

RAVEL

Daphnis and Chloé



***Daphnis et Chloé* by Ravel**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

Daphnis et Chloé by Ravel covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Music for Large Ensembles

Art Music of the 20th and 21st Centuries

Music 1 Preliminary and HSC

Music for Large Ensembles

Music of the 20th and 21st Centuries

Music 2 Preliminary and HSC

Additional Topics: Music 1900-1945

Syllabus Outcomes

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Creates a written response to how dynamics and expressive techniques have been used in <i>Daphnis et Chloé</i> .
Activity 2: Listening and Composition	4.4, 4.5, 4.6, 4.7 5.4, 5.5, 5.6, 5.7	Composes and arranges chord progressions in the style of Ravel for a string quartet.
Activity 3: Listening	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Analyses and annotates different leitmotifs from <i>Daphnis et Chloé</i> using the concepts of music.
Activity 4: Listening and Performance	4.1, 4.2, 4.3, 4.9 5.1, 5.2, 5.3, 5.9	Sings sections of <i>Daphnis et Chloé</i> as an individual and as part of a small ensemble.
Activity 5: Performance	4.1, 4.2, 4.3, 4.9 5.1, 5.2, 5.3, 5.9	Performs an arrangement of <i>Daphnis et Chloé</i> in a small ensemble.

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology and Aural	P2, P4, P5, P6 H2, H4, H5, H6	Creates a written response to how dynamics and expressive techniques have been used in <i>Daphnis et Chloé</i> .
Activity 2: Musicology and Composition	P2, P3, P4, P5, P6, P8 H2, H3, H4, H5, H6, H8	Composes and arranges chord progressions in the style of Ravel for a string quartet.
Activity 3: Musicology and Aural	P2, P4, P5, P6 H2, H4, H5, H6	Analyses and annotates different leitmotifs from <i>Daphnis et Chloé</i> using the concepts of music.
Activity 4: Aural and Performance	P1, P2, P4, P9 H1, H2, H4, H9	Sings sections of <i>Daphnis et Chloé</i> as an individual and as part of a small ensemble.
Activity 5: Performance	P1, P2, P5, P9 H1, H2, H5, P9	Performs an arrangement of <i>Daphnis et Chloé</i> in a small ensemble.

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology and Aural	P2, P5, P6, P8 H2, H5, H6, H8	Creates a written response to how dynamics and expressive techniques have been used in <i>Daphnis et Chloé</i> .
Activity 2: Musicology and Composition	P2, P3, P4, P6, P8, P9 H2, H3, H4, H6, H8, H9	Composes and arranges chord progressions in the style of Ravel for a String Quartet.
Activity 3: Musicology and Aural	P2, P5, P6, P8 H2, H5, H6, H8	Analyses and annotates different leitmotifs from <i>Daphnis et Chloé</i> using the concepts of music.
Activity 4: Aural and Performance	P1, P2, P10 H1, H2, H10	Sings sections of <i>Daphnis et Chloé</i> as an individual and as part of a small ensemble.
Activity 5: Performance	P1, P2, P10 H1, H2, H10	Performs an arrangement of <i>Daphnis et Chloé</i> in a small ensemble.

Work: *Daphnis et Chloé* by Maurice Ravel

Composer Background

Maurice Ravel (1875-1937)

Maurice Ravel was a French-born composer who attended the Paris Conservatoire from 1889, age 14, to 1905 where he composed some of his most notable works including *Pavane for a Dead Princess* (1899), the *Sonatine for piano* (1903), and the *String Quartet* (1905). Ravel is often associated with the Impressionist movement, an artistic style that within musical terms refers to an exploration of mood and atmosphere through a sophisticated and experimental use of timbre and progressive harmony, including use of chromaticism, whole tone scales and at times, atonality. However, both Ravel and Claude Debussy, another founder of Impressionism, both rejected the term to define their music. Impressionism, born out of the Romantic era, often lacks a traditional sense of structure, such as sonata or ternary form, and instead focuses on motifs and short vignettes. Yet, Ravel's music still firmly adheres to Classical forms and tonality while simultaneously incorporating a new and radical harmonic language for the period, namely, Jazz. This is reflected in Ravel's use of modal melodic writing and extensive chordal extensions to create beautiful, lush and often unresolved harmonies that add depth and richness to his compositions. Renowned Russian composer Igor Stravinsky would later compare Ravel to "the most perfect of Swiss watchmakers", a master of intricacy and precision.

Work Background

Daphnis et Chloé

Ravel started composing *Daphnis et Chloé* in 1909 and was premiered in 1912 at the *Théâtre du Châtelet* in Paris, France. The piece was originally composed as a choreographic symphony, or ballet, but is commonly performed as a concert work in its own right. It features gorgeous textural orchestration, lyrical melodic fragments, rhythmic variety and lush extended harmonies, musical aesthetics reminiscent of the Impressionist movement. The composer described his work as "a vast musical fresco, in which I was less concerned with archaism than with fidelity to the Greece of my dreams, which identifies willingly with that imagined and depicted by French painters at the end of the 18th century". The work further features a small series of leitmotifs, musical icons that represent a character, place or mood, that assist in giving the composition homogeneity throughout the work. The work is almost an hour long, Ravel's longest work, and is considered by many as his masterpiece for orchestra, with Stravinsky commenting that *Daphnis et Chloé* is "not only Ravel's best work, but also one of the most beautiful products of all French music".

Instrumentation of Work

Woodwind	Brass	Percussion	Strings	Choir
Piccolo	4 Horn in F	Timpani	2 Harps	Soprano
2 Flutes	4 Trumpets in C	Tam-tam	Violin I	Altos
2 Oboes	3 Trombones	Triangle	Violin II	Tenors
2 Clarinets	1 Tuba	Tambourine	Viola	Bass
3 Bassons		Snare Drum	Cello	
Contra Bassoon	Horn and Trumpet (offstage)	Military Drum	Double Bass	
Piccolo and E-flat Clarinet (onstage)		Antique Cymbals		
		Castanets		
		Cymbals		
		Wind Machine		
		Bass Drum		
		Celesta		
		Glockenspiel		
		Xylophone		

Listening Guide

Overview

Structure

The overarching structure of this work is divided neatly into three sections, Parts 1, 2 and 3. The combined length of Parts 2 and 3 closely equate to the entire length of Part 1. This is because Part 1 arguably sets up the narrative and musical gestures, themes and soundscapes that will be developed throughout the rest of the work. Each part is then constructed of various dances/scenes, with transitional sections between them, as different characters are introduced, and the narrative of the ballet progresses.

Section	Movement	Cue	
Part 1	<i>I. Introduction et Danse Religieuse</i>	Cue 0	Cue 16
	<i>II. Les Junes Filles Attirent Daphnis</i>	Cue 17	Cue 31
	<i>III. Danse Grotesque de Dorcon</i>	Cue 32	Cue 42
	<i>IV. Danse Légère et Gracieuse de Daphnis</i>	Cue 43	Cue 69
	<i>V. Une Lumière Irréelle Enveloppe le Paysage</i>	Cue 70	Cue 82
Part 2	<i>VI. Daphnis Se Prosterne Suppliant – Voix, Très Liontaines</i>	Cue 83	Cue 122
	<i>VII. Danse Suppliante de Chloé</i>	Cue 133	Cue 155
Part 3	<i>VIII. Lever du jour</i>	Cue 156	Cue 175
	<i>IX. Chloé Réapparaît</i>	Cue 176	Cue 194
	<i>X. Animé – Danse générale – Danse Finale (Bacchanale)</i>	Cue 195	Cue 221

Plot

To better understand and appreciate the structure of the ballet and its relation and correlation to the musical material, it is necessary to gain a fundamental understanding of the setting, characters and overall narrative of the work. The ballet is loosely based on a novel of the same name, written by the Greek author Longus during the 2nd or 3rd century AD.

Part 1

The work opens on the Greek Island of Lesbos, in a grotto located at the edge of a sacred wood where the mythological Nymphs and Pan, god of the wild and shepherds, dwell. Daphnis, a shepherd, enters and sees Chloé and they fall in love at the sight of each other. A cowherd, Dorcon, enters and also vies for Chloé's affections. Daphnis and Dorcon then enter a dance contest for the prize of a kiss from Chloé, but Dorcon's grotesque and awkward dance is laughed at by the Nymphs who pull him away. Daphnis and Chloé embrace, but later, a band of pirates suddenly appear and kidnap Chloé, leaving Daphnis searching madly for her.

Part 2

At the pirate camp, Chloé is forced to dance by her captors and tries multiple times to flee but is brought back. Then, the god Pan appears and frightens off the pirates and rescues Chloé.

Part 3

Daphnis awakes, still in the grotto, to find Chloé brought back. An old shepherd explains that Pan saved Chloé in memory of the Nymph Syrinx, whom Pan once loved, and Daphnis and Chloé then reenact the tale of their romance. Daphnis then pledges his love to Chloé before an altar and the ballet ends with celebration.

Key Signatures

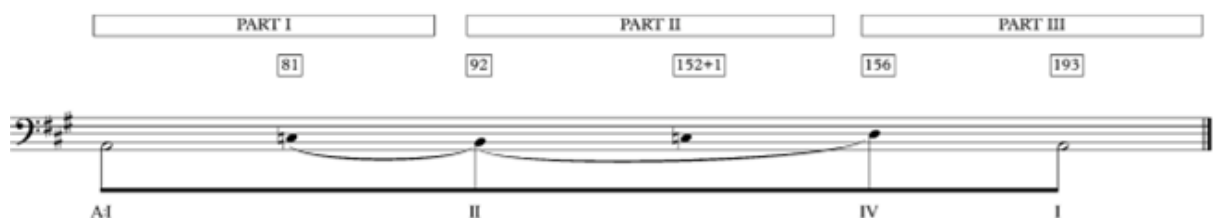


Figure 1.1 from Millard, 2017

A unique quality of this choreographic symphony is that each part of the work corresponds to a larger scale tonal modulation to neighboring key signatures (A-C, B-C and D-A as seen in the table below). Furthermore, each modulation is characterised by significant scenes and events throughout the story, as displayed in the table below:

Key Signature	Event	Cue
A Major	The opening of the Ballet	0
C Major	Pan's appearance to Daphnis	81
B Minor	The War Dance	92

C Major	Pan's Rescue of Chloé	151
D Major	Daphnis and Chloé Reunited	156
A Major	Daphnis Pledge of Love	193

The work begins in the key of A major, where the majority of the initial material is introduced, and does not return back to this tonic key until the very end of the ballet, where resolution and closure are found. The following modulations in this structure serve as a harmonic journey and signifier for the narrative itself. Pan's interactions with Daphnis and Chloé are both signified by the key of C major while the tension of the War Dance is characterised by the key of B Major. Although B major is a neighbouring modulation of A Major, it feels the least certain as to where it will resolve or progress to. This is in contrast to when Daphnis and Chloé are finally reunited whilst in the key of D major, which has a much stronger link back to the tonic key of A Major.

Thus, the overarching harmonic structure of the work seeks to reinforce and highlight the significance of the narrative in *Daphnis et Chloé*, subconsciously guiding the listener through various modulations in order to make connections between significant characters and events.

Leitmotifs

As previously mentioned, *Daphnis et Chloé* features a series of leitmotifs that represent different characters, settings and emotions to help give the work a sense of cohesion, as they are repeated and developed throughout, while further giving sonic cues to the audience which assist them in navigating the story. The 'Introduction' in Part 1 establishes some of the major themes throughout the work including Appel, a theme for the Nymphs and for the relationship between Daphnis and Chloé.

Appel ('le theme d'invocation')

Appel, or *le theme d'invocation*, meaning to conjure or to call upon a god, is described as "conjuring an 'immense landscape' into being" (Millard, 2017, pg 28), functioning as a motif for the pastoral and sacred landscape of the work. The motif features a series of tones that neighbour each other, being harmonised in stacked fourths, first appearing at the opening of Movement I (Cue 0) in the horns before being taken up by the choir. The lack of clear resolution to this figure allows it to generate much material throughout the work and operate as an aural backdrop for the rest of the melodic writing developed in the symphony (Millard, 2017).



Figure 1.3 from Millard, 2017

Nymphs

Immediately after the Appel theme comes the introduction of the Nymphs' motif, Cue 1 to Cue 2, bar 4 (0:33-0:58 of Movement I), which is more elaborate and slowly lyrical, reminiscent of Debussy's pan flute melodies from *Prelude to the Afternoon of a Faun*. The motif uses the A Lydian Mode, emphasising the D# (the raised fourth degree or Tritone) to further outline B major chords as it ascends and descends in thirds. The last note of this theme then transitions the work into a new section with a surprising harmonic change.



Figure 1.4 from Millard, 2017

Daphnis and Chloé

The motif for Daphnis and Chloé occurs straight after the Nymphs' theme, Cue 2, bar 5 (0:58 of Movement I), and revolves around the same G-natural note that the previous motif ended on. The theme recalls and develops the initial Appel motif as it is played again on the horn and unitises similar fourths and fifths. However, instead of stacked vertical harmony, Daphnis and Chloé's motif is stretched out and embellished horizontally with passing neighbour tones, as if filling in the landscape with characters and thematic content.



Figure 1.5 from Millard, 2017

Chloé

Chloé also has her own motif, represented as a melancholic waltz played on a solo violin, 2:57 of Movement II (Cue 29, bar 3). The melody also functions as a secondary love theme throughout the work, fittingly used as the waltz dance is often associated with romance.



Figure 1.7 from Millard, 2017

Docron

The next two themes are very distinctive and intentionally contrast each other, first heard during the dance contest between Docron and Daphnis in the opening of Movement III (Cue 32). Docron's motif can be described as gruff and rigid, being played on a trio of bassoon that depict him as baboonish and ridiculous with a backdrop of sluggish timpani and bass drum and interjecting trombone slides.



Figure 1.8 from Millard, 2017

Daphnis

Daphnis' motif at the beginning of Movement IV (Cue 43), however, is the antithesis to Docron. Daphnis's lyrical and elegant qualities are highlighted by the 6/8 time signature and the trio of lighthearted flutes.



Figure 1.9 from Millard, 2017

Millard makes a helpful comparison between the two themes and characters in his thesis (2017): “Where DAPHNIS is graceful, DORCON is inelegant; where DORCON emphasises low, rumbling sonorities, DAPHNIS is characterised by higher, lighter, more elegant instrumentation; where DORCON is chromatic and dissonant, DAPHNIS is diatonic and consonant; where DAPHNIS is pithy and concise, DORCON is prolix and diffuse.” (p. 32-33)

Pirates

The Pirates' motif is composed as a herald and fanfare on trumpets, first heard at Cue 88 (1:48 of Movement VI) as the Pirates approach from a distance.



Figure 1.10 from Millard, 2017

Pan

The last of the main leitmotifs used in the work is heard when the god Pan is conjured, first noticed at Cue 82 (4:56 of Movement V). The theme is obscure and harmonically vague as befits this mysterious character, played on low trombones and tuba as if to summon Pan from the underworld.



Figure 1.11 from Millard, 2017

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[*Daphnis et Chloé* by Maurice Ravel](#)

Score Excerpts

Score excerpts are from Public Domain, IMSLP

[*Daphnis et Chloé* by Maurice Ravel](#)

Extra Resources

<https://www.britannica.com/biography/Maurice-Ravel>

<https://www.masterclass.com/articles/impressionism-music-explained>

<https://www.laphil.com/musicdb/pieces/1506/daphnis-and-Chloé-complete>

[https://en.wikipedia.org/wiki/Daphnis et Chloé](https://en.wikipedia.org/wiki/Daphnis_et_Chloé)

<https://pure.royalholloway.ac.uk/ws/portalfiles/portal/29535670/2017MillardRCDPhD.pdf>

Learning Activities

Activity 1 Musicology and Aural

Aim: To learn about musical terms and definitions and improve score reading skills.

Task 1

Classical and Romantic styles of music often use a combination of Italian, French and/or German terms, depending on style and composer, to help instruct musicians on how to play the music. Copy the following tables below into a workbook or word document to help decipher what terms and phrases mean in scores. As Ravel is a French composer, these tables will only focus on the Italian and French terms.

Tempo

Term		Meaning	BPM
Italian	French		
<i>lento</i>	<i>lent</i>	slowly	40-60
<i>adagio</i>	<i>agiato</i>	slow	66-76
<i>andante</i>	<i>modéré</i>	walking pace	76-108
<i>moderato</i>		moderately	108-120
<i>allegro</i>	<i>rapide</i>	fast	120-168
<i>presto</i>	<i>vif</i>	very fast	168-200
<i>- etto</i>		a little bit faster than	
<i>- issimo</i>		much faster than	

General Musical Terms

Term		Meaning
Italian	French	
<i>assai / molto</i>	<i>très</i>	very
<i>con</i>	<i>avec / par</i>	with
<i>senza</i>	<i>sans</i>	without
<i>non</i>	<i>ne</i>	not
<i>più</i>	<i>davantage</i>	more
<i>poco</i>	<i>peu</i>	little
<i>meno</i>	<i>moins</i>	less
<i>sordino</i>	<i>sourdine</i>	mute
<i>divisi (div.)</i>		divided
<i>unison (unis.)</i>		together / as one

Extra Resources

<https://www.musicca.com/musical-terms>

https://en.wikipedia.org/wiki/List_of_Italian_musical_terms_used_in_English

<http://www.musictheory.org.uk/res-musical-terms/italian-musical-terms.php>

Task 2

Look at the first page of the score to *Daphnis et Chloé* and identify the instruments of the work, clarifying any instruments that may be unfamiliar.

Listen to the first movement, *I. Introduction et Danse religieuse*, and read along with the score, cue 0 to 16. As you listen, annotate and highlight the various tempo markings, other text indications (writing down what they mean next to it) and dynamics and expressive techniques used. If there are any words/phrases or dynamics and expressive techniques you are unfamiliar with, write them down in a workbook or word document.

Once finished listening to the movement, discuss the tempos, common words/phrases and dynamics and expressive techniques used in the work. Then, use the glossary at the end of the score of *Daphnis et Chloé*, pg. 317, to clarify unfamiliar words/phrases or dynamics and expressive techniques. Write these down underneath the tables you copied earlier.

Task 3

In workbooks, copy down the following question:

How does the composer use duration and dynamics and expressive techniques to create variety in the excerpt from Daphnis et Chloé?

Listen to 1:45 to 3:42 with the score, cue 3 to the end of cue 6, three to four times, with short pauses in between playing, and answer the question above.

Optional Extension Task

Use the tables in Task 1 to develop study and revision resources for musical terms and tempos. Below are some examples you could use:

1. Make a quiz, see *Musical Terms and Tempos Quiz* as an example, to do as a written test or as a game show style in pairs.

OR

2. Make flash cards and test one another on the different musical terms and tempos.

Musical Terms and Tempos Quiz

1. What does *con* mean?
2. What does *lent* mean? Bonus points for tempo.
3. What does *adagio* mean? Bonus points for tempo.
4. What does *très* mean?

Bonus Round: what does *allegretto* mean?

5. What does *presto* mean? Bonus points for tempo.
6. What does *molto* mean?
7. What does *poco* mean?

Bonus Round: what does *con fuoco* mean?

8. What does *modéré* mean? Bonus points for tempo.
9. What does *prestissimo* mean? Bonus points for tempo.
10. What does *assai* mean?

Bonus Round: what does *grazioso* mean?

11. What does *senza* mean?
12. What does *piú* mean?
13. What does *vif* mean? Bonus points for tempo.

Bonus Round: what does *sans sourdine* mean?

Teaching Notes

- In Task 1, project the tables onto a screen/white board so students can copy it down.
- In Task 3, you may like to give an indication marks (6-8) of how much the question is worth, so students know how much to write.
- You could also briefly revise what is included in the concepts of duration and dynamics and expressive techniques, although Task 2 covers some of that, and what 'variety' means within a HSC style question.
- You could also make students give their answer to another student once completed to mark using the answers section in this resource.

Activity 2 Musicology and Composition

Aim: To develop chordal analysis and score reading skills.

Task 1

Copy the following steps to chordal analysis into a workbook or word document:

1. Identify the key signature:



C Dm Em F G Am Bdim C
I ii iii IV V vi vii° I

2. Write out the scale of the key signature with the related chords and roman numerals underneath each scale degree. Upper case for major chords and lower case for minor.
3. Write note names next to each note in the chord.
4. Analyse notes in relation to the lowest note or try and find a common triad within the chord.
5. Work out how the other notes of the chord fit with the triad (e.g. is it a major/minor 7th, a sus 4, a chromatic alteration (#11) etc.)
6. Write the base chord (e.g. C) with extensions added on after (e.g. Cmaj7#11).
7. Work out which roman numeral the chord corresponds with and write that beneath the chord. See example below:

Key: D Major

D	Em	F#m	G	A	Bm	C#dim
I	ii	iii	IV	V	vi	vii°



Violin I: E, G, G, F#

Violin II: C#, C#, B#, A

Viola: A, G, B, C#, D

Violoncello: F#, E, A, F#

Chord names and Roman numerals below the staves:

F#m7 vi, Em6 ii, A7(#9) V, D/F# I

Task 2

Using the steps outlined above, perform a chordal analysis using chord symbols and roman numerals on the lines provided below. All instruments are in concert pitch:

1. Movement IV, Cue 43, bars 1-2

Key: _____

43

Fls

p

Chords: _____

R.N.: _____

2. Movement I, Cue 11, bars 1 & 5

Key: _____

Alt.
Div.

Vclles
Div.

C.B.
Div.

ppp

pp très soutenu

pp

ppp pizz.

ppp l'oiseau

pp

Chords: — — — —

R.N.: — — — —

3. Movement 1, Cue 9, bars 7-10

Key: _____

Chords: _____

R.N.: _____

Task 3

1. As seen above, Ravel is known for his lush string arrangements with chord extensions. Follow the steps below to create your own string composition based on this technique.
2. Create a new document in an online notation software (like Musescore or Sibelius) and add piano staves to compose in.
3. Compose a single note bass line in the bass stave that uses the notes of the B-flat major scale, ascending or descending using steps, underneath one of the original motifs.
4. Copy and paste the bass line into the treble stave of the piano and move it up an octave.
5. Then, stack four lots of 3rds above one another, within the key of B-flat major, creating a series of 9th chords moving in parallel motion.
6. Delete the bottom note of each chord in the treble stave.
7. Select the top two notes of each chord in the treble stave and move them down an octave.

The result is a series of extended chords in a dense voicing that imitates the style of Ravel.

An example of Ravel-style voicing is below:

The image shows a five-step musical exercise in B-flat major, illustrating the development of Ravel-style voicing. Each step is presented on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat).

- Step 1:** The treble clef is empty. The bass clef contains a four-note ascending scale: B-flat, C, D, and E-flat.
- Step 2:** The treble clef contains a four-note ascending scale: B-flat, C, D, and E-flat. The bass clef contains the same four-note ascending scale.
- Step 3:** The treble clef contains four vertical chords: B-flat, C, D, and E-flat. The bass clef contains the same four-note ascending scale.
- Step 4:** The treble clef contains four vertical chords: B-flat, C, D, and E-flat. The bass clef contains the same four-note ascending scale.
- Step 5:** The treble clef contains four vertical chords: B-flat, C, D, and E-flat. The bass clef contains the same four-note ascending scale.

Optional Extension Task

1. Analyse and label the chords you composed in Task 3 in both roman numerals and chord symbols.
2. Add some different rhythms and movement with passing neighbour tones to your composition in Task 3.
3. Try playing your original chord progression on piano or guitar.

Teaching Notes

- In Task 1, you may wish to project the steps and examples onto a screen or white board.
- In Task 2, students can attempt this individually or together as a class. See the answers section for suggested analysis, you may have your own interpretation of the chords.
- In Task 3, you might like to do one example of the chordal composition on the board as an example and then have students compose their own individually.

Activity 3 Musicology and Aural

Aim: To learn about leitmotifs and how they have been used in *Daphnis et Chloé*.

Task 1

Leitmotifs are a compositional technique first used in operatic works, notably by Richard Wagner in *Der Ring des Nibelungen*. They are employed in Ravel's ballet and famously used throughout film scores. Watch the videos below and make notes summarising key information and examples.

Theme vs Leitmotif: <https://www.youtube.com/watch?v=qVlsIhbQ2qM>

What is a Leitmotif – 4 Ways to Tell a Story with Film Music:

<https://www.youtube.com/watch?v=91IQJEzLHY4>

Copy the definitions below into a workbook or word document:

<i>Theme (or subject)</i>	the primary piece of melodic information within a piece of music.
<i>Motif</i>	smallest piece of music that can still contain thematic information.
<i>Leitmotif</i>	a reoccurring motif that represents something concrete within a narrative, such as a character, setting, emotion or idea.

Task 2

Use the *Daphnis et Chloé Leitmotifs Worksheet 1* (below) to listen to and analyse the various leitmotifs used in *Daphnis et Chloé*, following the instructions below and focusing on one leitmotif at a time:

1. Listen to the leitmotif 1-2 times (listen beyond recommended times to get a fuller context of the leitmotif).
2. Look at the title of each leitmotif and circle whether it represents a: character, setting, emotion, and/or idea.
3. As a class, discuss, analyse and annotate the key musical features of the leitmotif (e.g. key signature, scale/mode, melodic contour, harmonic structure, instrumentation, range etc.) Write notes as to how the musical material represents the characteristics of what the leitmotif represents.

See the Answers section at the end of this resource for suggested answers and check them against your own analysis.

Daphnis et Chloé Leitmotifs Worksheet 1

Listen and analyse the various leitmotifs used in Daphnis et Chloé, following the instructions below and focusing on one leitmotif at a time:

1. Listen to the leitmotif 1-2 times (listen beyond recommended times to get a fuller context of the leitmotif).
2. Look at the title of each leitmotif and circle whether it represents a: character, setting, emotion, and/or idea.
3. As a class, discuss, analyse and annotate the key musical features of the leitmotif (eg: key signature, scale/mode, melodic contour, harmonic structure, instrumentation, range etc...) and write notes as to how the musical material represents the characteristics of what the leitmotif represents.

a. Appel ('to conjure')

APPEL
hns
pp

timp./str./hps
ppp

Audio (0:00-0:31):

<https://www.youtube.com/watch?v=l0CvRUXIfzA>

Type: Character | Setting |

Emotion | Notes:

b. Nymphes

The first system of the musical score for 'The Little Boat' is in treble clef, key of D major (indicated by two sharps), and common time (C). It begins with a first ending bracket labeled '1'. The melody starts with a piano (*p*) dynamic and features several triplet markings (3) over groups of notes. The system concludes with a double bar line and a repeat sign.

Audio (0:32-0:56): <https://youtu.be/l0CvRUXIfzA?si=LcNRx7DBhGEfui2z&t=32>

Type: Character | Setting | Emotion

Notes:

c. Daphnis et Chloé

Audio (0:56-1:15): <https://youtu.be/l0CvRUXlfzA?si=MNXydZkiHS3NcfeT&t=56>

Type: Character | Setting | Emotion

Notes:

d. Chloé



Audio (2:57-3:06): <https://youtu.be/WbZnV7YAehQ?si=KZwtLhQ-7ixhVyUw&t=177>

Type: Character | Setting | Emotion |

Notes:

e. Daphnis



Audio (0:00-0:08): <https://www.youtube.com/watch?v=yLJMpxCNzr8>

Type: Character | Setting | Emotion |

Notes:

f. Docron

Bsns

mf > p

Audio (0:00-0:12): https://www.youtube.com/watch?v=hR8_wgNKVkl

Type: Character | Setting | Emotion |

Notes:

g. Pirates

Tpts

ff

Audio (1:48-1:55): https://youtu.be/GzFq2rG7qYc?si=l_7HfZPeIklvCsz0&t=108

Type: Character | Setting | Emotion |

Notes:

h. Pan

82

Tbns/tba

p *mf*

Audio (4:56-5:12): https://youtu.be/kKKF4sB7OKQ?si=PK3JiuSA7EN_7w2C&t=296

Type: Character | Setting | Emotion |

Notes:

Task 3

Watch the following sections from a production of *Daphnis et Chloé* and note how many times each leitmotif occurs and how it corresponds to the ballet on stage. Take notes on the general musical features of each section. Use the *Daphnis et Chloé Leitmotifs Worksheet 2* - to complete the task.

- a. Movement I: 6:36 - 9:16
- b. Movement III & Movement IV: 12:50 - 17:06

Video Link: https://www.youtube.com/watch?v=0_N60WyJcLM

Daphnis et Chloé Leitmotifs Worksheet 2

Watch the following sections from a production of *Daphnis et Chloé* and note how many times each leitmotif occurs and how it corresponds to the ballet on stage. Take notes on the general musical features of each section.

Video Link: https://www.youtube.com/watch?v=0_N60WYJcLM

a. Mvmt I. Introduction et Danse religieuse (6:36-9:16)

Daphnis and Chloé Leitmotif: _____

Chloé Leitmotif: _____

Notes:

b. Mvmt III. Danse grotesque de Dorcon & Mvmt IV. Danse légère et gracieuse de Daphnis (12:50-17:06)

Dorcon Leitmotif: _____

Daphnis Leitmotif: _____

Notes:

Optional Extension Task

Read through the score of *Movement I. Introduction et Danse religieuse*, cue 0 to 16, and highlight where the different leitmotifs have been used by Ravel, focusing on Appel, Nymphs and Daphnis and Chloé.

Teaching Notes

- In Task 1, you might like to encourage students to hand write notes. You may also like to write definitions on the board for students to copy.
- In Task 2 & 3, feel free to use the overview and analysis included in this resource to help inform your teaching and explanations of each leitmotif.

Activity 4 Aural and Performance

Aim: To improve melodic dictation and sight singing skills.

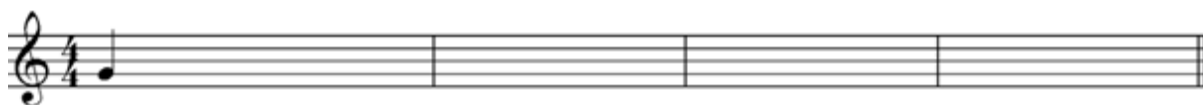
Task 1

Complete the following melodic dictations below. Notate the melody part in treble clef using the templates provided below. Some notes and rhythms have been given to assist you. Play the corresponding audio excerpt 4-5 times with brief pauses in between. A two-bar count in will be given in each audio excerpt; the click is not part of the dictation. The key and time signature are provided in both examples as well as the starting note:



Listen to excerpt 1 here

Melodic Dictation #1.mp3



Listen to excerpt 2 here

Melodic Dictation #2.mp3



Task 2

Complete the sight singing exercise below. Play the starting note (B) and the tonic chord (A Major) and give one minute to practice singing it. Then, play the starting note and tonic chord again and sight sing the melody.



Task 3

As a class, sing the following passage, the opening to *Movement VI. Daphnis Se Prosterne Suppliant* – *Voix, Très Lointaines* (cue 83 to the end of cue 85), in four-part harmony.

1. Listen to the section using the link below (0:00-1:18):
 - a. <https://open.spotify.com/track/46xOS5Vr4A9yMdGj1Gtgu0?si=74692a0630744237>
2. Split the class into three to four sections according to voice type: Bass, Tenor, Alto or Soprano.
3. Play each individual part on piano and learn each part in 4 to 6 bar chunks. For Bass, just sing the bottom notes, for every other part, just sing the top notes. Start with one 4 to 6 bar chunk and have everyone learn their part for that one section. Then repeat the process for every other section.
4. Once learnt, sing the piece together as a class.

Derrière la Scène, on entend des voix, très lointaines d'abord. •
 83 Même mouv!

Score for measures 83-84. The system includes four vocal parts: Sopranos (Sop.), Contraltos (Cont.), Tenors (Tén.), and Basses (Bas.). The music is in 4/4 time. Measure 83 features a Soprano line starting with a *pp* dynamic, while the other parts have rests. Measure 84 shows all parts with vocal lines, with dynamics *pp* and *mf* indicated.

Score for measures 85-86. Measure 85 continues the vocal lines from the previous system. Measure 86 features a Soprano line with a *pp* dynamic, while the other parts have rests. Measure 87 shows all parts with vocal lines, with dynamics *pp* and *mf* indicated.

Score for measures 88-89. Measure 88 features a Soprano line with a *pp* dynamic, while the other parts have rests. Measure 89 shows all parts with vocal lines, with dynamics *pp* and *mf* indicated.

Score for measures 90-91. Measure 90 features a Soprano line with a *pp* dynamic, while the other parts have rests. Measure 91 shows all parts with vocal lines, with dynamics *pp* and *mf* indicated.

Optional Extension Task

In Task 3, if you are able, learn the split parts for each section of the choir or continue learning the choral parts of the piece as desired.

Teaching Notes

- Task 2 could be done as a class or individually with students to help prepare them for an aural sight singing exam.
- Task 3 could be learnt within a lesson or two OR could be used as a small starter activity over multiple lessons, spending 10 minutes learning the parts to a section.
- You may wish to have students stand in a semi-circle around a piano, standing next to other students in their parts to help with pitching.
- You may need to repeat or go over parts and sections again until students feel and sound confident in their part.
- You may wish to conduct or have a student conduct the ensemble
- Once completed, you could sing the parts along with the recording to help students hold and pitch their parts better.

Activity 5 Performance

Aim: To perform a section from *Daphnis et Chloé* to understand the musical features of the piece.
(Parts for this activity can be found at the end of this kit.)

Task 1

1. Start by forming groups of 3 or 4. Using the sheet music provided, decide who in the group will perform each part.
2. Individually, practice and learn the part without the dynamics or expressive techniques, focusing only on the notes and rhythms.
3. Practice putting the parts all together as a group from beginning to end, fixing any mistakes or issues along the way.

Task 2

As a group, discuss and answer the following questions on the musical features derived from the score.

1. What mode is being played in the melody from bars 1 to 6?
2. How would you describe the harmony in bars 7 and 8?
3. What leitmotif is being played in bars 9 and 10? Does it occur anywhere else in the arrangement?
4. What compositional technique is used from bars 16 to 18?
5. What is the last chord being played in bars 20 and 21?

Task 3

1. Practice the parts again individually, this time adding in the various dynamics and expressive techniques featured on the score.
2. Practice putting the parts all together, with dynamics and expressive techniques, as a group from beginning to end, fixing any mistakes or issues along the way.
3. Perform the arrangement of *Daphnis et Chloé* for the class.

Optional Extension Task

1. In the same or different groups of 3 or 4, choose a different part to what was played in Tasks 1 and 3.
2. Alternatively, in the same or different groups of 3 or 4, play the same part or choose a different part and perform it on a different instrument of your choice.
3. Practice the parts individually.
4. Then, practice putting the parts all together as a group from beginning to end, fixing any mistakes or issues along the way.

Teaching Notes

- In Tasks 1 and 3, you may prefer to do small groups of 3-4 or perform the arrangement as a whole class.
- If in small groups, you may like to utilise different spaces of the room or send students to another area (like a practice room) to practice and have them come back into the main room to perform.
- If as a class, you could invite different students to conduct the class.

Suggested Answers

Activity 1

Task 3

See the notes below for what students could use in their analysis:

- Cue 3 begins with the tempo marking “*Animez prgressivement jusqu’au très modéré*” meaning animatedly, progressing gradually to very moderate, creating a variety in tempo as it progressively gets faster.
- The string section and cornets at the start of cue 3 are instructed to remove mutes, contrasting the section which has previously come before it and thus achieving variety.
- Violins I and IIs from cue 3 to the end of 4 use single stroke tremolos throughout, contrasting the sustained minims and semibreves of the violas, cellos and double basses, which creates variety in expressive techniques within the section.
- From cue 3 to the end of 4, nearly all instruments have long crescendos from *pianissimo* to *fortissimo* at bar 4 of cue 4 before playing a decrescendo back to *piano* before the start of cue 4, creating variety of dynamics and volume.
- Cue 5 starts with a *Modéré* tempo marking, creating contrast to the *Tès Modéré* of cue 4.
- The first harp in cues 3 & 4 plays fast semiquaver patterns of alternating chords in comparison to cue 5 where they play more static and stable choral accompaniment with corrects and minims.
- The cellos and double basses switch between pizzicato and arco creating a variety of expressive techniques at cue 5.
- The melody at cue 5 is much more lyrical using faster crochets, quavers and triplet quavers which creates variety to the long-held notes of cues 3 and 4.
- The cornets and trombones use mutes at the start of cue 6 to create a variety in tone and expressiveness.

Optional Extension Task

Musical Terms and Tempos Quiz Answers

1. With
2. Slowly (40-6)
3. Slow (66-76)
4. Very

Bonus Round: A bit faster than allegro

5. Very fast (168-200)
6. Very
7. A little

Bonus Round: With ferociousness

8. Moderately (76-120)
9. A bit faster than presto (200+)
10. Very

Bonus Round: Gracefully

11. Without
12. More
13. Very Fast (166-200)

Bonus Round: Without mutes

Activity 2

Task 2

1. Movement IV., Cue 43, bars 1-2

Key: F maj F G A B^b C D E
I ii iii IV V vi vii^o

43 Fls

Chords: F Gm F Gm F Gm F F Gm7 Dm7^{b5}

R.N.: I ii I ii I ii I I ii vii^o

2. Movement I., Cue 11, bars 1 & 5

Key: A maj A B C[#] D E F[#] G[#]
I ii iii IV V vi vii^o

Alt Div.

Vclles Div.

C.B. Div.

Chords: Eadd2 D[#]7/A[#] F[#]m7 Cm7^{b5}

R.N.: I #IV vi biii^o

3. Movement I., Cue 9, bars 7-10

A B C# D E F# G#
 I ii iii IV V vi vii°

Key: A maj

1st Voice
Div.
2nd Voice
Div.
Alt.
Div.
Vcllo
Div.
C. B.
Div.

Chords: A maj 7#11

R.N.: I

F#m6

vi

D7#11

IV

Bm13

ii

A

I

Activity 3

Tasks 2 & 3

See Worksheet answers below

Daphnis et Chloé Leitmotifs Worksheet 1 - Answers

Listen and analyse the various leitmotifs used in *Daphnis et Chloé*, following the instructions below and focusing on one leitmotif at a time:

1. Listen to the leitmotif 1-2 times (listen beyond recommended times to get a fuller context of the leitmotif).
2. Look at the title of each leitmotif and circle whether it represents a: character, setting, emotion, and/or idea.
3. As a class, discuss, analyse and annotate the key musical features of the leitmotif (eg: key signature, scale/mode, melodic contour, harmonic structure, instrumentation, range etc...) and write notes as to how the musical material represents the characteristics of what the leitmotif represents.

a. Appel ('to conjure')

APPEL
hns

timp./str./hps
ppp

pp

Audio (0:00-0:31): <https://www.youtube.com/watch?v=l0CvRUXIfzA>

Type: Character | **Setting** | Emotion |

Notes:

- Key: A Major
- Begins with ominous low tones of the strings as if to “conjure an ‘immense landscape’ into being”
- Builds chords with strings and horns using 4ths and 5ths
- Motif is ambiguous and vast allowing it to generate more material throughout the work

b. Nymphes



Audio (0:32-0:56): <https://youtu.be/I0CvRUXIfzA?si=LcNRx7DBhGEfui2z&t=32>

Type: Character | Setting | Emotion |

Notes:

- Key: A major
- Occurs straight after the Appel leitmotif
- Motif is more elaborate and slowly lyrical
- The motif uses the A Lydian Mode, emphasising the D# (the raised fourth degree or Tritone) which gives an ethereal and mythical like quality to the Nymphes out of Greek mythology
- The melody further outline B major chords as it ascends and descends in thirds
- The last note of this theme then transitions the work into a new section with a surprising harmonic change

c. Daphnis et Chloé



Audio (0:56-1:15): <https://youtu.be/I0CvRUXIfzA?si=MNXydZkiHS3NcfeT&t=56>

Type: Character | Setting | Emotion |

Notes:

- Key: A major

- Occurs straight after Nymphes leitmotif
- Melody revolves around the same G natural note that the previous motif ended on
- This leitmotif recalls and develops the initial Appel motif as it is played again on the French Horn and unitises similar fourths and fifths
- Instead of stacked vertical harmony, Daphnis and Chloé's motif is stretched out and embellished horizontally with passing neighbour tones, as if filling in the landscape with characters and thematic content

d. Chloé



Audio (2:57-3:06): <https://youtu.be/WbZnV7YAehQ?si=KZwtLhQ-7ixhVyUw&t=177>

Type: Character | Setting | Emotion |

Notes:

- Key: Eb Major
- Motif is in 3/4, reminiscent of a melancholic waltz which is fittingly used as it often associated with romance
- Played on a solo violin in it's upper register, representing the beauty and delicacy of the character
- Uses descending intervals revolving around an F natural before ascending in the final two bars

e. Daphnis



Audio (0:00-0:08): <https://www.youtube.com/watch?v=yLJMpxCNzr8>

Type: Character | Setting | Emotion |

Notes:

- Key: F Major
- Motif is lyrical and eloquent, highlighted by the 6/8 time signature and flowing melody
- Harmonised in a flute trio using diatonic, triadic chords in various inversions

f. Docron



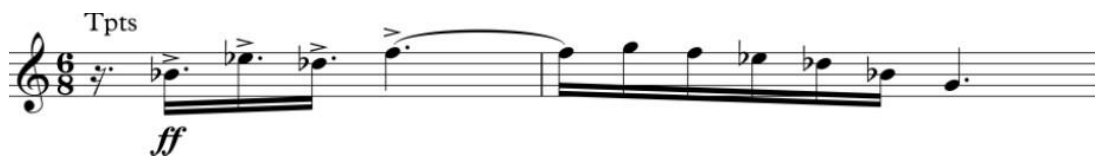
Audio (0:00-0:12): https://www.youtube.com/watch?v=hR8_wgNKVkl

Type: Character | Setting | Emotion |

Notes:

- Key: Atonal
- Docron's leitmotif is rigid, awkward and gruff, with no clear structure
- Harmonised with atonal chords on low bassoons making it feel bloated and ridiculous and therefore making Docron seem ridiculous
- Accompanied with a sluggish timpani and bass drum 2/4 beat and intersecting trombone slides
- Docron's motif has a clear contrast between Daphnis' motif

g. Pirates



Audio (1:48-1:55): https://youtu.be/GzFq2rG7qYc?si=I_7HfZPelklvCsz0&t=108

Type: Character | Setting | Emotion |

Notes:

- Key centre is ambiguous and dissonant with chromatic interjects
- Figure ascends before quickly descending
- This motif is heard as a fanfare on trumpets calling in the distance as the pirates arrive, as pirates often have connotations and naval connotations

h. Pan

82

Tbns/tba

p *mf*

Audio (4:56-5:12): https://youtu.be/kKKF4sB7OKQ?si=PK3JiuSA7EN_7w2C&t=296

Type:

Character

Setting

Emotion

Notes:

- The theme is obscure and harmonically vague as befits the mysteriousness of the god Pan as if to summon him from the underworld
- Features similar fourth and fifth based chordal harmony

Daphnis et Chloé Leitmotifs Worksheet 2 - Answers

Watch the following sections from a production of Daphnis et Chloé and note how many times each leitmotif occurs and how it corresponds to the ballet on stage. Take notes on the general musical features of each section.

Video Link: https://www.youtube.com/watch?v=0_N60WyJcLM

a. Mvmt I. Introduction et Danse religieuse (6:36-9:16)

Daphnis and Chloé Leitmotif: 3

Chloé Leitmotif: 1

Notes:

- Two repetitions of the Daphnis and Chloé leitmotif are heard at beginning as Daphnis and Chloé dancers are on stage
- Development of the motif by repetition of the triplet figure
- Music starts to become accompanied by the chorus heard at opening of the work as ensemble approach
- Multiple key modulations
- Another repetition of the Daphnis and Chloé leitmotif heard towards the end of the section
- A version of Chloé's leitmotif is heard towards the end of the section, recognisable by the solo violin

b. Mvmt III. Danse grotesque de Dorcon & Mvmt IV. Danse légère et gracieuse de Daphnis (12:50-17:06)

Dorcon Leitmotif: 6

Daphnis Leitmotif: 4

Notes:

- Two repetitions of the Dorcon leitmotif are heard at the start as Dorcon dances in middle of the ensemble
- A development section follows focusing on the brass and woodwind sections
- Two repetitions of the first two bars of Dorcon's motif are heard now on the strings
- At the start of Mvmt IV, Daphnis leitmotif motif is heard as he begins his dance in the middle of the ensemble
- French Horns play in background playing a figure that is reminiscent of the Daphnis and Chloé leitmotif
- Two repetitions of Daphnis motif again towards the end of the section

Activity 4

Task 1

1.



Activity 5

Task 2

1. A Lydian mode.
2. Atonal/chromatic.
3. The Appel leitmotif.
4. Imitation and/or call and response.
5. Amaj7.

Glossary

Musical Term	Definition
Atonal	The absence of a clear harmonic centre.
Arco	A musical term that indicates for string instruments to play with a bow.
Ballet	An artistic dance form performed to music, using precise and highly formalised set steps and gesture.
Chromatic	Notes that are spaced a semitone apart from one another.
Chord	A collection of notes played together.
Dynamics	Variations in volume.
Duration	A concept of music that encompasses all things to do with rhythm and time.
Expressive Techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Fragmentation	A short section of the original motif.
Key Signature	A set of sharp or flat symbols that indicate which notes to raise or lower in a piece of music depending on which scale is predominantly used in the piece.
Leitmotif	A reoccurring motif that represents something concrete within a narrative, such as a character, setting, emotion or idea.
Lydian	A mode that is similar to the major scale but contains a raised fourth scale degree.
Melody	Tune.
Mode	A variation of a scale that starts on a different scale degree.
Motif	A repeating phrase - may be rhythm only or rhythm and pitch.
Pizzicato (pizz.)	A musical term that indicates for string instruments to pluck the string.
Orchestra	A group of mixed instruments comprising of woodwinds, brass, percussion, and stringed instruments, and usually directed by a conductor.
Scale	A collection of notes arranged in a specific order by pitch.
Theme	The primary piece of melodic information within a piece of music.
Tempo	The speed or pace given to a piece of music.
Tonic (Chord)	The first chord in a diatonic scale.
Tritone	An interval of a raised fourth/flattened fifth scale degree away from the tonic note.
Waltz	A dance in 3/4 performed by a couple, who as a pair turn rhythmically round and round as they progress around the dance floor.

Daphnis et Chloé

C Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato ♩=80

Part I *f*

Part II *mf*

Part III *mf*

Part IV *mf*

5

7

p

p

p

p (pizz.)

pp

13

17

17

mf

p

3

p

mf

3

p

mf

p

Daphnis et Chloé

Bb Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato ♩=80

Part I *f*

Part II *mf*

Part II *mf*

Part IV *mf*

5

7

p

p

p

pp

9

Measures 9-12 of a musical score in A major (three sharps). The score consists of four staves. Measures 9 and 10 feature triplets in the first staff, with dynamics *f* and *mf* respectively. Measures 11 and 12 show a dynamic shift to *f* and *p* in the first staff, with triplets continuing. The second and third staves have dynamics *mf*, *f*, and *p* across the measures. The fourth staff has dynamics *mf*, *f*, and *pp*. Slurs and crescendo/decrescendo hairpins are used throughout.

13

Measures 13-16 of the musical score. Measures 13 and 14 have dynamics *mf* and *f* in the first staff, with triplets. Measures 15 and 16 show a dynamic shift to *ff* in the first staff. The second and third staves have dynamics *mf* and *f*. The fourth staff has dynamics *mf* and *f*. Slurs and hairpins are present.

17

Measures 17-20 of the musical score. Measures 17 and 18 have dynamics *mf* in the first staff, with triplets. Measures 19 and 20 show a dynamic shift to *p* in the first staff. The second and third staves have dynamics *mf* and *p*. The fourth staff has dynamics *mf* and *p*. Slurs and hairpins are present.

Daphnis et Chloé

E♭ Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato ♩=80

Part I

Part II

Part III

Part IV

5

7

9

f *mf* *mf* *mf* *f* *p* *f* *p* *f* *p* *f* *pp*

13

mf *mf* *mf* *mf* *f* *f* *f* *f* *f* *f* *ff* *f*

17

mf *mf* *mf* *mf* *p* *p* *p* *p* *p* *p* *p* *p*

Daphnis et Chloé

Alto Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato ♩=80

Viola

f

Viola

mf

Viola

mf

Viola

mf

5

7

p

p

p
(pizz.)

pp

Musical score for measures 9-12, featuring four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *f*, *f*, and *p*. The second staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf*, *f*, and *p*. The third staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf*, *f*, and *p*. The fourth staff (bass clef) contains a melodic line with triplets and slurs, with dynamics *mf*, *f*, and *pp*. The word "(arco)" is written below the third staff, and "(pizz.)" is written below the fourth staff.

Musical score for measures 13-16, featuring four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf*, *f*, and *ff*. The second staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *f*. The third staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *f*. The fourth staff (bass clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *f*. The word "(arco)" is written below the fourth staff.

Musical score for measures 17-20, featuring four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *p*. The second staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *p*. The third staff (treble clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *p*. The fourth staff (bass clef) contains a melodic line with triplets and slurs, with dynamics *mf* and *p*.

Daphnis et Chloé

Bass Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato $\text{♩} = 80$

Part I

f

3 3

3 3

3 3

3 3

Part II

mf

Part III

mf

Part IV

mf

5

3

3

7

p

3 3

3 3

3 3

3 3

p

3 3

3 3

3 3

p

3 3

3 3

pp

9

f *mf* *f* *p* *mf* *f* *p* *mf* *f* *pp*

13

mf *f* *ff* *mf* *f* *mf* *f* *mf* *f*

17

mf *p* *mf* *p* *mf* *p* *mf* *p*

Daphnis et Chloé

Tab Score

Maurice Ravel

Arranged by Lachlan Webb

Moderato $\text{♩} = 80$

Part I
TAB 4/4
f

Part II
TAB 4/4
mf

Part III
TAB 4/4
mf

Part IV
TAB
mf

5

7

p

p

p

pp

9

TAB 1: 14 13 11 13 (triplet) 6 8 9 11 13 (triplet) 6 8 9 11 13 (triplet) 11 9 4 19 18 16 18 11 12 14 16 18 (triplet) 11 12 14 16 18 19 21 23 25 (triplet)

TAB 2: 11 10 11 10 11 10 11 9 4 14 13 11 13 (triplet) 6 7 9 11 13 (triplet) 6 7 9 11 13 14 11

TAB 3: 6 5 6 5 6 5 1 12 11 4 9 11 4 9 11 12 4

TAB 4: 1 1 13 1 13 6 6 13 18 13 6 13 18 13

Dynamics: *f* *f p* *mf* *f p* *mf* *f p* *mf* *f pp*

13

TAB 1: 15 14 12 11 15 17 15 14 12 11 12 14 15 17 18 17 15 14 18 20 22 20 18 17 15 10 8 12

TAB 2: 12 9 12 14 12 9 12 14 6 8 10 12 10 12 13 15

TAB 3: 7 5 7 9 7 5 7 9 3 5 6 8 3 5 6 8

TAB 4: 6 6 1 6 6 2 2

Dynamics: *mf* *f* *ff* *mf* *f* *mf* *f*

17

TAB 1: 10 8 10 8 10 8 10 8 9 9

TAB 2: 10 8 6 5 3 3 1 0 3 0 1 2 3 4 4

TAB 3: 3 0 1 3 10 8 6 5 3 3 3 0 3 0 3 0

TAB 4: 2 2 2 9 2 2

Dynamics: *mf* *p* *mf* *p* *mf* *p*