

Daniel-François-Esprit Auber:
Haydée

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Edited and Introduced by

Robert Ignatius Letellier

**CAMBRIDGE
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P U B L I S H I N G

Daniel-François-Esprit Auber: *Haydée*,
Edited and Introduced by Robert Letellier

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D.F.E. Auber (c. 1845). Lithograph by Lafosse

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INTRODUCTION

Haydée, an *opéra-comique* in three acts, with libretto by Eugène Scribe, was first performed at the Opéra-Comique (Deuxième Salle Favart), on 28 December 1847. It remained in the repertoire until 1894. The opera derives from Auber's third period, and after *La Muette de Portici*, *Fra Diavolo* and *Le Domino noir*, was the composer's best work. Scribe's Venetian tale uses motifs derived from Prosper Mérimée's novella collection *La Partie de trictrac* (1830) and Alexandre Dumas (*père*)'s novel *Le Comte de Monte Cristo* (1845). He obtained the central anecdote of the plot from one of Mérimée's short stories translated from Russian ("Six et quatre"), written in 1830.

The opera is set in Dalmatia and Venice during the early years of the sixteenth century. Lorédan Grimani, a Venetian admiral, is haunted by the memory that several years previously he ruined his best friend, the senator Donato, at cards, through cheating. The senator killed himself that night, and in reparation Lorédan has brought up his daughter Rafaëla, and has been searching for the senator's son. As act 1 opens the Venetian officers are carousing before a naval battle with the Turks the next day, but Lorédan has no heart for it. His ward Rafaëla admits a young man, Andrea, who volunteers to serve under him. Rafaëla and Lorédan's slave Haydée, a Greek prisoner from his campaign against the Turks in Cyprus, sing him to sleep. After they leave, Malipieri, Lorédan's executive officer, and a spy of the Council of Ten, enters to ask for Rafaëla's hand and overhears Lorédan talking in his sleep, re-enacting the card-cheating scene he cannot forget.

In act 2 the Venetians win their battle against the Turkish fleet. Andrea has captured an enemy vessel but Malipieri tries to cheat him of his prize. Lorédan overrules Malipieri, who threatens to expose his secret.

Act 3 opens back in Venice, where Lorédan has gone to receive the homage of the Senate. Malipieri demands Haydée as his price of silence, having learned that she is a wealthy Cypriot princess. Her love for Lorédan is so great that she offers herself to Malipieri to save the admiral's reputation. Lorédan is disquieted by this news, until a messenger enters with the report that Andrea has killed Malipieri in a duel, and further reveals that Andrea is the long-lost son of the senator Donato. Lorédan is elevated to the dignity of doge of Venice. He reunites Rafaëla and Andrea, and himself marries Haydée.

The opera belongs to the genre of the serious *opéra-comique*. The chief themes are Lorédan's pangs of conscience, Malipieri's villainy, and the growing love between Lorédan and Haydée. Both text and music derive their strongest effect from the continual contrast between external action (nautical life, popular songs and Venetian pomp) and the convolutions of inner drama. There is hardly a weak moment in the score, and in the serious sections it achieves a height and intensity that Auber had not attained in the serious mode since *La Muette de Portici* (1828). This is evident in the sleep-walking scene for Lorédan and Malipieri in act 1, the big duet for Lorédan and Malipieri in act 2, and the two duets (for Haydée and Lorédan, and for Haydée and Malipieri) in act 3.

This work is the most distinguished product of the third period of Auber's career, and is one of his richest scores, a feature apparent from the musical treatment of the tenor hero, a substantial role conceived from the first with the great Gustave Roger in mind. The protagonist's fundamental nobility of character, the clarity of his self-

perception, his intuitive identification of himself with the city he serves so well, are captured with masterly concision in Scribe's words for his soliloquy, "Adieu donc, noble ville".

The heroine is also depicted with subtlety. Haydée's tender understanding, her devotion to Lorédan, the totality of her self-sacrificing love, are revealed in her aside in duet with the man she loves, whose suffering she perceives. She becomes one of Scribe's great characters, sharing something of the heroic values and actions of Rachel (for Halévy), Valentine and Sélika (for Meyerbeer), albeit in the more reduced mode of the *opéra-comique* genre.

The strength and controlled forcefulness of the story are consistently reflected in the masterful musical conception of the score. The quasi-tragic nature of the action is underpinned in the power of the music, with its strong writing for brass and woodwind, and its very emphatic rhythms. There is in fact a sense of torrential verve and joyfulness, most evident in the openings of both act 1 and act 2, where the whole canvas is dominated by relentless figures of iteration, plunging and rising sequences of tremolos that radiate immense energy and a nimbus of excitement. This is part of a sustained evocation not only of the Venetian and the shimmering maritime settings, but of an even more fundamental force, an elemental sense of rushing wind and powerful ocean surge. These features are endemically linked to the local colour and the celebration of Venice and the sea.

This foundational métier provides the appropriate background and texture for the Italian colouring, the nocturnes, barcarolles and nautical choruses, especially the combination of both the latter in act 2, as much in evidence here as in the Neapolitan colouring of *La Mulette de Portici*.

This sense of colour is carried over into the action with its involvement in dark mysteries of time and heart, as tragic mistakes and issues from the past, unknown to most of the protagonists, begin to emerge and infuse motivation, action and reaction. This sense of the troubled aspects of the human condition permeates the drama, and colours its psychological emphasis. This is nowhere better illustrated than in Malipieri's overhearing of Lorédan's disturbed dream. Here levels of time, degrees of consciousness, elements of memory and deeper impulses of character, are depicted in an extraordinary *tour de force* of musical power. Here the malleability of form is reflected in the *durchkomponiert* nature of the extended *scena* and its use of motival recall and prolepsis. The scene is one of Auber's most admirable dramatic achievements.

The Dream Scene focuses attention on the purposeful use of recurring themes, such as the sailors' song of act 1 returning in triumph in act 2 to mark Lorédan's naval victory. The slightly ungainly waltz of the act 2 finale, that is taken up in Haydée's act 3 aria, gains in significance as the vector of great emotions emerging from the resolution of personal complication and the sacrifice of personal ambition, the prerequisite of true liberation and liberty. Hence it becomes the dominant theme of salvation and celebration, its stately movement gaining in propulsion to attain a rhapsodic momentum. This ponderous and yet powerfully lyrical statement is made in the overture, and relived in the unfolding of the opera.

The concern for psychology is reiteratedly manifested in a search for greater flexibility and expansion of form, this being nowhere more evident than in the two decisive duets, far extended in scope, movement and emotional content from the composer's usual practice. It is ultimately the psychological exploration, its reflection in formal invention and development, the elemental and local apprehension of colour, and the depiction of the Venetian spirit of military prowess and pride that give the

score its unique place in the composer's work.

There is no real love duet in the opera, and a comparative lack of variety in the ensembles. All of the longer ensembles further the action. The chorus is handled most imaginatively: the 'characteristic' groups of sailors, soldiers, senators and citizens are not merely conventional, but engage in dialogue with the solo characters, make announcements, and react to the various personal situations. There is also a true dramatic function for nearly all the solo numbers in the score, part of the collaborators' tendency to develop character through cumulative effect of single impressions rather than a consistent psychological process. The general style of the music is dramatic, and accords perfectly with the nature of the subject. Inspiration is abundant in the colourful instrumentation, always elegantly maintained, with harmonic effects both new and stimulating. Many of the pieces became popular.

The overture opens with a beautiful oboe solo, nuanced with haunting flute harmonies, taken from Rafaëla's act 2 aria, and capturing something of the female mystique in the story. An abrupt and surprisingly harsh sequence leads into the relentless, giddy and slightly ungainly waltz rhythm, that comes from the act 2 finale, and represents Lorédan's enterprising character embodied in his great naval victory. It is transferred to the glory of Venice, and becomes a paean of praise to the Queen of the Adriatic ("Venise, ô bonheur, salut cité chérie, ô Venise notre patrie").

The overture actually provides a musical reflection on the psychology of the hero. There is a slight sense of inhibition in the onward impulse of the music, an almost imperceptible checking of the free-flowing progress, reflecting Lorédan's inability to move forward. Lorédan is held back from expressing his true feelings for Haydée—perhaps even from admitting them to himself. The past—specifically the secret of his cheating at dice and the terrible consequences—exerts a powerful influence on him, and he cannot act freely until the past is resolved in the present. The obstacles to his freedom of action are both external and internal; the dream scene is central and crucial in presenting both aspects. Externally, Lorédan is threatened by the exposure of his secret by Malipieri who has overheard him talking in his sleep; internally, he is driven by an overpowering guilt. Until he can make amends for his act and repair as far as possible the damage he has done, he is not a free man. Lorédan is in fact trapped, as he can do nothing until he finds Donato's son, whom he does not even know to be alive still, and the powerlessness that he feels drives him to express a death-wish on several occasions. The situation is resolved by the recognition of Andrea as Donato's son and by the role he plays in killing Malipieri. Both external and internal obstacles to Lorédan's happiness are thus removed.

The roles were created by Gustave-Hippolyte Roger (Lorédan Grimaldi); Léonard Hermann-Léon (Malipieri); Louise Lavoye (Haydée); Sophie Grimm (Rafaëla); Marius-Pierre Audran (Andrea Donato); and Ricquier (Domenico, a sailor). *Haydée* was one of the most successful of all Auber's operas, especially in Paris where, with interruptions, it was retained in the repertoire until 1894, attaining 499 performances, with the first 100 in the period 1847-50 alone. In Germany the opera did not catch on: there were only a few productions in 1848-49, and these were concerned more with novelty than with quality. The work was translated into English, German, Polish and Spanish, and performed across Europe and the Americas (New Orleans, New York, Buenos Aires and Mexico). It was staged in Nice in 1934, and had a recent revival at Compiègne, performed at the Théâtre Impérial on 28 November 2004 (with Isabelle Philippe, Anne-Sophie Schmidt, Bruno Compagnon, Stéphane Malbac Garcia, Mathias Vidal, Paul Médioni, conducted by Michel Swierczewski).



Haydée and Lorédan in act 1 scene 7

Nouvelle Edition

HAYDÉE

ou
le secret,

Opéra comique en trois actes,

Paroles de M^r

E. Scribe,

Musique de

D. F. E. AUBER.

PARTITION PIANO ET CHANT.

PRIX: 15^f NET.

PARIS BRANDUS ET C^{ie} EDITEURS,
Rue de Richelieu 103

PERSONNAGES

<i>Soprani.</i>	<i>Tenors</i>	<i>Basses.</i>
HAYDEE.	LOREDAN.	MALIPIERI
RAFAELA	ANDREA.	//////
//////	DOMINICO	//////

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Brayden

HAYDÉE

OUVERTURE .

Moderato

PIANO.

Ardente.

cantabile.

The image displays a page of musical notation, likely a score for piano, consisting of six systems of staves. The notation is written in a historical style, featuring treble and bass clefs, notes, rests, and various musical markings.

The first system shows a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The second system is marked "Allegro." and "ff" (fortissimo), indicating a change in tempo and dynamics. The third system continues the melodic and harmonic development. The fourth system is marked "p" (piano), indicating a change in dynamics. The fifth and sixth systems show further melodic and harmonic progression, with various musical markings and dynamics.

1. solo

ff

f

pp

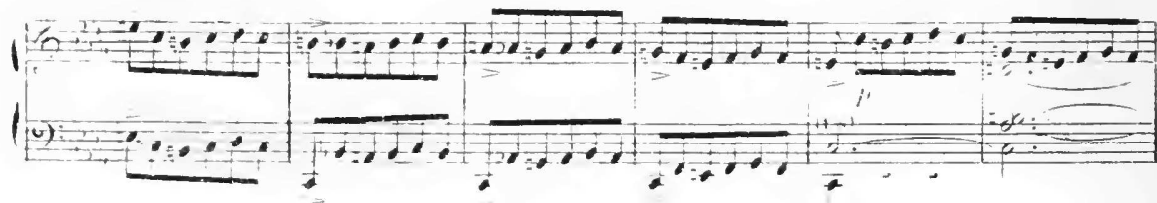
f

p

f

p

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes (quarter, eighth, sixteenth, and sixteenth-note beams), rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The music is written in a style characteristic of the 19th century, with a focus on harmonic texture and melodic development. The first system begins with a treble staff containing a half note and a quarter note, followed by a bass staff with a half note and a quarter note. The second system features a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The third system shows a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The fourth system includes a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The fifth system features a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The sixth system shows a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. The seventh system includes a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note.



This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a series of eighth notes. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system displays a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system includes a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The seventh system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The notation is written in a clear, legible style, typical of 19th-century musical manuscripts.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is in 2/4 time and consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system includes dynamic markings *f* and *ff plus vite.* The third system continues the fast-paced melody. The fourth system features a double bar line and a repeat sign. The fifth and sixth systems show the continuation of the piece, ending with a double bar line.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a series of chords and single notes. The second system features a more complex texture with many beamed notes in the treble. The third system continues with similar textures. The fourth system shows a dense texture with many beamed notes. The fifth system features a series of chords and single notes. The sixth system shows a series of chords and single notes, ending with a double bar line. The page is numbered 10 in the top left corner and the composer's name, Daniel-François-Esprit Auber, is printed in the top center.

N° 1

INTRODUCTION

PIANO. *Allegro*

LOREDAN.
En-fants de la noble Ve-mu-se vaillant ma-rins que

MALIPISPI.
Vaillants ma-rins
Vaillants ma-rins
Vaillants ma-rins

Tenors.
Vaillants ma-rins

Basses.
Vaillants ma-rins

Chorus.
fil et le soir la de-vi-se de nos les-uns j'ai me la ve-peur en i-
de nos les-uns
de nos les-uns
de nos les-uns

Avant de tous les vins et d'aiment je permets qu'on chan-te tous les re-
 de tous les vins
 de tous les vins
 de tous les vins
 re-frains pre-sent des dieux douce ar-breisi-je viens chan-ner con-so
 tous les re-frains
 tous les re-frains
 tous les re-frains
 let nos jours qui toi-tales-se ton ou bli-je- qu'a fi-ales-se des-a-mours
 pre-sent des dieux en-
 pre-sent des dieux en-
 pre-sent des dieux en-

Musical notation includes treble and bass staves for voice and piano, with various dynamics (f, p, ff, dolce, poco ritmato, a tempo) and articulation marks.

I. *al. rit.* *al. tempo.*
 par ton ivresse l'on oublie jus-qua li-
 M. *al. rit.* *al. tempo.*
 ce ambroisie viens charmer conso-ler nos jours par ton ivresse l'on oublie jus-qua li-
 F. *al. rit.* *al. tempo.*
 ce ambroisie viens charmer conso-ler nos jours par toi l'on ou-bli-e jus-qua li-
 R. *al. rit.* *al. tempo.*
 ce ambroisie viens charmer conso-ler nos jours par toi l'on ou-bli-e jus-qua li-
 (Piano) *al. rit.* *al. tempo.*
 I. *al. rit.* *al. tempo.*
 ivresse des amours par ton ivresse l'on ou-bli-e jus-qua l'ivresse des amours par ton i-
 M. *al. rit.* *al. tempo.*
 ivresse des amours par ton i-
 F. *al. rit.* *al. tempo.*
 ivresse des amours par ton i-
 R. *al. rit.* *al. tempo.*
 ivresse des amours par ton i-
 (Piano) *al. rit.* *al. tempo.*
 I. *al. rit.* *al. tempo.*
 ivresse l'on ou-bli-e jus-qua l'ivresse des amours jus-qua li- ivresse l'ivres-
 M. *al. rit.* *al. tempo.*
 ivresse l'on ou-bli-e jus-qua l'ivresse des amours jus-qua li- ivres-se
 F. *al. rit.* *al. tempo.*
 ivresse l'on ou-bli-e jus-qua l'ivresse des amours jus-qua li- ivres-se
 R. *al. rit.* *al. tempo.*
 ivresse l'on ou-bli-e jus-qua l'ivresse des amours jus-qua li- ivres-se
 (Piano) *al. rit.* *al. tempo.*

S. des amours.
A. des amours.
T. des amours.
B. des amours.

S. Amis buvons à la dé-fai-te du malin
A. Dumu sul
T. Dumu sul
B. Dumu sul

14

je bois ces vins que le prophète blanc et de fend demain le trac de la

blanc et de fend

blanc et de fend

blanc et de fend

guerre et des ca-nons mais au-jour d'hui le choc du ver-re et ré-pé-

et des ca-nons

et des ca-nons

et des ca-nons

et des ca-nons

pré-sert des dieux doree au-l'roi si c'est un charmer con-so-

et ré-pé-tons

et ré-pé-tons

et ré-pé-tons

et ré-pé-tons

doree

L. *celles qui par ton ivresse se font oublier jus- qu'à l'ivresse des a-mours*
 M. *présent des dieux d'ou-*
 T. *présent des dieux d'ou-*
 B. *présent des dieux d'ou-*
 L. *celles qui par ton ivresse se font oublier jus- qu'à l'iv-*
 M. *celles qui par ton ivresse se font oublier jus- qu'à l'iv-*
 T. *celles qui par ton ivresse se font oublier jus- qu'à l'iv-*
 B. *celles qui par ton ivresse se font oublier jus- qu'à l'iv-*
 L. *ivresse des a-mours par ton i-*
 M. *ivresse des a-mours par ton i-*
 T. *ivresse des a-mours par ton i-*
 B. *ivresse des a-mours par ton i-*

poco rit. *a tempo.* *poco rit.* *a tempo.* *poco rit.* *a tempo.* *poco rit.* *a tempo.*

221

S.
 v.
 t.
 b.
 p.

vresse l'on ou bli e jusqu'à fivresse des a-mours jus - qu'à fi - vresse fivres -
 vresse l'on ou bli e jusqu'à fivresse des a-mours jus - qu'à fi - vres - se
 vresse l'on ou bli e jusqu'à fivresse des a-mours jus - qu'à fi - vres - se
 vresse l'on ou bli e jusqu'à fivresse des a-mours jus - qu'à fi - vres - se

The image shows a page from a musical score for the opera 'Les Femmes d'Alger' by Maurice Ravel. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in French, with lyrics such as 'se des a mourir', 'des a mourir', and 'des a mourir'. The piano accompaniment features complex, flowing arpeggiated figures in both hands, with dynamic markings like 'p' (piano) and 'f' (forte). The score is in 3/4 time and includes various musical notations such as trills, slurs, and fermatas.

