

Charles KOECHLIN

SHEHERAZADE

1^{er} recueil

opus 56

pour

voix et piano

Poèmes de Tristan KLINGSOR

1. Chanson d'Engaddi *(ténor ou soprano)*
2. Paysage *(soprano)*
3. La rose du rameau sec *(basse ou baryton)*
4. La neige *(ténor ou soprano)*
5. Le ventre merveilleux *(ténor ou soprano)*

EDITIONS MAX ESCHIG
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Sheherazade

(1^{er} Recueil)

Poèmes de Tristan KLINGSOR

Charles KŒCHLIN

op. 56

I - Chanson d'Engaddi

(1914 - 1916)

Chant
(Ténor)

p Si tu veux u - ne fi - o - - le jo - li - - e

p

Et fi - ne comme u - ne fil - let - - - te a - ra - - be, Pe - ti - te fille aux chères fo - li - es

pp Pe - tite a - mou - reuse a - do - ra - - - ble Si tu veux u - ne fi - o - le

Un peu plus accentué

3 *3* *3* *Court*

d'ar-gi - le peinte et d'ar-gent ci-se - lé, mi-gnon - - - - ne,

Presque le double plus lent

3 *3*

La voi - ci pour y met - tre la myrrhe et main-te autre o - deur -

Presque le double plus lent

très clair. dolciiss.

dolciiss. (éteint)

3

d'hé - li - o - tro - - - - pe d'au - - - - tom - ne.

tranquillo

Très calme

dolciiss. *très doux et très lié*

Le double plus vite (♩ = ♪)

p

Main- te- nant, par- fu- me no- tre lit

Le double plus vite (♩ = ♪)

Cédez encore

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment starts with a piano (*pp*) dynamic, featuring a triplet of eighth notes in the right hand and a quarter note in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

de vi- o - let - te Et tes lèvres a- mou- reu- ses d'i - ris

ou 

The piano accompaniment for the second system continues with chords in both hands. The right hand has a series of chords, and the left hand provides a harmonic foundation with chords and single notes. The dynamics are consistent with the previous system.

Plus soutenu (à l'aise)

Et brû - - - le dans u - ne cas - so - let - te, cet

poco più sost.

The third system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment includes a *poco più sost.* marking. The key signature has one sharp (F#) and the time signature is 4/4.

mp(mf) Un peu retenu

é - tran - - - ge am - bre gris qui nous gri - - -

mf Un peu retenu *dimin. poco a poco* *Très lié*

presque parlé

- - - - - se.

dim. sempre poco a poco

Ped. * *Ped.* *

p

Mais

ppp *dim. sempre*

à peu près le mouv^t initial ou même un peu plus lent

gar-de pour de-main cet-te fi-o-le mys-té-ri-eu-se de myr - - rhe

p

Ces es-sen-ces de rose et de jas-min _____ Et

b^b

Plus soutenu

lais-sé-moi ce soir dor-mir dans l'or em-bau-mé de tes bou-cles plus

Plus soutenu

8^{va}

8^{va}

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "douces que tous les sachets d'Engaddi, Avec la féerique fleur". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The left hand has a triplet of eighth notes. The dynamic marking "sost." is present.

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "de ton corps — sou — ple en-tre mes bras de ma-gi-ci-". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The left hand has a triplet of eighth notes. The dynamic marking "presque f" is present. The piano accompaniment includes a section marked "mf" and "6 pour 4".

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "- en mau-dit. —". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The left hand has a triplet of eighth notes. The dynamic marking "p" is present. The piano accompaniment includes a section marked "pp" and "8^{va}b.".

II. Paysage

Andante

Piano

The piano introduction consists of three staves. The top staff features a series of chords in the right hand. The middle staff contains a melodic line with the following markings: *dolciss.*, *lumineux*, and *très tranquille*. The bottom staff provides harmonic support with chords and bass notes. The tempo is marked *Andante*.

Chant

The vocal introduction is on a single staff with the lyrics: "Les ar-bres du jar-din se dé coupent dans l'air lé-ger du soir, comme". The piano accompaniment below consists of three staves. The middle staff is marked *très doux*. The tempo is *Andante*.

The vocal line continues with the lyrics: "s'ils - étaient peints sur une fine soi - - - e. Le bel oi-seau gris qui". The piano accompaniment continues on three staves. The tempo is *Andante*.

se ba - lan - - - - - ce sur la bran - che d'un pê - cher fleu - ri

Très calme

Se gar - - de de troubler le si - len - ce d'un seul cri, Tout dort

Très calme

A tempo

Et la lu - ne qui se mire en l'eau du lac

A tempo

très calme

Est comme u - ne min - ce barque au mi - lieu d'un parc

très lié

sf:

pp

il - lu - mi - né d'or

mp soutenu

più p

3

3

Très calme *Rall. sempre* *Très lent*

smorzando

III. La rose du rameau sec

Adagio (♩ = 60) *très lent, effacé, très lié*

Chant
Basse



Je sais bien, pe-ti-te ro-se d'Engaddi, que je suis

Adagio (♩ = 60) *très lent, effacé, très lié*

Piano



laid comme un sau-le qui sèche, Et que j'ai l'air d'un mendiant maudit,



Avec ma blonde barbe à longues mèches Qu'on n'a pas ca-ressées depuis ja-dis

Rall. - - -

Rall. - - -



Encore plus retenu, et très doux
dolciss.



Je sais bien que tes doigts d'enfant, je le sais, sont trop jeu - nes pour mes mains déjà flé -

Encore plus retenu, suivez
très doux



- tries, Et qu'en me don - nant, mignonne, ton baiser tu avais l'air d'une



ro - se fleu - ri - e Au rameau mort d'un rosier bri - sé

rall. — — — — A tempo

p

3

Pour - tant j'ai dé - lais -

rall. — — — — A tempo

3

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in bass clef and features a triplet of eighth notes. The piano accompaniment is written in grand staff (treble and bass clefs) and includes a triplet of eighth notes in the right hand. The tempo markings 'rall.' and 'A tempo' are positioned above the vocal line.

cresc. poco a poco

3

3

3

- sé les men - di - ants trop vieux; J'ai je - té mon bâ - ton tor - du de trem - ble

cresc. poco a poco

3

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo marking 'cresc. poco a poco' is placed above the vocal line.

En animant peu a peu

cresc. poco a poco

(presque *f*)

Et ce soir,
En animant peu a peu

resté là - pour - t'ai - - - mer mieux,

cresc. poco a poco

presque *f*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo marking 'cresc. poco a poco' is placed above the vocal line, and '(presque f)' is placed above the end of the system.

A tempo
p subito (très expressif, mais intérieurement)

Ce soir à t'a - do - rer tant, il me sem - - ble que

A tempo
p subito

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5 with a fermata. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The piano part begins with a half note chord in the left hand and a half note chord in the right hand, followed by a series of chords.

je suis beau quand je me vois dans tes yeux ... *Rall.*

m. dr. *m. g.*

Detailed description: This system contains the next two staves of music. The vocal line continues with quarter notes D5, E5, F5, and G5, then a half note A5 with a fermata. The piano accompaniment continues with chords. The right hand has a melodic line with triplets of eighth notes. The left hand has a bass line with chords. The tempo marking 'Rall.' is placed above the vocal line. The piano part has markings 'm. dr.' and 'm. g.' above it.

Très lent

Très lent

pp dolciss. *smorzando*

Detailed description: This system contains the final two staves of music. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment is the focus. The right hand has a melodic line with a fermata at the end. The left hand has a bass line with chords. The tempo marking 'Très lent' is placed above the vocal line. The piano part has markings 'pp dolciss.' and 'smorzando' below it.

IV. La neige

Sans lenteur, presque allegretto

Chant

p legg.

Il tombe des fleurs de pê-cher du ciel gris

Piano

pp presque lié
doux et lumineux

comme d'une im-men-se cor-beille en-chan-tée; c'est la nei - - - - (ge);

mp

et, sur - pris, le vieux marchand empaque - té de sa rêche robe de prix

Sans lenteur et très lié

più p ren-tre vite en la mai-son de thé *pp* Mais toi ô jolie pe-
 (Court arrêt) Sans lenteur et très lié

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a *più p* dynamic marking and contains the lyrics "ren-tre vite en la mai-son de thé". The piano accompaniment is in a grand staff (treble and bass clefs) and features a series of chords and moving lines. A *pp* dynamic marking is present. The system concludes with a *Court arrêt* instruction and the tempo instruction "Sans lenteur et très lié".

-tite ai-mée, tu res-te-ras dans ta mai-son clo - - - se

The second system continues the musical score. The vocal line features two triplet markings over the notes "ai-mée" and "res-te-ras". The piano accompaniment continues with chords and moving lines, maintaining the *pp* dynamic.

à po-lir l'é-mail fin de tes dents ou le bout de tes on-gles

The third system continues the musical score. The vocal line features three triplet markings over the notes "à po-lir", "l'é-mail", and "fin de". The piano accompaniment includes a *m.g.* (mezzo-glorioso) dynamic marking. The system concludes with a final chord.

p

ro - - - ses. Et vers l'heure ac cou - tu - mée, tu ne viendras

mp

pas au marché ten - tant où je puis à loi - sir t'admi - rer pendant

mp

que tu choisies les sa - chets et les parfums am - brés au gré

de ta fan-tai - si - - - - - e

pp *Rall.*

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a melodic phrase marked *pp* (pianissimo) and ends with a long note marked *Rall.* (Ritardando). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic foundation with chords and a bass line.

This system contains piano accompaniment for two systems. The first system shows the continuation of the piano accompaniment from the first system, with the right hand in treble clef and the left hand in bass clef. The second system shows the continuation of the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic foundation with chords and a bass line.

V Le ventre merveilleux

Allegro, joyeux et animé

Chant

Allegro, joyeux et animé

Piano

ff Arpègez très serré

8

15

Qui a le ven-tre plus

ff

gras qu'Hâ-roun — Al Ros-chid

Pas trop vite au début

mp *4* *2* *2*

Ventre onc-tu-eux et plein de ri - - des, Ven-tre ro.

Pas trop vite au début

p

En animant peu à peu

sé comme ce.ri - - - se, De Da-mas à Bou.kha.

En animant peu à peu

Très animé

ff *2*

- ra - - - le di - - -

Très animé

se!

dimin. poco a poco

mf legg. **Toujours animé**

Qu'il vienne à Bag-dad la jo - li - - e,

Toujours animé

mp clair

A Bag - - dad aux mil - le ter - ras - - ses,

(Pas trop vite)

presque f

Pour é - tre nom - mé vi - zir de la cui - si - - -

cresc. *poco*

mf

- - - - - ne, et sur - - veil - ler les mar - mi -

mf *m.g.*

- tons aux joues grasses Aux tur - bans blancs à longs

m.g.

mp 2 2

plis #E - plu - cheurs d'oi - gnons à pleu - reu - ses

mi - - - - - *nes* .

mp

Qu'il goûte à tous les

p legg.

avec attendrissement

mets, sor-bets, rô-tis et sau-cis - ses Et s'as-su-re de

toujours mp

p et avec charme

leur ex - qui - se qua - li - té

cresc.

Et sur-tout, que ja - mais son ven-tre pré-ci -

- eux ne mai - gris - se, S'il ne veut ê - - tre,

prestement, dé - ca - pi - té!

ff très sec

Un peu retenu, et goguenard

Car cui - si - nier sans tête est peu de cho - se,

p *poureux*

mp

Et ce se - rait a - lors min - ce re - mè - de Que d'ê - tre

mp un peu en dehors

dimin. *poco a poco*

chan - té par le po - ète Ha - fix Com - me le plus expert

dim. poco a poco

dolciss.

en sau - ces fi - nes, et con - fi - tu - res de ro - ses ...

onctueux

pp

Piteusement mais sans traîner *rall.* - - - -

A tempo (♩ = ♩.) *Allegro molto* *f* ²
Mouv^t du début, gai, animé, très en dehors *Que ce -*

- lui qui pos - se - de la mer - veil - le des

ven — — — — — tres, Per-san ou Mè - de,

Et qui veut ê — — — tre vi - zir de

la cui - si - ne Vienne à Bag-dad la
Unité (♩. = ♩ préc.)

blanche et ro - - - se, et vi - te le di - - -

ff

This system contains the first system of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a complex texture with many sixteenth notes and chords, including a sixteenth-note scale in the right hand and a more rhythmic bass line. There are dynamic markings like *ff* and articulation marks like *z* and *y*.

This system contains the second system of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with similar complex textures, including sixteenth-note runs and chords. There are dynamic markings like *ff* and articulation marks like *z*.

- - - se !

This system contains the third system of music. The vocal line has a few notes and rests. The piano accompaniment continues with similar complex textures, including sixteenth-note runs and chords. There are dynamic markings like *ff* and articulation marks like *z*.

Unité (♩ = ♩. préc.)

ff *con fuoco*

8

8