



PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

Reynaldo HAHN
(1874-1947)

UNE REVUE

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La Dernière Valse
(en la majeur)

RÉDUCTION CHANT-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 Dratwicki

Andante

Chant

p

Les feuil-les tom - bent, c'est l'au - tom - ne.

Piano

p *pp*

8

Tu pars, tout est fi - ni! É - cou - te le vent mo - no -

15

- to - ne Dans la fo - rêt sans nid. Dans sa tris - tes - se

2
22

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

Musical score for measures 22-27. The system includes a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a fermata over the first measure. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

28

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

Musical score for measures 28-33. The system includes a vocal line and a piano accompaniment. The key signature has three sharps. The piano accompaniment continues with a dense texture of chords and moving lines.

34

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

pp

Musical score for measures 34-38. The system includes a vocal line and a piano accompaniment. The key signature has three sharps. The piano accompaniment features a *pp* dynamic marking. The vocal line has a fermata over the first measure of the second system.

39

- sem - ble, C'est pour la der - niè - re fois. Presse en -

Musical score for measures 39-44. The system includes a vocal line and a piano accompaniment. The key signature has three sharps. The piano accompaniment features a *pp* dynamic marking. The vocal line has a fermata over the first measure of the second system.

45

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

pp

51

voix, Et si tu vois des lar - mes Qui bril - lent

cresc.

58

dans mes yeux, Peut - être a - lors mes yeux Au -

cresc.

dim.

64

- ront des char - mes Dé - li - ci - eux.

4

70

p

Pour m'è - tour - dir dans ma dé - tres - se, Val - sons

76

comme aux beaux jours, Quand tu ju - rais à ta maî - tres -

82

- se De l'a - do - rer tou - jours. Val - sons, val - sons, ton

88

bras me ser - re Bien fort con - tre ton cœur ;

dolce

94

Et je pen - se : é - tait - il sin - cè - re Ou bien

100

tou - jours men - teur ? Mais ce soir, val - sons en -

105

- sem - ble C'est pour la der - niè - re fois,

110

Presse en - cor ma main qui trem - ble, Que j'en -

6

115

- tende en - cor ta voix ! Et si tu

120

vois des lar - mes Qui bril - lent dans mes

125

yeux, Peut - être a - lors mes yeux Au -

130

- ront des char - mes Mys - té - ri - eux.

136

Der - nier bai - ser, der - nière é - trein - te, Tu

141

pars! Voi - ci le jour! Une é - toi - le s'est é -

147

- tein - te Dans le ciel de l'a - mour. Cru - el, cru -

153

- el, tu vois les lar - mes Qui cou -

cresc.

cresc.

- lent de mes yeux! Mais les lar - mes n'ont plus de

This system contains measures 158 to 162. The vocal line begins with a fermata over the first measure. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line in the left hand. A *cresc.* marking is placed above the vocal line.

char - mes Pour les cœurs

This system contains measures 163 to 167. The vocal line has a long note with a fermata. The piano accompaniment continues with a similar rhythmic pattern. A *cresc.* marking is present above the piano part.

ou - bli - eux.

p *cresc.* *f*

This system contains measures 168 to 172. The vocal line has a long note with a fermata. The piano accompaniment features a dynamic range from *p* to *f*, with a *cresc.* marking. The piano part includes a *f* marking and a *cresc.* marking.

175

cresc.

This system contains measures 175 to 180. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a grand staff with treble and bass clefs. A large slur covers the entire system. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamic marking *cresc.* is placed in the first measure.

181

cresc. molto

This system contains measures 181 to 187. It continues the musical piece with a grand staff. A slur is present over the first six measures. A triplet of eighth notes is marked with a '3' in the first measure. The dynamic marking *cresc. molto* appears in the sixth measure.

188

ff

This system contains measures 188 to 193. The music is in a grand staff. A slur covers the first five measures. The dynamic marking *ff* (fortissimo) is placed in the sixth measure. The right hand has some notes with fermatas.

194

ff

This system contains measures 194 to 199. It features a grand staff with a slur over the first six measures. The dynamic marking *ff* is placed in the seventh measure. The right hand has several notes with fermatas.

200

This system contains measures 200 to 204. It features a grand staff. The right hand has a melodic line with some fermatas, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.