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IGOR STRAWINSKY

PÉTROUCHKA

SCÈNES BURLESQUES EN 4 TABLEAUX

D'IGOR STRAWINSKY et ALEXANDRE BENOIS

PARTITION EDITION DE POCHE



ΕΛΛΗΝΙΚΗ
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ΠΑΝΕΠΙΣΤΗΜΙΚΗ
ΜΑΚΕΔΟΝΙΑΣ

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EDITION RUSSE DE MUSIQUE
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POUR L'ANGLETERRE ET SES COLONIES: THE RUSSIAN MUSIC AGENCY, LONDRES W. LA PERCY ST



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 } Dans la coulisse
 Tambour de Provence (Tambourin) }
 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.

ПЕТРУШКА.

RETROUSCHKA.

КАРТИНА ПЕРВАЯ.
НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОН.

PREMIER TABLEAU.
FETE POPULAIRE DE LA SEMAINE GRASSE.

DROIT D'EXÉCUTION RÉSERVÉ.

Vivace. M. M. ♩ = 138.

Игорь Стравинскій.
Igor Stravinsky.

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.

Cer. I. II.

Cer. III. IV.

Arpa I.

4 Celli soli.

Fl. I, II. 2 II.

Cl. I.

Cl. II, III.

Fag. I, II. *poco*

Cont. F. *mf* *poco*

Cor. I, II.

Cor. III, IV. *mf*

Arpa I.

Arpa II.

Piano. *p*

V. I. *divisi* (*détaché*) *mf*

V. II. *divisi* (*détaché*) *p*

Viola. *mf*

tutti Celli. *div.* *poco*

C. B. 2 *mf* *poco*

Fl. I, II. *I. Solo. espress. e cant.*

Ob. I.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Cello solo. *cant.*

Detailed description: This is a page of a musical score, page 9, for an orchestra and solo cello. The score is arranged in a standard orchestral format with staves for woodwinds, brass, harp, piano, and strings. The woodwind section includes Flutes I and II, Oboe I, Clarinets I, II, and III, and Bassoons I and II. The brass section includes Cori I and II, and Cori III and IV. The harp section has two parts, Arpa I and Arpa II. The piano part is shown in grand staff notation. The string section includes Violins I and II, Viola, and Cello solo. The Cello solo part is marked with 'cant.' and 'mf'. The woodwinds and strings have various dynamics and articulations. The flute part has a '1' above the first measure. The oboe part has 'mf' and 'cant.' markings. The clarinet part has 'mf' and 'cant.' markings. The bassoon part has 'mf' and 'cant.' markings. The horn parts have 'mf' and 'cant.' markings. The harp parts have 'mf' and 'cant.' markings. The piano part has 'mf' and 'cant.' markings. The violin parts have 'mf' and 'cant.' markings. The viola part has 'mf' and 'cant.' markings. The cello solo part has 'mf' and 'cant.' markings.

Fl. Picc. I II. ca. 2.

Fl. I. II.

Ob. I. II. ca. 2. Soli

Cl. I.

Cl. II. III.

Fag. I. II. *poco > etc. simile*

Cont. F. *poco > etc. simile*

Cor. I. II.

Cor. III. IV.

Arpa I. *aliso* *sempre simile*

Arpa II.

Celesta.

Piano.

V. I. *(detache)*

V. II. *(detache)*

Viola. *f*

tutti Celli. *f*

C. B. *f*

3

And Poco a poco accelerando e crescendo.

FL Picc. III.

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.

Viola.

Celli.

C. B.

mf marcato

And Poco a poco accelerando e crescendo.

ЗАНАВѢСЪ. RIDEAU.

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.
Violo.

4

mf marcato

Detailed description: This is a page of a musical score for the opera 'Zanavěsů' (The Curtain). The score is for the 'Rideau' (Curtain) scene. It features a large orchestral ensemble. The instruments listed on the left are: Flute Piccolo (I, II), Flute (I, II), Oboe (I, II, III), Clarinet (I, II, III), Cor Anglais (I, II, III, IV), Trumpet (I, II), Trombone (II), Arpa (I, II), Celesta, Piano, Violin (I, II), and Viola. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamics. A rehearsal mark '4' is present at the beginning of the first staff. The tempo and dynamics are marked as 'mf marcato'.

ВОЗВРАЩАЕТСЯ ВЕСЕЛАЯ КАМПАНИЯ ГУЛЯКЪ.
LA JOYEUSE BANDE DE PAYSANS

The musical score is arranged in a standard orchestral layout. At the top, the title "ВОЗВРАЩАЕТСЯ ВЕСЕЛАЯ КАМПАНИЯ ГУЛЯКЪ. LA JOYEUSE BANDE DE PAYSANS" is written in both Russian and French. The page number "26" is in the upper right corner. The score begins with a conductor's part (Fl. ploc. I.D.) and a first flute part (Fl. I. II.). The woodwind section includes Oboe I and II, Clarinet I, Clarinet II and Bass Clarinet, Bassoon I and II, Cor I and II, and Contrabassoon. The brass section consists of Trumpet I and II, Trombone I and II, and Trombones III and IV. The string section includes Violin I and II, Viola, and Cello. The percussion section features a pair of snare drums (Tamb. de Basque), a pair of tom-toms (Tamb. de Basque), and a pair of cymbals (Platti). The harp (Arpa I and II) and celesta are also present. The piano part is written for a grand piano. The score includes various musical notations such as dynamics (e.g., *mf*, *ff*, *allegro*), articulation (e.g., *staccato*, *arco div. a 8*), and performance instructions (e.g., *sempre*). A rehearsal mark "20" is placed above the first flute part. The bottom of the page features a large block of notes, likely for the cello and double bass parts, with the instruction "arco div. a 8" and a final rehearsal mark "20".

Fl. picc. I, II.
Fl. I, II.
Ob. I, II.
Ob. III.
Cl. I.
Cl. II, III.
Cor. I, II.
Cor. III, IV.
Fag. I, II.
Tr. I, II.
3 Trb.
Piatto.
Tam-T.
V. I.
V. II.
Viola.
Celli.
C. B.

arco

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. III.

Tr. I. II.

3 Trb.

Tuba.

Temp.

Marti.

Tam-T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

VI.

VII.

Viole.

Celi.

C.B.

1.

III. IV. a 2.

sublomenof

fff sacco

(modo ordin.)

mf

mf

sempre f (non arpeg)

pizz.

pizz.

pizz.

pizz.

22 stringendo $\text{♩} = 46$

Fl. picc. I
 Fl. Picc. II
 Ob. I, II
 III, IV
 Cl. I, II
 Cl. III
 Fa. III
 Fag. III
 Cor. II
 Cor. III, IV
 Pt. I, II
 Tr. I
 Tbn. III
 Tuba
 Timp.
 Piatt.
 Triangolo
 Tamb.
 de-Basque.
 Arpe a 2

stringendo $\text{♩} = 46$

V. I.
 V. II
 Viole.
 Co. I.
 C. B.

23

Fl. picc. I.
Fl. I. II.
Ob. I.
Ob. II. III.
Cl. I. II.
Cl. III.
Fag. I.
Fag. II. III.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
Trp. I. II.
Timp.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

♩ = 138. (Come prima)

ff

23

V. I. div.
V. II. div.
Viola.
Celi.
C. B.

f

f

f

pizz.

♩ = 138. (Come prima)

(détaché)

(détaché)

(détaché)

(détaché)

d = d d

24

Fl. picc. I.

Fl. I. II.

Ov. 4.

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.

Viole

Celli

C. B.

arco

24

25

Fl. picc. I.

Fl. I. II.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. II. III.

Cor. II.

Cor. III. IV.

Fist. I.

Tr. II.

Tr. III.
e Tuba.

Timp.

V. I.

V. II.

Viola

Celli

C. B.

25

Fl. I. picc. I.

Fl. I. II.

Ob. I. II. III. IV.

Cl. I. II. III.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Fist. I. II.

Tr. I. II.

Tr. III. o. Tuba

Timp.

V. I.

V. II.

Viola

Celli

C. B.

ff

mf

piu f

ff sempre

ff

non div.

Fl. picc. I.

Fl. I.

Fd. II.

Ob. I. II
III. IV.

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trp. I. II.

3 Trb.

Timp.

Piatti

Trgl.

Tamb.

do Basque

Camp.

Arpa I. II
a 2.

Piano.

Celesta.

V. I.

V. II.

Viola

Celli

Fl. ples. 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.
Fist. I. II. e Tr. I. II.
Piatù
Trgl.
Tamb.
de Basque
Camp.
Arpa I. II. a 2.
Piano.
Celesta
V. I.
V. II.
Viola
Celli.
C. d.

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

ДВА БАРАБАНИЩКА, СТОИ ПЕРЕДЪ ТЕАТРИКОМЪ, ПРИ-
DEUX TAMBOURS, AVANÇANT DEVANT LE PETIT THÉÂTRE

28 Molto crescendo sino al

Fl. 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
Fiv. I & II
Tr. I & II
3 Trb. & Tuba
Timp.
Tym.
Tamb.
de Basse
Tambourin
Tamb. milit.
Arpa I
Arpa II
V. I
V. II
Vcllo
Celli
C.B.

baquetas di Tamb. milit.
Dado la corales

do, re, fa, sol, la, si
re, mi, fa

ВНИМАНИЕ ТОЛПЫ БАРАБАННЫМЪ БОЕМЪ.
ATTENTON DE LA FOULE PAR LEUR BATTERIE

ИЗЪ ТЕАТРИКА ПОЯВЛЯЕТСЯ СТАРЫЙ ФОРУЩИКЪ.
SUR LE DEVANT DU PETIT THEATRE PARAIT LE VIEUX CHARLATAN

29

The musical score is arranged in staves for the following instruments:

- Fl. piccolo I & II
- Fl. I & II
- Ob. I & II
- Ob. III & IV
- Cl. I
- Cl. II, III & IV
- Fag. II & III
- Cont. F.
- Cor. I, II, III & IV
- Pist. I & II
- Tr. I & II
- 3 Trb. & Tuba
- Timp.
- Gr. Cassa.
- Piatt.
- Trgl.
- Tamb. de Basque
- Tambourin
- Tambourin
- Arpa I.
- V. I.
- V. II.
- Viola.
- Celli.
- C. B.

The score includes various musical notations such as dynamics (e.g., *mf*, *ff*, *f*), articulation (e.g., *accendo*, *secco*), and performance instructions (e.g., *Mode ordinaro*, *Sul pont.*, *pizz.*). A box with the number '29' is located at the top left and bottom left of the score area.

ФОКУСЪ. LE TOUR DE PASSE-PASSE.

30

Lento. ♩ = 50.

Clarinetti I. II.
in Sib

Fagotti I. II.

Contrafagotto.

Corni I. II.

cresc.

Celesta.

Arpa I.

Lento. ♩ = 50.

con sord.

Violini I.
div.

con sord.

Violini II.

con sord.

Viola.

con sord.

Contrabassi.

pizz. sord.

30

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТЪ & CHARLOTAN JOUE DE LA FLEUTE.

Cadenza ad lib. ma non accord.

31

Fl. I. Solo

V. I.
div.

V. II.

Viola

Celli

C. B.

31

ЗАНАВЕСЬ ТЕАТРИКА РАЗДВИГАЕТСЯ, ТОЛПА ВИДИТЪ ТРИ КУКЛЫ: ПЕТРУШКУ, АРАПА И ВАЛЕЖИКУ.
LE RIDEAU DU PETIT THEATRE S'ECARTE ET LA FOULE APERCOIT TROIS POURCEES: PETROUSCHKA (GUITROPE), UN NAURE ET UN
BALLEZINE.

32

Listesso tempo

Fl. Picc. I.

Fl. I.

Fl. II.

Ob. I.

Ob. IV = C. Ingl.

Cor. Ing.

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.

Viola

Celli

C. B.

mp cantabile

mp cantabile Solo

mp

Solo

simile

pp

pp

pp

ouvert pp

pp

div.

pp

div.

pp

div.

pp

div. arco

unis. pizz.

arco div.

unis. pizz.

div. arco

unis. pizz. div. arco

flautando

flaut.

flautando

32

pp

ФОРСУНИНЪ ОЖИВЛЯЕТЪ ИХЪ ПРИ-
КОШОВЕНІЕМЪ СВОЕЙ ФЛЕТЫ
LE CHARLATAN LES ANIME EN LES
EFFEURANT DE SA FLUTE.
Solo

Fl. Picc. I.

Fl. I.

Fl. II.

Ob. I.

Cor. Ing.

Cl. I.

Cl. II.

Cor. I. II.

Cor. III. IV.

Fag. I.

Tr. I. II.

Camp.

Cel.

Arpa I.

Arpa II.

V. I.

V. II.

Viola

Celli

C. B.

РУССКАЯ DANSE RUSSE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛЯСЬ КЪ ВЕЛИКОМУ УДИВЛЕНІЮ ВСѢХЪ.
PÉTROUCHKA, LE MASCAR ET LA BALLERINE SE METTENT A DANSER A LA FOIS, AU GRAND ÉTONNEMENT DU PUBLIC.

33 Allegro giusto. $\text{♩} = 118$

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.

Viola.

Violoncelli.

Contrabassi.

34

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trgl.

Tamb. de Banque

Xyloph.

Arpa I.

Arpa II.

Piano.

2 V. Coll.

V. I.

V. II.

3 sole

Viole

le altre

Celli

con sord. I. Solo marcato

pp

pp

gliss.

gliss.

f *m. d.* *f* *m. d.* *f* *m. d.* *f* *m. d.*

f *m. g.* *f* *m. g.* *f* *m. g.* *f* *m. g.*

arco pp sempre

arco pizz.

div. pizz.

f sub. meno f

arco poco

pizz. poco

f sub. meno f

f sub. meno f

sempre simile

f sub. meno f

f sub. meno f

I. Solo sempre grottesco

I. Solo sempre grottesco

34

Fl. Picc. I. *a 2.*

Fl. I. II.

Ob. I. *Solo* *stacc.*

Cl. I. *Solo*

Pist. I. *simile* *senza sord.*

Tr. I.

Tamb. de Basque

Xyloph.

Arpa I.

Arpa II.

Piano

3 V. Soli

V. I. *arco* *pizz.*

gli altri

V. II. *f sub. meno f*

3 sole

Viola

le altre *f sub. meno f*

Celli *f sub. meno f*

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

Fl. I. II. *p stacc.*

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

Cor. In G. *p stacc.*

Cl. I. II. *pp*

Cl. III. *pp*

Fag. I. *p poco marc.*

Fag. II. III. *sempre stacc.*

Cor. I. *pp stacc. leggero*

Pist. I. II. *pp stacc. leggero*

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

Xrl-ph. *pp*

Arpa I.

Arpa II.

Piann. *mf*

2 V. Soli
Vcl. I.
gli altri *arco*

V. II. *arco*

3 sole

Viola *arco tutte*

le altre

Celli dir. *arco*

C. P. *pizz.*

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

Fl. I. II. *cresc.*

Ob. I. II. *cresc.*

Cor. Ingl. *cresc.*

Cl. I. II. *cresc.*

Cl. III. *sempre stacc.*

Fag. I. *p* *cresc.*

Fag. II. III. *p*

Flut. I. II. *pp*

Tr. I. II. *7^o*

Xyloph. *sf*

Arpa I. *p*

Arpa II. *p*

Piano. *crescendo sempre*

V. I. *crescendo sempre*

V. II. *crescendo sempre*

Viole. *p*

Celli. *p*

37 49

Fl. Picc. I. II.
Fl. I. II.
Ob. I. II. III.
Cor. Ing.
Cl. I. II.
Cl. III.
Fag. I.
Fag. II. III.
Cor. I. II.
Cor. III. IV.
Fist. II.
Tr. I. II.
Xyloph.
Camp.
Arpa I.
Arpa II.
Piano.
V. I.
V. II.
Viola.
Celli.
C. B.



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. Solo

Arpa II.

Piano.

V. I.

V. II.

Viola.

Cell.

C. B.

Fl. Picc. I II.

Fl. I II.

Ob. I II III. I Solo

Cor. ingl.

Cl. I II III. I II

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

Cor. I II.

Cor. III IV.

Fist. I II.

Tr. I II. poco meno ma p come sopra

Xyloph.

Camp.

C. Cassa.

Fiatelli. modo ordinario

Arpa I.

Arpa II.

Piano. ff

V. I. piaz.

V. II. piaz.

Viola. ff piaz. meno f

Celli. piaz. psub. ff meno f psub.

C. B. piaz. psub. ff meno f psub.

This page of a musical score contains measures 40 through 44. The instruments listed on the left are: Fl. Picc. I. II, Fl. I. II, Ob. I. II, Cor. Ingl., Cl. I. II, Cl. III, Fag. I, Fag. II, Fag. III, Cor. I. II, Cor. III. IV, Pist. I. II, Tr. III, G. Cassa, Piatti, Piano, V. I, V. II, Viola, C. III, and C. II. The score features various dynamics such as *ff*, *f*, *meno f*, *pp*, *sfz*, *ppizz.*, *ppizz.*, *ppizz. cresc.*, and *f*. Performance instructions include *I. Solo*, *Solo*, *meno f*, *sfz*, *ppizz.*, *ppizz.*, *ppizz. cresc.*, *una*, and *sfz*. The string section (Violins I and II, Viola, Cello, and Double Bass) has a *ritardando* marking and a *leggero* instruction. The page number 40 is printed in a box at the top center and bottom center.

41

Cor. Ingl.

Cl. E. II.

3 Cl. = in la

Cl. III.

Fag. I.

Fag. II.

Arpa LII.

Pianno

scherzando

leggiero

B V. ni Soli

Gli altri.
V. I.

pizz.

V. II.

Viola.

Celli.

41

3 Cl. = in la

pp

a. 2. mf

mf

schierzando

leggiero

pizz.

mf

Fl. Picc. I

Fl. gr. I

I. II
Cl. (La)
III

Piatti.

Triang.

Arpa I.

Piano.

V. I. Tutti

V. II.

Viola.

Fl. gr. I.

I. II
Cl. (La)
III

Arpa I.

Piano.

V. II.

Viola.

f

scelerando

modo ordinario

pizz

42

Flgr. III

I. II. Cl. (La) III

I. II. Corni III. IV.

Arpa I.

Piano

V. solo.

V. II.

Viole.

3 Cl. in sib.

noes of sub. p

sempre simile

pp sub.

mf scherzando

42

Ob. I.

I. II. Cl. (sib) III.

Cl. basso (sb)

Corni.

Piano.

V. solo.

Solo.

p

simile

simile

poco a poco cresc.

Fl. Picc. I.

Flgr. I. II.

Ob. II.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. I.

Fag. II.

Xyloph.

Piano.

V. solo.

Flgr. I. II.

Ob. II.

Cor. Ingt.

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.

Solo

1. Solo

simile

pizz.

poco

Cer. Ingl.
Tr. I.
Piano.
VI

Fl. Picc. I. II.
Fl. gr. I. II.
Ob. III.
Cer. Ingl.
Cl. I. II.
Fag. I. II.
Tr. I.
Piano.
VI.
V. II.
Viola.
Cell.

This page of a musical score contains measures 44 through 49. The instruments and parts are as follows:

- Fl. Picc. II:** Flute piccolo, second part. Measures 44-45 have dynamics *mf* and *f*. Measure 46 has a dynamic of *f*. Measures 47-49 are marked with rests.
- Fl. I. II:** Flute, first and second parts. Measures 44-45 have dynamics *mf* and *f*. Measure 46 has a dynamic of *f*. Measures 47-49 are marked with rests.
- I. II. Ob. III:** Oboe, first, second, and third parts. Measures 44-45 are marked with rests. Measures 46-49 have a dynamic of *p*.
- Cl. III:** Clarinet, third part. Measures 44-45 have dynamics *mf* and *f*. Measure 46 has a dynamic of *f*. Measures 47-49 are marked with rests.
- Fag. I. II:** Bassoon, first and second parts. Measures 44-45 have dynamics *mf* and *f*. Measure 46 has a dynamic of *f*. Measures 47-49 are marked with rests.
- Tr. I:** Trumpet, first part. Measures 44-49 are marked with rests.
- Arp. I:** Horn, first part. Measures 44-45 are marked with rests. Measures 46-49 have a dynamic of *mf*.
- Piano:** Piano. Measures 44-49 feature a complex rhythmic pattern with dynamics *p* and *f*. The score includes markings for *arco* and *pizz.* (pizzicato).
- V. I. V. II:** Violin, first and second parts. Measures 44-45 are marked with rests. Measures 46-49 have a dynamic of *p*. The score includes markings for *arco* and *pizz.*
- Viole:** Viola. Measures 44-45 are marked with rests. Measures 46-49 have a dynamic of *p*. The score includes markings for *arco* and *pizz.*
- Celli:** Cello. Measures 44-45 are marked with rests. Measures 46-49 have a dynamic of *p*. The score includes markings for *arco* and *pizz.*

Picc. II
 Clar. I, II
 Clar. III
 Clar. I, II, III
 Clar. 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
 Violo.
 Cello.
 C. B.

48 *cresc. ed accel.*

Fl. Picc. I, II

Flg. I, II

I, II

Ob. III

Cl. I

Cl. II, III

Fag. I

Fag. II, III

Cer. I, II, III

Cer. IV

Ten. I, II

Xyloph.

Arpa I

Arpa II

Piano

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

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

Viola. *arco* *div.* *pizz.* *arco* *div.* *pizz.*

Cello. *arco* *div.* *pizz.* *arco* *div.* *pizz.*

C. B. *arco* *div.* *pizz.* *arco* *div.* *pizz.*

48 *f*

This page of a musical score contains the final section of a symphony, marked "POUR FINIR". The instruments listed on the left are:

- Fl. Picc. I. II.
- Fl. G. I. II.
- I. II. Ob.
- III.
- Cl. I.
- Cl. II. III.
- Fag. I. II. III.
- 4 Corni.
- Fisk.
- Tr. I. II.
- Trb. I. II.
- Trb. III. e Tuba.
- Xyloph.
- Timp.
- G. Cassa.
- Arpa I.
- Arpa II.
- Piano.
- VI. (Violin I)
- V. II. (Violin II)
- Viole. (Viola)
- Celli. (Cello)
- C. B. (Double Bass)

The score features various musical notations such as dynamics (e.g., *fff*, *pp*, *pizz.*, *unis.*), articulation (e.g., *div.*), and performance instructions (e.g., *arco*). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The piano part features a prominent melodic line. The score concludes with a final chord marked *fff*.

Для перехода. TENNOTA. ZANAVES'OPUSKAETSJA.
Pour enchaîner. 47 OBSCURITE LE RIDEAU BAISSÉ

ЗАНАВЕСЬ
RIDEAU

Fl. picc. I. II.
Fl. I. II.
Ob. I. II.
Cl. I.
Cl. II. III.
Fag. I. II.
Fag. III.
1. Cor.
Pist. I. II.
Trp. I. II.
3 Trb. I. II. III.
Timp.
Cym. et Tambourin.
Arpa I.
Arpa II.
Piano.
V. I.
V. II.
Viola.
Celli.
C. B.

con sord.
dans la coudiase
Soli.
marcato
marcato
ad lib.

*) Son lointain, mais violent. Réglez selon l'acoustique de la salle.

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU. CHEZ PÉTROUCHKA.

ПРИ ПОДНЯТИИ ЗАНАВѢСА ДВЕРЬ ВЪ КОМНАТКѢ У ПЕТРУШКИ ВНЕЗАПНО ОТВОРЯЕТСЯ; ЧЬ-ТО НОГА ГРУБО ЕГО ВЫТАЛКИВАЕТЪ; ПЕТРУШКА БАЛИТСЯ. ДВЕРЬ ЗА НИМЪ ЗАТВОРЯЕТСЯ
 AU LÈVE DU RIDEAU LA PORTE DANS LA CHAMBRE DE PÉTROUCHKA S'OUVRE BRUSQUEMENT; UN PIED LE POUSSE EN SCÈNE; PÉTROUCHKA TOMBE ET LA PORTE SE REFERME SUR LUI.

48 Molto stringendo ♩ = 100.

Flauti Piccoli I. II.
 Flauti I. II.
 Oboi I. II. III.
 Corno inglese.
 I in Si[♭]
 8 Clarinetti
 II. III. in LA
 2 Pistoni in Si[♭]
 Piatti
 Triangolo.
 Tambour de Basque
 Tambour militaire et Tambour.
 Piano.
 Violini I.
 Violini II.
 Viole.
 Violoncelli.
 Contrabassi.

48. POUR L'EXECUTION DE CONCERT CETTE BATTERIE DE TAMBOUR EST SUPPRIMEE.

[48]
Molto meno. $\text{♩} = 60$.

CL I (SI \flat)

CL II (LA)

Fag. I II

Tr. I

V. I

I SOLO
mf lamentoso

Solo lamentoso assai sord.

49

Allegro. $\text{♩} = 78$.

CL I (SI \flat)

CL II (LA)

Tr. I

Piano.

V. I

Soli con sord.

senza sord.

50

CL I = LA

CL I (SI \flat)

CL II (LA)

Piano.

Sola parte

50

Piano.

Fl. I.

Fl. II.

Ob. II.

Cor-Ing.

Cl. I. (sa)

Cl. II. (sa)

Cl. III. (sa)

Fag. I.

Fag. II.

Fag. III.

bouches (cuivres)

Cor I. II.

Cor III. IV.

Pist. I. II. (sord.)

Tr. I. II. (sord.)

Tamb. de Basque

DANS LA COULISSE. (COME SOPRA)

Piano.

Furioso. $\text{♩} = 109.$

V. I.

V. II.

Viola.

Cello.

51

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into four measures by vertical bar lines. The top section includes Flutes I and II, Oboes I and II, Clarinets I, II, and III, Bassoons I, II, and III, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I, II, and III, and Percussion (Tambourin, Basso Drum, and Tambourin). The middle section features the Piano. The bottom section includes Violins I and II, and Violas. The notation includes various musical symbols such as notes, rests, and dynamic markings. A specific instruction 'Sordini AN' is written above the Trombone III staff in the third measure. The page is numbered '66' in the top left corner.

Adagio. $\text{♩} = 54$.
meno dolcemente

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. I. II.
Cor. III. IV.
Pict. I. II.
Tr. I. II.
3 Trb. e Tuba.
Timp.
Xylph.
Tamb. de Basque.

Adagio. $\text{♩} = 54$.
quasi gliss.

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

Accel.

53 Andantino. $\text{♩} = 64$

Fl. I II.

Cor. Ingl.

Cl. I.

Cl. II, III.

Tr. I.

Piano.

f sub.

p

cresc.

mf

Andantino. $\text{♩} = 64$

p sub.

1. (Sord)

6

7

8

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

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32

33

34

35

36

37

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39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

Fl. I.

Piano.

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

22

23

24

25

26

27

28

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32

33

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41

42

43

44

45

46

47

48

49

50

51

52

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Or. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo mp

p

sp

sim.

pp

pp

stacc.

5

con aord.

p

aord.

pizz.

54

54

55

Fl. I. Solo. dolce *mf*

Cor. Ingl.

Cl. basso.

Fag. I. II. SOLO. *mf dolente*

Piatti. Or. Cassa.

Piano. *p sempre*

V. I. senza sord.

V. II. senza sord.

Viola. con sord.

Vcllo. con sord.

C. B.

55

ВХОДИТЬ БАЛЕРИНА.
LA BALLERINE ENTRE.

Meno mosso. $\text{♩} = 72$.

Fl. piccolo I. *p*

Fl. I.

Fag. I. II. *p*

Piano. *p*

Viola. senza sord.

Vcllo. senza sord.

Meno mosso. $\text{♩} = 72$.

56 Allegro. $\text{♩} = 100.$

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.

simile

(con sord.) mf marcato

Arpe I. II.

a 2.

Piano.

mf

Allegro. $\text{♩} = 100.$

V. I.

V. II.

Viola.

Celi.

C. B.

poco sf

div.

unis.

pizz.

arco

poco sf

Fl. Picc. I
 Fl. I. II.
 Ob. I. II.
 Cor. Ing.
 Cl. I. II.
 Cl. III.
 Fag. I.
 Fag. II. III.
 Cor. I. II.
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 Timb.

Arpa I.
 Arpa II.
 Piano.
 V. I.
 V. II.
 Violo.
 Celli.
 C. B.

crescendo

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

- Fl. Picc. I, II**: Flute parts with dynamic markings like *ff* and *ten.*
- Fl. II**: Second Flute part.
- Ob. I, II, III**: Oboe parts.
- Cor. Ingl.**: English Horn part.
- Cl. I, II**: Clarinet I and II parts.
- Cl. III**: Clarinet III part.
- Fag. I**: Bassoon I part.
- Fag. II, III**: Bassoon II and III parts.
- Cor. I, II**: Horn I and II parts.
- Cor. III, IV**: Horn III and IV parts.
- Pist. I, II**: Trumpet I and II parts.
- Tr. I, II**: Trombone I and II parts.
- 3 Trb**: Trombone III part.
- Arpa I**: Harp I part.
- Arpa II**: Harp II part.
- Piano**: Piano part.
- V. I, II**: Violin I and II parts.
- Viole**: Viola part.
- Celli**: Cello part.
- C. B.**: Double Bass part.

Key performance instructions include *crescendo*, *stacc.*, *ff*, *con sord.*, *simile*, *can sord.*, *arco*, *div.*, *unis*, *detache*, *detache*, *arco*, *pizz.*, and *ten.*

Ad libitum.

Fl. Picc. I. II
Fl. I. II
Ob. I. II. III
Cor. Ingl.
Cl. I. II
Cl. III
Fag. I.
Fag. II. III
Cor. I. II.
Cor. III. IV.
Fist. I. II.
Tr. I. II.
Trb. I. II. III
Timp.
Arpa I.
Arpa II.
Piano.
V. I.
V. II.
Viola.
Celli.
C. B.

simile
con.
ff
1. Solo
ff Cadenza
molto ritard.
p lamentoso assai

colla parte del Pianoforte.
colla parte del Clarinetto.
string.
arco
pizz.
arco
p

59

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

Lento Tempo.

Cer. Ingl.

Musical notation for Cer. Ingl. and Piano. Cer. Ingl. part includes dynamics *p (tranquillo)* and *sim.* with a triplet of eighth notes. Piano part includes dynamics *mf* and *f* with various fingering numbers (5, 6).

59

Musical notation for Cl. I, Cl. II, Arpa P., Piano, and V. I. Cl. I and Cl. II parts include dynamics *f* and *crescendo*. Arpa P. part includes dynamics *f* and *crescendo*. Piano part includes dynamics *mf* and *f*. V. I. part includes dynamics *mf*.

Musical notation for Fl. Picc. I, Fl. I, Fl. II, Cl. I, Cl. II, Arpa I, Arpa II, and Piano. Fl. Picc. I part includes dynamics *ff*. Fl. I and Fl. II parts include dynamics *ff*. Cl. I and Cl. II parts include dynamics *f*. Arpa I and Arpa II parts include dynamics *ff*. Piano part includes dynamics *mf* and *f*.

Fl. I. *mf*

Fl. II. *mf*

Ob. I. II.

Cor. Ing.

Cl. I. *mf*

Cl. II. *mf*

Cl. III. *mf*

Fag. I. *mf*

Fag. II. *mf*

Fag. III. *mf*

I. II. bouchés (cuivres)

Cor. I. II. *mf*

Cor. III. *mf*

Pist. I. II. (sord.) *mf*

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

Tamb. de Basque. *mf* (recourez)

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

Arpa I. II.

Piano. *mf*

V. I. *mf* détachés

V. II. *mf* détachés

Viola. *mf* détachés

Fl. I.

Fl. II.

Ob. I. II.

Cor Angl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III.

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.

ff

crescendo

Lento.

Più mosso. TEMNOTA. OBSCURITÈ. 3341027. RIDEAU

FL. I.

FL. D.

Ob. I. II.

Cor. Ing.

Cl. I. Solo Cadenza (Lento)

Cl. II. Solo.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II. bouchés

Cor. III. IV. Tres lentain bouchés

Fist. I. II.

Tr. I. II.

Timp.

Tambourin. DANS LA COULISSE Tres lentain

I. II. senza cord.

III. senza cord.

(L'istesso tempo) simile ad lib.

Più mosso. d. 64

Lento.

V. I.

V. II.

Viola.

Cello.

C.B.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

КАРТИНА ТРЕТЬЯ. У АРАПА.

TROISIEME TABLEAU. CHEZ LE MAURE.

62

Tambour milit.
et
Tambourin

Dans la coiffure (come sopra)

Feroce stringendo. ♩ = 144.

63 **Meno mosso. Pesante. ♩ = 112.**

Flauti I. II.

Oboi I. II.

Corno inglese.

3 Clarinetti in La
I. II. III.

Fagotti I. II.

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

Arpa I.

Arpa II.

Feroce stringendo. ♩ = 144.

Meno mosso. Pesante. ♩ = 112.

Violini I.

Violini II.

Violo

Violoncelli

Contrabassi

POUR L'EXECUTION DE CONCERT CETTE BATTERIE DE TAMBOURS EST SUPPRIMEE.

63

64 Sostenuto. $\text{♩} = 46$.

ЖАНАВСЬ. RIDEAU

Fl. I. II. III. (a 4)
 Fag. III.
 I. Cor.
 Tr. I. II. III. senza sord. Soll.
 Tuba. Furor ff
 Timp.
 Tam-T.
 V. I. Sostenuto $\text{♩} = 46$.
 V. II. detaché
 Viols. arco pizz. arco pizz. detaché meno
 Celli. arco pizz. arco pizz. detaché meno
 C. B. arco pizz. arco pizz. detaché meno
fma non troppo 64

65 АРАПЪ ТАНЦУЕТЪ. LE MAURE DANSE

Fl. plect. I. acuto
 Cl. I. (Sib)
 Cl. basso
 Fag. I. II. Soll.
 Tuba.
 Timp.
 Gr. Cassa Solo
 Piatti Soll.
 Tam-T.
 Arpa I.
 V. I. con sord. pizz.
 V. II. con sord. pizz.
 Viols. con sord. pizz.
 Celli. pizz.
 C. B. pizz.
 65

CL I.
Cl. basso
Gr. Cassa
Piaſti
Arpa I.
V. I.
V. II.
Viola.
Cello.
C. B.

66
Stringendo. A tempo. Stringendo, acuto

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

Tempo del principio. ♩ = 144.

Fl. picc. I.
 Fl. I.
 Ob. I. II.
 Cor. Ing.
 Fag. I. II.
 Cont. F.
 Cor. I. II.
 Cor. III. IV.
 Pt. 4. LII.
 Tr. I.
 Trb. I. II.
 Trb. III. e Tuba.
 Timp.
 Arpe a 2

Tempo del principio. ♩ = 144.

V. I.
 V. II.
 Violo.
 Celli.
 C. B.

68 Tranquillo. ♩ = 46. (Come prima).

Ob. I. II. *Solo* *pp*

Ob. III. *pp* II.

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

Fag. III. *pp*

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

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

Gr. Cassa *p*

Piatti *pp*

Tranquillo ♩ = 46. *pizz.*

V. I. *trou (detache)* *pizz.* *mp*

V. II. *pizz.* *mp*

Viola *pizz.* *mp*

Celli *pizz.* *p* *mp*

C. B. *p* *mp*

68

ПОЯВЛЕНИЕ БАЛЕТНИЦ.
APPARITION DE LA BALLERINE.

Fag. I. II. *mp*

Fag. III. *mp*

Pist. I. *mp* *Solo subito*

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

Tr. I. II. *mp*

Gr. Cassa *mp*

Piatti *mp*

Tamb. milit. *poco sf. (subito)*

V. I. *mp*

V. II. *mp*

Viola *mp*

Celli *mp*

C. B. *mp*

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

DANSE DE LA BALERINE.
(CORNET-A-PISTONS A LA MAIN.)

69 Allegro ♩ = 116.

Piston in Sib I.

Tambour militaire.

Pist. I.

Tamb milit.

Pist. I.

Tamb milit.

Pist. I.

Tamb milit.

70 Appassionato. Poco meno. rall.

Fl. I.

Ob. I. II.

Cor. Ing.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Tamb. milit.

70 Appassionato. Poco meno. rall.

V. I.

V. II.

Viola

ВАЛЬСЪ.
(БАЛЕРИНА И АРАШЪ)

VALE.
(LA BALLERINE ET LE MAURE)

71 Lento cantabile. $\text{♩} = 72$.

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

Cantabile Sentimentalmente

71 *gratosco*

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

stacc.

72 Allegretto. $\text{♩} = 60$

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

grazioso o poco grotesco

Arpa I.
Arpa II.

mf sempre poco arpeg. Etouffes le son avec la m. d.

72

Fl. piccolo I.
Fl. I. II.
C. in G.
Cont. F.
Pist. I.
Gr. Cassa. Plautl.

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

Arpa I.
Arpa II.

Celli.
C. B.

pizz
placc sempre
pizz
placc sempre

73

Fl. I. II.

C. Ingl.

Cont. F.

Pist. I.

Gr. Cassa.

Platti.

Arpa I.

Arpa II.

Celli.

C. B.

(m.g. etouffes toujours)

(m.d. etouffes toujours)

f sub. > pp

73

Fl. picc. I.

Fl. I. II.

C. Ingl.

Cont. F.

Pist. I.

Gr. Cassa.

Platti.

Arpa I.

Arpa II.

Celli.

C. B.

crec.

crec.

f sub. > pp

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

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

Cont. F. Pag. IV.
 ouverts
 ouverts
 Stringendo. (Come prima). $\text{♩} = 144$. arco detache
 pizz.
 pizz.
 pizz.
 arco detache
 arco detache
 arco detache

V. I.
 V. II.
 Viols.
 Celli.
 C. B.

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

Fl. I.
 C. Ingl.
 Fag. I.
 Cor. I. II.
 Cor. III. IV.
 Gr. Cassa.
 Piatti.

Lento. $\text{♩} = 72$. Rall. 75 Solo
 Solo
 Come sopra
 Come sopra
 sub. p
 Arpa II.
 V. II.
 Viols.
 Celli.
 C. B. (div. a 4)

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

VI. I.

Cl. Ing.

Cl. I. II.

Cl. III.

Cor. I. II.

Fist. I.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B. (div. a 4)

1^o cuvert a 2.

Sell

marcato

stacc.

leggiere

bouobes

pizz.

p

pizz.

Fl. I.

Ingl.

Cl. I. II.

B. III.

Ob. I. II.

Cor. I.

Cassa.

Tutti.

Trpa I.

Trpa II.

V. I.

V. II.

Viola.

Cello.

C. B.

v. a. 1

a 2. Soli ouvertis
bouches
marc.

p

АРАПЪ И БАЛЕРИНА ПРИСЛУШИВАЮТСЯ.
LE NAUVE ET LA BALLERINE PRÉSENT L'OREILLE.

ПОЯВЛЕНИЕ ПЕТРУШКИ.
APPARITION DE PETROUSCHKA

76

Vivace. ♩ = 80.

77

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II. *pp* 1^{re} bouche

Cor. III. IV. *pp* 2^{de} bouche 3^{de} 4^{de} bouches *crescendo*

Flat. I. *pp* in La (con sord.)

Flat. II. in La *Sord.*

Tr. I. in La *Sord.*

Tr. II. in Si. ♭ *pp* *cresc.* *Sord.*

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I. Vivace. ♩ = 80.

V. II. *div arco* *detaché*

Viola. *div a 2* *p* *detaché* *div a 2*

C. B.

76

77

Fl. I & II. *sempre ff*

Fl. III. *sempre ff*

Oboe III. *ff*

Cl. I & II. *sempre ff*

Cl. III. *sempre ff*

Cor. I & II. *crescendo*

Cor. III & IV. *crescendo*

Tr. I. (LA) *f*

Tr. II. (SI) *f*

I. *con sord.* *f*

II. *con sord. a 2.* *f*

III. *f*

V. I. div. *pizz.* *sempre ff*

V. II. div. *pizz.* *sempre ff*

Viola. *crescendo*

Cello. *div.* *f* *crescendo*

Fl. piccolo II.
Fl. II.
Ob. I. II. III.
Cor. Ingl.
Cl. I. II. III. *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. *p* *stacc.* *sempre simile*
Viola div. *stacc.* *sempre simile*
Viole div. *pizz.* *sempre simile*
Celli.
C.B. *Tutti. pizz.*

Cl. D. (Si^b) *m^f stacc. sempre* *cresc.* *in LA*
Cl. III. (LA) *m^f stacc. sempre*
Fag. I. II. *cresc.*
V. I. *arco* *stacc.* *cresc.*
V. II. div. *cresc.*
Viola div. *cresc.*

Ob. I. II.

Ob. III.

Cor. Ingl.

Cl. I. (LA)

Cl. III. (LA)

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. B. (LA)

Tr. I. (LA)

Tr. II. (NB)

V. I. div. a 3.

V. II. div.

Viole div. a 3.

Celli.

detaché

sempre

molto cresc.

f sub. marc.

ouvert

cuivres

Solo

mf marc.

spiccato assai

p sub.

sim.

arco

pizz.

div. pizz.

ucla pizz.

Fl. pic. I.
 Fl. I.
 Fl. II.
 Ob. I.
 Ob. II.
 Cor. Ing.
 Cl. I. (LA)
 Cl. II. (LA)
 Cl. III. (LA)
 Fag. II.
 Fag. III.
 Cor. I. II.
 Cor. III. IV.
 Plat. II. (LA)
 Tr. I. (LA)
 Tr. II. (SI)
 VII. div.
 VI. div.
 Viole div.
 Celli.
 C.B.

Solo
marcato
sempre sim.
 I. II. Le pavillon en l'air.
 III. IV. Les pavillon en l'air.
sim.
sim.
sim.
sul ponticello
cresc.
sul ponticello
cresc.
sul ponticello
cresc.
sul ponticello
sul ponticello
sul ponticello
div. pizz.
div. pizz.

Fl. picc. I. II.

Fl. I.

Fl. II.

Ob. I. I. II.

Ob. II. III.

Cor. Ing. *fiatissimo*

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (7A)

Tr. II. (SI)

3 Trb. e Tuba.

Timp.

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

V. II. div. *arco* *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

АРАПЪ ВЪТАЛКНУВАЕТЪ ИСТЪПНИКО ТЕНИСТА ЗАМАВЪСЪ
LE MAURE Pousse PATROUSKA DE BORS. OBSCURITE. AIDE JU. 93

The musical score is organized into several systems of staves. The instruments listed on the left side of the page are:

- Fl. piccolo I. II.
- Fl. I. II.
- Ob. I. II. III.
- Cor. Angl.
- Cl. I. II.
- Cl. III.
- Fag. I. II.
- Fag. III.
- Cor. I. II.
- Cor. III. IV.
- Picc. I. II. (LA)
- Tr. II. (Sib)
- 3 Trb. e Tuba.
- Timp.
- V. I.
- V. II.
- Viola
- Celli.
- C.B.

Performance markings and dynamics include:

- ouvert* (for Cor. III. IV.)
- mf* (mezzo-forte)
- fff* (fortissimo)
- senza sord.* (senza sordina)
- pizz.* (pizzicato)
- arco* (arco)

The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic contrasts between sections.

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕННОЙ.
(ПОДЪ ВЕЧЕРЪ)

QUATRIÈME TABLEAU.

FÊTE POPULAIRE DE SEMAINE GRASSE.
(VERS LE SOIR.)

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

Tambour militaire
Tambourin

83 Con moto. $\text{♩} = 64$.

Oboi I. II. III.

Clarineti I. II. III. IV.
in A.

Clarineti III. IV.
in A.

Fagotti I. II.

Corni I. II.

Corni III. IV.

Pistoni I. II.
in La.

Trombe I. II. III.
in La.

3 Tromboni.

Arpa I.

Arpa II.

Con moto. $\text{♩} = 36$.

Violini I.
div. a 4 *f*

Violini II.
div. a 4 *f*

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.
div. a 2

83

This page of a musical score contains measures 84 through 87. The instruments are arranged as follows:

- Fl. Picc. I.II.**: Piccolo flutes, starting measure 85 with a melodic line.
- Fl. I.II.**: First flutes, playing a melodic line.
- Ob. I.II.**: First oboes, playing a melodic line.
- Ob. III.IV.**: Third and fourth oboes, playing a melodic line.
- Cl. I.II.**: First clarinets, playing a melodic line.
- Cl. III.IV.**: Third and fourth clarinets, playing a melodic line.
- Fag. I.**: First bassoons, playing a melodic line.
- Fag. II.III.**: Second, third, and fourth bassoons, playing a melodic line.
- Cor. I.II.**: First horns, playing a melodic line.
- Cor. III.IV.**: Third and fourth horns, playing a melodic line.
- Trpt. I.II.**: First trumpets, playing a melodic line.
- Trpt. III.IIIII.**: Third, fourth, fifth, and sixth trumpets, playing a melodic line.
- Arpa I.**: First harp, playing arpeggiated chords.
- Arpa II.**: Second harp, playing arpeggiated chords.
- V. I.**: Violins I, playing a rhythmic accompaniment.
- V. II.**: Violins II, playing a rhythmic accompaniment.
- Tutte Viols.**: Viola section, playing a rhythmic accompaniment.
- Celli.**: Cellos, playing a rhythmic accompaniment.

Key musical markings include *sempre* (repeatedly) and *gliss.* (glissando) for the harps and strings. The bottom of the page features a boxed measure number **84**.

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.
Viola
V. Celli

85
solo stacc. *sf*
Solo I
stacc. *sf*
8
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
 Viola
 Celli

86

86

pizz.
arco
Solo marc.
ff
mf
a2
a1

Fl Picc. I.II.
 Fl. I. II.
 Ob. I.
 Ob. II. III.
 Cl. I. II.
 Cl. III. IV.
 Fag. I.
 Fag. II. III.
 Cor. I. II.
 Cor. III. IV.
 Plat. I. II.
 Tr. I. II.
 Trb. I. II. III.
 Camp.
 Arpa I.
 Arpa II.
 V. I.
 V. II.
 Viola.
 Celli

This page of a musical score contains measures 87 through 90. The instrumentation includes woodwinds (Flute Piccolo, Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba), percussion (Cymbal), harp, and strings (Violin, Viola, Cello). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as 'Solo', 'arco gliss.', and 'pizz.' are present. The page number '87' is printed in a box at the top right and bottom right.

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.
Pos. I. II.
Tr. I. II.
3 Trb.
Tuba
Timp.
Pia. II.
Tam-tam
Arpa. I.
Arpa. II.
V. I.
V. II.
Viole.
Celli.
C. B.

88

101

88

Fl. picc.
I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Viola

Cello

C. B.

89

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. III.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

2 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Violo.

Celli.

B.

meno | *sempre simile*

meno | *sempre simile*

meno

89

90 Allegretto. $d = 68$.

I. II. Fagotti

III. IV. Fagotti

Violini I. Solo

Violini II. pizz.

Viola. pizz. mp

Viola. mp pizz.

Violoncelli. mp

Ob. I. Solo

Fag. III. II

Fag. III. IV

V. I.

V. II.

Viola. pizz.

Celli. pizz.

p

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

V. I.

V. II.

Viola.

Celli.

91

Ob. I. II.
 Ob. III. IV.
 Fag. I. II.
 Fag. III. IV.
 Cor. I. II.
 V. I.
 V. II.
 Viole
 Celli

a 2 soli
f cantabile

91

92

soli

Fl. 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.
 Viole
 Celli
 C. B.

I. II. in B
III. IV. in B
pp cantabile
div.
f cantabile

92

This page of a musical score, numbered 106, contains the following parts and markings:

- Fl. picc. I. II.**: Piccolo flutes, with a *Soli* marking and a dynamic of *ff* (fortissimo).
- Fl. I. II.**: First flutes.
- Ob. II.**: Second oboe.
- Ob. III. IV.**: Third and fourth oboes.
- Cl. I. II.**: First clarinets.
- Cl. III. IV.**: Third and fourth clarinets.
- Fag. II.**: Second bassoon.
- Fag. III. IV.**: Third and fourth bassoons.
- Cor. I. II.**: First horns.
- Cor. III. IV.**: Third and fourth horns.
- V. I.**: First violins.
- V. II.**: Second violins.
- Viola.**: Viola.
- Celli.**: Cellos.
- C. B.**: Double basses.

The score features various musical notations including notes, rests, and dynamics. The *Soli* marking is prominently displayed above the piccolo flute staff. The dynamic *ff* is used in several places, including at the beginning of the double bass part.

93

Ob. I. II.
 Ob. III. IV.
 Cl. I. II.
 Cl. III. IV.
 Cor. I.
 Cor. II. III. IV.
 Flut. I. II.
 in alt.
 Tr. I. II.
 in sib.
 V. I.
 V. II.
 Viole.
 Cello.
 C. B.

93

94

Ob. I. II.
 Ob. III. IV.
 Cl. I. II.
 Cl. III. IV.
 Cor. I.
 Cor. II. III. IV.
 Flut. I. II.
 Tr. I. II.
 V. I.
 V. II.
 Viole.
 Cello.
 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.

Viola

Celli

C. B.

Ob. IV. C. ingl.

pp

pp

pizz.

mf pizz.

pizz.

Fl. pice. I. II.

Fl. III.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Arpe I. II.

V. I.

V. II.

pp

pp

soubito pp

mf

div.

pp sub

div.

96

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III. IV.

Tr. I.

Arpe I. II.

V. I.

V. II.

Viola.

Celli.

f Fl. picc. II: Fl. gr. III.

arco

unlo.

pizz.

96

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.

Viola.

Celli.

unlo.

cresc.

unlo.

mf cresc.

97

Fl. picc. I

Fl. I, II, III

Ob. I, II

Cl. I, II

Cl. III, IV

Fag. II

Tr. I, II

Arpa I

Arpa II

V. I

V. II

Viola

Cello

Fl. gr. III: Fl. picc. II

I. Solo *mp* *ma marc.*

spicc. *div. pizz.* *p* *p*

pizz. *p* *p*

pizz. *p* *p*

p *p*

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.
 Plat. II.
 Tr. I. II.
 Tuba
 Timp.
 Arpa I.
 Arpa II.
 V. I.
 V. II.
 Vielle.
 Celli.
 C. B.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo Flute (Fl. picc. I. II.), Flute (Fl. I. II.), Oboe (Ob. I. II.), English Horn (C. Ingl.), Clarinet (Cl. I. II., Cl. III. IV.), Bassoon (Fag. I., Fag. II. III. IV.), and Horn (Cor. I. II.). The brass section includes Trumpet (Tr. I. II.), Trombone (Tuba), and Timpani (Timp.). The string section includes Violin (V. I., V. II.), Viola (Vielle.), Cello (Celli.), and Double Bass (C. B.). Two Harp parts (Arpa I., Arpa II.) are also present. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f*, *p*, *stacc.*, *pizz.*, and *arco* are used throughout. Performance instructions include *Fag. IV: Contrafag.* and *div. pizz.*. The page number 98 is printed in a box at the top right and bottom right.

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

Celli.

f marcata (Soli)

meno foub.

molto cant.

arco unis

Fl. picc. I. II. 99 a 2.

Fl. I. II.

Ob. I. II.

Cl. I. II. *meno f sub*

2. Clar. III. IV. *ff*

Fag. I.

Corn I. II. a 2. I. II. III.

Corn III. IV. a 2. IV.

Fist. I. II.

Tr. I. II.

Trb. I. *Solo*

Trb. II. *f* *etc. simile*

Arpa I.

Arpa II.

V. I.

V. II. *ff* *dim.*

Viola.

Celli. *ff*

99

ВХОДЯТЪ МУЖИКИ СЪ МЕДВѢДЯТЪ. ВСѢ КИДАЮТСЯ ВЪ СТОРОНУ.
 ENTRE UN PAYSAN AVEC UN OURS. TOUS LE MONDE SE JETE DE
 CÔTÉ
 Fl. piccolo I. II. = Fl. Gr. III. IV.

Fl. piccolo I. II.
 Fl. I. II.
 Ob. I. II.
 Ob. III.
 C. Ing.
 Cl. I. II. III.
 Cl. IV.
 Fag. I.
 Fag. II. III.
 C. Fag.
 I. II. III.
 4 Corn.
 Pist. I. II.
 Tr. I. II.
 Trb. I.
 Trb. II.
 V. I.
 V. II.
 Viola.
 Cello.
 C. B.

ff
p
sempre ff pesante
trem.
ff trem.
p
div.
pp
pp sempre
sempre
sempre

МУЖИКЪ ИГРАЕТЪ НА ДУДКА - МЕДВѢДЪ ХОДИТЪ НА ЗАДНИХЪ ЛАПАХЪ.
LE PAYSAN JOUE DU CHALUMEAU - L'OURS MARCHE SUR SES PATTES DE DERRIERE.

Sostenuto. (♩. 69)

100 *Sell*
a 2

Cl. I. II. *ff*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Solo ff*

Viola.

Celli.

C. B. *div.*

100

МУЖИКЪ СЪ МЕДВѢДЕМЪ УДАЛЯЕТСЯ.
LE PAYSAN AVEC L'OURS S'ÉLOIGNE

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*

Viola. *diminuendo*

Celli. *diminuendo*

C. B. *diminuendo*

Accelerando e crescendo.

101
Tempo del principio.

Fl. I. II.
Fl. III. IV.
Cl. I. II.
Cl. III. IV.
4 Corni
Fist. I. II.
Viola.
Celli.
C. B.

II. III. IV.
I. II.
pp

Accelerando.
Tempo del principio.

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.

This system of musical notation includes staves for Flutes (I, II, III, IV), Clarinets (I, II, III, IV), Bassoons (I, II, III, IV), Horns (I, II, III, IV), and Trumpets (I, II). The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some staves have dynamic markings such as 'a2'.

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.

This system of musical notation includes staves for Flutes (I, II, III, IV), Clarinets (I, II, III, IV), Bassoons (I, II, III, IV), Horns (I, II, III, IV), and Trumpets (I, II). The notation continues with complex rhythmic figures and rests, consistent with the first system.

ВВАЛИВАЕТЪ УХАРЬ-КУПЕЦЪ СЪ ДВУМЯ ЦЫГАНКАМИ. ВЪ РАЗГУЛЬНОМЪ ВЕСЕЛЬИ СВОЕМЪ ОНЪ БРОСАЕТЪ ТО-ЛПѢ
 APPARAÎT UN MARCHANT FÂTARD AVEC DEUX TIGUANES. DEBAUCHÉ - IL S'AMUSE A JETER DES BILLETS DE BANQUE À LA FOUL.

♩ = ♩ 102

Fl. I. II.

Fl. III. IV.

Ob. I. II.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I.

Pist. II.

Tr. I.

Tr. II.

V. I.

V. II.

Viola

Celli.

102

This page contains a musical score for a full orchestra and strings. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is written in a common time signature (C) and a 2/4 time signature. The key signature is one sharp (F#). The score is divided into four measures. The woodwind section includes Flutes I and II, Flutes III and IV, Oboe I and II, Clarinets I and II, Clarinets III and IV, Bassoons I and II, and Bassoons III and IV. The brass section includes Cor Anglais I and II, Horns I and II, Trumpets I and II, and Trombones I and II. The string section includes Violins I and II, Violas, and Cellos. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *gliss.* (glissando). The woodwinds and brasses play complex rhythmic patterns, while the strings provide a steady accompaniment.

ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКЪ
LES TRIGANES DANSENT. LE MARCHAND JOUE DE L'ACCORDEON.

Piu mosso. $\text{♩} = 126.$

Fl. I. II.

Fl. III. IV.

Ob. I. II. III.

C. Ing.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba

Timp.

Arpa I.

Arpa II.

V. Solo.

Gli Altri

V. I.

V. II

Viole.

Celli.

C. B.

Solo

ppp

poco f

*Piu mosso. $\text{♩} = 126.$
stacc. assai*

f pizz

pizz

pizz

pizz

pizz

pizz

pizz

pizz

pizz

simile

Fl. I.

Fl. II. III.

Ob. I. II. III.

C. Ingl.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Fist. I. II.

Tr. I. II.

Tamb. de Basque.

Arpa I.

Arpa II.

V. Solo

Gli Altri

V. I.

V. II.

Violo

ppp

mf

ppp

mf

poco più f

Come sopra

(a 2.)

mf

f

arco

arco

arco

div.

div.

Tempo I. (♩ = 84)
Fl. II.

FL. I. II. III. IV.

Os. I. II. III.

Cl. I. II.

Cl. III. IV.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Fist. I.

Pist. II.

Tr. I.

Tr. II.

Tomb. de Bosque

V. I.

V. II.

Viole.

Celi.

simile

ppp

f

simile

mf

pp

come sopra

come sopra

diva 2

simile

arco

arco

1. II. a 2.

6 8

This page of a musical score contains measures 105 through 108. The instruments are arranged as follows from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fag. I), Bassoon II (Fag. II), Horn I (Cor. I), Horn II (Cor. II), Trumpet I (Tr. I), Trumpet II (Tr. II), Trombone (Tamb. de Basso), Violin I (V. I.), Violin II (V. II.), Viola (Viole.), and Cello (Cello). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Performance instructions like 'come sopra' and 'unis' are present. The page number '105' is printed at the bottom center.

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.
 Fist. I.
 Fist. II.
 Tr. I.
 Tr. II.
 Trb. I. II.
 Trb. III.
 Tuba.
 Timp.
 Arpa I.
 Arpa II.
 V. Solo
 Gli Altri
 V. I.
 V. II.
 Violo
 Celli
 C. B.

o) come sopra (sempre)

Fl. I II
 Ob. I.
 C. Ing.
 Arpa I.
 Arpa II.
 V. Solo.
 Viol. Altr.
 V. I.
 V. II.
 Viola.

107 КУПЕЦЪ И ЦЫГАНКИ УДАЛЯЮТСЯ.
 LE MARCHAND ET LES TIGANES S'ÉLOIGNENT.

Tr. I
 Tr. II
 Arpa I.
 Arpa II.

con sord. (en cuivre)
pp
Sord.
con sord. (en cuivre)
fp
p subito
p subito

in LA
in LA

ТАНЕЦЪ КУЧЕРОВЪ И КОНЮХОВЪ.

DANSE DES COCHERS ET DES PALEFRENIERS.

108 Moderato. $\text{♩} = 112$.

Clarineti in LA III. IV. *a 2*

Corni I. II. *mp sempre*

Corni III. IV.

Tuba. *p*

Timpani. *p*

Violini I. Moderato. $\text{♩} = 112$. *arco*

Violini II. *mf pesante*

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

Violoncelli. *mf pesante*

Contrabassi. *arco* *mf pesante*

108 *mf*

109

Oboi III. IV. *III. IV. a 2*

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

Fag. I. II. III.

Cer. I. II.

Cer. III. IV.

Tr. I. II. in LA. *Solo*

Tuba. *senza sord.*

Timp.

V. I.

V. II.

Viole.

Celli.

C. B.

109

VI. I. II.

Ob. I. II. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Fis. I. II.
in LA

Tr. I. II. *non troppo*

Trb. I. II. I. II. *Soli*

Tuba.

Timp.

Piatti.

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

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

Violo. *pizz* *p* *arco*

Celli. *pizz* *p*

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. Ur. Cassa. Piatti. V. I. V. II. Viola. Celli. C. B.

musical score with various dynamics (pizz., p sub., arco, ff, mf, sfz, stacc., marc., Soli.) and performance instructions (II, III, II).

111

(II.)

Fl. picc. II. *stacc.*

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.

Plat. I. II.
in LA.

Tn. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Piatti.

V. I.

V. II.

Viola.

Celli.

C. B.

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

poco f *f* *p*

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

poco f *f* *p*

pizz. *arco.*

poco f *f* *arco.*

pizz. *f* *arco.*

poco f *f*

cresc.

111

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

Fl. I. II. *f*

Ob. I. II. *f*

Ob. III. IV. *f*

Cl. I. II. *stacc.*

Cl. III. IV. *f*

Fag. I. II. *stacc.*

Cer. I. II. *f*

Cer. III. IV. *f*

Pist. I. II. *a 2*

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

3 Trb. e Tuba *f*

Timp. *secco*

Gr. Cassa. *f*

Piatti. *f*

V. I. *arco* *pizz.*

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

Viola. *div. pizz.* *arco* *pizz.*

Celli. *mf cresc.* *arco* *pizz.*

Fl. piccolo I. II. - Fl. III. IV.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II. *sub. meno fe cond.*

Cl. III. IV. *sub. meno fe cond.*

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

V. I.

V. II.

Viola.

Cello.

C. B.

arco

arco

arco

pizz.

FL I
FL II
FL III
FL IV
Ob. I, II, III, IV
Cl. I
Cl. II
Cl. III
Cl. IV
Fag. I, II
Cor. I, II
Cor. III, IV
Pist. I, II
Tr. I, II
3 Trb. e Tuba
Arpa I
Arpa II
V. I.
V. II.
Viole.
Celli.

f e molto cant.

sempre poco af

sempre poco af e stacc.

sempre a 2

sempre a 3

ben marc.

ben marc.

arco

Fl. I.
Fl. II.
Fl. III.
Fl. IV.
Ob. I, II, III, IV.
Cl. I.
Cl. II.
Cl. III.
Cl. IV.
Fag. I, II.
Fag. III, IV.
Cor. I, II.
Cor. III, IV.
Fist. I, II.
Tr. I, II.
3 Trb. e Tuba.
Arpa I.
Arpa II.
V. I.
V. II.
Viole.
Celli.

ff gliss.
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. *ff sempre*

Fag. III.

Fag. IV. *ff sempre*

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II. *mf* *sub* *meno* *f*

3 Trb. & Tuba

Timp.

Gr. Cassa.

Arpe I. II. *mf*

V. I. *ff sempre* *dim*

V. II. *ff sempre* *dim*

Violo. *mf* *ff sempre* *dim*

Celli. *mf* *ff sempre*

C.B. *mf* *ff sempre*

114 *mf e sub molto meno f*

Fl. I, II.
Fl. III.
Fl. IV.
Ob. I, II.
Ob. III.
Ob. IV.
Cl. I, II.
Cl. III.
Cl. IV.
Fag. I, II.
Fag. III.
Fag. IV.
Cor. I, II.
Cor. III, IV.
Pst. I, II.
Tr. I, II.
3 Trb. e Tuba.
Timp.
Gr. Cassa.
Arpa I, II, a 2.
V. I.
V. II.
Violo.
Cello.
C. B.

pizz

non div.

FL. I. II.
Fl. III.
Fl. IV.
Ob. III.
Ob. IIII.
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.

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 II.
V. I.
V. II.
Viole.
Celli.
C. B.

This page of a musical score, numbered 116, contains the following parts and staves from top to bottom:

- 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. 4 2.
- V. I.
- V. II.
- Viola.
- Celli.
- C.B.

The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction "a ContraFagotto" is visible on the Fag. IV staff. The page is numbered "116" in a box at the bottom center.

ПЯЖЕННЫЕ.

LES DEGUISES.

117

Agitato.

Fl. I. II. *p*

Fl. III.

Fl. IV.

Cl. I. *p*

Cl. II. *p*

Cl. III. IV. *p*

Celesta.

Arpa I.

Arpa II.

Agitato.

V. II. *div. pizz. p*

Viola. *p*

Celli. *pizz. p*

Detailed description: This page contains the musical score for measures 117 and 118. The score is for an orchestra and includes parts for Flutes I, II, III, and IV; Clarinets I, II, and III/IV; Celesta; Harp I and II; Violins II; Viola; and Cellos. The tempo is marked 'Agitato'. The key signature has one sharp (F#). The score is written in 2/4 time. Measures 117 and 118 are the first two measures of the page. The Flute parts have a melodic line with slurs and accents. The Clarinet parts have a rhythmic pattern of eighth notes. The Celesta and Harp parts have a steady accompaniment of eighth notes. The Violin II, Viola, and Cello parts enter in measure 118 with a pizzicato figure. The page number '117' is in a box at the top left and bottom left.

117

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. div.

V. II.

Viola.

Celli.

p

mf

mf

sempre simile

sempre simile

Ob. III. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. I. II.

V. I.

V. II.

Viola.

Celli.

cresc.

mf | *cresc.*

cresc.

mf cresc.

unis.

Fl. I. II.
 Fl. III. IV.
 Ob. I. II.
 Ob. III. IV.
 Cl. I. 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.
 Viols.
 Celli.
 C. B.

col legno
col legno
arco
arco

Soll.
 I. II.
 III.
 III.

119

Fl. I. II. *ff*

Fl. III. IV. *ff*

Ob. I. II. *ff*

Ob. III. IV. *ff*

Cl. I. II. *ff*

Cl. III. IV. *ff*

Fag. I. II. *ff*

Fag. III. *ff*

Cont. F. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

Tr. I. II. *ff*

Trb. I. II. *ff*

Trb. III. c. Tuba. *ff*

V. I. *col legno* *arco* *ff* *sempre simile*

V. II. *col legno* *arco* *ff* *sempre simile*

Viola. *col legno* *arco* *ff* *sempre simile*

Celli. *div.*

C. B. *div.*

119

БАЛАГУРСТВО РЯЖЕННЫХЪ .ОКОМЪ СО СВИНЬЕЙ.)
BOUFFONNERIE DES DEGUISES (CHERFAE ET PORC)

FL. I. II.
FL. III. IV.
Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Fag. I. II.
Fag. III.
C. Fag.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
Trb. I. II.
Trb. III
c. Tuba.
Arpe. I. II
a. 2.
V. I.
V. II.
Violc.
Cellf.
C. B.

Fl. I. II. *a 2.*
 Cl. I. II. *I. II. in Si^b*
 Cl. III. IV. *III. IV. in Si^b*
 Cor. I.
 Cor. III. IV.
 Tromb. III e Tuba. *a 2. risoluto*
 Timp. *Bacch. di Tamb. milit.*
 Arpe I. II. *a 2.*

V. I. *div.*
 V. II.
 Viole. *unis. div.*
 Celli.
 C. B.

Più mosso. J. J. 72

121

Fl. II. III. *a 2.*
 Ob. I. II. *a 2.*
 Ob. III. IV. *a 2.*
 Cl. I. II.
 Cor. III. *soverts*
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 Tromb. III e Tuba. *simile*
 Timp. *simile*

V. I. *unis. pizz.*
 V. II. *pizz.*
 Viole. *pizz.*
 Celli. *pizz. arco*
 C. B. *pizz. arco*

arco *arco* *arco* *arco*

МАСКИ И РЯЖЕНЫЕ ТАНЦУЮТ.
LES MASQUES ET LES TRAFLETIS DANSENT

122

Fl. picc. I. *p*

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

Vi. III. *poco a poco crescendo*

Ob. I. II. *f*

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

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

Cl. III. IV. *mf stacc.*

Cer. III. IV. *mf*

Fag. I. II. *mf*

Campanelli. *f*

Celesta. *ff*

Piano. *f*

Arpa I. *f*

Arpa II. *f*

V. I. *sp^{to} arco crescendo poco a poco*

V. II. *sp^{to} arco*

Viola. *pizz. f*

Celli. *pizz. f*

C. B. *pizz. f*

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.
Viola.
Celli.

Solo

Fl. picc. I.
Fl. I. II.
Fl. III.
Ob. I. II. *marco*
Ob. III. IV. *marco*
Cl. I. II. *marco*
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. *arco*

ОСТАЛЬНЫЕ ПРИСОЕДИНЯЮТСЯ КЪ ПЛЯСКѢ РЯЖЬИХЪ.
LE RESTE DE LA FOULE SE JOINT A LA DANSE DES DEGUISES.

123

Musical score for measures 123-124. The score includes staves for Fl. picc. I, Fl. I, Fl. II, III, Ob. J. II, Ob. III, IV, Fg. I, II, III, Cor. I, II, Cor. III, IV, Tr. I, Timp., V. I, V. II, Viola, Cello, and C. B. The music is in 3/4 time and features various dynamics such as *p*, *pp*, *uniss.*, *pizz.*, and *arco*. A *Solo cant.* marking is present above the first horn staff. Measure numbers 123 and 124 are indicated in boxes.

123

124

Musical score for measures 124-125. The score includes staves for Ob. I, II, Ob. III, IV, Cl. I, II, Cl. III, IV, Cor. I, II, Cor. III, IV, V. I, V. II, Viola, Cello, and C. B. The music is in 3/4 time and features various dynamics such as *pp*, *uniss.*, *pizz.*, and *p*. Measure numbers 124 and 125 are indicated in boxes.

124

ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ НЕ ОБРАЩАЯ НИКАКОГО ВНИМА-
НІЯ НА КРИКИ ДОНОСЯЩІЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА
LA FOULE CONTINUE À D'ANSER NE TENANT AUCUN COMPTE DES CRIS QUI
PARTENT DU PETIT THÉÂTRE

125

Poco allarg.

Fl. picc. I. *ff sempre*

Fl. I.

Fl. II. III. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. IV.

Cl. II. *ff sempre*

Cl. III. IV.

Cor. I. II. *f sempre*

Cor. III. IV.

Fist. III. *con sord. Solo*

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

Tr. II. *mf* *con sord.* *crescendo*

Trb. II. *ff sempre*

Trb. III. e Tuba *ff sempre*

arco

V. I. *ff sempre*

V. II. *ff sempre*

Viola. *ff sempre*

Celli. *ff sempre*

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

con sord. *mp crescendo* *p crescendo*

Poco allarg.

125

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЕГАЕТЪ ИЗЪ ТЕАТРИКА ПРЭСЛѢДУЕМЫЙ АРАПОМЪ, КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ
LES DANSES SONT INTERROMPUES. PÉTROUSKA SORT DU PETIT THÉÂTRE, POURSUIVI PAR LE MAURE QUE LA BALLERINE ESSAIE DE RETENIR.

Meno mosso. ♩ = 100

Ob. I.

C. In G.

Cl. I. II.

Tr. I.

Tr. II.

Xyl.

V. I.

V. II.

УДЕРЖАТЬ.

Meno mosso. ♩ = 100

ppizz.

ppizz.

ff marcato

a 2.

gliss.

Fl. Picc. I.

Fl. I.

Fl. II.

Ob. I. II.

Ob. III. IV.

C. In G.

Cl. I. II.

Cor. I. II.

Cor. III. IV.

Pist. I.

Tr. I.

Xyl.

V. I.

V. II.

Viola.

126

acuto

127

a 2. ten.

ten.

a 2. bouchez ten.

bouchez ten.

arco

feroce

ff

arco

ff

126

127

ВЗВЪШЕННЫЙ АРАПЪ, ЕГО НА-
ЛЕ MAURE FURIEUX L'ATTEINT

Fl. I. Solo. 128

Ob. I.

Cl. in G.

Cl. in Bb. a 2.

Cl. III, IV. in La.

Cor. I, II. a 2. 3 ten. ouvert.

Cor. III, IV. 3 ten.

Tr. I. Solo. marc.

Tr. II.

Xyl.

V. I. div. *ff*.

V. II. pizz. *ff*. arco. *mf*.

Viola. *ff*. *meno f*.

Celli. *ff*.

128

СТИГАЕТЪ И УДАРЕТЪ СВОЕЙ САБЛЕЙ.
ET LE FRAPPE DE SON SABRE.

ПЕТРУШКА НАЛАЕТЪ СЪ-РАЗ-
ВЪТЪМЪ ЧЕРНОМЪ.
PETROUCHKA TOMME LE CRANS
BRACASSA.

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ. 153
UNE FOULE SE FORME AUTOUR DE PE-
TROUCHKA.

Lento. $\text{♩} = 50$
129

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

V. I. div. sul pont. Lento. $\text{♩} = 50$
V. II. div. sul pont. arco sul pont. pizz. arco sul pont. div. arco sul pont. div. pizz. sul pont. arco (trem) sempre sim. arco (trem) sempre sim. pp (trem)
Viole div. arco (trem) sempre sim. arco (trem) sempre sim.
Celli. sul pont. arco (trem) sempre sim. pp (trem)

129

ОНЪ ЖАЛОБНО УМИРАЕТЪ. ПОСЫЛАЮТЪ БУДОЧНИКА ЗА ФОКУСНИКОМЪ.
IL MEURE TOUT EN SE PLAIGNANT. ON ENVOIE UN SOLDAT DE POLICE CHERCHER LE CHARLATAN.

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*

Viele div. *con sord.*

ПРИХОДИТЪ ФОКУСНИКЪ. ОНЪ ПОДЫМАЕТЪ ТРУПЪ ПЕТРУШКИ.
LE CHARLATAN ARRIVE. IL RELEVE LE CADAVRE DE PETROUSCH.

130

Cl. I. II. *Più mosso. ♩ = 100.*

Cl. basso. *a 2. Tempo rubato.*

Fag. III.

C. Fag.

Cor. I. II.

Cor. III. IV.

Celli. *Più mosso. ♩ = 100.*

C. B. *pizz. Tempo rubato.*

130

КН И ТРЯСЕТЪ ЕГО.
КА EN LE SECOURANT
A Tempo

НАРОДЪ РАСХОДИТСЯ. LE PUBLIC S'ECOULE
Lento. $\text{♩} = 48.$

Cor. I. II.
Cor. III.
Pist. I. II.
Tr. II.
V. I. div.
V. II div.
Viola div.
Celli.
C. B.

son sord.
in alt
A Tempo
Lento. $\text{♩} = 48.$
f
f piccato
f
f
pp

131

ФОКУСНИКЪ ОСТАЕТСЯ ОДИНЪ НА СЦЕНЪ. ОНЪ ТАЩИТЪ ТРУПЪ ПЕТРУШКА ВЪ ТЕАТРИКЪ.
LE CHARLATAN RESTE SEUL SUR LA SCENE. IL TRAINÉ LE CADAVRE DE PÉTROUSCHKA VERS LE PETIT THEATRE.

Ob. I. II.
Ob. III.
Cor. I.
Cor. II.
Cor. III.
Cor. IV.
Celli.
C. B.

$\text{♩} = \text{♩} (\text{♩} = 72.)$
son sord.
pp
arco sord.
ppp
arco sord.
ppp
ppp

131

НАДЪ ТЕАТРНОМЪ ПОЯВЛЯЕТСЯ ТѢНЬ ПЕТРУШКИ, ГРОЗЯЩАЯ И ПОКАЗЫВАЮЩАЯ ДЛИННЫМЪ НОСЪ ФОКУСНИКУ.
 AU-DESSUS DU PETIT THEATRE APPARAIT SOMBRE DE PETROUSCHKA MENACANTE, FAISANT UN PIED DE NEZ AU CHARLATAN.

132

Ob. I. II. *pp sempre*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

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

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

132

ФОКУСНИКЪ ВЪ УЖАСѢ ВЫПУСКАЕТЪ ИЗЪ РУКЪ КУКЛУ-ПЕТРУШКУ И, ВОЗЛЮБВО ОЗИРАЯСЬ, ПОСПЯШНО УХОДИТЪ.
 LE CHARLATAN EFFRAÏE LAISSÉ ÉCHAPPER LA POUPEE-PETROUSCHKA DE SES MAINS ET S'EN VA VITE EN REGARDANT TIMIDEMENT DERRIERE LUI.

ЗАНАВѢСЪ.
 RIDEAU

L'istesso tempo. Molto più lento.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. picc. I. in Re.

Tr. II. in Si.

L'istesso tempo. Molto più lento.

V. I.

V. II.

Viola.

Cel.

C. B.

pizz.

Fin.

