



PALAZZETTO  
BRU ZANE  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE

HERVÉ  
(1825-1892)

# PARIS EXHIBITION

Ballet en 3 tableaux

– 1889 –

Espagnoles et Séguédille

*RÉDUCTION 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<sup>e</sup> 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.*

## HERVÉ (1825-1892)

Compositeur, auteur dramatique, acteur, chanteur, metteur en scène et directeur de troupe français, Hervé est généralement considéré comme le père de l'opérette, bien que ce titre soit parfois attribué à son rival, Jacques Offenbach, dont la carrière est parallèle à la sienne. Orphelin de père à dix ans, Florimond Ronger s'installe à Paris où il devient choriste dans la maîtrise de l'église Saint-Roch. Ses dons musicaux lui valent d'être présenté à Auber, alors au sommet de sa popularité, qui lui donne des leçons de composition. Bientôt organiste à Saint-Eustache, il est également figurant et choriste dans différents théâtres de banlieue. Il écrit en 1847 une pochade, *Don Quichotte et Sancho Pança*, considérée comme la première « opérette ». Chef d'orchestre de l'Odéon puis du Palais-Royal, il inaugure en 1854 une petite salle du boulevard du Temple qu'il baptise Folies-Concertantes puis Folies-Nouvelles et où il présente des opérettes de sa composition mais aussi l'une des premières opérettes d'Offenbach (*Oyayaye ou la Reine des îles*, 1855). En 1856, des démêlés avec la justice le forcent à se retirer. La salle est cédée en 1859 à la comédienne Virginie Déjazet qui la rebaptise de son nom. Il se produit en province comme chanteur avant de se réinstaller à Paris. Il prend la direction musicale des Délassements-Comiques où il fait jouer une œuvre dont l'excentricité frappe le public, *Le Hussard persécuté*. Il donne ensuite aux Variétés *Le Joueur de flûte*, dont le thème préfigure *La Belle Hélène*, mais c'est aux Bouffes-Parisiens que sont représentés *Les Chevaliers de la Table ronde*, sa première grande opérette. Par la suite, il devient le compositeur maison du théâtre des Folies-Dramatiques avec *L'Œil crevé* (1867), *Chilpéric* (1868) et *Le Petit Faust* (1869). À l'aide de ces deux derniers titres, Hervé entame une fructueuse carrière anglaise, interprétant lui-même certains personnages. Les nouvelles pièces qu'il écrit pour Paris connaissent moins de succès. En 1878, il tient le rôle de Jupiter dans une reprise d'*Orphée aux enfers*, sous la direction d'Offenbach, puis débute le cycle des vaudevilles-opérettes qu'il compose pour Anna Judic, étoile du théâtre des Variétés : *La Femme à papa* (1879), *La Roussotte* (1881), *Lili* (1882) et enfin *Mam'zelle Nitouche* (1883). Cette dernière œuvre s'inspire de ses débuts, alors qu'il était organiste le jour et compositeur d'opérettes le soir. En 1886, Hervé quitte Paris pour Londres et y compose une série de ballets pour l'Empire Theatre. Il rentre en France en 1892 où il donne un ultime opéra-bouffe, *Bacchanale*, peu de temps avant sa mort, le 3 novembre 1892.

## HERVÉ (1825-1892)

*Hervé, composer, librettist, actor, singer, stage director and opera company manager, is generally considered to be the father of operetta, although this title is sometimes given to his rival Jacques Offenbach, whose career ran in parallel to his. When his father died, the ten-year-old Florimond Ronger moved to Paris, where he became a choirboy at the church of Saint-Roch. His musical gifts led to his being presented to the composer Daniel-François-Esprit Auber, then at the height of his fame, who gave him private lessons. He was subsequently appointed organist of the chapel at Bicêtre, and it was there that he composed his first small-scale opéra-comique, L'Ours et le Pacha, for performance at that institution, then still known as a 'lunatic asylum'. After a few years he succeeded in obtaining a more prestigious organist's post, at the church of Saint-Eustache. Alongside his functions there, he embarked on a theatrical career, initially as a chorus singer and bit-player in a number of suburban theatres. It was this time that he adopted the pseudonym of Hervé. In 1847 he composed a sketch called Don Quichotte et Sancho Pança, which has come to be regarded as the first 'operetta'; it was premiered in a small theatre on the boulevard Montmartre, but soon transferred to the more prestigious stage of the Opéra-National, recently founded by Adolphe Adam. Having established himself as conductor of the orchestra of the Odéon, then of the Théâtre du Palais-Royal, in 1854 he opened a theatre on the boulevard du Temple which he called Les Folies-Concertantes, later Les Folies-Nouvelles. Here he presented operettas that he composed himself (among them Le Compositeur toqué, La Fine Fleur de l'Andalousie and Un drame en 1779), but also early works by Offenbach (Oyayaye ou la Reine des îles, 1855) and Léo Delibes (Deux sous de charbon, 1856). Trouble with the law and health problems forced him to retire temporarily, and in 1859 he sold the theatre to the actress Virginie Déjazet, who renamed it after herself. A great traveller, Hervé then appeared in the provinces as a singer for a while before re-establishing himself in Paris. He now took over the musical direction of the Délassements-Comiques, where he performed a work whose eccentricity made a striking impression on the public, Le Hussard persécuté. This was followed at the Théâtre des Variétés by Le Joueur de flûte, a one-act opéra-bouffe on a subject prefiguring La Belle Hélène. Les Chevaliers de la Table ronde, an opéra-bouffe in three acts on a libretto premiered at the Bouffes-Parisiens, is the first of Hervé's full-length operettas. After this, in addition to working as conductor at the Eldorado, he became the house composer of the Théâtre des Folies-Dramatiques, where he enjoyed great success with L'Œil crevé (1867), Chilpéric (1868) and Le Petit Faust (1869). The last two works provided Hervé with an opportunity to launch a fruitful English career, since he went to London to stage them in person. The new works he gave in Paris were less successful (Le Trône d'Écosse, 1871; La Veuve du Malabar, 1873; Alice de Nevers, 1875). In 1878, he played the role of Jupiter in a revival of Orphée aux enfers under the direction of Offenbach himself, and then began the cycle of vaudevilles-opérettes he composed for Anna Judic, the star performer of the Théâtre des Variétés: La Femme à papa (1879), La Roussotte (1881), Lili (1882) and finally Mam'zelle Nitouche (1883). This last piece was based on his own beginnings in the profession, when he was an organist by day and composer of operettas in the evenings. In 1886 Hervé left Paris for London and composed a series of ballets for the Empire Theatre. He returned to France in 1892, producing one final opéra-bouffe, Bacchanale, shortly before his death on 3 November 1892.*

# PARIS EXHIBITION

## Espagnoles

Musique d'Hervé

Allegro vivo

The first system of the musical score is in 3/4 time, marked 'Allegro vivo' and 'f' (forte). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment of chords and single notes.

The second system continues the piece, starting at measure 6. The right hand has a more active melodic line with slurs and accidentals, while the left hand continues with a steady accompaniment of chords.

The third system begins at measure 11. The right hand continues with a melodic line, and the left hand features a prominent double bar line with a fermata over a chord, indicating a moment of suspension or emphasis.

The fourth system starts at measure 16. The right hand has a melodic line with slurs, and the left hand provides a consistent accompaniment of chords and notes.

The fifth system begins at measure 21. The right hand features a melodic line with slurs and accidentals, while the left hand continues with a steady accompaniment of chords.

2

26 *8va*

31 (*8va*) **Più lento**

*p*

36

41

46 **a tempo**

*mf*

52

58

*cresc.*

Measures 58-62: Treble clef, key signature of two flats, 4/4 time. A long slur covers the entire system. The right hand plays a melodic line with a fermata over the first measure. The left hand plays a rhythmic accompaniment of eighth notes.

63

Measures 63-67: Treble clef, key signature of two flats, 4/4 time. The right hand has a melodic line with a slur and a fermata over the first measure. The left hand continues with eighth notes, including some rests.

## Séguédille

**Allegro vivo**

*f*

Measures 1-5: Treble clef, key signature of one sharp, 3/4 time. The right hand plays a series of chords with a melodic line. The left hand plays a bass line with chords.

6

Measures 6-10: Treble clef, key signature of one sharp, 3/4 time. Continuation of the chordal texture from the previous system.

11

Measures 11-15: Treble clef, key signature of one sharp, 3/4 time. Continuation of the chordal texture, ending with a repeat sign.

16

Musical score for measures 16-20. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests.

21

Musical score for measures 21-26. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests.

27

Musical score for measures 27-32. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests. A *p* dynamic marking is present in measure 32.

33

Musical score for measures 33-37. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests.

38

Musical score for measures 38-42. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests. A *mf* dynamic marking is present in measure 40.

43

Musical score for measures 43-47. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes and rests.



rall.

48

Poco lento

54

60

66

71

76

pp

Musical score for measures 76-80. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *pp* (pianissimo).

81

Musical score for measures 81-85. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the previous section.

86

Vivo

*f*

Musical score for measures 86-90. The tempo changes to *Vivo*. The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic. The dynamic marking is *f* (forte).

91

1.

Musical score for measures 91-95. This section is the first ending of a repeat. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The first ending concludes with a double bar line.

96

2.

Musical score for measures 96-100. This section is the second ending of a repeat. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The second ending concludes with a double bar line.