N° 2 / Un Bal / Partition / Par / Hector Berlioz*. III. *Symphonie fantastique / N° 3 / Scène aux champs*. 50 numbered pp. (TP, TP^v blank, 1–50). Upright 21.7 x 29 cm.; 16 staves. The fasc. is erroneously assembled; the page numbered 50 is a collette for 27, which has been deleted. Aut. fair copy. IV. *Symphonie fantastique / en 4 5 parties / Première partie / de la Vision / Marche du Supplice / N° 3 4 / Partition / By / Hector Berlioz*. 83 numbered pp. (TP, TP^v blank, [original TP](#), original TP^v blank, 1–36). Upright 25.7 x 35 cm.; 20 staves. Aut. fair

copy with some alteration to the original fasc. structure, the result of the adaptation of the MS, originally a fair copy of the *Marche des gardes* from *Les Francs-Juges*, as part of the symphony. V. *Simphonie fantastique* / N° 5 / *Seconde partie de la vision* / *Songe d'une Nuit* / *du Sabbat* / *Partition* / *By* / H. Berlioz. 83 numbered pp. (TP, TP^v blank, 1–83, [84] blank). Upright 25.4 x 34 cm.; 24 staves. Aut. fair copy. Facs. of TPs for movts. I and IV in NBE vol. 16, 182–84. [Gallica IFN-55007824](#). Published color facsimile: *Hector Berlioz, Symphonie fantastique, op. 14; Bärenreiter Facsimile* (2017); see full citation in the Bibliography at the close of this entry.

FRAGMENT OF AUTOGRAPH SCORE (NBE source **Adir**): **F-Pn** ms 20642 (ex André Meyer). Instructions to conductors and list of instrumentalists required. 1 fol., writing on recto only. Upright 24.9 x 33.2 cm.; 30 staves. Originally a part of fasc. I, above. Facs. in *Collection musicale André Meyer* (Abbeville, 1960), pl. 3; also in NBE vol. 16, 185.

SKETCHES: Facs. of a sketch for movt. IV, found in the autograph score, in Holoman, *Autographs*, 166; facs. of a sketch for a revision of movt. II in Holoman, *Autographs*, 281, and in “Reconstructing a Berlioz Sketch” (see Bibliography).

AUTOGRAPH MANUSCRIPT OF PROGRAMME (NBE source **AProg**): **F-Pc** *papiers divers de Berlioz* 37. 1 bifolio (4 pp.), 18.5 X 23 cm. Facs. of pp. 1–2 in NBE vol. 16, 186–87. [Gallica IFN-53025777](#).

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** Rés. F 1040. A harp part, with both parts in the score reduced for a single harp. Upright white, 16 staves. Early French copyist. Possibly for the first performances. Ex coll. Charles Malherbe.

F-Pn Rés. Vma 216. A bass drum part, found among the published parts Berlioz used. Upright white, 14 staves. Copied by Rocquemont. Also a ms *2^e Tuba Ut*, conflating the ophicleide parts (NBE source **CO**).

PROOF OF PUBLISHED SCORE [so-called “advance edition,” almost certainly the composer’s second proof] (NBE source **P1**, **AP1**): *ÉPISEDE / DE LA VIE D’UN ARTISTE. / SYMPHONIE / Fantastique / en / cinq parties / PAR / HECTOR BERLIOZ / Exécutée pour la 1^{re} fois au Conservatoire de Musique de Paris, / le 5 Décembre, 1836. [sic] / [L.:] Op: 14 [R. :] Pr: / Orchestre 50^f net. / Partition 40^f net. // A. V. / A PARIS, chez M^{ce} SCHLESINGER, Rue Richelieu, 97, / Berlin, A. M. Schlesinger. Prop^é des Editeurs. Paris: M. Schlesinger, [summer 1842]. Pl. no.*

M.S.4208. TP, TP^v blank, [i-ii]=programme [French only], 1-127, [128] blank. Hopkinson 36A. Facs. of TP: Hopkinson pl. IIIA. Copy: **F-Pc** Rés. F 1029 (aut. corrections, stamped: *Abonnement à la lecture musicale de Brandus et Cie* 97 Rue Richelieu; ex coll. Malherbe).

VARIANT: TP only, with programme in French and German, as in the first variant of the first edition, below. Hopkinson 36A(a). Copy: **GB-Lbl** Hirsch IV 1436 a (1) .

FIRST EDITION OF PRINTED SCORE (NBE source **P, P2, P3**): *EPISODE / De la Vie d'un Artiste. / SYMPHONIE / Fantastique / EN CINQ PARTIES / Dédiée à Sa Majesté / NICOLAS 1^{er}. / Empereur de toutes les Russies. / Par / HECTOR BERLIOZ. / Op: 14. / [L.:] Partition / PRIX NET 40^f. // [R.:] Orchestre / PRIX NET 40^f. // A. Lafont. / Paris, Maurice Schlesinger, Rue Richelieu, 97. / Berlin, A. M. Schlesinger. Paris: M. Schlesinger, [1845] (Berlin: A. M. Schlesinger). Pl. no. M.S.4208. TP, TP^v blank, [i-ii]=programme [French only], 1-127, [128] blank. Advertised, without price, in *FM*, 18-V-45, and *R&GM*, 4-V-45, and again in *R&GM*, 22-VI-45, at a price of 40^f. Hopkinson 36B. Facs. of TP in Hopkinson, pl. IIIB. Copies: **F-Pn** Gr-Vm Macnutt 144; **B-Bc** W 7238; **B-Br** Fétis 3071; **B-Lc** 328-KK-IX; **D-B** Kb 504/3; **GB-Lbl** h 456 g; **GB-Lcm** I K 23; **US-Cso** Thomas 804; **US-STu** MLM 75 (prices erased); **US-NYp** *MTA Mus. Res; **US-NYpm** Fuld (record ID 121658; NBE source **P3(i)**).*

[NBE 16, p. 173 lists six bibliographical variants, of which i and ii fall before 1869].

VARIANT A: with programme in both French and German. Hopkinson 36B(a). Copies: **F-Pc** D 946; **GB-Lbl** h 456 c, h 456 (3) (lacks preliminaries); **US-BApi**.

VARIANT B: with imp. *Paris, BRANDUS et. Cie Ed^{rs} R. Richelieu 103*. Prices erased. [C. 1851-54]. Hopkinson 36B(c). Copies: **D-LEm**; **GB-En** H. B. 2/27 (1); **GB-Lbbc** 12625; **GB-Lbl** Hirsch M 777; **US-Cn** VM1001.B515s.B82, **US-NYpm** Fenderson (record ID 69852).

VARIANT C (NBE variant ii, **AP2**: with a lithographed pictorial TP by A. Barbizet. *Paris: G. BRANDUS & S. DUFOUR, Rue Richelieu 103*. [C. 1858 or later]. Hopkinson 36B(d). Copy: **F-Pn** Rés. Vm⁷ 528 (with aut. corrections from first half of 1846).

PRINTED ORCHESTRAL PARTS (NBE source **PO, PO1, APO1, PO2** "at least four bibliographical variants"): Paris: M. Schlesinger, [1845]. Pl. no. M.S. 4052. No

TP. Advertised, without price, in *FM*, 18-V-45, and in *R&GM*, 4-V-45; and again in *R&GM*, 22-V-45, at a price of 40^f. Hopkinson 36C. 27 parts: Fl. I, Fl. II, Hb. [& C. a.], Hb. derrière la scène, Cl., Bns, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. I, Oph. II, Timb. I, Timb. II-IV, Tambour, G. c., Cymb., Piano ou cloches, Harpe I, Harpe II, Vns I, Vns II, Altos, Vlles & Cb. Facs. of Vlles & Cb. in NBE vol. 16, 188. Copies: **F-Pn** Rés. Vma 216 (aut. and ms. titles, notes, and minor corrections; 74 printed parts from two different sets, one of which is the proof run; ex Société des Concerts); **F-Pc** L 517 (Hb. [& C. a.] only); **F-Psoc**; **CH-Zamg** XIII 3215 & a-bk; **D-LEm**; **GB-En**; **GB-Lbbc** 12625 (includes parts from later issues); **GB-Ob** Mus. 1 c 309 (116) (movt. III only); **US-BApi**.

VARIANT + (NBE source **PO2**): **F-Pn** Collection Macnutt (Macnutt inventory 5328) (complete set of 27 parts, uncut and unbound in plain wrappers, marked for performance; wrappers signed by Wilhelm Ganz, the conductor). Hopkinson 36C(+).

PIANO TRANSCRIPTION BY LISZT (NBE source **PT**): *Episode de la vie d'un Artiste / Grande Symphonie Fantastique / PAR / HECTOR BERLIOZ / ŒUV: 4^{ME}. / Partition de Piano / PAR / F. Liszt. / [L.:] Prop^é de l'Auteur [R.:] Prix net: 20^f. / Paris, Chez MAURICE SCHLESINGER Rue Richelieu 97. Paris: M. Schlesinger, [1834]. No pl. no. TP, TP^v blank, 2nd TP, TP^v blank, 1-22, TP, TP^v blank, 23-37, blank, TP, 38-53, blank, TP, 54-63, blank, TP, 64-89, [90] blank. Unaltered copies have the yellow programme sewn in (see below). Hopkinson 36D. Facs. of TP in Robert Bory, *La Vie de Franz Liszt par l'image* (Geneva, 1936), p. 60. Concerning the many variant issues of Liszt's transcription, see Hopkinson, p. 77. Copies: **F-Pc** Ac e¹⁰ 888; **F-Pn** Collection Macnutt (Macnutt inventory 5316); **D-B** Kb [505/2](#) (ex coll. Giacomo Meyerbeer).*

VARIANT: The same, with pl. no. M.S. 1982 added, without subtitles and with continuous pagination. [C. 1836-37.] Many copies of this issue are much later reprintings. Hopkinson 36D(a). Copy: **GB-En**.

OFFPRINT of the *Marche du supplice*, as a supplement to the *R&GM*, 28-I-37; announced in that issue. Price given as 7^f 50. Paginated 54-63. Copies: **F-Pc** Acp 1684 (dep. I-1837); **GB-Ob** 1 c 309 (71).

BERLIN EDITION of the *Marche du supplice*: Berlin: A. M. Schlesinger, [c. 1838-39]. Pl. no. S.2224. Price 14 Gr. 13 pp. Hopkinson 36D(i). Copies: **GB-En** H. B. 2/29 (5); **D-B**; **D-WRgn**; **D-WRtl**.

Id., . . . tirée de la *Sinfonie: Episode de la vie d'un Artiste p. Liszt arr. P. F. Mockwitz*. Price 10 Ngr. Announced in Hofmeister's [Monatsbericht XII/43, p. 180](#).

BERLIN EDITION of *Un Bal*: Berlin: A. M. Schlesinger, [1842]. Pl. no. S.2677A. Price ⅔ Thlr. 15 pp. Hopkinson 36D(l). Copies: **Gb-Lbl** Hirsch M 778; **D-Bds**; **GB-En**.

VIENNA EDITION: Vienna: Trentsensky & Vieweg, 1836. Pl. no. T.etV.2824. Price f. 4 cm. 69 pp. Announced in Hofmeister's [Monatsbericht, IV/V-36, p. 40](#). Advertised in the *Wiener Zeitung*, 29-X-36. Hopkinson 36D pre-(g), p. 212. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5317); **US-LAwinter**.

VIENNA EDITION: Vienna: A. O. Witzendorf, [c. 1844-48]. Pl. no. A.O.W. 2824. Price f. 4 cm. 69 pp. The same as the Trentsensky & Vieweg edn. above, but with the new pl. no. Hopkinson 36D(g). Copies: **F-Pn** Gr-Vm Macnutt 168; **F-RYlang** CLIS (Herlin 482); **GB-En** H. B. 2/29 (3); **D-B**; **D-WRtl**; copy with Liszt's revisions was sold at Sotheby's in December 1997.

OTHER LISZT SETTINGS: New transcription of *Marche au supplice* with an *Introduction: L'idée fixe*. Leipzig & Winterthour: Rieter-Biedermann, [1866]. Pl. no. 466. Price 25 Ngr. 15 pp. Hopkinson 36D(j). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5326); **D-B**; **D-WRgn**; **D-WRtl**; **GB-En**; **GB-Lbl** Hirsch M 779; **GB-Ob** Mus. 1 c 309 (73); **US-Wc** M3.3.L77 S933 (case).

Liszt, *L'idée Fixe – Andante Amoroso*, as the *Vierte Beilage* to the AMZ VI (I-46). Vienna: P. Mechetti qdm Carlo, 1846. Copy: **A-Wn** M S 31139; **R-SPsc**.

Id. Milan: J. Ricordi, [1846]. Pl. no. L.18866.L. Price 1^f 80. 5 pp. Hopkinson 36E. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5318); **GB-En** H. B. 2/29 (7).

Id. In the *Album des pianistes*, published by the R&GM: Paris, 1847. [Hopkinson 36E(b)]. Copy: **GB-Lbl** h 3870 (w).

Id. Vienna: P. Mechetti, 1847. Pl. no. 4164. Price 30Xr.A.de C. 7 pp. Hopkinson 36E(a). Copies: **F-Pn** Acp 3099; **D-B**; **D-WRtl**; **GB-Lbl**; **GB-Ob** Mus. 1 c 309 (74); **US-BE** M39.L57 I5 1847 (case x).

PRINTED PROGRAMMES (see also NBE 16, 167-68):

For the concert of 5-XII-30 (NBE source **PProg3**). Paris: VINCHON, *filis et successeur de M^{me} V^e BALLARD, Imprimeur, rue J.-J. Rousseau, n^o 8*. Pink paper. 2 pp. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5614) (sole surviving copy); facs. in Macnutt prospectus, p. 31.

For the concert of 9-XII-32 (NBE source **PProg4**) (see libretto of *Le Retour à la vie*, [55A](#)). Also a separate leaflet (NBE source **PProg5**). No imp. Pink paper. 4 pp. Copy: **F-Pc** 8° pièce 265 (1).

For the concert of 30-XII-32 (NBE source **PProg6**): No imp. Pink paper. 4 pp. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5615).

For the concert of 22-XII-33 (NBE source **PProg7**). With the imp. of *VINCHON*, *fls* as above. Pink paper. 2 pp. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5616).

Issued with Liszt's transcription of the work for piano (see above) (NBE source **PProg8**). Yellow paper. 4 pp. Hopkinson 72A. Copies: **F-Pc** ms 1188 (with the aut. score), Acp 888 (with Liszt's transcription). The date of the première of the work is erroneously given as 1820, an error which led Schumann to believe that Berlioz was 18 when he composed the *Symphonie fantastique*.

For the concert of 3-V-35 (NBE source **PProg9**). No imp. Pink paper. 4 pp. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5617).

For the concert of 4-XII-36 (NBE source **PProg10**). No imp. Pink paper. 4 pp. Copies: **F-Pc** 8° pièce 265 (*bis*); **F-Pn** Collection Macnutt (Macnutt inventory item 5618).

For the concert of 25-XI or 16-XII-38 (NBE source **PProg11**). No imp. Pink paper. 4 pp. Copy: **F-Pc** ms 1188 (with the aut. score).

For the Leipzig concert of 4-II-43, in German: *Episode / aus dem Leben eines Künstlers. / Fantastische Sinfonie / in fünf Abtheilungen, / von Hector Berlioz.* Leipzig: [1843]. [1-4]. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5619). The same translation published in *Signale für die musikalische Welt* 1 (1843), 54-55 (NBE source **G2**); this translation may be based on a missing but authentic French source. See Hopkinson, p. 217.

For the Vienna concert of 29-XI-45, in German: *Episode / aus dem Leben eines Künstlers. / Eine phantastische Symphonie in 4 Abtheilungen, von / Hector Berlioz.* Vienna: [1845]. [1-4]. Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5620). See Hopkinson, p. 217.

For the Weimar concert of 21-II-55, in German (NBE source **G3**): *Episode / aus dem / Leben eines Künstlers. / Fantastische Sinfonie / in / fünf Theilen / von / Hector Berlioz.* In *Textbuch / des / Concerts / zum Besten / des / Wittwenfonds der Weimarischen Hof-Kapelle. / Unter Leitung / des / Herrn Hector Berlioz. / Am 21 Februar / 1855. / Druck der Hof-Buchdruckerei in Weimar.* Weimar: Hof-Buchdruckerei, 1855. [1]-20=libretto of *L'Enfance du Christ*, 21=TP, 22=Vorwort, [23]-26=text, 27-44=libretto of *Lélio*, all in German. Copy: **D-B** Tb 583.

Published programmes for the planned first perf. (30-V-30) appeared in the *Figaro*, 21-V-30 (NBE source **PProg1**), and for the actual first perf. in *RM* 10 (27-XI-30), 90–92 (NBE source **PProg2**).

Performances: 30-V-30 (Paris: Théâtre des Nouveautés; perf. cancelled; rehearsed c. 11-V-30); 5-XII-30 (Paris: Salle du Conservatoire; first public perf., Habeneck, cond.), 9-XII-32 (id.; with *Le Retour à la vie*), 30-XII-32 (id.), 2-V-33 (Paris: Hôtel de *L'Europe littéraire*; movts. II–IV), 24-XI-33 (Paris: Théâtre-italien; scheduled but not played), 22-XII-33 (Paris: Salle du Conservatoire; Girard, cond.), 9-XI-34 (id.), 23-XI-34 (id.), 28-XII-34 (id.), 9-IV-35 (Paris: Hôtel de Ville; movts. II–IV, id.), 3-V-35 (Paris: Salle du Conservatoire; movts. II–IV, with *Le Retour à la vie*; id.); 13-XII-35* (Paris: Salle du Conservatoire); 4-XII-36* (id.), 18-XII-36* (id.), 25-XI-38 (id.), 16-XII-38* (id.), 7-VIII-40* (Paris: Salle Vivienne; movts. II, IV); 14-VIII-40* (id.), 13-XII-40* (Paris: Salle du Conservatoire), 15-II-42* (Paris: Salle Vivienne).

9-X-42* (Brussels), 29-XII-42* (Stuttgart), 2-I-43* (Hechingen; movt. II), 25-I-43* (Weimar), 4-II-43* (Leipzig), 10-II-43* (Dresden), 17-II-43* (id.), 4-V-44* (Paris: Théâtre-italien), 1-VIII-44* (Paris: Palais de l'Industrie; movt. IV), 19-VI-45* (Marseilles; movt. III; doubtful [see References: *Grotesques*, below]), 20-VII-45* (Lyons; movts. II–IV), 24-VII-45* (id.), 23-XI-45* (Vienna; movts. I–IV), 29-XI-45* (Vienna; movts. I–IV), 19-I-46* (Prague; movts. I–IV), 25-I-46* (Prague; movts. II–IV), 27-I-46* (Prague; movts. I–IV), 1-II-46* (Vienna; movts. I–IV), 15-II-46* (Pest; movts. II–IV), 20-II-46* (id.), 20-III-46* (Breslau; movts. I–IV), 31-III-46* (Prague), 7-IV-46* (Prague; movts. II–IV), 24-IV-46* (Brunswick), 24-II-47 (Munich; Lachner), 20-V-47* (St. Petersburg), 7-VI-48 (St. Petersburg; movt. II), 12-XI-50* (Paris: Salle Ste-Cécile), 5-III-51 (Dresden; Krebs), 25-III-51* (Paris: Salle Ste-Cécile), before 13-VI-51 (Prague), 1-IV-54* (Hanover; movts. I–IV), 21-II-55* (Weimar; with *Lélio*, staged), 7-XII-55 (Amsterdam: van Bree), 14-III-61 (Amsterdam), 23-II-1862 (Vienna), 14-I-66 (Amsterdam), 21-I-66 (Amsterdam), [27-I-66](#) (New York: Philharmonic; Carl Bergmann; movts. I–IV, “first time”), 16-IX-66 (Amsterdam), 23-IX-66 (Amsterdam; II), 8-I-67 (Weimar, movts. I–IV), 7-XII-67* (St. Petersburg), [28-XI-68](#) (New York: Philharmonic; Bergmann; movts. III–IV), 21-VII-68 (Altenburg; W. Stade).

References:

MÉMOIRES 4: The song *Je vais donc quitter pour jamais* used as the theme in first violins at the beginning of the Largo in *Rêveries, Passions*. 26: composed 1830; the *Scène aux champs* cost him nearly a month's labour; the *Marche au supplice* was written in a night; attempted perf. at Théâtre des Nouveautés [V-30]; the

orchestra was too large for the theatre, so the enterprise was abandoned. 31: first perf. at Conservatoire [5-XII-30]. 34: *Un Bal* rescored in Rome; present coda added; the MS [of the entire work] belongs to Joseph d'Ortigue. 39: *Scène aux champs* almost completely recast. 42: revisions completed. 44: concert planned; perf. [9-XII-32]; Harriet Smithson attended. 45: concert planned for the Théâtre-italien, Paris; perf. eventually abandoned [24-XI-33]; successful perf. Conservatoire [22-XII-33]. 49: concert planned for the Conservatoire; perf. [16-XII-38]. Travels/Germany I,2: perf. Stuttgart [29-XII-42]; *Un Bal* perf. Hechingen [2-I-43]. I,3: perf. Weimar [25-I-43]. I,4: perf. Leipzig [4-II-43]. I,5: perf. Dresden [10-II-43]. 52: he was asked to convert *Un Bal* into a ballet as part of the production of *Le Freyschütz* at the Opéra and found the idea contemptible. 53: *Marche au supplice* perf. at the Festival de l'Industrie [1-VIII-44]. 56: perf. St. Petersburg [1847-48]. Postscript: reply to Heine's criticism.

TRAITÉ ex. 28, p. 124: use of cor anglais (end of movt. III); pp. 29-30: demonstrating *divisi* violins (end of movt. I); p. 77: use of harp in movt. II.

GROTESQUES ("Voyages en France, Correspondance académique; A. M. M***, académicien libre"), p. 281: movt. III perf. Marseilles [19-VI-45; doubtful, to judge from the daily press notices; but certainly done just afterward in Lyons]. Id. ("Deuxième lettre"), pp. 289, 291, 292: perf. Lyons [20-VII-45] of movts. [II]-IV; Dorant, his former teacher of guitar, played violin; Hainl played timpani in movt. III; the brass were weak in movt. IV.

LETTERS: 2-II-29 (to Ferrand, CG 113): a descriptive symphony on *Faust* is fermenting in his mind. 3-VI-29 (to Ferrand, CG 126): when he has written an immense instrumental composition, he will bring it to London to have it performed, so that he can obtain a brilliant success in [Harriet Smithson's] presence. 2-I-30 (to Ferrand, CG 149): he is writing an immense instrumental composition for his concert the following year. 30-I-30 (to Nanci, CG 151): he has the skeleton of his work in mind. 6-II-30 (to Ferrand, CG 152): he is on the verge of beginning his grand symphony, *Episode de la vie d'un artiste*, where the development of his infernal passion will be painted; he has it all in mind but can write nothing. [Early II-30] (to de La Madelaine, CG 153): an *idée fixe* is killing him; his muscles tremble. 16-IV-30 (to Ferrand, CG 158): he has just written the final note of the work; here is the subject, which will be given in a programme and distributed at the concert: *Episode de la vie d'un artiste (grande symphonie*

fantastique en cinq parties); first movement: a double movement, composed of a short Adagio followed by a developed Allegro (*vague des passions; rêveries sans but; passion délirante avec tous ses accès de tendresse, jalousie, fureur, craintes, etc., etc.*); second movement: *Scène aux champs* (*adagio, pensées d'amour et espérance troublées par de noirs pressentiments*); third movement: *Un bal* (*musique brillante et entraînant*); fourth movement: *Marche du supplice* (*musique farouche, pompeuse*); fifth movement: *Songe d'une nuit de sabbat*; [further details of the programme]. [C. 20-IV-30] (to his sisters, CG 159): he finished his symphony the day before. 10-V-[30] (to his father, CG 160): the success of his symphony is uncertain; the orchestra is faced with learning new things, but fortunately it is no more difficult than the overture *Les Francs-Juges*; he has done nothing for some days except correct parts, supervise copyists, and copy parts himself. 13-V-30 (to Ferrand, CG 162): he hopes that F. will be satisfied with the plan of his *Symphonie fantastique*; he has made final arrangements with the directors of the Nouveautés for his concert on the 30th; they will begin to rehearse the enormous symphony in three days. 28-V-[30] (to his father, CG 163): the concert is postponed; the *Figaro* has printed his programme; there have been two poor rehearsals; all is as he thought, except the *Marche du supplice* is a hundred times more terrifying than he expected; Habeneck will conduct the symphony on All Saints' Day in November. 16-VII-30 (to his mother, CG 168): Camille Moke refuses to play in his forthcoming concert; she says that if anything went wrong during the performance of the symphony, she would be unable to play. 23-VIII-30 (to Ferrand, CG 173): perf. planned for 14-XI. 3-IX-30 (to Rocher, CG 174): perf. planned for 21-XI. 3-IX-30 (to his father, CG 175): id.; to be at the Menus-Plaisirs [i.e., Salle du Conservatoire]. 31-X-30 (to his father, CG 188): the symphony will be perf. 21-XI if he can get the hall. 19-XI-30 (to Ferrand, CG 189): it will be perf. 5-XII at the Conservatoire.

6-XII-[30] (to his father, CG 190): a successful perf.; people torment him to give a second concert the following Sunday. [C. 6-XII-30] (to Spontini, CG 191): he sends S. the score. 7-XII-30 (to Ferrand, CG 192): he has had a raging success; the symphony will be perf. again on 25-XII; this time F. must come. 12-XII-30 (to Ferrand, CG 193): he cannot give his second concert. 12-XII-[30] (to Nanci, CG 194): Camille Moke was finally permitted to come to the concert; her mother was enraptured, and Camille cried "superb, superb, prodigious"; he is unable to give the second concert. 21-XII-30 (to Liszt[?], CG 197): he was unable to send the score sooner, and is still obliged to keep the *Scène du bal*, which he is arranging for pf. 12-IV-31 (Florence, to Ferrand, CG 216): [mus. ex. from movt. V].

14-VI-31 (Rome, to Gounet, CG 231): he is finishing a *mélologue* to follow the *Episode de la vie d'un artiste*, to be played after the symphony, the two works thus forming an entire concert. 2-VII-31 (Rome, to Mme Lesueur, CG 233): the *Mélologue* is to follow the *Symphonie fantastique* in a concert. 3-VII-31 (Rome, to Ferrand, CG 234): id. 8-I-32 (Rome, to Ferrand, CG 257): he plans two concerts on his return to Paris, at which his *Mélologue* will be performed with the *Symphonie fantastique*. [8-XII-1832 (Nanci to her sister Adèle, CG IX 294): (enclosing paragraph from *Le Corsaire* announcing the concert of 9-XII, with the *Symphonie fantastique* and *mélologue* in six parts).] 16-XII-32 (to Louis Penet, CG IX 299^{bis}): a list of reviews of the concert of 9-XII; Fétis took the tirade on *correcteurs*, *arrangeurs*, etc. to apply to him; the success of his *concert dramatique* was so staggering that they will do it again in eight or ten days [i.e., 30-XII-32]. 16-XII-32 (to François Seghers, CG 300): Habeneck wants him to stay in Paris to produce the symphony. [7-I-33] (to Nanci, CG 308): H. Smithson came to the concert without knowing that he was the one presenting it; she heard the whole work, *symphonie* and *mélologue*. 19-I-[33] (to the Minister of Commerce and Public Works, CG 310): he wrote a musical work which lasts the length of an entire concert, three hours; he saw to it that the work was performed; he hopes the Ministry will reimburse the expenses he incurred. 19-I-33 (to d'Ortigue, CG 311): please return the scores; he must not think of arranging [*Le Bal*] for four hands for Mlle Perdreau. 19-II-33 (to Rocher, CG 321): to return to Paris, to find her at his concert, to have her witness the delirious success of the very work that she inspired . . . 30-VIII-33 (to Ferrand, CG 342): Liszt has just arranged his symphony for pf.; it is stunning. 25-X-33 (to Ferrand, CG 357): the *Scène aux champs* makes Harriet so sad that she does not wish to hear it; he would prefer that F. have a copy of the *Fantaisie dramatique sur la Tempête* rather than fragments of the symphony; besides, Liszt has just reduced the entire symphony for pf.; it will be engraved, and that should suffice to refresh F.'s memory.

28-XI-33 (to Adèle, CG 363): the concert [24-XI-33] went on too late, and the musicians began to leave; the *Symphonie fantastique* could not be performed. [21-XII-33] (to Hugo, CG 367): would H. be so kind as to attend the concert? they will finish with the *Symphonie fantastique*, and the success of the rehearsals leads him to expect a thunderous performance. 26-XII-33 (to Adèle, CG 370): success of the concert [22-XII-33]; the public forced them to begin the *Marche du supplice* again, in spite of the great length of the movement. 19-III-34 (to Ferrand, CG 384): Liszt's arrangement has not yet appeared. 15 or 16-V-34 (to Ferrand, CG 398): the symphony has been engraved and they are correcting proofs, but it will not

appear until Liszt's return. 31-VIII-34 (to Ferrand, CG 408): the first symphony, arranged by Liszt, is engraved, but will not be printed and published until October. 30-XI-34 (to Ferrand, CG 416): the *Symphonie fantastique* has appeared; but since Liszt spent a great deal of money on the publication, they have agreed with Schlesinger not to give away a single copy; it costs 20 francs – should he buy F. a copy? at a performance of the *Scène aux champs*, Harriet was overcome with emotion, and she cried again the next day as she remembered it. 10-I-35 (to Ferrand, CG 425): if F. believed that the symphony had not been sent because of money, he was wrong: the work has still not been published.

15-IV-35 (to Ferrand, CG 429): they have asked from Vienna for a copy of the score of the *Symphonie fantastique*, no matter what the price; he answered that he could not send one, under any circumstances, before making a trip to Germany himself. 6-V-35 (to his father, CG 435): id.; this is their third request. 4-XII-[35] (to A.-J.-D. Tariot, CG IX 449^{ter}): would T. kindly take one of the harp parts, with Larivière, for the *Symphonie fantastique* at the concert of 13-XII? 7-XII-35 (to Jean Baptiste Philémon de Cuvillon, CG 451): the rehearsal for his second concert [13-XII-35] will be at 8:30 on 12-XII; the programme includes the *Symphonie fantastique*. 16-XII-35 (to Ferrand, CG 453): he has had great success in Germany with the arrangement of the *Symphonie fantastique* by Liszt. 28-IV-[36] (to Liszt, CG 470): he is being threatened with an arrangement for pf., four hands, of his first symphony, to be based on L.'s arrangement. 6-XII-36 (to Schumann, MS): he thanks S. for his kind reviews; the articles on [Liszt's] pf. arrangement of the *Symphonie fantastique* fill him with gratitude and a desire to know S. personally; he is withholding the scores of his symphonies from publication until he can perform them himself in the principal cities of Germany. 1-XII-36 (to the Duc d'Orléans, CG VIII 483^{bis}): he hopes the duke will come to hear the symphony; [receipt for gift of 150 francs attached, dated 6-XII]. 22-XII-36 (to Adèle, CG 485): two successful concerts [4 and 18-XII-36]; he announced his two symphonies [the *Fantastique* and *Harold*], which had never been presented together in their entirety, and the public flocked. 19-II-37 (to Schumann, CG 486): [open letter, thanking S. for the reviews]. 11-IV-37 (to Ferrand, CG 493): they have written from Germany to purchase his symphonies, and he has refused to have them engraved, no matter what the price, before he can go there and perform them himself. 5-XII-[38] (to Adèle, CG 593): Lord [Burghersh], president of the Philharmonic Society of London, asked if he would like to spend two months in London to present his symphonies. 2-I-39 (to Ferrand, CG 616): he is unable to bring himself to let either *Harold* or the *Symphonie fantastique* be

engraved. [I-41] (to ?, CG 741): it is precisely in order not to be performed that he has refused to have his symphonies published; he regrets even that publication has led to the circulation of some of his overtures. [C. 27-IV-41] (to Suat, CG 747): he has not accepted the publishers' offers for his symphonies, thus guaranteeing him a profitable tour in Germany. [4-VI-42] (to Adèle, CG 770): he is publishing his symphonies, thanks to an arrangement with Schlesinger which suits him well. 8-IX-[42] (to his father, CG IX 773^{bis}): he is publishing his symphonies (not at his own expense).

17-X-[42] (Frankfurt, to K. W. F. Guhr, CG 781): the two symphonies are in MS of which he has no second copy; please see that at the rehearsals the orchestra assistant sets them out with care and does not let anything get mixed up. 23-X-42 (to Nanci, CG 784): perf. planned for Frankfurt. 19-XII-42 (Frankfurt, to Guhr, MS): he has received the score and parts back from G. 30-XII-42 (Stuttgart, to Friedland, CG 794): perf. planned for Stuttgart; would F. get the parts left with Guhr and send them to the Hôtel du Roi de Wurtemberg? 30-XII-42 (Stuttgart, to Morel, CG 795): at his concert [29-XII-42], the greatest impression was made by the *Ouverture des Francs-Juges* and the *Scène aux champs, Bal, and Finale* of the *Symphonie fantastique*. 18-II-43 (Dresden, to Morel, CG 815): perf. Dresden [10-II-43]. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): perf. Dresden and Leipzig [10-II and 4-II]. 10-I-[44] (to M. Schlesinger, CG 878): why doesn't S. give the separate parts of the *Fantastique* to the engraver? [V-44] (to Théophile Gautier, CG 899): be so kind as to announce the perf. 4-V, at the Théâtre-italien; Liszt will play the *Scène du bal* immediately after the orchestra has played it. 19-V-44 (to Nanci, CG 902): he must finish correcting the proofs of his symphonies. 26-VII-44 (to Griepenkerl, CG 915): the *Symphonie fantastique* is engraved and would come out within a month if he had time to correct the proofs. 16-[VII-45] (Lyons, to Nanci, CG 977): perf. of the *Scène aux champs* planned for Lyons [20 and 24-VII-45]. 6-X-45 (to Beermann, CG 1001): perf. planned for Munich. 16-XII-45 (Vienna, to Desmarest, CG 1011): perf. Vienna [29-XI-45]. 25-XII-45 (Vienna, to Nanci, CG IX 1013^{antebis}): the emperor [tsar] of Russia arrives in two days, and since the symphony that has created such a stir in Vienna is dedicated to him, B. will have the opportunity to show it [the new published score] to him; it's the *Fantastique* that N. heard excerpts from in Lyons; she should hear how the Viennese render that same *Marche au supplice* that was so threadbare in Lyons; it ended the concert, and he had to call the orchestra back to the stage to offer an encore. 21-I-46 (Prague, to Vesque von Puttlingen, CG 1016): the *Scène aux champs* and the *Marche au supplice* made an extraordinary impression [19-I-46]. 27-I-46

(Prague, to d'Ortigue, CG 1017): perf. planned for Brunswick. 3-II-46 (Vienna, to J.F. Kittl, CG 1019): perf. planned for Prague. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. of the first four movts. planned for Prague, 1-III. 1-IV-46 (Prague, to Griepenkerl, CG 1031): perf. proposed for Brunswick, c. 23 or 24-IV; perf. the night before in Prague [31-III-46]. 16-IV-[46] (Prague, to d'Ortigue, CG 1034): they are singing themes from the *Fantastique* in the streets: [mus. ex.]. 2-VII-46 (to Vesque von Puttlingen, CG 1046): he will send the full score to Fischhoff; it has been held up by the printer. 29-VII-46 (to J. Fischhoff, CG 1050): please accept a correct full score in lieu of the pf. score which F. lent him. 26-I-47 (to ?, CG 1094): perf. planned for St. Petersburg of the *Symphonie fantastique*, of which the Emperor has deigned to accept the dedication. [Between 1 and 10-III-47] (St. Petersburg, to Prince Vladimir Odoevsky, CG 1097): [text of an announcement for his concert, to include the *Symphonie fantastique*]. [C. 6-IV-47] (to Alexey Verstovsky, CG IX 1102^{bis}): be so good as to replace the *Scène aux champs* with the *Scène du bal* in the upcoming program

15-XI-50 (to Morel, CG 1357): perf. two days before [12-XI-50]; there were seven rehearsals. 25-XI-50 (to Adèle, CG 1360): successful perf. at his second concert. [14-I-52 (Weimar, Liszt to Gaetano Belloni, CG IX 1441^{bis}): after *Cellini* L. would like to give, properly, *Roméo et Juliette*, the *Symphonie fantastique*, etc., and before too much time has passed the Requiem, complete, in Leipzig or another place large enough for such a solemnity.] 26-V-52 (London, to Denne-Baron, CG 1489): anecdote of Paganini and the 20,000-franc gift after hearing his two symphonies, *Fantastique* and *Harold*. 4-VII-[52] (to Lecourt, CG 1502): he got the three scores (*Harold*, the *Fantastique*, and *Roméo*), carefully corrected them (for there were still many mistakes), and the packet should have been sent on Saturday. 27 or 28-VII-[52] (to Liszt, CG 1505): the shipment of music for which L. is waiting was held up because they had to print the parts of the *Fantastique* and *Roméo* again; he was not able to correct the mistakes on the plates, and the assistants in Brandus's shop had to do them in ink and pencil.

[Early II-53] (to Liszt, CG 1560^{bis}): there are enough of his works published in score and parts (the three symphonies, *Le Cinq Mai*, the Requiem) that it is not necessary to look for others to perform. 4-V-53 (to Hogarth, CG 1596): perf. proposed for London. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): for his true symphonies, the *Épisode de la vie d'un artiste*, *Harold*, *Roméo*, etc., piano arrangements are nearly impossible, and so awful that there is little reason to consider publishing them that way; for the Philharmonic Society in London, he has proposed his *Symphonie fantastique*, never heard there. 13-III-[54] (to Joachim,

CG 1706): perf. planned for Hanover, 1-IV. 23-III-[54] (to Joachim, CG 1709): for the *Symphonie fantastique*, the following forces are necessary: [list]. 31-III-54 (Hanover, to Baron Donop, CG 1716): perf. planned for Hanover, 1-IV; there is an Adagio (*Scène aux champs*) which is the older brother of the Adagio from *Roméo et Juliette*; it is the first time he has heard the two works on the same programme. 31-III-[54] (Hanover, to Liszt, CG 1717): perf. planned for Hanover, 1-IV. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): perf. that night in Hanover. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): the *Symphonie fantastique* was on the programme in Hanover; the work led to his marriage with Harriet. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): perf. a fortnight before in Hanover [1-IV-54].

1-I-55 (to Liszt, CG 1869): after a pious concert [in Weimar], he would like to do an impious one; they would give the *Fantastique* followed by the *Mélologue, le retour à la vie*, in a modified form. 11-I-55 (to Baron Donop, CG 1882): perf. planned for Weimar of the *Symphonie fantastique* followed by *Le Retour à la vie* [21-II-55]. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): id. [20-II-55] (Weimar, to Adolphe Samuel, CG 1897): id. 25-II-[55] (Weimar, to Félix Marmion, CG 1899): perf. Weimar [21-II-55]. [27]-II-[55] Weimar, to Suat, CG 1901): id. [28-II-55] (Gotha, to Belloni, CG 1902): id. 28-II-55 (Gotha, to Fiorentino, CG 1903): id., *en scène* for the first time. 2-III-55 (to Tajan-Rogé, CG 1905): perf. Weimar. 8-IX-[56] (to Rieter-Biedermann, CG 2169): Richault is going to publish the full score of *Lélio*, the sequel to the *Symphonie fantastique*. 12-III-57 (to Adèle, CG 2214): his symphonies are to be included in a series of concerts in which his entire work would be performed, except for *Les Troyens*. 23-II-59 (to Osborne, CG 2357): a German has written to say that they plan to do the *Symphonie fantastique* at a concert of the [Philharmonic Society] of London; to do it after one rehearsal, in the London tradition, would result in chaos; the work requires E \flat clarinet, four harps, a piano, four timpanists capable of doing a delicate roll; he could not do it himself until after two rehearsals; try, then, to prevent the perf. 12-I-61 (to Ernest Appy, CG 2527): A. wishes to do the *Symphonie fantastique*, but wherever it was presented without the composer present, it was massacred; it was exterminated in Dresden. [16-II-62 (Vienna, Peter Cornelius to Berlioz, CG 2594): perf. the following Sunday [23-II] of the *Fantastique* at the opera house by the Kärntnertor orchestra; come hear it; C. has done [a German version of] the program; it was Franz Doppler, the first flutist, who proposed it to the committee of the philharmonic concerts.] 21-III-62 (to Cornelius, CG 2599): he cannot come to hear the *Fantastique*; tell him more about the perf. – he hears they are playing it

au théâtre; how can that be? 9-IV-62 (to Cornelius, CG 2605): he appreciates the details; did his symphonies change the taste of the Viennese dilettanti? he has given the *Symphonie fantastique* nearly everywhere, even in St. Petersburg; the *Marche au supplice* is always cheered furiously; now he would not consent to have it played. 27-IV-65 (to Estelle, CG 3002): several passages in *Harold en Italie* and the *Symphonie fantastique* were inspired by memories of E.

[3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings for the work].] 8-XII-6[7] (St. Petersburg, to Félix Marmion, CG 3310): successful perf. 7-XII in St. Petersburg; the *Marche au supplice* was encored; having not heard the symphony for 10 years, he could not resist the temptation to cry at the *Scène aux champs*. 9-XII-67 (St. Petersburg, to Choudens, CG 3311): immensely successful perf. 11-XII-67 (St. Petersburg, to Damcke, CG 3312): id. 14-XII-67 (St. Petersburg, to Estelle, CG 3314): id. 15-XII-67 (St. Petersburg, to Édouard Alexandre, CG 3315): id. 27-XII-67 (St. Petersburg, to Mme Massart, CG 3318): id.

Dedicatee: Nicholas I, Tsar of Russia (1796–1855). The Tsar sent Berlioz a diamond ring in reply ([R&GM, 26-IV-46, p. 136](#)). See also Works Contemplated But Not Composed [IX](#).

Self-Borrowing: Berlioz used an early romance, *Je vais donc quitter pour jamais* ([6](#)), for the Largo at the beginning of the first movt. Tiersot and Temperley have suggested reconstructions of the tune based on the melody as found in the symphony (see [6](#), above). The *idée fixe* is found in the opening theme of *Herminie* (1828; [29](#)). The *Marche au supplice* was originally related to the *Marche des gardes* from *Les Francs-Juges* ([23](#)); the relevant aut. TPs appear in facs. in NBE vol. 16, 183–84.

Note: Berlioz composed the *Mélologue, Le Retour à la vie* ([55](#)), as a sequel to the *Symphonie fantastique*. He presented a staged version of both works in Weimar, 21-II-55.

The original title of the fourth movement was *Marche du supplice*, changed to *Marche au supplice* before publication of the full score.

The autograph full score contains an obbligato cornet part in *Un Bal*, possibly added for Arban for the concert of 4-V-44. This was first published by Malherbe and Weingartner in 1900.

Bibliography: Jullien 50, 52–54, 56, 59–60, 64, 66, 70, 74–79, 81–82n, 83, 86, 87, 88, 95, 96, 99, 132, 148, 154, 157–58, 159, 160, 162–63, 170, 215, 300, 306, 307 – Boschot I, 369–427, 428–34, 450, 468–75, 504; II, 75, 124–52, 172, 204–05, 211, 273–75, 277, 304–07, 324, 335, 455–56, 563–64, 604, 629, 639–41; III, 9–10, 17, 19–22, 56, 87, 94, 97, 106, 242, 247–48, 255, 385–86, 650 – *Berlioziana* (1904), 203–05, 210–11, 219–20; (1905), 228–29, 237–38 – Prod’homme 80–87, 92, 99–100, 108–09, 121–29, 138–39, 143, 144, 210, 220, 221, 227–28, 232, 234, 236, 249, 254, 263, 267, 268, 308, 338, 414 – Barzun I, 147–67.

Schumann, “Sinfonie von H. Berlioz,” *NZfM* 3 (1835), 1–2, 33–35, 37–38, 41–44, 45–46, 49–51; and *Gesammelte Schriften* (Leipzig, 1854) I, 89–110 – Georges Noufflard, *La Symphonie Fantastique d’Hector Berlioz; Essai sur l’expression de la musique instrumentale* (Florence, 1880) – Tiersot, “The Berlioz of the Fantastic Symphony,” *MQ* 19 (1933), 303–17 – J. G. Prod’homme, “Berlioz, Musset, and Thomas de Quincey,” *MQ* 32 (1946), 98–106; originally in *Le Ménestrel* (17–31 October 1930), 434–36, 461–62; reprinted in the *Mercure de France* 296 (1940), 90–100 – David Cairns, “Berlioz, the Cornet, and the Symphonie Fantastique,” *Berlioz Society Bulletin* 47 (July, 1964), 2–6 – Macdonald, “Self-Borrowings,” 29, 32–34 – Roger Pierrot, “Une lettre inédite de Balzac à Berlioz,” *L’Année Balzacienne* (1970), 347–48 – Nicholas Temperley, “The Symphonie Fantastique and its Program,” *MQ* 57 (1971), 593–618 – Edward T. Cone, ed., *Fantastic Symphony* (New York, 1971) – Holoman, “Reconstructing a Berlioz Sketch,” *JAMS* 28 (1975), 125–30 – Holoman, *Autographs*, 262–82.

See also a long exchange in the pages of *Le Ménestrel*, 1906, concerning whether or not the *Marche au supplice* was originally in *Les Francs-Juges*: Tiersot, “Sur la Marche au Supplice,” 153; Boschot, “La ‘Marche au Supplice’ vient des ‘Francs-Juges,’” 160–61; Tiersot, “La ‘Marche au Supplice’ ne vient pas des ‘Francs-Juges,’” 169–70; Tiersot, “Francs-Juges et Symphonie Fantastique,” 240–42; Boschot, “La ‘Marche au Supplice’ continue à venir des Francs-Juges,” 264; plus letters from Malherbe (271–72), Tiersot (279–80), and Malherbe (288). This is summarised in Macdonald, “A Berlioz Controversy and its Aftermath,” *Adam* 331–33 (1969), 38–43. See also Paul Banks “Berlioz’s ‘Marche au supplice’ and *Les Francs-Juges*: A Re-Examination,” *Musical Times* 130, no. 1751 (January, 1989), 16–19.

Bloom, “*Symphonie fantastique*,” in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 31 – *Hector Berlioz, Symphonie fantastique, op. 14*, a four-color facsimile of the autograph score (with collettes),

Bärenreiter Facsimile BVK 1601 / Documenta musicologica II/53 (2017), ed. Hugh Macdonald. ISBN 9783761816011 (720€; \$900).

49

Fugue

LOST

Date of Composition: July 1830 [the Prix de Rome *concours d'essai*].

Note: see [22](#) above. The subject set in 1830 has not survived.

Bibliography: *Berlioziana* (1906), 263.

50

Sardanapale

Cantate

Text by Gail

Cavatine	lost
Bacchanale	lost
Air héroïque	lost
Air final – Incendie (fragment)	197 bars preserved: 66–262

Tén. solo; Chœur (Tén. I-II, Basses I-II); Fl. I-II (P. fl.), Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. à p. I-II, Tromb. I-III, Harpe, 2 Harmonicas, Timb. (2 Timbaliers), G. c., Cymb., Cordes.

NBE vol. 6, 200–223; xiii–xv (Eng.), xxii–xxiv (Fr.), xxxi–xxxiii (Ger.), 228–229, 231, 233–234, 236, 241, 242 (ed. David Gilbert, 1998).

Date of Composition: July 1830 [the Prix de Rome competition].

Sources:

FRAGMENT OF AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm² 178 (with fragments of *La Nonne sanglante*, **91**). Last scene, i.e., third air. Fols. 83^r-96^v (96 blank, except for a sketch). Upright 25 x 34.5 cm.; 18 staves (fols. 83-90), then 20 staves (fols. 91 and 96), and 24 staves (fols. 92-95). Aut. fair copy, with later revisions. Facs. of fol. 89^r (the original close) in NBE 6, p. 233; of fol. 92^r (*Incendie*), p. 23.

MANUSCRIPT LIBRETTO: **F-Paba** 1 H 2 (*Registres concours: 1828-38*), pp. 62-65. *Sardanapale / Cantate*. Transcribed in NBE 6, p. 241.

PRINTED SCORE: none.

PRINTED LIBRETTO: p. [23] of *SÉANCE PUBLIQUE. ANNUELLE . . . DU SAMEDI 30 OCTOBRE 1830: . . . SARDANAPALE / CANTATE*. Paris: Firmin Didot, 1830. Copies: **F-Pc** 4° B 816 (6), Thb 4532 (1830).

PRINTED ARRANGEMENT: for four hands, arr. Joseph Boulnois, 124 bars only. First publication of *Sardanapale* in any form. Supplement to *Le Monde musical*, 15-XII-1907, 9 p. **F-Pn** Vm¹²¹ 3198; **F-Pn** Collection Macnutt (Macnutt inventory no. 5496); **GB-Ob** Mus. 1 c 309 (99).

Performances: 2-X-30 (planned; delayed until 30-X), 30-X-30 (Paris: Institut de France; Alexis Dupont, soloist; Grasset, cond.), 5-XII-30 (Paris: Salle du Conservatoire; Dupont, soloist), 24-XI-33* (Paris: Théâtre-italien; *Incendie*; Dupont, soloist), 14-XII-34 (Paris: Salle du Conservatoire; *Incendie*; Puig, soloist).

References:

MÉMOIRES 29: he entered the Prix de Rome for the fifth time, won the prize, and subsequently destroyed the work. 30: description of how the prize-giving ceremony was conducted; composition of the final conflagration after the prize was assured; prize awarded, rehearsal; perf. [30-X-30], with a disaster because of missed cues at the end. 31: perf. at the Conservatoire [5-XII-30]. 45: disastrous perf. [24-XI-33].

LETTERS: 24-VII-30 (to Ferrand, CG 169): he is about to orchestrate the last air. 2-VIII-30 (to his father, CG 170): he left the Institute last Thursday at five o'clock, just as the Louvre was captured. 4-VIII-30 (to Nanci, CG 171): he will have the

prize; Lesueur is delighted with the cantata. 23-VIII-30 (to his mother, CG 172): he has won the prize. 23-VIII-30 (to Ferrand, CG 173): id.; the work will be perf. on 2-X-30 with full orchestra. [25-VIII-30 (Lesueur to Dr. Berlioz, CG IX 173^{bis}): [full text of L's congratulatory letter to B.'s father]: your son will make the name Berlioz illustrious.] [25-VIII-30 (La Côte-St-André, Berlioz's mother Joséphine to her daughter Nanci, CG IX 173^{ter}): Hector has won the first prize by unanimous vote; his music will be perf. with full orchestra 2-X.] [29-VIII-30 (Valence, Nanci to Adèle, CG IX 173^{quinquies}): she is excited to read of the prize won by unanimous vote.] 3-IX-30 (to Rocher, CG 174): he has won the prize. 3-IX-30 (to his father, CG 175): the award ceremony is postponed until 30-X. 5-IX-30 (to Nanci, CG 176): he is enchanted that she is pleased with his news. [25]-X-30 (to Adolphe Adam, CG 186): he is not certain he can obtain a ticket for the awards ceremony, but A. may come to the rehearsal; [*Sardanapale*] is a mediocre work which does not represent his intimate thoughts; there is little in it he would acknowledge as his own; it is not on the same level as his present music, but a work that he wrote to win the prize. 31-X-30 (to his father, CG 188): after the prize had been awarded, he wrote a passage of descriptive music on the conflagration of *Sardanapale's* palace; the rehearsal was a great success, as was the perf., despite the fact that the ending failed; he will have to add it to his forthcoming concert, scheduled for 21-XI. 19-XI-30 (to Ferrand, CG 189): perf. planned for 5-XII at the Conservatoire. 20-I-44 (to Louis Perrot, CG 880): his MS [of *Sardanapale*?] was burned in a garret a long time before, and he cannot therefore submit it to the Académie; Spontini will make a personal report; did M. Raoul-Rochette keep the copy? please reclaim it if possible. 3-IX-56 (to Gustave Satter, CG 2167): the cantata no longer exists; he has burned it.

Text: Jean-François Gail (1795–1845), son of the noted Hellenist, Jean-Baptiste Gail (1755–1829); he also wrote the text for the 1834 competition, entitled *L'Entrée en loge*.

Self-Borrowing: Passages from *Sardanapale* reappeared in *Roméo seul* from *Roméo et Juliette* (79, movt. II; bars 81–86, etc., from bars 149–57 of the *Sardanapale* fragment as numbered in NBE; bars 129–32, etc., from bars 160–63); in *L'Impériale* (129, bars 1–7 from bars 174–86 of the *Sardanapale* fragment); and in no. 10 of *Les Troyens* (133, bars 53–60 from bars 89–95 of the *Sardanapale* fragment).

Note: Apart from the aut. fragment, the work is lost.

The minutes of the Music Section of the Académie for 19-VIII-30 show that in the preliminary judgement the first prize was awarded to Berlioz by a vote of 6 to 2.

F-Pc D 1180 is Tiersot's ms. copy of the fragment. **GB-En** H. B. 5/11 is Wotton's transcription, ex coll. Ernest Newman.

Bibliography: Jullien 54–56, 58, 59, 87 – Boschot I, 438–42, 450, 452–54; II, 204 – *Berlioziana* (1906), 287, 294–95, 302–03 – Prod'homme 89–90, 92, 138, 144 – Barzun I, 134–35, 150, 241.

Tom S. Wotton, "An Unknown Score of Berlioz," *MR* 4 (1943), 224–28 – A. E. F. Dickinson, "Berlioz's Rome Prize Works," *MR* 25 (1964), 163–85 – Macdonald, "Self-Borrowings," 35–36, 40 – Peter Bloom, "Berlioz and the Prix de Rome of 1830," *JAMS* 34 (1981), 279–304.

51

Hymne des Marseillais

[*La Marseillaise*]

Arrangement: music and text by Rouget de Lisle

51A Version I: for double chorus and orchestra, c. July–August 1830

51B Version II: for tenor solo, chorus and pf., March 1848

51A Version I

à M^r. Rouget de L'isle

41 bars (stanza 1 and refrain)

stanzas 2–4: melody and text only

stanzas 5–6: verse only (full score)

Chœur I d'hommes (Tén., Basses), Chœur II: hommes, femmes, et enfants (Sopr., Tén., Basses: tout ce qui a une voix, un cœur et du sang dans les veines); Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-VI, Tromb. I-III, Oph. I-II, 3 pr. Timb., G. c., Cordes.

Labitte App. 1 – Hopkinson 11.

Malherbe & Weingartner vol. XVIII, v, 2–21 (1904) – NBE vol. 22b, 30–57; x–xi (Eng.), xviii–xix (Fr.), xxvii–xxviii (Ger.), 295, 306, 326 (ed. Ian Rumbold, 2004).

Date of Composition: c. July–August 1830 [from *Mémoires*].

Sources:

AUTOGRAPH SCORE: **B-MA** ms 2, lost (stolen, acc. to Haine, p. 15). Facs. of p. 1 in Malou Haine, ed., *400 Lettres de musiciens au Musée Royale de Mariemont* (Liège 1995, pp. 544–45).

Further, a score was listed in an 1845 *Catalogue de la précieuse collection des partitions à grand orchestre et manuscrits des plus célèbres auteurs, appartenant à M****, included with the [R&GM of 18 May 1845, pp. 160–67](#) under the rubric “Curiosités, manuscrits autographes” ([R&GM 18 May 1845, p. 167](#), item 906): BERLIOZ (Hector). *Hymne des Marseillais arrangée à grand orchestre. Partition.* – though it seems likely that only some of the items listed here were in fact *manuscrits autographes*. The sale, organized by the *commissaire-priseur* Maître Sauvan and the music publisher Aristide Farrenc and originally scheduled for 25–27 June, was postponed until 17–20 November when vacationers would have returned to the city.

PRINTED SCORE (NBE source **P**): *Hymne des Marseillais / ARRANGÉ / à Grand Orchestre / et à double Chœur / PAR / HECTOR BERLIOZ / DÉDIÉ / à M^r Rouget de L'isle, / Auteur de la Musique et des Paroles. / [L.:] Prop^é de l'Edit^r [R.:] Prix 7^f 50^c. / PARIS, Chez Maurice SCHLESINGER, M^d de Musique, Editeur des Œuvres de Mozart, Beethoven, &c. / Rue de Richelieu, N^o 97 / M.S. 1046. Paris: M. Schlesinger, [1830 (deduced from pl. no.)]. Pl. no. M.S. 1046. TP, TP^v blank, (1) blank, 2–13, (14) blank. Hopkinson 11A. Copies: **F-Pc** D 960; **F-Pn** Gr-Vm Macnutt 140 (6) ex Alexandre Guilmant (signed); **GB-En** H. B. 1/5; **GB-Lbl** H 1821 e (5); **GB-Mcm** (aut. [?]: *à son ami Cuvillon, l'auteur H. Berlioz*); **I-B** MM 317.*

VARIANT: with price re-engraved to 10^f. Hopkinson 11A(a). Copy: **GB-Lcm** I K 29 (5).

BRANDUS EDITION, c. 1879: **F-Pn** Gr-Vm Macnutt 28.

PRINTED PARTS: advertised by Schlesinger in *R&GM*, 24-X-41, at 7^f 50, but there are no sets known to come from that period.

BRANDUS EDITION, c. 1879, with the pl. no. B et C^{ie} 12,544, possibly reprinted from an earlier set. Hopkinson 11B. Copies **F-Pn** Rés. Vmc 51 (ex coll. Malherbe); **F-Pn** Mat. D 30, D 31; **F-Pn** Collection Macnutt (Macnutt inventory item 5200). A single chorus part from the same set is found in **F-Po** CS-1336 (3bis).

Performance: none traced.

References:

MÉMOIRES 29: arranged for double chorus and orchestra in the aftermath of the July Days; text of letter from Rouget de Lisle, 20-XII-30.

LETTER: 29-XII-30 (to Rouget de Lisle, CG 198): he thanks R. for the flattering letter.

51B Version II

[41 bars](#)

stanzas 2-5: melody and text only

stanza 6: voice parts unaccompanied (until the refrain)

Tén. solo; Chœur [Sopr. I-II, Tén. I-II, Basse I-II], Pf.

NBE vol. 22b, 58-66; x-xi (Eng.), xviii-xix (Fr.), xxvii-xxviii (Ger.), 295, 326 (ed. Ian Rumbold, 2004).

Date of Composition: March 1848 [from correspondence].

Sources

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *N° 3 / LA MARSEILLAISE, / PAROLES ET MUSIQUE DE / Rouget de l'Isle, / Arrangée en chœur / Avec Accompagnement de Piano, / PAR / HECTOR BERLIOZ. / [L.:] Ent. Sta. Hall. [R.:] Price 1^s/6 / London, / Published by CRAMER, BEALE & C^o 201, Regent Street, & 67, Conduit Street. London: Cramer, Beale, & Co., [1848]. Pl. no. 4356. 1-5, 6-7=text of stanzas*

2-5, the last headed *Les Enfants*, [8] blank. Copy: **GB-Lcm** XXXII B 25 (2) (gift of George Grove, 1891).

Performance: none.

Reference: LETTER: 6-III-[48] (London, to Morel, CG 1184): Beale is going to publish the *Apothéose* for voice and chorus with pf. accompaniment, with the *Marseillaise*, the *Chant du départ*, and the genuine *Mourons pour la patrie* by Rouget de Lisle, which he is also arranging.



Music and Text: Claude-Joseph Rouget de Lisle (1760–1836): [*Hymne des Marseillais*], known at first under various titles (Strasbourg and Paris, 1792). Rouget's letter of thanks (20-XII-30, *Mémoires* 29) mentions *l'honneur que vous avez fait à certaine pauvre créature de l'habiller tout à neuf et de couvrir, dit-on, sa nudité de tout le brillant de votre imagination*.

Dedicatee: Rouget de Lisle.

Bibliography: Jullien 55 — Boschot I, 448–49 — *Berlioziana* (1906), 44 — Prod'homme 93n — Barzun I, 147–48.

Ernest Newman, "Rouget de L'Isle, 'La Marseillaise,' and Berlioz," *MT* 56 (1915), 461–63 (originally in the *Birmingham Daily Post*, 19-VII-1915); also letters from Tom Wotton, 551–52, and Arnold Dolmetsch, 605 — Cecil Hopkinson, "Berlioz and the 'Marseillaise,'" *M&L* 51 (1970), 435–39.

51bis

Chant du neuf Thermidor

Arrangement: music and text by Rouget de Lisle

[46 bars](#)

Chant (Tén.), Chœur (Dessus I-II, Tén. I-II, Basses I-II); P. fl., Fl., Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, Timb., Cymb., G. c., Harpes, Cordes.

NBE vol. 22b, 67–76; xi (Eng.), xix (Fr.), xxviii (Ger.), 295 (ed. Ian Rumbold, 2004).

Date of Composition: c. July–August 1830 [from similarity with *La Marseillaise*, [51](#)].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **CH-Gc R 268**. *Chant du neuf Thermidor / Par Rouget Delisle / arrangé à grand orchestre / Par / Hector Berlioz*. 11 unnumbered pp. Upright 25 x 35 cm.; 20 staves. Ex. coll. Nathan Bloc. Facs. in *Revue musicale de Suisse romande* (1984), see Bibliography.

PRINTED SCORE: none.

Performance: first performed 3-III-1985 (Davis, California; Jeffrey Thomas, ten.; D. Kern Holoman, cond.).

Reference: none.

Music and Text: Claude-Joseph Rouget de Lisle (1760–1836): [*Hymne Dithyrambique sur la conjuration de Robespierre et la révolution du 9. thermidor. Présenté à la Convention Nationale le 18 therm-*](#) [Paris, 1794]. Berlioz's source was doubtless Rouget's *Cinquante Chants français* (Paris, 1825), 105–09.

Note: 9 Thermidor, an II de la République (27-VII-1794) was the day that Robespierre was declared an outlaw by the National Convention, thus recognized as the end of the Terror.

Bibliography: Jacques Tchamkerten, “Un autographe inédit de Berlioz: le Chant du neuf Thermidor,” *Revue musicale de Suisse romande* 37 (1984), 22–39.

52

Ouverture de La Tempête

Text by Berlioz

Later incorporated into *Le Retour à la vie* ([55](#)) as *Fantaisie dramatique sur La Tempête*

[744 bars](#)

Chœur d'esprits de l'air de la suite d'Ariel (Sopr. I-II, Contr., Tén. I-II); P. fl., Fl., Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-III, Tromp. à p., Tromb. I-III, Oph., 2 pr. Timb., G. c., Pf. à 4 mains [originally 2 Pf. à 4 mains], Harmonica-Glockenspiel, Cordes.

Malherbe & Weingartner vol. XIII, xiii-xxii, 64-149 (1903) – NBE vol. 7, 70-180; viii-xvii (Eng.), xviii-xxviii (Fr.), xxix-xxxix (Ger.), 183-86, 188-89, 192, 200-03, 240 (ed. Peter Bloom, 1992).

Date of Composition: August-October 1830 [from correspondence].

Sources:

AUTOGRAPH SCORE: **F-Pc**: ms 1192. *Fantaisie Dramatique / Sur / La tempête drame de W Shakespeare / Par Hector Berlioz*. 134 numbered pp. Upright 25.5 x 35.2 cm.; 20 staves. Aut. fair copy. TP added later with an extra leaf: *N° 6 final du Mélologue / Grande Fantaisie dramatique / sur / La Tempête, drame de Shakespeare, / Pour chœur, 2 pianos à 4 mains et Orchestre / Par / Hector Berlioz*. Facs. of first page in NBE 9, P. 192.

FRAGMENT OF AUTOGRAPH SCORE: Abandoned draft of bars 21-23; collette-verso in aut. MS of the *Symphonie fantastique* (**F-Pc** ms 1188), fasc. 1, p. 22cv.

AUTOGRAPH PART, partly copyist: **F-Pc** ms 17464. *H. Berlioz / Ouverture de La Tempête / Piano à quatre-mains / [added:] Final du / Mélologue*. 21 numbered pp., 1-11 aut., the rest copyist [1=TP, 12-21, 22 blank]. Upright white, 16 staves. Ex Société des Concerts.

MANUSCRIPT CHORUS PARTS: **F-Pc** D 16474. *H. Berlioz / Ouverture de la Tempête*. Copyist, with aut. emendations. 7 parts: 1^{re} Dessus, 2^e Dessus, Contralti (2), 1^{er} Tenore, 2^e Tenore, Basse taille. Ex Société des Concerts. (See also *Le Retour à la vie*, [55](#), for which the original ms. parts were reused.)

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** ms 17465. See below, under *Le Retour à la vie*, [55](#).

PRINTED SCORE: see *Lélio*, [55B](#).

Performances: 7-XI-30 (Paris: Opéra; cond. unknown), c. 26-XI-30 (Paris: Opéra; perf. planned, apparently cancelled).

References:

MÉMOIRES 27: composed at Girard's suggestion; perf. planned at the Opéra; parts copied; rehearsed; perf. [7-XI-30].

TRAITÉ ex. 20, pp. 97-100: use of pf. four-hands for sylph-like effect (bars 1-9).

LETTERS: 23-VIII-30 (to Ferrand, CG 173): there will be a concert 1-XI at the Théâtre-italien; the new conductor [Girard] has asked him to write an overture for the occasion; he is going to write an overture on Shakespeare's *The Tempest* for pf., chorus, and orchestra. 3-IX-30 (to Rocher, CG 174): he will perf. a new composition at the Théâtre-italien. 3-IX-30 (to his father, CG 175): on All Saints' Day, 1-XI, the Théâtre-italien will present an overture on Shakespeare's *The Tempest* for chorus, pf., and orchestra, which he is presently writing. [X-30] (to Ferrand, CG 182): he has written a gigantic overture of an entirely new type, for orchestra, chorus, two pf. four-hands, and harmonica; it will be heard in a special presentation at the Opéra. [C. 20-X-30] (to Nanci, CG 183): he has been promised a perf. at the Opéra. 20-X-30 (to his mother, CG 184): he has just finished a large composition for chorus, two pf. four-hands, harmonica, and large orchestra, on the celebrated drama of Shakespeare; it will be perf. in two weeks at the Opéra; the Théâtre-italien, where it was to be played, has too weak a chorus and too small an orchestra. 21-X-[30] (to Adèle, CG 185): perf. planned for 7-XI. [25-X-30] (to Adolphe Adam, CG 186): he hopes A. will come to the perf. 31-X-30 (to his father, CG 188): they begin the rehearsals the following Tuesday; Spontini wants to come to all the rehearsals and study the score with him; he needs to find four pianists and five more brass players. [6-XI-30] (to Fétis): he invites F. to attend the final rehearsal of his *ouverture de la tempête*; the forms he employs in it are unfamiliar, so he would like to have F. hear the score twice before judging it; the rehearsal will last no more than an hour; in spite of the small number of chorus members and string instruments, he hopes the perf. will be precise and satisfying, if not poetic. 19-XI-30 (to Ferrand, CG 189): the overture will be perf. a second time the following week at the Opéra [c. 26-XI-30].

3-VII-31 (Rome, to Ferrand, CG 234): the overture is the sixth part of his *Mélologue*. 25-X-33 (to Ferrand, CG 357): he will enquire as to the cost of copying the *Fantaisie dramatique sur la Tempête*; he would prefer F. to have that than portions of the symphony, because the overture is a complete work. [I/II-34] (to

the governing committee of the Société des Concerts, CG 379): he hopes that they might perform his *Fantaisie dramatique sur la Tempête*.

[24-II-48] (London, to Brandus, CG 1179): perf. proposed for Covent Garden's Musical Shakespeare Night. 15-III-[48] (London, to d'Ortigue, CG 1185): id.

Text: The printed libretto of *Le Retour à la vie* (55) implies that the words are by Berlioz; they are in Italian probably to meet the requirements of the Théâtre-italien.

Self-Borrowing: Bars 230–45, etc., were taken from bars 271–86 of the 1829 cantata *Cléopâtre* (36).

Note: Berlioz wrote a description of the work and distributed it to the Paris press; see *RM* (1830), 367–69, and the *Courrier des théâtres*, 6-XI-30.

Bibliography: Jullien 56–58, 80 – Boschot I, 444–47, 454–67 – *Berlioziana* (1905), 4 – Prod'homme 90–91, 93n – Barzun I, 133, 137–38, 150.

53

Grande Ouverture du Roi Lear

à M^r Armand Bertin

[637 bars](#)

Fl. I-II (P. fl.), Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, Tromb. I-III, Oph., Timb., Cordes (15-15-10-12-9).

Œuvre 4 – Labitte 3 – Müller-Reuter, 229–30 – Hopkinson 24.

Malherbe & Weingartner vol. IV, x, 87–142 (1900) – NBE vol. 20, 51–117; x-xi (Eng.), xvii-xviii (Fr.), xxiv-xxv (Ger.), 301–302, 306, 310, 328–331 (ed. Diana Bickley, 2000).

Date of Composition: April-May 1831 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **US-NHub** Frederick R. Koch Collection [GEN MSS 601; see below]. *Grande / Ouverture / du / Roi Lear Tragédie de Shakspeare / Dédiée à M^r Armand Bertin / et Composé / Par / Hector Berlioz. / œuvre 4^{me} / [lower R.:] Nizza 7 mai 1831. Foot of TP, in another hand: Ad^e C. (544) et C^{ie}. 83 pp. (1=TP, 2 blank, 3–83, [84] blank). Oblong, 21.5 x 28.4 cm.; 16 staves; one p. oblong, 22 staves. Aut. fair copy, with revisions for publication. Formerly **US-NYpm** Koch Foundation Deposit 250. Ex coll. Eric and Marie-Hélène Buffetaud, ex coll. Léon Constantin. Facs. of a page in Léon Constantin, *Berlioz* (Paris, 1934), facing p. 166. Facs. of TP, p. 70 in NBE vol. 20, p. 310.*

MANUSCRIPT SCORE (NBE source **C**): **D-LÜh** Mus. C 75A. *Ouverture zum König Lear von H. Berlioz*. 52 numbered pp. [1–52]. Upright white, 16 staves. 19th-century German[?] fair copy.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **D-DT** Mus n. 356. German copyist. Upright white, 12 staves. 9 parts: Vns I (4), Vns II (2), Altos, Vlls & Cb., Cb.

PRINTED SCORE (NBE source **P**): *GRANDE / OUVERTURE / DU / ROI LEAR / Tragédie de Shakspeare, / DÉDIÉE / à M^r Armand Bertin, / et composée par / HECTOR BERLIOZ. / Œuvre 4^e / [L:] Partition 25^f. [R.:] Parties séparées 18^f. / A. V. / PARIS, chez AD. CATELIN et C^{IE}, Editeurs des Compositeurs réunis, Rue Grange Batelière, 26. / Leipzig, chez Breitkopf et Haertel. / Ad. C. (448) et C^{IE}. Paris: Ad. Catelin et C^{ie}, [1840] (Leipzig: Breitkopf & Härtel). Pl. no. Ad^e C. (544) et C^{ie} (Ad. C. (448) et C^{ie} on TP). TP, TP^v blank, 1–83, [84] blank. Foot of p. 83: *Gravé par C. Fauché, 5 rue de Tracy*. Advertised as *sous presse* in *FM*, 25-VII-39, at 20^f, and as shortly to appear in *R&GM*, 8-IX-39. Announced in Hofmeister's [Monatsbericht, II-40, p. 18](#), at price 18 fr. Hopkinson 24A. Copies: **F-Pc** Ac e¹⁰ 883 (aut.: à mon ami Kastner; H. Berlioz); **F-Pn** Rés. Vm⁷ 525 (aut. signature); **F-Pn** Collection Macnutt (Macnutt inventory item 5227) (aut. signature); **F-LYm** Rés. 141.720; **D-B** 1523/1 (aut. signature); **GB-En** H. B. 1/9; **GB-Lam** (RPS); **US-BApi**; **US-NYphil AR001C**; **US-NYpm** Fuld (record ID 121653), Fenderson (record ID 69840).*

VARIANT A: with imp. *PARIS chez S. RICHAULT, Editeur Boulevard Poissonnière, 26 au 1^{er}. / 8117.18.R*. Price of parts changed to 25^f. Within, Catelin's pl. no. C. 1843. Contract with Richault, 21-XI-43. Advertised in *JD*, 21-XI-43, and in *FM*, 26-XI-43, at 25^f. Hopkinson 24A(a). Copies: **F-Pc** X 229; **F-Pn** Vm⁷ 2232; **B-**

Bc X 7992 (dep. 1854); **B-Lc** 327-KK-IX; **D-F** Mus. pr. Q 67/100; **GB-En** H. B. 2/14 (1); **GB-Er** D 164, G 182; **GB-Lbl** g 701; **GB-Lcm** I K 18; **I-B** MM 34; **US-Cso** Thomas 815; **US-NYp** *MTC.

VARIANT A+: **F-Pn** Gr-Vm Macnutt 150 (same as above but with the new pl. no. 14009-14010.R. on TP and 14009.R. within). Hopkinson 24A(a)+ in Macnutt's accounting.

VARIANT B: with imp. Paris, *RICHAULT et C^{ie} Editeurs, / Boulevard des Italiens, 4 au 1^{er} / 14009-14010.R.* Pl. no. 14009.R. Foot of 83: *Imp: Richault et C^{ie} rue du Poteau 21. C. 1866 or later.* Hopkinson 24A(b). Copies: **F-Pn** Gr-Vm Macnutt 149 (2); **F-Psoc**; **CH-Zamg** T 265; **GB-En** H. B. 2/14 (2); **GB-Lbbc** 14085; **GB-NWmacdonald**; **GB-Ob** Mus. 1 c 309 (24); **US-Bp** **M.341.19(2); **U5-CA** Mus. 628.3.116; **US-Wc** M3.3.B5 op. 4.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Ad. Catelin et C^{ie}, [1839]. TP same as full score. Pl. no. Ad^cC. (488) et C^{ie}. Advertised in *FM*, 25-VIII-39, and in *R&GM*, 8-IX-39. Hopkinson 24B. 18 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., Tromb. I, Tromb. II, Tromb. III, Oph., Timb., Vns I, Vns II, Altos, Vlles, Cb. Copies: **F-Psoc** (some from the variant set cited below), **L-Lm** 6261 (+1 ms part for P. fl.); **CH-Zamg** T 665 (incomplete); **D-DT** Mus. n 356; **D-LÜh** Mus. C 75b; **GB-En** H. B. 2/15 (1); **GB-Lam** RPS; **I-B** partite 244 (aut. signature on TP) (with a TP similar to the first variant of the full score); **NL-Asta** (incomplete set); **US-Bp** G 4060, 1 (5); **US-BApi**; Richault advertised parts at 25^f in *FM*, 26-XI-43. Contract with Richault, 21-XI-43. No copies known.

VARIANT: Pl. no. 10410.R. Paris: Richault, c. 1866. Hopkinson [24B(a)]. Copy: **GB-En** H. B. 1/10; **GB-NWmacdonald**.

PUBLISHED ARRANGEMENTS: For pf., four-hands, arranged by J. A. Leibrock. (NBE source **PT2**) Paris: Richault, [1843]. Pl. no. 6862.R. Price 9^f. 31 pp. Hopkinson 24C. Copy: **F-Pc** Acp 4321.

Id., Brunswick: Edouard Leibrock, St. Petersburg: P. J. Kourth & Comp. [c. 1840]. No pl. no. Price 1 Thlr. 8 Gr. 31 pp. Hopkinson 24 (pre-C). Copy: **GB-Ob** Mus. 1 c 309 (102).

Id., Brunswick: Eduard Leibrock, 1843. Price 1 Thlr. 10 NGr. Announced in Hofmeister's [Monatsbericht, IX-43, p. 133](#).

Id., Brunswick: G. M. Meyer, Jr., [c. 1845]. Pl. no. 1066. Price 1 rf. 4 ggr. 31 pp. Listed in the 1859 catalogue. Listed in Hofmeister's [Monatsbericht II-54, p. 497](#),

at price 1 Rthl, 5 Ngr. Hopkinson 24C(c). Copy: **F-Pn** Collection Macnutt (Macnutt inventory item 5253); **GB-En** H. B. 2/15 (3).

Id., Paris: Richault, [c. 1862]. Pl. no. 6862.R. et 14038 on TP, 6862.R. throughout. Price 12^f. 31 pp. Hopkinson 24C(a). Copies: **F-Pn** Gr-Vm Macnutt 71 (4) ([Gallica IFN-52502983](#)); **GB-En** H. B. 2/15 (2); **GB-Ob** Mus. 1 c 309 (103); **R-SPp**.

For pf. solo, arranged by J. A. Leibrock (NBE source **PT1**). Brunswick: Eduard Leibrock, [1851]. Advertised as “just published” in Hofmeister’s [Monatsbericht, X-51, p. 205](#) (notice dated 15 August 1851); announced in Hofmeister’s [Monatsbericht, XII-51, p. 243](#).

Id., Brunswick: G. M. Meyer, Jr., [c. 1854]. Pl. no. 1059 on TP, 2, and 15; elsewhere E. L. 26; the pl. no. 1066 also appears on the TP. Price 14 ggr. Hopkinson 24C(f). Copies: **GB-Lbl** h 273 m (2); **GB-Ob** Mus. 1 c 309 (97).

Id., Paris: Richault, [c. 1862]. Pl. no. 14038.R. (6862.R. et 14038 on TP). Price 9^f. 4 pp. Hopkinson 24C(d). Copy: **GB-En** 2/15 (4).

Id., Paris: Richault, [1877 or later]. Hopkinson 24C(e). Copies: **F-Pn** Collection Macnutt (Macnutt inventory item 5252), uncut and unbound copy; **GB-Ob** Mus. 1 c 309 (98).

Performances: 22-XII-33 (Paris: Salle du Conservatoire; Girard, cond.), 9-XI-34 (id.), 14-XII-34 (id.), 4-VI-35 (Paris: Gymnase musical), 13-XII-35* (Paris: Salle du Conservatoire), 25-XI-38 (id.), 18-I-40 (Brunswick), 27-III-40 (Frankfurt), ?-?-40 (Mainz), c. IV-40 (Marseilles), season 1840–41 (Bremen; twice), 28-VI-40 (Lille), 7-XII-40 (London), 26-III-41 (Oldenburg), 5-XI-41 (Frankfurt), 2-I-43* (Hechingen), 13-I-43* (Mannheim), 4-II-43* (Leipzig), 10-II-43* (Dresden), 17-II-43* (id.), 23-II-43* (Leipzig), 23-IV-43* (Berlin), 6-V-43* (Hanover), 23-V-43* (Darmstadt), 19-XI-43* (Paris: Salle du Conservatoire), 18-II-44 (Weimar), III-44 (Leipzig), 6-IV-44* (Paris: Opéra-comique), season 1844–45 (Leipzig), 3-I-45 (Amsterdam), 28-II-45 (Amsterdam), Spring 1845 (Prague), 23-XI-45* (Vienna), 27-III-46 (Amsterdam), 7-IV-46* (Prague), [21-XI-46](#) (New York: Philharmonic; George Loder; “first time”), 29-I-47 (Amsterdam), 26-XI-47 (Amsterdam), 23-XI-51 (Paris: Salle Ste-Cécile), 7-I-53 (Amsterdam), 25-X-53* (Brunswick), 8-XI-53* (Hanover), 15-XI-53* (id.), [26-XI-53](#) (New York: Philharmonic; Theodore Eisfeld), 6-I-54 (Boston), 10-II-54 (Amsterdam), 11-III-54 (Boston; announced, but not performed), 1-IV-54* (Hanover), 16-IV-54 (Weimar), ?-II-59 (London), 19-IV-63* (Löwenberg), [17-XII-64](#) (New York: Philharmonic; Eisfeld), ?-III-65 (Vienna), 7-II-67 (Rotterdam), 11-I-68* (Moscow), season 1866–69 (London).

References:

MÉMOIRES 34: composed in Nice; he was interrogated by the police while sketching it. Travels/Germany I,1: perf. twice in Frankfurt before he arrived there for the first time. I,2: perf. Hechingen [2-I-43]. I,4: he had shown the work to Mendelssohn in Rome; perf. Leipzig [4-II-43]; repeated [23-II-43]. 1,5: perf. Dresden [10-II-43]. Travels/Germany II,4: three complimentary reviews in the Prague press. 59: compliments on the work from the King of Hanover. Postscript: perf. Prague, directed by the local Kapellmeister. Postface: perf. Löwenberg [19-IV-63].

LETTERS: 29-IV-31 (Nice, to his family, CG 222): he is writing a composition on Shakespeare's *King Lear*; he will finish it before returning to Rome. 6-V-31 (Nice, to Gounet *et al.*, CG 223): he has almost finished the overture *Le Roi Lear*; he has only to complete the orchestration. 9-V-31 (Nice, CG I and IX 224): he finished it that day. 10 or 11-V-31 (Nice, to Ferrand, CG 225): his repertoire contains a new overture; the previous day he finished *Le Roi Lear*. [16-V-31] (Nice, to his father, CG 228): he has just begun a new work after having reviewed and retouched his score *Le Roi Lear*. 14-VI-31 (Rome, to Gounet, CG 231): his trip [to Nice] produced three works: the overtures *Le Roi Lear*, *Rob-Roy*, and the *Mélologue*. 1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: 1° the overture *Le Roi Lear* (in Nice).

[Between 15 and 20-XII-33] (to Gounet, CG 366): he hopes that G. will come and hear his overture *Le Roi Lear* the following Sunday [22-XII-33] at the Conservatoire. [21-XII-33] (to Hugo, CG 367): would H. be so kind as to attend the concert, in order to hear his new composition, *Le Roi Lear*? 7-XII-35 (to J.-B. Philémon de Cuvillon, CG 451): the rehearsal for his second concert will be the following Saturday, 12-XII, at 8:30 a.m.; the programme includes the overture *Le Roi Lear*. 22-V-37 (to Liszt, CG 498): if L. has the time, he should arrange the overture *Le Roi Lear*; B. has no reason, as he does with the symphonies, to retard publication; on the contrary, he will be happy to see it appear. 15-VI-37 (to Mme d'Agoult, CG 500): he hopes Liszt will not forget to send the MS back. 8-II-38 (to Liszt, CG 538): he has spoken to Richault about engraving the two overtures which L. has transcribed for piano; Richault is not interested.

20-IX-38 (to Ferrand, CG 570): the overture [to *Benvenuto Cellini*] compares well with *Les Francs-Juges* and *Le Roi Lear*. 2-I-39 (to Ferrand, CG 616): they are engraving the three overtures: *Waverley*, *Le Roi Lear*, and *Benvenuto*. [?-39] (to Catelin, CG 641): the overture is slow to appear; he did not consent to publication with C. in order to wait years for it; he thus begs for a clear date to expect the

proofs. 31-I-40 (to Ferrand, CG 700): he will soon send the full score, which is about to appear. 12-II-40 (to Armand Bertin, CG 702): he sends their overture, *Le Roi Lear*, which is finally published, along with the MS. [III-40] (to Armand Bertin, CG 704): he sends two notes [to be included in the *Journal des Débats*]: the parts were published three months ago; the score has just appeared *chez* Catelin. 19-IV-40 (to Lecourt, CG 712): he thanks L. for all he has done for the overture; convey his thanks also to the [Marseilles] orchestra and conductor; next time have the various sections rehearsed separately, for it is the only way modern music can be performed. 21-VI-40? (to Catelin, CG IX 716^{ter}): please send eight copies of *Le Cinq Mai*, two of *Roméo et Juliette* and one of *Le Roi Lear*. 9-XI-40 (to Catelin, CG 735): how are the sales of *Le Roi Lear*?

28-II-[43] (Leipzig, to d'Ortigue, CG 816): perf. Dresden [10-II-43], Leipzig [4 and 22-II-43], and elsewhere; in Brunswick, the overture has already earned him some fervent supporters. 6-III-43 (Brunswick, to Desmarest, CG 817): perf. Leipzig [22-II-43]. 17-V-43 (Darmstadt, to Wilhelm Speyer, CG 834): would S. have the concert [23-V-43] announced in the Frankfurt papers? it includes *Le Roi Lear*. 20-V-43 (Darmstadt, to Härtel, CG III and IX 835): has H. acquired the German rights to *Le Roi Lear* from MM Catelin? 12-VIII-[43] (to Nanci, CG 845): perf. planned for the Théâtre-italien, c. 14-IX. [Between 7 and 11-XI-43] (to Théophile Gautier, CG 858): perf. planned for Sunday, 19-XI, at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. (C. 30-III-44) (to Jacques-Léopold Heugel, CG 892): [text of announcement for the concert of 6-IV-44, to be printed in *Le Ménestrel*; perf. planned]. 26-VII-44 (to Griepenkerl, CG 915): would G. please thank Leibrock for the excellent four-hand arrangement? 21-I-46 (Prague, to Vesque von Puttlingen, CG 1016): a local journal has attacked the work. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. planned for 1-III in Prague. [24-II-48] (London, to Brandus, CG 1179): perf. planned for Covent Garden's Musical Shakespeare Night. 15-III-[48] (London, to d'Ortigue, CG 1185): id. 2-VII-52 (to Liszt, CG 1499): he will look for L.'s MS of *Le Roi Lear*. 3 or 4-VII-[52] (to Liszt, CG 1501): he cannot find the MS. 30-XI-52 (to Liszt, CG 1538): in the next packet he will send [the parts for] *Le Roi Lear*. 23-IV-53 (to CSW, CG 1589): he cannot find Liszt's MS. [Late IV-53] (to Liszt, CG 1593): after L. had arranged *Le Roi Lear*, he [Berlioz] changed the coda; he disagrees with L.'s treatment of the peroration; [mus. ex.].

26-X-[53] (Brunswick, to Brandus, CG 1636): perf. Brunswick [22-X-53]. 17-XI-53 (Hanover, to Adèle, CG 1651): the King came to the last rehearsal of *Le Roi Lear* and complimented him warmly. 31-III-54 (Hanover, to Baron Donop, CG

1716): perf. the following day in Hanover [1-IV-54]. 31-III-[54] (Hanover, to Liszt, CG 1717): id. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): perf. that night in Hanover. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): the Queen wished to hear *Le Roi Lear* in Hanover. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): perf. planned for Dresden the following week; perf. two weeks before in Hanover. 14-IV-[54] (Dresden, to Ferdinand Friedland, CG VIII 1735^{bis}): to be perf. in the theatre there. 8-IX-[56] (to Rieter-Biedermann, CG 2169): he would be pleased to have a German edition of *Le Roi Lear*; he cannot, however, receive an honorarium; it is published in France, but no German publisher having published it at the same time as the French edn., it is public property in Germany. 30-IX-56 (to Rieter-Biedermann, CG 2175); the overture *Le Roi Lear* is in the same category as the *Nuits d'été* relative to its publication in Germany; these two works were first published by himself; six years after publication he ceded the property to Richault without stipulating anything about Germany; thus they are in the public domain there. 2-X-58 (to Baron Donop, CG 2320): *à propos* of *Le Roi Lear*: he got the idea to accompany the entry of Lear to his council with the drum figure [mus. ex.] from the practice of the court of Charles X after Sunday mass; he did not mean to suggest Lear's folly until the middle of the Allegro, when the basses take the theme of the introduction during the middle of the tempest; a first-rate orchestra is necessary to perf. this overture; it is the favourite of the King of Hanover. 16-III-[59] (to Édouard Silas, CG 2362): he appreciates S.'s goodwill toward the overture and his thoughtfulness in mentioning its perf.

7-IV-63 (Weimar, to [Lecourt], CG 2708): perf. planned for Löwenberg. 9-IV-63 (Weimar, to M and Mme Massart, CG 2710): id. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): id. 16-IV-63 (Weimar, to Morel, CG 2713): id. [18]-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): rehearsed Löwenberg; he shed tears, having practically forgotten the work. 26-IV-63 (to Marmion, CG 2715); successful perf. [19-IV-63]. 26-IV-64 (to his niece, Joséphine Suat, CG 2716): when they rehearsed *Le Roi Lear*, a work he hasn't heard in 15 years, he was overcome to think: I wrote this!; perhaps Father Shakespeare was smiling down. 20-I-65 (to Estelle, CG 2970): someone has sent him an American newspaper which has a fine article on the perf. of *Le Roi Lear* in New York [17-II-64]. 25-I-65 (to Ferrand, CG 2973): perf. New York [17-XII-64]. [29]-IV-65 (to Estelle, CG 3002): perf. Vienna. 12-III-67 (to Félix Marmion, CG 3227): the second time he was in Nice he lived in the tower at the top, built against the rock: it was there that he wrote down his overture *Le Roi Lear*, 25 years ago (though the composing was done by the sea). [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}):

[describing available resources, including library holdings for the work.] [10-I-68] (Moscow, to Berthold Damcke, CG 3326): perf. planned for 11-I in Moscow. [10]-I-68 (to his niece Nanci Suat, CG 3327): id.

Dedicatee: Armand Bertin (1801–1854), director of the *Journal des Débats*, for which Berlioz wrote music criticism during most of his professional life.

Note: Liszt's pf. arrangement was not published until 1987, by the Liszt Society; the aut. MS of his transcription is at **D-WRgs**.

Bibliography: Jullien 62, 64, 67, 91, 95, 98, 143, 159, 160, 162–63, 164, 165 – Boschot II, 8, 75, 211, 273–75, 313, 324, 455; II, 22, 47, 169, 271, 312, 578 – *Berlioziana* (1905), 308 – Prod'homme 143, 144, 226, 228, 234, 235, 240, 291n, 378, 399 – Barzun 1, 204, 206, 242.

54

Intrata di Rob-Roy MacGregor

[618 bars](#)

Fl. I-II (P. fl.), Hb., C. a., Cl. I-II, Bns I-II, Cors I-II, Tromp. I-II, Tromp. à p., Tromb. I-III, Timb., Harpe, Cordes.

Müller-Reuter, 230.

Malherbe & Weingartner vol. IV, x–xi, 143–210 (1900) – NBE vol. 20, 118–200; xi–xii (Eng.), xviii–xix (Fr.), xxv–xxvi (Ger.), 302, 306–307, 311 (ed. Diana Bickley, 2000).

Date of Composition: May–June 1831 [from correspondence].

Sources

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE (NBE source C): **F-Pc** ms 1512. *Intrata / di / Rob-Roy MacGregor / Da Hector Berlioz / [Upper L.:] Roma 1832*. Pp. 72–167 (71=TP; 168–70 blank), pagination consecutive with mss. 1511 (*Mélologue*, [55](#)) and 1512bis

(*Quartetto e coro dei maggi*, [59](#)). Upright 28.5 x 43.5 cm.; 21 staves, the centre stave hand-drawn. Ms. fair copy with aut. title. Facs. of p. 108 in NBE vol. 20, p. 311. [Gallica IFN-55007808](#).

PRINTED SCORE: first published by Malherbe & Weingartner (1900).

Performance: 14-IV-33 (Paris: Salle du Conservatoire; Habeneck, cond.). Second performance not until 24-II-1900 (London: Crystal Palace).

References:

MÉMOIRES 39: composed in Rome; perf. in Paris [14-IV-33]; destroyed immediately after the concert.

FEUILLETON: 22-X-30 (*Le Correspondant*, **C 18**): The MacGregor clan air, "We are Scots," is admirable: you don't have to hear the words of this mountain air to recognize the Highlander delighting in his strength and liberty.

LETTERS: 16-V-31 (Nice, to his father, CG 228): he has just begun a new work, after having revised and retouched *Le Roi Lear*; it is an instrumental work as well. 14-VI-31 (Rome, to Gounet, CG 231): his trip [to Nice] produced three works: the overtures *Le Roi Lear*, *Rob-Roy*, and the *Mélologue*. 1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: . . . 2° the overture *Rob-Roy MacGregor* (sketched at Nice, shown to Mendelssohn before it was a tenth finished, completed and orchestrated in the mountains of Subiaco).

13-III-[33] (to the committee of the Société des Concerts, CG 328): he has returned from Italy with several orchestral compositions which have not been performed; could one of them, the overture *Rob-Roy*, appear on one of their concerts? since the parts have not been copied, he would appreciate knowing of a favourable decision as soon as possible. 31-III-38 (to Ludwig Rellstab, CG 549): the overture of which d'Ortigue speaks [in his biographical sketch of B.] no longer exists; he burned it after it was perf. at the Conservatoire. 20-IX-38 (to Ferrand, CG 570): he wrote an overture to *Rob-Roy* which seemed poor after the perf., so he burned it. 4-III-39 (to ?, CG VIII 636^{bis}): he wrote Harold's theme and some of the introduction in Nice, but for orchestra, without viola solo; two years later he substituted viola solo for what was for English horn.

Self-Borrowing: The thematic material of *Rob-Roy* formed the basis for the first movt. of *Harold en Italie* ([68](#)).

Note: The title comes from Sir Walter Scott, but Berlioz may have been aware of a planned production of Joseph Moore's *MacGregor, ou les Montagnards écossais* (Paris, 1831) and hoped that his overture would be included in the production. The overture was one of his two *envois* from Rome in 1832; the Academy's report (*Séance publique annuelle* of 12-X-33; see Boschot II, 201) said simply: *L'auteur a été jugé par le public* [at the concert of 14-IV-33], *et il ne nous est plus permis de prononcer*. The receipt *pour frais de copie de l'envoi de 1832* (*Rob-Roy* and the *Quartetto e coro dei maggi*) is preserved at the Villa Medici, Rome. Fétis's review of the concert appeared in *RM* 13 (1833), 93–94.

Rob-Roy was the first work of the composer to appear on a programme of the Société des Concerts du Conservatoire; not until 15-IV-49, with excerpts from *La Damnation de Faust*, was another work of his presented there.

Bibliography: Jullien 70, 83 – Boschot II, 8–9, 83, 170, 201, 219–20 – *Berlioziana* (1906), 310 – Prod'homme 100, 109, 144 – Barzun I, 206, 237–38, 248.

Macdonald "Self-Borrowings," 36.

55

Le Retour à la vie

Mélologue en six parties

Later called *Lélio*

Forming a sequel to the *Symphonie fantastique*, [48](#)

Text by Berlioz

(See also *Ouverture de La Tempête*, [52](#))

[55A](#) Version I: *Le Retour à la vie; mélologue en six parties*, May–July 1831

[55B](#) Version II: *Lélio, ou le retour à la vie*, January 1855

55A Version I

Published excerpts: à M^{lle} Henriette Smithson

Introduction

[4 bars]

1	Le Pêcheur. Ballade imitée de Goethe	107 bars
2	Chœur d'ombres irritées	57 bars
3	Scène de brigands	190 bars
4	Chant de bonheur	67 bars
5	Les Derniers Soupirs de la harpe. Souvenirs	29 bars
6	Fantaisie dramatique sur La Tempête, drame de Shakespeare [see also 52]	744 bars

L'Artiste (Récitant), Solos (Tén., Tén., Bar.); Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II (P. fl.), Hb. I-II (C. a.), Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., Timb., G. c., Tamb., Tam-tam, Harpe, Pf. [2 hands, then 4 hands], Cordes.

Œuvre 14bis – Labitte 22 (*ouvrage inédit*) – Müller-Reuter, 241–45 – Hopkinson 55. Malherbe & Weingartner vol. XIII, v–xxxiv, 3–149 (1903); two of the excerpts for pf. and voice in vol. XVII: *Le Pêcheur*, xi, 56–65 (1904); *Chant de bonheur*, xi, 66–69 (1904) – NBE vol. 7, 1–180; viii–xvii (Eng.), xviii–xxviii (Fr.), xxix–xxxix (Ger.), 183–186, 187–189, 190–195, 199–242 (ed. Peter Bloom, 1992).

Date of Composition: May–July 1831 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A2**): **F-Pc** ms 1511. No TP. 70 numbered pp. Upright, 28.5 x 43.5 cm.; 20 staves (10+10, with a space between). Aut. fair copy, with some revisions. Contents: [N° 1] *Introduction*, 1; *Le Pêcheur, Ballade imitée de Goëthe*, 1–6; N° 2 / *Chœur d'ombres irritées*, 9–20 (7=TP, 8 blank); N° 3 / *Scène de Brigands*, 23–54 (21=TP, 22 blank); *Chant de bonheur* N° 4, 55–66; N° 5 / *Les derniers Soupirs de la Harpe . . . / Souvenirs . . .*, 67–69 (70 blank). Beneath collette, p. 67: *Le N° 5 (Derniers Soupirs de la harpe. / Souvenirs) / est à la fin de ma cantate de la mort d'Orphée. / C'est le petit morceau d'orchestre largo qui suit la Bacchanale*. Facs. of *Le Pêcheur*, first page, and *Les derniers soupirs de la Harpe*, first page, in NBE 7, pp. 190 and 191. [Gallica IFN-55007830](#).

The aut. of movt. 6, **F-Pc** ms 1192 (NBE source **A1**), is described above (see [52](#)). Facs. of first page in NBE 9, p. 192.

MANUSCRIPT PARTS: **F-Pc**: ms 17464 (NBE source **AO1**). Partially aut. PIANOFORTE PART for *La Tempête* (see [52](#)).

F-Pc ms 17465 (NBE source **AO**). ORCHESTRAL PARTS. Largely aut., with later revisions entered by Rocquemont and others. The music for *La Tempête* is generally in the hands of other, earlier copyists; these are the original parts for *La Tempête* (November 1830). They are on greyish or green paper, whereas the aut. fasc. are on white paper. Berlioz copied five of the violin parts completely, including *La Tempête*. Upright white, 12 staves. 31 parts: Vn I.1-2, Vn I.1 (3), Vn I.2 (4), Vn II.1 (4), Vn II.2 (4), Alto I-II (4), Vlle I (3), Vlle II (3), Vlle I-II, Cb. I, Cb. II, Cb. I-II (2). Facs. of a cello part in Holoman, "Société," 113. Facs. of a Vns II part in NBE 7, p. 193.

F-Pc D 16474 (NBE source **Cch**). CHORUS PARTS for *La Tempête* (see 52).

F-Pc D 16475 (NBE source **Csolo**). SOLO PARTS. 4 parts: *Chant de bonheur N° 4 / 1^r Tenor n° 1 / Harpe et chant*. Oblong white, 10 staves. Titled and revised by Berlioz. French and German text. *Le chef des Brigands*. Oblong green, 10 staves. Titled by Berlioz. Stamped Rocquemont. French and German text. *Le Pêcheur, Horatio*. A part prepared for the 1855 perf., titled *Lélio / ou / Le Retour à la Vie* and with German text original, not added later. Oblong white, 12 staves. The German text from bar 21 is in Berlioz's hand. Stamped Rocquemont. *Le Pêcheur, Piano*. Virtually identical to the preceding part. All ex Société des Concerts.

F-Pc D 17551 (NBE source **Cch1**). *Räuberszene von H. Berlioz. / Chor der Räuber. / Tenor*. Oblong green, 14 staves, Vienna copyist. Prepared for concert of 23-XI-45.

PRINTED PIANO-VOCAL EXCERPTS:

(NBE source **PV1^a**.) *LE PECHEUR / BALLADE / imitée de Goëthe / Fragment de / le Retour à la Vie / Mélologue / Composée avec Accomp^t de / Piano-Forte / PAR / HECTOR BERLIOZ / à M^{lle} Henriette Smithson / M V / Prix 4^f 50. / A PARIS, chez MAURICE SCHLESINGER Rue Richelieu, 97. Paris: M. Schlesinger, [1833]. Pl. no. M.S.1389. [1]=TP, 2-7, [8] blank. Advertised in *RM*, 11-V-33, in *R&GM*. 27-IV-34. Hopkinson 12A. Copies: **F-Pc** Acn 3140 (dep. sans date), Rés. F 1431 (8), A 1459 (variant: with 2 blanks following TP; Hopkinson 12A[a]); **F-Pn** Vm⁷ 31721; **F-Pn** Collection Macnutt (Macnutt inventory item 5206); **F-CSA**; **F-LYm** Rés. 141.364; **GB-Lbl** G 823 a (2); **GB-Ob** Tyson Mus 1365 (15); **US-Bp** **M.391.32 (19) (aut. annotation; the dedication à M^{lle} Henriette Smithson has been erased).*

REISSUE: Paris: Richault, [c. 1849]. Pl. no. 10155.R. With two blanks following TP and a price of 3^f 75. Advertised in *FM*, 4-XI-49. Listed on the TP of

Sara la baigneuse (**69C**) vocal score [1850] at 3^f 75^c. Hopkinson 12A(b). Copies: **US-DA** Dannreuther.

(NBE source **PV1^b**.) *Chant de Bonheur / Tiré de / le Retour à la Vie / Mélologue / Paroles et Musique / DE / HECTOR BERLIOZ / arrangé pour le Piano par l'Auteur. / à M^{lle} Henriette Smithson / M V / Prix 3^f. / A PARIS, Chez MAURICE SCHLESINGER, Rue Richelieu, 97. Paris: M. Schlesinger, [1833]. Pl. no. M.S. 1390. [1]=TP, 2-5, [6] blank. Advertised in *RM*, 11-V-33, and in *R&GM*, 27-IV-34. Hopkinson 13A. Copies: **F-Pc** Acm 3133 (variant: with 2 blanks following TP), Rés. F 1431 (7); **F-Pn** Vm⁷ 31712bis; **F-Pn** Collection Macnutt (Macnutt inventory item 5202); **F-LYm** Rés. 141.367; **GB-Lbl** G 823 a (3); **US-Bp** **M.391.32 (21) (aut. annotation; the dedication à M^{lle} Henriette Smithson has been erased).*

REISSUE: Paris: Richault, [c. 1849]. Pl. no. 10156.R. With two blanks following TP and a price of 3^f 75. Advertised in *FM*, 4-XI-49. Listed on the TP of *Sara la baigneuse* (**69C**) vocal score [1850] at 3^f. Hopkinson 13A(a). Copies: **F-Pn** Collection Macnutt (Macnutt inventory item 5203), uncut and unbound; **US-DA** Dannreuther. Also a further reissue, betw. 1855 and 1862, with revised text, Hopkinson 13A(a+): **F-Pn** Collection Macnutt (Macnutt inventory item 5204).

(NBE source **PV1^c**.) *Scène de Brigands / Tirée de / Le Retour à La Vie / MÉLOLOGUE / Paroles et Musique / DE / HECTOR BERLIOZ / arrangée pour le Piano par F. Hiller / à M^{lle} Henriette Smithson. / Prix 4^f 50. / à Paris, chez MAURICE SCHLESINGER, Rue Richelieu, 97. Paris: M. Schlesinger, [1833]. Pl. no. M.S. 1392. [1]=TP, 2-13, [14] blank. Piano reduction by Ferdinand Hiller. Advertised in *RM*, 11-V-33, and in *R&GM*, 27-IV-34. Hopkinson 55E. Copies: **F-Pc** Acm 3142, Rés. F 1431 (9); **F-Pn** Vm⁷ 8269; **F-Pn** Collection Macnutt (Macnutt inventory item 5207); **F-LYm** Rés. 141.368; **GB-Lbl** G 823 a (1); **US-Bp** **M.391.32 (20) (aut. annotation; the dedication à M^{lle} Henriette Smithson has been erased); **US-NYpm** Cary PMC 1914. Also a unique copy with two blanks after the TP, Hopkinson 55E(+): **F-Pn** Collection Macnutt (Macnutt inventory item 5208)*

REISSUE: Paris: Richault, [c. 1849]. Pl. no. 10,157.R. With two blanks after the TP and a price of 6^f. Advertised in *FM*, 4-XI-49. Hopkinson 55E(+). Listed on the TP of *Sara la baigneuse* (**69C**) vocal score [1850] at 3^f 75^c. Hopkinson 55E(a). Copy: **US-DA** Dannreuther.

PRINTED LIBRETTO (NBE source **PL1**): *LE / Retour à la Vie, / MÉLOLOGUE, / FAISANT SUITE A LA SYMPHONIE FANTASTIQUE / intitulée: / Episode de la*

Vie d'un Artiste, / PAROLES ET MUSIQUE / DE / M. HECTOR BERLIOZ. / (Montagnes d'Italie. – Juin 1831.) / Chez Maurice Schlesinger, / Rue Richelieu, N^o 97. / 1832. Paris: M. Schlesinger, 1832. TP [wrapper], TP^v blank, [1]=second TP, with 10-line quotation from Hugo, [2]=introductory note; [3]–6=Programme of the *Symphonie fantastique*, [7]–20=text, back cover blank, except for lower R.: VINCHON, fils et successeur de M^{me} V^e BALLARD, / Imprimeur, rue J.-J. Rousseau, n^o 8. Hopkinson 73. Facs. p. 11 (No. 2) in NBE 7, p. 194. Copies: **F-Pc** Rés. 1924; **F-Pn** 8^o [Yth 22123](#); **F-Pa** GD 8^o 23845; **F-Po** Rés. 727.

Performances: 9-XII-32 (Paris: Salle du Conservatoire; Bocage, récitant; Dupont, Tén., Hébert, Capitaine; Fessy, piano; Habeneck, cond.; with the *Symphonie fantastique*), 30-XII-32 (id.). 2-V-33 (Paris: Hôtel de L'Europe littéraire; *Le Pêcheur*; Boulanger, Tén.), 6-VI-33 (id.), 14-XII-34 (Paris: Salle du Conservatoire; *Le Pêcheur*; Boulanger, Tén.), 9-IV-35 (Paris: Hôtel de Ville; *Le Pêcheur*; ?), 3-V-35 (Paris: Salle du Conservatoire; complete work with the *Symphonie fantastique*; Geoffroy, Récitant; Boulanger, Tén.), 23-XI-45* (Vienna; *Scène des brigands*; Staudigl, Basse). See also perfs. of *La Tempête* ([52](#)) and of *Lélio* ([55B](#)).

Handbill and seating chart for the perf. of 9-XII-32 in NBE 7, pp. 194 and 195.

References:

MÉMOIRES 25: Music for the *Chœur d'ombres* borrowed from *Cléopâtre*. 39: text written during his return from Nice and during a journey on foot from Siena to Montefiascone; *Chant de bonheur* composed at the Académie in Rome. 42: composition completed. 44: orchestral parts copied at La Côte-St-André; chorus parts copied in Rome; perf. Paris [9-XII-32], attended by Harriet Smithson; later perf. as a dramatic work; Fétis is attacked in one of the monologues.

TRAITÉ, ex. 34, pp. 144–46: use of solo clarinet in movt. V (entire movt.).

LETTERS: 30-XII-[30] (to de La Madelaine, CG 200): during his exile, hê will attempt to write an immense new work of which he has been thinking, and on his return he will stir up the musical world in a strange new way. 6-VI-31 (Rome, to Adèle, CG 230): the last day of his journey, he left his companions and walked fifteen leagues while composing a work that is half music and half poetry. 14-VI-31 (Rome, to Gounet, CG 231): he is finishing a *mélologue* to follow the *Épisode de la vie d'un artiste*, to be played after the symphony, thus completing a concert; he did the words while walking from San Lorenzo to Rome; the music is already

done and needs only to be copied; there are six monologues and six movts. for voice alone, chorus, orchestra alone, or orchestra and chorus. 24-VI-31 (Rome, to his family, CG 232): he is waiting to finish a *Mélologue en six parties* that he composed while going from Florence to Rome; the words have been finished for some time, and he has only to add final touches to two orchestral pieces. 3-VII-31 (Rome, to Mme Lesueur, CG 233): while returning from Nice he composed an entirely new sort of work, which will be called *Mélologue*, a *mélange* of music and speech; it is to follow the *Symphonie fantastique* in concert; there are choruses, solo arias, orchestral pieces, and even a ballad with piano accompaniment; it needs an actor to recite the monologues and to sing one song; he hopes to have A. Nourrit for that; everything is nearly finished. 3-VII-31 (Rome, to Ferrand, CG 234): at San Lorenzo he left his carriage and walked all day, past the lake of Bolzena and the mountains of Viterbo, while composing a new work; it is a *mélologue* to follow and conclude the *Symphonie fantastique*; for the first time he has composed both the words and the music; there are six monologues and six movts. of music motivated by the words: a ballad with piano, a meditation with chorus and orchestra, a scene from a brigand's life for chorus, solo voice, and orchestra, the *Chant de bonheur*, for one voice, orchestra at the beginning and end, and, in the middle, the right hand of a harp accompanying the song, *Les Derniers Soupirs de la harpe*, for orchestra alone, and finally the *Ouverture de la Tempête*, already perf. at the Opéra; for the *Chant de bonheur*, he used a phrase from *La Mort d'Orphée*, which F. has, and for *Les Derniers Soupirs de la harpe* the little orchestral piece which finishes the scene just after the *Bacchanale*; thus he hopes that F. will send him just that page, at the spot where the violins take their mutes and play *tremolandi* while accompanying the clarinet melody; he does not remember it well enough to write it down from memory and he wishes not to change anything. 14-IX-31 (Rome, to François Réty, CG 239): he needs one of the scores deposited in the library of the Conservatoire, *La Mort d'Orphée*. 28-IX-31 (Rome, to his mother, CG 249): his *mélologue* is to be translated into German; thus everything will be ready for Paris and Berlin or Karlsruhe. 3-III-31 (Rome, to Hiller, CG 250): please go to see M. Réty at the Conservatoire and ask him to find the cantata *La Mort d'Orphée*; he has already asked for it, but Prévost, who was to bring it, is apparently not going to be able to come; take the score and have the last page copied on plain paper: the *adagio con tremolandi* which follows the *Bacchanale*; he has great need of it.

1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: . . . 3° *Mélologue en six parties*, words and music, composed in mountains and

valleys while returning from Nice, and finished in Rome. 8-I-32 (Rome, to Ferrand, CG 257): he plans two concerts on his return to Paris, at which his *Mélologue* will be perf. with the *Symphonie fantastique*. 4 or 5-III-32 (Rome, to Du Boys, CG 264): does D. B. recall the ballad of the *Pêcheur* by Goethe, which he translated? he has borrowed it for a work for which he wrote the words and the music. 25-VII-32 (La Côte-St-André, to Mme Horace Vernet, CG 262): he is copying parts for a new work which he will give in Paris in December. 7-VIII-32 (La Côte-St-André, to Hiller, CG 284): he copies parts for the *Mélologue* all day; for two months he has done nothing else, and he has enough for another two months. 25-VIII-32 (Belley, to Gounet, CG 287): he has so much to copy for his next concert that he dares not lose any time. 3-XI-32 (Lyons, to Ferrand, CG 289): he will send the *Mélologue* as soon as it is printed.

[8-XII-1832 (Nanci to her sister Adèle, CG IX 294): (enclosing paragraph from *Le Corsaire* announcing the concert of 9-XII, with the *Symphonie fantastique* and *mélologue* in six parts).] 10-XII-[32] (to Adèle, CG 295): his new work, the *Mélologue*, for which he also wrote the words, was played by our admirable tragedian Bocage, who did it with irresistible sublimity [9-XII-32]; he will send it as soon as he has a chance to go to the post. 14-XII-[32] (to his father, CG 299): Fétis, to whom he addressed the tirade against arrangers and correctors, took his vengeance in a virulent essay; be so kind as to give copies of the *Mélologue* [libretto] to Édouard [Rocher], to Charles Bert, to Mme Pion, and two to Laurent; Hippolyte as well, if he is in La Côte. 16-XII-32 (to Louis Penet, CG IX 299^{bis}): *Le Temps* published a scurrilous article by Fétis, who identified himself in the tirade from the *Mélologue* on *correcteurs, modérés, and arrangeurs* and *habitants du temple de la routine*; but the public applauded it furiously for several minutes, along with the *Scène des brigands*; the success of his *concert dramatique* was so staggering that they will do it again in eight or ten days [i.e., 30-XII-32]. 5-I-33 (to Du Boys, CG 307): D. B.'s charming translation was sung [9 and 30-XII-32]; it is being engraved; he will send the *Chant de bonheur* when it has appeared; he will also send a copy of [the libretto of] the *Mélologue*; H. Smithson heard the work; D. B. is called Horatio, the friend of Hamlet. [7-I-33] (to Nanci, CG 308): H. Smithson came to the concert without knowing that he was the one presenting it; she heard the whole work, *symphonie* and *mélologue*. 23-I-33 (to Adèle, CG 312): Schlesinger is engraving three excerpts from the *Mélologue*; he will send them to Nanci, along with *La Captive*, when they have appeared.

15-IV-35 (to Ferrand, CG 429): Liszt has written an admirable fantasy on the *Ballade du pêcheur* and the *Chanson des brigands*. 12-XI-43 (to A. Mazzucato, CG 861): in the *Traité* proof, put *Mélologue* instead of *Mélolologue*.

55B Version II

Lélio, ou Le Retour à la vie

Monodrame lyrique

à mon fils Louis Berlioz

Date of Composition: January 1855 [prior to performance]. Retitled the following June.

Sources

AUTOGRAPH SCORE: see [55A](#).

PRINTED SCORE (NBE source **P**): *à mon fils Louis Berlioz. / LELIO / OU / LE RETOUR A LA VIE / Monodrame Lyrique / AVEC / Orchestre, Chœurs et Soli invisibles. / Paroles et Musique / DE / HECTOR BERLIOZ. / Représenté pour la 1^{re} fois au théâtre de la Cour à Weimar le 21 Fev^r 1855. / TEXTE FRANÇAIS ET ALLEMAND. / Transcription pour le Piano par Camille SAINT-SAËNS. / In's Deutsche übersetzt von PETER CORNELIUS. / [L:] Œuv. 14bis. / Grande Partition . . . Prix net 25^f. / Parties d'Orchestre séparées / Partition de Chant et Piano in 8^o net 8^f " / Paris, S. RICHAULT, Editeur Boulevard Poissonnière, 26 au 1^{er} / [L:] Leipsick, Kistner. [R:] Londres, Cramer et Beale. / 11,036.R. Paris: S. Richault, [1857] (Leipzig: Kistner; London: Cramer & Beale). Pl. no. 11037.R. (11,036.R. on TP). TP, TP^v blank, [1] blank, 2 *Nota*, 3 *Anmerkung*, 4 [Personnages], 5 [Personen], 6–173, [174] blank. Foot of p. 2: *Imp^{ie} Langlet rue Cadet 18. Dépôt légal, 17-X-57*. Hopkinson 55A. Copies: **F-Pc** Abo 31; **F-Pn** Vm² 661 (dep. X-57), Gr-Vm Macnutt 107, Gr-Vm Macnutt 109; **F-Po** CS-1436; **F-RYlang** FIV.52 (Herlin 93); **B-Lc** 323-KK-IX; **GB-En** H. B. 1/70; **GB-Lbl** Hirsch IV 1436 a (1), Hirsch IV 1436 a (2) (with TP of Schlesinger's edn. of the *Symphonie fantastique* and a programme of the *Fantastique* in French and German); **GB-Lcm** I K 24; **PL-Wn** Mus. 11.23.732.Cim; **US-NYpm** Fenderson (record ID 69844).*

VARIANT A (“second issue”): pl. no. on TP 11036 à 11038.R. Price of parts 50^f. [1]=thematic catalogue of the six items with separate prices. The frontispiece portrait of Berlioz carries the imp. *Lemercier et C^{ie}, Paris*; at the foot of the p., the imp. is *RICHAULT & C^{ie} editeurs de Musique / 4 Boulevard des Italiens, Paris*. Langlet’s imp. remains at the foot of p. 2. [1857 and later]. Hopkinson 55A(a). Copies: **F-Pn** Gr-Vm Macnutt 149 (1); **D-B** Kb 508/1; **EIR-Dtc** B 93; **GB-Cpl** XRa.850.80B.LI (lacks frontispiece, retains Boulevard Poissonnière address); **GB-En** H. B. 1/71; **GB-Lam**; **GB-Lbbc** 9170 and 25291 (total of 3 copies); **GB-Lbl** H 1821 d, R. M. 11 b 12; **GB-Ob** Mus. 1 c 309 (10) (lacks catalogue and frontispiece); **US-Bp** **M.341.18 (lacks catalogue and frontispiece); **US-Cso** Thomas 845; **US-NYp** *MTA.

VARIANT B: without thematic catalogue; imp. *Richault et C^{ie} Editeurs, 4, Boul^d des Italiens, au 1^{er}*. [After c. 1862]. Hopkinson 55A(b). Copies: **F-CSA**; **A-Wgm** IV 30587 (H 24494); **GB-Lbl** Hirsch IV 698 (presentation from Richault to Felix Mottl); **GB-Mp** Rf520 Bm 26.

OFFPRINT of no. 6, paginated 78–173. Hopkinson 55A(c). Copies: **GB-Ob** Mus. 1 c 309 (11); **US-Wc** M3.3B5 Op. 14 Case.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault, [1855]. Pl. no. 11037R and 11038R. 11036R on the piano part. Contract with Richault, 21-IV-55. Hopkinson 55B. 29 parts: Fl. I, Fl. II & P. fl., Hb. & C. a., Cl. I-II, Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I, Timb. II, G. c., Cymb., Harpe, Pf., Vns I solo 1-2, Vns I solo 3-4, Vns I, Vns II solo 1-2, Vns II solo 3-4, Vns II, Altos I-II, Vlles, Cb. Copies: **F-Pn** Gr-Vm Macnutt 149 (1) items 3-4 (Harpe no. 4, *Chant de bonheur*; Piano à 4 mains, no. 6); **F-Psoc** (aut. titles); **GB-En** H. B. 2/45 (1) (Vns I only); **GB-Lbbc** 25921 (mostly from a later variant); **US-BApi** (strings only); **US-Cso** Thomas 845 (*Tempête fantasia* only; also MS parts, US copyist, in Thomas 845 and 846).

PRINTED CHORUS PARTS (NBE source **Pch**): Paris: Richault, [1855]. Pl. no. 11036bis R. Hopkinson 55C. 6 parts: Sopr. I, Sopr. II, Contr., Tén. I, Tén. II, Basses. Copies: **F-Pc** A 1451 (lacks Contr. and Basses); **GB-En** H. B. 2/45 (2); **GB-Lbbc** 25921.

PRINTED VOCAL SCORE (NBE source **PV2**): Same TP as full score, with no price specified for the full score. Paris: Richault, [1855]. Pl. no. 11,036.R. Octavo: TP, TP^v blank, 2 *Nota*, 3 *Anmerkung*, 4 [*Personnages*], 5 [*Personen*], 6–103, [104]

blank. Foot of p. 2: *Imp^{ie} Langlet rue Cadet 18*. Reduction by Saint-Saëns (with Berlioz's earlier transcription of the *Chant de bonheur*). German text by Peter Cornelius. *Dépôt légal*, 29-X-55, and Belgian *dépôt légal*, 17-XI-55, with the remark that it had been published on 2-XI-55. Advertised in *FM*, 21-X-55. Hopkinson 55D. Copies: **F-Pc** D 2958 (dep. 1855) ([Gallica NUMM-1166875](#)); **F-Pn** Vm² 662 (dep. 1855), **CH-W** MN 510; **GB-En** H. B. 1/72 (aut. pencil: à M. Giacomelli *Souvenir Affectueux*; H. Berlioz); **GB-Lbl** R. M. 9 b 16, F 103 a; **US-Bp** **M265.10 (1); **US-BE** M1503.B45.L4 case x; **US-NYpm** Fenderson (record ID 69843).

Published excerpts include *Le Pêcheur / Der Fischer*, pp. 8–15 of v.s., pl. no. 11,036.R. **F-Pn** Gr-Vm Macnutt 149 (1) item 2.

VARIANT A: with price of full score given as 25^f and parts as 50^f, and with an extra leaf with thematic catalogue after the TP. [1857]. Hopkinson 55D(a) and 55D(b). Copies: **F-Pn** Collection Macnutt (Macnutt inventory item 5416): “second issue,” and (Macnutt inventory item 5418): “third issue,” uncut and unbound; **B-Bc** MI 1094; **D-B** Mus. KB 509; **GB-En** H. B. 1/73, 1/80 (2); **GB-Ob** Mus. 1 c 309 (83); **US-Bp** Koussevitsky M1503.B514.B52 1860 zx (2).

VARIANT B: the same as above, but with pl. no. on TP 11036 à 11038.R. Hopkinson 55D(c): “fourth issue.” Not later than 1862. Copies: **F-Pn** Gr-Vm Macnutt 108; **F-CSA**; **F-V** Partition Brochure 30; **GB-En** H. B. 1/74 (1); **GB-Lam**; **GB-Lcm** IX A 25 (1).

VARIANT C: the same, but with imp. *RICHAULT et C^{ie} Editeur, 4, Boul^d des Italiens, au 1^{er}* on TP and the Boulevard Poissonnière address on the thematic catalogue. After c. 1862. Copy: unknown; formerly Ian Kemp, Manchester.

VARIANT D: with the Boulevard des Italiens address on both TP and catalogue. Lithographed. Foot of p. 103: *Im Ed Delanchy F^s S^t Denis 51 55*. Hopkinson 55D(d). Copies: **GB-Ckc** Rw.50.BER.5; **GB-En** H. B. 1/74 (2); **GB-NWmacdonald**; **US-BE** M1503.B45.L4 case x.

On 21-IV-55 Berlioz signed a contract with Richault for the *Chœur d'ombres*, *La Harpe aéolienne*, and *La Tempête* (the three excerpts not published by Schlesinger in 1833), but no separate copies are known.

PRINTED LIBRETTO for the 1855 Weimar performance (NBE source **PL2**): *Rückkehr in's Leben. / Monodrama / mit / Orchester, Soli und Chören. / von / Hector Berlioz. / (In's Deutsche Übersetzt von Peter Cornelius.)*. In *Textbuch*, etc., 21 Februar 1855 (see [48](#)). Weimar: Hof-Buchdruckerei, 1855. [1]–26=programme of *Symphonie fantastique* and libretto of *L'Enfance du Christ*, both in German; 27=TP, 28=Vorwort, [29]–44=text. Copy: **D-B** Tb 583.

Performance: 21-II-55* (Weimar; Grans, Récitant; Caspari, Tén.; Milde, Bar.; German translation by Cornelius).

References: LETTERS: 1-I-55 (to Liszt, CG 1869): after a pious concert [in Weimar], he would like to do an impious one; they would give the *Fantastique* followed by the *Mélologue*, *Le Retour à la vie*, in a modified form; Genast would recite the role of the artist; the choruses are easy to learn, and Cornelius could translate the text in a week; it must be done with staging and costume; L. does not know the new arrangement; two tenors, a baritone, chorus, orchestra, and pf. four-hands, are required, plus the actor; if it is impossible to find two tenors, one could transpose one of the movts. 2-I-55 (to Cornelius, CG 1871): here is another translation to do: his *Mélologue* (*Le Retour à la vie*), which he wants to perform dramatically for his concert in Weimar on 20-II; there are only four vocal movts. to translate, since the chorus in *La Tempête* should be done in Italian; for *Le Pêcheur*, C. should try to adapt the original text of Goethe; put the prose text in a separate libretto, not the score; have chorus parts for the *Chœur d'ombres* and the *Chanson des brigands* copied; have Liszt invite a talented actor to do the rôle of the artist; he had asked Liszt for a singing actor, but that will not be necessary. 10-I-55 (to Liszt, CG 1880): he hopes that L. has received the packet of material for the *Mélologue* and that Cornelius is at work on it; the chorus parts can be completed in Weimar. 11-I-55 (to Baron Donop, CG 1882): perf. planned for Weimar of the *Symphonie fantastique* followed by *Le Retour à la vie*. 16-II-55 (to Cornelius, CG 1883): he has sent the packet of scores and parts for *Le Retour à la vie*; he has sent a similar packet to Liszt. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): perf. planned for Weimar [21-II-55]; production details. [20-II-55] (Weimar, to Adolphe Samuel, CG 1897): perf. of a dramatic version planned for the next day; it will be perf. in front of a lowered curtain; the orchestra and singers will be on stage and thus invisible; they tell him that the artist, Granz, is a good actor, and he is happy with the singers, Caspari and Milde. [21-II-55] (Weimar, to Cornelius, CG 1898): please see that they return the German part for *Le Retour à la vie*, which Granz has; he also needs to know what he owes to the copyist who did the chorus parts. 25-II-[55] (Weimar, to Félix Marmion, CG 1899): perf. Weimar [21-II-55]. [27]-II-[55] (Weimar, to Suat, CG 1901): id. [28-II-55] (Gotha, to Belloni, CG 1902): id. 28-II-55 (Gotha, to Fiorentino, CG 1903): id., *en scène* for the first time; [list of movts. and description]. 2-III-55 (to Tajan-Rogé, CG 1905): perf. Weimar, he wrote it 22 years before.

[4-III-55] (to Richault, CG 1907): id.; he hopes R. will wish to acquire the full score. [11-III-55] (to Richault, CG 1916): he understands that R. will publish the *monodrame*; will he do full and vocal scores and orchestral parts? would he also like to do a piano score, arranging *La Tempête* for pf., four-hands? since he has to re-engrave *Le Pêcheur* and change the words of the *Chant de bonheur* and the *Chanson de brigands*, it would be simpler to publish the whole work in vocal score; [table of contents]. 14-III-[55] (Brussels, to Liszt, CG 1918): he has contracted with Richault to do the French edition of *L'Enfance du Christ* and the *monodrame*. [7-III-55] (Brussels, to ?, CG 1921): id. [23-III-55] (to Liszt, CG 1927): Richault is engraving *L'Enfance du Christ* and the *monodrame*; he will send them as soon as the first copies appear. 2-VI-55 (to Morel, CG 1972): the full and vocal scores are being engraved. [2-VI-55] (to Adèle, CG 1973): they are engraving three works: *L'Enfance du Christ*, the Te Deum, and the *monodrame*, *Le Retour à la vie*. [3-VI-55] (to Cornelius, CG 1974): he added several things to C.'s report to make the nature of the work and its perf. intelligible to the French reader; he is publishing three works: the trilogy, the Te Deum, and the *monodrame*. 7-VI-[55] (to Liszt, CG 1975): the *monodrame* is with the engravers. 8-VI-55 (to J.-E. Duchesne, CG 1976): he has the proofs before him. 21-VII-55 (to Morel, CG 1996): they are publishing three works together: *L'Enfance du Christ*, *Lélio*, and the Te Deum. [24 or 27-VII-55] (to Samuel, CG 1999): he will send the vocal score of *Le Retour à la vie*. 10-IX-55 (to Wagner, CG 2014): the score will appear in a few weeks. 22-XII-55 (to [Samuel?], CG 2070): he will send the vocal score of *Lélio*, which has just appeared, pending publication of the full score. 9-I-56 (to Morel, CG 2077): the vocal score of *Lélio* is on sale. 11-I-56 (to Samuel, CG 2079): Richault has sent the vocal score of *Lélio*; here is a work which suits M Letellier for dramatic perf.; if they do *Lélio* in Brussels, it should be preceded by the *Symphonie fantastique*, its first act. 8-IX-56 (to Rieter-Biedermann, CG 2169): Richault is shortly going to engrave the full score of *Lélio*.

[3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings: *Lélio*, nos. 5 and 6].]



Text: Berlioz. Passages from the libretto recur virtually verbatim in three of Berlioz's letters from Italy in 1831: CG 202, 213, and 216. The text of *Le Pêcheur* is a translation by Du Boys (see [15](#)) of Goethe's poem *Der Fischer* (Berlin, 1779).

Dedicatee: Louis Berlioz (1834–1867), the composer's only child. The three extracts published in 1833 were dedicated to Harriet Smithson (1800–1854), later Berlioz's wife and Louis's mother.

Self-Borrowings: All of the music in the *Mélologue* came from earlier works. *Le Pêcheur* was, according to the libretto: *la ballade du pêcheur de Goëthe, qu'Horatio* [i.e., Albert Du Boys] *traduisit, et dont je fis la musique pour lui plaire il y a quatre ou cinq ans.* The *Chœur d'ombres* (movt. II) came from the *Méditation* in *Cléopâtre* (36). The *Scène de brigands* (movt. III) was perhaps a re-use of the *Chanson des pirates* (34). The *Chant de bonheur* (movt. IV) was an expanded version of the air in *La Mort d'Orphée* (25). *La Harpe aéolienne* (movt. V) was the concluding *Tableau musical* from the same work. Finally, movt. VI was the *Ouverture de La Tempête*, composed in 1830 (52).

Note: The original title of the work was still retained in the 1852 catalogue: *Le Retour à la vie, mélologue. . . . La partition complète qui a pour finale une grande Fantaisie dramatique pour chœur, orchestre et piano à 4 mains, sur La Tempête de Shakespeare, est inédite.* In connection with the Weimar concert of 21-II-55 the work was renamed *Monodrame*. The title *Lélio* was first used by Berlioz in his letter to J.-E. Duchesne of 8-VI-55, when he was correcting the proofs of the vocal score. In the *Revue de Paris* of 23-XII-32 d'Ortigue drew a comparison between Berlioz's love for Harriet Smithson and the Marquise of R's love for the actor *Lélio* in George Sand's novella *La Marquise*, published in the same month.

Although Berlioz worked on a setting of Ferrand's *Chanson de brigands* in December 1829–January 1830 (see CG 147 and 149), the letter of 3-VII-31 to Ferrand (CG 234) suggests that the *Scène de brigands* in *Le Retour à la vie* is a different piece, to Berlioz's own words, possibly using the same music as the *Chanson des pirates* (see 34). Concerning Gounet's unrelated work on a dramatic scene called *Les Brigands*, see Works Contemplated But Not Composed VI.

Liszt's *Grande fantaisie sur deux thèmes de M. Berlioz* for piano and orchestra is based on *Le Pêcheur* and the *Scène de brigands*. It was announced for perf. in Paris on 23-XI-34, but not perf. until 9-IV-35. A second perf. took place on 18-XII-36 (see CG 429). The MS is now in **D-WRgs**. An MS piano score (solo, orchestra reduced to two staves), heavily annotated by Liszt, is at **F-Pn** MS-24109 ([Gallica IFN-55009577](#)). Published Leipzig: Breitkopf & Härtel, 1981, ed. Reiner Zimmermann and Manfred Thiele.

Bibliography: Jullien 61, 67, 70, 75, 79–80, 91, 95, 230 – Boschot II, 1–45, 75, 124–50, 172, 302–07; III, 385–86, 395, 402 – *Berlioziana* (1904), 331–32, 363–64, 371–72, 378–80, 411–12; (1905), 4, 221 – Prod’homme 91, 93n, 100–01, 108–09, 114, 121–29, 144, 338 – Barzun I, 199–230.

Macdonald, “Self-Borrowings,” 34–35 – Cecil Hopkinson, “Two Important Berlioz Discoveries,” *Fontes Artis Musicae* 15 (1968), 14–16; and “Berlioz Discoveries, an Open Letter,” id. 16 (1969), 28–29, withdrawing the first article. – Peter Bloom, “Orpheus’ Lyre Resurrected: A Tableau musical by Berlioz,” *MQ* 61 (1975), 189–211 – Peter Bloom, “Une lecture de *Lélio ou Le Retour à la Vie*,” *Revue de musicologie* 63 (1977), 89–106 – Peter Bloom, “A Return to Berlioz’s *Retour à la Vie*,” *MQ* 64 (1978), 354–85 – Peter Bloom, “Berlioz and the Critic: *La Damnation de Fétis*,” *Studies in Musicology in Honor of Otto E. Albrecht* (Kassel, 1980), 240–65 – David E. Day, “*Le Retour à la vie* e *Lélio*: il processo di revisione di Berlioz,” *Rivista italiana di musicologia* 18 (1983), 203–19.

56

Méditation religieuse

Text by Thomas Moore. Translated by Louise Sw. Belloc

56A Version I: for chorus and seven wind instruments, August 1831

56B Version II: for chorus and orchestra, by 1849

56A Version I

LOST

For chorus and seven wind instruments.

Date of Composition: August 1831. The autograph score of Version II (**56B**) bears the date of 4-VIII-31, implying that Berlioz was working from an original copy; this date has therefore been adopted for Version I.

References: MÉMOIRES 39: composed, in six parts with orchestra accompaniment, to a prose translation of a poem by Moore (“This world is all a fleeting show”); became the first number of *Tristia*.

LETTERS: 10-I-[29] (to Nanci, CG 79): he has sent a copy of Moore; he hopes N. will appreciate p. 196 ["Ce monde entier"]. 1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: . . . 3^o a chorus to words of Thomas Moore, with accompaniment for seven wind instruments, composed in Rome one day when he was suffering from spleen, and entitled: *Psalmodie pour ceux qui ont beaucoup souffert et dont l'âme est triste jusqu'à la mort*.

56B Version II

(See also under *Tristia*, [119](#))

[55 bars](#)

Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II, Cl. I-II, Bns I-II, Cors I-II, Cordes (10-10-8-8-8).

32 *Méodies* 20 (pf. reduction) – Hopkinson 44.

Malherbe & Weingartner vol. XIV, iii, 1-6 (1903) – NBE vol. 12b, 69-80, ix-x (Eng.), xix (Fr.), xxviii (Ger.), 209-210, 213, 216, 223 (ed. David Charlton, 1993).

Date of Composition: by 1849 [prior to publication of reduced version ([119A](#))].

Sources:

AUTOGRAPH SCORE: **F-Pc** ms 1187. In *Tristia*, version II, [119B](#) q.v. (*Ce monde entier n'est qu'une ombre fugitive*) / *Méditation religieuse (N^o 1)* / *paroles traduites de Th: Moore* / [L.:] Rome 4 août 1831. Fols. 2^r-6^r (1^r=TP, 1^v blank, 6^v blank). Upright 26.5 x 36.5 cm.; 24 staves. Fair copy, used by engraver. Facs. of fol. 2^r in NBE 12b, p. 216.

MANUSCRIPT ORCHESTRAL PARTS: prepared with the other two works in *Tristia* (1852; see [119B](#)).

LITHOGRAPHED CHORUS PARTS: prepared with the other two works in *Tristia* (see [119B](#)).

PRINTED SCORE: [L.:] *Rome 4 Août / 1831.* // [R.:] *H. BERLIOZ* // [C.:] *N° 1. / MEDITATION RELIGIEUSE. / PAROLES TRADUITES DE TH: MOORE.* / (*Ce monde entier n'est qu'une ombre fugitive.*) In *Tristia* (1852; see [119B](#)). Pl. no. 11 220.R. TP, TP^v blank, 1-10, [11-12] blank. Hopkinson 44B.

PRINTED PARTS: printed with the other two works in *Tristia* (see [119B](#)).

PRINTED VOCAL SCORE: in *Tristia*, Version I (1849; see [119A](#)). Pl. no. 10,159.R. [1]=TP, 2-7, [8] blank. Reduction by Mlle Matteman [*recte* Mattmann]. Advertised in *FM*, 7-X-49. Hopkinson 44A. Copies: **F-Pc** Rés. F 1432 (24) (with the 12 changed to 18 in ink); **B-Bc** E 231 (8) MP; **US-Bp** **M.391.32 (23) with the 12 changed to 18 in ink); **US-Cso** Thomas 833.

VARIANT A: the same, but with the TP of the full score. Copy: **GB-Ob** Mus. 1 c 309 (29).

VARIANT B: the same, but with the TP of the full score (no vignette) and imp. Paris, *RICHAULT et C^{ie}, Editeurs, 4, Boulevard des Italiens, au 1^{er}*. C. 1866 or later. Hopkinson 44A(b). Copies: **F-Psoc** (2 copies).

Performance: see *Tristia* ([119](#)).

Reference: see *Tristia* ([119](#)).



Text: Moore (see [38](#)), “This World is All a Fleeting Show,” *Sacred Songs (First Number)* (London and Dublin, 1816); the translation comes directly from Belloc, “Il n’est rien de vrai que le Ciel.”

Note: There is no certain proof that the lost Version I is the same work as the *Méditation religieuse*, only strong circumstantial probability.

Mlle Matteman, who prepared the piano reduction for *Tristia*, is Louise-Amélie Mattmann (1826-61), pianist and composer.

Bibliography: Jullien 70 — *Berlioziana* (1905), 379-80 — Prod’homme 109 — Barzun I, 212, 216, 562.

57

Chœur

Text by Berlioz

LOST

Date of Composition: late September 1831 [prior to Berlioz's arrival in Naples on 1-X-31].

Reference: LETTER: 1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: . . . 2° a work for full chorus, on four lines which he wrote to beg the sun to come out, improvised (as one does improvise) in the fog, going to Naples.

58

Chœur d'anges

Text: Unknown

LOST or equivalent to [59](#)

Date of Composition: late 1831 [from correspondence]. It was probably composed after the *Chœur* ([57](#)).

Reference: LETTER: 1-I-32 (Rome, to Hiller, CG 256): since his arrival in Italy he has composed: . . . 1° a *chœur d'anges* for the Christmas season.

Note: Concerning the likelihood that this work and the *Quartetto e coro dei Maggi* ([58](#), [59](#)) are the same work, see NBE vol. 12a, p. xii and full Note for *Quartetto e coro dei maggi*, just below.

59

Quartetto e coro dei maggi

Text (Italian) anonymous

74 bars

Chœur (Sopr. I-II, Tén., Basses); Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Cordes.

Malherbe & Weingartner vol. VII, vii, 49–64 (1902) – NBE vol. 12A, 286–305, xii (Eng.), xix (Fr.), xxvi–xxvii (Ger.), 397, 402 (ed. Julian Rushton, 1991).

Date of Composition: early 1832 [from the dated MS].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE (NBE source **C**): **F-Pc** ms 1512bis. *Quartetto e Coro / dei Maggi / Da / H. Berlioz. / [R.:] Roma 1832. Pp. 172–89 (171=TP, 190 blank), pagination consecutive with MSS 1511 (*Mélologue*, [55A](#)) and 1512 (*Intrata di Rob-Roy MacGregor*, [54](#)). Upright 28.5 x 43.5 cm.; 21 staves, the centre stave hand-drawn. Manuscript fair copy with autograph title. Top L. corner, in another hand: 1833. [Gallica IFN-55007809](#).*

PRINTED SCORE: first published by Malherbe & Weingartner (1902).

Text: The anonymous text, perhaps by Berlioz himself, is in Italian. It is based on Luke 2:8–14, the story of angels appearing to shepherds in a field after the Nativity.

Note: Berlioz sent a total of three *envois* from Rome: the *Resurrexit* ([20B](#)) in 1831, and *Rob-Roy* ([54](#)) and the *Quartetto e coro* in 1832. At the *séance publique annuelle* of 1832, the *Resurrexit* was praised, but at the *séance publique* of 12-X-33 (see Boschot II, 200–01), the report was as follows:

Le quartetto de M. Berlioz n'est pas proprement dit un morceau complet; il semble tout au plus n'en être qu'une préparation; et, dans cette espèce d'avant-scène, nous le disons à regret, on trouve peu de mélodies, peu d'idées arrêtées, une facture ambitieuse, une absence totale de ce sentiment d'unité, si recommandée, et si recommandable dans les productions des beaux-arts surtout dans celui de la musique qui, plus qu'aucun autre art, étant purement sensitif, a plus besoin d'employer avec art les ressources qu'offrent à l'imagination les règles de l'unité. [Etc.]

The receipt *pour frais de copie de l'envoi de 1832* (*Rob-Roy* and the *Quartetto e coro dei maggi*) is preserved at the Villa Medici, Rome.

The notion that the *Quartetto e coro* might be a revised version of the lost *Marche religieuse des mages* (27) is supported by the fact that among Berlioz's other *envois* was the *Resurrexit* from the Mass of 1825, which had also appeared in the concert of 26-V-28, and by the fact that he nowhere mentions it in his lists of works composed in Italy.

Concerning the likelihood that this work and the *Chœur d'anges* (58, 59) are the same, see NBE vol. 12a, p. xii. The manuscript source (with autograph title page) is curious in that, despite the title in the composer's hand, there is no solo quartet; and the seemingly *ad hoc* text is based on the story of the shepherds (Luke) and not the Wise Men (Matthew).

Bibliography: Boschot II, 83, 200-01 — *Berlioziana* (1906), 263 — Prod'homme 109 — Barzun I, 212, 228.

60

La Captive

Orientale

Text by Victor Hugo

60A Version I: for voice and pf., February 1832

60B Version II: for voice and pf., c. 1832

60C Version III: for voice, cello, and pf., c. December 1832

60D Version IV: for soprano and orchestra, November 1834

60E Version V: for contralto or mezzo-soprano and orchestra, in E major, June 1848

60F Version VI: for contralto or mezzo-soprano and orchestra, in D major, by October 1848

Note on versions: In vol. 15 of the New Berlioz Edition, *Songs with Piano* (2005), Ian Rumbold and Hugh Macdonald deduced a different order of versions than suggested above; moreover in NBE vol. 13, *Songs for Solo Voice and Orchestra* of 30 years earlier (1975), Ian Kemp described three orchestral versions, though

only publishing the last. We have elected to retain the ordering suggested in the first edition of this catalogue. The concordance is as follows:

- 60A** = NBE Version II, vol. 15, p. 103
- 60B** = NBE Version I, vol. 15, p. 102
- 60C** = NBE Version III, but notated with 52 bars, vol. 15, pp. 104–07
- 60D** = NBE lost First Orchestral Version
- 60E** = NBE Second Orchestral Version (but not published: “in essential respects, identical” to D-major version)
= NBE Version IV, vol. 15, p. 108, but only 25 bars (?albumleaf?)
- 60F** = NBE Third Orchestral Version, vol. 13, pp. 11–23
= NBE Version V, vol. 15, 109–17 (129 bars), Stephen Heller’s reduction

60A Version I

[24 bars](#)

stanzas 2–4: text only

Chant, Pf.

Hopkinson 16A.

Malherbe & Weingartner vol. XVII, xi–xii, 79–84 (1904) – NBE vol. 15, 102; xii–xiii (Eng.), xxv (Fr.), xxxvii–xxxviii (Ger.), 270, 286, 296 (ed. Ian Rumbold, 2005).

Date of Composition: February 1832 [from the dated autograph MS and correspondence 17 February 1832^{ff.}].

Sources:

AUTOGRAPH SCORES: **F-Pc** ms 1173 (NBE source **A3**). *La captive / Orientale de Victor Hugo / musique de H. Berlioz*. 1 fol. (1 p. of music). Upright 25.6 x 34.6 cm.; 20 staves. 1 verse of text, two endings. Varies slightly in phrase markings from the other autographs. Autograph fair copy. [Gallica IFN-10024920](#).

US-NYcu Berlioz collection (NBE source **A1**). *La Captive / Orientale de Victor Hugo, / Musique de H. Berlioz.* / [upper R.:] *Subiaco fevrier 1832*. 1 fol. (1 p. of music). Upright 18.7 x 24.4 cm.; 9 hand-drawn staves. Autograph fair copy.

Facs. of autograph in *Musik-Autographen; eine Privatsammlung*, J.A. Stargardt Catalogue 592 (Marburg, 1970), p. 7.

F-Pn Collection Macnutt [shelfmark not yet assigned] (NBE source **A2**.) *La Captive*. / *Orientale* de Victor Hugo / musique de / Hector Berlioz. 1 bifolio (1^r blank, 1^o-2^r, 2^v blank). Oblong 22 x 29 cm.; 10 staves. Autograph fair copy. Ex. coll. Rudolf Kallir. Facs. of 1^v in Macnutt prospectus, p. 10.

PRINTED SCORE: first published by Malherbe & Weingartner (1904).

Performances: Louise Vernet sang the work at the Villa Medici both before and after Berlioz's departure from Rome. (See Legouvé, *Soixante Ans de souvenirs*, Paris 1886.)

References:

MÉMOIRES 39: composed in Subiaco, sung in Rome by Mlle Vernet.

LETTERS: 17-II-32 (Rome, to Gounet, CG 261): recently he wrote a little song on Hugo's *La Captive*. 23-II-[32] (Rome, to Nanci, CG 263): he has had a *succès de salon* with an *Orientale* of Hugo; Mlle Vernet has mastered it. 16-III-32 (Rome, to Hiller, CG 265): he brought back from the mountains a little *Orientale* of Hugo, for voice and piano; it is enjoying an unbelievable success; everyone is making copies of it. 20-III-[32] (Rome, to his mother, CG 266): a little composition written during his latest trip to the mountains has become popular; it is sung everywhere. 26-III-32 (Rome, to Ferrand, CG 267): a month before, during his trip in the mountains, he wrote out a little song in pencil, which he encloses; it has enjoyed great success in Rome; this time the accompaniment will not be too difficult for F. 10-VII-32 (Grenoble, to Gounet, CG 280): he sends the little tune in question; since he does not know all the verses, he has not copied them.

Note: A root source, sketched rapidly in Subiaco on staff paper ruled by Berlioz's architect friend Lefebvre, is lost. Berlioz describes it in *Voyage musical* of 1844 ([A 1](#); vol. 2, [p. 168](#)) (=Mémoires 39), an account repeated by Peter Cornelius in "Berlioz à Weimar," *R&GM* 27-V-1855 ([p. 164](#)), on the occasion of the Weimar performance (17-II-55).

Antoine Étex, Berlioz's companion on an outing to Tivoli, writes, in *Les Souvenirs d'un artiste* (Paris: Dentu, 1878), p. 126: "Auguste Barbier, l'auteur de la *Curée* [1830], vint aussi me voir à mon atelier, avec Auguste Brizeux. Il me dit la *Curée*, que je ne connaissais pas, et eut l'amabilité de me l'écrire dans un album

où Berlioz m'écrivit sa *Captive*, et où plus tard Alfred de Musset m'écrivit le *Rhin allemand*."

60B Version II

[27 bars](#)

stanzas 2-4: text only

Chant, Pf.

NBE vol. 15, 103, xii-xiii (Eng.), xxv (Fr.), xxxvii-xxxviii (Ger.), 271, 286 (ed. Ian Rumbold, 2005).

Date of Composition: c. 1832; this version may fall between [60A](#) and [60C](#).

Source:

AUTOGRAPH SCORE (NBE source **A**): **F-G** Rés. R 10759. *La Captive / Orientale de Victor Hugo / Musique de H. Berlioz / Montagnes de Subiaco* Fevrier 1832. Fols. 64^v-65^r of a miscellany, part printed, part ms., of guitar songs. Upright 16.5 x 25.5 cm.; 12 staves. Facs. in NBE vol. 15, 296.

PRINTED SCORE: none.

Note: The same miscellany includes on fol. 62^v-64^r another autograph, this one a song with guitar entitled [Restons ici, Nocturne à deux voix](#) (NBE 22, pp. 81-82). It may conceivably be a composition by Berlioz, but the style suggests that it is a copy of an anonymous composition. Facs. of part of fol. 64^v in *19th-Century Music* 2 (1978), 89. *Restons ici* is included in the NBE owing to the possibility that the arrangement, if not the composition, might be by Berlioz (see NBE 22, p. x).

60C Version III

à *Mad^{lle} Louise Vernet*

28 bars (as notated; 24-bar stanzas plus extension in stanza 4)
stanzas 2–4: melody and text only

Chant, *Vlle ad libitum*, Pf.

Labitte 15[b] – Hopkinson 16B.

Malherbe & Weingartner vol. XVII, xi–xii, 85–92 (1904) – NBE vol. 15, 104–107 (notated as 52 bars); xii–xiii (Eng.), xxv (Fr.), xxxvii–xxxviii (Ger.), 271, 286 (ed. Ian Rumbold, 2005).

Date of Composition: c. December 1832 [prior to performance].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): [upper R.:] *Subiaco, Montagnes d'Italie / LA CAPTIVE, / Orientale / de / VICTOR HUGO / Mise en Musique / avec Accomp^t / DE / Piano-Forte / et Violoncelle, ad libitum. / PAR / HECTOR BERLIOZ / à Mad^{lle} Louise Vernet. / 3. Fr. / à Paris, chez Maurice SCHLESINGER, Rue de Richelieu, 97. Paris: M. Schlesinger, [1833]. Pl. no. M.S.1372. TP=[1], 2–3, [3^v] blank. On a loose leaf singleton: 4, [4^v] blank. Some copies bear the fiscal stamp in use from 1830 to 1841. Advertised in *RM*, 11-V-33, *L'Europe littéraire*, 24-V-33, and *R&GM*, 27-IV-34. Hopkinson 16B. Copies: **F-Pc** Acm 3131 (dep. I-34), A 1443 (ex coll. Malherbe), A 1444 (ex coll. Malherbe, ex coll. Amédée Méreaux), A 1463, Rés. F 1431 (12); **F-Pn** Vm⁷ 31708; **F-Po** CS-4251 (lacks the loose leaf; ex coll. Malherbe), **F-C** 928 Rec.; **F-LYm** Rés. 141.368; **F-Rm**; **F-RYlang** ER RC11; **GB-En** H. B. 1/6; **Gb-Ob** Mus. 9 c 81 (I) (lacks p. 4).*

Performances: 30-XII-32 (Paris: Salle du Conservatoire; Mme Kunze-Boulanger, Desmarest, Fessy), 6-VI-33 (Paris: Hôtel de *L'Europe littéraire*; Boulanger, Desmarest, Bertini).

References: LETTERS: 25-VII-32 (La Côte-St-André, to Mme Vernet, CG 282): remind Mlle Louise to get the lithograph for *La Captive* [from her father]. 20-XII-32 (to Adèle, CG 304): he will add *La Captive* of Victor Hugo to the concert [30-XII-32]. 5-I-33 (to Du Boys, CG 307): he will send *La Captive* when it has appeared. 23-I-33 (to Adèle, CG 312): id.

Dedicatee: Louise Vernet (1814–1845), daughter of Horace Vernet (see [74](#)); she sang the first public performance of the first version at the French Academy in Rome.

60D Version IV

LOST [=NBE lost “First Orchestral Version”]

[Sopr., Orchestre.]

Labitte 24[a] (*ouvrage inédit*).

Chant, Pf.

Date of Composition: by November 1834 [prior to performance].

Source: SKETCHES: Work on this version is shown in the 1832–1836 sketchbook ([62](#)), fol. 33^v, 34^{r-v}.

Performance: 23-XI-34 (Paris: Salle du Conservatoire; Cornélie Falcon; Girard, cond.). The concert was announced in the *Gazette musicale*, 16-XI-34.

Note: In reviewing the concert Joseph d’Ortigue, in *La Quotidienne* of 27-XI-34, offers further details concerning this version: “*Dimanche, [Berlioz] nous a fait entendre cette orientale avec orchestre, arrangée de telle sorte que la mélodie change de caractère, selon le sens de chaque strophe. C’est là proprement un thème avec variations, mais conçu à la manière de Beethoven. Ce morceau est un chef-d’œuvre d’expression comme d’instrumentation.*”

Mentioned in 1845 *Gegenwart* list (Appendix II, [A0](#)) as “unpublished.”

60E Version V (E major)

[129 bars](#)

Contr. ou M.-Sopr. solo; Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Timb., G. c., Cymb., Cordes.

NBE does not give the E-major orchestral version; see D-major version, [60F](#) for full score. Piano reduction: NBE vol. 15, 108 (25 bars only: after the albumleaf **F-Pc** ms 1174), xii-xiii (Eng.), xxv (Fr.), xxxvii-xxxviii (Ger.), 271 (ed. Ian Rumbold, 2005).

Date of Composition: by June 1848 [prior to performance].

Sources:

AUTOGRAPH SCORE: lost.

AUTOGRAPH ORCHESTRAL PARTS (NBE source **AO**): **F-Pc** ms 17667. Upright white, 12 staves. Entirely autograph. Stamped Société des Concerts. 26 parts: Fl., Hb., Cl., Bns, Cors, Timb., Vns I (4), Vns II (4), Altos (4), Vles I-II (5), Cb. (3). Facs. of first p. of *1^r Violon* in NBE vol. 13, 128.

AUTOGRAPH SCORE OF PIANO REDUCTION: **F-Pc** ms 1174. *La captive Hector Berlioz*. 1 folio (*1^r*; *1^v* blank and unlined). Oblong 19.7 x 33.7 cm.; 10 hand-drawn staves. First stanza only, with an abbreviated ending. Possibly an albumleaf or gift.

Performances: 29-VI-48* (London: Viardot), 6-VII-55* (London: Viardot).

Note: Mme Viardot sang the two London performances; the watermark of the E-major ms. parts suggests that they were prepared in London. Hence it seems likely that Mme Viardot's version was the E-major one.

60F Version VI (D major)

[129 bars](#)

Contr. ou M.-Sopr. solo; Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Timb., G. c., Cymb., Cordes (10-10-8-8-6), Cordes II *ad libitum*.

Œuvre 12 – 32 *Méodies* 18 (pf. reduction) – Hopkins 16C-D.

Malherbe & Weingartner vol. XV, viii-ix, 126-39 (1903); pf. reduction in vol. XVII, xi-xii, 93-100 (1904) – NBE vol. 13, 11-23; ix-x (Eng.), xvi-xvii (Fr.), xxiii-xxiv (Ger.), 118-119, 124, 128, 134, 135 (ed. Ian Kemp, 1975). Piano reduction: NBE vol. 15, 109-117, xii-xiii (Eng.), xxv (Fr.), xxxvii-xxxviii (Ger.), 271, 286 (ed. Ian Rumbold, 2005).

Date of Composition: by October 1848 [prior to performance].

Sources:

AUTOGRAPH SCORE (NBE source **A** for orchestral version): **F-Pc** ms 1189 (2). *La Captive / Rêverie / Paroles de Victor Hugo / mise en musique / Pour Contralto ou Mezzo Soprano / avec accompagnement d'orchestre / Par / Hector Berlioz / Partition / œuvre 12*. Pp. 271-89 (269=TP, 270 blank, 290 blank), pagination consecutive with ms 1189 (1) (*Harold en Italie*, 68). Upright 25.2 x 33.5 cm.; 24 staves. Autograph fair copy. Foot of TP: *Ce morceau est publié chez Richaut = 1^o avec accompagnement de piano par Stephen Heller, et conforme à la partition; 2^{do} Transposé en mi, avec accompagnement de piano et Violoncelle, par l'auteur, mais avec la musique de la 1^{re} strophe seulement; 3^o en grande partition*. [Lower R.:] *Mon cher Morel, conservez ce manuscrit autographe de La Captive, comme un souvenir de l'amitié sincère que je vous ai vouée et comme un témoignage de mon admiration pour vos rares et magnifiques facultés musicales. Hector Berlioz, Paris 4 Septembre 185[2 or 3; bottom portion trimmed away]*. Ex coll. Alexis Rostand, ex coll. Morel. [Gallica IFN-55006514](https://gallica.bnf.fr/ark:/12148/BPT6k-55006514).

AUTOGRAPH PARTS: **F-CSA** [?].

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** Rés. Vma ms 952. In D. Upright green; 12 staves. Some stamped Rocquemont and Société des Concerts. 18 parts: Vns I (4), Vns II (4), Altos (4), Vlles (3), Cb. (3).

F-Pc Rés. Vma ms 952A. Similar to the parts above, but for *Petit orchestre*. 11 parts: Vns I (3), Vns II (2), Altos (3), Vlles, Cb. (2). Facs. of first p. of Cb. part in NBE vol. 13, 128.

US-Cso Thomas has a set of 22 parts by a German copyist.

MANUSCRIPT VOCAL SCORE: **F-Pc** L 3536. 19th-century ms. copy of Stephen Heller's reduction. Ex coll. H. Imbert.

PRINTED SCORE (NBE source **P**): *LA / CAPTIVE / Rêverie / pour Mezzo, Soprano ou Contralto. / chantée / par Madame Viardot Garcia. / Paroles de / VICTOR HUGO, / Musique de / Hector Berlioz. / [L.:] Œuv: 12. [C.:] A.J. [R.]: Prix: Chant et Piano . . . 4^f 50^c / en Partition . . . 9.^{''}. / Parties d'Orchestre. 9.^{''}. // Paris, S. RICHault, Editeur, Boulevard Poissonnière, 26, au Premier. / 10,154.R. Paris: Richault, [1849]. Pl. no. 10581.R. (10,154.R. on TP). TP, TP^v blank, 1-14, [15-16] blank. Hopkinson 16C. Copies: **F-Pc** D 954 (3), L 15174 (in a pink wrapper); **F-Pn** Vm⁷ 2228 (2); **F-Psoc**; **D-B** Mus. 438; **GB-Cpl** XRa.850.80B.X3; **GB-En** H.B. 2/4 (1) (in a blue wrapper); **GB-Lam** (RPS); **GB-Lbl** Hirsch M 773; **GB-Lbl** H 1850 a (3); **GB-Lcm** I K 30 (2); **US-Bp** **M.341.24 (3); **US-Cso** Thomas 850 (with ms. parts, German copyist); **US-CA** Mus. 628.3.731; **US-R** M1613.B515c.*

VARIANT: with alterations after Berlioz and imp. Richault & Cie., 4 Boulevard des Italiens. [C. 1866 or later.] Hopkinson 16C(a). Copies: **GB-En** H. B. 2/14 (2); **GB-Lam** (Wood); **GB-Ob** Mus. 1 c 309 (25); **US-CA** Mus. 628.3.731.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Same TP as full score. Paris: Richault, [c. 1849]. Pl. no. 10,154.R. Hopkinson 16D. 18 parts: Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Timb., G. c., Cymb., Vns I, Vns II, Altos, Vlles, Cb.; Orchestre II: Vns I, Vns II, Altos, Vlles, Cb. Copies: **F-Pc** D 17536 (formerly **F-Pn** Vmh 7848), **F-G** R 9029 (proofs of Fl. I-II and Altos with aut. corrections), **GB-En** H. B. 2/4 (3); **GB-Ob** Mus. 1 c 309 (47) (1st orchestra only).

PRINTED VOCAL SCORE: *LA CAPTIVE / Rêverie p^r Mezzo-Soprano ou Contralto, / Chantée par Madame VIARDOT-GARCIA. / [vignette:] [L.:] F. Sorrieu [R.:] Imp. Bertauts. / PAROLES DE VICTOR HUGO / Musique de / HECTOR BERLIOZ / Œuvre 22. Pr: 4^f 50. / Paris, S. Richault, Editeur, Boulevard Poissonnière, 26, au 1^{er}. Paris: Richault, [1849]. Pl. no. 10,154.R. TP, TP^v blank, 1-6, [7-8] blank. Top of p. 1: *Partition réduite pour le Piano par Stephen Heller*. Advertised in *FM*, 4-XI-49, and, at 3^f 75^c, on 17-II-50. Hopkinson 16E. Facs. of the vignette in Jullien 217; Boschot, *Vie* 111; and Coquard 65 (entire TP). Copies: **F-Pc** Rés. F 1432 (19); **F-Pn** Vm⁷ 31709 (ex coll. Thierry-Poux); **B-Bc** E 231 (4) MP (lacks TP; dep. 1854); **GB-Lbl** H 1781 a (13); **GB-NWmacdonald**; **US-Bp** **M.391.32 (13); **US-DA** Dannreuther; **US-NYpm** Cary PMC 1908; **US-STu** MLM 65.*

VARIANT A: with no price indicated. Hopkinson 16E(b). Copy: formerly **GB-En** H. B.

VARIANT B: with price 6^f; in a wrapper with a similar title. Hopkinson 16E(c). Copy: **GB-En** H. B. 2/4 (5); **GB-Ob** Tyson Mus 248.

BERLIN EDITION: *Die Gefangene gesungen von Mad. Viardot. / LA CAPTIVE / RÊVERIE de VICTOR HUGO – deutsch von J. C. GRÜNBAUM*. / pour Mezzo-Soprano ou Contralto et Piano / composée par / HECTOR BERLIOZ. / L'Accomp^t de Piano de M. STEPHEN HELLER. / Pr. 12 1/2 Sgr. / La Captive avec Accomp: de l'Orchester. Pr. [12½ in ink] Sgr. / Die Bearbeitung Eigenthum* der SCHLESINGER'schen Buch- und Musikhandlung in Berlin. / [L.:] Paris, Richault. [C.:] S. 4093 [R.:] Pétersbourg, Dufour. Berlin: A. M. Schlesinger, [c. 1854; judging from pl. no.]. [1]=TP, [2] blank, 3–9, [10] blank. French and German text. Translated by Grünbaum. Hopkinson 16E(f). Copy: **US-Wc** M1614.B514C3 Case.*

LEIPZIG EDITION: *DIE GEFANGENE. / (La Captive.) / DICHTUNG / von V. Hugo, ins Deutsche übertragen von P. Cornelius / für / Mezzo-Sopran od. Alt / componirt / von / HECTOR BERLIOZ. / Die Pianoforte-Begleitung von Stephen Heller. / Von Madame Viardot und Madame Stoltz / in Concerten vorgetragen. / LEIPZIG, BEI C. F. KAHNT. / Eigenthum des Verlegers. / Preis 15 Ngr. / 200. Leipzig: C. F. Kahnt, [c. 1855]. Pl. no. 200. [1]=TP, [2] blank, 3–11, [12] blank. Foot of p. 3, L.: Verlag und Eigenthum von C. F. Kahnt in Leipzig; R.: Stich und Druck der Röder'schen Officin in Leipzig. French and German text. Translated by Cornelius. Announced in Hofmeister's *Verzeichniss* for 1855. Hopkinson 16E(e). Copies: **F-Pc** D 16498 (ex Société des Concerts); **D-B** 39393/1.*

Performances: 29-X-48* (Versailles; Mme Widemann), 24-XII-54* (Paris: Salle Herz; Mme Stoltz), 28-I-55* (id.), 17-II-55* (Weimar; Emilie Genast), 17-III-55* (Brussels; Mlle Elmire), 22-III-55* (id.), 27-III-55* (id.), 22-X-55 (Weimar: Liszt's birthday party at the Altenburg; Frl. Genast), 2-V-58* (Paris: Salle du Conservatoire; Mme Falconi), ?-?-65 (Leipzig), 25-VIII-67 (Meiningen: Tonkünstlerversammlung of the Allgemeine Deutsche Musikverein; Frl. Clara Martini; Meiningen and Weimar orchestras combined; cond. Leopold Damrosch; cancelled owing to Frl. Martini's indisposition; see [NzfM 25-X-67](#)).

References:

MÉMOIRES 39: he developed and orchestrated the song [long after its composition]; he considers it one of the most colourful he has written.

LETTERS: [24-X-48] (to Baron Taylor, CG 1232): he sends a programme containing the words of *La Captive*, which he would like to have printed and distributed on the day of the concert [29-X-48].

14-[VIII-52] (to Liszt, CG 1510): he is sending the scores of *La Captive* and *Sara la baigneuse*, which have grown since L. knew them. [19]-XII-53 (to Joachim, CG 1672): he is going to send *La Captive* to Captain Nieper; if Mme Nottès finds it too low for her, he has orchestral parts transposed into E; he adores the work, although it is difficult to perform since there are so many nuances of tempo; there is a reverie (exalted and voluptuous at the same time), to which the singer must totally submit in order to understand it. 13-III-[54] (to Joachim, CG 1706): if the translation were made, Mme Nottès could sing *La Captive* with orchestra. 4-IV-54 (Brunswick, to Joachim, CG IX 1722): they will play *Le Corsaire* and two other movements (the *Fête* and *Adagio* from *Roméo*); if J. comes, he should bring the German words for *Absence* and *La Captive*, which Nieper has promised to do and which will be sung in Dresden. 26-IV-54 (Dresden, to Joachim, CG 1749): Nieper has done German words for *La Captive*. 16-XII-[54] (to CSW, CG 1847): perf. planned for 24-XII. [1?]-I-55 (to d'Ortigue, CG IX 1869^{bis}): talk a little [in his forthcoming article] about Mme Soltz and *La Captive* [24-XII-55] from the point of view of poetic musical expression. 10-I-55 (to Liszt, CG 1880): he is going to tell Richault to send *La Captive*, so that Cornelius has time to translate it; it has only been performed three times: in London [29-VI-48, in E major], at the Festival of Versailles by Mme Widemann [29-X-48], and in Paris by Mme Stoltz [24-XII-54], where it will be heard again on 28-I; he thinks it is one of the most colourful things he has written and would be happy to make it known to L.; the singer must have a perfect understanding with the conductor, without which there is nothing. 16-I-55 (to Cornelius, CG 1883): Richault should have sent two scores of *La Captive* by post. 1-II-[55] (to Adèle, CG 1891): Mme Stoltz, who sang *La Captive* [28-I-55], was greatly pleased with her success. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): to be perf. Weimar [17-II-55]. [20-II-55] (Weimar, to Samuel, CG 1897): perf. in Weimar the previous Saturday. [21-II-55] (Weimar, to Cornelius, CG 1898): please see that *La Captive* is returned with C.'s translation before the following Wednesday. 28-II-55 (Gotha, to Fiorentino, CG 1903): perf. Weimar, 17-II. [5-VI-55] (to Cornelius, CG 1974): he appreciates the charming remarks on *La Captive*. 24-VII-55 (to Samuel, CG 1999): perf. by Mme Viardot at

Covent Garden [6-VII-55, in E major]. 30-IX-56 (to Rieter-Biedermann, CG 2175): Schlesinger of Berlin was within his legal rights to publish *La Captive*.

26-IV-58 (to Adèle, CG 2287): perf. the following Sunday at the Conservatoire [2-V-58]. 5-V-58 (to Louis, CG 2292): perf. at the Conservatoire. 7-V-58 (to Morel, CG 2294): perf. the previous Sunday at Litolff's concert. 14-V-58 (to Richard Pohl, CG 2297): id. 12-II-59 (to a soprano, CG 2353): the only things of any worth which he has published for the voice are *La Captive* and *Le Spectre de la rose*, which have frequently been sung by Mmes Viardot, Stoltz, and Widemann; but they are for contralto. [29]-IV-65 (to Estelle, CG 3002): perf. Leipzig. 10-X-67 (to Vasily Kologrivov, CG 3289): perf. planned for the sixth concert in St. Petersburg, to be sung by Mme Lavrofsky [apparently not performed].



Text: Victor Hugo (1802–1885), no. 9 of *Les Orientales* (Paris, 1829). Two stanzas of the text were copied by Berlioz as an albumleaf in Hamburg, 25-III-43; the document appeared on the market in 1953, 1959, and 1963 (see NL, p. 281, no. 33).

Bibliography: Jullien 70–71, 91, 95, 215, 228, 236, 241 — Boschot II, 75–76, 78, 82, 107, 151; III, 196–97, 385, 484, 547 — *Berlioziana* (1905), 371 — Prod'homme 109, 143, 338, 345, 362 — Barzun I, 216, 547.

Barzun describes a sketchbook, eventually shown to have been forged, in "The Latest Berlioz Finds," *Columbia Library Columns* 17 (1968), 8–12 — Holoman, "Sketchbook," 302–06.

61

Le Dernier Jour du monde

Oratorio, Opera

Incomplete

Scenario by Berlioz; text to have been by Humbert Ferrand

Source:

AUTOGRAPH AND MANUSCRIPT SCENARIO with description as follows): 1 folded leaf, small 4to, detached at hinge, written on pp. [1], [3], and [4]. Page [1]

contains, in Berlioz's hand, the list of characters and a brief synopsis, and, probably in Ferrand's, the beginning of his plan of the work which he continues and completes on pp. [3-4]; p. [2] is blank. Sold in 1957 by Charavay, with quotations: *Un prophète, une impie, chœurs d'hommes religieux, chœurs d'impies, chœurs d'anges annonçant la venue du juge suprême, chœur des morts sortant des tombeaux. . . . D'abord le prophète annonçant aux croyants que les prédictions vont s'accomplir. . . . Prière grave des croyants, suppliant le juge suprême de ne pas les confondre avec les impies. Solo de l'impie, scène voluptueuse et orgiaque interrompue par l'appel des trompettes célestes et la voix des archanges éveillant les morts. Chœur universel final* (Catalogue Charavay, no. 697 [June 1957], lot 26.325, item 2).

Date of Composition: April 1831–August 1833 [from correspondence].

References: LETTERS: 30-XII-30 (to de La Madelaine, CG 200): during his exile he will try to realise an immense project which he is thinking about, and will stir the musical world with it on his return. 21-IV-31 (Nice, to his family, CG 219): he is going to undertake some immense work. 2-VII-31 (Rome, to Mme Lesueur, CG 233): as he wishes immediately to undertake a large work he has been thinking about, he is going to establish himself in the mountains of Subiaco. 3-VII-31 (Rome, to Ferrand, CG 234): he has a project that he wishes to do with F.; it is a colossal oratorio to be presented at a *fête musicale* in Paris at the Opéra or the Panthéon or in the courtyard of the Louvre; it would be called *Le Dernier Jour du monde*; he wrote the plan and some of the words for it three months earlier in Florence; there would be three or four soloists, chorus, an orchestra of sixty musicians in front of the stage and another of two or three hundred at the rear of the stage elevated in tiers; [the scenario]; F. should see if he has time to do the poem, which suits him perfectly. 8-I-32 (Rome, to Ferrand, CG 257): [another scenario]; he hopes F. will tell him if he likes the idea; it is enough for three acts. 26-III-32 (Rome, to Ferrand, CG 267): F. has accepted the idea; it is a road paved with richness and grandeur for F.'s imagination. 10-X-32 (La Côte-St-André, to Ferrand, CG 288): he hopes that F. has something to show him for their dramatic scheme. 3-XI-32 (Lyons, to Ferrand, CG 289): he is certain that F. has done nothing about their work, but his own life is flying by, and he will have nothing great to show for it. 12-VI-33 (to Ferrand, CG 338): he is working on the opera about which he wrote from Rome a year and a half before; he has despaired of F. and asked Émile Deschamps and Saint-Félix to do the text; they are actively working on it. 30-VIII-33 (to Ferrand, CG 342): Véron refused *le Dernier Jour du Monde*; he didn't dare to do it.

Text: to have been by Humbert Ferrand (1805–68; see table of [Correspondents](#)).

Self-Borrowing: This project evidently included the Resurrexit from the 1824 Mass ([20A](#)), whose title in 1829 had been *Le Jugement dernier*. The musical ideas in these scenarios probably provided material for various later works: the planned *Fête musicale funèbre* ([72](#)), the Requiem ([75](#)), *Benvenuto Cellini* ([76](#)), the *Symphonie funèbre et triomphale* ([80](#)), and the Te Deum ([118](#)).

Bibliography: Jullien 70, 83 – Prod’homme 114–15 – Macdonald, “Self-Borrowings,” 30.

Macdonald, “White Heat or Slow Burn? Berlioz’s Method of Work,” in *L’Esprit français et la musique en Europe: Émergence, influence et limites d’une doctrine esthétique. Festschrift für Herbert Schneider*, ed. Michelle Biget-Mainfroy and Rainer Schmusch, Hildesheim: Olms, 2007, pp. 644–653.

62

Sketchbook of 1832–36

Sketches for *Dans l’alcôve sombre*, text by Hugo [25 bars](#)
[stanzas 3–4, NBE]

Partirò [15 bars](#)

Sketches for *Le Retour de l’armée d’Italie: Symphonie militaire en 2 parties*
1° *Adieux du haut des Alpes aux braves tombés dans les champs d’Italie*
2° *Entrée triomphale des vainqueurs à Paris*

[6 bars](#)

Other short sketches [see NBE 21, p. 84]

Sketches for *Harold en Italie* ([68](#)), *La Captive* ([60D](#)), *Je crois en vous* ([70](#)), and *Benvenuto Cellini* ([76](#), including *Chansonette*, [73](#)).

NBE vol. 21, 83–84; x (Eng.), xvii (Fr.), xxiii–xxiv (Ger.), 164 (ed. Hugh Macdonald, 2005).

Date of Composition: the contents range from 1832 to 1836 or later.

Sources: AUTOGRAPH ALBUM: F-CSA Rés. 1(I). A hardbound pocket album with pencil holder, no title. 48 unnumbered folios. Oblong 10.6 x 14.5 cm.; 8 staves. Autograph sketches and notes in pencil and ink. Ex coll. Chapot. Berlioz used the album beginning at each end and working toward the middle; the contents below are given as from the front and back covers.

Contents, from front cover: notes and accounts, ink, endpaper; unidentified sketches, pencil, 1^r; sketches for *Dans l'alcôve sombre*, pencil and ink, 1^v-4^r; musical sketch with Italian text ("Partiro"; see *Berlioziana* [1906], 362), pencil, 4^r-5^r; notes on return journey to France through North Italy, pencil, 5^v-8^r; sketches for *Le Retour de l'armée d'Italie*, pencil, 8^v-9^r; notes on return journey into France, pencil and ink, 9^v-10^r; more sketches for *Le Retour de l'armée d'Italie*, pencil and ink, 10^v-11^r; sketches for *Harold en Italie* (68), pencil and ink, 11^v-13^v; poem on Napoléon's death (inc. *Inclinez-vous, brillans faisceaux*), ink, 14^r; Paris addresses, ink, 14^v; sketches for *Benvenuto Cellini* (76) including *Chansonette* (73), pencil and ink, 15^r-21^r.

Contents, from back cover: Paris addresses, pencil and ink, endpaper; notes on return journey from Rome to France via Florence, mostly pencil with some ink, flypapers, 36^v-35^v; unidentified sketch, ink, 35^r; sketches for *La Captive* (60D), pencil and ink, 34^v-33^v; sketches for *Harold en Italie* (68), pencil and ink, 33^r-32^v; sketches for *Je crois en vous* (70), pencil and ink, 32^r-30^v (30^r blank); unidentified sketch, ink, 29^v (29^r blank); unidentified sketch to a text, ink, 28^v; notes on concert productions in XI- and XII-36, mostly ink with some pencil, 28^r-26^v; notes for a review of a mass with orchestra and chorus, 26^r-22^r (21^v blank).

PRINTED FACSIMILE: *19th-Century Music* 7 (1984); see Bibliography.

Reference: LETTERS: 25-VII-32 (to Mme Vernet, CG 282): he had hoped to send to Mlle Louise a small composition similar to those she likes, but what he wrote seemed unworthy and he burned it. 10-X-[46] (to his father, CG 1061): the Duc de Montpensier wishes to commission a military symphony with chorus, for three thousand men, on a subject of which he had once spoken: *Le Retour de l'armée d'Italie*.

Text: for *Dans l'alcôve sombre*, Victor Hugo (1802-1885), no. 20 of *Feuilles d'automne* (Paris, 1831).

Self-Borrowing: Maurice Bourges, in his review of the *Te Deum* (R&GM, 6-V-55), reported that the work was directly related to Berlioz's abandoned military symphony, *Le Retour de la campagne d'Italie*, information that could only have come from the composer himself. Bourges wrote: . . . *ce Te Deum devait faire partie d'une composition taillée sur des proportions colossales, moitié épique, moitié dramatique, destinée à célébrer la gloire militaire du premier consul[.] Ce n'était primitivement qu'un épisode intitulé le Retour de la campagne d'Italie. Au moment de l'entrée du général Bonaparte sous les voûtes de la cathédrale, le cantique sacré retentissait de toutes parts, les drapeaux s'agitaient, les tambours battaient, les canons tonnaient, les cloches résonnaient à grandes volées. Voilà qui explique la physionomie toute guerrière de cette œuvre, fort peu en rapport avec les douces et pacifiques émotions d'une fête de l'industrie.* In the sketchbook, the composer writes: *L'idée de Simphonie en 2 parties m'est venue à Turin le 25 mai 1832 en revoyant les Alpes, le cœur plein des souvenirs Napoléoniens que le pays que je venais de parcourir avait réveillés.*

Note: The sketchbook was described by both Boschot and Tiersot early in the twentieth century. It then disappeared from view until its recovery by F-CSA in 1979.

The leaf F-G N 3298, a portion of *Dans l'alcôve sombre*, is a forgery.

Note also a similar, contemporaneous sketch: "[Il est beau . . . indompté lorsqu'au milieu des rangs . . . la liberté](#)," F-Pn ms 17465 (*Violoncelles* part for *Le Retour à la vie* [55]), NBE vol. 21, p. 84, no. 8. Text is from Auguste Barbier, "De Victoire," *Chants civils et religieux* (Paris: Mascagna, 1841), [p. 179](#).

Bibliography: Boschot II, 91-94; III, 213-14 — *Berlioziana* (1906), 351-52, 361-62, 367-68, 375-76 — Prod'homme 341.

Macdonald, "Self-Borrowings," 36-37 — Holoman, "The Berlioz Sketchbook Recovered," *19th-Century Music* 7/3 (Spring 1984), 282-317 and separatum facsimile; see *19th-Century Music* 8/2 (Fall 1984), 181.

La Chasse de Lützow

Marche favorite des hussards de la mort

Arrangement: text by Karl Theodor Körner, music by Weber

Translators: Émile Deschamps and later Humbert Ferrand

LOST

For 10 male voices in four parts, strings (1-1-1-1-1), and pf.; later for chorus alone[?].

Date of Composition: before June 1833 [prior to performance].

Performances: 6-VI-33 (Paris: Hôtel de *L'Europe littéraire*), 24-XI-33* (Paris: Théâtre-italien).

References:

MÉMOIRES 45: perf. [24-XI-33]; the orchestra players slipped away during the Weber chorus.

LETTERS: 2-III-33 (to Ferrand, CG 326): the music [of Weber's chorus(?)] has not yet been engraved. 30-VIII-33 (to Ferrand, CG 342): he is sending F. the published version of the *chanson de Lützow* arranged by Weber for pf.; he cannot send his own MS [of his arrangement] because he lent it to Gounet; besides, there are practically no changes. C. XI-33 (to Gounet, CG 358): will G. send back the MS so that he can have the parts copied? 15/16-V-34 (to Ferrand, CG 398): here is the *Chasse de Lützow* as he had it sung at the Théâtre-italien by that beastly chorus who ruined it; [mus. ex.]; F.'s prosody is not the same for every verse and does not go with the music, but it is better to strain the poetry a little; if the music dealer in Lyons engraves the words, take care not to leave the impression that Berlioz has corrected or retouched Weber and see that he engraves the music exactly as in the copy Schlesinger sent, where the first harmony occurs at the entry of the chorus; all the rest is for a single voice; B.'s own name should not appear in any fashion.

Composer: Carl Maria von Weber (1786–1826): *Lützow's wilde Jagd*, op. 42 no. 2, from *Leyer und Schwert* (Berlin, 1816). Jähns 168. Richault published the work in Paris as *Dieu conduit les noirs chasseurs*.

Text: Karl Theodor Körner (1791–1813), translated first by Émile Deschamps, then by Ferrand (see table of [Correspondents](#)).

Bibliography: Jullien 87 – Prod'homme 138.

Peter Bloom & Holoman, "Berlioz's Music for *L'Europe littéraire*," *MR* 39 (1978), 100–09.

64

Sur les Alpes, quel délice!

Le Chasseur des chamois. Chant suisse

Arrangement: text anonymous: music by Ferdinand Huber (1791–1863)

[37 bars](#)

For 10 male voices in three parts, possibly with the same accompaniment as for the *Chasse de Lützow* ([63](#)) i.e., strings (1-1-1-1-1) and pf.

NBE vol. 22b, 77; xi–xii (Eng.), xix–xx (Fr.), xxviii–xxix (Ger.), 295, 336 (ed. Ian Rumbold, 2004).

Date of Composition: before June 1833 [prior to performance].

Sources:

AUTOGRAPH VOCAL SCORE AND PART (NBE source **AV**): collette-verso surfaces in the autograph of the *Symphonie fantastique* (**F-Pc** ms 1188). movt. I. Score: fasc. I, p. 35^{cv}; part for bass I (in treble clef), titled *Mr. Klein*, fasc. I, p. 36^{cv}. Autograph fair copy. Facs. (printed upside-down) in Peter Bloom & Holoman, "Berlioz's Music for *L'Europe littéraire*," *MR* 39 (1978), opp. p. 102.

MANUSCRIPT COPY: **F-Preboul** (with Berlioz's papers). A copy of the song in Nanci's hand, arranged for voice and guitar.

PUBLISHED SOURCE OF HUBER ORIGINAL: *Der Gemsjäger (Le Chasseur de chamois)*, for tenor voice with piano and guitar (St. Gallen, 1826).

Performance: 6-VI-33 (Paris: Hôtel de *L'Europe littéraire*).

References: LETTERS 2-VII-31 (Rome, to Mme Lesueur, CG 233): can any Italian musician match this *ranz de vaches* by a Swiss peasant?: [mus. ex. and text of stanzas 2, 3]; M. Lesueur can write an accompaniment. 10-VII-31 (Subiaco, to his family, CG 236): he sang *Sur les Alpes, ah! quel délice* with some painters.

Note: The last line, *Je franchis roc et torrent*, is alluded to in CG 234 (Rome, 3-VII-31, to Ferrand), in *Mémoires* 41, in the text of the *Scène de brigands* (no. 3 of *Le Retour à la vie*, [55A](#)), and perhaps in the *Invocation à la nature* (no. 22 of *La Damnation de Faust*, [111](#)).

The same melody appears at the end of Liszt's *Fleurs mélodiques des Alpes*, no. 6 (1840).

Bibliography: *Berlioziana* (1905), 226–29.

Transcribed in Holoman, *Autographs*, 284–85 — Peter Bloom & Holoman, “Berlioz’s Music for *L’Europe littéraire*,” *MR* 39 (1978), 100, 100–09.

65

Le Jeune Pâtre breton (Le Paysan breton)

Text by Brizeux

[65A](#) Version I: for voice and pf. (*Le Paysan breton*), before December 1833

[65B](#) Version II: for soprano and orchestra (*Le Jeune Paysan breton*),
November 1834

[65C](#) Version III: for voice, pf., and horn, late 1834

[65D](#) Version IV: for voice and orchestra, November 1835

65A Version I: *Le Paysan breton*

26 bars

stanzas 2, 3: text only

Chant, Pf.

Malherbe & Weingartner, vol. XVII, *xiii* (1904) – NBE vol. 15, 118; *xiii–xiv* (Eng.), *xxvi* (Fr.), *xxxviii* (Ger.), 272, 286 (ed. Ian Rumbold, 2005).

Date of Composition: before December 1833 [prior to performance].

Sources:

AUTOGRAPH SCORES: **F-Pc** ms 1175 (NBE source **A1**). *Le jeune paysan Breton*. 1 fol. (1 p. of music). Upright 26.8 x 35.2 cm.; 20 staves. Autograph fair copy. Ex coll. Malherbe.

GB-En H. B. 5/4 (NBE source **A2**). *Le paysan Breton / fragment du Roman de Marie de M^r Brizeux / Musique de / Hector Berlioz*. 1 bifolio (1^{r-v}, 2^{r-v} blank; yellow) plus a scrap (pink) containing the words of the third stanza. Upright 22.7 x 27.5 cm.; 12 staves. Autograph fair copy, for [Thomas Gounet's] album (see CG 381).

AUTOGRAPH FRAGMENT: **F-A** Autographe Requien 867. *Chanson du pays (de Brizeux auteur de Marie)*. Vocal line only, with words of the seventh stanza “*mais quelle est à travers la branche.*”

Performance: 22-XII-33 (Paris: Salle du Conservatoire; Boulanger).

Reference: LETTERS: 15-XII-[33] (to [Brizeux?], CG 365): encloses a ticket for the concert on 22-XII; he hopes that [Br.?] will not be upset to see his name on the programme, which he has had printed without authorisation. [III-34] (to Gounet, CG 381): please excuse him for not having *Le Paysan breton*; he just got the album, and will copy the song for him on the spot if he comes the next day.

Note: The printed programme for the concert of 22-XII-33 mentions perf. with orchestra, but it seems likely that a piano-vocal version was played, since the following year the orchestral version was presented “for the first time.”

65B Version II: *Le Jeune Paysan breton*

LOST

For soprano and orchestra.

Date of Composition: before November 1834 [prior to performance].

Performances: 23-XI-34 (Paris: Salle du Conservatoire: Cornélie Falcon; Girard, cond.), 4-VI-35 (Paris: Gymnase musical; Ponchard).

Reference: LETTER: 30-XI-34 (to Ferrand, CG 416): if F. likes, he will have a copy prepared of the score that Mlle Falcon sang at the last concert; it is the work F. knows under the name of *Paysan breton*, with new words by Auguste Barbier; the music was part of an opera [*Le Cri de guerre du Brisgaw*, [23C](#)] that they had thought of presenting that winter.

Note: It seems likely that the orchestrated version published in c. 1839 ([65D](#)) was not heard until 22-XI-35, when it was for the first time entitled *Le Jeune Pâtre breton*. For the two earlier concerts, the version probably conformed more nearly to the piano-vocal version, [65A](#), possibly with a solo horn, as in [65C](#). Nothing is known of Barbier's words for this version.

65C Version III: *Le Jeune Pâtre Breton*

[26 bars](#)

stanzas 3–4: melody and text only

Sopr. ou Tén., Cor *ad libitum*, Pf.

Labitte 6[b] – Hopkinson 17A.

NBE vol. 15, 119–123; xiii–xiv (Eng.), xxvi (Fr.), xxxviii (Ger.), 272–273, 286–287 (ed. Ian Rumbold, 2005).

Date of Composition: late 1834 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost. An autograph leaf in **F-Pc** Médiathèque Hector-Berlioz (Cité de la Musique, Porte de La Villette), Msc. 1, gives all the vocal line for all four *couplets* (NBE source **A**). Upright 25.5 x 34.1 cm; 12 staves.

PRINTED SCORE (NBE source **P1**): *LE JEUNE PÂTRE BRETON / Fragment / du POËME DE MARIE / Mis en Musique / Avec Accomp^t / DE / Piano-Forte / et Cor ad libitum / PAR / HECTOR BERLIOZ / 3. F. / PARIS, Chez MAURICE SCHLESINGER, Rue de Richelieu 97. / Propriété de l'Aut^r. Paris: M. Schlesinger, [1835]. No pl. No. [1]=TP, 2-3, [3^v] blank. On a loose leaf singleton: 4, [4^v] blank. Announced in *BF*, 21-II-35. Advertised in *R&GM*, 1-II-35. Hopkinson 17A. Copies: **F-Pc** Acm 3138 (dep. II-1835), A 1460; **F-Pn** Vm⁷ 8271; **F-Po** CS-4472 (24); **F-LYm** Rés. 141.365; **GB-En** H. B. 2/5 (1) (all with fiscal stamp in use from 1830 to 1841).*

REISSUE: same TP as far as 3. F., then: *Propriété de l'Aut^r. / PARIS. / au Bureau de la Société des COMPOSITEURS REUNIS, Rue Grange Batelière, 26. / Ad. C.(147.)&C^o. Paris: [Catelin, c. 1836]. Pl. no. Ad. C. (147.)&C^o. [1]=TP, 2-4, [5-6] blank. Printed from Schlesinger's plates. Hopkinson 17A(a) Copies: **F-Pc** D 16499 (ex Société des Concerts), Rés. F 1431 (5).*

SECOND REISSUE: Richault advertised a reissue in *FM*, 26-XI-43, still at 3^f.

References: LETTERS: 19-III-34 (to Ferrand, CG 384): he will send *Le Paysan breton* as soon as it is printed. 15 or 16-V-34 (to Ferrand, CG 398): he will send it. 31-VIII-34 (to Ferrand, CG 408): it is going to be engraved; he will have it immediately thereafter. 10-I-35 (to Ferrand, CG 425): F. will receive a copy of *Le Jeune Pâtre breton*, engraved, with piano accompaniment. 15-IV-35 (to Ferrand, CG 429): forgive him for not having sent the copies of *Le Pâtre breton*; he will post them immediately. 9-XI-40 (to Catelin, CG 735): C. should advertise everything he has published there, even the romances.

65D Version IV

à Monsieur Gabriel Baecker

[101 bars](#)

M.-Sopr. ou Tén. solo; Fl., Hb. I-II, Cl. I-II, Bn, Cors I-II (II *dans la coulisse*), Cordes (*sans* Cb.).

Labitte 6 – 32 *Méodies* 25 – Hopkinson 17B.

Malherbe & Weingartner, vol. XV, vii, 113–20 (1903); pf. reduction in vol. XVII, xii–xiv, 101–06 (1904) – NBE vol. 13, 24–30; x–xi (Eng.), xvii–xviii (Fr.), xxiv–xxv (Ger.), 119–120, 124, 134, 135 (ed. Ian Kemp, 1975); piano-vocal arrangement in NBE vol. 15, 124–128; xiii–xiv (Eng.), xxvi (Fr.), xxxviii (Ger.), 273, 287 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1835 [prior to performance].

Sources: AUTOGRAPH SCORE: lost.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pn** Vma ms 866. *Le Jeune Pâtre Breton. / Der junge Bretagner Hirte. / von / H. Berlioz.* Upright white, 12 staves. German copyist. Stamped Société des Concerts. 19 parts: Fl., Hb. I, Hb. II, Cl. I, Cl. II, Bn, Cor en mi \flat *dans la coulisse*, Vns I (3), Vns II (3), Altos (2), Vlles (3).

PRINTED SCORE (NBE source **P**): à Monsieur Gabriel Baecker / *Le Jeune Pâtre Breton / (Der junge Bretagner Hirte) / Fragment du POÈME DE MARIE de M^r Brizeux / Traduit en Allemand / PAR / F. BRAUN / Mis en Musique / avec accompagnement^t d'Orchestre / PAR / HECTOR BERLIOZ / Partition. / Pr. 15^f. / PARIS, chez A. CATELIN, Rue Grange Batelière, N^o 26. / Leipsig, chez Breitkopf et Haertel. / Ad^e C. (478) et Cie. Paris: A. Catelin, [c. 1839] (Leipzig: Breitkopf & Härtel). Pl. no. Ad^e.C.478.et C^{ie}. TP, TP^v blank, [1] blank, 2–9, [10] blank. French and German text. Hopkinson 17B. Copies: **F-Pc** A 1441 (aut. signature), D 954 (8) (aut. signature), Rés. F 1431 (4) (aut. signature); **D-B** Mb 793.*

VARIANT: with imp. PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er}, price 7^f 50, and pl. no. 15,997.R. on TP. Catelin's pl. no. elsewhere. [C. 1850?]. Contract with Richault, 21-X-43. Hopkinson 17B(a). Copies: **GB-Cpl** Ra.850.80B.X2, Ra.850.80B.X3; **GB-Lbl** G 825 a (7); **US-Bp** **M.341.24 (4); **US-Cso** Thomas 857.

PRINTED VOCAL SCORE (NBE source **P2**): LE JEUNE PÂTRE BRETON. / *Fragment / du Poème de Marie. / ROMANCE / avec Accompagnement de Piano / et Cor ad libitum / par / HECTOR BERLIOZ. / Chanté dans ses Concerts à Vienne /*

par Mademoiselle Henriette Treffz. / Propriété de l'Editeur. / Enregistré dans l'Archive de l'Union / [R.:] 30x.A. de C. / VIENNE / Chez Pietro Mechetti q^m Carlo, / Marchand-Editeur de Musique et de beaux Arts de la Cour J. et R. Vienna: Mechetti, [1845]. Pl. no. P. M. N. N° 4083. [1]=TP, [2] blank, 3-7, [8] blank. French and German text, translated by Alfred Julius Becher. Announced in Hofmeister's [Monatsbericht IV/46, p. 64](#). Hopkinson 17A(d). Copies: **F-Pn** Vm⁷ 31717 (with aut. cues for the orchestral version); **A-Ws** M 6265/c; **GB-Lbl** G 823 a (4); **GB-Ob** Mus. 1 c 309 (55).

VARIANT: with same TP as far as *Mademoiselle Henriette Treffz.*, then: *Achte Beilage / zur Wiener allgemeinen / MUSIK-ZEITUNG. / Fünfter Jahrgang 1845. / VIENNE* [etc., as above]. French and German text. Announced in the *Wiener Zeitung*, 10-III-46. Hopkinson 17A(e). Copies: **F-Psoc**; **GB-En** H.B. 2/5 (3).

PARIS EDITION: In *Fleurs des landes* (1850; see [124](#)). Pl. no. 10,153. TP, TP^v blank, 1-5, [6] blank. Separate copy: **GB-En** H.B. 2/5 (2).

VARIANT: as variant B of *Fleurs des landes* (see [124](#)). Copy: **F-Pc** A 1455.

PRINTED ORCHESTRAL PARTS: the contract ceding Catelin's inventory to Simon Richault, 21-XI-43, does not mention orchestra material, and no Catelin parts are known.

SECOND EDITION: Paris: Richault, [c. 1850?]. Pl. no. 15997.R. Hopkinson 17C. 10 parts, octavo: Fl., Hb. I-II, Cl. I-II, Bns, Cor en mi^b, Cor en mi^b dans la coulisse, Vns I, Vns II, Altos, Vlles. Copy: **GB-En** H. B. 2/5 (5) (a late variant, with TP of *Fleurs des landes*, [124](#)).

Performances: 22-XI-35 (Paris: Salle du Conservatoire; Cornélie Falcon; Girard, cond.), 16-XII-38* (id.; Rosine Stoltz), 26-IX-42* (Brussels; Marie Recio), 9-X-42* (id.; [*Romances*]), 29-XII-42* (Stuttgart; Recio [*Romances*]), 2-I-43* (Hechingen; id.), 13-I-43* (Mannheim; id.), 25-I-43* (Weimar; id.), 4-II-43* (Leipzig; id.), 22-III-43* (Hamburg; id.), 23-IV-43* (Berlin; id.), 6-V-43* (Hanover; id.), 23-V-43* (Darmstadt; id.), 19-VI-45* (Marseilles; Marie Recio), 29-XI-45* (Vienna; Henriette Treffz), 17-XII-45 (id.), 19-I-46* (Prague; Katinka Podhorska), 15-II-46* (Pest; Rosalie Schodel), 20-II-46* (id.), 7-II-48* (London, in English; Miss Miran), 1-XII-53* (Leipzig; Karl Schneider), 1-IV-54* (Hanover; Bernard), 14-I-58 (Berlin; Fr. Milde), 12-XI-61 (Weimar; Fr. Milde; cond. Stör).

References: LETTERS: 28-VIII-[42] (to J.-F. Snel, CG 772^{bis}): he has engaged Mlle Recio, a soprano at the Opéra, who will sing his romance, *Le Jeune Pâtre breton*,

with a small orchestra. 22-[I-48] (London, to Charles Lewis Gruneisen, CG III and IX 1167): perf. planned for London, 7-II, sung by Miss Miran.

30-XI-52 (to Liszt, CG 1538): he has sent a packet containing the full score of *Le Jeune Pâtre breton* for Mme Milde. 31-III-54 (Hanover, to Baron Donop, CG 1716): perf. the following day in Hanover. 31-III-[54] (Hanover, to Liszt, CG 1717): id. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): perf. that night in Hanover. 20-I-58 (to von Bülow, CG 2273): the Lutheran critics have not been harshly critical of *Le Pâtre breton*. 24-I-[58] (to Louis, CG 2274): perf. in Berlin under von Bülow's direction.



Text: Julien-Auguste-Pélage Brizeux (1803–1858), “Chanson du Pays” (“La Chanson de Loïc” in subsequent edns.), the tenth poem in *Marie* (Paris, 1832). F. Braun, the translator of the text in the 1839 score, may possibly be the M^r Brown to whom the autograph of *Waverley* was presented (see [26](#), dedicatee), i.e., Jean-François-Adolphe Brown, translator and teacher of English at 20 rue des Fossés du Temple, co-inventor of the mélophone [per Peter Bloom]. The second German translation was by Alfred Julius Becher (1803–1848), composer and critic executed in Vienna in 1848 (see *Mémoires Travels/Germany 11/2* and Cairns *Memoirs*, pp. 527–28).

The same text was set by Victor Massé, Pauline Viardot, and L.-A. Bourgault-Ducoudray; online [HERE](#).

Dedicatee: Gabriel Baecker, of whom nothing is known.

Self-Borrowing: Berlioz considered using the song in *Le Cri de guerre du Brisgaw* ([23C](#)) in 1833–34; it appears in the ms. libretto.

Bibliography: Jullien 91, 132, 156, 176 — Boschot II, 210–11, 277 — *Berlioziana* (1905), 371 — Prod'homme 103, 153, 221, 232, 243, 262, 268, 321n — Barzun I, 242.

66

Romance de Marie Tudor

Text by Hugo

LOST

[Basse, Pf.]

Date of Composition: before December 1833 [prior to performance].

Performance: 22-XII-33 (Paris: Salle du Conservatoire; Boulanger).

Reference: LETTER: [21-XII-33] (to Hugo, CG 367): would H. be so kind as to attend the concert [22-XII-33], in order to hear the *romance de Marie Tudor*?

Text: Victor Hugo (1802–1885); *Marie Tudor* (Paris, 1833). The text chosen by Berlioz was Fabiani's song in scene v of the *Première Journée* and scene i of the *Deuxième Journée*:

*Quand tu chantes, bercée
Le soir entre mes bras,
Entends-tu ma pensée
Qui te répond tout bas?
Ton doux chant me rappelle
Les plus beaux de mes jours . . .
Chantez, ma belle,
Chantez, toujours!*

Berlioz had attended the reading of *Marie Tudor* by Hugo, 7-X-33; see CG 348. An autograph copy by Hugo of the poem (**F-Preboul**) is annotated by Berlioz in the margin: *Chanson de Fabiano écrite de la main de V. Hugo qui m'avait prié d'en faire la musique. H. Berlioz.*

Bibliography: Boschot II, 210 — Barzun I, 242.

67

Les Champs

Romance

Text by Béranger

[67A](#) Version I: April 1834

[67B](#) Version II: September 1850

67A Version I

[39 bars](#)

stanzas 2-7: text only

Chant, Pf.

Labitte 20[b] – Hopkinson 14.

Malherbe & Weingartner vol. XVII, xiv, 107-14 (1904) – NBE vol. 15, 129-131; xiv (Eng.), xxvi (Fr.), xxxviii-xxxix (Ger.), 273, 287 (ed. Ian Rumbold, 2005).

Date of Composition: before April 1834 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): *LA ROMANCE. / (Journal.) / [vignette:] Lith: de Frey. / LES CHAMPS. / Romance, / Paroles de P. J. de Béranger [sic] / Musique de / Hector Berlioz. / à Paris, rue du Coq, N° 4 au Bureau de l'Artiste.* Published in *La Romance* 15 (12-IV-34). Pl. no. N° 15. *La Romance (Journal)*. [1]=TP, [2-3], [4] blank. Hopkinson 14A. Facs. of vignette in Jullien 93; Boschot, *Vie* 149, and in J. Grand-Carteret, *Les Titres illustrés et l'image au service de la musique* (Turin, 1904), 250. Copies of the run of *La Romance*: **F-Pc** D 11,113; **F-Po** π 81. Separate copies: **F-Pc** A 1445 (ex coll. Malherbe), AcM 3132, K 19392; **F-Pn** Vm⁷ 31712; **F-BO** M 2012; **F-CSA**; **F-Rm**; **B-Bc** XY 36,393, p. 90; **GB-En** H.B. 2/31 (1) (all with fiscal stamp in use from 1830 to 1841).

VARIANT: with no TP, thus [1] blank, etc. Hopkinson 14A(a). Copies: **GB-En** H.B. 2/32 (1); **GB-Ob** Mus. 5 c 21 (2).

An edition published by E. Boieldieu et C^{ie} was advertised in *FM*, 19-VIII-38, but there are no known copies extant (unless what Boieldieu sold was the variant described above).

In the 1846 Labitte catalogue the work is advertised as *chez Aulagnier*, indicating that Aulagnier had purchased it. Hopkinson examined the contract, 17-VI-49, ceding Aulagnier's rights in the song to Richault.

Reference: LETTER: [IV-34] (to Ricourt, CG 386): he sends the *romance*, which can be engraved on two plates in the journal's format using small characters; send the proofs as soon as possible.

67B Version II

[146 bars](#)

Tén., Pf.

32 *Mémoires* 28 – Hopkinson 46A.

Malherbe & Weingartner vol. XVII, xiv, 115–22 (1904) – NBE vol. 15, 131–138; xiv (Eng.), xxvi (Fr.), xxxviii–xxxix (Ger.), 273–274, 287 (ed. Ian Rumbold, 2005).

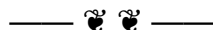
Date of Composition: before September 1850 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P2**): In *Feuillets d'album* (1850, see [121](#)). Pl. no. 2.10503.R. TP, TP^v blank, 1–6, [7–8] blank. Separate copies: **GB-En** H. B. 2/3 (2).

VIENNA EDITION (NBE source **P3**): *LES CHAMPS – LÄNDLICHE FREUDEN. / AUBADE – STÄNDCHEN*. No. 335 of *AURORA / d'Italia e di Germania. / AUSWAHL / beliebter Gesangs-Compositionen / mit Begleitung des Pianoforte. / [L.:] N^o – [pencil: 335] [R.:] Pr. – [pencil: 30] xr. C. M. / Wien, Verlag von Pietro Mechetti q^m Carlo / k. k. Hof- Kunst- und Musikalienhandlung. / K. K. Hof-Lithogr. u. Steindr. v. a Grube, Wien. Vienna: Mechetti, [1851]. Pl. no. P. M. N^o 4519. Oblong: [1]=TP, 2–7, [8] blank. Announced in Hofmeister's [Monatsbericht, II/52, p. 35](#) as op. 19, no. 2 [see [121](#)], at 30 xr. Advertised in Mechetti's 1853 catalogue, p. 4, as: *Op. 19 Nr. 2 Les champs. Ländliche Freuden. Aubade (Ständchen) p. Bariton. CM 30*. French and German text. Hopkinson 46A(b). Copy: **GB-En** H.B. 2/39 (3).*



Text: Pierre-Jean de Béranger (1780–1857), “Les Champs,” the 14th poem in vol. II of *Chansons* (Paris, 1821).

Bibliography: Boschot II, 235–37 — *Berlioziana* (1906), 12.

68

Harold en Italie

Symphonie en 4 parties avec un alto principal

à Monsieur Humbert Ferrand

I Harold aux montagnes. Scènes de mélancolie, de bonheur, et de joie

494 bars

II Marche de pèlerins chantant la prière du soir

334 bars

III Sérénade d’un montagnard des Abruzzes à sa maîtresse

208 bars

IV Orgie de brigands. Souvenirs des scènes précédentes

583 bars

Alto solo, Fl. I-II (P. fl.), Hb. I-II (C. a.), Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., Timb., Tri., Cymb., 2 Tamb. de basque, Harpe, Cordes (15–15–10–12–9).

Œuvre 16 — Labitte 19 (*sous presse*) — Müller-Reuter, 213–17 — Hopkinson 42. Malherbe & Weingartner, vol. II (1900) — NBE vol. 17 (ed. Paul Banks and Hugh Macdonald, 2001)

Date of Composition: January–22 June 1834 [from correspondence and aut.].

Sources:

AUTOGRAPH SCORE (NBE source A): **F-Pc** ms 1189. [No TP; p. 1.]: *Harold en Italie / Symphonie avec un alto principal / [L.:] Manuscrit autographe / que je prie mon excellent ami A. Morel / de conserver en souvenir de moi / H. Berlioz. 268 numbered pp. with the autograph of La Captive (Version VI, 60E) following and*

paginated consecutively. P. 267: *Montmartre / 22 juin 1834*. Upright 25.8 x 33.4 cm.; 24, 30 staves. Autograph working copy, with numerous collettes, revisions, and alterations to the manuscript structure. Used by the engraver. Ex coll. Alexis Rostand, ex coll. Morel. Contents: N° 1 [*Harold aux montagnes*; no TP], 1–105 (106 blank); *Marche de pèlerins* [sic] (N° 2) / *chantant la prière / du soir*, 109–43 (107=TP, 108, 144 blank); *Sérénade* (N° 3) / *d'un montagnard des Abruzzes* [sic] / *à sa maitresse*, 147–72 (145=TP, 146 blank); *Orgie* (N° 4 / *final*) / *De Brigands*, 175–267 (173=TP, 174 blank, 267=date, 268 blank). Facs. of p. 123 in Holoman, *Autographs*, p. 9. Facs. of pp. 1, 16 in NBE 17, pp. 209 and 210. [Gallica IFN-55006508](#).

AUTOGRAPH ORCHESTRAL PART for movt. III: **F-Pc** ms 17664 (NBE source **AO**). 1° *Oboë solo* (*dans le cas où on n'aurait pas de Cor anglais*). 1 fol. Upright 21.5 x 22.5 cm.; 7 staves. Ex Société des Concerts.

SKETCHES (NBE source **AS**): fragments of a number of sketches are found on the verso surfaces of collettes in the autograph score. Facs. of one of them in Holoman, “Berlioz Research,” opp. p. 40. Facs. of an abandoned draft in Holoman, *Autographs*, p. 178. Other sketches in the 1832–36 sketchbook ([62](#)), fols. 11^v–13^v and 33^r–32^v.

MANUSCRIPT SCORE of movt. II: **B-Bc** W 55,833 (NBE source **C**). *Marche de pèlerins / Chantant la prière du soir / Dédiée / À Sa Majesté Léopold 1^r Roi des Belges / Par / Hector Berlioz*. 18 unnumbered fol. (TP, TP^v blank, 1^r–17^r, 17^v–18^v blank). Upright, 24 staves. Autograph TP, Belgian[?] copyist. Presented to the King on 5-X-42. Facs. of TP in *Bulletin de la Classe des Beaux-Arts; Académie Royale de Belgique* 51, nos. 3–5 (1969), between pp. 42–43.

MANUSCRIPT ORCHESTRAL PARTS: **D-DT** Mus. n 358 (NBE source **CO**). Upright white, 12 staves. Detmold copyist. 11 parts: Bns I, Bns II, Tromb. I, Vns I (3), Vns II (2), Altos, Vlles & Cb. (2).

MANUSCRIPT TRANSCRIPTION FOR VIOLA AND PIANO: **D-B** Mus. ms. autogr. Liszt, Franz 2 (NBE source **CT**). Liszt's autograph transcription, c. 1837. With a part for viola inscribed *Von einem Londoner Musiker geschrieben K.[arl] Kl. [indworth]*. 16 pp.

PRINTED SCORE (NBE source **P**): *HAROLD / EN ITALIE / Symphonie / en 4 Parties / avec un ALTO principal / dédiée à Monsieur Humbert Ferrand / PAR / HECTOR BERLIOZ / OP: 16. / [L.:] Grande Partition: [blank] [R.:] Parties d'Orce Séparées: [blank] / Net: 40^f. / E. Samary. / PARIS, Maison M^{ce} SCHLESINGER, BRANDUS et C^{ie} Successeurs, R. Richelieu, 97. / [L.:] Berlin, A. M. Schlesinger. [C.:] B. et C^{ie} 4782. [R.:] Londres, Julien et C^{ie}. Paris: Brandus et C^{ie}, [1848]; (Berlin: A. M. Schlesinger; London: Julien et C^{ie}). Pl. no. B. et C^{ie} 4782bis (B. et C^{ie} 4782 on TP). TP, TP^v blank, 1-115, [116] blank. In the last movement, pp. 95-103 are a repeat of pp. 83-91 and carry both sets of p. numbers. Listed as *sous presse* in the Labitte catalogue (1846). Advertised, without price, in *R&GM*, 26-XII-47. Hopkinson 42A. Facs. of TP in NBE 17, p. 212. Copies: **F-Pc** D 945; **F-Pn** Rés. Vm⁷ 521 (corrected proof, ex Thierry-Poux), Gr-Vm Macnutt 148; **B-Bc** W 7240; **B-Br** Fétis 2072; **B-Lc** 332-KK-IX; **D-DT** Mus. n. 358; **D-F** Mus. Wq 22; **D-Mbs** 2^o Mus. pr. 2967; **EIR-Dtc** B 92; **GB-Cpl** XRa.850.80B.H1 (with stamped price of 50^f, ex coll. E. Prout); **GB-Lam**; **GB-Lbanks** (ex coll. W. Ganz); **GB-Lbl** h 456 (1); **GB-Lbl** Hirsch M 780; **GB-Lcm** I K 17; **GB-Mcm**; **US-BApi**; **US-Cso** Thomas 806; **US-CA** Mus. 628.3.81 (with stamped price of 50^f); **US-Cn** VM1001.B515h (2 copies, copy 2 lacks TP); **US-NH** Mn45.B45. Op. 16; **US-NYpm** Fuld (record ID 121654); **US-Wc** M3.3.B5 Op. 16.*

OFFPRINTS of movts. II and III. Hopkinson 42A(*d*). Copies: **GB-En** H.B. 2/36 (1) (movt. III); **GB-Ob** Mus. 1 c 309 (91) (movt. III); **UC-CLp** (movt. II).

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Brandus et C^{ie}, [1848]. Pl. no. B. et C^{ie} 4782. Listed as *sous presse* in the Labitte catalogue (1846). Advertised, without price, in *R&GM*, 26-XII-47. Hopkinson 42B. 24 parts: Alto principal, Fl. I, Fl. II, Hb. I-II [& C. a.], Cl., Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Oph., Timb., Tamb. de basque, Cymb., Tri., Harpe, Vns I, Vns II, Altos, Vlles & Cb. Copies: **F-Pc** Rés. F 1562 (Vns I, with minor aut. corrections), D 17541 (41 parts from at least two and possibly four sets, all of which went through Berlioz's hands; one of the sets is a proof; lacks all strings but Vns II; ex Société des Concerts); **F-Pn** Rés. Vma 230 (incomplete set of proofs with aut. corrections; Vlle I.1 is an autograph copy; facs. in NBE 17, p. 211); **F-Pn** Collection Macnutt (Macnutt inventory 5349) (ex coll. W. Ganz); **CH-Zamg** XIII 3311 & a-bc; **D-DT** Mus. n. 358; **GB-En** H.B. 2/37 (lacks Vlles & Cb.); **GB-Lbbc** 14078; **GB-Ob** Mus. 1 c 309 (89) (incomplete); **R-SPsc** (viola part); **US-BApi**; **US-Cso** Thomas 806.

PRINTED PIANOFORTE TRANSCRIPTION (NBE source **PT1**): movt. II transcribed by Liszt. Leipzig & Winterthour: Rieter-Biedermann, [1866]. Pl. no. 465. Pr. 1 Thlr. 19 pp. Lithographed. Hopkinson 42C(c). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5346); **GB-Lbl** Hirsch M 781; **D-B** (2 copies); **D-WRgn**; **GB-Ob**; **R-SPsc**. Liszt's autograph was sold at the Hôtel Drouot, Paris, 20-VI-1977, lot 44. A copyist's MS of the same transcription is found in **US-Wc** ML96.L58. Liszt's transcription of the whole work for viola and piano (NBE source **PT2**) was not published until 1879.

A transcription for pf., four-hands, by J. Hoven (pseud. for Johann Vesque von Puttlingen), mentioned in a letter of 12-XII-45 (CG 1009) and listed in the Labitte catalogue (1846) as *sous presse*, was never published.

Performances: 23-XI-34 (Paris: Salle du Conservatoire; Girard, cond.; Urhan, viola), 14-XII-34 (id.), 28-XII-34 (id.), 9-IV-35 (Paris: Hôtel de Ville, Salle St.-Jean; Girard, cond.; Urhan, viola; movt. II), 4-VI-35 (Paris: Gymnase musical; Urhan), 25-VI-35 (id.), 22-XI-35 (Paris: Salle du Conservatoire; Tilman, cond.; Urhan, viola), 13-XII-35* (Salle du Conservatoire; Berlioz, cond.; Urhan, viola), 4-XII-36* (id.), 18-XII-36* (id.; movts. I-II), 16-XII-38* (id.), 15-XII-39* (id.), 6-II-40* (Paris: Salle du Vauxhall; Urhan), 7-VIII-40* (Paris: Salle Vivienne; Urhan; movts. I-III), 14-VIII-40* (id.), 1-II-42* (Paris: Salle Vivienne; Alard), 15-II-42* (id.; movt. II), 26-IX-42* (Brussels; Ernst; movt. II), 9-X-42* (Brussels; J. B. Singelée; movt. II), 29-XII-42* (Stuttgart; Barnbeck; movts. II-III), 2-I-43* (Hechingen; Täglichsbeck; movt. II), 13-I-43* (Mannheim; ?; movts. I-III), 25-I-43* (Weimar; ?; movt. II), 17-II-43* (Dresden; Lipinski), 9-III-43* (Brunswick; Müller), 22-III-43* (Hamburg; Spars), 5-IV-43* (Berlin; Leopold Ganz), 23-IV-43* (id.; movts. II-III), 6-V-43* (Hanover; Bohrer), 23-V-43* (Darmstadt; ?), 19-XI-43* (Paris: Salle du Conservatoire; Urhan), 3-II-44* (Paris: Salle Herz; [Urhan?]; movt. II; see [Le Ménestrel, 11-II-44](#)), 4-V-44* (Paris: Théâtre-italien; Urhan), 6-IV-45* (Paris: Cirque Olympique; Landormy; movt. II), 19-VI-45* (Marseilles; ?; movt. II), 27-VI-45* (id.), 20-VII-45* (Lyons; Cherblanc; movt. II), 24-VII-45* (id.), 16-XI-45* (Vienna; Heissler), 23-XI-45* (id., movt. II), 29-XI-45* (id.), 11-I-46* (Vienna; Ernst), 19-I-46* (Prague; ?; movt. II), 25-I-46* (id.), 27-I-46* (id.), 1-II-46* (Vienna; [Heissler?]; movt. II), 15-II-46* (Pest; ?; movt. II), 20-II-46* (id.), 20-III-46* (Breslau; Ernst; movt. II), 7-IV-46* (Prague; Mildner; movt. II), 24-IV-46* (Brunswick; [Müller?]; movt. II), 5-V-47* (St. Petersburg; Ernst; movts. I-II), 29-V-47* (Riga; Lobmann), 7-II-48* (London; Henry Hill), 9-II-48* (id. movt. II), 29-VI-48* (id.; movts. I-III).

19-III-50* (Paris: Salle Ste.-Cécile; Massart), 30-III-50* (id; movt. II), 13-IV-51 (Weimar; ?, cond. Liszt), 23-VI-52 (Ballenstedt-am-Harz; Joachim, cond. Liszt),

30-V-53* (London; Sainton), 24-VIII-53* (Frankfurt; Posch), 29-VIII-53* (Frankfurt; Posch), 25-X-53* (Brunswick; Joachim), 22-XI-53* (Bremen; Joachim), 1-XII-53* (Leipzig; David; movts. I-III), 4-VII-55* (London; Ernst), 26-VIII-61* (Baden; Grodvolle), 2-XI-61 (Vienna; ?; cond. Dessoff), 16-II-62 (Vienna; Hellmesberger; cond. Herbeck), 19-IV-63* (Löwenberg; Seifriz), 9-V-63 (New York: Irving Hall Orchestra; Mollenhauer; Theodore Thomas), c. VI-63 (New York; ?), ?-?-64 (Vienna, ?, cond. Dessoff), 2-II-64 (Weimar, Kömpel), spring-65 (Moscow; ?), 24-III-66 (New York: Theodore Thomas Orchestra), 18-XII-66 (Vienna; Hellmesberger), 26-II-67* (Cologne; Königslöw), 11-I-68* (Moscow; Laub), 5-II-68* (St. Petersburg; Leichmann).

References:

MÉMOIRES 45: originated as a viola work for Paganini; evolved into a symphony; composed quickly and revised over many years; perf. 23-XI-34 at the Conservatoire; "fourth" perf. [actually sixth], 22-XII-35. 49: perf. 16-XII-38 at the Conservatoire; Paganini's gift of 20,000 francs. 51: criticism by Fétis of the harmony in movt. II; movt. II perf. Brussels [26-IX-42]; published [1848]. Travels/Germany I, 2: movt. II perf. Stuttgart [29-XII-42]; passed almost unnoticed when he performed it separately from the rest of the work; perf. Hechingen [2-I-43]. I, 3: perf. without movt. IV, Mannheim [13-I-43]. I, 5: perf. Dresden [17-II-43]. I, 6: perf. Brunswick [9-III-43]; perf. Hamburg [22-III-43]. I, 9: perf. Berlin [8-IV-43]. I, 10: perf. again in Berlin [23-IV-43]. Postface: perf. Löwenberg [19-IV-63].

GROTESQUES ("Voyages en France, Correspondance académique; A. M. M***, académicien libre"), p. 281: *Marche de pèlerins* perf. Marseilles [19-VI-45]. Id. ("Deuxième lettre"), p. 291: id. perf. Lyons [20-VII-45]; Hainl played the harp.

LETTERS: 24-I-34 (to d'Ortigue, CG 378): he is working on a piece for chorus, orchestra, and solo viola for Paganini; Paganini came to ask for it himself. 19-III-34 (to Ferrand, CG 384): he is finishing a symphony with solo viola commissioned by Paganini; he thought at first of a work in two movements, but a third and then a fourth came to him. 20-III-[34] (to Adèle, CG 385): he is just about to finish a large orchestral work for Paganini, who is to play it in London the following year. 11-IV-[34] (to Moreau, CG 390): he has been forced to interrupt work on a large composition. 29-IV-[34] (to Adèle, CG 394): he is about to complete a new symphony on a completely new plan. 15 or 16-V-34 (to Ferrand, CG 398): he has finished the first three movements of the new

symphony; he intends to dedicate it to F.; there is a *Marche de pèlerins* which should earn him a reputation. 31-V-34 (to d'Ortigue, CG 399): he never sets down his pen, writing articles and finishing his symphony, which should be born and baptized shortly.

[31-VII-34] (to Rocher, CG 401): he has composed a great deal for his forthcoming concerts, among other things a new symphony called *Harold*, with which the musicians and critics will amuse themselves. 31-VIII-34 (to Ferrand, CG 408): his symphony, entitled *Harold*, has been finished for two months; Paganini will think it is not enough of a concerto for viola, but because it is a symphony on a new plan, it is hardly a composition written with the goal of showing off a talent such as his; it is being copied and will be performed in November at the Conservatoire. [C. X-34] (to Urhan, CG 404): he will bring the score of *Harold* shortly. 28-XII-34 (to Bloc, CG 415): in a week he will give a third concert and the new symphony will be heard a second time. 30-XII-34 (to Ferrand, CG 416): a successful second concert; *Harold* was received as he had hoped, in spite of a somewhat tentative performance; it will be heard again at his third concert. 10-I-35 (to Ferrand, CG 425): a successful second perf. [14-XII-34]; he is retouching it in a few places; he disputes d'Ortigue's remarks on the *Marche de pèlerins*. 15-IV-35 (to Ferrand, CG 429): *Harold* is still in great favour; Liszt had a part of it performed at his concert; Onslow greeted B. with fulsome compliments on the *Marche*. [C. 23-VIII-35] (to Ferrand, CG 440): he will give *Harold* again in November.

16-XII-35 (to Ferrand, CG 453): he would like to send F. a score, for the success of the work was twice as great this year as last; it decidedly surpasses the *Symphonie fantastique*; the two movements from *Harold* [which F. had presumably asked for] cannot be separated from the rest without becoming nonsense. 25-I-36 (to Liszt, CG 461): *Harold* has had an enormous success this year, thanks to the magnificent performance he finally had [13-XII-35]. 1-XII-1836 (to the Duc d'Orléans, CG VIII 483^{bis}): *Harold* has changed considerably since the duke heard it two years before; [with appended receipt for 150 ff. from the duke]. 22-XII-36 (to Adèle, CG 485): two successful concerts [4 and 18-XII-36]; he announced his two symphonies, which had never been presented together in their entirety, and the public flocked. 11-IV-37 (to Ferrand, CG 493): they have written from Germany to purchase his symphonies, and he has refused to have them engraved, no matter what the price, before he can go there and perform them himself; the success of *Harold* is truly extraordinary. 8-II-38 (to Liszt, CG 538): as for the symphony, Hofmeister may publish it, if he offers a reasonable price. 31-

III-38 (to Ludwig Rellstab, CG 549): among the works he has composed since d'Ortigue's biographical sketch appeared [1833]: 1° *Harold*, symphony with a solo viola. 5-XII-[38] (to Adèle, CG 593): Lord Burghish [Burghersh], president of the Philharmonic Society of London, asked him if he would like to spend two months in London to present his symphonies. 2-I-39 (to Ferrand, CG 616): he is unable to bring himself to let either *Harold* or the *Symphonie fantastique* be engraved. 22-I-39 (to Liszt, CG 622) when Paganini wrote him the famous letter, and when [the public] saw his exultation upon hearing *Harold* for the first time, there was gnashing of teeth on one side and furious applause on the other. 4-III-39 (to ?, CG VIII 636^{bis}): he wrote *Harold's* theme and some of the introduction in Nice, but for orchestra, without viola solo; two years later he substituted viola solo for what had been written for English horn. 3-XII-39 (to Bowes, CG 690): he will present the first two movements from *Harold* on 15-XII. [9-XII-39] (to de La Madelaine, CG 692): id. 31-I-40 (to Ferrand, CG 700): perf. planned for a concert given by the *Gazette musicale* [6-II-40]. 13-II-[40] (to Adèle, CG 703): successful perf. [I-41] (to ?, CG 741): it is precisely in order not to be performed that he has refused to have his symphonies published; he regrets even that publication has led to the circulation of some of his overtures. [C. 27-IV-41] (to Suat, CG 747): he has not accepted the publishers' offers for his symphonies, thus guaranteeing himself a profitable tour in Germany.

[4-VI-42] (to Adèle, CG 770): he is publishing his symphonies, thanks to an arrangement with Schlesinger which suits him well. 28-VIII-[42] (to J.-F. Snel, CG 772^{bis}): Ernst will play the viola solo in the *Marche de pèlerins*, for which a harp will be needed; the harp part has only two notes, so all the difficulty lies in counting. 8-IX-[42] (to his father, CG IX 773^{bis}): he is publishing his symphonies (not at his own expense). 16-IX-[42] (to Snel, CG 776): Ernst does not have a viola for the *Marche de pèlerins*; can one be found for him? 17-X-[42] (Frankfurt, to K. W. F. Guhr, CG 781): the two symphonies are in manuscript of which he has no second copy; please see that at the rehearsals the orchestra assistant sets them out with care and does not let anything get mixed up. 23-X-42 (to Nanci, CG 784): perf. planned for Frankfurt. 19-XII-42 (Frankfurt, to Guhr, MS): he has received the score and parts [back] from G. 30-XII-42 (Stuttgart, to Friedland, CG 794): perf. planned for Breslau; would F. get the parts left with Guhr and send them to the Hôtel du Roi de Wurtemberg? 30-XII-42 (Stuttgart, to Morel, CG 795): movt. II perf. in Stuttgart the day before. 18-II-43 (Dresden, to Morel, CG 815): perf. Dresden [17-II-43]. 28-II-43 (Leipzig, to d'Ortigue, CG 816): perf. Dresden; movts. II-III perf. Mannheim [13-I-43]. 6-III-43 (Brunswick, to Desmarest, CG 817): rehearsal in Brunswick. 6-III-43 (Brunswick, to Morel, CG 818): id. 14-III-43

(Brunswick, to his father, CG 820): perf. Brunswick [9-III-43]. 30-III-[43] (Berlin, to Morel, CG 824): perf. Hamburg [22-III-43]. 17-V-43 (Darmstadt, to Wilhelm Speyer, CG 834): would S. have the concert [23-V-43] announced in the Frankfurt papers? it includes *Harold*.

[C. 12-XI-43] (to Théophile Gautier, CG 858): perf. planned for Sunday, 19-XI. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. [V-44] (to Théophile Gautier, CG 899): be so kind as to announce a perf. on 4-V at the Théâtre-italien. 19-V-44 (to Nanci, CG 902): he must finish the proofs of his symphonies. 26-VII-44 (to Griepenkerl, CG 915): he cannot part with the symphony; it belongs to Schlesinger, who will publish it. 12-XII-45 (Vienna, to Schlesinger, CG 1009): Hoven [Vesque von Puttlingen] wishes to arrange *Harold* for pf., four-hands; he will write shortly concerning its publication. 16-XII-45 (Vienna, to Desmarest, CG 1011): movt. II is popular in Vienna. 3-II-46 (Vienna, to J. F. Kittl, CG 1019): perf. planned for Prague.

30-IV-47 (St. Petersburg, to Édouard de Sancé, CG 1104): please enter an announcement of his concert in the next issue of the *Gazette de Saint-Petersburg*; to include the first two movts. of *Harold*, with Ernst. [7-V-47] (St. Petersburg, to Morel, CG 1105): [an announcement for the Paris papers]: movts. I-II perf. St. Petersburg [5-V-47] with Ernst. [1-VI-47] (Tilsit, to Count Mikhail Wielhorski, CG 1113): perf. Riga [29-V-47]. 8-XII-[47] (London, to Morel, CG 1149): please go to the engraver Parent and tell him to send the wind, harp, timpani, etc. parts of *Harold* immediately; also the extra leaf from the viola part where there was a mistake which he must correct; also the faulty copies which he sent from London in which he needs to verify the corrections; if Parent cannot send a proof of the score, he should return the MS. 14-I-48 (London, to Laval, CG 1161): he has returned the score of *Harold* to Parent; P. can now finish the engraving without interruption. 14-I-48 (London, to Morel, CG 1162): he has had two rehearsals of *Harold*. 22-[I-48] (London, to Charles Lewis Gruneisen, CG III and IX 1167): perf. planned for London, 7-II. [24-II-48] (London, to Brandus, CG 1179): how far on is the engraving of the score?

16-III-[50] (to Adèle, CG 1315): perf. planned for the following Tuesday [19-III]. 4-II-[52] (to Liszt, CG 1445): perf. proposed for the festival concert. 26-V-52 (London, to Denne-Baron, CG 1489): anecdote of Paganini and the 20,000-franc gift after hearing his two symphonies, *Fantastique* and *Harold*. 7-VI-52 (London, to Liszt, CG 1491): he has heard from Joachim that L. is to perform *Harold* at the Ballenstedt Festival; there is a small correction to make in the orchestral parts of the Finale: [mus. ex.]. 2-VII-52 (to Liszt, CG 1499): he

understands about festivals, and how L. was unable to perform all four movts.; L. was wise to choose what he did; he will look for L.'s MS [of the pf. transcription]. 3 or 4-VII-[52] (to Liszt, CG 1501): he has found the MS; many changes will be necessary because of revisions to the work since L. prepared the reduction; the third movt. in particular has modifications that are difficult to render for the pf. 4-VII-[52] (to Lecourt, CG 1502): he has obtained the score and corrected it, and the package should have been sent, along with the bill.

[Early II-53] (to Liszt, CG 1560^{bis}): there are enough of his works published in score and parts (the three symphonies, *Le Cinq Mai*, the Requiem) that it is not necessary to look for others to perform. 4-V-53 (to Hogarth, CG 1596): if the proposed programme is unsuitable, he would suggest the *Harold* symphony. 10-V-53 (to Hogarth, CG 1598): with such an admirable orchestra as the Philharmonic Society, *Harold* and the *Carnaval romain* can be played after one rehearsal; the composition of the orchestra is the same as that of the *Carnaval romain*. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): for his true symphonies, the *Épisode de la vie d'un artiste*, *Harold*, *Roméo*, etc., piano arrangements are nearly impossible, and so awful that there is little reason to consider publishing them that way. 1-VI-53 (London, to Brandus, CG 1601): perf. London [30-V-53]. [10-VI-53] (to Boleyne Reeves, CG IV and IX 1604): tell Holmes that he had not yet sent the score of *Harold*, which he hasn't been able to get back from the Société Philharmonique. 10-VII-53 (to Liszt, CG 1617): id. [C. 6-VIII-53] (Baden, to G. Schmidt, CG 1621): perf. planned for Frankfurt. 28-IX-53 (to Joachim, CG 1630): would J. play the viola solo in Hanover? 26-X-[53] (Brunswick, to Brandus, CG 1636): perf. Brunswick [22-X-53]. 26-X-[53] (Brunswick, to Liszt, CG 1637): id. 31-X-53 (Hanover, to Griepenkerl, CG 1642): Joachim will play the viola solo [in Hanover]. C. XI or XII-53 (Hanover, to Ferdinand David, CG VIII 1647^{bis}): he is sending the viola part for *Harold*. [C. 19-XII-53] (Bremen, to Joachim, CG 1653^{bis}): if J. arrives at 4:00, he will be in time for the rehearsal of *Harold*. 30-XI-[53] (Leipzig, to Adèle, CG 1657): perf. the following day in Leipzig. 3-XII-[53] (Leipzig, to Griepenkerl, CG 1659): perf. Leipzig [1-XII-53].

1-I-55 (to Liszt, CG 1869): perf. planned for London in March. 2-I-55 (to Ferrand, CG 1872): three concerts planned for London, to include *Harold* and *Roméo et Juliette*. 6-V-55 (London, to CSW, CG 1962): do not send Liszt's essay until his return from London on 18 or 20-VI. 7-VI-55 (to Liszt, CG 1975): he spoke to de Calonne, Hiller's brother-in-law and principal editor of the *Revue continentale*; C. is disposed to print L's article on *Harold*; send it to Paris whenever

he likes. 14-VI-[55] (London, to Fiorentino, CG 1980): to be perf. in London. 25-VI-55 (London, to Liszt, CG 1987): send the article on *Harold* to Paris; de Calonne is waiting for it, and Berlioz will give it to him. [3-VII-55] (London, to Théodore Ritter, CG 1991): rehearsal of the finale the day before. 21-VII-55 (London, to Liszt, CG 1995): has L. sent his article on *Harold* yet? [24 or 27]-VII-55 (London, to Samuel, CG 1999): Ernst perf. the solo part in London at Exeter Hall [4-VII-55]. 10-IX-55 (to Liszt, CG 2012): L. has added some magnificent things to his [article on] *Harold*.

12-III-57 (to Adèle, CG 2214): his symphonies are to be included in a series of concerts in which his entire work would be performed, except for *Les Troyens*. 20-VII-[61] (to Adolphe Grodvolle, CG VIII 2566^{bis}): he will bring the viola part when he comes to Baden; don't worry, in 24 hours G. will be in control and will surely play beautifully. 7-VIII-[61] (to Gustave Claudin, CG 2570): [text of an announcement of the concert in Baden, 26-VIII, to include *Harold*]. 28-VIII-61 (Baden, to Richard Pohl, CG 2571): here is a triangle which was recently used for the first time in the introduction of *Harold*. 8-II-62 (to Ferrand, CG 2590): perf. Baden [26-VIII-61]. [16-II-62 (Vienna, Peter Cornelius to Berlioz, CG 2594): C. is just leaving the perf.; all four movements were well applauded, especially the *Marche de pèlerins*; Herbeck conducted with spirit and zeal and called a last rehearsal that morning at 7:00AM; Hellmesberger could not have played the viola better; C. will send the printed program, to which he added a short program note to explain the recurring Harold theme.] 21-III-62 (to Cornelius, CG 2599): please thank Herbeck and Hellmesberger for the care they took with the perf. of *Harold*; he fears only for the exactitude of tempi, which are so difficult to capture. 29-III-63 (to Lecourt, CG 2705): he has written four nocturnes altogether: the *Marche de pèlerins*, the Adagio from *Roméo et Juliette*, the *Duo* in Act IV of *Les Troyens*, and now the *Duo* from the first act of *Béatrice*. 7-IV-63 (Weimar, to [Lecourt], CG 2708): complete perf. planned for Löwenberg. 9-IV-63 (Weimar, to M and Mme Massart, CG 2710): id. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): id. [15]-IV-63 (Weimar, to Morel, CG 2713): id. 19-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): the finale was played without mistakes at the first rehearsal. 26-IV-63 (to Félix Marmion, CG 2715): successful perf. Löwenberg [19-IV-63]. 1-VII-63 (to Pal, CG 2745): id. 1-III-64 (to Pal, CG 2840): perf. Weimar; perf. New York. 4-V-64 (to Ferrand, CG 2856): perf. New York.

27-IV-65 (to Estelle, 3002): several passages in *Harold* and the *Symphonie fantastique* were inspired by memories of E. 18-VII-[65] (to Louis, CG 3027): *Harold* perf. Moscow with great success. 3-I-66 (to Samuel, CG 3076): *Harold* perf.

Moscow [spr. 65] and New York [9-V-63]. 26-XI-66 (to Hiller, CG 3184): the harpist [in Cologne] is good for nothing; *Harold* has been in print for 25 years and is still not known there, which proves that the public is not interested; they haven't mentioned an honorarium or travel expenses; thus he will not put himself to the trouble of coming. [Betw. 1 and 5-XII-66] (to Hiller, CG 3186): consider his previous letter [CG 3184] null and void; the score and parts are engraved and can be found at Brandus & Dufour; the harp part is very easy. 17-XII-[66] (Vienna, to Damcke, CG 3196): to be perf. the following day in Vienna, with the students of the Conservatory under Hellmesberger's direction. 17-XII-[66] (Vienna, to Ernest Reyer, CG 3200): id. 23-[XII-66] (to his nieces Joséphine and Nancy Suat, CG 3203): perf. planned for Cologne, II-67; he will conduct. 12-I-67 (to Hiller, CG 3212): how many rehearsals will he have for the symphony? 8-II-67 (to Hiller, CG 3220): don't forget that four bassoons are needed; after the fermata in the first movement the accelerando should lead to a tempo almost twice as fast; is there a good viola solo? he should be positioned with the harp in front of the orchestra, the two of them apart from the rest. 20-[II-67] (to Hiller, CG 3221): he will rehearse the *Duo* and the symphony [*Harold*, in Cologne]. 4-III-67 (to Estelle Fournier, CG 3223): successful perf. Cologne [26-II-67]. [6-III-67] (to Joséphine or Nancy Suat, CG 3225): id. 12-III-67 (to Hiller, CG 3226): please return the bound score of *Harold*, which the orchestra attendant in Cologne forgot to return with the rest of the music. 24-III-[67] (to Hiller, CG 3229): he has not received the score. 11-VI-67 (to Ferrand, CG 3244): performed five times last year in New York. 2-X-67 (to Alfred Dörffel, CG 3282): Wieniawski wants to perf. the romance for violin and the *Harold* viola solo in St. Petersburg; accordingly, he has modified two programmes. [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings for the work].] 10-X-67 (to Vasily Kologrivov, CG 3289): perf. planned for the sixth concert in St. Petersburg; Wieniawski will play the solo part. [10-I-68] (Moscow, to Berthold Damcke, CG 3326): perf. planned for 11-I in Moscow with [Ferdinand] Laub as soloist. [10]-I-68 (Moscow, to his niece Nanci Suat, CG 3327): id. [15-I-68] (St. Petersburg, to [Pierre Deschamps], CG 3329): successful perf. at his second Moscow concert [11-I-68]. 18-I-68 (St. Petersburg, to Mme Massart, CG 3330): id.; perf. planned for the following Saturday. 23-I-68 (to St. Petersburg, Ernest Reyer, CG 3332): id. [7]-II-[68] (St. Petersburg, to J.-A. Demeur, CG 3335): perf. St. Petersburg [8-II-68]. [10-I-68] (Moscow, to Berthold Damcke, CG 3326): perf. planned for 11-I in Moscow.

Dedicatee: Humbert Ferrand (see table of [Correspondents](#)).

Self-Borrowing: Two themes were drawn from the *Intrata di Rob-Roy MacGregor* (54): “Harold’s theme” as used in all four movements (see bars 275–82), and the theme at I, bars 173–80, see *Rob-Roy* bars 170–77; in both cases the English horn in *Rob-Roy* becomes the solo viola in *Harold*.

Note: Berlioz had originally intended to write a work for solo viola, chorus and orchestra depicting *Les Derniers Instants de Marie-Stuart*. The *Gazette musicale*, 26-I-34, carried the following announcement of the plan: *Paganini, dont la santé s’améliore de jour en jour, vient de demander à M. Berlioz une nouvelle composition dans le genre de la symphonie Fantastique, que le célèbre virtuose compte donner à son retour en Angleterre. Cet ouvrage serait intitulé: Les derniers instans de Marie Stuart, fantaisie dramatique pour orchestre, chœurs et alto principal. Paganini remplira pour la première fois en public la partie d’alto.*

Bibliography: Jullien 88–94, 95, 96, 99, 132, 135, 144, 154, 156, 159, 160, 163, 166, 167, 202, 208, 215, 218, 220, 236, 260, 302, 306, 314 — Boschot II, 217–20, 230–32, 238–55, 265–69, 272–74, 277–85, 302, 313–14, 323–24, 335, 339, 456, 511, 604, 627, 629; III, 9–10, 22, 27, 47–48, 53, 58, 80–81, 87, 96, 176–77, 234–35, 312, 321, 323–24, 410, 541, 578, 642 — *Berlioziana* (1904), 227; (1905), 250–51, 268 — *Prod’homme* 141–44, 189–93, 199n, 207n, 220, 221–22, 227, 228, 230, 232, 236, 237, 239, 241, 243, 245, 263, 268, 282, 284, 292, 318, 320, 321, 345, 378–79, 406, 414 — Barzun I, 231–56.

Liszt, *Berlioz und seine Harold-Symphonie*, originally in *NZfM* 43 (1855), 25–32, 37–46, 49–55, 77–84, 89–97; and *Gesammelte Schriften* IV (Leipzig, 1882), 1–102 — A Montaux, “Berlioz: son génie, sa technique, son caractère à propos d’un manuscrit autographe d’*Harold en Italie* (Marche des Pèlerins),” *Le Ménestrel* 56 (1890), 235–36, 243–44, 259–61, 269–70, 276–77, 284–85 — Hermann Ritter, *Einiges zum Verständnis von Berlioz’ Harold-Sinfonie* (Opeln, 1899) — Macdonald, “Self-Borrowings,” 36–37 — Holoman, “Berlioz Research,” facs. I, opp. p. 40 — Holoman, “Sketchbook,” 293–96, 306–07.

69

Sara la baigneuse

Ballade

Text by Hugo

[69A](#) Version I: for male quartet and orchestra, Summer 1834

[69B](#) Version II: for vocal quartet, chorus, and orchestra, before March 1838

[69C](#) Version III: for three choruses and orchestra, before November 1849

69A Version I

LOST

For male quartet and orchestra.

Date of Composition: summer 1834 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT PARTS: Some of the ms. orchestra parts of Version III (**F-Pc D** 16468, see below) may have been used for the first performance in 1834.

Performance: 9-XI-34 (Paris: Salle du Conservatoire; Puig, Boulanger, Prince W[olkonski], and Hense; Girard, cond.).

References: LETTER: 31-VIII-34 (to Ferrand, CG 408): he has just finished several works for voice and orchestra for his concerts at the Conservatoire.

FEUILLETON: *Le Rénovateur*, 2/3-XII-1834, describing *Sara la baigneuse* as a coldish rhapsody, in which M. le prince W.... deigned to sing the bass I part (see **Note**).

Note: This first version probably resembled the final version ([69C](#)), with the part for first chorus sung by the soloists and no part for second or third chorus. The

performers were named in the announcement of the concert in the *Gazette musicale*, 2-XI-34, listing the bass I soloist as ***. In his *feuilleton* for *Le Renouvateur* of 2/3-XI-34, Berlioz suggests that “prince W....” had undertaken the part, identified by Cohen and Gérard (*CM* I, p. 439) as the Russian bass Alexandre Nikititch, Prince Wolkonski (or Volkonsky, 1811-78); see [C95](#) and CG 639 (probably late 1834, not 1839).

It was announced in the *Gazette musicale*, 19-X-34, as *un trio pour trois voix et orchestre sur des paroles de Victor Hugo*.

69B Version II

LOST

Quatuor (Sopr., Tén. I, Tén. II, Basse), Chœur, Orchestre.

Labitte 24[b] (*quatuor madrigalesque pour soprano, deux ténors et basse, avec chœur et orchestre . . . ouvrage inédit*).

Date of Composition: before March 1838 [from correspondence].

Source: MANUSCRIPT PARTS: Some of the ms. orchestral parts of Version III (F-Pc D 16468, see below) may have again been used for the performance in 1840.

Performance: 1-III-39 (Paris; planned but not given; see F-Pc *papiers divers de Berlioz* 35), 13-XII-40* (Paris: Salle du Conservatoire; Mlle Elian, MM Boulanger, Prévôt, Alizard).

Reference: LETTER: 31-III-38 (to Ludwig Rellstab, CG 549): here is the list of works he has composed since d’Ortigue’s biography of him was published [1833]: . . . 3° *Sara la Baigneuse, an orientale* of Victor Hugo, for four male voices, chorus, and orchestra.

Note: The quartet parts were probably the same as those performed in 1834, with a soprano taking the top part. Both the announcement of the content (*R&GM*, 13-XII-40) and a review (A. Specht in *R&GM*, 17-XII-40) refer to a chorus. The review reads as follows: *J’ignore si l’Orientale de Victor Hugo est bien orientale, mais je sais que la musique faite sur ces vers par M. Berlioz peut vous donner à cet égard les*

hallucinations les plus charmantes, et faire voluptueusement rêver aux félicités les plus musulmanes. Un quatuor mystérieux y dialogue d'une façon très remarquable tour à tour avec le chœur et avec l'orchestre, et de ces trois éléments résultent de séduisantes combinaisons dont le travail ne saurait être analysé ici surtout après une seule audition.

69C Version III

à Monsieur Lecourt

[279 bars](#)

Chœur I (Sopr. I, Tén. I, Basses I-II), Chœur II (Sopr. II, Contr.), Chœur III (Tén. I-II, Basses I-II); P. fl., Fl. I-II, Hb., Cl. I-II, Bns I-II, Cors I-III, Timb., Cordes 12-12-10-10-8).

Œuvre 11 – 32 *Méodies* 19 (pf. reduction) – Hopkinson 47.

Malherbe & Weingartner vol. XIV, vii, 89–126 (1903); pf. reduction in vol. XVI, xvi–xvii, 200–14 (1904) (the arrangement is by Malherbe; it is not the original reduction by Morel) – NBE vol. 12a, 306–357; xii–xiii (Eng.), xix–xx (Fr.), xxvii–xxviii (Ger.), 397–398, 402, 407, 409 (ed. Julian Rushton, 1991); reduction for two solo voices (see printed vocal score, NBE source **PV**, below): NBE vol. 5, 139–152; xiv (Eng.), xxvii (Fr.), xxxix (Ger.), 274, (ed. Ian Rumbold, 2005).

Date of Composition: before November 1849 [prior to advertisement of vocal score].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT CHORUS SCORE: **F-Pn** Vma ms 872. [Second TP:] *Sara la Baigneuse / Ballade / à Trois Chœurs / Par / H. Berlioz*. 26 fols. (1^r=first TP, 1^v blank, 2^r=second TP, 2^v–25^v, 26^{r-v} blank), the first and last folios green. Upright, 14 staves. Stamped Rocquemont. Upper R.: *Partition des chœurs*. (Piano-vocal score). Ex Société des Concerts.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 16468. Stamped Rocquemont. Upright, 12 staves. Ex Société des Concerts. 14 parts: P. fl., Fl. I-II,

Hb., Cl., Bns I, Bns II, Cors I-II, Cors III, Timb., Vns I, Vns II, Altos, Vles, Cb. Some of these parts may date from the 1834 version. Facs. of Altos, pp. 4-5 in NBE vol. 12a, p. 407.

PRINTED SCORE (NBE source **P**): *à Monsieur Lecourt. / Sara la Baigneuse / BALLADE / à Trois Chœurs / ET / à Grand Orchestre / Paroles de Victor Hugo / Musique de / HECTOR BERLIOZ / Œuv.: 11. / [L.:] N° 1. Grande Partition / Prix: 15^f. // [R.:] N° 2. Parties d'Orch^e et de Chant séparées / Prix: 18^f. // N° 3. Partition Réduite pour 2 Voix et Accomp^t de Piano / Prix: 9^f. / N° / A. Lafont. / PARIS, chez S. RICHAULT, Editeur de Musique, Boulevard Poissonnière, 26, au 1^{er}. / Vienne chez Mechetti. / R. 10151. Paris: Richault, [1851] (Vienna: Mechetti). Pl. no. 10580.R. (10151.R. on TP, erroneously taken from the piano-vocal score of 1850). TP, TP^v blank, 1-41, [42] blank. Hopkinson 47A. Copies: **F-Pc** D 954 (2), D 17548 (aut.: *avec paroles allemandes de Schütz*; ex Société des Concerts); **F-Pn** Vm⁷ 2228 (1), Gr-Vm Macnutt 155; **F-RYlang** FIV.60 (Herlin 98); **D-B** Mus. 437; **GB-Lcm** I K 29 (2); **GB-Ob** Mus. 1 c 309 (114); **US-R** Vault M1530.B515sa.*

VARIANT: with no pl. no. on TP. Hopkinson 47A(a). Copies: **GB-Cpl** XRa.850.80B.X3; **GB-En** H. B. 1/50 (1); **GB-Lbl** Hirsch IV 702; **US-Bp** **M.341.24 (5); **US-Cso** Thomas 849; **US-NYpm** Fenderson (record ID 69850).

PRINTED VOCAL SCORE (NBE source **PV**): *SARA LA BAIGNEUSE. / BALLADE A 2 VOIX et ACCOMP^t de PIANO / Paroles de VICTOR HUGO. / [vignette:] G. STAAL Imp: Kaepelin. / Musique de / HECTOR BERLIOZ / Œuvr: 11. Prix 9 Francs. / N^a: La même en grande Partition à 3 Chœurs et en parties séparés d'Orchestre et de Chant. / DU MÊME AUTEUR: / [L.:] Le Pecheur. . . . 3^f 75^c. [R.:] Chant de bonheur. . . . 3^f. / [C.:] Scène de Brigands. . . . 6^f. / à Paris, chez RICHAULT, Editeur, Boulev^t Poissonnière, N° 26, au 1^{er}. Paris: Richault, [1850]. Pl. no. 10151.R. TP, TP^v blank, 1-16, [17-18] blank. Foot of p. 1: *Nota. Ce morceau est écrit pour trois Chœurs dans la grande partition. Les parties de chant réduites ici à deux seulement peuvent être exécutés: Par un Soprano et un Contralto ou un Ténor et une Basse ou même un Soprano et une Basse mais non par un Tenor et un Contralto.* Vocal score with two vocal parts, reduced by Auguste Morel. *Dépôt légal*, 28-IX-50. Advertised in *FM*, 4-XII-49, before publication, at 4^f 50^c, and again on 17-II-50 at the correct price of 9^f. Announced in *BF*, 23-XII-50 at 9^f. Hopkinson 47D. Facs. of vignette in Jullien 229 and Boschot, *Vie*, 167. Copies: **F-Pc** Acm 3141 (dep. IX-1850), Rés. F 1432 (10); **F-Pn** Vm⁷ 8268 (dep. IX-1850); **B-Bc** E 231 (3) MP (dep. 1854; lacks TP); **US-Bp** **M.391.32 (12) (aut. annotation); **US-DA** Dannreuther.*

PRINTED ORCHESTRAL PARTS: mentioned on the TP of the full score and of the vocal score and in the 1859 catalogue, but probably never printed. No copies known.

PRINTED CHORUS PARTS (NBE source **Pch1**): *SARA LA BAIGNEUSE*. / [L.:] *BALLADE A 3 CHŒURS* [R.:] *Par Hector BERLIOZ*. Paris: Richault, [1850]. PL no. 10151.R. Advertised in *FM*, 17-II-50, before publication, at 9^f. Hopkinson 47C. Octavo: 10 parts: 1^{er} Chœur: Sopr. I, Tén. I, Basses I, Basses II; 2^e Chœur: Sopr. II, Contr.; 3^e Chœur: Tén. I, Tén. II, Basses I, Basses II. Copies: **F-Pc** D 16467 (ex Société des Concerts; mostly with ms. corrections); **GB-En** H.B. 1/50 (2).

Performances: 22-X-50* (Paris: Salle Ste.-Cécile), 12-XI-50* (id.), 27-VIII-58* (Baden).

References: LETTERS: 15-XII-50 (to Morel, CG 1357): tell Lecourt that his *Sara* has been quite successful at two concerts [22-X-50 and 12-XI-50]; he will send copies to M. and Lecourt as soon as the proofs of the full score are corrected. 25-XII-50 (to Adèle, CG 1360): perf. at his second concert; the triple chorus was encored. [C. 31-I-51] (to Morel, CG 1376): he sends a copy of the full score along with a copy of M.'s excellent pf. reduction. 1-II-[51] (to Lecourt, CG 1378): he sends the score to L., to whom it is dedicated. 14-[VIII-52] (to Liszt, CG 1510): he is sending the scores of *La Captive* and *Sara la baigneuse*, which have grown since L. knew them. 18-XII-53 (to Ferdinand David, CG 1668): he sends the score; [directions for rehearsal]. 7-I-54 (to Ferdinand David, CG 1685): has D. received the score? 15-I-54 (to Ferdinand David, CG 1688): perhaps the German text was expurgated; if the women [there] did not wish to hear about the beautiful foot and the beautiful neck of a young lady, then their modesty need not have been offended. 11-IV-[54] (Dresden, to Ferdinand David, CG 1731): would D. please return the score? 26-VI-54 (to Morel, CG 1771): he has copies of the score to dispose of.



Text: Hugo (see [34](#)), no. XIX of *Les Orientales* (Paris, 1829).

Dedicatee: Hippolyte Lecourt (1797–1868) was a lawyer from Marseilles who played the cello and double bass, and was a lifelong mutual friend of Berlioz and Morel. Berlioz mentions him in “Voyages en France: Correspondance academique,” *Grotesques*, 273–82.

Bibliography: Boschot III, 247–48, 274 – *Berlioziana* (1905), 371 – Prod'homme 143, 153, 210 – Barzun I, 257.

70

Je crois en vous

Romance

Text by Guérin

[26 bars](#)

stanzas 2–6: melody and text only

Chant, Pf.

Hopkinson 15.

Malherbe & Weingartner vol. XVII, xiv, 123–30 (1904) – NBE vol. 15, 153–55; xv (Eng.), xxvii (Fr.), xxxix (Ger.), 274 (ed. Ian Rumbold, 2005).

Date of Composition: before September 1834 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *Supplément à la 3^e Livraison du Protée Journal des Modes, Place de la Bourse, N^o 8. / Je crois en vous, / Romance / Paroles de M^r Léon Guérin. Musique de M^r Hector Berlioz. Supplement to Le Protée, Paris, 1-IX-34. No pl. no. [1–2]. Lower R.: Gravé par M^r Gerlier. Hopkinson 15A. Facs. of p. [1] in Jullien [97]. Copies of the run of *Le Protée*: **F-Pn** 8^o Lc¹⁴ 34; **F-Po** PI-601. Separate copy: **F-LYm** Res. 141.366 ([1] blank, [2–3], [4] blank). Hopkinson 15A[a].*

Text: Léon Guérin (1807–85), an author who specialized in children's books, fables, and travel stories.

Self-Borrowing: *Je crois en vous* was reworked as the *Ariette d'Arlequin* in the carnival scene (and the overture) of *Benvenuto Cellini* ([76](#)).

Note: A sketch for the work appears in the sketchbook, 1832–36 ([62](#)). The song is cited in a review of *Le Protée* which appeared in the *Gazette musicale*, 21-IX-34.

Bibliography: Boschot II, 263–65 — *Berlioziana* (1906), 75 — Macdonald, “Self-Borrowings,” 37 — Holoman, “Sketchbook,” 307–09.

71

Le Chant des Bretons

Text by Auguste Brizeux

[71A](#) Version I: early 1835

[71B](#) Version II: before November 1849

[71A](#) Version I

[56 bars](#)

Chœur (Tén. I–II, Basses I–II) ou Tén. solo, Pf.

Labitte 6[c] — Hopkinson 18A.

Malherbe & Weingartner vol. XVI, xii–xiii, 73–78 (1904), and vol. XVII, xx, 220–222 (1904) — NBE vol. 14, 31–33; x (Eng.), xvi (Fr.), xxii (Ger.), 91–92, 97, 100–101 (ed. Ian Rumbold, 1996); for Tén. Solo and Pf.: NBE vol. 15, 156–157; xv (Eng.), xxvii–xxviii (Fr.), xxxix–xl (Ger.), 275, 287 (ed. Ian Rumbold, 205).

Date of Composition: early 1835 [prior to publication, although the date of first publication is uncertain]. Publication was probably soon after that of *Le Jeune Pâtre breton*, version III, [65C](#). See Note, below.

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): LE / CHANT DES BRETONS / TIRÉ DU
POÈME DE MARIE / DE M^r BRIZEUX / Musique / DE / Hector Berlioz / Pr. 3^f /

*Ce Morceau peut être exécuté à volonté en Chœur à Quatre Voix, ou en Solo. / PARIS, / Chez Maurice Schlesinger, Rue Richelieu 97. / [R.:] Propriété de l'Auteur. Paris: M. Schlesinger, [1835]. No pl. no. TP, TP^v blank, 1–3, [4–6] blank. Hopkinson 18A. Copy: **F-Pc** Acm 1021 (with fiscal stamp in use between 1830 and 1841; stamped by Catelin).*

REISSUE: Same TP as far as *Solo*, then: *Propriété de l'Auteur. / PARIS / au Bureau de la Société des COMPOSITEURS REUNIS, Rue Grange Batelière, 26. Ad. C. (148.) &C^o. Paris: [Catelin, c. 1836]. Pl. no. Ad. C. (148.) &C^o. TP, TP^v blank, 1–3, [4] blank. 5^c and 3^c fiscal stamps. Hopkinson 18A(a). Copies: **F-Pc** Rés. F 1431 (6); **GB-En** H. B. 2/5 (6).*

Performance: 11-III-41 (Paris: Salons de Pleyel, sung by Haas, Péronnet, Albrecht and Janin; see [R&GM, 18-III-41, pp. 173–74](#)).

71B Version II

[70 bars](#)

Chœur (Tén. I-II, Basses I-II) ou Tén. solo, Pf.
32 *Méodies* 26 – Hopkinson 45D-E.

Malherbe & Weingartner vol. XVI, xii-xiii, 79–84 (1904), and vol. XVII, xx, 223–226 (1904) – NBE vol. 14, 34–38; x (Eng.), xvi (Fr.), xxii (Ger.), 92, 97, 100–101 (ed. Ian Rumbold, 1996); for Tén. Solo and Pf.: NBE vol. 15, 158–160; xv (Eng.), xxvii–xxviii (Fr.), xxxix–xl (Ger.), 275, 287 (ed. Ian Rumbold, 205).

Date of Composition: before November 1849 [prior to advertisement]. See *Fleurs des landes*, [124](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P2**): in *Fleurs des landes* (1850; see [124](#)). Pl. no. 10230.R. TP, TP^v blank, 1–5, [6] blank. The cover bears the remark: *Ce morceau peut également être exécuté par une voix seule chantant la partie de 1^{er} Tenor.* Hopkinson 45D. Separate copies: **GB-Cp1** XRa.850.80B.X 2; **GB-NW**macdonald.

REISSUE: in the *Répertoire de l'École Galin-Paris-Chevé*. Announced in *BF*, 16-IV-53. No copies known. (See correspondence cited under Reference, below.)

REISSUE: in *musique en chiffres* [Chevé's system of notation]. *Dépôt légal*, 29-VII-63. Announced in *BF*, 15-VIII-63, without publisher's name. No copies known.

PRINTED FULL SCORE: advertised by Richault at 9^f in *FM*, 4-XI-49 and 17-II-50, but no copies are known. This edition seems not to have been published. There exists an orchestrated version in the hand of J.-B. Weckerlin (**F-Pc** ms 13899), but it is not known whether the orchestration is by Berlioz.

Performance: late III- or early IV-53 (Paris: École Chevé).

Reference: LETTER: 28-III-53 (to Brizeux, CG 1576): would Brizeux care to come hear the *Chant des Bretons*, sung by the students at the École Chevé?



Text: Brizeux (see [65](#)), the last 10 lines of *Marie* (Paris, 1832), plus two lines not found in Brizeux.

Note: The first edition of *Le Chant des Bretons* was privately printed by Berlioz, probably at about the same time as *Le Jeune Pâtre breton*, [65C](#). When Catelin reissued the two works, they carried consecutive plate numbers.

Bibliography: *Berlioziana* (1905), 371.

72

Fête musicale funèbre

Incomplete

LOST

Date of Composition: summer 1835 [from correspondence].

Performance: planned for 22-XI-35; cancelled.

References: LETTERS: 15-IV-35 (to Ferrand, CG 429): during the summer he will write a third symphony on a new and vast plan. 6-V-35 (to his father, CG 435): he is going to work hard during the summer on a new work he is considering, but it is on such a large scale that there is reason to fear it will not be ready for the following winter. 2-VIII-35 (to Adèle, CG 439): he lacks enough money to be able to work on a vast musical composition which he has begun and of which he expects a great deal. C. 23-VIII-35 (to Ferrand, CG 440): he has begun an immense composition called *Fête musicale funèbre à la mémoire des hommes illustres de la France*; he has already finished two movements; there will be seven; it will not be finished in time for the November concert; it will need 700 performers.

Note: In a manuscript plan for the concert, **F-Pn** *papiers divers de Berlioz* 10 (*Fête musicale funèbre donnée au Conservatoire le Jeudi 22 novembre, jour de Ste. Cécile, Par M. H. Berlioz*), the composer outlines the composition of the orchestra. In addition to the ordinary forces, he would need 8 trumpets, 2 cornets, 8 trombones, 2 ophicléïdes, and 10 timpanists, for a total of 111 musicians. His idea for a *Fête musicale funèbre* may have been an outgrowth of his ruminations concerning *Le Dernier Jour du monde* (61) and perhaps *Le Retour de l'armée d'Italie* (in 62). Some of the completed music was evidently used in *Le Cinq Mai* (74); other parts may have been absorbed by the *Grande Messe des morts* (75) and the *Grande Symphonie funèbre et triomphale* (80).

Bibliography: Jullien 96 – Boschot II, 310–13, 317, 347 – Prod'homme 204 – Macdonald, "Self-Borrowings," 30, 37.

73

Chansonette de M. Léon de Wailly

Text by De Wailly

[45 bars](#)

stanzas 2, 3: melody and text only

Tén. ou Sopr., Pf.

NBE vol. 15, 161–163; xv (Eng.), xxvii (Fr.), xl (Ger.), 275 (ed. Ian Rumbold, 2005).

Date of Composition: August 1835 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **S-Smf** collection Rudolf Nydahl. *Chansonette de M^r Léon de Wailly*. 2 loose fols. (1^v-2^v; 1^r blank). Oblong 23.5 x 33 cm.; 10 staves. Fair copy for the album of H. Bachimont, numbered, foot of 2^v: 50. Foot of 2^v: *Hector Berlioz / Paris 25 août 1835*. **F-Pc** D 1172 is a ms. transcription which seems to have belonged to Malherbe; it includes a brief description of Bachimont's album.

SKETCH: in Sketchbook, [62](#), fol. 20^r.

Text: Armand-François, called Léon, de Wailly (1804-1863), one of the librettists for *Benvenuto Cellini* ([76](#)).

Self-Borrowing: The *Chansonette* was reworked for the *De profundis* in Act I, sc. i of *Benvenuto Cellini* ([76](#)).

Bibliography: Macdonald, "Self-Borrowings," 37 — Transcribed in Holoman, *Autographs*, 286-88 — Ralph P. Locke, "New Letters of Berlioz," *19th-Century Music* 1 (1978), 71-84 — Holoman, "Sketchbook," 297, 303.

74

Le Cinq Mai

Chant sur la mort de l'Empereur Napoléon

Text by Béranger

à M^r Horace Vernet

[242 bars](#)

Basse solo, Chœur (Sopr. I-II, Tén. I-II, Basses I-II), Fl. I-II, Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-II, Tromb. I-III, G. c., Cordes.

Œuvre 6 – Labitte 5 – 33 *Mélodies* 33 (pf. reduction) – Hopkinson 31.
Malherbe & Weingartner vol. XIII, xxxv, 150–75 (1903) – NBE vol. 12a, 358–392;
xiii–xiv (Eng.), xx–xxi (Fr.), xxviii–xxix (Ger.), 398–399, 402, 408 (ed. Julian
Rushton, 1991).

Date of Composition: inter 1831–November 1835. The work was mainly written
in 1835, according to the correspondence of that year. But the story of seeking
inspiration for the refrain, which Berlioz told twice (in the letter of 22-X-50 and in
ATC, from a *feuilleton* of 23-VI-61), relates to Berlioz’s sojourn in Rome, 1831–32.

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT CHORUS PARTS: **F-Pc** D 17533 (NBE source **Cch1**). *Le Cinq Mai*.
Oblong white, 8 and 10 staves. Earlier copyists than Rocquemont; German text
entered in red ink by a German hand. This set is clearly the earlier of the two
preserved; presumably it is the original set (1835), revised for the perfs. in the
1840s. Ex Société des Concerts. 26 parts: Sopr. (2), Tén. (11), Basses (13).

F-Pc D 17532 (NBE source **Cch2**). *Le Cinq Mai ou la mort de l'Empereur /*
Paroles de Béranger / musique de H. Berlioz. Most stamped Rocquemont. This set,
for which Rocquemont prepared at least the original of each part, was
presumably for the 1850 Paris perf.; the unusual Tén. and Basses parts may be
from an earlier set. Ex Société des Concerts. 50 parts in various formats: Sopr. (21
oblong white and 15 oblong green, 8 staves), Tén. (oblong white, 8 staves; 6
parts), Tén. (upright green, 12 staves; 4 parts), Basses (upright green, 12 staves; 4
parts).

MANUSCRIPT VOCAL SCORE: A page described by Lajarte (*Bibliothèque
musicale*, p. 290) as follows: “Le 5 Mai . . . Piano et chant, une feuille in fol.”
cannot now be located.

PRINTED SCORE (NBE source **P**): à M^r Horace Vernet. / LE 5 MAI. / Chant / sur
la mort DE l'Empereur / NAPOLÉON, / pour voix de Basse, / avec chœurs,
PAROLES de Béranger, / Musique de / H. BERLIOZ / Op. 6. / [L.:] Grande
Partition / Prix 12^f. // [R.:] Réduite avec Piano par A. Morel, / Prix 7^f 50 // A V /
La Traduction Allemande est de M^r Winkler. / PARIS S. RICHAULT, Editeur, /
Boulevard Poissonnière, N^o 26 au 1^{er} / 8114. 8115. R. Paris: Richault, [1844]. Pl. no.

8114.R. (8114.8115.R. on TP). TP, TP^v blank, [1] blank, 2–27, [28] blank. Foot of p. 2: *Gravée par L. Parent*. Hopkinson 31A. Facs. in NBE vol. 12a, p. 408. Copies: **F-Pc** Rés. 2488 (aut.: *aux membres de la Société Trovbas, l'auteur reconnaissant, H. Berlioz. Marseille, 29 juin 1845*), D 954 (1); **F-Pn** Vm⁷ 2218.

VARIANT: with *Parties d'Orc^e séparées 12^f* added. Hopkinson 31A(a). Copies: **D-B** 2003/1; **GB-Cpl** XRa.850.80B.X1 **GB-En** H. B. 2/23 (1); **GB-LCm** I K 30 (1); **US-Bp** **M.341.24 (10); **US-Cso** Thomas 847; **US-CA** Mus. 628.3.671; **US-R** Vault M1530.B515m.

REISSUE: Advertised as a *nouvelle publication* in *FM*, 17-II-50, at 15^f. No copies known.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault, [1844]. Pl. no. 8116.R. Hopkinson 31B. 15 parts: Fl. I-II, Cl. I-II, Bns I-II, Bns III-IV, Cors en Mib, Cors en Ut, Tromp., Tromb. I, Tromb. II, Tromb. III, G. c., Vns I, Vns II, Altos, Villes et Cb. Copies: **F-Psoc**; **GB-En** H. B. 2/23 (3) (the 1^r Violon part from a later reprinting).

PRINTED CHORUS PARTS (NBE source **Pch**): Paris, Richault, [1844]. Pl. no. 8114.R [?; this is the pl. no. of the full score, while the orchestra parts have the pl. no. 8116.R]. Hopkinson 31C. No copies known.

PRINTED VOCAL SCORE (NBE source **PV**): à M^r Horace Vernet. / LE CINQ MAI / Chant / Sur la mort de / L'EMPEREUR NAPOLÉON / Pour voix de Basse / avec Chœurs. / PAROLES DE BÉRANGER / Musique de / HECTOR BERLIOZ / Partition réduite pour le Piano / PAR / M^r Aug. Morel. / [L.:] Œuvre. 6.^e [C.:] S. R. [R.:] Prix: 7^f 50. / PARIS, chez Ad^e CATELIN et C^{ie} Editeurs des Compositeurs réunis, rue du Coq S^t Honoré, 6. Paris: Catelin, [1840]. Pl. no. Ad. C. (751) et C^{ie}. TP, TP^v blank, [1] blank, 2–15, [16] blank. Foot of p. 2: *Gravé par E. Devienne*. Announced in *JD* and *Le Constitutionnel*, 14-V-40, and in *Le Ménestrel*, 17-V-40. Hopkinson 31D. Copies: **F-Pc** Rés. F 1431 (11) (aut.: *à mon ami, Kastner; H.B.*); **F-Pn** Gr-Vm Macnutt 23 (aut. sig. and insertions); **GB-En** H.B. 2/23 (4); **GB-Lbl** G 823 a (5); **GB-Ob** Mus. 1 c 309 (54).

REISSUE: reprinted by Richault with pl. no. 8115.R., [c. 1843] and TP of full score. Advertised in *FM*, 26-XI-43, and, at a price of 5^f 40^c, on 17-II-50. Contract with Richault, 21-X-43. Hopkinson 31D(a). Copies: **CH-W** MN509; **F-Psoc**; **GB-En** H. B. 2/23 (5); **US-Bp** **M.391.32 (10).

Performances: 22-XI-35 (Paris: Salle du Conservatoire; solo part sung by 20 basses; Girard, cond.), 13-XII-35* (id.; solo part sung by 20 basses), 1-III-39 (Paris; Alizard; concert planned but not given; see **F-Pn** *papiers divers de Berlioz* 35), 13-XII-40* (id.; Alizard), 17-II-43* (Dresden; Wächter, in German), 22-III-43* (Hamburg; Reichel, in German), 8-IV-43* (Berlin; Boetticher, in German), 6-V-43* (Hanover; Steinmüller, in German), 23-V-43* (Darmstadt; Reichel, in German), 6-IV-44* (Paris: Opéra-comique; ?), 19-VI-45* (Marseilles; Alizard), 27-VI-45* (id.), 20-VII-45* (Lyons; Barielle), 24-VII-45* (id.), 16-XII-45* (Vienna; Staudigl, in German); 22-X-50* (Paris: Salle Ste.-Cécile; Baroilhet).

References:

MÉMOIRES Travels/Germany I, 5: perf. Dresden [17-II-43]. I, 6: perf. Hamburg [22-III-43]. I, 9: perf. Berlin [8-IV-43]; there were people who honestly preferred it over all the music he performed in Berlin; he had to grimace over that. I, 10: perf. Hanover [6-V-43]; perf. Darmstadt [23-V-43].

TRAITÉ: ex. 17, pp. 69–74: use of *contrabassi divisi à 4* (bars 186–229).

GROTESQUES (“Voyages en France, Correspondance académique; A. M. M***, académicien libre”), 281: perf. Marseilles [19-VI-45]. Id. (“Deuxième lettre”), 292: perf. Lyons [20-VII-45] with Barielle. ATC (“Symphonies de H. Reber; Stephen Heller”), 343–44: he was able to write music for the first lines of the poetry easily enough, but was held up by the refrain; two years [*recte*: months; see CG 1352] later, he fell into the Tiber in Rome and as he got out found himself singing the phrase he had searched for for so long; better late than never, the cantata was finished.

LETTERS: 3-XI-35 (to Cherubini, CG 448): he asks for extra voices to supplement the chorus. 24-XII-35 (to Adèle, CG 454): he has been unable to compose anything all year except the song on the death of Napoléon. 23-I-36 (to Ferrand, CG 459): F. asks about the piece on Napoléon; he took poor poetry of Béranger because the sentiment seemed musical; he hopes that the music will please F., for it is especially grand and sad, particularly at the end; [citation of text]. 25-I-36 (to Liszt, CG 461): the work is grand and sad; unhappily he had to have twenty basses sing the solo part, and L. knows about the expression of choristers. [31-III-38] (to Ludwig Rellstab, CG 549): among the works he has composed since d’Ortigue’s biography [1833]: . . . 2° *Le Cinq Mai, ou la mort de Napoléon*, cantata by Béranger, for bass, chorus, and orchestra. [5-V-40?] (to King Louis-Philippe, CG

714): three years before [sic], he wrote *Le Cinq Mai* of Béranger; would the King accept the dedication? 16-V-[40] (to ?, CG 715): he is publishing a composition of considerable size concerning the death of the Emperor Napoléon; it has already been successfully performed at his Conservatoire concerts; would the recipient help him to obtain the King's acceptance of the dedication? 21-VI-40? (to Catelin, CG IX 716^{ter}): please send eight copies of *Le Cinq Mai*, two of *Roméo et Juliette* and one of *Le Roi Lear*. 28-VIII-40 (Versailles, Vernet to Berlioz, CG VIII 730^{ter}): thanking B. for the dedication of *Le Cinq Mai*. 9-XII-40 (to Adolphe Catelin, CG 735): how are the sales of *Napoléon*?

18-II-[43] (Dresden, to Morel, CG 815): perf. Dresden [17-II-43]. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): id. 30-III-[43] (Berlin, to Morel, CG 824): perf. Hamburg [22-III-43], with the text in German. [26]-IV-43 (Magdeburg, to Chelard, CG 831): perf. proposed for Weimar, if Genast would be kind enough to sing the bass part. 17-V-[43] (Darmstadt, to Wilhelm Speyer, CG 834): would S. have the concert [23-V-43] announced in the Frankfurt papers? it includes *Le Cinq Mai*, with Reichel. 10-I-[44] (to M. Schlesinger, CG 878): he has to correct the proofs of the full score. 28-I-44 (to Louis Schlösser, CG 881): Richault is engraving *Le Cinq Mai* in German and French; he will be sending it, since Reichel is there to sing it. 16-[VII-45] (Lyons, to Nanci, CG 977): perf. planned for Lyons [20-VII-45]; sadly he has no Alizard; the singer there has an uneven voice and is not a musician. 6-X-45 (to Beermann, CG 1001): perf. proposed for Munich, in German. 22-X-50 (to ?, CG 1352): *Le Cinq Mai*, which the recipient will hear that evening, was the subject of his constant preoccupation during the sojourn in Rome; having tried to find music for the refrain for over two months he gave up; one day he fell in the river and in getting out sang the long-searched-for verse, and the piece was done; thus he never promises to set poets' verses to music, however much he would like to.

30-XI-52 (to Liszt, CG 1538): in the next packet he will send [the parts for] *Le Cinq Mai*. [Early II-53] (to Liszt, CG 1560^{bis}): there are enough of his works published in score and parts (the three symphonies, *Le Cinq Mai*, the Requiem) that it is not necessary to look for others to perform. 8-IX-[56] (to Rieter-Biedermann, CG 2169): the edition of *Le Cinq Mai* with German words and piano accompaniment would fall into the same category as the overture [*Le Roi Lear*]; all his works, without exception, can be engraved in Germany without the authority of the French publishers, except for *Benvenuto Cellini*, which is the property of Litolff in Brunswick; the dedication should remain the same as in the French edition. 20-II-57 (to Rieter-Biedermann, CG 2210): leave the title as it is; if

it is necessary to simplify the right hand of the piano for p. 1, do it as follows: [mus. ex.]; get someone capable to review the German translation in the event that there are certain words to change or errors of prosody to correct. 21-III-57 (to Rieter-Biedermann, CG 2218): he has not asked Richault about *Le Cinq Mai*, as he is certain to be refused; Richault, as proprietor of the work with German text, cannot consent to another publication in Germany.

Text: Béranger (see [67](#)), “Le 5 Mai,” the last poem in *Chansons* (Paris, 1821).

Dedicatee: Émile-Jean-Horace Vernet (1789–1863), painter, the director of the French Academy in Rome, 1829–35.

Note: A review of the first performance (*R&GM*, 29-XII-35) suggests that the work was related to *Le Dernier Jour du monde* ([61](#)) and to the *Fête musicale funèbre* ([72](#)): *Nous apprenons que ce morceau faisait partie d'une vaste composition de caractères divers qui devait être exécutée au Panthéon. L'auteur, en raison de l'immensité du vaisseau et de la masse d'air à ébranler, avait cru devoir donner à vingt voir de basses, le rôle d'une basse seule.*

Bibliography: Jullien 95–96, 148, 163–64, 166, 167, 168, 175 — Boschot II, 311–12, 323–24, 538, 563–64; III, 247 — *Berlioziana* (1905), 355 — Prod'homme 153, 204, 210, 236, 239, 243, 244, 254, 262 — Barzun I, 266–67, 349.

74bis

Albumleaf [NBE Albumleaf 1]

[8 bars](#)

NBE vol. 21, 93; xi (Eng), xviii (Fr), xxiv, 165, 171 (ed. Hugh Macdonald, 2005)

Date of Composition: 4 November 1836 [from the dated autograph MS].

Source: AUTOGRAPH SCORE: **DK-Kk** mu 7205.1014 (album of Heinrich Panofka, 1807–77). 8 bars, signed and dated *Paris, 4 Novembre 1836*. Facs. in NBE vol. 21, p. 171.

Grande Messe des morts (Requiem)

Traditional Latin text

à Monsieur le Comte de Gasparin, pair de France

1	Requiem et Kirie. Introit	<u>209 bars</u>
2	Dies iræ. Prosa	<u>251 bars</u>
3	Quid sum miser	<u>49 bars</u>
4	Rex tremendæ	<u>110 bars</u>
5	Quærens me	<u>74 bars</u>
	(84 bars in first two editions)	
6	Lacrymosa	<u>201 bars</u>
7	Offertoire	<u>154 bars</u>
	(170 bars in first edition)	
8	Hostias	<u>47 bars</u>
9	Sanctus	<u>203 bars</u>
10	Agnus Dei	<u>200 bars</u>

Tén. solo, Chœur (Sopr. I-II, Tén. I-II, Basses I-II; *au moins* 80-60-70); Fl. I-IV, Hb. I-II, C. a. I-II, Cl. I-II (4), Bns I-IV (8), Cors I-VI (12), 8 pr. Timb. (10 Timbaliers), G. c. (2), Cymb. (10), Tam-tam (4), Cordes (25-25-20-20-18). Orchestre I: C. à p. I-II (4), Tromb. I-II (4), Tubas (2); Orchestre II: Tromp. I-II (4), Tromb. I-II (4); Orchestre III: Tromp. I-II (4), Tromb. I-II (4); Orchestre IV: Tromp. I-II (4), Tromb. I-II (4), Oph. I-II (4).

Œuvre 5 – Labitte 13 – Müller-Reuter, 235–40 – Hopkinson 20.

Malherbe & Weingartner, vol. VII, viii-xx, 65–186 (1902) – NBE vol. 9 (ed. Jürgen Kindermann, 1978).

Date of Composition: late March–June 1837 [from correspondence and from the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1509. Foot of page, L.: *Messe des morts / par H. Berlioz*; R.: *Paris 29 Juin / 1837*. 217 numbered pp. Upright 28 x 43.5

cm.; 32 staves. Autograph fair copy with some revisions, collettes, and passages in the hand of Rocquemont. Contents: *Requiem et Kirie* N° 1, 3–19 (1=TP; 2, 20–22 blank); N° 2 *Dies iræ / et Tuba mirum*, 25–70 (23=TP; 24, 70bis^{a-b} blank); *Quid sum miser* N° 3, 71–73 (70bis^c=TP [N°s 3–4–et 5]; 70bis^d blank); *Rex tremendæ* N° 4, 73–90; *Quærens me* N° 5, 91–94 (94bis^{a-b} blank); *Lacrymosa* N° 6, 95–133 (133bis blank); *Offertoire / (Domine) et (Hostias)* N°s 7 et 8, 135–51 (134=TP; 134bis blank; *Hostias* begins 149); *Sanctus* N° 9, 153–87 (152=TP; 152bis, 188 blank); *Agnus* N° 10, 189–217 ([218] blank). Facs. of p. 3 in NBE vol. 9, 157. Facs. of a page from the *Dies iræ* in *Berlioz*, the catalogue of the centenary exhibition at the Bibliothèque Nationale (Paris, 1969), p. 116; also in Ganz, opp. p. 41 (two facs.). Listed in 1845 sale catalogue (see R&GM 1845, p. 160). [Gallica IFN-55002036](#).

AUTOGRAPH PARTS (NBE source **AO**): **F-Pc** ms 1509 (with autograph score). *Messe de Requiem Musique de M. H. Berlioz / Bombardon (Ophicleïde monstre, à pistons) / 1^r Orchestre*. Upright white, 27 x 36.2 cm.; 26 staves. Autograph fair copy.

F-Pn ms 20630 (coll. Meyer) (NBE source **AT**). *Sanctus*, bars 1–45. For Tén. and Sopr. soloists, probably arranged for the performance of 6-IV-44 (Roger, Tén.; Recio, Sopr.). 1 bifolio (3 pp. of music). Upright white, 24.5 x 32 cm.; 16 staves. Autograph fair copy. Facs. of the first p. in *Collection musicale André Meyer* (Abbeville, 1960), pl. 4. Facs. of pp. 1–2 in NBE vol. 9, 158.

MANUSCRIPT VOCAL SCORES: **F-Pc** L 10485 (NBE source **ACV**). *Requiem*. 268 numbered fols. Upright green, 12 staves. Scribal copy in Rocquemont's hand with a few annotations by Berlioz.

F-Pc L 91 (NBE source **CV**). A similar copy without autograph annotation.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** L 17235 (NBE source **CO1**). Upright white, 12 staves. Prepared by Rocquemont and assistants. Several parts contain minor annotations by Berlioz, many are signed and dated by the performers. 102 parts: Fl. (2), Hb. (1), C. a. (1), Cl. (2), Bns I–II (2), Bns III–IV (2), Cors I–II (2), Cors III–IV (2), Cors V–VI (2); [Brass parts, distributed among the four choirs]: Tromp. (5), C. à p. (2), Tromb. (8), Sax tuba (1), Oph. (2); Timb. (8), G. c. roulante, G. c., Cymb. (2), Tam-tam, Vns I (12), Vns II (12), Altos (10), Vlles I (6), Vlles II (5), Vlles & Cb., Cb. (9).

F-Pc L 17238 (NBE source **CO2**). Three parts, two of them prepared by German copyists, all for the *Dies iræ: Directionsstimme* (upright white, 16 staves;

32 numbered pp.); G. c. (upright white, 12 staves); Timb. I-III (upright white, 14 staves; copied by Rocquemont).

LITHOGRAPHED CHORUS PARTS: **F-Pc** L 17236. *REQUIEM / A Grands Chœurs. / et / à Grand Orchestre / Par / Hector Berlioz. / [name of part, e.g. SOPRANO 1° & 2°] / Lithographie musicale / de Bobœuf et Cie. / 52 R F^s Montmartre.* Prepared from masters in Rocquemont's hand. A copy of the tenor part (box J) carries Berlioz's permission to run the edition: *Il faut tirer 100 Soprani, 100 Basses, 100 Tenors; Bon à tirer. H. Berlioz.* A bass part (box O) carries the autograph note: *A corriger toutes les autres d'après celle-ci. H. B.* Finally, one copy of each part was revised by Berlioz to serve as the engraver's copy when the parts were published by Brandus in 1852 (Sopr.: box I; Tén.: box S; Basses: box Q). 26 boxes of parts: Sopr. I-II, Tén. I-II, Basses I-II.

MANUSCRIPT ORCHESTRAL AND CHORUS PARTS and LITHOGRAPHED CHORUS PARTS, connected with performances in Lille: **F-Lm** mus. 6675. Orchestral parts, upright white, 12 staves [1838]. 28 parts for the complete work: Fl. (2), Hb., Cl. (2), Bns I-II, Bns III-IV, Cors I-II (2), Cors III-IV (2), C. à p., Tromb. I-II (3), Tromb. III-IV, Timb. (8), Vns I, Vns II, Altos, Vlle et Cb.

2 parts for the *Quærens me* (movt. V), presumably used to keep the chorus in tune [1851]: Altos (2).

19 parts for the *Lacrymosa* (movt. VI) [1851]: C. a., Oph. (2), G. c., Vns I (2), Vns II (2), Vlles (6), Cb. (5).

Chorus parts. 31 parts for the *Quærens me* (movt. V) [1851]: 1^{er} Dessus (6), 2^d Dessus (6), Tén. I (6), Tén. II (6), Basse Taille I (6), Basse Taille II.

1 part for the *Lacrymosa* (movt. VI) [1851]: Sopr. I-II.

2 parts for movts. VIII, IX, and X [1851]: Tén. I-II, Basses I-II.

2 parts for movts. IX and X [possibly 1838]: Sopr. I-II, Contr.

2 ms. vocal scores, one each for movts. V and VI. Upright white, 12 staves.

Lithographed chorus parts by *L. Danel à Lille* for the 2^{ème} Festival du Nord, 1838: 137 chorus parts for movts. II, IV, V, VI, and VII; all Sopr. I-II.

Lithographed chorus parts by *L. Danel à Lille* for the 3^{ème} Festival du Nord, 1851: 278 chorus parts for movt. VI: Sopr. I-II (103), Tén. (81), Basses (94).

PRINTED SCORE (NBE source **P1**): *GRANDE / MESSE DES MORTS / Dédiée / à M^r Le Comte de Gasparin / PAIR DE FRANCE / et Composée par / HECTOR BERLIOZ / [L.:] Op. 5 [R.:] Pr. 90^f. / Exécutée pour la 1^{re} fois à l'Eglise des Invalides le*

5 Décembre 1837 / pour le Service funèbre du G^{al} Damrémont & des Officiers et Soldats français / Morts à la Prise de Constantine. / PARIS / Maurice Schlesinger, Rue de Richelieu, 97. Paris: M. Schlesinger, [1838]. No pl. no. TP, TP^v blank, 1–156. Foot of p. 1: *Gravé par M^{lle} LARD*. Pp. 7–12 and 146–51 carry double pagination, being repeats of each other. Announced in Hofmeister's [Monatsbericht XI-38, p. 154](#) (as Paris: Schlesinger; Leipzig: Hofmeister). Advertised in *R&GM*, 24-X-41. Hopkinson 20A. Facs. of TP: Hopkinson plate IIA. Copies: **F-Pc** D 935 (aut.: *à mon excellent ami Kastner; Hector Berlioz*); D 936 (corrected to conform with the second edition [Milan]; top of p. 1, aut.: *Exemplaire corrigé et conforme à la 2^{me} Edition et aux parties séparées*); **F-Pc** L 3504 (in a pink wrapper with similar title); **F-Pn** Vm¹ 21, Rés. Vm¹ 243 (aut. and ms. revisions, possibly the text for the Milan edition); **F-Lm** mus. 6675; **F-RYlang** FIV.44 (Herlin 94) (aut.: *à Monsieur Heller / Témoignage d'amitié sincère et d'une haute estime pour son talent / H. Berlioz*); **A-Wn** M S 10583; **B-Br** [Fétis 1911](#) (lacks the *Sanctus*); **D-B** Kb 500/1; **D-Mbs** [2 Mus. pr 12271](#); **F-Pn** Gr-Vm Macnutt 24 (Gasparin's copy); **GB-En** H. B. 2/7; **GB-Lam**; **GB-Lbl** Hirsch IV 700; **GB-Lbl** I 480; **GB-NWmacdonald**; **GB-Ob** Mus. 1 c 309 (12); **I-B** MM 330; **US-NYpm** Fuld (record ID 121652) (ex coll. Joseph Napoléon Ney, Prince de la Moskova); **US-R** Vault M2010.B515; **US-SLug** (the Duc d'Orléans's copy). Sales: 1-XII-95, Sotheby's ("*à Mr J. Maurel, témoignage d'amitié, H. Berlioz*"); 28-VI-2017, vente Pierre Bergé, Paris (the Duc de Nemours's copy).

VARIANT A: with the price erased. Hopkinson 20A(a). Copies: **GB-Lcm** I K 19 (*Sanctus* and *Agnus* in MS); **US-BL** M2000.B515.R4.

VARIANT B: with the price erased and stamped *Net 60^f*. Hopkinson 20A(b). No copies known.

VARIANT C: with the price erased and stamped *40^f*. Hopkinson 20A(c). Copy: **B-Bc** 92.

SECOND EDITION (MILAN) (NBE source **P2**): GRANDE / MESSE DES MORTS / [vignette] / Dédiee / à Monsieur / LE COMTE DE GASPARIN / PAIR DE FRANCE / et Composée par / HECTOR BERLIOZ / Exécutée pour la 1^{re} fois à l'Eglise des Invalides le 5 Décembre 1837 / pour le Service funèbre du G^{al} Damrémont et des Officiers et Soldats français / morts à la Prise de Constantine. / Op. 5. / 2^{me} EDITION revue par l'auteur, et contenant / plusieurs modifications importantes. / [L.:] *Enr. aux Arch. de l'Union / 23890 // [R.:] Prop. des Editeurs / Fr. 40. // MILAN / I. R. Établissement [vignette] National Privilé / DE JEAN RICORDI / Rue des Omenoni N° 1720 et à côté du Théâtre à la Scala / Florence, Ricordi et Jouhaud. Mendrisio, Pozzi. Paris, Brandus. Milan: G. Ricordi, [1853] (Florence: Ricordi &*

Jouhaud; Mendrisio: Pozzi; Paris: Brandus). Pl. no. K 23890 K. TP, TP^v blank, 1–156. Foot of p. 1: 14.5.53. Hopkinson 20B. Facs. of TP: Hopkinson, plate IIB, and NBE vol. 9, 159. The 1859 catalogue reads: *L'édition de Ricordi est la seule correcte. Elle diffère même en plusieurs points essentiels d'une édition antérieure qui fut faite à Paris, chez Schlesinger et qui n'existe plus.* Copies: **F-Pc** D 937, L 11038 (both corrected in MS to conform with the third edition); **A-Wgm** I 26373 (H 27388); **A-Wn** S A 83 D 4; **B-Bc** D 93 f° (aut.: à Mr Frank Mori, *Témoignage de haute estime pour son talent; Hector Berlioz.*); **EIR-Dtc** B 91; **GB-En** H.B. 2/8 (aut. annotations).

VARIANT: with price erased and 125 stamped instead; no date on p. 1. Copy: **GB-En** H.B. 2/9.

THIRD EDITION (MILAN) (NBE source **P3**): the same TP as for the second edition, with a label pasted over the imprint: *Regio Stabilimento Tito di Gio. Ricordi / MILANO NAPOLI FIRENZE / TORINO, Giudici e Strada. – MENDRISIO, Bustello-Rossi.* Milan: G. Ricordi, [1867]. With 10 bars deleted from movt. V and 16+ bars (see NBE vol. 9, pp. 171–72) deleted from movt. VII, necessitating the re-engraving of pp. 64 and 109–13. Hopkinson 20B(a). Copies: **F-Pn** Vm¹ 23; **GB-Lbl** I 480 b; **US-Bp** **M.341.26 (with a slightly different label pasted over); **US-Cn** Thomas 28 (aut.: à Monsieur Thomas, *souvenir de l'auteur reconnaissant; H. Berlioz* [Theodore Thomas visited Berlioz on 8-V-67]) [=Thomas 841 in Chicago SO shelfmark system; there including MS parts, US copyist].

VARIANT A: **F-Pn** Gr-Vm Macnutt 25; copy has pp. 17–20, 29–32, and 115–18 re-engraved; the pl. nos. on those pp. altered to begin and end with *M.*; ex Saint-Saëns, given to Sir Adrian Boult (by a committee headed by Charles Münch) at the Liberation concert of 25 February 1945; given by Boult to Macnutt.

F-Pn Gr-Vm Macnutt 26; a Brandus full score (NBE source **P4**), based on the third edition (Milan), c. 1877–88. Hopkinson 20C. Uncut copy in original cloth-backed pale green printed wrappers.

PRINTED CHORUS PARTS (NBE source **Pch1**): *Requiem / PAR / Hector Berlioz / Soprani* [Tenori, Bassi] / *1^{mi} et 2^{di} / A Lafont. / PARIS, chez BRANDUS et C^{ie} Editeurs / 103, Rue Richelieu.* Paris: Brandus [1852]. Pl. no. B. et C^{ie} 5371. Foot of a page in each part: *Impr: de Thierry F^{res} 1, Cité Bergère.* 3 parts: Sopr. I–II, Tén. I–II, Basses I–II. Hopkinson 20E. *Dépôt légal*, 9-II-52. Announced in the *BF*, 3-IV-52. Facs. of Sopr. I–II, pp. 4–5, in NBE vol. 9, 160. Copies: **F-Pn** Vm¹ 2276 (dep. 1852; uncut; one each); **F-Pc** L 17237 (9 boxes of parts, marked by Rocquemont and

Berlioz, presumably used for the performance of 22-X-52; ex Société des Concerts).

PRINTED ORCHESTRA PARTS (NBE source **PO**): 1^{rs} VIOLONS [2^{ds} VIOLONS] [ALTOS] [VIOLONCELLES et C-BASSES] / GRANDE MESSE DES MORTS / H. BERLIOZ Op. 5 / BRANDUS et C^{ie}, Editeurs, rue Richelieu, 103, Paris / Imp. Buttner-Thierry, cité Bergère, 1. Paris: Brandus [1852, 1877-78]. Pl. no. B. et C^{ie}, 5222 bis. Hopkinson 20D. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5287) (unique complete set); **GB-Ob** Mus. 1 c 309 (49), strings only, incomplete.

PRINTED VOCAL SCORE: first published by Brandus (1882). Hopkinson 20F. Copy: **F-Pn** Gr-Vm 13.

Performances:

COMPLETE: 5-XII-37 (Paris: St-Louis des Invalides; Duprez, Tén.; Habeneck, cond.), ?-III-40 (Copenhagen), 1-III-41 o.s. (St. Petersburg; Henry Romberg), 20-VIII-46* (Paris: St-Eustache; Roger, Tén.), 3-V-50* (id.), 22-X-52* (id.; the solo part sung by several tenors), 19-VII-68 (Altenburg; Schild, tenor; cond. Riedel).

EXCERPTS: 25-VI-38 (Lille; movt. VI), 26-VI-38 (id.), 24 to 26-VI-40 (Speyer; announced but not performed), 1-XI-40* (Paris: Opera; movts. II, III, VI; see R&GM 25-X-40 and CG IX 732^{bis}), 27-III-41 (Winterthur), 4-II-43* (Leipzig; movt. VII), 10-II-43* (Dresden; movts. VII, IX, V), 17-II-43* (id.; movts. VII, IX; Tichatschek), 23-II-43* (Leipzig; movt. VII), 9-III-43* (Brunswick; movts. VII, V [IX withdrawn]), 22-III-43* (Hamburg; movts. VII, V), 8-IV-43* (Berlin; movts. II, VI, VII), 23-IV-43* (id.; movt. VII), 6-IV-44* (Paris: Opéra-comique; movt. IX; Gustave Roger and Marie Recio), 19-I-45* (Paris: Cirque Olympique; movts. II, III, VI), 16-II-45* (id.; movt. II), 16-III-45* (id.), 6-IV-45* (id.; movts. II, VII), 7-II-48* (London; movt. VII), 30-VI-51 (Lille; movt. VI), 29-V-54 (Bordeaux; movt. II), 26-VIII-61* (Baden; movts. II, VII), ?-III-63 (Leipzig; ?), 28-XII-67* (St. Petersburg; movt. VII), 8-I-68* (Moscow; movt. VII), 11-I-68* (id.).

References:

MÉMOIRES 46: proposed by the Minister of the Interior in 1836 and commissioned by the Department of Fine Arts in 1837; composed quickly; few changes, added much later and contained in a second edn. published by Ricordi in Milan [1853]; perf. planned; rehearsals; near disaster when Habeneck took a pinch of snuff at a crucial moment during the first perf. [5-XII-37]; difficulties

with payment of the commission; published and dedicated to M. de Gasparin. 47: *Lacrymosa* perf. Lille [25 and 26-VI-38]; 51: *Dies iræ* and *Lacrymosa* perf. Opéra [1-XI-40]. Travels/Germany I, 4: *Offertorium* perf. Leipzig [23-II-43]; Schumann praised it. I, 5: *Offertorium, Sanctus, Quærens me* perf. Dresden [10-II-43]. I, 6: *Offertorium* and *Quærens me* perf. Brunswick [9-III-43]. I, 9: *Dies iræ, Lacrymosa, etc.*, perf. Berlin [8-IV-43]; difficulties with coordination of brass fanfares. 53: four perf. of the *Dies iræ* at the Champs-Élysées [19-I, 16-II, 16-III, and 6-IV-45]. 58: his father wanted to hear it. Postscript: passionate expression in the *Sanctus*; the Requiem is one of his works in so-called “architectural style”; reply to criticism from Heine.

TRAITÉ, ex. 10, pp. 43–45: demonstrating *divisi* of cellos and basses (*Rex tremendæ*, bars 52–57); ex. 46, p. 203: demonstrating flute and trombone chords in the *Hostias* (bars 33–47); ex. 59, pp. 254–61: demonstrating the four brass choirs (*Dies iræ*, bars 139–78, with unrevised words); p. 233: demonstrating doubling with women’s voices (*Lacrymosa*, bars 9–14, etc.); the passage from the *Dies iræ* cited on pp. 254–61 had already appeared as an example in Georges Kastner’s *Cours d’instrumentation* (Paris, 1839), pp. 75–81.

LETTERS: 8-III-37 (to his father, CG 490): the Minister of the Interior is commissioning a large work for the anniversary of the death of Marshal Mortier, to be held at the Invalides; he is afraid of the fever that thinking of five or six hundred performers will give him; *quel Dies iræ!* 24-III-37 (to Cherubini, CG 492): he appreciates C.’s generous withdrawal of his own Requiem, but the governmental decision is irrevocable, so he hopes C. will not deprive the government and his admirers. 11-IV-37 (to Ferrand, CG 493): he is composing, at the request of the Minister of the Interior, a Requiem commemorating the victims of Fieschi; he insisted on 500 performers; he is finishing the *Prose des morts*, beginning with the *Dies iræ* and finishing with the *Lacrymosa*; it is a poem of gigantic sublimity which intoxicated him at first; now he has mastered his subject. 17-IV-37 (to Adèle, CG 495): his Requiem occupies him all day; some problems with Cherubini, who wished to have a new Requiem of his own performed at the Invalides, were settled; the ministry offered him 4000 francs, which is not much considering the enormous cost of the performance with 430 musicians; he has mastered his subject, though in the first few days the *Prose des morts* disoriented him completely; there are instrumental combinations never before tried. 17-IV-37 (to Rocher, CG 496): the Minister of the Interior commissioned him to write the

Requiem for the July victims for the forthcoming ceremonies at the Invalides; he was offered 4000 francs, with which he can pay off his debts to R. and the interest outstanding. 22-V-37 (to Liszt, CG 498): his Requiem is finished; now he is concerned with the practicalities. 17-VI-37 (to Max d'Hauterive, CG VIII and IX 500^{bis}): would d'H. lend his bow to [play in] the Requiem? 18-VII-37 (to Bottée de Toulmon, CG 502): it is finished; the work exists.

[C. 20-VII-37] (to Pierre Dietsch, CG 503): the funeral ceremony at the Invalides has been cancelled; he need not come to the Conservatoire [to rehearse]. 20-VII-37 (to Liszt, CG 504): after three days of indecision, the council of ministers cancelled the funeral commemoration; he learned of it by chance after three sectional rehearsals for voices; things were just beginning to take shape. 27-VII-37 (to Auguste Brizeux, CG 505): in spite of the contract of his predecessor and under pretext of political necessity, the minister does not wish to perform his Requiem; they interrupted him in the middle of rehearsals. 29-VII-37 (to his father, CG 506): in spite of the contract, his work was cancelled; he has written the grandest work of his career, requiring a vast church and 400 musicians; at least it exists, and sooner or later he will have it played. [30-VII-[37] (Félix Marmion to Joséphine Berlioz, CG IX 506^{bis}): *contretemps* and cancellation of the Requiem; M. has seen Montalivet, minister of the Interior, who spoke warmly of the project; Hector hopes they will give his *Requiem* at the Invalides.] [C. 2-VIII-37] (to Rocher, CG 507): his Requiem was not performed; they will not deny him the 4000 francs agreed upon; as soon as he has the money he will repay him what he owes. 12-X-37 (to his mother, CG 511): he has not yet been able to obtain the money due to him, nor that owed to the copyist and singers who had already begun rehearsals; thus he has had to work to recover the four months lost in composing the Requiem. 21-X-37 (to the Director of Public Monuments, CG 512): [a lengthy request for the money owed him]. [30-X-37] (to Alexandre Dumas, CG 513): they might be able to perform the unlucky Requiem at a ceremony to mark the capture of Constantine; if the Duc d'Orléans supported the idea, it would be quite easy. 30-X-37 (to the Minister of War, CG 514): a Requiem mass was ordered by M. Gasparin the previous March but not performed; might the minister choose it to commemorate the death of General Damrémont? it would require several more rehearsals, but the copying costs have already been paid. [C. 30-X-37] (to the Minister of War, CG IX 514^{bis}); expenses incurred for the cancelled Requiem, itemized; total 18,825 francs. 30-X-37 (to Jean Vatout, CG 515): since V. will organize the ceremony, he would like to know when he might begin rehearsals and to confirm the local arrangements; a platform in front of the organ will be necessary, where 200 might be seated; the rest of the orchestra

would be in front, where they could be seen. 14-XI-37 (to his mother, CG 517): the two ministers have finally signed the order which designates his Requiem for the funeral service of General Damrémont; the Minister of War gives 10,000 francs for the performance, and the Minister of the Interior the 8700 francs owed him for the composition, the copying, and the rehearsals in July; instead of 400 performers, he will only have 270; the date has not been fixed, because they are waiting for a telegraphed dispatch announcing the arrival of the body in Toulon. 15-XI-37 (Minister of War to Berlioz, CG 518): confirmation of the commission to perform the Requiem for the funeral service of General Damrémont for a sum of 10,000 francs. [2-XII-37 (Auguste Morel to Justin Laurence, director of African Affairs, CG IX 518^{bis}): requesting a ticket for 5-XII].]

6-XII-37 (Minister of War to Berlioz, CG 521): letter of congratulation. 7-XII-[37] (to his father, CG 523): Constantine was taken two days before—the musical Constantine; the performance was perfect, the success immense and complete; the Duc d'Orléans found it beautiful and said that he had never been so moved by a piece of music; among the reviews there were 13 for and only two against; during the *Jugement dernier* one of the singers had a nervous attack, and the priest burst into tears at the altar. 8-XII-37 (to Jules Janin, CG 524): he sends many thanks for J.'s review. 12-XII-37 (to the Minister of War, CG 527): because the priest insisted on a *De Profundis* in fauxbourdon after the mass, the singers demanded extra payment; this, along with several unforeseen expenses, cost him 365 francs more than allotted; he hopes this surcharge will be approved; he hopes also to be able to thank the Minister in person for his flattering letter. 17-XII-37 (to Ferrand, CG 528): the Requiem was well played; the effect was terrifying for the vast majority of the audience; the important thing is that the success will popularize him; the priest cried for a quarter of an hour after the ceremony; the stunning effect of the five orchestras and the eight pairs of timpani in the *Tuba mirum* cannot be described; one of the singers had a nervous attack; they are talking at the Ministry of purchasing the work as national property. 17-XII-[37] (to his mother, CG 529): they have not yet paid him, but the order has been issued, and Montalivet felt obliged to offer an extra 1500 francs; his father had been very upset at the postponement of the first performance, but should be happy now. 19-XII-37 (to Bottée de Toulmon, CG 530): he thanks him for his fine article. 18-I-38 (to his mother, CG 535): he has not yet received any payment; the Minister of War remitted the 10,000 francs for the performance, so that everybody except him has been paid; he went to make a scene at the Ministry of the Interior; the 1500 complimentary francs have disappeared by error, they say; but he will be paid, because they are too afraid of the press. 1-II-38 (Ministry of

the Interior document, CG 536): [record of payment of 4000 francs to Berlioz.] 8-II-38 (to Liszt, CG 538): it would have been wonderful to have L. at the performance; the work is being engraved; L. will have the score in three months if the engraver keeps his promise. 14-II-[38] (to George Sand, CG 540): he is completely exhausted by the effort to produce his Requiem. 17-III-38 (to Queen Victoria, CG 544): he proposes to publish the full score of his Requiem the following May; he hopes Her Majesty will honour him by subscribing. 19-III-38 (to Rocher, CG 548): they made him wait so long for the 4000 francs that he was forced to borrow on it in advance and therefore cannot send R. what he owes.

31-III-38 (to Ludwig Rellstab, CG 549): among the works which he has composed since d'Ortigue's biographical sketch appeared [1833]: . . . 4° a Requiem mass performed for the funeral of General Damrémont; it will appear in full score, by subscription, in May. 10-V-38 (to Adèle, CG 550): he used three-quarters of the 4000 francs to pay debts. 11-V-38 (to Tobias Haslinger, CG 551): Liszt writes that H. wishes to announce the publication of the Requiem in the German press; here are the conditions: the score is marked 90^f, to be given to French subscribers for 30^f; because of postage and customs, German subscribers will have to pay a little more; H. may determine the German price; B. asks 25^f net per copy, and will give H. each eleventh copy free; there are 160 plates of 32 staves each, hence the cost of transport should not be high. 28-VI-[38] (to Adèle, CG 557): they have just performed the Requiem in Lille, with 500 performers, and Habeneck writes that the success was great and the performance perfect; all of that must have been true for the old wolf to have written at all. 3-VII-38 (to Ernest Legouvé, CG 558): has L. heard of the success in Lille? 12-VII-38 (to Adèle, CG 560): he has already told her of his success in Lille; the work was performed by 600 musicians; at the beginning of the peroration in the *Lacrymosa*, there were tears, and according to several letters, two or three good fainting fits. 15-IX-[38] (to ?, CG 568): how should he go about sending a full score to the Duc d'Orléans? 9-X-38 (to Adèle, CG 575): his Requiem has just appeared and is selling well, even though the price is rather high. 17-[XI-38] (to Schlesinger?, CG IX 578^{bis}): the duc de Nemours will subscribe to the Requiem. [26-XII-38] (to his father, CG 588): he has just presented a copy of the Requiem to the Duc d'Orléans; he was very friendly and hospitable. 2-I-39 (to Ferrand, CG 616): he will send a copy. 22-I-39 (to Liszt, CG 622): he has ceded the ownership of the Requiem to Schlesinger. [22-IX-39] (to Ferrand, CG 665): he should have received three scores: the Requiem and the overtures to *Waverley* and *Benvenuto*.

3-XII-39 (to Bowes, CG 690): if B. is not too tired to hear it, he will send tickets for the concert of 15-XII, where a movement of the Requiem will be

performed [actually replaced by another work]. 4-IV-40 (to Baermann, CG 711): is it true that his Requiem is going to be performed at the festival in Speyer? 2-XII-[40] (to Adèle, CG 734): he has just presented a festival at the Opéra, at which excerpts from his Requiem were played [1-XII-40]. 13-XII-[40] (to Nanci, CG 736): they have asked him to present a second festival, where he will have the two large movements from the Requiem performed. 29-XII-40 (to his father, CG 740): he very much hopes his father may hear one of his works, especially the Requiem, for which he seems to have a secret predilection. [C. 25-VIII-41] (to Nanci, CG 751^{bis}): the Requiem was recently performed in St. Petersburg with great success; they combined the singers of the Imperial Chapel, the choruses of the two opera houses, singers from a regiment of soldiers, and all the orchestras in the city; Heinrich Romberg, who did not flinch at the enormous expense of such an enterprise, made 5000 francs. 3-X-41 (to Ferrand, CG 755): doubtless F. has heard of the extraordinary success of the Requiem in St. Petersburg? 5-II-[42] (to Nanci, CG 765): they have asked him to do a festival in Bordeaux in September; probably he will do the *Lacrymosa* and the *grand tremblement* of the Requiem.

23-X-[42] (to Guhr, CG 782): he has sent an engraved score of the Requiem; the parts for chorus and orchestra should arrive by stagecoach shortly after; a vocal score is included with the separate parts for use in chorus rehearsals. 23-X-42 (to Nanci, CG 784): the director of the theatre in Frankfurt wants to do the large movements of the Requiem along with his first two symphonies. 29-X-[42] (to Hiller, CG 785): see Guhr to find out what is going on with the Requiem; he sent the score and parts by stagecoach on the 24th. 26-I-[43] (Weimar, to Mendelssohn, CG 806): he does not know whether the size of the hall [in Leipzig] will be sufficient for an excerpt from the Requiem. 18-II-[43] (Dresden, to Morel, CG 815): perf. of the *Offertoire* and *Sanctus* in Dresden [17-II-43]. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): id. 6-III-43 (Brunswick, to Desmarest, CG 817): *Offertoire* perf. Leipzig [23-II-43]. [6-III-43] (Brunswick, to Morel, CG 818): id. 14-III-43 (Brunswick, to his father, CG 820): perf. Brunswick [9-III-43]. 30-III-[43] (Berlin, to Morel, CG 824): perf. of the *Offertoire* and *Quærens me* in Hamburg [22-III-43]. 15-VI-43 (to Ricordi, CG 842): perf. proposed at La Scala, Milan.

[C. 30-III-44] (to Jacques-Léopold Heugel, CG 892): [text of announcement for the concert of 6-IV-44, to be printed in *Le Ménestrel*; perf. of *Sanctus* planned]. [10-IV-[44] (Félix Marmion to his niece Nanci Pal, CG IX 894^{bis}): [at the Opéra-comique *concert spirituel* of 6-IV], the [Sanctus] from the Requiem and the *Apothéose* were enjoyed by the true *connaisseurs* but left the public indifferent; the *Carnaval romain* was successful.] 4-I-[45] (to Théophile Gautier, CG 934): would

G. write a half-column about his forthcoming concert, which will include excerpts from his Requiem and *La Tour de Nice*? 9-I-[45] (to Jules Lovy, CG 937): id.; the concert will include a new overture [*La Tour de Nice*], *Le Carnaval romain*, three excerpts from his Requiem, and the *Hymne à la France*. 16-II-[45] (to Michel Lévy, CG 942): he asks for singers to assist in a perf. of the *Tuba mirum*. 20-II-[45] (to Félix Marmion, CG 943): M. cannot imagine the terrifying effect of the *Dies iræ*; he has just given it a second time [16-II-45] and will give it a third [16-III]. [27-II-45] (to Gautier, CG 945): would G. announce his third concert? it will include the *Tuba mirum*. 17-V-[45] (to Liszt, CG 962): perf. planned for Bonn. 6-VI-45 (to Nanci, CG 968): he had hoped she would hear the *Dies iræ* at the Cirque Olympique.

29-VII-46 (to J. Fischhoff, CG 1050): perf. planned for St-Eustache [20-VIII-46]. [Early VIII-46] (to Michel Lévy, CG 1054): please return the chorus parts which the students still have, particularly those which contain the whole work; there are corrections to be made. [Early VIII-46] (to ?, CG VIII 1054^{bis}): he is needing to do frequent errands in preparation for his Requiem on the 20th, produced by the Association des Musiciens. 7-VIII-46 (to G. Roger, CG 1055): would R. sing the tenor solo in the Requiem at St-Eustache on the 20th? 7-VIII-[46] (to Lévy, CG 1056): here are 15 bass and 12 tenor parts; try to find the lost one; general rehearsal scheduled at St-Eustache for Tuesday, 18-VIII, at 1:00. [10-VIII-46] (to Jean-Louis Lebel, CG VIII 1056^{bis}): kindly convoke the chorus of the Opéra-Comique to the rehearsal Monday, 17-[VIII], at 9:00 AM at the Conservatoire; ask the *garçon d'orchestre* at the theatre to collect the music and take it to the Conservatoire; he will staff the orchestra and will be paid. 20-VIII-46 (B. and committee to Lebel, CG IX 1056^{ter}): gratitude for L.'s role in the organisation of the musical and religious solemnity at St-Eustache in honor of Gluck. [21-VIII-46] (to A. W. Ambros, CG 1057): perf. St-Eustache the day before; [mus. ex.]. 16-IX-[46] (to his father, CG 1060): successful perf. the month before at St-Eustache. [30-III-47] ([Rouen], Louis Berlioz to his aunt, Nanci Pal, CG 1099^{bis}): Papa gave a Requiem at St-Eustache, well received.] (London, to Charles Lewis Gruneisen, CG III and IX 1167): perf. of *chœur des âmes du purgatoire* planned for London, 7-II. [C. 8-III-38 (London, Edward Holmes to Berlioz, CG IX 1184^{bis}): H. is returning the score of the Requiem and has delighted in studying it; he has occupied himself chiefly with the simpler parts (Kyrie, Sanctus, Hosanna, Quaerens me, Hostias, Agnus); he would like to write an account of the work; he was much moved by the *Offertoire* as perf. [7-II-48].]

[22-IV-50] (to Ferrand, CG VIII 1320^{bis}): will F. be around for a large-scale perf. of the Requiem at St-Eustache, 1-V? [C. 24-IV-50 (to the musicians of the Société Philharmonique, CG IX 1320^{quater}): rehearsal schedule for the perf. at St-Eustache, 1-V-50 [postponed to 3-V-50]. 26-IV-[50] (to Rocquemont, CG 1321): [long letter concerning errands to be done for rehearsals]. [28-IV-50?] (to Justin Cadaux, CG VIII 1322^{bis}): kindly go to the rehearsal of women and children the next day at 9:00 sharp *chez* Sax under the direction of Dietsch or C. himself if necessary; somebody needs to keep an eye and an ear on them and on him. 29-V-[50] to D.-F.-E. Auber, CG VIII 1322^{ter}): kindly lend the Conservatoire's timpani and contrabasses for the Requiem at St-Eustache the following Friday. 29-IV-[50] (to ?, CG 1324): he is preparing a perf. for the following Friday at St-Eustache, in memory of the victims of the Angers catastrophe. 29-IV-[50] (to Adèle, CG 1325): id. [C. 29-IV-50] (to Mme Jules Janin, CG 1326): would Mme J. agree to be a patron of the perf. on 30-V? [2-V-50] (to Ferrand, CG VIII 1327^{bis}): perf. the next day at 11:00 at St.-Eustache; [Dietsch] contrived to prevent more than 80 singers from coming to the rehearsal that day. 15-V-[50] (to Adèle, CG 1331): by chance he was conducting the Requiem at St-Eustache the night Nanci died.

1-VI-51 (London, to Louis, CG 1415): perf. of the *Lacrymosa* planned for Lille, 1-VI. [14-I-52 (Weimar, Liszt to Gaetano Belloni, CG IX 1441^{bis}): after *Cellini* L. would like to give, properly, *Roméo et Juliette*, the *Symphonie fantastique*, etc., and before too much time has passed the Requiem, complete, in Leipzig or another place large enough for such a solemnity.] 10-II-52 (to Adolphe Duchêne de Vère, CG 1448): perf. of five movts. planned for London. 10-II-52 (to Morel, CG 1449): id. 26-V-52 (to Dieudonné Denne-Baron, CG 1489): he wrote the Requiem at the invitation of M de Gasparin; it was presented for the first time in the Invalides for the funeral service of Maréchal Damrémont. 7-VI-52 (London, to Liszt, CG 1491): he cannot find a publisher for *Faust*; he will have to go to Ricordi, who did not hesitate to do the second edition of the Requiem. 26-II-52 (to Tito Ricordi, CG VIII 1497^{bis}): Brandus will send him, by post, a tenor part for the Requiem, which the engraver can use to correct the passage indicated in the score; kindly have someone make a first round of corrections [to the new edition of the score] and only send him a second proof. 14-[VIII-52] (to Liszt, CG 1510): perf. planned for St-Eustache. 14-VIII-1852 (to Tito Ricordi, CG VIII 1510^{bis}): in view of the forthcoming performance at the end of September [actually 22-X-52], this would be a good occasion to announce that R. is publishing a new edition; thus hurry with the engraving and as soon as possible send the promised proof; it's essential that he see it before allowing it to be printed, but the proof should already have been carefully corrected by the time he sees it. [17-VIII-52] (to

Adèle, CG 1511): id.; it has been set for 10-X. 11-IX-52 (to Davison, CG 1514): id. 9-X-[52] (to Joseph Tarot, CG 1517^{bis}): can the singers from his theatrer come to a rehearsal for the Requiem the following Tuesday at 2:00 sharp in the *petite salle* at the Conservatoire, taking the score and parts there? 10-X-52 (to Liszt, CG 1520): the perf. will be 22-X; the rehearsals began two days before; there will be about 600 musicians. 11-X-52 (to ?, CG VIII 1520^{bis}): he missed his appointment owing to preparations for his Requiem on 22-X. [17-X-52] (to Baron Taylor, CG 1521): Dieppo says that there are six excellent trombone students at the Gymnase Musical who would play in the Requiem. [21-X-52] (to Fiorentino, CG 1522): is F. coming to the ceremony for the Baron de Trémont the next day? here is another ticket; if he comes and if he writes of it, kindly mention the following members of the chorus [list of names]; the director of the Opéra prohibited his chorus from participating, but the Ministry of the Interior made him revoke his veto. 22-X-52 (to the artists of the Opéra-comique, CG 1523): he compliments them on their perf. 24-X-52 (Committe of the Assn. of Artistes-Musiciens to Mme Emmanuel Gonzalès, CG IX 1523^{ter}): thanking her for her participation in the perf. at St.-Eustache in memory of the Baron de Trémont. 25-X-[52] (to Adèle, CG 1524): successful perf. 29-X-[52] (to Liszt, CG 1525): id. 29-X-[52] (to Suat, CG 1526): M and Mme Boutaud came to the perf. [12-XII-52] (to Jules Lecomte, CG 1530): [for a planned perf. of the Te Deum at the coronation of the Emperor], it will be necessary to do at least as much as the Association of Musical Artists did recently for his Requiem. 26-XII-52 (to J.-E. Duchesne, CG 1535): he thanks D. for his review. [C. 29-XII-52] (to Adèle, CG 1537): she should read the paragraph in the morning's *Journal des Débats*; it is the best analysis ever of his Requiem. 19-XII-52 (to Morel, CG 1542): poor [Maillard] was no substitute for Morel in the Requiem. 29-XII-52 (to Pal, CG 1548): perf. Paris.

[Early II-53] (to Liszt, CG 1560^{bis}): there are enough of his works published in score and parts (the three symphonies, *Le Cinq Mai*, the Requiem) that it is not necessary to look for others to perform. 5-II-53 (to Tito Ricordi, CG VIII 1561^{bis}): he has had no news of R.'s edition of the Requiem, proofs of which should have reached him months ago. 22-II-53 (to Ricordi, CG 1566): he has received the proofs; there are many mistakes; he would like a second proof, with the title *DEUXIÈME ÉDITION revue par l'auteur, et contenant plusieurs modifications importantes*. [23-II-53] (to Liszt, CG 1568): they have announced a funeral ceremony commemorating Napoléon's death, in which they will do the Requiem; he has spent the last several days correcting the proofs of the new edition, done by Ricordi in Milan; the edition includes important revisions and will conform to the chorus parts published by Brandus two years earlier. 19-III-

[53] (to Tito Ricordi, CG VIII 1574^{bis}): he is probably going to London; if possible, finish the corrections to his Requiem before the journey, sending him the last corrected proof and the previous one with the mistakes marked, plus the title page. 11-IV-53 (to Tito Ricordi, CG VIII 1584^{bis}): he has been waiting for the last proof of his Requiem for a long time; kindly respond with a few lines. 17-IV-53 (to Ricordi, CG 1586): he has corrected the last proofs of the Requiem; there are very few errors. 4-V-53 (to Hogarth, CG 1596): he suggests the *Offertoire* as an alternative in a proposed London perf. 26-X-[53] (Brunswick, to Brandus, CG 1636): he has sent two copies of the Milan edition. 18-XII-53 (to Ferdinand David, CG 1668): he sends a copy of the score. [17, 19-XII-53] (to Adèle, CG 1669): perf. planned for Brunswick, 5-V. 7-I-54 (to David, CG 1685): has D. received the score? 24-I-54 (to Liszt, CG 1696): a package containing 500 chorus parts has not yet arrived in Brunswick. 26-VI-54 (to Morel, CG 1771): he does not have a copy of the score to send. 1-I-55 (to Liszt, CG 1869): perf. proposed for the Weimar court theatre of the *chœur des âmes de purgatoire du Requiem*; it is very easy. 14-III-55 (Brussels, to Liszt, CG 1918): also ask [Hofmeister] how much the engraving of each large plate would cost—like those in the Requiem; this is the format he would like to adopt for his collected works. 30-IV-[55] (to Liszt, CG 1959): the Requiem has a brother worthy of it [the Te Deum]. 10-IX-55 (to Liszt, CG 2012): CSW advised him to write with his idea for a festival in Thuringia, where they would play the Te Deum or the Requiem. 28-IV-59 (to Ferrand, CG 2368): the most recent issues of *Le Monde illustré* contain his account of the first perf.

25-V-61 (to Louis, CG IX 2551^{ter}): in Baden this year he will give two movements of the Requiem, for which he will need an army of brass and timpani; they're looking in Karlsruhe, Baden, Strasbourg, and Rastatt. 2-VI-61 (to Louis, CG VI and IX 2555): perf. planned for Baden of some excerpts from the Requiem. [Mid-VI-61] (to CSW, CG 2557): id. 6-VII-61 (to Ferrand, CG 2565): perf. of *Tuba mirum* and *Offertoire* planned for Baden. 20-VII-[61] (to Friedrich Krug, CG 2567): [concerning a chorus rehearsal in Karlsruhe for the perf. in Baden]. 7-VIII-[61] (to Gustave Claudin, CG 2570): [text of an announcement of the concert in Baden, 26-VIII, to include the *Tuba mirum*]. 8-II-62 (to Ferrand, CG 2590): perf. Baden [26-VIII-61]. [5-XII-62 (Stasov to Berlioz, CG 2676): does the Requiem really end with *Hostias*, as is the case with their published copy?] 19-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): a month before, some excerpts from the Requiem were performed in Leipzig. 28-VII-63 (to Ferrand, CG 2759): Louis had never heard anything of his but the Requiem, when he was 12 years old; imagine his joy at attending the two performances of *Béatrice*.

27-XII-66 (to Tito Ricordi, CG 3205): he has just done a rigorous revision of his *Messe des morts*: correcting several small errors but also changing words to improve the prosody and reestablishing a text he shouldn't have altered; these will necessitate re-engraving perhaps two plates; could that be done? he would purchase five copies at retail price. 3-I-67 (to Tito Ricordi, CG 3208): since the plates do not exist anymore, it will be necessary to engrave 12 new plates and have the binder do the repairs; does R. consent to that expense, correcting all the remaining copies? how many copies are left? what would be the charge for the copies he wants to buy? send a proof, for which he would pay, before the rest of the work is done; beyond the new plates there will be little mistakes to correct in pencil and by scratching out; use the same punches, fonts, and employee to do this work. 11-I-67 (to Ferrand, CG 3209): does F. have a copy of the *Messe des morts*? if he were threatened with seeing his entire work burned, less one score, it would be for the *Messe des morts* that he would ask pardon; they are doing a new edition in Milan. 11-I-67 (to Tito Ricordi, CG 3210): he has just sent a corrected copy of his *Messe des morts* by rail; he will take ten copies at 14 francs each, but first send the proof so he can be certain that all the errors are corrected and that the new plates are error free; also return the master corrected score with the proof and let him know how to remit the 140 francs. 20-II-[67] (to Tito Ricordi, CG 3222): he has just received the master corrected copy and the proof; everything is in order; now send nine more copies. [6-III-67] (to Tito Ricordi, CG 3224): he has the bill for the score and the copies; send someone to collect the sum in question. 12-III-67 (to Ferdinand Hiller, CG 3226): he is sending the score; he does not think it would be possible for H. to perform the large movements of the prose (*Dies iræ*, etc.); he cannot place the orchestra properly; try another excerpt instead: the *Offertoire*. 15-III-67 (to Johann von Herbeck, CG 3228): he sent H. a full score. 12-V-67 (to Morel, CG 3241): does M. have a full score of the Requiem? they have just issued a corrected edition in Milan. 22-XII-67 (St. Petersburg (to M and Mme Massart, CG 3318): perf. of the *Offertoire* planned for the following Saturday. [28-XII-67] (to Nicolai Rubinstein, CG 3321): he will remind [the orchestra assistant] to send the chorus and orchestra parts for the *Offertoire* [to Moscow]. [10-I-68] (Moscow, to Damcke, CG 3326): perf. of the *Offertoire* in Moscow [8-I-68]; its effect on the composer and the public; to be repeated 11-I. [10-I-68] (Moscow, to his niece Nanci Suat, CG 3327): id. [15-I-68] (St. Petersburg, to Pierre Deschamps, CG 3329): id. 18-I-68 (St. Petersburg, to Mme Massart, CG 3330): id. 23-I-68 (to Ernest Reyer, CG 3332): id.

Dedicatee: Adrien-Étienne-Pierre, Comte de Gasparin (1783–1862), Minister of the Interior (1831–37, 1839), who commissioned the work.

Self-Borrowing: The Resurrexit ([20B](#)) from the 1824 *Messe solennelle*, first intended to be part of *Le Dernier Jour du monde* ([61](#); 1831–33), provided material for the Requiem, movt. II, bars 141–71, etc.

Note: F-Pc *papiers divers de Berlioz* 12 is a list of the orchestra and chorus for the first performance.

Bibliography: Jullien 100–08, 147, 148, 149–50, 154, 163–64, 166, 167, 171, 172, 182, 212, 216–17, 247, 300, 306, 307 — Boschot II, 341–96, 411, 547–55, 560–61; III, 22, 25, 56, 77, 79–81, 94, 119, 147, 177, 237–42, 294, 540–41, 651 — *Berlioziana* (1904), 19–20, 27–28, 36–37, 44–45, 275–76 — *Prod’homme* 155, 157–79, 186–87, 208–09, 235, 236, 237, 239–40, 253, 254, 275, 280, 292, 307, 313, 363, 414, 415, 422 — Barzun I, 247–56.

David Cairns, “The Pinch of Snuff,” *Berlioz Society Bulletin* 40 (October, 1962), 3–7; and 41 (January, 1963), 3–10 — Macdonald, “Self-Borrowings,” 40–41 — Edward T. Cone, “Inside the Saint’s Head: The Music of Berlioz,” *Musical Newsletter* 1 (1971), 3–12, 16–20; and 2 (1972), 19–22 — Cairns *Memoirs*, 594–95 — Edward T. Cone, “Berlioz’s Divine Comedy: The Grande Messe des morts,” *19th-Century Music* 4 (1980), 3–31.

Dominique Hausfater, “La Grande messe des morts d’Hector Berlioz,” in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 82–83.

76

Benvenuto Cellini

Opéra semi-seria

Text by Léon de Wailly and Auguste Barbier, assisted by Alfred de Vigny

[76A](#) Complete Opera

[76B](#) *Grande Ouverture de Benvenuto Cellini*

(See also *Le Carnaval romain*, [95](#).)

76A Complete Opera

à son altesse Impériale et Royale Maria Pawlowna Grande Duchesse de Saxe-Weimar

Note: *Benvenuto Cellini* is, as David Cairns writes, “one of those works about which their authors never said the last word.” The opera was subject to revision from each performance to the next. In 1838 it was given in two acts and four *tableaux*; it was considerably shortened and revised for the Weimar revival of November 1852, with Liszt’s advice, and was given in three acts, the last two *tableaux* being combined into one. The full score published by Choudens in 1886 corresponds with the Weimar production of 1856, the last Berlioz himself had anything to do with. The contents presented here follow the scheme of the New Berlioz Edition, vol. 1.

Information concerning the overture as a concert work appears under [76B](#).

Ouverture (Paris 2, Weimar version)	420 bars
Acte I	
Premier Tableau	
1	Introduction, “Teresa! . . . mon bâton” (Balducci) 219 bars
	Air, “Ne regardez jamais la lune” (Balducci) fr. bar 117
2	Chœur de masques, “Enfin il est sorti” 250 bars
	(Teresa, Balducci, Chœur)
3	Récit et Air, “Les belles fleurs! . . .” (Teresa) [23 bars]
3a	Romance, “Ah! que l’amour une fois dans le cœur” (Teresa) 220 bars
3b	Cavatine, “Entre l’amour et le devoir” (Teresa) 241 bars
4	Trio, “Cellini! Teresa!” (Teresa, Cellini, Fieramosca) 484 bars
5	Récitatif, “Ciel! nous sommes perdus” 78 bars
	(Teresa, Cellini, Fieramosca, Balducci)
6	Final, “A nous voisines et servantes!” 241 bars
	(Teresa, Fieramosca, Balducci, Chœur)

Deuxième Tableau

- 7 Récit, "Une heure encore" (Cellini) [101 bars](#)
Romance, "La gloire était ma seule idole" (Cellini) [fr. bar 28](#)
- 8 Scène et Chœur, "A boire, à boire!" [681 bars](#)
(Cellini, Francesco, Bernardino, Chœur)
Chant des ciseleurs, "Si la terre aux beaux jours se couronne"
(Cellini, Francesco, Bernardino, Chœur) [fr. bar 59](#)
Air, "Cette somme t'est due" [fr. bar 418](#)
(Ascanio, Cellini, Francesco, Bernardino, Chœur)
- 9a Récitatif, "C'est trop fort!" (Fieramosca, Pompeo) (Paris 1, 2) [48 bars](#)
- 10a Air, "Ah! qui pourrait me résister?" (Fieramosca) (Paris 1, 2) [289 bars](#)
- 9b Récitatif, "C'est trop fort!" (Fieramosca, Pompeo) (Weimar) [48 bars](#)
- 10b Air, "Ah! qui pourrait me résister?" (Fieramosca) (Weimar) [161 bars](#)
- 11 Récitatif, "Viens, le temps passe" (Fieramosca, Pompeo) [19 bars](#)
- 12 Final, Le Carnaval, "Vous voyez, j'espère" [1269 bars](#)
(Balducci, Teresa, Ascanio, Cellini, Fieramosca, Pompeo, Chœur)
Ouverture de la pantomime, "Ah! ah! Bravo!" [fr. bar 499](#)
Pantomime du roi Midas ou les oreilles d'âne, "Voici maître Arlequin" [fr. bar 540](#)
Ariette d'Arlequin, "Regardons bien" [fr. bar 596](#)
Cavatine de Pierrot, "Il plaît fort" [fr. bar 626](#)

Acte II (Weimar Acte III)

Troisième Tableau

- 13 Entracte et Scène [81 bars](#)
- 14 Chœur, "A l'atelier . . ." (Chœur) [90 bars](#)
- 15 [Scène], "Il n'a pas reparu" (Teresa, Ascanio) [46 bars](#)
- 16 Récit et Prière, "Ah! qu'est-il devenu?" [85 bars](#)
(Teresa, Ascanio, Chœur)
- 17 Récit, "Teresa! Cellini!" (Teresa, Ascanio, Cellini) [177 bars](#)
- 18 Duo, "Ah! le ciel, cher époux" (Teresa, Cellini) [378 bars](#)

19	Récit, "Ah! maître!" (Teresa, Ascanio, Cellini)	18 bars
20	[Quintette], "Ah! je te trouve enfin" (Teresa, Ascanio, Cellini, Fieramosca, Balducci)	153 bars
21	Sextuor, "Le pape ici" (Teresa, Ascanio, Cellini, Fieramosca, Le Pape, Balducci)	537 bars
22	Final, "Ah! maintenant de sa folle impudence" (Teresa, Ascanio, Cellini, Fieramosca, Le Pape, Balducci, Chœur)	162 bars

Quatrième Tableau

23	[Entracte]	30 bars
24	Air, "Mais qu'ai-je donc?" (Ascanio)	263 bars
25	Recit et Air, "Seul pour lutter" (Cellini)	159 bars
26	Chœur, "Bienheureux les matelots" (Ascanio, Cellini, Chœur)	121 bars
27	[Scène], "Vite au travail" (Teresa, Ascanio, Cellini, Fieramosca)	201 bars
28	Chœur, "Peuple ouvrier" (Teresa, Ascanio, Francesco, Bernardino, Chœur)	196 bars
29	[Scène et Chœur], "Ah! ciel! il est mort!" (Teresa, Ascanio, Cellini, Francesco, Bernardino, Chœur)	146 bars
30	[Chœur], "A l'atelier" (Teresa, Ascanio, Cellini, Fieramosca, Francesco, Bernardino, Chœur)	81 bars
31	[Recit], "Ah! le calme renaît" (Teresa, Ascanio)	19 bars
32	[Scène], "Térèse, Térèse ici!" (Teresa, Cellini, Le Pape, Balducci)	65 bars
33	Final, "Du métal! du métal!" (Teresa, Ascanio, Cellini, Fieramosca, Le Pape, Balducci, Francesco, Bernardino, Chœur)	450 bars

Teresa (Sopr.), Ascanio (M.-Sopr.), Cellini (Tén.), Francesco (Tén. II), Fieramosca (Bar.), Balducci (Basse), Bernardino (Basse II), Le Cardinal (Basse III), Pompéo (Bar.), Un Cabaretier (Tén.), Un Officier (Basse); Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II, Hb. I-II, Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-IV, C. à p. I-II, Tromb. I-III, Oph., 2 pr. Timb., G. c., Tamb. de basque, Cymb., Tri., Guitares I-II, Harpes I-II, Enclume, Cordes.

Œuvre 23 – Labitte 23 (*ouvrage inédit; Neuf morceaux de chant de cet opéra*, Labitte 15[a]) – Hopkinson 67.

Malherbe & Weingartner, vol. V, v-x, 1-44 (1901) (overture only) – NBE vol. 1, 4 vols. (ed. Hugh Macdonald, 1994-2005): vol. 1a-b (Paris act I, Weimar acts I-II; 1994); 1c (Paris act II, Weimar act III; 1996); 1d (critical apparatus; (2005).

Date of Composition: May 1834-September 1838, revised 1852-56 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1508 (3 vols.). *Benvenuto Cellini / Opéra en Deux actes et en 4 Tableaux / Paroles de MM^{rs} Léon De Wailly et Auguste Barbier / Musique de M^r Hector Berlioz / Représenté pour la 1^{re} fois à l'académie Royale de musique de Paris / Le 3 Septembre 1838 / N^{ta} avant le lever de la toile, l'orchestre exécutera / l'ouverture (gravée) de Benvenuto. / Avant de commencer la seconde partie du premier acte / il exécutera celle du Carnaval Romain (gravée également). 3 volumes: vol. I: 161 numbered pp.; vol. II: 318 numbered pp.; vol. III: 299 numbered pp. Upright 27 x 43.5 cm.; 32 staves. Working copy, revised by Berlioz and by copyists for three-act performance and for publication. Many collettes and added papers. Contents: Volume I: [Overture missing]; 1 *Introduction*, 1-21 (TP; TP^v blank, 22 blank); 2 *Récit et Air de Thérèse*, 23-41 (42 blank); N^o 3 *Duo et Trio*, 43-128 (new pagination; pp. 75bis-84 [old pagination] inserted erroneously; they belong to Ascanio's air in Act II); *Récit. A*, 130-39 (129=TP); N^o 4 *Final*, 139-61 (162 blank). Volume II: N^o 5 *Romance*, 1-9 (10 blank); N^o 6 *Scène et Chœur*, 11-73; *Air* (Ascanio) [& completion of *Chœur des ciseleurs*], 73-113 (114 blank); *Récit. B*, 115-18; N^o 7 *Air* (Fieramosca), 119-44; *Récit. C*, 145-46; *Le Carnaval* [N^o 8], 147-312 (313-14 blank; 223-33: *Pantomime*; 234-38: *Ariette d'Arlequin*; 240-47: *Cavatine de Pasquarello*). Volume III: N^o 9 *Entr'acte et Chœur*, 1-22; N^o 10 *Scene*, 22-44; N^o 11 *Air*, 45-64; N^o 12 *Scène et chœur*, 64-111; N^o 13 *Duo*, 111-34; N^o 14 *Scene et sextuor*, 135-207; N^o 15 *Air*, 208-18; [N^o 16 *Final: La Fonte*], 219-71 (272 blank). [Gallica IFN-55013069](#) (vol. 2), [IFN-55013070](#) (vol. 3).*

AUTOGRAPH FRAGMENTS: **F-Pc** ms 1516. 3 fols. of full score, cut from the end of Fieramosca's aria in Act II (no. 7). Upright white, 26.5 x 43.5 cm.; 32 staves.

F-Pc ms 1178. Passage deleted from the sextet, no. 14. Inc. Cardinal: *à la justice de par dieu je livrerai ta tête*. 1 fol.^r (verso blank). A scrap: oblong 11.6 x 27.6 cm.; 10 staves.

F-Pn Rés. Vm¹ 241 (autograph of *L'Enfance du Christ*, 130). Sketch in short score of another passage deleted from the sextet, no. 14, in 1852. Inc. Cardinal: *Ah – ça démon, pour te calmer que faut-il donc?* Verso of the collette over p. 2. Upright 24 x 31.2 cm.; 24 staves.

F-Pn W 1, 3. Draft of the same section sketched in the item above, in full score. 1 fol.^r (verso blank). Upright 26.5 x 35.3 cm.; 24 printed staves and one hand-drawn staff.

F-Pc ms 1177. Passage deleted from Cellini's air, no. 15. Inc.: *pasteur; mais non, non, je suis Cellini*. 1 fol.^r (verso blank). Upright 26 x 35.6 cm.; 16 staves.

GB-En H. B. 5/2. *Air de Cellini* [no. 15] *Musique de H. Berlioz / Transposé pour voix de Basse / par l'auteur*. 12 numbered pp. Upright 26 x 34 cm.; 24 staves. Inc.: *Seul pour lutter . . . Sur les monts les plus sauvages*. 115 bars, unfinished.

GB-Lbl Music Loan 91.2. *Fragment ou plutôt débris*, of a scene deleted from the first version. Inc. *Quel contretemps fâcheux*, a recitative preceding Ascanio's aria (no. 11). Full score. 1 folio. Upright white, 26.2 x 33.5 cm.; 28 staves, trimmed from a larger sheet. Ex Oliver Neighbour. Facs. in *The Score* (December 1954), TP.

Facs. of one page of an unknown autograph source for *Sur les monts* in Jullien 253.

SKETCH: **US-AS** Lake Collection. Sketch in short score (3 lines) for the aria *Sur les monts les plus sauvages* (no. 15). Titled [upper L.]: *Esquisse de l'air / de Benvenuto Cellini*. Signed *H. Berlioz* on verso. 1 fol., front and back. Upright 28 x 37.5 cm.; 26 staves. 95 bars + 10 bars of transition to the *Chœur d'ouvriers* (no. 9–10; see the note on the first version, above). Other sketches in the 1832–36 sketchbook (62), fols. 15^r–21^r.

MANUSCRIPT FULL SCORE: **F-Po** A 521 a (I–V) (NBE source C1.) No title page. 5 vols. Upright green, 16, 20, and 24 staves. Opéra copyists. Includes overture and most of the first version, but the music for Act II, sc. x–xviii is missing. No autograph notation. Vol. I, 1–642; II, 1–364 (365–68 blank); III, 1–587 (558 blank); IV, 1–532; V, 1–358.

F-CSA (NBE source C2). Full score of the Weimar version, 161, 316, 263 pp. Rocquemont copy (gift of Joséphine Chapot, 1903).

US-Cso Thomas 818 is a ms. score prepared by a French copyist. Weimar version, act I to “*Si j'avais ma rapière à main*” (NBE 1a, pp. 119–243); then a link of 14 bars (American ms, composed by Thomas?) to “*Cette somme t'est due*” (NBE 1b, pp. 408–429); then the Carnival (NBE 1b, pp. 542–617).

MANUSCRIPT VOCAL SCORES (NBE source **ACV**): **F-CSA**. *Benvenuto Cellini / Partition de Piano et chant / 1^r Acte*. Second TP: *Benvenuto Cellini / Partition de Piano et Chant / Atto 1^{mo} / Teresa = Cellini = Fieramosca = Balducci = Francesco = Bernardino / Cori*. Third TP [aut.:] *A Son Altesse Impériale / Madame la Grande Duchesse Douairière de Saxe Weimar / Benvenuto Cellini / Opéra Semi-Seria en trois actes / De MM^{rs} Léon de Wailly et Auguste Barbier, musique de M^r Hector Berlioz / Traduction Italienne da Sr di Santo-Mango. / Partition de piano / avec texte français et allemand / [added:] Traduction allemande de P. Cornelius*. Upper R: *1^r Acte / 1^{re} Partie*. Acts I-II: 305 pp. Upright white, 24 staves. Used by the engraver.

US-NYcu Berlioz collection. The companion fascicle for Act III, entitled, upper L.: *Benvenuto Cellini / [C.:] 3^{me} Acte / Benvenuto Cellini / Atto 3^o / Teresa, Cellini, Ascanio, Balducci, Il Cardinale, Francesco, Bernardino, Fieramosca, / Cori*. 205 pp. (TP, TP^v blank, [1]-205; last pp. missing). Upright white, 22 staves. Used by the engraver.

F-Pn Ms. 20626 (coll. Meyer). 1 bifolio (4 pp.) of the vocal score. Upright white, 24.8 x 32.5 cm.; 22 staves. The four pp. missing from the **US-NYcu** MS.

MANUSCRIPT PARTS (1838 version) (NBE source **CO**): **F-Po** matériel. Parts prepared by the Opéra copyists. Many are annotated by Berlioz. Orchestral parts. Upright white, 16 staves. 52 parts: Fl. solo (2 vols.), Fl. I-II (id.), Hb. I-II (id.), Cl. I-II (id.), Bns I (id.), Bns II (id.), Cors I (id.), Cors II (id.), Tromp. I (1 vol.), Tromp. II, Tromp. III sur le théâtre, Tromb. I, Tromb. II, Tromb. III, Oph., Timb., G. c. (green, 12 staves), Tamb., Cymb., Tri., Tamb. de basque, Enclume, Guit. I, Guit. II, Harpe I (2 fasc.), Harpe II (2 fasc.), Vn principal (4 vols.), Vns I (6; 2 vols. each), Vns II (6, id.), Altos (4, id.), Vlls & Cb. (9; id.).

Rôles (NBE source **Crôles**): Oblong green, 8 staves. 2 of each, in general. 18 parts. Ascanio (2), Teresa (2), Cellini (2, a total of 5 vols.), Balducci, Giacomo [=another Balducci], Fieramosca (2), Le Pape, Le Cardinal [=Le Pape], Francesco (2), Pompée, Le Cabaretier, Bernardino (2).

Chorus parts. Oblong green, 8 staves. 46 parts: Sopr. I (9), Sopr. II (12), Tén. I (7), Tén. II (5), Basses (13).

Chorus scores (NBE source **Cch1**): 2 identical scores, upright green, 12 staves, 3 vols. each. 1 oblong green, 8 staves, 3 vols. All unpaginated.

Lithographed chorus parts. 3 parts: Sopr. & Contr., Tén. I-II, Basses I-II.

Lithographed vocal score (ms.: *M^r J. Cohen / Répétiteur des Chœurs*).

F-Preboul. 43 ms. chorus parts of Weimar version: 15 Sopr. et Cto., 13 Tén., 14 Basses.

LITHOGRAPHED PARTS (1853 version): **F-Pc** D 16487. 2 parts, from masters in Rocquemont's hand: Tén. I-II, Basses I-II. In Italian. Ex Société des Concerts.

MANUSCRIPT PARTS OF EXCERPTS: **F-Pn** Vma ms 808. *Cavatina* [no. 2]. Upright white, 12 staves. German copyists. 31 parts: Fl. I, Fl. II & P. fl., Hb. I, Hb. II, Cl. I, Cl. II, Bns I, Bns II, Cors I A (signed 22-III-43, Hamburg), Cors II A (signed n.d., Vienna, and 25-I-46, [Prague]), Cors I B, Cors II B (signed 25-III-51, Paris), Harpe, Vns I (4), Vns II (4), Altos (4), Vlles, Vlles & Cb. (5). Ex Société des Concerts.

F-Pc D 17551 (*olim* Vma ms 870). *Duetto*, i.e., "*Bienheureux les matelots*" (no. 10) preceded by "*Sur les monts*" (no. 15), as in the early versions. Upright white, 10 staves. Vienna copyists (1845), for the concert of 23-XII-45; German text. 36 parts: Cellini, Ascanio, Tén. (2), Basse; Fl. I, Fl. II & P. fl., Hb., Cl., Bns I-II, Bns III-IV, Cors I, Cors II, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Oph., Timb., G. c., Guit. I (2), Guit. II (2), Petite Enclume, Vns I (2), Vns II (2), Altos (2), Vlles (2), Cb. (2). Also 1 part, oblong green, 14 staves, containing recitatives for Ascanio and Cellini in German with aut. note: *Les parties d'orchestre du récitatif et de l'air sont bonnes. Il faut seulement supprimer la coda et le chœur qui suit. Le chœur n'est plus maintenant placé après cet air dans l'opéra.* Also a five-line scrap cut from the green paper described above: Basses (Chœur). All ex Société des Concerts.

MANUSCRIPT LIBRETTI: **F-Pan** AJ XIII, 203, item 574 (NBE source **CL1**). *Benvenuto Cellini / Opéra demi-sérieux / en 2 actes et / 5 tableaux*. Manuscript libretto submitted to the *Censure* in 1838. 112 pp. Ms. on TP: "Commencé le mardi 26 Juin [1838] 19 répétitions de mise en scène." Facs. of opening scene, NBE vol. 1d, p. 1237.

Another copy: **F-Pan** F¹⁸ 669 (NBE source **CL2**). *Benvenuto Cellini / Opéra [deleted:] demi-sérieux / en 2 actes et / en 5 tableaux*. 85 pp. approved 18-VIII-38, with autograph corrections. Facs. of p. 65, fourth tableau with aut. revisions, NBE 1d, p. 1237.

F-Pn Collection Macnutt (Macnutt inventory 6304) (NBE source **CL3**). Dialogues only, 1856. 35 pp., in the hands of Léon de Wailly and Auguste Barbier. For a proposed revival of *Cellini* at the Théâtre-Lyrique. See NBE Foreword, NBE 1a, p. XVIII, and transcriptions, Appendix IV, NBE 1d, pp. 1303-

09, and facsimiles p. 1238. Correction, p. 1303: Dialogue 5 should read: “No. 19 (pp. 833–34)” and next-to-last paragraph of introduction should read: “The manuscript consists of SEVEN items on 35 pages.”

PRINTED FULL SCORE: first published by Choudens, Paris, in 1886, although Berlioz’s contract with Choudens is dated 22-VII-63. It includes an *Entr’acte* at the beginning of Act II, based on the overture *Le Carnaval romain* (95) of doubtful authenticity.

PRINTED EXCERPTS: [9 *Morceaux Détachés*] N° [blank] / *BENVENUTO CELLINI*, / *Opéra Semi Seria en deux Actes* / DE / MM Léon de Wailly et Auguste Barbier / *Musique de* / HECTOR BERLIOZ / PARIS, chez Maurice SCHLESINGER Editeur Rue Richelieu, 97. / BERLIN, chez A. M. SCHLESINGER. / *Catalogue Thématique des Morceaux détachés avec acc^t de Piano par A. Morel* / [C.:] *OUVERTURE* [. . .] *Partition*. . . . 36^f. / *Partities* [sic] *d’orchestre* 30^f. // [L.] N° 1. / *SÉRÉNADE*. / [mus. ex.:] *Chantée par M^r Duprez* / 2^f. / N° 2. / *CAVATINE*. / [mus. ex.:] *Chantée par M^{me} Dorus-Gras*. / 5^f. / N° 3. / *TRIO*. / [mus. ex.:] *Chantée par M^{rs} Duprez, Massol et M^e Dorus-Gras*. / 9^f. / N° 4. / *ROMANCE*. / [mus. ex.:] *Chantés* [sic] *par M^r Duprez*. / 3^f 75^c. // [R.:] N° 5. *AIR*. / [mus. ex.:] *Chanté par M^r Massol*. / 4^f 50^c. / N° 6. / *DUO*. / [mus. ex.:] *Chanté par M^r Duprez et M^{me} Dorus-Gras*. / 6^f. / N° 7. / *AIR*. / [mus. ex.:] *Chanté par M^r Serda*. / 2^f. / N° 8. / *AIR*. / [mus. ex.:] *Chanté par M^{me} Stoltz*. / 4^f 50^c. // [C.:] N° 9. / *AIR*. / *Chanté par M^r Duprez* / 4^f 50^c. / M. S. 2747. Paris: M. Schlesinger, [II-1839]. Pl. no. M. S. 2747 on TP, then M. S. 2747. (1), etc., according to the item. TP, TP^v blank, [1] blank, 2–3, 2–10 [11–12 blank in some copies], 1–29, 1–5, 1–8, 1–15, 2–3, 2–9, 1–6 [7 blank], totaling 88 pp. The selections are: 1. *Sérénade* [no. 1] *Tra la la la la la la la*; 2. *Cavatine* [no. 3b] *Entre l’amour et le devoir*; 3. *Trio* [no. 4] *O Térésa vous que j’aime plus que ma vie*; 4. *Romance* [no. 7] *La gloire était ma seule idole*; 5. *Air* [no. 10a] *Ah, qui pourrait me résister*; 6. *Duo* [no. 18] *Ah! Le Ciel cher époux*; 7. *Air* [in no. 21] *A tous pêchés pleine indulgence*; 8. *Air* [no. 24] *Tra la la la la la la la la la*; 9. *Air* [no. 25] *Sur les monts les plus sauvages*. The excerpts were apparently issued first separately, then as a collection. Announced in the *BF*, 24-VIII-39, at 30^f for the set. Advertised in *R&GM*, 4-XII-38. Hopkinson 67B. Copies: **F-Pc** D 940 (dep. VII-39), Rés. F 1431 (3) (ms.: *à mon cher Kastner, le petit arrangeur d’un grand chef d’œuvre*. Aug. Morel) **Acm** 3130 (no. 2 only); **F-Pn** Vm² 655; **F-Po** CS-4280 (2) (I–II) (nos. 4, 9); **F-BO** M115/22; **F-C** no. 1293 (no. 1 only); **F-CSA** (no. 2 only); **F-LYm** Rés. 141.403 (the nine songs separately, no. 7 with an aut. correction); **F-Rm** (nos. 1, 2,

5, 6, and 8); **GB-En** H.B. 1/123 (the nine songs separately), 2/55 (no. 3 only); **GB-Ob** Mus. 1 c 309 (115); **US-Bp** **M.391.32 (33) (with heavy aut. annotation in nos. 4, 7, and 8); **US-NYpm** Cary PMC 1381 (with aut. annotations, c. 1842, for a German translator), Cary PMC 54.2 (no. 1, ex coll. Gounod).

VIENNA EDITION of *Cavatina* no. 2: CAVATINE / de l'Opéra / BENVENUTO CELLINI / Musique / D'HECTOR BERLIOZ. / CHANTÉE DANS SES CONCERTS À VIENNE / par / MADEMOISELLE DE MARRA. / Edition autorisée par l'Auteur. / [L.:] N° 56. [C.:] Enregistré dans l'Archive de l'Union. [R.:] Prix 45.Xr:M.deC. / Vienne chez H. F. Müller, / Editeur de Musique, Kohlmarkt N° 1149. / [L.:] Leipzig chez B. Hermann. [R.:] Hambourg chez A. Cranz. / Inst. lith. de A. Grube, Vienne. Vienna: H. F. Müller, [1846]. Pl. no. H.F.M.56. [1]=TP, [2] blank, 3–12, [13–14] blank. French and German text. Announced in Hofmeister's [Monatsbericht, IV-46, p. 65](#). Hopkinson 67B(b). Copies: **F-Pn** Vm⁷ 31711; **D-F** Q 55/920; **GB-Ob** Mus. 1 c 309 (56).

LONDON EDITION of four excerpts: In no. 159 of *THE / PIANISTA; / OR / ITALIAN OPERA / AND / Promenade Concert Magazine*. Entitled *SONGS / from / BERLIOZ' OPERA / "BENVENUTO CELLINI" / AS PERFORMED AT THE ROYAL ITALIAN THEATRE*. Contents: *SERENADE – Sung by Tamberlik ("Tra-la-la . . . De Profundis")*, 141–43; *RECITATIVE AND ROMANCE / Sung by Tamberlik ("Une heure encore . . . La gloire était ma seule idole")*, 144–47; *TRA LA LA.* The favorite Comic Song. / Sung by Madame Didiée*, 148–55; foot of 148, L.: *This Song was enthusiastically encored*; *RECITATIVE AND AIR. / Sung by Taberlik [sic] ("Seule pour lutter . . . Sur les monts")*, 156–60. London: John Gay, [July 1853]. Pl. no. PIANISTA N° 159. Foot of p. 141: *Pianista N° 159. Published at the Pianista Office 67 Paternoster Row. N.B.: A new Number every month*. In a pink wrapper used for all issues in the series giving pencilled price of two shillings. Hopkinson 67B(a). Copy: **GB-Lbl** h 1450 (no. 159) (stamped 6-VIII-55, but in a wrapper dated 1854).

PRINTED VOCAL SCORE (BRUNSWICK EDITION) (NBE source **PV2**): *BENVENUTO CELLINI / Opéra semi-seria en trois actes / Paroles de M.M. Léon de Wailly et Auguste Barbier / Traduction allemande de M. P. Cornelius / Musique de HECTOR BERLIOZ. / Œuvre [blank] / [L.:] N° 1232. [C.:] Partition de Piano. [R.:] Prix 4 R Ggr. / Brunswick chez Henry Litolff, / Editeur de musique. / [L.:] Londres chez J. J. Ewer & C°. / Londres chez G. Scheurmann. // [R.:] Paris chez Brandus /*

Bruxelles chez J. H. Meynne. Brunswick: Henry Litolff, [1856] (London: J. J. Ewer and G. Scheurmann; Paris: Brandus; Brussels: J. H. Meynne). Pl. no. 1232. Oblong: TP, TP^v blank, [i]=dedication to Maria Pavlovna, Grand Duchess of Saxe-Weimar, [ii] blank, [1] blank, 2–376. The overture is transcribed for four hands by von Bülow; the *neuf morceaux* (**PV1**) have the piano accompaniment by Auguste Morel; and the rest of the piano part is arranged by Berlioz himself. French and German text. Advertised in *R&GM*, 22-II-57. Announced in Hofmeister's *Monatsbericht*, III-57, p. 44. Hopkinson 67D. Copies: **F-Pc** D 913 (with aut. corrections); **F-Pn** Vm² 1053 (ex coll. Thierry-Poux), Vm² 1297 (lacks pp. 65–72), Vm Macnutt 314; **F-Pmeyer**; **A-Wn** M S 12228; **B-Bc** O 3466; **B-Lc** 357-00-XI; **CH-W** MN 393; **D-Mbs** 4° Mus. pr. 1841; **D-LEm**; **D-WRdn** 368 (3 copies); **GB-En** H.B. 1/124 (a freak copy, with the pp. out of order, described by Hopkinson as an “advance edition”; aut. signature); **GB-Lbl** C 443; **GB-Ob** Mus. 22 d 742; **GB-Ob** Tyson Mus 1104; **I-B** MM 453; **R-SPsc**; **S-Skma**; **US-Cso** Thomas 820; **US-BL** M1503.B515.B415; **US-NYpm** Fuld (record ID 121648); **US-R** M1503.B515BeC; **US-STu** MLM 64.

The same text was reprinted in the Collection Litolff, but in upright format, 365 pp., pl. no. 12173.

PARIS EDITION (NBE source **PV3**): *BENVENUTO CELLINI / OPÉRA EN TROIS ACTES / [decorative TP by:] P. de CRAUZAT / de / M.M. Léon de WAILLY et Auguste BARBIER / Musique de / HECTOR BERLIOZ / Prix: 15^{fr} net / PARTITION CHANT et PIANO. / Paris, CHOUDENS Editeur, 265, Rue St Honoré, / Près l'Assomption*. Paris: Choudens, [1864]. Pl. no. A.C.989. TP, TP^v blank, [i] *Personnages & Catalogue des Morceaux*, [ii] blank, 1–327, [328] blank. Foot of 327: *Paris, Imp: AROUY, rue St. Honoré, 67*. Contract with Choudens, 22-VII-63. Advertised in *FM*, 15 and 22-XI-63. Hopkinson 67E. This edition lacks the German translation and some of the recitatives, and the overture is for solo piano. Copies: **F-Pn** Vm² 653 (proof copy with aut. corrections), Gr-Vm Macnutt 113; **F-Po** Rés. A 521 c (proof copy with aut. corrections); **A-Wn** M S 33006; **B-Be** MI 52, MI 52bis; **D-B** O 625/1; **GB-Epl** WMA 65.26; **GB-Lcm** Dept. of Portraits (lacks TP); **GB-Ob** Mus. 1 c 309 (79), Mus. 22 d 742; **US-BE** M1503.B45.B46.850 case x; **US-Bp** **M.362.20 (with, on 327, lower L.: *Baudon, Grav.*); **US-NYpm** Cary 264; **US-R** M1503.B515Ben.

VARIANT: The same, but lithographed instead of engraved; mentioned by Berlioz in his letter of 2-IV-[65]. Copies: **GB-En**; **GB-Mp**; **US-NYp**.

PRINTED ARRANGEMENTS: *Franz Liszt, Bénédiction et Serment. Deux Motifs de Benvenuto Cellini de Hector Berlioz transcrits pour le Piano*. Brunswick: G. M. Meyer jr (Henry Litolff), [1854]. Pl. no. 1165. Price 16 Gr. 11 pp. Hopkinson 67F(b). Copies: **GB-Ob** Mus. 1 c 309 (77); **D-B**; **D-WRtl**; **US-BE**.

Id. Brunswick & New York: Litolff, [1854]. Pl. no. 1165. 11 pp. Copies: **D-WRgn** L 1767; **D-WRtl**. Reviewed [as "from Meyer and Trotbar, Buffalo, N.Y."] in *Dwight's Journal of Music* 6/2 (14-X-1854), p. 14.

Id., for piano four-hands. Brunswick: G. M. Meyer jr (Henry Litolff), [1854]. Pl. no. 1166. Price 20 Gr. 15 pp. Hopkinson 67F(a). Copies: **GB-Lbl** h 585 (1); **D-Bds**; **D-WRtl**; **GB-En**.

Joachim Raff, *Fantasie über Motive aus Benvenuto Cellini* (1855), op. 65, no. 1 for pf. solo. Leipzig: Schubert, [1865]. Pl. no. 3994. Price not specified. 13 pp. Copies: **D-Bds** DMS 11013; **GB-Gm**; **US-BE**.

Id. [?], *Fantaisie ou potpourri sur des thèmes favoris de l'opéra Benvenuto Cellini / musique de H. Berlioz*. As *Flore théâtrale* no. 183. Vienna: Haslinger, [1866]. Pl. no. C.H. 13,383. Announced in Hofmeister's [Monatsbericht XI/66, p. 168](#).

Georges Bizet, *Mais qu'ai-je donc*, for voice and pf., in *Le Pianiste Chanteur* 2/40. Paris: Heugel, [1865]. Pl. no. 1528 (40). Price 6 fr. Lithographed. See Hopkinson, p. 216.

PRINTED LIBRETTI: Paris edition (NBE source **PL1**): *BENVENUTO CELLINI, / OPÉRA EN DEUX ACTES, / PAROLES DE / MM. LÉON DE WAILLY ET AUGUSTE BARBIER, / MUSIQUE / DE M. HECTOR BERLIOZ, / REPRÉSENTÉ, POUR LA PREMIÈRE FOIS, / SUR LE THÉÂTRE DE L'ACADÉMIE ROYALE DE MUSIQUE, / LE 3 SEPTEMBRE 1838. / PARIS / D. JONAS, ÉDITEUR, A L'OPÉRA. / BARBA, LIBRAIRE, PALAIS-ROYAL. / 1838*. Paris: D. Jonas, 1838. Half TP, TP^v=*Divertissements de M. Corali. / Décorations de MM. Philastre et Cambon*, then imp.: *IMPRIMERIE DE E. DUVERGER, RUE DE VERNEUIL, N° 4.*; TP, TP^v=Personnages, [1]=Corps de Danse, [2]=sonnet, [3]-32=text. In a pink wrapper with a similar title and *Prix: 1 Franc*. Hopkinson 74. Copies: **F-Pc** Th^b 1526; **F-Pn** 4° Yth 395 ([Gallica NUMM-6225555](#)); **F-Pn** Collection Macnutt (Macnutt inventory 5607); **F-Pa** GD 8° 40580 (lacks cover), RF 21,714, RF 36,959, RO 2434; **F-CSA**; **B-Bc** UU 17749; **GB-En** H. B. 6/2 (2); **US-NYcu** 781.B45.05; **US-NYp** *MZ.

VARIANT: with an extra leaf pasted on p. 10 giving the text of *La gloire était ma seule idole*. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5608); **F-Po** Livret 19 (67), Livret 19 (R2 18); **F-Pa** Ro 2435; **GB-En** H. B. 6/2 (3).

WEIMAR EDITION, 1852 (NBE source **PL2**): *Benvenuto Cellini / Oper in vier [over it pasted a printed slip: drei] Abtheilungen / von / Léon de Wailly und Auguste Barbier / Deutsche Bearbeitung / von A. F. RICCIUS. / Musik / von / Hector Berlioz. / (Als Manuscript gedruckt.) / Weimar / 1852. Weimar: Hof-Buchdruckerei, [November] 1852. No pl. no. Unpaginated: [1]=TP, [2]=Personen, [3-20]=text. Copy: D-WRdn 368; D-Mbs [Slg. Her 2393](#).*

LONDON EDITION (NBE source **PL3**): *BENVENUTO CELLINI / A Lyric Play, in Three Acts, / BY / L. DE WAILLY AND A. BARBIER: / TRANSLATED BY / J. NICODEMO, OF SANTO-MANCO: / THE MUSIC BY / HECTOR BERLIOZ. / AS REPRESENTED AT THE / ROYAL ITALIAN OPERA, / COVENT GARDEN. / PRINTED, PUBLISHED, AND SOLD EXCLUSIVELY / BY T. BRETTELL, RUPERT STREET, HAYMARKET: / TO BE HAD AT / The Royal Italian Opera, Covent Garden; / ALSO OF / ALL THE PRINCIPAL BOOKSELLERS & MUSICSELLERS / ONE SHILLING AND SIXPENCE. London: T. Brettell, [1853]. [1]=TP, [2]=Orchestra, [3]=Dramatis Personae, [4]-80=text in Italian (versos) and English (rectos). Foot of p. 80: *London: / Printed by T. Brettell, Rupert Street, Haymarket.* In a pink wrapper with a similar title. Hopkinson 74A. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5609); **GB-En** H. B. 6/2 (4); **US-Cn** Thomas 407.*

WEIMAR EDITION, 1856 (NBE source **PL4**): *DK 1903.338 / BENVENUTO CELLINI. / OPER / in drei Abtheilungen / LEON DE WAILLY UND AUGUSTE BARBIER. / Deutsche Bearbeitung / von / PETER CORNELIUS. / Music / von / HECTOR BERLIOZ / (Als Manuskript gedruckt.) / WEIMAR / 1856. Weimar: Hof-Buchdruckerei, 1856. No pl. no. Unpaginated: [1]=TP, [2]=Personen, [3-23]=text; [24] blank. Foot of p. [23]: *Druck der Hof-Buchdruckerei in Weimar.* Copy: **D-B** Tb 586 (an interleaved copy, for the Regie of the Weimar productions).*

PRINTED SYNOPSIS (NBE source **PL(arg)**): *ACADÉMIE ROYALE DE MUSIQUE. / Argument. – OPÉRA. / BENVENUTO CELLINI, / OPÉRA EN DEUX ACTES, / PAROLES DE MM. LÉON DE WAILLY ET AUGUSTE BARBIER, MUSIQUE DE M. HECTOR BERLIOZ, / DIVERTISSEMENS DE M. CORALI, DÉCORATIONS DE MM. PHILASTRE ET CAMBON, / Représenté pour la première fois sur le théâtre de l'Académie royale de Musique, le 10 Septembre 1838. [There follows a list of Personnages, Acteurs, and Danse.] 1 bifolio, (4 unnumbered*

pp.). Foot of p. [4]: *Imprimerie de FELIX MALTESTE et Cie rue des Deux-Portes-Saint Sauveur, n. 18*. Copy: **F-Pn** Yth 396 (dep. 1838) ([Gallica NUMM-6240357](#)).

Performances:

COMPLETE (PARIS): 10-IX-38 (Opéra; Habeneck, cond.; Duprez, Cellini; Dérivis, Balducci; Massol, Fieramosca; Serda, Cardinal; Mme Dorus-Gras, Teresa; Mme Stoltz, Ascanio; Duprez later replaced by Dupont, Massol by Alizard), then 12-IX-38, 14-IX-38, and 11-I-39. Announced for 21-XI and 2-XII-38, but not performed.

PARTIAL (PARIS): 20-II-39 (Opéra; Act I, with Act I of *La Gypsy*), 8-III-39 (id.), 17-III-39 (Opéra; Act I, with Act I of *Le Diable boiteux*).

COMPLETE (WEIMAR): 20-III-52 (Hoftheater; in the German translation of A. F. Riccius; Liszt, cond.; Beck, Cellini; Mayerhofer, Balducci; Milde, Fieramosca; Fr. Milde, Teresa; Frl. Wolf, Ascanio; with *Le Carnaval romain*, [95](#), as entr'acte in all perfs. after the first), then 24-III-52, 17-IV-52, 15-V-52 (parts of Act I, sc. 2 only, owing to illness); revived 17-XI-52, then 21-XI-52. 16-II-56 (in the German translation of Peter Cornelius; Liszt, cond.; Caspari, Cellini; Roth, Balducci; Milde, Fieramosca; Höfer, Cardinal; Fr. Milde, Teresa; Frl. Wolf, Ascanio), then 15-III-56.

COMPLETE (LONDON): 25-VI-53* (Covent Garden; in the Italian translation of J. Nicodemo; Tamberlick, Cellini; Zelger, Balducci; Tagliafico, Fieramosca; Formes, Cardinal; Mme Julienne, Teresa; Mme Didiée, Ascanio).

EXCERPTS: 25-XI-38 (Paris: Salle du Conservatoire; *Air d'Ascanio*, Mme Stoltz; *Cavatine*, Mme Dorus-Gras), 2-V-39 (Paris: Athénée Musical; *Air de Cellini*, Dupont), 15-XII-39* (id.; *Cavatine*, Mme Dorus-Gras), 10-II-43* (Dresden; *Cavatine*, Mme Schubert), 22-III-43* (Hamburg; *Cavatine*, Mme Cornet), 20-IV-43* (Berlin; *Cavatine*, Mlle Marz), 6-V-43* (Hanover; *Cavatine*, Marie Recio), 23-V-43* (Darmstadt; id.), 19-XI-43* (Paris: Salle du Conservatoire; Trio, Mme Dorus-Gras, Duprez, Massol), 16-XI-45* (Vienna; *Cavatine*, Mlle von Mara [Marie von Marra-Vollmer]), 23-XI-45* (Vienna; aria with chorus [*Sur les monts* followed by *Bienheureux les matelots*], Graufeld), 25-I-46* (Prague; *Cavatine*), 7-II-48* (London; *Cavatine*, Mme Dorus-Gras), 25-III-51* (Paris: Salle Ste.-Cécile; *Cavatine*, Mme Dorus-Gras), 17-II-55* (Weimar; *Chœur des ciseleurs*), 6-VII-55* (London; Air

d'Ascanio, Mme Didiée), 1-VI-58 (Leipzig; presumably the *Cavatine*, Fr. Milde). See also concert performances of the overture, [76B](#).

References:

MÉMOIRES 48: composition, rehearsal, perf.; he found an exuberance, variety of ideas, and brilliance of colour which he may never find again. Travels/Germany I, 5: *Cavatine* perf. by Mme Schubert in Dresden [10-II-43]; it could not be offered to the prima donna, Mme Devrient, because the tessitura was too high; Mlle Wüst would not sing it; Mme Schubert came to the rescue. I, 6: *Cavatine* perf. Hamburg [22-III-43]. 48: staged in Weimar with modifications to the libretto; the vocal score was published in 1858 [1856] by Meyer of Brunswick; also published by Choudens in 1865 [1864]. 59: the cabal at Covent Garden; a possible production in Dresden. Postface: the full score will be published if he can find the money.

LETTERS: 29-IV-[34] (to Adèle, CG 394): there is thought of a large work in five acts; they are negotiating the affair at the Opéra, where his artistic fate will be decided. 15 or 16-V-34 (to Ferrand, CG 398): while waiting for Véron to decide, he has chosen *Benvenuto Cellini* for a comic opera in two acts; F. has doubtless read the curious memoirs, which furnish an excellent text. 31-VII-34 (to Rocher, CG 401): the director of the Opéra-Comique has refused a charming libretto written by Auguste Barbier and Léon de Wailly. 31-VIII-34 (to Ferrand, CG 408): he has proposed to Léon de Wailly to set an opera in two acts from the memoirs of Benvenuto Cellini; W. chose Auguste Barbier to assist him; the two of them have produced the most delicious comic opera imaginable; they presented the plan to M. Crosnier, and the opera was read before them and refused; they think of Berlioz at the Opéra-comique as a corrupter of the national genre and thus refused the words so as not to have to admit the music of a madman; however, he had written the first scene, the *Chant des ciseleurs de Florence*, and will present it at his coming concerts. 17-IV-[35] (to Adèle, CG 430): that month he wrote an operatic scene for his coming concerts.

[After 23-VIII-35] (to Ferrand, CG 440): the new director of the Opéra, Duponchel, has contracted verbally with him to do an opera in two acts; he wanted many important changes in the poem. 21-IX-[35] (to Du Boys, CG 441): he is in a good position to deal with Duponchel; de Vigny has redone the poem. [X-35] (to ?, CG 442): he hopes MM Bertin and Duponchel might come to hear excerpts of *Cellini*. 11-X-35 (to his mother, CG 445): he is finally able to announce that he has been accepted at the Opéra; he gave them an opera in two acts done

under his supervision by Alfred de Vigny, Auguste Barbier, and Léon de Wailly; consequently he is going to begin shortly to write the score. 16-XII-35 (to Ferrand, CG 453): the libretto is received at the Opéra; this time, it is a poem by Alfred de Vigny and Auguste Barbier, delicious in vivacity and colour; he is not yet able to work on the music: he needs more metal, like his hero, Benvenuto Cellini. 24-XII-35 (to Adèle, CG 454): he has not been able to begin his opera; the minor newspapers, to his great regret, have announced the subject. 23-I-36 (to Rocher, CG 458): he is on the verge of writing a work for the Opéra, when he has found the wherewithal and when the new annoyances to which Thiers is subjecting him regarding the engagement with Duponchel are over. 25-I-36 (to Liszt, CG 461): the Opéra asked Thiers to authorize Duponchel to contract with him for the opera; the poem is by Vigny, Barbier, and Léon de Wailly; Thiers refused on the grounds that Duponchel might not be the director of the Opéra at the time the score was produced; now he is proposing that Duponchel make a conditional contract. [C. 10-II-36] (to his mother, CG 462): he must begin composing his opera, because the time for producing it will come all too soon.

1-VII-[36] (to Adèle, CG 474): he is in the whirlwind of composing his opera, having done nearly half of it; it is enormously long to write, but it is nothing in comparison with symphonic composition. 15-VIII-36 (to Théophile de Ferrières, CG 476): as for his own opera, he is working on it with all his might and hopes to be finished in several months. 15-IX-[36] (to d'Ortigue, CG 477): he has not responded to d'O. because of the redoubled rehearsals for *Notre-Dame*, the composition of his own opera, and his accursed newspaper columns. 27-IX-36 (to Liszt, CG 478): he is finishing his opera, all the while continuing the rehearsals for Mlle Bertin's. 2-X-[36] (to Ferrand, CG 443): between his accursed newspaper articles, his hundred-times accursed rehearsals for *Notre-Dame de Paris*, and the composition of his opera, he has no time even to smoke a cigar; there are beautiful things by Barbier in the opera, he is reaching the end of the score; with one rather long passage of instrumentation to do; he has the written assurance of the director of the Opéra that it will be presented sooner or later; the libretto is quite ravishing. 11-XI-[36] (to Bottée de Toulmon, CG 482): he is so overcome with work – his articles, rehearsals for *Notre-Dame*, and the completion of his own opera – that he does not know when he will have time to call. 1-XII-36 (to the Duke d'Orléans, CG VIII 483^{bis}): seeking the duke's encouragement. 22-XII-36 (to Adèle, CG 485): as for his opera, he has finished, and needs only to write the *dénouement* and to orchestrate a large part of the score; he is ready to begin the rehearsals, and all the music would have been done long before if, like his hero Cellini, he had had the metal to cast his statue. 27-II-[37] (to Nanci, CG

487): he has had difficulty finding five minutes to write; in the middle of the orchestration of his opera, his accursed articles, and errands he is forced to do, he has no leisure. 8-III-37 (to his father, CG 490): his score is ready to provide him an entrée to the Opéra; there are only two works to produce before his own; he will send tickets when he can. 11-IV-37 (to Ferrand, CG 493): his opera is finished; it must wait for Halévy and Auber each to present an opera in five acts. 17-IV-[37] (to Rocher, CG 496): he has finished his opera. 12-X-37 (to his mother, CG 511): he has had ceaseless errands to do, performances to attend, the last scenes of his opera to orchestrate. 14-XI-37 (to his mother, CG 517): he may make his trip to Germany later, after his opera has been performed. 17-XII-[37] (to his mother, CG 529): his opera will be put into rehearsal after the interminable opera of Halévy, which has been in rehearsal for eight months, is presented. 7-I-38 (to M. Schlesinger, CG 533): for two weeks he has tried without success to find three hours to think about the overture at leisure; not to be able to find them is a torture of which S. has no idea and which is unendurable to him; until his score is finished, he does not want to hear of any kind of criticism.

8-II-38 (to Liszt, CG 538): the score is at the copyist's; he has just finished the overture and is orchestrating it at leisure. 19-III-38 (to his father, CG 547): they are finally producing his opera; since the first two rehearsals he has been beset with intrigues. 19-III-38 (to Rocher, CG 548): his opera is in rehearsal, and it might ease his financial burdens for a time; it will be presented in July, the worst time of the year. 31-III-38 (to Ludwig Rellstab, CG 549): among the works he has composed since d'Ortigue's biographical sketch appeared [1833]: . . . 5° a grand opera, *semi-seria*, in two acts, which is being produced at the Académie Royale de Musique. [10-V-38] (to Adèle, CG 550): since his opera is in rehearsal, he is spending at least six hours every other day at the theatre; on the days in between he has to go to see the actors who do not read music in order to coach them for the rehearsal the next day; everything is working, in spite of the complaints of the chorus who, as usual, pronounce his music unperformable; they know the first act, which is more than half the work; Duprez is well advanced into the second act and will be marvellous in nuance and verve. 20-V-38 (to Adèle, CG 552): everything is beginning to work; his opera will be learned by the actors and chorus in another month; success is on the horizon, and the musical effect of the climactic points in the work appears certain; already the performers are warming to it, and they applaud at rehearsals; Duponchel does his best, the actors are well disposed, and when Duprez returns from his leave in July, they will begin the orchestral rehearsals; everything will be ready for the beginning of August. [C. 22-VI-38] (to Habeneck, CG IX 555^{bis}): he will wait at noon for H. at the Opéra,

where there will be a cast meeting and reading of the libretto. 28-VI-[38] (to Adèle, CG 557): rehearsals occupy him morning and night; Duprez has not yet returned, and he himself has been rehearsing D.'s rôle; the opera will be given during the first two weeks of August; everything seems better than he had dared hope; the rehearsals are killing him, however, and they have not started with the orchestra. 3-VII-38 (to Ernest Legouvé, CG 558): he owes someone 1000 francs; can he borrow them from L. pending reimbursement for his opera? 12-VII-38 (to Adèle, CG 560): he is spending his life at the Opéra; they do two rehearsals a day; in a few days the orchestral rehearsals will begin; one of the actors is ill, otherwise everything is working well; Duprez-Cellini is superb, and one cannot even begin to give an adequate notion of the energy and beauty of his singing; the censorship made them substitute a Cardinal for the Pope; it would have been curious to see Clement VII pitted against the bandit-genius Cellini; the other actors show great zeal, with only a few exceptions, and the chorus is marvellous; there is one more trial to endure: the rehearsals of the orchestra, after which comes the fusillade from the newspapers and the enemies hidden in the corners of the pit. 26-VII-38 (to Habeneck, CG IX 560^{bis}): he is too ill to attend the rehearsal that night; the cuts have been entered properly in the parts.

31-VII-38 (to Ernest Legouvé, CG 561): they have begun to straighten out the orchestra, in spite of the old men who declare that they have never seen anything so difficult to play; the thousands of wrong notes, poor phrases, and especially the misunderstood rhythms have tortured him and strained his nerves to such an extent that it made him ill and he has still not recovered; they will have the first performance on 21 or 25-VIII; Duprez will be superb, the chorus quite good, and Mme Dorus-Gras not at all bad; there is a certain entry of the Cardinal which will please L.; the overture will also please him; if the work is engraved, would L. accept the dedication, for he has given B. the metal to cast Perseus and poor Benvenuto owes him the work, no matter how it is? [VII-38] (to Legouvé, CG 563): he sends a receipt [for the loan of funds]; somehow he will find a way to show how grateful he is. [Late VIII-38] (to Molinet, CG 564): in spite of the intrigue and cabals around him, everything is going fairly well. [Early IX-38] (to the artists of the Opéra, CG 565): he thanks all the participating artists for the zeal and patience they have shown during the difficult work of rehearsing; whatever the fate of his score, he will always remember the proofs of interest and devotion that the artists have shown him, and he hopes they will accept his gratitude. [11-IX-38, i.e., between the first two perfs.] (to Eugène Massol, CG IX 565^{bis}): he needs to make a large cut in the second act, which will

remove Fieramosca's material [in the finale, no. 33]. [12-IX-38 (to Auguste Barbier, CG IX 565^{ter}): enclosing a ticket for the second perf., that night.]

[Mid-IX-38] (to Jules Janin, CG 567): J. should simply give his impressions, and be kind to Mme Gras, who has been charming and good throughout the whole business; he would say the same for Mme Stoltz, Massol, and Serda; Duprez decidedly does not want to play a rôle unworthy of his greatness; he has worked all day, without success, to find a replacement, and the performances have been halted by the "good will" of the hero of his *feuilletons*. 17-IX-38 (to Heinrich Probst, CG IX 568^{bis}): would he [i.e., Breitkopf & Härtel] like to purchase the [piano-vocal] score for Germany? 20-IX-38 (to his father, CG 569): his father has seen the newspaper reviews, at least the bad ones; the good ones were in *La Quotidienne*, *Le Messager*, *Le Journal de Paris*, *La France musicale*, *La Gazette musicale*, *L'Artiste*, *La Presse*; in fact the second and third performances went well, thanks to the suppression of the scenes which antagonized the public; the only reason performances have stopped is because of Duprez; the success was not concentrated on him – on the contrary, the two female singers earned honours in singing and acting; consequently he does not wish to play the rôle, and Dupont will replace him; Dupont must learn the entire part, however, and they must wait until he is finished; it will be eight or ten days; [details concerning the production]. 20-IX-38 (to Ferrand, CG 570): they were wrong to believe that a libretto dealing with art and the passion of an artist could please the Parisian public; despite everything, the music holds its own; the second and third performances worked to perfection; the newspapers for were [the ones cited above]; the two female singers had 20 times the success of Duprez, which led him to abandon the rôle after the third evening; Alexis Dupont will replace him, but it will be 10 days before he has learned all the music; what is important is that the work be heard often, for the score can defend itself; F. will hear it in December and may judge for himself if it is good; the overture compares favourably with *Les Francs-Juges* and *Le Roi Lear* and is always warmly applauded; it's a repetition of *Le Freyschütz* at the Odéon – he cannot give a more exact comparison; but [*Benvenuto*] is less outlandish and bigger than [Weber's work]; when he says that the score is endowed with all the qualities which give life to a work of art, he is sure F. will believe him. 26-IX-38 (to the Vicomte de C., editor of the *Revue du XIX^e siècle*, CG 571): he appreciates the manner in which the editor has come to the defence of *Cellini*; Mme Gras-Dorus, however, learned her rôle with an attention and warm spirit equal to that with which she performed it. [26-IX-38 (to Adolphe Catelin, CG IX 571^{bis}): terminating the contract for *Benvenuto Cellini* [in the hope that it would be published by

Schlesinger in France and Breilkopf in Germany]. 26-IX-[38] (to M. Schlesinger, CG 572): his arrangements with Catelin have been cancelled; he thought he had noticed an indisposition on S.'s part to publish anything, but everyone at S.'s shop disabused him of the notion; he told Catelin that S. had offered him 4000 francs for the score, and thanks to that lie, he was released; two excerpts have been engraved but not printed, and he will reimburse Catelin and then change the address; for the rest, the press supports him, and in a short time Dupont will be ready and the work will be performed often. [8-X-38] (to Mme Dorus-Gras, CG IX 574^{bis}): would she please bring her cadenzas for the first-act aria, to be used in the engraved version? 9-[X]-38 (to Adèle, CG 575): Dupont, who has replaced Duprez, does not know his rôle yet; he has two-thirds of the second act still to learn; they are engraving the music. [C. 10-X-38] (to Morel, CG 575^{bis} olim 573^{bis}): he forgot to ask M. to prepare the piano-vocal arrangement of the Andante of the duo [no. 18; no. 6 of the nine published excerpts] with the cuts. [Early XI-38] (to M. Schlesinger, CG 577): he has corrected the last proofs – in bed and in great pain; there is a plate in the *Duo* which cannot be corrected except by adding a portion.

[26-XI-38] (to his father, CG 588): they have announced his opera for the following Wednesday; he would be incapable of recounting all the intrigue by letter. 5-XII-[38] (to Adèle, CG 593): they still have not done *Cellini* again. 20-XII-38 (to Adèle, CG 608): they will see what is going to happen with *Cellini*; Dupont is well, and plays that evening. 28-XII-38 (to Rocher, CG 612): they are finally going to do his opera again. 2-I-39 (to Ferrand, CG 616): they have announced the opera twice while he was ill, and both times they were obliged to change the programme because two actors were ill; they have announced it for the following Monday and rehearsed it the day before; possibly the appearance of d'Ortigue's book will result in several more performances; Dupont knows the rôle, the actors are well-disposed towards him; he will have a good deal of new music to show F., in addition to the excerpts from *Cellini*. 9-[I]-39 (to Rocher, CG 617): ever since Duprez left, the actors and especially the actresses have been particularly zealous; he fears for Dupont, for he is lost in the loud scenes; the chorus is apathetic enough to make a saint give up hope; the orchestra is not bad. 12-[I]-39] (to Janin, CG 618): if J. speaks of the reprise of *Cellini*, be so kind as to encourage Dupont; Mme Gras sang the cavatina marvellously, and Massol was chic in his air; he will make another cut in the sextet. [12-I-39] (to Janin, CG 619): the opposition hissed the sextet, which is in fact too long; everything else was warmly applauded, especially the arias of Mme Gras, Massol, and Mme Stoltz; the grand finale has never been performed so well; the crowd scene in the Place

Colonne was effective; Dupont sang *Sur les monts les plus sauvages* better than Duprez; the orchestra massacred the overture, which it had not rehearsed; the chorus put more life into it than usual. [13-I-39 (Félix Marmion to his niece Nanci Pal, CG IX 629^{ter}): they are continuing with the opera; M. was at the fourth performance; there was a good house and several movements were enthusiastically applauded; there are frenetic admirers and lively detractors.] 22-I-39 (to Liszt, CG 622): *Cellini* will be played as often as the ballets can be arranged; the fourth performance was a great success; he will send the published excerpts; he will wait until he has finished correcting the proofs of the full score of the overture before sending L. all of it. 26 or 27-I-39 (to Rocher, CG 623): the reprise of his opera was excellent; the performances now depend on the ballet that they wish to perform with it to complete the evening; if it [the ballet] is not too long, it will make, with *Cellini*, a good show. [Late I-39] (to Ernest Legouvé, CG 625): he has not forgotten the music of which L. has accepted the dedication; he is only waiting for the last proofs of the overture to be corrected before sending a copy; the *morceaux de chant* are already published. End I-39 (to Legouvé, CG 626): [the letter of dedication, written on music paper; [Gallica](#)]; *c'est donc votre nom, cher et digne ami, qui doit se trouver en tête de cette partition.*

[4-II-39] (to Victor Schoelcher, CG 628): nine excerpts are printed with pf. accom-paniment, and the overture, in full score, will appear soon; he is correcting the proofs. [20-II or 8-III-39] (to Ferrand, CG 573): he is sending F. the only ticket he has left; he will meet F. in his wife's box as soon as possible before or during the ballet; Massol is ill and is obliged to omit his aria [*Ah! Qui pourrait me résister?*]. 20-II-[39] (to Lecourt, CG 632): they are giving *Cellini* that night; the overture in full score and separate parts will appear shortly. [After 17-III-39] (to the Director of the Opéra, CG 638): he withdraws his opera *Cellini*; he is convinced that the director will learn of it with pleasure. [After 17-III-39] (to Prince Wolkonski, CG 639): the Director of the Opéra-Comique, Crosnier, would like to hear some excerpts from the opera; would W. be so kind as to sing the bass part in the finale and possibly also the trio? 25-III-39 (to Nanci, CG II and IX 640): [among his income sources]: royalties for *Benvenuto*, which they are eviscerating [in perms. of act I only, 20-II, 8-III, and 17-III]. 22-[IX]-39 (to Ferrand, CG 665): F. should have received three scores: the Requiem, the overture *Waverley*, and the overture *Cellini*; he has just copied the entire workers' scene, *Bienheureux les matelots*, for F.'s brother, along with the *Duo* of Ascanio and Benvenuto which follows; [mus. ex.].

[9-XII-39] (to de La Madelaine, CG 692): the *Cavatine* is to be sung by Mme Dorus-Gras [15-XII-39]. [13-XII-39] (to Jacques-Léopold Heugel, CG IX 695^{bis}): for

the concert, kindly announce *cavatine de Benvenuto Cellini* sung by Mme Gras-Dorus instead of *air d'Ascanio* sung by Mme Stoltz. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): *Cavatine* perf. Dresden [10-II-43]. 30-III-[43] (Berlin, to Morel, CG 824): *Cavatine* perf. Hamburg [22-III-43]. [C. 12-XI-43] (to Théophile Gautier, CG 858): trio to be perf. Sunday, 19-XI, at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. [C. 15-XI-43] (to Mme Dorus-Gras, CG 865): rehearsal [of the trio from *Cellini*] at 9:15 a.m. 26-IX-[45] (to George Hainl, CG 996): because of their difficulty, he discourages a perf. of the longer excerpts. 6-X-45 (to Beermann, CG 1001): *Cavatine* planned for Munich. 22-[I-48] (London, to Charles Lewis Gruneisen, CG III and IX 1167: perf. of *Cavatine* planned for London, 7-II, sung by Mme Dorus-Gras. [22-III-51] (to Mme Dorus-Gras, CG 1393): rehearsal [of the *Cavatine*] Tuesday at 10:00 in the Salle Ste.-Cécile.

6-VIII-[51] (to Liszt, CG 1426): he has heard from Belloni that L. plans to stage *Cellini* in Weimar; he is giving it to his copyists, who will make the necessary changes; he will send it to L. with the printed libretto conforming to the score and indispensable for the translator. [20-VIII-51 (Eilsen, Liszt to Berlioz, CG VIII 1428^{bis}): Liszt, pleased that B. has accepted the idea of staging *Benvenuto Cellini* in Weimar for the birthday of the Grand Duchess, assures B. of the care and zeal he will take for a proper and satisfying production; details of copying the separate parts and the return of B.'s score.] 29-VIII-51 (to Liszt, CG 1430): he has finished repairing *Cellini*; L. should start by having a vocal score made, so the translator will not have to work from B.'s MS; he is sending the seven or eight movements which were published with pf. accompaniment and the corrected libretto; [notes on instrumentation]; the two overtures are published in score and separate parts by Brandus. [14-I-52 (Weimar, Liszt to Gaetano Belloni, CG IX 1441^{bis}): L. begins rehearsals for *Cellini* the next day; the sets and costumes are in progress, and there should be no impediment to opening on 13-II [actually 20-III-52].] 24-[I-52] (to Liszt, CG 1444): Belloni says that it will be perf. on 16-II; it lasts three hours; is Ascanio a handsome woman? the Cardinal's costume should be simple. 4-II-[52] (to Liszt, CG 1445): he appreciates L.'s efforts in getting *Cellini* performed; he, Marie, and Ernst will arrive 13-II for the perf. on 15-II. 10-II-[52] (to Auguste Barbier, CG IX 1447^{bis}): come for lunch one of these days for news of *Benvenuto*. 10-II-52 (to Adolphe Duchêne de Vère, CG 1448): he must go to Weimar to hear *Cellini*, but Liszt writes that two of the singers are ill and the performance is delayed for 15 or 20 days. 10-II-52 (to Morel, CG 1449): the performance has been delayed, and he will thus not be able to hear it. 11-II-52 (to Adèle, CG 1451): *Cellini*, translated into German, has been in rehearsal at Weimar

under Liszt's direction for the last four months; the perf. was planned for 16-II; now two singers are ill and it has been postponed for 15 or 20 days. 22-II-[52] (to Liszt, CG 1454): send news of *Cellini*; he leaves for London in a week. 2-III-[52] (to Liszt, CG 1456): he thanks L. for news of the crisis. [29-III-52] (London, to Liszt, CG 1462): he gave a concert at Exeter Hall at the same time L. was directing the second perf. of *Cellini* in Weimar; he asks L. to thank the performers. [29-III-52] (London, to CSW, CG 1463): he hopes to come to Weimar by the end of the year to thank all those who have worked on his behalf. [Late III-52] (London, to Brandus, CG 1465): can B. print the several lines he encloses from a letter of Liszt? he encloses a copy of the German programme. 12-IV-[52] (London, to Liszt, CG 1471): he has received the details of the performance; a catalogue of his works, issued by his Paris publishers, has been reproduced in the *Union Record*, which announced—in three words—the performance in Weimar. 30-IV-52 (London, to d'Ortigue, CG 1477): the *Musical World* printed a translation from a Leipzig paper concerning the third performance of *Cellini* in Weimar. 5-V-[52] (London, to d'Ortigue, CG 1481): the third perf. of *Cellini* was a great success; d'O. should try to mention it in his column.

26-V-52 (to Dieudonné Denne-Baron, CG 1489): *Cellini* was presented by Liszt in Weimar after it failed in Paris in 1838. 22-VI-52 (to Lecourt, CG 1496): he re-read his *Cellini* score before sending it to Liszt, and he shares Lecourt's opinion of it. 2-VII-52 (to Liszt, CG 1499): he was not at all surprised at not being paid for the performances; he agrees with the cuts that L. proposes; [details of specific changes]; the translator will have to reproduce in German the lines that Berlioz had hurriedly to add; the opera will now be in three acts; he will send the corrected French libretto; could the score of the last act be recopied? he proposes a small cut in *Sainte Vierge Maria*. 3 or 4-VII-[52] (to Liszt, CG 1501): here is the cut that L. asked for; [details on the cut]; the reduced opera, especially if the stretto in 6/8 of the sextet is omitted, should not exceed in duration an ordinary German production; there are now only two scene changes to be made. 27 or 28-VII-[52] (to Liszt, CG 1505): he will have a week in Weimar during which he could hear a rehearsal and a perf. of *Cellini*. [17-VIII-52] (to Adèle, CG 1511): Liszt has made him promise to spend a week in Weimar in November to hear *Cellini*. 11-IX-52 (to Davison, CG 1514): he is going to Weimar on 10-XI to hear his opera. 10-X-52 (to Liszt, CG 1520): the *Gazette musicale* has announced that B. will direct the performance; it is not true; *Cellini* is in good hands with Liszt. 25-X-[52] (to Adèle, CG 1524): Liszt is waiting for him to hear a perf. of the opera, which has been in the repertoire of the Ducal Theatre for six months. [28-X-52] (Weimar,

Liszt to Pierre Énard, CG 1524^{bis}): they are rehearsing *Cellini*, an admirable work; already the previous winter L. led perfs. [20, 24-III-52] of this opera of such lively and powerful originality; L. has promised himself a fuller experience this time, where the considerable difficulties will disappear after diligent study and more intimate grasp of the work's beauties.] 19-XI-52 (Weimar, to Auguste Barbier, CG 1532): a highly successful first perf. [17-XI-52]; as it now stands, *Cellini* is very fine; the Carnival scene, the chorus of sculptors, the arias of Ascanio and Teresa, the prayer for two voices with litanies, and especially the scene with the Cardinal, were highly successful; in sum, it is charming; it was a sad joy to compare this performance, full of good will, with the dirty cabal at the Opéra. 26-XI-52 (to J.-E. Duchesne, CG 1535): two successful perfs. in Weimar. [End XI-52] (to Frederick Beale, CG VIII 1535^{bis}): id.; hostile critics came from Leipzig and even London, and were converted. 30-XI-52 (to Liszt, CG 1538): he has found a good revision for the *dénouement* of *Cellini*, and will put it into the score when it arrives; he has suppressed the fugal Allegro in E major which interrupts the sextet. 19-XII-52 (to Morel, CG 1542): he has retouched some little things and is busy with the Italian translation. 20-[XII-52] (to Liszt, CG 1543): he has received the two volumes of *Cellini*, and they are not what he wanted; he wanted his manuscript and the second act as copied by L.'s copyist. [25-XII-52] (to Chorley, CG 1544): he is sending the score which Liszt used; there are only two acts, the third follows. 29-XII-52 (to Pal, CG 1548): successful perf. in Weimar. 29-XII-[52] (to Liszt, CG 1549): he is still waiting for the score of *Cellini*; the end is better now: one sees Perseus cast and still an incandescent red; Beale wrote from London to ask if the Italian translation were ready, and he replied that it was; in fact he has much work left to do on it.

1-I-53 (to Liszt, CG 1552): he is still waiting for his MS; he will have a vocal score made with French and Italian words only. 14-I-53 (to Liszt, CG 1556): he is polishing the opera at his leisure; the Italian translation is proceeding with difficulty. 8-II-53 (to Chorley, CG 1562): he is correcting the translation. 8-II-53 (to Charles Lewis Gruneisen, CG 1563): he would like to perform *Cellini* at one of the Italian theatres in London. [23-II-53] (to Liszt, CG 1568): there is a real possibility of mounting *Cellini* at the Theatre Royal in London; the Italian translation is full of remarkable stupidities; he has tried to do a pf. reduction, but the work is too long, and he has only done the first act; [detailed revisions]; there is no publisher in Paris who would risk publishing the full score. 4-III-53 (to Liszt, CG 1572): he is planning with Beale to do a perf. at Covent Garden in London; there is much copying of parts to be done, which prevents him both from sending the MS of the second act and from working on the pf. reduction. 5-III-53 (to Adèle, CG 1574):

[concerning negotiations for a Covent Garden perf.]; he is correcting the blunders of the Italian translator. 6-IV-53 (to Gye, CG 1581): he hopes G. will assure him that the production will actually take place; this production must be done with verve and without fear or hesitation; he is forwarding two full scores in MS; [list of cast as arranged to date].

7-IV-53 (to Ernst, CG 1582): he is planning to do his opera at Covent Garden. 8-IV-53 (to Gye, CG 1583): he has received G.'s letter of intent to produce *Cellini* at Covent Garden, and he has set the copyists to work; the vocal parts will be ready in eight to ten days, and G. can begin rehearsing the work on 20-IV at the latest. 9-IV-53 (to Émile Prudent, CG 1584): he is planning to do his opera at Covent Garden. 15-IV-53 (to Gye, CG 1585): the copying of the rôles and the chorus parts will be finished the next day; it will take him a day or two to correct the errors; there should be more than 65 in the chorus; he will need to be reimbursed for the translator and the copying of parts; he will leave for London when the vocal rehearsals are under way. 20-IV-53 (to Costa, CG 1588): Gye having decided to stage *Cellini* at Covent Garden, he leaves his work in the good care of C.'s powerful and able direction; if C. prefers to conduct, he will not exercise the customary privilege of directing the first perfs. himself. 23-IV-53 (to CSW, CG 1589): Liszt has not said whether it will be possible to do a perf. of *Cellini* over Easter; he is busy with the *mise-en-scène* at Covent Garden, and he leaves for London in two weeks. 28-IV-53 (to Frederick Gye, CG IV and IX 1590): he is sending the master, corrected copy of each string part for *Cellini*; he knows nothing of the rehearsals; his copyists will have finished the wind parts on about 10-V; he will leave for London on 12-V, if all is going well, and will bring those parts and the full score; Costa has been gracious and cordial and has offered to let him conduct the first performances. 29-IV-53 (to Louis Schlösser, CG 1592): he is going to London in a few days to produce and direct *Cellini*. [C. 8-V-53] (to Gye, CG 1597): he cannot leave before Saturday at 7:00; he will finish correcting the parts the next day; [bills, and list of special musicians required]. 10-V-53 (to Hogarth, CG 1598): the concert should be after the first perf. of *Cellini*, for he should not appear in public before that *soirée*. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): he will conduct the rehearsals and performances of *Benvenuto Cellini* at Covent Garden; he has the best tenor there is, Tamberlick, and Formès as the Cardinal.

1-VI-53 (London, to Brandus, CG 1601): they are working on *Cellini* as hard as they can; the chorus has already learned it, but the principals have much more to do; [list of cast]. [Early VI-53] (London, to Davison, CG 1602): he hopes

they will be ready for the perf. in two weeks. 10-VI-[53] (London, to Auguste Barbier, CG 1603): he anticipates a successful first perf. 22-VI. [16?]-VI-53 (London, to Gye, CG IX 1604^{bis}): find information for the poster, attached; he will need as many tickets as possible for the first perf. [17 or 24-VI-53] (London, to Tamberlick, CG 1605): he has made a cut that he must discuss with Tagliafico. [24 or 25-VI-53] (London, to Gye, CG 1606): his list of people who want tickets for the first perf. now totals 34; may he invite people to the dress rehearsal?

[26-VI-53] (London, to Gye, CG 1607): he thanks G. for all his efforts; *Cellini* will not be performed again. [27-VI-53] (London, to Armand Bertin, CG 1608): *Cellini* failed the day before at Covent Garden. 27-VI-[53] (London, to Brandus, CG 1609): a formidable army of Italians created a scandal throughout the first performance; they hissed the actors before they had even opened their mouths, and hissed *Le Carnaval romain* while it was being played; nevertheless several movements were effective; they wanted him to repeat the first overture; Ascanio's aria and the duet in the third act were encored; the Queen, Prince Albert, and the King and Queen of Hanover came; he is certain that a serious future awaits the score. 27-VI-[53] (London, to Jules Lecomte, CG 1610): id. 29-VI-[53] (London, to Pal, CG 1611): id. [7]-VII-53 (London, to Costa, CG 1612): he appreciates the trouble C. took with the rehearsals of the unfortunate opera. [7-VII-53] (London, to Smythson, CG 1615): he is grateful for S.'s assistance with the chorus. 10-VII-53 (to Liszt, CG 1617): a cabal caused the failure of *Cellini* at Covent Garden; with a single exception, the actors were excellent, and the orchestra and chorus brilliant; the work has gained a great deal: several details have been improved, little cuts made, and scenic effects added; he will send the two last acts so that L.'s slow copyist can put it all in order; Gye wants to keep a copy of the score—will he have second thoughts about it? 16-VII-[53] (to Adèle, CG 1619): he likes *Cellini* more than ever; it is more vivacious, fresher, and more original than any of his works; Liszt writes that they are going to do it again in Weimar; they have asked for it in Marseilles. [Late VII-53] (to Liszt, CG 1620): Tamberlick and Tagliafico, who sang the rôles of *Cellini* and *Fieramosca*, want to perform *Cellini* in St. Petersburg; he agrees not to perform the *Chœur des ciseleurs* at the Karlsruhe concert. 3-IX-53 (to Liszt, CG 1624): the copy of the score will not be finished for two or three months.

18-XII-53 (to Ferdinand David, CG 1668): would it be possible to produce *Cellini* at the Leipzig theatre? 15-I-54 (to David, CG 1688): he thanks D. for speaking to Behr about *Cellini*; he sent the pf. score to Liszt, who is going to do the German translation of the new pieces; as soon as possible Liszt will send D. a

libretto. 15-I-54 (to Liszt, CG 1690): he gives L. *carte blanche* to decide the fate of *Cellini*; preference should be given to Dresden. 24-I-54 (to Liszt, CG 1696): perf. proposed for Dresden. 11-III-54 (to Liszt, CG 1704): he has had no news; what has become of *Cellini*? has L. received the vocal score? he will come to Dresden around 18 or 20-IV. 31-III-[54] (Hanover, to Liszt, CG 1717): the full score is being sent. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): go to his house and get the full score of *Cellini* (the one R. copied, not the autograph); it's under the piano; send it to Liszt in Weimar; [R. notes: received on the 4th, sent the same day to Liszt]. 4-IV-[54] (Brunswick, to Liszt, CG 1725): L. should have received a superbly copied score of *Cellini*; he returned a frightful copy of the second tableau a long time before, covered with corrections and indications to make it conform to his own. 14-IV-54 (Dresden, to Liszt, CG 1738): has L. received the full score? [15 or 16-IV-54] (Dresden, to Liszt, CG 1739): he has lent the score to Lipinski. [23]-IV-[54] (Dresden, to Liszt, CG 1746): he has asked de Lüttichau to read the libretto. [25]-IV-54 (Dresden, to Liszt, CG 1748): they will perform the two overtures from *Cellini* on Saturday. [25]-IV-54 (Dresden, to Joachim, CG 1749): id. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): id.

[11]-V-54 (to Peter Cornelius, CG VIII 1756^{bis}): there is no word from Dresden as to *Cellini*; he supposes they are copying the score. 16-V-54 (to Liszt, CG 1762): he has asked de Lüttichau to copy *Cellini* as soon as possible; Gye has included the opera in his prospectus for the year at Covent Garden. 26-VI-54 (to Morel, CG 1771): he has no news from Dresden about *Cellini*. 2-VII-54 (to Liszt, CG 1773): de Lüttichau returned the pf. score only the day before; the Dresden press announces that the opera is in rehearsal, but he has not received an official letter on the subject; if Lüttichau wishes to borrow the full score, lend it to him, requiring that he copy and return it as soon as possible. 28-VII-54 (to Liszt, CG 1776): von Bülow has sent an arrangement of the overture for pf. four-hands; it is being engraved by Brandus; de Lüttichau is waiting for Mlle Ney to accept the rôle of Teresa before deciding about *Cellini*. 28-VII-54 (to von Bülow, CG 1777): he thanks v. B. for the pf. arrangement; it is excellent. 1-IX-54 (to von Bülow, CG IV and IX 1785): he appreciates the critique of the score; he will make certain to include the correction in the engraved score of the overture [piano-vocal score, Litolf, 1856]. 14-XI-54 (to Liszt, CG 1811): de Lüttichau could not think about *Cellini* until the end of the following year.

1-I-55 (to Liszt, CG 1869): the publication of the pf. score has been delayed; he will bring it when he comes. 10-I-55 (to Liszt, CG 1880): trio with *Chœur de ciseleurs* planned for Weimar. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and

VIII 1896): he was saddened the day before at the rehearsal of the trio with chorus from *Cellini* to see with what aplomb the singers, chorus, and orchestra performed it, thinking then of the sad vicissitudes of the score; there is in it a verve and freshness of ideas that he may never find again. [20-II-55] (Weimar, to Samuel, CG 1897): the trio with chorus perf. Weimar [17-II-55]. [28-II-55] (Gotha, to Belloni, CG 1902): he has been invited back to Weimar the following year for a reprise of *Cellini*. 28-II-55 (Gotha, to Fiorentino, CG 1903): *grande scène avec chœurs* (*chœur de ciseleurs*) perf. Weimar. 14-III-[55] (Brussels, to Liszt, CG 1918): he would like to begin [his complete edn.] with the full score of *Cellini* under the patronage of the Grand Duchess of Weimar. [IV-55] (to Liszt, CG 1935): he sent *Cellini* to Litolff; since then he has written to find if the package arrived and has had no news; can L. help him? 10-V-55 (to Liszt, CG 1965): Litolff has promised only to publish *Cellini* "as soon as possible"; if L. thinks it would be useful in September or October, this might make Litolff hurry. 7-VI-[55] (to Liszt, CG 1975): tell him if they still intend to restage *Cellini* once the score is published. 21-VII-55 (to Liszt, CG 1995): does L. have news of the *Cellini* edn.? should he write to the Grand Duchess to get permission to dedicate the score to her? [24 or 27]-VII-55 (to Samuel, CG 1999): Mme Didiée sang Ascanio's aria at Covent Garden with the New Philharmonic [6-VII-55]. 10-IX-55 (to Liszt, CG 2012): he encloses a letter to the Grand Duchess concerning the dedication of *Cellini*; if Her Highness accepts the favour, please tell Litolff to change the title according to the instructions that he will supply. [10-IX-55] (to the Grand Duchess Maria Pavlovna of Saxe-Weimar, CG 2013): thanks to her *maître de chapelle* in Weimar, *Cellini* has become a successful work. 30-IX-55 (to Adèle, CG 2029): he has written to the Grand Duchess of Saxe-Weimar to ask her to accept the dedication of *Cellini*, which is being published in Germany. 9-I-56 (to Murel, CG 2077): perf. of *Cellini* planned for 16-II in Weimar; the score, dedicated to the Grand Duchess, has just appeared in Brunswick *chez Meyer* [i.e., Litolff]. 12-I-56 (to Félix Marmion, CG IX 2079^{bis}): perf. planned for 16-II, in a gala for the Grand Duchess's birthday, with a new tenor [Caspari] who pleases him greatly. 24-I-56 (to Cornelius, CG 2083): he has the German libretto of *Cellini*, and it will be sent by the next train; the rôle of *Cellini* is perfect for Caspari, who will have one of the best arias in the score: *Sur les monts les plus sauvages*. 30-I-56 (to Édouard Silas, CG IX 2086): he is leaving the next day for Germany, where he will give *L'Enfance du Christ*, *Faust*, and *Benvenuto*. 1-II-[56] (Gotha, to Richard Pohl, CG 2089): how are the rehearsals going? 2-II-[56] (Gotha, to Griepenkerl, CG 2090): how far on is Litolff's edn.? he thought he would find it finished, but it seems

that Act III is not done. [5-II-56] (Gotha, to CSW, CG 2094): three or four delegates from the court in Gotha are coming to hear *Cellini* in Weimar. 12-II-[56] (Weimar, to von Bülow, CG 2100): they are hoping for a good perf. of *Cellini*, now that the score has been tightened and polished up. 14-II-56 (Weimar, to Joseph Tichatschek, CG VIII 2101): *Cellini* will be perf. in Weimar on Saturday, and he expects the perf. to be good; his greatest desire is to have it produced in Dresden, and T. would be a fine *Cellini*; Baron von Lüttichau would be in favour if T. would only say yes; he asks T. to come hear the work. [15-II-56 (Tichatschek to Berlioz, CG VIII 2101^{bis}): T. is otherwise engaged, but it would be his great honour to participate in *Benvenuto Cellini* [in Dresden] if His Excellency called for it.]

12-IV-56 (to Liszt, CG 2115): he appreciates the details on the most recent perf. of *Cellini*. 23-V-56 (to Morel, CG 2128): he has not received the score from Brunswick, or he would have sent a copy; *Cellini* has just been perf. in Weimar. 23-V-56 (to Théodore Ritter, CG 2130): there is no news from Litolff about the edn. 24-VI-56 (to J.-E. Duchesne, CG IX 2142^{bis}): how he wishes D. could have heard *Cellini* and *Faust* three months ago in Weimar; all was right! 26-VI-56 (to Baron Donop, CG 2146): he is still waiting for the score of *Cellini*, which Litolff should send from Brunswick. 29-[VI-56] (to Liszt, CG 2149): he does not remember the Grand Duchess's names well enough; please write him with her titles, so that they don't make any gaffes. 6-VIII-[56] (Baden, to Litolff, CG 2159): the day before he sent the corrected proofs back; L. should return the same copy with the new proof and the MS to Paris. 8-IX-56 (to Rieter-Biedermann, CG 2169): all of his works can be published in Germany without the authorization of his French publishers, except for *Cellini*, which is the property of Litolff in Brunswick. 8-X-56 (to Liszt, CG 2178): would it be possible for the Weimar theatre to lend him the parts for orchestra and soloists? he does not need the score or chorus parts. 16-X-56 (to Litolff, CG 2179): please correct one more error: [mus. ex.]; send copies as soon as possible; he will buy four at first, then others; L. should have received the proof. 14-XI-[56] (to CSW, CG 2183): he does not need the parts until the end of December. 25 or 26-XII-56 (to CSW, CG 2195): he does not yet need the parts; Litolff should have sent a copy of the score to Liszt; they are considering a performance at the Théâtre-lyrique, with spoken dialogue. [6-II-57 (Weimar, Grand Duchess Maria Pavlovna to Berlioz, CG VIII 2199^{bis}): thanking him for the piano-vocal score of *Cellini*.] 13-II-57 (to CSW, CG 2209): the director of the Théâtre-lyrique wants to put on *Cellini*. 12-III-57 (to Adèle, CG 2214): *Cellini* would be mounted as part of a series of concerts in which all his

works would be performed, except for *Les Troyens*. [Late 1857] (to Reyer, CG 2259): here is the complete *œuvre*, which R. requested; he has not included the full score of *Cellini*, though R. can have it if he wants it.

20-I-58 (to von Bülow, CG 2273): it is not the first time the Berliners have had to listen to the overture to *Cellini*; he made them listen to it twice, 15 or 16 years before. 24-I-[58] (to Louis, CG 2274): von Bülow has performed his overture in Berlin. 8-II-59 (to CSW, CG 2351): Strauss hopes to present *Cellini* in Karlsruhe. [10-X-62 (Choudens to Berlioz, CG 2660): C. expects to publish *Benvenuto*.] [22-I-63 (Weimar, Franz Dingelstedt to Berlioz, CG 2692): the honorarium proposed for the production of *Béatrice et Bénédicte* there may seem insufficient by comparison with those for *Benvenuto Cellini*, but the *bon vieux temps* when the Grand Duchess would pay are over.] 19-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): the overture is performed frequently in Germany. 19-I-64 (to Choudens, CG 2827): here is the corrected proof of *Cellini*; be good enough to have a final proof pulled; on the whole he finds it very good; please send the libretto. [?end-I-64] (to Choudens, CG 2828): he hopes that C. hasn't printed the score of *Cellini*; it is full of mistakes, and three people are correcting it; does C. have the libretto? [3 or 4-V-64] (to Louis, CG 2855): Choudens has not finished the corrections to *Benvenuto*. 2-IV-[65] (to Choudens, CG 2991): he appreciates the copy of *Cellini*; the engraving has not been spoiled by transferring it to stone. 12-I-[66] (to Louis, CG IX 3078^{bis}): all he asks of the new few years is to publish his four large scores: *Benvenuto*, *Béatrice*, and the two parts of *Les Troyens*.

Text: Armand-François, called Léon de Wailly (1804–1863) and Henri-Auguste Barbier (1805–1882), assisted by Alfred de Vigny (1797–1863).

Dedicatée (of the vocal score): Maria-Pavlovna, Grand Duchess of Saxe-Weimar (1786–1859), sister of Tsar Nicholas I, and Liszt's patroness in Weimar.

Self-Borrowings: A phrase from the *Ballet des ombres* (37) appeared in one of the rejected passages of Carnival music. The *Duo* in Act I (no. 3, bars 39–43, etc.) contains a phrase from the cantata *Cléopâtre* of 1829 (36); a phrase from the *Hymne des Francs-Juges* (23A) reappeared throughout the *Final: Le Carnaval* (no. 8, bars 10–11, etc.); the passage in the same scene from “*Assassiner un capucin!*” [All° assai] to the end came from the *Resurrexit* of the *Messe solennelle* (20A–B). The *Ariette d'Harlequin* in the carnival scene (no. 8) was adapted from the romance *Je*

crois en vous of 1834 (70). The *De profundis* in Act I (no. 1) is a reworking of the *Chansonette de M. Léon de Wailly* (73).

Note: As mentioned in the Note at the head of this entry, the original Paris version was in two acts and four tableaux; the first Weimar production was in four acts, and the London and second Weimar productions were in three, the last two tableaux having been combined into one. Many passages removed from the original version are preserved in the ms. material at the Opéra. Among the rejected movements is Teresa's first cavatine "Ah, que l'amour une fois dans le cœur," which later became the *Rêverie et Caprice* for violin (88).

A scene for chorus, entitled *Les Ciseleurs de Florence*, was planned for the concert of 23-XI-34 but not performed (see *R&GM*, 16-XI-34, and CG 408). The Labitte Catalogue (1846) lists an *Ouverture des ciseleurs* as an unpublished and unperformed work, but nothing more is known of it. In his 1859 catalogue, Berlioz writes of the opera: *La grande partition inédite ne se trouve qu'à Paris, chez l'auteur, et au théâtre de Weimar. Celle qui existe à l'Opéra de Paris est dans le désordre le plus complet et ne contient point les modifications importantes que l'auteur a faites à cet ouvrage avant de le faire représenter à Weimar.*

Costume cartoons for the original production are found in Jullien 113, 116-17, 120, 124-25, 127, and 129. Many documents concerning the original production are preserved at **F-Pan** AJ XIII 203 and F²¹ 969. **F-Pc** *papiers divers de Berlioz* 31 is a note for the London production concerning the staging of the final scene.

Bibliography: Jullien 91, 109-31, 135, 164, 215, 216, 217, 218, 222, 223, 236, 239, 309, 312 – Boschot II, 93, 257-58, 263, 325-26, 329-31, 339-40, 395-450, 451-56, 462-66, 511, 519; III, 47, 50-51, 94, 255, 269-71, 277, 282-83, 296-300, 304, 306, 308, 312-16, 324, 327, 344, 387, 402, 411, 424, 431, 585, 658 – *Berlioziana* (1904), 267-68; (1905), 43-44, 60-61, 67-68, 76-77, 83-84, 91-92, 99-100, 107-08, 115-16, 180-81, 205-06, 211-12 – *Prod'homme* 103, 144, 150, 155, 179-89, 193-96, 199n, 236, 239, 243, 245, 268, 308, 311, 314-15, 317, 318-19, 333, 334, 338, 345, 356, 364 – Barzun I, 289-308; II, 35-37, 47-49, 51-53, 113.

Hans von Bülow, "Hector Berlioz: Benvenuto Cellini," *NZfM* (2, 30-IV-52), repr. in *Ausgewählte Schriften* (Leipzig, 1911), I, 61-78; see also I, 90-101 – Auguste Barbier, *Études dramatiques* (Paris, 1874), 203-04 – Richard Pohl, "Berlioz' 'Benvenuto Cellini' in Carlsruhe," *Musikalisches Wochenblatt* 17/18 (8-IV-86), 192-93, and 17/16 (15-IV-86), 203-04; transl. as "Berlioz' *Benvenuto Cellini*

in Carlsruhe," *Musical World* 64/21 (22-V-86), 326-27, and 64/22 (29-V-86), 341-42¹⁰ – Prod'homme, "Les deux Benvenuto Cellini de Berlioz," *SIMG* 14 (1912-13), 449-60 – Macdonald, "The Original 'Benvenuto Cellini'," *MT* 107 (1966), 1042-45; "Self-Borrowings," 33, 37-38; "Benvenuto Cellini," *Revue de musicologie* 63 (1977), 107-14 – Thomasin K. LaMay, "A New Look at the Weimar Versions of Berlioz's *Benvenuto Cellini*," *MQ* 65 (1979), 559-72 – Holoman, "Sketchbook," 297-304.

Berlioz: Benvenuto Cellini, L'Avant-scène Opéra 142 (January, 1991); includes Macdonald, "La Genèse de 'Benvenuto Cellini'," pp. 8-15 – *Hector Berlioz: Benvenuto Cellini: Dossier de presse parisienne (1838)*, ed. Peter Bloom (Heilbronn: Galland, 1995) – Macdonald, "Benvenuto Cellini," in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 221.

76B Grande Ouverture de Benvenuto Cellini

à M^r Ernest Legouvé

Fl. I-II (P. fl.), Hb. I-II, Cl. I-II (Cl. b.), Bns I-II, Cors I-IV, Tromp. I-IV, C. à p. I-II, Tromb. I-III, Oph., 3 Timb. (3 Timbaliers), G. c., Cymb., Tri., Cordes (15-15-10-12-9).

Labitte 14 – Müller-Reuter 231 – Hopkinson 22.

Malherbe & Weingartner, vol. V, v-x, 1-44 (1901) – NBE vol. 1, 5-63 (Paris 1), 64-118 (Paris 2, Weimar); xi-xxii (Eng.), xxiv-xxxvi (Fr.), xxxviii-1 (Ger.), 1205-21, 1222-23, 1272, 1277 (ed. Hugh Macdonald, 2005).

Date of Composition: February 1838 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT PARTS: **F-Po** matériel (see above under [76A](#)).

¹⁰Corrects an error in the first edition that wrongly suggested a Karlsruhe production in 1866.

PRINTED SCORE (NBE source **P(Ouv)**): GRANDE OUVERTURE / DE / BENVENUTO CELLINI / Opéra Semi Seria en deux actes / DÉDIÉE / à Mr Ernest Legouvé / ET COMPOSÉE / PAR / HECTOR BERLIOZ / [L.:] Orchestre. 30^f. [R.:] Partition. 36^f. / Paris, MAURICE SCHLESINGER, Editeur / Rue Richelieu, 97. / Berlin, A. M. Schlesinger. Paris: M. Schlesinger, [1839] (Berlin: A. M. Schlesinger). Pl. no. M. S. 2807. TP, TP^v blank, 1–52. Advertised in *R&GM*, 12-V-39. Announced in *BF*, 29-VI-39. Announced in Hofmeister's [Monatsbericht VIII-39, p. 98](#). Hopkinson 22A. Copies: **F-Pn** Gr-Vm Macnutt 29 (proofs, corrected by Berlioz in red ink, then marked *bon à tirer après correction*. H. Berlioz); **F-Pc** Ac e¹⁰ 882 (aut.: à mon excellent ami Kastner; H. Berlioz); **F-Pn** Rés. Vm⁷ 526 (Berlioz's own copy), Vm² 654; **F-Po** A 521 b; **B-Lc** 325-KK-IX; **CH-Zamg** XIV 3013; **D-LEm** PM 1256; **GB-Lam** (RPS); **GB-Lbl** h 3250 c (lacks TP).

VARIANT A: in a *passepertout* folder listing the overtures published by Schlesinger, no other TP. The title is given in a space at the top of the folder in longhand. Hopkinson 22A(a). Copies: **F-Pc** D 17535 (ex Société des Concerts); **GB-Cpl** XPa.310.18B.X1 (lacks folder); **GB-En** H. B. 2/12 (1); **GB-Ob** Mus. 1 c 309 (1) (lacks folder); **R-SPsc**; **US-Cso** Thomas 817.

VARIANT B: somewhat like variant A, but in a folder of G. BRANDUS, DUFOUR, et C^e, Rue Richelieu, 103, marked OUVERTURES / ET / MORCEAUX DIVERS A GRAND ORCHESTRE / (RÉPERTOIRE DES SOCIÉTÉS PHILHARMONIQUES). Title stamped: BENVENUTO. Imp. of TP: Paris. – Imprimerie de E. MARTINET rue Mignon, 2. [After 1854]. Hopkinson 22A(b). Copies: **D-ddr-Bds** DMS 33499; **GB-Lbl** Hirsch M 772; **GB-Lcm** I K 11; **US-Bp** **M.341.21 (1); **US-CA** Mus. 628.3.146; **US-NYp** *MTC (bound with *Tristia*); **US-Wc** M1012.B59 Op.

BERLIN EDITION: identical to the Paris edition, except imp.: BERLIN / A. M. SCHLESINGER / 34 Unter den Linden. Prices altered in ink to 4 Rtlr. for each item. Announced in Hofmeister's [Monatsbericht IX/55, p. 820](#) (score and parts, each 4 Rtl.). Hopkinson 22A(c). Copies: **GB-En** H. B. 2/12 (2); **I-B** MM37; **US-BApi**.

PRINTED ORCHESTRAL PARTS (NBE source **PO(Ouv)**): Paris: M. Schlesinger, 1839. Pl. no. M.S. 2808. In a wrapper with TP identical to full score. 22 parts: Fl., Hb., Cl., Bns I-II, Cors I-II, Cors III-IV, Tromp. I-II, Tromp. III-IV, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I-II, Timb. III, G. c., Cymb., Tri., Vns I, Vns II, Altos, Vlls & Cb. Advertised in *R&GM*, 12-V-39. Announced in *BF*, 29-VI-39. Announced in Hofmeister's [Monatsbericht VIII-39, p. 98](#). Hopkinson 22B.

Copies: **F-Pc** L 17362; **F-Psoc**; **F-Lm** mus. 6262; **CH-Zamg** XII 3312 & a-bh; **GB-En** H. B. 2/12 (4) (incomplete); **GB-Lam**; **I-B** partite 245.

BERLIN EDITION: identical to the Paris edition, except imp.: *BERLIN / A. M. SCHLESINGER / 34 Unter den Linden*. Announced in Hofmeister's [Monatsbericht IX/55, p. 820](#) (score and parts, each 4 Rtl.) Copy: **D-DT** Mus. n 353.

PRINTED ARRANGEMENTS: A. Fumagalli, for pf., two-hands, op. 81 (NBE source **PT(Ouv)1**.) Milan: Jean Ricordi, 1851. Pl. no. G. 23778 T. Price 7 Fr. 23 pp. Foot of p. 1: 29.12./ 51. Announced in Hofmeister's [Monatsbericht IX/52, p. 153](#). Also [VII/56, p. 1012](#). Hopkinson 22C(b). Copy: **A-Wn** M S 5000.

Hans von Bülow, for pf., four-hands (NBE source **PT(Ouv)2**). Paris: Brandus, [c. 1854]. Mentioned in a letter to Liszt of 28-VII-54 (CG 1776). [Hopkinson 22C]. No copies known. Bülow's arrangement appears in the published vocal score.

Id. Berlin: A. M. Schlesinger, [1863]. Pl. no. 3090A. Price 1 1/6 rf. 23 pp. Announced in Hofmeister's [Monatsbericht XII/1865, p. 212](#), price 1 Rt., 5 Ngr. Copy: **D-Mbs** 4 Mus. pr. 51538; **S-Skma**; **US-NYp** 7-*MYD.

Performances: 6-II-40* (Paris: Salle du Vauxhall), 7-VIII-40* (Paris: Salle Vivienne), 14-VIII-40* (id.), 15-III-41 (London: Philharmonic, Charles Lucas), 17-II-43* (Dresden), 9-III-43* (Brunswick), 8-IV-43* (Berlin), 23-IV-43* (Berlin), 29-IV-54* (Dresden), 1-V-54* (id.), 14-I-58 (Berlin), 12-XI-61 (Weimar, Stör), 9-XI-67 (Brooklyn: Philharmonic; Theodore Thomas), 28-XI-67* (St. Petersburg), 21-III-68 (New York: Theodore Thomas Orchestra).

References:

MÉMOIRES Travels/Germany I, 6: perf. Brunswick [9-III-43]. I, 9: rehearsed, perf. Berlin [8-IV-43].

LETTERS: 7-I-38 (to M. Schlesinger, CG 533): for two weeks he has tried without success to find three hours to think about the overture at leisure. 8-II-38 (to Liszt, CG 538): he has just finished the overture and is orchestrating it at leisure. 31-VII-38 (to Ernest Legouvé, CG 561): the overture will please L. 20-IX-38 (to Ferrand, CG 570): the overture compares favourably with *Les Francs-Juges* and *Le Roi Lear* and is always warmly applauded.

2-I-39 (to Ferrand, CG 616): they are engraving the three overtures: *Waverley*, *Le Roi Lear*, and *Benvenuto*. 22-I-39 (to Liszt, CG 622): he will wait until he has finished correcting the proofs of the full score of the overture before

sending L. the published excerpts. End I-39 (to Legouvé, CG 625): he is waiting to send L. the work dedicated to him until the last proofs of the score of the overture are corrected, as they will be in the next few days; he does not send the *morceaux de chant* already published, either, but will bring it all to L. as soon as he goes out again after being ill. [4-II-39] (to Victor Schoelcher, CG 628): the overture, in full score, will appear soon; he is correcting the proofs. 20-II-[39] (to Lecourt, CG 632): the overture in full score and separate parts will appear shortly. 22-[IX]-39 (to Ferrand, CG 665): F. should have received three scores: the Requiem, the overture to *Waverley*, and the overture to *Benvenuto*. 23-IX-39 (to Lecourt, CG 666): if his violins are afraid of high A, do not let them attempt the overture. 31-I-40 (to Ferrand, CG 700): he will conduct *Harold* and the overture to *Benvenuto* at a concert the following Thursday [6-II-40], sponsored by the *Gazette musicale*. 7-II-[40] (Émile Deschamps to Berlioz, CG 701): enthusiastic praise of the overture. 13-II-[40] (to Adèle, CG 703): the concert [6-II] was splendid and successful.

28-II-[43] (Leipzig, to d'Ortigue, CG 816): perf. Dresden [17-II-43]. 6-III-43 (Brunswick, to Desmarest, CG 817): rehearsed Brunswick. [6-III-43] (Brunswick, to Morel, CG 818): id. [25]-IV-54 (Dresden, to Liszt, CG 1748): perf. of the two overtures [*Benvenuto Cellini* and *Le Carnaval romain*] planned for the following Saturday [29-IV-54]. [25]-IV-54 (Dresden, to Joachim, CG 1749): id. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): id. 30-IV-54 (Dresden, to Johann Christian Lobe, CG VIII 1751^{bis}): successful perf. Dresden. 30-IV-[54] (Dresden, to Adèle, CG VIII 1752): id. 28-VII-54 (to Liszt, CG 1776): von Bülow has sent an arrangement of the overture for pf., four-hands; it is being engraved by Brandus. 28-VII-54 (to von Bülow, CG 1777): he thanks v. B. for the pf. arrangement; it is excellent.

20-I-58 (to von Bülow, CG 2273): it is not the first time the Berliners have had to listen to the overture to *Cellini*; he made them listen to it twice, 15 or 16 years before [8-IV and 23-IV-43]. 24-I-[58] (to Louis, CG 2274): von Bülow has performed his overture in Berlin. 19-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): the overture is performed frequently in Germany. [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings for the work].]

Dedicatee: Ernest Legouvé (1807–1903), author and playwright. Berlioz set his *La Mort d'Ophélie* (92). His *Soixante Ans de souvenirs* (Paris, 1886) contains a chapter on Berlioz.

Note: **F-Pc** *papiers divers de Berlioz* 35 is a plan for a concert of 1-III-39 which never took place; included in the plan is the note: *il faut que les parties de l'ouverture de Benvenuto soient gravées.*

Bibliography: Jullien 144, 166, 167 – Boschot III, 177 – *Berlioziana* (1905), 308 – Prod'homme 207n, 237, 239–40, 291n, 292, 330n, 414.

77

Erigone

Intermède antique

Incomplete

Text after Ballanche

[213 bars](#) (fragment)

[Soloists, chorus, and orchestra.]

NBE vol. 21, 85–92; x–xi (Eng.), xvii–xviii (Fr.), xxiv (Ger.), 164–165 (ed. Hugh Macdonald, 2005).

Date of Composition: inter 1835–1839 [from correspondence, but with no certainty; possibly as late as 1840 or 1841].

Sources:

FRAGMENTARY AUTOGRAPH SCORE (NBE source **Afrag**): **F-Pc** ms 1186b. No title. 22 numbered fols. The first chorus. Upright 27 x 35.5 cm.; 24 staves. Autograph fair copy, showing vocal lines only; the copy was abandoned after 213 bars. On a paper (watermarked HP) used for a number of other works of the late 1830s.

MANUSCRIPT LIBRETTO (NBE sources **Lfrag1**, **Lfrag2**): **F-Pc** ms 1186a. *Erigone / Intermède antique /* [description of setting and *Personnages*]. 1 bifolio and 1 folio. Upright quarto. Manuscript copy with aut. notation, the second folio in a different hand from the bifolio.

References: LETTERS: 10-IV-[34] (to Gounet, CG 389): he thanks G. for the loan of the works of Ballanche, which are above him. 15-IV-35 (to Ferrand, CG 429): has F. read *Orphée* and *Antigone* of Ballanche? the poet's evocation of antiquity is of unequalled beauty and magnificence; he has been preoccupied with it for several months. [C. 23-VIII-35] (to Ferrand, CG 440): Ballanche, the immortal author of *Orphée* and *Antigone* – sublime prose poems, grand, simple, beautiful in the antique fashion – has been imprisoned for debt. 15-IX-[36] (to d'Ortigue, CG 477): he once visited Ballanche, in a burst of admiration for *Orphée*. 8-II-38 (to Liszt, CG 538): he wishes to dedicate a work to Mme d'Agoult, but he has little to offer; for some time he has been trying to write something on Ballanche's *Erigone*; if he finds the time to work on it, L. will hear from him.

Text: Pierre-Simon Ballanche (1776–1847): “Terpsichore – Erigone,” book V (“Terpsichore”) of *Orphée*, in *Essais de Palingénésie sociale*, II (Paris, 1829). It is not known who prepared the libretto.

Self-Borrowing: The resemblance of an air for Erigone in the libretto, “*Reviens, reviens, sublime Orphée*,” to the text of *Absence* (85) suggests that the composer may have intended to adapt *Absence* for *Erigone* (see NBE vol. 13, 137). A short passage from *Erigone* appears in no. 1 of *Les Troyens* (133), bars 84–89.

Bibliography: *Berlioziana* (1906), 310–12 – Barzun I, 292.

Macdonald, “Self-Borrowings,” p. 38 – NBE vol. 13, xi, 137 (ed. Ian Kemp, 1975).

78

Aubade

Text by de Musset

78A Version I: for voice and 2 horns, May 1839

78B Version II: for voice and brass, perhaps post-1852

78A Version I

à Monsieur de Beauchesne

[16 bars](#)

Chant, 2 Cors.

NBE vol. 15, 163; xv (Eng.), xxviii (Fr.), xl (Ger.), 275 (ed. Ian Rumbold, 2005).

Date of Composition: May 1839 [from the dated autograph MS].

Source: AUTOGRAPH ALBUMLEAF (NBE source **Alb**): **F-Pn** Collection Macnutt [shelfmark not assigned]. *Le lever pour la chasse / paroles d'A. De Musset / [lower R.:] à Monsieur De Beauchesne / H. Berlioz / 24 mai / 1839*. 1 fol. (verso blank) as an albumleaf. Oblong 26.5 x 33 cm.; 8 staves. Sold at the Vente Sacha Guitry, Hôtel Drouot, 21-XI-1974.

78B Version II

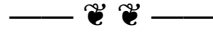
[17 bars](#)

Tén. ou Sopr., Cors I-IV, C. à p. I-II.

NBE vol. 13, 113, xiv (Eng.), xxi (Fr.), xxviii-xxix (Ger.), 123-124, 136 (ed. Ian Kemp, 1975).

Date of Composition: The greater elaboration of Version II suggests that it is later than Version I, as does the general appearance of the MS, although no certain date can be assigned to it. NBE suggests post-1852 after a detail of orthography in the text.

Source: AUTOGRAPH SCORE (NBE source **A**): **F-CSA**. *Aubade / d'Alfred de Musset / Musique d'Hector Berlioz*. 1 folio^{r-v}. Upright 27.2 x 35.3 cm.; 14 staves. Autograph fair copy.



Text: Alfred de Musset (1810–1857): “Le Lever,” the second poem of *Chansons à mettre en musique*, first published in *Contes d’Espagne et d’Italie* (Paris, 1830); written in 1829. Also set by Charles Gounod, “Le Lever” (1849), Hippolyte Monpou, “Le Lever” (c. 1832), Émile Pessard, “Le Lever” (1873), and Florent Schmitt “Véhémente” (1905). Details [HERE](#).

Dedicatee: Alfred de Beauchesne (1804–76) was secretary of the Conservatoire. Concerning his autograph album of 1835–62, [F-Pc W 24](#), see Georges Guillard, “L’Album d’autographes d’Alfred de Beauchesne, ou la photographie musicale d’une époque (1835–1870),” *Revue internationale de musique française (Rimf)* vol. 8, number 22 (February 1987), 71–80.

79

Roméo et Juliette

Symphonie dramatique

Text by Émile Deschamps, after Shakespeare

à *Nicolo Paganini*

- | | | |
|---|---|-----------------------------|
| 1 | Introduction | 199 bars |
| | Combats — Tumulte — Intervention du Prince | |
| | Prologue | 337 bars |
| | Strophes | fr. bar 99 |
| | Scherzetto | fr. bar 205 |
| 2 | Roméo seul — Tristesse — Bruit lointain de bal et de concert — Grande Fête chez Capulet | 414 bars |
| 3 | Scène d’amour | 389 bars |
| | Nuit sereine — Le Jardin de Capulet, silencieux et désert — Les jeunes Capulets, sortant de la fête, passent en chantant des réminiscences de la musique du bal — Scène d’amour | |

- 4 La Reine Mab, ou la Fée des Songes [769 bars](#)
Scherzo
- 5 Convoi funèbre de Juliette [142 bars](#)
- 6 Roméo au tombeau des Capulets [227 bars](#)
Invocation – Réveil de Juliette – Joie délirante, désespoir,
dernières angoisses et mort des deux amants
- 7 Final [457 bars](#)
La Foule accourt au cimetière – Rixe des Capulets et des Montagus –
Récitatif et Air du Père Laurence (bar 46; bar 136) –
Serment de réconciliation (bar 370)

Contr. solo, Tén. solo, Père Laurence (Basse); Petit chœur (4 Contr., 5 Tén., 4 Basses); Chœur I (Capulets: Sopr., Tén., Basses; au moins 30–20–20); Chœur II (Montagus: Sopr., Tén., Basses; au moins 30–20–20); P. fl., Fl. I-II, Hb. I-II (C. a.), Cl. I-II, Bns I-IV, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., 2 pr. Timb., G. c., Cymb., 2 Tri., 2 Tamb. de basque, 2 Cymb. antiques en fa & sib, Harpe I (au moins 2), Harpe II (au moins 2), Cordes (15–15–10–11–9).

Œuvre 17 – Labitte 18 (*sous presse*) – Müller-Reuter, 217–23 – Hopkinson 39. Malherbe & Weingartner vol. III (1901); *Strophes* also in vol. XVII, xi, 70–78 (1904) – NBE vol. 18 (ed. D. Kern Holoman, 1990); *Strophes*, as *Premiers transports*, also in NBE vol. 15, 164–171 (ed. Ian Rumbold, 2005).

Date of Composition: January–September 1839 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1165. *Roméo et Juliette / Symphonie dramatique / avec chœurs, Solos de chant et Prologue en récitatif choral, / Dédicée à / Nicolo Paganini / et composée / d'après la tragédie de Shakespeare / Par / Hector Berlioz. / Paroles / de M^r Emile Deschamps. / [Beneath title, aut.:] Partition autographe offerte à mon excellent ami, Georges Kastner. Vous me pardonnerez, mon cher Kastner, de vous donner un manuscrit pareil; ce sont les campagnes d'Allemagne et de Russie qui l'ont ainsi couvert de blessures. Il est comme ces drapeaux qui reviennent des guerres, Plus beaux (dit Hugo) quand ils sont déchirés. Paris, 17 Septembre*

1858. H. Berlioz. 464 numbered pp. plus TP. Upright 27 x 35.3 cm.; 24 staves, then 30 staves. Pages of 16, 18, and 20 staves added in various places. P. 463, aut.: *Cette Symphonie commencée le 24 Janvier 1839 a été terminée le 8 Septembre de la même année, et exécutée pour la 1^{re} fois au Conservatoire sous la direction de l'auteur le 24 novembre suivant.* Working copy. Ex coll. Georges Kastner. Contents: N° 1. *Introduction instrumentale. / Combats. Tumulte. Intervention du prince, 1–63 (TP, TP^v blank; 64 blank; Prologue begins on 27; Strophes, 46; Scherzino vocal, 52; N° 2 Tristesse. Concert et Bal. / Grande Fête chez Capulet / orchestre seul, 65–104; [Upper R.:] N° 3 / Le Jardin de Capulet / silencieux et désert. / Les jeunes Capulets sortant de la fête / passent en chantant des réminiscences de la musique du bal. / (chœur et orchestre) / Juliette sur le balcon et Roméo dans l'ombre. / Scène d'amour. / orchestre seul, 143–200 (141=TP, 142 blank, 201–02 blank); [Upper R.:] N° 4 / La reine Mab / ou / La Fée des songes / Scherzo / orchestre seul, 205–83 (203=TP, 204 blank, 284 blank); [N° 5] Convoi funèbre de Juliette / chœur et Orchestre, 285–99 (300, 300bis blank); [Upper R.:] N° 6 / Roméo au tombeau des Capulets. / Invocation. / Reveil de Juliette. / Joie délirante, Désespoir, / Dernières angoisses et mort des deux amants. / orchestre seul, 303–44 (301=TP, 302 blank); [N° 7] Final, 345–62; Air, 377–422; Serment, 423–62 (463=note on the composition of the work, 464 blank). Facsimiles of TP, p. 283 (original ending of *La Reine Mab*), and p. 397 (draft revision at bar 238 of the Finale) in NBE 18, pp. 374, 375, 376. [Gallica IFN-55006493](#).*

AUTOGRAPH LIBRETTO (NBE source **AL**): **PL-WRu**. *Livret / de / Romeo et Juliette / Symphonie Dramatique / avec chœurs, solos de chant / et Prologue en recitatif harmonique. / Dédiée / à Nicolo Paganini / et composée / D'après la tragédie de Shakespeare / Par / Hector Berlioz / Les paroles sont de M^r Emile Deschamps* 10 fols. (i.e., 5 folded bifolios of unlined letter-paper, numbered in the composer's hand: 2 blanks, 1^r=TP, 1^v–9^r=text, 9^v blank). Clearly the copy for the printer of the 1839 libretto, Vinchon. Then used by Duesberg for the German translation. Ex coll. Ferdinand Friedland, *mélomane* in Breslau and later Prague.

AUTOGRAPH DRAFT (NBE source **AD**): **D-B** Mus. ms aut. H. Berlioz 2. *Convoi funèbre de Juliette. / [upper R.:] 25 Juin / 1839.* 1 fol. (2 pp. of music). Upright 24.5 x 33 cm.; 30 staves. 41 bars of short score. Presented to Auguste Bottée de Toulmon, with the inscription: *Je vous envoie, mon cher Bottée, un brouillon de la Scène funèbre de ma dernière Symphonie. Mille amitiés et bon voyage. H. Berlioz.* Facs. in NBE 18, p. 380.

AUTOGRAPH PART (NBE source **AO**): **F-Pn** Collection Macnutt (Macnutt inventory 6429). *Cornets à Pistons / ou Ventil-Trompettes*. 2 fols. (4 pp. of music). Upright, 16 staves. For *Introduction* and *Fête*. Facs. of first p. in Louise Pohl (ed.), *Hector Berlioz' Leben und Werke* (Leipzig, 1900), opp. p. 282. Presumed to be for the Weimar performance of 20-XI-1852.

MANUSCRIPT SCORE of the *Fête chez Capulet* (NBE source **Cfête**): **F-CSA**. [Aut.:] *Fête chez Capulet / Fragment de la Symphonie de Roméo et Juliette / extrait du manuscrit autographe / et respectueusement offert / à Sa Majesté le Roi de Prusse / Par l'auteur / Hector Berlioz / Berlin 25 avril 1843*. Upright white, 25 staves (24 with one hand-ruled). 41 unnumbered fols. German copyist. A scribal copy presented to the King of Prussia, 25-IV-43. Mentioned in *Mémoires, Travels/Germany I*, 9. Gift to **F-CSA** by Felix Weingartner.

MANUSCRIPT VOCAL SCORES: **US-NYcu** Berlioz coll. (NBE source **ACV1**). [Copyist:] *Roméo et Juliette [aut.:] Symphonie avec chœurs / et solos de chant. / De Hector Berlioz / Partition du chant*. 270 numbered pp. Oblong green, 10 staves. Aut. note on TP: *à copier Le rôle du père Lorence; une partie de Basse du prologue; du 2^{me} chœur 4 parties de Soprano à copier; du 2^{me} chœur 2 parties de Tenori en entier; Du 2^{me} chœur 6 parties de Tenor à completer; du 2^{me} chœur 7 parties de Basses à completer; 11 parties de 1^r et 2^{me} Soprani Capulets; 4 Tenors du 1^r chœur Capulets à completer; 8 Basses du 1^r chœur à completer*. Unique source for passages not found in the autograph full score or published editions. Copied by Rocquemont, 1839, with German and English texts added in other hands. Presumably used by the chorusmaster, Dietsch. Concerning the German translation, see NBE 18, p. 366.

F-Pn Rés. Vmb ms 45 (NBE source **ACV2**). A similar *Partition de chant*. Oblong green, 8 and 12 staves. Stamped Rocquemont. Unlike the other vocal score, this one has been revised, using white 8-stave paper; these fasc. have aut. pf. parts. Copious aut. annotation. Presumably used by the rehearsal accompanist.

F-Psoc (NBE source **CV1**). A similar *Partition de chant*. Oblong white, 12 staves. German text, German copyist. 16 fols. A part of the **F-Psoc** set of parts in German described below.

D-DT Mus. n 1463 (NBE source **CV2**). Oblong white, 10 staves. Detmold copyist. Schrader's German translation. Signed *Aug. Kiel* on wrapper. 85 pp.

FRENCH MANUSCRIPT PARTS (**F-Pc** D 16476–D 16479, all ex Société des Concerts): **F-Pc** D 16476 (NBE source **Cch1**). Chorus parts. Oblong green, 8

staves. Copied by Rocquemont and his staff. 10 parts: Montagus: Sopr. I, Sopr. II, Tén. I, Tén. II, Basses I, Basses II; Capulets: Sopr.), Sopr. II, Tén. I-II, Basses I-II.

F-Pc D 16477 (NBE source **Cch2**). Chorus parts for *petit chœur* in *Final / Serment*. Oblong green, 8 staves. Copied by Rocquemont and his staff. 3 parts: Contr., Tén., Basses.

F-Pc D 16478 (NBE source **Cch3**). Chorus parts for *petit chœur* in *Premiers transports*. Oblong green, 8 staves. Copied by Rocquemont. 3 parts: Tén. I, Tén. II, Basses. Also 2 parts copied in Germany: Sopr. I (oblong white, 8 staves), Sopr. II (oblong white, 6 staves).

F-Pc D 16479 (NBE source **ACrôle1**). *Tenore Solo / M. Dupont / Prologues*. Oblong white, 8 staves. Preserves first version of recitatives; with German translation in red ink. Copied by Rocquemont. Numerous aut. emendations.

F-Preboul (formerly; present location unknown. NBE source **ACrôle2**). Solo parts. Oblong white, 10 staves. Copied by Rocquemont; aut. emendations. 3 parts: Contr. solo, Tén. solo, Le Père Laurence.

GERMAN MANUSCRIPT PARTS: Probably for Leipzig performance on 22 February 1843: **F-Psoc** (NBE source **Cch4**). Chorus parts and solo rôles. Upright white and green, 10 and 12 staves. Ms. parts prepared by German copyists, except where noted. 91 parts: *Prologues* (petit chœur): Contr. (8), Tén. (5), Basses (4). See also **F-Pc D 16478**, above. Montagus: Sopr. I (7), Sopr. II (8), Altos (2), Tén. (12), Basses (10); Capulets: Sopr. I (6), Sopr. II (7), Tén. (8), Basses (10), Contr. solo, Tén. solo (2 parts: 1 oblong white, 10 staves, copied by Rocquemont and a German copyist, German text only, with aut. annotation; 1 oblong white, 9 staves, German copyist only). Also Père Laurence (oblong green, 10 staves, copied entirely by Rocquemont as a replacement for a lost part).

For Detmold performance of 28 November 1853, supplementing the published set (**PO1**; and see also the vocal score above, **CV2**):

D-DT Mus. n 1463 (NBE source **Cch5**). Chorus parts and solo rôles. Oblong white, 10 staves. Detmold copyist. 39 parts: Montagus: Sopr. (5), Altos (5), Tén. I (2), Tén. II (2), Basses I (2), Basses II (2.); Capulets: Sopr. (5), Altos (5), Tén. I (2), Tén. II (2), Basses I (2), Basses II (2); Alto solo, Tén. solo, Père Laurence.

D-DT Mus. n 1463 (NBE source **CO**). Orchestral parts. Upright white, 12 staves. Detmold copyist. 8 parts: Bns I, Bns II, Tromb. I, Harpe I, Harpe II, Vns I, Vns II, Cb.

D-DT Mus. n 1463. Supplementary parts for *La Reine Mab* only. 5 parts: C. a., Vns I, Vns II, Altos, Vlles II.

Also **US-Cso** Thomas 809. Ms. parts for *Fête chez Capulet*, US copyist.

LITHOGRAPHED CHORUS PARTS (NBE source **Lch**): **F-Pc** D 16480. *Chœur DES MONTAGUS [or CAPULETS]. / Soprano [etc.] / Romeo et Juliette. / SYMPHONIE DRAMATIQUE, / avec Chœurs, Solos de Chant / et Prologues en recitatif harmonique / Dédiée / à Nicolo PAGANINI, / et Composée / d'après la tragédie de Shakespeare, / PAR / Hector BERLIOZ. / (Paroles de M^r Emile Deschamps.) / [below decorative border:] Lithographie Musicale de Bobœuf, rue Cadet, 23. Paris: Bobœuf, [1839]. Prepared from ms. masters. German text added in red ink to one part. 6 parts for the *Final* (Capulets parts include *Convoi funèbre* as well): Montagus: [Sopr. lacking], Tén., Basses (2); Capulets: Sopr. (2), Tén., [Basses lacking]. Facs. of Capulets: Sopr. in NBE 18, p. 178.*

MANUSCRIPT LIBRETTO (NBE source **ACL**): **F-Pc** *papiers divers de Berlioz* 7. The unrevised libretto in French and German, with the *deuxième prologue*, by Professor Duesberg. 28 pp. on white letter paper. Aut. annotation and correction of minor points. 1840, according to an announcement in the *Journal des Débats* of 17 February 1840.

PRINTED SCORE (NBE source **P1**): **ROMÉO / ET / JULIETTE / Symphonie dramatique, / avec chœurs, solos de chant et Prologue en récitatif choral, / dédiée à / Nicolo Paganini, / et composée / d'après la Tragédie de Shakespeare, / PAR / HECTOR BERLIOZ / OP. 17 / PAROLES / de M^r Emile Deschamps. / Exécutée pour la 1^{re} fois au Conservatoire de Paris, sous la direction de l'Auteur, le 24 9^{bre} 1839. / [L.:] Grande Partition / Prix 60^f net // [C.:] Parties séparées de Chœur et d'Orch^e 60^f net. [R.:] Solos séparés / Chœurs d^o. // A.V. / PARIS, / Maison M^{ce} SCHLESINGER, BRANDUS et C^{IE} Successeurs, Rue Richelieu, 97. / Berlin, A. M. Schlesinger B. et C^{IE} 4597.98 Prop^é des Editeurs. Paris: Brandus, [1847] (Berlin: A. M. Schlesinger). Pl. no. B. et C^{ie} 4597 (B. et C^{ie} 4597.98 on TP). TP, TP^v blank, 1–208. Advertised in *R&GM*, 26-XII-47. Hopkinson 39A. Copies: **F-Pn** Rés. Vm⁷ 522 (corrected proof, with an aut. leaf containing corrections bound in), Gr-Vm Macnutt 162 (signed Edward Street); **B-Bc** W 7241; **GB-Ckc** RW 108.3 (REF); **GB-En** H. B. 2/31 (top of TP, aut.: 2^{me} Edition corrigée par l'auteur / 1857, etc.; with timings for some of the movements; facs. of TP in NBE 18, p. 377); **GB-Ob** Mus. 1 c 309 (14); **US-NYp** Drexel 5042 (price of full score erased; Vincent Wallace's copy). Another copy sold at Sotheby's, 4 December 1998, lot 33, to Lisa Cox.**

VARIANT: with 4 pp. of preliminaries added: *Observations*, verso blank, 2 pp. of German text. Hopkinson 39A(a). Copies: **F-Pc** Abo 32; **B-Br** Fétis 3073; **D-B** 1495/1; **D-DT** Mus. n 1463; **US-Wc** M3.3.B5 op. 17.

SECOND EDITION (NBE source **P2**): Same TP as above, but with 2^{me} *Édition corrigée par l'auteur.* / 1857. added at top. Paris: Brandus, [1858]. Same collation as the variant listed above. Foot of text p. 2: *Imprimerie de L. MARTINET, rue Jacob, 30.* Hopkinson 39A(b). Copies: **F-Pn** Vm⁷ 2234 (ex coll. Fanny Pelletan; lacks *Observations* and German text), Gr-Vm Macnutt 165 (no preliminaries); **F-Psoc**; **F-RYlang** FIV.49 (Herlin 96), FIV.50 (Herlin 97) (presented to Jules Bordier, Angers, 29-V-1877); **A-Wn** S A 83 D 10; **B-Lc** 331-KK-IX; **D-Mbs** Mus. pr. 4137; **EIR-Dtc** B 95; **GB-En** H. B. 1/41; **GB-Lam** (RPS); **GB-Lbl** H.456.d (1) (prices erased); **GB-Lcm** 1 K 21; **GB-Mcm**; **GB-Ob** Mus. 1 c 309 (95) (lacks *Observations* and German text); **US-CA** Mus. 628.3.91; **US-Cn** VM 1001 B515r; **US-Cso** Thomas 807 (lacks pp. 103–135, *La Reine Mab*); **US-NYp** *MTA (the copy with red binding; prices erased).

PRINTED ORCHESTRAL PARTS (NBE source **PO1**): Brandus, [1847]. Pl. no. B. et C^{ie} 4598. 27 parts: Fl. I & P. fl., Fl. II, Hb. & C. a., Cl., Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp., C à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Tuba, Timb. I, Timb. II, G. c., Cymb., 2 Tamb. de basque, 2 Tri., Harpe I, Harpe II, Vns I, Vns II, Altos, Vlles I-II, Cb. Copies: **F-Pn** Rés. Vma 215 (60 parts ex Société des Concerts, including proofs corrected by Berlioz; facs. of Alto part p. 1 in NBE 18, p. 379); **F-Psoc** (includes some parts from the 1857 edition, see below); **D-DT** Mus. n 1463; **US-BApi** (strings only).

SECOND EDITION (NBE source **PO2**): 2^{me} *Edition (1857)*. Brandus, 1857. Hopkinson 39B. Copies: **GB-En** H. B. 2/32 (1) (incomplete); **D-F** Mus. pr. Q 50/202.

PRINTED CHORUS PARTS (NBE source **Pch**): Octavo: pl. no. B. et C^{ie} 4598. 9 parts: Prologue: Contr. I-II, Tén. I-II, Basses I-II; Sopr. Capulets, Sopr. Montagus, Tén. Capulets, Tén. Montagus, Basses Capulets, Basses Montagus. Hopkinson 39C. Copies: **GB-En** H. B. 2/32 (2); **GB-Lbl** H.456.d (2) (both copies possibly from the 1857 issue).

PRINTED VOCAL SCORE (NBE source **PV**): À *NICOLO PAGANINI / Romeo et Juliette.* / *Sinfonie dramatique / avec / Chœurs, Solos de Chant et Prologue en Recitatif choral / composée / d'après la Tragédie de Shakespeare / par / HECTOR BERLIOZ.* /

OP. 17. / PARTITION DE PIANO par TH. RITTER. / Avec texte français et allemand. / Propriété de l'Editeur. / WINTERTHOUR, chez J. RIETER-BIEDERMANN. / [L.:] LEIPZIG, chez FR. HOFMEISTER. [R.:] PARIS, chez BRANDUS & C^{ie}. / 22. / Inst. Lith. de Fréd. Krätschmer à Leipzig. Winterthur: Rieter-Biedermann, [1858] (Leipzig: Hofmeister; Paris: Brandus). Pl. no. 22. Frontispiece portrait of Berlioz, [1]=TP, [2]=TP^v blank, [i-viii]=French preface and 3 pp. of French text, German preface and 3 pp. of German text; 3-118. Pf. reduction by Théodore Ritter. Foot of p. [viii]: *Druck von Breitkopf und Härtel in Leipzig*. Foot of p. 3: *Stich und Druck der Röder'schen Officin in Leipzig*. The preface is different from the *Observations* included in later issues of the full score. Announced in Hofmeister's [Monatsbericht, I/59, p. 14](#), at 4 Rth. 15 Ngr. Hopkinson 39D. Copies: **F-Pc** D 941 (aut.: *À Madame Kastner, hommage de l'auteur, H. Berlioz*; lacks portrait); **F-Pn** Collection Macnutt Gr-Vm 170; **A-Wgm** III 30132 (H 27830) (ex coll. Brahms), III 301 32 (H 27832); **CH-W** MN 511; **D-Mbs** 4^o Mus. pr. 19989 (lacks portrait); **GB-En** H. B. 2/33 (1); **GB-Lbl** H.1821.i; **GB-Lcm** 1 K22; **GB-Ob** Mus. 1 c 309 (15) (lacks portrait; a presentation copy from Rieter-Biedermann to Stephen Heller); **US-CA** Mus. 628.3.93; **US-NYcu** 781.P45.V5 (presentation copy to Th. Ritter, aut. sig.); **US-NYpm** Fenderson (record ID 69849) (lacks portrait); **US-STu** MLM 72.

VARIANT: without portrait and the preliminaries and text. imp.: *Propriété des Editeurs. / LEIPZIG et WINTERTHOUR, chez J. RIETER-BIEDERMANN. / PARIS, chez BRANDUS & C^{ie} / Pr. 4 Thlr. 15 Ngr. netto. / 22. 1866 or later. Hopkinson 39D(a). Copies: **F-Pn** Gr-Vm Macnutt 169; **D-B** 1496/1; **GB-En** H. B. 2/33 (2); **GB-Lam**; **US-Bp** **M.391.31 (5) (in a yellow wrapper).*

PRINTED EXCERPTS (NBE source **Pstrophes**): [*Premiers Transports*, identified on p. 2 as *COUPLETS CHANTÉS DANS LE 1^{er} PROLOGUE PAR M^{me} WIDEMAN*]. TP: ROMEO / ET / JULIETTE. / *Symphonie Dramatique, / avec / Chœurs et Solos de Chant / dédiée à / PAGANINI, / et composée / d'après la Tragédie de Shakespeare, / PAR / HECTOR BERLIOZ / Paroles / de M^r Emile Deschamps. / A. V. / PARIS, chez AD. CATELIN et C^{IE}, Editeurs des Compositeurs réunis, Rue Grange Batelière, N^o 26. / Ad.C.(662) et C^{IE}. Paris: Catelin, [3-XII-1839]. Pl. no. Ad.C. (662) et C^{IE}. TP, TP^v blank, [1] blank, 2-9, [10] blank. Head of p. 2: *Prix 5^f*. Foot of p. 2: *Gravé par E. Devienne*. Announced in concert programme of 1-XII-39. Hopkinson 23A. Copies: **F-Pc** Rés. F 1431 (10) (aut.: *à mon ami, Kastner, H. B.*), Rés. F 1432 (18) (aut.: 3 bars of *Scène d'amour* and *H. Berlioz*; *à mon excellent ami, Heller*), D 959 (6);*

F-Pn Collection Macnutt (Macnutt inventory 5239); **F-Psoc**; **GB-En** H. B. 2113 (1); **GB-Ob** Mus. 17 c 15; **US-Bp** **M.391.32 (22).

LONDON EDITION (NBE source **Pvstrophes**): [General TP:] N° 43 / *LES CONCERTS DE SOCIÉTÉ. / Wessel & C^{os} CHOICE Series of / German songs / FOR / VOICE, PIANO AND VIOLONCELLO OBLIGATO, / [etc. etc.]* Specific TP: *LES CONCERTS DE SOCIÉTÉ. N° 43. / "FIRST LOVE'S PURE VOWS." from ROMEO ET JULIETTE of HECTOR BERLIOZ. / DEDICATED TO N. PAGANINI.* London: Wessel & Co, 1846. [1]=standard TP, 2-3=cello part, [4] blank, 1-11=piano score, [12] blank. Pl. no. W & C° 3537. Foot of p. 11: *WESSEL & C° N° 67, Frith St. corner of Soho Square.* French & English text. Hopkinson 23A(b). Copies: **GB-Lbl** H.2085.g; **US-NYp** Drexel 4304.3 (with violin part instead of cello part, see below).

VARIANT A: with violin obbligato. Pl. no. (of the violin part) 4933. Copies: **GB-Lbl** H.2085.a; **US-NYp** Drexel 4304 (violin part only).

VARIANT B: with flute obbligato. Pl. no. (of the flute part) 5551. Reissued as *First Love's Purest Vows*, (c. 1851). Arranged by J. Clinton. Hopkinson 23A(c). Copy: **GB-Ob** Mus. Voc. III, 8 (2); **GB-En**.

Note: It is clear that the original London edition was for cello and piano, as the pl. nos. for the score and cello part are the same; Hopkinson errs by implying that the violin edn. came first. These publications come in a variety of all-purpose folders listing Wessel's other publications.

Morceaux de chant avec piano (NBE source **Misc1**). Paris: Brandus. Mentioned as *sous presse* in the Labitte catalogue (1846) but not otherwise known.

PRINTED ARRANGEMENTS: Théodore Ritter, *Adagio de Roméo et Juliette* for pf. solo (NBE source **Misc2**). Paris: Brandus, Dufour et C^{ie}, [1855]. Pl. no. B. et C^{ie} 9556 (B. et C^{ie} 9555 on TP). Price blank. 17 pp. Hopkinson 39E. Sample copy: **F-Pn** Vm¹² 24501 (dep. 1855).

Id., *Adagio, Scène d'amour de Roméo et Juliette* (NBE source **Misc3**), Berlin: A^d M^t Schlesinger, [1855]. Pl. no. S. 4282. Price 5/6 Thlr. 15 pp. Copies: **US-NYp** *MYD+ box; **D-B**.

Excerpts arranged for pf., four-hands (NBE source **Misc4**). Mentioned in Berlioz's letter to Rieter-Biedermann of 1-IV-56 (CG 2111), but not otherwise known.

Richard Pohl, *Grande Fête chez Capulet* for 2 pianos, 8-hands (NBE source **Misc5**). Leipzig & Dresden: C. A. Klemm, [1861]. Pl. no. 646. Price 1 Thlr. 25 Ngr.

2 books: pf. I: 19 pp.; pf. II: 19 pp. Hopkinson 39E(a). Sample copies: **F-Pn** Vm⁷ 11897 (ex coll. Olgar Thierry-Poux; defective); **A-Wgm** VII 49743 (Q 10935); **D-B**.

PRINTED LIBRETTO (NBE source **PL**): *LIVRET / de Roméo et Juliette, / SYMPHONIE DRAMATIQUE / AVEC CHŒURS, SOLOS DE CHANT, / Et Prologue en récitatif harmonique, / DÉDIÉE / À Nicolo Paganini, / ET COMPOSÉE / D'APRÈS LA TRAGÉDIE DE SHAKESPEARE, / PAR / HECTOR BERLIOZ. / Les Paroles sont de M. Emile DESCHAMPS. / PARIS, / Imprimerie de VINCHON, rue J.-J. Rousseau, 8. / 1839. Paris: Vinchon, 1839. Wrapper with half TP, half TP^v blank, TP, TP^v blank, [1]=note on the work, [2] blank, [3]-16. Hopkinson 75. Copies: **F-Pc** Th 2636, Th⁸ 907 (both in pink wrappers); **F-Pn** 8° Yth 15802 ([Gallica NUMM-61636](#)); **F-Pn** Collection Macnutt (Macnutt inventory 5620); **F-Po** Liv. 518; **F-Pa** GD 8° 21054, GD 8° 21987; **F-Pnas** 8° RF 24,643, 8° EGC 1766; **F-G** U 3788, V 8916; **GB-NWmacdonald**; **US-NYpm** Cary PMC 1918.*

ALBUMLEAVES AND LETTERS: see NBE 18, 369-70.

Performances:

COMPLETE: 24-XI-39* (Paris: Salle du Conservatoire, Mme Widemann, Contr.; Dupont, Tén.; Alizard, Basse), 1-XII-39* (id.), 15-XII-39* (id.; Mme Stoltz, Contr.), 2-I-46 (Vienna; Betty Burg, Contr.; Behringer, Tén.; Staudigl, Basse; Groidl, cond.), 17-IV-46* (Prague; Frl. Rzepka, Contr.; Strackaty, Basse), 5-V-47* (St. Petersburg; Mme Walker, Contr.; Holland, Tén.; Versing, Basse), 12-V-47* (id.), 20-XI-52* (Weimar), 3-II-53* (Weimar; probably lacking tomb scene, no. 6); 28-XI-53 (Detmold; Prince Frederick, Basse), 31-V-57 (chez Pleyel, with piano), 16-XII-66 (Basel; "almost complete," acc. to von Bülow, who oversaw it).

EXCERPTS: 14-VIII-40* (Paris: Salle Vivienne; *Fête*), 1-XI-40* (Paris: Opéra; *Fête, Scène d'amour, Final*; see R&GM 25-X-40 and CG IX 732^{bis}), 13-XII-40* (Paris: Salle du Conservatoire; *Introduction-Fête*), 26-IX-42* (Brussels; *Premiers transports*; Mme Widemann), 17-II-43* (Dresden; id.; Mme Schubert; then *Roméo seul-Fête*), 22-II-43* (Leipzig; *Final* rehearsed, not performed), 9-III-43* (Brunswick; *Mab, Fête*), 23-IV-43* (Berlin; *Premiers transports*, Mlle Hähnel; then *Fête, Mab, and Scène d'amour*), 23-V-43* (Darmstadt; *Roméo seul, Le Jardin de Capulet, Mab*), 19-XI-43* (Paris: Salle du Conservatoire; *Mab*), 3-II-44* (Paris: Salle Herz; 3 movts.), 16-III-45* (Paris: Cirque Olympique; *Fête, Scène d'amour, Mab, Serment*), 6-IV-45* (id.; *Mab, Final*), 11-I-46* (Vienna; *Scène d'amour, Mab*), 25-I-46* (Prague; *Mab, Scène d'amour*), 1-II-46* (Vienna; *Roméo seul, Bal, Fête, Prologue, and Premiers transports*),

15-III-47* (St. Petersburg; *Mab*), 25-III-47* (id.), 29-X-48* (Versailles; *Roméo seul, Fête*), 28-I-51* (Paris: Salle Ste.-Cécile; *Introduction–Mab*), 25-II-51* (id.), ??-51 (St. Petersburg; excerpts), 24-III-52* (London; *Introduction–Mab*), 28-IV-52* (id.; *Introduction–Mab*), 11-VIII-53* (Baden; *Fête*), 5-X-53 (Karlsruhe; *Fête*), 22-X-53* (Brunswick; 3 excerpts), 25-X-53* (id.; *Mab*), 15-XI-53* (Hanover: three excerpts), 18-XI-53 (Detmold: excerpts), 1-XII-53* (Leipzig; *Mab*), 10-XII-53* (id.; *Introduction–Mab*), I-IV-54* (Hanover; *Mab, Scène d’amour*), 29-IV-54* (Dresden; excerpts), 1-V-54* (id.), 17-II-55* (Weimar; *Fête*), 17-III-55* (Brussels; *Fête*), 13-VI-55* (London; *Fête, Mab, Scène d’amour* without chorus), 7-XII-56 (Vienna; *Mab*), 19-IV-57* (Paris: Salle Herz; excerpts), 2-V-58* (Paris: Salle du Conservatoire; *Roméo seul, Fête*), 27-VIII-58* (Baden; *Introduction–Mab*), 10-IV-59 (Vienna; *Chœur des Capulets*, for male chorus), 8-VI-59* (Bordeaux; excerpts), 29-VIII-59* (Baden; *Introduction–Mab*), season 1859–60 (New York; *Fête, Mab*), 15-I-60 (Vienna; *Mab*), 23-XI-61 (Paris: Opéra benefit for retirement fund; *Fête*), season 1861–62 or 1862–63 (Suttgart; *Mab; Eckert*), season 1862–63 (Dresden; *Scène d’amour, Mab*), IV-63 (Breslau; *Mab*), 19-IV-63* (Löwenberg; *Fête, Scène d’amour*), IV/V-63 (Leipzig; *Mab*), X-63 (Vienna; *Mab*), ?-64 (Copenhagen; *Mab*), II-64 (Basel; complete?), ?-V-64 (Prague; Smetana), 3-XII-64 (New York: Theodore Thomas Orchestra; “part II”), 19-I-67 (Brooklyn: Philharmonic; “part I”; Theodore Thomas), [20-IV-67](#) (New York: Philharmonic; Carl Bergmann; “parts III and IV”; first time), 25-VIII-67 (Meiningen: *Scène d’amour, Fête*; Meiningen and Weimar orchestras combined; Leopold Damrosch; see [NzfM 25-X-67](#)), 8-I-68* (Moscow; *Fête*), 8-II-68* (St. Petersburg; excerpts), 1-III-68 (Paris: Concerts Padeloup; excerpts), 4-IV-68 (Brooklyn: Philharmonic; “part II”; Thomas), 5-IV-68 (Paris: Concerts Padeloup; excerpts), 20-XII-68 (id.).

References:

MÉMOIRES 36: on an excursion with Mendelssohn, he mentioned that he was surprised nobody had ever thought of writing a scherzo on Queen Mab; he later dreaded hearing that Mendelssohn had used the subject, for it would then have been difficult to use it for the *Roméo et Juliette* symphony; happily Mendelssohn thought no more of it. 49: composed over seven months [1839]; perf. three times at the Conservatoire [24-XI, 1-XII, and 15-XII-39]; revised repeatedly until publication [1847]; perf. in Paris, Berlin, Vienna, Prague, and London. 51: Adagio, *Mab*, and *Final* perf. Opéra [1-XI-40; actually *Fête, Scène d’amour, Final*]. Travels/Germany I, 4: *Final* rehearsed Leipzig; cancelled because of an inadequate soloist. I, 5: Adagio and *Fête* perf. Dresden [17-II-43]; the *Final* was cancelled in Leipzig. I, 6: *Mab* perf. Brunswick (9-III-43). I, 9: rehearsed, perf.

Berlin [23-IV-43]. I, 10: perf. Darmstadt [23-V-43]. 52: he was asked to convert the *Fête* into a ballet as part of the production of *Le Freyschütz* at the Opéra and found the idea contemptible. Travels/Germany II, 2: perf. Vienna [2-I-46]. II, 6: perf. Prague [17-IV-46]. 54: he often wonders why the same critics who attacked him for the liberties taken with *Faust* never lectured him about the libretto of his *Roméo et Juliette*, which differs considerably from Shakespeare's tragedy. 55: *Mab* perf. St. Petersburg [15 and 25-III-47]; they promised to perform the entire work. 56: rehearsed, perf. St. Petersburg [5-V-47]. 59: two movements perf. Hanover [1-IV-54]. Postscript: perf. Brunswick [22-X-53]; of his works he prefers the *Scène d'amour* from *Roméo et Juliette*. Postface: *Fête* and *Scène d'amour* perf. Löwenberg [19-IV-63].

TRAITÉ ex. 2, pp. 21–23: demonstrating harmonics in strings (*Mab*, bars 354–88); ex. 3, pp. 24–25: demonstrating quick removal of mutes (*Mab*, bars 1–28); ex. 13, pp. 51–52: demonstrating quartet of viola, 2 cellos, and bass (*Scène d'amour*, bars 124–34).

SOIRÉES 2, pp. 54–56: anecdote of an Austrian harpist who played a passage from *Mab* while warming up.

ATC (“*Roméo et Juliette; Opéra en quatre actes de Bellini*”), pp. 349–60: a review, comparing various settings of Shakespeare's play.

LETTERS: 2-I-39 (to Ferrand, CG 616): he is writing a new symphony for Paganini. 22-I-39 (to Liszt, CG 622): he is thinking of a new symphony, which he would like to finish near L., in Sorrento or Amalfi. [C. II-39] (to Émile Deschamps, CG 627): [his verses are] beautiful, charming, and will go marvellously with music; what a joy it is to compose with him; he has made two changes in the melody of the second couplet, adding a countermelody for cello in a dialogue with the voice; he thinks the movement will profit from it. [4-II-39] (to Victor Schoelcher, CG 628): he is writing a third symphony, in which he is quite absorbed; it will take four good months of work. 20-II-[39] (to Lecourt, CG 632): he is doing a *grandissime* symphony. 7-III-39 (to Suat, CG 637): he is so absorbed with the work that he has lost touch with reality and does not sleep. 25-III-39 (to Nanci, CG II and IX 640): if she comes in November they can attend the first perf. of the large symphony with choruses he is doing on *Roméo et Juliette*. 11-V-39 (to his father, CG 649): his errands have interrupted work on the large composition

he has undertaken; the fever of his symphony with chorus on Shakespeare's *Romeo* has passed; he is working in cold blood, like a copyist; he still has to do the final scene of reconciliation; if his father comes in November, he will hear it under the composer's own direction; there is no other way for it not to be disfigured. [30-V-1839 (Adèle Suat to her father, Dr. Berlioz, CG IX 651^{bis}): Hector is fashionably dressed and rejuvenated, working hard at the moment on a new symphony on *Romeo and Juliet*, an immense work.] [8-VI-1839 (Adèle Suat to her father, Dr. Berlioz, CG IX 651^{sexies}): id.; he hopes to be finished before winter.] [29-VII-39] (to Adèle, CG 657): he is in the throes of finishing his symphony, which should be done in eight or ten more days. [9-IX-39] (to Kastner, CG 662): he is in the *ultimo fuoco* of his *ultimo pezzo* and can think of nothing else.

15-IX-[39] (to Nanci, CG 664): he is relieved of his great symphony as far as composition is concerned, but now he must deal with copyists, lithographers, etc. [22-IX-39] (to Ferrand, CG 665): he is finished with his symphony with chorus; it is equivalent to an opera in two acts; there are fourteen pieces; he is busy correcting the parts; the text is being translated into German; Émile Deschamps has written beautiful verses. 23-IX-39 (to Lecourt, CG 666): his symphony is done; he is spending his days collating the work of copyists and lithographers; they begin chorus rehearsals shortly; there is a finale for three choruses which should produce a great effect; his own predilection is for the Adagio (*Le Jardin de Capulet, La Scène d'amour*). 28-IX-[39] (to Nanci, CG 667): he is correcting parts and lithographic proofs, hiring artists, selecting the chorus and arguing with his German translator. 9-X-39 (to the Intendant Général de la Liste Civile, CG 670): he would like to give concerts on 24-XI, 1-XII, and 15-XII; since he wishes to put on a large new work for which the rehearsals will require several weeks, he hopes for a quick response. 21-X-[39] (to Nanci, CG 671): he is working on the first performance of the new symphony, planned for 24-XI; he has had several rehearsals with his Père Laurence, whose rôle goes perfectly with the grave and unctuous voice of Alizard; now he must instruct the 50 Capulets and the 50 Montagues, plus the 14 voices in the Prologue, and the orchestra. 28-X-[39] (to Rocquemont, CG 672): he has set the full rehearsal for the orchestra for Thursday, 14-XI; the sectionals will take place afterwards. 15-XI-[39] (to Émile Deschamps, CG IX 674^{ter}): enclosing 20 tickets, which might be forgotten during the next week's rehearsals; they rehearsed the orchestra two days ago and the prologues the day before, and it wasn't bad for a first try, with good promise for the performance. [C. 17-XI-39] (to Jules Janin, CG 675): here are the programme and libretto for the symphony; be so kind as to announce the work in his next article, and do not forget to name Émile Deschamps. [C. 17-XI-39] (to de Vigny,

CG 676): he hopes to see V. on Sunday; Queen Mab has confided that she had a passion for V. [Before 24-XI-39] (to Ernest Mocker, CG 677): he must explain why M. was not called on for the concert; the tenor solo was given to Dupont so that the rehearsals could take place at the Opéra, whose chorus is used in the solo, during the intervals of operas in which D. was appearing. [24-XI-39] (to Jules David, CG 678): the article gives him courage, which he needs; he will send tickets for the concert; review it as soon as possible—it is important for the second concert. 24-XI-[39] (to ?, CG 679): he can only offer two tickets; that is all he has.

26-XI-39 (to his father, CG 683); a successful perf.; [details of the perf.]; the second perf. will be the following Sunday [1-XII]. [27-XI-39] (to Hippolyte Prévost, CG 684): can P. announce Sunday's concert in *Le Commerce*? [28-XI-39] (to Lassailly, CG 685): can L. have his concert announced in *Le Capitole* or *Le Journal général*? 28-XI-39 (to Jules Janin, CG 686): J.'s apostrophe to Paganini moved him to tears. [XII-39] (to Janin, CG 687): can J. find him a copy of Specht's article on the symphony? 1-XII-[39] (to his father, CG 688): the second perf. was a prodigious success; at the end of the concert the orchestra and chorus stood up, shouting "hurrah." [2-XII-39] (to Édouard Monnais, CG 689): be so kind as to authorize Mme Widemann, Alizard, and Dupont to sing his symphony one more time the following Sunday. 3-XII-39 (to Bowes, CG 690): [thanking him for the review]; he will send tickets for the third concert. [9-XII-30] (to de La Madelaine, CG 692): he would be happy for Mme M. to come to Sunday's concert; here is a *loge* with four seats. [11-XII-39] (to Théophile Gautier, CG 693): [thanking him for the review]. [12-XII-39] (to de La Madelaine, CG 694): he sends tickets for a second *loge* with four seats; M. would be kind to send him copies of everything he writes about the new symphony. [13-XII-39] (to Alexandre Batta, CG 695): (mus. ex. from the *Scène d'amour*); he encloses two tickets. 20-XII-[39] (to Adèle, CG 697): success of the three concerts; no one ever has dared before to give three concerts in a row consisting of a single symphony. 31-I-40 (to Ferrand, CG 700): his success is complete; it would take too long to recount all the details of the three concerts; an Englishman bought the baton he used for 120 francs from Schlesinger's servant; he is sending the libretto and the couplets from the prologue, the only excerpt that he has wished to publish; Alizard was a great success as Père Laurence.

19-IV-40 (to Lecourt, CG 712): the overture *Le Roi Lear* is enormously difficult; next time have the various sections rehearsed separately, as he did for *Roméo et Juliette*, for it is the only way modern music can be performed. 21-VI-40?

(to Catelin, CG VIII and IX 716^{ter}): please send eight copies of *Le Cinq Mai*, two of *Roméo et Juliette* and one of *Le Roi Lear*. 2-XI-[40] (to Adèle, CG 734): the *Fête chez Capulet* was well received [1-XI-40]. 9-XI-40 (to Catelin, CG 735): C. should advertise everything he has published of his (including *Premiers transports*). [I-41] (to ?, CG 741): it is precisely in order not to be performed that he has refused to have his symphonies published; he regrets even that publication has led to the circulation of some of his overtures. 29-III-41 (to Nanci, CG 746): the three performances of *Roméo et Juliette*, with all accounts paid, lost 1600 francs. [C. 27-IV-41] (to Suat, CG 747): he has not accepted the publishers' offers for his symphonies, thus guaranteeing him a profitable tour in Germany.

5-II-[42] (to Nanci, CG 765): they have asked him to organize and conduct a festival in Bordeaux; probably he will perf. the *Final* of *Roméo et Juliette*. [4-VI-42] (to Adèle, CG 770): he is publishing his symphonies, thanks to an arrangement with Schlesinger which suits him well. 28-VIII-[42] (to J.-F. Snel, CG 772^{bis}): he has engaged Mme Widemann, a contralto at the Opéra, to sing the couplets with chorus from *Roméo et Juliette*; he will need a harp for the couplets; he will send the parts by stagecoach; he will need cellos to accompany the harp. 8-IX-[42] (to his father, CG IX 773^{bis}): he is publishing his symphonies (not at his own expense). 16-IX-[42] (to Snel, CG 776): he is grateful that Demunck wishes to play in the couplets from *Roméo*, but it is for six cellos in two parts; in the engraved part it is arranged for a single instrument; there are also parts for two flutes, one oboe, and two clarinets. 19-XII-42 (Frankfurt, to Guhr, MS): he has received the score and parts [back] from G. 26-I-[43] (Weimar, to Mendelssohn, CG 806): perf. of the finale for three choruses proposed for Leipzig. 10-II-[43] (Dresden, to Ferdinand David, CG 814): perf. planned for Dresden; please send the orchestra parts. 18-II-[43] (Dresden, to Morel, CG 815): perf. of finale planned for Leipzig. 28-II-[43] (Leipzig, to d'Ortigue, CG 816): two excerpts perf. Dresden [17-II-43]. 6-III-43 (Brunswick, to Desmarest, CG 817): rehearsal of *Mab*. 6-III-43 (Brunswick, to Morel, CG 818): id. 14-III-43 (Brunswick, to his father, CG 820): successful perf. in Brunswick [9-III-43]. 30-III-[43] (Berlin, to Morel, CG 824): tell Schonenberger not to engrave *La Reine Mab* because of the harmonics in the violin part which were incorrectly copied, or else to leave blank all the bars in which harmonics are found; he will correct them on his return. [7-IV-43] (to Hubert Ries, CG 826^{bis}): kindly come to the chorus room the next morning with a violin, in order to make the rehearsal go smoothly. 24-[IV]-43 ([Berlin], to ?, MS): the King of Prussia has asked for a copy of the *Fête chez Capulet* [see MANUSCRIPT SCORE of the *Fête chez Capulet*, above]. [26]-IV-43 (Magdeburg, to

J.-B. Chelard, CG 831): perf. of three excerpts proposed for Weimar, including *Mab*. 17-V-[43] (Darmstadt, to Wilhelm Speyer, CG 834): would S. have the concert [23-V-43] announced in the Frankfurt papers? it includes excerpts from *Roméo et Juliette*.

15-VI-43 (to Ricordi, CG 842): perf. proposed at La Scala, Milan. [C. 12-XI-43] (to Théophile Gautier, CG 858): perf. of *Mab* planned for Sunday, 19-XI, at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. 16-II-[45] (to Michel Lévy, CG 942): he asks for singers to assist in a performance of the reconciliation scene. [27-II-45] (to Gautier, CG 945): would G. include an announcement in his *feuilleton* of the third concert at the Cirque Olympique? it will include the *Serment des Capulets*. [9-III-45] (to Michel Lévy, CG 948): [outlines the stage arrangement for the chorus].

3-XII-45 (Vienna, to Léopold von Meyer, CG 1006): he is organizing a fourth concert in order to have *Roméo et Juliette* performed [2-I-46]. 12-XII-45 (Vienna, to M. Schlesinger, CG 1009): perf. planned for Vienna. 14-XII-45 (Vienna, to Janin, CG IX 1009^{bis}): he will do *Roméo et Juliette* with the admirable Staudigl. 15-XII-45 (Vienna, to the Hausinspektion der Gesellschaft der Musikfreunde, CG 1010): be so kind as to have the rehearsal hall opened for the rehearsals. 16-XII-45 (Vienna, to Desmarest, CG 1011): perf. planned for Vienna, 30-XII; the rehearsals are under way. 25-XII-45 (Vienna, to Nanci, CG IX 1013^{antebis}): he has already given four concerts; now comes *Roméo et Juliette* with its cortège of Capulets and Montagues, the following Tuesday, 30-XII-45 [actually 2-I-46]; he thinks they will ask for several more performances, since all the loges are already sold and the latecomers are on a waitlist for a second perf. [none]. 29-XII-1845 (Vienna, to Betty Burg, CG VIII 1013^{bis}): the concert is postponed until 2-I-46; they will rehearse the following Wednesday at 10:00; also be so kind as to send him, at [the publisher Heinrich] Müller's, her part, so they can copy the words for the printer. 27-I-46 (Prague, to d'Ortigue, CG 1017): he has made an important change in the scherzo that augments the effect and diminishes the duration, which was excessive. 3-II-46 (Vienna, to J. F. Kittl, CG 1019): perf. planned for Prague, in the Sophien-Insel; [information on parts and their preparation]; there are several passages changed in the *Prologue*; could someone translate them? 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. planned for Prague; he has sent the solo and chorus parts. 16-II-46 (Pest, to Kittl, CG 1022): has the packet with chorus parts arrived? he hopes Ambros will translate five or six verses into German which are lacking in the chorus parts and check the prosody of these little changes; he also wishes to know if Škroup would allow his singing school to participate. 25-II-[46] (Vienna, to Ambros, CG VIII 1025^{bis}):

thanks for correcting the chorus parts for *Roméo et Juliette* and for recommending it to Škroup; kindly copy a chorus score with only German words; he will need it in order to have the work engraved in the two languages. 10-III-[46] (Breslau, to Ambros, CG 1026): perf. planned for the Sophien-Insel; he appreciates the translation of the changes in the work. 10-III-[46] (Breslau, to Robert Griepenkerl, CG 1027): perf. planned for Prague at the end of the month. 13-III-[46] (Breslau, to d'Ortigue, CG 1028): they are doing *Roméo et Juliette* in Prague in his absence. 24 and 25-III-46 (Breslau and Prague, to Nanci, CG 1029): they are preparing *Roméo et Juliette*; he will present it at the Sophien-Insel. 26-III-[46] (Prague, to Liszt, CG 1030): id. 1-IV-46 (Prague, to Griepenkerl, CG 1031): the performance in Prague cannot take place before the 14th. 16-IV-[46] (Prague, to d'Ortigue, CG 1034): they had the dress rehearsal the day before, where Liszt assisted and interpreted; he hopes d'O. will be happy with the changes he has made: there is only one prologue, quite modified and shortened; there are important revisions in the scherzo, the *Final*, and the measured recitative of Père Laurence; he has suppressed the tomb scene entirely; [details of the production].

8-VI-[46] (to Ambros, CG 1044): could A. send the corrected score in German? [21-VIII-46] (to Ambros, CG 1057): they are engraving *Roméo et Juliette*, and the engraver needs the German score; please correct the worst errors and return it. 22-I-47 (to Kittl, CG 1093): for *Faust* he had to use a different translator (Meisner not having been in Paris); he hopes the new man will do better than the former translator of *Roméo et Juliette*; he thanks Ambros for the corrections in the score, which finally arrived. 26-I-47 (to ?, CG 1094): perf. planned for St. Petersburg. [Between 1 and 10-III-47] (St. Petersburg, to Prince Vladimir Odoyevsky, CG 1097): [text of announcement for his concert, to include *Roméo et Juliette* excerpts]. 31-III-[47] (St. Petersburg, to his father, CG 1100): when he comes back to St. Petersburg, the directors of the theatre may be able to interrupt their season in order to present *Roméo et Juliette*. 31-III-[47] (St. Petersburg, to Morel, CG 1101): perf. of *Mab* in St. Petersburg [15-III-47]. [5-IV-47] (Moscow, to Léon Escudier, CG 1102): they are doing *Roméo et Juliette* in the Imperial Theatre at St. Petersburg. 20-IV-[47] (Moscow, to Hetzel, CG 1103): he is leaving for Petersburg, where they will do *Roméo et Juliette* in the Imperial Theatre. 30-IV-47 (St. Petersburg, to Édouard de Sancé, CG 1104): please enter an announcement of his concert, to include *Roméo et Juliette*, in the next issue of the *Gazette de Saint-Petersburg*. [7-V-47] (St. Petersburg, to Morel, CG 1105): [an announcement for the Paris papers]: perf. in its entirety [5-V-47], to be perf. again the following Wednesday. [7-V-47] (St. Petersburg, to Adèle, CG 1106): id. 9-V-[47] (St.

Petersburg, to Liszt, CG 1106): the performance of *Roméo* brought on one of his attacks of *isolement*; his fourth and last concert will also have *Roméo et Juliette* complete.

10-XI-47 (London, to Tajan-Rogé, CG 1135): he sang the beautiful phrase from the Adagio of *Roméo et Juliette* [to the Russian soprano]; T.-R. can see how much he loves her. 19-XII-47 (London, to Belloni, CG 1154): *Roméo et Juliette* is published, dedicated to Paganini, whose name is the only one which can appear on the title page. 5-I-[48] (London, to Morel, CG 1160): please send the article on *Roméo et Juliette* which appeared in *Le Constitutionnel*; they want to print extracts in the London papers. [10-II-48] (London, to de Vigny, CG 1172): God knows how *Roméo et Juliette* was translated into German. [24-II-48] (London, to Brandus, CG 1179): perf. planned in English at Covent Garden's Musical Shakespeare Night. 15-III-[48] (London, to d'Ortigue, CG 1185): id.

[21-IV-49] (to Janin, CG 1256): [enclosing a report on the concert of 15-IV-49]: Queen Mab herself was surpassed by the *ballet des sylphes* [from *La Damnation de Faust*]. 26-IX-50 (to Hiller, CG 1344): if H. insists on doing *Mab*, which is printed in the full score published by Brandus, he advises patience. 9-I-[51] (to Philarète Chasles, CG 1371): perf. of parts I-IV planned for 28-I. [9-I-51] to Émile Deschamps, CG 1372); id. [23-I-51] (to Justin Cadaux, CG 1374): please ask Roger to sing the scherzetto tomorrow. [C. 31-I-51] (to Morel, CG 1376): parts I-IV perf. 28-I. 10-II-[51] (to A. Dupont, CG 1380): they are going to do parts I-IV of *Roméo et Juliette* at the next concert [25-II]; he hopes D. will sing the tenor solo in the first part (*Mab, la messagère*). [15-II-51] (to James Pradier, CG 1382): please come to hear a part of *Roméo et Juliette* on Thursday. 3-III-51 (to Pal, CG 1388): he was offered a golden crown after the second movement of *Roméo et Juliette* [25-II-51]. 17-III-51 (London, to Adèle, CG 1392): she has probably heard of the superb golden crown presented by two beautiful women in the middle of the performance of *Roméo et Juliette*. [15-II-51] (to James Pradier, CG VIII 1382): would P. like to come the following Tuesday to hear an excerpt from *Roméo et Juliette*?

[14-I-52 (Weimar, Liszt to Gaetano Belloni, CG IX 1441^{bis}): after *Cellini* L. would like to give, properly, *Roméo et Juliette*, the *Symphonie fantastique*, etc., and before too much time has passed the Requiem, complete, in Leipzig or another place large enough for such a solemnity.] 24-[I-52] (to Liszt, CG 1444): for the concert he would like to have just the first four parts of *Roméo et Juliette*; he has chorus parts with German words; [details on singers and orchestra]. 4-II-[52] (to Liszt, CG 1445): *Roméo et Juliette* in its entirety would be too difficult for the

concert, after the fatigues [of *Benvenuto Cellini*]. 22-III-52 (London, to d'Ortigue, CG 1460): the *Fête chez Capulet* was rehearsed the previous evening with immense effect. 25-III-[52] (London, to d'Ortigue, CG 1461): he obtained a wild success the previous evening. 30-IV-52 (London, to d'Ortigue, CG 1477): second perf. of parts I-IV [28-IV-52]. 1-V-[52] (London, to de La Madelaine, CG 1478): successful perf. at Exeter Hall; he has never had a more beautiful perf. 5-V-[52] (London, to d'Ortigue, CG 1481): id.; he left the tambourine part in because he had a good player. 12-V-52 (London, to Gounod, CG 1484): Chorley invited him to dinner and then attacked *Roméo*. 26-V-52 (London, to Dieudonné Denne-Baron, CG 1489): *Roméo et Juliette* was composed in 1836 [sic] in order to show his appreciation to Paganini; it was dedicated to P., but he never heard it.

7-VI-52 (London, to Liszt, CG 1491): the German translation of *Roméo* is absurd and ridiculous. 22-VI-52 (to Lecourt, CG 1496): Liszt has made him promise to come to Weimar to produce *Roméo et Juliette*; successful perfs. in London. 4-VII-[52] (to Lecourt, CG 1502): he got the three scores (*Harold*, the *Fantastique*, and *Roméo*), carefully corrected them (for there were still many mistakes), and the packet should have been sent on Saturday. 12-VII-52 (to Lecourt, CG 1504): [concerning the success of the work in London]; L. should work through the Adagio, and if he does not find the lovers, the moonlight, and the endless farewells at the end, then he is a member of the Institute, three times over. 27 or 28-VII-[52] (to Liszt, CG 1505): the shipment of music for which L. is waiting was held up because they had to print the parts of the *Fantastique* and *Roméo* again; he was not able to correct the mistakes on the plates, and the assistants in Brandus's shop had to do them in ink and pencil; the package will be sent as soon as he has checked their work; he has had the pairs of antique cymbals in B \flat and F included; they were 100 sous each; he does not know whether L. plans to do the work before he arrives in Weimar, or merely to begin rehearsals. 14-[VIII-52] (to Liszt, CG 1510): perf. planned of parts I-IV for Weimar; he sends the vocal score. 29-X-[52] (to Liszt, CG 1525): he has not been able to get either the score or a copy of the German text from Brandus. 6-XI-[52] (to Liszt, CG 1528): the translation of *Roméo* is not ready yet; the first four parts of *Roméo* should last an hour; he can prepare the programme copy from the score. 19-XI-52 (Weimar, to Auguste Barbier, CG 1532): perf. the next day in Weimar. 21-XI-[52] (Weimar, to J.-E. Duchesne, CG 1533): successful perf. the night before. [End XI-52] (to Frederick Beale, CG VIII 1535^{bis}): the full work was played to enormous effect. 30-XI-52 (to Liszt, CG 1538): he is sending a packet containing the *Strophes* from *Roméo* for Mme Knopp. 19-XII-52 (to Morel, CG 1542): Chorley

likes *Benvenuto* but understands nothing of *Roméo*. 29-XII-52 (to Pal, CG 1548): successful perf. Weimar [20-XI-52]. 3-I-[53] (to Liszt, CG 1554): would L. return the vocal score? [Early 11-53] (to Liszt, CG 1560^{bis}): there are enough of his works published in score and parts (the three symphonies, *Le Cinq Mai*, the Requiem) that it is not necessary to look for others to perform.

22-III-53 (to Heinz, CG 1575): he is ill; please send the rest of the proofs and the score of *Roméo*; it is time to finish with them. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): for his true symphonies, the *Épisode de la vie d'un artiste*, *Harold*, *Roméo*, etc., piano arrangements are nearly impossible, and so awful that there is little reason to consider publishing them that way. 15-VII-53 (to G. Schmidt, CG 1618): perf. of the first four movements proposed for Frankfurt. [C. 6-VIII-53] (Baden, to G. Schmidt, CG 1621): instead of the selections from *Roméo*, he will do *Harold* in Frankfurt. 3-IX-53 (to Adolphe Samuel, CG 1625): in Germany he performed some excerpts from *Roméo*. [Early X-53] (to Adèle, CG 1631): perf. planned for Karlsruhe. 6-X-[53] (to Griepenkerl, CG 1632): they will have time to rehearse the excerpts of *Roméo* after he arrives. 26-X-[53] (Brunswick, to Brandus, CG 1636): perf. Brunswick (22-X-53); he has had some trouble with dilapidated and poorly corrected orchestral parts; he asks for a new copy of the score and parts. 26-X-[53] (Brunswick, to Liszt, CG 1637): perf. Brunswick. 7-XI-53 (Hanover, to Ferdinand David, CG 1643): perf. of excerpts planned for Leipzig. 13-XI-[53] (Hanover, to Ferdinand David, CG 1647): perf. planned [for Leipzig] of the *Fête*, *Scène d'amour*, and *Mab*. C. XI or XII-53 (Hanover, to Ferdinand David, CG VIII 1647^{bis}): he sends a tenor and bass part for the Prologue in order to have two bass and one tenor part copied to replace missing ones; additionally he sends a tenor and bass part from chorus I and tenor and bass for chorus II of the Capulets' chorus, needing five copies each, in total 20 for the *chanson* and three for the Prologue; the cost will be his; the German vocal score and the rest of the chorus parts are in order for the first rehearsal. 16-XI-53 (Hanover, to Baron Donop, CG 1650): he was attacked by the Parisian press for *Roméo et Juliette*, and an English newspaper "proved" that the *Scène d'amour* was lacking in ideas and that he did not understand Shakespeare; perf. of three excerpts proposed for Detmold. [24 to 28-XI-53] (Leipzig, to Mme Jeanne Pohl, CG 1654): he hopes that she will play the harp part in *Mab* in Leipzig, 1-XII. 30-XI-[53] (Leipzig, to Adèle, CG 1657): perf. the following day of *Mab*. 3-XII-[53] (Leipzig, to Griepenkerl, CG 1659): perf. of the first four parts of *Roméo* planned [for his second Leipzig concert, 10-XII].

[C. 18-XII-53] (to Théophile Gautier, CG 1670): *Roméo et Juliette* was an enormous success in Germany. 6-I-54 (to Baron Donop, CG 1682): he has learned of the complete performance of *Roméo et Juliette*; please thank the Prince of Lippe for him. 23-III-54 (to Louis, CG 1708): he thinks L. has seen the charming things Janin had to say about his mother [in J.'s obituary], where he cited the words of the *Marche funèbre*: "*Jetez des fleurs.*" 28-III-54 (Hanover, to Karl Lipinski, CG 1714): he does not know the singers to whom Lüttichau has confided the solo parts. [C. 30-III-54] (Hanover, to Joachim, CG 1715): give the harp parts to the harpist so that she can study the *Chœur des sylphes* from *Faust* and the second part of *Roméo et Juliette*. 31-III-54 (Hanover, to Baron Donop, CG 1716): they are performing the Queen Mab scherzo and the *Scène d'amour*; there is in the *Symphonie fantastique* an Adagio (*Scène aux champs*) which is the older brother of the Adagio in *Roméo et Juliette*; it is the first time he has heard the two pieces in the same concert. 31-III-54 (Hanover, to Liszt, CG 1717): perf. the following day in Hanover. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): perf. in Hanover of the Adagio and *Mab*. I-IV-54 (Hanover, to Carl Krebs, CG 1721): perf. planned for Dresden. 4-IV-54 (Brunswick, to Joachim, CG IV and IX 1722): they will play *Le Corsaire* and two other movements (the *Fête* and Adagio from *Roméo*); if J. comes, he should bring the German words for *Absence* and *La Captive*, which Nieper has promised to do and which will be sung in Dresden. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): the previous Saturday, while conducting a scene from *Roméo et Juliette* in Weimar, he was moved by the number of memories [of Harriet] that it evoked; the Queen wished to hear the *Scène d'amour* in Hanover; she has never forgotten this movement; she knows it by heart; perf. planned for Dresden. 11-IV-[54] (Dresden, to Ferdinand David, CG 1731): perf. planned in Dresden between the 20th and the 30th. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): id.; *Mab* and the *Scène d'amour* perf. two weeks before in Hanover [1-IV-54]. 14-IV-[54] (Dresden, to Ferdinand Friedland, CG VIII 1735^{bis}): to be perf. in the theatre there. 18-IV-54 (Dresden, to Karl Lipinski, CG 1742): the singers are not ready. [23]-IV-[54] (Dresden, to Liszt, CG 1746): perf. planned for the following Saturday. 23-IV-[54] (Dresden, to Brandus, CG 1747): id. 26-IV-54 (Dresden, to Liszt, CG 1748): he taxed the orchestra the day before, but on the second try, *Mab* went without any mistakes from beginning to end. 26-IV-54 (Dresden, to Joachim, CG 1749): perf. planned for Hanover the following winter; perf. in Dresden on Saturday [29-IV-54]. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): perf. in Dresden on Saturday; there are changes in the libretto from Shakespeare's text. 30-IV-54 (Dresden, to Johann

Christian Lobe, CG VIII 1751^{bis}): the *soirée* the night before was even more brilliant than the two previous ones; the grand finale with three chœurs from *Roméo et Juliette* especially won over the artists; the perf. was the most beautiful he has had in the history of that score; he will return next winter to Hanover, where the king has asked to hear it complete. 30-IV-[54] (Dresden, to Adèle, CG VIII 1752): successful perf. Dresden. 10-V-54 (to Ehrlich, CG VIII 1755^{ter}): id.

19-IX-54 (to Théodore Ritter, CG 1792): he thanks R. for reducing four movements of *Roméo et Juliette* for pf.; please find out if Kistner would publish the complete pf. score with German text; he could send a German translation recently done in Hanover by Nieper. 1-I-55 (to Liszt, CG 1869): perf. planned for London in March. 2-I-55 (to Ferrand, CG 1872): three concerts planned for London, to include *Harold* and *Roméo et Juliette*. 10-I-55 (to Liszt, CG 1880): *Fête* planned for Weimar. 11-I-55 (to Baron Donop, CG 1882): perf. planned for Hanover, early II-55; the Parisians think he has made notable progress [with *L'Enfance du Christ*], but in fact he will never do anything like the Adagio from *Roméo et Juliette* or the *scène de la réconciliation* at the end of the same work. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): *Fête* to be perf. the next day in Weimar [17-II-55]. [20-II-55] (Weimar, to Adolphe Samuel, CG 1897): excerpt perf. Weimar. 28-III-55 (Gotha, to Fiorentino, CG 1903): the second part perf. Weimar.

14-IV-55 (to Morel, CG 1937): Théodore Bennet (Ritter) dedicated his piano reduction of the Adagio to Lecourt; the young man is quite remarkable, and B. likes him greatly. 2-VI-55 (London, to Morel, CG 1972): he is leaving on Friday for London, where he will conduct the last two concerts of the New Philharmonie Society [including] *Harold* and *Roméo et Juliette*. [7]-VI-55 (London, to J.-E. Duchesne, CG 1976): id. [12-VI-55] (London, to Davison, CG 1977): he has been fighting to achieve the impossible, and finished by omitting the first part of *Roméo et Juliette*; they may have to omit the scherzo on account of two or three wind players. 14-[VI-55] (London, to Fiorentino, CG 1980): successful perf. [13-VI-55], in spite of all the mistakes; he gave only three movements from *Roméo et Juliette*. 16-VI-[55] (London, to Belloni, CG 1981): *Fête* perf. London; encored. 22-VI-55 (London, to Adèle, CG 1984): id. 25-VI-55 (London, to Liszt, CG 1987): at the rehearsal of *Roméo* the chorus was so terrible that he decided to omit the singing parts altogether, in spite of the opinion of Dr. Wylde, who thought it had been well sung; the *Fête* was encored amid loud cheers; there were many mistakes in *Mab*. 26-VI-55 (London, to the editor of *The Musical World*, CG 1988): he has been asked to explain the omission of the chorus parts of *Roméo et Juliette*

at his concert on 13-VI; M and Mme Gassier had been engaged, to his great astonishment, to sing the solo parts in French, since they knew no English; Gassier, a baritone, said he could not sing a tenor part, and Mme Gassier, a soprano, could not sing the contralto part; they had to make a fresh start in English, and could not learn it in such a short time; the Capulets' song had been learned well, but he would have had to do it without a single rehearsal with orchestra; he could not expose the Philharmonic Society and the work to such a disaster. [3-VII]-55 (London, to Théodore Ritter, CG 1991): he has had to write to *The Musical World* about omitting the choral sections of *Roméo et Juliette*.

21-VII-55 (to Morel, CG 1996): successful perf. of the Adagio at Exeter Hall; Ritter's father has begun to believe that the piano cannot approach the expressiveness of the orchestra, which he did not believe before. [24 or 27]-VII-55 (to Adolphe Samuel, CG 1999): successful perf. of the *Fête* in Exeter Hall. 22-XII-55 (to Samuel, CG 2070): perf. proposed for Brussels. 9-I-56 (to Morel, CG 2077): he has received a letter from the baron [Donop] concerning *Roméo et Juliette*. 1-IV-56 (to Rieter-Biedermann, CG 2111): there is no score, orchestral or pf., of *Roméo et Juliette* which contains the German text; this is a great obstacle to popularizing the work in Germany; the translation exists, however, and is being revised; would R.-B. like to undertake the publication? if he would like to do only a piano-vocal score, Berlioz would have it done in Paris under his own supervision; the excerpts for pf., four-hands do not please him at all. 14-IV-56 (to Rieter-Biedermann, CG 2117): he appreciates R.-B.'s willingness to do the publication, and he is happy to wait several months, since the pf. score does not exist yet; he will do it himself, with the help of some pianists and a German poet, who will look after the prosody; R.-B. is right about the full score: there would be no advantage in reprinting it in Germany. 23-V-[56] (to Rieter-Biedermann, CG 2129): he has not yet begun to work on the pf. score; he is not certain if R.-B. has decided to do the edn.; please let him know, as it is a long task that he does not wish to undertake if there is any doubt. 28-VI-[56] (to Rieter-Biedermann, CG 2148): he agrees with R.-B. and will thus arrange *Roméo et Juliette* for pf., without violin or bass, partly for two-hands, partly for four; he needs to know how much the copying of the vocal parts with German and French text will cost and will inform R.-B. of this when he gets the bill from his copyist. 12-VIII-56 (Baden, to CSW, CG 2163): the Adagio and the reconciliation scene look a long time to write because he was so moved by the emotion of the scenes.

8-IX-[56] (to Rieter-Biedermann, CG 2169): R.-B. has not mentioned the edition of *Roméo et Juliette*; he has already had the vocal parts copied; what should he do? he has paid the copyist 35 francs for the vocal parts, and will owe

the German copyist another 20; he will need a month to arrange the pf. score. 5-X-[56] (to Rieter-Biedermann, CG 2177): he has received with pleasure [the payment for] *Roméo et Juliette*. 26-X-56 (to Adèle, CG 2181): he reads in the *Gazette musicale* that they are arranging a performance of *Roméo et Juliette* in Vienna; they have only a poor translation, they lack certain instruments, there is nothing more difficult to conduct; how will they do it? 28-X-[56] (to Carl Eckert, CG 2182): permit him to suggest several precautions necessary in the study of this diabolical movement [*Mab*]: [list of suggestions]; a revised pf. score is being published in Leipzig [mus. ex.]. 14-XII-[56] (to Samuel, CG 2190): *Mab* perf. 7-XII by Eckert in Vienna; they had 10 rehearsals.

13-II-57 (to Rieter-Biedermann, CG 2208): Lubeck should have finished the pf. score of *Roméo et Juliette*, but he has hardly started; L. begged to have three more months; B. said he would write to R.-B.; be so kind as to write a letter in which there is a deadline of 10-V for the MS. 20-II-57 (to Rieter-Biedermann, CG 2210): Lubeck has agreed to deliver the pf. score early in May. 12-III-57 (to Adèle, CG 2214): his symphonies are to be included in a series of concerts in which his entire *œuvre* will be performed, except for *Les Troyens*. 21-III-57 (to Rieter-Biedermann, CG 2218): would R.-B. deduct the 40 frs. he owes him from the 400 fr. agreed to for the pf. score of *Roméo et Juliette*? he encloses the cession of property of the pf. score for Germany and Switzerland; he only got the authorization from Brandus the day before. 25 or 26-IV-57 (to Morel, CG 2225): why did M. attempt the *Fête* without harps? how was the performance? 16-V-[57] (to Gounod, CG 2231): the only way to have the *Strophes* of *Roméo et Juliette* is to copy them from the full score; the pf. score on which Lubeck is working will not be published for five or six months. 14-VI-57 (to Rieter-Biedermann, CG 2233): Lubeck has not kept his promise once again; he had not begun at the beginning of the month; Berlioz has thus given the task to the young Théodore Ritter, a distinguished composer and fine pianist, despite his youth; he submits everything to Berlioz, and it will be well done, and easy, for two-hands; he will be able to send the MS, reviewed and corrected, about 20 or 22-VIII. 9-VIII-57 (Baden, to Friedrich Krug, CG IX 2238^{ter}): he is not sending the full score of *Roméo* because he needs it there [in Baden]. 14-VIII-[57] (Baden, to Émile Deschamps, CG 2239): D.'s idea of doing his symphony in a production of *Roméo et Juliette* [the play] is impractical. [27-VIII-57] (to Deschamps, CG 2242): Théodore Ritter, a young 16-year-old musician, has just reduced the symphony for pf. alone for a German publisher in Leipzig; it is very well done and will be published with German and French text; Ritter will play it all at Pleyel's on Monday [31-VIII-57,

presumably] at 2:00; please come and bring Antony [Deschamps]. [C. 25-VIII-57] (to Ritter, CG VIII 2242^{quater}): come over with the [piano] score of *Roméo*; he has discovered a blunder in the arrangement of the scherzo. 7-IX-57 (to Morel, CG 2245): Ritter has finished the pf. score, and he performed it the week before at Pleyel's; it is being engraved in Leipzig. 2-X-[57] (to Émile Deschamps, CG IX 2251^{bis}): M. Bennet [Toussaint Benet] and his son [Ritter], whom D. met at Pleyel's for the perf. of the piano-fied symphony, have a favour to ask. [28]-X-57 (to Morel, CG 2257): Émile Deschamps and the directors of the Odéon wish to seduce him—they want to stage *Roméo et Juliette* in D.'s translation with three excerpts from his symphony in the *entr'actes*. [C. 1-XII-57] (to Toussaint Benet, CG IX 2264^{bis}): couldn't they organize a matinée or soirée to have the press hear the Shakespearean symphony? Théodore [Ritter] would play, as he did a few months before at Pleyel's; HB would ask Mme Charon to sing the strophes, and Benet would ask Géraldi to sing Père Laurence; they would find a tenor for the scherzo and possibly a small chorus of École Niedermeyer students. 11-XII-57 (to Rieter-Biedermann, CG 2265): he has had no news of *Roméo et Juliette*; be so kind as to send him a word on the subject. 26-XII-57 (to Samuel, CG 2268): they are engraving the pf. score in Leipzig; he will send a copy; it was Ritter who did the difficult task; he had R. revise the Adagio, and he himself reviewed the whole thing.

20-I-58 (to von Bülow, CG 2273): Brandus is doing a new edn., containing corrections and small changes in detail; from these corrections, the vocal score with German and French text will be published in Leipzig. 26-II-58 (to Samuel, CG 2280): he has no news of the German edn.; while waiting he has done a long and detailed correction of the French edn.; he will send S. a score. 24-III-58 (to Rieter-Biedermann, CG 2284): he thanks him for the information that *Roméo et Juliette* is being engraved; what R.-B. has decided concerning the format is fine; he hopes to give the first four parts of the work in Baden, 3-IX; thus it would be important to have the score finished by then, so that he could use it in the chorus rehearsals; don't forget to send a last corrected proof before having it printed. [7-IV-58] (to Adèle, CG 2286): perf. of the first four parts planned for Baden, 3-IX. 26-IV-58 (to Adèle, CG 2287): perf. of the *Fête* planned for the following Sunday at the Conservatoire [2-V-58]. 28-IV-58 (to a harpist, CG 2290): he hopes to give the first four parts of *Roméo et Juliette* in Baden, and he needs four harps; would the recipient play one? 28-IV-58 (to Pohl, CG 2289): id.; would Mme Pohl play one? 5-V-58 (to Louis, CG V and IX 2292): perf. of the *Fête* the previous Sunday at the Conservatoire [2-V-58]; in Baden [27-VIII-58] he will present the first four

scenes from *Roméo et Juliette*, for which there will be 15 or 16 rehearsals. 7-V-58 (to Morel, CG 2294): id.; perf. of the first four parts planned for Baden. 7-V-58 (to Adèle, CG 2295): successful perf. of the *Fête* at the Conservatoire. 14-V-58 (to Pohl, CG 2297): id.; Rieter-Biedermann is publishing a complete vocal score. 15-V-58 (to Rieter-Biedermann, CG 2298): time is flying by, and he has not seen proofs of the symphony; he needs to use it in Baden at the beginning of August; successful perf. at the Conservatoire. 30-VIII-58 (Baden, to Rieter-Biedermann, CG VIII 2307^{ter}): the two proofs of the first five parts of *Roméo* have just reached him; he is working on the corrections.

5-IX-58 (to Marmion, CG 2308): successful perf. in Baden [27-VIII-58]. 6-IX-58 (to Rieter-Biedermann, CG 2310): the package of proofs has been sent by Brandus to Winterthur; the error in prosody in the strophes is too minor to change the music [mus. ex.]. 7-IX-58 (to François Schwab, CG 2311): he appreciates the article in the *Illustration de Bade*. 12-IX-58 (to Kastner, CG 2312): he appreciates the article [in the *Gazette musicale*]. 28-IX-58 (to Kastner, CG 2316): he is very glad that K. is pleased with the MS; it is too bad that it is covered with corrections. 2-X-58 (to Baron Donop, CG 2320): he was in Baden a month before and thought often of D. during the many rehearsals of the first four parts of *Roméo et Juliette*; the perf. [27-VIII-58] was marvellous by the chorus as well as the orchestra; the Adagio (*Scène d'amour*) made an especially great effect; there were 11 rehearsals; [mus. ex. from *Scène d'amour*]. 12-X-58 (to Rieter-Biedermann, CG 2323): he still has no news of *Roméo*. 3-XI-58 (to Ferrand, CG 2327): perf. in Baden.

2-XII-58 (to Rieter-Biedermann, CG VIII 2336^{bis}): he needs a notarized certificate from the French consul in Saxony attesting that the eight copies of the piano score [deposited with Hofmeister in Leipzig] are in fact music published [i.e., offered for sale] in Saxony; Hofmeister will know how to do the certificate. 1-I-59 (to Rieter-Biedermann, CG 2340): the copies of his symphony have finally arrived; it is a beautiful edn., and he has never seen anything so perfect; he found two errors, of which one is insignificant: [details of errors, with mus. ex.]; Bénazet has asked him to do the work again in Baden the following August. 1-I-59 (to Samuel, CG 2341): a superb new edn. of *Roméo et Juliette*, for pf. and voice with text in German and French, has just appeared in Leipzig and Winterthur; the arrangement was done under his supervision by Théodore Ritter; he will try to send a copy; perf. planned for Baden. [15 or 16-II-59] (to Victor and Laure Berlioz, his aunt and uncle, CG IX 2354^{ter}): he hopes to engage Mme Viardot for the forthcoming perf. in Baden. 19-II-59 (to Pohl, CG 2355): perf. planned for Baden. 13-IV-59 (to Félix Marmion, CG IX 2366^{bis}): M. should come to Baden [in

August], where for the festival he will present several pages of his Shakespearian score *Roméo et Juliette*, with Mme Charton, Roger, Bataille, and a princely chorus and orchestra; M. will hear Queen Mab in her microscopic wagon; it's beautiful and he's exasperated that M. doesn't know it. 28-IV-59 (to Ferrand, CG 2368): perfs. planned for Bordeaux in June and Baden in August. 28-IV-59 (to Lorenz, CG 2369): he wishes L. would come to Baden to sing *Roméo et Juliette*: [mus. ex.]. 2-VI-[59] (to Kruger, CG 2375): he needs K. for one of the two harp parts; K. should be in Baden on 1-VIII. [14]-VI-59 (to Rieter-Biedermann, CG IV and VIII 2379): successful perf. of several scenes, Bordeaux [8-VI-59]. 24-VI-[59] (to [Louis] Charles de Mézeay, CG IX 2380^{bis}): he did not get his piano score [Rieter-Biedermann, 1858] of *Roméo et Juliette* back from Bordeaux, and it is his only copy. [C. 9-IX-59] (to Morel, CG 2398): successful perf. of the first four parts in Baden [29-VIII-59]. 9-IX-59 (to Rieter-Biedermann, CG 2400): all the copies deposited with Marx in Baden have been sold. 26-XII-59 (to Mme Viardot, CG 2445): a musical phrase continues to pursue him [mus. ex.].

12-I-61 (to Ernest Appy, CG 2527): *Mab* was done in Vienna [7-XII-56] with the marvellous orchestra there; Eckert had 13 rehearsals; when Berlioz himself did it in Baden two years before [29-VIII-59], he had 11 rehearsals. 31-[III-61] (to Louis, CG IX 2545^{bis}): Prince Poniatowski's club will present a large concert at the Théâtre-italien for which they want an excerpt from *Roméo et Juliette* [did not occur]. 8-IV-[61] (to Janin, CG 2547): he appreciates [the mention of *Roméo et Juliette* in a *feuilleton*]. 27-XI-[61] (to his niece Joséphine Suat, CG 2581): [*Fête*] perf. at a Grand Festival at the Opéra [23-XI-61], with ovation at the dress rehearsal and a demonstration in his favor after it was booed the next day. 29-III-63 (to Lecourt, CG 2705): he has written four nocturnes altogether: the *Marche de pèlerins*, the Adagio from *Roméo*, the Duo from Act IV of *Les Troyens*, and the Duo from the first act of *Béatrice*. 7-IV-63 (to [Lecourt], CG 2708): perf. of *Scène d'amour* and *Fête* planned for Löwenberg, 19-IV. 9-IV-63 (Weimar, to M and Mme Massart, CG 2710): id. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): id. [15]-IV-63 (Weimar, to Morel, CG 2713): id. 19-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): Adagio rehearsed Löwenberg, and they didn't miss a nuance; *Mab* perf. Breslau. 26-IV-63 (to Marmion, CG 2715): successful perf. of two excerpts in Löwenberg [19-IV-63]. 26-IV-63 (to his niece Joséphine Suat, CG 2716): they cried during the [*Scène d'amour*], and he did too, until he didn't quite know where he was. 9-V-63 (to Ferrand, CG 2724): id. 1-VII-63 (to Pal, CG 2745): id. 18-XI-63 (to Pohl, CG 2797): perf. of *Mab* in Vienna. 22-II-64 (to Toussaint Benet, CG 2834): the Société des Concerts du Conservatoire wishes to do excerpts from *Roméo et*

Juliette; he'd rather they didn't; will they do it anyway? 25-II-[64] (to Mme Charton-Demeur, CG 2835): the Conservatoire wants excerpts from *Roméo* or *Les Troyens*; if Mme C.-D. will not sing, he can hardly present the *Introduction* from *Roméo*, not daring to confide the *Strophes* to anybody else. 1-III-64 (to Pal, CG 2840): they want several scenes from *Roméo et Juliette* for the last concert of the Conservatoire; they have just given the same work in Basel. 15-III-64 (to Toussaint Benet, CG 2843): he has proposed a perf. to George Hainl. [28-III-64] (to Hogarth, CG 2848): he cannot send the music H. wants, having given it all to the Société des Concerts; they were going to do parts II-V of *Roméo et Juliette* at Sunday's concert, but they had to renounce it as they had not done the necessary work. 29-III-64 (to Louis, CG 2849): the Philharmonic Society of London has written to ask for the loan of parts and score of *Roméo et Juliette* in order to present excerpts for the 300th anniversary of Shakespeare's birth; he doesn't have the music any more, having given it all to the Conservatoire; they can perfectly well purchase what they need. 20-I-65 (to Estelle, CG 2970): *Mab* perf. Copenhagen; encores. 16-II-65 (to Estelle, CG 2978): Deschanel gave a public lecture on Shakespeare's *Romeo and Juliet* [22-I] and cited his work. 4-XI-65 (to Estelle, CG 3057): *Scène d'amour* to be perf. by the Société des Concerts du Conservatoire; they are trying to make him forget their shabby treatment of him over *Les Troyens* the year before. 1-XII-65 (to Asger Hamerik, CG 3070): perf. of some excerpts planned for the Conservatoire [did not occur]. 3-I-66 (to Samuel, CG 3076): it is impossible to do the complete *Scène d'amour* without a chorus for the song of Capulets; however, it was played in Löwenberg two years before, beginning with the Adagio; do what is best. 17-XII-[66] (Vienna, to Ernest Reyer, CG 3200): they have asked him to go to Breslau to conduct *Roméo et Juliette*, but he must be in Paris by the end of the month. 23-[XII-66] (to his nieces Joséphine and Nancy Suat, CG 3203): the same day they were performing *La Damnation de Faust* in Vienna [16-XII-66], they were playing *Roméo et Juliette* in Basel, Switzerland.

12-V-67 (to Morel, CG 3241): perf. in Basel. 11-VI-67 (to Ferrand, CG 3244): the newspapers are talking about his score of *Roméo et Juliette* instead of Gounod's opera. 24-IX-67 (to Auguste de Gasperini, CG 3276): thanking G. for his warm article [dated 15-IX from Baden, in *Le Ménestrel*, 22-IX-67]; he had not known that two excerpts from *Roméo* had been played in Meiningen [25-VIII-67]. 3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings for the work.] 4-X-67 (to Estelle, CG 3283): they played the *Scène [d'amour]* from *Roméo et Juliette* at the same

moment he was with E. in Vienne. 9-[X-67] (to Alfred Dörffel, CG 3287): when he conducted *Roméo et Juliette* in Baden with the orchestras of Baden and Carlsruhe, he had 11 rehearsals the first year and nine the second. 10-X-67 (to Basil Kologrivov, CG 3289): perf. of *Introduction*, *Fête*, and *Mab* proposed for the sixth concert in St. Petersburg; if they don't have the extra string parts, it is because excerpts from the work were performed there several times by other musical institutions than the Conservatoire; please have the double chorus of men at the beginning of no. III translated. 23-X-67 (to his niece Joséphine Chapot, CG 3294): it makes him happy that the *Scène d'amour* made so many in Meiningen weep [25-VIII-67]. 27-X-67 (to CSW, CG 3296): *Scène d'amour* perf. Meiningen. [28-XII-67] (to Nicolai Rubinstein, CG 3321): he will bring the supplementary parts for *Roméo et Juliette* to Moscow. [10-I-68] (Moscow, to Berthold Damcke, CG 3326): *Fête* perf. Moscow [8-I-68]. 23-I-68 (to St. Petersburg, Ernest Reyer, CG 3332): excerpts to be perf. at his last concert. [7-II-[68] (St. Petersburg, to J.-A. Demeur, CG 3335): Adagio and *Mab* successfully rehearsed that morning for his last concert; he was horribly troubled by the Adagio and wanted to cry all the tears in his body; *Mab* was done without error. 1-III-68 (to Stasov, CG 3346): Padeloup is doing the *Fête* from *Roméo et Juliette* his concert.

Text: Anne-Louis-Frédéric Deschamps de Saint-Armand, called Émile Deschamps (1791–1871), poet and translator of Shakespeare.

Dedicatee: Nicolò Paganini (1782–1840).

Self-Borrowings: A passage from *Le Ballet des ombres* (37) reappeared in *La Reine Mab*, bars 615–59. Passages from *Sardanapale* (50) reappeared in “*Roméo seul*” (movt. II), bars 81–86, etc., from bars 85–93 of the *Sardanapale* fragment; bars 129–32, etc., from bars 96–98.

Note: In the preface of his translations of *Romeo and Juliet* and *Macbeth* (Paris, 1844), Deschamps attributes the beginning of his collaboration with Berlioz to as early as 1827–28: *C'est à ce moment que M. Hector Berlioz m'entretint de son projet d'une symphonie dramatique de Roméo et Juliette. – La fièvre de Shakespeare était dans l'air, et je n'y avais pas nui. – Je fus heureux de ce nouvel hommage à mon divin poète, et d'une collaboration avec un grand artiste. Nous concertâmes le plan de cette œuvre musicale et poétique; les mélodies et les vers nous arrivaient en foule, et la symphonie parut . . . dix ans après* (p. xiv). Berlioz himself came close to outlining his symphony as early as 1832. In his “Lettre d'un enthousiaste sur l'état actuel de la

musique en Italie" (C 19), he reviews a production at La Scala of Bellini's *I Montecchi ed i Capuletti*. (A revised version of the same essay is included in *Mémoires* 35.) He would have written the music differently, he says, emphasizing: *le bal éblouissant dans la maison de Capulet; . . . puis ces combats furieux, . . . cette inexprimable scène de nuit sur le balcon de Juliette, où les deux amants murmurent un concert d'amour, . . . et enfin le serment solennel* (*Revue européenne* III [1832], 48). Auguste Barbier says that Berlioz asked him to prepare a libretto in Rome in 1832 (see Bibliography).

After hearing *Harold en Italie* at the concert of 16-XII-38, Paganini sent Berlioz a draft for 20,000 francs, which afforded the composer the leisure to compose *Roméo et Juliette*. Facsimiles of Paganini's letter and Berlioz's response (CG 600 and 601) appeared in the *R&GM* (23-XII-38) and in Jullien 140–41.

F-Pc *papiers divers de Berlioz* 3 is a series of accounts for the concerts of 1 and 15-XII-39, the first two performances. *Papiers divers* 4 is a list of *Billets à donner* to the concerts.

Concerning an opera based on *Romeo and Juliet*, see Works Contemplated But Not Composed [XVI](#).

Bibliography: Jullien 134–43, 144, 147, 148, 156, 163, 164, 166, 167, 168, 178, 179, 180, 201, 202, 214, 215, 218, 221, 223, 236, 237, 240, 241, 260, 306 – Boschot II, 451–512, 556, 563–64, 627; III, 22, 24–27, 33, 47–48, 80–81, 103–04, 108, III–12, 152, 155–56, 169, 242, 249, 252, 254, 282–84, 298, 323, 325, 327, 342, 376, 385, 405, 446, 484, 488, 498, 501, 578, 643, 651 – *Berlioziana* (1904), 227, 238–39; (1905), 276–77 – Prod'homme 196–203, 207n, 208, 210, 221, 235, 236, 237, 241, 243, 244, 246, 263, 268, 270, 271, 281, 282–83, 291n, 307–08, 308–09, 311, 315, 320, 321n, 323, 330n, 338, 345, 362, 363, 378–79, 414 – Barzun I, 309–39.

Stephen Heller, "A Robert Schumann, à Leipzig," *R&GM* (1839), pp. 546–49, 560–62 – Auguste Barbier, *Souvenirs personnels et silhouettes contemporaines* (Paris, 1883 [post.]), pp. 230–33 – Macdonald, "Self-Borrowings," 33.

Julian Rushton, *Berlioz: Roméo et Juliette* (Cambridge University Press, 1994) – Daniel Albright, *Berlioz's Semi-Operas: Roméo et Juliette and La Damnation de Faust* (University of Rochester Press, 2001) – Jean Mongréien, "Roméo et Juliette," in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 147 – Macdonald, "Berlioz's Lost *Roméo et Juliette*," in *Berlioz: Scenes from the Life and Work*, ed. Peter Bloom (University of Rochester Press, 2008) pp. 125–37.

Grande Symphonie funèbre et triomphale

80A Version I: for military band, June–July 1840

80B Version II: for band, with orchestra and chorus *ad libitum*, to a text by Antoni Deschamps, February, September 1842

80C Version III of the *Apothéose*, arranged for solo voice, chorus, and pf., March 1848

80A Version I

I Marche funèbre

II Hymne d'adieu

III Apothéose

For military band; for the instruments used in the various performances, see NBE, vol. 19, Appendix III; see also **80B**, below.

Date of Composition: June–July 1840 [from correspondence].

Source: AUTOGRAPH SCORE: lost.

Performances: 26-VII-40* (rehearsal, Paris: Salle Vivienne), 28-VII-40* (Paris: parade from the Place de la Concorde to the Place de la Bastille; Dieppo, tromb.), 7-VIII-40* (Paris: Salle Vivienne, id.), 14-VIII-40* (id.), 1-XI-40* (Paris: Opéra; see R&GM 25-X-40 and CG IX 732^{bis}), 23-VI-47 (Paris: Cirque des Champs-Élysées, movt. III).

References:

MÉMOIRES 50: symphony commissioned by the Minister of the Interior, M. de Rémusat, for the transferral of the relics of the victims of the 1830 revolution; composed for a large body of wind instruments; march for the parade, funeral oration for the lowering of the bodies, and a hymn of praise for the sealing of the tomb; problems of open-air music; rehearsal in the Salle Vivienne [26-VII-40], outdoor perf. [26-VII-40]; perf. in the Salle Vivienne [7 and 14-VIII-40].

LETTERS: 3-IV-[40] (to Jean Vatout, CG 710): he would like to know the decision relative to a proposed festival. [C. VI-40] (to Delacroix, CG 716): his absence will perhaps be excused due to pressing work: the completion of the famous *symphonie sauvage*. 11-VII-40 (Minister of the Interior to Berlioz, CG 717): commission of a funeral march and a second movement. 20-VII-40 (Minister of the Interior to Berlioz, CG 718): the musicians must be in uniform. 26-VII-[40] (to Count Apponyi, CG 719): he encloses seven tickets [to the dress rehearsal]. 29-VII-40 (Edmond Cavé to Berlioz, CG 720): letter of congratulation.

30-VII-40 (to his father, CG 721): [a detailed account of the perf.]; he apologizes for not having written earlier, but service with his musical army left him too sore to form letters; successful rehearsal and perf.; despite scepticism of the musicians, he was able to arrange them in such a way that not only the *Marche funèbre*, but also the *Apothéose* were played six times during the parade; compliments from the minister and from Cavé; compliments from the press. [2-VIII-40] (to Jules Janin, CG 725): he asks J. to insert an announcement in his article [for the *Journal des Débats*] concerning the concert [7-VIII-40]; text of announcement. 2-VIII-40 (Émile Deschamps to Berlioz, CG 726): letter of congratulation. 4-VIII-40 (to Marie-Amélie, Queen of France, CG 727): the *Symphonie militaire* he wrote for the transferral of the July victims will be performed again the following Thursday; he takes the liberty of sending a copy of the programme, hoping that he might introduce her to the work. 5-VIII-[40] (to Mantou, CG 728): he forgot to see M. about the concert; he can only offer 100 francs for charity, having been obliged to rent the Salle Vivienne. 12-VIII-40 (Auguste Luchet to Berlioz, CG 730): letter of congratulation. 18-VIII-40 (to his father, CG IX 730^{ante-antebis}): he will be paid at the ministry in a week or two, but does not know for sure how much he will get. [7-IX-40] (Huningue, Félix Marmion to his niece Nanci Pal, CG IX 730^{quater}): as for the *Marche funèbre*, ministerial goodwill will soon be translated into hard cash.] 22-IX-[40] (to his father, CG 731): he had been sentenced to two days in prison for missing guard duty on 30-VII; he had thought that his conducting of 200 musicians for five hours the day before would have earned him an exemption. 2-XI-[40] (to Adèle, CG 734): he has just given a concert, including selections from his symphonies; the entire *Symphonie militaire* was well received. 13-XI-[40] (in prison, to Nanci, CG 736): she should read the reviews in the press; he was able to mount the festival performance [1-XI-40] after only a single full rehearsal; the princes stayed in their box until the last note of the *Apothéose*. 17-XII-40 (to Habeneck, CG IX 738^{bis}): [concerning payment for the festival concert of 1-XI-40]: he promised [the trombonist] Dieppo, as the soloist, what he had made in his other concerts, that

is, 30 francs. (C. 17-XII-40) (to Adèle, CG 739): they asked him to write a triumphal march for the return of the remains of Napoléon, but he refused, since it was not the sort of thing one improvises while napping in the evening; hence he got great pleasure from watching Auber, Halévy, and Adam try to match his apotheosis from the previous July. 29-III-41 (to Nanci, CG 746): his *Symphonie funèbre* has ended up earning him only 3000 francs, not 4000.

80B Version II

Text by Antoni Deschamps

à S. A. R. Monseigneur Le Duc d'Orléans

I	Marche funèbre	280 bars
II	Oraison funèbre	108 bars
III	Apothéose	240 bars

Tromb. solo, Chœur (80 Sopr. I-II, 60 Tén. I-II, 60 Basses I-II); P. fl. (4), Fl. (5), Hb. (5), P. cl. en mi \flat (5), Cl. I-II (26), Cl. b. (2), Bns I-II (8), Contrebasson, Cors I-VI (12), Tromp. I-IV (6), C. à p. I-II (4), Tromb. I-III (10), Tromb. b., Oph. I-II (6), Timb., Tamb. I-II *voilés ou sans timbre* (8), G. c., Cymb., Pavillon chinois, Tam-tam, Cordes (20-20-15-15-10); [Contrebasson, Tromb. b., Timb., Chœur, and Cordes are *ad libitum*].

Œuvre 15 – Labitte 17 – Müller-Reuter, 211-13 – Hopkinson 29.

Malherbe & Weingartner vol. I, xlvii-xlix, 151-226 (1900) – NBE vol. 19, 3-90; viii-xii (Eng.), xiii-xvii (Fr.), xviii-xxii (Ger.), 93-96, 97-100, 102-110 (ed. Hugh Macdonald, 1967).

Date of Composition: February and September 1842 [from correspondence and *Mémoires*].

Sources:

MANUSCRIPT SCORE, partly autograph (NBE source AC): F-Pc ms 1164. *Symphonie / Funèbre et Triomphale / Composée / Pour l'inauguration de la Colonne de la Bastille / et la translation / des restes des combattants de Juillet / Par / Hector Berlioz / à son altesse Royale Monseigneur / Le Duc D'Orléans*. Lower R., aut.: *Puisque tu veux*

savoir, mon cher d'Ortigue, ce qui est de mon écriture dans cette partition, va d'ici à la septième page. Je me suis reposé là. A toi. H. Berlioz. 108 numbered pp. Upright 27 x 35.5 cm.; 30 staves. Pp. 1–6 are autograph, followed by a signature at the end of p. 6; the rest is in the hand of Rocquemont, with autograph revisions and the lines for Tromb. b., Timb., and Chœur in movt. III autograph. Ex coll. Charles Malherbe, ex coll. Joseph d'Ortigue. Contents: *Marche funèbre*, 1–52 (TP unnumbered; TP^v, 53 blank); *Oraison funèbre*, 54–70; *Apothéose*, 71–108. Facs. of TP and p. 1 in NBE vol. 19, 97–98. [Gallica IFN-55006370](#).

MANUSCRIPT VOCAL SCORE of movt. III: **F-Pc** ms 17463. [Upper L.:] *Partition des chœurs / Symphonie Funèbre / Apothéose*. 10 pp. of music. Upright green, 16 staves. French and English texts. English translation in autograph at the end. Stamped Rocquemont; apparently used for the London performance [7-II-48].

MANUSCRIPT CHORUS PART of movt. III: **F-Pc** D 16489. Upright white, 12 staves. German copyist. German and Russian texts. Ex Société des Concerts. 6 parts: Sopr., Altos, Tén. I, Tén. II, Basses I, Basses II.

Chorus parts, copyists' MS with aut. annotation. Formerly *fonds* Brandus, Maison Joubert, Paris, according to Tiersot, but no longer there.

PRINTED SCORE (NBE source **P**): *GRANDE / SYMPHONIE / Funèbre et Triomphale / pour grande Harmonie Militaire; / avec un Orchestre d'instruments à cordes et un Chœur, ad libit: / composée pour / la translation des restes des Victimes de Juillet et l'inauguration / de la Colonne de la Bastille, / et dédiée à S.A.R. Monseigneur / LE DUC D'ORLÉANS / PAR / HECTOR BERLIOZ. / [L.:] Partition Prix net 30^f. [C.:] Op: 15. [R.:] Orchestre Prix net 30^f. / Les Paroles du Chœur sont de M^r Antony Deschamps. / Publiée à PARIS par MAURICE SCHLESINGER, Rue Richelieu, 97. / A. V. Paris: M. Schlesinger, [1843]. Pl. no. M.S. 3708. TP, TP^v blank, 1–71, [72] blank. Foot of p. 1: *Gravée par L. Parent.* (**F-Pc** *papiers divers de Berlioz* 33 is a note asking Schlesinger to have Mlle Lard engrave the score, with directions to the engraver.) Facs. of TP in NBE, vol. 19, 99. Advertised in *R&GM*, 22-X-43. Hopkinson 29A. Copies: **F-Pc** Ac e¹⁰ 887, D 17550 (ex Société des Concerts); **F-Pn** Vm⁷ 2238, Gr-Vm Macnutt 22; **F-RYlang** FIV.46 (Herlin 100); **B-Bc** 7239; **B-Br** Fétis 3074; **B-Lc** 324-KK-IX; **D-B** Mus. 442; **GB-Cpl** X.Ra.850.80B.Gl; **GB-Lbbc** Misc. 83A, 83B (2 copies); **GB-Lbl** h 456 (2) (lacks TP), h 3250 a; **GB-Lcm** 1 K 25; **GB-Ob** Mus 1 c 309 (21); **US-NYp** *MTA+; **US-NYpm** Cary PMC 1909.*

VARIANT A: the same, but with prices erased. Hopkinson 29A(a). Copies: **GB-En** H. B. 2/19 (1); **GB-Lbl** Hirsch M 788; **GB-NWmacdonald**; **US-Bp** **M.341.19 (4); **US-Cso** Thomas 805 (with parts and vocal score, q.v.); **US-Wc** M1203.B52 op. 15.

VARIANT B: lithographed, with imp.: *Brandus et Cie, 103 Rue Richelieu*. After 1851. Hopkinson 29A(b). Copies: **F-CSA**; **D-Mbs** 2° Mus. pr. 4161; **US-Cn** VM1001.B515g.

PRINTED PARTS (NBE sources **PO**, **Pch**): Paris: M. Schlesinger, [1843]. Pl. no. M.S. 3670. 40 parts, including chorus: Sopr. I-II, Tén. I-II, Basses I-II, Fl. tierces en mi^b, P. fl., Hb., P. cl. en mi^b, Cl. I, Cl. II, Cl. basse (*à défaut de Trombone Ténor solo*), Cl. basses, Bns I, Bns II, Contrebasson, Cors I-II, Cors III-IV, Cors V-VI, Cor à p. solo (*à défaut de Trombone Ténor solo*), Tromp. I-II, Tromp. III-IV, C. à p. I-II, Tromb. Alto solo (*à défaut de Trombone Ténor solo*), Tromb. Ténor solo, Tromb. I, Tromb. II, Tromb. III, Tromb. basse, Oph. en ut, Oph. en si^b, Timb., Tambours I, Tambours II, G. c., Cymb., Pavillon chinois, Tam-tam, Vns I, Vns II, Altos, Vlle & Cb. Advertised in *R&GM*, 22-X-43. Hopkinson 29B-C. Copies: **F-Pc** D 16490 (with aut. corrections; ex Société des Concerts); **F-Psoc** (including 1 ms. C. à p. part, copied by Rocquemont); **GB-En** H. B. 2/19 (2-3) (with aut. corrections; lacks C. à p. I-II); **US-Cso** Thomas 805.

PRINTED LIBRETTO: Given after the text of the *Hymne à la France* (97) on a handbill for the concert of 1-VIII-44. Titled *CHŒUR CHANTÉ A LA PÉRORAISON DU FINAL (l'Apothéose) DE LA / SYMPHONIE FUNÈBRE ET TRIOMPHALE DE M. BERLIOZ; / Paroles de M. Antony DESCHAMPS*. The text as given is the original one; for the concert there were new words celebrating the accomplishments of industry. Facs. in NBE vol. 12b, p. 219. Copy: **F-Pn** Ye 5275 (dep. 1844).

PRINTED ARRANGEMENTS: Sigismond Thalberg, *Grand Caprice pour le Piano sur la Marche de l'Apothéose*. Paris: M. Schlesinger, [1845]. Pl. no. M.S. 4182. Price 10^f. 18 pp. Hopkinson 29D(a). *Dépôt légal*, 10-IV-45. Contract with Schlesinger, 10-X-43 (see CG 854). Copies: **F-Pn** Vm¹² 27738 (dep. 1845); **D-B**; **GB-En**; **GB-Lbl**.

Id. . . . *de H. Berlioz*. Leipzig: Breitkopf & Härtel, [1845]. Pl. no. 7233. Price 1 Thlr. 5 Ngr. 23 pp. Copies: **S-Skma**; **US-NYp** Drexel 5595 (11).

Id. Milan: Ricordi, [1845]. Pl. no. 17085. Price Fr. 5.40. Advertised in *GMM*, 20-IV-45. See Hopkinson, p. 212.

Id., as *L'Apothéose de Napoléon*, op. 58. London: Wessel & Co., [c. 1845]. Pl. no. 5933. Price 6/ . 19 pp. Hopkinson 29D(b). Copies: **GB-Lbl** h 691 (3) (engraved); **GB-En** (lithographed).

Apothéose, arranged for Sax instruments [1848]. Announced in Hofmeister's *Monatsbericht*, VIII/48, p. 118 as published by Brandus at 12 francs. Also mentioned in *R&GM*, 14-III-69. No copy is known.

Performances: 1-II-42* (Paris: Salle Vivienne), 15-II-42* (id.), 26-IX-42* (Brussels; first perf. with chorus), 7-XI-42* (Paris: Opéra), 10-II-43* (Dresden; movts. II-III), 17-II-43* (id.; movt. II), 19-XI-43 (Paris: Salle du Conservatoire; movts. II-III), 6-IV-44* (Paris, Opéra-comique; movt. III [and II, with Dieppo?]), 1-VIII-44* (Paris: Palais de l'Industrie; movts. II-III with new words; see below, under Text), 19-VI-45* (Marseilles, movts. II-III), 27-VI-45* (id.; movt. III), 20-VII-45* (Lyons; movt. III), 24-VII-45* (id.), 16-XI-45 (Vienna; movt. III), 14-VI-46* (Lille; movts. II-III), 24-VII-46 (Paris: Hippodrome; movt. III), 15-III-47* (St. Petersburg; movt. III), 25-III-47* (id.), 27-III-47* (id.), 7-II-48* (London; movts. II-III), 18-II-48 (London; movt. III, for military band), 17-VIII-51 (Marseilles; Château des fleurs), 15-XI-55* (Paris: Palais de l'Industrie; movt. III), 16-XI-55* (id.).

References:

MÉMOIRES 50: strings and chorus added; perf. in the Salle Vivienne [1 and 15-II-42]; perf. without chorus at the Conservatoire [19-XI-43]. 51: *Apothéose* perf. Opéra with chorus [7-XI-42]. Travels/Germany I, 5: last two movts. perf. by the Dresden orchestra [10-II-43]. 53: last two movts. perf. at the Festival de l'Industrie [1-VIII-44]. 55: movt. III perf. St. Petersburg [15-III-47]. Postscript: it is one of his so-called architectural works. Postface: use of electric metronome for offstage chorus in movt. III; perf. Palais de l'Industrie [15 and 16-XI-55].

TRAITÉ, ex. 49, pp. 215-19: use of bass trombone in brass choirs and optional use of strings (movt. III, bars 2-25).

GROTESQUES ("Une Cantate"), pp. 43-44: comp. 1840.

LETTERS: 5-II-[42] (to Nanci, CG 765): he gave a large concert the previous Tuesday [1-II-42]; she cannot imagine the cries, tears, and transports of every kind evoked by the *Apothéose* of his *Symphonie militaire*, which he has just reorchestrated for two orchestras; at the entry of the second orchestra (strings), a portion of the audience rose in agitation. 15-II-42 (to François Réty, CG IX 766^{bis}):

come [that night] to hear the *Symphonie militaire*, which R. does not know. [4-VI-42] (to Adèle, CG 770): he is publishing his symphonies, thanks to an arrangement with Schlesinger which suits him well. 5-VII-42 (to Nanci, CG 771): he has just dedicated his *Grande Symphonie funèbre et triomphale* to the Duc d'Orléans; it will soon be published. 10-VIII-42 (to Suat, CG 772): he is publishing all his symphonies successively; the first to appear is the most recent, the *Grande Symphonie funèbre* for the transferral of the July victims, of which the Duc d'Orléans had accepted the dedication just before his cruel death. 28-VIII-[42] (to J.-F. Snel, CG 772^{bis}): he will send the drum part for the symphony by stagecoach; it is difficult enough to require advance study; he will also send the trombone solo; is it necessary to transpose parts for flutes in D? S. should choose his best tenor trombone player for the solo in the *Oraison funèbre*; he will send the part so it can be learned in advance; there are parts for *Cor à pistons*, *Trombone alto à pistons*, and bass clarinet in the event that there is not a good enough trombonist; he cannot send the score of the *Apothéose*, since the engraver has it, but he will send it as soon as he has a proof; the words are *à propos* of the Belgian revolution, so they should be printed in a newspaper; [text of press announcement]. 8-IX-[42] (to his father, CG IX 773^{bis}): he is publishing his symphonies (not at his own expense); the one for the July Days, which he dedicated to the poor Duc d'Orléans, will appear shortly. 16-IX-[42] (to Snel, CG 776): he intends to offer a copy of the symphony to the Société de la Grande Harmonie; he is pleased that the trombone solo is in good hands; are the percussion parts going well? eight drums, three pairs of cymbals, a *pavillon chinois*, a bass drum, and one pair of timpani are necessary. 12-X-42 (Brussels, to Snel, CG 780): he will send a copy of the *Symphonie funèbre*, which S. can do in an open-air concert.

23-X-[42] (to Habeneck, CG 783): [details on the last rehearsal for the concert of 7-XI]. 29-X-[42] (to Hiller, CG 785): he is in the process of producing his *Symphonie funèbre et triomphale* at the Opéra before departing; it will probably be impossible to do it in Frankfurt, but he hopes to be able to in Mainz. 12-XI-[42] (to Snel, CG 787): successful perf. at the Opéra [7-XI-42]. 24-XI-42 (to Adèle, CG 789): id. 5-XII-42 (to Thalberg, CG VIII 790^{bis}): Richault wants to publish the *Symphonie funèbre et triomphale* with an arrangement by T. of the *Apothéose*. 23-XII-[42] (Stuttgart, to Félix Marmion, CG 791^{septies}): *Grande Symphonie funèbre et triomphale* perf. at the Opéra with two orchestras and chorus; the performance was flamboyant and the success brilliant. 30-XII-42 (Stuttgart, to Ferdinand Friedland, CG 794): perf. planned for Breslau; would F. get the parts left with Guhr and send them to the Hôtel du Roi de Wurtemberg? [27-1-43] (Weimar, to

Karl Lipinski, CG 807): perf. proposed for Dresden. 18-II-43 (Dresden, to Morel, CG 815): perf. Dresden (10 and 17-II-43). 28-II-[43] (Leipzig, to d'Ortigue, CG 816): *Apothéose* perf. twice in Dresden.

4-VI-[43] (to Sigismond Thalberg, CG 837): he hastens to send the score, which was engraved six months before but which is not yet published. 15-VI-43 (to Ricordi, CG 842): perf. proposed in Italy at La Scala. 12-VII-43 (to Nanci, CG 843): the Duchesse d'Orléans has just sent a bronze statue as a gift for the symphony that he dedicated to the Duke. 1-VIII-43 (to Thalberg, CG 844): has T. received the score? when will he send [his arrangement of the *Apothéose*]? [Between 7 and 12-XI-43] (to Théophile Gautier, CG 858): perf. of the *Apothéose* planned for Sunday, 19-XI, at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. [20-XI-43 (Rouen, Louis Berlioz to his aunt, Nanci Pal, CG IX 866^{bis}): yesterday Papa gave a magnificent concert with 130 musicians; the *marche funèbre* was enthusiastically applauded; Papa made plenty of money.] 21-XI-[43] (to Lecourt, CG 867): *Apothéose* perf. two days before [19-XI-43]; he cannot send the score just published by Schlesinger because he was only given two copies.

[C. 30-III-44] (to Jacques-Léopold Heugel, CG 892): [text of announcement for the concert of 6-IV-44, to be printed in *Le Ménestrel*; *Apothéose* planned]. [10-IV-[44] (Félix Marmion to his niece Nanci Pal, CG IX 894^{bis}): [at the Opéra-comique *concert spirituel* of 6-IV], the [Sanctus] from the Requiem and the *Apothéose* were enjoyed by the true *connaisseurs* but left the public indifferent; the *Carnaval romain* was successful.] [C. 15-II-45] (to Thalberg, CG 941): he thanks T. forty thousand times; the piece [*L'Apothéose de Berlioz*; *Grande Fantaisie brillante*] is superb. 2-VII-[45] (Avignon, to George Hainl, CG 972): [list of instruments needed for the *Apothéose*].

29-VI-46 (to Griepenkerl, CG VIII 1044^{bis}): *Apothéose* perf. with great precision by 250 wind players in the public promenade, Lille. 29-VI-[46] (to Nanci, CG 1045): the *Apothéose* went well [in Lille, 14-VI-46]. 22-[I-48] (London, to Charles Lewis Gruneisen, CG III and IX 1167): perf. of *Apothéose*, for two orchestras and chorus, composed in 1840 by the order of the French government for the transfer of the victims of July and the inauguration of the Bastille column, planned for London, 7-II. 12-II-[48] (London, to Morel, CG 1173): they are playing the *Symphonie funèbre* the following Thursday at Prince Albert's. [21-IV-49] (to Janin, CG 1256): the 800 *orphéonistes* of the Sorbonne sang a hymn that they had arranged on the theme of the *Apothéose*. 14-XII-[50] (to George Hainl, CG 1366): he would send the score if the Philharmonic Society did not need it. 10-I-51 (to Catelin, CG 1373): in order to present the finale of his *Symphonie*

funèbre et triomphale in Lyons he will need the following parts: [list]; he has asked Hainl to play only the *Apothéose*. 26-V-52 (to Dieudonné Denne-Baron, CG 1489): the *Symphonie funèbre* was commissioned by M. de Rémusat, Minister of the Interior in 1840, for the inauguration of the Bastille column. 17-XI-[55] (to Liszt, CG 2046): *Apothéose* perf. [16-XI-55].

Dedicatee: Ferdinand-Philippe-Louis-Charles-Henri, duc d'Orléans (1810–1842), eldest son of King Louis-Philippe. He was killed in a carriage accident on 13 July 1842, before the symphony had appeared.



Text: Antoine-François-Marie, called Antoni, Deschamps (1800–1869), brother of Émile. For the concert on 1-VIII-44, Deschamps's words were replaced by a new text, possibly by Berlioz himself, for the Festival de l'Industrie, beginning *Gloire et triomphe à l'Art vainqueur!* Tiersot describes a set of engraved parts (now lost) with the new text added. His transcription of the text is reprinted by Macdonald in NBE, vol. 19, 110.

Self-Borrowing: Lenor's *Invocation* from *Les Francs-Juges* (23A) became the *Oraison funèbre*. An arpeggiated figure from the *Scène héroïque* (21) appears at bar 155 of the third movement. The outer movements may be related to the *Fête musicale funèbre* of 1835 (72).

Note: Gustave Bénédict's long review of the Marseilles concert of 19-VI-45, in *Le Sémaphore de Marseille* of 26-VI-45, refers to the "Apothéose de Napoléon"; this is also the title of the London publication by Wessel & Co. of about that time: see PRINTED ARRANGEMENTS.

Bibliography: Jullien 96, 143–46, 147, 154, 156, 158, 163, 179, 182, 201, 314 — Boschot II, 521–38, 543–62, 604, 627, 632–33; III, 22, 47, 87, 94, 118, 152–53, 177, 214, 417 — *Berlioziana* (1904), 252; (1905), 284, 292–93 — Prod'homme 203–08, 220, 223, 236, 249, 254, 275, 281, 283, 292, 353, 423 — Barzun I, 340–65, 440.

Amadée Boutarel, "Berlioz und seine architecturale Musik," *Die Musik* 5 (1903–04), 323–31 — T. S. Wotton, "Berlioz' 'Funeral and Triumphal' Symphony," *Musical Opinion* (July 1936), 841–42.

80C Apothéose, version III

À mon ami Duc

[113 bars](#)

M.-Sopr. ou Tén. solo, Chœur (Sopr. I-II, Tén. I-II, Basses I-II), Pf.

Hopkinson 41.

Malherbe & Weingartner vol. XVI, xi-xii, 59-72 (1904) — NBE vol. 14, 39-48; x-xi (Eng.), xvi-xvii (Fr.), xxii-xxiii (Ger.), 92-93, 97, 102 (ed. Ian Rumbold, 1996).

Date of Composition: March 1848 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): À MON AMI DUC. / L'APOTHÉOSE, / Chant Heroïque, / EXTRAIT DU FINAL DE / La Symphonie funèbre et Triomphale / Arrangé pour une voix et Chœur / avec Accompagnement de / Piano, / et / COMPOSÉ PAR / HECTOR BERLIOZ. / [L.:] Ent.Sta.Hall. [R.:] Price 3^s/6 / LONDON, / Published by / CRAMER, BEALE & C^o / 201, Regent Street, & 67, Conduit Street. London: Cramer, Beale, & C^o, [1848]. No pl. no. [1]=TP, 2-13, [14] blank. Top of p. 2, L.: Traduction par J. DE VERE. Hopkinson 41A. Facsimiles of pp. 2 and 6 in NBE vol. 14, p. 102. Copy: **US-Bp** **M.391.32 (32).

PARIS EDITION (NBE source **P2**): Paris: Perrotin, 1851. No pl. no. No. 304 in t. IX of *L'Orphéon*, pp. 78-86. Vocal lines only. Copy: **F-Pc** X-1141 (IX).

References: LETTERS: 6-III-[48] (London, to Morel, CG 1184): he is arranging the *Apothéose* for one voice and chorus, in Eb, for the pf.; Beale is going to publish it, the *Marseillaise*, the *Chant du départ*, and the genuine *Mourons pour la patrie* by Rouget de Lisle, which he is also arranging; Brandus would sell many copies of the *Apothéose* in such a singable pf. reduction; M. should talk to him about it. 15-III-[48] (London, to d'Ortigue, CG 1185): in a few weeks he hopes to send a piano-vocal version of the *Apothéose* which he has just written; Beale is

publishing it, and he pays well. 24-IV-48 (London, to Morel, CG 1191): Beale is publishing a song that Berlioz has arranged for one voice and chorus on the theme of the *Apothéose*; it might do well in Paris if it were made known, and Brandus would be wrong not to engrave it; it is with pf. and makes a great effect. 26-V-[48] (London, to Duc, CG 1200): the *Apothéose* has finally appeared; they found it necessary to mutilate the title; he had written: *composé pour l'inauguration de la colonne de la Bastille* and *dédié à M. Duc, architecte de la colonne de la Bastille*; they understood what the dedication was all about, but the *bourgeois* in London are profoundly horrified by anything that has to do with revolutions, so the publisher did not wish to mention the monument or those for whom it was erected; he is sending [two copies]; if one copy is enough, take the other to Brandus and recommend that he publish it and promote it; it could be successful with the *orphéonistes*.

Dedicatee: Joseph-Louis Duc (1802–1879), friend of Berlioz in Rome and architect of the memorial column in the Place de la Bastille.

Bibliography: Boschot III, 182 — *Berlioziana* (1905), 292–93 — Barzun I, 516–19, 521.

81

Les Nuits d'été

Collection of six songs, issued as Œuvre 7

Texts by Théophile Gautier

(Specific information on the constituent works appears under [82–87](#).)

- 1 *Villanelle* ([82](#))
- 2 *Le Spectre de la rose* ([83](#))
- 3 *Sur les Lagunes. Lamento* ([84](#))
- 4 *Absence* ([85](#))
- 5 *Au Cimetière. Clair de lune* ([86](#))
- 6 *L'Île inconnue* ([87](#))

81A Version I: for voice (M.-Sopr. or Tén.) and pf., 1840–September 1841

81B Version II: for voices and orchestra, February 1843, late 1855–March 1856

81A Version I

à Mademoiselle Louise Bertin

For voice (M.-Sopr. or Tén.) and pf.

Œuvre 7 – Labitte 6[a] – 32 *Méodies* 1–6 – Hopkinson 25 .

Malherbe & Weingartner vol. XVII, xv–xviii, 131–80 (1904) – NBE vol. 15, 172–214; xvi (Eng.), xxviii–xxix (Fr.), xl–xli (Ger.), 276–278, 287–292 (ed. Ian Rumbold, 2005).

Date of Composition: 1840–September 1841; see individual songs [82–87](#). There is no documentation to support the commonly held notion that the *Nuits d'été* were begun in 1834 (see, for example, CG II, p. 677). Indeed, neither the composer's *Mémoires* nor his correspondence contains any reference at all to the piano-vocal version. *Villanelle*, dated 23-III-40 on one autograph, may have been written first; *Absence* and *Le Spectre de la rose* for the planned performance of 8-XI-40; the rest perhaps shortly after, in time for publication in 1841.

Sources:

PRINTED SCORE: *à Mademoiselle Louise Bertin / LES / NUITS D'ÉTÉ. / 6 / MÉLODIES / pour Mezzo-Soprano ou Tenor, / avec Acc^t de Piano, / Paroles de Th. Gautier, / Musique de / H. BERLIOZ / [L.:] Œuvre 7. [C.:] A. Vialon. [R.:] Prix: 15^f. / PARIS, chez AD. CATELIN et C^{IE}, Éditeurs, Rue du Coq S^t Honoré, 6. / Ad.C. (872) et C^{IE}. Paris: Ad. Catelin et C^{ie}, (1841). Pl. no. Ad.C.(872) et C^{ie} TP only; elsewhere the pl. nos. correspond to the no. of the song in the series, i.e., 1 to 6. TP, TP^v blank, 2–25, [26] blank; there is also individual pagination for each song. Announced in the AMZ of 1-IX-41. Advertised in FM, 26-XI-43, at 15^f by Richault. Hopkinson 25A. Copies: **F-Pc** Rés. F 1431 (2) (aut.: *à mon ami Kastner; H. Berlioz*; facs. of TP, p. 1 in edn. Peter Bloom, 1992, pp. xix–xx); **F-Pn** Gr-Vm Macnutt 151 (signed *H. Berlioz*) ([Gallica NUMM-311954](#)); **F-LYm** Rés. 141.377.*

VARIANT A: with the pl. no. throughout. Hopkinson 25A(a). Copy: **F-Pc** Rés. F 1432 (27) (aut.: *à M^r St. Heller, témoignage d'amitié et d'une vive admiration pour son grand et noble talent. H. Berlioz*; in pencil, aut.: 1841; with aut. orchestral cues in no. 1).

REISSUE: with imprint *PARIS, Chez S. RICHAULT, Editeur Boulevard Poissonnière, N° 26 au 1^{er}* and Catelin's pl. no. throughout, c. 1854. Contract with Richault, 21-XI-43. Hopkinson 25A(b). Copies: **B-Bc** E 231 (2) MP (dep. 1854); **US-Bp** **M.391.32 (11) (with aut. corrections).

SECOND EDITION: same TP as first edn. as far as *BERLIOZ*, then: 2^e EDITION. / [L.:] *ŒUVRE* 7 [R.:] *Prix: 15^f / [C.:] 1. Villanelle, ... 2^f 50. / 2. Le Spectre de la rose, ... 3^f " / 3. Sur les Lagunes, ... 3^f 75. / 4. Absence, ... 3^f " / 5. Au Cimetière clair de lune, 3^f 75. / 6. L'Île inconnue, ... 3^f 75. / PARIS, chez S. RICHAULT, Editeur Boulevard Poissonnière, N° 26 au 1^{er} / N° – . Paris, Richault, [c. 1855]. With small changes in the accompaniments. Hopkinson 25A(c). Copies: **F-Pn** Vm⁷ 10936 (ex coll. Thierry-Poux); **B-Bc** E 25,470; **GB-Cp1** XRa.850.B.X1 (a variant, without 2^e EDITION, etc., on TP; lacking no. 4); **GB-Lbl** H 1781 a 12.*

VARIANT B: with price of *Villanelle* altered to 3^f. Pl. no. 14065.R.De 1 à 6. [by 1862]. Hopkinson 25A(d). Copies: **D-B** 220451 (no. 4); **GB-En** H. B. 2/16 (1).

VARIANT C: with all prices but the total erased. Copies: **GB-Cp1** XRa.850.80B.X1 (no. 4); **GB-Ob** Mus. 1 c 309 (60[5]) (no. 5).

VARIANT D: with imprint *RICHAULT et C^{ie}, 4, Boulevard des Italiens*. [After 1862]. Hopkinson 25A(e). Copies: **GB-En** H. B. 2/16 (2) (lacks no. 5); **GB-Ob** 1 c 309 (60 [1-3]) (nos. 1-3); **GB-Ob** Tyson Mus 252 (no. 4); **GB-NWmacdonald** (no. 1).

References: none.

Dedicatée: Louise-Angélique Bertin (1805–1877), daughter of Louis-François Bertin, founder of the *Journal des Débats*. She wrote poetry and music, including the opera *La Esmeralda* (1836), the rehearsals of which were supervised by Berlioz.

Note: The order of the songs was apparently changed before publication; the order specified in the autographs is: *Villanelle*, *Absence*, *Le Spectre de la rose*, *L'Île inconnue*, [*Sur les Lagunes*], and *Au Cimetière*.

Bibliography: Boschot II, 586–90, 594 — *Berlioziana* (1905), 355 — Barzun I, 405, 408.

Peter Bloom, ed., *Hector Berlioz: Les Nuits d'été pour voix et piano* (Paris: Éditions Musicales du Marais [Patrimoine: Collection dirigée par François Lesure], 1992) — Peter Bloom, "In the Shadows of *Les Nuits d'été*," *Berlioz Studies*,

ed. Bloom (Cambridge University Press, 1992), 81–111; and Julian Rushton, “*Les Nuits d’été: Cycle or Collection?*,” 112–35.

81B Version II

German translation by Peter Cornelius

For various voices and orchestra (nos. 1, 4 and 6: M.-Sopr. ou Tén.; no. 2: Contr.; no. 3; Bar. ou Contr. ou M.-Sopr.; no. 5; Tén.).

Œuvre 7 – Hopkinson 25.

Malherbe & Weingartner vol. XV, x, 168–214 (1903) – NBE vol. 13, xi–xiii, 31–90, 120–21 (ed. Ian Kemp, 1975).

Date of Composition: February 1843, late 1855–March 1856; see individual songs [82–87](#).

Sources:

MANUSCRIPT SCORE: **US-R** Vault M1613.B515n. No TP. *Villanelle*. [L.:] *Paroles de Gauthier* [R.:] *H. Berlioz, op. 7*. 86 numbered pp. Upright white, 20 staves. German copyist, copied from the published score. The complete work.

PRINTED SCORE: *Die / Sommernächte. / (LES NUITS D’ÉTÉ.) / SECHS GESÄNGE / von / TH. GAUTIER / ins Deutsche übertragen von P. Cornelius / componirt / für eine Singstimme / mit Begleitung von kleinem Orchester oder Pianoforte / VON / HECTOR BERLIOZ. / [L.:] Partitur Pr. 3 Thlr 10 Ngr. [C.:] OP. 7. [R.:] Clavierauszug Pr. 1 Thlr. 20 Ngr. / Eigentum des Verlegers / WINTERTHUR, bey J. RIETER BIEDERMANN. / Leipzig, bey Fr. Hofmeister. Paris, bey S. Richault. / 2. 3. / Fr. Krätzchmer Leipzig. Winterthur: Rieter-Biedermann, [1856] (Leipzig: Fr. Hofmeister; Paris: Richault). Pl. no. 2. [1]=TP, [2] blank, 3–71, [72] blank. Foot of p. 3: *Stich und Druck der Röder’schen Officin in Leipzig*. Facs. of TP in NBE vol. 13, 127. Hopkinson 25D. Copies: **F-Pc** D 955 (aut. table of contents), L 3682 (aut.: *à mon ami G. Kastner, souvenir affectueux; H. Berlioz; in a pink wrapper*); **F-Pn** Vm⁷ 2236 (in a yellow wrapper), Gr-Vm Macnutt 30; **F-Psoc**; **A-Wgm** VI 24605 (H 30674); **CH-W** MN 269; **D-B** Mus. 436; **EIR-Dtc** B 94/1; **GB-Cpl** XRa.850.80B.XI; **GB-En** H. B. 2/17 (4); **GB-Lbl** Hirsch M 783; **GB-Lcm** I K 29 (3) ; **GB-Ob** Mus. 1 c 309*

(18); **US-Bp** **M.270.55 (4); **US-Cso** Thomas 851; **US-LA**winter; **US-NYp** *MP (Fr.) [lost]; Freeman's Auction, Philadelphia, 19-X-2008.

PRINTED VOCAL SCORE: same TP as full score. Winterthur: Rieter-Biedermann, [1856] (Leipzig: Fr. Hofmeister; Paris: Richault). Pl. no. 3. [1]=TP, [2] blank, 3–35, [36] blank. Foot of p. 3: *Stich und Druck der Röder'schen Officin in Leipzig*. This edn. includes revised versions of no. 2 (*Le Spectre de la rose*) and no. 3 (*Sur les Lagunes*). Hopkinson 25A(h). Copies: **F-Pc** Rés. F 1434; **F-Pn** Collection Macnutt (Macnutt inventory 5256); **F-CSA**; **D-B** 25086; **GB-En** H. B. 2/16 (8); **US-DA** Dannreuther; **US-STu** MLM 73.

References: LETTERS: 1-IV-56 (to Rieter-Biedermann, CG 2111): he has just sent via Maison Brandus a packet containing the *Nuits d'été* in ms. score, as well as the new corrected edn. for pf., and MSS of *Le Spectre de la rose* and the *Lamento* with pf. accompaniment; the last two having been transposed, it will be necessary to print them from the MSS; it will also be necessary to add the German text by Cornelius to the copies. 12-IV-56 (to Rieter-Biedermann, CG 2114): he had the MS sent by Brandus on 1-IV, but so far has had no news from R.-B.; please let him know of its arrival; sending MSS by rail is never very reassuring. 12-IV-56 (to Liszt, CG 2115): during March he has been orchestrating the six pieces in *Les Nuits d'été*. 14-IV-56 (to Rieter-Biedermann, CG 2117): he has received the letter and the 240 francs; he had begun to fear that the MS had been lost on the train; he leaves it to R.-B. whether a large or small format would be more advantageous; R.-B. should not forget to send a corrected proof, but it is not necessary to attach the MS. 17-V-56 (to CSW, CG 2126): has Cornelius finished the translation? 23-V-56 (to Morel, CG 2128): *Le Spectre de la rose* was performed for the first time in Gotha; a German publisher was so taken with it that he asked for the other movements to be orchestrated and bought it; they are engraving the score in two languages in Leipzig. 23-V-[56] (to Rieter-Biedermann, CG 2129): he has received the music; it is admirably engraved and printed; he has no news from Cornelius, whom he asked if the translation were finished; it would be best to publish the *Nuits d'été* both in a collection and as separate works, which is what Richault did for the pf. version, but it would be as well not to sell the orchestral scores separately. 26-VI-56 (to Baron Donop, CG 2146): they are publishing a full score in Leipzig; one would not think so, but the work demands great delicacy of execution. 28-VI-[56] (to Rieter-Biedermann, CG 2148): he has just received the package of proofs, which he will carefully correct and send to

Leipzig, c/o Frédéric Hofmeister; it is beautifully engraved, and he has never seen anything so lovely. [7-VII-56] (to Rieter-Biedermann, CG 2156): it is not usual to put capital letters at the beginning of lines of text; it will not be necessary to engrave a second title in French; simply put the title in two languages.

8-IX-[56] (to Rieter-Biedermann, CG 2169): he would be pleased to have a German edn. of *Le Roi Lear*, if it were as carefully done as the *Nuits d'été*. 30-IX-56 (to Rieter-Biedermann, CG 2175): the overture *Le Roi Lear* is in the same category as the *Nuits d'été* relative to its publication in Germany; these two works were first published by himself; six years after publication he ceded the property to Richault without stipulating anything about Germany; thus they are in the public domain there. 5-X-[56] (to Rieter-Biedermann, CG 2177): was R.-B. able to send a copy of the *Nuits d'été* to Mlle Falconi? 15-XI-56 (to Adèle, CG 2185): he has sent a copy of the German edn. to her children, but there are French words. 25-XI-56 (to Adolphe Samuel, CG 2186): he has recently received the new edn. of the *Nuits d'été*, in orchestral and pf. versions, from his German publisher. 14-XII-56 (to Samuel, CG 2190): of *Les Nuits d'été* he recommends *Le Spectre de la rose*, which he heard for the first time during his visit to Germany [6-II-56]; he was quite surprised by it; he thinks S. only has the full score, and he will send a pf. score if S. wants one. 20-II-57 (to Rieter-Biedermann, CG 2210): Mme Falconi has just sung *Le Spectre de la rose* in The Hague; the German tenor Reichardt, who is in Paris, will sing *Absence* and *Le Cimetière*; he is studying them keenly; he needs four copies of the work with pf. accompaniment and four in score. 2-X-58 (to Baron Donop, CG 2320): he is happy that D. likes *Les Nuits d'été*, particularly if D. is referring to the full score and not the edn. with pf.; he has only heard *Le Spectre de la rose* and *Absence*, and seldom well played. 12-II-59 (to ?, CG 2353): the only things of any worth which he has published for the voice are *La Captive* and *Le Spectre de la rose*, which have frequently been sung by Mmes Viardot, Stoltz, and Widemann; they are for contralto.

12-I-61 (to Ernest Appy, CG 2527): he appreciates A.'s translation of the article from *Cæcilia* on his *Nuits d'été*; please thank the author of the article for him; his observation on the harmonic harshness in the *Villanelle* is perfectly just; such a conflict of sounds should not occur in a piece whose character must always be sweet and naïve; no one in France knows the work, and he himself has never heard it all. 10-X-67 (to Vasily Kologrivov, CG 3289): do not worry about *Absence*; he will bring it [to Russia].



Text: Théophile Gautier (1811–1872), in *La Comédie de la mort* (Paris, 1838). More specific references are cited below, under **82–87**.

Bibliography: Boschot III, 430–31 — *Berlioziana* (1905), 355 — Prod'homme, 212.

Cecil Hopkinson, "Two Important Berlioz Discoveries," *Fontes Artis Musicae* 15 (1968), 14–16; and "Berlioz Discoveries, an Open Letter," id. 16 (1969), 28–29, withdrawing the first article. — Peter Bloom, "In the Shadows of *Les Nuits d'été*," *Berlioz Studies*, ed. Bloom (Cambridge University Press, 1992), 81–111.

82

Villanelle

Text by Gautier

(No. 1 of *Les Nuits d'été*, [81](#))

[82A](#) Version I; for voice and pf., March 1840

[82B](#) Version II; for voice and orchestra, March 1856

82A Version I

[131 bars](#)

M.-Sopr. ou Tén., Pf.

32 Mélodies 1.

Malherbe & Weingartner vol. XVII, xv, 131–36 (1904) — NBE vol. 15, 172–176; xvi (Eng.), xxviii–xxix (Fr.), xl–xli (Ger.), 276–277, 287–288 (ed. Ian Rumbold, 2005).

Dale of Composition: March 1840 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORES: **F-Pc** ms 1179 (NBE source **A1**). *Villanelle* N° 1. 1 bifolio (1^r-2^r, 2^v blank). Upright 26.8 x 35.2 cm.; 24 staves. Autograph fair copy, used by

the engraver. Ex coll. Malherbe. Facs. of fol. 1^r in edn. Peter Bloom, 1992, p. xv.

D-DS Mus. ms 978 (NBE source **A2**). *Villanelle*. Foot of p. 6: *Hector Berlioz / Paris 23 Mars 1840*. 6 numbered pp. Oblong 24.5 x 27 cm.; 12 staves. Autograph fair copy, used for the facs. which appeared in *AMZ* Jg. 42, no. 46, Beilage 8, 16-XI-42. Acquired by **D-DS** in 1951 from Stargardt catalogue 498 (item 13). Peter Bloom suggests that the date was added when Berlioz sent the autograph to the *Allgemeine musikalische Zeitung* for publication in 1842, misremembering the date Marie Recio (as “Mademoiselle Willès”) may have first sung the work at a concert in the Salle Pleyel on 23 March 1841.

PRINTED SCORE (NBE source **P1**): Pp. 1–3 of *Les Nuits d’été* (see [81A](#)). Pl. no. 1.

Performances: 9-II-1841 (Paris, François Wartel); ?-1844 (Germany, Russia, Wartel).

82B Version II

à M^{lle} Wolf, artiste de la chapelle Ducale de Weimar

131 bars

M.-Sopr. ou Tén.; Fl. I-II, Hb., Cl. I-II, Bn, Cordes.

Malherbe & Weingartner vol. XV, x, 168–74 (1903) — NBE vol. 13, 31–38; xi–xiii (Eng.), xviii–xx (Fr.), xxv–xxvii (Ger.), 120–121, 124–125, 127, 135 (ed. Ian Kemp, 1975).

Date of Composition: March 1856 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE: **GB-En** H. B. 5/7 (NBE source **C**). [In Rocquemont’s hand, deleted:] *Villanelle / [aut.:] Les Nuits d’été / Six mélodies avec un petit orchestre / Paroles de Th: Gautier / Musique de H. Berlioz / œuvre 7 / Partition / Le même ouvrage est publié avec accompagnement de Piano. / Leipzig chez [blank]. 10*

fols. (1^r=TP, 1^v blank, 2^v-10^r). Upright white, 16 staves. The TP is for the complete work and also carries pencilled instructions, in German, to the engraver. German text added in another hand. Stamped Rocquemont. Top of 2^r, aut.: à M^{elle} Wolf / artiste de la chapelle Ducale / de Weimar.

PRINTED SCORE: Pp. 3-9 of *Die Sommernächte* (see [81B](#)).

PRINTED VOCAL SCORE (NBE source **P3**): Pp. 3-6 of *Die Sommernächte* (see [81B](#)).

Performances: none.

Dedicatee: Louise Wolf (fl. Weimar, 1851-1861), who sang the rôle of Ascanio in the Weimar productions of *Benvenuto Cellini*.



Text: Gautier (see [81](#)), "Villanelle rythmique," no. [55] of the *poésies diverses* in *La Comédie de la mort* (Paris, 1838); written 1837 for Xavier Boisselot, who set the first stanza (Paris, 1837).

83

Le Spectre de la rose

Text by Gautier

(No. 2 of *Les Nuits d'été*, [81](#))

[83A](#) Version I: for voice and pf., before November 1840

[83B](#) Version II: for voice and orchestra, late 1855-January 1856

83A Version I

[58 bars](#)

M.-Sopr. ou Tén., Pf.

Malherbe & Weingartner vol. XVII, xv-xvi, 137-42 (1904) – NBE vol. 15, 177-180; xvi (Eng.), xxviii-xxix (Fr.), xl-xli (Ger.), 277, 288-289 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1840 [prior to proposed performance].

Sources:

AUTOGRAPH SCORES: **F-Pc** ms 1181 (NBE source **A1**). *Le Spectre de la rose* N° 3. 1 bifolio (1^r-2^v). Upright 26.8 x 35.7 cm.; 24 staves. Autograph fair copy, used by the engraver. Facs. of fol. 1^r in edn. Peter Bloom, 1992, p. xvi.

Drouot sale, December 1967, formerly Adolph Schloesser. The voice and pf. part of the first stanza. Dated *Darmstadt 12-V-43*.

PRINTED SCORE (NBE source **P1**): Pp. 4-7 of *Les Nuits d'été* (see [81A](#)). Pl. no. 2.

Performance: 8-XI-40 (Paris: Salle du Conservatoire; Wartel, tenor; Collignon, piano; advertised, but apparently not performed).

83B Version II

à M^{elle} Falconi, artiste de la chapelle Ducale de Gotha

[66 bars](#)

Contr.; Fl. I-II, Hb., Cl. I-II, Cors I-II, Harpe, Cordes.

32 *Mélodies* 2 (pf. reduction).

Malherbe & Weingartner vol. XV, x, 175-83 (1903); pf. reduction vol. XVII, 131-36 (1904) – NBE vol. 13, 39-48, xi-xiii (Eng.), xviii-xx (Fr.), xxv-xxvii (Ger.), 120-122, 125, 127, 135 (ed. Ian Kemp, 1975); piano-vocal arrangement in NBE vol. 15, 181-185, xvi (Eng.), xxviii-xxix (Fr.), xl-xli (Ger.), 277, 289 (ed. Ian Rumbold, 2005).

Date of Composition: late 1855-January 1856 [prior to performance].

Sources:

AUTOGRAPH SCORE: **F-CSA** (NBE source **A**). *Le spectre de la rose*. 21 numbered pp. (TP, TP^v blank, 1-21, [22] blank). Upright 27.2 x 35.2 cm.; 14 staves. Upper R. of TP: à M^{elle} Falconi / artiste de la chapelle Ducale / de Gotha.

AUTOGRAPH PARTS (NBE source **AC**): **GB-En** H. B. 5/6. [Rocquemont:] *Le Spectre de la Rose / Mélodie avec Orchestre* [aut.:] ~~Piano~~ / Pour ~~mezzo-Soprano~~ Contralto / [Rocquemont:] *Paroles de Th: Gautier / Musique de H Berlioz.* / Upper R., aut.: à M^{elle} Falconi / artiste de la chapelle Ducale / de Gotha. Foot of TP, C., aut.: 3. 6 fols. (1^r=TP, 1^v-5^r, 5^v-6^{r-v} blank). Oblong 21 x 27 cm.; 10 staves. Vocal score for the soloist; used by the engraver of the vocal score in Rieter-Biedermann's edition. Stamped Rocquemont, who copied the vocal line and set up the key signatures.

Alfred Bovet sale, Liepmannsohn, Berlin, 1911: an autograph harp part, 1 p. in-fol.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 17549. Upright white, 14 staves. Stamped Rocquemont. Ex Société des Concerts. 26 parts: Fl., Hb., Cl., Cors, Harpe, Vns I (5), Vns II (5), Altos (4), Vlles (3), Vlles & Cb. (1), Cb. (3).

PRINTED SCORE: Pp. 10-25 of *Die Sommernächte* (see **81B**).

PRINTED VOCAL SCORE of the revised version (NBE source **P3**): Pp. 7-13 of *Die Sommernächte* (see **81B**).

Performances: 6-II-56,* (Gotha; Mme Falconi), 19-IV-56 (Nancy; id.), 4-II-57 (The Hague; id.), 19-IV-57* (Paris: Salle Herz; id.), 18-VIII-57* (Baden; Mme Widemann).

References: LETTERS: 1-II-[56] (Gotha, to Richard Pohl, CG 2089): perf. planned for Gotha of *Le Spectre de la rose (mélodie pour contralto et orchestre)*, sung by Mme Falconi, for the first time; there is a harp part for Mme Pohl, but she can see it after she comes on the 4th and before the re hearsal on the 5th. 23-V-56 (to Morel, CG 2128): *Le Spectre de la rose* was performed for the first time in Gotha [6-II-56]; a German publisher was so taken with it that he asked for the other movements to be orchestrated and bought it; they are engraving the score in two languages in Leipzig. 14-XII-[56] (to Adolphe Samuel, CG 2190): of *Les Nuits d'été* he

recommends *Le Spectre de la rose*; he heard it for the first time in Germany; he was quite surprised by it; he thinks S. only has the full score, and he will send a pf. score if S. wants one. 20-II-57 (to Rieter-Biedermann, CG 2210): Mme Falconi has just sung *Le Spectre de la rose* in The Hague. 12-II-59 (to ?, CG 2353): the only things of any worth which he has published for the voice are *La Captive* and *Le Spectre de la rose*, which have frequently been sung by Mmes Viardot, Stoltz, and Widemann; they are for contralto.

Dedicatée: Anna Bockholtz-Falconi (1820–1897), the mezzo-soprano who sang the first performances of the orchestrated version.



Text: Gautier (see [81](#)), “Le Spectre de la rose,” no. [27] in the *poésies diverses* of *La Comédie de la mort* (Paris, 1838); first published in the periodical *Don Quichotte* (Paris, 7-V-37).

Note: The 1859 catalogue remarks on the two versions as follows: *Il y a une édition avec piano chez RICHAULT, à Paris. Elle diffère un peu dans l'un des morceaux (le Spectre de la Rose) de la belle édition publiée avec texte française et allemand, avec piano et en grande partition, à Winterthur en Suisse chez Ritter Biedermann, et à Leipzig chez Hofmeister.*

Bibliography: Jullien 239 — Prod’homme 355–56n, 362.

84

Sur les Lagunes

Lamento

Text by Gautier

(No. 3 of *Les Nuits d’été*, [81](#))

[84A](#) Version I: for voice and pf., before September 1841

[84B](#) Version II: for voice and orchestra, March 1856

84A Version I

116 bars

M.-Sopr. ou Tén., Pf.

Malherbe & Weingartner vol. XVII, xvi, 149–56 (1904) – NBE vol. 15, 186–190; xvi (Eng.), xxviii–xxix (Fr.), xl–xli (Ger.), 277, 289–290 (ed. Ian Rumbold, 2005).

Date of Composition: before September 1841 [prior to publication].

Sources:

AUTOGRAPH SCORE: **CH-CO** **bodmer** (NBE source **A**). *Lamento / Paroles de Th: Gautier*. 3 pp. Autograph draft with many erasures and corrections. Sold at Sotheby's, London, 17-VI-1947. Ex coll. Arthur F. Hill. Facs. of first p. in the sale catalogue. Facs. of fol. 1^r in edn. Peter Bloom, 1992, p. xvii.

PRINTED SCORE (NBE source **P1**): Pp. 8–12 of *Les Nuits d'été* (see **81A**). Pl. no. 3.

84B Version II

à M^r Milde, artiste de la chapelle Ducale de Weimar

116 bars

Bar. ou Contr. ou M.-Sopr.; Fl. I-II, Cl. I-II, Bns I-II, Cors I-II, Cordes.

32 *Mélodies* 3 (pf. reduction).

Malherbe & Weingartner vol. XV, x, 184–93 (1903) – NBE vol. 13, 49–58; xi–xiii (Eng.), xviii–xx (Fr.), xxv–xxvii (Ger.), 120–122, 125, 127, 129, 135 (ed. Ian Kemp, 1975); piano-vocal arrangement in NBE vol. 15, 191–195; xvi (Eng.), xxviii–xxix (Fr.), xl–xli (Ger.), 277, 290 (ed. Ian Rumbold, 2005).

Date of Composition: March 1856 [from correspondence].

Sources:

AUTOGRAPH SCORE: **F-CSA** (NBE source **A**). *Sur les lagunes. / Lamento*. 20 numbered pp. (1–20, in a wrapper). Upright 27 x 35.4 cm.; 12 staves. Upper R. of

p. 1, aut.: à M^r Milde / artiste de la chapelle Ducale / de Weimar. Facs. of bars 25–30 in NBE vol. 13, 129.

PRINTED SCORE: Pp. 26–35 of *Die Sommernächte* (see [81B](#)). Facs. of bars 18–29 in NBE vol. 13, 129.

PRINTED VOCAL SCORE (NBE source **P4**): Pp. 14–19 of *Die Sommernächte* (see [81B](#)).

Performance: 16-II-64 (Weimar; Milde).

Dedicatee: Hans Feodor von Milde (1821–1899), the baritone who sang the rôle of Fieramosca in the Weimar performances of *Benvenuto Cellini*.



Text: Gautier (see [81](#)), “Lamento: La Chanson du pêcheur,” no. [28] of the *poésies diverses* in *La Comédie de la mort* (Paris, 1838); written in 1837 for Hippolyte Monpou, who set it as *Sur la mer* (Paris, 1837).

85

Absence

Text by Gautier

(No. 4 of *Les Nuits d'été*, [81](#))

[85A](#) Version I: for voice and pf., before November 1840

[85B](#) Version II: for voice and orchestra, February 1843

85A Version I

[67 bars](#)

M.-Sopr. ou Tén., Pf.

32 *Mélodies* 4.

Malherbe & Weingartner vol. XVII, xvi, 157-60 (1904) – NBE vol. 15, 196-198; xvi (Eng.), xxviii-xxix (Fr.), xl-xli (Ger.), 277-278, 290, 297 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1840 [prior to proposed performance].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1180. *Absence No 2*. 1 bifolio (1^v-2^v; 1^r=TP). Upright 26.2 x 34.5 cm.; 24 staves. Autograph fair copy, used by the engraver. Ex coll. Malherbe. Facs. of fol. 1^v (opening) in NBE 15, p. 297. Facs. of fol. 2^v in edn. Peter Bloom, 1992, p. xviii.

PRINTED SCORE (NBE source **P1**): Pp. 13-15 of *Les Nuits d'été* (see [81A](#)). Pl. no. 4.

Performances: 8-XI-40 (Paris: Salle du Conservatoire; Wartel, tén.; Collignon, pf.; advertised, but apparently not performed), 9-II-41 (Paris; Wartel), 24-IV-42 (Paris: Salle du Conservatoire; M^{me} Mortier), 25-I-43 (Weimar; Marie Recio), 4-II-43 (Leipzig; id.), 10-II-43 (Dresden; id.), 17-II-43 (id.).

85B Version II

à Mme Nottès, artiste de la chapelle Royale de Hanovre

[67 bars](#)

M.-Sopr. ou Tén.; Fl. I-II, Hb., Cl. I-II, Cors I-II, Cordes.

Labitte 10 – Hopkinson 25B.

Malherbe & Weingartner vol. XV, viii, 121-25 (1903) – NBE vol. 13, 59-63; xi-xiii (Eng.), xviii-xx (Fr.), xxv-xxvii (Ger.), 120-122, 125, 127, 130, 135 (ed. Ian Kemp, 1975).

Date of Composition: February 1843 [from correspondence].

Sources:

AUTOGRAPH SCORES: **D-B** [Mus. ms H. Berlioz 1](#) (NBE source **A1**). *Absence / Mélodie avec accompagnement d'orchestre / Par H. Berlioz*. [Lower R. of TP]: Berlin / ce 23 avril / 1843 / H. Berlioz / à M Dehn. [Lower L.]: *Les instruments à vent / à copier 4=1^{rs} Violons / 4=2^{ds} Violons / 3 altos / 5 Basses / Il ne faut pas copier la partie de chant*. 12 numbered pp. Upright 23.5 x 31.9 cm.; 16 staves. Autograph working copy. Facs. of p. 1 in MGG 1, col. 1757, and in Robert Pitrou, *Musiker der Romantik* (Linden in Bodensee, 1949), 161. Page 1 digitized: use link above. Siegfried Dehn (1799–1858) was librarian of the Prussian Royal Library.

F-Pn Rés. Vma ms 496 (NBE source **A2**). *Absence / mélodie avec acc^{mnt} d'orchestre / Paroles de Th: Gautier musique de / Hector Berlioz*. [Upper R.]: *Instrumentée à Dresde pour M. / 12 Février 1843, / et recopiée à Brunswick / 12 mars. / H. B. / à Marie!!* 14 numbered pp. (1=TP, 2 blank, 3–14, [15–16] blank). Oblong blue, 25.6 x 33.5 cm.; 12 (blue) staves. Autograph fair copy, after the autograph above. Ex coll. Olgar Thierry-Poux. Facs. of p. 1 in NBE vol. 13, 130.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** Vma ms 867. Upright white, 12 staves. German copyists. 21 parts: Fl. I, Fl. II, Hb., Cl. I, Cl. II, Cor I, Cor II, Vns I (4), Vns II (4), Altos (2), Vlles & Cb. (4). The autograph instructions “in F” and “in B flat,” in English, suggest that the work was transposed into D for the London perf. of 24 April 1852.

F-Pc Vma ms 868. Upright white, 12 staves. Copied by Rocquemont. 7 parts: Vns I, Vns II, Altos (2), Vlles & Cb. (3).

PRINTED SCORE (NBE source **P1**): *ABSENCE. / Mélodie, / Paroles de Th. Gauthier / Musique de / HECTOR BERLIOZ / instrumentée pour l'Orchestre PAR L'AUTEUR / et chantée aux Concerts du Conservatoire de Paris, / PAR M^r / DU PREZ. / Extraite des Nuits d'été, Recueil de six Mélodies. / N^o 1. G^{de} Partition 4^f50 N^o 2 Parties séparées 6^f. N^o 3 Chant et Piano 3^f. / N^o ___ / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, N^o 26 au 1^{er} / 8119.R. Paris: Richault, [c. 1844]. Pl. no. 8119(4) R. TP, TP^v blank, 1–5, [6] blank. Advertised in *FM*, 17-II-50. Hopkinson 25B. Copies: **F-Pc** D 954 (7), Rés. F 1432 (17) (aut.: *à mon ami Steph. Heller; H. Berlioz*); **F-Pn** Collection Macnutt (Macnutt inventory 5257); **GB-En** H. B. 1/11; **GB-Lam**; **GB-Lbl** Hirsch M 784; **US-Bp** **M.341.24 (1).*

WINTERTHUR EDITION: Pp. 36–41 of *Die Sommernächte* (see [81B](#)).

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Winterthur: Rieter-Biedermann, [1856]. *DIE SOMMERNÄCHTE. / Sechs Gesänge. / N° 4. Trennung*. Pl. no. 2^d. Foot of p. [1] of Vns I, L.: *Eigenthum des Verlegers*; [R.:] *Leipzig, J. Rieter-Biedermann*. Foot of p. [1] of Cb.: *Autogr. Instit. von F. Bachholz, Leipzig, R. 33*. Hopkinson 25E. 10 orchestral parts lithographed from a scribal ms. copy: Fl. I-II, Hb., Cl. I-II, Cor I, Cor II, Vns I, Vns II, Altos, Vlles, Cb. Copies: **GB-En** H. B. 2/17 (5). Contrary to Hopkinson's indication, Rieter-Biedermann issued parts only for *Absence*, not for the other five songs. Richault apparently did not publish parts until c. 1893 (Hopkinson 25C), despite the mention of parts on the TP of the published score.

PRINTED VOCAL SCORE (NBE source **P3**): Pp. 20–22 of *Die Sommernächte* (see [81B](#)).

Performances: 23-II-43* (Leipzig; Marie Recio), 9-III-43* (Brunswick, *Lied für Sopran*; Recio), 22-III-43* (Hamburg; Recio), 23-IV-43* (Berlin; id.), 6-V-43* (Hanover; id.), 19-XI-43* (Paris: Salle du Conservatoire; Duprez), 3-II-44* (Paris: Salle Herz; Recio), 19-VI-45* (Marseilles; Recio), 29-IV-52* (London; Reichardt), 1-IV-54* (Hanover; Madeleine Nottès), 28-XI-67* (St. Petersburg; Mlle Regan).

References:

MÉMOIRES Travels/Germany I, 4: perf. Leipzig [23-II-43].

LETTERS: 28-II-[43] (Leipzig, to d'Ortigue, CG 816): a *mélodie* with orchestra perf. at a benefit for the needy [23-II-43]. 6-III-43 (Brunswick, to Desmarest, CG 817): *Absence*, which he has orchestrated, was perf. in Leipzig [23-II-43]. 30-III-[43] (Berlin, to Morel, CG 824): two romances perf. in Hamburg [22-III-43], including *Absence*, which he has orchestrated in F#. [Between 7 and 12-XI-43] (to Théophile Gautier, CG 858): Duprez will sing *Absence*, which Berlioz orchestrated in Germany and which has not yet been heard in Paris; it will be given on 19-XI at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. 1-VI-47 (Tilsit, to Count Michael Wielhorsky, CG 1113): two songs with orchestra perf. in Riga. 22-[I-48] (London, to Charles Lewis Gruneisen, CG III and IX 1167: perf. planned for London, 7-II, sung by Miss Miran.

30-XI-52 (to Liszt, CG 1538): in the next packet he will send [the parts for] *Absence*. 31-III-54 (Hanover, to Baron Donop, CG 1716): *Absence* is to be perf. the next day, sung by Mme Nottès, in a translation by Nieper. 31-III-[54] (Hanover, to Liszt, CG 1717): id. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720):

perf. that night in Hanover. 4-IV-54 (Brunwick, to Joachim, CG IV and IX 1722): they will play *Le Corsaire* and two other movements (the *Fête* and Adagio from *Roméo*); if J. comes, he should bring the German words for *Absence* and *La Captive*, which Nieper has promised to do and which will be sung in Dresden. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): perf. Hanover [1-IV-54]. 20-II-57 (to Rieter-Biedermann, CG 2210): the German tenor Reichardt, who is in Paris, will sing *Absence* and *Le Cimetière*. 10-X-67 (to Vasily Kologrivov, CG 3289): do not worry about *Absence*; he will bring it [to Russia].

Dedicatée: Madeleine Kratochwill-Nottès (1823–1861), who sang *Absence* in Hanover in 1854. The autographs are inscribed to Marie Recio, who sang the first performances.



Text: Gautier (see [81](#)), “Absence,” no. [37] of the *poésies diverses* in *La Comédie de la mort* (Paris, 1838).

Note: The resemblance of an air in the libretto of *Erigone* ([77](#)), “Reviens, reviens, sublime Orphée,” to the text of *Absence* suggests that Berlioz may have intended to adapt *Absence* for *Erigone* (see NBE vol. 13, 137).

Bibliography: Jullien 164, 168 — Boschot III, 17, 24–25, 27–28, 47, 53 — *Berlioziana* (1905), 335 — Prod’homme 232, 243, 245, 246, 414 — Barzun I, 434, 440.

86

Au Cimetière

Clair de lune

Text by Gautier

(No. 5 of *Les Nuits d’été*, [81](#))

86A Version I: for voice and pf., before September 1841

86B Version II: for voice and orchestra, March 1856

86A Version I

156 bars

M.-Sopr. ou Tén., Pf.

Malherbe & Weingartner vol. XVII, xvii-xviii, 261-66 (1904) – NBE vol. 15, 199-203; xvi (Eng.), xxviii-xxix (Fr.), xl-xli (Ger.), 278, 290-291 (ed. Ian Rumbold, 2005).

Date of Composition: before September 1841 [prior to publication].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1183. *Au Cimetière / Clair de Lune / [R.:] 6. 1 bifolio (1^r-2^v)*. Upright 26.6 x 35.8 cm; 24 staves. Autograph fair copy, used by the engraver.

PRINTED SCORE (NBE source **P1**): Pp. 16-20 of *Les Nuits d'été* (see [81A](#)). Pl. no. 5.

86B Version II

à M' Caspari, artiste de la chapelle Ducale de Weimar

156 bars

Tén.; Fl. I-II, Cl. I-II, Cordes.

32 Mélodies 5 (piano reduction).

Malherbe & Weingartner vol. XV, x, 194-202 (1903); pf. reduction in vol. XVII, xviii, 168- 72 (1904) – NBE vol. 13, 64-74; xi-xiii (Eng.), xviii-xx (Fr.), xxv-xxvii (Ger.), 120-122, 125, 127, 135 (ed. Ian Kemp, 1975); piano-vocal arrangement in NBE vol. 15, 204-208; xvi (Eng.), xxviii-xxix (Fr.), xl-xli (Ger.), 278, 291 (ed. Ian Rumbold, 2005).

Date of Composition: March 1856 [from correspondence].

Sources:

AUTOGRAPH SCORE: **F-CSA** (NBE source **A**). *Au Cimetière / clair de lune*. 10 numbered pp. [1–10]. Upright 27.2 x 35.2 cm.; 16 staves. Upper R. of 1, aut.: à M^r Caspari / artiste de la chapelle Ducale / de Weimar.

PRINTED SCORE: Pp. 42–51 of *Die Sommernächte* (see **81B**).

PRINTED VOCAL SCORE of the transposed version (NBE source **P3**): Pp. 23–28 of *Die Sommernächte* (see **81B**).

Performances: none.

Reference: LETTER 20-II-57 (to (Rieter-Biedermann, CG 2210): the German tenor Reichardt, who is in Paris, will sing *Absence* and *Le Cimetière*.

Dedicatee: Friedrich Caspari (fl. 1855–1860), the tenor who sang the title rôle in the 1856 Weimar production of *Benvenuto Cellini*.



Text: Gautier (see **81**), “Lamento,” no. [43] in the *poésies diverses* of *La Comédie de la mort* (Paris, 1838).

87

L’Île inconnue

Barcarolle

Text by Gautier

(No. 6 of *Les Nuits d’été*, **81**)

87A Version I: for voice and pf., before September 1841

87B Version II: for voice and orchestra, March 1856

87A Version I

[135 bars](#)

M.-Sopr. ou Tén., Pf.

32 *Méodies* 6.

Malherbe & Weingartner vol. XVII, xviii, 173–80 (1904) – NBE vol. 15, 209–214; xvi (Eng.), xxviii–xxix (Fr.), xl–xli (Ger.), 278, 292 (ed. Ian Rumbold, 2005).

Date of Composition: before September 1841 [prior to publication].

Sources:

AUTOGRAPH SCORE: **F-Pc** ms 1182 (NBE source **A**). *Barcarolle N° 4*. 1 bifolio and 1 folio [*1^r–3^v*]. Upright 27 x 35.5 cm.; 24 staves. Autograph fair copy, used by the engraver.

PRINTED SCORE (NBE source **P1**): Pp. 21–5 of *Les Nuits d'été* (see [81A](#)). Pl. no. 6.

87B Version II

à *M^{me} Milde, artiste de la chapelle Ducale de Weimar*

[135 bars](#)

M.-Sopr. ou Tén.; Fl. I–II, Hb., Cl. I–II, Bns I–II, Cors I–III, Cordes.

Malherbe & Weingartner vol. XV, x, 203–14 (1903) – NBE vol. 13, 75–90; xi–xiii (Eng.), xviii–xx (Fr.), xxv–xxvii (Ger.), 120–123, 126, 127, 135 (ed. Ian Kemp, 1975).

Dale of Composition: March 1856 [from correspondence].

Sources:

AUTOGRAPH SCORE: **F-CSA** (NBE source **A**). *L'île inconnue*. 25 numbered pp. (1–25, [26] blank, in a wrapper). Upright 27.2 x 35.2 cm.; 16 staves. Upper R. of 1, aut.: à *M^{me} Milde / artiste de la chapelle Ducale de Weimar*.

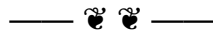
PRINTED SCORE: Pp. 52–71 of *Die Sommernächte* (see [81B](#)).

PRINTED VOCAL SCORE (NBE source **P3**): Pp. 29–35 of *Die Sommernächte* (see [81B](#)).

Performance: 6-XII-58 (Munich; Frl. Schwarzbach).

References: none.

Dedicatee: Rosa von Milde (1827–1906), the soprano who sang the rôle of Teresa in the Weimar performances of *Benvenuto Cellini*.



Text: Gautier (see [81](#)), “Barcarolle,” no. [44] of the *poésies diverses* in *La Comédie de la mort* (Paris, 1838); written as “Le Pays inconnu” for the composer Allyre Bureau, who set it as “Mirage” in *Rameau d’or* (Paris, 1835).

88

Rêverie et Caprice

Romance

à son ami J. Artôt

[200 bars](#)

Vn solo; P. fl., Fl., Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Cordes.

Œuvre 8 – Labitte 4 – Müller-Reuter, 234–35 – Hopkinson 26.

Malherbe & Weingartner vol. VI, v–vi, 13–26 (pf. reduction; 27–32) (1902) – NBE vol. 21, 3–29 (violin & orchestra), 30–38 (violin & piano); viii–ix (Eng.), xv–xvi (Fr.), xxi–xxii (Ger.), 163, 167 (ed. Hugh Macdonald, 2005).

Date of Composition: March 1841 [from Richault’s contract].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): *Rêverie et Caprice. / Romance / POUR LE / VIOLON / avec Acc^t d'Orchestre ou Piano, / dédiée à son ami / J. ARTOT, / PAR / HECTOR BERLIOZ / Œuv: 8. / A. V. / avec Piano 6^f. / Partition et Orchestre 12^f. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 16 au 1^{er} / Vienne, chez P. Mechetti. 6297.R. Propriété des Editeurs. Paris: Richault, [1841] (Vienna: Mechetti). Pl. no. 6297.R. TP, TP^v blank, [1] blank, 2-14, [15-16] blank. Contract with Richault, 26-III-41 (see CG II, 735). Hopkinson 26A. Copies: **F-Pn** Vm⁷ 2230 (1); **GB-Cpl** XRa.850.80B.X1; **R-SPsc**; **US-BApi**.*

VARIANT A: with A. V. omitted and the prices changed as follows: *Violon et Piano 7^f 50 / Complet 15^f. / en Partition 7^f 50*. Hopkinson 26A(a). Copies: **F-Pc** D 953; **GB-Lbl** h 1508 t (4); **GB-Lcm** I K 29 (1).

VARIANT B: Printed from original plates but with new TP, and "program" by Julien Tiersot, c. 1880. Hopkinson 26A(b). **F-Pn** Gr-Vm Macnutt 140 (1). Ex Alex. Guilmant (stamped).

PRINTED PARTS (NBE source **PO**): Paris: Richault, [1841]. Pl. no. 6297.R. 15 parts: Vn solo, P. fl., Fl., Hb. I, Hb. II, Cl. I, Cl. II, Bn I, Bn II, Cor I, Cor II, Vns I, Vns II, Altos, Vlls & Cb. Hopkinson 26C. Copies: **F-Pc** D 17546 (incomplete); **F-Psoc** (the remainder of the set); **US-BApi**.

PRINTED PIANO REDUCTION (NBE source **PV**): same TP as above, except the line following *avec Piano 6^f* reads *d^o Orchestre 12^f*. Paris: Richault, [1841] (Vienna: Mechetti). Pl. no. 6297.R. TP, TP^v blank, [1] blank, 2-9, [10] blank. Violin part: 1-3, [4] blank. Contract with Richault, 26-III-41 (see CG II, 735). Hopkinson 26B. Copies: **F-Pc** K 2606 (in a pink wrapper, with the pencilled date 1842); **F-Pn** Vm⁷ 10907, vols. I and II); **B-Bc** XY 25,447 (dep. 1854; no Vn part).

VARIANT A: with exactly the same TP as the full score. Hopkinson 26B(a). Copy: **GB-En** H. B. 2/18 (2).

VARIANT B: similar to the variant copy A of the full score. Hopkinson 26B(b). Copies: **F-Pc** Ac e² 78; **US-DA** Dannreuther.

VARIANT C: similar to VARIANT B of the full score, c. 1880. Hopkinson 26B(c). Copy: **F-Pn** Collection Macnutt (Macnutt inventory 5265).

VIENNA EDITION: *RÊVERIE ET CAPRICE. / Romance / pour le / VIOLON / avec Accompagnement de Piano / dédiée à son Ami / J. ARTOT / par / HECTOR BERLIOZ. / Propriété des Editeurs. / Enregistré dans l'Archive de l'Union. / [L.:] Œuvre 8. [R.:] Prix 45 x A.de C. / VIENNE, / chez Pietro Mechetti q^m Carlo, / Marchand de Musique et de beaux Arts de la Cour J. et R. / Place St Michel N° 1153. / Paris, chez Simon Richault. Vienna: Pietro Mechetti, [1841]. Pl. no. P. M. N° 3549. [1]=TP, [2] blank, 3–7, [8] blank. Violin part: 1–3, [4] blank. Announced in the *Wiener Zeitung*, 3-XII-41 and 9-IV-42, at 45x. Announced in Hofmeister's [Monatsbericht, XII/41, p. 178](#). Hopkinson 26B(f). Copies: **GB-En** H. B. 2/18 (6) and (7) (2 copies); **F-Pn** Collection Macnutt (Macnutt inventory 5266); **F-Psoc** (Vn part); Schneider Catalogue 208 (1977).*

Performances: 1-II-42* (Paris: Salle Vivienne; Alard), 15-II-42* (id.), 4-II-43* (Leipzig; Ferdinand David), 17-II-43* (Dresden; Lipinski), 9-III-43* (Brunswick; Müller), 22-III-43* (Hamburg; Lindenau), 19-XI-43* (Paris: Salle du Conservatoire; Alard), 31-III-46* (Prague; Mildner), 7-IV-46* (id.), 1-IV-54* (Hanover; Joachim; called *Tendresse et Caprice*), 10-XII-54* (Paris: Salle Herz; Maurin), 26-IV-59 (New York: Mason's Concerts; Theodore Thomas), 17-VII-59 (Farmington, Connecticut; Theodore Thomas, with piano), 16-IV-60 (Paris: Maurin, vn.; Ketterer, pf.), 12-V-60 (New York: Mason's Concerts; Theodore Thomas), 27-VIII-64 (Karlsruhe; Kömpel), 14-XII-67* (St. Petersburg; Wieniawski). With orchestra, unless indicated.

References:

MÉMOIRES Travels/Germany I, 4: perf. by Leipzig orchestra [4-II-43], written two years earlier. I, 6: perf. Brunswick [9-III-43].

LETTERS: 28-II-[43] (Leipzig, to d'Ortigue, CG 816): perf. Dresden [17-II-43]. [6-III-43] (Brunswick, to Morel, CG 818): Müller will play the violin solo in the romance [9-III-43]. 30-III-[43] (Berlin, to Morel, CG 824): perf. Hamburg [22-III-43]. [Between 7 and 12-XI-43] (to Gautier, CG 858): perf. planned for 19-XI at the Conservatoire. [C. 10-XI-43] (to Hippolyte Lucas, CG 860): id. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. planned for Prague, 1-III, to be played by Mildner. 13-III-[54] (to Joachim, CG 1706): perf. planned for Hanover [1-IV-54]. 31-III-54 (Hanover, to Baron Donop, CG 1716): perf. the following day in Hanover. 31-III-[54] (Hanover, to Liszt, CG 1717): id. 1-IV-54 (Hanover, to Rocquemont, CG IV and VIII 1720): perf. that night in Hanover, divinely played by Joachim. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): *Tendresse et Caprice* perf. Hanover [1-IV-

54] by Joachim, who knew it by heart; he played with incomparable *tendresse* and *caprice*. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): id. 2-X-67 (to Alfred Dörffel, CG 3282): Wieniawski wants to perf. the romance for violin and the *Harold* viola solo in St. Petersburg; accordingly, he has modified two programmes. 10-X-67 (to Vasily Kologrivov, CG 3289): perf. planned for the fourth concert in St. Petersburg, to be played by Wieniawski [14-XII-67]; 14-XII-67 (St. Petersburg, to Estelle, CG 3314): id.

Dedicatee: Alexandre-Joseph Artôt (1815–1845), Belgian violinist, pupil of Kreutzer. He never played the work.

Self-Borrowing: The *Rêverie et caprice* is an arrangement of Teresa's cavatina, "Ah, que l'amour une fois dans le cœur," from Act I of *Benvenuto Cellini*, an aria deleted before the first perf. of the opera, but preserved in the ms. parts (**F-Po**) (see [76](#)).

Note: The programme printed with the work by Malherbe and Weingartner is not authentic, having been written by Tiersot in 1880; see *Berlioziana* (1905), 355–56.

Bibliography: Jullien 154, 163, 226 – Boschot II, 604–06; III, 20, 47, 378 – *Berlioziana* (1905), 355–56 – Prod'homme 220, 234, 236, 237, 414 – Barzun I, 412, 435, 440.

Tom S. Wotton, "A Berlioz Caprice and its 'Programme'," *MT* 69 (1927), 704–06 – Macdonald, "Self-Borrowings," 37–38; "The Original Benvenuto Cellini," *MT* 107 (1966), 1042–45 – CG II, 735.

89

Le Freyschütz

Recitatives for Weber's opera

Libretto translated by Emilien Pacini

Recit. [A] before no. 2 (Trio et Chœur) (Max, Kilian, Gaspard, Kuono)

[88 bars](#)

Recit. [B] before no. 3 (Valse) (Max, Kilian)	8 bars
Recit. [C] before no. 5 (Ronde) (Max, Gaspard)	30 bars
Recits. [D ₁ , D ₂ , D ₃] between the strophes of no. 5 (Max, Gaspard)	7 bars ; 6 bars ; 81 bars
Recit. [E] before no. 8 (Ariette) (Agathe, Annette)	24 bars
Recit. [F] before no. 9 (Scène et Air) (Agathe, Annette)	42 bars
Recit. [G] before no. 10 (Trio) (Agathe, Annette, Max)	78 bars
Recits. [H] for spoken lines within no. 11 (Final)	430 bars scene total
Recit. [I] before no. 14 (Romance) (Agathe, Annette)	45 bars
Recit. [J] before no. 15 (Ronde favorite) (Agathe, Annette, Chœur)	21 bars
Recits. [K ₁ , K ₂], to dialogue within no. 15 (Agathe, Annette)	7 bars , 25 bars
[L'Invitation à la valse, 90]	417 bars
Recit. [L] before no. 17 (Final) (Agathe, Max, Ottokar, Gaspard, Kuono)	61 bars

Agathe (Sopr.), Annette (Sopr.), Max (Tén.), Kilian (Tén.), Ottokar (Bar.), Gaspard (Basse) Kouno (Basse). Orchestra as for *L'Invitation à la valse*, [90](#): P. fl., Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Tromp. I-II, C. à p. I-II, Tromb. I-III, Timb., Cloche, Harpes I-II, Cordes.

Labitte App. 3 – Hopkinson 27.

NBE vol. 22b, 78–147; xii–xiv (Eng.), xx–xxiii (Fr.), xxix–xxxii (Ger.), 295–297, 306–322, 327–329, 339–408 (ed. Ian Rumbold, 2004).

Date of Composition: May 1841 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORE of recitatives only: **I-Nc** Rari 4.5.10 (NBE source **A**). [Original title:] *Recitatifs composés / pour le Freyschütz de Weber / Par H. Berlioz / [lower L.:] mai 1841. [At top:] 1^r Recitatif après les couplets en sol de Kilian.* 39 numbered fols., plus TP. Upright, c. 28 x 35 cm.; 24 staves. With Italian translation, mostly in Berlioz's hand in pencil and ink, and some cuts envisaged for the London production in 1850. Contents: *1^r Recitatif après l'introduction / qui se termine par la chanson / avec chœur de Kilian, 1^r-7^v* (TP, TP^v blank; on 7^v: *suit le trio*); *2^{me} acte / 1^r Recitatif après le Duo en La ♮, 9^r-11^r* (8^r=TP, with note [L.:] *1^r Acte, [C.:] 2nd Recitatif après le trio avec chœurs, 8^v blank; on 11^r: enchaînez / la polonaise / en ut majeur / air d'Annette; 11^v blank*); [L.:] *1^r Acte [C.:] 3^{me} Recitatif après l'air de Max, 12^r-13^r* (on 13^r: *suit le 1^r Couplet / de la chanson / en Si mineur*); *après le 1^r Couplet, 13^v* (at end: *2^{me} Couplet*); *après le 2^{me} Couplet de la Chanson en si mineur, 14^r* (at end: *3^{me} Couplet*); *après le 3^{me} Couplet, 14^r-18^v* (on 18^v: *suit / grand / air de / Gaspard / en ré*); *2^{me} acte / 2^{me} Recitatif après l'air d'Annette a $\frac{3}{4}$ en ut majeur / (Pendant l'air d'Annette, Agathe a commencé à orner sa robe de rubans), 19^r-21^r* (on 21^r: *suivez pour / le grand recitatif et air / d'Agathe / en mi majeur; 21^v blank*); *2^{me} acte Recitatif après le grand air / d'Agathe, 22^r-25^v* (on 25^v: *suit le Trio*); *Recit. après le Trio / dans la scène infernale, 25^r* (25bis^{r-v}=scrap with some notation for the Italian version); *Recit après le trio et après l'arrivée / de Max dans la scène infernale, 26^r* (the same as above, but in Italian; 26^v blank); *3^{me} acte / [R.:] Recit après / la prière en la ♭ d'Agathe, 27^r-30^v* (on 30^v: *suit l'air d'Anette [sic] / en sol mineur*); [L.:] *3^{me} acte / Après l'air d'Anette en sol mineur, 31^r-32^r* (on 32^r: *Anette chante la ronde en ut majeur / N° 15 / après chaque couplet tout le chœur des jeunes filles / reprend le refrain*); *Après le ronde, 32^v-33^r* (on 33^r: *Le chœur reprend le / refrain de la ronde / pendant qu'Anette se met à genoux / devant Agathe et lui / présente la cassette*); *Après le refrain, 33^r-34^v* (on 34^v: *Les jeunes / filles / sortent / en reprenant / le refrain / de la / ronde*; [L.:] *3^{me} acte [C.:] Dernier Recitatif [R.:] ~~Après le divertissement~~ / et le chœur des chasseurs, 35^r-39^r* (on 39^r: *Cri d'Agathe / et de Gaspard / tombant en / même temps / W / suit le final / en ut majeur; 39^v blank*).

AUTOGRAPH SCORES of passages from Weber prepared for the 1841 Paris production: **F-Po** Rés. 17 (1) (NBE source **A(Ariette)**.) *Transposition de l'air d'Agathe au seconde acte / instruments à cordes.* 4 fols. ([1-5], [6-8] blank). Upright 26.5 x 36.5 cm.; 24 staves. The *Ariette*, no. 8, transposed into D major from the original E major. 108 bars of music, concluding with a note to the copyist: *Le reste à transposer simplement d'un ton plus bas en ôtant seulement dans les parties de seconds violons les la et sol graves en double cordes qui ne seraient possibles en ré.* [Gallica IFN-10537077](https://nbe.oxfordmusical.com/record/10537077).

F-Po Rés. 17 (2) (NBE source **A(Cavatina)**.) *N° 12 Cavatina Pour M^{me} Stoltz*. 4 fols. ([1–6], [7–8] blank). Oblong 26.5 x 36.5 cm.; 14 staves. A transposition into F major from the original A^b major. 68 bars, concluding with a passage *pour enchaîner le solo de Hautbois du récit*. [Gallica IFN-10537079](#).

MANUSCRIPT SCORES: **F-Po** A 532 b (I-III) (NBE source **C1**). *Freyschütz*. Unpaginated full score in three volumes (242, 221, and 164 fols., respectively). Upright green, 16 and 24 staves. The conducting score, with the *Cavatina* transposed into F at the end. Aut. annotations in blue pencil.

F-Po A 532 a (I-II) Rés. (NBE source **C2**). A full score in two volumes without the recitatives. Vol. I, 116 numbered folios; vol. II, 182 unnumbered folios. Oblong green, 12 and 16 staves. Most of the French translation in red ink is autograph.

F-Po A 532 a *Supplément* (NBE source **C3**). A chorus score without recitatives. *Copie faite par Leborne, directeur de chant*. The text is in the hand of Pacini; corrections in the hand of Berlioz.

MANUSCRIPT PARTS: **F-Pn** Collection Macnutt (Macnutt inventory item 5642). Annette's part (acts II-III; she does not appear in act I; 1841 text). 58 fols. Oblong green, 10 staves. Copied by Rocquemont. Aut.: *Mademoiselle Willès 36 rue de Ponthieu Samedi 28 mai [1842]!!!*. Ex coll. Reboul-Berlioz.

F-Po matériel. A complete set of parts for the Paris production.

PRINTED FULL SCORE: none. The 1852 catalogue notes: *La grande partition de ces récitatifs ne se trouvent qu'au bureau de copie de l'Opéra*.

PRINTED VOCAL SCORE (NBE source **PV**): *LE / FREYSCHUTZ / Opera en trois actes / Paroles de E. Pacini, / avec Récitatifs de H. Berlioz, / Représenté à l'Académie Royale de Musique, / MUSIQUE DE / C.M. DE WEBER. / Partition de Piano et Chant. / Prix net 10^f. / A PARIS, chez MAURICE SCHLESINGER, Rue Richelieu, 97. / [L.:] Berlin, chez A. M. Schlesinger. [R.:] Propriété des Editeurs. / A.V. Paris: M. Schlesinger, [1842] (Berlin: A. M. Schlesinger). Pl. no. M.S.3525. Octavo: TP, TP^v blank, [i]=*Personnages & Table thématique*, [ii] blank, 1–183, [184] blank. The passages by Berlioz are marked with a B; those by Weber, with a W. *Dépôt légal*, 12-III-42. Announced in *BF*, 26-III-42. Advertised in *R&GM*, 8-V-42. Hopkinson 27A. Copies: **F-Pn** Vm³ 171 (dep. 1842), Gr-Vm Macnutt 21; **D-B** Kw 230/7; **GB-***

En H. B. 1/12; GB-NWmacdonald; GB-Lbl F 665 d; US-PM Cary PMC 1939; US-R Vault M1503.W374.F853.1841z.

VARIANT A-: the same, but with publisher's address on wrappers given as 87 rue Richelieu, and on the title page 103 rue Richelieu [thus betw. 1849 and 1851]. Copy: **F-Pn** Gr-Vm Macnutt 20.

VARIANT A: the same, but with imprint *PARIS, BRANDUS et C^{ie}, Editeurs, 103, Rue Richelieu.* Hopkinson 27A(a). Copies: **B-Bc** M I 909; **GB-En** H. B. 1/13.

VARIANT A+: Imp. *PARIS, BRANDUS et C^{ie},* [1851-54]. Hopkinson 21A(a)+. **F-Pn** Gr-Vm Macnutt 18.

VARIANT B: lithographed, with imprint *G. Brandus et S. Dufour,* [1858-72]. Hopkinson 27A(b). Copy: **F-Pn** Gr-Vm Macnutt 19; **GB-En** H. B. 1/14.

PRINTED LIBRETTO (FRENCH) (NBE source **PL**): *LE FREYSCHUTZ / OPÉRA ROMANTIQUE EN TROIS ACTES, / Paroles de M. Emilien Pacini, / (TRADUCTION DE L'ALLEMAND) / MUSIQUE DE CARL MARIA DE WEBER / DIVERTISSEMENTS DE M. MAZILIER, / Décors de MM. Philastre et Cambon. / REPRÉSENTÉ POUR LA PREMIÈRE FOIS / SUR LE THEATRE DE L'ACADÉMIE ROYALE DE MUSIQUE, / Le 7 juin 1841. / La musique des récitatifs est de M. Hector Berlioz. / PARIS / CH. TRESSE, SUCCESSEUR DE J. N. BARBRA ET BEZOU, / PALAIS-ROYAL, GALERIE DE CHARTRES. / V^e JONAS, LIBRAIRE DE L'OPERA. / 1841. Paris: Ch. Tresse, 1841. [1]=TP, [2]=CHŒURS and DANSE, [3]=note on the translation and the recitatives, [4]=PERSONNAGES, [5]-24=text. Foot of p. [2]: *Imp. de Félix Lacquin; rue N.-D.-des-Victoires, 16.* In blue wrappers with similar title and *PRIX 1 FRANC.* Hopkinson 76. Copies: **F-Po** Livret 19 (208), Livret 19 [R 3 (6)]; **F-Pa** GD 8° 41860, FF 32,323, Ro 2459; **GB-En** H. B. 6/2 (7).*

VARIANT A: id. Paris, 1843. Foot of p. 24: *IMPRIMERIE DE MADAME VEUVE DONDEY-DUPRÉ, / Rue Saint-Louis, 46, au Marais.* Copy: **F-Po** Livret 19 (209) (in a pink wrapper).

VARIANT B: id. Paris, 1845. Copies: **F-Pa** Ro 7416, Ro 7417.

VARIANT C: id. Paris, 1853. Copy: **F-Po** Livret 19 (210).

PRINTED LIBRETTO (ENGLISH AND ITALIAN): *IL FRANCO ARCIERO: / (Der Freischütz.) / A lyric Drama, in Three Acts. / THE MUSIC BY / WEBER; / (WITH RECITATIVES BY HECTOR BERLIOZ;) / AS REPRESENTED AT THE / ROYAL ITALIAN OPERA, / COVENT GARDEN. / PRINTED, PUBLISHED, AND SOLD*

EXCLUSIVELY / BY T. BRETTELL, RUPERT STREET, HAYMARKET: / TO BE HAD AT / The Royal Italian Opera, Covent Garden; / ALSO OF / ALL THE PRINCIPAL BOOKSELLERS & MUSICSELLERS. / ONE SHILLING AND SIXPENCE. London: T. Bretell, 1850. [1]=TP, 2-57=text, [58] blank. In green wrappers with a similar title, dated 1850. English and Italian parallel translations. Hopkinson 76B. Copy: **GB-En** H. B. 6/2 (12).

Performances: [NBE Version I] 7-VI-41 (Paris: Opéra; Pantaléon Battu, cond.; M^{me} Stoltz, Agathe; Marié, Max; Bouché, Gaspard; Massol, Kilian; F. Prévost, Kuono; M^{lle} Nau, Annette), and thereafter 60 times until 27-IV-46. Revived 5-IV-50. The composer royalties, assigned to Berlioz, were 230 francs per performance.

[NBE Version II, in Italian as *Il franco arciero*]: Produced in Berlin, XII-49. Produced in London in March 1850: 16, 18, 19, 21, and 23-III-50. Produced in Valparaiso: V-54; Milan (Teatro Carcano): 24-VI-56ff.; Boston: possibly 27-I, 30-I, and 1-II-60; New York: 10-II and 17-II-60 (New York: Ullmann Opera; Carl Anschutz); Buenos Aires: 13-IX-64ff. Rehearsed Brussels, I-63.

References:

MÉMOIRES 52: he was commissioned by Pillet to write recitatives; he agreed to do so with reservations; difficulties with singers, disagreement with the management over the ballets.

LETTERS: [III-41] (to Jules Lecomte, CG 743): the recitatives that they have ordered for *Le Freyschütz* (because spoken dialogue is forbidden at the Opéra) must be delivered in a familiar and animated fashion and not vociferously; but it is impossible to get this light delivery from the singers at the Opéra. [14-III-41] (to Adèle, CG 745): they asked him to do the recitatives for Weber's *Freyschütz*, and he accepted on the condition that there would be no *castilblazades*. 29-III-41 (to Nanci, CG 746): he does not know how much his recitatives for *Le Freyschütz* will bring him, for nothing has been fixed, and the work is not yet in rehearsal. [C. V-41] (to a copyist, CG 748 and CG IX 749^{ter}): because there are eight horns, be so kind as to copy four supplementary parts, not only for the overture, but also for the choruses in D and F in the first act, for the trio with chorus: [mus. ex.], for the accompanied recitatives of Gaspard and Samiel, and for the *Invitation à la valse*.

9-VI-41 (to his father, CG 750): he has just produced *Le Freyschütz*; the second performance is that evening; everything points to a financial success; it is as well done as possible, given the present state of singing at the Opéra; the

musicians attribute the recitatives to Weber; the director will give him the author's proceeds for each performance, which should be satisfactory; he was going to have to conduct the performance himself, since Habeneck was ill, but was not allowed to because he had no official title permitting him to assume the podium. [5-VII-41?] (to Jean-Zuléma Amussat [the famous surgeon], CG IX 750^{ter}): they are playing Weber's *Le Freyschütz* that night; would A. like one of the author's tickets? 6-VII-41 (to Nanci, CG 751): he has been preoccupied with the *mise en scène* of *Le Freyschütz*; it is going well with the chorus, orchestra, and public, but the singers leave a great deal to be desired; his recitatives are completely successful.

28-VIII-41 (to M. Schlesinger, CG 753): it would be better not to engrave the full score of *Le Freyschütz* yet, but the separate parts for *L'Invitation à la valse* will certainly have great market value; this easy piece will be played everywhere: at concerts, in the theatre, and at balls; for this and the recitatives he will ask 500 francs. 3-X-41 (to Ferrand, CG 755): he has written some recitatives for Weber's *Freyschütz*. 6-X-[41] (to Adèle, CG 756): *Le Freyschütz* is played from time to time, bringing him 230 fr. per performance. 12-X-41 (to Wagner, CG 757): he has given Mme von Weber's letter to Pillet, who had received a similar one; Pillet in fact hopes for a benefit in memory of the illustrious composer, but sees many difficulties. 26-X-41 (to Léon Pillet, CG 758): he is angered at the suspension of royalty payments from the performances; be so kind as to order the cashier to remit what is due to him from the previous month. 26-X-41 (to M. Schlesinger, CG 759): they have both forgotten to formalize their agreement concerning the recitatives for *Le Freyschütz*; be so kind as to send the conditions of sale. 5-II-[42] (to Nanci, CG 765): *Le Freyschütz* will reappear from time to time; Mme Weber recently wrote to him asking for a benefit at the Opéra, but he was unable to do anything; the widow and children of the sublime composer are quite poor.

14-III-[43] (Brunswick, to the cashier at the Opéra, CG 821): please make the royalties from the eighteenth performance of *Le Freyschütz* payable to Mme Berlioz. [V-43] (? , to the cashier at the Opéra, CG 832): id., for the nineteenth performance.

13-II-[50] (to Henrich Schlesinger [in Berlin], CG VIII 1302^{bis}): kindly, and quickly, go to the Italian theatre and have his *Freyschütz* recitatives in full score, with Italian text, copied [for use at Covent Garden], then send them as soon as possible, along with the bill; since he asked nothing for the music, he hopes that they will ask nothing for the Italian words. [IV-50?] (to [Pantaléon] Battu, CG 1318): please thank the artists for the admirable manner in which they performed

Le Freyschütz. 14-XII-[50] (to George Hainl, CG 1366): his recitatives are in London; he sold them to Covent Garden. 25-XII-53 (to the director of the *Journal des Débats*, CG 1674): the lawsuit filed against the Opéra by Count Tyczkiewicz concerning the production of *Le Freyschütz* at the Opéra made a great stir in Germany, where he heard about it; now he reads in the *Journal des Débats* that he is accused by Mme Celliez of being the author of the mutilations; the cuts, suppressions, and mutilations were made during a period when he was not even in France; later he was invited to the Opéra and informed of the cuts they made in his recitatives; he let them do it, saying that he would be ashamed to be treated better than Weber. 6-I-54 (to Baron Donop, CG 1682): his response to the *Freyschütz* affair was printed in the *Journal des Débats*; he sent his letter to Captain Nieper, asking him to translate it and have it circulated in the German papers; he also sent it to the *Leipziger Tagblatt*. 7-I-54 (to [Whistling], CG 1684): id. 7-I-54 (to Ferdinand David, CG 1685): did they publish his letter to the *Journal des Débats* in the *Leipziger Tagblatt*? he has spent fifteen years of his life criticising correctors and mutilators; he prevented them from cutting a single note at the Opéra 12 years before. 15-I-54 (to Ferdinand David, CG 1688): Whistling has calmed down; and Brendel's *Gazette musicale* published his letter disclaiming responsibility. 21-X-54 (to Jules Lecomte, CG IV and IX 1801): [for a reprise of *Le Freyschütz* at the Opéra] the recitatives should be delivered in a familiar and animated fashion, not vociferously with emphasis; it is important to get from the Opéra *singers* that light allure that makes an elephant walk like an Arabian horse, or an orator sound ordinary.

31-[III-61] (to Louis, CG IX 2545^{bis}): they are reviving *Le Freyschütz* at the Opéra [did not occur]. 18-IV-61 (to Louis, CG 2549): the rehearsals of *Le Freyschütz* at the Opéra continue slowly. 2-VI-61 (to Louis, CG 2555): the rehearsals of *Le Freyschütz* have been abandoned; it has cost him a month. 26-IX-66 (to his niece Joséphine Suat, CG 3165): Carvalho, who is ruining himself at his Théâtre-lyrique, is talking about staging Weber's *Le Freyschütz* with the recitatives he did for the Opéra some time back [reprise from 8-XII-66 did not use B.'s recitatives].

Text: Friedrich Kind (1768–1843), translated into French by Emilien Pacini.

Bibliography: Jullien 148, 150–53 – Boschot II, 571–86; III, 149, 235, 264, 537, 540 – *Berlioziana* (1906), 35–36 – Prod'homme 212, 218–20, 324–25 – Barzun I, 405–08.

Wagner, "Der Freischütz; An das Pariser Publikum" (1841), in *Gesammelte Schriften* I (Leipzig, 1897), 207–19; also "Le Freyschütz, Bericht nach Deutschland" (1841), in *GS* I, 220–40.

90

L'Invitation à la valse

Arrangement: music by Weber
(See also *Le Freyschütz*, [89](#))

[417 bars](#)

P. fl., Fl., Hb. I–II, Cl. I–II, Bns I–IV, Cors I–IV, Tromp. I–II, C. à p. I–II, Tromb. I–III, Timb., Harpes I–II, Cordes.

Labitte App. 2 (*ouvrage inédit*) – Müller-Reuter, 263–64 – Hopkinson 28.
Malherbe & Weingartner vol. XVIII, vii–ix, 58–97 (1904) – NBE vol. 22b [as component of *Le Freyschütz* production of 1841], 148–199; xii–xiv (Eng.), xx–xxiii (Fr.), xxix–xxxii (Ger.), 297–298, 314–322, 330 (ed. Ian Rumbold, 2004).

Date of Composition: May–June 1841 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm⁷ 664. [Upper R.:] *Partition / L'Invitation à la Valse / Par Weber / Instrumentée à Grand Orchestre / Par / H. Berlioz*. 30 numbered folios (1^r=TP, 1^v blank, 2^r–29^r, 29^v–30^v blank). Upright 26.5 x 35 cm.; 24 staves. Working copy. TP in Rocquemont's hand. [Gallica IFN-55006827](#).

MANUSCRIPT SCORES: **F-Pc** D 962 (NBE source **C1**). *L'Invitation à la Valse / Par / WEBER / Instrumentée à Grand Orchestre / Par / H. BERLIOZ*. 33 folios (1^r=TP, 1^v blank, 2^r–33^r, 33^v blank). Upright white, 22 staves. Stamped Rocquemont. [Gallica IFN-10536100](#).

F-Po CS-3181 (NBE source **C2**). *Invitation à la Valse / Partition d'orchestre / Weber Berlioz*. 141 numbered pp. (TP, TP^v blank, 1–141, [142] blank). Upright white, 24 staves. Full score with stage directions.

B-Bc W 13,513 obl. (NBE source **C3**). *Linvoitation à la Walse. / rondo. / par. Ch M: de Weber. / Instrumentée A Grand Orchestre. / par / Hector Berlioz.* 20 unnumbered folios (1^r=TP, 1^v-20^r, 20^v blank). Oblong white, 20 staves.

GB-Ob Ms Mus. b 25. (NBE source **C4**). *C.M.v. Weber's Aufforderung zum Tanz instrumentirt von Hector Berlioz.* 71 numbered pp. ([i-ii] blank, 1-71, [72] blank). Upright white, 24 staves. Foot of p. 1: *Berlin, Eigenthum der Schlesingersche Buch. u. Musik[handlung]*.

PRINTED SCORE (NBE source **P1**): *CARL MARIA VON WEBER / Aufforderung zum Tanz / L'INVITATION À LA VALSE / instrumentée / à grand Orchestre / PAR / HECTOR BERLIOZ. / Op. 65. / Gr. Partition – Partitur. Pr. 3 Thlr. net. Parties – Orchesterstimmen. Pr. 3 1/3 Thr. / PROPRIÉTÉ DES EDITEURS. ENREGISTRÉ AUX ARCHIVES DE L'UNION / Berlin, chez A^d M^t SCHLESINGER*, Linden 34. / Paris, M. Schlesinger. S.2656-A London, Ent. Stat. Hall. / *Editeur de musique p. l'Orchestre: C.M.v.Weber, 2^e Sinfonie. Halevy, Reine de Chypre – Königin v. Cypern, Juive – Jüdin, Eclair – / Blitz, Ludovic. Donizetti, Favorite. Meyerbeer, Robert le diable. Mendelssohn-Bartholdy, 1^e Sinfonie. Lindpainter, Jubel-Ouverture. / Berlioz, Ouverture de Benvenuto Cellini. Meyerbeer, Schillermarsch. Berlin: Ad. Mt. Schlesinger, [1842] (Paris: M. Schlesinger). Pl. no. S. 2656. TP, TP^v blank, 1-52, [53-54] blank. Lithographed facs. of copyist's score, with engraved TP. Foot of p. 1: S. 2656. Berlin. Eigenthum der Schlesinger'schen Buch und Musik handlung. Mentioned under the rubric "Nouvelles" in *R&GM*, 16-I-42; advertised in *AMZ*, 6-IV-42, with the remark: *Aufforderung zum Tanze . . . ist in Paris so wie sie dort als Einlage-Ballet in den Freischütz auf der Bühne gespielt wird.* Advertised in *AMZ*, 23-IV-47. Hopkinson 28A. Copies: **F-Pn** Gr-Vm Macnutt 15; **A-Wgm** XIII 53437 (H 26223); **D-B** Mus. 7669; **GB-Cpl** XPa.310.18B.X2; **GB-En** H. B. 1/18; **GB-Lcm** I K 29 (8); **GB-Ob** Mus. 1 c 309 (109); **GB-Ob** Tyson Mus 249 (with wrapper); **I-B** MM 407; **US-Bp** **M.332.5 (7) (in a yellow wrapper with a similar title and a list of the publisher's new music); **US-Cso** Thomas 8919; Lisa Cox Catalogue October 2004 (with wrapper).*

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: M. Schlesinger, [1841]. Pl. no. M.S. 3440. P. fl., Fl., Hb. I-II, Cl. I-II, Bns I-II, Bns III-IV, Cors I, Cors II, Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Timb., Harpes I, Harpes II, Vns I, Vns II, Altos, Vlles, Cb. Advertised in *R&GM*, 19-XII-41, at 18^f. Hopkinson 28B. Copy: **GB-Ob** Mus. 1 c 309 (45) (includes parts from a later printing).

Near-simultaneous BERLIN EDITION: Berlin: Ad. Mt. Schlesinger, [1842]. Pl. no. S.2656. Same 20 parts. Hopkinson 28B+. Copies: **F-Pn** Collection Macnutt

(Macnutt inventory 5276); **D-DT** Mus. n 1003; **GB-Ob** Mus. 1 c 309 (46); **I-B** partite 211 (includes some parts from the Paris set cited below); **US-Cso** Thomas 8919.

Concert Performances (see also performances of *Le Freyschütz*, [89](#)): 1-II-42* (Paris: Salle Vivienne), 9-X-42* (Brussels), 9-XII-42 (Berlin), ?-XII-42 (Vienna), 3-II-43 (Frankfurt), 22-III-43* (Hamburg), 26-III-43 (Amsterdam), 8-IV-43* (Berlin), 6-V-43* (Hanover), 23-V-43* (Darmstadt), season 1842-43 (Leipzig), 3-II-44* (Paris: Salle Herz), 16-III-45* (Paris: Cirque Olympique), 19-VI-45* (Marseilles), 27-VI-45* (id.), 20-VII-45* (Lyons), 24-VII-45* (id.), 7-IV-46* (Prague), 8-III-47* (St Petersburg), 7-XI-47 (London; Jullien), 29-VI-48* (London), 29-X-48* (Versailles), 23-IV-50* (Paris; Salle Ste.-Cécile), 12-XI-50* (id.), 28-V-52* (London), ?-IV-53 (Amiens), 29-VIII-53* (Frankfurt), 22-X-53 (Boston), 30-XI-53 (Munich), 14-VIII-56* (Baden), season 1858-59 (Boston), 19-III-59 (Munich; Gung'l), 3-XI-61 (Paris: Concert Padeloup), 29-XII-61 (id.), 30-XI-62 (id.), 8-II-63* (Paris: Salle Martinet, Soc. Nat. des Beaux-Arts), 22-II-63* (id.), 22-XI-63 (Paris: Concert Padeloup), 28-II-64 (id.), season 1864-65 (Vienna), 25-XII-64 (id.), 10-XII-65 (Paris: Padeloup), season 1865-66 (New York), 19-VI-66 (Paris; Padeloup), 21-X-66 (Paris; Padeloup), 16-X-67 (Munch: Odeon; Bilsé), ?-II-68 (Munich; Gung'l), 6-XII-68 (Paris: Concert Padeloup).

There were 32 performances in Holland before 1869.

References:

MÉMOIRES Travels/Germany I, 9: rehearsed, perf. at the Berlin Opera [8-IV-43]. 52: orchestrated for use as ballet music in *Le Freyschütz* [1841].

LETTERS: [C. V-41] (to a copyist, CG 748): because there are eight horns, be so kind as to copy four supplementary parts, not only for the overture, but also for . . . *L'Invitation à la valse*. 28-VIII-41 (to M. Schlesinger, CG 753): it would be better not to engrave the full score of *Le Freyschütz* yet, but separate parts for *L'Invitation à la valse* will certainly have great market value; this easy piece will be played everywhere, at concerts, in the theatre, and at balls; for this and the recitatives he will ask 500 francs.

30-III-[43] (Berlin, to Morel, CG 824): perf. Hamburg [22-III-43]. 17-V-[43] (Darmstadt, to Wilhelm Speyer, CG 834): would S. have the concert [of 23-V-43] announced in the Frankfurt papers? it includes *L'Invitation à la valse*. 30-XI-[47] (London, to Morel, CG 1146): perf. London by Jullien.

30-IX-56 (to Rieter-Biedermann, CG 2175): Schlesinger was within his rights to publish . . . *L'Invitation à la valse*. 16-I-57 (to George Hainl, CG 2201): the music is bound with five overtures which are presently in Weimar, otherwise he would have sent it; one harp would be miserable; they have done it in London and Paris with 16 harps. 27-XI-[61] (to his niece Joséphine Suat, CG 2581): perf. at the Cirque Napoléon cheered by 5,000 listeners; he is not capable of suppressing [the final Andante]; he orchestrated Weber's work fully; it was the conductor [Pasdeloup] who, without warning, cut it so as not to prevent applause. 1-XII-61 (to de La Madelaine, CG 2582): how could M. accept as true the assertion in *La Réforme musicale* that *L'Invitation à la valse* made "a poor showing" at Pasdeloup's concert [3-XI-61]? in fact, it was repeated at the insistence of more than 4000 listeners and was received with the most excited applause and cheers.

27-XII-65 (to Auguste de Gasperini, CG 3072): he orchestrated Weber's work exactly as it was, without omitting a single measure; the engraved orchestra parts prove it; and in all his own perfs., in France, England, and Germany, he never once omitted the final Andante. [23]-X-66 (to his niece Joséphine, CG 3174): two days before [21-X] at the Cirque [des Champs-Élysées], they played Weber's *L'Invitation à la valse*, which he had orchestrated; he was spotted among the auditors, and the musicians and public gave him an immense ovation; he had to stand and wave; he thought of a Roman orator who said: "the people are applauding me; have I done something stupid?"

Composer: Weber (see [63](#)): *Aufforderung zum Tanz; Rondo brillant für das Piano-Forte*, op. 65 (Berlin, 1819). Jähns 260.

Note: Concerning Gasperini's complaint about Pasdeloup's 1865 performance, see *Le Ménestrel* [17-XII-1865](#), p. 20, and followup in the [next issue](#), pp. 27-28 (including text of CG 2072 above).

Bibliography: Jullien 148, 154, 167, 208, 240, 259 – Boschot II, 581 – 86, 604; III, 235, 248, 288, 573, 630 – *Berlioziana* (1906), 35 – Prod'homme 220, 243, 246, 283, 359 – Barzun I, 406-07.

90bis

Nessun maggior piacere

Albumleaf

Concerning a newly discovered source dated 11 June 1841, see [114](#).

91

La Nonne sanglante

Incomplete opera

Libretto by Eugène Scribe (with Germain and Casimir Delavigne), after M. G. Lewis

Preserved from Act I:

1	Récitatif (Rodolphe, Hubert)	83 bars
2	Air (Hubert)	92 bars
3	Récitatif (Rodolphe, Hubert)	38 bars
4	Air (Rodolphe)	202 bars
5	Récitatif (Agnès, Rodolphe)	48 bars
6	Duo (Agnès, Rodolphe)	392 bars , incompl.
	Légende (Rodolphe)	fr. bar 163

Agnès (Sopr.), Rodolphe (Tén.), Hubert (Basse); Fl. I-II, Hb. I-II (C. a.), Cl. I-II, Bns I-II, Cors I-IV, [Tromp. I-II], Tromb. I-III, Timb., G. c., Cymb., Cordes.

NBE vol. 4, 217-316; xii-xiii (Eng.), xviii-xix (Fr.), xxiv-xxvi (Ger.), 322, 326, 330, 340-345 (ed. Ric Graebner and Paul Banks, 2002).

Date of Composition: July 1841-January 1842, with sporadic continuation until 1847 [from correspondence].

Sources:

AUTOGRAPH SCORE (FRAGMENTS) (NBE source **A1**): **F-Pn** Rés. Vm² 178. No TP. 96 numbered folios, of which folios 83^r-96^v are the preserved fragment of *Sardanapale* (**50**). Upright, 26 x 35 cm.; 24 staves (1-70), then 30 staves (71-82). Working copy, marked at one point (fol. 41^r), aut: *Fragments de la Nonne sanglante à consulter et à brûler après ma mort*. Ex coll. Olgar Thierry-Poux, ex coll. Berthold Damcke and Fanny Pelletan. Contents: [R.:] *Acte 2.* / N^o / *Récitatif et air d'Hubert*, [Récit.:] 2^r-7^v (1^r=TP, 1^v blank), [Air:] 8^r-17^r, [Récit.:] 17^v-19^v; [R.:] *Acte 2^{eme}*

/ N^o / *Air de Rodolphe et récitatif / avant Le Duo*, [Air:] 21^r-38^r (20^r=TP, 20^v blank), [Récit.:] 39^r-40^v; [R.:] *Acte 2^{eme} / N^o / Duo, Rodolphe, Agnes*, 42^r-56^v (41^r=TP, 41^v blank); *Légende*, 56^r-80^v (81-82 remnants). Facs. of fol. 56^r, *Légende*, in NBE 4, p. 330.

F-MFalphandéry (NBE source **A2**): *Fragment d'un duo de la Nonne Sanglante. / Opéra de Scribe et de Germain Delavigne / dont j'ai fait trois actes / et qui a ensuite été composé en entier par Gounod / Hector Berlioz*. 10 pp. ([1]=TP, 2-10). Upright, 26 x 35 cm.; 24 staves. 36 bars of music, for the *Duo* of Agnès and Rodolphe, no. [3].

References:

MÉMOIRES 57: work commissioned by Léon Pillet; intended to be in five acts; two acts were completed when he was told that a composer about to be employed by the Opéra could not write for it; libretto returned to Scribe; among the better movements is the duet with the legend of the Nun and the finale which follows it; the duet and two arias were fully orchestrated; but the finale was not; after several weeks of unsuccessful negotiations he abandoned the project and destroyed all but two arias.

LETTERS: 31-VIII-[39] (to Scribe, CG 661): S. should write a full-length work, possibly a simple but violent love story to take place either in the Middle Ages or the 18th century. 15-IX-[39] (to Nanci, CG 664): he has a large work in progress for the Opéra, on which Scribe is working. 31-I-40 (to Ferrand, CG 700): the Opéra wants him to write the music for a libretto in three acts by Scribe; he took up the MS but put it down 10 minutes later without having read it; it would be too long to explain why. [Between V and VII-40] (to Delacroix, CG 716): Scribe has had an idea that has occupied his time. [17/20-XII-40] (to Adèle, CG 739): he has got Soulié working with Scribe to finish his opera; he read the plan to Harriet, who was enthusiastic. 29-XII-40 (to his father, CG 740): Soulié is working on his opera, which will probably be needed the following year; Scribe came to offer him another, which he turned down for the moment. [14-III-41] (to Adèle, CG 745): his opera is under way; it is by Scribe, with Germain and Casimir Delavigne collaborating; while waiting for the poem to be finished, the Opéra has asked him to do the recitatives for Weber's *Freischütz*. 23-VI-[41] (to ?Scribe, CG 473 [ascribed to 1836, as a letter to Barbier]): here is [the libretto of] the first act; he has had a copy made; before anything else, he would like to have at least the second act; can [the words] be done in a month? he would write the first part of the score with more assurance if he had the words of the second in front of

him; he would then be sure not to introduce certain ideas too early which should be withheld for the more important scenes. 6-VII-[41] (to Nanci, CG 751): he is writing his grand opera, *La Nonne sanglante*; he began the first act that month; Scribe has not yet sent him anything but the first act, which was put into verse by Germain Delavigne; he is to do the same for the three others. [C. 25-VIII-41] (to Nanci, CG 751^{bis}): he must finish *La Nonne*; he is almost done with the first act, but for the last several days he has had to stop, unable to do more.

3-X-41 (to Ferrand, CG 755): he is composing a full score in four acts to a text by Scribe entitled *La Nonne sanglante*, taken from Lewis's *Monk* and ending with a terrifying *dénouement* borrowed from a work of de Kératry; they are hoping to have it performed the following year at the Opéra, but Duprez is in such a state of vocal decay that he would be foolish to give them his work if there were not another tenor. 6-X-[41] (to Adèle, CG 756): Scribe has just arrived, overworked and exhausted; he is making B. wait for the second act; he wanted two weeks of rest after the work he has just finished for the Théâtre-français; B. gave him a week only, which he will spend in Chartres, after which S. will take up his pen and not put it down until the opera is finished. 5-II-[42] (to Nanci, CG 765): he has set *La Nonne* aside; her lamp has no more oil; Scribe still has not given him the third act; besides, there are no singers at the Opéra; Duprez has only six or seven notes left, and the others have too many. 4-VI-42 (to Adèle, CG 770): Scribe has never finished *La Nonne*, the third act of which he has been waiting for four months; some jinx dominates S. and prevents him from working; happily, his score is not ready to be produced, and nothing presses him to finish it. 5-VII-42 (to Nanci, CG 771): Scribe has not given him the rest of *La Nonne*, so much has he been absorbed before, during, and after his marriage; this does not concern B., for the proper interpreters of his score are not yet at the Opéra. 10-VIII-42 (to Marc Suat, CG 772): Scribe still has not given him the last two acts of his opera, even though his wedding and honeymoon are over. 12-VII-43 (to Nanci, CG 843): Scribe never finishes the eternal *Nonne*. 26-II-44 (to the Minister of the Interior, CG 887): he does not have the time to compose: he is unable to continue with the opera he began two years earlier.

18-VIII-47 (to Scribe, CG 1122): he will try to have *La Nonne* adopted [by Jullien] for the 1849 London season. 12-XI-47 (London, to Scribe, CG 1138): be so kind as to have a serious conversation with the directors of the Opéra about *La Nonne*. 26-XI-47 (London, to Scribe, CG 1145): he accepts S.'s kind proposition concerning the music he has done for *La Nonne*, but it would be for a third work [and not *Méphistophélès* or his other opera for Jullien]; he will not use any parts of

the unfinished work, so that S. can reframe them in his own incomparable fashion. 8-II-53 (London, to Charles Lewis Gruneisen, CG 1563): the director of the Opéra gave Gounod the libretto, of which B. had already composed two acts. 11-X-54 (to Gounod, CG 1798): he wishes G. success on his new score.

Text: Augustin-Eugène Scribe (1791–1861) assisted by Germain (1790–1868) and Casimir (1793–1843) Delavigne. Cairns writes (*Memoirs*, p. 563): “his collaboration with Berlioz on *La Nonne sanglante*, which occupied them sporadically between 1841 and 1846, was almost inevitably abortive, owing to a fundamental lack of confidence on both sides.” The libretto was offered to Halévy, Félicien David, Verdi, and Grisar before Gounod finally accepted it and composed the work eventually produced (Paris, 1854). It is based on Matthew Gregory Lewis’s *Monk* (London, 1796); French trans. Léon de Wailly (Paris, 1840), “ending with a terrifying *dénouement* borrowed from a work of [Auguste] de Kératry” (1769–1859; see CG 755).

Self-borrowing: The missing section of the *Légende*, a duet for Agnès and Rodolphe, appears to have been adapted as the duet for Cassandre and Chorèbe in Act I of *Les Troyens*.

Note: An early attempt to frame this story was *Pierre l’hermite*, a libretto by Frédéric Soulié (1800–47). In June 1840 Liszt told a correspondent that Berlioz was working with Soulié on the project, and Berlioz told his father the same thing in a letter of 22-IX-40 (CG 731); on 8-I-40 he writes Soulié of a meeting with Pillet, director of the Opéra, the following Sunday at 10:00 AM, where S. should bring the new *dénouement* (CG IX 742^{anteter}). By spring 1841 it had passed to Scribe. Pierre became Hubert in Berlioz’s opera (but when Gounod set the libretto, became Pierre l’Hermite again). See NBE 4, p. xii.

Bibliography: Jullien 148–49, 168, 206 – Boschot II, 474–76, 501, 563, 596–97, 608, 617; III, 36, 38, 83, 164–65, 446 – *Berlioziana* (1906), 319–20 – Prod’homme 212–13, 220, 244, 258, 286–87 – Barzun I, 405, 408, 428, 473.

Michel Brenet, “Berlioz inédit: *Les Francs-Juges*, *La Nonne sanglante*,” *Le Guide musical* 42 (1896), 83–85 – Prod’homme, “Wagner, Berlioz and Monsieur Scribe: Two Collaborations that Miscarried,” *MQ* 12 (1926), 359–75 – Mina Curtiss, “Gounod before Faust,” *MQ* 38 (1952), 48–67 – A. E. F. Dickinson, “Berlioz’s ‘Bleeding Nun’,” *MT* 107 (1966), 584–88.

92

La Mort d'Ophélie

Ballade

Text by Ernest Legouvé

(See also *Tristia*, [119](#))

[92A](#) Version I: for voice and pf., May 1842

[92B](#) Version II: for female chorus and orchestra, July 1848

92A Version I

à Madame la Comtesse d'Agoult

[160 bars](#)

Sopr. ou Tén., Pf.

Labitte 31 – Hopkinson 40A.

Malherbe & Weingartner vol. XVII, xx, 212–19 (1904) – NBE vol. 15, 215–221; xvii (Eng.), xxix (Fr.), xli–xlii (Ger.), 278–279, 292–293 (ed. Ian Rumbold, 2005).

Date of Composition: May 1842 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **A-Wgm** A 170. *La mort d'Ophélie / Ballade / Imitée de Shakespeare / Par Ernest Legouvé / Musique de Hector Berlioz / [upper R.:] A Madame la C^{esse} / M. D'Agoult*. 4 pp. [1–4]. Upright 26.7 x 35.8 cm.; 28 staves. P. 4, beneath music, aut.: 7 Mai 1842. Ex coll. Brahms.

PRINTED SCORE (NBE source **P**): *LA MORT D'OPHÉLIE. / BALLADE. / Imitée de SHAKESPEARE. / Par / ERNEST LEGOUVÉ. / [L.:] Musique de / HECTOR BERLIOZ. // [R.:] à Madame / LA COMTESSE D'AGOULT. In 1848 / ALBUM / DE / CHANT / de la Gazette Musicale / 1848. / [L.:] BERLIOZ / M^{ce} BOURGES /*

ECKERT // [C.:] FÉLICIEN DAVID / GOUIN / HALÉVY / KASTNER / [R.:] MEYERBEER / PANOFKA / VIVIER // PUBLIÉ par BRANDUS ET C^{ie}, RUE RICHELIEU, 97, À PARIS. [TP black and red.] Paris: *Revue et Gazette musicale*, [2-I-1848]. Item 1 of a collection of eleven songs, paginated 2–7. Announced in *R&GM*, 14-XI-47 and 26-XII-47. Hopkinson 40A. Copies of album: **F-Pn** Gr-Vm Macnutt 195, Gr-Vm Macnutt 196; **A-Wgm** VI 23018; **B-Bc** XY 12,257. Offprint: **F-Pc** A 1461 ([1] blank, 2–7, [8] blank).

SEPARATE ISSUE: À MADAME LA COMTESSE D'AGOULT / LA MORT D'OPHÉLIE / *Ballade, imitée de Shakespeare, par E. Legouvé.* / [vignette:] *Imp. Thierry frères, Paris.* / MUSIQUE DE / HECTOR BERLIOZ / *Prix 5^{fr}.* / BRANDUS & C^{ie} / *Successeurs de Maurice Schlesinger, 97, Rue Richelieu, Paris.* / [L:] *Berlin: Schlesinger.* [R:] *London: Beale.* / DU MÊME AUTEUR: / [L:] *La Captive.* / *Le Pecheur.* // [R:] *Chant de Bonheur.* / *Scène des Brigands.* Paris: Brandus, [1848]. No pl. no. [1]=TP, 2–7, [8] blank. Foot of p. 2: *Brandus et C^{ie}, rue Richelieu 97.* The vignette is the same as for *Tristia* ([119](#)). Facs. of vignette in Jullien, 189, and Boschot, *Vie*, 35. Hopkinson 40A(a). Copies: **F-Po** CS-4472 (7); **F-CSA**.

VARIANT A: reissue by Richault, with imprint à Paris, chez Richault, Boulevard Poissonnière, 26, au 1^{er}. Beneath vignette: *IMP. KAEPPELIN.* Paris: Richault, [1849]. Pl. no. 10,158.R. Same collation as above. Facs. of TP in Hopkinson, pl. IVA. Advertised in *FM*, 16-IX-49 at 5^f. Hopkinson 40A(b). Copies: **F-Pn** Rés. F 1432 (23); **B-Bc** E 231 (1) MP; **US-Bp** **M.391.32 (24).

VARIANT B: the same, but with TP of *Tristia* vocal score Version I (see [119A](#)). Paris: Richault, [1849]. The erroneous *Œuv: 12* has been changed to *Œuv: 18*. Facs. of a similar TP in Hopkinson, pl. IVB. Advertised in *FM*, 4-XI-49 and 17-II-50. Hopkinson 40A(c). Copy: **F-Pc** AcM 1023.

VARIANT C: the same, but with TP of *Tristia* full score (see [119B](#), variant). Paris: Richault, [1866 or later]. Hopkinson 40A(d). Copies: **F-Pc** A 1448; **GB-En** H. B. 2/35 (4).

Reference: LETTER: [8-V-1842] (to Ernest Legouvé, CG VIII 769^{bis}): he wants L. to hear what he has written on the charming verses from *La Mort d'Ophélie*; if the music pleases L., he will orchestrate the accompaniment for small orchestra.

Dedicatee: Marie de Flavigny, Comtesse d'Agoult (1805–1876), whom Berlioz came to know through Liszt.

92B Version II

160 bars

Chœur (15 Sopr., 15 Contr.); Fl. I-II, C. a., Cl. I-II, Cors I-III, Cordes (10-10-8-8-8).

32 *Méodies* 21 (pf. reduction) – Hopkinson 40B-D.

Malherbe & Weingartner vol. XIV, vii, 75-88 (1903) – NBE vol. 12b, 81-98, x-xi (Eng.), xix-xx (Fr.), xxix (Ger.), 209-210, 213, 224 (ed. David Charlton, 1993).

Date of Composition: July 1848 [from the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1187. In *Tristia*, version II (see [119B](#)). *La mort d'Ophélie / Ballade (N° 2) / Paroles imitées de Shakespeare / par Ernest Legouvé / [R.:] Londres 4 Juillet 1848*. Fols. 8^o-14^r (7^r=TP, 7^v blank, 14^v blank).

MANUSCRIPT ORCHESTRAL PARTS: see *Tristia* ([119B](#)).

LITHOGRAPHED CHORUS PARTS: see *Tristia* ([119B](#)).

PRINTED SCORE: *N° 2. / LA MORT D'OPHÉLIE. / Ballade. / Paroles imitées de Shakespeare / PAR / ERNEST LEGOUVÉ. / [L.:] H. BERLIOZ. [R.:] Londres / 4 Juillet 1848*. In *Tristia*, version II (1852; see [119B](#)). Pl. no. 11 211.R. TP, TP^v blank, 1-17, [18] blank. Hopkinson 40B.

PRINTED VOCAL SCORE: Paris: Richault, [1863] as no. 21 of 32 *Méodies* ([139](#)).

PRINTED PARTS: printed with the other two works in *Tristia* (1852; see [119B](#)).

References:

LETTERS: 5-XI-44 (to Nanci, CG 924): he is writing the music needed for Shakespeare's *Hamlet*, of which a verse translation by Léon de Wailly is being prepared for the Odéon. [24-II-48] (London, to Brandus, CG 1179): perf. planned for Covent Garden's Musical Shakespeare Night. 15-III-[48] (London, to d'Ortigue, CG 1185): id.

10-II-52 (to Adolphe Duchêne de Vère, CG 1448): he hopes he might bother Mme D. [Isabelle Ann Hood] to revise the English translation of the ballade *La Mort d'Ophélie*; there are several spots where inverting the words would make it go much better with the music; he hopes it will be sung with orchestra and female chorus at a concert.



Text: Legouvé (see [76B](#)). *La Mort d'Ophélie* also set by Saint-Saëns, 1858.

Bibliography: Boschot III, 160, 169–71, 177 — *Berlioziana* (1905), 380 — Barzun I, 404–05, 562.

93

Souvenirs — Bêtises — Improvisations

Album kept by Berlioz on his concert tours, October 1842–April 1848

Original albumleaves:

[Andante in B major]	16 bars
Chasse à la grosse bête	10 bars
Chœur de 402 voix en langue celtique inconnue	8 bars

For Hautbois, Fagot de Sapin (*Chasse à la grosse bête*); Piano [?] (Andante); Chorus (*Chœur de 402 voix*).

NBE vol. 21, 94–95; xi (Eng.), xviii (Fr.), xxiv–xxv (Ger.), 165, 172 (ed. Hugh Macdonald, 2005).

Date of Compilation: October 1842–April 1848 [from dated entries in the album].

Source: AUTOGRAPH ALBUM: **F-CSA H 93**. *Voyages / Belgique et Allemagne / Souvenirs — Bêtises — / Improvisations / etc.* TP + 48 leaves. Oblong 14.5 x 21.5 cm.; 10 staves. Autograph fair copy. Contents: 1. *Thème de la Scène du Bal, Symphonie Fantastique* (Brussels, 11-X-42), 1^r–2^r; 2. *Thème de la Marche des Pèlerins Dans Harold Symphonie*, 2^r; 3. *Thème de l'Allo de l'ouverture des Francs-Juges*, 2^v; 4.

Chasse à la grosse bête (Waldenbuch, *Fôret noire!*, 3-I-43, en revenant d'Hechingen), 3^r (3^v blank); 5. *Adagio de Roméo et Juliette* (Stuttgart, 25-XII-42), 4^r (4^v blank); 6. *Andante* (Frankfurt, 17-X-42), 5^r; 7. [*Le Jeune Pâtre breton*] (Hechingen-Hohenzollern, 2-I-43), 5^v; 8. *Chœur de 402 Voix / En langue Celtique inconnue* (Stuttgart, 6-I-43), 6^r (6^v blank); 9. *Phrase de l'ouverture du Roi Lear* (Mannheim, 10-I-[43]), 7^r; 10. *Fragment du quatuor de Sara la Baigneuse* (Weimar, 23-I-43), 7^v-8^r; 11. *Thème de l'Absence, mélodie avec piano* (Leipzig, 3-II-43), 8^v; 12. *Thème de l'Apothéose, final de la Symphonie funèbre et triomphale* (Dresden, 18-II-43), 9^r; 13. *Thème de l'Offertoire du Requiem* (Leipzig, 28-II-43), 9^v; 14. *Thème du Scherzo (La Reine Mab) dans Roméo et Juliette* (Brunswick, 12-III-43), 10^r (10^v blank); 15. *1^{re} Strophe de la Cantate le 5 Mai ou La Mort de l'Empereur* (Hamburg, 25-III-43), 11^{r-v}; 16. *Phrase du Lacrymosa Dans le Requiem* (Berlin, 23-IV-43), 12^r (12^v blank); 17. *Phrase de l'All^o de l'ouverture de Waverley* (Hanover, 8-V-43), 13^r (13^v blank); 18. *Thème de la Fête chez Capulet Dans Roméo et Juliette* (Darmstadt, 24-V-43), 14^r (14^v-22^v blank); 19. *Thème de l'All^o de l'ouverture du Carnaval Romain* (Paris, 18-VI-43), 23^r (23^v blank); 20. *La menace du Peuple, double Chœur et Marche* (London, 28-IV-48), 24^r (24^v blank).

Facsimiles of *Chasse à la grosse bête*, 3 January 1843, and *Chœur de 402 voix en langue celtique inconnue*, 6 February 1843, in NBE 21, p. 172, and in *Hector Berlioz in Baden-Baden*, ed. Rainer Schmusch and Joachim Draheim (Baden-Baden, 2003), pp. 23 and 26.

94

La Belle Isabeau

Conte pendant l'orage

Text by Alexandre Dumas, père

à Marie Recio

[122 bars](#)

Gertrude (M.-Sopr.), Chœur ad libitum (Sopr. I-II, Tén., Basses I-II), Pf.

Labitte 21[a] — 32 *Mélodies* 32 — Hopkinson 33.

Malherbe & Weingartner vol. XVII, xviii, 181-90 (1904) — NBE vol. 15, 222-229; xvii (Eng.), xxx (Fr.), xlii (Ger.), 279, 293, 298 (ed. Ian Rumbold, 2005).

Date of Composition: before December 1843 [prior to publication].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1515. [Engraver's hand:] *La Belle Isabeau / conte pendant L'orage / Paroles d'Alexandre Dumas / musique / d'Hector Berlioz / à Mlle. Reccio*. 2 bifolios (1^r=TP, 1^v-4^r, 4^v blank). Upright 27 x 35.5 cm.; 24 staves. Autograph working copy, with many collettes revising the piano part. Used by the engravers.

PRINTED SCORE (NBE source **P1**): *LA BELLE ISABEAU / CONTE PENDANT L'ORAGE. / [L.:] Paroles d'ALEXANDRE DUMAS. [R.:] Musique d'HECTOR BERLIOZ. / [R., above first line of music:] à M^{lle} RECIO*. Pp. [4-7] of *ALBUM / DE CHANT / DU MONDE MUSICAL / Romances, Mélodies, Ballades, etc. / PARIS / AUX BUREAUX DU MONDE MUSICAL / Passage de l'Opéra, N^o 2. / [lower L., beneath decorative border:] Lith. Guillet. [R.:] J. Landa Lith. Paris: Le Monde Musical [i.e., Bernard Latte], 5-XII-43. Item 2 of 11 songs, each with new pagination and plate number. Pl. no. B.L.3274.2. Paginated 2-5. Advertised separately as by A. Berlioz at 3^f in *Le Monde Musical*, 25-I-44. This edition lacked the part for Chœur *ad libitum*. Copies: **F-Pc** Vm⁷ 8072 (stamped 1844; in a yellow wrapper with a similar title); **F-Pn** Gr-Vm Macnutt 193 ([Gallica IFN-52501396](#)); **F-V** autographes (proofs with aut. corrections, marked *Bon à tirer après corrections et ne changez rien au titre ni à la dédicace*).*

SECOND EDITION (with chorus) (NBE source **P2**): *LA BELLE ISABEAU / CONTE PENDANT L'ORAGE / Paroles d'Alexandre Dumas / [vignette:] CELESTIN NANTEUIL. Imp. Guillet. / MUSIQUE DE / HECTOR BERLIOZ / (pour voix de Mezzo Soprano) / PRIX 5 FR. / à Paris chez BERNARD-LATTE, Editeur, Boulevard des Italiens, 2. Paris: Bernard Latte, [1844]. Pl. no. B.L.3420. TP, TP^v blank, 1-7, [8] blank. Facs. of vignette in Jullien 165. Announced as *Ballade pour voix de Soprano avec chœurs de femmes (ad libitum)* in *Le Monde musical*, 8-VIII-44. Announced in *BF*, 5-X-44. Hopkinson 33A. Copies: **F-Pc** Acm 3129 (dep. VIII-44); **F-Pn** Vm⁷ 31705; **F-Po** CS-4472 (23); **F-Rm**; **GB-En** H. B. 2/26 (1); **GB-Ob** Mus. 5 c 18 (8); **US-Bp** **M.391.32 (29) (aut.: *A M^{me} RECIO*, added in ink). Most copies carry a printed dedication to Marie Recio on the first p. of music.*

REISSUE: same TP as above as far as *5 FR.*, then: *A Paris chez Edmond Mayaud Editeur Boulevard des Italiens, 7. Paris: Edmond Mayaud, [c. 1850]. Printed*

from Latte's plates. Listed in the 1852 and 1859 catalogues. Copy: **F-Pc** L 3307 (3) [item 6].

References: none.

Text: Alexandre Dumas, *père* (1802–1870), "La Belle Isabeau." Reed 85, c. 1840.

Dedicatee: Marie-Geneviève Recio (1814–1862), who became Berlioz's second wife in 1854.

Bibliography: Boschot III, 72 – *Berlioziana* (1906), 12.

Cecil Hopkinson, "Berlioz – A Recent Discovery," *Brio* 7 (1970), 32–33 – David Charlton, "A Berlioz Footnote," *M&L* 52 (1971), 157–58.

95

Le Carnaval romain

Ouverture caractéristique

(See also *Benvenuto Cellini*, [76](#))

à S.A.S. le Prince de Hohenzollern-Hechingen

[446 bars](#)

Fl. I–II (P. fl.), Hb. I–II (C. a.), Cl. I–II, Bns I–II, Cors I–IV, Tromp. I–II, C. à p. I–II, Tromb. I–III, Timb., Cymb., 2 Tamb. de basque, Tri., Cordes (15–15–10–12–9).

Œuvre 9 – Labitte 12 – Müller-Reuter 232 – Hopkinson 32.

Malherbe & Weingartner vol. V, xi, 45–88 (1901) – NBE vol. 20, 201–250, xii–xiii (Eng.), xix–xx (Fr.), xxvii (Ger.), 302–303, 307, 312–313 (ed. Diana Bickley, 2000).

Date of Composition: June 1843–January 1844 [from dated entry in autograph album (see [93](#)) and from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

AUTOGRAPH ALBUMLEAF (NBE source **Alb**). See *Thème de l'All^o de l'ouverture du Carnaval Romain* (Paris, 18-VI-43) in the autograph album **93**; chronologically, this is the first documentation of work on the project. [Lower R.]: *Quand donc irons-nous ensemble voir danser les Transtéverins à la Villa Borghèse?... Marie?...* Facs. in NBE vol. 20, p. 313 (substitute caption from p. 312).

AUTOGRAPH PART: **F-Pc** ms 1170 (NBE source **AO**). *Ouverture du Carnaval Romain / Solo de Cor Anglais transposé pour le Hautbois*. 1 folio (1^v blank). 63 bars of music. Upright 25 x 27 cm.; 15 staves. Above title: 1^{er} Oboë. Facs. in NBE vol. 20, p. 312 (substitute caption from p. 313).

MANUSCRIPT SCORE: **D-DT** Mus. n 352 (NBE source **C**). *La Carnaval romain / Ouverture caractéristique par Hector Berlioz*. 71 numbered pp. Oblong, 16 staves. German copyist.

MANUSCRIPT ORCHESTRAL PARTS: **D-DT** Mus. n 352 (NBE source **CO**) German copyist. Upright, 12 staves. 10 parts: Hb. I, Hb. II, Vns I (3), Vns II (2), Altos, Vlles & Cb., Cb.

SECONDARY MANUSCRIPT SCORES: **D-DT** Mus. n 352 (NBE source **C1**), ms. score copied from the printed score for the Prince of Lippe.

F-Sc MS 1024 (NBE source **C2**), ms. score signed and dated "W. Schönfeld. Strasbourg, le 15 Avril 1859," 70pp. Assembled following the printed parts, probably for the perf. of 20-IV-59.

GB-Lbanks (NBE source **C3**), mid-19th century ms. score from a Germany copyist; copied from published score, 34 fols. of 18-staff paper.

MANUSCRIPT FRAGMENT for wind band: **D-Bds** Mus. MS 1550 (NBE source **Cfrag**). 11 bars (first 6, last 5), arr. Victor Mohr (1823-91), Parisian director of wind bands including the Grande Société d'Harmonie.

PRINTED SCORE (NBE source **P**): *LE / Carnaval Romain / OUVERTURE / caractéristique / à / Grand Orchestre, / dédiée à S.A.S. le Prince / de Hohenzollern-Hechingen, / PAR / HECTOR BERLIOZ / A. V. / [rule] / [L.:] Prix: 24^f. [R.:] En Partition 24^f. / Op: 9 / À PARIS, chez M^{ce} SCHLESINGER, Rue Richelieu, 97. /*

Berlin, A.M. Schlesinger. *Propriété des Editeurs*. Paris: M. Schlesinger, [1844] (Berlin: A. M. Schlesinger). Pl. no. M.S. 4019. TP, TP^v blank, [1] blank; 2–53, [54] blank. Lacking all metronome indications. Advertised in *FM* on 2- and 23-VI-44 at 18^f, and in *R&GM* on 30-VI-44 at 24^f, also in *FM* on 18-V-45. Hopkinson 32A. Copies: **F-Pc** Ac e¹⁰ 886, D 949 (lost); **F-Pn** Rés. Vm⁷ 527, Vm⁷ 2230 (2).

VARIANT A: with metronome indications filled in. Hopkinson 32A(a). Copies: **F-Pn** Gr-Vm Macnutt 172 (2); **GB-Lbl** g 701 a; **US-NYp** *MTC; **US-Cso** Thomas 821.

VARIANT B: similar to the previous variant, but in a passepartout folder of Paris, *BRANDUS et Cie*, 103, rue Richelieu., marked *OUVERTURES / ET / MORCEAUX DIVERS A GRAND ORCHESTRE / (RÉPERTOIRE DES SOCIÉTÉS PHILHARMONIQUES)*. The imp. of the cover is at the foot: *PARIS – IMP. A. CHAIX ET C^E RUE BERGERE, 20. – 8404-4*. There are several configurations of these issues, most of them with wrapper=[1], 2–53, [54] blank. The earliest issue carries Schlesinger's imp. at the foot of p. 2 [e. g. the copy at **GB-Cpl**]; others have advertisements on p. [54]. Those which carry the imp. of Buttner-Thierry are after 1869. Hopkinson 32A(b). Copies: **F-Pn** Gr-Vm Macnutt 172 (2).

GB-Cpl XRa.850.80B.XI; **GB-En** H. B. 2/24 1 and 2 (2 copies); **GB-Er** D 171; **GB-Lam** 1 K 12; **GB-Lbl** Hirsch M 774; **GB-NWmacdonald**; **US-BApi**; **US-Bp** **M.341.21 (2); **US-CA** M628.8.116; **US-NYp** *MTC (bound with *Tristia*); **US-Wc** M3.3.B5 Op. 98.

BERLIN EDITION: *LE / CARNAVAL ROMAIN / OUVERTURE / caractéristique / à / Grand Orchestre / dédiée à S. A. S. le Prince / de Hohenzollern-Hechingen / par / HECTOR BERLIOZ. / [L.:] Pr. Gr. Partition – Partitur 3 Thlr. [C.:] Op. 9. [R.:] Pr. Parties d'Orch. – Orchesterstimmen 3 Thlr. / [L.:] PROPRIÉTÉ DES EDITEURS. [R.:] ENREGISTRÉ AUX ARCHIVES DE L'UNION / Berlin, chez A^d M^t SCHLESINGER*, 34 Linden. / Paris M. Schlesinger S. 3039. / *Pour l'Orchestre: Berlioz, Aufforderung zum Tanz von Weber. Meyerbeer, Ouverture de Robert le diable etc. / Lindpainter, Kriegerische Jubel-Ouverture. Mendelssohn, 1^{re} Sinfonie. Reissiger, 1^{re} Sinfonie. Spontini, / Ouverture de la Vestale, Olympia, Nurmahal, Festmarsch chez le même Editeur. Berlin: A. M. Schlesinger, [1845]. The Paris Schlesinger's publication in a new titled wrapper; same collation, and pl. no. M. S. 4019 on all pp. except TP. Advertised in *AMZ*, 23-VI-47. Hopkinson 32A(e). Copies: **D-B** 17209/1; **D-LEm**; **I-B** MM35.*

PRINTED ORCHESTRAL PARTS (NBE source **PO1**): Paris: Schlesinger, [1844]. Pl. no. M. S. 4018. 20 parts: Fl. I-II, Hb. & C. a.; Cl. I-II, Bns I, Bns II, Cors I-II,

Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Timb., Tamb. de basque, Tri., Cymb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 32B. Copies: **F-Psoc** (includes some from the Berlin set); **F-Pn** Gr-Vm Macnutt 175 (stamped *Louis MELBACK / Compositeur de Musique / Chef d'Orchestre / 55, rue du Faub^s St-Denis / PARIS - X^e*; various printings, incl. *Imp. BUTTNER-THIERRY 1 cité Bergère, Paris* and *Paris, C. JOUBERT, Editeur, 25, rue d'Hauteville*); **I-B** *partite* 73 (includes some from Berlin and later sets); **US-Wc** M3.3.B5 op. 9B P (in a wrapper of Brandus & Dufour).

VARIANT: lithographed instead of engraved. Hopkinson 32B(a). Copies: **GB-En** H. B. 2/25 (1); **GB-Ob** Mus. 1 c 309 (3) (the *Cors* parts from a later set).

BERLIN EDITION (NBE source **PO2**): Ad. Mt. Schlesinger, [1844-45]. Pl. no. S. 3039. The same 20 parts. Hopkinson 32B(d). Copies: **CH-Zamg** XIII 3189 & a-bf; **D-DT** Mus. n 352; **D-LEm**; **GB-En** H. B. 2/25 (2) (lacks Tromb. III).

PRINTED ARRANGEMENTS: for pf., four-hands, arr. by J. P. Pixis (NBE source **PT1**). Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035. Price 10^f. 23 pp. *Dépôt légal*, 18-VI-44. Advertised in *FM* on 2- and 23-VI-44 at 15^f and in *R&GM* on 30-VI-44 at 12^f. Hopkinson 32C. Copies: **F-Pn** Vm⁷ 10099 (dep. 1844); **GB-En**; **GB-NWmacdonald** (lacks the title-page).

Id., Berlin: Ad. Mt. Schlesinger, [1844]. Pl. no. S. 2986. Price 1 Thlr. 23 pp. Advertised in *Die Signale*, VII-44, and *AMZ*, 23-VI-47. Hopkinson 32C(a). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5313); **A-Wgm** VII 39134; **D-B**; **D-SI**; **GB-En**.

For 2 pf., eight-hands, arr. by Pixis (NBE source **PT2**). Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035 and M. S. 4035 (2°). Price 15^f. 2 vols.: 23 and 19 pp. The original four-hand version plus a part for second pf., four hands. Advertised in *R&GM*, 30-VI-44. Hopkinson 32D. Copies: **GB-Ob** Mus. 1 c 309 (106); **GB-En**.

Id., Berlin: Ad. Mt. Schlesinger, [1844]. Pl. no. S. 2986. Price 1 Thlr. 23 and 19 pp. Hopkinson 320(a). Copy: **US-Bp** 8051.823 vols. 1-2.

Performances: 3-II-44* (Paris: Salle Herz), 1-IV-44 (Paris: Salle Pleyel; for two pf., eight-hands, arr. Pixis), 6-IV-44* (Paris: Opéra-comique), 12-IV-44* (Paris: Salle Herz), 4-V-44* (Paris: Théâtre-italien), 11-V-44 (id., for two pf., eight-hands), 26-VIII-44 (Arras), 19-I-45* (Paris: Cirque Olympique), 19-VI-45* (Marseilles), 27-VI-45* (id.), 20-VII-45* (Lyons), 24-VII-45* (id.), 16-XI-45* (Vienna), 23-XI-45* (id.), 29-XI-45* (id.), 29-XI-45 (Leipzig: Lortzing), 17-XII-45* (Vienna), 11-I-46* (id.), 19-I-46* (Prague), 25-I-46* (id.), 1-II-46* (Vienna), 2-II-46 (Berlin), 15-II-46* (Pest), 20-

II-46, (id.), 11-III-46 (Munich), 20-III-46* (Breslau), 31-III-46* (Prague), 24-IV-46* (Brunswick), 22-VI-46 (Neuberghausen [Munich]; Streck), 15-III-47* (St. Petersburg), 25-III-47* (id.), 5-V-47* (id.), 29-V-47* (Riga), 21-VI-47 (Neuberghausen), 7-II-48* (London), 9-II-48 (id.), 12-III-48 (Amsterdam), 26-III-48 (id.), 24-IV-48 (id.), 29-VI-48* (London), 11-IX-48 (Lille), 16-IV-49 (Paris, ?).

20-I-50 (Paris, Union Musicale, Seghers; see [R&GM, 3-II-50](#)), 26-XI-51 (Munich), 17-IV-52 (Weimar, during *Cellini* there; also 15-V-52, 17-XI-52, and 21-XI-52), 20-II-53 (Paris: Concert Padeloup), 15-V-53 (Paris: Jardin d'Hiver), 30-V-53* (London), 18-VII-53 (Lille), 11-VIII-53* (Baden), 23 or 30-X-53 (Brunswick; in a public garden), 22-XI-53* (Bremen), 1-XII-53* (Leipzig), 4-XII-53 (Paris: Salle Ste.-Cécile; the band arrangement, cond. Victor Mohr), 29-IV-54* (Dresden), 1-V-54* (id.), 7-I-55 (Amsterdam), 17-III-55* (Brussels), 19-XII-55 (The Hague), 16-II-56 (Weimar, during *Cellini* there; also 15-III-56), 13-IV-56 (New York: Carl Bergmann Orchestra), 24-I-57 (Boston), 17-II-59 (Paris: banquet for J.-H. Vries; the band arrangement cond. Victor Mohr), 20-IV-59 (Strasbourg; Josef Hasselmans), 25-IV-59 (Amsterdam), 1-V-59 (id.), 22-V-59 (id.), 3-VI-59 (Utrecht), 8-VI-59* (Bordeaux).

26-XII-60 (Amsterdam), [9-XI-61](#) (New York: Philharmonic; Carl Bergmann), 19-II-62 (Brooklyn: Philharmonic; Bergmann), 2-III-62 (Paris: Concert Padeloup), mid-III-62 (London), 8-II-63* (Paris: Salle Martinet, Soc. Nat. des Beaux-Arts), 22-II-63* (id.), 19-IV-63* (Löwenberg), ?-II-64 (Vienna), 30-I-65 (Weimar), 26-II-65 (Amsterdam), [11-III-65](#) (New York: Philharmonic; Bergmann), 8-IV-65 (Liège), ?-?-66 (New York), 4-II-66 (Paris: Concert Padeloup), 11-II-66 (Brussels, A. Samuel), [15-XII-66](#) (New York: Philharmonic; Bergmann), 15-X-67 (Munich; Gung'l), 18-X-67 (Munich: Odeon; Bilsle), 15-XI-67 (Munich; Gung'l), 7-XII-67 (Augsburg; Gung'l), 14-XII-67* (St. Petersburg), 28-XII-67 (Philadelphia), 8-I-68* (Moscow), 31-I-68 (Munich; Gung'l), 3-II-68 (Weimar), 13-II-68 (Rotterdam), 19-VI-68 (Munich; Gung'l), 5-II-69 (Munich; Gung'l), 7-II-69 (Paris; Concert Padeloup).

References:

MÉMOIRES 48: main theme of the Allegro taken from the saltarello in *Benvenuto Cellini*; Habeneck, who had not been able to get the operatic passage fast enough, heard the successful first perf. of the overture, Salle Herz [3-II-44], where the wind players were sight-reading; "that is how it ought to go," said B. to H. 55: perf. St. Petersburg [15-III-47]. 56: perf. Vienna by two pf. (eight-hands) and physharmonica [?-XI-45]: perf. Vienna Conservatory [17-XII-45]. Postscript: perf. by Seghers and the Société Ste.-Cécile. Postface: perf. Löwenberg [19-IV-63].

GROTESQUES (“Voyages en France, Correspondance académique; Deuxième lettre”), 291: perf. Lyons [20-VII-45].

LETTERS: 24-IX-43 (to J. Benacci-Peschier, CG 850): he is writing an *ouverture brillante*, relatively simple, entitled *Ouverture du Carnaval romain*; if B.-P. would like to publish it in the winter after it has been heard at a concert, he would be happy to arrange for it. 10-I-[44] (to M. Schlesinger, CG 878): he is finishing his overture. 28-I-44 (to Louis Schlösser, CG 881): for his concert [3-II-44] he has written a new overture [*Le Carnaval romain*], a scene with chorus [*Faust*], and two other pieces [*Hélène* and the *Chant sacré*]. [C. 30-III-44] (to Jacques-Léopold Heugel, CG 892): [text of announcement for the concert of 6-IV-44, to be printed in *Le Ménestrel*; perf. planned]. [10-IV-[44] (Félix Marmion to his niece Nanci Pal, CG IX 894^{bis}): [at the Opéra-comique *concert spirituel* of 6-IV], the [Sanctus] from the Requiem and the *Apothéose* were enjoyed by the true *connaisseurs* but left the public indifferent; the *Carnaval romain* was successful.] 20-IV-44 (to Schlösser, CG 895): he will bring the *Carnaval romain* to Darmstadt; the overture has pleased the Parisians. [V-44] (to Théophile Gautier, CG 899): perf. planned for Saturday, 4-V, at the Théâtre-italien. 26-VII-44 (to Griepenkerl, CG 915): he will try to send his new overture. 9-I-[45] (to Jules Lovy, CG 937): his forthcoming concert will include a new overture [*La Tour de Nice*], *Le Carnaval romain*, three excerpts from his Requiem, and the *Hymne à la France*. [End III or early IV-45] (to Griepenkerl, CG 955): he does not know if G. has received the score. 16-[VII-45] (Lyons, to Nanci, CG 977): perf. planned for Lyons [20 and 24-VII-45]. 6-X-45 (to Beermann, CG 1001): perf. planned for Munich. 12-XII-45 (Vienna, to M. Schlesinger, CG 1009): S.’s brother should sell many copies of the *Carnaval romain*. 16-XII-45 (Vienna, to Desmarest, CG 1011): it was heard three times [16-XI, 23-XI, 29-XI-45]. 1-IV-46 (Prague, to Griepenkerl, CG 1031): perf. the night before in Prague [3I-III-46]. 1-VI-47 (Tilsit, to Count Michael Wielhorski, CG 1113): perf. Riga [29-V-47]. 14-I-48 (London, to Morel, CG 1162): he has had two rehearsals. 22-I-48 (London, to Charles Lewis Gruneisen, CG III and IX 1167): perf. planned for London, 7-II.

[21-IV-49] (to Janin, CG 1256): a musical society performed the *Carnaval de Rome* [16-IV-49]. [C. 22-I-50] (to François J.-B. Seghers, CG IX 1297^{ter}): please return the score [after a perf. by the Union Musicale of 20-I-50]. 23-II-[53] (to Hogarth, CG 1567): the *Carnaval romain* is bound with six other scores, and the packet of orchestral parts which he lent to Liszt has not come back from Germany; a new score and enough parts for the Philharmonic Society will cost

about £2 (50^f), with post included; please let him know the exact number of parts necessary; the work requires two *cornets à pistons*, a tambourine, triangle, and cymbals, but there is no ophicleide or bass drum; the solo for *cor anglais* does not require a special player but should be played by the first oboist. 3-III-53 (to Hogarth, CG 1571): Brandus will send the parts the next day; the overture is that of the second act of *Benvenuto Cellini*; it is based on two themes from the work: the Andante from the *Duo* between Benvenuto and Teresa, and the Allegro with the double chorus of *saltimbanques* on the last day of the Carnival; the *mélange* of the two themes is found only in the overture. [C. 8-V-53] (to Gye, CG 1597): [publisher's bill for reprinting the score and parts for use in the Covent Garden perf. of *Benvenuto Cellini*]. 10-V-53 (to Hogarth, CG 1598): with such an admirable orchestra as the Philharmonic Society, *Harold* and the *Carnaval romain* can be played after one rehearsal; the concert should be after the first perf. of *Benvenuto Cellini*, for he should not appear in public before that *soirée*; the composition of the orchestra for *Harold* is the same as that of the *Carnaval romain*, which he sent several weeks ago. 1-VI-53 (London, to Brandus, CG 1601): perf. London [30-V-53]. 10-VII-53 (to Liszt, CG 1617): id. 26-X-[53] (Brunswick, to Brandus, CG 1636): perf. Brunswick in a public garden. 7-XI-53 (Hanover, to Ferdinand David, CG 1643): perf. planned for Leipzig. 10-XI-53 (Hanover, to Janin, CG 1644): perf. Brunswick in a public garden. 13-XI-53 (Hanover, to Ferrand, CG 1648): id. 13-XI-53 (Hanover, to David, CG 1647): perf. planned for Leipzig. [C. 24/28-XI-53] (Leipzig, to Mme Jeanne Pohl, CG 1654): he hopes that she will play the harp part in the *Carnaval romain* in Leipzig, 1-XII. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): perf. planned for the following Saturday [29-IV-54] in Dresden. 30-IV-54 (Dresden, to Johann Christian Lobe, CG VIII 1751^{bis}): successful perf. Dresden.

30-IX-56 (to Rieter-Biedermann, CG 2175): Schlesinger of Berlin was within his legal rights to publish the overture. [C. 9-II-59] (to Félix Marmion, CG IX 2352^{bis}): perf. planned for a banquet and concert at the Hôtel de Ville in honor of Dr. Vries [17-II-59]. [15 or 16-II-59] (to Victor and Laure Berlioz, his aunt and uncle, CG IX 2354^{ter}): id.; Meyerbeer will be there. 28-IV-59 (to Ferrand, CG 2369): perf. planned for Bordeaux in June. 7-IV-63 (Weimar, to [Lecourt], CG 2708): perf. planned for Löwenberg. 9-IV-63 (Weimar, to M. and Mme Massart, CG 2710): id. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): id. [15]-IV-63 (Weimar, to Morel, CG 2713): id. 26-IV-63 (to Marmion, CG 2715): successful perf. Löwenberg [19-IV-63]. 1-III-64 (to Pal, CG 2840): perf. Vienna. 27-IV-65 (to Estelle, CG 3002): perf. Liège [8-IV-65]. 15-II-66 (to Samuel, CG 3100): he thanks S. for the care he took with the overture [11-II-66, Brussels]. 14-XII-67 (St. Petersburg, to Estelle,

CG 3314): to be perf. [14-XII-67]. 15-XII-67 (St. Petersburg, to Édouard Alexandre, CG 3315): perf. the previous day in St. Petersburg.

Dedicatee: Friedrich-Wilhelm-Constantin, Prince Hohenzollern-Hechingen (1801–1869); he and Berlioz met at Hechingen in 1843: having moved to Löwenberg, Silesia, the prince invited Berlioz there in 1863.

Self-Borrowing: The overture was based on passages from the act I *Final: Le Carnaval romain* (no. 12) and the *Trio* (no. 4) of *Benvenuto Cellini* ([76A](#)).

Note: Berlioz's 1852 catalogue lists the work as *deuxième ouverture de Benvenuto Cellini d'où elle est tirée*. For the London production of *Benvenuto Cellini* in 1853 it was used as an overture to the second act and then listed as *destinée à être exécutée avant le second acte de cet opéra* in the 1859 catalogue.

The arrangement for band by Victor Mohr (1823–91), Parisian horn player, professor at the Conservatoire, and conductor of the Grande Société d'Harmonie (or simply Grande Harmonie), was played by that group on 4 December 1853 (see *Dwight's Journal of Music* 4/15 [14-I-1854], p. 119) and again for the banquet in honor of Dr. Vries on 17 February 1859 (see *R&GM*, 20-II-1859).

Bibliography: Jullien 168, 171, 175–76, 201, 206, 215, 218, 259, 260, 300, 307 – Boschot III, 50–52, 55–57, 101–02, 152, 176–77, 247, 306, 315, 320, 323, 496, 573, 576, 630 – *Berlioziana* (1905), 308 – *Prod'homme* 246, 254, 261, 262–63, 265, 266, 284, 292, 316, 320–21, 378 – Barzun I, 440–42.

David Whitwell, "An Unknown Berlioz Band Fragment," undated typescript.

96

Albumleaf [NBE albumleaf 6]

[16 bars](#)

Pf. [?]

NBE vol. 21, 95, xi (Eng.), xviii (Fr.), xxv (Ger.), 165, 173 (ed. Hugh Macdonald, 2005).

Date of Composition: January 1844 [from the dated autograph MS].

Source: AUTOGRAPH SCORE: **F-Pc** ms 1169. [Below music:] *H. Berlioz / 10 Janvier 1844*. 1 folio (1 p. of music). Oblong, 16.7 x 26.5 cm.; 13 staves, cut from a larger sheet. Ex coll. Charles Malherbe.

97

Hymne à la France

Text by Auguste Barbier

(See also under *Vox Populi*, [120](#))

[138 bars](#)

Chœur (Sopr. I-II, Contr., Tén. I-II, Basses I-II); Fl. I-II, Hb I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., 2 pr. Timb., G. c., Cymb., Cordes.

Labitte 25 (*ouvrage inédit*) — 32 *Mélodies* 16 (pf. reduction) — Hopkinson 50D-F. Malherbe & Weingartner vol. XIV, vii-viii, 127-48 (1903) — NBE vol. 12b, 135-157; xii-xiv (Eng.), xxii-xxiii (Fr.), xxxi-xxxiii (Ger.), 211, 214, 219, 226-231 (ed. David Charlton, 1993).

Date of Composition: June-July 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (fragment) (NBE source **Afrag**): **F-Pc** ms 1517. 3 unnumbered folios showing the third strophe (24 bars of music), later deleted. Upright 24.8 x 34.8 cm.; 20 staves. Begins at the words: *paix sur un trône immobile*.

MANUSCRIPT VOCAL SCORES (NBE sources **CV1**, **CV2**): **F-Pc** D 16457. Titled and marked *Partition des Chœurs*. Two vocal scores; 22 pp. each. Upright green, 16 staves. Doubtless for the assisting conductors. Ex Société des Concerts.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 16457. Stamped Rocquemont. Upright green, 16 staves, except the G. c. and Cymb. parts, which are upright white, 14 staves. All show the deletion of a stanza at rehearsal figure C, as well as the deletion of several bars between A and B. Ex Société des Concerts. 21 parts: Fl., Hb., Cl., Bns, Cors I, Cors II, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I, Timb. II, G. c., Cymb., Vns I, Vns II, Altos, Vles, Cb.

F-Psoc (NBE source **CV2**). Further parts from the same set, expected to become a part of it. 48 parts: Fl., Hb., Cl., Bns (4), Cors I (2), Cors II (2), Tromp., C. à p. (2), G. c., Cymb., Vns I (7), Vns II (8), Altos (5), Cb. (12).

PRINTED SCORE (NBE source **P**): In *Vox Populi* (1851; see [120](#)). Pl. no. 10367.R. (10,149 et 10,160.R. on TP). TP, TP^v blank, 1–21, [22] blank. Top of p. 1: *Exécuté pour la 1^{re} fois par 1200 musiciens sous la direction de l'auteur au Festival de l'Industrie le 1^{er} Août 1844*. Foot of p. 1: *Imprimerie Langlet rue Cadet 18*. Hopkinson 50D.

PRINTED VOCAL SCORE (NBE source **PV**): In *Vox Populi* (1850; see [120](#)). Pl. no. 10160.R. (10,149 et 10,160.R. on TP). TP, TP^v blank, 1–14, [15–16] blank. Reduction by Auguste Wolff. Hopkinson 50F.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: S. Richault, 4 Boulevard des Italiens, [? after 1866]. Pl. no. 10367.R. 20 parts: Fl., Hb., Cl., Bns, Cors I, Cors II, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I, Timb. II, G. c., Cymb., Vns I, Vns II, Altos, Vles & Cb. Hopkinson 50E. Ex Société des Concerts. Copies: **F-Pc** D 16460; **F-Pc** Rés. F 1496 (a part for Vns I marked: *Morceaux exécutés à l'Exposition de 1867, y compris l'Hymne à Napoléon III, de Rossini, qui n'a pas été publiée*); **US-Cso** Thomas.

PRINTED CHORUS PARTS (NBE source **Pch**): **F-Pc** D 16459. Some lithographed, some engraved, with autograph titles. The parts belong to a booklet of excerpts drawn for the concert of 1-VIII-44; they include: (1) Gluck: *Scène d'Armide*; (2) Rossini: *Prière de Moïse*; (3) Berlioz: *Hymne à la France*; (4) Auber: *Prière de La Muette de Portici*. Pl. nos. T. M. 1578, T. 1576, none, and T. 1577, respectively. Ex Société des Concerts. The extra stanza has been deleted by hand. 5 parts: Chœur I: Sopr. I, Tén. I; Chœur II: Sopr., Tén., Basses. Also **F-RYlang** FIV.58 (Herlin 103) (Sopr., Tén., Basses).

PRINTED LIBRETTO: *HYMNE A LA FRANCE*, / Paroles de M. Auguste BARBIER, musique de M. Hector BERLIOZ. On the verso of a handbill for the concert of 1-VIII-44 giving the programme, the performing forces (a total of 563 performers), and entitled: *PALAIS DE L'EXPOSITION*, / *Champs-Élysées*, / *GRAND FESTIVAL / DE L'INDUSTRIE / En deux Journées*, / *DANS LES DERNIERS JOURS DE JUILLET*, / *A UNE HEURE*. Lower R. of verso: *Paris*. – *Imp. de E.-B. DELANCHY, faub. Montmartre, 11*. The text as published gives the third strophe, later deleted. The verso also gives the original text of the last movement of the *Symphonie funèbre et triomphale*, see [80B](#). Facs. in NBE vol. 12b, p. 219. Copy: **F-Pn** Ye 5275 (dep. 1844).

Performances: 1-VIII-44* (Paris: Festival de l'Industrie; facs. of handbill in NBE 12b, p. 219), 19-I-45* (Paris: Cirque Olympique), 19-VI-45* (Marseilles), 27-VI-45* (id.), 10-VII-45* (Lyons), 24-VII-45* (id.), 23-IV-59* (Paris: Opéra-comique), 11-VII-67 (Paris: Palais de l'Industrie; Hainl; postponed from 4 and 8-VII-67).

References:

MÉMOIRES 53: composed for perf. at the Festival de l'Industrie [1-VIII-44].

GROTESQUES ("Voyages en France, Correspondence Académique; A. M. M***, académicien libre"), 281: perf. Marseilles [19-VI-45].

LETTERS: 14-VI-[44] (to Auguste Barbier, CG 905): he has finally hit upon the music to B.'s magnificent *Hymne à la France*; there will be 500 or 600 voices and 400 instruments; the last verse is of monumental orchestration. 26-VI-44 (Thionville, Félix Marmion to his niece Nanci Pal, CG IX 912^{bis}, and see CG 909D): B. is finishing a *Hymne à la France* to words of Barbier. 19-VIII-44 (to his father, CG 919): successful performance [1-VIII-44].

9-I-[45] (to Jules Lovy, CG 937): his forthcoming concert will include a new overture [*La Tour de Nice*], *Le Carnaval romain*, three excerpts from his Requiem, and the *Hymne à la France*. 11-VI-51 (London, to ?, CG 1418): he wrote the *Hymne à la France* for the Festival de l'Industrie in 1844, the text of which would fit perfectly [in a programme of national hymns].

33-VI-67 (to George Hainl, CG 3247): don't forget, when they print the poster and programs for the concert on 4-VII [eventually 11-VII], to include the name of the author of the words for the *Hymne à la France*, M. Auguste Barbier. 27-VI-[67] (to Barbier, CG 3249): come to the rehearsal on Saturday. 15-VII-57 (to Ferrand, CG 3260): since he has not read *L'Union*, he doesn't know what F. is

talking about with regard to the *Hymne à la France*. [26-VII-67 (Auguste Barbier to Berlioz, CG 3263): he has just returned and only then received the invitation to the dress rehearsal.]

Text: Henri-Auguste Barbier (1805–1882) (see also [76](#)), no. XIV of *Chants civils et religieux* (Paris, 1841).

Self-Borrowing: The refrain (from bar 32) was recomposed for the opening of “Gloire, gloire à Didon” in *Les Troyens* ([133](#), no. 18, mm. 7–10, etc.).

Bibliography: Jullien 170, 171, 241, 303–04 – Boschot III, 64, 77, 87, 247, 497, 646 – *Berlioziana* (1906), 20 – Prod’homme 249, 254 – Barzun I, 444, 446.

98–100: Works for Alexandre’s orgue mélodium

98

Sérénade agreste à la madone
sur le thème des pifferari romains

[101 bars](#)

Orgue mélodium d’Alexandre.

Labitte 20[a] – Hopkinson 34.

Malherbe & Weingartner vol. VI, vi–vii, 33–35 (1902) – NBE vol. 21, 39–41; ix (Eng), xvi (Fr), xxii (Ger), 163, 167, 171 (ed. Hugh Macdonald, 2005).

Date of Composition: November 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source A): **F-Pc** ms 1166. *Sérénade agreste / à la madone / sur le Thème des Pifferari Romains / [upper R.:] H. Berlioz*. 1 bifolio (1^v–2^v; sketches for the Te Deum on 1^v). Oblong 23.3 x 30.5 cm.; 16 staves. Autograph fair copy, used by engraver. Facs. of fol. 1^v, NBE 21, p. 171.

PRINTED SCORE (NBE source **P**): *SÉRÉNADE AGRESTE / À LA MADONE. / sur le thème des pifferari Romains.* [R.:] H. BERLIOZ. Pp. 6-9 of 4 / MORCEAUX / dont une Prière et une Élévation, / POUR L'ORGUE / MÉLODIUM / composés / PAR / MEYERBEER ET BERLIOZ / A.V. / 1^{er} Livre. Prix 9^f. / PARIS, Chez M^{ME} V^{VE} CANAUX, Editeur de Musique Religieuse, Rue S^{te} Appoline, N^o 15 / et chez ALEXANDRE Père et Fils, Boulevard Bonne Nouvelle, 10. Paris: Mme Vve Canaux and Alexandre Père et Fils, [1844]. Pl. no. (1). TP, TP^v blank, [1] blank, 2-5=Prière of Meyerbeer, 6-9=Sérénade agreste à la madone, 10-12=Toccata, 13-15=Hymne pour l'élévation, [16] blank. Hopkinson 34A. Copy: **F-Po** CS-4022 (II).

REISSUE: 4 / MORCEAUX / dont une Prière et une Elévation / ORGUE d'ALEXANDRE / composés / PAR / MEYERBEER ET BERLIOZ / A. V. / Prix 9^f. / Paris, Alexandre et fils / 39 Rue Meslay / A.P.F. 1. Paris: Alexandre et fils, [c. 1850]. Pl. no. Ap. F. 1. Foot of p. 15: *Imp. BAUVE, rue S^t Marc. 14.* In a green wrapper with identical title. Hopkinson 34A(a). Copy: **GB-Lbl** f 337 a (2).

Reference: LETTER: 5-XI-44 (to Nanci, CG 924): before two weeks have passed, he must finish a small collection of pieces for the *orgue-mélodium* which were commissioned by the maker of the new instrument.

Note: The second book of Alexandre's collection was composed entirely by Adolphe Adam and was entitled *3 Mosaiques pour l'orgue mélodium*; its pl. no. was (2).

The *orgue mélodium* was a portable, foot-pumped harmonium invented by Jacob Alexandre (1804-1876) and his son Édouard (1824-1888). Édouard Alexandre was later an executor of Berlioz's estate.

Berlioz contributed to the *Notice sur les Orgues Mélodium d'Alexandre et Fils* (Paris, 1844; **B1**), and the same text appears in his article in the *Journal des Débats* of 23-VI-44 (**C577**); he referred to the *orgue mélodium* in further articles in the *Débats* on 29-XII-44, 24-IX-56, 15-XI-56, and 14-V-63 (**C588**, **C791**, **C792**, **C933**). It won first prize at the Exposition de l'Industrie of 1855, in which year the second edition of Berlioz's *Traité* included a discussion of the instrument (pp. 290-91). His humorous article, "Prudence et sagacité d'un provincial: l'orgue mélodium d'Alexandre" (*R&GM*, 27-II-59; **C853**) was reprinted in *Grotesques*, 87-89.

Bibliography: Boschot III, 98 — *Berlioziana* (1906), 351.

99

Toccata

[68 bars](#)

Orgue mélodium d'Alexandre.

Labitte 20[a] – Hopkinson 34.

Malherbe & Weingartner vol. VI, viii, 39–40 (1902) – NBE vol. 21, 42–43; ix (Eng.), xvi (Fr.), xxii (Ger.), 163–164, 167 (ed. Hugh Macdonald, 2005).

Date of Composition: November 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1168. *Toccata* / *H. Berlioz*. 1 bifolio (1^v–2^r; 1^r blank, 2^v blank except for a short sketch). Upright 26.5 x 34.5 cm.; 18 staves. Autograph working copy, used by engraver.

PRINTED SCORE (NBE source **P**): [L.:] *TOCCATA* [R.:] *H. BERLIOZ*. Pp. 10–12 of *4 Morceaux*, see above, [98](#).

REISSUE: see above, [98](#).

For Reference, Note, and Bibliography, see above, [98](#).

100

Hymne pour l'élévation

[99 bars](#)

Orgue mélodium d'Alexandre.

Labitte 20[a] – Hopkinson 34.

Malherbe & Weingartner vol. VI, vii–viii, 36–38 (1902) – NBE vol. 21, 44–45; ix (Eng.), xvi (Fr.), xxii (Ger.), 164, 167–168 (ed. Hugh Macdonald, 2005).

360

Date of Composition: November 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1167. *Hymne / Pour l'élévation /* [upper R.:] *H. Berlioz*. 1 bifolio (1^r-2^r; 2^v blank). Upright 26.5 x 34.5 cm.; 18 staves. Autograph working copy, with several cuts, used by engraver. Alexandre's address and the word *Gravé* added in red chalk.

PRINTED SCORE (NBE source **P**): *HYMNE / POUR L'ÉLEVATION* [R.:] *H. BERLIOZ*. Pp. 13-15 of 4 *Morceaux*, see above, [98](#).

REISSUE: see above, [98](#).

For Reference, Note, and Bibliography, see above, [98](#).

101

Ouverture du Corsaire

[101A](#) Version I: *La Tour de Nice*, August–November 1844

[101B](#) Version II: *Le Corsaire*, 1846–51

101A Version I: *La Tour de Nice*

Labitte 28 (as *Ouverture du Corsaire Rouge*).

Date of Composition: August–November 1844 [from correspondence and from the fact of Berlioz's stay in Nice in August and September 1844 (see also *Mémoires* 53)]. There is no evidence that it was composed in 1831, despite Berlioz's reading of Byron's *The Corsair* at that time.

Sources:

AUTOGRAPH SCORE: Original layer of *Le Corsaire*, **F-Pc** ms 1159, q.v. below.

AUTOGRAPH FRAGMENT (NBE source **Afrag**): **F-Pc** ms 1519. 3 fols., 57 bars (262–318). Oblong 23 x 29 cm.; 16 staves. Originally fasc. 2 of the autograph.

MANUSCRIPT ORCHESTRAL PARTS: see *Le Corsaire* ([101B](#)).

Performance: 19-I-45* (Paris: Cirque Olympique).

References: LETTERS: 5-XI-44 (to Nanci, CG 924): he has composed a concert overture for his forthcoming concerts. 4-[I-45] (to Théophile Gautier, CG 934): please mention the forthcoming perf. in Monday's column. 5-I-45 (to J.-H. C. de Villemessant, CG 936): best regards, pending *le voyage à Nice*. 9-I-[45] (to Jules Lovy, CG 937): his forthcoming concert will include a new overture [*La Tour de Nice*], *Le Carnaval romain*, three excerpts from his Requiem, and the *Hymne à la France*. 26-IX-50 (to Hiller, CG 1344): he has only one unpublished overture, and he has never heard it.

Note: The work was probably drafted during the composer's trip to Nice in August and September 1844 (see *Mémoires* 53). By 1846 the title had been changed to *Le Corsaire rouge* (after Fenimore Cooper's *The Red Rover*) and the music perhaps revised, since the Labitte catalogue states that it had not been performed. The original version cannot be fully reconstructed from the autograph score.

101B Version II: *Le Corsaire*

à son ami Davison

[463 bars](#)

Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II (4), Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph. ou Tuba, Timb., Cordes (15-15-10-10-9).

Œuvre 21 – Müller-Reuter 233 – Hopkinson 52.

Malherbe & Weingartner vol. V, xii-xviii, 97-136 (1901) – NBE vol. 20, 251-297; xiii-xiv (Eng.), xx-xxi (Fr.), xxviii-xxix (Ger.), 303-305, 307, 314-315, 332-356 (ed. Diana Bickley, 2000).

Date of Composition: 1846-51 [from the Labitte catalogue and from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1159. [Copyist:] *Ouverture / du / Corsaire Rouge* / [red chalk, aut.:] *Par Hector Berlioz / œuvre 21*. 78 numbered pp. (TP, TP^v blank, 1=original aut. TP, 2 blank, 3–73, 74–76 blank). Oblong 23 x 29 cm.; 16 staves. Autograph working copy, with some passages in Rocquemont's hand. Used by the engraver. The original TP, aut. [NBE "second title"] reads: [upper R]: H. Berlioz / [C:] *Ouverture / de / La Tour de Nice*; this title has been deleted and replaced by *Ouverture / du / Corsaire Rouge* / *Par Hector Berlioz / œuvre 21*. The autograph is wrongly dated 1831 in a later hand. Detailed table of the autograph's complex structure NBE 20, p. 304. Facs. of TP and p. 71 in NBE 20, p. 314.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 17534 (formerly **F-Pn** Vma ms 677) (NBE source **CO1**). *Ouverture / du Corsaire Rouge*. / *Par H. Berlioz*. Orchestral parts with aut. annotations. Stamped Rocquemont. Upright white, 14 staves. Used by the engraver. Ex Société des Concerts. 47 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Tuba, Timb., Vns I (9), Vns II (8), Altos (5), Vlles (6), Vlle & Cb., Cb. (4). One of the violin parts, upright green, 16 staves, is an original part for *La Tour de Nice* (**101A**), altered to become *Le Corsaire Rouge*; facs. in NBE 20, p. 315.

D-DT Mus n 354 (NBE source **CO2**). German copyist. Upright white, 12 staves. 9 parts: Tromb. I, Vns I (3), Vns II (2), Altos, Vlles & Cb. (2).

PRINTED SCORE (NBE source **P**): *A son ami Davison. / Ouverture / DU / CORSAIRE / PAR / Hector Berlioz. / Grande Partition. / [L.:] Œuvre 21. [R.:] Prix: 5^f net. / Parties d'Orchestre séparées 20^f. / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26 au 1^{er}. / R. 11276. Paris: Richault, [1852]. Pl. no. 11276.R. Octavo: TP, TP^v blank, 1–64, [65–66] blank; some copies lack last two blanks. Foot of p. 1: *Imp: LANGLET Rue Cadet 18*. Contract with Richault, 25-II-52. Hopkinson 52A. Copies: **F-Pc** Ac e¹⁰ 1086, Rés. 2572 (ex Société des Concerts); **F-Pn** Vm⁷ 2231; **B-Bc** X 7994; **CH-Zamg** XIV 653; **D-DT** Mus. n 354 (in a green wrapper); **D-Bds** 17210/3; **GB-En** H. B. 1/53; **GB-Lcm** I K 27; **GB-Ob** Mus. 1 c 309 (80); **US-Bp** **M.345.28 (1); **US-Cso** Thomas 823; **US-CLp** M775.5/1474; **US-NYp** *MTC, *MTO (bound with Martini, *Plaisir d'amour*); **US-Wc** M3.3.B5 Op. 21.*

VARIANT A: with price changed to 8^f. Copy: **GB-Cpl** XR6.310.80B.C1.

VARIANT B: with imp. *PARIS, RICHAULT et C^{ie} Editeurs, 4, Boulevard des Italiens au 1^{er}* [C. 1866 or later]. Hopkinson 52A(a). Copies: **GB-En** H. B. 2/41 (1);

GB-Lbl Hirsch M 73; **GB-Lbl** e 835 c; **GB-Mcm**; **GB-NWmacdonald**; **GB-Ob** Mus. 1 c 309 (119); **US-BApi**; **US-CA** Mus. 628.3.136.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault, [1852]. Pl. no. R.11369. 18 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 52B. Copies: **F-Psoc** (aut. wrappers); **CH-Zamg** XIII 3191 &a-ah; **D-DT** Mus. n 354; **US-BApi**; **US-Cso** Thomas 823.

PRINTED ARRANGEMENTS: for pf., four-hands. The 1852 Richault catalogue mentions such an edition, but no arranger is mentioned and no copies have been found.

For pf. solo, arr. by Hans von Bülow (NBE source **PT1**). Leipzig & Winterthur: Rieter-Biedermann, [1857]. Pl. no. 10. Price 20 Ngr. 13 pp. Announced in Hofmeister's [Monatsbericht, IV/57, p. 58](#). Hopkinson 52C(a). Copies: **F-Pn** Vm⁷ 5208; **GB-Ob**.

For pf., four-hands, arr. by Hans von Bülow (NBE source **PT2**). Leipzig: Rieter-Biedermann, [1866], pl. no. 408. The TP is similar to that of the pf. solo publication. Price 1 Rhtl. 23 pp. Hopkinson 52C(b). Copies: **GB-Ob** Mus. 1 c 309 (104); **D-B**; **D-Sl**.

Performances: 8-IV-54* (Brunswick), 1-IV-55 (Paris: Salle Ste.-Cécile), 17-II-56* (Weimar), 7-III-63 (Brooklyn: Philharmonic; Theodore Thomas).

References: LETTERS: 21-I-52 (to A. Lvov, CG 1443): he finished three new scores the preceding year of which he has not heard a note. 12-IV-[52] (London, to Liszt, CG 1471): his Paris publishers have produced a list of his works; on it is *Le Corsaire* overture, which he has never heard; the work is being engraved, having been sold to Richault. 14-[VIII-52] (to Liszt, CG 1510): he sends a copy to L. 11-IX-52 (to J. W. Davison, CG 1514): Richault has just published a new overture which Berlioz has taken the liberty of dedicating to D.; he sends a copy. 4-IV-54 (Brunswick, to Joachim, CG IV and IX 1722): they will play *Le Corsaire* and two other movements (the *Fête* and *Adagio* from *Roméo*); if J. comes, he should bring the German words for *Absence* and *La Captive*, which Nieper has promised to do and which will be sung in Dresden. 4-IV-[54] (Brunswick, to Liszt, CG 1725): they are going to try a new overture which he has never heard, *Le Corsaire* [for the concert of 8-IV]; there are too few violins, however. [After 8-IV-54] (Dresden, to Davison, CG 1730): first perf. in Brunswick [8-IV-54]; all went well.

23-IV-[54] (Dresden, to Brandus, CG 1747): perf. planned for the following Saturday. [4-III-55] (to Richault, CG 1907): he cannot afford to buy back the ownership of *La Fuite en Égypte* and *Le Corsaire*; thus R. should reserve for him only the German and English rights. 28-III-55 (Brussels, to Belloni, CG 1930): please go to Padeloup and ask him, forcefully, not to perform the overture *Le Corsaire* at the concert the following Sunday; his orchestra is not strong enough, and Berlioz has not himself performed the work in France. 12-II-[56] (Weimar, to von Bülow, CG 2100): yesterday they had a lengthy rehearsal of *Le Corsaire* for the next court concert; he thanks v. B. for arranging *Le Corsaire* for pf., two-hands; four-handed arrangements are seldom properly played and are always more or less comical. 5-X-[56] (to Rieter-Biedermann, CG 2177): leave the dedication of *Le Corsaire* just as it is: *à mon ami Davison*. [20]-II-57 (to Rieter-Biedermann, CG 2210): he would like a copy of *Le Corsaire* [for pf. solo], if it has been printed. 21-III-57 (to Rieter-Biedermann, CG 2218): the overture is well edited and perfectly arranged by von Bülow; thank v. B. a thousand times, if R.-B. knows where he is. 19-IV-63 (Weimar, to M and Mme Massart, CG 2714): the overture is being performed everywhere in Germany, but he has only heard it once [sic].

Dedicatee: James William Davison (1813–1885), English music critic for *The Times* and *The Musical World*.

Note: The sequence and dates of revision of this work are obscure, especially since Berlioz performed it so infrequently and denied some of the few performances that did take place. There is no explicit connection with Byron's *The Corsair*, despite Berlioz's enthusiastic reading of the poem in Italy in 1831 (see *Mémoires* 36).

Bibliography: Jullien 171, 231, 241 – Boschot III, 70, 77 – *Berlioziana* (1905), 324; (1906), 76 – Prod'homme 109, 253, 340n, 363 – Barzun I, 206, 445, 446.

102–103 (and **92**): Morceaux d'Hamlet

Note: In 1844 Berlioz was asked to compose incidental music for a production of *Hamlet* at the Odéon in a verse translation by Léon de Wailly, and according to the letter to Nanci cited below, he was at work on the project in November. How

many movements he completed is not certain. The ms. inventory at La Côte-St-André (see Appendix II, [B 5](#)), prepared in late 1845, contains the following entry:

Morceaux d'Hamlet
Scène de la comédie
Ballade sur la mort d'Ophélie
Coranach [sic]

The 1845 *Gegenwart* list (Appendix II, [A 0](#)) refers to a “*Marche pour l'entrée de la cour [act III, sc. ii, after li. 93] dans la scène de la Comédie.*”

The Labitte catalogue of 1846 (Appendix II, [A 1](#)) cites *Morceaux pour l'Hamlet de Shakespeare. – Ballade sur la mort d'Ophélie (avec piano), paroles d'Ernest Legouvé. – Coronach à grand orchestre, pour la translation des corps, au dénoûment.* Finally, the autobiographical sketch prepared for Stasov before the Russian voyage of 1847 mentions *ses morceaux pour l'Hamlet de Shakespeare* (see Fouque, p. 194).

Of the three movements listed in late 1845, the *Scène de la comédie* (the dumb show in Act III, sc. 2) is lost; the *Ballade* was a re-working of *La Mort d'Ophélie* ([92](#)), and the *Coronach* was published in 1852 as the *Marche funèbre pour la dernière scène d'Hamlet* ([103](#)).

The Odéon project of 1844 came to nothing. In February 1848 the *Ballade* and the *Coronach* were considered for a Musical Shakespeare Night at Covent Garden, London, on 24-II-48, but this did not take place either (see *R&GM*, 20-II-48).

102

Scène de la comédie

LOST

Note: In the 1845 *Gegenwart* list (Appendix II, [A 0](#)), the movement is identified as “*Marche pour l'entrée de la cour [act III, sc. ii, after li. 93] dans la scène de la Comédie.*”

Marche funèbre pour la dernière scène d'Hamlet

118 bars

Chœur [singing the syllable *ah*]; Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II (4), Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph. ou Tuba, Timb., Tamb. *voilés ou sans timbre* (6), G. c., Cymb., Tam-tam, Peloton ["Volley"], Cordes (15-15-12-12-10).

Labitte 31 (*ouvrage inédit*) – Hopkinson 51.

Malherbe & Weingartner vol. VI, ix-x, 41-56 (1902) – NBE vol. 12b, 99-118; xi-xii (Eng.), xx-xxi (Fr.), xxix-xxx (Ger.), 209-210, 213, 217, 225 (ed. David Charlton, 1993).

Date of Composition: November 1844 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1187. In *Tristia*, version II (see [119B](#)). *Marche funèbre (N° 3) / pour / La dernière scène d'Hamlet / [R.:] Paris 22 Septembre 1848*. Fols. 16^r-26^r (26^v, [27]^{r-v} blank). Lower half of TP, aut.: *Let four captains, / Bear Hamlet like a soldier to the stage; [etc.]; // [copyist:] Que quatre capitaines portent Hamlet comme / un guerrier sur une estrade [etc., a total of 9 lines of English and 8 of French]*. Facs. of TP in NBE 12b, p. 217.

MANUSCRIPT ORCHESTRAL PARTS: see *Tristia* ([119B](#)).

LITHOGRAPHED CHORUS PARTS: see *Tristia* ([119B](#)).

PRINTED SCORE (NBE source **P**): [L.:] *H. Berlioz // [R.:] Paris 22 Septembre / 1848. // [C.:] N° 3. / MARCHE FUNÈBRE / POUR / La dernière scène d'Hamlet. // [L.:] Let four captains / [etc., as in autograph] // [R.:] Que quatre capitaines portent Hamlet comme / [etc., as in autograph]*. In *Tristia*, version II (1852; see [119B](#)). Pl. no. 11 222.R. TP, TP^v blank, 1-18, [19-20] blank. Hopkinson 51B.

PRINTED PARTS: printed with the other two works in *Tristia* (1852, see [119B](#)).

PRINTED VOCAL SCORE: listed on the TP of the full score at 4^f 50^c and also in the 1852 Richault catalogue, but otherwise not known. Hopkinson 51A.

Performances: none.

Reference: LETTER: 5-XI-44 (to Nanci, CG 924): he is writing the music needed for Shakespeare's *Hamlet*, of which a verse translation by Léon de Wailly is being prepared for the Odéon. See also under *Tristia*, [119B](#).

Note: This work was listed as *Coranach* (i. e. funeral dirge) in the 1845 autograph inventory of Berlioz's manuscripts (see Appendix II). In the 1846 Labitte catalogue it is called *Coranach à grand orchestre, pour la translation des corps, au dénoûment*, and in the announcement of a Musical Shakespeare Night in London which did not take place (*R&GM*, 20-II-48) it was called *Coronach pour la translation du corps d'Hamlet*. The date 22-IX-48, which appears on the autograph and the printed score, may indicate a revision or the completion of a fair copy.

Bibliography: Boschot III, 160, 169–71, 194–95 – *Berlioziana* (1905), 380 – Barzun I, 543, 547, 562.

Macdonald, "The Labitte Catalogue – Some Unexplored Evidence," *Berlioz Society Bulletin* 69 (October 1970), 5–7; and "The Labitte Catalogue – More Evidence," *id.* 70 (January 1971), 7–8 – Kent W. Werth, "Dating the 'Labitte Catalogue' of Berlioz's Works," *19th-Century Music* 1 (1977–78), 137–41.

104

Le Chasseur danois

(Der Dänische Jäger)

Text by Adolphe de Leuven

[104A](#) Version I: for voice and pf., before December 1844

[104B](#) Version II: for voice and orchestra, November 1845

104A Version I

à M^r Baroilhet

[59 bars](#) (stanzas 1, 4)

stanzas 2, 3: melody and text only

Basse, Pf.

Labitte 21[b] (*La grande partition est inédite*) — 32 *Mémoires* 31 — Hopkinson 35A.
Malherbe & Weingartner vol. XVII, xix, 205–10 (1904) — NBE vol. 15, 230–234;
xvii (Eng.), xxx (Fr.), xlii (Ger.), 279–280, 293 (ed. Ian Rumbold, 2005).

Date of Composition: before December 1844 [prior to publication].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): *LE CHASSEUR DANOIS. / CHANT POUR VOIX DE BASSE / PAROLES DE M^r DE LEUVEN* [ornament] *MUSIQUE D'HECTOR BERLIOZ. / [R.:] A M^r BAROILHET.* Published in *Sixième Année. / LA MÉLODIE. / ALBUM DE CHANT / DU / MONDE MUSICAL / Romances, Mémoires, Chansonette, Duettino, etc. / PARIS, BUREAUX DU MONDE MUSICAL, / Chez BERNARD LATTE, Éditeur de Musique, 2, boulevard des Italiens / ET PASSAGE DE L'OPÉRA.* Paris: Bernard Latte, 5-XII-1844. Pp. 6–7. Hopkinson 35A. Copies of album: **F-Pn** Vm⁷ 2020 (dep. 1845); **GB-En** H. B. 2/60 (5).

Id. but with slightly different overall title page, giving only *Passage de l'Opéra, N° 2* as address. **F-Pn** Gr-Vm Macnutt 192 ([Gallica IFN-52501360](#)) (identified by Macnutt as Hopkinson 35 pre-A).

SEPARATE ISSUE: à M^r Baroilhet / *LE CHASSEUR DANOIS / Chant pour voix de basse / [vignette:] Lith. Guillet CELESTIN NANTEUIL / PAROLES de M^r de LEUVEN / Musique de / HECTOR BERLIOZ / à Paris chez BERNARD-LATTE, Editeur, Boulevard des Italiens, 2.* [L. and R.: advertisements for *NOUVELLES COMPOSITIONS pour voix de basse.*] Paris: Bernard Latte, [1845]. No pl. no. TP, 6–7, [8] blank. Facs. of vignette in Jullien 169. Advertised in *Le Monde musical*, 10-

VII-45, at 2^f. Hopkinson 35A(a). Copies: **F-Pc** Acm 3135, L 3307 (3) [item 5] (without the wrapper).

REISSUE: Paris: Edmond Mayaud. Such an edition is listed in the 1859 catalogue and may have been issued at the same time as a similar issue of *La Belle Isabeau* (94), but no copy is known.

BERLIN EDITION (NBE source **P2**): *Sammlung von Gesaengen u. Romanzen der beliebtesten Componisten.* / RECUEIL DE COMPOSITIONS POUR LE CHANT / avec / accompagnement de Piano. / LE CHASSEUR DANOIS / von M. von Leuven / componirt / für eine Bass-Stimme / von / HECTOR BERLIOZ. / [list of the 14 songs in the series; *Le Chasseur danois* is no. 9] / BERLIN chez Stern & C°. / 6. Werderscher Markt. / [L.:] *Propriété des Editeurs.* [R.:] *Enregistré aux Archives de L'Union.* / Lith. Atelier von F. E. Feller in Berlin. / PARIS chez Bd. LATTE. Berlin: Stern, [1845]. Pl. no. S. et C° 6. [1]=TP, [2] blank, 3-5, [6] blank. French and German text. Advertised in *Die Signale*, V-45. Hopkinson 35A(c). Copies: **US-Bp** **M.391.32 (28); **US-DA** Dannreuther (pencil: *à M^r Berlioz de la part [de ?; trimmed away]*).

REISSUE: *Le Chasseur Danois / Der dänische Jäger.* / ROMANZE. / von / M. von Leuven / componirt / für eine / SINGSTIMME. / mit Begleitung des Pianoforte / von / HECTOR BERLIOZ. / Für Sopran oder Tenor. Pr. 7 1/2 Sgr. Für Alt oder Bass. / Eigenthum des Verlegers. / Eingetragen in das Vereinsarchiv. / BERLIN. / C. F. PETERS, BUREAU DE MUSIQUE. / BERLINER SORTIMENT (EUGEN SIMMEL.) 6. / *Zweite Auflage.* Berlin: C. F. Peters, [1863]. No pl. no. [1]=TP, [2] blank, 3-5, [6] blank. French and German text. Announced in Hofmeister's *Verzeichnis* for 1863. Hopkinson 35A(d). Copies: **D-B** Mus. 100 15; **GB-En** H. B. 2/26 (2).

Performance: 7-IV-46 (Prague; Vogel; at a dinner party).

104B Version II

[59 bars](#) [3 stanzas of text]

Basse solo; Fl. I-II (P. fl.), Hb. I-II, Cl. I-II, Bns I-IV, Cors I-IV, Tromb. I-III, Timb., Cordes.

Labitte 21 – Hopkinson 35B.

Malherbe & Weingartner vol. XV, ix, 160–67 (1903) – NBE vol. 13, 91–99; xiii (Eng.), xx (Fr.), xxvii–xxviii (Ger.), 123, 126, 136 (ed. Ian Kemp, 1975).

Date of Composition: November 1845 [prior to performance].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm¹ 661. *Der Dänische Jäger* H. Berlioz. 6 numbered folios (1^r–5^r, 5^v–6^v blank). Upright, 27.3 x 34.8 cm.; 20 staves. (Same paper as autograph of *Zaïde*, **107B**.) Working copy. Text of first and last stanzas only. Below title, aut.: 5 1^{rs} Violons, 5 2^{mes}, 3 altos, 2 = celli, 3 C. Basses, et les instr: à vent.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pn** Vma ms 869. *Der dänische Jäger*. Vienna copyists, 1845. Upright, 10 staves. Ex Société des Concerts. 30 parts: Fl. I, Fl. II, Hb., Cl., Bns I–II, Bns III–IV, Cors I, Cors II, Tromb. I, Tromb. II, Tromb. III, Timb., Vns I (5), Vns II (5), Altos (3), Vlles (2), Ch. (3). Facs. of Vns I in Holoman, “Société,” 113.

PRINTED SCORE: first published by Malherbe & Weingartner (1903).

Performances: 29-XI-45* (Vienna; Staudigl), 19-I-46* (Prague; Strakaty), 15-II-46* (Pest; Karoly Benza), 24-IV-46* (Brunswick; Fischer), 29-VI-48* (London; L. Bouché).



Reference: none.

Text: Adolphe Ribbing de Leuven (1807–1884), a professional librettist of Swedish descent and from 1862 director of the Opéra-comique.

Dedicatée: Paul Barroilhet (1810–1871), a baritone soloist; he and Berlioz were apparently acquainted from the days when they were both students at the Conservatoire.

Bibliography: Boschot III, 98–99 – *Berlioziana* (1906), 12 – Prod’homme 268.

105

Marche marocaine

Arrangement: music by Léopold de Meyer

à *Monsieur Ch. Kuffner*

244 bars

P. fl. I-II, Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., 2 pr. Timb., G. c., Tamb., Cymb., Tri., Pavillon chinois, Cordes.

Labitte App. 4 (*parties séparées*) – Hopkinson 38.

NBE vol. 22b, 200–47; xiv–xv (Eng), xxiii (Fr), xxxiii (Ger), 298–99, 322 (ed. Ian Rumbold, 2004).

Date of Composition: February–April 1845 [prior to performance].

Sources:

AUTOGRAPH SCORE: lost. An autograph draft TP was sold at Sotheby's, 13-VI-1966.

AUTOGRAPH DRAFT TITLE-PAGE: Sold at Sotheby's, 13-VI-1966.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Po** CS-3102. Stamped Léopold de Meyer. Upright, 16 staves. 20 parts: P. fl. & Fl., Fl., Hb., Cl., Bns, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I, Timb. II, G. c., Tamb., Cymb., Tri., Pavillon chinois. No strings.

PRINTED SCORE (NBE source **P**): *A Monsieur Ch. Kuffner. / MARCHE MAROCAINE / composée pour le / Piano / par / Leopold de Meyer / et instrumentée à grand Orchestre / avec une Coda nouvelle / par / HECTOR BERLIOZ. / Grand[e] Partition. / Propriété des Editeurs. / Enregistré dans l'Archive de l'Union. / [L.] N° 8302. [R.:] Pr. f 2.15 x. CM. / VIENNE, / chez A. Diabelli et Comp: Graben, N° 1133. Vienna: A. Diabelli et Comp., [1846]. Pl. no. D. et C. N° 8302. (N° 8302 on TP). [1]=TP, 2–35, [36] blank. Announced in Hofmeister's [Monatsbericht VI-1845, p. 86](#). Hopkinson pre-38A. Copies: **F-Pn** Vm⁷ 2222 (a proof), Gr-Vm Macnutt 147.*

VARIANT A: printed on large paper with an ornamental border of green ivy, [1846]. Lacks pl. no. and price. Hopkinson 38A(a). Copy: **F-Pc** D 963 (a presentation copy). Facs. of TP, NBE 22b, p. 331.

VARIANT B: with imprint of *Milan, chez J. Ricordi* added and with the missing *e* of *Grande Partition* restored, [1846]. Hopkinson 38A. Copies: **F-Pn** Gr-Vm Macnutt 147a; **F-Po** CS-3102 [CS-3102 (1)]; **A-Wgm** XVI 23801; **D-B** Mus. 4604; **D-Mbs** 4 Mus. pr. 65834; **GB-En** H. B. 1/40; **GB-Lbl** fol. h 1570 c 2; **GB-Lcm** I K 29 (1); **US-Bp** **M.403.6 (2); **US-Cso** Thomas 855 (with ms parts, late 19th-century?); **US-Wc** M3.3.B51M3. Facs. of TP, NBE 22b, p. 331.

MILAN EDITION: listed in a Ricordi catalogue of 1855 with pl. no. 18298, but not otherwise known.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: [Escudier, 1845], with a printed wrapper: *Marche / MAROCAINE / DE / LÉOPOLD MEYER. / Pour / Orchestre / avec une Coda nouvelle / Par / HECTOR BERLIOZ. / Prix: 30f. / Les Parties supplémentaires chaque 4f. / A. Lafont / Paris au BUREAU CENTRAL de Musique, / 29 Place de la Bourse / [L.:] Londres chez Chappelle [C.:] Milan chez Ricordi [R.:] Mayence chez les Fils de B. Schott. / B.C. 645*. Individual parts headed [L.:] *MARCHE MAROCAINE / de LEOPOLD de Meyer. // [R.:] Instrumentée avec une CODA nouvelle. / PAR H. BERLIOZ*. No pl. no. on string parts; B. C. 645 on winds. 23 parts: Fl. & P. fl., Hb., Cl., Bns, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb. I, Timb. II, Tamb., G. c., Cymb., Tri., Pavillon chinois, Vns I, Vns II, Altos, Vlls & Cb. Hopkinson 38B. Copies: **F-Pc** D 17544 (ex Société des Concerts); **F-Po** CS-3102 [CS-3102 (2)] (strings only, stamped Léopold de Meyer; the first Vns I part in a wrapper with a description of the complete set); **D-F** Mus. pr. Q 54 / 63B (in the printed wrapper).

Performances: 6-IV-45* (Paris: Cirque Olympique), 23-XI-45* (Vienna), 9-V-46* (Paris: Théâtre-italien). Meyer conducted the orchestral version in New York on 10-XI-45 and perhaps during his seven-month tour of the United States. It was heard again at his New York concerts of 2-X, 8-X, and 3-XI-46, conducted by George Loder.

Reference: LETTER: 3-XII-45 (Vienna, to Léopold de Meyer, CG 1006): the *Marche* was well played [23-XI-45] and warmly applauded.

Composer: Léopold de [von] Meyer (1816–1883), *Marche marocaine, Air guerrier des turques*, op. 22 (for pf.; Paris: Bureau Central de Musique, 1844); originally *Machmudier: Air guerrier des Turques* (Vienna: Diabelli, n. d.).

Dedicatee: Almost surely Christoph Kuffner (1780–1846), poet, librettist of Beethoven's Choral Fantasy, op. 80. Charles G. Rosenberg describes meeting Berlioz in Vienna at a reception given by Mme Kuffner in 1846 ("Hector Berlioz: the Composer and Critic," in *You Have Heard of Them* [New York: Redfield, 1854] p. 55-60). The name "Kuffner" figures among the names engraved on the gilt baton offered Berlioz in Vienna on 10-XII-45; see "Berlioz à Vienne," [R&GM, 21-XII-45, p. 415](#).

Note: Berlioz heard Meyer play the version for pf. at the Cirque Olympique, 16-II-45, and orchestrated it, adding a coda, for another perf. at the same place, 6-IV-45.

Bibliography: Jullien 171–72 – Boschot III, 77–78, 80, 113 – *Berlioziana* (1906), 44.

R. Allen Lott, "A Berlioz Première in America: Leopold de Meyer and the *Marche d'Isly*," *19th-Century Music* 8 (1985), 226–30.

Discography: In *Marching with Berlioz: Hector Berlioz (1803–1869)*, UCD Symphony Orchestra, University of California, Davis; D. Kern Holoman, conductor (UC Davis, 2002), track 7.

106

Le Vent gémit

Sérénade

Albumleaf (NBE Albumleaf 7)

Text by Méry

[60 bars](#)

NBE vol. 21, 96; xi (Eng.), xviii (Fr.), xxv (Ger.), 165 (ed. Hugh Macdonald, 2005).

Date of Composition: June 1845 [from the dated autograph MS].

Source: AUTOGRAPH ALBUMLEAF: **J-Tmc** A-M-0103. [Hand of Méry:] à *Lady Greig – aux bains de la méditerranée, le soir du 25 juin 1845.* / [Hand of Berlioz:] *Sérénade.* [Foot of p.; Méry:] *Lequel des deux a fait les paroles??* [Berlioz:] *Lequel des deux a fait la musique??* [Berlioz:] *H. Berlioz.* [Méry:] *Méry.* 1 folio (1 p. of music). Oblong 25 x 33 cm.; 6 hand-drawn staves. A similar autograph, with the variant noted above in the incipit, was printed in René Dumesnil, *Musique et musiciens* (Paris, 1947), 13, consisting of a single verse of text on 2½ lines of music (20 bars). (Tiersot gives this latter reading.) The source for the facs. has not been found.

Text: François-Joseph Méry (1798–1865), author, journalist, and Latinist; Berlioz refers to him frequently in his writings, notably in “Voyages en France, Correspondance Académique,” a chapter of *Grotesques* (pp. 273–82).

Bibliography: *Berlioziana* (1906), 376.

107

Zaïde

Boléro

Text by Roger de Beauvoir

[107A](#) Version I: for voice and pf., before November 1845

[107B](#) Version II: for voice and orchestra, November 1845

107A Version I

[114 bars](#)

Sopr., Pf.

Hopkinson 37A.

Malherbe & Weingartner vol. XVII, xix, 191–96 (1904) — NBE vol. 15, xvii–xviii (Eng.), xxx (Fr.), xlii–xliii (Ger.), 235–239, 280, 293 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1845 [prior to Version II, [107B](#)].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** Médiathèque Hector-Berlioz Msc. I. *Bolero / Paroles de M. Roger de Beauvoir / Musique de Hector Berlioz*. At the side: *à Melle Recio*. 4 fols. (8 pp. of music). Upright, 25.7 x 34.2 cm.; 12 staves. The score is accompanied by a one-page preliminary sketch of the vocal line of *Zaïde*.

MANUSCRIPT SCORE (NBE source **C**): **F-Pc** ms 1176. *Zaïde / Boléro / Paroles de Mr Roger de Beauvoir / Musique de Mr Hector Berlioz*. 6 fols. (1^r=TP, 1^v–6^r, 6^v blank). Oblong green, 10 staves. Fair scribal copy by Rocquemont, with editorial and tempo indications by Berlioz. Ex coll. Malherbe.

PRINTED SCORE: first published by Malherbe & Weingartner (1904).

107B Version II

à Madame la Princesse Czartoriska

[124 bars](#)

Sopr.; Fl., Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Timb., Castagnettes, Cordes.

Labitte 21[c] (*La grande partition est inédite.*) — 32 *Mélodies* 27 (pf. reduction) — Hopkinson 37B–D.

Malherbe & Weingartner vol. XV, ix, 140–59 (1903); pf. reduction vol. XVII, xix, 197–204 (1904) — NBE vol. 13, 100–12, xiii–xiv (Eng.), xx–xxi (Fr.), xxviii (Ger.), 123, 126, 136 (ed. Ian Kemp, 1975); pf. reduction in vol. 15, 240–245; xvii–xviii (Eng.), xxx (Fr.), xlii–xliii (Ger.), 280, 293–294 (ed. Ian Rumbold, 2005).

Date of Composition: November 1845 [prior to performance].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm⁷ 665. *Zaïde / Boléro / paroles de Mr Roger de Beauvoir / Musique de H. Berlioz*. 20 numbered pp. (TP, TP^v blank, 1–20, [21–22] blank). Upright 27.3 x 34.6 cm.; 20 staves. (Same paper as autograph of *Le Chasseur danois*, [104B](#).) Autograph fair copy. Ex coll. Olgar Thierry-Poux.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pn** Vma ms 865. Vienna copyists, 1845. Upright white, 10 staves. Ex Société des Concerts. 26 parts: Fl., Hb., Cl., Bns, Cors I-II, Cors III- IV, Timb., Castagnettes, Vns I (5) , Vns II (5), Altos (3), Villes (2), Cb. (3).

PRINTED SCORE: Despite Berlioz's remarks in his letters of 16-XII-45 and 3-II-46 (see References), Haslinger does not appear to have published the full score. It was first published by Malherbe & Weingartner in 1903.

PRINTED VOCAL SCORE (NBE source **P1**): *A Madame la Princesse Czartoriska. / ZAÏDE. / BOLERO / pour / Soprano / avec Accompagnement de Piano, / et Castagnettes (ad libitum.) / Paroles de M^r Roger de Beauvoir. / Musique de / HECTOR BERLIOZ. / Propriété des Editeurs. / [L.:] N^o 9980. [C.:] Enrégistré dans l'Archive de l'Union. [R.:] Prix 45x.C.M. / VIENNE, / chez Veuve Haslinger et Fils, / Marchands de Musique etc. de la Cour Imp. et Royale. / Paris, chez Bernard Latte. Vienna: Veuve Haslinger et fils, [December 1845]. Pl. no. T. H. 9960. [1]=TP, [2] blank, 3–11, [12] blank. French and German text. Foot of p. 3: *Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung Tobias Haslinger's Witwe u. Sohn in Wien*. Announced in Hofmeister's [Monatsbericht, V-46, p. 77](#). Hopkinson 378. Copies: **F-Pc** D 16497 (ex Société des Concerts); **A-Wn** M S 11206, M S 12773; **D-F** Q 50/144; **D-Mbs** 4^o Mus. pr. 11462; **D-B** Mus. 434; **GB-En** H. B. 2/30 (1); **US-R** Vault M1621.B515z.*

VARIANT: Vienna, Mechetti, [1852]. Announced in Hofmeister's [Monatsbericht, II/52, p. 35](#) as op. 19, no. 1 [see [121](#)], at 30 xr. Advertised in Mechetti's catalogue of 1853 as no. 334 of *Aurora d'Italia e di Germania*. Pl. no. 4518; price CM 30. Hopkinson 37B(a). No copies known.

PARIS EDITION (NBE source **P2**): *à Madame / LA PRINCESSE CZARTORISKA, / ZAÏDE / Bolero / PAROLES / de Roger de Beauvoir / Musique / DE / HECTOR BERLIOZ. / [L.:] Propriété de l'Auteur. [R.:] PRIX: 5^f. / A. Lafont. / PARIS, chez BERNARD LATTE, Editeur, Boulevard Italien N^o 2. Paris: Bernard Latte, [XII-1845], a private printing by Berlioz, published simultaneously with the*

Vienna edition to protect his French rights. No pl. no. TP, TP^v blank, 2–7, [8] blank. Top of p. 1: *Propriété de M^r Berlioz rue de provence 48*. Announced in *BF*, 17-I-46, as *chez* [blank], at 5^f. Hopkinson 37C. Copies: **F-Pc** Acm 3143bis (dep. XII-1845; lacks TP); **F-Pn** Vm⁷ 31730 (in a ms. hand: *Certifié conforme au manuscrit le 30 Xbre 1845*. C. Devienne Graveur; lacks TP); **GB-En** H. B. 2/30 (2).

SECOND EDITION (NBE source **P3**): In *Feuillets d'album* (1850); see **121**. Pl no. 1.10503.R. TP, TP^v blank, 1–7, [8] blank. Hopkinson 37C(a). Separate copies: none.

Performances (with orchestra): 29-XI-45* (Vienna; Henriette Treffz), 17-XII-45* (Vienna; [Treffz?]), 19-I-46* (Prague; Katerina Podhorska), 27-I-46* (id.), 20-II-46* (Pest; Rosalie Schodel), 20-III-46* (Breslau; Mme Seidelmann), 24-IV-46* (Brunswick; Mme Fischer-Achten), 29-VI-48* (London; Mme Sabatier).

References: LETTERS: 16-XII-45 (Vienna, to Desmarest, CG 1011): he has sold the German rights of *Zaïde* to Haslinger; would Latte buy the French rights for 200 francs, the cost of his other *romances*? if L. is not interested, would D. have it engraved by Devienne and charged to himself, then complete the formalities necessary to insure his own rights; he wants Haslinger to be able to profit from the popularity of the bolero, which he has just orchestrated and which was very successful at his third concert [29-XI-45]; he is not asking them to publish the full score, since Haslinger is engraving it, and that will suffice. 19-XII-[45] (Vienna, to Desmarest, CG 1013): there may still be time for Latte to publish it before the new year; if he publishes it, D. and Morel should correct the proofs; Latte should do a pretty title page. 3-II-46 (Vienna, to Karl Haslinger, CG 1018): Dr. Bacher told him that H. intended to engrave separate parts of the *Boléro*; he would like a copy of them when he returns from Pest; he can leave the score for the engraver to use; the price agreed was 80 florins, which H. would be kind to remit. 15-II-46 (Pest, to A. W. Ambros, CG 1021): perf. planned for Prague, 1-III, sung by Mme Podhorska.



Text: Edouard Roger de Bully, called Roger de Beauvoir (1809–1866), “Zayde,” in *Les Meilleurs Fruits de mon panier* (Paris, 1862).

Dedicatée: Marcelline, Princess Czartoriska (1817–1894), a Viennese noblewoman and pianist, pupil of Czerny and Chopin.

Bibliography: Boschot III, 98, 102 — *Berlioziana* (1906), 11-12 — Prod'homme 259n, 268 — Barzun I, 474.

108

Marche d'Isly

Arrangement: music by Léopold de Meyer

(See also *Marche marocaine*, [105](#))

[265 bars]

LOST

For orchestra.

Labitte App. 5 (*inédite*).

Not in NBE; see Note.

Date of Composition: before December 1845 [from correspondence].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT SCORE: see Note.

PRINTED SCORE: none.

Performances: 2-X-46 (New York; George Loder, cond.), 8-X-46 (id.), 3-XI-46 (id.), 10-XI-46 (Philadelphia). The publicity in New York stated that the *Marche* had been “expressly arranged by the celebrated Berlioz in Paris.”

Reference: LETTER: 3-XII-45 (Vienna, to Léopold de Meyer, CG 1006): M. has not said if he received the score of the *Marche d'Isly* which B. sent to London with Erard; he hopes it has arrived.

Composer: Léopold von Meyer (see above, [105](#)), *Marche triomphale d'Isly*, op. 30 (Paris, 1845).

Note: A ms. copy of an orchestral *Marche d'Isly* is found in **F-Po** Rés. 567. It may be in the hand of Rocquemont, Berlioz's copyist, and is orchestrated for the sort of performing forces Berlioz may have used: Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph., Timp., G. c., Tri., Cymb., Cordes. A TP has been trimmed off. Meyer has altered the MS in pencil and ink. Current thinking is that the ms. copy at **F-Po** is not, in fact, in the hand of Rocquemont and not the work of Berlioz; it did not appear in NBE.

The success of the *Marche marocaine* ([105](#)) probably suggested to Berlioz an arrangement of a second work by Meyer.

The battle of Isly took place on 15 August 1844, in which the Moroccan army was defeated by Maréchal Bougeaud. Horace Vernet's *Bataille d'Isly* was exhibited in the *salon de 1846*.

Bibliography: Macdonald, "The Labitte Catalogue – Some Unexplored Evidence," *Berlioz Society Bulletin* 69 (October 1970), 5-7; and "The Labitte Catalogue – More Evidence," id. 70 January 1971), 7-8 – R. Allen Lott, "A Berlioz Première in America: Leopold de Meyer and the *Marche d'Isly*," *19th-Century Music* 8 (1985), 226-30.

Pierre-René Serna, "By Way of Inventory: Scores Not Included in the New Berlioz Edition," The Hector Berlioz Website, 2007. [English](#) (transl. Michel Austin); [French](#). Includes transcriptions of the **F-Po** score and source *Marche triomphale d'Isly* (requires Sibelius plug-in).

109

Marche de Rákóczy

Rákóczy-Indulő

(Later incorporated, with a new coda, in *La Damnation de Faust*, [111](#))

[144 bars](#)

P. fl, Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-II, Tuba, Timb., Tamb., G. c., Cymb., Tri., Cordes.

380

NBE vol. 8a-b, 56-79; 455-61 (Eng.), 462-68 (Fr.), 469-75 (Ger.), 479-85, 486, 497, 502-03, 550 (ed. Julian Rushton, 1979), notably Appendix II: "The Original Form of the *Marche hongroise*" (vol. 8b, pp. 502-03).

Date of Composition: February 1846 [from *Mémoires*].

Sources:

AUTOGRAPH SCORE (NBE source **A(MH)**): **H-Bn** Ms mus. 29. [Upper L., with a portion trimmed away:] *Rákóczy. / Marche Hongroise / instrumentée par H. Berlioz*. 15 numbered folios (1^r-15^v; [16^{r-v}] blank). Upright 24.5 x 33.5 cm.; 20 staves. Autograph working copy. Ex coll. Ferenc Erkel (ex Casimir Bathyány). Facs. of fol. 1^{r-v} in Haraszti, *Berlioz et la Marche hongroise* (see below), fig. 25; facs. of fol. 1^r in NBE vol. 8b, 497. PDF [HERE](#).

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO(MH)**): **F-Pc** D 16472. Title, upper L, copyist: *Rákóczý Marsch*; upper R., aut.: *Marche Hongroise*. Hungarian copyist, with revisions and the new coda added by Rocquemont. Upright white, 10 staves. Ex Société des Concerts. 24 parts (lacks Tromb.): P. fl., Fl., Hb. I, Hb. II, Cl. I, Cl. II, Bns I, Bns II, Cors en La I, Cors en La II, Cors en D I, Cors en D II, Tromp. I, Tromp. II, C. à p. I, C. à p. II, Oph. (upright green, 12 staves; copied by Rocquemont), Tuba (upright white, 12 staves, copied by Rocquemont), Timb., Tamb. & Tri., Vns I, Vns II, Altos (upright green; copied by Rocquemont), Cb.

PRINTED ARRANGEMENTS for pf., based on the Budapest autograph:

TWO HANDS (Pest, copies identical except for TP): *RAKOCZY / Marche hongrois / arrangée pour le / PIANO / après / HECTOR BERLIOZ / par / ANTOINE ZAPF. / Propriété de l'Editeur / PESTH / chez J. Treichlinger / [R.:] à deux mains 30x / à quatre mains 45x*. Pest: Treichlinger, [1847]. Pl. no. J. T. 138. 7 pp. (2-hand edn.). Copy: **H-Bn** [ZR 1020 / koll 4](#); **US-NYpm** Fuld (record ID 121655).

Rákóczy / INDULŐ / szerkeszté / Berlioz / [L.:] 188 sz. / [R.:] Ára két kézre [2-hands] 54 Kr / " negy " [4-hands] 80 " / " hat " [6-hands] 1 Frt. / PEST: Treichlinger J. / tulajdona. Pest: Treichlinger, [1847]. Pl. no. J. T. 138. Price 54 kr. 7 pp. (2-hand edition) Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5374); **H-Bn** [ZR 929](#); **GB-Ob** Mus. 1 c 309 (69); **US-NYpm** Fuld (record ID 121656).

FOUR HANDS (Vienna): *Rákóczy* / *INDULŐ* / *szerkeszté* / *Berlioz* [etc.]. *Propriété de J. Treichlinger*. Vienna: Bibliothèque d'Etat, [c. 1860?]. Pl. no. J. T. 425. 13 pp. Copy: **A-Wn** M S 12708.

For other pf. arrangements from 1848 see *La Damnation de Faust* ([111](#)), PRINTED ARRANGEMENTS.

Performances: 15-II-46* (Pest), 20-II-46* (id.). See also *La Damnation de Faust* ([111](#)).

References:

MÉMOIRES Travels/Germany II, 3: comp. during the night before his departure for Hungary [c. 6-II-46]; successful perf. in Pest [15-II-46]; MS given to the town of Pest; subsequently he made several changes in the orchestration and added a coda of 30 bars; revised, corrected, and enlarged score sent to Hungary in 1861. 54: incorporated into *La Damnation de Faust*.

LETTERS: 15-II-46 (Pest, to A. W. Ambros, CG 1021): he raised popular passions with a Hungarian theme which he orchestrated and developed; perf. proposed for Prague, 1-III [not perf.].

25-I-60 (to Ferenc Erkel, CG 2469): he never gave anybody in Germany the right to publish his arrangement of the *Rákóczy* March; E. may do whatever he likes to secure justice; the publication based on the MS he left in Budapest is all the more annoying as it no longer conforms to the version in *Faust*. [31-I-61 (Győr, Gyula/Jules Tamássy and the Youth of Győr to Berlioz, CG 2531): thanking B. for the honor he has bestowed on the Hungarian nation with the transcription of the *Marche de Rákóczi* [etc., accompanying a silver crown sent after a performance of the piano transcription there, XII-1860].] 14-II-61 (to the Youth of Győr, CG 2533 and *Mémoires* Travels/Germany II, 3fn): thanking them for the present and the flattering letter.

Note: The German Newspaper *Der Spiegel*, 11-II-46, reported that Berlioz had arrived in Pest, and that at the moment of his arrival he had taken a national march and made a grandiose work from it. On 24-II-46 the Hungarian newspaper *Honderü* reported that Casimir Bathyány had bought the score for 560^f. Bathyány seems to have given the score to the Budapest Philharmonic Society; it was eventually acquired by Erkel.

Concerning the silver crown present to Berlioz by the Youth of Győr after a performance there, see CG VI, 196n.

An arrangement for three pianos, twelve-hands, was prepared by Gyula Erkel, son of Ferenc, and played in Hungary in 1862.

Bibliography: Jullien 179–80 — Boschot III, 96–98, 109–10, 254 — *Berlioziana* (1904), 299 — Prod'homme 270–71 — Barzun I, 477.

Kálmán Isoz, "Le Manuscrit original du 'Rákóczy' de Berlioz," *Revue des Études Hongroises et Finno-Ougriennes* 2 (1924), 5–17; offprinted (Paris, 1924); originally in *Magyar Könyvszemle* (Budapest, 1918) — Émile Haraszti, "Berlioz et la Marche de Rákóczi; Conférence faite en juin 1939 à la Société Française de Musicologie" (Paris, 1939); the major portion printed in English as "Berlioz, Liszt, and the Rákóczy March," *MQ* 26 (1940), 200–31 — Haraszti, *1846–1946: Un Centenaire romantique; Berlioz et la Marche Hongroise, d'après des documents inédits avec six lettres de Berlioz* (Paris, 1946; supplement to the *Revue musicale*, with a separate leaflet of illustrations).

National Széchényi Library, Budapest, [Rákóczy March website](#) (2017) with downloadable PDFs of the sources.

110

Chant des chemins de fer

Text by Jules Janin

[367 bars](#)

Tén. solo; Chœur (Sopr. I–II, Tén. I–II, Basses I–II); Fl. I–II, Hb. I–II, Cl. I–II, Bns I–II, Cors I–IV, C. à p. I–II, Tromb. I–III, Timb., G. c., Cymb., Cordes.

Labitte 32 (*ouvrage inédit*) — *32 Mélodies* 29 (pf. reduction) — Hopkinson 46B–C. Malherbe & Weingartner vol. XIV, vi–vii, 23–74 (1903) — NBE vol. 12b, 5–68; viii–ix (Eng.), xvii–xviii (Fr.), xxvi–xxvii (Ger.), 209, 213, 215 (ed. David Charlton, 1993).

Date of Composition: June 1846 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm⁷ 666. *Chant des Chemins de Fer / Paroles de M^r J. Janin / musique de H. Berlioz*. 22 numbered folios (1^r=TP, 2^r-22^r, 22^v blank). Upright, 26.2 x 34.7 cm.; 22 staves. Working copy, with one cut. Used by the engraver. Ex coll. Thierry-Poux. Facs. of fol. 2^r in NBE 12b, p. 215.

MANUSCRIPT VOCAL SCORE (NBE source **CV**): **F-Pc** D 16483. *Chant des Chemins de Fer / Paroles de M. J. Janin / musique de H. Berlioz*. [Upper R.:] *Partition de chant*. 40 pp. Upright green, 16 staves. Stamped Rocquemont. Ex Société des Concerts.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 17842, olim **F-Pn** Rés. Vma ms 953. Upright green, 16 staves. Parts for Vlles, Cb., and Bns stamped Rocquemont; the remainder are in another French hand. 14 parts: Bns, C. à p., Cymb., Vns I (2), Vns II (2), Altos (2), Vlles (2), Vlle & Cb., Cb. (2).

F-Lm mus. 6394. Upright green, 8 staves. Hand of Rocquemont and others. 25 parts, the remainder of the set now at **F-Pn**: Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-II, Cors III-IV, C. à p. I-II, Tromb. I, Tromb. II, Tromb. III, Timb., G. c., Vns I (4), Vns II (3), Altos (2), Vlles (2), Cb. (2).

MANUSCRIPT VOCAL PARTS (NBE source **Cch**): **F-Lm** mus. 6394. Oblong green, 18 staves. Hand of Rocquemont and others. 58 parts: Tén. solo (4), 1^{er} Dessus (8), 2^e Dessus (8), Tén. I (9), Tén. II (9), Basses I (10), Basses II (10).

PRINTED FULL SCORE: first published by Malherbe & Weingartner (1903).

PRINTED VOCAL SCORE (NBE source **PV**): in *Feuillets d'album*, [121](#) (1850). Pl. no. 10321.R. TP, TP^v blank, 1-23, [24] blank. Reduction by Stephen Heller. Advertised before publication in *FM*, 4-XI-49, at 6^f, and on 17-II-50 at 9^f. Announced in *BF*, 23-XI-50, at 9^f. Contract with Richault, 13-X-49, who bought it for 100^f. Hopkinson 46B. Copies: **GB-Cp1** XPa.271.18B.X1; **GB-En** H. B. 2/39 (1).

Performance: 14-VI-46* (Lille).

References:

GROTESQUES ("Voyages en France, Correspondance Académique; Troisième Lettre"), 301-10 [an account of the first perf.].

LETTERS: 8-VI-[46] (to A. W. Ambros, CG 1044): he has just been forced to interrupt work on *Faust* to write a cantata which he will conduct in Lille at the inauguration of the Chemin de Fer du Nord. 29-VI-46 (to Griepenkerl, CG VIII 1044^{bis}): he interrupted composing *Faust* for a cantata he was obliged to write in four days for the inauguration of the Chemin de Fer du Nord; they sang it with great success in Lille; but in the ballroom where they had just performed, while he chatted with the princes who had summoned him, someone stole his score and all the parts for chorus and orchestra; since then he has found nothing. 29-VI-[46] (to Nanci, CG 1045): successful perf. [14-VI-46]: while he was talking afterwards with the Ducs de Nemours and de Montpensier, someone stole his hat, all the music to the cantata, the orchestral and chorus parts, and the score; the work is thus lost, for he does not have the courage to start over again; it took him three nights to compose the cantata. 2-VII-46 (to Vesque von Puttlingen, CG 1046): he was commissioned to write a cantata for the inauguration of the Chemin de Fer du Nord; as soon as the score was finished, he had to leave for Lille to perform it.

Text: Gabriel-Jules Janin (1804–1874), the influential literary and drama critic.

Bibliography: Jullien 180–82 – Boschot III, 116–17 – *Berlioziana* (1906), 12 – Prod’homme 274–75 – Barzun I, 480–81.

111

La Damnation de Faust

Légende dramatique en 4 parties

(Incorporating *Huit Scènes de Faust*, [33](#), and *Marche de Rákóczy*, [109](#))

Text by Berlioz, Almire Gandonnière, and Gérard de Nerval, after Goethe

à Franz Liszt

Première Partie

scène i	Plaines de Hongrie	150 bars
	Faust seul, dans les champs au lever du soleil	
scène ii	Ronde de paysans	186 bars
scène iii	Une autre partie de la plaine	[fr. bar 187]
	Une armée qui s'avance	
	Marche hongroise	156 bars

Deuxième Partie

scène iv	Nord de l'Allemagne	55 bars
	Faust seul dans son cabinet de travail	
	Chant de la Fête de Pâques	115 bars
scène v		59 bars
scène vi	La Cave d'Auerbach à Leipzig	111 bars
	Chœur de buveurs	[fr. bar 18]
	Chanson de Brander	243 bars
	Fugue sur le thème de la chanson de Brander	[fr. bar 184]
	Chanson de Méphistophélès	145 bars
scène vii	Bosquets et prairies du bord de l'Elbe	
	Air de Méphistophélès	36 bars
	Chœur de gnomes et de sylphes	111 bars
	Songe de Faust	
	Ballet des sylphes	108 bars
scène viii	Final	240 bars
	Chœur d'étudiants et de soldats marchant vers la ville	
	Chœur de soldats	
	Chanson d'étudiants	[fr. bar 77]
	Chœur de soldats et chanson d'étudiants <i>ensemble</i>	[fr. bar 132]

Troisième Partie

scène ix	Tambours et trompettes sonnant la retraite	55 bars
	Air de Faust	100 bars
	Faust le soir dans la chambre de Marguerite	
scène x		26 bars
scène xi		[bars 27-82]
	Le Roi de Thulé. Chanson gothique	108 bars

scène xii	Une rue devant la maison de Marguerite	
	Evocation	55 bars
	Menuet des follets	173 bars
	[transition]	[bars 174–81]
	Sérénade de Méphistophélès	121 bars
	Avec chœur de follets	
scène xiii	Final	
	Chambre de Marguerite	
	Duo	122 bars
scène xiv	Trio et Chœur	288 bars

Quatrième Partie

scène xv	Chambre de Marguerite	
	Romance	203 bars
	Marguerite seule	
scène xvi	Forêts et cavernes	55 bars
	Invocation à la nature	
scène xvii	Récitatif et Chasse	89 bars
scène xviii	Plaines, montagnes et vallées	
	La Course à l'abyme	128 bars
	Faust et Méphistophélès galopant sur deux chevaux noirs	
scène xix	Pandæmonium	115 bars
	Epilogue sur la terre	[fr. bar 116]
	Dans le Ciel ... Apothéose de Marguerite	74 bars

Faust (Tén.), Méphistophélès (Bar. ou Basse; *ce rôle est écrit avec des variants pour les deux voix*), Brander (Basse), Marguerite (M.-Sopr.); Chœur (Sopr. I-II, Tén. I-II, Basse I-II), Chœur d'enfants (Sopr. I-II); Fl. I-III (P. fl. I-III), Hb. I-II (C. a. I-II), Cl. I-II, Cl. b., Bns I-IV, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph. & Tuba, 2 pr. Timb. (4 Timbaliers), G. c., Tamb., Cymb., Tri., Tam-tam, Cloches, Harpe I, Harpe II, Cordes.

Œuvre 24 – Labitte 30 (*ouvrage inédit*) – Müller-Reuter, 251–59 – Hopkinson 54.

Malherbe & Weingartner vol. XI-XII (1901) – NBE vol. 8a–b (ed. Julian Rushton, 1979, 1986).

Date of Composition: November 1845–October 1846 [from correspondence, *Mémoires*, and the dated autograph MS].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1190 (4 vols.: A–D). *La Damnation / de / Faust / Légende* [originally: *Opéra de Concert*] *en 4 parties / Paroles de MM^{rs} Al. Gandonnière et Gérard (1) / musique / de / Hector Berlioz* [in red chalk:] *œuvre 24. [L.:] Personnages / Faust . . . Tenor / Méphistophélès . . . Baryton [pencil:] ou Basse / Brander . . . Basse / Marguerite . . . Soprano II [R.:] Chœurs / 1^{rs} Soprani / 2^{mes} Soprani / 1^{rs} Tenors / 2^{mes} Tenors / 1^{res} Basses / 2^{mes} Basses // Le chœur composé de 60 voix au moins [note added:] (pour le Pandaemonium seulement / il faut un chœur très nombreux) (10 premiers et 10 seconds Soprani, 10 premiers et 10 / seconds Tenors, 10 premières et 10 secondes Basses) doit être disposé sur la scène de la / manière suivante: Les 1^{rs} Soprani, 1^{rs} Tenors et 1^{res} Basses à gauche des auditeurs du côté / des 1^{rs} Violons; Les 2^{mes} Soprani, 2^{mes} Tenors et 2^{mes} Basses à droite, du côté des seconds / Violons; Tous les Soprani sur le devant, derrière eux les Tenors et derrière les Tenors / les Basses. De cette façon, dans les chœurs doubles, l'un est chanté par les voix du / côté droit et l'autre par celles du côté gauche. Foot of p.: (1) Les paroles du récitatif de Méphistophélès dans la cave de Leipzig; de la chanson Latine des Étudiants du récitatif / qui précède la danse des Follets, du Final de la 3^{me} partie, de toute la 4^{me} (à l'exception de la Romance de / Marguerite) et de l'Épilogue, sont de M^r H. Berlioz. Upright 24.8 x 35.5 cm.; 22 and 24 staves, white (the revised and recopied 8 *Scènes de Faust*), elsewhere mostly 20 staves. The *Marche hongroise* fasc. is upright 24 x 31.5 cm.; 20 staves, green. Autograph working copy. Used by the engraver. 4 volumes; contents: Vol. I. [1.] *Première partie [Introduction]*, 3–34 (1=TP, 2 blank except for a pencilled memorandum of Wagner's address); [2.] *Ronde des paysans*, 34–66; *Récitatif*, 67–71; [3.] *Marche Hongroise*, 72–102 (103 blank; 104=sketch for *Traité d'instrumentation*). Vol. II. [upper R.:] *La Damnation de Faust / [C.:] 2^{me} Partie*. [4.] *Largo sostenuto*, 1–12 (TP, TP^v blank); [5.] *Chant de la Fête de Pâques*, 13–33; *Récit.*, 34–54; *Allegretto con fuoco*, 54–58; [6.] *Chœur de Buveurs*, 59–78; [7.] *Chanson de Brander*, 78–98; [8.] *Fugue*, 99–105; *Récitatif*, 106–18; [9.] *Chanson de Méphistophélès*, 119–42; [10. *Air de Méphistophélès*], 143–50; [11.] *Chœur de Gnomes et de Sylphes / Songe de Faust*, 151–81; [12. *Ballet des Sylphes*], 182–93 (194 blank); *All^o transition*, 194–204; [13.] *Final*, 204–53 (254 blank; *Chant des Soldats et / Chanson des Etudiants ensemble* begins 231). Vol. III. *3^{me} Partie*. [14. *Tambours et trompettes sonnant la retraite*], 1–2 (TP, 1=TP^v; 3 blank); [15.] [upper L:] *Air de Faust / Faust le soir dans / la chambre de Marguerite*, 4–10; *Moderato . . . Andantino*, 11–17; *Allegretto non troppo presto e dolce*, 17–25; [16.] *Le roi de Thulé / Chanson Gothique**

[in F], 26–48 (49 blank); *Le roi de Thulé / Chanson Gothique* [in G], 50 and 50^{a-v} (51 blank); [17.] *Evocation*, 52–66; [18.] *Menuet* (originally: *Danse des Follets*, 67–103; [19.] *Récitatif*, 103^{a-b}; *Sérénade de Méphistophélès / avec chœur de Follets* [in C], 103^{c-z}; *Récitatif*, 104–05; *Sérénade de Méphistophélès / avec chœur de Follets* [in B], 106–25; [*Duo*], 126–45; [20.] *Trio et chœur*, 146–98; Sketch: *Pour la coda des follets*, 199. Vol. IV. R.: *La Damnation de Faust / 4^{me} Partie*. [21.] *Marguerite seule / Andante / un poco lento*, 1–40 (TP, TP^v blank); [22.] *Forêts et cavernes / Invocation à la Nature*, 41–55; [23.] *Récitatif*, 56–60; [24.] *La Course à l'Abyme*, 61–88; [25.] *Pandaemonium*, 89–128; *Epilogue*, 128–29 (130 blank); [26.] *Le Ciel*, 131–35; [*Apothéose*], 135–45 ([146–47] blank; [148]=note in pencil concerning time required for performance). P. 145 is dated 19 octobre 1846. Facs. of the first p. of the *Marche hongroise* in Ganz, opp. p. 14; facs. of a p. from the *Danse des sylphes* in Coquard, [73]; facs. of vol. I TP, vol. II pp. 78, 151, vol. IV p. 131, in NBE vol. 8b, 493–96. [Gallica IFN-55008629](#), [IFN-55008630](#), [IFN-55008632](#), [IFN-55008633](#).

AUTOGRAPH SCORE (FRAGMENT): **F-Pc** ms 1518. 2 folios cut from full score. Upright 25 x 35 cm.; 22 staves. Inc.: *Accourez, accourez*. 13 bars.

SKETCHES: Two sketches for the *Invocation à la nature* are found in the autograph of *Harold en Italie* (68) (**F-Pc** ms 1189, 158 and 156, both on collette-verso surfaces). Facs. of 158^{cv} in Holoman, “Berlioz Research,” opp. p. 41; of both in Holoman, *Autographs*, 146–47, and in NBE vol. 8b, 498.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 16469 (NBE source **CO**). Upright green, 12 staves. Stamped Rocquemont. Some with first fasc. copied by German copyists on upright white, 10-stave paper. Used by the engraver, and the pl. no. 11606.R. has been entered in MS on the covers. 14 parts: Fl. I-II (& P. fl.), Fl. III (& P. fl.), Tromb. I, Tromb. II, Tromb. III, G. c. & Cymb., Tamb. & Tri., Cloches, Tam-tam, Harpe I, Vns I, Vns II, Vlles, Cb. Used by Berlioz in France and Germany.

D-DT Mus. n 1430. Orchestral parts for *Evocation* and *Menuet des follets* only. Upright white, 12 staves; German copyist. 10 parts: Hb. I, Tenorhorn in B [plays Cl. b. part], Tromb. I, Vns I (3), Vns II, Altos, Vlles & Cb. (2).

MANUSCRIPT SOLO PARTS (NBE sources **CR**, **ACR**, etc.): **F-Pc** ms 17467. Solo parts from at least three different sets, a total of 15 parts. Set A is on oblong green, 10-stave paper; the parts are in brown paper wrappers. Stamped Rocquemont. German text only, added in other hands (including Berlioz's); the Latin text, however, is in Rocquemont's hand. 7 parts: Faust (parts I-II), Faust

(complete, aut. text), Méphistophélès (part II only), Méphistophélès (complete, some aut. text), Brander (one aut. correction), Brander (several pp. of aut. text), Marguerite (mostly aut. text). Set B is on oblong white, 10-stave paper. Stamped Rocquemont and Société des Concerts. French text only. 3 parts: Faust (*Chœur des sylphes*, etc.), Méphistophélès (id.; incomplete, the completion begun in pencil), Méphistophélès (id.; a fair, complete copy of the previous part). Set C is on various kinds of paper. Except where noted below, prepared by Rocquemont. Both French and German text. 4 parts: Faust (oblong green, 10 staves; German text added in red; one fasc. of oblong white, 8 staves; German text only for *Invocation à la nature*), Méphistophélès (oblong white, 8 staves; German copyist, French filled in; some pp. by Rocquemont), Brander (oblong green, 10 staves; German text added in red), Marguerite (id.). Set D is a single part for Brander, oblong white, 10 staves. French text only. Possibly post 1869.

F-Pc L 17227. Solo part for Méphistophélès. Oblong green, 8 staves. Copied by Rocquemont, with aut. TP. Also one part for Ophicléides. Upright green, 12 staves. Copied by Rocquemont and a German copyist. Both ex Société des Concerts.

MANUSCRIPT CHORUS PARTS: **F-Pc** D 16471. Upright white octavo, 12 hand-made staves. German copyist and German text. 3 parts: Tén. (*Chor der Trinker aus Faust*), Sopr. I (*Le Ciel*), Sopr. II (id.).

F-Pc L 17228 (A-F) (NBE source **Cch**). Oblong green, 12 staves. Copied by Rocquemont and his staff for the first performance. 62 parts: Sopr. I (10), Sopr. II (10), Tén. I (10), Tén. II (10), Basses I (9), Basses II (9); Petit chœur: Sopr. I (2), Sopr. II (2).

PRINTED SCORE (NBE source **P**): à Franz LISZT. / LA / DAMNATION DE FAUST / Légende Dramatique / EN QUATRE PARTIES / Musique de / HECTOR BERLIOZ / Œuv: 24. / GRANDE PARTITION / avec texte Français et Allemand. / Quelques morceaux du Livret sont empruntés a la traduction / Française du Faust de Goëthe par M^r Gérard de Nerval; une / partie des Scènes 1, 4, 6, et 7 est de M^r Gandonnière; tout le reste des / paroles est de M^r H. Berlioz. / Traduction Allemande par M^r Minslaff. / Prix: 60^f net. / Parties séparées d'Orchestre. net. 60^f. Parties séparées de Chœurs. net. 3^f. / Partition in 8^o Chant et Piano. net. 20^f. / Paris, S. RICHAULT, Editeur, Boulevard Poissonnière 26 au 1^{er}. / [L.:] Londres, Cramer et Beale [R.:] Leipsick, Fr. Hofmeister. / 11,605. à 7.R. In a decorative border listing the composer's works. Paris: Richault, [1854] (London: Cramer & Beale; Leipzig: Hofmeister). Pl.

no. 11605.R. (11605. à 7.R. on TP and [i]). TP, TP^v blank, [i] *Personnages* and *Table*, [ii] blank, 1–4=*Avant-Propos* in French and German; [5]–32=text in French and German, 2–410. Foot of p. 32 (preliminaries): *IMPRIMERIE CENTRALE DES CHEMINS DE FER DE NAPOLEON CHAIX ET C^{ie}, RUE BERGÈRE, 20*. Foot of p. 1 (music): *Imp^{ie} Langlet rue Cadet 18*. The earliest copies have a frontispiece portrait of Berlioz by C. Baugnet (Londres, 1851), followed by a [lithograph of Faust descending into Hell by F. Sorrieu](#) (fac. in Boschot, *Faust*, 168). Later issues have many different arrangements for the lithographs, including the familiar Prinzhofer portrait. Advertised in *FM*, 2-IV-54. *Dépôt légal*, 6-IX-54. Contract with Richault, 30-III-53, allowed the composer 10 copies of the full score and a set of the orchestral parts. Hopkinson 54A. Copies: **F-Pc** A 559; **F-Pn** Vm² 663 (dep. 1854), Gr-Vm Macnutt 66 (stamped *PROPERTY OF MISS BACHE. TO BE RETURNED TO 17, YORK PLACE, BAKER STREET, LONDON, W.*); **F-Po** A 705 a; **F-LYc** (inscribed to Seghers); **F-RYlang** FIV.48 (Herlin 90); **A-Wgm** III 24660 (H 27831); **B-Bc** H 1051; **B-Lc** 320-KK-IX; **D-B** Kb 492/1 (no frontispiece); **D-DT** Mus. n 1430 (loose pp.); **GB-En** H. B. 1/54; **US-NYj** C 46 B456d; **US-Wc** M3.3.B5 op. 24. The dedication copy inscribed to Liszt belonged in 1908 to Sgambati (see Michael Kennedy, *Portrait of Elgar, London, 1968, p. 187*).

VARIANT A: lacking *Personnages* and *Table* leaf. Hopkinson 54A(a) (“second issue, corrected,” 1854). Copies: **F-Pn** Vm² 1052 (with lithograph of Faust at end; ex coll. Thierry-Poux), Gr-Vm Macnutt 67 (ex coll. *D. Bordier, Banquier à Angers*, shelfmark 3.712, with two stamps to that effect); **F-G** V 4478; **D-Mbs** 2^o Mus. pr. 10884; **GB-Ob** Mus. 1 c 309 (5); **US-Cn** Thomas 27 [=Thomas 839 in Chicago SO system; see Printed Orchestral Parts, below].

VARIANT B: lacking *Personnages* leaf and frontispieces. Hopkinson 54A(b). Copies: **F-CSA** (lacks all preliminaries); **GB-Lbl** Hirsch IV 693 (with prices erased); **GB-Lcm** I K 13; **US-BLI**; **US-CAe** Mus 628.3.631.

VARIANT C: with a monogram, *JB*, on TP border [bottom L.] and the new line *Parties séparées de Chant, 1^f net. id. de Quatuor, net. 6^f*. Hopkinson 54A(b+); see Hopkinson 2nd edn., note 274. Copy: **F-Pn** Gr-Vm Macnutt 68 (with blue paper cover).

PRINTED SCORE (EXCERPTS): Paris, Richault, [c. 1862–66]. Hopkinson 54A(f). *Marche hongroise*. Copy: **GB-Lcm** I K 29. *Ballet des sylphes*. Copy: **GB-En** H. B. 2/43 (1). *Le Roi de Thulé*. Copy: **GB-Ob** Mus. 1 c 309 (23). *Menuet des follets*. Copy: **GB-Lbl** Hirsch M 776. *Forêts et cavernes*. Copy: **GB-Ob** Mus. 1 c 309 (26).

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault [1854]. Pl. no. 11606.R. Vns I has the TP of the full score and, at foot of p. 2: *Imp: LANGLET rue Cadet 18*. Advertised in *FM*, 2-IV-54, at 60^f. *Dépôt légal*, 25-IX-54. Hopkinson 54B. 24 parts: Fl. I-II (P. fl. I-II), Fl. III (P. fl.), Hb. I-II (C. a. I-II), Cl., Cl. b., Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. & Tuba, Tamb. & Tri., G. c. & Cymb., Tam-tam & Cloches, Harpe I, Harpe II, Vns I, Vns II, Altos, Vlles & Cb. Copies: **F-Pc** D 16473 (lacks all parts between Fl. III and Tromb. I as well as Harpe II; ex Société des Concerts, NBE source **PO1**); **F-Pn** Collection Macnutt (Macnutt inventory 5375 [1854] and 5383 [later]); **F-Psoc** (NBE source **PO2** and **AO**); **B-Lc** 68-NN-III (with 75 ms. chorus parts); **D-DT** Mus. n 143; **US-Cso** Thomas 839.

PRINTED CHORUS PARTS (NBE source **Pch**): pl. no. 11607.R. Octavo. Advertised in *FM*, 2-IV-54, at 3^f. Hopkinson 54C. 6 parts: Sopr. I, Sopr. II, Tén. I, Tén. II, Basses I, Basses II. Copies: **F-Pc** D 16470 (ex Société des Concerts, 1 part each with an extra Sopr. II; aut. corrections), L 17228 (ex Société des Concerts, 6 boxes of parts); **F-Pn** Vm² 666; **D-DT** Mus. n 1430.

PRINTED PARTS (EXCERPTS): Paris, Richault, [c. 1854 and later]. [Hopkinson 54B(a).] *Marche hongroise*. Copy: **GB-Ob** Mus. 1 c 309 (44) (incomplete). *Ballet des sylphes*. Copy: **GB-En** H. B. 2/43 (2).

PRINTED VOCAL SCORE (NBE source **PV**): à Franz LISZT. / LA / DAMNATION DE FAUST / Légende Dramatique / EN QUATRE PARTIES / Musique de / Hector Berlioz. / Œuv: 24. / Partition de Piano. / avec texte Français et Allemand. / Quelques morceaux du Livret sont empruntés à la traduction Française du / Faust de Goëthe par M^r Gérard de Nerval; une partie des scènes 1, 4, 6, et 7, / est de M^r Gandonnière; tout le reste des paroles est de M^r Hector Berlioz. / Traduction Allemande par M^r Minslaff. / Prix: 20^f net. / Grande Partition . . . net 60^f. / Parties séparées de Chœurs . . . " 3 " / d^{to} d'Orchestre." 60 " / Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er}. / [L.:] Londres Cramer et Beale. [R.:] Leipsick Fr. Hofmeister. / 11,605 à 7.R. Paris: Richault, [1854] (London: Cramer & Beale; Leipzig: Hofmeister). Pl. no. 11607.R. (11605. à 7.R. on TP). Octavo: Frontispiece portrait by Charpentier after Prinzhofen, TP, TP^v blank, *Personnages* and *Table* [of contents], [blank], 1-390. Foot of p. 1: *Imp. LANGLET, 18, rue Cadet*. Advertised in *FM*, 2-IV-54. *Dépôt légal*, 4-V-54. Announced in *BF*, 6-I-55 and 2-II-56. Hopkinson 54D. The pl. no. (11607.R.) had already been used for the *Ouverture* in the vocal

score of *La Fuite en Egypte* ([128](#)) and was again to be used, apparently in error, for the vocal score of *L'Enfance du Christ* ([130](#)). Copies: **F-Pc** D 16470 (lacks all preliminaries; aut. title and corrections; ex Société des Concerts, "Epreuve . . . pour les répétitions," NBE source **APV**); **F-Pn** Vm² 664, Gr-Vm Macnutt 74 (aut. corrections); **A-Wgm** III 24660 (H 22017) (lacks *Avant-Propos*); **B-Bc** M I 571; **B-Lc** 208-KK-V; **GB-Cu** MR.260.b.85.1101; **GB-En** H. B. 1/56; **GB-Lbl** F 103; **GB-Ob** Mus. 22 d 14; **PL-Wtm** 7, W.F., RD8; **R-SPsc**; **US-STu** MLM 66 (aut.: *à mon ami Reyer; H. Berlioz*).

VARIANT A: with the same *Avant-Propos* and libretto as the full score ("second issue, augmented"). The pagination of the full score has been added to the *Table*. Hopkinson 54D(a). Copies: **F-Pc** D 2956; **F-Pn** Gr-Vm Macnutt 77 (aut.: *à Mr Jules Le comte, l'un des plus excellentes hommes d'esprit que je connaisse. Témoignage d'un reconnaissant affection. Hector Berlioz*); **GB-En** H. B. 1/57; **GB-Ob** Mus. 22 d 736; **US-SW** M1503.B5D2.

VARIANT B: the same, but lithographed, with the TP of the printed full score ("third issue"). Langlet's imp., p. 1, has been replaced by the imp., p. 390, of: *Imp: Michelet rue du Hasard* 6. Hopkinson 54D(b). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5393); **GB-En** H. B. 1/58; **GB-NWmacdonald**; **US-STu** MLM 67.

VARIANT C: the same as A, but with no imprints on 1 or 390; Michelet's imprint is at foot of TP. Price of chorus parts 1^f; scores of *Ballet des sylphes* and the *Menuet des follets* cited on TP at 9^f and 15^f, respectively. Hopkinson 54D(c). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5396); **F-Po** A 705 b; **D-Mbs** [4 Mus. pr. 64201](#); **GB-Lbl** R. M. 9 b 14.

PRINTED EXCERPT: *Bosquets et prairie du bord d'Elbe = Gebüsche und Auen am Ufer der Elbe / Air de Méphistophéles / chanté par Mr Bouhy aux Concerts du Conservatoire*. 3 pp. Paris: chez Richault [1854]. Pl. no. 11607.R S. Richault. Copy: **US-NYpm** Fuld (record ID 121650).

PRINTED LIBRETTI:

FIRST PRINTING: Parts I and II and *Le Roi de Thulé* were printed in [La France musicale](#), 8-XI-46, pp. 362-64. Also **F-Pn** Collection Macnutt (Macnutt inventory 5555j).

(NBE source **PL**): *LA / DAMNATION DE FAUST, / LÉGENDE EN QUATRE PARTIES; / Musique de M. Hector Berlioz. / Les morceaux guillemetés dans ce livret sont empruntés au FAUST de Goëthe, et / traduits par M. Gérard de*

*Nerval. Une grande partie des scènes 1, 4, 5, 6, 7 / et 9 est de M. A. Gandonnière, toute le reste des paroles est de M. Hector Berlioz. / Exécutée pour la première fois, sous la direction de l'Auteur, au théâtre de / l'Opéra-Comique, le 29 novembre [actually 6-XII] 1846. / PRIX: 1 FR. / PARIS. / LIBRAIRIE DE J. LABITTE, / PASSAGE DES PANORAMAS, 62. / 1846. Paris: Labitte, 1846. [1]=TP, [2]=Personnages, [3]-37=text, [38-40]=CATALOGUE DES ŒUVRES DE M. H. BERLIOZ. Foot of p. [2]: Paris. – Imp. de E.-B. DELANCHY, faubourg Montmartre, 11. Most in pink wrappers with similar title. Hopkinson 77. Copies: **F-Pc** ThB 4545, Th 2637; **F-Pn** 8° Yth 4387; **F-Pn** Collection Macnutt (Macnutt inventory 5611). **F-Pa** GD 8° 8365; **F-Pan** F²¹ 1048 (two copies); **F-CSA**; **D-WRtl** L 190.*

BERLIN EDITION: *Faust's Verdammung. / Legende / in vier Theilen. / Musik von Hektor Berlioz. / Nach dem Französischen / von / Hrn. Minzloff. / Berlin, 1847. / (Preis: 5 Silbergroschen.)* Berlin: ?, 1847. [1]=TP, [2]=Personen, with the cast of the 1847 Berlin perf., [3]-45=text, [46-48] blank. Copy: **D-B** Tu 587, D-Mbs [Slg. Her 492](#), [Slg. Her O 216](#) (2 copies). See Text, below, for details on Minzloff and facs. of TP.

Id., Faust's Verdammung. / Dramatische Legende in vier Abtheilungen. / Music von Hector Berlioz. / Nach dem Französischen / von / Minzloff. [Berlin:] ?, ?. Copy: **D-B** Tu 587/1.

VIENNA EDITION: in the programme of the concert by the Gesellschaft der Musikfreunde, 16-12-66.

PRINTED ARRANGEMENTS: *Marche hongroise*, arr. for pf. solo by Édouard Wolff. Paris: Brandus et C^{ie}, [1848]. Pl. no. B. et C^{ie} 4903. Price 7^f 50^c. 11 pp. Hopkinson 54E(b). Copies: **F-Pc** Acp 4390; **F-Pn**.

Id., Paris: Richault, [c. 1848]. Pl. no. 4299.R. Price 7^f 50^c. 11 pp. Copy: **GB-NWmacdonald**.

Id., Berlin: Bote & Bock, [1849]. Pl. no. 1243. Price 2/3 Thlr. 13 pp. Hopkinson 54E(c). Copies: **GB-En** H. B. 2/44 (1); **D-B**.

Marche hongroise, arr. for pf., four-hands by Julius Benedict. London: Cramer & Beale, [1848]. Pl. no. 4348. Price 4/- . 17 pp. Copies: **GB-Lbl** g 545 y (5); **GB-Ob**.

Id., Paris: Brandus & C^{ie}, [1848]. Pl. no. B. et C^{ie} 4901. Price 7^f 50^c. 17 pp. *Dépôt légal*, 27-XI-48. Hopkinson 54E. Copies: **F-Pc** Acp 888 (dep. XI-48); **F-Pn**.

Id., but printed by S. Richault not later than 1862 from the Brandus plates. Imprint, plate number (now B.4300 R.4901). Copy: **F-Pn** Collection Macnutt (Macnutt inventory 5372).

Id., Berlin: Bote & Bock, [1849]. Pl. no. 1244. Price 3/6 Thlr. 17 pp. Hopkinson 54E(a). Copies: **D-B**; Draheim Collection, Karlsruhe.

Le Songe. Chœur et Ballet des sylphes, arr. for pf. solo by Théodore Ritter. Paris: S. Richault, 26 Boulevard Poissonnière [1851]. Pl. no. 11039.R. Price 9^f. Hopkinson 54E(c+), note 282. Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5382), **GB-En**.

Hymne de la Fête de Pâques, arr. for pf. solo by Camille Saint-Saëns. Paris: Richault, [1855]. Pl. no. 11962.R. Price 6^f. 7 pp. Hopkinson 54E(d). Copies: **F-Pc** Acp 986 (dep. 1855); **F-Pn** Vma 3550 (8) ([Gallica NUMM-1163843](#)); **F-Pn** Collection Macnutt (Macnutt inventory 5373); **D-Sl**.

Danse des sylphes, arr. for pf. solo by Franz Liszt. Leipzig & Winterthour: Rieter-Biedermann, [1866]. Pl. no. 464. Price 20 Ngr. 13 pp. Hopkinson 54E(f). Copies: **GB-Lbl** Hirsch M 775; **D-Sl**; **D-WRgn**; **D-WRtl**; **GB-Ob**; **R-SPsc**; **US-BE**. Liszt's autograph was sold at Sotheby's on 21-V-1998.

See also arrangements of the *Marche hongroise* prepared from the Budapest autograph ([109](#)).

Performances:

COMPLETE: 6-XII-46* (Paris: Opéra-comique; Gustave Roger, Faust; Hermann-Léon, Méphistophélès; Henri, Brander; Mme Duflot-Maillard, Marguerite), 20-XII-46* (id.), 19-VI-47* (Berlin: Krause, Faust; Boetticher, Méphistophélès; Haas, Brander; Fr. Brexendorf, Marguerite), 22-IV-54* (Dresden: Weixlstorfer, Faust; Mitterwurzer, Méphistophélès; Abiger, Brander; Agnes Bunke, Marguerite), 25-IV-54* (id.), I-III-56* (Weimar: Caspari, Faust; Milde, Méphistophélès; Roth, Brander; Fr. Milde, Marguerite), 16-XII-66* (Vienna: Walter, Faust; Mayerhofer, Méphistophélès; Mlle Bettelheim, Marguerite).

EXCERPTS: 15-III-47* (St. Petersburg; parts I-II), 25-III-47* (id.), 6-IV-47* (Moscow; parts I-II), 12-V-47* (St. Petersburg; part II), 29-V-47* (Riga; *Concert des sylphes* and *Marche hongroise*), 7-II-48* (London; parts I-II [in English]; Reeves, Weiss, Greig), 7-IV-48* (London; *Marche hongroise*), 16-VI-48* (London; *Marche hongroise*), 29-VI-48* (London; *Marche hongroise*, *Concert et ballet des sylphes*, *Air de Méphistophélès*), 29-X-48* (Versailles; *Marche hongroise*), 15-IV-49 (Paris: Salle du Conservatoire; *Concert et ballet des sylphes* and *Marche hongroise*), 19-II-50* (Paris: Salle Ste.-Cécile; parts I-II), 23-IV-50* (Paris: Salle Ste.-Cécile; part I), 25-II-51* (Paris: Salle Ste.-Cécile; *Marche hongroise*), 9-VI-52* (London; *Marche hongroise* and *Danse des sylphes*), 20-XI-52* (Weimar; parts I-II), 3-II-53 (id.), 11-VIII-53* (Baden; parts I-II), 24-VIII-53* (Frankfurt; parts I-II), 29-VIII-53* (id.), 22-X-53*

(Brunswick; *Concert et ballet des sylphes, Marche hongroise, Menuet des follets, Sérénade de Méphistophélès*), 25-X-53* (id.), 8-XI-53* (Hanover; parts I-II[?]), 15-XI-53* (id.), 1-XII-53* (Leipzig; id. and *Air de Méphistophélès*), 10-XII-53* (Leipzig; parts I-II), 17-II-55* (Weimar; *Concert des sylphes*), 17-II-56* (Weimar; *Evocation et Menuet des follets*), 18-VIII-57* (Baden; *Marche hongroise*), 23-IV-59* (Paris: Opéra-comique; excerpts), c. 9-IV-60 (London; *Marche hongroise*), 27-VIII-60* (Baden; *Chœur et ballet des sylphes*), 7-IV-61 (Paris: Salle du Conservatoire; *Air de Méphistophélès, Chœur de gnomes, Ballet des sylphes, Double Chœur de soldats et d'étudiants*), 18-IV-61 (New York; *Marche hongroise*), 30-XI-53 (Munich; *Marche hongroise*), season 1864–65 (Leipzig; *Ballet des sylphes* and *Marche hongroise*), 11-XII-64 (Vienna: Männergesang-Verein; *Double Chœur de soldats et d'étudiants*), 8-IV-65 (Liège; 15 excerpts, advertised as the complete work), 19-I-68 (Paris: Concert Padeloup; *Marche hongroise*), 8-II-68* (St. Petersburg; excerpts), 6-XII-68 (New York; *Marche hongroise*).

References:

MÉMOIRES 26: he used the ideas from *Huit Scènes de Faust*, very differently developed, in his dramatic legend, *La Damnation de Faust*. 40, 43: [a tune from La Côte-Saint-André used in the *Course à l'abyme* for the chorus of peasants]. 44n: he reserved the “unknown tongue” originally used in the *Mélologue*, for the Pandemonium scene in *Faust*. 54: during his trip to eastern Europe [1846], he began to compose his *Faust* legend; he began with the *Invocation à la nature*; he did the introduction in an inn at Passau and on the Bavarian frontier; the scene on the banks of the Elbe, Méphistophélès’s aria and the *Ballet des sylphes* in Vienna; the Hungarian march in a single evening in Vienna; the choral refrain of the *Ronde des paysans* in Pest; Marguerite’s apotheosis in Prague; *Jam nox stellata* in Breslau; the trio in Rouen, and the rest in Paris; two or three scenes were written by Gandonnière; concert planned, parts copied, presented twice at the Opéra-comique with severe financial loss. 55: first two acts rehearsed, perf. St. Petersburg [15-III-47]; perf. again Moscow [10-IV-47]. 56: another successful perf. St. Petersburg [12-V-47]. Travels/Russia sequel: perf. Berlin [19-VI-47]; the orchestra was hostile because of a comment in the *Journal des Débats*. 59: hostility of the Berlin orchestra; perf. of two excerpts at the Conservatoire [15-IV-49]. Postscript: perf. Dresden [22-IV-54]. Travels/Dauphiné: perf. of excerpts Vienna [11-XII-64].

JOURNAL DES DÉBATS, 6-IX-46 (“Parc d’Enghien”): he was going to visit Heine, when he was suddenly seized with the melody of a Latin song which he

wished to have the students sing in *La Damnation de Faust*; he hit upon the end of the song, for which he had been searching without success for two days, and while thinking about it was swept up in a crowd; he ended up at the Gare du Nord, bought a ticket for Enghien because everybody else was doing that, and sketched his piece in the train.

GROTESQUES (“Est-ce une ironie?”): [anecdote concerning the *Amen* fugue].

LETTERS: 26-IX-[45] (to George Hainl, CG 996): he has two works in progress at the moment, which they will have to do some day in Lyons. [3-X-45] (to Gandonnière, CG 999): he would be obliged if G. would call in to talk over the project, which is going well; the recitatives must be shortened. 13-III-[46] (Breslau, to d’Ortigue, CG 1028): thank Dietsch for his interest, and tell him to be prepared for a genuine task with a grand opera on *Faust*—concert opera in four acts—on which he has been working furiously and which will soon be finished; there will be choruses there to study carefully; he expects a great deal from the work, which preoccupies him to such an extent that he nearly forgot the concert he was preparing to give. [24-III-46] (Breslau) and 25-III-46 (Prague, to Nanci, CG 1029): the Hungarians became wildly excited when he decided to write a triumphal march on one of their national themes; he has done a great deal of work on a concert opera in four acts—the libretto was not finished when he left Paris—called *La Damnation de Faust*; three-quarters of the music has been written, but he will not be finished for five or six months because of the difficulty he is having with the last act. 16-IV-[46] (Prague, to d’Ortigue, CG 1034); the Prague musicians made him promise to return to do *La Damnation de Faust* as soon as it has been performed in Paris; he still needs to finish four large pieces. 8-VI-[46] (to A. W. Ambros, CG 1044): he has just been forced to interrupt work on *Faust* to write a cantata which he will conduct in Lille at the inauguration of the Chemin de Fer du Nord. 29-VI-46 (to Griepenkerl, CG VIII 1044^{bis}): id.; he has just spent the whole night composing the finale of Act III. 29-VI-[46] (to Nanci, CG 1045): *La Damnation de Faust* is progressing, but it is an immense score, and he will barely have finished it by November; there is only one infernal scene; the *dénouement* is in Heaven. 2-VII-46 (to Vesque von Puttlingen, CG 1046): his work on *Faust* advances, but it is far from being finished, 29-VII-46 (to J. Fischhoff, CG 1050): he is still hard at work on *La Damnation de Faust* and hopes to have it performed in November. [21-VIII-46] (to Ambros, CG 1057): he will soon have finished *La Damnation de Faust*; can he count on Folte [Nolte] for the German

translation? 16-IX-[46] (to his father, CG 1060): he is working hard on a very large work which he is about to finish and which he will present in Paris toward the end of November; he was obliged to be both poet and composer, because the score was written while travelling, in Bavaria, Austria, Hungary, Bohemia, Silesia; it went faster than his suppliers of text back in Paris could manage. 10-X-[46] (to his father, CG 1061): he is finishing *Faust* and preparing for its perf. [XI-46] (to Moreau, CG 1063): he thanks him for the announcement in the *Quotidienne*; would M. ask [de Laurentie] to review the new work?

[Between 29-X and 5-VI-46] (to Baron Taylor, CG VIII 1062^{bis}): his new work is to be perf. at the Opéra-Comique on Sunday 29-IX and 7-X; the rehearsals will be the 25th and 27th from 9:00 until 11:00 am, with chorus rehearsals the days before at 9:00. [2-XI-46] (to J. P. Pixis, CG 1065): he is going to perform his new work on 29-XI at the Opéra-comique; there will be two rehearsals. 10-XI-[46] (to Charles Duveyrier, CG 1067): perf. planned for the Opéra-comique. 17-XI-46 (to the King and Queen of France, CG 1068-69): permit him to bring the libretto of his new work, *La Damnation de Faust*, to their attention; he hopes they will attend the first perf. at the Opéra-comique, 29-XI. [Early XI-46] (to one of the Escudier brothers, CG 1070): please announce the next perf., and that the Duc and Duchesse de Montpensier may attend. [Late XI-46] (to Louis Lebel, CG 1071): please ask the chorus for their parts; he needs to make some corrections in them. [Late XI-46] (to Jules Lovy, CG 1072): please announce the concert in *Le Tintamarre*. [C. 20-XI-46] (to Morel, CG 1073): please insert the programme in the *Gazette des théâtres* and *Le Monde musical*; they will rehearse Wednesday, 25-XI, at 11:00. 20-XI-46 (to the publisher of *La Sylphide*, CG 1074): please announce the concert in his journal. [Late XI-46] (to one of the Escudier brothers, CG 1075): he encloses four announcements; they rehearse all day that day. [22-XI-46] (to Jules Janin, CG 1076): please announce the concert; he hopes J. will include a few lines of the libretto, perhaps the ones from *Forêts et cavernes: Nature immense*, etc. 24-VI-[46] (to Baron Taylor, CG VIII 1076^{bis}): here is the programme for Sunday: a grand opera without plot, costumes, or scenery. 26-XI-[46] (to Janin, CG 1077): he thanks J. for the article; the perf. is delayed; they will not have a full rehearsal until 4-XII at 11:00. [27-XI-46] (to Hermann-Léon, CG 1078): they had a superb orchestral rehearsal, but there will be another one; so come on Saturday at 3:00 if possible. [C. 1-XII-46] (to Hermann-Léon, CG 1079): they will begin with the fourth act at the next day's rehearsal. [C. 1-XII-46] (to François Réty, CG 1080): [concerning ticket sales].

[C. 10-XII-46] (to Léon Escudier, CG 1082): don't forget to announce the second perf. on 20-XII at 2:00. 12-XII-[46] (to the brothers Escudier, CG 1083): he

offers a copy of the score to *La France musicale* for review. 13-XII-46 (to Théophile Gautier, CG 1064): he thanks G. for the fine article; he hopes G. will come to the second perf. on Sunday. [C. 15-XII-46] (to Georges Bousquet, CG 1085): he appreciates the fine article; enclosed is a ticket for the second perf. on Sunday. [20-XII-46] (to J.-E. Duchesne, CG 1086): would D. write something about that day's concert? it would be useful for the third perf. [C. 22/31-XII-46] (to Hermann-Léon, CG 1087): he will not be able to do a third concert.

9-I-[47] (to Nolte, CG 1090): could they talk about the translation the next day? [21-I-47] (to Nanci, CG 1092): the perfs. were successful, but he lost a good deal of money; he is waiting for the German translation to be finished, so that he can leave the country and go to more hospitable cities than Paris. 22-I-[47] (to J. F. Kittl, CG 1093): *Faust* went well; he is waiting for the German translation to be finished before he leaves for Russia. 26-I-47 (to ?, CG 1094): perf. planned for St. Petersburg. 28-I-47 (to H. W. Ernst, CG 1095): he is waiting for the German translation; perf. planned for St. Petersburg. [Between 1 and 10-III-47] (St. Petersburg, to Prince Vladimir Odoevsky, CG 1097): he cannot find the libretto of *Faust*; they need to begin work on the German translation. [III-47] (St. Petersburg, to Münzlaff, CG 1098): he sends the score of the first two acts; he hopes there will be few more changes to make. [30-III-47 ([Rouen], Louis Berlioz to his aunt, Nanci Pal, CG 1099^{bis}): Papa gave an opera at the Opéra-Comique, *La Damnation de Faust*, so successful that he received a medal.]

31-III-[47] (St. Petersburg, to Morel, CG 1101): the first two acts were successfully and profitably perf. in St. Petersburg [15 and 25-III-47]. [5-IV-47] (Moscow, to Léon Escudier, CG 1102): id. 20-IV-[47] (Moscow, to Hetzel, CG 1103): id. 30-IV-47 (St. Petersburg, to Édouard de Sancé, CG 1104): please include the following announcement [in the *Gazette de Saint-Petersbourg*: text of announcement]. [7-V-47] (St. Petersburg, to Morel, CG 1105): [text of an announcement for the Paris papers]: the second part of *Faust* will be perf. again the following Wednesday. [7-V-47] (St. Petersburg, to Adèle, CG 1106): the King of Prussia has put his opera house at Berlioz's disposal so that he can do *Faust* in its entirety. 9-V-[47] (St. Petersburg, to Liszt, CG 1106): a part of *Faust* will be perf. at his fourth and last St. Petersburg concert; the King of Prussia has put the Berlin opera at his disposal to present *Faust* in its entirety. 1-VI-47 (Tilsit, to Count Michael Wielhorski, CG 1113): the *Concert des sylphes*, without chorus, and the *Marche hongroise* were perf. in Riga [29-V-47]. [20-VI-47] (Berlin, to Morel, CG 1114): perf. the day before, Berlin; they have printed Heller's review of the first Paris perf. 22-VI-47 (Berlin, Nanci, CG 1115): *Faust* perf. Berlin [19-VI-47]. 24-VI-

47 (Berlin, to Leopold Ganz, CG 1116): he thanks G. and his musicians for an admirable perf.

18-VIII-47 (to Scribe, CG 1122): a contract between Jullien and Spohr to do Spohr's *Faust* makes it impossible to do two works on the same subject; S. should not start working on their opera. 26-VIII-[47] (to d'Ortigue, CG 1127): he has undertaken to write a three act opera on *Faust* for his second season in London. 10-XI-47 (London, to Tajan-Rogé, CG 1135): he shed bitter tears when [a Russian soprano] said to him, like Marguerite in *Faust*: "I don't know what you can find in me; I'm just a poor girl beneath your station." 12-XI-47 (London, to Scribe, CG 1138): the opera on *Faust* has been taken up again; Jullien intends to do a splendid production in the season beginning 1-XII-46; he hopes S. will do the libretto as promised, following the instructions he has already supplied and preserving all that is already done; he needs the libretto in two months; give him as little extra music to do as possible, for the work already lasts 2½ hours. 23-XI-47 (London, to Vesque von Puttlingen, CG 1144): it would be difficult to present *Faust* in Vienna without a good tenor. 26-XI-47 (London, to Scribe, CG 1145): the work would be called *Mephistophélès* and not *Faust*; this would give more importance to Pischek's role and turn attention away from the works of Goethe and Spohr; [details concerning Pischek]; don't worry about scene changes, since [in London] they can do as many as five in one act; do not develop Marguerite's rôle; Faust has enough to do; they will have two fine and original ballets: the aerial ballet of *Sylphes* and the *Follets* around Marguerite's house; try to make the work last no longer than three hours and 15 minutes. 10-XII-47 (London, to Scribe, CG 1151): he forgot to say in his last letter that in order to highlight Pischek's voice, they need an aria in two parts—an Andante and an Allegro *furieux*—to come in the third or possibly the second act. 19-XII-47 (London, to Belloni, CG 1154): *Faust* is not published, and it is expanding at a frightful rate, for Scribe is arranging it as an opera for the next London season; he promises to dedicate *Faust* to Liszt. 14-I-48 (London, to Morel, CG 1162): he has had two rehearsals for his concert, which includes two parts of *Faust*.

21-I-48 (London, to J. W. Davison, CG 1166): they will have a general rehearsal of two parts of *Faust* on Tuesday. 22-[I-48] (London, to Charles Lewis Gruneisen, CG IX 1167): perf. of parts I-II planned for London, 7-II, with Reeves, Weiss, Greig, and the chorus. [10-II-46] (London, to de Vigny, CG 1172): God knows how he has been translated into German; Chorley has just translated the first two acts of *Faust* into English; successful perf. the previous Monday [7-II-48]; two scenes were encored. 12-II-[46] (London, to Morel, CG 1173): successful perf.

of the first two parts; the *Concert des sylphes* and the *Marche hongroise* were encored. 12-II-[48] (London, to J. F. Kittl, CG 1174): his first concert in London was a success, especially *Faust*; K. should recommend *Faust* to Hoffmann for presentation at his theatre; Berlioz has a German translation. [24-II-48] (London, to Brandus, CG 1179): Beale has asked to publish some pf. arrangements from *Faust*; if this is arranged, would B. publish them in France? 6-III-48 (London, to Morel, CG 1184): he wrote to Brandus to propose an edition of three pieces from *Faust* which Beale is going to arrange for pf., four-hands: the *Marche hongroise*, *Ballet des sylphes*, and *Ballet des follets*. 15-III-[48] (London, to d'Ortigue, CG 1185): in a few weeks he hopes to be able to send three excerpts from *Faust* arranged by Benedict for pf., four-hands, along with a piano-vocal version of the *Apothéose* which he has just written; Beale is publishing them, and he pays well. 24-IV-48 (London, to Morel, CG 1191): Benedict is busy arranging the *Scène des sylphes* and the *Ballet des follets* for pf., four-hands; the *Marche hongroise* is on every piano in London. 26-V-[48] (London, to Louis-Joseph Duc, CG 1200): the *Marche hongroise* for pf., four-hands, is published by Beale, and the *Chœur des sylphes* will appear soon. [VI-48] (London, to Max Maretzek, CG 1202): here is the score of *Faust*, in which is found the *Sylphes* excerpt which they are going to do at the concert. [Between 20 and 25-VI-48] (London, to Maretzek, CG 1205): rehearsal of the *Chœur des sylphes* the following Tuesday, 27-VI, at 12:00 in the Hanover Square Rooms.

[Early VII-48] (to Brandus, CG 1211): he would like to come to an agreement with B. about the *Marche hongroise*, which, in spite of being published in London, is still his property; if it were suitably launched and played by four-, eight-, and sixteen-hands, and reduced for two-hands, it would be easy to sell and productive. [C. 25-III-49] (to Liszt, CG 1250): *Faust* is not being engraved; he will perf. two pieces from it at the Conservatoire in three weeks. [21-IV-49] (to Jules Janin, CG 1256): [text of a notice of the Conservatoire concert]; they did two scenes from *Faust* [15-IV-49]. [25-IV-49] (to Nanci, CG 1258): he gave two scenes at the Conservatoire [15-IV-49]; the *Chœur et Ballet des sylphes* was especially successful. 29-XII-49 (to Nanci, CG 1289): a publisher in Hamburg who wanted to buy *Faust* declined because of the cost of engraving it.

[1 or 8-II-50] (to Rocquemont, CG VIII 1299^{ter}): take the parts for *Faust* to Sax soon; resew together the middle pages of Méphistophélès's part, which are in total disorder. [14-II-50] (to Rocquemont, CG 1304): [plans for a rehearsal chez Sax]; take the parts and see that they rehearse the *Ronde*. 16-III-[50] (to Adèle, CG 1315): the first two acts went well [19-II-50]; the other two will be given later. 26-

IX-50 (to Hiller, CG 1344): the *Marche hongroise* is not published; it would be best for H. to present parts I and II of *Faust*, of which he has a good German translation.

22-V-52 (London, to d'Ortigue, CG 1488): the first two acts will be done at his sixth concert in June. 26-V-52 (London, to Dieudonné Denne-Baron, CG 1489): *La Damnation de Faust* was composed in 1847; productions in St. Petersburg, Moscow, and Riga had enormous receipts, which made up for the enormous cost of *Faust* in Paris. 7-VI-52 (London, to Liszt, CG 1491): he will perf. some pieces from *Faust* on 9-VI; he cannot find a publisher; he will ask Ricordi, who did not flinch at a second edition of the Requiem; if L. could find a German publisher, he has a good German translation. 11-VI-52 (London, to Adèle, CG 1493): successful perf. of excerpts from *Faust* [9-VI-52]. 12-VI-[52] (London, to d'Ortigue, CG 1495): id. 22-VI-52 (to Lecourt, CG 1496): id. 26-II-52 (to Tito Ricordi, CG 1497^{bis}): despite the enormous success *Faust* has had in London and with the new Société Philharmonique, this score, the most significant and original that he has produced, remains without a publisher. 2-VII-52 (to Liszt, CG 1499): he understands about festivals; he proposes a perf. of excerpts from *Faust*. 14-[VIII-52] (to Liszt, CG 1510): to do *Faust* and *Roméo* on the same programme is impossible three times over; the concert would last five hours; he proposes instead to do the first four parts of *Roméo* and the first two acts of *Faust*. 6-XI-[52] (to Liszt, CG 1528): he is sending a packet containing the chorus parts, the rôles, a German libretto, and the vocal score; [details concerning singers]; the first two parts last an hour; [text for programme]. 10-[XI]-52 (to Liszt, CG 1529): L. should have received the packets of *Faust*. 19-XI-52 (Weimar, to Auguste Barbier, CG 1532): the first two acts will be perf. the next day in Weimar. 21-XI-[52] (Weimar, to J.-E. Duchesne, CG 1533): perf. the day before of the first two acts. 19-XII-52 (to Morel, CG 1542): M. should have seen the immense crowd in Exeter Hall, carried away by the pieces from *Roméo* and *Faust*. 20-[XII-52] (to Liszt, CG 1543): Richault has decided to engrave *Faust*; he hopes L. will not send anything to Leipzig, as he does not want to be perf. there in his absence; Richault does not want anything to leave Liszt's hands, not the *Marche hongroise*, not the rest. 29-XII-52 (to Pal, CG 1548): perf. Weimar [20-XI-52]. 29-XII-[52] (to Liszt, CG 1549): he is waiting for a letter regarding the *envoi* of *Faust* from Mangold.

3-I-[53] (to Liszt, CG 1554): there are two pages in the vocal score that need German words; he hopes L. will add them to the score and parts. [23-II-53] (to Liszt, CG 1566): he will return *Faust* to L. after it has been published. 5-III-53 (to Adèle, CG 1574): he is about to make up his mind to sell *Faust* to his Paris

publisher, although he will not make much from it because it is such a big work and will cost a great deal to publish. [Late IV-53] (to Liszt, CG 1593): *Faust* is being engraved; Bénazet wishes to perform it [at Baden-Baden]. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): they are publishing *Faust* in full score and in piano score with German and French text; as soon as it is done, he will send it. [7]-VII-53 (London, to Sainton, CG 1613): he appreciates the generous and charming idea of the committee to publish an English edition of his *Faust*. [7-VII-53] (London, to the editor of *The Musical World*, CG 1616): his concert cannot take place; the organizing committee has conceived the delicate, charming, and generous idea of devoting the sum realized by the subscription to the publication of an English edition of *Faust*. 10-VII-53 (to Liszt, CG 1617): London artists have given some money toward the publication of *Faust* with English text. 15-VII-53 (to G. Schmidt, CG 1618): perf. proposed for Frankfurt. 16-VII-[53] (to Adèle, CG 1619): London artists have given some money toward the publication of *Faust*. [Late VII-53] (to Liszt, CG 1620): the engraving with German and French text in full score and pf. score is under way, and the English edition will be started. [C. 6-VIII-53] (Baden, to Schmidt, CG 1621): perf. planned for Frankfurt, 20-VIII, of the first two acts. 16-VIII-[53] (Frankfurt, to Franz Dingelstedt, CG 1622): perf. proposed for Munich; *Faust* has just been perf. in Baden [11-VIII-53] and is being rehearsed in Frankfurt. 3-IX-53 (to Liszt, CG 1624): perf. Frankfurt [24, 29-VIII-53]; the edition will not be finished for two or three months. 3-IX-53 (to Adolphe Samuel, CG 1625): perf. Frankfurt [20-VIII-53]. 3-IX-53 (to Schmidt, CG 1626): id. 7-IX-[53] (to Adèle, CG 1627): the first two parts perf. Karlsruhe and Frankfurt. [Early X-53] (to Adèle, CG 1631): two editions are being prepared, one in English and one in French.

6-X-[53] (to Griepenkerl, CG 1632): he is sending the chorus parts and a vocal score of the first two acts; those of the third and fourth are at Hanover, but they can rehearse with the full score which he will bring; the solo parts for Faust, Mephisto, Brander, and Marguerite are also included. 16-X-[53] (Brunswick, to Joachim, CG 1635): would J. let him know how the rehearsals for soloists and chorus of *Faust* are going; de Perglass having given him the freedom to choose the programme, he elected to present the whole of *Faust*; [requirements for the orchestra] and an army of child choristers for the scene in Heaven, but only if they can be had without great expense; they have only one easy movement to sing at the very end, and he has a sufficient number of engraved parts. 26-X-[53] (Brunswick, to Brandus, CG 1636) excerpts from the four acts perf. at his second concert in Brunswick [22- X-53]; he is leaving for Hanover the next day; there

they have been working on the whole work for a month. 26-X-[53] (Brunswick, to Liszt, CG 1637): id.; the movement of *Irrlichter (follets)* was a great sensation; Mlle Hedwige sang Marguerite intelligently and with sensitivity, though she lacks the essential low notes for the scene. 31-X-53 (Hanover, to Griepenkerl, CG 1642): the next day he will hear the chorus, which is supposed to have learned *Faust* quite well; there will be three orchestral rehearsals. 7-XI-53 (Hanover, to Ferdinand David, CG 1643): perf. planned for Leipzig, if he can have the hall, heated and lighted, for free and if the singers are available. 10-XI-53 (Hanover, to Janin, CG 1644): the King of Hanover came with the Queen to a rehearsal [of *Faust*] which lasted from 9:00 to 1:00; later the King complimented him on the work; several music lovers from Brunswick, who had not heard enough of *Faust*, came to the concert in Hanover; he has found a fine Marguerite in Mme Nottès. 11-XI-53 (Hanover, to Ferdinand David, CG 1646): he proposes a perf. of the *Chœur et Ballet des sylphes*. 13-XI-53 (Hanover, to David, CG 1647): D. should have received a package with the chorus and solo parts of *Faust*; perf. planned [for Leipzig] of the *Récitative et Air de Méphistophélès* and the *Chœur et Ballet des sylphes*. 13-XI-53 (Hanover, to Ferrand, CG 1648): excerpts perf. Baden, Brunswick, Frankfurt, and Hanover. 30-XI-[53] (Hanover, to Adèle, CG 1657): *Les Sylphes* will be perf. the next day. 3-XII-[53] (Leipzig, to Griepenkerl, CG 1659): the first two acts will be perf. Saturday, 10-XII. 5-XII-53 (Leipzig, to Baron de Lüttichau, CG IX 1661): possible perf. of *Faust* at the royal theatre the following spring. 6-XII-53 (Leipzig, to Peter Cornelius, CG 1662): he sends his latest proofs, and would appreciate it if C. would correct them.

[After 18-XII-53] (to Théophile Gautier, CG 1670): *Faust* was an enormous success in Germany. 15-I-54 (to Liszt, CG 1690): the proofs are taking nearly all his time. 24-I-54 (to Liszt, CG 1696): the proofs are not finished. 11-III-54 (to Liszt, CG 1704): *Faust* is about to appear; he will bring L. the pf. score if the full score has not yet been corrected. 23-III-54 (to Louis Schlösser, CG 1710): would S. be able to do the complete *Faust*, as they are planning to do in Dresden?

28-III-54 (Hanover, to Karl Lipinski, CG 1714): [detailed instruction on the rehearsals and material necessary for *Faust*]; he does not know the singers to whom Lüttichau has confided the solo parts. [C. 30-III-54] ([Hanover], to Joachim, CG 1715): give the harp parts to the harpist so that she can study the *Chœur des sylphes* from *Faust* and the second part of *Roméo et Juliette*. 1-IV-54 (Hanover, to Rocquemont, CG 1720): he may need the manuscript chorus parts in German for *Faust*, along with the vocal scores which are, he thinks, in the vestibule of his house. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): they are

publishing an English edition of *Faust* in London; perf. planned for Dresden. 11-IV-[54] (Dresden, to David, CG 1731): perf. planned for Dresden between 20 and 30-IV. 11-IV-54 (Dresden, to Schlösser, CG 1732): the entire *Faust* is too difficult to do in a hurry, and besides he does not have an extra copy of the rôles for the third and fourth acts; he recommends the first two acts. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): he sent Beale a copy of the complete pf. score; it is full of mistakes; he must see the final proofs of the English edition before it is printed; perf. in Dresden the following Tuesday. 14-IV-[54] (Dresden, to Ferdinand Friedland, CG VIII 1735^{bis}): to be perf. in the theatre there [22-IV-54]; if the theatre director in Prague wants to do *Faust*, there would probably be a good receipt; Strackaty would make a very good Méphistophélès and they could do it without the Conservatory. 14-IV-54 (Dresden, to Liszt, CG 1738): von Bülow has found many errors in the engraved score. [15/16-IV-54] (Dresden, to Liszt, CG 1739): the singers are not ready to perform. [18-IV-54] (Dresden, to Lipinski, CG 1742): he advises postponement of the perf. [23]-IV-54 (Dresden, to Liszt, CG 1746): a great success [22-IV-54], the finest he has ever had of this very difficult work; repeat perfs. planned. 23-IV-[54] (Dresden, to Brandus, CG 1747): id.; it is possible that he will do it in Hamburg. [25]-IV-54 (Dresden, to Liszt, CG 1748): *Faust* to be perf. again that evening. [25]-IV-54 (Dresden, to Joachim, CG 1749): superb perf. [22-IV-54]; they will do it again that evening. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): superb perf. [25-IV]; he sends a copy of the libretto with a preface. 30-IV-54 (to Johann Christian Lobe, CG VIII 1751^{bis}): despite the opposition of the local press, *Faust*, especially parts III and IV, was an enormous success with the artists and the public; he is sending the preface he wrote to the libretto, attacked so severely by certain critics in Leipzig and Dresden. 30-IV-[54] (Dresden, to Adèle, CG VIII 1752): two splendid perfs. Dresden. 10-V-54 (to Ehrlich, CG VIII 1755^{ter}): id.

[V/VI-54] (to Deldevez, CG 1766): he thanks D. for going through *Faust*; he and Richault had thought they were finished, but since D. found so many errors in the first pages, he should continue his work. 26-VI-54 (to Morel, CG 1771): there are hundreds of errors to be corrected in the score. 28-VII-54 (to Liszt, CG 1776): the Prince Wittgenstein has left for Germany with a score of *Faust* for L.; they had great difficulty securing it from the printer, and it lacks binding, but he hopes it is finally correct. 8-VIII-[54] (to Davison, CG 1780): he sends a copy of the full score, which has appeared. 28-VIII-54 (to Morel, CG 1784): has Richault sent the two scores of *Faust* to the Conservatoire in Marseilles? 4-IX-54 (to Cornelius, CG 1786): he must make a correction in *Faust*

on p. 321. 9-IX-54 (to Joachim, CG 1789): the King of Hanover has bought the score and parts.

14-XI-54 (to Suat, CG 1812): the Grand Duke of Weimar has invited him to perf. *Faust*. 10-I-55 (to Liszt, CG 1880): the *Scène des sylphes*, with solos of Faust and Méphistophélès, planned for Weimar; he will send the parts from Hanover. 16-I-55 (to Cornelius, CG 1883): on 13-I he sent Liszt a package containing the orchestral, chorus, and solo parts of *Faust*, along with the pf. score; please let him know if this music has arrived in Weimar; if they had a Gretchen they could do the *Romance* in part IV of *Faust*, but Mme Milde is pregnant. 16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): he thanks K. for the article [on *Faust*] which appeared the previous Sunday; *Scène des sylphes* to be perf. Weimar [17-II-55]. [20-II-55] (Weimar, to Samuel, CG 1897): id. 28-II-55 (Gotha, to Fiorentino, CG 1903): id.

[11-III-55] (to Griepenkerl, CG 1914): he has just sent the pf. score to Mlle de Grisein. 7-VI-[55] (to Liszt, CG 1975): he doesn't remember if he sent the pf. score of *Faust*. 30-XI-55 (to Liszt, CG 2056): since L. intends to do the whole *Faust*, shouldn't he send the rôles, chorus parts, and vocal score? he can only stay in Weimar until 20-II. 16-XII-55 (to CSW, CG 2065): does Liszt want him to send vocal parts for *Faust*? how many? 22-XII-55 (to Samuel, CG 2070): he thanks S. for his cordial letter on *Faust*; perf. proposed for Brussels. 31-XII-55 (to Liszt, CG 2074): he has sent a packet containing everything necessary for the chorus to study *Faust*, as well as the rôles; the packet has probably already arrived in Weimar. 9-I-56 (to Morel, CG 2077): perf. of the entire work planned for Weimar. 11-I-56 (to Samuel, CG 2079): they will do the first two acts of *Faust* for the first concert [in Brussels]; the entire work can form the second concert; [instructions on singers]; he is sorry to discover that S. knows the work only from the vocal score. 12-I-56 (to Félix Marmion, CG IX 2079^{bis}): *Faust*, complete, to be perf. Weimar, 14-II [actually 1-III]. 30-I-56 (to Édouard Silas, CG IX 2086): he is leaving the next day for Germany, where he will give *L'Enfance du Christ*, *Faust*, and *Benvenuto*. 1-II-[56] (Gotha, to Pohl, CG 2089): how are the rehearsals going? 12-II-[56] (Weimar, to von Bülow, CG 2100): Liszt proposes to send a copy of the full score of *Faust* [to v. B.'s musical society]. 25-IV-56 (to Samuel, CG 2120): he is sorry S. was unable to hear *Faust* [in Weimar]. 23-V-56 (to Morel, CG 2128): perf. Weimar [28-II-56]; he conducted. 24-VI-56 (to J.-E. Duchesne, CG IX 2142^{bis}): how he wishes D. could have heard *Cellini* and *Faust* three months ago in Weimar; all was right!

18-III-57 (to CSW, CG 2216): he wanted to give a perf. of *Faust*, which the Parisians hardly know, but he could not find a hall or singers. 23-VII-57 (Plombières, to Grodvolle, CG 2237^{quinquies}): [for 18-VIII in Baden] the artist assigned the drum part for the *Judex* and the *Marche hongroise* must be an excellent musician. 26-XII-57 (to Samuel, CG 2268): if ever there is an opportunity to do *Faust* in Brussels, he would be happy to seize it.

25-I-60 (to Ferenc Erkel, CG 2469): he never gave anybody in Germany the right to publish his arrangement of the Rákóczy March; E. may do whatever he likes to secure justice; the publication based on the MS he left in Budapest is all the more annoying as it no longer conforms to the version in *Faust*. 25-I-60 (to Joseph Tagliafico, CG IX 2505^{bis}): he wanted to do the fourth act of his *Faust* legend [in Baden that August], with T. as his ideal Méphistophélès; but the program was completely changed and he is doing a single excerpt; accept his regrets. 22-VII-60 (to Fétis, CG 2510): F. is wrong in saying that he holds *Faust* in less esteem than his other works; *Faust* is one of the works he likes best, even though it is one of the most rarely heard in Paris, for economic reasons; the *Concert des sylphes* is one of the several scenes from Goethe's *Faust* that he wrote some 35 years before. 14-II-61 (to Louis, CG 2534): perf. of a scene from *Faust* planned for the Conservatoire. [13-III-61] (to Lebouc, CG 2541): happily, there is nothing loud in Faust's part in the two excerpts selected; it would go well for Paulin's voice; if Cazaux cannot sing the high E [in the *Air de Méphistophélès*] one passage can be changed; they are copying the two rôles which lack French words. [20-III-61 (Marie Recio to B.'s nieces Joséphine and Nancy Suat, CG IX 2544^{ter}): the Conservatoire has finally decided to ask Hector for something for their seventh concert [excerpts from *Faust*]; this time the mountain came to him.] 31-[III-61] (to Louis, CG IX 2545^{bis}): the Société des Concerts asked for a portion of the second act of *La Damnation de Faust*, which they will play the following Sunday. 8-IV-[61] (to Janin, CG 2547): the day before at the Conservatoire, *Faust* was *faustissimus!* 18-IV-61 (to Louis, CG 2549): they gave him a rare ovation at the Conservatoire after the scenes from *Faust*. 10-III-62 (to Ferrand, CG 2597): songs can begin in one key and end in another, provided they are closely related; he began the *Ronde des paysans* in E minor and ended in G. [15]-IV-63 (Weimar, to Morel, CG 2713): the Duke [of Saxe-Weimar] gave him a court dinner during which a band played the *Marche hongroise* from a gallery. 26-IV-63 (to Marmion, CG 2715): id. 29 or 30-V-64 (to Kreutzer, CG 2861): he has just read K.'s great work on *Faust*; it is marvellous. 12-XII-[64] (to Édouard Bouscatel, CG 2941): the finale of the second act of *La Damnation de Faust*, the double chorus of students

and soldiers, was given at the Vienna Conservatory on his birthday [11-XII]; it was encored to wild applause; [Herbeck] sent him a telegram just two hours later. 12-XII-64 (to Ferrand, CG 2942): id. 12-XII-64 (to Herbeck, CG 2943): he has received the telegram; it was a threefold kindness to perform the double chorus, to think of his birthday, and to have let him know the result. 12-XII-64 (to his niece Joséphine Suat, CG 2944): he was frightened by a telegram from Vienne, fearing bad news of the family, but it was from Vienna in Austria; [etc. as above]. 14-XII-64 (to Mme Ernst, CG 2945): successful perf. Vienna. 19-XII-64 (to Estelle, CG 2948): id.; text of the telegram. [C. 20-XII-64] (to Pal, CG 2949): id. [29]-IV-65 (to Estelle, CG 3002): excerpts perf. Liège [8-IV-65].

[23]-X-66 (to his niece Joséphine Suat, CG 3174): he has been invited to conduct a complete *La Damnation de Faust* in Vienna; he will have 200 singers, an orchestra of 150, the best singers from the theatre, and five full rehearsals before he gets there to take the baton; all he will have to do is fan the flame of an already lit fire; he has not heard it since he last trip to Dresden twelve years before [22-IV-54, and also 1-III-56 in Weimar]. 26-X-66 (to Asger Hamerik, CG 3175): id. 10-XI-66 (to Ferrand, CG 3180): perf. planned for Vienna, 16-XII. 14-XI-66 (to Hiller, CG 3181): he is leaving for Vienna 5-XII to conduct a perf. of *Faust* on the 16th; perf. proposed [to Hiller in Cologne] of the second act. 3-XII-66 (to Cornelius, CG 3187): concerning the possibility of assisting with *Faust* in Vienna. 3-XII-66 (to his niece Joséphine Suat): [*Faust* in Vienna] has been postponed to give them more time to rehearse; it will be perf. 16-XII. 13 & 14-XII-66 (Vienna, to Damcke, CG 3192): he rehearsed *Faust* for the last two days, two acts each day; Herbeck knows the score by heart [and conducted one of the general rehearsals because B. was ill]; [cast list]; everything suggests a great success 14-[XII-66] (Vienna, to Massart, CG IX 3193^{bis}): he is waiting for his fourth rehearsal; the score, which he hasn't heard for ten or twelve years, leaves him in an inconceivable state of intoxication; [details]; the immense room is fully booked and everything presages a huge success. 16-XII-66 (Vienna, to his nieces Joséphine and Nancy Suat, CG 3195): wildly successful perf. Vienna with 370 performers including a wonderful Marguerite (Mlle Bettelheim) and Faust (Walter) and many curtain calls. 17-XII-66 (Vienna, to Damcke, CG 3196): id.; he has had the greatest success of his career. 17-XII-[66] (Vienna, to Auguste de Gasperini, CG 3198): id. [17-XII-66] (Vienna, to Kreutzer, CG 3199): id. 17-XII-[66] (Vienna, to Ernest Reyer, CG 3200): id. 30-XII-66 (to Ferrand, CG 3206): id.

11-I-67 (to Ferrand, CG 3209): what does F. mean by asking if there is another pf. score than the first? what first? it is called a *Légende dramatique en quatre actes*; does F. have one? 10-X-67 (to Vasily Kologrivov, CG 3289): K. must

have there the *Chœur des sylphes*, which was played several times in St. Petersburg; try to find the parts with the Russian translation, otherwise it will be necessary to have it translated and to order the parts from Richault in Paris; perf. planned for the sixth concert in St. Petersburg. 23-I-68 (to St. Petersburg, Ernest Reyer, CG 3332): id. [7]-II-[68] (St. Petersburg, to J.-A. Demeur, CG 3335): the scene from *Faust* successfully rehearsed that morning for his last concert in St. Petersburg.

Text: Goethe, translated by Gérard de Nerval (see [33](#)), Almiré Gandonnière, and Berlioz. Those sections of the work which were incorporated from the *Huit Scènes de Faust* ([33](#)) (nos. 2, 5, 7, 9, 11, 16, 19, and 21) have the Goethe-Nerval text. Almiré Gandonnière, of whom little is known except that he had republican sympathies and edited *La Chronique* (1842–45), wrote the text of nos. 1, 4, 6, and 7. The remainder is by Berlioz.

The German translator's name as given in the score, Minslaff, is an alternative orthography for Karl (or Carl) Rudolph Minzloff [Münzloff, Minzlaff, Minslaff, Minclov, Mintzloff] (1811–1883), German savant (Dr. phil. Universität Königsberg) and librarian of the Russian Imperial Library in St. Petersburg. Full documentation [HERE](#) (with facs. of TP of the 1847 German libretto).

Dedicatee: Franz Liszt (1811–1886).

Note: This work incorporated all of the *Huit Scènes de Faust* ([33](#)), some unchanged, some radically modified; the eight scenes became, respectively, nos. 5, 2, 11, 7, 9, 16, 21, and 19 in *La Damnation de Faust*. It also includes the *Marche de Rákóczy* ([109](#)) with a new coda, as the *Marche hongroise* (no. 3).

The opera envisaged for a brief time in 1847 was to have been called *Méphistophélès* (Works Contemplated But Not Composed [X](#)).

Bibliography: Jullien 180, 182–98, 200, 201, 202, 203, 204, 208, 212, 215, 216, 218, 219, 221, 222, 231, 239, 241, 298, 301, 306 — Boschot III, 91–145, 146, 152, 156, 161, 163, 177, 207–08, 211, 232–33, 238, 288, 298, 300–01, 307–08, 316, 320–23, 327–29, 340–41, 364, 370–71, 378, 382, 385, 392–93, 424, 495, 497, 526, 537, 637–40 — *Berlioziana* (1904), 252–53, 299–300, 307–08 — *Prod'homme* 271–74, 275–78, 279, 281, 283, 284, 285–92, 306, 307, 308, 312, 315, 320, 321n, 323, 330n, 338, 351, 363, 404–05 — Barzun I, 470–503.

Léon Kreutzer, "La Damnation de Faust de Berlioz" (six articles), *R&GM* of December 1854–April 1855: 1-XII-54, 389–92; 14-I-55, 10–12; 28-I-55, 27–29; 11-II-55, 41–44; 25-III-55, 91–92; 1-IV-55, 97–99 – Prod'homme, *Le Cycle Berlioz: Essai historique et critique sur l'œuvre de Berlioz. La Damnation de Faust* (Paris, 1896) – Boschot, *Le Faust de Berlioz: Étude sur la "Damnation de Faust" et sur l'âme romantique* (Paris, 1910; 2nd edn. 1927; 3rd edn. 1945; originally published in *Le Correspondant* 233 [1908]) – Tiersot, *La Damnation de Faust de Berlioz, Étude historique et critique, Analyse musical* (Paris, [1924]; originally published in the *Guide musical* 44 and 45 [1898–99]) – A. E. F Dickinson, "The Revisions for 'The Damnation of Faust'," *Monthly Musical Record* 89 (1959), 180–85 – Julian Rushton, "The Genesis of Berlioz's 'La Damnation de Faust,'" *M&L* 56 (1975), 129–46.

Daniel Albright, *Berlioz's Semi-Operas: Roméo et Juliette and La Damnation de Faust* (University of Rochester Press, 2001) – David Charlton, "Goethe et *La Damnation de Faust*," in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 52 – *Berlioz: La Damnation de Faust, L'Avant-scène Opéra* 22 (1979 and subsequent printings; rpt. November 2015).

112

Prière du matin

Chœur d'enfants

Text by Lamartine

[34 bars](#)

stanzas 2–4: melody and text only

Chœur d'enfants (Sopr. I–II), Pf.

Labitte 26[a] (*ouvrage inédit*) – 32 *Mémoires* 30 – Hopkins 43.

Malherbe & Weingartner vol. XVI, xiii, 101–06 (1904) – NBE vol. 14, 49–52; xi (Eng.), xvii (Fr.), xxiii (Ger.), 93, 97 (ed. Ian Rumbold, 1996).

Date of Composition: before November 1846 [prior to the Labitte catalogue].

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): Pp. 12–13 of 1848 / *Aux Abonnés de La France Musicale / LES ASTRES / ALBUM DE CHANT / Six Mélodies, Scènes, Romances, Chansonnettes / [L.:] N° 1. L'Heure du Soir Scène par F Halévy Membre de l'Institut. / N° 2. Le Pauvre Mélodie par G. Verdi. / N° 3. L'Orpheline de Village Chansonnette p^r A. Adam Membre de l'Institut. // [R.:] N° 4. Le Livre d'Autrefois Chansonnette par L. Clapisson. / N° 5. La Prière des Enfans Nocturne à 2 voix par Hector Berlioz. / N° 6. La Mort du Poète Mélodie avec ou sans Chœur ad lib par A. Ermel. // Paris, / au Bureau de LA FRANCE MUSICALE R. Richelieu, 95. / A. Lafont. Paris: La France musicale [Escudier frères], 1848. No pl. no. One copy engraved, the others lithographed. In a green wrapper with a similar title. Music, p. 12, headed as for offprint below. Numerous announcements in *FM* of early 1848 indicate that the album, which should have been ready in January, did not appear until mid-February. Hopkinson 43A. Copies: **B-Bc** XY 12,253 (engraved), XY 25,410; **GB-En** H. B. 1/49.*

SEPARATELY ISSUED OFFPRINT (NBE source **P2**): *CHŒUR D'ENFANS. / PRIÈRE DU MATIN. / Paroles de M^r de LAMARTINE. Musique de H. BERLIOZ.* [Paris: Escudier frères, 1848]. No pl. no. 1 bifolio; outside pp. blank, inside pp. numbered 12–13. Engraved. Hopkinson 43A(a). Copies: **F-Pc** A 1453, L 3307 (3) [item 4] (ex coll. Malherbe).

REPRINTED in *Le Magasin des familles*, September 1849, fols. 2^v–3^r: 1^{ER} / *ALBUM DE MUSIQUE / DU / MAGASIN DES FAMILLES / [illustrations including a family of four gathered around the piano and individual vignettes for each of the seven selections within] / [foot] Imprimé en Lithog^{ie} par la machine système Georges Triolignon, 8 rue S^t Quentin, Paris.* One gathering of 4 folios, unnumbered. Music, fol. 2^v headed as for offprint above. Copies: **F-Pn** Vm⁷ 8147, Collection Macnutt (Macnutt inventory 5695), K 428188.

Text: Alphonse de Lamartine (1790–1869), "[Harmonie septième: Hymne de l'enfant à son réveil](#)," from *Harmonies poétiques et religieuses* (Paris, 1830).

Bibliography: *Berlioziana* (1906), 12 — Barzun II, 106.

113 [but see Date of Composition]

Le Trébuchet

Scherzo à deux voix

Text by Antoine de Bertin and Émile Deschamps

90 bars

Sopr. I ou Tén. & Sopr. II ou Bar., Pf.

Labitte 26[b] (*ouvrage inédit*; entitled *Lison, chansonnette*) – 32 *Mémoires* 24.
Malherbe & Weingartner vol. XVI, xvii–xviii, 215–22 (1904) – NBE vol. 15, 246–251; xviii (Eng.), xxx–xxxi (Fr.), xliii (Ger.), 280–281, 294 (ed. Ian Rumbold, 2005).

Date of Composition [revised, 2018]: before November 1845 [prior to *Gegenwart* catalogue, Appendix II, [A 0](#)]; thus best placed between [106](#) and [107](#). Previous dating was “before November 1846 [prior to the Labitte catalogue].” The entry in *Die Gegenwart* reads: *Lison, Chansonnette a 2 voix avec Piano. (Inédit.)*

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): In *Fleurs des landes* (1850; see [124](#)). Pl. no. 10,143.R. TP, TP^v blank, 1–5, [6] blank. Hopkinson 45C.

VIENNA EDITION (NBE source **P2**): *LE TRÉBUCHET – DAS ZAUBERNETZ. / SCHERZO à 2 VOIX*; No. 333 of *AURORA / d'Italia e di Germania. / AUSWAHL / beliebter Gesangs-Compositionen / mit Begleitung des Pianoforte. / [L.:] N° [pencil: 333.] [R.:] Pr. [pencil: 30.] xr. C. M. / Wien, Verlag von Pietro Mechetti q^m Carlo / K. K. Hof- Kunst- und Musikalienhandlung. / K. K. Hof-Lithogr. u. Steindr. v. A. Grube, Wien. Vienna: Mechetti, [1851]. Pl. no. P. M. N° 4517. Oblong: [1]=TP, [2] blank, 3–7, [8] blank. French and German text. Announced in Hofmeister's *Monatsbericht*, XI-51, p. 221. Advertised in Mechetti's 1853 catalogue. Copy: **A-Wn** M S 7658.Bd.333.*

References: LETTERS: 15-V-[49] (to Émile Deschamps, CG 1264): he has looked for several days without finding a chanson which he believes to be by [Antoine de] Bertin; he set it once, and now a publisher wishes to put it in a collection of

that sort of song; he has only the first couplet, which is as follows: [text of stanza 1]; if D. cannot discover the name of the author, perhaps he would write three more couplets himself. 21-V-49 (to É. Deschamps, CG 1265): he thanks D. 40,000 times; his *canzonetta* is very charming and perfectly *taillata per la musica*; his poetry on *les folies socialistes* is magnificently true and truly magnificent; *Inveni quatuor amicos inter ces beaux vers*; he will send the collection when it has appeared.

Text: Stanza 1: Antoine de Bertin (1752-1790), "Romance," published in the *Almanach des muses* (Paris, 1778) and afterwards in collections. Stanzas 2 and 3: Émile Deschamps (see [79](#)).

Bibliography: Macdonald, "Le Trébuchet: a Misattribution," *Berlioz Society Bulletin* 54 (April 1968), 4-7.

114 [but see "Earlier Autograph" below]

Nessun maggior piacere

Albumleaf

[13 bars](#)

Chant, Pf.

Malherbe & Weingartner vol. XVII, xix-xx, 211 (1904) – NBE vol. 15, 251; xviii-xix (Eng.), xxxi (Fr.), xliii-xliv (Ger.), 281 (ed. Ian Rumbold, 2005).

Date of Composition: 11 June 1841 [from the dated first albumleaf], 12 November 1847 [from the dated autograph MS; see below concerning the earlier autograph].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** W 6, 11. [Below music:] *Londres 12 nov: 1847 / Hector Berlioz*. 1 fol. (1 p. of music). Oblong 26.8 x 34.6 cm.; 12 staves. Ex coll. Malherbe (according to Malherbe & Weingartner; no stamp on autograph). **F-Pn** notice [FRBNF43569937](#) describes the miscellany (F-Pc W 6) containing the albumleaf, apparently assembled by Adèle Vincent to contain the

collection of her husband, August Vincent (1829–88), a pianist-composer-publisher and noted collector.

EARLIER AUTOGRAPH. In 2017 there surfaced another autograph albumleaf, titled [lower L.]: *commentaire de Dante*. [Upper L.]: *11 Juin 1841*, [upper R.]: *A M^{elle} Marie*, [lower R.]: *H. Berlioz*. Oblong, 8 staves. Sold at Sotheby's, 22 May 2019, for 7,250€. David Cairns writes of seeing the leaf in the early 1960s (Cairns II, 245). Assuming this source to be authentic, this entry becomes **90bis**, after *Le Freyschütz* and *L'Invitation à la valse* of spring 1841. See [facsimile and description from Sotheby's](#).

PRINTED SCORE: first published by Malherbe & Weingartner (1904).

Text: The text is a parody of Dante, *Inferno*, canto V, verses 121–23:

. . . *Nessun maggior dolore*
Che ricordarsi del tempo felice
Nella miseria!

Note: Berlioz cites the original in a letter to Adèle of 23-VI-50 (CG 1335), and alludes to it in *Mémoires* 37.

115

Chant du départ

Arrangement: music by Méhul, text by M.-J. Chénier

LOST

Date of Composition: March 1848 [from correspondence].

Reference: LETTER: 6-III-[48] (London, to Morel, CG 1184): Beale is going to publish the *Apothéose* for voice and chorus with pf. accompaniment, with the *Marseillaise*, the *Chant du départ*, and the genuine *Mourons pour la patrie* by Rouget de Lisle, which he is also arranging.

Composer: Étienne-Nicolas Méhul (1763–1817): *Chant du départ* (Paris, 1794), for chorus and military band, sung at virtually every public concert during the First Republic, and for a time as popular as the *Marseillaise*.

Text: Marie-Joseph [de] Chénier (1764–1811).

Note: Hopkinson has demonstrated that this work and *Mourons pour la patrie* (116) were probably prepared, along with the second version of the *Marseillaise* (51B), in March 1848. They would have carried the numbers 1 and 2, thus explaining the number 3 in the title of the *Marseillaise* as published. Pazdírek, in his *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Berlin, etc., 1904–1910) [III, 577–78](#), mentions the *Chant du départ* (price 1/6), *Mourir pour la patrie* (price 1/6), and *La Marseillaise* (price 2/6, a vocal score), all published by Cramer & Beale. Pazdírek's principal source was doubtless Cramer & Beale's 1852 [Catalogue of Music, Instrumental and Vocal, p. 372](#). Berlioz himself, in the catalogue of 1852, cites only the *Apothéose* (80C). It is, however, possible that neither of the two "lost" arrangements was ever made.

Bibliography: Cecil Hopkinson, "Berlioz and the 'Marseillaise'," *M&L* 51 (1970), 435–39.

116

Mourons pour la patrie

Arrangement: music and text by Rouget de Lisle

LOST

Date of Composition: March 1848 [from correspondence].

Reference: LETTER: 6-III-[48] (London, to Morel, CG 1184): Beale is going to publish the *Apothéose* for voice and chorus with pf. accompaniment, with the *Marseillaise*, the *Chant du départ*, and the genuine *Mourons pour la patrie* by Rouget de Lisle, which he is also arranging.

Composer and Text: Rouget de Lisle (see [51](#)): *Roland à Roncevaux, Chant national* (refrain: *Mourons pour la patrie*), no. 1 of his *Cinquante Chants français* (Paris, 1825; composed Strasbourg, 1792).

Note: see the Note for the *Chant du départ* ([115](#)) above.

Bibliography: Cecil Hopkinson, "Berlioz and the 'Marseillaise'," *M&L* 51 (1970), 435-39.

117

La Menace des Francs

Marche et Chœur

Text anonymous [Berlioz?]

(See also under *Vox Populi*, [120](#))

[79 bars](#)

Soli ou petit Chœur (Tén. I-II, Basses I-II), Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II, Hb. I-II, Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph. ou Tuba, 2 pr. Timb., Cordes.

32 *Mémoires* 17 (pf. reduction) – Hopkinson 50A-C.

Malherbe & Weingartner vol. XIV, viii-ix, 149-62 (1903); pf. reduction in vol. XVI, xiii, 85-100 (1904) – NBE vol. 12b, 119-134; xii (Eng.), xxi (Fr.), xxx-xxxii (Ger.), 210, 214 (ed. David Charlton, 1993).

Date of Composition: before April 1848 [from the dated entry in an autograph album (see [93](#))].

Sources:

AUTOGRAPH SCORE: lost.

AUTOGRAPH ALBUMLEAF (NBE source **Alb**): **F-CSA**, in *Souvenirs – Bêtises – Improvisations* (see [93](#)). *La Menace du Peuple, double chœur et marche.* / Londres, 28 avril 1848. Melody only. Facs. in NBE 12b, p. 218.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 17545. Upright white, 14 staves. Stamped Rocquemont. Ex Société des Concerts. 46 parts. Fl., Hb., Cl., Bns (2), Cors I-II ("*Maury 25 mars 1851*"), Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Tuba, Timb. I, Timb. II, Vns I (8), Vns II (7), Altos (6), Vlles (5), Vlle & Cb., Cb. (5).

MANUSCRIPT CHORUS PARTS (NBE source **Cch**): **F-Pc** D 17545. Oblong white, 8 staves. Stamped Rocquemont. Ex Société des Concerts. 8 parts for Petit chœur: Tén. I (2), Tén. II (2), Basses I (2), Basses II (2).

LITHOGRAPHED CHORUS PARTS (NBE source **Cch**): **F-Pc** D 17545. Prepared from masters in Rocquemont's hand. Stamped Rocquemont. Ex Société des Concerts. 3 parts: Sopr., Tén., Basses.

PRINTED SCORE (NBE source **P**): In *Vox Populi* (1851; see [120](#)). Pl. no. 10313.R. (10,149 et 10,160 on TP). TP, TP^v blank, [1] blank, 2-13, [14] blank. Hopkinson 50A.

PRINTED VOCAL SCORE: In *Vox Populi* (1850; see [120](#)). Pl. no. 10,148.R. (10,149 et 10,160.R. on TP). TP, TP^v blank, 2-7, [8] blank. Hopkinson 50C.

Performance: 25-III-51* (Paris: Salle Ste.-Cécile).

Text: anonymous, possibly by Berlioz.

Note: Without further evidence, it cannot be established whether this work was composed in its orchestral version and then arranged for chorus and pf., or whether the pf. version was its original form.

Bibliography: Jullien 214 — Prod'homme 308 — Barzun I, 556.

118

Te Deum

Traditional Latin text

à Son Altesse Royale Monseigneur le Prince Albert

1	Te Deum. Hymne	156 bars
2	Tibi omnes. Hymne	194 bars
	Prélude [performed only for military ceremonies]	58 bars
3	Dignare. Prière	111 bars
4	Christe, rex gloriae. Hymne	196 bars
5	Te ergo quæsumus. Prière	128 bars
6	Judex crederis. Hymne et Prière	231 bars
7	Marche pour la présentation des drapeaux	117 bars

Tén. solo; Chœur I (Sopr. [40], Tén. [30], Basses [30]), Chœur II (Sopr. [40], Tén. [30], Basses [30]), Chœur d'enfants (Sopr. & Contr. [600 enfants]); Fl. I-IV (P. fl.), Hb. I-II (C. a.) (4), Cl. I-II (B. cl.) (4), Bns I-IV, Cors I-IV, Petit saxhorn, Tromp. I-II, C. à p. I-II, Tromb. I-III (6), Oph., Tuba, Timb., 4 Tamb., G. c., Cymb. (4 ou 5 pr.), Harpes (12), Orgue, Cordes (25-24-18-18-16).

Œuvre 22 – Labitte 27 (*ouvrage inédit*) – Müller-Reuter, 245-50 – Hopkinson 57.

Malherbe & Weingartner vol. VIII (1901) – NBE vol. 10 (ed. Denis McCaldin, 1973).

Date of Composition: October 1848–August 1849, revised 1852 and 1855 [from correspondence]. The Labitte catalogue of 1846 inexplicably lists the *Te Deum* as *ouvrage inédit* over two years before there is any reference to composing the work in his correspondence. Still earlier a “Vollständiges Verzeichniß aller . . . Werke von Hektor Berlioz” published *Die Gegenwart: Politisch-literarisches Tagsblatt* (Vienna) I/34 ([10 November 1845](#); see Appendix II, [A 0](#)), lists as no. 21 *Te Deum* (*inachevé*). The *Marche pour la présentation des drapeaux* was added in April 1856.

Sources:

AUTOGRAPH SCORE (NBE source **A**): **RUS-SPsc**. Top of p. 1: *Te Deum pour 3 chœurs / orchestre et orgue concertantes / par Hector Berlioz*. [L. margin:] *Donné à la bibliothèque impériale publique / de St Petersbourg, par l'auteur / H. Berlioz / 11 Septembre 1862*. [R. margin:] *manuscrit autographe H. Berlioz*. 195 [numbered] pp. Upright 24 x 31.6 cm.; 24 staves. Autograph fair copy, with addition of chorus parts by Rocquemont. Contents: *No 1, 1-25; Tibi omnes No 2, 26-54; Prélude No 3, 55-62* (R. margin: *Si ce Te Deum n'est pas exécuté dans une cérémonie d'action de*

grâces pour une victoire, ou toute autre se ralliant par quelque point aux idées militaires, on n'exécutera pas ce prélude; H. Berlioz.); Dignare No 4 / Prière, 63–80; No 5 / Christe rex gloriae / Hymne, 81–111 (1 page blank); No 6 / Te ergo quaesumus / Prière, 112–29; Judex crederis (No 7), 130–41, 150–76 (1 page blank); No 8 Marche pour la présentation des drapeaux, 25 unnumbered pages (note on following page, aut.: 200 pages qui seront réduite à 160 par la gravure sur les grandes planches). Facs. of p. 1, NBE vol. 10, 166.

SKETCHES: A sketch for the *Judex crederis* is found on fol. 1^r of the autograph of the *Sérénade agreste* (F-Pc ms 1166; see [98](#); facs. in NBE vol. 10, 169). Another two pages are found in the aut. and ms. vocal score described immediately below (F-Pc). A sketch for the *Marche pour la présentation des drapeaux* is found in the aut. of *Benvenuto Cellini* (F-Pc ms 1508; see [76](#)) I, 128 (facs. in Holoman, "Berlioz Research," opp. p. 40).

AUTOGRAPH AND MANUSCRIPT VOCAL SCORE: F-Pc ms 17998. *Te Deum / à trois chœurs / Partition Réduite Pour Le Piano / Par H. Berlioz*. Upright white, 20 staves, with a green wrapper. Stamped Rocquemont. Ex Société des Concerts. Contains 2 sketches.

AUTOGRAPH AND MANUSCRIPT PARTS (NBE sources ACO, ACch): F-Pc D 16466, and mss. 17995–97. Orchestral parts. Two are autograph, the rest are by Rocquemont or other French copyists. Rocquemont's parts carry his stamp. Upright white, 14 staves. 108 parts: Fl. I (3: 1 aut. [ms 17995], 2 copyist), Fl. II (2: 1 aut. [ms 17995], 1 copyist), Hb. & C. a. (5), Cl. (5), Bns I-II (3, one of them in ms 17996), Bns III-IV (3, id.), Cors I-II (4), Cors III-IV (4), C. à p. (4, one of them in ms 17996), Tromp. (4), Petit saxhorn suraigu, Tromb. I (2), Tromb. II (2), Tromb. III (2), Oph. (2), Tuba, Timb. (5), G. c. (3), Tamb. militaires (3), Cymb. (2), Harpes (8), Orgue (5: one [ms 17997] with considerable autograph notation), Vns I (9), Vns II (9), Altos (6), Vlles (4), Cb. (7). One part for Tén. solo. Oblong white, 8 staves. Stamped Rocquemont.

Chorus parts for *Te ergo quaesumus*. NBE source ACch. Oblong white, 8 staves. Stamped Rocquemont. 5 parts: Chorus I: Sopr. I, Tén. I, Basses I-II; Chorus II: Sopr. II, Tén. II. Chorus parts for *Judex crederis*. Oblong white, 9 staves. Baden copyist (1857). 2 parts: Sopr. I, Sopr. II.

F-Pc D 16463. Three parts for Tén. solo. Oblong green and oblong white, 8 staves. Stamped Rocquemont.

F-Pc D 16464. Chorus parts for *Judex crederis*. Oblong white, 9 staves. Baden copyist (1857). 4 parts: Sopr. I (2), Sopr. II (2). All ex Société des Concerts.

LITHOGRAPHED PARTS: **F-Psoc**. String parts: *Te deum à deux chœurs / Par Hector Berlioz*. Vns I, Vns II, and Altos prepared from masters in Berlioz's hand; Vlles and Cb., from Rocquemont's hand. In all copies, the *Marche des drapeaux* is appended in the hand of Rocquemont. 4 parts: Vns I, Vns II, Altos, Vlles & Ch. Facs. of Vns I in NBE vol. 10, 168. Chorus parts: *Te deum à deux chœurs / Par Hector Berlioz*. Sopr. II, Chœur II prepared from a master in Rocquemont's hand; the rest, from autograph masters. 6 parts: Chœur I: Sopr. I, Tén. I, Basses I-II; Chœur II: Sopr. II, Tén. II, Basses I-II. Copy: **F-Pc** D 16466 (ex Société des Concerts).

PRINTED SCORE (NBE source **P**): *A Son Altesse Royale / MONSEIGNEUR LE PRINCE ALBERT / TE DEUM / A TROIS Chœurs / Avec Orchestre et Orgue concertants / PAR / HECTOR BERLIOZ / ŒUVRE 22 / Exécuté pour la première fois, sous la direction de l'Auteur, par 900 musiciens, dans l'Église de / Saint-Eustache, à Paris, le 30 avril 1855 / Grande Partition. Prix net: 50 francs / A PARIS / Chez G. BRANDUS, DUFOUR et C^{ie}, Editeurs, rue de Richelieu, 103 / A SAINT-PÉTERSBOURG, MAISON BRANDUS; – A LONDRES, CHEZ CRAMER ET BEALE; – A LEIPZIG, CHEZ KISTNER. / 1855 / IMPRIMERIE CENTRALE DE NAPOLÉON CHAIX ET C^{ie}, RUE BERGÈRE, 20. – 6128. Surrounded with panels listing Berlioz's works. Paris: G. Brandus, Dufour et C^{ie}, [late] 1855 (St. Petersburg: Brandus; London: Cramer & Beale; Leipzig: Kistner). No pl. no. TP, TP^v blank, [i]=*Texte Latin et Français*, [ii]=*Avis pour l'exécution*, 1–161, [162] blank. Foot of p. 1: *Lavillemarais, graveur*; foot of p. 161: *Imp. THIERRY, frères, 1, cité Bergère. Dépôt légal, 17-XI-55*. Subscription announced *R&GM*, 16-IX-55. Advertised *R&GM*, 16-XI-55. Hopkinson 57A. Facs. of p. 39 in NBE vol. 10, 167. Copies: **F-Pc** Rés. F 1044 (proofs of nos. I, II, III, and VII, marked, aut.: *2^e Épreuve corrigée!*); **F-Pc** D 900 (aut.: *à mon ami Kastner, souvenir affectueux; H. Berlioz*), D 939 (dep. 1855); **F-Pn** Vm¹ 22 (dep. 1855); **F-Pn** Gr Vm Macnutt 136; **F-RYlang** FIV.45 (Herlin 101); **A-Wn** S A 83 C7; **D-B** Mb 240; **GB-En** H. B. 1/84 (proofs, lacking TP, with aut. corrections), 2/48; **GB-Lbl** R M 14 c 14; **GB-Lcm** 1 K 26; **US-Cso** Thomas 842 (also a separate offprint of the *Marche des drapeaux* and engraved parts for same, pl. no. B.C. 12,637).*

VARIANT: with the price erased. Hopkinson 57A(a). Copies: **GB-Lbl** H 1821 a; **GB-Lcm** VI B 19.

PRINTED PARTS for 3^{me} Chœur (NBE source **Pch**): GRAND TE DEUM / A TROIS CHŒURS, / Par H. BERLIOZ. / 3^{me} Chœur (ENFANTS.) / SOPRANI E CONTRALTI. Octavo, 1–4. Foot of p. 1: *imp. langlet, rue Cadet 18*. Parts for nos. I, II, VII. Copies: **F-Psoc**; **F-Pc** D 16465 (ex Société des Concerts); **GB-NWmacdonald**.

PRINTED PARTS of the *Marche*. Brandus et Cie, pl. no. B. & Cie 12,637. **US-Cso** Thomas.

PRINTED VOCAL SCORE: first published by Stanley Lucas, Weber & Co. (London, 1885).

PRINTED ARRANGEMENTS: *Marche des drapeaux*, arr. for pf., probably by Théodore Ritter. Paris: G. Brandus, Dufour & C^{ie}, [1856]. Pl. no. B. et C^{ie} 9652. Price 5^f. 7 pp. Advertised in *R&GM*, 6-IV-56 as forthcoming, then 11-V-56ff. at 6^f, then 5^f. Brief notice in [R&GM, 22-VI-56, p. 200](#). Hopkinson 57E. Copies: **F-Pn** Vm¹² 2287 (dep. 1856), Collection Macnutt (Macnutt inventory 5431); **F-Pc**; **GB-Ob** Tyson Mus 250.

The same, as a *Supplément / à la Revue et Gazette Musicale*, [25] Mai 1856. Lithographed. Pl. no. B. et C^{ie} 9652. No price. 7 pp. Hopkinson 57E(b). Copies: **F-Pc** Acp 983; **D-B**.

The same, as a supplement to the *Magasin des Demoiselles* 12/8 (25-V-56). Lithographed, with pl. no. 12^e Année. N^o 8. No price. Pp. 1–5 (6–9=“Donne, donne petit Enfant; Romance” by Luigi Bordese; 8=a gavotte by J. S. Bach). Hopkinson 57E(c). Copy: **F-Pn** Vm⁷ 8146, **F-Pn** Collection Macnutt (Macnutt inventory 5432).

Performances: 30-IV-55* (Paris: St.-Eustache), 16-XI-55* (Paris: Palais de l’Industrie; nos. I, II, VI, VII), 24-XI-55* (id.), 18-VIII-57* (Baden; no. VI).

The *Marche*, arranged for piano, harp and concertina, was played in the Salons des Bains de Tivoli, Paris, in April 1856 (see [R&GM, 27-IV-1856, p. 131](#); see also Berlioz’s *feuilleton* in *JD* 15-I-56, **C 772**, treating the concertina at the Exposition universelle).

References:

MÉMOIRES postscript: it is one of his works in the so-called architectural style. Postface: perf. Palais de l'Industrie [16 and 24-XI-55]; use of electric metronome to transmit tempos simultaneously to different sections.

ATC ("Le Diapason"), 315: in 1855 it was impossible to get the orchestral forces in tune with the organ.

LETTERS: 22-V-47 (St. Petersburg, to [Stasov], CG 1111): the organ may be successfully employed in religious music, in dialogue with the orchestra. 7-II-49 (to Pal, CG IX 1245^{bis}): he is working on a Te Deum for two choruses and organ which will keep him on a diet of staff paper for three more months; the Association des Artistes-Musiciens wants to produce it, as they did with the Requiem two years before; but they want to use the Église de la Madeleine, which is too small; he knows how to wait. 23-II-49 (to Alexey Lvov, CG 1246): he is working on a Te Deum for two choruses and organ. 24-II-49 (to Nanci, CG 1247): he cannot work on his Te Deum because of concerts and *feuilletons*. 9-IV-[49] (to Adèle, CG 1252): it is impossible for him to find time to continue the score he has begun. 28-IV-49 (to Morris Barnett, CG 1260): he began a Te Deum for two choruses more than six months before, but his obligations do not leave him a day to finish it. 25-VIII-[49] (to Adèle, CG 1277): he is finishing his work. I-IX-49 (to Nanci, CG 1279): he has been working on a large finale for double chorus; it has been sketched out in such a way that he will not forget it. 24-IX-[49] (to Adèle, CG 1280): they have written from London to ask for the score of his Te Deum, but he does not send his scores to people he does not know well. 30-IX-[49] (to Adolphe Duchêne de Vère, CG 1281): he thanks D. for the errands he has run on behalf of the Te Deum. 29-X-49 (to Nanci): the Te Deum is finished.

12-[I]-50 (to Pal, CG 1296): he hopes that the Minister of the Interior will reimburse him for the copying expenses. 3-IV-[50] (to Nanci, CG 1319): first perf. planned for St-Eustache. 9-V-51 (to Morel, CG 1411): possible perf. in London. II-VI-51 (London, to ?, CG 1418): the Te Deum will be more difficult to learn than anything else in the concert; thus it is urgent to begin rehearsals; Prince Albert has accepted the dedication. 2-VII-51 (London, to ?, CG 1422): it would be difficult to perform the Te Deum with only 300 performers; 400 would make it possible; he would undertake rehearsals, perf., and printing of music for 12,000 francs. 6-VIII-[51] (to Liszt, CG 1426): perf. planned for the following month at Notre-Dame. 6-VIII-51 (to Pal, CG 1427): the organizers of the Festival de l'Industrie in Paris have written to ask for a perf. of his Te Deum; if they can agree on terms the score will be perf. 20-IX at Notre Dame. 21-I-52 (to Lvov, CG

1443): the previous year he finished three new scores, of which he has not heard a note. 12-IV-[52] (London, to Liszt, CG 1471): he has never heard the Te Deum.

[17-X-52] (to Baron Taylor, CG 1521): he hopes it will be possible to have a perf. of his Te Deum at one of the imperial ceremonies. 25-X-[52] (to Adèle, CG 1524): it may be perf. 4-XII. 29-X-[52] (to Suat, CG 1526): it may be perf. at the coronation of the Emperor. 6-XI-[52] (to Liszt, CG 1528): it will almost certainly be perf. at Notre-Dame. [12-XI-52] (to Jules Lecomte, CG 1530): [for a planned perf. at the coronation of the Emperor], it will be necessary to do at least as much as the Association of Musical Artists did recently for his Requiem. [27 or 29]-XI-52 (to Adèle, CG 1537): there is no news concerning the Te Deum. 30-XI-52 (to Liszt, CG 1536): nothing has been decided about the Te Deum. 19-XII-52 (to Morel, CG 1542): no decision will be made for three or four months. 27-[XII-52] (to J.-E. Duchesne, CG 1545): the Te Deum remains a myth. 29-XII-52 (to Pal, CG 1548): his Te Deum has been announced as part of the music for the coronation; if it is perf., there will be some profit made; the copying has cost a great deal.

1-I-53 (to Liszt, CG 1552): he cannot send the Te Deum until the Emperor makes up his mind; it could hardly be presented in Germany except at a festival; everything is ready for a large number of performers; it lasts an hour; there are eight movements, of which the last [i.e., *Judex crederis*] is a cousin of the *Lacrymosa* from the Requiem; there is also a prayer for tenor solo with chorus, another prayer where two chorus parts are in canonic imitation over a series of pedal points held by the other chorus parts and the low instruments; there is a fugue on a chorale stated by the organ; the score is for two choruses of three voices each; the organ does not accompany, but rather enters into dialogue with the orchestra. 21-I-53 (to Col. Fleury, CG VIII and CG IX 1559^{bis}): if the Te Deum is used for [the emperor's] marriage, he wishes to add [five lines of Latin text: "*Vivat Imperator / Vivat Napoleo tertius,*" etc.] to the *Marche finale*; with two rehearsals a day they can have a splendid performance, but there is no time to lose; by omitting two or three of the nine movements, they can achieve the necessary duration; it would be too bad to omit the final march, with its thirty harps, a brilliant new effect. 8-II-53 (to Henry Chorley, CG 1562): it was to have been perf. at the Emperor's wedding, but was not. 8-II-53 (to Charles Lewis Gruneisen, CG 1563): id. 10-II-53 (to J.-E. Duchesne, CG 1564): another proposed concert is cancelled. [23-II-53] (to Liszt, CG 1568): he still does not know if it will be perf. 5-III-53 (to Adèle, CG 1574): it was to have been perf. at the Emperor's wedding, but was not. [Late VII-53] (to Liszt, CG 1620): he has only three scores to publish, including the Te Deum. 16-XI-53 (Hanover, to Baron Donop, CG 1650): of his two most recent works [the Te Deum and *Tristia*], he has not heard a note. 19-XI-53

(Bremen, to Duchêne de Vère, CG 1653): is there any chance for a perf. of the Te Deum at the Emperor's coronation? [17,] 19-XII-53 (to Adèle, CG 1669): perf. planned for Brunswick, 5-V.

2-VII-54 (to Liszt, CG 1773): perf. planned for the church of St-Eustache the following year; he has added a chorus of children. 28-VII-54 (to Liszt, CG 1776): the affair is definitely arranged. 31-XII-[54] (to Suat, CG 1867): perf. planned for St-Eustache, 1-V. 1-I-55 (to Liszt, CG 1869): he will bring L. the full score. 11-I-55 (to Baron Donop, CG 1882): first perf. planned for the church of St-Eustache before he goes to England. 2-III-[55] (to Tajan-Rogé, CG 1905): he is organizing the first perf. at St-Eustache, 1-V. 19-III-55 (Brussels, to Belloni, CG 1924): B. should write to him about the preparations for the Te Deum; has Rocquemont seen Hurand about it? [25-III-55] (Brussels, to Daussoigne-Méhul, CG 1929): perf. planned for 29-IV in Paris. [7-IV-55] (CG V, Appendix): [contract for the perf. at the Exposition universelle]. 11-IV-[55] (to Ferdinand David, CG IX 1934): perf. planned with 900 musicians at St-Eustache 30-IV, the night before the opening of the Exposition. [C. 14-IV-55] (to Liszt, CG 1935): here are the announcements of the Te Deum; please be so kind as to translate them and have them put in the Weimar and Leipzig papers; the musical machine is costing 7000 francs; he has simply suppressed the prelude, with the doubtful modulations. [C. 14-IV-55] (to Fiorentino, CG 1936): please paraphrase the enclosed announcement in F.'s *feuilleton* on Sunday. 14-IV-[55] (to Morel, CG 1937): he is immersed in preparations for the Te Deum. 14-IV-[55] (to George Hainl, CG 1938): would he insert a notice in the Lyons newspapers? 14-IV-[55] (to Adolphe Samuel, CG 1939): he is sending several announcements to be inserted in the Belgian newspapers. 15-IV-[55] (to Jules Lecomte, CG IX 1940^{bis}): promotional details for the ceremony at St-Eustache: 900 artists, 100 in each of two three-voice ensembles, 600 children in the third chorus, unison; 150 instrumentalists, including the most illustrious in Paris; at the end during an instrumental march with organ, composed for the occasion, the flags of the various nations will be presented at the altar to be blessed by the priest of St-Eustache. [15 or 22-IV-55] (to ?, CG 1941): he is sending the dates and times of the rehearsals. 16-IV-[55] (to Samuel, CG 1943): id.; the orchestra and children rehearse at St-Eustache Thursday, 26-IV, at 2:00; the general rehearsal is Saturday, 28-IV, at 2:00. [18 or 19-IV-55] (to Suat, CG 1945): he is running errands all day for his Te Deum, which will be given by 900 musicians at St-Eustache on 30-IV; they are having an organist come from England; the priest, at his suggestion, will bless the flags and banners of the Catholic exhibitors during a movt. of the Te Deum. [22-IV-55] (to ?, CG 1945^{bis}): ? wants to participate in the perf.; rehearsal schedule enclosed.

[C. 22/24-IV-55] (to Alfred Lamarche, CG 1946): please play Vn II in the perf. [C. 23/28-IV-55] (to Escudier, CG 1947): in writing of the Te Deum, be so kind as not to announce the tenor or Smart and to avoid anything that looks like an announcement of a concert. [C. 23/28-IV-55] (to Fiorentino, CG 1948): the archiepiscopal authorities have forbidden the Te Deum; so do not name the tenor or Smart and avoid anything that looks like an announcement of a concert. 24-IV-55 (to ?, CG 1949): would the recipient come to the perf.? 25-IV-55 (to Countess Wilfried d'Indy, CG 1950): [printed invitation to the perf.] 25-IV-55 (to Mme de Folly, CG 1951): id. 25-IV-55 (to Mme Roulle, CG 1952): id. 27-IV-55 (to Louis, CG V and IX 1953): he had been so ill two days before that he feared he wouldn't be able to finish the rehearsals; today he is better; the day before at St.-Eustache they had the first rehearsal of the 600 children and the orchestra; today he will rehearse the 200 singers. 27-IV-55 (to Saint-Saëns, CG 1954): [a *laissez-passer* for two to the rehearsal on 28-IV]. 28-IV-[55] (to Napoléon III, CG IX 1954^{bis}): inviting the emperor. [28-IV-55] (to Saint-Saëns, CG 1955): Smart cannot come from London; would S.-S. play a piece or two after the perf. [and, by inference, play the perf. as well]? [29-IV-55 (to Saphir, CG 1956, 1957): he has no more official invitations, but here are three in MS which will probably not be refused. 29-IV-[55] (to Dr. Schwarz, CG 1958): he has no more letters of invitation.

30-IV-[55] (to Liszt, CG 1959): he writes three lines to say that the Te Deum was perf. that day with the most magnificent precision; not a mistake, not an indecision; the *Judex* surpasses all his former enormities; the Requiem has a brother, one that was bom, like Richard III, with teeth. [C. 3-V-55] (to ?, CG IX 1960^{bis}): it was grandiose; a fine opening [ceremony]. 4-V-55 (to Adèle, CG 1961): id.; the Requiem has a brother worthy of it. 6-V-55 (to CSW, CG 1962): he is sending Liszt the articles that have appeared on the Te Deum. 6-V-55 (to Adèle, CG 1963): the reviews have been favourable. 10-V-55 (to Liszt, CG 1965): if L. is interested in doing the Te Deum later, that is all his friendship could do for its author. [12-V-55 (Adèle Suat to Mathilde Pal, CG IX 1965^{bis}): your uncle Hector was greatly satisfied at the success of his Te Deum at St-Eustache; but he only made 800 francs for himself.] 18-V-55 (to Suat, CG 1969): the reviews have been favourable. 2-VI-55 (to Morel, CG 1972): the full score is being published by Brandus; successful perf. [2-VI-55] (to Adèle, CG 1973): he spent the evening with Prince Napoléon, who talked favourably of the effect of the Te Deum; it is being engraved. [3-VI-55] (to Cornelius, CG 1974): he is publishing three works: the trilogy [*L'Enfance du Christ*], the Te Deum, and the *monodrame* [*Lélio*]. 7-VI-[55] (to Liszt, CG 1975): he is publishing the Te Deum by subscription. [7]-VI-55 (to J.-E. Duchesne, CG 1976): he has the proofs of the Te Deum, which he is publishing by

subscription. 19-VI-55 (London, to Rocquemont, CG 1982): please send a proof of the pf. score of *L'Enfance du Christ* with or without the proofs of the Te Deum. 21-VII-55 (to Morel, CG 1996): he thanks M. for finding subscribers for the Te Deum; he is correcting the proofs. 1-IX-55 (to Tito Ricordi, CG 2008): Brandus has just published the full score of the Te Deum; would it be possible to exchange some copies of it for the Requiem, of which they have run out? if so, he will indicate several small errors to correct. 10-IX-[55] (to Liszt, CG 2012): the Te Deum can be done with 130 voices. 10-IX-55 (to Wagner, CG 2014): it will be published in a few weeks. 28-IX-55 (to de Mercey, chief of the Fine Arts division of the Ministry of the Interior, CG 2027): he is publishing a Te Deum for three choruses and organ; would M. be able to subscribe to several copies? [29-X-55 (Henry Binfield to Berlioz, CG VIII 2039^{bis}): B. has promised to lend the score of his magnificent *Marche pour la présentation des drapeaux* and to authorize its arrangement as a trio [for harp, piano, and concertina; played at the Paris Tivoli Garden and Baths in April 1856].] [3]-XI-55 (to Cornette, the chorus master of the Opéra-comique, CG 2042): he is sending the parts for the forthcoming rehearsals; they should work especially on the cantata *L'Impériale*, *Les Huguenots*, *Judas Machabée*, the *Apothéose*, and the first two movts. of the Te Deum. 30-XI-55 (to Davison, CG 2055): perf. proposed for London; when everything is arranged with Welch, it will be necessary to send him the chorus parts without delay; would Henry Smart undertake to do the organ part? 2-II-[56] (Gotha, to Griepenkerl, CG 2090): he will send the full score. 12-II-[56] (Weimar, to von Bülow, CG 2100): would his society like to subscribe to the Te Deum, which has just appeared? perf. proposed for Berlin with von Bülow and with Storm's singers; there is an organ at the Singakademie; two orchestral rehearsals will be sufficient, if they are under his own direction.

14-XII-56 (to the Director of Fine Arts, CG 2189): permit him to remind the director of the Te Deum [subscriptions]; the work appeared long ago, and he has had no response. 25-II-57 (to Adèle, CG 2211): the Minister of State has just subscribed for 10 copies; the kings of Prussia, Saxony, and Hanover have also subscribed; he hopes that the Russian court will subscribe, but he expects nothing from Prince Albert, to whom the work is dedicated. 25-II-57 (to N. Yusupov, CG 2212): he is publishing the full score of the Te Deum and would like to count Y. among the subscribers. 12-III-57 (to Adèle, CG 2214): perf. planned at a series of concerts in which his entire work would be perf., except for *Les Troyens*. [Summer 57] (to Ernest Reyer, CG VIII 2236^{quater}): [for the concert in Baden, 18-VIII], please return his score of the Te Deum. 23-VII-57 (Plombières, to Grodvolle, CG 2237^{quinquies}): [for 18-VIII] the chorusmaster Krug should rehearse

the *Judex* carefully, because it is very difficult and the performance must be vigorous; G. has said nothing about the extra singers nor the children for that movement; also the artist assigned the drum part for the *Judex* and the *Marche hongroise* must be an excellent musician. 4-VIII-57 (Plombières, to Adèle, CG 2238): perf. of the *Judex crederis* planned for Baden in August. 10-I-58 (to Pal, CG 2270): the Emperor of Austria has sent him a beautiful diamond ring for the publication of the Te Deum. 16-I-[58] (to Adèle, CG 2272): id.

10-IX-62 (to Stasov, CG 2650): he has been lucky enough to find a MS in good enough condition to present to the public library of St. Petersburg; it is the Te Deum of which they spoke; if S. will look in the following afternoon, he can have it. [5-XII-62 (Stasov to Berlioz, CG 2676): thanking him for the autograph score of the Te Deum; perhaps one day B. might deposit the original score of *Les Troyens* in St. Petersburg.] [5-XII-62 (St. Petersburg, J. Delianov to Berlioz, CG VIII 2676^{bis}): thanking him for the autograph of the Te Deum, deposited at the Imperial Public Library of St. Petersburg.] [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including the *Tibi omnes*, without score].] 10-X-67 (to Vasily Kologrivov, CG 3289): as to the Te Deum score where the *Tibi omnes* is found: two people in St. Petersburg own copies.

Dedicatee: Albert, Prince Consort of England (1819–1861).

Self-Borrowing: Bars 95–117 of the I (no. IV) were borrowed from the *Resurrexit* of the *Messe solennelle* ([20](#)), beginning at bar 32. The work is also related to *Le Retour de l'armée d'Italie* (see [62](#) note).

Note: The third chorus, of children's voices, was added to the score shortly after Berlioz heard the massed chorus of Charity Children in St. Paul's Cathedral, London, in June 1851, a concert described in his article for the *Journal des Débats*, 20-VI-51, and reprinted in *Soirées*, 21st Evening.

F-Pc *papiers divers de Berlioz* includes two documents relating to the Te Deum. No. 26 ([Gallica](#)) is the autograph of an announcement which Berlioz had inserted in *La France musicale* of 22-IV-55 (see NBE vol. 10, 194). No. 36 ([Gallica](#)) is the draft, apparently from 1851, of a *Plan pour l'organisation du Festival de l'exposition universelle de Londres*; the concert features the Te Deum as well as several other large-scale works.

Unsuccessful plans to perform the Te Deum include the following: St-Eustache (1850), London (1851), Notre-Dame (1851), for the coronation of Napo-

léon III (1852), for the birthday of Napoléon III (1853), Brunswick (1853), London (1856), Berlin (1856), Paris (1857). It appears that Balakirev performed it in St. Petersburg in the 1850s, but no precise date is obtainable.

Bibliography: Jullien 218, 231–36, 238 – Boschot III, 200–26, 237, 259, 260–63, 293–96, 302, 306, 344, 387, 397–402, 411, 414–18, 449 – *Berlioziana* (1904), 259–60; (1905), 19–20 – Prod’homme 204, 312, 317, 340–44, 353 – Barzun I, 542–73.

Macdonald, “Self-Borrowings,” 30; “The Colossal Nightingale,” *Music and Musicians* 17/11 (July 1969), 24–25; “The Labitte Catalogue – Some Unexplored Evidence,” *Berlioz Society Bulletin* 69 (October, 1970), 5–7; and “The Labitte Catalogue – More Evidence,” id. 70 (January, 1971), 7–8 – Holoman, “Berlioz Research,” facs. II opp. p. 40.

Macdonald, “Berlioz’s Napoleonic Te deum,” *Choral Journal* 43/4 (November 2002), 9–17.

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Tristia

119A Version I: Collection of two works, October 1849

119B Version II: Collection of three works, 1851

119A Version I

Collection of two works for chorus and pf., issued as Œuvre 18

- 1 *Méditation religieuse* (**56**) (reduction for chorus, violin, cello and pf. by Mlle Matteman [recte Mattmann])
- 2 *La Mort d’Ophélie* (**92A**)

Œuvre 18 – Hopkinson 44A.

Date of Compilation: October 1849 [prior to publication].

Source:

PRINTED SCORE: TRISTIA. / [L.:] N° 1, / MÉDITATION RELIGIEUSE, / Chœur à 6 voix, / avec / Violon, Violoncelle et Piano. / Prix: 3^f 75. // [vignette:] IMP. KAEPPELIN. / [R.:] N° 2, / LA MORT D'OPHÉLIE, / Ballade imitée de / Shakespeare par E. Legouvé / avec Piano, / Prix: 3^f 75. // MUSIQUE DE / HECTOR BERLIOZ / Oeuv. 12 [sic] (N°) / à Paris, chez Richault, Boulevard Poissonnière, 26, au 1^{er}. / [L.:] N° 1. Vienne: Mechetti. / N° 2. Berlin: Schlesinger. // [R.:] London: Beale / DU MÊME AUTEUR: / [L.:] *La Captive* / *Le Pêcheur* // [R.:] *Chant de Bonheur* / *Scène des Brigands*. Paris: Richault, [1849] (Vienna: Mechetti). Advertised as *Tristia, Méditation religieuse*, in FM, 7-X-49, at 3.75^f. Facs. of TP, Hopkinson pl. IVB. For pagination, see under titles of constituent works.

Note: *Oeuv. 12* on the TP is an error for *Oeuv. 18*.

119B Version II

Collection of three works for chorus and orchestra, issued as *Œuvre 18*

au Prince Eugène de Sayn-Wittgenstein

- 1 *Méditation religieuse* ([56B](#))
- 2 *La Mort d'Ophélie* ([92B](#))
- 3 *Marche funèbre pour la dernière scène d'Hamlet* ([103](#))

Œuvre 18 (also used for version I, above) – Hopkinson 51.

NBE vol. 12b, 69–118; ix–xii (Eng.), xviii–xxi (Fr.), xxvii–xxx (Ger.), 209–210, 213, 216–217, 223–225 (ed. David Charlton, 1993).

Date of Compilation: 1851 [prior to publication].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1187. Three fasc., each with the same general title: *Tristia / Recueil de morceaux détachés pour chœur et orchestre, composés / Par Hector Berlioz / œuvre 18*. 26 numbered folios. Upright 26.5 x 36.5 cm.; 24 staves. Fair copy, used by the engraver. Lower L., aut.: *au Prince Eugène de Sayn Wittgenstein, souvenir reconnaissant et affectueux de l'auteur, H. Berlioz*. R., in pencil: *Dans la Marche funèbre à corriger dans les parties séparées l'alto sol au lieu de*

mi, page 10, et le Trombonne Basse aux dernières mesures mettre deux contre la graves. Berlioz went back to add the general title to all the fasc., crossing out his own name where it had originally appeared. Ex coll. Malherbe. Contents (complete transcription of TPs in the individual entries noted above): *Méditation religieuse* (N° 1), fols. 2^r–6^r (1^r=TP, 1^v blank, 6^v blank); *La mort d'Ophélie / Ballade* (N° 2), fols. 8^r–14^r (7^r=TP, 7^v blank, 14^v blank); *Marche funèbre* (N° 3), fols. 16^r–26^r (15^r=TP, 15^v blank, 26^v and [27^{r-v}] blank). [Gallica IFN-55006828](https://gallica.bnf.fr/ark:/61904/IFN-55006828).

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 17552. Upright white, 14 staves. Stamped Rocquemont. Used by the engraver. 48 parts: Fl., Hb. & C. a., Cl., Bns I–II, Bns III–IV, Cors I–II, Cors III–IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Bass Tuba, Timb., G. c., Tamb. voilé ou sans timbre, Cymb. (aut.: *derrière la scène*), Tam-tam, Vns I (8), Vns II (7), Altos (5), Vlles & Cb., Vlles (5), Cb. (4). Ex Société des Concerts.

LITHOGRAPHED CHORUS PARTS (NBE source **Cch**): **F-Pc** D 17552. Prepared from Rocquemont master copies. Upright, 14 staves. Stamped Rocquemont. 6 parts: Sopr. I, Sopr. II, Tén. I, Tén. II, Basses I, Basses II. Also 4 ms. parts on oblong green paper of 8 staves: Tén. I, Tén. II, Basses I, Basses II. Ex Société des Concerts.

PRINTED SCORES (NBE source **P**): Separately issued, with a common TP: *Au Prince Eugène de Sayn Wittgenstein. / TRISTIA / 3 / Chœurs AVEC Orchestre / PAR / HECTOR BERLIOZ / [L.:] Cœuv: 18. [R.:] qui viderit illas / De lacrymis factas sentiet esse meis. / (Ovide.) // [C.:] A.J. / N° 1. Méditation religieuse en Partition. 6^f ". / id. accomp^t de Piano 3^f 75. / N° 2. Ballade sur la mort d'Ophélie en Partition. 9^f ". / id. accomp^t de Piano 3^f 75. / N° 3. Marche funèbre pour la dernière Scène d'Hamlet, en Partition 9^f ". / id. pour le Piano 4^f 50. / Les Parties séparées d'Orchestre pour les trois Chœurs ensemble. 25^f ". / N° [blank] / Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er}. / [L.:] N° 1. Vienne, Mechetti. [C.:] N° 2. Berlin, Schlesinger. / Londres, Béale et C^{ie}. // [R.:] N° 3. Vienne, Mechetti. / 11,220 à 23.R. Paris: Richault, [1852] (Vienna: Mechetti; Berlin: Schlesinger; London: Beale). Hopkinson 44B, 40B, and 51B. For pagination, see under titles of constituent works. Copies: **F-Pc** D 956 (proof copy, with aut. corrections); **F-Pn** Rés. Vm⁷ 529 (Berlioz's proof, with English words added and several revisions in the text; marked *Partition contenant la traduction anglaise*; NBE source **P1**); **F-Pn** Rés. Vma 22 (1–3), Gr-Vm Macnutt*

140 (2–4), ex Alexandre Guilmant (stamped Alex. Guilmant); **F-Psoc** (proof, with aut. corrections); **D-B** Mus. 439; **GB-Cpl** XRa.850.80B.X 2 (with aut. corrections in the *Marche funèbre*); **GB-En** H. B. 2/35 (1) (with aut. corrections in the *Marche funèbre*); **GB-Lbl** Hirsch IV 704; **GB-Lcm** 1 K 30 (3); **GB-NWmacdonald** (no. 3); **GB-Ob** Tyson Mus 251(1-2) (nos. 2 and 3); **US-Bp** **341.24 (6–8); **US-Cso** Thomas 833 (2 copies of *La Mort d'Ophélie*); **US-NYp** *MTC (*Marche funèbre* only; lacks pp. 19–20); **US-R** Vault M1520.B515t.

VARIANT: with imp. Paris, RICHULT et C^e Editeurs, 4, Boulev^t. des Italiens, au 1^{er}. 1866 or later. Hopkinson 44B(a), 40B(a), and 51B(a). Copies: **GB-Lbl** Hirsch M 789; **GB-Ob** Mus. 1 c 309 (37) (*Marche funèbre* only); **I-B** MM 402 (1–3; *La Mort d'Ophélie* an original edn. in the late wrapper); **US-CA** Mus. 628.3.681 (*La Mort d'Ophélie* only); **US-NYpm** Fenderson (record ID 69856) (*Marche funèbre* only).

PRINTED PARTS: Paris: Richault, [1852]. Pl. no. R.11264.

ORCHESTRAL PARTS (NBE source **PO**). Hopkinson 40C, 44C, and 51C. 23 parts: Fl., Hb. I-II, Hb. & C. a., Cl., Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Bass Tuba, Timb., Tambours voilés ou sans timbre, G. c. derrière la scène, Cymb. derrière la scène, Tam-tam, Vns I, Vns II, Altos, Vlles & Cb.

CHORUS PARTS (NBE source **Pch**). Hopkinson 40D, 44D, and 51D. 6 parts: Sopr. I, Sopr. II, Tén. I, Tén. II, Basses I, Basses II. Copies: **F-Pc** D 16482 (ex Société des Concerts); **F-Psoc** (*Marche funèbre* only); **CH-Zamg** XIII 3190 & a–df; **GB-Ob** Mus. 1 c 309 (50) (complete orchestral and choral set); **I-B** partite 136 (orchestral parts only); **US-Cso** Thomas 833.

References: LETTERS: 21-I-52 (to A. Lvov, CG 1443): the year before, he finished three new scores, of which he has not heard a note, and no editor dares publish them [but see next letter]. 10-II-52 (to Morel, CG 1449): Richault is finishing the engraving of *Tristia*; as soon as it has been drawn, he will send a copy. 12-IV-[52] (London, to Liszt, CG 1471): he has never heard *Tristia*; he sold the score to Richault. 14-[VIII-52] (to Liszt, CG 1510): he sends the score of *Tristia*, which he published very recently. 3-IX-53 (to Liszt, CG 1624): he is going to send the score to Schmidt. 3-IX-53 (to G. Schmidt, CG 1626): he sends the score. 16-XI-53 (Hanover, to Baron Donop, CG 1650): of his two most recent works [the *Te Deum* and *Tristia*] he has never heard a note. 18-XII-53 (to Ferdinand David, CG 1668): he sends the score. 26-VI-54 (to Morel, CG 1771): he should have a copy of the

score. 2-X-58 (to Baron Donop, CG 2320): [in addition to *Les Nuits d'été*] he has written another collection called *Tristia*, including a hymn for six voices by Moore, a ballad for women's chorus on the death of Ophelia, and a funeral march with unseen chorus and large orchestra for the end of *Hamlet*; he has never heard a bar; it is published in full score, but who is interested in it? 4-V-64 (to Ferrand, CG 2856): he will send *Tristia* if he has not already done so; he has never heard the work; he wrote *Ce monde entier* in Rome in 1831.

Dedicatee: Prince Eugène de Sayn-Wittgenstein (1825–1886), sculptor and nephew of the Princess Carolyne Sayn-Wittgenstein.



Note: The history of *Tristia* may be summarised as follows: 1831 *Méditation religieuse* composed, version I ([56A](#)); 1842 *La Mort d'Ophélie* composed, voice and pf. ([92A](#)); 1844 *Marche funèbre pour la dernière scène d'Hamlet* composed for a proposed Paris production of *Hamlet* ([103](#)); c. 1848 *Méditation religieuse* orchestrated ([56B](#)), in all probability *La Mort d'Ophélie* arranged for female chorus and orchestrated ([92B](#)); 1848 *Marche* revised and dated 22-IX-48; 1849 *Tristia*, version I ([119A](#)) published: 1. *Méditation religieuse*; reduced for chorus and pf. trio by Mlle Matteman [recte Mattmann], 2. *La Mort d'Ophélie*, version I; 1852 *Tristia*, version II (orchestral versions) ([119B](#)) published: 1. *Méditation religieuse*, 2. *La Mort d'Ophélie*, 3. *Marche funèbre pour la dernière scène d'Hamlet*.

Bibliography: *Berlioziana* (1905), 379–80 — Barzun I, 547.

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Vox Populi

Collection of two works, first issued in vocal score as *Œuvre 20*

aux Sociétés Philharmoniques de France

- 1 *La Menace des Francs* ([117](#))
- 2 *Hymne à la France* ([97](#))

Œuvre 20 – Hopkinson 50. NBE vol. 12b, 119–157; xii–xiv (Eng.), xxi–xxiii (Fr.), xxx–xxxiii (Ger.), 210–211, 214 (ed. David Charlton, 1993).

Date of Compilation: before November 1849 [prior to publication].

Sources:

PRINTED FULL SCORES (NBE source **P**): Separately issued, with a common TP: *Vox Populi / Deux Grands Chœurs / Dédies / aux Sociétés Philharmoniques de France / Par / HECTOR BERLIOZ / Œuv: 20. / [L.:] N° 1. La Menace des Francs / Paroles de *** avec Piano 4^f 5^c. / En Grande Partition: 9^f. // [R.:] N° 2. Hymne à la France / Paroles d'Aug^{te} Barbier avec Piano. 6^f. / En Grande Partition: 12^f. // N° [blank] / A. Lafont. / PARIS, / Chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26 au 1^{er} / Vienne, chez Mechetti. / 10,149 et 10,160:R. Paris: Richault, [1851]. (Vienna: Mechetti). Pl. nos. 10313.R. and 10367.R. Contract with Richault, 25-VII-49. Hopkinson 50A, 50D. Copies of the complete set: **F-Pc** D 954 (4a–4b); **F-Pn** Vm⁷ 2229 (1–2); **GB-Lb1** Hirsch IV 704 a; **GB-Lcm** I K 30 (4); **US-Bp** **M.391.32 (30–31) (aut. annotation); **US-Cso** Thomas 854 (with MS parts, US copyist), 853; **US-R** Vault M1530.B515v. Separate copies of *La Menace des Francs*: **F-Psoc**; **GB-Cpl** XRa.850.80B.X 2; **GB-En** H. B. 1/51 (1). Separate copies of *Hymne à la France*: **F-Pn** Collection Macnutt (Macnutt inventory 5355); **F-RYlang** FIV.58 (Herlin 103) (ex coll. Adolphe Jullien, sold 23-VI-1933); **GB-En** H. B. 1/52 (3).*

VARIANT: with imp. RICHAULT et C^{ie} Editeurs, 4 Boulevo^t des Italiens au 1^{er}. Pl. nos. on TP corrected to 10,148 and 10,160.R. [i.e., those of the vocal scores]. Prices altered for all items. 1866 or later. The copies of the *Hymne à la France* carry the pl. no. 10148.R. Hopkinson 50A(a) and 50D(a). Copies: **GB-Cpl** Xra.850.80B.X 2 (*Hymne*); **GB-En** H. B. 1/52 (4) (*Hymne*); **GB-Lbbc** Misc. 1854 (*Menace*), 1946 (*Hymne*); **GB-Ob** Mus. 1 c 309 (57) (*Menace*), Mus. 1 c 309 (35) (*Hymne*).

PRINTED VOCAL SCORES: TP as above. Paris: Richault, [1850] (Vienna: Mechetti). Pl. nos. 10,148 and 10,160.R. (10,149 and 10,160.R. on TP). Advertised in *FM*, 4-XI-49 and 17-II-50. Hopkinson 50C, 50F. Copies of the complete set: **F-Pc** Rés. F 1432 (25–26); **B-Bc** F 12,503 (dep. 1854); **US-Bp** *M.341.24 (12–13). Separate copy of *La Menace des Francs*: **GB-En** H. B. 1/52 (2). Separate copies of *Hymne à la France*: **F-Pc** Acm 3143 (aut. annotation); **F-Pn** Collection Macnutt (Macnutt inventory 6278, a later issue c. 1877); **GB-Ob** Mus. 1 c 309 (58).

VARIANT: with a TP identical to the variant copies of the full scores. Copies: **F-Pc** D 16461 and 16461a (*Hymne*, ex Société des Concerts).

Reference: LETTER: 26-VI-54 (to Morel, CG 1771): M. is right to remind him of the promised collection of scores, but he has at his disposal only a few copies of the smaller works like *Tristia*, *Sara*, and *Vox Populi*.

Dedicatee: Les Sociétés Philharmoniques de France.

Note: The two pl. nos. mentioned on the TP of the first editions are those of the vocal scores published in 1849 or 1850; the number 10149, however, is an error for 10148. (10149 belongs properly to *Petit Oiseau*, [126](#)). The pl. nos. of the full scores are 10313 and 10367, respectively.

Bibliography: Boschot III, 255, 278 – *Berlioziana* (1906), 20.

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Feuillets d'album

Collection of three works, issued as Œuvre 19

- 1 *Zaïde. Boléro* ([107B](#))
- 2 *Les Champs. Chansonette* ([67B](#))
- 3 *Chant des chemins de fer* ([110](#))

Œuvre 19 – Hopkinson 46.

Date of Compilation: September 1850 [prior to *dépôt légal*].

Sources: PRINTED SCORES: Separately issued, with a common TP: *Feuillets d'Album / RECUEIL / DE / Trois Morceaux de Chant / Avec Accompagnement de Piano / Paroles de divers Auteurs / Musique / DE / HECTOR BERLIOZ / A. Lafont. / [L.:] Œuv: 19 [R.:] (N° [blank]) / [L.:] N° 1. Zaïde . . . Bolero . . . 4^f 50^c. / N° 2. Les Champs Chansonette 2^f 50^c. // [R.:] N° 3 Le Chant des Chemins de Fer / avec Chœur. . . 9^f. / PARIS chez S. RICHAULT, Editeur de Musique Boulevard Poissonniere, 26, au 1^{er}. / Vienne, chez Mechetti et C^{ie}. Paris: Richault, [1850] (Vienna: Mechetti). *Dépôt légal*, 28-IX-50. Hopkinson 37C(a), 46A, and 46B. Copies of complete set: **F-Pc** Acm 3134 (1-3) (dep. IX-50), Rés. F 1432 (20-22), L 3307 (3) (ex coll. Malherbe); **F-Pn** Vm⁷ 8265 (1-3) (dep. IX-50); **B-Bc** E 231 (5-7) MP (dep. 1854; the TP of no. 1 reads in line 13: *N° 2. Les Champs Aubade . . . 3^f 75^c.*); **GB-Cpl** XRa.850.80B.X 1*

(lacks no. 3); **US-Bp** **M.391.32 (25–27); **US-DA** Dannreuther (no. 1 only, with TP similar to **B-Bc** copy).

Note: In the 1859 catalogue of his works, Berlioz writes: *il faut ranger encore parmi les Feuilletts d'Album une Prière du matin, chœur à deux voix, publié avec piano, à Paris, chez Escudier; la belle Isabeau, conte pendant l'orage, avec chœur, publié avec piano, à Paris, chez Edmont Mayaud, et le Chasseur Danois, chant pour voix de basse, publié avec piano, à Paris, chez Mayaud.* The composer expected the individual purchaser to add these songs ([112](#), [94](#), [104A](#)) to *Feuilletts d'album*, although they do not belong to the collection.

In this collection the *Chant des chemins de fer* was published for the first time in any form.

Bibliography: *Berlioziana* (1906), 11–12.

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Chant des chérubins

Arrangement: music by Bortnyansky

Latin text by Berlioz

[62 bars](#), not including the D. S.

Chœur (Sopr. I-II, Tén., Basses), *sans accompagnement*.

Hopkinson 48.

Malherbe & Weingartner vol. XVIII, v, 24–25 (1904) — NBE not included (see below).

Date of Composition: before September 1850 [prior to Richault's contract].

Sources:

SOURCE SCORE WITH AUTOGRAPH TEXT: **F-Pc** Rés. 2447. Published album of five Bortnyansky works, no identifying imprint, cover [upper R.:] *Offert à M. H. Berlioz, en témoignage de haute estime, par la P^{ce} Emmanuel Galitsine. St. Petersbourg, février 1847.* Verso gives a ms. table of contents of the five works, including N^o 2: *Cantique à 4 voix, dit Hymne des Chérubins.* / N^o 3: *Le Pater, à 4 voix.*

[in B.'s hand]: *les deux morceaux sont destinés à être chantés en chœur*. Berlioz has fitted the Latin text to the score; another hand has transliterated the cyrillic characters and at the end added the instruction *Da capo al segno*. Prince Emmanuel Mikhailovich Golitsyn (1806–53) published travel diaries in French and died in Paris.

PRINTED SCORE: *LE CHANT DES CHÉRUBINS. / CANTIQUE. / Chœur à 4 Parties sans Accompagnement. / [L.:] Paroles latines de M^r B*** [R.:] Musique de BORTNIANSKY. / à Paris, chez RICHAULT, Boulev^t Poissonnière, 26; au 1^{er}. / ADOREMUS / [R.:] Prix 1^f 50^c*. Paris: Richault, [1851]. Pl. no. R.10690. [1] blank, 2–7, [8] blank. Foot of p. 2: *Impr: de LANGLET, rue Cadet 18*. Contracts with Richault, 29-IX-50, 5-XI-50. *Dépôt légal*, 1-IV-51. Advertised in *La Musique, Gazette de la France Musicale*, 29-XII-50. Announced in *BF*, 3-V-51. Advertised in *FM*, 5-VI-51. Hopkinson 48A. Copy: **F-Pc** A 3149 (dep. IV-51).

Performances: 22-X-50* (Paris: Salle Ste.-Cécile), 12-XI-50* (id.), 30-VI-51 (Lille), 14-IV-52* (London).

Composer: Dmitri Stepanovich Bortnyansky (1751–1825): Херувимская песнь No. 7 / *Izhe kheruvimi* [Cherubic Hymn No. 7].

Text: Berlioz is identified as the author of the Latin text in a posthumous printing; see Hopkinson 48A(a).

Note: Berlioz's role in preparing the work for publication was probably limited to supplying the text. He writes enthusiastically of Bortnyansky in *Soirées*, 305–08. In the programme for the Lille concert (Ville de Lille; Troisième Festival du Nord 1851, 23), the work is described, presumably by Berlioz himself, as *le CHŒUR DES SÉRAPHINS, de Bortniansky, cette douce et grave inspiration basée sur les vieux thèmes traditionnels des églises grecque et latine*.

The project may be an outgrowth of an earlier plan to harmonize chants of the Russian church; see Works Contemplated But Not Composed **IX**.

Not included in NBE on the grounds of minimal input by Berlioz.

Bibliography: Jullien 214 – Boschot III, 246 – *Berlioziana* (1906), 44–45.

Pierre-René Serna, "By Way of Inventory: Scores Not Included in the New Berlioz Edition," The Hector Berlioz Website, 2007. [English](#) (transl. Michel Austin); [French](#).

123

Pater noster

Arrangement: music by Bortnyansky

Traditional Latin text (the Lord's Prayer) "adapted to the music" by Berlioz

45 bars

Chœur (Sopr., Contr., Tén., Basses), *sans accompagnement*.

Hopkinson 49.

Malherbe & Weingartner vol. XVIII, v, 22-23 (1904) – NBE not included (see below).

Date of Composition: before September 1850 [prior to Richault's contract].

SOURCE SCORE WITH AUTOGRAPH TEXT: **F-Pc** Rés. 2447. Published album of five Bortnyansky works, no identifying imprint, cover [upper R.:] *Offert à M. H. Berlioz, en témoignage de haute estime, par la P^{ce} Emmanuel Galitsine. St. Petersbourg, février 1847*. Verso gives a ms. table of contents of the five works, including N^o 2: *Cantique à 4 voix, dit Hymne des Chérubins.* / N^o 3: *Le Pater, à 4 voix.* [in B.'s hand]: *les deux morceaux sont destinés à être chantés en chœur*. Berlioz has fitted the Latin text to the score. Prince Emmanuel Mikhailovich Golitsyn (1806-53) published travel diaries in French and died in Paris.

PRINTED SCORE: *PATER NOSTER / Chœur à 4 Parties sans Accompagnement / DE BORTNIANSKY. / Paroles latines adaptées à la musique par M^r B*** / à Paris, chez RICHAULT, Boulev^t Poissonnière, 26; au 1^{er}. / [R.:] Prix 1^f. Paris: Richault, [1851]. Pl. no. R. 10691. 1-4. Foot of p. 4: Impr: de LANGLET, rue Cadet 18. Contract with Richault, 29-IX-50. Dépôt légal, 1-IV-51. Announced in *BF*, 3-V-51. Advertised in *FM*, 5-VI-51. Hopkinson 49A. Copy: **F-Pc** A 3148 (dep. IV-51); **F-Pn** Vm¹ 3371 (dep. IV-851).*

Performance: 28-I-51* (Paris: Salle Ste.-Cécile).

Reference: LETTER: 1-II-51 (to A. Lvov, CG 1379): perf. the previous Monday [28-I-51].

Composer: Bortnyansky (see [122](#)): Отче Наш / *Otche nash* [Our Father]

Text: Berlioz is identified as the “author” of the Latin text in a posthumous printing; see Hopkinson 49A(a). In fact his role was to underlay the traditional Latin “Our Father”; see the source score cited above and the indication “*paroles latines adaptées à la musique par . . .*” in Richault's publication.

Note: The project may be an outgrowth of an earlier plan to harmonize chants of the Russian church; see Works Contemplated But Not Composed [IX](#). Berlioz promotes the concert of 28-I-51 in his [feuilleton for the Journal des Débats of 17-I-1851 \(C 691\)](#), calling the *Pater noster* “a prayer of touching unctuousness and the suavest harmony, [received] thanks to Prince Emmanuel Galitzin.”

Not included in NBE on the grounds of minimal input by Berlioz.

Bibliography: Jullien 214 — *Berlioziana* (1906), 44–45.

Pierre-René Serna, “By Way of Inventory: Scores Not Included in the New Berlioz Edition,” The Hector Berlioz Website, 2007. [English](#) (transl. Michel Austin); [French](#).

124

Fleurs des landes

Collection of five *mélodies*, issued as Œuvre 13

- 1 *Le Matin. Romance* ([125](#))
- 2 *Petit Oiseau. Chanson de paysan* ([126](#))
- 3 *Le Trébuchet. Scherzo* ([113](#))
- 4 *Le Jeune Pâtre breton. Romance* ([65C](#))
- 5 *Le Chant des Bretons. Chœur* ([71B](#))

Œuvre 13 — Hopkinson 4.

Date of Compilation: November 1850 [prior to *dépôt légal*].

Sources:

PRINTED SCORES: Separately issued, with a common TP: *FLEURS DES LANDES / 5 MÉLODIES / Avec Accompagnement de PIANO, Paroles de divers Auteurs / [vignette:] F. Sorrieu Lith. Kaepelin, 17, Quai Voltaire, à Paris / Musique de / HECTOR BERLIOZ / ŒUVRE 13 / N° 1. Le Matin, Romance pour Soprano ou Tenor . . . 4^f 50 / N° 2. Petit Oiseau, Chanson de paysan pour Mezzo Soprano ou Baryton . . . 3" " / N° 3. Le Trébuchet, Scherzo pour deux Sopranos ou deux Tenors . . . 3" " / N° 4. Le Jeune Pâtre Breton, Romance pour Soprano ou Tenor . . . 3" " / N° 5. Le Chant des Bretons, Chœur pour 4 voix d'hommes . . . 2^f 50 / N^a Ce Morceau peut également être exécuté par une voix seule chantant la partie de 1^{er} Tenor. / [L.:] N° [blank] [R.:] Propriété des Editeurs / Paris, RICHAULT, Editeur, Boulevard Poissonnière, 26 au 1^{er}. / Vienne, Pietro Mechetti Q^m Carlo. Paris: Richault, [1850]. (Vienna: Mechetti). Hopkinson 45A, 45B, 45C, 17A(b), and 45D. *Dépôt légal*, 15-XI-50. Announced in *BF*, 4-I-51. *Le Matin* and *Le Chant des bretons* advertised in *FM*, 4-XI-49 (pre-publication), at 3^f 75, and 17-II-50 at the correct price except for the *Chant des bretons* at 3^f. Copies of complete set: **F-Pc** AcM 3136 (1-5) (dep. XI-50), Rés. F 1432 (11-15), L 3307 (2) (ex coll. Malherbe); **F-Pn** Vm⁷ 8264 (1-5) (dep. XI-50); **US-Bp** **M.391.32 (14-18) (aut. note: *à instrumenter pour un petit orchestre*). Incomplete copies: **F-Pn** Collection Macnutt (Macnutt inventory 5351) (no. 3). **GB-Cpl** XRa.850.80B.X 3 (nos. 1, 2, 3, 5); **GB-En** H. B. 2/5 (2) (no. 4); **GB-NWmacdonald** (no. 5); **GB-Ob** Mus. 1 c 309 (53) (no. 2); **US-DA** Dannreuther.*

VARIANT A: with an engraved TP having no vignette: *Fleurs des Landes. / 5 / MÉLODIES / avec accompagn^t de Piano Paroles de divers Auteurs. / Musique de / HECTOR BERLIOZ / ŒUVRE 13. / [then similar to the TP above, concluding with:] 10,150.R. Hopkinson 45A(a), 45B(a), 45C(a), 17A(c), and 45D(a). Copy of complete set: **B-Bc** E 231 MP (9-13). Incomplete copies: **F-Po** CS-4472 (5) (no. 1, with 2 blanks between TP and p. 2); **F-Psoc** (no. 5); **GB-En** H. B. 2/38 (no. 1); **GB-Ob** Mus. 1 c 309 (111) (no. 3); **US-DA** Dannreuther.*

VARIANT B: with the TP including vignette but imp. 41 *Boulevard des Italiens / SIMON RICHAULT / EDITEUR de MUSIQUE*. In a wrapper with title similar to variant A. Copy of no. 4: **F-Pc** A 1455.

Bibliography: *Berlioziana* (1905), 371.

125

Le Matin

Romance

Text by Adolphe de Bouclon

(See also under *Fleurs des landes*, [124](#))

[182 bars](#)

M.-Sopr. ou Tén., Pf.

32 *Méodies* 22.

Malherbe & Weingartner vol. XVII, xx, 227–34 (1904) — NBE vol. 15, 252–257; xix (Eng.), xxxi (Fr.), xlv (Ger.), 281, 294 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1850 [prior to *dépôt légal*]. The contract with Richault for *Fleurs des Landes*, 25-VII-49, and pre-publication advertisement in *FM*, 4-XI-49, suggest that it may have been composed as early as summer 1849.

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): in *Fleurs des landes* ([124](#)) (1850). Pl. no. 10,150.R. ([1]=TP, 2–7, [8] blank.

VIENNA EDITION: advertised in Mechetti's catalogue of 1853 as no. 332 of *Aurora d'Italia e di Germania*. Pl. no. 4516; price CM 30. No copies are known.

Text: Abbé Adolphe de Bouclon (1813–1882), a poet and pamphleteer of the era; he became a priest in 1842.

126

Petit Oiseau

Chanson de paysan

sur les mêmes paroles que la Romance [Le Matin]

(See also under *Fleurs des landes*, [124](#))

[127 bars](#)

Tén. ou M.-Sopr. ou Bar., Pf.

32 *Méodies* 23.

Malherbe & Weingartner vol. XVII, xx, 235–40 (1904) — NBE vol. 15, 258–261; xix (Eng.), xxxi (Fr.), xlv (Ger.), 281, 294 (ed. Ian Rumbold, 2005).

Date of Composition: before November 1850 [prior to *dépôt légal* (see [124](#))]. The contract with Richault for *Fleurs des Landes*, 25-VII-49, suggests that it may have been composed as early as summer 1849.

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): in *Fleurs des landes* ([124](#)) (1850). Pl. no. 10,149.R. [1]=TP, 2–5, [6] blank.

Text: identical to *Le Matin* ([125](#)).

127

Albumleaf for Édouard Silas

[2 bars](#)

Date of Composition: March 1852 [from the dated autograph MS].

Source: AUTOGRAPH SCORE: In Silas's album. Signed *H. Berlioz / Londres mars 1852*. Sold at Sotheby's, London, 30-VI-1964, lot 432A, and again on [7-XII-2015](#) and [23-V-2017](#).

Édouard (Eli) Silas 1827-1909 was a Dutch keyboard artist and composer who attended the Paris Conservatoire and lived in London from 1850. He and Berlioz met during the composer's London sojourn of 1852; Silas played the antique cymbals in the Queen Mab scherzo on 24-III-1852 as well as the piano in the Beethoven Triple Concerto. Their correspondence continued into 1864 (CG 2819).

128

La Fuite en Égypte

Mystère en style ancien

Text by Berlioz

à M^r Ella, Directeur de l'Union musicale de Londres

(This work also appears as Part II of *L'Enfance du Christ*, [130](#).)

- | | | |
|-----|---|--------------------------|
| [1] | Ouverture | 164 bars |
| [2] | L'Adieu des bergers à la Sainte Famille | 126 bars |
| [3] | Le Repos de la Sainte Famille | 157 bars |

Tén. récitant; Chœur (Sopr., Contr., Tén., Basses); Fl. I-II, Hb. I-II (C. a.). Cl. I-II, Cordes. The autograph calls for Flûtes douces, Oboë di caccia, and Chalumeaux.

Œuvre 25 (in the 1852 catalogue; the same no. was later applied to the complete *L'Enfance du Christ*) – Hopkinson 53.

Malherbe & Weingartner: Ouverture in vol. V, xi-xii, 89-96 (1901); the complete work with *L'Enfance du Christ* in vol. IX, iii-viii, 79-101 (1901) – NBE vol. 11, 98-122 (with *L'Enfance du Christ*; ed. David Lloyd-Jones, 1998).

Date of Composition: part II, *L'Adieu des bergers*: October 1850 [prior to performance 12-XI-1850]; Parts I and III, *Ouverture* and *Le Repos de la Sainte Famille*, after perf. of 12-XI and before perf. of ?17-XII (see *Grotesques*).

Sources:

AUTOGRAPH SCORE (NBE source **A(F)**): **F-Pc** ms 1160. *Ouverture et fragments / de / La Fuite en Egypte / [original reading:] mystère en 6 actes / Par Pierre Ducrest, SJ / maître de musique de la Sainte Chapelle de Paris / 1679 / [revised reading:] mystère en Style ancien / Pour Tenor solo, chœur et orchestre / attribué à Pierre Ducrest, maître de chapelle imaginaire / et composé, paroles et musique / Par Hector Berlioz / œuvre 25. 47 numbered pp. TP, TP^v blank, 1–47, [48] blank. Oblong, 22 x 26.5 cm.; first fasc. 16 staves; second fasc. 16 staves (a different paper); third fasc. 15 staves. The fasc. were prepared by folding upright 32- and 30-stave papers in half and then splitting them; thus the dimensions of pp. vary considerably. Autograph fair copy. Contents: *Ouverture*, 1–10; *L'Adieu des Bergers à la sainte famille*, 13–28 (11=TP, 12 blank); *Le repos de la sainte famille / Légende et Pantomime*, 29–47 (48 blank). [Gallica IFN-55006815](https://gallica.bnf.fr/ark:/61904/13333/P3B1-55006815).*

MANUSCRIPT SCORE of *L'Adieu des Bergers*: **F-Pc** D 16676 (3) (NBE source **C(F)Adieu1**). *L'Adieu / des Bergers / à la Sainte Famille. / Fragment de la Fuite en Egypte, / mystère en 6 actes, / Par Pierre Ducrest / maître de musique de la Sainte Chapelle de Paris / 1679. [Upper R.:] Partition. 7 unnumbered fols. Upright white, 12 staves. Stamped Rocquemont and Grande Société Philharmonique de Paris. Aut. dynamics, and the Chalumeaux part in C changed to Cl. in A by Berlioz, who gives directions for doubling the strings at the beginning. Ex Société des Concerts.*

F-LM mus. 6798 (NBE source **C(F)Adieu2**). Ms. full score of *L'Adieu des Bergers*. Hand of Rocquemont. One verse, with text of second and third verses written out at end. Aut. corrections. Metronome mark. See also **CO(F)2**, **Crole(F)3**, and **Cch(F)2**, below.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 16676 (1) (NBE source **CO(F)1**). Entitled *Ouverture et Fragments / de / La Fuite en Egypte*. Upright white, 12 staves. Copied by Rocquemont. 14 parts: Vns I (3), Vns II (3), Altos (2), Vlles (3), Cb. (3). Ex Société des Concerts.

F-Lm mus. 6798 ms (NBE source **CO(F)2**). 10 parts: Fl., Hb., C.a., Clarinette en La remplaçant le cor anglais, Cl., Vns I, Vns II, Altos, Vlles, Cb. Text as for *L'Enfance du Christ*.

MANUSCRIPT VOCAL PARTS: **F-Pc** D 16676 (2) (NBE sources **Crôle(F)1**, **Cch(F)1**). Similarly titled. Oblong white, 8 staves. Stamped Rocquemont. 29

parts: Tén. solo (3), Sopr. (13), Contr. (13). Also one aut. Tén. part, oblong 15 staves, for *Le Repos de la Sainte Famille*. Ex Société des Concerts.

F-Pc D 16676 (3) (NBE source **Cch(F)Adieu**). Ms. score (see above) plus vocal parts. The parts oblong white, 8 staves. Stamped Grande Société Philharmonique de Paris. Copied by Rocquemont. 4 parts: Sopr. I, Sopr. II, Tén., Basses. Ex Société des Concerts. D 16676 (1-3) boxed together.

F-Pc Rés. F 1040 (NBE source **Crôle(F)2**). Part for Tén. solo in *Le Repos de la Sainte Famille*. Upright green, 12 staves. French copyist.

F-Pc D 16492 (NBE source **Cch(F)3**). Vocal parts entitled *Die Flucht nach Egypten*, / Par Hector Berlioz. Oblong white, 8 staves. German copyist, German text. 4 parts: Sopr. I, Sopr. II, Tén., Basses. Ex Société des Concerts.

F-Lm mus. 6798 (NBE source **Crôle(F)3**, **Cch(F)2**). Ms. role for Tenor solo, with revised higher reading of solo line. 4 ms choral parts: Sopr., Contr., Tén., Basses.

LITHOGRAPHED CHORUS PARTS of *L'Adieu des Bergers*: **F-Pc** D 16677 (NBE source **Pch(F)1**). Entitled *L'adieu des Bergers à la Sainte Famille*, / *Fragment de la Fuite en Egypte mystère en 6 actes*. / Par Pierre Ducre maître de musique de la S^{te} chapelle de Paris / (1679.). Folded octavo, printed on two inside pp. Stamped Grande Société Philharmonique de Paris. Nearly all with ms. corrections of dynamics and part-writing. 91 parts: Sopr. I (28), Sopr. II (18), Tén. (22), Basses (23). Ex Société des Concerts.

PRINTED SCORE (NBE source **P(F)1**): PARIS EDITION: A M^r ELLA, / Directeur de l'Union musicale de Londres. / LA / FUIITE / EN EGYPTTE, / Fragments d'un Mystère en style ancien, / POUR Tenor SOLO, / CHŒUR ET UN PETIT ORCHESTRE, / attribué à Pierre Ducre, Maître de Chapelle imaginaire, / et composé / PAR / HECTOR BERLIOZ. / Grande Partition: / [L.:] Œuvre: 25. [R.:] Prix 5^f net / 1. Ouverture. / 2. L'Adieu des Bergers, Chœur. / 3. Le Repos de la Sainte Famille, Solo de Tenor. / A.V. / Parties d'Orchestre séparées: 20^f. / PARIS, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au 1^{er} / R.11277. Paris: S. Richault, [1852]. Pl. no. 11277.R. Octavo: TP, TP^v blank, [1] blank, [ii-iii]=letter of dedication to Ella, [iv] blank, 1-52. Foot of p. 1: *Imp*: LANGLET rue Cadet 28. Contract with Richault, 25-II-52. Hopkinson 53A. Facs. of TP in NBE 11, p. 223. Copies: **F-Pn** Gr-Vm Macnutt 117 (cuts in overture indicated in red pencil, presumably aut.); **F-Psoc**; **GB-En** H. B. 2/42 (1) (in a green wrapper); **GB-NWmacdonald**; **GB-Lbl** (with

autograph annotations); **GB-Lbl** e 835 D (1); **GB-Ob** Mus. 1 c 309 (82), Mus. 1 c 309 (123) (lacks preliminaries).

VARIANTS:

F-Pn Gr Vm Macnutt 118 is the copy described in note 269 of Hopkinson, 2nd edn. Repaginated in upper corners. Hopkinson 53A(+). "Not later than 14/VIII/1852" he writes. Includes portrait.

F-Pn Rés. Vm¹ 242 (with aut. corrections) (NBE source **P(F)2**): with the line *Partition pour Chant et Piano, arrangé par Amédée Méreaux, Prix 3^f net* added before S. **RICHAULT**; no preliminaries; pp. 1–48. The shorter length is the result of cuts made in the overture; see **F-Pn** Gr-Vm Macnutt 117, above; subsequent edns. retain these cuts. Hopkinson 54A(++).

LEIPZIG EDITION (NBE source **P(F)3**): *Die / Flucht nach Egypten / (La Fuite en Egypte) / Biblische Legende / Worte und Musik / von / HECTOR BERLIOZ. / OP. 25. / Orchester-Stimmen Pr: 1 Thlr. 10 Ngr. / Clavier-Auszug vom Componisten Pr. 1 Thlr. 5 Ngr. / Partitur Pr. 1 Thlr. 20 Ngr. / Eigentum des Verlegers. / Eingetragen in das Vereins-Archiv. / LEIPZIG, BEI FR. KISTNER. / PARIS, S. RICHAULT. / 2014. 2015. 2016.* Within a vignette depicting the flight into Egypt. Leipzig: Fr. Kistner, [III-1854]. Pl. no. 2016. [1]=TP, [2] blank, 3–37, [38] blank. Lithographed title. German translation by Peter Cornelius. Hopkinson 53A(a). Copies: **F-Pn** Rés. Vm¹ 241 (with the aut. scores of the first and third parts of *L'Enfance du Christ*), Gr-Vm Macnutt 154 (stamped ERNEST HESS ZÜRICH); **F-Psoc**; **A-Wgm** III 22924 (H 27828); **A-Wn** S A 87 B 126; **D-B** 28342; **GB-En** H. B. 2/42 (2); **GB-Lbbc** 10364; **GB-Lbl** Hirsch IV 696; **GB-Lbl** H 1821; **GB-Ob** Mus. 52 c 105 (1); **I-B** MM 36; **US-Cn** VM2004.B51ef; **US-Nyp** *MRH1+.

PRINTED ORCHESTRAL PARTS (NBE source **PO(F)1**): Paris: Richault, [1852], pl. no. R11277. Listed on the TP of Richault's full score at 20^f, and in the 1852 Catalogue. Copies: none traced.

LEIPZIG EDITION (NBE source **PO(F)2**): Kistner, [1854]. Pl. no. 2014. 11 parts: Fl. I, Fl. II, Hb. I, Hb. II, C. a., Cl. I, Cl. II, Vn I, Vn II, Alto, Vlle & Cb. Hopkinson 53B(a). Copies: **A-Wgm** III 22924 (H 27828); **GB-En** H. B. 2/42 (3); **GB-Ob** Mus. 1 c 309 (41); **US-BApi**; **US-Cn** VM2004.B51ef; **US-Cso** Thomas 822.

PRINTED CHORUS PARTS: Paris: Richault, [1852]. No pl. no. 4 parts: Sopr., Altos, Tén., Basses. Hopkinson 53C. Copies: **F-Pc** D 16493 (with German text but drawn from Richault's plates; ex Société des Concerts), **GB-NWmacdonald**.

FOR LEIPZIG PERF. 1-XII-53 (NBE source **Pch(F)2**): *Abschiedschor der Hirten an die heilige Familie*. Unrhymed German translation. Printed by Breitkopf & Härtel (See letter 18-XII-53 to Ferdinand David, CG 1668).

LEIPZIG EDITION (NBE source **Pch(F)3**): *Die Flucht nach Egypten. / Biblische Legende. / Worte und Musik von Hector Berlioz / Op. 25. / (In's Deutsche übersetzt von Peter Cornelius.) / [L.:] Leipzig, Fr. Kistner. / Pr. 2 1/2 Ngr. // [R.:] Paris, S. Richault. Leipzig: Kistner, [1854]. Pl. no. 2013. French and German text. 4 parts: Sopr., Contr., Tén., Basses. Hopkinson 53C(a). Copies: **F-Pc** D 16494 (ex Société des Concerts), D 16989 (2) (ex Société des Concerts); **F-Psoc**; **GB-NWmacdonald**.*

PRINTED VOCAL SCORE (NBE source **PV(F)1**): same TP as the variant copy of the full score. Paris: Richault, [1852]. Pl. no. R. 11279 (R. 11277 on TP, 11607.R. in *Ouverture*). Octavo: TP, TP^v blank, [1] blank, 2–11, [2 blanks], 12–28. Frontispiece lithographed portrait of Berlioz by Charpentier after Prinzhofer. Foot of p. 2: *Imp: Langlet rue Cadet 18*. In a pink wrapper. Arranged by Amédée Méreaux. Hopkinson 53D. The pl. no. of the *Ouverture* (11607.R.) was later used again for the vocal score of *La Damnation de Faust* (**111**) and also for the vocal score of *L'Enfance du Christ* (**130**), apparently in error. Copies: **F-Pc** D 1154 (ex coll. Malherbe), D 1174, L 3133, L 3137 (a proof; lacks wrapper and portrait; ex coll. Malherbe); **F-Pn** Gr-Vm Macnutt 120 (lacks portrait); **GB-En** H. B. 2/42 (4); **GB-Lbowes** (proof with aut. corrections).

VARIANT: **F-Pn** Gr-Vm Macnutt 119. A unicum variant with the line *Partition pour Chant et Piano, arrangé par Amédée Méreaux, Prix 3^f net* added before S. RICHULT; includes the letter to Ella, paginated II and III, blank; blank, *Ouverture arrangée pour Piano à 4 mains par Amédée MÉREAUX, 2–15* (228 bars), 2 blanks, 16–32. Pl. no. R. 11607 for all. Hopkinson 53D-.

F-Pn Collection Macnutt (Macnutt inventory 5366). Parts II–III only, pp. 16–32. Hopkinson 53D+, note 272.

LEIPZIG EDITION (NBE source **PV(F)2**): same TP as Leipzig edition of the full score. Leipzig: Kistner, [1854]. Pl. no. 2015. [1]=TP, 2–24, [25–26] blank. Hopkinson 53D(a). Copies: **F-Pc** D 16495 (with aut. corrections; ex Société des Concerts); **A-Wgm** III 22924 (H 27826); **CH-Bsacher**; **D-B** Mus. 425; **D-FRscmusch**; **GB-En** H. B. 2/42 (5); **US-Bp** **M.270.54 (4).

PRINTED PIANO-VOCAL EXCERPT: *L'Adieu des Bergers*, with transl. of Peter Cornelius, published in *Illustrierte Zeitung* no. 548, Leipzig, 1 January 1854

(following Leipzig concerts of 1- and 10-XII-53). Copy: **F-Pn** Collection Macnutt (Macnutt inventory 5368).

PRINTED ARRANGEMENT: An arrangement of the overture by Balakirev was published in 1864; recorded by Alexander Paley in *Balakirev: Complete Piano Works* (Brilliant Classics 94086, 2011).

Performances: 12-XI-50* (Paris: Salle Ste.-Cécile; *Adieu des bergers*, attributed to Pierre Ducré), 17-XII-50*? (id. ? see Note), 30-V-53* (London; *Le Repos de la Sainte Famille*) 24-VIII-53* (Frankfurt; *Repos*), 29-VIII-53* (id.), 22-X-53* (Brunswick; *Repos*), 25-X-53* (id.), 8-XI-53* (Hanover; *Repos*), 15-XI-53 (id.), 22-XI-53* (Bremen; *Repos*), 1-XII-53* (Leipzig; first perf. of the complete work), 10-XII-53* (id.), 18-XII-53 (Paris: Salle Ste.-Cécile; Seghers, cond.), 27-I-54 (Weimar), 29-IV-54* (Dresden), 1-V-54* (id.), ?-V-54 (Copenhagen), ?-XII-54 (Vienna), ?-11-55 (Lyons), 13-III-57 (Berlin: Sternscher Gesangsverein), 5-VI-57 (Goes, Holland); 13-III-59 (Vienna). (See also *L'Enfance du Christ*, [130](#).)

References:

MÉMOIRES Postscript: *Adieu des bergers* perf. at two concerts as a composition of Pierre Ducré [12-XI-50; probably 17-XII-50].

GROTESQUES (“Correspondance Philosophique; Lettre adressée à M. Ella, directeur de l’Union musicale de Londres au sujet de *La Fuite en Égypte*, *Fragments d’un mystère en style ancien*”) 185–89: he found himself one evening at a party with Duc, into whose album he wrote an Andantino in four parts for organ; at the top he put the name of Pierre Ducré, an imaginary music master; the organ piece became the *Chœur des bergers*, which he substituted in a programme a month later, attributing it to Ducré; in the meantime he had composed two additional movements to go with it.

LETTERS: 12-IV-[52] (London, to Liszt, CG 1471): the pieces from *La Fuite en Égypte*, attributed to Ducré, are the result of a little farce that he played on his French critics; *L’Adieu des bergers* was perf. twice, and when it was heard as belonging to the old school, and in the pure and simple style, he named himself as the composer and sold the score to Richault. 15-V-52 (London, to Ella, CG 1485): [letter of dedication in the full score; the same as the citation from *Grotesques*, above]. 14-[VIII-52] (to Liszt, CG 1510): he sends L. a copy of the score.

4-V-53 (to Hogarth, CG 1596): perf. of *Le Repos* proposed for London. 12-V-53 (to Johann Christian Lobe, CG VIII 1598^{bis}): for the Philharmonic Society in London he has proposed a little oratorio, *La Fuite en Égypte*, which L. does not know. [Late V-53] ([London], to Gardoni, CG 1599): there is a passage in his air which is decidedly too low; here is the proposed change: [mus. ex.]. 1-VI-53 (London, to Brandus, CG 1601): *Le Repos* perf. [30-V-53]. 10-VII-53 (to Liszt, CG 1617): id. [Late VII-53] (to Liszt, CG 1620): he went to ask Gathy to translate *Le Repos de la Sainte Famille*, but G. had left Paris for six weeks; perhaps he will find someone to do the translation in Baden. [C. 6-VIII-53] (Baden, to G. Schmidt, CG 1621): he has brought with him a little work which is quite easy and of which one movt. is especially popular with the public (*Le Repos de la Sainte Famille*), but he has no German translation; if S. is able to do the translation and if he has a good tenor, they can put the work on the programme; [they did not].

3-IX-53 (to Adolphe Samuel, CG 1625): excerpts from *La Fuite en Égypte* perf. Frankfurt [24 and 29-VII-53]. 26-X-[53] (Brunswick, to Brandus, CG 1636): *Le Repos* perf. Brunswick [22-X-53]. 26-X-[53] (Brunswick, to Liszt, CG 1637): id. 7-XI-53 (Hanover, to Ferdinand David, CG 1643): perf. planned for Leipzig. 11-XI-[53] (Hanover, to David, CG 1646): id. 13-XI-53 (Hanover, to David, CG 1647): he has not sent the chorus from *La Fuite en Égypte* because, having put a movt. from *Faust* on the programme, they will not be able to do the whole work; perf. of *Le Repos* planned instead. 30-XI-[53] (Leipzig, to Adèle, CG 1657): that morning for the first time he heard *La Fuite en Égypte* in its entirety [at a rehearsal for the concert the next day]. 3-XII-[53] (Leipzig, to Griepenkerl, CG 1659): perf. Leipzig. 6-XII-53 (Leipzig, to Cornelius, CG 1662): he appreciates the trouble to which C. has gone to translate the *Chœur des bergers* of his biblical work. [12-XII-53] (Leipzig, to Ferdinand David, CG VIII and IX 1666^{ter}): he has just sent the full score to Kistner; he forgot to say that he hoped it would be published in the ordinary large format and not that of the French edition; mistakes to correct.

[16-XII-53] (to Seghers, CG 1667^{bis}): he notices from the poster that S. is giving the *mystère* by Pierre Ducré the following Sunday; he must inform him of an important cut and several little errors in Richault's edition; his music is at S.'s disposal. [17,] 19-XII-53 (to Adèle, CG 1669): perf. Paris [18-XII-53]. [After 18-XII-53] (to Théophile Gautier, CG 1670): the work consists of three movements for the time being; the *Chœur des bergers* was sung at two concerts of the new Société Philharmonique, attributed to Pierre Ducré; later *Le Repos de la Sainte Famille* was sung in London, Frankfurt, Brunswick, Hanover, Bremen, and finally in Leipzig, where the work was heard in its entirety for the first time; lastly, it was heard at

the Ste.-Cécile concert, though the chorus could not approach the superb German ones; he is writing *L'Arrivée* and *Le Séjour en Égypte*. [19]-XII-53 (to Joachim, CG 1672): perf. Paris [18-XII].

7-I-54 (to Ferdinand David, CG 1685): when is *La Fuite* to be engraved [in Leipzig]? 15-I-54 (to David, CG IV and VIII 1688): In the score of *La Fuite en Égypte*, they need to restore the tenor part in the Alleluia, noting that the tenor only sings the last ten measures when there is no chorus; he received the well-edited chorus parts from Kistner, thought there is a mistake in the French text: *Il s'en va* should read *Il s'en va*; 11 francs for the work is too expensive; he has received neither the pf. nor the full scores. 15-I-54 (to Liszt, CG 1690): thank Cornelius for translating *La Fuite*. 23-III-54 (to Louis Schlosser, CG 1710): perf. proposed for Dresden. 4-IV-54 (Brunswick, to Félix Marmion, CG 1726): id. 11-IV-[54] (Dresden, to David, CG 1731): he is sending to Kistner for some full and reduced copies of the score. 11-IV-54 (Dresden, to Julius Kistner, CG VIII 1731^{bis}): enclosing eleven thalers for the chorus parts of *La Fuite en Égypte* which K. sent to Paris several months before; as soon as possible kindly send several copies of the scores as promised; they mean to present the work at one of his concerts and he wants to use Cornelius's translation. 11-IV-54 (Dresden, to Schlösser, CG 1732): perf. proposed for Dresden; it lasts a quarter of an hour. 11-IV-54 (Dresden, to Richault): id. 14-IV-[54] (Dresden, to Chorley, CG 1735): perf. Dresden the following Saturday [29-IV]. 14-IV-[54] (Dresden, to Ferdinand Friedland, CG VIII 1735^{bis}): to be perf. in the theatre there. 14-IV-54 (Dresden, to Kistner, CG 1736): the score and parts are worthless because of errors; he would like corrected proofs. 14-IV-54 (Dresden, to Liszt, CG 1738): Cornelius has some copies of Kistner's edition of *La Fuite*. 19-IV-[54] (Dresden, to Kistner, CG 1745): Charles Meyer has said that K. is ready to return the corrected choral parts of *La Fuite*: the work is to be perf. on the 30th, and they could use the edition if the music is sent without delay. [23]-IV-[54] (Dresden, to Liszt, CG 1746): perf. planned. 23-IV-[54] (Dresden, to Brandus, CG 1747): id. [25]-IV-54 (Dresden, to Joachim, CG 1749): id. 27-IV-54 (Dresden, to Griepenkerl, CG 1750): perf. planned for the following Saturday [29-IV]. 27-IV-[54] (Dresden, to Kistner, CG 1751): he has received the parts; the work will be given at his third concert the following Saturday. 30-IV-54 (Dresden, to Johann Christian Lobe, CG VIII 1751^{bis}): successful perf. Dresden. 30-IV-[54] (Dresden, to Adèle, CG VIII 1752): id.; he had an excellent tenor [Conradi] who sang *Le Repos de la Sainte Famille* ravishingly, and for the angel chorus fourteen children blessed with delicious voices. 10-V-54 (to Ehrlich, CG VIII 1755^{ter}): successful perf. Dresden. [11]-V-54 (to Peter Cornelius, CG VIII 1756^{bis}):

the score of *La Fuite en Égypte* has just arrived; C.'s translation respects the musical text and often puts the German words in the same position as the French they translate; it is faithful and literary, for which he is deeply grateful; he is at work on the first part, *Le Songe d'Hérode*.

28-VIII-54 (to Morel, CG 1784): has Richault sent the score of *La Fuite en Égypte* to the Conservatoire in Marseilles? 6-II-55[?] (to Adolphe Duchêne de Vère, CG VIII 1892^{bis}): kindly see Richault and conclude as favorably as possible the return of the rights to *La Fuite en Égypte*. [7-II-55] (to De Vère, CG VIII 1892^{ter}): he needs to know for certain what Richault said. 10-III-[55] (to Adèle, CG 1913): he has heard of a poor perf. in Lyons. 14-IV-[55] (to George Hainl, CG 1938): someone has written to him about H.'s perf. of *La Fuite en Égypte* in Lyons.

[9-XI-65 (to his niece Nancy, CG 3063): he will not write her a work for piano four-hands: she already has one dedicated to her: the little ouverture to *La Fuite en Égypte*. [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): [describing available resources, including library holdings for the work].]

Text: Berlioz.

Dedicatee: John Ella (1802–1888), music critic for the London *Morning Post* and founder of the Musical Union; Berlioz's letter of dedication was printed in the *Record of the Musical Union*, 18-V-52.

Note: In several of the documents cited above, Berlioz mentions two early perms. of *L'Adieu des bergers*, but only a single perf. (12-XI-50) is known; perhaps it was given again at the concert of 17-XII-50, when it would have been the only Berlioz work on a programme he conducted. The success of this chorus prompted him to compose the framing movements of *La Fuite en Égypte* between the two concerts in 1850. Its success, in turn, led to the complete *L'Enfance du Christ* ([130](#)).

Bibliography: Jullien 212–13, 218, 220, 221, 223, 228 — Boschot III, 248–49, 267, 321, 324, 326, 342 — *Berlioziana* (1904), 260, 315 — Prod'homme 307, 318, 320, 321n, 323, 327, 330 — Barzun I, 556; II, 50, 51, 75.

Andrew Hunwick, "Berlioz and 'The Shepherds' Farewell,' A Misapprehension," *Studies in Music* 8 (1974), 32–37.

128bis

Marche pour la Musique des Guides

UNFINISHED; LOST

For military band.

Date of Composition: January 1853. Commissioned for Napoléon III's marriage, which took place on 30-I-53.

Reference:

LETTER: 23-II-53 (to Liszt, CG 1568): Col. Fleury asked him, a few days before the imperial wedding, to write a march for his band (the Musique des Guides); he went straight to work, highly caffeinated, and by the following 7:00 AM he had drafted the march on four staves, though not orchestrated it; but he spent a sleepless night for nought: just before the marriage the Musique des Guides was all but dissolved by ministerial meddling.

Note: The Musique des Guides was developed by Napoléon III within his Imperial Guard in order to rival the splendid bands attached to the rulers of Prussia and Austria. The emperor invited Adolphe Sax and Col. Émile-Félix Fleury (1815-84), his *aide-de-camp*, to organize the ensemble, using new chromatic brass instruments manufactured by Sax. Hence this work may have been reused as either the *Marche pour la présentation des drapeaux* in the Te Deum ([118](#)), or, as suggested by Gérard Condé (*Berlioz: Les Troyens, L'Avant-scène Opéra* 128-29, February-March 1990, p. 69), as the highly chromatic *Marche troyenne* ([133B](#)).

129

L'Impériale

Cantate à deux chœurs

Text by Capitaine Lafont [*recte* Lafon; see Text, below]

à Sa Majesté Napoléon III, Empereur des Français

304 bars

Chœur I (10 Sopr., 10 Contr., 10 Tén., 10 Basses [ou 20–20–20–20, ou 40–40–40–40]), Chœur II (Sopr., Contr., Tén., Basses: beaucoup plus nombreux que le premier); Fl. I-II (6), Hb. I-II (6), Cl. I-II (6), Bns I-II (8), Cors I-IV (8), Tromp. I-II (6), C. à p. I-II (6), Tromb. I-III (8), Oph. (3), Tuba (2), Timb. (3 pr.), Tamb. (5), Cordes (36–34–28–25–25).

Œuvre 26 – Hopkinson 58.

Malherbe & Weingartner vol. XIII, xxxv–xxxviii, 176–214 (1903) – NBE vol. 12b, 158–206; xiv–xvi (Eng.), xxiii–xxv (Fr.), xxxiii–xxxv (Ger.), 211–212, 214, 218, 220, 232–234 (ed. David Charlton, 1993).

Date of Composition: before July 1854 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1191. *L'Impériale / Cantate à deux Chœurs / avec orchestre / Paroles de M^r Le Capitaine Lafont / musique de / Hector Berlioz*, 82 numbered pp. (1=TP, 2 blank, 3–79, 80–82 blank). Upright 27 x 35 cm.; 22 staves. Working copy, used by the engraver; several cuts. [Gallica IFN-55006816](https://gallica.bnf.fr/ark:/61904/133:0/55006816).

AUTOGRAPH LIBRETTO: **F-CSA**. Facs. of p. 1 in *H. Berlioz, Épisodes de la vie d'un artiste*, ed. Chantal Spillemaecker (Grenoble: Éditions Glénat / Musée Hector-Berlioz, 2003), p. 65. See also Manuscript Libretto, below.

MANUSCRIPT FULL SCORE: **US-R** Vault M1530.B515i. *L'Imperiale [L.:] Paroles de / Capitaine Lafont // [R.:] Musique de / Hector Berlioz, op. 26*. 36 numbered pp. Upright white, 24 staves. German copyist, copied from published score.

MANUSCRIPT LIBRETTO (NBE source **L**): **F-Pan** F²¹ 1114 (2) : ms. libretto in an unknown hand, sent by Berlioz to the Minister of State, 29 December 1854 (see CG 1866).

MANUSCRIPT VOCAL SCORES (NBE source **CV**): **F-Pc** D 17543. [Copyist, upper R.:] *Partition des chœurs / Réduite pour le piano / [aut.:] Par [blank, then pencil:] M^r [ink:] Guiraut / [copyist:] L'Impériale / Cantate à Deux chœurs avec Orchestre: / Paroles / de M^r Le Capitaine Lafont / Musique / de H. Berlioz / [aut.:]*

Partition de Piano / Par Guiraud. 40 fols. Oblong green, 10 staves. Copied by Rocquemont. Ernest Guiraud has filled in the accompaniment, and Berlioz has corrected it all. Ex Société des Concerts.

F-Pc D 17555. A similar *Partition / des Chœurs.* 40 fols. Oblong green, 10 staves. Copied by Rocquemont from the preceding vocal score. Ex Société des Concerts.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Pc** D 16456. Orchestral parts in three sub-series, the first two of which belong together. The original part of each group is stamped Rocquemont; the others are in different hands. Upright white, 14 staves. 28 bars deleted from each part. Ex Société des Concerts. 67 parts in the first two sub-series: Fl. (2), Hb. (2), Cl. (2), Bns I-II (3), Cors I-II (2), Cors III-IV (2), Tromp. (2), C. à p. (2), Tromb. I (2), Tromb. II (2), Tromb. III (2), Oph. (2), Tuba, Timb. (2), Tamb. (3), Vns I (8), Vns II (8), Altos (6), Vlles (7), Vlle & Cb., Cb. (6). The third sub-series (NBE source **CO2**) is for *orchestre militaire*, marked at one point (Tromp. I-II) "*Paquet pour Sax.*" Upright white, 14 staves. Gives text from rehearsal figure A to the end ("*Vive l'Empereur*"). 33 parts: Fl. (2), Hb. (2), Cl. I (6), Cl. II (6), Cors I-II, Cors III-IV, Tromp. I-II (3), C. à p. I (2), C. à p. II (2), Tromb. I (2), Tromb. II, Tromb. III, ~~Oph.~~ Saxhorn basse (2), Tuba (Saxhorn Cb.) (2).

F-Psoc (NBE source **CO1**). The remainder of the set. 47 parts: Fl., Hb., Cl., Bns I-II (2), Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Tuba, Timb., Tambours, Vns I (7), Vns II (7), Altos (5), Vlles (6), Vlles & Cb., Cb. (5).

MANUSCRIPT CHORUS PARTS (NBE source **Cch**): **F-Pc** D 16455. Oblong white, 8 staves. Stamped Rocquemont. Ex Société des Concerts. 10 parts: Chœur I: Sopr. & Contr., Sopr. I, Contr., Tén. I-II, Tén. I, Tén. II, Basses; Chœur II: Sopr. & Contr., Tén., Basses. Also a score for women's voices, NBE source **Cch2**. 16 pp. Upright, 12 staves. The pencil markings may be autograph.

F-G R 9030 (NBE source **Cch1**). Stamped Rocquemont. Oblong blue, 10 staves. 28 bars deleted in each part. Used by the engraver. 4 parts: Chœur I: Sopr. & Contr., Tén. I-II; Chœur II: Sopr. & Contr., Basses. Facs. of Chœur I, Tén. I-II part in NBE 12b, p. 218.

PRINTED SCORE (NBE source **P**): *à Sa Majesté Napoléon III / Empereur des Français / L'IMPÉRIALE. / CANTATE / à / deux Chœurs / et à grand Orchestre / Paroles du Capitaine Lafont / MUSIQUE DE / HECTOR BERLIOZ. / Exécutée pour*

1^{re} fois le 15 Novembre, 1855 / par 1200 Musiciens. / au Palais de l'Industrie Universelle à la Cérémonie de la Distribution des récompenses. / [L.:] Œuvre: 26. [R.:] Grande Partition Prix: 20 / A. Lafont. / à Paris, chez G. BRANDUS DUFOUR et C^{ie} Editeurs, 103 Rue Richelieu. / [L.:] à Leipzig, chez Kistner. [R.:] à Londres, chez Cramer et Beale. Paris: Brandus, Dufour et C^{ie}, [1856] (Leipzig: Kistner; London: Cramer & Beale). No pl. no. TP, TP^v blank, 1–47, [48] blank. Foot of p. 1: LA VILLEMARAIS, Graveur; foot of p. 47: Imp. MAGNIER, rue Lamartine, 34. Dépôt légal, 30-I-56. Announced in R&GM, 14-IX-56. Hopkinson 58A. Facs. of p. 1 in NBE 12b, p. 220. Copies: **F-Pc** D 943 (dep. 1856); **F-Pn** Vm⁷ 2221 (dep. 1856), Gr-Vm Macnutt 172 (1); **F-RYlang** FIV.61 (Herlin 92) (ex coll. Adolphe Jullien, sold 23-VI-1933); **GB-Cpl** XRa.850.80B.X2; **GB-En** H. B. 2/50 (aut.: à mon ami Gounod, souvenir affectueux; H. Berlioz); **GB-Lb1** Hirsch IV 697 (in a pink wrapper with title); **GB-Lcm** I K 29 (4); **US-Bp** **M.332.S (5) (aut.: à M^r Weistmeyr hommage de l'auteur, H. Berlioz; Gotha, 2 Fevrier 1856; in a pink wrapper with title); **US-Cn** VM1530.B51i.

ENGRAVED CHORUS PARTS (NBE source **Pch**): *L'IMPÉRIALE / CANTATE à 2 Chœurs avec ORCHESTRE*, / [L.:] Paroles du / CAPITAINE LAFONT // [R.:] Musique de / H. BERLIOZ. Paris: Imprimerie Magnier, [1855]. No pl. no. A private printing of the many chorus parts required for the performances. Foot of p. [6] of Tén. and Basses parts [Chœur I]: Imp. MAGNIER, rue LAMARTINE 36. 28 bars deleted. 6 parts: Chœur I: Sopr. & Contr., Tén., Basses; Chœur II: Sopr. & Contr., Tén., Basses. Copies: **F-Pc** D 16454 (ex Société des Concerts); **F-Psoc** (the remainder of the set).

PRINTED VOCAL SCORE: none.

Performances: 28-I-55 (Paris: it was announced for the Théâtre-italien with the title *Le Dix Décembre*; the concert actually took place in the Salle Herz, and the cantata was not perf.), 15-XI-55* (Paris: Palais de l'Industrie), 16-XI-55* (id.), 24-XI-55* (id.; possibly also 25-XI-55). See NBE 12b, xv.

References:

MEMOIRES Postscript: it is one of his works in so-called “architectural” style; perf. at the Palais de l'Industrie [15, 16, and 24-XI-55]; Postface: use of electric metronome.

LETTERS: 2-VII-54 (to Liszt, CG 1773): he has written a *Cantate impériale*, for two choruses and an orchestra, a force of 1200 musicians. 27 or 28-XII-[54] (to Adèle, CG 1865): it will be perf. at the Théâtre-italien. 29-XII-54 (to the Minister of State, CG 1866): plan to perform *L'Impériale* on 28-I-55, with full vocal text. 31-XII-[54] (to Suat, CG 1867): id.; the words were read to the Emperor six months before by their author, Captain Lafont. 4-I-55 (to Colonel Ragani, CG 1875): the Chef du Bureau des Beaux-Arts, M Doucet, finds problems in doing the cantata at the present time; he thinks it would be better to wait for an occasion which would motivate it.

[3]-XI-[55] (to Cornette, the chorus-master of the Opéra Comique, CG 2042): he sends the parts for the forthcoming rehearsals; they should work especially on the cantata *L'Impériale*, *Les Huguenots*, *Judas Machabée*, the *Apothéose*, and the first two movts. of the Te Deum; he sends the score. 6-XI-[55] (to CSW, CG 2044): there will be two public perfs. in the Palais de l'Exposition, with 1200 performers. 15-XI-[55] (to CSW, CG 2045): the ceremony is at noon. 17-XI-55 (to Liszt, CG 2046): he would like L. to know the cantata *L'Impériale*; there is a final outburst at the reprise: *Du peuple entier* [etc.], and beneath this tidal wave, drums beating the "Aux champs" tattoo, as at the entry of the Emperor at religious ceremonies. 22-XII-55 (to Adolphe Samuel, CG 2070): he will have to give S. a copy of the cantata *L'Impériale*, which is being engraved; there is great pomp in the peroration of the work. 31-XII-55 (to Liszt, CG 2074): he will bring the scores he owes L. plus the cantata *L'Impériale*, which the engravers are finishing. 9-I-56 (to Morel, CG 2077): his cantata, *L'Impériale*, will appear in two weeks; he will send a copy. 12-I-56 (to Félix Marmion, CG IX 2079^{bis}): the emperor accepted the dedication; it is being engraved. 2-II-[56] (Gotha, to Griepenkerl, NL 54): he will send the full score. 12-II-[56] (Weimar, to von Bülow, CG 2100): he will send a copy of the full score of his new cantata for two choruses, *L'Impériale*, which they have just given several times at the Exposition universelle. [18-VIII-56 (from the imperial household, CG VIII 2163^{bis}): the emperor has received the score dedicated to him; His Majesty is touched by the gesture and proposes to have the work performed [again] shortly [did not occur]; and as witness of his august satisfaction, encloses a gold medal showing his likeness.] 20-I-58 (to von Bülow, CG 2273): the parts are at v. B.'s disposal, but there is no German translation. 20-II-58 (to CSW, CG 2279): id.

Text: Achille-Louis Lafon (1813–84), Capitaine adjudant-major in the Garde Républicaine; son of the actor Pierre Lafon. He read his poem to the emperor in May or June 1854. See NBE 12b, p. xiv (Eng.) and notes 76–78.

Dedicatee: Charles-Louis-Napoléon Bonaparte (1808–1873), Napoléon III (1852–1870).

Self-Borrowing: Bars 77–88 were borrowed from the 1830 cantata *Sardanapale* ([50](#)), bars 60–68.

Note: The original title, *Le Dix Décembre*, refers to the date Louis Napoléon was elected president of the Republic in 1848. The deletion of 28 bars in many of the sources represents the removal of a stanza, inc. *L’Aigle aujourd’hui sommeil, silence autour de lui*. An albumleaf of 5-XII-53 gives the main melody in A-flat major, marked ‘Tromboni’, but without words or title (Sotheby’s, 1-XII-1995).

In recognition of the dedication, Napoléon III sent Berlioz a medal inscribed “*donné par l’Empereur à Monsieur Hector Berlioz*” (see CG V, p. 357 and VIII, p. 434).

Bibliography: Jullien 238 – Boschot III, 380–81, 416–17, 442 – *Berlioziana* (1906), 20–21 – Prod’homme 352–53 – Barzun II, 87, 113.

Macdonald, “Self-Borrowings,” 36.

130

L’Enfance du Christ

Trilogie sacrée

(Incorporating *La Fuite en Égypte*, [128](#))

Text by Berlioz

Première partie: à Mesdemoiselles Joséphine et Nanci Suat

Deuxième partie: à Monsieur Ella, Directeur de l'Union Musicale

Troisième partie: à l'Académie de chant et à la société des Chanteurs de St. Paul, à Leipzig

Première partie: Le Songe d'Hérode

1 Moderato un poco lento (Récitant) [30 bars](#)

scène I: Une rue de Jérusalem. Un corps de garde. Soldats romains faisant une ronde de nuit.

2 Marche nocturne [258 bars](#)

scène II: L'intérieur du palais d'Hérode. Hérode seul

3 Air d'Hérode [126 bars](#)

scène III: (Hérode, Polydorus [Récit.]) [bars 127-38]

scène IV: (les Devins, Hérode

4 Andantino maestoso [269 bars](#)

Les Devins font des évolutions cabalistiques et procèdent à la conjuration

Récit

scène V: L'étable de Béthléem. La vierge Marie, Saint Joseph, l'enfant Jésus

5 Duo [107 bars](#)

scène VI: Les Anges invisibles, Sainte Marie, Saint Joseph

6 Lento avec solennité [80 bars](#)

Deuxième partie: La Fuite en Égypte [see [128](#)]

- | | | |
|---|---|--------------------------|
| 7 | Ouverture | 164 bars |
| 8 | L'Adieu des bergers à la Sainte Famille | 126 bars |
| 9 | Le Repos de la Sainte Famille | 157 bars |

Troisième partie: L'Arrivée à Saïs

- | | | |
|----|--------------------------------------|--------------------------|
| 10 | <i>Allegro non troppo</i> (Récitant) | 125 bars |
|----|--------------------------------------|--------------------------|

scène I: L'Intérieur de la ville de Saïs. Sainte Marie, Saint Joseph, l'enfant Jésus. Chœurs de Romains et d'Égyptiens.

- | | | |
|----|------------------------------|--------------------------|
| 11 | Duo (Ste. Marie, St. Joseph) | 269 bars |
|----|------------------------------|--------------------------|

scène II: Les précédents, un père de famille. Chœur d'Ismaélites.

- | | | |
|----|--|--------------------------|
| 12 | Un peu moins vite (Père de Famille) | 261 bars |
| 13 | Trio
pour deux flûtes et harpe, exécuté par les jeunes Ismaélites | 159 bars |
| 14 | [Récit. & Air] (Père de Famille, Chœur) | 114 bars |

[scène III: Epilogue]

- | | | |
|----|-------------------------|--------------------------|
| 15 | Lento (Récitant, Chœur) | 133 bars |
|----|-------------------------|--------------------------|

Récitant (Tén.), Ste. Marie (Sopr.), St. Joseph (Bar.), Hérode (Basse), Père de Famille (Basse), Polydorus (Basse), Centurion (Tén.); Chœur (Sopr. I-II, Contr. I-II, Tén I-II, Basses I-II); Fl. I-II (P. fl.), Hb. I-II (C. a.), Cl. I-II, Bns I-II, Cors I-II, Tromp. I-II, C. à p. I-II, Tromb. I-III, Timb., Harpe, Orgue mélodium ou phisharmonica, Cordes.

Œuvre 25 (originally applied to *La Fuite en Égypte* alone) – Müller-Reuter, 260–63 – Hopkinson 56.

Malherbe & Weingartner vol. IX (1901) – NBE vol. 11 (ed. David Lloyd-Jones, 1998).

Date of Composition: Part I, *Le Songe d'Hérode*: June–July 1854 [from correspondence]. Part II, *La Fuite en Égypte*: 1850 (see [128](#)). Part III, *L'Arrivée à Saïs*: late 1853–early 1854 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm¹ 241. *L'Enfance du Christ / Trilogie sacrée / 1^{re} Partie: Le Songe d'Hérode. / 2^{me} Partie: La fuite en Égypte. / 3^{me} Partie: L'arrivée à saïs. / Paroles et musique / de / Hector Berlioz / œuvre 25 / Traduction allemande de P. Cornelius. / [Original title deleted at foot of p.:] Le Songe d'Hérode 1^{re} Partie. 3 separate fasc., the second a copy of the published score of *La Fuite en Égypte* ([128](#); NBE source **P(F)3**). Leipzig: Kistner, 1854; pl. no. 2016. Ms. fasc. upright 25.5 x 33.8 cm.; 18 staves. Autograph fair copy. Contents: Fasc. I [Récit.], 2^r–3^v (1^r=TP, 1^v blank); *Marche nocturne*, 4^r–23^v; *Air d'Hérode, Scène et chœur des Devins*, 24^v–61^v; [R.:] *Scène 5^{me} / L'étable de Betléem*, 62^r–76^r (76^v blank). Fasc. II=published score. Fasc. III: *L'Enfance du Christ / Trilogie sacrée / L'arrivée à Saïs 3^{me} Partie / [upper R.:] H. Berlioz. Original title, deleted: Deuxième Partie de / La Fuite en Égypte / Mystère / Paroles et musique / Par / Hector Berlioz. [Récit.], 2^r–9^v (1^r=TP, 1^v blank); *Duo*, 10^r–26^r; *Chœur d'Isméélites*, 26^r–44^v; [pencil:] *Trio pour 2 flûtes et harpes*, 45^r–48^v; *Récitatif [et chœur]*, 49^r–65^r (65^v blank, [66] blank; *Andantino mistico* begins 59^v). Facsimiles of fascicle I, fol. 58^v (*Songe*, sc. IV, mm. 235–39) and fascicle III, fol. 48^v (conclusion of *Trio*) in NBE 11, pp. 221–22.**

FRAGMENT OF AUTOGRAPH SCORE: 1 p. (3 bars) of full score from the end of part I, advertised in Morssen Catalogue, October 1960. Facs. in Jullien, *Musiciens d'aujourd'hui* (Paris, 1892), 17. Offered for sale by the Librairie de l'Échiquier, 1986.

AUTOGRAPH ORCHESTRAL PART (NBE source **AO**: **F-Pc** ms 17665): *Orgue melodium*. 1 folio (1^{r-v}). Upright 23.8 x 33.7 cm.; 18 staves. Text in German. Ex Société des Concerts.

AUTOGRAPH ARRANGEMENT: Private collection. (NBE source **AV**.) The “*évolutions cabalistiques*” from Part I arranged for piano four hands, 5 pp., oblong. This was used in the printed vocal score.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pn** D 17538 (formerly Vma ms 873, Rés. Vma ms 946, Vma ms 676) (NBE source **CO**). Orchestral parts, fashioned by putting ms. fasc. for parts I and III around part II of Richault's published parts (pl. no. R.11277). Upright white, 14 staves. Stamped Rocquemont. Used by the engraver, who added the indication for the new pl. no. (11374.R) on some of them. Ex Société des Concerts. 33 parts: Fl., Fl. II (oblong green, 18 staves, for Trio), Hb. & C. a., Cl., Bns, Cors, Tromb. 1, Tromb. II, Tromb. III, Timb., Harpe, Orgue Mélodium ou Phisharmonica derrière la scène, Vns I (5), Vns II (5), Altos (4), Villes (3), Ville & Cb., Cb. (3).

MANUSCRIPT SOLO PARTS: **F-Pc** D 16737 (NBE source **Crôle1**). Oblong green, 10 staves. Stamped Rocquemont. Ex Société des Concerts. 8 parts: Tén, solo récitant, Hérode, Ste. Marie, St. Joseph, Hausvater (Le Père de Famille), Le Père de Famille (oblong white, 16 staves, prepared by Rocquemont from the previous copy), Polydorus (Le commandant de la Patrouille), Un Centurion (outside pp. and inside back p. copied by a German copyist). **F-Preboul** (NBE source **Crôle2**). Oblong white, 10 staves. All copied by Rocquemont and lacking text; the Tén. solo part marked: *pour la version anglaise*. Stamped Rocquemont. 7 parts: Tén. solo, Hérode, Ste. Marie, St. Joseph, Le Père de Famille, Polydorus, Un Centurion.

MANUSCRIPT VOCAL SCORES: **US-NYcu** Berlioz collection (NBE source **CV2**). *L'Enfance du Christ / Trilogie sacrée / [original reading:] 1^{re} Partie / Le songe d'Hérode / Prologue de la Fuite en Égypte / Paroles et Musique de Hector Berlioz. / œuvre 25. / [revised reading:] 1^{re} Partie. – Le Songe d'Hérode / 2^{me} Partie. – La Fuite en Égypte. / 3^{me} Partie. – L'arrivée à Saïs. / Paroles et Musique / de / Hector Berlioz / [hand of Méreaux:] Partition de piano et chant / Transcrite par Amédée Méreaux. / La transcription de Deux scènes et le trio instrumental de l'arrivée à Saïs [originally:] ont été arrangés pour le piano [revised:] est de Théodore Ritter. / Personnages / Sainte Marie Soprano (M^{me} Meillet) / Saint Joseph Baryton (M^r Meillet) / Hérode Basse (M^r Depassio) / Un père de famille Basse (M^r Bataille) / Un Récitant Ténor (M^r Jourdan) / Polydorus Basse (M^r Noir) / Un Centurion Ténor ou Baryton (M^r Toussaint) / Chœurs. / Exécutée pour la première fois à Paris sous la direction de l'auteur / le 12 Décembre 1854. 107 numbered pp. (TP, TP^v blank, 1–107, [108] blank). Upright white, 14 staves. Vocal parts copied by Rocquemont; piano parts in the hands of the arrangers. Autograph corrections. Used by the engraver. French and German text, the German text in a*

different hand. Part I only. The date given for the first perf. on the title, 12-XII-54, is an error for 10-XII-54. Facs. of TP in NBE 11, p. 220.

US-CA fMS Mus. 118 (NBE source **CV3**). The companion fasc. for part III, lacking the Trio. Titled [Rocquemont:] *L'arrivée à Saïs* / [aut.:] *Troisième partie / de l'Enfance du Christ / Les jeunes Ismaélites et leurs seroiteurs se dispersent dans / la maison exécutant les ordres divers du Père de famille*. 57 fols. (TP, TP^v blank, 1-112). Upright white, 14 staves. Stamped Rocquemont. With numerous deleted attempts in autograph to add *Troisième partie* in various places.

US-NYkagan (NBE source **CV4**). The Trio from part III: (aut.:) *Trio pour deux flutes et Harpe*. 9 pp. (2-10). Upright white, 12 staves. In the hand of Théodore Ritter, arranged for pf. solo. Used by the engraver.

F-Pn ms 19209 (1, 3) (formerly Vma ms 873) (NBE source **CV1**). A ms. vocal score in two vols. preserved with the ms. parts. Vol. I: I. *L'Enfance du Christ / Trilogie Sacrée / 1^{re} Partie (Le Songe d'Hérode)*. Vol. II: II. *L'Enfance du Christ / 3^{ème} Partie Partition de chant / L'arrivée à Saïs / Die Ankunft in Saïs*. Upright white, 14 staves. Stamped Rocquemont. Ex Société des Concerts.

PRINTED SCORE (NBE source **P**): *L'ENFANCE DU CHRIST / Des Heiland's Kindheit / TRILOGIE SACRÉE / 1^{re} Partie: LE SONGE D'HÉRODE – 2^e Partie: LA FUIITE EN EGYPTTE – 3^e Partie: L'ARRIVÉE A SAÏS / TEXTE FRANÇAIS ET ALLEMAND / PAROLES ET MUSIQUE / DE / HECTOR BERLIOZ / Œuvre 25 / Grande Partition . . . Prix: net 36 fr. " / Parties de chant séparées . . . – id 4 " / Parties d'orchestre séparées . . . – id. 36 " / Partition de Chant et Piano, petit format in-8^o, / Prix net: 12 fr. / Transcription pour le Piano, par Amédée MÉREAUX et Théodore RITTER / In's Deutsche übersetzt von PETER CORNELIUS / EXÉCUTÉE POUR LA PREMIÈRE FOIS SOUS LA DIRECTION DE L'AUTEUR, LE 12 DÉCEMBRE 1854 / PARIS / S. RICHULT, ÉDITEUR, BOULEVARD POISSONNIÈRE, 26, AU PREMIER / LEIPSICK, KISTNER – LONDRES, CRAMER ET BEALE / 11,277 R. / PARIS. – IMPRIMERIE CENTRALE DE NAPOLÉON CHAIX ET C^e, RUE BERGÈRE 20. – 3550. Paris: S. Richault, [1855] (Leipzig: Kistner; London: Cramer & Beale). Pl. no. 11277.R. Frontispiece portrait by Charpentier after Prinzhofer, TP, TP^v blank, [1]-12=text in French and German, [i]=Nota & Anmerkung, [ii] blank, 1-230. Foot of text p. 12: *Paris*. – *Typ. de V^e Dondey-Dupré, rue Saint-Louis, 46, au Marais*. Foot of music p. 1: *Imp. LANGLET, rue Cadet 18*. Richault's contract, for Parts I and III, of 21-IV-55, includes reimbursement of 150 francs for the chorus parts already engraved (see CG 1916). Advertised in *FM*, 19-VIII-55. *Dépôt légal*, 1-IX-55, gives *L'Enfance du**

Christ 1^{re} Partie Le Songe d'Hérode, and, on 29-X-55, the whole work. Hopkinson 56A. The date given for the first perf. on the TP, 12-XII-54, is an error for 10-XII-54. Copies: **F-Pc** Abo 36 (dep. IX-55; lacks frontispiece and text), L 3632 (lacks frontispiece, ex coll. Amédée Méreaux), L 10672 (lacks frontispiece and text); **F-Pn** Vm¹ 1533 (dep. IX-55, lacks frontispiece and text), Gr-Vm Macnutt 130 (ex Bibl. A. Durand, no. 4; ex Bibl. Mus. Rhené-Baton); **F-Po** CS-1438 (lacks frontispiece and text); **F-RYlang** FIV.47 (Herlin 91); **B-Bc** H 1052; **D-Mbs** 4^o Mus. pr. 10127 (lacks frontispiece); **EIR-Drc** B 89 (lacks frontispiece); **GB-En** H. B. 1/75 (aut.: *à mon ami Gounod, souvenir affectueux; H. Berlioz Février 1857*), 1/76; **GB-Lam** (lacks frontispiece; misbound); **GB-Lbl** H 1821 b (lacks frontispiece); **GB-Lcm** I K 15 (lacks frontispiece); **GB-Ob** Mus. 1 c 309 (4); **US-Bp** **M.341.17 (a Lemercier frontispiece, but text as above); **US-Cn** VM2000.B51e (lacks frontispiece); **US-Cso** Thomas 844; **US-SLug**; **US-NYp** *MRHI+ (lacks frontispiece); **US-NYpm** Cary PMC 1946; **US-R** Vault M2000.B51e.

VARIANT: same TP, but a frontispiece with the Lemercier portrait, and giving Richault's address as *RICHAULT & Cie, éditeurs de Musique / 4, Boulevard des Italiens, Paris*. Without the printed libretto. Langlet's imp. on p. 1 replaced by an imp., foot of p. 230: *Imp. Richault et C^{ie} rue de Poteau 21*. Hopkinson 56A(a). Copies: **GB-Cpl** XRa.850.80B.E1; **GB-En** H. B. 1/77; **GB-Lbbc** 19884; **GB-Lbl** R M 14 c 13.

OFFPRINT of *La Fuite en Égypte*: pp. 105–40 of the full score with a TP similar to the variant of the full score of *La Fuite en Égypte* (128). Prices 8^f for score and 10^f for parts. *Impr. PARIS, RICHAULT et C^{ie} Editeurs, 4, Boul^d des Italiens, au 1er*. Copies: **GB-Ob** Mus. 1 c 309 (82); **US-I** M1505.B51F9++.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Richault, [1855]. Pl. no. 11374.R. *Orchestral parts, with a special TP: L'ENFANCE DU CHRIST / TRILOGIE SACRÉE. / PARTIES D'ORCHESTRE / MUSIQUE / DE / HECTOR BERLIOZ. / Prix net: 36^f. / à Paris, chez S. RICHAULT, Editeur, Boulevard Poissonnière, 26, au Premier. / Londres, Cramer et Beale. – Leipsick, Kistner. 17 parts: Fl., Hb. & C. a., Cl., Bns, Cors, Tromp., C. à p., Tromb. I. Tromb. II, Tromb. III, Timb., Harpe, Orgue Mélodium derrière la scène, Vns I, Vns II, Altos, Villes & Cb.* Advertised in *FM*, 19-VIII-55. *Dépôt légal*, 6-X-55. Hopkinson 56B. Copies: **F-Pc** L 17254 (dep. 1855; lacks orgue mélodium); **F-Pc** D 16491 (Trio in Part III only; Fl. [2] paginated 16–21, and Harpe, edited in MS); **F-Pn** Vm¹ 1532 (dep. 1855), Vmg 19169 (orgue mélodium, with aut. title; ex Société des Concerts); **F-Psoc** (aut. titles); **GB-En** H. B. 2/47 (1) (strings, woodwind, and harpe only). A set of Part II

only is found in **F-Pn** D 17538 with ms. parts for Parts I and III (see manuscript parts, above).

PRINTED CHORUS PARTS (NBE source **Pch**): Assembled by putting Kistner's parts for *Die Flucht nach Egypten* (pl. no. 2013) with privately printed parts for Parts I and III marked *Imp: LANGLET, rue Cadet 18*. Part III is called here *Zweiter Theil / Deuxième Partie*. Ex Société des Concerts. 4 parts: Sopr. I-II, Contr. I-II, Tén. I-II, Basses I-II. Copy: **F-Pc** D 16989 (1-3).

PRINTED VOCAL SCORES (NBE source **PV**): same TP as full score. Paris: S. Richault, [1855] (Leipzig: Kistner; London: Cramer & Beale). Pl. no. 11607.R. Octavo: Frontispiece portrait by Charpentier after Prinzhofer, TP, TP^v blank, [1]-12=text in French and German, [1]=*Nota & Anmerkung*, 2-187, [188] blank. Foot of text p. 12: same imp. as in full score. Reduction by Amédée Méreaux and Théodore Ritter. *Dépôt légal*, 20-VII-55. Advertised in *FM*, 19-VIII-55. Announced in *BF*, 25-VIII-55. Hopkinson 56D. The pl. no. (11607.R.) had already been used for the *Ouverture* in the vocal score of *La Fuite en Égypte* (**128**) and also for the vocal score of *La Damnation de Faust* (**111**), apparently in error. The date given for the first perf. on the TP, 12-XII-54, is an error for 10-XII-54. Copies: **F-Pc** D 2957 (dep. 1855); **F-Pn** Vm¹ 1534 (dep. 1855), Gr-Vm Macnutt 131; **B-Bc** H 1/19 and 1/19bis (lack TP and preliminaries), H 45,356; **B-Lc** 206-KK-V; **GB-Cu** MR.210.b.85.1; **GB-En** H. B. 1/78 (aut.: à M^r Warot [Victor Warot] *le charmant Ténor; l'auteur reconnaissant; H Berlioz 22 Fevrier 1863*); **GB-Lbl** F 103 g (stamped 1855); **GB-Ob** Mus. 1 c 309 (81) (lacks frontispiece); **US-Bp** **M.265.10 (2) (lacks frontispiece); **US-Cn** VM2003.B51e; **US-NYpm** Fuld (record ID 121651). Freeman's Sale, Philadelphia, 19-X-2008.

VARIANT A: lithographed, and lacking the portrait. Hopkinson 56D(a). Copies: **GB-En** H. B. 1/79, 1/80.

VARIANT B: lithographed, with imprint of S. Richault, 4 Boulevard des Italiens, [c. 1862-66]. Foot of TP: *Photo-Litho: J. Marie, 61, Faub. S^t Denis*. Foot of text p. 12: *Imprimerie Centrale des Chemins de Fer. – A. Chaix et Cie Rue Bergère, 20 – 5774-7*. Hopkinson 56D(b). Copies: **F-Pc** A 282; **F-Po** CS-3625; **B-Bc** H 1/19bis; **D-B** O 733/2; **GB-Ckc** Rw.50.BER.2; **GB-En** H. B. 1/81; **GB-NWmacdonald**.

LONDON EDITION: *THE HOLY FAMILY, / (L'ENFANCE DU CHRIST.) / A / Sacred Trilogy, / Written & Composed by / HECTOR BERLIOZ, / THE ENGLISH VERSION IMITATED FROM THE FRENCH / BY / H. F. CHORLEY. / [L.:]*

Ent.Sta.Hall. [R.:] Price 12^s/= / LONDON, / CRAMER, BEALE & Co. / 201, Regent Street, & 67, Conduit Street, / AND AT / 167, North Street, Brighton. London: Cramer & Beale, [1856]. Pl. no. 6194. TP, TP^v blank, [1]–7=*Persons* [and libretto], [8] (blank); [1]=*Advertisement / Nota*, 2–180. In a purple wrapper with a similar title. The dedicatees have been changed to Edward Holmes for part I and T. Frederick Beale for part III. Contract with Cramer & Beale, 22-VI-55. Hopkinson 56D(c). Copies: **F-Pn** Vm¹ 1535 (marked on cover: *Exemplaire corrigé par l'Auteur*, but it is not clear that that is the case); **GB-Gu** T c 50; **GB-Lbl** F 103 h; **US-Bp** **M.265.9; **US-NYp** Drexel 4747.

VARIANT: with identical TP but with French text added. Mentioned in the 1859 catalogue. Hopkinson 56D(d). Copy: **GB-Lam**.

PRINTED ARRANGEMENTS (NBE source **PT**): Théodore Ritter (transcriber), *Morceau de Salon pour Piano; Extrait du Trio pour 2 Flûtes et Harpe de L'Enfance du Christ*. Paris: Richault, [1855]. Pl. no. 12158.R. on TP, 11607.R. within. Price 6^f. Printed from the plates used for the vocal score, paginated 146–55. Hopkinson 56E. Copy: **F-Pc** A 46566 (dep. 1855).

Id., *Célèbre Trio des Jeunes Ismaélites*. Paris: Richault, [c. 1868]. Pl. no. 14100.R. Price 7^f 50^c. 11 pp. Printed from the plates used for the vocal score. Hopkinson 56E(a). Copies: **GB-En** H. B. 2/47 (2); **GB-NWmacdonald**.

PRINTED LIBRETTI (NBE source **PL**): *L'ENFANCE DU CHRIST / TRILOGIE SACRÉE / 1^{re} PARTIE. – Le Songe d'Hérode. / 2^e PARTIE. – La Fuite en Égypte. / 3^e PARTIE. – L'Arrivée à Saïs. / PAROLES ET MUSIQUE / DE / HECTOR BERLIOZ / PARIS / IMPRIMERIE CENTRALE DE NAPOLÉON CHAIX ET C^{ie} / RUE BERGÈRE, N^o 20 / 1854. Paris: Napoléon Chaix et C^e, 1854. [1]=TP, [2]=*Personnages*, [3]–16=text. Foot of p. 16: IMPRIMERIE CENTRALE DE NAPOLÉON CHAIX ET C^e, RUE BERGÈRE, 20. – 6052. In blue wrappers with a similar title, a cross, and *PRIX: 50 CENTIMES*. Announced in *BF*, 4-XI-54. Hopkinson 79. Facs. of wrapper TP in NBE 11, p. 223. Copies: **F-Pc** Th⁸ 4426; **F-Pn** 8^o Yth 26204; **F-Po** livret 177; **F-Pa** GD 8^o 9656, Ro 2453; **F-Preboul**; **F-CSA**; **F-G** U 3787; **F-V** brochure 10, carton 1 (Holmes collection); **GB-NWmacdonald**.*

BRUSSELS EDITION: *L'ENFANCE DU CHRIST / Trilogie sacrée / PREMIÈRE PARTIE. – Le Songe d'Hérode. / SECONDE PARTIE. – La Fuite en Égypte. / TROISIÈME PARTIE. – L'arrivée à Saïs. / PAROLES ET MUSIQUE / DE / HECTOR BERLIOZ / BRUXELLES / ÉTABLISSEMENT TYPOGRAPHIQUE DE HENRI SAMUEL / RUE DES SECOURS, 7, FAUBOURG*

DE COLOGNE / 1855. Brussels: Henri Samuel, 1855. [1]=TP, [2]=Personnages, [3]-16=text. Foot of p. 16: BRUXELLES, – TYPOG. DE HENRI SAMUEL, RUE DES SECOURS, 7. In coloured wrappers with a similar title, a cross, and *prix*: 60 centimes. Virtually identical to the Paris edition. Hopkinson 79A. Copies: **F-Pn** Th⁸ 1322, Th⁸ 1322 (A), Th⁸ 1322 (B); **B-Br** II 5488A Mus.; **GB-NWmacdonald** (2 copies).

WEIMAR EDITION: *Des / Heiland's Kindheit. / Geistliche Trilogie. / Text und Musik / von / Hector Berlioz. / In's Deutsche übersetzt von Peter Cornelius.* In *Textbuch*, etc., 21 Februar 1855 (see [48](#)). Weimar: Hof-Buchdruckerei, 1855. [1]=TP, [2] blank, [3]-20=text, 21-44=programme of *Symphonie fantastique* and libretto of *Lélio*, both in German. Copy: **D-B** Tb 583.

Performances: 10-XII-54* (Paris: Salle Herz; Mme Meillet, Ste. Marie; Meillet, St. Joseph; Depassio, Hérode; Jourdan, Récitant; Bataille, Père de Famille), 24-XII-54* (id.), 28-I-55* (id.; Gardoni, Récitant), 21-II-55* (Weimar; Frl. Genast, Ste. Marie; Milde, St. Joseph; Hermanns, Hérode; Caspari, Récitant), 3-III-55 (Lyons; part II), 17-III-55* (Brussels; Mlle Dobré, Ste. Marie; Carman, St. Joseph; Depoitier, Hérode; Audran, Récitant; Barielle, Père de Famille), 22-III-55* (id.), 27-III-55* (id.), 7-IV-55* (Paris: Théâtre-italien; part I), 17-VI-55 (Lille; part II), 25-I-56* (Paris: Salle Herz), 6-II-56* (Gotha), 17-II-56* (Weimar; *L'Adieu des bergers, Le Repos*), 14-VIII-56* (Baden; part II), 1-VI-57 (Aix-la-Chapelle; *Fuite*; Liszt, cond.), 18-VIII-57* (Baden; part II), 21-I-58 (Naumburg; part II), 23-IV-59* (Paris: Opéra-comique), 8-VI-59* (Bordeaux; *Fuite*), 8-II-63* (Paris: Salle Martinet, Soc. Nat. des Beaux-Arts; *Fuite*; Warot), 22-II-63* (id.), 22-VI-63* (Strasbourg), 3-IV-64 (Paris: Salle du Conservatoire; *Fuite*; Achard), 10-IV-64 (id.), ?-II-65 (Berlin: Gesellschaft der Musikfreunde; *Fuite*; Hans Bronsart von Schellendorf, cond.), 7-IV-65 (Berlin; *Fuite*), 3-VII-65 (id.), 31-VII-65 (Baden; *Fuite*; Jourdan); 25-III-66 (Paris: Concert Padeloup; overture to part II), 1-IV-66 (Paris: Salle du Conservatoire; *Fuite*), 7-III-67 (Lausanne), 10-V-67 (Copenhagen).

References:

MÉMOIRES 54n: having written *L'Enfance du Christ*, he could not resist having it perf. in Paris; several successful perfs. in the Salle Herz [1854]; there was a profit of several thousand francs. 59: he wrote *L'Enfance du Christ* because he no longer had so many pressing obligations. Postscript: the press was favourable to *L'Enfance du Christ*; some people thought they detected a change in his style, but

they were mistaken. Postface: the second part was perf. at the Conservatoire [3 and 10-IV-64]; entire work perf. at the Strasbourg festival [22-VI-63].

LETTERS: 30-XI-[53] (Leipzig, to Adèle, CG 1657): he is being urged to extend the work [*La Fuite en Égypte*] by composing *La Sainte Famille en Égypte*; he will dedicate it to his nieces. [After 18-XII-53] (to Théophile Gautier, CG 1670): he is composing *L'Arrivée* and *Le Séjour en Égypte*. 15-I-54 (to Liszt, CG 1690): he has done the continuation of the *mystère* by Pierre Ducré: *L'Arrivée de la Sainte Famille en Égypte*; it is not quite finished, because correcting the proofs of *Faust* takes all his time. 24-I-54 (to Liszt, CG 1696): he was stopped in the middle of his work on the second part of *La Fuite en Égypte* by numerous prosaic affairs. 11-IV-[54] (Dresden, to Ferdinand David, CG 1731): he is finishing the orchestration of *L'Arrivée à Saïs*; it contains nine movts. and lasts half an hour. 14-IV-[54] (Dresden, to Henry Chorley, CG 1735): *L'Arrivée* is finished, except for one small piece. 14-IV-54 (Dresden, to Liszt, CG 1738): he would like Cornelius to translate *L'Arrivée à Saïs*, the orchestration of which he is completing; he plans a third part of his trilogy. [11]-V-54 (to Peter Cornelius, CG VIII 1756^{bis}): he is at work on the first part, *Le Songe d'Hérode*. 16-V-54 (to Liszt, CG 1762): he expects Cornelius has finished the translation. [30]-V-54 (to Liszt, CG 1764): please send news of his score, left for Cornelius to translate; he hopes to take it, copied and all ready, to Munich, and he will need time for the copying and the engraving of the chorus parts; also he needs it to write the music of the first part, *Le Songe d'Hérode*, on which he is at work. [C. 1-VI-54] (to Cornelius, CG IV and IX 1767): where is the translation of *L'Arrivée à Saïs*; he needs his score back at once. 4-VI-[54] (to Morel, CG 1768): he is working on *Le Songe d'Hérode*. 26-VI-54 (to Morel, CG 1771): he is working on *Le Songe d'Hérode*; he has received the German translation of *L'Arrivée à Saïs* from Weimar. 2-VII-54 (to Liszt, CG 1773): he is finishing *Le Songe d'Hérode* and will send the vocal score to Cornelius as soon as it is ready. 28-VII-54 (to Liszt, CG 1776): he finished *Le Songe d'Hérode* the day before; as soon as the pf. score is done and he has a little money, he will ask Cornelius to translate the text; this will probably be after his return from Bavaria. 28-VII-54 (to von Bülow, CG 1777): he has done the first part of his sacred trilogy: *Le Songe d'Hérode*; this work precedes the one v. B. knows as *La Fuite en Égypte* and forms with *L'Arrivée à Saïs* a group of 16 movts.; it lasts an hour and a half, with the entr'actes; he has tried some new things: the air *L'Insomnie d'Hérode* is written in G minor on some sort of Greek scale found in plainchant: [mus. ex.]. 29-VII-54 (to Amédée Méreaux, CG 1778): they have yet to finish copying the orchestral parts for *Le*

Songe, but on 3 or 4-VIII, he will send the scores in proper order; be so kind as to inform Rocquemont when the packet arrives. 1-VIII-54 (to Méreaux, CG 1779): he has had the packet of scores for *Le Songe d'Hérode* sent by rail; be so kind as to let Rocquemont know when it arrives; only, the *Marche nocturne* should be arranged for four hands, the rest for two; there is no accompaniment to the recitative of two soldiers that interrupts the march; when he returns from Munich he will send M. *L'Arrivée à Saïs*, which he is taking with him. 27-VIII-[54] (to Adèle, CG 1783): he has finished his sacred trilogy, *L'Enfance du Christ*; he does not know when he will be able to have it perf.; he does not know how to find singers capable of doing it in Paris; perhaps he will find them in Germany. 28-VIII-54 (to Morel, CG 1784): he has finished his sacred trilogy. 30-VIII-54 (to Félix Marmion): id.; it is a very short oratorio.

1-X-54 (to Cornelius, CG 1786): [he offers Cornelius 100 francs to translate *Le Songe d'Hérode*.] 6-IV-54 (to Méreaux, CG VIII 1787^{bis}): where are they with (the piano reduction of) *Le Songe*? they are waiting for the score in Weimar, so that the German translation can be added; it is already done for *L'Arrivé à Saïs*. 11-IX-54 (to Méreaux, CG IV and VIII 1790): when he is done, send the scores to M. Rocquemont, who will also send the manuscript of *L'Arrivé à Saïs*; the trio needs to be arranged for four hands, two for the flutes and two for the harp; it should be done in a month, since the chorus rehearsals will begin in October. 1-X-54 (to Louis-Antoine Brunot, CG IX 1794^{ter}): details for contracting the small [8-8-6-5] orchestra for *L'Enfance du Christ*; there will be two rehearsals and the performance, at 12 francs per service. 4-X-54 (to Méreaux, CG 1795): the transcription of *L'Arrivée à Saïs* is too difficult; he recommends arranging it for four hands. 8-X-54 (to Cornelius, CG 1796): there is an impossible translation in the dialogue of the two soldiers; he has added a verse of 14 feet to the beginning of *Le Songe d'Hérode*, as follows: [mus. ex.]. 9-X-54 (to Adèle, CG 1797): his arranger has sent an unplayable arrangement of the first part; he is simplifying it. 15-X-[54] (to Liszt, CG 1799): has Cornelius received *Le Songe d'Hérode*? 22-X-[54] (to ?, CG 1802): *L'Enfance du Christ* will be rehearsed 26-XI in the Salle Herz. 26-X-54 (to Louis, CG 1804): he is preparing a concert where he will present his new work, *L'Enfance du Christ*. 1-XI-54 (to Lecourt and Morel, CG 1805): first perf. planned for 10-XII. 2-XI-[54] (to Adèle, CG 1806): he is preparing a perf. of his trilogy. 6-XI-54 (to Adèle, CG 1808): he is sending two or three copies of his *petite sainteté*, which will be perf. 10-XII. 6-XI-54 (to Félix Marmion, CG IX 1808^{bis}): the first and only performance of his *Trilogie sacrée L'Enfance du Christ* will be on 10-XII; he has trained six male singers and one female; the chorus and orchestra are

among the best Parisian artists, as devoted to him as the Germans are; the work will surprise his enemies by the simplicity of style and smallness of the performing force. 14-XI-54 (to Liszt, CG 1811): id. 14-XI-54 (to Suat, CG 1812): id.; the Grand Duke of Weimar has asked him to come as soon as possible to present *Faust* and *L'Enfance du Christ*. 22-VI-54 (to Léon Gatayes, CG VIII 1814^{bis}): here is the libretto; don't mock him for his poetry. 24-XI-54 (to Fiorentino, CG 1815): would F. announce the undertaking in a *feuilleton*, giving some insight into the nature of the little composition? 24-XI-54 (to Théophile Gautier, CG 1816): he sends a programme and tickets for the perf. 25-XI-54 (to Janin, CG 1818): here is the libretto; J. can see what it is like; please announce it in the *feuilleton* of 4-XII. 4-XII-54 (to Janin, CG 1820): he appreciates the announcement.

[5-XII-54] (to Sophie Dulcken, CG 1821): [schedule of rehearsals]. 12-XII-[54] (to Émile Perrin, CG 1839): please be so kind as to lend singers again for the second perf., Sunday, 24-XII. 13-XII-54 (to Marin, CG 1841): would M. tell Boussagol, a bass, not to leave until the very end of the next concert? the previous Sunday he left at the end of the second part of *L'Enfance du Christ*. 15-XII-[54] (to Davison, CG 1844): successful perf. [10-XII-54]; the second concert will be 24-XII. 15-XII-54 (to Fiorentino, CG 1845): he is deeply grateful [for the review]. 16-XII-[54] (to CSW, CG 1847): he appreciates her interest in his little oratorio; it is a great success in Paris; if he can, he will send Liszt the separate parts before he comes to Weimar. [16]-XII-54 (to Liszt, CG 1848): he has become a good boy, human, clear, and melodic; the reaction in the press is growing; the real *trouvaillie* is the scene and air of Herod with the soothsayers. 16-XII-54 (to Samuel, CG 1846): the good folk of Paris say that he has changed his *manner*; that he has *reformed*; he has just changed *subject*. 19-XII-54 (to Chorley, CG 1851): successful perf.; he has not changed his style, only his subject. 19-XII-54 (to the Suats, CG 1853): successful perf. 19-[XII-54] (to de Vigny, CG 1854): V. should come on Sunday at 2:00 to hear the second perf.; it lasts an hour and a half. [C. 20-XII-54] (to Sophie Dulcken, CG IX 1857^{bis}): thanks for playing the *orgue mélodium* at the first perf.; please come to the rehearsal for the second, Saturday, 23-XII, at 9:00 am in the Salle Herz. [23-XII-54] (to Ferrand, CG 1860): he is glad F. has come to hear his work the next day. 27 or 28-XII-[54] (to Adèle, CG 1865): a successful second perf. [24-XII-54]. 31-XII-[54] (to Suat, CG 1867): perf. planned for Brussels.

1-I-[55] (to ?, CG 1868): would she, Mme Tuffeau, and Mlle Monteiller sing the *Hosanna*, *Alleluia*, and *Amen* backstage, as they are not allowed by the Société des Concerts to appear in musical solemnities after 1-I? 1-I-55 (to Liszt, CG 1869):

perf. planned for Weimar; there are no violent effects in the work, and trumpets and cornets are not used at all. 4-I-55 (to J.-E. Duchesne, CG 1874): the success of his little sacred work is staggering; he is receiving offers from Belgium, Germany, England, the Théâtre-italien, and the Opéra-comique; the Théâtre-italien concert cannot be the 28th but will be the following week, and for that they are translating the libretto into Italian; Sunday, 28-I at 1:00, however, there will be a third perf. in French. 4-I-55 (to Col. Ragani, CG 1875): the perf. [in Italian] on 28-I is impossible; he has asked Berretoni to be so kind as to translate the work into Italian; R. should begin chorus rehearsals on 20-I at the latest, and they could then do *L'Enfance* on Sunday, 5-II; perf. *chez* Herz on 28-I in French; the cast could be: Mme Bosio, Marie; M Gassier, Joseph; M Florenza, Hérode; —, Père de famille; Bancardi or Lucchesi, Récitant. 10-I-55 (to Toussaint Benet, CG 1879): he sends his full score and a copy of the vocal score; only the passage between the two slips of paper needs to be done for two hands; the rest is done; the instrumental trio should be done for four hands; [Ritter] should make the accompaniment of the duet as clear as possible by omitting all but the main ideas. 10-I-55 (to Liszt, CG 1880): he will send engraved parts for *L'Enfance du Christ*, along with vocal scores and rôles, on the 15th or 16th. 10-I-[55] (to Perrin, CG 1881): can the schedule be arranged so that Bataille can sing on Sunday, 28-I? 11-I-55 (to Baron Donop, CG 1882): successful perfs. in Paris; another one is planned for 28-I; a perf. is planned for Weimar. 16-I-55 (to Cornelius, CG 1883): he cannot send the chorus parts for *L'Enfance du Christ* to Liszt until the 30th, since there is a concert on 28-I, and since he has had to send a large number of parts to Brussels. 18-I-[55] (to Guyot, CG 1884): would G. come to rehearse his rôle [Polydorus] with Toussaint? 18-I-[55] (to Meillet, CG 1888): here are the two rôles [Ste. Marie, St. Joseph]; the rehearsal is at the Salle Herz, Saturday, 27-I, at 9:00. 19-I-[55] (to Meillet, CG 1889): there is a rehearsal on Wednesday at 9:00 in the Salle Herz; he will come on Tuesday at 4:00 with the accompanist to review the two rôles. 6-II-55[?] (to Adolphe Duchêne de Vère, CG VIII 1892^{bis}): kindly see Richault and conclude as favorably as possible the return of the rights to *La Fuite en Égypte*. [7-II-55] (to De Vère, CG VIII 1892^{ter}): he needs to know for certain what Richault said.

16-II-[55] (Weimar, to Léon Kreutzer, CG IV and VIII 1896): to be perf. Weimar [21-II-55]. [20-II-55] (Weimar, to Samuel, CG 1897): to be perf. the next day in Weimar. [21-II-55] ([Weimar], to Cornelius, CG 1898): C. should not forget to write to Kistner for the German edition of *L'Enfance du Christ*; C. would also be kind to remember to show Berlioz a proof of the libretto for the concert before having it printed. 25-II-[55] (Weimar, to Marmion, CG 1899): perf. Weimar [21-II-

55]; he is often saddened, as in the case of the three recent perfs. in Paris, by being the only one of the family to enjoy an exceptional success; this would doubtless be pleasing to M. if he saw it explode in France; their cousin Raymond wants him to come to Toulouse to do *L'Enfance du Christ* in an immense hall with 14 musicians. [27]-II-[55] (Gotha, to Suat, CG 1901): successful perf. Weimar. [26-II-55] (Gotha, to Belloni, CG 1902): id. 28-II-55 (Gotha, to Fiorentino, CG 1903): id.

2-III-55 (to Tajan-Rogé, CG 1905): id.; Guiraud's son accompanied the chorus at rehearsals and directed it for the finale of the first part, where the chorus was placed in such a manner that they could not see the conductor. [4-III-55] (to Richault, CG 1907): three perfs. planned for Brussels; he cannot afford to buy back the ownership of *La Fuite en Égypte* and *Le Corsaire*; thus R. should reserve for him only the German and English rights; the perf. at the Opéra-comique will be on 6-IV, and then he will do it in the provinces; successful perf. in Weimar. 4-III-[55] (to Suat, CG 1908): tell his nieces that *Le Songe d'Hérode* will be published and dedicated to them. 8-III-[55] (to Samuel, CG 1911): leave the libretto with some book dealer; tell Letellier that his harpist does not know how to play the harp, and she will have to be replaced by a piano; a mélodium or harmonium is necessary at the end of *Le Songe d'Hérode*; in Weimar they had two harps but no mélodium; Liszt played that part on the piano. 10-III-55 (to Mme Meillet, CG VIII 1911^{bis}): he will need M. Meillet and herself for *L'Enfance du Christ*, Holy Saturday, 7-IV. [11-III-55] (to Perrin, CG 1915): he has asked the singers to take part in his concert as a personal favour; Battaille cannot sing, and he is asking Bussine to sing the rôle of Hérode; Planque would sing the Père de Famille. [11-III-55] (to Richault, CG 1916): he understands that R. will engrave *L'Enfance* and the Monologue for 1350 francs; R. will reimburse the 47 francs which Berlioz paid to Lavillemarais for the plates and engraving of the chorus parts of *La Fuite en Égypte*; there is no time to lose with the vocal score of *L'Enfance*; it is ready except for the German words; also will R. reimburse the cost of one of the two vocal scores copied by Rocquemont, 54 francs? will R. do both full and vocal scores and the parts, as he did for *Faust*? Rocquemont will bring the vocal score of *L'Enfance* the next day; R. will probably wish to re-engrave *La Fuite en Égypte*, because the vocal score is badly engraved and the full score has a detestable translation. 14-III-[55] (Brussels, to Liszt, CG 1918): he has contracted with Richault to do the French edition of *L'Enfance du Christ* and the monodrame. 14-III-[55] (Brussels, to Richault, CG 1919): he withdraws his request for copying expenses; they will settle the rest when he gets back to Paris; he thinks R. has the vocal score, as Rocquemont was supposed to deliver it. [15-III-55] (Brussels, to

Vizentini, CG 1920): please be so kind as to get the cornet and trumpet players to come to the next day's rehearsal; he is obliged to make a small addition to *L'Enfance du Christ* which they will have to rehearse. [17-III-55] (Brussels, to ?, CG 1921): please come tonight to hear his new work. 19-III-[55] (Brussels, to Belloni, CG 1924): have Perrin's singers consented to do *L'Enfance*? Audrant (Le Récitant) and Cormon (St. Joseph) were the only irreproachable ones [at the perf. of 17-III-55]; Mlle Dotré sang the *Duo* from *L'Étable* well, but made a bad mistake in the other duet; the flautists played their trio with harp like Spanish cowherds, and that movement was lost altogether; he doubts that it will be better on Thursday; see if Richault's engravers are working on the vocal score of *L'Enfance*. [23-III-55] (Brussels, to Liszt, CG 1927): yesterday's perf. [the second] was a good one; the first perf. was frightful; there was a moment when he thought the Père de Famille was going to sing the *Marseillaise*; Richault is engraving *L'Enfance du Christ* and the monodrame; he will send them as soon as the first copies appear. 25-III-[55] (Brussels, to Chorley, CG 1928): he does not want to do *L'Enfance* in London; he would rather have *La Fuite en Égypte* with the symphonies originally asked for; *L'Enfance* is as successful in Brussels as it was in Paris, except with the Fétis family, who did not understand it. [25-III-55] (Brussels, to Daussoigne-Méhul, CG 1929): he is sending the chorus parts for *L'Enfance du Christ*; he will send the rôles and the chorus score from Paris after the perf. of 17-IV [i.e., 7-IV]. [Late III-55] (to Cornelius, CG 1931): where is the translation of *L'Arrivée à Saïs*? he needs his score.

[8-IV-55] (to Adèle, CG 1933): successful perf. the day before at the Opéra-comique; in Brussels *L'Enfance* seemed to the rich to be incompatible with the theatre; he has just sold the work to Richault for 1500 francs. 11-IV-[55] (to Ferdinand David, CG IX 1934): they are engraving his oratorio *L'Enfance du Christ*, with the piano score to appear shortly; would D. see to a deposit of copies in order to assure his copyright in Germany? please send the exact title of the choral groups to whom *L'Arrivée à Saïs* is dedicated; he will probably prepare himself a German edition of the piano-vocal score despite the publication of the excerpt that appeared with Kistner. 14-IV-[55] (to Morel, CG 1937): only his third concert in Brussels went well; the Opéra-comique concert the preceding Sunday left a great deal to be desired; only the orchestra was irreproachable. [12-V-55] (to Suat, CG 1966): he is correcting proofs of *L'Enfance du Christ*, which will appear soon. 16-V-55 (to Suat, CG 1969): the director of Drury Lane theatre proposes to give *L'Enfance du Christ* with a German troupe he has engaged. 2-VI-55 (to Morel, CG 1972): full and vocal scores are being engraved. [2-VI-55] (to Adèle, CG 1973):

the work is being engraved; his nieces will receive the vocal score of the trilogy shortly. [3-VI-55] (to Cornelius, CG 1974): he is publishing three works; the trilogy, the *Te Deum*, and the *monodrame*. 7-VI-[55] (to Liszt, CG 1975): Cornelius committed a singular error in *L'Enfance du Christ* by confusing a *corps-de-garde* (guardhouse) with a *corps de gardes* (guardsmen). [7]-VI-55 (to J.-E. Duchesne, CG 1976): he has the proofs before him. [13-VI-55] (London, to Édouard Silas, CG 1978): the proof is at S.'s disposal for three days; would he kindly play it through to see if there are any mistakes left, and mark them in the margin. [C. 13-VI-55] (London, to Richault, CG 1979): the vocal score should not be published before he returns; he has just discovered many blunders and has charged Silas to do another round of corrections; nothing should leave R.'s shop. 14-[VI-55] (London, to Fiorentino, CG 1780): they keep asking him to do *L'Enfance du Christ* in London, but he does not have the singers, and the English translation is not finished. 19-VI-55 (London, to Rocquemont, CG 1982): please send a proof of the vocal score of *L'Enfance du Christ* with or without the proofs of the *Te Deum*; it has been [entered in the *dépôt légal*] to assure him the property in England; do not forget the page of the full score, if R. has the time to copy it. 22-VI-55 ([London], to Kistner, CG 1983): he has just sent two copies of the vocal score to assure his property in Germany; would K. like to engrave the score in reduced format? [C. 22-VI-55] (London, to Édouard Silas, CG 1983): the proof is at S.'s disposal for three days; would he kindly play it through to see if there are any mistakes left, and mark them in the margin? [C. 22-VI-55] (London, to Richault, CG 1984): the vocal score should not be published before he returns; he has just discovered many blunders and has charged Silas to do another round of corrections; nothing should leave R.'s shop. 21-VII-55 (to Morel, CG 1996): he is correcting proofs. 24 or 27-VII-55 (to Samuel, CG 1999): they did not send a proof of *L'Enfance du Christ* because of legal formalities which made it dangerous to send a copy to Brussels; he will send a vocal score soon unless S. wants to wait for the full score, which is not yet corrected. 10-IX-55 (to Wagner, CG 2014): the score will appear in a few weeks. 20-IX-55 (to Édouard Silas, CG 2024): he wonders about Beale's edition of the vocal score of *L'Enfance*; Chorley should have finished the translation.

30-IX-55 (to Adèle, CG 2029): can Joséphine play the *Duo de l'Étable* in *L'Enfance du Christ*? as for the innocent overture to *La Fuite en Égypte*, he is sure she can play it. 16-X-55 (to Samuel, CG 2032): he hopes to find an occasion to send S. the full score of *L'Enfance du Christ*, which is about to appear. 30-XI-55 (to Davison, CG 2055): take the smaller chorus [of Covent Garden] for *L'Enfance du*

Christ. 2-XII-55 (to Suat, CG 2057): perf. planned for January. 12-XII-55 (to Samuel, CG 2061): he is about to present *L'Enfance du Christ* once again. 22-XII-55 (to Samuel, CG 2070): he has a score for S.; he will give *L'Enfance* once more before he leaves Paris. 31-XII-55 (to Liszt, CG 2074): he is doing a concert, 25-I, in the Salle Herz; it is the only hall he can get, but it will not hold both a chorus and an orchestra; he has to be satisfied with *L'Enfance du Christ*, because there are only two horns in the score and no trumpets, cornets, third and fourth bassoon, ophicleide, or percussion. 9-I-56 (to Morel, CG 2077): perf. planned for 25-I; on 28-I he leaves for Gotha to do the same work; the score of *L'Enfance* has been on sale for some time. 11-I-56 (to Samuel, CG 2079): Richault sent S. the full score. 12-I-56 (to Félix Marmion, CG IX 2079^{bis}): he will give a carefully prepared performance of *L'Enfance du Christ* on 25-I; also 6-II in Gotha. 18-I-[56] (to Ernest Reyer, CG VIII 2081^{bis}): kindly announce his concert of Friday upcoming [25-I-56]. [23-II-56] (to ?, CG VIII 2082^{bis}): please come Friday at 2:00 to hear his little oratorio *L'Enfance du Christ*. 24-I-56 (to Cornelius, CG 2083): perf. the next day. 30-I-56 (to Édouard Silas, CG IX 2086): concerning corrections to the proofs of *The Holy Family* (Cramer, Beale & Co.); he is leaving the next day for Germany, where he will give *L'Enfance du Christ*, *Faust*, and *Benvenuto*.

1-II-[56] (Gotha, to Pohl, CG 2089): perf. planned for Gotha; he is pleased that Mme Pohl has accepted his invitation [to play the harp]. 2-II-[56] (Gotha, to Griepenkerl, CG 2090): he is about to rehearse for the coming perf.; perf. in Paris the previous Friday [25-I-56]; he will send G. the full score. 12-II-[56] (Weimar, to von Bülow, CG 2100): when he returns to Paris he will send the full score of *L'Enfance*; successful perf. in Gotha, with Mlle Falconi as the Virgin Mary [6-II-56]. 23-V-56 (to Morel, CG 2128): id. [25-VI-56 (Brighton, Frederick Beale to HB, CG IX 2145^{quater}): how shall he send B. a copy of the new edition of *L'Enfance du Christ*? (*The Holy Family*, piano-vocal score); he would like to inaugurate his new concert hall [St. James's Hall] with a first [English] perf. of *L'Enfance du Christ*.] 11-VIII-56 (Baden, to F. Praeger, CG 2162): Beale has written to him concerning *L'Enfance du Christ*. 26-X-56 (to Adèle, CG 2181): he has received the English score from London; there are some agonizing passages in the translation. 5-XII-[56] (to Pal, CG 2188): perf. planned for London. [Early II-57] (to Ernst, CG 2204): id. [C. 10-II-57 (Weimar, Liszt to Berlioz, CG VIII 2207^{bis}): for the festival in Aix-la-Chapelle, the Monday, Tuesday, and Wednesday of Pentecost, the program includes for day 2 [1-VI], the entire trilogy, without an iota of adjustment, *L'Enfance du Christ* [part II only presented].] 13-II-57 (to CSW, CG 2209): perf. planned for the festival in Aix-la-Chapelle. 25-II-57 (to Adèle, CG 2211): Liszt will

direct *L'Enfance du Christ* at the festival in Aix-la-Chapelle on Pentecost. 12-III-57 (to Adèle, CG 2214): it would be included in a series of concerts in which his entire work would be perf., except for *Les Troyens*. 18-III-57 (to CSW, CG 2216): Richault wants the organizers of the festival to get the parts from him. 24-III-57 (to CSW, CG 2219): he hopes Liszt will not be greatly bothered with the business of *L'Enfance du Christ*; he hopes everything is arranged with the people at Aix-la-Chapelle. 14-VI-[57] (to Liszt, CG 2232): he thinks it would be best, in view of the attitude of the organizing committee at Aix-la-Chapelle, not to put *L'Enfance du Christ* on the programme. 14-VI-57 (to Rieter-Biedermann, CG 2233): R.-B. has probably heard about the cabal organized against *L'Enfance du Christ* at Aix and Cologne; Liszt is wrong to insist that the work be on the programme, despite his request not to bother with it. 11-XI-57 (to Félix Marmion, CG VIII 2260^{bis}): he will have to do the vocal score of *Les Troyens*, which will reveal any mistakes; this happened with *L'Enfance du Christ*.

7-IV-58 (to Adèle, CG 2286): how many times would he not give *L'Enfance du Christ* for a single *scène d'amour* from *Roméo!* 3-XI-58 (to Ferrand, CG 2327): he wrote both the words and music for *Les Troyens*, as he did for *L'Enfance du Christ*. 8-XI-58 (to Ferrand, CG 2332): he will send a full score; it appeared nearly three years before. 19-XI-58 (to Ferrand, CG 2334): he will send the full score. 26-XI-58 (to Ferrand, CG 2335): has F. received the score? [Mid-III-59] (to Pal, CG 2364): perf. planned for Holy Saturday [23-IV] at the Opéra-comique. 13-IV-59 (to Félix Marmion, CG IX 2366^{bis}): id.; it is costing 3,000 francs, and the receipts need to be at least 5,000; *L'Enfance du Christ* will be presented with care by a cast of chosen artists, along with a number of other works. 25-IV-59 (to Brunot, CG VIII 2367^{quinquies}): kindly thank the artists of the Opéra-comique orchestra who took part in the perf.; they can collect their payment Thursday from ten o'clock until noon in the Salle Beethoven; particular compliments to you three Ismaélites, and to the entire orchestra, who were marvellous. 28-IV-59 (to Ferrand, CG 2368): perf. at the Opéra-comique [23-IV-59]; perf. of *La Fuite en Égypte* planned for Bordeaux in June.

21-VIII-62 (to Ferrand, CG 2646): *Béatrice et Bénédicte* is causing the same kind of astonishment that *L'Enfance du Christ* did. 26-X-62 (to François Schwab, CG 2666): he accepts the invitation to do *L'Enfance* [Strasbourg, 22-VI-63], and will direct the final rehearsals and the perf; the parts are available from Richault; [list of rôles and necessary instruments]. [22-XII-62] (to Schwab, CG 2682): *L'Enfance du Christ* lasts a little under two hours. 3-II-63 (to Pal, CG 2694): perf. planned for the Lower Rhine Festival in Strasbourg that June. 5-II-63 (to Louis

Martinet, CG 2694^{bis}): he has obtained permission for [Victor] Warot to sing [8-II-63]. 5-II-63 (to Davison, CG 2695): perf. planned Strasbourg. 22-II-63 (to Ferrand, CG 2697): *La Fuite en Égypte* is going to be perf. that day for the second time in two weeks, by request; perf. of the complete *L'Enfance du Christ* planned for the Lower Rhine Festival, Strasbourg, in June [22-VI]. 24-III-63 (to Schwab, CG 2701): try to invite Battaille to sing the *Père de famille* in Strasbourg; two mediocre flutes will ruin the whole thing. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): he will stop in Strasbourg several days to rehearse *L'Enfance du Christ*, which will be done in June. [15]-IV-63 (Weimar, to Morel, CG 2713): he will stay two days in Strasbourg to rehearse the chorus for *L'Enfance du Christ*. 29-IV-62 (to Schwab, CG 2717): he was unable to stop in Strasbourg; they kept him too long in Löwenberg; S. should have received a letter from Battaille [agreeing to sing]; has S. had the solo parts copied? they are not engraved; should he bring printed libretti? three general rehearsals should suffice. [3-V-63] (to Schwab, CG 2721): Battaille will learn the part by heart; S. should try to have the others do so as well; the chorus master should designate the small chorus; he hopes to arrive in Strasbourg on 15-VI; it will be necessary for him to have two chorus rehearsals before the general ones; add the following words to the autograph: *À M François Schwab, témoignage d'affection pour sa personne et de haute estime pour son talent. Hector Berlioz.* 3-V-63 (to Prince Hohenzollern-Hechingen, CG 2720): perf. planned for Strasbourg. 6-V-63 (to Mme Pohl, CG 2722): id. 6-V-63 (to Schwab, CG 2723): he is not sending the libretti, but rather one copy of the little poem; see that the proofs are carefully corrected; he will try to get Battaille to leave for Strasbourg on 18-VI. 9-V-63 (to Ferrand, CG 2724): perf. planned for Strasbourg, 22-VI. [27-V-63] (to Bizet, CG 2729): kindly come [to accompany] Friday, 1:00–3:00; he will have Mlle Morio, then Morini, for *L'Enfance du Christ*. 28-V-63 (to Schwab, CG 2732): the chorus *que leurs pieds meurtris* must be piano until the crescendo, culminating in mezzo-forte and returning to piano; from what he hears of the immense room, nothing much will be heard: so much for music in public places. 11-VI-[63] (to Pohl, CG 2738): he has told the committee in Strasbourg of the advantage in having P. there. 11-VI-63 (to Schwab, CG 2739): please invite Richard Pohl.

27-VI-[63] (to Ferrand, CG 2741): successful perf. Strasbourg before 8,500 listeners [22-VI-63]; [details on individual movements]. 27-VI-63 (to Marmion, CG VI and IX 2742): id.; the trio for two flutes and harp was encored in the immense but sonorous room. 28-VI-63 (to Colonel Broderotti, CG 2743): id. 29-VI-63 (to Schwab, CG 2744): the *Journal des Débats* will not reprint S.'s article because of its length; the *Gazette musicale* suppressed the last paragraph; *La*

France musicale was better advised, and the [article will appear there in its entirety](#). 1-VII-63 (to Pal, CG 2745): successful perf. Strasbourg. 4-VII-[63] (to Noetinger, CG 2747): he has received a letter from N. and the 1000 francs; please convey to the festival committee his deep thanks. 15-VII-[63] (to Morel, CG 2755): successful perf. Strasbourg. 27-VII-63 (to Joséphine Suat, CG 2758): id. 29-III-64 (to Louis, CG 2849): *La Fuite en Égypte* to be perf. the following Sunday at the Conservatoire [3-IV-63, replacing excerpts from *Roméo et Juliette*, not sufficiently prepared]. 22-III-65 (to his nieces Joséphine and Nancy Suat, CG 2986): successful perf. of *L'Enfance du Christ* [*Fuite*] in Berlin; [Carvalho] has asked to produce the work for a *concert spirituel* on Holy Saturday [did not occur]. [29]-IV-65 (to Estelle, CG 3002): *Fuite* perf. Berlin. 11-VIII-65 (to his nieces Joséphine and Nancy Suat, CG 3032): the second part of *L'Enfance du Christ* [i.e., *Fuite*] perf. Baden with great success [31-VII].

22-III-66 (to Ferrand, CG 3122): *La Fuite en Égypte* planned for the Conservatoire on Easter Sunday [1-IV]; meanwhile Padeloup has announced the overture for [25-III]; he has just written to ask that it not be done; it is absurd to separate the movement from the following chorus. [25-III-66 (Padeloup to Berlioz, CG 3124): the overture, which he played, is a gourmet morsel; it earned a legitimate success; B. Should be content.] 30-IV-[66] (to his niece Nancy Suat, CG 3132): the perf. drew a great ovation. 23-[XII-66] (to his nieces Joséphine and Nancy Suat, CG 3203): perf. planned for Lausanne. 6-IV-67 (to Estelle, CG 3232): perf. Lausanne; it seems the perf. was acceptable; he last heard it in Strasbourg three years before. 12-V-67 (to Morel, CG 3241): perf. two days before in Copenhagen; perf. a month before in Lausanne.

Text: Berlioz.

Dedicatees: Joséphine (1840–1892) and Nancy (1842–1880) Suat were Berlioz's nieces, the children of his sister Adèle and Marc Suat. John Ella (1802–1888) was the music critic of the London *Morning Post* and founder of the Musical Union. The singing academies of Leipzig (the Thomanerchor, Pauliner Sängerverein, and Singakademie) gave the first complete performance of *La Fuite en Égypte* on 1-XII-53.

The London edition of the vocal score was also dedicated to Edward Holmes (1797–1859), music critic of *The Atlas* and biographer of Mozart, and to T. Frederick Beale (1804–1863), barrister and music publisher, partner in the firm of Cramer & Beale.

Note: Concerning the festival performance in Strasbourg, June 1863, see CG VI, pp. 463–65, n. 2, including texts of Berlioz's oration there.

Bibliography: Jullien 215, 225–29, 230, 231, 236–39, 240, 241, 259, 260, 295, 299 — Boschot III, 317–83, 385, 387–88, 396–97, 405, 411, 420, 440, 495, 497–98, 573, 579, 581–82, 600 — *Berlioziana* (1904), 260, 315 — Prod'homme 263n, 310n, 312, 327, 333–34, 337–38, 339–40, 355, 359, 363, 380, 382–83, 399, 402, 407 — Barzun II, 70–105.

Prod'homme, *L'Enfance du Christ (Le Cycle Berlioz)* (Paris, 1898).

131

Valse chantée par le vent dans les cheminées d'un de mes
châteaux en Espagne

Albumleaf (NBE 12)

[49 bars](#)

NBE vol. 21, 97 [incomplete]; xi (Eng.), xix (Fr.), xxv (Ger.), 165 (ed. Hugh Macdonald, 2005).

Date of Composition: 18 February 1855 [from the dated autograph MS].

Source: AUTOGRAPH ALBUMLEAF: **D-WRgs** SA 60/Z 170 (formerly **CH-Bkoch**). *Valse chantée par le vent dans les cheminées / d'un des mes châteaux en Espagne*. [Below music:] *H. Berlioz / Weimar / 18 Fevrier / 1855 / Pour l'album de la Princesse Marie Wittgenstein*. 1 fol. (2 pp. music), pasted into the album of Marie Sayn-Wittgenstein (1837–1920). Oblong 16.8 x 25.2 cm.; 7 staves on decorated paper. Foot of p.: *Liszt est prié d'écrire la Basse!!*

Note: 18 February 1855 was the date of Princess Marie's 18th birthday party, which Berlioz attended.

Bibliography: Georg Kinsky, *Manuskripte – Briefe – Dokumente von Scarlatti bis Stravinsky; Katalog der Musikautographen-Sammlung Louis Koch* (Stuttgart, 1953), item 187, p. 199, and item 350, pp. 336–39.

Pierre-René Serna, “By Way of Inventory: Scores Not Included in the New Berlioz Edition,” The Hector Berlioz Website, 2007. [English](#) (transl. Michel Austin); [French](#).

132

Au bord d’une rivière

Exercise on an Phrygian scale

[26 bars](#)

NBE vol. 21, 93; xi (Eng.), xviii (Fr.), xxiv (Ger.), 165 (ed. Hugh Macdonald, 2005).

Date of Composition: c. 1855–56; the exercise may be associated with similar sketches for Act II of *Les Troyens*, but no more certain date can be offered.

Source: AUTOGRAPH SCORE (NBE source A): **US-NYcu** Berlioz collection. Untitled. 1 p. autograph, showing also a 5-bar *refrain d’une chanson sur la gamme* [Phrygian scales on A and E; see incipit linked above].

Upright 20.5 x 26.5 cm.; 18 staves.

Bibliography: Transcribed in Holoman, *Autographs*, p. 289.

133

Les Troyens

Opéra en cinq actes

Libretto by Berlioz, after Virgil

[133A](#) full opera

[133B](#) *Marche troyenne*

478

133A full opera

Acte I

1	Chœur	265 bars
2	Récitatif et Air (Cassandre)	134 bars
3	Duo (Cassandre, Chorèbe)	527 bars
4	Marche et Hymne	130 bars
5	Combat de ceste. Pas de lutteurs	51 bars
6	Pantomime	93 bars
7	Récit (Énée)	82 bars
8	Ottetto et Double Chœur	85 bars
9	Récitatif et Chœur	40 bars
10	Air (Cassandre)	99 bars
11	Final. Marche Troyenne	244 bars

Acte II

1^{er} Tableau

12	Scène et Récitatif (Ascagne, Énée, l'Ombre d'Hector)	142 bars
13	Récitatif et Chœur	159 bars

2^{ème} Tableau

14	Chœur-Prière	56 bars
15	Récitatif et Chœur	82 bars
16	Final	293 bars

Acte III

17	Chœur	39 bars
18	Chant national	35 bars
19	Récitatif et Air (Didon)	154 bars
20	Entrée des constructeurs	31 bars
21	Entrée des matelots	45 bars
22	Entrée des laboureurs	39 bars
23	Récitatif et Chœur (Didon)	69 bars

24	Duo (Didon, Anna)	<u>184 bars</u>
25	Récitatif (Didon) et Air (Iöpas)	<u>55 bars</u>
26	Marche troyenne	<u>64 bars</u>
27	Récitatif (Ascagne, Didon, Panthée)	<u>68 bars</u>
28	Final	<u>415 bars</u>

Acte IV

1^{er} Tableau

29	Chasse royale et Orage	<u>351 bars</u>
30	Récitatif (Anna, Narbal)	<u>78 bars</u>
31	Air et Duo (Anna, Narbal)	<u>90 bars</u>
32	Marche pour l'entrée de la reine	<u>27 bars</u>
33	Ballets	
a	Pas des almées	<u>56 bars</u>
b	Danse des esclaves	<u>124 bars</u>
c	Pas d'esclaves nubiennes	<u>104 bars</u>
34	Scène et Chant d'Iöpas	<u>109 bars</u>
35	Récitatif et Quintette (Didon, Anna, Énée, Iöpas, Narbal)	<u>128 bars</u>
36	Récitatif et Septuor (Ascagne, Didon, Anna, Énée, Iöpas, Narbal, Panthée, Chœur)	<u>66 bars</u>
37	Duo (Didon, Énée)	<u>147 bars</u>

Acte V

1^{er} Tableau

38	Chanson d'Hylas	<u>186 bars</u>
39	Récitatif et Chœur	<u>106 bars</u>
40	Duo (2 Sentinelles)	<u>70 bars</u>
41	Récitatif mesuré et Air (Énée)	<u>255 bars</u>
42	Scène	<u>33 bars</u>
43	Scène et Chœur	<u>118 bars</u>
44	Duo et Chœur	<u>202 bars</u>

2^{ème} Tableau

45	Scène	<u>68 bars</u>
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46	Scène	125 bars
47	Monologue (Didon)	55 bars
48	Air (Didon)	42 bars
3 ^{ème} Tableau		
49	Cérémonie funèbre	75 bars
50	Scène	62 bars
51	Chœur	42 bars
52	Imprécation	38 bars
	[Prologue (Lamento) to <i>Les Troyens à Carthage</i>]	161 bars

Énée (Tén.), Chorèbe (Bar.), Panthée (Basse), Narbal (Basse), Iöpas (Tén.), Ascagne (Sopr.), Cassandre (M.-Sopr.), Didon (M.-Sopr.), Anna (Contr.); Coryphées: Hylas (Tén. ou Contr.), Priam (Basse), un Chef grec (Basse), l'Ombre d'Hector (Basse), Helenus (Tén.), deux Soldats (Basses), le Dieu Mercure (Bar. ou Basse), un Prêtre de Pluton (Basse), Polyxène (Sopr.), Hécube (Sopr.); Personnages muets: Andromaque, Astyanax; Chœurs (Sopr. I-II, Tén. I-II, Basses I-II; il faut une centaine de choristes surnuméraires); P. fl., Fl. I-II (P. fl.), Hb. I-II (C. a.), Cl. I-II (Cl. b.), Bns I-II, Cors I-IV, Tromp. I-II, C. à p. I-II, Tromb. I-III, Oph. ou Tuba, Timb., G. c., Caisse roulante, Tamb. sans timbre, Tambourin, Cymb., Triangles, Tam-tam, 2 pr. Petites Cymb. antiques en mi et en fa, Harpes (6 ou 8), Cordes; au Théâtre: Hb. (3), Tromb. I-III, P. Saxhorn suraigu en sib, Saxhorns soprani en mi^b (2; ou Tromp. à cylindres en mi^b); Saxhorns contralti en sib (2; ou Tromp. à cylindres en sib), Saxhorns ténors en mi^b (2; ou Cors à cylindres en mi^b). Saxhorns contre-basses en mi^b (2; ou Tubas en mi^b). Timb. (2 pr.), Cymb. (plusieurs pr.), Roulement de tonnerre, Sistres antiques, Tarbuka, Tam-tam.

Hopkinson 64, 65.

The instrumental *Lamento to Les Troyens à Carthage* in Malherbe & Weingartner, vol. V (1901), 175–86 — The complete work in NBE vol. 2a–b (1969), 2c (1970) (ed. Hugh Macdonald).

Date of Composition: April 1856–58 [from correspondence]. There is evidence of preparatory work in 1855 and even earlier, but composition of the libretto and score began in April 1856. Similarly there were additions and corrections after the main completion of the score: nos. 33 and 40 in 1859, no. 44 in 1859 or 1860,

and no. 52 in January 1860. Summary: II-55 and II-56: Berlioz discusses the project with CSW during two visits to Weimar. IV to 26-VI-56: libretto written. VI-56: *Duo* (no. 37) composed. VIII-56 to II-57: Act I composed. II-57 to 7-IV-57: Act IV, apart from *Ballets* (no. 33) and the *Duo* (no. 37), composed. IV-57 to VI-57: Act II composed. 25-VIII-57 to XI-57: Act III composed. XII-57 to 12-IV-58: Act V, apart from the *Duo* (no. 44), composed. XII-59: *Ballets* (no. 33) composed. I-60: original finale of Act V replaced. 59 or 60: *Duo* (no. 44) composed. VI-63: Prologue to *Les Troyens à Carthage* composed. I-64: concert version of the *Marche Troyenne* ([133B](#)) composed.

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1161. *La prise de Troie / Opéra en trois actes / (Première partie du poème lyrique des Troyens) / Paroles et musique / de / Hector Berlioz / membre de l'Institut etc, etc.* Originally read: *Les Troyens / Grand opéra en cinq actes*. Upper L.: *manuscrit autographe / pour le graveur*; upper R.: 1^r et 2^{me} Actes (originally: 1^r acte). 407 numbered pp. Upright 27 x 35 cm.; 30 staves. Fair copy used by the engraver; several revisions and cuts. Ms. libretto appended at front. Contents: (Ms. libretto, 23 fols.; see below); [1.] *All^o vivo*, 1–42 (TP, TP^v blank); [2.] *Adagio molto sostenuto*, 43–52; [3.] *Andante*, 53–145 (146 blank; *Cavatine* begins 77); [4.] *Acte 2^e*, 147–66; [5.] *Combat de ceste / Pas de lutteurs*, 167–73; [6.] *Pantomime*, 174–88 (189–90 blank, 191–92=deleted passage); [7. *Récit*], 191bis–199; [8. *Ottetto et Double chœur*], 199–217; [9.] *Récitatif [et Chœur]*, 217–26; [10. *Air*], 226–42; [11.] *Final*, 243–80; [12.] [L.:] *Andante un poco Maestoso*, [R.:] *La prise de Troie*, 3^{me} acte, 281–305; [13.] *All^o assai, agitato*, 305–33; [14.] *Andante non troppo lento*, 333–46; [15.] *Andante non troppo lento; Récitatif*, 347–65; [16.] *All^o con fuoco*, 365–407 (408 blank). Facs. of pp. 66 and 243 in NBE vol. 2c, 780–81. [Gallica IFN-55009483](#).

F-Pc ms 1162. *Les Troyens à Carthage / opéra en cinq actes / avec un prologue. / grande par[tit]ion / paroles et musique / de / H. Berlioz.* Originally, after *grande partition: exemplaire complet / autographe / destiné au graveur*. Lower L.: *Exemplaire autographe complet / et destiné au graveur*. 312 numbered pp. Upright 27 x 35 cm.; 30 staves, except 24 (pp. 1–4, 19–56) and 26 staves (56bis and verso). Fair copy used by the engraver; several revisions and cuts. Some passages by Rocquemont. Contents: *Prologue*, 1bis–17 (1=TP, 2–4 blank; 5=TP for *Prologue*, 6 blank); *Légende*, 18; [*Marche*] *Allegro non troppo*, 19–56; *Avis pour le prologue*, 56bis (verso blank); [17.] *All^o*, 57–64; [18.] *Maestoso non troppo lento*, 64–72; [19.] *Récitatif. Moderato*, 72–101 (*Air* begins 79); [20.] *Entrée des constructeurs*, 102–07; [21.] *Entrée des matelots*, 108–09; [22.] *Entrée des laboureurs*, 110–12; [23.] *Récitatif*, 113–26; [24.]

Duo, 127–45; [25.] *Récitatif*, 146–48; *Air*, 148–55; [26.] *Marche troyenne / dans le mode triste*, 155–67; [27.] *Larghetto . . . Récitatif*, 167–80; [28.] *Final*, 181–249 (250 blank); *Avis pour le 1^r Acte*, 251; [Passage to substitute for ballets, Acte I], 252–54; [29.] *Acte deuxième Chasse royale / et orage / Pantomime*, 1–48 (new numbering; also 263–310 in another system); *Avis pour l'intermède*, 49 [50 blank]. Facs. of p. 33 of the *Chasse royale et Orage* in NBE vol. 2c, 782. [Gallica IFN-55009240](#).

Note: TP of *Prologue* reads: *Prologue / des / Troyens à Carthage / Lamento, légende et marche troyennes / (1)*. Foot of p.: (1) *Dans le cas où l'on représenterait dans la même soirée l'ouvrage entier / des Troyens, La prise de Troie suivie des Troyens à Carthage, ce prologue / devrait être supprimé*. Upper R., obliterated: *Manuscrit de l'auteur / avec les changements / et les coupures / de la scene des / récompenses au 1^{er} acte / qui ne doit pas être gravée*.

F-Pc ms 1163. No TP. Page numbering consecutive with ms 1162. Pp. numbered 313–677. Upright 27 x 35 cm.; 26 staves (pp. 313–38, 339–40, 387–402), 30 staves (403–679), and 20 staves (341–86). Fair copy used by the engraver; several revisions and cuts. Contents: [30.] *Acte 3^{me} / N^o 11*, 313–20; [31.] *N^o 12*, 321–35; [32.] *Maestoso non troppo lento*, 336–40; [33a.] *Ballet*, 341–52; [33b.] *All^o Moderato*, 353–80; [33c.] *Pas d'esclaves Nubiennes*, 381–86; [34.] *Récitatif*, 387–92; *Chant d'Iöpas*, 393–98; [35.] *Récitatif*, 398–84bis; *Quintette*, 384bis–402; [36.] *Andantino. Septuor*, 403–14; [37.] *Andantino non troppo lento*, 415–38; *Avis pour le 3^{eme} acte*, 439 (440–42 blank); [38.] [L.:] *Acte 4^{me} [R.:] N^o 11 Chanson d'Hylas*, 445–52 (443=TP, 444 blank); [39.] *Scène et chœur*, 453–71; [40.] *All^o moderato*, 471–79; [41.] *All^o*, 479–92; *Air*, 492–518; [42.] *N^o 14 Final*, 519–24; [43.] *All^o assai*, 525–44; [44.] *Duo*, 544–81; *Avis pour le 4^{me} acte*, 582; [45.] *Acte 5^{me} / N^o 18*, 583–96; [46.] *All^o assai*, 596–614; [47.] *All^o assai*, 614–24; [48.] *Air*, 624–31 (632 blank); [49.] *Moderato un poco sostenuto*, 633–46; [50.] *Un peu plus animé*, 647–61; [51.] *All^o Vivace*, 661–69; [52.] *All^o non troppo e pomposo*, 669–77 (678=note about printing costs, 679–80 blank). [Gallica IFN-55009241](#).

F-Pn ms 20629 (coll. Meyer). The original *Epilogue*, dated 12-IV-58 and signed H. B. 43 pp. Upright 25.3 x 33.4 cm.; 30 staves. [Gallica IFN-55010180](#).

SKETCHES: In various sizes and formats, now found in multiple collections: **F-G** Rés. R 9028 (38 pp.), and in a copy of *Roméo et Juliette*, Rés. Vh 2393; **F-CSA** (2 pp.), **F-Pn** ms 20627 (coll. Meyer) (26 pp.) [Gallica IFN-55009389](#); and **US-NYcu** Berlioz collection (4 pp.); continued in **F-Pn** Vma ms 1262 (16 pp., end of act IV).

Facs.: 1 p. from **F-Pn** ms 20627 in *Collection musicale André Meyer* (Abbeville, 1953), pl. 2; 2 pp. from **F-Pn** ms 20627 in NBE vol. 2c, 784.

Also **F-RYlang** Rés. 20 BER (Herlin 1303–1305). 1303: act III, nos. 27, 28, 23; 2 fols. (XI-1857). 1304: act III, no. 18: “Hymne national des Carthaginois;” 2 fols. (IX/X-57). 1305: act III, nos. 20 (“Les Constructeurs”), 19; 1 fol. See Herlin pp. 227–28 and facsimiles, pp. 243–45.

AUTOGRAPH LIBRETTO (NBE source **AL**): **F-Po** Rés. 589. *Les Troyens / Opéra en cinq actes / Paroles et musique de Hector Berlioz*. 67 fols. Upright 21.2 x 31.3 cm. Aut. inscription of TP: *À la Cassandre inspirée, à la noble Didon, à l'aiglonne du chant dramatique, à Rosina Stoltz, je donne ce manuscrit autographe des Troyens, pour qu'elle le garde toute sa vie avec le souvenir de mon affection profonde. H. Berlioz. Paris 12 août 1859.* The “Stoltz libretto.” Facs. of TP in NBE vol. 2c, 783.

MANUSCRIPT AND AUTOGRAPH VOCAL SCORE: **F-Pn** Rés. Vma ms 1670 (1–4). Full **F-Pn** bibliographic notice, including pagination, notice of cuts, *collettes*, and paper types [HERE](#). 4 volumes (of an original 5): (1) Act 1 [*La Prise de Troie*, acts I–II], [2]–182; [volume lacks: Acte 2]; (2) Act 3 [*Les Troyens à Carthage*, act 1], [2]–158, (3) Act 4 [*Les Troyens à Carthage*, actes 2–3], [2]–115; (4) Act 5 [*Les Troyens à Carthage*, acts 4–5], [2]–159. Upright 35 x 27 cm; mostly 16 and 14 staves. Vocal lines entered by a copyist; piano reduction autograph. Ex. coll. Alexandre Guilmant and heirs. Sold by Sotheby’s, fall 2014. Acquisition funded by Mécénat musical Société Générale [Foundation for Music of the Société Générale Bank]. Digitized: IFN-55011054, ...055, ...056, ...057 [not available on Gallica].

Note: Concerning this acquisition see three short videos from **F-Pn** (“L’acquisition du manuscrit de la partition pour piano et chant de l’opéra *Les Troyens* d’Hector Berlioz par le Mécénat Musical Société Générale”) [HERE](#). Société Générale press release, 29 February 2016, [HERE](#); **F-Pn** version [HERE](#). *Le Parisien* report, 29 February 2016, [HERE](#). France Musique feature with audio, 1 March 2016, [HERE](#).

MANUSCRIPT SCORES: **US-Cn** Thomas 28 p. *THÉÂTRE LYRIQUE IMPÉRIAL. / LES TROYENS / Poème Lyrique en deux parties / PAROLES ET MUSIQUE DE / HECTOR BERLIOZ / 1^{re} PARTIE / LA PRISE DE TROIE*. 2 vols. Vol. I. 212 numbered pp.; vol. II, 264 numbered pp. Each vol. has a printed TP, followed by ms.: 1^{er} Acte for vol. I; 2^{ème} 3^{ème} Actes for vol. II. Upright white, 24 and 30 staves. Copied by two different Parisian copyists. Ex coll. Theodore Thomas. Same as **US-Cso** Thomas 828.

US-NYcu Berlioz collection (NBE source **AC**). Fragment of Rocquemont's ms. copy of the full score. Aut. corrections. Titled *3^e cahier, 1^{er} acte*. 8 pp.

F-Pn Vma ms 1262. A further fragment of the same ms., 16 p. Titled *11^{ème} cahier*. Part of the original ending of Act V. Ex coll. André Meyer.

F-Pn Collection Macnutt (Macnutt inventory 5451, with comprehensive description). *Prologue / des Troyens à Carthage / Lamento, Légende et Marche Troyennes*. 268 numbered pp. Upright white, 30 staves. Aut.: *Manuscrit destiné au graveur* and *pour le graveur* (both crossed out). Various French copyists, including Rocquemont, with aut. notes and corrections. Contain Act III of *Les Troyens*=Act I of *Les Troyens à Carthage*, with Prologue, in the form it was performed in XI-63. **F-Pn**

Collection Macnutt (Macnutt inventory 5647). A portion of *La Prise de Troie*, marked *Acte 2^{ème}* ("Dieux protecteurs de la ville éternelle"). 10 unnumbered pp. [1=TP, 2 blank, 3-10]. Upright white, 24 staves. Copied by Rocquemont.

F-Pc ms 1520 (NBE source **ACV**). Fragment of copyist's score of the vocal score with aut. pf. part. 1 bifolio (4 pp. of music). Upright white, 16 staves.

F-Pn Collection Macnutt (Macnutt inventory 5644). *Les Troyens. / Partition des Chœurs* [Prologue only]. 15 fols. Upright white, 10 staves. Aut: *M^r Bleuse 4 Novembre 1863*. See also MANUSCRIPT PARTS, below.

F-Pn Collection Macnutt (Macnutt inventory 5645). Pauline Viardot's ms. vocal scores of recitative "Les Grecs ont disparu" and air "Malheureux roi," no. 2, 6 pp.; scène and duo for Cassandre and Chorèbe (no. 3); air "Non je ne verrai pas" (no. 10); and duo "Nuit d'ivresse" (no. 37), i.e., excerpts sung in Paris and Baden-Baden (29-VIII-59).

MANUSCRIPT PARTS:

F-Pn *fonds de l'Opéra-Comique*, Mat. F 1245bis. Rôles and orchestral parts used in the 1863 performances.

F-Pn Collection Macnutt (Macnutt inventory 5644). Chorus parts in two batches: (a) for the *Marche troyenne* with chorus (=Prologue): *Partition des chœurs*, Répétiteur des dessus, Dessus I (9), Dessus II (6), Répétiteur des ténors, Tén. I (5), Tén II (4), Répétiteur des basses, B I (4), B II (5); (b) for the remainder of the opera: Répétiteur des dessus, Dessus I (6), Dessus II (5), Répétiteur des ténors, Tén. I (5), Tén II (4), Répétiteur des basses, B I (4), B II (5), *Coryphée* (2).

US-Cso Thomas 828, ms. parts for wind and percussion, lacking flutes. French copyist.

MANUSCRIPT LIBRETTI:

Brussels: Théâtre de la Monnaie [newly discovered source, c. 2005]: Ms. libretto, containing the second stage of work on the text, and preceding the sources below. Text written on recto pages by a copyist; sent to Carolyn Sayn-Wittgenstein for commentary (see CG 2150, [VII]-56); then used and extensively marked by the composer as he wrote the music. See Macdonald, "A New Source for Berlioz's *Les Troyens*," below.

F-Po Rés. 807 (NBE source **ACL 1**). *Les Troyens / Opéra en cinq actes / Paroles et musique de Hector Berlioz*. 54 fols. Upright 21 x 30.8 cm.

F-Pc ms 1161 (bound with aut. full score) (NBE source **ACL 2**). (*La Prise de Troie*) / *Poème lyrique / en deux parties / Paroles et musique de Hector Berlioz*. Originally: *Les Troyens / Opéra en cinq actes*, etc. 23 fols. Upright 19.2 x 30.8 cm. Altered by Berlioz to form *La Prise de Troie*. Writing on one side only.

F-Pan F¹⁸ 737 (NBE source **CL**). Libretto of Acts III-V, submitted to the Inspecteur des Théâtres on 29-IX-63. 22 pp.

GB-NWmacdonald (NBE source **ACL 3**). Fragment of libretto with aut. Additions, showing final version from No. 49 to end. 3 fols. Upright 21 x 31 cm. End of Act V.

PRINTED FULL SCORE (NBE source **P**): first printed by Choudens: *La Prise de Troie* (1899) and *Les Troyens à Carthage* (1885, with extensive cuts), but never put on sale (see Note, below). Full score first published in NBE vols. 2a-b (1969). See NBE 2c, p. 775.

PRINTED FULL SCORE (EXCERPTS): *Andromaque au tombeau d'Hector*, first published by Choudens, c. 1883.

Pas de lutteurs, first published by Choudens, c. 1883.

Chasse et orage, first published by Choudens, c. 1886, although announced as *sous presse* in *FM*, 25-VI-65, at 60^f.

Prologue to Les Troyens à Carthage, first published by Malherbe & Weingartner (1901).

PRINTED ORCHESTRAL PARTS (excerpts from Act IV) (NBE source **PO**): Paris: Choudens, [1865]. Pl. no. A.C.999. 17 parts: P. fl., Fl., Hb., Cl., Bns, Cors I-II, Cors III-IV, C. à p., Tromb. I-II, Tromb. III et Oph., Timb., G. c. & Cymb., Tambourin, Vns I, Vns II, Altos, Villes & Cb. Hopkinson 65C. Copies: **F-CSA** (Altos, Vlle & Cb. parts: proofs with aut. corrections); **GB-En** H. B. 2/53 (2) (*Ballets*, no. 33 only); **F-Pn** Collection Macnutt (Macnutt inventory 5477; a late printing).

Symphonie descriptive: Chasse et orage. Paris: Choudens, [1866]. Pl. no. A.C.2057. 18 parts: P. fl., Fl., Hb., Cl., Bns, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I-II, Tromb. III, Oph. ou Tuba, Timb., G. c., Vns I, Vns II, Altos, Vlle & Cb. Hopkinson 65F. Copy: **GB-En** H. B. 2/54 (1) (strings original, wind from a later edn.).

US-Cso Thomas 830 is printed parts of *La Prise de Troie* (Hopkinson 64D), complete, strings only; **US-Cso** Thomas 828 is printed parts (Hopkinson 65C) for the Ballet in *Les Troyen à Carthage*, strings; wind are ms.

PRIVATE PRINTING OF VOCAL SCORE (complete opera) (NBE source **APV**): *DIVO VIRGILIO / LES TROYENS / OPÉRA EN CINQ ACTES / PAROLES ET MUSIQUE / DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC, ETC. / PARTITION DE PIANO ET CHANT / PRIX: 25^f NET. / [vignette, etc.:] A BARBIZET lith. / Imp. Thierry frères, Paris*. Paris: privately printed by Thierry frères, [1862]. No pl. no. TP, TP^v blank, i=*Personnages*, ii-iii=*Table*, [iv] blank, 1-450, 451=*Avis*, [452] blank. Additionally, each of the presentation copies has a leaf before the TP containing the aut. *envoi*. Foot of p. 1: *M^{me} V^e RIS, Graveur*. Hopkinson 64A and 65A. Facs. of TP: Hopkinson, plate VIA, and NBE vol. 2c, 779.

Copies (15 copies were drawn): **F-Pc** Rés. 1790 (aut.: *Mon cher Louis, Garde cette partition, et qu'en te rappelant l'âpreté de ma carrière elle te fasse paraître plus supportables les difficultés de la tienne. Ton père qui t'aime, H. Berlioz, Paris 29 Juin 1862; ex coll. Alexis Rostand*); **F-Pc** Rés. 1791 (aut.: *à mon excellent ami Kastner; H. Berlioz; épreuve correcte, 8 Février 1862; plus an extended Latin citation and three aut. letters tipped in*); **F-Pc** Rés. 2516 (aut.: *à mon amie M^{me} Stoltz; H. Berlioz; ex coll. de Bréville*); **F-Pn** Gr-Vm Macnutt-98 (proofs corrected in blue pencil, aut., through p. 130, i.e., end of act I; c. 1861) ([Gallica NUMM-1158615](#)); **F-G** Rés. R 8847 (3^{me} *Epreuve*, with aut. corrections and the *Avis* in longhand); **F-RYlang** Rés. 1-3 (Herlin 102) (proofs); **D-LEm**; **D-SWi**; **GB-En** H. B. 1/100 (pp. 1-179 only, i.e., acts I and II, with aut. timings and notes on cuts); **US-U** Q. Fraenkel 866 (formerly 782.12 B45t 1865) (includes printed letter of dedication to Carolyne Sayn-Wittgenstein, 10 mai 1865, bound in later, an unicum).

PRINTED VOCAL SCORE (*La Prise de Troie*) (NBE source **PV**): *PREMIÈRE PARTIE DES TROYENS. / LA PRISE DE TROIE / OPÉRA EN TROIS ACTES. / [vignette:] A. BARBIZET lith. / PAROLES ET MUSIQUE / DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT ETC / PARIS / CHOUDENS Edit' r. S^t Honoré 265, près l'Assomption. / Imp. Arouy*. Paris: Choudens, [1863]. Pl. no.

A.C.987. TP, TP^v blank, [i]=*Personnages & Catalogue des Morceaux*, [ii] blank, 1-179, [180] blank. Foot of [i]: (*Paris, Imprimerie AROUY, rue S^t Honoré, 67*). Foot of p. 1: *M^{me} V^e RIS, Graveur*. Hopkinson 64B. Contract with Choudens, 22-VII-63. Advertised in *FM*, 15 and 22-XI-63, at 12^f. Copies: **F-Pn** Gr-Vm Macnutt 91 (1); **F-Pmlm** (inscribed to Massenet); **GB-Ckc** RW.83.BER.2A; **GB-Cpl** 55.B.24; **GB-En** H. B. 1/101; **GB-Lcm** X A 21; **R-SPsc**; **US-CAe**.

VARIANT A: no TP, lithographed (the deposition copies). After *Personnages* a leaf with the *Avis* is added, verso blank. Hopkinson 64B(a). Copies: **F-Pc** D 2959 (dep. 1863); **F-Pn** Vm² 657 (dep. 1863); **F-Po** A 678b (dep. 1863).

F-Pn Collection Macnutt (Macnutt inventory 5854) = Gr-Vm Macnutt 104(?) is a transfer issue of the vocal score of *La Prise de Troie*, dated by Macnutt as late 1863.

VARIANT B: with a general TP similar to the one used for *Les Troyens à Carthage* (q. v.), but with portions in gold and copper. On the second TP, the imp. *Imp. Caillot, Paris* appears at the foot. The *Avis* is added. In a wrapper with a similar title, giving a price of 12^f. Facs. of TP: Hopkinson, pl. VI C; facs. of vignette in Jullien, 271. Hopkinson 64B(b). Copies: **F-Pc** L 3451 (in a cover marked *THÉÂTRE LYRIQUE IMPÉRIALE*; lacks *Avis*; ex coll. H. Imbert); **F-Pn** Gr-Vm Macnutt 104 (includes dedication leaf to Carolyn Sayn-Wittgeinstein; aut. inscription to Ernest Reyer), Gr-Vm Macnutt 105?, Vmb 7680 (ex Romain Rolland); **B-Bc** M I 50 (1); **B-Lc** 502-MM-III; **GB-Ckc** RW 83 BER 2; **GB-En** H. B. 1/102, 1/103; **GB-Lbl** E 175 a; **GB-NWmacdonald**; **GB-Ob** Mus. 1 c 309 (87); **GB-Ob** Tyson Mus 1108(1); **US-BLI**; **US-Bp** **M.362.29 vol. 1; **US-NH** Mq40.B45t, vol. 1 (lacks *Avis*).

Id. (*Les Troyens à Carthage*): [General TP:] *DIVO VIRGILIO / LES TROYENS / POÈME LYRIQUE / en 2 parties. / Paroles et Musique / DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC, ETC. / PARTITION DE PIANO ET CHANT / arrangée par l'Auteur / [L.:] LA / Prise de Troie. / 1^{re} Partie. // [R.:] LES / Troyens à Carthage / 2^{me} Partie. // [vignette:] A. BARBIZET lith. / Imp. Caillot Paris / [L.:] Propr^{dté} p^r tous pays. [R.:] Allemagne, Bock / Paris, CHOUDENS Editeur, rue St Honoré 265. Près l'Assompt^{on}. / Propriété pour tous pays. / Déposé selon les traités internationaux. [Second TP:] *DEUXIÈME PARTIE DES TROYENS. / LES TROYENS / A CARTHAGE / OPÉRA EN CINQ ACTES / avec un prologue / [vignette:] A. BARBIZET lith. / Paroles et Musique de / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC. / Représenté pour la 1^{re} fois au Théâtre lyrique impérial / sous la Direction de M^r Carvalho. / Edition conforme à la**

représentation. / *CHOUDENS Edit^r. r. S^t Honoré, 265, pres l'Assomption / Imp. Caillot, Paris.* Paris: Choudens, [1863]. Pl. no. A.C.988. First TP (in gilt and copper), TP^v blank, second TP, TP^v blank, 2 blanks, *Personnages & Catalogue des Morceaux*, verso blank, 1–296. [297]=*Avis*, [298] blank. Includes *Lamento* and *Légende*. Contract with Choudens, 22-VII-63. Advertised in *FM*, 15 and 27-XI-63, at 15^f. Facs. of TP in Hopkinson, Pl. VI B. Facs. of vignette in Jullien, 279. Hopkinson 65B. Copies: **F-Pn** Vm² 659, Collection Macnutt (Macnutt inventory 5462), Vmb 7681 (ex Romain Rolland); **F-Pmlm** (inscribed to Massenet); **GB-NWmacdonald**.

VARIANT A: lithographed, with some passages engraved. Title in black, gold, and copper. Collation as above, except: starts p. 5 [i. e. lacks *Lamento* and *Légende*], 142 paginated 142–54, 250 paginated 250–58 (indicating cut of “Errante sur tes pas”). Hopkinson 65B(a). Copies: **F-Pn** Collection Macnutt (Macnutt inventory 5455a); **GB-En** H. B. 1/109; **GB-Lbl** E 175 c.

VARIANT B: lacking both titles, but otherwise the same (the deposition copies). Hopkinson 65B(c). Copies: **F-Pc** L 10931 (dep. 1863); **F-Pn** Vm² 658 (dep. 1863); **F-Po** A 732 b (dep. 1863).

VARIANT C: the same, with first TP entirely in black. Hopkinson 65B(b). Copies: **GB-En** H. B. 1/110; **GB-Ob** Mus. 22 d 747; **US-NH** Mq50.B45t vol. 2; **US-STu** MLM 70.

VARIANT: Hopkinson 65B(b+): With pp. 250–59 (“Errante sur tes pas”) restored. **F-Pn** Collection Macnutt (Macnutt inventory 5464).

VARIANT D: a third issue, lithographed, with the first TP entirely in black. The wrappers have the indication *THÉÂTRE LYRIQUE IMPÉRIAL* and give a price of 15^f. P. 222 paginated 222–26 [cutting the soldiers’ duet], and other cuts as specified above under variant A. [Before May 1864.] Hopkinson 65B(d). Copies: **F-Pc** D 2962 (lacks wrapper), L 3427 (ex coll. H. Imbert); **F-Pn** Collection Macnutt (Macnutt inventory 5465); **A-Wn** M S 10913; **B-Bc** M I 50 (2); **CH-W** MN 510a; **GB-Cp1** XRb.261.80B.T1; **GB-En** H. B. 1/112; **GB-Lbl** E 175 b; **GB-Lbl** R M 9 b 18; **GB-Ob** Mus. 1 c 309 (88); **GB-Ob** Tyson Mus 1108(2); **US-BEelkus**; **US-BP** **M362.29 vol. 2; **US-CAe**; **US-NYpm** Fenderson (record ID 69858).

PRINTED ARRANGEMENTS: *12 Morceaux séparés arrangés par l'auteur.* Paris: Choudens, [1863]. Pl. no. A.C. 991(1)–(12). Advertised in *FM*, 15 and 22-XI-63. Hopkinson 65B(j). Copy: formerly **F-Pn** (dep. 1863), Collection Macnutt (Macnutt inventory 5472; nos. 3, 8, and 9).

Airs de ballet des Troyens à Carthage arrangés par l'auteur. N° 1: Pas des almées. N° 2: Danse des esclaves. N° 3: Pas des nubiennes. Paris: Choudens, [1863]. Pl. nos. A.C.993, 994, and 995. Prices 4^f 50^c, 6^f, and 4^f 50^c, respectively. 5 pp., 11 pp., 5 pp. Coloured TPs. All three say at end of music: *Imp: D. Michelet, 6, r, du Hazard. Dépôt légal*, 20-XI-63. Advertised in *FM*, 15 and 22-XI-63, and 25-VI-65 (at 20^f). *BF*, 28-XI-63. Hopkinson 65B(l). Copies: **F-Pn** Vm² 660 (dep. 1863); **GB-Lbbc**.

Marche triomphale, Les Troyens à Carthage, arranged by Cramer for pf. solo. Paris: Choudens, [1863]. Pl. no. A.C.996. Price 6^f. 7 pp. Coloured TP. *Dépôt légal*, 17-XI-63. Announced as *sous presse* in *FM*, 15 and 22-XI-63. Hopkinson 65B(m). Copy: **F-Pn** Vm¹² 2892 (dep. 1863).

The TP of the previous edn. mentions a version for piano, four-hands, at 7^f 50, but there are no known copies.

E. Ketterer, *Fantaisie brillante sur Les Troyens à Carthage, op. 137*, for pf. solo. Paris: Choudens, [1864]. Pl. no. A. C. 997. Price 7^f 50^c. 9 pp. With a coloured TP. Announced as *sous presse* in *FM*, 15 and 22-XI-63. Hopkinson 65B(o). Copies: **F-Pn** Vm¹² 15068 (dep. 1864); **D-B**.

Grand March from Les Troyens. In *The St. James's Album for 1865*, no. 14. London: Boosey, [1865]. Hopkinson 65B(p). Copy: **GB-Lbl** H 1241.

PRINTED LIBRETTO (NBE source **PL1**). (1): *La Prise de Troie.* Paris: Choudens/Calmann Lévy (Paris 1899), 35 pp. Hopkinson 82.

(2) (*Les Troyens à Carthage*): LES / TROYENS / A CARTHAGE / OPÉRA EN CINQ ACTES AVEC UN PROLOGUE / PAROLES ET MUSIQUE DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC., ETC. / Représenté pour la première fois, à Paris, sur le Théâtre Impérial- / Lyrique, le 4 novembre 1863. / (DIRECTION DE M. CARVALHO) / [white-on-black:] M L / PARIS / MICHEL LÉVY FRÈRES, LIBRAIRES ÉDITEURS / RUE VIVIENNE, 2 BIS ET BOULEVARD DES ITALIENS, 25 / A LA LIBRAIRIE NOUVELLE / 1864 / Tous droits réservés. Paris: Michel Lévy frères, 1864. [1]=TP, [2]=Distribution de la pièce, [3]-32=text. Foot of p. 32: *Imprimerie L. Toinon et C^e, à Saint-Germain.* A catalogue de Michel Lévy frères is appended, paginated 1-36. In a blue wrapper with a similar title and UN FRANC. Hopkinson 81. Contract with Lévy dated 29-IX-1863. Copies: **F-Pn** 8° Yth 17736 (dep. 1863; [Gallica NUMM-103065](#)), Z DE VINCK 1265 (site Tolbiac); **F-Pnas** Ro 2477; **F-Pa** GD-361, GD-35978; **GB-En** H. B. 6/3 (1).

VARIANT A: with the line *DEUXIÈME ÉDITION* added before Michel Lévy's monogram; otherwise identical. Hopkinson 81A. Copies: **F-Pn** 8° Yth 17737 (dep. 1863; [Gallica NUMM-9810017](#)), 8° Yth 22123, Collection Macnutt

(Macnutt inventory 5612); **F-Pc** Th^B 1499; **GB-En** H. B. 6/3 (2); **F-Pnas** 8° 2478; **F-Pa** GD 8° 35978, 8-LAG-818.

VARIANT B: in a book of libretti for 1863, lithographed. Copy: **F-Pa** GD 8° 361.

EXTRACTS: *Lioret des morceaux de chant exécutés au Festival de Bade le 29 août 1859*. (NBE source **PL 3**). Contains the scene for Cassandre and Chorèbe in Act I and the *Duo* for Didon and Énée in Act IV, pp. 6–12. Hopkinson 110. Copy: **F-G** V 13 896.

(NBE source **PL 2**): One scene was published in *JD*, 20-VIII-59 (see CG 2393).

(*La Prise de Troie*): first published in German: Köln und Leipzig: Albert Ahn, 1890.

Performances:

La Prise de Troie: none until 1879.

Les Troyens à Carthage: 4-XI-63 (Paris: Théâtre-lyrique; Monjauze, Énée; Petit, Narbal; De Quercy, Iöpas; Mme Charton-Demeur, Didon; Mme Dubois, Anna; Jolanny, Rhapsode; Deloffre, cond.), and thereafter on 6-XI, 9-XI, 11-XI, 13-XI, 16-XI, 18-XI, 20-XI, 23-XI, 25-XI, 27-XI, 30-XI, 2-XII, 4-XII, 7-XII, 9-XII, 11-XII, 14-XII, 16-XII, 18-XII, and 20-XII-63, for a total of 21 perfs. during the composer's lifetime. The general rehearsal was on 2-XI-63.

EXCERPTS: 6-VIII-59 (Paris: Salle Beethoven; excerpts with pf.: Cassandre's air and her duet with Chorèbe [nos. 2–3], sung by Mme Charton-Demeur and Jules Lefort), 29-VIII-59* (Baden: scene from Act I and *Duo* from Act IV; Mme Viardot and Jules Lefort), 2-V-61 (Paris: chez Édouard Bertin; scene for Cassandre and Chorèbe and act IV duo, Mme Charton-Demeur and Jules Lefort [act V aria with Gustave Roger cancelled for illness], 7-IV-62 (Paris: chez Escudier; one scene), 1-I-64 (Weimar: scene for Cassandre and Chorèbe), ?-II-64 (Paris: chez Mme Énard; excerpt); 29-II-64 (Paris: chez Princesse Mathilde; *Duo*), 27-III-64 (Paris: Hôtel de Ville; *Septuor* from Act IV), 4-XI-64 (Paris: chez Blanche; *Duo*, Hylas's song), 2-IV-65 (Paris: Hôtel de Ville; *Septuor*), 31-VII-65 (Baden: *Quintette*, *Septuor*, *Duo*; Mme Charton-Demeur, Jourdan, five local soloists), 7-III-66 (Paris: Cirque Napoléon; id.), 20-IV-66 (Paris: Salle Pleyel, concert Saint-Saëns; *Duo* Anna-Didon; Mme Charton-Demeur, Mlle Jenny Busk, cond. A. de Groot), 8-III-69 (Moscow; *Chasse royale*).

References:

MÉMOIRES 59fn: he has just completed the poem and score [1858]. Postscript: he has been criticised for excessive use of Sax's instruments, though in fact he has used them only in one scene from *La Prise de Troie*, of which no one has yet seen a note. Postface: composition begun, after Carolyne Sayn-Wittgenstein's encouragement, in Paris [April 1856] and completed three and a half years later; [text of a letter to the Emperor, dated 28-III-58]; Morny persuaded him not to send it; after a great deal of waiting for the Opéra, he decided to let Carvalho produce *Les Troyens à Carthage* at the Théâtre-lyrique; inadequate perf. with many cuts and changes; first perf. 4-XI-63; list of 10 movts. cut; 21 perfs. altogether; he would publish it if he could find the money; Choudens promised to bring out the full score a year after the vocal score appeared, but he has never done so. Travels / Dauphiné: the act from *Les Troyens* was not performed at the Conservatoire after all [Act IV, scheduled for 18-XII-64].

LETTERS: 28-II-55 (Gotha, to Fiorentino, CG 1903): they are baiting him to do a large-scale theatre piece; he needs to consult F. on this subject, to resume their conversation on the impossibility of such a project given the customs at the Paris Opéra. 12-IV-56 (to Liszt, CG 2115): he has begun a rough plan of the great dramatic plot; he is preoccupied with a scene for Cassandre, whom he is obliged to kill off in the second act. 17-V-56 (to CSW, CG 2126): he has completed the text of the first (and longest) act after 10 days of struggle [5 to 15-V]; he is optimistic of completing the work, given CSW's encouragement; the score will require a good year and a half; there will be a barcarolle for the serpents of Laocoön. 23-V-56 (to Morel, CG 2128): he has undertaken an opera in five acts, of which he will write the words and the music; he is in the third act of the poem, having finished the second the day before. 23-V-56 (to Théodore Ritter, CG 2130): he has finished the second act of the poem; CSW writes him long letters of encouragement. [Late V-56] (to Toussaint Benet and Ritter, CG 2132): a *feuilleton* has kept him from his work, and for two days he has done nothing on his verses. 11-VI-56 (to Toussaint Benet, CG 2137): he is finishing the third act of his poem, and he has done the words and music of the grand *Duo* in the fourth act. [14-VI-56] (to Adèle, CG V and VIII 2139): he is well advanced on his big poem; the third act was finished two days before, and he has also written words and music for a scene from the fourth; the music settled on it like a bird on ripe fruit; it's a scene from Shakespeare introduced into this Virgilian subject; the work intoxicates him, like it did ten years ago [sic] with the composition of *Roméo et Juliette*; he swims with broad strokes in this lake of antique poetry; what a debt we owe these two great

spirits, great hearts; it seems like he knew Virgil and Shakespeare, like he sees them. 24-VI-[56] (to Adolphe Samuel, CG VIII 2144^{bis}): he is working hard on an immense score which can hardly be ready before 15 months or a year and a half. 24-VI-[56] (to CSW, CG 2145): he is on the last scene of the fifth act; he is determined to complete the text before undertaking the musical composition, but he could not refrain from writing the *Duo* from Shakespeare (“In such a night as this”) the previous week, and the music for those litanies of love is done. 29-VI-[56] (to Liszt, CG 2149): the *Aeneid* is finished; he will not even correct it any more.

[VII-56] (to CSW, CG 2150): he sends her the libretto and possible titles. 12-VIII-56 (Baden, to CSW, CG 2163): [a detailed reaction to the Princess’s critique of the text; problems he must face in writing the music]. 25-VIII-56 (Plombières, to Adèle, CG 2165): the scene that he has added to the fifth act is between two Trojan soldiers; [he describes the scene]; he has received a 16-page letter from CSW concerning the poem. 3-IX-56 (to CSW, CG 2168): he has written the first chorus and Cassandre’s air; he has added two short scenes at the beginning of the fifth act; he discusses corrections to several passages. 9-IX-56 (to Morel, CG 2170): he has read the poem, with great success, to several people. 26-X-56 (to Adèle, CG 2181): he cannot compose fast enough; it requires an enormous amount of time. 14-XI-[56] (to CSW, CG 2183): he composes a piece in two days or sometimes in one, then spends three weeks thinking about it, polishing it, and orchestrating it; he has added a scene to the first act in lieu of a ballet. 25-XI-[56] (to Adolphe Samuel, CG 2186): he is completely absorbed by his grand opera; it is advancing slowly and is a matter of 18 months of work. 5-XII-[56] (to Pal, CG 2188): he has plunged into his immense score, which is going slowly. 25 or 26-XII-56 (to CSW, CG 2195): he has orchestrated the finale of the fourth act and the lovers’ grand duet; he is working on the finale of the first act; all the rest of that act is finished; he is constantly revising the poem. [Late 1856] (to Toussaint Benet, CG 2196): he is still ill, but he is working none the less on his score, which progresses slowly. 9-I-[57] (to George Hainl, CG VIII 2199^{ter}): he is working uninterruptedly on a new score which takes all his time. 14-I-57 (to Benet, CG 2200): he would have finished the orchestration of the grand finale of the first act if he had not been ill. 26 or 27-I-[57] (to Benet, CG 2203): he has finished orchestrating the finale of Act I; he has finished the duet and finale of Act IV; the work is going slowly. [Early II-57] (to Ernst, CG 2204): he is working as hard as he can on his score, and it is going forward slowly; he has just finished Act I and the finale of Act IV. 5 or 6-II-[57] (to Benet, CG 2207): he has left only Andromaque’s mime scene, the importance of which scares him; Legouvé spent

half a day reading the poem in detail and made four important observations; the first three corrections were quickly made; the fourth, at the beginning of Act V, has led to a change in the finale of Act IV, of which the music was already done; he will have several pages of score to rewrite.

13-II-57 (to CSW, CG 2209): he is finishing Act IV; Act I is finished and takes 70 minutes; the other day he finished the instrumental piece with chorus for Andromaque's mime scene; he has written the ensemble piece [septet] that precedes the lovers' duet in Act IV. 25-II-57 (to Adèle, CG 2211): he is writing the score of Act IV, he has left Acts II and III unfinished; Act I is entirely finished; he cannot read the scene in Didon's garden (*Nuit d'ivresse*) or Andromaque's mime scene with her son Astyanax without being profoundly moved. [III-57] (to Philarète Chasles, CG 2213): would C. come to a reading of the poem at [Édouard] Bertin's house on Wednesday evening? [1-III-57] (to Janin, CG VIII 2213^{bis}): id. 12-III-57 (to Adèle, CG 2214); he has given a reading at Bertin's house with great success; he is about to begin work on the great scene, without words, of the royal hunt in Act IV, he has finished the ring scene; the idea is borrowed from a painting by Guérin. 18-III-57 (to CSW, CG 2216): he is working on the opening of Act IV; the rest is finished; he still has Acts II, III, and V to write; the libretto is in final form, at last; successful reading at Bertin's. 24-III-57 (to CSW, CG 2219): [details of changes in the libretto]; he will believe it finished only when the score is complete; the work is too long. 9-IV-57 (to Adèle, CG 2222): two days before, he finished the scene of the storm during the royal hunt; he ought to begin Act II, which was left unfinished; he has had a long conversation with the Empress concerning his opera. 25 or 26-IV-57 (to Morel, CG 2225): he is working on an enormous score; he has completed two and a half acts; there have been two readings of the libretto, and he hopes to read it to the Emperor.

7-V-57 (to Adèle, CG 2230): he hopes to have another act finished before leaving for Plombières around the middle of July. 26-VI-57 (to Adèle, CG 2235): he is finishing Act II; he had finished Acts I and IV a long time before; he has also written the Carthaginian national anthem, the *God Save the Queen* of Carthage, for Act III; *Les Troyens* will be finished in the following year, but he has no idea how or where it will be perf.

4-VIII-57 (Plombières, to Adèle, CG 2238): one morning he took his MS and a pencil to the Stanislas spring and there wrote the apt chorus: *Vit-on jamais un jour pareil?*; a few days before, he wrote some new verses for Cassandre's final scene with the Trojan women. 7-IX-57 (to Morel, CG 2245): he is beginning his score again; if he were not constantly interrupted, he would advance quickly; he expects to finish in six or seven months, after which he will do a pf. reduction. 27

or 28-X-57 (to Morel, CG 2257): he is orchestrating the penultimate act [III]. 31-X-57] (St. Germain, to Émile Deschamps, CG 2258): the day before he wrote an air for Didon, a paraphrase of *Haud ignara mali miseris succurrere disco*. [Late 1857] (to Ernest Reyer, CG 2259): *Les Troyens*, an opera in five acts, is not yet finished, so he has not sent it. 11-XI-57 (to Félix Marmion, CG VIII 2260^{bis} and IX 2260^{ter}): the score of *Les Troyens* is advancing; he has only a finale [of Act III] and the fifth act to do; afterwards he will have to do the vocal score, which will reveal any mistakes; this happened with *L'Enfance du Christ*. 30-XI-57 (to CSW, CG 2264): he is going to begin Act V; the poem has been changed – there is a new ending. 21-XII-57 (to Adèle, CG 2267): he is completely submerged in Act V. 26-XII-57 (to Adolphe Samuel, CG 2268): he would have answered S.'s letter earlier, but he was absorbed in the composition of a scene in his fifth act and could not stop; he finished that morning. 27-XII-57 (to CSW, CG 2269): he has done Énée's last monologue; he would send the libretto, but he keeps changing it.

16-I-[58] (to Adèle, CG 2272): he has not touched his score for twelve days; next Friday [22-I-58] he is reading the poem at the home of [the architect] Hittorff [to members of the Institute]. 20-I-58 (to von Bülow, CG 2273): he has been trying to write the finale; he describes the new ending. 24-I-[58] (to Louis, CG 2274): two days before he gave a reading of his poem to members of the Institute. 29-I-58 (to Pal, CG 2275): when he can get La Malibran or La Ristori for Didon and someone else for Cassandre, he will invite P. to the dress rehearsal; he is finishing the opera. 9-II-58 (to Louis, CG 2277): he is working on Didon's last monologue: he has made a large cut in Act V and added Hylas's song. 20-II-58 (to CSW, CG 2279): he will soon finish the score and send her the "authorised" libretto; he read it to the Institute; a chamberlain of the Emperor promised to arrange a reading to the court, but did not do it. 26-II-58 (to Samuel, CG 2280): *Les Troyens* is very nearly done; the next day he will read the poem to 20 people [at his home]; he read it to the Institute the month before. 3-III-58 (to Émile Deschamps, CG 2281): he is finishing the score after 18 months, but does not know what will become of it. 3-III-[58] (to Théophile Gautier, CG 2282): he was preoccupied with his score and forgot the *rendez-vous*. 3-III-58 (to a publisher, CG IX 2282^{bis}): he has no manuscript to offer; everything is published except for a grand opera in five acts that he is just that moment finishing; if the time comes to publish it in piano-vocal score, and if it suits, they can consider an arrangement. 11-III-58 (to Adèle, CG 2283): successful reading of the libretto at Hittorff's home; he has had, since then, a similarly successful reading at his own home; at the moment, there is no possibility of perf. 28-III-58 (to Napoléon III, CG 2285): he has just finished the music and text of a grand opera; please allow him to read the poem to N. and to

solicit his patronage [text in *Mémoires* Postface]. [7-IV-58] (to Adèle, CG 2286): he has just written the last bar of his score. [C. 15-IV-58] (to Francis Mory, CG IX 2286^{ter}): [updating his published biography]: he has just finished a grand opera in five acts for which he wrote the words and the music, entitled *Les Troyens*.

26-IV-58 (to Adèle, CG 2287): the score was completed a month ago; he is presently engaged in doing the pf. reduction and correcting the many small defects thus revealed. 28-IV-58 (to Richard Pohl, CG 2289): id. 5-V-58 (to Louis, CG 2292): the Emperor has expressed interest in the work; an audience is to be granted the following week; the chances appear small that *Les Troyens* will be produced at the Opéra. 6-V-58 (to CSW, CG 2293): he has not sent her the MS; he hopes to read it to her when she comes to Paris in July; in a week he will take *Les Troyens* to the Emperor. 7-V-58 (to Morel, CG 2294): he has been finished with the score for a month and is working on the vocal score; he does not know what will become of it; the readings of the poem have been an enormous success. 7-V-58 (to Adèle, CG 2295): he met the Emperor at the Tuileries and will probably be granted an audience the following week, but will he actually read *Les Troyens*? and if so, what will he do then? 14-V-58 (to Pohl, CG 2297): he waits from day to day for an audience with the Emperor to give him the libretto.

28-IX-58 (to Liszt, CG 2317): there is still no official word on *Les Troyens*; he went to an audience with the Emperor at which there were 42 present; the Emperor took the MS and said he would read it if he had a moment of spare time. 2-X-58 (to Baron Donop, CG 2320): he has just finished his enormous score of *Les Troyens*; it is grandiose and of excellent tonal variety; its principal merit is in its truth of expression; there are heartrending moments, especially in act V; but how will it ever be performed? how will he find the singers? 10-X-[58] (to Sigismund Thalberg, CG 2322): some friends have asked him to read the poem, and he would be pleased if T. would come at nine o'clock on Tuesday. 12-X-58 (to Ernest Reyer, CG VIII 2322^{bis}): come for a reading of the poem, that evening at nine. 3-XI-58 (to Baroche, president of the Council of State, CG 2326): he hopes B. will speak to the Minister of State about *Les Troyens*. 3-XI-58 (to Ferrand, CG 2327): for a long time he has been composing *Les Troyens*, an opera in five acts, of which he has written the words and the music. 3-XI-58 (to Ferrand, CG 2332): he would like to be able to read and sing *Les Troyens* for F.; [citation from the text]. 19-XI-58 (to Ferrand, CG 2334): the day before he went to see the Minister of State about *Les Troyens*; he answered without committing himself; the Emperor is interested, but does not like music enough to intervene energetically. 1-XII-58 (to Pal, CG 2336): there is no news concerning *Les Troyens*; he saw the Minister of

State the other day, who hesitated; they lack singers for *Cassandre* and *Didon*; he has written at the bottom of his score: *Quidquid erit, superanda omnis fortuna ferendo est*. 13-XII-58 (to Liszt, CG 2338): he has not been able to work on the vocal score since he returned from Baden; the idea or at least the name of *Les Troyens* ferments quietly at the Opéra.

1-I-59 (to Samuel, CG 2341): they are considering *Les Troyens* at the Opéra; it seems that the Emperor recommended it. 7-I-59 (to CSW, CG 2343): he has not been working on the vocal score of late; perhaps next month he will take it up again; Prince Napoléon has asked him to read *Les Troyens* to him; he dares not send the score to Liszt; he has only one copy. 22-I-59 (to CSW, CG 2347): CSW is not the cause of his problems; on the contrary, he owes her a great deal for the passionate life he led for two years while writing *Les Troyens*; Prince Napoléon's *soirée* is cancelled; the Emperor has invited him to spend Tuesday evening at the Tuileries, but he does not know whether he will be able to speak to him. 8-II-59 (to CSW, CG 2351): he has just finished the pf. arrangement of Act IV and made some important corrections; he will begin Act V that evening. 13-II-59 (to Morel, CG 2354): *Les Troyens* is still waiting for the Opéra to become available. [15 or 16-II-59] (to Victor and Laure Berlioz, his aunt and uncle, CG IX 2354^{ter}): the *soirée* Prince Napoléon was organizing to hear excerpts from *Les Troyens* was postponed owing to his marriage [30-I-59]. 10-III-59 (to CSW, CG 2361): he does not think it would be proper to allow the printing, let alone the translating, of the libretto; it would be presumptuous. 18-III-59 (to Morel, CG 2363): he has a new patron, Véron, for his opera; he has not approached Royer [director of the Opéra] about the work, and does not intend to do so. [Mid-III-59] (to Pal, CG 2364): the Opéra has changed directors; so much the better [for *Les Troyens*]. 28-IV-59 (to Ferrand, CG 2368): id. 19-V-59 (to Mme d'Agoult, CG VIII 2372^{ter}): he has no way of having her hear any excerpt from *Les Troyens*; the singers and their parts are lacking; but if he gets to organizing something presentable, he will be happy to count her among the auditors. 20-VI-[59] (to CSW, CG 2380): he has not heard a word from the Opéra; he continues to polish the work; the vocal score is finished; the second act has a chorus for Trojan women constructed on a strange scale: [mus. ex.]; he has spent his life with these demigods. 20-VII-59 (to Heugel, CG 2385): be so kind as not to mention the first perf. of two scenes from his opera [in *Le Ménestral*]; it is a family matter. 28-[VII-59] (to Eugène Vivier, CG 2387): on Saturday he will read *Les Troyens* at Donon's house; Mme Donon would like V. to come. 4-VIII-[59] (to Fiorentino, CG 2388): they plan a perf. of two scenes from his opera on Saturday in the Salle Beethoven, at 3:00; please come. 10-VIII-59 (to

CSW, CG 2390): they will perform the love duet from Act IV at Baden, 29-VIII; the previous week, two scenes were perf. with pf. in the Salle Beethoven; it was a great success; CSW should come to Baden, the singers are Mme Viardot and Jules Lefort. 17-VIII-59 (to Pohl, CG 2393): he is concerned about the two excerpts they will do [in Baden]; the programme was in the morning's *Journal des Débats*; the two scenes, for which Mme Viardot has developed a passion, were done with pf. before 20 people two weeks before; the emotional effect they produced led him to risk doing them in public. [22-VIII-59] (Baden, to Escudier, CG 2394): perf. of two scenes planned for Baden. 7-IX-[59] (to Louis, CG VIII 2395^{bis}): he has needed just then to add a scene to the fifth act [no. 44, "Errante sur tes pas"; see CG VIII, p. 486n]; he did the words in one night, but when he wanted to start the music, it was impossible. [C. 9-IX-59] (to Morel, CG 2398): successful perf. of scenes in Baden [29-VIII-59]; Mme Viardot was magnificent and moving, and they had to encore the love duet; they have written from Leipzig to buy the vocal score of *Les Troyens*.

8-IX-59 (to Pauline Viardot, CG 2396): they are trying to arrange a production in Vienna; will she sing it in German? for St. Petersburg, in Italian, he would need her above all; his Parisian publishers have dissuaded him from accepting the offer from Leipzig to publish the vocal score. 9-IX-59 (to Rieter-Biedermann, CG 2400): he is glad R.-B. liked the excerpts perf. in Baden; he cannot accept, however, the offer to publish an opera which has not yet been perf. 23-IX-59 (to Louis, CG 2404): he has made four or five changes in Act II; Carvalho would like to produce *Les Troyens* at his theatre; Mme Viardot proposes to play both Didon and Cassandre. 25-IX-[59] (to Mme Viardot, CG 2405): he has made some small changes in Act II; the work may be perf. in Carvalho's new theatre; [Édouard] Alexandre has offered a subvention of 50,000 francs. 25-IX-[59] (to CSW, CG 2406): the two scenes perf. in Baden have produced the desired effect; Carvalho intends to produce *Les Troyens* at his new theatre. 29-IX-59 (to Adèle, CG 2407): there is much talk of *Les Troyens*: a proposition to inaugurate Carvalho's new theatre with the work; but C. wants to cast his wife as Didon; Alexandre, the organ builder, has offered a subvention of 50,000 francs; Mme Viardot would be sublime as Cassandre, but they need a Didon and an Énée. [?-X-59] (to Mme Viardot, CG 2413): here are the five acts, here is the libretto, here is everything; he will bring the full score of Act IV, of which Mme V. wishes to arrange a movt. for pf. [?-X-59] (to Mme Viardot, CG 2414): may he borrow [back] the piano and full scores of act IV for a few hours? he is having harmonic second thoughts. 17-X-59 (to Félix Marmion, CG 2416): they are talking more and more of presenting *Les Troyens*; the success of the two scenes in Baden has

created a stir; there is no tenor capable of singing *Énée*. [22-X-59] (to CSW, CG VI and IX 2419): that evening Lefort, Mme Viardot, and Ritter are getting together to rehearse some numbers they want to do for her; the next day at 2:00 he will come to read her the poem; he hopes that 3:00 at Mme Viardot's will work, since he very much wants Mme Viardot to sing her Didon's last scene, which he himself has never heard; Viardot is full of ardor, a noble artist. [26-X-59] (to Morel, CG 2421): two days before, Mme Viardot sang several scenes from *Les Troyens*, among others the one in Act V where Didon makes her farewell; he had never heard it and was quite overcome. 26-[X-59] (to Mme Viardot, CG 2422): since she wants to show him her work on [the piano arrangement of the *Chasse royale*], he will come at about 4:00 to see it. 28-X-59 (to CSW, CG 2423): he would have liked her to hear the movt. *Dieux de l'oubli*, but it was impossible. 30-X-[59] (to Mme Viardot, CG 2424): he thanks her for returning his two scores. 2-XI-[59] (to Suat, CG 2427): CSW came to Paris and asked Mme Viardot to let her hear several scenes; there was a *soirée* with Mme Viardot, assisted by Lefort, Ritter, Mlle Viardot and Mlle Mocheles; he heard Didon's farewell for the first time; he was terribly moved; Mme Viardot trembled like a leaf when she sang it.

[17-XI-59] (to Mme Viardot, CG 2432): here is Act V, corrected; he asks for Act I back, so that he can add some corrections. 18-XI-59 (to Louis, CG IX 2433^{bis}): Mme Viardot will eventually be his Didon. [21-XI-59] (to Pal, CG 2436): the director of the Théâtre-lyrique wants to put on *Les Troyens* to open his new theatre; it will be necessary to find singers to do *Énée*, *Cassandre*, and *Anna*; Mme Viardot can't do it all. 25-XI-59 (to Suat, CG 2439): Carvalho is more determined than ever to produce *Les Troyens* at the opening of his new theatre. 2-XII-59 (to Louis, CG 2441): he is writing the ballets [for Act IV]; Prince Poniatowski will produce *Les Troyens* if he is chosen to replace Royer [at the Opéra]. 2-XII-59 (to CSW, CG 2442): id.

[16-XII-59] (to Adèle, CG 2450): Carvalho is fully set on *Les Troyens* to open his new theatre. 24-XII-59 (to Suat, CG 2452): *Les Troyens* will possibly be staged in a year; the day before he was told that the contract will be rewritten to open the new theatre with his work only. 29-XII-[59] (to Adèle, CG 2453): he has redone a faulty movement. [30-XII-59] (to Mme Viardot, CG 2454): [mus. ex. from *scène d'amour* in *Roméo et Juliette*]; this insistent phrase follows him as he corrects *Les Troyens*, mingling with *Cassandre's* cries, *Didon's* imprecations, with everything. [End 59–beginning 60] (to Mme Viardot, CG 2456): he approves of all of her observations except for one; he is correcting the work; Act [V?] was the least well written. [End 59–beginning 60] (to Mme Viardot, CG 2457): she is right:

the modulation that concludes the third strophe of the sailor's song connects poorly with the following chorus, which needs to be in G minor and not in A; also problematic are several harmonies in Narbal's aria; the composer is thus returning the first four acts and the third volume of the full score, hoping for her further attention. [End 59–beginning 60] (to Mme Viardot, CG 2459^{bis}): he has already corrected the passages she indicated as problematic and unnecessary modulation; as to Panthée's *récit mesuré*, there was no way to fix it so he refashioned it entirely; there are other things to change in what precedes this narration of the sack of Troy.

11-I-60 (to Pal, CG 2462): Carvalho is going to stage *Les Troyens* at the new Théâtre-lyrique. [20-I-1860 (Dieppe, Ernest Caffarel to Adèle Suat, CG IX 2466^{bis}): he and B. walked together between the Théâtre-lyrique and the rue de la Chaussée d'Antin, B. declaiming or singing *Les Troyens* and C. interrupting with exclamations of pleasure and admiration; thanks to Louis, he already knew several movements of *Les Troyens* by heart. 25-I-60 (to Mme Viardot, CG 2471): the day before he scrapped the finale [Act V] which Mme V. was so lukewarm about; it goes very well now. 29-I-60 (to Samuel, CG 2472): there is a line of Virgil which he has written at the bottom of the last page of *Les Troyens*: *Quidquid erit, superanda omnis fortuna ferendo est: quod qu'il arrive on doit vaincre le sort en supportant ses coups*; he has signed a contract with Carvalho to stage *Les Troyens* at the new Théâtre-lyrique. 4-IV-60 (to Marmion, CG 2493): his opera is finished, retouched, revised, and twice corrected; he has finished the ballet; he has signed a contract with the director of the Théâtre-lyrique for its production the following year. 17-VI-60 (to Morel, CG 2505): he has no news on *Les Troyens*; the theatre is slowly being constructed; where is a tenor? where is Cassandre? [C. 24-VI-60 (to Louis, CG IX 2506^{bis}): the director of the Opéra [Royer] has made preposterous proposals for *Les Troyens*. 13-VII-60 (to Pal, CG 2507): the Trojans wait for their theatre to be completed; they will begin rehearsing his score in January, then suspend rehearsals in May and resume at the beginning of the next season; i.e., September or November 1861. 16-VII-60 (to Mme Pohl, CG 2509): do not invite Liszt to come to Baden; nothing from *Les Troyens* will be played. 22-VII-60 (to Fétis, CG 2510): he has small corrections to the article in the [second edition, 1860] of the *Biographie: La Damnation de Faust* is in fact the score he most prefers; and perfs. in Dresden, Weimar, Berlin, St. Petersburg, Moscow, and London have been truly happy events; also the *Concert des Sylphes* is not written to a program but rather comes from some scenes from Goethe's *Faust* that he wrote, quite badly, thirty-five years before. 23-X-[60] (to Louis, CG 2516) there is nothing new on *Les Troyens*, except that the Théâtre-lyrique is approaching its

ruin just as its new hall is going up. [XI-60] (to Pal, CG 2519): the Trojans are still waiting; their theatre is coming along slowly. 10-XI-60 (to Louis, CG VIII 2519^{bis}): his great devil of a work is still waiting: for its theatre to be built and for the current administration to be unbuilt. 26-[XI-60] (to Louis, CG IX 2521^{bis}): they are engraving the piano-vocal score of *Les Troyens*, but not for publication; he only wants it to be ready to go on sale the morning after the première; he has allocated six months to the engraver for her work; the former director of the Opéra [Véron] will speak of *Les Troyens* to the new minister, Walewski. 27-XI-60 (to Cornelius, CG 2522): he has no idea when C. will be able to hear *Les Troyens*; where can he find a tenor who can sing the following passage? [*Viens embrasser ton père*, etc.]. [28]-XI-1860 (to Nanci, CG 2523): for six months he has incurred exceptional expenses for Louis and for copying and engraving the score of *Les Troyens*; he is correcting piles of proofs for *Les Troyens*; he is doing a one-act comic opera which affords relief from *Les Troyens*; a propos of the big canoe that Robinson Crusoe could not launch, the theatre is getting finished, but will he find the singers? one of his friends has offered a subvention of 50,000 francs. 29-XI-60 (to Ferrand, CG 2524): the theatre where his work is supposed to be presented is approaching completion, but will he find the singers that he needs? a friend of his has promised a subvention of 50,000 francs, but more than that will be needed for so epic a work.

2-I-61 (to Louis, CG VI and VIII 2526): he has mountains of proofs to correct for *Les Troyens*; at the Théâtre-lyrique, the incoming Carvalho is more capable than poor outgoing Réty of producing *Les Troyens*. 4-II-61 (to Louis, CG 2534): the opera's fate is uncertain; the Minister of State has been given the libretto, but he has not been heard from; public opinion is on the composer's side; the engraving of the score will not be finished for at least three months. 5-III-[61] (to Louis, CG 2538): there is vague talk in official circles of doing *Les Troyens* [at the Opéra]. [20-III-61 (Marie Recio to B.'s nieces Joséphine and Nancy Suat, CG IX 2544^{ter}): nothing new concerning *Les Troyens*, except that the minister seems well disposed.] [3-V-61 (Charles Réty to Édouard Alexandre, CG IX 2549^{ter}): Berlioz wishes to withdraw his work [from the Théâtre-lyrique]; R. returns the contract with deep sadness.] [3]-V-[61] (to Louis, CG 2550): the previous evening some scenes were heard at Bertin's house; a huge success, with everyone astonished at the opposition from the Opéra. 25-V-61 (to Louis, CG IX 2551^{ter}): agreement on *Les Troyens* seems near; the effect of Fiorentino's account [of the reading at Bertin's) was great; d'Ortigue wrote one too, which will appear in the *Débats*; the two duos made a great impression; Roger was to sing the big

aria in act V, which could not be better suited to him; but that day he was ill. [Early VI-61] (to Mme Viardot, CG 2554): he is happy to learn of Mme V.'s engagement at the Opéra, which he learned several days after Royer told him that *Les Troyens* had been accepted. 2-VI-61 (to Louis, CG VI and VIII 2555): *Les Troyens* has definitely been accepted at the Opéra, but only after the as-yet unfinished operas by Gounod and Gevaert are produced; it will be a wait of two years. [8-VI-61 (Alphonse Royer to Félix Martin, secretary-general of the Opéra, CG IX 2555^{bis}): The Minister [Count Walewski] has a manuscript of [the libretto of] *Les Troyens* in hand; here is a second copy with the changes R. has made; the work is now materially possible with an ordinary company – no supernumeraries, no armies of 150 at 300 francs each; there's still a half hour of music to cut for the plot to stay within human limits; it will be to the Minister to do what he will with Berlioz, not forgetting that they are already committed to works by Gounod, Meyerbeer, and Gevaert; it's only a promise for something like three years hence.] 10-VI-[61] (to Jules Janin, CG 2556): [thanking him for the article on the reading of *Les Troyens* at Bertin's].

[C. 10-VI-61] (to CSW, CG 2557): his work is finally accepted at the Opéra, thanks to an agreement with the Théâtre-lyrique; he will have to wait two years while operas by Gounod and Gevaert, which have not even been finished, are presented; the score is being engraved, but not for publication – it will merely be ready to appear; the poem has been revised again; the press made a good deal out of the perf. of several scenes at Bertin's house. [27-VI-61 (Marie Recio to B.'s nieces Joséphine and Nancy Suat, CG IX 2560^{bis}): id.] 2-VII-61 (to Pal, CG 2563): plans for *Les Troyens* are going well; the libretto has been received by the Opéra, and they have nothing else ready; a five-act work will bring 500 francs per perf. to the author, and as he is the only author of both the poem and the music, if it were to succeed there would be a considerable sum earned after several years; moreover, the sale of the score is nothing to sneer at, the publishers are already making offers. 6-VII-61 (to Ferrand, CG 2565): *Les Troyens* has been accepted at the Opéra by the director, but the *mise-en-scène* depends on the Minister of State, Count Walewski; he has made an important change in the first act, to please Royer; the work is now the length Royer wanted; some excerpts were presented at Bertin's house two months before; the vocal score is being engraved, dedicated to Divo Virgilio. 14-VII-61 (to Ferrand, CG 2566): he will not go to the dis-United States, because *Les Troyens* might be presented at any time; it would be wrong to be away. 4-XI-61 (to Pal, CG 2579): the affair of *Les Troyens* advances slowly; there are two grand operas before his. 4-II-62 (to Pal, CG 2589): he cannot think

of a Paris perf. of *Béatrice et Bénédicte* until his great ship [*Les Troyens*] is launched; they say it will be 13 months hence (March 1863). 8-II-62 (to Ferrand, CG 2590): the Minister of State has ordered Royer to begin rehearsals after Gevaert's opera the following September; the perf. could be in III-63. [II-62](to d'Ortigue, CG 2593): concerning two possible errors in the score. [16]-III-[62] (to Louis, CG 2598): if the Opéra woos Mme Charton-Demeur, she will ask to make her début in *Les Troyens*. 21-III-62 (to Cornelius, CG 2599): they keep announcing that they are going to begin work on *Les Troyens*; he does not know when the matter will be finally decided. 9-IV-62 (to Cornelius, CG 2605): Perrin of the Opéra-comique wants to produce *Béatrice* after he returns from Baden, but B. does not know if he wants it done before *Les Troyens*. IV or V-62 (to de La Madelaine[?], CG 2606): he is sorry M. did not come to Escudier's to hear the scenes from *Les Troyens* and from *Béatrice et Bénédicte*, beautifully done. [19-IV-62] (to his niece Joséphine Suat, CG 2608): there is nothing new to report on *Les Troyens*; they haven't agreed to any new work at all. 12-VI-62 (to Georges Kastner, CG 2611): here is a list of mistakes still in K.'s copy of *Les Troyens*; correct them carefully. Pierre Tourville 12-VI-62 (to Rieter-Biedermann, CG 2612): he does not wish to publish *Les Troyens* before the work has been presented; the vocal score, with French text only, has been engraved but not put on sale; he has been correcting the errors for nearly six months; he had 15 copies made, and they will only leave his hands for rehearsals; they told him they were going to begin work on *Les Troyens*, then simply broke their word. 19-VII-62 (to Liszt, CG 2632): he will send the vocal score of *Les Troyens*; there is no overture, for reasons having to do with orchestration; the crowd scene at the beginning is accompanied only by the wind; the strings enter when Cassandre begins to speak. 22-VII-62 (to CSW, CG 2634): he sent Liszt the score the day before. [5-XII-62 (Stasov to Berlioz, CG 2676): thanking him for the autograph score of the Te Deum; perhaps one day B. might deposit the original score of *Les Troyens* in St. Petersburg.] 5-XII-62 (to Félix Marmion, CGF 2677): the Théâtre-lyrique is as incapable of producing *Béatrice* as *Les Troyens*.

10-I-63 (to Émile Perrin, CG 2687): would P. like to reread *Les Troyens*? he cannot have P. hear the score, but he is certain that it contains several good numbers destined to become popular, in the good sense of the word, a week after the perf.; it is no longer than *Les Huguenots* [etc.]. 13-I-63 (to Pal, CG 2688): nothing has been decided about undertaking the production of *Les Troyens* at the Opéra. 15-I-63 (to Marmion, CG VI and IX 2690): they have announced the *mise-en-scène* of *Les Troyens*, but it is not true; it would not be a good idea politically to

to give *Béatrice et Bénédicte* [in Paris] while *Les Troyens* waits in suspense at the Opéra. 17-I-63 (to Pohl, CG 2691): the papers have announced preparations for presenting *Les Troyens*. 3-II-63 (to Pal, CG 2694): they have promised him everything he wants at the Théâtre-lyrique; they will engage Mme Charton for Didon, and he will have a large orchestra, a colossal chorus, and the goodwill of all. 5-II-63 (to Davison, CG 2695): he is about to come to an decision on *Les Troyens*; if a week hence the Minister has not decided to start rehearsals at the Opéra, he will try his luck with Carvalho at the Théâtre-lyrique in December; he wants to hear it and see it before he dies. 22-II-63 (to Ferrand, CG 2697): he has definitively broken off with the Opéra and has accepted the offer of the director of the Théâtre-lyrique; the rehearsals will begin in May for a December perf. 3-III-63 (to Ferrand, CG 2698): he is waiting for the return from Havana of Mme Charton-Demeur; will she agree to play Didon? Mme Colson, his Cassandre, is unknown to him; the preparations will take nine months. [Before 29-III-63] (to Mlle Morio, CG 2704): he would be pleased if she would sing the rôle of Cassandre if she is engaged by the Théâtre-lyrique and if they present his work; the rôle seems suited to her voice and talent; [a vocal score with aut. notation included with the letter]. 29-III-63 (to Lecourt, CG 2705): the next day Mme Charton-Demeur will sign her engagement with the Théâtre-lyrique for Didon; he has also found a Cassandre; Carvalho is full of fire; they begin rehearsals on 1 May; he has written four nocturnes altogether: the *Marche de pèlerins*, the Adagio from *Roméo*, the Duo from Act IV of *Les Troyens*, and the Duo from the first act of *Béatrice*. 30-III-63 (to Ferrand, CG 2706): he has left the director of the Théâtre-lyrique busy with arrangements for *Les Troyens*; Mme Charton-Demeur is requiring a ridiculous fee; Cassandre is engaged.

9-IV-63 (Weimar, to Fiorentino, CG 2709): he gathers that everything in Paris is going to go wrong for *Les Troyens*. 11-IV-63 (Weimar, to Ferrand, CG 2712): the next day he will read the poem at a private party. [15]-IV-63 (Weimar, to Morel, CG 2713): the day before yesterday the Grand-Duke [of Saxe-Weimar] gathered a small party to which B. read the poem of *Les Troyens* with great success. 3-V-63 (to Prince Hohenzollern-Hechingen, CG 2720): the rehearsals of *Les Troyens* at the Théâtre-lyrique have stopped again; the exorbitant demands of the *prima donna* prevent its moving forward. 6-V-63 (to Mme Pohl, CG 2722): he sent the score to the Grand Duchess of Weimar; there is nothing else to report; the demands of Mme Charton-Demeur are holding everything up. 9-V-63 (to Ferrand, CG 2724): the production is held up by money matters; he has sent a copy of the score, which is still unpublished; he read *Les Troyens* one evening at

court. 16-V-63 (to Richard Pohl, CG 2725): has the Grand Duchess received the score of *Les Troyens*? 20-V-63 (to J.-E. Duchesne, CG 2726): Carvalho will do his best; now Mme Charton-Demeur is holding things up; the work is based on Books II and IV of the *Aeneid*. 20-V-63 (to Joseph Dupont, CG 2727): he and Carvalho are negotiating a production at the Théâtre-lyrique; singers are crazed: Mme Charton-Demeur, the only one who can sing Didon, is holding everything up; she wants 6000 fr. a month. [23-V-63 (Weimar, Baron Beaulieu-Marconnay to Berlioz): the Grand Duchess, sending a ring as souvenir of his last visit to Weimar, expresses her great pleasure at his gift of the score of *Les Troyens*.] 4-VI-63 (to Ferrand, CG 2733): three days before he read the work to the company; the chorus rehearsals are going to begin; he has agreed to present only the last three acts, which will be divided into five and preceded by a prologue. [6]-VI-63 (to Pohl, CG 2734): he received a beautiful gift from the Grand Duchess for the score which he had sent; they are definitely going to perform *Les Troyens* at the Théâtre-lyrique; Mme Charton-Demeur is Didon; the chorus will begin rehearsing in a week. [C. 9-VI-63] (to ?).-H. C. de Villemessant, CG 2735): V. should add [to a correction in Sunday's paper] that the Grand Duchess of Saxe-Weimar sent a letter of congratulation and a diamond ring of great value; Mme Charton sang her entire part for him the day before, superb both musically and dramatically.

10-VI-[63] (to Davison, CG 2736): they will do *Les Troyens* in November. 11-VI-[63] (to Pohl, CG 2738): he is busy writing a prologue for *Les Troyens*; the whole theatre is at work; he was greatly moved hearing Mme Charton-Demeur sing her rôle. 27-VI-63 (to Marmion, CG VI and IX 2742): he is rehearsing Didon, who is passionate about her rôle. 27-VI-[63] (to Ferrand, CG 2741): he is doing rehearsals for both *Béatrice* and *Les Troyens*; Mme Charton-Demeur is so fond of her rôle as Didon that she loses sleep over it; Carvalho's enthusiasm is growing. 28-VI-63 (to Colonel Broderotti, CG 2743): perf. planned at the Théâtre-lyrique for the end of November. 1-VII-63 (to Pal, CG 2745): after *Béatrice* in Baden he will return to the rehearsals of *Les Troyens* at the Théâtre-lyrique; the director possesses an ardour and an enthusiasm which are communicated through the theatre; Mme Charton-Demeur is engaged, and he rehearses her rôle twice a week. 3-VII-[63] (to J.-A. Demeur, CG VI and VIII 2746): be so kind as to bring the three-volume manuscript of *Les Troyens* to the rehearsal on Thursday at the Théâtre-lyrique; Barthe needs to study it because he will accompany a rehearsal a few days later to which Anna and possibly Narbal will come. 6-VII-63 (to Flaubert, CG 2748): they are staging *Les Troyens à Carthage* and would be grateful for his advice on the Phoenician and Carthaginian costumes. 8-VII-63 (to

Ferrand, CG 2749): his Anna [Marie Dubois] is causing him problems: beautiful, a magnificent contralto, but anti-music incarnate; there is no more Cassandre: they will not do *La Prise de Troie*; Carvalho and he are consulting Flaubert about the Carthaginian costumes; the first two acts are replaced by a prologue; the work will run from 8:00 until midnight. 15-VII-[63] (to Carvalho, CG 2753): here are Flaubert's notes; Didon and Anna rehearsed at his house the day before; they will be fine. 15-VII-63 (to Flaubert, CG 2754): he has received F.'s precious notes [on the costumes]; he appreciates F.'s help. 15-VII-63 (to Morel, CG 2755): they are busy with *Les Troyens*; Mme Charton-Demeur knows her rôle and will be quite beautiful; it seems to have been written for her; the day before she came to his house to rehearse with Mlle Dubois (Anna), whose contralto voice is truly magnificent but who scarcely knows how to sing; the effect of the two voices in their duo is genuinely magnificent; he thinks everything will be ready at the end of November. 27-VII-63 (to Joséphine Suat, CG 2758): *Les Troyens* is in rehearsal at the new Théâtre-lyrique; Louis will return for the first perf.; he has sold the score in advance to a Parisian publisher; he got 12,500 francs for it. 28-VII-63 (to Ferrand, CG 2759): Louis will be back in November for the première of *Les Troyens*; he has just rehearsed Didon, Anna, and Ascagne; he sold the score to Choudens for 15,000 francs.

23-[VIII-63] (to Marmion, CG 2762): they are waiting for the Théâtre-lyrique to reopen to start rehearsing again; the *décors* are almost finished. 17-IX-[63] (to Choudens, CG 2764): he has taken the most recent corrections of the plates to Mme Ris; [details on preparing the vocal score for publication in two parts]. [21-IX-63] (to Suat, CG 2765): he attends only to his rehearsals, which will last two full months, maybe more. 23-IX-[63] (to Mme Massart, CG 2766): he is totally absorbed in the rehearsals at the Théâtre-lyrique. 23-IX-[63] (to Pohl, CG 2767): Choudens's letter to P. inquiring about a translation has not been answered; he has told C. of P.'s modest fee (500 francs); *Les Troyens* should be presented c. 15-XI. 8-X-63 (to Pohl, CG 2769): Choudens offers P. 400 francs for a translation of the last three acts and the prologue; P. would also get two copies of the score; the rehearsals are going well; please do the translation as soon as possible since they will be ready in the middle of November. 10-X-63 (to Pohl, CG 2771): they are working hard on *Les Troyens*, which will probably open the following month. 25-X-63 (to Mme d'Agoult, CG VIII 2772^{bis}): come to the last rehearsal of *Les Troyens*; he doesn't yet know the day but as soon as he does he will inform her. 24-X-[63] (to Louis, CG 2772): he is exhausted by the rehearsals; the *décor* and costumes are splendid; Mme Charton and Monjauze are superb.

[25-X-63] (to Ferrand, CG 2773): the rehearsals are going well. 29-X-63 (to Davison, CG 2775): D. should come to the first perf.; it is on Wednesday, 4-XI. 2-XI-63 (to Pal, CG 2776): dress rehearsal that evening; the first perf. will be in two days.

[3-XI-63 (Marie d'Agoult to Berlioz, CG 2777): letter of congratulation.] [3-XI-63 (d'Ortigue to Berlioz CG 2778): id.] 5-XI-63 (to Ferrand, CG 2779): magnificently successful first perf. 5-[XI-63] (to Suat, CG 2780): id. [5-XI-63 (Auguste Barbier, Meyerbeer, Plouvier, M and Mme Gustave Roger, Ambroise Thomas to Berlioz, CG 2781-2785): letters of congratulation.] 7-XI-[63] (to Pohl, CG 2786): the second perf. [6-XI-63] was even more successful than the first. [8-XI-63 (Mme Spontini to Berlioz, CG 2787): letter of congratulation.] 10-XI-63 (to Ferrand, CG 2788): successful third perf. 10-XI-63 (to Félix Marmion, CG 2789): id. to a full house and to better effect than the first two; it will now be played regularly, three times per week; this promises good money; the Queen's Theatre in London is interested in the work for the following May; [details]. 10-XI-[63] (to d'Ortigue, CG 2789^{bis}): pardon him for failing to thank d'O. the night before for his article; he has just re-read it, and it is superb, cordial and informed. [10-XI-63 (Marie d'Agoult to Berlioz, CG 2790): letter of congratulation.] [14-XI-63 (Legouvé to Berlioz, CG 2792): id.] [15-XI-63] (to Choudens, CG 2793): please arrange tickets for him for the following Monday; the booing of Mme Charton intrigues them both; wouldn't it be good to have a virtuoso, J[oseph] Wieniawski, for instance, do something for piano on motives from *Les Troyens*? [15-XI-63] (to Auguste de Gasperini, CG 2794): thanks for the article in *Le Ménestrel*. [15-XI-63] (to ?, CG 2795): he has just written to Gasperini to thank him for his warm article. 15-VI-[63] (to his niece Joséphine Suat, CG 2796): Louis and his friends came at midnight to report on the fifth perf.; [details]; he has some thirty reviews, nearly all positive. 18-XI-63 (to Pohl, CG 2797): Choudens will send the score so that P. can begin his translation; perfs. continue three times a week. [18-XI-63 (Weimar, Count von Wedel to Berlioz, CG 2798): letter of congratulation from the Grand Duke.] 19-XI-63 (to CSW, CG 2799): [*Les Troyens*] is launched; he was ill and could not attend the last four performances; more than 30 papers have published favourable articles; he has had to divide the work into two parts, *La Prise de Troie* in three acts, and *Les Troyens à Carthage*, the part being perf.; the first three acts have been replaced by a prologue, a mixture of music and spoken verse. 22-XI-63 (to Johannes Weber, CG 2800): he thanks W. for his excellent review of the new composition. 23-XI-63 (to Pohl, CG 2801): P. should have received the package from Choudens; don't lose a moment, C. is horribly impatient and will engrave each act as soon as P. has finished it; the

Grand Duke of Weimar has congratulated him on the success of *Les Troyens*; he is still ill and cannot go to the perfs. of *Les Troyens*; how long will the translation take? 25-XI-63 (to Kreutzer, CG 2803): he appreciates the splendid article. [25-VI-63 (Baden-Baden, Pohl to Berlioz, CG 2804): Choudens has sent only the prologue, not even the first act; he will send the acts one after another but first he must have them; warm thoughts on the triumph of *Les Troyens*.] 26-XI-63 (to Ferrand, CG 2805): they are in negotiations with the Queen's Theatre in London; the score has already been sold to an English publisher; it will appear in Italian. 26-XI-63 (to Suat, CG 2806): Louis goes every other day to see *Les Troyens* and reports on the events of the evening; the director of the Queen's Theatre in London has come to discuss conditions for a production in England; the Grand Duke of Weimar's letter has appeared eerywhere. 29-VI-[63] (to Suat, CG 2807): he hopes to be able to attend the 12th perf. the following Monday; his publisher has sold the score to an English publisher, of which his share is 3,750 francs; the director of the Queen's Theatre came and heard the work and expects to return in several days to conclude the contract; he is asking 750 francs per performance; the Friday before, Mme Charton was super-sublime as Didon, and Louis came home overwhelmed. 13-XII-63 (to Lvov, CG 2808): it has been four years since *Les Troyens* was finished, and only the second part is being presented. 13-XII-63 (to Édouard Silas, CG 2809): he will send a complete score of *Les Troyens*; God grant that Boosey, the London publisher, will not reproduce the errors. 14-XII-63 (to Ferrand, CG 2810): there will be only five more performances, because Mme Charton must leave; the scene between Chorèbe and Cassandre from Act I is going to be perf. in Weimar, 1-I. 14-XII-63 (to Lassen, CG 2811): Choudens has received a letter from Pohl asking for the full score of the *Duo* between Chorèbe and Cassandre in Act I of *La Prise de Troie*; he says that the Grand Duchess wants to hear it on 1-I at a court concert; does L. have time to have the orchestral parts copied? he supposes it will be sung by M and Mme Milde. [20-XII-63 (Countess Callimari Catargi to Berlioz, CG 2813): letter of congratulation after 21st [and last] perf.] 23-XII-63 (to CSW, CG 2814): he is going to engrave the full score, and he wishes to dedicate it to her; performances have ceased, because Mme Charton has left; the director cut nine pieces; there have been 22 performances. 24-XII-63 (to Joséphine Suat, CG 2815): the performances are over; Mme Charton-Demeur left, so he no longer has a Didon.

4-I-64 (to Mme Porcher, CG 2818): please remit the proceeds of *Les Troyens* to his son. 6-I-64 (to Édouard Silas, CG 2819): he has no score left to send S. 7-I-64 (to Eduard Lassen, CG 2820): concerning parts for the *Duo* planned for perf. in

Weimar in February [but not done]. [19-I-64] (to Choudens, CG 2827): he has not been able to correct the parts of *Les Troyens*; he has begun to score and develop the *Marche troyenne* for concert use; he would like to give a concert where it would be heard with the *Chasse royale*; Wieniawski has found another mistake in the plates of *Les Troyens*. 24-I-64 (to Pal, CG 2829): Mme Charton is at the Théâtre-italien, where she is not as successful as she was in *Les Troyens*. 26-I-64 (to Louis, CG 2830): he will go to Mme Erard's *soirée*, where Mme Charton and Monjauze will sing the duo from *Les Troyens*, if she is able to sing; Mme Stoltz badly wants to play Didon. [C. 2-II-64 (Weckerlin to Berlioz, CG 2831): they will rehearse the excerpt from *Les Troyens* Thursday evening at Pleyel's showroom; it would be good if B. could come.] 12-II-64 (to his nieces Joséphine and Nancy Suat, CG 2832): Didon has accepted a three-year engagement with the Théâtre-italien, with the result that *Les Troyens* has gone to the devil. 25-II-64 (to M and Mme Demeur, CG 2835): the [Société des Concerts du] Conservatoire wants to perf. excerpts from *Roméo et Juliette* or *Les Troyens*; if Mme. C.-D. will not sing he will do nothing from *Les Troyens*, but they could have an enormous success with the *Quintette*, *Septuor*, and *Duo* [from Act IV]; there is much talk of Mme Erard as Didon; that evening they are singing the *Duo* at Mlle Bertin's.

1-III-64 (to Louis, CG 2839): Choudens has mutilated *Les Troyens* by deleting one movement and some of another; there are thus two versions in his shop: the Berlioz version and the Choudens version. 1-III-64 (to Pal, CG 2840): there is no one who can replace Mme Charton; both Mme Viardot and Mme Stoltz have aspirations to the throne of Carthage; he has heard nothing more from London; the day before they sang the love duet at Princess Mathilde's; they are going to do the *Septuor* at a concert at the Hôtel de Ville. 15-III-64 (to Benet, CG 2843): Carvalho told him that they had put the *Septuor* from *Les Troyens* on the two *concerts spirituels* during Holy Week; he declined to conduct it. 17-III-[64] (to Louis, CG 2844): Choudens has satisfied him by correcting the copies of *Les Troyens*, but protesting that it was an error of the printer's boys that C. knew nothing about. 29-III-64 (to Louis, CG 2849): Carvalho had advertised a *concert spirituel* at the Théâtre-lyrique with the septet from *Les Troyens*; it was withdrawn at the last minute, to B.'s great satisfaction. [Early IV-64] (to Louis, CG 2850): correcting L.'s grammar: *Les Troyens* is plural. 5-IV-64 (to Pohl, CG 2851): Choudens has not received the translation of *Les Troyens*. [3 or 4-V-64] (to Louis, CG 2855): he has written three times to Richard Pohl about the German translation but had no response. 12-V-64 (to the Grand Duke of Saxe-Weimar, CG 2857): full accounting of the difficult history of *Les Troyens*. [24-V-64? (Tournon,

Félix Marmion to his grand-niece Mathilde Masclet, CG IX 2860^{bis}): referencing the *succès manqué* of *Les Troyens*.] 22-VI-64 (to Louis, CG 2863): he has seen the engraver, Mme Ris, and learned that the engraving of the full score of *Les Troyens* will cost a good deal less than he thought; he has arranged for Choudens to return him the rights to the full score; he can thus spend his own money to publish his work exactly the way it was meant to be. [C. 15-VIII-64] (to CSW, CG 2883): his publisher, who should have published the full score of *Les Troyens* that summer, has not kept his word. 18-VIII-64 (to Ferrand, CG 2884): there is talk of reviving *Les Troyens*, he is hurrying to prevent that. 1-XI-64 (to Suat, CG 2924): he needs all the money of his that S. has, without which he cannot undertake the publication, which is far behind schedule. 10-XI-64 (to Ferrand, CG 2928): the anniversary of the first perf. of *Les Troyens* was celebrated last week at M. Blanche's, Mme Barthe-Bannderali sang *O nuit d'ivresse* with Gounod; G. sang Hylas's song, *Vallon sonore*, very well; [Mme Montdutaigny] played the ballet music, and B. himself recited Didon's scene, *Va ma sœur*, without music of course. 10-XI-64 (to Lecourt, CG 2929): id.

[15-XI-64 (George-Hainl to Berlioz: CG 2932): for the second program [of the Société des Concerts], 18 December, they will have the septet from *Les Troyens*; B. should attend to Mme Charton; they have a roster sufficient for the rest.] [Late XI-64] (to George-Hainl, CG 2933): addresses of Mme Charton-Demeur, Mlle Wertheimer, MM Monjauze, Wartel, Péront, Legrand, and Mlle Estagel [i. e., singers for the septet]; the first handbills should say "Excerpts from the second act of *Les Troyens*: ballet music, quintet, septet, and duo by H. Berlioz"; one of the oboists must bring his English horn; they also require three flutes, bass drum, tam-tam, three players for the antique cymbals and tambourine in the ballet where there are neither timpani nor bass drum; when would G.-H. like to go over the tempi? 1-XII-64 (to Suat, CG 2935): difficulties have come up between his publisher and himself which currently prevent his publication plan. [6-XII-64] (to Charles Lebouc, CG 2936): he cannot deny that the committee's decision [to suppress all but the *Septuor* at the forthcoming concert of the Société des Concerts, 18-XII] is painful; Monjauze may not agree to sing with so little to do. [Later 6-XII-64] (to Lebouc, CG 2937): he wrote two hours before regarding Monjauze; but any request to that end is now useless: Mme Charton will not sing if the *Duo* is withdrawn, and has just written to that effect to George-Hainl; he now sees that the committee can't grant him sufficient space on the program after that, and thus if they don't play the *Duo*, he must obviously withdraw it all. [7-XII-64] (to Paul Chenavard, CG 2938): they will not be doing

Les Troyens at the Conservatoire [concerts]; Mme Charton and he have refused the solution proposed by the hostile committee. [7-XII-64] (to Ernest Desmarest, CG 2939): they are not going to give the excerpts from *Les Troyens*. [7-XII-64] (to ?, CG 2940): id. 12-XII-[64] (to Édouard Bouscatel, CG 2941): id. 14-XII-64 (to Mme Ernst, CG 2945): he has received a good letter from an unknown admirer concerning *Les Troyens* who writes that Parisians are more accustomed to music more indulgent than his. [16-XII-64 (Geneva, Estelle to Berlioz): thanking him for the libretto.] 19-XII-64 (to Estelle, CG 2948): the Conservatoire perf. did not take place; letter from an unknown admirer. 23-XII-64 (to Ferrand, CG 2953): he sends an issue of *La Nation* where Gasperini has written two columns concerning *Les Troyens* at the Conservatoire. 12-I-[65] (to Ferrand, CG 2966): Gasperini is going to give a public lecture on *Les Troyens*. 20-I-65 (to Estelle, CG 2970): Gasperini is giving a public lecture on *Les Troyens* Sunday at 3:00; it will be at the same time the overture to *Les Francs-Juges* is being given at the Cirque Napoléon. 30-I-[65] (to Ferrand, CG 2974): Gasperini has not said that he means to publish his lectures, but if he does F. will know soon enough; it appears that the lecture on *Les Troyens* went well but that the audience was poorly versed in Virgilian poetry and did not understand but half. 16-II-65 (to Estelle, CG 2978): successful lecture. 2-IV-[65] (to Choudens, CG 2991) [the vocal score of] *Les Troyens [à Carthage]* is not in order; only two duets have been reinstated; the other one between Anna and Narbal is missing; in transferring *La Prise de Troie* to stone, an enormous number of mistakes were introduced; Mme Barthe-Banderali and an amateur sang the *Septuor* and the *Duo* at one of Weckerlin's concerts, and another the next day, very well; the *Septuor* was done the day before at the Hôtel de Ville; he has heard no more mention of the score and parts for the *Marche troyenne*. [?-IV-65] (to Choudens, CG 2992): he is returning proofs of the strings parts [for the ballet music] still containing some serious mistakes; C. surely means the *intermède* (*Chasse royale*) and not *entr'acte*; come discuss it, and above all send the proof of the score of the *Marche troyenne*.

[20-IV-65?] (to Choudens, CG IX 2998^{bis}): what is he to do with violin I, stand 2? it should have gone to the engraver, along with violin II and viola, stand 2; and collect the proofs he has at home, without which the engraver can't make the correction; no one has brought the promised [corrected] copies of *La Prise de Troie* to exchange [for uncorrected ones]. 3-IV-65 (to CSW, CG 2999): the full score is not yet published; the publisher is waiting for a lawsuit to constrain him to do it; would she consent to accepting the dedication, having once said no? 11-V-65 (to CSW, CG 3008): here is the dedicatory letter which will be in the score.

12-V-65 (to CSW, CG 3009): he sent the dedicatory letter without having revised it enough; be so kind as to replace it with the following: [letter of dedication]. 8-VI-65 (to CSW, CG 3014): the dedication was printed 10 days ago, incorporating her corrections and his own; he has corrected the proof, but still the two volumes have not been issued. 16-VI-65 (to CSW, CG 3015): two volumes were sent the day before. 30-VI-65 (to CSW, CG 3021): he does not know if she has received the scores. 11-VII-6 (to Louis, CG 3025): in Baden, Jourdan sings Énée and Mme Charton, Didon. 11-VIII-65 (to his nieces Joséphine and Nancy Suat, CG 3032): an act of *Les Troyens* perf. Baden with great success [31-VII; quintet, septet, and duo from act IV]. 13-IX-65 (to Estelle, CG 3044): the director of the Théâtre-lyrique has made overtures to Mme Charton about reviving the work; he cannot accept the notion; the work is too big and the theatre too small. 17-IX-65 (to CSW, CG 3046): the libretto cannot be printed at the beginning of the score, because it is the property of Michel Lévy, who will not permit the music publisher to take it. 28-IX-63 (to de Brayer, CG 2039): he was neither surprised nor particularly affected by the modest success of *Les Troyens*; but the mutilations wounded him. 4-XI-65 (to Estelle, CG 3057): he has received a long letter on *Les Troyens* from an organist in Bourbon-l'Archambault; the Société des Concerts du Conservatoire are trying to make him forget their shabby treatment of him concerning *Les Troyens* the year before by playing the *Scène d'amour* from *Roméo et Juliette*. 12-I-[66] (to Louis, CG IX 3078^{bis}): in the final analysis the production of *Les Troyens* brought him very little; all he asks of the new few years is to publish his four large scores: *Benvenuto*, *Béatrice*, and the two parts of *Les Troyens*.

8-III-66 (to Ferrand, CG 3110): perf. of the *Septuor* in Paris [7-III-66] at the Cirque Napoléon, Padeloup conducting; he was spotted in the bleachers and cheered; Liszt, just arrived from Rome, was there. 9-III-66 (to Ferrand, CG 3111): he received a fan letter on the success of two days before, a slightly modified version of a letter he sent to Spontini after *Cortez*. [13-III-66 (Marseille, Morel to Berlioz, CG 3115): congratulations on Gasperini's article in *Le Ménestrel* on the perf. of the *Septuor*.] 16-III-66 (to Ferrand, CG 3116): the perf. of the *Septuor* is making more and more of a stir. 16-III-66 (to Morel, CG 3117): M. must have seen the article in *Le Ménestrel* on the perf. of the *Septuor*. 22-III-66 (to Ferrand, CG 3122): F. should not do the *Septuor* with his young men. [Mid-April 1866 (Louis to his father, CG 3130): sharing his father's despair over the fate of *Les Troyens*; he would give ten years of his youth to have it produced, completely, properly on the stage of the Opéra, and for 50 performances.] 30-IV-[66] (to his niece Nancy

Suat, CG 3132): *Duo* (Anna-Didon) perf. with great success [20-IV-66, concert Saint-Saëns].

7-VIII-67 (to César Cui, CG 3268): he has thought more about their plan to copy several passages from *Les Troyens*, and he envisages several problems; the publisher would find the idea poor and would harbour a grudge against him; thus he asks that C. renounce the project and not write to Choudens. 26-XI-[67] (St. Petersburg, to Damcke, CG 3308): would O. go to his house and find the copy made by Rocquemont of the full score of *Les Troyens* in his bedroom, then take the separate parts, but not the choruses, and have the score and parts sent to him? 9-XII-67 (St. Petersburg, to Choudens, CG 3311): the Russian Grand Opera would like to stage *Les Troyens* and would like to copy the score; how much would C. Require for that? [[Early XII-67] (Choudens to Berlioz, CG 3313): authorizing an agreement for copying *Les Troyens* [text of agreement in CG VII, p. 636n]; C. has not been able to find a director willing to stage the entire work, but does not wish to prevent the dissemination of the work.] 31-I-68 (to the Russian Musical Society, CG VII p. 636n): [receipt:] he has received 500 francs from the R.M.S. for a ms. copy of *Les Troyens*; he will give this to Choudens in Paris; he hopes that the society will be careful to return the score to him as soon as their copyist has finished and carefully collated his work. 23-I-68 (to St. Petersburg, Ernest Reyer, CG 3332): the St. Petersburg Conservatory has bought a manuscript copy of the full score of *Les Troyens*; they want to have it translated into Russian and eventually produced when they have a sufficient number of singers; they were unable to arrange to present the Septet; he declined to have the *Chasse royale* and ballets included in his concert: it is not an instrumental work. 1-III-68 (to Stasov, CG 3346): how is the copying of *Les Troyens* progressing? [23/24-IV-68] (to Stasov, CG 3356): why has the score not been returned? 14-V-68 (to Cesar Cuit, CG 3349): id.

Text: Berlioz, after Virgil, *Aeneid*, Books II and IV. The text of the *Duo* (no. 37) is adapted from Shakespeare, *The Merchant of Venice*, Act V, scene 1.

Dedicatee: *Divo Virgilio*. In addition the work was privately dedicated to Carolyne, Princess Sayn-Wittgenstein (1819–1887), who encouraged Berlioz throughout its composition. The dedication is the subject of Berlioz's letters to the Princess of April, May, and June 1865; see above.

Self-Borrowings: Bars 53–60 of *Cassandre's Air* (no. 10) are related to bars 28–36 of the *Sardanapale* fragment of 1830 (50).

Note: For text of the contract between Berlioz and the Théâtre-lyrique, in the hand of Louis Berlioz, see CG VI, pp. 549–50. Concerning contractual arrangements for publishing the score, see CG VI, p. 483 n. 1.

In his will Berlioz bequeathed the aut. MS to the Conservatoire library, Paris, and re-emphasised Choudens's contractual obligation to publish the full score. He also requested that Cornelius undertake the German translation. A lawsuit by the composer's heirs eventually constrained Choudens to print the full score, but it was printed in two separate parts: *Les Troyens à Carthage* (Paris, [1885]) and *La Prise de Troie* (Paris, [1899]); neither was put on sale.

A contract between Berlioz, Choudens, and Vasily Kologrivov, permitting the Russian Musical Society to copy and perform *Les Troyens*, as well as a receipt, dated 31-I-68, for 500^f paid to Berlioz for the privilege, appear in CG VII, p. 636n.

F-Pc papiers divers de Berlioz 46 is a *Note pour l'opéra des Troyens de M^r Berlioz* concerning costumes and performance time. 1 bifolio of blue letter paper.

When the opera was divided into two parts in 1863, the acts were divided as follows: *La Prise de Troie*, Act I: Nos. 1–3, Act II: Nos. 4–11, Act III: Nos. 12–16; *Les Troyens à Carthage*, Act I: Nos. 17–28, Act II: No. 29, Act III: Nos. 30–37, Act IV: Nos. 38–44, Act V: Nos. 45–52.

Bibliography: Jullien 241, 246, 249, 263–94, 298–99, 307–08, 314 – Boschot III, 384–503, 506–11, 514, 516–17, 519, 521–22, 525, 527, 530, 532–33, 536–40, 542–43, 551, 553–55, 559, 564, 566–68, 576–77, 579–81, 583–96, 600, 616, 630 – *Berlioziana* (1904), 267–68, 291–92; (1905), 220–21; (1906), 335–36 – Prod'homme 312, 357–62, 363, 364, 367, 369–70, 371, 375–77, 379, 381, 383, 385–94, 398, 399, 400, 402, 412, 421n – Fouque 257–67 – Barzun II, 106–53.

G. Bertrand, "La Crise Musicale: A propos des Troyens," *Revue germanique*, 1-XII-63 – E. Destranges, *Les Troyens de Berlioz* (Paris, 1897) – Julien Tiersot, "Lettres de Berlioz sur Les Troyens," *La Revue de Paris* 28 (1921), IV, 449–73, 749–70; V, 146–71 – Richard Macnutt, "Storm over the Royal Hunt," *Berlioz Society Bulletin* 31 (January 1960), 4–6; reprinted in *Opera* 11 (1960), 332–34; id., "New Light on La Prise de Troie," *Berlioz Society Bulletin* 35 (June 1961), 6 – Gottfried Fraenkel, "Berlioz, The Princess, and 'Les Troyens'," *M&L* 44 (1963), 249–56; also reply by Macdonald, *M&L* 45 (1964), 102–03 – Macdonald, *A Critical Edition of Berlioz's Les Troyens* (Ph. D. diss., Cambridge, 1968) – David Cairns, "Berlioz and Virgil: A Consideration of 'Les Troyens' as a Virgilian Opera," *Proceedings of the Royal Musical Association* 95 (1968–69), 97–110; revised

and enlarged as “Les Troyens and The Aeneid,” in *Responses* (London and New York, 1973), pp. 88–110 – Macdonald, “Les Troyens at the Théâtre-Lyrique,” *MT* 110 (1969), 919–21 – Louise Goldberg, *A Hundred Years of Berlioz’s Les Troyens* (Ph. D. diss., University of Rochester, 1973).

Ian Kemp, ed., *Hector Berlioz: Les Troyens* (Cambridge University Press, 1988) – *Berlioz: Les Troyens, L’Avant-scène Opéra* 128–29, February–March 1990 (including contributions by Macdonald, Cairns, Condé, and others) – *Hector Berlioz: Les Troyens à Carthage: Dossier de presse parisienne (1863)*, ed. Frank Heidelberger (Heilbronn: Galland, 1995) – Cairns, “Les Troyens,” in *Berlioz: La Voix du romantisme* (Paris: Bibliothèque nationale de France / Fayard, 2003), 225–26 – Macdonald, “A New Source for Berlioz’s *Les Troyens*,” in *Berlioz and Debussy: Sources, Contexts and Legacies: Essays in Memory of François Lesure*, ed. Barbara L. Kelly and Kerry Murphy (Ashgate, 2007), pp. 53–65.

133B Marche troyenne

Concert arrangement

167 bars

Fl. I–II, Hb. I–II, Cl. I–II, Bns I–II, Cors I–IV, Tromp. I–II, C. à p. I–II, Tromb. I–III, Oph. ou Tuba, 1 pr. Timb., G. c., Cymb., Harpes I–II, Cordes.

Hopkinson 65D–E.

Malherbe & Weingartner vol. VI, x–xi, 57–88 (1902) – NBE vol. 21, 47–80; ix–x (Eng.), xvii (Fr.), xxiii (Ger.), 164, 168, 170 (ed. Hugh Macdonald, 2005).

Date of Composition: early 1864 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pn** Rés. Vm² 174. *Marche Troyenne / Tirée de l’opéra des Troyens / de H. Berlioz / arrangée pour orchestre seul / et développée pour les concerts / Par l’auteur*. 22 numbered fols. (1^r=TP, 1^v blank, 2^r–22^r, 22^v blank). Upright 26.7 x 35 cm.; 24 staves (except fols. 21–22; 26 staves). Autograph fair copy.

AUTOGRAPH SKETCH: *Marche Troyenne tirée de l'opéra des Troyens de H. Berlioz arrangée pour l'orchestre seul et développée pour les concerts par l'auteur*. Notated in dark brown ink on ten systems. 1 fol. Upright 35 x 27 cm., 26-staff paper [by Lard-Esnault of Paris]. Sold at Sotheby's, 4-XII-1998 and 23-V-2017 ([description and facsimile](#)).

MANUSCRIPT SCORE: **US-Cso**. French copyist, reduced score.

PRINTED SCORE (NBE source **P**): *MARCHE TROYENNE / TIRÉE DE L'OPERA. / LES / TROYENS à CARTHAGE / Poeme et Musique / de / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC, ETC. / Prix 20^f net / [vignette, etc.:] P. de CRAUZAT / ARRANGÉE POUR ORCHESTRE SEUL / ET / DÉVELOPPÉE pour les Concerts par L'AUTEUR, / Grande PARTITION & Parties d'Orchestre, 20^f net. / CHOUDENS, Editeur, Rue S^t Honoré, 265, pres l'Assomption. / [L.:] Propriété pour tous pays. [R.:] Déposé selon les traités internationaux. / [C.:] Allemagne, Bock. Paris: Choudens, [1865] (Berlin: Bock). Pl. no. A.C.1220. TP, TP^v blank, 1–32. Foot of p. 32: Paris, Imp: Arouy, rue Rochechouart, 84. Advertised in *FM*, 25-VI-65. Hopkinson 65E. Copies: **F-Pc** D 942; **F-Pn** Vm⁷ 2223; **US-Bp** **M.332.5 (6); **US-Cso** Thomas 827 (also an ms. copy); **US-NYpm** Fenderson (record ID 69857).*

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: Choudens, [1865]. Pl. no. A.C.1049. 16 parts: Fl., Hb., Cl., Bns, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I-II, Tromb. III, Oph. ou Tuba, Timb., G. c. & Cymb., Harpes, Vns I, Vns II, Altos, Villes & Cb. Hopkinson 65D. Copy: **F-Pn Collection Macnutt** (Macnutt inventory 5478) (late printing); **US-Cso** Thomas 827 (also ms. copies); **GB-En** H. B. 2/53 (3).

Performances: none.

Reference: LETTERS: [19-I-64] (to Choudens, CG 2827): he has begun to score and develop the *Marche troyenne* for concert use; he would like to give a concert where it would be heard with the *Chasse royale*. [3 or 4-V-64] (to Louis, CG 2855): Choudens has not engraved the *Marche troyenne*. 2-IV-[65] (to Choudens, CG 2991): he has heard no more mention of the score and parts for the *Marche troyenne*. [?-IV-65] (to Choudens, CG 2992): send the proof of the score of the *Marche troyenne*. [21-VIII-65 (Louis to Berlioz, CG 3035): he has received the (published) *Marche troyenne*.]

Note: This arrangement is based on the finale of Act I of *Les Troyens* and is similar to the version of the march in the *Prologue* to *Les Troyens à Carthage*.

134

Plaisir d'amour

Arrangement: music by J.-P.-E. Martini, text by Florian

à Monsieur Battaille

[66 bars](#)

Chant; Fl. I-II, Cl. I-II, Cors I-II, Cordes.

Hopkinson 60.

Malherbe & Weingartner vol. XVIII, vi, 26–31 (1904) – NBE 22b, 248–55; xv (Eng), xxiii (Fr), xxxiii (Ger), 299, 323 (ed. Ian Rumbold, 2004).

Date of Composition: before April 1859. An entry in Berlioz's account book for IV-59 (**F-Pn** Collection Macnutt) reads: *De Richault pour la Rom: de Martini 50^f*.

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 17667. *à M^r Battaille / Plaisir d'amour / Romance / De Martini / Instrumentée pour un petit orchestre / Par / Hector Berlioz*. 10 fols. (1^r=TP, 1^v–9^v, 10^{r-v} blank except for note on 10^v). Upright 27 x 35.5 cm.; 18 staves. Autograph fair copy. Note [fol. 10^v]: *Copiez 5 parties du 1^r Violon, 5 id. du 2^{me} Violon, 3 d'alto, 3 de Violoncelle, 4 de Contrebasses, Flutes, Clarinettes, Cors*. Ex Société des Concerts.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 16502 (NBE source **CO1**). In the hand of Rocquemont. Upright white, 14 staves. All are labelled 1 in upper L. Used by the engraver, who left the pl. no. 1468 on the front of Vns I. 8 parts: Fl., Cl., Cors, Vns I, Vns II, Altos, Vles, Cb.

F-Pc D 16512 (NBE source **CO2**). In the hand of Rocquemont. Upright, 14 staves. All are labelled 2 in upper L. 5 parts: Vns I, Vns II, Altos, Vles, Cb.

PRINTED SCORE (NBE source **P**): à Monsieur Bataille / Plaisir d'Amour / ROMANCE / DE / MARTINI / Instrumentée / pour un petit Orchestre / PAR / HECTOR BERLIOZ / Membre de l'Institut / [L.:] Partition net: 1^f 50. [R.:] Parties séparées d'Orchestre net. 1^f 50. / La même avec Accomp^t de Piano Prix: 3^f. / à Paris, chez RICHAULT, Boulev^t Poissonnière, 26 au 1^{er}. / 1468.R. Paris: Richault, [1859]. Pl. no. 1468.R. Octavo; TP, TP^v blank, 2–20, [21–22] blank. Foot of p. 1: *Imp*: LANGLET rue Cadet 28. Dépôt légal, 28-IX-59. Announced in *BF*, 15-X-59. Hopkinson 60A. Copies: **F-Pc** D 919 (dep. 1859); **F-Pn** Vm⁷ 2233 (dep. 1859); **GB-En** H. B. 1/88; **US-Cso** Thomas 856.

VARIANT: the same as far as *Membre de l'Institut*. Then: (*Partition d'Orchestre, net 2^f.*) (*Parties séparées d'Orchestre net 2^f.*) / [L.:] N^o 1. Soprano ou Ténor 3^f. [R.:] N^o 2. Contralto ou Baryton. 3^f. / PARIS, / RICHAULT et C^{ie} Editeurs C^{res}. 4 Boulevard des Italiens / 1468.R. [1866 or later]. Foot of p. 20: *Imp*: Richault et Cie rue du Poteau 21. Copies: **GB-Lbbc** Misc. 1508; **US-Bp** **M.345.28(3); **US-NYp** *MTO (Martini).

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Richault, [1859]. Pl. no. 1468. Lower R. of Vns I: *Imp*. G. MERGAULT & C^{ie}, 12 rue Martel, Paris. 10 lithographed parts, octavo: Fl. I, Fl. II, Cl. I, Cl. II, Cors I-II, Vns I, Vns II, Altos, Vlls, Cb. Hopkinson 60B. Copy: **GB-Ob** Mus. 221 d 183 (some, perhaps all, from a later reprinting by Costallat); **US-Cso** Thomas 856.

Performance: 23-IV-59* (Paris: Opéra-comique; Bataille).

Reference: LETTER: c. II-1859 (to Adolf Schimon, CG VIII 2348^{bis}): In what key did Bataille sing *Plaisir d'amour*? isn't it in F?

Composer: Jean-Paul-Égide Martini, born Schwartzendorf (1741–1816), *Romance du Chevrier dans Célestine, nouvelle de M^r le Ch^r de Florian*, in *Airs du droit du seigneur avec accompagnement de harpe ou forté piano* (Paris, n. d., c. 1785; the publication includes parts for *Violino Primo, Violino Secondo, Alto and Basso*).

Text: Florian (see [6](#)), from *Célestine* (Paris, n.d., c. 1785).

Dedicatee: Charles-Amable Bataille (1822–1872), bass singer who created the role of the Père de famille in *L'Enfance du Christ* ([130](#)).

Bibliography: *Berlioziana* (1906), 44.

134bis

Romance for a published collection

LOST

Date of Composition: before 16 September 1859 [from correspondence].

Reference: LETTER: 16-IX-59 (to a publisher, CG VIII 2403^{bis}): the *romance* for which he was given the words did not suggest many good ideas; he did sensible music, but on sober reflection found it worthy of an *auto-da-fé* and consequently burned it; excuse him for not wanting to see published in the collection something that was unworthy of being there.

Note: Given the association of the letter with the Stuttgarter Liederkrantz (see Bibliography), it seems possible that the album in question was a collection published by the organization: *Album für Gesang mit Begleitung des Pianoforte herausgegeben von Stuttgarter Liederkrantz* (1860). It includes contributions, several in French, from a number of composers in Berlioz's circle (Julius Benedict, Gilbert Duprez, Halévy, Ferdinand Hiller, Meyerbeer), and CG VIII 2403^{bis} indicates that the unknown correspondent had asked Berlioz to forward a letter to Halévy.

Bibliography: CG vol. VIII, 486-87, citing a facsimile of the letter found in *125 Jahre Stuttgarter Liederkrantz Erinnerungsblätter* (Stuttgart, 1950).

135

Hymne pour la consécration du nouveau tabernacle

Text anonymous

20 bars

stanzas 2-9: voice parts and text only

Chœur (Sopr. I, Tén. I; Sopr. II, Alto, Tén. II; Basses I-II); Orgue ou Pf.

Hopkinson 59.

Malherbe & Weingartner vol. XVI, pp. xiii-xiv, 107-18 (1904) – NBE vol. 14, 53-61; xi-xii (Eng.), xvii-xviii (Fr.), xxiii-xxiv (Ger.), 93-94, 98, 103 (ed. Ian Rumbold, 1996).

Date of Composition: before October 1859 [prior to *dépôt légal*].

Sources:

AUTOGRAPH SCORE: lost.

AUTOGRAPH VOCAL PART: **F-Preboul** (Martine Perrin). *Hymne / Soprani 2^{di}, Contralti, e Tenori 2^{di}*. 1 fol. (1 p. of music). Upright white, 20 staves. Trimmed from a larger sheet.

PRINTED SCORE (NBE source **P**): *HYMNE / POUR LA CONSÉCRATION DU NOUVEAU TABERNACLE / MUSIQUE DE / HECTOR BERLIOZ*. Paris: private printing, [1859]. No pl. no. Cover^{r-v} blank, [1] blank, 2-7, [8] blank. Foot of p. 2. [L.:] *LAVILLEMARAIS, Graveur, Faubourg Montmartre, 75*. [R.:] *Imp: THIERRY, Cité Bergère, 1. Dépôt légal, 4-X-59*. Announced in *BF, sans nom d'éditeur, 15-X-59*. Hopkinson 59A. Copies: **F-Pc** Acn 3137 (dep. X-1859); **F-Pn** Vm⁷ 31715 (dep. X-1859).

LATER ISSUE: with wrapper and TP. Wrapper: *ÉRECTION DU TEMPLE / Prédit par SALOMON, décrit par ÉZÉCHIEL / MANIFESTÉ EN VISION A VRIES / HYMNE POUR LA CONSÉCRATION DU NOUVEAU TABERNACLE / MUSIQUE PAR HECTOR BERLIOZ / [portrait of Vries] / [R.:] . . . Telle est la génération de ceux qui te cherchent, qui / cherchent ta face en Jacob. / Portes, élevez vos têtes; portes éternelles, haussez-vous, / et le Roi de gloire entrera. / Qui est ce Roi de gloire? C'est l'Éternel fort et puissant / dans les combats. / Portes, élevez vos têtes; élevez-les aussi, portes éternelles, / et le Roi de gloire entrera. / Qui est le Roi de gloire? C'est l'Éternel des armées: c'est / lui qui est le Roi de gloire. Salut. / [C.:] *PARIS / BUREAUX DE L'ALLIANCE-NOUVELLE, RUE DU DAUPHIN, 3 (EN FACE LE JARDIN DES TUILERIES) / 1863 / Paris. – Typographie Walder, rue Bonaparte 34*. TP: [Within a decorative border:] *ÉRECTION DU TEMPLE / PRÉDIT PAR SALOMON, DÉCRIT PAR ÉZÉCHIEL / ET / DEVANT ÊTRE ÉLEVÉE À PARIS, / PAR / J. H. VRIES / Comme gage de la réconciliation entre**

*Dieu et l'homme, entre / l'homme et son prochain. – Signal de la paix Universelle. / HYMNE POUR LA CONSÉCRATION DU NOUVEAU TABERNACLE / Musique par HECTOR BERLIOZ / Religion vient de religare, lier de nouveau. / Lorsque tous les hommes seront unis par la / même Religion la paix régnera sur la terre. / [lower L:] Imp. Thierry F^s, Cité Bergère 1 à Paris. Paris: Bureaux de l'Alliance-Nouvelle, 1863. No pl. no. 1st TP, TP^v blank, 2nd TP, TP^v blank; [1]=frontispiece showing construction works, entitled *ÉRECTION DU TEMPLE DE MARBRE par VRIES*, 2-7, [8] blank. Hopkinson 59A(a). Facs. of 1st TP, Hopkinson pl. VA. Facs. of 2nd TP, Hopkinson pl. VB. Facs. of both TPs, NBE vol. 14, p. 103; facs. of 2nd TP in Macnutt prospectus, p. 29. Facs. of frontispiece, Hopkinson pl. VC. Copies: **F-Pc** D 899; **F-Pn** Vm⁷ 31714 (lacking 1st TP, ex coll. Thierry-Poux), Gr-Vm Macnutt 153 (ex Alfred Cortot).*

Performance: none traced.

Reference: none.

Text: Anonymous, perhaps by J.-H. Vries.

Note: J.-H. [Jan Hendrik] Vries, known as Docteur Noir, attended Berlioz in February 1859 and achieved some remission of his illness. He was also believed to have cured Adolphe Sax of a cancer of the lip. At a concert given in his honour on 17-II-59, the overture *Le Carnaval romain* was played, and if the *Hymne* was not heard on that occasion, Berlioz probably composed it soon after in gratitude to the self-styled doctor who claimed to be divinely appointed to erect a tabernacle in the Champs-Élysées.

Bibliography: Jullien 248 – Boschot III, 493–95 – *Berlioziana* (1906), 76–83 – Barzun II, 159.

136

Le Roi des aulnes

Ballade de Goethe

Arrangement: music by Schubert, text by Goethe, translated by Édouard Bouscatel

à Mademoiselle Francilla Pixis

148 bars

Chant; Fl. I-II, Hb., C. a., Cl. I-II, Bns I-II, Cors I-II, Cor à pistons, Tromp. I-II, 1 pr. Timb., Cordes.

Hopkinson 61.

Malherbe & Weingartner vol. XVIII, pp. vi-viii, 32-51 (1904; with a new translation) – NBE vol. 22b, 256-82; xv (Eng), xxiii (Fr), xxxiii (Ger), 299-300, 323 (ed. Ian Rumbold, 2004).

Date of Composition: August 1860 [prior to performance].

Sources:

AUTOGRAPH SCORE: lost.

MANUSCRIPT ORCHESTRAL PARTS (NBE source **CO**): **F-Psoc**. Parts with aut. titles. Upright white octavo, 12 staves. German copyist. Used in Baden. 13 parts: Vns I (3), Vns II (3), Altos (2), Vlles (2), Cb. (3).

PRINTED SCORE (NBE source **P**): [upper R.:] *A MADEMOISELLE FRANCILLA PIXIS. / LE ROI DES AULNES / Der erl König. / BALLADE DE GOETHE /* [vignette:] *P. DE CRAUZAT / Mise en Musique, avec accompagnement de Piano, / PAR / FRANÇOIS SCHUBERT. / ORCHESTRÉE PAR / HECTOR BERLIOZ / PAROLES FRANÇAISES DE M. ÉDOUARD BOUSCATEL. / [L.:] GRANDE PARTITION: 15^f. [R.:] PARTIES SÉPARÉES: 15^f. / [C.:] PIANO ET CHANT: 6FR. / Paris au Magasin de Musique du Bazar de l'industrie Française, O. LEGOUIX, Edit^r Boulev^t Poissonnière, 27. / [L.:] A Leipzig chez Hoffmeister. [R.:] A Winterthur chez Ritter Biedermann. / Imp. Moucelot, R. Croix des Petits Champs, 27. Paris: O. Legouix, [1860] (Leipzig: Hoffmeister; Winterthur: Rieter-Biedermann). Pl. no. O.L.G.450. TP, TP^v blank, [1] blank, 2-21, [22] blank. Foot of p. 2, L.: *Cointé graveur, R.: Paris, Imp: Moucelot, r C^x des P^{ts} Champs, 27. Dépôt légal, 13-XI-60.* Hopkinson 61A. Facs. of TP in Kapp, *Bilder*, 38; and NBE vol. 22b, p. 331. Copies: **F-Pc** D 961 (dep. XI-60), A 1446; **F-Pn** Vm⁷ 3764 (dep. XI-60), Gr-Vm Macnutt 164; **D-B** Mb 1419, V 1010°; **GB-Cp1** XRa.850.80B.X2; **GB-En** H. B. 2/51 (1); **GB-Lbl** Hirsch IV 1436 a (2) (proofs with aut. corrections; lacks TP); **GB-NWmacdonald**;*

RUS-SPsc; US-NYpm Fenderson (record ID 69852: pl. no. O.L.G.450. G. Legouix; thus a later printing from the original plates). Legouix paid Berlioz 200 francs for this work.

VARIANTS (a): with no blanks, the music starting on the title verso. Hopkinson 61A(a). Copies: **GB-En** H. B. 2/51 (2); **F-Pn** Gr-Vm Macnutt 140 (5) ex Alexandre Guilmant (signed).

(b) Imp. G. Legouix, 4 Rue Rougement. Hopkinson 61A(b).

(c) Imp. G. Legouix, 4 rue Chauveau-Lagarde. Lithographed. Hopkinson 61A(c). Copies: **D-Mbs** [4 Mus.pr. 64572](#); **GB-Lbanks** 9300096.

PRINTED ORCHESTRAL PARTS (NBE source **PO**): Paris: O. Legouix, [1860]. Pl. no. O.L.G. 450. 13 parts: Fl., Cl., Hb., C. a., Bns, Cors I-II, Cor III à p., Tromp., Timb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 61B. Copies: **F-Pc** L 17253 (dep. XI-60; *fonds du roi*); **F-Pn** Vm⁷ 3764, Vm²⁶ 598 (ex coll. Thierry Poux), Gr-Vm Macnutt 152; **GB-Lbanks** 9300096 (lacks Tromp.); **R-SPsc**.

Performance: 27-VIII-60* (Baden; Roger).

References:

FEUILLETON: "M. Legouix, Schubert, M. Bouscatel," in *JD*, 24-XI-60 (C 891).

LETTERS: [16-IX-60 (J. P. Pixis, in Baden, to Berlioz, CG IX 2514^{bis}): P. is delighted to learn that B.'s superb orchestration of *Erlkönig* will finally be published and known to the world.] 12-V-62 (to Rieter-Biedermann, CG IX 2612): he has not thought about a German publication of *Le Roi des aulnes* in a long time; it wasn't he who talked about it to the German papers. 29-XI-62 (to Rieter-Biedermann, CG 2672): as for R.-B.'s desire to publish his orchestration of *Le Roi des aulnes*, R.-B. should send a drafted authorisation and B. will sign it after his publisher [in Paris] has.

Composer: Schubert (1797-1828), *Erlkönig* (D 328, 1815; published Vienna, 1821, as op. 1).

Text: Goethe (see [33](#)), in *Die Fischerin* (Weimar, 1782). The translator Édouard Bouscatel wrote for *Le Petit Journal*.

Dedicatee: Francilla Pixis-Göhringer (1816-?88), singer in the Munich opera and adopted daughter of Berlioz's friend J. P. Pixis, then resident in Baden.

Bibliography: Jullien 247 – Boschot III, 525 – *Berlioziana* (1906), 44 – Prod'homme 363 – Barzun II, 175–76.

Dietrich Berke, “*Le Roi des aulnes: Schuberts Erlkönig in der Orchesterbearbeitung von Hector Berlioz,*” in *Schubert-Jahrbuch* 2000–2002, p. 81–93.

137

Le Temple universel

Text by J.-F. Vaudin

137A Version I: for two choruses and organ, early 1861

137B Version II: for unaccompanied chorus, c. 1867–68

137A Version I

172 bars

Chœur I (Tén. I-II, Basses I-II), Chœur II (Tén. I-II, Basses I-II), Orgue.

Œuvre 28 – Hopkinson 62A.

Malherbe & Weingartner vol. XVI, xiv, 119–40 (1904) – NBE vol. 14, 62–74; xii–xiii (Eng.), xviii–xix (Fr.), xxiv–xxv (Ger.), 94, 98, 104 (ed. Ian Rumbold, 1996).

Date of Composition: late January– early February 1861 [from correspondence].

Sources: AUTOGRAPH FRAGMENTS (NBE source **A**): **US-NH** Frederick R. Koch Collection [GEN MSS 601; see below]. *Le temple universel / Double chœur /* [deleted: *Pour deux peuples / (Chacun chantant dans sa langue)*] / *Paroles de J. F. Vaudin / Musique de M^r Hector Berlioz.* TP, TP^v blank, 1–10. Upright, 26.5 x 35 cm.; 16 staves. Autograph fair copy, with some revisions in the sung text, used by the engraver. Facs. of p. 5 in NBE 14, p. 104. This fragment contains bars 1–89 only. Formerly **US-NYpm** Koch 913.

US-STu MLM 78. 1 fol.^{r-v} [pp. 11–12], giving bars 90–101 of the work. Upright, 26.5 x 35 cm.; 16 staves. Autograph fair copy, with some revisions in the

sung text, used by the engraver. Facs. of recto in Nathan van Patten, *Catalogue of the Memorial Library of Stanford University* (Stanford, 1950), [21]. Online [HERE](#).

GB-En H. B. 5/3. 2 unnumbered fols. [pp. 15–18], giving bars 114–137 of the work. Upright, 26.5 x 35 cm.; 16 staves. Autograph fair copy, used by the engraver. Pp. [13–14] and [19–24] of the complete autograph MS have not been traced.

PRINTED SCORE (NBE source **P1**): *LE TEMPLE UNIVERSEL / DOUBLE CHŒUR* / [L.:] *Paroles de J. F. VAUDIN*. [R.:] *Musique de H. BERLIOZ*. / *Op: 28. / Paris à l'Orphéon 61 r. N.D. de Nazareth. / [L.:] Prix 3^f net*. Paris: L'Orphéon, [1861]. Pl. no. Orph. 45. Octavo, 1–22. Foot of p. 22: [L.:] *V. AUBRY Graveur, Pass: Neveux 13*. [R.:] *Imp: Thierry c. Bergère*. French text only. *Dépôt légal*, 24-VI-61. Hopkinson 62A. Copies: **F-Pc** D 1178 (1) (dep. VI-61); **F-Pn** Vm⁷ 11365 (1) (dep. VI-61); **US-Bp** **M.193.2.

Performance: none traced with certainty. The work was expected to be performed in London in June 1861 during a French and English choral festival for which it had been composed following a successful London visit by the French singers in June 1860. When this project failed, the work was placed on the program for the 1861 congress of French Orphéonists, originally scheduled for mid-September in the Palais de l'Industrie ([R&GM 4-VIII-61, p. 245](#)), then postponed until late October. Berlioz rehearsed his work on 28 (and possibly 14) July 1861 at the Palais Bonne-Nouvelle (and Wagner rehearsed the sailors' chorus from *Le Vaisseau Fantôme / Der fliegende Holländer*). Reasons why *Le Temple universel* was cancelled after the general rehearsal appear in the Foreword to NBE 14, following accounts in *R&GM* and *L'Orphéon*, the journal of the orpheonist movement. An obituary in *L'Écho des Orphéons*, 21 March 1869, notes that it was “unanimously declared unperformable.”

A performance may have taken place on 22-XI-65 (St. Cecilia's Day) in Lille. [R&GM, 12-XI-65, p. 373](#) reports that *Le jour de la Sainte-Cécile, la Société impériale de l'orphéon lillois doit chanter un chœur grandiose d'H. Berlioz, qui a pour titre le Temple universel*. [Le Ménestrel, 12-XI-65, p. 399](#) contained the same news, remarking *cet ouvrage, que l'on dit très-largement conçu, serait exécuté par l'une des meilleures sociétés chorales que l'on connaisse, celle de l'Orphéon Lillois*. Further documentation is lacking.

References: LETTERS: 28-I-[61] (to his niece Joséphine Suat, CG 2529): the director of the Sociétés Chorales de France has just extracted from him a promise

he is fulfilling: 6 or 8,000 French *orphéonistes* will make a second visit in June to their London counterparts, and he is writing a duo for the two peoples, one part in French, one in English, and a third with both languages simultaneously; it could be grandiose if well performed; in any case he will not go to hear it, not being in the mood to cross the Channel for that; however it could be interesting: a duo for 12,000 men! [?-II-61] (to Eugène Delaporte?, CG 2532) Vaudin writes that their chorus has been sent to the engraver; but the English part should not be engraved until there is a translation, for a double text will be necessary for that part; has [the recipient] decided to do another edition for London? that will be inevitable if he engraves the English chorus part in Paris without English words. 14-II-61 (to Louis, CG 2534): he has just done a double chorus, for two peoples each singing in their own language; it is for the *orphéonistes français*, who are going to visit the English society a second time in June, the English will sing in English and the French in French; the French chorus is already in rehearsal; there will be eight or ten thousand men's voices in the Crystal Palace; he will not go to hear it as he does not have the money. 21-II-[61] (to Louis, CG 2536): the duo for two peoples is finished; it is being rehearsed in Paris and in London. 7-III-61 (to Delaporte, CG 2540): if the rehearsal is to take place on Sunday, he cannot come. 31-III-61 (to Louis, CG IX 2545^{bis}): the Orphéonistes are working on his Duo for two peoples; the English are going to do the same.

PRESS: *L'Orphéon*, 15-II-1861, reports on a rehearsal of the Cercle Choral on 10-II-1861; text given in CG VI, p. 201, n. 1.

137B Version II

[135 bars](#)

Chœur (Tén. I-II, Basses I-II).

Hopkinson 62B.

Malherbe & Weingartner vol. XVI, xiv, 141–55 (1904) — NBE vol. 14, 75–79; xii–xiii (Eng.), xviii–xix (Fr.), xxiv–xxv (Ger.), 94, 98, 104 (ed. Ian Rumbold, 1996).

Date of Composition: c. 1867–1868 [prior to *dépôt légal*].

Sources:

AUTOGRAPH SCORE: none (see Note).

PRINTED SCORE (NBE source **P2**): *LE TEMPLE UNIVERSEL / Chœur A 4 VOIX D'HOMMES. / [L.:] Paroles de / J. F. VAUDIN. // [R.:] Musique de / H. BERLIOZ. // [C.:] PRIX NET / 1^f 50^c. // Paris, chez H. ROHDÉ Edit: rue Caumartin 9 et à la France Chorale rue du Faub: Montmartre 27. Paris: H. Rohdé, [1867]. Pl. no. H.R.204. Octavo, 1–12. Foot of p. 1: *JOLY f^{es} graveurs r. Traverse 22. Foot of p. 12: Imp: Thierry cité Bergère 2. Dépôt légal, 28-IV-68. BF, 30-V-67. Hopkinson 62B. Copies: F-Pc D 1178 (2) (dep. 1868); F-Pn Vm⁷ 11365 (2).**

Performance: This version may have been intended for the Paris Exposition of July 1867, when the *Hymne à la France* ([97](#)) was performed.



Text: Jean-François Vaudin (1877–1869), one of the originators of the orpheonist movement in France.

Note: The second version was fashioned by removing 36 bars before *Ô jours splendides* (inc. *Salut aux peuples de la terre*), rewriting the chorus parts slightly and eliminating the accompaniment. The printer failed to remove the resulting empty bars from the beginning and end of the work. Tiersot describes a copy of the first version altered by Berlioz to become the second; at the time (1906) it belonged to Rohdé, the publisher, but it cannot now be traced.

Bibliography: Boschot III, 532, 542 — *Berlioziana* (1906), 27–28 — *Prod'homme* 367 — Barzun II, 208.

137bis

Passages notated in the Galin-Paris-Chevé system

Date: February 1861.

Note: In his *feuilleton* for the [Journal des Débats of 19 February 1861](#) (“Séance expérimentale: de l’école Galin-Paris-Chevé,” [C 895](#)), Berlioz mentions having composed two passages for a public demonstration, 3 February 1861, of the system developed by Pierre Galin (1786–1821), Aimé Paris (1798–1866), Nanine Paris (d. 1868), and Émile J. M. Chev   (1804–64):

“Le fragment que j’ai proposé et contenant une modulation enharmonique (d’ut majeur en si majeur) a été bien lu.” . . . The other fragment was “écrit en canon à l’octave en imitations serrées.”

Berlioz’s *Le Chant des bretons* ([71B](#)) was apparently published *en chiffres* in 1853 and 1863.

See also Ernest L’Épine, *Procès-verbal de la séance d’expérimentation donnée par la Société chorale de l’École Galin-Paris-Chevé ... le 3 février 1861*. Paris: L. Tinterlin, [1861]).

138

Béatrice et Bénédict

Opéra imité de Shakespeare

Libretto by Berlioz, after Shakespeare

à M Bénazet

Ouverture	318 bars
Acte I	
1 Chœur	112 bars
2 Chœur	57 bars
2bis Sicilienne	86 bars (58–143)
3 Air (Héro)	219 bars
4 Duo (Béatrice, Bénédict)	283 bars
5 Trio (Bénédict, Claudio, Don Pedro)	339 bars
6 Epithalame grotesque and <i>6bis</i>	66 bars ; 2 stanzas (bis)
7 Rondo (Bénédict)	178 bars
8 Duo-Nocturne (Héro, Ursule)	160 bars
Entr’acte: Sicilienne	89 bars

Acte II

9	Improvisation (Somarone) et Chœur à boire	206 bars
10	Air (Béatrice)	277 bars
11	Trio (Héro, Béatrice, Ursule)	204 bars
12	Chœur lointain (derrière la scène)	46 bars
13	Marche nuptiale	74 bars
14	Enseigne	13 bars
15	Scherzo-Duetto	118 bars

Béatrice (Sopr.), Héro (Sopr.), Ursule (M.-Sopr.), Bénédicte (Tén.), Claudio (Bar.), Don Pedro (Basse), Somarone (Basse), Léonato (*parlé*), un Messager (*parlé*), un Tabellion (*parlé*), 2 Domestiques (*parlés*); Chœur (Sopr. I-II, Tén. I-II, Basses I-II); Fl. I-II (P. fl.), Hb. I-II (C. a.), Cl. I-II, Bns I-II, Cors I-IV, Tromp. I-II, C. à p., Tromb. I-III, Timb., G. c., Cymb., Tambour de basque, Harpes I-II, Guitare, Cordes.

Hopkinson 63.

Malherbe & Weingartner vol. XIX and XX (1907); overture also in vol. V, xviii-xix, 137-44 (1901) – NBE vol. 3 (ed. Hugh Macdonald, 1980).

Date of Composition: c. August 1860–February 1862 [from correspondence].

Sources:

AUTOGRAPH SCORE (NBE source **A**): **F-Pc** ms 1513. *Béatrice et Bénédicte / opéra comique / en deux actes / imité de Shakespeare / Paroles et musique / De / Hector Berlioz / [lower R.:] Paris, 25 Février / 1862*. 410 numbered pp. Upright 26.5 x 35 cm.; 20 staves, then 30 (pp. 55–150), 20 (pp. 151–206), 30 (pp. 207–66), 20 (pp. 267–70), 16 (pp. 271–72), 30 (pp. 273–318), 18 (pp. 319–58), 20 (pp. 359–62), 30 (pp. 363–410). Mostly fair copy, with some cuts. Pp. 219–28 and 396–401 are in the hand of Rocquemont, except for the text. Contents: *Ouverture*, 3–53 (1=TP; 2, 54 blank); Chœur N° 1, 57–74 (55=TP, 56 blank); N° 2, 75–83; *Sicilienne*, 83–95 (96–98 blank); *Air* N° 3, 101–18 (99=TP, 100 blank); *Duo* N° 4, 121–50 (119=TP, 120 blank); N° 5 *Trio*, 151–205 (206 blank); N° 6 *Epithalame grotesque*, 207–17 (218=dialogue; 219–29=2^d Couplet [copyist]; 230 blank); *Rondo* N° 7, 231–46; *Duo-nocturne*. / N° 8, 251–65 (247=copyist's TP, 248 blank, 249=aut. TP, 250 blank, 266 blank); *Entr'acte*, 267–72 (268–72 blank for copyist to fill) in); *Deuxième Acte* / N° 9 / *Improvisation / de Somarone [& chœur à boire]*, 275–90 (273=TP, 274 blank); *Air de Béatrice* / N° 10 / *2^{me} Acte*, 291–317 (289bis=TP; 290, 318 blank); *Trio* N° 11, 319–58; *Chœur lointain* N° 12 / *derrière la scène*, 359–61 (362 blank); *Marche nuptiale / Chœur / et morceau*

d'ensemble / N^o 41 13, 365–79 (363=TP; 364, 380 blank); N^o 41 13bis [*Enseigne*], 381–83 (384 blank); *Scherzo et chœur final* / N^o 41 14, 387–403 (385=TP; 386, 404 blank); [*Autre fin*], 405–09 (410 blank). Facsimiles of pp. 75 and 402 in NBE 3, p. 294. [Gallica IFN-55001421](https://gallica.bnf.fr/ark:/61904/IFN-55001421).

AUTOGRAPH RÔLE (NBE source **Arôle**): Somarone's *rôle* for the second strophe of the *Epithalame grotesque*, 2 pp., ex coll. Marc Pincherle. Upright, 14 staves. Sold at the Hôtel Drouot, 8-XI-1966, lot 9. Facs. in Pincherle, *Musiciens peints par eux-mêmes* (Paris, 1939), pl. X; also in the Drouot catalogue 8-XI-1966, p. 5.

SKETCHES: **F-Pn** ms 20225 (ex coll. Boschot), including sketches for the overture. **F-RYlang** Rés. 20 BER (Herlin 1306): overture, 1 fol. See Herlin p. 228 and facsimiles, p. 246.

MANUSCRIPT FULL SCORE of the overture, marked Bote & Bock: **GB-En** (74 pp.).

MANUSCRIPT SCORE (French copyist) and parts (US copyist) for *Duo-Nocturne*; English transl. Inserted in pencil. **UC-Cso** Thomas 825.

MANUSCRIPT ORCHESTRAL PARTS: **F-Preboul**.¹¹ A Vns I part for the complete work, marked N^o 4 (NBE source **CO1**). It lacks nos. 11 and 12. Upright white, 14 staves. 1862.

F-Psoc. Orchestral parts for the *Duo-Nocturne*, no. 8 (NBE source **CO2**). Upright white, 14 staves. Copied by Rocquemont, stamped Société des Concerts. 28 early parts (and other late parts): Fl. I-II, Fl. [II; not Rocquemont], Hb. I-II, Hb. [II; not Rocquemont], Cl. I-II, Cl. [II; not Rocquemont]. Cors, Vns I (5), Vns II (5), Altos (4), Vlles (3), Vlles & Cb. (2), Cb. (2).

F-Preboul. Orchestral parts for the *Air de Béatrice*, no. 10 (NBE source **CO3**). Upright white, 12 staves. German[?] copyist. 19 parts: Fl. I, Fl. II, Hb. I, Hb. II, Cl. I, Cl. II, Bns I, Bns II, Cors I, Cors II, Tromp. I, Tromp. II, Tromb. I, Tromb. II, Tromb. III, Vns I, Vns II, Altos, Vlles & Cb. Also 3 parts, upright white, 14 staves, for Vns I, by a different copyist.

US-Cso. The *Duo-Nocturne*, 13 parts, US copyist, n.d.

¹¹The *matériel* seen by scholars in Mme Reboul's collection is assumed in 2018 still to belong her surviving heirs.

MANUSCRIPT VOCAL PART (NBE source **Crôle**): **F-Preboul**. The *Rôle de Béatrice*, including no. 11. Oblong white, 10 staves. French copyist.

MANUSCRIPT LIBRETTI: **F-Pn** Collection Macnutt (NBE source **CAL1**). [Copyist:] *Béatrice et Bénédicte*, / *Opéra comique en deux actes / imité de Shakspeare*; / *Paroles et Musique / de / Hector Berlioz*. Copyist, with 9 pp. in Berlioz's hand, creating two acts instead of one; and other aut. entries in black ink, brown ink, and pencil. On the TP, "en un acte" has been changed to "en deux actes," in what appears to be the composer's hand. 26 fols. in 5 fascicles: [1^r]=TP, [1^v] blank, [2^r]=*Personnages*, [2^v-26^v]=text, [26^v] blank. Fol. 25 is a collette showing a fair copy in aut. of the Scherzo-Duettino no. 15, covering fol. 26, the original ending with the text of "L'amour est un flambeau" added in aut., brown ink. First two scenes in inverse order; no. 11-12 lacking, since composed later; *Personnages* has the names of the 1862 Baden-Baden cast added in aut. pencil. Facsimiles of fol. 5^r and 26^r [subsequently covered by collette 25^r] in NBE 3, p. 295; 26^r also in Macnutt prospectus, p. 6 (color).

US-NYcu (NBE source **CAL2**). *Béatrice et Bénédicte* / *Opéra comique en deux actes. / Imité de Shakespeare. / Paroles et Musique / de Hector Berlioz*. Copyist, with some aut. annotations. [1]=TP, [2]=*Personnages*, [3-64]=text, [65-66] blank. The wrapper is entitled *Béatrice et Bénédicte* (aut.) and *Souffleur* (another hand).

F-CSA (NBE source **CAL3**). *Béatrice et Bénédicte* / *Opéra-comique en deux actes / Imité de Shakespeare / Paroles et Musique / de / Hector Berlioz*. Copyist, with a single aut. annotation. [1]=TP, stamped *Dubois Bureau de Copies Dramatiques Rue St Marc 30*, [3]=*Personnages*, [4-70]=text.

D-WRdn 450. German libretto, translated by Richard Pohl (NBE source **CL1**). Used for the *Regie* in Weimar, 1863. The 1863 cast is given in red ink.

Id., a second German libretto, undated, of the *Abgekürzter Dialog* (NBE source **CL2**). 20 pp. A German text, very much shortened.

PRINTED FULL SCORE: first published by Malherbe & Weingartner (1907). The full score of the overture was first published by Bote & Bock (1892).

PRINTED VOCAL SCORE (NBE source **PV1**): A M^R E. BENAZET. / *BÉATRICE & BÉNÉDICT / OPÉRA / EN DEUX ACTES / IMITÉ DE SHAKESPEARE / PAROLES / ET MUSIQUE / DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT, ETC. / Représenté pour la 1^{re} fois sur le nouveau Théâtre de Bade / le 9 Août 1862. / PARTITION PIANO ET CHANT / PRIX: 12^f NET. / à Paris chez G.*

BRANDUS & S. DUFOUR, 103, rue Richelieu, au 1^{er}. / [L.:] Londres / Davison & C^{ie}. // [C.:] Imp. Thierry, Paris. // [R.:] Berlin / Bote & Bock. A pictorial TP, signed in left margin *BARBIZET, lith.* Paris: G. Brandus & S. Dufour, [1863] (London: Davison & Co.; Berlin: Bote & Bock). No pl. no. Octavo: TP, TP^v blank, [1]=*Personnages & Table*, 2–200. Foot of p. 2: *M^{me} V^e RIS, graveur*. Most copies in purple wrappers. *Dépôt légal*, 28-I-63. Advertised in *R&GM*, 8-II-63. Announced in *BF*, 28-II-63 and in the Hofmeister Verzeichnis for 1863. Hopkinson 63A. The pf. reduction is probably by Berlioz. Copies: **F-Pc** D 921 (ex coll. Malherbe, aut.: *à mon ami Kastner, souvenir affectueux; H. Berlioz*), D 2953 (dep. 1863), L 2840, L 3286 (aut.: *à Madame Kastner, hommage d'une respectueuse amitié et d'une sincère admiration pour les rares qualités de son esprit. H. Berlioz. 7 Février 1863*), L 10929; **F-Pn** Vm² 656 (dep. 1863), Gr-Vm Macnutt 114 (Victor Massé's copy); **F-Po** Rés. 1054 (aut.: *à Mademoiselle Monrose, souvenir reconnaissant de l'auteur, H. Berlioz*); **F-Psoc**; **F-CSA**; formerly **F-G**, now missing (proofs of pp. 139–52, with aut. corrections); **F-Rlang** (presentation copy to Schwab); **B-Bc** MI 51, MI 51bis; **B-Lc** 207-KK-V; **CH-W** MN 392a; **D-B** DMS 12662; **D-F** Mus. pr. Q 52/604; **GB-En** H. B. 1/90 (aut.: *D'Ortigue; hommage de l'auteur; H. Berlioz*); **GB-Lbl** E 175; **GB-Ob** Mus. 1 c 309 (78), Mus. 22 d 739; **I-B** MM 452; **US-Bp** **M.362.28; **US-Bp** Kous: M1503.B514B52 1860zx (1); **US-Cn** VM1503.B51b; **US-DAholoman**; **US-NH** Mq40.B45b; **US-STu** MLM 63 (aut. sig.); Sotheby's 4-XII-1998 (inscribed to Prince Hohenzollern-Hechingen, 16-IV-63); Lubrano Catalogue, XII-2000 (*à Madame Charton-Demeur souvenir reconnaissant de son admirateur et ami Hector Berlioz*); Lisa Cox Catalogue, X-2004; Freeman Sale, Philadelphia, 19-X-2008.

BERLIN EDITION (NBE source **PV2**): *BÉATRICE & BÉNÉDICT / OPER / IN ZWEI AKTEN / nach / SHAKESPEARE / TEXT und MUSIK / von / HECTOR BERLIOZ. / Klavier-Auszug / mit deutschen und französischen Text / VON / R. POHL. / Eigentum der Verleger / BERLIN u. POSEN / [L.:] Unter den Linden N° 27. / Französische-Strasse N° 33^e // [R.:] Wilhelm-Strasse N° 21 / Mylins Hôtel // ED. BOTE & G. BOCK. / (E. BOCK.) / [far L.:] Breslau, / Lichtenberg. // [far R.:] Stettin, / Simon. // Hof-Musikhandlung J.J.M.M. des Königs u. der Königin. / u. S.K.H. des Prinzen Albrecht von Preussen. / Leipzig, Leede. / Paris, G. Brandus et S. Dufour. London, Davison et C° / Die Partitur als Manuscript gedruckt ist nur durch die Verlagshandlung zu beziehen. / Pr. 5 Thlr. Berlin: Bote & Bock, [1864] (Breslau: Lichtenberg; Stettin: Simon; Leipzig: Leede; Paris: G. Brandus & S. Dufour; London: Davison & C°). Pl. nos. B. & B. 6001 to 6018, one for each movement. [1]=TP, [2]=*Personnen & Inhalt-Verzeichniss*, 3–211. Foot of p. 3: *Propriété des Editeurs*. Foot of p. 211: *Stich u. Druck v. Ed. Bote u. G. Bock in Berlin*. The design of*

the TP is copied from the French edition. Hopkinson 63A(g). Copies: **F-Psoc**; **A-Wn** 12226; **GB-En** H. B. 1/95.

PRINTED VOCAL SCORE (EXCERPTS): No. 4, with the same TP as the Paris vocal score, paginated 48–65. Copy: **F-Pn** Collection Macnutt (Macnutt inventory 5446) (unicum).

No. 8, with the same TP as the Paris vocal score, paginated 107–22. Pl. no. 12158. Hopkinson 63A(e). Copy: **F-Pn** Collection Macnutt (Macnutt inventory 5448); **GB-En** H. B. 2/52 (1).

The overture, from the Berlin edition. Pl. no. 6001. Copy: **D-B** 1994/1.

No. 8, from the Berlin edition. Pl. no. 6010. Hopkinson 63A(h). Copy: **GB-En** H.B. 2/52 (1).

PRINTED LIBRETTI (NBE source **PL1**): *Beatrice und Benedict / Komische Oper in zwei Aufzügen. / Text (nach Shakespeare) und Musik / von / Hector Berlioz. / Deutsche Bearbeitung / von / Richard Pohl. / Weimar. / Druck von Fr. Tantz. / 1863. Weimar: Fr. Tantz, 1863. [1]=TP, [2]=Personen, [3]–31=text. Gives sung text only, no dialogue. Hopkinson 80A. Copy: **D-B** Tb 585/2.*

(NBE source **PL2**): *(Den Bühnen gegenüber als Manuscript gedruckt.) / (Das Recht der Aufführung ist nach dem Gesetz vom 20. Februar 1854 / vorbehalten.) H. Berlioz. / Beatrice und Benedict. / Oper in zwei Akten. / (Nach Shakespeare.) / Text und Musik / von / Hector Berlioz. / Den ausschließlichen Druck der Arienbücher, behufs der Aufführung, / behalten wir uns vor und sind dieselben durch uns zu beziehen. / Ausschließliches Eigenthum von Ed. Bote und G. Bock / (E. Bock), / Hofmusikhandlung II. MM. des Königs und der Königin u. Sr. Königl. Hoheit / des Prinzen Albrecht von Preussen. / Berlin, 1865. Berlin: Bote & Bock, 1865. [1]=TP, [2]=Personen, [3]–52=text. Pohl's translation, with dialogue. Copy: **D-B** Tb 585.*

The French text was first published by Joubert (1906) (NBE source **PL3**).

Performances: COMPLETE: 9-VIII-62* (Baden; Mme Charton-Demeur, Béatrice; Montaubry, Bénédicte; Mlle Montrose, Héro), then 11-VIII-62*; 8-IV-63* (Weimar; in the German translation of Richard Pohl; Fr. Milde, Béatrice; Knop, Bénédicte), then 10-IV-63*, 30-IV-63, 13-XI-63, and 13-X-64; 14-VIII-63* (revived Baden; Mme Charton-Demeur, Béatrice; Jourdan, Bénédicte), then 18-VIII-63*; XI-64 (Stuttgart; in German).

EXCERPTS: 7-IV-62 (Paris: *soirée chez Escudier; Duo and Air; Mme Charton-Demeur*), 22-III-63 (Paris: Salle du Conservatoire; *Duo-Nocturne; Mmes Viardot and Vandenheuvel-Duprez*), 5-IV-63 (id.), 8-IV-63 (id.), X-63 (Vienna; *Duo-Nocturne*), 3-XI-63 (Weimar; *Duo-Nocturne*), 25-II-64 (Paris: chez Mlle Bertin; *Duo-Nocturne*), XI-64 (Vienna; *Duo-Nocturne*), 22-III-65 (Paris: Salle du Conservatoire: *Duo-Nocturne*), 26-II-67* (Cologne; *Duo-Nocturne*), 25-VIII-67 (Meiningen: Tonkünstlerversammlung of the Allgemeine Deutsche Musikverein; Frls. Emilie Wigand and Clara Martini; Meiningen and Weimar orchestras combined; cond. Leopold Damrosch; see [NzfM 25-X-67](#)), 22-XII-67 (St. Petersburg: *Duo-Nocturne*).

References:

MÉMOIRES Postface: composed between the completion and perf. of *Les Troyens*; first perf. 9-VIII-62 in Baden; perf. Weimar [IV-63] in a German translation by Richard Pohl; libretto from part of *Much Ado about Nothing*; he added the episode of the choirmaster and the text of the vocal numbers; vocal score engraved; the full score would be published if he could find enough money; *Duo* written during a speech at the Institute; *Duo* perf. at the Conservatoire [22-III-63].

ATC ("A MM. les membres de l'Académie des Beaux-Arts de l'Institut"), 297-301: he composed the verses of the *Duo* among the ruins of the old castle at Baden.

LETTERS: 19-I-33 (to d'Ortigue, CG 311): he is going to write a comic opera on Shakespeare's *Much Ado about Nothing*. 23-I-33 (to Adèle, CG 312): he has just given the theatre [Théâtre-italien] the plan for a libretto of which he has chosen and arranged the subject.

[For letters of 1858 and 1859 concerning his contract to write a three-act opera to inaugurate the new theatre in Baden, see Works Contemplated But Not Composed [XVIII](#), an opera on the Thirty Years' War to a libretto by Édouard Plouvier.]

23-X-[60] (to Louis, CG 2516): the day before he worked seven hours on a little work in one act that he's undertaken; he doesn't know if he's mentioned it. 10-XI-60 (to Louis, CG VIII 2519^{bis}): he has done the little opera he mentioned, on Shakespeare's *Much Ado about Nothing*; it is called *Bénédict et Béatrice*; it is very gay and very pretty; now that the music is coming fluidly, he doesn't know which movement he likes the best; he just wrote two in a few days; don't mention this to anyone, since you can have your subject stolen so easily. 21-XI-60 (to Louis, CG 2520): the numbers of his little opera are coming quickly; often he

begins another before having finished the first, he has written four numbers, with five left to do; he took only the idea from Shakespeare; the rest is his invention; it is simply a matter of persuading Béatrice and Bénédict that they are in love with each other. 26-[XI-60] (to Louis, CG IX 2521^{bis}): his little score, *Béatrice*, is coming along well; it is quite lovely, fresh, young. 27-XI-60 (to Cornelius, CG 2522): he is finishing a one-act opera on a subject he borrowed from Shakespeare; it amuses him greatly, and he is writing his score *con furia*; it is *gai, mordant*, and occasionally poetic. [28]-XI-1860 (to Nanci, CG 2523): he has been overcome with composition fever that has resulted in a one-act comic opera; it is smiling and happy, with twelve movements: a respite from *Les Troyens*. 29-XI-60 (to Ferrand, CG 2524): he is doing a comic opera in one act; he has done the words and is finishing the music; there will be about twelve numbers.

2-I-61 (to Louis, CG VI and VIII 2526): he cannot find an instant to continue his *Béatrice* score; he has promised his one-act opera to Bénazet for the new theatre in Baden. 28-I-[61] (to his niece Joséphine Suat, CG 2529): his little opera on *Béatrice* is moving forward slowly, as he is working so little. 14-II-61 (to Louis, CG 2534): for a month he has not found a day to work on his *Béatrice* score, which will be played at the new theatre in Baden. 31-[III-61] (to Louis, CG IX 2545^{bis}): he hasn't been able to compose and thus *Béatrice* is still unfinished. 4-V-[61] (to Louis, CG 2550): he has not yet returned to work on *Béatrice et Bénédict* [first use of full title]. 2-VI-61 (to Louis, CG VI and IX 2555): Bénazet's theatre will be finished this year; his little opera on *Béatrice* will be done there, not *Les Troyens*. 6-VII-61 (to Ferrand, CG 2565): little by little he is finishing a comic opera in one act for the new theatre in Baden; it is modelled on Shakespeare's *Much Ado about Nothing*; it is called *Béatrice et Bénédict*. [18-XI-61 (Marie Recio to Mme Massart, CG IX 2574^{bis}): B. is at work on his second act, since now he's decided that there will be two.] 1-X-61 (to his niece Nancy, CG 2575): he has engaged an admirable and charming singer for Béatrice: Mme Charton-Demeur; she is already working to learn her role, which is finished. 4-XI-61 (to Pal, CG 2579): he is at work on the opera which Bénazet has asked to have for the inauguration of the new theatre in Baden; it is in two acts and almost finished; he is engaging his singers, and they will begin rehearsals in a few months. 27-XI-[61] (to his niece Joséphine Suat, CG 2581): his opponents are capable of sending emissaries to Baden to hiss the première. 7-XII-61 (to Suat, CG 2585): he has just finished his two-act opera for Baden; only the overture remains to be done.

4-II-62 (to Pal, CG 2589): he has started rehearsing *Béatrice et Bénédicte*, due to be perf. on 5 or 6-VIII; they want to do it in Strasbourg, too; he cannot think of a Paris perf. until his great ship [*Les Troyens*] is launched; they say it will be 13 months hence (March 1863). 8-II-62 (to Ferrand, CG 2590): he is finishing the opera in two acts for the new theatre in Baden; *Béatrice et Bénédicte* will appear 6-VIII. 23-[II-62] (to Victor Prilleux, CG 2595): several of the artists who will perform the two-act opera he has just written for the theatre in Baden will come to his house Tuesday at 2:00 to hear a reading and to get their parts; succeeding Tuesdays at the same time an accompanist will be at his house if desired.

[16]-III-[62] (to Louis, CG 2598): every Tuesday they rehearse *Béatrice*, which will appear at the Baden theatre on 6-VIII. 21-III-62 (to Cornelius, CG 2599): he has to stay in Paris for the weekly rehearsals of *Béatrice et Bénédicte*, which will be done on 6-VIII in Baden. 6-IV-62 (to Philippe Mutée, CG 2604): the presumed epoch of his opera is the 16th century; they need Sicilian costumes; [instructions on the settings]; he recommends careful attention of the chorus to its chorus master. 9-IV-62 (to Cornelius, CG 2605): it would be charming if C. could come to hear *Béatrice* under his direction in Baden on 6-VIII; two days ago they did two numbers (a *Duo* and an air) at a *soirée* before a large audience, and it was a great success; Mme Charton-Demeur (*Béatrice*) sang beautifully; Perrin of the Opéra-comique wants to produce *Béatrice* after he returns from Baden, but he does not know if he wants it done before *Les Troyens*. [IV or V-62] (to de La Madelaine, CG 2606): he is sorry that M. did not come to Escudier's to hear the fragments of *Les Troyens* and *Béatrice et Bénédicte*, beautifully done; he should come to Baden, where the opera will be perf. on 6-VIII. [19-IV-62] (to his niece Joséphine Suat, CG 2608): he is occupied with frequent rehearsals for *Béatrice*, which will be done 6-VIII in Baden; several scenes were just presented during a *soirée* to great success. 27-[IV-62] (to Saint-Saëns, CG 2609): Mme Charton will be at his house the following Tuesday at 2:00, and they are counting on S.-S. [to accompany]. 28-V-[62] (to ?, CG IX 2610^{ante-antebis}): the first rehearsal will take place at his house on Monday at 2:30. 2-VI-62 (to Louis, CG 2610^{antebis}): he is very busy with his opera, the more pressing as August approaches; it's beginning to go, if only the actors were more scrupulous with the rehearsals; he has no idea what the choristers are doing in Strasbourg; the actors are pleased with his little work; Mme Charton-Demeur will be a great hit and he hopes Montaubry will, too; Prilleux (as the grotesque chaplemaster) will draw laughs; but it is a question of delicacy in performance; he will have to hammer away at the Baden orchestra, which is devoted to him. 8-VI-[62] (to Louis, CG 2610^{bis}): he has added a new

scene to Prilleux's role (Somarone, the *maître de chapelle*); Mme Charton-Demeur is charming in the musical aspect of her role as Béatrice; it's too bad to go to all this trouble for two performances. 12-VI-62 (to Rieter-Biedermann, CG 2612): he is engaged with his other opera, in two acts, *Béatrice et Bénédicte*, which will be perf. in Baden, 9-VIII; they are rehearsing busily in Paris; the chorus is rehearsed in Strasbourg, and on his arrival in Baden he will put the orchestra to work. 17-VI-62 (to Louis, CG 2613): he hopes L. will come to the final rehearsals and perf. in Baden. 20-[VI-62] (to Victor Prilleux, CG 2618): rehearsal Monday at 12:30; P. should kindly bring his part, as there is a small change to make at the end. [25-VI-62] (to Montaubry, CG 2623): rehearsals resume the following Friday at 1:30. [End VI-62] (to Montaubry, CG 2624): he himself is available, but the accompanist is in the country until Sunday; the same is true of Mme Charton. 30-VI-[62] (to Henry Vieuxtemps, CG 2628): he cannot leave Paris owing to the rehearsals for his two-act opera, which they are giving at the new theatre in Baden on 9-VIII.

12-VII-[62] (to Louis, CG 2630): the chorus is doing well; Bénazet is counting on a great success; they rehearsed the day before at the Opéra-comique. 19-VII-62 (to Liszt, CG 2632): Mme Charton-Demeur is Béatrice; in this difficult rôle she is completely charming; Mlle Montrose (Héro) is lacking in all musical instinct, but finally she learned her rôle, and her fresh and natural voice is very valuable; there is a third woman—adequate; the four men sing passably; they write from Baden that the chorus of the Strasbourg theatre have learned their part well; he would do *Béatrice* in Paris, but Perrin has no good soprano, no one to sing or act Béatrice; for a Paris production he has the *Bénédicte* and the *maître de chapelle grotesque* (Montaubry and Prilleux), but that is all. 21-[VII-63] (to Vaucorbeil, CG 2633): V. would be welcome at the last rehearsal, Saturday [26 July] at 1:00 at the [old] Théâtre-lyrique. 22-VII-62 (to CSW, CG 2634): he has taken for the text a part of Shakespeare's *Much Ado about Nothing*; he has added a grotesque *maître de chapelle* named Somarone; [excerpt from the libretto]; the score is a caprice written with the point of a needle and demands playing of extreme delicacy. 23 or 24-VII-62 (to Pal, CG 2635): he is leaving for Baden the following Monday; he thinks the work will be exceptionally well perf.; he will take over the orchestra when he arrives in Baden; there will only be two perfs. [9 and 11-VIII]; they say that the theatre at Baden is charming. 24 [VII-62] (to Heugel, CG 2636): Saturday rehearsal changed to noon sharp. 25-[VII-62] (to de La Madelaine, CG 2637): they rehearse the opera for Baden—for the last time in Paris—at the Théâtre-lyrique the next day, Saturday, at 12:00.

[VIII-62?] ([Baden?], to Mme Viardot, CG 2640): he has tried to obtain the effects that she has noted [from attending the orchestra rehearsals] without much success; they will need to tolerate things that cannot be changed; he will think all night about remedies, but they are pressed for time. [3-VIII-62] (Baden, to Benoît Jouvin, CG IX 2640^{bis}): he is concerned that J. might not be coming. 4 or 5-VIII-62] (Baden, to Marius Escudier, CG 2641): the theatre is ready, the rehearsals are going well, and *Béatrice* will open on 9-VIII as announced. 10-VIII-62 (Baden, to Louis, CG 2642): a successful first perf.; Mme Charton-Demeur was charming; Montaubry was elegant and distinguished; the *Duo* [no. 8] was especially popular. 10-VIII-62] (Baden, to Suat, CG 2643): great success of the first perf.; [details]; some people were impressed that both the words and the music were by the same person, who then conducted. 16-[VIII-62] (to Amédée Achard, CG 2644): he appreciates A.'s warm article [JD 13-VIII-62] on the opera. 18-VIII-62 (to Legouvé, CG 2645): everything was fine; Mme Charton-Demeur and he owe L. a great deal for his advice; Bénazet has asked for the work and the prima donna next season. 21-VIII-62 (to Ferrand, CG 2646): successful perf.; the French, German, and Belgian press unanimously acclaimed the work; the perf. was excellent, especially Mme Charton-Demeur; he was ill, and perhaps conducted better as a result; Bénazet spent a great deal on costumes, décor, and singers; they would do it at the Opéra-comique, only there is no *Béatrice*.

26-VIII-62 (to Ferrand, CG 2648): he has been busy with the publication of *Béatrice*, of which he is expanding the music for Act II; he is writing a trio and a chorus. 21-IX-62 (to CSW, CG 2651): he has added two scenes to Act II; successful perf. in Baden; Bénazet has asked to perf. *Béatrice* again the following year. 21-IX-62 (to Mme Viardot, CG 2652): he has added two movts. to the second act: the trio for the three women and also a very quiet chorus for sopranos, altos and tenors, who sing from the wings shortly after the *Trio*; he has not yet seen Perrin about a Paris production; he will discover what is possible at the Opéra-comique. 8-X-62 (to Suat, CG 2659): Bénazet will give no more festivals in Badent but expects to revive the opera in 1863; but this work has already been paid for and will thus only bring him 250 francs in rights. [10-X-62 (Choudens to Berlioz, CG 2660): proposed price and payment schedule for the publication: 6,000 francs in three installments; full score to appear simultaneous with a [Paris] production; [declined by the composer].] 11-X-62 (to Marie Lefèvre-Desvallières, CG 2661): he cannot send the score; the engraver will not be finished for at least a month. 11-X-62 (to Suat, CG 2662): he will send his nieces the score in five or six weeks; it is being engraved at the moment. 26-X-62 (to Schwab, CG 2666): he appreciates the article on *Béatrice*. 28-XI-62 (to Richard Pohl, CG 2670): he cannot allow *Béatrice* to

be done in Weimar without attending rehearsals and conducting the first perf.; they must give up the idea of doing it. 29-XI-62 (to Rieter-Biedermann, CG 2672): he is publishing, *chez Brandus*, the vocal score of his opera *Béatrice et Bénédicte*, played with such success in Baden that summer; it would be successful in German, with a good translation. 5-XII-62 (to Marmion, CG 2677): the Théâtre-lyrique is as incapable of producing *Béatrice* as *Les Troyens*. [9-XII-62 (Weimar, Richard Pohl to Berlioz, CG 2678): he hopes that the Grand Duke will decide in favor of a production.]

13-I-63 (to Pal, CG 2688): *Béatrice et Bénédicte* will be given again in Baden, and he will conduct, but it will earn him little but the rights, since it has already been paid for. 13-I-63 (to his niece Joséphine Suat, CG 2689): he has not yet sent the score of *Béatrice* because he won't have copies for another ten days. 15-I-63 (to Marmion, CG VI and IX 2690): all of his works are published, including *Béatrice et Bénédicte*, the score of which will appear in several days; he has not yet decided whether to give it at the Théâtre-lyrique, who have asked for it; the singers are inadequate, and Mme Charton is in America. 17-I-63 (to Richard Pohl, CG 2691): he will write to Bénazet asking him to lend the Weimar theatre the full score and parts; he cannot send a vocal score until 22-I, according to the printer; the score is dedicated to Bénazet; the copyist will need to copy the women's *Trio* and the chorus he has added to the second act; probably P. has already sketched a translation of the libretto. [22-I-63 (Weimar, Franz Dingelstedt to Berlioz, CG 2692): arrangements for the Weimar production.] 26-I-63 (to Bénazet, CG 2693): many thanks for sending the music of *Béatrice* to Weimar; it will be returned in good time and in good condition; he presents a copy of the [published] score, of which Bénazet has accepted the dedication, and which would not exist but for him. 3-II-63 (to Pal, CG 2694): perf. planned for Weimar, wanted by the Grand Duchess for her birthday gala, 8-IV; perf. planned for Baden the following August with Mme Charton-Demeur; they want the *Duo* in March at the Conservatoire. 5-II-63 (to Davison, CG 2695): he is sending the vocal score of *Béatrice* through Brandus; the Conservatoire has asked for the *Duo* at the end of Act I on 8-III; perf. planned for Weimar, beginning of April; in August he returns to Baden to do the work again. 22-II-63 (to Ferrand, CG 2697): *Béatrice* is engraved, and he will send it; he leaves 1-IV to perf. it in Weimar; in August it will be perf. again at Baden; the *Duo* will be perf. at the Conservatoire in two weeks. 3-III-63 (to Ferrand, CG 2698): perf. planned for Weimar during April; perf. of the *Duo* planned for the Conservatoire, 28-III. 24-III-63 (to Schwab, CG 2701): last Sunday [22-III] at the sixth concert of the Société des Concerts, Mmes Viardot and

Vandenheuvel sang the *Duo* from the first act with prodigious success; they have just reprinted the vocal score, with all the mistakes corrected. 28-III-63 (to the Société des Concerts, CG 2703): he proposes a second perf. of the *Duo*. 29-III-63 (to Lecourt, CG 2705): he will send a copy of the score; they are doing a new printing in which he hopes there will be no more mistakes; the success of last Sunday's perf. is truly remarkable; the Société des Concerts wishes to do the *Duo* again, as well as Béatrice's air sung by Mme Charton-Demeur; he has written four nocturnes altogether: the *Marche de pèlerins*, the Adagio from *Roméo*, the *Duo* from Act IV of *Les Troyens*, and the *Duo* from the first act of Béatrice. 30-III-63 (to Ferrand, CG 2706): *Duo* perf. Conservatoire [22-III-63]. 2-IV-63 (to the Prince Hohenzollern-Hechingen, CG 2707): he will come on 12-IV if the second perf. of his opera in Weimar does not take place that day. 7-IV-63 (Weimar, to [Lecourt], CG 2708): he is sorry that L. got a poor copy of *Béatrice*, but it is not the engraver's fault; the printer blundered and got the plates wrong; when he gets back to Paris he will have the trio pulled and will send another copy which L. can substitute; the rehearsals in Weimar are going very well; the *Trio* which he added and which he had not yet heard was an agreeable surprise; *Béatrice* (Mme Milde) cannot Italianize herself.

9-IV-63 (Weimar, to Fiorentino, CG 2709): a great success; Mme Milde as Béatrice was ravishing and Knop a spirited Bénédict; the new *Trio* for the three women was nearly as effective as the *Duo*. 9-IV-63 (Weimar, to M and Mme Massart, CG 2710): a successful perf. [8-IV-63]; the Grand Dukes, the Grand Duchess, and the Queen of Prussia were full of praise; the orchestra plays marvellously, and the vocal ensemble sings well; Béatrice is a true artist, though too German, making of the Sicilian lioness something sentimental. 9-IV-63 (Weimar, to Mme Viardot, CG 2711): id. 11-IV-63 (Weimar, to Ferrand, CG 2712): id. [15]-IV-63 (Weimar, to Morel, CG 2713): id. [18]-IV-63 (Löwenberg, to M and Mme Massart, CG 2714): successful second perf. 26-IV-63 (to Marmion, CG 2715): two successful perfs. in German at the theatre in Weimar. 26-IV-63 (to his niece Joséphine Suat, CG 2716): two successful perfs. Weimar; [details]; has he sent the score? [End IV-63] (to Bourgault-Ducoudray, CG 2718): it was not the *Duo-Scherzo* but the *Duo-Nocturne* that they did at the Conservatoire; his own two favourites are the same *Duo* and the *Air* of Béatrice: "*Dieu! que viens-je d'entendre!*"; it is also the public's favourite.

9-V-63 (to Ferrand, CG 2724): perf. planned for August in Baden. 16-V-63 (to Richard Pohl, CG 2725): Bock of Berlin has sent to Brandus to arrange for a German score of *Béatrice*; his proposal is unacceptable; Brandus will arrange a

Vienna production; thus send the libretto faithfully translated, without cuts or changes, and the piano score with the German words; return all the orchestra parts and the full score to Bénazet; he has told Brandus that a copy of the full score with German text will cost 600 francs; let him know how the last Weimar performance, on the 29th, goes. 20-V-63 (to J.-E. Duchesne, CG 2726): he is sending a copy of the score; the *Duo* from the first act was perf. at the Conservatoire two months ago and has been asked for again. 28-V-[64] (to Jourdan[?], CG 2731): the first rehearsal will be at his house the following Monday at 2:30. 7-VI-[63] (to Richard Pohl, CG 2734): has P. returned the music to Baden? if not, do so without delay; when will he return the vocal score with the German text and the translation of the libretto? was *Béatrice* perf. 29-V as announced? 27-VI-63 (to Ferrand, CG 2741): perfs. planned for Baden, between 1 and 10-VIII. 27-VI-63 (to Marmion, CG VI and IX 2742): he is back in Paris rehearsing *Béatrice et Bénédicte*. 28-VI-63 (to Colonel Broderotti, CG 2743): perfs. planned for Baden, 8 and 10-VIII. 1-VII-63 (to Pal, CG 2745): perf. Weimar; at the end of the month he returns to Baden for the revivals, 10 and 12-VIII. 15-VII-[63] (to Morel, CG 2755): in two weeks he goes to Baden to conduct two further perfs. of *Béatrice*. [26-VII-63] (to Richard Pohl, CG 2757): he leaves for Baden Sunday at 8:00 pm, bringing the orchestra parts for the new trio and chorus; he will need three rehearsals after the première of *Nahel*; he has nothing to say about [the publisher] Bock, whose pretext for not paying for the score is ridiculous. 27-VII-63 (to Joséphine Suat, CG 2758): Louis wishes to hear *Béatrice*, which is going to be [in Baden] on 8 and 10-VIII. 28-VII-63 (to Ferrand, CG 2759): Louis had never heard anything of his but the Requiem, when he was 12 years old; imagine his joy at attending the two performances of *Béatrice*. 23-[VIII-63] (to Marmion, CG 2762): he was ill in Baden and could not conduct the first general rehearsal; he was able to do the second rehearsal and the [first] perf.; Mme Charton was better than last year. 8-X-63 (to Richard Pohl, CG 2769): he has no news of the German score; does P. have the proofs? is it moving forward? 18-XI-63 (to Pohl, CG 2797): what has happened to Bock's edition? Mme P. was kind to write that *Béatrice* had been given again in Weimar; Dessauer writes that the *Duo* was perf. in Vienna; how did they get the parts? 23-XI-63 (to Pohl, CG 2801): P. has not mentioned Bock and his edition; it ought to be finished. [25-VI-63 (Baden-Baden, Pohl to Berlioz, CG 2804): as for the German edition of *Béatrice*, Bock will let the various editions appear one after another; first he needs to know of theatres that will produce *Béatrice*, since otherwise a German edition has little chance; he, too, wonders how they got the parts for the *Duo* in Vienna; he will find ways to have excerpts made known:

they have asked for the *Duo* in Leipzig, Carlsruhe, and Basel.] 13-X-64 (to Coenemann, CG 2912): please send a copy of the first pages of the full score to M. Bock, music publisher in Berlin. 13-X-64 (to [Emil] Bock, CG 2913): he has not received the promised copy of [Bote & Bock's piano-vocal score of] *Béatrice et Bénédicte*. 28-X-64 (to Bock, CG 2919): he has received the score. 28-X-64 (to Ferrand, CG 2920): they are doing *Béatrice et Bénédicte* in Stuttgart. 30-X-64 (to Pal, CG 2922): id. 12-I-[66] (to Louis, CG IX 3078^{bis}): all he asks of the new few years is to publish his four large scores: *Benvenuto*, *Béatrice*, and the two parts of *Les Troyens*.

12-I-67 (to Hiller, CG 3212): he plans a perf. 26-II for Cologne of the *Duo*; he will send copies of the music with German text and bring the orchestra parts with him; it can go with one rehearsal if the singers are prepared. 26 or 27-I-67 (to Hiller, CG 3216): he has sent two copies of the *Duo* and the complete vocal score. 12-I-67 (to Hiller, CG 3212): if he cannot make the trip, he will send H. the orchestra parts for the *Duo*; don't let the soprano sing [mus. ex.: "ton amour"] an octave too high. 20-[II-67] (to Hiller, CG 3221): he will rehearse the *Duo* and the symphony [in Cologne]. 4-III-67 (to Estelle, CG 3223): successful perf. of the *Duo* in Cologne [26-II]. [6-III-67] (to Joséphine or Nancy Suat, CG 3225): id. 2-X-67 (to Alfred Dörrfel, CG 3282): perf. of the *Duo* planned for St. Petersburg. [3-X-67 (St. Petersburg, Vasily Kologrivov to Berlioz, CG IX 3282^{bis}): send the score of the *Duo nocturne* as chosen for the first concert, so the parts can be copied before B. arrives; or if the music is published, send or bring it.] 10-X-67 (to Vasily Kologrivov, CG 3289): perf. of the *Duo* planned for the fifth concert in St. Petersburg, to be sung by Mlle Regan and Lavrovsky. 22-XII-67 (St. Petersburg, to M and Mme Massart, CG 3318): his *Duo* from *Béatrice et Bénédicte* will be perf. that evening.

Text: Berlioz, after Shakespeare's *Much Ado About Nothing*.

Dedicatée: Édouard Bénazet (1801–1867), the manager of the casino in Baden, who engaged Berlioz as conductor for many years and commissioned *Béatrice et Bénédicte*. Berlioz describes him in *ATC*, 287–305, and mentions him several times in *Grotesques*.

Self-Borrowings: The melody of the *Sicilienne* (no. 2^{bis} and *Entr'acte*) was adapted from the romance *Le Dépit de la bergère* of c. 1820 (7).

Note: F-Pc *papiers divers de Berlioz* 44 is an autograph scenario for an opéra-comique entitled *Bénédict et Béatrix*. It dates from 1852 and according to a note by Ernest Legouvé was to have been written as a libretto by him, Legouvé, for Berlioz to set. Berlioz has pencilled in names of singers whom he had in mind, including Mme Ugalde, Dufresne, Bussine, Mlle Revilly, and Sainte-Foix. The scenario bears little relation to the libretto of *Béatrice et Bénédict*. It is published in full in NBE, vol. 3, 299–300.

Béatrice et Bénédict succeeded an earlier plan for an opera to fulfil Bénézet's commission, one to a libretto by Plouvier (Works Contemplated But Not Composed [XVIII](#)).

Both Ernest Reyer and Richard Pohl left accounts of Berlioz in Baden for the first performance: see CG VI, pp. 324 n. 1 and 325 n. 1.

Concerning the arrangements to publish the score and Berlioz's accounting of his personal expenditure on the engraving, see CG VI, p. 356, n. 1.

Tiersot, in *Berlioziana* (1906), 336, recounts that when *Béatrice et Bénédict* was produced in Paris in 1890, the spoken dialogue, which is not found in the autograph score or the published vocal score, could not be located. The dialogue was newly written by Charles Bannelier.

Bibliography: Jullien 247–58, 259–60, 261, 300, 302, 306 – Boschot II, 153; III, 526–28, 540, 543–51, 559, 565–07, 575–76, 581, 583–84, 642 – *Berlioziana* (1904), 290–91; (1906), 336 – Prod'homme 312, 363, 367, 369, 371, 373–75, 376–77n, 377, 380, 383, 406 – Barzun II, 203–07.

Macdonald, "Self-Borrowings," 28.

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Collection de 32 Mélodies

- 1 Villanelle. Mélodie ([82A](#))
- 2 Le Spectre de la rose. Mélodie ([83B](#), reduction)
- 3 Sur les Lagunes. Lamento ([84A](#))
- 4 Absence. Mélodie ([85A](#))
- 5 Au Cimetière. Clair de lune ([86B](#), reduction)
- 6 L'Île inconnue. Mélodie ([87A](#))
- 7 Le Coucher du soleil. Rêverie ([39](#))
- 8 Hélène. Ballade à deux voix ([40A](#))
- 9 Chant guerrier. Solo et chœur ([41](#))

- 10 La Belle Voyageuse. Légende irlandaise ([42A](#))
- 11 Chanson à boire. Solo et chœur ([43](#))
- 12 Chant sacré. Solo et chœur ([44A](#))
- 13 L'Origine de la harpe ([45](#))
- 14 Adieu Bessy. Romance ([46B](#))
- 15 Élégie [en prose] ([47](#))
- 16 Hymne à la France. Solo et chœur ([97](#), reduction)
- 17 La Menace des francs. Marche et chœur ([117](#), reduction)
- 18 La Captive. Rêverie ([60E](#), reduction)
- 19 Sara la baigneuse. Ballade à deux voix ([69C](#), reduction)
- 20 Tristia. Méditation religieuse ([56B](#), reduction)
- 21 La Mort d'Ophélie. Ballade ([92B](#), reduction)
- 22 Le Matin. Romance ([125](#))
- 23 Petit Oiseau. Chanson de paysan ([126](#))
- 24 Le Trébuchet. Scherzo à 2 voix ([113](#))
- 25 Le Jeune Pâtre breton. Romance ([65C](#))
- 26 Le Chant des Bretons. Chœur ([71B](#))
- 27 Zaïde. Boléro ([107B](#), reduction)
- 28 Les Champs. Aubade ([67B](#))
- 29 Chant des Chemins de fer. Solo et chœur ([110](#), reduction)
- 30 Chœur d'enfants. Prière du matin ([112](#))
- 31 Le Chasseur danois. Chant pour voix de basse ([104A](#))
- 32 La Belle Isabeau. Conte pendant l'orage ([94](#))

Hopkinson 66.

Date of Compilation: November 1863 [prior to *dépôt légal*].

Sources:

PRINTED SCORE: *COLLECTION / DE / 32 MÉLODIES / POUR / Une ou plusieurs Voix / et Chœur / PAR / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT. / Prix net 15^f. / N^{ua} Quelques Morceaux sont avec double texte / FRANÇAIS et ANGLAIS et FRANÇAIS et ALLEMAND. / Paris, S. RICHAULT, Editeur, / 4, Boulevard des Italiens, au 1^{er}. / R. 13682. Paris: Richault, [1863]. Pl. no. 13682.R. Octavo: TP, TP^v blank, [iii] blank, [iv]=CATALOGUE / DES MORCEAUX CONTENUS DANS CE VOLUME, 1-276. Foot of p. 1: *Imp: AROUY rue S^t Honoré 67*. Some copies have a pictorial title on [iii]: *MÉLODIES / PAR / HECTOR BERLIOZ*; some have the Prinzhofer portrait as frontispiece. The*

Macnutt inventory characterizes these as “two issues of the first edition.” Contents: (1) *Villanelle*, 1–5; (2) *Le Spectre de la rose*, 6–12; (3) *Sur les lagunes*, 13–19; (4) *Absence*, 20–23; (5) *Au Cimetière*, 24–31; (6) *L’île inconnue*, 32–40; (7) *Le Coucher du soleil*, 41–44; (8) *Hélène*, 45–50; (9) *Chant guerrier*, 51–59; (10) *La Belle Voyageuse*, 60–62; (11) *Chanson à boire*, 65–72; (12) *Chant sacré*, 73–79; (13) *L’Origine de la harpe*, 80–85; (14) *Adieu Bessy*, 86–91; (15) *Elégie*, 95–103 [*quelques mots sur le sujet de l’élégie*, 92–94]; (16) *Hymne à la France*, 104–21; (17) *La Menace des Francs*, 122–30; (18) *La Captive*, 131–40; (19) *Sara la baigneuse*, 141–61; (20) *Tristia: Méditation religieuse*, 162–68; (21) *La Mort d’Ophélie*, 169–77; (22) *Le Matin*, 178–84; (23) *Petit Oiseau*, 185–89; (24) *Le Trébuchet*, 190–97; (25) *Le Jeune Pâtre breton*, 198–204; (26) *Le Chant des bretons*, 205–11; (27) *Zaïde*, 212–19; (28) *Les Champs*, 220–27; (29) *Chant des Chemins de fer*, 228–56; (30) *Chœur d’enfants*, 257–60; (31) *Le Chasseur danois*, 261–64; (32) *La Belle Isabeau*, 265–76. *Dépôt légal*, 20-XI-63. Announced in *BF*, 12-XII-63. Advertised in *FM*, 13-XII-63. Hopkinson 66A. Copies: **F-Pc** D 918 (dep. 1863); **F-Pn** Vm⁷ 2226 (dep. 1863), Gr-Vm Macnutt 125 (with aut. inscription to Adelina Patti[?]: “To the last rose of summer! Hector Berlioz” and the Charpentier/Prinzhofer portrait), Gr-Vm Macnutt 126 (with the additional p. [iii]); **F-G** Vh 631 (proofs of pp. 73–80 with aut. corrections); **B-Bc** E 16308, E 24377; **GB-En** H. B. 1/119; **GB-Ob** Mus. 2 d 288; **US-I** ML407.B51+ (with the Charpentier/Prinzhofer portrait); **US-R** Vault [ML497.B51](#); Freeman sale, Philadelphia, 19-X-2008; Schubertiade Music, winter 2010 (Massenet’s copy).

SECOND EDITION: COLLECTION / DE / 33 MÉLODIES, etc. Paris: Richault, [c. 1864]. Pl. no. and collation as above (with pictorial title), but including: 33. *Le Cinq Mai* ([74](#), reduction), pp. 277–96. Hopkinson 66A(a). Copies: **F-Pn** Gr-Vm Macnutt 123; **GB-En** H. B. 1/120, 1/121; **GB-NW** macdonald; **US-IO** xfm4.B4 (with portrait after a photograph as [v], [vi] blank); **US-R** M1497.B51m.

Note: No. 21, *La Mort d’Ophélie* ([92](#)), was the only work in the collection that had not previously been published in the same form.

Bibliography: Barzun II, 289–93.

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Salut matinal

Improvisé en langue et en musique kanaques

Albumleaf (NBE 18)

7 bars

NBE vol. 21, 97; xii (Eng.), xix (Fr.), xxv (Ger.), 165 (ed. Hugh Macdonald, 2005).

Date of Composition: Barzun, in *New Letters*, dates the albumleaf as c. 1865, about the time Catulle Mendès (1841–1909) was married [to Gautier's daughter]; it could have an earlier date if in fact it was for another, earlier M^r Mendès.

Source: AUTOGRAPH ALBUMLEAF: Formerly **US-Pwannemacher**. *Salut matinal, improvisé en langue / et en musique Kanaques par Hector Berlioz, / maître de chapelle de sa gracieuse majesté / Aïmata Pomaré reine de Taïti, Eimeo, Ouaheine, / Raiatea, Bora-Bora, Toubouai-Manou et autres îles, / Pour l'album de M^r Mendès homme blanc d'Europe*. 1 fol. (1 p. of music). Ex coll. [Catulle?] Mendès. Facs. in NL, opposite p. [43]. The present location of the album is unknown.

Note: Berlioz mentions Queen Aïmata Pomaré several times in his writings, notably in "Correspondance diplomatique à Sa Majesté Aïmata Pomaré," *Grotesques*, 83–86.

Bibliography: Jullien 221.

141–143: Compositions for Sain d'Arod's *Livre choral*

141

Veni Creator

Motet à 3 parties sans accompagnement

Traditional Latin text

546

100 bars

Solos [3 treble voices], Chœur [3 treble voices].

Hopkinson 68.1.

Malherbe & Weingartner vol. VII, xxi, 187–90 (1902) – NBE vol. 14, 80–82; xiii (Eng.), xix (Fr.), xxv (Ger.), 94–95 (ed. Ian Rumbold, 1996).

Date of Composition: Correspondence between Berlioz and Sain d’Arod is known from the years 1861 and 1868, but there is no other evidence on which to date these three works.

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): Pp. 228–32 of *LE LIVRE CHORAL / ou / RÉPERTOIRE POPULAIRE DES CHANTS DE L’ÉGLISE / Dans les diocèses de France / RECUEILLIS PAR LES SOINS DU COMMANDEUR / P. SAIN-D’AROD*, etc. Paris: Société générale de Librairie catholique, c. 1885. No pl. no. The *Veni Creator* is located in Part III, no. 2. Copy: **F-Pn** Vm¹ 780 (dep. 1885).

LATER EDITION (NBE source **P2**): a *nouvelle édition* (Paris, 1888), with different pagination. Hopkinson 68A. Copy: **G-En** H. B. 1/129.

Performance: none traced.

Reference: none.

Note: Berlioz wrote the following note to this work: *on peut soutenir les voix avec l’harmonium, à la condition expresse que la main gauche jouera à la clef de sol.*

This work and the two which follow were possibly Berlioz’s last compositions, written at the request of Prosper Sain d’Arod (1814–1877), the compiler of the *Livre choral*. All the works in the collection are for equal women’s voices. The date of publication is unclear; Tiersot describes the **F-Pn** copy, deposited in 1885. Hopkinson describes a variant issue dated 1888, in which the inclusion of an extra work necessitates a different pagination for the *Invitation à louer Dieu*.

Bibliography: *Berlioziana* (1906), 83–84.

142

Tantum ergo

Solo et chœur pour voix de soprano et contralto

Traditional Latin text

[63 bars](#) (1 stanza and coda)

Solos [3 treble voices], Chœur [3 treble voices], Orgue-Harmonium

Hopkinson 66.2.

Malherbe & Weingartner vol. VII, xxi-xxii, 191-94 (1902) – NBE vol. 14, 83-86; xiii (Eng.), xix (Fr.), xxvi (Ger.), 95, 98 (ed. Ian Rumbold, 1996).

Date of Composition: see [141](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P1**): Pp. 294-99 of *Le Livre choral* (see [141](#)). The *Tantum ergo* is located in part III, no. 17.

Performance: none traced.

Reference: none.

Note: see [141](#).

Bibliography: *Berlioziana* (1906), 83-84.

143

Invitation à louer Dieu

Air de Couperin mis à 3 voix égales avec accompagnement

Arrangement: music by Couperin, text 18th-century

[49 bars](#) (refrain and stanzas 1-2)

Chœur [3 treble voices], Orgue [pf. ?].

Hopkinson 68.3.

Malherbe & Weingartner vol. XVIII, viii, 52-57 (1904) – NBE vol. 22b, 283-86; xv (Eng), xxiii-iv (Fr), xxxiii (Ger), 300 (ed. Ian Rumbold, 2004).

Date of Composition: see [141](#).

Sources:

AUTOGRAPH SCORE: lost.

PRINTED SCORE (NBE source **P**): Pp. 405-09 of *Le Livre choral* (see [141](#)). Titled *L'INVITATION À LOUER DIEU / Air de Couperin, organiste de Louis XIV / mis à 3 voix égales avec accomp^t par [R.:] H. BERLIOZ*. The *Invitation à louer Dieu* is located in part IV, no. 5.

Performance: none traced.

Reference: none.

Composer: François Couperin (1668-1733), “Sœur Monique; Rondeau,” the third piece in the 18^e *Ordre* of keyboard works, *Troisième Livre de pièces de clavecin* (Paris, 1722).

Text: an 18th-century adaptation, “Adressons nos vers,” etc.

Note: see [141](#).

Bibliography: *Berlioziana* (1906), 83-84.

Works Contemplated But Not Composed

I

La Mort d'Hercule

An opera in three acts to a libretto by an unknown writer, possibly Stéphen de La Madelaine (see CG 1, 119).

Date: c. 1826 [from correspondence].

Reference: LETTER: 9-VI-[26] (to Compaignon, CG 57): if C. would like to join with a friend, also known to Ferrand [in order to revise *Richard en Palestine*; see [II](#), below], the friend could do very well at it; besides the fact that he knows music, he has great aptitude for lyric poetry; he did a grand opera in three acts on the death of Hercules which was intended for Berlioz; B. was enchanted with it; and if it was not approved it was only because Sosthène [de La Rochefoucauld] would not have tragic *dénouements*.

II

Richard en Palestine

An *opéra-comique* after Scott's *The Talisman* to a libretto by Léon Compaignon (see table of [Correspondents](#)). The author's libretto and drafts are the property of Marcel Compaignon, Marchéville (see CG I, 113–16).

Date: May 1826–February 1827 [from correspondence].

References: LETTERS: 30-V-26 (to Compaignon, CG 55): he has made free use of C.'s permission to delete material; [list of changes suggested in the text]; he is very happy with the chorus (*Chantons*) and has already memorized it. 3-VI-1826 (to Compaignon, CG 56): [further changes in the text suggested]. 9-VI-[26] (to Compaignon, CG 57): finish the dialogue, if C. has begun it, for all the acts, after which he proposes that they give it to a friend [Stéphen de La Madelaine?] of his

and of Ferrand to finish; there are many movements in the first act which the friend will not have to touch, and while he is working on the other acts, C. can finish the dialogue; promptness is important, for if they wait someone might borrow the subject; after the libretto is approved, C. will not have to wait for the music, as Berlioz will work on it with great pleasure. 14-VI-26 (to Compaignon, CG 58): he is pleased that C. has understood him, at least in part; he no longer wants an associate [librettist] and has spoken to no one about it; as it stands, the second act is certain to be refused; [further suggestions for the text]. 29-VI-26 (to Compaignon, CG 59): he is very pleased with the three movements C. has sent; [further suggestions for the text]. 5-VII-[26] (to Compaignon, CG 60): [further notes on the text]. 24-VII-26 (to Compaignon, CG 62): id. 10-IX-26 (to Compaignon, CG 64): do not be impatient; he has received C.'s MS but has not yet submitted it. 13-IX-26 (to Compaignon, CG 65): C. has concluded, naturally enough, that because he made no observations he thought that the libretto would work as it is; but that is not the case, and it cannot be presented in this condition, for it would doubtless be refused; there are many things to be revised; [list of changes]; in spite of the interesting situations, the work would fail if played at the Opéra as it is; he cannot come to Chartres, but C. should come to Paris, where they could work together all day and soon be finished. 14-X-26 (to Compaignon, CG 67): following C.'s most recent letter, he asked a writer of his acquaintance to take part in the project, and he refused; the only thing to do is for C. to come to Paris for two weeks. 12-I-27 (to Compaignon, CG 70); he has only bad news: he asked a young, talented writer of his acquaintance, one well versed in music, to take part in the project; he gave the MS to the writer, who returned it three days later because everything would have to be done over from the beginning; Ferrand will not do it either. 3-II-[27] (to Compaignon, CG 72): he gave the MS to Saint-Ange, who will see for himself the problems in the work; he hopes that Saint-Ange will do all the poetry over again.

III

Robin-Hood

An opera to a libretto by Humbert Ferrand (see table of [Correspondents](#)).

Date: 1826 to 1828 [from correspondence].

References: LETTERS: 12-I-27 (to Compaignon, CG 70): Ferrand has two operas in progress for him, and he fears that he will not be able to get F. to finish one of them. 6-VI-28 (to Ferrand, CG 93): send him an opera! *Robin-Hood!* what can he do without a poem? he urges F. to finish something. [End of 1828] (to Ferrand, CG 106): he is far from giving up the opera.

IIIbis

Oratorio for Choron

Date: winter 1828–1829.

See Salutaris / Oratorio for Choron, [32](#).

IV

Atala

An opera after Chateaubriand to a libretto by an unknown author.

Date: 1828 to 1830 [from correspondence].

References: LETTERS: 11-XI-28 (to Ferrand, CG 102): he has not seen the author of [the libretto of] *Atala*; the author is in the country. 10-V-[30] (to his father, CG 160): he had a grand opera, *Atala*, approved two months before by the jury of the Opéra, unanimously, with neither corrections nor conditions; Onslow urged Lubbert to commission the work, but L. gave many reasons for not doing so.

IV+

Other opera ideas 1828–1830

Virginus, Italian opera after the English play by James Sheridan Knowles (1820), for Emile Laurent and his company.

Reference: LETTER: 28-VI-1828 (to Ferrand, CG 94): he is going right out to see M. Laurent, director of English and Italian theatre companies, about making an Italian opera from the English tragedy, *Virginius*.

An Italian opera (probably on Scott's *The Bride of Lammermoore*, eventually set by Carafa, 1829) to a libretto by Giuseppe Luigi Balocchi (1766–1832).

Reference: LETTER: 20-XII-1828 (to his father, CG I and IX 107): M. Balocchi is working on a libretto for him, and the theater administration is better disposed to new music than ever.

Pierre-René Serna cites a number of other fleeting ideas for operas in "[Works planned but not written](#)," on The Hector Berlioz Website. See also Serna, "Berlioz et l'opéra: tentations, avortements, frustrations" in *Hector Berlioz*, ed. Christian Wasselin and Pierre-René Serna (Paris, 2003), pp. 187–212.

V

Les Noces d'or d'Obéron et de Titania

An opera or cantata to a libretto by Humbert Ferrand (see table of [Correspondents](#)) after the scene in Goethe's *Faust*, part I: "Walpurgis Night's Dream or the Golden Wedding of Oberon and Titania: A Lyrical Intermezzo." Boschot (I, 110) cites a libretto formerly in **F-Po**, but the document cannot now be traced. It was presented by the publisher Calmann-Lévy in 1880.

Date: c. 1832 [from correspondence; but see Bibliography].

Reference: LETTER: 8-I-32 (Rome, to Ferrand, CG 257): F.'s *Noce des Fées* is ravishing in its grace, freshness, and light; he will save it for later, for it's not the time to do the music; orchestration is not advanced enough; they must wait until he is a little freer, then they will make Oberon's followers speak.

Note: Goethe's intermezzo is the play *Faust* and Mephistopheles attend after leaving the Walpurgis-Night witches' sabbath: Oberon and Titania, the king and

queen of fairies from Shakespeare's *A Midsummer Night's Dream*, have their fifty years of marriage celebrated in a series of satirical four-line stanzas delivered by the cast members.

Bibliography: Pierre-René Serna, "*Les Noces d'or* [Golden Wedding] or *Les Noces des Fées* [Fairies' Wedding]?: A Brief Polemic Concerning a First Attempt by the Young Berlioz," *Berlioz Society Bulletin* 171 (Winter 2005), 14–18.

VI

Les Brigands

A dramatic scene after Schiller's *Die Räuber* to a libretto by Thomas Gounet (see table of [Correspondents](#)). The project was undertaken at about the same time as *Le Cri de guerre du Brisgaw* ([23C](#)), and references to the two works have often been confused. Berlioz admired Gounet's poetry at the time and apparently asked him both to adapt a text for *Les Brigands* and to write several new passages for *Le Cri de guerre du Brisgaw*.

Also, Ernest Legouvé, in *Soixante ans de souvenirs* (Paris, 1886), [I, 295](#), recounts how he and Eugène Sue, some time after the *Fantastique*, "constructed [Berlioz] a scenario on *Les Brigands* of Schiller, a work he adored."

Les Brigands and references to it should not be confused with the *Scène de brigands*, movt. 3 of *Le Retour à la vie* ([55](#)).

Schiller's play became the basis of Verdi's *I Masnadieri* in 1847.

Date: 1833 [from correspondence].

References: LETTERS: 24-X-[33] (to Gounet, CG 356): here is the work in question; read it, look at it, and write [to it] some of the lovely verses which G. does so well. 1-XI-33 (to Gounet, CG 359): is G. working on their act? he would like to have the *Cri de Guerre* before the other. [C. 23-XII-33] (to Gounet, CG 368): doubtless G.'s obligations prohibit him from doing verses to the *Brigands* of Schiller (or rather of Schoelcher [the translator]); on the other hand the poem must be submitted as soon as possible; therefore he begs G. to return [the book]; [Jean-Nicholas] Bouilly [1763–1842], who is on the staff of the Feydeau theatre, will versify it for them.

VII

Hamlet

An opera after Shakespeare; Berlioz may have asked Léon de Wailly (see *Benvenuto Cellini*, [76](#)) to prepare a libretto.

Date: summer 1834 [from correspondence].

Reference: LETTER: 15 or 16-V-34 (to Ferrand, CG 398): his affairs at the Opéra are in the hands of the Bertin family, who have taken over their direction; there is a plan to give him Shakespeare's *Hamlet*, superbly arranged as an opera. See also CG 397^{bis} [c. 15-V-34]: Armand Bertin to Véron at the Opéra recommending a "libretto of Berlioz . . . in three acts only."

VIII

Settings of verses by Édouard Turquety

Date: 1838 [from correspondence and a press announcement (see below)].

Reference: LETTER: 31-XII-38 (to Turquety, CG 614): they will talk about the project; he has need of T. to outline a new problem relative to the perf. of his *Lamentation* in a church.

Text: Édouard Turquety (1807–1867), lawyer, journalist, and poet; administrative director of the Théâtre-français from 1859.

Note: *La Quotidienne* of 9-XII-38 published Turquety's "Poésie chrétienne – La Résurrection," with the note: *Ces vers remarquables font partie des Hymnes sacrées de M. Turquety qui vont paraître chez Debécourt, 69 rue des Saints-Pères, et dont M. Berlioz fait la musique.*

Bibliography: Frédéric Robert, in CG II, p. 503.

VIIIbis

Fifth Symphony: on Schiller's *Maid of Orleans*

Date: 1843 [Berlioz's sojourn in Weimar, 12–28 February 1843, with its evocations of Goethe and Schiller; and Griepenkerl's treatment of the sojourn in Brunswick shortly afterward, March 1843].

Text: Friedrich Schiller (1759–1805): *Die Jungfrau von Orleans* (1801).

Note: Robert Griepenkerl, in *Ritter Berlioz in Braunschweig* (Brunswick: Eduard Leibrock, 1843), [p. 10](#), writes: *Das Ideal aber seiner nächsten, seiner 5ten Sinfonie, ist die Jungfrau von Orleans und das Vorbild des französischen Componisten unser deutscher Schiller.* See also [XIV](#), concerning a setting of Joan of Arc poems.

Bibliography: Cairns II, p. 290.

IX

Plainchants de l'Église grecque

Arrangements for 16-part chorus.

Date: 1843 [from correspondence and a press announcement (see below)].

Reference: LETTER: 6 or 7-IX-43 (to Nanci, CG 847): if the Emperor of Russia wants B., he will sell himself; he must find out more.

Note: The commission was announced in the *R&GM* of 13-VIII-43 as follows: *L'empereur de Russie vient de faire écrire à M. Hector Berlioz, par le chef de la chapelle de la musique impériale, dans le but de prier cet artiste d'arranger les plains-chants de l'Église grecque à seize parties en quadruple chœur. Les instructions adressées à M. Berlioz lui prescrivent d'employer dans chacun des chœurs les voix de contre-basses, assez communes parmi les chantres russes.*

It is possible that Berlioz's arrangements of two works by Bortnyansky (1850; see [122](#) and [123](#)) are in some way related to the present plan, and that the

dedication of the *Symphonie fantastique* ([48](#)) to Tsar Nicholas I in 1845 was in response to the commission.

Bibliography: Jullien, 168, 380 – *Berlioziana* (1906), 44.

X

Méphistophélès

An opera incorporating *La Damnation de Faust*, with additional libretto by Scribe. Correspondence concerning this plan is given under *La Damnation de Faust*, [111](#).

Date: c. 1847 [from correspondence (see *La Damnation de Faust*, [111](#))].

XI

An opera

An opera in three acts to a poem written in French by Alphonse Royer and Gustave Vaës, to be performed during the 1848–49 season. The work was included in the contract between Jullien and Berlioz dated 19-VIII-47 (published in CG III, App. III).

Date: 1847 [from correspondence and the signed contract cited above].

Reference: LETTER: 12-XI-47 (London, to Scribe, CG 1138): he has a great deal of music to do and another score [beyond the *Faust* opera] is required from him by his contract for the 1848 season.

XII

God Save the Queen

An arrangement of the English national anthem.

Date: November 1847 [from correspondence].

Reference: LETTER: 7-XI-47 (London, to his father, CG 1134): he is now going to write a piece on the theme of *God Save the Queen* for the opening night [6-XII-47]; he would not have thought of it himself, but Jullien, who has an eye and an ear on everything, would like to see the success of the *Marche hongroise* in Pest reproduced by plucking the sensitive string of the English national lyre in the same fashion; besides it is customary for the song to be a part of every great ceremony of that sort.

XIII

Music to a text of Ferrand

Date: 1850 [from correspondence].

Reference: LETTER: 8-VII-50 (to Ferrand, CG 1337): the magnificent apostrophe to death, especially, has too much character to be described as a *couplet*; F. has sent a poem, an ode, which requires Pindaric music; he felt the music for it rise up and cry out in him and thus, because of its importance, he was unable to welcome such music at the time; it would be a large piece, for men's chorus and large orchestra; he will write it when the two of them are least expecting it.

XIV

Jeanne d'Arc

Songs to a series of poems by the Abbé Arnaud, Canon of Poitiers.

Date: 1851 [from correspondence].

Reference: LETTER: 21-VI-51 (to d'Ortigue, CG 1419): tell M. Arnaud that he would be happy to set a series of A.'s poems on Joan of Arc to music, if he himself also hears a voice from on high; A. should try to do short stanzas; long couplets and grand verses are death to song; it should be possible to make a popular legend of this; simple but dignified, in several movements or songs.

Note: See also [VIIIbis](#), concerning a planned symphony on Schiller's *Maid of Orleans*.

XV

Symphony in A minor

Date: c. 1852 [estimated from the account in the *Mémoires*].

References: MÉMOIRES 59: two years before [i. e., c. 1852] he dreamed one night that he was composing a symphony; on waking the next morning he could recall nearly the whole of the first movement, which was an Allegro in A minor in 2/4 time; he considered going to his desk to write it down but decided not to because it would take three or four months and end up by losing money; the next night he heard the Allegro in A minor again and dreamed he saw it written out; then he fell asleep again and forgot about it altogether.

XVI

Roméo et Juliette

An opera after Shakespeare; one of several projects Berlioz apparently discussed with Carolyne Sayn-Wittgenstein. Another, mentioned in the letter cited below, was [*Christophe*] *Colomb*.

Date: 1859 [from correspondence].

References:

MÉMOIRES Postscript: in Brunswick, a stranger [i.e., Baron Donop] said that B. should write an opera on *Romeo and Juliet*; B. replied that even if he could find two artists capable of it, the standards of opera houses were so low that he would be dead before the first perf.; at a concert that night [22 October 1853] the stranger related the conversation to his companion, who replied "All right, let him die – but let him write the opera!"

LETTER: 10-III-59 (to CSW, CG 2361): oh! yes! one could still do a marvellous opera on *Romeo*, in addition to the symphony; but for whom? who would sing it? who would stage it? who would like it? let them talk of it no further.

XVII

Antoine et Cléopâtre

An opera after Shakespeare, presumably to a text by the composer, suggested by Carolyne Sayn-Wittgenstein.

Date: 1859 [from correspondence].

References: LETTERS: 28-X-59 (to CSW, CG 2423): CSW wishes to seduce him with Cleopatra; one could do something great with the subject, but something very bitter; he knows of no love more poisoned than that of Antony for the Queen of Egypt; he cannot think of any man so miserable as he after the defeat at Actium and the flight and cowardly suicide of his infernal mistress, of his serpent of the Nile; he cannot imagine setting that ocean of grief without fear; but if strength returns, he will try. [7]-XI-59 (to CSW, CG 2430): if he undertakes the Battle of Actium after the commissioned opera [for Bénazet; see [XVIII](#) below], it would be uniquely and certainly to obey CSW; of all subjects which could excite him, this is the least accessible to French sentiment, and therefore the most dangerous; [details of the scenario]. 2-XII-59 (to CSW, CG 2436): yes, he will do Cleopatra, if he has time. 13-XII-59 (to CSW, CG 2449): [at Mme Viardot's] he thought he could make a seductive creature out of their Cleopatra; it would be different from anything he has done; he would confine himself to borrowing certain details from Shakespeare, then let his fantasy run free; [further details of the scenario].

XVIII

An Opera on the Thirty Years' War

To a libretto by Édouard Plouvier (1821–1876), in order to fulfil Bénazet's commission. The project was abandoned in favour of *Béatrice et Bénédict*, [138](#).

Date: August 1858 – December 1860 [from correspondence].

References: LETTERS: [1-VIII-58 (Édouard Plouvier to Berlioz, CG VIII, 2303^{bis}): concerning negotiations with Bénazet; the title could be *La Légende du Diable qui pleure*.] 2-VIII-[58] (to Plouvier, CG 2304): as soon as he gets to Baden he will go to Bénazet and mention the idea; he will inform P. of the results; the title is too long, and there has already been *Une Larme du Diable*; it should be three or four syllables; it is important that the title be laconic. 12-VIII-58 (to Plouvier, CG 2305): he has received nothing from Bénazet; it is not his fault; he has heard nothing of the contract for the work; every day after his rehearsals he goes up to the Villa Bénazet, and there is no one at home. 2-X-58 (to Baron Donop, CG 2320): he is obliged to write an opera for the inauguration of the new theatre in Baden, expected to open in 1860. 13-XII-58 (to Liszt, CG 2338): Bénazet has engaged him for an opera in three acts for the new theatre in Baden in 1860; in fact the theatre will probably not be finished until 1861. [15 or 16-II-59] (to Victor and Laure Berlioz, his aunt and uncle, CG IX 2354^{ter}): he has a contract for a new opera to inaugurate the new theatre in Baden in 1860. 10-III-59 (to CSW, CG 2361): about the subject of the opera he is going to write for the new theatre in Baden: it is sadly about neither Columbus nor Romeo; it is a somewhat fantastic drama from the history of Germany; he only knows its rough outline; the author, M. Plouvier, was to have brought him the libretto during the last few days but did not keep his word. 20-VI-59 (to CSW, CG 2380): he is going to begin his other score, the opera for the theatre in Baden, if they can produce it in spite of the war, it would be for 1861; the play is by Édouard Plouvier, there are some nice situations; it is an episode from the Thirty Years' War; there are Duke Bernard of Saxe-Weimar, a Bohemian girl, some Francs-Juges, the Devil – and his followers; Bénazet will not release him from his commitment.

17-X-59 (to Félix Marmion, CG 2416): he must begin writing the other opera, in three acts, which Bénazet wants for the new theatre in Baden, within the month. 28-X-59 (to CSW, CG 2423): before [composing an opera on Cleopatra], he must do Plouvier's opera. [4-XI-59] (to Liszt, CG 2428): he is waiting for word from the Princess to see if she has, as he thinks, the Plouvier poem, for which he must begin the music. 5-XI-59 (to CSW, CG 2430): he must honour his commitments and do the opera for Bénazet. 2-XII-59 (to CSW, CG 2442): no, he will not do Plouvier's legend; he has just written to Bénazet asking to be released from his obligation. 2-X-[60] (to Plouvier, CG 2515): he is unwell and unable to compose and thus, when he was in Baden, asked Bénazet to

release him; he is chagrined to tell P. that it will no longer be he himself who does the music for his libretto, and Bénazet does not yet know which composer he will ask; P. will certainly profit from the change, because if B. had the strength to write this score, suffering as he is, it would have been worse than mediocre. 11-XII-61 (to Plouvier, CG 2586): [Bénazet's associate] Maillard, convinced at last by what H.B. has said of the probable originality of a score by Litolff, accepts Litolff as composer of *La Gageure de Satan*. 14-IV-[62] (to Plouvier, CG 2607): Litolff says he will drop in some morning with his score; kindly tell him not to; a quick look at such a work seem perfidious; leave Litolff to work calmly.

Note: The libretto was set instead by Heinrich Litolff (1818–1891) as *Le Chevalier Nahel, ou La Gageure du diable*; it was performed in Baden on 10 August 1863.

Catalogue of Prose Works

A. Books

A 1

VOYAGE MUSICAL / EN / ALLEMAGNE / ET / EN ITALIE. / ÉTUDES SUR BEETHOVEN, GLUCK ET WEBER. / MÉLANGES ET NOUVELLES. / PAR HECTOR BERLIOZ. / 1 [or 2] / PARIS / JULES LABITTE, LIBRAIRE-ÉDITEUR, / N° 3, QUAI VOLTAIRE. / 1844. Paris: Jules Labitte, 1844. 2 volumes: Vol. 1: [i-ii] blank, [iii] half TP, [iv] blank except for imp.: SEVRES. – M. CERF, IMPRIMEUR, 144, RUE ROYALE, [v] frontispiece, tipped in, [vi] blank, TP, TP^v blank, [1] chapter head, [2] blank, [3]-420=text, [421-22] TABLE DES MATIÈRES / DU PREMIER VOLUME. Vol. 2: [i] half TP, [ii] blank, except for imp. as above, TP, TP^v blank, [1] half TP, [2] blank, [3] chapter head, [4] blank, [5]-368=text, [369]-70 TABLE DES MATIÈRES DU SECOND VOLUME. Hopkinson 83. Copies: **F-Pn** 4° Vm 636 (1-2), **F-Pc** 8° B 1053 (1-2). [Gallica NUMM-103070](#) (vol. 1) and [NUMM-103071](#) (vol. 2)

Note: The text was made up of material published as *feuilletons* during the previous twelve years. See [C 526](#).

Translated into German by J. C. Lobe as *Musikalische Reise in Deutschland*, etc. Leipzig: Friedlein und Hirsch, 1843. 162 pp. Hopkinson 83A. Copy: **US-Wc** ML410.B5A5. **D-Mbs** Mus. Th. 396 [digitized](#).

Note: The text was translated from the nine *feuilletons* published in *JD* between 13-VIII-43 and 8-XI-43. This edition apparently preceded the Paris publication in book form. See [C 536](#).

Translated into German by Aug. Gathy as *Musikalische Wanderung durch Deutschland*. Hamburg: Schuberth & Comp., 1844. 86 pp. Hopkinson 83B. Copy: **GB-En** H. B. 3/3. **D-Mbs** Mus. Th. 397 [digitized](#).

Note: Also translated from *feuilletons*. It includes the *feuilleton* of 9-I-44 even though the foreword is dated 21-XII-43.

A 2

NBE vol. 24 (ed. Peter Bloom, 2003).

GRAND / TRAITÉ / d'Instrumentation et d'Orchestration / MODERNES, / [L.:] Contenant: / Le tableau exact de l'étendue, / un aperçu du mécanisme / et l'étude du timbre / et du caractère expressif / des divers instrumens, // [R.:] accompagné / d'un grand nombre d'exemples / en partition, tirés des / Œuvres des plus Grands Maitres, / et de quelques ouvrages inédits / de l'Auteur, // DÉDIÉ À SA MAJESTÉ / FRÉDÉRIC GUILLAUME IV / ROI DE PRUSSE, / PAR / HECTOR BERLIOZ. / [L.:] Œuvre 10^{me} [R.] Prix 40^f net / A. Vialon. / PARIS, / SCHONENBERGER, / Éditeur de Musique, Boulevard Poissonnière, N° 28. / Londres, chez Addisson et Beale. traduit en Anglais par G. Osborne. / Milan, chez H. Riccordi. traduit en Italien par Mazzucato. / S. 996. Paris: Schonenberger, [1843; see Note below]. TP, TP^v blank, 1-289=text, [290] blank. Hopkinson 30A. Copies: **F-Pn** Vm⁸ 52 (dep. 1844) ([Gallica NUMM-9641228](#)), 4° C³ 11 (dep., but not date-stamped).

Translated into German by J. C. Grünbaum as *Die Moderne Instrumentation und Orchestration*. Berlin: Ad. Mt. Schlesinger, [c. 1843]. Pl. no. S. 3000. 332 pp. Hopkinson 30A(a). Bilingual edn., with French [L.] and German [R.] running side-by-side. Copy: **GB-En** H. B. 1/22; Draheim collection, Karlsruhe.

Translated [from the series in *R&GM*, see [C 455](#)] into German by J. A. Leibrock as *Die Kunst der Instrumentierung*. Leipzig: Breitkopf & Hartel, 1843. 112 pp. Advertised in *AMZ*, 15-II-43. Copy: **GB-En** H. B. 1/21 (1); **GB-NW** macdonald.

Translated into Italian by Alberto Mazzucato as *Grand Trattato di Stromentazione e di orchestrazione Moderne*. Milan: Giovanni Ricordi, 1843. 309 pp. Hopkinson 30A(d). Copy: **GB-En** H. B. 2/21.

The same, reprinted, with reset text, [1864]. See Hopkinson, p. 211. Copy: **F-Pn** Gr-Vm Macnutt 36 [dated 1843 by Macnutt].

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*l'Auteur, / DÉDIÉ À SA MAJESTÉ / FRÉDÉRIC GUILLAUME IV / ROI DE PRUSSE, / PAR / HECTOR BERLIOZ. / [L.:] ŒUVRE 10^{me} [R.:] Prix 4^f net. / (A. Vialon.) / Nouvelle Edition / revue, corrigée, augmentée de plusieurs chapitres sur les instruments récemment inventés, et suivie / de l'Art du chef d'Orchestre. / PARIS, SCHONENBERGER. / Editeur de Musique, Boulevard Poissonnière, N° 28. / Londres, chez Addisson et Beale. traduit en Anglais par G. Osborne. / Milan, chez J. Riccordi. traduit en Italien par Mazzucato. / S. 996. Paris: Schonenberger, [1855; see Note below]. TP, TP^v blank, 1-283=text, 284-92 INSTRUMENTS NOUVEAUX, 293-97, L'ORCHESTRE, [298] blank, 299-312 (also paginated 1-14) LE CHEF D'ORCHESTRE. Foot of 312 [14]: Imp. CAYROL et C^{ie}, rue S^t Honoré, 122. Hopkinson 30B. Copy: **F-Pn** Vm⁸ 53, Vm⁸ 1338 (ex coll. Thierry-Poux) ([Gallica NUMM-9701275](#)).*

Reprinted Paris: Lemoine, [c. 1860]. With added pl. no. 14518 HL. Hopkinson 30B(a). Copy: **GB-Lbl** H 1821 f. **F-Pn** Vm⁸ 53A ([Gallica NUMM-1169845](#)).

Second Berlin edition, translated by J. C. Grünbaum (see above). Berlin: Ad. Mt. Schlesinger, *2te Ausgabe*, [c. 1856]. 329 pp. With *Der Orchesterdirigent*, paginated 3-40. Pl. no. S. 3000. Hopkinson 30B(d). Copy: **GB-En** H. B. 1/26.

Translated into German by Alfred Dörrfel as *Instrumentationslehre; Autorisirte deutsche Ausgabe*. Leipzig: Gustav Heinze, 1864. Octavo: 285 pp. + 70 pp. of music. With a new two-page preface by Berlioz translated into German, dated 4-XI-63. Hopkinson 30B(f). Copy: **GB-En** H. B. 1/27.

The *Partitur-Beispiele* of the above. Leipzig: Gustave Heinze, [1864]. See Hopkinson, p. 212.

Translated into English by Mary Cowden Clarke as *A Treatise Upon Modern Instrumentation and Orchestration*. London and New York: J. Alfred Novello, 1856. Octavo: 257 pp. Price 12 shillings. Advertised in *Dwight's Journal of Music* 9/20 (4-VIII-56), p. 152, at \$3. Hopkinson 30B(o). Copy: **GB-En** H. B. 1/28.

Id., second edn., with reset TP, 1858. Hopkinson 30B(p). Copy: **GB-En** H. B. 1/28.

Id., but with imp. *Novello, Ewer and Co.*, and *New York: J. L. Peters*, 1858. Hopkinson 30B(q). Copy: **US-Wc** MT70.B49C7.

Translated into Spanish by Oscar Camps y Soler as *Gran tratado de instrumentación y orquestación de Mr E. Berlioz; traducido, recopilado y dispuesto para uso de los compositores españoles, por Oscar Camps y Soler*. Madrid: Imp. de Manuel Minuesa, 1860. ix, 12–240 pages, 21 pages music; in 12°. Hopkinson 30A(f). Copies: **E-Mn** [M/14183](#), **US-NYp** *MIB.

SEPARATE EDITIONS of *Le Chef d'Orchestre*: Paris: Schonenberger, 1856. Octavo: 47 pp. Price 1^f 50^c. Hopkinson 30C. Copy: **GB-En** H. B. 1/31 (1); **E-Mn** [M/4557](#).

Paris and Brussels: Lemoine, 2nd edn. [c. 1860]. 47 pp. Price 2^f. Hopkinson 30C(a). Copy: **GB-En** H. B. 1/31 (2).

Berlin edn., drawn from Grünbaum's translation. Berlin: Ad. Mt. Schlesinger, c. 1856. Pl. no. S 3000A. Hopkinson 30C(b). Copy: **F-Pn** Vm⁸ 1360; **D-Mbs** [2 Mus. th. 66 b](#).

Leipzig edn., drawn from Dörffel's translation. Leipzig: Gustave Heinze, 1864. Copy: **GB-En** H. B. 3/72.

Note: The first edition was sufficiently accurate for Berlioz to have sent presentation copies in December 1843; the official publication date was 1 March 1844, eventually delayed until 15 March 1844 (NBE 24, p. xv). Similarly, copies of the second edition were in Berlioz's possession by late 1855, but the official date of publication was probably 15 May 1856 (NBE 24, p. xx).

There are no known copies of the English or Russian editions specified on the TPs of the French and German editions, respectively, of the full *Traité*. It is assumed that they were never published.

F-Pc ms 1184 is a fragment of the copyist's MS of the *Traité*; **F-Pc** Rés. F 1040 is a fragment of *La Tempête* prepared by Rocquemont as an example for the treatise.

Two copies of the *Traité*, **F-G** Rés. Vh 1036 and Rés. Vh 1960, are proofs and contain copious autograph annotation.

The examples from the *Symphonie fantastique*, *Le Retour à la vie*, *Le Cinq Mai*, and *Roméo et Juliette* all represent first publications of those excerpts, since they predate publication of the complete works.

See also [C 455](#).

Bibliography: Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary* (Cambridge University Press, 2002).

A 3

LES SOIRÉES / DE / L'ORCHESTRE / PAR / HECTOR BERLIOZ [monogram, white on black:] M L / PARIS / MICHEL LÉVY FRÈRES, LIBRAIRES-ÉDITEURS / RUE VIVIENNE, 2 BIS. / 1852. Paris: Michel Lévy frères, 1852. [i-ii], [iii] half TP, [iv] publisher's catalogue and *Paris*. – *Imprimerie de M^{me} V^e Dondey-Dupré, rue Saint-Louis, 46, au Marais.*, [v] TP, [vi] dedication, [vii] blank, [viii] note on literary rights: (*vu les traités internationaux . . .*); [1]-425=text, [426] blank, [427]-29 errata, [430] blank, [431]-36 catalogue of *ŒUVRES COMPLÈTES DE HECTOR BERLIOZ*, 1852. Foot of p. 436: *POISSY. – TYPOGRAPHIE ARBIEU*. Hopkinson 84. Copy: **F-Pn** 4° Vm 415.

Later editions: The same, as far as *RUE VIVIENNE, 2 BIS. /* then: 1853. Paris: Michel Lévy frères, 1853. [i] half TP, [ii] note on literary rights, and *PARIS. – IMPRIMÉ PAR J. CLAYE ET C^e, RUE SAINT-BENOIT 7*, [iii] TP, [iv] blank, [v] dedication, [vi] blank, [1]-425=text, [426] blank, [427]-29 errata, [430] blank, [431]-36 catalogue of *ŒUVRES COMPLÈTES DE HECTOR BERLIOZ*, 1852. Foot of p. 436: *POISSY. – TYPOGRAPHIE ARBIEU*. Hopkinson 84A. Copy: **F-Pc** 8° B 1808.

The same, as far as *HECTOR BERLIOZ, /* then: *DEUXIÈME ÉDITION / ENTIÈREMENT REVUE ET CORRIGÉE /* [monogram, white on black:] M L / *PARIS / MICHEL LÉVY FRÈRES, LIBRAIRES-ÉDITEURS / RUE VIVIENNE, 2 BIS / 1854 / L'auteur et les éditeurs se réservent le droit de traduction et de reproduction à l'étranger.* Paris: Michel Lévy frères, 1854. [i-ii] blank, [iii] half TP, [iv] foot: *Corbeil, imp. de Créte*, [v] TP, [vi] blank, [vii] dedication, [viii] blank; [1]-425=text, [426] blank, [427]-32 catalogue of *ŒUVRES COMPLÈTES DE HECTOR BERLIOZ*, 1852; [433]-35 *TABLE DES MATIÈRES*, [436] blank. In a green paper cover. Hopkinson 84B. Copy: **F-Pc** X 1676 (ex coll. Olgar Thierry-Poux). **US-Bp** copy [digitized](#).

Translated into German by Richard Pohl as *Orchester-Abende*, etc. Leipzig: Gustav Heinze, 1864; vols. 2-3 of the *Gesammelte Schriften*. Hopkinson 84F. Copy: **GB-En** H. B. 37/3 and 3/14.

A 4

HECTOR BERLIOZ / LES / GROTESQUES / DE LA MUSIQUE / PARIS / LIBRAIRIE NOUVELLE / BOULEVARD DES ITALIENS, 15 / A. BOURDILLIAT ET C^{ie}, ÉDITEURS / *La traduction et la reproduction sont réservées /* 1859. Paris: A. Bourdilliat et C^{ie}, 1859. [i-ii] blank, [iii] half TP, [iv] blank except for: *Paris. – Imprimerie de la Librairie Nouvelle, A. Bourdilliat, 15, rue Breda*, [v] TP, [vi] blank,

[1]-305=text, [306] blank, [307]-08 TABLE, [309]-20 ŒUVRES COMPLÈTES / DE M. HECTOR BERLIOZ. Hopkinson 85. Copy: **F-Pc** 8° B 1818 ([Gallica NUMM-103068](#)).

Translated into German by Richard Pohl as *Musikalische Grotresken*, etc. Leipzig: Gustav Heinze, 1864; vol. 4 of the *Gesammelte Schriften*. Hopkinson 85D. Copy: **GB-En** H. B. 3/15. **D-Mbs** copy [digitized](#).

A 5

A / TRAVERS CHANTS / ÉTUDES MUSICALES, ADORATIONS / BOUTADES ET CRITIQUES / PAR / HECTOR BERLIOZ / [R.:] *Love's labour's lost*. (SHAKSPEARE) / *Hostis habet muras . . .* (VIRGILE.) // [publisher's monogram, white on black:] M L / PARIS / MICHEL LÉVY FRÈRES, LIBRAIRES ÉDITEURS / RUE VIVIENNE, 2 BIS, ET BOULEVARD DES ITALIENS, 15 / A LA LIBRAIRIE NOUVELLE / 1862 / *Tous droits réservés*. Paris: Michel Lévy frères, 1862. [i-ii] blank, [iii] dedication: A / M. ERNEST LEGOUVÉ / DE L'ACADÉMIE FRANÇAISE, [iv] blank, [v] half TP, [vi] advertisement for the two other essay collections by Berlioz, *Les Soirées de l'orchestre* (2^e Edition) and *Les Grotresques de la musique*; imp. PARIS. – IMP. SIMON RAÇON ET COMP., RUE D ERFURTH, 1., [1]-[334]=text, [335]-36=TABLE, with printer's imp. again at foot of 336. Some copies include a 36-page catalogue of Lévy's publications, dated July 1862. Hopkinson 86. Copy: **F-Pc** 8° 1805 ([Gallica NUMM-103069](#)).

Translated into German by Richard Pohl as *A Travers Chants*, *Musikalische Studien*, etc. Leipzig: Gustav Heinze, 1864; vol. 1 of the *Gesammelte Schriften*. Hopkinson 86E. Copy: **GB-En** H. B. 3/12. **D-Mbs** copy [digitized](#).

A 6

MÉMOIRES / D'HECTOR BERLIOZ / MEMBRE DE L'INSTITUT DE FRANCE, / CORRESPONDANT / DE L'ACADÉMIE DES BEAUX-ARTS DE BERLIN, DE CELLE DE SAINTE-CÉCILE DE ROME, / OFFICIER DE LA LÉGION D'HONNEUR, / CHEVALIER DE PLUSIEURS ORDRES ETRANGERS, ETC. ETC. / PARIS / CHEZ TOUS LES LIBRAIRES / 1865. Paris: [private issue], 1865. [i-ii] blank, [iii] half TP, [iv] blank except for: PARIS. – IMPRIMERIE VALLÉE, 15, RUE BRED A, [v] blank, [vi] frontispiece portrait with a short citation from the beginning of the *Symphonie fantastique*, "avril 1865," [vii] TP, [viii] blank, [ix] quotation from *Macbeth* (French), [x] blank; [I]-III *Préface*; [4]

blank, [5]–504=text, 505–09 *Table*, [510] blank, [511] quotation from *Macbeth* (English) and imprint, [512–14] blank. Copy: **F-Pa** Ro 2492.

Second edition [first published; see note]: *MÉMOIRES / DE / HECTOR BERLIOZ / MEMBRE DE L'INSTITUT DE FRANCE / COMPRENANT / SES VOYAGES EN ITALIE, EN ALLEMAGNE, EN RUSSIE / ET EN ANGLETERRE / 1803–65 / Avec un beau portrait de l'Auteur / [publisher's monogram:] M L / PARIS / MICHEL LÉVY FRÈRES, ÉDITEURS / RUE VIVIENNE, 2 BIS, ET BOULEVARD DES ITALIENS, 15 / A LA LIBRAIRIE NOUVELLE / MDCCCLXX / Droits de reproduction et de traduction réservés.* Paris, Michel Lévy frères, 1870 [i] half TP, [ii] advertisement for the three other books by Berlioz published by Lévy frères, and imp. *PARIS. – IMPRIMERIE VALLÉE, 16 RUE DU CROISSANT*, [iii] frontispiece portrait, tipped in, [iv] blank, [v] TP, [vi] TP^v blank, [vii] quotation from *Macbeth* (English) and imp.: *Paris. – Imp. Vallée, 15, rue Breda*, [512] blank, [513–14] *Errata*, with another imp. of Vallée at the foot of [514]. Hopkinson 87. Copy: **F-Pc** 4° Vm 785.

Note: By “published,” in this case, is meant: Michel Lévy offered for public sale, in 1870, the very volumes that Berlioz had caused to be printed, before his death in 1869, at his own expense.

Bibliography: Modern English translation by David Cairns (London: Gollancz, and New York: Knopf, 1969; and multiple later editions including the most recent, New York: Everyman's Library Classics [Knopf / Random House], 2002).

Scholarly editions in French include Pierre Citron's (Paris: Garnier-Flammarion, 1969 [2 vols.] and Flammarion, 1991 and 2000); and *Mémoires d'Hector Berlioz . . . texte établi, présenté et annoté par Peter Bloom* (Paris: Vrin, 2018).

In German, with annotations: *Memoiren*, transl. Hans Scholz, ed. Gunther Braam (Göttingen: Hainholz, 2007); *Memoiren*, transl. Dagmar Kreher, ed. Frank Heildelberger (Kassel: Bärenreiter, 2007).

See also *Mémoires* ed. Alban Ramaut (Lyon: Symétrie, 2010); *Mémoires*, ed. Michel Austin, prefaces by Christian Wasselin, Perrre-René Serna, Peter Bloom (Paris: Éditions du Sandre, 2010).

B. Contributions to Reports

B 1

NOTICE SUR LES ORGUES MÉLODIUM D'ALEXANDRE ET FILS. Paris: Alexandre et fils, 1844. 18 pp., of which pp. 3 and 4 are a reprint of Berlioz's article for the *Journal des Débats* of 23-VI-44; see below, [C 577](#). Here entitled *Rapport sur l'Orgue-Mélodium, par M. Hector Berlioz*. Hopkinson 103. Copies: **F-Pc** A 729, Recueil 179 (4).

B 2

STATUTS ET RÈGLEMENT DE LA SOCIÉTÉ FONDÉE EN 1850. *Grande Société Philharmonique de Paris. Directeur-fondateur: M. Hector Berlioz*. Paris: Impr. de Mme Dondey-Dupré. There are no known copies. Hopkinson discovered the citation in the *Bibliographie de la France*, X-1850. Hopkinson 104.

B 3

Exhibition of the Works of Industry of All Nations, / 1851. / REPORTS / BY / THE JURIES / ON / THE SUBJECTS INTO WHICH / THE EXHIBITION WAS DIVIDED. London: William Clowes & Sons, 1852. Pp. 324-25 contain the report on musical instruments; Berlioz sat on that jury. Copy: **GB-En** H. B. 3/70.

B 4

RAPPORT / SUR / LES INSTRUMENTS DE MUSIQUE, / FAIT A LA COMMISSION FRANÇAISE / DU JURY INTERNATIONAL / DE L'EXPOSITION UNIVERSELLE DE LONDRES, / PAR M. HECTOR BERLIOZ, / BIBLIOTHÉCAIRE / DU CONSERVATOIRE IMPÉRIAL DE MUSIQUE ET DE DÉCLAMATION. Paris: Imprimerie Impériale, 1854. 4 + 8 pp. Hopkinson 108. Copy: **B-Br** Fétis 4.021 A Mus.

B 5

TRAVAUX DE LA COMMISSION FRANÇAISE. / *Exposition Universelle de 1851*. Paris: Imprimerie Impériale, 1855. Tome III, second partie, X^e Jury, 3^e Subdivision [next-to-last in volume] pp. 1–8 contains Berlioz's report, *Instruments de Musique, X^e Jury, 1^{re}* [actually 3^e] *Subdivision*. Hopkinson 109. Copy: **F-Pn** V 38371 ([Gallica NUMM-39236](#)).

Note: This publication concerns the London exposition of 1851, not the 1855 Paris Festival of Industry.

B 5^{bis}

Ministère d'État. *Rapport et Arrêtés pour l'établissement en France d'un diapason musical uniforme*. 35 pp. Paris: Imprimerie Impériale, 1859. Copy: **F-Pn** Gr-Vm Macnutt 12.

Note: The commission of 12 professional musicians, chaired by F. Halévy, was appointed 17-II-58 and submitted its report on 24-II-59, as noted in the *Moniteur universel* of 25-II-59 ([C 852](#)). The recommendations were widely published in the periodical press at the time. Berlioz had published his notions on the matter in *JD*, 29-IX-58 ([C 827](#)). His collection of tuning forks from venues throughout western Europe, preserved in a cigar box, is in the Musée de la Musique, Paris (item E 973) as is the large "official" tuning fork built to the standard.

Bibliography: Holoman, *Berlioz*, pp. 490–91, with photograph of the tuning forks.

B 6

OBSERVATIONS DE QUELQUES MUSICIENS ET DE QUELQUES AMATEURS SUR LA "MÉTHODE DE MUSIQUE DE M. LE DOCTEUR EMILE CHEVÉ." Paris: Claye, 1860. Berlioz contributed to the pamphlet, along with several other composers and critics. Hopkinson 111. Copy: **F-Pn** Vmc 3041.

C. Feuilletons

1823

Summary *CM I*, p. 483.

C 1

CORRESPONDANCE. POLÉMIQUE MUSICALE.

Le Corsaire, 12-VIII-23, pp. 2-3. *CM I*, pp. 1-4.

Signed *HECTOR B. . . .* Condé, pp. 7-8.

1824

Summary *CM I*, p. 483.

C 2

POLÉMIQUE MUSICALE. LES DILETTANTI.

Le Corsaire, 11-I-24, p. 2. *CM I*, pp. 5-7.

Signed *H. B. . . .* Condé, pp. 9-10.

1825

Summary *CM I*, p. 483.

C 3

POLÉMIQUE MUSICALE. *Sur Armide et Gluck*. MONSIEUR LE RÉDACTEUR.

Le Corsaire, 19-XII-25, p. 2. *CM I*, pp. 5-7.

Signed *H. B.* Repr. in Condé, pp. 11-13.

1828

C 4

CORRESPONDANCE. Monsieur le Rédacteur,.

RM, [16-V-28], pp. 405–06. Repr. as CG 86; C 4, C 5, C 6 and C 6^{bis} are similar texts. Repr. in *FM*, 14-VI-63, p. 183.

C 5

CORRESPONDANCE. (A M. Figaro.).

Le Figaro, 21-V-28, p. 3.

C 6

CORRESPONDANCE. A MONSIEUR LE RÉDACTEUR DU CORSAIRE.

Le Corsaire, 22-V-28, p. 3.

C 6^{bis}

Lettre à M. le Rédacteur.

La Pandore, 27-V-28.

C 7

La Jeune France.

L'Album, 10-XII-28, pp. 66–67. Signed *H. B.* and tentatively attributed to Berlioz by Citron in CG I, [165]; more probably by Henri Blanchard or Hyppolite Bonnelier.

1829

Summaries *CM I*, pp. 484–86.

C 8

Paris, Januar 1829. Auber's neueste Opera, la „Fiancée“ (die Braut). Text von Scribe.

BAMZ, 7-II-29, pp. 46–49.

Unsigned. See **C 10**.

C 9

CONSIDERATIONS SUR LA MUSIQUE RELIGIEUSE.

CORR., 21-IV-19, pp. 54–55. *CM I*, pp. 13–16.

Signed *H*. See *CG* 125.

C 10

Paris den 21. Mai 1829. Erste Vorstellung der Oper „les deux Nuits,“ von Bouilly und Scribe, Musik von Boieldieu.

BAMZ, 6-VI-29, pp. 183–84. *CM I*, pp. 17–18; *Fr.* pp. 19–22.

Unsigned. See *CG* 125 and 126.

C 11

Die deutsche Oper in Paris.

BAMZ, 27-VI-29, pp. 205–07. *CM I*, pp. 23–26; *Fr.* pp. 27–31.

Signed *B*. Attributed in the index, apparently in error, to L. Berger.

C 12

Paris, im Juni 1829.

BAMZ, 11-VII-29, p. 224. *CM I*, pp. 33–34; *Fr.* pp. 35–36.

Unsigned.

C 13

Aus Paris. Königliche Akademie der Musik in Paris.

BAMZ, 18-VII-29, pp. 226–28. *CM I*, pp. 37–40; Fr. pp. 41–45.

Unsigned.

C 14

BEAUX-ARTS. BIOGRAPHIE ÉTRANGÈRE. – BEETHOVEN. [I].

CORR., 4-VIII-29. pp. 179–80. *CM I*, pp. 47–50.

Unsigned. See **C 15** and **C 16**; see *CG* 126 and 128.

C 15

BEAUX-ARTS. BIOGRAPHIE ÉTRANGÈRE. – BEETHOVEN. [II]

CORR., 11-VIII-29, p. 197. *CM I*, pp. 51–53.

Unsigned.

C 16

BEAUX-ARTS. BIOGRAPHIE ÉTRANGÈRE. – BEETHOVEN. Suite et fin. [III].

CORR., 6-X-29. pp. 251–52. *CM I*, pp. 55–61.

Signed *H.* Repr. in part in *Condé*, pp. 58–60.

C 17

Neue Pariser Opern. [„Zwei Nächte“, Oper, von Scribe gedichtet und von Bojeldieu komponirt].

BAMZ, 17-X-29, pp. 334–36.

Unsigned. See **C 10**.

1830

Summary *CM I*, p. 486.

C 18

BEAUX-ARTS. APERÇU SUR LA MUSIQUE CLASSIQUE ET LA MUSIQUE ROMANTIQUE.

CORR., 22-X-30, pp. 110–12. *CM I*, pp. 63–68.

Signed *H. B.*¹²

Repr. in part in *VM I*, 241–60, and *Condé*, pp. 92–95, 96–98.

1832

Summary *CM I*, p. 487.

C 19

LETTRE D'UN ENTHOUSIASTE SUR L'ETAT ACTUEL DE LA MUSIQUE EN ITALIE. Florence. Le théâtre de la Pergola. *I Montecchi ed i Capelli*. *La Vestale*, de Paccini. L'orchestre, les chœurs, les chanteurs. Service funèbre du jeune Napoléon Bonaparte. L'organiste. – Gènes. L'Agnèse, de Paer. Indifférence des Génois pour Paganini. – Rome. La fête del Corpus Domini. Le chœur de Castrati. La musique militaire. *Miserere* d'Allegri. Musique des églises. Théâtres. Chanteurs, chœurs et orchestre. Chant des montagnes romaines. Les Pifferari. L'institut de France et ses musiciens pensionnaires à Rome. – Naples. Théâtre Saint-Charles. Théâtre *del Fondo*. Opéra buffa de Donizetti. Exécution du *requiem* de Mozart. Conjectures sur Milan et Venise.

Revue européenne III/7, March/May 1832 [15-III-32], pp. 47–64. *CM I*, pp. 69–83.

Repr. virtually in its entirety in *Mémoires* 35; passages also in *Mémoires* 39 and 41.¹³

¹²Programmes for *La Tempête* appeared in *RM*, 30-X-30, pp. 367–69; and in the *Courrier des Théâtres*, 6-XI-30, pp. 3–4.

¹³The chapters on the *prix de Rome* and the Italian sojourn as printed in the *Mémoires* come directly from *VM*; *VM* is in turn largely drawn from *feuilletons*. As the *feuilletons* on Italy appear, virtually identically, in both books, we provide detailed citation for the *Mémoires* only. See the summary of sources for the *Mémoires* in *Cairns Memoirs*, pp. 613–14.

C 20

LETTRE D'UN ENTHOUSIASTE. [I].

RM, 31-III-32, pp. 65-68.

Unsigned. Extracted from C 19.

C 21

LETTRE D'UN ENTHOUSIASTE. SUITE. [II].

RM, 9-IV-32, pp. 73-75.

Signed *H. B.* Extracted from C 19.

C 22

Galerie Biographique. DES ARTISTES FRANÇAIS ET ÉTRANGERS. V.—
HECTOR BERLIOZ.

Revue de Paris, 23-XII-32, pp. 291-98.

Signed by d'Ortigue, whose column it was, but partly prepared from an autograph in Berlioz's hand. Repr. in part in *Mémoires* 12 and in d'Ortigue's *Le Balcon de l'Opéra*. See C 23. See CG 307.

1833

Summaries *CM I*, pp. 487-88.

C 23

SYMPHONIE FANTASTIQUE DE M. HECTOR BERLIOZ.

Revue européenne, V/17, January 1833, pp. 612-17.

Signed d'Ortigue, but probably prepared with Berlioz's assistance, and related to C 22.

C 23^{bis}

Société des concerts du Conservatoire. Première séance.

Revue européenne, IV-33, pp. 221-27. *CM I*, pp. 85-89.

C 24

Musique. HECTOR BERLIOZ.

Bagatelle, 11-IV-33, pp. 281-82.

Unsigned; based on C 22.

C 25

JOURNAL D'UN ENTHOUSIASTE.

L'Europe littéraire, 8-V-33, pp. 122-24. CM I, pp. 91-97.

Abstracted, with alterations from C 19. Signed. Repr. in VM II, 119-25, and in *Mémoires* 36. The passage on Vicenza repr. in *Soirées* 1, pp. 47-52.

C 26

ACADÉMIE DES BEAUX-ARTS. CONCOURS ANNUEL DE COMPOSITION MUSICALE. [I].

L'Europe littéraire, 12-VI-33, pp. 182-83. CM I, pp. 99-105.

See VM II, 5-13, and *Mémoires* 22. See C 28.

C 27

REVUE MUSICALE.

RÉN., 9-VII-33, pp. 1-2.

Extracted from C 26. Repr. in part in *Mémoires* 22.

C 28

CONCOURS ANNUEL DE COMPOSITION MUSICALE. [II].

L'Europe littéraire, 19-VII-33, pp. 246-47. CM I, pp. 107-12.

See VM II, 17-29 and 33-43 and *Mémoires* 23. See C 26.

C 29

REVUE THÉÂTRALE. ACADÉMIE ROYALE DE MUSIQUE.—Première représentation de la *Révolte au Sérail*, ballet en 3 actes de M. Taglioni, décors de M. Ciceri, costumes de M. Duponchel, musique de M. Th. Labarre.

RÉN., 8-XII-33, p. 1. *CM I*, pp. 113–17.

Signed *H. B.* See CG 364.

C 30

REVUE MUSICALE. CONCERTS.

RÉN., 15-XII-33, pp. 1–2. *CM I*, pp. 119–23.

C 31

– Le concert annoncé pour dimanche prochain par M. Hector Berlioz doit piquer vivement la curiosité publique. Nous extrayons du libretto l'exposé de la représentation qui doit avoir lieu.

RÉN., 20-XII-33, p. 1.

Unsigned, but surely prepared by Berlioz.

C 32

CONCERTS. Concerts Montesquieu. Concerts Musard.

RÉN., 29-XII-33, p. 2. *CM I*, pp. 125–28.

The articles immediately preceding: *RÉVUE SCIENTIFIQUE ET MUSICALE / ACADÉMIE FRANÇAISE*.—Réception de M. Charles Nodier (pp. 1–2), are not signed, but may be by Berlioz as well.

1834

Summaries CM I, pp. 487–504.

C 33

REVUE MUSICALE. DON GIOVANNI. – LE REVENANT. *Don Giovanni*, Opéra de Mozart. *Le Revenant*, opéra en 3 actes; paroles de M. Albert de Calvimont, musique de M. Gomis.

RÉN., 5-I-34, pp. 1–2. CM I, pp. 129–34.

Repr. in part in Condé, pp. 203–04, 205.

C 34

REVUE MUSICALE.

RÉN., 12-I-34, p. 1. CM I, pp. 135–38.

C 35

REVUE MUSICALE. OPÉRA-COMIQUE. – THÉÂTRE ITALIEN. – CONCERTS. OPÉRA-COMIQUE. – Le *Château d'Urtubi*; poème de MM. Delurieu et Raoul, musique de feu Henri Berton fils. THÉÂTRE ITALIEN. – *Gianni de Calais*, opéra de Donizetti. CONCERTS DU CONSERVATOIRE.

RÉN., 19-I-34, p. 1. CM I, pp. 139–41.

C 36

REVUE MUSICALE ET LITTÉRAIRE. TRAITÉ DE COMPOSITION DE BEETHOVEN.

RÉN., 27-I-34, p. 1. CM I, pp. 143–47.

See C 177.

C 37

REVUE MUSICALE. Premier Concert du Conservatoire. Soirée musicale de Mme Stokausen. *L'Athénée musical*. OPÉRA-COMIQUE: *Une Bonne Fortune*.

RÉN., 2-II-34, p. 1. CM I, pp. 149–52.

C 38

INSTITUT. CONCOURS DE MUSIQUE ET VOYAGE D'ITALIE DU LAURÉAT.

GM, 2-II-34, pp. 35-38. *CM I*, pp. 153-65.

Repr. in part in *Mémoires* 22, 30, 41.

C 39

REVUE MUSICALE. LES LAURÉATS DE L'INSTITUT. — M. Marliani. Théâtre-Italien. — *Il Bravo*.

RÉN., 9-II-34, p. 1. *CM I*, pp. 167-70.

C 40

REVUE MUSICALE. Deuxième concert du Conservatoire.

RÉN., 17-II-34, p. 1. *CM I*, pp. 171-73.

C 41

REVUE MUSICALE

RÉN., 23-II-34, p. 1. *CM I*, pp. 175-79.

C 42

REVUE MUSICALE. 3^e CONCERT DU CONSERVATOIRE. *Symphonie pastorale*.

RÉN., 2-III-34, pp. 1-2. *CM I*, pp. 181-85.

C 43

REVUE MUSICALE ET THÉÂTRALE. CONCERT DE M. HAUMAN. 4^e Concert du Conservatoire. OPÉRA. *Don Juan*, musique de Mozart, paroles de MM. Emile Deschamps et Castil Blase.

RÉN., 11-III-34, p. 1. *CM I*, pp. 187-90.

C 44

REVUE MUSICALE. OPÉRA. — Première représentation de *Don Juan*, musique de Mozart, paroles de MM. Emile Deschamps et Henri Castilblaze, divertissemens de M. Coraly, décorations de MM. Ciceri, Léon Feuchère, Filastre et Cambon. [I].

RÉN., 16-III-34, pp. 1-2. *CM I*, pp. 191-97.

Repr. in part in *Condé*, pp. 204, 207. See C 45.

C 45

REVUE MUSICALE ET LITTÉRAIRE. DON JUAN. — (2^e article.). [II].

RÉN., 23-III-34, pp. 1-2. *CM I*, pp. 199-202.

See C 44.

C 46

REVUE MUSICALE. CONCERTS. — Cherubini et Mozart. — Les deux requiem.

RÉN., 30-III-34, p. 1. *CM I*, pp. 203-06.

C 47

REVUE MUSICALE [ET THÉÂTRALE.] SEPTIÈME CONCERT DU CONSERVATOIRE.

RÉN., 8-IV-34, pp. 1-2. *CM I*, pp. 207-10.

A brief passage incorporated in *Soirées* 16, p. 242.

C 48

REVUE MUSICALE. SOUVENIRS D'ITALIE.

RÉN., 13-IV-34, p. 1. *CM I*, pp. 211-13.

C 49

REVUE MUSICALE. LA CHAPELLE SIXTINE A ROME.

RÉN., 20-IV-34, pp. 1-2. *CM I*, pp. 215-19.

Repr. in part in *Mémoires* 39.

C 50

CONCERTS DU CONSERVATOIRE. Cinquième, sixième et septième concerts.

GM, 27-IV-34, pp. 133–35. *CM I*, pp. 221–24.

C 51

REVUE MUSICALE. CONCERTS. — Beethoven, Cherubini, Haumann, Ponchard.

RÉN., 27-IV-34, p. 1. *CM I*, pp. 225–28.

C 52

CONCERT AU BÉNÉFICE DE M. BUTEUX.

GM, 11-V-34, p. 155.

Unsigned; attribution doubtful.

C 53

REVUE MUSICALE ET LITTÉRAIRE.

RÉN., 11-V-34, p. 1. *CM I*, pp. 229–31.

C 54

REVUE MUSICALE. REPRISE DE LA VESTALE.

RÉN., 18-V-34, p. 1. *CM I*, pp. 233–37.

C 55

REVUE MUSICALE. SOUVENIRS D'ITALIE.

RÉN., 25-V-34, pp. 1–2. *CM I*, pp. 239–44.

C 56

GLUCK. [I.]

GM, 1-VI-34, pp. 173–76. *CM I*, pp. 245–52.

Not signed, but the next article in the series is signed; see C 58 and C 906.

C 57

REVUE MUSICALE. RÉOUVERTURE DE L'OPÉRA-COMIQUE. — Première représentation de *Lestocq*; paroles de M. Scribe, musique de M. Auber.

RÉN., 1-VI-34, p. 1. *CM I*, pp. 253–56.

C 58

GLUCK. (SUITE ET FIN).

GM, 8-VI-34, pp. 181–85. *CM I*, pp. 257–67.

See C 56.

C 59

REVUE MUSICALE. LES DILETTANTI DE BORDEAUX ET BEETHOVEN.

RÉN., 8-VI-34 p. 1. *CM I*, pp. 269–72.

C 60

REVUE MUSICALE. THÉÂTRE NAUTIQUE. OPÉRA-COMIQUE. Première représentation de *l'Aspirant de marine*. Débutans.

RÉN., 15-VI-34, p. 1. *CM I*, pp. 273–77.

C 61

THÉÂTRE ROYAL DE L'OPÉRA-COMIQUE. *L'Aspirant de Marine*, Opéra-comique en 2 actes, imité de Shakespeare; Paroles de MM. Rochefort et Comberousse, Musique de Théodore Labarre. — Début de M. Jansenne. THÉÂTRE NAUTIQUE. Ouverture. *Les Ondines*, prologue. — *Guillaume Tell*, Ballet en 4 actes.

GM, 15-VI-34 pp. 193–94.

Unsigned; attributed to Berlioz on grounds of similarity with C 60.

C 62

REVUE MUSICALE.

RÉN., 23-VI-34, p. 1. *CM I*, pp. 279–82.

C 63

REVUE MUSICALE. OPÉRA ALLEMAND. THÉÂTRE VENTADOUR. OPÉRA-COMIQUE.

RÉN., 2-VII-34, p. 1. *CM I*, pp. 283–86.

C 64

De l'utilité d'un Opéra-Allemand à Paris.

GM, 6-VII-34, pp. 213–14.

Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 65

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE.—*La Vestale*. Mlle Falcon. OPÉRA COMIQUE.—*L'Angelus*. *Le Petit Chaperon*—Ponchard, Couderc, Mlle Massy. Fête musicale de Londres.

RÉN., 13-VII-34, pp. 1–2. *CM I*, pp. 287–91.

See C 70.

C 66

REVUE MUSICALE. *Quatuors*, M. Henri Reber.

RÉN., 20-VII-34, p. 1. *CM I*, pp. 293–96.

C 67

Le Suicide par enthousiasme. NOUVELLE. [I].

GM, 20-VII-34, pp 229–31. *CM I*, pp. 297–301.

A version of this story, here divided into four parts (C 67–C 68, C 71–C 72), appeared in *VM II*, [311]–40, and in *Soirées* 12.

C 68

Le Suicide par enthousiasme. (SUITE.) [II].

GM, 27-VII-34, pp. 237-39. *CM I*, pp. 303-07.

See C 67.

C 69

REVUE MUSICALE. OPÉRA-COMIQUE.—Première représentation de *Un caprice de femme*, paroles de M. Lesguillon, musique de M. Paer. Reprise du *Revenant*.

RÉN., 27-VII-34, p. 1. *CM I*, pp. 309-12.

C 70

REVUE MUSICALE. Fête musicale de Londres. (Deuxième article.)

RÉN., 3-VIII-34, p. 1. *CM I*, pp. 343-46.

See C 65.

C 71

Le Suicide par enthousiasme. SUITE. [III].

GM, 3-VIII-34, pp. 248-50. *CM I*, pp. 347-51.

See C 67.

C 72

Le Suicide par enthousiasme. SUITE et FIN. [IV].

GM, 10-VIII-34, pp. 255-56. *CM I*, pp. 353-56.

See C 67.

C 73

REVUE MUSICALE. Service funèbre de Choron.

RÉN., 11-VIII-34 p. 1. CM I, pp. 357-59.

C 74

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE.—*La Vestale*. THÉÂTRE NAUTIQUE.—*Le Nouveau Robinson*. OPÉRA-COMIQUE. Douze libretti, avec cette épigraphe: *Tout pour la musique*, par F. L. Berthé.

RÉN., 16/17-VIII-34, p. 1. CM I, pp. 361-64.

C 75

Nouvelles de Paris. ACADÉMIE ROYALE DE MUSIQUE. Reprise de la *Vestale*. Rentrée de Nourrit.

RM, 17-VIII-34, pp. 262-63.

Unsigned, but see CG 408 in vol. II, p. 196 (“mes articles de la *Gazette musicale* sur Gluck et *La Vestale*”). Kerry Murphy doubts the attribution on stylistic grounds.

C 76

REVUE MUSICALE. CONCERTS.

RÉN., 24-VIII-34, p. 1. CM I, pp. 365-68.

C 77

REVUE MUSICALE. OPÉRA-COMIQUE.—Première représentation de le *Fils du Prince*, opéra-comique en deux actes, paroles de M. Scribe, musique de M. de Felte.

RÉN., 31-VIII-34, p. 1. CM I, pp. 369-72.

C 78

SERVICE FUNÈBRE DE CHORON.

GM, 7-IX-34, pp. 285-87. CM I, pp. 373-77.

See C 73. Kerry Murphy also attributes the *Revue Critique* which follows, pp. 290–91, to Berlioz (Trio and Quartets of Reber).

C 79

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE. – *Guillaume Tell*; *Robert le Diable*.

RÉN., 14-IX-34, pp. 1–2. *CM I*, pp. 379–83.

C 80

REVUE THÉÂTRALE. ACADÉMIE ROYALE DE MUSIQUE. – Première représentation de la *Tempête*, ballet en deux actes de M. Coraly, musique de M. Schneitzoëffer, décors de MM. Ciceri, Feuchères et plusieurs autres.

RÉN., 21-IX-34, p. 1. *CM I*, pp. 385–88.

C 81

ACADÉMIE ROYALE DE MUSIQUE. *La Tempête*, Ballet en 2 actes, précédé d'un Prologue, de M. Coraly, musique de M. Schneitzoëffer, décors de MM Ciceri, Feuchères, etc.

GM, 21-IX-34, pp. 301–04.

Unsigned. The article appears just before a notice concerning the journal *Le Protée*, which mentions a composition of Berlioz. See also C 80.

C 82

REVUE MUSICALE. LES CHARMES DE PORTICI, rondo brillant. NOTRE-DAME DE PARIS, rêverie musicale, pour piano, dédiée à Victor Hugo, par Jules Benedict. LE CHALET.

RÉN., 28-IX-34, p. 1. *CM I*, pp. 389–92.

C 83

UN BÉNÉFICIAIRE ET RUBINI A CALAIS.

GM, 5-X-34, pp. 317–19. *CM I*, pp. 393–96.

See C 86 and C 87^{bis}. Repr. in Condé, pp. 73–76.

C 84

MUSIQUE SACRÉE.

Journal des Artistes, 5-X-34, pp. 216–20. Repr. from C 78.

C 85

REVUE MUSICALE. OPÉRA. THÉÂTRE ITALIEN. THÉÂTRE DE L'OPÉRA
COMIQUE.

RÉN., 9-X-34. p. 1. *CM I*, pp. 397–400.

C 86

RUBINI A CALAIS.

JD, 10-X-34, p. 1.

Repr. from C 83.

C 87

GUILLAUME-TELL, DE ROSSINI

GM, 12-X-34, pp. 326–27. *CM I*, pp. 401–04.

Repr., with the remainder of the series (C 90, C 91, and C 93), in Strunk, *Source Readings in Music History* (New York, 1950), pp. 809–26 (in English).

C 87^{bis}

UN BÉNÉFICIAIRE ET RUBINI A CALAIS.

Émancipation (Brussels), 12-X-34.

Repr. of C 83.

C 88

BOIELDIEU.

RÉN., 14-X-34, p. 1. *CM I*, pp. 405–08.

An obituary.

C 89

REVUE THÉÂTRALE. THÉÂTRE NAUTIQUE.—Première représentation de *Chao-Kang*, ballet, pantomime en 3 actes avec un épilogue, par M. Henri.

RÉN., 18-X-34, p. 1. *CM I*, pp. 409–12.

C 90

GUILLAUME-TELL. Second article.

GM, 19-X-34, pp. 336–39. *CM I*, pp. 413–18.

See C 87.

C 91

GUILLAUME-TELL. Troisième article—2^e acte.

GM, 26-X-34, pp. 341–43. *CM I*, pp. 419–24.

See C 87.

C 92

REVUE MUSICALE. THÉÂTRE VENTADOUR.—*Chao-Kang*, par M. Henri.
CONCERTS d'Haumann.

RÉN., 26-X-34, p. 1. *CM I*, pp. 425–28.

See also C 89.

C 93

GUILLAUME-TELL. 4^e article.—3^e et 4^e actes.

GM, 2-XI-34, pp. 349–51. *CM I*, pp. 429–34.

See C 87.

C 94

HISTORIQUE DE LA REPRÉSENTATION DE RUBINI A CALAIS.

GM, 2-XI-34, pp. 351–52. *CM I*, pp. 435–36.

See also C 83 and C 86.

C 95

REVUE MUSICALE. OPÉRA-COMIQUE.—Première représentation de *le Marchand forain*, opéra en 3 actes, paroles de M. Planard, musique de M. Marliani. Avis aux lecteurs assez désœuvrés pour lire mes feuilletons.

RÉN., 2/3-XI-34, p. 1. *CM I*, pp. 437–40.

C 96

Iphigénie en Tauride

GM, 9-XI-34. pp. 360–61. *CM I*, pp. 441–43.

Repr. in Condé, pp. 186–88.

For the remainder of the series, see **C 97**, **C 99**, and **C 102**. See also **C 906**.

C 97

Iphigénie en Tauride. 1^{er} acte. — 2^{me} article.

GM, 16-XI-34, pp. 365–67. *CM I*, pp. 445–50.

See **C 96**. Repr. in Condé, pp. 184–94.

C 98

REVUE MUSICALE. A ELLE, lettres pour le piano, par Chrétien Urhan, avec cette épigraphe. “Peut-être dans la foule une âme que j’ignore, aurait compris mon âme et m’aurait répondu.” (LAMARTINE.).

RÉN., 16-XI-34, p. 1. See **C 115**. *CM I*, pp. 451–54.

C 99

Iphigénie en Tauride. 1^{er} acte. — 3^{me} article.

GM, 23-XI-34, pp. 377–78. *CM I*, pp. 455–57.

See **C 96**. Repr. in Condé, pp. 194–97.

C 99^{bis}

A Messieurs les artistes de l'orchestre de l'Opéra.

RÉN., 2-XII-34, p. 4.

C 100

REVUE MUSICALE. THÉÂTRE-NAUTIQUE. — *La dernière Heure d'un Condamné*.
CONCERTS.

RÉN., 27-XI-34, p. 1. CM I, pp. 459–62.

C 101

REVUE MUSICALE. THÉÂTRE-ITALIEN. — *Ernani*, musique de M. Gabussi.
OPÉRA-COMIQUE. — *La Sentinelle perdue*, paroles de M. Saint-George, musique
de M. Rifaut.

RÉN., 5-XII-34, pp. 1–2. CM I, pp. 463–67.

C 102

IPHIGÉNIE en TAURIDE. 3^{me} [actually 4^{me}] et dernier article.

GM, 7-XII-34, pp. 389–90. CM I, pp. 469–71.

See C 96. Repr. in Condé, pp. 197–99.

C 103

THÉÂTRE NAUTIQUE. *La dernière heure d'un Condamné*, Scène pantomime
tragique de M. Henri, musique de M. Pugni.

GM, 7-XII-34, pp. 390–92. Unsigned. See also C 100.

C 104

REVUE MUSICALE. THÉÂTRE-ITALIEN. — OPÉRA-COMIQUE. — THÉÂTRE VENTADOUR. THÉÂTRE-ITALIEN. — Début de Mlle Brambilla. OPÉRA-COMIQUE. — Débuts de Mlle Annette Lebrun. THÉÂTRE VENTADOUR. — Choristes allemands.

RÉN., 14-XII-34, p. 1. *CM I*, pp. 473–76.

C 105

DU MOUVEMENT MUSICAL A PARIS.

GM, 21-XII-34, pp. 409–12.

Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 106

REVUE MUSICALE. OPÉRA. — *Guillaume Tell*. OPÉRA-COMIQUE. — Reprise de *Zémire et Azor*. CONCERTS.

RÉN., 23-XII-34, p. 1. *CM I*, pp. 477–80.

1835

Summaries *CM II*, pp. 617–634.

C 107

REVUE MUSICALE. CONCERTS.

RÉN., 5-I-35, p. 1. *CM II*, pp. 1–6.

C 108

TELEMACO, Opéra italien de Gluck.

GM, 11-I-35, pp. 10–13. *CM II*, pp. 7–14.

Repr. in part in *Mémoires*, 43.

C 109

REVUE MUSICALE.

RÉN., 11-I-35, p. 1. *CM II*, pp. 15–20.

C 110

PREMIER BAL DE L'OPÉRA.

GM, 18-I-35, pp. 22–24. *CM II*, pp. 21–24.

The article immediately following, "THÉÂTRE ROYAL DE L'OPÉRA-COMIQUE: Première représentation de ROBIN DES BOIS," p. 24, is probably by Berlioz as well; see **C 111**.

C 111

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE. THÉÂTRE-ITALIEN. OPÉRA-COMIQUE. – Première représentation de *Robin des Bois*.

RÉN., 18-I-35, p. 1. *CM II*, pp. 25–28.

C 112

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. PREMIER CONCERT.

JD, 25-I-35, pp. 1–3. *CM II*, pp. 29–38.

Signed "H . . .". For the authenticity of this signature, see **CG 429**.

C 113

REVUE MUSICALE. CONCERTS. Concert de M. Hippolyte Monpou.

RÉN., 25-I-35, p. 1. *CM II*, pp. 39–42.

C 114

REVUE MUSICALE. THÉÂTRE ITALIEN. – *I Puritani*.

RÉN., 1-II-35, p. 1. *CM II*, pp. 43–46.

C 115

LETTRES A ELLE, pour le piano, par Chrétien Urhan. Prix: 4 fr. 50 c.

GM, 1-II-35, pp. 40-41. *CM II*, pp. 49-50.

See C 98. Repr. in part in Condé, pp. 57-58, 60.

C 116

CONCERTS. DEUXIÈME CONCERT DU CONSERVATOIRE. Revue critique. LE MOINE, paroles de M. Emilien Pacini, musique de M. G. Meyerbeer.

GM, 8-II-35, pp. 49-51. *CM II*, pp. 55-56.

Unsigned; attributed to Berlioz by Kerry Murphy, who observes a citation of the review of *Le Moine* in C 168. See also C 117.

C 117

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE. OPÉRA-COMIQUE. CONCERTS. DEUXIÈME CONCERT DU CONSERVATOIRE. MATINÉES DE M. TILMANT.

RÉN., 8-II-35, p. 1. *CM II*, pp. 51-54.

C 118

DEUXIÈME CONCERT DU CONSERVATOIRE.

JD, 12-II-35, pp. 1-2. *CM II*, pp. 57-62.

Signed *H*. See also C 116 and C 117.

C 119

REVUE MUSICALE.

RÉN., 17-II-35, p. 1. *CM II*, pp. 63-66.

C 120

TROISIÈME CONCERT DU CONSERVATOIRE. Symphonie de Haydn.—
Symphonie de Beethoven.

JD, 20-II-35, pp. 1-2. *CM II*, pp. 67-72.

Signed *H*.

C 121

TROISIÈME CONCERT DU CONSERVATOIRE.

GM, 22-II-35, p. 66.

Unsigned. See C 120.

C 122

REVUE MUSICALÆ. ACADÉMIE ROYALE DE MUSIQUE.—Première
représentation de *La Juive*, opéra en cinq actes, de M. Scribe, musique de M.
Halevy, décors de MM. Diéterle, Desplechin, Sechan et Léon Feuchère.

RÉN., 1-III-35, pp. 1-2. *CM II*, pp. 73-78.

C 123

REVUE MUSICALE. THÉÂTRE DE L'OPÉRA-COMIQUE.—*La Marquise*, paroles
de MM. St-Georges et Lewen [sic], musique de M. Adam. Début de Mlle
Fargueil. THÉÂTRE ANGLAIS.

RÉN., 5-III-35, p. 1. *CM II*, pp. 79-82.

C 124

REVUE MUSICALE. CONCERT DES ELEVES DE CHORON, à l'Hôtel-de-Ville.

RÉN., 17-III-35, p. 1. *CM II*, pp. 83-86.

C 125

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. 4^e CONCERTS [sic].

JD, 22-III-35, pp. 1-3. *CM II*, pp. 87-94.

Signed *H****.

C 125^{bis}

Concerts de la salle Chantereine

GM, 29-III-35. *CM II*, pp. 95-96.

C 126

REVUE MUSICALE. THÉÂTRE ITALIEN: *Marino Faliero*; musique de M. Donizetti THÉÂTRE DE L'OPÉRA-COMIQUE: *Le Cheval de Bronze*; musique de M. Auber, paroles de M. Scribe.

RÉN., 29-III-35, pp. 1-2. *CM II*, pp. 97-104.

C 127

REVUE MUSICALE. CONCERTS.

RÉN., 5-IV-35, p. 1. *CM II*, pp. 105-108.

C 128

REVUE MUSICALE [ET THÉÂTRALE.] ACADÉMIE ROYALE DE MUSIQUE. [THÉÂTRE-FRANÇAIS.] OPÉRA.—Bénéfice de Mlle Taglioni. Première représentation de *Brezilia*, ballet en un acte, de M. Taglioni, musique de M. Gallemborg.

RÉN., 12-IV-35, pp. 1-2. *CM II*, pp. 109-112.

C 129

CINQUIÈME CONCERT DU CONSERVATOIRE. Symphonie en *si bémol* de Beethoven; grande Scène de Beethoven, chantée par M^{lle} Falcon; Solo de violoncelle, par M. Franchomme; *Andante* de la symphonie en *la* de Beethoven; grande chœur d'*Euryanthe*, de Weber; ouverture de *Fidelio*, de Beethoven.

JD, 12-IV-35, pp. 1-2. *CM II*, pp. 113-118.

Signed *H* . . .

C 130

SIXIÈME CONCERT DU CONSERVATOIRE.

JD, 18-IV-35, pp 1-2. *CM II*, pp. 119-126.

Signed *H* . . .

C 131

CONCERTS DE M. LISTZ. Hôtel-de-Ville (salle Saint-Jean).

JD, 25-IV-35, pp. 1-2. *CM II*, pp. 127-134.

Signed *H*^{***}.

C 132

REVUE MUSICALE. CONCERTS.

RÉN., 29-IV-35, p. 1. *CM II*, pp. 135-138.

Repr. in **C 133**.

C 133

CONCERT HISTORIQUE DE M. FÉTIS.

GM, 3-V-35, pp. 155-56. *CM II*, pp. 139-142.

Same as **C 132**.

C 134

REVUE MUSICALE. OPÉRA-COMIQUE. Débuts de Mlle Camoin [i.e., *Camoën*]
de M. Riquier. Reprise du *Diable à quatre*.

RÉN., 131-V-35, p. 1. *CM II*, pp. 143–146.

C 135

REVUE MUSICALE

RÉN., 17-V-35, p 1. *CM II*, pp. 147–150.

C 136

REVUE MUSICALE.

RÉN., 28-V-35, p. 1. *CM II*, pp. 151–154.

C 137

GYMNASE MUSICAL. OUVERTURE.

GM, 31-V-35, pp. 183–85.

Unsigned; attributed to Berlioz by Prod'homme.

C 138

LE PORTEFAIX. Opéra comique en trois actes, musique de M. GOMIS.

Monde dramatique vol. I. VI-35, pp. 84–86. *CM II*, pp. 177-82, dated [20]-VI-35.

See **C 141**.

C 139

REVUE MUSICALE.

RÉN., 7-VI-35, p. 1. *CM II*, pp. 169–172.

C 140

REVUE MUSICALE. GYMNASSE MUSICAL.

RÉN., 14-VI-35, p. 1. *CM II*, pp. 173-176.

Repr. in Condé, pp. 67-69.

C 141

REVUE MUSICALE. THÉÂTRE DE L'OPÉRA-COMIQUE. — 1^{re} représentation du *Portefaix*, opéra-comique en 3 actes, musique de M. Gomis, paroles de M. Scribe.

RÉN., 20-VI-35, pp. 1-2. *CM II*, pp. 183-188.

See C 138.

C 142

DERNIÈRES SÉANCES DU CONSERVATOIRE. GYMNASSE MUSICAL.

JD, 23-VI-35, pp. 1-3. *CM II*, pp. 189-196.

Signed *H.* . . .

C 143

REVUE MUSICALE. FIDELIO A COVENT-GARDEN. GYMNASSE MUSICAL.

RÉN., 29-VI-35, p. 1. *CM II*, pp. 197-200.

C 144

DÉBUTS DE MADAME LAVRI ET DE M. SERDA.

Monde dramatique vol. I, VII-35, pp. 148-50.

Unsigned; listed as by Berlioz in index.

C 145

REVUE MUSICALE. THÉÂTRE DE L'OPÉRA-COMIQUE. — Micheline. — Alda. Concerts Musard. Cantiques de l'abbé Le Guillou.

RÉN., 12-VII-35, pp. 1-2. *CM II*, pp. 201-208.

C 146

DE L'IN[S]TRUMENTATION DE ROBERT-LE-DIABLE.

GM, 12-VII-35, pp. 229–32. *CM II*, pp. 209–216.

C 147

DU REPERTOIRE DE GLUCK A L'ACADÉMIE ROYALE DE MUSIQUE.

Monde dramatique vol. I, [18]-VII-35, pp. 180–81. *CM II*, pp. 217–220, dated [8?]-VIII-35.

C 148

REVUE MUSICALE. ACADEMIE ROYALE DE MUSIQUE. FÊTES MUSICALES DE TOULOUSE.

RÉN., 19-VII-35, p. 1. *CM II*, pp. 221–224.

C 149

DE LA MUSIQUE EN PLEIN AIR.

JD, 21-VII-35, pp. 1–2. *CM II*, pp. 225–232.

*Signed H***.*

C 150

REVUE MUSICALE.

RÉN., 27-VII-35, p. 1. *CM II*, pp. 233–236.

C 151

ACADÉMIE ROYALE DE MUSIQUE. L'ILE DES PIRATES—Ballet-Pantomime, en quatre actes, par MM. HENRY et *** ; musique de MM. GIDE, CARLINI, ROSSINI et BEETHOVEN; décorations de MM. PHILASTRE, CAMBON, DESPLÉCHIN, SECHAN, FEUCHÈRES et DIÉTERLE.

Monde dramatique vol. I, VIII-35, pp. 199–200. Unsigned; attributed to H. B. in the index; attributed to Berlioz by Prod'homme. See **C 155** and **C 156**.

C 152

REVUE MUSICALE. OPÉRA-COMIQUE.—Première représentation des *Deux Reines*, opéra-comique en un acte, musique de M. H. Monpou, paroles de MM. F. Soulié et Arnoud.

RÉN., 8-VIII-35, pp. 1-2. *CM II*, pp. 241-246.

C 153

LE REQUIEM DES INVALIDES ET LE TE DEUM DE NOTRE-DAME. MM. CHÉRUBINI ET LESUEUR.

JD, 9-VIII-35, pp. 1-3. *CM II*, pp. 247-254.

Signed *H****. Repr. in part in *Mémoires* 13. Reused in **C 282**.

C 154

CÉRÉMONIES DES INVALIDES ET DE NOTRE-DAME.

GM, 9-VIII-35, p. 266.

Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy. See **C 153**.

C 155

CONCOURS DU CONSERVATOIRE DE MUSIQUE DE PARIS. COUP D'ŒIL GÉNÉRAL.

GM, 16-VIII-35, pp. 271-75.

Unsigned; the section on pp. 274-75, "CONCOURS DU CONSERVATOIRE. CHANT," is probably by Berlioz and is attributed to him by Katherine Kolb and Kerry Murphy. The review of *L'Ile des pirates*, which follows, p. 276, may also be by Berlioz; see **C 151** and **C 156**.

C 156

REVUE MUSICALE. ACADÉMIE ROYALE DE MUSIQUE.—Première représentation de *L'Ile des pirates*, ballet en quatre actes, de M. Henry; musique de MM. Carlini et Casimir Gide, décoration de MM. Desplechin, Séchan, Feuchères, Diéterle, Philastre et Cambon.

RÉN., 16/17-VIII-35, p. 1. *CM II*, pp. 255-258.

See C 151 and C 155.

C 157

REVUE MUSICALE. M. DUPONCHEL, LES CHŒURS DE L'OPÉRA.

RÉN., 31-VIII-35, p. 1. *CM II*, pp. 259–262.

C 158

DES MUSICIENS AMBULANS ALLEMANDS ET ITALIENS.

JD, 5-IX-35, pp. 1–3. *CM II*, pp. 263–270.

Signed *H****. Repr. in part in *Mémoires* 41; see also chap. 39.

C 159

REVUE MUSICALE. OPÉRA-COMIQUE. – Reprise de *Zampa*.

RÉN., 6-IX-35, p. 1. *CM II*, pp. 271–274.

See C 162.

C 160

SOUVENIRS D'UN HABITUÉ DE L'OPÉRA. (1822–1823).

JD, 13-IX-35, pp. 1–3. *CM II*, pp. 275–282.

Signed *H*****. Repr. in *VM I*, [385]–99 and in *Mémoires* 15.

C 161

REVUE MUSICALE. PUBLICATIONS NOUVELLES—*Cours de contrepoint et fugue*, par M. Cherubini.

RÉN., 21-IX-35, pp. 1–2. *CM II*, pp. 283–286.

See C 177.

C 162

DE LA PARTITION DE ZAMPA.

JD, 27-IX-35, pp. 1-2. *CM II*, pp. 287-292.

See C 159. Signed *H*****. Repr. in *MM*, pp. [131]-41, and in Condé, pp. 312-17.

See C 165^{bis}.

C 163

REVUE MUSICALE. BELLINI.

RÉN., 30-IX-35, p. 1. *CM II*, pp. 293-296.

An obituary. Repr. in part in Condé, pp. 137, 140-41. See C 203.

C 164

DU SYSTÈME DE GLUCK EN MUSIQUE DRAMATIQUE.

JD, 2-X-35, pp. 1-2. Signed *H*****. *CM II*, pp. 297-304.

A version of this article reworked for *VM II*, [265]-77, and for *ATC*, pp. 173-79.

See C 906.

C 165

REVUE MUSICALE ET THÉÂTRALE.

RÉN., 5-X-35, p. 1. *CM II*, pp. 305-308.

Repr. in Condé, pp. 37-39.

C 165^{bis}

DE LA PARTITION DE ZAMPA.

Le Pianiste, 5-X-35. Repr. from C 162.

C 166

REVUE MUSICALE [ET THÉÂTRALE]

RÉN., 12-X-35, p. 1. *CM II*, pp. 309-312.

C 167

DES DEUX ALCESTES DE GLUCK. (Premier Article.)

JD, 16-X-35, pp. 1-3. *CM II*, pp. 313-320.

Signed *H******. See C 170. Both articles repr. in *VM II*, [281]-307, and in *ATC*, pp. 180-88. See also C 906.

C 168

CHANTS POUR LE PIANO, de Meyerbeer.

GM, 18-X-35, pp. 342-43. *CM II*, pp. 321-324.

See C 116 and C 171.

C 169

REVUE MUSICALE. OPÉRA-COMIQUE: 1^{re} représentation de *Cosimo*, opéra-bouffon en deux actes, de MM. Saint-Hilaire et Paul Duport, musique de M. E. Prévost.

RÉN., 19-X-35, p. 1. *CM II*, pp. 325-328.

C 170

DES DEUX ALCESTES DE GLUCK. (Deuxième et dernier Article.)

JD, 23-X-35, pp. 1-2. *CM II*, pp. 329-336.

Signed *H******. See C 167.

C 171

CHANTS POUR LE PIANO, de Meyerbeer. (Deuxième et dernier article.)

GM, 25-X-35, p. 351. *CM II*, pp. 337-338.

See C 168.

C 172

REVUE MUSICALE. OPÉRA. THÉÂTRE-ITALIEN. OPÉRA-COMIQUE.
GYMNASE MUSICAL.

RÉN., 27-X-35, p. 1. *CM II*, pp. 339–342.

C 173

[REVUE THÉÂTRALE ET MUSICALE.] ŒUVRES POSTHUMES DE VICTOR
LEFÉBURE.

RÉN., 5-XI-35, p. 2. *CM II*, pp. 343–344.

C 174

DU DON JUAN DE MOZART.

JD, 15-XI-35, pp. 1–2. *CM II*, pp. 345–352.

Signed *H******. Repr. in *MM*, pp. [3]–13, and in Condé, pp. 199–203, 204–07.

C 175

MUSIQUE RELIGIEUSE. *Rachel, Noëmi, Ruth et Booz*, oratorios de M. Lesueur.
Auditions de M. Urhan.

JD, 21-XI-35, pp. 1–2. *CM II*, pp. 353–360.

Signed *H******. Reused in **C 282**. The first part repr. in *MM*, pp. [49]–67; repr. in
part in Condé, pp. 156–57, 159.

C 176

REVUE MUSICALE [ET THÉÂTRALE]. ACADEMIE ROYALE DE MUSIQUE:
Mlle Flecheux, Mme Baptiste Quiney. OPÉRA-COMIQUE: *La Grande duchesse*;
Mme Damoreau. THÉÂTRE ITALIEN. Concert de MM. Allard et Chevillard.

RÉN., 3-XII-35, p. 1. *CM II*, pp. 361–364.

C 177

ENSEIGNEMENT MUSICAL. *Cours de contre-point et fugue*, de M. Cherubini. *Traité de composition*, de Beethoven. Chez M. Maurice Schlesinger, rue de Richelieu, 97.

JD, 22-XII-35, pp. 1-2. *CM II*, pp. 365-370.

Signed H*****. See C 36 and C 161.

C 178

REVUE MUSICALE. OPÉRA-COMIQUE: Première représentation de *l'Eclair*, opéra-comique en trois actes, de MM. Planard et Saint-Georges, musique de M. Halevy. THÉÂTRE-ITALIEN: *Norma*. ACADÉMIE ROYALE DE MUSIQUE: *Le Siege de Corinthe*.

RÉN., 23-XII-35, p. 1. *CM II*, pp. 371-373.

1836

Summaries *CM II*, pp. 635-647.

C 179

VOYAGE MUSICAL EN ITALIE. ACADEMIE DE FRANCE A ROME.

Italie pittoresque (Paris, 1836), pp. 1-24 of the fasc. "Toscane, Florence, Volterra," etc. *CM II*, pp. 155-68, dated [end May-beginning June 1835].

Revised for *Mémoires* 31-33, 35-39, 41-43.

C 180

OPÉRA-COMIQUE. — CONCERTS. — LES VIRTUOSES ET LES COMPOSITEURS.

JD, 17-I-36, pp. 1-2. *CM II*, pp. 375-382.

Signed H*****.

C 181

THÉÂTRE DE L'OPÉRA-COMIQUE. ACTÉON, opéra-comique en un acte, de MM. Scribe et Auber. (Première représentation).

R&GM, 31-I-36, pp. 35–37. *CM II*, pp. 383–390.

Signed *UN VIEILLARD STUPIDE qui n'a presque plus de dents*; attributed to Berlioz by Katherine Kolb and Kerry Murphy. See *Berlioz Society Bulletin* 103 (Spring 1979), pp. 2–5. See **C 204** and **C 213**.

C 182

PREMIER CONCERT DU CONSERVATOIRE.

R&GM, 31-I-36, pp. 38–39. *CM II*, pp. 391–396.

C 183

BELLINI ET ROSSINI.

R&GM, 7-II-36, pp. 43–45. *CM II*, pp. 397–402.

C 184

SECOND CONCERT DU CONSERVATOIRE.

R&GM, 14-II-36, pp. 54–55. *CM II*, pp. 403–406.

C 185

LE CARNAVAL A ROME ET A PARIS. Du sentiment de l'art chez les masses. MATINÉES MUSICALES DE MM. TILMANT.

R&GM, 21-II-36, pp. [57]–59. *CM II*, pp. 407–412.

Repr. in part in *Mémoires* 36; repr. in part in *Condé* pp. 57, 60–61.

Katherine Kolb and Kerry Murphy attribute "LES CONCERTS," pp. 59–60 of the same issue, signed *Un amateur de bonne musique*, to Berlioz. Kolb also attributes to the composer the article on pp. 62–64: "Revue critique. *Méthode de chant pour les enfants*, par Joseph Mainzer. *Mélodies pour 3 voix égales*, par Gustave Carulli, à l'usage des pensionnats, paroles d'Alphonse de Lamartine."

C 186

PREMIER CONCERT DU CONSERVATOIRE.

JD, 24-II-36, pp. 1-2. *CM II*, pp. 413-418.

Signed H****.

C 187

LES HUGUENOTS, (Première représentation). OPERA EN CINQ ACTES, Musique de M. MEYERBEER, paroles de M. SCRIBE, divertissements de M. TAGLIONI, Décors de MM. SECHAN, FEUCHÈRES, DIETERLE et DESPLÉCHIN.

R&GM, 6-III-36, pp. [73]-77. *CM II*, pp. 419-426.

For the remainder of the series, see **C 188** and **C 189**; see also **C 219** and **C 223**.

Kerry Murphy and *CM II* (*CM II*, pp. 427-430) attribute the passage on the 3^e *Concert du Conservatoire*, on pp. 79-80 of the same issue, to Berlioz. Repr. in *BAMZ*, 23-III-36, signed G. W. Finck.

C 188

LES HUGUENOTS, 1^{er} 2^e 3^e actes. (Deuxième article.)

R&GM, 13-III-36, pp. [81]-83. *CM II*, pp. 431-434.

See **C 187**. Repr. in part in Condé, pp. 319-20.

C 189

LES HUGUENOTS, 4^e et 5^e actes. (Troisième article.)

R&GM, 20-III-36, pp. [89]-91. *CM II*, pp. 435-438.

See **C 187**. Repr. in part in Condé, pp. 329, 331.

C 190

5^e CONCERT DU CONSERVATOIRE.

R&GM, 27-III-36, pp. [97]-98. *CM II*, pp. 439-442.

C 191

CONCERT DE MM. OSBORNE ET BENEDICT.

R&GM, 3-IV-36, pp. 111-12. *CM II*, pp. 443-446.

C 192

DU CONSERVATOIRE DE MUSIQUE DE GENEVE.

R&GM, 10-IV-36, pp. 116-17. *CM II*, pp. 447-450.

See CG 461 and 470.

C 193

6^e CONCERT DU CONSERVATOIRE.

R&GM, 24-IV-36, pp. 133-35. *CM II*, pp. 451-454.

C 194

CONCERTS DU CONSERVATOIRE. *La Flûte enchantée et les Mystères d'Isis*. – Le correcteur de Mozart.

JD, 1-V-36, pp. 1-2. *CM II*, pp. 455-460.

Signed *H*****. Repr. in part in *Mémoires* 16. Repr. in *MM*, pp. [14]-21.

C 195

SEPTIÈME ET DERNIER CONCERT DU CONSERVATOIRE.

R&GM, 8-V-36, pp. 151-53. *CM II*, pp. 461-464.

C 196

A MONSIEUR HOFMEISTER, ÉDITEUR DE MUSIQUE À LEIPSICK.

R&GM, 8-V-36, pp. 154-55.

Repr. in CG 472.

C 197

DES ARTISTES ÉTRANGERS À PARIS.

R&GM, 22-V-36, pp. 172-74.

Signed *par un ami des artistes*; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 198

REVUE CRITIQUE. La musique simplifiée dans sa théorie et dans son enseignement.

R&GM, 29-V-36, pp. 181-83. *CM II*, pp. 465-470.

Unsigned; but see CG 541.

C 199

LISTZ [sic].

R&GM, 12-VI-36, pp. 198-200. *CM II*, pp. 471-476.

Repr. in Condé, pp. 129-33.

C 200

CONCOURS ANNUEL DE COMPOSITION MUSICALE A L'INSTITUT.
(Delenda est Carthago.).

R&GM 19-VI-36, pp. 203-06. *CM II*, pp. 477-482.

Repr. in part in *Mémoires* 22.

C 201

ANTOINE REICHA.

JD, 3-VII-36, pp. 1-3. *CM II*, pp. 483-490.

Signed *H*****. Repr. in part in *Mémoires* 13. Repr. in part in Condé, pp. 146, 149-50.

See C 322.

C 202

CONCERT DE M^{lle} MAZEL A L'HOTEL-DE-VILLE.

R&GM, 10-VII-36, pp. 243–45. *CM II*, pp. 491–496.

Repr. in part in Condé, pp. 146, 148–49, 150.

C 203

BELLINI.

JD, 16-VII-36, pp. 1–2. *CM II*, pp. 497–504.

Signed *H******. See **C 163**. Repr. in *MM*, pp. [167]–79, and in Condé, pp. 137–40.

C 204

CHRONIQUE MUSICALE.

R&GM, 17-VII-36, pp. 25–54. *CM II*, pp. 505–512.

Signed *Deuxième article du VIEILLARD STUPIDE Qui n'a presque plus de dents*; attributed to Berlioz by Katherine Kolb and Kerry Murphy. See *Berlioz Society Bulletin* 106 (Winter 1979–80), pp. 2–8. See **C 181** and **C 213**.

C 205

VARIÉTÉS MUSICALES. *Le Siège* [sic] *de Corinthe* à l'Opéra. — M. Ole-Bull. — M. Labarre et son école de harpe. — La musique des fêtes publiques. — Les Artistes et les Amateurs de Paris. Leur réunion en 1794 pour célébrer la victoire de Fleurus. — Les Dilettanti quêteurs en 1830. — Le chœur colossal de la galerie Colbert.

JD, 23-VII-36, pp. 1–2. *CM II*, pp. 513–520.

Repr. in part in *Mémoires* 29.

C 206

ITALIE PITTORESQUE.

JD, 2-VIII-36, pp. 1–3. *CM II*, pp. 521–530.

Signed *H******.

C 207

GOMIS.

R&GM, 7-VIII-36, pp. 275-77. *CM II*, pp. 531-534.

C 208

CHRONIQUE MUSICALE. M. Urhan. — Conservatoire de Genève.

JD, 26-VIII-36, pp. 1-2. *CM II*, pp. 535-542.

Signed *H******.

C 209

CHRONIQUE MUSICALE. NOTRE DAME DE PARIS.

R&GM, 28-VIII-36, p. 305.

Unsigned but probably by Berlioz, and attributed to him by Katherine Kolb and Kerry Murphy.

C 210

THEATRE DE L'OPÉRA-COMIQUE. LE DIADESTÉ, opéra-comique en deux actes, paroles de MM. Paul et Saint-Hilaire, musique de M. Jules Godfroy. (Première représentation.)

R&GM, 11-IX-36, pp. 319-20.

Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 211

DES PROGRÈS. DE L'ENSEIGNEMENT MUSICAL EN FRANCE. M. JOSEPH MAINZER, M. AUBÉRY DU BOULLEY.

JD, 18-IX-36, pp. 1-2. *CM II*, pp. 543-550.

Signed *H******.

C 212

DE L'OPÉRA-COMIQUE.

R&GM, 18-IX-36, pp. 323-25. CM II, pp. 551-556.

See CG 477.

C 213

ACADÉMIE ROYALE DE MUSIQUE. LA FILLE DU DANUBE. Ballet-pantomime en 2 actes et en 4 tableaux, de M. Taglioni, musique de M. A. Adam, décors de MM. Cicéri, Dieterle, Feuchère, Desplechin et Sechan. (Première représentation.)

R&GM, 25-IX-36, pp. 341-4[3]. CM II, pp. 557-560.

Signed *UN VIEILLARD STUPIDE qui n'a presque plus des dents*. Attributed to Berlioz by Katherine Kolb and Kerry Murphy. See *Berlioz Society Bulletin* 111 (Spring/Summer 1981), pp. 2-6. See C 181 and C 204.

C 214

THÉÂTRE DE L'OPÉRA-COMIQUE. LE MAUVAIS OEIL, opéra-comique en un acte, paroles de MM. Scribe et Gustave Lemoine, musique de Mlle Loïsa Puget. (Première représentation.)

R&GM, 9-X-36, pp. 357-59. CM II, pp. 561-566.

C 215

SEANCE PUBLIQUE DE L'INSTITUT. DISTRIBUTION DES PRIX.

R&GM, 16-X-36, pp. 362-63. CM II, pp. 567-570.

C 216

ENCORE UN MOT SUR LE CONCOURS DE COMPOSITION MUSICALE A L'INSTITUT, EN RÉPONSE AU DERNIER ARTICLE DE M. GERMANUS LEPIC. [I.]

R&GM, 23-X-36, pp. 370-73. CM II, pp. 571-576.

See C 217.

C 217

ENCORE UN MOT SUR LE CONCOURS DE COMPOSITION MUSICALE A L'INSTITUT, EN RÉPONSE AU DERNIER ARTICLE DE M. GERMANUS LEPIC. (Suite et fin.) [II.]

R&GM, 30-X-36, pp. 377-80. *CM II*, pp. 577-582.

See **C 216**.

C 218

THÉÂTRE ITALIEN. Reprise du *Matrimonio Secreto*.

R&GM, 6-XI-36, pp. 389-90. *CM II*, pp. 583-586.

C 219

LES HUGUENOTS. La Partition. – 1^{er} Article.

JD, 10-XI-36, pp. 1-2. *CM II*, pp. 587-594.

Repr. in *MM*, pp. [83]-94, and in Condé, pp. 317-24. See **C 223**, also **C 187** and **C 188**.

C 220

ACADÉMIE ROYALE DE MUSIQUE. LA ESMÉRALDA opéra en 4 actes; paroles de M. Victor Hugo, musique de mademoiselle Louise Bertin, décors de MM. Philastre et Cambon. (Première représentation.)

R&GM, 20-XI-36, pp. 409-11. *CM II*, pp. 595-600.

See **C 321**.

C 221

REVUE CRITIQUE. Publications nouvelles pour piano seul, et chant avec piano et violoncelle, de M. Urhan. – LE PÉLERIN, ballade de M. Emilien Pacini, musique de M. H. Panofka. – LA MORT DE GOMIS, élégie dédiée à M. Cavé, paroles de M. E. Pacini, musique de M. J. Struntz.

R&GM, 27-XI-36, pp. 419-20. *CM II*, pp. 602-604.

CM attributes the previous feature, DISTRIBUTION DES PRIX AU CONSERVATOIRE DE MUSIQUE, 418-19, to Berlioz (*CM*, pp. 601-02).

C 222

SOCIÉTÉ POLYTECHNIQUE. DISTRIBUTION DES PRIX.

R&GM, 4-XII-36, pp. 428–29. *CM II*, pp. 605–606.

C 223

LES HUGUENOTS. La Partition. – (Deuxième et dernier Article.)

JD, 10-XII-36, pp. 1–2. *CM II*, pp. 607–622.

Repr. in *MM*, pp. [95]–105, and in *Condé*, pp. 324–21. See **C 219**.

C 224

CONCERTS DE LA SOCIÉTÉ PHILOTHECNIQUE [sic].

R&GM, 18-XII-36, p. 446. *CM II*, pp. 613–614.

1837

Summaries *CM III*, pp. 559–577.

C 225

DE L'IMITATION MUSICALE.

R&GM, 1-I-37, pp. 9–11. *CM III*, pp. 1–8.

See **C 226**. Repr. in *Condé*, pp. 98–104.

C 226

DE L'IMITATION MUSICALE. (2^e et dernier article.)

R&GM, 8-I-37, pp. 15–17. *CM III*, pp. 9–14.

See **C 225**. Repr. in *Condé*, pp. 104–09.

C 227

PREMIER CONCERT DU CONSERVATOIRE.

R&GM, 22-I-37, pp. 29-31. *CM III*, pp. 15-18.

C 228

REVUE MUSICALE DE L'ANNÉE 1836.

JD, 31-I-37, pp. 1-2. *CM III*, pp. 19-28.

Signed *H******.

C 229

QUELQUES MOTS SUR LES ANCIENS COMPOSITEURS, ET SUR GRÉTRY EN PARTICULIER.

R&GM, 5-II-37, pp. 45-46. *CM III*, pp. 29-32.

Repr. in Condé pp. 218-19, 221-24.

C 230

PREMIÈRE SOIRÉE MUSICALE DE MM. LISZT, BATA ET URHAN.
DEUXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 5-II-37, pp. 50-51. *CM III*, pp. 33-36.

C 231

A M. B.[sic] SCHUMANN DE LEIPSICK.

R&GM, 19-II-37, pp. [61]-63. *CM III*, pp. 37-40.

Repr. in CG 486.

C 232

CONCERTS. (Troisième Soirée de MM. Liszt, Urhan, et Batta.)

R&GM, 19-II-37, pp. 63-64. *CM III*, pp. 41-44.

C 233

CONCERT DU CONSERVATOIRE.

R&GM, 26-II-37, pp. 71-72. *CM III*, pp. 45-48.

Repr. in part in *Mémoires Travels/Germany I*, 8. See **C 906**.

C 234

Rebecca, paroles de M. E. Paccini, musique de Henri Panofka.

R&GM, 26-II-37, p. 74. *CM III*, pp. 49-50.

C 235

THÉÂTRE DE L'OPÉRA. Première représentation de *Stradella*, opéra en cinq actes paroles de MM. Emile Deschamps et Emilien Paccini, musique de M. Niedermeyer, divertissemens de M. Coraly, décors de MM. Despléchin, Sechan, Feuchères et Diéterle.

JD, 5-III-37, pp. 1-2. *CM III*, pp. 51-60.

Signed *H******. See **C 236**.

C 236

THÉÂTRE DE L'OPÉRA. Première représentation de STRADELLA, opéra en cinq actes. Paroles de MM. Émile DESCHAMPS et Émilie[n] PACCINI. Musique de M. NIEDERMAYER.

R&GM, 5-III-37, pp. 79-80. *CM III*, pp. 61-66.

Unsigned. A version of **C 235**. See CG 490.

C 237

CONCERTS DU CONSERVATOIRE.

R&GM, 12-III-37, pp. 88-89. *CM III*, pp. 73-76.

C 238

SOIRÉES DE MM. LISZT, BATTÀ, ET URHAN. TRIOS ET SONATES DE BEETHOVEN.

JD, 12-III-37, p. 1. *CM III*, pp. 67-72.

Signed *H******. Repr. in *VM I* [359]-65, and in *ATC*, pp. 81-85.

C 239

REVUE DE LA QUINZAINE.

R&GM, 19-III-37, pp. 95-96. *CM III*, pp. 85-88.

C 240

CHRONIQUE MUSICALE.

Chronique de Paris, 19-III-37, pp. 191-93. *CM III*, pp. 77-84.

Signed . . . z.

C 241

CONCERT DU CONSERVATOIRE.

R&GM, 26-III-37, pp. 101-03. *CM III*, pp. 89-92.

C 242

THÉÂTRE DE L'OPÉRA. Représentation au bénéfice de Levasseur.

JD, 31-III-37, p. 1. *CM III*, pp. 93-98.

Signed *H******.

C 243

JEAN-BAPTISTE BUONONCINI.

R&GM, 1-IV-37, pp. 114-15. *CM III*, pp. 99-100.

Signed *B*; attributed to Berlioz in the index.

C 244

THÉÂTRE DE L'OPÉRA. Représentation de retraite de Nourrit.

JD, 5-IV-37, p. 1. *CM III*, pp. 101-104.

Signed H****.

C 245

CONCERTS DU CONSERVATOIRE. [Beethoven: Symphonie Héroïque].

R&GM, 9-IV-37, pp. 121-23. *CM III*, pp. 105-110.

Repr. in *VM I*, [279]-88, and in *ATC*, pp. 40-44. See C 295.

C 246

THÉÂTRE DE L'OPÉRA. *Guillaume Tell*. — Début de Duprez.

JD, 19-IV-37, p. 1. *CM III*, pp. 111-116.

Repr. in part in *Condé*, pp. 147-48.

C 247

SEPTIÈME CONCERT DU CONSERVATOIRE. Symphonie pastorale—Motet de Haydn.—Concerto de violon par M. Lafont.—Grande scène d'*Alceste*.—Ouverture de *Feyhütz* [sic].

R&GM, 23-IV-37, pp. 145-47. *CM III*, pp. 117-122.

C 248

DERNIER CONCERT DU CONSERVATOIRE.

R&GM, 30-IV-37, p. 152. *CM III*, pp. 123-124.

C 248^{bis}

CONCERT AU BÉNÉFICE DES OUVRIERS LYONNAIS

JD, 1-V-37, p. 3.

Signed H***.

C 249

CHRONIQUE MUSICALE. (Nourrit, Duprez.)

Chronique de Paris, 7-V-37, pp. 309–11. *CM III*, pp. 125–132.

C 250

CONCERT AU BÉNÉFICE DES OUVRIERS LYONNAIS.

R&GM, 7-V-37, pp. 160–61. Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 251

THÉÂTRE DE L'OPÉRA. Débuts de Duprez dans *les Huguenots*.

JD, 17-V-37, p. 1. *CM III*, pp. 133–138.

Signed *H******. Repr. in part in Condé, pp. 260–61. See **C 249** and **C 252**.

C 252

THÉÂTRE DE L'OPÉRA. Début de Duprez dans *les Huguenots*.

R&GM, 21-V-37, pp. 175–76. *CM III*, pp. 139–142.

See **C 249** and **C 251**.

C 253

LES DÉBUTS DES TROUPES DE PROVINCE.

R&GM, 28-V-37, pp. 185–86.

Unsigned; attributed to Berlioz by Kerry Murphy.

C 254

SÉANCE MUSICALE DONNÉE PAR MM. FRANK, ALARD ET CHEVILLARD.

R&GM, 4-VI-37, pp. 193–94.

Unsigned; attributed to Berlioz by Kerry Murphy.

C 255

REVUE CRITIQUE. De l'art Dans les provinces. — M. Ferdinand LAVAINÉ.

R&GM, 11-VI-37, pp. 203–06. *CM III*, pp. 143–150.

C 256

CHRONIQUE MUSICALE.

Chronique de Paris, 18-VI-37, pp. 402–04. *CM III*, pp. 151–156.

C 257

DE QUELQUES ANCIENS COMPOSITEURS ITALIENS.

JD, 20-VI-37, pp. 1–2. *CM III*, pp. 157–164.

The first article in *JD* signed by Berlioz in full.

C 258

ESQUISSES BIOGRAPHIQUES.

R&GM, 26-VI-37, pp. 219–21. *CM III*, pp. 165–170.

C 259

THÉÂTRE DE L'OPÉRA-COMIQUE. 1^{re} représentation de *l'An Mil*, opéra-comique en un acte, paroles de MM. Paul Foucher et Mélesville, musique de M. Albert Grisar.

JD, 28-VI-37, p. 1. *CM III*, pp. 171–176.

C 260

REVUE CRITIQUE. DERNIÈRES PENSÉES MUSICALES DE MARIE FÉLICITÉ GARCIA DE BÉRIOT.

R&GM, 2-VII-37, pp. 228–29. *CM III*, pp. 177–180.

Signed *H. B.....z*. Kerry Murphy also attributes the following unsigned review, "Reprise de Stradella," to Berlioz.

C 261

ACADÉMIE ROYALE DE MUSIQUE. PREMIÈRE REPRÉSENTATION DE LES MOHICANS, Ballet en deux actes de MM. Léon Halevy & Guerra, musique de M. Adam.

R&GM, 9-VII-37, pp. 236-37.

Unsigned; attributed to Berlioz by Katherine Kolb and Kerry Murphy.

C 262

CHRONIQUE MUSICALE.

Chronique de Paris, 30-VII-37, pp. 71-73. *CM III*, pp. 181-188.

C 263

PSAUMES DE BENEDETTO MARCELLO.

JD, 4-VIII-37, p. 1. *CM III*, pp. 189-194.

Revised as C 367 and C 662. Repr. in *Condé*, pp. 161-68.

C 264

ACADÉMIE ROYALE DE MUSIQUE. Reprise de *la Juive*. (D'HALEVY.)

R&GM, 6-VIII-37, p. 369. *CM III*, pp. 195-202.

See C 265.

C 265

THÉÂTRE DE L'OPÉRA. Reprise de *la Juive*. — Duprez.

JD, 6-VIII-37, pp. 1-2. *CM III*, pp. 203-204.

See C 264.

C 266

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Remplaçant*, opéra-comique en trois actes, paroles de MM. Scribe et Bayard, musique de M. Batton.

JD, 13-VIII-37, p. 1. *CM III*, pp. 205-210.

C 267

LES CONCERTS DES TUILERIES SOUS L'EMPIRE. SUSCEPTIBILITÉ SINGULIÈRE DE NAPOLÉON; SA SAGACITÉ MUSICALE.

R&GM, 20-VIII-37, pp. 379-80. *CM III*, pp. 211-214.

Repr. in *Soirées* 20, pp. 285-89.

C 268

THÉÂTRE DE L'OPÉRA-COMIQUE. PREMIÈRE REPRÉSENTATION DE LA DOUBLE ÉCHELLE, Opéra comique en un acte; paroles de M. PLANARD, musique de M. Ambroise THOMAS.

R&GM, 27-VIII-37, pp. 389-90. *CM III*, pp. 221-222.

C 269

NOTICE NÉCROLOGIQUE. CHARLES EBNER.

R&GM, 27-VIII-37, p. 392. *CM III*, pp. 223-224.

Signed *H. B.* Identified as Berlioz, not Henri Blanchard, in the index.

C 270

THÉÂTRE DE L'OPÉRA. Debut de Mme Stolz dans la *Juive*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Double-Echelle*, opéra-comique en un acte; paroles de M. Planard, musique de M. Ambroise Thomas.

JD, 27-VIII-37, p. 1. *CM III*, pp. 215-220.

See C 268.

C 271

REVUE CRITIQUE. MESSE A TROIS VOIX ÉGALES, DE M. MASSIMINO.

R&GM, 3-IX-37, pp. 400-01. *CM III*, pp. 225-228.

C 272

CHRONIQUE MUSICALE.

Chronique de Paris, 10-IX-37, pp. 166-68. *CM III*, pp. 229-236.

C 273

DE LA MUSIQUE EN GÉNÉRAL.

R&GM, 10-IX-37, pp. 405-09. *CM III*, pp. 243-252.

Repr. in *VM I*, [241]-60, and as the opening essay in *ATC*, pp. 21-34.

C 274

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Guise*, ou les *Etats de Blois*, opéra en trois actes, paroles de MM. Planard et de Saint-Georges, musique de M. Georges Onslow.

JD, 10-IX-37, p. 1. *CM III*, pp. 237-242.

See **C 275**.

C 275

THÉÂTRE DE L'OPÉRA-COMIQUE. PREMIÈRE REPRÉSENTATION DE *GUISE*, OU LES ÉTATS DE BLOIS, opéra en trois actes et en cinq tableaux, paroles de MM. PLANARD et DE SAINT-GEORGES, musique de M. ONSLOW.

R&GM, 17-IX-37, pp. 414-15. *CM III*, pp. 253-256.

See **C 274**.

C 276

REVUE CRITIQUE. M. PRINTEMPS.

R&GM, 17-IX-37, pp. 415-16. *CM III*, pp. 257-260.

C 277

THÉÂTRE DE L'OPÉRA. Reprise de *la Muette de Portici*. — Duprez, M^{lle} Elssler, M^{mes} A. Dupont et Noblet. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Bon Garçon*; paroles de MM. Lockroy et Anicet Bourgeois, musique de M. E. Prévost.

JD, 27-IX-37, pp. 1-2. *CM III*, pp. 261-268.

C 278

LE PREMIER OPERA. NOUVELLE. Florence, 27 juillet 1555. ALFONSO DELLA VIOLA A BENVENUTO CELLINI. [I.]

R&GM, 1-X-37, pp. 427-31. *CM III*, pp. 269-278.

See C 280. Both articles repr. in *VM II*, [229]-62, and in *Soirées* 1. See James Haar, "Berlioz and the 'First Opera'," *19th-Century Music* 3 (1979-80), 32-41.

C 279

ACADÉMIE ROYALE DE MUSIQUE. REPRISE DE LA MUETTE DE PORTICI.

R&GM, 1-X-37, pp. 431-32. *CM III*, pp. 279-280.

C 280

LE PREMIER OPERA. NOUVELLE. (Suite et fin.) BENVENUTO CELLINI A ALFONSO DELLA VIOLA. Paris, 10 juin 1557. [II.]

R&GM, 8-X-37, pp. 435-37. *CM III*, pp. 289-294.

See C 278.

C 281

CHRONIQUE MUSICALE. OPÉRA — THÉÂTRE-ITALIEN — CASINO PAGANINI — CONCERT SAINT-HONORÉ — OPÉRA-COMIQUE.

Chronique de Paris, 8-X-37, pp. 233-34. *CM III*, pp. 281-288.

C 282

NÉCROLOGIE. JEAN-FRANÇOIS LESUEUR.

R&GM, 15-X-37, pp. 443-45. *CM III*, pp. 303-308.

Repr. in *Mémoires* 13, *MM* pp. [68]-79, and in part in *Condé*, pp. 150-51, 152-54, 157, 158-60. Reuses passages from **C 153** and **C 175**.

C 283

LESUEUR.

JD, 15-X-37, pp. 1-2. *CM III*, pp. 295-302.

An obituary. See **C 282**. Repr. in part in *Condé*, pp. 152-54, 156, 157-58, 160-61.

C 284

ACADÉMIE ROYALE DE MUSIQUE. Première représentation de la CHATTE METAMORPHOSÉE EN FEMME, Ballet en trois actes, De *MM.* CHARLES DUVEYRIER et CORALY, musique de *M.* MONTFORT.

R&GM, 22-X-37, pp. 45[9]-60. *CM III*, pp. 309-312.

C 285

CONCERTS DE LA RUE SAINT-HONORÉ, DIRIGÉS PAR *M.* VALENTINO.

R&GM, 29-X-37, pp. 470-71. *CM III*, pp. 313-316.

C 286

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Piquillo*, opéra en trois actes de *M.* Alexandre Dumas, musique de *M.* Monpou.

JD, 2-XI-37, p. I. *CM III*, pp. 317-322.

See **C 287**.

C 287

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de PIQUILLO, Opéra-comique en trois actes, de M. ALEXANDRE DUMAS, musique de M. H. MONPOU.

R&GM, 5-XI-37, pp. 478-79. *CM III*, pp. 323-326.

See C 286.

C 288

GYMNASE MUSICAL, SOIRÉE DE VALSES DE STRAUSS.

R&GM, 5-XI-37, pp. 479-80. *CM III*, pp. 327-328.

Repr. in part in Condé, pp. 123-24. See C 289.

C 289

STRAUSS. SON ORCHESTRE, SES VALSES. – DE L'AVENIR DU RHYTHME.

JD, 10-XI-37, pp. 1-2. *CM III*, pp. 329-336.

Repr. in Condé, pp. 122-28. See C 288.

C 290

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du DOMINO NOIR, Opéra-comique en trois actes, de MM. SCRIBE et AUBER.

R&GM, 10-XII-37, pp. 541-43. *CM III*, pp. 345-348.

See C 291.

C 291

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Domino noir*, paroles de M. Scribe, musique de M. Auber. ENSEIGNEMENT MUSICAL. CONCERTS.

JD, 10-XII-37, pp. 1-2. *CM III*, pp. 337-344.

See C 290.

1838

Summaries *CM III*, pp. 577-591

C 292

TRIBULATIONS D'UN CRITIQUE MUSICAL.

R&GM, 7-I-38, pp. 1-4. *CM III*, pp. 349-356.

Repr. in *VM I*, [407]-20, and in Condé, pp. 82-90.

C 293

CHRONIQUE MUSICALE.

Chronique de Paris, 8-I-38, pp. 9-11. *CM III*, pp. 357-364.

C 294

THÉÂTRE DE L'OPÉRA-COMIQUE. 1^{re} représentation du *Fidèle Berger*, opéra-comique en trois actes, paroles de MM. Scribe et Saint-George, musique de M. Adam. ENSEIGNEMENT MUSICAL.

JD, 14-I-38, pp. 1-2. *CM III*, pp. 365-372.

C 295

SYMPHONIES DE BEETHOVEN. PREMIER CONCERT DU CONSERVATOIRE

R&GM, 28-I-38, pp. 33-37. *CM III*, pp. 373-382.

See **C 296**, **C 298**, **C 300**, and **C 301**. All five articles, plus **C 245**, repr. in *VM I*, [263]-355, and in *ATC*, pp. 35-79.

C 296

SYMPHONIES DE BEETHOVEN. 2^e Article.

R&GM, 4-II-38, pp. 47-50. *CM III*, pp. 383-388.

See **C 295**. Italian translation in *GMM*, 11-VIII-44, pp. 133-34.

C 297

REVUE CRITIQUE. LE POÈTE MOURANT DE MILLEVOYE, Musique de M. MEYERBEER.

R&GM, 4-II-38, pp. 53-54. *CM III*, pp. 389-390.

C 298

SYMPHONIES DE BEETHOVEN. 3^e Article.

R&GM, 11-II-38, pp. 64-66. *CM III*, pp. 391-396.
See **C 295**.

C 299

MESSE DE M. ELWART A SAINT EUSTACHE.

R&GM, 11-II-38, p. 66. *CM III*, pp. 397-398.

C 300

SYMPHONIES DE BEETHOVEN. 4^e Article.

R&GM, 18-II-38, pp. 75-76. *CM III*, pp. 399-402.
See **C 295**.

C 300^{bis}

Chronique musicale

Revue du XIXe siècle, 18-II-1838.

C 301

Symphonie avec chœurs de Beethoven. [5^e Article.]

R&GM, 4-III-38, pp. 97-101. *CM III*, pp. 403-410.
See **C 295**.

C 302

THÉÂTRE DE L'OPÉRA. *Guido et Ginevra* ou *la Peste de Florence*, opéra en cinq actes, paroles de M. Scribe, musique de M. Halevy, ballets de M. Mazillier, décors de MM. Filastre et Cambon.

JD, 7-III-38, pp. 1-2. *CM III*, pp. 411-420.

See **C 303**. Repr. in *L'Éclair*, 10-III-38, pp. 1-2.

C 303

ACADÉMIE ROYALE DE MUSIQUE. Première représentation de GUIDO ET GINÉVRA paroles de M. Scribe, musique de M. Halévy, ballets de M. Mazilier, décors de MM. Feuchères et Cambon.

R&GM, 11-III-38, pp. [105]-07.

See **C 304** and **C 307**, also **C 302**.

C 304

ACADÉMIE ROYALE DE MUSIQUE. GUIDO ET GINEVRA, ou LA PESTE DE FLORENCE, Opéra en cinq actes, paroles de M. SCRIBE, musique de M. F. HALÉVY. (2^e article. – La partition. 1^{er} et 2^e actes.)

R&GM, 18-III-38, pp. [113]-16.

Unsigned; see note to **C 307**.

C 305

4^e CONCERT DU CONSERVATOIRE.

R&GM, 18-III-38, pp. 120-21. *CM III*, pp. 421-422.

C 306

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de LE QUEL? opéra-comique en un acte de MM. PAUL DUPORT et ANCELOT, musique de M. LEBORNE.

R&GM, 25-III-38, p. 131. *CM III*, pp. 423-424.

See **C 309**.

C 307

ACADÉMIE ROYALE DE MUSIQUE. GUIDO ET GINEVRA, ou LA PESTE DE FLORENCE, Opéra en cinq actes, paroles de M. SCRIBE, musique de M. F. HALEVY. (3^e article. – La partition. 3^e, 4^e et 5^e actes.)

R&GM, 1-IV-38, pp. [137]–41. H. Robert Cohen doubts Berlioz's authorship of **C 304** and **C 307** since authors of unsigned articles in *R&GM* are often identified in the annual index, which in this case gives Berlioz as the author of the first article (**C 303**) but does not attribute the other two. In the first article Berlioz refers to a forthcoming analysis by another author.

C 308

THÉÂTRE DE L'OPÉRA. Représentation de mademoiselle NOBLET. Concert du Conservatoire.

R&GM, 1-IV-38, pp. 141–43. *CM III*, pp. 425–430.

See **C 309**.

C 309

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Perruquier de la Régence*, opéra-comique en trois actes, paroles de MM. Planard et Paul Duport, musique de M. Ambroise Thomas. Première représentation de *Lequel?* opéra-comique en un acte de M. Paul Duport, musique de M. Leborne. CONCERTS. – MUSIQUE RELIGIEUSE. Concert pour Mlle Noblet.

JD, 6-IV-38, pp. 1–2. *CM III*, pp. 431–440.

For *Le Perruquier de la Régence*, see **C 310**; for *Lequel?*, see **C 306**; for Mlle Noblet, see **C 308**.

C 310

THÉÂTRE DE L'OPÉRA-COMIQUE. LE PERRUQUIER DE LA RÉGENCE. Opéra-comique en trois actes, de MM. PLANARD et Paul DUPORT, Musique de M. AMBROISE THOMAS.

R&GM, 8-IV-38, pp. 153–54. *CM III*, pp. 441–444.

See **C 309**.

C 311

CONCERTS DU CONSERVATOIRE ET DE LA RUE SAINT-HONORÉ.

R&GM, 15-IV-38, pp. 161-62. *CM III*, pp. 445-448.

C 312

THÉÂTRE DE L'OPÉRA. Représentation au bénéfice de Mme Damoreau.
Concerts. Musique religieuse.

JD, 25-IV-38, p. 1. *CM III*, pp. 449-454.

C 313

CONSERVATOIRE DE MUSIQUE. 9^e ET DERNIER CONCERT.

R&GM, 29-IV-38, pp. 173-74. *CM III*, pp. 455-458.

C 313^{bis}

[Lettre à M. Busset.]

FM, 6-V-38.

C 314

CONCERT DE M. MAINZER, Salle Saint-Honoré.

R&GM, 6-V-38, pp. 186-87. *CM III*, pp. 459-462.

C 315

ACOUSTIQUE. DE LA NATURE DES SONS.

R&GM, 20-V-38, pp. 205-07. *CM III*, pp. 463-466.

C 316

REVUE CRITIQUE. BENEDICTUS DE M. SCHWENKE.

R&GM, 20-V-38, pp. 213-14. *CM III*, pp. 467-468.

C 317

CONCERTS. MATINÉE DE M. TILMANT.

R&GM, 20-V-38, pp. 214–15. *CM III*, pp. 469–470.

C 318

3^{me} MESSE SOLENNELLE DE LESUEUR.

R&GM, 10-VI-38, pp. 236–39. *CM III*, pp. 471–478.

Repr. in part in *Mémoires* 6, and in part in *Condé*, pp. 154–56.

C 319

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Marguerite*, opéra en 3 actes de MM. Scribe et Eugène, musique de M. A. Boïeldieu.

JD, 22-VI-38, pp. 1–2. *CM III*, pp. 479–488.

C 320

ENSEIGNEMENT POPULAIRE DU CHANT. RÉUNION DE L'ORPHÉON. — M. WILHELM. Nouveaux pianos de M. Pape. Concerts.

JD, 6-VII-38, pp. 1–2. *CM III*, pp. 489–496.

C 321

THÉÂTRE DE L'OPÉRA. Rentrée de Duprez. *Esmeralda*. — La Partition.

JD, 17-VII-38, pp. 1–2. *CM III*, pp. 497–506.

See **C 220**.

C 322

BIOGRAPHIES. Reicha (Antoine).

R&GM, 15-VII-38, pp. 287–89. *CM III*, pp. 507–510.

Repr. in part in *Mémoires* 13. See **C 201**.

C 323

BIOGRAPHIES. SPONTINI.

R&GM, 29-VII-38, pp. 307-08. *CM III*, pp. 511-516.

C 324

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Thérèse*, opéra comique en deux actes, paroles de MM. PLANARD et LEUNEN [sic], musique de M. CARAFFA.

R&GM, 30-IX-38, pp. 388-89.

Unsigned, but Berlioz refers to it as his own in C 326. See C 325.

C 325

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Thérèse*, opéra-comique en deux actes, paroles de MM. Planard et Leuven, musique de M. Caraffa. — *La Sylphide*, M^{lle} Fanny Elssler. M. Pastou.

JD, 30-IX-38, p. 1. *CM III*, pp. 517-524.

See C 324.

C 326

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Dame-d'Honneur*, poème de MM. E. MONNAIS et Paul DUPORT, musique de M. DESPRÉAUX.

R&GM, 7-X-38, pp. 397-98. *CM III*, pp. 525-528.

C 327

VOGEL ET SES OPERAS.

R&GM, 4-XI-38, pp. 435-37. *CM III*, pp. 529-534.

See C 331 for the second part.

C 328

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du BRASSEUR DE PRESTON. Opéra-comique en 5 actes. Paroles de MM. LEUVEN ET BRUNSWI[C]K. Musique de M. A. Adam.

R&GM, 4-XI-38, pp. 438-39. *CM III*, pp. 535-538.

See C 330.

C 329

SERVICE DE SAINT-ROCH.

R&GM, 4-XI-38, pp. 439-40. *CM III*, pp. 539-540.

C 330

THÉÂTRE DE L'OPÉRA. Reprise du *Siège de Corinthe*. THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Brasseur de Preston*, opéra-comique en trois actes; paroles de MM. Leuven et Brunswick, musique de M. A. Adam.

JD, 5-XI-38, pp. 1-2. *CM III*, pp. 541-550.

See C 328.

C 331

VOGEL ET SES OPÉRAS. (Suite et fin).

R&GM, 18-XI-38, pp. [465]-66. *CM III*, pp. 551-554.

See C 327.

C 332

CONCERT DONNÉ PAR LES ARTISTES DE L'ACADÉMIE ROYALE DE MUSIQUE, Au bénéfice d'un de leurs camarades, amputé.

R&GM, 18-XI-38, pp. 467-68. *CM III*, pp. 555-557.

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Summaries *CM IV*, pp. 621-634.

Note: From 3-I-39 until 26-VI-39 the *Revue musicale* appeared separately (from *R&GM*) on Thursdays and had its own pagination.

C 333

PREMIER CONCERT DU CONSERVATOIRE.

R&GM, 17-I-39, p. 26. *CM IV*, pp. 1-3.

C 334

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Mantille*, opéra-comique en un acte, de MM. Planard et Defontaine, musique de M. Bordèze. *Régine*, opéra-comique en deux actes de MM. Scribe et Adam. Concerts. Musique religieuse.

JD, 22-I-39, pp. 1-3. *CM IV*, pp. 5-16.

C 335

CONCERT DE LA SOCIÉTÉ MUSICALE.

R&GM, 31-I-39, p. 43. Unsigned; attributed to Berlioz by Katherine Kolb.

C 336

DEUXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 3-II-39, pp. 35-37. *CM IV*, pp. 17-22.

C 337

TROISIÈME CONCERT DU CONSERVATOIRE.

R&GM, 17-II-39, pp. 50-51. *CM IV*, pp. 23-25.

Repr. in part in Condé, pp. 55-56.

C 338

QUATRIÈME CONCERT DU CONSERVATOIRE.

R&GM, 3-III-39, p. 70. *CM IV*, pp. 27-29.

C 339

THÉÂTRE-ITALIEN. LE NOZZE DE FIGARO, Représentation au bénéfice de Lablache.

R&GM, 10-III-39, pp. 75-76. *CM IV*, pp. 31-34.

C 340

CINQUIÈME CONCERT DU CONSERVATOIRE.

R&GM, 17-III-39, p. 86. *CM IV*, pp. 35-37.

C 341

2^e CONCERT DE LA GAZETTE MUSICALE. M^{lle} Pauline Garcia. — *L'Orphée* de Gluck.

JD, 17-III-39, pp. 1-2. *CM IV*, pp. 39-48.

Repr. as **C 343**.

C 342

ADOLPHE NOURRIT. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Planteur*, opéra-comique en deux actes, de MM. Saint-Georges et H. Monpou. CONCERTS.

JD, 22-III-39, pp. 1-2. *CM IV*, pp. 49-59.

C 343

2^e CONCERT DE LA GAZETTE MUSICALE.

R&GM, 24-III-39, pp. 90-93. See **C 341**.

C 344

SIXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 28-III-39, pp. 106-07. *CM IV*, pp. 61-62.

C 345

THÉÂTRE DE L'OPÉRA. Première représentation du *Lac des Fées*, opéra en cinq actes; paroles de MM. Scribe et Mélesville, musique de M. Auber, ballets de M. Coraly, décors de MM. Philastre et Cambon.

JD, 3-IV-39, pp. 1-3. *CM IV*, pp. 63-74.

C 346

VARIÉTÉS. Critique des critiques. A propos d'un critique.

R&GM, 4-IV-39, pp. 114-15.

Unsigned; attributed to Berlioz by Katherine Kolb.

C 347

CONSERVATOIRE. CONCERTS DU VENDREDI-SAINT ET DU JOUR DE PAQUES.

R&GM, 7-IV-39, p. 110. *CM IV*, pp. 75-77.

C 348

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *les Treize*, opéra comique en trois actes, de MM. Scribe et Paul Duport; musique de M. Halévy.

JD, 18-IV-39, pp. 1-2. *CM IV*, pp. 79-85.

C 349

CONCERT AU BENEFICE DES VICTIMES DU TREMBLEMENT DE TERRE DE LA MARTINIQUE. CONCERT DE M. HENRI REBER. THÉÂTRE DE L'OPÉRA COMIQUE. Première représentation de: *le Panier Fleury*, opéra en un acte, paroles de MM. Leuven et Brunswick, musique de M. Ambroise Thomas.

JD, 10-V-39, p. 1. *CM IV*, pp. 87-97.

C 350

THÉÂTRE DE L'OPÉRA. Débuts de Mario et de M^{lle} Nathan. — *Le Comte Ory*. — *La Juive*. INSTRUMENTS DE MUSIQUE. EXPOSITION DES PRODUITS DE L'INDUSTRIE.

JD, 28-V-39, pp. 1-3. *CM IV*, pp. 99-111.

The passage on *Le Comte Ory* repr. in Condé, pp. 338-39.

C 351

THÉÂTRE DE L'OPÉRA. Les Huguenots. — M^{lle} Nathan. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Polichinelle*, opéra comique en un acte, de MM. Scribe et Ch. Duveyrier, musique de M. Montfort. COLLECTION DES LIEDERS DE F. SCHUBERT, Traduction nouvelle de M. Emile Deschamps.

JD, 19-VI-39, pp. 1-3. *CM IV*, pp. 113-122.

C 352

THÉÂTRE DE LA RENAISSANCE. Première représentation de *Lucie de Lammermoor*, musique de M. Donizetti, paroles de MM. Alphonse Royer et Gustave Waës.

JD, 9-VIII-39, pp. 1-2. *CM IV*, pp. 123-129.

Repr. in part in Condé, pp. 281-83.

C 353

A LISZT. Paris, ce 6 août 1839.

R&GM, 11-VIII-39, pp. 297-99. *CM IV*, pp. 131-137. Repr. as CG 660.

C 354

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Sheriff*, opéra-comique en trois actes, paroles de M. Scribe, musique de M. Halévy.

JD, 5-IX-39, pp. 1-2. *CM IV*, pp. 139-145.

C 355

THÉÂTRE DE L'OPÉRA. Première représentation de *la Vendetta*, opéra en trois actes, paroles de MM. Léon et Adolphe, musique de M. Henri Ruolz, décors de MM. Philastre et Cambon. Nécrologie.—Platel. [Lettre de Batta.] Concert de la Gazette Musicale.

JD, 14-IX-39, pp. 1-3. *CM IV*, pp. 147-156.

See CG 665.

C 356

ODE A PAGANINI. A NICOLO PAGANINI. ODE DE FELIX ROMANI.

R&GM, 15-IX-39, pp. 374-76. The ode is translated by Berlioz.

C 357

THÉÂTRE DE L'OPÉRA-COMIQUE. Début de M. Masset. Première représentation de *la Reine d'un Jour*, opéra-comique en trois actes, de MM. Scribe et Saint-Georges, musique de M. A. Adam.

JD, 22-IX-39, pp. 1-2. *CM IV*, pp. 157-163.

Repr. in part in *VM II*, [343]-68, and in *Soirées* 6. See CG 665.

C 358

COURS D'INSTRUMENTATION CONSIDÉRÉE SOUS LES RAPPORTS POÉTIQUES ET PHILOSOPHIQUES DE L'ART, par M. Georges Kastner.

JD, 2-X-39, pp. 1-2. *CM IV*, pp. 165-172.

C 359

THÉÂTRE DE LA RENAISSANCE. *La Jacquerie*, opéra en trois actes, paroles de MM. Ferdinand Langlé et Alboize, musique de M. Joseph Mainzer.

JD, 13-X-39, pp. 1-2. *CM IV*, pp. 173-181.

C 360

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Symphonie*, opéra en un acte; paroles de M. Saint-Georges, musique de M. Clapisson.— Débuts de Marié. THÉÂTRE DE L'OPÉRA. Débuts de M^{lle} Rieux dans *Robert le Diable*. Dictionnaire de Musique de Lichtenthal, Traduit et augmenté par D. Mondo.

JD, 18-X-39, pp. 1-2. *CM IV*, pp. 183-191.

C 361

THÉÂTRE-ITALIEN.

R&GM, 27-X-39, pp. 429-30. *CM IV*, pp. 193-194.

Repr. in part in Condé, pp. 39-40.

C 362

THÉÂTRE DE L'OPÉRA. Première représentation de *la Xacarilla*, opéra en un acte paroles de M. Scribe, musique de M. Marliani. THÉÂTRE DE LA RENAISSANCE. Première représentation de *la Chasse Royale*, opéra en deux actes, paroles de M. Saint-Hilaire, musique de M. Godefroi.

JD, 1-XI-39, pp. 1-2. *CM IV*, pp. 195-202.

C 362^{bis}

Débats musicaux.

FM, 8-XII-39, pp. 621-22.

C 363

THÉÂTRE DE L'OPÉRA COMIQUE. Première représentation d'*Eva*, opéra en deux actes, paroles de MM. Leuwen et Brunswick, musique de MM. Girard et Coppola. Début de M^{me} Eugénie Garcia.

JD, 13-XII-39, p. 1. *CM IV*, pp. 203–208.

A short passage repr. in *Soirées* 6, pp. 97–98.

C 364

THÉÂTRE DE LA RENAISSANCE. Première représentation de *la Chaste Suzanne*, opéra en deux actes et en quatre tableaux, musique de M. Monpou, paroles de MM. Carmouche et de Courcy. — Débuts de MM. Laborde, Euzet et de M^{me} Ozy.

JD, 31-XII-39, pp. 1–2. *CM IV*, pp. 209–217.

Repr. in part in Condé, pp. 256–60.

1840

Summaries *CM IV*, pp. 635–647.

C 365

THÉÂTRE DE L'OPÉRA. Première représentation du *Drapier*, opéra en trois actes de MM. Scribe et Halévy, décors de MM. Philastre et Cambon. Débuts de M. Alizard dans *la Juive* et de M^{lle} Dobré dans *Guillaume Tell*.

JD, 9-I-40, pp. 1–2. *CM IV*, pp. 219–227.

See **C 371** and **C 372**.

C 366

PREMIER CONCERT DU CONSERVATOIRE. QUELQUES MOTS SUR LA MUSIQUE ANCIENNE. (Premier article.)

R&GM, 16-I-40, pp. 37–39. *CM IV*, pp. 229–235.

See **C 367**.

C 367

PREMIER CONCERT DU CONSERVATOIRE. QUELQUES MOTS
SUR LA MUSIQUE ANCIENNE. (Deuxième article.)

R&GM, 19-I-40, pp. 45–47. CM IV, pp. 237–243.

See C 366. Reuses part of C 263. Part repr. in C 662. Repr. in part in Condé, pp. 48–49, 161–68.

C 368

DEUXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 2-II-10, pp. 80–81. CM IV, pp. 245–248.

C 369

TROISIÈME CONCERT DU CONSERVATOIRE.

R&GM, 13-II-40, pp. 101–02. CM IV, pp. 249–252.

Repr. in part in Condé, pp. 117–18. Ms. in Albi Rosenthal collection, Oxford; see *Berlioz and the Romantic Imagination*, the catalogue of an exhibition at the Victoria and Albert Museum (London, 1969), p. 99, item 301.

C 370

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Fille du Régiment*, opéra-comique en deux actes, de MM. de Saint-Georges et Bayard, musique de M. Donizetti. THÉÂTRE DE L'OPÉRA. Architecture théâtrale.— Concerts.— MM. Kastner, Huerta et Dieppo.

JD, 16-II-40, pp. 1–2. CM IV, pp. 253–262.

See C 377 and C 378. The review of *La Fille du Régiment* repr. in MM, pp. [145]–56, and in Condé, pp. 275–81.

C 371

Berichte aus Paris von H. Berlioz. 1. Théâtre de l'Opéra. Erste Vorstellung des *Drapier*, Oper in 3 Acten von Scribe und Halevy.

NZfM, 18-II-40, pp. 59–60.

A translation of the first part of C 365. The series ran to translations of 32 articles, concluding with C 523.

C 372

Berichte aus Paris von H. Berlioz. [1 (*cont'd.*)] (Fortsetzung.) *Le drapier* von Halévy.

NZfM, 21-II-40, pp. 62–64.

A translation of the second part of C 365.

C 373

QUATRIÈME CONCERT DU CONSERVATOIRE.

R&GM, 27-II-40, pp. 135–36. *CM IV*, pp. 263–265.

C 374

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Carline*, opéra-comique en trois actes; de MM. Leuven et Brunswick, musique de M. A. Thomas.

JD, 28-II-40, pp. 1–2. *CM IV*, pp. 267–273.

See C 382. A brief passage incorporated in *Soirées* 18, pp. 258–59.

C 375

CINQUIÈME CONCERT DU CONSERVATOIRE.

R&GM, 15-III-40, p. 177. *CM IV*, pp. 275–277.

C 376

THÉÂTRE DE L'OPÉRA. Représentation au bénéfice de M^{lle} Falcon.

JD, 17-III-40, pp. 1–2. *CM IV*, pp. 279–285.

See C 383 and C 384. Repr. in part in *VM II*, [343]–68, and in *Soirées* 6.

C 377

Berichte aus Paris von H. Berlioz. 2. Théâtre de l'Opéra comique. Erste Vorstellung von *La fille du regiment*, komische Oper in 2 Acten von den HH. de Saint Georges und Bayard, Musik von Donizetti.

NZfM, 24-III-40, pp. 99-100.

A translation of the first part of C 370.

C 378

Berichte aus Paris von H. Berlioz. [2 (*cont'd.*)] Schluß. *La fille du Regiment* von Donizetti.

NZfM, 27-III-40, pp. 103-04.

A translation of the second part of C 370.

C 379

SIXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 29-III-40, pp. 213-15. *CM IV*, pp. 287-291.

C 380

SEPTIÈME CONCERT DU CONSERVATOIRE.

R&GM, 9-IV-40, pp. 247-48. *CM IV*, pp. 293-296.

C 381

THÉÂTRE DE L'OPÉRA. Première représentation des *Martyrs*, opéra en quatre actes, de MM. Scribe et Donizetti; décors de MM. Feuchères et Sechan, Devoir et Pourchet.

JD, 12-IV-40, pp. 1-3. *CM IV*, pp. 297-307.

See C 390 and C 391.

C 382

Berichte aus Paris von H. Berlioz. 3. Théâtre de l'Opéra comique. Erste Vorstellung der: *Carlina*, komische Oper in 3 Acten von den HH. Leuven und Brunswick, Musik von Hrn. A. Thomas.

NZfM, 21-IV-40, pp. 131-32.

A translation of C 374.

C 383

[Berichte aus Paris.] 4. Théâtre de l'Opéra. Benefiz-Vorstellung des Fräuleins Falcon.

NZfM, 21-IV-40, pp. 132.

A translation of the first part of C 376.

C 384

Berichte aus Paris. [4 (*cont'd.*)] (Schluß.) Benefiz-Vorstellung des Frl. Falcon.

NZfM, 24-IV-40, p. 136.

A translation of the second part of C 376.

C 385

CONCERTS SPIRITUELS DU CONSERVATOIRE.

R&GM, 26-IV-40, pp. 282-83. *CM IV*, pp. 309-312.

C 386

MATINÉE MUSICALE DE LISZT. Concerts. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *l'Elève de Presbourg*, paroles de feu Vial et de M. Th. Muret, musique de M. Luce. La Pologne illustrée, PUBLIÉE PAR LÉONARD CHODZKO. Encyclopédie du Pianiste. PAR M. ZIMMERMAN. Grande École de Musique. [M. de Pons.] Nouvelles Études pour le Piano, DE M. STEPHEN HELLER.

JD, 26-IV-40, pp. 1-2. *CM IV*, pp. 313-324.

See C 393.

C 387

DERNIER CONCERT DU CONSERVATOIRE. CONCERT DE M. HABENECK.

R&GM, 17-V-40, pp. 304-05. *CM IV*, pp. 325-327.

C 388

THÉÂTRE DE L'OPÉRA-COMIQUE. Salle Favart. Première représentation de *Zanetta*, opéra comique en trois actes, de MM. Scribe et de Saint-Georges, musique de M. Auber. THÉÂTRE DE L'OPÉRA.

JD, 21-V-40, pp. 1-2. *CM IV*, pp. 329-338.

See C 399 and C 400.

C 389

THÉÂTRE DE L'OPÉRA. Débuts de Marié. [Mort de Paganini.]

JD, 7-VI-40, pp. 1-2. *CM IV*, pp. 339-345.

C 390

Berichte aus Paris von H. Berlioz. 5. Théâtre de l'Opéra. *Les Martyrs*, Oper in 4 Acten von Scribe und Donizetti.

NZfM, 9-VI-40, pp. 187-88.

A translation of the first part of C 381.

C 391

Berichte aus Paris von H. Berlioz. [5 (*cont'd.*)] (Schluß.) *Les Martyrs*, Opera von Donizetti.

NZfM, 12-VI-40, pp. 191-92.

A translation of the second part of C 381.

C 392

THÉÂTRE DE L'OPÉRA. Continuation des débuts de Marié. Reprise de *Fernand Cortez*. LISZT, BATTÀ. Concerts à Londres.

JD, 21-VI-40, pp. 1-2. *CM IV*, pp. 347-355.

See **C 401**. A short excerpt from the passage on *Fernand Cortez* incorporated in *Soirées* 13, pp. 217-18.

C 393

Berichte aus Paris von H. Berlioz. 6. Théâtre de l'Opéra comique. Erste Vorstellung des *Elève de Presbourg*, Text von Vial und Th. Muret, Musik von Luce.

NZfM, 8-VII-40, pp. 10-11.

A translation of part of **C 386**.

C 394

Berichte aus Paris von H. Berlioz. [6 (*cont'd.*)] (Schluß.) Liszt auf der Reise nach London und Paris. Pauline Garcia. Grande Ecole de Musique.

NZfM, 11-VII-40, pp. 15-16.

A translation of parts of **C 386** and **C 392**.

C 395

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *l'Opéra à la Cour*, pasticcio en deux actes de MM. Scribe, de Saint-George, Weber, Rossini, Mozart, Meyerbeer, Halevy, Berton, Mercadante, Mehul, Cherubini, Grétry, Auber, Herold, Boïeldieu, Nicolo Isouard, Daleyrac, Lulli, Donizetti, un compositeur inconnu, un lazaronne, et le grand saint Eloi. THÉÂTRE DE L'OPÉRA. *Iphigénie en Tauride*, à Londres.

JD, 19-VII-40, pp. 1-2. *CM IV*, pp. 357-366.

See **C 402**, **C 403**, and **C 906**.

C 396

Die diesjährigen Concerte des Conservatoriums zu Paris.

NZfM, 8-VIII-40, pp. 46-47.

See C 397.

C 397

Die diesjährigen Concerte des Conservatoriums zu Paris. (Schluß.)

NZfM, 15-VIII-40, pp. [53]-55.

At end: (*Nach den Urteilen v. H. Berlioz in der Gazette musicale.*). C 396 and C 397 are a translation and condensation of C 366–C 369, C 373, C 375, C 379, C 380, C 385, and C 387.

C 398

THÉÂTRE DE L'OPÉRA. Réouverture. THÉÂTRE DE L'OPÉRA-COMIQUE.

JD, 21-VIII-40, p. 1. *CM IV*, pp. 367-371.

See C 405 and C 406. Repr. in part in Condé, p. 250.

C 399

Berichte aus Paris von H. Berlioz. 7. Théâtre de l'Opéra comique. Salle Favart.

NZfM, 26-VIII-40, pp. 66-67.

A translation of the first part of C 388.

C 400

Berichte aus Paris von H. Berlioz. [7 (*cont'd.*)] (Schluß.) Erste Vorstellung der *Zanetta*, komische Oper in 3 Acten von den HH. Scribe und de Saint Georges, Musik von Hrn. Auber.

NZfM, 29-VIII-40, pp. 71-72.

A translation of the second part of C 388.

C 401

Berichte aus Paris von H. Berlioz. 8. Wiederaufführung des *Cortez* von Spontini.

NZfM, 12-IX-40, pp. 86-87.

A translation of part of C 392.

C 402

Berichte aus Paris von H. Berlioz. 9. Théâtre de l'Opéra comique. Erste Vorstellung der *Opéra à la Cour*, pasticcio en deux actes, de MM. Scribe, de Saint-George, Weber, Rossini, Mozart, Meyerbeer, Halevy, Berton, Mercadante, Mehul, Cherubini, Grétry, Auber, Herold, Boïeldieu, Nicolo Isouard, Daleyrac, Lulli, Donizetti, un compositeur inconnu, un lazaronne et le grand saint Eloi.

NZfM, 23-IX-40, pp. 98-100.

A translation of the first part of **C 395**.

C 403

Berichte aus Paris von H. Berlioz. [9 (*cont'd.*)] (Schluß.) Théâtre de l'Opéra. Gluck's Iphigénie in – London.

NZfM. 26-IX-40, pp. 103-04.

A translation of the second part of **C 395**.

C 404

THÉÂTRE DE L'OPÉRA. *Le Diable amoureux*, ballet en trois actes, de MM. de Saint-Georges et Mazillier, musique de MM. Reber et Benoit, décors de MM. Philastre et Cambon.

JD, 26-IX-40, pp. 1-2. *CM IV*, pp. 373-381.

One passage incorporated in *Soirées 9*, pp. 145-47.

C 405

Berichte aus Paris von H. Berlioz. 10. Théâtre de l'Opéra. 10.

NZfM, 14-X-40 pp. 123-24.

A translation of the first part of **C 398**.

C 406

Berichte aus Paris von H. Berlioz. [10 (*cont'd.*)] (Schluß.)

NZfM, 17-X-40, pp. 127-28.

A translation of the second part of **C 398**.

C 407

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Jeanne de Naples*, opéra en trois actes, de MM. Leuven et Brunswick, musique de MM. Bordèze et Monpou.

JD, 18-X-40, pp. 1-2. *CM IV*, pp. 383-389.

See C 411.

C 408

Correspondances. M. Berlioz nous prie d'insérer la lettre suivante, qu'il a adressée à la Revue des Deux-Mondes.

R&GM, 22-XI-40, p. 563.

Repr. as CG 737. Also includes a letter of Liszt. See C 409.

C 409

[The same letter as C 408.]

JD, 28-XI-40, p. 2.

C 409^{bis}

Pauline et Eugène Garcia.

Литературная газета / *Literaturnaya gazeta*, 4-XII-40.

C 410

THÉÂTRE DE L'OPÉRA. Première représentation de *la Favorite*, opéra en quatre actes de MM. Alph. Royer et Gustave Waës, musique de M. Donizetti, ballets de M. Albert, décors de MM. Philastre, Cambon, Feuchères, Séchan, Diéterle et Despléchins. MESSE DE M. DIETCH. A Saint-Eustache.

JD, 6-XII-40, pp. 1-3. *CM IV*, pp. 391-403.

See C 417 and C 418. Repr. in part in *Soirées* 6.

C 411

Berichte aus Paris von H. Berlioz. 11. Théâtre de l'Opéra comique. Erste Vorstellung der: *Jeanne de Naples*, oper in 3 Acten von den Herren Leuven und Brunswick, Musik von Bordèze und Monpou.

NZfM, 19-XII-40, pp. 198–200.

A translation of part of C 407.

C 412

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Rose de Peronne*, opéra-comique en trois actes, paroles de MM. de Leuven et Dinitry, musique de M. Adam. Concerts. Publications nouvelles.

JD, 23-XII-40, pp. 1–2. *CM IV*, pp. 405–410.

See C 420.

1841

Summaries *CM IV*, pp. 648–660.

C 413

THÉÂTRE DE L'OPÉRA. Débuts de M^{lle} Heinefetter dans *la Juive*. Concerts.

JD, 10-I-41, pp. 1–3. *CM IV*, pp. 411–419.

See C 423. Repr. in part ("Le ténor au zénith") in *VM II*, [355]–59, and in *Soirées 6*, pp. 96–99.

C 414

PREMIER CONCERT DU CONSERVATOIRE.

R&GM, 14-I-41, pp. 26–28. *CM IV*, pp. 421–424.

C 415

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Guitarrero*, opéra en trois actes, de M. Scribe; musique de M. Halévy.—Début de M^{lle} Capdeville. THÉÂTRE DE L'OPÉRA. Représentation au bénéfice de Mario.

JD, 24-1-41, pp. 1-2. *CM IV*, pp. 425-35.

See **C 426**.

C 416

DEUXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 28-I-41, pp. 60-61. *CM IV*, pp. 437-439.

Repr. in part in Condé, pp. 114-16.

C 417

Berichte aus Paris von H. Berlioz. 12. Théâtre de l'Opéra. Erste Vorstellung der: „Favorite“, Oper in IV Acten von Adolph Royer und Gust. Waës, Musik von Donizetti, Ballets von Albert &e.

NZfM, 29-I-41, pp. 37-38.

A translation of the first part of **C 410**.

C 418

Berichte aus Paris von H. Berlioz. [12 (*cont'd.*)] (Schluß.)

NZfM, 1-II-41, p. 41.

A translation of the second part of **C 410**.

C 419

TROISIÈME CONCERT DU CONSERVATOIRE.

R&GM, 11-III-41, pp. 89-91. *CM IV*, pp. 441-444.

Repr. in part in Condé, pp. 113-14.

C 420

Berichte aus Paris von H. Berlioz. 13. Théâtre de l'Opéra comique. Erste Vorstellung der „Rose de Péronne“; komische Oper in 3 Acten, Text von den HH. Leuven und Dinitry; Musik von A. Adam. Concerte und Neuigkeiten.

NZfM, 12-II-41, pp. 52-53.

A translation of C 412.

C 421

CONCERTS. SOIRÉES DE MM. HERZ ET LABARRE. Concert de M^{lle} Willès. Concert de M. Vieuxtemps. Concert de la Gazette Musicale.

JD, 14-II-41, pp. 1-3. *CM IV*, pp. 445-455.

See C 427 and C 429.

C 422

QUATRIÈME CONCERT DU CONSERVATOIRE.

R&GM, 28-II-41, pp. 132-33. *CM IV*, 457-459.

C 423

Mittheilungen aus Paris. 14. Fräulein Heinefetter als Debutäntin in der Jüdin. Concerte.

NZfM, 5-III-41, pp. 76-77.

A translation of C 413.

C 424

CINQUIÈME CONCERT DU CONSERVATOIRE.

R&GM, 11-III-41, pp. 156-58. *CM IV*, 461-465.

Repr. in part in *Mémoires* 15.

C 425

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Diamans de la Couronne*, opéra-comique en trois actes, de MM. Scribe et de Saint-Georges, musique de M. Auber. THÉÂTRE DE L'OPÉRA. Débuts. Concerts.

JD, 12-III-41, pp. 1-2. *CM IV*, 467-476.

See C 435 and C 436. The first part repr. in *MM*, pp. [43]-55.

C 426

Mittheilungen aus Paris. 15. Théâtre de l'Opéra-Cornique. Erste Vorstellung des Guitarrero, Oper in 3 Acten von Scribe; Musik von Halevy. Théâtre de l'Opéra.

NZfM, 19-III-41, pp. 92-94.

A translation of C 415.

C 427

Mittheilungen aus Paris. 16. Concerte. Soiréen von Herz und Labarre.

NZfM, 26-III-41, pp. 101-02. A translation of the first part of C 421.

C 428

SIXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 28-III-41, p. 196. *CM IV*, pp. 477-479.

C 429

Mittheilungen aus Paris. [16 (*cont'd.*)] (Schluß.) Concert von Frl. Willès. Concert von Vieuxtemps. Concert der Gazette Musicale.

NZfM, 2-IV-41, pp. 108-09.

A translation of the second part of C 421.

C 430

SEPTIÈME CONCERT DU CONSERVATOIRE.

R&GM, 11-IV-41, p. 220. *CM IV*, pp. 481-482.

C 431

CONCERTS DU CONSERVATOIRE. PREMIER CONCERT SPIRITUEL.
SECOND CONCERT SPIRITUEL.

R&GM, 18-IV-41, pp. 225–26. *CM IV*, pp. 483–486.

C 432

THÉÂTRE DE L'OPÉRA. Reprise de *Don Juan*. Première représentation de *Carmagnola*, opéra en deux actes, paroles de M. Scribe, musique de M. A. Thomas. Concerts de M. Liszt.

JD, 23-IV-41, pp. 1–2. *CM IV*, pp. 487–497.

See C 438 and C 439.

C 433

DERNIER CONCERT DU CONSERVATOIRE.

R&GM, 25-IV-41, pp. 235–36. *CM IV*, pp. 499–500.

C 434

LE CONCERT DU LOUVRE.

JD, 7-V-41, p. 1.

Signed ***; attributed to Berlioz by Kapp.

C 435

Berichte aus Paris von H. Berlioz. 17. Théâtre de l'Opéra-Comique. Erste Vorstellung von: les Diamans, komische Oper in 3 Acten von Scribe und Saint-Georges, Musik von Auber.

NZfM, 7-V-41, pp. 148–50.

A translation of the first part of C 425.

C 436

Berichte aus Paris von H. Berlioz. [17 (*cont'd.*)] Erste Vorstellung von: les Diamans, komische Oper v. Auber. (Schluß.)

NZfM, 10-V-41, p. 154.

A translation of the second part of C 425.

C 437

THÉÂTRE DE L'OPÉRA. Reprise de *Don Juan*. Concert de Liszt au Conservatoire.

JD, 16-V-41, p. 1. *CM IV*, pp. 501-506.

See C 440 and C 442.

C 438

Berichte aus Paris von H. Berlioz. 18. Concerte von Liszt, Artôt, Hallé, Osborne, Döhler usw.

NZfM, 4-VI-41, pp. 180-81.

A translation of the second part of C 432.

C 439

Berichte aus Paris von H. Berlioz. [18 (*cont'd.*)] (Schluß.) Théâtre de l'Opéra. Erste Vorstellung von Carmagnola, Oper in 2 Acten von Scribe und A. Thomas.

NZfM, 7-VI-41, pp. 185-86.

A translation of the first part of C 432.

C 440

Berichte aus Paris von H. Berlioz. 19.

NZfM, 11-VI-41, pp. 189-90.

A translation of the first part of C 437.

C 441

THÉÂTRE DE L'OPÉRA. Première représentation du *Freyschütz*, opéra en trois actes de Carl Maria de Weber, paroles traduites de l'allemand par M. Emilien Paccini, divertissement de M. Mazillier, décors de MM. Philastre et Cambon.

JD, 13-VI-41, pp. 1-3. *CM IV*, pp. 507-515.

See C 444. Repr. in *VM I*, [369]-81; in part in *ATC*, pp. 245-50; and in part in *Mémoires* 16.

C 442

Berichte aus Paris von H. Berlioz. [19 (cont'd.)] (Schluß.) Concert von Liszt im Conservatorium.

NZfM, 14-VI-41, pp. 193-94.

A translation of the second part of C 437.

C 443

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Maschera*, opéra comique en deux actes de MM. Arnoud et Jules de Wailly, musique de M. G. Kastner. *Les Deux Voleurs*, opéra comique en un acte, paroles de MM. de Leuven et Brunswick, musique de M. Girard.

JD, 1-VII-41, pp. 1-2. *CM IV*, pp. 517-522.

See C 446 and C 447.

C 444

Berichte aus Paris von H. Berlioz. 20. Théâtre de l'Opéra.

NZfM, 23-VII-41, pp. 27-28.

A translation of C 441.

C 445

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de la reprise de *Camille*, opéra en trois actes, de Dalayrac.

JD, 11-VIII-41, pp. 1-2. *CM IV*, pp. 523-532.

See C 448. Repr. in *Condé*, pp. 237, 239-45.

C 446

Berichte aus Paris von H. Berlioz. 21. Erste Vorstellung der „Maschera“, komische Oper in zwei Acten von Arnoud und Jules de Wailly, Musik von G. Kastner.

NZfM, 13-VIII-41, pp. 50-51.

A translation of the first part of C 443.

C 447

Berichte aus Paris von H. Berlioz. [21 (*cont'd.*)] (Schluß.) *Les Deux Voleurs* (die beiden Diebe), komische Oper in einem Acte, Text von den Herren von Leuven und Brunswick, Musik von Girard.

NZfM, 17-VIII-41, p. 56.

A translation of the second part of C 443.

C 448

Berichte aus Paris von H. Berlioz. 22. Théâtre de l'Opéra-Comique. Erste Vorstellung der Wiederholung der „Camilla“, Oper in 3 Acten von Dalayrac.

NZfM, 1-X-41, pp. 106-08.

A translation of C 445.

C 449

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Richard Cœur-de-Lion*. THÉÂTRE DE L'OPÉRA. Début de Barroilhet dans le rôle de Guillaume Tell. . . . Qu'on le mène à Civita-Vecchia pour dix ans! Concerts. Emploi de la Musique comme moyen curatif de la folie. Oratoire de Longchamp.

JD, 3-X-41, pp. 1-2. *CM IV*, pp. 533-542

See C 450 and C 451. Repr. in part in *Mémoires* 38.

C 450

Berichte aus Paris von H. Berlioz. 23. Concerte.

NZfM, 15-X-41, p. 123.

A translation of part of C 449.

C 451

Berichte aus Paris von H. Berlioz. [23, (*cont'd.*)] (Schluß.) Umwendung der Musik als Heilmittel des Wahnsinns. Oratoire de Longchamp.

NZfM, 19-X-41, pp. 127–28.

A translation of the last part of **C 449**.

C 452

THÉÂTRE DE L'OPÉRA. Débuts de Poultier dans *Guillaume Tell*. Orgue de Saint-Denis.

JD, 19-X-41, p. 1. *CM IV*, pp. 543–547.

See **C 454**.

C 453

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Main de Fer*, opéra comique en trois actes de MM. Scribe et Leuven, musique de M. A. Adam. THÉÂTRE DE L'OPÉRA.

JD, 2/3-XI-41, p. 1. *CM IV*, pp. 549–554.

See **C 468**.

C 454

Berichte aus Paris von H. Berlioz. 25. Der Tenor Poultier. Die Preiscantate v. Maillard. Neue Orgel.

NZfM, 16-XI-41, pp. 159–60.

A translation of **C 452**. The number 24 in the series was omitted.

C 455

DE L'INSTRUMENTATION. (Premier article.)

R&GM, 21-XI-41, pp. 510–12. *CM IV*, pp. 555–560.

The first of sixteen articles (see also **C 456–C 458**, **C 461**, **C 463–C 465**, **C 467**, **C 476**, **C 478**, **C 490**, **C 499**, **C 502**, **C 504**, and **C 507**) later revised and expanded as the *Grand Traité d'instrumentation*, see [A 2](#). For an Italian translation, see the series beginning at **C 471**.

C 455bis

Artistes modernes. XV. Poultier.

La Sylphide, 27-XI-41, pp. 413-16. *CM IV*, pp. 561-565.

Repr. in *Le Miroir des dames*, 31-XII-41, p. 164.

C 456

DE L'INSTRUMENTATION. (Second article.)

R&GM, 28-XI-41, pp. 529-31. *CM IV*, pp. 567-572.

C 457

DE L'INSTRUMENTATION. (Troisième article.)

R&GM, 5-XII-41, pp. 541-44. *CM IV*, pp. 573-579.

C 458

DE L'INSTRUMENTATION. (Quatrième article.)

R&GM, 12-XII-41, pp. 550-51. *CM IV*, pp. 581-585.

C 459

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Jeunesse de Charles-Quint*, opéra-comique en deux actes, de MM. Mélesville et Ch. Duveyrier, musique de M. Montfort. Messe de M. Dietch, à Saint-Eustache. THÉÂTRE DE L'OPÉRA. Distribution des prix du Conservatoire.

JD, 14-XII-41, pp. 1-2. *CM IV*, pp. 587-596.

C 460

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *M^{lle} de Mérange*, opéra-comique en un acte, de MM. Leuven et Brunswick, musique de M. Henri Potier.

JD, 18-XII-41, p. 1. *CM IV*, pp. 597-601.

C 461

DE L'INSTRUMENTATION (Cinquième article.)

R&GM, 19-XII-41 , pp. 567-69. *CM IV*, pp. 603-607.

C 462

THÉÂTRE DE L'OPÉRA. Première représentation de *la Reine de Chypre*, comédie en cinq actes de M. de Saint-Georges, musique de M. Halevy; décors de MM. Philastre et Cambon, divertissements de M. Coralli.

JD, 26-XII-41, pp. 1-2. *CM IV*, pp. 609-620.

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Summaries *CM V*, pp. 619-634.

C 463

DE L'INSTRUMENTATION. (Sixième article.)

R&GM, 2-I-42, pp. 3-4. *CM V*, pp. 1-6.

C 464

DE L'INSTRUMENTATION. (Septième article.)

R&GM, 9-I-42, pp. 9-11. *CM V*, pp. 7-12.

C 465

DE L'INSTRUMENTATION. (Huitième article.)

R&GM, 16-I-42, pp. 20-21. *CM V*, pp. 13-15.

C 466

PREMIER CONCERT DU CONSERVATOIRE.

R&GM, 16-I-42, pp. 21-22. *CM V*, pp. 17-18.

C 467

DE L'INSTRUMENTATION. (Neuvième article.)

R&GM, 23-I-42, pp. 25-26. *CM V*, pp. 19-21

C 468

Berichte aus Paris von H. Berlioz. 26. Théâtre de l'Opéra-Comique. Erste Vorstellung der „Main de Fer“, komische Oper in 3 Acten, von Scribe und Leuven, Musik von A. Adam. Théâtre de l'Opéra.

NZfM, 28-I-42, pp. 34-35. A translation of C 453.

C 469

DEUXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 30-I-42, p. 44. *CM V*, pp. 23-25.

C 470

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *le Diable à l'Ecole*; opéra en un acte de M. Scribe, musique de M. E. Boulanger. THÉÂTRE DE L'OPÉRA. Nouveau caprice symphonique pour piano seul, de M. Stephen Heller. Les Strauss.

JD, 30-I-42, pp. 1-2. *CM V*, pp. 27-35.

The last portion repr. in part in *Mémoires Travels/Germany I*, 1.

C 471

TEORICHE MUSICALI. Della Stromentazione. ARTICOLO I.

GMM, 30-I-42, pp. 17-18. This series (see also C 474, C 477, C 493, C 494, C 498, C 500, C 503, C 509, C 514, C 517, C 520) was translated by C. Mellini from the series which began at C 455.

C 472

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *le Duc d'Olonne*, opéra en trois actes, de MM. Scribe et Saintine, musique de M. Auber.

JD, 9-II-42, p. 2. *CM V*, pp. 37-41.

C 473

TROISIÈME CONCERT DU CONSERVATOIRE.

R&GM, 13-II-42, pp. 60-61. *CM V*, pp. 43-45.

C 474

DELL'STROMENTAZIONE. ARTICOLO I [i. e. II].

GMM, 20-II-42, pp. 29-31.

C 475

QUATRIÈME CONCERT DU CONSERVATOIRE.

R&GM, 27-II-42, pp. 80-82. *CM V*, pp. 47-50.

Repr. in part in Condé, pp. 49-52.

C 476

DE L'INSTRUMENTATION. (Dixième article.)

R&GM, 6-III-42, pp. 92-94. *CM V*, pp. 51-58.

C 477

DELL'STROMENTAZIONE. ARTICOLO III.

GMM, 6-III-42, pp. 39-40; cont'd on p. 7 of the supplement to the same issue.

C 478

DE L'INSTRUMENTATION. (Onzième article.)

R&GM, 13-III-42, pp. 99–100. *CM V*, pp. 59–62.

C 479

CINQUIÈME CONCERT DU CONSERVATOIRE.

R&GM, 13-III-42, pp. 102–03. *CM V*, pp. 63–64.

C 480

CHERUBINI. THÉÂTRE DE L'OPÉRA. Débuts de Delahaye.

JD, 20-III-42, pp. 1–2. *CM V*, pp. 65–75.

See **C 481**, **C 483**, **C 485**, and **C 488**. The first portion repr. in *MM*, pp. [25]–40, and in part in *Condé*, pp. 141–44.

C 481

CHERUBINI.

La Semaine littéraire, 26-III-42, pp. 1–3. Repr. from **C 480**.

C 482

SIXIÈME CONCERT DU CONSERVATOIRE.

R&GM, 27-III-42, pp. 125–26. *CM V*, pp. 77–78.

C 483

Berichte aus Paris von H. Berlioz. 27. Cherubini.

NZfM, 1-IV-42, pp. 106–07. A translation of the first part of **C 480**.

C 484

PREMIER ET SECOND CONCERTS SPIRITUELS DU CONSERVATOIRE.

R&GM, 3-IV-42, p. 140. *CM V*, pp. 79-81.

Repr. in part in Condé, pp. 116-17.

C 485

Berichte aus Paris von H. Berlioz. 27 [*cont'd.*] Cherubini. (Fortsetzung.)

NZfM, 5-IV-42, pp. 111-12. A translation of the second part of C 480.

C 486

SEPTIÈME CONCERT DU CONSERVATOIRE.

R&GM, 10-IV-42, pp. 148-49. *CM V*, pp. 83-85.

Repr. in part in Condé, pp. 52, 70-72.

C 487

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise des *Deux-Journées*. CONCERTS. SIX BALLADES. PAR Mlle LOUISE BERTIN. THÉÂTRE DE L'OPÉRA.

JD, 13-IV-42, pp. 1-2. *CM V*, pp. 87-97.

The passage on *Les Deux Journées* repr. in Condé, pp. 179-85.

C 488

Berichte aus Paris von H. Berlioz. 27 [*cont'd.*] Cherubini. (Schluß.)

NZfM, 15-IV-42, pp. 122-24. A translation of the third part of C 480.

C 489

HUITIÈME ET DERNIER CONCERT DU CONSERVATOIRE.

R&GM, 17-IV-42, pp. 166-67. *CM V*, pp. 99-100.

C 490

DE L'INSTRUMENTATION. (Douzième article.)

R&GM, 24-IV-42, pp. 177-79. *CM V*, pp. 101-104.

Italian translation in *GMM*, 18-VI-43, pp. 99-100.

C 491

THÉÂTRE ALLEMAND. Concerts de Thalberg. M. D'ORTIGUE.

JD, 26-IV-42, pp. 1-2. *CM V*, pp. 105-115.

See **C 495**.

C 492

THÉÂTRE ALLEMAND. Première représentation de *Jessonda*, opéra en trois actes de Spohr. Concert de M. Mortier de Fontaines.

JD, 30-IV-42, p. 1. *CM V*, pp. 117-121.

C 493

DELL'STROMENTAZIONE. ARTICOLO III [*cont'd.*].

GMM, 8-V-42, pp. 84-85.

C 494

DELL'STROMENTAZIONE. ARTICOLO III [*cont'd.*].

GMM, 22-V-42, pp. 95-96.

C 495

Berichte aus Paris von H. Berlioz. 28. Die deutsche Oper. Thalberg's Concerte.

NZfM, 27-V-42, pp. 170-72. A translation of **C 491**.

C 496

THÉÂTRE ALLEMAND. THÉÂTRE DE L'OPÉRA-COMIQUE.

JD, 31-V-42, p. 1. *CM V*, pp. 123–127.

Repr. in part in Condé, pp. 176, 346–47.

C 497

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Code Noir*, opéra en trois actes de M. Scribe, musique de M. Clapisson. THÉÂTRE DE L'OPÉRA. Instrumens de musique. M. AD. SAX.

JD, 12-VI-42, pp. 1–3. *CM V*, pp. 129–139.

See C 505 and C 506.

C 498

DELL'STROMENTAZIONE. ARTICOLO IV.

GMM, 19-VI-42, pp. 113–14.

C 499

DE L'INSTRUMENTATION. (Treizième article.)

R&GM. 26-VI-42, pp. 257–61. *CM V*, pp. 141–152.

C 500

DELL'STROMENTAZIONE. ARTICOLO V.

GMM, 26-VI-42, p. 118.

C 501

Première représentation du *Guerillero*; opéra en deux actes, de MM. Th. Anne et Ambroise Thomas.

JD, 27-VI-42, p. 3. *CM V*, pp. 153–158.

See C 510.

C 502

DE L'INSTRUMENTATION. (Quatorzième article.)

R&GM, 3-VII-42, pp. 273–77. *CM V*, pp. 159–169.

C 503

DELL'STROMENTAZIONE. ARTICOLO V [cont'd.].

GMM, 3-VII-42, pp. 122–23.

C 504

DE L'INSTRUMENTATION. (Quinzième article.)

R&GM, 10-VII-42, pp. 281–83. *CM V*, pp. 171–177.

C 505

Berichte aus Paris von H. Berlioz. 29. Théâtre de l'Opéra-Comique.

NZfM, 15-VII-42, pp. 18–19. A translation of the first part of **C 497**.

C 506

Neue Instrumente von H. Sax in Brüssel.

NZfM, 18-VII-42, p. 28. A translation of the second part of **C 497**.

C 507

DE L'INSTRUMENTATION. (Seizième et dernier article.)

R&GM, 17-VII-42, pp. 290–92. *CM V*, pp. 179–184.

C 508

DE RAMEAU ET DE QUELQUES UNS DE SES OUVRAGES. (Premier article.)

R&GM, 7-VIII-42, pp. 321–24. *CM V*, pp. 185–191.

See **C 511**, **C 513** and **C 522**.

C 509

DELL'STROMENTAZIONE. ARTICOLO V [i.e., VI].

GMM, 7-VIII-42, pp. 142-43.

C 510

Berichte aus Paris von H. Berlioz. 30. Erste Vorstellung des „Guerillero“, Oper in 2 Acten von Th. Anne und Ambr. Thomas.

NZfM, 12-VIII-42, p. 56. A translation of C 501.

C 511

DE RAMEAU, etc. (Second article.)

R&GM, 14-VIII-42, pp. 329-32. *CM V*, pp. 193-199.

See C 508.

C 512

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Conseil des Dix*, opéra-comique en un acte, de MM. Leuven et Brunswick, musique de M. Girard. THÉÂTRE DE L'OPÉRA. Début de M^{lle} Mecquillet. EDMOND LARIVIÈRE.

JD, 28-VIII-42, pp. 1-3. *CM V*, pp. 201-210.

See C 515.

C 513

CASTOR ET POLLUX. Tragédie mise en musique par Rameau. Représentée pour la 1^{re} fois, par l'Académie royale de musique, le 24 octobre 1737.

R&GM, 4-IX-42, pp. 361-63. *CM V*, pp. 211-214.

See C 508.

C 514

DELL'STROMENTAZIONE. ARTICOLO VII.

GMM, 18-IX-42, pp. 167-68.

C 515

Berichte aus Paris von H. Berlioz. 31. Edmond Larivière.

NZfM, 23-IX-42, pp. 104-05. A translation of the last part of C 512.

C 516

Messe en plain chant, de M. Snel.

L'Éclair [Brussels], 24-IX-42, p. 3; and *L'Emancipation* [Brussels], 25-IX-42 (a different edition of the same paper)

C 517

DELL'STROMENTAZIONE. ARTICOLO VIII.

GMM, 25-IX-42, pp. 170-71.

C 518

DELL'STROMENTAZIONE. ARTICOLO VIII [*cont'd.*].

GMM, 9-X-42, p. 178.

C 519

DELL'STROMENTAZIONE. ARTICOLO VIII [*cont'd.*].

GMM, 16-X-42, p. 182.

C 520

DELL'STROMENTAZIONE. ARTICOLO VIII [*cont'd.*].

GMM, 30-X-42, pp. 188-90.

C 521

ACADÉMIE ROYALE DE MUSIQUE. *Le Vaisseau fantôme*, opéra en deux actes, de M. Paul Foucher, musique de M. Dietch. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Kiosque*, opéra-comique en un acte de MM. Scribe et Paul Duport, musique de M. Mazas. Nouvelles Compositions de Heller et Ernst.

JD, 13-XI-42, pp. 1-2. *CM V*, pp. 215-224.

See C 523. The passage on *Le Kiosque* repr. in Condé, pp. 120-22.

C 522

CASTOR ET POLLUX. La Partition.

R&GM, 13-XI-42, pp. 442-43. *CM V*, pp. 225-229.

See C 508. Repr. in Condé, pp. 212-17.

C 523

Berichte aus Paris von H. Berlioz. 32. Le vaisseau fantôme (Der fliegende Holländer), Oper in 2 Acten von Paul Foucher, componirt von Dietch.

NZfM, 29-XI-42, pp. 180-81. A translation of part of C 521. The note says that Richard Wagner had composed an opera to the same subject, and that the Opéra in Paris had already bought it.

C 524

LE MONDE MUSICAL. Au Directeur de la Sylphide.

La Sylphide, [10]-XII-42, pp. 28-29. *CM V*, pp. 231-234.

Repr. as CG 790.

1843

Summaries *CM V*, pp. 635–643.

C 525

THÉÂTRE DE L'OPÉRA. Reprise d'*Œdipe à Colonne*. Cours d'harmonie orale, par M. Pastou. Ouvrages nouveaux de H. Bertini.

JD, 9-VII-43, pp. 1–2. *CM V*, pp. 235–244.

C 526

VOYAGE MUSICAL EN ALLEMAGNE. (Première Lettre.) A M. AUGUSTE MOREL. Bruxelles, Mayence, Francfort.

JD, 13-VIII-43, pp. 1–2. *CM V*, pp. 245–255.

Repr. in *VM I*, [3]–23, and in *Mémoires Travels/Germany I*, 1. For the remainder of the series, see **C 528–C 531**, **C 533**, **C 534**, **C 537**, **C 545**, and **C 564**. Two German translations appeared, beginning with **C 536** and **C 540**, respectively. The full series was repr. in *VM I*, [3]–237, and in *Mémoires*, following chapter 51.

C 527

THÉÂTRE VENTADOUR. Représentation au bénéfice d'un artiste. – Racine. – M. Castil-Blaze – *Phèdre*, *Pigeon-Vole*.

JD, 15-VIII-43, pp. 1–2. *CM V*, pp. 257–262.

Repr. in *Soirées* 18, pp. 262–68.

C 528

VOYAGE MUSICAL EN ALLEMAGNE. (Deuxième Lettre.) A M. GIRARD, CHEF D'ORCHESTRE DE L'OPÉRA-COMIQUE. Stuttgart, Hechingen.

JD, 20-VIII-43, pp. 1–2. *CM V*, pp. 263–274.

Repr. in *VM I*, [27]–47, and in *Mémoires Travels/Germany I*, 2.

C 529

VOYAGE MUSICAL EN ALLEMAGNE. (Troisième lettre.) A LISZT. Man[n]heim. — Weimar.

JD, 28-VIII-43, pp. 1-2. *CM V*, pp. 275-284.

Repr. in *VM I*, [51]-68, and in *Mémoires Travels/Germany I*, 3.

C 530

VOYAGE MUSICAL EN ALLEMAGNE. (Quatrième Lettre.) A M. STEPHEN HELLER. Leipsig.

JD, 3-IX-43, pp. 1-3. *CM V*, pp. 285-295.

Repr. in *VM I*, [71]-90, and in *Mémoires Travels/Germany I*, 4.

C 531

VOYAGE MUSICAL EN ALLEMAGNE. (Cinquième Lettre.) A ERNST. Dresde.

JD, 12-IX-43, pp. 1-2. *CM V*, pp. 297-307.

Repr. in *VM I*, [93]-110, and in *Mémoires Travels/Germany I*, 5.

C 532

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Lambert Simnel*, opéra en trois actes, de MM. Scribe et Mélesville, musique posthume d'Hippolyte Monpou.

JD, 17-IX-43, pp. 1-2. *CM V*, pp. 309-316.

C 533

VOYAGE MUSICAL EN ALLEMAGNE. (Sixième Lettre.) A HENRI HEINE. Brunswick. — Hambourg.

JD, 23-IX-43, pp. 1-3. *CM V*, pp. 317-327

Repr. in *VM I*, [113]-32, and in *Mémoires Travels/Germany I*, 6.

C 534

VOYAGE MUSICAL EN ALLEMAGNE. (Septième Lettre.) A MADEMOISELLE LOUISE BERTIN. Berlin.

JD, 8-X-43, pp. 1-2. *CM V*, pp. 329-337.

Repr. in *VM I*, [135]-63, and in *Mémoires Travels/Germany I*, 7.

C 535

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Mina*, opéra-comique en trois actes, paroles de M. Planard, musique de M. Ambroise Thomas. Nouvelle traduction italienne du *Messie* de Handel.

JD, 17-X-43, pp. 1-2. *CM V*, pp. 339-346.

C 536

Bericht über Berlioz' musikalische Reise, nach seinen Briefen im *Journal des Débats* (deutsch in der Leipziger allgemeinen Zeitung von Brockhaus erschienen). [I].

NZfM, 19-X-43, pp. [125]-27. It has not been possible to trace the German original mentioned. A translation of C 526. For the remainder of the series, see C 538, C 539, C 543, C 544, C 546, C 548, C 549, C 551, C 557, and C 558.

C 537

VOYAGE MUSICAL EN ALLEMAGNE. (Huitième Lettre.) A M. HABENECK, chef d'orchestre de l'Opéra. Berlin.

JD, 21-X-43, pp. 1-2. *CM V*, pp. 347-357.

Repr. in *VM I*, [167]-87, and in *Mémoires Travels/Germany I*, 8.

C 538

Bericht über Berlioz' musikalische Reise. (Fortsetzung.) [II].

NZfM, 23-X-43, pp. 130-32. A translation from C 528 and C 529.

C 539

Bericht über Berlioz' musikalische Reise. (Fortsetzung.) [III]. [Weimar. – Leipzig.]

NZfM, 30-X-43, pp. [137]–38. A translation from C 529 and C 530.

C 540

Musikalische Reise durch Deutschland. Briefe von Hektor Berlioz. [I]. Erster Brief an August Morel. Brüssel – Mainz – Frankfurt.

KMZ, 38-39 (X-43), pp. [151]–57. A translation by August Gathy of part of C 526. For the remainder of the series, which was also published in book form (see [A 1](#)), see C 541, C 542, C 552–C 554, C 559–C 561.

C 541

Musikalische Reise durch Deutschland. Briefe von Hektor Berlioz. [II]. Aus dem Französischen übersetzt von A. Gathy. Erster Brief an August Morel. Brüssel – Mainz – Frankfurt. (Fortsetzung.) Zweiter Brief an Girard, Director an der komischen Oper. Stuttgart. – Hechingen.

KMZ, 40–41 (X-43) , pp. [159]–65. A translation from C 526 and C 528.

C 542

Musikalische Reise durch Deutschland. Briefe von Hektor Berlioz. [III]. Aus dem Französischen übersetzt von A. Gathy. Zweiter Brief an Girard, Director an der komischen Oper. Stuttgart – Hechingen. (Fortsetzung.) Dritter Brief an Liszt. Mannheim – Weimar.

KMZ, 42–43 (X-43) , pp. [167]–74. A translation from C 528 and C 529.

C 543

Bericht über Berlioz' musikalische Reise. [IV]. (Fortsetzung.) [Leipzig – Dresden.]

NZfM, 2-XI-43, pp. [141]–42. A translation from C 530 and C 531.

C 544

Bericht über Berlioz' musikalische Reise. [V]. (Fortsetzung.) [Dresden—Braunschweig.]

NZfM, 6-XI-43, pp. [145]–47. A translation from C 531 and C 533.

C 545

VOYAGE MUSICAL EN ALLEMAGNE. (Neuvième Lettre.) A M. DESMARETS. Berlin.

JD, 8-XI-43, pp. 1–3. *CM V*, pp. 359–371.

Repr. in *VM I*, [191]–214 and in *Mémoires Travels/Germany I*, 9.

C 546

Bericht über Berlioz' musikalische Reise. [VI]. (Fortsetzung.) [Braunschweig.]

NZfM, 9-XI-43, pp. [149]–50. A translation of part of C 533.

C 547

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise du *Déserteur*; paroles de Sédaine, musique de Monsigny.

JD, 12-XI-43, p. 2. *CM V*, pp. 373–378.

C 548

Bericht über Berlioz' musikalische Reise. [VII]. (Fortsetzung.) [Hamburg—Berlin.]

NZfM, 13-XI-43, pp. 154–56. A translation from C 533 and C 534.

C 549

Bericht über Berlioz' musikalische Reise. [VIII]. (Fortsetzung.) [Berlin.]

NZfM, 16-XI-43, pp. 159–60. A translation of part of C 537.

C 550

THÉÂTRE DE L'OPÉRA. Première représentation de *Dom Sebastian de Portugal*, opéra en cinq actes, paroles de M. Scribe, musique de M. Donizetti.

JD, 18-XI-43, pp. 1-2. *CM V*, pp. 379-389.

C 551

Bericht über Berlioz' musikalische Reise. [IX]. (Fortsetzung.) [Berlin.]

NZfM, 27-XI-43, pp. 171-72. A translation from C 537.

C 552

Musikalische Reise durch Deutschland. Briefe von Hector Berlioz. [IV]. Aus dem Französischen übersetzt von A. Gathy. Dritter Brief an Liszt. Mannheim—Weimar. (Fortsetzung.) Vierter Brief an Stephan Heller. Leipzig.

KMZ, 44-45 (XI-43), pp. [175]-82. A translation from C 529 and C 530.

C 553

Musikalische Reise durch Deutschland. Briefe von Hector Berlioz. [V]. Aus dem Französischen übersetzt von A. Gathy. Vierter Brief an Stephan Heller. Leipzig. (Fortsetzung.)

KMZ, 46-47 (XI-43), pp. [183]-90. A translation from C 530.

C 554

Musikalische Reise durch Deutschland. Briefe von Hector Berlioz. [VI]. Aus dem Französischen übersetzt von A. Gathy. (Fortsetzung.) Fünfter Brief an Ernst. Dresden.

KMZ, 48-49 (XI-43), pp. [191]-98. A translation from C 531.

C 555

A M. LE DIRECTEUR DE LA REVUE ET GAZETTE MUSICALE. IDYLLE.

R&GM, 3-XII-43, pp. [407]-08. *CM V*, pp. 391-395.

Preceded by a *Préface*. Repr. as C 562 and C 563, and in *Soirées* 4, pp. 80-83.

C 556

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *l'Esclave de Camoëns*, opéra en un acte, de M. de Saint-Georges, musique de M. Flotow. [*La Physiologie du Chant*; Stephen de La Madelaine.]

JD, 7-XII-43, p. 1. *CM V*, pp. 397–401.

Repr. in part in *Soirées*, Epilogue, pp. 389–90.

C 557

Bericht über Berlioz' musikalische Reise. [X]. (Fortsetzung.) [Berlin.]

NZfM, 11-XII-43, pp. [185]–87. A translation of part of C 545.

C 558

Bericht über Berlioz' musikalische Reise. [XI]. (Schluß.)

NZfM, 14-XII-43, pp. [189]–90. A translation of part of C 545.

C 559

Musikalische Reise durch Deutschland. Briefe von Hektor Berlioz. [VII]. Aus dem Französischen übersetzt von A. Gathy. (Fortsetzung.) Sechster Brief an Henri Heine. Braunschweig. – Hamburg.

KMZ, 50 (XII-43), pp. [199]–202. A translation from C 533.

C 560

Musikalische Reise durch Deutschland. Briefe von Hektor Berlioz. [VIII]. Aus dem Französischen übersetzt von A. Gathy. (Fortsetzung.) Sechster Brief an Henri Heine. Braunschweig. – Hamburg.

KMZ, 51 (XII-43), pp. [203]–06. A translation from C 533.

C 561

Musikalische Reise durch Deutschland. Briefe von Hector Berlioz. [IX]. Aus dem Französischen übersetzt von A. Gathy. (Fortsetzung.) Sechster Brief an Henri Heine. Braunschweig. – Hamburg.

KMZ, 52 (XII-43), pp. [207]–10. A translation from C 533. At the close of this instalment there is a footnote announcing publication of the *Musikalische Reise durch Deutschland: Briefe von Hector Berlioz, übersetzt von A. Gathy*, published by Schuberth & Comp. See A 1.

C 562

IDYLLE.

Miroir des Dames, 1843–44. Repr. of C 555.

1844

Summaries *CM V*, pp. 644–660.

C 563

IDYLLE. A monsieur le rédacteur de la REVUE ET GAZETTE MUSICALE.

La Corbeille, 1-I-44, pp. 175–76. A repr. of C 555.

C 564

VOYAGE MUSICAL EN ALLEMAGNE. 10^e ET DERNIÈRE LETTRE. HANOVRE. – DARMSTADT. A M. G. OSBORNE.

JD, 9-I-44, pp. 1–3. *CM V*, pp. 403–414.

Repr. in *VM I*, [217]–37, and in *Mémoires Travels/Germany I*, 10.

C 565

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Cagliostro*, opéra-comique en trois actes, de MM. Scribe et Saint-Georges, musique de M. A. Adam. Concerts du Conservatoire.

JD, 17-II-44, pp. 1-2. *CM V*, pp. 415-423.

Repr. in part in *Condé*, pp. 43, 47-48.

C 566

EUPHONIA, OU LA VILLE MUSICALE. Nouvelle. PREMIÈRE LETTRE.

R&GM, 18-II-44, pp. 49-50. *CM V*, pp. 425-428.

The *nouvelle* was serialised in eight parts, see **C 567-C 570**, **C 573**, **C 576**, and **C 580**. It was repr. in *Soirées* 25, pp. 332-77. For an English translation, see **C 630** and **C 631**.

C 567

EUPHONIA, OU LA VILLE MUSICALE. PREMIÈRE LETTRE. (Suite.) [II].

R&GM, 25-II-44, pp. 57-60. *CM V*, pp. 429-435.

C 568

EUPHONIA, OU LA VILLE MUSICALE. (Suite.) [III].

R&GM, 3-III-44, pp. 76-77. *CM V*, pp. 437-440.

C 569

EUPHONIA, OU LA VILLE MUSICALE. (Suite.) [IV].

R&GM, 17-III-44, pp. 92-93. *CM V*, pp. 441-446.

C 570

EUPHONIA, OU LA VILLE MUSICALE. (Suite.) [V].

R&GM, 24-III-44, pp. 97-99. *CM V*, pp. 447-452.

C 571

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Sirène*, opéra en trois actes, paroles de M. Scribe, musique de M. Auber. Concerts.

JD, 30-III-44, pp. 1-2. *CM V*, pp. 453-461.

C 572

THÉÂTRE DE L'OPÉRA. *Le Lazzarone, ou le Bien vient en dormant*, opéra en deux actes, de M. de Saint-Georges, musique de M. Halévy, décorations de MM. Philastre, Cambon, Diéterle et Despleschin. Concerts.

JD, 3-IV-44, pp. 1-2. *CM V*, pp. 463-471.

C 573

EUPHONIA, OU LA VILLE MUSICALE. (Suite.) [VI].

R&GM, 23-IV-44, pp. 145-47. *CM V*, pp. 473-477.

C 574

CONCERT DE M. BERLIOZ AU THÉÂTRE-ITALIEN.

R&GM, 12-V-44, pp. 167-69. *CM V*, pp. 479-482.

Repr. in *Condé*, pp. 78-81.

C 575

THÉÂTRE DE L'ODÉON. Première représentation d'*Antigone*, tragédie de Sophocle, traduite par MM. Meurice et Vaquerie, musique de Mendelssohn. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Bal du Sous-Préfet*, opéra-comique en un acte, de MM. Saint-Hilaire et Paul Duport, musique de M. Boily. CONCERTS.

JD, 25-V-44, pp. 2-3. *CM V*, pp. 483-493.

Part of the passage on *Antigone* repr. in *Condé*, pp. 76-78. Italian translation of part in *GMM*, 9-VI-44, p. 94.

C 575^{bis}

Épisode bouffon

La Chronique, Revue universelle, 1-VI-44 (3^e Année, vol. V), pp. 408–412.
In *Voyage musicale II*, pp. 57–83, and *Mémoires 34*. Contributed by Peter Bloom.

C 576

EUPHONIA, OU LA VILLE MUSICALE. (Suite du manuscrit de Rotceh contenant la description des usages et des mœurs musicales des Euphoniens.) [VII].

R&GM, 2-VI-44, pp. 189–90. *CM V*, pp. 495–497.

C 577

EXPOSITION DE L'INDUSTRIE. INSTRUMENTS DE MUSIQUE. Orgues-mélodium.

JD, 23-VI-44, pp. 1–2. *CM V*, pp. 499–507.

Italian translation in *GMM*, 4-VIII-44, p. 131, 11-V-45, pp. 81–82, and 18-V-45, p. 85.

C 578

ITALIE. SOUVENIRS D'UN MUSICIEN.

L'Artiste, 30-VI-44, pp. 133–36. *CM V*, pp. 509–515.

Repr. in *Mémoires 39–41*.

C 579

FESTIVAL DE L'INDUSTRIE. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Quatre Fils Aymon*, opéra en trois actes de MM. Leuven et Brunswick, musique de M. Balfe.

JD, 23-VII-44, pp. 1–3. *CM V*, pp. 517–528.

C 579^{bis}

Fragment d'un Voyage musical en Italie.

La Chronique, Revue universelle, 1-VIII-44 (3^e Année, vol. VI), pp. 26-33.
[Contributed by Peter Bloom.]

C 580

EUPHONIA, OU LA VILLE MUSICALE. (Suite et fin.) [VIII].

R&GM, 28-VII-44, pp. 254-56.

C 581

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Gulistan. Les Deux Gentilshommes*, opéra-comique en un acte, de M. Planard, musique de M. Cadaux.

JD, 25-VIII-44, pp. 1-2. *CM V*, pp. 535-542.

Part of the passage on *Gulistan* repr. in *Condé*, pp. 231, 234-35, 237-38.

C 582

THÉÂTRE DE L'OPÉRA. Débuts de Latour. Grand Concert à l'Opéra. *Le Droit des Pauvres*. THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Mousquetaire*, opéra-comique en un acte de MM. Armand et Achille Dartois, musique de M. Bousquet.

JD, 29-X-44, pp. 1-2. *CM V*, pp. 543-551.

Repr. in part in *Condé*, pp. 176-78.

C 583

THÉÂTRE DE L'OPÉRA. Solennité Musicale. Concert donné au bénéfice de l'Association des Artistes musiciens, sous la direction de M. Habeneck.

JD, 5-XI-44, pp. 1-2. *CM V*, pp. 553-562.

Repr. in part in *Condé*, pp. 109-12.

C 584

DISTRIBUTION DES PRIX DU CONSERVATOIRE. Méthode de violon, par Alard. Méthode de cornet à trois pistons, PAR FORESTIER.

JD, 23-XI-44, pp. 1-2. *CM V*, pp. 563-572.

C 585

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de la reprise de *Wallace*, opéra en trois actes de Catel. Concert de M. Kastner. *Le roi de Juda*, opéra biblique en deux actes. Concert de la France Musicale, SALLE VIVIENNE.

JD, 6-XII-44, pp. 1-2. *CM V*, pp. 573-583.

C 586

THÉÂTRE DE L'OPÉRA. Première représentation de *Marie Stuart*, opéra en cinq actes, de M. Theodore Anne, musique de M. Niedermayer, divertissement de M. Coralli, décors de MM. Séchan, Diéterle, Despléchin, Filastre et Cambon. — Début de Gardoni.

JD, 10-XII-44, pp. 1-2. *CM V*, pp. 585-596.

Italian translation in *GMM*, 22-XII-44, p. 210. A short passage incorporated in *Soirées* 14, p. 233.

C 587

CONCERT DE M. FÉLICIEN DAVID. [*Le Désert.*]

JD, 15-XII-44, pp. 1-2. *CM V*, pp. 597-607.

Italian translation in *GMM*, 22-XII-44, p. 210, and 29-XII-44, pp. 214-15. Repr. in *MM*, pp. [219]-37, and in part in *Condé*, pp. 95-96, 98.

C 588

Cours de perfectionnement pour les violonistes, par Haumann. — *Nouvelle Sonate de piano*, par Thalberg. — Sophie Bohrer. — La petite Scheibel et Luigi Elena. — Les Albums du Jour de l'An. — L'orgue de Saint-Eustache et l'orgue-mélodium. — La Société des Amateurs allemands. — Les Chœurs de *Macbeth*, par le docteur Locke. — M. Lumbye. — Les Fêtes musicales du Cirque des Champs-Élysées.

JD, 29-XII-44, pp. 1-2. *CM V*, pp. 609-618.

1845

Summaries *CM VI*, pp. 479-485.

C 589

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de la reprise de *Cendrillon*, opéra-comique en trois actes de Nicolo. CONCERTS — NOUVELLES.

JD, 1-II-45, p. 1. *CM VI*, pp. 1-8.

C 589^{bis}

Théâtre royal de l'Opéra-Comique. *Les Bergers-Trumeau*, opéra-comique en 1 acte, livret de MM. Dupeuty et de Courcy; partition de M. Clapisson. (Première représentation).

R&GM, 16-II-45, pp. 51-52. Signed *H. B.* Attribution doubtful, as author says that his teacher was Méhul. See C 590.

C 590

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Bergers Trumeau*, opéra comique en un acte, musique de M. Clapisson. Concerts. — Quatuors de Beethoven. — M. Félicien David.

JD, 4-III-45, pp. 1-2. *CM VI*, pp. 9-18.

C 591

DE LA RÉORGANISATION DES MUSIQUES MILITAIRES. CONCERTS.

JD, 1-IV-45, pp. 1-3. *CM VI*, pp. 19-32.

See C 599.

C 592

MICHEL DE GLINKA. [*La Vie pour le czar; Ruslane et Ludmila.*] Concerts.

JD, 16-IV-45, pp. 1-2. *CM VI*, pp. 33-45.

Repr. in *MM*, pp. [205]-15.

C 593

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Barcarolle*, opéra-comique en trois actes, de MM. Scribe et Auber. Concert de M. Limnander. Concert de M^{lle} Sophie Bohrer. Concours des musiques militaires au Champ-de-Mars. Départs des pianistes pour l'Afrique.

JD, 29-IV-45, pp. 1-2. *CM VI*, pp. 47-59.

C 594

LA VESTALE DE SPONTINI. CONCERT DU CONSERVATOIRE.

JD, 14-V-45, pp. 1-2. *CM VI*, pp. 62-73.

Italian translation in *GMM*, 8-XI-46, pp. 553-55, and 29-XI-46, pp. 579-80. The first part repr. in *Soirées* 13, pp. 204-16.

C 595

THÉÂTRE DE L'OPÉRA. Représentation au bénéfice de M^{me} Gras-Dorus. Concerts. Fête donnée à Liszt à Marseille. Exécution à Saint-Eustache de la messe du sacre de Chérubini. Nouvelles mélodies de M. Auguste Morel.

JD, 17-V-45, pp. 1-2. *CM VI*, pp. 75-87.

C 596

THÉÂTRE DE L'OPÉRA. Début de Gardoni dans *Robert-le-Diable*. Exercice des élèves du Conservatoire. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Une voix*, opéra-comique en un acte, de MM. Bayard et Potteau, musique de M. Ernest Boulanger.

JD, 3-VI-45, p. 1. *CM VI*, pp. 89-97.

C 597

DES FÊTES MUSICALES DE BONN. Au Rédacteur. Bonn, le 15 août.

JD, 22-VIII-45, pp. 3-4. *CM VI*, pp. 99-109

Repr., with C 598, in *Soirées*, 2^e Epilogue, pp. 411-33.

C 598

DES FÊTES MUSICALES DE BONN. (Deuxième et dernière lettre.) Koenig's-Winter.

JD, 3-IX-45, p. 3. *CM VI*, pp. 111-121.

See C 597.

C 599

RÉORGANISATION DE LA MUSIQUE MILITAIRE EN FRANCE.

JD, 12-IX-45, pp. 3-4. *CM VI*, pp. 123-127.

See C 591.

C 600

BERLIOZ À VIENNE.

R&GM, 21-XII-45, pp. 415-16. Unsigned, but it is a letter of thanks for the party in his honour of 10-XII-45.

1846

Summaries *CM VI*, pp. 486-493.

C 601

THÉÂTRE DE L'OPÉRA. Débuts. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *le Trompette de M. le Prince*, opéra-comique en un acte, de MM. Mélesville et Bazin.

JD, 24-V-46, pp. 1-2. *CM VI*, pp. 129-139.

One passage incorporated in *Soirées 9*, pp. 140-43.

C 602

REVUE MUSICALE. NOUVELLE METHODE Instrumentale raisonnée, basée sur la connaissance de l'anatomie de la main, approuvée et annotée par M. Cruveilhier, exclusivement adoptée par M. Thalberg. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Veuf de Malabar*, opéra-comique en un acte de MM. Siraudin et Robert, musique de M. Doche. CONCERT DE M. HENRI REBER.

JD, 7-VI-46, pp. 3-4. *CM VI*, pp. 141-151.

C 603

ACADÉMIE ROYALE DE MUSIQUE. *Le Roi David*. Opéra en trois actes, paroles de MM. A. Soumet et Mallefille, musique de M. Mermet.—Décors de MM. Séchan, Diéterle, Despléchin et Ciceri.—Divertissement de M. Coralli. INAUGURATION DE LA STATUE DE ROSSINI.

JD, 9-VI-46, pp. 1-2. *CM VI*, pp. 153-164.

C 604

ACADÉMIE ROYALE DE MUSIQUE. Première représentation de *l'Ame en peine*, opéra en deux actes, paroles de M. de Saint-Georges, musique de M. de Flottow, décors de MM. Thierry, Ciceri, et Rubé.

JD, 7-VII-46, pp. 1-2. *CM VI*, pp. 165-174.

C 605

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Zémire et Azor*.

JD, 18-VII-46, pp. 1-2. *CM VI*, pp. 176-181.

Repr. in part in Condé, pp. 226–27, 231–32.

C 605^{bis}

Le nouveau ballet *Betty*.

FM, 19-VII-46, p. 229.

C 606

Correspondance particulière. [Open letter to M. Martin d'Angers, dated 12-VII-46.]

R&GM, 19-VII-46, p. 230. Repr. as CG 1048.

C 607

FESTIVAL MILITAIRE DONNÉ DANS L'HIPPODROME PAR L'ASSOCIATION DES ARTISTES MUSICIENS.

JD, 29-VII-46, pp. 1–2. *CM VI*, pp. 183–192.

C 608

ACADÉMIE ROYALE DE MUSIQUE. Débuts. THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Caquet du Couvent*, opéra-comique en un acte, paroles de MM. Planard et Leuven, musique de M. Potier. CONCOURS DU CONSERVATOIRE.

JD, 15-VIII-46, pp. 1–2. *CM VI*, pp. 193–204.

C 609

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Paul et Virginie*, opéra en trois actes de M. de Favières, musique de Kreutzer.

JD, 30-VIII-46, pp. 1–2. *CM VI*, pp. 205–213.

C 610

ACADÉMIE ROYALE DE MUSIQUE. Début de M^{me} Rossi-Caccia. NOUVELLE SALLE DE CONCERT DE M. BARTHÉLMEY. ECOLE LYRIQUE DE M. DE PONS. PARC D'ENGHIEN.

JD, 6-IX-46, pp. 1-2. *CM VI*, pp. 215-225. See C 611 and C 624. A short passage incorporated in *Soirées*, Epilogue, pp. 381-82. The passage on Barthélemy repr. in *Condé*, pp. 81-82.

C 611

NOUVELLE SALLE DE CONCERT DE M. BARTHÉLMEY.

Le Monde musical, 10-IX-46. Repr. from C 610.

C 612

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Sultana*, opéra-comique en un acte, de M. Deforges, musique de M. Maurice Bourges.

JD, 29-IX-46, p. 1. *CM VI*, pp. 227-231.

C 613

NOUVEAU THÉÂTRE-ITALIEN DE LONDRES. ANTIPHONEL-HARMONIUM DE M. DEBAIN.

JD, 7-X-46, pp. 1-2. *CM VI*, pp. 233-240.

The passage on Debain repr. in *R&GM*, 11-X-46, p. 327. One passage repr. in a slightly different form in *Grotesques*, pp. 35-36.

C 614

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Gibby la Cornemuse*, opéra en trois actes de MM. de Leuven et Brunswick, musique de M. Clapisson.

JD, 29-XI-46, pp. 1-2. *CM VI*, pp. 241-251.

1847

Summaries CM VI, pp. 494–499.

C 615

THÉÂTRE DE L'OPÉRA. Première représentation de *Robert Bruce*, pastiche en trois actes, musique de Rossini, paroles de M. G. Vaës et A. Royer, décors de MM. Thierry, Séchan, Diéterle, Despléchin, Philastre et Cambon.

JD, 2/3-I-47, pp. 1–2. *CM VI*, pp. 253–263.

C 616

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Ne touchez pas à la reine*, opéra en trois actes de MM. Scribe et Vaës, musique de M. Boisselot.

JD, 24-I-47, pp. 1–2. *CM VI*, pp. 265–273.

C 617

CONCERTS DU CONSERVATOIRE. Nouvelle société pour la musique de chambre. Artistes voyageurs.—Les quatre Hongrois. CONCERT DE LA GAZETTE MUSICALE. Album de Jenny Lind.—Théâtre de la Reine.—M. Lumley.—Henri Heine.

JD, 5-II-47, pp. 1–2. *CM VI*, pp. 275–286.

On Jenny Lind, see *Soirées* 8.

C 618

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Sultan Saladin*, opéra-comique en un acte, de M. Dupin, musique de M. Bordèze. Une visite à Tom-Pouce. Nouvelle Salle de Concerts D'AD. SAX. Orgue à percussion DE MM. ALEXANDRE.

JD, 14-II-47, pp. 1–2. *CM VI*, pp. 287–294.

A passage on *Le Sultan Saladin* repr. in *Soirées* 14, p. 229; *Une visite à Tom-Pouce* repr. in *Soirées* 14, pp. 234–35.

C 619

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. A M. Humbert Ferrand. (Première lettre.) VIENNE.

JD, 24-VIII-47, pp. 1-2. *CM VI*, pp. 295-305.

Repr. in *Mémoires Travels/Germany II*, 1.

For the remainder of the series, see **C 620** and **C 626**. It was repr. in *R&GM* (see **C 622**). A Russian translation appeared in *Sankt-Peterburgskiye Vedomosti*, 22-VIII-47, 9-IX-47 and 19-X-47 (o. s.).

C 620

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. (Deuxième lettre.) (Voir le Numéro du 24 août.) VIENNE (suite).

JD, 5-IX-47, pp. 1-2. *CM VI*, pp. 307-18,

See **C 619**. Repr. in *Mémoires Travels/Germany II*, 2.

C 621

THÉÂTRE DE L'OPÉRA.

JD, 3-X-47, p. 1. *CM VI*, pp. 319-23.

C 622

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. A M. Humbert Ferrand. (Première lettre.) VIENNE.

R&GM, 3-X-47, pp. 321-23. A repr. of the first portion of **C 619**. For the remainder of the series, see **C 623**, **C 625**, **C 627-C 629**. These letters rpt. in Санкт-Петербургские ведомости / *Sankt-Peterburgskie Vedomosti* 22, 23-VII; 9, 11-IX, and 19, 21-X-47; also in *La Russie musicale* 4, 11-IX; 20, 27-XI; 4, 11-XII-47.

C 623

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. (Suite.)

R&GM, 10-X-47, pp. 329-32. A repr. of the second part of **C 619**.

C 624

THÉÂTRE DE L'OPÉRA. Concert. Débuts de M^{lle} Alboni. Nouvelle salle de concerts de M. Barthlémy.—Sax et ses instrumens.—Enseignement choral de Pastou.

JD, 12-X-47, pp. 1-2. *CM VI*, pp. 325-332.

On Barthélemy's hall, see **C 610** and **C 611**. The passage on M^{lle} Alboni repr. in *La Sylphide*, 20-X-47, pp. 203-04. The passage on Sax repr. in *FM*, 17-X-47, pp. 346-47.

C 625

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. A M. Humbert Ferrand. (Deuxième lettre.) VIENNE. (Suite.)

R&GM, 17-X-47, pp. 337-39. A repr. of the first part of **C 620**.

C 626

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. (3^e lettre.) (Voir les Numéros des 24 août et 5 septembre.) A M. Humbert Ferrand. PESTH.

JD, 19-X-47, pp. 1-2. *CM VI*, pp. 333-342.

See **C 619** and **C 620**. Repr. in *Mémoires Travels/Germany II*, 3.

C 627

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. (Suite.)

R&GM, 24-X-47, pp. 345-47. A repr. of the conclusion of **C 620**.

C 628

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. A M. Humbert Ferrand. (Troisième lettre.) PESTH.

R&GM, 31-X-47, pp. 353-55. A repr. of the first part of **C 626**.

C 629

VOYAGE MUSICAL EN AUTRICHE, EN RUSSIE ET EN PRUSSE. (Suite.)

R&GM, 7-XI-47, pp. 361–64. A repr. of the second part of C 626.

1848

Summaries *CM VI*, pp. 500–509.

C 630

EUPHONIA; OR, THE MUSICAL CITY. (FIRST PART.)

The Mirror, VI-48, pp. 365–74. A translation in two parts (see C 631) of C 566–C 570, C 573, C 576, and C 580.

C 631

EUPHONIA; OR, THE MUSICAL CITY. (PART SECOND.)

The Mirror, VII-48, pp. 37–48. See C 630.

C 632

VOYAGE MUSICAL EN BOHÈME. A M. Friedland. Londres, 4 janvier 1848. PRAGUE.

R&GM, 23-VII-48, pp. 221–24. *CM VI*, pp. 343–352.

First of five articles (see C 634–C 637) continuing the series begun in *JD* and, according to the introductory note here “*interrompue depuis quelques mois et désormais exclusivement assurée à notre journal.*” “L’Histoire du harpiste ambulante” was repr. from C 632 and C 634 in *Soirées 2*, pp. 54–75. The remainder was repr. as three letters addressed to Ferrand in *Mémoires Travels/Germany II*, 4–6. For a German translation, see C 639. A Russian translation appeared in *Русский инвалид / Russkiy Invalid*, 9-IV-49 and 11-IV-49 (o. s.).

C 633

OUVERTURE DU THÉÂTRE DE LA NATION OU du Théâtre National ou de l'Opéra (vieux style).—Débuts de M^{lle} Grimm dans *Robert-le-Diable*. A M. Davison, rédacteur en chef du *Musical World*, 106, great Russell Street, Totenham road, London. Correspondance étrangère.

JD, 26-VII-48, p. 1. *CM VI*, pp. 353–359.

C 634

VOYAGE MUSICAL EN BOHÈME. A M. Friedland. (Deuxième article.) PRAGUE. Suite de l'Histoire du harpiste ambulant.

R&GM, 30-VII-48, pp. 229–32. *CM VI*, pp. 361–370.

See **C 632**.

C 635

VOYAGE MUSICAL EN BOHÈME. A M. FRIEDLAND. (Troisième article.) PRAGUE.

R&GM, 6-VIII-48, pp. 237–40. *CM VI*, pp. 371–380.

See **C 632**.

635^{bis}

[Nécrologie du docteur Louis Berlioz]

R&GM 6-VIII-48, p. 243.

[Contributed by Peter Bloom.]

C 636

VOYAGE MUSICAL EN BOHÈME. A M. FRIEDLAND. (Quatrième article.) PRAGUE.

R&GM, 20-VIII-48, pp. 253–55. *CM VI*, pp. 381–388.

See **C 632**.

C 637

VOYAGE MUSICAL EN BOHÈME. A M. FRIEDLAND. (Cinquième article.) PRAGUE.

R&GM, 27-VIII-48, pp. 261–64. *CM VI*, pp. 389–398.

See **C 632**.

C 638

VOYAGE MUSICAL EN FRANCE. A Monsieur Ed. M[onnais]. MARSEILLE. Paris, 14 juillet 1848.

R&GM, 10-IX-48, pp. 277–79. *CM VI*, pp. 399–408.

Repr. in *Grotesques*, pp. 273–82. For the remainder of the series, see **C 643** and **C 648**.

C 639

Musikalische Reise in Böhmen. Briefe von Hektor Berlioz. Nach dem Französischen. London, den 4. Januar 1848.

AMZ (Leipzig), 13-IX-48, pp. 601–06. A translation of **C 632**. For the remainder of the series, see **C 640**, **C 642**, **C 644**, and **C 645**.

C 640

Musikalische Reise in Böhmen. Briefe von Hektor Berlioz. (Fortsetzung.) [II]. Fortsetzung der Geschichte des wandernden Harfenisten.

AMZ (Leipzig), 20-IX-48, pp. 618–23. A translation of **C 634**.

C 641

DU DROIT DES PAUVRES SUR LES SPECTACLES, BALS ET CONCERTS. A M. le Rédacteur en chef du *Journal des Débats*. Paris, le 23 septembre.

JD, 24-IX-48, p. 1. *CM VI*, pp. 409–414.

C 642

Musikalische Reise in Böhmen. Briefe von Hector Berlioz. (Fortsetzung.) [III].

AMZ (Leipzig), 27-IX-48, pp. 628–32. A translation of C 635.

C 643

VOYAGE MUSICAL EN FRANCE. A Monsieur Ed. M[onnais]. LYON. Paris, juillet 1848.

R&GM, 15-X-48, pp. 317–20. CM VI, pp. 415–424.

Repr. in *Grotesques*, pp. 283–96, 299. See C 638.

C 644

Musikalische Reise in Böhmen. Briefe von Hector Berlioz. (Fortsetzung.) [IV].

AMZ (Leipzig), 18-X-48, pp. 678–82. A translation of C 636.

C 645

Musikalische Reise in Böhmen. Briefe von Hector Berlioz. (Beschluss). [V].

AMZ (Leipzig), 25-X-48, pp. 689–95. A translation of C 637.

C 646

THÉÂTRE DE L'OPÉRA. Première représentation de *Jeanne la Folle*, opéra en cinq actes de M. Scribe, musique de M. Clapisson.

JD, 9-XI-48, pp. 1–2. CM VI, pp. 425–436.

Repr. in part in *Soirées* 7, pp. 121–26.

C 647

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Val d'Andorre*, opéra en trois actes, de MM. Halévy et de Saint-Georges.

JD, 14-XI-48, pp. 1–2. CM VI, pp. 437–447.

Incorporated in *Soirées* 14, pp. 229–32. Repr. in MM, pp. [159]–64; repr. in part in Condé, pp. 309–11.

C 648

VOYAGE MUSICAL EN FRANCE. A Monsieur Ed. M[onnais]. LILLE. Paris, 20 octobre.

R&GM, 19-XI-48, pp. 360-63. *CM VI*, pp. 449-458.

Repr. in *Grotesques*, pp. 301-10. See C 638.

C 649

THÉÂTRE DE L'OPÉRA. Début de M^{me} de Lagrange. — Duprez. — *Othello*.
Distribution des prix au Conservatoire de musique.

JD, 5-XII-48, pp. 1-2. *CM VI*, pp. 459-470.

C 650

THÉÂTRE DE L'OPÉRA. Représentation extraordinaire. — Rentrée de Levasseur.
THÉÂTRE DE L'OPÉRA-COMIQUE. *Les Deux Bambins*, opéra-comique en un acte, paroles de MM. Brunswick et de Leuven, musique de M. Bordèse. MM. Eckert, Moëser, Heller.

JD, 15-XII-48, p. 1. *CM VI*, pp. 471-477.

1849

Summaries *CM VII*, pp. 633-646.

C 651

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Caïd*, opéra bouffon en deux actes, de M. Sauvage, musique de M. Ambroise Thomas.
THÉÂTRE DE L'OPÉRA. Concert de M^{lle} Teresa Milanollo.

JD, 7-I-49, pp. 1-2. *CM VII*, pp. 1-14.

One passage concerning *Le Caïd* repr. in *Soirées* 18, p. 256. The first part repr. in *MM*, pp. [241]-51; repr. in part in *Condé*, pp. 251-55.

C 652

PREMIÈRE MATINÉE DE LA SOCIÉTÉ DES CONCERTS.

R&GM, 21-I-49, pp. 19–20. *CM VII*, pp. 15–20.

C 653

SOCIÉTÉ DE L'UNION MUSICALE, SALLE SAINTE-CÉCILE, RUE DE LA
CHAUSSÉE D'ANTIN, 49, 67. 1^{er} CONCERT.

R&GM, 28-I-49, pp. 26–28. *CM VII*, pp. 21–28.

C 654

2^e SÉANCE DE LA SOCIÉTÉ DES CONCERTS.

R&GM, 4-II-49, pp. 35–36. *CM VII*, pp. 29–32.

C 655

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. (1^{er} concert.)

JD, 6-II-49, pp. 1–2. *CM VII*, pp. 33–42.

Repr. in part in Condé pp. 43–46, 172–76.

C 656

3^e SÉANCE DE LA SOCIÉTÉ DES CONCERTS. Scène dans la rue Bergère (2
heures moins un quart.) PERSONNAGES: UN VIEILLARD, UN JEUNE
VIOLINISTE, MOI.

R&GM, 25-II-49, pp. 58–59. *CM VII*, pp. 43–48.

Repr. in Condé, pp. 61–67.

C 657

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. 3^e concert. THÉÂTRE DE
L'OPÉRA. Débuts d'Espinasse dans *les Huguenots* et de Masset dans *Jérusalem*. —
Massacre des *Huguenots*.

JD, 7-III-49, pp. 1–2. *CM VII*, pp. 49–58.

Repr. in part in *Soirées* 13; repr. in Condé, pp. 64, 133–34.

C 658

4^e SÉANCE DE LA SOCIÉTÉ DES CONCERTS.

R&GM, 11-III-49, pp. 73–74. CM VII, pp. 59–64.

Repr. in *Grotesques*, pp. 293–96; repr. in part in Condé, pp. 69–70.

C 659

5^e SÉANCE DE LA SOCIÉTÉ DES CONCERTS. Orpheon. — *Prométhée enchaîné*. — Moriani.

R&GM, 25-III-49, pp. 92–95. CM VII, pp. 65–76.

Repr. in part in *Grotesques*, pp. 297–98; repr. in Condé, pp. 41–43.

C 660

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. 4^e concert. Fragment d'*Idoménée*. — Mozart, sa vie et ses ouvrages, par M. Oubilischeff. Soirées et matinées musicales.

JD, 27-III-49, pp. 1–2. CM VII, pp. 77–88.

Passages reworked for *Soirées* 9.

C 661

THÉÂTRE DE L'OPÉRA-COMIQUE. *Les Monténégrins*, opéra en trois actes, de MM. Gérard de Nerval et Alboize, musique de M. Limnander. THÉÂTRE DE L'OPÉRA. M^{me} Jullienne dans *la Favorite*. SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. 5^e concert. *L'estaminet lyrique*. DARCIER.

JD, 4-IV-49, pp. 1–2. CM VII, pp. 89–102.

One anecdote incorporated in *Soirées* 20, p. 291. CM VII, pp. 89–102.

C 662

6^e SÉANCE DE LA SOCIÉTÉ DES CONCERTS.

R&GM, 8-IV-49, pp. 105–07. CM VII, pp. 103–110.

Reuses C 263 and C 367. Repr. in part in Condé, pp. 128–29, 161–68.

C 663

SOCIÉTÉ DES CONCERTS. Concerts spirituels du Vendredi-Saint et du Dimanche de Pâques.

R&GM, 15-IV-49, pp. 115-16. *CM VII*, pp. 111-114.

C 664

THÉÂTRE DE L'OPÉRA. Première représentation du *Prophète*, opéra en cinq actes, de MM. Scribe et Meyerbeer; divertissemens de M. Mabile, décors de MM. Despléchin, Cambon, Séchan et Thierry. — Débuts de Roger, de M^{mes} Viardot et Castellan.

JD, 20-IV-49, pp. 1-2. *CM VII*, pp. 115-128.

Repr. in *MM*, pp. [106]-17.

C 665

9^e ET DERNIÈRE SÉANCE DE LA SOCIÉTÉ DES CONCERTS.

R&GM, 6-V-49, pp. 140-41. *CM VII*, pp. 129-132.

C 666

LE TANNHAEUSER.

JD, 18-V-49, p. 1. *CM VII*, pp. 133-134.

Berlioz introduces a review of Wagner's opera by Liszt, pp. 1-2.

C 667

La Nuit de Noël, opéra en trois actes, de M. H. Reber. La partition. — En vente chez Richault.

JD, 20-V-49, pp. 1-2. *CM VII*, pp. 135-142.

C 668

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Toreador*, opéra bouffon en deux actes de MM. Sauvage et Adam. — Débuts.

JD, 9-VI-49, pp. 1-2. *CM VII*, pp. 143-156.

Repr. in *MM*, pp. [183]-202, and in *Condé*, pp. 261-73.

C 669

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Saint-Sylvestre*, opéra-comique en trois actes de MM. Mélesville et Michel Masson, musique de M. Bazin. THÉÂTRE DE L'OPÉRA. Reprise de *Dom Sébastien*.

JD, 14-VII-49, pp. 1-2. *CM VII*, pp. 157-170.

C 670

EXPOSITION DE L'INDUSTRIE. Instrumens de musique. Le droit des pauvres exercé sur les fabricans d'instrumens. — MM. Erard, Boisselot, Weulfel, Sax, Vuillaume. — *Le Prophète et la Muette* à Londres. — Concours du Conservatoire. — Succès de Roger à Francfort.

JD, 21-VIII-49, pp. 1-2. *CM VII*, pp. 171-182.

C 671

Quelques mots sur l'état présent de la musique; ses défauts, ses malheurs et ses chagrins. THÉÂTRE DE L'OPÉRA. *Lucie*, *Espinasse*. Débuts de Roger, de M. Desterbeck et de M^{lle} Chevalier dans *la Favorite*. LA PORTE-SAINT-MARTIN. Le quatuor et le ballet de M. Morel.

JD, 28-IX-49, pp. 1-2. *CM VII*, pp. 183-194.

The first portion repr. in *Soirées* 10, pp. 156-65.

C 672

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Fée aux Roses*, opéra en trois actes, de MM. Scribe et Saint-Georges. — Musique de M. Halévy. — Décors de MM. Thierry et [sic]. Mort de Strauss.

JD, 4-X-49, pp. 1-2. *CM VII*, pp. 195-204.

A short passage incorporated in *Soirées* 18, pp. 259–60.

C 673

THÉÂTRE DE L'OPÉRA. Reprise du *Prophète*. Mort de Chopin. SOCIÉTÉ DE L'UNION. Salle de Sainte-Cécile.

JD, 27-X-49, pp. 1–2. *CM VII*, pp. 205–216.

The passage on Marescot repr. in *Soirées* 4, pp. 84–86. The first part repr. in *MM*, pp. [118]–27. The passage on Chopin repr. in *Condé*, pp. 144–46.

C 674

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Moulin des Tilleuls*, opéra en un acte de MM. Mallian et Cormon, musique de M. Maillard. Théâtre-Historique. Distribution des prix de l'Industrie A LA SAINTE-CHAPELLE. Méthode de Téléphonie, PAR M. SUDRE.

JD, 17-XI-49, pp. 1–2. *CM VII*, pp. 217–230.

C 675

THÉÂTRE DE L'OPÉRA. Première représentation du *Fanal*, opéra en deux actes, de M. de Saint-Georges, musique de M. Adam.—Nouvelles maritimes. Messe solennelle de M. Niedermayer. Méthode de chant de M^{me} Damoreau.

JD, 27-XII-49, pp. 1–2. *CM VII*, pp. 231–243.

A shortened version of the passage on *Le Fanal* appears as “Analyse du phare” in *Soirées* 18, pp. 268–71.

1850

Summaries *CM VII*, pp. 646–656.

C 676

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Porcherons*, opéra-comique en trois actes, de MM. Sauvage et A. Grisar.

JD, 14-I-50, pp. 1–2. *CM VII*, pp. 245–256.

An anecdote on Rossini incorporated in *Soirées*, 2^e Epilogue, pp. 448–49.

C 677

REVUE MUSICALE. Début de M^{lle} Heinefetter.—M. de Kontski.—Les deux *Princesses*.—Soirées de M. Massart, Société Philharmonique de Paris, Concerts de l'Union. Société des concerts du Conservatoire.

JD, 5-II-50, pp. 1–2. *CM VII*, pp. 257–266.

A brief passage incorporated in *Soirées*, Epilogue p. 387.

C 678

L'ALCESTE, DE GLUCK

R&GM, 17-III-50 pp. 92–93. *CM VII*, pp. 267–272.

C 679

THÉÂTRE DE L'OPÉRA. Reprises du *Freyschütz* et des *Huguenots*.—Début de M^{me} Laborde. Concerts, concerts et concerts.

JD, 13-IV-50, pp. 1–2. *CM VII*, pp. 273–284.

A brief passage repr. in *Soirées* 18, pp. 260–61.

C 680

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Songe d'une Nuit d'été*, opéra-comique en trois actes, de MM. Rosier et Ambroise Thomas. THÉÂTRE DE L'OPÉRA. M^{lle} Alboni.—M^{lle} de La Morlière.

JD, 25-IV-50, pp. 1–2. *CM VII*, pp. 285–296.

Part repr. in *La Musique*, 28-IV-50, pp. 118–19.

C 681

Reprise du *Prophète*.—Début de M^{lle} Alboni.

JD, 18-V-50, p. 1. *CM VII*, pp. 297–302.

One passage incorporated in *Soirées* 5, pp. 88–90. Russian translation in *Sankt-Peterburgskiy Vyedomosti*, 27-V-50 (o. s.).

C 682

VARIÉTÉS MUSICALES. L'Opéra. — Duprez ambulant; ses élèves, sa messe. — Quatuor de M. Morel. — M. A. de Garaudé. — Symphonies pour instrumens de cuivre. — Exercices publics du Conservatoire. — Le *Joseph* de Méhul. — Reprise de *Jeannot et Colin*. — Le château d'Asnières.

JD, 29-VI-50, pp. 1-2. *CM VII*, pp. 303-314.

C 683

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Giralda*, ou *la Nouvelle Psyché*, opéra-comique en trois actes, de MM. Scribe et Adam. Montmorency. — Idylle. — Concours du Conservatoire. — Malheur arrivé à M. Erard.

JD, 30-VII-50, pp. 1-2. *CM VII*, pp. 315-326.

The passage on Erard repr. in *La Musique*, 4-VIII-50, pp. 231-32, and in Italian translation in *GMM*, 11-VIII-50, pp. 136-37.

C 684

VARIÉTÉS MUSICALES. Début de Barbot à l'Opéra-Comique. — Les claqueurs et l'Opéra. — Départ de Jenny Lind pour l'Amérique. — Henri Herz en Californie. — Concerts de province. — La Métaphysique de Beau, par M. Mollière. — M. Gouffé et sa Méthode de ContreBasse. — Enseignement populaire de la musique, par M. Massimino — Fête du parc d'Asnières.

JD, 27-VIII-50, pp. 1-2. *CM VII*, pp. 327-338.

The passage on Jenny Lind incorporated in *Soirées* 8.

C 685

RÉOUVERTURE DE L'OPÉRA. *La Favorite*. — M^{lle} Alboni. *Vingt-six mélodies*, sur des paroles de divers auteurs, composées par Léon Kreutzer.

JD, 10-IX-50, pp. 1-2. *CM VII*, pp. 339-346.

C 686

THÉÂTRE DE L'OPÉRA-COMIQUE. Rentrée de M^{me} Ugalde. Arrivée de Jenny Lind à New-York. — Mort de M^{me} Saint-Aubin. — Reprise de *l'Amant jaloux*.

JD, 25-IX-50, pp. 1-2. *CM VII*, pp. 347-358.

The passage on Jenny Lind incorporated in *Soirées* 8; repr. in part in Condé, pp. 219-21, 233-34.

C 687

THÉÂTRE DE L'OPÉRA. Distribution des prix de l'Institut. — Société Philharmonique de Paris. — M^{me} Frezzolini. — Chœur de la chapelle impériale de Saint-Petersbourg. — Bortnyansky.

JD, 19-X-50, pp. 1-2. *CM VII*, pp. 359-370.

The passage on the Russian chapel and Bortnyansky repr. in *Soirées* 21, pp. 305-08. See C 707.

C 688

OPÉRA-COMIQUE. Première représentation de *la Chanteuse voilée*, opéra en un acte, de M. Victor Massé.

JD, 2-XII-50, p. 2. *CM VII*, pp. 371-378.

C 689

THÉÂTRE DE L'OPÉRA. Première représentation de *l'Enfant prodigue*, opéra en cinq actes; paroles de M. Scribe, musique de M. Auber. Divertissement de M. Saint-Léon. Mise en scène de M. Leroy. Décors de MM. Thierry, Cambon, Despléchin et Séchan.

JD, 9-XII-50, pp. 1-2. *CM VII*, pp. 379-392.

1851

Summaries *CM VII*, pp. 656-672.

C 690

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Dame de Pique*, opéra comique en trois actes, de MM. Scribe et Halévy.

JD, 1-I-51, pp. 1-2. *CM VII*, pp. 393-404.

A short passage incorporated in *Soirées*, Epilogue, pp. 384-87.

C 691

THÉÂTRE DE L'OPÉRA. Reprise de *Guillaume Tell*. Début de Mairalt; Massol, M^{lle} Nau. — M^{lle} Caroline Duprez. — Vivier. Traité international pour conserver la propriété de leurs œuvres aux gens de lettres et artistes en Autriche et en France. Les albums, concerts, le petit Julien. — Manuel de musique militaire, par M. Georges Kastner. — *Le Pater* de Bortniansky.

JD, 17-I-51, pp. 1-2. *CM VII*, pp. 405-418.

Repr. in part in Condé, p. 91.

C 692

SPONTINI, SA VIE, SES ŒUVRES.

JD, 12-II-51, pp. 1-3. *CM VII*, pp. 419-432.

Repr., essentially in full (and with passages from other *feuilletons* inserted) in *Soirées* 13.

C 693

THÉÂTRE DE L'OPÉRA. Début de M^{lle} Poinot dans *la Juive*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Bonsoir, monsieur Pantalon*, opéra bouffon en un acte, de MM. Lockroy et Morvan, musique de M. Grisar. Concerts. — Théâtres étrangers. QUATRE MÉLODIES. Poésie de M^{lle} Louise Bertin, musique de M. C. Gide. FERDINAND HILLER.

JD, 23-II-51, pp. 1-2. *CM VII*, pp. 433-444.

C 694

THÉÂTRE DE L'OPÉRA. Première représentation du *Démon de la Nuit*, opéra en deux actes, de M. Bayard, musique de M. Rosenhain.

JD, 27-III-51, p. 1. *CM VII*, pp. 445-452.

C 695

Mouvement musical de Paris.—Encore le droit des hospices.—Gottschalk.—Influence de M. Erard sur les études musicales.—Hermann.—Le livre de Liszt sur Chopin.—Soirée de M. Massart, M^{me} Massart, le jeune Léon Massart.—M^{me} Dorus-Gras.—Les concerts de société.—Séligmann.—Petiton.—Crass.—Soualle.—Le Saxophone.—Nabich, son trombone.—De Bériot, son élève en trois personnes.—le petit Julien.—Alard.—M^{lle} Clauss.—M^{lle} de Chaumont.—Séance annuelle des crèches.—Les vers de M. Emile Deschamps.—MM. Alary, Gastinel, Gouvy.—La place Nicolo.—Hoven.—Heine.

JD, 13-IV-51, pp. 1-2. *CM VII*, pp. 453-466.

The anecdote on Heine repr. in *Soirées*, 2^e Epilogue, pp. 449-50.

C 696

THÉÂTRE DE L'OPÉRA. Première représentation de *Sapho*, opéra en trois actes, paroles de M. E. Augier, musique de M. Gounod, décors de MM. Séchan et Despléchin. Représentation au bénéfice de Roger.—M. Vieux-Temps.—Le concert du vendredi saint à la salle Sainte-Cécile.—Dernière soirée de la Société Philharmonique.

JD, 21/22-IV-51, pp. 1-2. *CM VII*, pp. 467-482.

Repr. in *MM*, pp. [255]-84, and in *Condé*, pp. 283-95.

C 697

A M. le Rédacteur en chef du *Journal des Débats*. [I]. Londres, 22 mai. Le Jury musical de l'Exposition.—Concerts et Sociétés philharmoniques de Londres, Liverpool, et Manchester.—*The small-footed lady*, cantatrice chinoise.—Son maître de musique.—Les instrumens indiens.—Grand succès de *Fidelio* au théâtre de la Reine.—Influence du pantalon noir à Covent-Garden.—Facéties des affiches de ce théâtre. Les récitatifs du *Freyschütz*.

JD, 31-V-51, pp. 1-2. *CM VII*, pp. 483-496.

Repr., essentially in full, in *Soirees* 21, pp. 308-10, 310-11, 313-17, 320-21. First of five articles. Part repr. in *La Sylphide*, 1-VII-51, pp. 284-85.

C 698

AU RÉDACTEUR. [II]. Londres, le 9 juin. Meeting anniversaire des enfans des écoles de charité dans la cathédrale de Saint-Paul. — Chœur de six mille cinq cents voix. — Le palais de cristal à sept heures du matin.

JD, 20-VI-51, pp. 1-2. *CM* VII, pp. 497-506.

Repr. in *Soirées* 21, pp. 293-305. Part repr. in *La Sylphide*, 10-VII-51, pp. 7-9.

Edward Holmes, in "Berlioz, on the 'Unison' Psalm of the Great Exhibition: 'All people that on earth do dwell,'" *Musical Times*, 1 October 1851, pp. 265-66, 271-72, renders Berlioz's account in the third person, noting that it had first appeared in the *Courrier de l'Europe*; this is followed by Holmes's "A First Impression of the Genius of Hector Berlioz." [Contributed by Peter Bloom.]

C 699

AU RÉDACTEUR. [III]. Londres, le 16 juin. Théâtres lyriques de Londres. — Leur rivalité. — Système d'études accélérées. — Opéras en cinq actes montés en dix jours. — Libertés prises à l'égard de tous les grands maîtres par les chefs d'orchestre. — *Don Giovanni*. — *Fidelio*. — *Il Prodigio*. — M^{mes} Sontag, Cruvelli, Ugalde, Castellan, Giuliani. — Le ténor Tamberlick, Massol, Formès, Coletti. — M^{me} Charton-Demeur, Ernst, Seligmann.

JD, 1-VII-51, pp. 1-2. *CM* VII, pp. 507-518.

The portion on London theatres repr. in *Soirées* 9, pp. 147-50.

C 700

AU RÉDACTEUR. [IV]. Londres . . . juillet. Première représentation de *Florinda, ou les Mores en Espagne*, opéra en quatre actes, de M. Scribe, traduit en Italien, par M. Giannoni, musique de M. Thalberg. — Concert d'Osborne. — Les musiciens des rues. — Le Highlander. — Les deux Indiens. — Concert et bal sur la jonque chinoise.

JD, 29-VII-51, pp. 1-2. *CM* VII, pp. 519-530.

Portions repr. in *Soirées* 21, pp. 317-20.

C 701

AU RÉDACTEUR. [V]. Théâtre de Covent-Garden: *Il Flauto magico*—Théâtre d'Hay-Market: *Son and Stranger*, opéra posthume de Mendelssohn.—Her Majesty's Theatre: *Le Mariage de Figaro*.—Chapelle de Saint-James.—Abbaye de Westminster.—Purcell's commemoration.—Les jurys de l'Exposition.

JD, 12-VIII-51, pp. 1-2. *CM VII*, pp. 531-542.

The passage on *Figaro* as far as the one on Purcell's commemoration repr. in *Soirées*, 2^e Epilogue, pp. 447-48. The passage on *Il Flauto magico* repr. in Condé, pp. 207-12.

C 702

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Serafina*, opéra-comique en un acte, de MM. de Saint-Georges et de Saint-Jullien. Un lauréat du Conservatoire.—La Famille Romberg.—Les artistes et les mélomanes.

JD, 24-VIII-51, pp. 1-2. *CM VII*, pp. 543-554.

The last part repr. in *FM*, 31-VIII-51, pp. 276-78.

C 703

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de la reprise de *Joseph*, opéra de Méhul.

JD, 16-IX-51, pp. 1-2. *CM VII*, pp. 555-568.

C 704

THÉÂTRE DE L'OPÉRA-NATIONAL. Ouverture. Première représentation de *Mosquita la Sorcière*, opéra en trois actes, de MM. Scribe et Waëz, musique de M. Xavier Boisselot. THÉÂTRE DE L'OPÉRA. Débuts. Guide musical de l'enfance, PAR M^{lle} ROBERT MAZEL.

JD, 30-IX-51, pp. 1-2. *CM VII*, pp. 569-582.

C 705

THÉÂTRE DE L'OPÉRA. Reprise de *la Reine de Chypre*. — Début de M^{me} Tedesco. — Rentrée de Roger et de Massol. THÉÂTRE DE L'OPÉRA-NATIONAL. Première représentation de *Murdock-le-Bandit*, opéra en un acte, de MM. de Leuven et Gautier. Promenades d'un Solitaire, Mélodies sans paroles pour le piano, par Stephen Heller.

JD, 11-XI-51, pp. 1-2. *CM VII*, pp. 583-594.

See C 729 and C 731.

C 706

THÉÂTRE DE L'OPÉRA-NATIONAL. Première représentation de *la Perle du Brésil*, opéra en trois actes de MM. Gabriel et Sylvain de Saint-Etienne, musique de M. Félicien David. Méthode de Saxhorn, PAR SAX. Reprise d'*Olympie* à Berlin. Concerts.

JD, 27-XI-51, pp. 1-2. *CM VII*, pp. 595-608.

C 707

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Château de la Barbe-Bleue*, opéra en trois actes, de M. de Saint-Georges, musique de M. Limnander. Nouveaux détails sur la chapelle impériale russe et les travaux de son directeur, le général A. Lvoff.

JD, 13-XII-51, pp. 1-2. *CM VII*, pp. 609-618.

On the Russian chapel, see C 687.

C 708

PAGANINI. PUBLICATION DE SES ŒUVRES.

JD, 23-XII-51, p. 1. *CM VII*, pp. 619-626.

C 709

Les jurys de l'Exposition universelle et les facteurs d'instruments de musique.

JD, 30-XII-51, p. 1. *CM VII*, pp. 627-632.

1852

Summaries CM VIII, pp. 571–581.

C 710

THÉÂTRE DE L'OPÉRA. Reprise de *Sapho*.—M^{lle} Masson. Gueymard. THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Nina, ou la Folle par amour*, opéra en un acte, de Marsollier et Daleyrac. Albums.—Gottschalck à Madrid.—M. Haberbier.—Brochure sur les corps de musique militaire.—Les orgues de Cologne.—Ernst.

JD, 7-I-52, pp. 1–2. *CM VIII*, pp. 1–14.

Repr. in part in *MM*, pp. [255]–84, and in *Condé*, pp. 295–96. The passage on Haberbier repr. in *FM*, 18-IV-52, pp. 131–32.

C 711

THÉÂTRE DE L'OPÉRA-NATIONAL. Première représentation de *la Butte de Moulins*, opéra en trois actes de MM. Gabriel et Deforges, musique de M. Adrien Boïeldieu. Quelques mots sur Dalayrac. Représentation du *Bourgeois gentilhomme* à l'Opéra. Erreur du public au sujet de la trompette marine.

JD, 13-I-52, pp. 1–2. *CM VIII*, pp. 15–30.

A version of the passage on *Le Bourgeois gentilhomme* and the *trompette marine* reworked for *Grotesques*, pp. 91–92. The passage on Dalayrac repr. in *Condé*, pp. 235–39.

C 712

REVUE MUSICALE. ERNST. Son premier concert. Concert de Henri Herz. Tribulations des artistes nomades.

JD, 27-I-52, pp. 1–2. *CM VIII*, pp. 31–42.

C 713

THÉÂTRE DE L'OPÉRA. Reprise de *Guillaume Tell*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Mariage en l'air*, opéra bouffon en un acte, musique de M. Eugène Déjazet.

JD, 3-II-52, pp. 1–2. *CM VIII*, pp. 43–54.

Repr. in part in *Soirées* 10, pp. 166–67.

C 714

THÉÂTRE DE L'OPÉRA-NATIONAL. Reprise des *Visitandines*.—Devienne et Mozart.—Philidor et Gluck.—Une victime du tack. CONCERTS. Le Conservatoire, la Société de Sainte-Cécile, Ernst, Léopold de Mayer, M^{lle} Clauss, Léonard, Bazzini. Concours des musiques militaires.

JD, 21-II-52, pp. 1–2. *CM* VIII, pp. 55–66.

“Une Victime du tack” repr. in *Soirées* 10, 167–70.

C 715

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Carillonneur de Bruges*, opéra en trois actes, de M. de Saint-Georges, musique de M. Grisar. THÉÂTRE DE L'OPÉRA-NATIONAL. Première représentation des *Fiançailles des Roses*, opéra en deux actes de M. Deslys, musique de M. de Villeblanche, et de la *Poupée de Nuremberg*, opéra bouffon en un acte de MM. Brunswick et Arthur de Beauplan, musique de M. Adam.

JD, 25-II-52, pp. 1–2. *CM* VIII, pp. 67–78.

Concerning the marriage of Jenny Lind, see *Soirées* 8.

C 716

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Croix de Marie* opéra-comique en trois actes, de MM. Lockroy et Dennery, musique de M. Maillart. Chœurs de la tragédie d'Ulysse. Musique de M. Gounod.

JD, 22-VII-52, pp. 1–2. *CM* VIII, pp. 79–90.

The first part repr. in *Grotesques*, p. 121–23.

C 717

BEETHOVEN ET SES TROIS STYLES, PAR M. W. DE LENZ. Nouvelles musicales.

JD, 11-VIII-52, pp. 1–2. *CM* VIII, pp. 91–104.

Repr. in *Soirées*, 2^e Epilogue, pp. 398–411.

C 718

Inauguration de la statue de Lesueur à Abbeville. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *les Deux Jaket*, opéra comique en un acte, de M. Planard; musique de M. J. Cadaux. THÉÂTRE DE L'OPÉRA. Début de M^{lle} Lagrua dans *Robert-le-Diable*.

JD, 27-VIII-52, p. 1. *CM VIII*, pp. 105–112.

C 719

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Père Gaillard*, opéra-comique en trois actes, de M. Sauvage, musique de M. Henri Reber. THÉÂTRE LYRIQUE.

JD, 11-IX-52, pp. 1-2. *CM VIII*, pp. 113–124.

C 720

LES SOIRÉES DE L'ORCHESTRE. PROLOGUE. DEUXIÈME SOIRÉE. Exécution d'un oratorio – Le sommeil des justes.

R&GM, 19-IX-52, pp. 309–10. C 720–C 725 appeared shortly before the publication of *Soirées*, from which they are all extracted.

C 721

LES SOIRÉES DE L'ORCHESTRE. (2^e fragment.) SIXIÈME SOIRÉE. SEPTIÈME SOIRÉE. Etudes historiques et philosophiques.

R&GM, 26-IX-52, pp. 317–18. See C 720.

C 722

LES SOIRÉES DE L'ORCHESTRE. (3^e fragment).

R&GM, 3-X-52, pp. 327–29. See C 720.

C 723

LES SOIRÉES DE L'ORCHESTRE. (4^e fragment). DIX-SEPTIÈME SOIRÉE. DIX-NEUVIÈME SOIRÉE.

R&GM, 10-X-52, pp. 337–38. See C 720.

C 724

LES SOIRÉES DE L'ORCHESTRE. (5^e et dernier fragment). EPILOGUE. Le dîner de l'étrier. – Toast de Corsino. – Toast du chef d'orchestre – Toast de Schmidt. – Toast de l'auteur.

R&GM, 17-X-52, pp. 346–47. See C 720.

C 725

LES SOIRÉES DE L'ORCHESTRE. V. Wallace, compositeur anglais. See aventures à la Nouvelle-Zélande.

JD, 31-X-52, pp. 1–2. See C 720. Repr. in *Soirées*, 2^e Epilogue, pp. 460–73.

C 726

THÉÂTRE LYRIQUE. *Flore et Zéphire*, opéra-comique en un acte, de M. de Leuven, musique de M. Gautier.

JD, 2/3-XI-52, p. 1. CM VIII, pp. 125–130.

C 727

THÉÂTRE DE L'OPÉRA. Reprise de *Moïse*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Les Mystères d'Udolphé*, opéra en trois actes de MM. Scribe et Germain Delavigne, musique de M. Clapisson. THÉÂTRE LYRIQUE. Reprise du *Postillon de Longjumeau*. – Rentrée de Chollet.

JD, 10-XI-52, pp. 1–2. CM VIII, pp. 121–142. The passage on *Le Postillon de Longjumeau* repr. in *Grotesques*, pp. 217–18.

C 728

THÉÂTRE IMPÉRIAL DE L'OPÉRA-COMIQUE. Première représentation de *Marco Spada*, opéra en trois actes, de M. Scribe, musique de M. Auber. — Début de M^{lle} Caroline Duprez. Concert de M. Vieuxtemps. Concert de M^{lle} Dreyfus.

JD, 25-XII-52, pp. 1-2. *CM VIII*, pp. 143-154.

1853

Summaries *CM VIII*, pp. 581-589.

C 729

THÉÂTRE-LYRIQUE. Dernières premières représentations. Concerts. Vieuxtemps, M^{lle} Clauss, Sivori, Cavallini, Bottesini, Prudent; les quatuors de M. Chevillard; le concert de Sainte-Cécile. Une pluie d'albums, de fleurs mélodiques, alba ligustra. Les promenades d'un solitaire.

JD, 7-I-53, pp. 1-2. *CM VIII*, pp. 155-166.

Concerning *Les promenades d'un solitaire*, see **C 705** and **C 731**.

C 730

ACADÉMIE IMPÉRIALE DE MUSIQUE. Première représentation de *Louise Miller*, opéra en quatre actes, musique de M. Verdi, paroles de M. B. Alaffre. — Début de M^{me} Bosio. Quelques mots sur l'Etat actuel de l'art du chant dans les théâtres lyriques de France et d'Italie, et sur les causes qui l'ont amené.

JD, 6-II-53, pp. 1-2. *CM VIII*, pp. 167-178.

The passage on the present state of singing repr. in *ATC*, pp. 113-19 and 120-27.

C 731

THÉÂTRE IMPÉRIAL DE L'OPÉRA-COMIQUE. Premières représentations de: *le Miroir*, opéra-comique en un acte, musique de M. Gastinel. *Le Sourd ou l'Auberge pleine*, opéra-comique en un acte, et deux tableaux, de Desforges, musique de M. Adam. *Les Noces de Jeannette*, opéra-comique en un acte, de MM. Carré et Jules Barbier, musique de M. Massé. Promenades d'un Solitaire, PAR STEPHEN HELLER. Concerts.

JD, 9-II-53, pp. 1-2. *CM VIII*, pp. 179-190.

Concerning *Promenades d'un solitaire*, see C 705 and C 729.

C 732

THÉÂTRE-LYRIQUE. Première représentation de *les Amours du Diable*, opéra-féerie en trois actes et neuf tableaux, paroles de M. de Saint-Georges, musique de M. A. Grisar. Concerts.

JD, 17-III-53, pp. 1-3. *CM VIII*, pp. 191-204.

C 733

THÉÂTRE IMPÉRIAL DE L'OPÉRA-COMIQUE. Première représentation de *la Tonelli*, opéra-comique en deux actes, de MM. Sauvage et Ambroise Thomas. Concerts. Cabinet de consultations pour les mélodies secrètes.

JD, 6-IV-53, pp. 1-2. *CM VIII*, pp. 205-218.

Repr. in part in *Grotesques*, pp. 261-62.

C 734

La Danse des Fées, par EMILE PRUDENT.

R&GM, 10-IV-53, p. 134.

C 735

ACADÉMIE IMPÉRIALE DE MUSIQUE. Première représentation de *la Fronde*, opéra en cinq actes, de MM. Auguste Maquet et Jules Lacroix, musique de M. Niedermeyer. THÉÂTRE-LYRIQUE. THÉÂTRE DE L'OPÉRA-COMIQUE.

JD, 6/7-V-53, pp. 1-2. *CM VIII*, pp. 219-232.

C 736

La saison musicale de Paris et de Londres.

JD, 26-VII-53, pp. 1-2. *CM VIII*, pp. 233-244.

A revised version repr. in *Grotesques*, pp. 137-44.

C 737

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Nabab*, opéra-comique en trois actes, paroles de MM. Scribe et de Saint-Georges, musique de M. Halévy.

JD, 4-IX-53, pp. 1-2. *CM VIII*, pp. 245-254.

The beginning repr. in *Grotesques*, pp. 233-34.

C 738

THÉÂTRE-LYRIQUE. Réouverture. — Première représentation de *la Moissonneuse*, opéra en quatre actes, de MM. A. Bourgeois et Michel Masson, musique de M. Vogel.

JD, 6-IX-53, pp. 1-2. *CM VIII*, pp. 255-264.

C 739

THÉÂTRE DE L'OPÉRA. Réouverture. — *Les Huguenots*.

JD, 20-IX-53, p. 1. *CM VIII*, pp. 265-270.

C 740

THÉÂTRE-LYRIQUE. *Le Voisin*, opéra en un acte de MM. Brunswick et Beauplan, musique de M. Poise. *Le Bijou perdu*, opéra en trois actes de M. de Leuven, musique de M. Adam. — Début de M^{me} Cabel. George Onslow.

JD, 10-X-53, pp. 1-2. *CM VIII*, pp. 271-282.

C 741

AU RÉDACTEUR.

JD, 22-XII-53, p. 3. *CM VIII*, pp. 283-284.

German translation in *NZfM*, 1-I-54, pp. 10-11.

C 742

Mein Glaubensbekenntniss. Von Hector Berlioz. (Für die „Fliegenden Blätter“ geschrieben.)

Fliegende Blätter für Musik [XII-53], pp. 296–98 (in French), 296–300 (in German) .
An open letter to Professor Lobe. Repr. in MC 130.

1854

Summaries CM VIII, pp. 590–602.

C 743

THÉÂTRE DE L'OPÉRA, L'OPÉRA-COMIQUE, THÉÂTRE-LYRIQUE. Première représentation de *Betty*. Première représentation des *Papillotes de M. Benoit*. Première représentation d'*Elisabeth*. Ecole classique du piano.—Album de la reine Hortense.—Recueil des chansons de Bérat.—*Les Echos du temps passé*.—*Les Nuits blanches*.

JD, 5-I-54, pp. 1–2. CM VIII, pp. 285–296.

Part repr. in *Le Ménestrel*, 22-I-54, pp. 2–3. The beginning repr. in *Grotesques*, pp. 119–20.

C 744

THÉÂTRE DE L'OPÉRA. Début de M^{lle} Sophie Cruvelli dans *les Huguenots*. Dictionnaire liturgique, historique et théorique de plain-chant et de musique d'église au moyen âge et dans les temps modernes, par M. J. d'Ortigues [sic]. *L'Art du chant appliqué au piano*, par S. Thalberg.

JD, 20-I-54, pp. 1–2. CM VIII, pp. 297–308.

Part repr. in *Le Ménestrel*, 22-I-54 pp. 2–3, and in *Bulletin du Commerce d'Avignon*, 26-I-54, pp. 1–2. A passage from the first part repr. in *Grotesques*, pp. 192–93.

C 745

A M. LE DIRECTEUR DE LA GAZETTE MUSICALE DE PARIS.

R&GM, 22-I-54, p. 31. CM VIII, pp. 309–310.

Repr. as CG 1692.

C 746

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *l'Etoile du Nord*, opéra en trois actes, de MM. Scribe et Meyerbeer.

JD, 21-II-54 pp. 1-2. *CM VIII*, pp. 311-324.

C 747

THÉÂTRE-LYRIQUE. Première représentation de *la Fille invisible*, opéra en trois actes de MM. de Saint-Georges et Dupin, musique de M. Adrien Boïeldieu. M^{lle} Spohr. — M. Thomas. — Album de M. A. Morel, *Requiem* de M. H. Cohen, un beau livre de M. Jullien, nouvelles publications de M. Léon Creutzer [sic]. — le quatuor Morin, Chevillard, Mas, Sabattier; M^{me} Mattemann, la Société de Sainte-Cécile, M. Camille Saint-Saëns, l'album de M. Garnier, M^{lle} Hersent, le *Dictionnaire de Musique des frères Escudier*, la préface de M. Halévy.

JD, 2-III-54, pp. 1-2. *CM VIII*, pp. 325-336.

C 748

THÉÂTRE DE L'OPÉRA. Reprise de *la Vestale*. — M^{lle} Cruvelli, Roger, Bonnehee, Obin, M^{lle} Poinot, les danseurs modernes. — Hommages et outrages, traduttori, traditori, beautés et défauts de l'exécution. (Premier article.)

JD, 21-III-54, pp. 1-2. *CM VIII*, pp. 337-350.

Concerning *La Vestale*, see **C 749** and **C 750**.

C 749

THÉÂTRE DE L'OPÉRA. Reprise de *la Vestale*. — Le troisième acte. (Second article.) Du mouvement musical en Hollande. THÉÂTRE-LYRIQUE. Première représentation de *la Promise*, opéra en trois actes de MM. de Leuven et Brunswick, musique de M. Clapisson.

JD, 25-III-54, pp. 1-2. *CM VIII*, pp. 351-365.

Concerning *La Vestale*, see **C 748** and **C 750**.

C 750

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Fiancée du Diable*, opéra en trois actes, de MM. Scribe et Roman, musique de M. Massé. THÉÂTRE-LYRIQUE. Première représentation de *Maître Wolfram*, opéra en un acte de M. Méry, musique de M. Reyer. THÉÂTRE DE L'OPÉRA. Exécution de *la Vestale*, mercredi 7 juin.

JD, 10-VI-54, pp. 1-2. *CM VIII*, pp. 367-380.

One passage repr. in *Grotesques*, pp. 117-19; another, on the devil in opera, repr. *ibid.*, pp. 133-34. Concerning *La Vestale*, see **C 748** and **C 749**.

C 751

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *les Trovatelles*, opéra comique en un acte, de MM. Michel Carré et Lorin, musique de M. Duprato. Séances de musique de chambre. — Le deuxième quatuor de M. Morel. — M. Lemmens. — Deux sonates de Beethoven. — Concert de Saint-Germain. — Le festival de Rotterdam.

JD, 4-VII-54, pp. 1-2. *CM VIII*, pp. 381-392.

Repr. in part in *Grotesques*, pp. 267-68.

C 752

CHRONIQUE MUSICALE. La Fuite en Normandie. — Les Romains à Saint-Valery. — Naufrage d'un lougre. — Inutilité des hommes spéciaux. — Danger qu'on court à tenir compte des spécialités. — L'Opéra au camp. — Amour-propre des Alsaciens. *La Vie de Rossini*, par MM. Escudier. — Le chapitre des contradictions. — Préface de M. Méry. — Les pirogues sans balancier.

JD, 6-IX-54, pp. 1-2. *CM VIII*, pp. 393-405.

The opening sentences repr. in *Grotesques*, p. 117; the first three passages repr. *ibid.*, pp. 123-25.

C 753

Ouverture du Théâtre Impérial de l'Opéra.—Ouverture du Théâtre-Lyrique. Ouverture du Théâtre-Italien.—Ouverture des *Sabots de la marquise*. M^{me} Stoltz, M^{me} Sontag, M^{me} Bosio, M^{lle} Sanier. Liszt. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Sabots de la marquise*, opéra en un acte de MM. Michel Carré et Jules Barbier; musique de M. Ernest Boulanger.

JD, 5-X-54, pp. 1-2. *CM VIII*, pp. 407-418.

The beginning repr. in *Grotesques*, pp. 126-29; the passage on Mmes Stoltz and Sontag repr. *ibid.*, pp. 253-59.

C 754

THÉÂTRE-LYRIQUE. Première représentation de *le Billet de Marguerite*, opéra en trois actes, de MM. de Leuven et Brunswick, musique de M. Gevaert.—Début de M^{me} Deligne. Lauters.—M. et M^{me} Meillet.—*Fernand Cortez* à Vienne.—M^{lle} Lagrua.—A. Sax. Compositions nouvelles pour le piano, par M. Camille Stamaty.

JD, 11-X-54, pp. 1-2. *CM VIII*, pp. 419-429.

The passage on Stamaty's compositions repr. in *FM*, 15-X-54, p. 337.

C 755

THÉÂTRE DE L'OPÉRA. Première représentation de *la Nonne sanglante*, opéra en cinq actes, de MM. Scribe et Germain Delavigne, musique de M. Gounod, décors de MM. Séchan, Despléchin, Cambon, Thierry, Martin et Aumont. THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *l'Etoile du Nord*.

JD, 24-X-54, pp. 1-3. *CM VIII*, pp. 431-447.

C 756

REVUE MUSICALE. THÉÂTRE-LYRIQUE: Emotion populaire; première représentation de *Schahabaham II*; reprise de Maître Wolfram; M^{me} Meillet. [Nouvelles d'outre-mer. Nouvelles d'outre-Rhin.] Roger en Allemagne; M^{me} Charton-Demeur à Rio; M^{lle} La Grua à Vienne; M^{me} de La Grange à Saint-Petersbourg; M^{me} Bosio à Paris. THÉÂTRE IMPÉRIAL DE L'OPÉRA. *Le veau gras*: rentrée de M^{lle} Cruvelli. M. Crosnier.—M. Lacombe.—Nouvelles compositions de M. Rosenhain.

JD, 25-XI-54, pp. 1-2. *CM VIII*, pp. 449-459.

Repr. in part in *Grotesques*, pp. 113-16.

1855

Summaries CM VIII, pp. 602-611.

C 757

THÉÂTRE DE L'OPÉRA. Débuts—M^{me} S[t]oltz, Gardoni, Neri-Baraldi. THÉÂTRE-LYRIQUE. *Le Muletier de Tolède*, opéra en trois actes, de MM. Clairville et Dennery, musique de M. Adam. Les derniers soupirs de l'âne. Rentrée de M^{me} Ugalde à l'Opéra-Comique. — L'écrin de M. Perrin. Albums.

JD, 9-I-55, p. 1. CM VIII, pp. 461-468.

Repr. in part in Condé, pp. 118-19.

C 758

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Chien du Jardinier*, opéra-comique en un acte, de MM. Lockroy et Corman, musique de M. Grisar. Concert du Conservatoire—Soirée de M. et M^{me} Desmarest. — Concert de *la France musicale*. — Sextuor de M. Salvator.—Symphonie de M. G. Mathias.—Album de Pierre Dupont.—Nouveau concerto de M. Herz.—Soirées musicales de M^{me} Viardot.—Concert de M. Fumagalli. THÉÂTRE-LYRIQUE. Première représentation de *Robin des Bois*.

JD, 26-I-55, pp. 1-2. CM VIII, pp. 469-480.

Repr. in part in Condé, pp. 119-20.

C 759

THÉÂTRE DE L'OPÉRA. Débuts de M^{me} Stoltz dans *le Prophète*. THÉÂTRE-LYRIQUE. Première représentation de *Lisette*, opéra en deux actes, de MM. Sauvage et Ortolan.—M^{me} Meillet dans *Les Charmeurs*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Cour de Célimène*, opéra-comique en deux actes, de MM. Rosier et A. Thomas.

JD, 17-IV-55, pp. 1-2. CM VIII, pp. 481-492.

C 760

LE TE DEUM DE M. H. BERLIOZ.

FM, 22-IV-55, p. 123. Signed *CM VIII*, pp. 493–494.

Signed X. X. Prepared from an autograph in Berlioz's hand; see [118](#), above, and *NBE* vol. 10, p. 194.

C 761

Jaguarita l'Indienne, opéra en trois actes, de MM. de Saint-Georges et Leuven, musique de M. Halévy.

JD, 19-V-55, pp. 1–2. *CM VIII*, pp. 495–504.

The beginning repr. in *Grotesques*, pp. 93–95.

C 762

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Jenny Bell*, opéra-comique en trois actes, de MM. Scribe et Auber. M^{me} Sontag, Jenny Lind, Paër, les Astucio; les Fourmis blanches; les Remparts de corail; le lord protecteur. — Les Pensionnats de demoiselles; les Petites, les Grandes. — Supériorité des professeurs qui ne professent pas. — Ma façon d'enseigner la guitare. — La raison et la vertu; anathème sur ces deux fléaux du cœur humain. — Les pères Capulets. — Le *God Save the King*. — Roger en Europe et en Australie. M^{me} Stoltz au Brésil. — Conspiration des Antipodes.

JD, 8-VI-55, pp. 1–2. *CM VIII*, pp. 505–516.

Several of these vignettes repr. in *Grotesques*, e. g. "Les Astucio," pp. 97–99; the passage on Jenny Bell, 101–02; the anecdote on *God Save the King*, 103; and the passage on Mme Stoltz in Brazil, 105.

C 763

THÉÂTRE DE L'OPÉRA. Première représentation de *Sainte-Claire*, opéra en trois actes, de S.A.R. le duc de Gotha, paroles traduites de l'allemand, par M. Oppelt. *Les Vêpres siciliennes*. THÉÂTRE-LYRIQUE. Première représentation de *Une Nuit à Séville*, opéra en un acte, de MM. Nuiter et Beaumont, musique de M. Frédéric Barbier. Chœurs de l'Union chorale de Cologne.

JD, 2-X-55, pp. 1–2. *CM VIII*, pp. 517–530.

The excerpt on *Les Vêpres siciliennes* repr. in *FM*, 7-X-55, p. 314, and in Condé, p. 340.

C 764

REVUE MUSICALE. Theatre de l'Opera-Comique. – Première représentation de *Deucalion et Pyrrha*, opéra en un acte de MM. Jules Barbier et Michel Carré, musique de M. Montfort. *Grandes études pour le piano, en soixante caprices caractéristiques, dans le style libre et dans le style sévère*, par M. Amédée Méreaux. *Chants de l'Armée*, PAR M. G. KASTNER. Henri Heine. A Sa Majesté Aïmata Pomaré, reine de Taïti, Eimeo, Ouahine, Raïatea, Bora-Bora, Toubouaï-Manou et autres îles dont les œuvres viennent d'obtenir la médaille d'argent à l'Exposition universelle.

JD, 19-X-55, pp. 1-2. *CM VIII*, pp. 531-542.

The letter to Aïmata Pomaré repr. in *Grotesques*, pp. 81-86. See also [140](#), above.

C 764^{bis}

Concert de M^{lle} Judith Lion

R&GM, 18-XI-55.

Signed *HB*. See *CG IX*, p. 440.

[Contributed by Peter Bloom.]

C 765

VOYAGES. A M. le Rédacteur en chef. VOYAGE EN RUSSIE (1847). [I].

Magasin des Demoiselles, [25]-XI-55, pp. 38-42. *CM VIII*, pp. 543-548.

For the remainder of the series, repr. in *Mémoires* 55-56 and *Travels/Russia*, see [C 766](#), [C 774](#), [C 780](#), and [C 782](#).

C 766

VOYAGES. VOYAGE EN RUSSIE (1847). (Suite.) [II].

Magasin des Demoiselles, [25]-XII-55, pp. 67-73. *CM VIII*, pp. 549-556.

See [C 765](#).

C 767

THÉÂTRES-LYRIQUES. Les Lavandières de Santarem.—Le secret de l'oncle Vincent.—Le Solitaire.—Le Housard de Berchini.—Le Songe d'une Nuit d'été.—Les Saisons.—Pantagruel. Première représentation des *Saisons*, opéra-comique en trois actes de MM. Jules Barbier et Carré, musique de M. Massé.

JD, 31-XII-55, pp. 1-2. *CM* VIII, pp. 557-569.

1856

Summaries *CM IX*, pp. 595–607.

C 768

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (Premier article.)

R&GM, 6-I-56, pp. 4–5. For the remainder of the series, extracted from the second edition of the *Traité* (see [A 2](#)), see *C 771*, *C 773*, and *C 775–C 779*. For an English translation, see *C 783*.

C 769

EXPOSITION UNIVERSELLE. Les Instrumens de musique à l'Exposition universelle. (Premier article.)

JD, 9-I-56, p. 3. *CM IX*, pp. 1–8.

For the remainder of the series, see *C 770* and *C 772*.

C 770

EXPOSITION UNIVERSELLE. Les Instrumens de musique à l'Exposition universelle. (Deuxième article.) MM. Boëhm, Cavaillé-Coll, A. Sax, Vuillaume, Alexandre.

JD, 12-I-56, p. 3. *CM IX*, pp. 9–16. See *C 769*.

C 771

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (2^e article.)

R&GM, 13-I-56, pp. 9–11. See *C 768*.

C 772

EXPOSITION UNIVERSELLE. Les Instrumens de musique à l'Exposition universelle. Troisième article. Le Concertina.—Les gammes enharmoniques.— Les acousticiens et les musiciens.—Pianos: MM. Erard, Herz, Pleyel.—Les hautbois de M. Triebert.—Supériorité des fabricans de Paris.

JD, 15-I-56, p. 3. *CM IX*, pp. 17–22. See *C 769*.

C 773

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (3^e article.)

R&GM, 20-I-56, pp. 17–18. See C 768.

C 774

VOYAGES. VOYAGE EN RUSSIE (1847). (Suite.) [III].

Magasin des Demoiselles, [25]-I-56, pp. 106–14. See C 765.

C 775

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (4^e article.)

R&GM, 3-II-56, pp. 33–35. See C 768.

C 776

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (5^e article.)

R&GM, 10-II-56, pp. 41–42. See C 768.

C 777

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (6^e article.)

R&GM, 17-II-56, pp. 49–50. See C 768.

C 778

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (7^e article.)

R&GM, 24-II-56, pp. 57–58. See C 768.

C 779

LE CHEF D'ORCHESTRE, THÉORIE DE SON ART. (8^e et dernier article.)

R&GM, 2-III-56, pp. 65–66. See C 768.

C 780

VOYAGES. VOYAGE EN RUSSIE (1847). (Suite.) [IV].

Magasin des Demoiselles, [25]-III-56, pp. 166–71. See C 765.

C 781

THÉÂTRE-LYRIQUE. Première représentation de *Mam'zelle Geneviève*, opéra-comique en deux actes, de MM. Brunswick et de Beauplan, musique de M. Adam. – Rentrée de M^{me} Meillet. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Chercheur d'esprit*, opéra-comique en un acte, de MM. Edouard Fossier et Besanzoni. BIBLIOTHÈQUE MUSICALE ANCIENNE ET MODERNE, 200 volumes grand in 8°. Concerts. Concert de Vivier. Avec vingt francs on a un billet.

JD, 29-III-56, pp. 1–2. *CM IX*, pp. 23–36.

The passage on the 20-franc ticket repr. in *Grotesques*, pp. 151–52.

C 782

VOYAGES. VOYAGE EN RUSSIE (1847). (Fin.) [V].

Magasin des Demoiselles, [25]-IV-56, pp. 205–07. See C 765.

C 783

THE ORCHESTRAL CONDUCTOR. [I]. Theory of his Art.

MT, 1-V-56, pp. 227–30. For the remainder of the series, translated by Mary Cowden Clarke from the series beginning at C 768, see C 785, C 787, and C 788.

C 784

THÉÂTRE-LYRIQUE. *Le Chapeau du roi*, opéra-comique en un acte, paroles de M. Edouard Fournier, musique de M. Caspers; première représentation. *Un Miserere*. (Première audition.) [Mercadante.] THÉÂTRE DE L'OPÉRA-COMIQUE. *Valentine d'Aubigny*, opéra en trois acts, de MM. Michel Carré et Jules Barbier, musique de M. Halévy, première représentation. THÉÂTRE DE L'OPÉRA. Concert européen.

JD, 3-V-56, pp. 1–2. *CM IX*, pp. 37–51.

The passage on Mercadante's *Miserere* repr. in *Grotesques*, p. 135.

C 785

THE ORCHESTRAL CONDUCTOR. [II].

MT, 1-VI-56, pp. 243–46. See C 783.

C 786

THÉÂTRE DE L'OPÉRA. Débuts: M^{lle} Elmire, M^{lle} Ribault. Reprise de *Richard Cœur de Lion* à l'Opéra-Comique et au Théâtre-Lyrique. — Débuts de MM. Barbot et Michot.

JD, 2-VI-56, p. 1. *CM IX*, pp. 53–60.

A passage on singers and the public repr. in *ATC*, pp. 129–31. The passage on *Richard Cœur de Lion* repr. in *Condé*, pp. 225–26.

C 787

THE ORCHESTRAL CONDUCTOR. [III].

MT, 1-VII-56, pp. 259–61. See C 783.

C 788

THE ORCHESTRAL CONDUCTOR. [IV].

MT, 1-VIII-56, pp. 275–78. See C 783.

C 789

PLOMBIÈRES ET BADE. (1^{re} LETTRE). A M. le Rédacteur en chef du *Journal des Débats*. Plombières. — Les Vosges. — La piscine. — Les parities [*sic*] de plaisir, — Visite à M^{lle} Dorothée. Plombières, le 24 août.

JD, 4-IX-56, pp. 1–2. *CM IX*, pp. 61–68. Repr. in *Grotesques*, pp. 157–58. See C 790.

C 790

PLOMBIÈRES ET BADE. (2^e LETTRE). A M. le Rédacteur en chef du *Journal des Débats*. (Voir le *Journal des Débats* du 4 septembre.) Arrivée chez M^{lle} Dorothée. — Le val d'Ajol. — Toujours ramper — Pourquoi vieillir, souffrir et mourir? — La fontaine de Stanislas. — Les Moraines. — Les glaciers. — Les tables d'hôte. — Caquets et médisances. — L'Eaugronne. — M. le docteur Sibille; son procédé pour guérir les maladies intestinales. — Les pères sans entrailles. — Effroi de monsieur Prud'homme. — Concert de Vivier. — Soirée chez l'Empereur. — Bade. — Un opéra nouveau de M. Clapisson; succès. — Le concert. — M^{me} Viardot. — M^{lle} Duprez. — Beethoven. — Retour à Plombières. — Tristesse. Plombières, le 30 août.

JD, 9-IX-56, pp. 1-2. *CM IX*, pp. 71-82. Repr. in *Grotesques*, pp. 169-82. See **C 789**.

C 790^{bis}

L'Antiphonel de Debain.

Le Luth français, 20-IX-56. See **C 613**.

C 791

REVUE MUSICALE. THÉÂTRE DE L'OPÉRA. Reprise du *Guillaume Tell* et du *Prophète*. — Débuts de M^{lle} Hamackers, de M^{me} Borghi-Mamo. — Rentrée de Roger. THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Zampa*. Liszt en Hongrie. Concert de la Société Philharmonique de Boulogne-sur-Mer. Début de Thalberg sur l'orgue Alexandre. Distribution des prix du Conservatoire de Marseille.

JD, 24-IX-56, pp. 1-2. *CM IX*, pp. 83-94. The passage on M^{me} Borghi-Mamo repr. in *FM*, 5-X-56, p. 317.

C 792

THÉÂTRE DE L'OPÉRA. Première représentation de *la Rose de Florence*, opéra en deux actes, de M. de Saint-Georges, musique de M. Emanuele Billetta. THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Jean de Paris*. — Débuts de M. Stockhausen. — M^{me} Cabel dans *l'Etoile du Nord*. — Rentrée de M^{me} Duprez van den Heuffel. THÉÂTRE-LYRIQUE. Le prix de quinze cents francs fondé par M. E. Rodrigue. Les professeurs de piano. — L'orgue-Alexandre en Russie. — M. Durand. — Les concerts Musard. — Arban. — Vieuxtemps. — Th. Ritter: son succès à Francfort, son ouverture.

JD, 15-XI-56, pp. 1-2. *CM IX*, pp. 95-109.

C 793

THÉÂTRE DE L'OPÉRA-COMIQUE. *Le Sylphe*, opéra en deux actes, de MM. de Saint-Georges et Clapisson.

JD, 30-XI-56, p. 1. *CM IX*, pp. 111-116.

C 794

THÉÂTRE DE L'OPÉRA. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Maître Pathelin*, opéra-comique en un acte, arrangé d'après l'ancienne comédie, par MM. de Leuven et F. Langlé, musique de M. Bazin. THÉÂTRE DES FOLIES-NOUVELLES. *L'Art de chanter*, par M. Henri Panofka. CONCERTS. Publications nouvelles. M^{me} Stoltz à La Haye.

JD, 19-XII-56, p. 1. *CM IX*, pp. 117-126.

C 795

THEATRE-LYRIQUE. Première représentation de *la Reine Topaze*, opéra en trois actes, de MM. Lockroy et Léon Battu, musique de M. Masset. *Les Aventures d'un gentilhomme breton aux îles Philippines*, par M. de La Gironnière.

JD, 31-XII-56, pp. 1-2. *CM IX*, pp. 127-138.

1857

Summaries *CM IX*, pp. 607-619.

C 796

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Psyché*, opéra en trois actes, de MM. Jules Barbier et Michel Carré, musique de M. A. Thomas. *L'opéra le Trouvère*: M^{me} Lauters. Méthode de trompette, PAR M. DAUVERNÉ.

JD, 3-II-57, pp. 1-2. *CM IX*, pp. 139-152.

C 797

THÉÂTRE-LYRIQUE. Première représentation d'*Obéron*, opéra fantastique de Ch.-M. Weber. Concerts. Symphonies de MM. Reber et Saint-Saens.—M. Léon Kreutzer; ses quatuors.—M^{me} Pauline Viardot.—MM. Sivori, Stainlein, Lubeck, Van Gelder.—M. Reichardt, M^{me} Massart, M. Jacquart, M. Bronsart.—Théodore Ritter.

JD, 6-III-57, pp. 1-2. *CM IX*, pp. 153-167.

The first part repr. in *ATC*, pp. 251-64.

C 798

THÉÂTRE DE L'OPÉRA. Première représentation de *François Villon*, opéra en un acte de M. Got, musique de M. Edmond Membrée. Concerts.

JD, 26-IV-57, pp. 1-2. *CM IX*, pp. 169-181.

The beginning, on music and dance, repr. in *Grotesques*, pp. 221, 223-24; the section on concerts repr. *ibid.* pp. 229-32.

C 799

THÉÂTRE DE L'OPÉRA. Début de M^{lle} de La Pommeraie dans *la Reine de Chypre*.
THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *Joconde*, opéra-comique en trois actes d'Etienne, musique de Nicolo. Compositions nouvelles.

JD, 7-V-57, pp. 1-2. *CM IX*, pp. 183-197.

C 800

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Clef des champs*, opéra en un acte, de M. Boisseaux, musique de M. Deffès. THÉÂTRE-LYRIQUE. Première représentation des *Nuits d'Espagne*, opéra en deux actes de M. Michel Carré, musique de M. Semet.

JD, 31-V-57, p. 1. *CM IX*, pp. 199-205.

C 801

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Dames capitaines*, opéra en trois actes de M. Mélesville, musique de M. H. Reber. Compositions nouvelles de Prudent. Leçons de lecture musicale, PAR M. HALÉVY. Le Pré Catalan, Première représentation de *Nella*, ballet avec chœurs de MM. Brideau et Duchateau, musique de M. Pilati.

JD, 12-VI-57, pp. 1-2. *CM IX*, pp. 207-218. See C 802.

C 802

COMPOSITIONS NOUVELLES DE PRUDENT.

R&GM, 14-VI-57, pp. 194-95. Repr. of part of C 801.

C 803

THÉÂTRE DE L'OPÉRA. Début de Renard dans *Guillaume Tell*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Mariage extravagant*, vaudeville de Désaugiers, arrangé en opéra-comique, musique de M. E. Gautier. THÉÂTRE LYRIQUE. Premières représentations des *Commères*, opéra en un acte, de M. Granval, musique de M. Montuoro; et du *Duel du Commandeur*, autre opéra en un acte de M. Boisseaux, musique de M. Th. Lajarte. Manuel pratique et raisonné d'harmonie A L'USAGE DES PENSIONNATS.

JD, 3-VII-57, pp. 1-2. *CM IX*, pp. 219-230.

An anecdote, "Vanté de la gloire," repr. in *Grotesques*, pp. 209-14. See C 804.

C 804

Manuel pratique et raisonné d'harmonie A L'USAGE DES PENSIONNATS.

R&GM, 12-VII-57, p. 228. A repr. of the last part of C 803.

C 805

[none]

C 806

THÉÂTRE LYRIQUE. Première représentation d'*Euryanthe*, opéra fantastique de Weber.

JD, 8-IX-57, p. 1. *CM IX*, pp. 231-237. Repr. in *Condé*, pp. 340-46.

C 807

BADE. M. Bénazet, son influence. — les anciens et les modernes; leur manière d'envisager le culte de l'art. — Les pionniers du Far-Ouest. — L'orchestre de la Conversation. — La bande militaire autrichienne; M. Eyschler. — L'orchestre et les chœurs de Carlsruhe; MM. J. Strauss et Krug. — Les concerts de musique de chambre: les comédies, l'opéra-comique composés pour Bade. — Les chanteurs de Paris, les chanteurs de Carlsruhe. — M. et M^{me} Massart; MM. Jacquart, Arban, Wuille, Grodwolle, Steinbrüggen. — Les appeaux, les grives, le grand filet. — Jean Bart et Louis XIV. — Les petits misères des grands concerts. — M. Daussoigne-Méhul; le piano-orgue d'Alexandre. — Le vieux château, le Mercure, le livre de M. Eugène Guinot.

JD, 24-IX-57, pp. 1-2. *CM IX*, pp. 239-250.

One passage, "Les petits misères des grands concerts," repr. in *Grotesques*, pp. 145-49.

C 808

THÉÂTRE DE L'OPÉRA. *Le Cheval de bronze*, opéra-ballet en quatre actes, paroles de M. E. Scribe, musique de M. Auber. Ecole Beethoven.

JD, 30-IX-57, pp. 1-2. *CM IX*, pp. 251-257.

An anecdote on M^{me} Ferraris repr. in *Grotesques*, p. 225.

C 809

REVUE MUSICALE. *Don Pèdre*. — *Maître Griffard*. — *Maître Wolfram*. — *Jeannot et Colin*. — *Le Rossignol*; M. Etienne, M^{me} Lebrun. — Cruauté des acteurs de l'Opéra-Comique. — Humanité de ceux du Théâtre-lyrique. — Départ de M^{me} Meillet. — Arrivée de M^{me} Cambardi. — L'école du chevrotement: les boucs, les chèvres et les agneaux professeurs de chant. — Les préludes pendant les entr'actes. — Férocité des orchestres parisiens. — Arrêté de M. le préfet de police. — Barbarie des choristes. — Autre arrêté de M. le préfet de police. — Doctrine religieuse basée sur le rythme. — Le rythme de l'infamie, le rythme de la mollesse, le rythme de l'orgueil. — Haydn, Mozart et Beethoven. — Beethoven faisant pleurer sur la perte du diable. — Doutes inspirés sur l'ensemble de la théorie par la hardiesse de cette dernière assertion. — *Maître M^{lle} Zina Richard*. — Un mot de M. Auber. Théâtre de l'Opéra-Comique. Première représentation de *Don Pèdre*, opéra-comique en deux actes, de MM. Cormon et Grange, musique de M. Poise. Théâtre-Lyrique. Première représentation de *Maître Griffard*. Théâtre de l'Opéra-Comique. Première représentation de la reprise de *Jeannot et Colin*, opéra en trois actes de Nicolo et Etienne. Théâtre-lyrique. Reprise de *Maître Wolfram*; M^{me} Meillet. — Début de M^{me} Cambardi dans *Obéron*. Du Rhythme, par M^{me} Marie-Bernard Giertz. Théâtre de l'Opéra.

JD, 24-X-57 pp. 1-2. *CM IX*, pp. 259-271.

Parts repr. in *Grotesques*: "Mme Lebrun," pp. 215-16; "Le rythme de l'orgueil," pp. 219-20; "Mot d'Auber," p. 227.

C 810

THÉÂTRE-LYRIQUE. Première représentation de *Margot*, opéra en trois actes, de MM. Saint-Georges et Leuven, musique de M. Clapisson. Inauguration de la salle Beethoven. CONCERT D'OUVERTURE.

JD, 17-XI-57, pp. 1-2. *CM IX*, pp. 273-285.

The beginning repr. in *Grotesques*, pp. 199-200.

C 811

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Carnaval de Venise*, opéra en trois actes, de MM. Sauvage et Ambroise Thomas. Mouvement musical de Paris. Le concert donné à l'Opéra. — *L'Elie* de Mendelssohn au Cirque. — Messe de M. Thomas à Saint-Eustache. — M. Daussoigne-Méhul; le piano-orgue d'Alexandre.

JD, 14-XII-57, pp. 1-2. *CM IX*, pp. 287-296.

1858

Summaries *CM IX*, pp. 619–634.

C 812

THÉÂTRE-LYRIQUE. Première représentation de *la Demoiselle d'honneur*, opéra en trois actes de MM. Meslepès et Kauffman, musique de M. Semet. Représentations de M^{me} Viardot à Varsovie. — Concerts de la Société des Jeunes-Artistes. — M. Gastinel et ses nouvelles compositions.

JD, 6-I-58, pp. 1–2. *CM IX*, pp. 297–306.

The first portion, on the model critic, repr. in *Grotesques*, pp. 131–32.

C 813

THÉÂTRE LYRIQUE. Première représentation du *Médecin malgré lui*, mis en musique par M. Gounod.

JD, 22-I-58, pp. 1–2. *CM IX*, pp. 307–317.

A revised version repr. in *Grotesques*, pp. 235–43. Repr. in part in *Condé*, pp. 296–300.

C 814

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Désespérés*, opéra-comique en un acte, de MM. de Leuven et Jules Moniaux, musique de M. Bazin.

JD, 4-II-58, p. 1. *CM IX*, pp. 319–323.

The first part repr. in *Grotesques*, pp. 201–02.

C 815

Souvenirs du monde musical.

Monde illustré, 13-II-58, pp. 106–07. *CM IX*, pp. 325–334.

Repr. in *Mémoires* 52, See C 870.

C 816

THÉÂTRE DE L'OPÉRA. Début de M^{lle} Artot dans *le Prophète*. Théâtre de l'Opéra-Comique. Première représentation de la reprise de *la Fiancée*, de MM. Scribe et Auber. Théâtre-Lyrique. Représentation d'Adieux de M^{me} Vandeuvel; Duprez, Couderc, M^{me} Carvalho, M^{lle} Lehman, M. Godefroy.

JD, 17-II-58, pp. 1-2. *CM IX*, pp. 335-343.

The passage on Mlle Artôt repr. in *Grotesques*, pp. 191-95.

C 817

HENRY LITOLFF. Son quatrième concerto symphonique. Concert des Jeunes Artistes. — Les compositeurs vivans à Paris.

JD, 5-III-58, pp. 1-2. *CM IX*, pp. 345-352.

Repr. in *MM*, pp. [303]-16.

C 818

THÉÂTRE DE L'OPÉRA. Première représentation de *la Magicienne*, opéra en cinq actes, de M. de Saint-Georges, musique de M. Halévy.

JD, 24-III-58, pp. 1-2. *CM IX*, pp. 353-365.

The beginning repr. in *Grotesques*, pp. 265-66.

C 819

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Quentin Durward*, opéra-comique en trois actes, de MM. Cormon et Michel Carré, musique de M. Gevaërt. THÉÂTRE LYRIQUE. Reprise de *la Perle du Brésil*. Concerts. *Fernand Cortez*. — Barroilhet. — Tamberlick.

JD, 3-IV-58, pp. 1-2. *CM IX*, pp. 367-378.

C 820

THÉÂTRE LYRIQUE. Première représentation d'*Almanzor*, opéra en un acte, de MM. Eugène Labat et Louis Ulbach, musique de M. Renaud de Vilbach, et de *Preciosa*, opéra en un acte, de Weber. Auguste Gathy. Dernier concert de Litolff.

JD, 23-IV-58, pp. 1-2. *CM IX*, pp. 379-388.

The last portion repr. in *Grotesques*, pp. 183–84. The passage on *Preciosa* repr. in *Condé*, pp. 347–48.

C 821

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Chaises à porteurs*, opéra en un acte, de MM. Dumanoir et Clairville, musique de M. Masset. Reprise du *Muletier*, opéra en un acte, de M. Paul de Kock, musique d'Hérold. THÉÂTRE DE L'OPÉRA. THÉÂTRE LYRIQUE. Première représentation des *Noces de Figaro*, de Mozart. Concerts.

JD, 16-V-58, pp. 1–2. *CM IX*, pp. 389–400.

Repr. in part in *Grotesques*, pp. 203–04.

C 822

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Fourberies de Marinette*, opéra-comique en un acte, paroles de M. Chazot, musique de M. Creste. THÉÂTRE LYRIQUE. Première représentation de *l'Agneau de Chloé*, opéra-comique en un acte, paroles de M. Clairville, musique de M. Montaubry. *Méthode théorique et pratique d'orgue-Alexandre à l'usage des pianistes*, par MM. d'Aubel et A. Durand, organiste du grand orgue de Saint-Roch.

JD, 19-VI-58, p. 1. *CM IX*, pp. 401–406.

The first part repr. in *Grotesques*, pp. 205–08. The passage on *Alexandre* repr. in *Le Ménestrel*, 27-VI-58.

C 823

REVUE MUSICALE. Clôture du Théâtre-Lyrique. — Représentations de sa troupe à Montmartre et à Saint-Germain. — Déboires des comédiens ambulans. — M^{me} Lagrange — M^{me} Charton-Demeur. — Fêtes de Bade. — Précautions prises par M. Bénazet contre les cauchemars. — Vivier à Lisbonne. — Le concours de composition musicale à l'Institut. — *Le Nègre de madame*, opérette en un acte, de M. Th. Ritter — Engagement de M^{me} Carvalho à l'Opéra. — Le Pré Catelan. — La bataille de Pavie. — Les fêtes équestres.

JD, 20-VII-58, p. 1. *CM IX*, pp. 407–411.

Several sentences on Bénazet repr. in *Grotesques*, p. 144.

C 824

THÉÂTRE-LYRIQUE. 1^{re} représentation de *la Harpe d'or*, opéra en deux actes, de MM. Jaime fils et Dubreuil, musique de M. Félix Godefroid. Reprise de *la Reine de Chypre* à l'Opéra; reprise du *Domino noir*, à l'Opéra-Comique; dernières représentations de *Sacountala*, la musique de M. Reyer. Droits d'auteurs des musiciens qui écrivent pour l'Opéra. M^{me} Charton-Demeur, son succès à Bade.

JD, 15-IX-58, pp. 1-2. *CM IX*, pp. 413-422.

The beginning repr. in *Grotesques*, pp. 269-70.

C 825

A M. le directeur du MONDE ILLUSTRÉ.

MI, 18-IX-58, p. 190. Concerns the *Mémoires* to follow. See C 826.

C 826

MÉMOIRES D'UN MUSICIEN. [I-II].

MI, 25-IX-58, pp. 202-03. The first of 33 extracts from the *Mémoires* in numbered chapters. See C 828, C 831, C 833-C 835, C 837-C 840, C 842-C 848, C 850, C 854, C 857, C 858, C 860, C 862-C 864, C 866-C 868, and C 870-874. See also C 815 and C 825.

C 827

LE DIAPASON. Le diapason a-t-il réellement monté et dans quelles proportions depuis cent ans? Mauvais effets produits par l'exhaussement du diapason. Causes qui ont amené l'exhaussement du diapason. Faut-il baisser le diapason? Il faut donc seulement fixer le diapason actuel?

JD, 29-IX-58, pp. 1-2. *CM IX*, pp. 423-431.

Repr. in C 829 and in part in C 830. Repr. in *ATC*, pp. 307-317. See C 852.

C 828

MÉMOIRES D'UN MUSICIEN. (Suite.) [III-IV].

MI, 2-X-58, pp. 218-19. See C 826.

C 829

LE DIAPASON.

R&GM, 3-X-58, pp. 326–28. A repr. of C 827.

C 830

L'exhaussement du diapason.

FM, 3-X-58, pp. 317–18. A repr. of part of C 827.

C 831

MÉMOIRES D'UN MUSICIEN. IV. (suite.) V.

MI, 9-X-58, pp. 231, 234. See C 826.

C 832

THÉÂTRE-LYRIQUE. Première représentation de *Broskovano*, opéra-comique en deux actes, paroles de M. Henri Boisseau, musique de M. Louis Deffès. [Livres.]

JD, 9-X-58, pp. 1–2. *CM IX*, pp. 433–440.

C 833

MÉMOIRES D'UN MUSICIEN. (Suite.) VI.

MI, 23-X-58, pp. 267, 269. See C 826.

C 834

MÉMOIRES D'UN MUSICIEN. (Suite.) VII.

MI, 30-X-58, pp. 278–79. See C 826.

C 835

MÉMOIRES D'UN MUSICIEN. (Suite.) VIII–IX.

MI, 6-XI-58, pp. 298–99. See C 826.

C 836

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Bacchante*, opéra en deux actes, de MM. de Leuven et de Beauplan, musique de M. E. Gauthier. Théâtre-Lyrique. Reprise d'*Oberon*. M^{me} Charton-Demeur à Trieste.

JD, 8-XI-58, pp. 1-2. *CM IX*, pp. 441-448.
An extract repr. in *Grotesques*, pp. 197-98.

C 837

MÉMOIRES D'UN MUSICIEN. (Suite.) X.

MI, 20-XI-58, pp. 326-27. See **C 826**.

C 838

MÉMOIRES D'UN MUSICIEN. (Suite.) XI.

MI, 4-XII-58, p. 363. See **C 826**.

C 839

MÉMOIRES D'UN MUSICIEN. (Suite.) XII.

MI, 11-XII-58, pp. 374-75. See **C 826**.

C 840

MÉMOIRES D'UN MUSICIEN. (Suite.) XIII.

MI, 18-XII-58, p. 391. See **C 826**. Includes errata for **C 839**.

C 841

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Trois Nicolas*, opéra-comique en trois actes, de M. Lopès, musique de M. Clapisson—Début de Montaubry. Théâtre de l'Opéra. Débuts de M^{me} Barbot dans *les Huguenots*.

JD, 21-XII-58, pp. 1-2. *CM IX*, pp. 449-457.

C 842

MÉMOIRES D'UN MUSICIEN. (Suite.) XIV, XVI.

MI, 25-XII-58, pp. 406-07. See C 826. Chapter 15 was omitted.

1859

Summaries *CM IX*, pp. 634-646.

C 843

MÉMOIRES D'UN MUSICIEN. (Suite.) XVII-XVIII.

MI, 1-I-59, p. 10. See C 826.

C 844

MÉMOIRES D'UN MUSICIEN. (Suite.) XVIII-XIX.

MI, 8-I-59, p. 26. See C 826.

C 845

MÉMOIRES D'UN MUSICIEN. (Suite.) XX.

MI, 15-I-59, pp. 42-43. See C 826.

C 846

MÉMOIRES D'UN MUSICIEN. (Suite.) XXI-XXII.

MI, 22-I-59, p. 58. See C 826. Chapters 23-24 were omitted.

C 847

MÉMOIRES D'UN MUSICIEN. (Suite.) XXV-XXVI.

MI, 29-I-59, pp. 70-71. See C 826.

C 848

MÉMOIRES D'UN MUSICIEN. (Suite du chapitre XXVI.) XXVII, XXIX.

MI, 5-II-59, pp. 90–91. See C 826. Chapter 28 was omitted.

C 849

REVUE MUSICALE. La Société des Jeunes Artistes: *La Symphonie pastorale*. — Les poètes anciens. — Beethoven. — MM. Sainton, Gardoni; Henri Ketten, Jean Becker, Théodore Ritter. *Symphonie nouvelle*, de M. Samuel—M^{lle} Dorus. Zanni de Ferranti.

JD, 18-II-59, pp. 3–4. *CM IX*, pp. 459–464.

The passage on Sainton repr. in *FM*, 20-II-59, p. 90.

C 850

MÉMOIRES D'UN MUSICIEN. (Suite de chapitre XXIX.)

MI, 19-II-59, pp. 118–19. See C 826.

C 851

LES GROTESQUES DE LA MUSIQUE, Par HECTOR BERLIOZ. [I]. PROLOGUE. Lettre des choristes de l'Opéra à l'auteur. Réponse de l'auteur aux choristes de l'Opéra.

R&GM, 20-II-59, pp. 57–59. C 851 and C 853 appeared shortly before the publication of *Grotesques*, from which they are both extracted.

C 852

Paris, le 24 février. Rapport présenté à S. Exc. le ministre d'Etat par la commission chargée d'établir en France un diapason musical uniforme. (Arrêté du 17 juillet 1858.)

Moniteur universel, 25-II-59, pp. [221]–22. Repr. in *FM*, 27-II-59, pp. 96–110, and, under the title "Diapason normal," in *R&GM*, 27-II-59, pp. 70–74. Berlioz is one of twelve signatories. See C 827.

C 853

LES GROTESQUES DE LA MUSIQUE. (2^e article.) A mes bons amis les artistes des chœurs de l'Opéra de Paris, ville barbare. Les Athées de l'expression. La Trompette marine. — Le Saxophone. — Les Savants en instrumentation. Un rival d'Erard.

R&GM, 27-II-59, pp. 67–69. See C 851.

C 854

MÉMOIRES D'UN MUSICIEN. (Suite.) XXXI. XLIII [in part].

MI, 5-III-59, p. 151. See C 826. Chapters 30, 32–42, and part of 43 were omitted.

C 855

THÉÂTRE-LYRIQUE. Première représentation de *la Fée Carabosse*, opéra en trois actes, avec un prologue, de MM. Lockroy et Cogniard; musique de M. Massé. Concert de Prudent. Musique de chambre.

JD, 8-III-59, pp. 1–2. *CM IX*, pp. 465–474.

C 856

THÉÂTRE DE L'OPÉRA. Première représentation d'*Herculanum*, opéra en quatre actes, paroles de MM. Méry et Hadot, musique de M. Félicien David. Concerts.

JD, 12-III-59, pp. 1–2. *CM IX*, pp. 475–487.

C 857

MÉMOIRES D'UN MUSICIEN. (Suite.) XLIV.

MI, 12-III-59, pp. 166–67. See C 826.

C 858

MÉMOIRES D'UN MUSICIEN. (Suite.) XLV.

MI, 26-III-59, p. 203. See C 826.

C 859

THÉÂTRE-LYRIQUE. Première représentation de *Faust*, opéra en quatre actes, avec un prologue, paroles imitées de Goethe, par MM. Michel Carré et J. Barbier, musique de M. Gounod.

JD, 26-III-59, pp. 1-2. *CM IX*, pp. 489-497.

“A propos d’un ballet de Faust” repr. in *ATC*, pp. 361-62. Repr. in *MM*, pp. [285]-300, and in *Condé*, pp. 301-08.

C 859^{bis}

[*Le Pardon de Ploërmel.*]

JD, 6-IV-59, p. 2. *CM IX*, p. 499.

C 860

MÉMOIRES D’UN MUSICIEN. (Suite.) XLVI.

MI, 9-IV-59, p. 231. See **C 826**.

C 861

THÉÂTRE DE L’OPÉRA-COMIQUE. Première représentation du *Pardon de Ploërmel*, opéra-comique en trois actes de MM. J. Barbier, et Michel Carré, musique de M. Meyerbeer.

JD, 10-IV-59, pp. 1-2. *CM IX*, pp. 501-511.

C 862

MÉMOIRES D’UN MUSICIEN (Suite du chapitre XLVI.)

MI, 16-IV-59, pp. 250-51. See **C 826**.

C 862^{bis}

[Lettre à Tamberlick.]

FM, 17-IV-59, p. 186.

C 863

MÉMOIRES D'UN MUSICIEN. (Suite et fin du chapitre XLVI.) XLVII.

MI, 23-IV-59, p. 266. See **C 826**.

C 864

MÉMOIRES D'UN MUSICIEN (Suite.) XLVIII.

MI, 7-V-59, pp. 298-99. See **C 826**.

C 865

REVUE MUSICALE. Théâtre-Lyrique. 1^{re} représentation d'*Abou-Hassan*, opéra en un acte, du jeune Weber, et de *l'Enlèvement au Sérail*, opéra en deux actes, du jeune Mozart. Théâtre de l'Opéra-Comique. Première représentation du *Diable au moulin*, opéra-comique en un acte, de MM. Cormon et Michel Carré, musique de M. Gevaert. Concerts.

JD, 19-V-59, pp. 1-2. *CM IX*, pp. 513-525.

The first part repr. in *ATC*, pp. 265-69.

C 866

MÉMOIRES D'UN MUSICIEN. XLIX.

MI, 4-VI-59, pp. 362-63. See **C 826**.

C 867

MÉMOIRES D'UN MUSICIEN. (Suite et fin du chapitre XLIX.)

MI, 25-VI-59, p. 414. See **C 826**.

C 868

MÉMOIRES D'UN MUSICIEN. L, LI.

MI, 2-VII-59, p. 11. See **C 826**.

C 869

REVUE MUSICALE.

JD, 13-VII-59, p. 1. *CM IX*, pp. 527–531.

C 870

MÉMOIRES D'UN MUSICIEN. (Suite et fin du chapitre LI.) LII, LIII.

MI, 16-VII-59, pp. 42–43. See **C 815** and **C 826**.

C 870^{bis}

Ce qu'on fait à l'Opéra.

FM, 17-VII-59, p. 315.

C 871

MÉMOIRES D'UN MUSICIEN. (Suite et fin.) LIV.

MI, 23-VII-59, pp. 59–61. See **C 826**.

C 872

MÉMOIRES D'UN MUSICIEN. LV. Concerts du Cirque.

MI, 20-VIII-59, p. 122. See **C 826**.

C 873

MÉMOIRES D'UN MUSICIEN. (Suite du chapitre LV.)

MI, 3-IX-59, pp. 154–55. See **C 826**.

C 874

MÉMOIRES D'UN MUSICIEN. (Suite et fin du chapitre LV.)

MI, 10-IX-59, pp. 166–67. The final article in the series, see **C 826**.

C 875

THÉÂTRE DE L'OPÉRA. Première représentation de *Roméo et Juliette*, opéra en quatre actes de Bellini, traduit par M. Nutter. — Début de M^{me} Vestvali.

JD, 13-IX-59, pp. 1-2. *CM IX*, pp. 533-543.

Part of the passage on *Roméo et Juliette* repr. in "L'Opinion de la presse sur *Roméo et Juliette*," *FM*, 18-IX-59, pp. 385-86.

C 876

THÉÂTRES LYRIQUES. Premières représentations. — Reprises. — Débutans et débutantes. — Les concerts du Casino. Théâtre de l'Opéra. Théâtre de l'Opéra-Comique. *La Pagode*, musique de M. Fauconnier, paroles de M. de Saint-Georges. Théâtre-Lyrique. *Les Petits Violons du roi*, opéra en trois actes, de MM. Boisseaux et Deffès.

JD, 8-X-59, pp. 1-2. *CM IX*, pp. 545-555.

C 876^{bis}

[*Roméo et Juliette* de Bellini.] *CM IX*, p. 557.

JD, 10-X-59, p. 3.

C 876^{ter}

[*Orphée*.]

JD, 20-XI-59, p. 1. *CM IX*, pp. 559.

C 877

THÉÂTRE LYRIQUE. Première représentation d'*Orphée*, opéra de Gluck. — M^{me} Pauline Viardot.

JD, 22-XI-59, pp. 1-2. *CM IX*, pp. 561-572.

Repr. in *ATC*, pp. 133-46.

C 878

Théâtre de l'Opéra-Comique. Première représentation d'*Yvonne*, opéra en trois actes, paroles de M. Scribe, musique de M. Limnander. Théâtre-Lyrique. *Orphée*, *Guignol*, M^{me} Viardot, Gluck, un plagiat de Philidor. *Fidelio*.

JD, 9-XII-59, pp. 1-2. *CM IX*, pp. 573-583.

The passage on *Orphée* repr. in *ATC*, pp. 147-54.

C 879

Théâtre de l'Opéra-Comique. Première représentation de *Don Gregorio*, opéra-comique en trois actes, de MM. Sauvage et de Leuven, musique de M. le comte Gabrielli. Les critiques. — *Mesure pour mesure*. — Représentation au bénéfice de Roger. — La salle Beethoven. — M. Mortier de Fontaine. — Sivori et Ritter. — Les concerts où l'on voudrait, mais où l'on ne peut être admis; ceux où l'on pourrait, mais où l'on ne veut. — L'accord des instruments sans le secours de l'oreille; la musique enseignée avec le secours de cet organe exigeant. Moyen d'accorder les instrumens à cordes sans le secours de l'oreille, trouvé par F. Delsarte.

JD, 30-XII-59, pp. 1-2. *CM IX*, pp. 585-594.

Repr. in part in *ATC*, pp. 271-72.

1860

Summaries *CM X*, pp. 561-572.

C 880

THÉÂTRE-ITALIEN. Concerts de Richard Wagner. LA MUSIQUE DE L'AVENIR.

JD, 9-II-60, pp. 1-2. *CM X*, pp. 1-11. Repr. in *ATC*, pp. 321-33.

C 881

Théâtre de l'Opéra-Comique. Première représentation du *Roman d'Elvire*, opéra comique en trois actes, de MM. Alexandre Dumas et de Leuven, musique de M. Ambroise Thomas. Théâtre-Lyrique. Première représentation de *Ma tante dort*, opéra-comique en un acte, de M. Hector Cremieux, musique de M. Caspers.

JD, 16-II-60, pp. 1-2. *CM X*, pp. 13-24.

C 882

Théâtre-Lyrique. *Philémon et Baucis*, opéra en trois actes, de MM. Barbier et Carré musique de M. Gounod.

JD, 23-II-60, p. 1. *CM X*, pp. 25-31.

C 883

THÉÂTRE DE L'OPÉRA. Première représentation de *Pierre de Médicis*, opéra en quatre actes, de MM. de Saint-Georges et E. Pacini, musique du prince Joseph Poniatowski.

JD, 20-III-60, pp. 1-2. *CM X*, pp. 33-44.

C 884

Théâtre de Marseille. Première représentation du *Jugement de Dieu*, grand opéra en quatre actes, de M. Carcassonne, musique de M. Auguste Morel.

JD, 28-III-60, p. 1. *CM X*, pp. 45-49.

C 885

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Château Trompette*. Opéra-comique en trois actes, paroles de MM. Cormon et Michel Carré, musique de M. Gevaert. THÉÂTRE-LYRIQUE. Représentation au bénéfice de M^{me} Viardot. *Quarante vieilles chansons du douzième et du dix-huitième siècle*, recueillies et arrangées avec accompagnement de piano par E. Reyer.

JD, 5-V-60, pp. 1-2. *CM X*, pp. 51-60.

C 886

THÉÂTRE LYRIQUE. Première représentation de *Fidelio*, opéra en trois actes et quatre tableaux, musique de Beethoven. (Premier article.)

JD, 19-V-60, pp. 1-2. *CM X*, pp. 61-69. Repr. in *ATC*, pp. 87-96. See C 887.

C 887

THÉÂTRE-LYRIQUE. Première représentation de *Fidelio*, de Beethoven. (Deuxième article.)

JD, 22-V-60, pp. 1-2. *CM X*, pp. 71-78. Repr. in *ATC*, pp. 96-103. See C 886.

C 888

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Rita*, opéra-comique en un acte, musique de Donizetti, paroles de M. G. Vaëz. *L'Habit de Milord*, opéra-comique [en] un acte, paroles de MM. Sauvage et de Lérés, musique de M. Lagarde. *Etude sur le diapason normal*, par G[ustave] Bénédict, professeur de chant et de déclamation au Conservatoire de Marseille.

JD, 2-VI-60, pp. 1-2. *CM X*, pp. 79-88.

C 889

Théâtre de l'Opéra. Début de Wicart. Théâtre-Lyrique. Première représentation des *Valets de Gascogne*, opéra en un acte, de MM. Gille et Dufresne. Première représentation, à ce théâtre, des *Rosières*, opéra en trois actes, de Théaulon et Hérold. Virtuoses. — Le concert Musard, M. Wuille. — Le mélodrame. — La *Béatrix* de M. Legouvé. — Une idée barbare.

JD, 26-VI-60, pp. 1-2. *CM X*, pp. 89-99.

C 890

THÉÂTRE DE L'OPÉRA. THÉÂTRE LYRIQUE. 1^{re} représentation à ce théâtre du *Val d'Andorre*, opéra en trois actes, de MM. de Saint-Georges et Halévy. THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise du *Petit Chaperon rouge*, de Boïeldieu.

JD, 20-X-60, pp. 1-2. *CM X*, pp. 101-108.

C 891

REVUE MUSICALE. Une nouvelle sonate de Beethoven. – Un extrait de Saturne. – Les Médiums. – Théâtres lyriques: Reprises, Débuts, Succès. – Concert de la Sorbonne. – Le livre de M. Véron; celui de M. Poisot; la méthode d'orgue de M. Engel. – M^{lle} Sax; M. Sax ; ses procès; ses procédés pour ses ennemis vaincus. – Nécessité de vivre deux cents ans. – Alexandre; sa bataille d'Ivry. – M. Legouix, Schubert, M. Bouscatel. – Encore Bade; M. Méry; la roulette n'est pas un jeu de hasard; Arban; son orchestre; le diapason de la police. Rime riche.

JD, 24-XI-60, pp. 1-2. *CM X*, pp. 109-11. The Beethoven anecdote repr. in *ATC*, pp. 105-09; the passage on Paris theatres repr. in *FM*, 2-XII-60, pp. 463-64, and in *ATC*, p. 111.

C 892

Théâtre de l'Opéra-Comique. 1^{re} représentation de *l'Eventail*, opéra-comique en un acte de MM. Jules Barbier et Carré, musique de M. Ernest Boulanger. Théâtre-Lyrique. 1^{re} représentation des *Pêcheurs de Catane*, opéra-tragique en trois actes de MM. Carmon et Carré, musique de M. Maillard. L'anex-piano.

JD, 29-XII-60, pp. 1-2. *CM X*, pp. 121-130. The first part repr. in *ATC*, pp. 279-85.

1861

Summaries *CM X*, pp. 572-592.

C 893

Théâtre de l'Opéra-Comique. 1^{re} représentation de *Barkouf*, opéra-bouffon en trois actes, de MM. Scribe et Boisseaux, musique de M. Jacques Offenbach. Musique.

JD, 2/3-I-61, pp. 1-2. *CM X*, pp. 131-140. Repr. in part in *ATC*, pp. 319-20 Repr. in *MM*, pp. [319]-30, and in *Condé*, pp. 331-38.

894

THÉÂTRE DE L'OPÉRA-COMIQUE. 1^{re} représentation de *la Circassienne*, opéra-comique en trois actes, de MM. Scribe et Auber. Concerts. *Etudes sur le quatuor*, par M. Sauzay.

JD, 13-II-61, pp. 1-2. *CM X*, pp. 141-151.

C 895

SÉANCE EXPÉRIMENTALE. De l'école Galin-Pâris-Chevé. Théâtre-Lyrique. Première représentation de *M^{me} Grégoire*, opéra en trois actes, de MM. Boisseaux et Scribe, musique de M. Clapisson.

JD, 19-II-61, pp. 1-2. *CM X*, pp. 153-161.

C 896

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Jardinier galant*, opéra-comique en deux actes, de MM. de Leuven et Siraudin, musique de M. Poïse. CONCERT DE M. LÉON KREUTZER.

JD, 13-III-61, pp. 1-2. *CM X*, pp. 163-174.

C 897

THÉÂTRE LYRIQUE. Première représentation des *Deux Cadis*, ou les inconvéniens de se laisser prendre quand on est voleur, opéra en un acte, de MM. Gilles et Turbine, musique de M. Ymbert. CONCERT DU CONSERVATOIRE. Fragmens de *l'Alceste* française et de *l'Alceste* italienne, de Gluck. — M^{me} Viardot; le public.

JD, 26-III-61, pp. 1-2. *CM X*, pp. 175-83. A short excerpt on dramatic music repr. in *ATC*, p. 120.

C 898

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Maître Claude*, opéra-comique en un acte, de MM. de Saint-Georges et de Leuven, musique de M. J. Cohen. THÉÂTRE-LYRIQUE. Reprise de *Gil Blas*. CONCERTS. MM. Damcke, Schutoff, E. Forgues, Th. Ritter, Lubeck, Armingaud, Jacquard, Maurin, Chevillard, Nabich, Bottesini, H. Herz, Auer.—Concert de Félicien David, concerts des Jeunes Artistes, concerts du Conservatoire: Massol, M^{lle} Rey.—Les maîtres corrigés par des inconnus, les maîtres corrigés par leurs pairs, les maîtres corrigés par les chanteurs.—Irrévérances, inconséquences, insolences. Partition de piano et chant de l'*Olympie* de Spontini. Salle de la rue Cadet. CONCERT AU BÉNÉFICE D'ARBAN.

JD, 7-IV-61, pp. 1-2. CM X, pp. 185-195.

C 899

THÉÂTRE-LYRIQUE. Première représentation de *la Statue*, opéra en trois actes de MM. Jules Barbier et Carré, musique de M. Reyer. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Royal-Cravate*, opéra-comique en deux actes, de M. de Mesgrigny, musique de M. de Massa. THÉÂTRE DE L'OPÉRA. M^{lle} Le François de Taisy dans *Lucie*.—M^{me} Gueymard dans *les Huguenots*. CONCERT DE M. LÉON KREUTZER.

JD, 24-IV-61, pp. 1-2. CM X, pp. 197-207. The passage on *La Statue* repr. in MM, pp. [333]-40.

C 900

Théâtre de l'Opéra. Reprise d'*Herculanum*.—M^{me} Tedesco.—M^{lle} Livry. Théâtre-Lyrique. Première représentation de *Au Travers du mur*, opéra-comique en un acte, de M. de Saint-Georges, musique du prince Poniatowski. Première représentation du *Buisson vert*, opéra-comique en un acte, de M. Fontaine, musique de M. Gastinel. Théâtre de l'Opéra-Comique. *Salvator Rosa*, opéra-comique en trois actes de MM. Grangé et Trianon, musique de M. Duprato. *Silvio-Silvia*, opéra-comique en un acte, de M. Brésil, musique de M. Destribaud. Concert de M. Léon Kreutzer dans la salle du Conservatoire.

JD, 29-V-61, pp. 1-2. CM X, pp. 209-220.

C 901

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *la Beauté du Diable*, opéra-comique en un acte, de M. Najac, musique de M. Alary. — Les sons hauts et les sons bas, le haut et le bas des claviers. — La musique imitative *pour les yeux*. ENCORE L'OPÉRA-COMIQUE. *Marianne*, opéra-comique en un acte, paroles de M. Prevel, musique de M. Théodore Ritter. Les Plaisantins de la musique. — Concerts: Bade, etc., etc.

JD, 3-VII-61, pp. 1-2. *CM X*, pp. 221-230. The passage on Baden repr. in *FM*, 7-VII-61, pp. 211-12. The passage on "Les Sons hauts" repr. in *ATC*, pp. 241-43.

C 902

REVUE MUSICALE. *Symphonies* de H. Reber. — *Préludes* de S. Heller. — Lieder de Lindau. — *Brochure* de Ch. Battaille.

JD, 23-VII-61, pp. 1-2. *CM X*, pp. 231-239. See **C 903**.

C 903

REVUE CRITIQUE. Stephen Heller, *Préludes pour le piano*, tirés de l'op. 81. (2^e partie de l'article).

R&GM, 28-VII-61, pp. 235-36. See **C 902**.

C 904

A MM. les membres de l'Académie des Beaux-Arts de l'Institut. [I].

JD, 11-IX-61, pp. 1-2. *CM X*, pp. 241-248. Repr., with **C 905**, in *ATC*, pp. 287-96.

C 905

A MM. les membres de l'Académie des Beaux-Arts de l'Institut. (Suite. — Voir le Numéro d'hier.)

JD, 12-IX-61, pp. 1-2. *CM X*, pp. 249-256. See **C 904**.

C 906

L'Alceste d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweit[t]zer et de Guglielmi sur ce sujet. (Premier article.)

JD, 12-X-61, pp. 1-2. *CM X*, pp. 257-267. For the remainder of the series, repr. in *ATC*, pp. 155-222, see C 907, C 908, C 911, C 913, and C 914. The series draws on many previous articles on Gluck, i.e., C 56, C 58, C 96, C 97, C 99, C 102, C 147, C 164, C 167, C 170, C 233, and C 395.

C 907

L'Alceste d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweitzer et de Guglielmi sur ce sujet. (Deuxième article.)

JD, 15-X-61, pp. 1-2. *CM X*, pp. 269-278. See C 906.

C 908

L'Alceste d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweitzer et de Guglielmi sur ce sujet. (Troisième article.)

JD, 20-X-61, pp. 1-2. *CM X*, pp. 279-286. See C 906.

C 909

Lettre de Berlioz.

JD, 22-X-61, p. 2. *CM X*, pp. 287-291. A letter to introduce the preface to Joseph d'Ortigue's *La Musique à l'église*.

C 910

THÉÂTRE DE L'OPÉRA. Première représentation de la reprise d'*Alceste*, tragédie lyrique en trois actes, musique de Gluck, paroles françaises du Bailli du Rollet.

JD, 24-X-61, pp. 1-2. *CM X*, pp. 293-304. Repr. in *ATC*, pp. 223-38.

C 911

L'*Alceste* d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweitzer et de Guglielmi sur ce sujet. (Quatrième article.)

JD, 6-XI-61, pp. 1-2. *CM X*, pp. 305-313. See **C 906**.

C 912

REVUE MUSICALE. Théâtre-Lyrique. *Le Neveu de Gulliver*, opéra-ballet en deux actes, paroles de M. Boisseaux, musique de M. Lajarte. Théâtre de l'Opéra-Comique. Théâtre de l'Opéra. Concerts populaires de musique classique [i.e., Padeloup's first concert]. Le chef d'orchestre de la Nouvelle-Orléans.

JD, 12-XI-61, pp. 1-2. *CM X*, pp. 315-324. See also *RdM* 57 (1971), 150-78, for a short excerpt on Padeloup's first concert.

C 913

L'*Alceste* d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweitzer et de Guglielmi sur ce sujet. (Cinquième article.)

JD, 23-XI-61, pp. 1-2. *CM X*, pp. 325-336. See **C 906**.

C 914

L'*Alceste* d'Euripide, celles de Quinault et de Calsabigi; les partitions de Lulli, de Gluck, de Schweitzer et de Handel [sic] sur ce sujet. (Sixième et dernier article.)

JD, 8-XII-61, pp. 1-2. *CM X*, pp. 337-347. See **C 906**.

C 915

REVUE MUSICALE. Cinq opéras comiques, trois messes, les œuvres sacrées de Lesueur, la prime offerte à ses abonnés par la *Gazette musicale*.—*La Musique à l'église*, par M. d'Ortigue.—L'album de M. Masset.—M^{me} Charton-Demeur, concert à Sèvres.—La traduction des comédies de Cervantes par M. Alphonse Royer. Théâtre-Lyrique. Premières représentations. *La Nuit aux gondoles*, de MM. Jules Barbier et Prosper Pascal.—*Le Café du roi*, de MM. Meilhac et Deffès.—*La Tyrolienne*, de MM. de Saint-Georges, Dartois et Leblicq.—Reprise de *Jaguarita*. Théâtre de l'Opéra-Comique. *Les Recruteurs*, opéra-comique en trois actes, de MM. de Jallais, Vulpian, et Lefébure-Wely.

JD, 21-XII-61, pp. 1-2. *CM X*, pp. 349-360. For d'Ortigue's book, see **C 916**.

1862

Summaries *CM X*, pp. 592-604.

C 916

Théâtre de l'Opéra. Première représentation de *la Voix humaine*, opéra en deux actes, paroles de M. Mélesville, musique de M. Alary. *La Musique à l'église*. PAR M. JOSEPH D'ORTIGUE. *Mélodies nouvelles*. PAR M. VICTOR MASSÉ.

JD, 7-I-62, pp. 1-2. *CM X*, pp. 361-69. The passage on d'Ortigue's book repr. in *ATC*, pp. 273-78, see **C 915**.

C 917

Théâtre de l'Opéra. Première représentation de *Jocrisse*, opéra-comique en un acte, de MM. Cormon et Trianon, musique de M. Eugène Gauthier. Concerts. PUBLICATIONS NOUVELLES. Théâtre-Lyrique. Reprise de *Joseph*, opéra biblique, de Méhul et A. Duval.—Débuts de Giovanni et de Petit, M^{lle} Faivre.—*L'orgue d'Alexandre*.

JD, 28-I-62, pp. 1-2. *CM X*, pp. 371-380.

C 918

THÉÂTRE LYRIQUE. Reprise de *la Statue*. Concert de M. Engel; concerts du Conservatoire. — Th. Ritter. — Le *Benedictus* de Beethoven; — sa sonate en *fa*.

JD, 16-II-62, p. 1. *CM X*, pp. 381–384.

C 919

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation du *Joillier de Saint-James*; opéra-comique en trois actes, de MM. de Saint-Georges et de Leuven, musique de M. Grisar. Concert de M. Auguste Dupont.

JD, 27-II-62, pp. 1–2. *CM X*, pp. 385–392.

C 920

THÉÂTRE DE L'OPÉRA. Première représentation de *la Reine de Saba*, opéra en quatre actes, de MM. Jules Barbier et Carré, musique de M. Gounod.

JD, 8-III-62, pp. 1–2. *CM X*, pp. 393–403.

C 921

THÉÂTRE-LYRIQUE. Première représentation de *la Chatte merveilleuse*, opéra-féerie en trois actes, de MM. Dumanoir et Dennery, musique de M. A. Grisar. Concerts.

JD, 30-III-62, pp. 1–2. *CM X*, pp. 405–413. A short anecdote repr. in *ATC*, p. 367.

C 922

THÉÂTRE-LYRIQUE. Premières représentations: *L'Oncle Traub*, opéra en un acte, de M. Zaccone, musique de M. Delavault; *la Fille d'Égypte*, opéra en deux actes, de M. Jules Barbier, musique de M. Jules Beer. Concerts. M^{me} Escudier-Kastner. — M^{lle} Juliette Dorus. — Vivier. — M. de Hartog. — Grand évènement. — M. Tout le monde. — Un mot de Rossini. — Thalberg.

JD, 30-IV-62, pp. 1–2. *CM X*, pp. 415–424.

C 923

THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation de *Rose et Colas*, opéra-comique en un acte, paroles de Sedaine, musique de Monsigny. Première représentation de *Lalla Roukh*, opéra en deux actes, paroles de MM. Carré et Hippolyte Lucas, musique de M. Félicien David.

JD, 23-V-62, pp. 1-2. *CM X*, pp. 425-433. The passage on *Rose et Colas* repr. in Condé, pp. 245-49.

C 924

THÉÂTRE DE L'OPÉRA-COMIQUE. Reprise de *la Servante maîtresse*, de *Deux Mots ou une Nuit dans la forêt*, de *Zémire et Azor*.

JD, 27-IX-62, pp. 1-2. *CM X*, pp. 435-445. The passage on *Zémire et Azor* repr. in Condé, pp. 226-31 .

C 925

Théâtres lyriques. Clôtures probables. Les ténors sont fort chers.—Les oranges moisis. —Débuts. —Les Chœurs de Psyché. —Un ténor qu'il faut faire sortir.

JD, 29-X-62, pp. 1-2. *CM X*, pp. 447-453.

C 926

Nouveau Théâtre-Lyrique. SOIRÉE D'INAUGURATION. Histoire de la musique sacrée en Russie.

JD, 6-XI-62, pp. 1-2. *CM X*, pp. 455-463.

C 927

REVUE MUSICALE. THÉÂTRE DE L'OPÉRA-COMIQUE: Première représentation du *Cabaret des Amours*, opéra comique en un acte de M. Jules Barbier et Michel Carré, musique de M. Pascal. Reprise de *Lalla-Roukh*. THÉÂTRE DE L'OPÉRA. Un coup de sifflet; une tympanite. THÉÂTRE-LYRIQUE. Reprise du *Médecin malgré lui*. Concerts du CIRQUE-NAPOLÉON. L'ouverture de *Coriolan*. M. Jaell. Musique et musiciens. M. Oscar Comettant.

JD, 19-XI-62, pp. 1-2. *CM X*, pp. 465-472.

C 928

Théâtre-Lyrique. Reprise de *Faust*. Rentrée de M^{me} Carvalho. Revue musicale. Les directeurs de théâtre—M^{me} Charton-Demeur à La Havane.—Encore *Salammbô*.—Concert de Vieuxtemps.—Concert de David.—La nouvelle salle de concerts.—Haine aux Français, mort aux vivans.—*Traité d'harmonie*, de M. Reber.—Chœur de M. Lippemann.—Nouvelle édition du *Don Juan*, de Mozart; et autres choses.

JD, 23-XII-62, pp. 1-2. *CM X*, pp. 473-482. The passage on *Salammbô* repr. in *Condé*, p. 118.

1863

Summaries *CM X*, pp. 604-611.

C 929

THÉÂTRE-LYRIQUE. Première représentation d'*Ondine*, opéra-féerie en trois actes de MM. Lockroy et Mestépès, musique de M. Semet; M^{lle} Girard, Bataille.—Les cloches, les clochers, les trois battemens. Que vouliez-vous qu'il fît contre trois?

JD, 13-I-63, pp. 1-2. *CM X*, pp. 483-493. Repr. in part in *Condé*, pp. 250-51, 349-55.

C 930

THÉÂTRE DE L'OPÉRA. Première représentation de la reprise de *la Muette de Portici*. Messe solennelle et motets pour voix d'hommes, par M. Damke. Concerts.

JD, 26-I-63, pp. 1-2. *CM X*, pp. 495-403. The portion on Damcke's *Messe* repr. in *FM*, 8-II-63, pp. 39-40.

C 931

THÉÂTRE DE L'OPÉRA-COMIQUE. *L'Illustre Gaspard*, opéra en un acte, de MM. Duvert et Lauzanne, musique de M. Eugène Prévost. *La Déesse et le Berger*, opéra-comique en deux actes, de M. Camille Du Locle, musique de M. Jules Duprato. Concerts.

JD, 4-III-63, pp. 1-2. *CM X*, pp. 505-513.

C 932

THÉÂTRE DE L'OPÉRA. Première représentation de *la Mule de Pedro*, opéra en deux actes, de M. Dumanoir, musique de M. Victor Massé. Les musiciens d'orchestre. THÉÂTRE DE L'OPÉRA-COMIQUE. Vincent Wallace. Concerts.

JD, 20-III-63, pp. 1-2. *CM X*, pp. 515-523.

C 933

THÉÂTRE-LYRIQUE. SA SUBVENTION. Reprise d'*Obéron*, de Weber.— Première représentation des *Fiancés de Rosa*, musique de M^{me} de Valgrand, paroles de M. Choler, et du *Jardinier et son Seigneur*, paroles de M. Théophile Barrière, musique de M. Léo Delibes. Orgues d'Alexandre. Leur introduction dans toutes les communes de France.

JD, 14-V-63, pp. 1-2. *CM X*, pp. 525-533.

C 934

THÉÂTRE DE L'OPÉRA. Reprise des *Vêpres siciliennes*. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation des *Bourguignonnes*, opéra-comique en un acte, de M. Meilhac, musique de M. Deffès.— Première représentation de *la Fausse Magie*, opéra-comique en deux actes, de Marmontel, musique de Grétry. Débuts de M^{lle} Girard et de Carrier.— Les Mediums, les Mormons.— La prise de Mexico.— L'opéra de *Fernand Cortez*.— La subvention du Théâtre-Lyrique.

JD, 23-VII-63, pp. 1-2. *CM X*, pp. 535-543.

C 935

THÉÂTRE DE L'OPÉRA. *Les Huguenots*.— Débuts de M^{me} Tietjens. THÉÂTRE DE L'OPÉRA-COMIQUE. Première représentation à ce théâtre des *Amours du Diable*, opéra en quatre actes, de M. de Saint-Georges, musique de M. Grisar.— Les aérostats. Bade, les opéras, les concerts.

JD, 3-IX-63, pp. 1-2. *CM X*, pp. 545-554. Repr. in part in *Condé*, pp. 356-57.

C 936

Théâtre-Lyrique. Première représentation des *Pêcheurs de perles*, opéra en trois actes, de MM. Michel Carré et Cormon, musique de M. Bizet. — Débuts, reprises.

JD, 8-X-63, p. 1. *CM X*, pp. 555–559. Repr. in *MM*, pp. [343]–45; repr. in part in *Condé*, pp. 274–75.

1865

C 937

Coups de boutoirs

Revue et Gazette musicale de Paris, 20-VIII-65

Signed X. See *CG VII*, p. 293.

[Contributed by Peter Bloom.]

Appendices

Appendix I

Table of Musical Works by *Œuvre* Numbers

This table follows Berlioz's catalogue of 1859, to which are added earlier titles, indications of the composer's change of *œuvre* number for his earliest publications, and the titles after 1859 which carried numbers. A summary of the various ways in which Berlioz enumerated his works appears in Appendix II.

- [1] Originally assigned to *Huit Scènes de Faust*
 - 1 *Ouverture de Waverley*
- [2] Originally assigned to *Le Ballet des ombres*
 - 2 *Irlande*, originally titled *Neuf Melodies*
 - Le Coucher du soleil*
 - Hélène*
 - Chant guerrier*
 - La Belle Voyageuse*
 - Chanson à boire*
 - Chant sacré*
 - L'Origine de la harpe*
 - Adieu, Bessy*
 - Élégie en prose*
- 3 *Ouverture des Francs-Juges*
- [4] Originally assigned to Liszt's arrangement of the *Symphonie fantastique*
 - 4 *Ouverture du Roi Lear*
 - 5 *Grande Messe des morts (Requiem)*
 - 6 *Le Cinq Mai*
 - 7 *Les Nuits d'été*
 - Villanelle*
 - Le Spectre de la rose*
 - Sur les Lagunes*
 - Absence*
 - Au Cimetière*

- L'Île inconnue*
- 8 *Rêverie et Caprice*
- 9 *Ouverture du Carnaval romain*
- 10 *Traité d'instrumentation*
- 11 *Sara la baigneuse; Ballade à trois chœurs*
- 12 *La Captive; Rêverie pour contralto*
- 13 *Fleurs des landes; Recueil de cinq morceaux de chant*
Le Matin
Petit Oiseau
Le Trebuchet
Le Jeune Pâtre breton
Le Chant des bretons
- 14 *Symphonie fantastique; Première partie de l'Épisode de la vie d'un artiste*
- 14 bis *Lélio; Monodrame lyrique; Deuxième partie de l'Épisode de la vie d'un artiste*
- 15 *Grande Symphonie funèbre et triomphale*
- 16 *Harold en Italie; Symphonie avec un alto principal*
- 17 *Roméo et Juliette; Symphonie dramatique*
- 18 *Tristia; Recueil de deux chœurs et d'une marche funèbre avec chœurs*
Méditation religieuse
La Mort d'Ophélie
Marche funèbre pour la dernière scène d'Hamlet
- 19 *Feuillets d'album*
Zaïde
Les Champs
Chant des chemins de fer
- 20 *Vox Populi*
La Menace des Francs
Hymne à la France
- 21 *Ouverture du Corsaire*
- 22 *Te Deum*
- 23 *Benvenuto Cellini*
- 24 *La Damnation de Faust; Légende en quatre actes*
- 25 *L'Enfance du Christ; Trilogie sacrée. Originally no. 25 was assigned to *La Fuite en Égypte*, the second part of the trilogy.*
- 26 *L'Impériale*
- 27 *Assigned in the 1856 letter (see Appendix II, section B, example 4) to *Le Chef d'orchestre*. Possibly intended at a later time for *Les Troyens*.*

28 Assigned in the 1856 letter to the recitatives for *Le Freyschütz*. Later assigned to *Le Temple universel*.

Note: Richard Pohl, in his *Hektor Berlioz; Studien und Erinnerungen* (Leipzig, 1884, p. 270) considered that the *œuvre* number 27 should be assigned to *Béatrice et Bénédict*, the number 29a to *La Prise de Troie*, and the number 29b to *Les Troyens à Carthage*. But in a list prepared for the *Brockhaus Conversations-Lexicon*, 11th edn. (1864–73), Berlioz assigns the no. 28 to *Béatrice et Bénédict*, calling it “opéra en trois actes”; see CG IX 2856^{bis} (to Heinrich Brockhaus, 4-V-64).

Appendix II

Berlioz's Own Catalogues of His Works

Though Berlioz's works were not so numerous as to require the sort of hand catalogues that exist for Haydn and Mozart, the multiplicity of guises in which they were issued by several different publishers eventually demanded systematic clarification, particularly for those who might be interested in purchasing his music. The composer produced five known printed lists of works – in 1845, 1846, 1852, 1857, and 1859 – as well as seven known manuscript lists of works.

A. Published Lists

0

Vollständiges Verzeichniß aller . . . Werke von Hektor Berlioz

Die Gegenwart: Politisch-literarisches Tagsblatt (Vienna) I/34 ([10 November 1845](#)), p. 4.

This list, prepared in advance of Berlioz's concerts in Vienna of 16 November 1845 and following, is the earliest known published catalogue of his works. It was readied for publication, doubtless after a list provided by the composer, by the Vienna music publisher Heinrich Friedrich Müller (1749–1848). (Müller's French, as presented here without corrections, was hardly flawless.) It suggests the following changes from the first edition of this *Catalogue of the Works of Hector Berlioz*: an earlier date for *Trébuchet* ([113](#)), new details on the incidental music for *Hamlet* ([92](#), [102–103](#)), and that the *Te Deum* ([118](#)) was underway, if unfinished, in 1845.



Hektor Berlioz wird am 16 dieses Monats im grossen Redoutensaal sein erstes Konzert veranstalten. Die dabei zur Aufführung kommenden Nummern von der Komposition des Konzertgebers sind folgende: *Ouverture du Roi Lear*, *Ouverture du Carnaval Romain* und die noch nicht im Stich erschienenen Symphonie: *Harold (avec un Alto principal)*, nebst mehreren kleineren Piecen.

Vollständiges Verzeichniß

aller bis jetzt im Stich erschienen, so wie auch unedirten

und unvollendeten Werke von Hektor Berlioz.

(Mitgetheilt von H. F. Müller, Kunsthändler.)

Oeuvre

1. Ouverture de Waverley. (Partition et 4/m [four hands].) Chez Richaut.
2. Mélodie pour 1 et 2 voix et Choeur avec Piano.

Le Chant sacré et la Belle Voyageuse, qui font parties de ce recueil, pour
gr. Orchester. Chez Richaut.)
3. Ouverture des Francs-Inges. (Partition et 4/m.) Chez Richaut.
4. Ouverture du Roi Lear. (Partition et 4/m.) Ch. Richaut.
5. Grande Messe des Morts. (Partition.) Ch. Schlesinger.
6. Le Cinq Mai, Chant pour Basse avec Choeur et Orchester sur
la Mort de l'Empereur Napoléon. Partition et avec Piano.) Ch. Richaut.
7. Les Nuits d'Été. (6 Mélodies pour Mezzosoprano avec Piano.) Ch. Richaut.
8. Rêverie et Caprice. Romance pour le Violon. (Partition et avec Piano.) Ch.
Richaut.
9. Ouverture du Carnaval Romain. (Partition, 4/m et 2 Pianos). Ch. Schlesinger.

10. Grand Traité d'Instrumentation et d'Orchestration modernes. Ch. Schonenberger.
11. Ouverture de Benvenuto Cellini. Opéra en 2 Actes. (Partition.) Schlesinger.
9 Morceaux de Chant avec Piano. Schlesinger.
12. Sara, la Baigneuse. Quatuor madrigale pour 4 voix, Choeur et Orchestre. (Inédite.)
13. Ouverture de la Tour de Nice. (Inédite.)
14. Symphonie phantastique en 5 parties. (Partition et pour Piano.) Schlesinger.
15. Symphonie funèbre et triomphale pour 2 Orchestres et Choeur. (Partition.) Schlesinger.
16. Harold. Symphonie avec un Alto principal. (Inédite.)
17. Rome[o] et Juliette. Symphonie avec Choeurs et 3 voix seuls. (Inédite.)
18. Retour à la Vie. Mélologue avec Choeurs, 2 voix seules et Orchestre (faisant suite à la Symphonie phantastique). (Inédite.)
19. Hymne à la France, à grands Choeurs et grand Orchestre. (Inédite.)
20. Le jeune Patre Breton. Romance (Partition avec Piano.) Richaut.
Le Chant des Bretons. Choeur d'homme avec Piano. R.
La Captive. Romance avec Piano et Vi[olonc]elle. Schl[esinger] pour l'Orchestre. (Inédit.)¹⁴
Les Champs. Romance avec Piano. Aulagnier
La belle Isabeau. Ballade avec Piano et Choeur. Latte.
Le Chasseur danois. Chant pour Basse avec Piano. Latte.
Zaïde. Bolero pour Soprano avec Piano. (Inédit.)
La Prière du matin. Choeur d'Enfant avec Piano. (Inédite.)

¹⁴That is: voice-piano-cello version available from Schlesinger; orchestral version unpublished.

Lison, Chansonnette a 2 voix avec Piano. (Inédite.) [=Le Trébuchet, [113](#)]
Psalmodie pour Choeur et Instr. à vent. (Inédite.) [=Chant sacré, [44B](#) and [44C](#)]

21. Te Deum (inachevé).

[22. None]

23. Morceaux pour l'Hamlet de Shakspeare.

Ballade sur la Mort d'Ophélie (écrite avec Piano, qui a font instrumentés)

Marché pour l'entrée de la cour dans la scène de la Comédie. (Orchestre)

Coronach pour la translation des corps et le denouement. (Orchestre.)

24. 3 Morceaux pour l'Orgue. (Publié p. Alexandre facteur de Mélodium.)

Morceaux de differents auteurs instrumentés par M. H. Berlioz.

I. Hymne des Marseillais de Rouget de Lisle.

Instr. a gr. Orch, dt pour 2 Choeurs. (Partition). Schl.

II. Invitation a la Valse, Ronde de Piano de Weber.

Instr. a gr. Orch. Parties separées. (Partition inédite.) Schlesinger.

III. Les Recitatifs du Freyschütz de Weber, qu'on chante aux representations de cet ouvrage a l'Opera de Paris; ils ont été publiés avec la partition de Piano du Fresychütz. Ch. Schlesinger.

IV. Marche marocaine. Morceau de Piano de Leop. de Meyer. Instr. a gr. Orch.

(Publ. en parties separées chez Escudier.)

Notes:

Le Chant des Bretons ([71](#)). The "R." given as publisher is a mistake for Schlesinger.

Lison is *Le Trébuchet* ([113](#)), which was therefore composed before November 1845.

Psalmodie is evidently the first version of the *Méditation religieuse* from 1831 for chorus and seven wind instruments ([56A](#)).

The *Te Deum* ([118](#)) is mentioned for the first time.

La Mort d'Ophélie (92) is shown to have been orchestrated, even though the autograph of the orchestral version is dated London, 4 July 1848. Evidently Berlioz orchestrated it in November 1844 when planning the Hamlet music for the Odéon.

Scène de la comédie (102) has more information than we had before.

Marche marocaine (105): Escudier's publications were issued with the imprint of the Bureau Central.

1

The Labitte Catalogue

The listing included as an appendix to the libretto of *La Damnation de Faust* (Paris: J. Labitte, 1846) has come to be known as "the Labitte catalogue." Unlike the others, this catalogue is ordered by publisher and shows no *œuvre* numbers. It cites the works published in 1845 (*Absence*, *Symphonie fantastique*), mentions four works in press as well as the major unpublished works, and alludes to several works which had not in fact yet been completed.¹⁵

CATALOGUE DES ŒUVRES DE M. H. BERLIOZ

Œuvres publiées chez RICHAUT, boulevard Poissonnière.

1. Ouverture de *Waverley*. (Partition, parties séparées et piano à quatre mains).
2. Ouverture des *Francs Juges*, *idem*.
3. Ouverture du *Roi Lear*, *idem*.
4. *Rêverie et Caprice*, romance pour le violon. (Partition, parties séparées et accompagnement de piano).

¹⁵See Macdonald, "The Labitte Catalogue; Some Unexplored Evidence," in *Berlioz Society Bulletin* 69 (1971), 5-7; and "The Labitte Catalogue; More Evidence," *ibid.* 70 (1971), 7-8. See also Kent W. Werth, "Dating the 'Labitte Catalogue' of Berlioz's Works," in *19th-Century Music* 1 (1977-78), 137-41; this article includes a reprinting of the catalogue.

5. *Le Cinq Mai*, chant pour voix de basse avec chœur et orchestre, texte français et allemand. (Partition et accompagnement de piano).
Les Nuits d'été; six mélodies pour mezzo-soprano (avec piano), paroles de Théophile Gautier.
6. *Le jeune Pâtre breton*, romance. (Partition et accompagnement de piano avec cor).
Le Chant des Bretons, chœur d'hommes (avec piano).
7. Recueil de mélodies pour une et deux voix et chœur (avec piano), traduites de Th. Moore, par Th. Gounet.
8. *Chant sacré* à grand chœur, avec orchestre, texte français et latin. (Partition).
9. *La belle Voyageuse*, légende irlandaise. (Partition). Ces deux morceaux instrumentés pour orchestre, par l'auteur, sont extraits du recueil des mélodies traduites de Moore.
10. *Absence*, mélodie extraite des *Nuits d'été*, et instrumentée pour orchestre, par l'auteur. (Partition).

Chez SCHONENBERGER, boulevard Poissonnière.

11. Grand traité d'orchestration et d'instrumentation modernes.

Chez BRANDUS, successeur de M. SCHLESINGER, rue Richelieu, 97.

12. Ouverture du *Carnaval romain*. (Partition, parties séparées, pour piano à quatre mains et pour deux pianos à quatre mains).
13. Grande Messe de *Requiem*. (Partition).
14. Ouverture de *Benvenuto Cellini*. (Partition et parties séparées).
Neuf morceaux de chant de cet opéra (avec piano).
15. *La Captive*, romance avec piano et violoncelle, paroles de V. Hugo.
16. *Episode de la vie d'un Artiste*, symphonie fantastique en cinq parties. (Partition, parties séparées et partition de piano par Listz).
17. *Symphonie funèbre et triomphale* en trois parties, pour orchestre d'harmonie

(avec un second orchestre d'instruments à cordes et un chœur *ad libitum*), composée pour la translation des cendres des Victimes de Juillet et l'inauguration de la Colonne de la Bastille. (Partition et parties séparées).

Sous presse chez le même Éditeur.

18. *Roméo et Juliette*, grande symphonie avec chœurs et morceaux de chant, paroles de M. Émile Deschamps. (Partition, parties séparées et morceaux de chant avec piano).

19. *Harold*, symphonie en quatre parties avec un alto principal. (Partition, parties séparées et partition de piano, par Hoven¹⁶).

Trois morceaux pour l'orgue. Chez Alexandre, facteur de mélodium,
20. boulevard Bonne-Nouvelle.

Les Champs, chanson de Béranger (avec piano). Chez Aulagnier.

Chez BERNARD-LATTE, galerie de l'Opéra.

La belle Isabeau, ballade d'Alexandre Dumas, pour mezzo-soprano (avec piano et chœur)

21. *Le chasseur Danois*, chant pour voix de basse (avec piano).

Zaïde, boléro de Roger de Beauvoir, pour soprano (avec piano et castagnettes). La grande partition est inédite.

Ouvrages inédits.

22. *Le Retour à la vie*, mélologue avec chœurs, morceaux de chant et monologues en prose, faisant suite à la *Symphonie fantastique* (exécuté pour la première fois au Conservatoire en 1832).

23. *Benvenuto Cellini*, opéra en deux actes, paroles de MM. A. Barbier et Léon de Wailly.

24. *La Captive*, de V. Hugo, développée et instrumentée par l'auteur. (Grande partition).

¹⁶Pseudonym for Johann Vesque von Puttlingen.

- Sara la Baigneuse*, quatuor madrigalesque pour soprano, deux ténors et basse, avec chœur et orchestre. Paroles de V. Hugo.
25. *Hymne à la France*, à grand chœur avec orchestre. Paroles de A. Barbier (exécuté pour la première fois au Festival de l'Industrie, en 1844).
- La Prière du Matin*, chœur d'enfants (avec piano). Paroles de Lamartine.
26. *Lison*, chansonnette à deux voix (avec piano).
- Psalmodie à cinq voix avec un petit orchestre d'instruments à vent. Paroles de Th. Moore.
27. *Te Deum* pour deux chœurs et grande orchestre.
28. Ouverture du *Corsaire rouge*.
29. Ouverture des *Ciseleurs*. (Ces trois ouvrages n'ont pas encore été exécutés).
30. *La Damnation de Faust*, légende en quatre parties. Paroles de MM. Berlioz, Gérard de Nerval et A. Gandonnière.
31. Morceaux pour l'*Hamlet* de Shakspeare. – Ballade sur la mort d'Ophélie (avec piano), paroles d'Ernest Legouvé. – Coranach à grand orchestre, pour la translation des corps, au dénoûment.
32. *Chant des Chemins de fer*, avec chœur et orchestre. Paroles de M. J. Janin. (Exécuté à Lille pour l'inauguration du chemin de fer du Nord.)

Morceaux de différents auteurs instrumentés par M. H. BERLIOZ

1. *Hymne de Marseillais*, de Rouget de Lisle. Instrumenté à grand orchestre pour deux chœurs. (Partition). Chez Brandus.
2. *Invitation à la Valse*, rondo de piano de Weber. Instrumenté à grand orchestre. Parties séparées. (Part. inédite). Chez le même.
3. Les Récitatifs du *Freyschütz* de Weber, qu'on chante aux représentations de cet ouvrage à l'Opéra de Paris, avec la partition de piano du *Freyschütz*. Chez le même.
4. *Marche marocaine*, morceau de piano de Léopold de Meyer, instrumentée à grand orchestre. (Publié en parties séparées, chez Escudier, place de la

Bourse).

5. *Marche d'Isly*, de Léopold de Meyer, instrumentée à grand orchestre. (Inédite).

Voyage musical en Allemagne et en Italie, mélanges, nouvelles, études sur Beethoven. Deux volumes publiés chez J. Labitte, libraire, passage des Panoramas, 62.

2

The 1852 Richault Catalogue

In early 1852, Richault published a list, *Cœuvres complètes de Hector Berlioz*, in the preparation of which the composer obviously assisted. (He had apparently not assisted in the preparation of Richault's major advertisements of Berlioz's publications; see *La France musicale* of 26-XI-43, 4-XI-49, and 17-II-50.) Richault's list of 1852 is a large folio in format, printed front and back, and begins with an apologia explaining Berlioz's former reluctance to have his works printed. The catalogue itself shows the changes which several works had undergone since Labitte's catalogue of 1846: *Irlande* (pub. 1849–50) is the new title of the *Neuf mélodies*; *Sara la baigneuse* appears as *ballade pour trois chœurs et orchestre* instead of *quatuor madrigalesque pour soprano, deux ténors et basse, avec chœur et orchestre*; and the four new collections – *Fleurs des landes* (1850), *Feuillets d'album* (1850), *Tristia* (1852), and *Vox Populi* (1851) – take the place of the individual citations found in Labitte. The single entirely new work is *La Fuite en Egypte*, which had just been completed.

Copies of the folio catalogue are extremely scarce. Berlioz's own, carrying two autograph alterations, is bound into a copy of *Tristia* that also carries an autograph change or two (F-Pn Rés. Vma 22). Another is found in the Richard Macnutt collection (F-Pn Gr-Vm Macnutt 204), and the third is in the British Library (GB-Lbl 1890 e 2 [104]).¹⁷

Berlioz mentions the catalogue in his letter to Liszt of 12-IV-[52] (CG 1471), written in London:

¹⁷The Macnutt copy is on white paper, the other two are pink.

Tu me parles du catalogue des mes ouvrages publié par mes éditeurs de Paris. Tu le trouveras reproduit dans l'Union Record que je t'envoie et qui a annoncé aussi en trois mots (no more) la mise en scène de *Benvenuto* à Weimar.

Il y a dans *celle liste exorbitante*, comme dit notre cabaretier romain,¹⁸ bien des choses que je n'ai jamais entendues, entre autres les *Tristia*, le *Te Deum* et l'*Ouverture du Corsaire*; on grave en ce moment la première et la dernière de ces partitions. Quant au *Te Deum*, je ne sais qu'en faire; c'est le canot de Robinson, il me faudra creuser un canal pour le faire arriver à la mer.

Les fragments de *La fuite en Égypte*, mystère attribué à Pierre Ducreé, maître de chapelle imaginaire, sont le résultat d'une petite farce que j'ai faite à nos bons gendarmes de la critique française

The list to which Berlioz refers was printed in the *Monthly Record* of John Ella's Musical Union in January 1852 and in the *Musical World*, 10 April 1852.

Richault's list, with a few minor changes, appears at the close of *Les Soirées de l'orchestre* ([Paris, 1852](#); also in the reprint of 1853). The [1854 edition](#) ("*entièrement revue et corrigée*") adds information on the publication of *La Damnation de Faust* and *L'Arrivée [à Saïs], deuxième partie de la Fuite en Égypte*. In 1862 Berlioz prepared emendations of the list for a third edition of *Soirées*—an edition which never appeared—in a copy of the 1854 edition once owned by Albi Rosenthal, Oxford). These include *Le Roi des aulnes* and a deleted listing of *Les Troyens*, but not *Béatrice et Bénédict*.

¹⁸Allusion to the tavern scene in *Benvenuto Cellini*. Liszt was producing the opera at the time.

ŒUVRES COMPLÈTES DE HECTOR BERLIOZ 1852

M. Hector Berlioz, dans le but de retoucher à loisir ses compositions et de les préserver¹⁹ d'exécutions mal comprises ou incomplètes, s'est longtemps refusé à les publier. Aujourd'hui le progrès que ces²⁰ œuvres grandioses et hardies ont amené dans l'exécution des masses vocales et instrumentales est presque général; l'auteur les a fait entendre sous sa direction dans la plupart des villes capitales de l'Europe, où il a laissé ses traditions: les vieilles habitudes sont rompues. Il a d'ailleurs profité de ces nombreuses expériences pour introduire dans ses ouvrages les perfectionnements dont il les a cru susceptibles et fait disparaître²¹ les défauts qu'il y a découverts. Il s'est donc décidé, il y a quelques années, à les publier tous. Beaucoup d'artistes et d'amateurs, de l'Étranger surtout, l'ignorent pourtant encore. En conséquence, ses Éditeurs de Paris croient nécessaire de donner au public la liste des grandes œuvres de M. H. Berlioz qu'ils possèdent, en y comprenant celles même qui sont encore inédites; mais qui paraîtront bientôt successivement, et ses compositions de salon, d'un style si originalement poétique, d'un coloris si vif et si frais. La voici:

ŒUVRE 1.

OUVERTURE DE WAVERLEY, publiée *en grande partition*, avec les *parties séparées*, et pour le piano à quatre mains. A Paris, chez Richault, boulevard Poissonnière, 26.

ŒUVRE 2.

IRLANDE, recueil de neuf mélodies, pour une et deux voix, et chœur, avec accompagnement de piano; paroles imitées des Irish melodys de Th. Moore, par Th. Gounet. Deuxième édition, contenant plusieurs modifications importantes. Deux de ces morceaux (*Adieu Bessy* et *l'Élegie*) sont avec paroles françaises et le *texte original anglais*. L'élegie est précédée d'une notice sur l'Irlandais Emet et de la péroraison de son discours à ses juges. Deux autres

¹⁹Berlioz's corrected copy reads: "afin de retoucher à loisir ses compositions et pour les préserver."

²⁰*Soirées*: "ses."

²¹*Soirées*: "Il a pu d'ailleurs après ces nombreuses expériences introduire dans ses ouvrages divers perfectionnements dont il les a crus susceptibles et faire disparaître . . ."

mélodies (*la Belle voyageuse* et *le Chant sacré*), instrumentées pour l'orchestre par l'auteur, sont publiées en partition. Le *Chant sacré* (chœur) est, dans la *grande partition*, avec texte français et latin. (Chez Richault.)

ŒUVRE 3.

OUVERTURE DES FRANCS-JUGES, publiée en *grande partition*, avec les *parties séparées* et pour le piano à quatre mains. (Chez Richault.) Cet arrangement fait par l'auteur, aidé des trois habiles pianistes Chopin, Bénédicte et Eberwein, est le seul fidèle et conforme à la partition.

ŒUVRE 4.

OUVERTURE DU ROI LEAR, tragédie de Shakespeare, publiée en *grande partition*, avec les *parties séparées* et pour le piano à quatre mains. (Chez Richault.)

ŒUVRE 5.

MESSE DES MORTS (Requiem), publiée en *grande partition*, avec les *parties séparées* de chœur. (Chez Brandus, rue Richelieu, 103.)²²

ŒUVRE 6.

LE CINQ MAI, chant sur la mort de l'empereur Napoléon, pour voix de basse avec chœur, publié en *grande partition*, avec les *parties séparées* d'orchestre et avec accompagnement de piano. La *grande partition* contient sous le texte français de Béranger une traduction allemande. (Chez Richault.)

ŒUVRE 7.

LES NUITS D'ÉTÉ, six mélodies pour une voix, avec piano, paroles de Théophile Gautier. Celle intitulée *Absence*, instrumentée pour l'orchestre par l'auteur est publiée en *partition*. (Chez Richault.)

ŒUVRE 8.

RÊVERIE ET CAPRICE, romance pour le violon, publiée en *grande partition*, avec les *parties séparées* et avec accompagnement de piano. (Chez Richault.)

²²*Soirées*: "du chœur. (Chez Brandus, rue Richelieu, 103, à Paris, et chez Ricordi à Milan.)"

ŒUVRE 9.

OUVERTURE DU CARNAVAL ROMAIN (deuxième ouverture de *Benvenuto Cellini*, d'où elle est tirée), publiée en *grande partition*, avec les *parties séparées*, pour piano à quatre mains et pour deux pianos à quatre mains. (Chez Brandus.)

ŒUVRE 10.

TRAITÉ D'INSTRUMENTATION et d'orchestration modernes, avec des exemples en partition, tirés des œuvres de presque tous les grands maîtres et de quelques ouvrages de l'auteur. (Chez Schonenberger, boulevard Poissonnière, 28.)

ŒUVRE 11.

SARA LA BAIGNEUSE (paroles de Victor Hugo), ballade pour trois chœurs et orchestre, publiée en *grande partition*, avec les *parties séparées* de chœur et pour deux voix avec piano. (Chez Richault.)

ŒUVRE 12.

LA CAPTIVE (paroles de Victor Hugo), rêverie, pour contralto ou mezzo soprano et orchestre, publiée en *grande partition*, et avec piano. (Chez Richault.)

ŒUVRE 13.

FLEURS DES LANDES, cinq mélodies pour une et deux voix et chœur avec piano. *Le Jeune Pâtre breton*,²³ (paroles de Brizeux) qui fait partie de ce recueil, a été instrumenté pour l'orchestre par l'auteur, et publié en *partition*, avec *texte français et allemand*. (Chez Richault.)

ŒUVRE 14.

EPISODE DE LA VIE D'UN ARTISTE, symphonie fantastique en cinq parties, publiée en *grande partition*, avec les *parties séparées*, et en partition de piano (par Liszt). (Chez Brandus.)

ŒUVRE 14 (bis.)

LE RETOUR A LA VIE, mélologue (mélange de musique et de discours) avec solos de chant, chœur et orchestre; paroles et musique de M. Berlioz. Trois morceaux seulement de cet ouvrage, qui fait suite à la Symphonie fantastique,

²³Soirées: "Breton."

ont été publiés par Richault. Ce sont: 1° la ballade du Pêcheur (pour ténor avec piano); - 2° la chanson de Brigands (pour baryton, avec chœur et piano); - 3° le chant de Bonheur (pour ténor avec piano). La partition complète qui à pour finale une grande Fantaisie dramatique pour chœur, orchestre et piano à 4²⁴ mains, sur *La Tempête* de Shakespeare, est inédite.

ŒUVRE 15.

SYMPHONIE FUNÈBRE ET TRIOMPHALE, en trois parties, pour grande harmonie militaire, avec un second orchestre d'instruments à cordes et un chœur (*ad libitum*); publiée en *grande partition* et avec les *parties séparées* d'orchestre et de chœur. (Chez Brandus.) Un chant héroïque, composé par l'auteur sur le thème du final²⁵ de cette symphonie (l'Apothéose), a été publié avec paroles françaises et anglaises et accompagnement de piano, par Beale, éditeur de musique à Londres.

ŒUVRE 16.

HAROLD EN ITALIE, symphonie en quatre parties, avec un alto principal, publiée en *grande partition* et avec les *parties séparées*. (Chez Brandus.)

ŒUVRE 17.

ROMÉO ET JULIETTE, grande symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral (paroles de M. Émile Deschamps); publiée en *grande partition* et avec les *parties séparées* de chœur et d'orchestre. (Chez Brandus.) La partition est précédée de la traduction allemande du texte et d'une préface indiquant aux chefs d'orchestre les dispositions à prendre pour organiser l'exécution de cette symphonie.

ŒUVRE 18.

TRISTIA, trois chœurs avec orchestre, publiés en *grande partition*, avec les *parties séparées* de chœur et d'orchestre et avec accompagnement de piano. (Chez Richault.)

- 1 *Méditation religieuse* (grand chœur).
- 2 *La Mort d'Ophélie*, ballade (chœur de femmes).
- 3 *Marche funèbre*, pour la dernière scène d'Hamlet.

²⁴Soirées: "quatre."

²⁵Soirées: "finale."

ŒUVRE 19.

FEUILLETS D'ALBUM, six mélodies pour une et deux voix et chœur, avec accompagnement de piano. (*Zaïde*, les *Champs*, le *Chant des Chemins de fer*, se trouvent chez Richault; la *Prière du matin* est chez les frères Escudier, la *Belle Isabeau*, chez Mayaut, et le *Chasseur danois*, chez Bernard Latte.)

ŒUVRE 20.

VOX POPULI, deux grands chœurs avec orchestre. (*La Menace des Francs*, paroles de ***, et l'*Hymne à la France*, paroles d'A. Barbier); publiés en *grande partition* et avec accompagnement de piano. (Chez Richault.)

ŒUVRE 21.

OUVERTURE DU CORSAIRE, publiée en *grande partition* avec les *parties séparées*, et pour piano à quatre mains. (Chez Richault.)

ŒUVRE 22.

TE DEUM à deux chœurs avec orchestre et orgue obligé. (Inedit.)

ŒUVRE 23.

BENVENUTO CELLINI, opéra en deux actes, paroles de MM. A. Barbier et Léon de Wailly.²⁶ Neuf morceaux de chant détachés de cet ouvrage se trouvent, avec accompagnement de piano, chez Brandus. L'*ouverture* seule a été publiée en *grande partition* et avec les *parties séparées*, par le même éditeur.²⁷

ŒUVRE 24.

LA DAMNATION DE FAUST, légende en quatre actes. (La marche hongroise de cet ouvrage a seule été publiée pour le piano à deux et à quatre mains, chez Brandus à Paris, et chez Beale à Londres.) La *partition* est inédite.

²⁶*Soirées*: "Vailly."

²⁷From here the 1854 *Soirées* catalogue reads: ŒUVRE 24. LA DAMNATION DE FAUST, légende en quatre actes publiée avec texte français et allemand en grande partition et avec les parties séparées de chœur et d'orchestre, et avec accompagnement de piano, chez Richault, à Paris. En partition de piano avec texte anglais, chez Beale, à Londres. After *La Fuite en Égypte*, œuvre 25, occurs: ŒUVRE 25 (bis). L'ARRIVÉE, deuxième partie de la *Fuite en Égypte*, mystère, paroles et musique de M. Berlioz. (Inédit.)

ŒUVRE 25.

LA FUITE EN EGYPTE, fragments d'un Mystère en style ancien pour ténor solo, chœur et un petit orchestre, attribué à Pierre Ducre, maître de chapelle imaginaire, et composé (paroles et musique) par M. Berlioz; publié en *grande partition*, avec les *parties séparées* et avec accompagnement de piano. (Chez Richault.)

- 1 *Ouverture.*
- 2 *L'Adieu des Bergers* (chœur).
- 3 *Le repos de la Sainte famille* (solo de ténor).

MORCEAUX DE DIVERS AUTEURS INSTRUMENTÉS POUR ORCHESTRE Par M. HECTOR BERLIOZ.

1° L'INVITATION A LA VALSE, de WEBER (publiée en *parties séparées*, chez Brandus).

2° LA MARSEILLAISE, de ROUGET DE L'ISLE (publiée en *grande partition*, chez Brandus).

3° MARCHE MAROCAINE, de LÉOPOLD DE MAYER (publiée en *parties séparées*, chez Escudier).

Les Récitatifs composés par M. Berlioz pour la représentation du *Freyschütz* de Weber, à l'Opéra, sont publiés dans la partition de piano de cet ouvrage, chez Brandus.

La grande partition de ces récitatifs ne se trouve qu'au bureau de copie de l'Opéra.

La plupart des morceaux contenus dans les œuvres 2, 7, 13 et 19 ont été chantés avec le plus grand succès, par M Wartel, en France et en Allemagne.²⁸

²⁸The last sentence is lacking in *Soirées*.

2bis²⁹

Verzeichniß der sämtlichen Werke von Hector Berlioz

Fliegende Blätter für Musik (Leipzig [Lobe]). Wahrheit über Tonkunst und Tonkünstler [II/2 \(1857\) pp. 190-92.](#)

Vorwort

Bei dem zunehmenden Verständnis der Berlioz'schen Werke wird ein vollständiges seinen zahlreichen Verehren nicht unwillkommen sein. Die dahin als noch unedirt angegebenen Kompositionen werden nächstens auch im Druck erscheinen.

I. Symphonien.

1) **Episode aus dem Leben eines Künstlers**, phantastische Symphonie in fünf Theilen; Partitur, Stimmen und Klavierauszug (von Liszt). (Bei Brandus.) Op. 14 (a).

2) **Die Rückkehr in's Leben**, Mélologue (Mischung von Musik und Rede), mit Sologesang, Chor und Orchester; Text und Musik von Berlioz. Von dieser Fortsetzung der phantastischen Symphonie sind nur drei Stücke bei Richault erschienen, nämlich: 1) Ballade des Fischers (für Tenor und Klavier); 2) Räuberlied (für Baryton, Chor und Klavier); 3) Das Lied vom Glück (für Tenor und Klavier). Die vollständige Partitur dieses Werks, dessen Finale eine große dramatische Phantasie für Chor, Orchester und Klavier zu vier Händen, über Shakespear's Sturm bildet, ist noch nicht gedruckt. Op. 14 (b).

3) **Trauer- und Sieges-Symphonie**, in drei Theilen, für große Militärharmonie, mit einem zweiten Orchester für Streichinstrumente und mit

²⁹Additionally, a list of works assembled in about 1854 concluded the entry on Berlioz in Adolphe Rochas, *Biographie du Dauphiné* (2 vols., Paris: Charavay, 1856, 1860), [vol. 1, pp. 110-15](#) [1858 printing]. It includes the Te Deum ([118](#); pub. 1855) as *inédit* and *La Fuite en Égypte* ([128](#)) as op. 25, but not *L'Impériale* ([129](#); pub. 1856) or *L'Enfance du Christ* ([130](#); pub. 1855 as *œuvre* 25). It also confuses *La Damnation de Faust* ([111](#)) with *Huit Scènes de Faust* ([33](#)), calling it "op. 1" and reporting that the composer had destroyed it.

Chor (ad libitum). Partitur, Chor- und Orchesterstimmen. (Bei Brandus.) Ein heroischer Gesang, über das Thema des Finales dieser Symphonie (die Apotheose) ist mit französischem und englischem Texte für Klavier arrangirt bei Beale in London erschienen. Op. 15.

4) **Romeo und Julie**, große dramatische Symphonie mit Chören, Gesangsolos und Prolog mit Chorrecitativen (Text von Emil Deschamps); Partitur, Chor- und Orchesterstimmen. (Bei Brandus.) Der Partitur ist eine deutsche Uebersetzung des Textes vorgedruckt, nebst einer Vorrede, welche den Orchesterdirigenten die nöthigen Anordnungen zur Ausführung dieser Symphonie angibt. Op. 17.

5) **Harold in Italien**, Symphonie in vier Theilen, mit einer Prinzipal-Viola, Partitur und Stimmen. (Bei Brandus.) Op. 16.

6) **Faust's Verdammung**, Legende in vier Akten. (Von diesem Werke ist nur der ungarische Marsch für Klavier und vier Händen bei Brandus in Paris und Beale in London erschienen.) Die Partitur ist in Abschrift vom Autor zu beziehen. Op. 24

II. Ouverturen.

7) **Ouverture zu Waverley**, Partitur, Stimmen und Klavierauszug zu vier Händen. Paris, bei Richault. Op. 1.

8) **Ouverture zu den Vehmrichtern**, Partitur, Stimmen und Klavierauszug zu vier Händen. (Bei Richault.) (Dieses von dem Autor mit Hilfe Chopin's, Benedict's und Eberwein's besorgte Arrangement ist das einzige, welches der Partitur treu entspricht.) Op. 3.

9) **Ouverture zu König Lear**, Partitur, Stimmen und Klavierauszug zu vier Händen. (Bei Richault.) Op. 4.

10) **Der römische Karnaval** (gehört als zweiter Ouverture zur Oper: Benvenuto Cellini), Partitur, Stimmen, Klavierauszug zu vier Händen, und für zwei Pianofortes zu vier Händen. (Bei Brandus.) Op. 9.

11) **Ouverture zum Corsar**, Partitur, Stimmen und Klavierauszug zu vier Händen. (Bei Brandus.) Op. 21.

III. Gesangstücke mit Orchester.

12) **Tristia**, drei Chöre mit Orchester; Partitur, Chor- und Orchesterstimmen und Klavierauszug. Op. 18.

1. Religiöse Betrachtung (großer Chor).
2. Opheliens Tod, Ballade (Frauenchor).
3. Trauermarsch, zur letzten Scene von Hamlet.

13) **Vox populi**, zwei große Chöre mit Orchester. (Die Drohung der Franken, und Hymne an Frankreich.) Partitur und Klavierauszug. (Bei Richault.) Op. 20.

14) **Te Deum**, zweichörig, mit Orchester und obligater Orgel (ungedruckt). Op. 22.

15) **Benvenuto Cellini**, Oper in zwei Akten, Text von A. Barbier und Leon von Wailly. Neun Stücke daraus sind im Klavierauszug bei Brandus erschienen. Nur die Ouverture ist in Partitur und Stimmen gedruckt. Op. 23.

16) **Die Flucht nach Egypten**, Fragmente eines Mysteriums im alten Style für Solo-Tenor, Chor und kleines Orchester; Text und Musik von Berlioz. Partitur, Stimmen und Klavierauszug. (Bei Richault.) Op. 25.

1. Ouverture.
 2. Abschied der Hirten (Chor).
 3. Die Ruhe der heiligen Familie (Tenorsolo).
- (Dazu ist vor kurzem ein zweiter Theil als Fortsetzung erschienen.)

17) **Requiem**, Partitur und Chorstimmen. Bei Brandus in Paris und Ricordi in Mailand. Op. 5.

18) **Der fünfte Mai**, Gesang auf den Tod des Kaisers Napoleon, für eine Baßstimme mit Chor; Partitur, Orchesterstimmen und Klavierauszug. In der Partitur ist dem französischen Text von Béranger eine deutsche Uebersetzung untergelegt. (Bei Richault.) Op. 6.

19) **Die Sommernächte**, sechs Gesänge für eine Stimme mit Klavierbegleitung. Das Lied "Abwesenheit" ist instrumentiert und in Partitur erschienen. (Bei Richault.) Op. 7.

20) **Sara, die Badende**, Ballade von Victor Hugo, für drei Chöre und Orchester; Partitur und Chorstimmen; auch für zwei Stimmen mit Klavierbegleitung. (Bei Richault.) Op. 11.

21) **Die Gefangene** (Text von Victor Hugo), Phantasie für Contre-Alt oder MezzoSopran, und Orchester; Partitur und Klavierauszug. (Bei Richault.) Op. 12.

IV. Gesangstücke mit Klavierbegleitung.

22) **Albumblätter**, sechs Lieder für eine und zwei Stimmen und Chor, mit Klavierbegleitung. Zaide, im Feld, Eisenbahnlied (bei Richault); das Morgengebet (bei Escudier); die schöne Isabella (bei Mayaut) und der dänische Jäger (bei Latte). Op. 19.

23) **Irland**, Sammlung von neun Lieder für eine und zwei Stimmen und Chor, mit Klavierbegleitung. (Text nach Irischen Gesängen von Th. Moore.) Zweite verbesserte Auflage. Zwei dieser Gesänge: "die schöne Reisende" und "der heilige Gesang" sind instrumentiert und in Partitur erschienen. (Bei Richault.) Op. 2.

24) **Haideblumen**, fünf Lieder für eine und zwei Stimmen und Chor, mit Klavierbegleitung. Der "junge bretagnische Hirt" ist instrumentiert und in Partitur mit französischem und deutschem Text erschienen. (Bei Richault.) Op. 13.

V. Theoretisches Werk.

25) **Abhandlung über moderne instrumentation**, mit Beispielen aus den Werken der meisten großen Meister und einigen Kompositionen des Autors; in Partitur. (Bei Schönenberger.) Op. 10.

VI. Für Violine.

26) **Phantasie und Caprice**, Romanze für Violine; Partitur, Stimmen und Klavierauszug. (Bei Richault.) Op. 8.

VII. Instrumentirte Werke anderer Meister.

27) 1. **Aufforderung zum Tanze**, von C. M. von Weber. (In Stimmen bei Brandus.)

2. **Die Marseillaise**, von Rouget de l'Isle (In Partitur bei Brandus.)

3. **Marokanischer Marsch**, von Leopold v. Mayer. (In Stimmen bei Escudier)

28) Die von H. Berlioz zu Weber's Freischütz für die Aufführung in der großen Oper komponierten Recitative sind im Klavierauszug bei Brandus erschienen.

Die Partitur davon nur in dem Kopier-Bureau der großen Oper zu haben.

3

The 1859 *Grotesques* Catalogue

The first edition of *Les Grotesques de la musique* concludes with Berlioz's last complete catalogue of his works. It cites the Swiss and German editions (*Les Nuits d'été* [Winterthur, Rieter-Biedermann, 1856], *La Captive* [Leipzig: C. F. Kahnt, 1853-54], the vocal score of *Roméo et Juliette* [Winterthur: Rieter-Biedermann, 1858], and the vocal score of *Benvenuto Cellini* [Brunswick: Litolf, 1856]), as well as the complete *L'Enfance du Christ*, *L'Impériale*, and *Les Troyens* ("inédit"). The 1859 catalogue is the first to suggest that the *Mémoires* would eventually appear (in two volumes, though the actual publication of 1870 was in one).

ŒUVRES COMPLÈTES DE M. HECTOR BERLIOZ

ŒUVRE I

OUVERTURE DE WAVERLEY

PUBLIÉE A PARIS CHEZ RICHAUT

Boulevard Poissonnière, 26

- En grande partition.
- Pour piano à quatre mains.
- En parties séparées.

L'arrangement pour piano à quatre mains est également publié à Brunswick, chez Leibrock.

ŒUVRE II

IRLANDE

Recueil de morceaux de chant avec accompagnement de piano sur des paroles traduites de Thomas Moore, publié à Paris chez RICHAUT, boulevard Poissonnière, 26.

Deux de ces morceaux: l'Élégie et Adieu, Bessy, contiennent le texte original anglais.

La Belle Voyageuse et le Chant sacré, instrumentés par l'auteur, sont aussi publiés en grande partition.

ŒUVRE III

OUVERTURE DES FRANCS-JUGES

PUBLIÉE A PARIS CHEZ RICHAUT

boulevard Poissonnière, 26

- En grande partition.
- Pour piano à quatre mains.
- En parties séparées d'orchestre.
- En parties séparées pour musique militaire.

ŒUVRE IV

OUVERTURE DU ROI LEAR

PUBLIÉE A PARIS CHEZ RICHAUT

Boulevard Poissonnière, 26

- En grande partition.
- Pour piano à quatre mains.
- En parties séparées d'orchestre.

L'arrangement pour piano à quatre mains est également publié à Brunswick, chez Mayer.

ŒUVRE V

MESSE DES MORTS

REQUIEM

PUBLIÉE A MILAN, CHEZ RICORDI

– En grande partition.

On en trouve des exemplaires a Paris, chez BRANDUS, rue Richelieu, 103.

L'édition de Ricordi est la seule correcte. Elle diffère même en plusieurs points essentiels d'une édition antérieure qui fut faite a Paris, chez Schlesinger, et qui n'existe plus.

Les parties séparées de chœur se trouvent à Paris, chez Brandus.

ŒUVRE VI

LE CINQ MAI

CANTATE

Pour voix de Basse et Chœur

PUBLIÉ A PARIS CHEZ RICHAUT

Boulevard Poissonnière, 26

– En grande partition.

– En parties séparées d'orchestre.

– En partition de piano et chant.

(Avec texte français et allemand.)

ŒUVRE VII

LES NUITS D'ÉTÉ

RECUEIL DE SIX MORCEAUX DE CHANT

Il y a une édition avec piano chez RICHAUT, à Paris.

Elle diffère un peu dans l'un des morceaux (le Spectre de la Rose) de la belle édition publiée avec texte français et allemand, avec piano et en grande partition, à Winterthur en Suisse chez Rieter-Biedermann, et à Leipzig chez Hofmeister.

ŒUVRE VIII

RÊVERIE ET CAPRICE

ROMANCE POUR LE VIOLON

– En partition de piano.

– En grande partition.

– En parties séparées d'orchestre.

ŒUVRE IX

OUVERTURE DU CARNAVAL ROMAIN

Deuxième ouverture de BENVENUTO CELLINI

Destinée à être exécutée avant le second acte de cet opéra.

PUBLIÉE A PARIS CHEZ BRANDUS

Rue Richelieu, 103

– En grande partition.

– En parties séparées d'orchestre.

– Pour piano à quatre mains, et pour deux pianos à quatre mains.

Arrangement de Pixis.

ŒUVRE X

TRAITE D'INSTRUMENTATION

suivi de

LA THÉORIE DU CHEF D'ORCHESTRE

PUBLIÉE A PARIS, CHEZ SCHONENBERGER

Boulevard Poissonnière

En allemand, à Berlin, chez Schlesinger;

En italien, à Milan, chez Ricordi ;

En anglais, à Londres, chez Novello.

La seconde édition (anglaise et française) est seule exacte et correcte; elle contient plusieurs chapitres nouveaux, d'autres refaits.

L'édition italienne ne contient pas d'ailleurs la Théorie du chef d'orchestre, que l'éditeur allemand de Berlin a publiée à part.

ŒUVRE XI

SARA LA BAIGNEUSE

BALLADE A TROIS CHŒURS

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

– En grande partition.

– En parties séparées d'orchestre, et arrangée pour deux voix avec accompagnement de piano.

ŒUVRE XII

LA CAPTIVE

RÊVERIE POUR CONTRALTO

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

– Avec piano.

– En grande partition.

Ce morceau est aussi publié à Leipzig, avec texte allemand et accompagnement de piano.

ŒUVRE XIII

FLEURS DES LANDES

Recueil de cinq morceaux de chant

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

Le morceau intitulé *le Pâtre breton* est publié à part en grande partition, avec texte français et allemand.

ŒUVRE XIV

SYMPHONIE FANTASTIQUE

Première partie de l'Episode de la vie d'un artiste

PUBLIÉE A PARIS, CHEZ BRANDUS

Rue Richelieu, 103

– En grande partition.

– En parties séparées, et pour piano (arrangement de Liszt).

ŒUVRE XIV bis

LELIO

MONODRAME LYRIQUE

Deuxième partie de l'Episode de la vie d'un artiste

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26.

– En grande partition.

– En parties séparées d'orchestre, et en partition de piano et chant, avec texte français et allemand.

La fantaisie dramatique sur *la Tempête* de Shakespeare, qui en forme le finale, peut être détachée de l'ouvrage et s'exécuter à part dans les concerts.

ŒUVRE XV

SYMPHONIE FUNÈBRE ET TRIOMPHALE

Pour deux orchestres et chœur

PUBLIÉE A PARIS, CHEZ BRANDUS

Rue Richelieu, 103

- En grande partition.
- En parties séparées d'orchestre et de chœur.

ŒUVRE XVI

HAROLD EN ITALIE

SYMPHONIE

avec un alto principal

PUBLIÉE A PARIS CHEZ BRANDUS

Rue Richelieu, 103

- En grande partition.
- En parties séparées d'orchestre.

ŒUVRE XVII

ROMÉO ET JULIETTE

SYMPHONIE DRAMATIQUE

avec chœurs et solos de chant

PUBLIÉE A PARIS, CHEZ BRANDUS

Rue Richelieu, 103

- En grande partition.
- En parties séparées d'orchestre et de chœur.

La partition de piano et chant arrangée par Théodore Ritter, est publiée avec texte français et allemand, à Winterthur en Suisse, chez Ritter Biedermann, et à Leipzig, chez Hofmeister.

Cette partition de piano est indispensable pour les études chorales de la symphonie.

ŒUVRE XVIII

TRISTIA

Recueil de deux chœurs et d'une marche funèbre avec chœurs

PUBLIÉ A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

- En grande partition.
- En parties séparées d'orchestre.

(Le N° 1, méditation religieuse, et le N° 2, ballade sur la mort d'Ophélie, se trouvent avec accompagnement de piano chez le même éditeur.)

ŒUVRE XIX

FEUILLETS D'ALBUM

Recueil de trois morceaux de chant avec accompagnement de piano, dont un avec chœur, publié à Paris chez RICHAUT.

L'un de ces morceaux (*Zaïde*) est publié à Vienne, chez Haslinger, avec texte allemand et français.

Il faut ranger encore parmi les Feuilletts d'Album une *Prière du matin*, chœur à deux voix, publié avec piano, à Paris, chez Escudier; *la belle Isabeau*, conte pendant l'orage, avec chœur, publié avec piano, à Paris, chez Edmont Mayaud, et *le Chasseur Danois*, chant pour voix de basse, publié avec piano, à Paris, chez Mayaud.

ŒUVRE XX

VOX POPULI

Deux grands chœurs avec orchestre

(*La Menace des Francs* et *l'Hymne à la France*.)

PUBLIÉS A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

– En grande partition.

ŒUVRE XXI

OUVERTURE DU CORSAIRE

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

– En grande partition.

– En parties séparées d'orchestre.

Un arrangement pour piano de cette ouverture (par M. de Bulow) est publié à Leipzig.

ŒUVRE XXII

TE DEUM

A trois chœurs, avec orchestre et orgue

PUBLIÉ A PARIS, CHEZ BRANDUS

Rue Richelieu, 103

– En grande partition.

ŒUVRE XXIII

BENVENUTO CELLINI

Opéra en trois actes

Publié à Brunswick, chez MAYER et LITOLFF, en partition de piano et chant, avec texte français et allemand.

Plusieurs morceaux de chant détachés de cet opéra, sont également publiés avec accompagnement de piano, à Paris, chez BRANDUS.

La grande partition, inédite, ne se trouve qu'à Paris, chez l'auteur, et au théâtre de Weimar. Celle qui existe à l'Opéra de Paris est dans le désordre le plus complet et ne contient point les modifications importantes que l'auteur a faites à cet ouvrage avant de le faire représenter à Weimar.

ŒUVRE XXIV

LA DAMNATION DE FAUST

Légende en quatre actes.

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

Avec texte français et allemand

- En grande partition.
- En parties séparées d'orchestre et de chœur.
- En partition de piano et chant.

ŒUVRE XXV

L'ENFANCE DU CHRIST

Trilogie sacrée

PUBLIÉE A PARIS, CHEZ RICHAUT

Boulevard Poissonnière, 26

Avec texte français et allemand

- En grande partition.
- En parties séparées d'orchestre et de chœur.
- En partition de piano et chant.

A Londres, chez Beale, avec texte anglais et français.

En partition de piano et chant.

(Arrangement de MM. Méraux et Theodore Ritter.)

La seconde partie (*la Fuite en Egypte*) est publiée aussi à Leipzig, chez Kistner, avec texte allemand et français, en partition de piano et chant, et en grande partition.

ŒUVRE XXVI

L'IMPÉRIALE

Cantate à deux voix et à grand orchestre

PUBLIÉE A PARIS, CHEZ BRANDUS
Rue Richelieu, 103.
– En grande partition.

LES TROYENS
Opéra en cinq actes (inédit)

LES SOIRÉES DE L'ORCHESTRE
Un volume
A PARIS, CHEZ MICHEL LÉVY

DEUX VOLUMES DE MÉMOIRES
INÉDITS

De nombreux fragments de cet ouvrage ont été publiés, en 1858 et 1859, dans le *Monde Illustré*.

B. Manuscript Lists

Berlioz was a candidate for election to the Académie des Beaux-Arts of the Institut de France on four occasions: 1842 (Cherubini's chair; Georges Onslow elected), 1851 (Spontini's chair; Ambroise Thomas elected), 1854 (Fromental Halévy's chair, left vacant when he was made permanent secretary; Antonin-Louis Clapisson elected), and 1856 (Adolphe Adam's chair; Berlioz elected). He apparently applied in 1853 as well, hoping to fill the chair left vacant by Onslow's death, but his letter was mailed from Germany and arrived three days too late to be considered (see the list of 10-VIII-[54], below). On each occasion, he was required to list his complete works, and the four letters of application have been preserved at the Académie des Beaux-Arts.

The closing remark in the letter of 1851 shows Berlioz's grief over the death of Spontini, and the 1854 letter concludes with an eloquent apology for his own music criticism. The application of 1856 is more routine, indicating by its brevity and general tone that the composer expected election. His assignment there of *œuvre* numbers 27 and 28 to, respectively, the conducting treatise and the *Freischütz* recitatives cannot have been entirely serious.³⁰

³⁰Transcriptions of the manuscript catalogues preserves the composer's orthography and, nearly always, his capitalisation; the latter is often irregular

1

Election of 1842, letter of c. 29-X-42

Au President du Jury de l'Académie des Beaux-Arts.

Monsieur le président,

Veillez me compter parmi les candidats pour la place vacante à l'Académie des Beaux arts, dans la section de musique.

Voici la liste des ouvrages que j'ai produits jusqu'à ce jour et que je me hazarde à soumettre à l'appréciation de l'Académie:

- 1 *Grande Messe de Requiem*, demandée par le ministre de l'intérieur; exécutée pour la première fois à l'Église des Invalides, pour le service funèbre du maréchal Damrémont.
- 2 Episode de la Vie d'un Artiste, *Symphonie* en cinq parties.
- 3 Le Retour à la vie, *Mélologue*, composition mêlée de monologue, chants, chœurs et morceaux symphoniques. Cet ouvrage est la suite et le complément du précédent. Réunies, ces deux partitions, equivalent pour la duree à un opéra en deux actes.
- 4 Harold, *symphonie* en 4 parties avec un alto principal.
Roméo et Juliette, *symphonie* avec chœurs, chants solos et Récitatifs en chœur. Cette partition est de la dimension d'un grand opéra en trois actes.
- 6 *Symphonie* Funèbre et Triomphale pour un orchestre d'Harmonie, un second orchestre d'instruments à cordes et un Chœur; Demandée par le ministre de l'intérieur et exécutée à la cérémonie d'inauguration de la colonne de la Bastille.
- 7 Benvenuto Cellini, *opéra* en deux actes représenté à l'académie royale de musique.
- 8 Les Récitatifs composés sur le Dialogue du Freyschütz de Weber, pour la

and sometimes difficult to establish, particularly with the letters M and S. It has occasionally been necessary, for stylistic reasons, to alter minor marks of punctuation.

mise en scène de cet ouvrage à l'opéra en 1841.

- 9 *Le Cinq Mai* ou la mort de l'Empereur Napoléon
Cantate avec chœur et orchestre.
- 10 Deux orientales de Victor Hugo, pour voix seule, quatre voix, chœur et orchestre.
- 11 Un recueil de poésies de Thomas Moore mises en musique pour plusieurs voix, chœur et piano.
- 12 Les nuits d'été, Recueil de poésies françaises mises en musique pour une voix et piano
- 13 Huit scènes du *Faust* de Goëthe, pour plusieurs voix, chœur et orchestre.
- 14 Ouverture des Francs Juges.
- 15 Ouverture du Roi Lear tragédie de Shakespeare.
- 16 Ouverture de Waverley.
- 17 Fantaisie pour chœur, orchestre et deux pianos à quatre mains sur *la Tempête*, drame de Shakespeare.
- 18 Rêverie et Caprice, pour violon seul et orchestre.
- 19 Poésies diverses, mises en musique pour chœur, voix seule, piano et orchestre.
- 20 Grand traité d'Instrumentation et d'orchestration modernes; sous presse à Paris, à Londres, à Berlin et à Milan.

Je ne sais si L'Académie considérera comme des titres en ma faveur les travaux de critique et de théories musicales que je publie depuis dix ans dans le Journal des Débats, dans la Gazette Musicale de Paris et de Leipsick, et divers recueils périodiques; je crois cependant devoir au moins les avouer.

Telle est, monsieur le président, l'œuvre modeste que j'ose présenter à l'appui de ma candidature; puisse l'Académie ne pas m'accuser de présomption et de témérité.

Je suis avec respect, monsieur le président, votre très humble serviteur

Hector Berlioz

Chevalier de la Légion d'Honneur, membre des Sociétés d'Euterpe (Leipsick) de la Nationalité allemande (Stutgardt) de S^{te} Cécile (Rome) des Sciences et des Arts (Grenoble) ex pensionnaire de l'académie de France à Rome.

F-Paba 5 E 30 (*élections*); 1 bifolio. CG 786.

2

Election of 1851, letter of 6-III-51

A Messieurs les membres de l'Académie des Beaux-Arts de l'Institut

Messieurs,

Une place est devenue vacante dans la section de musique de l'Académie des beaux arts. Veuillez me compter parmi les candidats qui se présentent pour l'obtenir. Je joins ici, selon l'usage, la liste de mes ouvrages, en y comprenant ceux même qui n'ont point encore été exécutés *en France*. La voici:

- 1° *Roméo et Juliette*, grande symphonie avec chœurs, solos de chant et prologue en récitatif choral.
- 2° *Episode [de] la vie d'un artiste*, symphonie en cinq parties.
- 3° *Le Retour à la vie*, Mélologue (chœurs, chants, symphonies et monologues) faisant suite à la Symphonie Fantastique.
- 4° *Harold en Italie*, Symphonie avec un alto principal.
- 5° Symphonie Funèbre et Triomphale pour deux orchestres et chœur composée par ordre du Gouvernement Français pour la cérémonie d'inauguration de la Colonne de la Bastille.
- 6° La Damnation de Faust, Légende en 4 actes (ou opéra de concert)
- 7° Messe de Requiem (commandé par le Ministre de l'Intérieur)
- 8° Te Deum à 2 chœurs avec orchestre et orgue obligé.
- 9° Le Cinq Mai, chant avec chœur et orchestre sur la mort de l'Empereur Napoléon.

- 10° Benvenuto Cellini opéra en deux actes.
- 11° Traité d'Instrumentation et d'orchestration modernes.
- 12° Vox Populi, chœurs avec orchestre.
- 13° Tristia, chœurs avec orchestre.
- 14° Irlande, neuf morceaux de chant avec Piano, quelques-uns avec orchestre.
- 15° Les Nuits d'été, six morceaux de chant avec piano; quelques uns avec orchestre.
- 16° Fleurs des Landes, 5 mélodies avec piano et orchestre.
- 17° Feuilletts d'album, 6 morceaux de chant avec piano et orchestre.
- 18° Ouverture de Waverley.
- 19° Ouverture des Francs-Juges.
- 20° Ouverture du Roi Lear.
- 21° Ouverture du Carnaval Romain.
- 22° Ouverture du Corsaire.
- 23° Rêverie et Caprice pour Violon seul et orchestre.
- 24° La Captive, chant pour Contralto et orchestre.
- 25° Sara la Baigneuse, Ballade à trois chœurs avec orchestre.

Et divers travaux de critique musicale auxquels il est peut-être convenable d'ajouter la fondation de la grande Société Philharmonique de Paris, qui prospère aujourd'hui et rend à l'art et aux artistes des services réels.

Tels sont mes faibles titres, Messieurs, veuillez n'en point comparer la valeur à celle des œuvres immortelles du grand compositeur que nous venons de perdre.

Je suis avec respect, Messieurs,
votre très humble serviteur
Hector Berlioz

Ex-pensionnaire de l'Académie de France à Rome (1830).
Bibliothécaire du Conservatoire de Musique.

Chevalier de la Légion d'honneur et de l'Aigle rouge de Prusse (3^{me} classe) .
Membre correspondant de l'Académie des Beaux Arts de Berlin,
Des sociétés de S^{te} Cécile de Rome, Philharmonique de Vienne, Philharmonique
de St Petersburg, de la Société d'Euterpe de Leipzig, de celle des amis de la
musique de Stuttgart, de celle pour l'encouragement de l'art musical
d'Amsterdam.

Paris 6 mars 1851

F-Paba 5 E 36 (*élections*); 1 bifolio. CG 1389.

3

Election of 1854, letter of 10-VIII-[54]

À monsieur le Président de l'Académie des Beaux Arts de l'Institut

Paris 10 août

Monsieur le Président

Le choix si honorable que l'académie des Beaux arts vient de faire d'un illustre compositeur pour son secrétaire perpétuel,³¹ laissant une place vacante dans la section de musique, je viens vous prier de me mettre au nombre des candidats qui aspirent à l'honneur de l'obtenir. J'étais en Allemagne l'an dernier quand l'académie s'occupait de nommer le successeur de M^r Onslow, et cette circonstance fut cause que, mal informé de l'époque de la nomination, j'envoyai ma lettre de candidature à Paris trois jours trop tard.

Voici la liste des ouvrages que j'ose présenter à l'académie pour motiver ma candidature:

- 1 *Roméo et Juliette*, Symphonie avec chœurs, solos de chant et récitatif choral. (De la duree d'un opéra en deux actes.) Publiée à Paris en Allemand et en Français.
- 2 *La Damnation de Faust*, Légende dramatique en quatre actes (de la durée d'un opéra en trois actes). Publiée à Paris en Allemand et en Français, sous presse à Londres avec texte anglais.

³¹Fromental Halévy (1799–1862).

- 3 *Grande messe de Requiem*, commandée M^r le Ministre de l'Intérieur. Publiée à Paris et à Milan.
- 4 *Te Deum* à deux chœurs avec orchestre et orgue concertants.
- 5 *Benvenuto Cellini*, opéra en trois actes publié à Paris avec texte Français et Allemand.
- 6 *La Fuite en Egypte*, Légende biblique publiée à Paris et à Leipzig avec texte Français et Allemand.
- 7 *Le Songe d'Hérode*, mystère, sous presse à Leipzig, avec texte Français et Allemand.
- 8 *L'Arrivée à Saïs*, oratoire, sous presse à Leipzig, avec texte Français et Allemand.
- 9 *Harold en Italie*, symphonie en 4 parties, publiée à Paris.
- 10 *Symphonie Fantastique*, en 5 parties, publiée à Paris.
- 11 *Le Retour à la vie*, mélologue (mélange de musique et de discours) avec solo de chant et chœurs. Publié à Paris.
- 12 *Symphonie Funèbre et triomphale*, pour deux orchestres (et chœur ad libitum) commandée par M^r le Ministre de l'Intérieur. Publiée à Paris.
- 13 *Tristia*, trois chœurs avec orchestre, publiés à Paris
- 14 *Vox populi*, deux chœurs avec orchestre, publiés à Paris.
- 15 *Le cinq mai*, cantate avec chœurs et orchestre sur la mort de l'Empereur Napoléon, publiée à Paris avec texte Français et Allemand.
- 16 *Grand traité d'instrumentation et d'orchestration modernes*, publié en quatre langues à Paris à Berlin, à Milan et à Londres.
- 17 *Six grandes ouvertures* pour orchestre. Publiées à Paris et à Leipzig.
- 18 Un grand nombre de *recueils de morceaux de chant* avec Piano et avec orchestre, publiés à Paris.
- 19 Diverses poésies de Victor Hugo mises en musique pour une voix seule et pour trois chœurs, avec orchestre, publiées à Paris.

J'ai composé en outre les *récitatifs* pour la mise en scène du Freyschütz à l'opéra de Paris, et instrumenté divers morceaux dont l'un, l'Invitation à la Walze de Weber est publié à Paris et à Berlin.

Je me permettrai de citer encore deux volumes contenant le récit de mes voyages en Allemagne et en Italie et l'analyse des principales œuvres de Gluck, de Weber, de Spontini et de Beethoven; et un troisième intitulé: *Les Soirées de*

l'orchestre, où, sous diverses formes, de sérieuses questions d'organisation musicale sont traitées.

Peut-être dois-je informer l'académie de l'accueil chaleureux qui m'a été fait jusqu'à présent dans les principales villes de l'Allemagne, en Angleterre et en Russie, et des fréquentes propositions qui me sont faites tous les ans pour aller y diriger l'exécution de mes ouvrages.

J'ignore si l'académie voudra bien attacher quelque prix à mes nombreux travaux de critique musicale, publiés dans le Journal des Débats et ailleurs; je crois, en tout cas, avoir montré en remplissant ces fonctions dangereuses, un amour de l'art réel et dévoué. En me présentant pour obtenir les suffrages d'hommes aussi éminemment artistes que Messieurs les membres de l'Académie, je dois tenir beaucoup à leur en donner l'assurance.

Je suis avec un profond respect,
Monsieur le President,
Votre très humble serviteur
Hector Berlioz

Ex pensionnaire de l'académie de France à Rome — Chevalier de la légion d'honneur, de l'aigle Rouge (de Prusse) et du Faucon blanc (de Saxe Weimar), membre de l'Académie des beaux arts de Berlin, de celle de Stockolm, de l'académie de S^{te} Cécile de Rome; de la Société Néerlandaise pour l'encouragement de l'art musical Société Rotterdam, de la Société d'Euterpe à Leipzig; des Sociétés Philharmoniques de Vienne, de Stuttgart et de S^t Pétersbourg; et directeur des orchestres du grand opéra anglais de Drury Lane et de la New Philharmonic Society de Londres; Bibliothécaire du Conservatoire de musique de Paris.

F-Paba 5 E 38 (*élections*); 1 bifolio. CG 1781.

4

Election of 1856, letter of 3-VI-56

A Monsieur le Président de l'Académie des Beaux Arts de l'Institut

Monsieur le président

La perte si regrettable que les arts viennent de faire dans la personne de M^r Adolphe Adam, laisse une place vacante dans la section de musique de l'Institut.

Le rang honorable qui me fut assigné sur la liste des candidats, lors de la dernière élection, me fait espérer que l'Académie voudra bien accueillir ma nouvelle candidature avec bienveillance.

Depuis les deux dernières années le nombre de mes ouvrages ne s'est pas beaucoup accru; mais il en est un L'Enfance du Christ, oratorio en trois parties, que j'ai eu le bonheur de voir accueillir en France avec une faveur particulière et dont le succès s'est rapidement répandu à l'étranger.

Veillez, monsieur le président, soumettre à l'appréciation de l'académie la liste ci-jointe de mes ouvrages, tous publiés aujourd'hui.

- | | |
|----------------|--|
| œuvre 1 | Ouverture de Waverley |
| œuvre 2 | Irlande, neuf mélodies avec piano et chœur, dont quelques-unes aussi avec orchestre. |
| œuvre 3 | Ouverture, chœur et trio des Francs-Juges. |
| œuvre 4 | Ouverture du Roi Lear. |
| œuvre 5 | Grande messe des morts. |
| œuvre 6 | Le cinq mai, cantate avec chœur et orchestre. |
| œuvre 7 | Les Nuits d'Été, six mélodies avec Piano et orchestre. |
| œuvre 8 | Rêverie et caprice, solo de Violon avec orchestre. |
| œuvre 9 | Ouverture du Carnaval Romain. |
| œuvre 10 | Grand traité d'instrumentation et d'orchestration modernes. |
| œuvre 11 | Sara la baigneuse, Ballade à trois chœurs avec orchestre. |
| œuvre 12 | La Captive, rêverie pour Contralto avec orchestre. |
| œuvre 13 | Fleurs des Landes, cinq mélodies avec Piano et orchestre. |
| œuvre 14 | Episode de la vie d'un artiste, symphonie en cinq parties. |
| œuvre 14 (bis) | Lélio, monodrame lyrique avec chœurs et orchestre. |

- œuvre 15 Symphonie funèbre et Triomphale pour deux orchestres et chœur.
- œuvre 16 Harold en Italie, Symphonie avec un alto principal.
- œuvre 17 Roméo et Juliette, grande Symphonie avec chœurs, solos de chant et prologue en récitatif choral.
- œuvre 18 Tristia, chœurs et marche pour l'Hamlet de Shakespeare.
- œuvre 19 Feuilletts d'album, six mélodies avec Piano et orchestre.
- œuvre 20 Vox Populi, chœurs avec orchestre.
- œuvre 21 Ouverture du Corsaire.
- œuvre 22 Benvenuto Cellini, opéra en trois actes, remis en scène cette année pour la troisième fois en Allemagne.
- œuvre 23 Te Deum à trois chœurs, avec orchestre et orgue concertans. Exécuté l'an dernier à l'Eglise de S^t Eustache et aux grands concerts dirigés par l'auteur dans le palais de l'Exposition universelle.
- œuvre 24 La Damnation de Faust, Légende dramatique en quatre actes.
- œuvre 25 L'Enfance du Christ, Trilogie sacrée.
- œuvre 26 L'Impériale, cantate à deux chœurs et à deux orchestres exécutée aux concerts de l'Exposition et le jour de la distribution des récompenses par l'Empereur.
- œuvre 27 Théorie de l'art du chef d'orchestre.
- œuvre 28 Récitatifs composés pour la mise en scène du Freischütz de Weber au théâtre de l'opéra.

J'ai l'honneur d'être, monsieur le président,

votre très humble serviteur

Hector Berlioz

Ex pensionnaire de l'Académie de France à Rome

Paris 3 Juin 1856

5

The Manuscript List of 1845

There are three further manuscript lists. One is found pencilled in a pocket notebook now in the Musée Hector Berlioz at La Côte-St-André (gift of the Chapot family, 1977). It seems to list not merely works, but rather manuscripts of works. The fragments of *Les Francs-Juges*, *Sardanapale*, and *La Nonne sanglante* could only have been of interest to the composer as sources for possible borrowings. One can easily assign a date of late 1845, for all the works of 1844 and 1845 appear: *La Tour de Nice*, the pieces for Alexandre's *orgue mélodium*, the *Hymne à la France*, *Zaïde* and *Le Chasseur danois*. The pieces from early and mid-1846—*Marche de Rakoczy* and the *Chant des chemins de fer*—do not appear in the list.

Facs. of p. 1 in Holoman, *Berlioz*, p. 331 (shows Berlioz's brackets, also suggested in the first edition of this *Catalogue*, p. 509).

Pocket notebook, upright 16.8 x 10.6 cm.

F-CSA R 96.574, gift of abbé Robert Chapot, the Chapot family (3 août 1979).

	Francs-Juges
	Waverley
Ouvertures	Lear
	Benvenuto
	Carnaval Romain
	Tour de Nice
	Fantastique
	Mélologue
Symphonies	Harold
	Funèbre
	Roméo et Juliette

Morceaux d'Hamlet	<p>Scène de la comédie Ballade sur la mort d'Ophélie Coranach</p> <p>Requiem Benvenuto en deux actes Scènes de Faust [with "7" added top left] Agnus de la messe solennelle</p> <p>Psalmodie Sara la Baigneuse Les mélodies Irlandaises Les Nuits d'été La Captive La Belle Isabeau Le chasseur danois Bolero Les champs Le Pâtre breton Le chant des bretons Hymne à la France Trois morceaux d'orgue mélodium [wedged in] Le 5 Mai Romance de violon</p> <p>Romance Duo Chœur</p> <p>Fragmens de Sardanapale Fragmens de l'opéra de la Nonne Sanglante</p>	<p>de l'op: des Francs-Juges</p>
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5bis

Catalogue complet et détaillé de mes œuvres musicales of 1849 and thereafter

The Musée Berlioz in La Côte-St-André possesses a manuscript notebook that is, on the original level, the manuscript source for the 1852 Richault Catalogue (Appendix II, [A 2](#)). Subsequent levels concern the availability of performance materials and a plan for a concert series of all Berlioz's works, possibly envisaged for 1855. Holoman treated the document in a public paper of 8 February 2020 [[HERE](#)], where the complete manuscript is reproduced in the accompanying slides [[HERE](#)].

The transcription below suggests how the layers might be interpreted. We are grateful to Peter Bloom for drawing our attention to this document and to Antoine Troncy of the Berlioz Museum for providing the images.

Berlioz: *Catalogue complet et détaillé de mes œuvres musicales*.

Pocket notebook, upright 17.3 x 11.3 cm, 53 numbered pp.

F-CSA 2000.05.01, gift of the Chapot family (July 2000).

Transcription gives pencil in gray; one entry in purple ink, p. 1, in a foreign hand.

[page 1]

Duchène
27 Queen Ann Street
Cavendish Square

24 septembre 1849

Catalogue complet
et détaillé

de mes œuvres
musicales

[page 2, sideways and trimmed]

une Serie de concerts proposés par MM Richaut et Brandus; dans les [?] *suivre rigoureusement l'ordre de leur publication* [ent]endre toutes mes œuvres – en commençant par les premières et avançant aux dernières productions.

[page 3]

relié

œuvre 1^{me}

Ouverture de Waverley

Publiée en *grande Partition* et avec *les parties séparées* chez Richaut éditeur boulevard Poissonnière Paris.

Cette ouverture a été arrangée (bien) pour [^]piano à[^] 4 mains en Allemagne par quelqu'un qui a gardé l'anonyme; [^]cet arrangement[^] publié également en Allemagne, a été reimprimé à Paris chez Richaut.

[page 5]

relié

(Paris)

œuvre 2^{me}

Neuf mélodies pour une et deux voix et chœur avec acc^{ent} de Piano.

Publiées chez Richaut.

Deux des ces morceaux sont avec texte Français et le text Anglais original de *Th: Moore*.

- 1 Le coucher du Solelil
- 2 Hélène
- 3 Chant guerrier
- 4 La belle Voyageuse
- 5 Chanson à Boire
- 6 Chant sacré
- 7 L'origine de la Harpe

- 8 Romance
- 9 Elégie

La Belle Voyageuse et *Le Chant sacré* qui font partie de ce recueil, ont été instrumentés pour l'orchestre par l'auteur et publiés *en partition* chez Richaut. Le Chant sacré est avec texte Français et Latin.

L'Elégie

[page 7]

relié

œuvre 3^{me}

Ouverture des Francs-Juges

Publiée en *grande partition* et avec les *parties séparées* chez Richaut.

On a fait de cet ouverture et publiée à Leipzig un *exécrable* arrangement pour le piano à 4 mains. Czerny en a fait un autre moins mauvais, qui a été publié à Vienne.

Le seule arrangement que je reconnaisse comme fidèle est celui qui a été publié à Paris par Richaut. Je l'ai fait moi même avec l'aide de M^{rs} Chopin, Benedict et Eberwein.

Richaut a publié aussi un très mauvais arrangement de cette ouverture pour orchestre militaire. Il en existe plusieurs autres faites en Allemagne et qui ne valent pas mieux.

Je compte achever bientôt 6 morceaux de l'opéra des Francs-juges; opéra aujourd'hui détruit et pour lequel cette ouverture a été faite. Ils seront disposés de façon à pouvoir être exécutés au concert.

[page 9]

relié

œuvre 4^{me}

Ouverture du Roi Lear

Publié en *grande partition* et avec les *parties séparées* chez Richaut.

Un excellent arrangement de cette ouverture pour piano à 4 mains a été publié en Allemagne, il est de M^r Leibrock de Brunswick. Cet arrangement a été réimprimé à Paris chez Richaut.

[sideways:] à corriger une faute dans les premiers violons de l'introduction
Partition et parties

[page 10, sideways, referring to the Requiem, p. 11:]

à corriger les parties d'orchestre
et les partitions du chant
d'après les derniers changements de la partition

[page 11]

œuvre 5^{mex}

Messe de morts

Requiem

Publié en *partition* seulement chez Brandus (97 rue Richelieu) à Paris

Brandus en a détruit les planches, et il ne reste plus dans son magasin qu'une vingtaine d'exemplaires. Je crois qu'une nouvelle édition sera bientôt nécessaire, pour l'Allemagne surtout. Et peut être sera-t-il bon d'en faire une aussi avec accompagnement de Piano.

Les parties séparées de chœur et d'orchestre, copiées et autographiées pour 300 exécutants, sont déposées à la Bibliothèque du Conservatoire, comme appartenant au gouvernement.

[p. 13]

relié

(Rome) (Montmartre)

œuvre 6^{me}

Le cinq mai

Chant sur la mort de l'Empereur Napoleon
pour voix de Basse et chœur.

Publié *en partition* avec les *parties séparées* et avec acc^{ent} de piano chez Richaut.

La partition contient sous le texte original Français une traduction Allemande.

[page 15]

relié
Paris
œuvre 7^{me}

Les nuits d'Été
6 mélodies pour une Voix avec piano

Publiées chez Richaut.

- 1 Villanelle
- 2 Le Spectre de la rose
- 3 Sur les lagunes
- 4 Absence
- 5 Au cimetière
- 6 L'île inconnue

- Le morceau intitulé Absence, qui fait partie de ce recueil, a été instrumenté pour un petit orchestre par l'auteur et publié en partition chez Richaut.
- J'en ai les parties d'orchestre copiées en petit nombre.

[page 17]

relié avec une autre
œuvre 8^{me}

Rêverie et Caprice
Romance pour le Violon

Publiés *en partition*, avec les *parties séparées* et avec acc^{ent} de Piano chez Richaut.

[sideways]

une faute a corriger dans les flutes partition

[page 19]

œuvre 9^{me}

Ouverture du Carnaval Romain

Publiée *en partition* et avec les *parties séparées* chez Brandus.

Pixis a fait deux arrangements de cette ouverture, pour un piano à 4 mains et pour deux pianos. Ils ont été publiés l'un et l'autre par Brandus.

Sauf une erreur commise par l'arrangeur dans l'andante où il s'est trompé d'une tierce dans la transposition du solo de cor anglais, cet arrangement est bon.

[page 21]

relié

œuvre 10^{me}

Traité d'Instrumentation
et d'orchestration modernes

Publié chez Schönerberger editeur, boulevard Poissonnière (Paris)

Cet ouvrage a été contrefait avec texte Français et Allemand par Schlesinger à Berlin.

Ricordi en a publié une autre édition (dont il m'avait acheté la propriété) avec texte Italien à Milan.

La traduction Italienne est très bonne et fait grand honneur [deleted] à [deleted] M Mazucato.

[page 23]

(Montmartre)
relié avec le suivant

œuvre 11^{me}

Sara la Baigneuse
Ballade pour trois chœurs et orchestre

publiée *en partition* et [^]à deux voix[^] avec acc^{ent} de Piano chez Richaut.

Les parties de chant des trois chœurs ont également été publiées chez le même editeur.

J'en ai les parties d'orchestre manuscrites.
[underlying pencil: piano [?] et les parties de chant]

[page 25]

(Subiaco / Abruzzes)
relié avec le précédent

œuvre 12

La Captive
Rêverie pour Contralto et Orchestre

publiée *en partition* et avec acc^{ent} de Piano chez Richaut.

J'en ai les parties d'orchestre (en mi et en ré).

[page 27]

(Paris)
relié
œuvre 13

Fleurs des Landes
5 mélodies pour une ou deux voix et chœur
avec acc^{ent} de Piano

publiées chez Richaut.

- | | | |
|---|-------------------|----------------|
| 1 | Le matin | |
| 2 | Petit oiseau | à instrumenter |
| 3 | Le Trébuchet | à instrumenter |
| 4 | Le Jeune pâtre | |
| 5 | Chant des Bretons | id= |

- Le Jeune Pâtre Breton, qui fait partie de ce recueil, a été instrumenté pour un petit orchestre par l'auteur, et publié en partition avec texte Allemand et Français chez Richaut.
- J'en ai les parties d'orchestre.
- [ink over pencil:] Les parties de chœur du chant des Bretons sont autographiées

[page 29]

relié

œuvre 14^{me}

Episode de la vie d'un artiste
Symphonie Fantastique en 5 parties

Publié en *partition* et avec les *parties séparés* chez Brandus.

Listz a fait de cet ouvrage un arrangement fidèle *en général* (pour piano à 2 mains) mais d'une excessive difficulté, publié chez Brandus.

Listz a ensuite publié en Allemagne un petit morceau de Piano intitulé *l'Idée fixe*, sur le thème du 1^r allegro de cette Symphonie mais en changeant la mélodie et surtout les harmonies.

[page 31]

(Rome)

relié

œuvre 14^{me} Bis

Le retour à la vie
Mélologue, (mélange de musique et de discours)
faisant suite à la Symphonie Fantastique.

Inédit

(J'en ai les parties d'orchestre et de chœur)

3 morceaux de chant avec acc^{ent} de Piano ~~ont été~~ de cet ouvrage sont publiés chez ~~Brandus~~ Richaut

- 1 Le Pecheur Ballade
- 2 Chanson de Brigands
- 3 Le chant de Bonheur

(Note) ~~Ces trois morceaux appartiennent maintenant à Richaut~~

[page 33]

relié

œuvre 15

Symphonie Funèbre et triomphale
en 3 parties
pour un grand orchestre militaire,
avec un second orchestre d'instr: à cordes
et un chœur (ad libitum)

Publiée *en partition* avec *les parties séparées* pour les instruments et les voix chez Brandus.

J'ai fait sur le thème du Final (l'Apothéose) de cette syphonie un chant Héroïque pour chœur avec acc^{ent} de Piano, publiée à Londres chez Cramer et Beale.

Il faut le publier chez Brandus.

~~Ce morceau [sera / est] publié ainsi chez Richaut dans le recueil complet de mes morceaux de chant avec Piano.~~

[page 35]

relié

œuvre 16^{me}

Harold en Italie, Symphonie
avec un alto principal

Publiée *en partition* avec *les parties séparées* chez Brandus.

[page 37]

relié

œuvre 17^{me}

Romeo et Juliette
Grande Symphonie Dramatique
avec chœurs, solos de chant, et prologue.

Publiée *en partition*, avec les *parties séparées d'orchestre et des chœurs* chez Brandus.

Les solos de *Contralto* et de *Tenor*, et le rôle du *Père Laurence* seuls ne sont pas publiés. Pour l'exécution de cette symphonie on est en conséquence obligé de les copier dans la partition.

Il faut publier chez Brandus les Strophes, l'air et le Scherzetto avec Piano.

~~Les Strophes du Contralto dans le prologue et la chanson des Capulets sortant de la Fête seront publiés par Richaut dans le recueil complet de mes morceaux de chant avec Piano.~~

[page 39]

(Rome et Paris)

œuvre 18^{me}

Tristia, recueil de morceaux
pour chœur et orchestre.

Inédit

- 1 Méditation religieuse
- 2 La mort d'Ophélie
- 3 Marche funèbre pour la dernière scène d'Hamlet

Les parties d'orchestre sont copiées et celles du chœur sont autographiées en nombre suffisant pour une grande exécution.

Les n^{os} 1 et 2 de ce recueil sont publiés par Richaut ~~dans la collection complète de mes morceaux de chant avec piano~~ ainsi que la grande partition

[page 41]

(???, Paris)
relié
œuvre 19^{me}

Feuillets d'album
6 4 mélodies pour une ou deux voix et
chœur, avec accent de piano; publiées
chez Richaut

final ink layer:

- 1 Zaïde. Bolero.
 - 2 Les champs = aubade.
 - 3 Chant des chemins de fer.
-

original pencil layer:

- 1 Zaïde. Bolero.
 - 2 Les Champs
 - 5 3 Le Chasseur Danois
-
- 4 La prière du matin chez Escudier
 - 6 5 La belle Isabeau conte pendant l'orage
[crosshatchings in ink]
 - 3 6 Chant des chemins de fer
-

Le Bolero est instrumenté pour orchestre ainsi qu'un autre chant intitulé *Le chasseur Danois* appartenant à Bernard Latte.

[ink:] J'ai les parties d'orchestre de ces deux morceaux.

[underlying pencil:] J'ai les parties d'orchestre du Bolero et ceux du chasseur Danois.

Le *Conte pendant l'orage* qui devrait ainsi que le Chasseur Danois faire partie de ce recueil appartient à l'Editeur Mayaut. Ni lui ni Bernard n'ont voulu s'entendre avec Richaut pour lui céder la propriété de ces deux morceaux.

[page 43]

relié

œuvre 20^{me}

Vox populi

Deux grands chœurs avec orchestre

publiées *en partition* et avec acc^{ent} de Piano chez Richaut.

[ink over pencil]

1° La menace des Francs

2° Hymne à la France

J'ai les parties d'orchestre et de chœur de ces deux morceaux, en grand nombre. [Pencil version, crossed out, has similar reading.]

[page 45]

œuvre 21^{me}

Ouverture du Corsaire

inédite

J'en ai les parties d'orchestre en grande nombre.

[page 47]

œuvre 22^{me}

Te Deum à 2 chœurs
avec orchestre et orgue obligé.

inédit

[pencil layer:] à copier

[ink over pencil] J'en ai les parties en grande nombre.

[page 49]

œuvre 23^{me}

Benvenuto Cellini
opéra en 2 actes.

Partition inédite

8 morceaux détachés et cet opéra avec accompagnement de piano sont publiés chez Brandus.

L'ouverture *en partition* avec les *parties séparées* est également publiée chez le même éditeur.

J'ai les parties séparées de l'ouverture, en grand nombre.

[ink over pencil]: J'ai les parties d'orchestre de la cavatine de Teresa, en petit nombre.

Il faut avoir celles de la grande scène des Ciseleurs.

[page 51]

œuvre 24^{me}

La Damnation de Faust
Légende en 4 actes

inédite

La marche Hongroise de la 1^{er} acte de cet ouvrage est publiée pour piano à 4 main et très bien arrangée par Bénédicte, à Londres chez Beale, à Paris chez Brandus.

Je publierai cette légende *en partition* moi-même si l'ancien éditeur n'ose la graver, car c'est peut-être mon meilleur ouvrage.

J'ai les parties d'orchestre de cet ouvrage, et les parties de chœur et les rôles en Français et en Allemand.

Plus quelques parties de chant des deux premiers actes en Anglais.

[similar text in pencil underneath the ink]

[page 52]

œuvre 25

La fuite en Egypte
mystère attribué
à Pierre Ducre

Paroles et musique
de H. Berlioz

[page 53]

Morceaux de divers auteurs
instrumentés par H. Berlioz

- 1° L'Invitation à la valse rondo de Piano de Weber
Publié *en parties d'orchestre* seulement
à Paris chez Brandus
à Berlin chez Schlesinger
- 2° La Marseillaise de Rouget de L'Isle
Publié *en Partition* chez Brandus
- 3^{me} Marche Marocaine de L. de Mayer
publiée *en parties d'orchestre*
à Paris chez Escudier
et en Partition
à Vienne chez Diabelli

J'ai composé en outre les Recitatifs du Freyschütz pour les représentations de cet ouvrage à l'opéra. Ils sont gravés chez Brandus dans la partition de piano du Freyschutz. Les récitatifs à grand orchestre sont inédits et ne se trouvent qu'à l'Opéra

[added:] ~~et parmi mes manuscrits~~ et en Italien à l'opéra Italien de Berlin ~~et au Th. de Covent Garden à Londres.~~

6

The Manuscript List of 1855

The last item is an autograph bifolio, now in the collection of Louis Koch, which includes a list of works as part of an autobiographical sketch. This list comes from late 1855, after *L'Enfance du Christ*, *L'Impériale*, and the retitling of *Lélio* for publication, but before the *Nuits d'été* had appeared in full score in 1856. A facsimile of the document ([HERE](#)), printed on blue paper, appears between pages 36 and 37 of Alfred Bruneau's *Geschichte der Französischen Musik* (Berlin, n. d., c. 1903; vol. IV of *Die Musik*, ed. Richard Strauss), and another copy, on white paper, is found in the *Papiers divers de Berlioz* (no. 38bis, **F-Pn**). In style, the autobiographical sketch closely resembles the one Berlioz sent to the Russian journals before his journey of early 1847 (Fouque, pp. 192–94). This one may possibly have been intended for F.-J. Fétis, who was in 1854–55 revising his *Dictionnaire universelle des musiciens* (Paris, 2nd edn., 1861–66), but Fétis's list of works as published (I, 365) follows Richault's catalogue of 1852. In the manuscript Berlioz characterises his compositions for the recipient: from *chevaleresque – terrible* for the *Ouverture des Francs-Juges*, to *naïves, agrestes, gaies* for the *Fleurs des landes*.³²

Je suis né à la Côte St André (Dauphiné – Isère). Mon père qui était médecin voulut me faire suivre sa carrière. Il me donna pourtant un maître de musique et à l'âge de douze ans je commençai à composer. Arrivé à Paris je sentis ma passion pour la musique s'accroître et l'emporter sur mon désir de satisfaire mon père. Guerre de famille; obstination de ma part. Je deviens élève de Lesueur puis de Reicha. J'ai le prix de Rome. Mon père alors me pardonne et à mon retour d'Italie je commence ma guerre de trente ans contre les routiniers, les professeurs et les sourds. Je voyage en Allemagne, en Russie et en Angleterre, où partout je reçois le plus brillant accueil.

Mon œuvre complète se compose de

- 1 Ouverture de Waverley. Couleur mélodique Ecossaise.
- 2 Irlande, recueil de mélodies diversement caractérisées, dont les paroles

³²Facs. of the first lines in MGG I, cols. 1747–48; complete facs. in Kapp, *Bilder*, pp. 35ff. The autograph is no. 191 of Koch's collection as catalogued by Kinsky (see [131](#)).

sont traduites de Th: Moore.

- 3 Ouvertures [sic] des Francs-Juges. Chevaleresque – Terrible.
- 4 Ouverture du Roi Lear. (Dramatique passionnée.)
- 5 Messe de Requiem, exécutée à l’Eglise des Invalides pour le service funèbre du Maréchal Damrémont et des soldats français morts au siège de Constantine. (Genre colossal.)
- 6 Le Cinq Mai, chant sur la mort de l’Empereur Napoléon. (Grave et triste.)
- 7 Les Nuits d’Été, mélodies avec Piano, paroles de Th: Gautier.
- 8 Rêverie et Caprice. Romance pour le violon.
- 9 Ouverture du Carnaval Romain. Fougue entraînante, joie délirante.
- 10 Traité d’instrumentation. Art du chef d’orchestre, publié en quatre langues: Anglais, Allemand, Italien et Français.
- 11 Sara la Baigneuse. Ballade à 3 chœurs, paroles de Victor Hugo.
- 12 La Captive, rêverie pour Contralto avec orchestre, paroles de V. Hugo. Ces deux morceaux appartiennent au genre gracieux et même voluptueux.
- 13 Fleurs des Landes, mélodies pour une et deux voix avec Piano. Naïves, agrestes, gaies.
- 14 Episode de la vie d’un artiste, grande Symphonie Fantastique en cinq parties. Genre passionné, violent, expressif.
- 15 Lélios, monodrame Lyrique avec le chœur et l’orchestre *invisibles*. Suite et complément de l’œuvre précédente.
- 16 Symphonie funèbre et Triomphale. Composée pour l’inauguration de la Colonne de la Bastille. Le morceau l’Apothéose appartient encore au genre colossal; il est populaire à Paris.
- 16 Harold en Italie, Symphonie avec un alto principal, où se retrouvent mes impressions de voyages dans les Abruzzes et le souvenir des belles nuits sereines d’Italie.
- 17 Roméo et Juliette, Grande Symphonie dramatique avec solos de chant et chœurs, sur le drame de Shakespeare. Dédiée à Paganini qui après avoir entendu dans un concert Harold et la Symphonie Fantastique

m'envoya un présent de vingt mille francs. Cet ouvrage est je coir l'un des meilleurs que j'aie produits.

- 18 Tristia, trois chœurs sur des sujets de Moore et de Shakespeare.
- 19 Feuilletts d'album, recueil de chants divers.
- 20 Vox populi, deux grands chœurs. La menace des Francs et l'Hymne à la France.
- 21 Ouverture du Corsaire.
- 22 Te Deum à trois chœurs avec orchestre et orgue concertantes. Œuvre plus grande de forme et de style qu'aucune des précédentes, dont le Judex crederis produit un effet terrible.
- 23 Benvenuto Cellini, opéra en trois actes égorgé à Paris et qu'on joue souvent en Allemagne. Jamais je ne retrouverai la verve et le brio qu'il y a là dedans.
- 24 La Damnation de Faust. Légende dramatique en 4 parties où se trouvent les morceaux aujourd'hui célèbres: Le Choeur des Sylphes, le ballet des Follets, La Marche Hongroise, la Romance de Marguerite et le morceau Fantastique la Course à l'abîme.
- 25 L'Enfance du Christ, Trilogie sacrée dont j'ai fait les paroles et la musique.
- 26 L'impériale, cantate à deux chœurs, et à deux orchestres au style *énorme*, exécutée aux trois derniers concerts donnés au palais de l'Exposition, et le jour de la distribution des récompenses par l'Empereur. La péroration de cette cantate, où toutes les voix reprennent le Thème à l'unisson sous un immense Tremolo des instruments à cordes, pendant que les Tambours battent aux champs, est l'un des effets les plus saisissants que j'aie trouvés.

Parler du chef d'orchestre et du prosateur auteur du livre: les *Soirées de l'orchestre*. Citer l'influence sur moi des poètes tels que Shakespeare, Byron, Moore, Hugo, Goëthe, et celle plus grande encore des spectacles de la nature, dont le reflet se retrouve dans l'adagio de Roméo et Juliette et dans la *Scène aux champs* de la Symphonie Fantastique, dans la *Sérénade* et dans la Marche des *Pèlerins* de Harold.

H. Berlioz

C. Plans for a Complete Edition

The preamble of Berlioz's 1852 list indicates strongly that by that time he had begun to dream of a complete edition of his works. Traces of the idea can be found in documents from 1852 to 1856. At the front of his copy of *Harold en Italie* (F-Pn Rés. Vm⁷ 521), he outlines plans for the project:

Je voudrais que mes œuvres complètes fussent envoyées aux chapelles ou Sociétés philharmoniques de Brunswick, Hanovre, Carlsruhe, Berlin, Vienne, Weimar, Munich, Bremen, Hambourg, Dresde, Leipzig, Amsterdam, Londres, St. Petersbourg.

And above, as an afterthought: *Griepenkerl possède déjà les partitions de Roi Lear, Waverley, La Fantastique*. On 26-VI-54 Berlioz wrote to his friend Auguste Morel with still another idea: *Je rêve une édition allemande soignée chez Kistner de Leipzig de l'ensemble de mes ouvrages* (CG 1771). A letter written from Weimar to Marc Suat, the composer's brother-in-law and legal and financial adviser, indicates that the matter had come up in conversation with Liszt:

J'ai à vous consulter aussi pour une grosse affaire qu'il faut que je fasse absolument. Il s'agit d'une édition allemande des mes œuvres complètes. Je veux la publier à Leipzig où je redeviendrai ainsi propriétaire de tout mon répertoire qui ne me rapporte plus rien à Paris et qui a été cédé pour presque rien aux éditeurs français. Il faut que je puisse disposer avec certitude d'une certaine somme tous les ans pour payer les frais de gravure et d'impression au fur et à mesure que les œuvres paraîtront. Cela ne me rapportera rien de longtemps, mais cela peut acquérir une grande valeur plus tard, et j'aurai une édition soignée, exacte, admirable, de moitié meilleur marché que les éditions Françaises, inabordables pour les allemandes, à cause de leur prix, et enfin mon œuvre sera sauvée. Liszt m'a offert d'être mon fondé de pouvoir pour les opérations que cette affaire nécessitera. Je vous en écrirai de nouveau quand je serai à Paris et quand le travail préparatoire que je dois faire là-dessus sera terminé (Gotha, [27]-II-[55]; CG 1901).

On 4-III-[55], he writes to Suat of the plan:

. . . dites-moi si (pour mettre en commencement d'exécution le *projet* d'édition allemande de mon œuvre complète, dont je vous ai parlé) je pourrais, en dehors de mes revenus, disposer chaque année d'un quart de 8000 fr. que viennent de produire les ventes que vous avez opérées pour moi. Je pourrais ainsi faire graver 350 *planches par an*, pendant 4 ans, en commençant par les œuvres non encore publiées à Paris. Il faut que je réponde prochainement à ce sujet à Liszt, qui s'est offert d'être mon homme d'affaires avec la maison Härtel de Leipzig, laquelle sera dépositaire de ma propriété, et mettra tout en ordre (CG 1908).

Suat apparently agreed to the proposal, for Berlioz writes to Liszt from Brussels on 14-III:

Je sais maintenant que je pourrai affecter de quinze à dix-huit cents francs par an à mon Edition allemande. En tout cas je commencerai par les partitions non publiées et rien ne m'obligerait à continuer en suite si je ne pouvais plus aller.

Mon avis serait de commencer par la grande partition de *Cellini* que je voudrais pouvoir placer sous le patronage de Mme La Grande Duchesse Douairière de Weimar, en la lui dédiant, puisque c'est feu le Grand Duc, (ou peut-être *elle-même*) qui t'a donné le moyen de galvaniser ce pauvre opéra. . . . Mais si tu vas à Leipzig, veuille t'informer chez *Hoffmeister* des arrangements qu'il y aurait ultérieurement à prendre avec lui au sujet des trois ou quatre partitions dont Richaut lui a cédé la propriété en Allemagne, quoique lui, Hoffmeister ne les ai pas publiées. Il serait peut-être mieux de prendre Hoffmeister pour dépositaire de ma publication et de lui donner un intérêt dans la vente, si vente il y a.

Demande aussi ce que coûteront la gravure et l'étain de chaque *grande planche* (comme celles de mon *Requiem*) plus grande d'un pouce et demi en hauteur et en largeur que celles de l'Edition des œuvres de Bach que tu m'as montrées. C'est le format que je veux adopter pour toute ma collection. Il y aura je crois économie, à cause de la grande quantité de lignes et de mesures que ces planches peuvent contenir (CG 1918).

On 23-III, he again writes to Liszt:

Je te remercie encore une fois de vouloir bien être mon Firmin Didot; nous irons doucement et prudemment (CG 1927).

As late as 12-IV-56, in another letter to Liszt (CG 2115), Berlioz was still reporting a systematic review of his works, clearly with the intention of compiling a complete edition.

The various German publishers involved cannot have been enthusiastic over a proposition that was certain to lose money, and eventually these plans fell by the wayside. But they surely account for the orderly presentation of Berlioz's catalogues of the 1850s as well as for the careful preservation of his editions, bound in order by genre and carefully labelled, in the Bibliothèque Nationale.