

MUS
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1520
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P3

Igor Stravinsky

PETRUSHKA

in Full Score



Original Version

IGOR
STRAVINSKY, 1882-1971

PETRUSHKA

IN FULL SCORE

ORIGINAL VERSION



MUS

M

1520

, S91

P3

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Alexandre Benois

[TO ALEXANDRE BENOIS]

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Igor Stravinsky

PETRUSHKA

Burlesque Scenes in 4 Tableaux
by Igor Stravinsky and Alexandre Benois

PETRUSHKA

Premiere Performance at the Théâtre du Châtelet
(Paris, 13 June 1911)

Under the Management of
SERGE DE DIAGHILEV

Artistic director: Alexandre Benois. Choreographic director: Michel Fokine.

Characters	Cast
The Ballerina [La Ballerine]	Tamara Karsavina
Petrushka [Pétrouchka]	Vaslav Nijinsky
The Moor [Le Maure]	Aleksandr Orlov
The Old Magician [Le vieux Charlatan]	Enrico Cecchetti

The Wet-Nurses [Les Nourrices (Nounous)]: Baranovich I, Baranovich II, A. Vasilieva, M. Vasilieva, Gachevska, Tchernycheva, Lastchilina, Sazonova, Biber.
The Coachmen [Les Cochers]: Lastchilin, Semënov, Petrov, V. Romanov, Orlik.
The Grooms [Les Palefreniers]: Rosaï, A. Molotov.
The Reveling Merchant [Le Marchand fêtarde]: Koussov.
The Gypsy Women [Les tziganes]: Schollar, Reisen.
The Street Dancers [Les danseuses de rue]: Bronislava Nijinska, Vassilievskia.
First Organ-Grinder [Premier joueur d'orgue]: Sergheiev.
Second Organ-Grinder [Second joueur d'orgue]: Kobelev.
The "Died" (master of ceremonies) [Le "Died" (compère de la foire)]: Romanov.
The Peepshow Exhibitor [Le montreur de vues d'optique]: Ognev.
Mummers and maskers [Masques et travestis]: Larionova, Kandina; Leontiev, Kremniev, Ulanov, S. Molotov, Dmitriev, Gouduin, Kotchetovsky, Masslov, Gerassimov, Christapson, Larosov.
Shopkeepers (male and female) [marchands, marchandes], Officers [officiers], Soldiers [soldats], Noblemen [seigneurs], Ladies [dames], Children [enfants], Housemaids [bonnes], Cossacks [cosaques], Policemen [agents de la police], A Bear-Tamer [un montreur d'ours], etc.

Conductor: Pierre Monteux

Scenes and dances choreographed and directed by Michel Fokine

Sets and costumes designed by Alexandre Benois

Sets built by Boris Anisfeld

Costumes sewn by Caffi and Vorobiev

GENERAL NOTE

The action takes place in St. Petersburg, in Admiralty Square, around 1830. In addition to the ordinary curtain, there is a special curtain for the "burlesque scenes." This curtain represents the Magician, grandiosely portrayed, enthroned on the clouds. The ordinary curtain rises when the music begins and falls at the end of the show. The special curtain rises a bit later and falls between the tableaux.*

- I. A sunny winter day. At the left, a large booth with a balcony for the "Died" (master of ceremonies). Beneath it, a table with a gigantic samovar. In the middle of the set, the Magician's little theater; at right, stalls selling sweets and a peepshow. At the rear can be seen merry-go-rounds, swings, and slides. A crowd of strollers onstage, including common people, gentlemen and ladies, groups of drunkards arm in arm; children surrounding the peepshow; women crowding around the stalls.
- II. Petrushka's cell. Its cardboard walls are painted black, with stars and a half-moon. Figures of devils on a gold background decorate the leaves of the folding doors that lead into the Ballerina's room. On one of the cell's walls, the portrait of the scowling Magician (a bit below and to the side is where Petrushka punches a hole in his fit of despair).
- III. The Moor's cell. Wallpaper with a pattern of green palms and fantastic fruits on a red background. The Moor, in a costume of great splendor, is lying on a very low sofa and playing with a coconut. To the right, the door that leads to the Ballerina's cell.
- IV. The same set as in the 1st tableau. Toward the end, an effect of late evening. At the entrance of the mummers, Bengal lights are lit in the wings. At the moment of Petrushka's death it begins to snow and the darkness deepens.

*There are precise indications in the score for raising and lowering the two curtains.

"PETRUSHKA"

(Burlesque Scenes in 4 Tableaux)

In the midst of the Shrovetide festivities, an old Magician of oriental appearance exhibits before an astonished crowd the animated puppets Petrushka, the Ballerina, and the Moor, who perform a wild dance.

The Magician's magic has endowed them with all the human feelings and passions. Petrushka has been given more than the others. Therefore he suffers more than the Ballerina and the Moor. He resents bitterly the cruelty of the Magician, his bondage, his exclusion from ordinary life, his ugliness, and his ridiculous appearance. He seeks comfort in the love of the Ballerina, and is on the point of believing in his success. But the lovely one shuns him, feeling only terror at his bizarre behavior.

The Moor's life is completely different. He is brutish and wicked, but his splendid appearance fascinates the Ballerina, who tries to seduce him using all her charms and finally succeeds. Just at the moment of the love scene, Petrushka appears, enraged with jealousy, but the Moor quickly throws him out the door.

The Shrovetide fair is at its height. A reveling merchant accompanied by gypsy singers throws handfuls of bank notes to the crowd. Coachmen dance with wet-nurses, a bear-tamer appears with his beast, and finally a band of mummers sweeps everyone up in a diabolical melee. All at once cries are heard from the Magician's little theater. The rivalry between the Moor and Petrushka finally takes a tragic turn. The animated puppets dash from the theater, and the Moor knocks Petrushka down with a blow of his saber. The wretched Petrushka dies in the snow, surrounded by the holiday crowd. The Magician, whom a policeman has gone to fetch, hastens to reassure everyone, and in his hands Petrushka becomes a puppet again. He invites the crowd to verify that the head is wooden and the body is filled with bran. The crowd disperses. The Magician, now alone, catches sight, to his great terror, of Petrushka's ghost above the little theater, menacing him and making mocking gestures at all whom the Magician has fooled.

INSTRUMENTATION

2 Flauti piccoli { (Fl. picc. I — poi Fl. gr. IV)
 (Fl. picc. II — poi Fl. gr. III)
 2 Flauti grandi
 4 Oboi (Ob. IV — poi Corno Inglese)
 3 Clarinetti in Si $\flat$ (poi in La)
 Clarinetto basso in Si $\flat$ (poi clar. IV)
 3 Fagotti
 Contrafagotto (poi Fag. IV)
 4 Corni in F
 2 Pistoni in Si $\flat$ (poi in La)
 2 Trombe in Si $\flat$ (poi in La, poi Tromba I = Tr. picc. in Re)
 3 Tromboni
 Tuba
 Timpani
 Cassa
 Piatti
 Tamtam
 Triangolo
 Tambour de Basque*)
 Tambour militaire
 Tambour de Provence (Tambourin) } Dans la coulisse
 Campanelli (est écrit une 8^{ve} au dessous)
 Celesta à 2 et à 4 mains (est écrit une 8^{ve} au dessous)
 Piano
 2 Harpes
 Xylophone (est écrit à la hauteur réelle)
 Quintuor à corde

*)  = secouer l'instrument.  = frotter avec le pouce.

NB. Pour les instruments de cuivre se servir des sourdines en cuivre.

2 Piccolos { (Picc. I = Fl. IV)
 (Picc. II = Fl. III)
 2 Flutes
 4 Oboes (Ob. IV = English Horn)
 3 Clarinets (B $\flat$, A)
 Bass Clarinet (B $\flat$) (= Cl. IV)
 3 Bassoons
 Contrabassoon (= Bsn. IV)
 4 Horns (F)
 2 Cornets (B $\flat$, A)
 2 Trumpets (B $\flat$, A) (Tr. I = D Trumpet)
 3 Trombones
 Tuba
 Timpani
 Bass Drum
 Cymbals
 Tam-tam
 Triangle
 Tambourine*
 Side Drum } offstage
 Long Drum }
 Glockenspiel (notated an 8ve below concert pitch)
 Celesta (for 2 and 4 hands) (notated an 8ve below concert pitch)
 Piano
 2 Harps
 Xylophone (notated at concert pitch)
 Strings

*  = shake the instrument.  = rub with the thumb.

NB: For the brass instruments, use metal mutes.

КАРТИНА ПЕРВАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОИ.

FIRST TABLEAU

The Shrovetide Fair.

Vivace. M. M. ♩ = 138.

Flauto I.

3 Clarineti
in Sib.

II. III.

4 Corni in Fa.

I. II.
III. IV.

4 Celli soli.

1 *mf cant.*

Fl. I.

Fl. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Arpa I.

4 Celli soli.

Fl. I, II. 21.

Cl. I.

Cl. II, III.

Fag. I, II.

Cont. F.

Cor. I, II.

Cor. III, IV.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

tutti Cello.

C. B.

f

ppp

mf

poco

divisi

(détaché)

2

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

tutti Celli.

C. B.

♩ = 2 Poco a poco accelerando e crescendo.

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Cl. I.

Cl. II, III.

Fag. I, II.

Cont. F.

Cor I, II.

Cor III, IV.

Tr. II in Sib.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

mf marcato

♩ = 2 Poco a poco accelerando e crescendo.

ЗАНАВѢСЪ. Curtain.

4

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I in Sib.

Tr. II.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

mf

mf marcato

СПЕЦИАЛЬНЫЙ ЗАНАВЕСЬ Special Curtain.

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Tamb. de Basque.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viole.

Celli.

f marcato

cresc.

do sino al.

con marc.

div. a 3

5 ПРОХОДИТЬ, ПРИПЛЯСЫВАЯ, НЕБОЛЬШАЯ ТОЛПА ПОДЛИВШИХЪ ГУЛЯКЪ.
A Group of Drunken Revelers Passes, Dancing.

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Bach. di Tamb. milit.

Piatti

Bach. di Tamb. milit.

Tam. T.

V. I.

V. II.

Viola.

Celli.

C. B.

ff sempre

f

mf

uniss.

div. a 2.

ff

6

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Ob. III. IV. a 2.

Cl. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba.

Timp.

Platti.

Tam-T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

subito molto meno f

fff accop.

mf

sempre f (non arpeggiare!)

pizz.

f

pizz.

f

pizz.

f

pizz.

f

6

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Cl. III. IV.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Tub. III. e Tuba.

Timp.

Platti. (modo ordinario)

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viole.

Celli.

C. B.

Stringendo. $\text{♩} = 46$

7

ВЫСОТЫ СВОЕГО БАЛАГАНА ПОТЪШАЕТЪ ТОЛПУ.
Entertains the Crowd from His Booth Above.

Fl. Picc. I, II.

Fl. I, II.

Ob. I.

Ob. II, III.

Cl. I, II.

Cl. III.

Fag. I, II.

Fag. III.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Timp.

V. I.

V. II.

Viole.

Cello.

C. B.

8

Come prima. $\text{♩} = 138.$

9

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III.

Fag. I.

Fag. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Trb. III. e Tuba.

Timp.

$\text{♩} = 138.$ (Come prima)

(détaché)

(détaché)

(détaché)

(détaché)

V. I. div.

V. II. div.

Viole. div.

Celli.

C. B.

arco

subito meno f

subito meno f

subito meno f

ВЪ ТОЛПѢ ПОЯВЛЯЕТСЯ ШАРМАНШИКЪ СЪ УЛИЧНОЙ ТАНЦОВЩИЦЕЙ.
An Organ-Grinder Appears in the Crowd with a [Woman] Dancer.

Meno mosso. $\text{♩} = 100$.

Stringendo.

10 $\text{♩} = 46$

Fl. Picc. I.

Fl. I.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basse
in Str.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trb. III.
e Tuba.

Timp.

Meno mosso. $\text{♩} = 100$.

Stringendo.

$\text{♩} = 46$

V. I.
div.

V. II.
div.

Viole.
div.

Celli.

C. B.

10

Fl. Picc. I, II. *a 2.* **11** *ff*

Fl. I, II. *a 2.* *mf* *ff*

Ob. I. *f* *ff*

Ob. II, III. *f* *ff*

Cl. I, II. *f* *ff*

Cl. III. *f*

Fag. I, II. *a 2.*

Fag. III. *ff*

Cor. II.

Cor. IV.

Pist. I, II. *f*

Tr. I, II. *a 2.* *f*

V. I. *unis.*

V. II. *unis.*

Viola. *unis.*

Celli

C. B.

11

The Organ-Grinder Begins to Play.

Meno mosso. $\text{♩} = 100$.Come prima. $\text{♩} = 138$.

12

Fl. Picc. I. II.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

1. pp

pp

mf

sempre p

sempre p

Come prima. $\text{♩} = 138$.Meno mosso. $\text{♩} = 100$.

V. I.

V. II.

Viole

Celli

C. B.

div.

div.

div.

pizz.

meno f

meno f

meno f

p

pp

f

12

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

13 УЛИЧНАЯ ТАНЦОВЩИЦА ТАНЦУЕТЪ, ОТБИВАЯ ТАКТЪ ТРЕУГОЛЬНИКОМЪ.
The Dancer Dances, Beating Time on the Triangle.

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

13 14

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Trgl.

V. I.

Viola div.

ШАРМАНЩИКЪ, ПРОДОЛЖАЯ ОДНОЙ РУКОЙ ВЕРТѢТЬ ШАРМАНКУ, ДРУГОЮ ИГРАЕТЪ НА КОРНЕТѢ - А. 14 ПИСТОНЪ
The Organ-Grinder, Continuing to Turn the Crank with One Hand, Plays the Cornet with the Other.

НА ДРУГОМЪ КОНЦѢ СЦЕНЫ ИГРАЕТЪ ЯЩИКЪ СЪ МУЗЫКОЙ.
At the Other End of the Stage a Music Box Plays, Another [Woman]

15

Fl. Pico. I.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III.

Cl. basso

Fag. I.

Fag. II.

Tr. 1.

Campanelli

Celesta & 4 mains

V. I.

V. II.

Viole

Celli

stacc.

f

pp

pp

p

mf

pp

tr

tr

tr

tr

unis. pizz.

ff

div.

pizz.

ff

15

Fl. Picc. I.

Fl. I.

Cl. I, II.

Cl. III.

Cl. basso

Camp.

Celesta & 4 mains

Piano

16

ПЕРВАЯ ТАНЦОВЩИЦА.
The First Dancer Plays

Fl. Picc. I.

Fl. I, II.

Cl. I, II.

Cl. III.

Cl. basso

Trgl.

Camp.

Celesta & 4 mains

Piano

-НА СНОВА БЪЕТЕЪ ВЪ ТРЕУГОЛЬНИКЪ.
the Triangle Again.

Fl. I, II.

Cl. I, II, III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

V. II.

div.

arco

p

The musical score is written for a full orchestra and includes the following parts and details:

- Fl. I, II.**: Flute parts with melodic lines and slurs.
- Cl. I, II, III.**: Clarinet parts with rhythmic patterns.
- Cl. basso**: Bassoon part with a steady rhythmic accompaniment.
- Trgl.**: Triangle part with a simple rhythmic pattern.
- Camp.**: Campana (bell) part with a melodic line.
- Celesta à 4 mains**: Celesta part with four staves, featuring a complex rhythmic pattern.
- Piano**: Piano part with a melodic line and a trill in the right hand.
- V. II.**: Violin II part with a melodic line and a trill in the right hand.

The score includes the following lyrics and musical notation:

-НА СНОВА БЪЕТЕЪ ВЪ ТРЕУГОЛЬНИКЪ.
the Triangle Again.

div.

arco

p

Fl. Picc. I.
 Fl. I, II.
 Ob. I.
 Ob. II, III.
 Cl. I, II, III.
 Cl. basso
 Fag. I, II.
 Cont. F.
 Tr. I.
 Trb. III
 Tuba
 Timp.
 Trgl.
 Camp.
 Celesta & 4 mains
 Piano
 V. I.
 V. II.
 Viole
 Celli
 C. B.

Solo
 Stringendo. $\text{♩} = 46$.
 arco
 arco

Шарманщинъ снова играетъ на корнетъ - А. Пистонъ.
 The Organ-Grinder Begins to Play the Cornet Again.

17

Fl. I.

Fl. II.

Ob. I. II. III.

Cl. I.

Cl. II. III.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Camp.

Arpa I

Arpa II

Piano

V. I.

V. II.

Viola

Celli

C. B.

135 (Come prima)

136

137

138 (Come prima)

18

28

19

Fl. I, pice. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Tr. I, II.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I. div.

V. II.

Viola.

f *a 2.* *poco a poco* *cresc.* *sempre a 2.* *f* *cresc.* *poco a poco* *a 2.* *mf marc.* *f marc.* *cresc.* *gliss.* *gliss.* *div.* *div.* *piu f*

29

возвращается веселая кампания гулякъ.
The Merry Group Returns.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Pic. I, II.

Tr. I, II.

3 Trb.

Pia. Mi.

Tam. T.

Tam. de Basque.

Arpa I.

Arpa II.

Celesta.

Piano.

Vl. div.

V. II.

Viola.

Celli.

arco div. a 3

20

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Piatti.

Tam - T.

V. I.

V. II.

Viole.

Celli.

C. B.

arco

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I, II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Tuba.

Timp.

Plat.

Tam-T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

VI.

V. II.

Viole.

Celli.

C.B.

subito meno f

ff aceto

(moderato)

mf

mf

acomp. f (non arpeg.)

pizz.

pizz.

pizz.

f pizz.

f

22 stringendo $\text{♩} = 46$.

Fl. picc. I.
Fl. I. P.
Ob. I. II.
III. IV.
Cl. I. II.
Cl. III.
Fag. III.
Fag. III.
Cor. I. II.
Cor. III. IV.
Pi. I. II.
Tr. I.
Tub. III e
Tuba.
Timp.
Pia. II.
Triangolo.
Tamb.
de Basque.
Arpe a 2.
V. I.
V. II.
Viola.
Celli.
C. B.

22

23

Fl. picc. I.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trp. I. II.

Timp.

V. I. div.

V. II. div.

Viola.

Celi.

C. B.

23

238. (Come prima).

238. (Come prima).

détaché

détaché

détaché

détaché

pizz.

34

24

Fl. picc. I.

Fl. I, II.

Ob. I.

Ob. II, III.

Cl. I, II.

Cl. III.

Fag. I.

Fag. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Tr. III
e Tuba

Timp.

V. I.
div.

V. II.
div.

Viole

Cello

C. B.

arco

24

25

Fl. picc. I.

Fl. I. II.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I.

Tr. I. II.

Tr. III.
e Tuba.

Timp.

V. I.

V. II.

Viola

Celli

C. B.

25

36

26

Fl. I, picc.

Fl. I, II.

Ob. I, II.

III, IV.

Cl. I, II, III.

Fag. I, II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Tr. III.
e Tuba

Timp.

V. I.

V. II.

Viola

Celli

C. B.

ff

f

mf

p

più f

non div.

ff sempre

26

Fl. picc. I.

Fl. I.

Fl. II.

Ob. I. II.

III. IV.

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trp. I. II.

3 Trb.

Timp.

Piatti

Trgl.

Tamb.

de Basque

Camp.

Arpa I. II.

a 2.

Piano.

Celesta.

V. I.

V. II.

Viola

Celli

38

Fl. picc. I.
Fl. I.
Fl. II.
Ob. I. II.
Ob. III.
Ob. IV.
Cl. I.
Cl. II.
Cl. III.
Fag. I. II.
Cont. F.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
e Tp. I. II.
Piatto
Togl.
Tamb.
de Baque
Camp.
Arpa I. II.
a 2.
Piano.
Celesta.
V. I.
V. II.
Viole.
Celli.
C. B.

ДВА БАРАБАНИЩИКА, СТОЯ ПЕРЕДЪ ТЕАТРИКОМЪ, ПРИ-
Two Drummers, Stepping up in Front of the Little Theater,

28 Molto crescendo sino al -

Fl. picc. I. II.

Fl. I. II.

Ob. I.

Ob. III. IV.

Cl. I.

Cl. II. III.

Fag. I. II. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba

Timp.

Trgl.

Tamb. de Basque

Tambourin

Tamb. milit.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

C.B.

baconette di Tamb. milit.

Dans la coulisse

do, ré, fa, sol, la, si;

re, mi, la, b

enlarm

arco

28

ФОКУСЪ.

THE MAGIC TRICK.

30 Lento. $\text{♩} = 50$.

Clarineti I. II. in Si $\flat$

Fagotti I. II.

Contrafagotto.

Corni I. II. *ouverts*

Celesta. *mp*

Arpa I. *p*

30 Lento. $\text{♩} = 50$. *con sord.*

Violini I div. *p* *a punta d'arco* *sim.*

Violini II. *p*

Viole. *con sord.* *p*

Contrabassi. *pizz. sord.* *p*

31 *Castenza ad lib. ma non accel.* **31**

Fl. I. Solo

V. I. div.

V. II.

Viole

Celli

C. B.

ЗАНАВЕСЬ ТЕАТРИКА РАЗДВИГАЕТСЯ, ТОЛПА ВИДИТЪ ТРИ КУКЛЫ: ПЕТРУШКУ, АРАПА И БАЛЕРИНУ.

32 The Curtain of the Little Theater Opens and the Crowd Sees Three Puppets: Petrushka (Guignol), a Moor, and a Ballerina.

Listesso tempo

Fl. Picc. I.

Fl. I.

Fl. II.

Ob. I.

Ob. IV + C. Ingl.

Cor. Ingl.

Cl. I.

Cl. II.

Fag. I.

Fag. II.

Cor. I. II.

Cor. III. IV.

Tr. I.

Cel.

Arpa I.

Arpa II.

V. I.

V. II.

Violo

Celli

C. B.

mp cantabile

Solo

simile

ouvert

pp

div.

pp

div.

pp

div.

pp

div. arco

pizz.

unis. pizz.

arco div.

unis. pizz.

div. arco

flautando

uniss. pizz.

div. arco

flaut.

flautando

32

pp

РУССКАЯ

RUSSIAN DANCE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛЯСЪ КЪ ВЕЛИКОМУ УДИВЛЕНІЮ ВСѢХЪ.

Petrushka, the Moor, and the Ballerina Suddenly Begin to Dance, to the Great Astonishment of the Crowd.

33 Allegro giusto. $\text{♩} = 116$.

Flauti Piccoli. I. II.

Flauti I. II.

Oboi I. II.

Corno inglese.

Clarineti in Sib. I. II.

Clarineti in Sib. III.

Fagotti I. II.

Fagotti III.

Corni in F. I. II.

Corni in F. III. IV.

Pistoni in Sib.

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro giusto.
pizz.

ouvert

pizz.

pizz.

pizz.

pizz.

pizz.

33

45

34

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trgl.

Tamb. de Basque

Xyloph.

Arpa I.

Arpa II.

Piano.

2 V. Soli.

V. I.

V. II.

3 sole

Viola

le altre

Celli

1.

2. 1.

1. Solo

mf sempre grottesco

1. Solo

mf sempre grottesco

con sord.

1. Solo marcato

pp

gliss.

gliss.

f m.d.

f m.d.

f m.d.

gliss.

arco pp sempre

arco pizz.

div. pizz.

f sub. meno f

foco

foco

sempre

simile

f sub. meno f

f sub. meno f

34

Fl. Picc. I.

Fl. I. II.

Ob. I.

Cl. I.

Pist. I.

Togl.

Tamb. de Basque

Xyloph.

Arpa I.

Arpa II.

Piano

2 V. Soli

V. I.

gli altri

V. II.

3 sole

Viole

le altre

Celli

a 2.

ff

Solo

stacc.

simile

senza sord.

arco

pizz.

ff

ff sub. meno f

ff sub. meno f

ff sub. meno f

Fl. Picc. I. II. *p stacc.*

Fl. I. II. *p stacc.*

Ob. I. II. *p sub. stacc.*

Cor. Ing. *p stacc.*

Cl. I. II. *pp p sub.*

Cl. III. *pp p sub.*

Fag. I. *p poco marc.*

Fag. II. III. *sempre stacc.*

Con. I. *pp stacc. leggiero*

Pist. I. II. *pp stacc. leggiero*

Tr. I. II. *pp stacc. leggiero*

Xyloph. *f*

Arpa I. *p*

Arpa II. *p*

Piano *mf*

2 V. Soli *arco*

Vn I. *tutti stacc.*

gli altri *arco*

V. II. *arco*

3 sole *arco*

Viola *arco tutte*

le altre *arco*

Celli div. *pizz.*

C. B. *mf*

35

Fl. Picc. I, II. *cresc.*

Fl. I, II. *cresc.*

Ob. I, II. *p cresc.*

Cor. Ingl. *p cresc.*

Cl. I, II. *cresc.*

Cl. III. *mf sempre stacc.*

Fag. I. *p cresc.*

Fag. II, III. *p*

Pist. I, II. *pp*

Tr. I, II.

Xyloph. *f*

Arpa I. *p*

Arpa II. *p*

Piano. *crescendo sempre*

V. I. *crescendo sempre*

V. II.

Viole. *p*

Celli. *p*

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Ts. I. II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

37

gliss.

gliss. poco a poco accel.

stacc.

arco

Solo

37

50

38

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II, III.

Cor. Ingl.

Cl. E. II, III.

Fag. I, II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

38

[illegible]

40

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

G. Cassa.

Piatti.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

40

41

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II.

Arpa LII.

Piano.

scherzando
leggero

V. ni Soli

Gli altri.
V. I.

V. II.

Viole.

Celli.

3 Cl. = in la

pp

mf

sf

pizz.

mf

f

41

42

Fl. gr. I, II.

I, II.
Cl. (La)

III.

3 Cl. in sib.

I, II.
Corni.

III, IV.

Arpa I.

Piano.

V. solo.

V. II.

Viole.

42

Ob. I.

I, II.
Cl. (sib)

III.

Cl. basso.
(sib)

Corni.

Piano.

V. solo.

pp sub p

sempre simile

pp sub.

mf scherzando

Solo.

simile

simile

poco a poco cresc.

Fl. Picc. I.,
I.,

Flg. I. II.,

Ob. I. II.,

Cl. I. II.,

Cl. III.,

Cl. basso.,

Fag. I.,

Fag. II.,

Xyloph.,

Piano,

V. solo,

[illegible]

Tempo I. (Allegro giusto.)

Cor. Ingl.

Tr. I

Piano.

V.I

43

Fl. Picc. I. II.

Fl. gr. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Fag. I. II.

Tr. I.

Piano.

V. I.

V. II.

Viola.

Celli.

44

Fl. Picc. I, II. *mf* *f*

Fl. gr. I, II.

I, II. Ob. III.

Cl. I, II.

Fag. I, II. *mf*

Tr. I.

Arpa I.

Piano.

V. I. *pizz.* *(arco)* *pizz.* *p*

V. II. *(pizz.)* *(arco)* *pizz.* *p*

Viola. *(pizz.)* *(arco)* *pizz.* *p*

Celli. *(pizz.)* *(arco)* *pizz.* *p*

44

45

Fl. Picc. I, II.

Fl. gr. I, II.

I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I.

Fag. II, III.

Con. I, II, III.

Con. IV.

Tr. I, II.

Xyloph.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

45

Fl. Picc. I, II. *a 2.* *ff* *p* *f* *ff* *cresc. ed accel.*

Fl. gr. I, II. *ff* *p* *f* *ff* *cresc. ed accel.*

I, II. *ff* *p* *f* *ff* *cresc. ed accel.*

Ob. III. *ff* *p* *f* *ff* *cresc. ed accel.*

Cl. I. *ff* *f* *f* *ff* *cresc. ed accel.*

Cl. II, III. *ff* *f* *f* *ff* *cresc. ed accel.*

Fag. I. *ff* *f* *f* *ff* *cresc. ed accel.*

Fag. II, III. *ff* *f* *f* *ff* *cresc. ed accel.*

Cel. I, II, III. *ff* *f* *f* *ff* *cresc. ed accel.*

Cel. IV. *ff* *f* *f* *ff* *cresc. ed accel.*

Tr. I, II. *ff* *f* *f* *ff* *cresc. ed accel.*

Xyloph. *ff* *f* *f* *ff* *cresc. ed accel.*

Arpa I. *ff* *f* *f* *ff* *cresc. ed accel.*

Arpa II. *ff* *f* *f* *ff* *cresc. ed accel.*

Piano. *ff* *f* *f* *ff* *cresc. ed accel.*

V. I. *unis. arco* *div. pizz.* *unis. arco* *cresc. ed accel.*

V. II. *unis. arco* *div. pizz.* *unis. arco* *cresc. ed accel.*

Viole. *unis. arco* *div. pizz.* *unis. arco* *cresc. ed accel.*

Cel. II. *unis. arco* *div. pizz.* *unis. arco* *cresc. ed accel.*

C. B. *ff* *f* *f* *ff* *cresc. ed accel.*

46

Для перехода.
To continue.

ТЕМНОТА. ЗАНАВИСЬ ОПУСКАЕТСЯ.
47 Darkness. The Curtain Falls.

ЗАНАВИСЬ.
Curtain.

Fl. picc. I, II.

Fl. I, II.

III.

Ob.

III.

CL I.

CL II, III.

Fag. I, II.

Fag. III.

4 Cor.

Pist. I, II.

Trp. I, II.

3 Trb. e Tuba.

Timp.

Gro. Casson.

Tamb. milit. et Tambourin.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Cello.

C. B.

Soli.

marc.

II.

marc.

con sord.

dans la coelisse

Simili ad lib.

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU Petrushka's Room.

ПРИ ПОДНЯТИИ ЗАНАВѢСА ДВЕРЬ ВЪ КОМНАТѢ У ПЕТРУШКИ ВНЕЗАПНО ОТВОРЯЕТСЯ; ЧЬЯ-ТО НОГА ГРУБО ЕГО ВЫТАЛКИВАЕТЪ; ПЕТРУШКА ВАЛИТСЯ. ДВЕРЬ ЗА НИМЪ ЗАТВОРЯЕТСЯ.

As the Curtain Rises, the Door to Petrushka's Room Opens Suddenly; a Foot Kicks Him Onstage; Petrushka Falls and the Door Closes Again Behind Him.

48 Molto stringendo $\text{♩} = 100$.

Flauti Piccoli I. II.

Flauti I. II.

Oboi I. II. III.

Corno inglese.

I. in Si^b
3 Clarinetti
II. III. in LA

2 Pistoni in Si^b

Piatti.

Triangolo.

Tambour de Basque.

Tambour militaire et Tambour.

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

48 *) In concert performance this drumroll is omitted.

49

18 Molto meno. $\text{♩} = 50$.

CL. I (S)

CL. II (A)

Fag. I II

Tr. I

V. I

49

Allegro. $\text{♩} = 76$.

Allegro. ♩ = 76.

CL. I (Sis)

CL. II (Lan)

Tr. I.

Piano.

V. I.

Soli con sord.

senza sord.

50

CL 1.2 LA

Colla parte

Cl. I & II LA

Cl. I (Sf)

Cl. II (LA)

Piano.

f *Colla parte*

50

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ing.

Cl. I. (la)

Cl. II. (la)

Cl. III. (la)

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (sord.)

Tr. I. II. (sord.)

Tamb. de Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

Cello.

bouchés (cuivrez)

bouchés (cuivrez)

a 2.

a 2.

(secouez)

DANS LA COULISSE. (COME SOPRA)

Furioso. $\text{♩} = 108$.

(III) détachés

détachés

détachés

Fl. I.

Fl. II.

Ob. I. II.

Cor. Angl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Fl. I. II.

Tr. I. II.

3 Trb.

Tamb.
Vo. Basque.

Tamb. milit.
et Tambourin.

Piano.

V. I.

V. II.

Viola.

Cello.

Sordini a 3

FL. picc. I.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ing.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. III.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

Xylph.

Tamb. de Basque.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

Adagietto. $\text{♩} = 54$.

Solo, dolente

mp

p

mp

molto

molto

secco

quasi gliss.

p

non cresc.

div.

pizz.

ouverts

Accel.

53 Andantino. $\text{♩} = 84$

Fl. I II.

Cor. Ingl.

Cl. I.

Cl. II, III.

Tr. I.

Piano.

I. (Sord)

p

Accel.

Andantino. $\text{♩} = 84$.

p dolente

CL. I = Si^b

CL. II, III = Si^b

f sub.

cresc.

mf

8

10

8

10

p sub.

53

Fl. I.

Piano.

8

10

8

10

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo. mp

p

fp

sim.

2 pp

pp

siace.

con sord.

sord.

(pizz.)

p

54

55

Solo.

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. I-II.

Piatti.

Gr. Cassa.

Piano.

V. I.

V. II.

Viole.

C.B.

dolce mf

SOLO. mf dolente

p sempre

senza sord.

senza sord.

con sord.

con sord.

55

ВХОДИТЪ БАЛЕРИНА.
The Ballerina Enters.

Meno mosso. $\text{♩} = 72$.

Fl. picc. I.

Fl. I.

Fag. I-II.

Piano.

Viole.

p

p

p

p

senza sord.

senza sord.

rit.

Meno mosso. $\text{♩} = 72$.

Fl. Picc. I.
Fl. I. II.
Ob. I. II.
Cor. Ingt.
Cl. I. II.
Cl. III.
Fag. I.
Fag. II. III.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
Tr. I. II.
Timp.
Arpa I.
Arpa II.
Piano.
V. I.
V. II.
Viole.
Celli.
C. B.

[illegible]

Ad libitum.

Fl. Picc. I. II. *a 2.* *ten.*

Fl. I. II. *ten.*

Ob. I. II. III.

Cor. Ingl.

Cl. I. II. *similo 2* *ten.* *L. Solo 3* *fff Codenza* *molto ritard.* *p lamento assai*

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Timp.

Arpa I.

Arpa II.

Piano. *string.* *Colia parte del Clarinetto.*

V. I.

V. II.

Viole.

Celli. *arco* *pizz.* *arco* *p*

C. B.

Colia parte del Pianoforte.

59

Vivo stringendo. $\text{♩} = 100$. Lento Tempo.

Lento Tempo.

Cor. Ingl.

p (tranquillo)*sim.*

Piano.

59

Cl. I.

crescendo -

Cl. II.

Arpa I.

Piano.

crescendo

V. I.

Fl. Picc. I.

Fl. I.

Fl. II.

Cl. I.

Cl. II.

Arpa I.

Arpa II.

Piano.

The musical score for measures 59-62 is arranged in a system of staves. The top staff is for Cor Anglais, with a tempo change from 'Vivo stringendo' to 'Lento Tempo' at measure 60. The Piano part is in the second staff, with a 'p' marking at measure 59 and a 'sim.' marking at measure 60. The Clarinet I and II parts are in the third and fourth staves, with a 'crescendo' marking above the Clarinet I staff. The Arpa I part is in the fifth staff, with a 'f' marking at measure 59 and a 'crescendo' marking above the Piano staff. The Piano part is in the sixth staff, with a 'f' marking at measure 59 and a 'crescendo' marking above the Piano staff. The Violin I part is in the seventh staff, with a 'f' marking at measure 59. The Flute Piccolo I part is in the eighth staff, with a 'ff' marking at measure 60. The Flute I and II parts are in the ninth and tenth staves, with a 'ff' marking at measure 60. The Clarinet I and II parts are in the eleventh and twelfth staves, with a 'ff' marking at measure 60. The Arpa I and II parts are in the thirteenth and fourteenth staves, with a 'ff' marking at measure 60. The Piano part is in the fifteenth staff, with a 'ff' marking at measure 60.

Petrushka's Despair.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ing.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

I. II. bouchés (cuivrez)

Cor. I. II.

Cor. III.

Pist. I. II. (sord.)

Tr. I. II. (sord.)

Tamb. de Basque.

Tamb. milit. et Tambourin

Arpa I. II.

Piano.

V. I.

V. II.

Viola.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Angl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Tamb. de Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

crescendo

een sord. a 3.

fff

[illegible]

64 *Sostenuto. ♩ = 48.* ЗАНАБІЇТЬ. Curtain.

Fag. I, II. *(a 4)*

4 Cor. *senza sord. Soli*

Tr. I, II, III. *Feroce ff*

Tuba. *meno*

Timp. *pp*

Tam - T. *p*

V. I. *Sostenuto. ♩ = 48.*

V. II. *detaché*

Viola. *arco*

Celli. *arco pizz. arco*

C. B. *arco pizz. arco*

fma non troppo

64

65 АРАПЪ ТАНЦУЕТЪ. The Moor Dances.

Fl. piccolo I. *acuto*

Cl. I. (Sib)

Cl. basso

Fag. I, II. *Soli*

Tuba.

Timp.

Gr. Cassa. *Soli*

Platti.

Tam - T.

Arpa I.

V. I. *con sord.*

V. II. *con sord.*

Viola. *pizz.*

Celli. *pizz.*

C. B. *pizz.*

65

67

Tempo del principio. ♩ = 144.

Fl. picc. I.

Fl. I.

Ob. I. II.

Cor. Ing.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I.

Trb. I. II.

Trb. III. e Tuba

Timp.

Arpe a 2.

Tempo del principio. ♩ = 144.

V. I.

V. II.

Violo

Celli

C. B.

67

Tranquillo. $\text{♩} = 46$. (Come prima).

Ob. I. II. *Soli* *pp*

Ob. III. *pp* II.

Fag. I. II. *p* *pp* *Soli* *Solo* *p*

Fag. III. *p*

Pist. I. II. *II. sord.* *mp*

Tr. I. II. *sord.* *mp*

Gr. Cassa

Piatti *pp*

V. I. *Tranquillo. ♩ 46. pizz.*

V. II. *arco (detaché)* *mp pizz.*

Viole *pizz.* *mp*

Celli *pizz.* *p* *mp*

C. B. *pizz.* *p* *mp*

68

ПОЯВЛЕНИЕ БАЛЕРНЫ.
Appearance of the Ballerina.

Fag. I. II. *Solo subito*

Fag. III. *mp*

Pist. I. *mp*

Pist. II. *Pist. II. in LA*

Tr. I. II.

Gr. Cassa

Piatti

Tamb. milit. *poco sf (subito)*

V. I.

V. II.

Viole

Celli

C. B.

ВАЛЬСЪ. (БАЛЕРИНА И АРАПЪ.)

WALTZ (The Ballerina and the Moor).

71 Lento cantabile. ♩ = 72.

Flauto I. Solo
Piston I in Sib Solo
Fagotto I. Solo

Cantabile Sentimentalmente

71 *grotesco*

Fl. I.
Pist. I.
Fag. I.

stacc.

72 Allegretto. ♩ = 60.

Fl. I. II.
Pist. I.
Fag. I.

grazioso e poco grotesco

Arpa I.
Arpa II.

mf sempre poco arpeg. (Etouffez le son avec la m.d.)

72

Fl. picc. I.
Fl. I. II.
C. Ing. I.
Cont. F.
Pist. I.
Gr. Cassa.
Piatti.

Solo
mf poco pesante
mf poco pesante
f sub. = pp

Arpa I.
Arpa II.

Celli
C. B.

pizz.
p sempre
p sempre

73

Fl. I. II.

C. Ing.

Cont. F.

Pist. I.

Gr. Cassa.

Platti.

Arpa I.

(m.g.: étouffez toujours)

Arpa II.

(m.d.: étouffez toujours)

Celli.

C. B.

73

Fl. picc. I.

Fl. I. II.

C. Ing.

Cont. F.

Pist. I.

Gr. Cassa.

Platti.

Arpa I.

Arpa II.

Celli.

C. B.

74 Stringendo. (Come prima). $\text{♩} = 144$.

Oboe I.
C. Ingl.
Fag. I. II.
Cont. F.
Cor. I. II.
Cor. III. IV.
Gr. Cassa.
Piatti.

V. I.
V. II.
Viola.
Celli.
C. B.

Stringendo. (Come prima). $\text{♩} = 144$ arco *detaché*
pizz.
ouverts
ouverts
10 bouche

74 Tempo di valse (lento). $\text{♩} = 72$.

Fl. I.
C. Ingl.
Pist. I.
Cor. I. II.
Cor. III. IV.
Gr. Cassa.
Piatti.
Arpa II.
V. II.
Viola.
Celli.
C. B. (div. a 4)

Lento. $\text{♩} = 72$. Rall. 75 Solo Come sopra Solo Come sopra

Lento. $\text{♩} = 72$. Rall. Tempo di valse (lento). $\text{♩} = 72$. div. arco *detaché* pizz. arco *detaché* pizz.

Fl. I.

C. In G.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B.
(div. a 4)

1^o ouvert a 2.

Soli

marcato

stacc.

leggiere

pizz.

pizz.

bouchéz

f

mf

p

ppp

Fl. I.

Engl.

Cl. I. II.

Cl. III.

Cor. III.

a 2. Soli aperti
marc.
bouches

Pist. I.

Cassa.
Piatto.

Vcllo I.

Vcllo II.

Vcllo.

Cello.

Contra B.
iv. a 4

АРАПЪ И БАЛЕРИНА ПРИСЛУШИВАЮТСЯ.
The Moor and the Ballerina Prick Up Their Ears.

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. ♩ = 80.

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II.

Cor. III. IV.

Pist. I.
Si ♭

Pist. II.
in La.

Tr. I.
in La.

Tr. II.
in Si ♭

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

C. B.

pp 1^{re} bouche
2^{de} bouche
3^{de} 4^{de} bouches
pp
in La (con sord.)
Sord.
Sord.
pp
crescendo
Sord.
cresc.
Sord.
div. arco
détaché
p
div. a 3.
p détaché
div. a 2.

77

76

77

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I, II.

Cl. III.

Cor. I, II.

Cor. III, IV.

Tr. I. (E♭)

Tr. II. (B♭)

I.

3 Trb.

II, III.

V. I. div.

V. II. div.

Viola.

Celli.

sempre aff

sempre aff

ff

ff

sempre aff

sempre aff

crescendo

con sord.

f

con sord. a 2.

f

pizz.

sempre aff

pizz.

sempre aff

pizz.

sempre aff

crescendo

div.

f

crescendo

Fl. picc. II. $\text{♩} = 100.$

Fl. I. II.

Ob. I. II. III.

Cor. Ing.

Cl. I. II. III. $\text{♩} = 100.$
 = Cl. III in LA

Cl. basso $\text{♩} = 100.$
 = Cl. IV in LA

Fag. I. II. *stacc. sempre*

Fag. III.

Cor. I. II.

Cor. III. IV.

Agitato. $\text{♩} = 100.$

V. I. div.

V. II. div. *p* *stacc.* *sempre simile*

Viole div. *stacc.* *sempre simile*

Celli. *pizz.* *sempre simile*

C. B. *Tutti. pizz.*

Cl. II. (SI) *mf stacc. sempre* *cresc.* $\text{♩} = 100.$

Cl. III. (LA) *mf stacc. sempre* *cresc.*

Fag. I. II. *cresc.*

V. I. *arco stacc.* *cresc.*

V. II. div. *cresc.*

Viole div. *cresc.*

Ob. I. II.

Ob. III.

Cor. Ing.

Cl. I. (LA)

Cl. III. (LA)

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. II. (LA)

Tr. I. (LA)

Tr. II. (Si⁴)

V. I. div. a 3.

V. II. div.

Viola div. a 3.

Celli.

detaché

sempre

molto cresc.

f sub. marc.

ouverts

cuivrez

Solo.

mf marc.

spiccato assai

p sub.

sim.

arco

pizz.

unis pizz.

f

[illegible]

81

Fl. piccolo. I. II.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (L.A.)

Tr. II. (Sib)

3 Trb. e Tuba.

Timp.

V. I. div.

V. II. div.

Viole div.

Celli.

C. B.

lissimo

non div.

arco

non div.

arco

non div.

arco

non div.

arco

arco unis.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

(sempre con sord.)

con sord.

81

The Moor Throws Petrushka Out. Darkness. Curtain.

Fl. picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Angl.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (I. A.)

Tr. II. (Sib.)

3 Trb. e Tuba.

Timp.

V. I.

V. II.

Viola.

Celli.

C. B.

pizz.

arco

ff

cresc.

ouvert

senza sord.

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕННОЙ.
(ПОДЪ ВЕЧЕРЪ.)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

82 Poco più mosso. $\text{♩} = 126$.
Dans la coulisse (come sopra)

Tambour militaire
Tambourin.

Oboi I. II. III.

Clarineti I. II.
in A.

Clarineti III. IV.
in A.

Fagotti I. II.

Corni I. II.

Corni III. IV.

Pistoni I. II.
in La.

Trombe I. II.
in La.

3 Tromboni.

Arpa I.

Arpa II.

Con moto. $\text{♩} = 34$.

Violini I.
div. a 4.

Violini II.
div. a 4.

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.

83

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I, II.

Cl. III, IV.

Fag. I.

Fag. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Arpa I.

Arpa II.

V. I.

V. II.

Viole

V. Celli

Solo 1
stacc. e *f*

arco
f

arco
f

85

86

Fl. picc. I, II, III, IV

Fl. I, II, III, IV

Ob. I, II, III, IV

Cl. I, II, III, IV

Fag. I, II, III, IV

Cor. I, II, III, IV

Pist. I, II, III, IV

Tr. I, II, III, IV

3 Trb.

Camp.

Arpa I, II

V. I, II

Viola

Celli

86

87

Fl. Picc. I. II.

Fl. I. II.

Ob. I. Solo. stacc. e ff

Ob. II. III.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III.

Cor I. II.

Cor III. IV.

Picc. I. II. Soli. a 2.

Tr. I. II.

Tr. III. I. II. III.

Camp.

Arpa I.

Arpa II.

V. I.

V. II. Soli. arco gliss. 7

Viola.

Celli.

87

88

Fl. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba.

Timp.

Piatti.

Tam-tam.

Arpa. I.

Arpa. II.

V. I.

V. II.

Viola.

Celli.

C. B.

88

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Plat. I. II.

Tr. I. II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Viola

Celli

C. B.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III, IV.

Fag. I, II.

Fag. III, IV.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Violo.

Celli.

C. B.

meno

sempre simile

meno

sempre simile

meno

a 2

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto. $\text{♩} = 69$.

I. II. Fagotti *p*
 III. IV. *p*
 Violini I. *Solo*
 Violini II. *pizz.*
 Violo. *unis. pizz. mp*
 Violoncelli. *mp pizz.*
 90 *mp*
 Ob. I. *Solo*
 Fag. I. II. *p*
 Fag. III. IV. *p*
 V. I. *pizz.*
 V. II. *pizz.*
 Violo. *p*
 Celli *p*
 Ob. I. II. *mp*
 Ob. III. IV. *mp*
 Fag. I. II. *p*
 Fag. III. IV. *p*
 V. I. *p*
 V. II. *p*
 Violo. *p*
 Celli *p*

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

V. I.

V. II.

Viola

Celli

a 2. Soli
f cantabile

p
mp
f

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viola

Celli

C. B.

Soli a 2.
ff

I. II. in B.
III. IV. in B.

poco più f (cantabile)
f
div.
f cantabile

mp
f

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viola.

Celli.

C. B.

f

f

f

Soli

a 2.

ff

93

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III, IV.

Cor. I.

Cor. II, III, IV.

Pist. I, II.
in sib

Tr. I, II.
in sib

V. I.

V. II.

Viole.

Celli.

C. B.

f cont.

arco

arco

93

94

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III, IV.

Cor. I.

Cor. II, III, IV.

Pist. I, II.

Tr. I, II.

V. I.

V. II.

Viole.

Celli.

C. B.

mf

94

Fl. I, II.

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III, IV.

Fag. I, II.

Fag. III, IV.

Cor. I.

Cor. II, III, IV.

Pist. I, II.

Tr. I, II.

V. I.

V. II.

Viola

Cello

C. B.

Ob. IV. C. ingl.

pp

pp

pizz.

mf pizz.

Fl. pice. I, II.

Fl. III.

Cl. I, II.

Cl. III, IV.

Fag. I, II.

Fag. III, IV.

Cor. I, II.

Cor. III, IV.

Tr. I.

Arpe I, II.

V. I.

V. II.

pp

pp

sobito pp

div.

pp

div.

96

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I, II.

Cl. III, IV.

Tr. I.

Arpe I, II.

V. I.

V. II.

Viole.

Celli.

f Fl. picc. II = Fl. gr. III.

arco

unis.

pizz.

f

96

Fl. picc. I

Fl. I, II, III

Ob. I, II.

Ob. III.

Cl. I.

Cl. II.

Cl. III, IV.

Tr. I, II.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

unis.

cresc.

f

unis.

mf cresc.

97

Fl. picc. I.

Fl. I, II, III.

Ob. I, II.

Cl. I.

Cl. II.

Cl. III, IV.

Fag. II.

Fr. I, II.

Arpa I.

Arpa II.

V. I.

V. II.

Viola

Celli

97

[illegible]

Fl. I, II. *tr*

Ob. I, II. *tr*

Cl. I, II. *tr*

Cl. III, IV. *ff* *meno f. sub.*

Fag. I, II. *a 2. tr* *tr* *ff*

Cor. I, II. *a 2* *f marcantiss. (Soli)*

Cor. III, IV. *a 2*

Pist. I, II. *ff* *f*

Tr. I, II. *ff*

Arpa I.

Arpa II.

V. I. *molto cant.* *ff*

V. II. *ff*

Viole. *ff*

Celli. *arco unis*

Detailed description: This page contains the musical score for measures 112 through 115. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Clarinets III & IV, Bassoons I & II, Cor Anglais I & II, Horns I & II, Horns III & IV, Piccolo I & II, Trumpets I & II, Arpa I, Arpa II, Violins I & II, Violas, and Cellos. The score features various musical notations including trills, triplets, and dynamic markings such as *ff* (fortissimo) and *meno f. sub.* (meno fortissimo subitissimo). The string section is marked *arco unis* (arco unison). The woodwinds and brass sections have specific articulations and dynamics. The flutes, oboes, and clarinets have trills. The bassoons have a trill in measure 114. The cor anglais has a trill in measure 114. The horns have a trill in measure 114. The piccolos have a trill in measure 114. The trumpets have a trill in measure 114. The arpas have a trill in measure 114. The violins and violas have a trill in measure 114. The cellos have a trill in measure 114.

99 a 2.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

I, II.

III, IV.

meno *f* sub.

Fag. I.

Corni

I, II, a 2.

III, IV, a 2.

Pist. I, II.

Tr. I, II.

Trb. I.

Trb. II.

Solo

f

etc. simile

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

99

ВХОДИТЬ МУЖИКЪ СЪ МЕДВѢДЬ. ВСѢ КИДАЮТСЯ ВЪ СТОРОНУ.

A Peasant Enters with a Bear. Everyone Scatters.

Fl. piccoli LII. = Fl. gr. III, IV.

[illegible]

МУЖИКЪ ИГРАЕТЪ НА ДУДКЪ - МЕДВѢДЬ ХОДИТЪ НА ЗАДНИХЪ ЛАПАХЪ.
The Peasant Plays the Pipe. The Bear Walks on His Hind Feet.

$\text{♩} = \text{Sostenuto.} (\text{♩} : 69)$

100

Soli

Cl. I. II. *ff*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Soli ff*

Violo.

Celli.

C. B. *div.*

100

МУЖИКЪ СЪ МЕДВѢДЕМЪ УДАЛЯЮТСЯ.
The Peasant and the Bear Leave.

Cl. I. II. *pp*

Cl. III. IV. *pp*

Fag. II. III. *pp*

C. Fag. *diminuendo poco a poco*

Cor. II. III. IV. *diminuendo poco a poco*

Tuba. *diminuendo pp*

Violo. *diminuendo*

Celli. *diminuendo*

C. B. *diminuendo*

Accelerando e crescendo.

101

Tempo del principio. $\text{♩} = 84$.

Fl. I, II.

Fl. III, IV.

Cl. I, II.

Cl. III, IV.

4 Corni
II, III, IV.

Pist. I, II.

Viole.

Celli.

C. B.

Accelerando.

Tempo del principio. $\text{♩} = 84$.

101

Fl. I, II.

Fl. III, IV.

Cl. I, II.

Cl. III, IV.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

pp

pp

Fl. I, II. Fl. III, IV. Cl. I, II. Cl. III, IV. Fag. I, II. Fag. III, IV. Cor. I, II. Cor. III, IV. Pist. I, II. Tr. I, II.

Fl. I, II. Fl. III, IV. Cl. I, II. Cl. III, IV. Fag. I, II. Fag. III, IV. Cor. I, II. Cor. III, IV. Pist. I, II. Tr. I, II.

КВАЛИВАЕТЪ УХАРЬ-КУПЕЦЪ СЪ ДВУМЯ ЦЫГАНКАМИ. ВЪ РАЗГУЛЬНОМЪ ВЕСЕЛІИ СВОЕМЪ ОНЪ БРОСАЕТЪ ТѢЛѢ
 A Reveling Merchant and Two Gypsy Women Enter. He Irresponsibly Amuses Himself by Throwing Bank Notes to the Crowd.

102

Fl. I, II.

Fl. III, IV.

Ob. I, II.

Cl. I, II.

Cl. III, IV.

Fag. I, II.

Fag. III, IV.

Cor. I, II.

Cor. III, IV.

Pist. I.

Pist. II.

Tr. I.

Tr. II.

V. I.

V. II.

Viola.

Celli.

102

Fl. I. II. Fl. III. IV. Ob. I. II. Cl. I. II. Cl. III. IV. Fag. I. II. Fag. III. IV. Cor. I. II. Cor. III. IV. Pist. I. Pist. II. Tr. I. Tr. II. V. I. V. II. Violo. Cello.

The musical score is arranged in three systems. The first system contains woodwinds (Flutes, Oboes, Clarinets, Bassoons) and horns (Cor. I. II., Cor. III. IV.). The second system contains percussion (Pist. I., Pist. II., Tr. I., Tr. II.) and strings (V. I., V. II., Violo., Cello.). The score is written in 2/4 time. The woodwinds and horns play complex, often syncopated patterns. The strings play a more rhythmic, pulsating accompaniment. The percussion instruments provide a steady beat. The string section includes violins, violas, and cellos, with the word "gliss" written above the notes in the first system.

The Gypsy Wren Dance. The Merchant Plays the Accordion.
Piu mosso. $\text{♩} = 126$.

Fl. I. II.
Fl. III. IV.
Ob. I. II. III.
C. Ing.
Cl. I. II.
Cl. III. IV.
Fag. I. II.
Fag. III. IV.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
Tr. I. II.
3 Trb. e Tuba
Timp.
Arpa I.
Arpa II.
Piu mosso. $\text{♩} = 126$.
spicc. assai
V. Solo.
Gli Altri
V. I.
V. II.
Viole.
Celli.
C. B.

104

Fl. I.

Fl. II. III.

Ob. I. II. III.

C. Ing.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Pist. I. II.

Tr. I. II.

Tamb. de Basque.

Arpa I.

Arpa II.

V. Solo

Gli Altri

V. I.

V. II.

Viola

104

Tempo I. (♩ = 84).

Fl. I, II.

Fl. I, II, III, IV.

Ob. I, II, III.

Cl. I, II.

Cl. III, IV.

Fag. I, II, III.

Cor. I, II.

Cor. III, IV.

Pist. I.

Pist. II.

Tr. I.

Tr. II.

Tamb. de Basque

V. I.

V. II.

Viole.

Celli.

simile

ppp

f

3

simile

mf

mf

come sopra

come sopra

arco

arco

f

4iv. a 2.

simile

arco

f

I. II. a 2.

come sopra

come sopra

arco

f

105

FL I, II.

Fl. III, IV.

Ob. I, II.

Cl. I, II.

Cl. III, IV.

Fag. I, II.

Fag. III, IV.

Cor. I, II.

Cor. III, IV.

Pist. I.

Pist. II.

Tr. I.

Tr. II.

Tamb. de Bosque.

V. I.

V. II.

Viola.

Cello.

come sopra

come sopra

unis.

unis. arco

ff

ff

105

[illegible]

Fl. I, II.

Ob. I.

C. Ing.

Arpa I.

Arpa II.

V. Solo.

Gli Altri.

V. I.

V. II.

Viola.

107 КУПЕЦЪ И ЦЫГАНКИ УДАЛЯЮТСЯ.
The Merchant and the Gypsies Leave.

Tr. I.

Tr. II.

Arpa I.

Arpa II.

pp *Soli* *con sord. (en cuivre)* *pp* *p subito*

1 in LA *1 in LA*

ТАНЕЦЪ КУЧЕРОВЪ И КОНЮХОВЪ.

DANCE OF THE COACHMEN AND THE GROOMS.

108 Moderato. $\text{♩} = 112$.
a 2.

Clarineti in LA III. IV.

Corni I. II.

Corni III. IV.

Tuba.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

108 *mf pesante*

109

Ob. II. III. IV.

Cl. I. II.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Tr. I. II. in LA.

Tuba.

Timpani.

V. I.

V. II.

Viole.

Celli.

C.B.

109

III. IV a 2.

III. IV a 2.

Solo

senza sord.

[illegible]

Fl. picc. I, II. *II.* *mf* *stacc.*

Fl. I, II. *mf* *stacc.*

Ob. I, II. *meno f sub.* *II.* *mf* *stacc.*

Ob. III, IV. *subito meno* *f* *stacc.*

Cl. I, II. *subito meno* *ff* *mf* *stacc.*

Cl. III, IV. *p sub.* *mf* *stacc.*

Fag. I, II. *ff* *mf* *stacc.*

Fag. III, IV. *III.* *mf* *stacc.*

Cor. I, II. *Soli.* *ff* *mf* *stacc.*

Cor. III, IV. *Soli.* *ff* *mf* *stacc.*

Pist. I, II. *a 2.* *ff*

Tr. I, II. *a 2.* *ff*

3 Trb. & Tuba. *I, II.* *ff*

Timp. *secco*

Gr. Cassa.

Piatti.

V. I. *pizz.* *p sub.* *arco* *ff*

V. II. *pizz.* *p sub.* *arco* *ff*

Viole. *pizz.* *p sub.* *arco* *ff*

Celli. *arco* *pizz.* *p sub.* *arco* *ff*

C. B. *ff*

[illegible]

Fl. picc. I, II. *stacc.*

Fl. I, II. *ff* *mf*

Ob. I, II. *ff* *mf*

Ob. III, IV. *ff* *mf*

Cl. I, II. *stacc.*

Cl. III, IV. *ff* *mf*

Fag. I, II. *stacc.* *mf*

Cor. I, II. *mf*

Cor. III, IV. *ff*

Pist. I, II. *a 2.* *ff*

Tr. I, II. *a 2.* *ff* *I. Solo.*

3 Trb. e Tuba. *I. Solo.*

Timp. *secco*

Gr. Cassa. *f*

Piatti. *f*

V. I. *arco* *pizz.*

V. II. *unis. arco* *div. pizz.*

Viole *div. pizz.* *arco* *pizz.*

Celli. *div. pizz.* *arco* *pizz.*

mf cresc. *ff* *mf*

112

КОРМИЛИЦЫ ТАНЦУЮТЪ СЪ КУЧЕРАМИ И КОНЮХАМИ.
The Wet-Nurses Dance with the Coachmen and the Grooms.

Fl. piccoli I. II. + Fl. gr. III. IV.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

V. I.

V. II.

Viola.

Celli.

C. B.

sub. meno f e cant.

sub. meno f e cant.

III.

f *p*

f *p*

arco

arco

arco

pizz.

ff

112

FL. I. *f e molto cant.*

FL. II.

FL. III.

FL. IV.

Ob. I. II. III. IV. *I. II. III. sempre poco sf* *I. II. III. IV.*

CL. I.

CL. II.

CL. III.

CL. IV.

Fag. I. II.

Cor. I. II.

Cor. III. IV. *sempre poco sf e stacc.* *sempre a 2*

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba. *sempre a 2.* *e ben mare.* *ben mare.*

Arpa I.

Arpa II.

V. I. *arco*

V. II.

Viole.

Celli.

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I. II. III. IV.

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Cello.

ff gliss.

gliss.

gliss.

114 *ff sempre*

Fl. I. II. *ff sempre*

Fl. III. *ff sempre*

Fl. IV. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. *ff sempre*

Ob. IV. *ff sempre*

Cl. I. II. *ff sempre*

Cl. III. *ff sempre*

Cl. IV. *ff sempre*

Fag. I. II. *ff sempre*

Fag. III. *ff sempre*

Fag. IV. *ff sempre*

Cor. I. II. *ff sempre*

Cor. III. IV. *ff sempre*

Pist. I. II. *ff sempre*

Tr. I. II. *ff sempre*

3 Trb. e Tuba. *ff sempre*

Timp. *ff sempre*

Gr. Cassa. *ff sempre*

Arpe I. II. u. 2. *ff sempre*

V. I. *ff sempre*

V. II. *ff sempre*

Viole. *ff sempre*

Celli. *ff sempre*

C. B. *ff sempre*

114 *ff e sub molto meno f*

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpe ¹. II.
a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

-pizz.

non div.

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpa I. II.
a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpe. I. II.
e 2.

V. I.

V. II.

Viola.

Celli.

C. B.

FL. I. II.

FL. III.

FL. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpe I. II.
a 2.

V. I.

V. II.

Viola.

Cello.

C. B.

116

РЯЖЕНЫЕ.

THE MUMMERS.

117

♩ = ♩ Agitato.

Fl. I, II.

Fl. III.

Fl. IV.

Cl. I.

Cl. II.

Cl. III, IV.

Celesta.

Arpa I.

Arpa II.

V. II.

Viola.

Celli.

117

div. pizz.

pizz.

p

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. div.

V. II.

Viola.

Celli.

p

mf

sempre simile

Ob. III. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. I. II.

V. I.

V. II.

Viola.

Celli.

cresc.

mf

cresc.

cresc.

mf cresc.

unis.

Fl. I, II.

Fl. III, IV.

Ob. I, II.

Ob. III, IV.

Cl. I.

Cl. II.

Cl. III, IV.

Fag. I, II.

Cor. I, II.

Pist. I.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B.

pizz.

f

col legno

un.

col legno

un.

pizz.

Fl. I, II.

Fl. III, IV.

Ob. I, II.

Ob. III, IV.

Cl. I, II.

Cl. III, IV.

Fag. I, II, III.

Cont. F.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

Trb. I.

Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B.

БАЛАГУРСТВО РЯЖЕНЫХЪ (КОЗЫ СО СВИНЬЕЙ)
Buffoonery of the Mummies (Goat and Pig).

FL. I. II. *f*

Fl. III. IV. *f*

Ob. I. II. *f*

Ob. III. IV. *f*

Cl. I. II. *f*

Cl. III. IV. *f*

Fag. I. II. *f*

Fag. III. *f*

C. Fag. *f*

Cor. I. II. *f*

Cor. III. IV. *f*

Pist. I. II. *f*

Trb. I. II. *f*

Trb. III
e Tuba. *f*

Arpe. I. II.
a 2. *f*

V. I. *f*

V. II. *f*

Viola. *f*

Celli. *f*

C. B. *f*

1. bouché

III. IV. bouché

plaz.

div.

145

121 Più mosso. $\text{♩} = 72$

Fl. I, II. a 2.

Cl. I, II I, II: in Si^b

Cl. III, IV. III, IV: in Si^b

Cer. I.

Cer. III, IV.

Tromb. III e Tuba.

Timpani.

Arpe I, II. a 2.

Bacch. di Tamb. milit.

risoluto

f

mf

V.I.

V.II.

Viola.

Celli

C.B.

Piu mosso. $\text{♩} = 72$.

121

Fl. III.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cor. I. II.

Cor. III. IV.

Fl. I. II.

Tr. I. II.

Tromb. III
e Tuba.

Timp.

V. I.

V. II.

Viola.

Celli.

C. B.

a 2

ff

couvert

simile

unis. pizz.

pizz.

arco

div. arco

МАСКИ И РЯЖЕНИЕ ТАНЦУЮТ.
The Mummers and the Maskers Dance.

The Mummies and the Maskers Dance.

122

Fl. picc. I.

Fl. II.

Fl. III.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. III. IV.

Pist. I. II.

Campanelli.

Celesta.

Piano.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C.B.

122

Fl. picc. I.

Fl. I. II.

Fl. III.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Timp.

Campanelli.

Celesta.

Piano.

Arpa I.

Arpa II.

V. I.

V. II.

Violo.

Celli.

Solo

mf

f

Fl. picc. I
Fl. I. II.
Fl. III.
Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Cor. I. II.
Cor. III. IV.
Tr. I.
Timp.
Campanelli.
Celesta.
Piano.
Arpa I.
Arpa II.
V. I.
V. II.
Viola.
Cello.
C.B.

The image shows a page from a musical score for a piece titled "The Kest of the Crowd Joins in the Minstrels' Dance." The score is written for a large orchestra and includes parts for the following instruments:

- Fl. picc. I.
- Fl. I.
- Fl. II. III.
- Ob. I. II.
- Ob. III. IV.
- Fig. I. II. III.
- Cor. I. II.
- Cor. III. IV.
- Tr. I.
- Timp.
- V. I.
- V. II.
- Viola.
- Celli.
- C. B.

The score is in 2/4 time and features various musical notations, including dynamics (e.g., *p*, *f*, *pp*, *ppp*, *ppizz.*, *unis.*, *arco*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *Solo cant.*, *unis. pizz.*, *arco*). The page number "123" is visible in the top left corner.

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ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ НЕ ОБРАЩАЯ НИКАКОГО ВНИМА-
НІИ НА КРИКИ ДОНОСЯЩІЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА.
The Crowd Continues to Dance Without Taking Notice of the Cries Com-
ing from the Little Theater.

125

Poco allarg.

Fl. picc. I. *ff sempre*

Fl. I.

Fl. II. III. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. IV.

Cl. I. II. *ff sempre*

Cl. III. IV.

Cor. I. II. *f sempre*

Cor. III. IV.

Pist. I. II.

Tr. I. *con sord. Solo* *mf* *con sord. Solo* *ap crescendo*

Tr. II. *con sord.* *crescendo* *p crescendo*

Trb. I. II. *ff sempre*

Trb. III. e Tuba.

V. I. *arco* *ff sempre*

V. II. *arco*

Viola. *arco* *ff sempre*

Cello. *arco* *ff sempre*

C. B. *arco* *ff sempre* *div.*

125

ДЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЕГАЕТЪ ИЗЪ ТЕАТРИКА ПРЭСЛѢДУЕМЫЙ АРАПОМЪ, КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ 151
The Dances Break Off. Petrushka Dashes from the Little Theater, Pursued by the Moor, Whom the Ballerina Tries to Restrain.
Meno mosso. ♩ = 100.

The Dances Break Off Petrushka Dashes from the Little Theater, Pursued by the Moor, Whom the Ballerina Tries to Restrain.

Meno mosso. $\text{♩} = 100$.

Ob. I.

C. Ing1.

Cl. I. II.

Tr. I.

Tr. II.

Xyl.

Meno mosso. $\text{♩} = 100$.

V. I.

V. II.

УДЕРЖАТЬ.

126

Fl. picc. I.

Fl. I.

Fl. II.

Ob. I. II.

Ob. III. IV.

C. Ing1.

Cl. I. II.

Cor. I. II.

Cor. III. IV.

Pist. I.

Tr. I.

Xyl.

V. I.

V. II.

Viola.

127

ff marcato.

a 2.

gliss.

pizz.

arco

ten.

a 2. ten.

ten.

a 2. bouché. ten.

bouché. ten.

arco

ff

feroce

arco

ff

ВЗБЕШЕННЫЙ АРАПЪ, ЕГО НА-
The Furious Moor Seizes Him and

Fl. I.

Ob. I.

Cl. in G.

Cl. in Bb.

Cor. I. II.

Tr. I.

Tr. II.

Xyl.

V. I.

V. II.

Viola.

Cello.

128

СТИГАЕТЪ И УДАРЯЕТЪ СВОЕЮ САБЛЕЮ.
Strikes Him with His Saber.

ПЕТРУШКА ПАДАЕТЪ СЪ РАЗ-
БИТЫМЪ ЧЕРЕПОМЪ.
Petrushka Falls, His Head
Broken.

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
A Crowd Forms Around Petrushka.

153

Lento. $\text{♩} = 50$ **129**

Fl. picc. I. *ppp*

Fl. picc. II. *ppp*

Fl. f. II. *ppp*

Ob. I. *Solo.*

Ob. II. *Solo.*

C. Ing. I.

Cl. I. *ppp*

Cl. II. *ppp*

Cor. I. II.

Pist. I. II. *senza sordini*

Tr. I. *Tr. picc. in Re*

Tr. II.

Xyl.

Piatti. *Bach di tamb. mille*

Tamb. de Basque. *Tenir le Tamb. de B. tout bas au sol et le faire tomber*

Lento. $\text{♩} = 50$ **129**

V. I. div. *div. a 3* *sul pont.* *gliss.*

V. II. div. *pizz.* *arco* *sul pont.* *gliss.*

Viole div. *div. pizz.* *div. pizz.* *sul pont.* *gliss.*

Celli. *sul pont.* *gliss.*

arco *arco (trem.)* *sempre sim.* *sempre sim.* *pp (trem.)* *pp (trem.)*

Fl. picc. I. Solo. *p*

Fl. picc. II.

Cl. I. Solo. *p dolcissimo*

Fag. I. Solo. *p dolente*

V. Solo. *espress.* *p dolente*

Gli altri. *sord.*

V. I. *ppp* *sord.*

V. II. *ppp*

Viole div. *con sord.*

ПРИХОДИТЪ ФОКУСНИКЪ.
The Magician Arrives.

ОНЪ ПОДЫМАЕТЪ ТРУПЪ ПЕТРУШ-
He Picks up Petrushka's Corpse,

130

Più mosso. ♩ = 100.

Cl. I. II.

Cl. basso

Fag. III.

C. Fag.

Cor. I. II.

Cor. III. IV.

Più mosso. ♩ = 100.

Coll.

C. B.

Tempo rubato.

f *p* *simile* *più f*

f *p* *simile* *più f*

pizz. *Tempo rubato.*

130

[illegible]

131

ФОКУСНИКЪ ОСТАЕТАСЯ ОДИНЪ НА СЦЕНЪ. ОНЪ ТАЩИТЪ ТРУПЪ ПЕТРУШКИ ВЪ ТЕАТРИКЪ.
The Magician Remains Alone on the Stage. He Drags Petrushka's Corpse toward the Little Theater.

Musical score for measures 131-134 of "The Marriage of Figaro". The score is for a full orchestra and includes parts for Oboe I & II, Oboe III, Cor I, Cor II, Cor III, Cor IV, Cello I, and Cello II. The tempo is marked *Andante* (♩ = 72). The key signature is one sharp (F#). The score features various dynamics including *pp*, *ppp*, and *arco sord.*. The music is characterized by a steady eighth-note accompaniment in the strings and woodwinds, with a more active melodic line in the brass.

НАДЪ ТЕАТРИКОМЪ ПОЯВЛЯЕТСЯ ТѢНЬ ПЕТРУШКИ, ГРОЗЯЩАЯ И ПОКАЗЫВАЮЩАЯ ДЛИННУЮ НОСЪ ФОКУСНИКУ.
Above the Little Theater Appears the Ghost of Petrushka, Menacing, Thumbing His Nose at the Magician.

132

Ob. I. II. *pp sempre*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. pice. I. in Re. *Solo*

Tr. II in sib *pp sordine (en cuivre) meno f più f*

132

ФОКУСНИКЪ ВЪ УЖАСѢ ВЫПУСКАЕТЪ ИЗЪ РУКЪ КУКЛУ-ПЕТРУШКУ И БОНЗЛИВО ОЗИРАЕТСЯ, ПОСПѢШНО УХОДИТЪ.
The Terrified Magician Lets the Puppet-Petrushka Drop from His Hands and Exits Quickly, Casting Frightened Glances over His Shoulder.

ЗАНАВѢСЬ.
Curtain.

L'istesso tempo. Molto più lento.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. pice. I. in Re.

Tr. II. in Eb

V. I. *pizz.*

V. II. *fff pizz.*

Viola. *fff pizz.*

Cello. *fff pizz.*

C. B.

L'istesso tempo. Molto più lento.

Fin.

