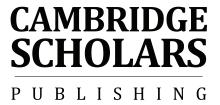
Daniel-François-Esprit Auber: *Le Serment*

Daniel-François-Esprit Auber: *Le Serment*

Edited and Introduced by

Robert Ignatius Letellier



Daniel-François-Esprit Auber: *Le Serment*, Edited and Introduced by Robert Ignatius Letellier

This book first published 2011

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data A catalogue record for this book is available from the British Library

Copyright © 2011 by Robert Ignatius Letellier and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-4438-2939-0, ISBN (13): 978-1-4438-2939-7



D.F.E. Auber: lithograph of the composer in early middle age

TABLE OF CONTENTS

Introduction	ix
Ouverture	3
Act 1	
No. 1 Introduction ("Dans cet belle hôtellerie")	
Air ("Le bel état que celui d'aubergiste!")	
No.2 Récitatif ("Encor des voyageurs, quand mon auberge est pleine")	
Couplets et Choeur ("Plus d'une tempête hardi nautonnier")	
No. 3 Récitatif ("Qu'on me prépare un lit?")	
Ballade et Choeur ("Dans ces sombres appartements")	41
No. 4 Air ("Du village voisin une heure nous sépare")	
No. 5 Duo ("Le voilàc'est heureux! Ah! Mon Dieu!")	
No. 6 Trio ("Votre maison est une auberge")	77
Act 2	
No. 7 Entr'acte et Récitatif ("Va-t'en là-haut, m'a dit mon père")	101
Duo ("Toi que j'adore, un mot encore")	103
No. 8 Récitatif ("Elle est partie! Et ma joie avec elle!")	109
Air ("En avant, conscrit, en avant!")	110
No. 9 Morceau d'ensemble ("C'est dans la nuit et le mystère")	117
Act 3	
No. 10 Entr'acte et Choeur ("Que ces étoffes sont jolies")	157
No. 11 Récitatif et Choeur ("Ah! C'est un brigadier!")	
No. 12 Air ("Salut, ô mon pays")	
No. 13 Récitatif ("Je n'apperçois personne")	191
Duo ("Ô jour de bonheur et d'ivresse!")	192
No. 14 Choeur et Ensemble ("C'est bien heureux, je l'apperçois!")	
No. 15 Duo ("Ainsi fidèle à ma promesse")	215
No. 16 Récitatif ("Marchons, marchons, suivez nos pas")	227
Trio Final ("Pour nous, et pour la France")	

INTRODUCTION

Le Serment, an opéra in three acts, with libretto by Eugène Scribe and Edouard Mazères, was first performed at the Académie Royale de Musique (Salle de la rue Le Peletier), on 1 October 1832.

The story is set in Toulon in 1800. Act 1. Andiol's inn (*Au Lion d'argent*) is full of bustle, and the host extols his profession and love of money. Capitaine Jean, a counterfeiter, enters with his followers disguised as sailors, and ask for a room. The only room available adjoins the neighbouring chateau, and is reputed to be haunted. The Captain is drawn to Marie, Andiol's daughter, but she is waiting for the modest farmer, Edmond, whom she hopes to marry despite her father's opposition to this poor match. Edmond eventually arrives, and reveals that he has been conscripted, and on his way to join his regiment. He is hopeful of success and promotion. Marie is distraught, and her father furious to find Edmond in the inn. Andiol orders him to leave, but Edmond insists on his right to hospitality, and orders a meal and a room. The only room available is the reputedly haunted chamber. Despite Marie's fears, he determines to have it.

Act 2. In the Gothic chamber, Edmond presses his loving attentions on the agitated Marie, and calms her fears, looking forward to seeing her on the morrow. Despite hearing strange sounds, he falls asleep, thinking of his new career as a soldier. In the dull glow of the firelight, one of the large pictures in the room swings open, to reveal the vaults of the chateau, and the activity of the counterfeiters, still dressed as sailors. They observe the sleeping Edmond, and plan to kill him, but are restrained by Capitaine Jean. He allows Edmond to leave freely on the condition that Edmond solemnly promises to keep the secret of Jean's true identity. As dawn breaks Edmond is led away through the secret passage.

Act 3. The outside of Andiol's inn next to the chateau, showing a marketplace with the port in the distance. Levantine merchants are peddling their rich wares. After the mysterious disappearance of Edmond, Andiol has pledged Marie to marry the wealthy Capitaine Jean. Preparations for the civil ceremony are underway, as Jean plans to waylay a rich caravan, and escape with his new wife on a brig he is expecting to dock in the port. In the meantime he knows the customs police are looking for him. Andiol enters with Marie in her wedding dress, and while her father anticipates the wealth the marriage will bring him, Marie is full of despair. An officer enters with a news-sheet about the Battle of Marengo. Andiol reads it out, and is amazed to find that Edmond has distinguished himself in battle and is now a captain. He pretends though that Edmond has been mortally wounded. Despite Marie's distress, all move into the chateau for the wedding preparations. Edmond now enters, full of joy to see his native land again. This changes to concern when the wedding party return and he sees Marie about to marry Capitaine Jean. The latter reminds Edmond of his promise, and refuses to accept Edmond's challenge to a duel. A brigadier of the gendamerie arrives looking for the Captain. By exchanging his papers for Jean's, Edmond provides an opportunity for the Captain to escape, while he is arrested as the supposed leader of the counterfeiters. At this moment Edmond's regiment march into the square, and he is now revealed to be their colonel. A note is brought in from the fleeing Capitaine Jean, releasing Edmond from his promise, returning Marie to him, and leaving him all

his treasure. As the brigadier hastens to the dock to apprehend Jean, his brig is already seen sailing out of the harbour.

Such a slight subject could have furnished the material for a small *opéra-comique*. The proportions of the Opéra were far too grandiose for *Le Serment*, and adaptation of libretto and musical form were needed for adjustment to the exigencies of the bigger opera house. The opera was not a great success, but maintained its place in the repertoire without interruption until 1849, although most often given without the last act. The *mise en scène* was much admired, depicting the interior of an inn, a Gothic chamber, and a busy street where merchants of various races dressed in native costume peddled their wares. The opera enjoyed particular popularity in Germany as *Die Falschmünzer*.

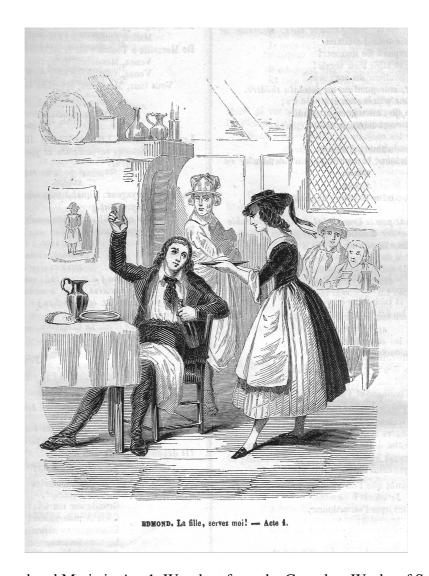
The music is full of ingenious details and the orchestration is refined. The overture became well-known. It establishes three distinct thematic worlds. The first is the pastoral world in the extended *Andantino* introduction, a long lazy barcarolle suggesting the seaport and the lives of Marie and Andiol. The busy theme of the *alla breve Allegro vivace* presents the world of the counterfeiters, with their work evoked in the unusual effect *col legno* of the tapping of the bows on wood (and looks forward to the similar activities of the coiners in act 1 of *Les Diamants de la couronne*). The third arena is military. The use of side and bass drum, brassy fanfares (familiar from *Fra Diavolo*), and the *Allegro mouvement de Pas redoublé* capture the swagger and panache of the patriotic theme embodied in Edmond's adventures as a soldier.

There are several extended solo numbers, like the opening air for Andiol sung by the bass Dérivis ("Le bel état que celui d'aubergiste"). There is also some fine choral writing for male voices, and Capitaine Jean's nautical couplets. The role of the counterfeiters presents another variant on the favoured Romantic topoi of robbers and smugglers; their activities are hidden behind stories of haunting to keep away the curious, and Scribe's words conjure up a ghostly frisson in Marie's ballad with its appropriately Gothic imagery ("Dans ce sombres appartements brillent des flammes souterraines").

The tenor is given excellent opportunities in Edmond's arias in act 2 ("En avant conscrit") and act 3 ("Salut ô mon pays"). The most famous piece in the opera is Marie's grand air à vocalises for the soprano ("Dès enfance les mêmes chaînes") in which all the most arduous difficulties of the art of singing are displayed. It was a triumph for Madame Damoreau, and served for a long time as a test piece, le morceau de concours, dreaded by young aspirant virtuosi. It was later introduced into the beginning of act 2 of the Italian version of Fra Diavolo as a more substantial and challenging alternative to Zerline's aria as she prepares the room for Lord and Lady Cockburn.

The original cast was: Adolphe Nourrit (Edmond); Laure Cinti-Damoreau (Marie); Henri-Bernard Dabadie (Jean); Prosper Derivis and Nicholas-Prosper Levasseur (Andiol); Ferdinand Prévôt (a brigadier of the gendarmerie); and Trévaux (an officer). The opera remained in the repertoire from 1832 to 1849, with the 100th performance taking place on 30 March 1849. There were 102 performances in total. It was translated into English, German, Italian, Hungarian, Czech and Russian, and produced in many European cities, from Liège and London (both 1833) to St Petersburg (1840), Florence (Pergola Carnival 1852), Prague (1866) and Koblenz (1899).

Le Serment xi



Edmond and Marie in Act 1. Woodcut from the Complete Works of Scribe

Nouvelle Edition

LE

多色的测量例了

Opéra en trois actes,

de M.G. Stribe,

Musique de

D.F.E.AUBER.

PARTITION PINO ET CHANT.

PRIT 15 E NET.

Paris, BPASDES de la tento leo rue de luchelien

PERSONNAGES.

MARIE EDMOND. Le Confaine JEAN.

ANDIOL

TABLE DES MORCEAUX.

OUVERTURE	*****		Pos	1
	AC1	Ε.1.		
\ I (INTRODUCTION	Chest	Dans cette helle hotellerie		1_
AIR	\tedod	Le bil chat que ceim d'auber, iste		1"
N. Q. (Récitable	Andrel to Capitain .	. Unour des voyageurs' quand non autor, e est plei	1MT	-
GOUPLETS I CHOCK	R. le Cyd me	Pius dure tempéte diarch nautonnier		27
Nº 5. (Récitable	. War to Cpitano Andrefee	Quan me propore un litte		7.6.
BALLADE I CHŒU	R Marie choose	Dans ces sondres appartemens		7,43
N. 4 AIR	M. 100	Di villaçe voisin une ficure nous separe		72
1: 5. DUO	More Idmend	Le voila' - cost houteux' ale mon Dieu'		4,0
N. 6. TRIO	More I due of Audo L.	Notre maison est une auber, e et jai le doct de loce	oper.	-+
	11	11 11		
1. 7 ENTRACTE REC	III Mary	Viten la hant, ma dit mon pere-		17"
DUO	Marie Lidorend	Tor que judore un mot encore .	* *	1 1/1/
N. S. (Récubille)	I doe od	The est partie et ma joie avec e'a		1 -
A1R	I downd.	In avant conscrit en avant		Įu-
V 9 MORGEAU D'ENSE!	MBLE	Cost dans to not of to invite to		11~
	ACT	I. HI		
1: 10, ENTRACTE I CH	DEUR	Que ces étalles sont johes'		1 +
Nº 11. RECIT OF CHOEUR	Mare Andel Is But Car.	The est un brigadier's Allons une bouteille.		1 4
1. 12 AIR	. I do d	Salut 6 mon pas salut encl de la Irance		1
Nº 15 Allegeitatit	I to not	Ae napperous personne et pour revoir Marie		Γ ϵ ,
DUO .	Mar. Different	O jour de bonheur et d'ivresse.		1 -
V. 14, CHŒUR et ENSEM	BLE Mrs. Lidmond Andrel	Cest hien houseux je lappercois		$P \ll$
\ 15. poo.	I dimend by Capitaine	. Ainsi, fidele a ma promesse		_1-
N 16, Recitable	Mar . I donoral Andrel le Br	and an Marchons' marchons' survey nos pas'		1
TRIO FINAL	W. Letmond Andole,	Post mais et pour la France		- 41
****	, · - 4	((++)n- 12		
	, 1	13		
		8: 853		





























