

## Hector Berlioz's *Grande symphonie funèbre et triomphale*: Context, Stylistic Analysis, and Performance Considerations

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### **Abstract:**

[...]the College Band Directors National Association Report only lists twenty full performances and nine partial ones of *Symphonie funèbre* between 1984 and 2020.<sup>2</sup> While some may have relegated *Symphonie funèbre* to the dustbin of history, its popularity and importance during Berlioz's lifetime is impossible to deny. [...]on February 5, 1842, Richard Wagner wrote to Robert Schumann after attending a performance of the piece earlier that week: Not long ago [Berlioz] gave a concert which systematically drove people insane. The form and ensemble were left up to the composer for which he chose an older, patriotic style most often associated with the French Revolution and the music of François-Joseph Gossec, Luigi Cherubini, Étienne Méhul, and his teacher Jean-François Le Sueur: I thought that the simplest plan would be best for such a work, and that a large body of wind instruments would alone be suitable for a symphony which was-at least on the first occasion-to be heard in the open air. [...]the stylistic intent of each movement is dictated by the ceremony itself which also informs musical decision-making at multiple structural levels including form, melody, and harmony.

**Keywords:** Hector Berlioz | composition | symphonies | patriotism

### **Article:**

As one of the first symphonies for band composed by one of the foremost symphonic composers of the 19th century, Hector Berlioz's *Grande symphonie funèbre et triomphale*, op. 15 is a significant and important part of band history. It is curious, then, that the piece is often placed on the periphery of band repertoire and scholarship.<sup>1</sup> In fact, the College Band Directors National Association Report only lists twenty full performances and nine partial ones of *Symphonie funèbre* between 1984 and 2020.<sup>2</sup>

While some may have relegated *Symphonie funèbre* to the dustbin of history,<sup>3</sup> its popularity and importance during Berlioz's lifetime is impossible to deny. In fact, on February 5, 1842, Richard Wagner wrote to Robert Schumann after attending a performance of the piece earlier that week.<sup>4</sup>

Not long ago [Berlioz] gave a concert which systematically drove people insane. Those who had not already been driven mad with boredom and *dégout* certainly had been by the end of the Apotheosis of his July Symphony-but out of *joy*; that is the remarkable thing: in this last movement there are passages so magnificent and sublime that they can never be surpassed.<sup>5</sup>

Given the piece's place in band history, its popularity during Berlioz's lifetime, and its unique position in Berlioz's symphonic catalog, a reconsideration of *Symphonie funèbre* seems due. As a partial remedy, the following is an analytical and interpretive discussion of *Symphonie funèbre*. Beginning with a brief overview of its historical context, the essay continues with an analysis of the piece through the lens of Berlioz's compositional output and concludes with a discussion of contemporary approaches to instrumentation and tempo based on Berlioz's first-person accounts of conducting the piece.

## CONTEXT

The three-day July Revolution of 1830 led to the overthrow of King Charles X for Louis Philippe I, the last king of France. In 1840, the French government dedicated the Colonne de Juillet, a commemorative column built at Place de la Bastille, to commemorate the ten-year anniversary of the revolution. Under the column, a columbarium was built to reinter 504 victims. Charles de Rémusat, the minister of the interior, commissioned Hector Berlioz to provide music for the dedication ceremony. The result was *Symphonie funèbre*.

Berlioz finished the piece on July 19, 1840 spending less than forty hours on its composition.<sup>6</sup> The short amount of time to complete the project has led to speculation he used previously composed material from his unfinished, seven-movement choral symphony *Fête musicale funèbre à la mémoire des hommes illustres de la France* for much of the first and third movements.<sup>7</sup> There is no such speculation about the second movement's origins: it is taken directly from Arnold's recitative and aria in Act III of Berlioz's unpublished opera *Les francs-juges*.<sup>8</sup>

Originally titled *Symphonie militaire*, the piece was Berlioz's second government commission to date, the first being *Grande messe des morts*, op. 5 of 1837. The form and ensemble were left up to the composer for which he chose an older, patriotic style most often associated with the French Revolution and the music of François-Joseph Gossec, Luigi Cherubini, Étienne Méhul, and his teacher Jean-François Le Sueur:

I thought that the simplest plan would be best for such a work, and that a large body of wind instruments would alone be suitable for a symphony which was-at least on the first occasion-to be heard in the open air. I wished in the first place to recall the famous Three Days' conflict amid the mournful accents of a solemn march accompanying the procession; to follow this by a sort of funeral oration, or farewell address to the illustrious dead, while the bodies were being lowered into the tomb; and finally to sing a hymn of praise as an apotheosis, when, after the sealing of the tomb, the attention should be concentrated on the column alone, surmounted by the figure of Liberty, with her wings outstretched to heaven, like the souls of those who had died for her.<sup>9</sup>

Berlioz hired a 200-member band for the occasion and decided to conduct the piece himself. Nervous about the performance, he invited an audience to the last rehearsal held at Salle Vivienne-the "real" performance as he later recalled.<sup>10</sup> The ceremony took place on July 28, 1840, and by all accounts, lived up to Berlioz's low expectations. With Berlioz marching

backwards and wearing a military uniform, the band marched for miles in the heat playing the first and third movements six times. According to Berlioz, when they arrived at Place de la Bastille "...scarcely anything could be distinguished even ten paces off."<sup>11</sup> A final performance followed that included the second movement as the tomb was sealed. However, it was so hot that many soldiers left the ceremony before the third movement had even finished.<sup>12</sup>

Despite the poor performance, the public's reaction was overwhelmingly positive. Two more performances took place at Salle Vivienne in August, and Berlioz was engaged for several more performances in subsequent years, particularly of the finale. The work was so popular that, during a tour of Germany in 1843, Berlioz wrote to Auguste Morel, "I would also like something else played other than the *Symphonie funèbre*..."<sup>13</sup> The patriotic and popular sentiments present in *Symphonie funèbre* were so pronounced that Richard Wagner took note of them in an 1841 letter:

When I heard his [Berlioz's] symphony for the re-interment of the July victims, I felt sure that every *gamin* in a blue blouse and red cap must understand it to the very bottom; though I should call such understanding more a national than a popular, for it certainly is a long cry from [Adolphe Adam's *opéra comique*] the *Postillon de Lonjumeau* to this July symphony. In truth I am half inclined to rank this composition above all the rest of Berlioz's works; it is noble and great, from the first note to the last—all morbid excitement is kept at bay by a lofty patriotic fervor, which rises from lament to high apotheosis. When I further take into account the service done by Berlioz in his altogether noble treatment of the military "wind," the only instruments at his disposal here, as regards this symphony at least I must withdraw my previous [negative] remarks about the future of Berlioz's compositions—with joy I must acknowledge my conviction that this July symphony will live and kindle, so long as there shall live a nation which calls itself the French.<sup>14</sup>

In 1842, Berlioz added optional string and choir parts to the piece using a text provided by Antony Deschamps. He also renamed the second movement "Oraison funèbre" from "Hymne d'adieu" and re-titled the piece *Grande symphonie funèbre et triomphale*

## ANALYSIS

While each of Berlioz's four symphonies represent a solution to the crisis of continuation in the symphonic genre<sup>15</sup> following Beethoven's death, *Symphonie funèbre* is particularly noteworthy. With the Place de la Bastille ceremony as the basis of its connected formal structure, the symphony combines symphonic, operatic, and French Republican styles with a number of allusions and borrowed material from previously composed pieces. While Berlioz's use of these techniques may appear unique at first glance, many of these approaches are used in his other compositions.

Berlioz's four contributions to the symphonic genre all contain a clear cyclic or programmatic element that unifies the composition's structure. *Symphonie fantastique*, op. 14 and *Harold en Italie*, op. 16 both use recurring melodic material to represent characters and themes. *Roméo et Juliette*, op. 17 is based on the Shakespeare play with a libretto by Émile Deschamps, the older brother of Antony Deschamps. In *Symphonie funèbre*, the structure of the 1840 ceremony serves as connective tissue that unifies the composition. The symphony's three movements correspond directly each portion of the ceremony: a funeral procession ("*Marche funèbre*"), the reinterment of the dead and closing of the tomb ("*Oraison funèbre*"), and a celebration hymn ("*L'apothéose*"). As a result, the stylistic intent of each movement is dictated

by the ceremony itself which also informs musical decision-making at multiple structural levels including form, melody, and harmony.

### *Form*

Detailed formal diagrams of all three movements can be found in Figures 1, 2, and 3. The sonata terminology found in the diagrams is based on the work on James Hepokoski and Warren Darcy as outlined in *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006). A key for the diagrams can be found in Table 1.

**Table 1: Key for Formal Diagrams (Figures 1-3).**

$\sigma$	Elision Between Phrases	Int.	Interruption
Ant.	Antecedent	Inter.	Interlude
BI	Basic Idea	Intro.	Introduction
Cad.	Cadence	Motiv	Motive/Motivic
Cons.	Consequent	P	Primary Key Area
Cont.	Continuation	PAC	Perfect Authentic Cadence
Dev.	Development	Phr.	Phrase
Ens.	Ensemble	Pizz.	Pizzicato
Ext.	Extension	Rep.	Repetition/Repeated
Fail.	Failed	S	Secondary Key Area
HC	Half Cadence	Sent	Sentence
IAC	Imperfect Authentic Cadence	Seq.	Sequence

**Figure 1. Formal analysis of *Symphonie funèbre*, Mvt. 1, "Marche funèbre."**

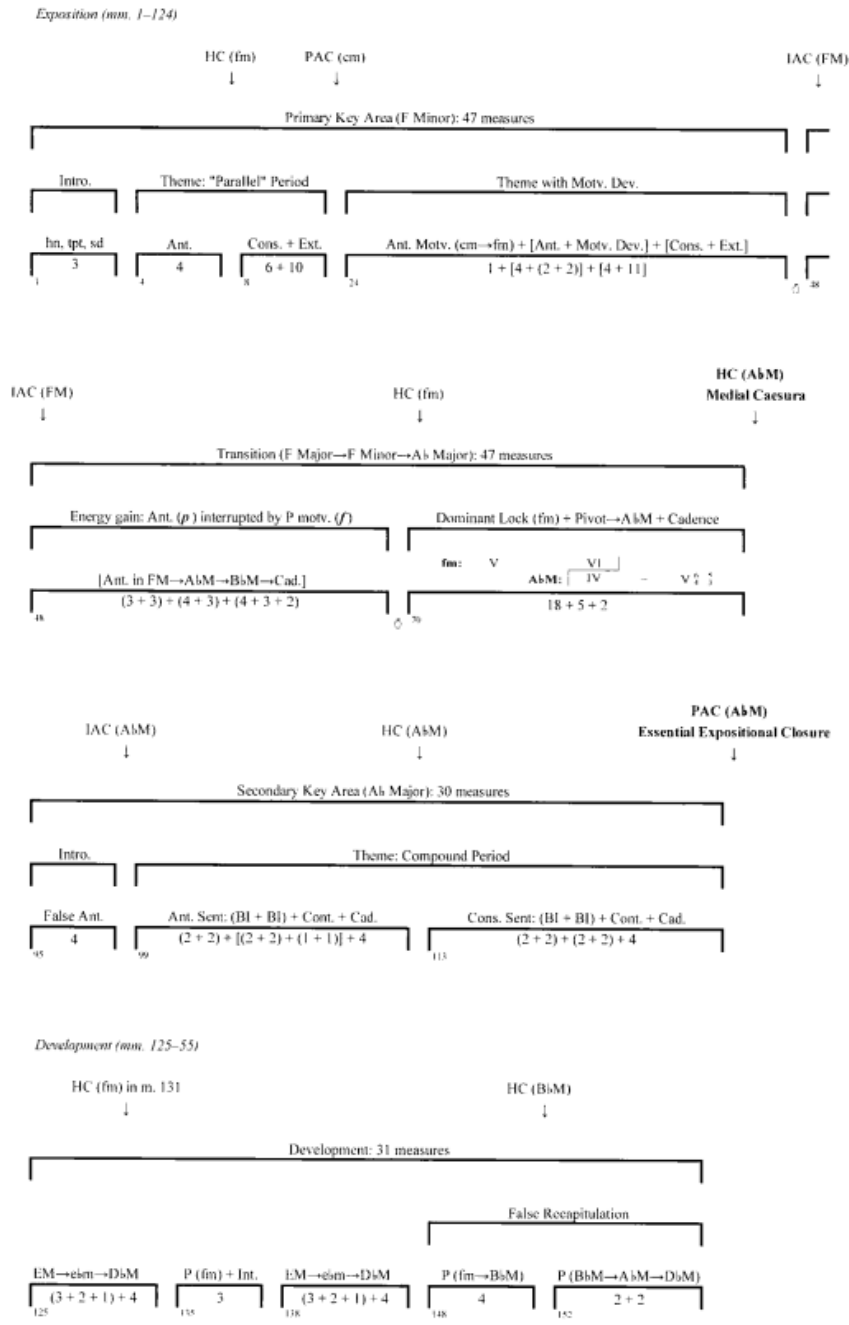


Figure 1 (cont'd). Formal analysis of *Symphonie funèbre*, Mvt. 1, "Marche funèbre."

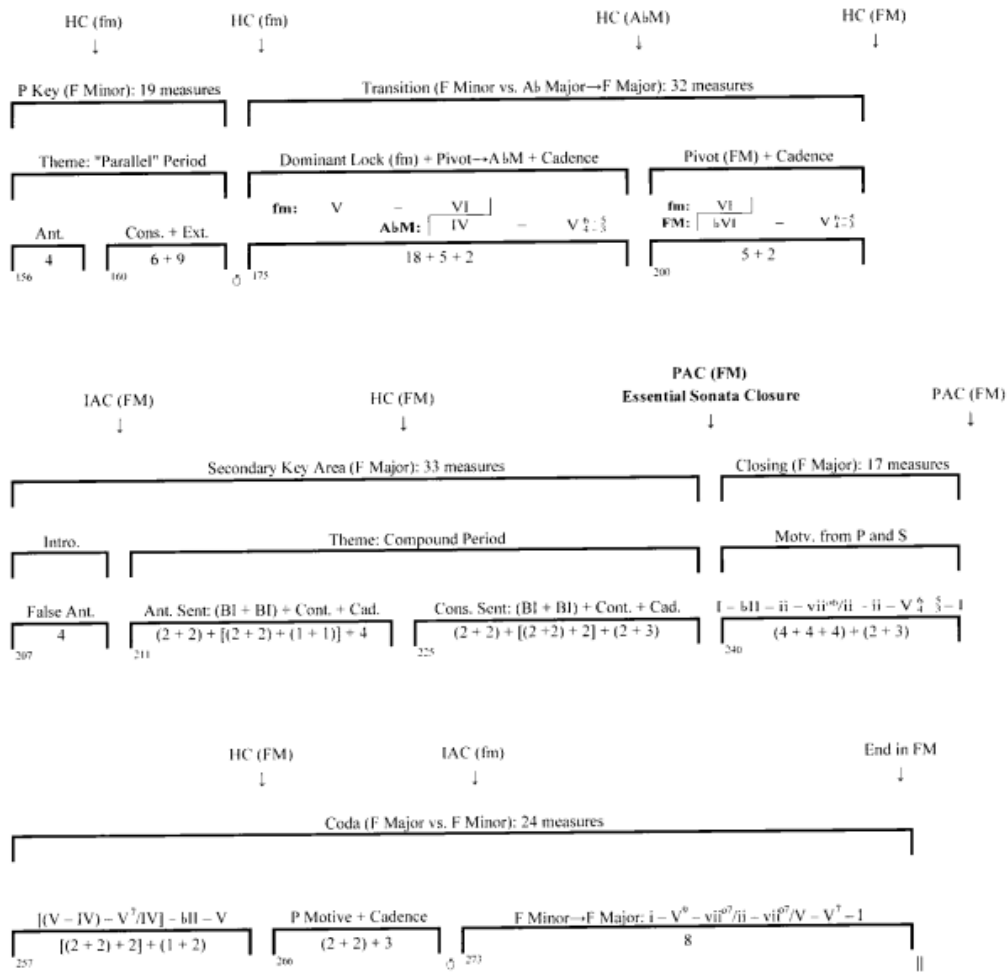
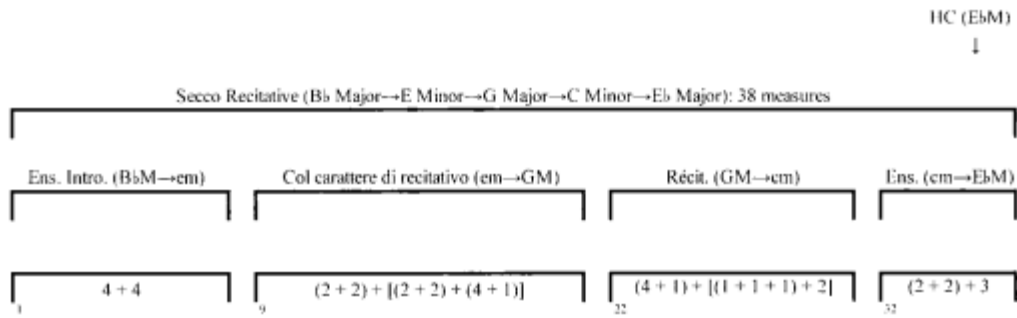
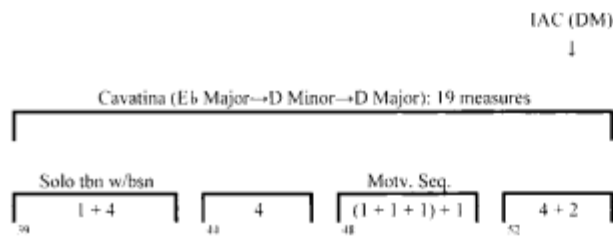


Figure 2. Formal analysis of *Symphonie funèbre*, Mvt. 2, "Oraison funèbre."

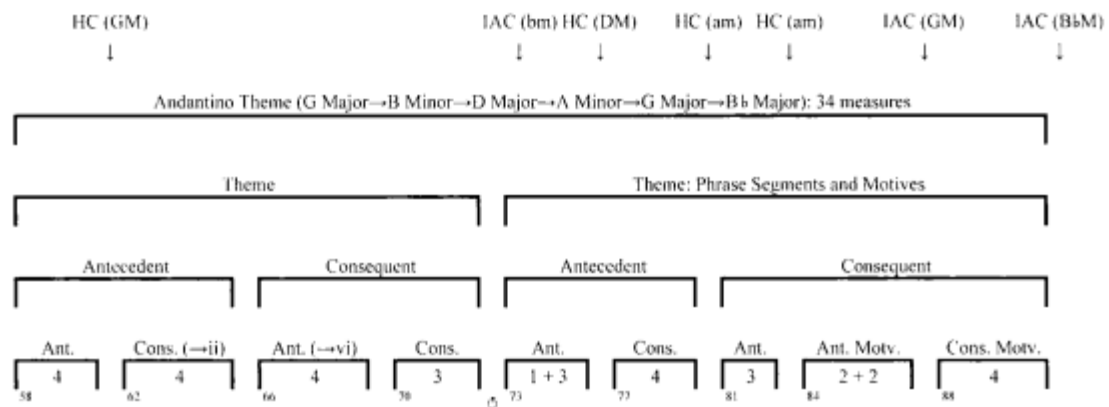
*Recitativo (mm. 1-38)*



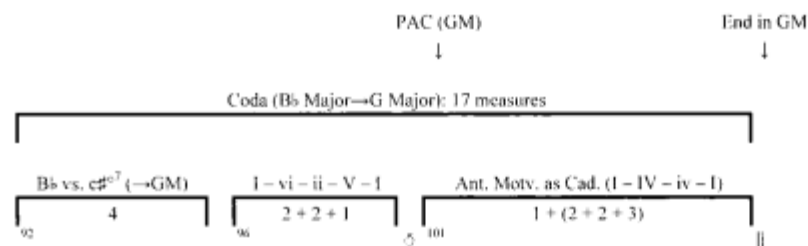
*Andantino (mm. 39-57)*



*Andantino poco lento e sostenuto (mm. 58-91)*

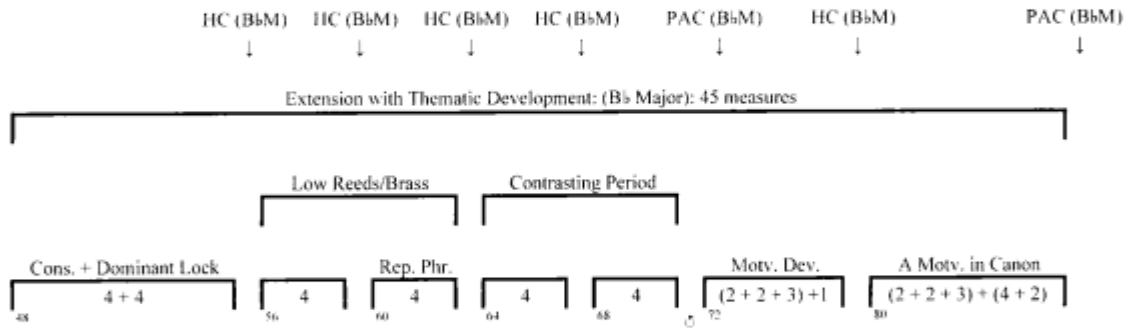
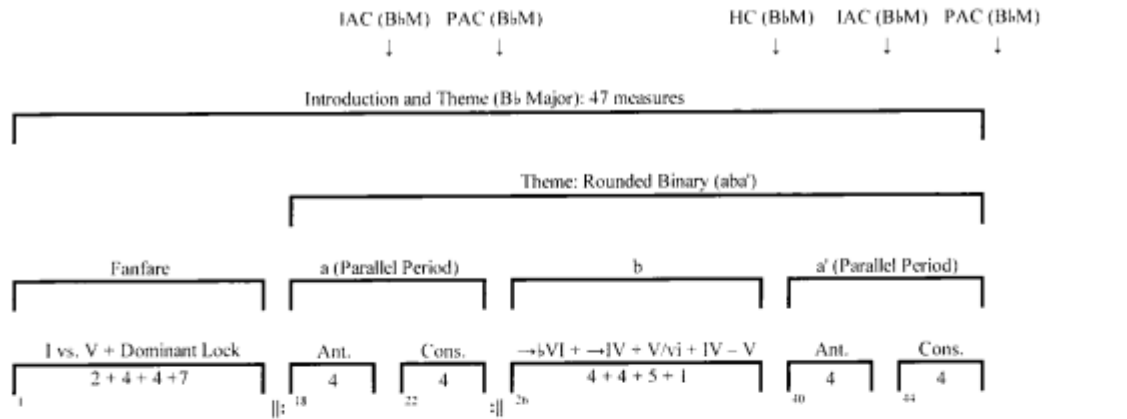


*Coda (mm. 92-108)*



**Figure 3. Formal analysis of *Symphonie funèbre*, Mvt. 3, "L'apothéose."**

A Section (mm. 1-92)



B Section (mm. 93-189)

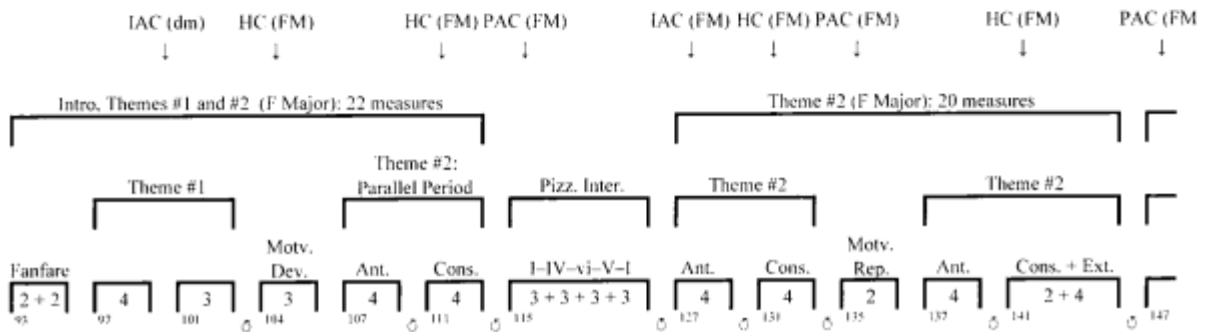
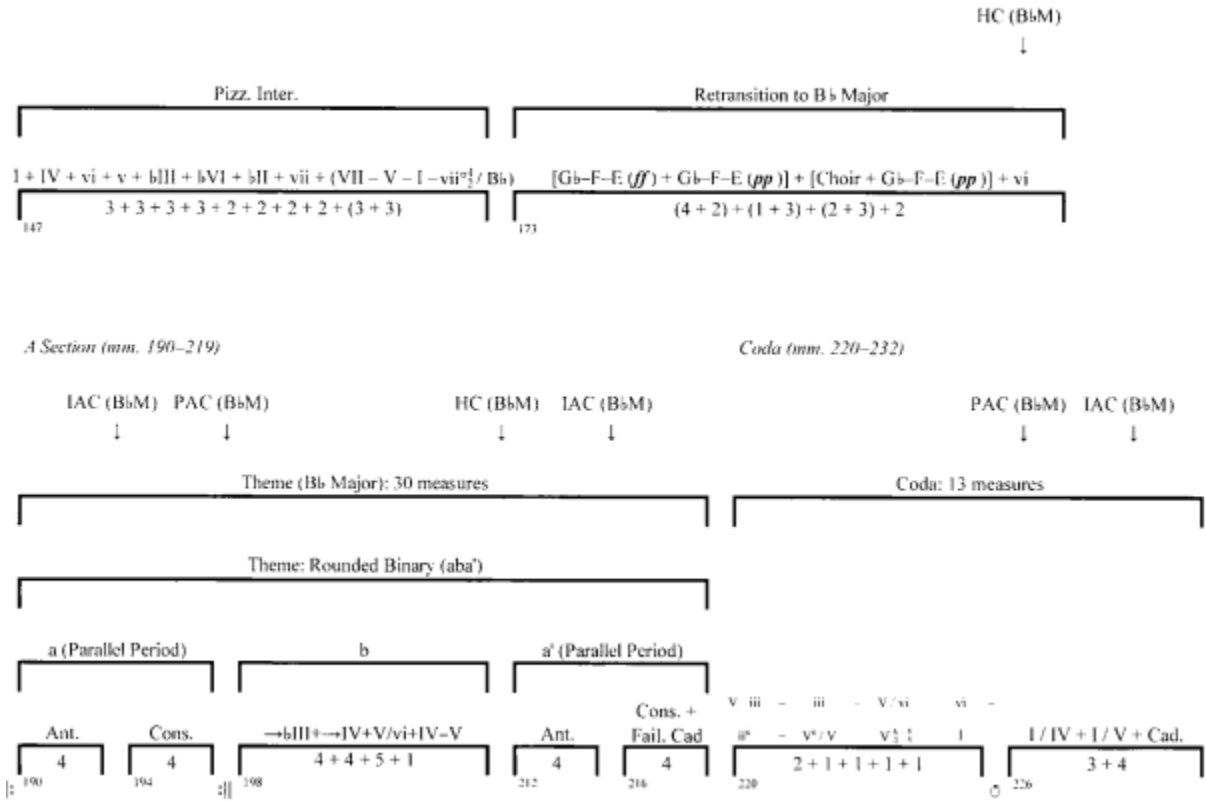


Figure 3 (cont'd). Formal analysis of *Symphonie funèbre*, Mvt. 3, "L'apothéose."

B Section (cont'd)



The first movement, "Funeral March," is composed in a symphonic style and is in the expected sonata form. The primary key area of the march's exposition begins in F Minor before ending in F Major and contains two presentations of the same thematic material. The secondary key area is in the relative major of A-flat Major. Both the primary key area and transition are significantly shortened in the recapitulation. Otherwise, the recapitulation follows as expected with key transformation from F Minor to F Major. The second movement, "Funeral Prayer," is in binary form with a recitative followed by an aria. The recitative is tonally unstable with shifting key centers, while the aria is divided into two sections and is more tonally stable with primary emphasis on the keys of D Major and G Major. The third movement, "Apotheosis," is in ternary form with the A section theme in rounded binary. Of the three movements, the third movement is the most tonally stable and straightforward with both A sections firmly rooted in B-flat Major and the B section in F Major.

Long-term continuity of the symphonic cycle is established through the harmonic relationship between movements (Figure 4). The first movement transforms F Minor into F Major. The second movement begins with a B-flat major chord but quickly introduces other keys including E-flat Major, D Major, and G Major with the final section oscillating between G Major and B-flat Major. The third movement begins and ends in B-flat Major. Viewed at the macro level, then, the symphony can be seen as a transformation from  $v$  to  $V$  through  $VI$  before ultimately resolving to  $I$ —in other words, a large-scale  $V-I$  progression.

**Figure 4. Harmonic foundation of three-movement symphonic cycle in *Symphonie funèbre*.**

**Mvt. 1** **Mvt. 2** **Mvt. 3**

F Minor	F Major	Bb Major	G Major	Bb Major
V	V →	I ↔	VI →	I

### Melody

Like the form, the melodic construction of each movement reflects specific stylistic inspiration while also mirroring approaches found in other compositions by Berlioz. In Figure 5, the theme from the primary key area opens with an antecedent four-bar phrase ending in a half cadence (HC) in F Minor. The consequent phrase opens in a similar manner, clearly hinting at a parallel period, but expected cadences are denied, extending the consequent phrase through motivic development before leading to a perfect authentic cadence (PAC) in the "wrong" key of C Minor.

Figure 5. Primary key area theme in *Symphonie funèbre*, Mvt. 1, mm. 4-23.

4  
 Antecedent phrase of "parallel period": HC (fm)

8  
 Consequent phrase of "parallel period" with denied cadence

12  
 Denied cadence      Phrase extension based on motivic development

16  
 Phrase extension (cont'd)

20  
 Cadence in "wrong" key: PAC (cm)

This approach of extending phrases through denied cadences and motivic development is not uncommon in Berlioz's symphonic output. In the *idée fixe* from *Symphonie fantastique* (Figure 6), a short opening phrase ending in a half cadence is followed by a consequent phrase clearly setting up a parallel period. However, as in *Symphonie funèbre*, expected cadences are denied in the consequent phrase and motivic development extends the theme.

Figure 6. *Idée fixe* from *Symphonie fantastique*, Mvt. 1, mm. 71-111.

71 *canto espressivo*  
*p* < < < *poco sf* >  
 Antecedent phrase of parallel period with descending semitone cadential motive: HC (CM)

80  
 < < < *sf* > > > *dolce*  
 Consequent phrase with denied cadence using semitone motive (F – E) Phrase extension

89  
 < > *cresc. poco a poco* *cresc.*  
 Phrase extension (cont'd) based on motivic development

98 *animez* *retenu* *a tempo*  
*sf* *dim.* *p* *poco f* > *p*  
 Phrase extension to second denied cadence using F – E motive *un peu retenu*

105  
*sf* > *p* < *sf* > < >  
 Cadential preparation Cadence using inverted semitone motive: PAC (CM) *a tempo con fuoco*

By contrast, the second movement's melodic construction is operatic. In Figure 7, the limited pitch range (roughly G3 to D4) and use of repeated pitches give the solo trombone melody a vocal recitative character. While the orchestration of the accompaniment includes several different voices, the texture more resembles *recitativo secco* or *recitativo semplice* with sparse interjections similar to a continuo voice rather than a denser *recitativo accompagnato*.

Figure 7. Trombone recitative in *Symphonie funèbre*, Mvt. 2, mm. 12–27.

fl, ob, ecl, cl

+ bcl, bsn, hn, oph

Ens.

Solo Tbn.

[mf]

ppp

mf

ppp

ppp

Récit.

fl, ob, ecl, cl

fl, ob, ecl, cl

Like the melodic construction of the first movement themes, Berlioz's approach to recitative in *Symphonie funèbre* is not unprecedented. Figure 8, from Act III of *Les Troyens*, includes similar melodic range restrictions and contour with a *recitativo secco*-like approach to accompaniment.

Figure 8. "Récitatif et air," no. 19 from Act III of *Les Troyens*, mm. 1-9.

Récitatif

Moderato

Didon

Nous a-vons vu fi-nir sept ans à pei-ne De-puis le jour où, pour trom-

Ens.

f

pp

tutti

5

5

Didon

per la hai-ne Du ty - ran meur-tri-er de mon au-guste é-poux, J'ai dû fuir a-vec vous De Tyr à la rive a-fri - cai-ne.

Ens.

str

Allegro moderato

str (cont'd)

The third movement is a hymn of celebration with patriotism and grandeur at the center of its expressive character—all reminiscent of the bands of the French Revolution. Prior to 1840, Berlioz had already been composing in a quasi-French Republican style in *Grande messe des morts* and *Les francs-juges*. While the original version of *Symphonie funèbre* also reflected this style, the inclusion of the choir and patriotic libretto in 1842 made it undeniable. Berlioz confirmed this approach in his description of the movement's opening fanfare (Figure 9): "What I imagined was a sound like the trump of archangels, simple but noble, ascending radiant and triumphant and grandly resonant, as it announced to earth and heaven the opening of the empyrean gates."<sup>16</sup>

Figure 9. Opening fanfare in *Symphonie funèbre*, Mvt. 3, mm. 1-10.

The image displays the musical score for the opening fanfare in the third movement of Berlioz's *Symphonie funèbre*. The score is written in 4/4 time and B-flat major. It consists of two systems of staves. The first system includes the Brass, Timpani, and Snare Drum parts. The Brass part begins with a *pppp* dynamic and features a melodic line with triplets and *sf* dynamics. The Timpani part provides a rhythmic accompaniment with *mf* and *sf* dynamics. The Snare Drum part starts with a *p* dynamic and includes a *cresc. poco a poco* marking. The second system shows the continuation of these parts from measures 7 to 10, with the Brass part featuring triplets and *sf* dynamics.

A strikingly similar approach to fanfare is found in the *Grande messe des morts* which contains the same patriotic, Republican undertones found in *Symphonie funèbre*. In Figures 10 and 11 from the beginning of the "Tuba mirum," note the similar use of dotted rhythms, triplets, and stacked entrances.

Figure 10. "Tuba mirum," from *Grande messe des morts*, mm. 141-45.



Figure 11. "Tuba mirum," from *Grande messe des morts*, mm. 155-58.



The opening fanfare of the third movement foreshadows the remainder of the movement's melodic material which is based on similar fanfare-like motives. As compared to the first two movements, phrases in the third movement are much shorter with a more predictable cadential structure, and frequent repetition gives the music a more broadly accessible character. This approach was intentional as Berlioz himself commented to his father: "This time, I wrote so big that even the narrow-minded could read me."<sup>17</sup>

The theme from the A section is constructed as a parallel period made up of two four-bar phrases with complementary cadences that also incorporates fanfare-like triplets and rhythmic repetition within and between phrases (Figure 12). Contrast this regular, predictable structure with the highly irregular and unpredictable structure of the theme from the primary key area of the first movement (Figure 5). As Berlioz's rival Adolphe Adam noted:

The first movement and the opening of the second movement are an inexplicable mess, but the last movement is really very good: there is no melodic invention, but the rhythm is well-defined, the harmony novel, and the reprises pleasant. In short, there is great progress, because the phrases are organized in groups of four and easily understood.<sup>18</sup>

Figure 12. Theme of A section in *Symphonie funèbre*, Mvt. 3, mm. 18-25.

### Harmony

As with form and melody, harmonic construction in *Symphonie funèbre* is heavily influenced by stylistic intent. As one might expect, the harmony of the first two movements is more chromatic and extended than the harmony found in the third movement which is more conventional and straightforward. For example, in the first movement, the final arrival in F Major is delayed through a descending fifths progression (Figure 13). The surface-level chromaticism and overall dissonance is striking with ninth chords, secondary leading tone chords, and a pedal tone in the bass voices. The tonality, initially established by the imperfect authentic cadence in F Minor in m. 273, is also transformed to F Major, the goal harmony of the sonata form, over the course of the progression-note the voice leading in the soprano voices in mm. 275–77.

**Figure 13. Harmonic transformation from F Minor to F Major through descending fifths progression in *Symphonie funèbre*, Mvt. 1, mm. 273–80.**

In a similar manner, the final perfect authentic cadence of the third movement is delayed through a descending fifths progression (Figure 14). As in Figure 13, the progression contains some surface-level chromaticism in its use of secondary dominant chords. However, the acceleration of harmonic rhythm towards the B-flat Major cadence and less complex dissonance

as compared to Figure 13 seems more appropriate for a movement designed to be broadly accessible.

**Figure 14. Cadential extension through descending fifths progression in *Symphonie funèbre*, Mvt. 3, mm. 219-26.**

219

*ff*

V<sup>7</sup> V/iii iii V/vi vi ii<sup>6</sup> V<sup>6</sup>/V V<sub>4</sub> -  $\frac{5}{3}$  I

Stylistic parameters also dictate harmonic rhythm and the frequency of key center shifts. As with other aspects of harmonic construction, the third movement is the most reserved. The harmony that accompanies the opening theme of the third movement, for example, uses a slow harmonic rhythm and an overall restrained harmonic language (Figure 15). The third movement also contains the fewest number of key centers: B-flat Major and F Major. By contrast, the opening recitative of the second movement alludes to no less than five different keys in only thirty-eight measures.

**Figure 15. Thematic harmony in *Symphonie funèbre*, III. Apothéose, mm. 18-25.**

*ff*

I V<sub>4/2</sub> I<sup>6</sup> V I

IV ii<sup>6</sup> ii V<sub>4/4</sub> -  $\frac{7}{3}$  V<sup>7</sup> I

### *Allusions and Borrowed Material*

Perhaps due to the speed at which he composed the piece, Berlioz incorporated a significant number of allusions and borrowed material into *Symphonie funèbre*. The most prominent allusions are references to the music of the French Revolution, including Berlioz's use of a band. Large military bands were a staple of French Revolution ceremonies with repertoire that included patriotic marches, hymns, and songs used for state-sponsored events. As part of the performance, a choir or the gathered audience often sang a straightforward, accessible text as well. This style of composition is most often associated with the generation of French composers who immediately preceded Berlioz including Gossec, Cherubini, Méhul, and Le Sueur.

The first movement begins with a musical allusion to the Revolution—specifically *Marche lugubre* by François-Joseph Gossec. *Marche lugubre* was premiered in 1790 and, over the next few years, played an increasingly large role in state funerals and ceremonies including a 1791 ceremony in which Voltaire's ashes were moved to the Panthéon. The piece was so well known that several scholars have even speculated it influenced the "Marcia funebre" from Beethoven's Symphony no. 3, "Eroica."<sup>19</sup>

Berlioz almost certainly would have been familiar with *Marche lugubre* given its prominent position in French musical culture. Further, given its association with the revolution, ceremonies, and funerals, it seems natural that Berlioz would allude to it within *Symphonie funèbre* which draws on those same themes. Figure 16 shows the first four measures of *Marche lugubre* and Figure 17 shows the first five measures of *Symphonie funèbre*. Note the similarities including the minor key signatures, use of percussion including call-and-response with the winds, and the rhythmic construction of the wind parts.

Figure 16. François-Joseph Gossec, *Marche lugubre*, mm. 1-4.

Figure 17. *Symphonie funèbre*, Mvt. 1, mm. 1-5.

Self-borrowings are not uncommon in Berlioz's symphonic compositions,<sup>20</sup> and *Symphonie funèbre* is no exception. Much of the first and third movements were likely borrowed from the unfinished *Fête musicale funèbre à la mémoire des hommes illustres de la France*, a piece for military band inspired by Napoleon's heroics. After winning the Priz de Rome in 1830, Berlioz spent fifteen months in Italy beginning in the early months of 1831. As he returned home in 1832, Berlioz wrote down in a notebook: "Le retour de l'armée d'Italie-Symphonie militaire en

2 parties: 1°. Adieux des hauts des Alpes aux braves tombés dans les champs d'Italie, 2°. Entrée triomphale des vainqueurs à Paris."<sup>21</sup> By 1835, this idea had evolved into a larger seven-movement, choral symphony he titled *Fête musicale funèbre à la mémoire des hommes illustres de la France*. However, Berlioz only managed to complete two of the seven movements. Of the two completed movements, there is no extant material remaining with scholars speculating that the music was incorporated into *Le cinq mai*, *Benvenuto Cellini*, *Grande messe des morts*, and the first and third movements of *Symphonie funèbre*.

The second movement is based on Arnold's recitative and aria that opens Act III of *Les francs-juges*, with a solo trombone replacing Arnold, the tenor hero of the opera. Today, only fragments of the original opera still exist.<sup>22</sup> In his *Mémoires*, Berlioz indicated he used the best material from the opera in later works, but the only known repurposed material is found in *Symphonie fantastique*, *Symphonie funèbre*, and *Benvenuto Cellini*. While Berlioz preserved much of the original material in "Oraison funèbre," some aspects changed significantly including melodic and accompanimental figures, orchestration, articulation and dynamics, and even the overall structure. A more detailed comparison of "Oraison funèbre" to *Les francs-juges* is warranted but is unfortunately beyond the scope of this article.

In addition to *Fête musical funèbre*, the third movement also contains material previously used in the cantata, *La révolution grecque, scène héroïque* written in 1826. The grand, patriotic, and older style of the cantata is similar to that of *Symphonie funèbre* and *Les francs-juges*. For comparison, Figure 18 is an excerpt from *La révolution grecque* while Figure 19 is the same gesture set in *Symphonie funèbre*.<sup>23</sup> Berlioz also used this same music to set a stanza of additional text found in his arrangement of the third movement for choir and piano in 1848.

**Figure 18. Arpeggiated figure in *La révolution grecque*, mm. 215-20.**

215

Bsn. *p* *rinf. ff*

Héros grec *sotto voce*

Haute-contre *sotto voce* *f* Oui.

Basse-taille *p* *rinf.* Oui.  
la voix du Dieu des armées

Vln. I *mf*

Vla. *p* *rinf. ff*

Vc.

D.B.

Figure 19. Arpeggiated figure in *Symphonie funèbre*, Mvt. 3, mm. 147-50.

## SUGGESTIONS FOR MODERN PERFORMANCES

There are likely a number of factors that have historically contributed to *Symphonie funèbre's* exclusion from concert programs--many of them practical. The following suggestions regarding instrumentation and tempo address common difficulties faced by contemporary conductors and ensembles and are based on Berlioz's own accounts and experiences with the piece. Following these suggestions is an introduction to a new critical, performing edition that may address additional issues beyond the scope of this article.

### *Instrumentation*

The instrumentation of *Symphonie funèbre* is inextricably linked to the bands of the French Revolution<sup>24</sup> and a deliberate attempt on the part of Berlioz to reference those patriotic sentiments. The requested instruments and order in which they are placed on the first page of the partial autograph manuscript clearly indicate French military influence.<sup>25</sup> A condensed version is below.

\* Indicates voices listed as *non obligé* (i.e., optional).

- Piccolo in D-flat
- *Flûte tierce*
- Clarinet in E-flat

- Clarinet in B-flat
- Oboe
- Horn
- Trumpet
- *Cornet à pistons*
- Trombone
- Bass Trombone\*
- Ophicleide
- Bass Clarinet
- Bassoon
- Contrabassoon \*
- Strings (Violin, Viola, Cello, Double Bass) \*
- Choir (Soprano, Tenor, Bass) \*
- Snare Drum 1
- Snare Drum 2
- *Pavillon chinois* [Turkish crescent or Jingling Johnny]
- Cymbals
- Bass Drum
- Timpani \*
- Tam-Tam

The inclusion of piccolo in D-flat and *flûte tierce* are notable as *Symphonie funèbre* is the only piece in which Berlioz used these instruments and both were more associated with military music than orchestral music.<sup>26</sup> The placement of the oboe below the clarinet parts highlights the connection between the *flûte tierce* and E-flat clarinet and the primacy of clarinet parts in French military music. The placement of the bass clarinet, bassoon, and contrabassoon with the ophicleides was also common.<sup>27</sup> Finally, note the placement of the timpani at the bottom of the percussion section rather than at the top reflecting its optional status and uncommon usage in 19th-century military music.

The French military influence on *Symphonie funèbre* presents some unique challenges for modern ensembles not the least of which is the size of the group and what is required for performance versus what is optional. The number of performers Berlioz requested in the partial autograph manuscript are below. The required solo trombone used in the second movement is not listed separately likely implying they were intended to be a member of the ensemble.

**Table 2. Berlioz's Requested Instrumentation for *Symphonie funèbre*.**

Piccolo in D-flat	4	Trombone 1	4	Cello *	15
<i>Flûte tierce</i>	5	Trombone 2	3	Double Bass *	10
E-flat Clarinet	5	Trombone 3	3	Soprano Voices *	40
B-flat Clarinet 1	14	Bass Trombone *	1	Tenor Voices *	30

B-flat Clarinet 2	12	Ophicleide 1	3	Bass Voices *	30
Oboe	5	Ophicleide 2	3	Snare Drum 1	4
Horn ½	4	Bass Clarinet	2	Snare Drum 2	4
Horn 3/4	4	Bassoon	8	<i>Pavillon chinois</i>	1
Horn 5/6	4	Contrabassoon *	1	Cymbals	3
Trumpet ½	4	Violin 1 *	20	Bass Drum	1
Trumpet ¾	4	Violin 2 *	20	Timpani *	1
<i>Cornet à pistons</i> 1/2	4	Viola *	15	Tam-tam	1

The proportions Berlioz requested differ significantly from a 21st-century approach to instrumentation particularly in the heavy emphasis on the clarinet and bassoon sections. However, this proportionality is not uncommon in 19th-century French military music and is incredibly important.<sup>28</sup> Given that, the large number of clarinet players (26) Berlioz requested makes sense relative to the number of performers he requested for the remainder of the woodwind section (30). To further complicate matters, Berlioz requested more Clarinet 1 than Clarinet 2 performers even though the Clarinet 2 part contains *divisi*. While it may be easy to assume that having equal or slightly greater numbers on the upper part was a consequence of the initial outdoor performance setting, this relationship between Clarinet 1 and Clarinet 2 parts remained in requests Berlioz made for indoor settings.

Beyond proportionality, the sheer number of performers Berlioz requested can be difficult for modern ensembles. In total, he listed 110 required wind players and percussionists in the manuscript. If the optional contrabassoon, bass trombone, strings (80), and choir (100) are included, the ensemble totals **292 performers**. These numbers are simply not possible in most circumstances. Berlioz himself discovered this as the number of performers he requested for performances of *Symphonie funèbre* varied greatly based on circumstance.

Table 3 shows four different instrumentations for *Symphonie funèbre* Berlioz requested or conducted during his lifetime in 21st-century score order. "M" refers to the partial autograph manuscript score, "BF" a letter from Berlioz to Buy-Fournier in 1844, "H" a letter from Berlioz to George Hainl in 1845, and "C" a letter from Berlioz to Adolphe Catelin in 1851.<sup>29</sup> In the letter to Catelin, Berlioz approximated [*à peu près*] the number of winds, strings, and percussion performers at 164 so the numbers found in the table are an estimate—the total of 290 performers is the sum of his given figures. In some cases, Berlioz only gave total numbers for a particular instrument—those are indicated with a > in the table. An asterisk (\*) indicates an instrument listed as *non obligé* in the manuscript. Interestingly, and likely for practical reasons, Berlioz did not request bass clarinet, contrabassoon, bass trombone, *pavillon chinois*, or tam-tam for any of these performances.

**Table 3. Instrumentations Requested by Berlioz for *Symphonie funèbre*.**

	M		BF		H		C
Piccolo	4		4		1		2
Flute	5		4		3		2
Oboe	5		4		4		2
E-flat Clarinet	5		2		1		2
Clarinet 1	14	>	14	>	10		6
Clarinet 2	12						6
Bass Clarinet	2		—		—		—
Bassoon	8		4		4		3
Contrabassoon *	1		—		—		—
Horn 1/2	4						2
Horn 3/4	4	>	8	>	6		2
Horn 5/6	4						2
Trumpet 1/2	4						2
Trumpet 3/4	4	>	6	>	4		2
Cornet 1/2	4		4		2		2
Trombone 1	4						2
Trombone 2	3	>	7	>	6		2
Trombone 3	3						2
Bass Trombone *	1		—		—		—
Ophicleide (C)	3				2		2
Ophicleide (B-flat)	3	>	4		1		2
Timpani	1		2		2		2
Snare Drum 1	4		—	>	4		3
Snare Drum 2	4						3
Turkish Crescent	1		—		—		—
Cymbals	3		1		1		1
Bass Drum	1		1		1		1
Tam-tam	1		—		—		—
Soprano *	40				20 ou 30		46
Tenor *	30	>	130	>			40
Bass *	30		au moins		80 ou 70		40
Violin 1 *	20				34		7
Violin 2 *	20	>	40	>	au moins		7
Viola *	15		15		10		6
Cello *	15		15		11		12
Double Bass *	10		12		9	>	—
<i>Total (Winds)</i>	<i>97</i>		<i>61</i>		<i>44</i>		<i>—</i>
<i>Total (Percussion)</i>	<i>15</i>		<i>4</i>		<i>8</i>		<i>—</i>
<i>Total (Choir)</i>	<i>100</i>		<i>~130</i>		<i>~100</i>		<i>126</i>
<i>Total (Strings)</i>	<i>80</i>		<i>82</i>		<i>~64</i>		<i>—</i>
<b>Total (Overall)</b>	<b>292</b>		<b>277</b>		<b>216</b>		<b>~290</b>

In a 21st-century setting, the instrumentation shown in Table 4 is perhaps the best compromise between modern performance needs and Berlioz's intended proportions. This instrumentation is also similar to the reduced instrumentation Berlioz recommended in his letter to George Hainl. Each instrument group has been reduced by roughly half with ranges listed depending on the performing ensemble's needs and availability. In this scenario, 48-64 wind and percussion performers will be needed. The midpoint of that range, 56, is exactly half of the 112 wind and percussion performers called for in the manuscript.

**Table 4. Suggested 21st-Century Wind Instrumentation for *Symphonie funèbre*.**

Piccolo	1	Horn $\frac{3}{4}$	2	Ophicleide 2	1-2
Flute	2-3	Horn $\frac{5}{6}$	2	Timpani	1
Oboe	2-3	Trumpet $\frac{1}{2}$	2	Snare Drum	1-2
				1	
E-flat Clarinet	1	Trumpet $\frac{3}{4}$	2	Snare Drum	1-2
				2	
B-flat Clarinet	6-8	Cornet $\frac{1}{2}$	2	Turkish	1
1				Crescent	
B-flat Clarinet	4-6	Trombone 1	2	Pair of	1-2
2				Cymbals	
Bass Clarinet	2	Trombone 2	1-2	Bass Drum	1
Bassoon	3-4	Trombone 2	1-2	Tam-tam	1
Contrabassoon	1	Bass	1		
*		Trombone *			
Horn 1/2	2	Ophicleide 1	1-2		

Modern equivalents of all the instruments listed in Table 4 are commonly available with the exception of the ophicleide. For many years, tuba was the accepted substitute for these instruments in orchestral music of the early 19th century and is even listed in the Breitkopf und Härtel edition of *Symphonie funèbre* in place of ophicleide. Unfortunately, the sound of a tuba, even a smaller F tuba, is much bigger than the smaller sound of early 19th-century bass instruments including the ophicleide. As a result, tuba may negatively overshadow and dominate the overall ensemble sound if used in *Symphonie funèbre*. Instead, if ophicleides are unavailable, the parts should be performed by euphoniums which provide a better modern substitute for the ophicleide's sound.<sup>30</sup> In particular, this substitution should produce more desirable balance and a more appropriate timbral complement to the rest of Berlioz's orchestration.<sup>31</sup> However, tuba may be needed to supplement the euphonium parts when the writing is beyond the euphonium's range. These specifics will also inevitably vary depending on the performing edition being used.

While Berlioz requested a string section and choir for each of the four performances listed in Table 3, these sections are optional and not a necessity. All the string parts are doubled in the wind section, and the manuscript calls for seventeen more wind instruments than strings (97 winds vs. 80 strings). Though impactful, the choir only performs for the last five minutes of the piece. Successful performances and recordings have taken place with band alone; band and strings; band and choir; and band, choir, and strings. Just as Berlioz was forced to adapt to circumstance, conductors and ensembles are encouraged to view the piece as adaptable and modular rather than rejecting it because of personnel issues that are likely surmountable.

## Tempo

There is only one metronome marking found in the partial autograph manuscript. This is particularly notable since metronome markings are frequently found in Berlioz's music.<sup>32</sup> Instead, the manuscript contains several incomplete markings. For example, at the beginning of the first and third movements, the metronome markings read "No. du metr: du Maërlzel" with a clear blank space for a metronome marking to be inserted. In the absence of metronome markings, some suggestions for determining tempi follow.

In the first movement, a metronome marking of 72 was added to the manuscript but it is unclear if the addition was written by Berlioz.<sup>33</sup> For comparison, the same tempo marking (Moderato un poco lento) was used by Berlioz in "La fuite en Egypte" which opens Act II of *L'enfance du Christ*. In this case, ♩ = 96 is indicated which seems fast for a funeral march though appropriate for a "flight from Egypt." Assuming the metronome marking found in the manuscript was written or at least inspired by Berlioz, a metronome marking of ♩ = 72-80 seems more appropriate for this movement.

In the second movement, the tempo markings Berlioz used in *Les francs-juges* are instructive and found in Table 5 along with the tempi found in "Oraison funèbre." The first column indicates the measure number in *Les francs-juges* while the second column indicates the corresponding measure number in "Oraison funèbre." Tempo and metronome indications are in the third and fourth columns. In m. 39 of "Oraison funèbre," it is not clear if the metronome marking of ♩ = 69 was written by Berlioz so that metronome marking is listed in brackets.<sup>34</sup>

**Table 5. Metronome Markings in Act III, Scene 1 of *Les francs-juges*.**

Measure (FJ)	Measure (OF)	Indication (FJ)	Indication (OF)
1	1	Adagio (♩ = 58)	Adagio non tanto
22	20	Andantino	No marking
54	39	Cavatine; Andante (♩ = 58)	Andantino [♩ = 69]
70	58	Invocation: Andantino poco lento (♩ = 72)	Andantino poco lento e sostenuto (♩ = 72)
177	N/A	Songe	

It is impossible to reconcile Berlioz's specificity of tempo in *Les francs-juges* with his lack of specificity in "Oraison funèbre." Regardless, the given tempi for *Les francs-juges* give a framework for interpreting tempi in "Oraison funèbre." It should be noted that the indicated tempo in m. 58 of "Oraison funèbre" (♩ = 72) can be too slow for many trombonists and a tempo of ♩ = 78-80 is often more common in performance.

The third movement tempo is marked "Allegro non troppo e pomposo" again with the metronome marking missing. For comparison, Berlioz used the same tempo marking for the finale to Act V of *Les Troyens* ("Impécation") and indicated a metronome marking of ♩ = 138. The same metronome marking is given for the "Marche Troyenne" that ends Act I but the tempo is marked "Allegro non troppo." The minor mode version of "Marche Troyenne" found in Act III is similarly marked "Allegro non troppo" but with a metronome marking of ♩ = 126.

Like the first movement, the metronome markings from *Les Troyens* seem too fast for *Symphonie funèbre* particularly if the optional choir is used. Berlioz commented on the importance of tempo in the third movement twice. Specifically, he viewed a Lille performance in 1846 as unsuccessful because of poor tempo<sup>35</sup> but attributed the success of the Palais de l'Industrie performance in 1855 to the "moderate tempo."<sup>36</sup>

In the 1848 version of the third movement for choir and piano, Berlioz changed the tempo marking to "Allegro non troppo e maestoso" with no metronome mark given. This tempo marking can also be found in his cantata *L'impériale* where the metronome marking is ♩ = 100. This tempo marking seems more appropriate for the character and performance realities of third movement particularly with regards to diction and clarity in the choir.<sup>37</sup> A slightly faster tempo of ♩ = 108 might be more appropriate if the optional choir is not used.

Conductors would do well to remember that Berlioz himself was known for his use of fast and steady tempi.<sup>38</sup> He also emphasized the importance of fidelity to the composer's intent through reproduction of a score and the role of inspiration, as opposed to interpretation, in conducting.<sup>39</sup> Given Berlioz's own sentiments regarding interpretation and the role of rubato in French music more broadly, it seems appropriate to carefully consider the use of any *tempo rubato* in *Symphonie funèbre*.

In addition to instrumentation and tempo, there are many other practical issues that performers encounter with *Symphonie funèbre* including extreme ranges in the upper woodwinds, significant doubling in upper woodwind parts, large numbers of horn and trumpet parts, obsolete transpositions and instruments, and more. While the most well-known performing editions are those published by Breitkopf und Härtel and Bärenreiter, those editions do little to help performers beyond correcting errors in notation. To help mitigate these and other barriers to contemporary performance, several other performing editions exist including ones produced by Désiré Dondeyne, Jonathan Elkus, Richard Franko Goldman, Matthew Inkster, David Whitwell, and others. The author has also produced his own critical, performing edition that addresses the issues identified above and more. It also includes *ad libitum* saxophone and tuba parts as well as a double bass part designed for performance with a band.

### Conclusion

*Grande symphonie funèbre et triomphale*, op. 15 is an incredibly important part of band literature and history. Its popularity during Berlioz's lifetime and position in his symphonic catalog also lend it musicological significance not often found in band repertoire. Given that, the infrequency with which it is performed and discussed by bands is striking. Hopefully, the above discussion might suggest that a reexamination is in order.

### NOTES

1. *Symphonie funèbre* has been studied at some length by musicologists including Jacques Barzun, Peter Bloom, David Cairns, D. Kern Holoman, and Hugh Macdonald. These sources are included in the bibliography. In band journals, the work of David Whitwell and C.B. Wilson should also be noted-their work is also cited in the bibliography.
2. While CBDNA is making efforts to digitize the CBDNA report, editions of the CBDNA Report before 2021 are not yet searchable through the Institute for Composer Diversity. PDF copies of the Report before 2021 are available at <https://www.cbdna.org/about/the-cbdnareport/>.

One notable contemporary performance is not included in the CBNDA Report. Sir Simon Rattle included *Symphonie funèbre* on an October 20, 2013 Berlin Philharmonic program entitled "Spatial Sounds" that celebrated fifty years of the Philharmonie, the Berlin Philharmonic's iconic performance venue.

3. Hugh Macdonald is particularly dismissive. See Hugh Macdonald, *Berlioz, The Master Musicians*, ed. Stanley Sadie (London: J.M. Dent and Sons, 1982), 121-22.
4. While Wagner does not give the date of the performance he attended, it can be inferred that he was referring to a concert given on February 1, 1842 since the only other performances of the piece to date were from 1840 and on February 15, 1842 after the letter to Schumann had been written.
5. Richard Wagner, *Selected Letters of Richard Wagner*, trans. and ed. Stewart Spencer and Barry Millington (New York: W.W. Norton and Company, 1988), 89.
6. Hector Berlioz, *Correspondance générale*, ed. Pierre Citron, vol. 2, 1832–1842 (Paris: Flammarion, 1975), 650.
7. Berlioz, *Correspondance générale*, vol. 2, 248n1; Hector Berlioz, *Selected Letters of Berlioz*, ed. Hugh Macdonald, trans. Roger Nichols (New York: W.W. Norton and Company, 1997), 126n2, 170n2; Alan E.F. Dickinson, *The Music of Berlioz* (New York: St. Martin's Press, 1973), 101.
8. Hector Berlioz, *Memoirs of Hector Berlioz*, trans. Rachel and Eleanor Holmes, ed. Ernest Newman (New York: Albert A. Knopf, 1932; repr., New York: Dover Publications, 1966), 40.
9. *Ibid.*, 232.
10. *Ibid.*, 234.
11. *Ibid.*, 234.
12. *Ibid.*, 234.
13. Hector Berlioz, *Correspondance générale*, ed. Pierre Citron, vol. 3, 1842-1850 (Paris: Flammarion, 1978), 71. Translated by Jonathan Caldwell.
14. Richard Wagner, *Richard Wagner's Prose Works*, trans. William Ashton Ellis, vol. 8, Posthumous, Etc. (London: Kegan Paul, Trench, Trübner, 1899), 135-36, <https://www.google.com/books/edition/Posthumous/y0cIAQAAMAAJ/>.
15. For more on the 19th-century crisis of continuation in the symphonic tradition, see James Hepokoski, "Beethoven Reception: The Symphonic Tradition" in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson, vol. 1 (Cambridge: Cambridge University Press, 2001), 424–59, JSTOR.
16. Berlioz, *Memoirs of Hector Berlioz*, 233-34.
17. Hector Berlioz, *Correspondance générale*, vol. 2, 649. Translated by Jonathan Caldwell.
18. Adolphe Adam, *Lettres sur la musique française (1836–1850)* (Paris: Revue de Paris, août-octobre, 1903; repr., Genève: Minkoff, 1996), 77–78. Translated by Jonathan Caldwell.
19. Some scholars draw a somewhat direct connection between *Marche lugubre* and "Marcia funebre." Others are more circumspect in their assessment but still note the influence of French revolutionary music. See Peter Anthony Bloom, "Critical Reaction to Beethoven in France: François-Joseph Fétis," *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 26/27 (1972–73): 68, JSTOR; John

- Clubbe, *Beethoven: The Relentless Revolutionary* (New York: W.W. Norton, 2019), 207-9; Lewis Lockwood, *Beethoven's Symphonies: An Artistic Vision* (New York: W.W. Norton, 2015), 242n30; Claude V. Palisca, "French Revolutionary Models for Beethoven's *Eroica* Funeral March" in *Music and Context: Essays for John M. Ward*, ed. Ann Dhu Shapiro (Cambridge, MA: Harvard University, 1985) 198-209; Michael Spitzer, "Beethoven as Sentimentalist," in *Beethoven Studies 4*, ed. Keith Chapin and David Wyn Jones, Cambridge Composer Studies (Cambridge: Cambridge University Press, 2020), 88.
20. Michel Austin and Monir Tayeb, "Berlioz and his music: self-borrowings," The Hector Berlioz Website, accessed May 21, 2024, <http://www.hberlioz.com/Works/borrowings.htm/>.
  21. Quoted in David Cairns, *The Making of an Artist: 1803-1832*, vol. 1 of Berlioz (Berkeley: University of California Press: 2000), 545.
  22. The extant fragments of *Les francs-juges* can be found in Hector Berlioz, *Incomplete Operas*, ed. Ric Graebner and Paul Banks, Hector Berlioz: New Edition of the Complete Works, vol. 4 (Kassel, Germany: Bärenreiter Verlag, 2002).
  23. The full section that contains this material in *La révolution grecque* is mm. 211-40. This music appears twice in *Symphonie funèbre* in mm. 115-26 and 147-66.
  24. Jean-Georges Kastner, *Manuel général de musique militaire à l'usage des armées françaises* (Paris: Firmin Didot Frères, 1848), 168-69, <https://gallica.bnf.fr/ark:/12148/btv1b9064148c/>  
Kastner's mention of Fétis in the preceding citation is a reference to a specific article. See François-Joseph Fétis, "Recherches historiques: Sur la musique militaire," *Revue musicale* 7, no. 42 (November 16, 1833): 329-33, <https://books.google.com/books?id=qvh62MEkOYIC>.
  25. Berlioz's partial autograph manuscript is housed in the Bibliothèque nationale de France. The manuscript was written out by Berlioz and his copyist Rocquemont. Indicating it as a partial autograph, Berlioz wrote on the first page, "Puisque tu veux savoir, mon cher [Joseph] d'Ortigue, ce qui est de mon écriture dans cette partition, va d'ici à la septième page, je me suis reposé là. À toi. H. Berlioz." The material is undated but likely from 1842 based on the inclusion of the choral parts. Available online at <https://gallica.bnf.fr/ark:/12148/btv1b55006370s/>.
  26. Berlioz highlighted the military associations with these two instruments in his orchestration treatise. See Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, trans. Mary Cowden Clarke, rev. ed., ed. Joseph Bennett (London: Novello, Ewers, and Company, 1882), 125, <https://imslp.org/wiki/Special:ReverseLookup/62638/>.
  27. Jean-Georges Kastner, *Cours d'instrumentation* (Paris: A. Meissonnier et J.L. Heugel, [1840]), 52, 118-21, <https://gallica.bnf.fr/ark:/12148/bpt6k1175162b/>.
  28. For representative examples of the instrumentation historically used in French military bands, see Jean-Georges Kastner, *Manuel général de musique militaire à l'usage des armées françaises* (Paris: Firmin Didot Frères, 1848), 168-74, 188, <https://gallica.bnf.fr/ark:/12148/btv1b9064148c/>; Jean-Georges Kastner, *Cours d'instrumentation* (Paris: A. Meissonnier et J.L. Heugel, [1840]), 52, 118-21, <https://gallica.bnf.fr/ark:/12148/bpt6k1175162b/>; and Albert Lavignac and Lionel de

- la Laurencie, *Orchestration, Musique liturgique des différents cultes*, Encyclopédie de la musique et dictionnaire du conservatoire, pt. 2, vol. 4 (Paris: Librairie Delagrave, 1929), 2145-48, <https://gallica.bnf.fr/ark:/12148/bpt6k123726m/>. *Manuel général de musique militaire and Orchestration, Music liturgique* also provide excellent perspective on the larger history of the military band in France and other countries.
29. Letter from Berlioz to Buy-Fournier, [n.d.], <https://gallica.bnf.fr/ark:/12148/btv1b53025497x/>. Julien Tiersot dates Buy-Fournier's instrumentation list from October 1844. See Hector Berlioz, *Le musicien errant: 1842–1852*, ed. Julien Tiersot (Paris: Calmann-Lévy, 1919), 86-88, <https://gallica.bnf.fr/ark:/12148/bpt6k9762348n/>. Letter from Berlioz to George Hainl (1845). See Hector Berlioz, *Correspondance générale*, ed. Pierre Citron, vol. 3, 1842-1850 (Paris: Flammarion, 1978), 256-58. Letter from Berlioz to Adolphe Catelin (1851). See Hector Berlioz, *Correspondance générale*, ed. Pierre Citron, vol. 4, 1851-1855 (Paris: Flammarion, 1983), 18–19.
  30. For those interested in using ophicleides in performances, modern B-flat ophicleides are manufactured by Wessex Tubas (<http://www.wessex-tubas.com/>) and Jérôme Wiss (<http://www.jeromewiss.com/>).
  31. Richard R. Demy, "The Automatic Compensating Euphonium as the Ideal Choice for Performing Music Composed Originally for Ophicleide" (DMA diss., University of North Texas, 2014), <https://digital.library.unt.edu/ark:/67531/metadc700086/>.
  32. For a more in-depth discussion of Berlioz's tempi and metronome markings, including in *Symphonie funèbre*, see Hugh Macdonald, "Berlioz and the metronome," in *Berlioz Studies*, ed. Peter Bloom (Cambridge: Cambridge University Press, 1992), 17–36.
  33. Hector Berlioz, *Grande symphonie funèbre et triomphale*, ed. Hugh Macdonald, 3rd ed., Hector Berlioz: New Edition of the Complete Works, vol. 19 (Kassel, Germany: Bärenreiter Verlag, 2011), xi. Macdonald describes this indication of "72" as does David Whitwell in "Some Thoughts on the Berlioz 'Symphony for Band'" (<https://whitwellbooks.com/wp-content/uploads/2010/12/Berlioz.pdf>). This indication is not visible on the scanned version available online through the Bibliothèque nationale de France.
  34. Hugh Macdonald, "Berlioz and the metronome," in *Berlioz Studies*, ed. Peter Bloom (Cambridge: Cambridge University Press, 1992), 27.
  35. Hector Berlioz, *Les grotesques de la musique* (Paris: Librairie nouvelle, 1859), 297, [https://gallica.bnf.fr/ark:/12148/bpt6k\\_1030683/](https://gallica.bnf.fr/ark:/12148/bpt6k_1030683/).
  36. Berlioz, *Memoirs of Hector Berlioz*, 493.
  37. Barzun arrives at a similar conclusion. Following a lengthy discussion, he suggests a metronome marking between 80 and 100 beats per minute. See Jacques Barzun, *Berlioz and the Romantic Century*, vol. 1, 3rd ed. (New York: Columbia University Press, 1969), 354–55n12.
  38. José A. Bowen, "Mendelssohn, Berlioz, and Wagner as Conductors: The Origins of the Ideal of 'Fidelity to the Composer,'" *Performance Practice Review* 6, no. 1 (1993), 84n26, <http://scholarship.claremont.edu/ppr/vol6/iss1/4/>.
  39. Bowen, "Mendelssohn, Berlioz, and Wagner as Conductors," 82-83.

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