a cadential formula on woodwind and two horns. It was not a new device in 1802, but was not always used with Winter's insistence, nor with the participation of the full brass. But the autonomy of string, woodwind and brass choirs is clearly displayed. A similar effect in Henri IV (Ex.129, p.2) was also by a German.

Quiet chord sequences began to include brass instruments. Low oboes had never been used diffidently in such music (see chapter 4, p./72f), but the greater value of the low clarinet was gradually realised. Examples will be found in the next chapter, p. 428. Tutti chords played both quietly and sustained were rare, indicating that the traditional nature of the tutti took more time to change than new workings of its component parts. The overture to Méreaux's Jocaste (1791; Ex.157) uses strings, bassoons, clarinet and trombones, but the doubling of wind parts seems mechanical to us today.

The woodwind and horns had more potential for sophisticated development in softer music. There is little doubt this was one technique that bene-fitted from the rise of wind ensemble music in Paris, examined in chapter 9. Langlé's unperformed Soliman et Eronime (1792) demonstrates in Ex.158 typically military ensemble instruments in a new kind of repeated chord figure; the words emphasize martial connections. At once more poetic and more abstract was Cherubini's use of light chords, this time with strings, in the unpublished overture, Achille à Scyros (1804; Ex.159). This admirable and original effect anticipated Weber and Nicolai[1] who are presumably unlikely to have known Achille. The special quality of staccato horn notes is fully realised; since the rhythmic motif is structurally significant the example is a particularly classical one of colour-polyphony.

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[1] Oberon, opening chorus, and Die lustigen Weiber, overture.

Opéra-comique and smaller orchestras: Where they might, even without large numbers of instruments, opéra-comique composers sought to imitate the sound and fury of the Académie, and in this aim were assisted by the skill of their players and the intimacy of their theatres. Smaller ensembles often needed extension techniques to create the illusion, and Beethovenian results were sometimes attained. Lodoiska's overture (Ex.160) shows how chordal scoring of a basically cadential nature was transferred into linking or development passages, complete with timpani rhythms. The pitching of upper woodwind, flute at the top and clarinet at the bottom, remained the standard one in tutti orchestration. The conservatism of horn and trumpet note-doubling was the first major feature to alter, by means of cross-crooking and obtaining of true chords. Dispensing with introductions, Boieldieu's Zoraime et Zulnar opens with five full chords as the symbol of the orchestral virtuosity to follow. (Ex.161)

Extension scoring of chords became commonplace, and Isouard's example at the end of the Médecin turc overture (1803; Ex.162) is only the most exceptionally brilliant. Apart from the timpani's tour de force may be noted the non-doubling of first and second violins and the arpeggio in the cellos, third bar from the end. Similar details were by this date to be expected in opéra-comique. Another extension effect, the building in of an "echo" as wind chords quickly follow string chords, appears early in Lafont's 2nd violin concerto (ca.1805). The passage, Ex.163, is cadential, which is probably a sign of the awareness of the novelty of the device. Page 74 of Julie (Ex.153) is but one instance of many 'chopped' string chords, whose potential in humorous situations meant regular use during the Empire.

There is some evidence that composers were experimenting with the timbre of single chords; this first takes form in the observation of unusual pitch organisation of the woodwind. Viotti was one who gave freely over-

lapping parts to oboes and clarinets.[1] The tenuto chord opening the famous A minor violin concerto dovetails these instruments and also blends horns and trumpets. Another example occurs on p.11 of L-A. Piccinni's overture, Avis au public (1806), a piece which uses continuously active wind writing.

On rare occasions chords were given a colouristic and dramatic quality not divorced from their structural function. These were direct precursors of an important Romantic resource of composition. The opening of Méhul's Uthal and his Joseph, p.3, both in C, are two cases in point. The latter may be analysed here as it also demonstrates dovetailing techniques The former is quoted at Ex.247.

Chords in a much more dramatically continuous context are found in the storm prologue to act 3 of Médée. Example 164

[1] See the tuttis in the 2nd sinfonia concertante for 2 violins (1787): full score published Milan, 1946.

gives the essentials of the passage; it is at once organic and colouristic. The process consisted of giving chordal life to the pulsing quavers first heard in the bass and then as the actual bass of the conventional two-bar

ending page 298. At first (p.299) these quavers are heard simply in agitated contrast to restatement of the bass quavers, now on A. The sequential repetition of the phrase on p.299 then sharpens our awareness of the drama of the antiphony. Finally, on pp.300-301, the chords are, as it were, struck down by tritonal strokes of the strings and timpani. Nowhere in the opera is the power of the orchestra to speak in colour-motivic symbols better seen. It is in fact a new and anti-symphonic type of music.

The expressive value of pizzicato as either whole or part of a chord was extensively used. An earlier use in Le déserteur (1769; Ex.1, p.147) is clearly put forward as a special feature, creating a specifically pastoral image. In the earlier 1790's pizzicato became far more routine, applied to give tonal and accentual 'bite' to wind writing of a rhythmic kind. Example 165 from Steibelt's Roméo shows how the effect was inserted in the march-introduction to the second finale. Other like passages are found on pp.36 and 117 and in Méhul's contemporary Le jeune sage, p.103.

The combination was well suited to buffo contexts. Dalayrac in Lina (Ex.116, p.10, lower system) brings in a typical layout as the music begins to modulate, colour-polyphony instead of a traditional symphonic pattern. As the epitome of the serious application of pizzicato and wind chords stands the "Menuet" of Méhul's G minor symphony (1809).[1] The strings are alone in the statement but the repeat couples them with Mendelssohn-like dashes of woodwind colour, the more haunting for the minor mode and

[1] Example 166: there is little doubt that it is a scherzo in character. Not only do the French tempos noted in chapter 2 suggest this, but also the character of the equivalent parts of Beethoven's first two symphonies, whose influence on Méhul is described in Ringer/MEHUL p.551.

chromatic bass-line.[1]

d)   Concerted writing

Académie and larger orchestras: While melody and accompaniment in the
tutti of the smaller and symphonic orchestra during the middle classical era
was unified in its concept of principal and subordinate interests, the larger
operatic orchestra exploited more varied accompaniments through counter-
pointing of rhythm and colour. The chief agents remained the strings and
voices, reinforced by woodwind.

It was described in chapter 2 how steps were taken before the Revolution
at the Académie to reduce the weight of bassoons and cellos in the interests
of clarity. As concerted writing adopted on average a greater number of
instruments for more of the time after ca. 1790 (see graphs 3 to 6) a concern
appears to have been felt with the strength of the bass-line, manifested
in the form of extant/serpent parts in Bacchus et Ariane and Jocaste and that of
a trombone doubling the bass, whether this instrument was the only one
present or the bass of three. For example, alterations exist in the part-
autograph MS of Méhul's Cora, presumably made between 1786 and the year of
performance, 1791. Here the conventional three-part trombone writing is in
some places replaced by a single part doubling the bass. The latter style
was commonly adopted in the works of 1793-4, but less frequently later and
with foreign composers, when the number of double-basses rose from four to
six and the cellos settled at twelve. (See Appendix 2)

Examples 13 and 48 from Jocaste may be regarded as representative of
the forceful Académie style of the earlier 1790's. It was the natural
outcome of the efforts of a series of post-Gluckians closely associated with
the opera-house and its orchestra: Candeille, Langlé, Méreaux and Rochefort.

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[1] Mendelssohn conducted the work in 1837-8: Ringer, ibid., p.543. Schumann
pointed out the uncanny (yet fortuitous) resemblance to Beethoven's 5th
symphony.

The gestures were large but tended to retain the standard mobility of the strings and immobility of the winds. Where there was an attempt to vary the layout the bass was often broken up or made more melodic. Vogel's _Démophon_ (Ex.167) illustrates how the regularity of a Gluckian counter-rhythm was accommodated by redistributing the usual rôles of flutes, lower strings and trombones. Cherubini has a comparable passage in his _Démophoon_ overture (Ex.168).

The most efficient successor to these more ambitious of the earlier composers was undoubtedly Spontini, whose first French works were still surrounded by native examples that made do with dully scored homophony. The great length of his works enforced repetition, yet he had comparatively little use for obbligato instruments. The tutti mattered more. He imposed upon it a higher level of instrumental technique, partly through the prevalence of unusual keys and harmonic compression. Regarding the tutti as a fairly fluid entity be could dispense (apart from dances) with set pieces using a fixed layout, like the tableauesque "Paradise Lost" ensemble in _Milton_. The more or less permanent separation of cellos and basses was given more richness through the choice of characteristic figuration and low pitching of the bassoons where needed. Spontini above all in France established the inner string legato tremolando (♪♪), as important a device for the future as the repeated note type. The place of the harp in the Spontini ensemble has been described in chapter 5.

In opéra-comique as well as the larger works Spontini invented melodic doublings that could withstand the increased power and interest of his accompaniments. One was the use of the violas an octave below the first violins. Example 114 has the bassoon in this position, as well as the violas, and groups the cellos with second violins. A more obvious doubling was the piccolo upper octave. Other tutti designs freed the first violins

from the melody and gave them counter-figures. Always certain of its effect is the decoration or commentary of a tenor or alto melody by first violins. Example 104 has an upper violin trill; Ex.169 (from the duet, "Dieu du Mexique" in the second act of Cortez) divides the attention in the accompaniment alone between the second violin countermelody, the repeated wind chords and the short motif thrown between violas and first violins. A hysterical violin descant in octaves was superimposed on an otherwise Méhul-like orchestral and choral passage in La Vestale (Ex.170). Two ancestors of this descant, both used against a mere pedal, were composed by Langlé and Grétry (Ex.171).[1]

I cannot agree with Lavoix that with the advent of Spontini orchestration was suddenly thought of as unified owing to the sonorous doubling of strings by different groups of winds.[2] While the trumpets remained natural instruments their participation was as limited as ever; more pertinently, Lavoix may be contradicted by the fact that Spontini used stopped horn notes very infrequently, far less often than the ambitious Parisians. The real contrast in tutti style came in the work of the Germans Steibelt and Winter. How closely Winter fits Lavoix's theory is demonstrated in the overture to Tamerlan (Ex.172, p.13) where the through-working of a phrase is doubled and accompanied by changing systems of layout within the tutti. Example 172, p.112 (A minor section) has equally un-French doubling of melody in treble and bass, strings and wind, with accompanying triplet chords on horns and violas. In both examples rhythmic as well as colouristic separation is practised together with lightening and increased melodic importance of the bass. As will be seen in the next section, French composers arrived at an analogous position through their development of motivic

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[1] This untypical invention in Anacréon chez Polycrate was probably by Panseron, Momigny or another helper. See Appendix 1.

[2] "Jusqu'à ce jour ... l'orchestre (était) ... divisé par petits groupes ... Avec Spontini, nous rencontrons une forme nouvelle ... se contenant de doubler le quatuor par les différentes groupes des instruments à vent." Lavoix/HISTOIRE p.342.

continuum techniques: Spontini was too concerned with traditional melodic values to be much influenced by this kind of writing.

Le Sueur's tutti orchestration is a unique case. To Pierné and Woollett it was "indifférent", "plate", an "agonie du gluckisme".[1] That it is generally uninteresting is true. Unlike Dalayrac, Le Sueur did not even wish to incorporate others' orchestral inspiration in his works for the Académie. If it is Gluckian, this is because it is fundamentally string-orchestration with other instruments doubling, though the implication is highly unfair to Gluck. Example 12, for instance, shows Le Sueur's conservatism at a juncture at which almost any contemporary would have assisted the crescendos with either timpani or brass, or both. Doubling of harps in Ossian (Ex.70) has been described. Long stretches of Adam and Ossian are scored for strings alone or with the lightest of wind support. Where his orchestration showed best was in Le Sueur's very spare style of writing, such as the "Introduction" to Adam (Ex.290), in straightforward contrasts of layout and where his care for string writing led him to subdivide violins, violas or cellos (see next chapter, p.420). This was not infrequently done in the tutti, for example in Adam, p.44 (Ex.173). The typical mixed wood-wind tone and string octaves lend the melody Berlioz-like wistfulness, but much else seems mechanical in execution. As his written instructions reach out beyond the expressive capabilities of the music, so the at times singular disposition of staves belies the unexceptional nature of the aural result.

To conclude, mention must be made of technical developments in the common property of concerted writing. The violin gloss against a choral refrain, stemming particularly from Gluck's "Poursuivons jusqu'au trépas" was extended to the string basses. In Méhul's Chant National the best of

[1] "Histoire de l'orchestration" in LAVIGNAC Vol.II, p.2284

several examples comes from the peroration; an impression of enormous energy is caused (Ex.174). One stage further back is the peroration of Gossec's Invocation (P.3; Ex.176) which has an active bass-line at half the violin's speed. This in turn compares closely with the string gloss in Alceste, Ex.139, p.72; but in Gossec the violins are an octave higher, the bass trombone an octave lower, and the horns, high trumpets and timpani add a new rhythmic pattern.

The colour-counterpoint of the Méhul example was more rarely extended to fill the broad canvas of ensemble conflict in opera by the French, but Kreutzer produced impressive results in Abel (1810) after less happy tries in Aristippe. Example 175 has "good" and "evil" music translated into clear orchestral gestures, emphasised spatially in the case of the virtuous group by offstage or 'other-worldly' woodwinds. Again the fragmentary bass-line is notable. The overture to the same work betrays contrapuntal thinking also, doubled in octaves by different instruments in the manner ascribed by Lavoix to Spontini.

Insofar as quiet tutti music existed it was either, like this extract, the incidental result of part-writing, or a set piece such as the chorus of conspirators that opens the third act of Sémiramis, Ex.257, p.237. Quiet chording with grouped brass did not yet occur.

ABEL, Overture

Smaller orchestras: In spite of the renewals achieved in the art of the Académie the development in the use of orchestral resources of the opéra-

comique is by comparison much the more brilliant. The first three graphs
reflect accurately the contrasting developments: whereas the Académie found
itself set on an ever more prestigious course as the Empire reached maturity,
opéra-comique had two earlier periods of valuable growth around 1792-4 and
1798-1800. But after 1801 there were no further major overhauls of orchestra
tion; the task of creating a new style was largely complete as the genre
lapsed back into an area chiefly of entertainment, and principal cultural
trends and ideologies returned securely to the provinces of painting and
letters.

Technically the difference can be summed up by saying that it was less
true of opéra-comique that the main agents of melody remained the strings
and voices. New string patterning and wind participation threw the emphasis
towards melodic colour-counterpoint. However, simple orchestration - the
traditional forms of passagework, violin melody and cadential approach -
retained overall supremacy simply because there were more poor composers
than good ones. As the better composer commanded the higher skill in linear
counterpoint so he often wielded orchestral colour-counterpoint with a
greater sense of illusion and innate drama.[1]

Of the first importance to the tutti was the establishment of the
tenor instruments, lower strings, horns and bassoons. (See chapter 9,
page 441.) The change in practice from doubling to independence was
achieved rapidly after 1790. Grétry's decline was by then obvious and
Dalayrac, Berton, Kreutzer, Méhul and Jadin hurriedly took over. In the
overture to Kreutzer's 1791 Paul et Virginie (Ex.177) the preoccupation with
stress results in the doubling only of oboe and clarinet and provision of
very complete chording in the tenor. The low divided bassoons are notable,

[1] Conversely, when a composer cannot conceive counterpoint of colour, he
cannot truly 'orchestrate'.

though not unusual. For comparison in vocal accompaniment stands Ex.178
(Méhul, Henri-Quatre, ca.1790) in which violas and horns have prominence.
By 1801 an approach to a cadence in a tutti could be built up entirely with
the thematic attention on the tenor, in this case bassoons reinforced by
horns and trombone (Ex.179; Dalayrac, Léhéman).

Writing for the horns became freer and more melodic; their rôle became
diverse as they occupied positions either of soft colour or accentuation.
To some extent they replaced the rôle of trumpets at the Académie; for
example, neither the highly dramatic Mélidore et Phrosine nor Médée con-
tained trumpets, though these were certainly available. In an early piece
by Berton (Eugène, 1792) free horn writing adds richness without amounting
to an obbligato (Ex.95). In Ariodant (Ex.180) Méhul combined forceful
chromatic writing, without trumpets, with his customary freedom in writing
stopped notes. (The differently-crooked instruments disguise potential
ugliness of tone.)

Opéra-comique in Paris pioneered great flexibility in the treatment of
horn crooking. The first aria of Antiochus in Méhul's Stratonice (1792)
contains the following changes:

        4 horns in D, changing to
        4 horns in E flat, changing to
        1st in F, 2nd in A, 3rd and 4th in D, changing to
        4 horns in E flat, changing to
        1st and 2nd in G, 3rd and 4th in D.

The third of these sections uses chordal writing extensively, some of
which is reproduced opposite. The heavily-stopped a' flat is quite unusual,
even for Méhul. None of these features appeared in such concentration at
the Académie.

As I suggested in chapter 3, there is some likelihood that the trombone
was heard in opéra-comique before it appeared in printed scores. Moreover,
the fact that the earliest printed examples show only sparing employment of

it might indicate the limitations of printers rather than the true extent of its use.[1] Whereas the four printed scores with trombone of 1791-2 show it once or twice in each opera, the MS copy score of Dalayrac's Roméo et Juliette (July 1792) shows it in the overture and seven other movements, including finales I and II, and the tableau occupying act 3. By 1794 the score of Méhul's Mélidore included it in eleven out of the thirteen movements. Although the trombone was normally put with the bass line it always made rhythmic adjustments where rapid or repeated figures occurred and was quite often placed an octave above the bass; I assume this was done to blend its tone with the ensemble, since, as has often been noted, a trombone doubling the bass is easily obtrusive. Blending is sometimes obvious where the trombone played in triads with bassoons. Some composers like Dalayrac regularly used this method of thickening the tutti. Exceptionally this instrument supplied the real bass of the orchestra.

Dalayrac
Adèle et Dorsan
(1795), p.12

The flexible use of the trombone rather than the horn, forms part of Auber's 2nd cello concerto (1804/5), and contributed to what was probably an above-average pattern of tonal variety in the tenor and bass of the last movement (Ex.209). Such writing could only have stemmed from the study of opéra-comique.

[1] Méhul's MS Henri-Quatre (ca.1790) with trombone only in the chorus no.5 is a poor guide owing to incompleteness of the MS and uncertainty of its date. Dalayrac's Camille (March 1791) printed the trombone part separately, not in score, and I have not traced a copy.

When two trombones became available at the Favart in the late 1790's they were either split between tenor and bass or both played in the tenor range. Example 181, from Boieldieu's La famille suisse (1797) shows how, with four horns, the trombones formed a chordal section for which the only real precedent was Académie practice. This layout, compared with Exx.167 and 168, shows the smaller orchestra already competing in richness.

The other important instrumental development affecting the earlier tutti was violin style. From 1790 immediate steps were taken to give first and second violins contrasting material instead of similar motion or unison, and, in loud music, to dovetail double-stopping. One or more open strings often had to be included, ensuring sonority. Later violin parts betray increasing virtuosity in tessitura and speed, and this in turn led composers to imagine new textures and accompaniments. As well as the gloss to chorus work a single vocal line might be decorated at some speed, as in the followir from Gaveaux's Sophie et Moncars (1797). Other examples will be found below, and in chapter 9.

In particular this procedure was associated with Italianate works of the Empire period (see Ex.34, p.167), but the skill may also lie behind Uthal, in which Méhul asks the violinists to take up the viola.

One influence on the opéra-comique tutti of the 1790's seems likely to have been the music of the melodrama. The music of these popular stage pieces has all but disappeared, even that by Méhul for Duval's <u>Les Hussites</u> (1804), so that precise assessment is not possible. There is every indication for the extensive use of music in the small theatres before 1789, and for a high standard of achievement in some cases, since as early as 1772 the king had the child actors of Audinot's Ambigu-Comique theatre play to him at Choisy.[1] The place of music can be seen precisely in many printed librettos of melodramas and scenarios of pantomimes. It was not simply functional, i.e. dances or fanfares. In <u>Le prince noir et blanc</u> by Audinot (Ambigu-Comique, 1780; no composer mentioned) music was specifically demanded for a "symphonie" ending scene I, a magic transformation in scene II, the descent of Love at the end, and to accompany monologues, whose text was broken up into phrases.[2] The only clue that I have discovered to the identity of the early composers is the note, "La Musique est de différens Auteurs" on a Bordeaux printing of Audinot's <u>Dorothée</u> (1782).[3] The existence of music by "H. J. Riegel" to <u>Les Amazones</u> (by Gabiot, Ambigu-Comique, 1789) has been mentioned in chapter 2. Henri-Joseph Rigel[4] was a famous and accomplished composer in different genres and his melodrama music may be untypical in quality for that reason, although the question can hardly be resolved.

The outstanding general traits of Rigel's long score are the absence of oboes, the presence of a piccolo and great vivacity and freedom of layout. Example 182 shows extracts from numbers 1, 9 and 11, the latter a storm which

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[1] Mason/MELODRAMA p.4. Neither this study, nor Brockett/DANCE, Gaiffe/DRAME or Hartog/PIXERECOURT attempts an appraisal of the music itself in popular theatre, though each acknowledges its major rôle.

[2] B.M., 11738.b.30(6)

[3] B.M., 11740.f.23(2). For the post-1790 period more is known of the composers, the most active of whom appear to have been L-A. Piccinni, Quaisan and Vandenbroeck.

[4] See the résumé of his activities in Brook/SYMPHONIE, Vol.I p.353ff. Although his son Henri-Jean's authorship is otherwise preferable, two details conclusively point to the older man: the Germanic form of the surname and the footnote to the score, composed "Pendant que j'ai eu le 1er accès de goutte."

extends into an entr'acte. There are no vocal pieces. The examples betray independence of part-writing and a clarity particularly suited to a small ensemble. The tenor voices are defined and the brightness of the wind parts represents an unmistakeable anticipation of the direction which opéra-comique scores were to take. The texture of the tutti is distinguished especially by its ability either to change rapidly from one image to another or to develop, as in the storm. In comparing it with Ex.183 from Ariodant, taken from the 69-bar introduction to act 3, similarities of energy and changeability will be evident. It seems at any rate certain that the popular theatre cultivated music as topical and inventive as its spectacles themselves undoubtedly were and may have reached a degree of skill in instrumental expressiveness that the opéra-comique took several years to emulate successfully on its own terms.[1]

Two examples from concert music reflect the concerns of orchestration in dramatic music. Much tutti writing shared the characteristics of block chording and strenuous and syncopated string writing. This initial expansion of an essentially colour-homophonic orchestration enabled other, less homophonic, systems to emerge. Cambini's sinfonia concertante, "La Patriote" (1793/4) has the "Marseillaise" ingeniously worked on different mixtures of woodwind, violas, cellos and horns while violins provide a brilliantly decorative gloss in straight imitation of choral music (Ex.184): perhaps the composer anticipated audience participation. The tensions of the stage infuse also Viotti's 22nd concerto, especially in the last movement. Most of the tutti writing all through is fully arranged, with the minimum of doubling, and much internal rhythmic colour-contrast. In the first movement, for example, the unexpected interrupted cadence at bar 160 (very

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[1] Exactly the same qualities are seen in Beffroy de Reigny's opéra-comique, La petite Nanette (Feydeau, 1796). This work is the only surviving full score of this composer in Paris and London who, as "Cousin Jacques", specialised in vaudevilles and other pieces for the popular theatre. (B.N. copy scores D.815 and L.3453)

like Beethoven at bars 28 and 221 of the first movement of his concerto,
Op.61) has fanfare-rhythms superimposed on trumpets, drums, clarinets and
flutes. Even more unusual are bars 272-280 of the finale where the unifying
triplet figure is transformed into a violin fanfare-image in counterpoint
with a typically operatic "threatening" motif in the bass, bassoons and
clarinets, Ex.185.

The potency of opéra-comique practice is additionally shown in its
evident impact on the larger-scale music described above as displaying "commo
property" of concerted technique: that using the strings as a body against
the principal melody-part in the form of a decorative or dramatic gloss.
A distinctive device of the 1790's was to place strings in octaves, so that
the bass was motivically united with the treble, enabling large juxta-
positions of contrast with voices or wind instruments to be obtained. The
device was particularly apt in smaller orchestras where the strings were less
likely to overbalance any melodic figure. Kreutzer used it as early as
1791 (Paul, p.165, Ex.186) and Devienne in 1792-4 as a climactic device in
his "Bataille de Gemmapp" symphony, before the "Fanfare" section (Ex.187).
Méhul's most effective use of it was in "La chasse du jeune Henri" (Ex.188;
1797) where, being properly thematic, it drives a still better cadential
bargain and creates a finely clarified contrast with horns and clarinets.

1795 and 1796 were duller years than those surrounding them, and saw
many opéras-comiques by Bruni, Dalayrac, Solié and others with attention
firmly on the voice rather than the orchestra. Yet as Appendix 4 shows and
the next chapter describes, it was a period of strong interest in virtuosity.
As such it helped lay the foundation for the central episode of orchestral
brilliance and growth to 1800. Exotic subjects took over the vogue from the
sentimental or lugubrious, with Palma and Gulnare leading many others.

The significance of instrumental solo emphasis was that the tutti could
use wind instruments in new melodic styles and in new decorative figurations.
Second subject areas had always been susceptible to a degree of wind instru-
mental participation (e.g. Haydn, symphony 84, I/74), and in the new French
overture attention was given to varying the layout at this position. In
the appropriate passage from Gaveaux's Lise et Colin overture (1796; Ex.189)
violins accompany for many bars while the melody is held by the piccolo,
flute, clarinet and violas. (The complexity of the page caused some past
conductor to mark the wind melody line with crosses.) By 1798 Boieldieu
showed complete mastery of his art in the second subject area of the Zoraime
overture (Ex.227, p.12). Strings are in five parts, with strong cello
interest. Traditional tutti wind doubling is carried by the 'warmer' wood-
winds and horns. Flutes, oboes and pizzicato basses superimpose a rhythmic-
colouristic chord pattern, and all this activity is scaled down to a breath-
less pianissimo.

The beginnings of pot-pourri construction enhanced the melodic interest
of overtures from the same period, and general interest in the orchestra
prompted some entr'actes of unprecedented complexity. That from Médée has
been discussed; a hardly less original one was the seguidilla in Gaveaux's
Sophie et Moncars, fully analysed in chapter 9. This orchestral showpiece
uses much tenor and bass melody; in Ex.132 the bass melody is provided with
both a sustained and a broken-up background grouping, in completely uncon-
ventional registers. The high flute semiquavers are an extraordinary
example of extension scoring. In the overture to Isouard's Le Médecin turc
(1803; Ex.190) strings do not merely accompany but have pointilliste
figures in imitation of the triangle, which would seem to be a quite new
aspect of string writing. String basses are omitted and bassoons take the
melody so that the layout can be regarded as a completely forward-looking

conception. I think that a related impulse to explore high registers in concerted writing is manifested in the wedding chorus of Berton's _Montano et Stéphanie_ (Ex.191). Here the bass of the orchestra is the second horn, below which the basses of the chorus alone descend. Apart from the unique aspect of the trills the violas reach a record altitude in the 4th position. As a final illustration of this period of experiment may be quoted Isouard's overture to _L'impromptu de campagne_ (1800; Ex.192), which shows encrustation of a normal string tutti with a mass of bird-song imitation. This can be said to be pure counterpoint of colour within the tutti.

The opéra-comique orchestra had now reached a position in which it could be dominated in the tutti by colouristic considerations or imitate the received symphonic style of Haydn, as happens in Dalayrac's 1798 overture, _Le château de Monténéro_. Technical freedom was exercised in the interests of lighter music, though music often distinguished by clarity of texture. Spontini's _Milton_ and _Julie_ with all their occasional complexity, appear to have made no impression on other works. After his Italianate comedies of 1800-1803 Méhul placed clarity at the disposal of an increasingly motivic style after Haydn's manner, so that the overtures to _Héléna_ and _Gabrielle d'Estrées_ (1803 and 1806) genuinely prepare for the symphonies of 1808-9. This style is characterised by a completely fluid relationship between strings, woodwind and horns. Trumpets play little or no part, and timpani are used sparingly. Conventional chordal tuttis are naturally present, but in between the concentration on short motifs is disposed in a constantly changing pattern of orchestral part-writing, based on free octave-doublings. Perhaps the most rigorously contrapuntal passage of all is that which contains the most advanced flight of orchestral fantasy; it occurs in the finale of the G minor symphony (Ex.193). Needless to say,

the strings' music is thematically derived from preceding material. At the opposite pole, Méhul was equally inimitable in the homophonic tutti, because he was harmonically the most audacious composer in Paris. The near-page of diminished 7ths in Uthal (Ex.194) actually sounds like Wagner, partly because of the soprano, but also because the consequences of the harmonic situation almost rupture the conventional treble imagery from its bass. Halfway between this and Gluck's storm in Tauride lies a storm-passage in Mélidore et Phrosine (Ex.195) where the pedal is weaker and the treble stronger than Gluck's, and where the classical master's accented dominant 9ths are replaced by off-beat dominant 13ths.

e)   Motivic continuum

This phenomenon may best be examined by treating all orchestras together chronologically. I have suggested that the importance of the continuum style was its inherent quality of self-sufficient drama, a moving forward in discursive terms; another characteristic is the impression of depth, the different dimensions of colour-polyphony. In the classical symphony (Exx.122, 123) arpeggio motifs were generally selected both for their dramatic imagery and because the harmony of the style could only change slowly. In opera of the same period similar figures were often allied to martial contexts, as in Armide when the knights try to make good their escape in act 4.

Gluck, Armide, p.206
"Fuyons les douceurs"

This association was never jettisoned in opera after 1790, although its presence declined, as did the arpeggio outline.

The other principal position of the continuum was the operatic conversation or action-piece, and in these situations its employment increased and adopted a number of technical innovations which will be described.

In the motivic continuum each part of the orchestra was interdependent on the other; it was the most difficult type of texture to translate into keyboard terms, and the keyboard continuo was superfluous to it. Moreover it was most effective when the motifs used were memorable and brief. The piece of music which suddenly set new standards in the technique and imagery of motivic continuum and which forms a worthy link between Gluck and Wagner is the duet, "Gardez-vous de la jalousie" from Méhul's first opéra-comique, Euphrosine (1790). I have quoted in chapter 1 critical reactions to this duet by Leclerc and Momigny (see pp. 43,44),[1] and will now endeavour to explain the latter's recognition of "un nouveau développement des grands moyens qui existent dans l'orchestre". Euphrosine has just gained the confidence of the misogamic Coradin, and pleaded for the release of a young knight he has locked up. Coradin's former wife, devoured by jealousy, implants the same emotion in him by suggesting that Euphrosine and the knight are allies in love.

Méhul's duet uses a principal motif which is completely orchestral in conception and gives the voices declamatory phrases throughout. The motif, stated in unison against the voices over the first fourteen bars in various transformations, so effectively conveyed the threatening and darkness of jealousy that it survived to leave its mark on a generation of French music (Ex.196). Méhul's subsequent treatment of the motif affected his fellow-composers as much as the expression of his music did his audiences. Followir the opening unisons the motif passes to the bass, its most characteristic

[1] Grétry/MEMOIRES, Vol.II p.59 and Berlioz also recorded their impressions.

position (p.112, bar 4). On p.113 it receives simultaneous inversion in the treble against a new continuum figure in the second violins. Thereafter it alone forms the substance of the bass-line through sequential modulation as far as the A minor tutti on p.115, no less than seventy bars from the opening. Both the ideas which then succeed are closely linked to the motif.

New contrapuntal possibilities using the motif itself are then explored on pp.119-122, with triple entries on p.121 (see Ex.196). So although the great cumulative power of the semiquavers brings the piece to a frenzied conclusion, these are perhaps less lastingly remembered than the initial motif. Méhul in fact recalls the motif as a minor 2nd on p.145 of the opera, in the bass, to the words "un seul ⌐prisonnier⌐ est excepté", and in the recitative of Coradin's remorse at Euphrosine's supposed death, p.208. The duet itself is a revolutionary combination of Gluckian dramatic truth and Haydnesque development and organisation.

This combination, perfectly judged in the expression of an insidious and devouring emotion, had a demonstrable impact on Parisian music and even public taste. For example, Méhul's music may be traced in "Le Génie Asouf: Féerie Mélo-Dramatique, musique arrangée par le Citoyen Othon-Vandenbroek", of December 1795.[1] On page 12 the libretto reads:

[1] Libretto at B.M., 11738.c.38(2)

"ZOREIDO: (Après avoir fait un signe d'assentiment, mime le

commencement du duo d'Euphrosine, Gardes toi ⌊sic⌋ de

la jalousie, etc. Musique de Méhul.)

AGLORE: Le soupçon commence à glisser dans ton coeur.

ZOREIDO: (Mime la suite du Duo)

AGLORE: Il s'enflamme par dégré ... ⌊three further lines⌋

ZOREIDO: (continue de mimer le Duo jusqu'a la fin en mettant Aglore

en action. Sur la fin de l'air il tire son poignard et va

par s'en frapper.)"

Moreover, Méhul's music is found entire, without voices, in act 2 of Miller's

ballet Psyché (Académie, 14 December 1790). Had the duet not been well-

known enough to survive in such form with the dramatic meaning familiar to

the audience – and perhaps later with the choreography supplying the context

when overall memory of the opera had faded – it would not bear "Ophicléide

col B°" in the Opéra copy score. Psyché received over 1100 performances

to 1829, according to Lajarte's catalogue.

A new resource was thus placed at the disposal of French composers for

whom a typically rising bass motif, treated against a continuum, was to

be used in imitation of Méhul or to be built upon. Since their acceptance

of it amounted to acceptance of a more symphonic tutti plan, further examples

may be described. 1791-7 saw more incidental imitation than attempts to use

motifs with structural strength. Candeille's Ladislas (unperformed, dated

1791 in the copy score)[1] has a first act aria (f.18) which commences with

the following in the bass and full orchestral chords sustained above.

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[1] B. de l'Op. 1012.A.(1-3)

Kreutzer's Lodoiska overture of the same year opens with another derivative in the bass (Ex.197). Previous Académie operas had likewise begun mysteriously and in low tessitura, but hardly ever against a continuum.[1] The emotive power of the theme is now linked to the visual world of the Gothic novel. Even Grétry imitated the idea of a bass motif and continuum in Guillaume Tell (also 1791) to begin his "vengeance" trio (Ex.198), though it is obviously within the bounds of his established musical language. A tutti section from the first movement of the Viotti 22nd concerto betrays the use of the same motivic pattern, using inversion after Méhul's fashion (Ex.199). Example 150 has already shown the use of the rising motif in 1795 to provoke a general crescendo.

Cherubini, in Médée, was probably the first to use motivic continuum ideas in several different movements and in various styles. The first variation (p.145) accompanies Medea and Jason as they recall the "fatale toison" which first brought them together.

In the act 2 duet, "Chers enfants" (in D minor, like "Gardez-vous") Medea pleads with Jason over the guardianship of their children. Its loose ABA'B' form recalls that of Méhul's duet, and the A sections are pervaded by an

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[1] The nearest precedent is perhaps Ex.309, illustrating a scene of lurid horror.
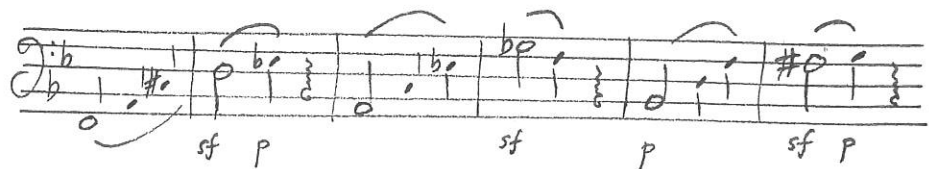
ever-developing bass motif, heard alone at the outset:
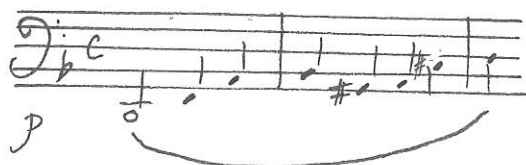
and immediately afterwards against
a series of continuum figures. As
Medea becomes animated the motif,
which had before suggested a

smouldering unease, now repeats itself insistently in a modified form.

Cherubini, Médée,
pp.244-5

Example 200 illustrates the opening of act 3, where a more complex continuum
than usual, seemingly expressing Medea's "mille sentimens", still discloses
a bass motif heavy with marked crescendos and recalling the "Toison" theme.
The preludes to acts 2 and 3 of the same opera rely on similar figures for
the same combination of mood and drama. Example 164 shows a development
without continuum which produces an exceptionally oppressive atmosphere not
a little due to the associations already subtly built around the motif.

In Le délire and Montano et Stéphanie (both 1799) Berton further
developed the possibilities of exact recollection of motifs almost identical
to Cherubini's. In these works above all of the period the orchestral
counterpoint and deliberate manipulation of motifs adumbrate the mature
leitmotif. Example 201 from Le délire shows first the introduction of the
bass motif as Mme de Volmar, warning away a group of villagers, tells them
of the deranged Murville. Page 47, from Murville's opening scena, transplants
the motif in imitation into the body of the orchestra at the same time as a
finely inventive continuum depicts the hallucination of his wife's ghost
floating above him. The overture to Montano actually opens with the
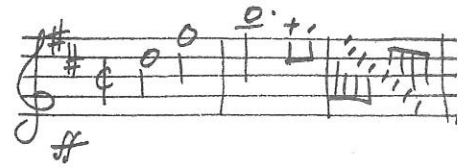relevant motif:

Andante   Allegro
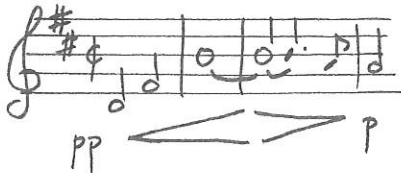
which is transformed into the first subject of the main sonata-form allegro.

The working-out of this in the orchestral tutti (Ex.202) again shows impressive grasp of what was by now a symphonic style; it is hard to recall such concentrated counterpoint in Cherubini's overtures. Two later recollections of the motif are identifiable. The first forms the unison opening of act 2 and the second (p.169) is doubled in treble and bass of the strings over the fast-moving chorus and ensemble that ends the same act. I have already discussed the muted music (Ex.84), another motivic continuum, which accompanies the fateful impersonation scene of this opera. Berton brings the music back in the last act for a stretch of 32 bars as Montano's friends actually sing, "Oui, rappelle-toi ... ", referring to the original incident. In the recollection (Ex.203) the continuum supports vocal music, not simply the muted horn, but there is an additional subtlety in the choice of the D horn, whose notes are now hand-muffled where before they were open, muted but loudly blown.

After 1800 motivic writing could be applied to far different musical contexts, as Exx.6 and 116, p.1 (Isouard, 1805; Dalayrac, 1807) make clear. Example 62 demonstrates Boieldieu's use of it in joyful music, and Ex.144, p.1 its traditional imagery in more chromatic harmony than hitherto noted. Cherubini's Anacréon overture uses continuum writing in the Beethoven-like climax, with full orchestra (Ex.206); many other examples were written.

As more Italianate music was released the emphasis in motivic continuum shifted to the conversation-type, wherein the voices themselves provide short themes and the orchestra both the background and answering themes. After the simplicity of Ex.3 twenty years' development is seen in Spontini's Milton,

(6)

Cherubini,
Les deux journées
overture/150

(7)

Catel,
Sémiramis
overture p.18

(8)

Spontini,
Fernand Cortez
overture p.18

(after p. 405)

Colour key:

    ● = Upper strings   ● = Upper woodwind   ● = Trumpet, trombone,
    ○ = String bass   ○ = Bassoons   timpani

        ● = General rhythm   ○ = Horns

(A) I with dominant 7th

STOPPED NOTES (OR IN F)

(1)	(2)	(3)	(4)	(5)
Gossec, Invocation /23	Viotti, 22nd concerto I/64	Le Sueur, Paul et Virginie p.307	Reicha, 3rd sym., 1st movt.	Pleyel, Sinfonia concertante (Brook cat. no.5) I/9

(B) I with diminished 7th

(1)	(2)	(3)	(4)	(5)	
Berton, Le nouveau d'assas p.9	Kreutzer, Paul et Virginie p.14	Cherubini, Médée p.26	Dalayrac, Le château de Montónéro p.7	Boieldieu, Zoraime et Zulnar p.20	(continued overleaf)

(opposite p. 406)

Ex.204. In between stand the majority of French examples such as Ex.62, classifiable only in terms of complexity of counterpoint.

On some occasions the operatic chorus provided the continuum in held notes while the orchestra surrounded it with motivic development.[1] The offstage chorus at the end of Médée is the best instance of this (pp.348ff), where as the drama moves to its climax a true simultaneity of motifs is created.

Méhul's symphonies, built extensively upon the opposition and development of motifs, are naturally much occupied with this type of tutti in varying degrees of complexity. The next important indigenous symphonist to be performed in Paris was Reicha; Ex.205 is taken from his G major symphony written in Vienna in 1808 and given in Paris after 1810.[2] The timpani provides an unusual background for the interplay of violins and woodwind; in Méhul's contemporary D major symphony, last movement, the timpani itself is given the important opening motif (it also closes the symphony) in one of the simplest and most effective expressions of colouristic duality.

f)   Dissonance

(A) Tonic with dominant 7th. Two new features of layout are observable when the analyses opposite are compared with those of the earlier period: greater spread of upper woodwind resulting in less doubling with strings, and use of brass to participate simultaneously in tonic and dominant harmony. The tonic root is less often doubled in the treble tessitura, but more

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[1] As distinct from a decorative gloss, which is only in a limited sense a dramatic gesture, and does not express direct opposition.

[2] B.N., MS.14498, f.18^V (last movement).

reliance is placed on the clash of upper overtones from trombones and trumpets with different treble 7ths and 4ths. Reicha's example[1] uses the rough tonal quality of loud stopped horns in F to fill out the chord with 5ths; these are totally absent from Le Sueur and Pleyel. The earlier examples by Haydn omitted the fifth altogether, and Grétry and Rigel, both using the fifth, mollified the overall result by omitting or appeasing the leading note and the supertonic. Gossec's and Viotti's brass chords include tonic and fifth and Le Sueur's alone the supertonic. Where the newer examples include the fifth, there is no corresponding abatement of interest in the 7th and 4th dissonances. Haydn's doubling of tritones is followed by all except Le Sueur, who splits them up by movement of strings, and Reicha. The Pleyel example, using smaller resources, shows similar technical characteristics as Rigel's symphonic example of nearly two decades earlier, and suggests the generally more relaxed style of concerto composition. Reicha's example, lacking even Pleyel's minor 2nd, is hardly more pungent.

(B) Tonic and diminished seventh. This chord became more frequently used, more thickly scored, and endowed with more rhythmic and structural emphasis than was previously true. In Dalayrac's example seen earlier an attempt was already made to create greater concentration in between the treble and bass areas and to extend doubling of the root. The latter course of action was pursued by Berton and Kreutzer in 1790-1 in the shrill tuttis typical of the time, and with widely spread woodwind; but the former technique was chiefly developed as being the richer alternative. As in the preceding category a notable advance was made in brass chording; the example by Cherubini uses the resources of cross-crooking and alliance with bassoons to fill out the central area. By the time of _Zoraime_ the trombones in opéra-comique were playing a fundamental part: here, as in _Les deux journées_ they

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[1] B.N., MS.14499

(C) Diminished 7th

	(1)	(2)	(3)	(4)	(5)
	Kreutzer,	Méhul,	Cherubini,	Rode,	Le Sueur,
	Paul et Virginie	Stratonice	Elisa	1st concerto	Télémaque
	p.172	p.30	Più mosso bar 11	Opening ritornello	p.27
			(overture)		

	(6)	(7)	(8)	(9)	(10)
	Méhul,	Ibid.,	Méhul,	Catel,	Cherubini,
	La chasse du	/481	Ariodant	Sémiramis	Anacréon
	jeune Henri/215		p.272	overture p.19	overture/89

(opposite p. 408)

are used to project overtones against strong upper dissonant leading notes.
Actual semitonal clashes were uncommon after the early Revolution, the
increases in treble thickness being enough to lend acidity where required.
Easily the most advanced layout was Catel's, which is the culmination of a
long crescendo in the overture and is only very briefly resolved before a
tutti diminished 7th. Opposition of F's and E's is stressed all through
the chord, especially in the direct semitone in the brass lasting a complete
bar. The flat sixth is emphasised by rhythmic figures in the strings.

(C) Diminished seventh. There was in this chord an observable increase
in the tendency to score actual tritones in the strings rather than 3rds
or 6ths as previously. Together with almost invariable use of double-stopping
where the tempo allowed, this indicates a general acceptance of a higher
degree of dissonance. In the brass there was, as above, a marked tendency
to score in chords rather than in unisons, and to accommodate more of the
component notes of the chord. The occurrences noted before 1790 of tritones
in the bass were now by contrast largely replaced by 3rds in the tenor
register. Taking the ensemble as a whole in the given examples there was,
after 1790, an average of 4.4 actual minor 3rds per chord as against 3 per
chord before that year.

Some examples show special tonal effects. The two from Méhul's La chasse
du jeune Henri, for example, are used as passing rather than as climactic
chords. Whereas earlier composers may well have simply omitted one of the
available notes, Méhul includes them all but spaces them less thickly.
Moreover, the first of these restricts doubling of the pitches B and G
sharp, but emphasises the F (the flat 6th of the harmony) by giving it a
heavily stopped note (a' flat) [written], fortissimo, to two horns in A. The contrast
between the near-contemporary examples from Sémiramis and Anacréon, written
for the same orchestra, is that of two generations of composer.

(D) (i) Dominant chords

Dom. 9th   Dom. 11th   Dom. 13th

(1)   (2)   (3)   (4)

Cherubini,   Kreutzer,   Cherubini,   Méhul,
Elisa   Abel   Chant...Haydn   Mélidore et Phrosine
(overture)   Act 2 f.193   p.13   p.249
più mosso bar 9

(ii) II^7 minor

(1)   (2)   (3)   (4)

Méhul,   Isouard,   Cherubini,   Cherubini,
La Caverne   Le déjeuner   Médée   Médée
f.89   de garçons   overture /4   idem./11
                    p.1

(opposite p. 409)

Finally, in the three categories A to C, it is uniformly the case that writers for the smaller orchestras treated their ensemble with exactly the same principles of spacing after 1790 that writers for the Académie or the Concert Spirituel were developing in the late 1780's. Thus there was a definite basis for Leclerc's observation, that young composers "renchérirent à l'envi sur ce qu'ils nommèrent les grands effets".[1]

(D) (i) Dominant chords. The <u>Mélidore</u> storm-chord and the Gluck minor 9th have been discussed at the end of (d) above. Kreutzer's chord, associated with the forging of the fatal club and the anvil in the orchestra, is scored for maximum opposition of root and minor 9th, with the same freedom as Catel shows in <u>Sémiramis</u>.

(ii) Supertonic minor seventh. The clarity of the first two chord layouts recalls the earlier quoted examples of this chord, but <u>Médée</u> concentrates more on tritonal emphasis.

(iii) Tonic with flat supertonic. The acerbity of this chord was often accentuated by the effect of its position in a rising sequence. The principal mediating influence is the third of the flat supertonic, a fourth or fifth from the pedal tonic. Thus in Gluck's example earlier the chord was made minimally harsh by removing the pedal C to a single oboe and giving the "softer" F to the bass. Haydn's dissonances are a dramatic structural feature. Their first hearing in the exposition, before the second subject, carries the hard G's on horns and violas but, like Gluck, puts the third of the flat supertonic in the bass. The direct semitonal clash is between the first violins and flutes (playing a'' flat) and oboes (playing g''). In the development section hearing the upper semitones are identical but the root G

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[1] See chapter 1, p. 43

(D) (iii) I with flat 2nd

(1)	(2)	(3)	(4)	(5)	(6)
Le Sueur, Paul et Virginie p.307	Méhul, Timoléon scene 7 no.4	Gaveaux, Léonore p.123	Cherubini, Les deux journées overture/234	Catel, Sémiramis p.3	Spontini, Fernand Cortez p.513

(iv) Exceptional dissonances

(1)	(2)	(3)
Méhul, Chant National pp.74-5	Cherubini, Chant...Haydn p.13	Martini, Sapho p.45

is now the bass, producing a new conflict between the topmost and bottom voices. To compensate, the violas and horns have high c'' (where before they sounded g') and the second violins have upper e'' flat instead of the same note an octave below.

In Le Sueur's Paul the "soft" F's and A flats are minimised and the minor second spelled out directly in the brass. The context, however, was still sequential. (The music is from Paul's "Du bord escarpé" in which he resolves to drown himself.) In Timoléon the chord was used as a climax in itself, exploited for its particular dissonant value. The layout is like Haydn's first arrangement but the pedal D is now stated at four octaves, reinforced by tuba curva, and the E flat chord reinforced by the chorus. Gaveaux may have remembered this effect when writing the Léonore-Florestan duet in which Florestan sings "chaîne cruelle" on high a'' flat and the full orchestra enters, unprepared, on a D flat chord above timpani C.

Catel's orchestral example returns to the sequential context, but here the dissonance is heard a mere ten bars into the allegro, as part of the first subject statement. As in Méhul the pedal is doubled (on 2nd oboe, 1st clarinet, 4 horns, 2 trumpets, 2nd violas) against a melodic G flat (flutes, 1st oboe, first violins, violas). Spontini uses the chord not in tonal movement where the pedal is about to be superseded by a new tonic (as in Haydn's exposition) but actually to establish the pedal as the tonic (see Ex.207 for context).

(iv) Dissonances through orchestration. These could not be normally used in a tonally directional context. In the Chant National, Méhul constructed the crescendo discussed earlier over a pedal C (see Ex.49), building up to a dominant 7th. Before this is reached the part-writing leads to a strongly tritonal chord on full double orchestra. The forcefulness of these resources (tuba curva, brass, bass and two timpani on C and first violins and upper

woodwind on F sharp) is emphasised by the chord rather than vice versa. Cherubini's effect in the Haydn elegy is almost certainly a derivative of this procedure (Ex.91, p.13), since the eccentricity of the spacing and the progression is more evident than any melodic or rhythmic interest. In both passages the harmony is the servant of the orchestration.

Of all the orchestral oddities to emerge from the period none surpasses what must probably be acknowledged as the first twelve-note music in history. Under Martini's redoubtable pen, Sapho hurled herself from Leucadia in 1794 to the sound of ultimate cacophony.[1] (See Ex.208, where the chord is heard also as the climax of the overture.) The notes were sedulously distributed for maximum harshness, even given their apparent incompatability. Whether or not intended as such, the gesture was a grotesque distortion of Berton's and Méhul's method of chromatically interrupting a final cadence and simultaneously bringing all forces to bear on the moment of surprise.

7)   Theory and practice

It would be wrong merely to dismiss Martini's chord as the work of a German intellectual manqué. It could almost be dubbed the post-natal cry of the Wagnerian orchestra. We may see it as an extreme example of the common desire to make the orchestra a more important part of opera and give it self-sufficient life.

In chapter 1 I followed the theoretical view of music in its analogical transformation from painting to language; from the notion of the melody as the principal personage and the "fonds d'orchestre" as the distantly viewed countryside to that of music as an actuality of emotion, the "language of the heart". Moreover it was suggested that, at least theoretically, music

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[1] The legendary suicide was painted by Taillasson (Salon of 1791) and Taurel (Salon of 1795) before Gros's more famous rendering exhibited in 1801. See Rosenblum/ART pp.21-2 and Plate 18. The only reaction to Martini's work I have found is in DPh, An III, I, no.24 (30 frimaire, p.557): "La musique ... est remplie de beautés, quoiqu'un peu bruyante".

under the ancien régime could not be 'orchestrated' because it was not answerable to itself, but to a melodic line or a particular image. These views may now be related to the foregoing analyses.

At a primary level it has been shown that orchestras became somewhat larger in opéra-comique, that interest was manifested in new melody instruments and that the average size, sound and dissonance of operatic accompaniments increased to 1810. Orchestration of concertos remained elementary in conception while the overtures, interludes and entr'actes of dramatic works became the forms in which considerable exploration of orchestral sound and symbol were manifested. In Académie compositions as in opéra-comique the orchestra could be trusted with the dénouement in the form of a storm, a fire or an apocalyptic vision.

Under the ancien régime the drama and music were paced nearer the tempo of speech; but since, in music especially, action speaks faster than words, opera from Armide forward sought to move (sometimes literally) from 'tableau' nearer to 'tableau vivant'. In such cases the orchestra necessarily carried not a single emotion but rather "mille images effrayantes" (see p. 50), i.e. simultaneity within itself. Action rather than dramatic logic became the principal need in the Revolutionary theatre, and the symbols and techniques evolved in the 1790's served to enhance what followed.

In the tutti many of the techniques that have been examined facilitated the effective depiction of action and tension and as such helped to focus attention on the music and away from the words, the "actuality of emotion" rather than its verbal medium. French operatic tradition helped young composers to achieve a declamatory style characterised by short, expressive phrases and avoid balanced four-bar constructions. The paraphernalia of complex and dissonant chords was typically allied to the accents or off-beats of the orchestra, into which the singer's line was fitted.

Of great significance was the development of the motivic continuum, since its point was the expression of duality in musical symbols. The orchestral duality was realised first between the different pitch and orchestral timbre of motif answering motif, and second between the lack of a stable bass-line and the rhythmic tension of the inner continuum. The contemporary analyst had no "principal personage" to isolate and no stable background against which to comprehend him. Instead the images sounded from within the orchestra, and some were acquiring associative values of their own. The essence of the new style was the supremely musical one of drama: not so much the interaction of character with character as the drama of the individual against circumstance, the voice against the orchestra.