

КАРТИНА ПЕРВАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОИ.

FIRST TABLEAU

The Shrovetide Fair.

Vivace. M. M. ♩ = 138.

Flauto I.

I. 3 Clarineti in Sib.

II. III.

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

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.

mp *f* *mp* *f* *mp* *f* *p*

2 II.

f

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.

Viola.

tutti
Celli.

C. B.

2

poco

poco

This page of a musical score features multiple staves for various instruments. The Flute I and II staves begin with a dynamic marking of *f* and a second ending bracket labeled '2 II.'. The Clarinet I and II staves follow. The Bassoon I and II staves have a dynamic marking of *mf* and a *poco* marking. The Contrabass staff has a *mf* marking and *poco* markings. The Cor Anglais I and II staves have a *mf* marking. The Arpa I and II staves are shown with their respective parts. The Piano part features a *p* marking and a rhythmic pattern. The Violin I and II staves have a *mf* marking and a *poco* marking. The Viola staff has a *mf* marking and a *poco* marking. The Cello and Double Bass staves have a *mf* marking and a *poco* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. I. II. *I.* *V.* *3* *3* *3* *3* *mf* *6*

Ob. I. *I. Solo. espress. e cant.* *mf* *3* *3*

Cl. I. *2.* *2.* *2.* *2.* *2.*

Cl. II. III. *6* *7*

Fag. I. II. *a 2.* *mf*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Arpa I.

Arpa II.

Piano. *mf*

V. I. *f* *V*

V. II. *f* *V*

Viola. *f* *V*

Cello solo. *cant.* *mf* *3* *3*

3

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Cl. I.

Cl. II, III.

Fag. I, II.

Cont. F.

Cor. I, II.

Cor. III, IV.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

tutti Celli.

C. B.

3

a 2:

a 2. Soli.

poco > etc. simile

poco > etc. simile

gliss.

sempre simile

(détaché)

mf

mf (détaché)

mf

mf

♩ = ♩ Poco a poco accelerando e crescendo.

Fl. Picc. I, II, 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. Viole. Celli. C. B.

mf marcato

♩ = ♩ Poco a poco accelerando e crescendo.

5 ПРОХОДИТЪ, ПРИПЛЯСЫВАЯ, НЕБОЛЬШАЯ ТОЛПА ПОДПИВШИХЪ ГУЛЯКЪ.
A Group of Drunken Revelers Passes, Dancing.

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Bacch. di Tamb. milit.

Piatti

Tam - T.

V. I.

V. II.

Violo.

Coll. div. a 2

C. B.

fff sempre

f

mf

fff

Detailed description: This is a page of a musical score for a symphony orchestra. The score is in 2/4 time and features a variety of instruments. The woodwinds include Piccolo Flutes (I, II), Flutes (I, II), Oboes (I, II, III), Clarinets (I, II, III), Cor Anglais (I, II, III, IV), Piccolo Bassoons (I, II), and Trumpets (I, II). The brass section consists of three Trombones. The percussion section includes a pair of Military Tambourines (Bacch. di Tamb. milit.), a pair of Cymbals (Piatti), and a pair of Tom-toms (Tam - T.). The strings are represented by Violins (I, II), Viola, Cello (divided into two parts), and Double Bass. The score is marked with dynamics such as *fff sempre*, *f*, *mf*, and *fff*. The tempo is not explicitly stated but the character is indicated by the title. The page is numbered '5' in the top left and bottom left corners.

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.

Piatti.

Tam-T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

f

a 2.

f

Ob. III. IV. a 2.

I. II.

subito molto meno f

fff secco

fff

mf

mf

sempre f (non arpeggiate)

pizz.

f

pizz.

f

pizz.

f

pizz.

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.

Trb. III. e Tuba.

Timp.

Piatti. *mf* (modo ordinario)

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

ff *mf* *f* *ten.* *mf sub.* *mf* *sf* *arco V* *arco V* *arco V* *arco* *arco* *sf* *sf*

7

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.

Violo.

Celli.

C. B.

ff, *a 2.*, *3*, *mf*, *f*, *mf sub.*, *sf*

8

Come prima. ♩ = 138.

9

Fl. Picc. I. II. *ff*

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

Ob. I. II. *ff* *a. 2.*

Ob. III. IV. *ff* *a. 2.*

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III. *ff*

Cor. I. II. *mf*

Cor. III. IV. *sf*

Pist. I. II. *mf*

Tr. I. II. *sf*

Trb. III. e Tuba. *sf*

Timp. *sf*

♩ = 138. (Come prima) (détaché)

V. I. div. *f* (détaché)

V. II. div. *f* (détaché)

Viole. div.

Celli. *sf* pizz

C. B. *sf*

arco
ff subito meno f

sf **9** *subito meno f*

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

Meno mosso. ♩ = 100.

Stringendo.

10 $\text{♩} = 46$.

Fl. Picc. I. *p*

Fl. I. *pp*

Ob. I. II. *p*

Cl. I. II. *mf*

Cl. III. *p*

Cl. bass in Sib. *mp*

Fag. I. II. *ff*

Cor. I. II. *pp*

Cor. III. IV. *sf*

Trb. III. e Tuba. *sf*

Timp. *sf*

Meno mosso. ♩ = 100.

Stringendo.

10 $\text{♩} = 46$.

V. I. div. *mp*

V. II. div. *p*

Viole. div. *p*

Celli. *sf*

C. B. *sf*

Fl. Picc. 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.

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.

The Organ-Grinder Begins to Play.

Meno mosso. ♩ = 100.

Come prima. ♩ = 138.

12

Fl. Pico. I. II.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

pp

f

pp

mf

sempre p

sempre p

Come prima. ♩ = 138.

Meno mosso. ♩ = 100.

V. I.

V. II.

Viola

Celli

C. B.

div.

meno f

meno f

p

meno f

pp

div.

pizz.

f

12

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

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

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

13

14

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Trgl.

V. I.

Viola

div.

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

Fl. Picc. I. *f* *stacc.* 3

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III.

Cl. basso *p*

Fag. I.

Fag. II.

Tr. 1.

Campanelli *mf*

Celesta à 4 mains *pp*

V. I.

V. II. *ff* unis. pizz. 3

Viola *div.*

Celli *ff* pizz. 3

15

ВОКРУГЪ КОТОРАГО ТАНЦУЕТЪ ДРУГАЯ УЛИЧНАЯ ТАНЦОВЩИЦА.
Dancer Dancing Around It.

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

Camp.

Celesta à 4 mains

Piano

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

16

ПЕРВАЯ ТАНЦОВЩИЦА
The First Dancer Plays

-ЩА СНОВА БЪЕТЕ ВЪ ТРЕУГОЛНИКЪ
the Triangle Again.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Fl. I. II.**: Flute I and II, featuring a melodic line with slurs and accents.
- Cl. I. II. III.**: Clarinet I, II, and III, playing a rhythmic accompaniment with slurs.
- Cl. basso**: Bass Clarinet, playing a simple rhythmic accompaniment.
- Trgl.**: Triangle, playing a steady rhythmic pattern.
- Camp.**: Cymbal, playing a rhythmic pattern.
- Celesta à 4 mains**: Celesta, consisting of four staves. The top two staves play a rhythmic accompaniment, and the bottom two staves play a melodic line with slurs and accents.
- Piano**: Piano, playing a rhythmic accompaniment.
- V. II.**: Violin II, playing a rhythmic accompaniment with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The key signature is one flat (B-flat), and the time signature is 3/4.

18

Fl. I. *f* *mf*

Fl. II. *ff* *mf*

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

Cl. I. *f* *mf*

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

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

Cont. F. *f*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Camp. *mf*

Arpa I *f*

Arpa II *f*

Piano *mf*

V. I. *div.* *sf*

V. II. *sf*

Viola *sf*

Celli *sf pizz.*

C. B. *mf pizz.*

♩ = 138. (Come prima)

1. 2.

18 *mf*

19

d=d

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.* *poco a poco cresc.*

Ob. III. *f* *a 2.* *poco a poco cresc.*

Cl. I. *f* *a 2.* *poco a poco cresc.*

Cl. II. III. *f* *a 2.* *poco a poco cresc.*

Fag. I. II. *f* *a 2.* *poco a poco cresc.*

Cor. I. II. *f* *a 2.* *poco a poco cresc.*

Cor. III. IV. *f* *a 2.* *poco a poco cresc.*

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

Arpa I. *f gliss.*

Arpa II. *f gliss.*

Celesta. *f*

Piano. *f*

V. I. div. *piu f*

V. II. *f* *div.*

Viola. *piu f*

19

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

arco

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.

Pi. I. II.

Tr. I.

Trb. III e
Tuba

Timp.

Piatti.

Triangolo.

Tamb.
de Basque.

Arpe a 2.

stringendo $\text{♩} = 46$.

V. I.

V. II.

Viote.

Celli.

C. B.

23 $\text{♩} = 138. \text{ (Come prima)}$

Fl. picc. I. *ff* 3

Fl. I. II. *ff*

Ob. I. *ff*

Ob. II. III. *ff* a 2.

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III. *ff*

Cor. I. II. *ff*

Cor. III. IV. *sf*

Pist. I. II. *f* *mf*

Trp. I. II. *f*

Timp. *f*

V. I. div. *sf* (détaché) *f*

V. II. div. *sf* (détaché) *f*

Viola. *sf* *sf* pizz.

Celli. *sf*

C.B. *sf*

23

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.

Violo

Celli

C. B.

ff

sf

mf

25

ФОКУСЪ.

THE MAGIC TRICK.

30

Lento. ♩ = 50.

Clarineti I.II.
in Sib

Fagotti I.II.

Contrafagotto.

Corni I.II.

Celesta.

Arpa I.

Violini I
div.

Violini II.

Viole.

Contrabassi.

Lento. ♩ = 50.
con sord.

30

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТЪ

The Magician Plays the Flute.

Cadenza ad lib. ma non accel.

31

Fl. I. Solo

V. I.
div.

V. II.

Viole

Celli

C. B.

31

»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. ♩ = 116.

Flauti Piccoli. I. II. *a 2.*

Flauti I. II. *a 2.*

Oboi I. II. *f*

Corno inglese. *f*

Clarineti in Sib I. II. *f*

Clarineti in Sib III. *f*

Fagotti I. II. *f*

Fagotti III. *f*

Corni in F. I. II. *ouvert*

Corni in F. III. IV. *f*

Pistoni in Sib *mf*

Piano. *f*

Violini I. *f*

Violini II. *f*

Viole. *f*

Violoncelli. *f*

Contrabassi. *f*

Allegro giusto.
pizz.

33

Fl. Picc. I. *a 2.*
Fl. I-II. *sf*
Ob. I. Solo
Cl. I. Solo *stacc.*
Pist. I. *simile* senza sord.
Trgl. *sf*
Tamb. de Basque
Xyloph. *sf*
Arpa I.
Arpa II.
Piano
2 V. Soli V. I. arco pizz. *sf sf*
gli altri *sf sub. meno f*
V. II. *sf sub. meno f*
3 sole
Viole *sf sub. meno f*
le altre
Celli *sf sub. meno f*

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

Fl. I. II. *cresc.*

Ob. I. II. *p cresc.*

Cor. Ingl. *p cresc.*

Cl. I. II. *p cresc.*

Cl. III. *mf sempre stacc.*

Fag. I. *p cresc.*

Fag. II. III. *p*

Pist. I. II. *pp*

Tr. I. II. *sf*

Xyloph. *sf*

Arpa I. *p*

Arpa II. *p*

Piano. *crescendo sempre*

V. I. *crescendo sempre*

V. II. *tr*

Viola. *p*

Celli. *p*

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

p poco

mf poco

mp poco

f poco

gliss.

ff

gliss. poco a poco accel.

div.

tr.

stacc.

arco

Solo

37

This page of a musical score, page 50, features rehearsal mark 38. It contains the following parts and staves:

- 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. (Two staves)
- V. I.
- V. II. (*f*)
- Viola. (*f*)
- Celli. (*f*)
- C. B. (*f*)

The score is written in a major key with a 2/4 time signature. The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support. The Arpa I part has a 'Solo' section with a 'sol#' marking. The strings are marked with a forte (*f*) dynamic.

39

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

Fl. I. II. *ff*

Ob. I. II. III. I. Solo *mf* I. II. *ff* I. Solo *mf*

Cor. ingl. *ff*

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

Fag. I. II. III. I. Solo *ff* II. Solo *ff* I. Solo *meno f* II. Solo *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

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

Xyloph. *ff*

Camp. *ff*

G. Cassa. *f* [modo ordinario] *f*

Piatti. *f*

Arpa I. *ff*

Arpa II. *ff*

Piano. *ff* *pizz.*

V. I. *ff* *gliss.* *ff*

V. II. *ff* *gliss.* *ff*

Viola. *ff* *gliss.* *ff* *meno f* *gliss.* *ff* *meno f*

Celli. *f* *pizz.* *p sub.* *ff* *meno f* *pizz.* *p sub.*

C. B. *f* *pizz.* *ff* *meno f* *pizz.* *p sub.*

39

Fl. Picc. I.II. *ff*

Fl. I. II. *ff*

Ob. I. II. *ff* I. Solo. *mf*

Cor. Ingl. *ff* *mp*

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff* Solo *p*

Fag. II. *ff* Solo *p*

Fag. III. *ff* *meno f*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

Tr. I. II. *ff*

G. Cassa.

Piatti. *f*

Piano. *ff*

V. I. *ff* 2 V-ni Soli *arco* *schizzando* *leggero*

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

Viole. *simile* *ff*

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

C. B. *f*

40

41

Cor. Ingl.

Cl. I. II.

{ 3 Cl. - in la

Cl. III.

Fag. I.

Fag. II.

Arpa I. II.

Piano.

3 V-ni Soli

Gli altri. V. I.

V. II.

Viola.

Celli.

f

pp

a 2. mf

mf

m. d.

schernando

leggiere

pizz.

sf

mf

mf

sf

sf

41

Fl. Picc. I.

Fl. gr. I.

I. II.

Cl. (La) III

Piatti.

Triang.

Arpa I.

Piano.

V. I. Tutti.

V. II.

Viole.

Fl. gr. I.

I. II.

Cl. (La) III.

Arpa I.

Piano.

V. II.

Viole.

f

scherzando

mf modo ordinario

pizz.

m.a.

42

I.

Fl. gr. I. II.

I. II.
Cl. (La)

III.

I. II.
Corni.

III. IV.

Arpa I.

Piano.

V. solo.

V. II.

Viola.

42

Solo.

Ob. I.

I. II.
Cl. (sib)

III.

Cl. basso (sib)

Corni.

Piano.

V. solo.

3 Cl. in sib.

pp sub. p

sempre simile

pp sub.

mf scherzando

mf

p

simile

simile

poco a poco cresc.

Fl. Picc. I.

Fl.gr. I. II.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. I.

Fag. II.

Xyloph.

Piano.

V. solo.

Detailed description: This system contains the first 11 staves of the score. The Flute Piccolo (Fl. Picc. I.) and Flute (Fl.gr. I. II.) parts feature melodic lines with dynamics ranging from *f* to *mf* and markings like *simile* and *a 2.*. The Oboe (Ob. I. II.) and Clarinet (Cl. I. II., Cl. III., Cl. basso.) parts provide harmonic support with various articulations. The Bassoon (Fag. I., Fag. II.) and Xylophone (Xyloph.) parts have rhythmic patterns. The Piano (Piano.) part is highly active with complex textures. The Violin Solo (V. solo.) part has a melodic line.

Poco meno (tranquillo)

pochiss. accel. a tempo rall.

Fl.gr. 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.

Detailed description: This system contains the second 11 staves of the score. The Flute (Fl.gr. I. II.) and Oboe (Ob. I. II.) parts have melodic lines. The English Horn (Cor. Ingl.) has a solo part. The Clarinet (Cl. I. II. III., Cl. basso) and Bassoon (Fag. I. II.) parts provide harmonic support. The Horns (I. II. Corni., III. IV.) have a melodic line. The Violins (V. I., V. II.) and Violas (Viole.) parts are playing pizzicato. The Cellos (Celli.) and Double Bass (C. B.) parts are also playing pizzicato. The score includes dynamic markings like *p*, *sf*, and *simile*, and tempo markings like *Poco meno (tranquillo)*, *pochiss. accel.*, *a tempo*, and *rall.*

43 Tempo I. (Allegro giusto.)

Cor. Ingl. *sf* *con sord.* *sf*

Tr. I *f*

Piano. *f subito*

V.I. *sf* 3 *sf* 3

43

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

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

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

Cor. Ingl. *sf* *ten.*

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

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

Tr. I. *f* *legato*

Piano. *8* *3* *8* *3* *8* *3* *8* *3* *legato* *8* *3*

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

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

Viole. *arco* *mf* *ten.* *arco* *mf* *ten.* *arco* *sf* *pizz.*

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

1. *a 2.*

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

Fl. gr. I. II.

I. II. Ob. *p*

III.

Cl. I. II.

Fag. I. II. *mf*

Tr. I.

Arpa I. *sf*

Piano. *8*

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

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

Viole. *(arco) pizz. p arco*

Celli. *(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.

Violo.

Celli.

C. B.

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

Fl. gr. I. II. *sf* *p* *sf* *sf*

I. II. *sf* *p* *sf* *p*

Ob. III. *sf* *p* *sf* *p*

Cl. I. *sf* *f* *sf* *mf*

Cl. II. III. *sf* *f* *sf* *mf*

Fag. I. *sf* *f* *sf* *mf*

Fag. II. III. *sf* *f* *sf* *mf*

Cor. I. II. III. *sf* *f* *sf* *mf*

Cor. IV. *sf* *f* *sf* *mf*

Tr. I. II. *sf* *f* *sf* *mf*

Xyloph. *f*

Arpa I. *p*

Arpa II. *p*

Piano. *8*

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

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

Viole. *sf* *div. pizz.* *sf* *p pizz.*

Celli. *sf* *div. pizz.* *sf* *div. pizz.*

C. B. *sf* *div. p* *sf* *div. pizz.*

46 *sf*

Для перехода.
To continue.

ТЕМНОТА. ЗАНАВѢСЪ ОПУСКАЕТСЯ.
Darkness. The Curtain Falls.

47

ЗАНАВѢСЪ.
Curtain.

Fl. picc. I. II.
Fl. I. II.
I. II.
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.
Celli.
C.B.

con sord.
dans la coulisse
Soli.
II. marc.
marc.
Simili ad lib.~

47

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

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU Petrushka's Room.

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 ♩ = 100.

Flauti Piccoli I. II.

Flauti I. II.

Oboi I. II. III.

Corno inglese.

I. in Si^b
8 Clarinetti

II. III. in LA

2 Pistoni in Sib

Piatti.

Triangolo.

Tambour de Basque.

Tambour militaire et Tambour.

Piano.

Sord.

DANS LA COULISSE.

Molto stringendo ♩ = 100.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

pizz.

48 *) In concert performance this drumroll is omitted.

Furioso. ПРОКЛЯТІЯ ПЕТРУШКИ.
Petrushka's Curses.

♩=108. 51

Fl. I. *trém.*

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I. (la) *ff*

Cl. II. (la) *ff*

Cl. III. (la) *ff*

Fag. I. *ff*

Fag. II. *ff*

Fag. III. *ff*

Cor. I. II. *bouchés (cuivrez)*

Cor. III. IV. *bouchés (cuivrez)*

Pist. I. II. (sord) *a 2.*

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

Tamb. de Basque.

Tamb. milit. et Tambourin *DANS LA COULISSE. (COME SOPRA)*

Piano. *fff*

V. I. *fff détachés*

V. II. *détachés*

Viola. *détachés*

Celli. *détachés*

Fl. I.

Fl. II.

Ob. I. II.

Cor. Angl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tamb. Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

Violoncelle.

Sordini a 3.

mf

fff

Adagietto. $\text{♩} = 54.$

Solo dolente

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.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

Xyliph.

Tamb. de Basque.

mp

p

fff

mp

ouverts

p

molto

molto

ff

secco

sf

p

Adagietto. $\text{♩} = 54.$

quasi gliss.

p non cresc.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

fff

div.

fff

fff

pizz.

fff

1 2 3 4

1 2 3 4

5 4 3 2 1

Fl. I II.

Cor. Ingl.

Cl. I.

Cl. II. III.

Tr. I.

Piano.

Accel.

p

cresc.

mf

I. (Sord)

p

Accel.

Andantino. $\text{♩} = 84$

p dolente

Cl. I = Si \flat

Cl. II. III = Si \flat

f sub.

cresc.

p sub.

53

Fl. I.

Piano.

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo. *mp*

p

fp *sim.*

2^{da} mp *4^{da} pp*

stacc.

con sord.

sord.

(pizz.)

p

54

55

Fl. I. Solo. dolce mf

Cor. Ingl.

Cl. basso.

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

Piatti. Gr. Cassa.

Piano. p sempre m. s. m. s. m. s. m. s.

V. I. senza sord.

V. II. senza sord.

Viole. con sord.

C. B. con sord.

55

ВХОДИТЬ БАЛЕРИНА.
The Ballerina Enters.
Meno mosso. ♩ = 72.

Fl. picc. I. p

Fl. I. p

Fag. I. II. II. p

Piano. 7 7 13 13 14 8 p rit.

Viole. senza sord.

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Ol. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Timp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute Piccolo I, Flute I and II, Oboe I and II, English Horn, Clarinet I and II, Bassoon III, Bassoon I, Bassoon II and III, Horn I and II, Horn III and IV, Trumpet I and II, and Timpani. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The keyboard section includes two Harps and a Piano. The score is in 3/4 time and features a variety of dynamics and articulations such as staccato, pizzicato, arco, and sforzando. The page number 57 is located in the top left and bottom left corners.

Ad libitum.

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

Fl. I. II. *7*

Ob. I. II. III.

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

Cl. I. II. *simile* *7* *ten.* *I. Solo* *3* *3* *3* *6* *molto ritard.* *p lamentoso assai* *fff* *Cadenza*

Cl. III. *tr.* *tr.* *tr.*

Fag. I. *fff*

Fag. II. III. *fff*

Cor. I. II. *+*

Cor. III. IV. *+*

Pist. I. II. *3* *3* *3*

Tr. I. II. *+*

Trb. I. II. III. *fff*

Timp. *sf*

Arpa I. *fff*

Arpa II. *fff*

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

V. I. *fff*

V. II. *fff*

Viole. *arco* *fff* *pizz.* *fff* *arco*

Celli. *fff* *fff* *p*

C. B. *p*

59

Vivo stringendo. ♩ = 100. Lento. Tempo.

Lento. Tempo.

Cor. Ingl. *p* (tranquillo) *sim.*

Piano. *mf*

59

Cl. I. *f* *crescendo*

Cl. II. *f*

Arpa I. *f*

Piano. *mf* *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. *fff*

Fl. II. *fff*

Ob. I. II. *fff*

Cor. Ingl. *fff*

Cl. I. *fff*

Cl. II. *fff*

Cl. III. *fff*

Fag. I. *fff*

Fag. II. *fff*

Fag. III. *fff*

I. II. bouchés (cuivrez)

Cor. I. II. *fff*

III. bouchés (cuivrez)

Cor. III. *fff*

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

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

Tamb. de Basque. *sf* (secouez)

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

Arpa I. II. a 2.

Piano. *fff*

V. I. *fff détachés*

V. II. *détachés*

Viola. *fff*

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.
Pist. I. II.
Tr. I. II.
Tbn. I. II. III.
Tamb. de Basque.
Tamb. milit. et Tambourin.
Piano.
V. I.
V. II.
Viole.

con sord. a 3.
fff
crescendo

Detailed description of the musical score: This page contains a full orchestral score for 15 measures. The instruments listed on the left are Flute I and II, Oboe I and II, Cor Anglais, Clarinet I, II, and III, Bassoon I, II, and III, Horn I and II, Horn III, Trumpet I and II, Trombone I, II, and III, Tambourine and Basque Drum, Military Drum and Tambourin, Piano, Violin I and II, and Viola. The score is written in 3/4 time with a key signature of one sharp (F#). The woodwinds and strings play sustained notes, while the clarinets and bassoons play rhythmic patterns. The piano part features a 'crescendo' marking. The percussion parts include a 3/4 drum pattern for the military drum and a 3/4 pattern for the tambourine. The brass parts are mostly sustained notes, with the trombones playing a triplet figure in the second measure.

Lento.

♩ = 84.

Fl. I. Fl. II. Ob. I. II. Cor. Engl. 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.

Solo. Cadenza (Lento) mf Solo. dim. enharm. dim. ppp Très lointain bouchés ppp bouchés I. II. senza sord. Solo f 3 5 I. II. senza sord. (L'istesso tempo) simile ad lib. 4/4

DANS LA COULISSE. Très lointain.

Piano.

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

Lento. Più mosso. ♩ = 84. pizz. f più sf sf più sf sf più sf sf più sf sf più sf sf

КАРТИНА ТРЕТЬЯ. У АРАПА.

THIRD TABLEAU The Moor's Room.

62

Tambour milit. et Tambourin *Dans la coulisse (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.

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

*) In concert performance this drumroll is omitted.

63

64 Sostenuto. $\text{♩} = 48.$

ЗАНАВѢСЪ. Curtain.

Fag. I.II.
 Fag. III.
 4 Cor.
 Tr. I.II.III.
 Tuba.
 Timp.
 Tam-T.
 V. I.
 V. II.
 Viole.
 Celli.
 C. B.

senza sord. Soli
Feroce ff
meno
pp
p
Sostenuto. $\text{♩} = 48.$
détaché
arco
pizz.
arco
arco
ff détaché
meno
détaché
fma non troppo

con sord.
div.
con sord.
div.

64

65 АРАПЪ ТАНЦУЕТЪ. The Moor Dances.

Fl. picc. I.
 Cl. I. (Sib)
 Cl. basso
 Fag. I.II.
 Tuba.
 Timp.
 Gr. Cassa
 Piatti
 Tam-T.
 Arpa I.
 V. I.
 V. II.
 Viole.
 Celli.
 C. B.

acuto
Soli
mp
Soli
mp
Solo
mp
p
f
con sord.
pizz.
con sord.
pizz.
pizz.
mp
pizz.
p

65

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

Senza sord.
Senza sord.
Senza sord.
Senza sord.

66 Stringendo. A tempo. Stringendo. acuto

Fl. picc. I.
Fl. I.
Cor. Ingl.
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
ff
ouverts p sub.
ff
a 2. ouverts ff p sub.
Tuba
ff
I. Solo ff marc.
ff
Solo marc.
ff

arco sul ponticello.....
sul ponticello.....
sul ponticello.....
sul ponticello.....

66

67

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. e Tuba

Timp.

Arpe a 2.

Tempo del principio. ♩ = 144.

V. I.

V. II.

Viola

Celli

C. B.

68 Tranquillo. ♩ = 46. (Come prima).

Ob. I. II. *Soli pp*

Ob. III. *pp*

Fag. I. II. *p*

Fag. III. *pp*

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

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

Gr. Cassa *p*

Piatti *pp*

V. I. *Tranquillo. ♩ = 46. pizz. arco (détaché) mf pizz. mp*

V. II. *mf pizz. mp*

Viola *mf pizz. mp*

Celli *mf pizz. mp*

C. B. *pizz. p mp*

68

ПОЯВЛЕНИЕ БАЛЕРИНЫ.
Appearance of the Ballerina.

Fag. I. II. *mf*

Fag. III. *mf*

Pist. I. *Solo subito mf*

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

Tr. I. II. *mf*

Gr. Cassa *mf*

Piatti *mf*

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

V. I. *p*

V. II. *p*

Viola *p*

Celli *p*

C. B. *p*

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

DANCE OF THE BALLERINA
(Cornet in Hand).

69 Allegro. ♩ = 116. *mf*

Piston in Sib I.

Tambour militaire. *subito p*

69

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

70 *Appassionato.* *Poco meno.* *rall.*

Fl. I.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Tamb. milit.

mf *poco dim.*

sf sempre

f p f=p

f p f=p

sf sempre

70 *Appassionato.* *Poco meno.* *rall.*

V. I.

V. II.

Viola

arco *sf strepitoso sf sf sf sf*

arco *sf sf sf sf sf*

arco *sf sf sf sf sf*

ВАЛЬСЪ.
(БАЛЕРИНА И АРАПЪ.)

WALTZ
(The Ballerina and the Moor).

71 Lento cantabile. ♩ = 72.

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

Cantabile Sentimentalmente
mf
Cantabile Sentimentalmente
mf

71 *grottesco*
stacc.

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

Allegretto. ♩ = 60.

72 *grazioso e poco grottesco*
mf sempre poco arpeg. (Etouffez le son avec la m.g.)
mf sempre poco arpeg. (Etouffez le son avec la m.d.)

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

72 *mf*

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

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

Arpa I.
Arpa II.

Celli
C. B.

pizz.
p sempre
pizz.
p sempre

73

Fl. I. II.

C. Ingl.

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. Ingl.

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.

sf
sf Cont. F. = Fag. IV.
10 bouche
ouverts sf
ouverts sf

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

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

pizz.
sf
pizz.
sf
pizz.
sf
arco détaché
arco détaché
arco détaché

74 75 Tempo di valse. (lento. $\text{♩} = 72$).

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

Lento. $\text{♩} = 72$. Rall. Solo
Solo Come sopra
Come sopra
sub. p
mf
mf

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

V. II.
Violo.
Celli.
C. B. (div. a 4)

arco détaché
pizz.
p
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.

Viola.

Celli.

C. B. (div. a 4)

1^o ouvert a 2.

Soli

marcato

a 2

f

bouchéz

stacc.

leggero

mf

mf

p

pizz.

pizz.

Fl. I.

Engl.

Cl. II.

Cl. III.

Cor. III.

a 2. Soli ouverts
bouches
marc.

Pist. I.

Dr. Cassa.

Piatti.

Viola I.

Viola II.

V. I.

V. II.

Viola.

Celli.

C. B.
iv. a 4

p

Detailed description: This is a page of a musical score, page 88. It features a variety of instruments. The woodwinds include Flute I (Fl. I.), English Horn (Engl.), Clarinet II (Cl. II.), Clarinet III (Cl. III.), and Horn III (Cor. III.). The brass section consists of Trumpet I (Pist. I.), Drum and Cymbal (Dr. Cassa.), and Snare Drum (Piatti.). The strings include Violin I (Viola I.), Violin II (Viola II.), Viola, Cello (Celli.), and Double Bass (C. B. iv. a 4). The score is written in a key with two flats and a 4/4 time signature. The woodwinds and strings have complex rhythmic patterns, while the brass parts are more melodic. The English Horn and Horn III parts have specific markings: 'a 2. Soli ouverts', 'bouches', and 'marc.'. The Violin II part has a 'p' (piano) dynamic marking. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of some sections.

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. $\text{♩} = 80.$

77

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II. *pp* 1^o bouché

Cor. III. IV. *pp* 2^o bouche 3^o 4^o bouchés *crescendo*

Pist. I. Si b = in La (con sord.)

Pist. II. in La. Sord. *f*

Tr. I. in La. Sord. *pp* *cresc.* *f*

Tr. II. in Si b Sord.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I. Vivace. $\text{♩} = 80.$

V. II. *div. arco détaché*

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

C. B.

76

77

Fl. picc. I. II. *sempre sff*

Fl. I. II. *sempre sff*

Ob. I. II. *ff*

Ob. III. *sff*

Cl. I. II. *sempre sff*

Cl. III. *sempre sff*

Cor. I. II. *crescendo*

Cor. III. IV. *crescendo*

Tr. I. (LA) *f*

Tr. II. (Si b) *f*

I. *con sord. f*

3 Trb. *con sord. a 2. f*

II. III. *f*

V. I. div. *pizz. sempre sff*

V. II. div. *pizz. sempre sff*

Viole. *crescendo*

Celli *f crescendo*

78 *Agitato.*

$\text{♩} = 100.$

Fl. picc. II.
Fl. I. II.
Ob. I. II. III.
Cor. Ingl.
Cl. I. II. III. = I. III in LA
Cl. basso = Cl. IV in LA
Fag. I. II. *stacc. sempre*
Fag. III.
Cor. I. II. *sf*
Cor. III. IV.

Agitato.

$\text{♩} = 100.$

V. I. div.
V. II. div. *p*
Viola div. *pizz.*
Celli. *sf*
C.B. *Tutti. pizz.*
arco
stacc.
sempre simile
sempre simile
sempre simile

78

Cl. II. (Sib) *mf stacc. sempre*
Cl. III. (LA) *mf stacc. sempre*
Fag. I. II. *cresc.*
V. I. *arco stacc.*
V. II. div. *cresc.*
Viola div. *cresc.*
cresc.
cresc.
cresc.
cresc.

= in LA

Fl. picc.
I. II.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor I. II.

Cor III. IV.

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

Tr. II.
(Si^b)

3 Trb.
e Tuba.

Timp.

V. I. div.

V. II. div.

Viola div.

Celli.

C. B.

Musical score for page 94, measures 81-84. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Cor Anglais, Horns, Trumpets, Trombones, Tuba), percussion (Timpani), and strings (Violins, Viola, Cellos, Double Bass). The score features various musical notations such as dynamics (*pizz.*, *arco*, *non div.*, *arco unis.*), articulation (accents), and performance instructions like "(sempre con sord.)" and "con sord.".

Fl. picc. I. II.

Fl. I. II.

Ob. II. III.

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (LA)

Tr. II. (Si \flat)

3 Trb. e Tuba.

Timp.

V. I.

V. II.

Viola.

Celli.

C. B.

pizz.

arco

ouvert

fff

I. II. senza sord.

senza sord.

fff

fff

fff

fff

fff

fff

fff

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕННОЙ.

(ПОДЪ. ВЕЧЕРЪ.)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

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

Tambour militaire
Tambourin.

83 Con moto. $\text{♩} = 84$.

Oboi I. II. III.

Clarineti I. II.
in A.

Clarineti III. IV.
in A.

Fagotti I. II.

Corni I. II.

Corni III. IV.

Pistoni I. II.
in La.

Trombe I. II.
in La.

3 Tromboni.

Arpa I.

Arpa II.

Con moto. $\text{♩} = 34$.

Violini I.

Violini II.

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.

83

Fl. Picc. I. II.

Fl. I. II.

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.

Trb. I. II. III.

Arpa I.

Arpa II.

V. I.

V. II.

Tutte Viole.

Celli.

ff sempre

ff sempre

ff sempre

gliss.

pizz.

f pizz.

(come sopra) a 3.

a 2.

a 3.

a 4.

solo stacc. e *f*

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

gliss.

Fl. picc. I. II. *5*

Fl. I. II. *a 2.* *3*

Ob. I. *3*

Ob. II. III. IV. *5* *ff*

Cl. I. II. *7*

Cl. III. IV. *7*

Fag. I. *7*

Fag. II. III. *7*

Cor. I. II. *#*

Cor. III. IV. *#*

Pist. I. II. *mf* *Solo marc.* *5*

Tr. I. II. *7*

3 Trb. *7*

Camp. *5*

Arpa I. *gliss.*

Arpa II. *gliss.*

V. I. *7*

V. II. *7* *pizz.* *arco* *ff* *pizz.* *ff*

Viole *7*

Celli *7* *a 3.* *a 4.*

Fl. Pico. I. II.

Fl. I. II.

Ob. I. Solo. *stacc. e. ff*

Ob. II. III. *f* *piu f* II.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV. *f* *stacc.* I. 5

Pist. I. II. *Soli.* *a 2.* 5

Tr. I. II.

Trb. I. II. III.

Camp. *ff* 5

Arpa I. 8

Arpa II.

V. I. *Soli*

V. II. *ff* *Soli* *arco gliss.* 7 5

Viole. *unis.*

Celli *unis.*

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.

Viole

Celli

C.B.

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Viola.

Celli.

C. B.

meno

sempre simile

meno f

b

d.

a 2.

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto. $\text{♩} = 69.$

The musical score is divided into three systems. The first system includes parts for Fagotti (I, II and III, IV), Violini I and II, and Violenци (Violins and Cellos). The second system includes parts for Ob. I, Fag. I, II and III, IV, V. I and II, and Cello. The third system includes parts for Ob. I, II and III, IV, Fag. I, II and III, IV, V. I and II, and Cello. The score features various musical notations such as *p*, *mf*, *mp*, *pizz.*, and *Soli*. The tempo is marked as Allegretto with a quarter note equal to 69 beats per minute. The key signature has one flat (B-flat) and the time signature is 6/8.

91

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II. *a 2. Soli*
f cantabile

V. I. *p*

V. II. *mp*

Viole

Celli

91

92

Fl. I. II. *Soli a 2.*
ff

Ob. I. II.

Ob. III. IV.

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

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

Fag. I. II.

Fag. III. IV.

Cor. I. II. *poco più (cantabile)*

Cor. III. IV. *f*

V. I. *p* *div.* *f cantabile*

V. II. *mp* *f*

Viole

Celli

C. B.

92

This page of a musical score, numbered 106, features a variety of orchestral parts. The top staff is for Flute piccolo I and II, with a 'Soli' marking and a dynamic of *ff*. The next two staves are for Flute I and II. The Oboe section consists of two staves, Oboe I and II, and Oboe III and IV. The Clarinet section has two staves, Clarinet I and II, and Clarinet III and IV. The Bassoon section also has two staves, Bassoon I and II, and Bassoon III and IV. The Horn section includes Horn I and II, and Horn III and IV. The Violin section has two staves, Violin I and Violin II. The Viola part is on a single staff. The Cello and Double Bass parts are on two staves at the bottom, both starting with a dynamic of *f*. The score is written in a key signature of one flat and a 3/4 time signature. The music is arranged in three measures across the page.

93

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.
in sib

Tr. I. II.
in sib

V. I.

V. II.

Viole.

Celli.

C. B.

fcant.

mf

mf

arco

arco

93

94

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.

Tr. I. II.

V. I.

V. II.

Viole.

Celli.

C. B.

mf

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.

pizz.

mf pizz.

Fl. picc. I. II.

Fl. I. II.

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.

a 2.

pp

pp

subito pp

pp

mf

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.

mf arco

unis.

pizz. *f* sempre

mf

96

Fl. picc. I.

Fl. I. II. III.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II.

Cl. III. IV.

Tr. I. II.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

unis.

cresc.

f

unis.

mf cresc.

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

stacc.

f

mf

p

f

mf

pizz.

f

p

mf

tr.

II.

mf

fa q

fa q

unis.

arco

unis.

arco

f

arco

unis.

f

div. pizz.

Fag. IV - Contrafag.

Fl. I. II. *tr*

Ob. I. II. *tr*

Cl. I. II. *tr*

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

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

Cor. I. II. *a 2*

Cor. III. IV. *a 2* *f marcantiss. (Soli)*

Pist. I. II. *ff* *mf* *ff*

Tr. I. II. *ff* *ff*

Arpa I. *f*

Arpa II. *f*

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

V. II. *ff*

Viole. *ff*

Celli. *arco unis*

Detailed description: This page of a musical score features ten staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins, Violas, Cellos) are active throughout. The brass section (Cori, Pistoni, Trombe) has specific dynamics and articulations. The harp parts (Arpa I and II) have a dynamic marking of *f*. The string parts include a *molto cant.* marking and a *arco unis* instruction. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like trills and accents.

99 a 2.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

I, II. III, IV. *meno foub.* *ff*

Fag. I.

Corni I, II a 2. III, IV a 2. I, II, III. IV. *mf*

Pist. I, II. *mf*

Tr. I, II. *f*

Trb. I. *f* Solo *etc. simile*

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

Arpa I.

Arpa II.

V. I.

V. II. *div.* *ff*

Viole.

Celli. *ff*

99

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

$\text{♩} = 69$ Sostenuto. (♩ - 69)

100

Cl. I. II. *ff* *Soli* *a2.*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Soli* *ff*

Viole.

Celli.

C. B. *div.*

100

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

Cl. I. II. *pp*

Cl. III. IV. *pp*

Fag. II. III. *diminuendo* *poco a poco*

C. Fag. *diminuendo* *poco a poco*

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

Tuba. *diminuendo* *pp*

Viole. *diminuendo*

Celli. *diminuendo*

C. B. *diminuendo*

Accelerando e crescendo.

101

Tempo del principio. $\text{♩} = 84$.

Fl. I. II.
Fl. III. IV.
Cl. I. II.
Cl. III. IV.
4 Corni II. III. IV.
Pist. I. II.

Accelerando.

Tempo del principio. $\text{♩} = 84$.

Violo.
Celli.
C. B.

101

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

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 and II, Flutes III and IV, Clarinets I and II, Clarinets III and IV, Bassoons I and II, Bassoons III and IV, Cori I and II, Cori III and IV, Pistols I and II, and Trumpets I and II. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves have dynamic markings such as 'a 2'.

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 continues the instrumentation from the first system, including Flutes, Clarinets, Bassoons, Cori, Pistols, and Trumpets. The notation is dense with rhythmic figures and includes dynamic markings like 'a 2'.

ВВАЛИВАЕТЪ УХАРЬ-КУПЕЦЪ СЪ ДВУМЯ ЦЫГАНКАМИ. ВЪ РАЗГУЛЬНОМЪ ВЕСЕЛЬИ 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.
Viole.
Celli.

102

This musical score page contains the following parts and staves:

- Fl. I. II.** (Flute I and II): Melodic lines with grace notes and slurs.
- Fl. III. IV.** (Flute III and IV): Similar melodic lines to the first two flutes.
- Ob. I. II.** (Oboe I and II): Sparse melodic lines with some rests.
- Cl. I. II.** (Clarinet I and II): Melodic lines with grace notes.
- Cl. III. IV.** (Clarinet III and IV): Melodic lines with grace notes.
- Fag. I. II.** (Bassoon I and II): Melodic lines with grace notes.
- Cor. I. II.** (Horn I and II): Harmonic accompaniment with sustained notes.
- Cor. III. IV.** (Horn III and IV): Harmonic accompaniment with sustained notes.
- Pist. I.** (Trumpet I): Harmonic accompaniment with sustained notes.
- Pist. II.** (Trumpet II): Melodic lines with grace notes.
- Tr. I.** (Trombone I): Melodic lines with grace notes.
- Tr. II.** (Trombone II): Harmonic accompaniment with sustained notes.
- V. I.** (Violin I): Melodic lines with *gliss.* markings.
- V. II.** (Violin II): Melodic lines with *gliss.* markings.
- Viola.** (Viola): Melodic lines with *gliss.* markings.
- Celli.** (Cello): Melodic lines with *gliss.* markings.

The score is written in 2/4 time and features various musical notations including slurs, grace notes, and dynamic markings such as *sf* (sforzando) and *gliss.* (glissando).

ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКѢ
The Gypsy Women Dance. The Merchant Plays the Accordion.

Più mosso. ♩ = 126.

Fl. I. II.
Fl. III. IV.
Solo
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.
Pia mosso. ♩ = 126.
spicc. assai
V. Solo.
Gli Altri
V. I.
V. II
Viola.
Celli.
C. B.

The musical score is arranged in a standard orchestral format with 25 staves. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, and Cor Anglais), strings (Violins I and II, Viola, Cellos, and Double Basses), and percussion (Timpani, Arpa I, and Arpa II). The bottom section includes solo violin and other violins. The score features various dynamics such as *sf*, *mf*, *ppp*, *p*, and *f*, along with articulation marks like *pizz.* and *spicc. assai*. A section marked *a 2.* begins in the middle of the score. The tempo is indicated as *Più mosso* with a metronome marking of 126.

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* *f*

Fag. I. II. III. *f* *simile*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Pist. I.

Pist. II.

Tr. I.

Tr. II. *come sopra*

Tamb. de Basque

div. a 2.

V. I. *simile*

V. II.

Viola. *arco* *f*

Celli. *arco* *f*

II.

I. II. a 2.

come sopra

trm

trm

f

f

FLI.II.
 Fl.III.IV.
 Ob.I.II.
 Cl.I.II.
 Cl.III.IV.
 Fag.I.II.
 Fag.III.IV.
 Cor.I.II.
 Cor.III.IV.
 Pist.I.
 Pist.II.
 Tr. I.
 Tr. II.
 Tamb. de Basque.
 V. I.
 V. II.
 Viole.
 Celli

f
a2.
come sopra
come sopra
unis.
unis. arco
trun
ff
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.
 Violen.
 Celli
 C. B.

Solo
Sf
gliss.
pizz.
f p
Sf

* come sopra (sempre)

Fl. I. II.

Ob. I.

C. Ingl.

Arpa I.

Arpa II.

V. Solo.

Gli Altri.

V. I.

V. II.

Viola.

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

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

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

Arpa I. *p subito*

Arpa II. **107** *p subito*

ТАНЕЦЪ КУЧЕРОВЪ И КОНЮХОВЪ.

DANCE OF THE COACHMEN AND THE GROOMS.

108 Moderato. ♩ = 112.
a 2.

Clarineti in LA III. IV.

Corni I. II. *mp sempre*

Corni III. IV.

Tuba. *p*

Timpani. *p*

Violini I. Moderato. ♩ = 112.
arco

Violini II. *mf pesante*

Viole. *arco sempre nondiv.*
mf pesante

Violoncelli. *arco*
mf pesante

Contrabassi. *arco*
mf pesante nondiv.

108 *sf* *mf pesante*

109

Ob. II. III. IV. III. IV a 2. *mf*

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

Fag. I. II. III. *mf*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Tr. I. II. in LA. Solo *senza sord. mf ma*

Tuba. *mf*

Timp.

V. I.

V. II.

Viole.

Celli.

C. B.

Fl. 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.

Pist. I. II. in LA

Tr. I. II. *non troppo*

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

Tuba.

Timp.

Piatti. *f*

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

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

Viola. pizz. *p* arco *sf*

Celli. pizz. *p*

a 2.

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

Fl. I. II. *ff*

Ob. I. II. *meno f sub.* *ff* *a2. mf stacc.*

Ob. III. IV. *subito meno f* *ff* *a2. f stacc.*

Cl. I. II. *p sub.* *ff* *mf stacc.*

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

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

Fag. III. IV. *pp sub.* *III.* *mf stacc.*

Cer. I. II. *ff* *Soli.* *ff* *mf stacc.*

Cer. III. IV. *ff* *Soli.* *ff* *mf stacc.*

Pist. I. II. *a2.* *ff*

Tr. I. II. *a2.* *ff*

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

Timp. *secco*

Gr. Cassa.

Piatti.

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

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

Viola. *pizz.* *p sub.* *arco* *ff*

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

C. B. *ff* *ff*

111

(II.)

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

Fl. I.II. *sf sf*

Ob. I.II. *sf sf*

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

Cl. I.II. *mf*

Cl. III. IV. *sf sf*

Fag. I.II.III. *f*

Cor. I.II. *I. a 2. sf sf*

Cor. III. IV. *III. mf stacc.*

Pist. I.II. in LA. *a 2. sf*

Tr. I.II. *I. Solo. poco marc. mf*

3 Trb. e Tuba. *I. II. sf Solo. mf*
III. e Tuba sf

Timp. *secco*

Gr. Cassa. *f*

Piatti. *f*

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

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

Viole. *pizz. poco sf arco sf*

Celli. *pizz. poco sf arco sf*

C. B. *pizz. poco sf arco sf*

poco sf **111** *sf*

Fl. picc. I. II. *stacc.*
Fl. I. II. *sff* *mf*
Ob. I. II. *sff* *mf*
Ob. III. IV. *sff* *mf*
Cl. I. II. *stacc.*
Cl. III. IV. *sff* *mf*
Fag. I. II. *mf* *stacc.*
Cor. I. II. *mf*
Cor. III. IV. *sff*
Pist. I. II. *a 2.* *sff*
Tr. I. II. *a 2.* *sff* I. Solo.
3 Trb. e Tuba. *sff* I. Solo.
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.* *div. pizz.* *arco* *sff* *mf* *pizz.* *mf*

112

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

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

Fl. piccolo 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. e Tuba.

Timp.

V. I.

V. II.

Viole.

Celli.

C. B.

ff

sub. meno f e cant.

a 2.

II.

III.

f

p

arco

mf

pizz.

ff

112

Fl. I. *f e molto cant.*

Fl. II.

Fl. III.

Fl. IV.

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

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

Cor. I. II. *sempre poco sf e stacc.*

Cor. III. IV. *sempre a 2*

Pist. I. II. *sempre a 2. f e ben marc.*

Tr. I. II. *sempre a 2.*

3 Trb. e Tuba. *ben marc.*

Arpa I.

Arpa II.

V. I. *arco*

V. II. *mf*

Viole. *mf*

Celli. *mf*

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I. II. III. IV.

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

ff gliss.

gliss.

gliss.

114 *ff sempre*

Fl. I. II. *ff sempre*

Fl. III. *ff sempre*

Fl. IV. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. *sf*

Ob. IV. *ff sempre*

Cl. I. II. *ff sempre*

Cl. III. *ff sempre*

Cl. IV. *ff sempre*

Fag. I. II. *ff sempre*

Fag. III. *ff sempre*

Fag. IV. *ff sempre*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Pist. I. II. *mf*

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

3 Trb. e Tuba. *ff*

Timp. *mf*

Gr. Cassa. *mf*

Arpe I. II. a 2. *mf*

V. I. *sim*

V. II. *ff sempre*

Viola. *fff* *ff sempre* *div.*

Celli. *fff* *ff sempre*

C. B. *fff* *ff sempre*

114 *fff e sub molto meno f*

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

-presf

Timp.

Gr. Cassa.

Arpe. I. II. a 2.

non div.

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.
Pis. 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.
Arpe F. II.
à 2.
V. I.
V. II.
Violo.
Celli.
C. B.

Fl. I. II.
Fl. III.
Fl. IV.
Ob. I. II.
Ob. III.
Ob. IV.
Cl. I. II.
Cl. III.
Cl. IV.
Fag. I. II.
Fag. III.
Fag. IV.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
Tr. I. II.
3 Trb. e Tuba.
Timp.
Gr. Cassa.
Arpe I. II. a 2.
V. I.
V. II.
Viola.
Celli.
C. B.

- Con raffaetto

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. div.

V. II.

Viola.

Celli.

p

mf

sempre simile

Ob. III. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. I. II.

V. I.

V. II.

Viola.

Celli.

cresc.

mf *cresc.*

cresc.

mf cresc.

unis.

Fl. I. II. *mf* *più f* *f*

Fl. III. IV. *mf* *più f* *f*

Ob. I. II. *f e sempre staccato*

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

Cl. I. *f e sempre staccato*

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. *ff*

V. II. *ff* *jeté* *col legno*

Viola. *ff* *jeté*

Celli. *unis.*

C. B. *f* *pizz.*

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. III. *ff* I. II. a2. *ff* III. *ff*

Cont. F. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff* a2.

Pist. I. II. *ff*

Tr. I. II. *ff* Soli.

Trb. I. *ff*

Tuba. *ff*

Arpa I. *ff*

Arpa II. *ff*

V. I. *col legno*

V. II. *col legno*

Viole *col legno*

Celli. *arco* *ff*

C. B. *arco* *ff*

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.

119

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

a.2.

Fl. I. II. *sf*

Fl. III. IV. *sf*

Ob. I. II. *sf*

Ob. III. IV. *sf*

Cl. I. II. *sf*

Cl. III. IV. *sf*

Fag. I. II.

Fag. III.

C. Fag.

Cor. I. II. *I. bouche*

Cor. III. IV. *III. IV. bouchez*

Pist. I. II. *ff*

Trb. I. II.

Trb. III
c. Tuba.

Arpe I. II.
a. 2. *sf*

V. I. *ff* *sf*

V. II. *ff* *sf*

Viola. *ff* *pizz.* *div.*

Celli. *sf*

c. B. *sf*

120

121 Più mosso. $\text{♩} = 72$.

Fl. I, II. *a 2.*

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

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

Cor. I.

Cor. III, IV.

Tromb. III e Tuba. *a 2. risoluto*

Timp. *Bacch. di Tamb. mil. t.*

Arpe I, II. *a 2.*

121 Più mosso. $\text{♩} = 72$.

V. I. *div.*

V. II.

Viola. *unis. div.*

Celli

C. B.

121

Fl. II, III. *a 2.*

Ob. I, II. *fff*

Ob. III, IV. *fff*

Cl. I, II.

Cor. I, II. *ouverts*

Cor. III, IV. *Couverts*

Pist. I, II.

Tr. I, II.

Tromb. III e Tuba. *simile*

Timp. *simile*

V. I. *ff* *un. pizz.*

V. II. *ff* *pizz.*

Viola. *ff* *pizz.*

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

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

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
mf
f
mf
mf

8

tr

Detailed description: This is a page of a musical score, page 147, featuring a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout from top to bottom: Piccolo Flute I, Flute I and II, Flute III, Clarinet I and II, Clarinet III and IV, Horn I and II, Horn III and IV, Trumpet I, Timpani, Campanelli (Bells), Celesta, Piano, Arpa I (Harp I), Arpa II (Harp II), Violin I, Violin II, Viola, and Cello. The score consists of five measures. The Piccolo Flute I, Flute III, Clarinet I and II, Clarinet III and IV, Campanelli, Celesta, Piano, Arpa I, Arpa II, Violin I, Violin II, Viola, and Cello parts have continuous melodic or rhythmic lines throughout the page. The Horn I and II parts are mostly silent. The Trumpet I part has a 'Solo' section starting in the third measure, marked with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The Timpani part has a rhythmic pattern starting in the third measure, marked with a mezzo-forte (*mf*) dynamic. The Flute I and II parts have a rhythmic pattern throughout. The Flute III part has a melodic line throughout. The Clarinet I and II parts have a rhythmic pattern throughout. The Clarinet III and IV parts have a rhythmic pattern throughout. The Horn I and II parts are mostly silent. The Trumpet I part has a 'Solo' section starting in the third measure, marked with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The Timpani part has a rhythmic pattern starting in the third measure, marked with a mezzo-forte (*mf*) dynamic. The Campanelli part has a rhythmic pattern throughout. The Celesta part has a rhythmic pattern throughout. The Piano part has a rhythmic pattern throughout. The Arpa I and Arpa II parts have a rhythmic pattern throughout. The Violin I and Violin II parts have a rhythmic pattern throughout. The Viola part has a rhythmic pattern throughout. The Cello part has a rhythmic pattern throughout. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

Fl. picc. I.
Fl. I. II.
Fl. III.
Ob. I. II. *marc.*
Ob. III. IV. *f marc.*
Cl. I. II. *f marc.*
Cl. III. IV.
Cor. I. II. *mf*
Cor. III. IV.
Tr. I.
Timp.
Campanelli.
Celesta.
Piano.
Arpa I.
Arpa II.
V. I. *tr.*
V. II. *tr.*
Viola. *tr.*
Celli. *tr.*
C. B. *arco f*

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.
Celli.
C. B.

Solo cant.
p
unis. pizz.
pizz.
unis.
pizz.
pizz.
p
arco
arco
arco
arco
arco

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

pp
mf
mf
pp
pizz.
pizz.
pizz.
pizz.
p
mf

ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ НЕ ОБРАЩАЯ НИКАКОГО ВНИМА-
НІЯ 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. *sff sempre*

Fl. I.

Fl. II. III. *sff sempre*

Ob. I. II. *sff sempre*

Ob. III. IV. *sff sempre*

Cl. I. II. *sff sempre*

Cl. III. IV. *sff sempre*

Cor. I. II. *sf sempre*

Cor. III. IV.

Pist. I. II.

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

Tr. II. *con sord.* *crescendo* *fff*

Trb. I. II. *sff sempre*

Trb. III. e Tuba.

V. I. *sff sempre* arco

V. II. arco

Viole. arco *sff sempre*

Celli. arco *sff sempre*

C. B. arco *sff sempre* div.

Poco allarg.

125

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЕГАЕТЪ ИЗЪ ТЕАТРИКА ПРЕСЛѢДУЕМЫЙ АРАПОМЪ, КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ 151
The Dances Break Off. Petrushka Dashes from the Little Theater, Pursued by the Moor, Whom the Ballerina Tries to Restrain.

Meno mosso. ♩ = 100.

Ob. I.
C. Ingl.
Cl. I. II.
Tr. I.
Tr. II.
Xyl.
V. I.
V. II.

sf
mf
gliss.
pizz.
pizz.
УДЕРЖАТЬ.

126

127

Fl. picc. I.
Fl. I.
Fl. II.
Ob. I. II.
Ob. III. IV.
C. Ingl.
Cl. I. II.
Cor. I. II.
Cor. III. IV.
Pist. I.
Tr. I.
Xyl.
V. I.
V. II.
Viola.

acuto
f
ff
a 2. ten.
ten.
a 2. bouchéz (ten.
bouchéz f ten.
arco
feroce
arco
pizz.
arco
ff

126

127

Fl. I. Solo. *f*

Ob. I. *f*

C. Ingl. Solo. *f*

Cl. I. II. *a 2* *mf*

Cl. III. IV. in La *mf*

Cor. I. II. *a 2* *3 ten.* *ouverts* *mf*

Cor. III. IV. *3 ten.*

Tr. I. Solo. *marc.*

Tr. II. *f*

Xyl. *f*

V. I. *div.* *ff* *mf*

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

Viola. *ff* *meno f*

Celli. *ff*

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

ПЕТРУШКА ПАДАЕТЪ СЪРАЗ-
БИТИМЪ ЧЕРЕПОМЪ.
Petrushka Falls, His Head
Broken.

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
A Crowd Forms Around Petrushka.

Lento.

129 $\text{♩} = 50$

Fl. picc. I
Fl. picc. II
Fl. I. II.
Ob. I. Solo.
Ob. II. Solo.
C. Ing1.
Cl. I.
Cl. II.
Cor. I. II.
Pist. I. II.
Tr. I. = Tr. picc. in Re
Tr. II.
Xyl.
Piatti. Bach. di tamb. milit.
Tamb. de Basque. Tenir le Tamb. de B. tout bas au sol et le faire tomber

V. I. div. sul pont. $\text{div. a } 3$ $\text{a } 2$ gliss.
V. II. div. pizz. arco sul pont. cresc. ff gliss. div. $\text{a } 3$ $\text{a } 2$ ff gliss.
Viola div. div. pizz. arco pp arco (trem) sempre sim. pp arco (trem) sempre sim. pp arco (trem)
Celli. sul pont. ff gliss.

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

Fl. picc. I. Solo. *p*

Fl. picc. II.

Cl. I. Solo. *p dolcissimo*

Fag. I. Solo. *p dolente*

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

Gli altri *sord.*

V. I. *ppp* *sord.*

V. II. *ppp* *sord.*

Viole div. *con sord.*

ПРИХОДИТЪ ФОКУСНИКЪ.
The Magician Arrives.

ОНЪ ПОДЫМАЕТЪ ТРУПЪ ПЕТРУШКИ.
He Picks up Petrushka's Corpse,

130

Più mosso. ♩ = 100.

Tempo rubato.

Cl. I. II. *a 2.*

Cl. basso *mf*

Fag. III. *mf*

C. Fag. *f*

Cor. I. II. *f* *p simile* *più f*

Cor. III. IV. *f* *p simile* *più f*

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

C. B. *pizz.*

130

КИ И ТРЯСЕТЪ ЕГО.
Shaking It.

НАРОДЪ РАСХОДИТСЯ. The Crowd Disperses.

155

A Tempo **Lento. ♩ = 48.**

Cor. I. II. *son sord.*

Cor. III. *son sord.*

Pist. I. II. *sord.*

Tr. II. *in sib*

V. I. div. *f* **A Tempo** **Lento. ♩ = 48.**

V. II. div. *f* **A Tempo** **Lento. ♩ = 48.**

Viole div. *f*

Celli. *pp*

C. B. *pp*

131

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

d = d. (♩ = 72.)

Ob. I. II. *con sord.* *pp pochiss.* *pp pochiss.*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

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

d = d. (♩ = 72.)

Celli. *arco sord.* *ppp* *arco sord.* *ppp*

C. B. *ppp*

131

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

132

Ob. I. II. *pp sempre*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. picc. I. in Re. *Solo.* *ff sordine (en cuivre)* *meno f* *piu f*

Tr. II in sib

132

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

ЗАНАВѢСЬ.
 Curtain.
L'istesso tempo. Molto più lento.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. picc. I. in Re.

Tr. II. in Si

V. I. *pizz.* *fff*

V. II. *fff* *pizz.*

Viola. *fff* *pizz.*

Cel. I. *fff* *pizz.*

C. B. *fff* *pizz.*

L'istesso tempo. Molto più lento.

Fin.

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

125 *pp molto cresc. sino al ff*

Fl. picc. I. *sff sempre*

Fl. I. *sff sempre*

Fl. II. III. *sff sempre*

Ob. I. II. *sff sempre*

Ob. III. IV. *sff sempre*

Cl. I. II. *sff sempre*

Cl. III. IV. *sff sempre*

Fag. I. II. III. *sff sempre*

C-Fag. *sff sempre*

Cor. I. II. *sff sempre*

Cor. III. IV. *sff sempre*

Pist. I. II. *sff sempre*

Tr. I. *sff sempre*

Tr. II. *sff sempre*

Trb. I. II. *sff sempre*

Trb. III. e Tuba. *sff sempre*

Timp. *sff sempre*

V. I. *sff sempre*

V. II. *sff sempre*

Viole. *sff sempre*

Celli. *sff sempre*

C. B. *sff sempre*

125 *pp molto cresc. sino al ff*

Fin.

Fin.