

**Michael Gandolfi**

## **Ballet Ruse**

*This work was commissioned by the Boston Philharmonic Youth Orchestra,  
Benjamin Zander, Music Director*

**M51 Music (ASCAP)**

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## Instrumentation

3 Flutes (3<sup>rd</sup> Flute also Piccolo)  
3 Oboes (3<sup>rd</sup> Oboe also English Horn)  
3 Bb Clarinets (3<sup>rd</sup> Clarinet also Bass Clarinet and Eb Clarinet)  
3 Bassoons (3<sup>rd</sup> Bassoon also Contrabassoon)

4 Horns  
3 C Trumpets  
2 Trombones  
Bass Trombone  
Tuba

Timpani  
4 Percussionists

Xylophone,  
Bass Drum, Snare Drum,  
Crash Cymbals, Large Suspended Cymbal, Medium Suspended Cymbal, Small Splash Cymbal, Hi-hat  
Triangle, Woodslap

2 Harps

Strings

## Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity. Naturals are often used across barline boundaries to further improve readability.

**Approximate duration:** 10' 30"

## Program Listing

Ballet Ruse (2016)

Michael Gandolfi (b. 1956)

## Program Notes

*Ballet Ruse* was written for and is dedicated to the Boston Philharmonic Youth Orchestra and its Music Director, Benjamin Zander. The title is an obvious play on words after the Ballet Russes, the great early 20<sup>th</sup> century ballet company, conceived by Sergei Diaghilev, by which many great scores of Stravinsky, Debussy, Ravel, Prokofiev, et al, were produced. The study of those scores remains a mainstay of all composers who followed, and I have long desired to mine the riches of a portion of those wonderfully brilliant works.

*Ballet Ruse* takes a decidedly postmodernist view or snapshot of the spirit of some of those works, in a form that is akin to a brief ballet suite, with its cubist-style, quicksilver changes of section, orchestration, and mood. Although there are no quotes from that literature in *Ballet Ruse*, there are a few sections in which I simply allowed myself to channel the spirit of a few select passages from that masterful repertoire.

An equally important impetus in conceiving the piece was the constitution of the program: I was informed that my piece would open a program featuring Richard Strauss' *Till Eulenspiegel's Merry Pranks*. I was asked to compose a work with the exact instrumentation of Strauss' masterpiece – a rather large orchestra that exceeds the instrumentation of the standard orchestra of today. After I had written the first half of the piece, I was informed that *Till Eulenspiegel* was being replaced with Hindemith's *Symphonic Metamorphosis*, so I changed the scoring to a more conventional orchestra. However, I had already made reference to one of my favorite passages in Strauss' *Der Rosenkavalier* (though not by direct quote), which I could not change without completely recomposing the piece, so a hint of Strauss remains in the opening and closing passages of the piece.

# Ballet Ruse

Transposed Score

Michael Gandolfi  
(2016)

**Calmo**  $\text{♩} = 42$

6

*Intrada: curtains up*

Flute 1

Flute 2

Flute 3/Piccolo

Oboe 1

Oboe 2

Oboe 3/English Horn

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3/Bass Cl./E $\flat$  Cl.

Bassoon 1,2

Bassoon 3/Cbsn.

**Calmo**  $\text{♩} = 42$

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1,2

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion (Four players)

Harp 1

Harp 2

E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$   
B $\flat$ , C $\flat$ , D $\flat$

(sounding 8va)

E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$   
B $\flat$ , C $\flat$ , D $\flat$

G $\sharp$

G $\sharp$

**Calmo**  $\text{♩} = 42$

Violin 1

Violin 2

Viola

Violoncello

Contrabass

con sord.  $\vee$  molto legato sempre

con sord.  $\vee$  molto legato sempre

con sord.  $\vee$  molto legato sempre

con sord.  $\vee$  molto legato sempre

con sord.  $\vee$  molto legato sempre

sempre simile

sempre simile

sempre simile

sempre simile

sempre simile

$\vee$

$p$   $mf$   $p$   $mf$   $p$   $mf$   $p$

*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p* *f*  
*p* *f*  
*p* *f*  
*mf* *con sord.*  
*mf*  
*Glock.*  
*f*  
*f* *mp* *f*  
*f* *F#* *Bb* *p* *F#*  
*f* *mf* *p* *mf* *p*  
*f* *mf* *p* *mf* *p*  
*f* *mf* *p* *mf* *p*  
*mf* *p* *mf* *p* *mf* *p*





29 34 38

Vln. 1 senza sord. div. *mp* *p* unis. div.

Vln. 2 *p* senza sord. *mp* *p*

Vla. *mp* *p*

Vc. senza sord. *mp* senza sord. *mp*

Cb. *mp* senza sord. pizz. *mp*

**||**  $\text{♩} = \text{♩} \text{ (in 2)}$  **||**

42 47

Fl. 1 *f*

Fl. 2 *f*

Picc. (Picc.) *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Bsn. 1,2 *f*

Cbsn. *f*

$\text{♩} = \text{♩} \text{ (in 2)}$

Hn. 1 *fp* *molto*

Hn. 2 *fp* *molto*

Hn. 3 *fp* *molto*

Hn. 4 *fp* *molto*

C Tpt. 1 senza sord. *mf* *fp* (non cresc.) senza sord. *fp* *molto*

C Tpt. 2 *mf* senza sord.

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Trgl. Triangle

$\text{♩} = \text{♩} \text{ (in 2)}$

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. arco *f*

*♩. = ♩.*

49

Fl. 1  
 Fl. 2  
 Picc.  
 Ob. 1  
 Ob. 2  
 Ob. 3  
 B♭ Cl. 1,2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tuba  
 Trgl.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Cb.

to E.H.

Bass Cl.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

arco

mp

mp

*fp* *molto*

*fp* *molto*

*fp* (non cresc.)

*fp* *molto*

*mf*

*mf*  
senza sord.

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*f* *pizz.*

*f*



56

Ob. 1

Ob. 2

B♭ Cl. 1,2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Trgl.

Cym.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. a tempo rit.

63 67

Fl. 1

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

a 2

E.H.

*f*

*mf*

to Eb Cl.

*mf*

*mf*

rit. a tempo rit.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

*p*

*f*

*mf*

*p*

*f*

*mf*

*mf*

*mf*

*mf*

Timp.

Trgl.

Cym.

Perc.

Lge. Susp. Cymb.

Med. Susp. Cymb.

*f*

*p*

*p*

rit. a tempo rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

*mf*

79

74  $\text{♩} = \text{♩}$  a tempo

Fl. 1  $\text{♩} = \text{♩}$  a tempo *f*

Fl. 2

E. Hn. *pp mp pp mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

Bsn. 1 *pp mp pp mp*

Bsn. 2 *pp mp pp mp*

Cbsn. *pp mp pp mp* to Bsn.

$\text{♩} = \text{♩}$  a tempo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tuba

Timp. *p*

Trgl.

Cym.

Perc.

$\text{♩} = \text{♩}$  a tempo

Vln. 1 *pp mf pp mf f*

Vln. 2 *pp mp pp mp mf*

Vla. *pp mp pp mp mf*

Vc. *pp mp pp mp mf*

Cb. *p pp mp pp mp mf*

87

Fl. 1

Fl. 2

Picc. *f* (Picc.)

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl. *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Hp. 1 *f* E♭, F#, G#, A♭  
B♭, C#, D♯

Hp. 2 *f* E♭, F#, G#, A♭  
B♭, C#, D♯

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc.

Cb.



92

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

E $\flat$  Cl.

Bsn. 1

Bsn. 2

Bsn. 3 *to Cbsn.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *molto*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba *f*

Hp. 1  
(& Hp. 2) *G $\sharp$*

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Cb.

97 rit.

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
E♭ Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3

to B♭ Cl.  
to Ob.

rit.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba

con sord.  
p <molto>  
con sord.  
p <molto>  
con sord.  
p <molto>

rit.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

14 **Allegro** ♩ = 96

105 **Act II**

Fl. 1,2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1,2

**Allegro** ♩ = 96

Tbn. 1  
Hp. 1  
Hp. 2

**Allegro** ♩ = 96

Vln. 1  
Vln. 2  
Vla.

113

Fl. 1,2  
Ob. 1,2  
B♭ Cl. 1,2,3  
Bsn. 1,2  
Cbsn.  
Hn. 1,2,3  
C Tpt. 1,2,3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Hp. 1  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.



119 121

Fl. 1,2 *mf* *a 2*

Picc. *mf* **(Picc.)**

Ob. 1,2 *mf* *a 2*

Ob. 3 *mf* **Ob.**

B♭ Cl. 1,2 *mf* *a 2*

B♭ Cl. 3 *mf* *a 2*

Bsn. 1,2 *mf*

Cbsn. *mf* **to Bsn.**

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Hp. 2 *f*

Vln. 1 *ff* **ricochet/gliss. (thrown bow)** *mf* **div. a 3**

Vln. 2 *ff* **ricochet/gliss. (thrown bow)** *mf* **div. a 3**

Vla. *ff* **ricochet/gliss. (thrown bow)** *mf* **div. a 3**

Vc. *mf* **div. a 3**

Cb. *mf*

127

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2,3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to E.H.

Glock.

mf

f

ff

unis.

div.



153

Fl. 1,2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Perc.

Hp. 1

Hp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

*senza sord.*

*div.*

*E.H.*

*Lge. Susp. Cymb.*

*unis.*

*mf unis.*



168 a 2

Fl. 1,2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 2  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Wdsp.  
Cym.  
S. Dr.  
B. Dr.  
Xyl.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*pizz.* *arco* *pizz.* *arco* *pizz.*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

**Crash Cymb.** **Splash Cymb.** **Snare Dr.**

div.

176

Fl. 1, 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

Hn. 2

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Wdslp.

Cym.

S. Dr.

B. Dr.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*f*

*f*

*f*

*ff*

*f*

Woodslap

Crash Cymb.

Splash Cymb.

Snare Dr.

unis.

div.

arco

pizz.

arco

pizz.

Fl. 1,2  
Picc.  
Ob. 1,2,3  
B♭ Cl. 1,2  
B♭ Cl. 3  
Bsn. 1  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Cym.  
S.Dr.  
Xyl.  
Hp. 1  
(& Hp. 2)  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.



191 193

Fl. 1,2  
Picc.  
Ob. 1,2,3  
B♭ Cl. 1,2  
E♭ Cl.  
Bsn. 1,2  
Hn. 1,2,3,4  
C Tpt. 1  
Tpt. 2,3  
B. Tbn.  
Tuba  
Timp.  
S.Dr.  
Xyl.  
Hp. 1  
Hp. 2  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

199 203

B♭ Cl. 1,2  
Bsn. 1,2  
Hn. 2,4  
C Tpt. 1,2,3  
Cym.  
S.Dr.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

207

Fl. 1,2 a 2 ff

Picc.

Ob. 1,2,3 a 3 ff

B♭ Cl. 1,2 a 2 ff

E♭ Cl. ff

Bsn. 1,2,3 a 3 ff

Hn. 1,2 a 2

Hn. 3,4 a 2

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Trgl.

Cym. ff Splash Cymb. Med. Susp. Cymb. Splash Cymb. Med. Susp. Cymb.

S.Dr. ff Hi Hat closed open foot close

Xyl. Xyl. ff

Hp. 1 (& Hp. 2) a 2 ff

Vln. 1

Vln. 2

Vla.

Vc.

Cb. pizz. arco pizz. arco pizz.

215 Collage: A Calder Mobile

Fl. 1 *ff*

Ob. 1,2 *f*

Ob. 3 *f*

Bsn. 1

Bsn. 2

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. *L.V. sempre*

Cb. *f*

227

224

Fl. 1 *ff*

Fl. 2

Picc. *Picc. ff*

Ob. 1,2 *f*

Ob. 3 *f*

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tuba *ff*

Timp.

B. Dr. *Bass Dr. f*

Xyl. *Xyl. ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *pizz. ff*

Cb. *ff*

234 239

Fl. 1  
Fl. 2  
Picc.  
Ob. 1, 2  
Ob. 3  
Bsn. 1  
Bsn. 2  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
B. Dr.  
Xyl.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f*  
*ff*  
*arco f*

Detailed description: This page of the score covers measures 234 to 239. It features a full orchestral ensemble. The woodwinds (Flutes, Piccolo, Oboes, Bassoons, Trombones, and Tuba) and strings (Violins, Viola, Violoncello, and Contrabass) are active. The percussion section includes Timpani, Bass Drum, and Xylophone. The score includes various dynamics such as *f* (forte) and *ff* (fortissimo), and performance instructions like *arco* for the cello. A box around the number 239 indicates a specific measure of interest.

246 <sup>a 2</sup>

Fl. 1, 2  
Picc.  
Ob. 1, 2  
Ob. 3  
B♭ Cl. 1  
Bsn. 1  
Bsn. 2  
Timp.  
B. Dr.  
Xyl.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*rit.*  
*to E.H.*  
*rit.*  
*rit.*

Detailed description: This page of the score covers measures 246 to 251. It features a full orchestral ensemble. The woodwinds (Flutes, Piccolo, Oboes, Bass Clarinet, Bassoons, and Timpani) and strings (Violins, Viola, Violoncello, and Contrabass) are active. The percussion section includes Bass Drum and Xylophone. The score includes various dynamics and performance instructions such as *rit.* (ritardando) and *to E.H.* (to the end of the phrase). A double bar line is present at the beginning of the page.

Meno mosso  $\text{♩} = 88$   
256 Lullaby

265

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *p*

B. Dr. *p* Bass Dr.

Meno mosso  $\text{♩} = 88$

Vln. 1

Vln. 2 *p* con sord.

Vla. *p* con sord.

Vc. *p* con sord. arco

Cb. *p* con sord. arco

275

Allegro  $\text{♩} = 96$   
Father Time

269

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bb Cl. *f*

Allegro  $\text{♩} = 96$

Hn. 1 *sfz p* cuivré (brassy)

Hn. 2 *sfz p* cuivré (brassy)

Hn. 3

Hn. 4

C Tpt. 1

B. Dr.

Xyl.

Xyl. *f*

Hp. 1 *f*

Allegro  $\text{♩} = 96$

Vln. 2

Vla.

Vc.

Cb.

281

Fl. 1 *f* 3

Picc. (Picc.) *f* 3 to Fl.

Ob. 1 *f* 3

Ob. 2 *f* 3

E. Hn. *f* 3 E.H. to Ob.

B♭ Cl. 1 *f* 3

B♭ Cl. 2 *f* 3

B♭ Cl. 3 *f* 3

Bsn. 1 *f* 3

Bsn. 2 *f* 3

Hn. 1,2 (take breath as needed)

C Tpt. 1

C Tpt. 2

Tbn. 1

B. Tbn.

Tuba

Timp.

Xyl.

Hp. 1

Hp. 2 *ppp*

Vln. 1 *pp* div. a 3

Vln. 2 *pp* div. senza sord.

Vla. *pp* senza sord. div. #

Vc. *p* (gliss. harm. ad lib.) senza sord. IV.

Cb. *pp* senza sord.

285 rit.

B♭ Cl. 1 *mp*

Bsn. 1

Bsn. 2 *f* *pp* *rit.*

Hn. Gang 1

Xyl.

Hp. 1

Hp. 2 *rit.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

291

**Largo** ♩ = 56  
*Epilogue: Ballet rocks (power chords)*

289

B♭ Cl. 1

Bsn. 1

Bsn. 2

Cbsn. *ff*

Hn. Gang 1 *ff*

C Tpt. 1,2 *ff*

Timp.

Cym. *ff* *Crash Cymb.*

Xyl. *f*

Hp. 1

Hp. 2

Vln. 1 *ff* *pesante* *sempre simile*

Vln. 2 *ff* *pesante* *sempre simile*

Vla. *ff* *pesante* *sempre simile*

Vc. *ff* *sempre simile*

Cb. *ff*

298

This page of the musical score for Ballet Ruse (Transposed Score) contains measures 298 through 305. The instrumentation includes:

- Flutes (Fl. 1, 2 and Fl. 3)
- Oboes (Ob. 1, 2 and Ob. 3)
- Bass Clarinets (B♭ Cl. 1, 2 and B♭ Cl. 3)
- Bassoons (Bsn. 1 and Bsn. 2)
- Contrabassoon (Cbsn.)
- Horns (Hn. 1, 2, 3, and 4)
- Trumpets (C Tpt. 1, 2, and 3)
- Trombones (Tbn. 1, 2 and B. Tbn.)
- Tuba
- Percussion (Timp., Cym., S. Dr., B. Dr., Perc.)
- Violins (Vln. 1 and Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features various dynamics including *ff* (fortissimo), *f* (forte), and *sempre simile*. Fingerings and bowings are indicated throughout. The woodwinds and strings play sustained notes, while the trumpets and timpani have more active parts. The percussion section is mostly silent, with the timpani playing a rhythmic pattern.



307

312

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

B♭ Cl. 1, 2

B♭ Cl. 3

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Cr. Cymb.

Large S. Cymb.

B. Dr.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Crash Cymb.

Lge. Susp. Cymb.

Bass Dr.

Xyl.

316

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

B $\flat$  Cl. 1, 2

B $\flat$  Cl. 3

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Cr. Cym.

Large S. Cym.

B. Dr.

Xyl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

$\text{♩} = 52$

rit.

*p*

to Picc.

*pp*

rit.

$\text{♩} = 52$

rit.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

330

$\text{♩} = 48$  **a tempo rit.**

**Calmo**  $\text{♩} = 42$

*Curtains down: dusk? dawn?...a slow-turning carousel*

325 **rit.**

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3,4 *pp*

Tbn. 1 *pp*

Trgl. Triangle *mp*

Glk. Glock.

Hp. 1 *pp* *f* *p* *f*

Hp. 2 *p* *p*

Vln. 1 *pp* con sord. *mf* *p* *mf*

Vln. 2 *pp* con sord. *mf* *p* *mf*

Vla. *pp* con sord. *mf* *p* *mf*

Vc. *pp* con sord. *mf* *p* *mf*

Cb. *pp* con sord. *mf* *p* *mf*

*molto legato sempre*

E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$   
B $\flat$ , C $\sharp$ , D $\sharp$

336

334

Fl. 1,2 *pp*

Picc. *pp*

Hn. 1,3 *pp*

Hn. 2,4 *pp*

Trgl. *pp*

Glk. *mp* *pp* *mp* *pp*

Hp. 1 *p* *f* *p* *f* *p*

Hp. 2 *p* *p* *p* *f* *p*

Vln. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Vln. 2 *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p* *mf* *p*

G $\sharp$

B $\sharp$

341 rit.

Fl. 1 *ppp*

Fl. 2 *ppp*

Picc. *ppp*

Ob. 1

B♭ Cl. 1

rit.

Largo ♩ = 46

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp con sord.*

C Tpt. 1 *pppp con sord.*

C Tpt. 2 *pppp con sord.*

C Tpt. 3 *pppp*

Tbn. 1

B. Tbn.

Tuba

Trgl.

Glk. *mp*

Hp. 1 *poco* B<sup>♯</sup> F<sup>♭</sup>

Hp. 2 *poco* F<sup>♭</sup>

rit.

Vln. 1 *mf* *p* *ppp* div. a 3 *dim. unis.*

Vln. 2 *mf* *p* *ppp* div. *dim. unis.*

Vla. *mf* *p* *ppp* *dim.*

Vc. *mf* *p* *ppp* *dim.*

Cb. *mf* *p* *ppp* *dim.*