

Guy ROPARTZ
(1864-1955)

4 POÈMES

d'après l'*Intermezzo* d'Henri Heine
pour voix et piano

3. Ceux qui, parmi les morts d'amour

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.

Guy ROPARTZ (1864-1955)

Après avoir entrepris des études de droit pour satisfaire aux désirs de ses parents, Ropartz intègre en 1885 le Conservatoire de Paris, où il étudie avec Théodore Dubois, Jules Massenet, puis César Franck, dont il sera l'un des plus tardifs partisans du XX^e siècle. D'autres disciples, comme d'Indy et Magnard, compteront parmi ses meilleurs amis. Tout en menant ses études musicales, Ropartz poursuit l'écriture littéraire, pour laquelle il a très tôt montré des dispositions. En 1894, il est nommé directeur du conservatoire de Nancy, poste qu'il occupera un quart de siècle, animant avec une grande autorité et une infatigable ferveur la vie musicale de la ville, en dirigeant notamment des concerts symphoniques réputés. En 1919, c'est à la tête du conservatoire de Strasbourg que Ropartz est nommé, ainsi qu'à celle des Concerts symphoniques de la ville. Il se retire en 1929 dans sa région natale, la Bretagne, souvent dépeinte dans ses partitions, ce qui lui valut le surnom de « chantre d'Armor » – notamment dans son opéra *Le Pays* (1910). Jusqu'en 1950, Ropartz enrichit régulièrement son catalogue d'œuvres. Parmi les quelques deux cents partitions qu'il laisse figurent cinq symphonies, des pièces religieuses, de la musique de chambre et des poèmes symphoniques. Sa musique est admirablement maîtrisée, d'une architecture solide héritée de Franck, harmoniquement riche, dans la lignée du chromatisme wagnérien mais de plus en plus modale, sans emphase inutile. Sa réputation d'austérité a souvent été exagérée, au mépris d'une réelle sensualité post-romantique.

*In 1885, after studying law to comply with his parents' wishes, Ropartz entered the Paris Conservatoire, where he took lessons with Théodore Dubois, Jules Massenet, then later César Franck, becoming one of the last 20th-century champions of the latter's music. Among his best friends were other disciples such as d'Indy and Magnard. At the same time as studying music, Ropartz was also writing literature, for which he showed an early talent. In 1894, he was appointed director of the Nancy Conservatory, a post which he held for a quarter of a century with great authority and tireless enthusiasm. He had a great impact on the musical life of the town, in particular by conducting regular symphonic concerts to great acclaim. In 1919, Ropartz was made director of the Strasbourg Conservatory and put in charge of the town's Concerts Symphoniques. In 1929, he retired to his native region of Brittany, which he frequently depicted in his works, particularly in his opera *Le Pays* (1910), hence his nickname of the "bard of Armor". Until 1950, Ropartz regularly added to his catalogue. The two hundred or so works he left to posterity include five symphonies, some religious pieces, chamber music and symphonic poems. His music was wonderfully disciplined with a solid structure inherited from Franck, harmonically rich, in the tradition of Wagnerian chromaticism, and increasingly modal, although never unnecessarily bombastic. Ropartz's work displays a genuinely Post-Romantic sensuality, despite his often exaggerated reputation for severity.*

2
4

pp
Ceux qui, par - mi les morts d'a-mour, Ont pé-

7

- ri par le su - i - ci - de Sont en - ter - rés au car - re - four

11

Musical score for measures 11-13. The score is in 3/2 time and consists of three systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Là sè - pa-nou-it et ré -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics markings of *mp* and *p*. The second system continues the vocal line and piano accompaniment. The third system features a piano solo with the instruction *en dehors* and a dynamic marking of *p*. The piano solo consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

14

Musical score for measures 14-17. The score is in 3/2 time and consists of three systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "- si - de U - ne fleur bleue é - tran - ge fleur Aus - si ra - re que sa cou -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mp* and *p*. The second system continues the vocal line and piano accompaniment. The third system features a piano solo with a dynamic marking of *p*. The piano solo consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- leur _____ Au-cun nom ne l'a dé-si-

f *mf* *mf* *p* *pizz.* *arco*

22 *p* *rall.*

-gné - e C'est la fleur de l'à - me dam-né - e!

pp *pp* *pp* *pp* *rall.* *mf*

26 **a tempo**

Pen-dant la nuit au car-re - four Je sou - pi - re dans le si -

a tempo

30

- lence Au clair de lune se ba - lan - ce La

ppp *pp* *f* *dim.*

34 **rall. poco**

a tempo

fleur des dam-nés de l'a - mour!

Musical score for the first system, measures 34-37. It includes vocal lines and piano accompaniment. The piano part features a triplet in measure 34 and pizzicato chords in measures 35-37. Dynamics include *p*, *f*, and *pizz.*

rall. poco

a tempo

Musical score for the second system, measures 38-41. It includes piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and accents.

38

riten.

Musical score for the third system, measures 42-45. It includes piano accompaniment with sustained chords in the right hand and a bass line in the left hand. Dynamics include *p* and *ppp*.

riten.

m.g.

Musical score for the fourth system, measures 46-49. It includes piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *ppp*.