

Reynaldo HAHN
(1874-1947)

UNE REVUE

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La Dernière Valse

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 -

The musical score is written for voice and piano quintet. It begins with a vocal line in 3/4 time, marked 'Andante' and 'p'. The lyrics are: 'Les feuil-les tom - bent, c'est l'au -'. The piano accompaniment consists of five staves (Violon I, Violon II, Alto, Violoncelle, and Piano Quintette). The piano part starts with a long melodic line in the right hand, marked 'p' and 'pp', and a rhythmic accompaniment in the left hand. The score is divided into three systems, with measure numbers 7 and 14 indicated at the beginning of the second and third systems respectively. The lyrics continue: '-tom - ne. Tu pars, tout est fi - ni! É - cou - te le' and '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

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,

40

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

pp

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

arco
pp
arco

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-

dim.

dim.

dim.

dim.

66

- li - ci - eux. Pour mē-tour - dir

p

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

p

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

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

arco

arco

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 ? _____

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

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!

The musical score for measures 12-138 consists of three systems. The first system contains the vocal line with lyrics: "- nière é - trein - te, Tu pars! Voi - ci le jour!". The piano accompaniment is shown in two systems below the vocal line. The first system of the piano accompaniment has empty staves for the right hand and a bass line with dotted half notes. The second system of the piano accompaniment shows the right hand with chords and the bass line with a melodic line.

144

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

The musical score for measures 144-158 consists of three systems. The first system contains the vocal line with lyrics: "Une é - toi - le s'est é - tein - te Dans le ciel". The piano accompaniment is shown in two systems below the vocal line. The first system of the piano accompaniment has empty staves for the right hand and a bass line with dotted half notes. The second system of the piano accompaniment shows the right hand with chords and the bass line with a melodic 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.

Mais les lar - mes n'ont plus de char - mes Pour les

pizz.

cœurs ou - bli - eux.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

170

Musical score for measures 170-175. The score is in G minor (three flats) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by rests. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic. The piano accompaniment includes chords and moving lines, with a forte (*f*) dynamic marking in the bass line. The piece concludes with a triplet of eighth notes in the vocal line.

176

Musical score for measures 176-181. The score is in G minor (three flats) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a triplet of eighth notes (G4, A4, B4). The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The melody is marked with a *cresc.* (crescendo) dynamic. The piano accompaniment includes chords and moving lines, with a *cresc.* dynamic marking in the bass line. The piece concludes with a triplet of eighth notes in the vocal line.

182

Musical score for measures 182-187. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature is one flat (B-flat). The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. A dynamic marking of *cresc. molto* is present in the lower right of the system.

188

Musical score for measures 188-193. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature is one flat (B-flat). The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. A dynamic marking of *ff* (fortissimo) is present in the lower right of the system.

194

Musical score for measures 194-199. The score is in 3/4 time with a key signature of two flats. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line consists of a melodic line with slurs and a lower line with sustained notes. The piano accompaniment includes chords and a melodic line in the right hand, with a forte (*ff*) dynamic marking in the final measure.

200

Musical score for measures 200-204. The score is in 3/4 time with a key signature of two flats. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line has slurs and "pizz." markings. The piano accompaniment includes chords and a melodic line in the right hand, with "pizz." markings in the lower staves.