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SHEHERAZADE

*Trois Poèmes pour
Chant & Orchestre*

SUR DES VERS DE
TRISTAN KLINGSOR

M U S I Q U E D E
M A U R I C E
R A V E L

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SHÉHÉRAZADE

Trois Poèmes de TRISTAN KLINGSOR

I Asie Asia

à Mademoiselle JEANE HATTO

MAURICE RAVEL

Très lent

CHANT

Très lent

PIANO

pp

en dehors

pp

f

Ad.

pp

1° Tempo

Land of wonder-ful tales renowned in ancient
Vieux pa-ys merveilleux des contes de nour.

A - sie, A - sie, O A - sie!

Un peu plus vite

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D. & F. 7993 (1)

Paris, 4, Place de la Madeleine.

lore, Where fancy's spirit dwells like some fair sleeping empress 'Mid her for-est in mys-te-ry

-rice Où dort la fantaisie comme une impé-ra-trice En sa fo-rêt tout emplie de mys-

p *expressif*

clad. *Lent*

-tè - re. *rit.* *Lent* (b)

ppp

8^a bassa

un peu marqué

O A - - sia,

A - sie,

ppp

(b)

Fain would I now set forth in yon swift lit-tle schoo-ner - Gen-tly

Je voudrais m'en al - ler a - vec la go - ë - let - te Qui se

rock - ing in har - bour this eve With as - pect strange and ve - ry
 sans respirer

ber - ce ce soir dans le port Mys - té - ri - euse et so - li -

lone - ly,-

Which at to -
P

- tai - re Et qui dé -

mor - row's dawn her red sails will un - furl Like a gi -

- ploie en - fin ses voi - les vi - o - let - tes Comme un im -

- gan - - tic bird of night in a gol - den sky.

f 2 2

- mense oi - seau de nuit dans le ciel d'or.

mp *p*

Red.

Un peu plus vite

pp *p*

Fain would I know set forth tow'rds the is - - lands of

Je voudrais m'en al - ler vers des î - les de

p *ppp*

Red.

flow'rs

List - 'ning the

fleurs

En é - cou -

while as chants the wil - - ful sea The theme of

- tant chan - - ter la mer per - ver - se Sur un vieux

soms old ma-gic spell.

rythme en-sor.ce-leur.

Allegretto

Allegretto

p

p

Fain would I see Da -

Je voudrais voir Da -

pp

-mas-cus and the ci-ties of Per - - sia with mi-na-rets so light high in the

- mas et les vil-les de Perse a-vec les mi-na-rets lé - gers dans

p

air,
Fain would I
p
 Je vou - drais
pp
 en dehors

see soft silk-en tur-bans twined O'er dus-ky fa-ces with glist-'ning
 voir de beaux turbans de soie Sur des vi-sa-ges noirs aux dents

teeth;
 clai - res;
f
mf
 dim. - - - e

Fain would I see dark eyes burn-ing with
Très lent p
 rall. - - - - - Je vou - drais voir des yeux sombres d'a -
Très lent
pp

love, Their pupils shining and sparkling with joy, ——— Their skins a yellow of the ripest orange:

très expressif
pp

—mour Et des prunelles brillantes de joie ——— En des peaux jaunes comme des oranges;

Fain would I see the dress with rich velvet folds, The garment with long fringes

Je voudrais voir des vêtements de velours — Et des habits à longues

bordered.

fringes.

rall. — — — — —
ppp

Grave et modéré

Fain would I see the calu - -
p

Grave et modéré

Je vou - drais voir des ca - lu -

p

- mets tight held in mouths — Hid-den by beards grown long and snow . . . y;

- mets entre des bou-ches Tout en-tou-rées de bar-be blan-che;

mf Fain would I see sour-looking merchants with eyes as -

mp cre - - - - - scen - - - - - do

Je vou-drais voir d'âpres marchands aux re-gards

- kew; The ca-dis, too, and the great vi-ziers Who have but to

mf lou-ches, Et des ca-dis, et des vi-ziers Qui du seul mou-ve-

raise up their fin-ger an inch To grant ei-ther life or death, perchance, just as they

- ment de leur doigt qui se penche Accordent vie ou mort au gré de leur dé-

will. ——— *Fain would I see* ———
mf
 - sir. Je voudrais voir la

Per - - sia, In - dia, ay e - ven *Chi - - - na,*
3 cresc. *f* *f*
 Perse, et l'Inde, et puis la Chine, ———

Stout man - da - rins who loll un - der um -
p
 Les man - da - rins ven - trus sous les om -

Allegro

- hrel - las, Prin - ces - ses sweet with ti - ny hands, ——— *And learn - ed*
mf
 - brel - les, Et les prin - ces - ses aux mains fi - nes, Et les let -

men loud-ly de-bat-ing O-ver po-e-try and the charms of

trés qui se que-rel-lent Sur la po-é-sie et sur la beau-

beau-ty;

I would

té; Je vou-

rall. - - -

lin- - - ger a-while at a pa-lace en-chant- - ed And,

-drais m'at-tar-der au pa-lais en-chan-té Et

Très lent très expressif M.G. M.G.

ppp

like some foreign tra-vel-ling sage, Con-tem-plate at my ease old land-scapes

comme un voy-a-geur é-tran-ger Contem-pler à loi-sir des pa-y-sa-ges

mf

Done in co-lours rare on love-ly textures framed with pine,

peints Sur des é - tof - fes en des ca - dres de sa - pin

With someone in the midst of an orchard, a lone;

A - vec un person - nage au milieu d'un verger;

a Tempo

rall.

Fain would I see mur - der - ous wretch - es who

Modéré

Modéré

Je vou - drais voir des as - sas - sins sou - ri -

smile Whilst the heads - - - man chops off

- ant Du bour - - reau qui coupe un

in - no - cent heads With sci - - mi - - tar dead - - ly of
cou d'in - no - cent A - - vec son grand sa - bre cour -

pp *p*

true Eastern shape.
- bé d'Ori - ent.

p *f* *p* *ff*

Fain would I see poor beg - gars and rich queens;
Je vou - drais voir des pau - vres et des - rei - - nes;

mf *Agitato*

p subito

Fain would I see the rose and trace of blood;
Je vou - drais voir des ro - - ses et du sang;

f *mp*

ff Fain would I see men die of love or else of
 Je vou - drais voir mou - rir d'a - mour ou bien de

mf *f* *mf* *f*

hate.
 haine.

1^{er} Mouvement

ff *fff*

fff

mf *ff* *fff*

From time to time rais - ing up my old A - ra - bian cup, Like Sindbad of yore, just to my lips, —

En é - le - vant comme Sindbad ma vieille tasse a - ra - be De temps en temps jusqu'à mes lèvres

pp *expressif*

pp

On - ly to break off the tale — with art...

Pour in - terrompre le conte a - vec art...

très lointain
pp

pp

Red.

ppp

ppp

pppp

II

La Flûte enchantée

The Enchanted Flute

à Madame RENÉ DE SAINT-MARCEAUX

MAURICE RAVEL

CHANT

Très lent

PIANO

Très lent

pp

p doux et expressif

Ed.

très doux Cool the shade and deep my master's
pp L'ombre est douce et mon maître

f

pp

Ed.

sleep, Wear - ing his soft silk - en co - nic - al cap, His long yel - low
 dort Coif - fé d'un bon - net co - ni - que de soie Et son long nez

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D. & F. 7993 (2)

nose in his snow-white beard.

jaune en sa barbe blan - che.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a melodic phrase corresponding to the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding bass line. A dynamic marking of *pp* (pianissimo) is present.

ad lib.

rapid.

The second system continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a bass line. A dynamic marking of *pp* is present. The system concludes with a section marked *ad lib.* (ad libitum) and *rapid.* (rapid), indicated by a slur and a fermata over a series of notes.

But I, who pa-tient-ly vi-gil keep,

Allegro

f

Mais moi,

Allegro

f

je suis é-veil-lée en - cor

The third system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked **Allegro** and the dynamic is *f* (forte). The vocal line includes the lyrics "But I, who pa-tient-ly vi-gil keep," and "Mais moi, je suis é-veil-lée en - cor". The piano accompaniment consists of a complex rhythmic pattern with triplets and quintuplets. A dynamic marking of *f* is present.

I can hear far a - - way

Sweet mu - sic of a

dim.

Et j'é - coute au de - hors U - ne chan - son de

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Et j'é - coute au de - hors U - ne chan - son de". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes arpeggiated chords and melodic lines with slurs and accents. There are five-fingered runs in both hands, indicated by the number "5".

flute which cre - ates in turn The yearn - ing to laugh and to

flûte où s'é - pan - che Tour à tour la tris - tesse ou la

flûte où s'é - pan - che Tour à tour la tris - tesse ou la

The second system continues the vocal and piano parts. The vocal line has a triplet of notes marked with a "3". The piano accompaniment also features triplets in the right hand. The tempo marking "rall." (rallentando) is present. Dynamics include "mp" (mezzo-piano) and "p" (piano). The system concludes with a double bar line and a 9/4 time signature.

weep,

f joie.

Moderato

f très expressif

f joie.

Moderato

f très expressif

The third system begins with a vocal line in treble clef, marked with a fermata and the instruction "weep,". The lyrics are "*f* joie.". The tempo is marked "Moderato". The piano accompaniment is in two staves, starting with a dynamic of "mf" (mezzo-forte). The right hand has a seven-fingered run marked with a "7". The system concludes with a double bar line and a 9/4 time signature, with the instruction "*f* très expressif" and a triplet in the piano part.

Flute

A tune now of lang-uor-ous

Plus lent

Un air tour à tour langou-

Plus lent

mf

charm, now quite gay,

Which my own be-lov-ed doth

-reux ou fri-vo-le

Que mon a-mou-reux ché-ri

dim.

rall.

play,

And when I draw

joue,

très doux

Et quand je m'ap-

très ralenti

ppp

near to the case-ment high

Then each note, as 'twould seem, doth hi-ther

-pro-che de la croi-sée

Il me semble que chaque no-te s'en-

fly From the flute to touch my face In mys-te-ri-ous sweet em-

- vo - le De la flû - te vers ma joue Comme un mys-té-ri-eux bai -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a melodic phrase in 4/4 time, marked with a *fly* dynamic. It includes a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment starts with a five-note arpeggiated figure in the right hand and rests in the left hand. The system concludes with a *rall.* marking and a *ppp* dynamic.

- brace. - ser.

The second system continues the vocal line and piano accompaniment. The vocal line has a *brace.* marking above it. The piano accompaniment features a *ppp* dynamic in the right hand and a *pp* dynamic in the left hand. The system ends with a triplet of eighth notes in the right hand.

rall. I^o Tempo

The third system shows the vocal line and piano accompaniment. The vocal line is marked *rall.* and includes a triplet of eighth notes. The piano accompaniment has a *ppp* dynamic and a *I^o Tempo* marking. The system concludes with a *ppp* dynamic and a triplet of eighth notes in the right hand.

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked *ppp*. The piano accompaniment also features a *ppp* dynamic. The system ends with a *ppp* dynamic.

2:45

III L'Indifférent The Heedless One

MAURICE RAVEL

A Madame SIGISMOND BARDAC

CHANT

Très lent

PIANO

Très lent

pp

pp très expressif

très tendre *Soft* *as* *a*

pp Tes yeux sont

ppp

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D. & F. 7993 (3)

maid's those sad eyes of thine, ———— O youth un — —

doux comme ceux d'une fille, Jeune étran —

- known, And the noble curve of thy classic features newly shaded with

- ger, Et la courbe fine de ton beau visage de duvet ombré

down Looks far more seductive still in

-gé Est plus séduisante encore de

suivez

ppp

line. —

li. gne. And in the

le chant en dehors Ta lèvre

expressif

pp

song which at my door thou dost sing — Speaks a tongue un - fu -

chan - te sur le pas de ma por - te U - ne langue in - con -

très expressif

pp

mil - iar yet dul - - cet, — Like mu - sic false in ring. —

nue et char-man - te — Comme u - ne mu - si - que faus - se. rit.

pp

p

pp

En - - ter!

Perchance a cup will lend thee spi - rit...

En - tre! Et que mon vin te ré - con - for - te...

pp

ppp

p

But no, thou go - est; So from my threshold I see thee de - part —

Mais non, tu pas - ses Et de mon seuil je te vois t'é - loi - gner —

pp

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— With a graceful sign to shew thou'lt not tar - - ry, And with hip — e - ver so light - ly

Me fai - sant un dernier geste a - vec grâ - ce Et la hanche lé - gè - re - ment ploy -

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). It features a melodic line with a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of three sharps. It consists of a left hand with chords and a right hand with chords and some melodic fragments. The dynamic marking *pp* is placed at the beginning of the piano part.

bent By a step as of a girl who's weary...

lée Par ta dé - marche fé - mi - nine et las - se...

p

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of three sharps. It features a melodic line with a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of three sharps. It consists of a left hand with chords and a right hand with chords and some melodic fragments. The dynamic marking *p* is placed at the end of the piano part.

perdendo

ppp

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of three sharps. It is mostly empty, with a few notes. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of three sharps. It features a complex rhythmic pattern with many chords and a dynamic marking *ppp*. The word *perdendo* is written above the piano part.