

Daniel-François-Esprit Auber:  
*Marco Spada*



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Edited and Introduced by

Robert Ignatius Letellier

**CAMBRIDGE  
SCHOLARS**  

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P U B L I S H I N G

Daniel-François-Esprit Auber:  
*Marco Spada*,  
Edited and Introduced by Robert Ignatius Letellier

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D. F. E. Auber (c. 1850). Portrait by Eugène Félix



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## INTRODUCTION

*Marco Spada*, an *opéra-comique* in three acts, with libretto by Eugène Scribe, was first performed at the Opéra-Comique (Deuxième Salle Favart) on 21 December 1852. The opera is set in the Romagna around 1830.

In act 1, the governor of Rome, Prince Osorio, is planning a journey to the Adriatic accompanied by his niece, the Marchesa de Sanpietri, and his aide Pepinelli, but fears the bandits headed by Marco Spada. Angela, the daughter of the Baron de Torrida, offers them hospitality.

In act 2 Pepinelli declares his love for the Marchesa but is repulsed. At a concert and ball during which Angela sings a declaration of love in four languages, a rumour circulates that Marco Spada is among the guests. The Franciscan monk Fra Borromeo, who has been taken prisoner by the bandits, is led in to identify Marco, but fails to see him. As he is leaving, he sees Baron de Torrida, his daughter Angela and her long-lost beloved Fédérici, the governor's nephew, in conversation. He identifies the Baron as the bandit chief, but only to Fédérici and Angela. She chooses to remain with her father despite this revelation, and renounces her beloved, who thereupon publicly announces his engagement to the Marchesa.

Act 3 is set in the bandits' hideout. The Baron/Marco Spada has been fatefully wounded in a successful skirmish with the carabinieri. Pepinelli and the Marchesa, who have been captured, are led in blindfolded. They are forced to marry, with Fra Borromeo officiating, thus leaving a clear path for Fédérici and Angela to realize their love.

The eternal brigand, so much exploited by the librettist, turns up here again. Indeed, the final scene was inspired by Horace Vernet's famous painting *La Confession du bandit* (1833). But this time the recurrence of this favoured robber-type was less successful than in *Fra Diavolo* (1830) and *La Sirène* (1844): public reception was comparatively cool.

The overture is one of Auber's most accomplished. The hushed opening uses the music from Marco Spada's very moving death scene at the end of the opera, the sombre mood achieved by the particular effect of the combination of the upper register of the cellos with the lower register of the first violins. The gentle melancholy and beauty of this introductory theme is particularly affecting. It then moves via descending semiquaver figures on the strings into themes from the extended open scene of act 3, so focussing on the life of banditry and romance, as well as the character of Angela. The dominating subject—lyrical and soaring, fervent but serene—over a pulsing bass, is from the finale of act 2 (“Moi perfide, moi volage, l’abuse et l’outrage”), Angela's sorrowful outcry at Fédérici's engagement to the Marchesa. Her pain is taken up by the Baron in fatherly solicitude; the love between father and daughter is touchingly realized in this exceptional ensemble—one of the composer's best—with its beautiful dominating melody, detailed high soprano line, powerful part for the bass, effective contrasting sections, juxtaposing of opposed reactions, and striking overall panache of movement.

The music has all those features that distinguish the composer's style, as skilled as it is inspired. In act 1, there is a beautiful serenade for Fédérici (“Dans ces forêts sauvages”) and a tender paternal aria for the Baron (“Fleur pure et jolie”). Angéla's

couplets “Dans ce séjour tranquille” show a prevalence of cadences within a phrase, with fullstops in every other measure. While this is potentially a formal weakness, it is used to purposeful effect here, capturing a sense of diffidence, rural stillness and peace. Act 2 famously includes Angela’s declaration of love in four languages: Russian, English, Italian, French. The finale is the highpoint of the opera: the grand and moving theme of the *stretta* already familiar from the overture. Act 3 contains Angela’s *chanson* “Fille de la montagne”; and the final scene which is full of noble pathos, presaged in the very opening bars of this work.

The original cast was: Charles-Amable Battaille (the Baron de Torrida, alias the bandit chief Marco Spada); Caroline Duprez (Angela, daughter of Marco Spada); Jean-Jacques Boulo (Fédérici); Léon Carvalho (Prince Osorio, the governor of Rome); Joseph-Antoine-Charles Couderc (Pepinelli); Mlle Andrea Favel (the Marchesa Sanpietri); Bussine (Fra Borromeo); and Elias Nathan and Lejeune (Geronio and Gianetti, bandits).

The relationship between the Baron and Angela, sustained throughout the opera, provided the great bass Charles-Amable Battaille and the bright high soprano Caroline Duprez (daughter of the famous tenor Gilbert Duprez), both rising stars, with the opportunity for an effective working partnership. This was to be consolidated two years later in their assumption of the roles of Pierre and Catherine respectively in Meyerbeer’s *L’Étoile du nord*, also at the Opéra-Comique (16 February 1854).

*Marco Spada* played for two years only, until 1854, and was not revived. The work was destined for transformation into a ballet five years later. In all, there were a respectable 78 performances. The opera was translated into German, Polish and Swedish, and performed in Brussels, Berlin, Hannover, Dresden, Mannheim, Vienna, Warsaw and Stockholm. It was never given in London, although a drama by J. P. Simpson, based on Scribe’s libretto, with Auber’s overture and incidental music by R. Stöpel, was produced at the Princess’s Theatre on 28 March 1853.



*Marco Spada*: the ball scene in act 2 (lithgraph from the score)

Théâtre impérial de l'Opéra-Comique.



# MARCO SPADA

OPÉRA-COMIQUE EN 3 ACTES.

POÈME DE

**M. EUGÈNE SCRIBE,**

MUSIQUE DE

**D. F. E. AUBER.**

*Partition pour Piano et Chant*

Réduite par A. DE GARAUDÉ.

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# MARCO SPADA,

Musique de D. F. E. AUBER.

PERSONNAGES.	ACTEURS.	EMPLOIS.
LE BARON DE TORRIDA . . . . .	M. Battaille . . . . .	1 <sup>re</sup> Basse chantante.
FEDERICI . . . . .	M. Boulo . . . . .	1 <sup>er</sup> Ténor d'Opéra-Comique
PEPINELLI . . . . .	M. Couderc . . . . .	Ténor comique.
FRA-BORROMEO . . . . .	M. Bussine . . . . .	Baryton.
LE GOUVERNEUR . . . . .	M. Carvalho . . . . .	Basse.
GERONIO . . . . .	M. Nathan . . . . .	3 <sup>e</sup> Basse.
ANGELA . . . . .	M <sup>lle</sup> Caroline Duprez . . . . .	1 <sup>re</sup> Chanteuse légère.
LA MARCHESA . . . . .	M <sup>lle</sup> A. Favel . . . . .	1 <sup>re</sup> Dugazon.

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La mise en scène exacte de cet opéra, rédigée avec un soin minutieux, est publiée par M. L. PALIANTI, auquel on peut également s'adresser pour les dessins coloriés des trois décorations.



**MARCO SPADA.**  
Musique de D. F. E. AUBER.

**OUVERTURE.**

Adagio. (♩=65)

PIANO.

*ff* *f*

Ped Ped

*dolce.*

*p* *p*

*p* *rinf. p* *rinf. p* *rinf. p*

*p* *pp*

*p*

*il canto marcato ed espressivo*

The musical score consists of six systems of staves. The first system includes the instruction *il canto marcato ed espressivo* and features dynamics *p*, *f*, and *f*. The second system includes *p* and *rinf.*. The third system includes *rinf.*, *f*, and *p*. The fourth system includes *p* and *pp*. The fifth system includes the tempo and articulation markings *All.<sup>o</sup> assai. (♩=404) staccato.* and the dynamic *p*. The sixth system continues the piece without additional markings.

*Ped* *⊕ Ped* *⊕ Ped* *⊕ Ped* *⊕ Ped* *⊕ Ped*

*p* *f* *f* *p* *rinf.* *p*

*rinf.* *f* *p*

*p* *pp*

*All.<sup>o</sup> assai. (♩=404) staccato.* *p*

The image displays a page of musical notation for piano, consisting of six systems of staves. The notation is written in a standard musical score format, with treble and bass staves joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The music features various musical notations, including triplets, slurs, and fingerings.

The first system shows a melody in the treble staff with triplets and slurs, and a bass line with chords. The second system continues the melody with triplets and slurs, and the bass line with chords. The third system is marked *leggero.* and features a more active melody with slurs and fingerings, and a bass line with chords. The fourth system continues the melody with slurs and fingerings, and the bass line with chords. The fifth system features a melody with slurs and fingerings, and a bass line with chords. The sixth system features a melody with slurs and fingerings, and a bass line with chords.

This page of musical notation, likely for a piano, consists of seven systems of staves. The notation is complex, featuring many triplets and rapid sixteenth-note passages. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various dynamic markings such as *p* (piano), *stacc* (staccato), *ff* (fortissimo), and *sempre ff* (always fortissimo). Pedal markings are indicated by a circle with a cross and the word "Ped". The piece concludes with a final chord marked with a fermata.

5

*Ped*

*p*

*fp*

*cresc.*

*dolcissimo.*

*p*

*p*

6

The musical score consists of eight systems of staves. The first system begins with a forte (*ff*) dynamic and a 'Ped' marking. The second system includes a 'Ped' marking and a *ff* dynamic. The third system has a 'Ped' marking. The fourth system features multiple 'Ped' markings with cross symbols (⊕) and accents (>). The fifth system also includes 'Ped' markings with cross symbols. The sixth system has 'Ped' markings and cross symbols. The seventh system includes 'Ped' markings and cross symbols. The eighth system features 'Ped' markings and cross symbols. The notation includes various note values, including sixteenth and thirty-second notes, and rests. There are also dynamic markings such as *ff* and *p*.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of musical elements, including sixteenth-note runs, chords, and dynamic markings such as *fz*, *p*, *f*, and *ff*. Pedal markings, including "Ped" and "Φ Ped", are used to indicate sustained sounds. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece. The page is numbered 9 in the top right corner.



6

This musical score page contains measures 6 through 11 of a piece. The music is written for piano in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is arranged in two systems, each with a grand staff (treble and bass clefs). Measure 6 begins with a treble staff melodic line and a bass staff accompaniment. Measure 7 features a dynamic marking of *fp* (fortissimo piano) and a crescendo hairpin. Measure 8 includes the marking *cresc.* and a dynamic marking of *p* (piano). Measure 9 shows a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 10 continues the accompaniment. Measure 11 features a treble staff with a melodic line and a bass staff with a steady accompaniment, ending with a dynamic marking of *f* (fortissimo) and a *p* (piano) marking.



This page of musical notation for piano consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamic markings *f* and *p* are present. The second system continues the melodic and harmonic development. The third system introduces more complex rhythmic patterns in the treble staff. The fourth system includes a section marked *ad lib.* in the bass staff. The fifth system shows a continuation of the melodic line in the treble staff. The sixth system concludes with a final melodic phrase in the treble staff and a bass staff with a simple harmonic accompaniment.

This page of musical notation, numbered 12, is by Daniel-François-Esprit Auber. It contains six systems of piano accompaniment, each consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *f* (forte) and *p* (piano) are used throughout. Pedal markings, indicated by the word "Ped" and a diamond symbol, are present at the beginning and end of several systems. The first four systems feature a consistent bass line pattern of eighth notes with chords, while the treble part varies. The fifth and sixth systems show more complex, flowing melodic lines in both hands, with the bass line becoming more active. The page concludes with a final chord in the bass staff.

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The right hand plays a series of eighth notes, while the left hand plays a bass line. The marking "ad lib:" is present below the left hand.
- System 2:** The right hand continues with eighth notes, and the left hand plays a bass line. Fingering numbers (3, 2, 5, 2) are indicated above the right hand.
- System 3:** The right hand plays eighth notes with fingering (3, 2, 5, 2). The left hand plays a bass line. The marking "cresc." is present above the right hand.
- System 4:** The right hand plays eighth notes with a forte dynamic marking "f". The left hand plays a bass line. Pedal markings "Ped" and "Φ Ped" are present below the left hand.
- System 5:** The right hand plays eighth notes with a forte dynamic marking "f". The left hand plays a bass line. Pedal markings "Φ Ped" and "Φ" are present below the left hand.
- System 6:** The right hand plays eighth notes with a forte dynamic marking "ff". The left hand plays a bass line. Pedal markings "Ped" and "Φ" are present below the left hand.

12

*sempre ff sino al fine*

Ped

*ff*

Ped

Ped

Ped

Ped

N<sup>o</sup> 1.

13

CAVATINE ET QUARTETTO.

RÉP.: C'est ce que nous voulons.

Allegro vivace.

ANGELA.

LA MARCHESA.

PEPINELLI.

LE GOUVERNEUR

PIANO.

All<sup>o</sup> vivace.

ANGELA.

C'est le signal... en - fin, c'est vous!

*sp*

(à part) All<sup>o</sup> non troppo. (d'un air caressant.)

An. il se tait!.. il est en courroux! je m'en dou - tais!.. Eh

All<sup>o</sup> non troppo. (♩ = 84)

*p*

And.  
mais... pourquoi cet air sé - ve - re? et pourtant ma let - tre sin -  
dolce *pp*

And.  
ce... re de tout, oui, de tout vous a bien in - for -

And.  
mé! et si j'ai quelques torts, peut - è - tre, pardonnez les

And.  
moi, mon doux mai - tre ne grondez pas, — ne grondez pas, — ne grondez  
dolce.

And.  
pas mon seigneur bien ai - mé! ne gron - dez pas, mon seigneur bien - ai -

15

(Le Gouverneur.) Ma foi je n'ose (redoublant de) plus la dé tromper. (caresses.)

An. - mé, ne grondez pas, monseigneur bien-ai-mé! Quand près de vous je suis é-

mu - e, pourquoi dé-rober à ma vu - e ces traits,

ces traits dont mon cœur est char-mé? pardonnez donc de bonne

grâ - ce! et permet-tez qu'on vous em-bras - se, ne grondez

pas, — ne grondez pas, — ne grondez pas, mon sei-gneur bien-ai-

pas — non, sei-gneur bien-ai-

*pp* *dolce pp*

*dolce*

8



An.  
 mé, ne gron - dez pas, mon seigneur bien - ai - mé, ne gron - dez  
 pas mon seigneur. ah! ah! ne grondez pas mon père bien - ai -  
 pas, mon père bien

(♩ = 126) (reculant et traîné.) **Allegro.**  
 An.  
 - mé! A moi, mon bon a - ge! que vois-je et qu'entends-je? quel au-  
 Le MARC:  
 Son père! ô surprise étran - ge! que vois-je et qu'entends-je?  
 P.F.P.:  
 Que vois-je! ô surprise étran - ge! que vois-je et qu'entends-je?  
 Le GOUV.  
 Son père! ô surprise étran - ge! que vois-je et qu'entends-je?  
**Allegro.**  
*fp*



An. *- dace é - tran - ge les gui - de en ces lieux? et*

la M. *oui voilà d'un an - ge la voix et les yeux!..*

P. *oui voilà d'un an - ge la voix et les yeux!..*

le G. *oui voilà d'un an - ge la voix et les yeux!..*

*fp* *fp* *fp* *p*

An. *quel té - mérai - re, bra - vant ma co - lère, au lieu de mon pé - re, pa -*

*fp* *fp*

An. *- rait à mes yeux? d'où venez - vous? La*

*(au gouverneur.)* *Le GOUV:*

*fp* *f* *f*

le G. *nuit, é - ga - rés dans ces bois, de l'hospi - ta - li - té, nous re - clamons les*

(souriante.)

An. Mon père absent défend que cette porte s'ouvre à per - son - ne! il n'im -

droits! La MARC. (effrayée.) Ah! grands Dieux!

por - tel, je dé - so - bé i - rail! loin d'être mécon - tent, il m'en remer - cie -

All.<sup>o</sup> non troppo

- ra, il m'en remer - cie - ra, je pense, en vous voy - ant! (♩=100)

col canto.

An. Dans ce séjour tran - quil - le, à l'a - bri des dan - gers.

*pp dolce e leggiero.*

Ped