

Reynaldo HAHN
(1874-1947)

UNE REVUE

Revue en 2 actes
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La Dernière Valse
(*en la majeur*)

CONDUCTEUR
(*arrangement pour voix et
quintette avec piano*)

LE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

Le Palazzetto Bru Zane – Centre de musique romantique française a pour vocation de favoriser la redécouverte du patrimoine musical français du grand XIX^e siècle (1780-1920) en lui assurant le rayonnement qu’il mérite. Installé à Venise, dans un palais de 1695 restauré spécifiquement pour l’abriter, ce centre est une réalisation de la Fondation Bru. Il allie ambition artistique et exigence scientifique, reflétant l’esprit humaniste qui guide les actions de la fondation. Les principales activités du Palazzetto Bru Zane, menées en collaboration étroite avec de nombreux partenaires, sont la recherche, l’édition de partitions et de livres, la production et la diffusion de concerts à l’international, le soutien à des projets pédagogiques et la publication d’enregistrements discographiques.

THE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the years 1780-1920 and obtain international recognition for that repertoire. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane – Centre de musique romantique française is one of the achievements of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of that foundation. The Palazzetto Bru Zane’s main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of CD recordings.

Reynaldo HAHN (1874-1947)

Après avoir vécu à Caracas, la famille de Hahn s'installe à Paris en 1878. Son intégration dans la haute société est facilitée par les nombreux contacts entretenus par sa famille, issue de la bourgeoisie d'affaire vénézuélienne. Admis au Conservatoire de Paris en 1885, il n'y obtient que de maigres récompenses mais rencontre le pianiste Risler – ami avec lequel il entretiendra toute sa vie une correspondance suivie. Ses premiers succès musicaux et sa formation de compositeur se jouent en dehors des institutions parisiennes : élève particulier de Jules Massenet, Hahn se distingue dans les salons aristocratiques (dont celui de la princesse Mathilde) en interprétant les mélodies qu'il compose, notamment *Les Chansons grises* (sur des textes de Verlaine) et les *Études latines*. Son succès lui permet de rencontrer Stéphane Mallarmé, Edmond de Goncourt, Sarah Bernhardt et Marcel Proust, dont il sera l'amant puis l'ami intime. Naturalisé français en 1912, il demande à partir au front en 1914 puis travaille au ministère de la Guerre (1916). Alors qu'il s'était distingué à l'Opéra-Comique au début du siècle (*L'Île du rêve* en 1900 et *La Carmélite* en 1902), sa production durant l'entre-deux guerres s'oriente vers l'opérette – *Ciboulette* (1923) et *Malvina* (1935) – et la comédie musicale – dont *Mozart* (1925) pour Yvonne Printemps et *Ô mon bel inconnu* (1933) pour Arletty. Reynaldo Hahn obtient une consécration institutionnelle après 1945 : il est nommé membre de l'Académie des beaux-arts et directeur de l'Opéra de Paris (1945-1946).

Born in Caracas, Hahn settled in Paris in 1878. His family, who came from the Venezuelan business class, had numerous connections, which facilitated his entry into high society. Admitted into the Paris Conservatoire in 1885, he won few prizes but met the pianist Risler—a friend with whom he maintained a lifelong correspondence. His early musical successes and his training as a composer took place outside the Paris institutions: a private pupil of Jules Massenet, Hahn made a name for himself in the aristocratic salons (including the one held by Princess Mathilde) by performing the art songs he composed, particularly Les Chansons grises (setting texts by Verlaine) and Les Études latines. His success enabled him to meet Stéphane Mallarmé, Edmond de Goncourt, Sarah Bernhardt and Marcel Proust, with whom he became lovers, then close friends. Having taken French citizenship in 1912, he asked to be sent to the front in 1914, then worked in the French War Ministry (1916). Although he had won great acclaim at the Opéra-Comique in the early part of the century (L'Île du rêve in 1900 and La Carmélite in 1902), his output during the interwar period tended more towards operetta—Ciboulette (1923) and Malvina (1935)—and musical theatre—including Mozart (1925) for Yvonne Printemps and Ô mon bel inconnu (1933) for Arletty. Reynaldo Hahn received the institutional seal of approval after 1945: he was appointed a member of the Académie des Beaux-Arts and director of the Opéra de Paris (1945-1946).

LA DERNIÈRE VALSE

Texte de Maurice Donnay
et Henri duvernois

Musique de Reynaldo Hahn
Arrangement : Alexandre Dratwicky

Andante

Chant *p*
Les feuil-les tom - bent, c'est l'au-

Violon I
Violon II
Alto
Violoncelle

Piano (Quintette)
p *pp*

7
- tom - ne. Tu pars, tout est fi - ni! É - cou - te le

14
vent mo - no - to - ne Dans la fo - rêt sans nid. Dans sa tris -

2

21

- tes - se la na - tu - re Ré - vè - le à ma rai - son

pizz.
pp
pizz.
pp
pizz.
pp
pizz.
pp

28

— Que l'a - mour est une a - ven - tu - re Qui du -

34

- re U - ne sai - son. Mais ce soir val - sons en - sem - ble,

arco
pp
arco
p
pp

40

C'est pour la der - niè - re fois. _____ Presse en - cor ma main qui

pp

4
47

pp

trem - ble, Que j'en - tende en - cor ta voix, Et si tu

arco
pp
arco

54

cresc.

vois des lar - mes Qui bril - lent dans mes yeux,

cresc.

60

— Peut - être a - lors mes yeux Au - ront des char-mes Dé-

66

- li - ci - eux. Pour mé-tour - dir

6

72

dans ma dé - tres - se, Val - sons comme aux beaux jours,

78

Quand tu ju - rais à ta maî - tres - se De l'a - do -

84

-rer tou - jours. Val - sons, val - sons, ton bras me ser - re

pp

pp

arco
p

arco
p

90

Bien fort con - tre ton cœur ; — Et je pen - se : é -

dolce

- tait - il sin - cè - re Ou bien tou-jours men - teur ?

The score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line has lyrics: "- tait - il sin - cè - re Ou bien tou-jours men - teur ?". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

— Mais ce soir, val - sons en - sem - ble C'est pour

The score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line has lyrics: "— Mais ce soir, val - sons en - sem - ble C'est pour". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *ppp* and *pizz.* in the piano part, and *pp* in the grand staff.

107

la der - niè - re fois, Presse en - cor ma

cresc.

112

main qui trem - ble, Que j'en - tende en - cor ta

voix ! Et si tu vois des lar - mes

arco
mp

Qui bril - lent dans mes yeux, Peut -

127

-être a - lors mes yeux Au - ront des char - mes Mys - té - ri -

mf

mf

mf

mf

133

-eux. Der - nier bai - ser, der -

mettez la sourdine

mettez la sourdine

mettez la sourdine

mettez la sourdine

sourdine

pp

p

12

138

- nière é - trein - te, Tu pars! Voi - ci le jour!

This musical system covers measures 12 to 138. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics '- nière é - trein - te, Tu pars! Voi - ci le jour!'. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand, with various articulations and dynamics.

144

Une é - toi - le s'est é - tein - te Dans le ciel

This musical system covers measures 144 to 158. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics 'Une é - toi - le s'est é - tein - te Dans le ciel'. The piano accompaniment continues with a similar texture to the previous system, with a prominent bass line and a melodic treble line.

150

de l'a - mour. Cru - el, cru - el, tu vois les

sourdine

pp

sourdine

pp

pizz.

pp

sourdine

pizz.

pp

155

lar - mes Qui cou - - lent de mes yeux!

cresc.

cresc.

Musical score for measures 160-164. The score includes a vocal line with lyrics, a piano accompaniment, and a grand piano section. The lyrics are: "Mais les lar - mes n'ont plus de char - mes Pour les". The piano part features a melodic line with a *pizz.* marking in measure 164. The grand piano section has a complex texture with multiple voices.

Musical score for measures 165-169. The score includes a vocal line with lyrics, a piano accompaniment, and a grand piano section. The lyrics are: "cœurs ou - bli - eux.". The piano part features a melodic line with a *p* marking and a *cresc.* marking in measure 169. The grand piano section has a complex texture with multiple voices.

170

Musical score for measures 170-175. The score is written for a piano and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a series of chords and arpeggios, with a forte (*f*) dynamic marking. The vocal line consists of a single melodic line with a long note in the first measure and rests in the following measures.

176

Musical score for measures 176-181. The score is written for a piano and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a series of chords and arpeggios, with a crescendo (*cresc.*) dynamic marking. The vocal line consists of a single melodic line with a crescendo (*cresc.*) dynamic marking and a triplet of eighth notes in the final measure.

182

Musical score for measures 182-187. The score is in G major (one sharp) and 3/4 time. It features four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal lines consist of a simple melody with a long note in the first measure followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *cresc. molto* marking is present in the right hand of the piano part starting at measure 186.

188

Musical score for measures 188-193. The score continues in G major and 3/4 time. It features four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal lines continue with the same melody. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *ff* (fortissimo) marking is present in the right hand of the piano part starting at measure 191.

194

Musical score for measures 194-199. The score is in A major (three sharps) and 3/4 time. It features a vocal line with a melodic line of half notes and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. A forte (*ff*) dynamic marking appears in measure 199.

200

Musical score for measures 200-204. The score is in A major (three sharps) and 3/4 time. It features a vocal line with a melodic line of half notes and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. The word *pizz.* (pizzicato) is written above the piano part in measures 200, 201, 202, and 204.