

THE ENCHANTED GARDEN

(from *Mother Goose Suite*)

Maurice Ravel

Arranged by Michael Hopkins

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

THE ENCHANTED GARDEN

Maurice Ravel composed *Mother Goose* (*Ma mère l'oye*) as a suite in five movements for piano four hands between 1908–10. (The movements are based on fairy tales by Péricault.) Ravel orchestrated the suite in 1911 and added interludes for a ballet production in 1912. “The Enchanted Garden (*Le Jardin féérique*)” is the final movement in the suite. It is a beautiful, solemn work that starts slowly and builds to a rousing climax. Set in C major, this is a wonderful impressionist piece of literature for intermediate orchestra that helps develop bow control, vibrato and expressive dynamic playing.

The Enchanted Garden

(from "Mother Goose Suite")

CONDUCTOR SCORE

Duration - 3:45

Maurice Ravel
Arr. by Michael Hopkins

Very Slow and Solemn (♩ = 50)

Violins I

Violins II

Viola

Cello

String Bass

pp *poco crescendo* *p*

Detailed description: This block contains the first five measures of the conductor score. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The music is in 3/4 time and begins with a piano (*pp*) dynamic. A *poco crescendo* marking is placed over measures 2, 3, and 4. Measure 5 ends with a piano (*p*) dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6 7 8 9 10 11

div.

Detailed description: This block contains measures 6 through 11 of the conductor score. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. Measure 6 starts with a piano (*p*) dynamic. Measures 9 and 10 are marked with *div.* (divisi). Measure 11 ends with a piano (*p*) dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score.

12 13 14 15 16

Vlns. I *mf* *p*

Vlns. II *mf* *p* *pp* *p*

Vla. *mf* *pp* *p*

Cello *mf* *pp* *p*

Str. Bass *mf* *pp* *p*

17 18 19 20 21

Vlns. I *mp* *p*

Vlns. II *p* *div.* *p*

Vla. *p* *div.* *p*

Cello *p* *div.* *p*

Str. Bass (V) *pizz.* *p*

22 23 24 25 26

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

very expressively
pp
pp
pp
pizz.
pp
D str. G str.
pp

27 28 29 30 31

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mf
mf
mf
mf
pp
div.
pp

32 33 34 35 36

Vlns. I *pp* *f*

Vlns. II *pp* *f*

Vla. *f*

Cello *f*

Str. Bass *pp* *f*

pizz. 0 3 4 -1 0

37 38 39 40 41

Vlns. I *mf* *p* *pp* *div.*

Vlns. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Cello *mf* *p* *pp*

Str. Bass *mf* *p* *pp*

arco

rit. 40 A tempo

42 43 44 45 46

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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

div. *div.* *div.*

47 48 49 50

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *ff* *f* *ff* *f* *ff*

50

51

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

53

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54

55

(V)

(V)

(V)

(V)

(V)

(V)

div.

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