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Igor Stravinsky

PETRUSHKA

in Full Score



Original Version

IGOR
STRAVINSKY, 1882-1971

PETRUSHKA

IN FULL SCORE

ORIGINAL VERSION



MUS

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P3

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Александр Бенуа

[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 fêtar]: Koussov.
The Gypsy Women [Les tziganes]: Schollar, Reisen.
The Street Dancers [Les danseuses de rue]: Bronislava Nijinska, Vassilievska.
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.

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Above the Little Theater Appears the Ghost of Petrushka, Menacing, Thumbing His Nose at the Magician [*Au-dessus du petit théâtre apparaît l'ombre de Pétrouchka menaçante, faisant un pied de nez au Charlatan*] 156

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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.

8 Clarineti in Sib. I. II. III.

4 Corni in Fa. I. II. III. IV.

4 Celli soli.

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. *mf*

Ob. I. *I. Solo. espress. e cant. mf*

Cl. I.

Cl. II. III.

Fag. I. II. *mf*

Cor. I. II.

Cor. III. IV.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Cello solo. *cant. mf*

Detailed description: This page of a musical score features 14 staves. The top staff is for Flutes I and II, with a dynamic marking of *mf*. The second staff is for Oboe I, marked *I. Solo. espress. e cant.* with a dynamic of *mf*. The third staff is for Clarinet I. The fourth staff is for Clarinets II and III. The fifth staff is for Bassoon I and II, with a dynamic of *mf*. The sixth and seventh staves are for Cor Anglais I and II, and Cor Anglais III and IV. The eighth and ninth staves are for Arpa I and Arpa II. The tenth staff is for Piano. The eleventh and twelfth staves are for Violins I and II. The thirteenth staff is for Viola. The fourteenth staff is for Cello solo, marked *cant.* with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 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.

This musical score is for a symphony orchestra, specifically for a "Special Curtain" scene. The score is written for a full orchestra and includes the following instruments and parts:

- Flutes:** Fl. Picc. I, II; Fl. I, II
- Oboes:** Ob. I, II; Ob. III
- Clarinets:** Cl. I; Cl. II, III
- Bassoon:** Fag. I, II
- Cor Anglais:** Cor. I, II; Cor. III, IV
- Trumpets:** Tr. I, II
- Trombones:** 3 Trb.
- Percussion:** Tamb. de Basque
- Arpa:** Arpa I; Arpa II
- Celesta:** Celesta
- Piano:** Piano
- Violins:** V. I; V. II
- Viola:** Violo.
- Cello:** Cello.

The score is in 3/4 time and features a variety of musical textures and dynamics. Key markings include *f marcato* for the Trombones and *div. a 3.* for the Cello. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score concludes with a *fff* (fortissimo) dynamic marking.

5

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

Fl. I. II. *Picc.*

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II. III.

Cor. I. II.

Cor. III. IV. *fff sempre*

Pist. I. II.

Tr. I. II.

3 Trb.

Bapch. di Tamb. milit.

Piatti

Tam. T. *Bapch. di Tamb. milit. mf*

V. I.

V. II. *unis*

Violo.

Celli: *div. a 2.*

C. B.

5

fff

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

8

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.

Celli.

C. B.

mf sub.

mf sub.

mf sub.

mf sub.

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.

Tpb. III.
e Tuba.

Timp.

 $\text{♩} = 138.$ (Come prima)
(détaché)

V. I. div.

V. II. div.

Viole. div.

Celli.

C. B.

pizz

arco

ff subito meno *f*

ff 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. $\text{♩} = 46$

Fl. Picc. I.

Fl. I.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basse in Sib.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trb III. o Tuba.

Timp.

Meno mosso. $\text{♩} = 100$.

Stringendo. $\text{♩} = 46$

V. I. div.

V. II. div.

Viole. div.

Celli.

C. B.

Fl. Pic. I. II. *a 2.* **11**

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

Detailed description: This is a page of a musical score for an orchestra, numbered 20. It contains 18 measures of music. The instruments are arranged in staves from top to bottom: Flute Piccolo (I, II), Flute (I, II), Oboe (I), Oboe (II, III), Clarinet (I, II), Clarinet (III), Bassoon (I, II), Bassoon (III), Horn (II), Horn (IV), Trumpet (I, II), Trombone (I), Violin (I), Violin (II), Viola, Cello, and Double Bass. The score includes various musical notations such as dynamics (mf, ff, f), articulation (accents), and performance instructions (a 2., unis.). A rehearsal mark '11' is present at the beginning of the first staff and at the end of the page.

Come prima. $\text{♩} = 138$. 12

Fl. Picc. I. II. pp

Fl. I. II. pp

Ob. I.

Ob. II. III.

Cl. I. II. III. I. II. mf III. *sempre p*

Cl. basso *sempre p*

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

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

V. I. *div.* *meno f* *p*

V. II. *div.* *meno f*

Viola *meno f* *pp*

Celli *div.* *pizz.*

C. B. *f*

12

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The title is 'ШАРМАНЩИКЪ НАЧИНАЕТЪ ИГРАТЬ' (The Organ-Grinder Begins to Play). The page number is 21. The score is in 2/4 time and consists of two systems. The first system starts with a tempo of 'Come prima' (♩ = 138) and a dynamic of 'pp'. It includes staves for Flute Piccolo (I, II), Flute (I, II), Oboe (I, II, III), Clarinet (I, II, III), Bass Clarinet, Bassoon (I, II, III), Piccolo, and Trumpet (I). The second system starts with a tempo change to 'Meno mosso' (♩ = 100) and includes staves for Violin (I, II), Viola, Cello, and Double Bass. The score features various musical notations such as slurs, accents, and dynamic markings like 'sempre p', 'meno f', and 'pizz.'. A rehearsal mark '12' is present at the beginning of the first system and at the end of the second system.

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 ПИСТОКЪ
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

The musical score consists of the following parts and staves:

- Fl. Picc. I. (Flute Piccolo I): Starts with a *stacc.* marking and a dynamic of *f*. Measures 15-19 feature sixteenth-note patterns with *pp* dynamics.
- Fl. I. II. (Flute I & II): Similar to the Piccolo part, with *pp* dynamics and sixteenth-note patterns.
- Ob. I. II. (Oboe I & II): Features sixteenth-note patterns.
- Ob. III. (Oboe III): Features sixteenth-note patterns.
- Cl. I. II. (Clarinet I & II): Features sixteenth-note patterns.
- Cl. III. (Clarinet III): Features sixteenth-note patterns.
- Cl. basso (Clarinet Bass): Features sixteenth-note patterns.
- Fag. I. (Bassoon I): Features sixteenth-note patterns.
- Fag. II. (Bassoon II): Features sixteenth-note patterns.
- Tr. I. (Trumpet I): Features sixteenth-note patterns.
- Campanelli (Cymbals): Features sixteenth-note patterns.
- Celesta à 4 mains (Celesta): Features sixteenth-note patterns with *pp* dynamics.
- V. I. (Violin I): Features sixteenth-note patterns.
- V. II. (Violin II): Features sixteenth-note patterns with *uniss. pizz.* and *ff* dynamics.
- Viole (Viola): Features sixteenth-note patterns with *div.* marking.
- Celli (Cello): Features sixteenth-note patterns with *pizz.* and *ff* dynamics.

15

ВОКРУГ КОТОРОГО ТАНЦУЕТ ДРУГАЯ УЛИЧНАЯ ТАНЦОВЩИЦА.
Dancer Dancing Around It.

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

Camp.

Celesta a 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 a 4 mains

Piano

-НА СНОВА БЪЕТЪ ВЪ ТРЕУГОЛНИКЪ
the Triangle Again.

Fl. I. II.

Cl. I. II. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

V. II.

The musical score is written for a full orchestra. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The instruments and their parts are as follows:

- Fl. I. II.:** Flutes I and II, playing a melodic line with slurs and accents.
- Cl. I. II. III.:** Clarinets I, II, and III, playing a rhythmic accompaniment of eighth notes.
- Cl. basso:** Bassoon, playing a simple rhythmic accompaniment.
- Trgl.:** Triangle, playing a steady eighth-note accompaniment.
- Camp.:** Campana (bell), playing a simple rhythmic accompaniment.
- Celesta à 4 mains:** Celesta, playing a rhythmic accompaniment of eighth notes.
- Piano:** Piano, which is mostly silent but has a short melodic flourish in the final measure.
- V. II.:** Violins II, playing a melodic line with slurs and accents, starting with a *p* (piano) dynamic.

The score concludes with a final measure where the strings play a short melodic flourish.

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

ff
poco a poco cresc.
mf poco a poco cresc.
arco
arco

Solo
Stringendo. $\text{♩} = 46$.

ШАРМАНЩИЦЪ СВОЯ ИГРАЕТЪ НА КОРНЕТЪ - А - ПИСТОНЫ.
The Organ-Grinder Begins to Play the Cornet Again.

Fl. I. 1. 2. *mf* 135 (Come prima)

Fl. II. *ff* *f* *mf*

Ob. I. II. III. *ff* *f* I. II. III.

Cl. I. *f* *mf*

Cl. II. III. *ff* *mf*

Fag. I. II. *f* *mf*

Cent. F. *f* *mf*

Cor. I. II. *mf* *f*

Cor. III. IV. *mf*

Camp. *f*

Arpa I. *f*

Arpa II. *f*

Piano *mf*

V. I. *div.* *f* *mf* 135 (Come prima)

V. II. *f* *mf*

Viola *f* *mf*

Celli *f* *pizz.* *mf*

C. B. *f* *pizz.* *mf*

18

19

f *a 2.* *poco a poco* *cresc.* *d=d*

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cer. I, II.

Con. III, IV.

Tr. I, II.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I. div.

V. II.

Viola.

f *cresc.* *poco a poco* *cresc.* *a 2.* *mf marc.* *f marc.* *cresc.* *sfziss.* *sfziss.* *div.* *f* *piu f*

19

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.
Piatl.
Tam-T.
V. I.
V. II.
Viola.
Celli.
C. B.

arco

Detailed description: This page of a musical score, numbered 30, contains 17 staves of music. The top section includes woodwinds (Flute piccolo, Flute, Oboe, Clarinet) and brass (Trumpet, Trombone, Horn, Percussion). The bottom section features string instruments (Violin I, Violin II, Viola, Cello, Double Bass). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and brass parts are primarily composed of chords and rhythmic patterns. The string section includes various rhythmic figures and dynamic markings such as 'arco' and 'V' (for accents).

22 stringendo $\text{♩} = 46$

Fl. picc. I.

Fl. I, II

Ob. I, II.
III, IV

Cl. I, II.

Cl. III.

Fag. III.

Fag. III.

Cor. I, II.

Cor. III, IV.

Pic. I, II.

Tr. I.

Tub. III e
Tuba

Timp.

Piatti.

Triangolo.

Tamb.
de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

22

23

Fl. pic. I. *ff*

Fl. I. II. *ff*

Ob. I. *ff*

Ob. II. III. *ff*

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III. *ff*

Cor. I. II. *ff*

Cor. III. IV. *f*

Pist. I. II. *f*

Trp. I. II. *f*

Timp. *f*

♩. 138. (Come prima)

V. I. div. *f* (détaché)

V. II. div. *f* (détaché)

Violo. *f*

Celli. *pizz.*

C. B. *pizz.*

23

d. = d. d.

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.

d. = d. d.

V. I. div.

V. II. div.

Viola

Celli

C. B.

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

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.

Past. I. II.

Trp. I. II.

3 Trb.

Timp.

Piatti

Trgl.

Tamb. de Basque

Camp.

Arpa I. II. a 2.

Piano.

Celenta.

V. I.

V. II.

Viola

Colli

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 Tr. I. II.
Pia. II.
Trgl.
Tamb.
de Basse

Camp.
Arpa I. II.
a 2.
Piano.
Celesta.
V. I.
V. II.
Viola.
Cello.
C. B.

marcato
Pist. a 2.
Tr. a 2.
mf marcato
arpa II.
gliss.
arco
mf
arco
arco
sul

ДВА БАРАБАНЩИКА, 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.

Viola.

Celli.

C.B.

baquette di Tamb. milit. cre - scen - do

Dans la coulisse

do, re, fa, sol, la, si

re, mi, la, b

arco

The musical score is a full orchestral score for a scene. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoon, contrabassoon), brass (cornets, trumpets, trombones, tuba, timpani, triangle), strings (violins, viola, cellos, double bass), and keyboard (harp). The score is written in 2/4 time and includes dynamic markings such as 'Molto crescendo sino al'. There are also performance instructions like 'Dans la coulisse' and 'baquette di Tamb. milit. cre - scen - do'. The score is divided into measures, with some measures containing rests for certain instruments.

ФОКУСЪ.

THE MAGIC TRICK.

30

Lento. $\text{♩} = 50$.

Clarineti I. II. in Si \flat

Fagotti I. II.

Contrafagotto.

Corni I. II. *ouverta*

Celesta. *mp*

Arpa I. *p*

Lento. $\text{♩} = 50$. *con sord.*

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

Violini II. *p*

Viole. *p*

Contrabassi. *pizz. sord.* *p*

30

31

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТЪ The Magician Plays the Flute.

Cadenza ad lib. ma non accel.

Fl. I. Solo

V. I. div.

V. II.

Viole

Celli

C. B.

31

ЗАНАВЕСЬ ТЕАТРИКА РАЗДВИГАЕТСЯ, ТОЛПА ВИДИТЪ ТРИ КУКЛЫ: ПЕТРУШКУ, АРАПА И БАЛЕРИНУ.
The Curtain of the Little Theater Opens and the Crowd Sees Three Puppets: Petrushka (Guignol), a Moor, and a Ballerina.

32 *Listesso tempo*

Fl. Picc. I.
Fl. I.
Fl. II.
Ob. I.
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.

32 *pp*

»РУССКАЯ

RUSSIAN DANCE.

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

III.

Fagotti I. II.

III.

Corni in F. I. II.

III. IV.

Pistoni in Sib.

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

33

Fl. Picc. I.

Fl. I. II.

Ob. I.

Cl. I.

Pist. I.

Trcl.

Tamb. de Basque

Xyloph.

Arpa I.

Arpa II.

Piano

2 V. Soli

V. I.

gli altri

V. II.

3 sole

Viola

le altre

Celli

a 2.

ff

Solo

stacc.

Solo

simile

senza sord.

ff

arco

pizz.

ff

ff

ff sub. meno f

ff sub. meno f

ff sub. meno f

Detailed description of the musical score: The score is for a full orchestra. The woodwinds (Fl. Picc. I., Fl. I. II., Ob. I., Cl. I., Pist. I., Trcl.) and percussion (Tamb. de Basque, Xyloph.) have sparse parts. The strings (V. I., V. II., 3 sole, Viola, le altre, Celli) play a rhythmic accompaniment. The piano and arpa (Arpa I., Arpa II.) play a more complex accompaniment. The score includes various dynamics and articulation marks such as *ff*, *stacc.*, *arco*, *pizz.*, *simile*, and *senza sord.*.

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

Fl. I. II. *p stacc.*

Ob. I. II. *p stacc.*

Cor. Ing. *p sub. stacc.* *poco più f*

Cl. I. II. *pp* *p sub.* *poco più f*

Cl. III. *pp* *p sub.*

Fag. I. *p poco marc.*

Fag. II. III. *sempre stacc.*

Cor. I. *pp stacc. leggero* *mf leggero*

Pist. I. II. *pp stacc. leggero* *poco più f*

Tr. I. II. *pp stacc. leggero* *pp*

Xyloph. *f*

Arpa I. *p*

Arpa II. *p*

Piano *mf*

2 V. Soli *arco* *tutti stacc.*

V. I. gli altri *arco*

V. II. *arco*

3 sole

Viola *arco tutte*

le altre *arco*

Celli div. *arco* *tr. marc. dim.*

C. B. *pizz.*

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

Fl. I. II. *cresc.*

Ob. I. II. *p cresc.*

Cor. Ingl. *p cresc.*

Cl. I. II. *cresc.*

Cl. III. *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.

Viola. *p*

Celli. *p*

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II, III.

Cor. Ingl.

Cl. I, II, III.

Fag. I, II, III.

Cor. I, II.

Cor. III, IV.

Fist. I, II.

Tr. I, II.

Xyloph.

Camp.

Arpa I. Solo

Arpa II. sol #

Piano.

V. I.

V. II.

Violo.

Celli.

C. B.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. Picc. I. II.
- Fl. I. II.
- Ob. I. II. III.
- Cor. angl.
- Cl. I. II. III.
- Fag. I. II. III.
- Cor. I. II.
- Cor. III. IV.
- Pist. I. II.
- Tr. I. II.
- Xyloph.
- Camp.
- G. Cassa.
- Piatti.
- Arpa I.
- Arpa II.
- Piano.
- V. I.
- V. II.
- Viola.
- Celli.
- C. B.

Key performance instructions and markings include:

- Rehearsal mark **39** at the beginning of the page.
- Tempo marking: *poco marc.* ma *p*
- Dynamic markings: *ff*, *meno f*, *meno*, *p*, *pub.*
- Performance techniques: *pizz.*, *gliss.*, *modo ordinario*
- Section markings: *I. Solo*, *II. Solo*, *a 2.*, *I. II.*, *II. III.*
- Character markings: *come sopra*

40

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Cor. Ing.

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.

Viola.

Celli.

C. B.

ff

meno f

Solo

p

2 Vni Soli arco

accelerando

leggiere

pizz.

cresc.

simile

unis.

ff

ff meno f

40

41

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II.

Arpa LII.

Piano.

3 Cl. = in la

pp

mf

scherzando

leggiere

Gli altri.
V. I.

V. II.

Violo.

Celli.

pizz.

f

mf

41

Fl. Picc. I.

Fl. gr. I.

I. II. Cl. (La) III

Flauti.

Triang.

Arpa I.

Piano.

V. I. Tutti.

V. II.

Viola.

Fl. gr. I.

I. II. Cl. (La) III

Arpa I.

Piano.

V. II.

Viola.

modo ordinario

accelerando

pizz.

Detailed description: This is a page of a musical score, page 54. It features multiple staves for various instruments. The top section includes Flute Piccolo I, Flute Grand I, Clarinets I and II (La), Flutes, Triangle, and Arpa I. The middle section includes Piano, Violin I (Tutti), Violin II, and Viola. The bottom section includes Flute Grand I, Clarinets I and II (La), Arpa I, Piano, Violin II, and Viola. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *mf*, *accelerando*, and *pizz.*. There are also performance instructions like *modo ordinario*. The page number '54' is in the top left corner.

Fl. gr. I, II. 42

I, II. Cl. (La) III. } 3 Cl. in sib.

I, II. Corni. *pp sub p* *sempre simile*

III, IV. *sempre simile*

Arpa I.

Piano. *pp sub.*

V. solo. *mf scherzando*

V. II.

Viole.

42

Ob. I. Solo.

I, II. Cl. (sib) III. *p* *simile*

Cl. basso (sib) *p* *simile*

Corni.

Piano. *p*

V. solo.

poco a poco cresc.

Fl. Picc. I.

Flgr. I. II.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. I.

Fag. II.

Nyloph.

Piano.

V. solo.

Flgr. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II. III.

Cl. basso.

Fag. I. II.

I. II. Corni.

III. IV.

V. I.

V. II.

Viola.

Celli.

C. B.

Poco meno (tranquillo) **pochiss. accel.** **a tempo** **rall.**

Poco meno (tranquillo) **pochiss. accel.** **a tempo** **rall.**

Solo

J. Solo

simile

pizz.

Cor. Ingl. *ff*

Tr. I *con sord.*

Piano. *f subito*

V.I.

43

Fl. Picc. I. II. *mf* *1.* *2.* *ten.* *1. II.* *2.*

Fl. gr. I. II. *mf* *ten.*

Ob. I. II. *mf* *ten.*

Cor. Ingl. *ff*

Cl. I. II. *mf* *ten.*

Fag. I. II. *mf* *ten.*

Tr. I. *f* *legato*

Piano. *ten.* *pizz.*

V.I. *mf ten.* *arco* *ten.* *pizz.*

V.II. *arco* *mf ten.* *arco* *ten.* *pizz.*

Viola. *arco* *mf ten.* *arco* *ten.* *pizz.*

Celli. *arco* *mf ten.* *arco* *ten.* *pizz.*

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* *arco*

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

44

Fl. Picc. I. II.

Fl. gr. I. II.

I. II. Ob. III.

Cl. I.

Cl. II. III.

Fag. I.

Fag. II. III.

Cor. I. II. III.

Cor. IV.

Tr. I. II.

Xyloph.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

cresc ed accel.

Fl. Picc.
I, II.

Flgr. I, II.

I, II.

Ob.

III.

Cl. I.

Cl. II, III.

Fag. I.

Fag. II, III.

Cor. I, II, III.

Cor. IV.

Tr. & II

Xyloph.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

Musical score for orchestra and strings, measures 45-50. The score includes parts for Flute Piccolo, Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Xylophone, Harps, Piano, Violins, Viola, Cellos, and Double Bass. The music features various dynamics (ff, p, f, mf) and articulations (arco, pizz., div.). A "cresc ed accel." marking is present at the top right. Measure numbers 46 and 47 are indicated in boxes.

This musical score is for a concert ending, marked with a double bar line and a repeat sign. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. Picc. I, II; Fl. gr. I, II; Oboe I, II, III; Clarinet I; Clarinet II, III; Bassoon I, II, III; 4 Corni; Piano; Trumpet I, II; Trombone I, II; Trombone III and Tuba; Xylophone; Timpani; Gong/Cassa; Arpa I; Arpa II; Piano; Violin I; Violin II; Viola; Cello; and Contrabass. The score includes various musical notations such as dynamics (p, ff, f, mf, sfz), articulation (accents, slurs), and performance instructions (div., pizz., unis., arco). The key signature has one flat, and the time signature is 3/4. The piece concludes with a final chord marked with a double bar line and a repeat sign.

Для перехода.
To continue.

ТЕМНОТА. ЗАНАВЕСЬ ОПУСКАЕТСЯ.
Darkness. The Curtain Falls.

47

ЗАНАВЕСЬ.
Curtain.

Fl. 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.
Gr. Cassa.
Tamb. milit.
et Tambourin.
Arpa I.
Arpa II.
Piano.
V. I.
V. II.
Viola.
Cello.
C. B.

con sord.
dans la coelisse
Soli.
marcato.
marcato.
Simili ad lib.

47

*) Distant but violent sound. Adjust to the acoustics of the hall.

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU Petrushka's Room.

63

ПРИ ПОДНЯТИИ ЗАНАВЕСА ДВЕРЬ ВЪ КОМНАТКѢ 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.

Sord.
DANS LA COULISSE.
pizz.

48 *) In concert performance this drumroll is omitted.

49

Molto meno. $\text{♩} = 50.$

Cl. I (Sib)

Cl. II (LA)

Fag. I (B)

Tr. I.

V. I.

p

f

mf *lamentoso*

Solo lamentoso assai sord.

pizz.

49

Allegro. $\text{♩} = 76.$

Cl. I (Sib)

Cl. II (LA)

Tr. I.

Piano.

V. I.

f

p

10

7

10

7

Soli con sord.

senza sord.

50

Cl. I & LA

Cl. I (Sib)

Cl. II (LA)

Piano.

V. I.

f

Colla parte

10

7

10

12

12

Fl. I. *trem.*

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. *bouchés (cuivrez)*

Cor. III. IV. *bouchés (cuivrez)*

Pist. I. II. (sord.)

Tr. I. II. (sord.) *(scouez)*

Tamb. de Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola. *détachés*

Celli. *détachés*

51

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Fist. I. II.

Tr. I. II.

3 Trb.

Tamb.
No. Basque.

Tamb. milit.
et Tambourin.

Piano.

V. I.

V. II.

Viola.

Cello.

Sordini a 3

mf

Adagietto. $\text{♩} = 54.$

Fl. picc. I.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. III.

Cor. III. IV.

Fist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

Xylph.

Tamb. de Basque.

mp

p

molto

sempre

ouverts

Adagietto. $\text{♩} = 54.$

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

quasi gliss.

p

non cresc.

div.

pizz.

Fl. I II.

Cor. Ingl.

Cl. I.

Cl. II. III.

Tr. I.

Piano.

Accel.

p dolente

Cl. I = $8\sharp$

Cl. II. III = $8\sharp$

I. (Sord)

f sub.

Accel.

Andantino. $\text{♩} = 84$.

f sub.

cresc.

53

Fl. I.

Piano.

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo. *mp*

p

sp *sim*

pp *ppp*

siace.

con sord.

sord.

(pizz.)

54

55

Fl. I. Solo. dolce mf

Cor. Ingl.

Cl. basso.

Fag. I. II. SOLO. mf dolente

Piatti. Gr. Cassa.

Piano. p sempre

V. I. senza sord.

V. II. senza sord.

Viola. con sord.

C.B. con sord.

55

ВХОДИТЬ БАЛЕРИНА.
The Ballerina Enters.

Meno mosso. $\text{♩} = 72$.

Fl. picc. I. p

Fl. I. p

Fag. I. II. p

Piano. p

Viola. senza sord.

senza sord.

Meno mosso. $\text{♩} = 72$.

rit.

56 Allegro. ♩ = 100

Fl. Picc. I

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. II. IV.

Pist. I.

Tr. I. II.

Timp.

f staccato marc.

f stacc.

ma non troppo

simile

ma non troppo senza sord. Solo

(con sord.) mf marcato

mf

Arpe I. II a 2

mf

Piano.

Allegro. ♩ = 100.

V. I.

V. II.

Viola.

Celli.

C. B.

poco mf

div.

unis

pizz.

arco

mf

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.

Ad libitum.

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

Fl. I. II. *ten.*

Ob. I. II. III.

Cor. Ingl. *Colla parte del Pianoforte.*

Cl. I. II. *simile* *ten.* *L. Solo* *molto ritard.* *p lanetoso 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.* *Colla parte del Clarinetto.*

V. I.

V. II.

Viola.

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

C. B.

59

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

Lento Tempo.

Cer. Ingl.

p (tranquillo)*sm.*

Piano.

59

crescendo

Cl. I.

Cl. II.

Arpa I.

crescendo

Piano.

V. I.

Fl. Picc. I.

Fl. I.

Fl. II.

Cl. I.

Cl. II.

Arpa I.

Arpa II.

Piano.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.
I. II. bouchés (cuivrez)

Cor. III.
III. bouchés (cuivrez)

Pist. I. II.
(sord.)

Tr. I. II.
(sord.)

Tamb. de Basque.
III (secouez)

Tamb. milit. et Tambourin.
DANS LA COULISSE (come sopra).

Arpa I. II.

Piano.

V. I.
III détachés

V. II.

Viola.
détachés

Detailed description of the musical score: This page contains the musical score for the section 'Petrushka's Despair' from the ballet 'Petrushka'. The score is written for a full orchestra and includes parts for Flutes I and II, Oboes I and II, English Horn, Clarinets I, II, and III, Bassoons I, II, and III, Horns I, II, and III (with specific instructions for mutes), Trumpets I and II (with mutes), Percussion (Bass Drum, Military and Snare Drums, and Tambourin), Harp I and II, Piano, Violins I and II, and Viola. The music is in 3/4 time and features a variety of rhythmic patterns, including sixteenth-note runs and sustained chords. Dynamics range from fortissimo (fff) to piano (p). The score is divided into three measures, with a key signature change to one sharp (F#) in the second measure.

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.
 Viole.

The score is written for a full orchestra. The top section includes woodwinds (Flutes I & II, Oboes I & II, English Horn, Clarinets I, II, & III, Bassoons I, II, & III) and brass (Horns I & II, Horn III, Trumpets I & II, Trombones I, II, & III). The middle section features percussion (Tambourin de Basque, Military Tambourin) and piano. The bottom section includes strings (Violins I & II, Viola). The score is in 3/4 time and consists of three measures. The piano part includes a *crescendo* marking. The Trombone III part includes the instruction *con sord. a 3.* and a dynamic marking of *fff*.

Lento.

Più mosso. TEMNOTA. Darkness. 81. занартоз. Curtain.

Fl. I. Fl. II. Ob. I. II. Cor. Ingl. Cl. I. Cl. II. Cl. III. Fag. I. Fag. II. Fag. III. Cor. I. II. Cor. III. IV. Pist. I. II. Tr. I. II. Timp. Tambourin.

bouchés
[Très lointain bouchés]
ppp

Solo.
Cadenza (Lento)
mf
dim.
embarr.
dim.

I. II. senza sord.
I. II. senza sord.

DANS LA COULISSE.
Très lointain.
(Listesso tempo) simile ad lib.

Piano.

V. I. V. II. Violo. Celi. C.B.

Lento.
Più mosso. 81.

ppp
pizz.
più f

Cl. I.
Cl. basso
Gr. Cassa
Piatti
Arpa I.
V. I.
V. II.
Violo.
Celli.
C. B.

66
Stringendo. A tempo. Stringendo. acuto

Fl. picc. I
Fl. I.
Cor. Ingli.
Fag. I. II.
Cont. F.
Cor. I. II.
Cor. III. IV.
Trb. I. II. e Tuba
Timp.
Celli
C. B.

Solo
mf
f sub.
mf
f
soavemente p sub.
a 2. soavemente p sub.
Tuba
I. Solo marc.
II. Solo marc.
arco sul ponticello.....
sul ponticello.....
sul ponticello.....

67 Tempo del principio. ♩ = 144.

Fl. picc. I.

Fl. I.

Ob. I. II.

Cor. Ingl.

Fag. I. II. *meno*

Cont. F. *meno*

Cor. I. II. *ff marcato*

Cor. III. IV. (a 2.) *ff marcato*

Pist. I. II. *ff marcato*

Tr. I. *ff marcato*

Tr. I. II. *ff marcato*
Solo marc.

Tr. III. o Tuba *ff marcato*
Solo marc.

Timp. *f secco*

Arpe a 2.

Tempo del principio. ♩ = 144.

V. I. *arco*, *div.*, *unis. pizz.*

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

Viola *arco*, *div.*, *pizz.*, *arco (detache)*

Celli *arco*, *div.*, *pizz.*, *arco (detache)*

C. B. *arco*, *div.*, *pizz.*, *arco (detache)*

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

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

Ob. III. *pp* II.

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

Fag. III. *pp* *p*

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

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

Gr. Cassa

Piatti

V. I. *arco (détaché)* *mp* *pizz.*

V. II. *mp* *pizz.*

Viole *mp* *pizz.*

Celli *mp* *pizz.*

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

68

ПОЯВЛЕНИЕ БАЛЕРНЫ.
Appearance of the Ballerina.

Fag. I. II. *mp*

Fag. III. *mp*

Pist. I. *mp* *Solo subito*

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

Tr. I. II.

Gr. Cassa

Piatti

Tamb. mill. *poco sf (subito)*

V. I.

V. II.

Viole

Celli

C. B.

ТАНЕЦЪ БАЛЕРИНЫ.
(СЪ КОРНЕТЪ-А-ПИСТОНОМЪ ВЪ РУКАХЪ).

DANCE OF THE BALLERINA
(Cornet in Hand).

69 Allegro. $\text{♩} = 116$.

Piston in Sib I.
Tambour militaire.

69

Pist. I.
Tamb. milit.

Pist. I.
Tamb. milit.

Pist. I.
Tamb. milit.

70 Appassionato. Poco meno. rall.

Fl. I.
Ob. I. II.
Cor. Ing. I.
Cl. I. II.
Cl. III.
Cor. I. II.
Pist. I.
Tamb. milit.

f sempre
f sempre
f sempre
f sempre
f sempre
f sempre
f sempre
f sempre

mf
poco dim.

f
f
f
f
f
f
f
f

arco
f *strepitoso* *f*
arco
arco

70

V. I.
V. II.
Viola

ВАЛЬСЪ.
(БАЛЕРИНА И АРАПЪ.)

WALTZ
(The Ballerina and the Moor).

71 Lento cantabile. ♩ = 72.

Flauto I. Solo
Pistoni I in Sib Solo
Fagotto I. Solo

Cantabile Sentimentalmente

71 *grottesco*

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

Allegretto. ♩ = 60.

72 *grazioso e poco grottesco*

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

Arpa I.
Arpa II.

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

72

Fl. picc. I.
Fl. I. II.
C. Ingl.
Cont. F.
Pist. I.
Gr. Cassa.
Piatto.

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

Arpa I.
Arpa II.

Celli
C. B.

pizz.
p sempre
pizz.
p sempre

Detailed description of the musical score: The score is for a waltz in 3/4 time, divided into two sections. Section 71, 'Lento cantabile', is in B-flat major and 3/4 time, with a tempo of ♩ = 72. It features a Flute I solo and a Piccolo I solo. The woodwinds (Piston I in Sib, Fagotto I, Fl. I, Pist. I, Fag. I) play a melodic line with 'Cantabile Sentimentalmente' markings. The strings (C. Ingl., Cont. F., Pist. I, Gr. Cassa, Piatto, Celli, C. B.) provide a rhythmic accompaniment with 'mf poco pesante' and 'p sempre' markings. Section 72, 'Allegretto', is in B-flat major and 3/4 time, with a tempo of ♩ = 60. It features a Piccolo I solo and a Piccolo II solo. The woodwinds (Fl. I. II., Pist. I., Fag. I.) play a more rhythmic and 'grazioso e poco grottesco' line. The strings continue with 'p sempre' and 'pizz.' markings. The harp (Arpa I. and II.) plays an arpeggiated accompaniment with 'mf sempre poco arpeg.' markings and instructions to 'Etouffez le son avec la m.g.' and 'Etouffez le son avec la m.d.'.

73

Fl. I. II.

C. Ing.

Cont. F.

Pist. I.

Gr. Cassa.
Piatti.

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.
Piatti.

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. arco *detaché*

pizz. arco *detaché*

pizz. arco *detaché*

ouverts

ouverts

Cont. F. & Fag. IV.

la 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 Solo Come sopra Come sopra

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

sub. *p*

mp

arco *detaché* *pizz.* *div.* *arco* *pizz.*

Fl. I.
 C. Ingl.
 Cl. I. II.
 Cl. III.
 Cor. I. II. *1^o ouvert a 2.* *Soll* *marcato* *bouchéz*
 Pist. I. *stacc.* *leggiere*
 Gr. Cassa.
 Piatti.
 Arpa I.
 Arpa II.
 V. I. *pizz.*
 V. II. *pizz.*
 Violo.
 Celli.
 C. B. (div. a 4)

The score is for page 87 and features a variety of instruments. The woodwinds include Flute I, Clarinet in G (C. Ingl.), Clarinets I and II, Clarinet III, and Cor I and II. The brass section includes Piston I. Percussion consists of Grand Cassa and Piatti. The keyboard section includes Arpa I and Arpa II. The string section includes Violin I and II, Viola, Cello, and Double Bass (divided into four parts). The score includes various performance instructions such as *marcato*, *stacc.*, *leggiere*, *pizz.*, *Soll*, and *bouchéz*. The key signature is B-flat major and the time signature is 4/4.

Fl. I.

Cl. I. II.

Cl. III.

or. III.

Pist. I.

Cassa.

Piatti.

Trpa I.

Trpa II.

V. I.

V. II.

Viola.

Cello.

C. B.

iv. a 4

a 2. Soli aperti

bouches

marc.

p

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. ♩ = 80.

77

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II. *pp* 1st *bouché*

Cor. III. IV. *pp* 2nd *bouché* 3rd 4th *bouchés* *crecendo*

Pist. I. in Si \flat

Pist. II. in La.

Tr. I. in La. *Sord.*

Tr. II. in Si \flat *pp* *credo.* *Sord.*

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I. *Vivace. ♩ = 80.*

V. II. *div. arco détaché*

Viola. *div. a 3.* *p* *détaché* *div. a 2.*

C. B.

76

77

Fl. picc. I, II. *sempre aff*

Fl. I, II. *sempre aff*

Ob. I, II. *ff*

Ob. III. *ff*

Cl. I, II. *sempre aff*

Cl. III. *sempre aff*

Cor. I, II. *crescendo*

Cor. III, IV.

Tr. I. (LA)

Tr. II. (Si b)

I. *con sord.*

3 Trb. *con sord. a 2.*

II. III.

V. I. div. *pizz.* *sempre aff*

V. II. div. *pizz.* *sempre aff* *crescendo*

Viola. *div.*

Celli. *f* *crescendo*

78 *Agitato.*

$\text{♩} = 100.$

Fl. picc. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II. III. *Cl. III in LA*

Cl. basso *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. *stacc. sempre simile*

Viole div. *stacc. sempre simile*

Celli. *pizz. sempre simile*

C. B. *Tutti. pizz.*

78

Cl. II. (SI) *stacc. sempre*

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

Fag. I. II. *cresc.*

V. I. *stacc. cresc.*

V. II. div. *cresc.*

Viole div. *cresc.*

Ob. I. II. *f sub. marc.*

Ob. III. *f sub. marc.*

Cor. Ingl. *f sub. marc.*

Cl. I. (LA) *detaché*

Cl. III. (LA) *detaché* *f sempre* *molto cresc.*

Fag. I. II. *f sub. marc.*

Fag. III. *f sub. marc.*

Cor. I. II. *ouverts* *f sub. marc.*

Cor. III. IV. *cuivrez* *ouverts*

Pist. II. (LA) *Solo.* *mf marc.*

Tr. I. (LA) *Solo.* *mf marc.*

Tr. II. (SI^b) *Solo.* *mf marc.*

V. I. div. a 3. *spiccato assai* *p sub.* *sim.*

V. II. div. *spiccato assai* *p sub.* *sim.*

V. II. div. *arco* *p sub.* *spiccato assai* *sim.*

Viole div. a 3. *pizz.* *arco*

Celli. *div. pizz.* *unis pizz.*

81

Fl. piccolo I. II.

Fl. I.

Fl. II.

Ob. I. I. II.

Ob. II. III.

Cor. Inglese *issimo*

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (LA)

Tr. II. (SI b)

3 Tr. e Tuba.

Timp.

V. I. div. *non div.* *arco* *pizz.* *arco*

V. II. div. *non div.* *arco* *pizz.* *arco*

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

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

C. B. *arco unis.*

(sempre con sord.)

con sord.

81

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНЯ НА МАСЛЕНОЙ.
(ПОДЪ ВЕЧЕРЪ.)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

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

Tambour militaire
Tambourin.

83 Con moto. $\text{♩} = 54$.

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.

Violini I.
div. a 4.

Violini II.
div. a 4.

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.
div. a 3.

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 I

stacc. e *f*

arco

arco

f

Fl. picc. I. II.

Fl. I. II.

Ob. I.

Ob. II. III. IV.

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.

Camp.

Arpa I.

Arpa II.

V. I.

V. II.

Violo

Celli

86

86

ff

mf

gliss.

Solo mare

pizz.

arco

ff

a 2.

a 1.

Fl. Picc. I. II.

Fl. I. II.

Ob. I. Solo. stacc. e ff

Ob. II. III. *rit. II.*

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Picc. I. II. *Soll.*

Tr. I. II.

Tr. III. I. II. III.

Camp. *ff*

Arpa I.

Arpa II.

V. I. *Soll.*

V. II. *Soll.* *arco gliss.*

Violo. *unis.*

Celli *unis.*

Fl. Picc.
 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.
 Tube.
 Timp.
 Piatta.
 Tam-tam.
 Arpa. I.
 Arpa. II.
 V. I.
 V. II.
 Viole.
 Celli.
 C. B.

Musical score for orchestra and strings, page 101. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba), percussion (Timpani, Snare, Cymbals, Tam-tam), harp, and strings (Violin, Viola, Cello, Double Bass). The music is in 4/4 time and features complex rhythmic patterns and dynamic markings such as 'p', 'mp', 'pp', 'mf', 'ff', 'm.d.', and 'non div.'.

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.

Viote

Celli

C. B.

Fl. picc. I. II.

Fl. III.

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

Meno

91

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II. *a 2. Soll*

V. I.

V. II.

Viola

Celli

f cantabile

p

mp

f

91

92

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II. *I. II. in B.*

Cl. III. IV. *III. IV. in B.*

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viola

Celli

C. B.

Soll a 2.

ff

poco più f (cantabile)

f

div.

f cantabile

mp

f

92

Fl. picc. I. II. *Soli*

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.

Violo.

Celli.

C. B.

f

93

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.
in *alt*

Tr. I. II.
in *alt*

V. I.

V. II.

Viola.

Celli.

C. B.

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.

Viola.

Celli.

C. B.

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.
 Viole
 Celli
 C. B.

Ob. IV. C. ingl.
 pp
 pizz.

Fl. picc. 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
 subito pp

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.

mf arco

unis.

pizz.

mf

98

Fl. picc.

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.

mf

mf cresc.

97

Fl. picc. I.

Fl. I, II, III. Fl. gr. III: Fl. picc. II.

Ob. I, II.

Cl. I.

Cl. II.

Cl. III, IV.

Fag. II.

Fr. I, II. I. Solo *mp* ma mare.

Arpa I.

Arpa II.

V. I. *spicc.* *div. pizz.*

V. II. *p* *p* *div. pizz.*

Viola

Cello *spicc.* *pizz.*

Basso *spicc.* *pizz.*

97

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

a 2.
ff
meno f. sub.
ff
a 2.
f marcata (Soli)
ff
ff
ff
molto cant.
arco unia

ВХОДИТЬ МУЖИКЪ СЪ МЕДВѢДЕМЪ. ВСѢ КИДАЮТСЯ ВЪ СТОРОНУ.
 A Peasant Enters with a Bear. Everyone Scatters.
 Fl. piccolo L.II. = Fl. gr. III, IV.

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. piccolo I.II.
- Fl. I.II.
- Ob. I.II.
- Ob. III.
- C. Ingl.
- Cl. I.II.III.
- Cl. IV.
- Fag. I.
- Fag. II.III.
- C. Fag.
- 4 Corni (I.II.III, IV, II.III.IV)
- Pist. I.II.
- Tr. I.II.
- Trb. I.
- Trb. II.
- V. I.
- V. II.
- Viola.
- Celli.
- C. B.

The score features a variety of musical notations including dynamics (e.g., *ff*, *f*, *p*, *pp*, *mf*, *sf*, *compresse pesante*), articulation (e.g., *div.*, *unis.*), and performance instructions (e.g., *trem.*, *sempre*). The music is written in a key signature of one flat and a 2/4 time signature.

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

100 *Sostenuto.* (♩ = 69)

Soli

Cl. I. II. *ff*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Solo 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. *diminuendo poco a poco*

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. *♩ = 4*

Fl. I. II.

Fl. III. IV.

Cl. I. II.

Cl. III. IV.

4 Corni
II. III. IV.

Fist. I. II.

Viole.

Celli.

C. B.

Accelerando.

Tempo del principio. *♩ = 4*

101

Fl. I. II.

Fl. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Cor. III. IV.

Fist. I. II.

Tr. I. II.

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. 

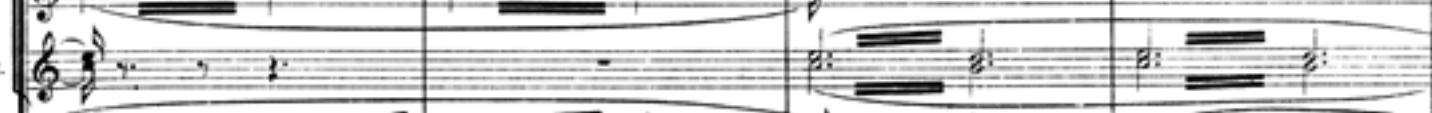
Fl. III. IV. 


Cl. I. II. 


Cl. III. IV. 

Fag. I. II. 

Fag. III. IV. 

Cor. I. II. 

Cor. III. IV. 

Pist. I. II. 

Tr. I. II. 

ВВАЛИВАЕТЪ УХАРЬ-КУПЕЦЪ СЪ ДВУМЯ ЦЫГАНКАМИ. ВЪ РАЗГУЛЬНОМЪ ВЕСЕЛІИ СВОЕМЪ ОНЪ БРОСАЕТЪ ТОЛПѢ
 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.
 Violo.
 Celli.

102

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

gliss.

The image shows a page of a musical score for orchestra and strings. It consists of 18 staves, each labeled with an instrument or section. The woodwind section includes Flutes (Fl. I. II. and Fl. III. IV.), Oboes (Ob. I. II.), Clarinets (Cl. I. II. and Cl. III. IV.), Bassoons (Fag. III. and Fag. III. IV.), and Horns (Cor. I. II. and Cor. III. IV.). The brass section includes Trumpets (Pist. I. and Pist. II.) and Trombones (Tr. I. and Tr. II.). The string section includes Violins (V. I. and V. II.), Violas (Violo.), and Cellos (Celli.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various performance markings such as slurs and the word 'gliss.' (glissando) above the string staves. The page number '119' is in the top right corner, and the title 'КНИПЫ АССИГНАЦИИ.' is in the top left corner.

Tempo I. (♩ = 84)
Fl. I. II.

I. *simile* III. IV.

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.

Viola.

Celli.

ppp

mf

piu f

simile

4lv. a 2.

come sopra

arco

arco

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 Basque.
 V. I.
 V. II.
 Violo.
 Celli

come sopra
come sopra
unis.
unis. arco
ff

Fl. I. II.

Fl. III. IV.

Ob. I. II.

C. Ingl

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.

Trb. I. II.

Trb. III. Tuba.

Timp.

Arpa I.

Arpa II.

V. Solo

Gli Altri

V. I.

V. II.

Viola

Celli

C. B.

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

f *p*

*) come sopra (sempre)

Fl. I. II.

Ob. I.

C. Ingl.

Arpa I.

Arpa II.

V. Solo.

Gli Altri.

V. I.

V. II.

Violo.

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

Tr. I. *pp* *Soli* *con sord. (en cuivre)* *pp* *in LA*

Tr. II. *pp* *con sord. (en cuivre)* *pp* *in LA*

Arpa I. *p subito*

Arpa II. *107 p subito*

ТАНЕЦЪ КУЧЕРОВЪ И КОНЮХОВЪ.

DANCE OF THE COACHMEN AND THE GROOMS.

108 Moderato. $\text{♩} = 112$.

Clarineti in LA III. IV. a 2.

Corni I. II.

Corni III. IV. *mp sempre*

Tuba.

Timpani.

Violini I. *arco*

Violini II. *arco* *mf pesante*

Viola. *arco sempre non div.* *mf pesante*

Violoncelli. *arco* *mf pesante*

Contrabassi. *arco* *mf pesante non div.*

108 *mf* *mf pesante*

109

Ob. II. III. IV.

Cl. I. II. III. IV. a 2.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Tr. I. II. in LA.

Tuba.

Timpani.

V. I.

V. II.

Viola.

Celli.

C. B.

109

Solo
senza sord.

Fl. I. II. *ff*

Ob. I. II. *ff*

Ob. III. IV. *ff*

Cl. I. II. *ff*

Cl. III. IV. *ff*

Fag. I. II. III. *ff*

Cor. I. II. *Soll.*

Cor. III. IV. *Soll.*

Pist. I. II. in LA

Tr. I. II. *non troppo*

Trb. I. II. *I. II. Soll.*

Tuba.

Timp.

Piatti.

V. I. *pizz. p* *arco*

V. II. *pizz. p* *arco*

Violo. *pizz. p* *arco*

Celli. *pizz. p*

42.

This page of an orchestral score contains measures 110 and 111. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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.
- Gr. Cassa.
- Piatti.
- V. I.
- V. II.
- Viola.
- Celli.
- C. B.

Key performance markings include dynamics such as *meno f sub.*, *f sub.*, *p sub.*, *subito meno*, *rip sub.*, *Soli.*, *arco*, *stacc.*, and *sf*. Rehearsal marks are indicated by Roman numerals II, III, and IIII. The score concludes with a double bar line and a fermata at the end of measure 111.

(II.)

Fl. picc. I-II. *stacc.*

Fl. I-III.

Ob. I-II.

Ob. III-IV. *mf*

Cl. I-II. *stacc.*

Cl. III-IV. *mf*

Fag. I-II-III.

Cor. I-II. *f*

Cor. III-IV. *f* *stacc.*

Pist. I-II. in I.A.

Tr. I-II. *f* *Solo. poco marc.*

3 Tbn. e Tuba. *I. II. f* *Solo.* *III. e Tuba f* *secco*

Timp.

Gr. Cassa.

Piatti.

V. I. *pizz. poco f* *arco* *div. pizz. p*

V. II. *pizz. poco f* *arco* *div. pizz. p* *cresc.*

Viola. *pizz. poco f* *arco*

Celli. *pizz. poco f* *arco* *mf*

C.B. *pizz. poco f* *arco* *mf*

f

111

Fl. picc. I.II. *stacc.*
 Fl. I.II. *ff*
 Ob. I.II. *f*
 Ob. III.IV. *ff*
 Cl. I.II. *stacc.*
 Cl. III.IV. *mf*
 Fag. I.II. *mf*
 Cor. I.II. *mf*
 Cor. III.IV.
 Pist. I.II. *a 2.*
 Tr. I.II. *a 2.* I. Solo.
 3 Trb. e Tuba. I. Solo.
 Timp. *secco*
 Gr. Cassa.
 Piatti.
 V. I. *arco* *pizz.*
 V. II. *unis. arco* *div. pizz.*
 Viola. *div. pizz.* *arco* *pizz.*
 Celli. *mf cresc.* *arco* *pizz.* *mf*

112

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

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

This musical score is for a symphonic piece. It features a variety of instruments including woodwinds, brass, and strings. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, and Tuba. The string section includes Violin, Viola, Cello, and Double Bass. The score includes dynamic markings such as *ff*, *sub. meno f e cant.*, *f*, and *p*. There are also performance instructions like *arco* and *pizz.*. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is classical and detailed.

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. *sempre poco sf e stacc.*
 Cor. III. IV. *sempre a 2*
 Pist. I. II. *sempre a 2.*
 Tr. I. II. *e ben marc.*
 3 Trb. e Tuba. *ben marc.*
 Arpa I.
 Arpa II.
 V. I. *arco*
 V. II.
 Viole.
 Celli.

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I-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.

Celli.

ff gliss.

gliss.

gliss.

114 *ff sempre*

Fl. I. II. *ff sempre*

Fl. III.

Fl. IV. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III.

Ob. IV. *ff sempre*

Cl. I. II. *ff sempre*

Cl. III.

Cl. IV. *ff sempre*

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. u. 2.

V. I. *sim*

V. II. *ff sempre sim*

Viole. *ff sempre* *div.*

Celli. *ff sempre*

C. B. *ff sempre*

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.
Fist. I. II.
Tr. I. II.
3 Trb.
e Tuba.
Timp.
Gr. Cassa.
Arpe. I. II.
a 2.
V. I.
V. II.
Viola.
Celli.
C. B.

p
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.

Pic. I. II. III.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpe. I. II.
à 2.

V. I.

V. II.

Viola.

Celli.

C. B.

115

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.
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.
4 2.

V. I.

V. II.

Viola.

Celli.

C.B.

Cresc. f. molto

РЯЖЕНЫЕ.

THE MUMMERS.

117

♩ = ♩ Agitato.

Fl. I. II.

Fl. III.

Fl. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Celesta.

Arpa I.

Arpa II.

♩ = ♩ Agitato.

V. II.

Viole.

Celli.

div. pizz.

pizz.

117

The musical score is for a full orchestra and includes the following parts: Flutes I, II, III, and IV; Clarinets I, II, III, and IV; Celesta; Arpa I and Arpa II; Violin II; Viola; and Cello. The score is in 2/4 time and marked 'Agitato'. The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 117 through 120. The second system contains measures 121 through 124. The Cello part in the second system has a 'pizz.' marking. The Violin II part in the second system has a 'div. pizz.' marking. The score is numbered '117' in a box at the beginning and end of the page.

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. die

V. II.

Viola.

Celli.

p

mf *mf* *sempre simile*

mf *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. *III. ν* *più f*

Fl. III, IV.

Ob. I, II.

Ob. III, IV. *f e sempre staccato*

Cl. I.

Cl. II. *f e sempre staccato*

Cl. III, IV. *f e sempre staccato*

Fag. I, II.

Cor. I, II.

Pist. I.

Arpa I.

Arpa II.

V. I.

V. II. *unis. col legno*

Viola. *ff jete col legno*

Celli. *un!*

C. B. *ff jete*

This musical score is for a symphonic piece titled "ЧОРТЬ (МАСКА) ЗАИГРЫВАЕТЪ СЪ ТОЛПОЙ" (The Devil (Mummer) Induces the Crowd to Frolic with Him). The score is arranged for a full orchestra and includes the following parts:

- Flutes:** Fl. I, II; Fl. III, IV
- Oboes:** Ob. I, II; Ob. III, IV
- Clarinets:** Cl. I, II; Cl. III, IV
- Double Basses:** Faç. I, II, III
- Contrabass:** Cont. F.
- Cor Anglais:** Cor. I, II; Cor. III, IV
- Pistons:** Pist. I, II
- Trumpets:** Tr. I, II
- Trumpet III:** Trb. I.
- Tuba:** Tuba.
- Arpas:** Arpa I; Arpa II
- Violins:** V. I; V. II
- Violas:** Viole
- Celli:** Celli.
- Double Basses:** C. B.

The score features various performance instructions such as *col legno* for the strings and *arco* for the double basses. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece is characterized by a driving, rhythmic melody in the woodwinds and strings, with a prominent role for the arpas.

119

Fl. I. II.

Fl. III. IV.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II.

Trb. III e Tuba.

V. I

V. II.

Viola.

Celli.

C. B.

col legno arco

col legno arco

col legno arco

div.

div.

sempre simile *ff*

sempre simile *ff*

sempre simile *ff*

119

БАЛАГУРСТВО РЯЖЕННЫХЪ (КОЗЫ СО СВИНЬЕЙ)
Buffoonery of the Mummer's (Goat and Pig).

This page contains the musical score for the piece "Buffoonery of the Mummer's (Goat and Pig)". The score is arranged for a symphony orchestra and includes the following parts:

- Flutes:** Fl. I. II. and Fl. III. IV.
- Oboes:** Ob. I. II. and Ob. III. IV.
- Clarinets:** Cl. I. II. and Cl. III. IV.
- Reeds:** Fag. I. II., Fag. III., and C. Fag.
- Cornets:** Cor. I. II. and Cor. III. IV.
- Trumpets and Trombones:** Trb. I. II., Trb. III, c. Tuba, and Fag. I. II.
- Violins:** V. I. and V. II.
- Viola:** Violc.
- Cello and Double Bass:** Cellf. and c. B.
- Arpeggio:** Arpe I. II. a 2.

The score features various musical notations including triplets, dynamic markings (e.g., *f*, *ff*, *sf*, *pizz.*, *div.*), and performance instructions such as "I. bouché" and "III. IV. bouchés". The tempo is marked *al. z.* (allegretto). The page number "120" appears at both the top and bottom of the page.

121 Più mosso. $\text{♩} = 72$

Musical score for woodwinds and brass instruments. Includes parts for Flutes I, II, III, IV; Clarinets I, II, III, IV; Cori I, III, IV; Trombones III, IV and Tubas; and Timpani. The score features various dynamics such as *mf* and *f*, and performance markings like *racch. di Tamb. milit.* and *risoluto*. A section marked *a 2.* is present at the beginning.

Musical score for string instruments. Includes parts for Violins I, II; Viola; Cello; and Contrabass. The score features dynamics such as *ff*, *f*, and *mf*, along with performance markings like *div.*, *unis.*, and *div.*. The tempo is marked *Più mosso. ♩ = 72*.

121

Musical score for woodwinds and strings. Includes parts for Flutes II, III, IV; Oboes I, II, III, IV; Clarinet I, II; Cori III, III, IV; Piston I, II; Trombones I, II, III and Tubas; Timpani; Violins I, II; Viola; Cello; and Contrabass. The score features dynamics such as *mf*, *f*, *ff*, and *fz*, along with performance markings like *simile*, *unis. pizz.*, *pizz.*, *arco*, and *div. arco*. The tempo is marked *Più mosso. ♩ = 72*.

МАСКИ И РЯЖЕННЫЕ ТАНЦУЮТ.
The Mummings and the Maskers Dance.

122

Fl. picc. I.

Fl. II.

Vi. 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.

Violo.

Celli.

C. B.

poco a poco crescendo

f

stacc.

Solo

f

mf stacc.

crescendo

mf stacc.

mf

mf

ff

ff

f

f

f

f

f

f

arco

div.

crescendo

poco a poco

stacc. sempre

fp

fpizz.

pizz.

pizz. f

div. arco

fpizz.

pizz.

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

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.
Celli.
C. B.

marc.
marc.
marc.
arco

Fl. picc. I.
Fl. I.
Fl. II. III.
Ob. I. II.
Ob. III. IV.
Fg. I. II. III.
Cor. I. II.
Cor. III. IV.
Tr. I.
Timp.
V. I.
V. II.
Viola.
Cello.
C. B.

Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Cor. I. II.
Cor. III. IV.
V. I.
V. II.
Viola.
Cello.
C. B.

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* *mp 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*

Celli. *arco* *ff sempre*

C. B. *arco* *ff sempre*

div.

Poco allarg.

125

150^a Для концертного исполнения пользоваться советом стр. 150 этой стр. 150^a.
For concert performance, page 150a should be used in place of page 150.

125 *pp molto cresc. sino al ff*

Fl. picc. I. *ff sempre*

Fl. I. *ff sempre*

Fl. II. III. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. IV. *ff sempre*

Cl. I. II. *ff sempre*

Cl. III. IV. *ff sempre*

Fag. I. II. III. *ff*

C-Fag. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *in sib* *ff*

Tr. I. *in sib* *ff*

Tr. II. *in sib* *ff*

Trb. I. II. *ff*

Trb. III. e Tuba *ff gliss.*

Timp. *ff*

V. I. *arco* *ff sempre*

V. II. *arco* *ff sempre*

Viola. *arco* *ff sempre*

Celli. *arco* *ff sempre*

C. B. *arco* *ff sempre*

125 *pp molto cresc. sino al ff*

Go. Cass. *ff*

Piatti. *ff*

Fin.

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЕГАЕТЪ ИЗЪ ТЕАТРИКА ПРЕСЛѢДУЕМЫЙ АРАПОМЪ, КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ
The Dances Break Off. Petrushka Dashes from the Little Theater, Pursued by the Moor, Whom the Ballerina Tries to Restrain.

Meno mosso. ♩ = 100.

Ob. I.

C. Ing1.

Cl. I. II.

Tr. I.

Tr. II.

Xyl.

Meno mosso. ♩ = 100.

V. I.

V. II.

УДЕРЖАТЬ.

126

acuto

127

Fl. Picc. I.

Fl. I.

Fl. 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.

126

127

ff marcatis.

pizz.

gliss.

acuto

a 2.

a 2. ten.

ten.

a 2. bouché

bouché

arco

feroce

ff

arco

ff

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

This musical score page, numbered 128, features a variety of instruments. The Flute I (Fl. I.) and Oboe I (Ob. I.) parts begin with a *Solo.* marking. The Clarinet in G (Cl. I. II.) and Clarinet in Bb (Cl. III. IV.) parts are marked *a 2.* and *ouvertis*. The Horn I (Cor. I. II.) and Horn III/IV (Cor. III. IV.) parts are marked *a 2.* and *sfz.*. The Trumpet I (Tr. I.) and Trumpet II (Tr. II.) parts are marked *sfz.*. The Xylophone (Xyl.) part has a *mf* marking. The Violin I (V. I.) part is marked *div.* and *fff*. The Violin II (V. II.) part is marked *pizz.* and *mf*. The Viola part is marked *mf* and *meno f*. The Cello part is marked *fff*. The score includes dynamic markings such as *mf*, *sfz.*, *fff*, and *meno f*, as well as performance instructions like *Solo.*, *div.*, *pizz.*, *arco*, and *ouvertis*. The page number 128 is printed in a box at the top right and bottom right of the score.

СТРГАЕТЪ И УДАРЯЕТЪ СВОЕЙ САБЛЕЙ.
Strikes Him with His Saber.

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

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
A Crowd Forms Around Petrushka.

Lento.

129 $\text{♩} = 50$

Fl. picc. I
Fl. picc. II
Fl. f. II.
Ob. I. Solo.
Ob. II. Solo.
C. Ingl.
Cl. I.
Cl. II.
Cor. I. II.
Pist. I. II.
Tr. I. Tr. picc. in Re
Tr. II.
Xyl.
Piatti. Bach di tamb. millit.
Tamb. de Basque. Tenir le Tamb. de B. tout bas au sol et le faire tomber.

V. I. div. sul pont. div. a 3 gliss.
V. II. div. sul pont. cresc. gliss.
V. I. div. pizz. arco sul pont. gliss.
V. II. div. div. pizz. sul pont. gliss.
Viola div. div. pizz. arco trém sempre sim.
Celli. sul pont. gliss.

Lento. $\text{♩} = 50$

129

ОНЪ ЖАЛОБНО УМИРАЕТЪ. ПОСЫЛАЮТЪ БУДОЧНИКА ЗА ФОКУСНИКОМЪ.
 He Dies, Still Moaning. A Policeman Is Sent to Look for the Magician.

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*

Viola div. *con sord.*

ПРИХОДИТЪ ФОКУСНИКЪ. ОНЪ ПОДЪМАЕТЪ ТРУПЪ ПЕТРУШ-
 The Magician Arrives. He Picks up Petrushka's Corpse,

130

Cl. I. II. *Più mosso. ♩ = 100.* *a 2.* *Tempo rubato.*

Cl. basso

Fag. III.

C. Fag.

Cor. I. II. *f p simile più f*

Cor. III. IV. *f p simile più f*

Coll. *Più mosso. ♩ = 100.* *pizz.* *Tempo rubato.*

C. B. *pizz.*

130

КИ И ТРЯСЕТЪ ЕГО.
Shaking It.
A Tempo

НАРОДЪ РАСХОДИТСЯ. The Crowd Disperses.
Lento. $\text{♩} = 48.$

155

Cor. I. II. *son sord.*

Cor. III.

Pist. I. II. *sord.*

Tr. II. *in sib*

V.I. div. *A Tempo* *Lento. $\text{♩} = 48.$* *f spiccato*

V.II. div. *f spiccato*

Viols div.

Celli. *pp*

C.B. *pp*

131

ФОКУСНИКЪ ОСТАЕТСЯ 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.

Ob. I. II. *d=d. ($\text{♩} = 72.$)* *son sord.* *pp* *pp*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV. *son sord.* *ppp*

Celli. *d=d. ($\text{♩} = 72.)$* *arco sord.* *ppp* *ppp*

C.B. *ppp*

131

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

132

Musical score for measures 132-133. The score includes parts for Oboe I & II, Oboe III, Cor Anglais I-IV, Trumpet I in B-flat, and Trombone II in B-flat. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *ppp sempre*. The Trumpet I part includes the instruction *Solo* and *ff sordine (en cuivre)*. The Trombone II part includes *meno f* and *piu f*. A double bar line with a repeat sign is placed between measures 132 and 133.

132

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

ЗАНАВѢСЪ.
 Curtain.

L'istesso tempo. Molto più lento.

Musical score for measures 134-135. The score includes parts for Cor Anglais I-IV, Trumpet I in B-flat, Trombone II in B-flat, Violin I & II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *L'istesso tempo. Molto più lento.*. The Cor Anglais parts include *ppp*. The Trumpet I part includes *fff*. The Trombone II part includes *fff*. The Violin I & II parts include *pizz.*. The Viola part includes *fff*. The Cello part includes *fff*. The Double Bass part includes *fff*. A double bar line is placed between measures 134 and 135.

Fin.