

Fromental Halévy

# MARCHE HEROIQUE

for the return of the remains of Napoleon to Paris, 1840

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Concert Band

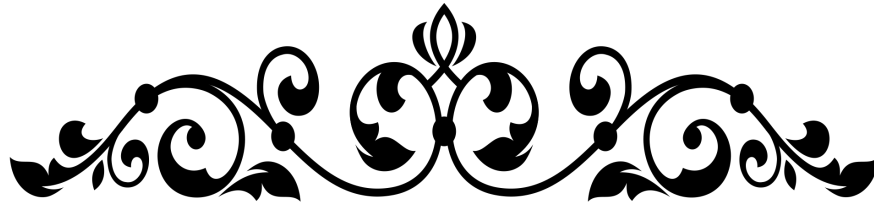
Flute, Oboe 1.2, Clarinet 1.2, Bass Clarinet, Bassoon 1.2  
Alto Saxophone, Tenor Saxophone, Baritone Saxophone  
F Horn 1.2.3.4, Trumpet 1.2.3, Trombone 1.2.3, Euphonium, Tuba  
Bass Drum, Cymbals, Tam-Tam  
"Great Trumpet" 1.2, Tenor Drum

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1840

Full Score / Partitur

Modern edition by David Whitwell



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## Notes

Jacques-François-Fromental-Élie Halévy (27 May 1799–17 March 1862) was a French composer remembered mainly for his opera *La Juive*, which was praised highly by Mahler and Wagner. After studying at the Conservatoire with Cherubini he became an active choral conductor, composer and was elected to the Institut de France in 1836. His son-in-law and former student was the composer Georges Bizet.

The *Marche heroïque* was composed for the great occasion when the remains of Napoleon were returned to Paris in 1840. A great procession carried the remains across Paris in the fashion of the great processions of the French Revolution. One observer of this solemn procession was the writer, Victor Hugo, who gave his impressions as follows:

The whole possesses a grandeur. It is an enormous mass, gilded all over, whose stages rise in a pyramid atop the four huge gilded wheels that bear it [...] The actual coffin is invisible. It has been placed in the base of the carriage, which diminishes the emotion. This is the carriage's grave defect. It hides what one wants to see: that which France has reclaimed, what the people are awaiting, what all eyes were looking for the coffin of Napoleon.

The procession occurred on December 15, 1840, the day after Halévy finished his score. Despite very cold weather thousands of persons watched the procession as it passed from Pont de Neuilly to the Invalides, the final resting place of Napoleon. Contemporary accounts recalled much cannon fire and rolling drums along the way. Judging by the nature of the Halévy score, which captures the grandeur of the day rather than sadness, we would judge it must have been intended for the arrival of the procession at the Invalides. The pauses in the score, where only the small ceremonial ensemble plays, may have been intended for the recognition of the arrival of government officials.

## Performance Notes

There are several aspects of this composition which look back to earlier traditions. Somewhat of a surprise, for 1840, is the giving the lead melodic role to the oboe instead of the clarinet. This was a key distinction between the earlier aristocratic Harmoniemusik ensembles and the nineteenth century bands. It was because the oboe was so identified with the aristocratic ensemble that the bands during the French Revolution preferred to make a distinction by using the clarinet as the basic melodic instrument. But, Revolution or no, Napoleon turned out to be an aristocrat, an emperor no less, and it would appear to me that this is why Halévy, in this work dedicated to the memory of Napoleon, reached back to the aristocratic/oboe tradition in this composition.

Another association with Napoleon in this composition is the curious little separate ensemble of two "Great trumpets" and a tenor drum. Napoleon, unfortunately while being an astute art connoisseur, was not much interested in music. The one

area in which he was interested was the military trumpet and from this interest he created a trumpet school at Versailles. That being the case, it seems to me that this separate ensemble within the larger Marche, and which appears intended to be performed by natural trumpets, must be a gesture of recognition by Halévy. Since I had never before seen the name "Great Trumpet," I consulted with Ed Tarr, the leading early trumpet authority in Europe. Curiously, he had found a reference to a production in Paris in 1876 of Halévy's earlier opera, *La Reine de Chylpre*, which had been first performed in 1841. The fact that the later production necessitated having constructed an additional straight ceremonial trumpet for this score by Halévy seems to add to the presumption that this Marche was calling for ceremonial straight trumpets, no doubt borrowed from the Opera house.

Acknowledging it appears to have been important to Halévy to make this reference to Napoleon and his military trumpet school, what do we do with this ensemble in a modern performance? The first time I performed this music I put this little ensemble behind the audience, intending to create an antiphonal sound. But it was not a particularly large hall and I think my good intentions only resulted in frightening the listeners. This experience notwithstanding I still think the ensemble needs to be separated physically from the band, and not part of the band as the score suggests to the eye.

A third retrospective element in this score is the extraordinary solo tam-tam role. This was intended by Halévy as a reference to the band music of the French Revolution. The leading composer, Gossec, early in the revolution composed a funeral march in which the tam-tam, an instrument never before heard in Paris by the public, vibrated during rests when the band was not otherwise playing. The impression made on the public was very strong, as numerous press accounts related.<sup>1</sup> Apparently this sound brought a feeling of terror and fear to the listeners. The effect was so striking that several later composers, such as Halévy in this case, used the tam-tam in this same way. Here, at one point, Halévy has the tam-tam sounding through two bars which would otherwise be silent.

Finally, two notes on performance practice. The modern conductor may be surprised to find in this score the third horn frequently playing higher than the first horn. This was not rare in the nineteenth century and reflects the earlier period when natural horns in different keys were used in the same horn section to make more pitches available to the composer. Some conductors today redistribute the horn parts, giving the third part to the principal player, etc.

The passage where one finds three successive "p" symbols meant: *piano*, *più piano*, *più piano*, and not a repetition of the same dynamic level.

David Whitwell  
Austin, 2015

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<sup>1</sup>I quote several of these newspaper discussions in my book, *Band Music of the French Revolution*.

# MARCHE HEROIQUE

## For the Return of the Remains of Napoleon to Paris

Score

Jacques-François-Élie Halévy

Duration: 7:30

Modern edition by David Whitwell

**Moderato con dolore** (♩ = 110) 18

Flute  
Oboe 1  
Oboe 2  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Great Trumpet 1  
Great Trumpet 2  
Tenor Drum  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba  
Bass Drum  
Cymbals  
Tam-Tam

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

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Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

TT.

19 20 21 22 23 24 25 26 27 28 29 30 31 32

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Bs. Dr.

33 34 35 36 37 38 39 40 41 42 43 44 45

47

57

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

Cym.

TT.

46 47 48 49 50 51 52 53 54 55 56 57



Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Bs. Dr.

Cym.

TT.

58 59 60 61 62 63 64 65 66

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Tn. Dr.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

Cym.

TT.

67 68 69 70 71 72 73 74 75 76 77 78

90

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Tn. Dr.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Bs. Dr.

Cym.

79 80 81 82 83 84 85 86 87 88 89 90 91 92

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Tn. Dr.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Bs. Dr.

TT.

93 94 95 96 97 98 99 100 101 102 103 104 105 106 107

111

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

TT.

108 109 110 111 112 113 114 115 116 117 118 119

This page contains the musical score for measures 120 through 131 of the piece 'Marche Heroique'. The score is arranged for a large band and includes parts for the following instruments: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (Bs. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Alto Saxophone (Alto Sax.), Tenor Saxophone (Tenor Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Gr. Tpt. 1), Trumpet 2 (Gr. Tpt. 2), Trombone 1 (Tn. Dr.), Trombone 2 (Hn. 1), Trombone 3 (Hn. 2), Trombone 4 (Hn. 3), Trombone 5 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Eupho), Tuba (Tba.), Bass Drum (Bs. Dr.), and Cymbal (Cym.). The score features a variety of musical notations, including dynamics such as *f* and *ff*, and articulation marks like accents and slurs. A large, semi-transparent watermark for 'Maxime's Music' is overlaid across the center of the page.

138

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Tn. Dr.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

Cym.

TT.

132 133 134 135 136 137 138 139 140 141

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho.

Tba.

Bs. Dr.

Cym.

TT.

142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157



167

Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bs. Cl. Bsn. 1 Bsn. 2 Alto Sax. Tenor Sax. Bari. Sax. Gr. Tpt. 1 Gr. Tpt. 2 Tn. Dr. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Eupho Tba. Bs. Dr. Cym. Tt.

158 159 160 161 162 163 164 165 166 167 168 169

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Tenor Sax.

Bari. Sax.

Gr. Tpt. 1

Gr. Tpt. 2

Tn. Dr.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Eupho

Tba.

Bs. Dr.

Cym.

TT.

170 171 172 173 174 175 176 177 178 179 180 181 182 183 184