

Daniel-François-Esprit Auber:
Rêve d'amour

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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: *Rêve d'amour*,
Edited and Introduced by Robert Ignatius Letellier

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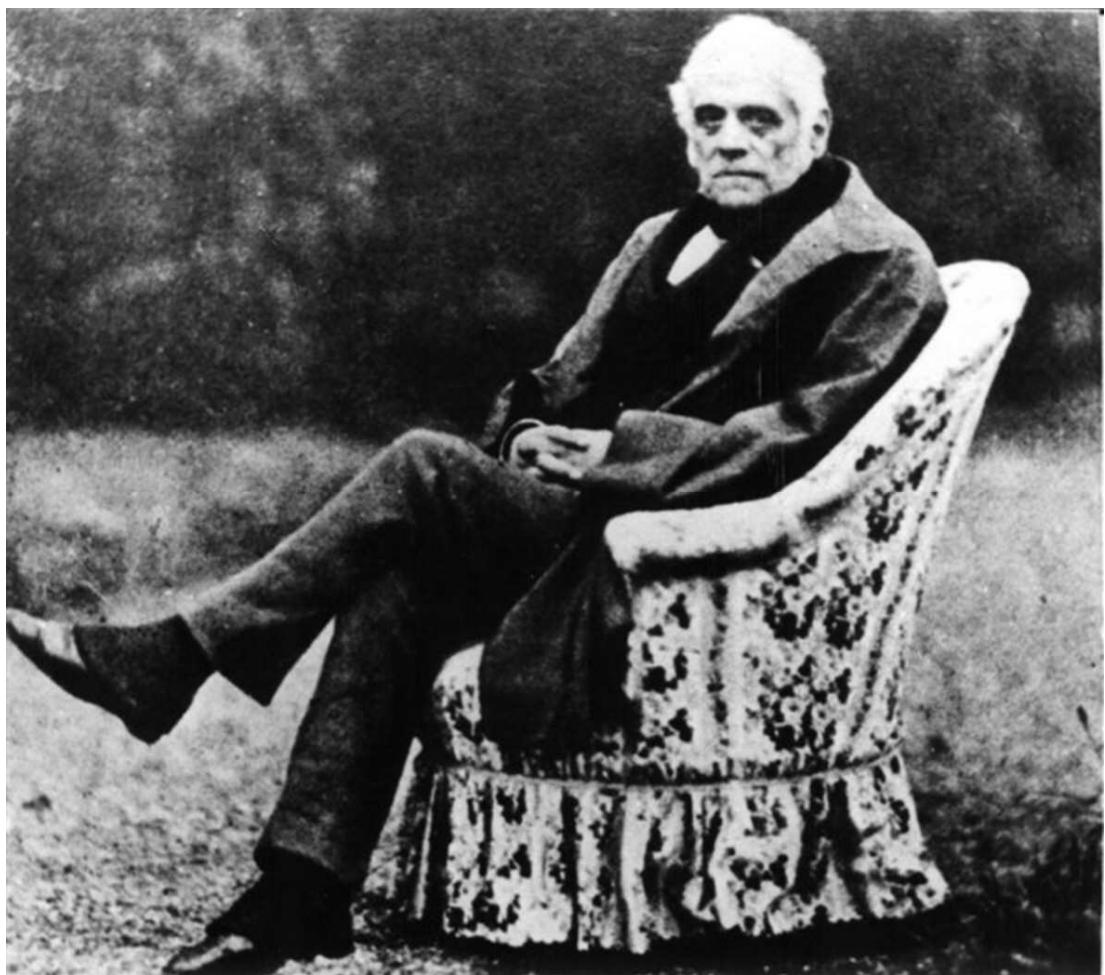
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D. F. E. Auber (1871). Photograph by Mainbourg

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INTRODUCTION

Rêve d'amour, an *opéra-comique* in three acts, with libretto by Adolphe-Philippe Dennery (Adolphe Philippe) and Eugène Cormon (Pierre-Etienne Piestre), was first performed at the Opéra-Comique (Deuxième Salle Favart) on the 20th December 1869. It was Auber's last work.

The scene is set in the French countryside, in the eighteenth century. As act 1 opens Marcel, a romantic peasant, comes across a young woman sleeping under an apple tree, kisses her cheek, and then flees. The girl, Mlle Henriette de la Roche-Villiers, a young noblewoman, retains a memory of this episode, but did not catch sight of Marcel, whom she believes to be handsome and rich. Marcel is engaged to his cousin Denise, and as the wedding begins the inhabitants of the chateau arrive. The sleeping beauty appears before the eyes of the terrified Marcel, who abandons Denise and flees the festivities.

In act 2, Marcel, roaming around the park, encounters Henriette, who speaks to him. He falls in love with her and leaves to enlist in her service as a soldier. In act 3 a real Chevalier, who is in love with Henriette, and whom she believes is her cousin, reveals to her that she is only the adopted daughter of the Marquis de Roche-Villiers, who is also a benefactor of Marcel. The social obstacles to her marriage to Marcel are removed, but the librettists add a twist. Henriette, seeing the despair of Denise, is overwhelmed with tenderness for her. When Marcel returns from his military career as a captain, Henriette declares that she is his sister. Denise then marries Marcel and Henriette the Chevalier.

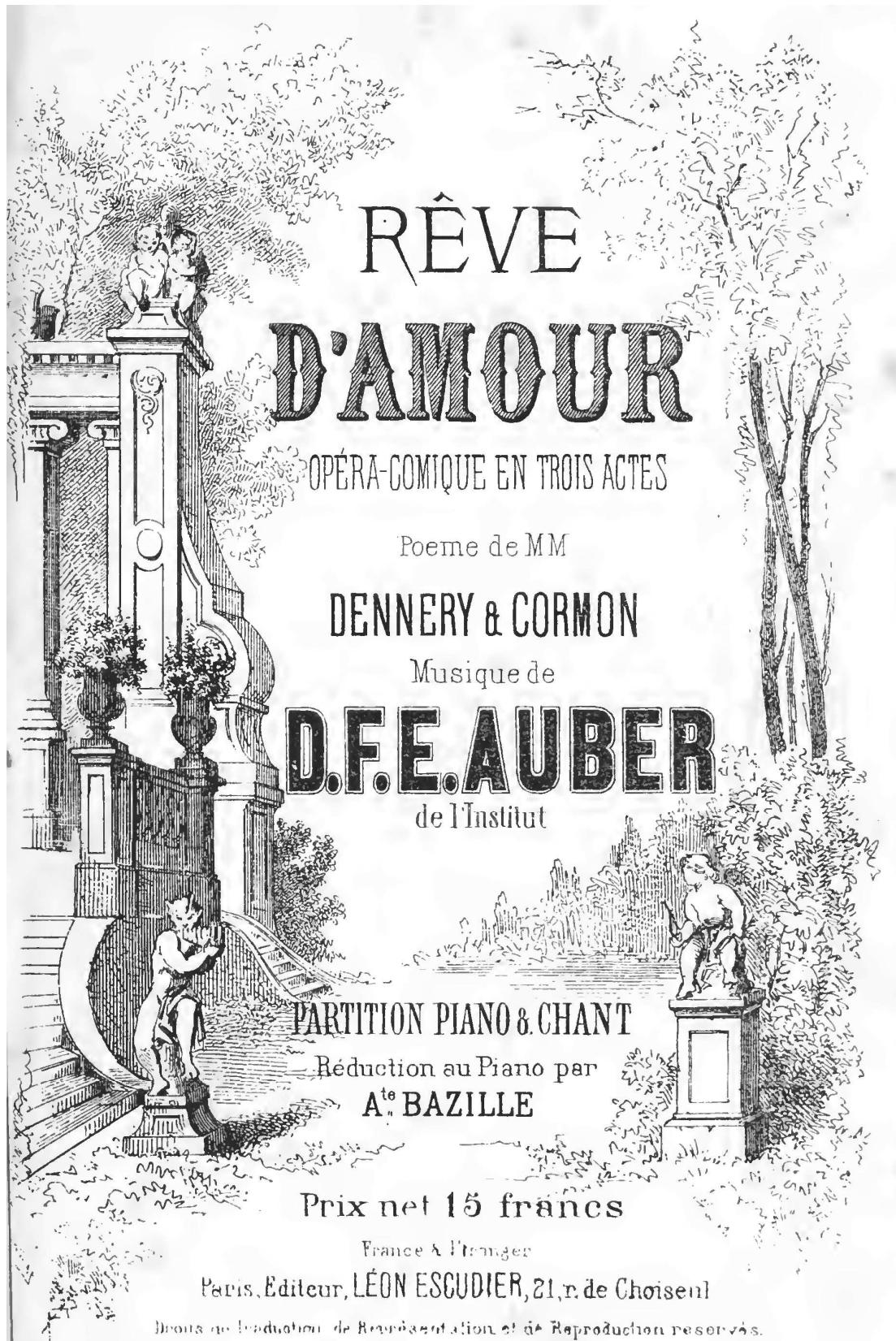
The scenario is without great interest, but the score is of musical worth. The short binary overture is charming, full of fresh motifs. The extended introduction has motifs from the act 2 duet for Henriette and Marcel framing the *andante* melody (for strings and clarinet) of Denise's act 3 romance ("Je l'aimais tant"). The main *Allegro* presents ideas from the act 2 finale, the galloping music of Marcel's departure for a military career encapsulating the theme of the *villanelle* sung by the Chevalier (J'ai perdu ma tourterelle)—so neatly juxtaposing the two male protagonists, and the overall thematic pull between the dream of love and the glory of soldierly prowess. It is a lovely pastoreale that reaches its climax in a mood of great playfulness.

Act 1 has an attractive opening chorus ("Dansons le soleil dore"), Marcel's *mélodie* "À l'ombre de nos bois"; and the peasant girl Marion's rondo with chorus "Ce qu'on voit faire". Act 2 takes one into the heart of the pastoral experience, opening with a charming scene of Colin-Maillard (blindman's buff) and a Villanelle. It also contains Marcel's expressive romance ("À l'ombre des bosquets") that develops into an ensemble and intercalates a second romance for him ("Sous ces bosquets, m'abritant")—his emotional sensibilities captured in the cadential enharmonic dominant embellishments on the words "est si bon et le mien bat si fort". Then follow the Chevalier's couplets ("Ses traits si doux si fins"); the duet for Henriette and Marcel ("A vos amis j'avais promis"); Marion's ariette "Mon petit Andoche" and the extended finale—a lovely waltz followed by Marcel's embracing of the soldier's life, counterposing the archetypal polarity of the pastoral and military traditions of the *opéra-comique*. The military solution to the hero's emotional dilemma is also the determining action in Auber's earlier works *La Fiancée* and *Le*

Philtre.

Act 3 is preceded by a gavotte, and contains an excellent *trio bouffe* (“Dans un bon ménage, qui doit commander?”), Marcel’s touching *stances* (“Oh! Larmes précieuses!”) with its relentless throbbing semiquaver ostinato, and the effective finale—a montage of reminiscences from Auber’s swan song.

The cast consisted of: Joseph-Amédée-Victor Capoul (Marcel); Mlle Marguerite-Marie-Sophie Priola (Henriette); Mlle Maria-Dolorès-Bénédicta-Joséphine Nau (Denise); Mlle Caroline Girard (Marion); Charles-Louis Sainte-Foy (Andoche, a peasant); Victor Prilleux (Bertrand, a farmer); Pierre Gailhard (Le Chevalier de Bois-Joli); and Julien (Thomas, a peasant). For the premiere stage set one of the charming scenes of Lancret was reproduced, complemented by costumes and décor modelled on those of Watteau. The *Balançoire* and the *Colin-maillard* were ingeniously re-created by the stage designers to sustain the illusion of this last pastoral dream of love. The opera was in the repertoire 1869-70, and numbered 27 performances. Performances were interrupted in 1870 by the outbreak of the Franco-Prussian War, and never resumed.



RÊVE D'AMOUR

OPÉRA-COMIQUE EN TROIS ACTES

Poème de MM

DENNERY & CORMON

Musique de

D.F.E.AUBER

de l'Institut

PARTITION PIANO & CHANT

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RÈVE D'AMOUR

PERSONNAGES.	VOIX	ACTEURS.
HENRIETTE	1 ^{re} Chanteuse	M ^{me} PRIOLA.
DENISE	2 ^e Chanteuse	M ^{me} NAU
MARION	1 ^{re} Dugazon	M ^{me} GIRARD.
CLAIRE	2 ^e Dugazon	M ^{me} GUILLOT.
MARCEL	1 ^{er} Tenor	M ^r CAPOUL.
LE CHEVALIER DE BOIS JOLI	Basse chantante	M ^r GAILLARD.
ANDOCHÉ	Trial	S ^r FOY.
BERTRAND	Basse comique	M ^r PRILLEUX.
THOMAS	Basse	M ^r JULIEN.

CATALOGUE DES MORCEAUX

ACTE I

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N° 1. INTRODUCTION	Dansons le soleil doré	9.	
N° 2. MELODIE	A l'ombre de nos bois	Marcel	34.
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ACTE II

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{ ROMANCE ENSEMBLE	A l'ombre des bosquets	Marcel	112.
N° 8. COUPLETS	Ses traits si doux si fins	Le Chevalier	131.
N° 9. DUO	A vos amis j'avais promis	Henriette, Marcel	155.
N° 10. ARRIETTE	Mon petit Andoche	Marion	149.
N° 11. FINAL	La chasse nous invite	155.

ACTE III

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N° 14. AIR ET ENSEMBLE	Ah! quel plaisir	Henriette	148.
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N° 16. TRIO	Dans un bon ménage	Marion, Andoche, Marcel	221.
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N° 18. FINAL	Souvenez-vous	Henriette	258.

La mise en scène exacte de cet ouvrage réglée par M^r MOCKER est rédigée et publiée par M^r PALIANTI.

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RÊVE D'AMOUR

Opéra Comique en 3 Actes.

Musique de D. F. E. AUBER.

OUVERTURE.

Allegro. (92=)

PIANO.

Ped. Φ Ped. Φ

Φ Ped. Φ

Φ Ped. Φ

pp

2 (52 d.)
Andante.

The musical score consists of six staves of piano music. Staff 1 (treble) starts with a dotted half note followed by eighth-note pairs. Staff 2 (bass) has a bass clef and a common time signature. Staff 3 (treble) begins with a bass clef and a common time signature. Staff 4 (bass) shows a series of eighth-note chords. Staff 5 (treble) features eighth-note pairs. Staff 6 (bass) concludes with a bass clef and a common time signature.

Allegro. (452)

p

f

8

Allegro. (108 $\frac{2}{4}$)

The musical score for piano duet by Daniel-François-Esprit Auber, page 6, features five staves of music. The first two staves are in treble clef, the third is in bass clef, and the fourth and fifth are in treble clef. The music is in common time (indicated by 'C'). The tempo is Allegro at 108 beats per minute, as indicated by the instruction 'Allegro. (108 $\frac{2}{4}$)' at the top of the page. Dynamic markings include 'p' (piano) and 'ff' (fortissimo). The score consists of five staves of music.

The musical score consists of five staves of piano music, arranged in two systems. The top system begins with a treble clef, common time, and a dynamic of *f*. The bottom staff shows a bass clef. The second system begins with a treble clef, common time, and a dynamic of *f > p*. The bottom staff shows a bass clef.

The music features various musical elements including:

- Staff 1 (Treble): Starts with eighth-note chords, followed by sixteenth-note patterns, and concludes with a dynamic of *p*.
- Staff 2 (Bass): Shows sustained notes and eighth-note chords.
- Staff 3 (Treble): Features eighth-note chords and sixteenth-note patterns.
- Staff 4 (Bass): Shows sustained notes and eighth-note chords.
- Staff 5 (Treble): Features eighth-note chords and sixteenth-note patterns.
- Staff 6 (Bass): Shows sustained notes and eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to no sharps/minor. The score consists of six systems of music. The first system starts with a dynamic of *f*. The second system begins with a dynamic of *p*. The third system begins with a dynamic of *p*. The fourth system begins with a dynamic of *p*. The fifth system begins with a dynamic of *p*. The sixth system begins with a dynamic of *p*.

The musical score consists of five staves of piano music, arranged vertically. The top staff uses a treble clef and common time. It features a dynamic instruction "cresc." above the first measure. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time, with a dynamic instruction "f animez." above the first measure. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time.

A handwritten musical score consisting of five staves of music. The top two staves are in common time and G major, featuring dense sixteenth-note patterns. The third staff begins with common time and G major, transitioning to 6/8 time and A minor with a key signature change. The fourth staff is in common time and G major. The bottom staff is in common time and G major. Measure numbers 1 through 10 are written above the staves. The score includes various dynamics such as forte, piano, and sforzando, along with slurs and grace notes.

N^o 1.

INTRODUCTION.

Allegro modéré. (100 \pm \bullet)

DENISE.

B

lons, sonmons la sou-pe!
 Sonmons la sou-pe!
 C'est l'heure, et
 la joyeuse trou-pe
 Sur mes pas s'en-re-vient des champs.
 cre - scen - do.
 —

DÉNISE. *f*

DANSONS, LE SOLEIL DORE

MARION. *f*

ANDOCHE. *f*

BERTRAND.

Dessus.

Ténors.

Basses.

CHŒUR.

Piano/Bass.

The musical score consists of six staves. The top four staves represent solo voices: DENISE (soprano), MARION (soprano), ANDOCHE (alto), and BERTRAND (bass). The fifth staff represents the CHŒUR (chorus) divided into three groups: Dessus (soprano), Ténors (tenor), and Basses (bass). The bottom staff represents the PIANO/BASS. The vocal parts sing the same melody, which is a rhythmic pattern of eighth and sixteenth notes. The piano/bass part provides harmonic support with sustained notes and chords. Measure numbers 1 through 6 are present above the staves, and dynamic markings (f) are placed above specific measures.

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

gais con'tours, Chan - tons en - co - re G'est le temps des moissons

D des a _ mours .

M des a _ mours .

A des a _ mours . Ho _ là ! les jeunes fil_les, Ar_rêtez - vous .

B des a _ mours .

A des a _ mours . Ho _ là ! les jeunes fil_les, Ar_rêtez - vous .

B des a _ mours . Ho _ là ! les jeunes fil_les, Ar_rêtez - vous .

Piano (f)

DEN!
Mes - sieurs, que voulez - vous?

MARIE
Mes - sieurs, que voulez - vous?

ANDÉ
Dessus.
Mes - sieurs, que voulez - vous?
Choi - sir les plus gen -

- til - les A faire à leurs genoux Bien des jaloux Les coeurs les plus fi - déles Des

DEN!
Ah ! vraiment parmi

MARIE
Ah ! vraiment parmi

mais les mo - de - les Sont parmi nous.

Dessus.
Ah ! vraiment parmi

D

vous! Dan _ sons, le so _ leil do _ re La _ plaine aux

M

vous! Dan _ sons, le so _ leil do _ re La _ plaine aux

AND!

Dan _ sons, le so _ leil do _ re La _ plaine aux

BER.

Dan _ sons, le so _ leil do _ re La _ plaine aux

CHŒUR.

vous! Dan _ sons, le so _ leil do _ re La _ plaine aux

Dan _ sons, le so _ leil do _ re La _ plaine aux

Dan _ sons, le so _ leil do _ re La _ plaine aux

CHŒUR.

Dan _ sons, le so _ leil do _ re La _ plaine aux

{

f f f

The musical score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and feature a soprano vocal line with eighth-note patterns. The lyrics are: "gais contourns, Chan_ tons en _ co _ re C'est le temps des moissons". The fifth staff begins with a treble clef and a '3' over the staff, indicating triple time. It features a more complex rhythmic pattern with sixteenth notes and rests, continuing the lyrics: "gais contourns, Chan_ tons en _ co _ re C'est le temps des moissons".

D des a _ mours, Ho _ là! les jeunes hommes, Ar _ rêtez - vous.

M des a _ mours, Ho _ là! les jeunes hommes, Ar _ rêtez - vous.

A des a _ mours.

B des a _ mours.

D des a _ mours, Ho _ là! les jeunes hommes, Ar _ rêtez - vous.

M des a _ mours.

B des a _ mours.

D des a _ mours.

MARIE: AND: f

Belles fil _ _ les que voulez-vous? Au pa _ ys d'où nous sommes. Sontles
Ténors.

Belles fil _ _ les que voulez-vous?

18

yeux les plus doux, Pour les époux Les plus gentils vi - sages. Les filles les plus

ges Sont parmi nous. Ah! vraiment, parmi vous!

Ténors:

Ah! vraiment, parmi vous!

DEN:

Dan - sons, le so - leil do - re La plaine aux gais con-tours

AND:

Dan - sons, le so - leil do - re La plaine aux gais con-tours

BER:

Dan - sons, le so - leil do - re La plaine aux gais con-tours

Dan - sons, le so - leil do - re La plaine aux gais con-tours

Dan - sons, le so - leil do - re La plaine aux gais con-tours

Dan - sons, le so - leil do - re La plaine aux gais con-tours