CONTENTS

1st Part. A meadow at the edge of a sacred wood. In the background, hills. To the right, a grotto, at the entrance of which, hewn out of the rock, is an antique sculpture of three Nymphs. Somewhat toward the background, to the left, a large rock vaguely resembles the form of the god Pan. In the background sheep are grazing. A bright spring afternoon. When the curtain rises, the stage is empty (1). Introduction and Religious Dance. Curtain (1). Youths and girls enter, carrying gifts for the Nymphs in baskets (4). Gradually the stage fills (6). The group bows before the altar of the Nymphs. The girls drape the pedestals with garlands (7). Religious Dance (9). In the far background, Daphnis is seen following his flock (15). Chloe joins him. They proceed toward the altar and disappear at a bend (16). Daphnis and Chloe enter at the foreground and bow down before the Nymphs. The dance ceases (22). Tender emotion on seeing the couple (23). The girls entice Daphnis and dance around him (24). Chloe feels the first twinges of jealousy. At that moment she is swept into the dance of the youths (30). The cowherd Dorcon proves to be especially bold (31). Daphnis in turn seems upset. General Dance (36). At the end of the dance, Dorcon tries to kiss Chloe. She innocently offers her cheek (40) But with an abrupt motion Daphnis pushes aside the cowherd and approaches Chloe affectionately (41). The youths intervene. They position themselves in front of Chloe and gently lead Daphnis away. One of them proposes a dance contest between Daphnis and Dorcon. A kiss from Chloe will be the victor's prize (42). Dorcon's grotesque dance (43). The group sarcastically imitates the clumsy movements of the cowherd . . . (51) . . . who ends his dance in the midst of general laughter (52). Daphnis's light and graceful dance (54). Everyone invites Daphnis to accept his reward (63). Dorcon comes forward as well. ... but he is chased off by the group, accompanied by loud laughter (64). The laughter ceases at the sight of the radiant group formed by the embracing Daphnis and Chloe (65). The group withdraws, taking along Chloe (66). Daphnis remains, immobile, as if in ecstasy (67). Then he lies facedown in the grass, his face in his hands. Lyceion enters (68). She notices the young shepherd, approaches, and raises his head, placing her hands over his eyes. Daphnis thinks this is a game of Chloe's (69). But he recognizes Lyceion and tries to pull away. Lyceion dances (70). As though inadvertently, she drops one of her veils. Daphnis picks it up and places it back on her shoulders. She ironically resumes her dance, which, at first more languorous, becomes steadily more animated until the end (73). Another veil slips to the ground, and is again retrieved by Daphnis. Vexed, she runs off mocking him, leaving the young shepherd very disturbed (75). Warlike sounds and war cries are heard, coming nearer (76) In the middleground, women run across the stage, pursued by pirates (78). Daphnis thinks of Chloe, perhaps in danger, and runs off to save her. Chloe hastens on in panic, seeking shelter (79). She throws herself before the altar of the Nymphs, beseeching their protection. A group of brigands burst onstage, see the girl, and carry her off (81). Daphnis enters looking for Chloe. He discovers on the ground a sandal that she lost in the struggle (82). Mad with despair, he curses the deities who were unable to protect the girl, and falls swooning at the entrance of the grotto (83). An unnatural light suffuses the landscape. A little glow shines suddenly from the head of one of the statues. The Nymph comes to life and descends from her pedestal (84). The second Nymph. The third Nymph

(85). They consult together (86) and begin a slow and mysterious dance (87). They notice Daphnis (91). They bend down and dry his tears (92). They revive him and lead him toward the large rock. They invoke the god Pan (93). Gradually the form of the god is outlined (94). Daphnis prostrates himself in supplication. The stage goes dark (95).

2nd Part. Voices are heard from offstage, at first very distant (96). Distant trumpet calls. The voices come nearer (97). A dull glimmer. We are in the pirate camp. Very rugged seacoast. In the background, the sea. To the right and left, a view of large crags. A trireme is seen near the shore. Cypresses here and there. Pirates are seen running to and fro carrying plunder. More and more torches are brought, which finally illuminate the scene violently (98). Bryaxis commands that the captive be brought. Chloe, her hands tied, is led in by two pirates (150). Bryaxis orders her to dance (151) Chloe's dance of supplication (153). She tries to flee (157). She is brought back violently. Despairing, she resumes her dance (158). Again she tries to escape. She is again brought back (162). She abandons herself to despair, thinking of Daphnis (163). Bryaxis tries to carry her off (165). She beseeches (166). The leader carries her off triumphantly (169). Suddenly the atmosphere seems charged with strange elements (170). In various places, lit by invisible hands, little flames flare up (173). Fantastic beings crawl or leap here and there (175). Satyrs appear from every side and surround the brigands (177). The earth opens. The fearsome shadow of Pan is outlined on the hills in the background, making a threatening gesture. Everyone flees in horror (180)

3rd Part. The scene seems to dissolve. It is replaced by the landscape of the 1st Part at the end of the night (182). No sound but the murmur of rivulets produced by the dew that trickles from the rocks (184). Daphnis is still stretched out before the grotto of the Nymphs (185). Gradually the day breaks (187). The songs of birds are heard (188). Far off, a shepherd passes with his flock (196). Another shepherd crosses in the background (199). A group of herdsmen enters looking for Daphnis and Chloe (206). They discover Daphnis and wake him (208). Anxiously he looks around for Chloe (209). She appears at last, surrounded by shepherdesses (210). They throw themselves into each other's arms (211). Daphnis notices Chloe's wreath. His dream was a prophetic vision: The intervention of Pan is manifest (213). The old shepherd Lammon explains that, if Pan has saved Chloe, it is in memory of the nymph Syrinx, whom the god once loved (222). Daphnis and Chloe mime the tale of Pan and Syrinx (223). Chloe plays the young nymph wandering in the meadow (224). Daphnis as Pan appears and declares his love. The nymph rebuffs him (225). The god becomes more insistent (226). She disappears into the reeds. In despair, he picks several stalks to form a flute and plays a melancholy air (227). Chloe reappears and interprets in her dance the accents of the flute (228). The dance becomes more and more animated and, in a mad whirling, Chloe falls into Daphnis's arms (242). Before the altar of the Nymphs, he pledges his love, offering two sheep (250). A group of girls enters dressed as bacchantes, shaking tambourines (251). Daphnis and Chloe embrace tenderly. A group of youths rushes onstage (253). Joyful commotion (254). General dance (258). Daphnis and Chloe (270). Dorcon (274). APPENDIX.

INSTRUMENTATION

Piccolo [Petite Flûte, Pte Fl.] 2 Flutes [Grandes Flûtes, Gdes Fl.] Alto Flute (G) [Flûte en Sol, Fl. en sol] 2 Oboes [Hautbois, Htb.] English Horn [Cor Anglais, Cor A.] Eb Clarinet [Petite Clarinette en Mib, Pte Cl.] 2 Clarinets (A, Bb) [Clarinettes en La, Mib, Cl.] Bass Clarinet (Bb) [Clarinette Basse Sib, Cl. B.] 3 Bassoons (Bassons, Bons) Contrabassoon [Contre-Basson, C. Basson] 4 Horns (F) [Cors chromatiques en Fa, Cors] 4 Trumpets (C) [Trompettes en Ut, Tromp., Trp.] 3 Trombones [Trb.] Tuba Timpani [Timbales, Timb.] Tam-tam Triangle [Trg.] Tambourine [Tambour de Basque, T. de B.] Snare Drum [Caisse Claire, C. Claire, Csse Cl.]

Military Drum [Tambour, Tamb.]
Antique Cymbals [Crotales]

Castanets [Castagnettes, Cast.]

```
Cymbals [Cymbales, Cymb.]
Wind Machine [Eoliphone, Eoliph.]
Bass Drum [Grosse-Caisse, G.C.]
Celesta [Célesta, Cél.]
Glockenspiel [Jeu de Timbres, J. de Timb., J. de T., Timbres]
Xylophone
```

2 Harps [Harpes, Hrp.]

```
Violins I, II [lers Violons, 1ers Vons, 2ds Violons, 2ds Vons] Violas [Altos, Alt.] Cellos [Violoncelles, V^{elles}] Basses (with low C) [Contrebasses, C.B.]
```

Piccolo and E^b Clarinet onstage [sur la scène] Horn and Trumpet offstage [derrière la scène]

NB. The CHOIRS can be replaced by the versions provided for that purpose in the orchestral parts.

GLOSSARY

à, au, to, in accélérez, accelerando agité, agitez, agitato ainsi, thus, so on (en) animant, becoming livelier animé, lively animez, accelerando Appendice, Appendix assez, fairly attaque, attack (en) augmentant, broader au Mouv', a tempo autres, other, les autres, the others avant, before avec, with avoir, have baguette, mallet beaucoup, much bois, wood bouches, mouths ce, this, ces, these cédez, rallentando changer en, change to, replace with (winds), retune (timpani) chefs, first chairs choeur, choir commençant, beginning, en commençant par, beginning with corde, string court, short d'abord, at first danse, dance davantage, more de. of début, beginning (en) dehors, prominently

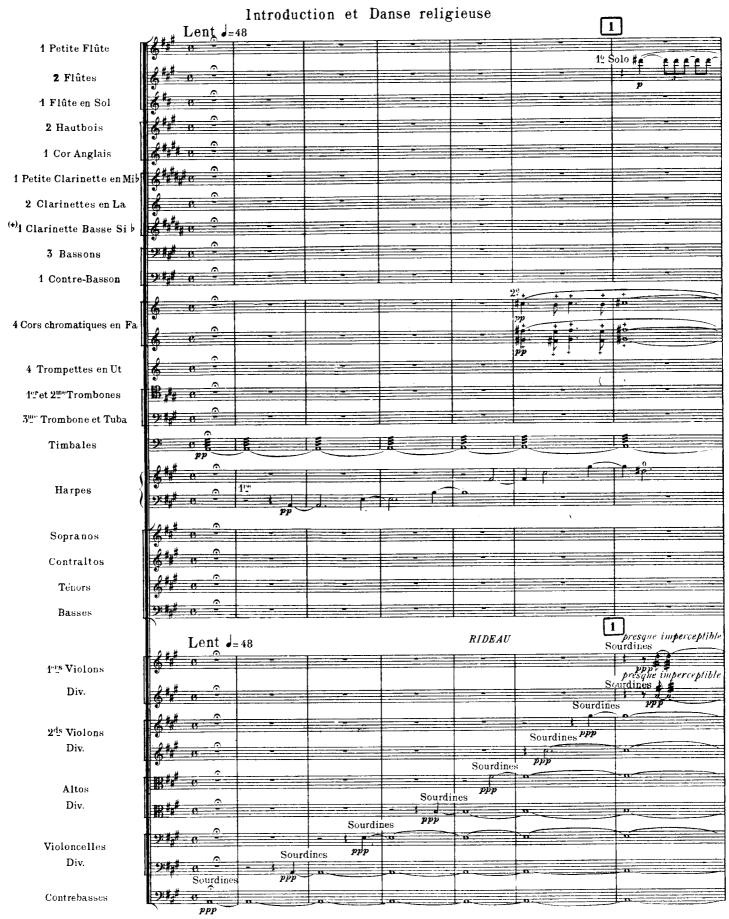
dernière, last derrière, behind, derrière la scène, offstage doit, doivent, should du, of the durant, throughout en, in, en 3, divisi in 3 encore, again, still enlevées, removed, enlevez, remove éponge, sponge et, and étouffez, dampen être, be exécutions, performances expressif, expressive fermées, closed frapper, strike jeu ordinaire, jeu ord., j. ord., j. o., ordinario, ord. jusqu'à, jusqu'au, until, up to la, the La, A, instrument in A laisser, allow langueur, languor le, les, the léger, light légèrement, lightly, slightly lent, slow, lento libre, free loin, far, distant lumière, light mailloche, heavy mallet, bassdrum beater mais, but même, same mesure, bar, meter mettez, attach

modéré, moderato moins, less monter, raise, retune mouvi, tempo, mouvi du début, tempo primo ne, not orchestre, orchestra ôtez, remove ouvertes, open par, by, par pupitre, one desk at a time (en se) perdant, disappearing pesant, heavily peu, little, un peu, a little, peu à peu, gradually plus, more pointe, point, tip pos. nat., ord. posées, in place pour, for, in order to précédente, preceding prendre, take prenez, take, change to près, near presque, almost (en) pressant, pressez, stringendo progressivement, steadily puis, then pupitre, desk, stand ralenti, ralentissez, rallentando rapide, quick (en se) rapprochant, coming nearer ré, D, D string renversez, reverse reparaissant, reappearing réplique, cue rétablissez, restore, retune

retenu, retenez, meno mosso revenez, return rude, harsh, violent sans, without scène, stage séloignant, becoming more distant servira de, will serve as seule, alone si, B sinon, otherwise sol, G, G string son naturel, unstopped, ord. souple, supple, flexible sourdine, muted soutenu, sustained subit, subito, sudden suivez, follow sur, on temps, beat tomber, fall ton, tone, 1/2 ton, semitone, ton de La, instrument in A touche, fingerboard toujours, always, steadily tous, toute, toutes, all très, very un, une, a, une à une, one by one unis, in unison ut, C, C string utiliser, use vibrer, vibrate, ring vif, lively vite, fast voir, see

DAPHNIS ET CHLOÉ

Une prairie à la lisière d'un bois sacré. Au fond, des collines. A droite, une grotte, à l'entrée de laquelle, taillées à même le roc, sont figurées trois Nymphes, d'unc sculpture archaïque. Un peu vers le fond, à gauche, un grand rocher affecte vaguement la forme du dieu Pân. Au second plan, des brebis paissent. Une après-midi claire de printemps. Au lever du rideau, la scène est vide.



(*) Lu clarinette basse doit avoir un mi \flat . Stuon prendre le ton de La. The bass clarinet should have an E^{\flat} . Otherwise use the instrument in A.



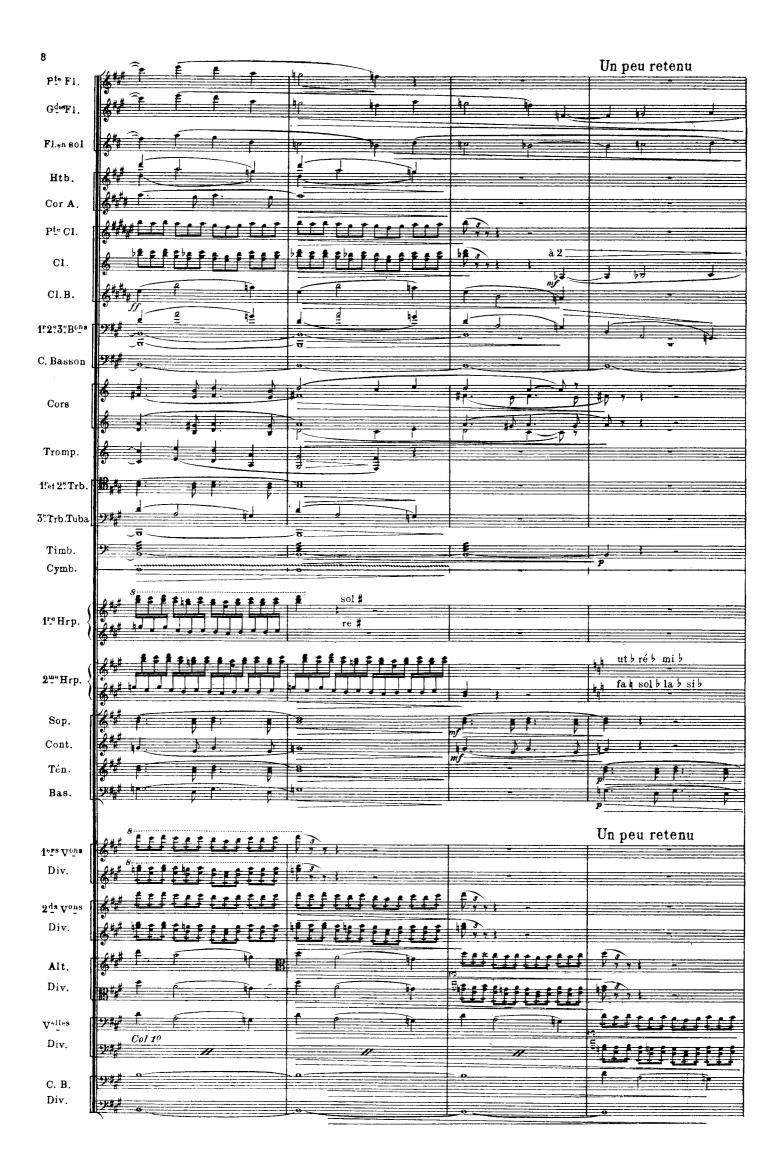


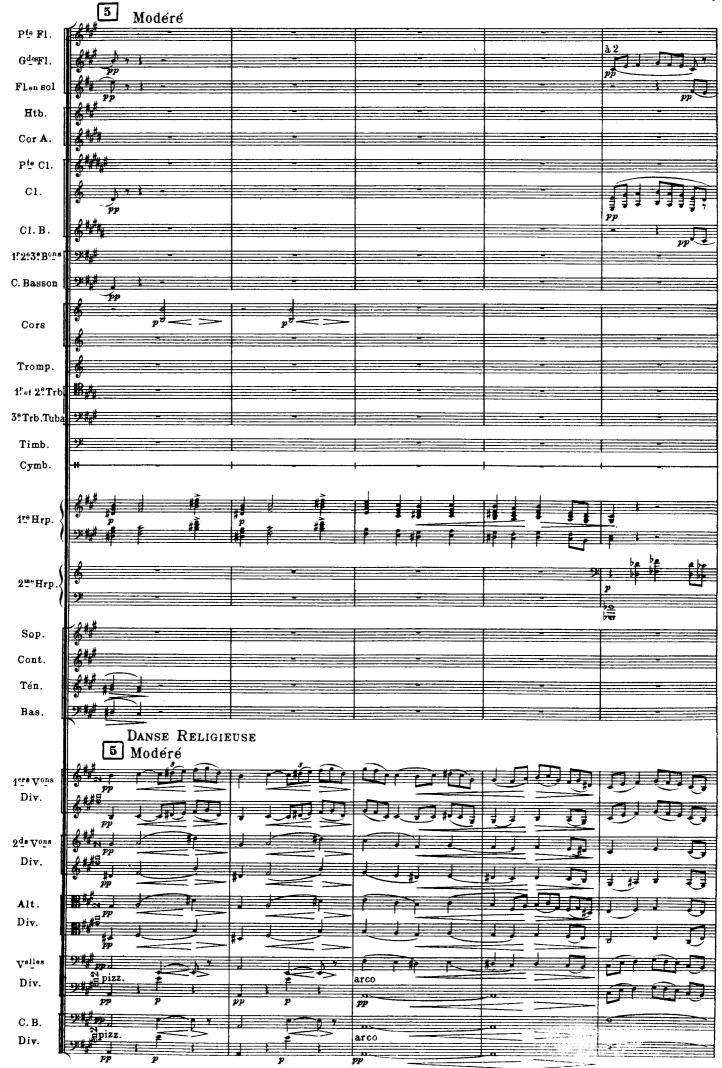










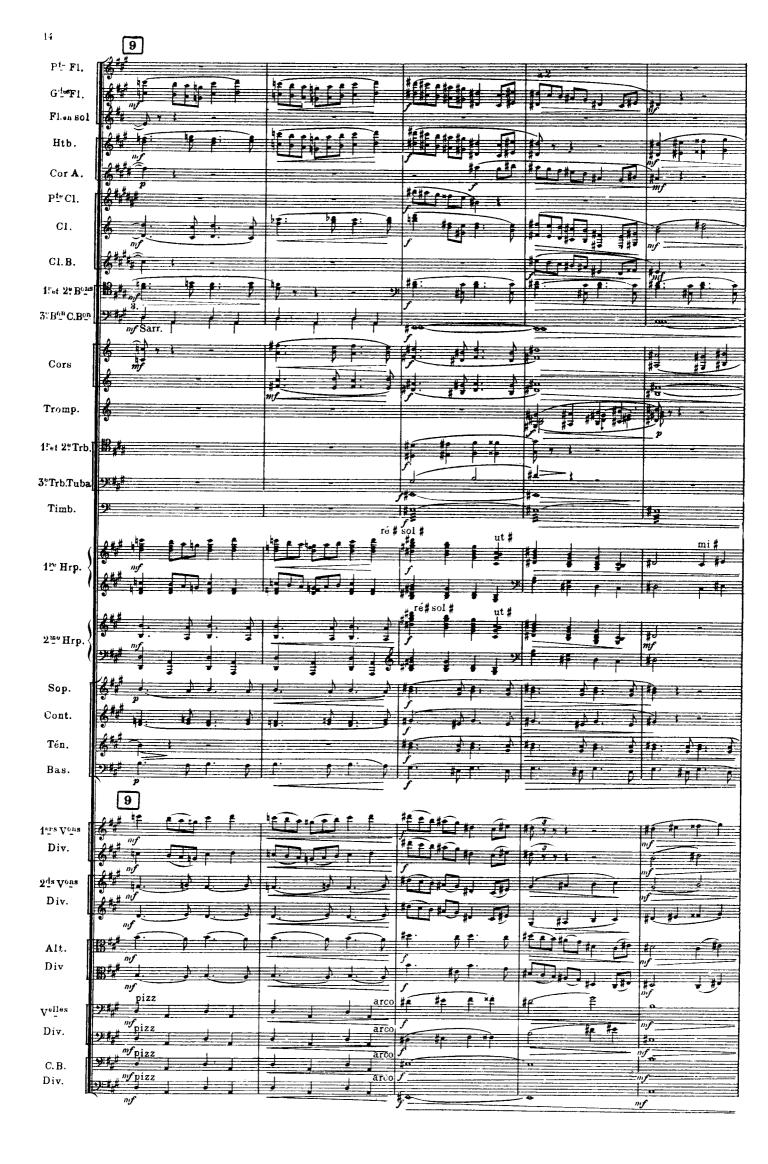




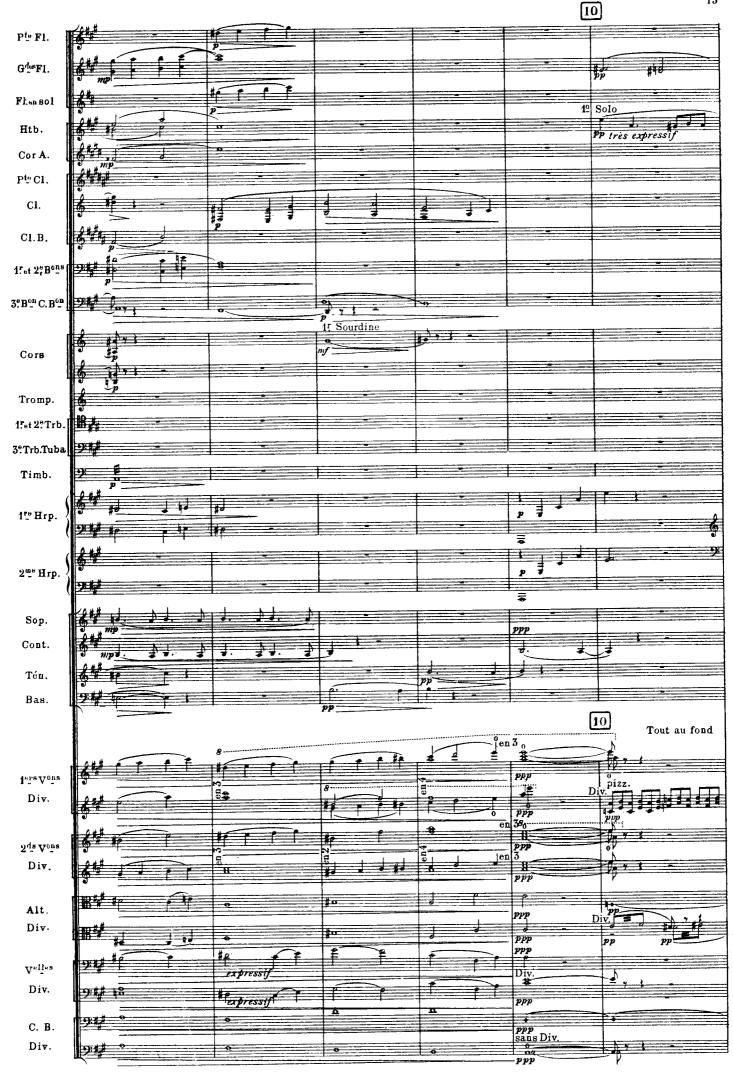


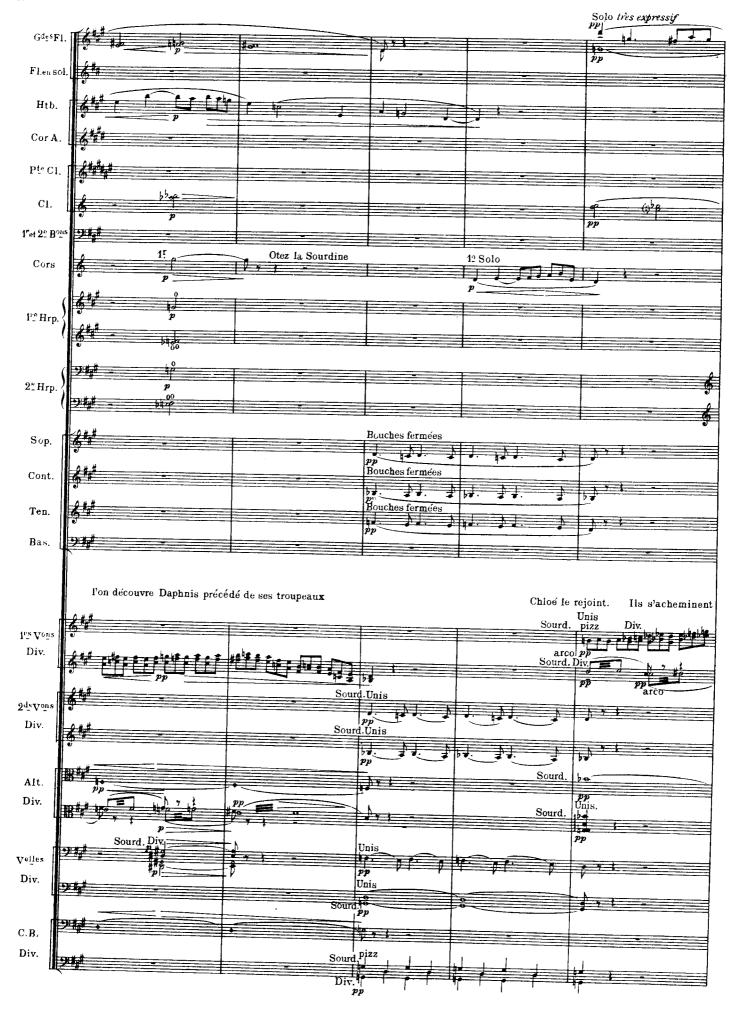








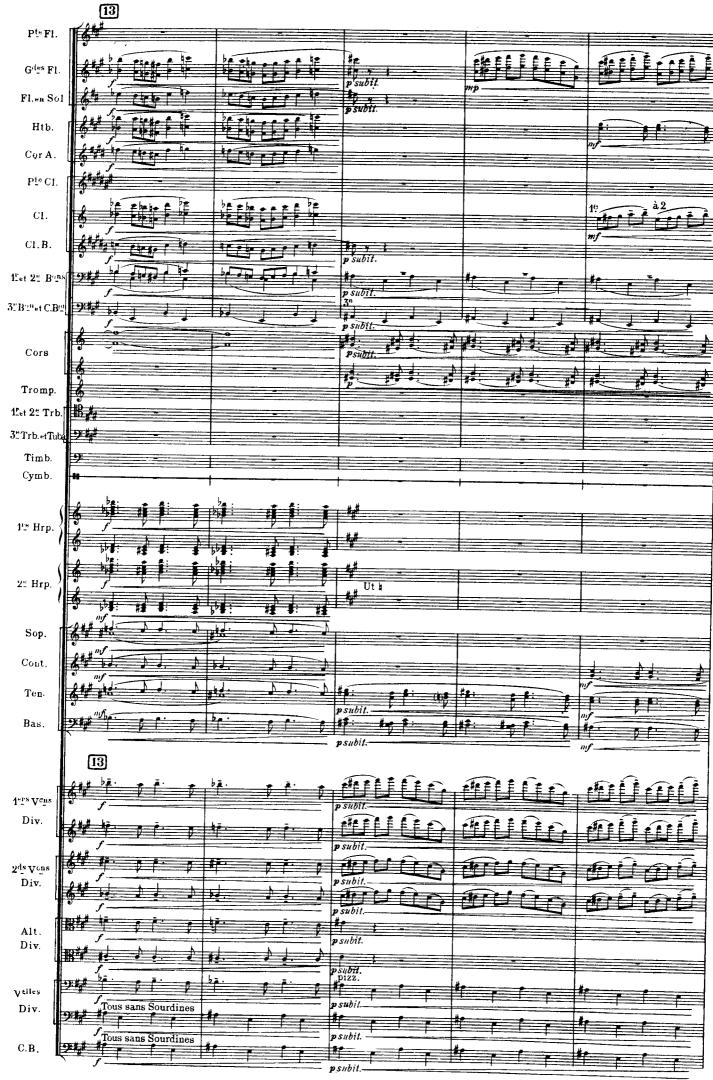


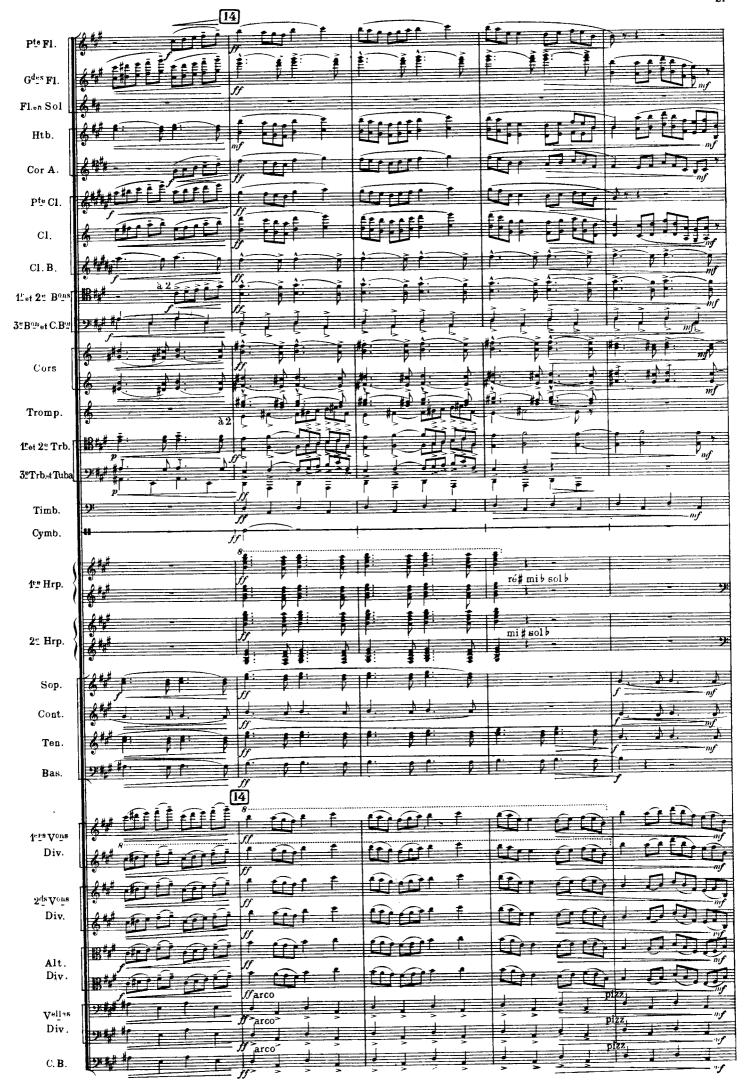


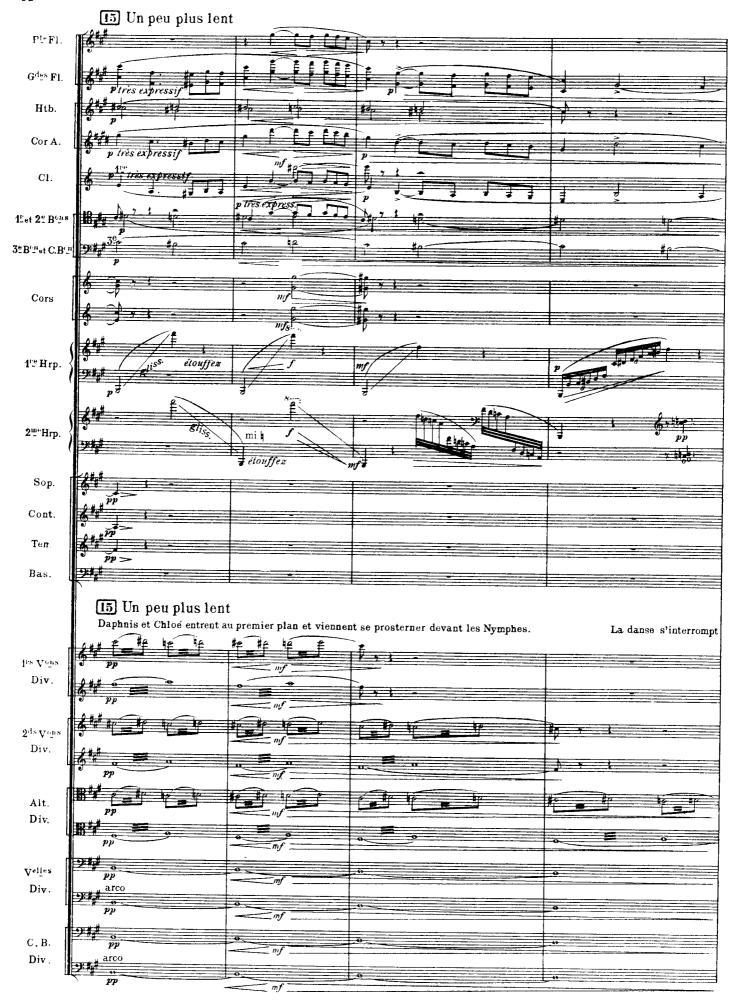




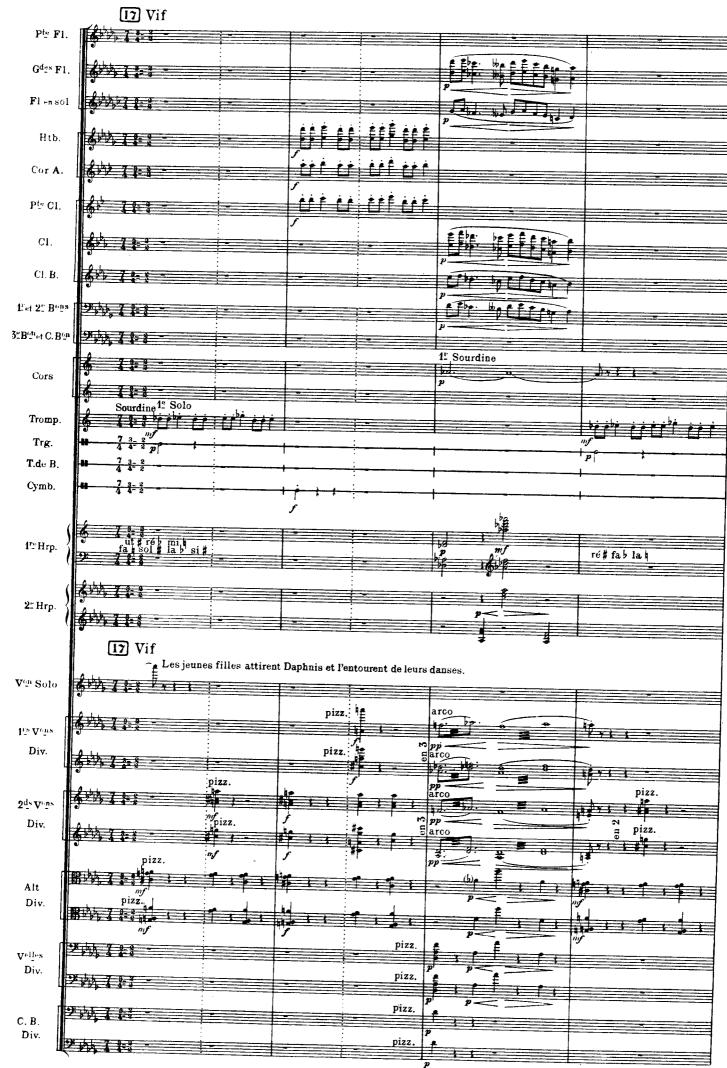






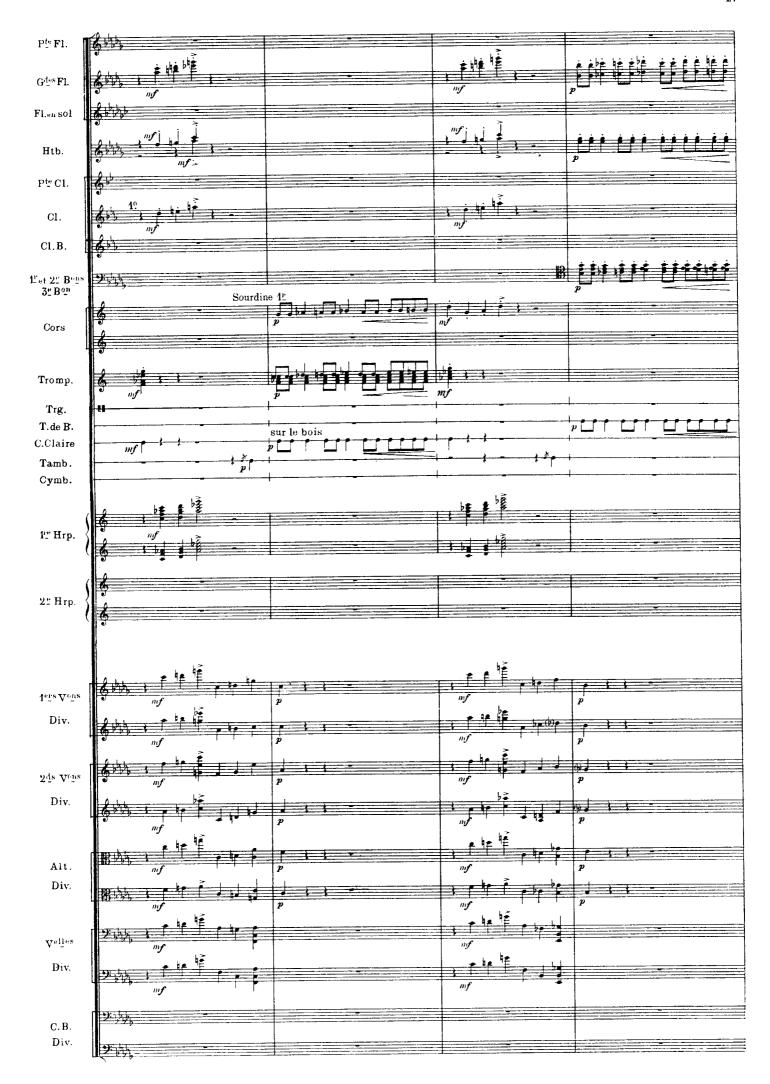






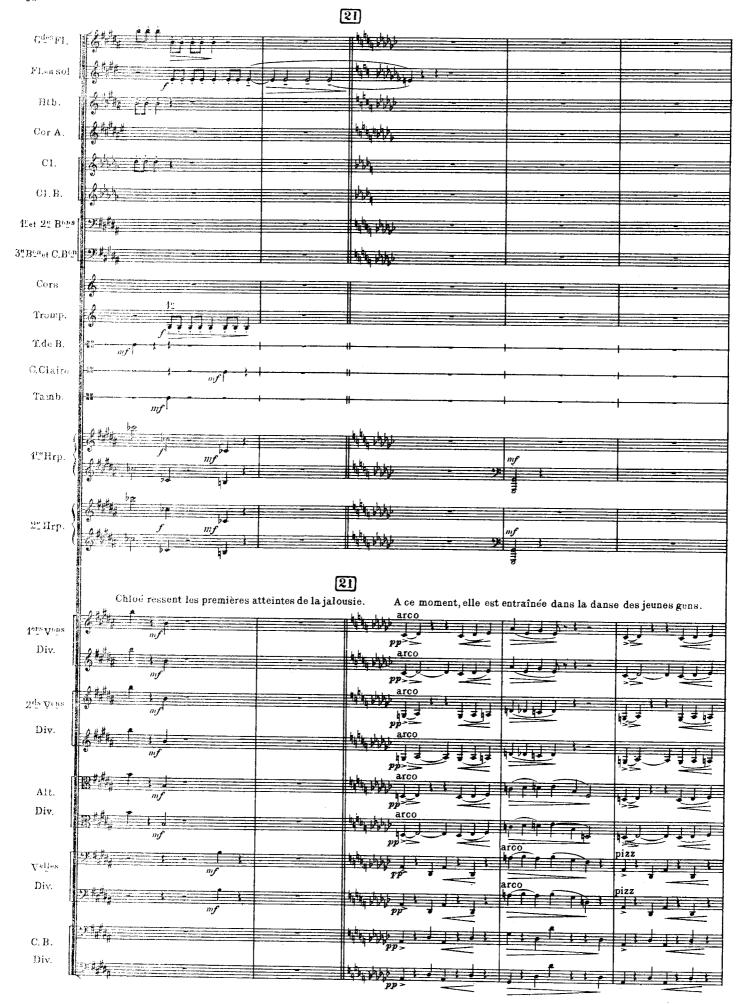










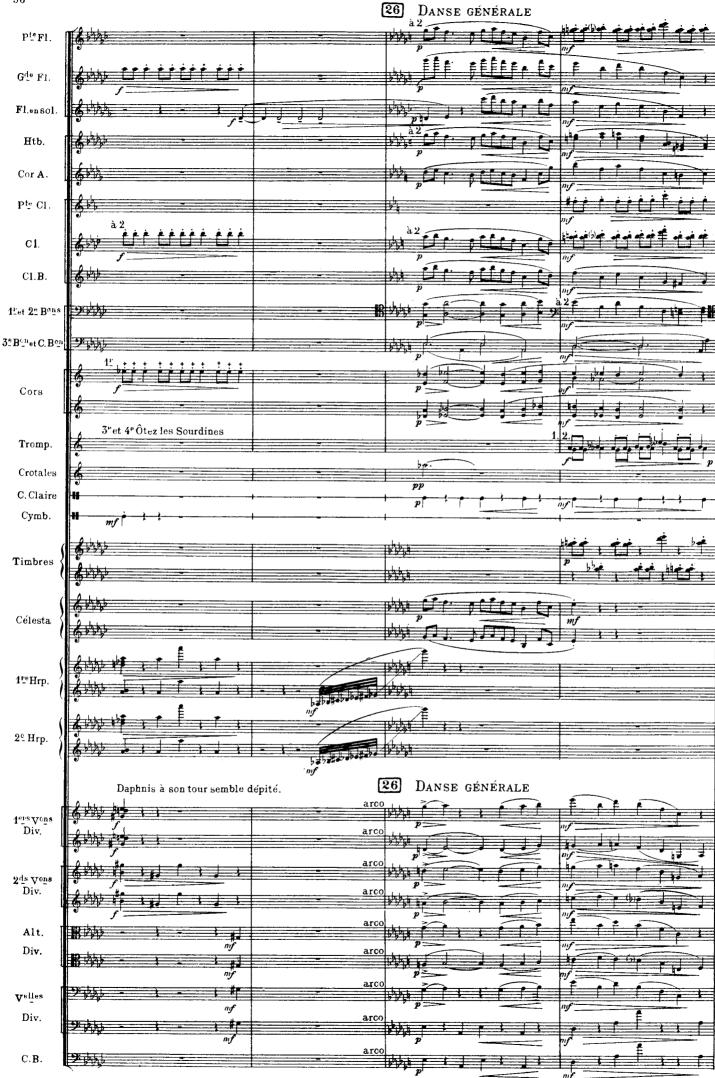




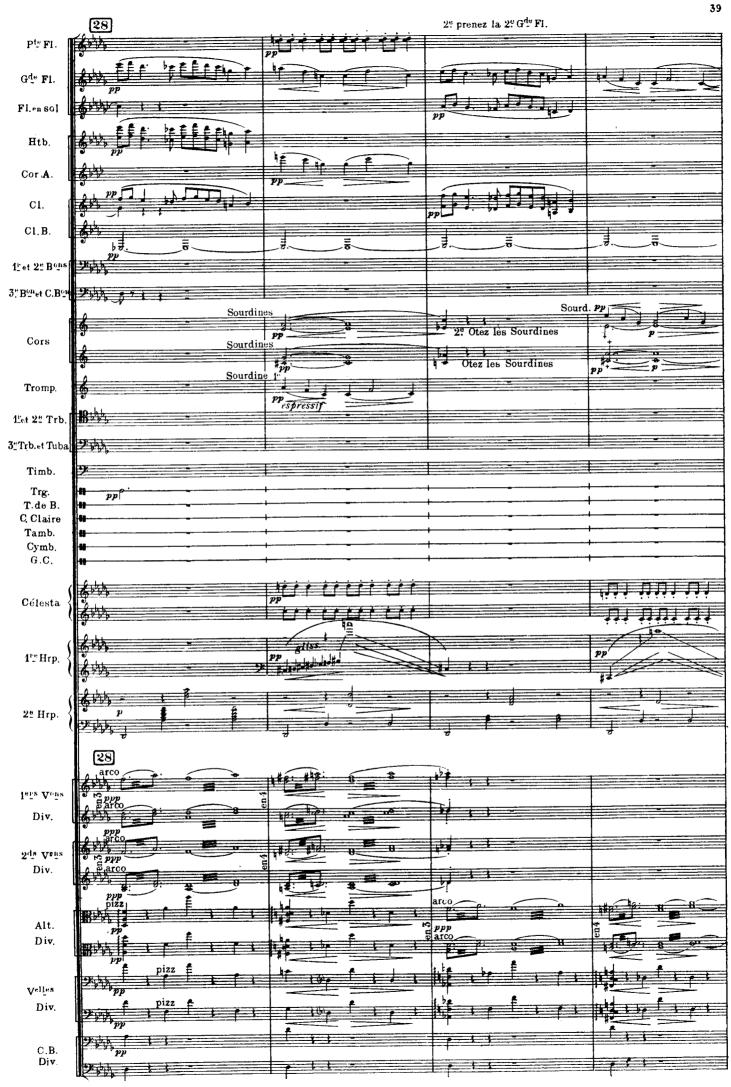




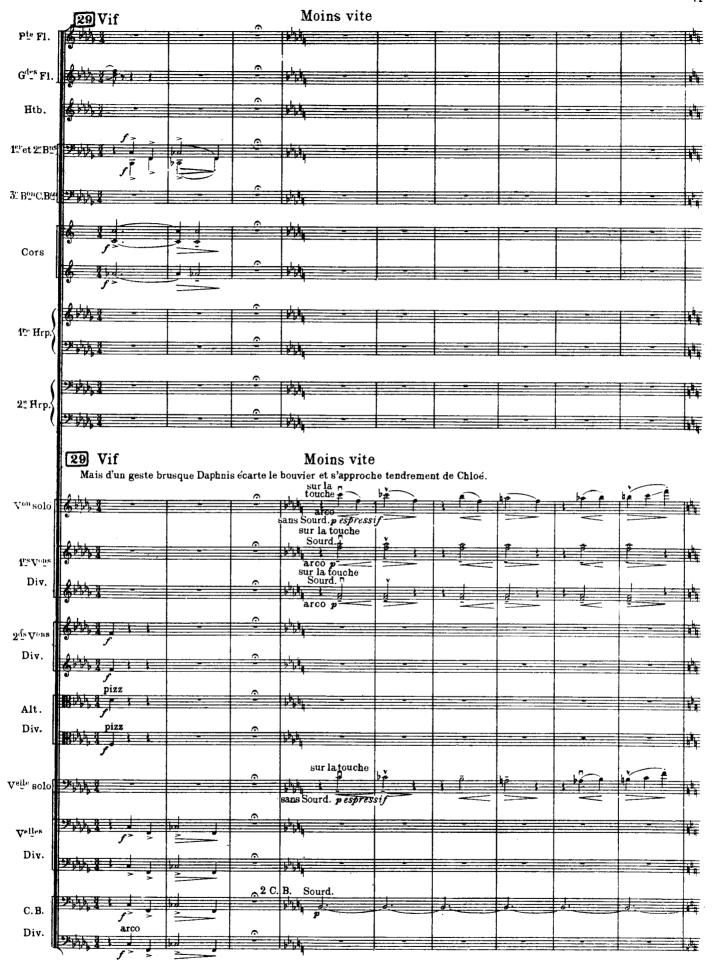








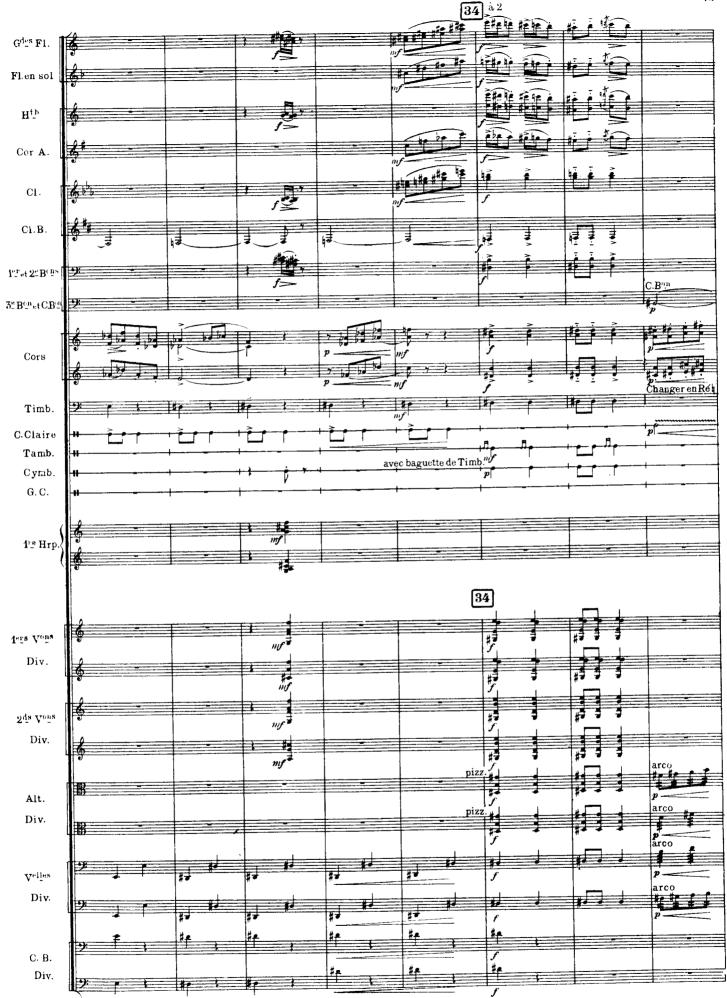


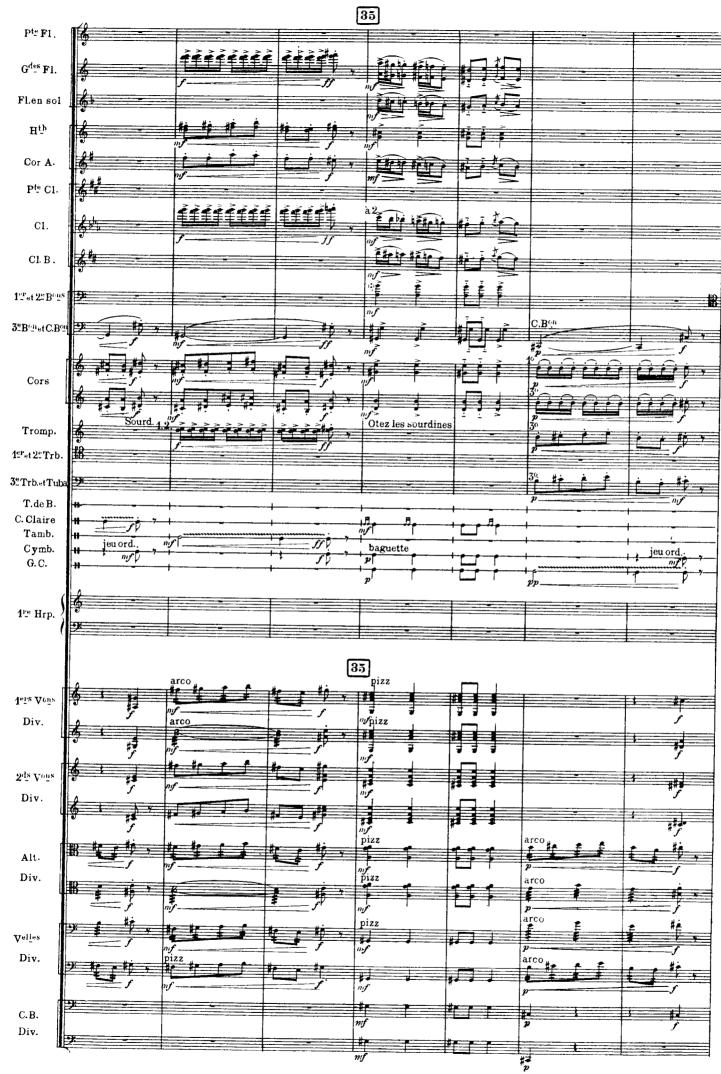


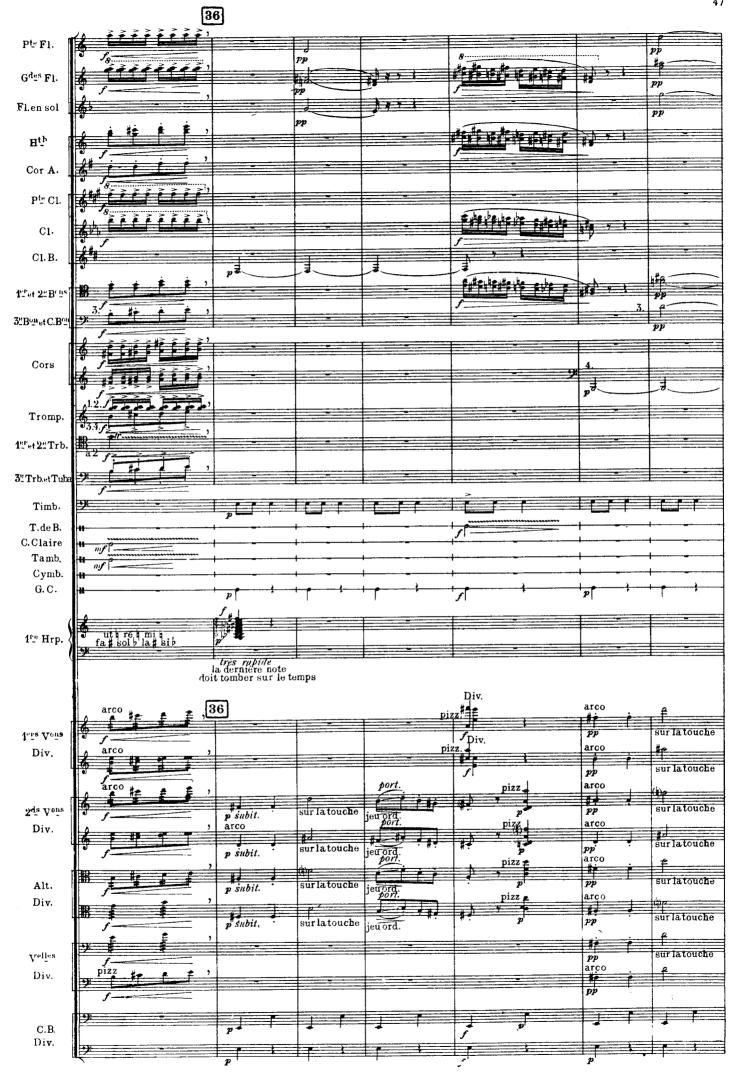


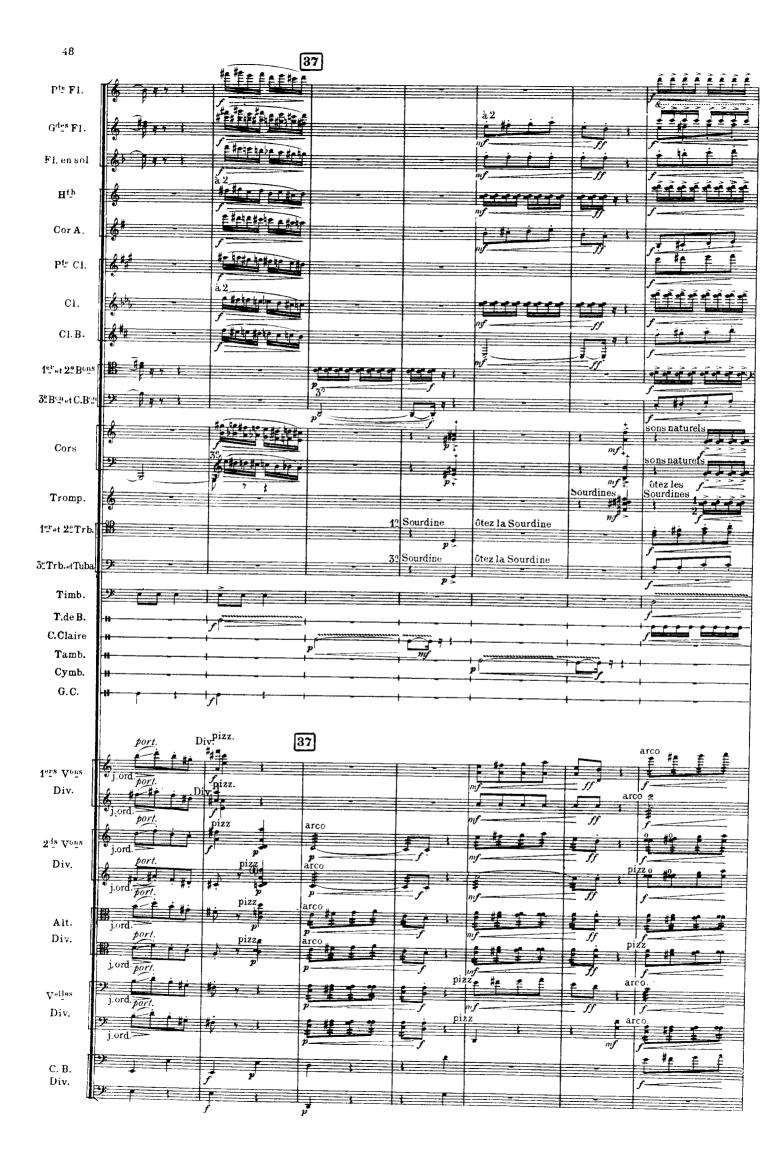




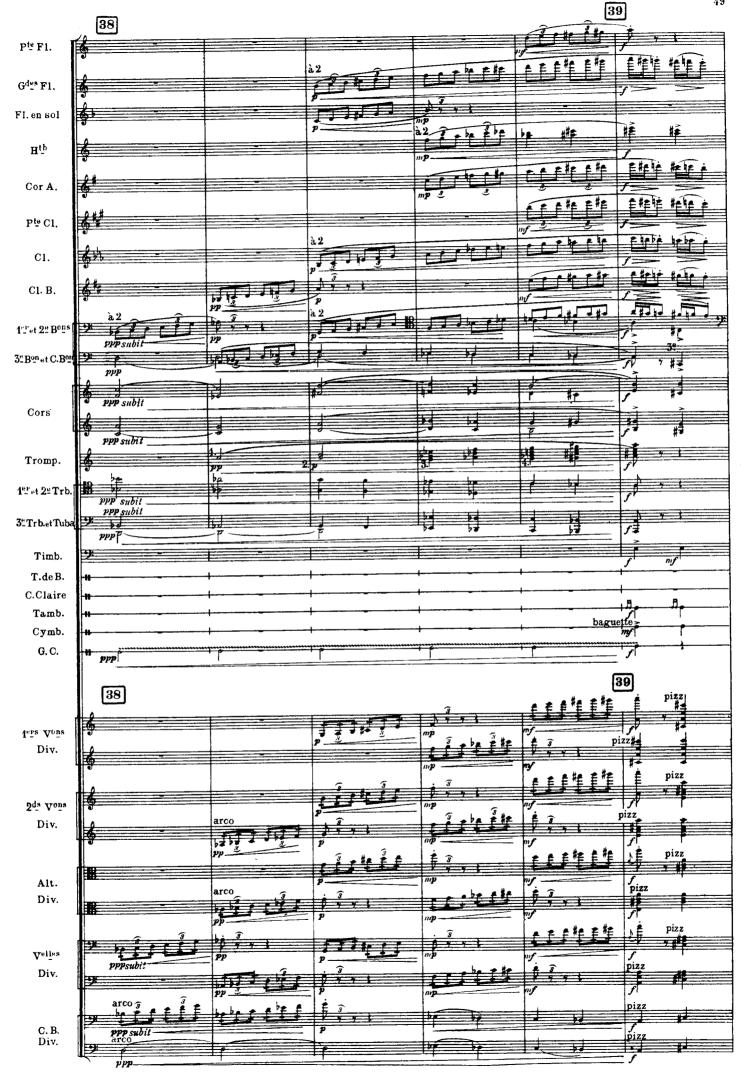




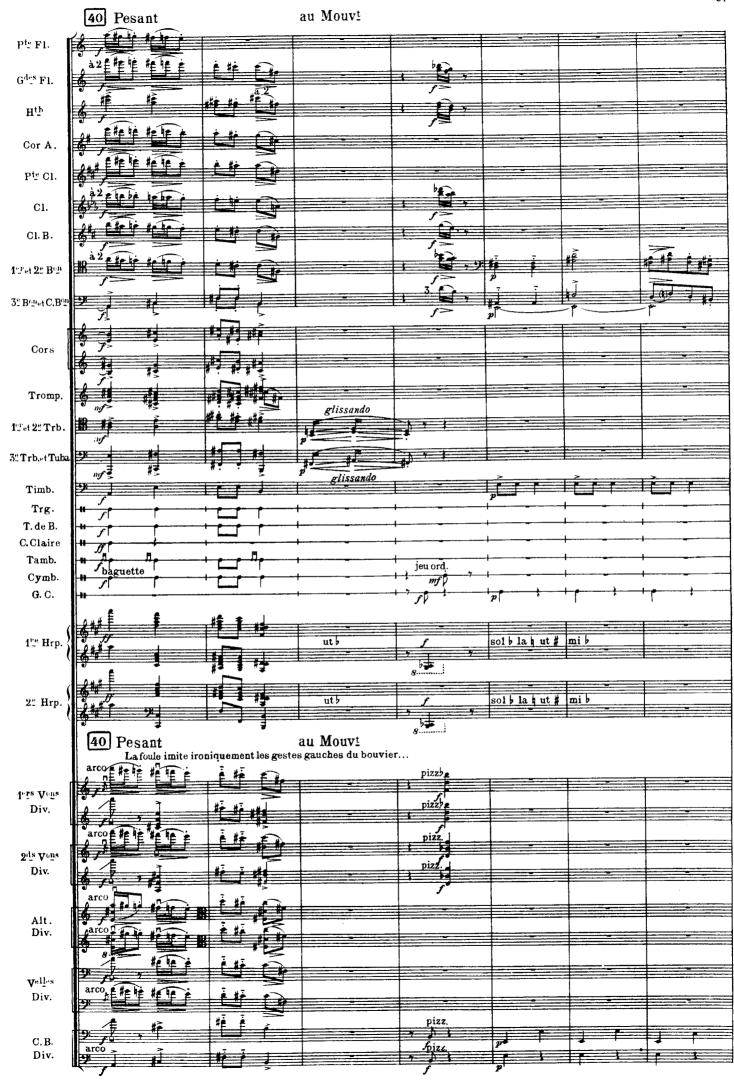


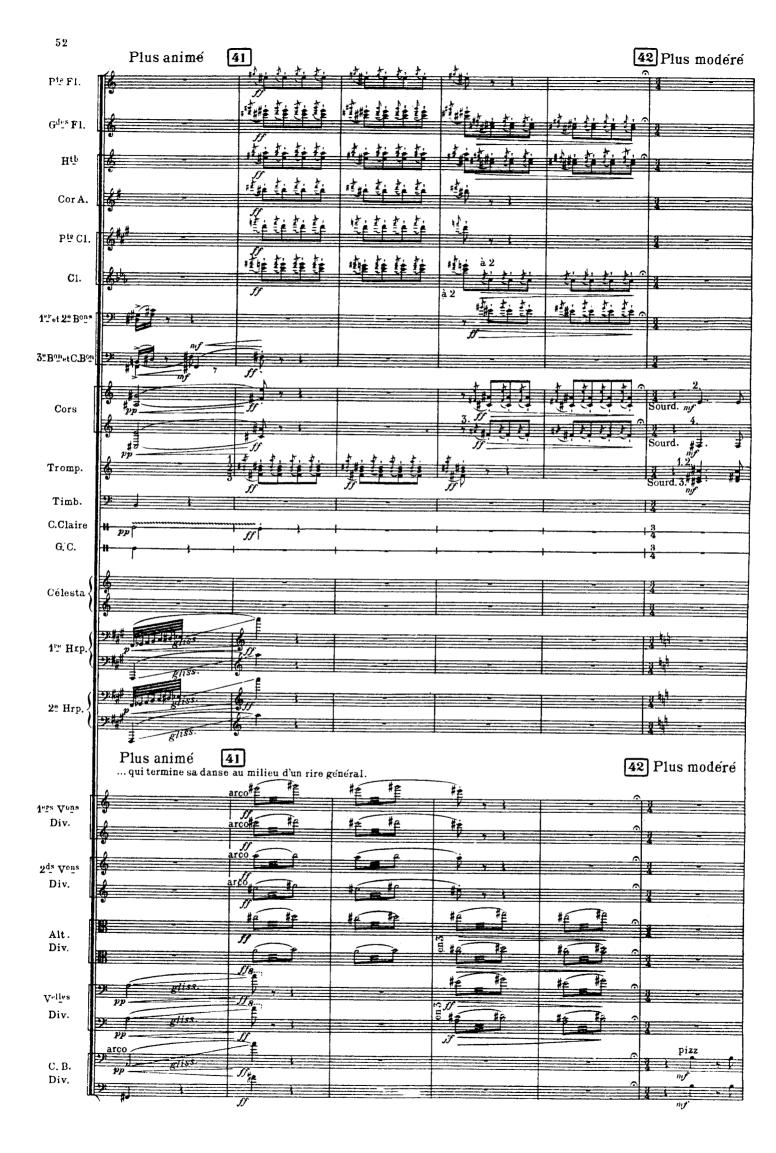










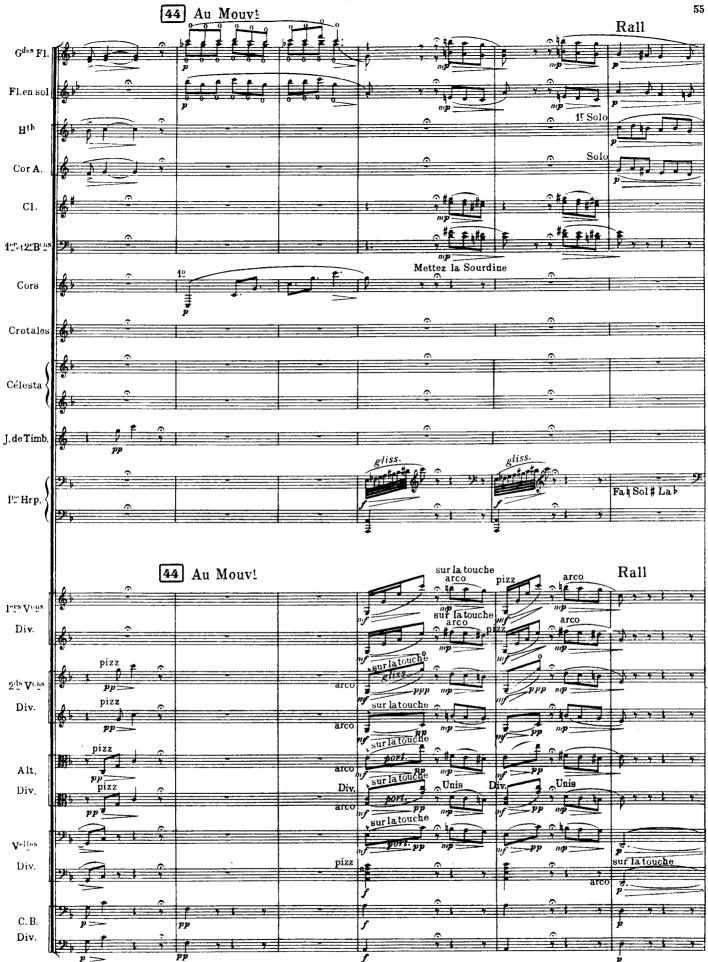
















pp

(b)e

C. B.

Div.

pp.

pp































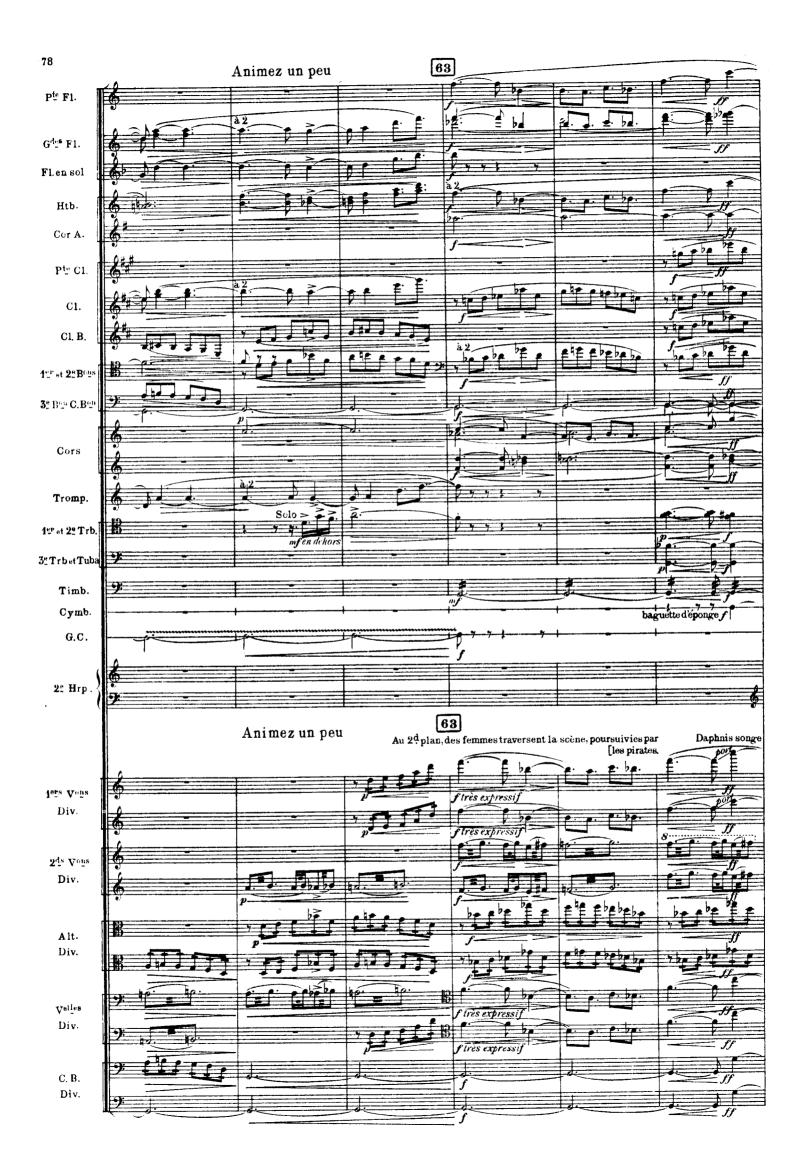


















C. B. Div.





























Voir en Appendice in version pour Orchestre de ce chœur.

The Appendix [pages A through G following page 308] contains the orchestral version of this chorus.



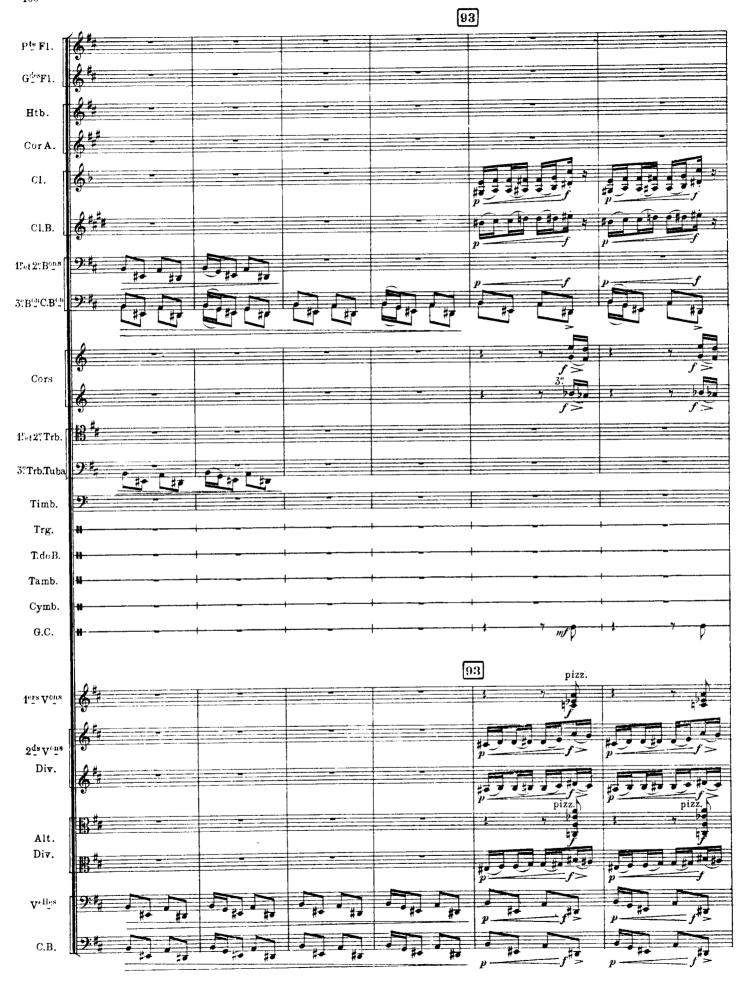
Since the lights do not come on again in the orchestra until one measure before 91, the offstage born acts as a cue for the cello entrance.













































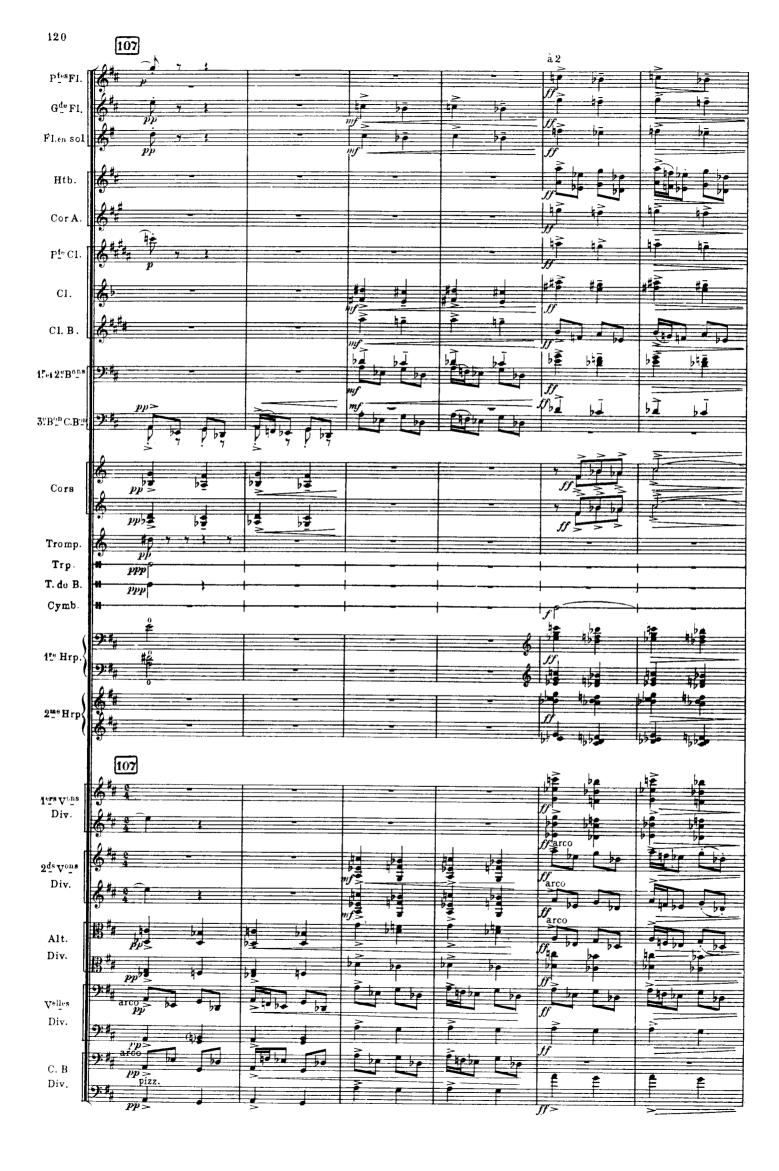


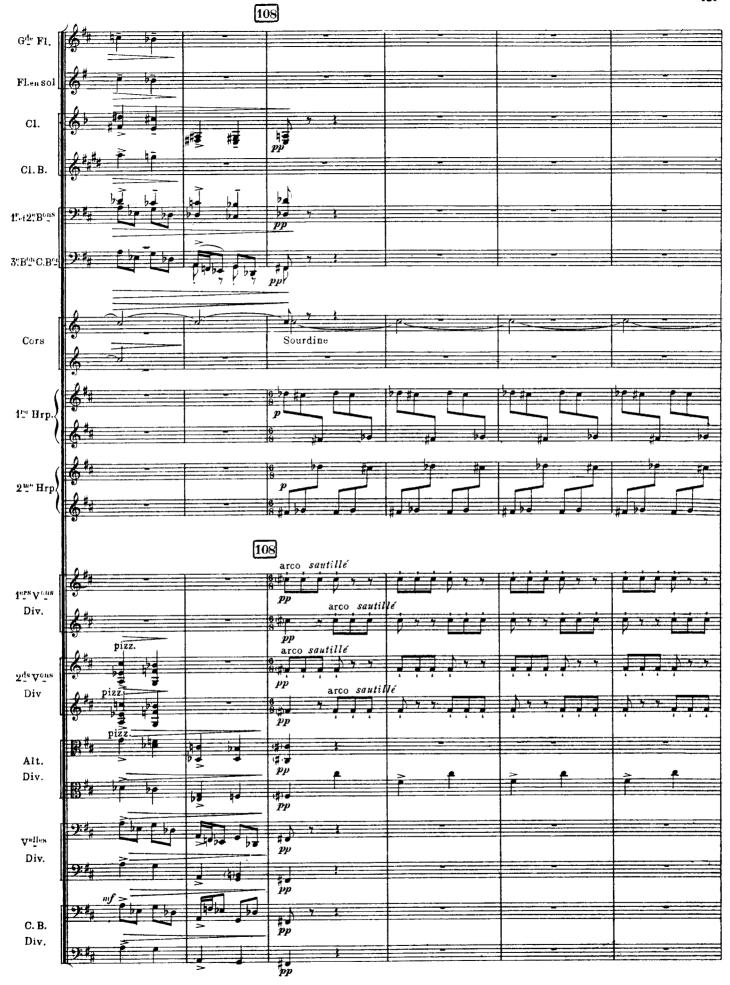


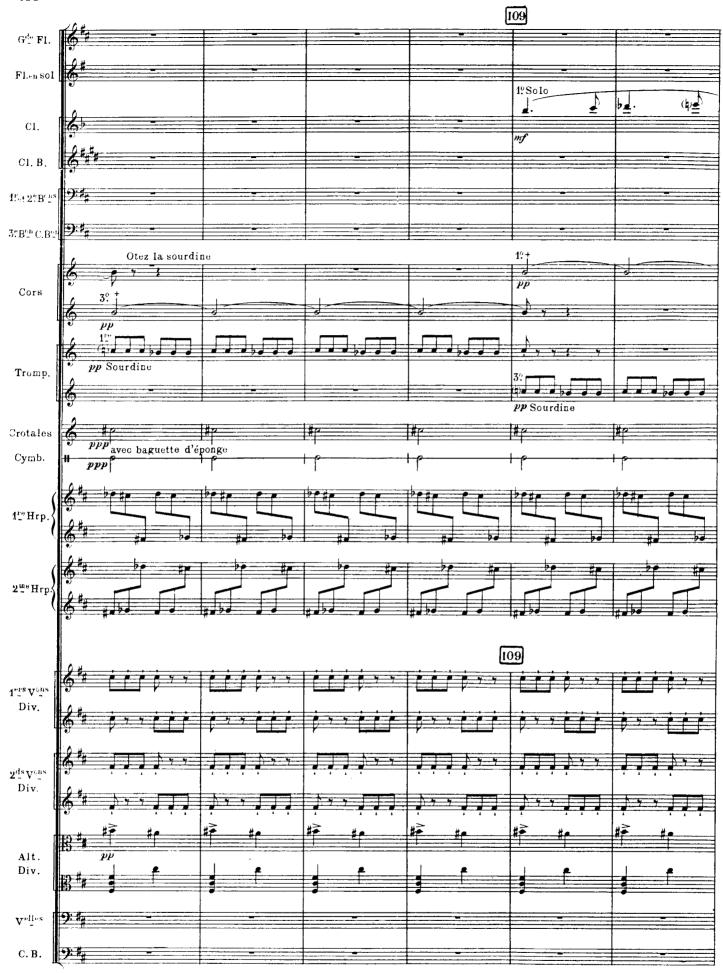




































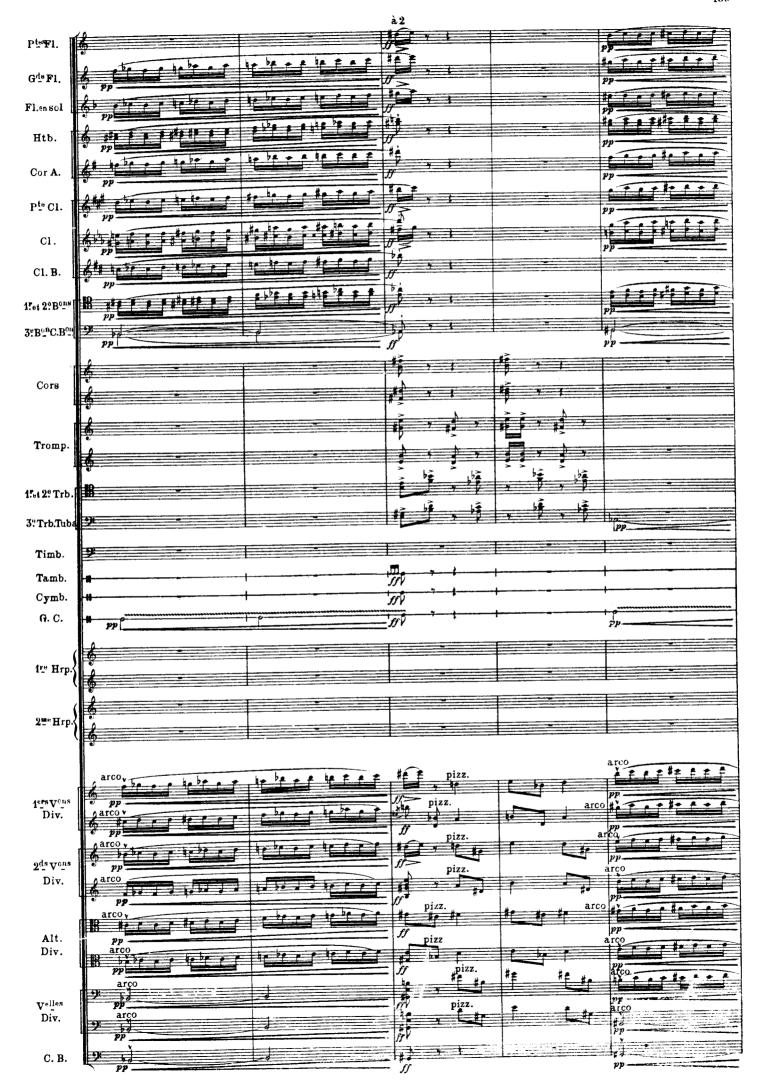










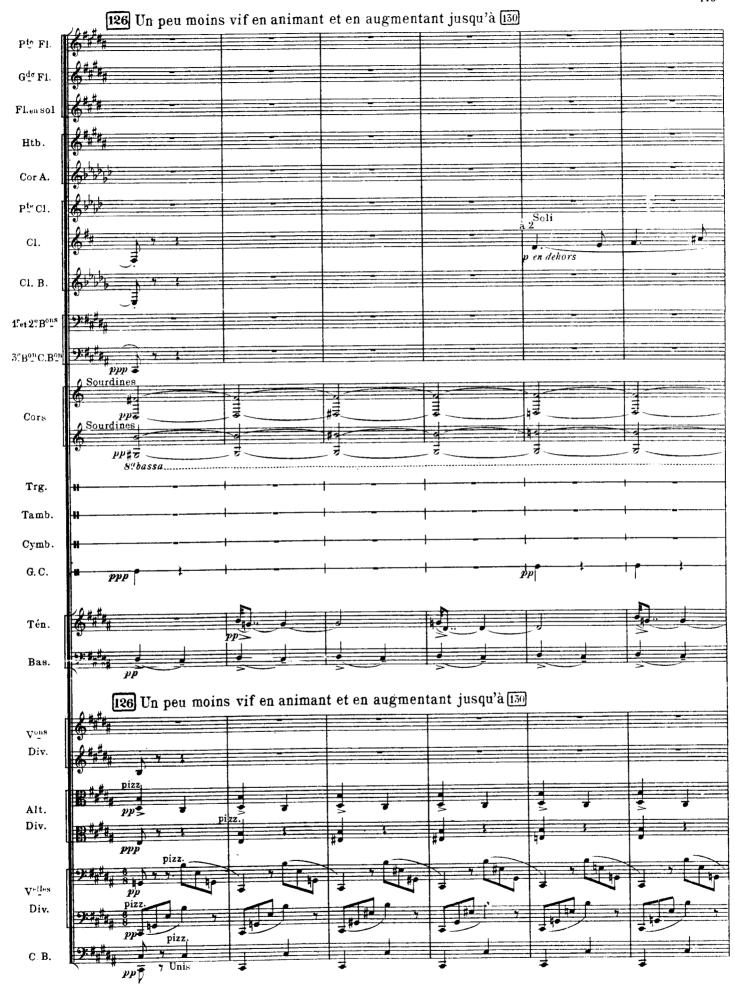




















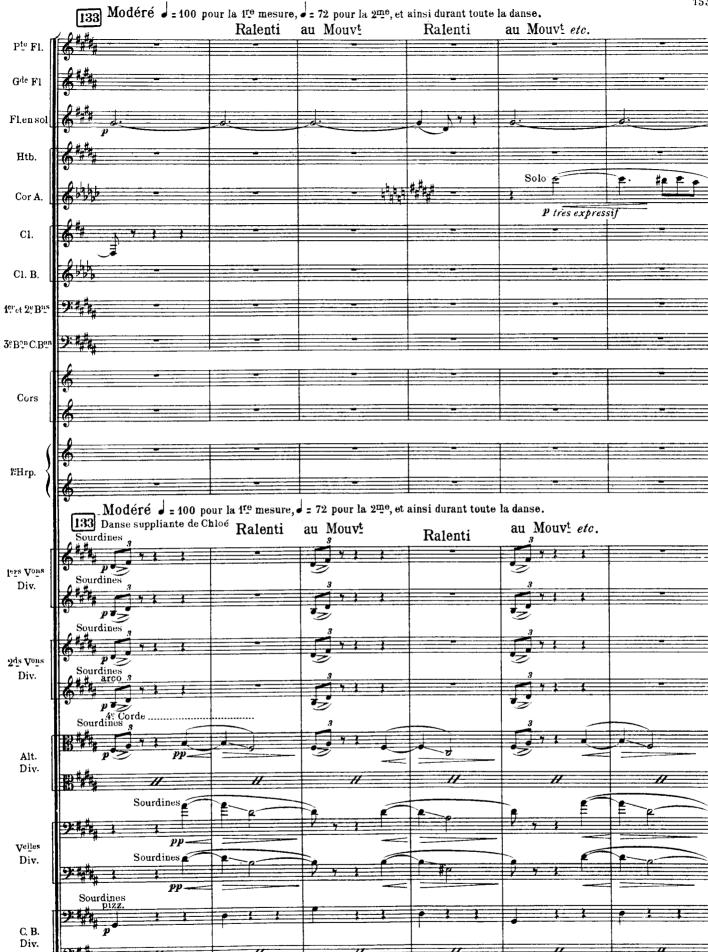


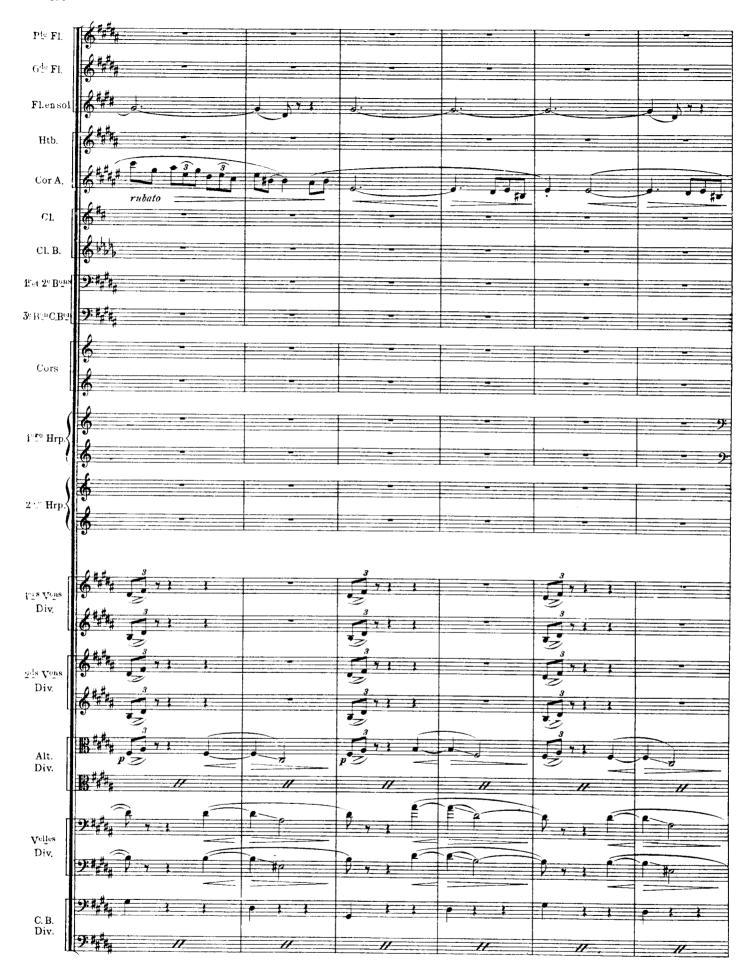








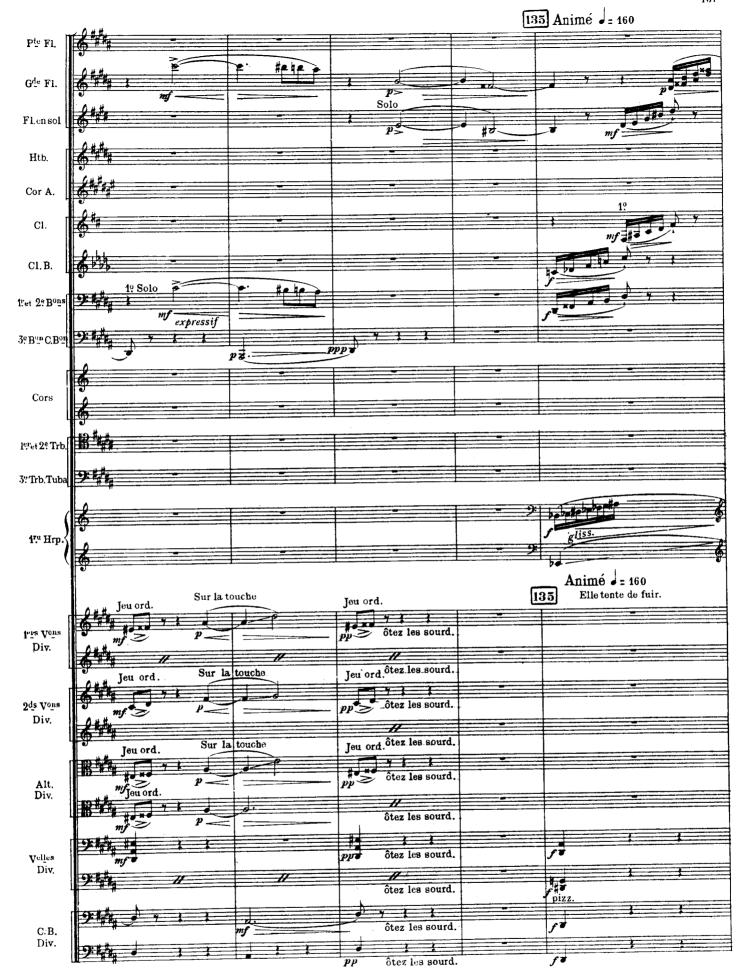






























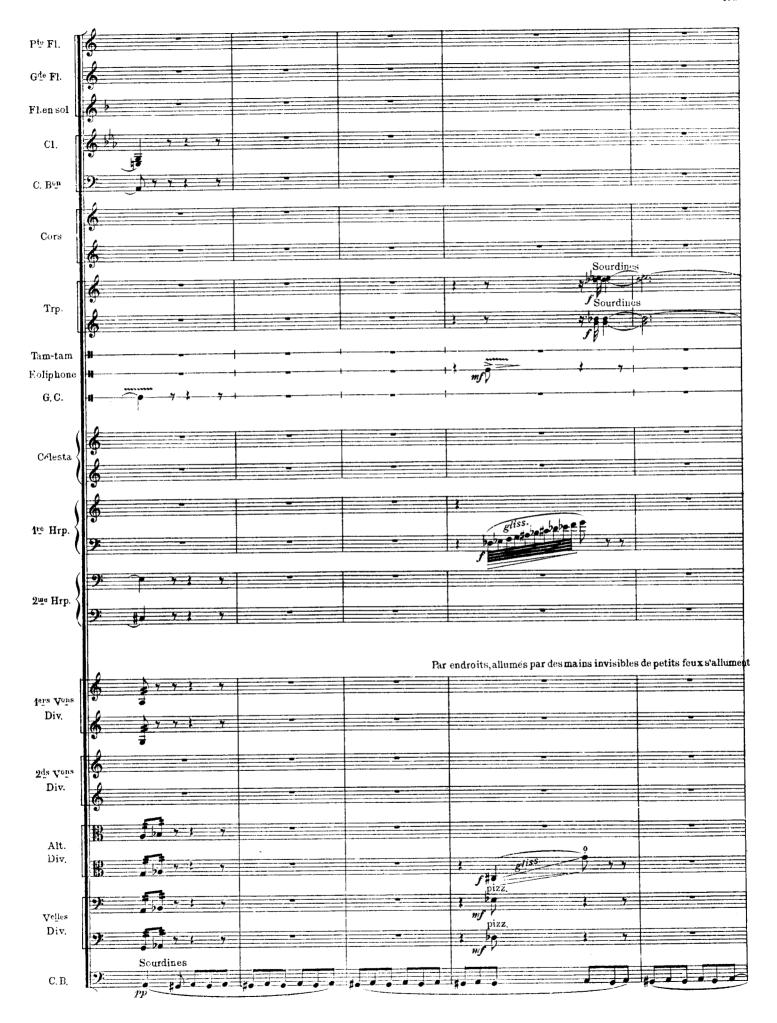


Div.

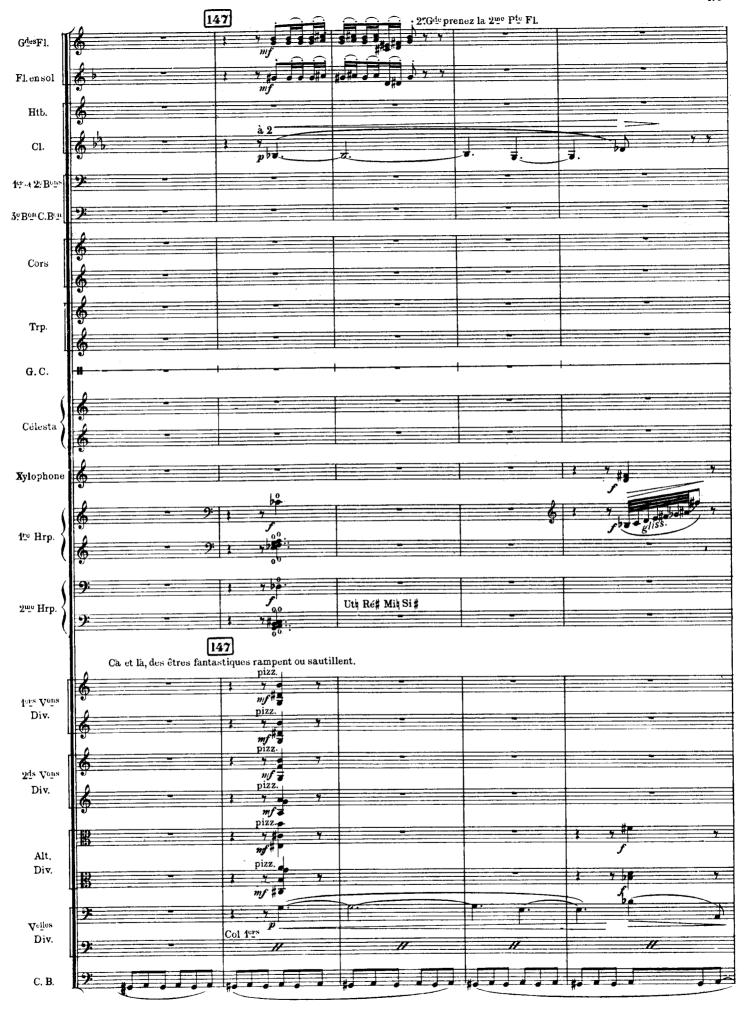






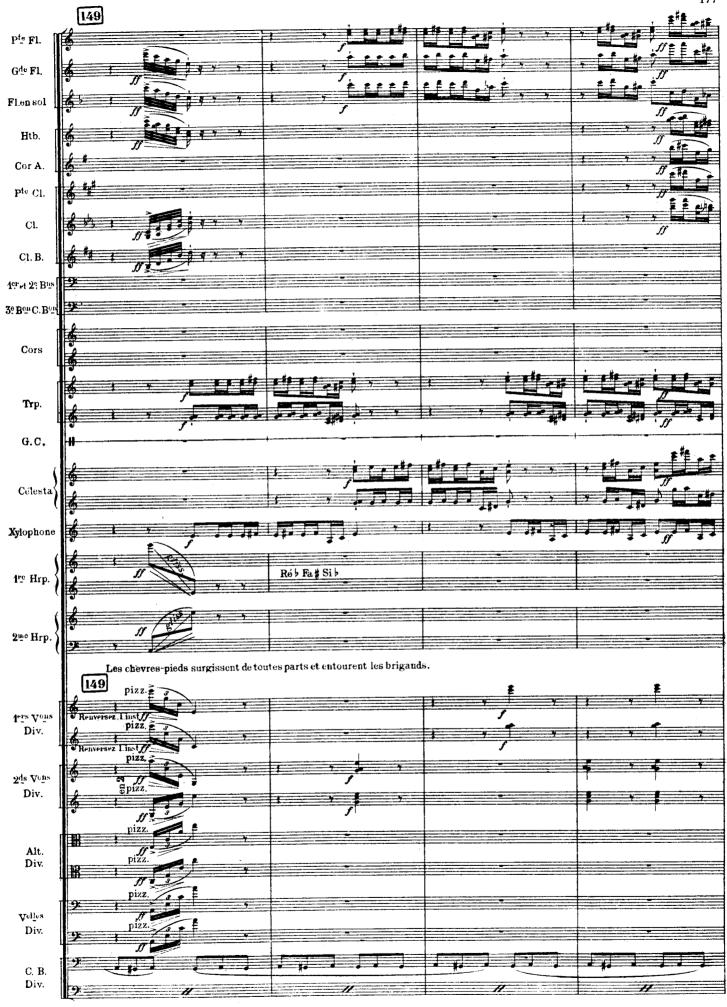




















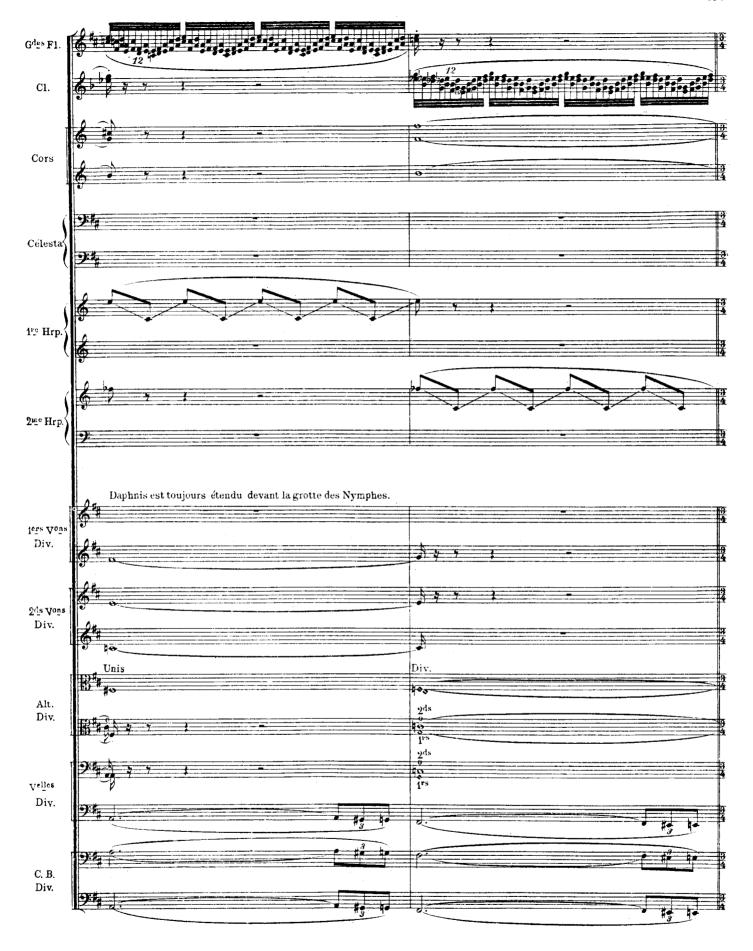


Attach the mutes one by one beginning with the first stands. All should be in

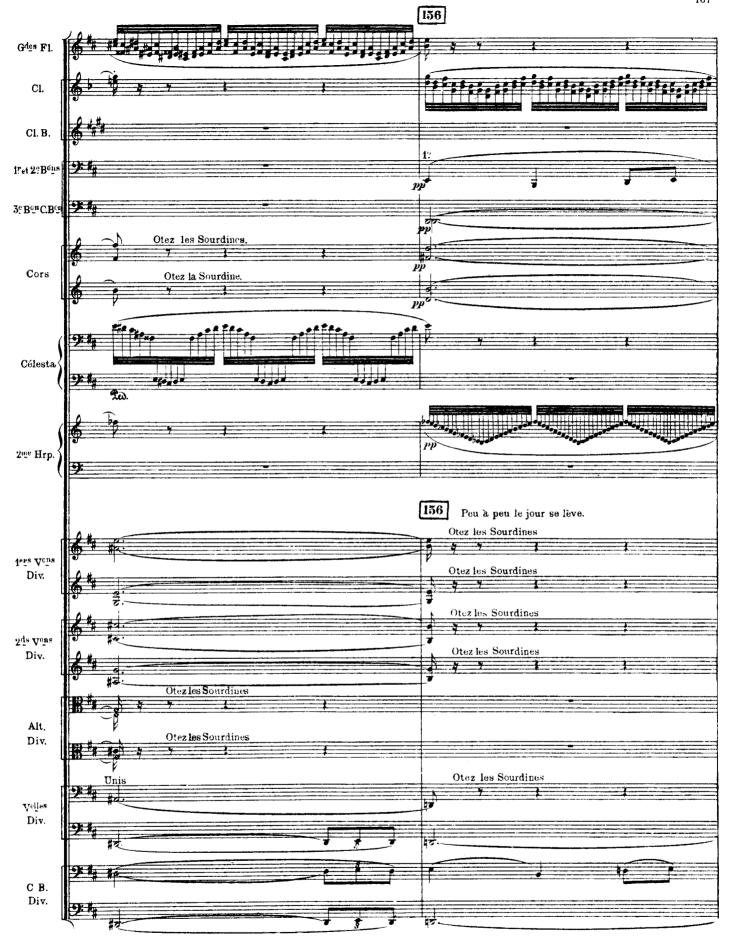




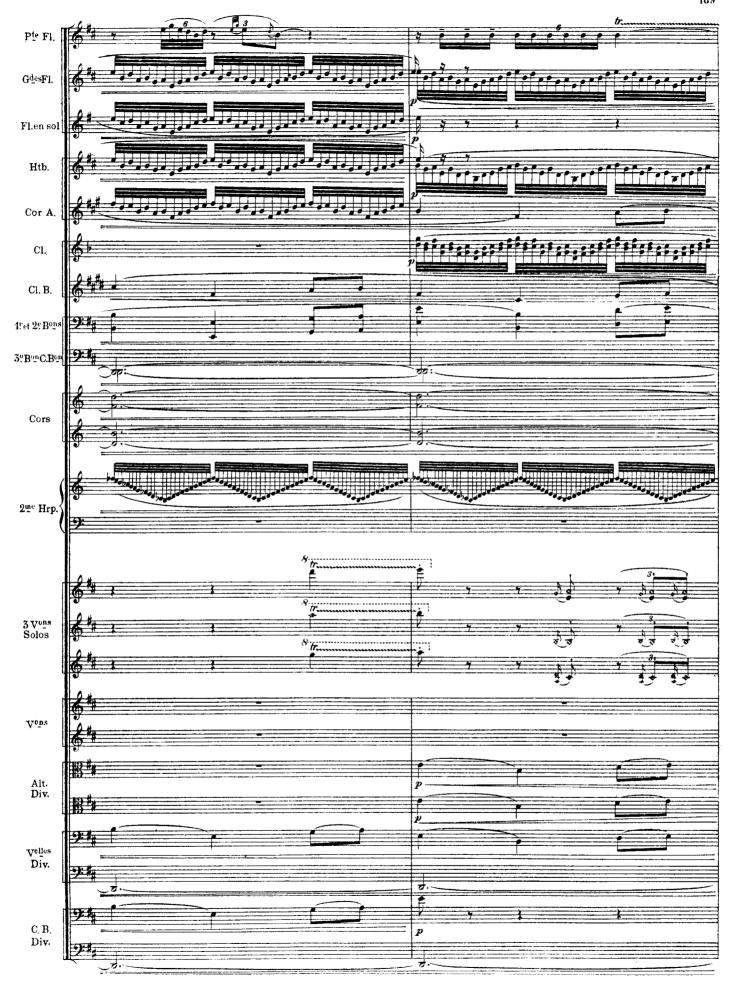
* Otez les sourdines une à une en commençant par les chefs de projitres. Toules doivent être enlevées à 156]. Remove the mutes one by one beginning with the first stands. All should have been removed by 156].

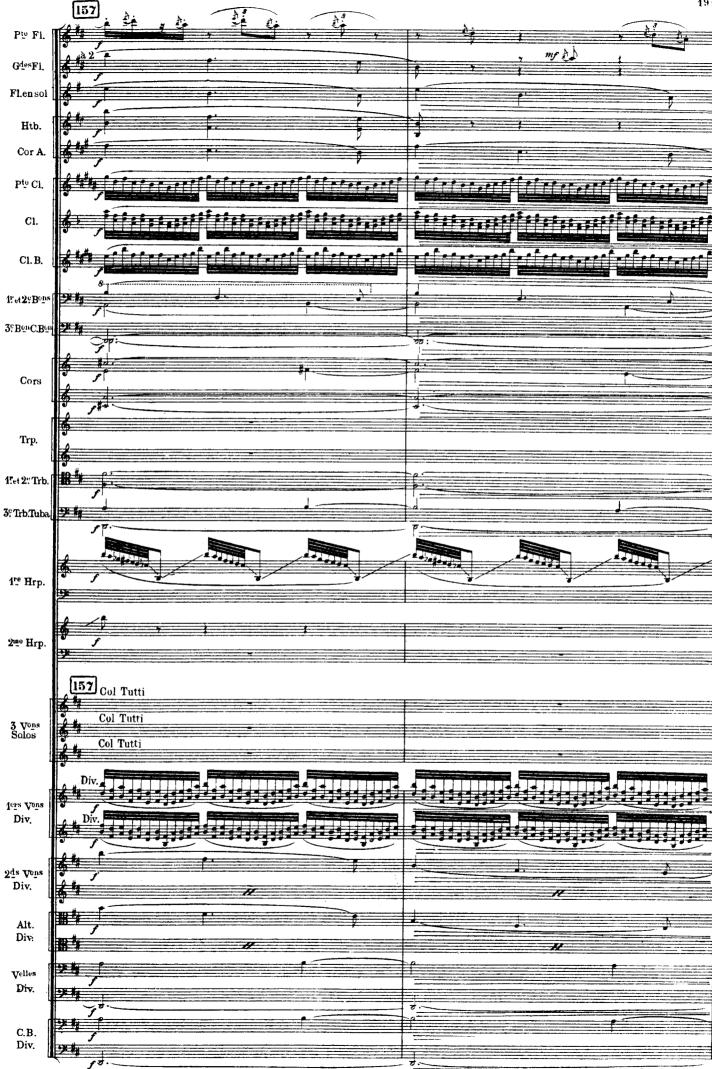








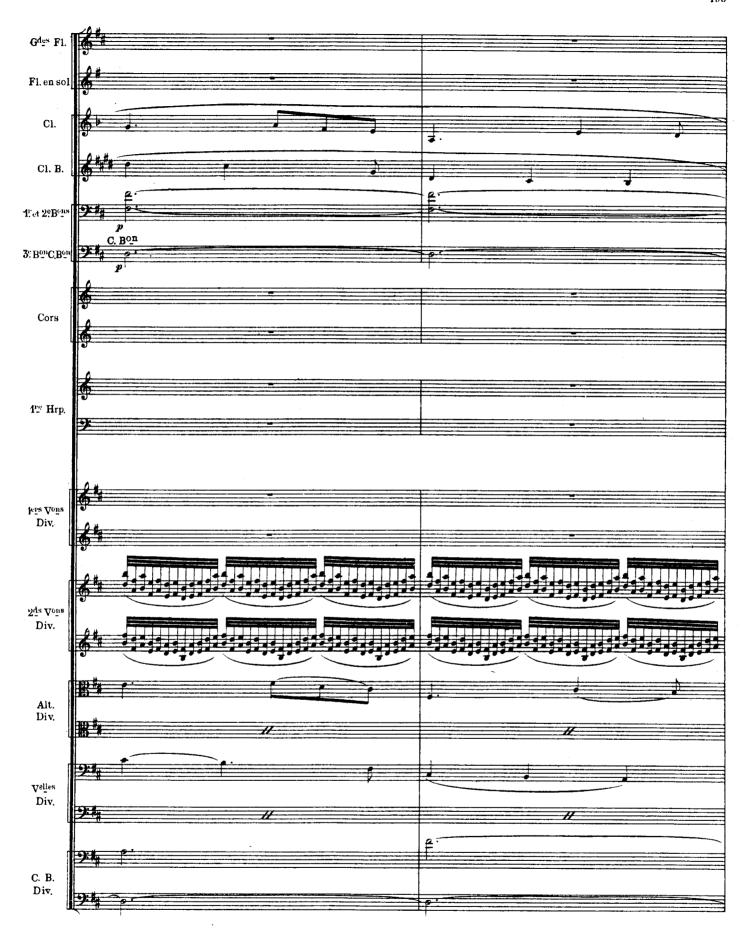












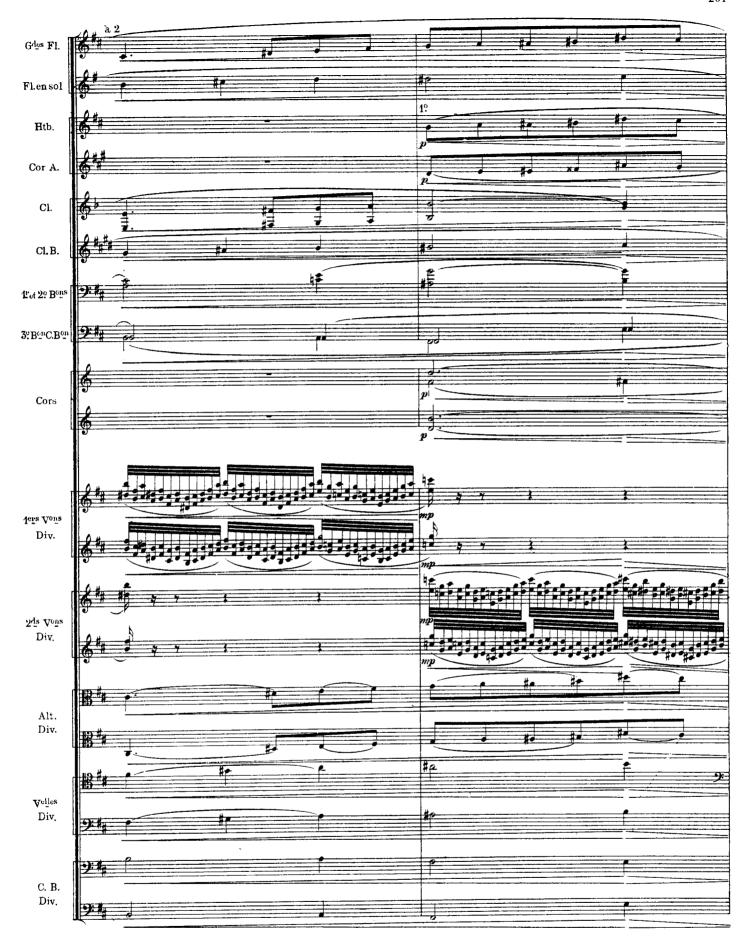


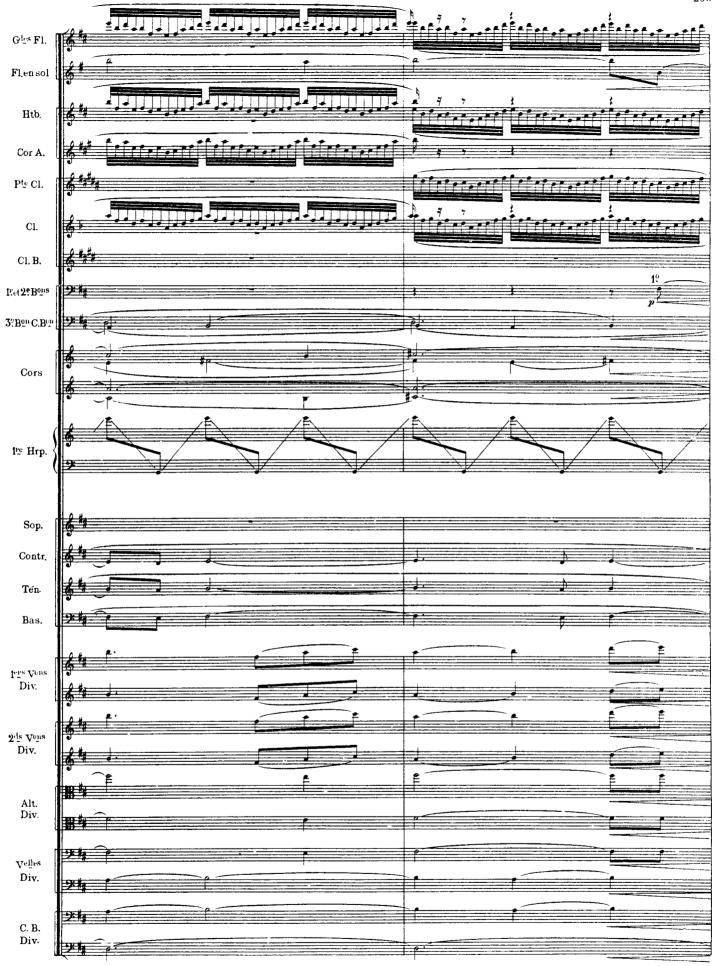


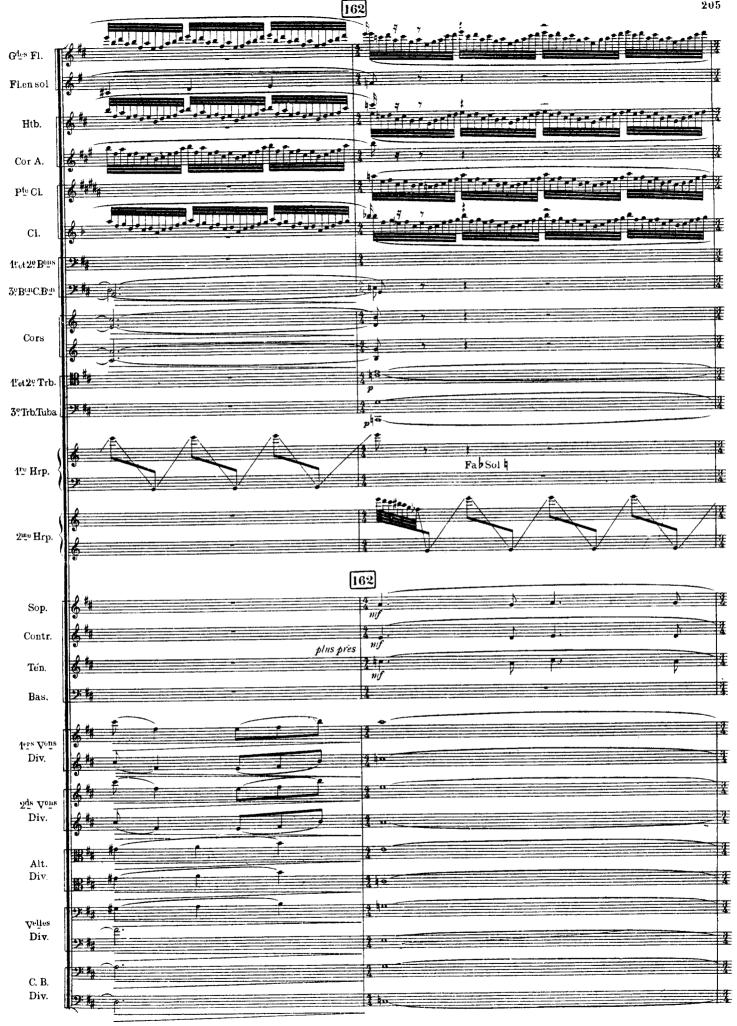


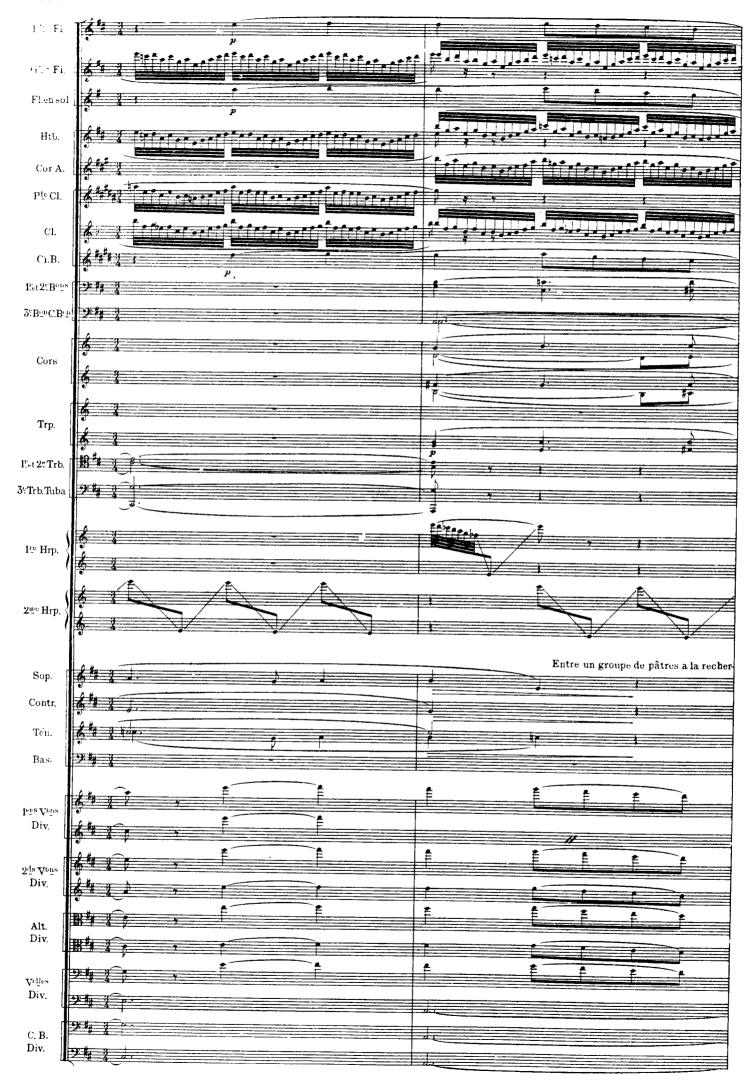


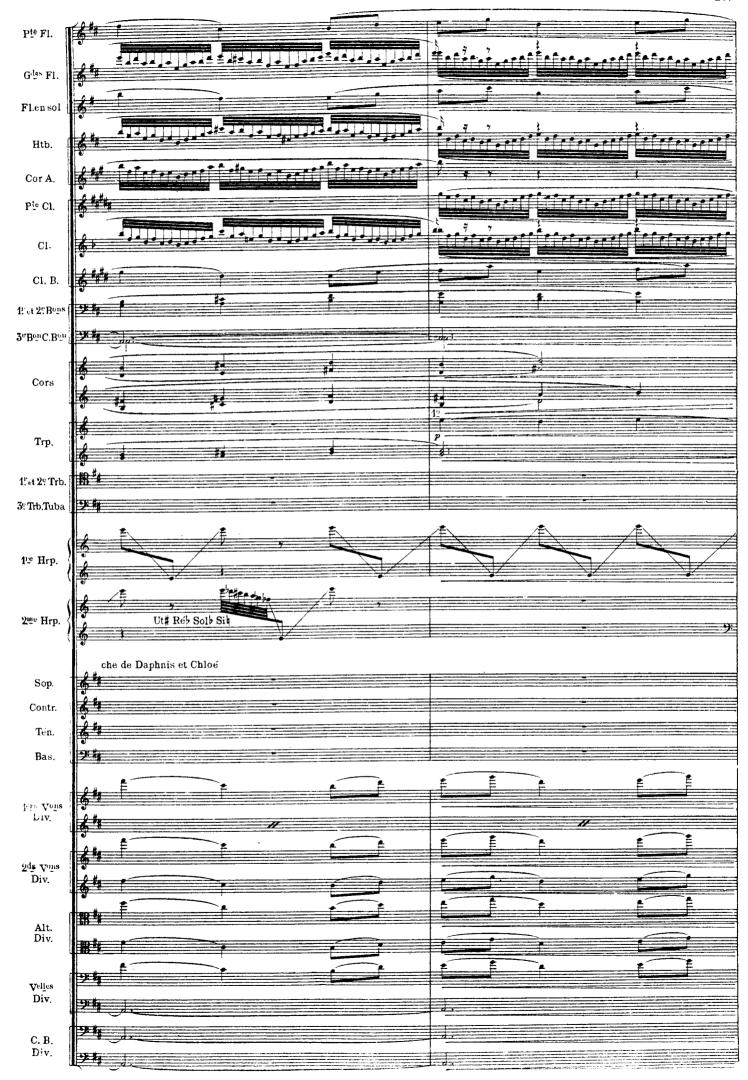


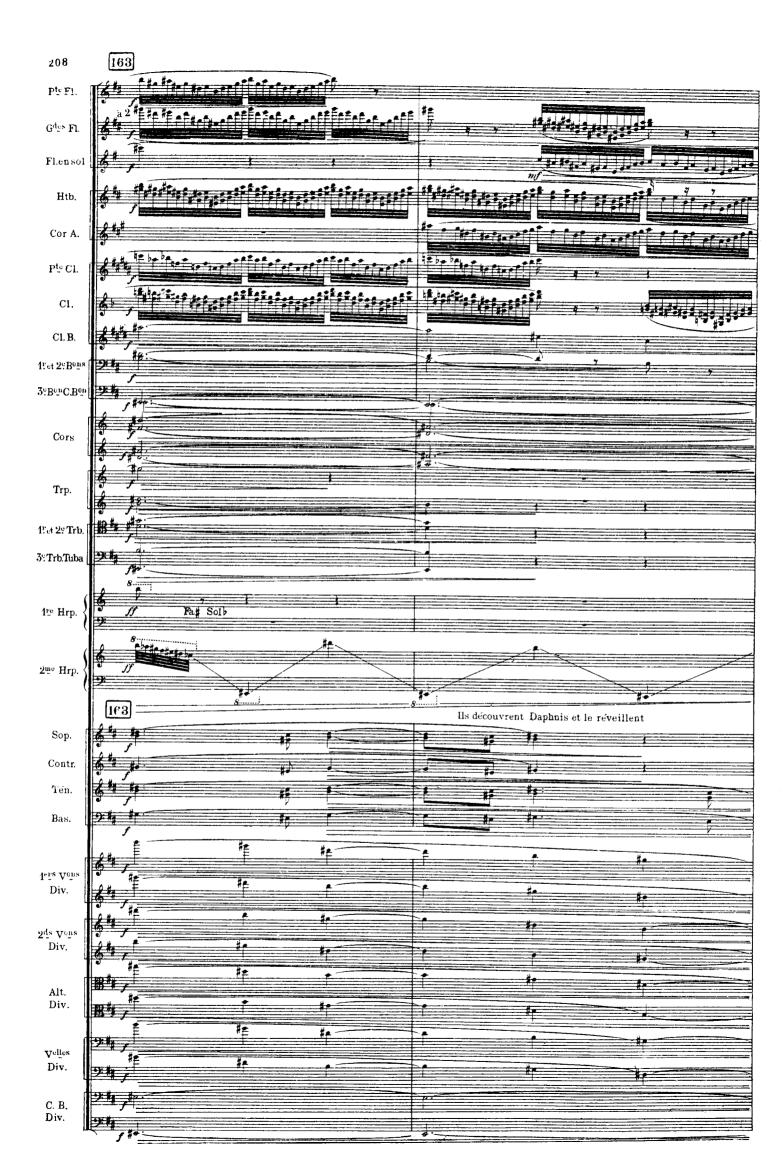


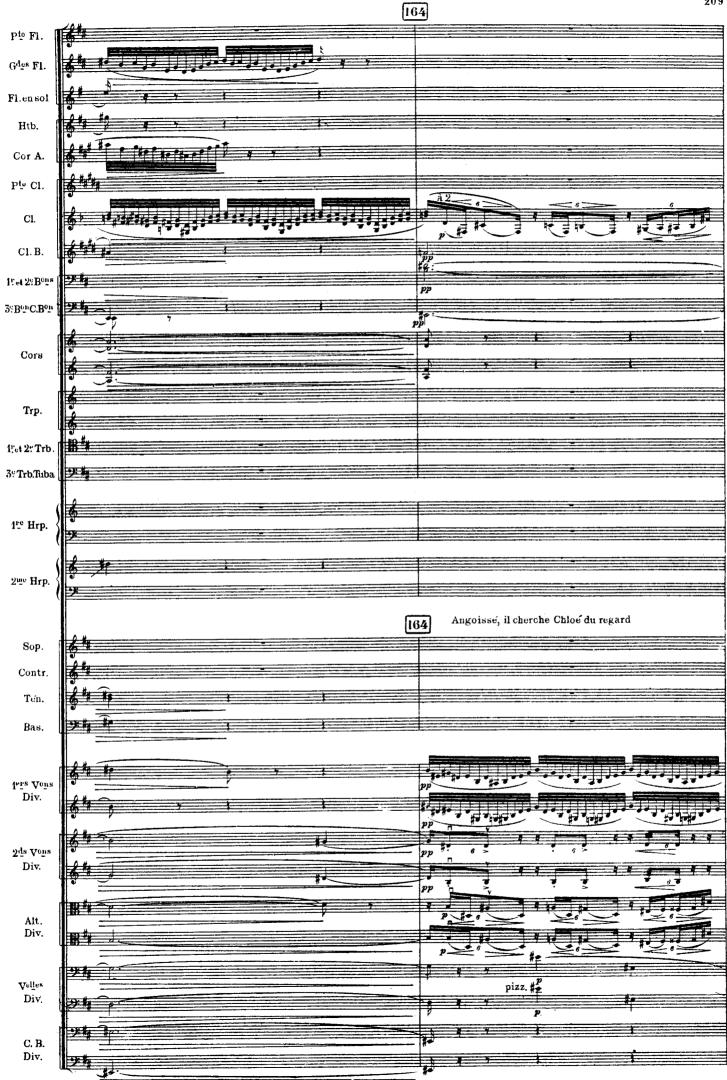




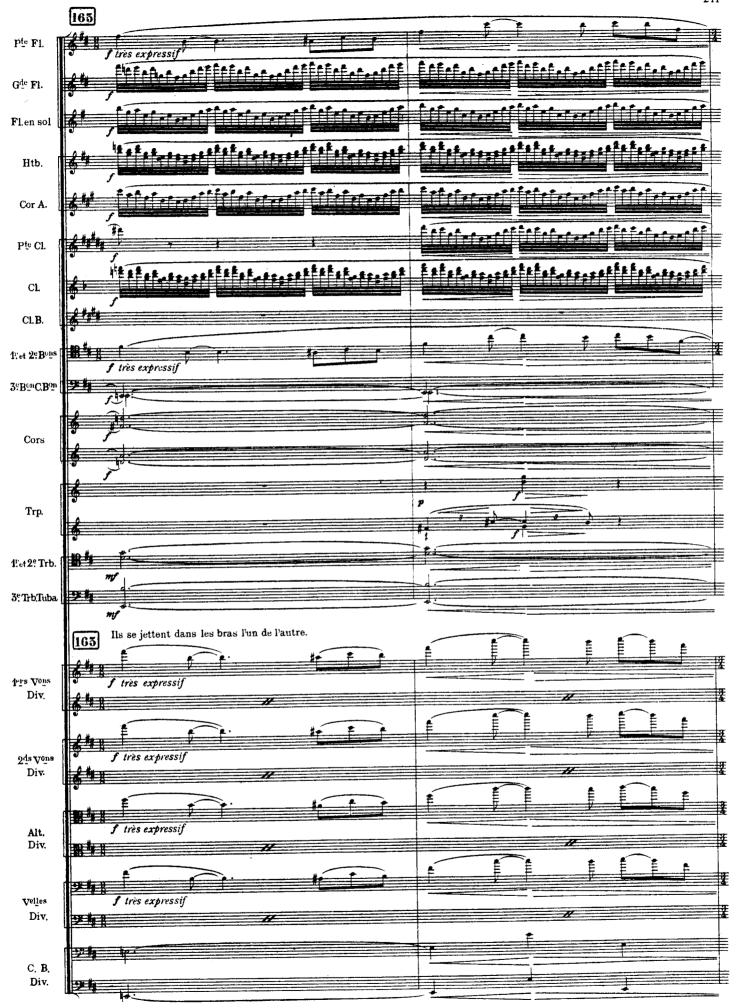


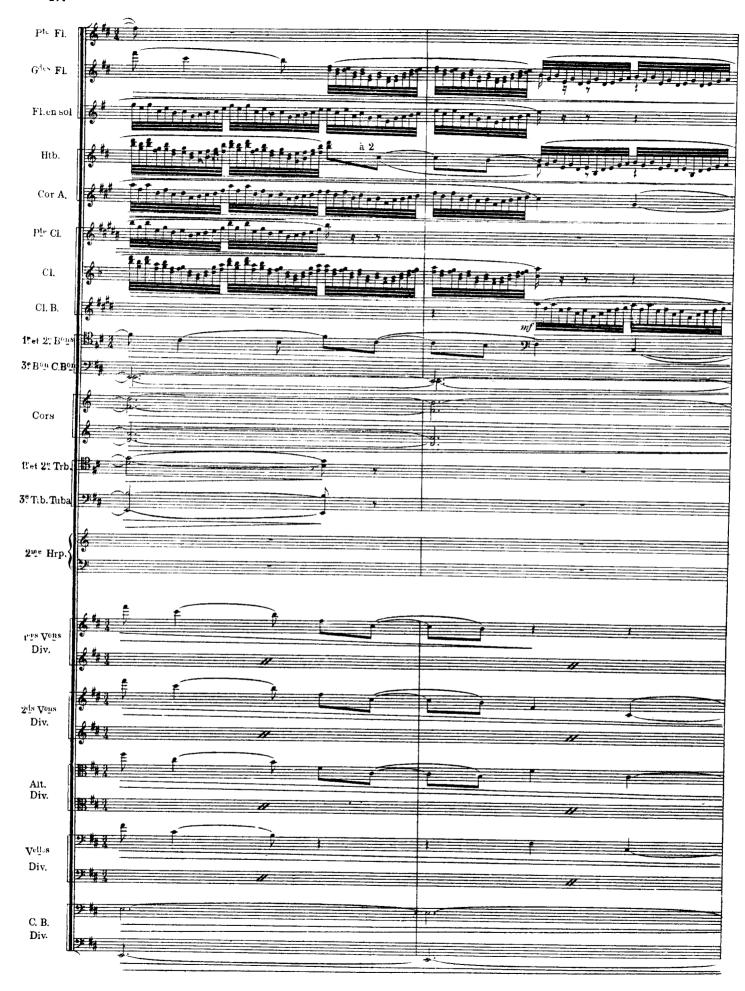


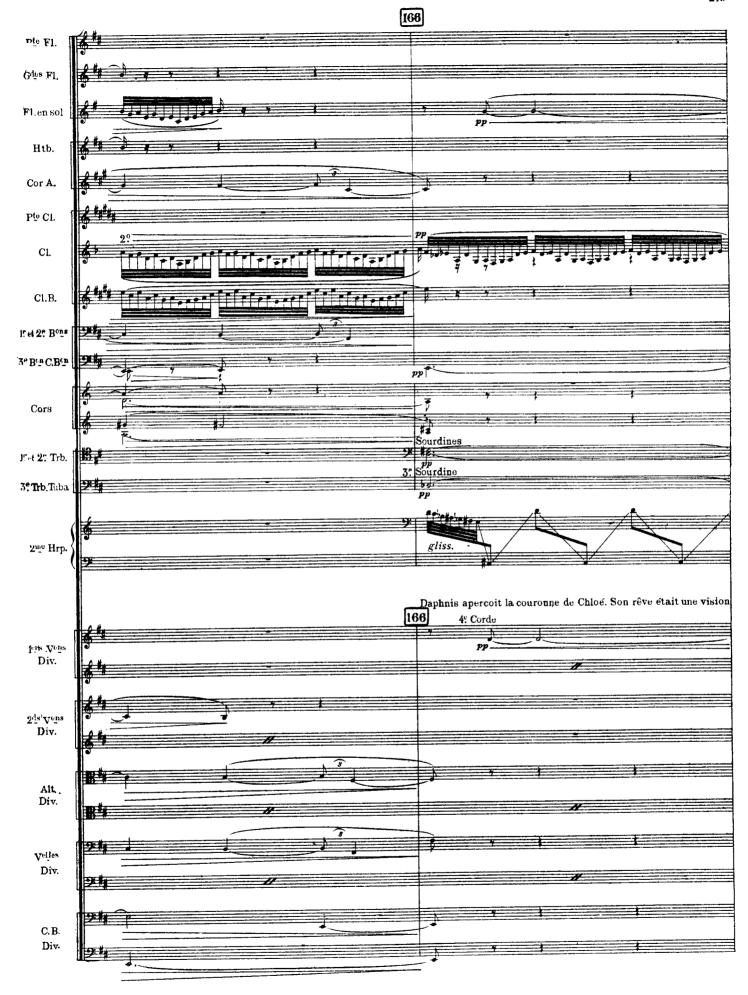


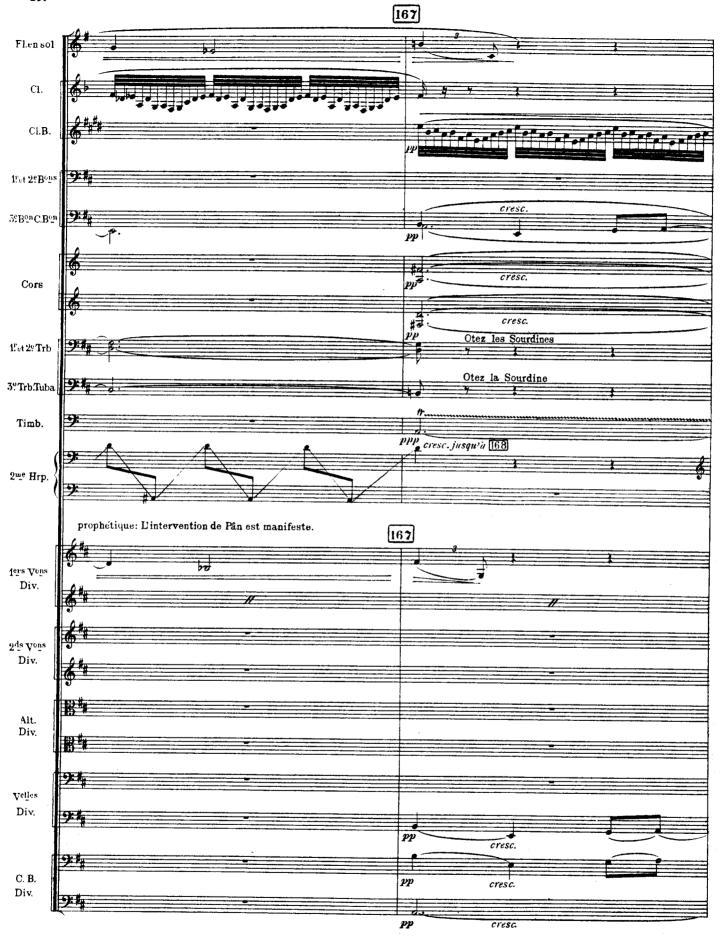




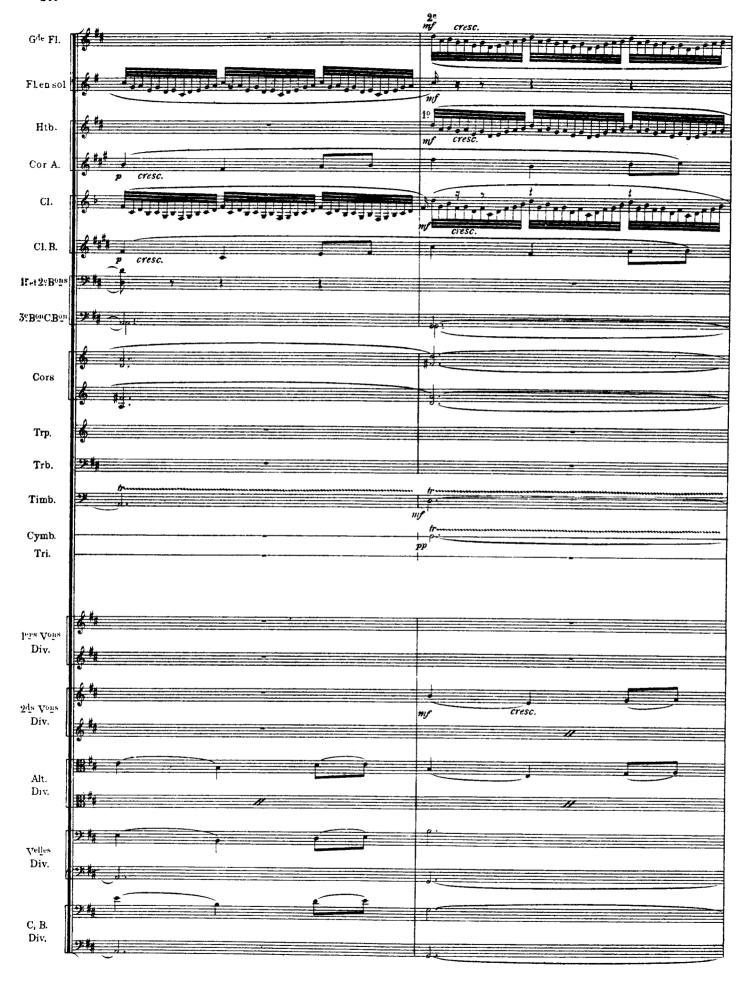


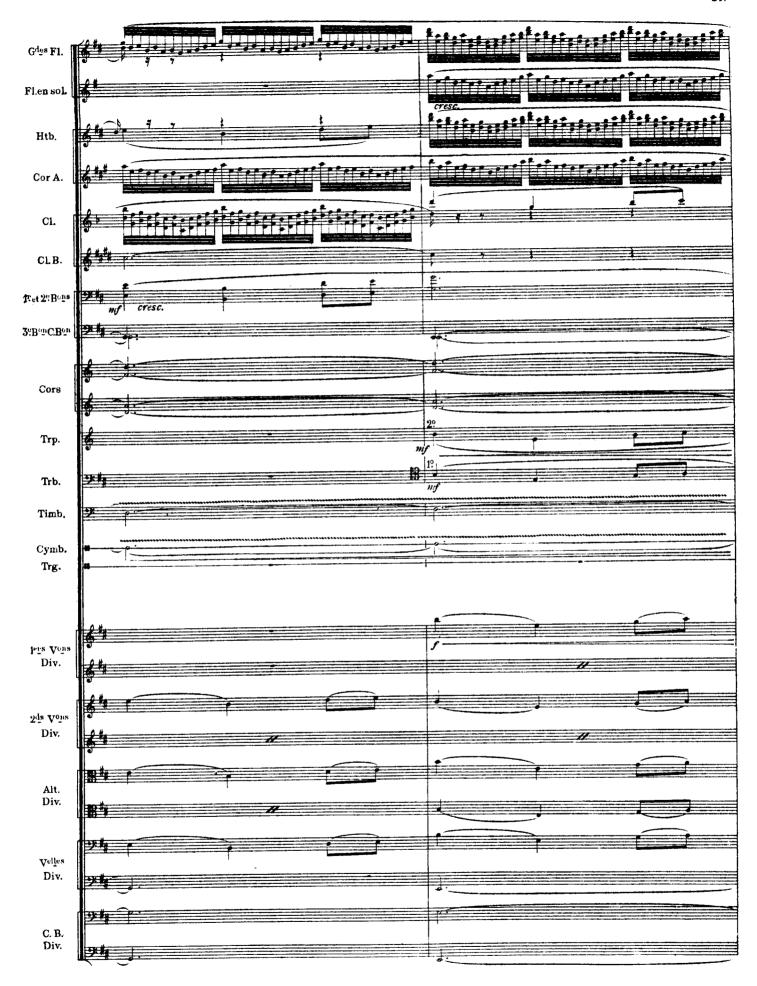


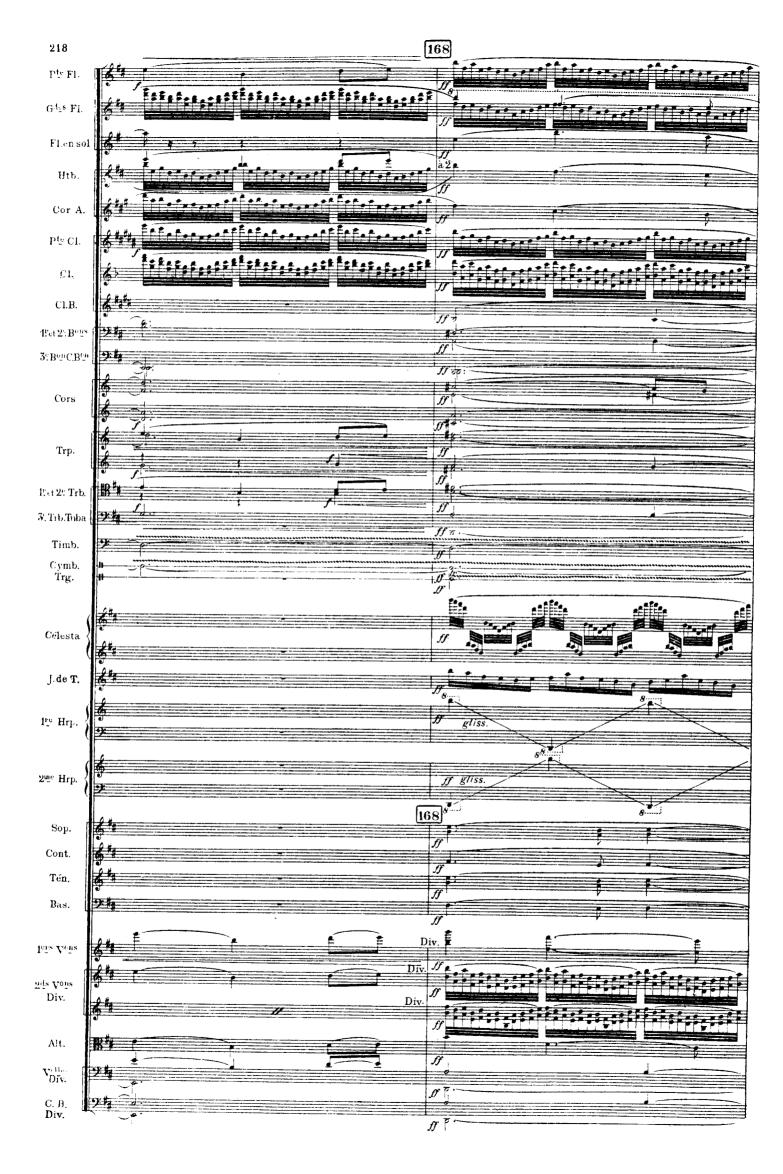


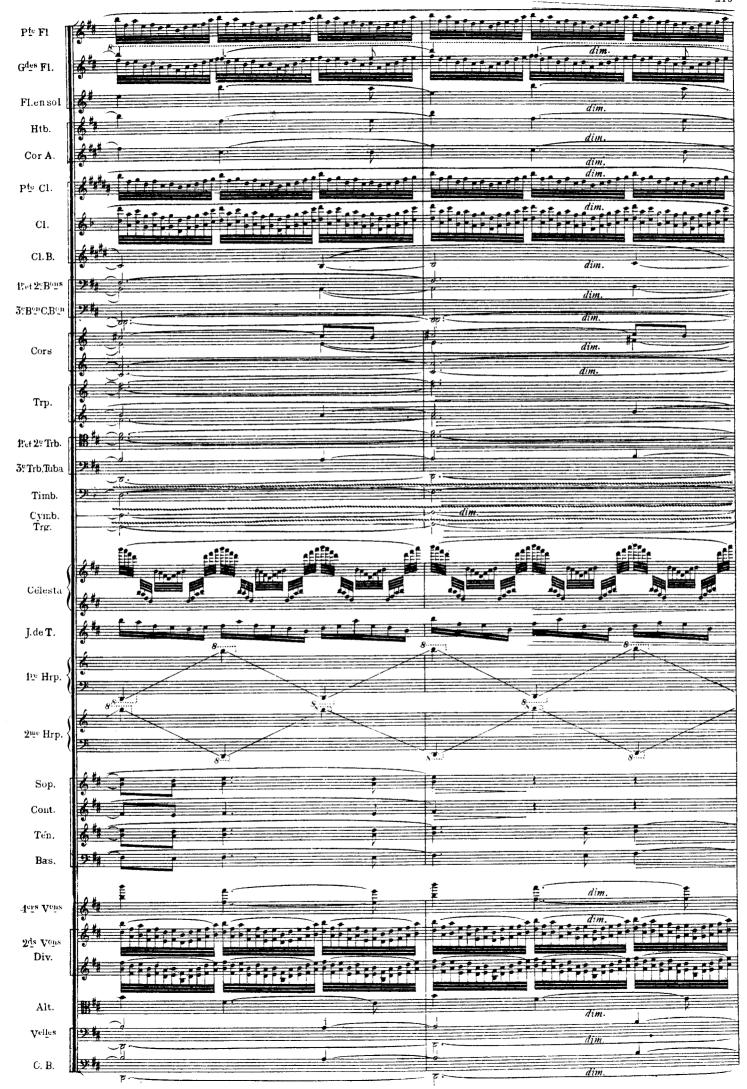


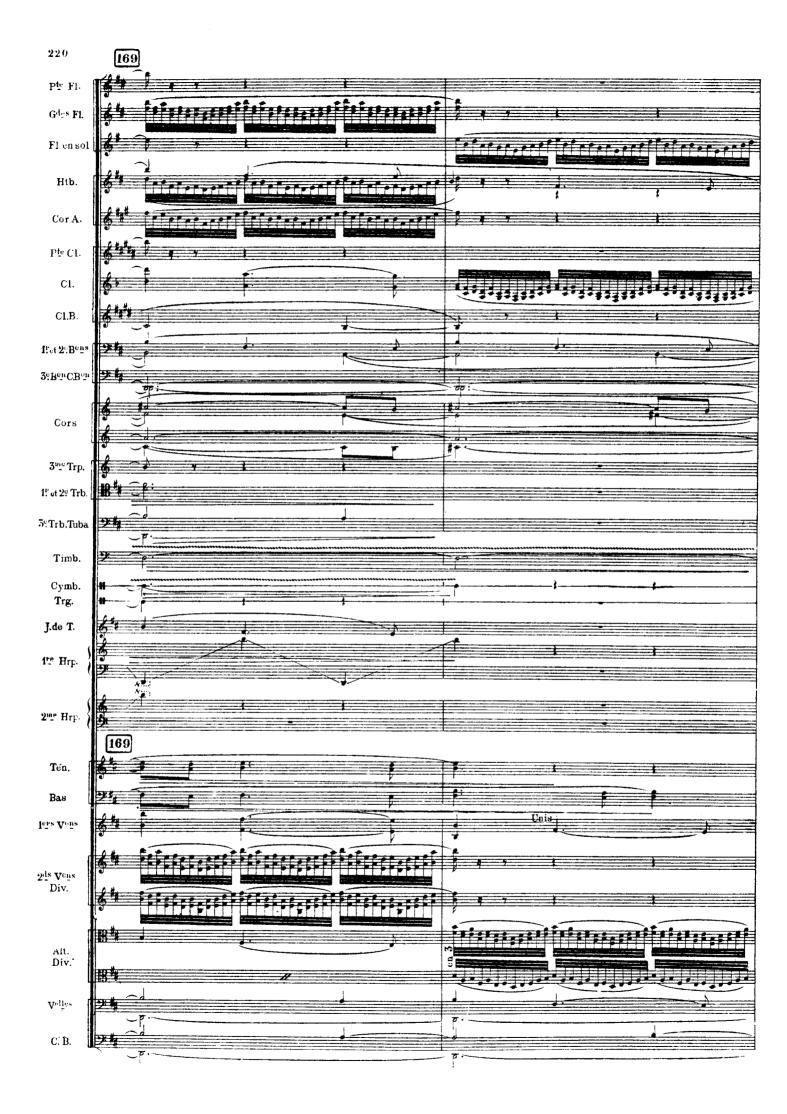


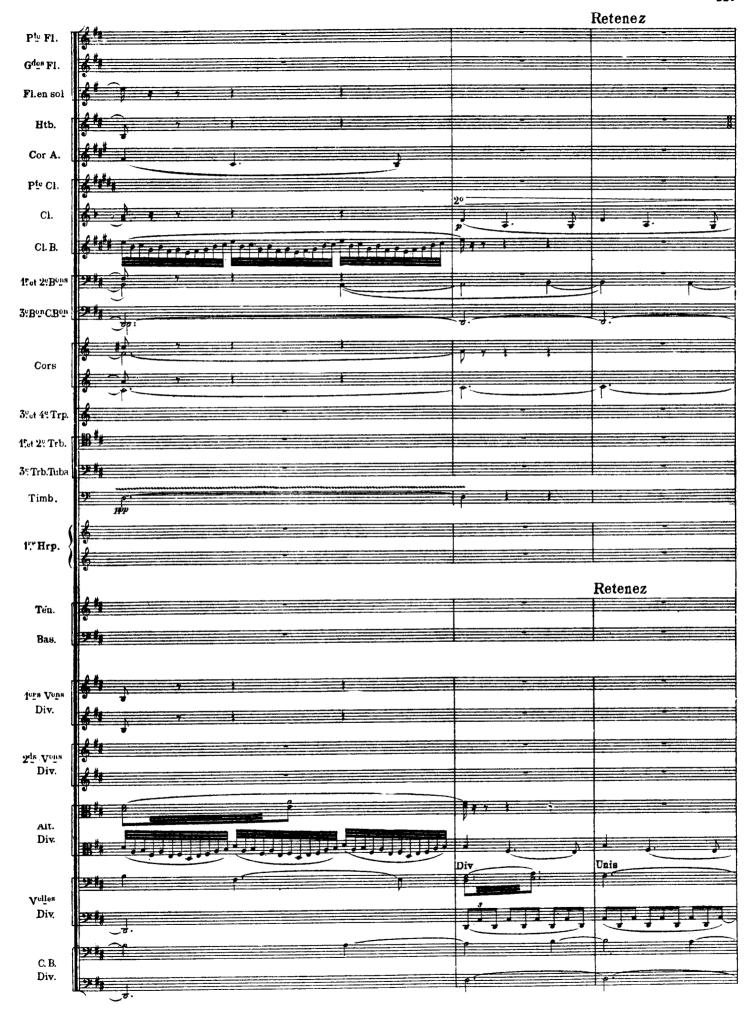
























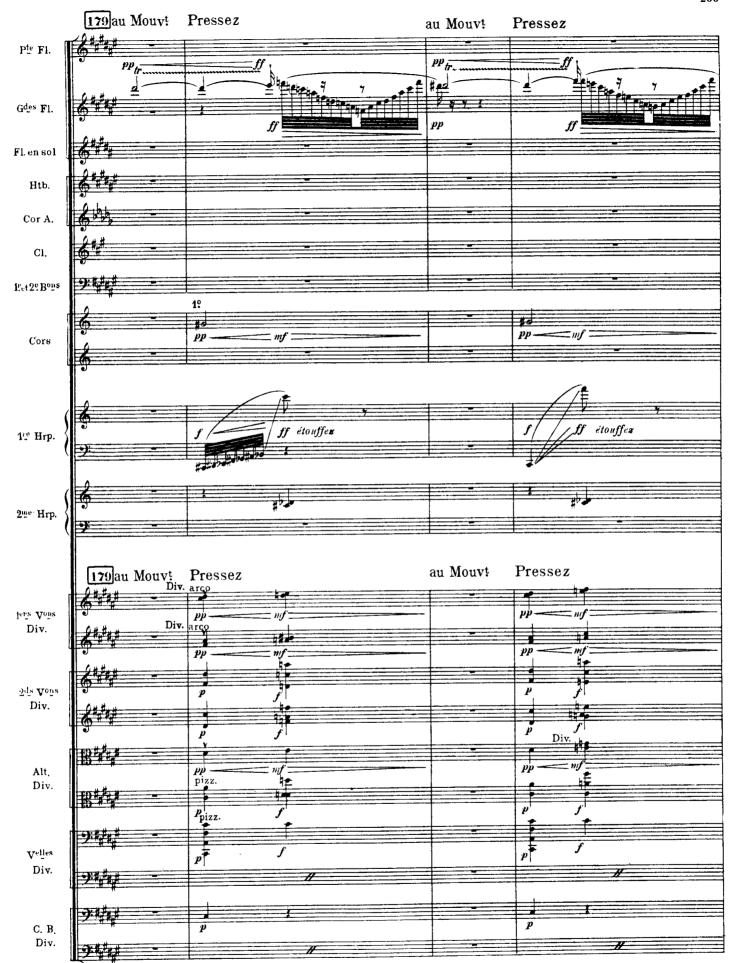














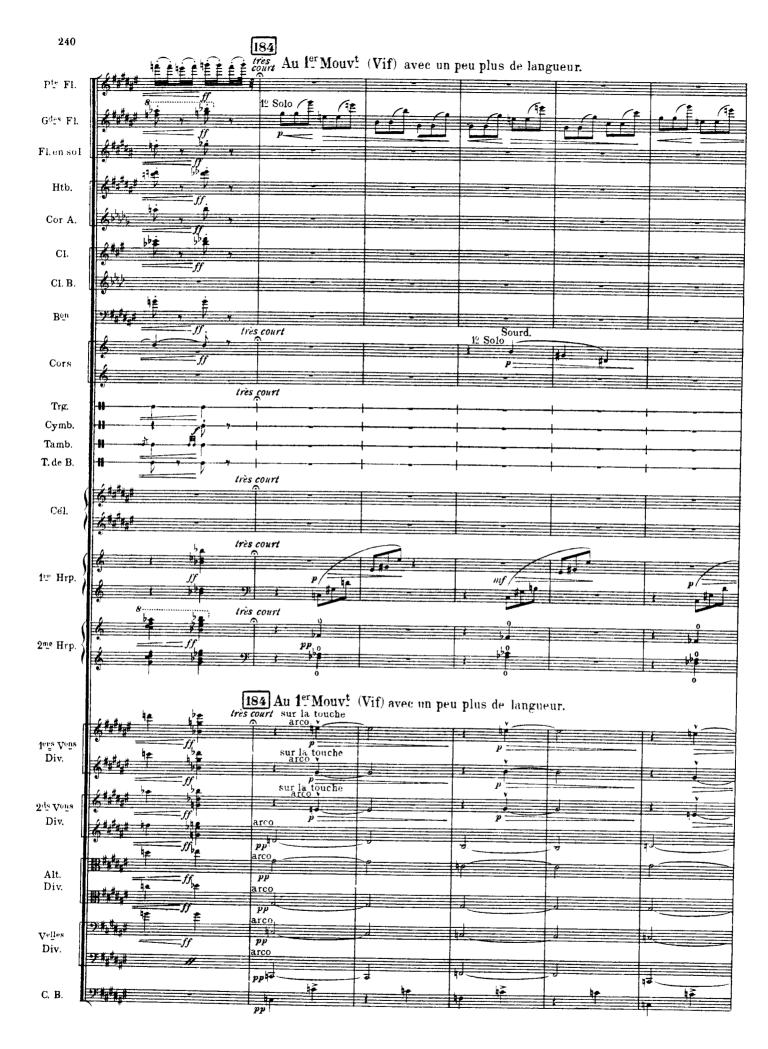








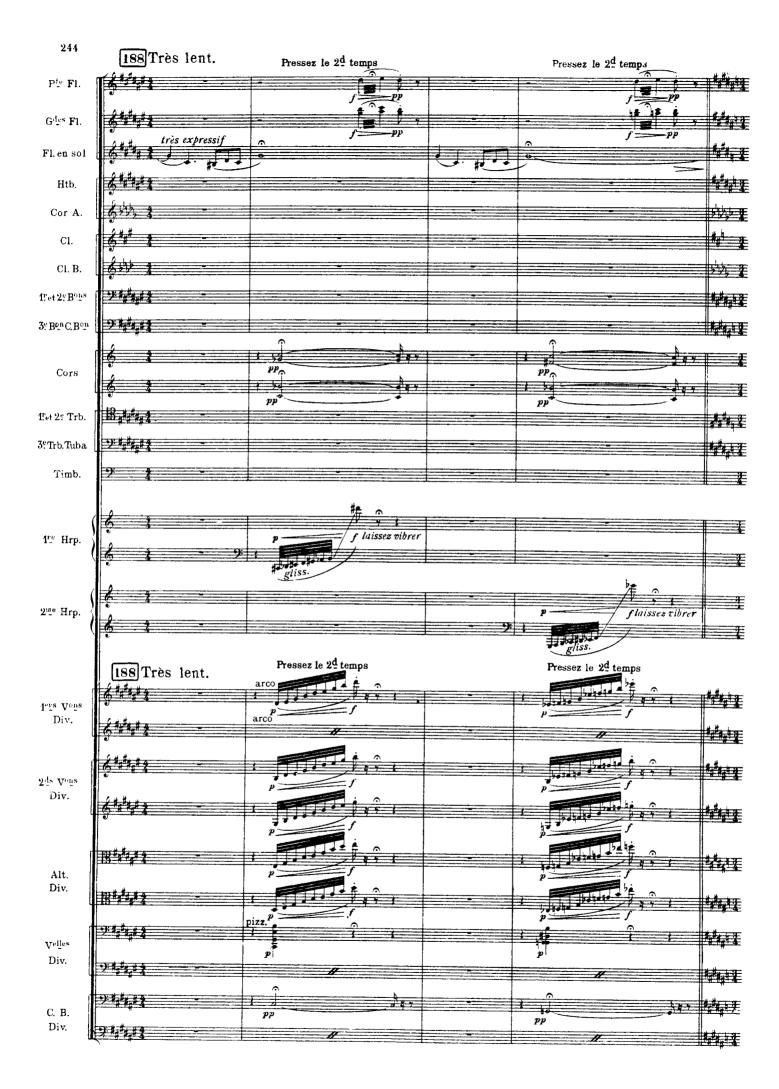






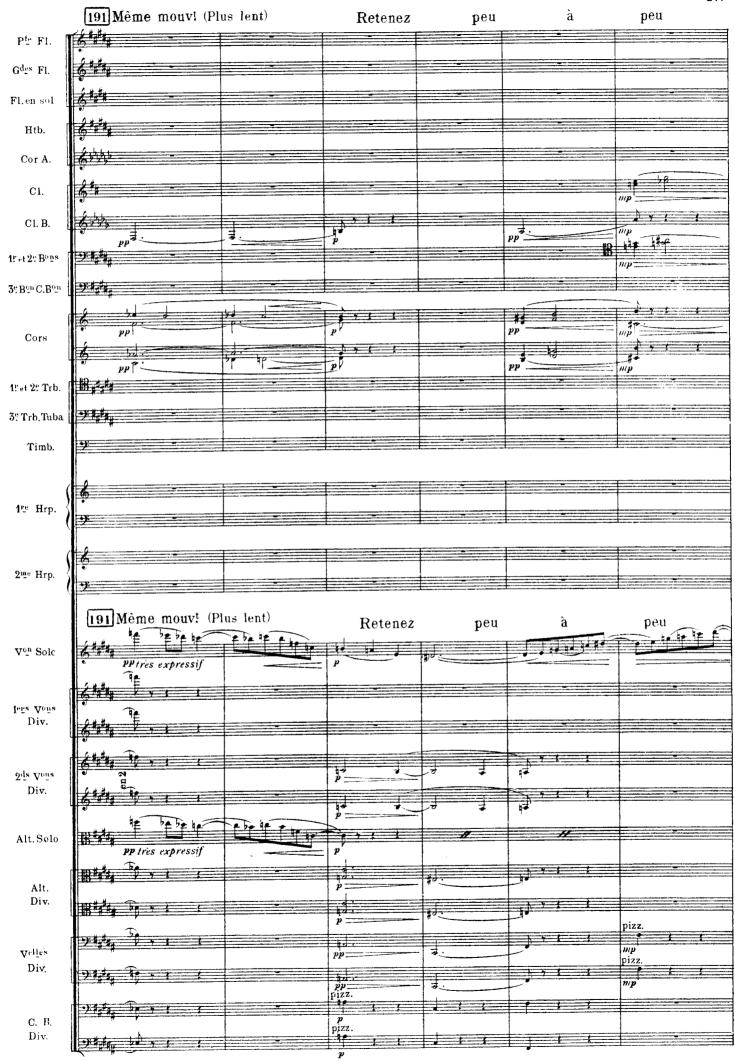


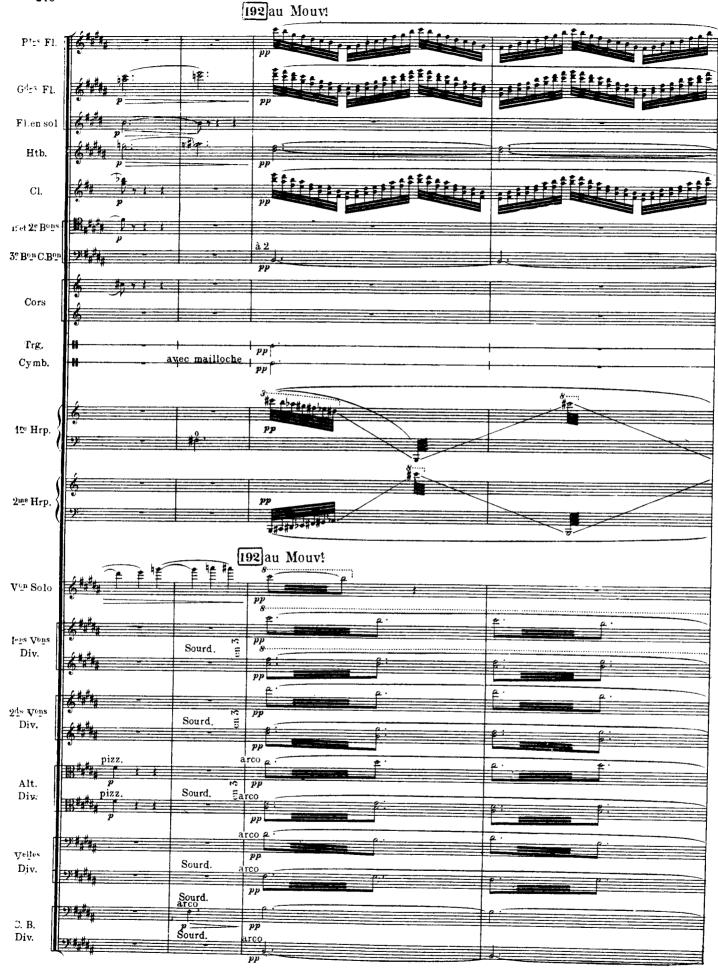


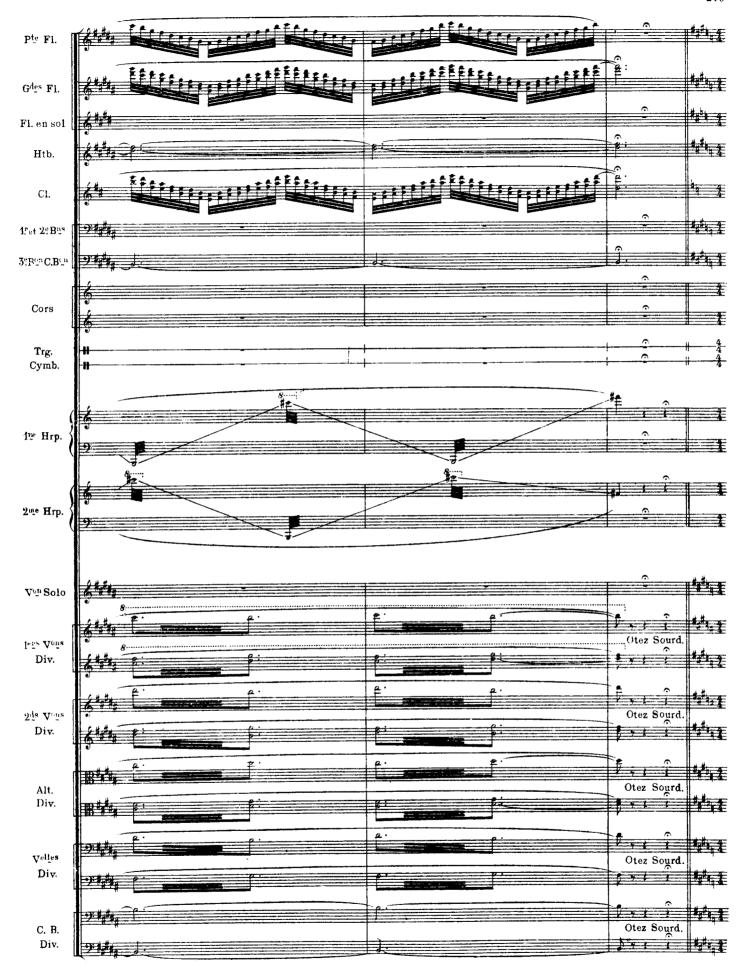




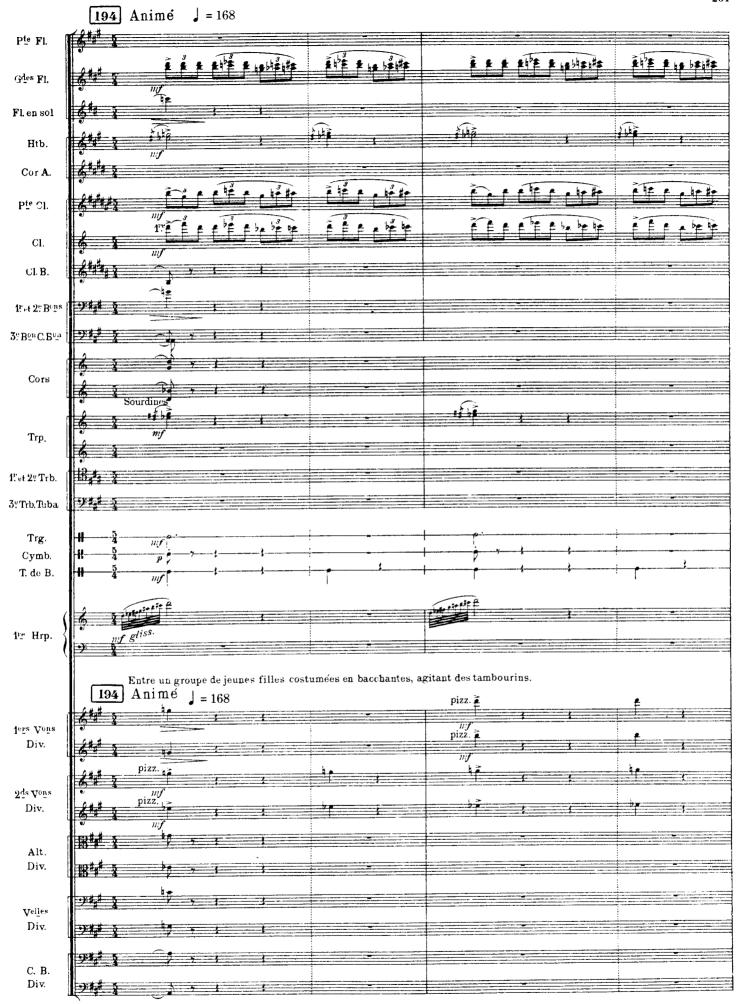




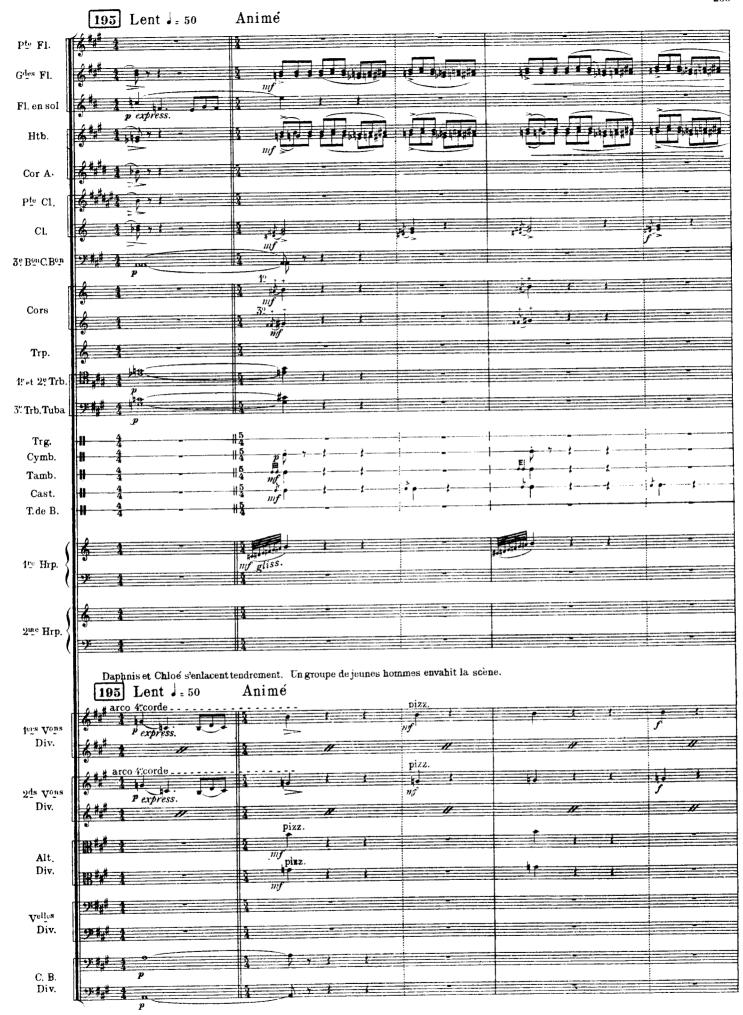








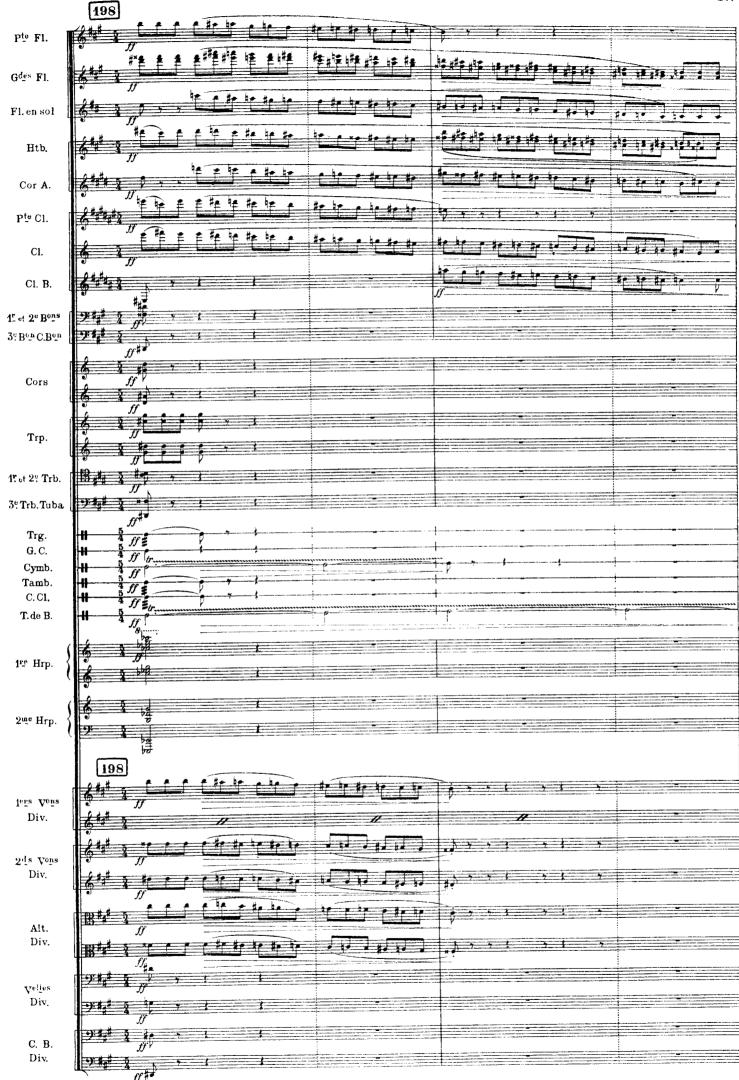




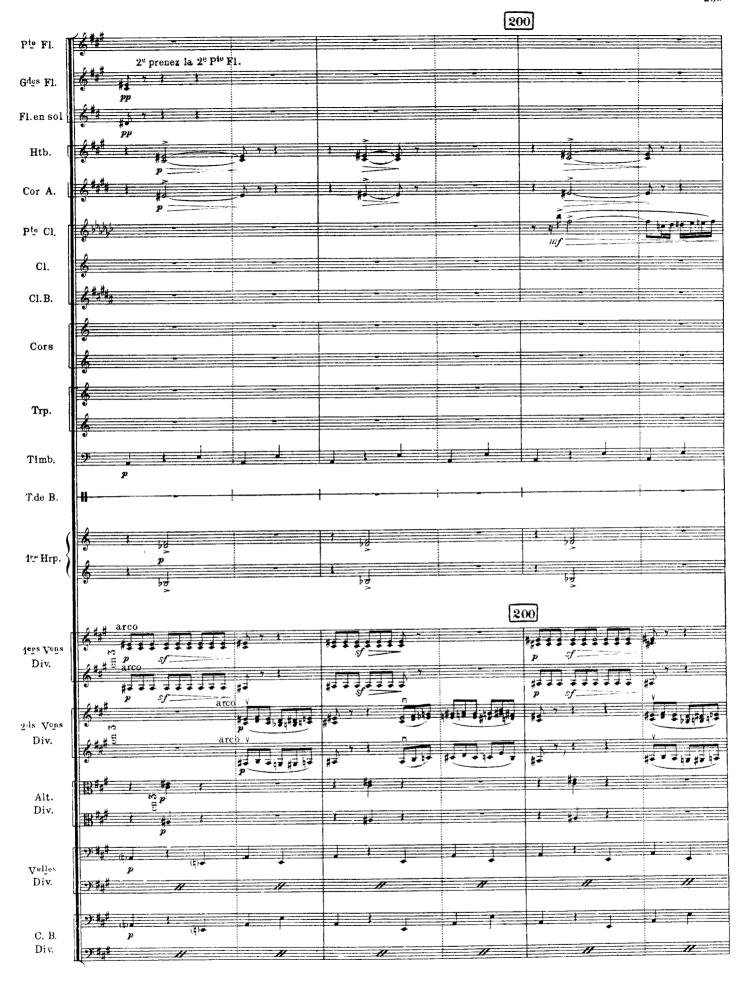


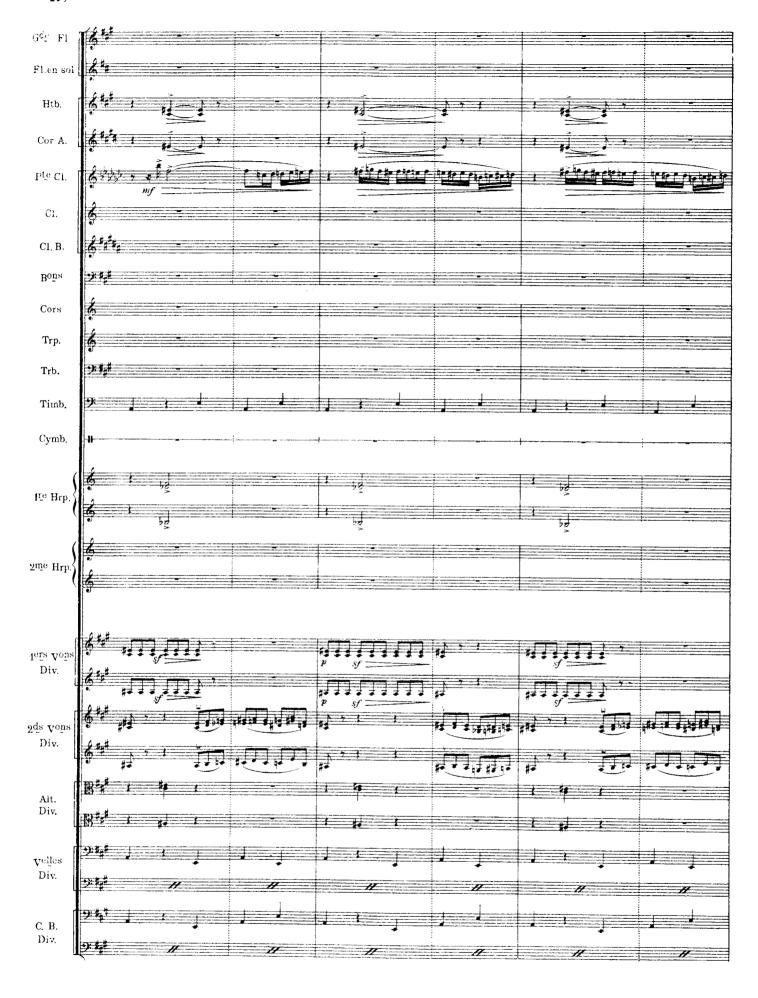












































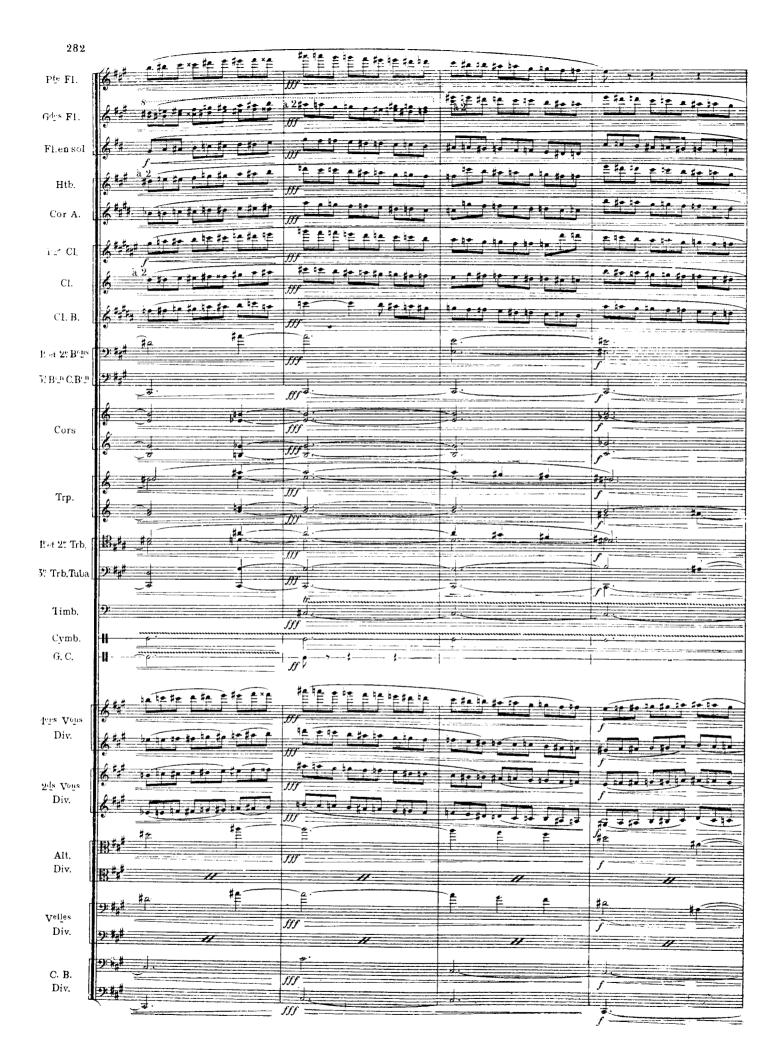






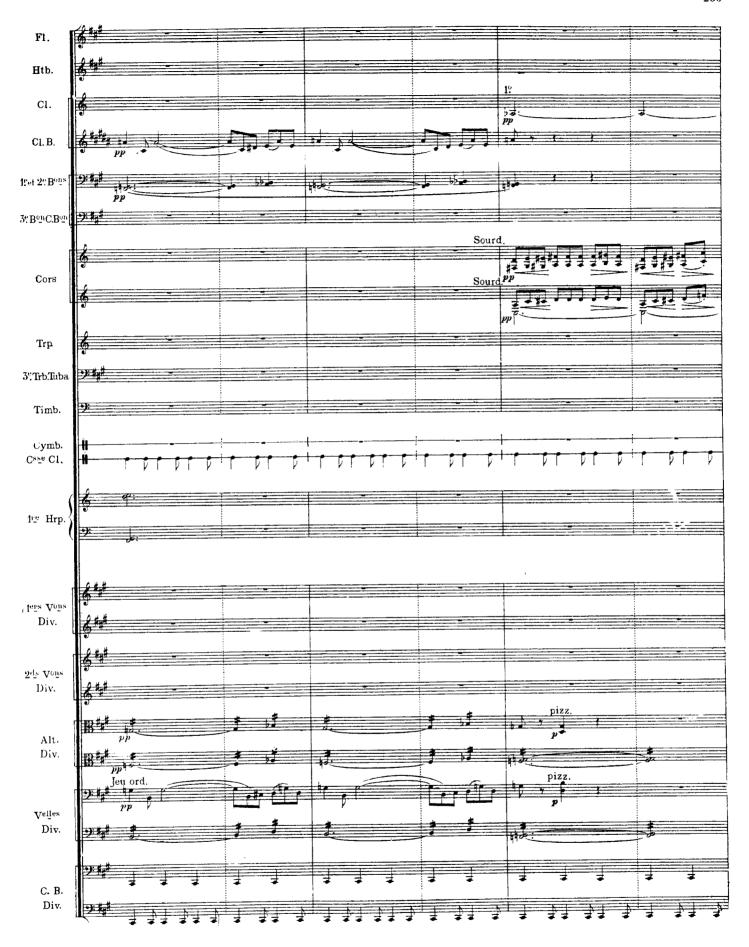


















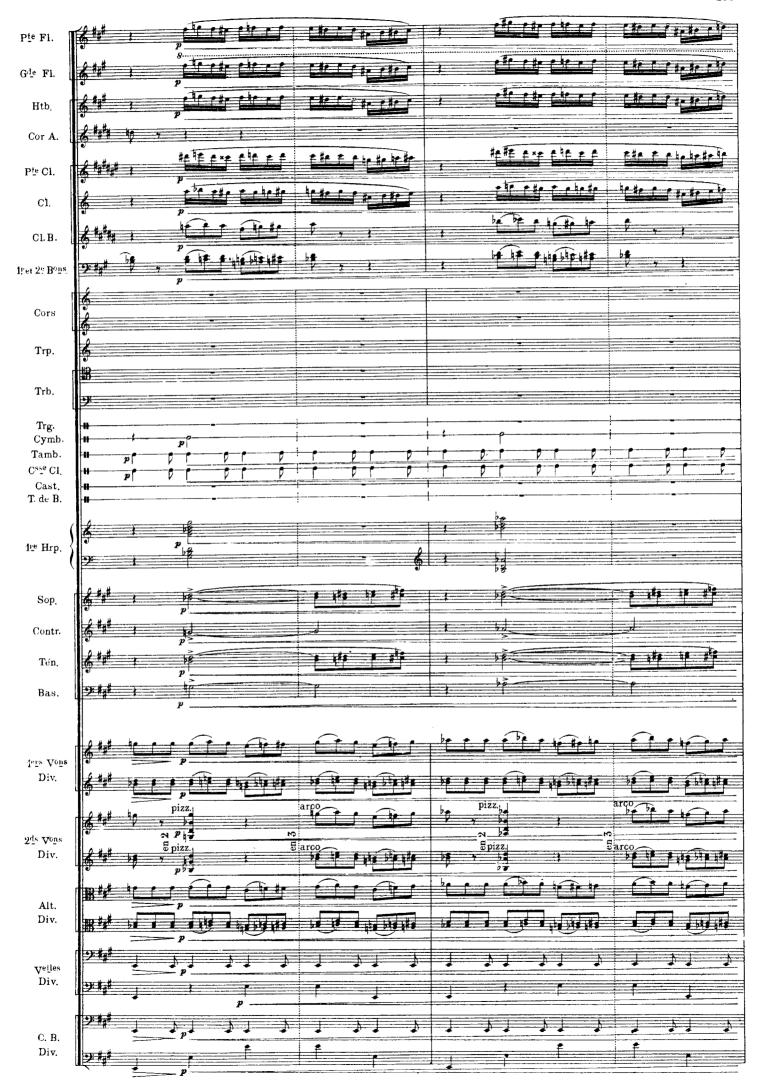












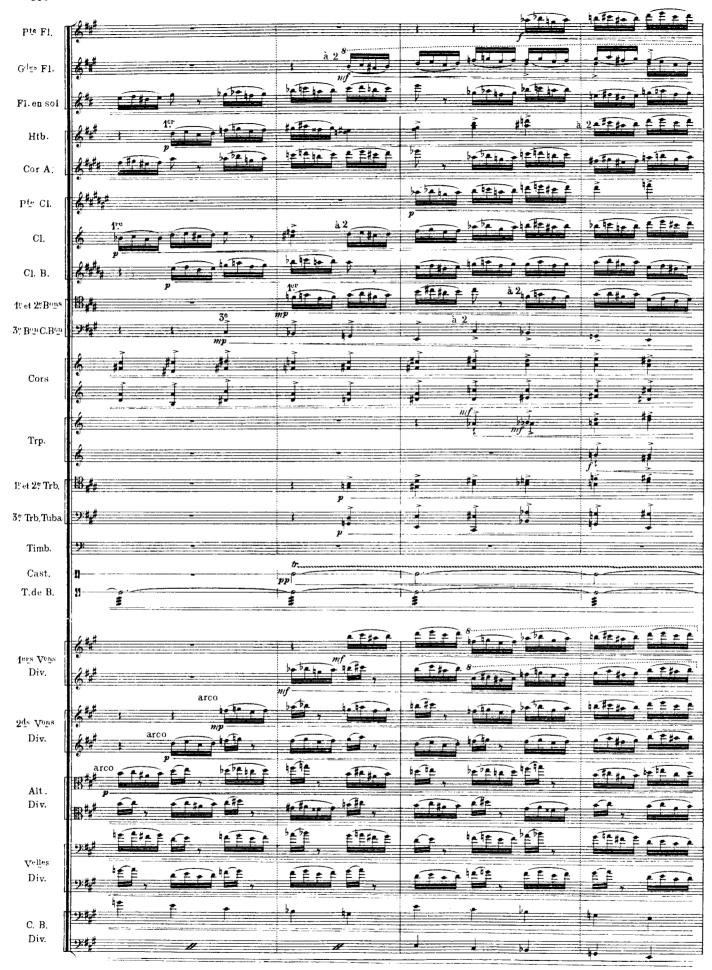












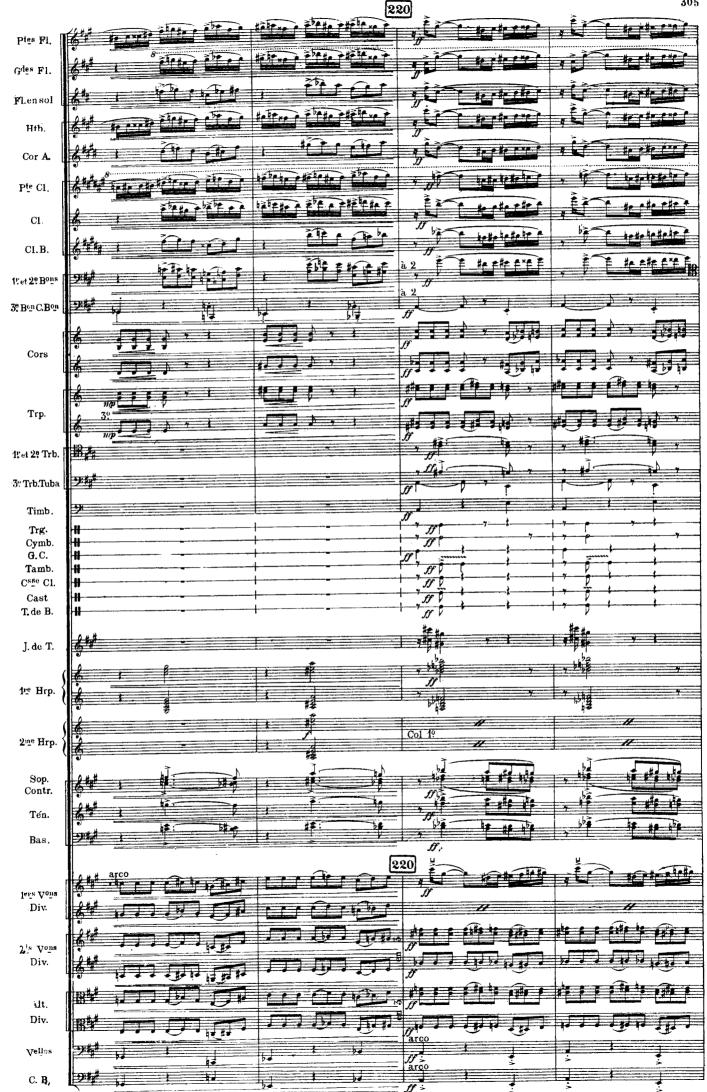






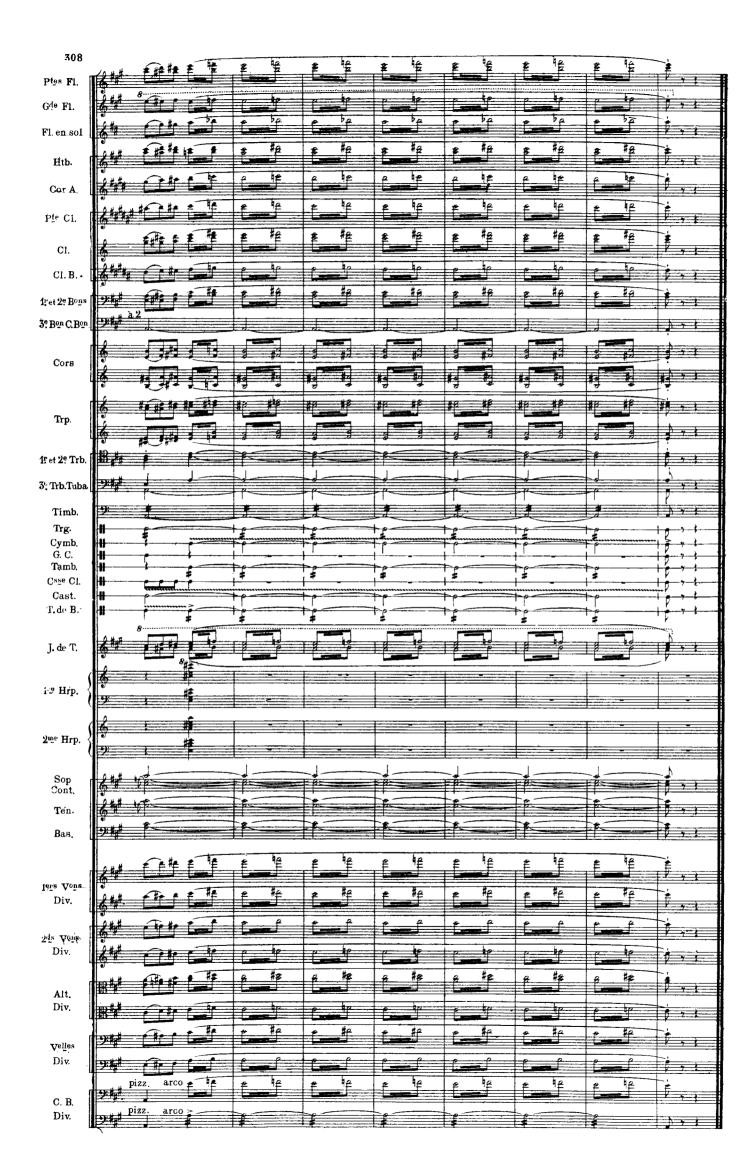












DAPHNIS ET CHLOÉ

NOTA: Utiliser ces pages de A à G pour les exécutions sans chœurs

MAURICE RAVEL

















