

Cambridge Pre-U Music (9800) – Prescribed Work 2013–2015

Ravel: *Daphnis et Chloé* (complete ballet)

Background and first performance

The idea of using the story of *Daphnis et Chloé* as the subject of a ballet was not entirely new when Sergei Diaghilev commissioned Ravel to compose his music in 1909. Five years earlier, Mikhail Fokin (the dancer and choreographer who is better known by the French transliteration of his name: Michel Fokine) had submitted a scenario on this subject to Vladimir Telyakovsky, director of the Imperial Theatres in St Petersburg. Nothing evidently came of this, but the subject clearly stayed in Fokine's mind until the opportunity to pursue it as a project for the *Ballets russes* occurred in Paris.

The story comes from an ancient Greek source, a romance which is the only known work by Longus (or Longos), who is presumed to have lived on the island of Lesbos in the second century AD. Fokine wanted to create a ballet which would '...dynamically express the form and image of ancient dancing, depicted in red and black on Attic vases.' Ravel, who was closely involved with Fokine in working out the detail of the scenario, had other aims in mind and this caused the two men to have serious arguments as they struggled to agree. The final scenario omits all the background and much of the detail of Longus's tale, thereby sacrificing any sense of slavish fidelity to the original story.

Information is readily available about the origins of *Daphnis*, its commission by Diaghilev, the working-out of the scenario (including Ravel's disagreements with Fokine) and the circumstances of the first performance, which took place at the Théâtre du Châtelet, Paris, on 8 June 1912. The following books are especially useful:

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| Nichols, R. | <i>Ravel</i> (Yale University Press, 2011) |
| Mawer, D. (Ed.) | <i>Ravel Studies</i> (CUP, 2010) |
| Mawer, D. | <i>The Ballets of Maurice Ravel</i> (Ashgate Publishing Co., 2006) |
| Mawer, D. (Ed.) | <i>The Cambridge Companion to Ravel</i> (CUP, 2000) |

In Mawer's *Ravel Studies*, the section on *Daphnis* in Michael J. Puri's chapter entitled *Memory, pastiche and aestheticism in Ravel and Proust* addresses some of the possible symbolism of the ballet and its relationship with contemporary literature, describing in passing some analytical points about the Introduction to Part I.

Less readily accessible, but well worth tracking down, are the following:

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| Jankélévitch, V. | <i>Ravel</i> (translated by Margaret Crosland) [Evergreen Profile Book 3] (John Calder Ltd. and Grove Press Inc., 1959) |
| Jankélévitch, V. | <i>Ravel</i> (revised and augmented by Jean-Michel Nectoux) (Editions du Seuil, 1995) |

Both of these books are somewhat problematic, although Jankélévitch's commentary on the music is often very enlightening. The first lacks an index, so it is difficult to find all the sections which deal specifically with *Daphnis*. The second is unfortunately available only in French, but is especially valuable because it contains the complete text of Ravel's *Esquisse autobiographique*

(Autobiographical Sketch), references to which are made in almost every book or article about the composer.

Analytical notes

Ravel's own brief summary of the structure of *Daphnis* is contained in the *Esquisse autobiographique*, which was transcribed by Roland-Manuel from shorthand notes of an interview with the composer which took place in 1928. The section dealing with *Daphnis*, tantalisingly brief and lacking in detail though it may be, is as follows:

Daphnis and Chloé, a choreographic symphony in three parts, was commissioned from me by the director of the Russian Ballet company, M. Serge de Diaghilev. The story is by Michel Fokine, who at the time was the choreographer of the famous troupe. My intention when I wrote it was to compose a vast musical fresco, less concerned with archaism than with faithfulness to the Greece of my dreams, which has certain pleasing similarities to what was imagined and painted by French artists of the late eighteenth century.

The work is constructed symphonically according to a very rigorous tonal plan, by means of a small number of motifs whose development ensures the symphonic homogeneity of the work. Sketched in 1907, *Daphnis* was reworked several times, especially the finale. It was first performed by the *Ballets russes*. It is now in the repertoire of the Opéra.

It is worth noting in passing that Ravel's own memory of the date when he started work on this score is in conflict with an account written by M.-D. Calvocoressi in his book *Musicians Gallery: Music and Ballet in Paris and London* (1933). Calvocoressi wrote, 'I also remember that the very first bars of music which Ravel composed were inspired by his memory of a wonderful leap to the side which Nijinsky performed in a *pas seul* in *Le pavillon d'Armide*, a ballet produced by Diaghilev that very season. They were intended to provide opportunities for similar leaps, the pattern characterised by a run and a long pause, which permeates *Daphnis's* dance.' *Le pavillon d'Armide* was a ballet with music by Nikolai Tcherepnin and choreography by Fokine. It had first been performed by Diaghilev's company at the Maryinsky Theatre in St. Petersburg in 1907, but it was the very first ballet presented by the *Ballets russes* in Paris, on 18 May 1909. The precision of this date and the clear relationship between Nijinsky's leap and the music for *Daphnis's* dance point conclusively to the earliest possible date when Ravel could have begun work on the score.

Three general points about the structure of *Daphnis et Chloé* might be made at the outset:

First, it is a characteristic of this ballet that stage action is often compressed into very short passages of music, whereas the set-piece dances, whether for soloists or ensembles, are much longer and more developed. This is not exactly problematic (a ballet is, after all, a display of dancing), but in a work which sets out to tell a story it carries with it certain difficulties. In some ways *Daphnis* works rather like an eighteenth-century *opera seria*, where action is described briefly in a recitative and then commented on at length in an aria. The artificiality of *Daphnis* (and of several other works by Ravel) has often been commented on; it is significant that Ravel, by his own admission, was anxious not to produce an archaic score that attempted some kind of imitation of ancient Greek music. He had first read the story in a French translation by Jacques Amyot (1513–1593) and was also familiar with a corrected version by Paul-Louis Courier (1772–1825) which had been illustrated by his friend Pierre Bonnard. As he said in the *Esquisse autobiographique*, the Greece he wanted to depict was '...the Greece of my dreams', seen through the prism of French paintings of the late eighteenth century. The similarity of the dramatic process in *Daphnis* to that of a baroque opera was probably entirely unconscious, but it provides a fitting counterpart to the image of Greece that Ravel had in mind. It also recalls the many instances in his music (including a number of passages in *Daphnis* itself) where he wrote in a style reminiscent of pieces by French composers of the baroque period.

Second, there are many passages in *Daphnis* which follow the principles of Bar Form. In origin this was a structure common in German poetry of the Middle Ages, mainly associated with the *Minnesänger* in the twelfth to fourteenth centuries, but finally codified by the *Meistersinger* guilds in the fifteenth century. It falls into three sections: two *Stollen* and an *Abgesang* (the modern terminology retains the German names applied by the *Meistersinger*). The first *Stollen* makes a

statement of some kind; the second repeats this statement, often using different words; finally the *Abgesang* adds something to complete the idea. The two *Stollen*, even when they were not identical, were approximately the same length; the *Abgesang* was often longer, though it did not always need to be. This AAB principle can be observed in music of various periods, both on a large-scale, in the formal structure of entire pieces, and on a small scale, as a way of organising individual phrases. It is the latter application of Bar Form that can most readily be observed in *Daphnis*. Ravel frequently begins a phrase, then repeats it (usually with different orchestration) before going on to complete his musical idea.

Third, the detail of Ravel's 'very rigorous tonal plan' is often obscured by the complexity of his harmonic language, which includes whole-tone, octatonic and pentatonic elements as well as an advanced level of chromaticism. The key centre of the ballet is A major: this is the key in which the work begins and ends, but tonal centres are seldom clearly defined by conventional cadence patterns. The main subsidiary tonality is B major, expressed in two large-scale cadences (one in Part 2 and one in Part 3) and in a bitonal relationship with A that is heard at the very beginning. For the most part, the key signatures provide a reasonable guide to the main tonal areas. Relationships a third apart are common: in Part I significant sections centre around A, D flat (or C sharp) and F, while the final approach to A major at the end of Part II is made from F sharp major. A further complicating factor is Ravel's fondness for modal colouring as a means of expressing a sense of nostalgia for the past. This is a feature of his style that is by no means unique to *Daphnis*. It can be seen in several other works, but is especially appropriate here, bearing in mind the image of Greece that he was trying to capture.

The observations which follow show how several apparently distinct themes relate to one another or grow out of each other, contributing in a significant way to the sense of thematic unity which is such a conspicuous feature of this work.

[Note: for ease of reading, the musical examples below are transcribed, whenever possible, at a pitch which allows them to be predominantly on the staff (often an octave lower than they appear in the score). Examples played by transposing instruments are shown in concert pitch.]

Part 1: a meadow at the edge of a sacred wood

Introduction (from the beginning to Fig. 5)

Daphnis and Chloé begins almost imperceptibly, emerging out of silence with a low A played by double basses and timpani. Gradually the strings and harp join in, building up a sustained chord built of superimposed perfect 5ths (A – E – B – F sharp – C sharp – G sharp – D sharp), evoking (according to Puri) 'the tuning of a cosmic lyre, whether that of Orpheus or Apollo'.

At bar 6 a trio of muted horns enters with an oscillating motif built of two superimposed perfect 4ths (inversions of the 5ths heard in the strings):

Motif A



This motif is to become one of the most pervasive in the entire score. It often (as here) functions as an accompaniment to more distinctly melodic material, but it occurs so often in the score that it assumes a significance that is far greater than that would imply. Puri describes this motif as an *Appel* (Call), alluding to 'the participation of music in the (re-)enchantment of the world.' Jankelevitch, similarly, takes it to represent 'the call of nature'.

The melodic use of these two intervals, the perfect 5th and the perfect 4th, dominate much of the thematic material of *Daphnis*, so the first six bars of the score contain the germ of most of the music that is to follow.

At fig. 1, when the cycle of 5ths in the strings reaches D sharp (a tritone relationship with the bass A and therefore the moment of greatest tension), a solo flute introduces the first melodic theme.

The sonority of the flute has immediate associations with the god Pan, whose likeness can be discerned on stage in the shape of a large rock, while the theme itself comes to be associated with the three Nymphs, whose statues stand at the entrance to a grotto:

Theme 1



Several features of this theme should be noted. First is the preponderance of descending perfect 4ths (bracketed above), sometimes decorated with an intervening note (labelled x). Second is the little flourish, descending and then ascending, labelled y, that is prefaced in its first appearance by a move from B to D sharp and back. Third, the last four notes, labelled z, have a distinctive melodic shape which is to become significant later on.

Descending 4ths characterise several of the melodies in *Daphnis* (and themes in many other works by Ravel, too). The descending and ascending shape of y gives rise to a number of later themes, including the cadenza-like clarinet passage which heralds the entrance of Lyceion (fig. 55, but its true derivation is clearer in the bar before 58), the main theme of Lyceion's dance (fig. 57), the end of the Brigands' theme (first heard in the 5th bar after fig. 66, but especially important in Part 2), the exotic melody played first by the piccolo at fig. 105, and ultimately the woodwind figuration that dominates the dawn sequence at the beginning of Part 3 (fig. 155 onwards). The general shape of z, though not the exact intervals, becomes the first half of the Brigands' theme (5 bars after 66). These transformations are typical of Ravel's method of thematic development.

Motif A is passed to the wordless Chorus in the bar after fig. 1 and then alternates between horns and Chorus over the following bars. Three bars before fig. 2 a second theme is introduced by a solo horn, without mute (*sons naturels* in the score). This is usually taken to represent Daphnis, or his love for Chloé, though Mawer (*Cambridge Companion*, p. 49) suggests that it may refer to both characters:

Theme 2



The predominant interval here is the perfect 5th, presented first descending, then rising, then descending again but decorated with an intervening note (labelled b in the above example). In Mawer's description the falling 5th represents Daphnis, while the rising 5th represents Chloé. It will be noted that the pair of rising 5ths (C – G – D, from the end of the first bar of the theme to the second note of the second bar) refers back to the superimposed 5ths of the opening.

Themes 1 and 2 are repeated, with A in the background, until fig. 3. Here, as the first dancers appear on stage, the music becomes more animated, with a rising triplet figuration in the strings and a gradual crescendo. A new, syncopated idea begins on the horn, taken up by the woodwind in the following bars:

Theme 3



The descending perfect 4th is again evident in this theme. Motif A continues to be heard in the Chorus parts, and it dominates the climax that is reached at the 4th bar after fig. 4, where theme 3 continues and theme 1 reappears. The climax subsides in readiness for the start of the *Danse religieuse*.

Danse religieuse [Religious Dance] (Fig. 5 to 17)

There are three distinct themes in this section, all of which share common melodic material. The first is introduced by the violins at fig. 5:

Theme 4



This melody, in Bar Form, incorporates no fewer than six descending perfect 4ths, together with the fragment *b* that derives from theme 2. The prominent D sharps against the bass A create exactly the same tritone relationship that has already been noted at the start of theme 1 (this tritone appears explicitly in the upper 2nd violin and upper viola parts). The syncopated horn accompaniment recalls the rhythm of theme 3.

At fig. 6 the opening of theme 4 is re-stated, but at a higher pitch and with a different consequent:

Theme 5



The shape of *a* is repeated from theme 4; a shorter version (*c*), lacking the final note, becomes significant a little later. Note also the reappearance of *b*, at the same pitch as in theme 4.

The third theme of the dance is heard at fig. 7:

Theme 6



The repeat of *c* from theme 5, its rhythm slightly extended, underlines the interrelationship of these three melodies. The A – D sharp tritone also defines the shape of theme 6, while its initial note (G natural) forms a further tritone against the bass C sharp. The same is true when theme 6 is repeated a minor 3rd higher, with the initial B flat against a bass E.

At the 4th bar of fig. 7 the Chorus repeats motif A, which thereafter is constantly present until 3 bars before fig. 10 (usually in the Chorus, but also in the harps, strings, lower woodwind and horns). At fig. 8 theme 4 reappears at its original pitch, followed by themes 5 (5th bar of 8) and 6 (fig. 9). Theme 2 returns as Daphnis is seen following his flock (fig. 10); the lower 1st violins take up the rising triplet figuration previously associated with theme 3 (see fig. 3), and theme 3 itself briefly appears in the 3rd and 4th bars of fig. 10.

The passage that follows is largely developmental. There are further appearances of themes 5 (5th bar of 10), 2 (6th bar), 3 (1 bar before 11), 4 (2nd bar of 11), 6 (3rd bar of 11, in counterpoint with 6), 5 (3 bars before 12), 6 (2 bars before 12), 5 (fig. 12) and 6 (2nd bar of 12). Motif A is present throughout. From fig. 12 the music rises towards a climax at 14 and the thematic content from 12 until 15 is made up of fragments drawn from themes 5, 6 and 4, with A constantly present in the accompaniments. In the bass there are several more tritones (E – A sharp at 11; F sharp – C natural 3 before 12; G sharp – D at 12; B flat – E at 12+4).

At fig. 15 (the end of the *Danse religieuse* proper), as Daphnis and Chloé prostrate themselves before the statues of the Nymphs, theme 2 is heard again; there is a brief reference to theme 3 in the 4th bar of 15. At fig. 16 theme 1 returns, with the original A – D sharp tritone, accompanied by A in the Chorus and an augmented version of A in the muted 3rd horn.

The music up to this point has been governed by the tonal region of A (often compromised by a bitonal relationship with B, as in the initial appearance of theme 1). It acts as a kind of exposition, neatly rounded off by the return of theme 1 at fig. 16. Ravel creates a tangible sense of anticipation as the solo violin reaches its pause on the high A before the next section of the ballet.

The Girls entice Daphnis and dance around him (Fig. 17 to 21)

Chloé is swept into the dance of the youths (Fig. 21 to 26)

***Danse générale* [General Dance] (Fig. 26 to 29)**

These three parts of the scenario form a single musical section. The respective dances of the girls and the youths have their own distinct thematic content, while the *Danse générale* brings together the themes associated with each group. The key centre now changes towards the region of D flat and the time signature also changes to 7/4 (grouped as 3 + 4) for the first extended passage of music in an irregular metre.

The girls' dance is based on two themes, each just one bar long. The first is introduced by a solo muted trumpet:

Theme 7



The oscillation between D flat and E flat (bracketed in the above example) derives from Motif A by inversion. The rising perfect 4th with one intervening note (x) derives from the similar grouping in Theme 1, also by inversion. The theme is repeated in the woodwind in the 2nd bar of 17 as the second *Stollen* of a Bar Form phrase.

In the 3rd bar of 17 an answering phrase, the *Abgesang* of this Bar, is played, also by the woodwind:

Theme 8



This begins with the same rising major 2nd as in theme 7; it also incorporates a version of x, its range extended to an augmented 4th (another tritone) and its shape a retrograde of the form it took in theme 7. At its second appearance (fig. 18) theme 8 is followed by a consequent phrase, derived from theme 3, which again contains significant descending perfect 4ths:

Theme 8a



This material is used consistently until fig. 21, the only addition being a chromatic development of theme 7, first heard in the muted trumpets at fig. 19:

Theme 7a



The dance of the youths begins at fig. 21, where the tonality is rooted on G flat, with the introduction of a new theme in the strings:

Theme 9



The rising major 2nd at the beginning of this theme recalls the first two notes of theme 7; another version of x appears in the last four notes. Theme 9 is again in Bar Form: the first two bars are repeated, followed by a longer *Abgesang* from 2 before 22 until the process begins again at 23.

The music based on theme 9 grows in intensity over the bars after fig. 21. At 22 the oboes play a version of motif A. At 23 theme 9 begins a second time, an octave higher and more fully scored. The passage from 24 to 26 acts as a link to the *Danse générale*, beginning with a statement of theme 8 in combination with part of the material derived from theme 9; this happens twice. Then at 25 theme 7 reappears.

The *Danse générale* begins with a return to D flat at fig. 26. Theme 8 appears in the woodwind and celesta, followed by theme 7 in the wind, trumpets and *jeu de timbres* (glockenspiel); meanwhile theme 9 is in the strings. The entire substance of the music in this dance is made up of these three themes, with theme 7 sometimes reduced to just its rhythm (fig. 27). At 28 theme 8 is followed once again by 8a (in the 2nd and 4th bars) as the climax subsides. A final appearance of a fragment from theme 9 accompanies Chloé, innocently offering her cheek to Dorcon just before fig. 29.

Daphnis tenderly approaches Chloé (Figs. 29 to 32)

An accented phrase of four notes in the bassoons, cellos and basses represents Daphnis pushing Dorcon aside. As he approaches Chloé this phrase is repeated by a solo violin and extended into a gentle, waltz-like theme that comes to be associated particularly with Chloé, accompanied by the 1st violins (muted and divisi), a solo cello underlining the descending, chromatic line of the melody, and supported by a pedal B flat played by two muted double basses:

Theme 10



This theme, another example of Bar Form, is based on x, as a version of the last four notes of theme 9. There are further tritone intervals in the 2nd and 6th bars. The bracketed notes in the 5th bar also suggest a relationship with themes 7, 8 and 9. This is repeated at fig. 30, at a higher pitch, more fully orchestrated and with its intervals altered.

At fig. 31 a dance contest between Daphnis and Dorcon is proposed, the first of three trials that Daphnis must go through before he can win the love of Chloé. The oboes, cor anglais and horns play a tiny fragment of a theme, acting as an introduction to the following section:

Theme 11



It is followed by the last two bars of theme 10 played by a solo violin; this is repeated, differently orchestrated. The third appearance of theme 11, however, leads straight into the start of Dorcon's dance.

The tonal centre changes between fig. 29 and 32, moving from the D flat in which the *Danse générale* ends towards the A of Dorcon's dance.

Danse grotesque de Dorcon (Dorcon's Grotesque Dance) (Fig. 32 to 42)

A dominant pedal E and a rhythmic ostinato on the timpani accompany the main Bar Form theme of this dance, played by three bassoons:

Theme 12



The sonority of the bassoons, the conflict of the notes of the melody with the bass pedal E, together with the accents, staccatos and slurs, immediately underline the 'grotesque' character of the dance. Note also the rising 4th with which the theme begins, together with the descending 4ths in the last three bars. A little interjection by the woodwind and pizzicato violins (in the 3rd bar before fig. 33) may represent a gesture by the dancer at this point. A two-bar rising phrase on the bassoons leads to a repeat of theme 12 at 33 (the second *Stollen*), played this time by the horns and followed once again by the little interjection. The rising phrase returns, but this time it leads to a new theme (the *Abgesang*) in the woodwind, accompanied by accented chords in the strings and horns. Note again the accents and slurs that characterise the theme:

Theme 13a



An answering phrase, containing yet another prominent descending 4th, is played by the horns with tremolando lower strings:

Theme 13b



This comes twice; the second time it is more fully orchestrated and with the addition of reiterated semiquavers a major 2nd apart in the muted trumpets, clarinets and flutes. At fig. 35 themes 13a and 13b are repeated; in the bar before 36 the first bar of 13b breaks off abruptly and there is a brief comma to underline the irregularity of the five-bar phrase.

Theme 12 returns at fig. 36, but is interrupted after three bars by a descending chromatic figure in the woodwind (this is effectively an extension of the little interjection from 3 before 33). These four bars are repeated, with theme 12 an octave higher. At fig. 37, theme 13b returns, with its final chord played by muted horns and trumpets (another 'grotesque' effect); this again comes twice. The start of a third statement of theme 13b in the bar before 38 leads to a sudden *ppp* at 38 itself, followed by a rising passage in quaver triplets with a crescendo. Theme 13a reappears at 39, with its second bar altered. The trombone glissandos in the 3rd bar of 39 (yet more grotesquely) are followed by the woodwind interjection.

Theme 12 then returns, played by the original three bassoons, but the end of the theme is adjusted in a kind of inexact diminution. At fig. 40, as the crowd imitates Dorcon's clumsy gestures, theme 13a is played again by the full orchestra, marked *Pesant* (heavy), and followed by the trombone glissandos and the little interjection. Theme 12 then reappears once more, bringing Dorcon's dance to an end in peals of laughter at fig. 41 (a remarkable example of onomatopoeic orchestration).

In addition to containing examples of Bar Form, Dorcon's dance falls into a kind of Rondo structure with Coda, in which the main theme is theme 12, with themes 13a and 13b providing the episodes and the Coda formed by the concluding laughter.

The passage from fig. 42 to fig. 43 acts as an introduction to the next dance. It is a varied repeat of the music between 31 and 32, based on theme 11 and the last two bars of theme 10, with the

addition of two small figures, played by strings then celesta, which create a sense of anticipation and which may again represent choreographic movement on stage.

Danse légère et gracieuse de Daphnis (Daphnis's Light and Graceful Dance) (Fig. 43 to 51)

There is the greatest possible contrast between Dorcon's dance and Daphnis's. The contrast is underlined at once by the change of tempo (the indication *décomposez* in the score means that the beat should be subdivided) and by a change of key into F major. There is a further contrast in the smoothness of the phrasing in the brief opening theme at fig. 43, which is played by the flutes above a rising figure on a solo horn (note again the rising and descending 4ths towards the end of this theme):

Theme 14a



The music played in the 3rd and 4th bars of fig. 43 is of particular significance, for this is the fragment which Calvocoressi described as representing Nijinsky's 'wonderful leap to the side', the first sketch for *Daphnis* which Ravel jotted down in 1909. In their final form, the bars in question are as follows:



This is one of a number of similar musical gestures that appear throughout the score (some have already been noted), which appear to relate to specific dance moves rather than to the main musical argument of the work. Since this particular example has a known origin in a specific dance move by Nijinsky (the very dancer who created the role of Daphnis), it may well be safe to assume that all such gestures relate to physical movement on stage in an exactly similar way.

Out of the music for Nijinsky's leap grows the second theme of Daphnis's dance, also very brief, and typical of Ravel in its modal flavour:

Theme 14b



At fig. 44 all this music is repeated (the second *Stollen* of a Bar Form): theme 14a is followed by two more leaps, then theme 14b reappears. At fig. 45 (the start of the *Abgesang*) the tempo increases (the beat no longer subdivided) and a third related theme is introduced, again containing significant descending 4ths:

Theme 14c



The second bar of this theme is a chromatic version of the accompaniment to theme 14b (the lower parts, the relationship shown with brackets in the examples above).

This music repeats before a development of theme 14c starts at fig. 46. There is a bar of silence just before 48, at which point theme 14a returns, followed by a single leap and a reappearance of theme 14b. At 49 the same music comes again (theme 14a, a single leap and theme 14b); then at fig. 50 there is a final statement of theme 14c, culminating in an arabesque split between flute,

clarinet and piccolo and, just before 51, another leaping gesture, descending now as Daphnis completes his dance.

Daphnis is invited to receive his reward (Fig. 51)

Dorcon also approaches but is chased away by the crowd (Fig. 52)

Daphnis and Chloé embrace (Fig. 53)

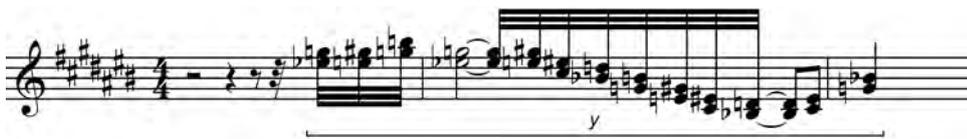
The crowd takes Chloé away; Daphnis remains motionless then lies on the grass (Fig. 54)

Lyceion enters and approaches Daphnis (Fig. 55)

He recognises her and tries to move away (Fig. 56)

The music from fig. 51 to fig. 57 is a good example of a lot happening in the story in a very short time. Ravel avoids the potential problem that this section might disintegrate into a series of mere illustrative fragments by ensuring that the music is wholly based on already familiar themes. First heard is Chloé's theme 10, as Daphnis is invited to claim his reward. Then, as Dorcon steps forward, the same theme is presented in a faster version (in much the same way as it was used at fig. 29 to show Dorcon being pushed aside by Daphnis). The laughter of the crowd is similar to the equivalent laughter at the end of Dorcon's dance (fig. 41). At 53 Daphnis and Chloé embrace to Daphnis's theme 2, quietly but radiantly played now in C sharp major. The music at 54 was first heard at fig. 3, with theme 3 in the woodwind and horns and motif A returning in the Chorus at the climax 3 before 55. Daphnis is left lying on the ground, his head in his hands

The entry of Lyceion at fig. 55 is marked by an improvisatory phrase (*quasi cadenza*) played by two clarinets. Because of the freedom of the pulse at this point and the distinctive sonority of the two clarinets, this sounds like a new idea, but it is not. It is, in fact, derived from part of theme 1 (the fragment shown as y in the example on page 4 above):



The derivation from theme 1 is perhaps even clearer in the bar before fig. 58.

As the clarinets continue their cadenza, Lyceion approaches Daphnis and puts her hands over his eyes, which he takes to be a game played by Chloé. At this point (fig. 56) a solo cello plays the beginning of theme 2 on the G string tuned up a semitone (the *scordatura* producing a very particular tone quality). When Daphnis recognises that it is Lyceion rather than Chloé, theme 14a reappears briefly, played by three muted trumpets.

Lyceion danse (Lyceion dances) (Fig. 57 to 61)

In Longus's original second-century story, a character called Lycaenion, a woman from the town, educates Daphnis in the art of love-making. In Fokine's adaptation, Lycaenion's name is shortened to Lyceion and she is depicted as a young girl who attempts to seduce Daphnis. During her dance, the device of twice dropping a veil recalls the Dance of the Seven Veils from Richard Strauss's opera *Salome*, which had been published in a French version in 1906 and performed in Paris the following year. Ravel knew *Salome* and, according to Romain Rolland, thought it 'a stupendous work'; but whether he or Fokine made a conscious decision to imitate the notorious dance of the veils must remain a matter of speculation.

Lyceion's dance of seduction (Daphnis's second trial) begins with a change towards the tonal centre of B flat/G minor. The main theme of the dance is a typical Bar Form structure, in which there are two distinct thematic ideas:

Theme 15



The first bar is the 1st *Stollen* of the Bar Form and the almost identical second bar is the 2nd *Stollen*, while the remainder (theme 15b) is the *Abgesang*. The first two notes are identical to the beginning of Chloé's theme 10, while the two perfect 5ths (one falling and one rising) in the first and second bars link this theme with Daphnis's theme 2. The descending 4th with one intervening note (labelled *x*) derives from theme 1 (see page 4 above). The descending 5th with an intervening note (labelled *b*) might be seen as a simple extension of *x*; however, the same pattern occurs in theme 2, where it uses exactly the same notes. There are thus two direct connections between theme 15 and theme 2, which make Lyceion's intentions towards Daphnis explicit in the music, even if at this stage they are not clear from the stage action.

The second statement of theme 15 is cut short by one bar, as Lyceion drops her veil. As Daphnis places it back on her shoulders the start of theme 14a is heard briefly. A short recall of the clarinet cadenza introduces the second part of Lyceion's dance at fig. 58, which begins with new, but related, thematic material:

Theme 16a



The descending 5th in the first bar (*b*) comes directly from theme 15 and thus from theme 2. In the third bar there is an inversion of *x* which makes the same links. The fragments labelled *p* and *q* are also to be heard in the continuation of this melody, 5 bars after 58:

Theme 16b



This is not so much a new theme, of course, but rather a logical extension of 16a.

Between fig. 59 and 60 there is an *accelerando* as Lyceion's dance reaches its climax. This is largely based on theme 15b, which is heard first in the strings, then doubled by flute and oboe. A further link to an earlier theme is now established, in the second half of the first bar of 59:



The last four notes are an altered version of the second bar of theme 16a, but the intervals are now exactly the same as those of the last four notes of theme 5 (see page 5 above).

Just before fig. 60 Lyceion drops her veil again. As Daphnis picks it up, theme 14a is heard again in the trumpets, followed by another brief recall of the clarinet cadenza as Lyceion runs off, mocking Daphnis. His disturbed state of mind is expressed by a series of descending 5ths in the cor anglais, theme 2 reduced to just its first two notes. When the tempo increases at fig. 61 these notes continue to be played, but in augmentation so that they give the illusion of remaining in much their original tempo.

Warlike sounds and war cries are heard, coming nearer (Fig. 61)

Daphnis thinks of Chloé and runs off to save her (Fig. 63)

Chloé hastens on in panic, seeking shelter (Fig. 64)

She throws herself before the altar of the Nymphs; the brigands carry her off (Fig. 66)

Daphnis enters looking for Chloé (Fig. 67)

He discovers her sandal (Fig. 67)

He curses the gods and fall swooning at the entrance to the grotto (Fig. 68 to 69)

Here again a great deal happens on stage in a very short time. Chloé's abduction, which is such a significant moment in the story, occupies just five bars from the moment the brigands burst onto the stage (a fact that has often been criticised, since the music scarcely allows time for all the movement involved).

There is no immediate indication in the music of the 'warlike sounds and war cries' to which the scenario refers at fig. 61. At 62, however, a solo horn plays the beginning of what is to become the pirates' (or brigands') theme in Part II:



This is derived directly from the last four notes of theme 1 (labelled z in the example on page 4 above). The same fragment is repeated by a solo trombone 2 bars before fig. 63.

At fig. 63 itself, as Daphnis thinks of Chloé and runs off to save her, theme 2 duly makes its appearance. Then at 64 Chloé rushes in, seeking shelter, and her theme 10 is played in a more agitated manner than before; this is repeated at 65.

As the music rises towards a climax, motif A reappears at fig. 66 with its rhythm altered, as Chloé throws herself before the altar of the Nymphs. At the height of the climax, 4 bars before 67, all four trumpets in unison play the brigands' theme in its entirety, marking the moment when they catch sight of Chloé and carry her off:

Theme 17



Not only does this show a relationship with theme 1 through its first four notes, it also contains a version of the descending part of the flourish that is such an important element in theme 1.

No sooner has Chloé been carried off than Daphnis returns (fig. 67); the beginning of theme 2 is played by the violas. His cursing of the gods after he finds her sandal is expressed in a return of theme 1, in a rhythmically altered version. Two more statements of the beginning of theme 2 mark the moment when he swoons in front of the grotto.

Nocturne (Fig. 70 to 83)

The title of *Nocturne* for this section comes from the first of the two Suites which Ravel extracted from the ballet for concert performance: it is not identified by this name in the complete score. Ravel annoyed Diaghilev by allowing the First Suite to be performed by the Orchestre Colonne, conducted by Gabriel Pierné, on 2 April 1911 (more than a year before the première of the ballet) even though it was common practice for extracts from new works to be given in advance, as a kind of advertisement for the main production.

At fig. 70, tremolando strings depict the unnatural light which comes across the scene, then theme 1 shows the Nymphs coming to life, played first by a solo flute, then a horn and finally a clarinet (with the flourish extended the last time). As the Nymphs confer (fig. 73), motif A is played, the wind machine adding an extra sense of mystery to the orchestration. The Nymphs' slow and mysterious dance (fig. 74) is accompanied by a combination of motif A and part of theme 1 in the flutes. Theme 1 in its entirety returns at fig. 75 (oboe and clarinets). Theme 3 returns at fig. 76 (flutes) and at 77 the strings play an altered version of part of theme 1. The moment when the Nymphs notice Daphnis is marked by harmonic glissandos in the 2nd violins and cellos (an effect borrowed from Stravinsky's *Firebird*), with theme 1 in the flutes. Theme 2 is heard briefly at 79 and at 80 motif A returns as the Nymphs invoke the god Pan. The bass sinks a semitone onto C as the form of the god becomes visible, with more string tremolandos when Daphnis prostrates himself; there is a bar of silence as the stage goes dark.

Part 2: in the pirates' camp

Interlude (Fig. 83 to 92)

The title of this section again comes from Suite No. 1 rather than from the complete score.

The opening passage for offstage Chorus was one of the most problematic sections of the score when *Daphnis* was a new work. At Diaghilev's insistence Ravel produced a version for instruments and in 1914 the London première was given without the Chorus, mainly for financial reasons, although Diaghilev had always questioned the need for using the Chorus at all. Ravel objected publicly to its omission in the London performances. There is no doubt of the difficulty of this passage, with its intense chromaticism, but the theatrical effectiveness of the invisible, disembodied voices is hard to fault.

Most of this music is based on motif A, whose oscillating movement is to be found in one part or another in almost every bar. Other thematic links can be found too: the tenor part at fig. 84 is derived from theme 10, while the descending chromatic movement also relates to theme 10.

At fig. 88 an offstage horn plays theme 17, at the pitch at which it was first heard at fig. 62 (but now in its entirety). Further entries of this theme follow, each closer than the one before, above a long pedal C which makes a connection with the equivalent pedal note at the end of part 1. As the curtain rises there is a big crescendo.

Danse guerrière (War Dance) (Fig. 92 to 131)

The title once again comes from Suite No. 1. In the complete score there is no indication of the action that takes place, other than the description of the scene, which refers to the pirates, 'running to and fro carrying plunder': it is significant (because it is so unusual) that there are no further stage directions until fig. 131, no fewer than fifty pages further on in the score. It must be assumed, therefore, that the pirates are dancing before their leader, Bryaxis, in celebration of a successful raid (or something of the kind: the scenario is curiously silent at this point).

The music in the first section of this passage is based on five main thematic ideas with a tonal centre on B. First is a version of Chloé's theme 10:

Theme 10: derivation 1



This recalls clearly the very first appearance of theme 10 at fig. 29, where it showed Daphnis pushing Dorcon aside before their dance contest: it has the same brusque quality about it, in contrast to the more usual tender mood of theme 10 in its role as Chloé's theme. Note once again the prominent tritone intervals.

This is followed at 93 by a rising figure, derived from the last five notes of theme 10, but now with a more agitated feel:

Theme 10: derivation 2



Two new ideas are introduced at fig. 94. In the strings is an ostinato pattern of semiquavers:

String ostinatos (differently organised now and with the addition of harps) return at 108; motif A as an ostinato on the trumpet comes back 5 after 108 and theme 21 is repeated on the clarinet at 109. The inverted version of the *y* flourish occurs 3 after 110.

A further interjection of the 1st derivation of theme 1 begins at fig. 111, again in combination with motif A and the start of theme 17 is heard 5 after 111.

At fig. 112 there is a third set of string ostinatos over the start of a long pedal C, together with motif A played by a horn in even crotchets. At 114 theme 21 is played by the alto flute. 5 after 115 the 1st derivation of theme 1 returns, but this time the cello ostinatos continue; meanwhile the inverted version of the *y* flourish is in the alto flute, cor anglais and clarinet parts.

Theme 17 is played by a solo trumpet at fig. 116, and a bar later theme 21 returns on the oboe. The cello ostinatos continue as before. 4 before 118 the 1st derivation of theme 10 occurs in its original form in the strings and simultaneously in inversion in the woodwind, combined with the inversion of the *y* flourish. At 118 a solo trombone announces theme 17; motif A appears in the violas, trumpets and bassoon; a bar later theme 21 is played by a clarinet.

The next interjection comes at 3 before 120; at 120 itself, where tension begins to mount, theme 21 is played by cor anglais and E flat clarinet, theme 17 by a trumpet and motif A by horns and 2nd violins. A further interjection comes in the 4th bar of 120; the inverted *y* flourish now takes on the role of an ostinato. At fig. 121 theme 17, now in its complete form but with the concluding flourish turned into quaver triplets, begins to dominate. The cello ostinato also goes more quickly, moving into semiquavers. After two complete statements of theme 17, played first by trombones and echoed by trumpets, its first four notes form a further ostinato for 6 bars until, 4 before 122, the inversion of the *y* flourish, motif A and the cello ostinato rise to a climax at 122.

At fig. 122 the 1st derivation of theme 10 returns, its notes ingeniously split between the brass instruments. The 2nd derivation of theme 10 is then transformed into a rising pattern of semiquavers with a dramatic crescendo. All this is then repeated at a higher pitch. Fig. 123 is also based on the 1st derivation of theme 10, with theme 18 in the strings providing the basis for a rising, almost sequential pattern. This is taken up by the horns at 124 and by the trumpets in the 5th bar of 124, while the 1st derivation of theme 10 is played by the wind and strings. A climax is reached at 125 with a statement of theme 17 on the trombones against an accompaniment of theme 18, the change of key signature heralding the last section of the dance with its tonal centre on B once again.

The brief concluding section of the War Dance begins over a pedal C sharp, with ostinatos in the cellos and motif A sung by the Chorus basses. Theme 21 returns, stated first by two clarinets in unison, then (127) by cor anglais and bassoon. A third statement 2 before 128 marks the start of a canon, with further entries at 128 itself (piccolo, E flat clarinet and clarinet) and 2 bars later (horns). The inverted *y* flourish continues at 129 and at 130 is combined with the 1st derivation of theme 10 (bass clarinet, bassoons, tuba, cellos and double basses), motif A (alto flute, cor anglais, trombones, harp, Chorus basses, 2nd violins and violas) and a canonic statement of theme 17 (trumpets) to bring the dance to an emphatic finish on a very abrupt chord of B major, the first of the two important cadences in this key.

**Bryaxis commands the captive to be brought out; Chloé is led in (Fig. 131)
Bryaxis orders her to dance (Fig. 132)**

A distorted version of the end of theme 10 represents Bryaxis's command. Chloé's theme is heard in full as she is brought in. Then, as Bryaxis orders her to dance, the first three notes of the bar of 131 are used to show the stage action, culminating in an augmented version of the first 2 bars of 131.

***Danse suppliante de Chloé* (Chloé's dance of Supplication) (Fig. 133 to 141)**

In spite of Fokine's distaste for traditional ballet with all its conventions, he nevertheless provided here an equivalent of the traditional *pas seul* for the prima ballerina. In this case, however, it is

three long notes played by horns (the second and third notes muted). An altered version of theme 11 on the celesta, with piccolos and then flutes, is heard at 145, with more quiet tremolandos in the strings. Muted double basses play motif A 6 bars after 145; there are more glissandos, a short breath from the wind machine and a loud chord from the muted trumpets; then at 146 another version of theme 11 comes in the woodwind over more string tremolandos.

At fig. 145 motif A returns in the double basses, while a new theme in the flutes, entirely in augmented triads, represents the 'fantastic beings':

Theme 23



This has affinities with both theme 18 and theme 20, so it does not sound altogether new; its low pitch in the flute register, together with the augmented triads, give it an other-worldly character, however, that is both new and entirely appropriate for its descriptive purpose.

Yet another version of theme 11 returns at 148 over yet more string tremolandos. Motif A comes back again; then at 149 a loud, leaping gesture announces the arrival of the Satyrs. Theme 23 becomes their own theme at this point (Satyrs are, after all, 'fantastic beings' of a particular kind) and this theme is passed between trumpets with xylophone and woodwind with celesta over the next 4 bars. At 150 there is a crescendo based on the oscillation of motif A and theme 23 returns at 151, a little faster, in the woodwind, horns and trumpets. It reduces to just the last five notes, then to measured trills and finally to a climax of repeated semiquavers at 152.

After a brief comma, an ominous theme is played by the trombones and lower woodwind as the earth opens and the profile of Pan is outlined on the hills in the background:

Theme 24



This theme makes a crescendo to the 3rd bar, where a massive climax, *fff*, is reached, with the addition of tam-tam and wind machine. Everyone flees in horror; there is a glissando in the harps, a reminiscence of Theme 24 played successively by the muted trumpets, trombones and tuba, muted horns and Chorus, as everything dissolves above a succession of portamentos in the muted strings. The passage from fig. 153 to the double bar, even though it is marked as the beginning of Part 3, really exists to cover the scene change within the atmosphere of horror that marks the end of Part 2.

Part 3: the landscape of Part 1 at the end of the night

Lever du jour (Daybreak) (Fig. 155 to 170)

Part 3 of the complete ballet, in its entirety, forms the second concert Suite that Ravel extracted from the score. The titles by which the three main sections of Part 3 are commonly known derive again from the Suite rather than from the complete score.

The Dawn sequence from *Daphnis et Chloé* is the best known passage in the work. It is a supreme example of Ravel's skill in orchestration and arguably one of the most effective pieces of impressionist tone painting in the entire repertoire. Although it is not quite as long as the *Danse guerrière* in Part 2, it nevertheless takes up thirty-eight pages of the score. A few stage directions explain the action, but these do not provide much help in understanding the subtlety with which Ravel structures the music. This passage is perhaps most easily understood as a brief introduction followed by a series of carefully graduated ascents towards five main climax points (the second of which is a very restrained anti-climax).

Sub-Section 1: Introduction (Fig. 155 to 156)

The first seven bars (four in 4/4 time, followed by three in 3/4) set the scene. The murmuring of rivulets of dew trickling from the rocks is depicted by flutes alternating with clarinets:

Theme 25



This has a shape related to the γ fragment from Theme 1, which is its ultimate derivation. It outlines a dominant 9th chord, with the C naturals obscuring the key centre of D.

Simultaneously, in the bass, there is a chromatic theme derived from Chloé's Theme 10 by way of Theme 13a:

Theme 25a



Between these two extremes, the harps play glissandos and the strings sustain the harmony, gradually removing their mutes one desk at a time.

Theme 25 is present continuously from this point up to just before fig. 170. The number of instruments playing it at any time is constantly varied; it sometimes appears in the woodwind and sometimes in the violins, so that there is a subtly kaleidoscopic quality about the effect that is produced in the orchestration. Harp glissandos are present for much of the time (they are omitted between fig. 158 and 161, between the bar before 164 and 166 and again between 167 and 168); from time to time the celesta and *jeu de timbres* (glockenspiel) are added for additional colour.

It is interesting to note in passing that the woodwind sonorities would have been very different in Ravel's time from the blended sound produced by modern orchestras. The distinctive and highly characteristic sound of French woodwind instruments has almost completely disappeared by now, even in France, where the fashion for a more homogenised approach took hold especially during the 1970s. Between 1969 and 1971 the *Orchestre de Paris* had employed Herbert von Karajan as Music Advisor; he was succeeded as Music Director by Sir Georg Solti (1972 – 1975) and Daniel Barenboim (1975 – 1989) and under their leadership the orchestra adopted a sound more comparable to the leading German ensembles of the time, which was then imitated by other French orchestras. To gain an impression of the kind of sound that Ravel would have had in mind when he composed *Daphnis*, it is necessary to rely on recordings made before this dramatic change in sonority took place. The more astringent and differentiated sonorities of the older French woodwind instruments are especially apparent, of course, in the Dawn music. One particular historic recording, currently available through the Internet, captures this sound quite effectively, despite its age: it was made in 1953 by the orchestra of the Théâtre des Champs-Élysées, conducted by Désiré-Émile Inghelbrecht (1880 – 1965), who had been a close friend of both Debussy and Ravel. This recording therefore has claims to be regarded as a genuinely 'authentic' performance of *Daphnis*, not only in terms of its orchestral sound but also in its interpretation. Inghelbrecht did not conduct the early staged performances of *Daphnis* (the conductor then was Pierre Monteux), but the only available recordings by Monteux are with British, American or Israeli orchestras, which do not produce the same kind of sound.

Sub-Section 2: 1st ascent and 1st climax (Fig. 156 to 158)

The ascent to the first climax takes only 7 bars. Once the climax itself is reached (at fig. 157) the music subsides, descending from the climax across a further 5 bars to 158.

At the beginning of this sub-section, Theme 25 continues in the woodwind, while a new theme begins in the bassoons and double basses, gradually rising through the strings above a pedal D in the bassoon and double bass parts:

Theme 26



The rising 5ths which are so prominent in this theme recall the superimposed 5ths of the opening of Part 1, even though here they do not form a quintal chord. Descending 4ths are also present, as is the decoration of 4ths with an intervening note (x), which has been such a persistent feature of several themes. As Theme 26 rises through the strings, there is a gradual crescendo, leading to the first climax point at 157. Meanwhile three solo violins, the piccolo and later the 1st flute imitate birdsong (the dawn chorus), recalling, in a more sophisticated form, the similar birdsong in *Petit Poucet*, the second movement of Ravel's *Suite Ma mère l'oye*, composed in 1910.

After Fig. 157, where Theme 25 moves into the strings for the first time, the music literally descends from the climax with a continuation of Theme 26, once again based on a descending 4th:

Theme 26a



Sub-section 3: 2nd ascent and 2nd (anti-)climax (Fig. 158 to 161)

The ascent to the 2nd climax is much longer (18 bars). Because Ravel denies the expected climax by turning it into a highly effective anti-climax, there is no need for a descent away from it this time.

This ascent is based on a theme which is clearly a development of Theme 26, although it has a more obviously melodic character and is more complex in rhythm. It is played in its entirety by the 1st violas, doubled by a solo clarinet (but transcribed here in the bass clef for ease of reading):

Theme 27



The descending 4th at the beginning is again significant in unifying this theme with many others. So too is the use of fragment x in both ascending and descending versions. The pedal D continues in the double basses (an octave higher now) and Theme 25 moves into the *divisi* 2nd violins. At the 4th bar of 158, Theme 26a is played by the bass clarinet. At 159 the long pedal D in the double basses ends.

At fig. 159 a solo piccolo depicts a passing shepherd with his flock, in a brief improvisatory idea:

Theme 28



This appears at first to be merely a passing descriptive detail, but it is to become more significant a little later. It contains yet another version of the flourish, descending then ascending (y), from

Theme 1, so it also forms part of the main thematic content of the work. A direction in the score shows that it is meant to be played on stage, which would give it an entirely different perspective from the rest of the orchestra (a detail that is inevitably lost both in recordings and in concert performances of the music).

At the 2nd bar of 159, beginning exactly as Theme 28 ends, a further melodic development of Theme 26 is played by the violas and clarinets, in octaves:

Theme 29



The familiar descending 4ths occur three times in this theme, first melodically in the 2nd bar (G down to D), then twice as falling intervals (F sharp to C sharp) in the 3rd and 4th bars. Fragment x also makes another appearance as shown above.

At fig. 160, coinciding with the end of Theme 29, a second shepherd crosses the back of the stage, depicted by an on-stage E flat clarinet. His theme is recognisably related, in its improvisatory character, to Theme 28:

Theme 28a



Both fragments x and y appear in this theme; in the case of x, its ascending version (bracketed in the above example) is immediately followed by a descending version, with the top note common to both appearances. As with Theme 28, this theme is more significant than a piece of mere descriptive detail, but its true importance is not revealed until later.

The 5 bars which follow the 2nd shepherd's appearance continue the bid-up towards an expected second climax, with rising chromatic movement in the accompanying parts and a further extension of the melodic idea in the violas and clarinets. In the bar before 161, however, there is a diminuendo. Instead of reaching the climax towards which the music has been building for so long, the music instead reduces to a marking of *p*, denying the climax in a most frustrating manner. This serves, of course, only to make the next climax more satisfying when it eventually comes.

Sub-section 4: 3rd ascent and 3rd climax (Fig. 161 to 164)

The point of the anti-climax also marks the beginning of the ascent (11 bars long this time) to the 3rd climax.

At fig. 161 the bass drops a semitone onto D natural, which is sustained as a pedal point for 6 bars. Theme 25 returns to the woodwind (flutes, oboes, cor anglais and clarinets); the theme is neatly dovetailed between 1st and 2nd players so that it can sound continuous, without the need for any player to manufacture artificial breathing points. The upper strings have the foreground melody, a repeat of Theme 27. A significant addition to the thematic content of the music at this point is the return of Motif A in the alto, tenor and bass parts of the Chorus, singing offstage (*derrière la scène*). At fig. 162 the choir moves closer (soprano, alto and tenor parts at this point).

In the 2nd bar of 162, Theme 29 reappears, marking the entry of a group of shepherds who are seeking Daphnis and Chloé. The climax is reached at fig. 162, with a loud chord in the whole brass section and Motif A sung by the whole Chorus. Three bars of diminuendo make the descent from this climax, though with a descending arpeggio of G sharp minor in crotchets (strings) instead of Theme 26a. At this point the shepherds find Daphnis, still lying where he had been at the end of Part 1, and wake him.

Theme 30



This theme contains a number of descending perfect 5ths but (unusually) no 4ths. Its opening gesture (repeated at the end of the 1st bar) makes a subliminal reference to Theme 11, while the descending 5ths and the general shape of the melody recall Lyceion's Theme 15 (Pan, after all, is trying to seduce Syrinx, just as Lyceion was trying to seduce Daphnis).

Two further new ideas are introduced at fig. 174. A plaintive tune on the oboe shows Syrinx rebuffing Pan:

Theme 31



Perfect 4ths dominate this theme, first in the stepwise descent from C sharp to G sharp, then in the intervals at the end of the 1st bar.

A brief flute phrase then shows Pan becoming more insistent:

Theme 31a



There is another prominent perfect 4th here, too; the last 3 notes (together with their doubling in the strings) are a version of the music for Nijinsky's 'wonderful leap to the side'.

These two ideas are repeated (3rd bar of 174), with different orchestration and with Nijinsky's leap extended in the oboe parts. When Syrinx disappears into the reeds and Pan cuts some of them to form his flute, Theme 30 is restated in the strings.

At fig. 176 Pan begins to play his pipes and Syrinx/Chloé comes out of the reeds and dances. Pan's melancholy tune is played by a solo flute:

Theme 32



There are several points to note about this theme. The opening scale, falling back to a G sharp, is identical to the beginning of Theme 28 (the 1st shepherd in the Dawn music) and there is a clear relationship between this music and the more fragmentary themes representing both shepherds. There is also a clear derivation from Theme 1, in terms of both the frequent appearance of *x* and yet another reference to the *y* flourish. The descending chromatic figure (shown as *d* in the above example), presented first in a decorated form and later in a plainer version, can be traced back both to the downward chromatic shape of Chloé's Theme 10 and to the end of Theme 14c from Daphnis's dance in Part 1.

Theme 32 is played above an ostinato accompaniment in pizzicato strings, the bass of which remains unchanged for 21 bars, up to fig. 178:

Theme 32a



The harmony is sustained at the outset by the 2nd violins and 1st violas (though the detail of which parts have this function changes as the passage progresses). There is an unsettling false relation between the C naturals in the upper parts and a prominent simultaneous C sharp in the cellos (and, of course, in the bass).

Theme 32 continues, with a gradual development of its motivic content, until it merges into a brief cadenza at fig. 179. This is based largely on the *y* flourish from Theme 1 (another version of which occurs in the 2 bars before 179). The change of key signature to B major is also significant, since it prepares for the second of the two important cadences in this key (which follows at fig. 192).

At fig. 180 the tempo increases substantially. The flute introduces another apparently new idea:

Theme 33



The descending, chromatic movement in this theme links it to several others, including 25a, 13a and ultimately Chloé's Theme 10. More directly, the outline of *d* from Theme 32 is present, subtly disguised and transposed down a perfect 4th, in the notes of the 2nd bar (C sharp, B sharp, B natural and G sharp).

Theme 32 marks the beginning of a virtuoso passage for solo flutes, in which statements of the theme are interspersed with rapid scales which derive from the *y* flourish in Theme 1. As the music becomes more lively and more agitated, Theme 20 returns (fig. 182), moving from the flute into the piccolo part at 183 (the direction *En animant toujours davantage* means 'always driving on even more'). The accelerando comes to an abrupt end at 184; the music returns to a slightly more languorous version of the tempo of 180 and the flute plays another new idea:

Theme 34



Apart from the fact that it contains two perfect 4ths, one falling and one rising (bracketed above), this idea has little to do with the main thematic argument of the work. Its effectiveness depends largely on the sound of the flute and especially on the change of register required by the octave leaps. This sound is distinctly seductive and as such it fits perfectly into the dramatic situation at this point. At fig. 186 it pushes forward again, culminating in a chromatic rise towards fig. 187, where Chloé falls into Daphnis's arms to the accompaniment of a scale that passes from the piccolo to the flute and finally to the alto flute, which continues (fig. 188) with an expressive statement of the first part of Theme 2. This is extended by a bar with a rising figure and a flute/piccolo tremolando. This process is then repeated.

The music from fig. 189 (despite the fact that the scenario does not explain it) can only represent the ecstatic emotions of Daphnis and Chloé, now finally reunited. Theme 2 returns again, prolonged now by a new consequent in the last 2 bars before 190 (these bars are a development of the 2nd bar of 188). This music is repeated at 190; then at 191 a solo violin briefly recalls Theme 31 before rising in the last 4 bars before 192.

Fig. 192 marks the second main cadence in B major, with a radiant return of Theme 25. This suggests (although again the scenario does not make it clear) that everything up to this point has happened at daybreak: the fantasy of Daphnis and Chloé's Pantomime, it seems, has taken place while time has stood still.

Before the altar of the Nymphs, Daphnis pledges his love (Fig. 193 to 194)

A group of girls enters, dressed as bacchantes (Fig. 194 to 195)

Daphnis and Chloé embrace tenderly; a group of youths rushes onstage (Fig. 195 to 196)

Joyful commotion (Fig. 196 to 199)

The significance of a harmonic tension between B and A has already been noted. At fig. 193 it is made explicit with the addition of a strident bass A (double basses, tuba, bassoons and bass clarinet) below the prevailing harmony of B major. Daphnis's oath is represented by Theme 1, played in octaves by the trumpets, while Motif A returns in the rest of the orchestra.

At fig. 194, as the group of bacchantes enters, the tempo increases and the time signature changes to 5/4 (grouped as 3 + 2). This heralds the second extended passage of music in an irregular metre and it caused Ravel more trouble than anything else in the work, involving a whole year of revision and rewriting. In its original form, as sketched in 1910, the music was only half as long as in the final version. It was cast in a straightforward 3/4 time which neither satisfied Ravel, nor achieved the choreographic 'whirlpool' that Fokine envisaged. Manuel Rosenthal (1904 – 2003), one of Ravel's composition students, remembered how Ravel had described writing this finale: 'I was in a very bad mood over it,' he said, 'so much so that I put Rimsky's *Scheherazade* on the piano and tried, very humbly, to write something like it.' *Scheherazade* had been staged by the *Ballets russes* in 1910 at the Paris Opéra, with choreography by Fokine and designs by Léon Bakst (the same team that was later to work on *Daphnis*). It is a memorable work, full of wonderful orchestral effects and melodies that have a habit of staying in the memory. The finale of *Daphnis* captures a mood very like the energetic passages in *Scheherazade*: it is not exactly a copy, for it remains wholly typical of Ravel, but the influence is undeniable.

The main theme of the concluding *Danse générale* is first heard at fig. 194 in the flutes:

Theme 35



There are just 4 bars of this, the last of which ends with a descending chromatic scale to lead to a repeat of Theme 2 as Daphnis and Chloé embrace (195). Theme 35 is then played again as the youths come onto the stage.

At fig. 196, whether intentionally or by accident, Ravel wrote into the music a near-quotation from *Scheherazade*. The source of the quotation can be found in the second movement at bar 108, where it is played by a solo trombone:



In *Daphnis* the intervals are altogether different, but the effect is strikingly similar to the source. It is first played by clarinet and violas:

Theme 36



This is played twice, then extended by 2 bars of 2/4 in which the triplets from the end of the theme are repeated. Then, in the bar before 197, the trumpets have a variant of Theme 35:

Theme 35a



The significant point about this version of the theme is the quaver duplet at the end. Although it is scarcely noticeable at this point, largely because of the tempo, it becomes increasingly important as the dance progresses.

Theme 36 comes twice again at 197, extended now by 6 bars of 2/4 and followed by a chromatic descent at 198.

Danse générale [General Dance] (Fig. 199 to the end of the work)

The last 2 bars before 199 act as an introduction, with characteristic triple-tonguing from trumpets and horns. In the 2nd bar of 199, Theme 35, in another altered version, becomes an accompaniment figuration in the strings:

Theme 35b



Above this accompaniment, at fig. 200, the E flat clarinet introduces a new, exotic idea:

Theme 37



The two descending 4ths at the beginning should be noted, as well as the chromatic rise through a perfect 4th that immediately follows. Towards the end, the shape of x is present, although at this tempo it is very hard to hear. The shape of the final bar, falling and then rising, is reminiscent of the y flourish from Theme 1; this connection becomes more evident in the later development of Theme 37 (see, for example, the version in the 3rd and 4th bars after 201). The cross-rhythms between the semiquavers in this theme and the constant quaver triplets in the accompaniment contribute significantly to the energy of the music.

Theme 37 continues to be developed until fig. 203, growing ever more insistent as the orchestration becomes steadily fuller. A climax is reached at 203, where the second version of Theme 35 is played, *ff*, by the whole orchestra, with the repeated notes in the 2nd beat smoothed out into a tied crotchet:

Theme 35a



The duplet quavers at the end of the theme are altogether more explicit now. The climax is sustained for 5 bars; in the last 3 bars, the semiquavers from Theme 37 are combined with the second half of the bar of Theme 35b, before there is a diminution of the metre (in the 4th and 5th bars of 203 the music is written in contradiction of the time signature: there are, in effect, 4 bars of 2/4 time at this point).

The 2 bars before fig. 204, together with the bar of 204 itself, use Theme 35 as an introduction to Chloé's Theme 10, which reappears at the 2nd bar of 204. This is the main focus of the music until fig. 206, but fragments from Themes 35 and 37 are also incorporated into the texture throughout this passage.

At 206 Dorcon makes a final appearance, duly signalled by Theme 13a and, a bar later, 13b. These two themes dominate until fig. 208.

At 208 Theme 35 comes into the foreground again, while the brass play a version of Motif A. The syncopation produced by the trumpet entry on the 2nd crotchet of the bar is a detail that will become significant a little later.

At fig. 209 the time signature changes to 3/4. This is a first sign that the distinctive 5/4 metre will not remain constant, and again it is a detail that will become more significant a little later. The change of time accommodates a final, triumphant statement of Theme 2, played by the bassoons, 2nd horn, 3rd trumpet, 1st trombone, violas and cellos (not easy to spot by looking at the score, but plainly audible). The music rises to another climax at the 8th bar of 209, followed by a chromatic descent with a diminuendo.

At fig. 210 the 5/4 time signature is re-established. Theme 36 returns, followed by 35a in the muted horns and the combination of semiquavers from Theme 37 with the last part of 35a in the flutes. This process is repeated at 211 as a gradual increase in the number of instruments playing starts a long crescendo towards the ending. At 212 Theme 36 is played by the 3rd trumpet and 1st violas, ending now with a rising sequential pattern based on its first three notes. In the 3rd bar of 212, Theme 36 moves into the clarinet and 1st violin parts and the male voices of the Chorus sing a decorated version of Motif A, its syncopated entry recalling the trumpets from fig. 208. Just before 213, the Chorus movement is inverted so that it rises: this detail is repeated a few bars later. At the same time, the semiquavers from Theme 37 return in the oboes. Further entries of Theme 36 follow at 213 and at 214 the music is made up of Themes 35, 36 (just the first 3 notes), 37 and Motif A in combination. This continues, with the excitement mounting all the time, until fig. 216, where a heavily accented chord (*ff* on the 2nd beat, with a sharp diminuendo) allows the volume to drop once again.

The semiquavers from Theme 37 start the next crescendo, leading to further entries of Theme 37 at the 4th bar of 216, with the decorated version of Motif A in the full Chorus. From fig. 217 the same process is repeated.

At fig. 218 the time signature changes again to 3/4. This time it is not a temporary change, but the beginning of a gradual diminution of the metre. There are 21 bars of 3/4 before the time signature changes again, to 2/4, at fig. 221. Fig. 218 combines Themes 37 (flutes), 35 (horns, bassoons, bass clarinet, violas and cellos) and another syncopated version of Motif A (Chorus), rising to a further climax at 220, where Theme 37 returns. Then, at fig. 221, where the time signature changes to 2/4, the last part of Theme 35a, with its quaver duplet, takes the music precipitously towards the final perfect cadence, gloriously reaffirming the tonic key of A major.

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