

КАРТИНА ПЕРВАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОИ.

FIRST TABLEAU

The Shrovetide Fair.

Vivace. M. M. ♩ = 138.

Flauto I.

I. 8 Clarineti in Sib.

II. III.

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

4 Celli soli.

1 *mf cant.*

Fl. I.

Fl. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Arpa I.

4 Celli soli.

mp *f* *mp* *f* *mp* *f* *a. 2.* *mp* *f* *p*

2II. *f*_{1.} 

Fl. I. II. *f*

Cl. I. *f*

Cl. II. III. *f*

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

Cont. F. *mf* *poco* *poco* *poco*

Cor. I. II. *mf*

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

Arpa I.

Arpa II.

Piano. *p*

V. I. *(détaché)* *divisi* *mf*

V. II. *divisi* *f* *(détaché)* *mf* *p.* *p.* *p.*

Viola. *mf* *mf* *mf*

tutti Celli. *div.* *poco* *poco* *poco*

C. B. *mf* *div.* *poco* *poco*

2 *poco* *poco*

A page of a musical score for a full orchestra and solo cello. The score includes staves for Flutes (Fl. I. II.), Oboe (Ob. I.), Clarinets (Cl. I., Cl. II. III.), Bassoon (Fag. I. II.), Horns (Cor. I. II., Cor. III. IV.), Arpa (Arpa I., Arpa II.), Piano, Violins (V. I., V. II.), Viola (Viole.), and Cello solo. The score features various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (I. Solo. espress. e cant.).

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.

Viole.

Cello solo.

I. Solo. espress. e cant.

mf

f

cant.

mf

f

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.

f

f

mf (détaché)

mf (détaché)

mf

mf

sempre simile

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.

Viola.

Celli.

C. B.

mf marcato

d=d Poco a poco accelerando e crescendo.

ЗАНАВѢСЪ. Curtain.

Fl. Pico. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I in Sib.

Tr. II.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

mf

mf marcato

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

8 Trb.

Tamb. de Basque.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

Celli.

f marcato

cre - scen - do stno al -

ben marc.

div. a 3.

fff

5

ПРОХОДИТЬ, 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.

Viola.

Celli: div. a 2.

C. B.

fff sempre

f

mf

fff

5

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.

Viole.

Celli.

C. B.

f

a 2.

f

Ob. III. IV. a 2.

I. II.

subito molto meno f

fff secco

mf

mf

sempre f (non arpeggiate)

pizz.

f

pizz.

f

pizz.

f

pizz.

f

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. II.

Trb. III. e Tuba.

Timp.

Piatti. *mf*

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viole.

Celli.

C. B.

ten.

fien.

ff

mf sub.

mf

sf

sf

arco V

mf

arco V

mf

arco

mf

arco

sf

sf

7

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



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

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

Ob. I. *ff* *a 2.* *3*

Ob. II. III. *ff* *a 2.* *3*

Cl. I. II. *ff* *a 2.* *3*

Cl. III. *ff* *a 2.* *3*

Fag. I. II. *mf* *a 2.* *3* *ff*

Fag. III. *mf* *ff*

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

Pist. I. II. *f*

Tr. I. II. *f*

Timp. *f*

V. I. *mf sub.* *sf*

V. II. *mf sub.* *sf*

Viola. *mf sub.* *sf*

Celli. *sf*

C. B. *sf*



Come prima. ♩ = 138.

9

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. III. e Tuba.

Timp.

Musical score for woodwinds and brass instruments. The score includes parts for Flute Piccolo (I, II), Flute (I, II), Oboe (I, II, III, IV), Clarinet (I, II, III), Bassoon (I, II, III), Cor (I, II, III, IV), Piston (I, II), Trumpet (I, II), Trombone (III), and Tuba. The music is in 3/4 time and features various dynamics such as *ff*, *mf*, and *sf*. There are also markings for *a. 2.* and triplets.

♩ = 138. (Come prima) (détaché)

V. I. div.

V. II. div.

Viola. div.

Celli.

C. B.

Musical score for strings. The score includes parts for Violin I (div.), Violin II (div.), Viola (div.), Cello, and Double Bass. The music is in 3/4 time and features a *détaché* style. Dynamics include *f*, *pizz*, *arco*, *sf*, and *subito meno f*. There are also markings for *7* and *9*.

sf subito meno *f*

9

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

Meno mosso. ♩ = 100.

Stringendo.

10 $\text{♩} = 46$

Fl. Picc. I.

Fl. I.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. bass in Sib.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trb. III. e Tuba.

Timp.

Meno mosso. ♩ = 100.

Stringendo.

$\text{♩} = 46$

V. I. div.

V. II. div.

Viole. div.

Celli.

C. B.

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.

Come prima. $\text{♩} = 138$. 12 *Meno mosso.* $\text{♩} = 100$.

Fl. Pico. I. II. *pp* *6* *6* *6* *6*

Fl. I. II. *f* *3* *3* *3* *3* *pp* *6* *6* *6* *6*

Ob. I.

Ob. II. III.

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

Cl. basso *sempre p*

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

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

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

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

Viola *meno f* *pp*

Celli *div.* *pizz.*

C. B. *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.

Viole

div.

*) ШАРМАНЩИКЪ, ПРОДОЛЖАЯ ОДНОЮ РУКОЮ ВЕРТѢТЬ ШАРМАНКУ, ДРУГОЮ ИГРАЕТЪ НА КОРНЕТѢ - 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.²³
At the Other End of the Stage a Music Box Plays, Another [Woman]

15

15

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. Picc. I.**: Flute I, Piccolo. Starts with a *f* dynamic and a *stacc.* marking. Features triplets and sixteenth-note patterns.
- Fl. I. II.**: Flute I and II. Similar to the Piccolo part.
- Ob. I. II.**: Oboe I and II. Features triplets and sixteenth-note patterns.
- Ob. III.**: Oboe III. Similar to the other oboe parts.
- Cl. I. II.**: Clarinet I and II. Features a melodic line with a slur.
- Cl. III.**: Clarinet III. Features a rhythmic accompaniment.
- Cl. basso**: Bass Clarinet. Features a rhythmic accompaniment.
- Fag. I. II.**: Bassoon I and II. Features a rhythmic accompaniment.
- Tr. I.**: Trumpet I. Features a rhythmic accompaniment.
- Campanelli**: Bells. Features a rhythmic accompaniment.
- Celesta à 4 mains**: Celesta. Features a rhythmic accompaniment with *pp* dynamics.
- V. I. II.**: Violin I and II. Violin I has a *unis. pizz.* marking. Violin II has a *ff* marking. Both feature triplets.
- Viole**: Viola. Features a rhythmic accompaniment with a *div.* marking.
- Celli**: Cello. Features a rhythmic accompaniment with a *pizz.* marking and a *ff* dynamic.

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

16

ПЕРВАЯ ТАНЦОВЩИЦА.
The First Dancer Plays

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

-ЩА СНОВА БЪЕТЪ ВЪ ТРЕУГОЛНИКЪ.
the Triangle Again.

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Fl. I. II.**: Flute I and II staves.
- Cl. I. II. III.**: Clarinet I, II, and III staves.
- Cl. basso**: Bassoon staff.
- Trgl.**: Triangle staff.
- Camp.**: Cymbal staff.
- Celesta à 4 mains**: Celesta, consisting of four staves.
- Piano**: Piano, consisting of two staves.
- V. II.**: Violin II, consisting of two staves.

The score is in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music features a variety of textures, including woodwind patterns, string accompaniment, and percussion. The Celesta part is characterized by a steady, rhythmic accompaniment. The Piano part has a melodic line with some triplet figures. The Violin II part includes a section marked *arco* and *div.* (divisi).

17 ШАРМАНКА И ЯЩИКЪ СЪ МУ-
The Organ and the Music Box Stop
Stringendo. $\text{♩} = 46$.

Fl. Picc. I.

Fl. I, II.

Ob. I.

Ob. II, III.

Cl. I, II, III.

Cl. basso

Fag. I, II.

Cont. F.

Tr. I. **) Solo*

Trb. III
Tuba

Timp.

Trgl.

Camp.

Celesta à 4 mains

Piano

V. I.

V. II.

Viole

Celli

C. B.

ff

poco a poco cresc.

mf poco a poco cresc.

arco

sf

Stringendo. $\text{♩} = 46$.

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

Fl. I. I. *f* 1. *mf* 2. *mf* 3. *mf* 4. *mf*

Fl. II. *ff* *mf*

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

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

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

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

Cont. F. *f* *f* *f* *f* *f* *f*

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

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

Camp. *mf* *mf* *mf* *mf* *mf* *mf*

Arpa I *f* *f* *f* *f* *f* *f*

Arpa II *f* *f* *f* *f* *f* *f*

Piano *mf* *mf* *mf* *mf* *mf* *mf*

V. I. *div.* *sf* *sf* *sf* *sf* *sf*

V. II. *sf* *sf* *sf* *sf* *sf* *sf*

Violo *sf* *sf* *sf* *sf* *sf* *sf*

Celli *sf* *sf* *sf* *sf* *sf* *sf*

C. B. *sf* *sf* *sf* *sf* *sf* *sf*

♩ = 138. (Come prima)

18 *mf*

Fl. picc. I.II. *f* *a 2.* *poco a poco* *cresc.* *d=d*

Fl. I.II. *f* *poco a poco* *cresc.*

Ob. I.II. *f* *sempre a 2.* *poco a poco* *cresc.*

Ob. III. *f*

Cl. I. *f*

Cl. II. III. *f*

Fag. I.II. *f*

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

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

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

Arpa I. *f gliss.*

Arpa II. *f gliss.*

Celesta.

Piano.

V. I. div. *più f* *d=d*

V. II. *div.* *f*

Viola. *più f*

19

Fl. picc. I. II. **20**

Fl. I. II. *ff*

Ob. I. II. *ff*

Ob. III. *ff*

Cl. I. *ff*

Cl. II. III. *ff*

Fag. I. II. *ff*

Cor. I. II. *ff*

Cor. III. IV. *sempre fff*

Pist. I. II. *f*

Tr. I. II. *ben marcato fff*

3 Trb. *sino al fff*

Piatti. *ff*

Tam-T. *ff*

Tamb. de Basque. *ff*

Arpa I. *ff*

Arpa II. *ff*

Celesta. *ff*

Piano. *ff*

V. I. div. *ff*

V. II. *ff*

Viola. *ff*

Celli. *arco div. à 3 f fff*

Bacch. di Tamb. milit. *f*

Bacch. di Tamb. milit. *f*

20

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.
Pia. III.
Tam - T.
V. I.
V. II.
Viola.
Celli.
C. B.

arco

Detailed description: This page of a musical score, numbered 30, contains parts for various instruments. The woodwind section includes Flute Piccolo (I, II), Flute (I, II), Oboe (I, II, III), and Clarinet (I, II, III). The brass section includes Cor (I, II, III, IV), Piston (I, II), Trumpet (I, II), and Trombone (3). Percussion includes Pia. III and Tam - T. The string section includes Violin (V. I, V. II), Viola, Cello (Celli), and Double Bass (C. B.). The score is written in a single system with multiple staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts are marked 'arco'.

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.

VI.

V. II.

Viola.

Celli.

C.B.

I.

a 2

f

III. IV. a 2.

subito meno f

fff secco

(modo ordin.) mf

mf

mf

sempre f (non arpeg.)

pizz. f

pizz. f

pizz. f

pizz. f

f

22 stringendo $\text{♩} = 46$.

Fl. picc. I.

Fl. I. II.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pic. 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 

Fl. picc. I. *ff* *a. 2.* *ff* *a. 2.*

Fl. I. II. *ff* *ff*

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

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

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

Cl. III. *ff* *ff*

Fag. I. *ff* *ff*

Fag. II. III. *ff* *ff*

Cor. I. II. *ff* *ff*

Cor. III. IV. *ff* *ff*

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

Trp. I. II. *f* *f*

Timp. *f* *f*

V. I. div. *sf* *sf* *f* *f* *(détaché)*

V. II. div. *sf* *sf* *f* *f* *(détaché)*

Viola. *sf* *sf* *f* *f*

Celli. *sf* *sf* *f* *f* *pizz.*

C. B. *sf* *sf* *f* *f*

♩ = 138. (Come prima)

23

d. = d.

24

Fl. picc. I.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Tr. III e Tuba

Timp.

d. = d.

V. I. div.

V. II. div.

Viola

Celli

C. B.

24

25

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

Musical score for woodwinds and percussion instruments. The score includes parts for Flute piccolo I, Flute I and II, Oboe I, II, III, and IV, Clarinet I and II, Clarinet III, Bassoon II and III, Cor Anglais I and II, Cor Anglais III and IV, Piccolo I, Trumpet I and II, Trumpet III and Tuba, and Timpani. The woodwinds play melodic lines with various articulations and dynamics, while the percussion instruments provide rhythmic support with dynamic markings like *mf* and *ff*.

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

Musical score for string instruments. It includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The strings play a rhythmic accompaniment with dynamic markings such as *mf* and *ff*.

25

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

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) are in the upper staves, while the brass section (Horns, Trumpets, Trombones) and percussion are in the middle. The keyboard section (Arpa, Piano, Celesta) is at the bottom. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando) are used throughout. Performance instructions like *sempre simile* and *arco* are present. The tempo is marked as $\text{♩} = 138$ (Come prima). The key signature has one flat (B-flat major or D minor).

Fl. picc. I.
Fl. I.
Fl. II.
Ob. I. II.
Ob. III.
Ob. IV.
Cl. I.
Cl. II.
Cl. III.
Fag. I. II.
Cont. F.
Cor. I. II.
Cor. III. IV.
Pist. I. II.
e Tr. I. II.
Pia. II.
Trgl.
Tamb.
de Basque
Camp.
Arpa I. II.
a 2.
Piano.
Celesta.
V. I.
V. II.
Viola.
Celli.
C. B.

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

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

28 Molto crescendo sino al

Fl. picc. I. II.

Fl. I. II.

Ob. I.

Ob. III. IV.

Cl. I.

Cl. II. III.

Fag. I. II. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba

Timp. *bachette di Tamb. milit.*

Trgl. Tamb. de Basque Tambourin Tamb. milit.

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

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

V. I.

V. II.

Viola. *arco*

Celli.

C.B.

cre - scen - do

Dans la coulisse

re la

en harm.

arco

ВЛЕКАЮТЪ ВНИМАНИЕ ТОЛПЫ БАРАБАНЫМЪ 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 *tr* *fff* *(b)*

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.

Dans 2 la coulisse

Arpa I.

V. I.

V. II.

Viola.

Celli.

C. B.

a 2.

fff

bouchés et cuivrés

Modo ordinario

ff secco

Sul pont.

pizz.

29

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.

ouverts

mp

p

Lento. ♩ = 50. con sord.

con sord.

con sord.

pizz. sord.

La punta d'arco

sim.

30

31

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТЪ The Magician Plays the Flute.

Cadenza ad lib. ma non accel.

Fl. I. Solo

V. I. div.

V. II.

Viole

Celli

C. B.

pp

31

ЗАНАВЕСЬ ТЕАТРИКА РАЗДВИГАЕТСЯ; ТОЛПА ВИДИТЪ ТРИ КУКЛЫ: ПЕТРУШКУ, АРАПА И ВАЛЕРИНУ.

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

32 *Listesso tempo*

Fl. Picc. I. *p*

Fl. I. *p*

Fl. II. *p*

Ob. I. *mp cantabile*

Ob. IV = C. Ingl. *Solo* *mp*

Cor. Inagl. *Solo* *simile*

Cl. I. *p* *Solo*

Cl. II. *p*

Fag. I. *p*

Fag. II. *p*

Cor. I. II. *p*

Cor. III. IV. *ouvert p*

Tr. I. *pp*

Cel. *p*

Arpa I. *mf*

Arpa II. *mf*

V. I. *div.* *pp*

V. II. *div.* *pp*

Violo. *div.* *pp*

Colli. *div. arco pizz.* *pp* *unis. pizz.* *arco div.* *pp* *unis. pizz.* *arco div.* *pp* *uniss. pizz.* *div. arco flaut.*

C. B. *pizz.* *pp* *flautando*

32 *pp*

ФОКУСНИКЪ ОЖИВЛЯЕТЪ ИХЪ ПРИ-
КОСНОВЕНІЕМЪ СВОЕЙ ФЛЕЙТЫ.
The Magician Brings Them to Life by Touching
Them Lightly with His Flute.

Fl. Picc. I. *p*

Fl. I. *mp cantabile* Solo *mf*

Fl. II. *mp cantabile* *mf*

Ob. I. *p*

Cor. Ingl. *p*

Cl. I. *mp* *mf*

Cl. II. *mf*

Cor. I. II. *p*

Cor. III. IV. *p*

Pist. I. *trem.* *pp*

Tr. I. II. *trem.* *pp*

Camp. *p*

Cel. *p*

Arpa I. *mf* *gliss.* *mf*

Arpa II. *mf* *gliss.* *mf*

V. I. *mp cantabile* uniss. pizz. senza sord.

V. II. *mp cantabile* uniss. pizz. senza sord.

Viola. *mp* flaut. senza sord.

Celli. *mp* uniss. pizz. div. flaut. senza sord.

C. B. *p* senza sord.

do #, mi #, sol #, la #, si #.

re # re #, fa #, sol #, la b, si b.

>РУССКАЯ

RUSSIAN DANCE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛЯСЬ 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.

Flauti I. II.

Oboi I. II.

Corno inglese.

Clarineti in Sib I. II. III.

Fagotti I. II. III.

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

Pistoni in Sib

Piano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

33

34 I.

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Trgl.

Tamb. de Basque

Xyloph.

Arpa I.

Arpa II.

Piano.

2 V. Soli.

V. I.

V. II.

3 sole

Viole

le altre

Celli

34

mf sempre grottesco

I. Solo

mf sempre grottesco

con sord. I. Solo marcato

pp

gliss.

ff

m.d.

f m.g. m.d.

f m.g.

gliss.

mf

arco pp sempre

arco pizz.

div. pizz.

f sub. meno f

poco

pizz. LV=V

f sub. meno f

poco

sempre simile

f sub. meno f

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

Fl. I. II. *sf*

Ob. I. *Solo* *stacc.*

Cl. I. *Solo*

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

V. II. *sf sub. meno f*

3 sole

Viole *sf sub. meno f*

le altre

Celli *sf sub. meno f*

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

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

Ob. I. II. *p sub. stacc.* *poco più f* *p* *p stacc.*

Cor. Ingl. *p stacc.* *poco più f* *p*

Cl. I. II. *pp* *p sub.* *poco più f* *p*

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

Fag. I. *p poco marc.* *sempre stacc.* *p*

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

Cor. I. *pp stacc. leggiero* *mf leggiero*

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

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

Xyloph. *f*

Arpa I. *p* *p*

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

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

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

Vn I. gli altri *arco*

V. II. *arco* *tr* *f* *p*

3 sole *arco*

Viole *arco tutte*

le altre *arco* *tr* *tr sim* *tr* *tr* *tr* *tr* *p*

Celli div. *pizz.* *p*

C. B. *p*

mf **35**

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 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. 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.

Viole.

Celli.

C. B.

p poco

mf poco

mp poco

f poco

gliss.

ff

Solo

gliss. poco a poco accel.

div.

tr.

stacc.

arco

ff

8

37

38

Fl. Picc.
I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II. III.

Fag. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole.

Celli.

C. B.

Musical score for page 50, measures 38-43. The score includes parts for Flute Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Arpa (Solo), Piano, Violins, Viola, Cellos, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The Arpa I part has a 'Solo' section starting at measure 39 and a 'sol#' marking at measure 41. The Piano part has a 's' marking at measure 39. The Viola part has a 'f' marking at measure 39. The Violin II part has an 'sf' marking at measure 39. The Cello and Double Bass parts have 'f' markings at measure 39.

38

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.
 G. Cassa.
 Piatti.
 Arpa I.
 Arpa II.
 Piano.
 V. I.
 V. II.
 Violen.
 Celli.
 C. B.

The musical score consists of multiple staves for various instruments. The Flute parts (Piccolo, I, II) feature a section marked '(a 2.)' with a dynamic of *ff*. The Oboe, Clarinet, and Bassoon parts include 'Solo' markings and dynamics like *mf* and *ff*. The Horns and Trumpets/Trombones parts are mostly silent, with some dynamic markings like *ff* and *meno f*. The Percussion parts include 'modo ordinario' for the cymbals. The Arpa (Harp) and Piano parts provide harmonic support with dynamics like *ff* and *pizz.*. The Violin and Viola parts feature 'gliss.' markings and dynamics like *ff* and *meno f*. The Cello and Double Bass parts include 'pizz.' and 'p sub.' markings with dynamics like *ff* and *meno f*.

40

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* scherzando *largo*

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 LII.

Piano.

3 V-ni Soli

Gli altri V. I.

V. II.

Viole.

Celli.

f

pp

a 2. mf

mf

m.d.

scherzando

leggiero

pizz.

sf

mf

sf

mf

sf

41

Fl. Picc.
I.

Fl. gr. I.

I. II.

Cl. (La)

III

Piatti.

Triang.

Arpa I.

Piano.

V. I. Tutti.

V. II.

Viola.

Fl. gr. I.

I. II.

Cl. (La)

III.

Arpa I.

Piano.

V. II.

Viola.

The musical score is written for a full orchestra. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute Piccolo I, Flute Grand I, Clarinets I and II, Triangle, Harp I, Piano, Violins I and II, and Viola. The second system includes parts for Flute Grand I, Clarinets I and II, Harp I, Piano, Violins I and II, and Viola. The score contains various musical notations such as dynamics (f, mf, p, pizz.), articulation (accents, slurs), and performance instructions (schersando, modo ordinario). The piano part features a prominent melodic line with octaves and a pizzicato section. The string parts provide a rhythmic and harmonic foundation.

42

I.

Fl. gr. I. II.

I. II.

Cl. (La)

III.

3 Cl. in sib.

I. II.

Corni.

III. IV.

pp sub. p

sempre simile

sempre simile

Arpa I.

Piano.

pp sub.

V. solo.

mf scherzando

V. II.

Viole.

42

Solo.

Ob. I.

I. II.

Cl. (sib)

III.

Cl. basso (sib)

p

p

p

p

p

p

mf

mf

simile

simile

Corni.

Piano.

V. solo.

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 nine 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*. 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.) parts have prominent five-note patterns. The Xylophone (Xyloph.) and Piano (Piano.) parts feature rhythmic patterns with dynamic markings like *f* and *mf*. The Violin solo (V. solo.) part is also present.

Fl.gr. III.

Ob. I. II.

Cor. Ingl.

Cl. I. II. III.

Cl. basso

Fag. I. II.

I. II. Corni. III. IV.

V. I.

V. II.

Viole.

Celli.

C. B.

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

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

Detailed description: This system contains the remaining staves of the score. The Flute (Fl.gr. III.) and Oboe (Ob. I. II.) parts have melodic lines with dynamics like *sf* and *p*. The English Horn (Cor. Ingl.) part has a *Solo* marking. The Clarinet (Cl. I. II. III.) and Bassoon (Cl. basso, Fag. I. II.) parts provide harmonic support. The Horns (I. II. Corni. III. IV.) part has a *pizz.* marking. The Violins (V. I., V. II.), Viola (Viole.), Cello (Celli.), and Double Bass (C. B.) parts all have *pizz.* markings. The score includes tempo markings: *Poco meno (tranquillo)*, *pochiss. accel.*, *a tempo*, and *rall.* at the top and bottom of the system.

Cor. Ingl.

Tr. I

Piano.

V.I.

43

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.

Viole.

Celli.

The musical score consists of 14 staves. The top four staves (Cor. Ingl., Tr. I, Piano, V.I.) are from the previous page. The bottom ten staves (Fl. Picc., Fl. gr., Ob., Cor. Ingl., Cl., Fag., Tr. I, Piano, V.I., V.II., Viole., Celli.) are on this page. The score is for measures 43-48. The key signature is one sharp (F#). The tempo is marked 'Tempo I. (Allegro giusto.)'. The score includes various dynamics such as *sf*, *f*, *mf*, *ten.*, and *legato*. There are also performance instructions like 'con sord.', 'f subito', 'arco', and 'pizz.'. The piano part features a complex rhythmic pattern with triplets and eighth notes. The strings play a steady accompaniment with some melodic lines in the violins and cellos.

44

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

Fl. gr. I. II.

I. II. Ob. III. *p*

Cl. III.

Fag. I. II. *mf*

Tr. I.

Arpa I. *sf*

Piano. *s*

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

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

Viola. *p* (pizz.) (arco) pizz. *p* arco

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

44

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

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

I. II. Ob. III. *sf* *p* *sf* *p*

Cl. I. *sf* *p* *sf* *f*

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

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

Fag. II. III. *sf* *sf*

Cor. I. II. III. *sf*

Cor. IV. *sf*

Tr. I. II. *sf*

Xyloph. *f*

Arpa I. *sf*

Arpa II. *sf*

Piano. *8*

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

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

Violo. *sf* *sf* *sf* *sf*

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

C. B. *sf* *unis.* *arco* *sf* *p*

sf *sf*

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

Fl. gr. I, II.

Oboe I, II.

Clarinet I.

Clarinet II, III.

Bassoon I.

Bassoon II, III.

Cor I, II, III.

Cor IV.

Trumpet I, II.

Xylophone.

Arpa I.

Arpa II.

Piano.

Violin I. *arco*, *div.*, *pizz.*

Violin II. *arco*, *div.*, *pizz.*

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

Celli. *arco*, *div.*, *pizz.*

Contra Bass.

46

cresc. ed accel.

Fl. Picc. I. II.

Fl. gr. I. II.

I. II.
Ob.
III.

Cl. I.

Cl. II. III.

Fag. 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. arco

V.II.
p pizz. unis. arco

Viola.
p div. unis. arco

Celli.
p pizz. unis. arco

C. B.
p unis. arco

fff

Для перехода.
To continue.

ТЕМНОТА. ЗАНАВѢСЪ ОПУСКАЕТСЯ.
Darkness. The Curtain Falls.

47

ЗАНАВѢСЪ.
Curtain.

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

con sord.
dans la coulisse
Soli.
II. marc.
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 Sib
3 Clarinetti
II. III. in LA

2 Pistoni in Sib
Piatti.
Triangolo.
Tambour de Basque.
Tambour militaire et Tambour.

Sord.
DANS LA COULISSE.
*)

Piano.

Molto stringendo ♩ = 100.

Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

48 *) In concert performance this drumroll is omitted.

49

Molto meno. ♩ = 50.

Cl. I. (Sib)
 Cl. II. (LA)
 Fag. I. II.
 Tr. I.
 V. I.

I. SOLO.
mf lamentoso
f
 Solo lamentoso assai
 sord.
 pizz. *mf*

49

Allegro. ♩ = 76.

Cl. I. (Sib)
 Cl. II. (LA)
 Tr. I.
 Piano.
 V. I.

f
f
f
f
mf
mf
 Soli con sord.
 senza sord.

50

Cl. I. = LA

Cl. I. (Sib)
 Cl. II. (LA)
 Piano.

f
 Colla parte
f
 10 10

50

Piano.

10 10 7 12 12

Fl. I.
Fl. II. *trem.*
Ob. 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.) *a 2.*
Tamb. de Basque. *(secouez)*
Tamb. milit. et Tambourin. **DANS LA COULISSE. (COME SOPRA)**
Piano. *fff*
V. I. *fff* *détachés*
V. II. *détachés*
Viola. *détachés*
Celli. *détachés*

Furioso. ♩ = 108.

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.

Tamb. & Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

Cell.

Sordini a. 3.

fff

The image shows a page of a musical score, page 66. It contains staves for various instruments: Flutes I and II, Oboes I and II, Cor Anglais, Clarinets I, II, and III, Bassoons I, II, and III, Horns I, II, III, and IV, Trumpets I and II, 3 Trombones, Tambourines and Basques, Military Tambourines and Tambourins, Piano, Violins I and II, Viola, and Cello. The score is written in a complex rhythmic pattern with multiple time signatures (3/4, 2/4, 4/4) and includes dynamic markings such as *fff* and *Sordini a. 3.* The piano part features a prominent chordal texture with a *ff* dynamic. The woodwind and brass parts have various melodic and harmonic lines, some with slurs and accents.

Adagietto. $\text{♩} = 54.$

Fl. picc. I. *mp*

Fl. I. *mp*

Fl. II. *p*

Ob. I. II. *pp*

Cor. Ingl. *pp*

Cl. I. *mp*

Cl. II. *mp*

Cl. III. *pp*

Fag. I. *pp*

Fag. II. *pp*

Fag. III. *pp*

Cor. I. II. *pp*

Cor. III. IV. *pp* **ouverts**

Pist. I. II. *pp* *molto*

Tr. I. II. *pp* *molto*

3 Trb. e Tuba. *pp*

Timp. *pp* *secco*

Xyliph. *p*

Tamb. de Basque. *pp*

Adagietto. $\text{♩} = 54.$

Piano. *pp* *quasi gliss.* *p* *non cresc.*

V. I. *pp*

V. II. *pp* *div.*

Viole. *pp*

Celli. *pp* *pizz.*

C. B. *pp*

Fl. I II. *Accel.* *I Solo* *p dolente*

Cor. Ingl.

Cl. I. *Cl. I = Si b*

Cl. II. III. *Cl. II. III = Si b*

Tr. I. *I. (Sord)* *p* *mf*

Piano. *f sub.* *poco ten.* *8* *14* *10* *6* *6* *7* *6* *8* *Andantino. ♩ = 84.* *p sub.*

53

Fl. I.

Piano.

54

Fl. I. *Solo. mp*

Cor. Ingl.

Cl. basso. *p*

Fag. II. *fp* *sim.*

Piatti e Gr. Cassa. *pp* *4pp*

Piano. *siacc.*

V. I. *con sord.*

V. II. *sord.* *p*

C. B. *(pizz.)* *p*

54

55

Solo.
dolce mf

Fl. I.

Cor. Ingl.

Cl. basso.

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

Piatti.
Gr. Cassa.

Piano.
p sempre

V. I.
senza sord.

V. II.
senza sord.

Viole.
con sord.

C. B.
con sord.

8 m. s. m. s. m. s. m. s.

55

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

Fl. picc. I.
p

Fl. I.

Fag. I. II.
II. I.
p

Piano.
8 7 8 13 13 12 8
Meno mosso. ♩ = 72.
p rit.

Viole.
senza sord.

senza sord.

56 Allegro. ♩ = 100

Fl. Picc. I.

Fl. I. II.

Ob. I. II. a 2.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. LIV.

Fist. I.

Tr. I. II.

Timp.

Arpe I. II a 2

Piano.

Musical score for woodwinds, brass, and piano. The score is in 3/4 time and marked 'Allegro. ♩ = 100'. It features various dynamics such as *f*, *mf*, *sf*, and *pp*, along with articulation marks like *staccato*, *marcato*, and *simile*. The piano part includes fingerings and slurs.

Allegro. ♩ = 100.

V. I.

V. II.

Viola.

Celli.

C. B.

Musical score for strings. It includes dynamics like *poco sf*, *mf*, *f*, and *sf*, and articulation marks such as *div.*, *unis*, *pizz.*, and *arco*. The score shows the interaction between the different string parts.

Ad libitum.

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ing. I.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Timp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

Musical score for page 73, featuring various instruments including flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, harps, piano, and strings. The score includes dynamic markings like *ten.*, *ff*, *mf*, *p*, and performance instructions such as *Ad libitum.*, *Cadenza*, and *molto ritard.*

Colla parte del Pianoforte.

ff Cadenza

molto ritard.

p lamentoso assai

Colla parte del Clarinetto.

string.

59

Vivo stringendo. ♩ = 100. Lento Tempo.

Lento Tempo.

Cor. Ingl.

Musical score for English Horn and Piano. The English Horn part starts with a *p* (piano) dynamic and a *trillo* marking. The Piano part starts with a *mf* (mezzo-forte) dynamic and features a series of five-fingered chords. The tempo changes from *Vivo stringendo* to *Lento Tempo*.

59

Cl. I.

Cl. II.

Arpa I.

Piano.

V. I.

Musical score for Clarinets, Arpa, Piano, and Violin I. The Clarinet parts (Cl. I and Cl. II) play a melodic line with a *f* (forte) dynamic and a *crescendo* marking. The Arpa part plays a rhythmic accompaniment with a *f* dynamic. The Piano part continues with a *mf* dynamic and features six-fingered chords. The Violin I part starts with a *mf* dynamic and plays a melodic line with six-fingered chords. The tempo is *Lento Tempo*.

Fl. Picc. I.

Fl. I.

Fl. II.

Cl. I.

Cl. II.

Arpa I.

Arpa II.

Piano.

Musical score for Flutes, Clarinets, Arpa, and Piano. The Flute parts (Fl. Picc. I, Fl. I, and Fl. II) play a melodic line with a *ff* (fortissimo) dynamic and a *crescendo* marking. The Clarinet parts (Cl. I and Cl. II) continue with a *f* dynamic. The Arpa parts (Arpa I and Arpa II) play a rhythmic accompaniment with a *ff* dynamic. The Piano part continues with a *mf* dynamic and features six-fingered chords. The tempo is *Lento Tempo*.

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. bouches (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.

Trb. I. II. III.

Tamb. de Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viole.

con sord. a 3.

fff

mf

crescendo

Lento.

FL. I.
FL. II.
Ob. I. II.
Cor. Engl.
Cl. I. Solo. Cadenza (Lento)
Cl. II. Solo. *mf* *dim.* *enhar.*
Cl. III. *mf* *dim.*
Fag. I.
Fag. II.
Fag. III.
Cor. I. II. *bouchés* *ppp*
Cor. III. IV. *Très lointain bouchés* *ppp*
Pist. I. II. I. II. senza sord. Solo *f*
Tr. I. II. *fff* I. II. senza sord. *f*
Timp.
Tambourin. DANS LA COULISSE. *Très lointain.* (Listesso tempo) *simile ad lib.*
Piano. *fff*
V. I. *fff* *pizz.* *f* *più sf*
V. II. *fff* *pizz.* *f* *più sf*
Viola. *fff* *pizz.* *f* *più sf*
Celli. *fff* *pizz.* *f* *più sf*
C.B. *fff* *pizz.* *f* *più sf*

64 Sostenuito. ♩ = 48.

ЗАНАВѢСЪ. Curtain.

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

(a 4) +
 senza sord. Soli
 Feroce ff
 meno
 Sostenuito. ♩ = 48.
 détaché
 arco
 pizz. arco
 ff détaché
 meno
 con sord.
 div.
 con sord.
 div.
 ff détaché
 détaché
 f^{ma} non troppo

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.
 Violo.
 Celli.
 C. B.

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

65

Cl. I.

Cl. basso

Gr. Cassa

Piatti

Arpa I.

V. I. Senza sord.

V. II. Senza sord.

Viole. Senza sord.

Celli. Senza sord.

C. B.

66

Stringendo. A tempo. Stringendo. acuto

Fl. picc. I.

Fl. I. acuto

Cor. Ingl. Solo *mf* *f sub.* *mf*

Fag. I. II.

Cont. F.

Cor. I. II. *ff* *ouverts* *p sub.* *ff* *p sub.*

Cor. III. IV. *ff* *a 2. ouverts* *ff p sub.* *ff* *p sub.*

Trb. I. II. e Tuba *ff* *Tuba* *ff* *I. Solo marc.* *ff* *II. Solo marc.*

Timp. *f* *f*

Celli arco sul ponticello... *p* *fff* *p* *fff*

C. B. arco sul ponticello... *p* *fff* *p* *fff*

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

Tempo del principio. ♩ = 144.

67

68 Tranquillo. ♩ = 46. (Come prima).

Ob. I. II. *Soli pp*

Ob. III. *pp II.*

Fag. I. II. *p*

Fag. III. *pp*

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

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

Gr. Cassa *p*

Piatti *vp*

V. I. *Tranquillo. ♩ = 46. pizz. mf*

V. II. *arco (détaché) mf pizz. mp*

Viola *mf pizz. mp*

Celli *mf pizz. mp*

C. B. *pizz. p mp*

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.

Gr. Cassa

Piatti

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

V. I. *p*

V. II.

Viola

Celli

C. B.

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. $\frac{2}{4}$ *subito p*

69

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

70 ♩ = Appassionato . *mf* Poco meno. *poco dim.* rall.

Fl. I.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Tamb. milit.

70 ♩ = Appassionato . *arco sf* *strepitoso sf* Poco meno. *arco sf* rall.

V. I.

V. II.

Violo

ВАЛЬСЪ.
(БАЛЕРИНА И АРАПЪ.)

WALTZ
(The Ballerina and the Moor.)

71 Lento cantabile. ♩ = 72.

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

Cantabile Sentimentalmente
mf
grottesco
p
stacc.

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

72 Allegretto. ♩ = 60.

Fl. I. II. (I.)
Pist. I.
Fag. I.
Arpa I.
Arpa II.

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.)

72

Fl. piccolo I.
Fl. I. II.
C. Ingl.
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
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.

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

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

ouverts *sf*
ouverts *sf*
3
4
3
4
pizz. *sf*
arco detaché
pizz. *sf*
arco detaché
pizz. *sf*
arco detaché

40 bouche

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

Fl. I.
C. Ingl.
Pist. I.
Cor. I. II.
Cor. III. IV.
Gr. Cassa.
Piatti.
Arpa II.
V. II.
Viola.
Celli.
C. B. (div. a 2)

Lento. $\text{♩} = 72$. Rall. 75 Solo *mf* Solo *mf* Come sopra *mf* Come sopra *mf*

arco detaché *p* pizz. *p* arco *mf* div.

sub. *p* *mf* *mp*

75 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.

leggiero

mf

mf

p

pizz.

pizz.

Fl. I.

Engl.

Cl. I. II.

Cl. III.

Cor. III.

Pist. I.

r. Cassa.

Piatti.

Viol. I.

Viol. II.

Viôle.

Celli.

C. B. iv. a 4

a 2. Soli ouverts

marc.

bouches

p

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. ♩ = 80.

77

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II. *pp* 1^o bouché

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

Pist. I. Si \flat = in La (con sord.)

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

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

Tr. II. in Si \flat Sord. *f*

Gr. Cassa. $\frac{4}{4}$

Piatti. $\frac{4}{4}$

Arpa I.

Arpa II.

V. I. Vivace. ♩ = 80.

V. II. *div. arco détaché*

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

C. B.

76

77

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

Fl. 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 *div. f crescendo*

78

Agitato. $\text{♩} = 100.$

Fl. picc. II.
Fl. II.
Ob. I. II. III.
Cor. Ing.
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. *arco*
V. II. div. *p* *stacc.* *sempre simile*
Viola div. *stacc.* *sempre simile*
Viole div. *pizz.* *sempre simile*
Celli. *sf* *sempre simile*
C.B. *Tutti pizz.*

78

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

Ob.I. II

Ob.III.

Cor. Ingl.

Cl. I. (LA) *detaché*

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

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

Fag. III. *f sub., marc.* *mf*

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

Cor. III. IV. *cuiurez f* *ouverts*

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

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

Tr. II. (Si b) *Solo.* *mf marc.*

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

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

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

Colli. *unus pizz.* *mf*

79

Fl. picc. I. II.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ingl. *tissimo*

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II. (LA)

Tr. II. (Si b)

3 Trb. e Tuba.

Timp.

V. I. div.

V. II. div.

Viole div.

Celli.

C. B.

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

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОЙ.

(ПОДЪ ВЕЧЕРЬ.)

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.

Violini I.
div. a 4. *f*

Violini II.
div. a 4. *f*

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.
div. a 3. *f*

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.

pizz.

(come sopra) a 3.

a 2.

a 4.

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. 86

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

ff

mf

gliss.

pizz.

arco

solo marc.

a. 2.

a. 3.

a. 4.

86

Fl. Pic. 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. Solo. *f*

Tr. I, II.

Trb. I, II, III.

Camp. *ff*

Arpa I. *8*

Arpa II.

V. I. *Soli*

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

Viole. *unis.*

Celli. *unis.*

87

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-tam.

Arpa. I.

Arpa. II.

V. I.

V. II.

Viola.

Celli.

C. B.

a 2.

p

mf

mp

pp

f

mf

ff

tr

Bacch. di Timp.

m.d.

gliss.

ff

div.

div. a 2.

a 3.

non div.

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

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 *sempre simile*

meno f

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto. $d = 69.$

I. II. Fagotti

III. IV. Fagotti

Violini I.

Violini II.

Viole.

Violoncelli.

p

pizz.

mp

mp pizz.

Soli

mf

Ob. I.

Fag. I. II.

Fag. III. IV.

V. I.

V. II.

Viola

Celli

mp

Solo

mf

pizz.

pizz.

p

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

V. I.

V. II.

Viola

Celli

mp

91

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

V. I.

V. II.

Viola

Celli

a 2. Soli

f cantabile

p

mp

f

f

91

92

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viola

Celli

C. B.

Soli a 2.

ff

- I. II. in B.

- III. IV. in B.

f

f

poco più f (cantabile)

f

f cantabile

p

mp

f

f

f

f

f

f

92

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

Fl. I. II.

Ob. III. IV.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

Viola.

Celli.

C. B.

f

f

f

Detailed description: This page of a musical score features 13 staves. The top staff is for Piccolo Flute (Fl. picc. I. II.), marked *Soli a 2.* and *ff*. The second staff is for Flute I and II (Fl. I. II.). The next two staves are for Oboe III and IV (Ob. III. IV.). The following two staves are for Clarinet I and II (Cl. I. II.) and Clarinet III and IV (Cl. III. IV.). The next two staves are for Bassoon I and II (Fag. I. II.) and Bassoon III and IV (Fag. III. IV.). The next two staves are for Horn I and II (Cor. I. II.) and Horn III and IV (Cor. III. IV.). The next two staves are for Violin I (V. I.) and Violin II (V. II.). The final two staves are for Viola (Viola.) and Cello/Double Bass (Celli. C. B.), both marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.
in sib

Tr. I. II.
in sib

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.

Viole

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.

pp

pp

subito pp

p

mf

div.

pp sub.

div.

96 I.

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

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III. IV.

Tr. I.

Arpe I. II.

V. I.

V. II.

Viole.

Celli.

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.

Viole.

Celli.

unis. *cresc.*

f

unis. (b)

mf cresc.

Fl. picc. I.

Fl. I. II. III. Fl. gr. III - Fl. picc. II.

Ob. I. II.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. II.

Tr. I. II. I. Solo *mp* *ma marc.*

Arpa I.

Arpa II.

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

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

Viola

Celli *spicc.* *pizz.* *p* *pizz.* *p*

97

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* *ff* *tr* *ff*

Cor. I. II. *a 2*

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

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

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

Arpa I. *f*

Arpa II. *f*

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

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.

Fag. I.

I. II. a 2.

III. IV. a 2.

Corni

Pist. I. II.

Tr. I. II.

Trb. I.

Trb. II.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

tr

meno f sub.

ff

tr

ff

ff

tr

I. II. III.

IV.

mf

mf

mf

Solo

f

f

etc. simile

etc. simile

f

div.

ff

ff

ff

99

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

Fl. piccolo I.II.

Fl. I.II.

Ob. I.II.

Ob. III.

C. Engl.

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.

Viola.

Celli.

C. B.

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

Sostenuto. (♩ : 69)

100 *Soli*

Cl. I. II. *ff*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Solo 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*

C. Fag. *poco a poco*

Cor. II. III. IV. *diminuendo*

Tuba. *diminuendo*

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.

Viola. *p* *pp*

Celli. *p* *pp*

C. B. *p*

Accelerando.

Tempo del principio. $\text{♩} = 84$.

I. II.

p

pp

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.

pp

101

Fl. I.II.

Fl. III. IV.

Cl. I.II.

Cl. III. IV.

Fag. I.II.

Fag. III. IV.

Cor. I.II.

Cor. III. IV.

Pist. I.II.

Tr. I.II.

This system of musical notation includes staves for Flutes (I, II, III, IV), Clarinets (I, II, III, IV), Bassoons (I, II, III, IV), Cor Anglais (I, II, III, IV), Piccolo (I, II), and Trumpets (I, II). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'a 2' are present in the Bassoon parts.

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 parts for the same instruments as the first system. It features similar rhythmic and melodic lines, with dynamic markings like 'a 2' appearing in the Bassoon staves.

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 page of a musical score, numbered 119, is titled "КИПЫ АССИГНАНИИ." (Cipriani Assignations). It features a complex orchestration with multiple staves for various instruments. The woodwind section includes Flutes (Fl. I, II, III, IV), Oboe (Ob. I, II), Clarinets (Cl. I, II, III, IV), Bassoons (Fag. I, II, III, IV), and Cor Anglais (Cor. I, II, III, IV). The brass section consists of Trumpets (Tr. I, II) and Pistons (Pist. I, II). The string section includes Violins (V. I, II), Viola (Viola), and Celli (Cello). The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play intricate patterns, while the brass instruments provide harmonic support. The string section is marked with "gliss." (glissando) in several places, indicating a sliding effect on the strings.

ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКЪ

The Gypsy Women Dance. The Merchant Plays the Accordion.

Più mosso. ♩ = 126.

Fl. I. II.

Fl. III. IV.

Ob. I. II. III.

C. Ingl.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba

Timp.

Arpa I.

Arpa II.

Più mosso. ♩ = 126.
spicc. assai

V. Solo.

Gli Altri

V. I.

V. II

Viole.

Celli.

C. B.

Tempo I. (♩ = 84).

Fl. I. II.

Fl. I. II. III. IV. *simile* III. IV.

Ob. I. II. III.

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

Cl. III. IV. *ppp* *f*

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

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

Cor. III. IV.

Pist. I. *f* *come sopra*

Pist. II.

Tr. I.

Tr. II. *come sopra*

Tamb. de Basque 6/8 *trm*

Tempo I. (♩ = 84)

Fl. I. II.

V. I. *div. a 2.* *simile*

V. II.

Viola. *arco* *f*

Celli. *arco* *f*

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

come sopra
come sopra
unis.
unis. arco
trium
ff
ff

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.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Cori, Pistoni, Trombe, Tromboni) play complex rhythmic patterns. The string section (Violini, Violoncelli, Contrabbasso) plays a steady accompaniment with glissando markings. The percussion section (Arpa, Timp.) provides harmonic support. The score concludes with a 'Solo' marking for the strings and a 'pizz.' (pizzicato) marking for the strings.

*) come sopra (sempre)

Fl. I. II.

Ob. I.

C. Ingl.

Arpa I.

Arpa II.

V. Solo.

Gli Altri.

V. I.

V. II.

Viole.



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

Tr. I.

Tr. II.

Arpa I.

Arpa II.

pp Soli

con sord. (en cuivre)

pp

p subito

p subito

= in LA

= in LA

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.*
Violini II. *arco*
Viole. *arco sempre nondiv.*
Violoncelli. *arco*
Contrabassi. *arco*

mf pesante
mf pesante
mf pesante
mf pesante nondiv.

108 *sf* *mf pesante*

Ob. II. III. IV. III. IV a 2.
Cl. I. II. III. IV a 2.
Fag. I. II. III. III. IV a 2.
Cor. I. II. *mf*
Cor. III. IV. *mf*
Tr. I. II. in LA. Solo
Tuba. *senza sord. mf ma*
Timp.
V. I.
V. II.
Viola.
Celli.
C. B.

109

Fl. I. II.

Ob. I. II. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II. III.

2.

sf

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.

Soli.

sf

f

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

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

Viola. pizz. *p* arco *sf*

Celli. pizz. *p*

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

Fl. I.II. *mf stacc.*

Ob. I.II. *meno f sub.* *a2.*

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

Cl. I.II. *subito meno f* *ff* *mf stacc.*

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

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

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

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

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

Pist. I. II. *a2.*

Tr. I.II. *a2.*

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

Timp. *secco*

Gr. Cassa. *f*

Piatti.

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

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

Viole. *pizz.* *p sub.* *arco* *ff*

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

C.B. *ff* *ff*

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

Fl. I.II. *mf*

Ob. I.II. *mf*

Ob. III. IV. *sf* III. IV.

Cl. I. II. *stacc.*

Cl. III. IV. *mf*

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

Cor. I. II. *mf*

Cor. III. IV. *sf*

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

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

3 Trb. e Tuba. *I. Solo.*

Timp. *secco*

Gr. Cassa.

Piatti.

V. I. *arco* *pizz.*

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

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

Celli. *mf cresc.* *div. pizz.* *arco* *sf* *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. I. II. *sf*

Ob. I. II. *sf*

Ob. III. IV. *sf*

Cl. I. II. *sf* *sub. meno f e cant.* II.

Cl. III. IV. *sf* *sub. meno f e cant.* III.

Fag. I. II. *sf* a 2.

Fag. III. IV. *sf* a 2.

Cor. I. II. *sf*

Cor. III. IV. *sf*

Pist. I. II. *sf*

Tr. I. II. *sf*

3 Trb. e Tuba. *sf* III. *f* *p* *f* *p*

Timp. *f*

V. I. *arco*

V. II. *arco* *v*

Viola. *arco* *v* *mf*

Celli. *arco* *v* *mf*

C.B. *pizz.* *mf* *sf*

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.

Tr. I. II. *sempre a 2. e ben marc.*

3 Trb. e Tuba. *ben marc.*

Arpa I.

Arpa II.

V. I. *arco*

V. II. *mf*

Viole. *mf*

Celli. *f*

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I. III. IV.

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.
e Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

ff gliss.

gliss.

gliss.

114 *ff sempre*

Fl. I. II. *ff sempre*

Fl. III.

Fl. IV. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. *ff*

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*

Fag. IV. *ff sempre*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Pist. I. II. *mf*

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

3 Trb. e Tuba. *ff*

Timp. *mf*

Gr. Cassa. *mf*

Arpe I. II. a. 2.

V. I. *sim*

V. II. *ff sempre* *sim*

Viole. *ff* *ff sempre* *div.*

Celli. *ff* *ff sempre*

C. B. *ff* *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.
a 2.
V. I.
V. II.
Viole.
Celli.
C.B.

presf

non div.

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

This page contains the musical score for measures 115 through 136. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are shown in their respective parts. The percussion section includes three Trumpets and Tubas, Timpani, and Grand Cassa. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number '115' is located at the top right, and '136' is at the bottom right.

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.
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. = Contrafagotto. 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. Viole. Celli. C.B.

Detailed description: This page of a musical score contains measures 116 through 121. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Double Bass) have complex melodic and harmonic parts. The brass section (Cori, Trombones, Trumpets) provides harmonic support. The percussion section (Timpani, Snare Drum) has a steady rhythmic pattern. The harp (Arpe) plays a delicate accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature. The page number '116' is printed in a box at the top and bottom.

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. div.

V. II.

Viole.

Celli.

p

mf

mf

sempre simile

mf

mf

sempre simile

Ob. III. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. I. II.

V. I.

V. II.

Viole.

Celli.

cresc.

mf { *cresc.*

cresc.

mf cresc.

unis.

Fl. I. II. *mf* *più f* *a 2.*

Fl. III. IV.

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

Ob. III. IV.

Cl. I. *f e sempre staccato*

Cl. II. *f e sempre staccato*

Cl. III. IV.

Fag. I. II.

Cor. I. II. *f*

Pist. I.

Arpa I. *f*

Arpa II. *f*

V. I. *ff*

V. II. *ff* unis. col legno *ff* jeté col legno

Viole. *ff* jeté

Celli. unis. *f*

C. B. *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*

Cont. F. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

Tr. I. II. *ff*

Trb. I. *ff*

Tuba. *ff*

Arpa I. *ff*

Arpa II. *ff*

V. I. *col legno*

V. II. *col legno*

Viola *col legno*

Celli. *arco*

C. B. *arco*

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

a.2.

Fl. I. II. *sf*

Fl. III. IV.

Ob. I. II.

Ob. III. IV.

Cl. I. II. *sf*

Cl. III. IV.

Fag. I. II.

Fag. III.

C. Fag.

Cor. I. II. *I. bouche*

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

Pist. I. II.

Trb. I. II.

Trb. III
c. Tuba.

Arpe I. II.
a. 2.

V. I. *ff sf*

V. II. *ff sf*

Viole. *ff pizz. div.*

Celli. *sf*

C. B.

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. milit.*
 Arpe I, II. a 2. *mf*

Più mosso. $\text{♩} = 72$.

V. I. *div.*
 V. II.
 Violen. *unis.* *div.*
 Celi.
 C. B. *ff*

121

Fl. II, III. a 2.
 Ob. I, II. *fff*
 Ob. III, IV. *fff*
 Cl. I, II.
 Cor. III. *ouverts*
 Cor. III, IV. *ouverts*
 Pist. I, II.
 Tr. I, II.
 Tromb. III e Tuba. *simile*
 Timp. *simile*
 V. I. *unis. pizz.*
 V. II. *fff pizz.*
 Violen. *fff pizz.*
 Celi. *pizz.* *arco*
 C. B. *fff pizz.* *fff arco*
mf stacc.
mf stacc.
div. arco
mf

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

Fl. picc. I. II. *poco a poco crescendo* *f* *stacc.* *f*

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

Cl. III. IV. *poco a poco crescendo* *f*

Ob. I. II. *stacc.* *f*

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

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

Cl. III. IV. *mf stacc.*

Cor. III. IV. *mf*

Pist. I. II. *mf*

Campanelli. *ff*

Celesta. *ff*

Piano. *f*

Arpa I. *f*

Arpa II. *f*

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

V. II. *fp* *div.* *stacc. sempre*

Viola. *pizz.* *f*

Celli. *pizz.* *div.* *arco* *f*

C.B. *pizz.*

122

Fl. picc. I.

Fl. I. II.

Fl. III.

Cl. I. II.

Cl. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Timp.

Campanelli.

Celesta.

Piano.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

Solo

mf

f

mf

mf

Fl. picc. I
Fl. I. II.
Fl. III.
Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Cor. I. II.
Cor. III. IV.
Tr. I.
Timp.
Campanelli.
Celesta.
Piano.
Arpa I.
Arpa II.
V. I.
V. II.
Viola.
Celli.
C. B.

mf
f marc.
arco
f
arco
f

123

The Rest of the Crowd Joins in the Mummer's Dance.

Fl. picc. I.
Fl. I.
Fl. II. III.
Ob. I. II.
Ob. III. IV.
Fg. I. II. III.
Cor. I. II.
Cor. III. IV.
Tr. I.
Timp.
V. I.
V. II.
Viole.
Celli.
C. B.

Solo cant.

unis. pizz.
pizz.
unis.
pizz.
pizz.

arco
arco
arco
arco
arco

p

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.

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

mf
mf
mf
mf
mf

124

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. *sf sempre*

Fl. I.

Fl. II. III. *sf sempre*

Ob. I. II. *sf sempre*

Ob. III. IV.

Cl. I. II. *sf sempre*

Cl. III. IV.

Cor. I. II. *sf sempre*

Cor. III. IV.

Pist. I. II.

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

Tr. II. *con sord. crescendo* *p crescendo*

Trb. I. II. *sf sempre*

Trb. III. e Tuba.

V. I. *arco* *sf sempre*

V. II. *arco*

Viola. *arco* *sf sempre*

Celli. *arco* *sf sempre*

C. B. *arco* *sf sempre* *div.*

125

Poco allarg.

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБѢГАЕТЪ ИЗЪ ТЕАТРИКА ПРЭСЛѢДУЕМЫЙ АРАПОМЪ, КОТОРАГО БАЛЕРИНА СТАРЕТСЯ 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.

УДЕРЖАТЬ.

126

acuto

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.

Viole.

126

127

ff marcatis.

f

a 2.

f

mf

gliss.

Meno mosso. ♩ = 100.

pizz.

f

pizz.

sf

f

a 2. ten.

ten.

f

a 2.

a 2. bouchéz ten.

bouchéz ten.

arco

feroce

arco

ff

arco

ff

pizz.

arco

ff

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

128

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*

Viole. *ff* *meno f*

Celli. *ff*

128

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

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

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
A Crowd Forms Around Petrushka. 153

Lento. $\text{♩} = 50$

129

This musical score is for a scene from the ballet 'The Nutcracker'. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes parts for Piccolo Flutes, Oboes, Clarinets, Cor Anglais, Horns, Trumpets, Trombones, Xylophone, and Percussion (Tambourine and Bass Drum). The second system includes Violins I and II, Violas, Violas Divisi, and Cellos. The music is in 2/4 time and marked 'Lento' with a tempo of 50 beats per minute. The score includes various performance instructions such as 'Solo.', 'senza sordini', 'sul pont.', 'div. a 3', 'pizz.', 'arco', 'gliss.', 'cresc.', 'div.', 'pp', 'ppp', 'ff', 'sempre sim.', and 'arco (trem)'. The page number 129 is located at the bottom right of the score.

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 ПЕТРУШ-
He Picks up Petrushka's Corpse,

130

Più mosso. ♩ = 100.

a 2. Tempo rubato.

Cl. I. II.

Cl. basso

Fag. III. *mf*

C. Fag.

Cor. I. II. *f* *p simile* *più f*

Cor. III. IV. *f* *p simile* *più f*

Celli. *pizz.* *f* *pizz.* *f*

C. B. *pizz.* *f*

Più mosso. ♩ = 100.

Tempo rubato.

130

КИ И ТРЯСЕТЪ ЕГО.
Shaking It.
A Tempo

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

155

Cor. I. II. son sord.

Cor. III. son sord.

Pist. I. II. sord.

Tr. II. in sib

V. I. div. f spiccato

V. II. div. f spiccato

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.

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

Ob. III. pp pochiss.

Cor. I.

Cor. II.

Cor. III.

Cor. IV. son sord. ppp

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

C. B. arco sord. 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)*

Tr. II in sib *meno f* *piu f*

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.

ЗАНАВѢСЪ.
 Curtain.

L'istesso tempo. Molto più lento.

Cor. I. *ppp*

Cor. II. *ppp*

Cor. III. *ppp*

Cor. IV. *ppp*

Tr. picc. I. in Re. *fff*

Tr. II. in Si *fff*

L'istesso tempo. Molto più lento.

V. I. *fff pizz.*

V. II. *fff pizz.*

Viola. *fff pizz.*

Cel. I. *fff pizz.*

C. B. *fff pizz.*

unis.

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*

Fl. picc. I. *sf sempre*

Fl. I. *sf sempre*

Fl. II, III. *sf sempre*

Ob. I, II. *sf sempre*

Ob. III, IV. *sf sempre*

Cl. I, II. *sf sempre*

Cl. III, IV. *sf sempre*

Fag. I, II, III. *mf* *f* *fff*

C-Fag. *mf* *f* *fff*

Cor. I, II. *mf* *f* *fff*

Cor. III, IV. *mf* *f* *fff*

Pist. I, II. *mf* *f* *fff*

Tr. I. *mf* *f* *fff*

Tr. II. *mf* *f* *fff*

Trb. I, II. *mf* *f* *fff*

Trb. III, e Tuba. *mf* *f* *fff*

Timp. *mf* *f* *fff*

arco *pp molto cresc. sino al ff*

V. I. *sf sempre* *div.* *un. ff*

V. II. *sf sempre* *div.* *un. ff*

Viole. *sf sempre* *div.* *un. ff*

Celli. *sf sempre* *div.* *un. ff*

C.B. *sf sempre* *div.* *un. ff*

125

Fin.