

Daniel-François-Esprit Auber:
Actéon

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Edited and Introduced by

Robert Ignatius Letellier

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P U B L I S H I N G

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D.F.E. Auber: lithograph of the composer as a younger man

TABLE OF CONTENTS

Introduction.....	ix
Ouverture	3
No. 1 Introduction et Air (“Beaux arts! Doux charme de la vie”).....	11
No. 2 Air (“Il est des époux, complaisants et doux”)	21
No. 3 Duo (“Pourquoi cet air sombre et sévère?”)	27
No. 4 Barcarolle (“Jeunes beautés, charmantes demoiselles”).....	43
No. 5 Air (Canzonetta) (“Nina jolie et sage”).....	47
No. 6 Quatour (“Le destin comble mes vœux”).....	53
No. 7 Duo (“Surprise nouvelle”)	65
No. 8 Morceaux d’ensemble (“Ce sont les nymphes de Diane”).....	77
No. 9 Cavatine Finale (“De l’hymen de l’amour”).....	97

INTRODUCTION

Actéon, an *opéra-comique* in one act with libretto by Eugène Scribe, was first performed at the Opéra-Comique (Salle de la place de la Bourse) on 23 January 1836.

The story is set in eighteenth-century Sicily. Prince Aldobrandi has jealously shut up his wife Lucrezia and his sister Adèle in a palace where only women are permitted. Count Léoni, wishing to see Adèle, disguises himself as a blind street-singer to gain the attention of the ladies. Lucrezia is painting a picture of Diana and her nymphs being surprised by Actaeon, and persuades her husband to allow the blind man to pose as a model. Léoni's deception is revealed when Adèle catches him reading a letter sent to her by the Cherubino-like page Stéfano, who jealously betrays the Count to Aldobrandi. A poignarding is narrowly averted when Léoni admits that he came to see Adèle and not Lucrezia; the chastened Prince then graciously consents to pose as Actaeon.

The score of this *lever de rideau*, originally destined for the Opéra, was written for the agile voice of Laure Cinti-Damoreau. It is overshadowed by the other more popular creations of the composer, but nonetheless contains several remarkable pieces. The overture, with its perky introduction broken by slower cello and oboe sequences is dominated by Mediterranean rhythms: a vigorous bolero encloses a beautiful hushed central movement, the sicilienne, which is dreamily passed from horns to clarinets to oboes.

Of real elegance are: the aria "Il est des époux complaisants"; the romance "Jeunes beautés, charmantes desdemoiselles" and the syllabic quartet "Le destin comble mes vœux". Mme Damoreau excited general enthusiasm when she sang the Sicilienne ("Nina, jolie et sage"), an *air à vocalise* which is a masterpiece of grace and finesse in this small work.

The opera is unique among the works of Scribe and Auber for its brevity, for its use of a classical framework (the myth of Diana and Actaeon) to provide an updated contemporary fable that celebrates art and love. All these elements, and the gift of the vocally challenging part for Cinti-Damoreau, come together in the brilliant finale.

The original cast was: Jean-Francois Inchindi [Hinnekindt] (Aldobrandi); Laure Cinti-Damoreau (Lucrezia); Louis-Benoît-Alphonse Révial (Léoni); Mlle Camoin (Adèle); and Mme Félicité Pradher (Stéfano). The work was in the repertoire between 1836 and 1852, with a total of 92 performances. It was translated into German, and produced in Brussels, Berlin, Vienna, London and Philadelphia.



Actéon, Scene 12. Woodcut from the Complete Works of Scribe

Répertoire

N° 52

DES OPÉRAS FRANÇAIS.

ACTÉON,

Opéra-Comique en un acte,

Musique de

D. F. E. AUBER,

AVEC ACCOMPAGNEMENT DE PIANO.

PRIX NET : 8 FR.

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— Le Duc d'Olonne 12 »		— Joconde.....	8 »
— La Fiancée. 12 »		Sacchini. OEdipe à Colonne... ..	7 »
— Fra Diavolo. 12 »			

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Chez E. TROUPENAS ET C^{IE}, Éditeurs de

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PERSONNAGES.

<i>Soprani</i>	<i>Tenor.</i>	<i>Basse.</i>
LUCREZIA.	LEONI.	Le Prince ALDOBRANDI.
ANGELA.	//////	//////
STEPHANO.	//////	//////



TABLE DES MORCEAUX.

OUVERTURE	P	1
N ^o 1. INTRODUCTION et AIR Lucr. et Ang. (chant.) Bien-arts, ceux charmés de l'été		
N ^o 2. AIR	Aldobrandi	Et toi s'époux complaisants et cois
N ^o 3. DUO	Lucr. et Aldobrandi	Pourquoi cet air sombre et sévère
N ^o 4. BARGAROLLE	Lucr. et Leon Aldobrandi (ch.)	Deux s. beautés charmant demandé
N ^o 5. AIR	Lucr. et	Ôma jolie et sage
N ^o 6. QUATUOR	Lucr. et Stephano Leon Aldobrandi	Le destin comble mes vœux
N ^o 7. DUO	Angela	Surprise nouvelle
N ^o 8. MORCEAUX D'ENSEMBLE	{ Lucr. et Ang. et Stephano } { Leon Aldobrandi chœur }	Ce sont les nymphes de Diane
N ^o 9. CAVATINE FINALE	{ Lucr. et Angela Stephano } { Leon Aldobrandi chœur }	De l'hymen de l'amour



OUVERTURE.

Muostoso (♩=100)

PIANO.

The first system of the piano part consists of two staves. The treble staff begins with a forte fortissimo (*ff*) dynamic and features a complex, rhythmic melody with many beamed notes. The bass staff provides a steady accompaniment of chords. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piano part. The treble staff has a more melodic line with some slurs, while the bass staff continues with chordal accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system shows the piano part continuing. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment. The dynamics are not explicitly marked in this system.

The fourth system of the piano part includes dynamic markings of *f > p* in both the treble and bass staves, indicating a crescendo followed by a decrescendo.

Andante (♩=116)

The fifth system marks the beginning of the *Andante* section. It starts with a piano-piano (*pp*) dynamic and a 6/8 time signature. The treble staff has a melodic line, and the bass staff has a steady accompaniment.

The sixth system continues the *Andante* section. The treble staff has a melodic line with some slurs, and the bass staff provides accompaniment. The dynamics are not explicitly marked in this system.

This musical score is for a piano piece by Daniel-François-Esprit Auber. It consists of seven systems of staves. The first system shows a complex texture with many notes in both hands. The second system continues this texture. The third system features a *pp* dynamic marking. The fourth system includes a key signature change to one sharp (F#) and a time signature change to 3/4. The fifth system is marked *All. vivace* (♩ = 76) and begins with a *p* dynamic. The sixth and seventh systems feature a prominent octavo (*8va*) marking, indicating that the right hand should be played an octave higher than written. The score is written in a style characteristic of the 19th-century piano repertoire, with dense chordal textures and intricate melodic lines.

This musical score page, titled "Actéon" and numbered "5", contains two systems of music. Each system consists of a piano part (left) and a violin part (right). The piano part is written in a grand staff with treble and bass clefs, while the violin part is in a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with various dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). There are also accents (>) and slurs. The first system includes a section marked "8^{va}" in the violin part. The second system includes a section marked "8^{va}" in the piano part. The music features complex textures with many chords and rapid passages.

This page of musical score for piano, by Daniel-François-Esprit Auber, consists of seven systems of two staves each. The music is in G major and 4/4 time. The first system has a tempo marking 'Allegretto' and a dynamic marking 'p'. The score features complex textures with many chords and some melodic lines in the right hand. The notation includes various articulations such as accents and slurs, and dynamic markings like 'p' and 'f'. The piece concludes with a final cadence in the seventh system.

This page of musical notation, titled "Actéon" and numbered "7", contains eight systems of piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *p* (piano) and *f* (forte). The first system features a melodic line in the treble with a fermata over the final note. The second system continues this melodic line. The third system shows a more active treble part with a fermata over the final note, and a bass part with a fermata over the final note. The fourth system features a treble part with a fermata over the final note and a bass part with a fermata over the final note. The fifth system features a treble part with a fermata over the final note and a bass part with a fermata over the final note. The sixth system features a treble part with a fermata over the final note and a bass part with a fermata over the final note. The seventh system features a treble part with a fermata over the final note and a bass part with a fermata over the final note. The eighth system features a treble part with a fermata over the final note and a bass part with a fermata over the final note.

This page of musical score for piano, by Daniel-François-Esprit Auber, consists of six systems of two staves each. The music is in G major and 2/4 time. The first system is marked '8va' and 'f'. The score features complex textures with many beamed notes and chords in both hands. The notation includes various ornaments, slurs, and dynamic markings such as accents and hairpins. The piece concludes with a final chord in the right hand and a few notes in the left hand.

This page of musical notation, titled "Actéon" and numbered "9", contains six systems of piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as chords and arpeggiated figures. The first system features a prominent melodic line in the treble staff with a wide intervallic leap. The second system shows a more rhythmic texture with repeated chords in the bass. The third system includes a melodic line in the treble with a fermata. The fourth system is characterized by a dense texture of chords in the treble. The fifth system continues with a similar dense chordal texture. The sixth system concludes the page with a final cadence, marked by a double bar line and repeat dots.

N^o 1.

INTRODUCTION ET AIR.

Allegro (♩ = 104)

PIANO.

The first system of the piano introduction features a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and contains a complex, rhythmic melody with many beamed notes. The bass clef part provides a steady accompaniment with a similar rhythmic pattern. The key signature has one sharp (F#) and the time signature is common time (C).

1^o Soprano.
1^os. *f* Beaux arts doux charme de la vi - e plai - sirs purs et tou - jours se - reins!

2^o Soprano.
2^os. Beaux arts doux charme de la vi - e plai - sirs purs et tou - jours se - reins!

p

The second system introduces the vocal parts. The first soprano (1^os.) and second soprano (2^os.) parts are written in treble clef. The piano accompaniment continues from the first system. The lyrics are: "Beaux arts doux charme de la vi - e plai - sirs purs et tou - jours se - reins!". The piano part starts with a piano (*p*) dynamic.

1^os. par vous le tems que l'on ou - bli - e s'en - fuit em - portant — nos chagrins

2^os. par vous le tems que l'en ou - bli - e s'en - fuit em - portant em - portant nos chagrins

The third system continues the vocal and piano parts. The lyrics for the first soprano are: "par vous le tems que l'on ou - bli - e s'en - fuit em - portant — nos chagrins". The lyrics for the second soprano are: "par vous le tems que l'en ou - bli - e s'en - fuit em - portant em - portant nos chagrins". The piano accompaniment continues with the same rhythmic pattern.

ANGELA.
Ah! ——— quelle grâ — ce enchan — te — res — se! l'Al —
ba — ne ins — pi — re vo — tre Al — tesse et semble guider ses pin — ceaux!

LUCREZIA.
Oui c'est bien la chas — te Di — a — ne oui c'est bien
el — le qu'un pro — fa — ne vient de sur — pren — dre au sein des eaux!

LUCREZIA.
Beaux arts doux charme de la vi — e plai — sirs purs et tou — jours se — reins!

ANGELA.
Beaux arts doux charme de la vi — e plai — sirs purs et tou — jours se — reins!

1. *me.*
par vous le tems que l'on ou - bli - e s'en - fuit emportant nos chagrins!

2. *me.*
par vous le tems que l'on ou - bli - e s'en - fuit emportant empor - tant nos chagrins!

1. *S.*
Beaux arts doux charme de la vi - e plai - sirs purs et tou - jours se - reins!

2. *S.*
Beaux arts doux charme de la vi - e plai - sirs purs et tou - jours se - reins!

1. *S.*
par vous le tems que l'on ou - bli - e s'en - fuit emportant nos chagrins!

2. *S.*
par vous le tems que l'on ou - bli - e s'en - fuit emportant empor - tant nos chagrins!

11

Récit

LUCREZIA.

Luc. Peindre est un grand bon-

- heur

ANGELA. bonheur bien ennuy - eux quand on n'en a pas d'autre!

An. Cedoit è - tre le vo - tre

Andante (♩ = 104)

Luc. Je ne sais doù vient la tris - tes - se qui malgré moi m'op - pres - se et me poursuit tou -

- jours une som - bre mé - lan - co - li - e du printems de ma vi - e obscurcit les beaux

jours ces plai - sirs jadis mon bon - heur ne peuvent plus rien sur mon

coeur ne son - ne me. l'anco - li - e du pa - léans de ma - vi - e obscurit les beaux

- jours! une vague fris - tes - se me tourmente et m'op - pres - se et

me poursuit tou - jours u - ne va - gue fris - tes - se me tourmen - te et m'op -

- pres - se et me pour - suit me pour - suit tou -
- pres - se et me pour - suit me pour - suit tou -

Allegro (♩ = 104) *a 1^{re} v. e.*
- jours! Comment donc fâché las pour bannir cet en -

Allegro 1 Mouve

- nui beaux arts que j'a-dore vous mes seuls amis c'est vous que j'im-plore au sein des ennuis sé-

p

- duisante i-dole à qui j'ai recours et qui nous console mieux que les a-mours

f

Beaux arts que j'adore ô vous mes amis!

p *f*

C'est vous que j'im-plore au sein des ennuis ouivotrei-ressedure à ja-

p

- mais et ne nous laisse aucuns re-grets ouivotrei-vres-se ne nous

laisse au cun re - grets oui dé - sor - mais oui

oui dé - sor - mais beaux

dé - sor - mais oui oui beaux

arts que j'ado - re, vous messeuls amis c'est vous que j'implore au sein des ennuis sé - duisante i - do - le à

Plus animé

qui j'ai recours et qui nous conso - le mieux que les amours oui votre i -

vres - dure à ja - mais et ne nous

lais - se au - cuns re - grets beaux arts que j'a - do - re vous
mes seuls a - mis c'est vous c'est vous que j'im -
- plo - re au sein des en - nuis oui votre i - vres - se
dure à ja - mais et ne nous lais - se au - cuns re -
- grets beaux arts que j'a - do - re vous seuls mes a - mis c'est

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent left-hand pattern of repeated eighth notes. The lyrics are in French and are printed below the vocal line. The score includes dynamic markings such as *fp* and *sf*. The key signature has one sharp (F#) and the time signature is 4/4. The bottom right corner of the page contains a circular stamp that reads "BIBLIOTHÈQUE DE MUSIQUE DU CONSERVATOIRE".

vous c'est vous que j'im - plo - re au
sein des en - nuis c'est vous que j'im - plo - re au
sein des en - nuis c'est vous que j'im - plo - re au
sein des en - nuis.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, often in a tremolo-like pattern. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano). The lyrics are in French and describe a state of grief and longing.

