

FROM THE AUTHOR OF THE TRANSCRIPTIONS

Isn't it surprising that the music of «Daphnis et Chloè» — Ravel's masterpiece — has not had a proper piano arrangement? It is especially strange because many works of the French composer have «doubles» — the piano or, on the contrary, the orchestral transcription, done by the author. There are a lot of examples: «Menuet antique», «Pavane pour une infante defunte», «Une barque sur l'océan» and «Alborada del gracioso» from the piano cycle «Miroirs», the «Rapsodie espagnole», «Valses nobles et sentimentales», «Le tombeau de Couperin», a choreographic poem «La Valse» (for which, by the way, Ravel did two transcriptions — for one and two pianos). Large and most significant cycles were left unique, not having a pair (we will not consider operas now). These are «Gaspard de la nuit» for piano and the ballet «Daphnis et Chloè». It is known, that there are only sketches of the author's orchestration of the piano cycle, and only a few fragments of the ballet arranged by the author for one piano have been published. It is worth noticing that the composer worked on these things at the same time — the ballet was created in the period of 1907 — 1912, and the «Gaspard» was finished in 1908.

It was a great Russian choreographer Mikhail Fokine who had an idea to make a ballet on an antic plot. He could not get support in the Mariinsky Theater in Saint-Petersburg but he was lucky to be understood by Ravel who became interested in the Longus' novel «Daphnis et Chloè». No wonder this novel became famous all over the world due to the translation done by the French philologist Jacques Amyot (16th century). Many pastorals, which were so popular in European literature in the 17th and 18th centuries were based on «Daphnis et Chloè» and these names became classic for the pastoral genre.

Still the Longus' novel is not so simple and naive as it could seem to be at first, and the main point of it cannot be reduced just to a pastoral. There is a mild irony in it and a moral, which is not obtrusive; some erotic element of it is not vulgar, and the idyll is not too sweet. It is a hymn of love. Love, which is real, sensuous and very pure at the same time. And Eros is interpreted here as not just a playful chubby boy with a bow and arrows. Longus' Eros is «older than Saturn, and the whole time of this Universe», «he rules elements, rules stars, rules gods equal to him».

The plot of Longus' novel was seriously shortened and simplified to make a ballet. So, Ravel used other methods than Longus did to avoid pastoral naivete and to build *his own* masterpiece.

I think it won't be an exaggeration to say that the main expressive means in this ballet is an orchestra. Not without a reason did Ravel name this work a «choreographic symphony». The music in the ballet and especially in its last part (the Second Suite) is not just rich in colours, timbers, aromas — it is sumptuous. All in it bewitches you — its soft and beautiful water-colour

painting, its exquisite harmonies which are like tart wine, its overwhelming power, its impetuous bacchanalia dance, not stripped of some antique wildness.

It was even more interesting to try to express all of this by the means of a piano (two pianos, to be more exact, for one piano evidently will not be enough), and even try to compete with the orchestra.

I had quite a different task while I was working on the arrangement of «Habanera» from the opera «Karmen» by G. Bizet. I did it on the request from my first teacher M. Kandelaki for her pupils — Lisa (she is 8 years old, and plays the first part), and Nikita (he is 9, the second part). They study at the Central Music School in Moscow and they already are laureates of international competitions. Still they remain children — and the arrangement technically was aimed at children's abilities. But a fantasy of a teacher and players themselves can be broadly expressed in this small piece. For this piece can suggest some story and even gives an opportunity to make a small performance — from this point of view it is nice that the boy plays the second part, and the girl plays the first one.

I hope that young artists will like «Habanera For Two». I have to note, however, that this piece turned out to be not just «for children only». Regarded as a jocosely «light dessert» it can awake interest of professional pianists. The fact is that piano duets have a modest choice of small encore numbers comparing to solo pianists. I will be glad if «Habanera For Two» helps to improve this situation a bit.

That is why these two so different stories of love — the great work of Ravel and the small musical joke — are put in the same volume.

Vyacheslav Gryaznov

ABOUT THE AUTHOR

Vyacheslav Gryaznov was born in 1982. In 1991-2001 he studied at the Central Music School in Moscow (class of M. Kandelaki). In 2006 he finished the Moscow State Conservatoire (class of prof. Y. Slessarev), now he is a postgraduate student. He is a prizewinner of several international competitions. He gives recitals in Russia, Japan, Italy, Denmark, Great Britain, Croatia, Sweden, Norway, Netherlands, Kuwait, Georgia, and the Baltic countries.

ВТОРАЯ СЮИТА ИЗ БАЛЕТА
"ДАФНИС И ХЛОЯ"

THE SECOND SUITE FROM BALLET
"DAPHNIS ET CHLOÉ"

НАЧАЛО ДНЯ - ПАНТОМИМА - ОБЩИЙ ТАНЕЦ

BEGINNING OF A DAY - PANTOMIME - GENERAL DANCE

Транскрипция для двух фортепиано
Вячеслава Грязнова

Transcription for two pianos
by Vyacheslav Gryaznov

MAURICE RAVEL
МОРИС РАВЕЛЬ
(1875-1937)

Lent ♩ = 50

Fl. 4 2 3 1 5 2 4 1 2 1 2 3

pp 12

Archi con sordino

Celli, Bassi

Aucun bruit que le murmure des ruisselets amassés par la rosée qui coule des roches

Lent ♩ = 50

Arpe

pp 12

Celli, Bassi

2 Arpe 5 3 4 2 1 5

Cl. 5 3 4 2 3 1 4 2 1 2 3 4

3 Fl.

Daphnis est toujours étendu devant la grotte des Nymphes.

4 3 1 5

The musical score is arranged for two pianos. The top system (Piano I) features a Flute part with a melodic line and a piano accompaniment of arpeggiated chords. The middle system (Piano II) features an Arpeggiated Piano part with a similar arpeggiated texture. The bottom system (Piano II) features a Clarinet part with a melodic line and a piano accompaniment of arpeggiated chords. The score includes performance instructions such as 'Lent', 'pp', and 'Archi con sordino'. The tempo is marked as ♩ = 50. The score is in 4/4 time and the key signature is D major. The text is in Russian and French.

4

I

II

Cl.

5

I

Fl.,
Celesta

più pp

II

più pp

3 4 2 1 5

6

I

II

Cl.

Fl.,
7 Celesta

I

II

3

8

6

3 V-ni solo

Fag., Bassi

mf

marcato la melodia poco cresc.

I

Peu a peu le jour se lève.

Fiati, Arpe

5 4 4 3 1

7

pp

leggiero

On perçoit les chants d'oiseaux.

II

10

3

3

3

8^{va}

Archi

I

Picc.

3

3

3

6

3

3 V-ni solo

8^{va}

14 2 5 1 3 2 5 3 1 4 2

3

1 2 3 4

3

II

10

12

I

V-le

8^{va}

3

7

II

Picc.

Fl.

3

3

poco cresc.

14

8^{va}

I

V-ni

8^{va}

3

tr

II

5

6

15

I

f

6

m.s.

12

12

12

II

8^{va}

3

3

1 3 2 4 1 3 2 4 3 2 1 2

p

16

dim.

6

dim.

3

17 **Fiati**

6

6

6

6

19

3 5 4 4 2 1 4 5 3 1

V-ni

pp

6

6

6

V-le,
Celli *cantabile espressivo*

p

mf

21

Hand I: Treble and Bass clefs, key signature of two sharps (F# and C#). Treble clef contains a continuous sixteenth-note arpeggiated pattern. Bass clef contains a rhythmic accompaniment of eighth and quarter notes.

Hand II: Treble and Bass clefs. Treble clef features a melodic line with a long slur across measures 21 and 22. Bass clef features a melodic line with a long slur across measures 21 and 22.

23

Hand I: Treble and Bass clefs. Treble clef contains a continuous sixteenth-note arpeggiated pattern. Bass clef contains a rhythmic accompaniment of eighth and quarter notes.

Hand II: Treble and Bass clefs. Treble clef features a melodic line with a long slur across measures 23 and 24. Bass clef features a melodic line with a long slur across measures 23 and 24.

25

Hand I: Treble and Bass clefs. Treble clef contains a continuous sixteenth-note arpeggiated pattern. Bass clef contains a rhythmic accompaniment of eighth and quarter notes.

Hand II: Treble and Bass clefs. Treble clef features a melodic line with a long slur across measures 25 and 26. Bass clef features a melodic line with a long slur across measures 25 and 26.

26 *Picc. solo*
mf *8va*

Au loin un berger passe avec son troupeau.

II *V-ni*
pp

27 *8va*

II *mf*

29

II

31 Cl. picc. solo *mf*

9 3 3

Celli

Un autre berger traverse le fond de la scène.

5 3 4 3 2 1 2 3 5 2 3 1 5 2 1 5 5

p

mf

33 *cresc.*

6 6 6 7

m.d

cresc.

Celli

35

m.d

37

I

V-ni

m.d.

5 5

II

poco rit.

6

12

38

I

V-ni

cantabile espressivo

mf

Coro

m.d.

6

II

Arpe

pp

16

16

16

V-le, Celli

p

Coro

40

I

V-le, Celli

6

6

II

15

1 5 1

5

42

I

II

44

Arpe

I

II

Fiat

p

cresc.

Coro

mf

45

Archi

I

II

Archi

Coro

Entre un groupe de pâtres a la recherche de Daphnis et Chloé.

46

I

f

cresc.

6

II

f

cresc.

4 5

8va1

48

I

ff

Coro

6

6

6

II

ff

Coro

8va

5 4 14 12 3 4 2 3 4 5

6

50

I

dim.

6

6

6

II

Ils découvrent Daphnis et le réveillent.

II

dim.

3 4 4 1 4 4 3 4 3 2 3 4 5

51

I

V-ni

p

pizz.

II

mf Cl., V-le

pizz.

Angoissé il cherche Chloé du regard.

6

6

6

6

53

I

Ob., V-ni

mf

6

6

6

6

II

V-ni

4 1 5 4 3 1

pizz.

6

54

I

Cor.

p

f

II

p

6

6

Cor.

Elle apparaît, enfin entourée de bergères.

55 *ff* *Archi*

Ils se jettent dans les bras l'un de l'autre.

ff *Fiati*

56 *8va*

ff *Tr-ba solo* *3 Tr-be*

57 *dim.*

dim.

59

Cl.
p
senza Ped.

Daphnis aperçoit la couronne de Chloé. Son rêve était une vision prophétique: l'intervention de Pan est manifesté.

V-ni sul G,
Fl. alto
mf
p
Tr-ni con sord.

61

Cl. b.
pp
Timp.

Celli, Bassi
p
Cor.

63

Fl. alto, Cl.
cresc.
pp
Timp.

65

I

Fiati

cresc.

II

Archi

mf

p cresc.

67

I

II

Archi, Ottone

f più cresc.

69

I

II

(poco rit.)

ff

(poco rit.)

8^{va}

3

3

Maestoso (Poco meno mosso)

70 Arpe

I *fff* Coro

Maestoso (Poco meno mosso)

8^{va} C-lli 6 6 6

II *fff* Tutti *m.s.* Coro *m.s.*

71

I

8^{va}

II

72

I *dim.*

8^{va}

II *dim.*

73

I

mf

II

Coro

75

I

V-le

(a tempo)

p

II

(a tempo)

Ob.

p

79

I

Fl. alto, V-ni

mf

Ob.

p

II

Le vieux berger Lammon explique que, si Pan a sauvé Chloé, c'est en souvenir de la nymphe Cyrinx dont le Dieu fut épris autrefois.

I

2 V-ni solo

p

II

Cor. con sord.

p

98 **au Mouvt**

espressivo

Cl. Archi Ob.

mf Cor. *p* *m.s*

Fag. *mf*

Arpa

C. ingl. Ob. Archi

m.s *pizz.* *f*

102 *8va⁻71*

dim.

Retenez **Très lent** ♩ = 66

Archi *non arpeggiato*

Corno *ppp* con sord.

pizz.

Elle disparaît dans les roseaux. Désespéré, il arrache quelques tiges, en forme une flûte et joue un air mélancolique.

Retenez **Très lent** ♩ = 66

Cl., Fag. *p*

Cor. Archi *pizz.*

Bassi *pizz.*

Chloé réapparaot et figure, par sa danse, les accent de la flûte.

108 *solo p*

Fl.

3 3 3 3

113

I

II

m.s.

118

I

II

m.s.

122

Retenu légèrement **Rall.**

I

II

Retenu légèrement **Rall.**

127 **au Mouvt** **Retenu**

Cl., Fag. Archi pizz.

au Mouvt **Retenu**

pp Archi arco Archi pizz. Cor.

131 **au Mouvt** **Pressez** **au Mouvt** **Pressez**

Archi Fl. *gliss.* *f* *p* *gliss.* *f*

au Mouvt **Pressez** **au Mouvt** **Pressez**

Fl. *p* Archi pizz. *p*

135 **Viv** **precedente**

Arpe, Picc. *p* *f*

Viv **precedente**

pp *f* *p* Archi, Celesta

Un peu plus animé

151

p *8va*

p *6* *7* *m.s.* *sf* *8va*

En animant toujours davantage

155

cresc. *8va*

m.s. *8va*

En animant toujours davantage

8va *sfz*

m.s. *8va* *sfz*

Fiat, Archi pizz., Arpe *sfz* *8va* *sfz*

Au 1er Mouvt (Vif) avec un peu plus languer

160

8va *très court* *ff*

Archi, Arpe *p* *8va*

Au 1er Mouvt (Vif) avec un peu plus languer

8va *très court* *ff*

Fl. *p* *8va*

Archi pizz.

164

Corno

3

3

3

3

I

II

Animez un peu

En animant toujours

169

Fl.

Archi pizz.

Cor.

Animez un peu

Archi, Arpe

Corno

3

3

3

3

cresc.

I

II

8va

175

3

3

3

3

I

II

180

ff *m.s.*

La danse s'anime de plus en plus et, dans un tournoiement éperdu, Chloé tombe dans les bras de Daphnis.

ff *m.s.* *Fl. alto* *mf*

183

Très lent **Pressez le 2d temps**

Archi, Arpe *Fl.* *Cor.* *p*

186

Pressez le 2d temps **Fl.** **Cor.** **tutti** **$\text{♩} = 80$**

Archi, Arpe *Fl.* *Cor.* *p*

Cédez très peu Pressez

188

I

Tr-ni e Tuba,
Timp.

II

Cédez très peu Pressez

f Arpe

22

Plus lent au Mouvt Cédez très peu

191

I

tutti *f* *p*

II

Plus lent au Mouvt Cédez très peu

Cor.

p

Plus lent

196

I

f

II

Plus lent

f

20

Même mouvt (plus lent)

Retenez peu à peu

V-no solo

199

p *poco cresc.*
pizz.

Même mouvt (plus lent)

Retenez peu à peu

V-la solo

200

p *poco cresc.*
pizz.

au Mouvt

205

pp Fiati
Archi

au Mouvt

206

pp Fiati
Archi

209

pp Fiati
Archi

210

pp Fiati
Archi

Lent $\text{♩} = 50$

212

I

f tutti

V-ni

*Devant l'autel des nymphes, il jure sa foi sur deux brébis.*Lent $\text{♩} = 50$

II

Tr-be

f

delicatamente

Anime

216

I

Fl., Cl.

p

mf

Entre un groupe de jeunes filles costumées en bacchantes agitant des tambourins.

Anime

II

Cor.

Tr-be

p

mf

[*m.s.*]

219

I

Lent

Daphnis et Chloé s'enlacent tendrement.

II

Archi

Lent

222 **Anime**

I Cl., Cor. *mf*

Un groupe de jeunes hommes envahit la scène.

II **Anime** Fl., Ob. *mf*

224 Cl., V-le

I *p*

8^{vb} Bassi, Tamb.

Joyeux tumulte.

II Celli $\frac{3}{2}$ $\frac{3}{2}$ 1 *pp*

227

I *tr* *pp* *mf* V-ni

8^{vb}

p Archi, Tamb.

II *mf* *p* Archi, Tamb.

230

233

237

8va ----- |

ff **Fiat**

cue notes ad libitum

ff **Fiat** 5 3 5 4 2 3 5 4 3 5 3 4 3 5 3

1 1 4 1 3 2 1

239 Tr-be con sord.

I

II

Cor.

p

mf

241 Fl., Fl. alto

I

II

Archi

p

pp

pp

Ob. Arpe

Archi pizz.

Timp.

Danse générale.

243

I

II

Cl. picc.

mf

simile

245

I

II

247

I

II

Cl.
Tromba con sord.
mf

Ob.
Arpe *p* Archi pizz.
Timp.

Archi 3 3
p

249

I

II

Fiat 3 3 1 4 1 1 1
p

251

I

II

253

I

II

256

Fiati Tromba ^{8va}

Tr-be

Tr-ni

f

I

II

258 *Fiat*

I

II

260 *tutti* *f*

II

262 *Arpe* *ff* *sf* *Tr-be* *Picc.* *8va* *8^{va}* *Percussione* *8^{vb}*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 258-260) features a flute part with a melodic line of eighth notes and triplets, and a piano accompaniment with chords and moving lines. The second system (measures 260-262) introduces a tutti section with a forte (f) dynamic, featuring more complex woodwind textures. The third system (measures 262-264) includes a fortissimo (ff) section with arpeggiated figures and a tritone (Tr-be) part. The score concludes with a picc. part and a percussion part marked with 8va and 8vb.

264

I

sf

II

sf

8^{va}

8^{vb}

3

266

I

ff

Tr-be

II

ff

Tr-be

268

I

p

Cor.

II

p

mf

espressivo

V-ni

Archi pizz.

270

I

Arpa *pp* 5 4 3 4 2 1

V-ni

Celli *mf*

II

Archi *p* 2 3 1 2 3 1 4 2

Detailed description: This system covers measures 270 and 271. Part I consists of two staves: the upper staff for Arpa (pp) and the lower staff for V-ni. The Arpa part features a descending melodic line with fingerings 5, 4, 3, 4, 2, 1. The V-ni part has a similar descending line with fingerings 2, 1. Part II consists of two staves: the upper staff for Archi (p) and the lower staff for Cello. The Archi part has a melodic line with fingerings 2, 3, 1, 2, 3, 1, 4, 2. The Cello part provides harmonic support with chords and single notes.

272

I

Celli *p*

Archi pizz.

II

Fl. *pp*

Detailed description: This system covers measures 272 and 273. Part I consists of two staves: the upper staff for Cello (p) and the lower staff for Archi pizzicato. The Cello part has a melodic line with fingerings 1, 1, 4. The Archi part has a rhythmic pattern. Part II consists of two staves: the upper staff for Flute (pp) and the lower staff for Cello. The Flute part has a melodic line with fingerings 2, 1, 1. The Cello part provides harmonic support.

274

I

Archi 2 3 1

V-ni

II

Arpa *pp* 5 3 4 3 4

Celli *mf*

Detailed description: This system covers measures 274 and 275. Part I consists of two staves: the upper staff for Archi and the lower staff for V-ni. The Archi part has a melodic line with fingerings 2, 3, 1. The V-ni part has a similar melodic line. Part II consists of two staves: the upper staff for Arpa (pp) and the lower staff for Cello (mf). The Arpa part has a descending melodic line with fingerings 5, 3, 4, 3, 4. The Cello part provides harmonic support with chords and single notes.

276

Cor., Celli

f
Tr-ni e Tuba

Tr-be con sord.

f secco

3

4 5 4 1
2 1 2 1

m.d.

m.s.

278

Tr-be con sord.

p secco

3 3 3 3 3 3 3

Fiati, Archi

Tr-ni e Tuba

Cor.

mf

Fiati, Archi

Cor.

mf

martellato

281

Fiati, Tr-be con sord.

f

Fiati, Cor.

mf martellato

3 3 3

Tr-be con sord.

mf secco

3 3 3

283

I

Archi

Cor.

II

Cor. *f*

Fiatti, Archi *f*

285

I

Fiatti

p *f* *p* *f*

Ottone

II

Fiatti

p *sf* *m.s.* *sf*

Ottone

287

I

mf *ff* *mf* *ff*

II

mf *sf* *mf* *sf*

289 *leggiro*

p subito

marcato la melodia

Tr-be, Tr-ni

Fiat, Archi

subito p

leggiro

m.s.

V-le, Celli

marcato la melodia

292

295 *8va* *cue notes ad libitum*

fff feroce

fff feroce

8va

298

301

304

Celli *ppp*

con (8^{va})
ad libitum

Celli *ppp*

Bassi, Tamb.
3 3 3 3 3
m.d.

306 Cl. b., Celli

I

Fag.

II

308

I

Bassi Tamb.

pp

II

Cor. con sord.

p

Fl. alto

310

I

Cl., V-le

p

II

Fl.

pp

312

I

II

p Tr-be con sord.

314

I

pp

Fl. alto, C. ingl.

Cor.

Ob., Cl.

316

I

Tromba, V-ni

Tr-no

Arch. *m.d.*

m.s.

II

318

Archi

Fl.

mf *leggero*

m.s.

Tr-be

mf

Coro

m.d.

320

Ob., Cl.

Archi

Fl.

Coro

Archi

Tr-be

p

322

Ob., Cl.

Coro

Archi

324

Archi

mf *poco a poco cresc.*

2 3 4 3 5 4 3 5 3 1
1

I

II

Fiat

mf

Coro

326

Fiat

p

Coro

Archi

p

I

II

328

mf

f

I

II

330

I *8va*

p *cresc.*

II *p* *cresc.*

332

I *8va*

II *8vb*

334

I *tutti* *ff* *Ottone* *p* *cresc.*

II *tutti* *ff* *gliss.* *p* *cresc.*

336

I

II

tutti 3

ff

8^{va}

Tr-be

3

Coro

338

I

II

gliss.

p

8^{va}

3

Ottone

ff

p

6

340

I

II

8^{va}

342

I *ff*

8^{va}

3

II *ff*

3

344

I Fl. 2

p subito

Coro.

1 2

II Archi

p subito

3

347

I Archi

4 3

II Cl. 4

m.d.

Coro

4 2 1 2

350

I

Fiati

m.d.
cresc.

Coro

II

Archi

cresc.

352

I

II

354

I

II

356 *8va*

I

II

358 *8va* *marcatissimo*

ff *sf* *sf*

Percussione *8va* Timp. *8va*

tutti *ff* *sf* *sf*

Coro

360 *8va*

**ПЕРЕВОД ФРАНЦУЗСКИХ ТЕМПОВЫХ, ДИНАМИЧЕСКИХ
И ХАРАКТЕРНЫХ ОБОЗНАЧЕНИЙ**

animé - оживленно
animez un peu - немного быстрее, оживленнее
au 1^{er} mouvt - в первоначальном темпе
au Mouvt - в предыдущем темпе
avec un peu plus de langueur - чуть нежнее, более томно
cédez - замедлить
cédez très peu - чуть замедлить
court - кратко
en s'animant toujours (davantage) - постепенно убыстряя
en s'éloignant - удаляясь, замирая
expressif - выразительно
expressif et souple - выразительно и нежно
lent - медленно
même mouvement - в том же темпе
moins animé - не так быстро
plus lent - медленнее
plus près - (хор) приближается
précédent - предшествующий
pressez - ускорить
pressez le 2^d temps - 2-я четверть играет ускоренно
retenez - замедлить
retenez peu à peu - постепенно замедлить
retenu - замедленно
retenu légèrement - слегка замедленно
subit (sub.) - внезапно
très lent - очень медленно
très court - очень коротко
très ralenti - очень замедленно
très expressif - очень выразительно
un peu plus animé - немного более оживленно (быстрее)
vif – оживленно

РЕМАРКИ, ОТНОСЯЩИЕСЯ К СЮЖЕТУ БАЛЕТА

Aucun bruit que le murmure des ruisselets amassés par la rosée qui coule des roches.

Daphnis est toujours étendu devant la grotte des Nymphes.

Peu à peu le jour se lève.

On perçoit les chants d'oiseaux.

Au loin un berger passe avec son troupeau.

Un autre berger traverse le fond de la scène.

Entre un groupe de pâtres à la recherche de Daphnis et Chloé.

Ils découvrent Daphnis et le réveillent.

Angoissé il cherche Chloé du regard.

Elle apparaît, enfin entourée de bergères.

Ils se jettent dans les bras l'un de l'autre.

Daphnis aperçoit la couronne de Chloé.

Son rêve était une vision prophétique: l'intervention de Pan est manifesté.

Le vieux berger Lammon explique que, si Pan a sauvé Chloé, c'est en souvenir de la nymphe Cyrinx dont le Dieu fut épris autrefois.

Daphnis et Chloé miment l'aventure de Pan et de Cyrinx.

Chloé figure la jeune nymphe errant dans la prairie.

Daphnis-Pan apparaît et lui déclare son amour.

La nymphe le repousse.

Le Dieu devient plus pressant.

Elle disparaît dans les roseaux. Désespéré, il arrache quelques tiges, en forme une flûte et joue un air mélancolique.

Chloé réapparaît et figure, par sa danse, les accents de la flûte.

La danse s'anime de plus en plus et, dans un tournoiement éperdu, Chloé tombe dans les bras de Daphnis.

Devant l'autel des nymphes, il jure sa foi sur deux brébis.

Entre un groupe de jeunes filles costumées en bacchantes agitant des tambourins.

Daphnis et Chloé s'enlacent tendrement. Un groupe de jeunes hommes envahit la scène.

Joyeux tumulte.

Danse générale.

Daphnis et Chloé.

Тишина, нарушаемая лишь журчанием ручейков росы, стекающих со скал.

Дафнис по-прежнему спит, простираясь перед гротом нимф.

Постепенно начинается день.

Доносится пение птиц.

Вдали проходит пастух со стадом.

Еще один пастух проходит в глубине сцены.

Входит группа пастухов, разыскивающих Дафниса и Хлою.

Они видят Дафниса и будят его.

В тревоге он ищет взглядом Хлою.

Она появляется, окруженная пастушками.

Они бросаются в объятия друг друга.

Дафнис замечает веночек Хлои.

Его сон был пророческим видением: это знак вмешательства Пана.

Старый пастух Ламмон говорит, что Пан спас Хлою в память нимфы Сиринокс, которую бог любил когда-то.

Дафнис и Хлоя играют пантомиму - историю любви Пана и Сиринокс.

Хлоя изображает юную нимфу, бредущую по лугу.

Появляется Дафнис-Пан и признается ей в любви.

Нимфа отвергает его любовь.

Бог становится настойчивее.

Она исчезает в зарослях. В отчаянии он срывает несколько стеблей тростника, делает флейту и играет на ней грустную мелодию.

Хлоя появляется вновь; движениями танца она следует за мелодией флейты.

Танец становится все более страстным и, наконец, в безумном порыве Хлоя падает в объятия Дафниса.

Перед алтарем нимф он клянется в верности.

Входят девушки, одетые вакханками; они бьют в тамбурины.

Дафнис и Хлоя нежно обнимаются. Появляется группа юношей.

Веселая суматоха.

Общий танец.

Дафнис и Хлоя.