

# Igor Stravinsky

## PETRUSHKA

Burlesque Scenes in 4 Tableaux  
by Igor Stravinsky and Alexandre Benois

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## 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.

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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.

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\*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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## 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<sup>ve</sup> au dessous)  
 Celesta à 2 et à 4 mains (est écrit une 8<sup>ve</sup> 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.

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.

This page of a musical score, numbered 8, contains staves for various instruments. The instruments listed on the left are: Fl. I. II., 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., Violo., tutti Celli., and C. B. The score is divided into measures, with a second ending bracket labeled '2 II.' at the top and another labeled '2' at the bottom. Performance directions such as *poco*, *mf*, *div.*, and *(détaché)* are present. The Violin II part includes a detailed fingering diagram for a sixteenth-note passage. The Flute I part features a dynamic marking of *f*. The Viola part includes a dynamic marking of *p*.



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 Horns I/II and Horns III/IV respectively. 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.

**Fl. Picc.**  
**Fl. I, II.**  
**Ob. I, II.**  
**Cl. I.**  
**Cl. II, III.**  
*poco > etc. simile*  
**Fag. I, II.**  
**Cont. F.**  
**Cor. I, II.**  
**Cor. III, IV.**  
*gliss.*  
**Arpa I.**  
*sempre simile*  
**Arpa II.**  
**Celesta.**  
**Piano.**  
**V. I.**  
*(détaché)*  
**V. II.**  
*(détaché)*  
**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.

## 3АНАБЪСЪ. 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*

Detailed description: This is a page of a musical score for the curtain scene of the opera 'Anabass'. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and keyboard instruments. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds and strings play melodic lines, while the brass and keyboard instruments provide harmonic support. The score is marked with a tempo of 'mf marcato' and includes various dynamic markings such as 'mf' and 'p'.

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.  
Viola.  
Celli.

*f marcato*  
cre - scen - do sino al.  
*div. a 3.*

*fff*

5

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

Fl. 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. or Tamb. milit.

Piatti

Bach. or Tamb. milit.

Tam. T.

V. I.

V. II.

Violo.

Celli: div. a 2.

C. B.

*ff sempre*

*mf*

*mf*

5

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Ob. III. IV. a 2.

Cl. I. II. III. 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 accento*

*mf*

*sempre f (non arpeggiate)*

*pizz.*

*f*

*f*

*f*

*f*

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.  
Tbn. III. e Tuba.  
Timp.  
Piatti. (modo ordinario)  
Triangolo.  
Tamb. de Basque.  
Arpe a 2.  
V. I.  
V. II.  
Viola.  
Celli.  
C. B.

7

Stringendo.  $\text{♩} = 46.$

ten.  
fien.  
mf sub.  
arco  $\text{v}$



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*

9

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), 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.  $\text{pp}$

Fl. I. II.  $\text{pp}$

Ob. I.

Ob. II. III.

Cl. I. II. III. I. II.  $\text{mf}$  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 divided into 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 dynamics (pp, mf, p, f), articulation (pizz.), and performance instructions (div.). 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

Fl. Picc. I. *f* *stacc.*

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Campanelli

Celesta à 4 mains

V. I.

V. II. *unis. pizz.* *ff*

Viola *div.*

Celli *pizz.* *ff*

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.

arco

div.

p

The musical score is arranged in a standard orchestral format. The top staves are for Flutes (Fl. I. II.), Clarinets (Cl. I. II. III.), and Bassoon (Cl. basso). Below these are the Triangle (Trgl.) and Campana (Camp.). The Celesta à 4 mains is represented by four staves. The Piano part is shown in two staves. The Violins II (V. II.) part is at the bottom, with performance instructions for 'arco' and 'div.' (divisi) and a dynamic marking of '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.

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*

*Stringendo.  $\text{♩} = 46$ .*

*Solo*

*stacc.*

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

18

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*

Fug. I. II. *f* *mf*

Cont. F. *f* *mf*

Cor. I. II. *mf*

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

Fl. picc. I, II. *f* *a 2.* *poco a poco* *cresc.*

Fl. I, II. *f* *sempre a 2.* *poco a poco* *cresc.*

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

Ob. III. *f* *a 2.*

Cl. I. *f* *a 2.*

Cl. II, III. *f* *a 2.*

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

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

Con. III, IV. *cresc.* *poco a poco*

Tr. I, II. *mf marc.* *a 2.* *f marc.* *cresc.*

Arpa I. *sfziss.*

Arpa II. *sfziss.*

Celesta. *f*

Piano. *f*

V. I. div. *piu f*

V. II. *div.* *f*

Viola. *f*

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.
- Cl. I.
- Cl. II, III.
- Fag. I, II.
- Cor. I, II.
- Cor. III, IV.
- Pi-t. III.
- Tr. I, II.
- 3 Trb.
- Pia Mi.
- Tam-T. Tamb. de Basque.
- Arpa I.
- Arpa II.
- Celesta.
- Piano.
- V. I. div.
- V. II.
- Viola.
- Celli.

Key musical markings include *ff* (fortissimo), *scmpre ff*, *ben marcato*, *arco div à 3*, and *arco*. The score includes a repeat sign with a first ending bracket and a second ending bracket. A large number '20' is printed at the bottom center of the page.

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 (Flutes, Oboes, Clarinets, Cor Anglais, Bassoons, Trumpets) and percussion (Piatl., Tam-T.). The bottom section includes strings (Violins I & II, Viola, Cellos, and Double Bass). The score is written in a common time signature with a key signature of one flat. The woodwinds and strings play a complex, rhythmic pattern, while the percussion provides a steady accompaniment. The double bass part is marked 'arco'.

21

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.

Plattl.

Tam. T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

VI.

VII.

Viola.

Celli.

C. B.

*f*

*sf* *staccato*

*subito meno f*

*III. IV. a 2.*

*II. III.*

*a 2.*

*1.*

*modo ordin.*

*pizz.*

*pizz.*

*pizz.*

*f*

*f*

*f*

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*

Cer. I. II. *ff*

Cer. 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)

Viole. *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.

V. I. div.

V. II. div.

Viola

Celli

C. B.

*arco*

*mf*

*non div.*

*f*

*simile*

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. 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. c. Tuba

Timp.

V. I.

V. II.

Violo

Celli

C. B.

*ff*

*sf*

*ff sempre*

*non div.*

*piu f*

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.

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

27

Fl. piccolo 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.  
Celli.  
C. B.

musical notation including notes, rests, and performance instructions such as *marcato*, *arco*, and *gliss.*

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. *bacchette di Tamb. milit. cre - scen - do*

Trgl. *Dans la coulisse*

Tamb. de Basque

Tambourin

Tamb milit.

Arpa I. *do, re, fa, sol, la, si*

Arpa II. *re, mi, la, b*

V. I. *enlarm*

V. II. *enlarm*

Viola. *arco*

Celli.

C.B.





## ФОКУСЪ.

## THE MAGIC TRICK.

30

Lento.  $\text{♩} = 50$ .

Clarineti I. II.  
in Si $\flat$

Fagotti I. II.

Contrafagotto.

Corni I. II.

Celesta.

Arpa I.

Lento.  $\text{♩} = 50$ .  
con sord.

Violini I  
div.

Violini II.

Viola.

Contrabassi.

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.

Viola

Celli

C. B.

31

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.  
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.

Ob. IV + C. Ingl.  
Solo  
simile  
Solo  
ouvert  
p  
mp  
cresc.  
mp cantabile  
Solo  
pp  
div.  
pizz.  
arco  
unis. pizz.  
arco div.  
unis. pizz.  
div. arco  
uniss. pizz. div. arco  
flaut.  
flautando  
pp

32

pp

ФОКУСНИКЪ ОЖИВЛЯЕТЪ ИХЪ ПРИ-  
 КОСНОВЕНИЕМЪ СВОЕЙ ФЛЕИТЫ.  
 The Magician Brings Them to Life by Touching  
 Them Lightly with His Flute.  
 Solo

Fl. Picc. I.

Fl. I. Solo *mf*

Fl. II. *mp cantabile*

Ob. I. *mp cantabile*

Cor. Ing.

Cl. I. *mp*

Cl. II.

Cor. I. II.

Cor. III. IV.

Pist. I. *trem.*

Tr. I. II. *trem. pp*

Camp.

Cel.

Arpa I. *gliss.*

Arpa II. *gliss.*

V. I. *mp cantabile*

V. II.

Viola. *flaut.*

Celli. *uniss. pizz. div. flaut.*

C. B.

do ♯, mi ♯, sol ♯, la ♯, si ♯. do ♯

re ♯, fa ♯, sol ♯, la ♯, si ♯.

uniss. pizz. senza sord.

uniss. pizz. senza sord.

senza sord.

senza sord.

senza sord.

»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. III.

Fagotti I. II. III.

Corni in F. I. II. III. IV.

Pistoni in Sib.

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

33

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.

Fist. 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. Solo sempre grottesco

1. Solo sempre grottesco

con sord. 1. Solo marcato

*pp*

*gliss.*

*m.d.*

*f m.d.*

*gliss.*

*arco pp sempre*

*arco pizz.*

*dir. pizz.*

*f sub. meno f*

*arco poco*

*pizz. poco sempre simile*

*f sub. meno f*

*f sub. meno f*

34

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 active role. The score includes dynamic markings such as *ff*, *ff sub. meno f*, *arco*, *pizz.*, *simile*, *senza sord.*, *Solo*, and *stacc.*. The tempo is marked *a 2.* at the beginning.

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.* *tr. marc.*

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.

Viole. *p*

Celli. *p*



This page of a musical score includes the following instruments and parts:

- Fl. Picc. I. II.** (Flute Piccolo)
- Fl. I. II.** (Flute)
- Ob. I. II. III.** (Oboe)
- Cor. Ingl.** (English Horn)
- Cl. I. II.** (Clarinet)
- Cl. III.** (Clarinet)
- Fag. I.** (Bassoon)
- Fag. II. III.** (Bassoon)
- Cor. I. II.** (Trumpet)
- Cor. III. IV.** (Trumpet)
- Pist. I. II.** (Percussion)
- T. I. II.** (Tympani)
- Xyloph.** (Xylophone)
- Camp.** (Cymbal)
- Arpa I.** (Harp)
- Arpa II.** (Harp)
- Piano.** (Piano)
- V. I.** (Violin I)
- V. II.** (Violin II)
- Viola.** (Viola)
- Celli.** (Cello)
- C. B.** (Double Bass)

Performance markings include *div.*, *inv.*, *stacc.*, *arco*, *ritard.*, and *Solo*. A *gliss.* marking is present on the Xylophone staff. The page number 37 is printed at the bottom right.

This page of a musical score contains measures 38 through 43. The instruments listed on the left are: 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.; Pist. I, II.; Tr. I, II.; Xyloph.; Camp.; Arpa I.; Arpa II.; Piano.; V. I.; V. II.; Violo.; Celli.; and C. B. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support. The harp (Arpa I) has a solo section in measures 39 and 40. The page number '38' is printed at the top left and bottom left of the score.

Fl. Picc. I. II. (a 2.)

Fl. I. II. a 2.

Ob. I. II. III. I. Solo

Cor. angl.

Cl. I. II. III. I. II.

Fag. I. II. III. I. Solo II. Solo I. Solo II. Solo

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II. poco marc. ma p come sopra

Xyloph.

Camp.

G. Cassa.

Piatti. [modo ordinario]

Arpa I.

Arpa II.

Piano.

V. I. pizz.

V. II. gliss.

Viola. gliss. meno f

Violoncello. pizz. p sub. ff meno f p sub.

Contrabbasso. pizz. p sub. ff meno f p sub.

40

Fl. Picc. I.H.

Fl. I. H.

Ob. I.H. I. Solo. *mf*

Cor. IngI. *mf*

Cl. I.H.

Cl. III.

Fag. I. Solo *p*

Fag. II. Solo *p*

Fag. III. *f* *meno f*

Cor. I. H.

Cor. III. IV.

Pist. I. H.

Tr. I.H.

G. Cassa.

Piatti.

Piano.

V. I. *ff* 2 Vni Soli *arco* *accelerando* *loggiorno*

V. II. *simile* *ff* *pizz.* *p* *cresc.*

Viola. *simile* *ff*

Celli. *unis.* *ff* *meno f*

C. B.

40

41

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II.

Arpa LII.

Piano.

3 Cl. = in la

*pp*

*mf*

*schizzando*

*leggiere*

Gli altri.  
V. I.

V. II.

Violo.

Celli.

*pizz.*

*f*

*mf*

41

Fl. Picc. I.

Fl. gr. I.

I. II. Cl. (La) III

Platti.

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 contains multiple staves for different instruments. The top section includes Flute Piccolo I, Flute Grand I, Clarinets I and II (in La), Percussion (Platti and Triangolo), 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 (in La), Arpa I, Piano, Violin II, and Viola. The score features various musical notations such as dynamics (s, mf, f), articulation (pizz.), and performance instructions (modo ordinario, accelerando). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is written in a standard staff format with treble and bass clefs where applicable.

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.

Viola.

42 Solo.

Ob. I.

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.

Viole.

Celli.

C.B.

**Poco meno (tranquillo)**

**pochiss. accel. a tempo rall.**

**pochiss. accel. a tempo rall.**

**poco**

**pizz.**

**Solo.**

**simile**



Cor. Ingl. *ff*

Tr. I *con sord.*

Piano. *f subito*

V.I.

43

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

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. *legato*

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

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

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

Celli. *arco mf 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 "Для окончания 61" and "Concert ending." It features a full orchestral and chamber ensemble. The instruments and their parts are as follows:

- Fl. Picc. I. II.**: Flute Piccolo, first and second parts.
- Fl. gr. I. II.**: Flute Grand, first and second parts.
- I. II. Ob.**: Oboe, first and second parts.
- III.**: Oboe, third part.
- Cl. I.**: Clarinet, first part.
- Cl. II. III.**: Clarinet, second and third parts.
- Fag. I. II. III.**: Bassoon, first, second, and third parts.
- 4 Corni.**: Four Cornets.
- Pist.**: Piston (Trumpet).
- Tr. I. II.**: Trombone, first and second parts.
- Trb. I. II.**: Trombone, first and second parts.
- Trb. III. e. Tuba.**: Trombone, third part and Tuba.
- Xyloph.**: Xylophone.
- Timp.**: Timpani.
- G. Cassa.**: Gong/Cassa.
- Arpa I. II.**: Two Arpas (Harp).
- Piano.**: Piano.
- VI. V.II.**: Violin, first and second parts.
- Viole.**: Viola.
- Celi.**: Cello.
- C. B.**: Contrabass.

The score includes various musical notations such as dynamics (e.g., *ff*, *fff*, *p*), articulation (e.g., *div.*, *pizz.*, *unis.*), and performance instructions (e.g., *arco*). The piece concludes with a *fff* dynamic marking.

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.  
arco.  
arco.  
arco.  
arco.  
arco.

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<sup>b</sup>  
3 Clarinetti  
II. III. in LA

2 Pistoni in Si<sup>b</sup>

Piatti.

Triangolo.

Tambour de Basque.

Tambour militaire et Tambour.

Piano.

**48** Dans la coulisse.

Molto stringendo  $\text{♩} = 100.$

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

**48** \*) In concert performance this drumroll is omitted.

49

Molto meno. ♩ = 50.

Cl. I (Si<sup>b</sup>)

Cl. II (La)

Fag. I (II)

Tr. I.

V. I.

*p*

*f*

*mf* *lamentoso*

*Solo lamentoso assai sord.*

*pizz.*

49

Allegro. ♩ = 76.

Cl. I (Si<sup>b</sup>)

Cl. II (La)

Tr. I.

Piano.

V. I.

*f*

*p*

*10*

*2*

*Soli con sord.*

*senza sord.*

50

Cl. I & II LA

Cl. I (Si<sup>b</sup>)

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. I. II. III.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Fag. I. II.

Tr. I. II.

3 Trb.

Tamb. No. Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

Cello.

Sordini a 3

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. *Accel.*

Cor. Ingl.

Cl. I.

Cl. II. III.

Tr. I. *I. (Sord)*

Piano. *f sub.* *creac.* *Andantino. ♩ = 84.*

53

Fl. I.

Piano.

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano. *siace.*

V. I. *con sord.*

V. II. *sord.*

C. B. *(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.

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*

*ma non troppo*

*senza sord. Solo*

*(con sord.) mf marcato*

*simile*

*simile*

Arpe I. II a 2

Piano.

Allegro. ♩ = 100.

V. I.

V. II.

Viole.

Celli.

C. B.

*poco mf*

*div.*

*unis*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

Fl. Picc. I.  
Fl. I. II.  
Ob. I. II.  
Cor. Ingt.  
Cl. I. II. *stacc.*  
Cl. III. *stacc.*  
Fag. I.  
Fag. II. III. *stacc.*  
Cor. I. II.  
Cor. III. IV.  
Pist. I. II.  
Tr. I. II.  
Timp.

Arpa I.  
Arpa II.  
Piano.  
V. I. *pizz.* *arco*  
V. II. *arco* *pizz.* *arco* *pizz.*  
Viola. *pizz.* *arco* *pizz.* *arco*  
Celli. *pizz.* *arco*  
C.B.

Fl. Picc. I. II. *crescendo*

Fl. I. II.

Ob. I. II. III.

Cor. Engl.

Cl. I. II.

Cl. III. *stacc.*

Fag. I.

Fag. II. III. *stacc.*

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Arpa I.

Arpa II.

Piano.

V. I. *arco* *div.* *crescendo* *unis* *detaché*

V. II. *detaché*

Viola. *arco* *pizz.*

Celli. *arco* *pizz.*

C. B.

*f* *ff* *sfz* *sf* *sim.* *sempre* *sim.* *con sord.* *cuivrez* *simile* *simile* *ten.* *ten.*



Ad libitum.

Fl. Picc. I. II. *ten.*

Fl. I. II. *ten.*

Ob. I. II. III. *ten.*

Cor. Ingl. *ten.* *Colla parte del Pianoforte.*

Cl. I. II. *simile* *ten.* *L. Solo* *fff Codenza* *molto ritard.* *p lanetoso assai*

Cl. III. *ten.*

Fag. I. *fff*

Fag. II. III. *fff*

Cor. I. II. *ten.*

Cor. III. IV. *ten.*

Pist. I. II. *fff*

Tr. I. II. *fff*

Trb. I. II. III. *fff*

Timp. *fff*

Arpa I. *fff*

Arpa II. *fff*

Piano. *fff* *string.* *Colla parte del Clarinetto.*

V. I. *fff*

V. II. *fff*

Viola. *fff*

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

C. B. *fff*

59

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

Lento Tempo.

Cer. Ingl.

*p* (tranquillo)*sm.*

Piano.

59

crescendo

Cl. I.

Cl. II.

Arpa I.

Piano.

crescendo

V. I.

Fl. Picc. I.

Fl. I.

Fl. II.

Cl. I.

Cl. II.

Arpa I.

Arpa II.

Piano.

Cer. Ingl. *p* (tranquillo) *sm.*  
 Piano. *mf*  
 Cl. I. *f*  
 Cl. II. *f*  
 Arpa I. *f*  
 Piano. *mf* *f* *crescendo*  
 V. I. *mf*  
 Fl. Picc. I. *ff*  
 Fl. I. *ff*  
 Fl. II. *ff*  
 Cl. I. *f*  
 Cl. II. *f*  
 Arpa I. *ff*  
 Arpa II. *ff*  
 Piano. *ff*

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ing.

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.  
DANS LA COULISSE (come sopra).

Tamb. milit. et Tambourin

Arpa I. II.

Piano.

V. I.  
detachés

V. II.

Viola.  
détachés

The musical score is arranged in a standard orchestral format. It features 15 staves. The woodwind section includes Flutes I and II, Oboes I and II, Cor Anglais, Clarinets I, II, and III, Bassoons I, II, and III, and Horns I, II, and III. The brass section includes Trumpets I and II, Trombones I and II, and a Bass Drum. The percussion section includes a Snare Drum, a Tambourin, and a Military Drum. The keyboard section includes an Arpa and a Piano. The string section includes Violins I and II, and Viola. The score is in 3/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions.

Fl. I.

Fl. II.

Ob. I. II.

Cer. Ing.

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.

con sord. a 3.

*fff*

crescendo

Lento.

Più mosso. TEMNOTA. Darkness. 81. занарта. 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*  
*ppp*  
*ppp*

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

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

*(Listesso tempo)*  
*Très lointain.*  
*simile ad lib.*

DANS LA COULISSE.

Piano.

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

Lento.

Più mosso. 81.

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

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

*più sf*  
*più sf*  
*più sf*  
*più sf*  
*più sf*

# КАРТИНА ТРЕТЪЯ.

У АРАПА.

# THIRD TABLEAU

The Moor's Room.

**62**

(\*) *Dans la coulisse (comme sopra)*

Tambour milit. et Tambourin

**63** *Meno mosso. Pesante* ♩ = 112.

**Feroce stringendo.** ♩ = 144.

Flauti I. II.

Oboi I. II.

Corno inglese.

3 Clarinetti in La I. II. III.

Fagotti I. II.

Corni in F. I. II. III. IV.

Arpa I.

Arpa II.

**Feroce stringendo.** ♩ = 144.

**Meno mosso. Pesante.** ♩ = 112.

Violini I.

Violini II.

Viole

Violoncelli

Contrabassi

**63**

\*) In concert performance this drumroll is omitted.

64 Sostenuito. ♩ = 48.

ЗАНАВЛЮТЬ. Curtain.

Musical score for measures 64-65, titled '64 Sostenuito. ♩ = 48. ЗАНАВЛЮТЬ. Curtain.' The score includes staves for Fag. I. II., Tr. I. II. III., Tuba, Timp., Tam-T., V. I., V. II., Violo., Celli., and C. B. Performance instructions include '(a 4)', 'senza sord. Soli', 'Feroce ff', 'meno', 'Sostenuito. ♩ = 48.', 'arco', 'pizz.', 'arco', 'pizz.', 'detaché', 'meno', 'con sord.', 'div.', 'con sord.', 'div.', and 'ma non troppo'.

64

65 АРАПЪ ТАНЦУЕТЪ. The Moor Dances.

Continuation of the musical score for measures 64-65, titled '65 АРАПЪ ТАНЦУЕТЪ. The Moor Dances.' This section includes staves for Fl. picc. I., Cl. I. (Sib), Cl. basso, Fag. I. II., Tuba, Timp., Gr. Cassa, Piatti, Tam-T., Arpa I., V. I., V. II., Violo., Celli., and C. B. Performance instructions include 'acuto', 'Soli', 'Solo', 'con sord.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', and 'p'.

65

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  
a 2. oaverts  
Tuba  
I. Solo marc.  
II. Solo marc.  
arco sul ponticello.....  
sul ponticello.....  
sul ponticello.....



Tempo del principio. ♩ = 144.

Fl. picc. I.

Fl. I.

Ob. I. II.

Cor. Ingl.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I.

Trb. I. II.

Trb. III. o Tuba

Timp.

Arpe. a 2.

Tempo del principio. ♩ = 144.

V. I.

V. II.

Viola

Celli

C. B.

div.

arco

unis. 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 КОРНЕТЬ-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.*  
*rall.*

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

arco  
arco  
arco

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

**70**

Detailed description: This page of a musical score contains two systems of staves. The first system, starting at measure 69, features percussion parts: Piston in Sib I., Tambour militaire, and three Pist. I. parts, each with a corresponding Tamb. milit. part. The music is marked 'Allegro. ♩ = 116'. The second system, starting at measure 70, features woodwind and string parts: Fl. I., Ob. I. II., Cor. Ing. I., Cl. I. II., Cl. III., Cor. I. II., Pist. I., and Tamb. milit. (which is silent). Below these are Violin I and II, and Viola parts, all marked 'arco'. The tempo and mood markings are 'Appassionato', 'Poco meno.', and 'rall.'. Dynamics include 'f sempre', 'mf', and 'poco dim.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

72 Allegretto. ♩ = 60.

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

*grazioso e poco grottesco*

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, piston I in B-flat, and bassoon I solo. The flute I part is marked 'Cantabile Sentimentalmente' and includes a 'stacc.' marking. The bassoon part is marked 'grottesco'. Section 72, 'Allegretto', is in D major and 3/4 time, with a tempo of ♩ = 60. It features a flute I and II solo, piston I, bassoon I, and arpeggiated harp parts. The flute I and II parts are marked 'grazioso e poco grottesco'. The harp parts are marked 'mf sempre poco arpeg.' with instructions to 'Etouffez le son avec la m.g.' and 'Etouffez le son avec la m.d.'. The percussion parts include piccolo I, flute I and II, English horn, contrabassoon, piston I, grand cassa, and piatti. The string parts include cellos and double basses, with 'pizz.' and 'p sempre' markings.

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 *Come sopra*

*sub.* *p* *Come sopra*

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

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

Fl. I.

C. Ingl.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I.

V. II.

Violo.

Celli.

C. B.  
(div. a 4)

1<sup>o</sup> ouvert a 2.

Soll

marcato

bouchéz

stacc.

leggiere

*p*

pizz.

*p*

pizz.

Fl. I.

Cl. I. II.

Cl. III.

Cor. III.

Pist. I.

Cassa.

Flauti.

Trpa I.

Trpa II.

V. I.

V. II.

Viola.

Cello.

C. B.

iv. a 4

a 2. Soli ouverts  
marc.

bouches

*p*

Detailed description of the musical score: The score is for page 88 and consists of 15 staves. The top section includes Flute I (Fl. I.), Clarinets I and II (Cl. I. II.), Clarinet III (Cl. III.), Cor III (Cor. III.), Piston I (Pist. I.), Cassa (Cassa.), and Flauti (Flauti.). The middle section includes Trpa I (Trpa I.), Trpa II (Trpa II.), Violin I (V. I.), Violin II (V. II.), Viola (Viola.), Cello (Cello.), and C. B. (C. B.). The bottom section includes iv. a 4 (iv. a 4). The score features various musical notations, including notes, rests, and dynamic markings. Performance instructions include 'a 2. Soli ouverts' and 'bouches' for the Cor III part, and a piano (*p*) marking for the Trpa II part. The key signature is B-flat major, and the time signature is 4/4.



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* 1<sup>st</sup> *bouché*

Cor. III. IV. *pp* 2<sup>nd</sup> *bouché* 3<sup>rd</sup> 4<sup>th</sup> *bouchés* *crecendo*

Pist. I. in La (con sord.)

Pist. II. in La. *Sord.*

Tr. I. in La. *Sord.* *pp* *meno.*

Tr. II. in Si. ♭ *Sord.*

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I. *Vivace. ♩ = 80.*

V. II. *div. arco détaché* *p*

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

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*

Viola. *crescendo*

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* *stacc.* *sempre simile* *stacc.* *sempre simile* *pizz.* *sempre simile* Celi. Tutti. *pizz.* C. B.

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.* *in LA*

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

Ob. III. *f sub. marc.*

Cor. Ingl. *f sub. marc.*

Cl. I. (LA) *detaché*

Cl. III. (LA) *detaché* *sempre* *molto cres.*

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<sup>b</sup>) *Solo.* *mf marc.*

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

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

Viole div. a 3. *arco* *p sub.* *spiccato assai* *sim.*

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



81

Fl. piccolo  
I. II.

Fl. I.

Fl. II.

Ob. I.  
I. II.

Ob. II.  
III.

Cor. Inglese  
*lassimo*

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 Trb.  
e Tuba.

Timp.

V. I. div.

V. II. div.

Viole div.

Celli.

C. B.

*non div.*

*arco*

*non div.*

*arco*

*non div.*

*arco*

*arco unis.*

*(sempre con sord.)*

*con sord.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

81

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. (L.A.)  
Tr. II. (Sib.)  
3 Trb. e Tuba.  
Timp.  
V. I.  
V. II.  
Viole.  
Celli.  
C. B.

*pizz.*  
*arco*  
*senza sord.*  
*ovvert*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*

# 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. *ff sempre*

Fl. I. II. *ff sempre*

Ob. I. II.

Ob. 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.

Treb. I. II. III.

Arpa I. *ff sempre*

Arpa II. *ff sempre*

V. I.

V. II.

Tutte Viole.

Celli. *ff sempre*  
(come sopra) 3.

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

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

*ff*

*a 2.*

*mf*

*Solo mare*

*gliss.*

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

*a 1.*

86

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.*

This page contains a musical score for an orchestra and strings, numbered 88 and 101. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: 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., and C. B. The score includes various musical notations such as notes, rests, dynamics (p, mp, pp, m.d., ff), articulation (accents, slurs), and performance instructions (Solo, div., non div.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 88 and the second system starting at measure 89. The title 'Занавесъ. Curtain.' is written in Russian and English at the top of the page.

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.  
Pia. I.  
Tam-t.  
V. I.  
V. II.  
Viola  
Celli  
C. B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are in the upper part of the page. The brass section (Cori, Trombe, Tromboni) and percussion (Trombe, Timpani, Piatti, Tam-t.) are in the lower part. The score is written in a major key with a 2/4 time signature. The notation includes various rhythmic values, dynamics, and articulation marks. The page number 102 is located in the top left corner.

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*

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto.  $\text{♩} = 69.$

This musical score is for the piece 'The Wet-Nurses' Dance' (Танецъ Кормилицъ). It is in 3/4 time and marked 'Allegretto' with a tempo of 69 beats per minute. The score is divided into three systems of staves. The first system includes parts for Fagotti (I, II and III, IV), Violini I and II, and Violoncelli. The second system includes parts for Ob. I, Fag. III, Fag. III-IV, V. I, V. II, Viote, and Celli. The third system includes parts for Ob. I-II, Ob. III-IV, Fag. I-II, Fag. III-IV, V. I, V. II, Viote, and Celli. The score features various musical notations such as dynamics (p, mp, mf, Solo), articulation (pizz.), and phrasing slurs. The key signature has one flat (B-flat).



91

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

V. I.

V. II.

Viola

Celli

*a 2. Soll*

*f cantabile*

*p*

*mp*

*f*

91

92

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.

*Soll a 2.*

*ff*

*I. II. in B.*

*III. IV. in B.*

*poco più f (cantabile)*

*f*

*div.*

*f cantabile*

*mp*

*f*

92

Fl. picc. I-II. *ff* *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.

*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.

Viola.

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

Celli

C. B.

Ob. IV. C. ingl.

pp

pp

pizz.

mf 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

pp

subito pp

div.

pp sub.

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. 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.

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.*

Conti. *spicc.* *pizz.*

97

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

C. Ingl.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III. IV.

Cor. I. II.

Pist. II.

Tr. I. II.

Tuba

Timp.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B.

*f*

*p*

*stacc.*

*pizz.*

*div. pizz.*

*arco*

*unif.*

Fag. IV: Contrafag.

*f*

*II.*

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.

Viole.

Celli.

*a 2.*

*f marcato (Soli)*

*meno f. sub.*

*arco unia*

*molto cant.*

Detailed description: This page of a musical score, numbered 112, features a full orchestral ensemble. The woodwinds include Flutes I & II, Oboes I & II, Clarinets I, II, III & IV, Bassoons I & II, Cor Anglais I & II, and Cor Anglais III & IV. The brass section consists of Trumpets I & II and Trombones I & II. The percussion includes Piccolo I & II and Timpani I & II. The strings are represented by Arpa I & II, Violins I & II, Violas, and Cellos. The score is written in a common time signature and includes various dynamic markings such as *f*, *meno f. sub.*, and *molto cant.*. Performance instructions like *a 2.* and *arco unia* are also present. The music is characterized by complex rhythmic patterns and melodic lines, with some parts marked as *Soli*.



99 a 2.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

I, II.

III, IV.

meno *f* sub.

Fl. I, II.

III, IV. a 2.

Corni

I, II, a 2.

III, IV, a 2.

I, II, III.

IV.

Pist. I, II.

Tr. I, II.

Trb. I.

Trb. II.

Solo

*f*

etc. simile

etc. simile

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

99

ВХОДИТЪ 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.)
- Pist. I. II.
- Tr. I. II.
- Trb. I.
- Trb. II.
- V. I.
- V. II.
- Viola (div. unis.)
- Celli.
- C. B.

The score features various musical notations including dynamics such as *ff*, *f*, *p*, *pp*, *mf*, *mp*, *sf*, and *sf sempre*. Performance instructions include *trem.*, *sempre pesante*, *div.*, and *unis.*. The piece concludes with a *dim.* marking.

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. *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. *♩ = 4*

Fl. I. II.

Fl. III. IV.

Cl. I. II.

Cl. III. IV.

4 Corni II. III. IV.

Fist. I. II.

Viole. Accelerando. Tempo del principio. *♩ = 4*

Celli.

C. B.

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

This page of a musical score, numbered 119, contains parts for various instruments. The top section includes woodwinds: Flute I & II (Fl. I. II.), Flute III & IV (Fl. III. IV.), Oboe I & II (Ob. I. II.), Clarinet I & II (Cl. I. II.), Clarinet III & IV (Cl. III. IV.), Bassoon I & II (Fag. I. II.), and Bassoon III & IV (Fag. III. IV.). The middle section includes brass instruments: Horn I & II (Cor. I. II.), Horn III & IV (Cor. III. IV.), Trumpet I (Pist. I.), Trumpet II (Pist. II.), Trombone I (Tr. I.), and Trombone II (Tr. II.). The bottom section includes string instruments: Violin I (V. I.), Violin II (V. II.), Viola (Violo.), and Cello (Celli.). The score is written in a 2/4 time signature. The woodwind and brass parts feature complex rhythmic patterns, often with slurs and accents. The string parts are marked with *gliss.* (glissando) and feature smoother, more melodic lines. The page is divided into four measures by vertical bar lines.

## 103 ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКѢ

The Gypsy Women Dance. The Merchant Plays the Accordion.

Più mosso. ♩ = 126.

Fl. I. II.

Fl. III. IV.

Ob. I. II. III.

C. Ingl.

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.

Più mosso. ♩ = 126.  
*spicc. assai*

V. Solo.

Gli Altri

V. I.

V. II.

Viola.

Celli.

C. B.

103

Detailed description of the musical score: This is a page from a musical score, page 120, numbered 103. The title is 'Цыганки танцуютъ. Купецъ играетъ на гармоникѢ' (The Gypsy Women Dance. The Merchant Plays the Accordion). The tempo is 'Più mosso' with a metronome marking of ♩ = 126. The score is for a full orchestra and includes parts for Flutes (I-IV), Oboe (I-III), Clarinet (I-IV), Bassoon (I-IV), Horns (I-IV), Trumpets (I-II), Trombones (3), Timpani, Harp (I-II), Violin Solo, Violins (I-II), Viola, Violoncello, and Contrabass. The score is written in 2/4 time. The first system shows the woodwinds and strings. The second system shows the brass and percussion. The third system shows the harp and strings. The fourth system shows the strings and solo violin. The fifth system shows the strings and solo violin. The sixth system shows the strings and solo violin. The seventh system shows the strings and solo violin. The eighth system shows the strings and solo violin. The ninth system shows the strings and solo violin. The tenth system shows the strings and solo violin. The eleventh system shows the strings and solo violin. The twelfth system shows the strings and solo violin. The thirteenth system shows the strings and solo violin. The fourteenth system shows the strings and solo violin. The fifteenth system shows the strings and solo violin. The sixteenth system shows the strings and solo violin. The seventeenth system shows the strings and solo violin. The eighteenth system shows the strings and solo violin. The nineteenth system shows the strings and solo violin. The twentieth system shows the strings and solo violin. The score includes various musical notations such as dynamics (p, mf, f, ppp), articulation (pizz., spicc.), and performance instructions (Solo, poco).



104

Fl. I.

Fl. II-III.

Ob. I-II-III. (I.)

C. Ingl.

Cl. I-II. *mf*

Cl. III-IV. *ppp*

Cor. I-II. *Come sopra*  
(a. 2.) *A A A A*

Pist. I-II. *mf*

Tr. I-II.

Tamb de Basque. *mf*

Arpa I.

Arpa II.

V. Solo. *mf*

Gli Altri. *mf*

V. I. *arco*

V. II. *arco*

Viole. *div.*

104

Tempo I. (♩ = 84)  
Fl. I. II.

I. *simile* III. IV.

Fl. I. II. III. IV.

Ob. I. II. III.

Cl. I. II. *mf* *piu f*

Cl. III. IV. *ppp*

Fag. I. II. III. *mf* *simile*

Cor. I. II. *mf*

Cor. III. IV.

Pist. I.

Pist. II.

Tr. I.

Tr. II. *come sopra*

Tamb. de Busque

4iv. a 2.

V. I. *simile*

V. II.

Viola. *arco*

Celli. *arco*

II.

I. II. a 2.

*come sopra*

*come sopra*

Tempo I. (♩ = 84)

FL. 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.  
*come sopra*

Tr. I.

Tr. II.  
*come sopra*

Tamb. de Bosque.

V. I.  
*unis.*

V. II.  
*unis. arco*

Viola.

Celli

*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.*

Più mosso. *♩ = 126*  
*spicc.*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*

\*) 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 КОИЮХОВЪ.

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. arco  
Violini II. arco  
Viola. arco sempre non div.  
Violoncelli. arco  
Contrabassi. arco

*mp sempre*  
*mf pesante*  
*mf pesante*  
*mf pesante non div.*  
*mf pesante non div.*

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

III. IV a 2.  
Solo  
senza sord.

**109**

Fl. I. II.

Ob. I. II. *ff*

Ob. III. IV. *ff*

Cl. I. II. *ff*

Cl. III. IV. *ff*

Fag. I. II. III. *ff*

Cor. I. II. *Sol.*

Cor. III. IV. *Sol.*

Pist. I. II. in LA

Tr. I. II. *non troppo*

Trb. I. II. *I. II. Sol.*

Tuba.

Timp.

Piatti.

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

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

Violo. *pizz.* *p* *arco* *ff*

Celli. *pizz.* *p*

Fl. picc. I. II.  
Fl. I. II.  
Ob. I. II. *meno f sub.*  
Ob. III. IV. *f sub.*  
Cl. I. II. *subito meno*  
Cl. III. IV. *p sub.*  
Fag. I. II. *rip sub.*  
Fag. III. IV. *III.*  
Cor. I. II. *Soli.*  
Cor. III. IV. *Soli.*  
Pist. I. II. *4. 2.*  
Tr. I. II. *4. 2.*  
3 Trb. + Tuba. *III.*  
Timp.  
Gr. Cassa.  
Piatti.  
V. I. *pizz. p sub. arco*  
V. II. *pizz. p sub. arco*  
Viola. *pizz. p sub. arco*  
Celli. *arco pizz. p sub. arco*  
C. B. *arco pizz. p sub. arco*



111

Fl. picc. I-II. (II.)

Fl. I-II.

Ob. I-II.

Ob. III. IV.

Cl. I-II.

Cl. III. IV.

Fag. I-II. III.

Cor. I-II.

Cor. III. IV.

Pist. I-II.  
in I.A.

Tr. I-II.

3 Tuba  
e Tuba.

Timp.

Gr. Cassa.

Piatti.

V. I.

V. II.

Viola.

Celli.

C.B.

*stacc.*

*stacc.*

*mf*

*mf*

*f*

*f*

*f*

I. *mf* *stacc.*

*f*

I. Solo. *poco marc.*

I. II. *f*

III. e Tuba *f*

*secco*

*f*

*pizz.*

*arco*

*div. pizz.*

*poco f*

*f*

*p*

*resc.*

*poco f*

*pizz.*

*arco*

*p*

*poco f*

*pizz.*

*arco*

*f*

*f*

*f*

*poco f*

*f*

111

Fl. picc. I.II. *stacc.*  
 Fl. I.II. *ff*  
 Ob. I.II.  
 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.*  
 Cello *div. pizz.* *arco* *pizz.*  
*mf cresc.* *ff* *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.

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.

Fist. I. II.

Tr. I. II.

8 Trb. e Tuba.

Timp.

V. I.

V. II.

Viola.

Cello.

C. B.

The musical score is arranged in a standard orchestral format with 15 staves. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass instruments (Cori, Fists, Truani, Trombones/Tuba, Timpani). The bottom section includes strings (Violins, Viola, Cello, Double Bass). The score features various musical notations such as dynamics (ff, mf, p), articulation (accents), and performance instructions like 'sub. meno fe cant.' and 'arco'. The key signature is one flat, and the time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing multiple rests.

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

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 *f sempre*

Fl. I. II. *f sempre*

Fl. III.

Fl. IV. *f sempre*

Ob. I. II. *f sempre*

Ob. III.

Ob. IV. *f sempre*

Cl. I. II. *f sempre*

Cl. III.

Cl. IV. *f 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.

V. II. *f sempre*

Viole. *ff sempre*

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.  
-p  
Timp.  
Gr. Cassa.  
Arpe. I. II.  
a 2.  
V. I.  
V. II.  
Viola.  
Celli.  
C. B.  
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.  
Tr. I. II. III.  
3 Trb.  
e Tuba.  
Timp.  
Gr. Cassa.  
Arpe. I, II.  
a 2.  
V. I.  
V. II.  
Viole.  
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.  
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.

Cello.

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.

117

The musical score is for measures 117-119. It features a full orchestral ensemble. The woodwinds (Flutes I-IV and Clarinets I-IV) play melodic lines with accents and slurs. The strings (Violins II, Violas, Cellos) provide harmonic support, with the Violins II and Violas playing a rhythmic pattern of eighth notes. The harp (Arpa I and II) plays a steady eighth-note accompaniment. The celesta plays a rhythmic pattern of eighth notes. The score includes dynamic markings such as *p* (piano) and *div. pizz.* (divisi pizzicato) for the strings. The tempo is marked *Agitato*.

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.  $\text{mf}$*  *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* *forte col legno*

Celli. *un!*

C. B. *ff* *forz.*

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.  
Viole.  
Celli.  
C. B.

*col legno*  
*arco*  
*Soll.*  
*arco*

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins, Viola, Cello, Double Bass) are in the upper staves, while the brass (Horns, Trumpets, Trombones, Tuba) and keyboard (Arpa) are in the lower staves. The score includes various performance instructions such as *col legno* for the strings and *Soll.* for the Trumpets. The music is written in a key with one sharp (F#) and a 2/4 time signature.

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.

*ff*

*sempre simile*

*ff*

*ff*

*ff*

119

БАЛАГУРСТВО РЯЖЕННЫХЪ (КОЗЫ СО СВИНЬЕЙ)  
Buffoonery of the Mummings (Goat and Pig).

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

- Fl. I. II.**: Flute I and II parts, featuring a melodic line with triplets and slurs.
- Fl. III. IV.**: Flute III and IV parts, mostly resting.
- Ob. I. II.**: Oboe I and II parts, playing a rhythmic accompaniment.
- Ob. III. IV.**: Oboe III and IV parts, mostly resting.
- Cl. I. II.**: Clarinet I and II parts, playing a rhythmic accompaniment.
- Cl. III. IV.**: Clarinet III and IV parts, mostly resting.
- Fag. I. II.**: Bassoon I and II parts, playing a rhythmic accompaniment.
- Fag. III.**: Bassoon III part, mostly resting.
- C. Fag.**: Contrabassoon part, mostly resting.
- Cor. I. II.**: Horn I and II parts, playing a rhythmic accompaniment.
- Cor. III. IV.**: Horn III and IV parts, mostly resting.
- Fist. I. II.**: Trumpet I and II parts, playing a rhythmic accompaniment.
- Trb. I. II.**: Trombone I and II parts, playing a rhythmic accompaniment.
- Trb. III c. Tuba.**: Trombone III and Tuba part, mostly resting.
- Arpe. I. II. a 2.**: Arpeggiated strings, playing a rhythmic accompaniment.
- V. I.**: Violin I part, playing a rhythmic accompaniment.
- V. II.**: Violin II part, playing a rhythmic accompaniment.
- Viola.**: Viola part, playing a rhythmic accompaniment.
- Celli.**: Cello part, playing a rhythmic accompaniment.
- C. B.**: Double Bass part, playing a rhythmic accompaniment.

Key performance markings include *ff* (fortissimo), *f* (forte), *sfz* (sforzando), *div.* (divisi), and *plz.* (pizzicato). The score is in 2/4 time and features a key signature of one sharp (F#).



121 Più mosso.  $\text{♩} = 72$

Fl. I, II. *a 2.*

Cl. I, II. *I, II. in Si<sup>b</sup>*

Cl. III, IV. *III, IV. in Si<sup>b</sup>*

Cor. I.

Cor. III, IV.

Tromb. III e Tuba.

Timp.

Arpe I, II. *a 2.*

*Bacch. di Tamb. milit.*

*risoluto*

*mf*

Più mosso.  $\text{♩} = 72$

V. I. *div.*

V. II.

Viola. *unis.* *div.*

Celli

C. B.

*ff*

121

Fl. II, III. *a 2.*

Ob. I, II. *a 2.*

Ob. III, IV.

Cl. I, II.

Cor. III. *couvert*

Cor. III, IV. *couvert*

Pist. I, II.

Tr. I, II.

Tromb. III e Tuba. *simile*

Timp. *simile*

V. I. *unis. pizz.*

V. II. *pizz.*

Viola. *pizz.*

Celli. *pizz.* *arco*

C. B. *ff pizz.* *arco*

*mf adloc.*

*mf adloc.*

*div. arco*

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

Fl. picc. I. II

Fl. I. II. *poco a poco crescendo*

Fl. III. *poco a poco crescendo*

Ob. I. II.

Ob. III. IV. *mf stacc. crescendo*

Cl. I. II. *poco a poco crescendo*

Cl. III. IV. *mf stacc.*

Cor. III. IV.

Pist. I. II. *mf*

Campanelli. *f*

Celesta. *f*

Piano. *f*

Arpa I. *f*

Arpa II. *f*

V. I. *fp arco crescendo poco a poco*

V. II. *fp arco*

Viola. *pizz. f*

Celli. *pizz. f*

C.B. *pizz. f*

122

Solo

stacc.

stacc. sempre

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

The musical score is written for a full orchestra. It consists of 16 staves. The instruments are: 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., and Celli. The score is in a key signature of two flats and a 3/4 time signature. The music is arranged in five-measure blocks. The Flute I part has a 'Solo' marking in the fourth measure. The Trumpet I part has a 'Solo' marking in the fourth measure. The Trombone I part has a 'Solo' marking in the fourth measure. The Timpani part has a 'Solo' marking in the fourth measure. The Campanelli part has a 'Solo' marking in the fourth measure. The Celesta part has a 'Solo' marking in the fourth measure. The Piano part has a 'Solo' marking in the fourth measure. The Arpa I part has a 'Solo' marking in the fourth measure. The Arpa II part has a 'Solo' marking in the fourth measure. The Violin I part has a 'Solo' marking in the fourth measure. The Violin II part has a 'Solo' marking in the fourth measure. The Viola part has a 'Solo' marking in the fourth measure. The Cello part has a 'Solo' marking in the fourth measure.

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<sup>a</sup> Для концертного исполнения пользоваться советом стр. 150 этой стр. 150<sup>a</sup>.  
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 sempre*

Cor. III-IV. *ff sempre*

Pist. I-II. *mf*

Tr. I. *mf*

Tr. II. *mf*

Tr. III & Tuba. *ff gliss.*

Timp. *ff*

V. I. *ff sempre*

V. II. *ff sempre*

Viola. *ff sempre*

Cello. *ff sempre*

C. B. *ff sempre*

125

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.

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

Fl. I.

Ob. I.

Cl. in G.

Cl. in Bb.

Cl. in Bb. in La

Cor. I. II. a 2. s ten. ouvertis

Cor. III. IV. s ten.

Tr. I.

Tr. II.

Xyl.

V. I. div. ff

V. II. pizz. arco

Viola. ff meno f

Celli. ff

128

Solo.

Solo.

Solo. marc.

128

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.  $\text{♩} = 50$

129

Musical score for woodwinds and brass instruments. The instruments listed are Fl. piccolo I and II, Fl. I and II, Ob. I and II, C. Inglese, Cl. I and II, Cor. I and II, Pist. I and II, Tr. I and II, Xyl., Piatti, and Tamb. de Basque. The score includes performance instructions such as "Solo.", "senza sordini", "Tr. picc. in Re", "Bach di tamb. millit", "Bach. di timp.", and "Tenir le Tamb. de B. tout bas au sol et le faire tomber". The tempo is marked "Lento" with a metronome marking of 50.

Musical score for string instruments. The instruments listed are V. I. div., V. II. div., Viols div., and Celli. The score includes performance instructions such as "sul pont.", "div. a 3", "pizz.", "arco", "div.", "div. pizz.", "D gliss.", "arco (trem)", "sempre sim.", and "PP (trem)". The tempo is marked "Lento" with a metronome marking of 50. The page number 129 is located at the bottom right of this section.

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

Fl. picc. I.  
 Fl. picc. II.  
 Cl. I. *Solo.*  
*p dolcissimo*  
 Fag. I. *Solo.*  
*p dolente*  
 V. Solo. *espress.*  
*p dolente*  
 Gli altri *sord.*  
 V. I. *ppp*  
 V. II. *ppp*  
 Viole 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.*  
*Tempo rubato.*  
 Cl. basso  
 Fag. III.  
 C. Fag.  
 Cor. I. II. *f*  
 Cor. III. IV. *f p simile più f*  
 Coll. *Più mosso. ♩ = 100.*  
*pizz. Tempo rubato.*  
 C. B. *pizz.*

130

КИ И ТРИСЕТЪ ЕГО.  
Shaking It.  
A Tempo

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

155

Cor. I. II.  $\text{son sord.}$

Cor. III.

Pist. I. II.  $\text{sord.}$

Tr. II.  $\text{in sib}$

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

V. II. div.  $\text{f spiccato}$

Viola div.

Celli.

C. B.  $\text{pp}$

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.  $\text{d=d. } (\text{♩} = 72.)$   $\text{son sord.}$   $\text{pp}$   $\text{pizz.$

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.  $\text{son sord.}$   $\text{ppp}$

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

C. B.  $\text{ppp}$

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

Ob. I. II. *ppp sempre*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

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

Tr. II in sib *ff sordine (en cuivre) meno f piu f*

132

ФОКУСНИКЪ ВЪ УЖАСѢ ВЫПУСКАЕТЪ ИЗЪ РУКЪ КУКЛУ ПЕТРУШКУ И БОЯЗЛИВО ОЗИРАЕТСЯ, ПОСПѢШИНО 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.*

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. pice. I. in Re.

Tr. II. in Bb

V. I. *pizz.*

V. II. *fff pizz.*

Viola. *fff pizz.*

Cello. *fff pizz.*

C. B.

*L'istesso tempo. Molto più lento.*

*Fin.*