

КАРТИНА ПЕРВАЯ.
НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕНОЙ.

FIRST TABLEAU
The Shrovetide Fair.

Vivace. M. M. ♩ = 138.

The musical score consists of two systems of music. The first system starts with a dynamic of *f* and includes parts for Flauto I, 3 Clarinets in Sib., II. III., 4 Corni in Fa., III., IV., and 4 Celli soli. The second system continues with Fl. I., Fl. II., Cl. I., Cl. II. III., Fag. I. II., Cor. I. II., Cor. III. IV., Arpa I., and 4 Celli soli. Measure numbers 1 and 2 are indicated at the beginning of each system. Various dynamics such as *p*, *mp*, *f*, and *mf* are used throughout the score.

2 **II.**

Fl. I. II.

Ct. I.

Ct. II. III.

Fag. I. II. *poco >* *poco >* *poco >* *poco >*

Cont. F.

Cor. I. II.

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

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viol.

**tutti
Celli.**

C. B.

2 *poco >* *poco >* *poco >*

Fl. I. II.

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.

Viol.

Cello solo.

I. Solo. *espress. e cant.*

mf

cant.

mf

Fl. Picc.
I. II.

Fl. I. III.

Ob. I. III.

Ct. I.

Ct. 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

gloss.

sempre simile

détaché

mf (*détaché*)

mf

mf

mf

mf

mf

mf

3

d-d Poco a poco accelerando e crescendo.

Fl. Picc. I.II.

Fl. I. II.

Ob. I. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cont. F.

Cor I. II.

Cor III. IV.

Tr. II in Sib.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

d-d Poco a poco accelerando e crescendo.

ЗАНАВѢСЪ. Curtain.

Fl. Picc. I.II.

Fl. I. II.

Ob. I.III.

Ob. III.

Ct. I.

Ct. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I in Sib.

Tr. II.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viole.

Fl. Picc. I.II.

Fl. I. II.

Ob. I. III.

Ob. III.

Ct. I.

Ct. II. III.

Fag. I. II.

Cor. I. III.

cor. III. IV.

Pist. I. III.

Tr. I. II.

3 Trb.

Tamb. de Basque.

Arpa. I.

Arpa. II.

Celesta.

Piano.

V. I.

V. II.

Viole.

Celli.

div. a 3.

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

Fl. Picc.
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.

Viola

Cello

C. B.

fff

5

6

L.

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.

f

a 2.

f

Ob. III. IV. a 2.

I. II.

III.

*subito
molto meno f*

*fiss
secco*

fiss

mf

mf

sempre f (non arpeggiato)

V. I.

V. II.

Viole.

Celli.

C. B.

pizz.

f

pizz.

f

pizz.

f

pizz.

f

6

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Cb. III. IV.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. III.

Trb. III.
e Tuba.

Timpani.

Piatti.

Triangolo.

Tamb.
de Basque.

Arpe a 2.

V. I.

V. II.

Viole.

Celli.

C. B.

Stringendo. $\text{d} = 46$.

7

ВЫСОТЫ СВОЕГО БАЛАГАНА ПОТЪШАЕТЪ ТОЛПУ.

Entertains the Crowd from His Booth Above.

Fl. Picc. I.II.

Fl. I. II. a. 2. ff

Ob. I. ff

Ob. II. III. ff

C. I. III. ff

C. I. III. ff

Fag. I. II. a. 2. ff

Fag. III. ff

Cor. III. IV. mf

Pist. I. III.

Tr. I. III.

Timp. f

V. I. mf sub.

V. II. mf sub.

Viole. mf sub.

Celli. sf

C. B. sf

Come prima. $\text{d} = 138.$

Fl. Picc. I. II. 9
 Fl. I. II.
 Ob. I. II.
 Ob. III. IV.
 Cl. I. II.
 Cl. III.
 Fag. I.
 Fag. II. III.
 Cor. I. II.
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 Trb. III. e Tuba.
 Timp.

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

(détaché)

V. I.
div.V. II.
div.Viole.
div.

Celli.

C. B.

pizz.

sf

9 *subito meno f*
9 *subito meno f*

sf

arco

9 *subito meno f*

ВЪ ТОЛПѢ ПОЯВЛЯЕТСЯ ШАРМАНИШКЪ СЪ УЛИЧНОЙ ТАНЦОВЩИЦЕЙ.

An Organ-Grinder Appears in the Crowd with a [Woman] Dancer.

Meno mosso. $\text{J} = 100$.

Stringendo.

10

$\text{J} = 46$

Fl. Picc. I.

Fl. I.

Oboe I. II.

Cl. I. II.

Cl. III.

Cl. basso in Sib.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trb. III. e Tuba.

Timp.

Meno mosso. $\text{J} = 100$.

Stringendo.

$\text{J} = 46$

V. I. div.

V. II. div.

Viole. div.

Celli.

C. B.

10

Fl. Picc. I. II. a. 2. 11

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

Ob. I. *f* *ff*

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

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

Cl. III. *f*

Fag. I. III. *a. 2.*

Fag. III. *ff*

Cor. II.

Cor. IV.

Pist. I. II.

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

V. I. *unis.*

V. II. *unis.*

Viole *unis.*

Celli

C. B.

ШАРМАНИЩЪ НАЧИНАЕТЪ ИГРАТЬ.
The Organ-Grinder Begins to Play.

Meno mosso. $\text{d} = 100$.

Come prima. $\text{d} = 138$.

Fl. Picc. I. II.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

12

pp

pp

mf

sempre p

sempre p

Come prima. $\text{d} = 138$.

Meno mosso. $\text{d} = 100$.

V. I.

div.

V. II.

div.

Viol.

Celli

div.

C.B.

pizz.

sf

meno f

meno f

pp

Fl. Picc. I.

Fl. I.

C1. I. II.

C1. III.

C1. basso

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

Fl. Picc. I.

Fl. I. II.

C1. I. II.

C1. III.

C1. basso

Trgl.

13**14**

Fl. I. II.

Ob. I. II.

Ob. III.

C1. I. II. III.

C1. basso

Fag. I.

Fag. II.

Tr. I.

Trgl.

V. I.

Viola

ШАРМАНЩИЦЪ, ПРОДОЛЖАЯ ОДНОЙ РУКОЙ ВЕРТЬШЪ ШАРМАНКУ, ДРУГОЮ ИГРАЕТЬ НА КОРНЕТЪ - А - **14** ПИСТОНЪ
The Organ-Grinder, Continuing to Turn the Crank with One Hand, Plays the Cornet with the Other.

на другомъ концѣ сцены играетъ ящикъ съ музыкой,
At the Other End of the Stage a Music Box Plays, Another [Woman]

15

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Campanelli

Celesta à 4 mains

V. I.

V. II.

Viola

Celli

stacc.

f

p

pp

p

mf

pp

pp

unis. pizz.

ff

div.

pizz.

ff

15

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

Musical score for measures 24-15. The score includes parts for Flute Piccolo I, Flute I, Clarinet I & II, Clarinet III, Bass Clarinet, Bassoon, Celesta (4 hands), and Piano. The piano part features sustained notes and eighth-note patterns. Measure 24 concludes with a forte dynamic. Measures 25-15 show various woodwind entries and sustained notes from the celesta and piano.

16

ПЕРВАЯ ТАНЦОВЩИЦА
The First Dancer Plays

Musical score for measure 16. The score includes parts for Flute Piccolo I, Flute I & II, Clarinet I & II, Clarinet III, Bass Clarinet, Bassoon, Triangle, Bassoon, Celesta (4 hands), and Piano. The piano part features eighth-note patterns. The first dancer's part begins with eighth-note chords on the flute and clarinet.

-ИА СНОВА БЬЕТЬ ВЪ ТРЕУГОЛЬНИКЪ.
the Triangle Again.

Fl. I, II.

C. I, II, III.

Cl. basso

Trgl.

Cimp.

Celesta à 4 mains

Piano

V. II.

div.

p

arco

p

arco

Fl. Picc. I.

F.I. II.

Ob. I.

Ob. II. III.

C.I. II. III.

Ct. basso

Fag. I. II.

Cont. F.

Tr. I.

Trb. III Tuba

Timp.

Trgl.

Camp.

Celesta à 4 mains

Piano

V. I.

V. II.

Viol.

Cello

C. B.

17 ШАРМАНКА И ЯЩИК СЪ МУ.
The Organ and the Music Box Stop
Stringendo. ♩ = 46.

*ШАРМАНЩИКЪ СНОВА ИГРАЕТЬ НА КОРНЕТЪ - А- ПИСТОНЪ.
The Organ-Grinder Begins to Play the Cornet Again.

зыкой перестаютъ играть; балаганый дѣдъ снова при-

Playing; the Master of Ceremonies Resumes His Pitch.

влекаетъ вниманіе толпы.

18

d=138.(Come prima)

Fl. I. Fl. II. Ob. I. II. III. Cl. I. Cl. II. III. Fag. I. II. Cont. F. Cor. I. II. Cor. III. IV. Camp. Arpa I. Arpa II. Piano

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

Fl. I. *f* 1. 2. 3. *mf*

Fl. II. *ff* 1. 2. 3. *mf*

Ob. I. II. III. *ff* 1. II. 3. *f* 1. III. *f*

Cl. I. *f* 1. 2. 3. *mf* 1. 2. 3. *mf*

Cl. II. III. *ff* 1. 2. 3. *mf* 1. 2. 3. *mf*

Fag. I. II. 1. 2. 3. 4. *f*

Cont. F. 1. 2. 3. 4. *f*

Cor. I. II. 1. 2. 3. 4. *mf*

Cor. III. IV. 1. 2. 3. 4. *mf*

Camp. 1. 2. 3. 4. *mf*

Arpa I. 1. 2. 3. 4. *mf*

Arpa II. 1. 2. 3. 4. *f*

Piano 1. 2. 3. 4. *mf*

V. I. div. 1. 2. 3. 4. *sf*

V. II. 1. 2. 3. 4. *sf*

Viole 1. 2. 3. 4. *pizz.*

Celli 1. 2. 3. 4. *pizz.*

C.B. 1. 2. 3. 4. *pizz.*

d=138.(Come prima)

1. 2. 3. 4. *sf* 1. 2. 3. 4. *sf*

18

mf

19 *f*^{a 2.}

Fl. picc.
I.II.

F.II.II.

ob.I.II.

ob.III.

Cl.I.

Cl.II.III.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.I.II.

Arpal.

Arpa II.

Celesta.

Piano.

V.I.
div.

V.II.

Viola.

ВОЗВАЩАЕТСЯ ВЕСЕЛАЯ КАМПАНІЯ ГУЛЯКЪ.
The Merry Group Returns.

20

Fl.picc. II.

Fl.I. III.

Ob.I. III.

Ob.III.

C.I.

C.II. III.

Fag.I. III.

Cor.I. III.

Cor.III. IV.

Pist.I. III.

Tr.I. III.

3 Trb.

Piatti.

Tamb.-T.

Tamb.
de Basque.

Arpa I.

Arpa II.

Celesta.

Piano.

V.I.
div.

v.II.

Viole.

Celli.

Fl.picc.
I.III.

Fl.I.II.

Ob.I.III.

Ob.III.

C.I.

C.I.III.

Cor.I.II.

Cor.III.IV.

Pist.I.III.

Tr.I.III.

3 Trb.

Piatti.

Tam-T.

V.I.

V.II.

Virole.

Celli.

C.B.

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 21 22 23 24

p

21

I.

Fl.picc.
I.II.

Fl.I.II.

Ob.I.II.

III.

Ob.III.

I.

III.I.II.III.

II.III.

Cor.I.II.

subito meno f

Cor.III.IV.

Pist.I.II.

Tr.I.II.

3 Trib.

Tuba.

fff secco

Timpani.

(modo ordin.)

mf

Piatti.

Tam-T.

Triangolo.

Tamb.
de Basque.

Arpe
a 2.

sempre f (non arpeg.)

V.I.

V.II.

pizz.

f pizz.

pizz.

Viole.

Celli.

C.B.

21

[22] stringendo $\text{d} = 46.$

Fl. picc.
I.

Fl. I. II.

I. II.

Ob. I. II.
III. IV.

III. IV.

Cl. I. III.

Cl. III.

Fag. III.

Fag. III.

Cbr. I. III.

Cor. III. IV.

Pst. I. II.

Tr. I.

Trb. III e
Tuba

Timp.

Piatti.

Triangolo.

Tamb.
de Basque.

Arpe a 2.

V. I.

V. II.

Viole.

Celli.

C. B.

stringendo $\text{d} = 46.$
arco \nearrow

mf \nearrow

mf sub. \nearrow

23

Fl. picc. I. *ff*

Fl. II. II. *ff*

Ob. I. *ff*

Ob. II. III. *ff*

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. III.

Trp. I. II.

Timp.

d = 138. (Come prima).

Cor. I. II.

Cor. III. IV.

Pist. I. III.

Trp. I. II.

Timp.

(détaché)

d = 138. (Come prima).

V. I. div.

V. II. div.

Viol.

Celli.

C. B.

d. = d. d.

24

Fl. piece.
I.

Fl. I. II.

O. I.

Ob. II. III.

Ct. I. II.

Ct. III.

Fag. I.

Fag. II. III.

Cer. I. II.

Cor III. IV.

Pist I. II.

Tr. I. II.

Tr. III
e Tuba

Timp.

V. I.
div.

V. II.
div.

Viola

Celli

C. B.

d. = d. d.

24

25

Fl. piece.
I.

Fl. I. II.

I. III.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. II. III.

Cor. I. III.

Cor. III. IV.

Pist. I.

Tr. I. III.

Tr. III.
e Tuba.

Timp.

V. I.

V. II.

Viole

Celli

C. B.

25

Fl. piece,
 I.
 F1. I. II.
 L. II.
 Ob. I. II.
 III. IV.
 L. III. IV.
 Cl. I. II. III.
 Fag. I. II. III.
 Cor. I. II.
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 Tr. III.
 e Tuba
 Timp.
 V. I.
 V. II.
 Viole
 C. B.
 Celli

Dynamics and performance instructions throughout the score include:
 ff, L. II., ff, ff, L. III. IV., ff, ff, ff sempre, ff, ff sempre, ff, ff unis, non div., ff, ff.

Measure 26 begins with an instruction "più f" at the bottom of the page.

27 *d=138 (Come prima)*

Fl. picc.
I.

Fl. I.

Fl. II.

I.
III.
IV.

Ob. I. II.
III. IV.

Ct. I.

Ct. II.

Ct. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trp. I. II.

3 Trb.

Timp.

Piatti

Trgl.

Tamb.

de Basque

Camp.

Arpa I. II.
a 2.

Piano.

Celesta.

V. I.

V. II.

Viole

Celli

Fl. picc.
I.

Fl. I.

Fl. II.

Ob. I. II.

Ob. III.

Ob. IV.

Ct. I.

Ct. II.

Ct. III.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.
e Tr. I. II.

Piatti

Trgl.

Tamb.

de Basque

Camp.

Arpa. I. II.
a 2.

Piano.

Celesta.

V. I.

V. II.

Viola.

Cello.

C. B.

sul f

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

28 Molto crescendo sino al - - -

Fl. piece.
I.II.

Fl. I. II.

Ob. I.

Ob. III. IV.

Cl. I.

Ct. II. III.

Fag. I. II. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba

Timp.

Trgl.
Tamb.
de Basque
Tambourin
Tamb.milit.

Dans la coulisse

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

C.B.

do #, ré #, fa #, sol #, la #, si #
reb, mi b, la b

enharmonization

enharmonization

arco

28

bacchette di Tamb. milit.
Dans la coulisse

crescen - do
mf cre - scen - do
ff a 2.

ВЛЕКАЮТЪ ВНИМАНИЕ ТОЛПЫ БАРАБАННЫМЪ БОЕМЪ.
Attract the Attention of the Crowd by Their Drumrolls.

ИЗЪ ТЕАТРИКА ПОЯВЛЯЕТСЯ СТАРЫЙ ФОКУСНИКЪ.
At the Front of [i.e., from inside] the Little Theater Appears the Old Magician.

29

Musical score for orchestra and stage effects, page 29. The score includes parts for Fl. picc. I. II., Fl. I. II., Ob. I. II., Ob. III. IV., Cl. I., Cl. II. III., Fag. I. II. III., Cont. F., Cor. I. II., Cor. III. IV., Pist. I. II., Tr. I. II., 3 Trb. e Tuba, Timp., Gr. Cassa., Piatti., Trgl., Tamb. de Basque, Tambourin, Tamb. milit., Arpa I., V. I., V. II., Viola., Celli., C. B., and stage directions. The score features dynamic markings such as *tr*, *fff*, *a 2.*, *bouchés et cuivres*, *ff*, *ff sec*, *modo ordinario*, *sul pont.*, and *pizz.*. Stage directions include "Dans la coulisse" and "Modo ordinario". The score is in 2/4 time.

ФОКУСЪ.

THE MAGIC TRICK.

30

Lento. $\text{♩} = 50.$

Clarinetto I.III.
in Sib

Fagotti I.III.

Contrafagotto.

Corni I.II.

Celesta.

Arpa I.

Violini I
div.

Violini II.

Viole.

Contrabassi.

30

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТѢ

The Magician Plays the Flute.

Cadenza ad lib. ma non accel.

Fl. I. Solo

V. I. div.

V. II.

Viole

Celli

C. B.

31

ЗАНАВЕСЬ ТЕАТРИКА РАЗДВИГАЕТСЯ; ТОЛПА ВИДИТЬ ТРИ КУКЛЫ: ПЕТРУШКА, АРАПА И БАЛЕРИНУ.

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

Listesso tempo

F. I. Picc.
F. I.
F. II.
Ob. I.
Cor. Ingл.
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.
Viole
Cello
C. B.

32

ФОКУСНИКЪ ОЖИВЛЯЕТЪ ИХЪ ПРИ-
КОСНОВЕНИЕМЪ СВОЕЙ ФЛЕЙТЫ

РОКУЕНИЕМ В СВОЕЙ ФЛЕТЫ.

The Magician Brings Them to Life by Touching
Them Lightly with His Flute.

Then Eighty, with His Plate.
Solo >

Them Lightly with His Flute.
Solo

Fl. Picc. I.

Fl. I.

Fl. II.

Ob. I.

Cor. Ing.

C. I.

C. II.

Cor. I. II.

Cor. III. IV.

Pist. I.

Tr. I. II.

Camp.

Cel.

Arpa I.

Arpa II.

V. I.

V. II.

Viole

Celli

C. B.

»РУССКАЯ

RUSSIAN DANCE.

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

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

33 Allegro giusto. $\text{♩} = 116$.

Flauti Piccoli.
I. II.

Flauti I. II.

Oboi I. II.

Corno inglese.

I. II.

Clarinetti in Sib
III.

I. II.

Fagotti
III.

I. II.

Corni in F.
III. IV.

Pistoni in Sib

ouvert

mf

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

I.

34

Fl. Picc.
I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

C1. I. II.

C1. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trgl.

Tamb.
de Basque

Xyloph.

Arpa I.

Arpa II.

Piano.

2 V. Soli.

V. I.

V. II.

3 sole

Viole
le altre

Celli

Fl. Picc. I.

Fl. I. II. *ff*

Ob. I. Solo *stacc.*

C. I. Solo

Pist. I. *simile* senza sord.

Trgl. *sf*

Tamb. de Basque

Xyloph. *ff*

Arpa I.

Arpa II.

Piano

2 V. Soli

V. I. *arco* pizz. *ff* *sf*

gli altri

V. II. *sf sub. meno f*

3 sole

Viola

le altre *sf sub. meno f*

Celli *sf sub. meno f*

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

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

Ob. I. III. *p sub. stacc.*

Cor. Ingл. *p stacc.*

Cт. I. II. *pp* *p sub.*

Cт. III. *pp* *p sub.*

Fag. I. *p poco marc.*

Fag. II. III. *sempre stacc.* *p* *sempre stacc.*

Cor. I. *pp stacc. leggiero*

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

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

Xyloph. *sf*

Arpa. I. *p* *p*

Arpa. II. *p* *f* *p* *mf*

Piano *mf* *f* *p* *mf*

2 V. Soli *arco*

Vn. I. *tutti stacc.*

gli altri *arco*

V. II. *arco tr* *p tr#*

3 sole *arco tutte*

Viole *tr* *tr sim* *tr* *tr*

le altre *tr* *tr* *tr* *tr*

Celli div. *arco pizz.* *p*

C. B. *pizz.* *p*

36 crescendo sempre

Fl. Picc.
I. II.

Fl. I. II.

Ob. I. II.

Cor. Ing.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Pist. I. II.

Tr. I. III.

Xyloph.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

Fl. Picc.
I. II.

Fl. I. III.

I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. III.

Cor. III. IV.

Pist. I. II.

T. I. II.

Xyloph.

Camp.

Arpa. I.

Arpa. II.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

37

38

38

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

C. I. II. III.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viol.

Celli.

C. B.

38

39

Fl. Picc. I. II.

Fl. I. III.

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. III.

Xyloph.

Camp.

G. Cassa.

Piatti.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

(a 2.) *b*
a 2. *b*

I. Solo *mf* I. II. *ff* I. Solo *mf*
I. II. *ff*
I. III. a 2. *ff*
I. III. *ff* I. Solo *ff* I. II. Solo *ff*
II. III. *ff* I. Solo *ff* I. II. Solo *ff*
meno f

poco marc. ma p

come sopra

modo ordinario

ff

ff

pizz.

gliss. *ff*
ff *gliss.*

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

pizz.

f *p sub.*

f *p sub.*

f *p sub.*

f *p sub.*

39

40

Fl. Picc. L.III.

Fl. I. II.

Ob. I. II.

Cor. Ing.

Ct. I. II.

Ct. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. III.

G. Cassa.

Piatti.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

I. Solo. *mf*

mp

Solo. *p* Solo. *p*

f *meno f*

sff

sff

sff

f

sff

pizz.

pizz.

legg.

cresc.

unis.

sff meno f

f

40

41

Cor. Ing.

Cl. I. II.
3 Cl. = in la

Cl. III.

Fag. I.

Fag. II.

Arpa I.II.
a. 2. *mf*

Piano.

3 V.-ni Soli
scherzando
leggiero

Gli altri.
V. I.
pizz.
sf

V. II.
sf
mf 3

Viole.

Celli.
sf

41

Fl. Picc. I.

Fl.gr.I.

I. II.

C1. (La) III

Piatti.

Triang.

Arpa I.

Piano.

V.I. Tutti.

V. II.

Viole.

Fl.gr.I.

I. II.

C1. (La)

III.

Arpa I.

Piano.

V. II.

Viole.

scherzando

mf modo ordinario

pizz.

I.

42

Fl.gr.I.II.

I. II.

Cl.(La)

III.

I. II.

Corni.

III. IV.

Arpa I.

Piano.

V. solo.

V. II.

Viole.

42

poco f sub. p

sempre simile

sempre simile

pp sub.

mf scherzando

Solo.

Ob. I.

I. II.

Cl. (sib)

III.

Cl. basso.
(sib)

Corni.

Piano.

V. solo.

poco a poco cresc.

F1. Picc.
I.

Fl.gr. I. II.

Ob.I.III.

Cl.I.II.

Cl.III.

Cl.basso.

Fag. I.

Fag. II.

Xyloph.

Piano.

V. solo.

Poco meno (tranquillo)

pochiss. accel. a tempo rall.

Fl.gr.III.

Ob.I.III.

Cor. Ing.

Cl.I.II.III.

Cl.basso

Fag.I.III.

I. II.
Corni.
III. IV.

V.I.

V.II.

Viole.

Celli.

C.B.

43 Tempo I. (Allegro giusto.)

Cor. Ingl.

Tr. I.

Piano.

V.I.

43

I. *mf* a 2. *f*

Fl. Picc. I. II.

Fl.gr I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Fag. I. II.

Tr. I.

Piano.

V.I.

V.II.

Viola.

Celli.

I. a 2.

44

Fl. Picc.
I. II.

Fl. gr. I. II.

I. II.

Ob.

III.

Cl. III.

Fag. I. II.

Tr. I.

Arpa I.

Piano.

V. I.

V. II.

Viole.

Celli.

mf

I.

p

sf

0

(pizz.)

(areo)

pizz.

p

(pizz.)

(areo)

pizz.

p

arco

(pizz.)

(areo)

pizz.

p

arco

p

(pizz.)

(areo)

pizz.

p

arco

p

44

Fl. Picc.
I. II.

Fl.gr. I. II.

I. II.

Ob.

III.

Ci. I.

Ci. II. III.

Fag. I.

Fag. II. III.

Ccl. I. II. III.

Ccl. IV.

Tr. I. II.

Xyloph.

Arpa. I.

Arpa. II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

45

59

ff

p

sf

p

p

p

sf

f

sf

sf

mf

sf

f

sf

f tr.

sf

f

sf

sf

sf

sf

sf

f

0

0

sf

sf

sf

sf

8

areo

unis.

sf

div.

pizz.

arco

unis. arco

div. pizz.

8

unis.

sf

div.

pizz.

arco

pizz.

div. pizz.

8

pizz.

div.

unis. arco

div. pizz.

s.f.

pizz.

div.

unis. arco

div. pizz.

8

pizz.

div.

unis. arco

div. pizz.

45

46

Fl. Picc. I. II. a 2. *ff* 46 a 2. cresc ed accel.

Fl.gr. I. II. p sf

I. II. sf p sf v

ob. sf

III. sf p

Cl. I. sf f 3sf sf 3sf

Cl. II. III. sf f tr sf mf 3sf 3sf

Fag. I. sf f 3sf 3sf sf 3sf 3sf

Fag. II. III. sf sf 3sf 3sf

Cor. I. II. III. - - - - -

Cor. IV. - - - - - p

Tr. I. II. - - - - -

Xyloph. - - - - - f

Arpa. I. - - - - - p

Arpa. II. - - - - - p

Piano. - - - - -

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

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

Viole. unis. arco div. pizz. unis. arco div. pizz.

Celli. unis. arco div. pizz. unis. arco div. pizz.

C. B. sf

46 *sf*

F1. Picc. I. II.

F1. gr. I. II.

I. II. Ob. III.

Cl. I.

Cl. II. III.

Fag. I. II. III. II. III. I. II. III. IV.

4 Corni. Pist. Tr. I. II. Trb. I. II. Trb. III. e Tuba. Xyloph. Timp. G. Cassa.

Arpa I. Arpa II. Piano. V.I. div. pizz. unis. V.II. div. pizz. unis. Viole. C.B.

Celli.

<img alt="A page from a musical score for orchestra and piano, showing measures 61 through the end of the concert. The score includes parts for Flute Piccolo (Picc.), Flute (F1. gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Corni.), Trombone (Tr.), Tromba (Trb.), Bass Trombone (Trb. III.), Tuba (Tuba.), Xylophone (Xyloph.), Timpani (Timp.), Gong (G. Cassa.), and two sets of harps (Arpa I., Arpa II.). The piano part is written below the harps. Various dynamics like ff, fff, and sff are used throughout. Measure 61 starts with a forte dynamic. Measures 62-63 show woodwind entries. Measures 64-65 feature bassoon and brass entries. Measures 66-67 show xylophone and timpani entries. Measures 68-69 show piano entries. Measures 70-71 show strings entries. Measures 72-73 show piano entries. Measures 74-75 show strings entries. Measures 76-77 show piano entries. Measures 78-79 show strings entries. Measures 80-81 show piano entries. Measures 82-83 show strings entries. 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Measures 760-761 show piano entries. Measures 762-763 show strings entries. Measures 764-765 show piano entries. Measures 766-767 show strings entries. Measures 768-769 show piano entries. Measures 770-771 show strings entries. Measures 772-773 show piano entries. Measures 774-775 show strings entries. Measures 776-777 show piano entries. Measures 778-779 show strings entries. Measures 780-781 show piano entries. Measures 782-783 show strings entries. Measures 784-785 show piano entries. Measures 786-787 show strings entries. Measures 788-789 show piano entries. Measures 790-791 show strings entries. Measures 792-793 show piano entries. Measures 794-795 show strings entries. Measures 796-797 show piano entries. Measures 798-799 show strings entries. Measures 800-801 show piano entries. Measures 802-803 show strings entries. Measures 804-805 show piano entries. Measures 806-807 show strings entries. Measures 808-809 show piano entries. Measures 810-811 show strings entries. Measures 812-813 show piano entries. Measures 814-815 show strings entries. Measures 816-817 show piano entries. Measures 818-819 show strings entries. Measures 820-821 show piano entries. Measures 822-823 show strings entries. Measures 824-825 show piano entries. Measures 826-827 show strings entries. Measures 828-829 show piano entries. Measures 830-831 show strings entries. Measures 832-833 show piano entries. Measures 834-835 show strings entries. Measures 836-837 show piano entries. Measures 838-839 show strings entries. Measures 840-841 show piano entries. Measures 842-843 show strings entries. Measures 844-845 show piano entries. Measures 846-847 show strings entries. Measures 848-849 show piano entries. Measures 850-851 show strings entries. Measures 852-853 show piano entries. Measures 854-855 show strings entries. Measures 856-857 show piano entries. Measures 858-859 show strings entries. Measures 860-861 show piano entries. Measures 862-863 show strings entries. Measures 864-865 show piano entries. Measures 866-867 show strings entries. Measures 868-869 show piano entries. Measures 870-871 show strings entries. Measures 872-873 show piano entries. Measures 874-875 show strings entries. Measures 876-877 show piano entries. Measures 878-879 show strings entries. Measures 880-881 show piano entries. Measures 882-883 show strings entries. Measures 884-885 show piano entries. Measures 886-887 show strings entries. Measures 888-889 show piano entries. Measures 890-891 show strings entries. Measures 892-893 show piano entries. Measures 894-895 show strings entries. Measures 896-897 show piano entries. Measures 898-899 show strings entries. Measures 900-901 show piano entries. Measures 902-903 show strings entries. Measures 904-905 show piano entries. Measures 906-907 show strings entries. Measures 908-909 show piano entries. Measures 910-911 show strings entries. Measures 912-913 show piano entries. Measures 914-915 show strings entries. Measures 916-917 show piano entries. Measures 918-919 show strings entries. Measures 920-921 show piano entries. Measures 922-923 show strings entries. Measures 924-925 show piano entries. Measures 926-927 show strings entries. Measures 928-929 show piano entries. Measures 930-931 show strings entries. Measures 932-933 show piano entries. Measures 934-935 show strings entries. Measures 936-937 show piano entries. Measures 938-939 show strings entries. Measures 940-941 show piano entries. Measures 942-943 show strings entries. Measures 944-945 show piano entries. Measures 946-947 show strings entries. Measures 948-949 show piano entries. Measures 950-951 show strings entries. Measures 952-953 show piano entries. Measures 954-955 show strings entries. Measures 956-957 show piano entries. Measures 958-959 show strings entries. Measures 960-961 show piano entries. Measures 962-963 show strings entries. Measures 964-965 show piano entries. Measures 966-967 show strings entries. Measures 968-969 show piano entries. Measures 970-971 show strings entries. Measures 972-973 show piano entries. Measures 974-975 show strings entries. Measures 976-977 show piano entries. Measures 978-979 show strings entries. Measures 980-981 show piano entries. Measures 982-983 show strings entries. Measures 984-985 show piano entries. Measures 986-987 show strings entries. Measures 988-989 show piano entries. Measures 990-991 show strings entries. Measures 992-993 show piano entries. Measures 994-995 show strings entries. Measures 996-997 show piano entries. Measures 998-999 show strings entries. Measures 999-1000 show piano entries.</p>

Для перехода. ТЕМНОТА. ЗАНАВЕСЬ ОПУСКАЕТСЯ.
To continue. Darkness. The Curtain Falls.

47

Darkness. The Curtain Falls.

ЗАНАВЕСЬ.
Curtain.

47

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

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU Petrushka's Room.

ПРИ ПОДНЯТИИ ЗАНАВЪСА ДВЕРЬ ВЪ КОМНАТѢ У ПЕТРУШКИ ВНЕЗАПНО ОТВОРЕЯТСЯ; 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.

Molto stringendo $\text{d}=100$.

48

Flauti Piccoli I. II.

Flauti I. II.

Oboi I. II. III.

Corno inglese.

I. in Si[♭]

3 Clarinetti

II. III. in LA

2 Pistoni in Si[♭]

Piatti.

Triangolo.

Tambour de Basque.

Tambour militair et Tambour.

DANS LA COULISSE.

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

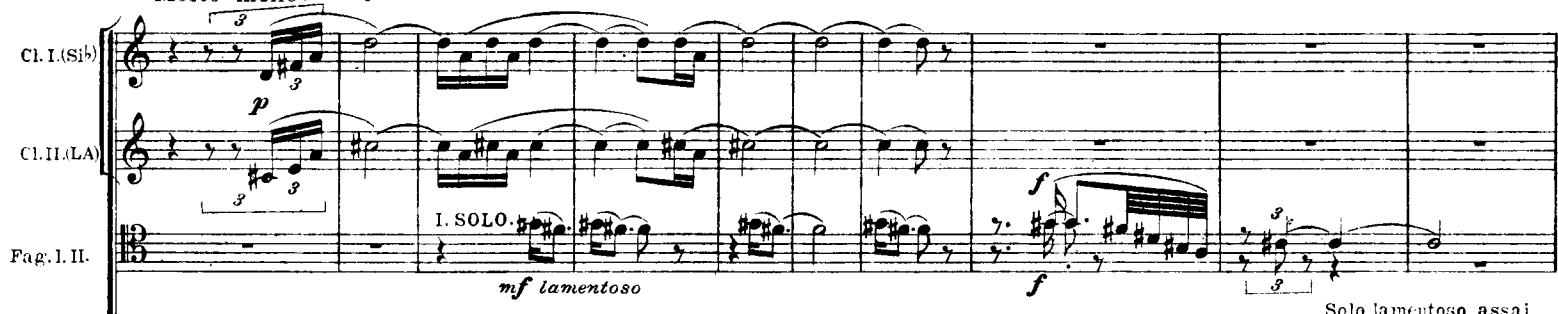
Contrabassi.

Molto stringendo $\text{d}=100$.

48 *) In concert performance this drumroll is omitted.

49

Molto meno. $\text{d}=50.$

Cl. I. (Sib) 

49

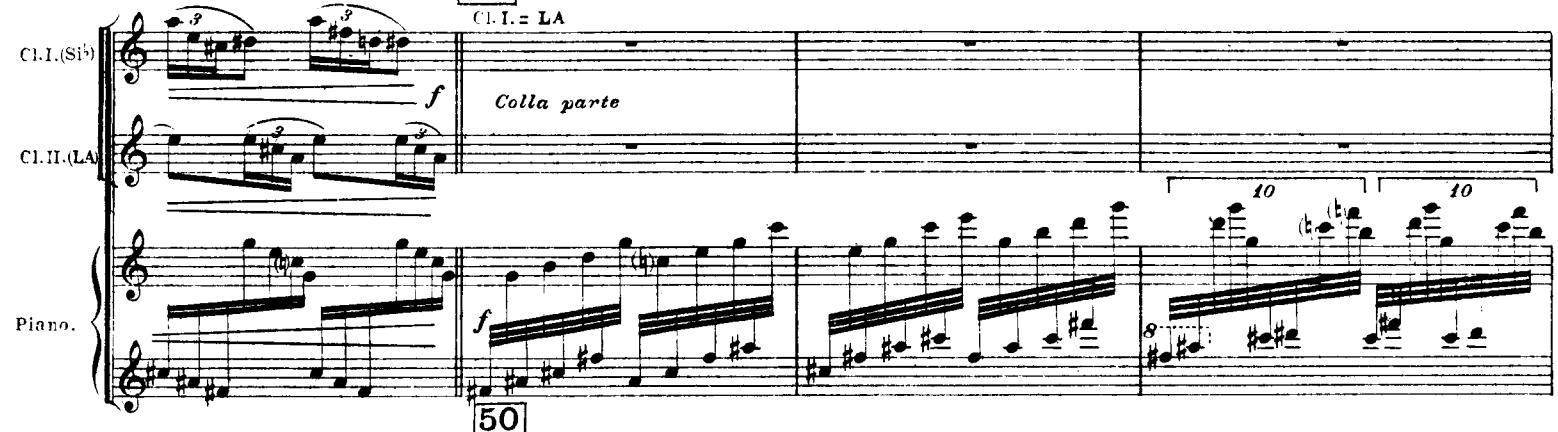
Allegro. $\text{d}=76.$

Cl. I. (Sib) 

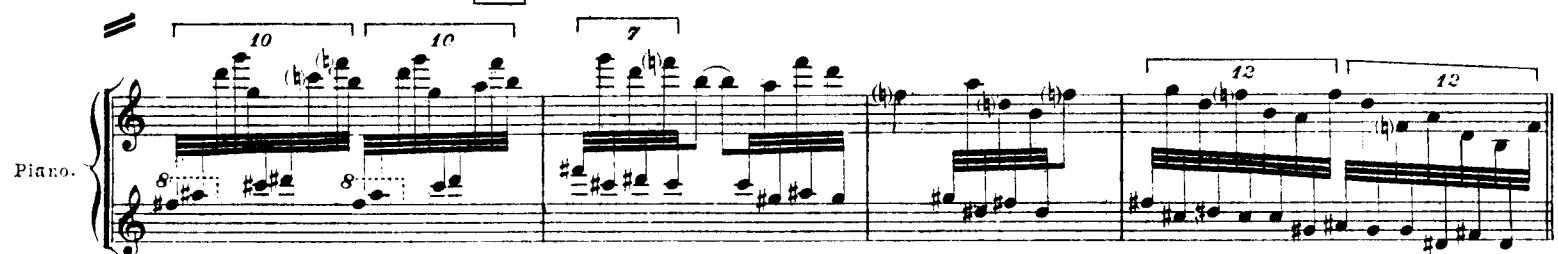
50

Cl. I. = LA

Colla parte

Cl. I. (Sib) 

50

Piano. 

Furioso. ПРОКЛЯТИЯ ПЕТРУШКИ.
Petrushka's Curses.

$\text{♩} = 108.$ 51

Furioso. $\text{♩} = 108.$

FL. I. trem.

FL. II.

Ob. I. III.

Cor. Ingl.

Cl. I. (la)

Cl. II. (la)

Cl. III. (la)

Fag. I.

Fag. II.

Fag. III.

bouchés (cuivrez)

Cor. I. II.

Cor. III. IV.

Pist. I. II. (sord.)

Tr. I. II. (sord.) (secouez.)

Tamb. de Basque.

DANS LA COULISSE. (COME SOPRA)

Tamb. milit. et Tambourin

Piano.

Furioso. $\text{♩} = 108.$

V. I.

V. II.

détachés

Viole.

détachés

détachés

Celli.

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.

3 Trb.

Tamb.
de Basque.

Tamb. milit.
et Tambourin.

Piano.

V. I.

V. II.

Viole.

Cello.

ff (h) $\frac{3}{4}$ (h) $\frac{3}{4}$ (h) $\frac{3}{4}$

Sordini a 3. ff (h) $\frac{2}{4}$

Adagietto. ♩ = 54.
Solo dolente

Fl. piéce.
I.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

C. I. I.

C. I. II.

C. I. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. H.

3 Trb.
e Tuba.

Timp.

Xyloph.

Tamb.
de Basque.

ouverts

molto ff

ff

ff secco

sf

p

Adagietto. ♩ = 54.

p

quasi gliss.

1 2 3 1 2 3
5 4 3 2 1

non cresc.

pizz.

Fl. II.

Cor. Ing.

Cl. I.

Cl. II. III.

Tr. I.

Piano.

I. (Sord) $\geq \geq$

poco ten. 8 14

f sub.

Accel.

p dolente

cresc. 6 7

Cl. I = Si \sharp

Cl. II. III = Si \flat

mf 6

Accel.

Andantino. $d = 84$

p sub.

53 Andantino.

Fl. I.

Piano.

8

54

Fl. I.

Cor. Ing.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo. mp

fp sim.

pp

stacc.

con sord. *p*

sord.

(pizz.)

p

55

55

Fl. I. Solo. *dolce mf*
 Cor. Ingl.
 Cl. basso.
 Fag. I. II. I. SOLO. *mf dolente*
 Piatti. Gr. Cassa.
 Piano. *p sempre*
 V.I. senza sord.
 V.II. senza sord.
 Viole. con sord.
 C.B.

55

ВХОДИТЬ БАЛЕРИНА.

The Ballerina Enters.

Meno mosso. $\text{♩} = 72$.

Fl.picc.I. *p*
 Fl.I.
 Fag. I. II. I. II. *p*
 Piano. *8* *13* *13* *14* *8* *Meno mosso. ♩ = 72.* *p* *rit.*
 Viole. senza sord.

56 Allegro. $\text{♩} = 100$

Fl. Picc. I.

F. I. II.

a 2.

Ob. I. II.

Cor. Ing. I.

f

Cl. I. II.

f staccato marc.

Cl. III.

Fag. I.

Fag. II. III.

f ma non troppo

Cor. II. IV.

f ma non troppo senza sord. Solo.

Pist. I.

(con sord.)

mf marcato

Tr. I. II.

f

Timp.

mf

Arpe I. II. a 2

mf

Allegro. $\text{♩} = 100$.

V. I.

poco sf

div.

pizz. sf

unis. sf

arco

V. II.

poco sf

pizz. sf

arco

Viol.

pizz. sf

arco

Celli.

pizz. sf

arco

C. B.

sf

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. III.

Tr. I. II.

Timp.

Arpa. I.

Arpa. II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

mf I. *p* a.2. I. *p* a.2. *f*

stacc. *stacc.* *stacc.* *stacc.*

stacc. *stacc.* *stacc.* *stacc.*

sf *p* *p*

poco sf *pizz.* *arco* *pizz.* *arco* *pizz.*

arco *pizz.* *(pizz.)* *arco* *sim.* *pizz.* *(pizz.)* *arco* *pizz.*

poco sf *mf* *sf* *sim.* *pizz.* *arco* *pizz.*

sf *mp* *sf* *sim.* *sf*

crescendo

F1. Picc. I. II.

F1. II. III.

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.

3 Trb.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

Ad libitum.

F. Picc. I. II. *ten.*

F. I. II. *ten.*

Ob. I. II. III.

Cor. Ingl. *simile* *ten.*

Cl. I. II. *ff* *Cadenza* *molto ritard.*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III. *ff*

Cor. I. II. *ff*

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II. III. *ff*

Timp. *sf*

Arpa I. *fff*

Arpa II. *fff*

Piano. *ff* *string* *ff*

V. I. *ff*

V. II. *ff*

Viole. *ff* *arco*

Celli. *ff* *pizz.*

C. B.

Colla parte del Pianoforte. *mf*

Colla parte del Clarinetto.

59

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

Cor. Ing. 3
 p (*tranquillo*) sim.

Piano.

Lento. Tempo.

Cl. I.
 f

Cl. II.

Arpa I.
 f

Piano.

V. I.
 mf

crescendo

Fl. Picc. I.
 I.

Fl. I.

Fl. II.

Cl. I.

Cl. II.

Arpa I.

Arpa II.

Piano.

60

ОТЧАЯНИЕ ПЕТРУШКИ.
Petrushka's Despair.

F.I. I.

F.I. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

I. II. bouchés (cuivrez)

II. bouches(cuivrez)

Cor. I. II.

Cor. III.

Pist. I. II. (sord.)

Tr. I. II. (sord.)

Tamb. de Basque.

DANS LA COULISSE (come sopra.)

Tamb. milit. et Tambourin.

a 2.

Arpa I. II.

Piano.

V. I.

V. II.

Viole.

fff détachés

détachés

fff

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ing.

C. I.

C. II.

C. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Tamb.
de Basque.

Tamb. milit.
et Tambourin.

Piano.

V. I.

V. II.

Viole.

crescendo

Lento.

Fl. I.
Fl. II.
Ob. I. II.
Cor. Ing.
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.

Tres lointain bouchés

bouchés

ppp

fff

fff

DANS LA COULISSE.

Très lointain.

(*L'istesso tempo*)

simile ad lib.

Più mosso. 77

d. 84.

TEMNOSTA. Darkness.

занавѣсь. Curtain.

Solo.

Cadenza (Lento)

dim.

enhar.

dim.

I. II. senza sord.

I. II. senza sord.

Solo

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

fff

fff

fff

fff

Lento.

pizz.

f pizz.

s/f pizz.

s/f pizz.

s/f pizz.

s/f pizz.

più sf

КАРТИНА ТРЕТЬЯ.
У АФАПА.

THIRD TABLEAU
The Moor's Room.

62

Tambour milit.
et
Tambourin

Dans la coulisse (come sopra)

The musical score consists of two measures, 62 and 63, for an orchestra and choir. Measure 62 starts with a drumroll (Tambour milit. et Tambourin) in 2/4 time, dynamic f , followed by woodwind entries (Flauti I. II., Oboi I. II., Corno inglese., Clarinetti in La I. II. III.) in 3/4 time, dynamic f . Measure 63 begins with a forte dynamic f for Flauti I. II., Oboi I. II., Corno inglese., and Clarinetti in La I. II. III., transitioning to 2/4 time. The vocal parts (Arpa I., Arpa II., Violini I., Violini II., Viole, Violoncelli, Contrabassi) enter with lyrics in Italian. Measure 63 concludes with a dynamic p for the strings.

•) In concert performance this drumroll is omitted.

63

64 Sostenuto. ♩ = 48.

ЗАНАВЕСЪ. Curtain.

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

(a 4) + +
senza sord. Soli
Feroce ff
meno
pp
Sostenuto. ♩ = 48.
detaché
arco
areo pizz. areo pizz. ff détaché meno
f'ma non troppo

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.
Viola
Celli
C. B.

acuto
Soli
Solo mf
p
con sord.
pizz.
con sord.
pizz.
con sord.
pizz.
p
pizz.

Cl. I.
Cl. basso
Gr. Cassa
Piatti

Arpa I.

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

66 Stringendo. A tempo. Stringendo. acuto

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

Solo *mf* *f sub.* *mf* *ff* *acuto*
ouverts p sub. *ff* *p sub.*
a. 2. ouverts p sub. *Tuba ff* *I. Solo ff marc.*
sforzando *ff solo marc.*

arco sul ponticello.....
arco

sul ponticello.....
sforzando *fff* *sul ponticello.....* *fff*

Stringendo. A tempo. Stringendo. acuto

ff *ff* ff

67

Tempo del principio. $\text{♩} = 144$.

Fl. picc. I.

Fl. I.

Ob. I. II.

Cor. Ing. I.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I.

Trb. I. II.

Trb. III. e Tuba

Timpani

Arpe a 2.

V. I.

V. II.

Viola

Celli

C. B.

68

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

Ob. I. III.
Ob. III.
Fag. I. II.
Fag. III.
Pist. I. II.
Tr. I. II.
Gr. Cassa
Piatti

Tranquillo. $\text{♩} = 46.$ pizz.

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

ПОЯВЛЕНИЕ БАЛЕРИНЫ.
Appearance of the Ballerina.

Fag. I. II.
Fag. III.
Pist. I.
Pist. II.
Tr. I. III.
Gr. Cassa
Piatti
Tamb. milit.

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

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

DANCE OF THE BALLERINA
(Cornet in Hand).

69

Piston in Sib I. Allegro. $\text{♩} = 116$.

Tambour militaire. $\frac{2}{4}$

69

Pist. I. Tamb.milit.

Pist. I. Tamb.milit.

Pist. I. Tamb.milit.

70

Appassionato.

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

Poco meno. $\text{♩} = 88$

mf *poco dim.* *rall.*

sf *sempre*

sf *sempre*

f=p f=p

f=p f=p

sf sempre

arco Appassionato.

V. I. V. II. Viole

Poco meno. $\text{♩} = 88$

rall.

sf str. pitoso sf sf

arco

sf

arco

sf

sf

arco

sf

sf

sf

sf

70

ВАЛЬСЪ.

(БАЛЛЕРИНА И АРАПЪ.)

WALTZ

(The Ballerina and the Moor).

71 Lento cantabile. $\text{d} = 72$.

Flauto I.
Solo

Piston I in Sib
Solo

Fagotto I.
Solo

71 *grotesco*

Cantabile
Sentimentalmente

Cantabile
Sentimentalmente

Fl.I.

Pist.I.

Fag.I.

stacc.

Allegretto. $d = 60$.

Fl.I.II. (1)

Pist.I.

Fag.I.

Arpa I.

Arpa II.

72 *grazioso e poco grotesco*

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

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

Fl.picc.I.

Fl.I.II.

C. Ingл.

Cont. F.

Pist.I.

Gr.Cassa.
Piatti.

Arpa I.

Arpa II.

Celli

C.B.

Solo

mf poco pesante

mf poco pesante

f sub -> pp

mf

f sub -> pp

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. piec. I.
Fl. I. II.
C. Ingl.
Cont. F.
Pist. I.
Gr. Cassa.
Piatti.
Arpa I.
Arpa II.
Celli.
C. B.

f sub.=pp

cresc.

decresc.

f sub.=pp

8

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

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

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

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

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

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

Arpa II.

Lento. $\text{♩} = 72.$ Rall.

Rall.

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

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

[75]

pizz.

F1.I.

C.Ingl.

C1.I.II.

C1.III.

Cor.I.II.

Pist.I.

Gr.Cassa.

Piatti.

Arpa I.

Arpa II.

V.I.

V.II.

Viol.

Celli

C.B.
(div.a 4)

1^o ouvert à 2. Soli bouchéz

marcato

stacc.

leggiero

pizz.

p

F1.I.

E.Ingl.

C1.I.II.

C1.III.

or.L.III.

Pist.I.

r.Cassa.

Piatti.

a 2. Soli ouverts
bouches
marc.

arpa I.

arpa II.

V.I.

V.II.

viole.

Cello

C.B.
iv.a 4

This page from a musical score contains ten staves of music. The top five staves include Flute I, English Horn, Clarinet I & II, Clarinet III, and Oboe III. The middle section contains two staves for Arpa (Arpa I and Arpa II). The bottom three staves include Violin I, Violin II, Viola, Cello, and Double Bass (C.B. iv.a 4). The music features various rhythmic patterns and dynamics, with specific markings like 'a 2. Soli ouverts bouches marc.' appearing above the oboe staff. The score is written in a musical notation system with multiple staves and rests.

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. $\text{♩} = 80$.

Fl. I, II.
Cl. I, II.
Cl. III.
Cor. I, II.
Cor. III, IV.
Pist. I.
Pist. II.
Tr. I.
Tr. II.
Gr. Cassa.
Piatti.

77

 pp 10 bouché pp

20 bouché

30 40 bouchés

crescendo

 f

= in La (con sord.)

Sord. \mathcal{G} Sord. \mathcal{G}

Sord.

 pp \mathcal{G} cresc. f Arpa I.
Arpa II.Vivace. $\text{♩} = 80$.

V. I.
V. II.
Viole.
C. B.
Arpa II.

div. arco détaché
p
div. a 3.
 p détaché
div. a 2.

76

77

Fl. piece.
 Fl. II. (6/8)
 Fl. I. II. (6/8)
 Ob. I. III. (6/8)
 Ob. III. (6/8)
 Cl. I. II. (6/8)
 Cl. III. (6/8)

Cor. I. II. (6/8)
 Cor. III. IV. (6/8)
 Tr. I.
 (LA) (6/8)
 Tr. II.
 (Si b) (6/8)
 I. (6/8)
 3 Trb. (6/8)
 II. III. (6/8)

V. I. div. (6/8)
 V. II. div. (6/8)
 Viole. (6/8)
 Celli (6/8)

sempre sff
(a. 2.)
ff
sff
sempre sff
sempre sff

crescendo
f
con sord.
con sord. a 2.
f
f

pizz.
sempre sff
pizz.
sempre sff
pizz.
sempre sff
crescendo
div.
f
crescendo

ССОРА АРАПА СЪ ПЕТРУШКОЙ. БАЛЕРИНА ПАДАЕТЪ ВЪ ОБМОРОКЪ.
78 Agitato. The Fight Between the Moor and Petrushka. The Ballerina Faints.

d.: 100.

Agitato.

d.: 100.

= 78

79

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. II. (LA)
Tr. I. (LA)
Tr. II. (Si b)

f sub., marc.
f sub., marc.
f sub., marc.
molto cresc.
f sub., marc.
f sub., marc.
ouverts
cuivrez f
cuivrez f
Solo.
mf marc.
Solo.
mf marc.
Solo.
mf marc.

spiccato assai

p sub. sim. p sub. sim. p sub. sim. p sub. sim. p sub. sim.

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

V. II. div. p sub. pizz. arco p sub. spiccato assai p sub. pizz. arco p sub. spiccato assai p sub. pizz. arco p sub. spiccato assai p sub. pizz. arco p sub. spiccato assai

Viole div. a 3. p sim. pizz. 2 arco p sim. pizz. 2 arco p sim. pizz. 2 arco

Celli. div. pizz. unis pizz. 2 arco

spiccato assai
p sub. *sim.*
V. I. div. *a 3.* *p sub.* *spiccato assai*
V. II. div. *p sub.* *pizz.* *arco* *p sub.* *spiccato assai*
Viole div. *a 3.* *p* *sim.* *pizz.* *2* *arco* *p* *sim.* *pizz.* *2* *arco* *p* *sim.* *pizz.* *2* *arco*
Celli. *div. pizz.* *unis pizz.* *2* *arco*

80

Fl. picc. I.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ing.

Solo

Cl. I.
(LA)

Cl. II.
(LA)

Cl. III.
(LA)

Fag. I.II.

Fag. III.

Cor. I.II.

III. IV. Les pavillon en l'air.

Cor. III. IV.

Pist. II.
(LA)

Tr. I.
(LA)

Tr. II.
(Si^b)

sul ponticello

Vl. I. div.

Vl. II. div.

Viole div.

Celli.

C.B.

80

Fl. piece.
I. II.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ing.

tissimo

C. I.

C. II.

C. III.

Fag. I. II.

Fag. III.

Cor I. II.

Cor III. IV.

Pist. I. II.
(LA)

Tr. II.
(Si b)

3 Trb.
e Tuba.

Timp.

V. I. div.

V. II. div.

Viole div.

Celli.

C. B.

F1. picc.
I.II.

F1. I.III.

ob. I.III.

Cor. Ing.I.

Ct. I.II.

Ct. III.

Fag. I.III.

Fag. III.

Cor. I.III.

Cor. III.IV.

Pist. I.III.
(LA)

Tr. II.
(Si \flat)

3 Trb.
e Tuba.

Timp.

V. I.

V. II.

Viole.

Celli.

C.B.

pizz.

arco

arco

ouvert *fff*

I. II. senza sord.

senza sord.

fff

fff

fff

fff

fff

fff

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕНОЙ.
(ПОДЪ ВЕЧЕРЬ.)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

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

Tambour militair
Tambourin.

83 Con moto. $\text{♩} = 84$.

Oboi I.III.III.

Clarinetto I.II.
in A.

Clarinetto III.IV.
in A.

Fagotti I.II.

Corni I. II.

Corni III. IV.

Pistoni I. II.
in La.

Trombe I. II.
in La.

3 Tromboni.

Arpa I.

Arpa II.

Violini I.
div. a 4. f

Violini II.
div. a 4. f

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.

84

P. Picc.
I.II.

F. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fng. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. III.

Tr. I. II.

Trb. I. II. III.

Arpa I.

Arpa II.

V. I.

V. II.

Tutte
Viole.

Celli.

ff sempre

ff sempre
gliss.

gliss.

pizz.

pizz.

(come sopra) a 3.

a 4

85

F1. Picc.
I. II.

F1. I. II.

Ob. I. II.

Ob. III.

C1. I. II.

C1. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. III.

3 Trb.

Arpa I.

Arpa II.

V. I.

V. II.

Viole

V.-Celli

85

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

Fl. Picc. I.II.

Fl. I. II.

Solo. Ob. I. stacc e. ff

Ob. II. III.

Ct. I. II.

Ct. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Soli. Pist. L. II.

Tr. I. II.

Trb. I. II. III.

Camp.

Arpa I.

Arpa II.

V. I.

Soli arco gliss. V. II. ff Soli arco gliss.

Viol. unis. Celli

88 Занавесь. Curtain.

Fl. I. II.
Fl. I. II.
Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Fag. I. II.
Fag. III. IV.

Cor. I. II.
Cor. III. IV.
Pist. I. II.
Tr. I. II.
3 Trb.
Tuba.
Timp.
Piatti.
Tam-tam.

Arpa. I.
Arpa. II.
V. I.
V. II.
Viol.
Celli.
C. B.

Fl. I. II. (measures 1-3) - *p*, *p*
 Ob. I. II. (measures 1-3) - *p*, *p*
 Cl. I. II. (measures 1-3) - *p*, *p*
 Cl. III. IV. (measures 1-3) - *p*, *p*
 Fag. I. II. (measures 1-3) - *p*, *p*
 Fag. III. IV. (measures 1-3) - *p*, *p*
 Cor. I. II. (measures 1-3) - *p*, *p*
 Cor. III. IV. (measures 1-3) - *p*, *p*
 Pist. I. II. (measures 1-3) - *p*, *p*
 Tr. I. II. (measures 1-3) - Solo, *p*, *p*
 3 Trb. (measures 1-3) - Solo, *p*, *p*
 Tuba. (measures 1-3) - *p*, *p*
 Timp. (measures 1-3) - *p*, *p*
 Piatti. (measures 1-3) - *p*, *p*
 Tam-tam. (measures 1-3) - *p*, *p*
 Arpa. I. (measures 1-3) - *p*, *p*
 Arpa. II. (measures 1-3) - *p*, *p*
 V. I. (measures 1-3) - *p*, *p*
 V. II. (measures 1-3) - *p*, *p*
 Viol. (measures 1-3) - *p*, *p*
 Celli. (measures 1-3) - *p*, *p*
 C. B. (measures 1-3) - *p*, *p*

a. 2. (measures 4-6)
 Fl. I. II. (measures 4-6) - *f*, *f*
 Ob. I. II. (measures 4-6) - *f*, *f*
 Cl. I. II. (measures 4-6) - *f*, *f*
 Cl. III. IV. (measures 4-6) - *f*, *f*
 Fag. I. II. (measures 4-6) - *f*, *f*
 Fag. III. IV. (measures 4-6) - *f*, *f*
 Cor. I. II. (measures 4-6) - *f*, *f*
 Cor. III. IV. (measures 4-6) - *f*, *f*
 Pist. I. II. (measures 4-6) - *f*, *f*
 Tr. I. II. (measures 4-6) - *f*, *f*
 3 Trb. (measures 4-6) - *f*, *f*
 Tuba. (measures 4-6) - *f*, *f*
 Timp. (measures 4-6) - *f*, *f*
 Piatti. (measures 4-6) - *f*, *f*
 Tam-tam. (measures 4-6) - *f*, *f*
 Arpa. I. (measures 4-6) - *f*, *f*
 Arpa. II. (measures 4-6) - *f*, *f*
 V. I. (measures 4-6) - *f*, *f*
 V. II. (measures 4-6) - *f*, *f*
 Viol. (measures 4-6) - *f*, *f*
 Celli. (measures 4-6) - *f*, *f*
 C. B. (measures 4-6) - *f*, *f*

a. 3. (measures 7-9)
 Fl. I. II. (measures 7-9) - *p*, *p*
 Ob. I. II. (measures 7-9) - *p*, *p*
 Cl. I. II. (measures 7-9) - *p*, *p*
 Cl. III. IV. (measures 7-9) - *p*, *p*
 Fag. I. II. (measures 7-9) - *p*, *p*
 Fag. III. IV. (measures 7-9) - *p*, *p*
 Cor. I. II. (measures 7-9) - *p*, *p*
 Cor. III. IV. (measures 7-9) - *p*, *p*
 Pist. I. II. (measures 7-9) - *p*, *p*
 Tr. I. II. (measures 7-9) - *p*, *p*
 3 Trb. (measures 7-9) - *p*, *p*
 Tuba. (measures 7-9) - *p*, *p*
 Timp. (measures 7-9) - *p*, *p*
 Piatti. (measures 7-9) - *p*, *p*
 Tam-tam. (measures 7-9) - *p*, *p*
 Arpa. I. (measures 7-9) - *p*, *p*
 Arpa. II. (measures 7-9) - *p*, *p*
 V. I. (measures 7-9) - *p*, *p*
 V. II. (measures 7-9) - *p*, *p*
 Viol. (measures 7-9) - *p*, *p*
 Celli. (measures 7-9) - *p*, *p*
 C. B. (measures 7-9) - *p*, *p*

Fl. piece.
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.

Violas

Celli

C. B.

89

Fl. piece.
I. II.

Fl. I. III.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Viole.

Celli.

C. B.

89

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto. $d = 69$.

I. II.
Fagotti

III. IV.

Violini I.
pizz.

Violini II.
unis. pizz. mp

Viole.
 mp pizz.

Violoncelli.

Ob. I.
Solo mf

Fag. I.II.

Fag. III. IV.

V. I.

V. II.
pizz.

Viole
pizz.

Celli p

Ob. I.III.

Ob. III. IV.

Fag. I.II.

Fag. III. IV.

V. I.

V. II.

Viole

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

Fl. I, II.
Ob. I, II.
Ob. III, IV.
Cl. I, II.
Cl. III, IV.
Fag. I, II.
Fag. III, IV.
Cor. I, II.
Cor. III, IV.
V. I.
V. II.
Viole
Celli
C. B.

Soli a 2.
I. II. in B.
III. IV. in B.
poco più f (cantabile)

div.
f
f
f
f
f
f

92

92

Soli
a.2.

Fl. picc. I, II.

Fl. I, II.

Ob. I, III.

Ob. III, IV.

Cl. I, III.

Cl. III, IV.

Fag. I, III.

Fag. III, IV.

Cor. I, II.

Cor. III, IV.

V. I.

V. II.

Violon.

Cello.

C. B.

93

Ob. I. II.

Ob. III. IV.

C. I. II.

C. I. 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.

93

94

Ob. I. II.

Ob. III. IV.

C. I. II.

C. I. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.

Tr. I. II.

V. I.

V. II.

Viole.

Celli.

C. B.

94

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Ct. I. II.

Ct. III. IV.

Fag. I. III.

Fag. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.

Tr. I. II.

V. I.

V. II.

Viole

Celli

C. B.

95

Ob. IV. C. ingl.

pp.

pizz.

mfpizz.

Fl. picc.
I. II.

Fl. I. II.

Ct. I. II.

Ct. III. IV.

Fag. I. III.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Arpe I. II.

V. I.

V. II.

95

pp

subito pp

p

mfp

div.

pp sub

div.

Fl. picc.
I. II.

Fl. I. II.

Ob. I. III.

Ob. III.

Ct. I. II.

Ct. III. IV.

Tr. I.

Arpa I. II.

V. I.

V. II.

Viole.

Celli.

96

I.

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

Fl. picc.
I.

Fl. I. II. III.

Ob. I. III.

Ob. III.

Ct. I.

Ct. II.

Ct. III. IV.

Tr. I. II.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

96

97

Fl. piec.
I.

Fl. I. II. III.

Fl. gr. III = Fl. piec. II.

Ob. I. II.

Ct. I.

Ct. II.

Ct. III. IV.

Fag. II.

Tr. I. II.

I. Solo *mp* ma marc.

Arpa I.

Arpa II.

V. I.

V. II.

Viol.

Cello

97

98

F1. picc.
I. II.

F1. 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.

Viole.

Celli.

C. B.

Fag IV = Contrafag.

II. > > > >

mf < < < <

fa ♫

unis. fa ♫

areo

unis

arc

pizz.

div. pizz.

p

mf

98

Fl. I. II. *tr*

Ob. I. II. *tr*

Cl. I. II. *tr*

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

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

Cor. I. II. *a 2* *f marcatis. (Soli)*

Cor. III. IV.

Pist. I. III. *ff*

Tr. I. II. *ff* { *mf*

Arpa I. *f* { 5

Arpa II. *f* { 5

V. I. *molto cant.*

V. II. *ff*

Viola. *ff*

Celli. *arco unis*

99 a 2.

Fl. picc.
I.II.

Fl. I. II.

Ob. I. II.

I. II.
III. IV. *meno f sub.*

Fag. I.

Corni
III. IV. a 2.

Pist. I. II.
mf

Tr. I. II.

Trb. I.
f

Trb. II.
f

Arpa I.
f

Arpa II.
f

V. I.

V. II.

Viole.

Celli.

99

ВХОДИТЬ МУЖИКЪ СЪ МЕДВѢДЕМЪ ВСѢ КИДАЮТСЯ ВЪ СТОРОНУ.

A Peasant Enters with a Bear. Everyone Scatters.

Fl.picc.
I.II.

Fl. I. II.

Ob. I. II.

Ob. III..

C. Ingl.

Cl. I. II. III.

Cl. IV.

Fag. I.

Fag. II. III.

C. Fag.

4 Corni

Pist. I. II.

Tr. I. II.

Trb. I.

Trb. II.

V. I.

V. II.

Viole.

Celli.

C. B.

Fl. picc. I.II. Fl. gr. I.II. W.

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

Sostenuto. (♩ = 69)

100

Soli

C. I. II.

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba.

Viole.

Celli.

C. B.

div.

100

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

C. I. II.

C. III. IV.

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba.

Viole.

Celli.

C. B.

Accelerando e crescendo.

Tempo del principio. $\text{♩} = 84$.

Fl. I. II.

Fl. III. IV.

C. I. II.

C. III. IV.

4 Corni

II. III. IV.

Pist. I. II.

Accelerando.

Tempo del principio. $\text{♩} = 84$.

Viol.

Celli.

C. B.

101

Fl. I. II.

Fl. III. IV.

C. I. II.

C. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

101

Fl. I.II.

Fl. III. IV.

C1. I.II.

C1. III. IV.

Fag. I.II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Fl. I. II.

Fl. III. IV.

C1. I. II.

C1. III. IV.

Fag. I. III.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

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

[♩ = 102]

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

КИЛЫ АССИГНАЦИИ.

Fl. I. II.

Fl. III. IV.

Ob. I. II.

Ct. I. II.

Ct. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. 1.

Pist. II.

Tr. I.

Tr. II.

V. I.

V. II.

Viol.

Celli.

103

ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКА

The Gypsy Women Dance. The Merchant Plays the Accordion.

Più mosso. ♩ = 126.

F1. I. II.
F1. III. IV.
Ob. I. II. III.
C. Ing1.
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.

Più mosso. ♩ = 126.
spicc. assai

simile

104

F1. I.

F1. II. III.

Ob. I. II. III.

C. Ingl.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Pist. I. II.

Tr. I. II.

Tamb de Basque.

Come sopra
(a 2.) ^ ^ ^ ^

mf

mf

poco piu f

mf

Arpa I.

Arpa II.

V. Solo

Gli Altri

V. I.

V. II.

Viole

mf

mf

mf

arco

f

mf

arco

mf

div.

div.

104

Tempo I. (♩ = 84).

I.

F.I.II.III.IV. { simile III.IV.

Ob.II.III.

Cl.I.III.

Cl.III.IV. ppp f

Fag.II.III. f simile

Fl.I.II. II.

I.II.a.2.

Cor.I.II. mf

Cor.III.IV.

Pist.I. come sopra

Pist.II.

Tr.I.

Tr.II. come sopra

Tamb.de Basque

Tempo I. (♩ = 84)

V.I. simile

V.II.

Viola.

Celli.

div.a.2.

arco tr. f

arco f

105

F.II.II.

F.III. IV.

Ob.I.II.

C.I.I.II.

C.I.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

105

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.
Viole
Celli
C. B.

Più mosso. ♩ = 126.
spicc.

Musical score for orchestra and choir, page 125. The score includes parts for Flute II, Oboe I, C. Ing., Arpa I, Arpa II, V. Solo, Gli Altri, v. I, v. II, and Viole. The music consists of eight staves of musical notation.

107 КУПЕЦЬ И ЦЫГАНКИ УДАЛЯЮТСЯ.
The Merchant and the Gypsies Leave.
con sord. (en cuivre)

Musical score for orchestra and choir, section 107. The score includes parts for Trombones I, Trombones II, Arpa I, and Arpa II. The music consists of four staves of musical notation.

ТАНЕЦЪ КУЧЕРОВЪ И КОНЮХОВЪ.

DANCE OF THE COACHMEN AND THE GROOMS.

108 Moderato. $\text{♩} = 112.$
a 2.

Clarinetto in LA
III. IV.

Corni I. II.

Corni III. IV.

Tuba.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

108 *sf*

mf pesante

109

Oboe II. III. IV.

III. IV a 2.

III. II. a 2. *mf*

Cl. I. II.

III. IV a 2.

Fag. II. III.

mf

Cor. I. II.

Cor. III. IV.

Solo

Tr. I. II.

in LA.

senza sord. *mf* ma

Tuba.

Timp.

V. I.

V. II.

Viole.

Celli.

c. B.

109

a 2.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.
in LA

Tr. I. II.

Trb. I. II.

Tuba.

Timp.

Piatti.

V. I.

v. II.

Viole.

celli.

110

Fl.picc.I.II. II.

Fl.I.II. *mf stacc.*

Ob.I.II. *mono f sub.*

Ob.III.IV. *subito mono f*

C.I.II. *mf stacc.*

C.III.IV. *p sub.* *mf stacc.*

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

Fag.III.IV. *pp sub.*

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

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

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

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

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

+ Tuba. *ff* *secco*

Timp. *ff*

Gr.Cassa. *f*

Piatti. *f*

V.I. pizz. *p sub.* pizz.

V.II. *p sub.* pizz.

viole. *p sub.* arco pizz.

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

C.B. *ff* *ff*

110

111

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

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Ct. I. II.

Ct. III. IV.

Fag. I. II. III.

Cor. I. III.

Cor. III. IV.

Pist. I. II.
in LA.

Tr. I. III.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Piatti.

V. I.

V. II.

Viole.

Celli.

C. B.

pizz. arco div.pizz.

poco sf pizz. arco div.pizz. cresc.

poco sf pizz. arco p

poco sf pizz. arco

poco sf pizz. sff arco

111

Fl. piec. III.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Piatti.

V. I.

V. II.

Viole

Celli.

stacc.

sff

mf

sff

mf

sff

sf

stacc.

sff

mf

stacc.

mf

mf

a 2.

I. Solo.

secco

f

arco

pizz.

unis. arco

div. pizz.

div. pizz.

arco

pizz.

mf cresc.

div. pizz.

arco

sff

mf

pizz.

mf

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

112

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

Fl. I. II. sff

Ob. I. II. sff

Ob. III. IV. sff

Ct. I. II. sub. meno f e cant. II.

Ct. III. IV. sub. meno f e cant. III.

Fag. I. II. a 2. sff a 2.

Fag. III. IV. sff

Cor. I. II. sff

Cor. III. IV.

Pist. I. II. sff

Tr. I. II.

3 Trb. e Tuba. III. f = p f = p f = p

Timp. f

V. I. arco V

V. II. arco V mf

Viole. mf arco V

Celli. arco V pizz. mf

C.B. sff

112

Fl. I. *f e molto cant.*
 Fl. II.
 Fl. III.
 Fl. IV.
 Ob. I. II. III. IV. *I. II. III. IV.* *sempre poco sf*
 Cl. I. *f*
 Cl. II. *f*
 Cl. III. *f*
 Cl. IV. *f*
 Fag. I. II.
 Cor. I. III. *sempre poco sf e stacc.*
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 3 Trb. e Tuba.
 Arpa I. *f*
 Arpa II. *f*
 V. I. *arco*
 V. II. *mf*
 Viole. *mf*
 Celli. *f*

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I.III.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.

114 *ff sempre*

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

ff sempre

ff sempre

sff sub. meno f

ff sempre

sff ff sempre

sff e sub molto meno f

114

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

C. I. II.

C. I. III.

C. I. IV.

Fag. I. III.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. III.

Tr. I. II.

3 Trb.
e Tuba.

Timp.

Gr. Cassa.

Arpe. I. II.
a 2.

V. I.

V. II.

Viole.

Celli.

C.B.

Musical score for orchestra, page 136 (measures 135-136). The score includes parts for Flute II, Flute III, Flute IV, Oboe III, Oboe IV, Clarinet I, Clarinet II, Clarinet III, Clarinet IV, Bassoon I, Bassoon II, Bassoon III, Horn III, Horn IV, Trombone III, Trombone IV, Bass Trombone, Tuba, Timpani, Grand Bass Drum, and Arpe I, II (2nd ending). The score shows various musical patterns, including sixteenth-note figures and sustained notes.

Instrumentation:

- Fl. II.
- Fl. III.
- Fl. IV.
- Ob. III.
- Ob. IV.
- Ci. I. II.
- Ci. III.
- Ci. IV.
- Fag. I. II.
- Fag. III.
- Fag. IV.
- Cor. I. III.
- Cor. III. IV.
- Pinst. I. III.
- Tr. I. III.
- 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.

Ct. I.II.

Ct. III.

Ct. 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 z.

V.I.

V.II.

Viole.

Celli.

C.B.

116

Fl. I. II.
Fl. III.
Fl. IV.
Ob. I. II.
Ob. III.
Ob. IV.
Cl. I. III.
Cl. III.
Cl. IV.
Fag. I. II.
Fag. III.
Fag. IV. *Con rafagotto*
Cor. I. III.
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.

116

РЯЖЕНЫЕ.

THE MUMMERS.

117
♩=♩ Agitato.

Fl. I. II.
Fl. III.
Fl. IV.
Cl. I.
Cl. II.
Cl. III. IV.
Celesta.
Arpa I.
Arpa II.
V. II.
Viole.
Celli.

div. pizz.
p

117

Ob. III. IV.

p
sempre simile

Cl. II.
mf

Cl. III. IV.

V. I.
div.

V. II.

Viol.

Celli.

Ob. III. IV.

cresc.

Cl. I.
mf { *cresc.*

Cl. II.
cresc.

Cl. III. IV.

Fag. I. II.

mf cresc.

V. I.
unis.

V. II.

Viol.

Celli.

118

a.2.

F. I. II. Fl. III. IV.

Fl. I. II. *mf* *più f*

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

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

C. I. *f e sempre staccato*

C. II. *f e sempre staccato*

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

Fag. I. II.

Cor. I. II.

Pist. I.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

C. B.

ff
unis.
sf
ff jeté
col legno
ff jeté
unis.
sf
pizz.

118

Fl. I. II.

Fl. III. IV.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I.

Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viola

Celli.

C. B.

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. III.

Trb. I. II.

Trb. III
e Tuba.

V. I

V. II.

Viole.

Celli.

C. B.

119

БАЛАГУРСТВО РЯЖЕНЫХЪ (КОЗЫ СО СВИНЕЙ).
Buffoonery of the Mummers (Goat and Pig).

a.2.

F.I. II.

F.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
e Tuba.

Arpe I. II.
a.2.

V. I.

V. II.

Viola.

Celli.

C. B.

120

a.2.

121 Più mosso. $\text{d} = 72$

F.I.II.
Cl.I.II
Cl.III.IV.
Cor. I.
Cor.III.IV.
Tromb.III
e Tuba.
Timp.
Arpe I. II.
a 2.

I.II.: in Si^b
III.IV.: in Si^b
Bach, di Tamb. mil. t.
a 2. risoluto
f
mf

Più mosso. $\text{d} = 72$.

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

div.
f
sf
sf
unis.
div.
sf
sf
sf
ff

121

Fl.II.III.
Ob.I.III.
Ob.III.IV.
Cl.I.II.
Cor.I.III.
Cor.III.IV.
Pist.I.III.
Tr.I.II.
Tromb.III
e Tuba.
Timp.

a 2.
ff
ff
ouverts
ff
ouverts
ff
ff
simile
simile
unis. pizz.
pizz.
pizz.
arco
pizz.
arco
pizz.
ff
ff
div. arco
ff
ff

МАСКИ И РЯЖЕНЫЕ ТАНЦУЮТЪ.
The Mummers and the Maskers Dance.

Solo

122

Musical score for orchestra and solo instrument, page 146, measure 122. The score includes parts for Fl. picc. I., Fl. II., Fl. III., Ob. I. II., Ob. III. IV., Cl. I. II., Cl. III. IV., Cor. III. IV., Pist. I. II., Campanelli, Celesta, Piano, Arpa I, Arpa II, v. I., v. II., Viole, Celli, and C. B. The title "МАСКИ И РЯЖЕНЫЕ ТАНЦУЮТЪ." and "The Mummers and the Maskers Dance." is at the top, with "Solo" above measure 122. Measure 122 starts with a dynamic of *f*. The woodwind parts (Flutes, Oboes, Clarinets) play eighth-note patterns with dynamics like *poco a poco crescendo*, *stacc.*, and *f*. The brass and strings provide harmonic support with sustained notes and rhythmic patterns. The celesta and piano play eighth-note chords. The bassoon parts (v. I., v. II.) feature arco and pizzicato techniques. The cello and double bass provide a steady bass line. The overall texture is rich and dynamic, reflecting the festive nature of the piece.

122

Fl. picc. I.

Fl. I. II.

Fl. III.

Cl. I. III.

Cl. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Timp.

Campanelli.

Celesta.

Piano.

Arpa. I.

Arpa. II.

V. I.

V. II.

Viols.

Celli.

Solo

mf

f

mf

mf

Fl. pice. I.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III. IV.

Ct. I. II.

Ct. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Timp.

Campanelli.

Celesta.

Piano.

Arpa. I.

Arpa. II.

V. I.

V. II.

Viole.

Celli.

C. B.

ОСТАЛЬНЫЕ ПРИСОЕДИНЯЮТСЯ КЪ ПЛЯСКѢ РЯЖЕНЫХЪ.

123

The Rest of the Crowd Joins in the Mummers' Dance.

Fl. piece. I.

Fl. I.

Fl. II. III.

Ob. I. II.

Ob. III. IV.

Fg. I. II. III.

Cor. I. II.

Cor. III. IV.

Tr. I.

Timp.

V. I.

V. II.

Viole.

Celli.

C. B.

123

124

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viole.

Celli.

C. B.

124

ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ НЕ ОБРАЩАЯ НИКАКОГО ВНИМА-
НИЯ НА КРИКИ ДОНОСЯЩИЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА.
The Crowd Continues to Dance Without Taking Notice of the Cries Coming
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.

Cl. I, II. *sff sempre*

Cl. III, IV.

Cor. I, II. *sf sempre*

Cor. III, IV.

Pist. I, II.

Tr. I.

Tr. II.

Trb. I, II.

Trb. III. e Tuba. *sff sempre*

V. I. *arco* *sff sempre*

V. II. *arco*

Viola. *sff sempre*

Cello. *arco* *sff sempre*

C. B. *arco* *sff sempre*

125

Poco allarg.

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЫГАЕТЪ 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. $\text{♩} = 100$.

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

pizz.

gliss.

Meno mosso. ♩ = 100.

pizz.

pizz.

УДЕРЖАТЬ.

126

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.
 Viole.

acuto

ff

a 2. ten.

a 2. bouchéz ten.

bouchéz f ten.

arcu

ff arco

arcu

ff

pizz.

126

127

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

128

F.I.

Ob. I.

C. Ingl.

Ci. II.
in La

Ci. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Tr. II.

Xyl.

V. I.
div. *ff*

V. II.
pizz. *sp*

Viol.

Celli.

128

СТИГАЕТЪ И УДАРЯЕТЪ СВОИЙ САБЛЕЙ.
Strikes Him with His Saber.

ПЕТРУШКА ПАЛАЕТЬ СЪРАЗ-
БИТЫМЪ ЧЕРЕПОМЪ.
Petrushka Falls, His Head
Broken.

153
ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
Lento. A Crowd Forms Around Petrushka.

129

$\text{d}=50$

Fl.picc.I
Fl.picc.II
Fl.I.II.
Ob.I.
Ob.II.
C.Ingl.
Cl.I.
Cl.II.
Cor.I.II.
Pist.I.II.
Tr.I.
Tr.II.
Xyl.
Piatti.
Tamb.
de Basque.

Solo.
Solo.
senza sordini
= Tr.picc.in Re
Bach.ditamb-milit.
Bach.di timp.
Tenir le Tamb. de B.
tout bas au sol et le faire tomber

p

This section of the score includes parts for Flutes (picc. I & II), Clarinets (I & II), Bassoon (I & II), Oboe, Bassoon, English Horn, Clarinet (I & II), Bassoon (I & II), Trombones (I & II), Trombone, Xylophone, Piatti (cymbals), Tambourine (Basque), and Percussion (Tambour). The vocal parts include Solo (two entries), Senza Sordini, Tr.picc.in Re, Bach.ditamb-milit., Bach.di timp., and Tenir le Tamb. de B. The tempo is Lento, dynamic d=50. Measure 1 starts with a forte dynamic (ff) followed by piano dynamics (pp). Measure 2 continues with piano dynamics (pp).

V.I.div.
V.II.div.
Viola div.
Celli.

sul pont.
div.a3
sul pont.
sul pont. cresc.
pizz.
arco sul pont.
div.
sul pont. ff gliss.
div.pizz.
div.pizz.
div.pizz.
sul pont.
sul pont. ff gliss.
ff gliss.

Lento. $\text{d}=50$

arco o
arco o (trem.) sempre o sim.
arco o (trem.) sempre sim.
arco o (trem.) sempre sim.

This section of the score includes parts for Violin I (div.), Violin II (div.), Viola (div.), and Cello. The vocal parts continue with sul pont. and ff gliss. The tempo is Lento, dynamic d=50. Measure 3 starts with arco and crescendo. Measure 4 starts with arco and tremolo, followed by sempre simile.

129

Solo.

Fl. picc. I.

Fl. picc. II.

Solo.

Cl. I.

Fag. I.

V. Solo.

Gli altri

V. I.

V. II.

Viole div.

130

ПРИХОДИТЬ ФОКУСНИКЪ.
The Magician Arrives.ОНЪ ПОДЫМАЕТЪ ТРУПЪ ПЕТРУШИ-
He Picks up Petrushka's Corpse,

Più mosso. $\text{♩} = 100$.

Cl. I. II.

Cl. basso

Fag. III.

C. Fag.

a 2.

Tempo rubato.

Cor. I. II.

Cor. III. IV.

Più mosso. $\text{♩} = 100$.

Celli.

C. B.

pizz.

Tempo rubato.

130

КИ И ТРЯСЕТЬ ЕГО.
Shaking It.

A Tempo

НАРОДЪ РАСХОДИТСЯ. The Crowd Disperses.
Lento. ♩ = 48.

155

Musical score for orchestra and choir, measures 130-131. The score includes parts for Cor. I, II, III; Pist. I, II; Tr. II; V.I. div.; V.II. div.; Viole div.; Celli; and C.B. The score shows various dynamics and articulations, including 'con sord.' and 'spiccato' markings. Measure 130 ends with a forte dynamic. Measure 131 begins with a piano dynamic and continues with a sustained note on the C.B. part.

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

Musical score for orchestra and choir, measures 131-132. The score includes parts for Ob. I, II; Ob. III; Cor. I, II, III, IV; Celli; and C.B. The score shows sustained notes and rhythmic patterns. Measure 131 ends with a dynamic marking of 'ppp'. Measure 132 begins with a dynamic marking of 'arco sord.' and continues with a sustained note on the C.B. part.

131

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

132

Musical score for orchestra and brass section, rehearsal number 132. The score includes parts for Ob. I, II; Ob. III; Cor. I, II, III, IV; Solo Tr. piece I. in Re.; and Tr. II in sib. The music consists of six measures. Dynamics include *pp sempre*, *sordine (en cuivre)*, *meno f*, and *piu f*. Measure 6 ends with a forte dynamic (*ff*).

132

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

ЗАНАВѢСЪ.

Curtain.

L'istesso tempo. Molto più lento.

Continuation of the musical score for orchestra and brass section, rehearsal number 132. The score includes parts for Cor. I, II, III, IV; Solo Tr. piece I. in Re.; and Tr. II, in Si. Measures 1 through 5 show the brass section playing eighth-note patterns. Measure 6 begins with a forte dynamic (*fff*) followed by eighth-note patterns. The section ends with a dynamic of *p*.

L'istesso tempo. Molto più lento.

Final section of the musical score for orchestra and brass section, rehearsal number 132. The score includes parts for V. I., V. II., Viola, Cello, and C. B. The strings play eighth-note patterns with dynamics ranging from *pizz.* to *fff pizz.* The section concludes with a dynamic of *p* and a final measure labeled *Fin.*

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

125 pp molto cresc. sino al ff

Fin.

125 pp molto cresc. sino al ff

F. picc. I. *sff sempre*

F. I.I. *sff sempre*

F. II.III. *'sempre' 'sempre'*

Ob. I.II. *sff sempre*

Ob. III.IV. *'sempre' 'sempre'*

C. I.II. *sff sempre*

C. III.IV. *'sempre' 'sempre'*

Fag. I.II.III. *I. II. III.*

C.-Fag. *mf*

Cor. I.II. *sf sempre*

Cor. III.IV. *mf*

Pist. I.III. *z in sib*

Tr. I. *z in sib*

Tr. II. *z in sib*

Trb. I.II. *sff sempre*

Trb. III. e Tuba. *fff gliss.*

Timp. *fff*

V. I. *arcor* *sff sempre*

V. II. *arcor* *arcor* *'sempre'*

Viole. *arcor* *sff sempre*

Celli. *arcor* *sff sempre*

C. B. *arcor* *ldiv.*

pp molto cresc. sino al ff

G. Cassa. *ffff*

Piatti. *ffff*

125