

The music of the first version

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Any new edition of *La Vie parisienne* inevitably raises questions about the object thus restored and fixed on the printed page. It was never premiered in this form, nor is it founded on a single document – such as an autograph manuscript – that would definitively establish its authority, or the composer's consent to its performance. There is therefore a considerable risk of appearing to counter the wishes of an artist who, moreover, retouched various passages of the score on numerous occasions in subsequent years. This – legitimate – criticism would be in keeping with the pronounced tendency, since the late nineteenth century, to give the composer of an opera pride of place in the hierarchy of authors and the last word when it comes to arbitration. Today, when faced with a revival of an old opera, commentators are always ready to take exception to outright cuts or even alterations in musical passages, while paying little heed to rewritten dialogue or the use of sets that contradict the libretto. Are the authors of that libretto not entitled to a similar degree of respect?

A work such as *La Vie parisienne* cannot be attributed to Offenbach alone. Moreover, the version premiered in 1866 undoubtedly bears the stamp of its first performers, whose comic abilities or vocal inadequacies also played their part in shaping the work, much to the chagrin of its authors. The edition recorded here removes the imprint of the Palais-Royal troupe on the score in order to give the *opéra-bouffe* the opportunity to find expression through the talents an ideal vocal cast.

The authority that we have privileged in the editorial process is that of the librettists. The compilation of the musical sources detailed below aims first and foremost to reconstruct the original libretto by Meilhac

and Halévy: the text submitted to the censor's office on 29 August 1866 and which, by then already set to music by Offenbach in vocal score, had been rehearsed for six weeks before being revised. This priority accorded to the literary contributors over the composer should not shock our contemporary sensibilities: it was the same hierarchy that prevailed at the time on theatre posters and in the press. The very fact that all the music exists is enough to demonstrate Offenbach's approbation of the qualities of that libretto. We have also allowed ourselves a few musical inserts to words that were not included in the librettos submitted to the censor, but which – though eventually removed – were also set to music: Urbain's air and the Finale of Act Two.



SOURCES

With this purpose in mind, our edition draws on primary sources which are mostly unpublished and have remained little-known until now:

• The manuscript orchestral material from the premiere on 31 October 1866, recently identified at the Département des Arts du Spectacle of the Bibliothèque Nationale de France (BNF), in the Fonds du Théâtre des Variétés (COL-106). This complete set of instrumental and vocal parts presents a record of the five acts of *La Vie parisienne* as they existed at that date, albeit in the form of a palimpsest, as is manifest in various ways: deleted pages, labels pasted over existing pages, straightforward erasures, etc. Some sections of the unperformed version are to be found under the so-called 1866 version.

• The *partie de violon conducteur* of Acts One to Four preserved in the same collection (4-COL-106(1742)): this consists of a set of synthetic music books used by the leader of the orchestra, which he directed from his first violin desk. They contain the vocal lines of all the characters, the sung text (often the pre-censorship version, a precious detail), the musical lines of the first violins and basses, and the rest of the harmony

(woodwind, brass and percussion) in schematic form. The volume for Act Four is dated 31 October 1866 (and so unfortunately does not correspond to the unpublished version); the equivalent for Act Five is missing entirely.

- A set of music manuscripts discovered in the Fonds du Théâtre du Palais-Royal (BNF, Département des Arts du Spectacle). Some of these documents complete the set of parts now shelfmarked under ‘Théâtre des Variétés’, but had never been moved into that section because they had not been used in performance. Precisely for that reason, the ‘Palais-Royal’ manuscripts suffer from fewer cuts, erasures or pasted pages, and present a more detailed state of the pre-premiere version.

- The autograph full score (in Offenbach’s hand), which can be consulted online at the digital library of The Juilliard School in New York. In addition to almost 500 pages corresponding more or less to the five-act version of 1866, with autograph annotations in German and musical additions expanding the scoring (probably for the Vienna revival), a batch of 160 pages of music – sketched before being withdrawn or, on the contrary, reorchestrated – completes this invaluable manuscript source. As the Critical Report of the Offenbach Edition Keck (OEK) admits, this invaluable source was ‘lacking [for] a truly exhaustive reconstruction of the original orchestration’ at the time when that edition was prepared. It lies at the heart of our new edition.

These principal sources are supplemented by other documents, in particular two vocal scores (in five acts published by Heu in 1866 and in four acts published by Gregh in 1873), a manuscript short score of an excerpt from the *Rondo du Brésilien*, copyist’s material produced in Geneva probably in 1866-67 and, finally, the critical edition of the OEK, published in 2000 and edited by Jean-Christophe Keck.

We have also collated documents of a literary character:

- Several librettos, whether ‘pre-censorship’ (including an already known copy from the Archives Nationales, but above all an extensively annotated copy that we discovered in the Département des Arts du Spectacle)

or printed. The most precious among the latter is a libretto published by La Librairie illustrée, an edition boasting a rich iconography, whose preface signed 'XX' proves to be from the pen of Ludovic Halévy himself. We were able to make this attribution very recently thanks to the discovery of the draft of this historic introduction by the work's librettist.

• Two staging manuals (*livrets de mise en scène*) preserved in the Fonds de l'Association des Régisseurs de Théâtre (ART) of the Bibliothèque Historique de la Ville de Paris. Neither of these two documents dates from the premiere of *La Vie parisienne*, and both concern the 1873 version in four acts, of whose staging they seem to be a faithful transcription, even if they probably date from slightly later.

• A digest of press articles from the days following the premiere. This collection of sources is available online at Bru Zane Mediabase.

• A number of registers and administrative documents held in the BNF's Arts du Spectacle collection, in particular the register of the Fonds du Théâtre du Palais-Royal, from 6 June 1831 to 14 January 1899, vol. 188, and the *Répertoire général* of the Théâtre du Palais-Royal, vol. 1.



DESCRIPTION BY NUMBER

(Act One)

• No.1: *Ouverture*

The original overture is a brief prelude of 92 bars that leads into the first scene. It is identical with the version premiered in 1866.

• No.2: *Introduction 'Nous sommes employés de la ligne de l'Ouest'*

This introductory chorus is usually performed with a cut from bars 59 to 95. We present the complete version and publish Offenbach's unpublished orchestration for these 37 bars.

• No.3: *Chœur et scène 'Le ciel est noir'*

The 1873 version incorporates in this number an entrance air for Métella

(‘Connais pas!’) that was intended to persuade Hortense Schneider to accept the role, which she considered too small. We perform here the original version of just 71 bars, which corresponds to the version premiered in 1866.

♣ No.4: *Couplets de Bobinet* ‘Elles sont tristes, les marquises’

This number was not altered in the course of the revivals, but the autograph full score reveals some interesting details, notably concerning the trills in the accompaniment in bars 13, 17, 50 and 54. These are absent from the full score but were added in pencil to the Arts du Spectacle material, probably during rehearsals. It should also be noted that since the original version of *La Vie parisienne* clearly distinguishes the vocal tessitura of Bobinet (baritone) from that of Gardefeu (tenor), we suggest that the two singers should swap vocal lines for bars 36-38 and 73-75, a procedure that seems better suited to the respective compasses of the two roles.

♣ No.5: *Triolet de Gardefeu* ‘Ce que c’est pourtant que la vie’

This musical setting is a completely new addition to our edition. It is the first version of this number, probably never performed at the time. Offenbach subsequently made a completely different new setting of the same text with two different orchestrations. We found the text, vocal line and orchestration in the Arts du Spectacle material. Certain words (‘Danoise’ instead of ‘Suédoise’, for example) attest to its earlier date and its conformity with the pre-censorship manuscript libretto.

♣ No.6: *Trio* ‘Jamais, foi de Cicérone’

All the sources confirm that this trio was not altered in any way in the various versions of the work.

♣ (No.7: *Finale*)

♣ No.7A: *Chœur* ‘Paris! Paris!’

The first 20 bars of this finale are unpublished and come from a reduction for voice and piano preserved in the Fonds du Palais-Royal. They have been orchestrated in the style of Offenbach. The ensuing bars (21 to 36) are also unpublished and come from the autograph full score, where they appear fully scored. We have not included two phrases for the Baron

and Baroness, which are sketched in the autograph score and in the vocal score from the Palais Royal, but were apparently never finalised and orchestrated.

♣ No.7B: *Rondeau du Brésilien 'Je suis Brésilien, j'ai de l'or'*

This celebrated Rondeau is presented in a version free of the cuts that generations of short-breathed singers have inflicted on it. Heard here for the first time are bars 218 to 225 (found in the autograph full score and in the Variétés material). Bars 117 to 217 restore the original orchestration found in the same sources. We have incorporated the fermatas which appear in the *violon conducteur* part from the Théâtre des Variétés and which attest to the way its first interpreter performed the number (and the difficulties it caused him).

♣ No.7C: *Strette 'Paris! Paris! Paris!'*

Bars 346 to 361 are unpublished, the first eight being in Offenbach's hand and the last eight orchestrated by the Palazzetto Bru Zane team, since only the vocal line and harmonisation are specified in the autograph full score. From bar 362 onwards, we have restored the original text from the autograph full score and the pre-censorship librettos (notably including onomatopoeic effects imitating locomotive whistles).

(Act Two)

♣ No.8: *Entr'acte*

All the sources confirm that the composer made no changes in the course of the revisions.

♣ No.9: *Duo du Bottier et de la Gantière 'Entrez, entrez, jeune fille à l'œil bleu'*

We have restored bars 3 to 6, which appear in the autograph score and in that of the *violon conducteur* from the Théâtre des Variétés. In the Moderato at bar 121, we have deleted a sustained horn note (continuing to bar 124) that was added in later versions. It should be noted that the Rondeau beginning at bar 125 does not appear in the two surviving pre-censorship librettos. It probably stems from Offenbach's wish to pad out the role of Gabrielle, allotted to Zulma Bouffar.

♣ No.10: *Couplets du Baron* ‘Dans cette ville toute pleine’

The only change made to this number, according to the autograph full score and the *violon conducteur* part, is the reassignment of the vocal line in bars 30-33 and 66-69 to Gardefeu. It is given to the Baron in all subsequent versions, which are based on the first published vocal score.

♣ No.10^{bis}: *Mélodrame* ‘Qu’est-ce que tu as, toi’

At this point in the dialogue, the pre-censorship librettos state: ‘Bobinet appears rear stage, looking distressed. Melodrama with orchestra on the theme from Act One “Repeuplons les salons du faubourg Saint-Germain”.’ In the absence of any musical source, we propose a melodrama for solo violin and orchestra based on Bobinet’s song from Act One.

♣ No.11: *Rondeau de Métella* ‘Vous souvient-il ma belle’

In this number we have reinstated the pre-censorship text, which mentions Denmark instead of Sweden and contains a few saucier details. We suggest the use of expressive pauses deriving from the *violon conducteur* part, which indicate how the artist singing Métella performed the song.

♣ No.12: *Couplets du Major (Frick)* ‘Pour découper adroitement’

No changes to be noted in this number.

♣ (No.13: *Finale*)

♣ No.13A: *Ensemble* ‘Nous entrons dans cette demeure’

No changes to be noted in this number.

♣ No.13B: *Couplets de Gabrielle* ‘Je suis veuve d’un colonel’

Gabrielle’s *couplets* call for comment on a detail in the orchestration: a military call played by the cornet was added later at bars 46, 50, 52-54, 86, 90 and 92-94, and is therefore not included in our edition.

♣ No.13C: *Entrée des Allemands et des Marseillais* ‘Mesdames et messieurs, le dîner est servi’

In our edition, bars 134 to 141, which were later modified and then cut, revert to their original form (distribution of characters and lines). Bars 137 to 143 are presented for the first time with Offenbach’s original orchestration.

♣ No.13D: *Strette* ‘À table!’

Between bars 144 and 272, we present the first version of this finale, com-

pletely different from the one known hitherto. It opposes and then superimposes a chorus in German and a chorus of Marseillais (with the words partly in Provençal). Certain bars had to be harmonised here and the whole passage orchestrated in the composer's style. As Offenbach did not compose an orchestral coda to bring down the curtain, we propose using unchanged the coda from the finale of the traditional Act Two, transposed from D major to E major (the key of this *stretta*).

(Act Three)

♣ No.14: *Entr'acte*

All the sources are in agreement, and there are no alterations to report in the first 52 bars. After this, we interrupt the music and delete the opening chorus 'Il faut nous dépêcher vite', since it does not appear in the pre-censorship librettos. Even though it does feature in the majority of surviving musical sources, we thought it would be interesting to present the very first version of the dramatic concept.

♣ No.15: *Sextuor 'Donc, je puis me fier à vous?'*

Although the music of this number has not been altered, its profile is changed by the reintroduction of the character of Bertha, as in the original conception; she was subsequently replaced by two characters, Louise and Léonie, who appeared at a later stage, during the rehearsals. As a result, this number is restored to its original form as a sextet, instead of the septet of the traditional version. We have also restored the higher tessitura for Urbain as it appears in the autograph full score. We shall see below that this character is the one most affected by the composer's various second thoughts, very likely connected with the inadequacies of the artist cast in the role.

♣ No.16: *Air d'Urbain 'C'est ainsi, moi, que je voudrais mourir'*

This air is an especially exciting rediscovery, since it appears in the list of pieces announced by Heu for separate publication, but was probably never issued. It was composed during the summer of 1866, for it figures prominently in the vocal scores and some of the parts prepared before

the first performance. Nevertheless, it seems not to have been sung on the evening of the premiere and, according to the OeK's critical apparatus, was then resurrected for a few performances before being dropped altogether. It is noteworthy that it does not appear in any of the extant librettos. It was originally composed in the key of B flat major, for bass voice. In order to place it in the baritone tessitura Offenbach planned for the role of Urbain in the other numbers of the original version, we have transposed it up a fourth, to E flat major. A few octave *ossias* appear in pencil in a version for voice and piano found in the Arts du Spectacle collection, which suggests that a problem of tessitura already existed in the summer of 1866. We have not retained these, in view of the new transposition. The separate parts from the Théâtre des Variétés made it possible to reconstitute the original orchestration in full; all of them contain a *dal segno* mark, which suggests that a second verse was planned. Unfortunately, no trace remains of any text for this that might prompt a reconstruction of it.

🎵 No.17: *Trio diplomatique 'Rien ne vaut un bon diplomate'*

This trio is also an absolute novelty, but unlike the preceding number, it appears in the pre-censorship librettos (where it is crossed out in its entirety). Two musical sources coexist: the autograph orchestral score, which provides the vocal lines and numerous indications of harmony, and a rehearsal score for the singers, found in the Fonds du Théâtre du Palais-Royal, which contains the complete accompaniment in keyboard reduction. There, as in no.16, but in more meticulous fashion, Urbain's vocal line has been simplified in pencil with the aim of making it singable by the artist, though the attempt was clearly not successful. These modifications prove that rehearsals for this piece were begun with the firm resolve to perform it in public. We have realised the orchestration of the entire number in Offenbach's style.

🎵 No.18: *Duo 'L'amour, c'est le cœur qui s'entrouvre'*

This duet did not undergo many changes from one version to another, but our new edition restores an early and hitherto unknown state. Here the listener will discover the pre-censorship text (including a first line that

changes the incipit of the number) and the fifteen comical repetitions of ‘sans nous’ at the end, which appear in the 1866 vocal score and were subsequently altered.

♣ No.19: *Quintette ‘Ah qu’il est bien!’*

This is another completely unknown piece, written in mazurka time and giving pride of place to the female parts. Here once more we encounter the character of Bertha – the role split between Louise and Léonie in later versions. The Arts du Spectacle material makes it possible to perform Offenbach’s complete orchestration. The vocal lines come from the *violon conducteur* part in the Théâtre des Variétés material.

♣ No.20: *Couplets de Gabrielle ‘On va courir, on va sortir’*

This song is identical in all the sources except for the Baron’s line ‘Comme un choc’ (bar 27), which appears only in the five-act vocal score published by Heu and has therefore been deleted. We have restored the fermata at the end of the second verse, which is present in the autograph full score.

♣ No.21: *Sextuor ‘Son habit a craqué dans le dos!’*

In later versions, this sextet became a ‘morceau d’ensemble’. In line with the pre-censorship librettos, the manuscript full score and the *violon conducteur* part from the Théâtre des Variétés, we have omitted the roles of Prosper and Urbain, and combined those of Louise and Léonie in the single person of Bertha (for the reason already explained). Bars 12 to 30 revert to Offenbach’s original orchestration, whereas they have been completed in the OEK edition, presumably from the piano part. The distribution of the words between the characters also reverts to its original rhythm (numerous differences are apparent between the autograph full score and the vocal score printed by Heu in 1866).

♣ (No.22: *Finale*)

This finale is one of the key numbers in this new edition. Offenbach set out his wishes for the finale of Act Three in a letter to Meilhac and Halévy dated July 1866, in which he described the structure he wanted, which was to become the definitive version. The version recorded here therefore predates that letter. This explains its absence from the pre-censorship librettos. Nevertheless, the complete vocal lines and a partial piano

reduction can be found in the autograph full score. We have orchestrated the entire piece in Offenbach's style, and completed the harmony where it was left blank. We have divided it into four parts:

♣ No.22A: *Introduction et chœur allemand 'Nous ne faisons rien ce soir'*

From bar 23 to bar 39, the vocal lines are left wordless in the manuscript. We have opted to set them to onomatopoeic sounds ('lo' and 'la') to accentuate the 'Tyrolienne' (yodelling) character of this passage. The Moderato from bars 39 to 50 has been harmonised and orchestrated like a parody of Italian music, giving the impression that Gabrielle is about to sing a cavatina in the manner of Adelina Patti, whereas in the end she opts for a café-concert song, which she announces at the last minute: 'La Balayeuse'.

♣ No.22B: *Chanson de la Balayeuse (Gabrielle) 'Sous la pluie, une balayeuse'*

Apart from a very few bars, this song has come down to us unharmonised. Note the transition between the first and second verses, which suggests a slightly different orchestration for the beginning of the second verse. The instrumentation has been realised on this assumption.

♣ No.22C: *Pastourelle 'Lèv'ra t'y l'pied'*

This 'Pastourelle', which is the occasion for a choreographic duel between Bobinet and the Baron, is the highlight of the finale and involves all the soloists present on stage. Here we have continued the process of orchestration, working from the harmonic matrix and vocal lines provided by Offenbach.

♣ No.22D: *Galop 'Feu partout'*

This version of the famous Galop presents melodic extensions that were later to disappear. For the bars that appear in both the original score and the version of the premiere, we have used Offenbach's orchestration *in extenso*, adapted to a transposition into A major (the final version is in C). A coda (bars 312 to 322) was composed by combining the three principal motifs of the Galop.

(Act Four)

This original version of the act is entirely new in comparison with the version premiered in 1866. It has come down to us through the pre-censorship librettos (for the sung and spoken text), the separate parts for certain roles and the chorus drawn from the Fonds du Palais-Royal, and the autograph full score (which contains only the vocal lines and a piano short score offering a rudimentary and often incomplete harmonisation). Together with Halévy's correspondence, this collection of documents provides the evidence that the act was rehearsed and then abandoned a few weeks before the premiere. As is usual in his preparatory documents, Offenbach gives no melodic or harmonic blueprint for the overtures, entr'actes and instrumental codas, which we therefore had to invent. With the exception of the 'Trio des ronflements' (no.24), which has been appended to the OEK edition since 2000, this act remained unpublished until recently: after a partial premiere in 2013 at the Bruniquel Festival (though without the finale and orchestrated for forces different from Offenbach's), it was published by the OEK in spring 2021 at the same time as we announced our own edition.

🎭 No.23: *Entr'acte*

The 'standard' entr'acte that now occupies this position is based on motifs heard in the traditional Act Three finale (in particular, 'Tout tourne, tourne, tourne'). It therefore conflicts with our research. Hence we decided to compose an ad hoc entr'acte drawing on two of the rediscovered themes: the Song of the Marseillais from Act Two and the Diplomatic Trio from Act Three.

🎭 No.24: *Trio des ronflements* 'Crr... Crr... Crr... Ah! Quelle fête!'

This trio is remarkable in that it quotes motifs heard in the original Act Three finale: the theme of the Galop, but most notably that of the Pastourelle (whose harmonisation Offenbach subtly differentiates between its two appearances). Their recurrence forges a firm link between the two acts, which also take place in a single setting, the Hôtel de Quimper-Karadec, before and after the party. Urbain once again makes his mark in a high

baritone tessitura, which is no longer the case in the final version of *La Vie parisienne*.

♣ No.24^{bis}: *Romance a cappella de Mme de Quimper-Karadec* ‘Ah! Si je pouvais croire’

Only the text of this romance appears in the pre-censorship librettos. It seems that it was never set to music. Nonetheless, since a stage direction states that Mme de Quimper-Karadec ‘stretches out on the sofa and sings herself to sleep’, we offer the rediscovered text and suggest that the performer hum the words (at least the beginning) to a tune of her choice. Hence our apocryphal title ‘Romance a cappella’.

♣ No.24^{ter}: *Reprise du Trio des ronflements* ‘Crr... Crr... Crr... Que j’ai mal à la tête!’

The libretto states that immediately after the Romance no.24^{bis} there is a ‘reprise of the [snoring] terzetto, quietly at first, then *rinforzando*’. As Offenbach did not compose anything for this reprise, we have decided to reuse the beginning and end of the Trio, no.24.

♣ No.25: *Quatuor* ‘Jean le cocher?’

This quartet, which incorporates solo sections (*couplets*) for Pauline, is probably one of the finest numbers in the original *La Vie parisienne*. Its highly developed structure (which, like the Diplomatic Trio in Act Three, is very much in the spirit of the large ensembles Offenbach was writing at the same time for the Théâtre des Variétés) features a particularly comic theatrical situation: to everyone’s surprise, Pauline passes the Baron off as her future husband, ‘the coachman Jean’.

♣ No.26: *Fabliau de la Baronne* ‘Hier au bois’

In performances of the version of the 1866 premiere, the Baroness is usually deprived of her second solo (‘Je suis encore tout éblouie’), which is one of the cuts traditionally made in the work. In the pre-premiere version, however, she was assigned a saucy ‘fabliau’, which we have reinstated. Here she gives a detailed account of her excursion in the woods, in which she naïvely confuses a society lady with a prostitute servicing her client. One of the merits of this Fabliau is that it recalls the carriage ride mentioned by Gardefeu in Act Three, Scene 2.

☛ (No.27: *Finale*)

This is the only number to which two previously silent characters make a contribution: Noël and Louis, servants of Mme de Quimper-Karadec. Even so, they have very little to sing as soloists. We would draw attention here to the tessituras of Mme de Folle-Verdure and Mme de Quimper-Karadec, whose vocal and dramatic types are characteristic of ‘mother’ or ‘dowager’ roles, but who, in certain ensemble passages (bars 35-54, 93-96 and 112-136 for example), curiously find themselves singing the highest voice among the soloists. We propose dividing the finale into three parts:

☛ No.27A: *Introduction ‘Madame est servie!’*

The first part of the finale assembles all the characters of the act as in the resolution of a boulevard comedy.

☛ No.27B: *Ensemble ‘Ma tête! Nous devenons fous’*

This is one of the most impressive solo ensembles (thirteen characters) without a chorus in Offenbach’s catalogue. In the transition to the Galop (bars 136-155), the composer quotes the Bootmakers’ Chorus from Act Two and the theme from Gabrielle’s Tyrolienne.

☛ No.27C: *Galop ‘Feu partout’*

The Galop is also a synthetic reprise, this time of the Act Three Finale. As a result, this initial version of Act Four becomes an immense reservoir of thematic recurrences unlike anything else Offenbach wrote. Since he did not indicate a coda for the end of this Galop, we have repeated the conclusion of the traditional Act Three (in A major instead of C). In this way we have been able to conserve the composer’s own musical gesture and orchestration as the curtain falls on the tableau at the Hôtel de Quimper-Karadec.

(Act Five)

☛ No.28: *Entr’acte*

This long entr’acte, which derives its principal material from Métella’s Rondeau (‘C’est ici l’endroit’) from later in the act, was almost entirely reorchestrated in the OEK edition. It is presented here with a large

proportion of its original instrumentation, even if a few pasted-over pages and cuts in the material from the Théâtre des Variétés make it impossible to get back to the original instrumentation throughout. We have filled in the missing passages. The oboe, bassoon, trombone, percussion, violin I, viola, cello and bass lines are complete. Other lines have been completed in part: the clarinets (bars 92-306), flutes (bars 103-285), horns (bars 119-306), violins II (bars 144-306) and cornets (bars 278-306). In order to realise the scoring fully, we made use of the indications of orchestration in the Heu vocal score, along with a number of cues inserted in the individual instrumental parts (for example, flute cues added to the cornettists' parts to enable them to follow the music when they had no notes to play).

♣ (No.29: *Chœur des Garçons et Couplets d'Alfred*)

The role of Alfred, which only appears in this fifth act, was subsequently reassigned to Urbain. We have reinstated it according to the indications of the pre-censorship libretto and the autograph full score.

♣ No.29A: *Chœur des Garçons 'Bien bichonnés et bien rasés'*

This chorus is presented in a version that conforms with all manuscript and published sources, aside from the material from the Théâtre des Variétés, which indicates a cut from bars 73 to 79.

♣ No.29B: *Couplets d'Alfred 'Avant toute chose'*

Alfred's song underwent few changes during the rewrites of the work. The deletion of the recitative 'Fourrez-vous dans la boule' – restored in our edition – led to the addition of an orchestral ritornello in 1866 (proof of this is that even though this recitative is present in the score published by Heu in 1866, it is not in the libretto printed the same year). The ritornello was shortened in 1873 (as evidenced by the vocal score published by Gregh).

♣ No.30A: *Chœur 'En avant les jeunes femmes'*

Offenbach later used the principal motif of this chorus as the initial theme of the 'long' overture to *La Vie parisienne* when the work was rewritten. No changes were made to this number in the various later versions.

♣ No.30B: *Duo de Gabrielle et du Brésilien 'Hier à midi la gantière'*

Consultation of the autograph full score made it possible to restore the

original text and its distribution among the protagonists, both of which were subsequently modified.

♣ No.30C: *Scène et Ronde 'Mesdames et messieurs, le dîner est servi'*

The nine bars of introduction (121-129) come from the autograph full score; they still appear in some parts in the Arts du Spectacle material (in particular the third Violin I part and the second Violin II part). The ensuing Ronde is moved to the Act Five Finale in the traditional versions. Originally – as the pre-censorship libretto attests – it was placed here, after the duet for the Brazilian and Gabrielle, but featuring far fewer characters, since it was not intended to conclude the work. It will be noted that the order of the *couplets* is reversed in the original version. We will see later that its main theme is taken up again as a concluding vaudeville, as is customary in this repertory. A chorus with the opening line 'Du bruit, du plaisir, de l'amour' appears in the pre-censorship libretto, but seems never to have been set to music. At any rate, we have found no trace of it.

♣ No.31: *Pantomime sur 'Don Giovanni' no.1 (Trio des Masques)*

This quotation from the minuet in Mozart's *Don Giovanni* was modified in later versions. It is presented in Offenbach's original, fuller orchestration. It continues with two previously unpublished transitional bars (bars 6 and 7) and an Adagio (bars 8 to 14), which was discovered in the material from the Théâtre des Variétés.

♣ No.32: *Rondeau de Métella 'Vous êtes ici... parlons bas...'*

Our edition constitutes the first publication of bars 1 to 30, which offer an extension of the familiar recitative ('C'est ici l'endroit'). The orchestration is Offenbach's. We have also restored the sung text of the Rondeau as it was before it was censored.

♣ No.33: *Pantomime sur 'Don Giovanni' no.2* and No.33^{bis}: *Pantomime sur 'Don Giovanni' no.3*

These two numbers were found in the material from the Théâtre des Variétés. They continue the references to Mozart's *Don Giovanni* begun with the Pantomime no.31. We have partially completed Offenbach's orchestration of it, but working on the basis of several 'tacets' in the wind parts that suggest a scoring for strings alone. The first pantomime (no.33)

quotes the trio for Don Giovanni, Leporello and the Commendatore when the last-named knocks on the seducer's door; the second (no.33bis) repeats the most famous passage of the Commendatore's invocation in the same trio, which Mozart also uses at the beginning of the *Don Giovanni* Overture.

♣ No.34: *Charivari 'Oh! Qu'elle est vieille cette histoire-là'*

This melodrama is a 'charivari', superimposing four successive groups of musicians in a cacophony that parodies the superimposition of the three dance orchestras in the Act One Finale of *Don Giovanni*. It has been reconstructed from the pre-censorship libretto, which gives the precise entries for the four themes. The first is played by the Baroness at the piano: it is Pâris's Rondeau ('Au mont Ida, trois déesses') from Offenbach's *La Belle Hélène*. Then, each time performed offstage by a different semichorus and piano, come *Rien n'est sacré pour un sapeur* by Louis Houssot and Auguste de Villebichot (created by Thérèse), the refrain of 'Le roi barbu qui s'avance', again from *La Belle Hélène*, and the Galop ('Ce bal est original') from Offenbach's *Orphée aux Enfers*. The composer, in plagiarising himself, thus makes a final reference to *Don Giovanni*, in which Mozart borrows from his own *Le nozze di Figaro*. The material from the Théâtre des Variétés is rather confused in this passage, which was eventually deleted. Only a few indications appear in some of the string parts. We have confined ourselves to the description in the pre-censorship libretto and so have provided piano accompaniment only, selecting the most significant melodies from the four excerpts mentioned.

♣ No.35: *Finale (reprise de la Ronde): 'Des maris infidèles'*

The reprise of the Ronde is presented in our edition in its original vaudeville form with lines alternating between the characters, as is customary in this repertory. The first eleven bars have never been published before, and we have orchestrated them in part, having had only the violin I, percussion, trombone, bassoon and clarinet lines from the Théâtre des Variétés material at our disposal.



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Costume design for *La Vie parisienne* by Draner, 1866:
Baron Gondremarck. Bibliothèque Nationale de France, Paris.

Planche de costume pour *La Vie parisienne* par Draner, 1866 :
le Baron de Gondremarck. Bibliothèque nationale de France, Paris.