

The Language of Enchantment:

Childhood and Fairytale in the Music of Maurice Ravel

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Appendices

Texts, translations and synopsis

Appendix A: *Noël des jouets*

Text by Maurice Ravel

Noël des jouets

Le troupeau verni des moutons
Roule en tumulte vers la crèche
Les lapins tambours, brefs et rêches,
Couvrent leurs aigres mirlitons.

Vierge Marie, en crinoline,
Ses yeux d'émail, sans cesse ouverts
En attendant Bonhomme hiver
Veille Jésus qui se dodine

Car, près de là, sous un sapin
Furtif, emmitoufflé dans l'ombre
Du bois, Belzébuth, le chien sombre
Guette l'Enfant de sucre peint

Mais les beaux anges incassables
Suspendus par des fils d'archal
Du haut de l'arbuste hiémal
Assurent la paix des étables

Et leur vol de clinquant vermeil
Qui cliquette en bruits symétriques
S'accorde au bétail mécanique
Dont la voix grêle bêle
Noël! Noël! Noël!

The toys' Christmas

The varnished flock of sheep
Rolls in tumult towards the crèche
The rabbit drummers, small and rough
Cover their shrill reed pipes.

Virgin Mary, in crinoline
Her enamelled eyes always open
Waiting for Father Christmas
Watches Jesus, who is sleeping.

For, nearby, under a pine tree,
Furtive, cloaked in the shadow
Of the woods, Belzébuth, the shadowy dog
Watches the Child of painted sugar.

But the beautiful unbreakable angels
Suspended by threads of brass wire
From the top of the winter bush
Assure the peace of the stables.

And their glittering vermilion flight
That jangles in symmetrical sounds
Harmonises with the mechanical animals,
Whose thin voices bleat
Noël! Noël! Noël!

Appendix B: *Trois chansons pour chœur mixte sans accompagnement*

Texts by Maurice Ravel

I. 'Nicolette'

Nicolette, à la vesprée
S'allait promener au pré
Cueillir la pâquerette
La jonquille et le muguet
Toute sautillante, toute guillerette
Lorgnant ci, là, de tous les côtés.

Rencontra vieux loup grognant
Tout hérissé, l'œil brillant,
Hé là! Ma Nicolette,
Viens-tu pas chez Mère-Grand?
À perte d'haleine s'enfuit Nicolette
Laissant là cornette et socque blanc.

Rencontra page joli
Chausses bleus et pourpoint gris
Hé là! Ma Nicolette,
Veux-tu pas un doux ami?
Sage sans retourna, pauvre Nicolette,
Très lentement, le cœur bien marri.

Rencontra seigneur chenu,
Tors, laid, puant et ventru
Hé là! Ma Nicolette,
Veux-tu pas tous ces écus?
Vite fuit dans ses bras, bonne Nicolette,
Jamais au pré n'est plus revenue.

I. 'Nicolette'

Nicolette, in the evening,
Went walking in the field
To pick daisies,
Jonquils and lilies of the valley.
Skipping and cheerful,
Looking here, there, on every side.

She met a growling old wolf,
All bristling, its eyes shining,
'Hey there Nicolette,
Aren't you coming to Grandmother's?'
Out of breath Nicolette ran away,
Leaving there her mob-cap and white clogs.

She met a pretty young page,
Blue breeches and grey doublet
'Hey there, Nicolette,
Would you like a gentle friend?'
Wisely, she turned away,
Very slowly, her heart grieved.

She met a white-haired old lord,
Twisted, ugly, smelly and pot-bellied
'Hey there Nicolette,
Would you like all of this money?'
Quickly she was in his arms, good Nicolette
Never came back to the field again.

II. 'Trois beaux oiseaux du Paradis'

Trois beaux oiseaux du paradis
(Mon ami z-il est à la guerre)
Trois beaux oiseaux du paradis
Ont passé par ici.

Le premier était plus beaux que ciel
(Mon ami z-il est à la guerre)
Le second était couleur de neige
Le troisième rouge vermeil.

Beaux oiselets du Paradis
(Mon ami z-il est à la guerre)
Beaux oiselets du Paradis,
Qu'apportez par ici?

'J'apporte un regard couleur d'azur
(Ton ami z-il est à la guerre)'
'Et moi, sur beau front couleur de neige
Un baiser dois mettre, encore plus pur.'

Oiseau vermeil du Paradis
(Mon ami z-il est à la guerre)
Oiseau vermeil du Paradis
Que portez-vous ainsi?

'Un joli cœur tout cramoisi
(Ton ami z-il est à la guerre)'
Ah! Je sens mon cœur qui froidit,
Emportez-le aussi.

II. 'Three beautiful birds of Paradise'

Three beautiful birds of Paradise
(My love is at the war)
Three beautiful birds of Paradise
Passed this way.

The first was bluer than the sky
(My love is at the war)
The second was the colour of snow,
The third vermilion red.

Beautiful little birds of Paradise
(My love is at the war)
Beautiful little birds of Paradise,
What are you bringing here?

'I bring an azure-coloured gaze
(Your love is at the war)'
'And I, on your fair brow, the colour of snow
Must place a kiss, still purer.'

Vermilion bird from Paradise
(My love is at the war)
Vermilion bird of Paradise,
What are you bringing here?

'A pretty heart all crimson
(Your love is at the war)'
Ah! I feel my heart growing cold
Bear it with you too.

III. 'Ronde'

(Les vieilles)

N'allez pas au bois d'Ormonde,
jeunes filles, n'allez pas au bois:
Il y a plein de satyres, de centaures, de malins
sorciers;
des farfadets et des incubes, des ogres, des lutins,
des faunes, des follets, des lamies,
diables, diablots, diabolins,
des chèvre-pieds, des gnomes, des démons,
des loups-garous, des elfes, des myrmidons,
des enchanteurs et des mages, des stryges,
des sylphes, des moines bourrus, des cyclopes,
des djinns, gobelins, korrigans,
nécromans, kobolds...
N'allez pas au bois d'Ormonde

(Les vieux)

N'allez pas au bois d'Ormonde,
jeunes garçons, n'allez pas au bois:
Il y a plein de faunes, de bacchantes, et de
males fées;
des satyresses, des ogresses et des babaïagas,
des centaures et des diabesses, goules sortant
du sabbat;
des farfadettes et des démons, des larves, des
nymphes, des myrmidones,
hamadryades, dryades, naïades,
ménades, thyades, follettes, lémuures,
gnomides, succubes, gorgones, gobelins...
N'allez pas au bois d'Ormonde.

(Filles et garçons)

N'irons plus au bois
d'Ormonde, hélas!
Plus jamais n'irons au bois
Il n'y a plus de satyres, plus de nymphes ni de
males fées;
plus de farfadets, plus d'incubes, plus
d'ogres, de lutins ;
de faunes, de follets, de lamies,
diables, diablots, diabolins,
de chèvre-pieds, de gnomes, de démons,
de loups-garous, ni d'elfes, de myrmidons,
plus d'enchanteurs ni de mages, de stryges,
de sylphes, de moines bourrus, de cyclopes,
de djinns, de diableteaux, d'éfrits, d'aegipans,
de sylvains, gobelins, korrigans,
nécromans, kobolds...
N'allez pas au bois d'Ormonde.
Les malavisées vieilles, les malavisés vieux
les ont effarouchés.

III. 'Roundelay'

(The old women)

Do not go to the woods of Ormond,
young girls, do not go to the woods:
They are full of satyrs, centaurs, wicked
sorcerers;
hobgoblins and incubi, ogres,
sprites, fauns, spirits, monsters,
devils, imps, little imps,
goat-footed creatures, gnomes, demons,
werewolves, elves, myrmidons,
enchanters and magi, vampires,
sylphs, curmudgeonly monks,
Cyclops, djinns, goblins, wicked fairies,
necromancers, kobolds...
Do not go to the woods of Ormonde.

(The old men)

Do not go to the woods of Ormonde,
young boys, do not go to the woods:
They are full of fauns, bacchantes and
wicked fairies;
she-satyrs, ogresses and babi-yagas,
centaurs and she-devils, ghouls
coming from their Sabbath;
hobgoblins and demons, worm-creatures,
nymphs, myrmidons,
hamadryads, dryads, naiads,
maenads, thyades, spirits, lemurs,
gnomes, succubi, gorgons, goblins...
Do not go to the woods of Ormonde.

(Girls and boys)

We will no longer go to the woods of Ormonde,
alas!
Never again will we go to the woods
There are no more satyrs, no more nymphs or
bad fairies;
no more hobgoblins, no more incubi, no more
ogres, or sprites;
no fauns, spirits, monsters,
devils, imps, little imps,
goat-footed creatures, gnomes, demons,
were-wolves, nor elves, myrmidons,
no more enchanters, nor magi, vampires,
sylphs, curmudgeonly monks, Cyclops,
djinn, little devils, elfrits, Pans,
woodland spirits, goblins, wicked spirits,
necromancers, kobolds...
Do not go to the woods of Ormonde.
The foolish old women, the foolish old men
have frightened them away.

Appendix C: *L'Enfant et les sortilèges* (synopsis)

Libretto by Colette

The scene is set in a low-ceilinged house in the countryside. A bored and restless child is seated at his desk, listening to the purr of the cat and the kettle boiling on the fire. The child refuses to do his homework; he would rather go for a walk, eat up all the cakes, pull the cat's tail and cut off the squirrel's – but most of all, he wants to 'put Maman in the corner'. His mother enters and reproaches him for his laziness. He sticks his tongue out at her, and she condemns him to stay by himself until dinner, with dry bread to eat and no sugar in his tea. After she leaves, he is seized by a 'frenzy of perversity'. He shrieks and stamps, breaks the teapot and cup, pricks the caged squirrel with his iron pen, pulls the cat's tail, upsets the tea-kettle, wrenches the pendulum from the clock, rips up the books on the table and seizes the poker to stir up the fire and tear the wallpaper. 'Satiated with devastation', he goes to rest in a large armchair, but – 'O surprise! The arms of the chair fall apart, the seat steals away and the chair, hobbling heavily like an enormous toad, removes itself.'

One by one the injured objects come to life and condemn the Child for his destructive acts. As the evening falls, he finds himself in the garden, where amongst the birds, insects and little creatures there are more reminders of the havoc he has wrought. The Child becomes lonely and afraid and calls for his mother, rousing the fury of the animals, who unite against him, each attempting to be the one to harm him. In their frenzy a little squirrel is injured and the Child takes a ribbon from his neck and binds up the wounded paw before falling back weakly. Suddenly, there is a 'profound silence, stupor' amongst the animals. The Child has finally atoned for his wrongdoing with his act of love and reparation. Repenting of their own violence, the animals try, hesitantly at first and then with confidence, to repeat the word the Child had sobbed: 'Maman!' A light appears in the window as, bearing the Child back to the house, the animals sing a gentle hymn in his praise. As the curtain falls, the Child is left standing centre stage, 'alone in a halo of moonlight and dawn' and reaching out towards his (offstage) Maman.

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