Балеть Баядерка

„LA BAYADÈRE”

Ballet in 4 Acts and 5 Tableaux

Music by

LUDWIG MINKUS

Répétiteur for TWO VIOLINS

edition Rhino

THIS EDITION IS IN THE PUBLIC DOMAIN

From microfilm in the Sergeyev Collection

MS Thr 245, Harvard Theatre Collection
Harvard University, Houghton Library

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PREFACE

THE MANUSCRIPT

The Sergeyev *Bayadère* is a handwritten reduction of the ballet *La Bayadère*, scored for two violins. Such a rehearsals score is commonly referred to as a *répétiteur*. It contains 4 complete acts in 5 tableaux, and falls between the original contents and order, and later well-known reconstructions. The manuscript is held on microfilm in the Sergeyev Collection[1] of the Harvard libraries:

MS Thr 245, Harvard Theatre Collection, Harvard University, Houghton Library

It was added to the collection in 1972 thanks to Richard Bonynge, and is available online as a high-resolution, full color scan of the microfilm.

LINKS

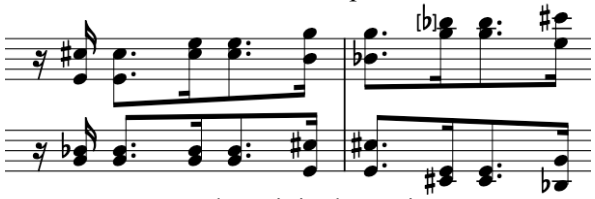
Harvard Theater Collection:
Sergeyev Collection: MS Thr 245 [Nikolai Sergeev dance notations and music scores for ballets]
The répétiteur

THE EDITING PROCESS

This modern, readable edition can be used in place of the original without unnecessary interference by the editor.[2] Stylistic markings which affect performance were preserved as written. When in doubt, the original notation was followed. For example, the grouping of notes under beams, which may inform phrasing and articulation, was retained.

Corrections: Corrections are made only when there is ambiguity, or reason to believe there is a mistake, ie. what is written is not what is meant. The editor has not judged quality of the composition or arrangement. Accidentals appear in brackets [♯] and noteheads in parentheses (𝅗𝅥) when there is doubt; the note or accidental given is the editor's best guess. Other editorial markings are written in gray.

Footnotes for most accidentals are omitted. For example:



The original note is B.

When the situation is more complicated, a footnote states what is written in the manuscript.

General Style: For markings that do not affect performance, notation was standardized and made more readable, without losing all character of the original. Spelling errors were corrected. When there is a mixture of languages or notation styles an appropriate standard was chosen.[3] All instrument names are now in Italian. Widespread overuse of slash-repeats (for individual measures and even single beats within a measure) has been curbed without being eliminated.
A few topics merit individual explanation:

Articulations: The markings in the manuscript are erratic and incomplete. Obvious articulations are often missed, individually and in groups. Articulations start and end without comment; *simile* must be inferred. Markings are here reproduced exactly as written, but in the editor's opinion discrepancies should be treated as oversights rather than variations of phrasing, and markings are obviously meant to be conformed using common

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[1] The Harvard collection uses the spelling Sergeev.

[2] *original* refers to the single manuscript *the Sergeyev Bayadère*

[3] For example, *Fine Act IIe* (Italian-English-French) was rewritten in French, along with all text regarding act structure.

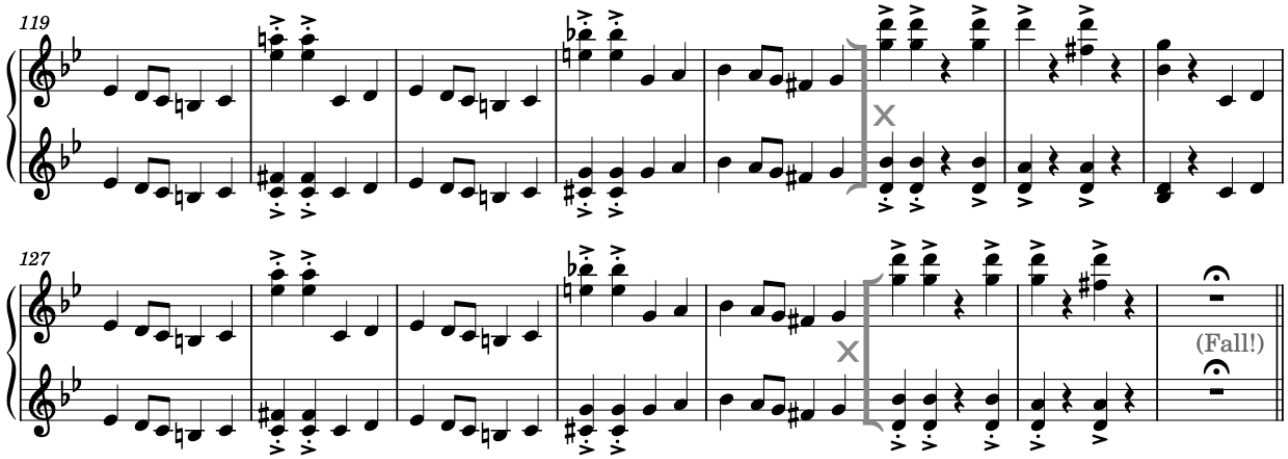
sense, and applied *simile* as appropriate. To illustrate, editorial articulations were added (in gray) to the the first 15 measures of the Introduction.

The *piano* and *forte* marks: In the manuscript, the dynamic *piano* is written interchangeably as . In this edition all occurrences of both symbols were rendered as *piano*: ***p***.

Similarly, the dynamic ***f*** appears with up to three body lines: . Double and triple lines are generally too close to distinguish at a reading distance, and interpreting them as ***ff***, ***fff*** leads to unconvincing dynamic changes. In this edition, a single ***f*** was always rendered as *forte* regardless of the number of central lines. This may be an error. Any information on this convention would be appreciated (contact the editor!).

Translation: The score is principally in Russian. Russian text has been translated to Italian or French when appropriate, and English otherwise. The editor has only a bare knowledge of Russian and not all text has been translated. Please report any errors or useful omissions (and their translations!) to the editor (see below).

Cuts and performance marks: All music in the manuscript appears to be in the same hand. The complete musical contents -including insertions- present as a uniform source.[4] Cuts, comments and performance notes are scribbled over the top. These markings are probably from multiple productions; for example, there are comments in both Russian and English. Cuts were preserved as editorial marks, with brackets and an X to indicate the start and end point without obscuring the music:



(Cut measures 124-131)

Other performance marks are either preserved in gray, mentioned in footnotes, or (occasionally) omitted. For example, legible stage directions were kept; random one- or two- word comments and scattered cut reminders were omitted.

Summary of Conventions:
Unqualified black markings are either as written in the manuscript, or musically equivalent.

[♯] — editorial (ambiguous or corrected) accidental
(𝅗𝅥) — editorial note
(Slow!) — later performance note
[No. 7a] — editorial comments
[to m.65]

[4] In the manuscript, insertions do not always coincide with a page break between movements; thus an insertion may interrupt a movement at its last page turn, leaving a few measures dangling on the other side. Nevertheless, (from the scans) the manuscript shows no sign of physical insertion, and appears instead to have been copied as-is from a prior version.

THIS EDITION

Editable Score: This score is available as editable engraving files. Opening them in the free music editor Musescore produces a fully editable score. For the original engraving files, please contact the editor (see below).

Layout: This edition is designed for the dance musician. Whenever practical —i.e. when it did not make the music too dense or sparse, and did not create other layout problems— distinct phrases and sections are distinguishable at sight. Series of square eights are broken up into regular patterns so that a "1" count falls at the head of at least every third line, e.g.:

Measures per line

3 + 2 + 3	5 + 6 + 5
4 + 4	8 + 8

Significant phrase endings —square or irregular— fall at the end of a line, and the downbeat of a new section, at the beginning of a line. Printed as a double-sided book, two-page Variations are not interrupted by page turns.

Copyright: This edition is Public Domain. The music of *la Bayadère*, all inserted works, and the arrangement for two violins are all Public Domain. All musical materials consulted in preparation of this edition are Public Domain. As the sole editor I waive any copyrights which might be applied to this edition, by way of the Creative Commons Zero 1.0 waiver, rendering the complete contents Public Domain.

THE HUMANS

Acknowledgements: This volume is possible thanks to the Houghton Library Harvard Theater Collection. The materials in the Sergeyev Collection are freely accessible online as full-color, high-resolution scans; this edition was completed entirely by remote consultation. Special thanks to Zoë Hill, Reference Librarian for the Arts and Special Collections.

Contact the Editor: If you have any information which can help trace the origin of this manuscript or correct any errors, please open a Discussion on the IMSLP page for this work, or contact the editor directly by email:

Ryan Hirst
Clumsy creature and editor of Rhino Editions
rkhirst@gmail.com

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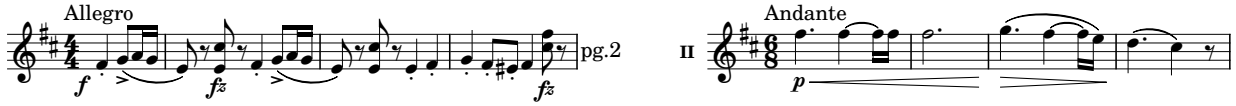
OF
MUSICAL THEMES

INTRODUCTION



ACTE I

1er TABLEAU

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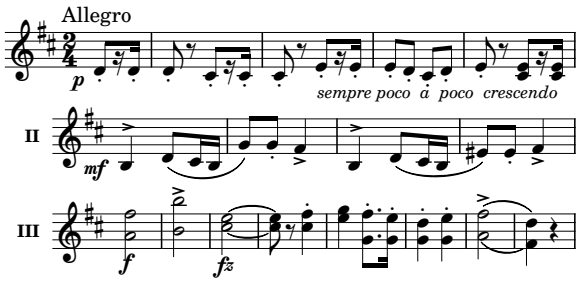

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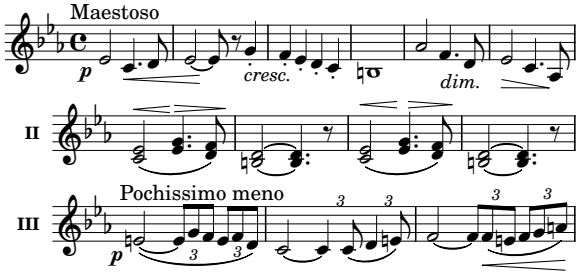

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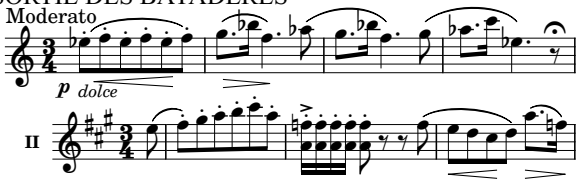

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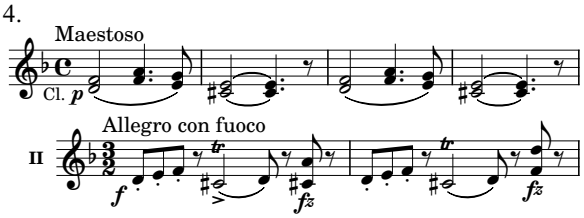

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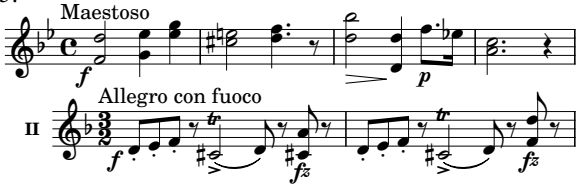

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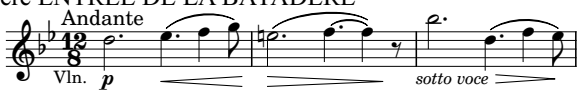

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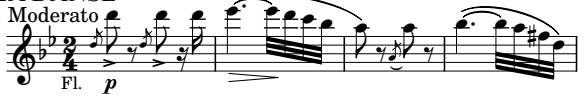

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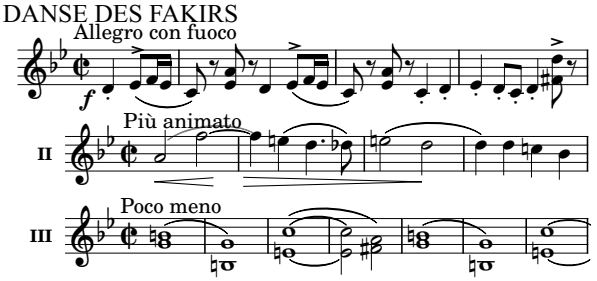

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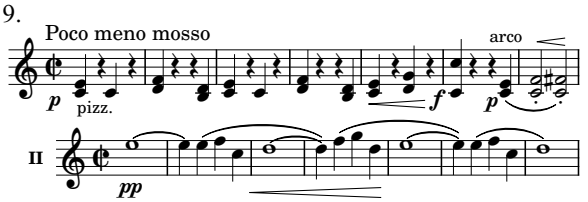

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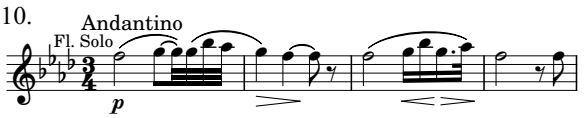

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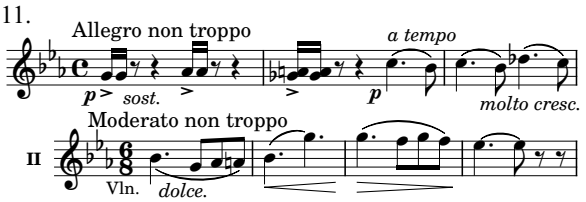

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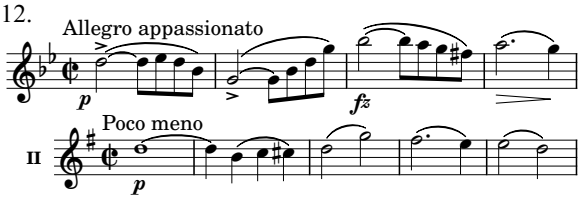

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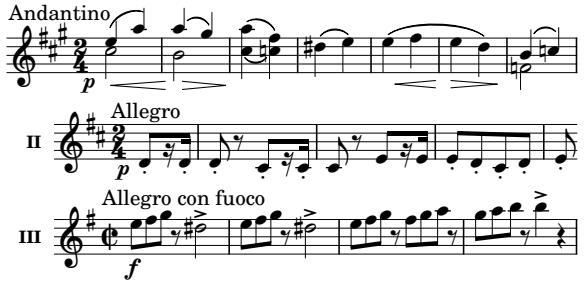

ACTE II

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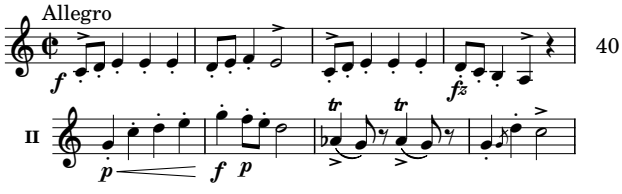

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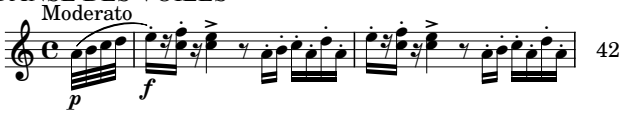

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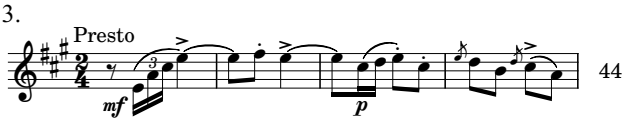

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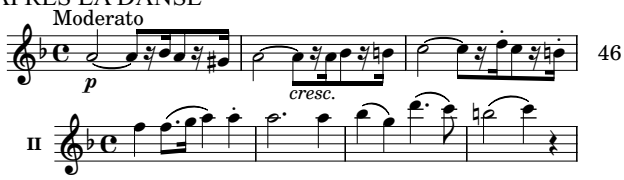

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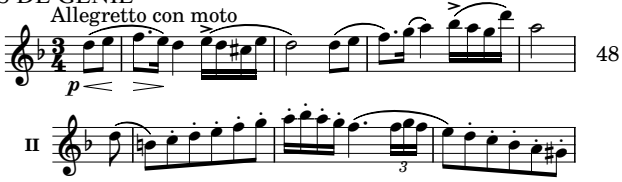

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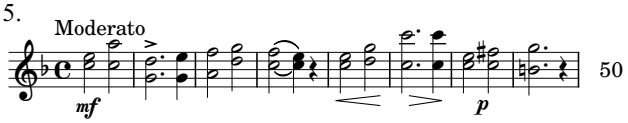

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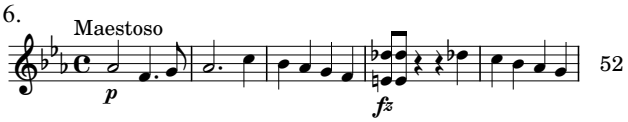

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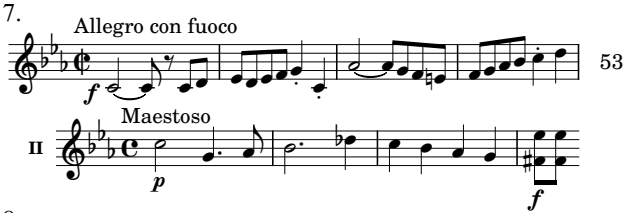

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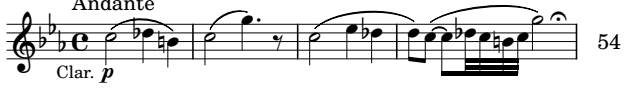

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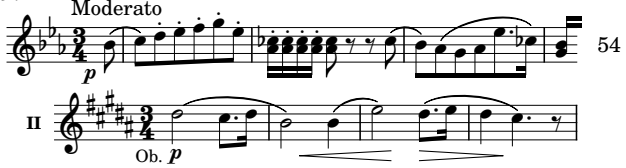

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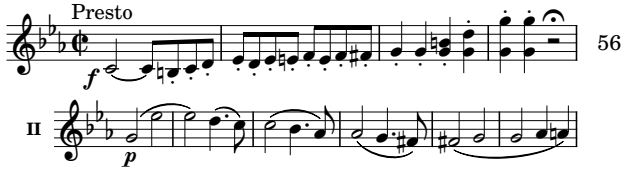

3e TABLEAU

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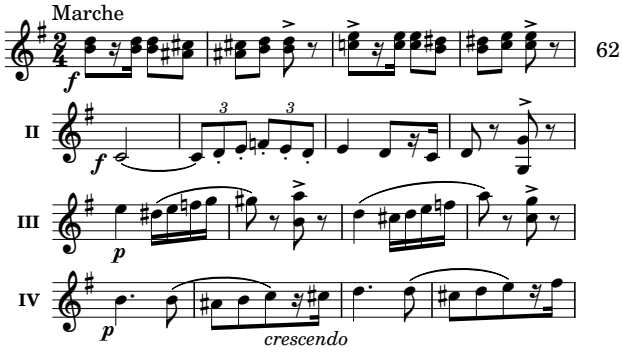

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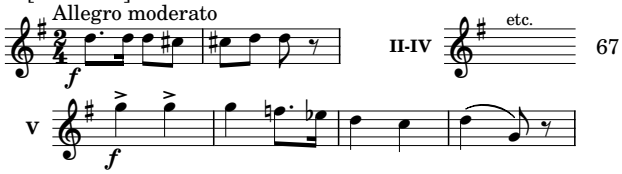

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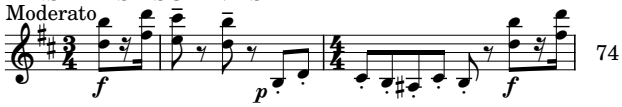

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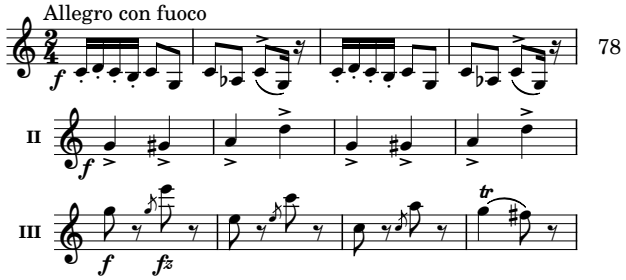

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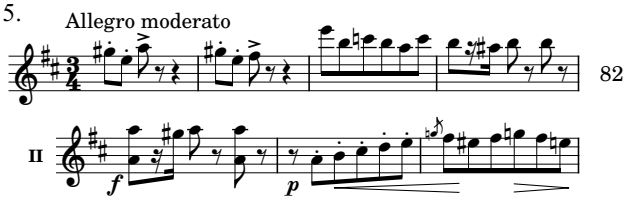

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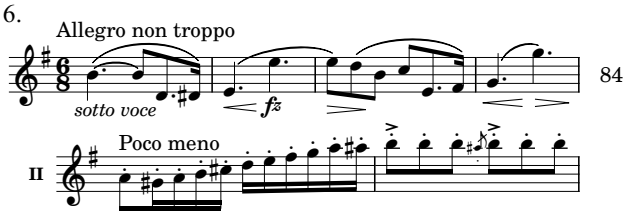

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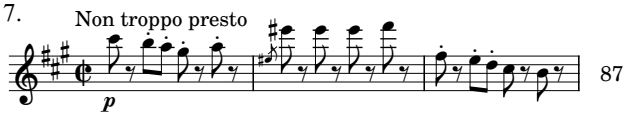

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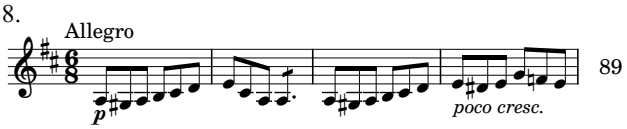
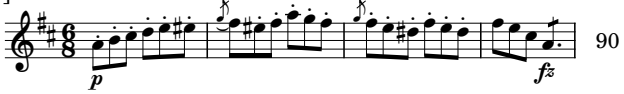


[8a.] VARIATION 1



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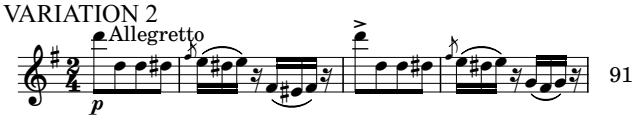

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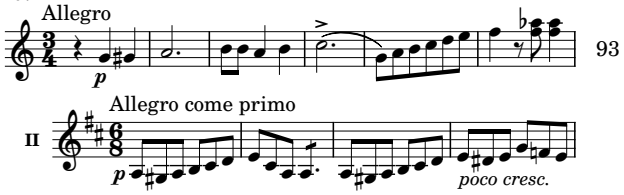


Nº 6.

Allegro non troppo
sotto voce
fz
84
II
Poco meno

Nº 7.

Non troppo presto
p
87

Nº 8.

Allegro
p
poco cresc.
89

[8a.] VARIATION 1

p
fz
90

9. VARIATION 2

Allegretto
p
91

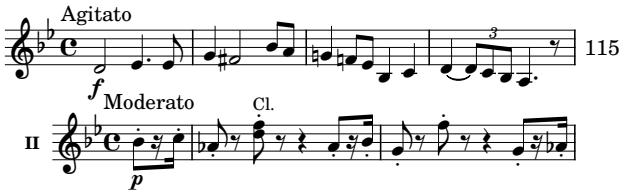
Nº 10.

Allegro
p
93
II
Allegro come primo
p
poco cresc.

ACTE III

4e TABLEAU

Nº 1.



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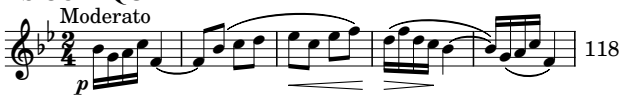

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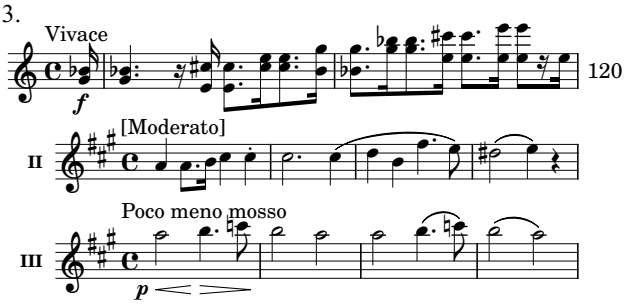

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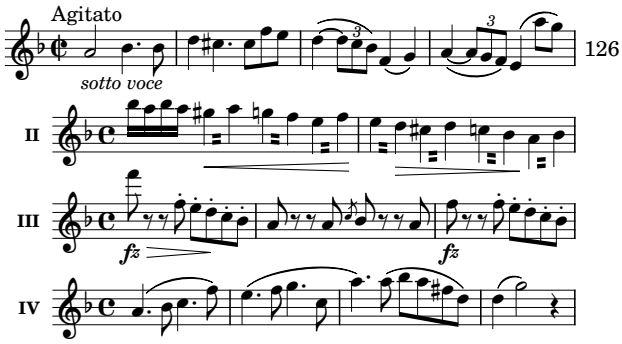

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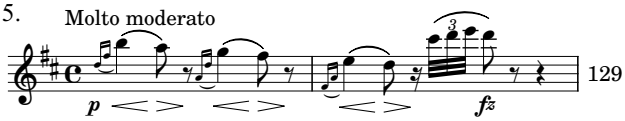
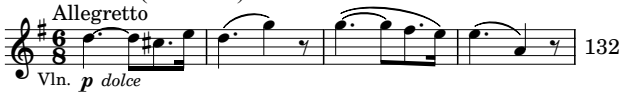


6. 3 SOLISTES (DAMES)



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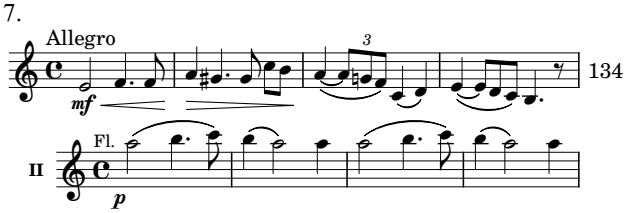

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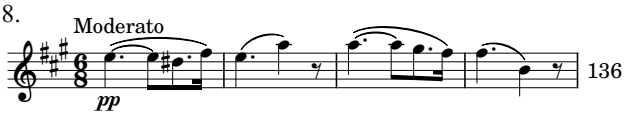

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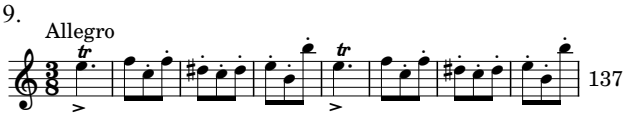
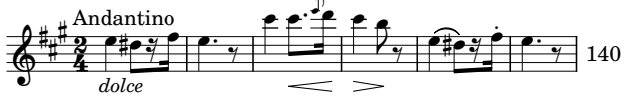
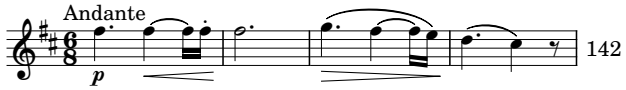


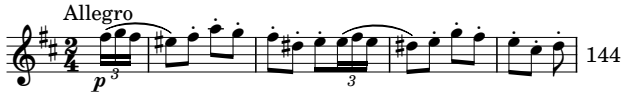
Nº 10.



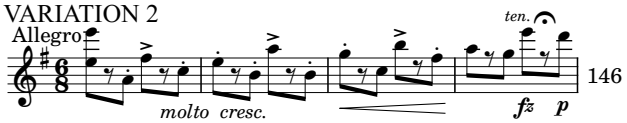
11. GRAND ADAGE



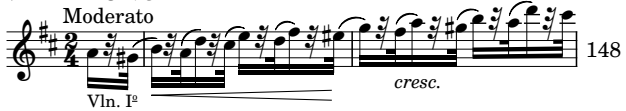
12. VARIATION 1



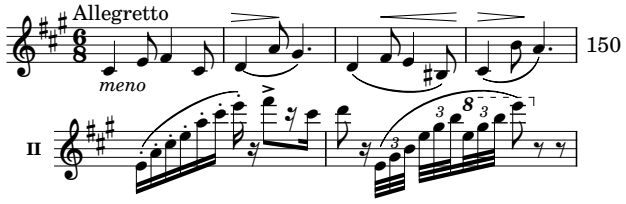
13. VARIATION 2



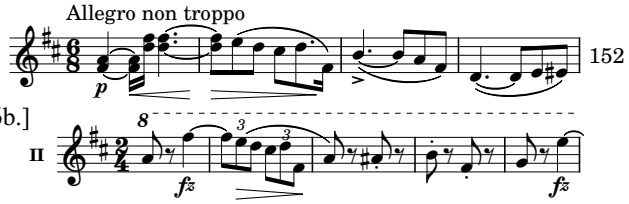
14. VARIATION 3



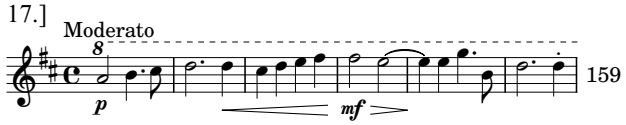
15. VARIATION 4



16. CODA



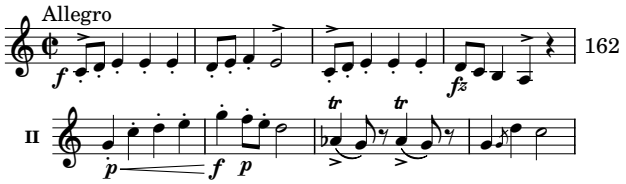
[Nº 17.]



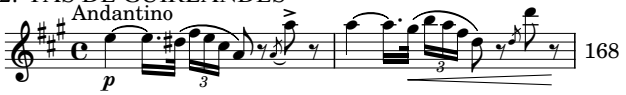
ACTE IV

5e TABLEAU

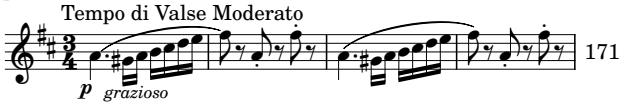
Nº 1.



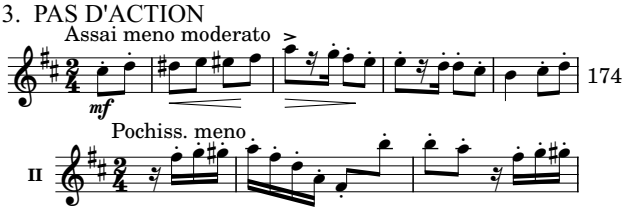
Nº 2. PAS DE GUIRLANDES



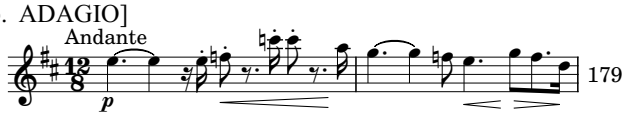
[2a.]



Nº 3. PAS D'ACTION

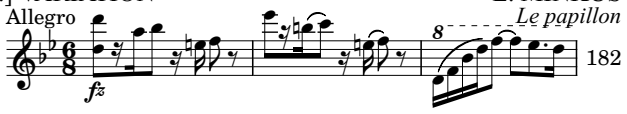


[3b. ADAGIO]



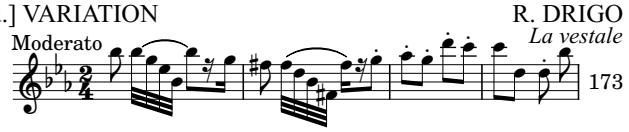
[3c.] VARIATION L. MINKUS

Le papillon

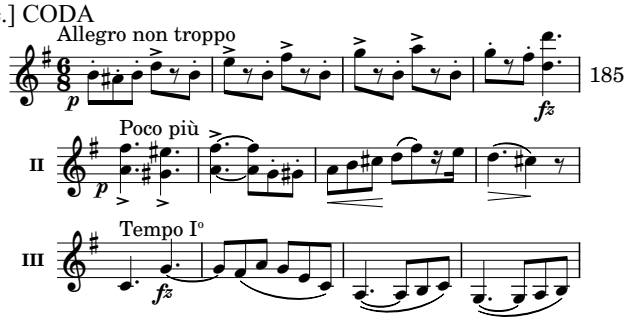


[3d.] VARIATION R. DRIGO

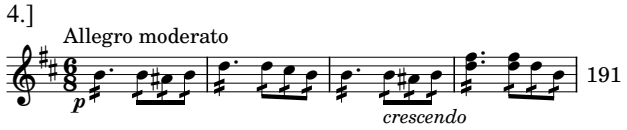
La vestale



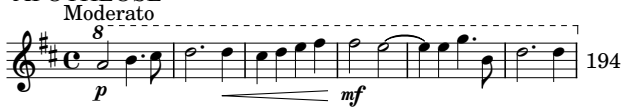
[3e.] CODA



[Nº 4.]

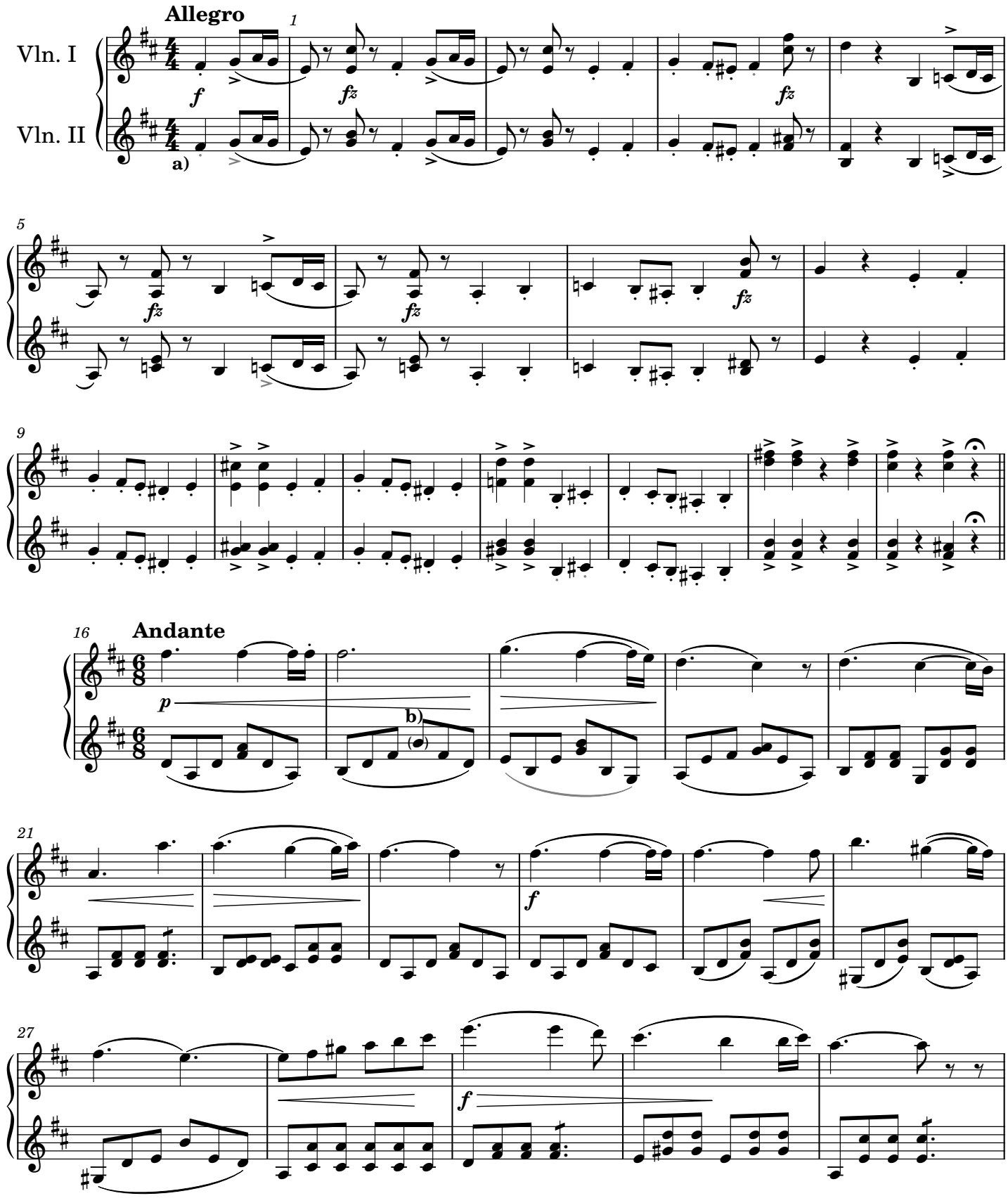


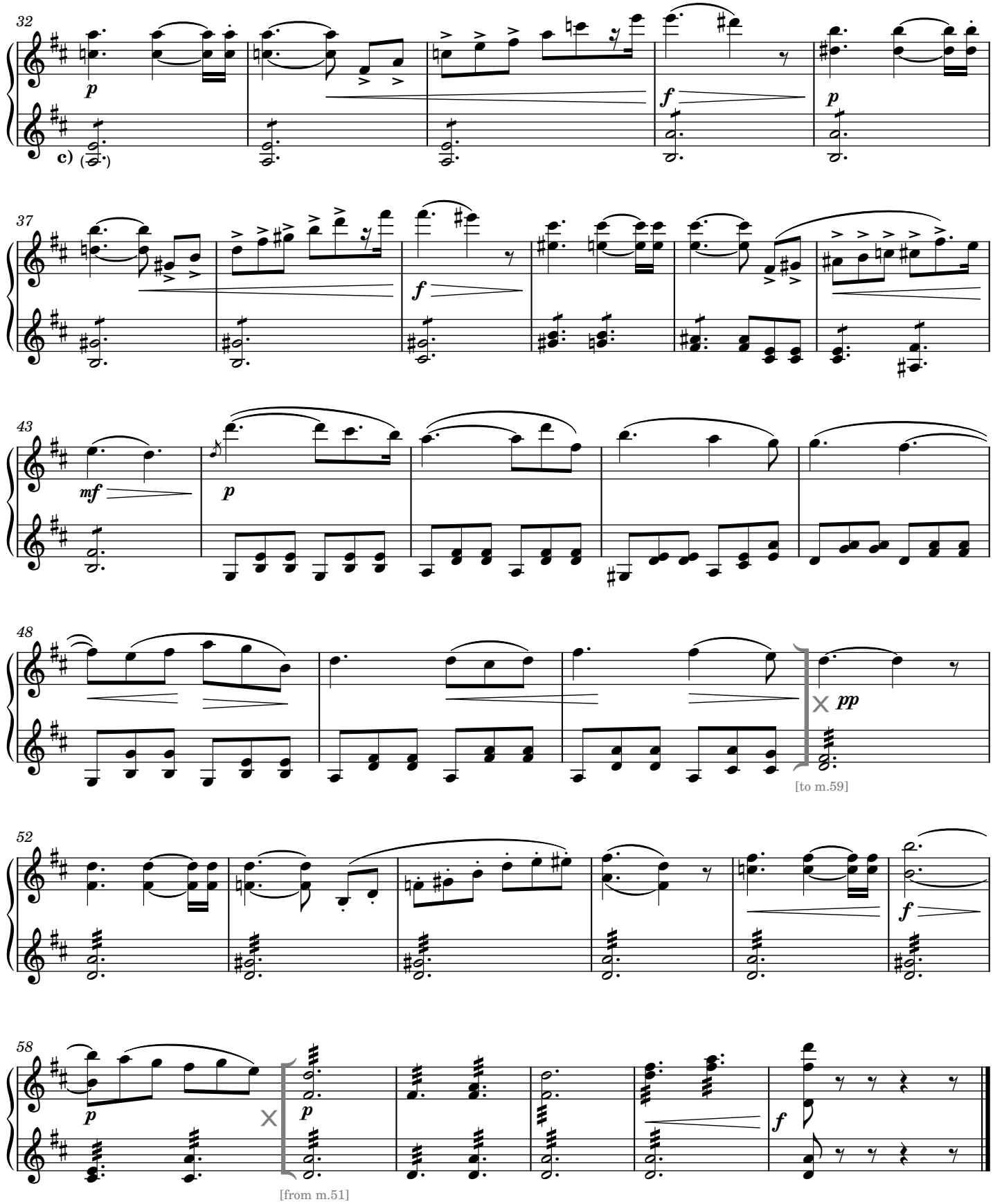
[5.] APOTHÉOSE



INTRODUCTION

INTRODUCTION



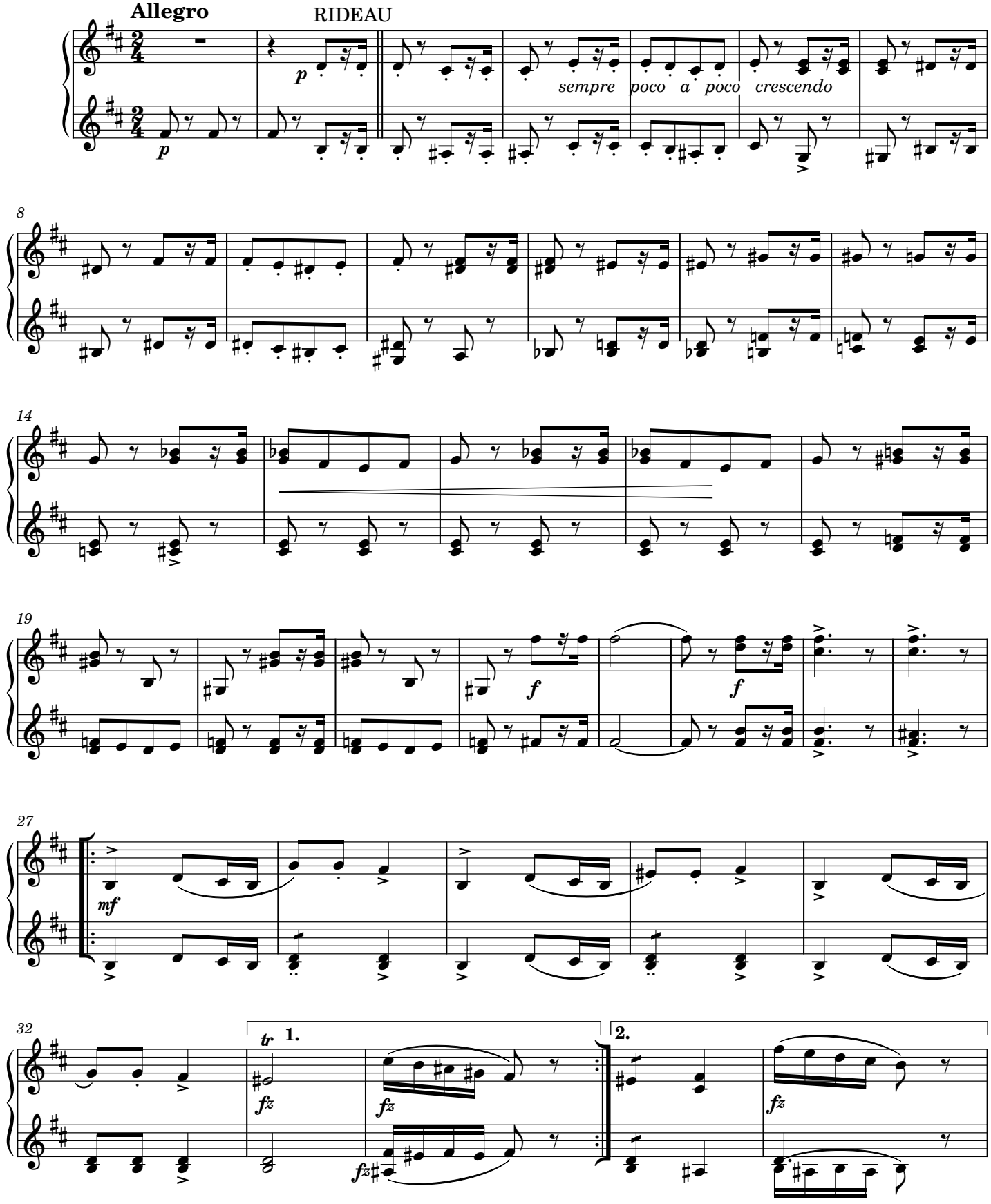


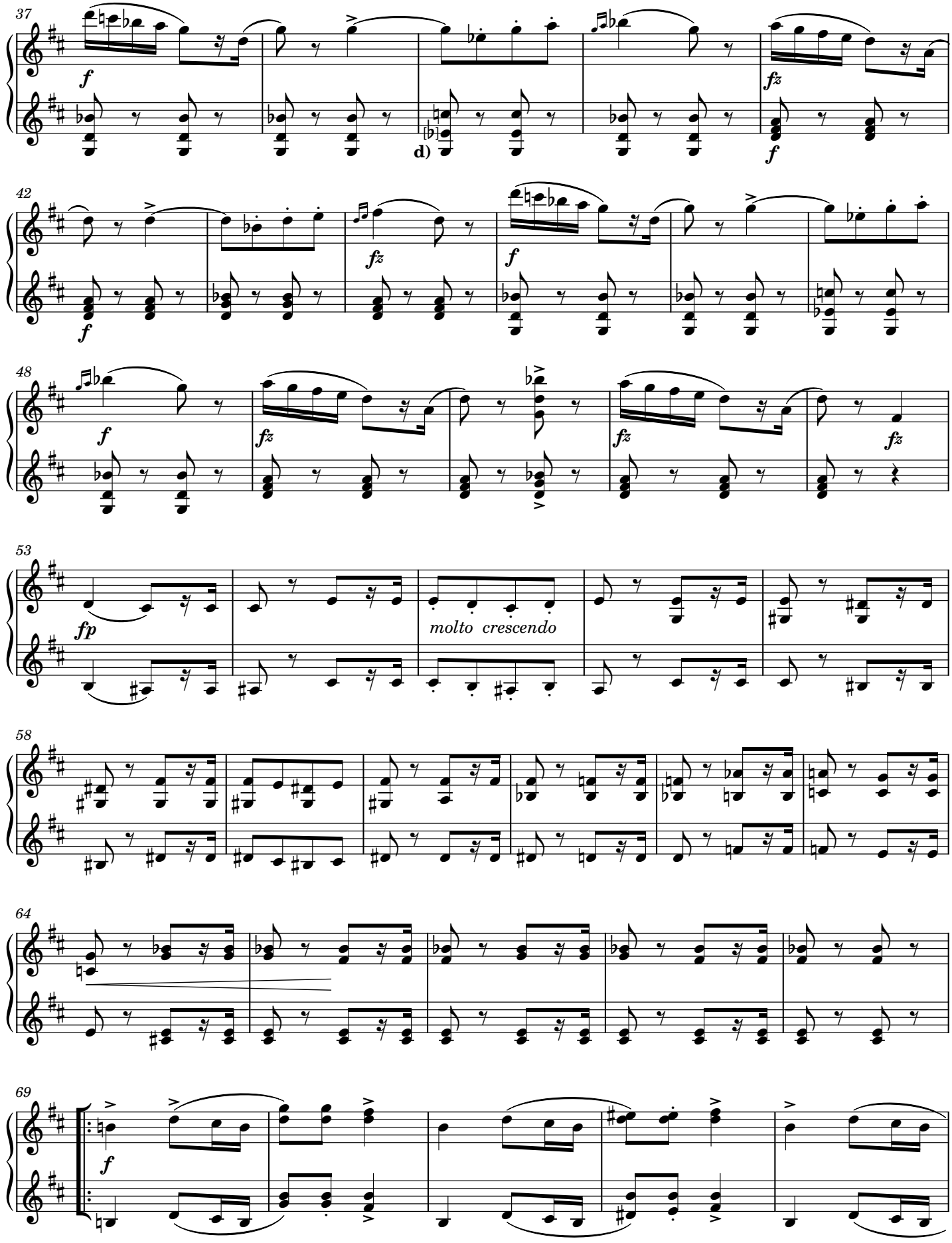
a) m. 1-15 – For the brief Allegro, editorial articulations are suggested. See the Editor's Preface.
b) m. 17 – written: C♯ (no accidental). If intended, strengthens a countermelody in the upper Vln. II notes.
c) m. 32 – written: C♯. The noteheads are spaced at a fifth (A). Alternatively, C may be intended.

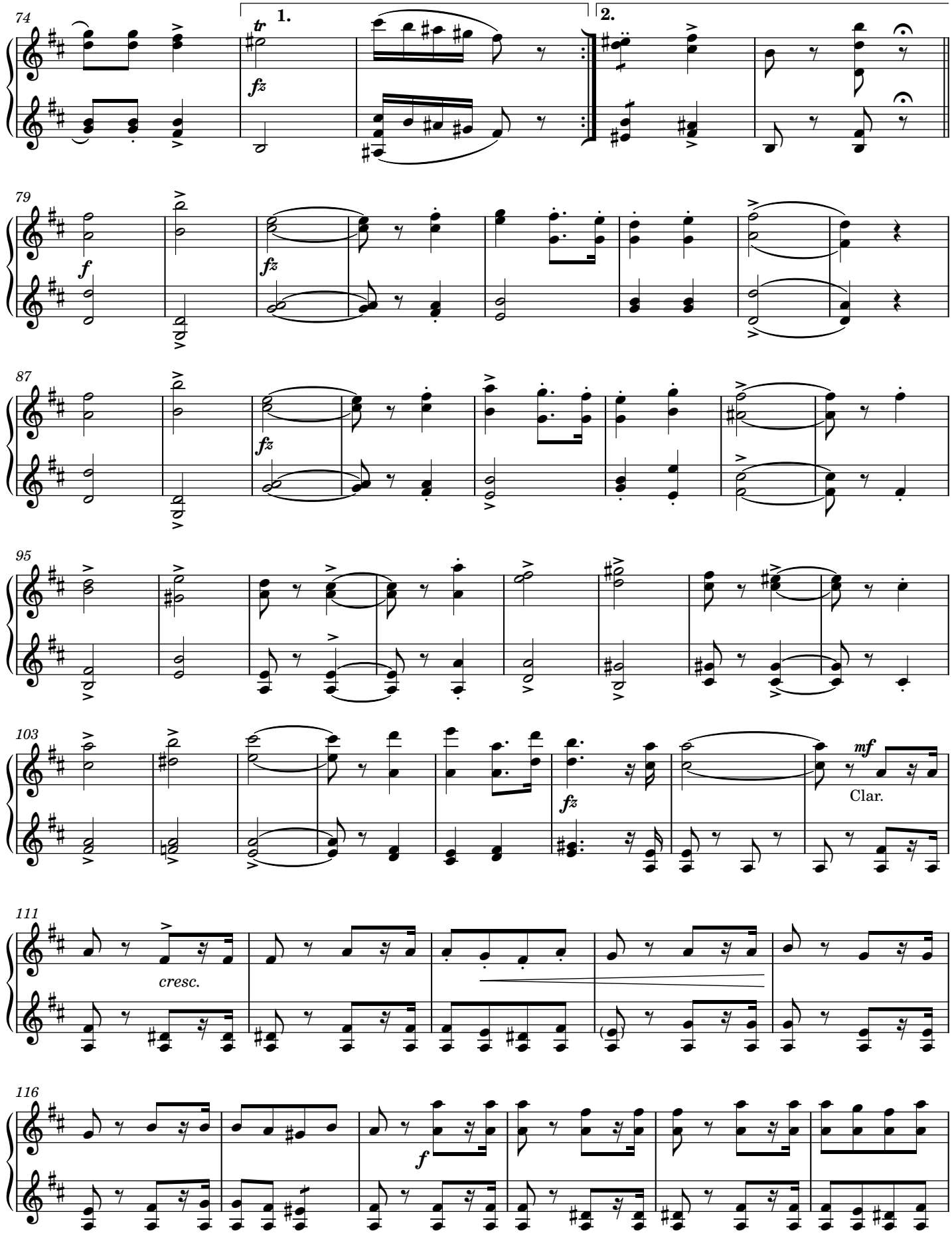
ACTE I

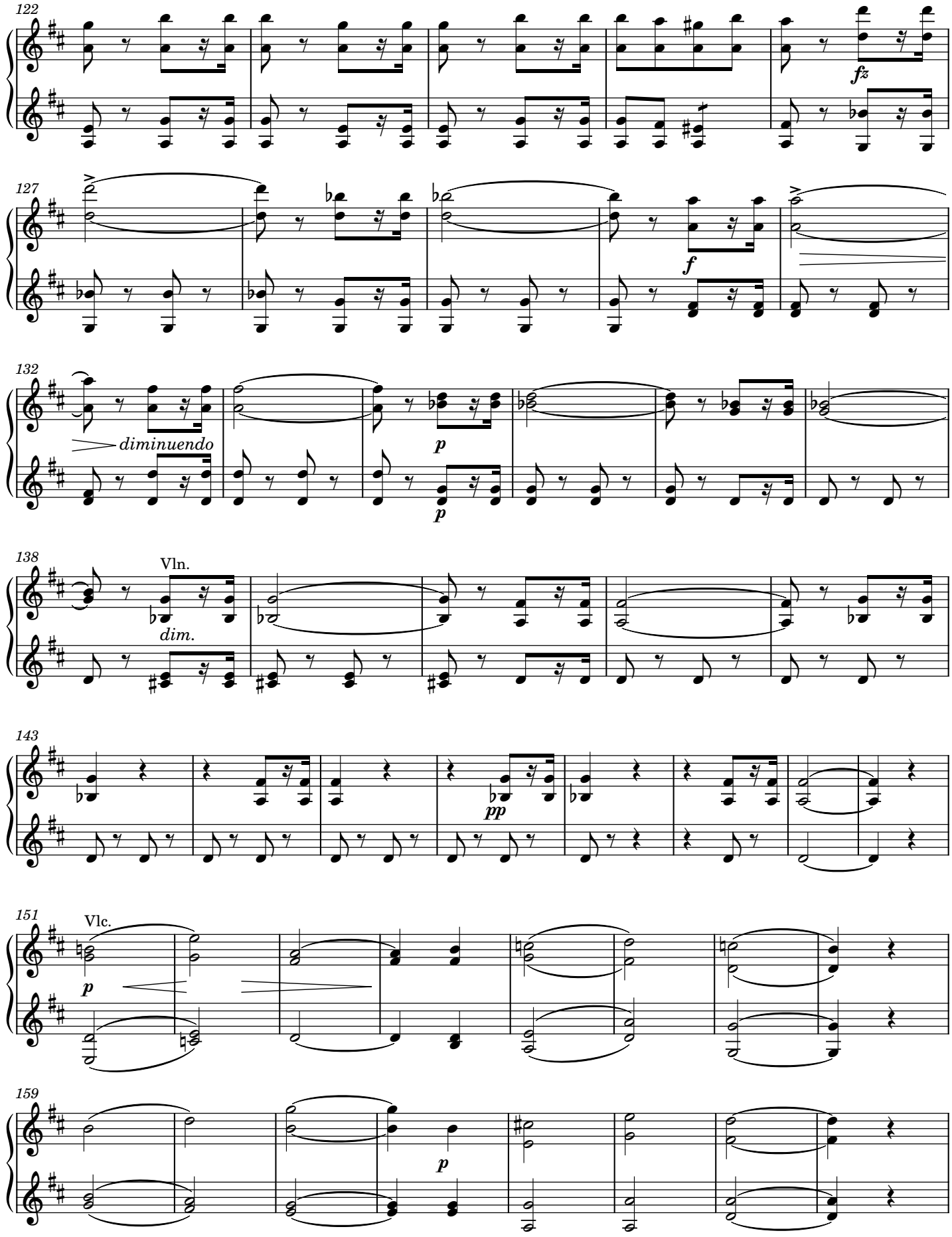
TABLEAU I

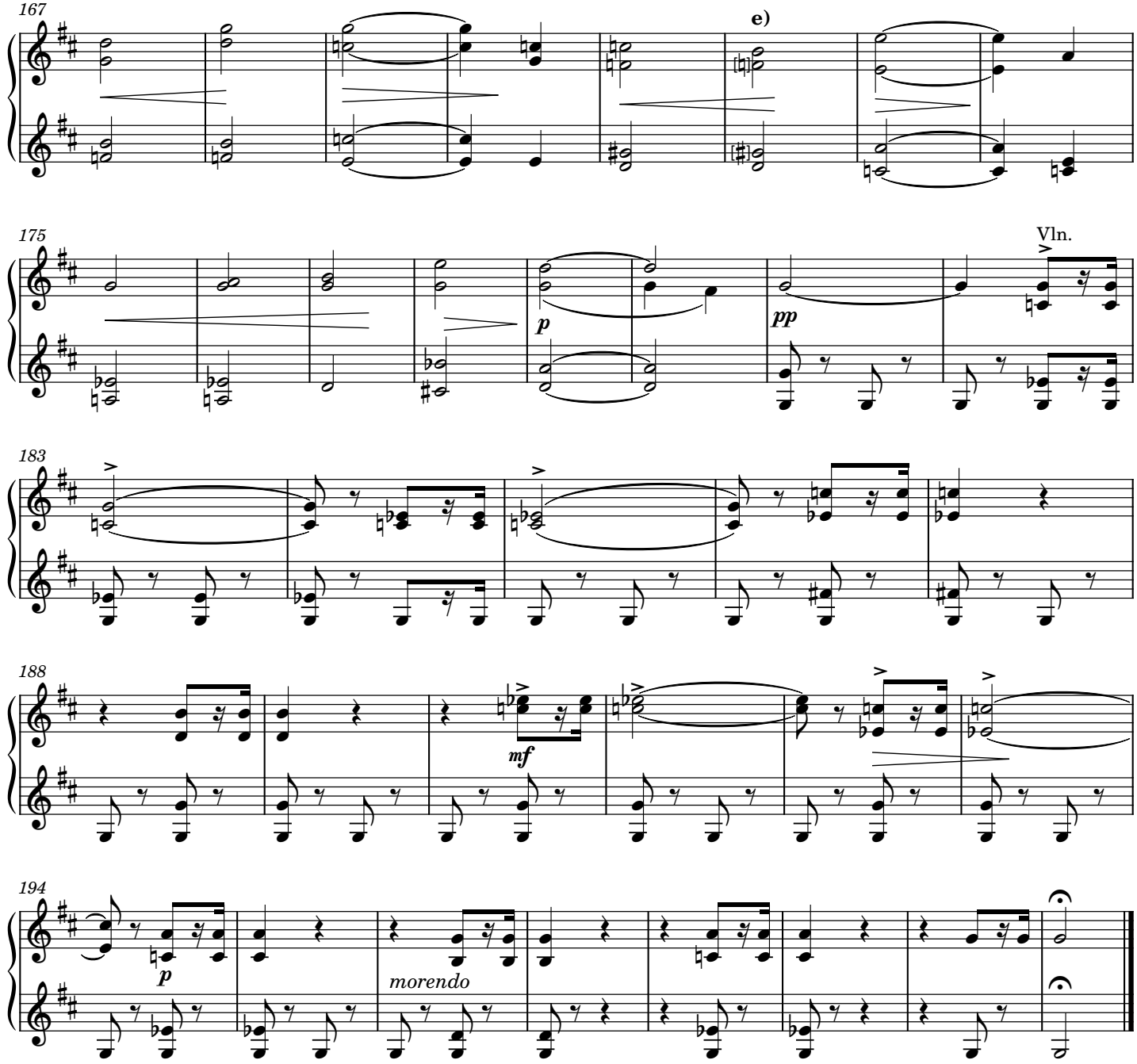
Nº 1.


Allegro
RIDEAU
p
sempre poco a poco crescendo
8
14
19
f
27
mf
32
tr
1.
2.
fz


37
f
d)
fz
f
42
f
fz
f
48
f
fz
fz
fz
53
fp
molto crescendo
58
64
69
f

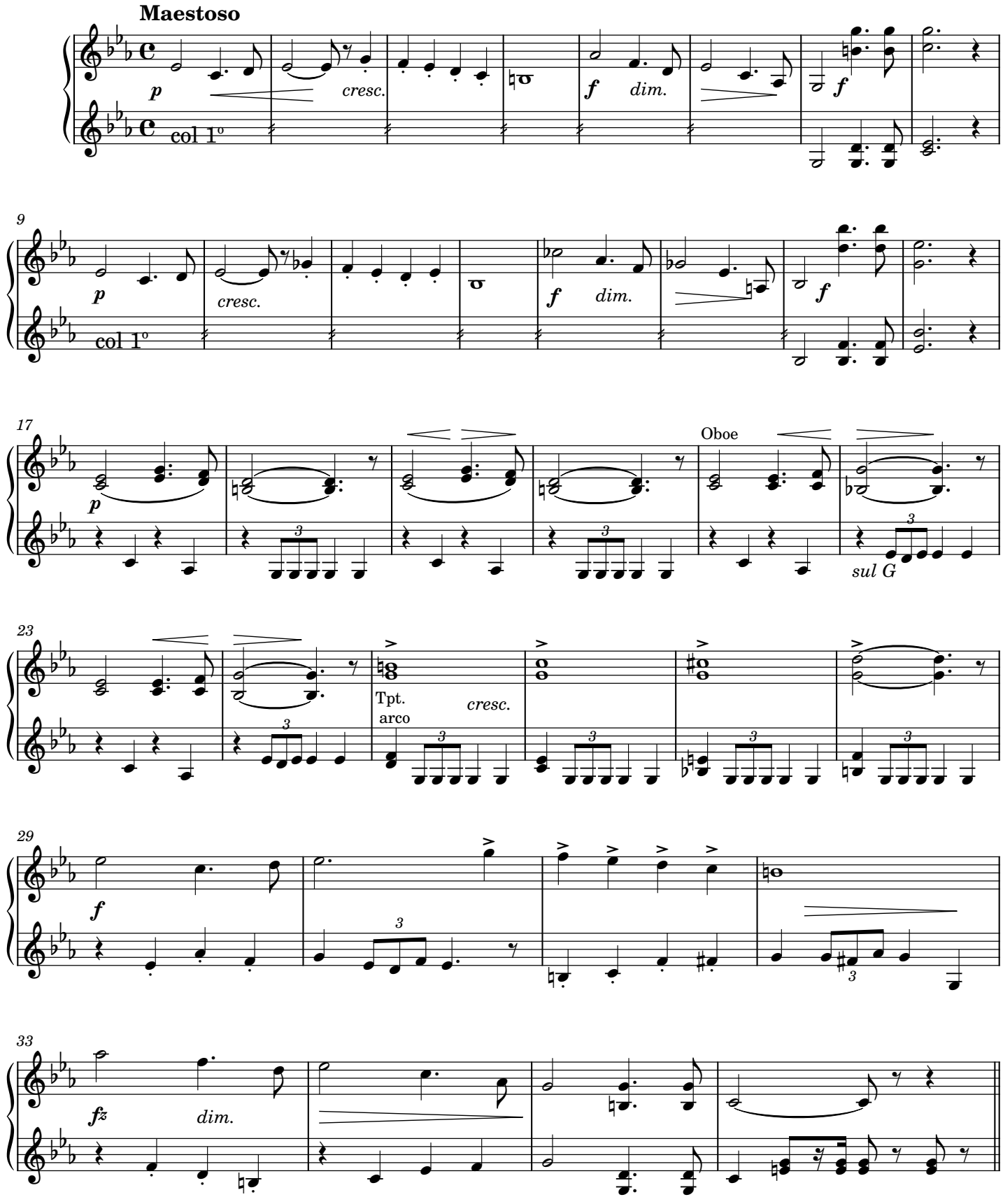

74
1.
2.
tr
fz
79
f
fz
87
fz
95
103
fz
mf
Clar.
111
cresc.
116
f

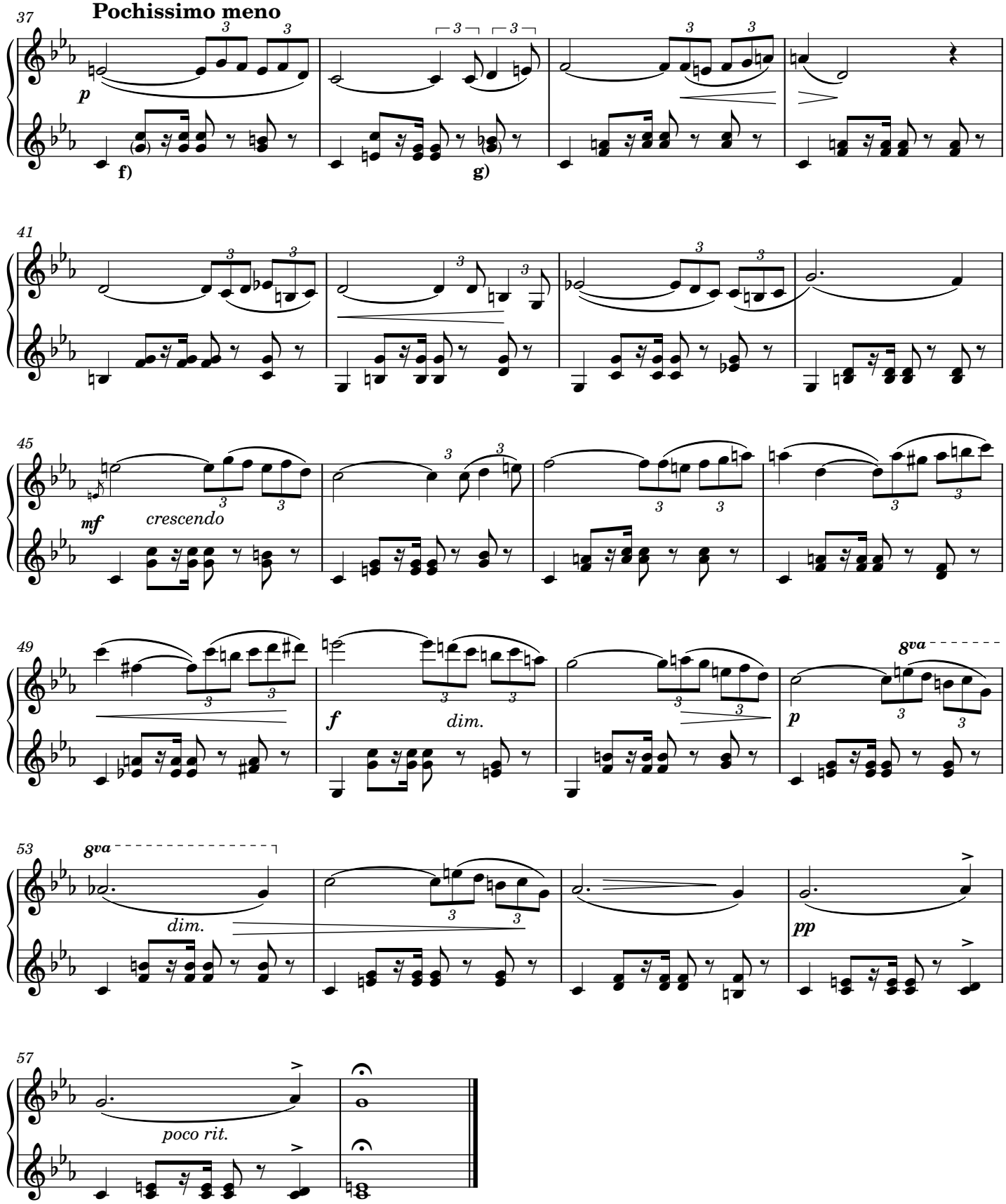

122
fz
127
f
132
diminuendo
p
p
138
Vln.
dim.
143
pp
151
Vlc.
p
159
p



d) m.39 – written: E♮ (with accidental)
e) m.172 – written: no accidentals. It is unclear what is intended.

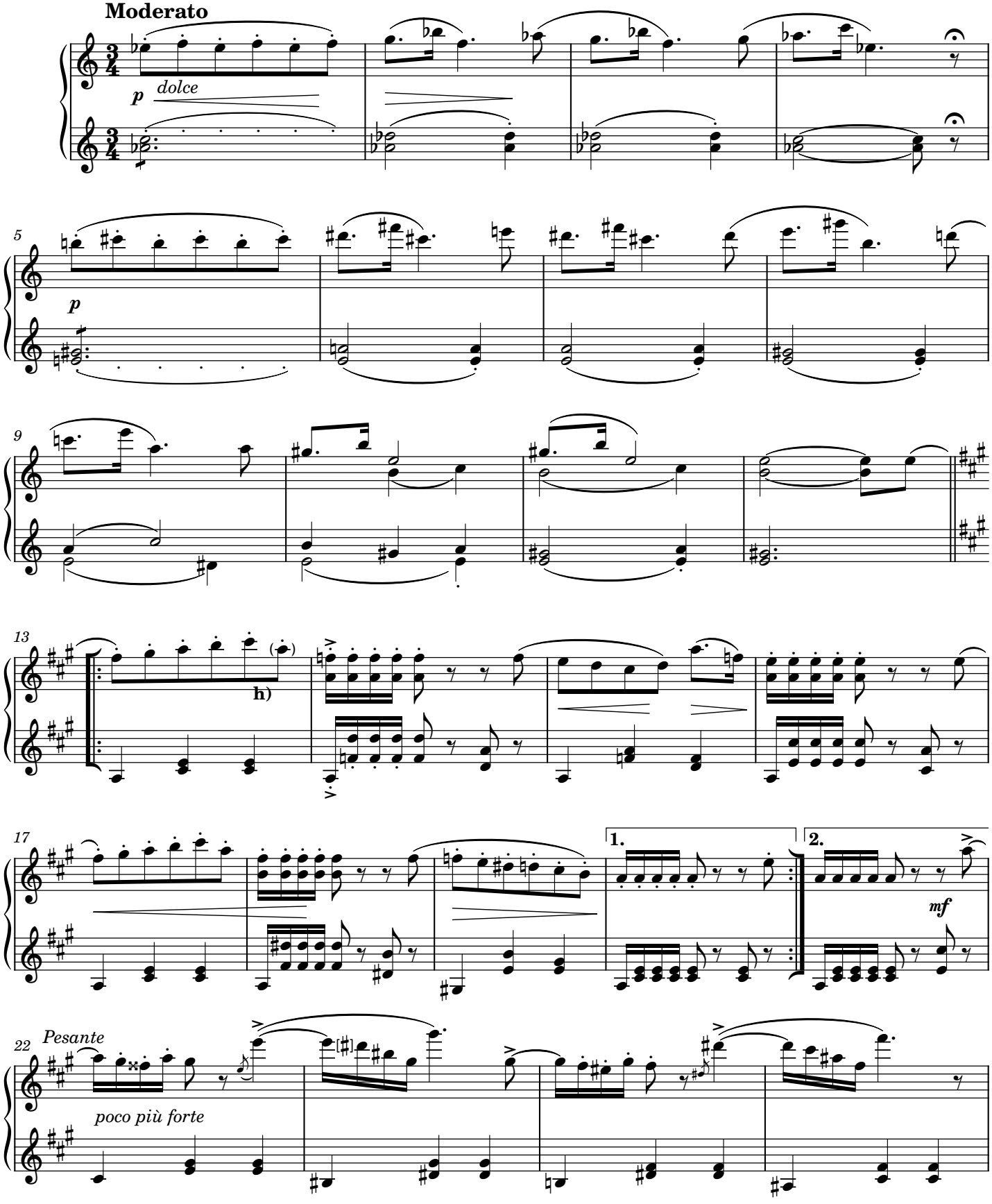
Nº 2. – Prêtre

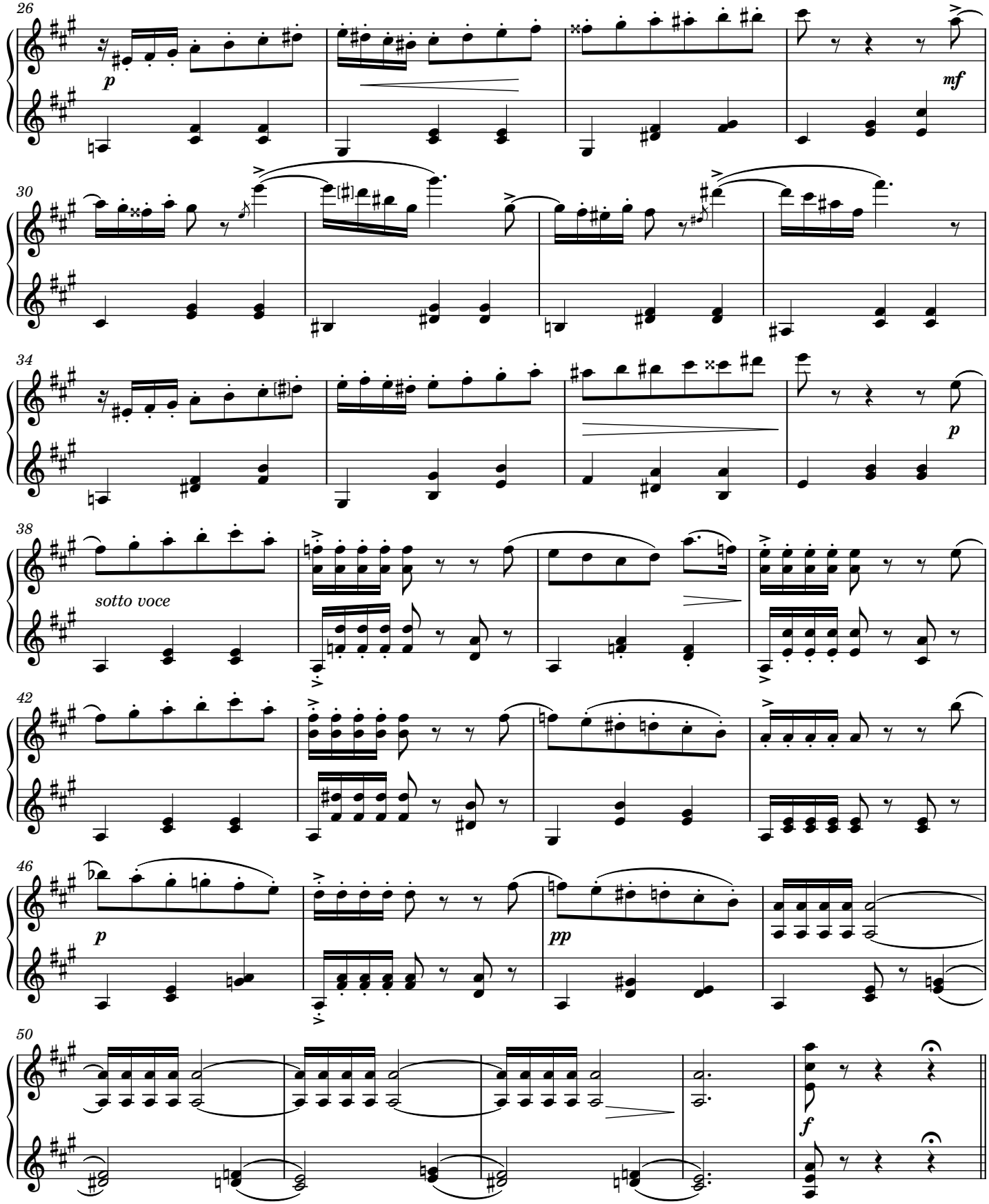




f) m. 37 – written: ambiguous. Closer to F
g) m. 38 – written: F

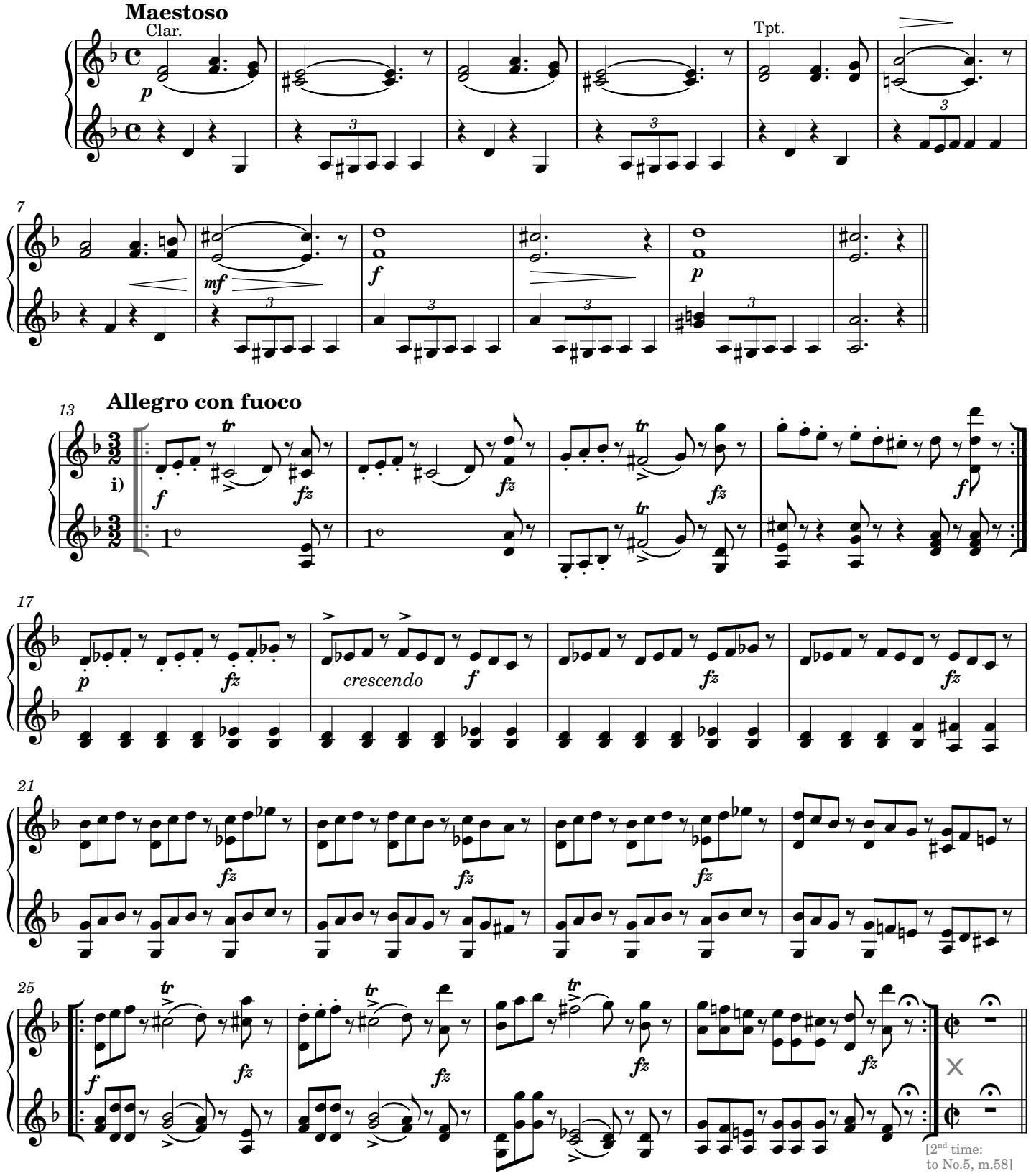
Nº 3. – Sortie des bayadères





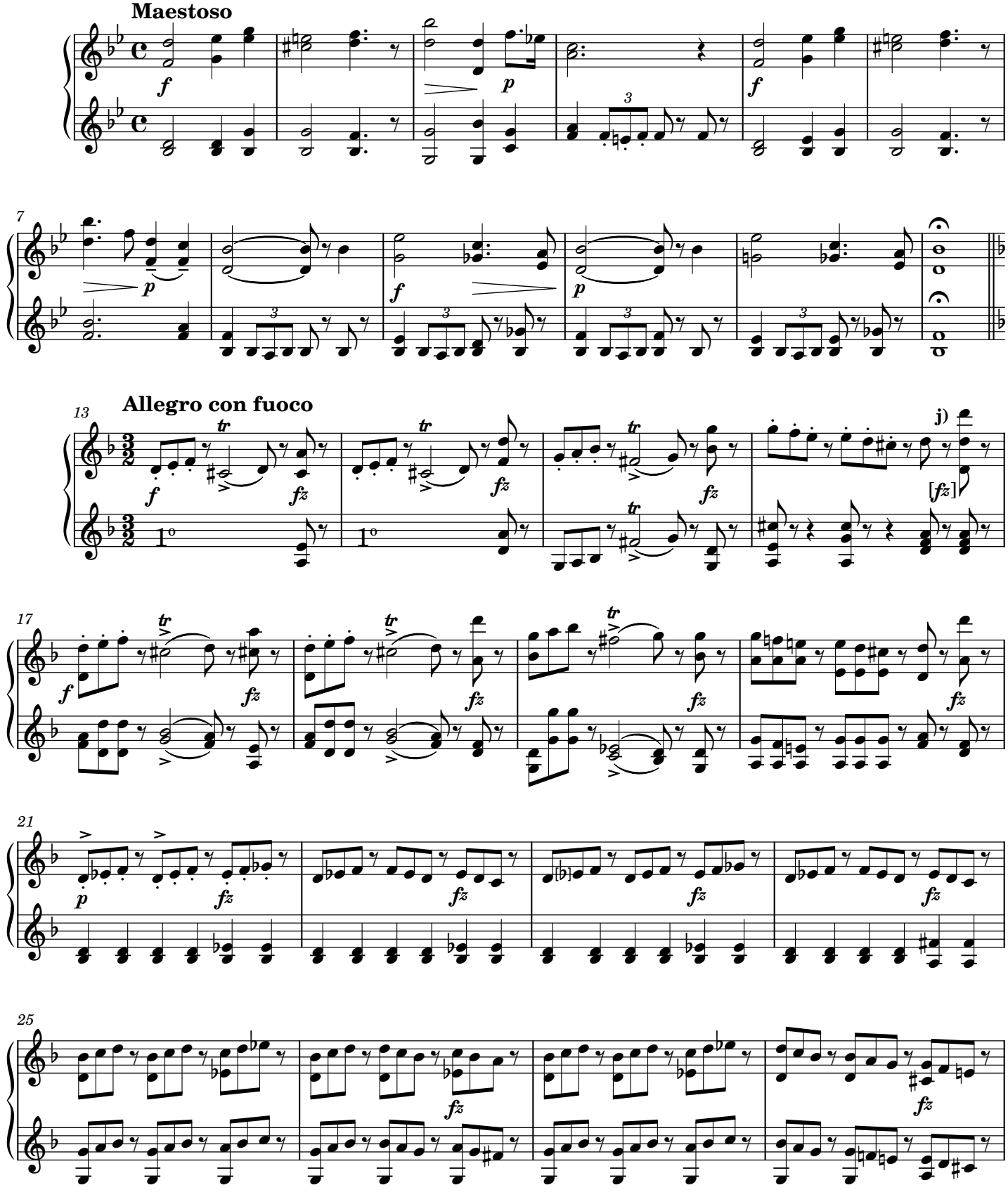
h) m.13 – written: B

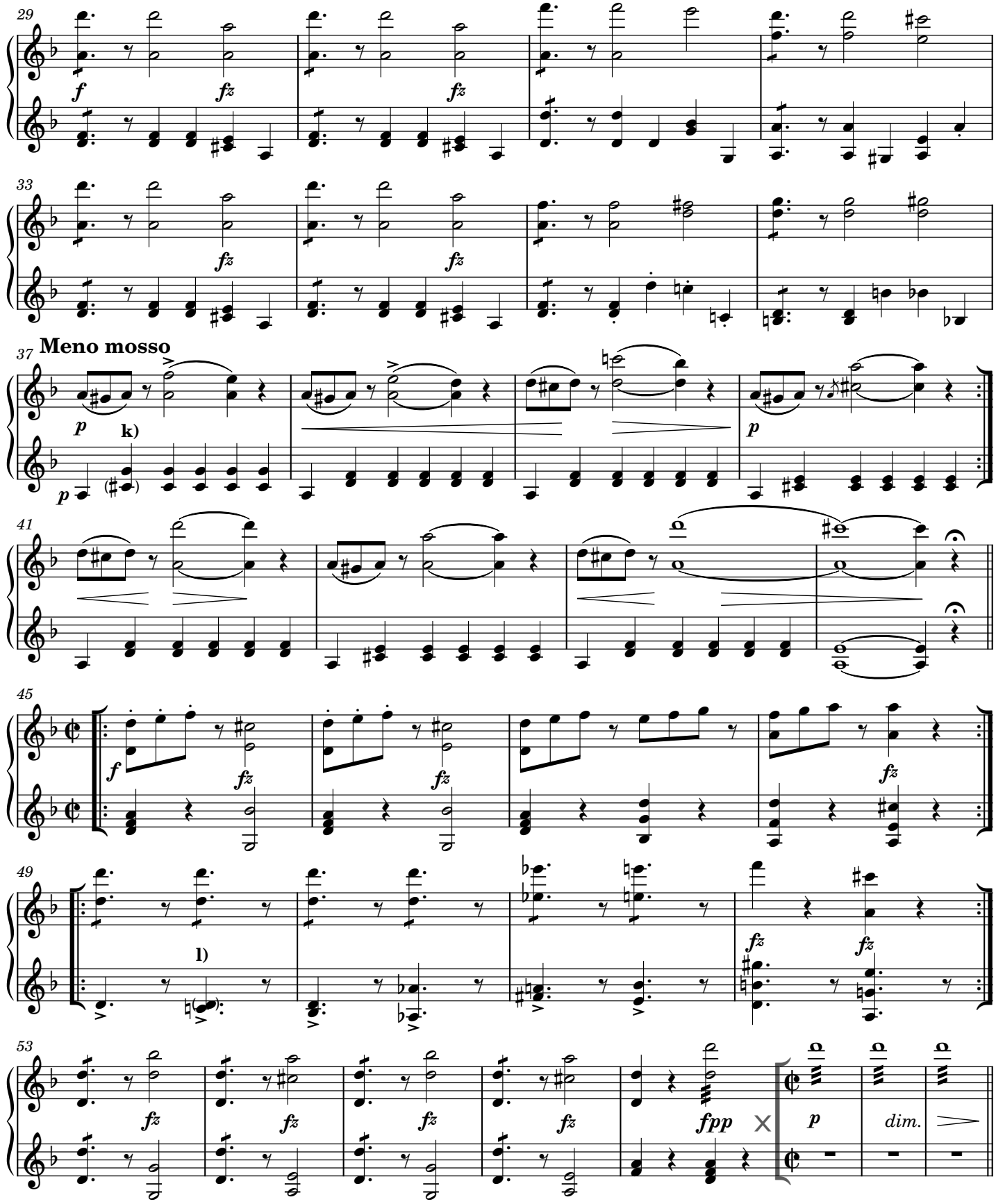
Nº 4.



i) m.13 – The missing repeat sign is assumed to be at the head of the Allegro.

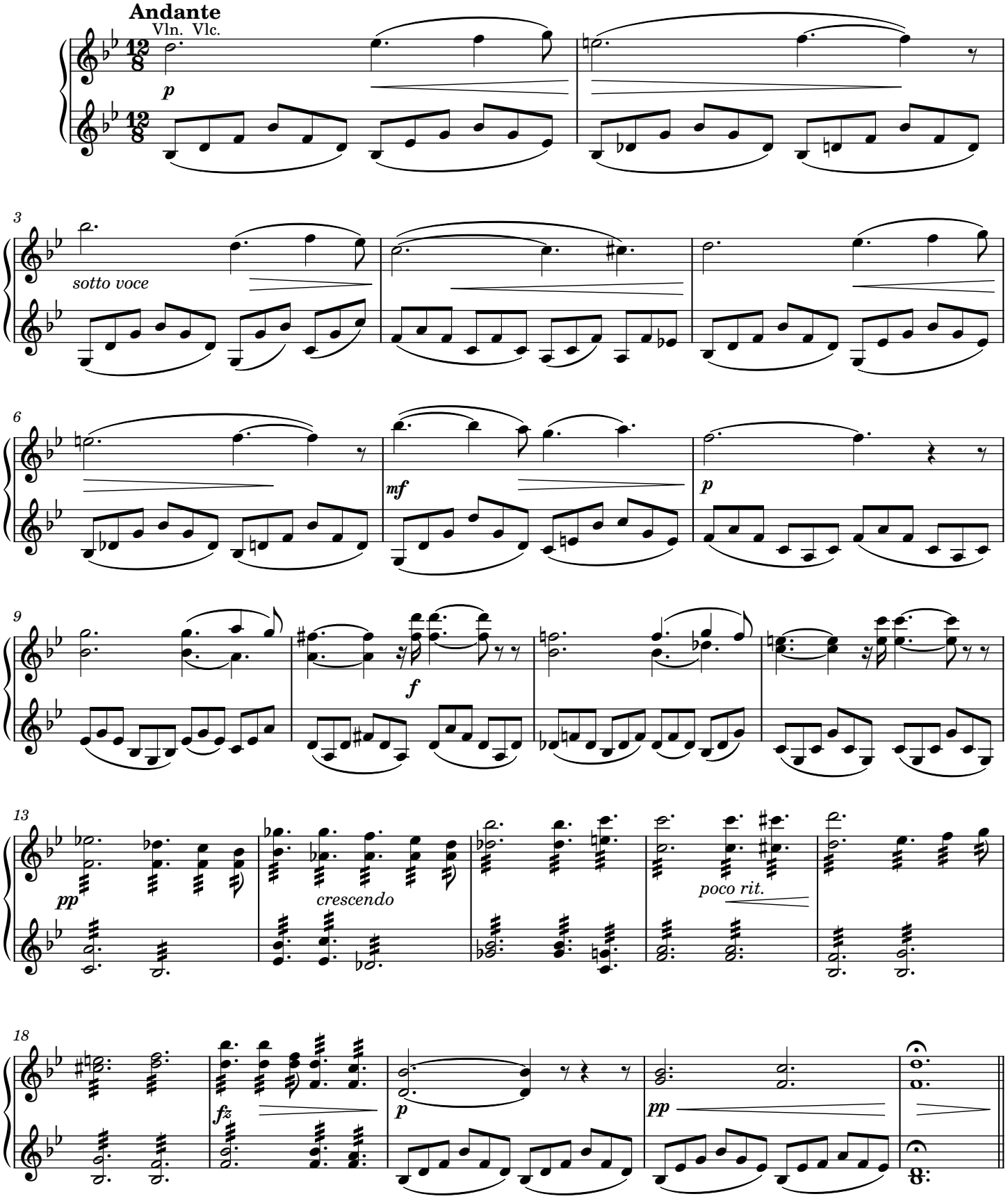
Nº 5.



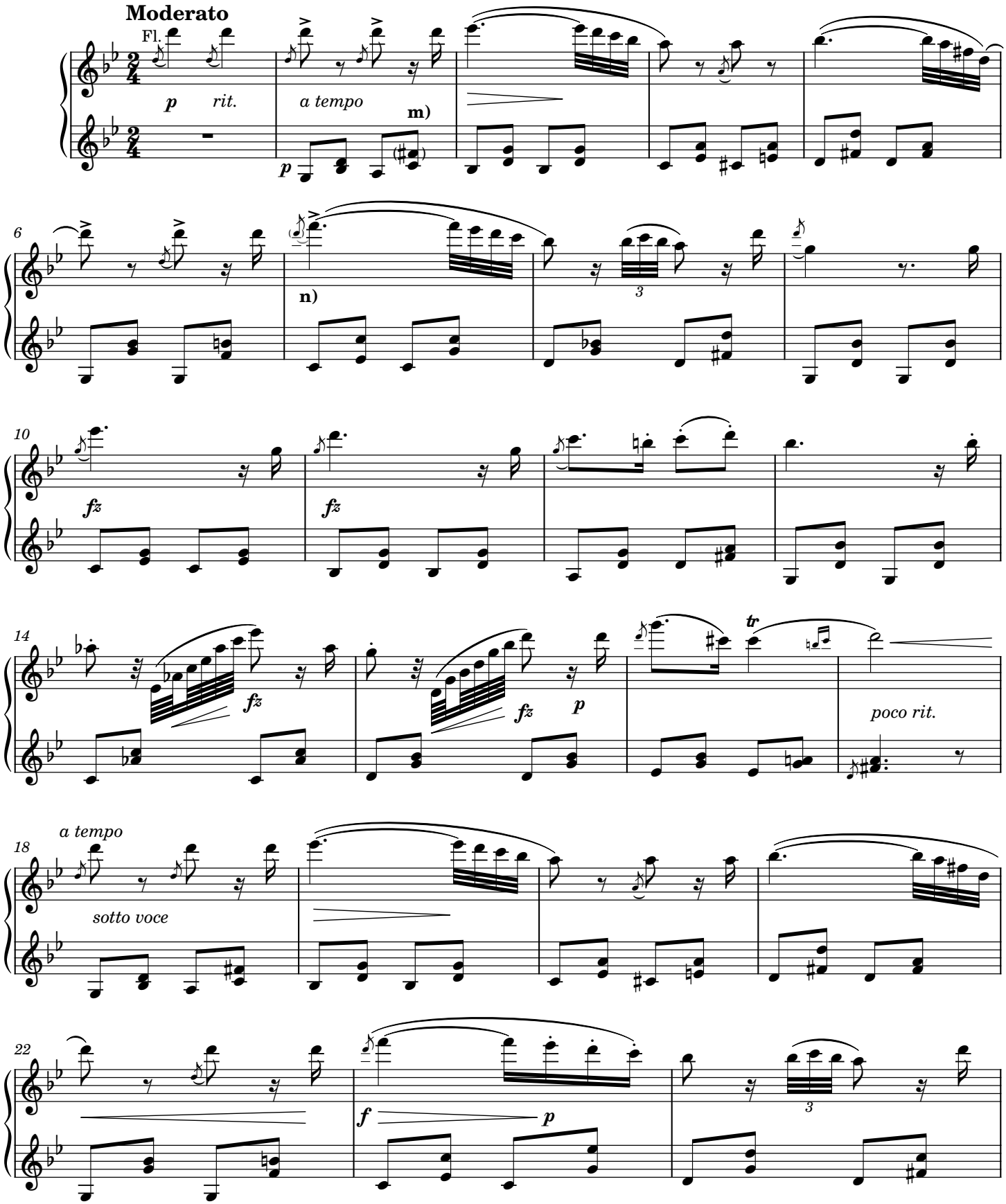


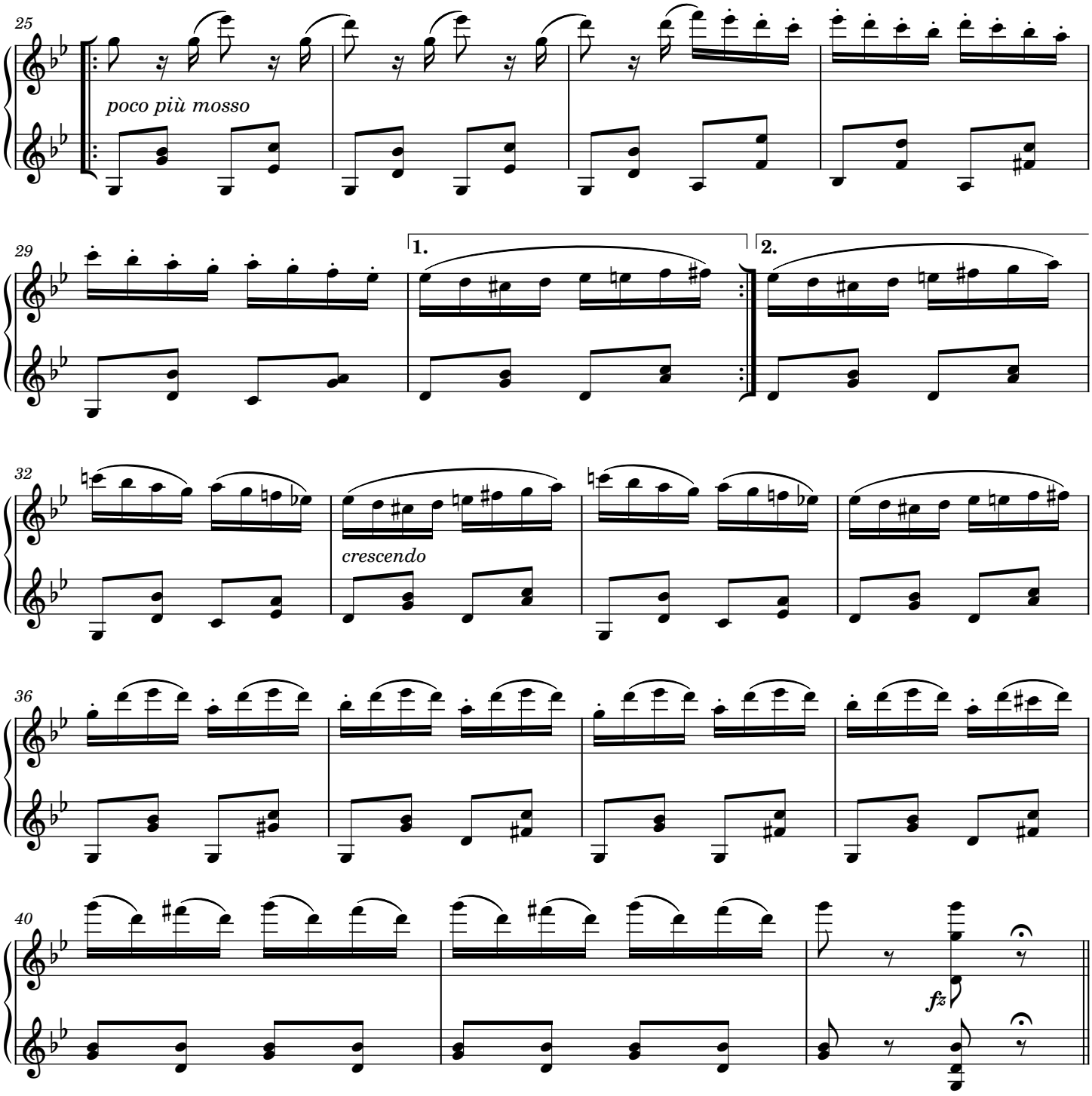
j) m. 16 – written: ***f***.
k) m. 37 – written: A♯, making then the following C's all C♮
l) m. 49 – written: the lack of horizontal notehead offset leaves some doubt.

Nº 6. – Ière entrée de la Bayadère



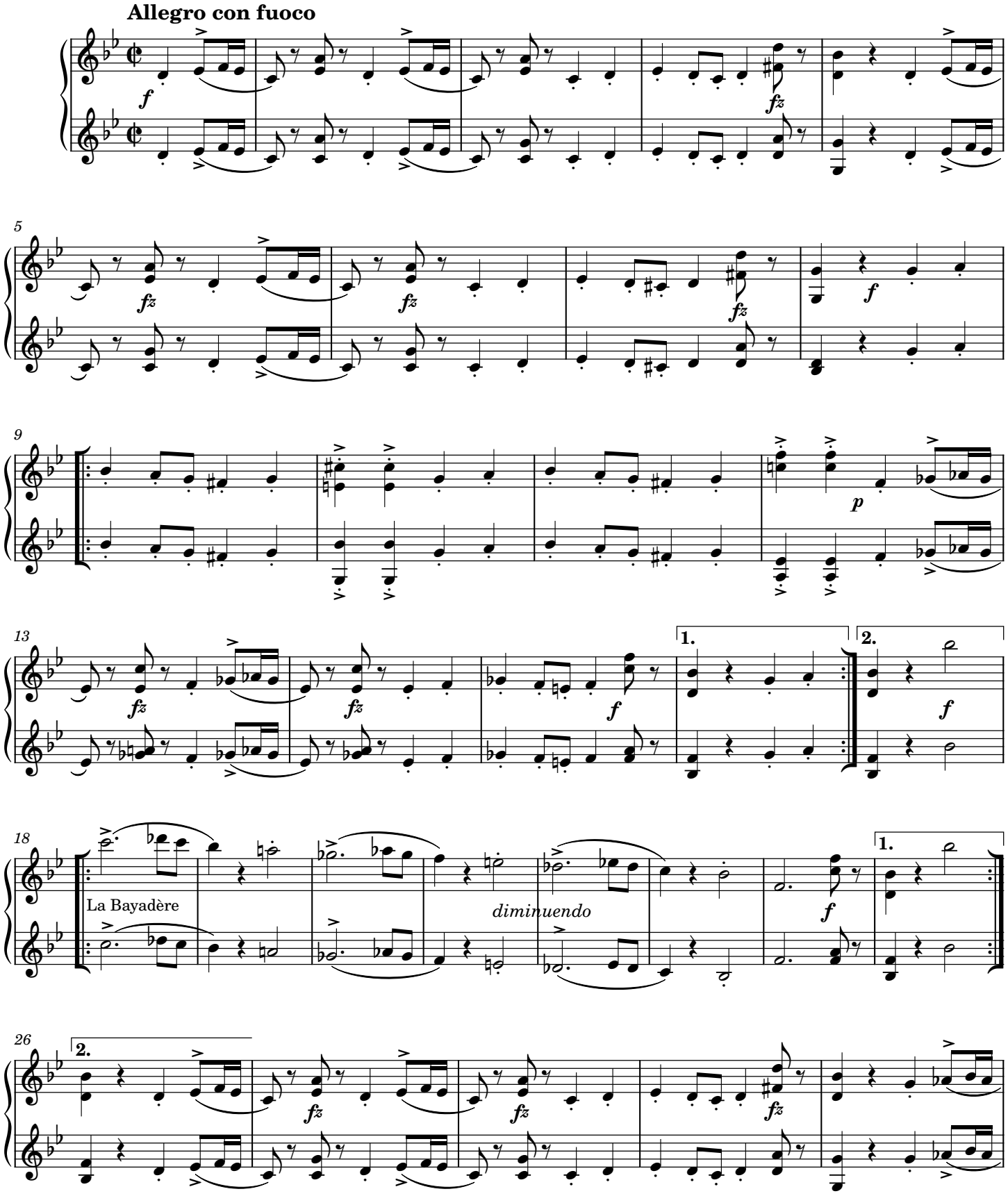
Nº 7. – La danse

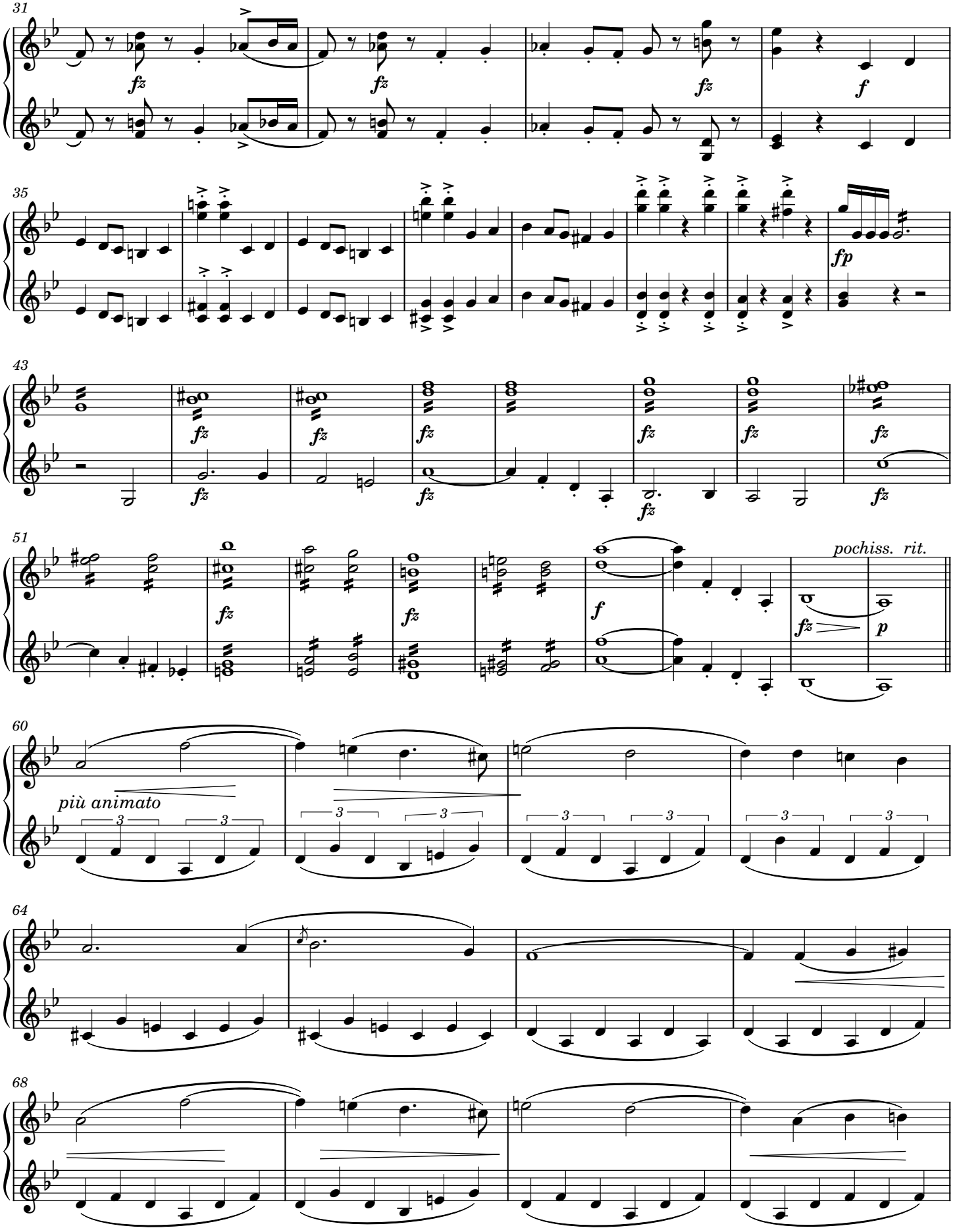


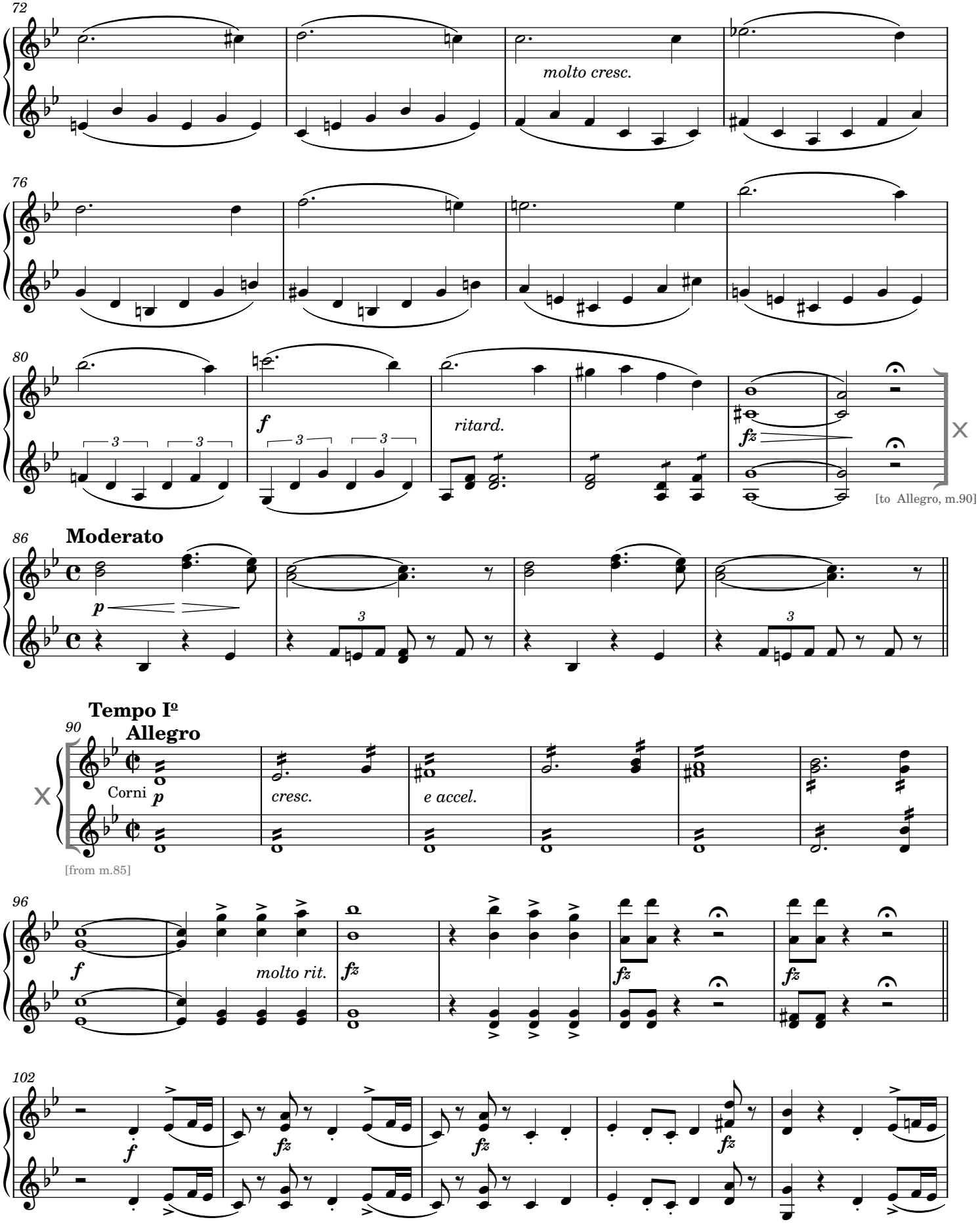


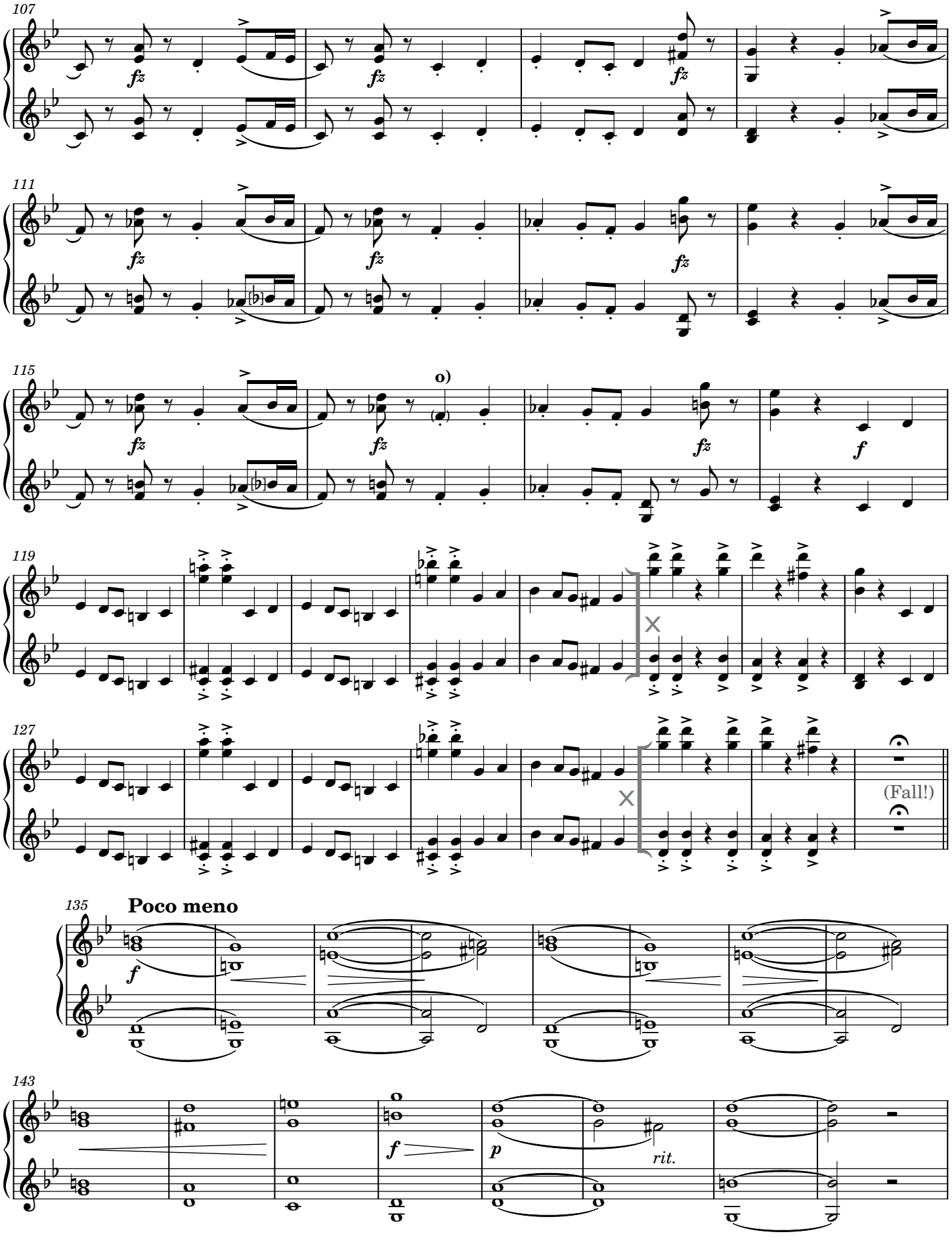
m) m. 2 – written: E#
n) m. 7 – written: F

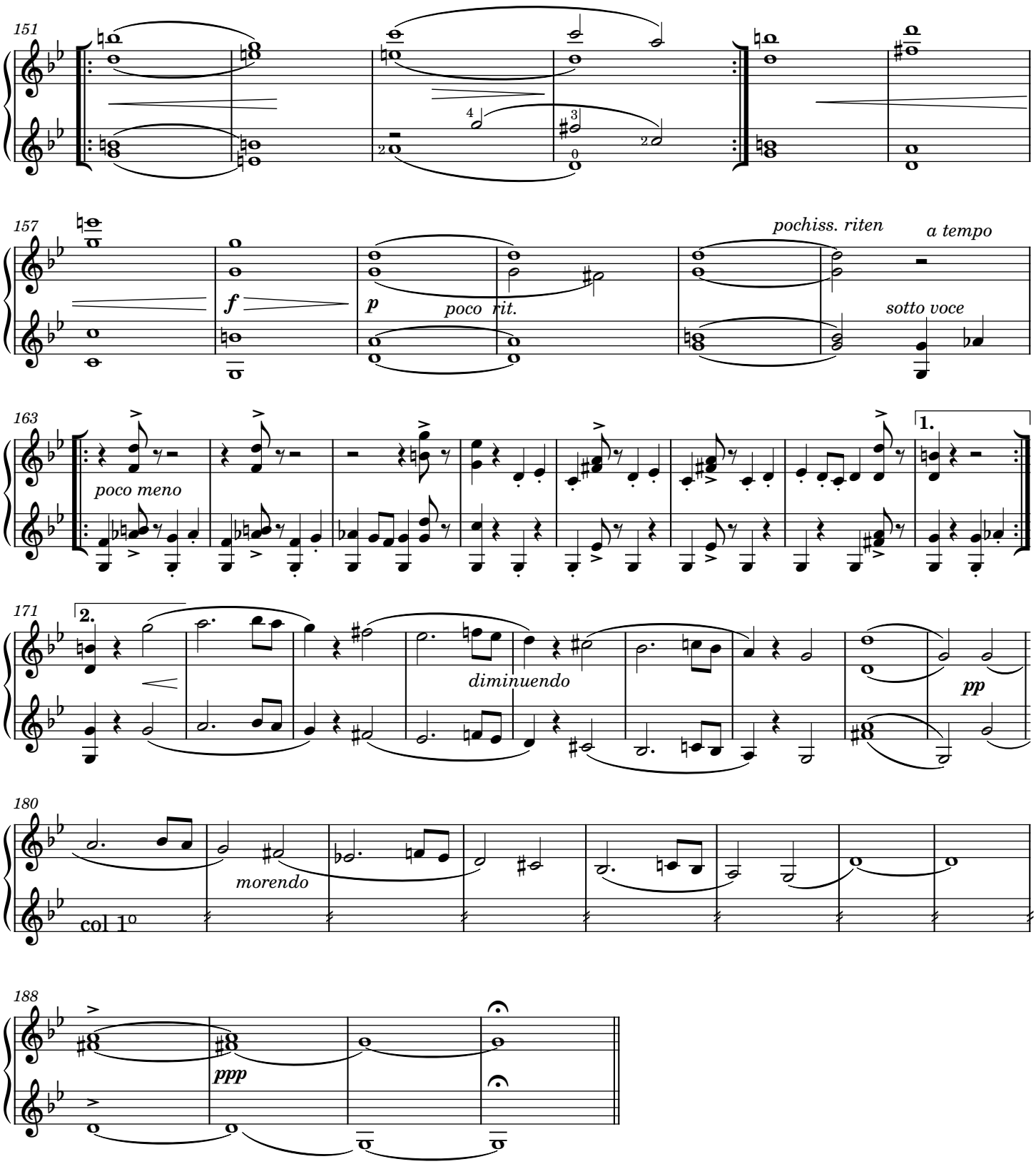
Nº 8. – Danse des Fakirs




31
fz
fz
fz
f
35
fp
43
fz
fz
fz
fz
fz
fz
fz
fz
51
fz
fz
f
fz
p
pochiss. rit.
60
più animato
3
64
68

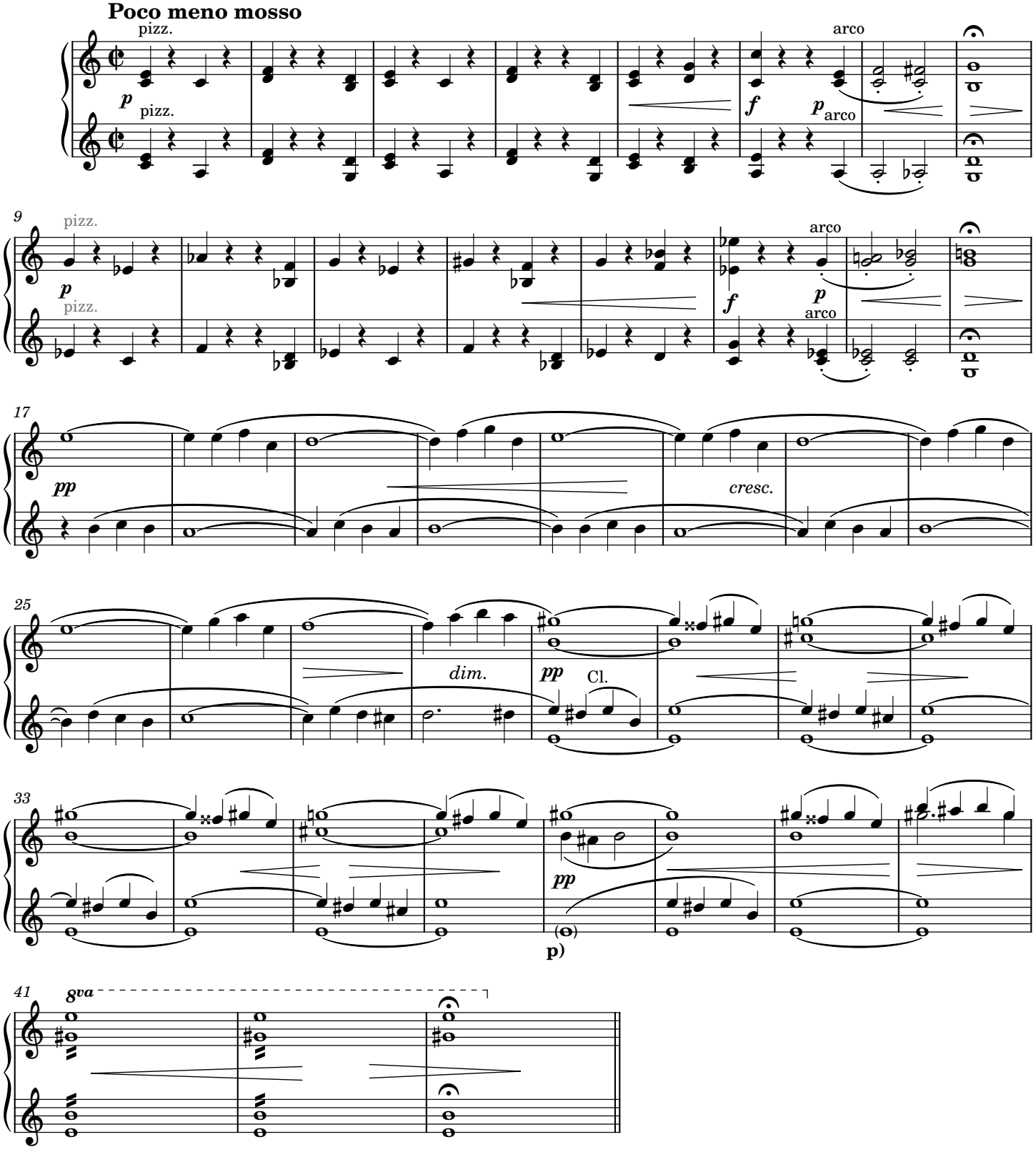

72
molto cresc.
76
80
f
ritard.
fz
[to Allegro, m.90]
86
Moderato
p
90
Tempo Iº
Allegro
Corni
p
cresc.
e accel.
[from m.85]
96
f
molto rit.
fz
102
f
fz


107
fz
111
115
o)
f
119
127
(Fall!)
135
Poco meno
143
rit.



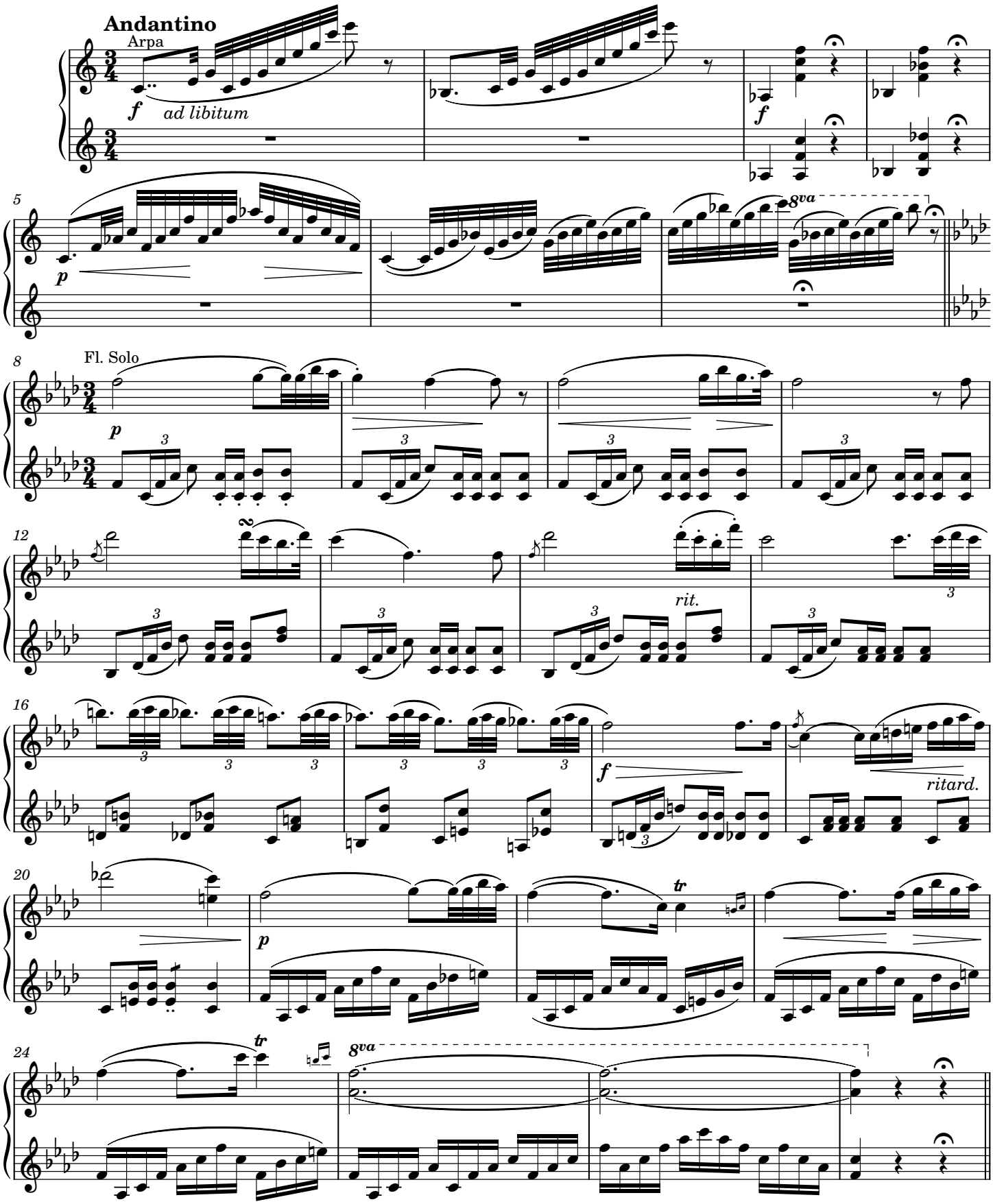
o) m. 116 – written: G

Nº 9.

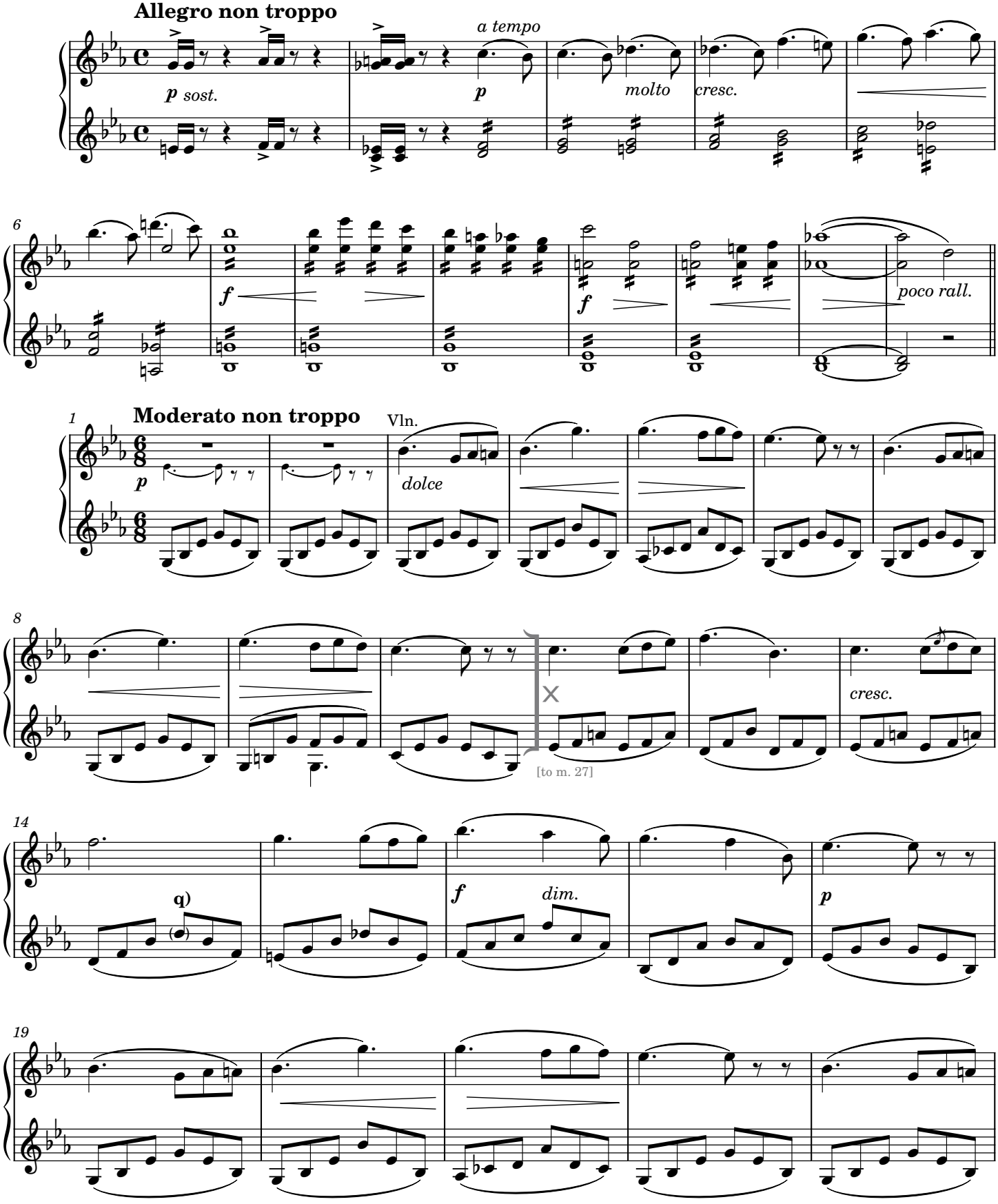


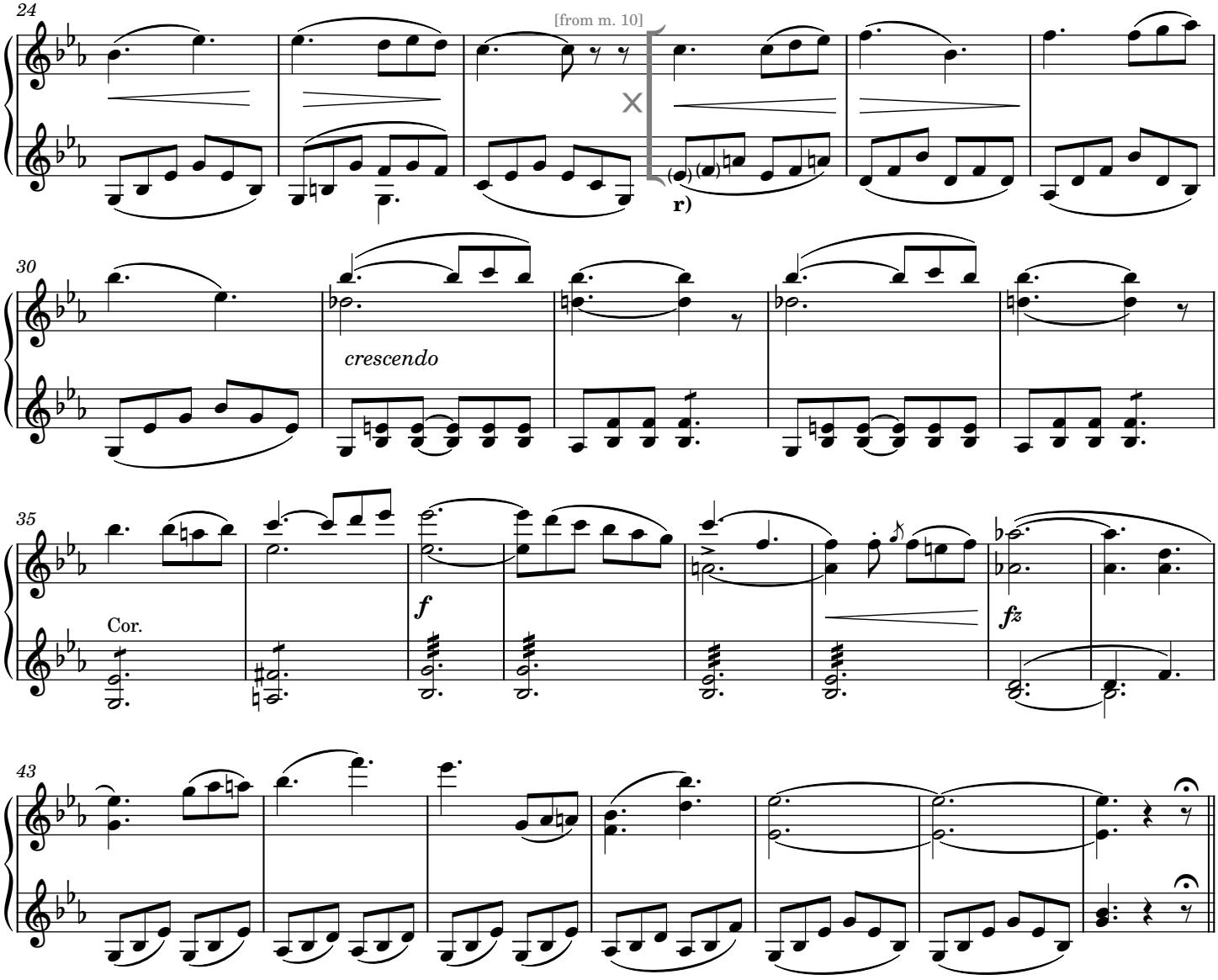
p) m. 37 – written: dotted half

Nº 10.



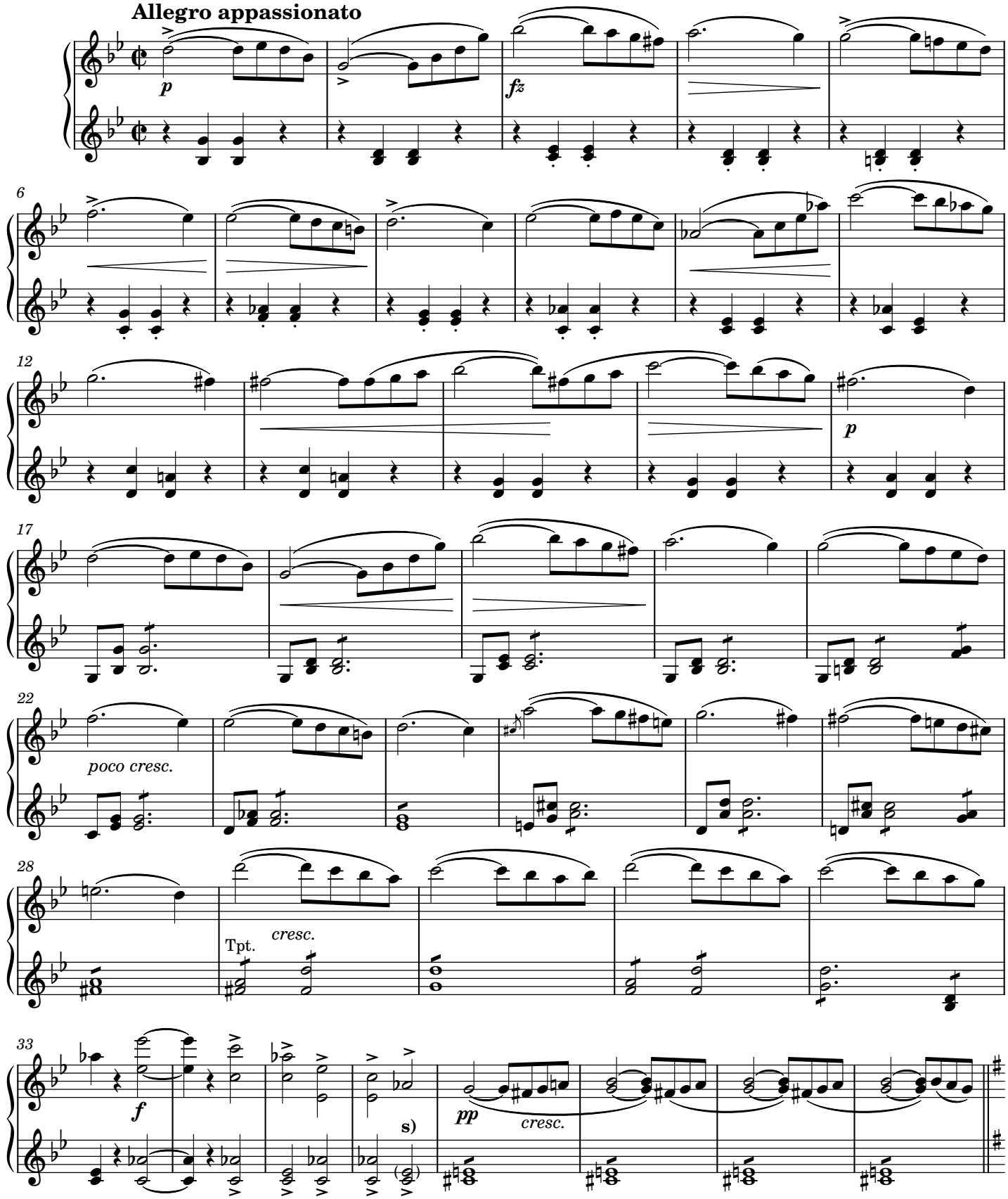
Nº 11.

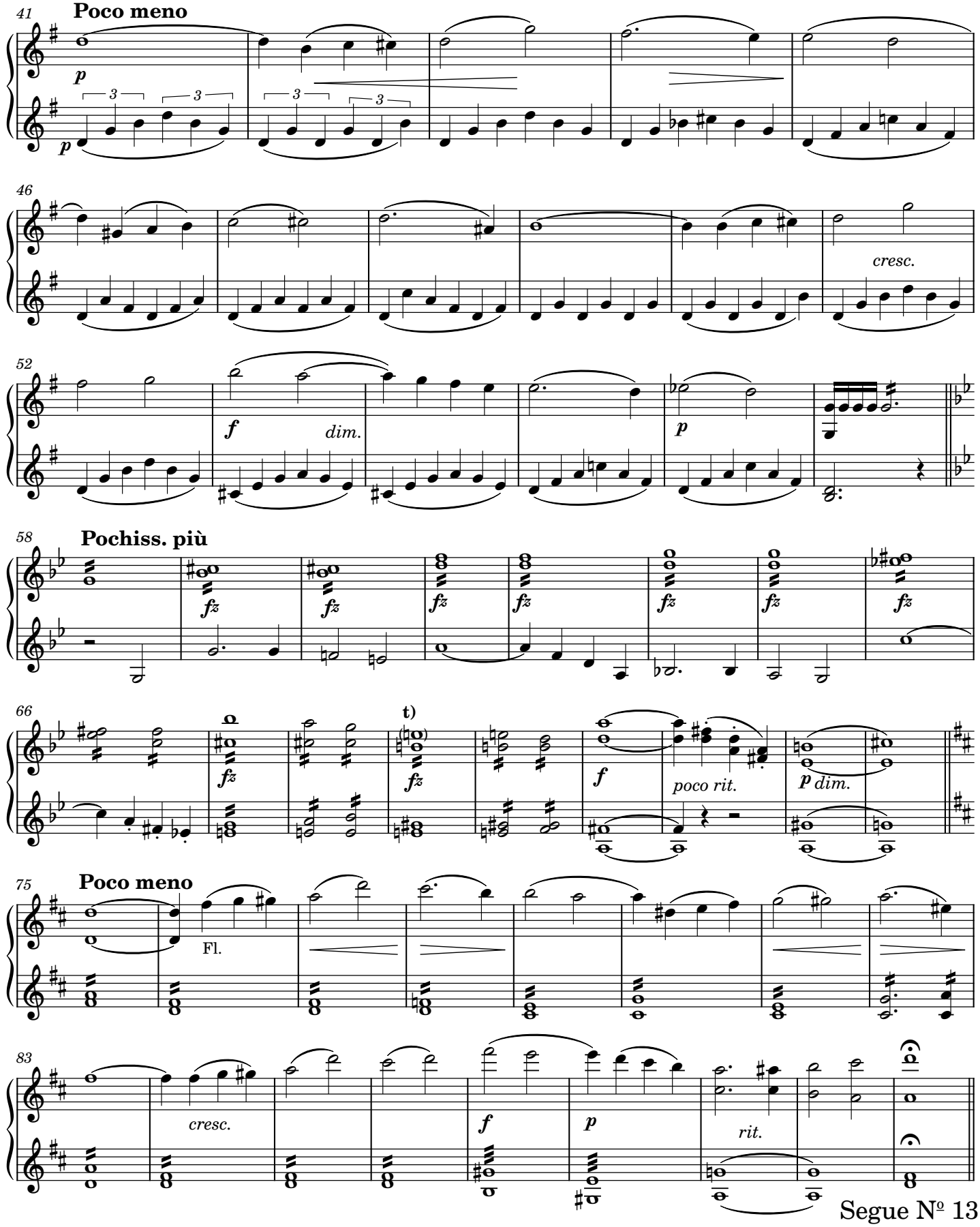

Allegro non troppo
p sost.
a tempo
p
molto
cresc.
f
f
poco rall.
Moderato non troppo
Vln.
p
dolce
cresc.
[to m. 27]
q)
f
dim.
p



q) m. 14 – written: unclear. Closer to C
r) m. 27 – written: F-G-A♮, both times. (cf. m.11)

Nº 12.

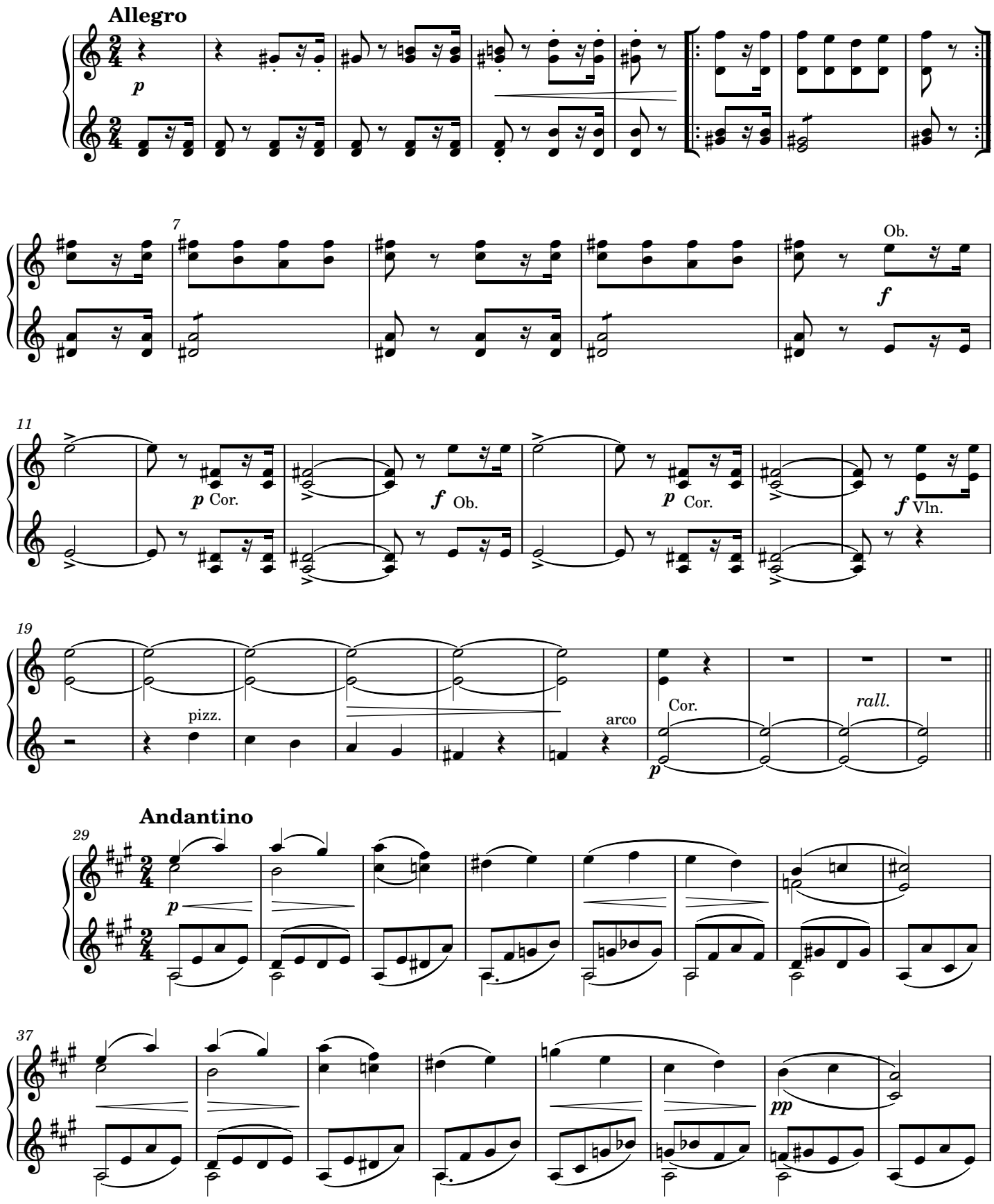

Allegro appassionato
p
fz
6
12
p
17
22
poco cresc.
28
Tpt.
cresc.
33
f
pp
cresc.
s)

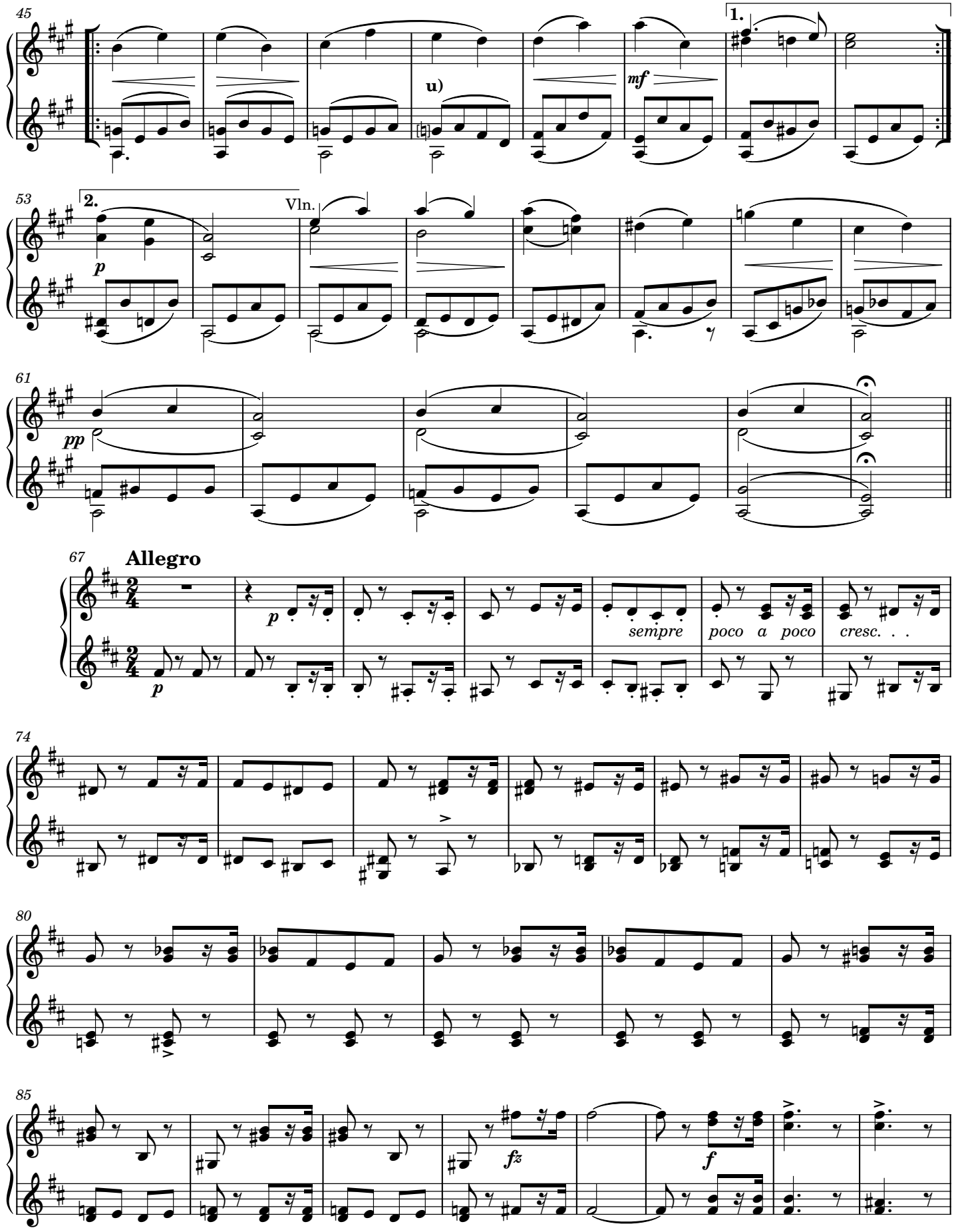


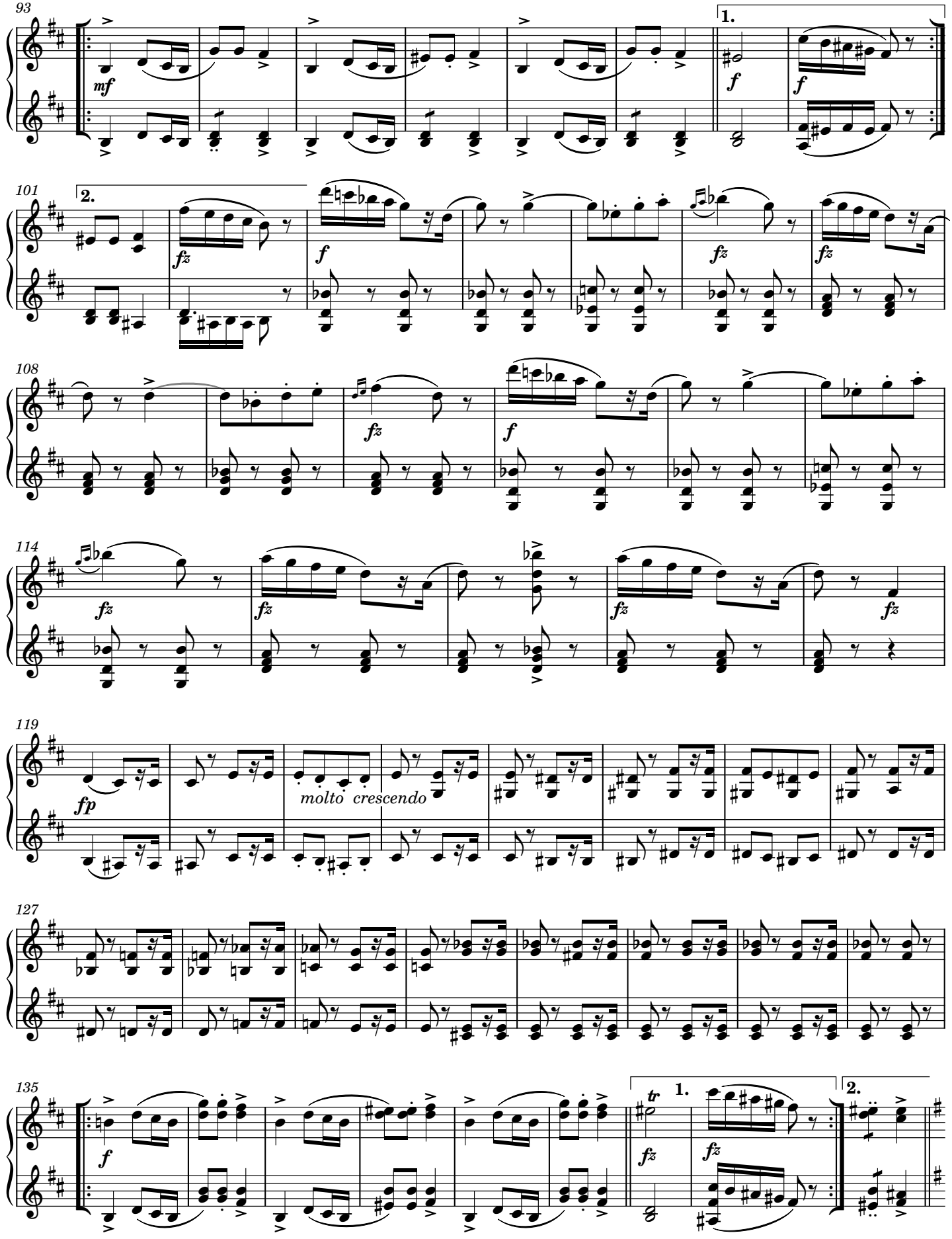
s) m. 36 – written: unclear; appears to be an F.

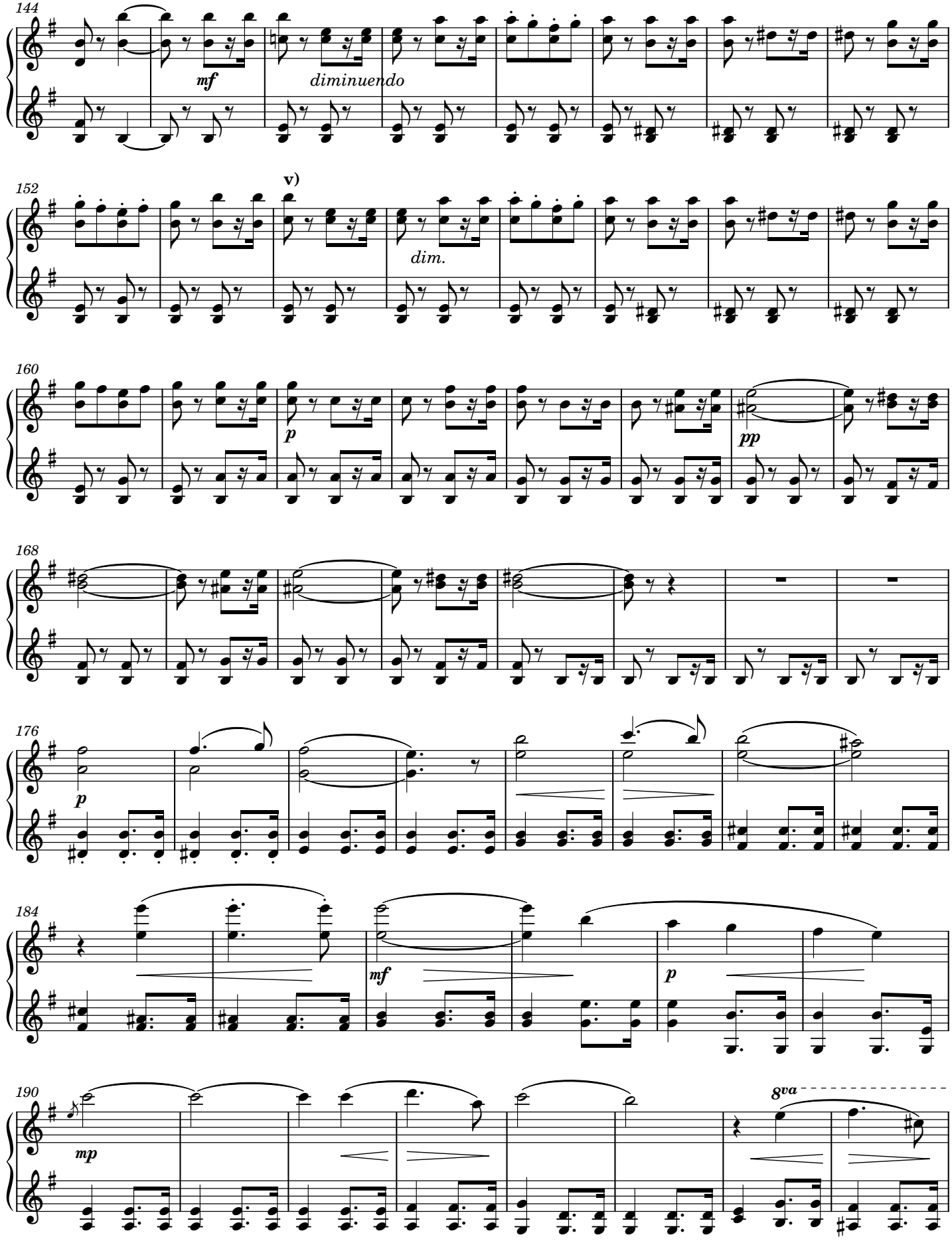
t) m. 69 – written: F♮

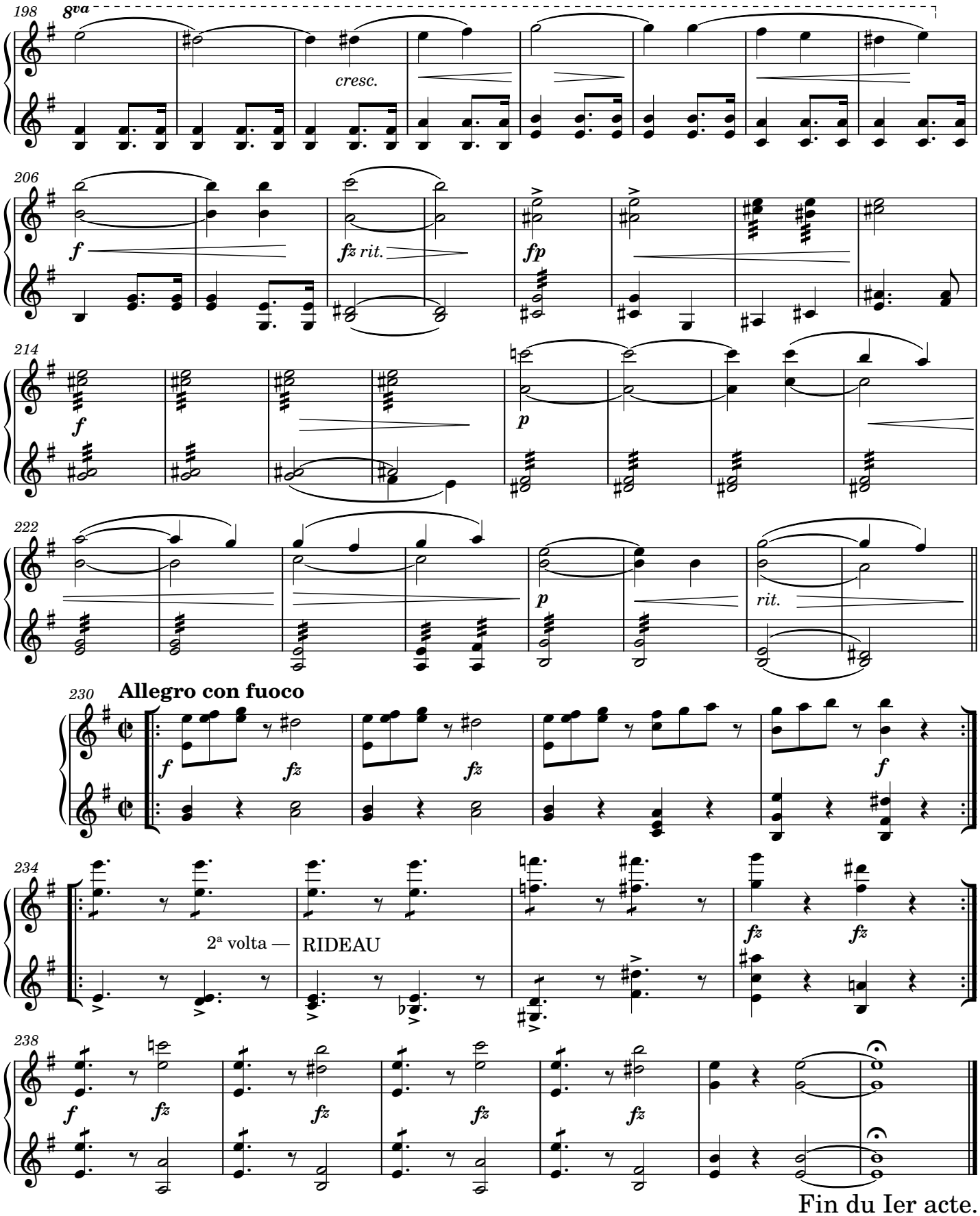
Nº 13.


Allegro
p
7
Ob.
f
11
p Cor.
f Ob.
p Cor.
f Vln.
19
pizz.
arco
Cor.
p
rall.
Andantino
29
p
37
pp


45
1.
u)
mf
53
2.
p
Vln.
61
pp
67
Allegro
p
sempre
poco a poco
cresc. . .
74
80
85
fz
f


93
mf
1.
f
f
101
2.
fz
f
fz
fz
108
fz
f
114
fz
fz
fz
fz
119
fp
molto crescendo
127
135
f
tr
1.
fz
fz
2.


144
mf
diminuendo
152
v)
dim.
160
p
pp
168
176
p
184
mf
p
190
mp
8va

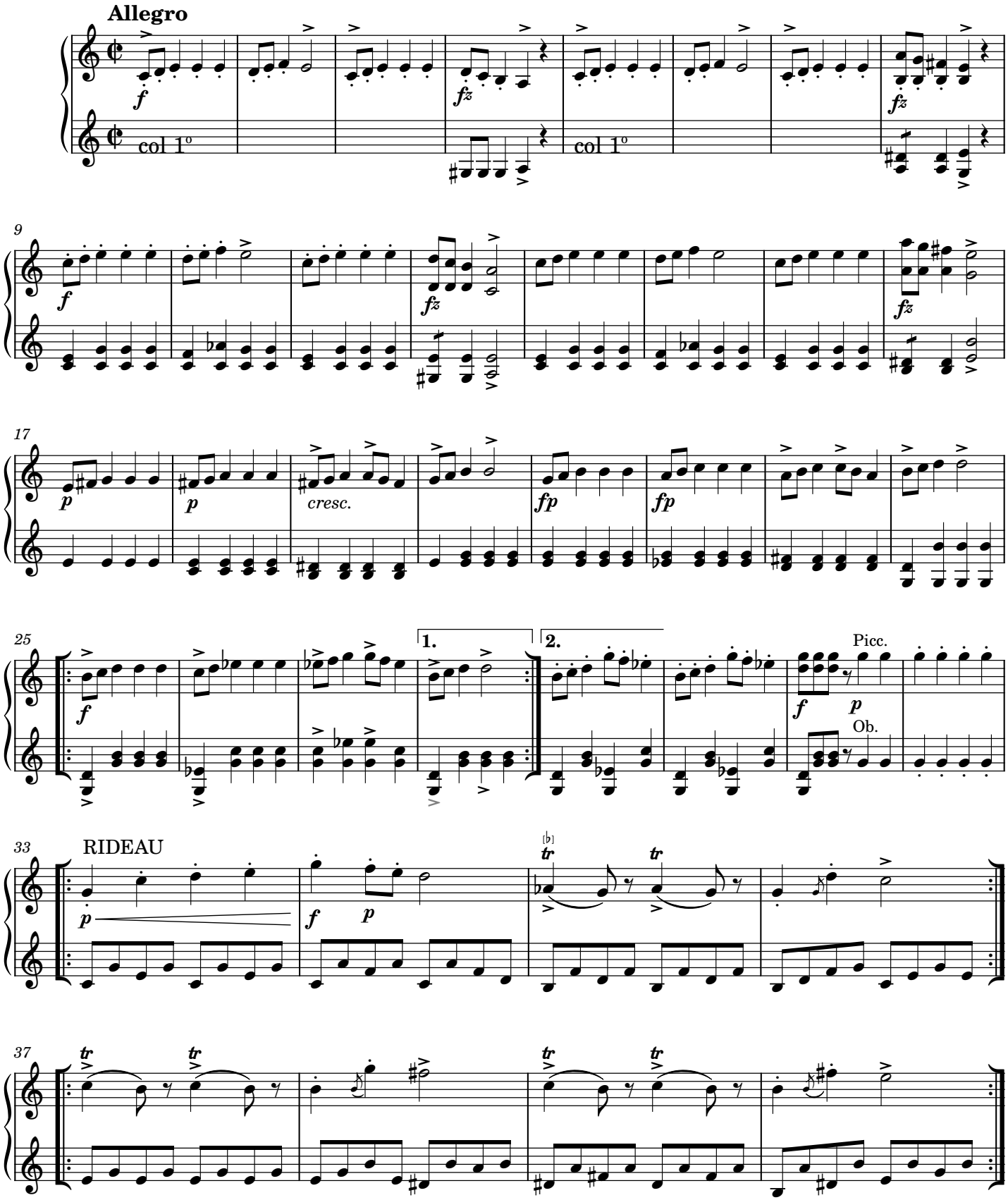


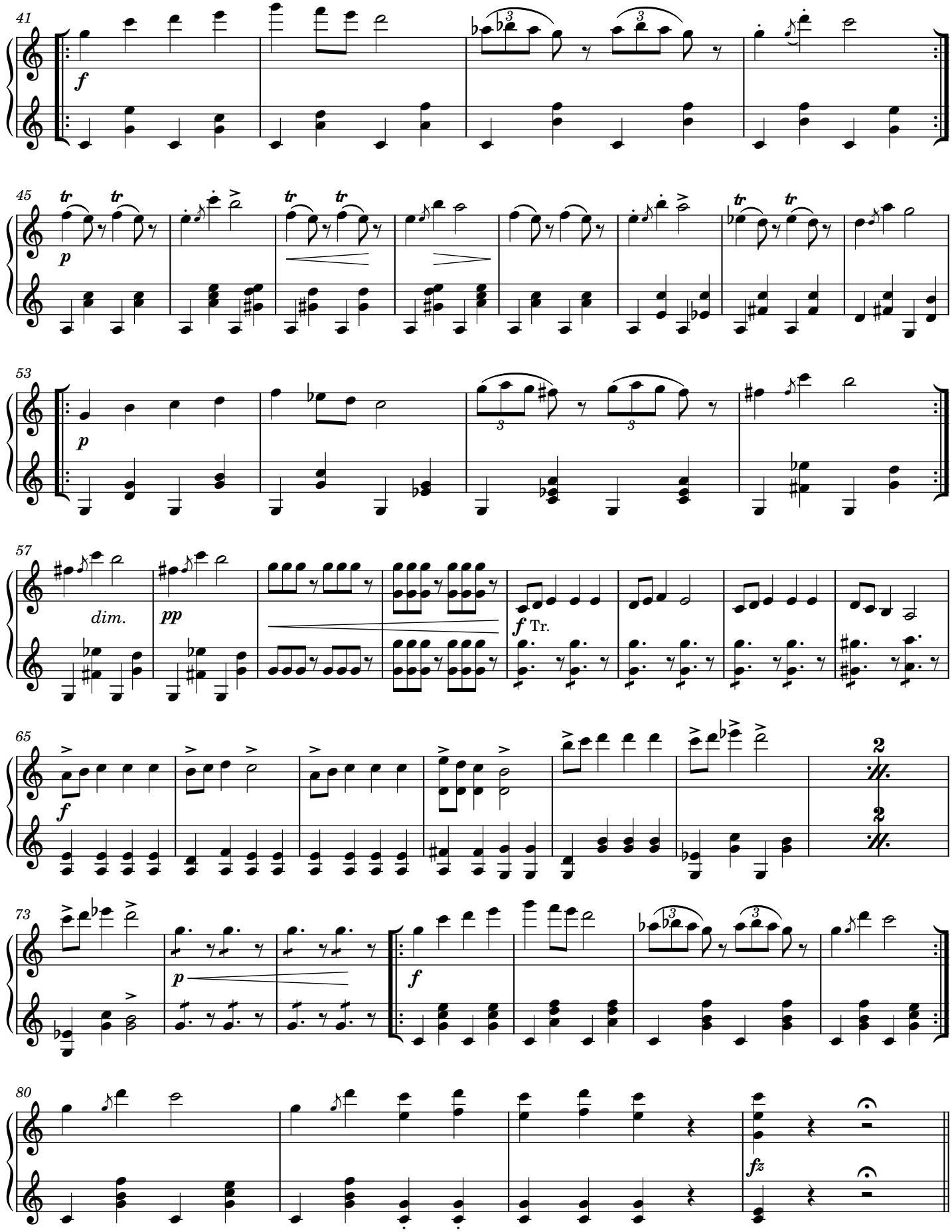
u) m. 48 – written: G# (no accidental)

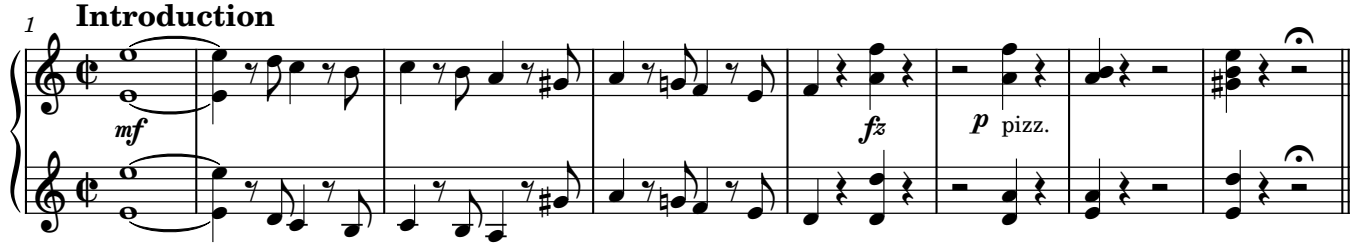
v) mm. 154-164 – Something maybe be amiss here. If correct, the chord voicings are poor; the passage sounds bad.

ACTE II
TABLEAU II

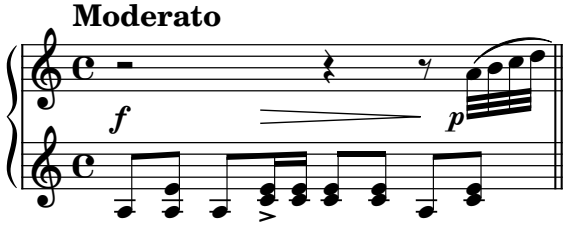
Nº 1.

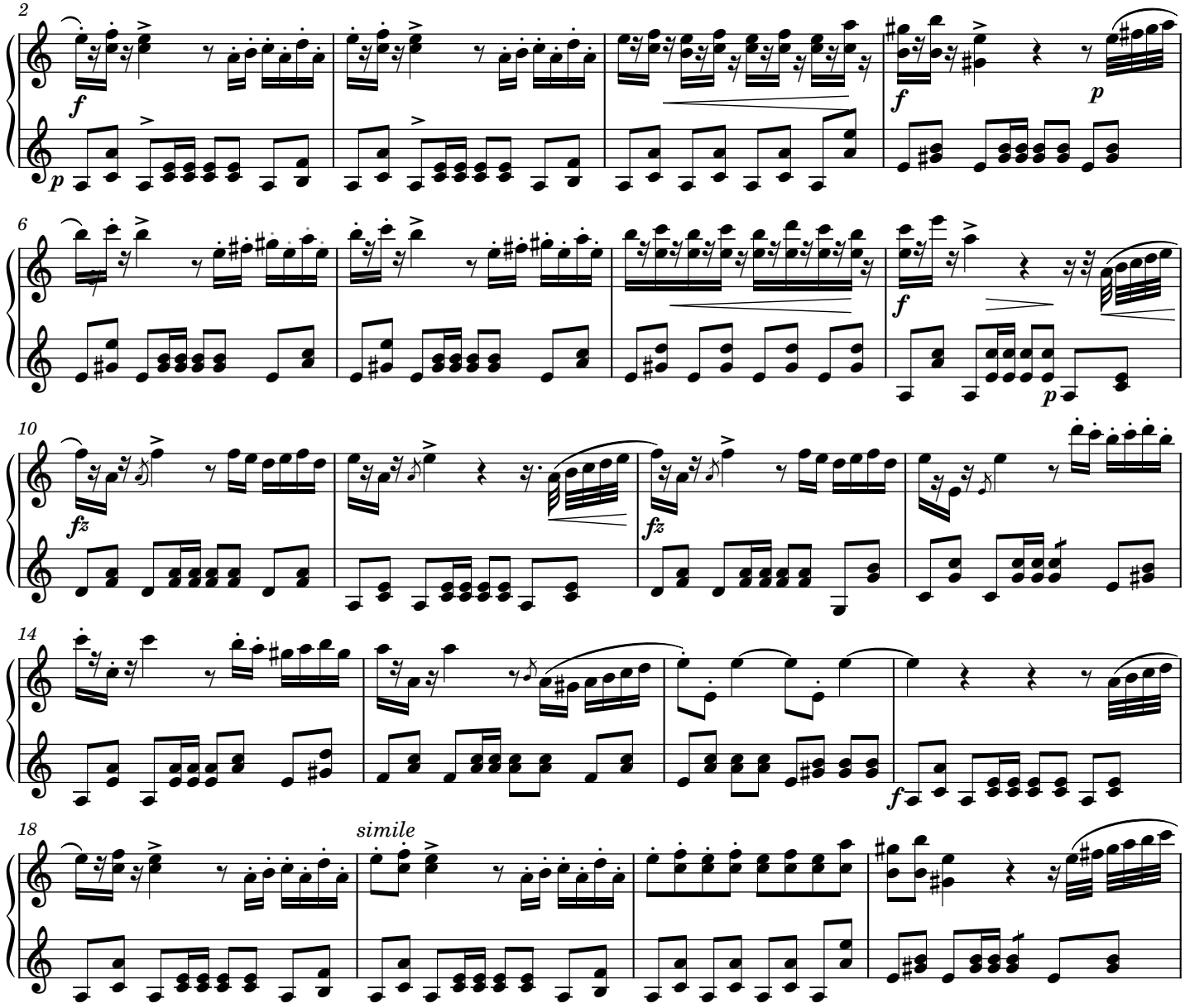


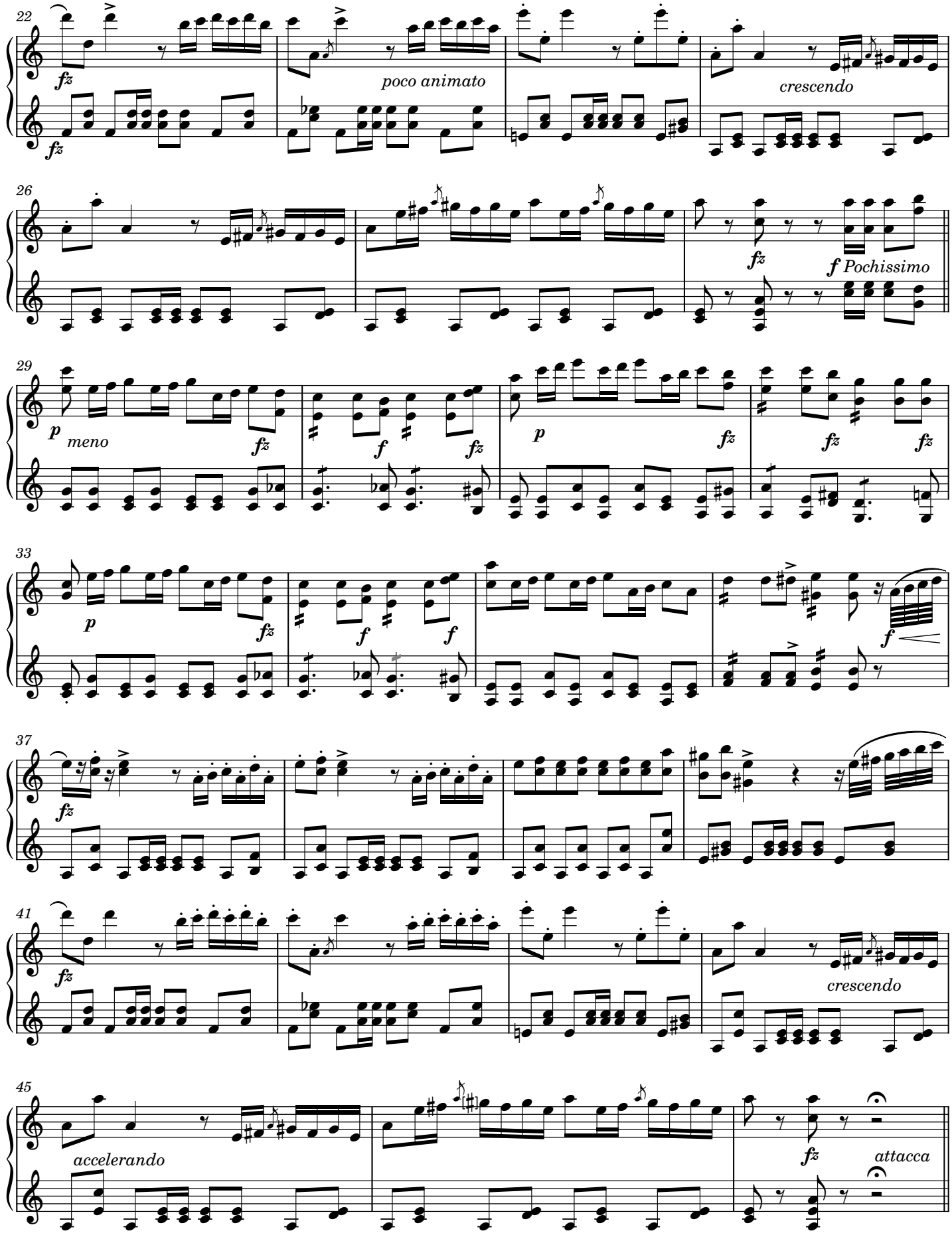

41
f
45
tr
p
53
p
57
dim.
pp
f Tr.
65
f
2
73
p
f
80
fz



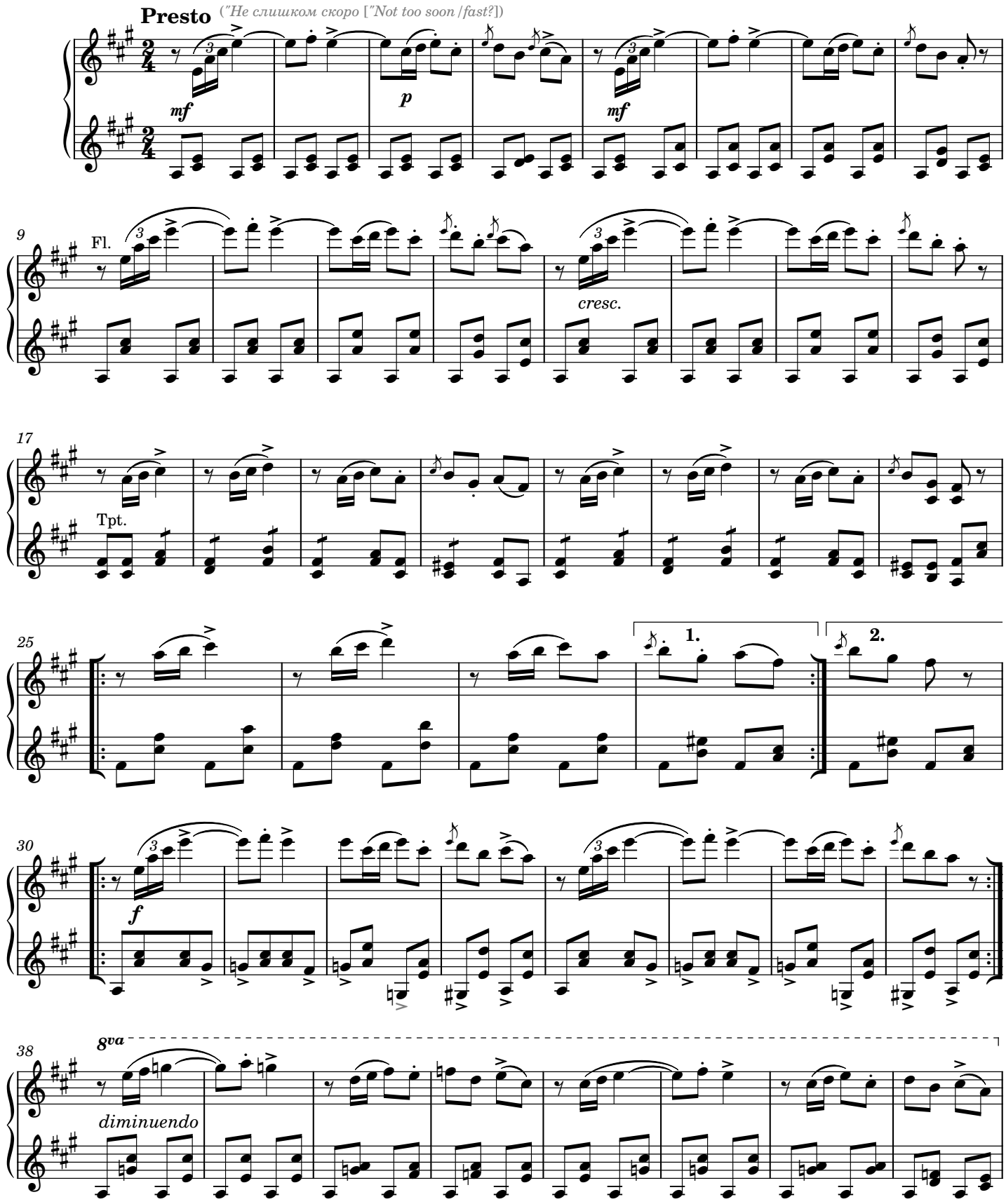
Nº 2. – Danse des voiles

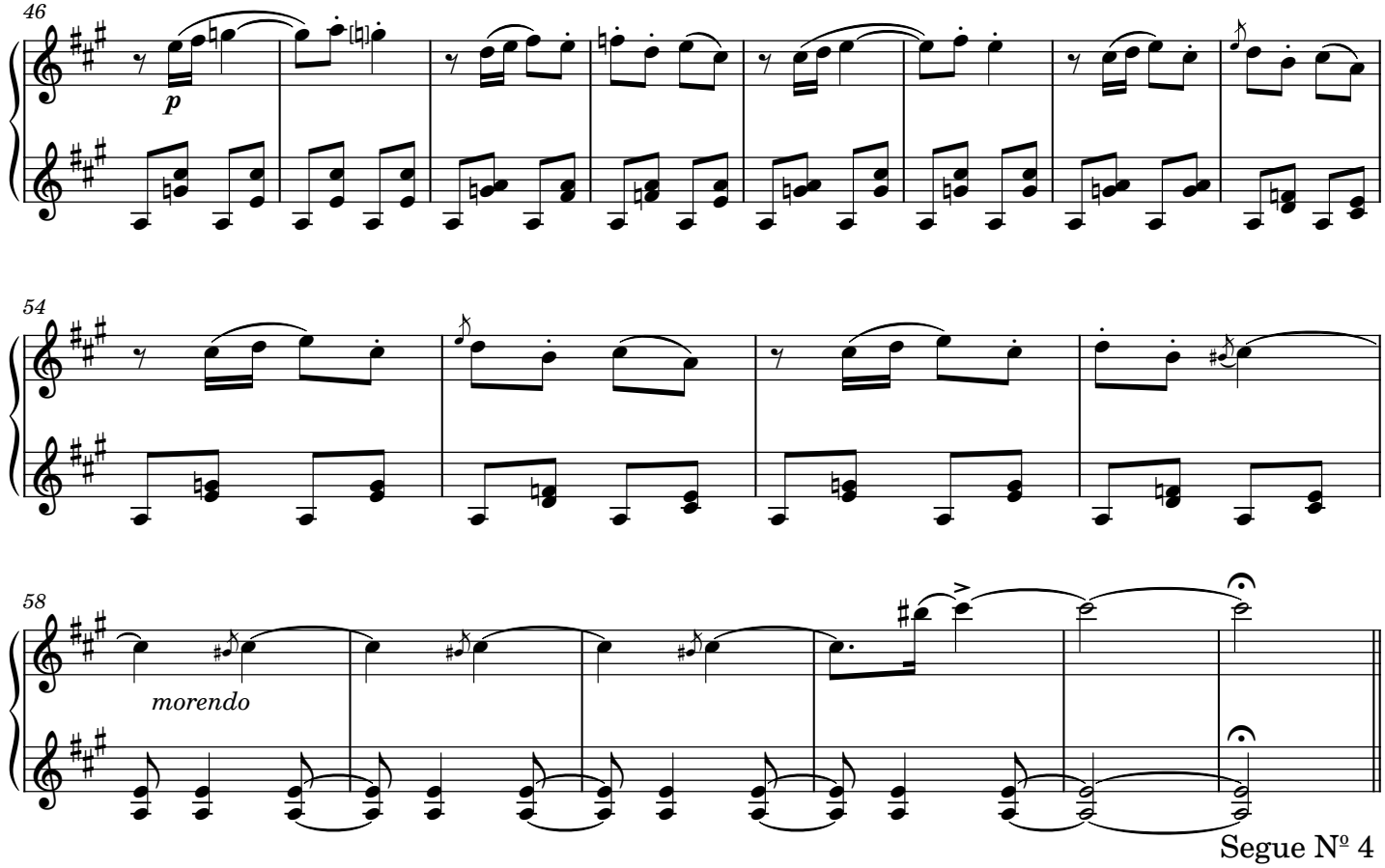




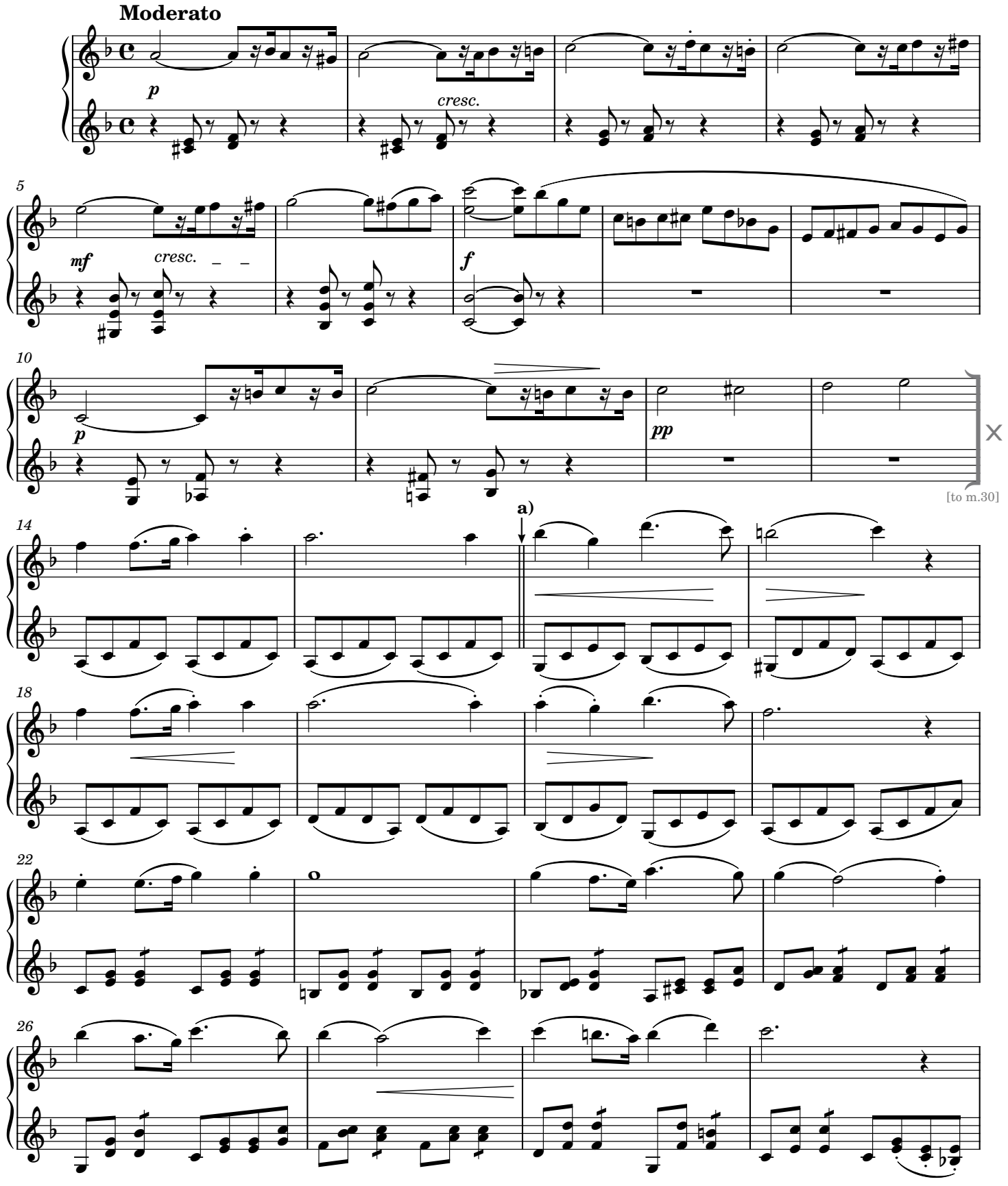

22
fz
fz
poco animato
crescendo
26
fz
f Pochissimo
29
p
meno
fz
f
fz
p
fz
fz
fz
33
p
fz
f
f
f
37
fz
41
fz
crescendo
45
accelerando
fz
attacca

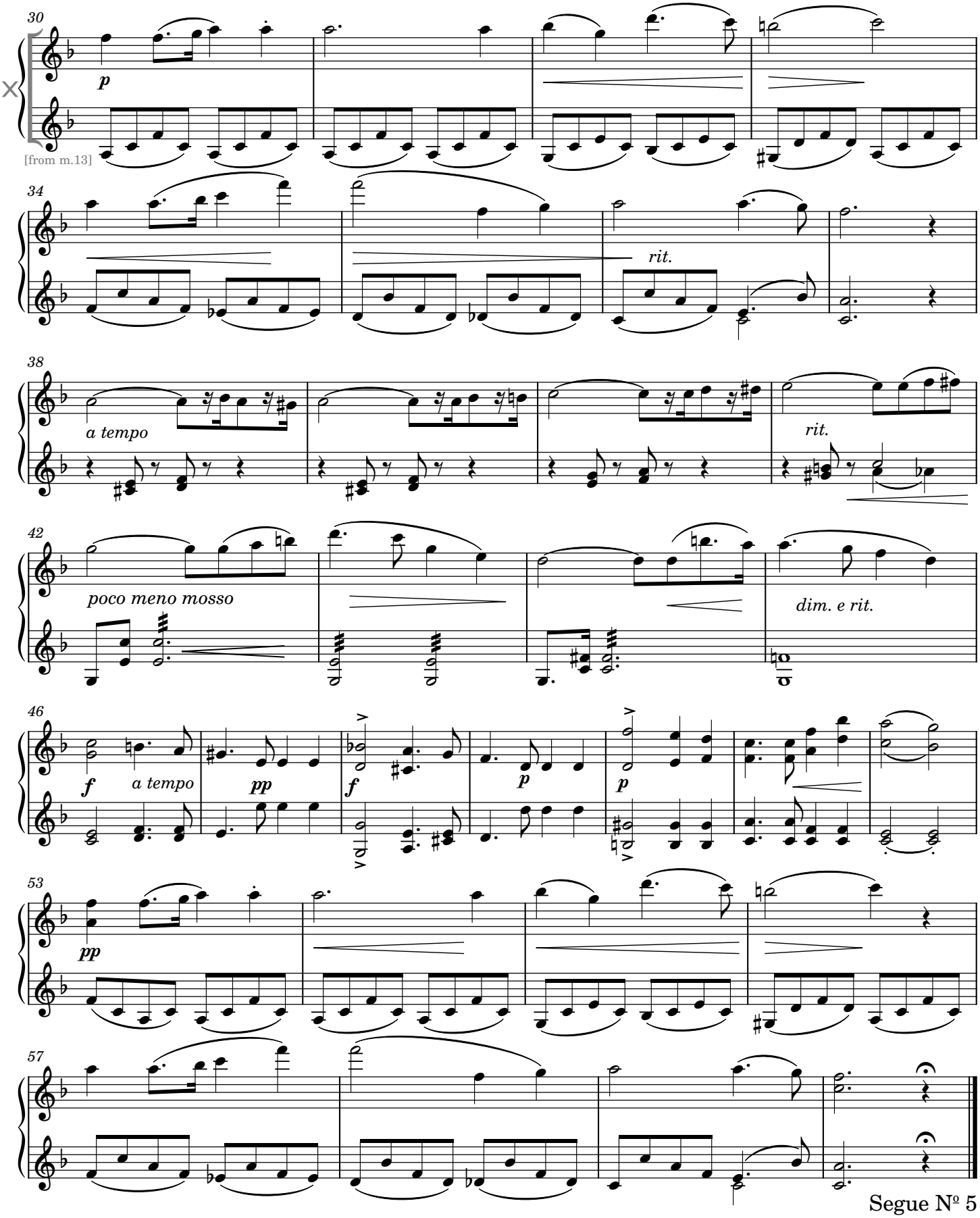
№ 3.


Presto
("Не слишком скоро ["Not too soon /fast?])
mf
p
mf
9
Fl.
cresc.
17
Tpt.
25
1.
2.
30
f
38
8va
diminuendo


46
p
54
58
morendo
Segue Nº 4

Nº 4. – Après la Danse



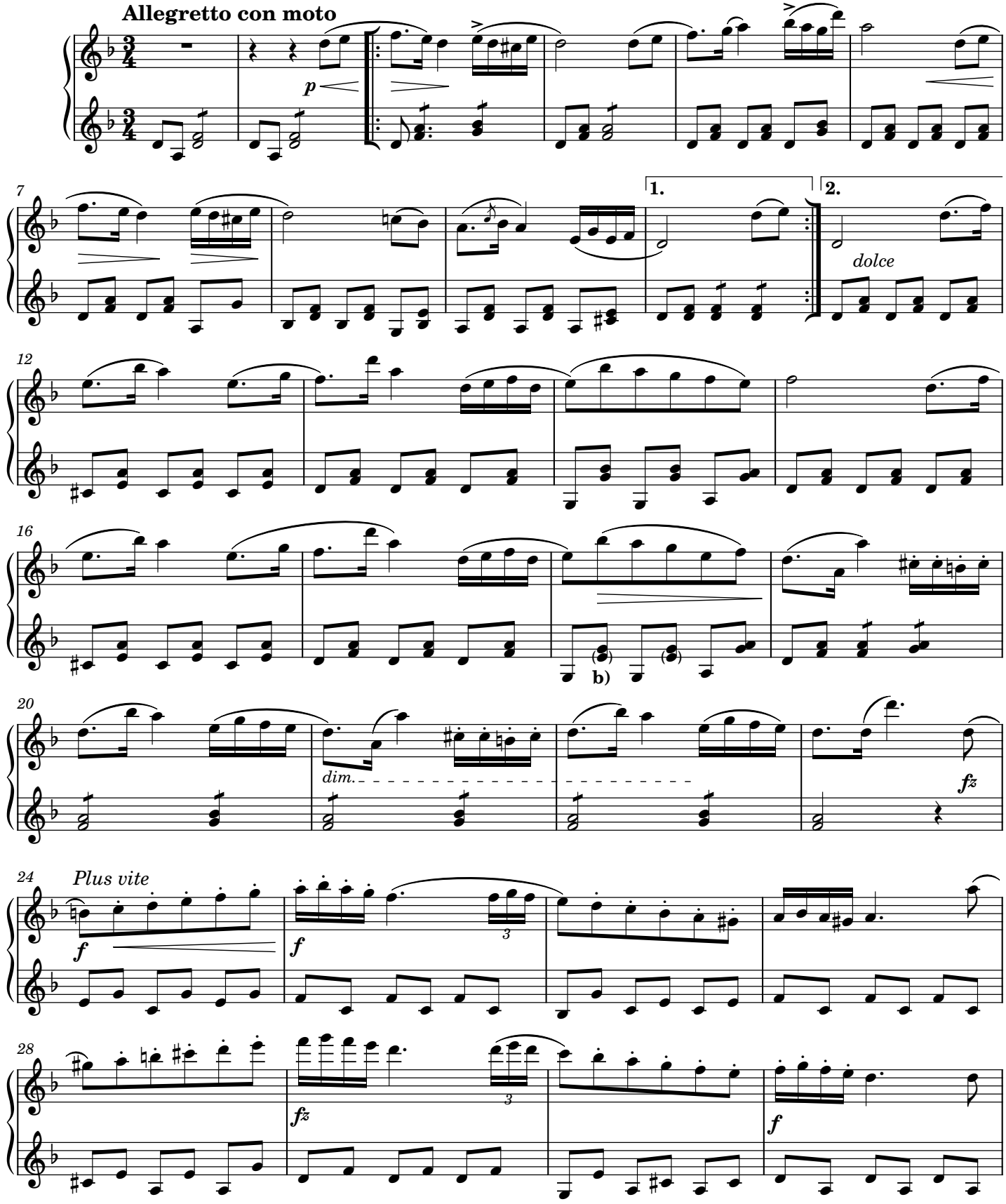


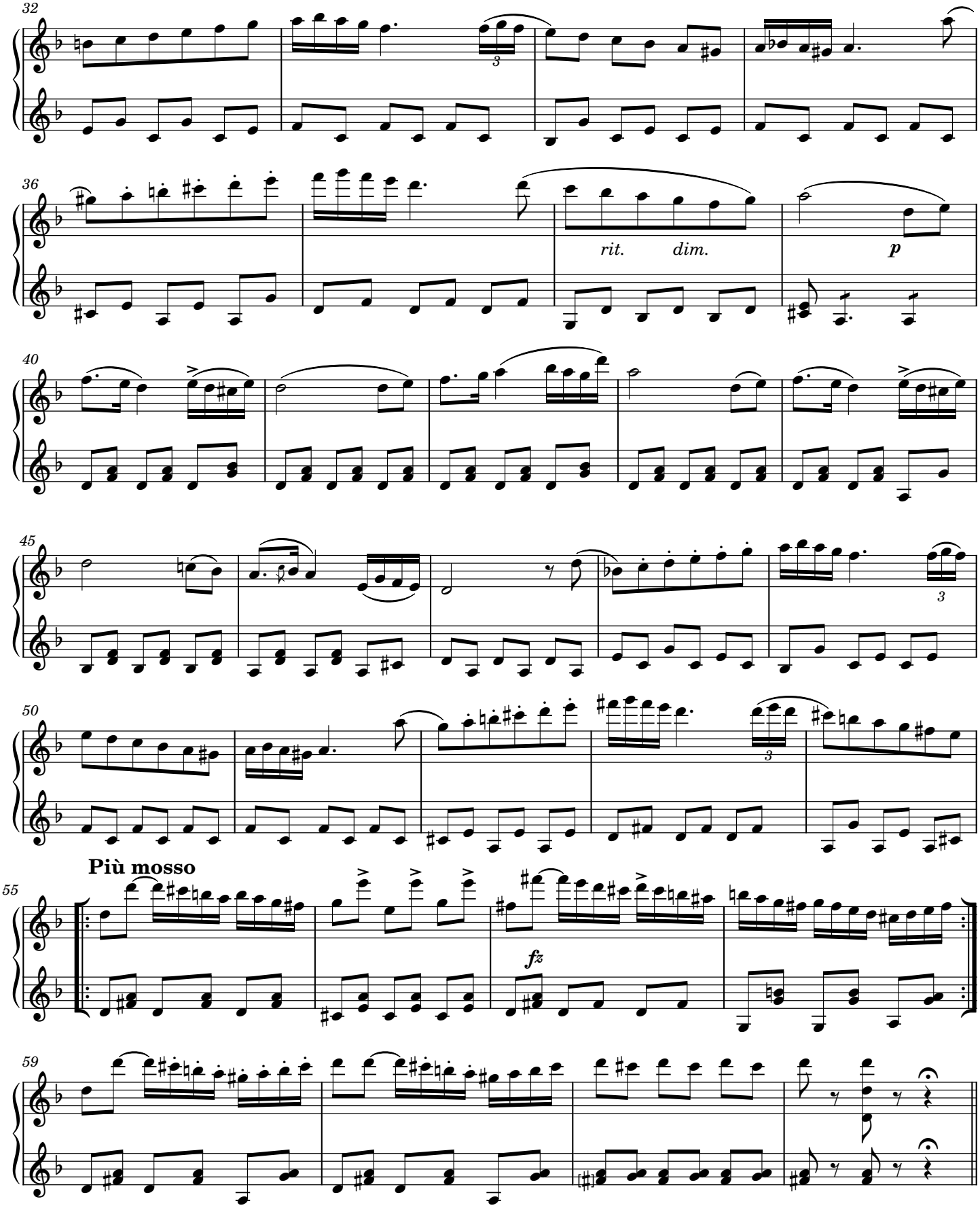
Segue Nº 5

a) m. 16 – *Pas de génie* was inserted here, at a page break.

[This number cut in its entirety]

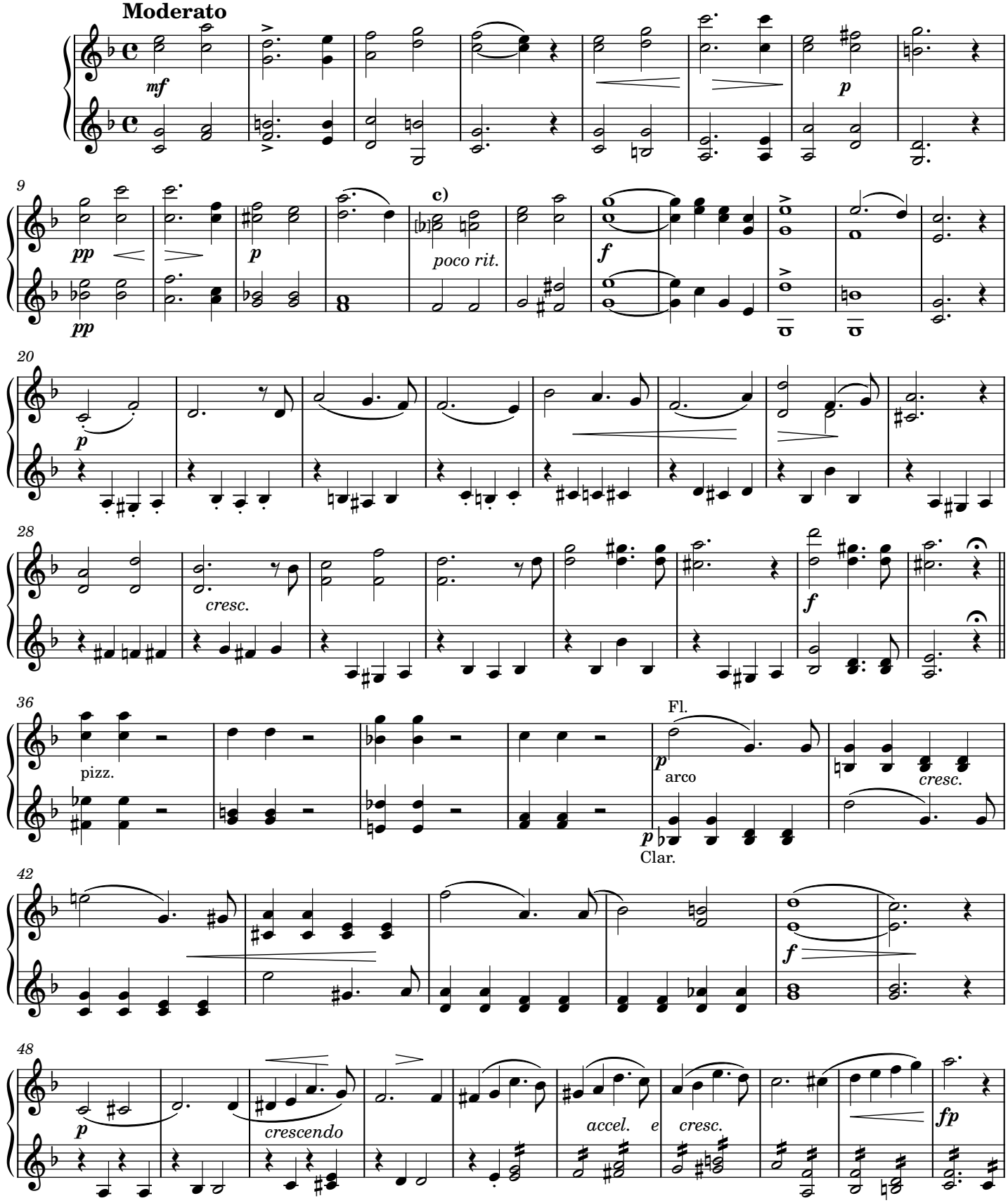
Pas de génie*

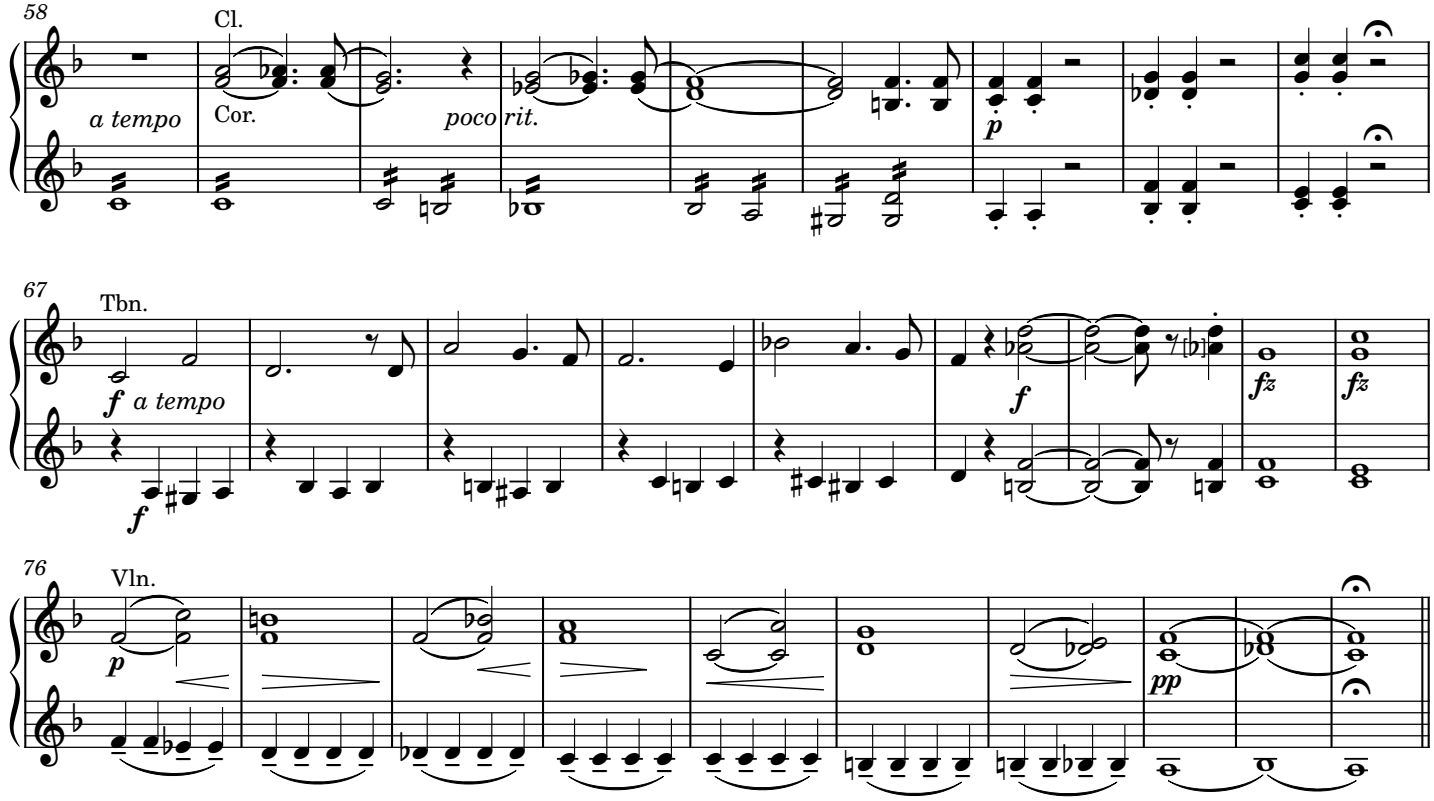




* Written title: *Pas Джени* here interpreted as a transliteration.
b) m. 18 - Written: ambiguous placement, closer to D.

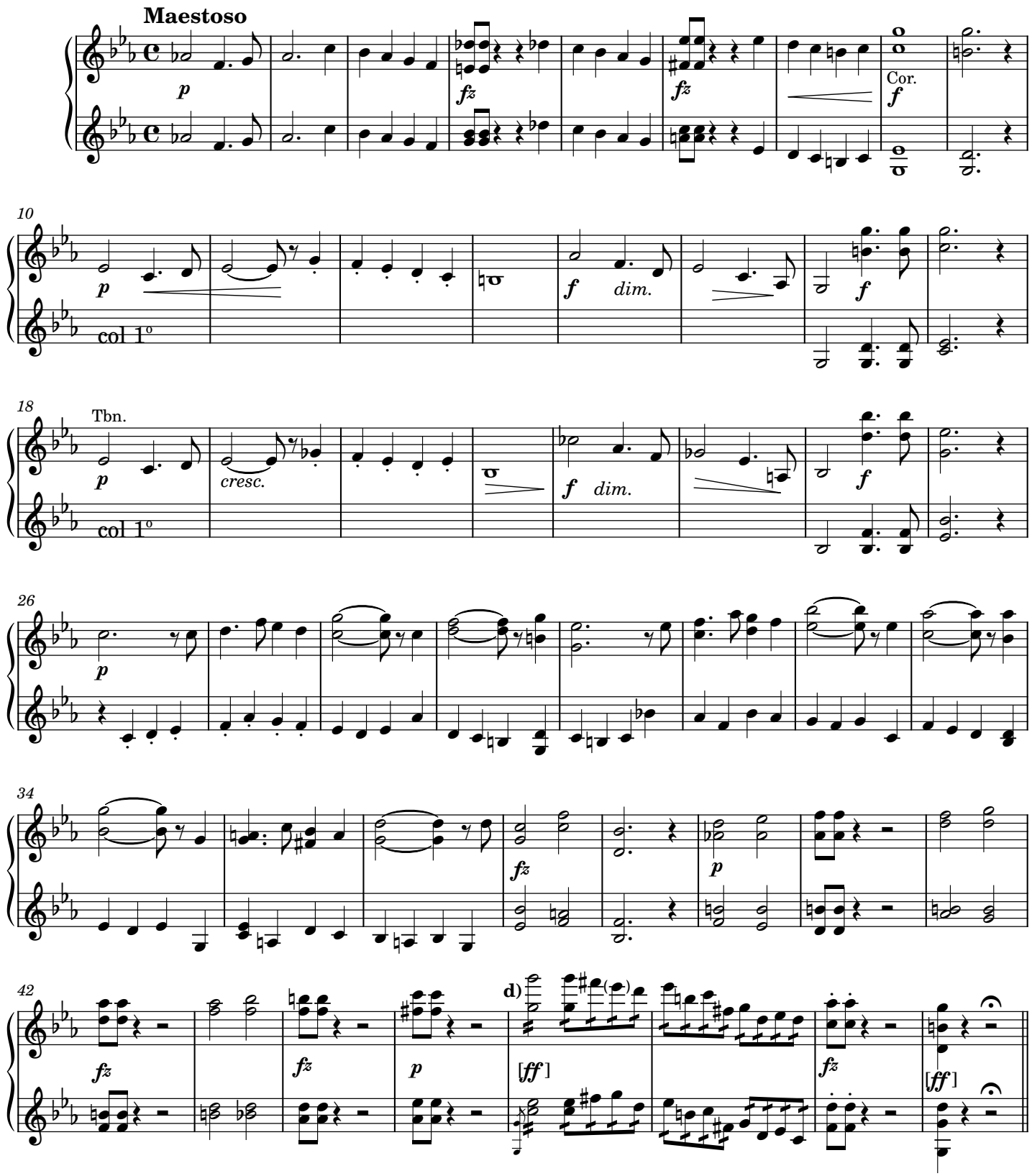
Nº 5.


Moderato
mf
p
9
pp
pp
c)
poco rit.
f
20
p
28
cresc.
f
36
pizz.
Fl.
p
arco
p
Clar.
cresc.
42
f
48
p
crescendo
accel.
e
cresc.
fp



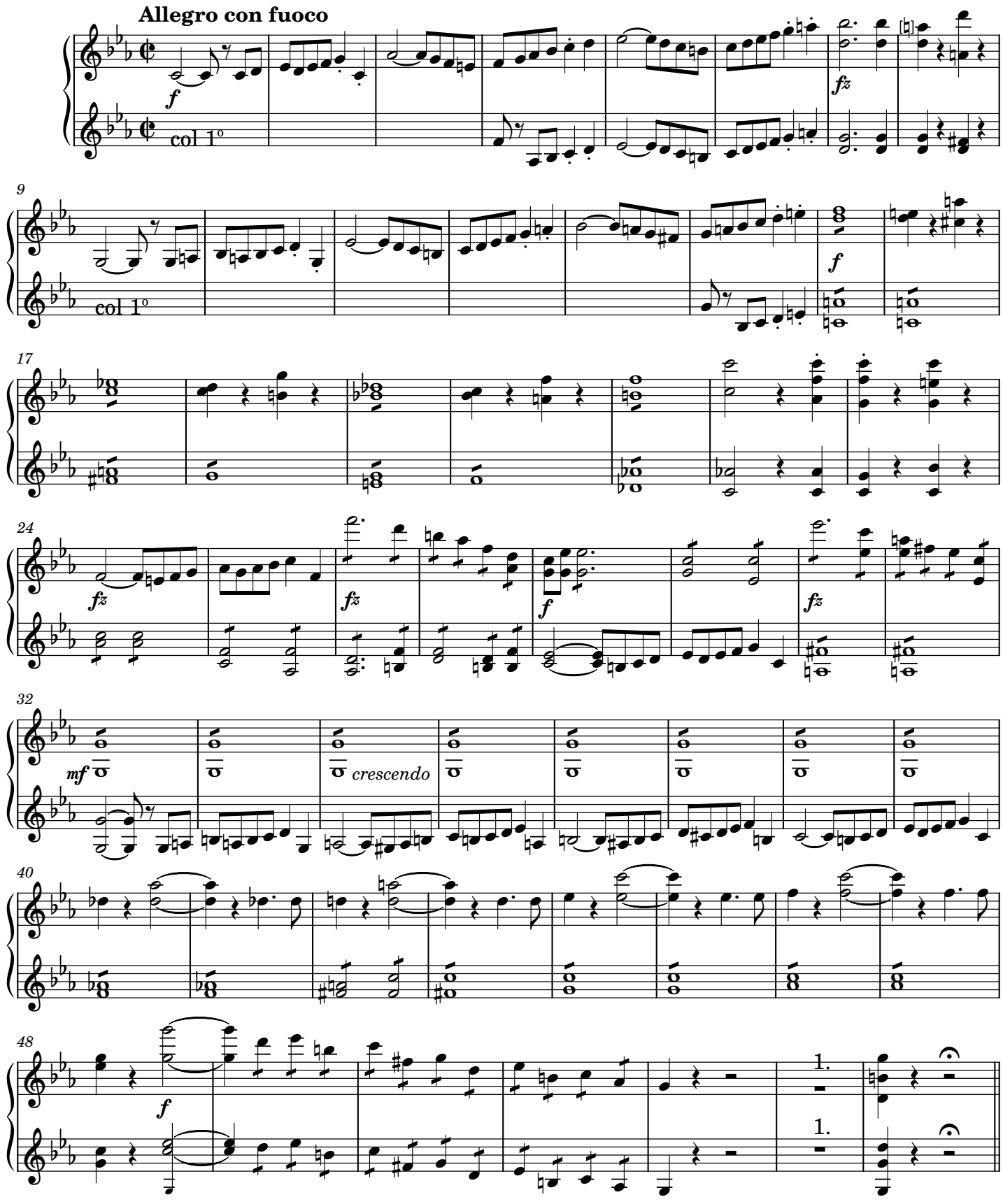
c) m.13 - Written: the flat is in front of the C, but the A is then cancelled.

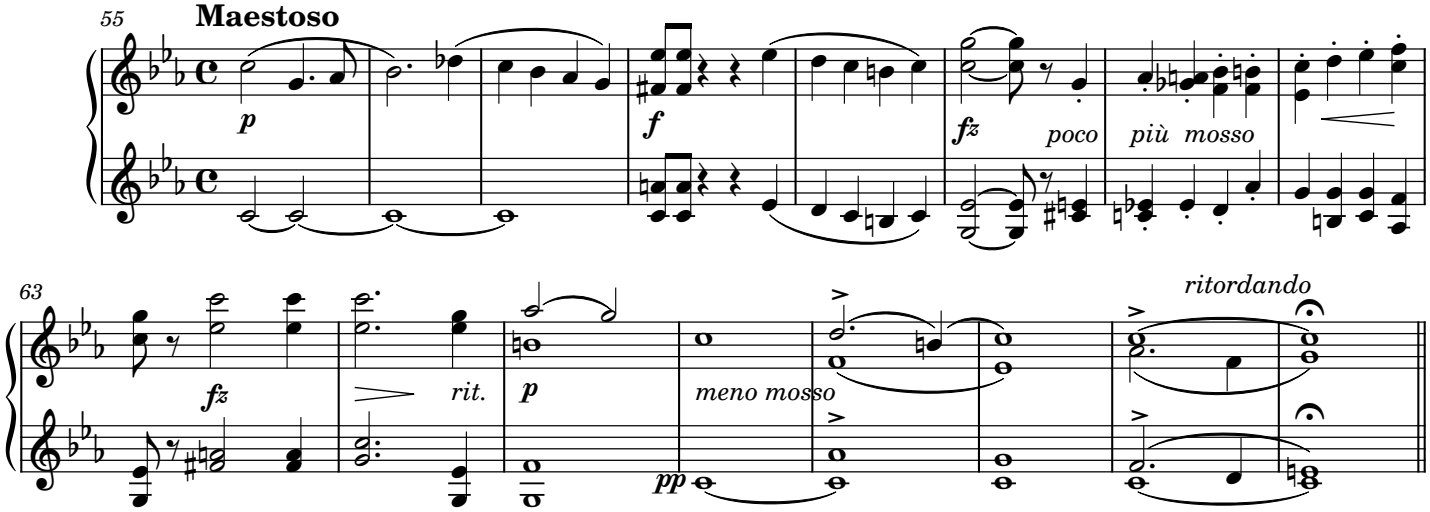
Nº 6.



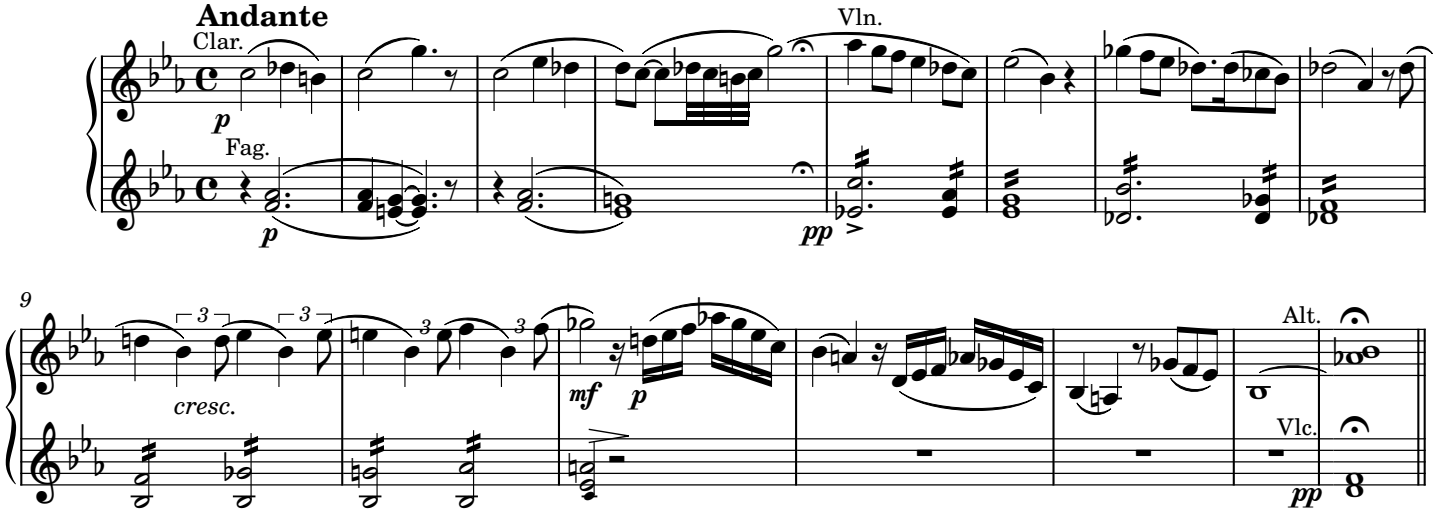
d) m 45 – Note: the written G is clearly unintentional.
Dynamic: The symbol has two body lines. Is it only ***f***? (see Preface)

Nº 7.

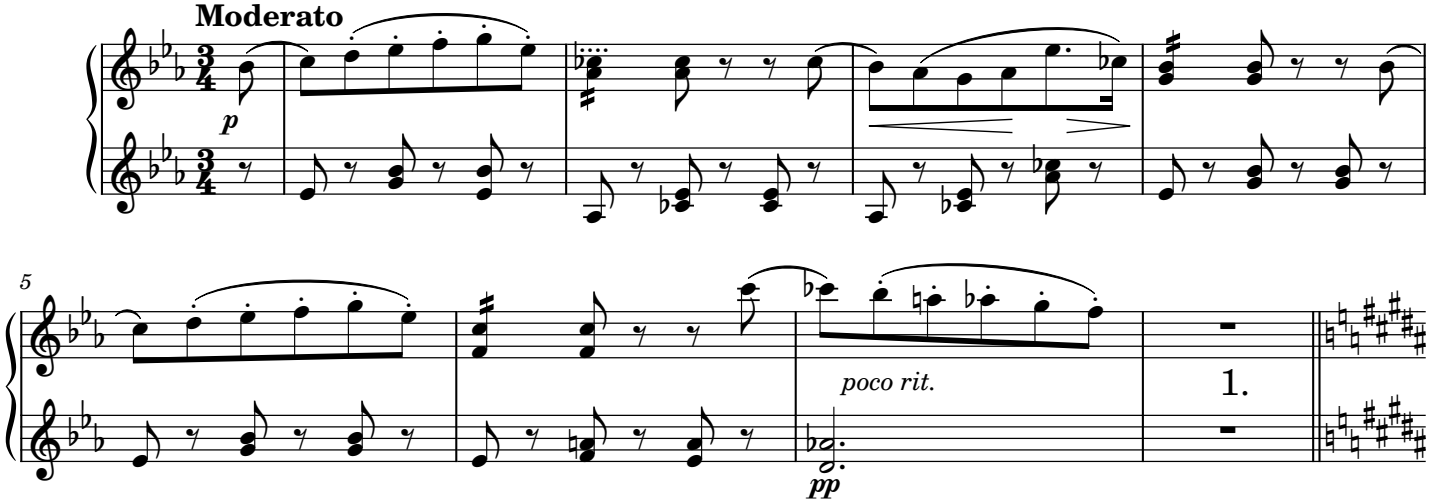

Allegro con fuoco
f
col 1º
9
col 1º
17
24
fz
fz
f
fz
32
mf
crescendo
40
48
f
1.
1.

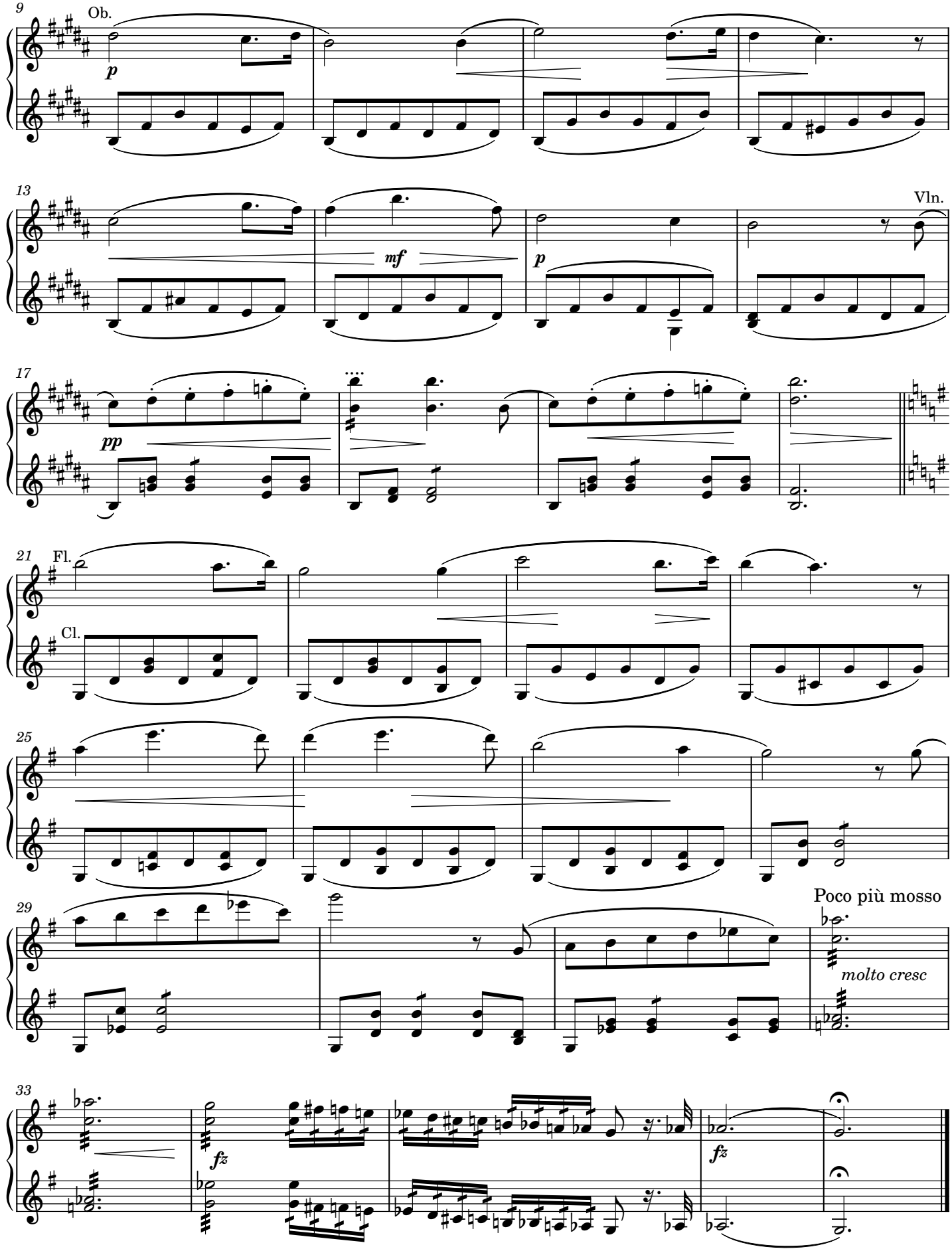

55
Maestoso
p
f
fz
poco
più mosso
63
fz
rit.
p
meno mosso
pp
ritordando

Nº 8.

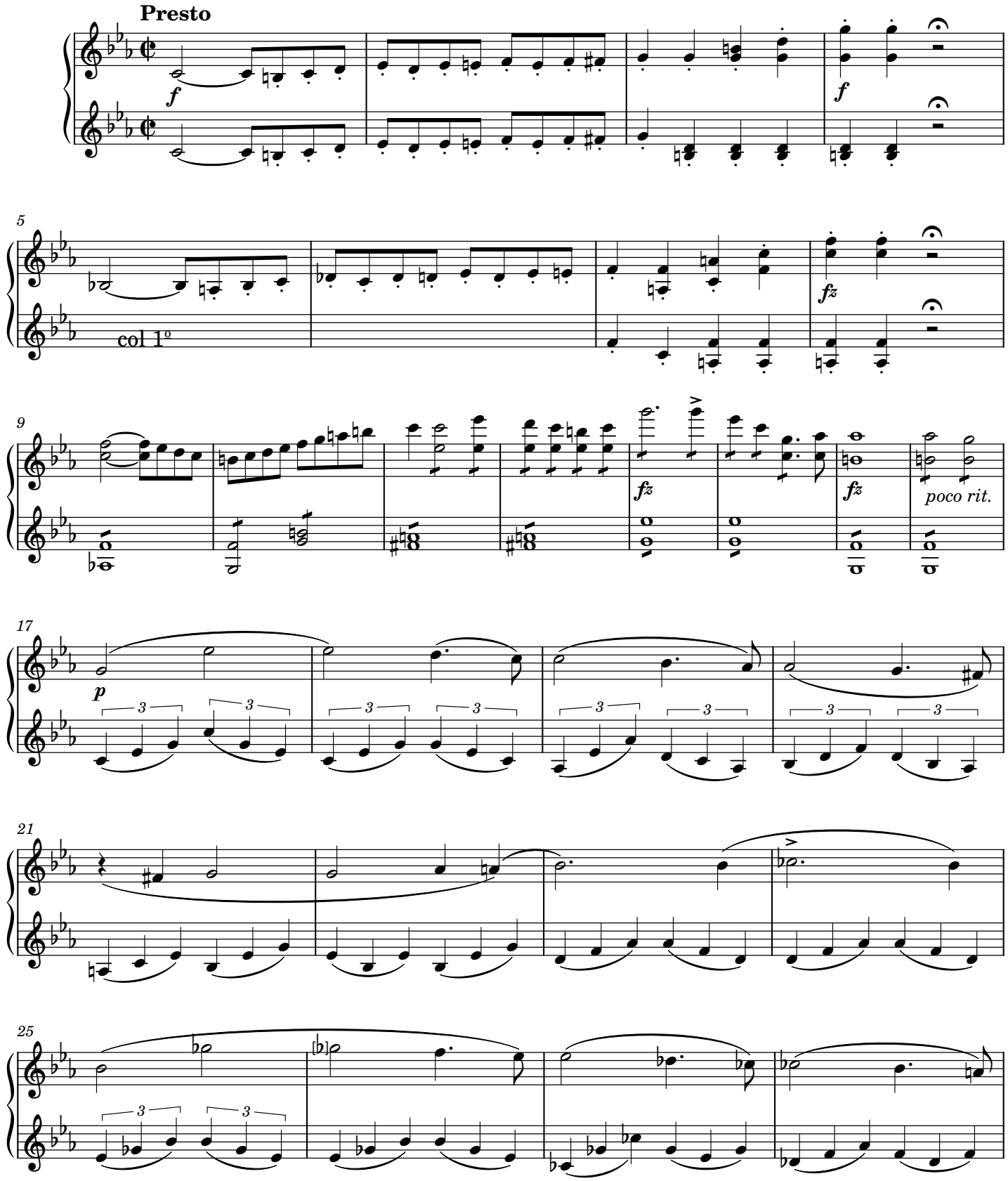

Andante
Clar.
p
Fag.
p
Vln.
pp
9
cresc.
mf
p
Alt.
Vlc.
pp

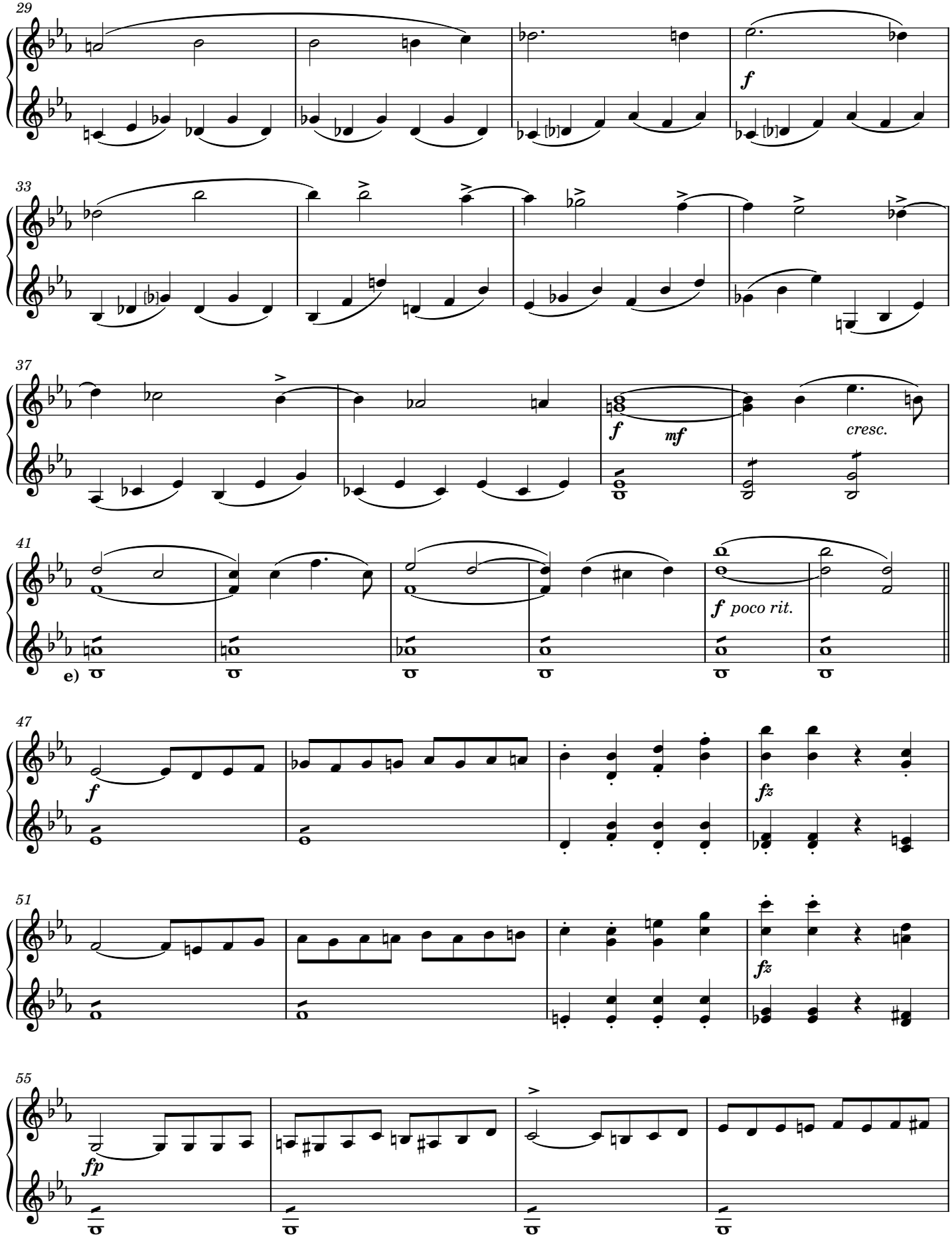
Nº 9.

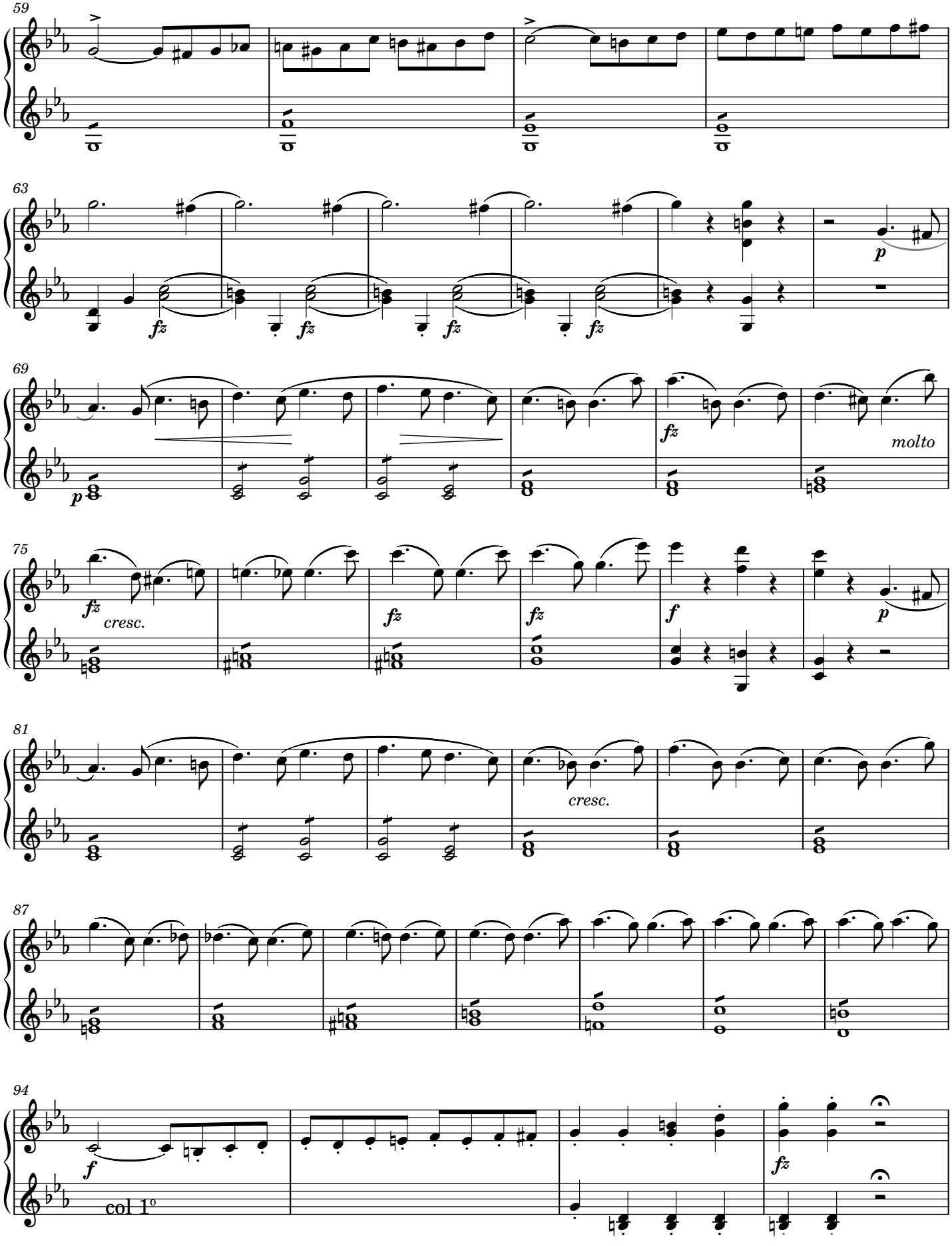

Moderato
p
5
poco rit.
pp
1.

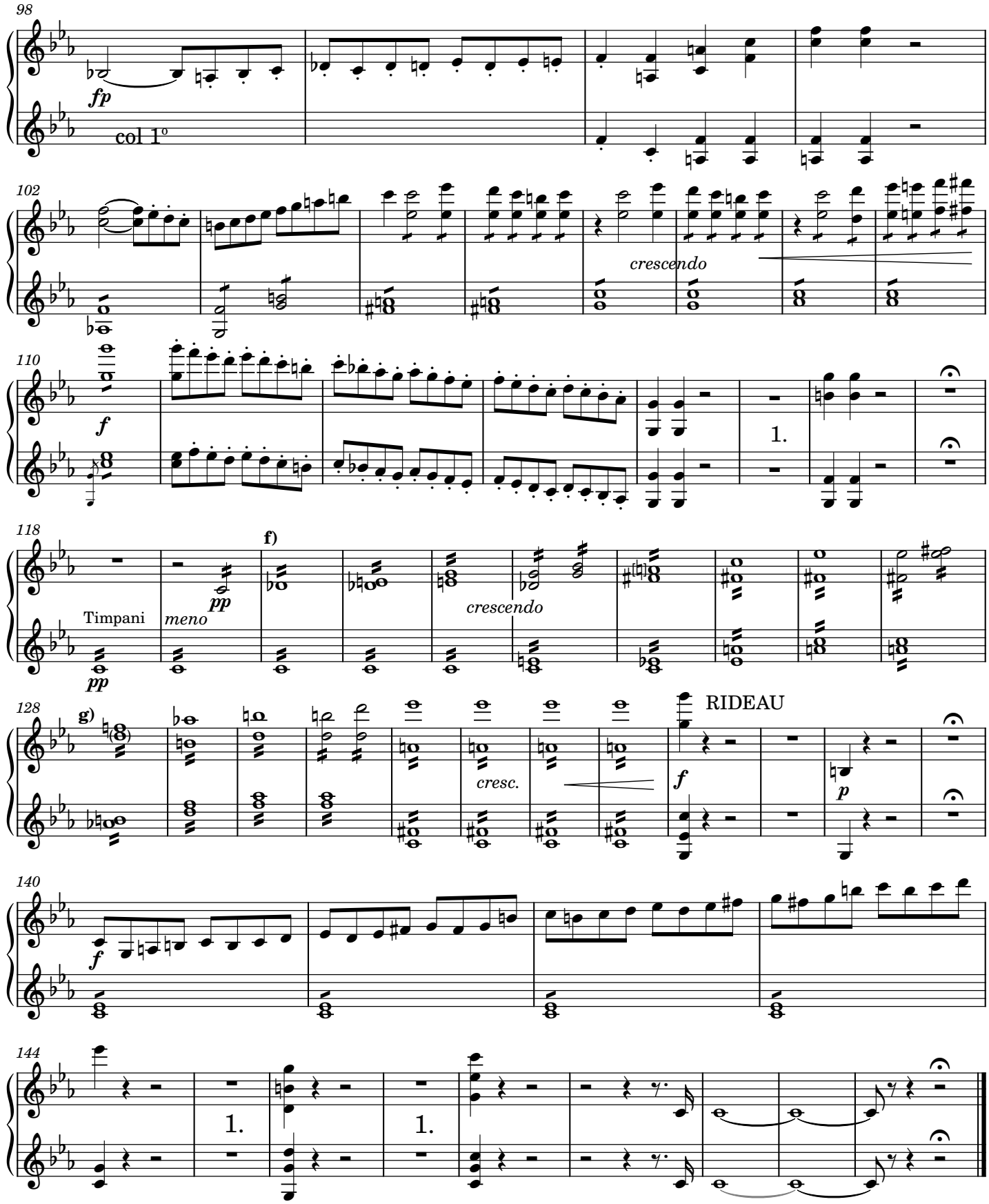

9
Ob.
p
13
Vln.
mf
p
17
pp
21
Fl.
Cl.
25
29
Poco più mosso
molto cresc
33
fz
fz

Nº 10.




29
f
33
37
f
mf
cresc.
41
f poco rit.
e)
47
f
fz
51
fz
55
fp

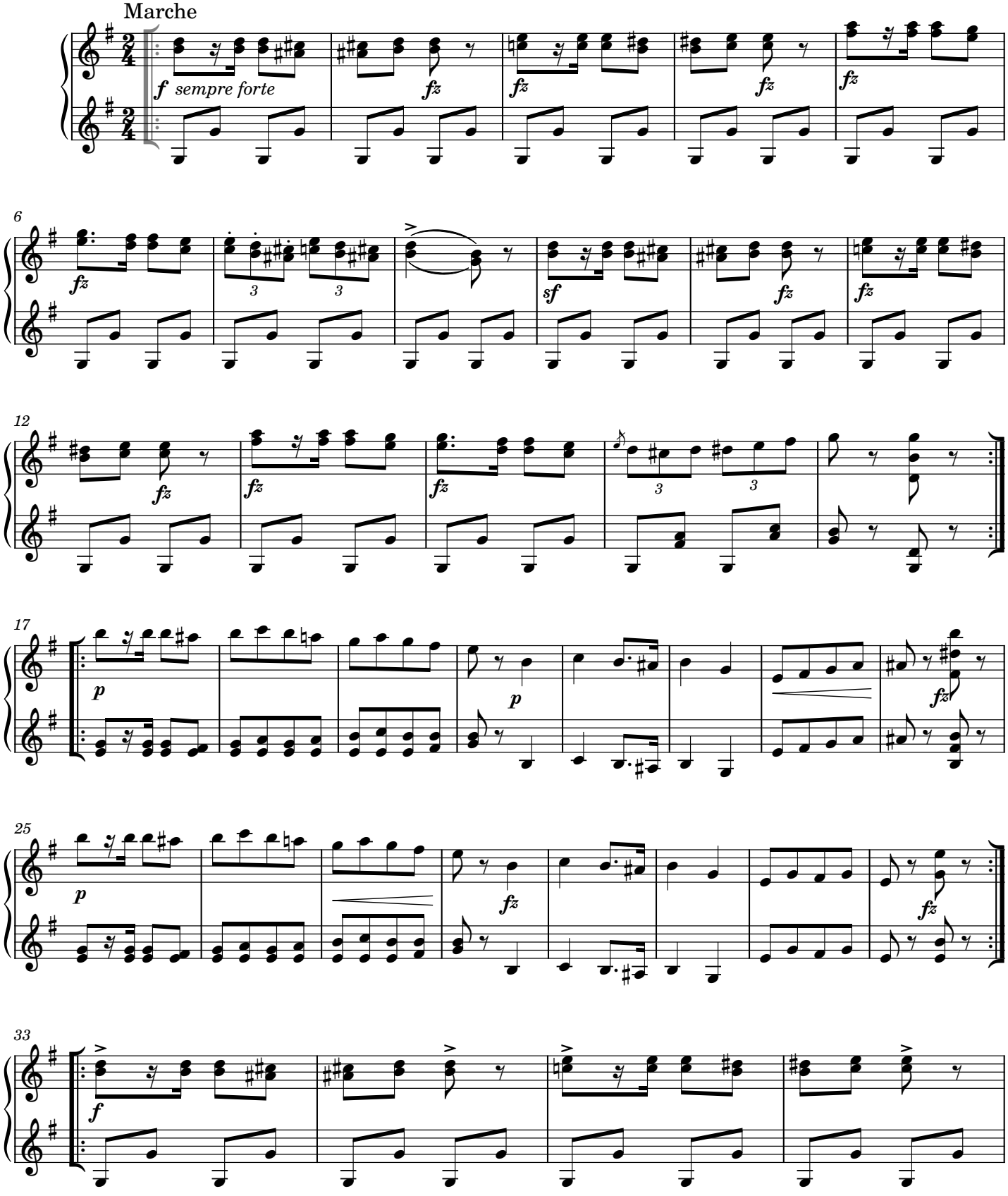

59
63
fz
p
69
molto
75
cresc.
f
81
87
94
col 1°

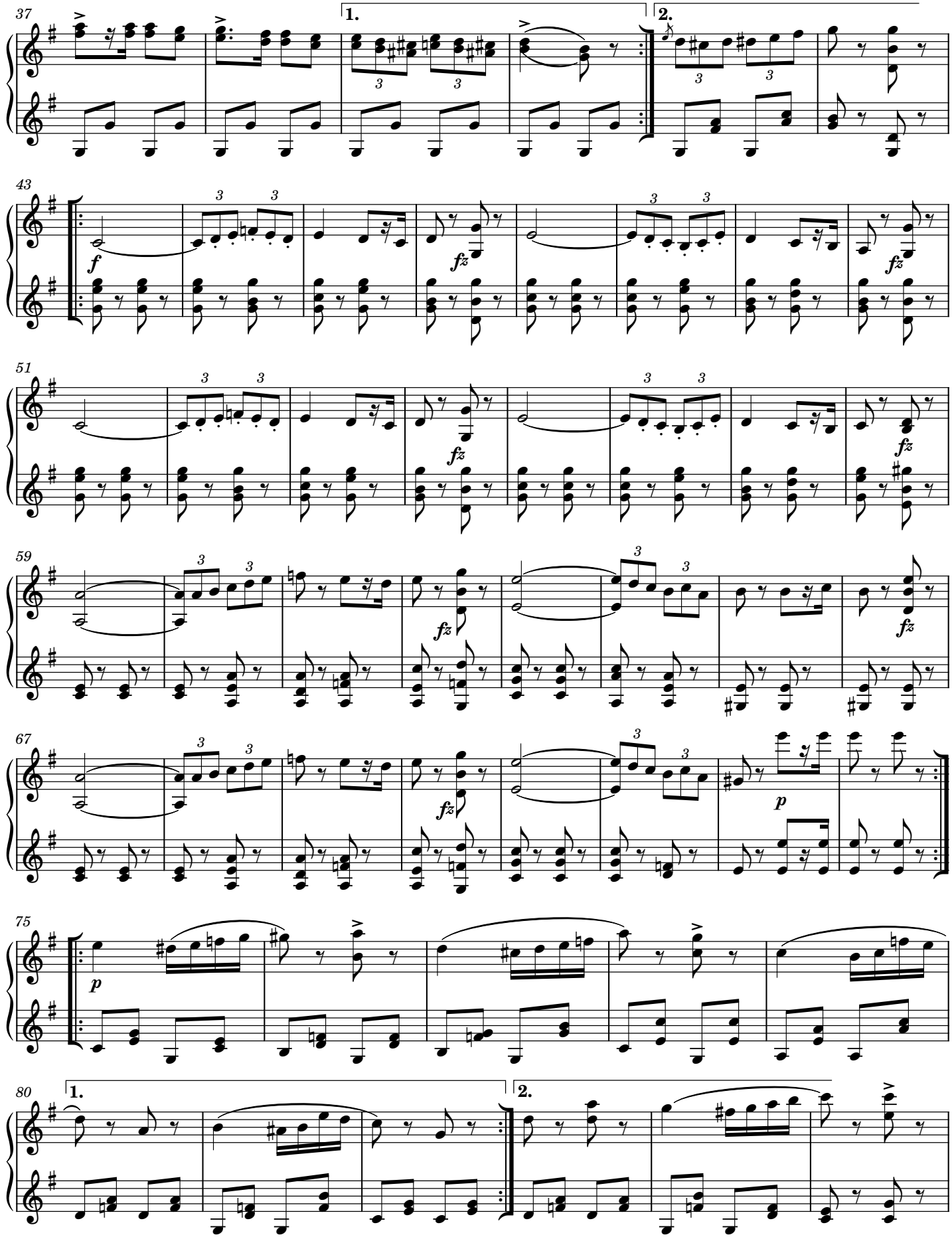


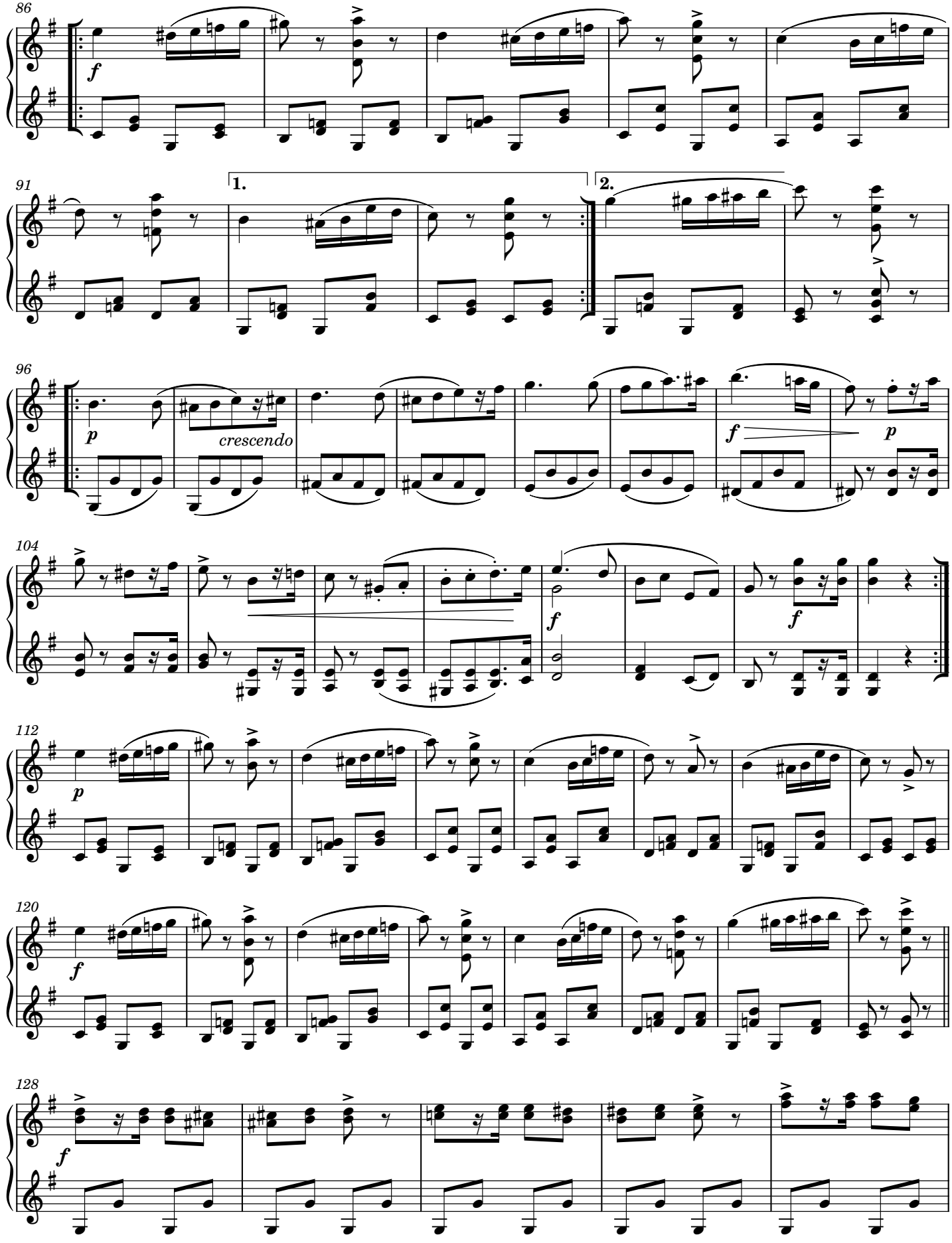
e) m. 41 – As written; chord is F/ B♭. In the given register the A♮ is grating but seems correct.
f) mm. 120 - 123 – As written. Are the D♭s meant to be B♭?
g) m. 128 – Ambiguous; may be E♭.

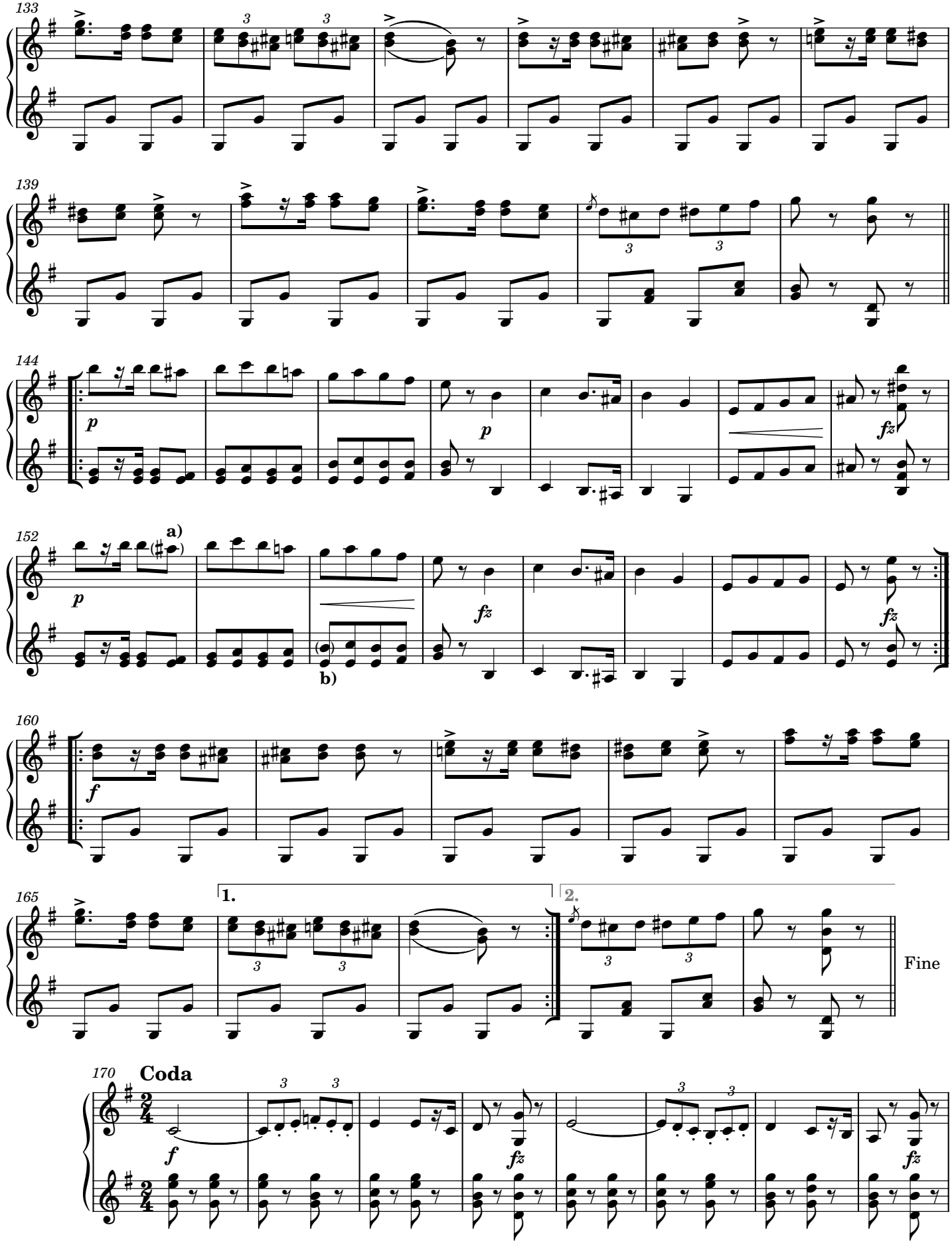
TABLEAU III

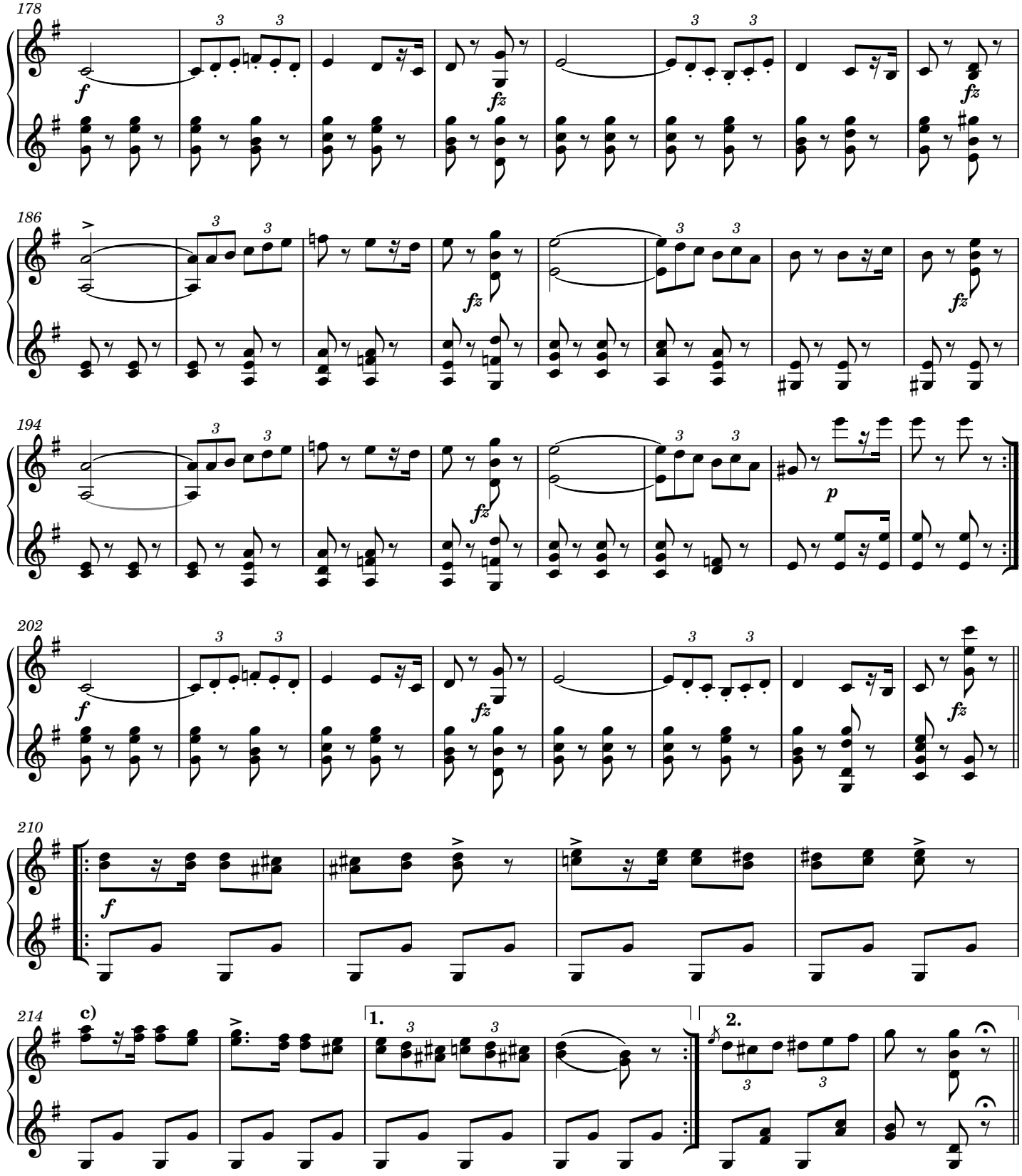
Nº 1.




37
1.
2.
43
f
fz
51
fz
59
fz
67
fz
p
75
p
80
1.
2.


86
f
91
1.
2.
96
p
crescendo
f
p
104
f
f
112
p
120
f
128
f


133
139
144
p
p
fz
152
a)
b)
p
fz
fz
160
f
165
1.
2.
Fine
170
Coda
f
fz
fz

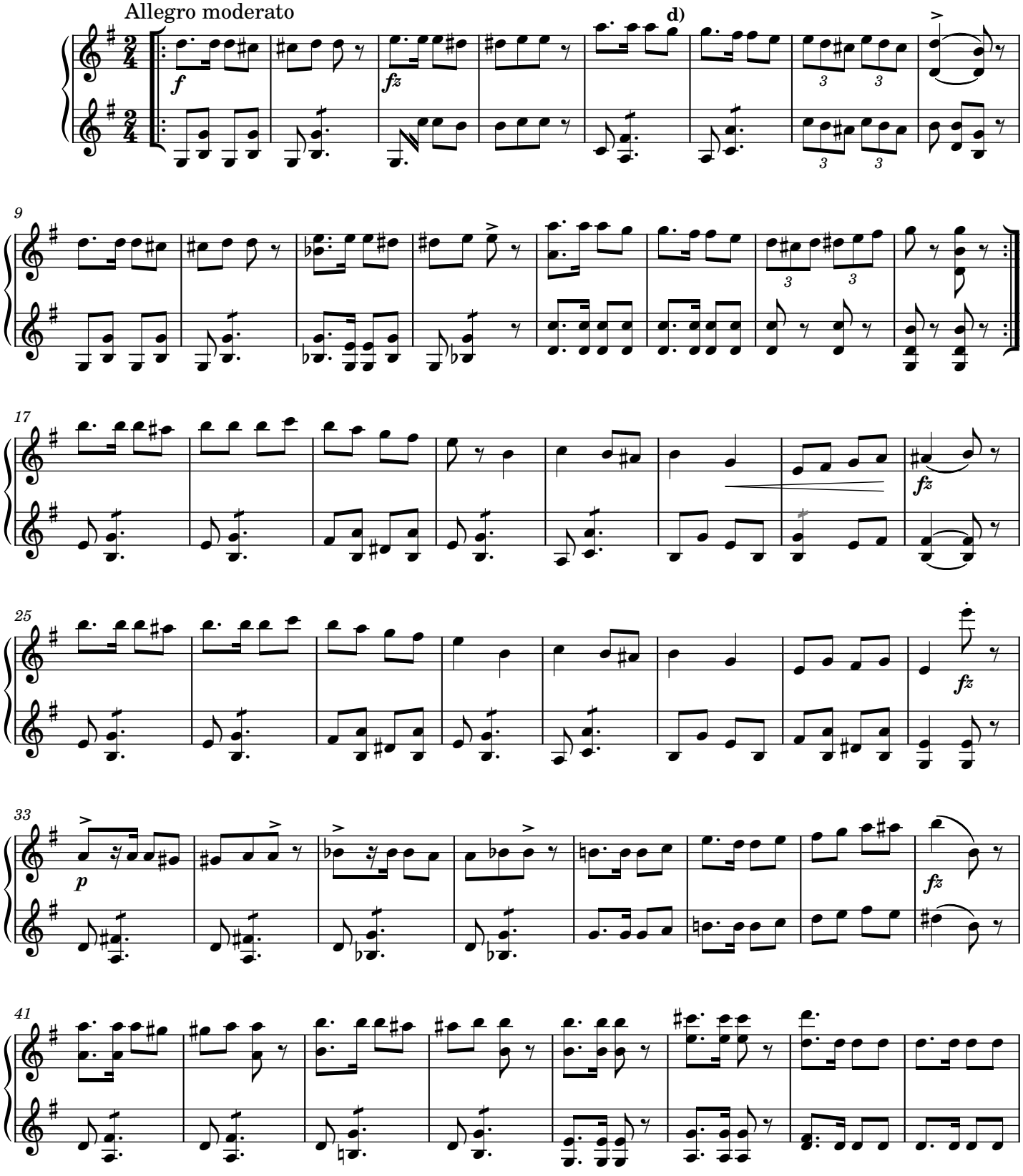


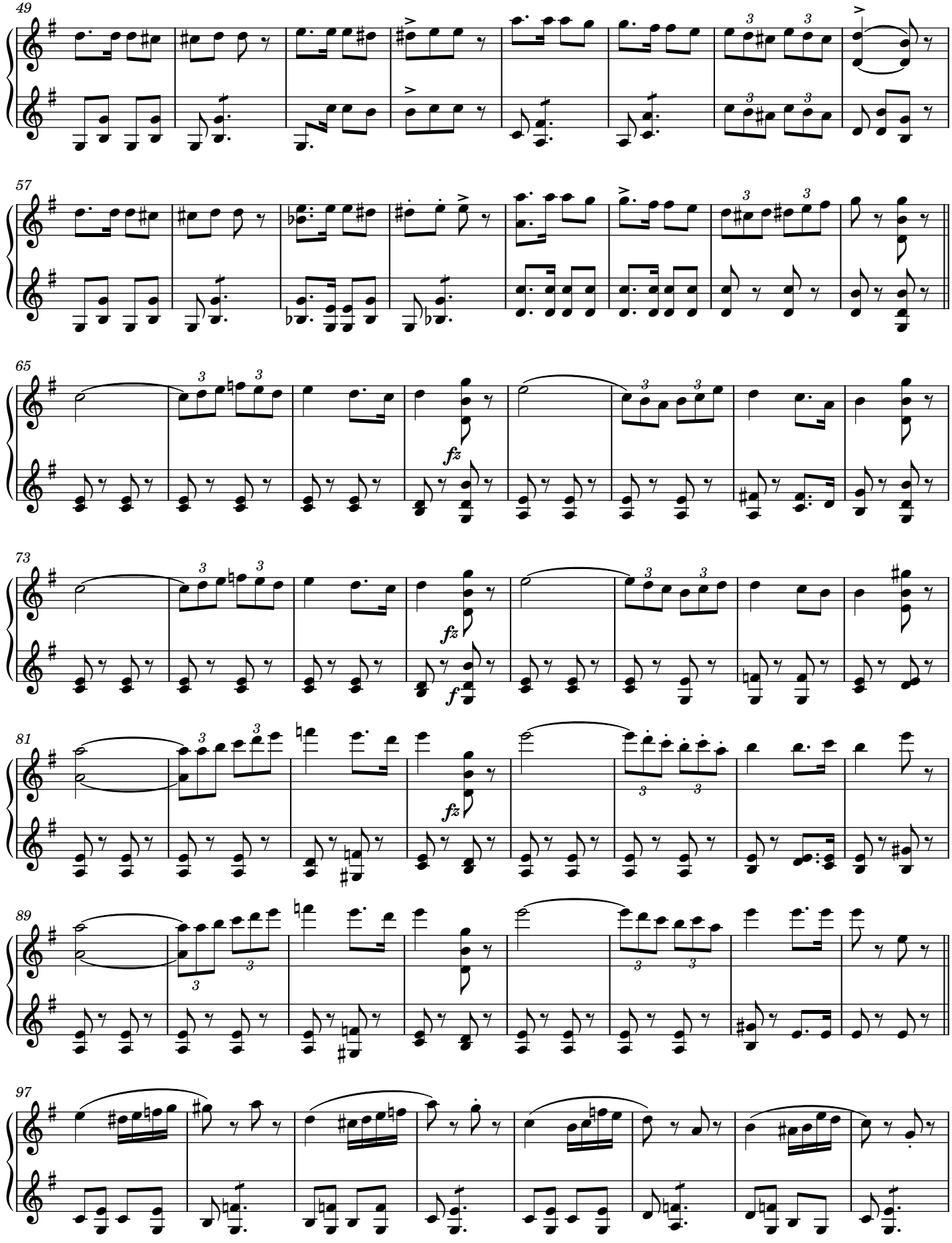
a) m. 152 – written: C♯
b) m. 154 – written: C
c) m.214 – An alternative version of No. 1 is inserted at a page turn here, leaving these last measures dangling.

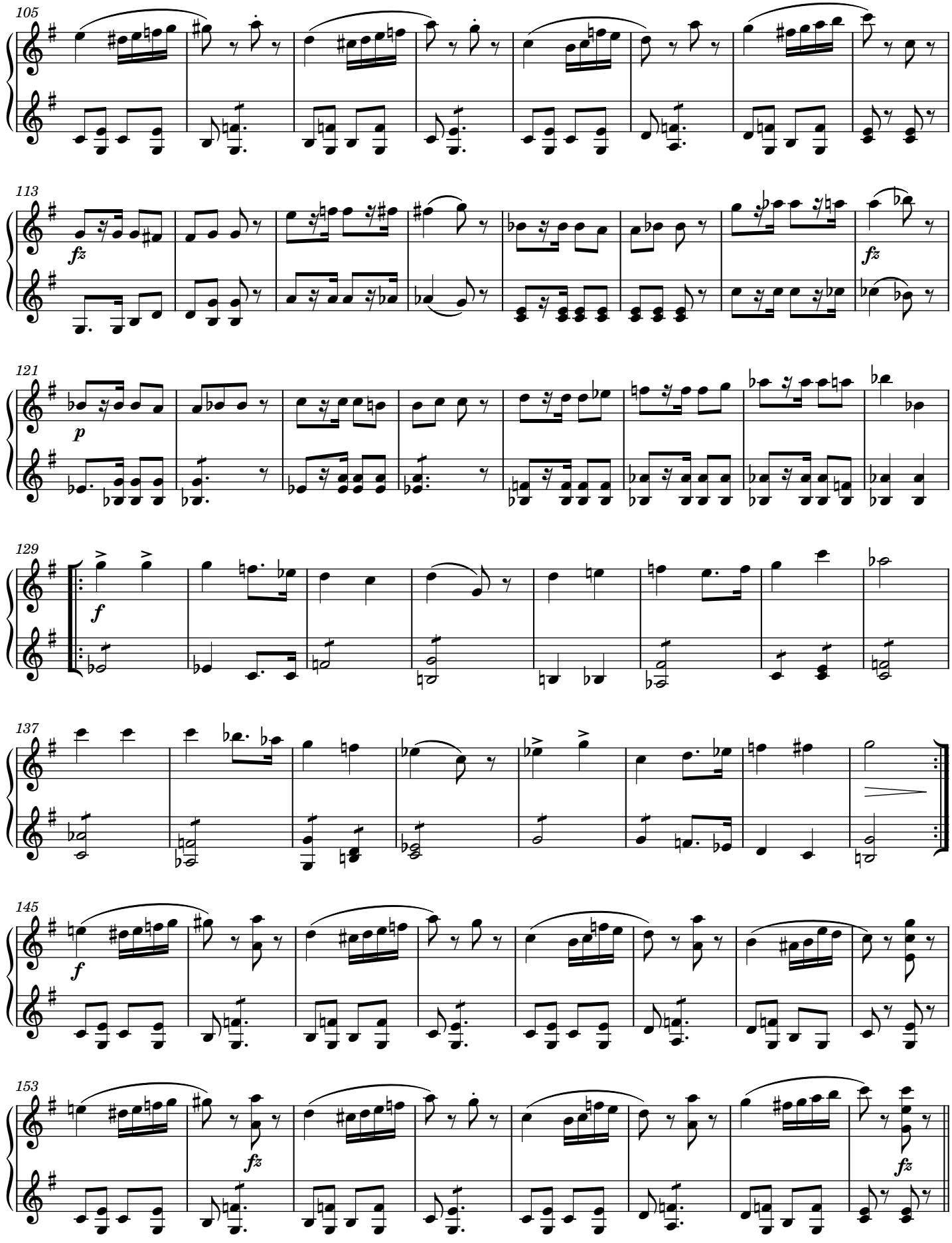
Nº 1.

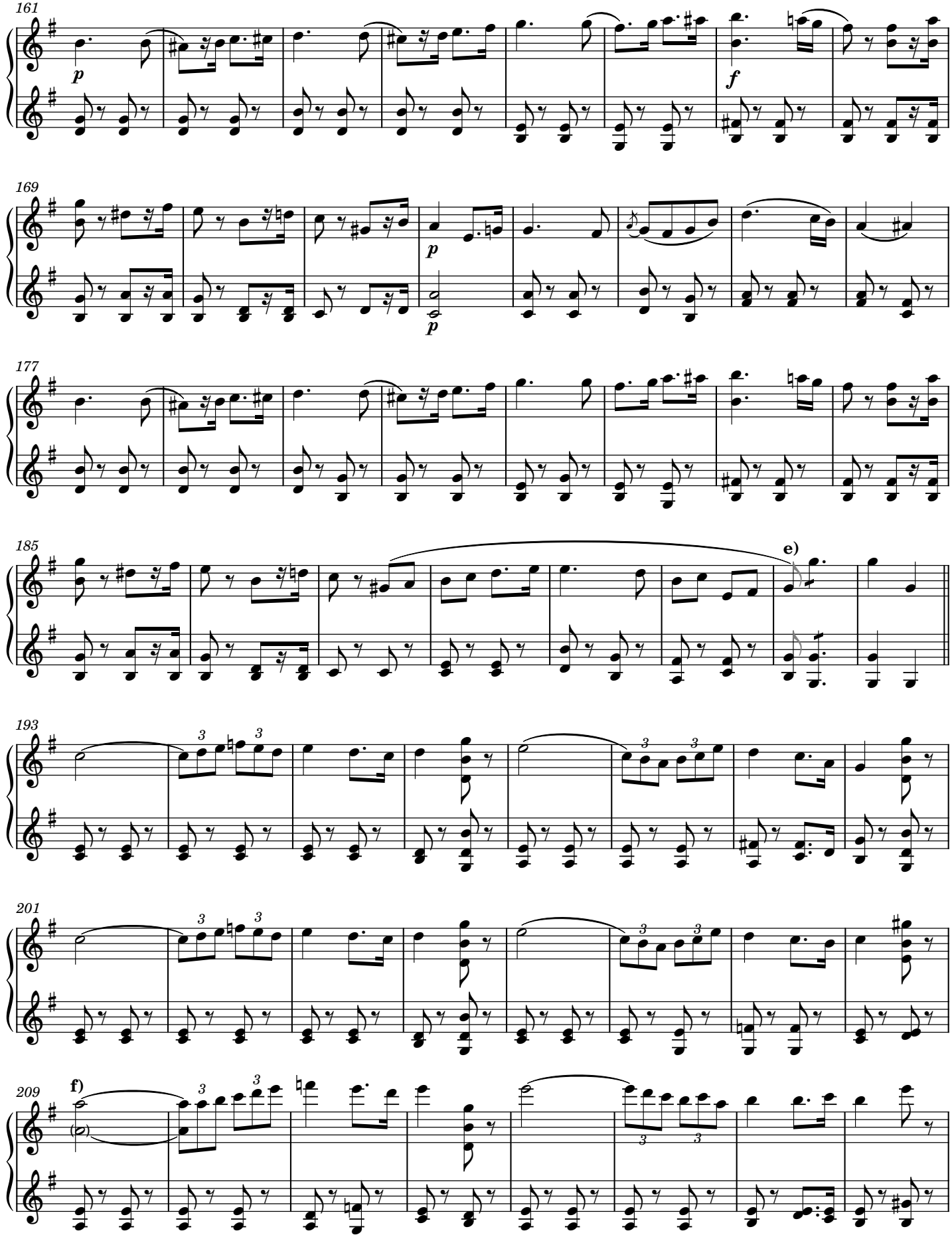
[Version 2]

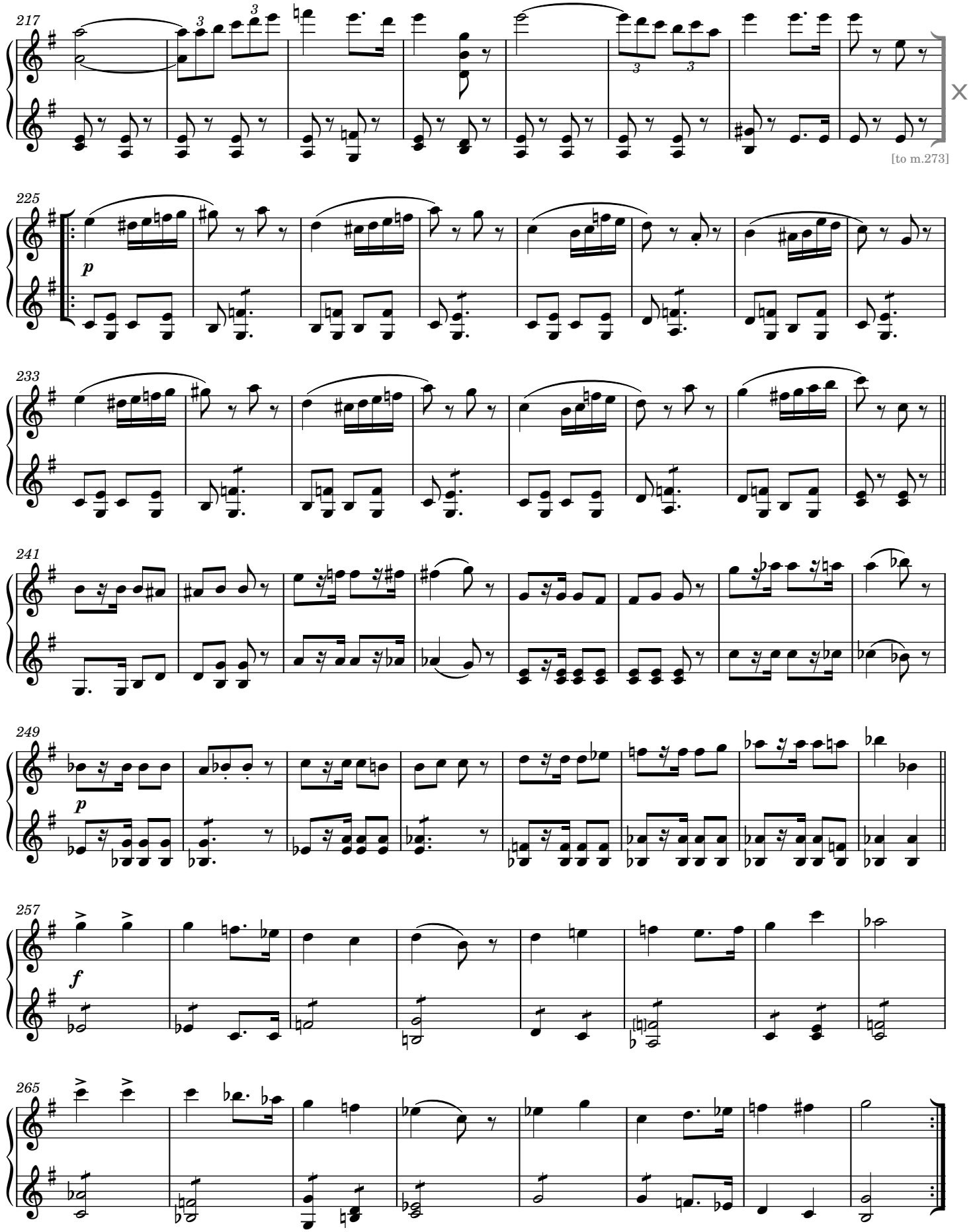
An alternative version of the same number. In the manuscript, the first version is struck, and this one is used.

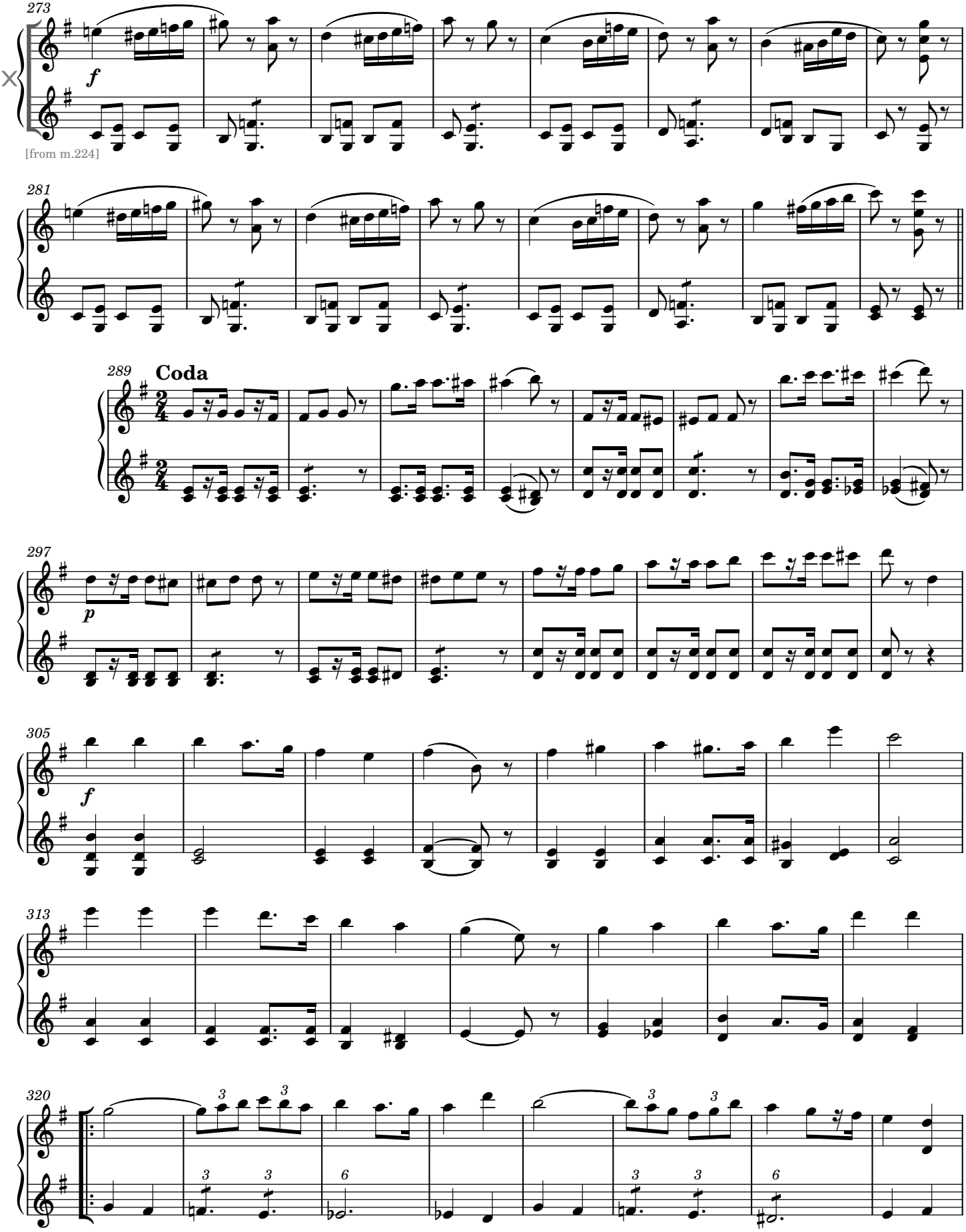


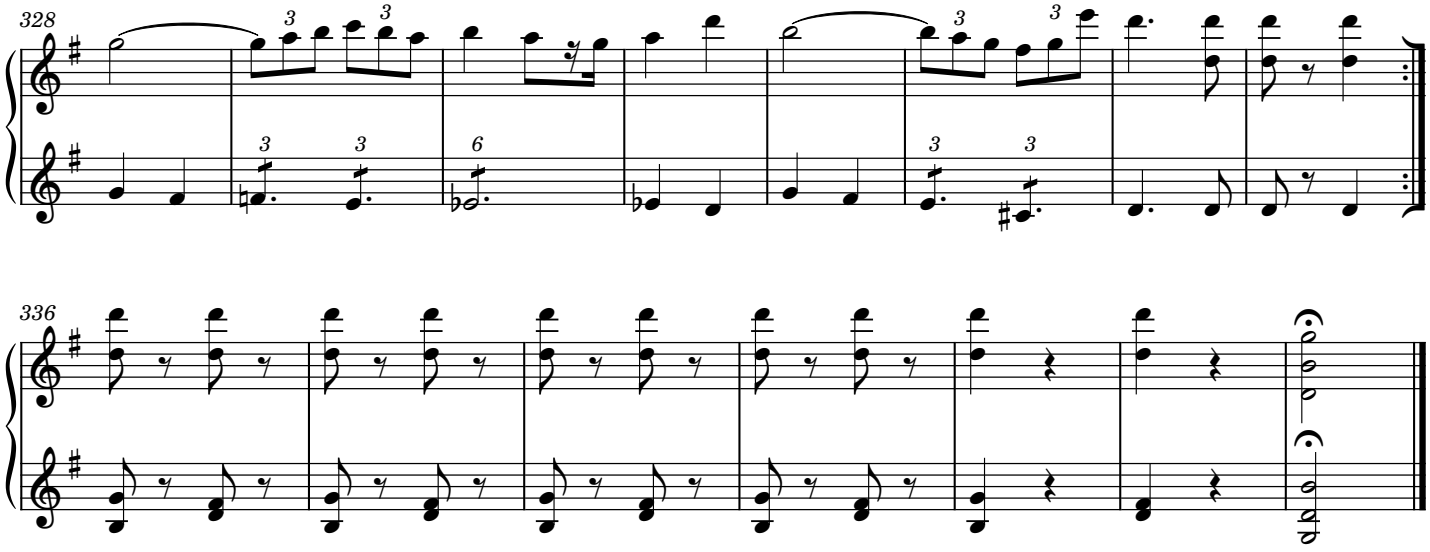

49
57
65
fz
73
fz
f
81
fz
89
97


105
113
fz
fz
121
p
129
f
137
145
f
153
fz
fz


161
p
f
169
p
p
177
185
e)
193
201
209
f)

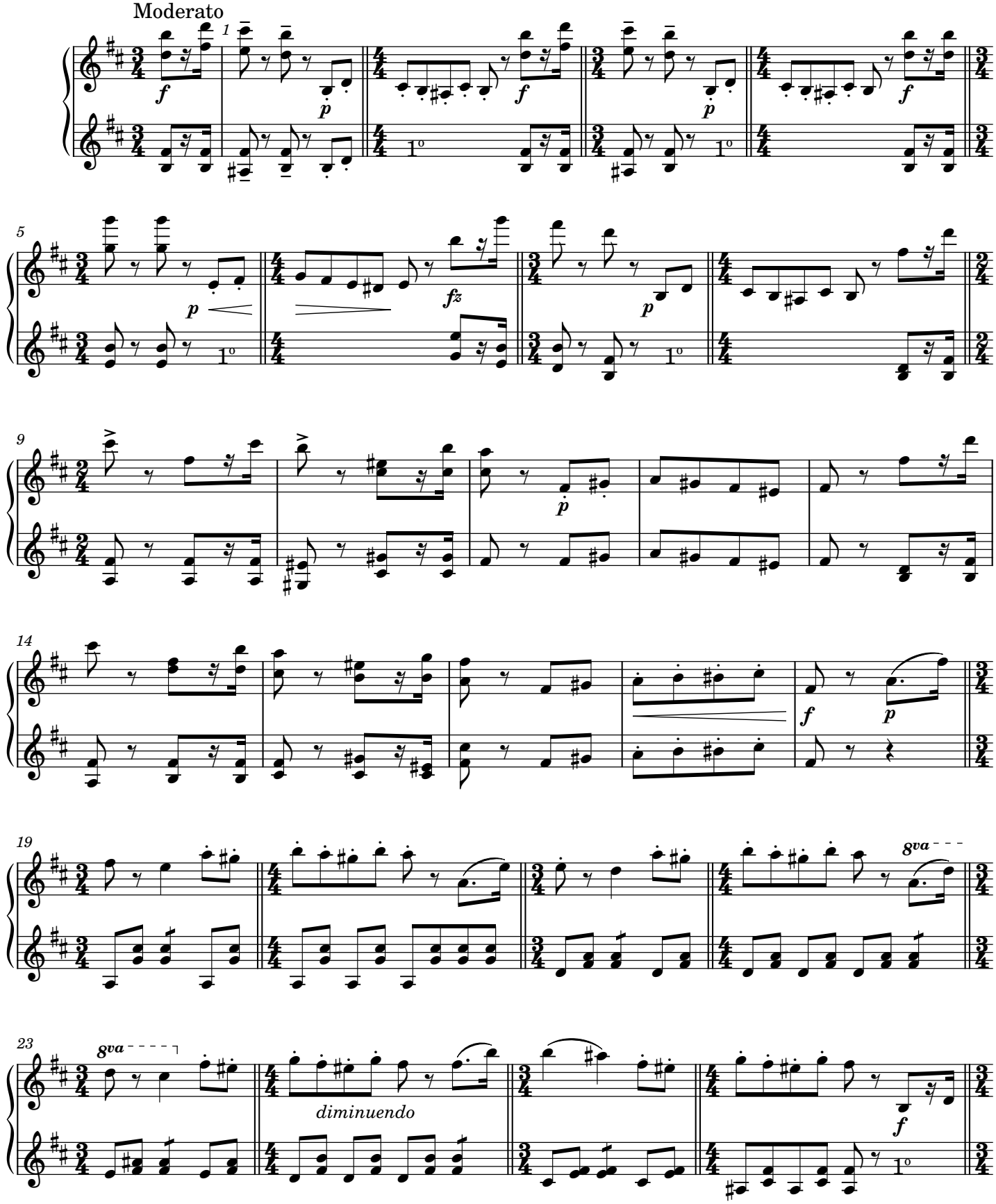

217
[to m.273]
225
p
233
241
249
p
257
f
265

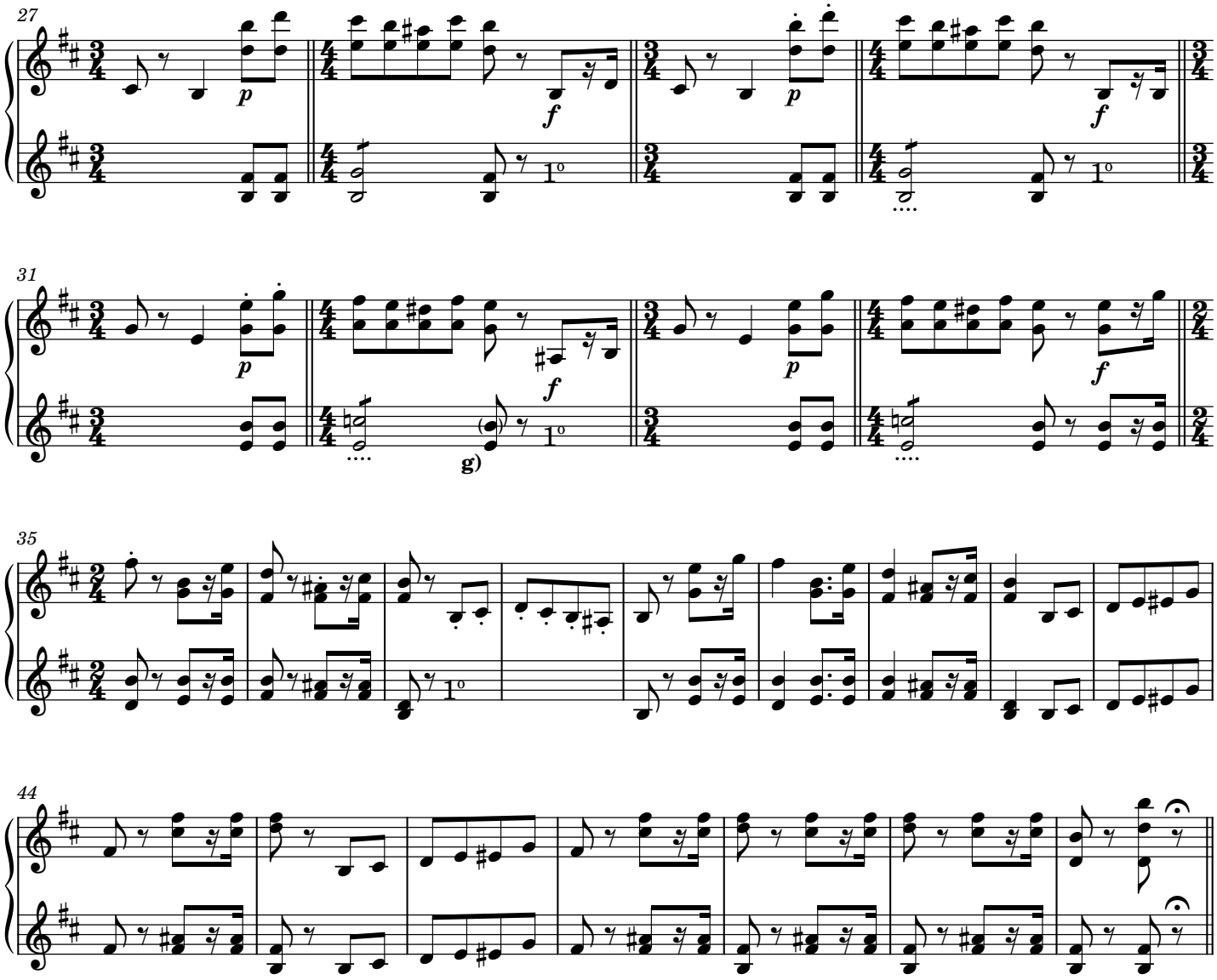

273
f
[from m.224]
281
289
Coda
297
p
305
f
313
320
3
6



d) m. 4 – written: Vln. 1, beat 2 ambiguous. The G has a sixteenth beam, but there is no dot.
One of many places one must choose a duration value faced with conflicting markings.
e) m. 191 – written: quarter note count 1. Either all notes are eighths, or the tremolo is a triplet.
f) m. 209 – written: C

Nº 2. – Danse des esclaves

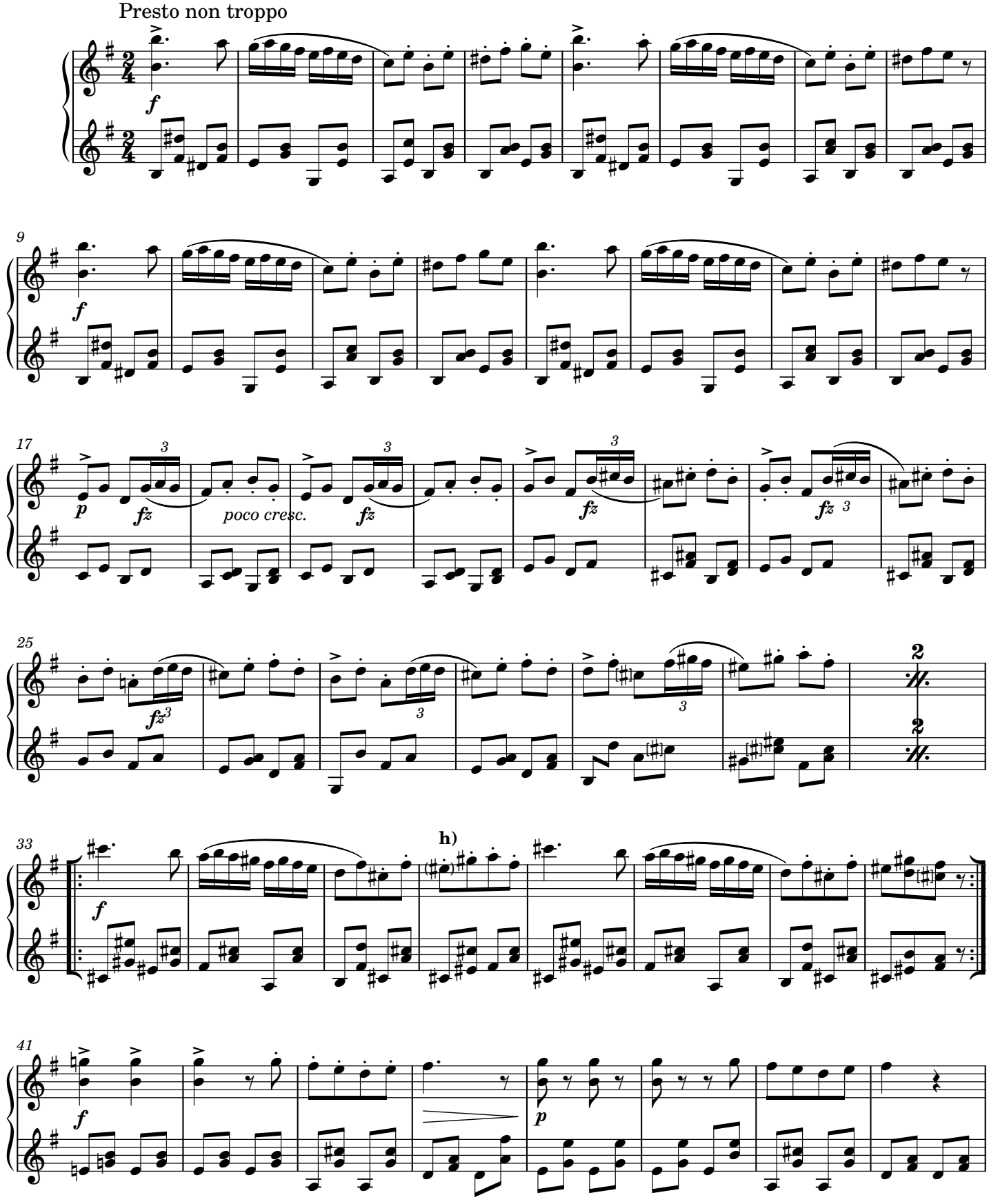


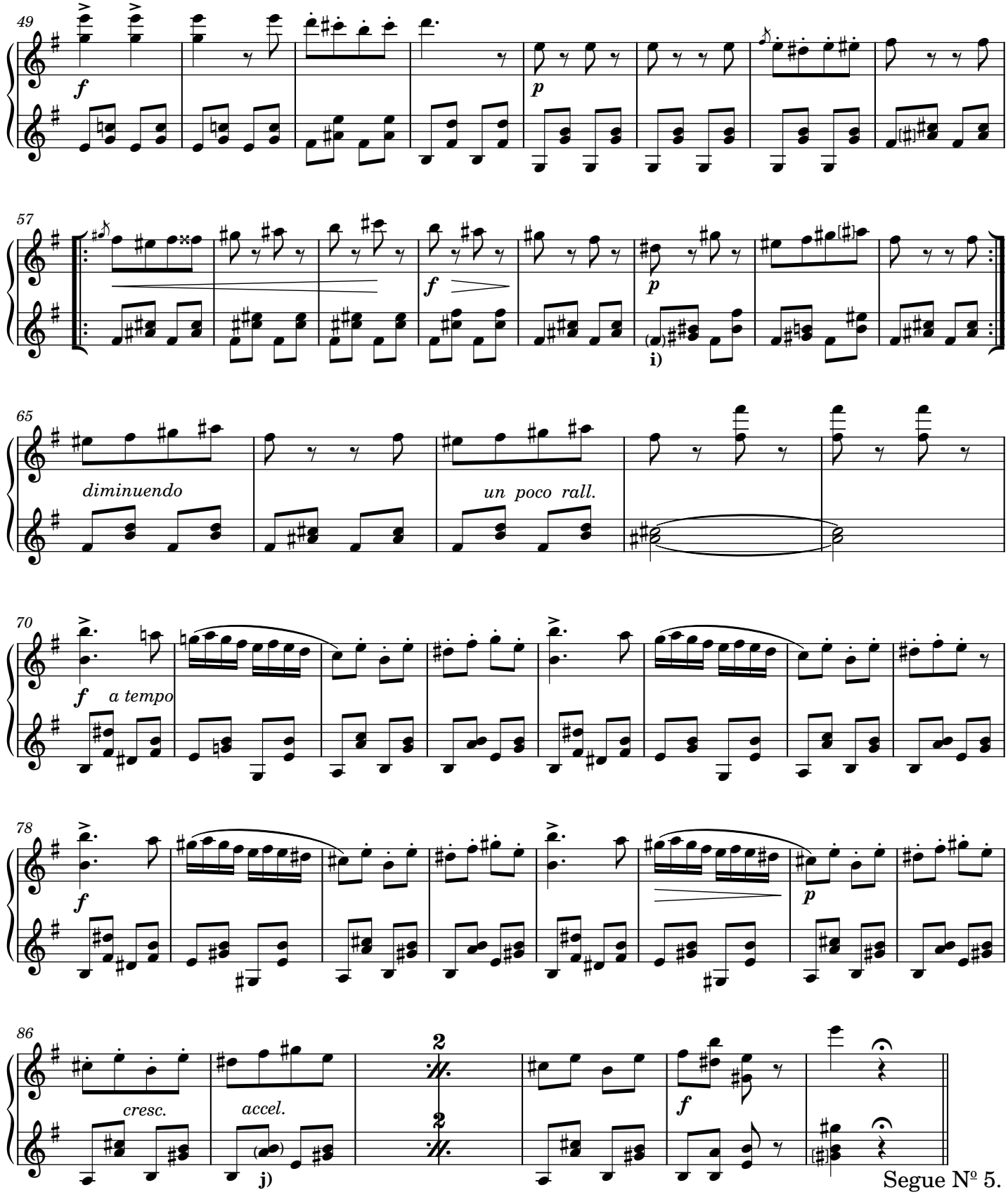


g) m. 32 – written: C

Nº 3.

Presto non troppo



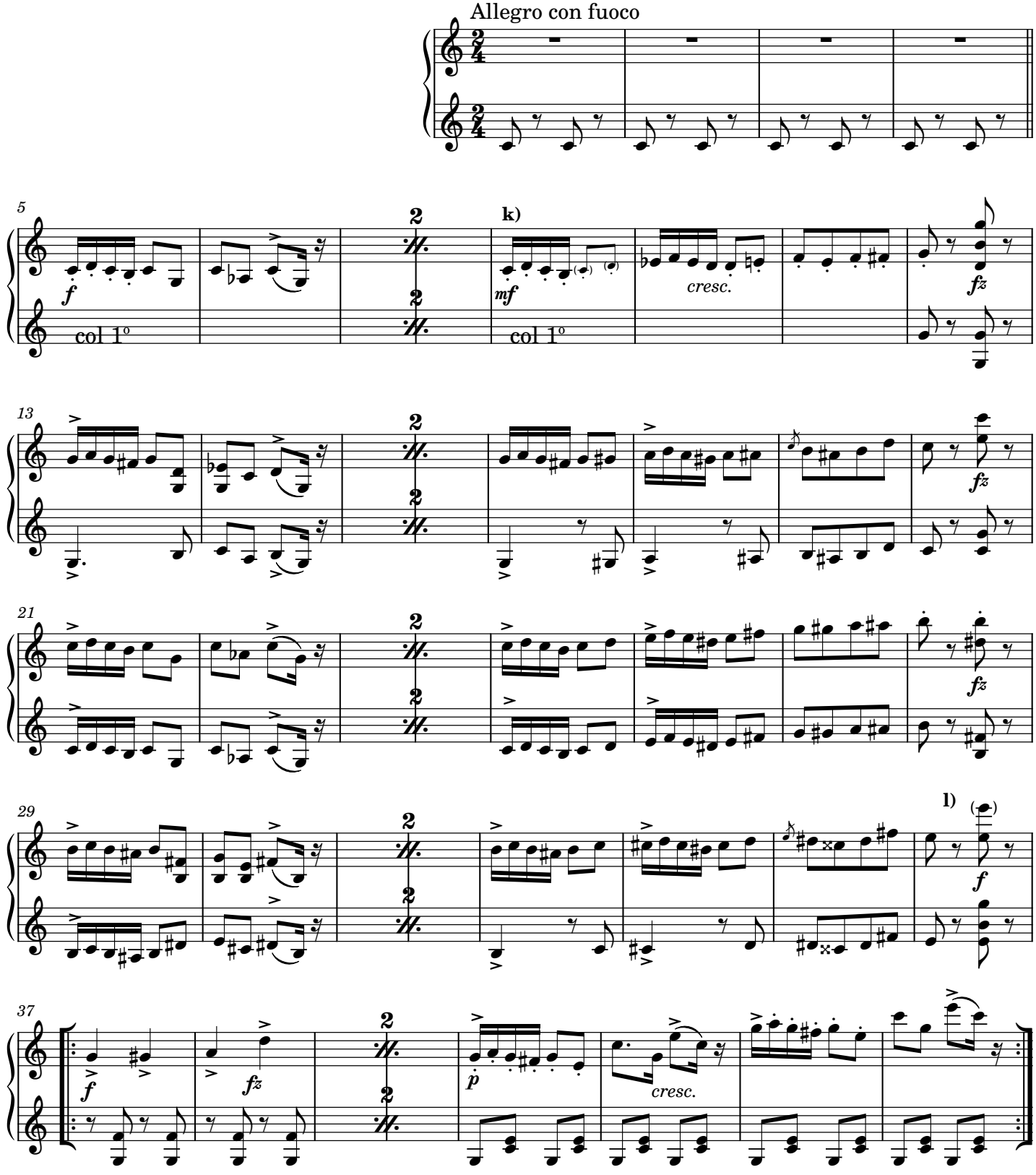


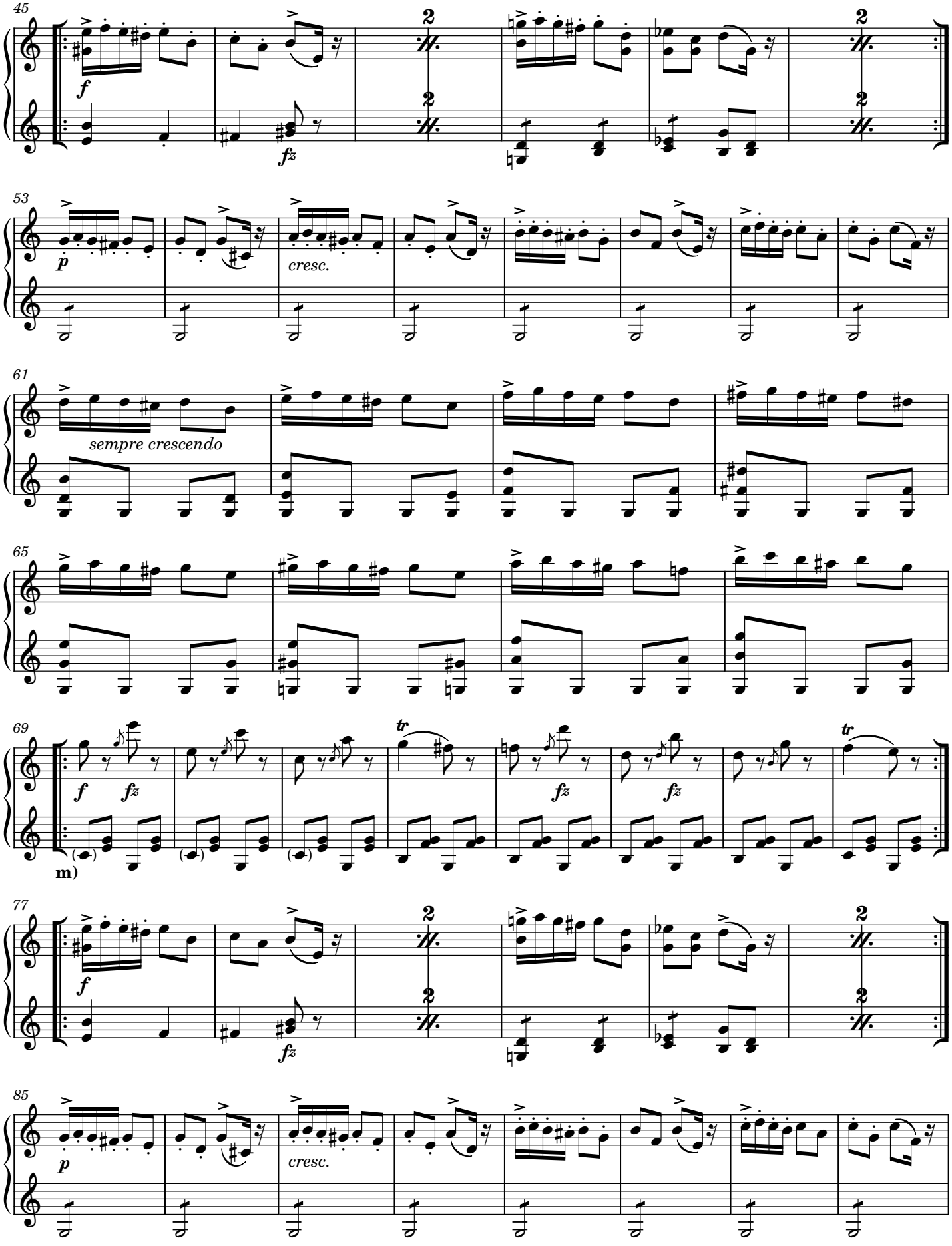
Segue Nº 5.

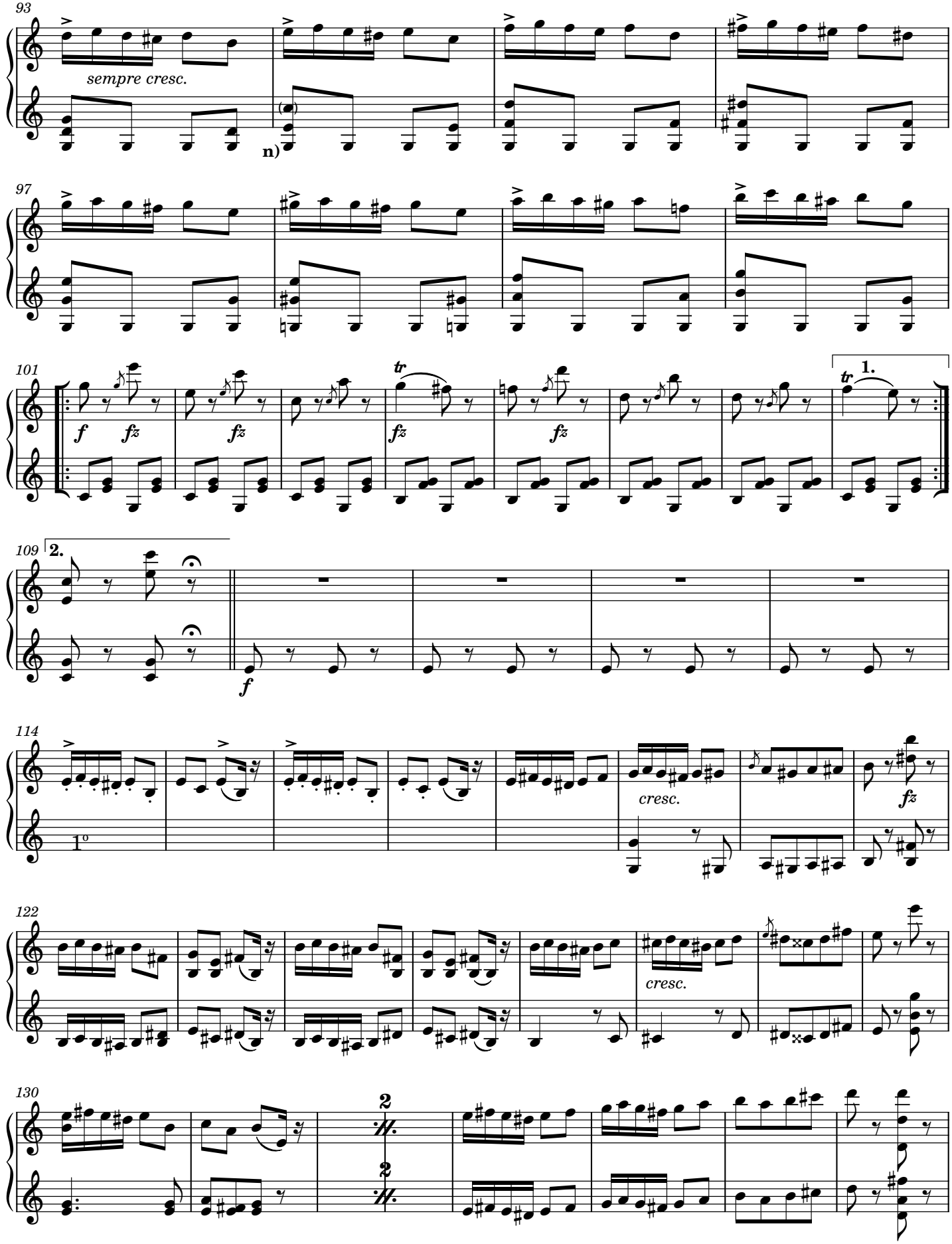
h) m. 36 – written: D♯
i) m. 62 – written: G
j) m. 87 – written: A G

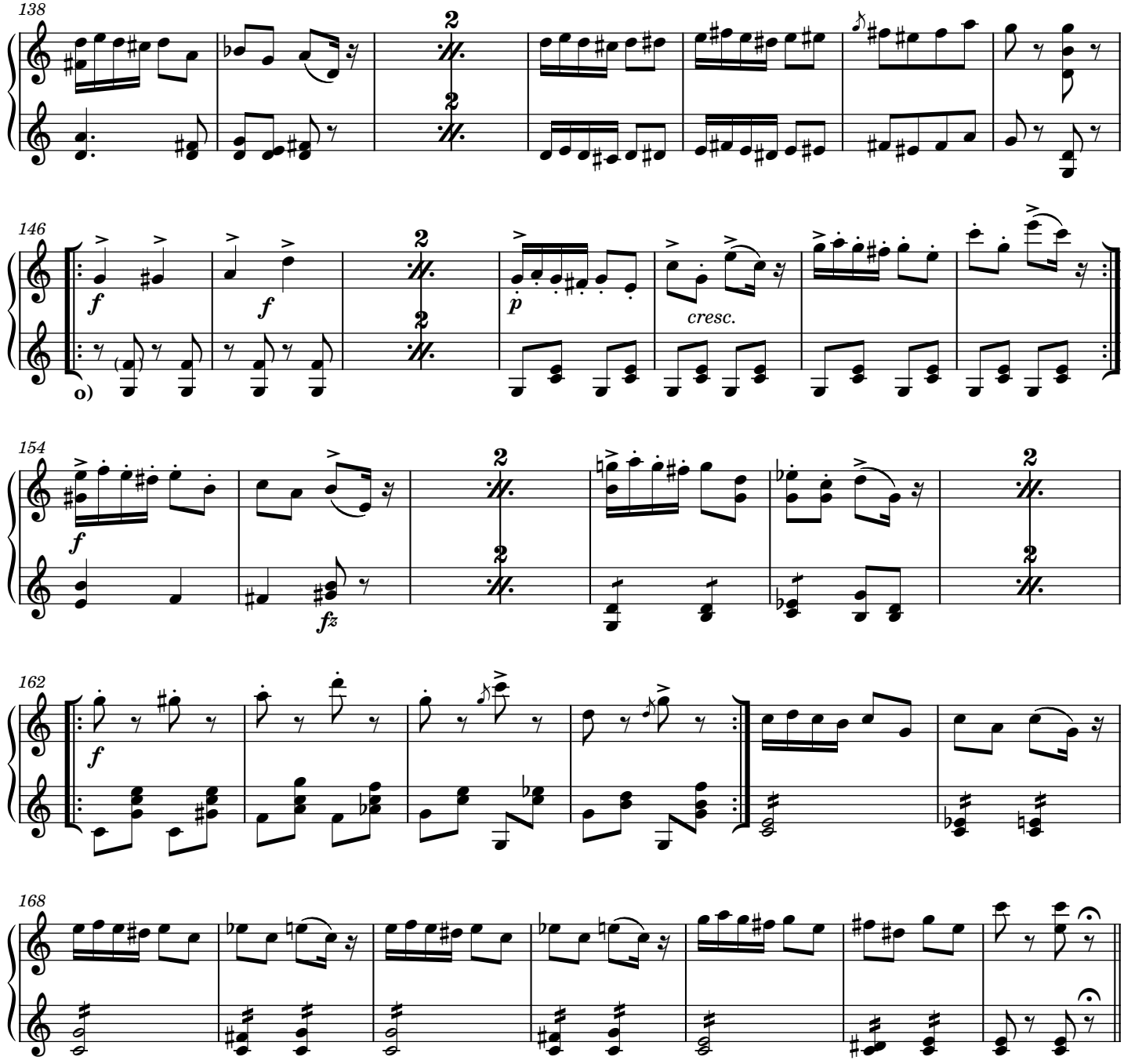
Nº 4. – Danse Infernale

This number is cut in its entirety and reinserted, unaltered, as No. 14½.




45
f
fz
53
p
cresc.
61
sempre crescendo
65
69
f
fz
fz
fz
tr
tr
m)
77
f
fz
85
p
cresc.

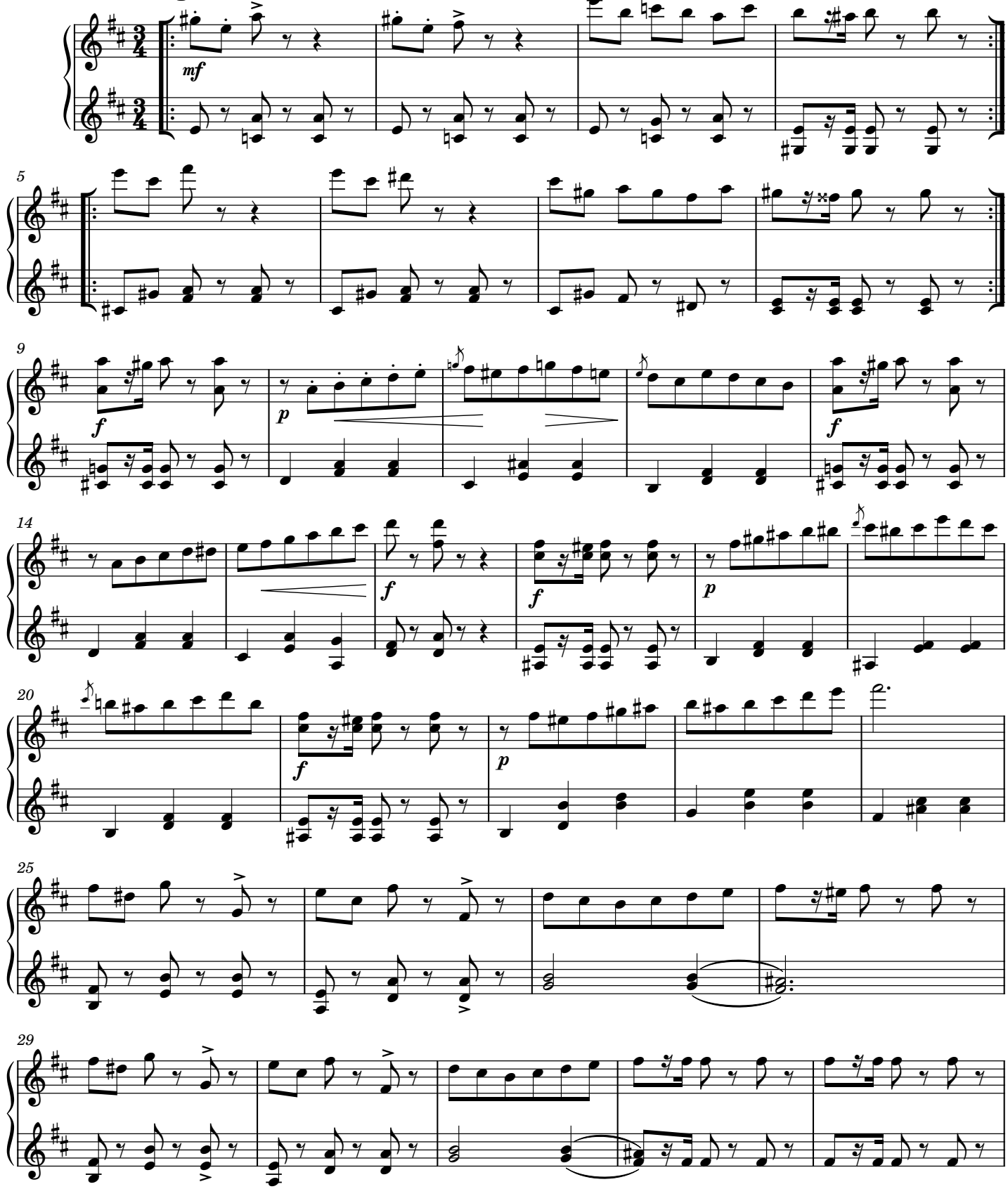

93
sempre cresc.
n)
97
101
f
fz
tr
1.
109
2.
114
1º
cresc.
122
cresc.
130
2
2

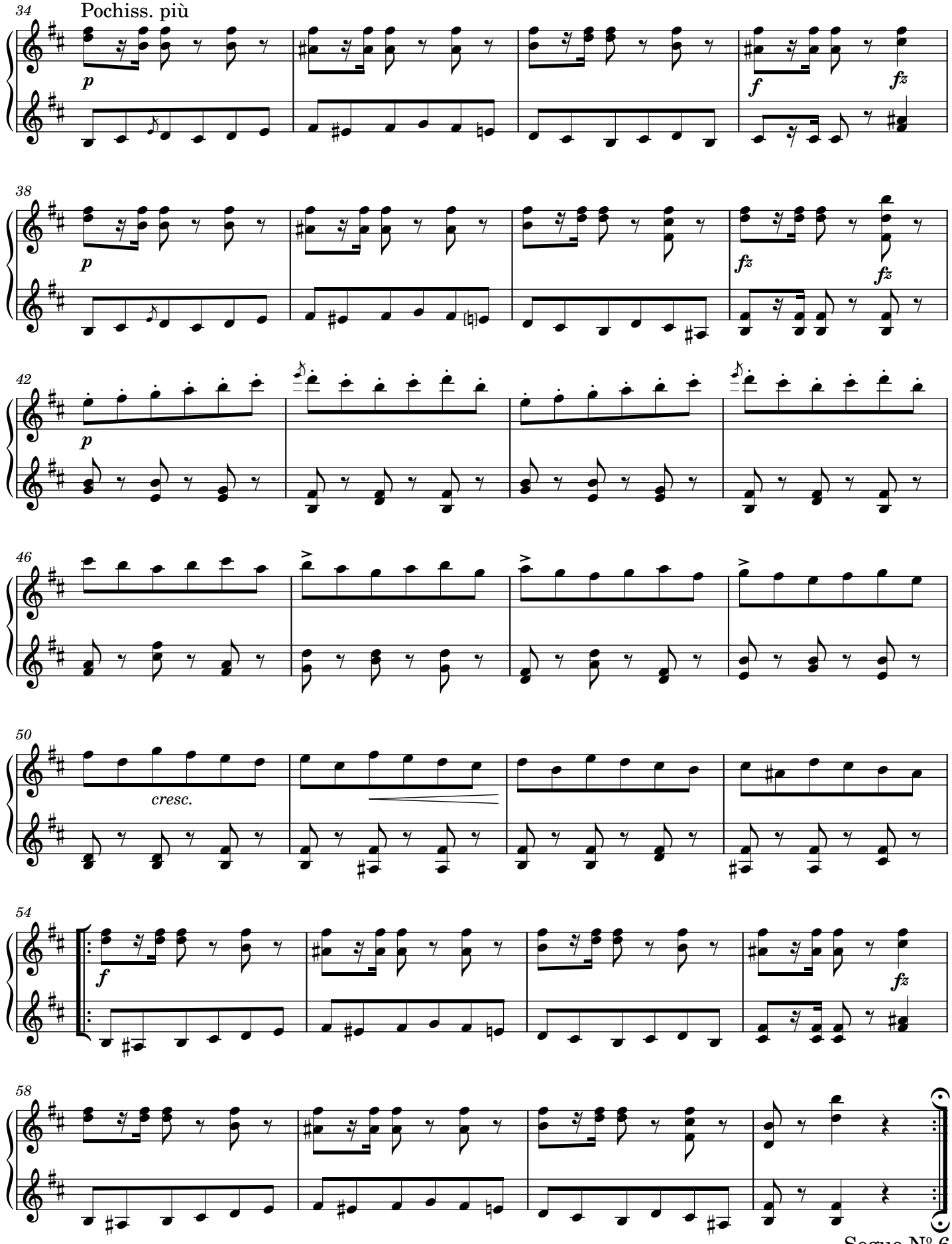


k) m. 9 – Count 2 is missing.
l) m. 36 – written: C
m) mm. 69 - 71 – written: A
n) m. 94 – written: B
o) m. 146-147 – written: E, over both measures

Nº 5.

Allegro Moderato





Segue № 6.

Nº 6.

Allegro non troppo

sotto voce

fz

5

9

fz

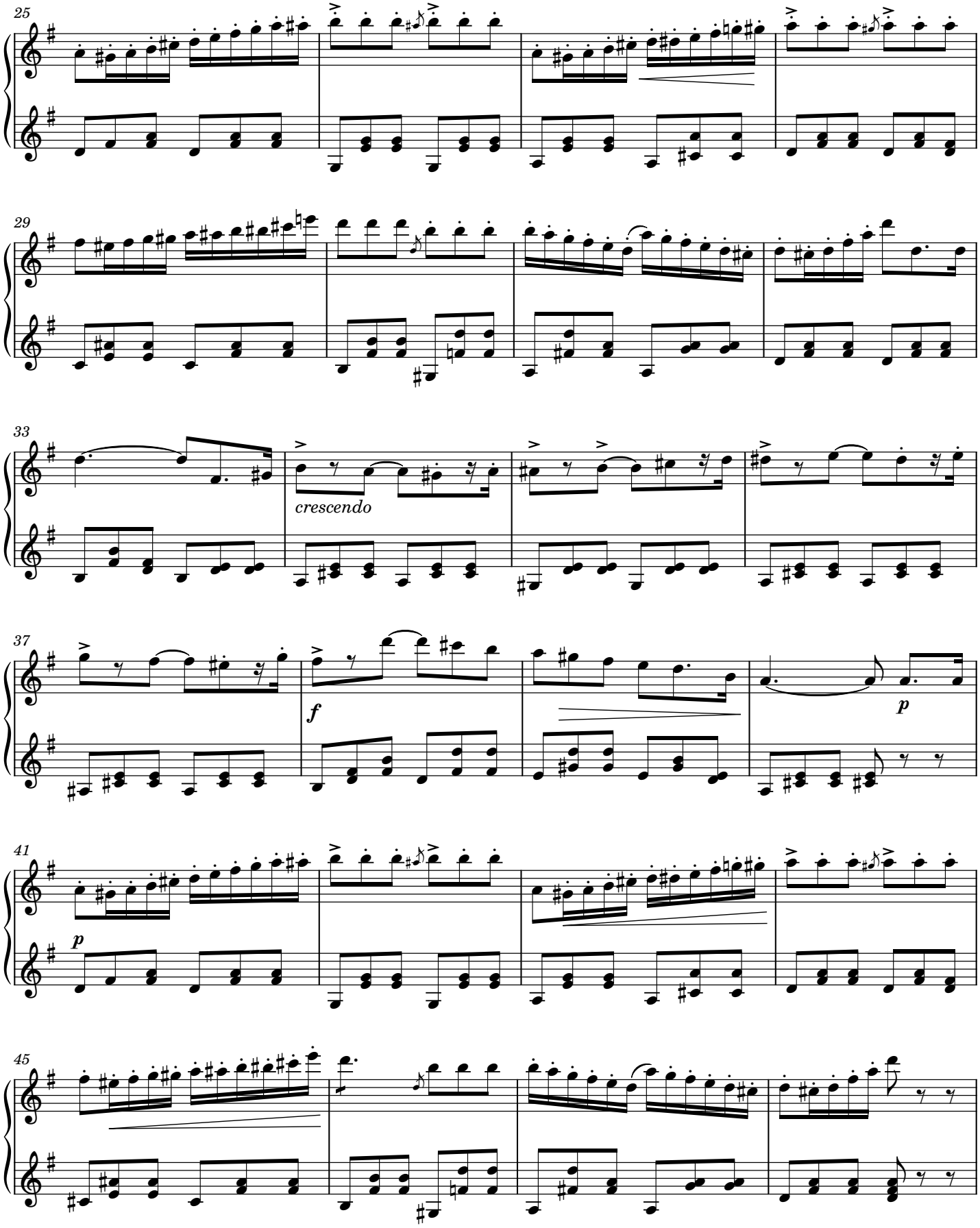
13

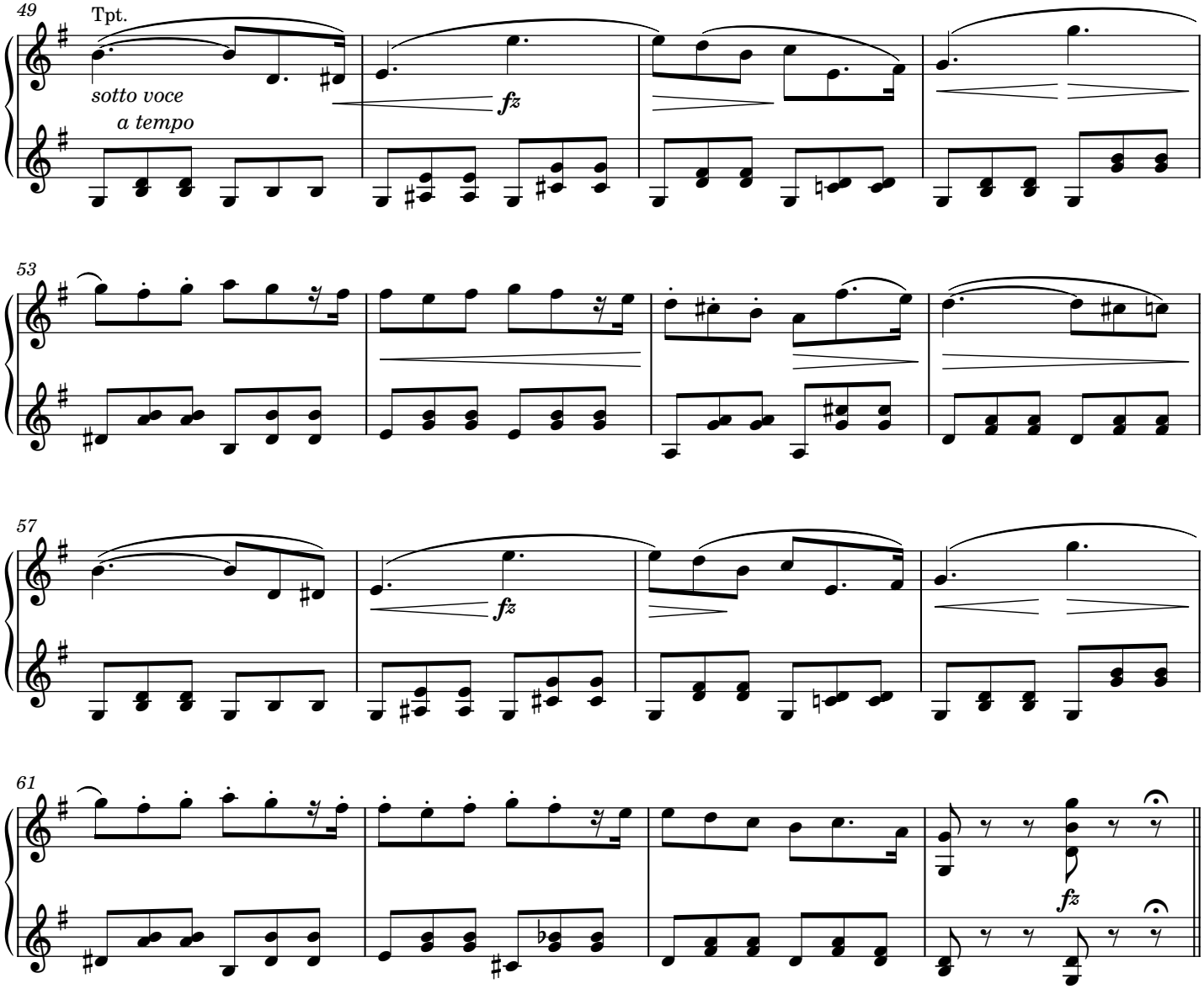
17

Poco meno

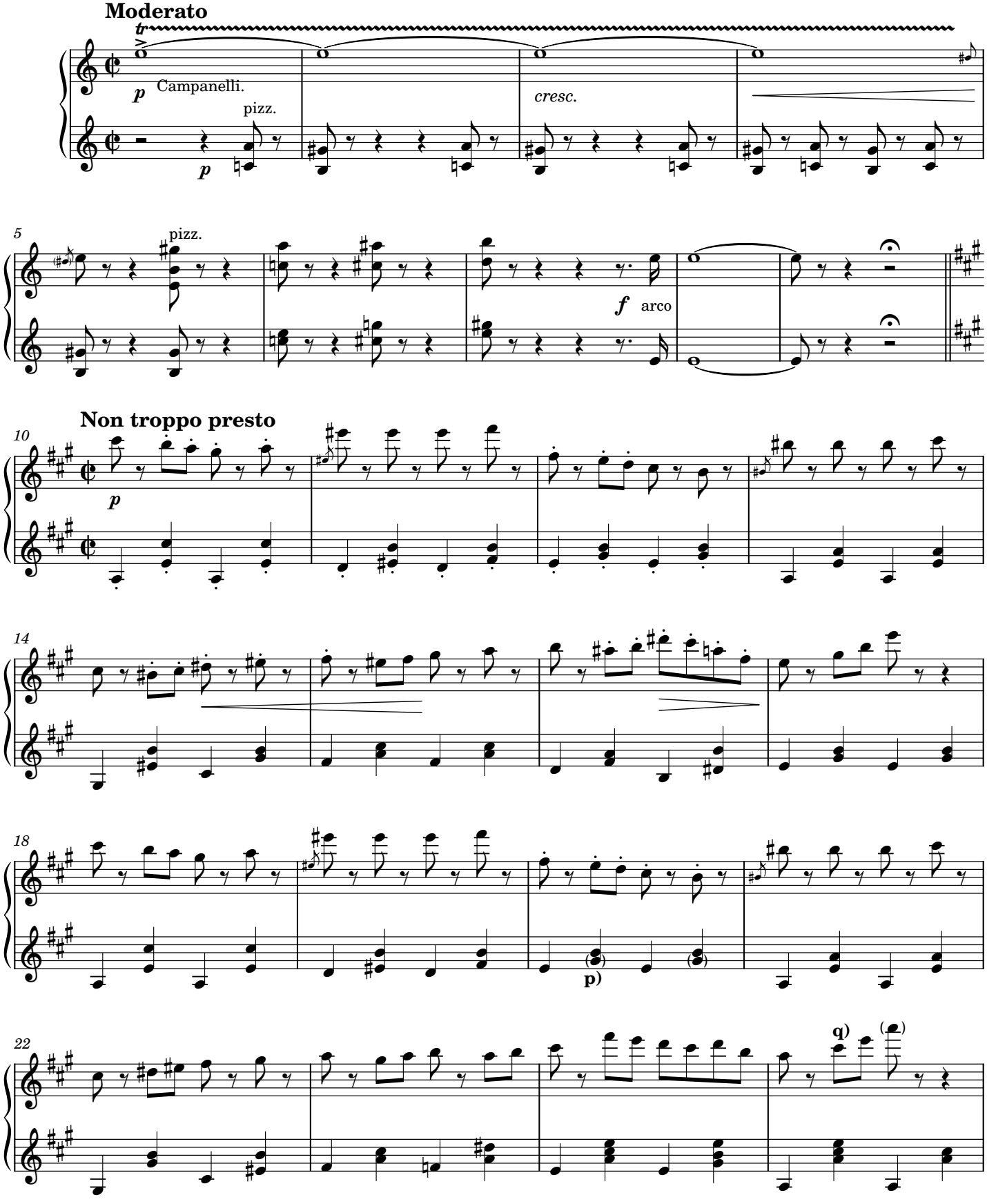
p

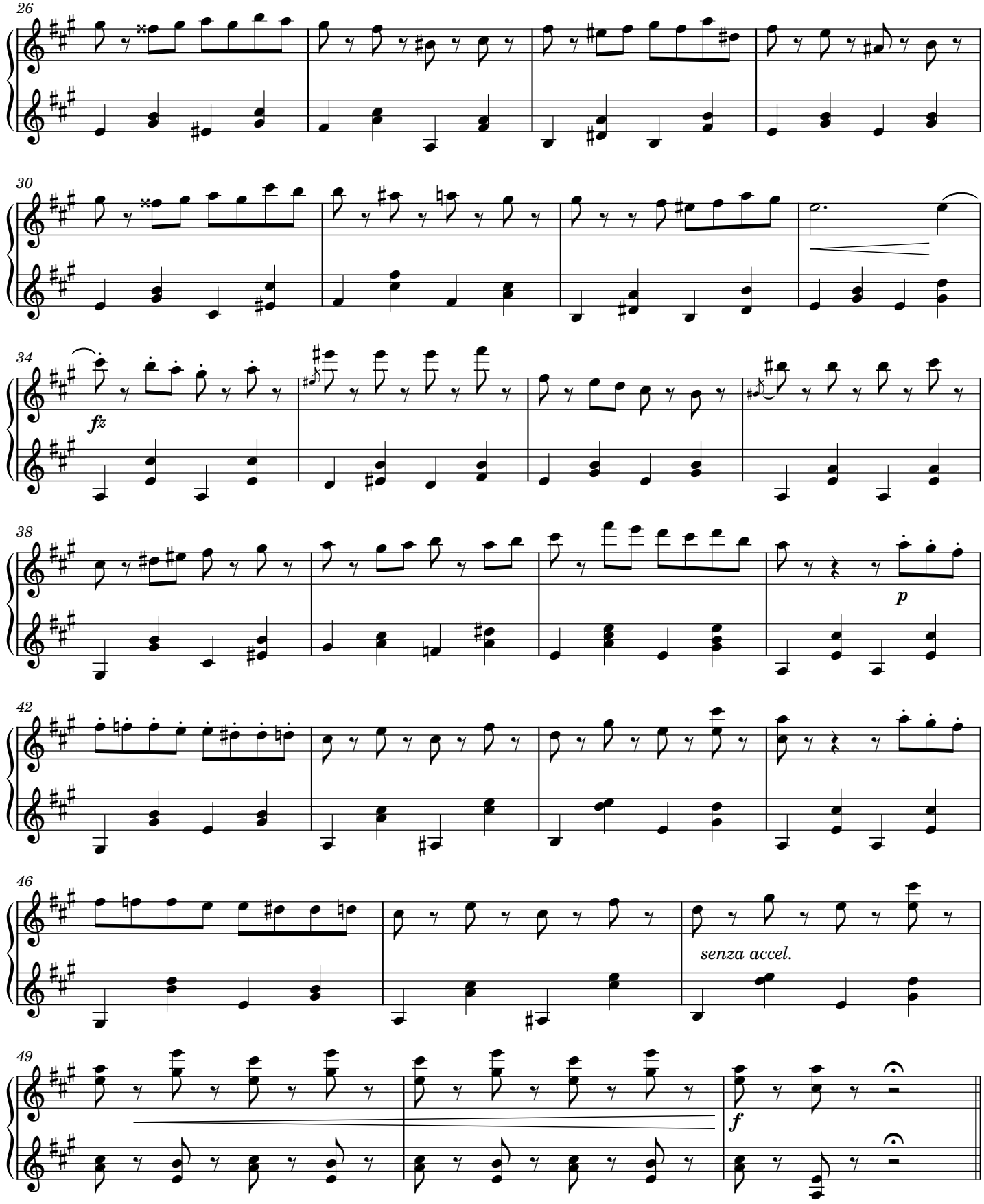
21


25
29
33
crescendo
37
f
p
41
p
45


49
Tpt.
sotto voce
a tempo
fz
53
57
fz
61
fz

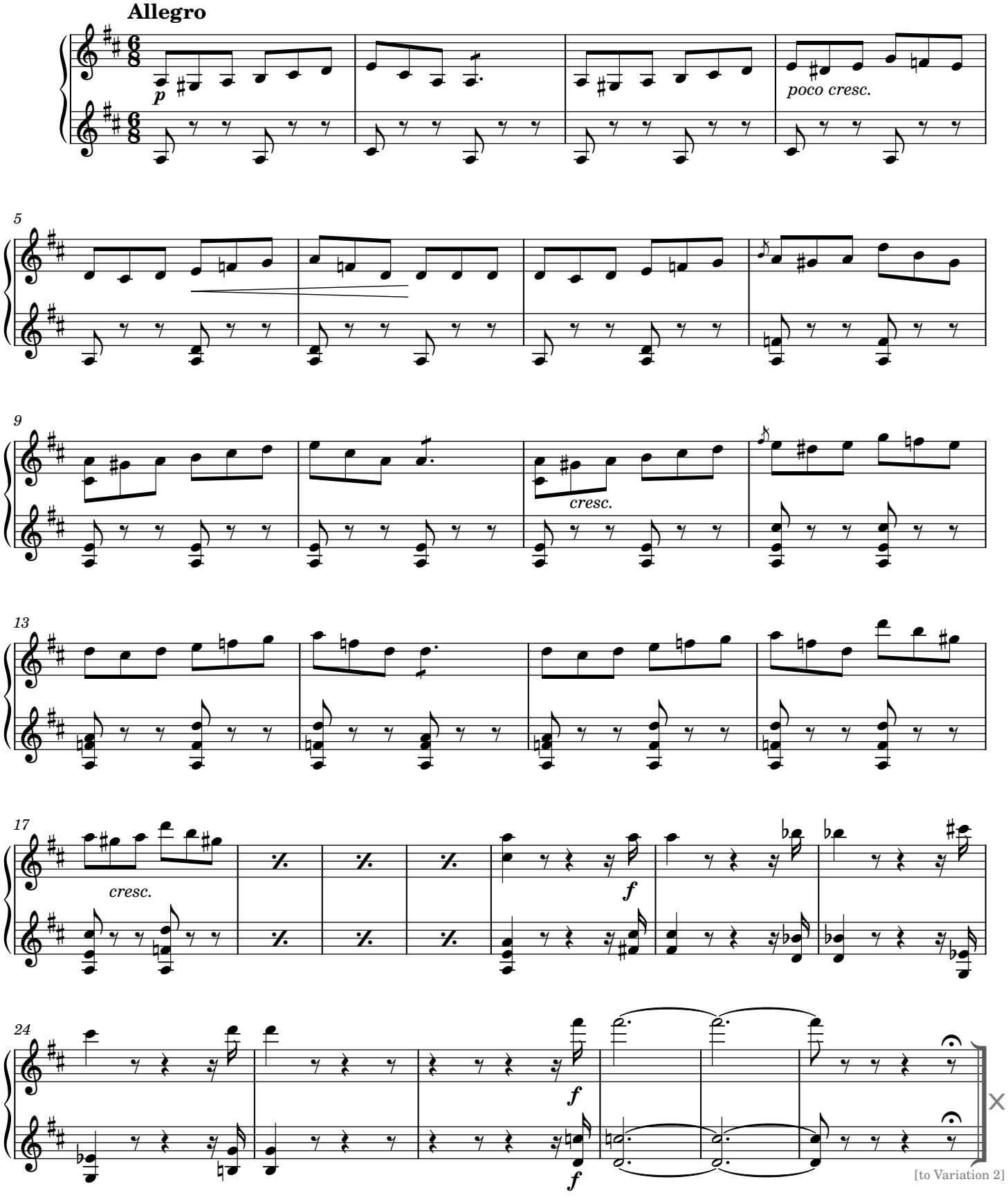
Nº 7.


Moderato
tr
p
Campanelli.
pizz.
p
cresc.
5
pizz.
f
arco
Non troppo presto
10
p
14
18
p)
22
q)

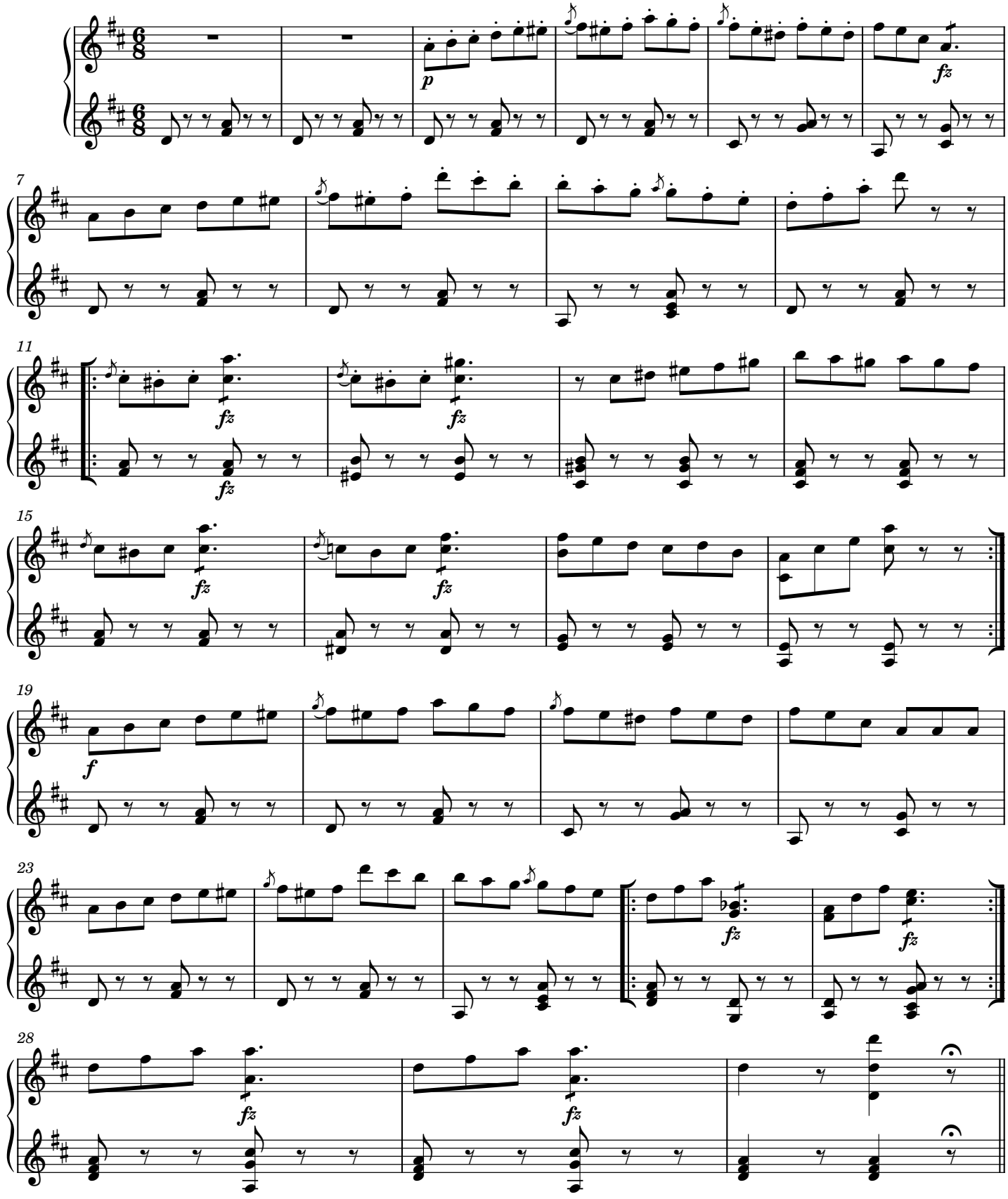


p) m. 20 – written: ambiguous, closer to F♯
q) m. 25 – written: F♯

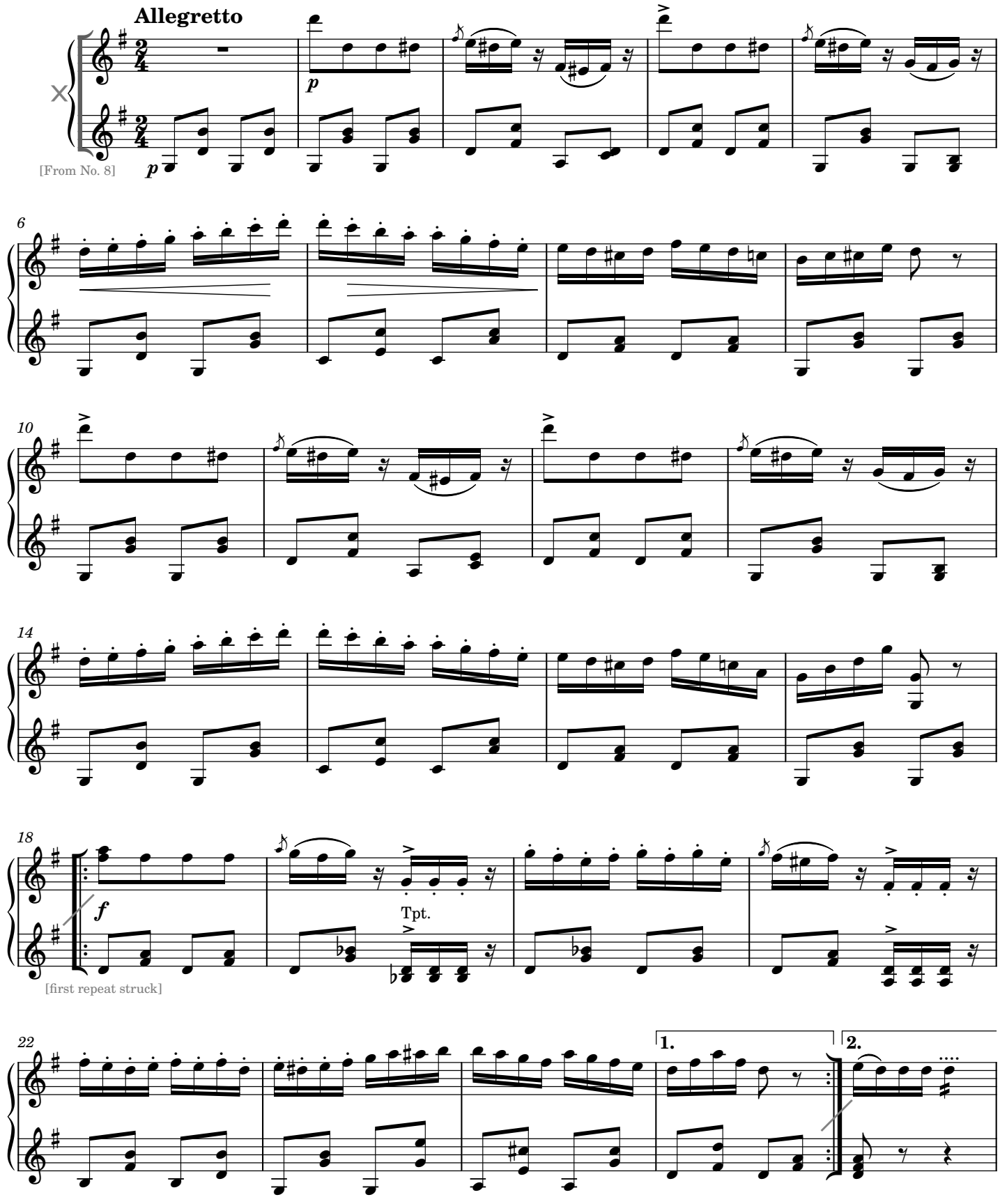
Nº 8.

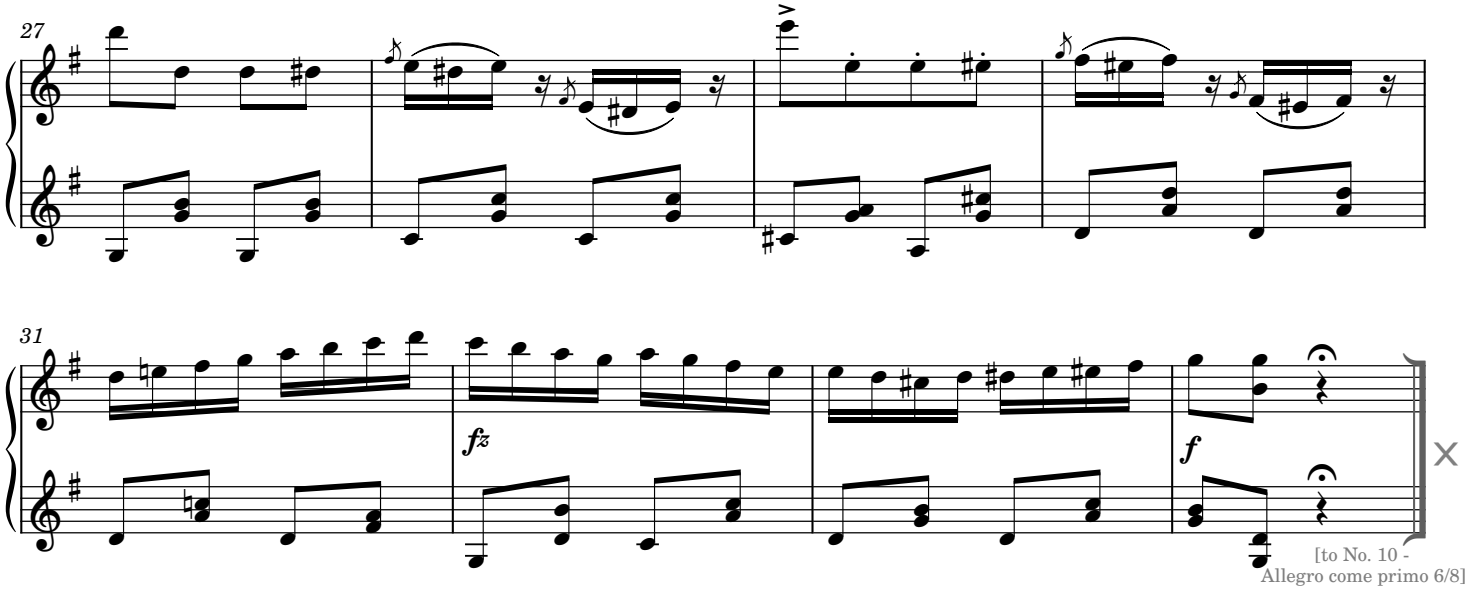

Allegro
p
poco cresc.
5
9
cresc.
13
17
cresc.
f
24
f
f
[to Variation 2]

Variation 1.

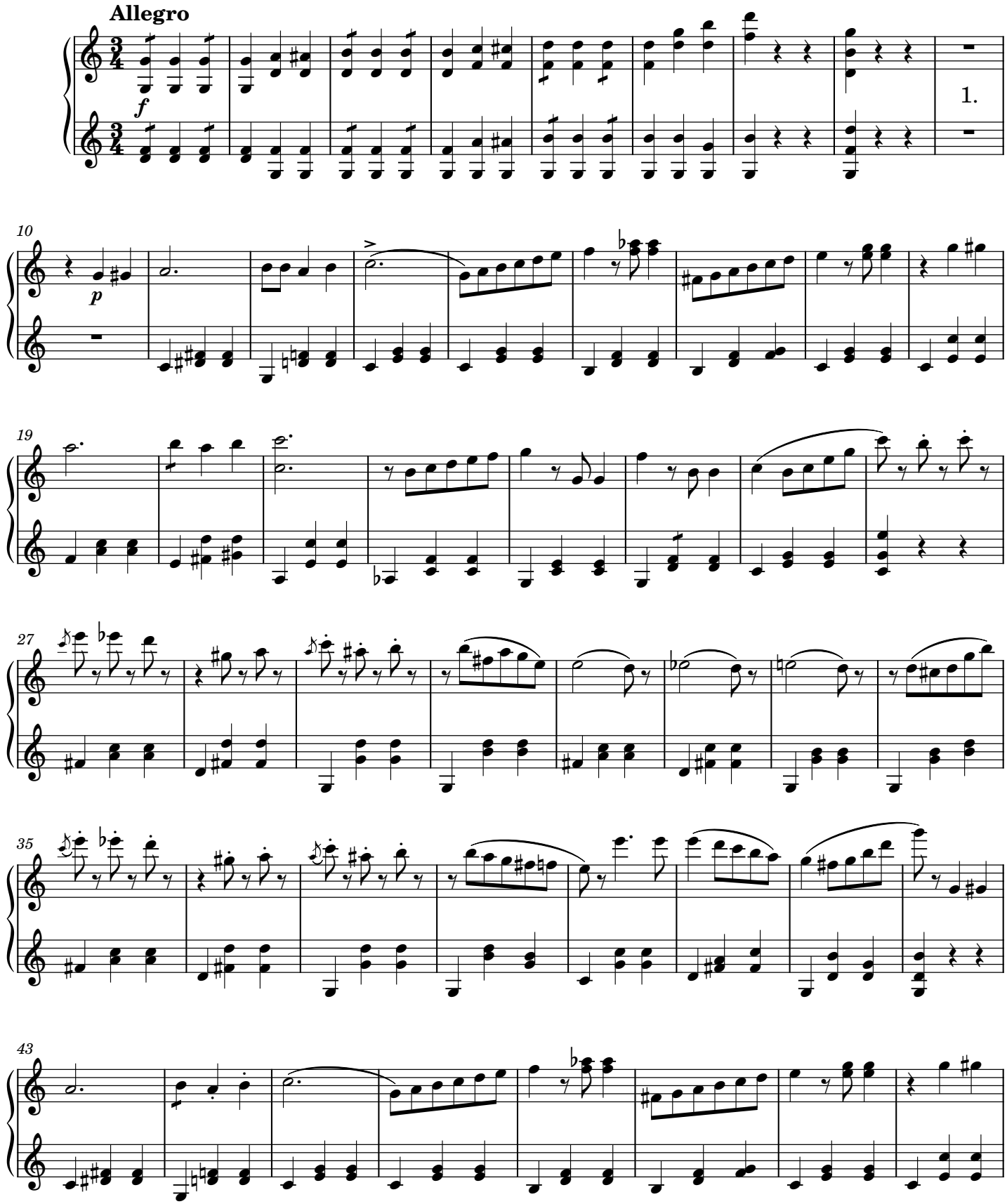


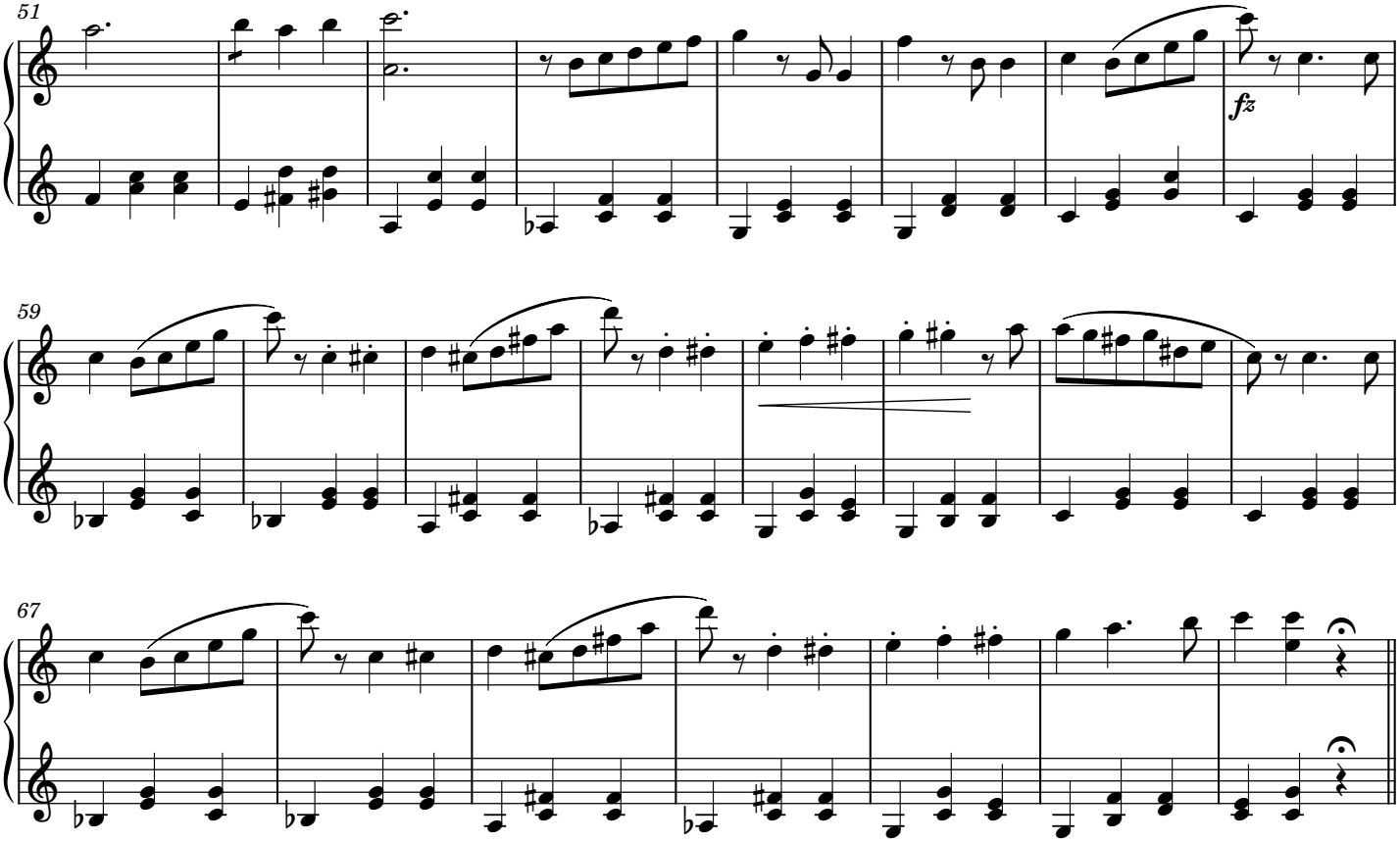
Nº 9. – Variation 2

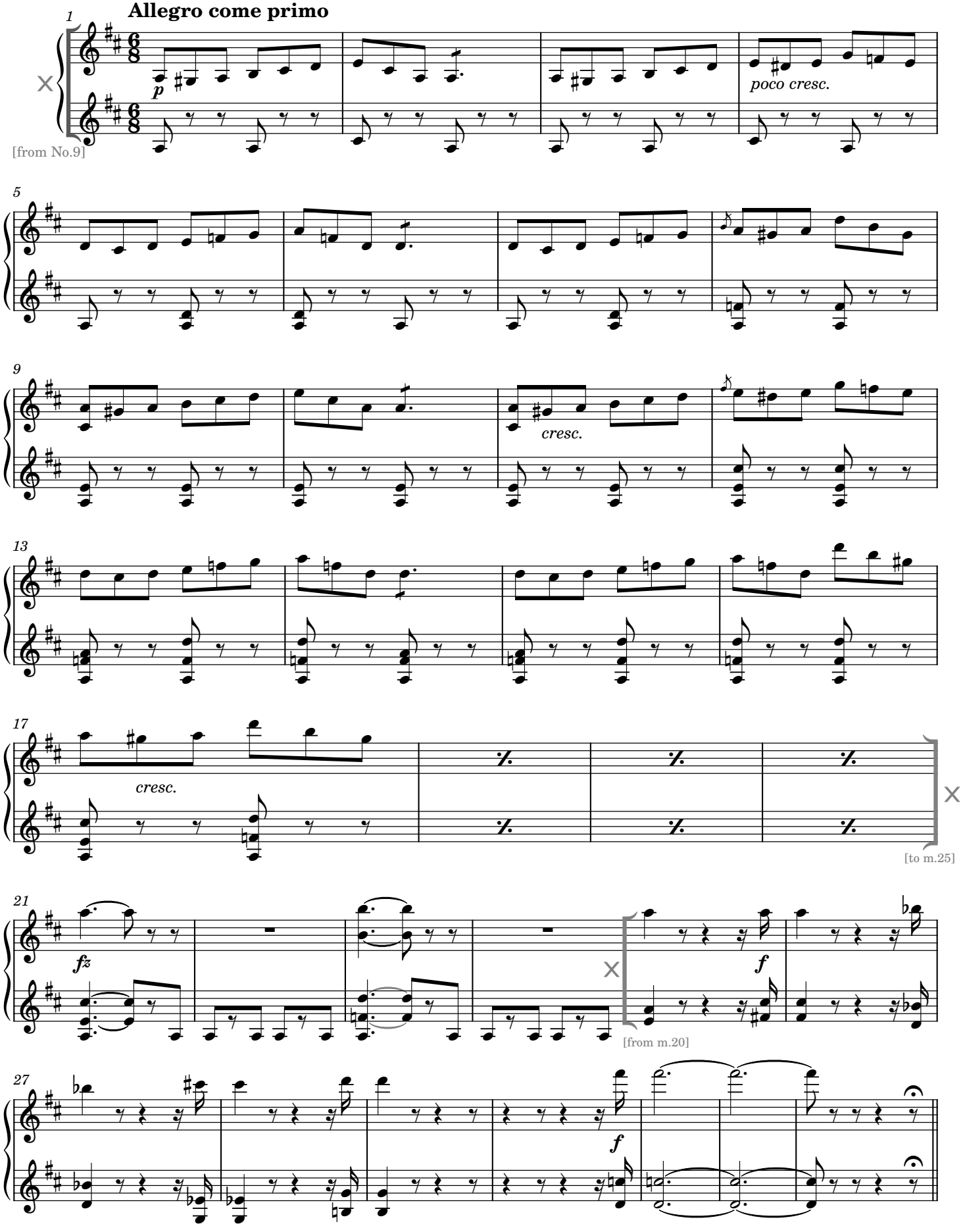



27
31
fz
f
[to No. 10 -
Allegro come primo 6/8]

Nº 10.

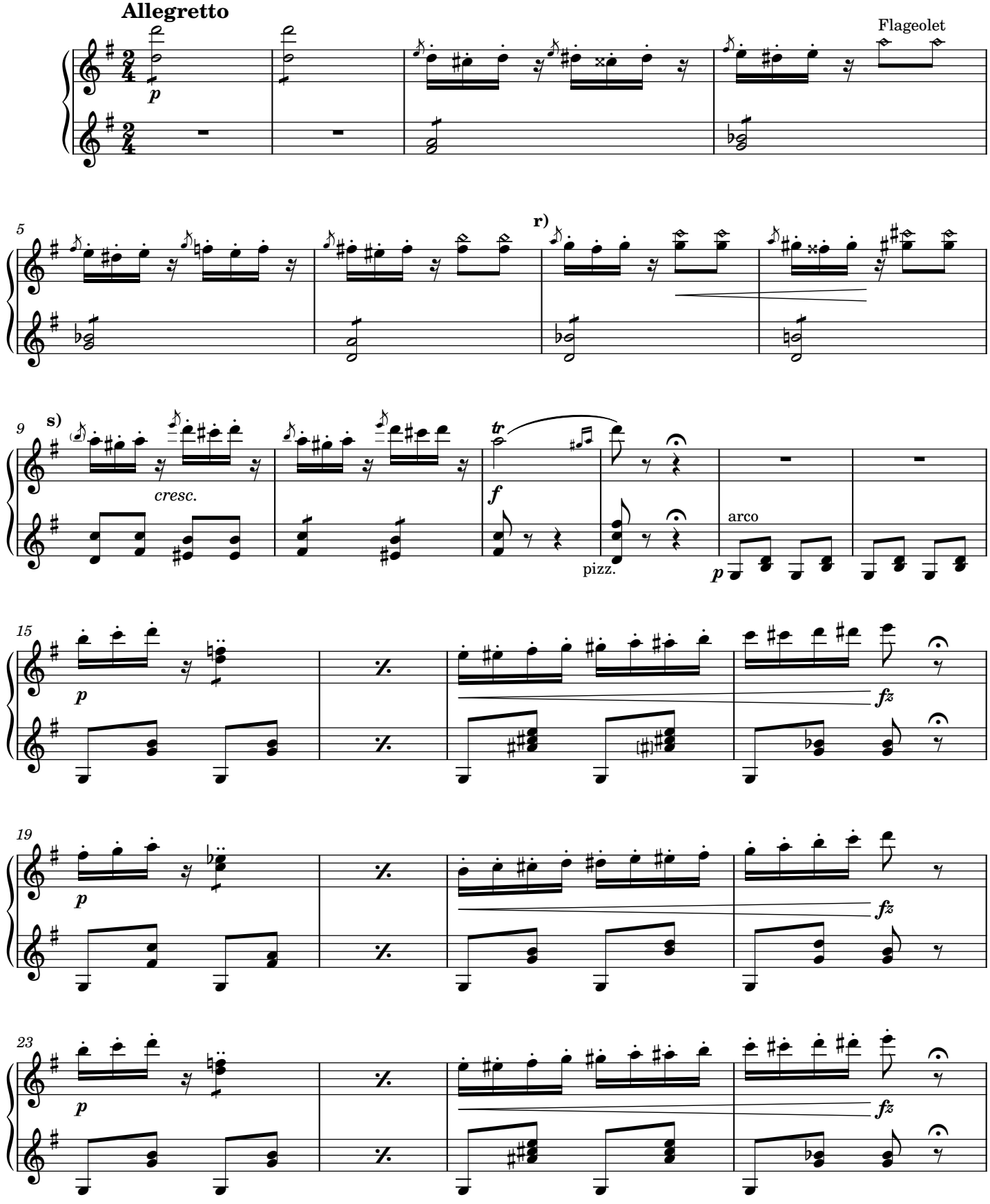


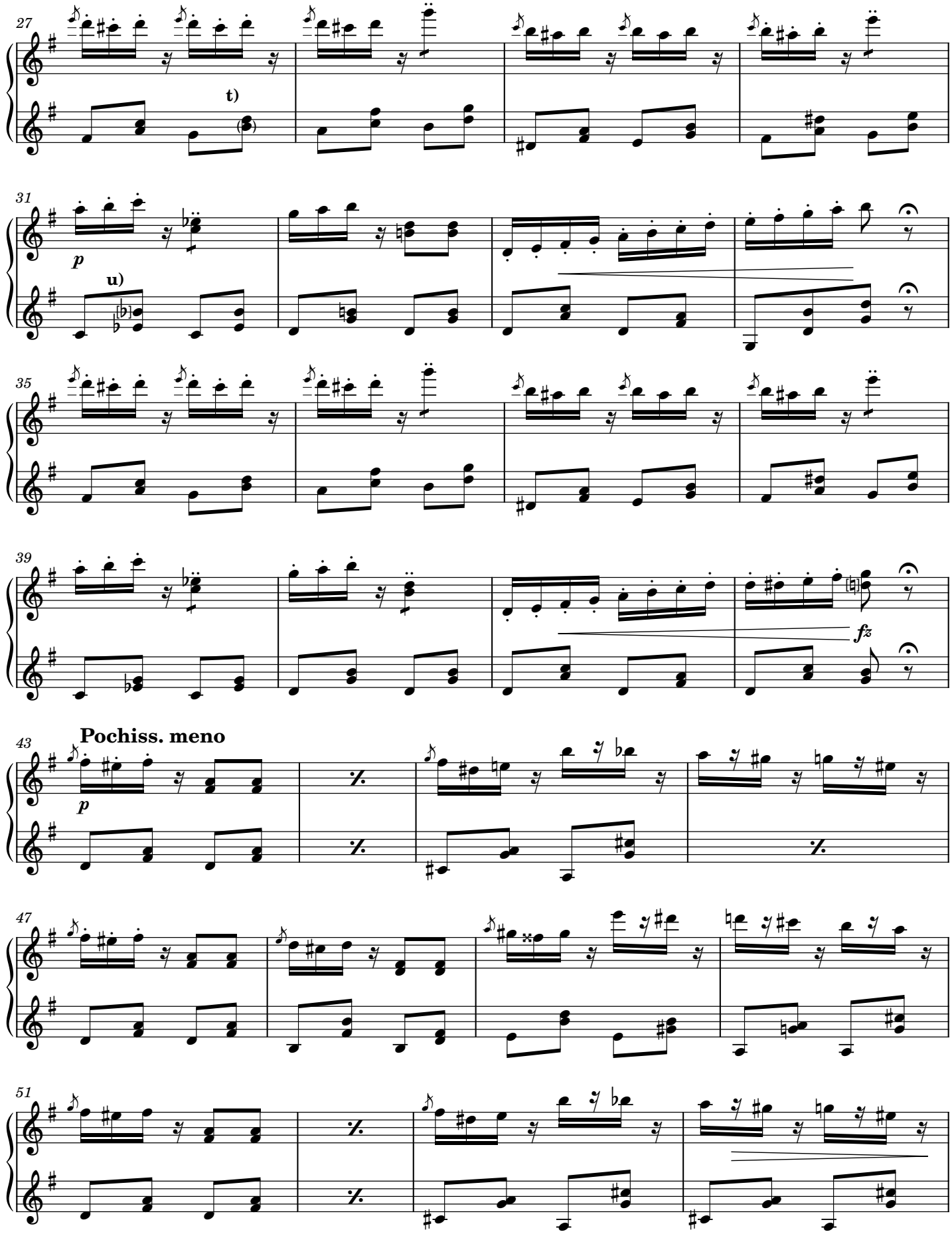

51
fz
59
67

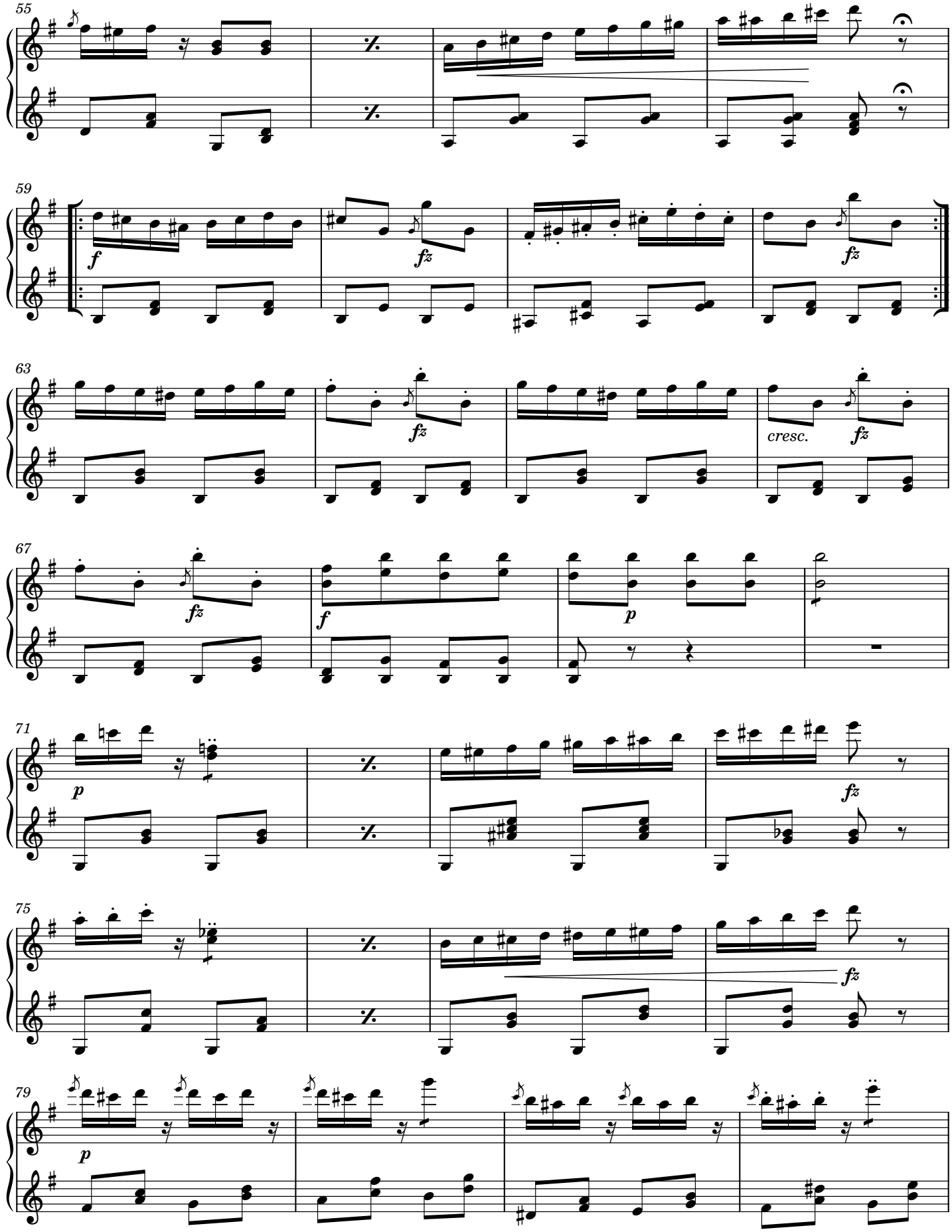

Allegro come primo
1
p
poco cresc.
[from No.9]
5
9
cresc.
13
17
cresc.
[to m.25]
21
fz
f
[from m.20]
27
f

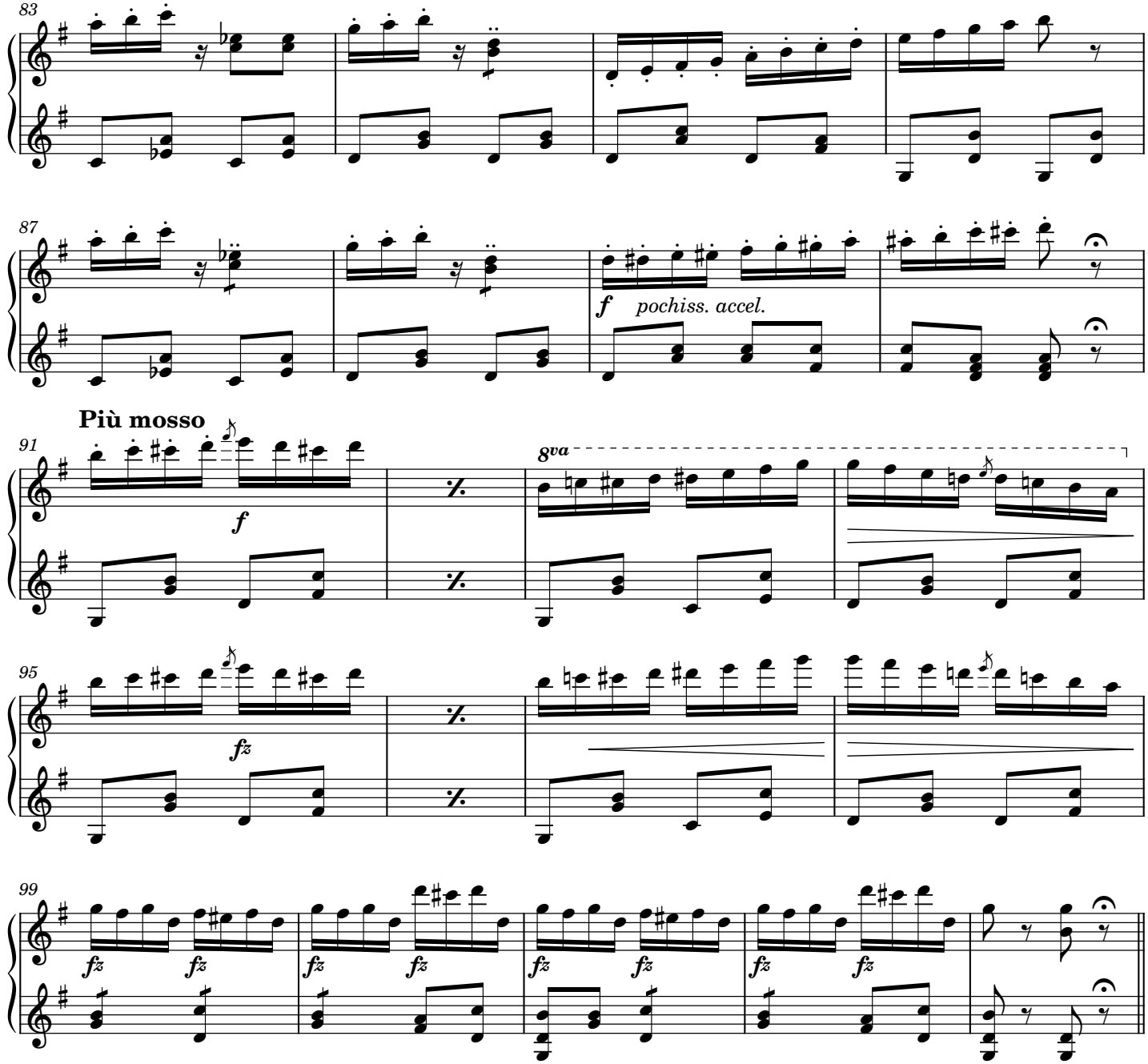
[No information is given about the misisng numbers 11-13]

Nº 14.




27
t)
31
p
u)
35
39
fz
43
Pochiss. meno
p
47
51


55
59
63
67
71
75
79
f
fz
cresc.
p

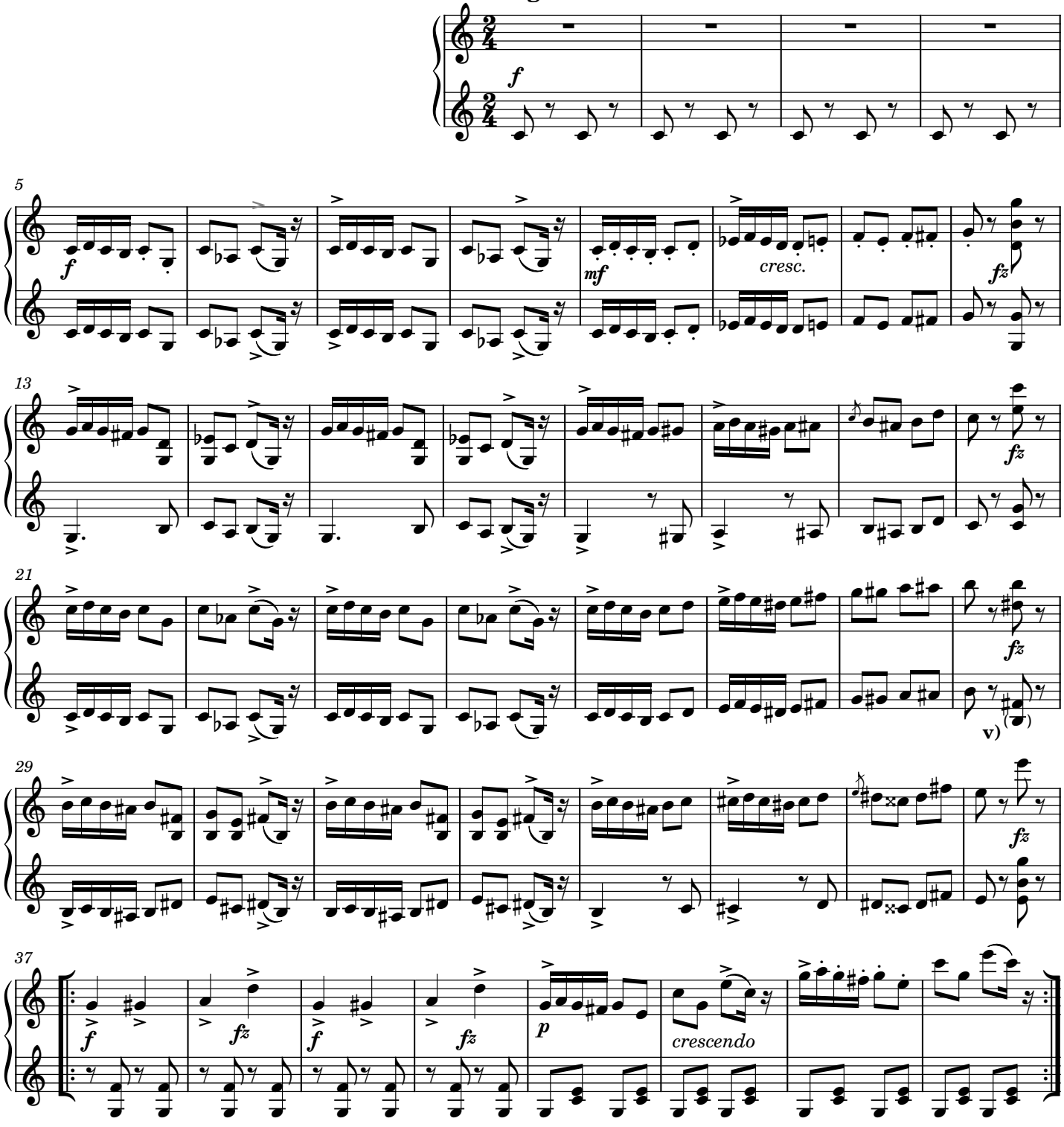


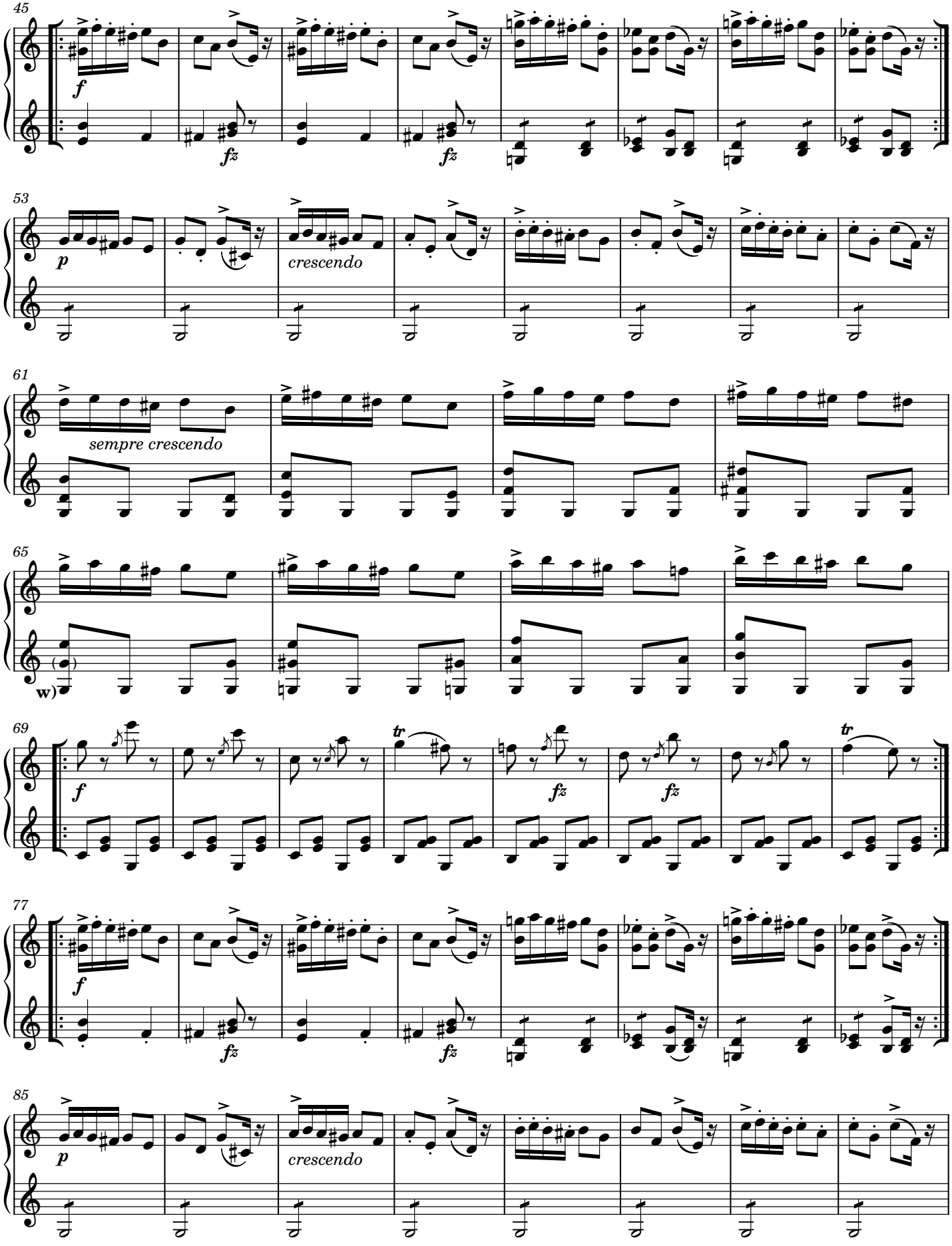
r) m. 7 – written: beat 1 of vln. 1 is three eighths, no rest. If correct, an eight note triplet.
s) m. 9 – written: A
t) m. 27 – written: A
u) m. 31 – written: B (no accidental). May perhaps be an A.

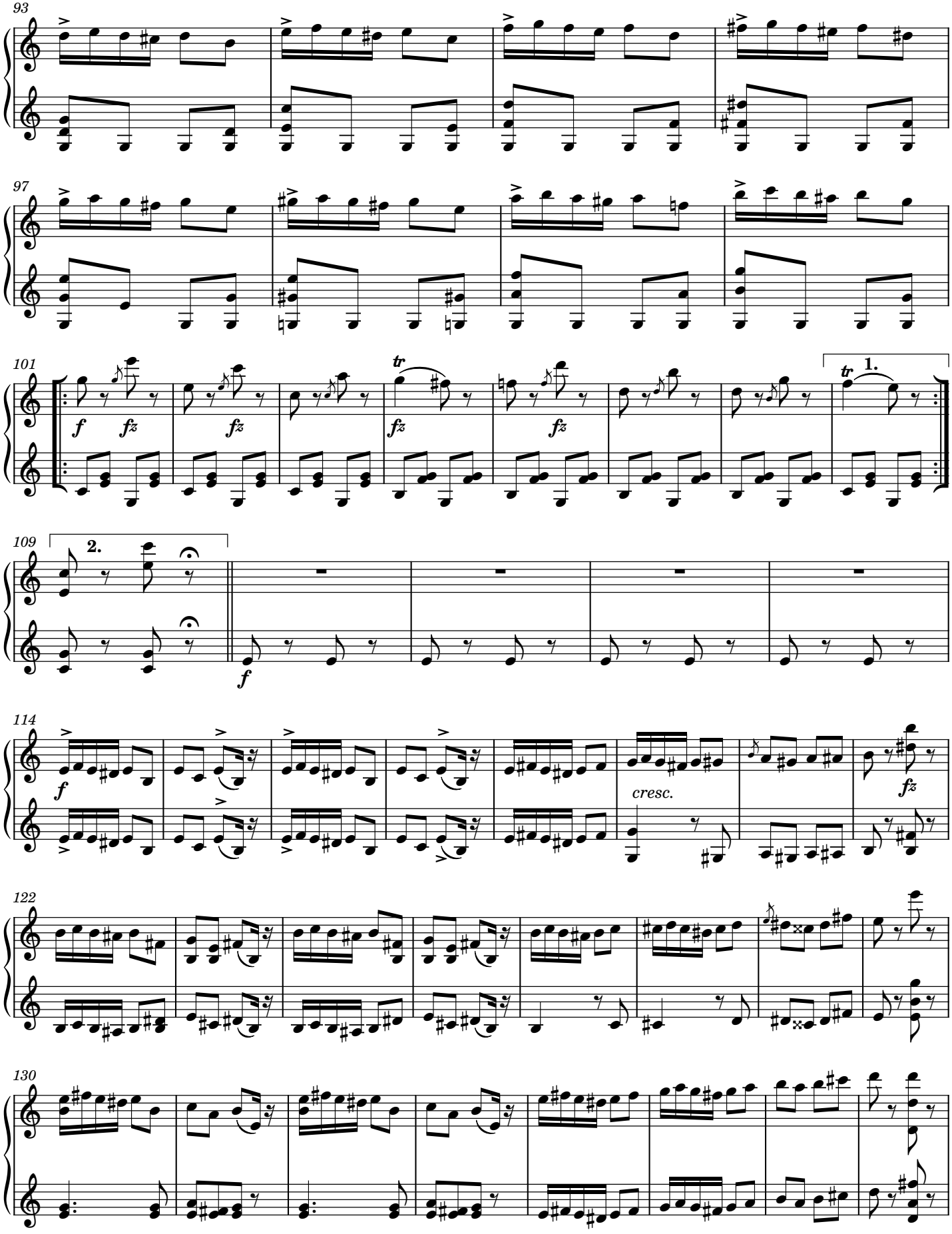
Nº 14½. – Danse hindoue

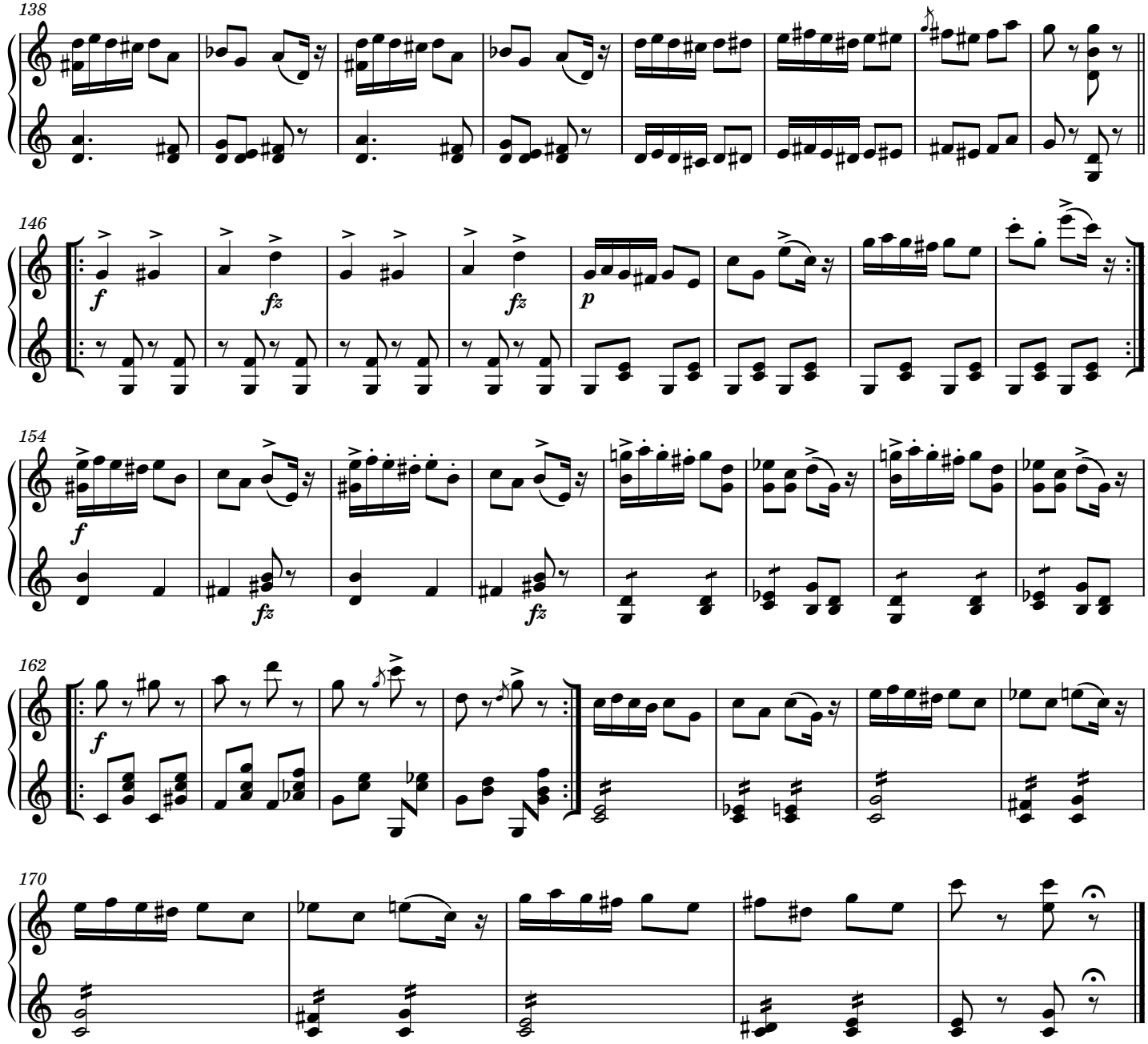
A duplicate of *Danse infernale*. Except for errors, the two versions are note identical, and differ only in minor articulations, which are already erratic. The two numbers are assumed identical.

Allegro con fuoco



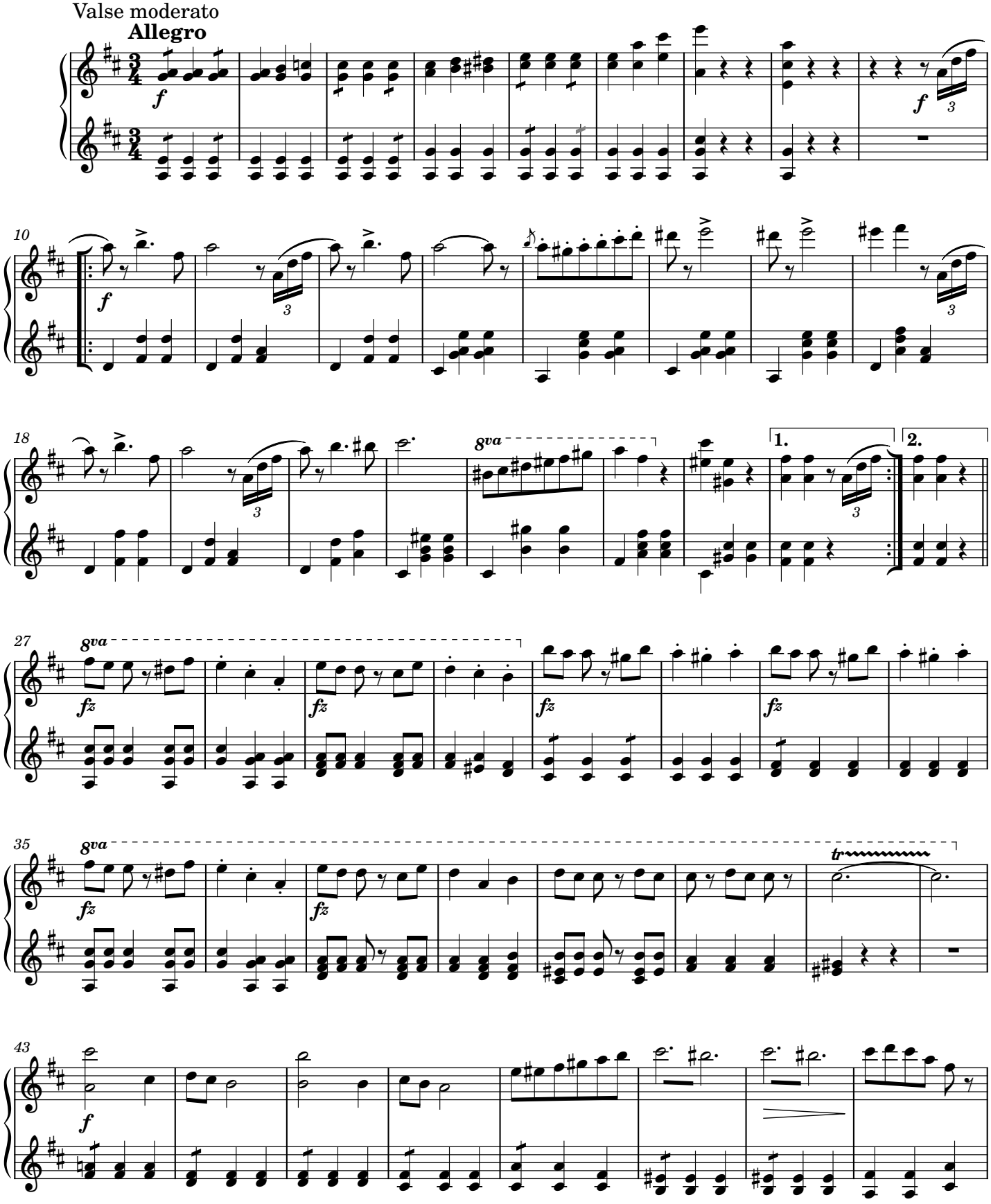

45
f
fz
fz
53
p
crescendo
61
sempre crescendo
65
w)
69
f
fz
fz
tr
tr
77
f
fz
fz
85
p
crescendo

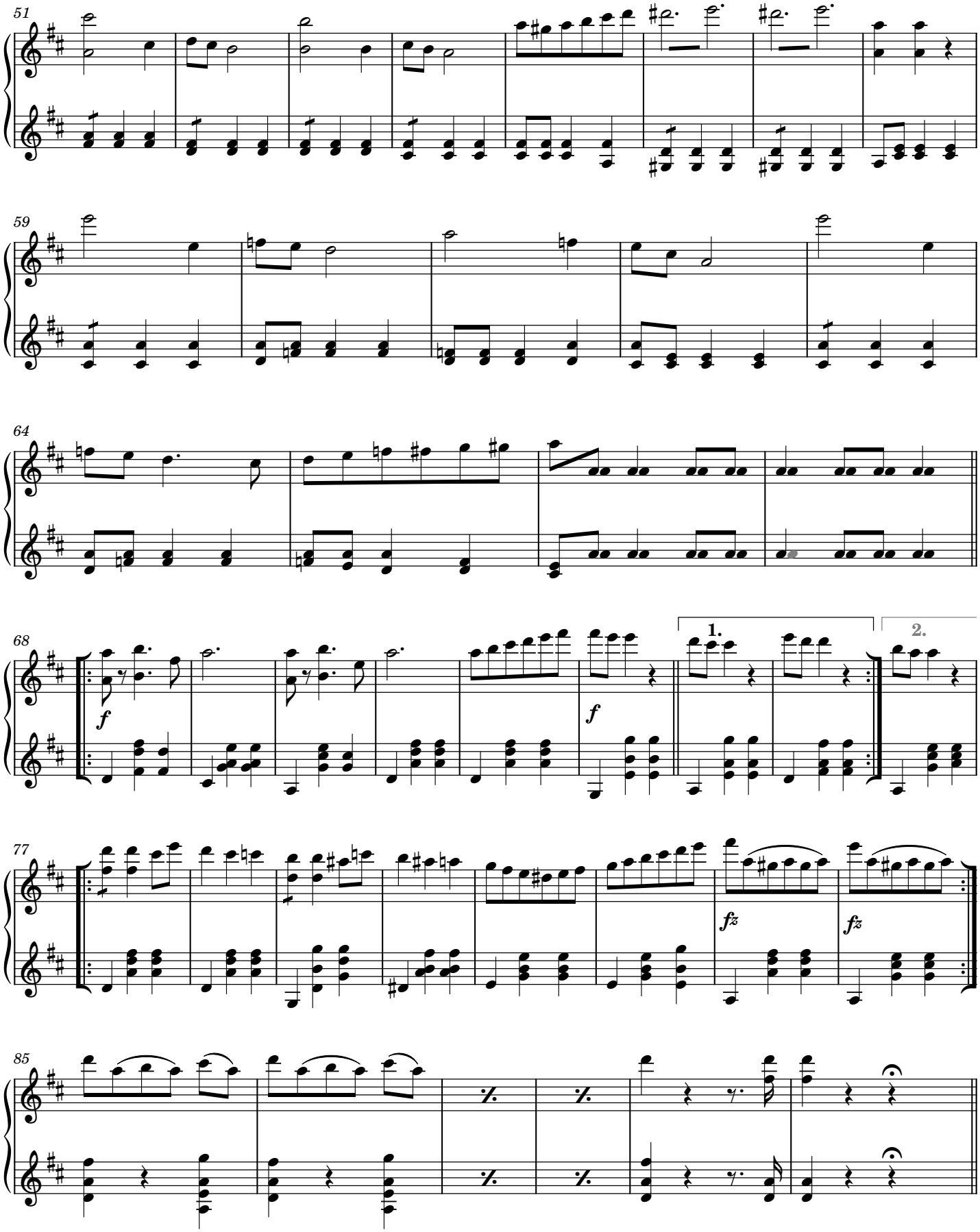

93
97
101
f
fz
tr
1.
109
2.
f
114
cresc.
122
130



v) m. 28 – written: G
w) m. 65 – written: E

Nº 15. – Corps de ballet




51
59
64
68
1.
2.
77
85

Nº 16. – With a snake

Allegro moderato

p

fz *fz* *fz*

Grande pause

Molto moderato

Cello Solo

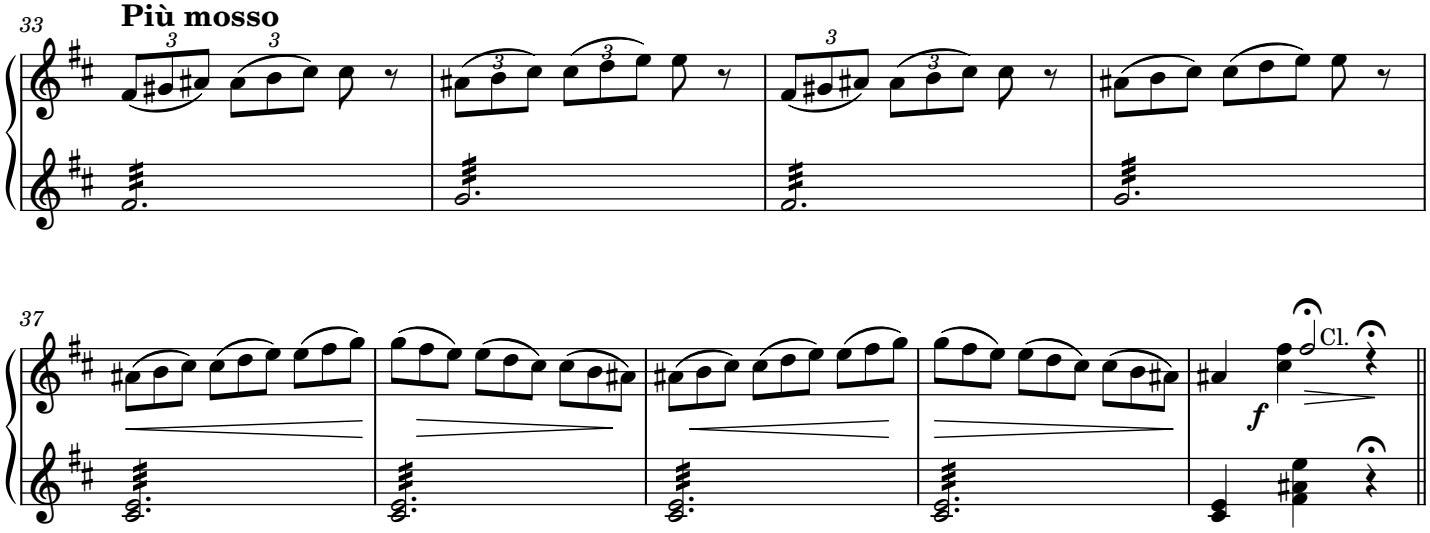
rit.

a tempo

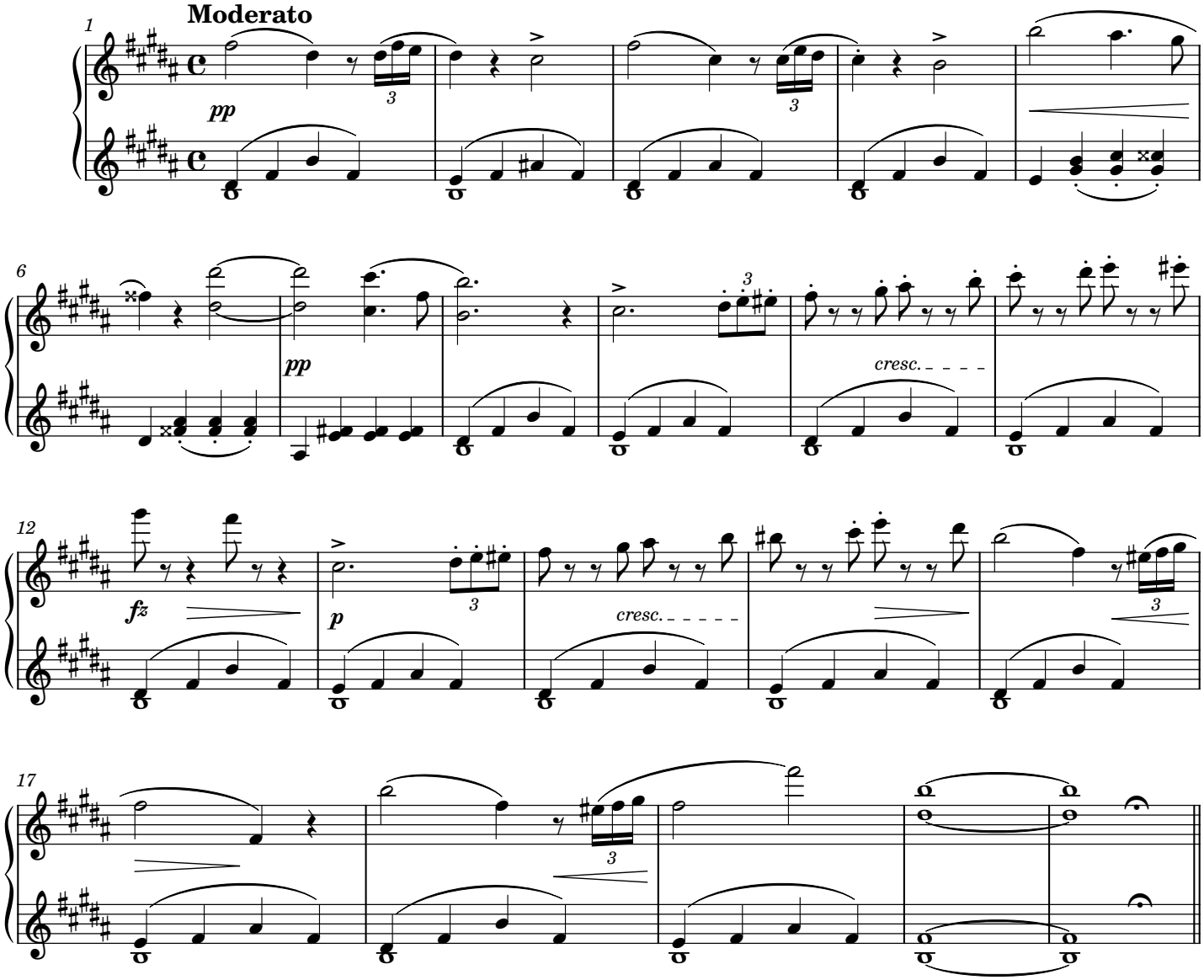
Vln.

fz *p* *fz* *p*

molto rit.

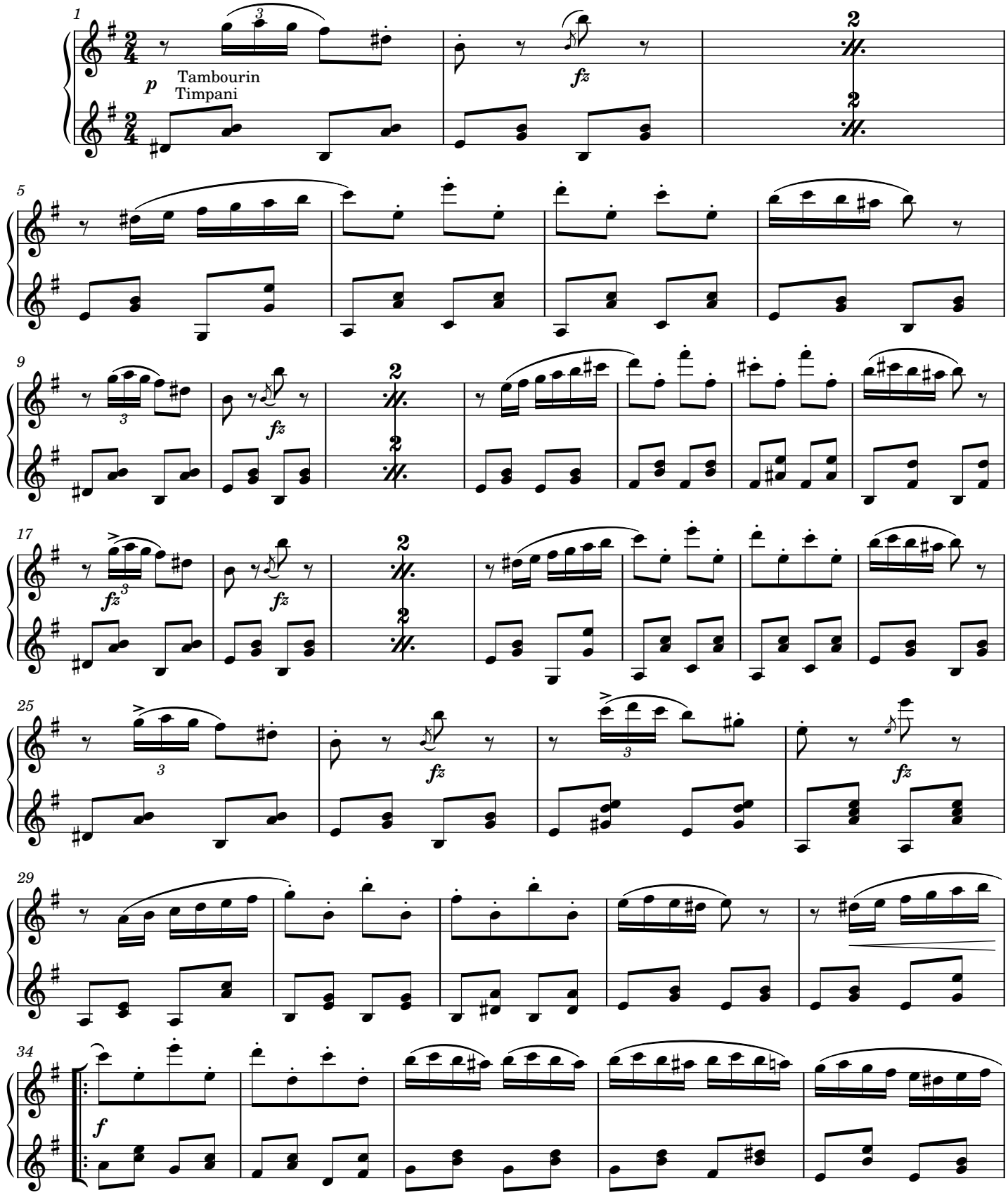


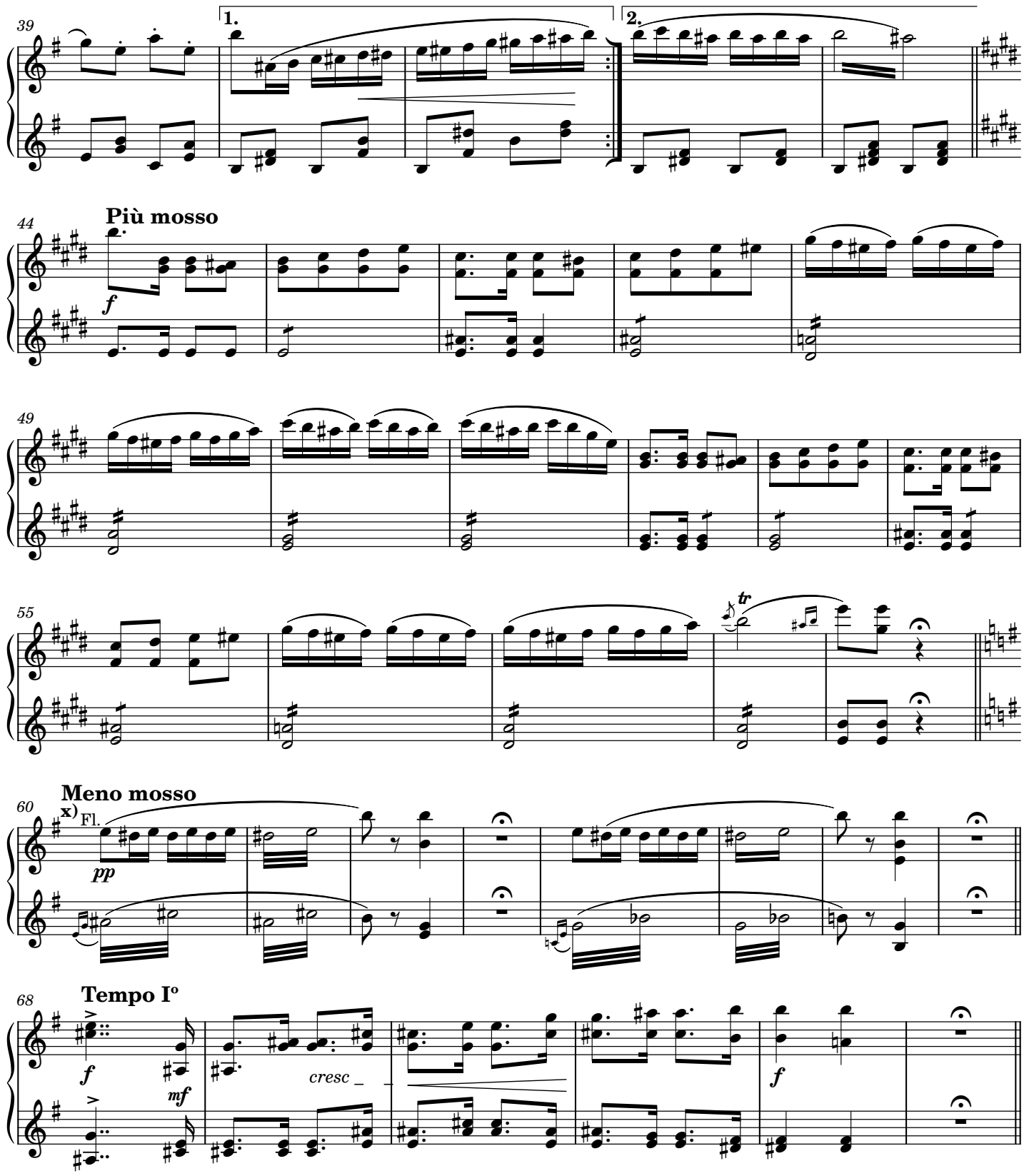
[Nº 16a.]



[Nº 16b.]

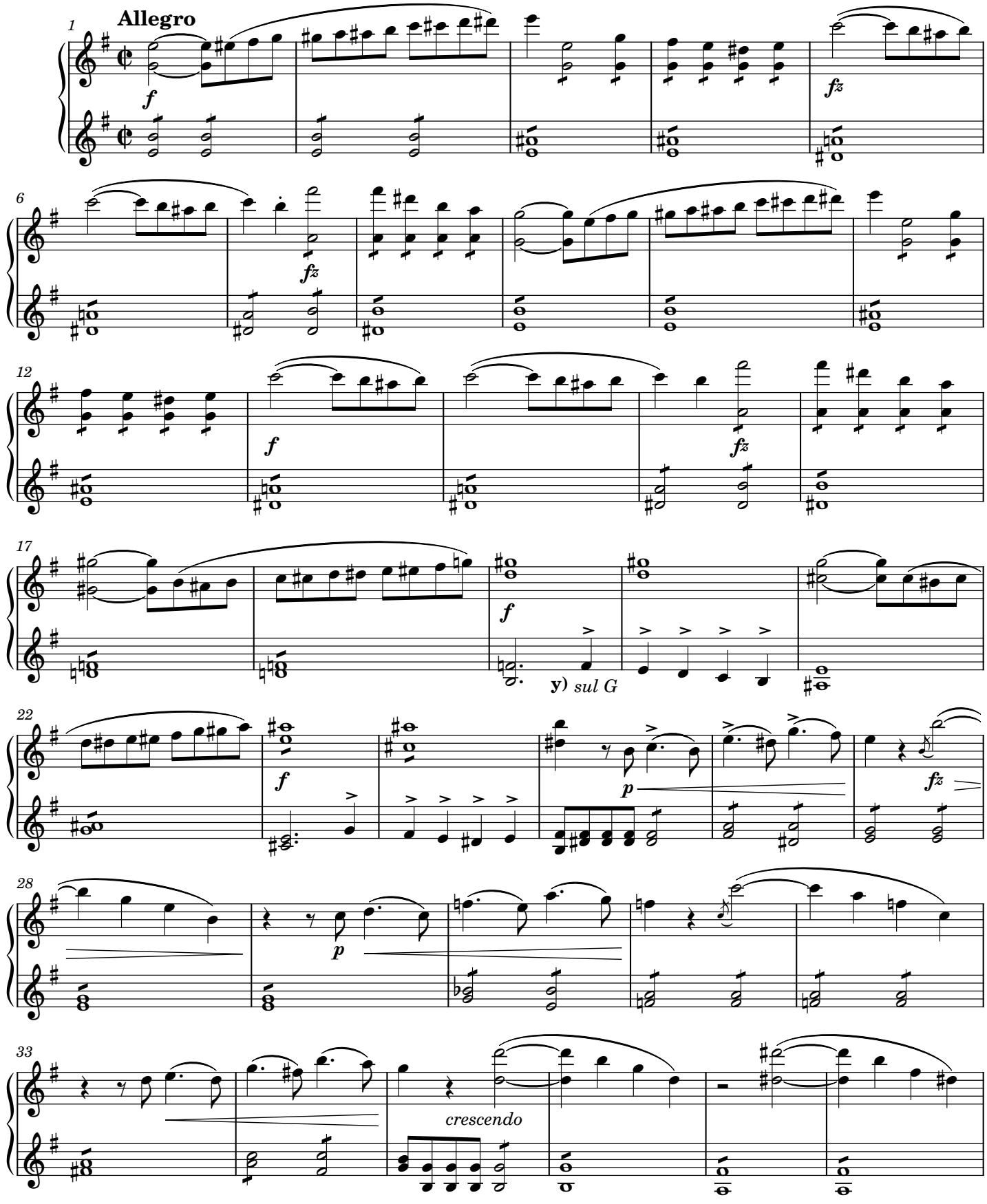
Allegro Vivace

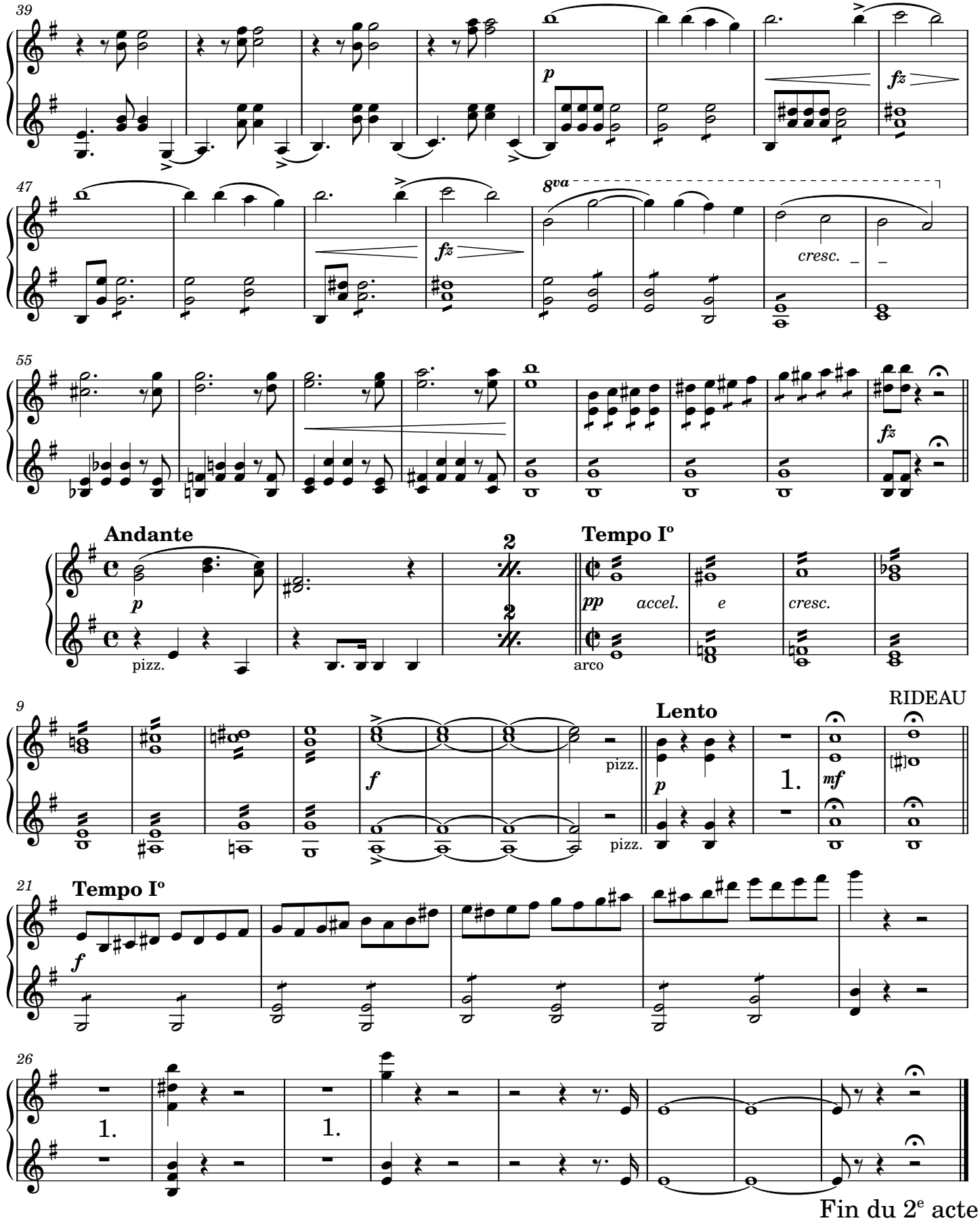




x) mm. 60-65 – as written. The intended subdivision of each part (sixteenth or tremolo) is unclear.

[Nº 16c. - Nikiya's Death]

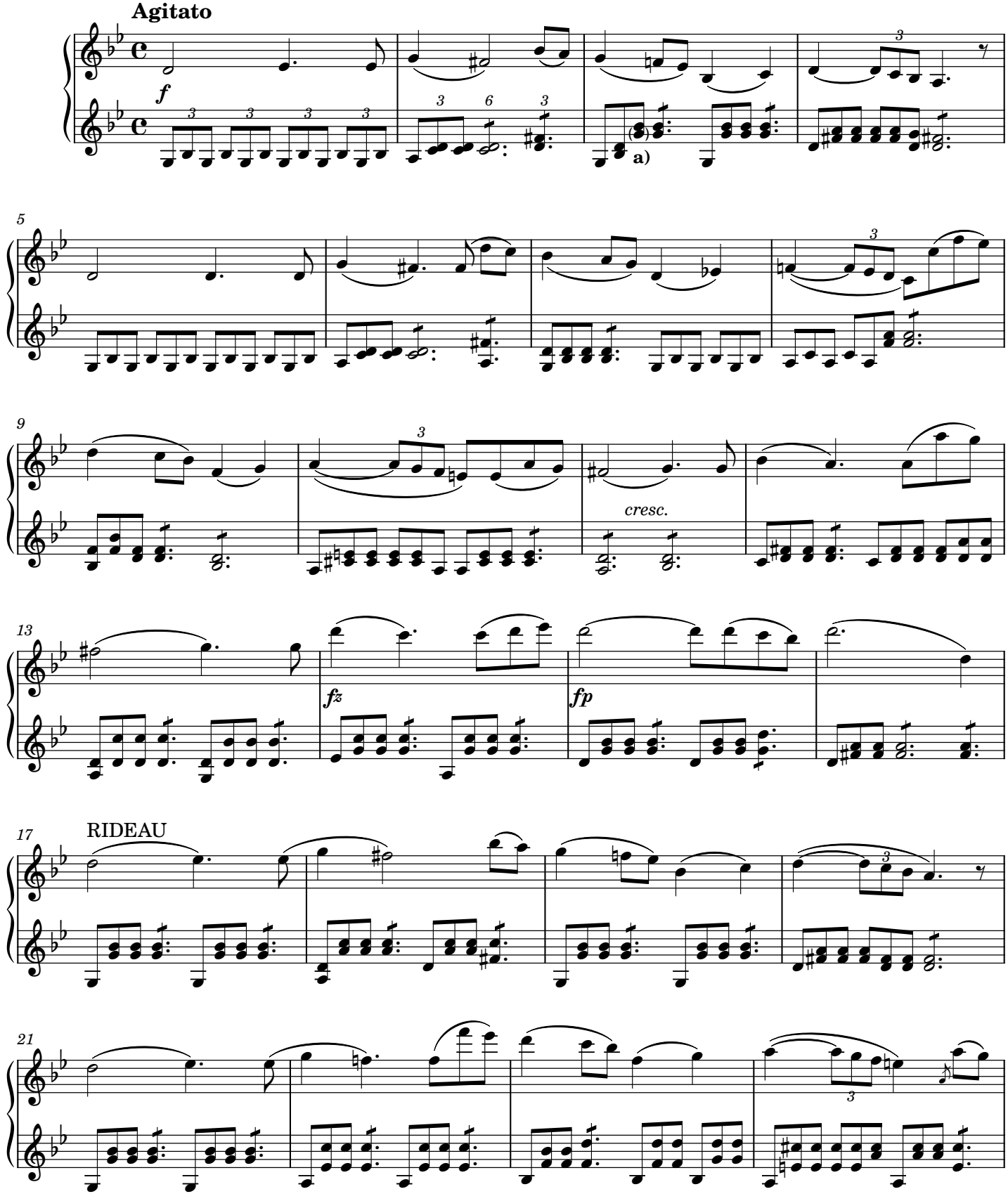


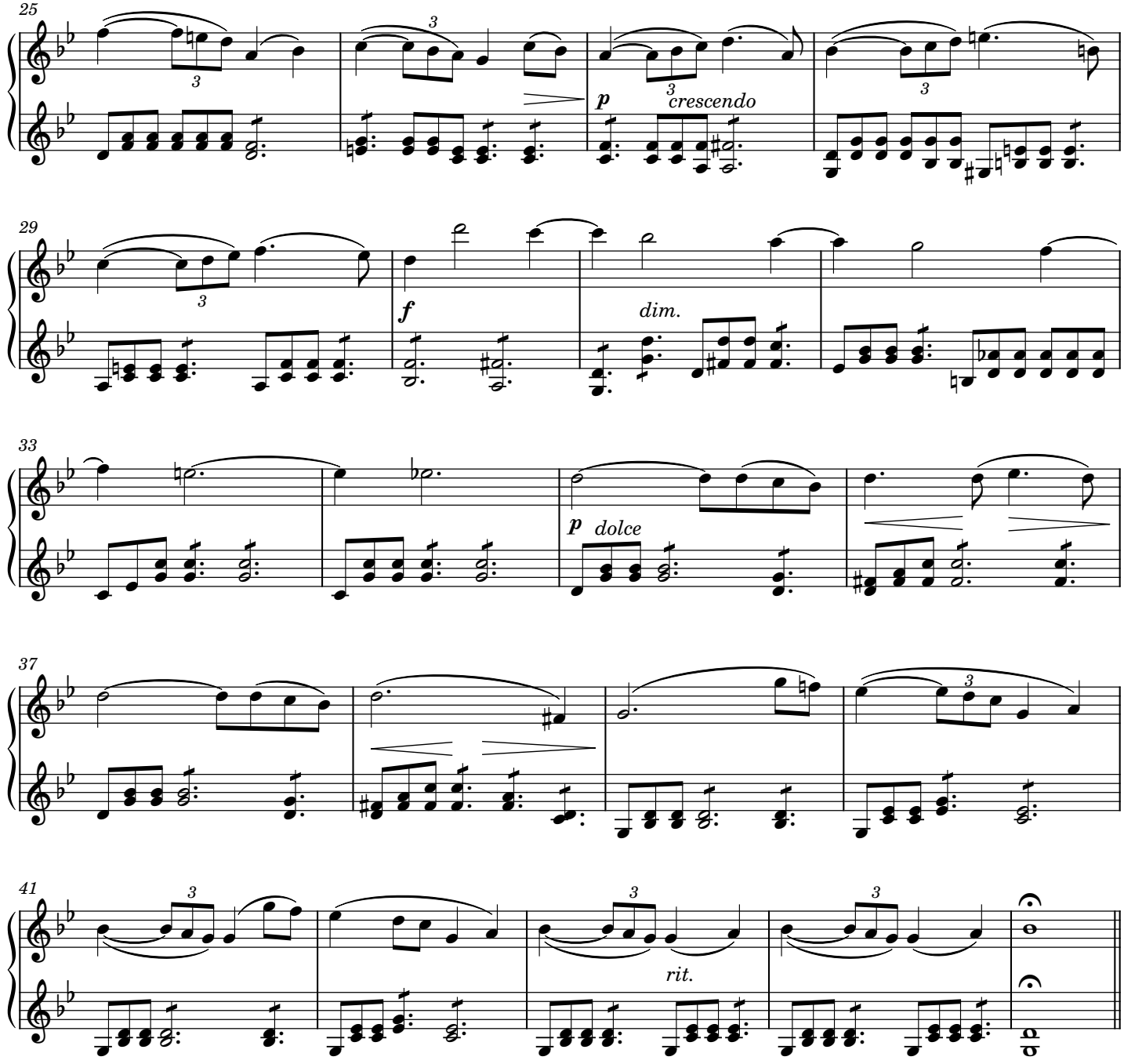


y) m. 19 – written: "4[?] corde" (superscript indecipherable). Interpreted here as "4a corda" : the G string.

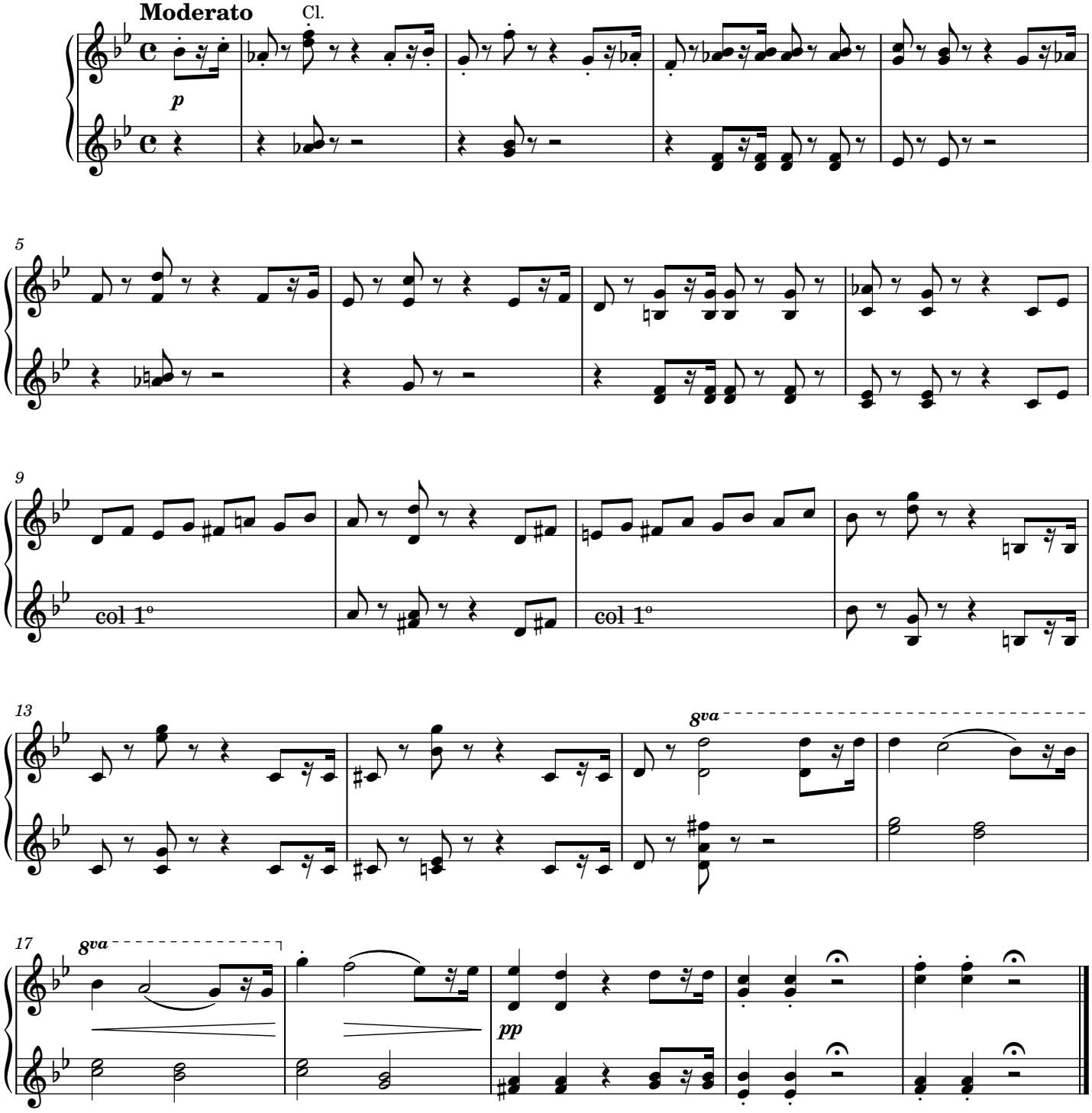
ACTE III
TABLEAU IV

Nº 1.

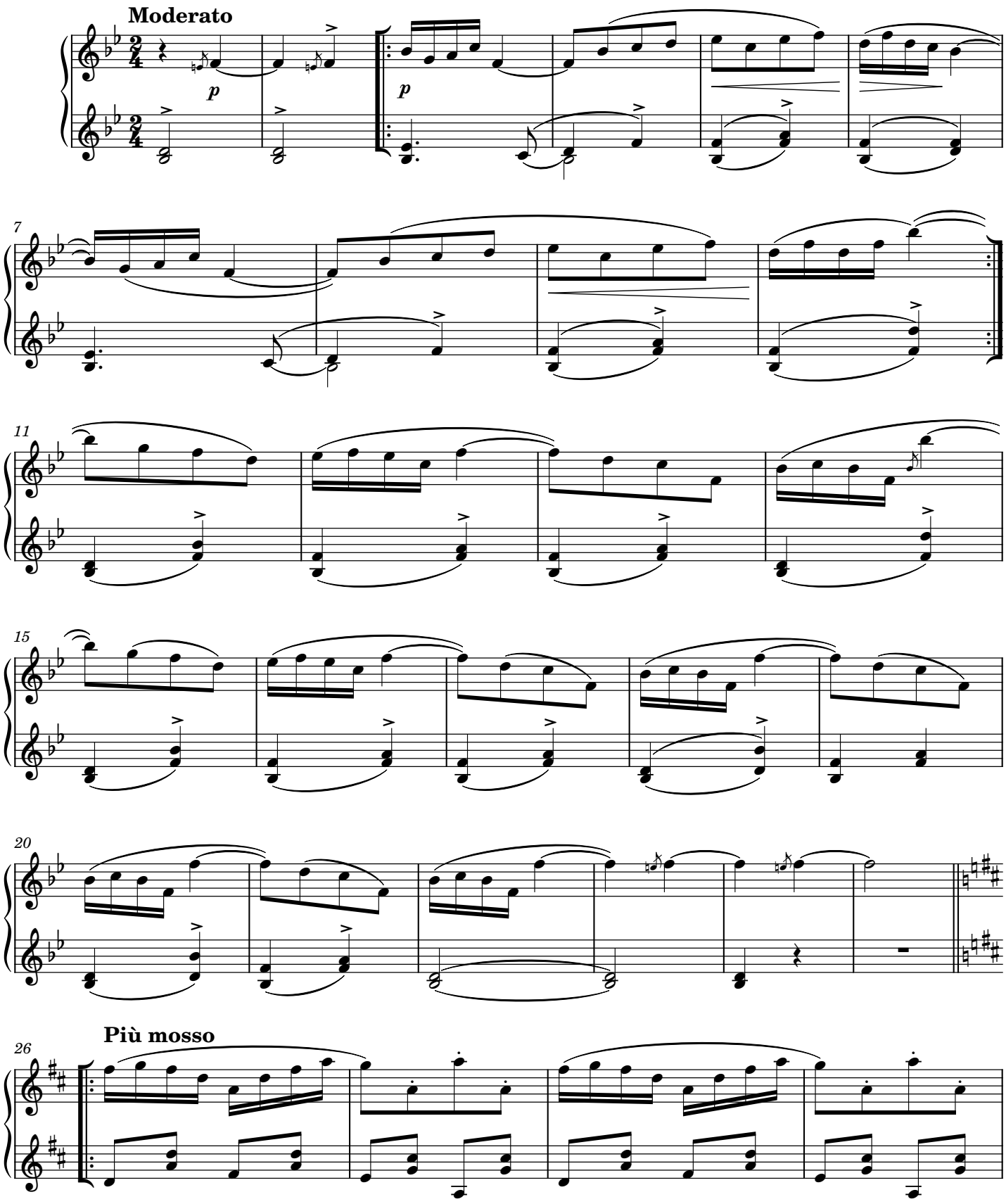


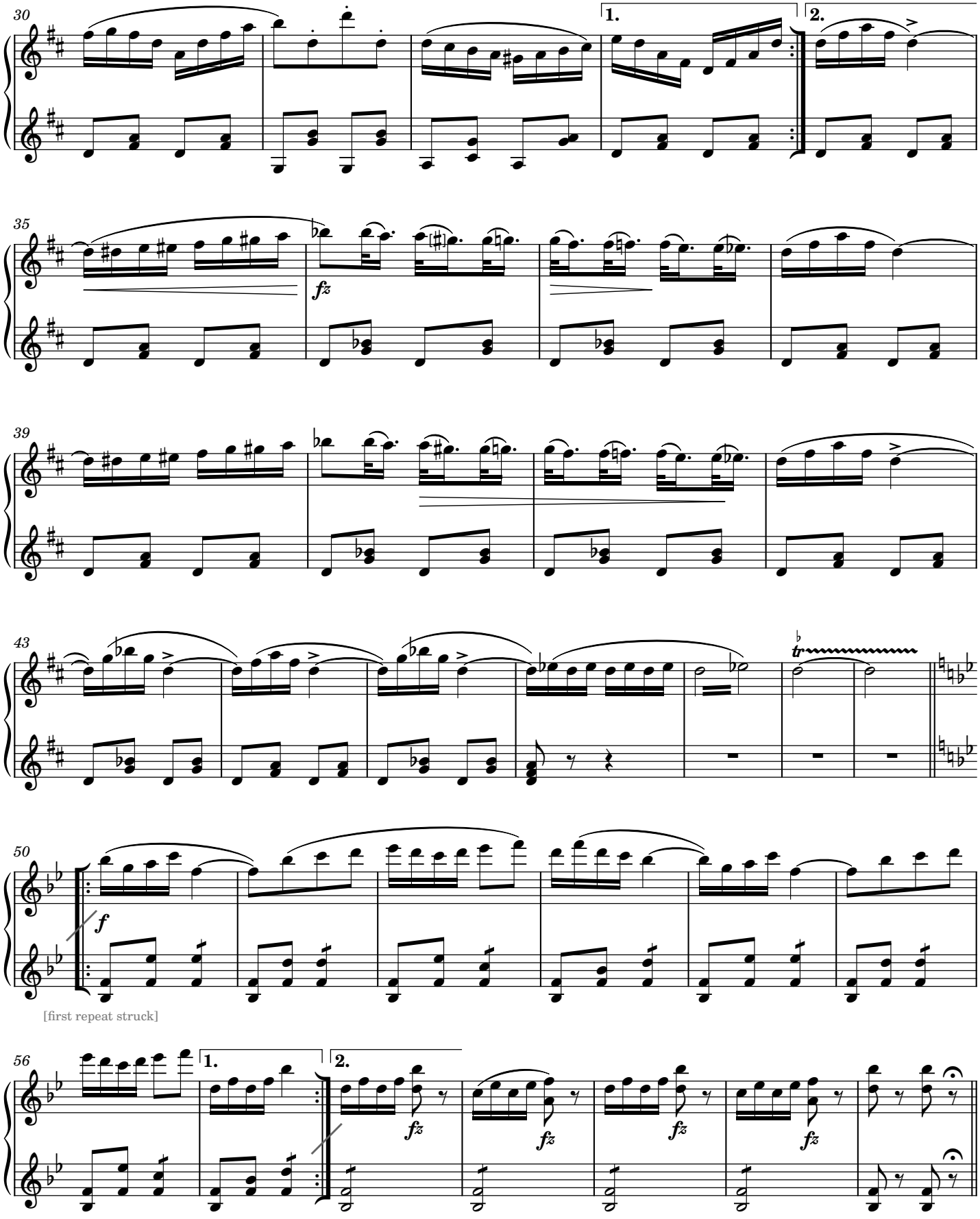


a) m. 3 – ambiguous. Noteheads close to F over whole measure. F on the first two counts is possible.

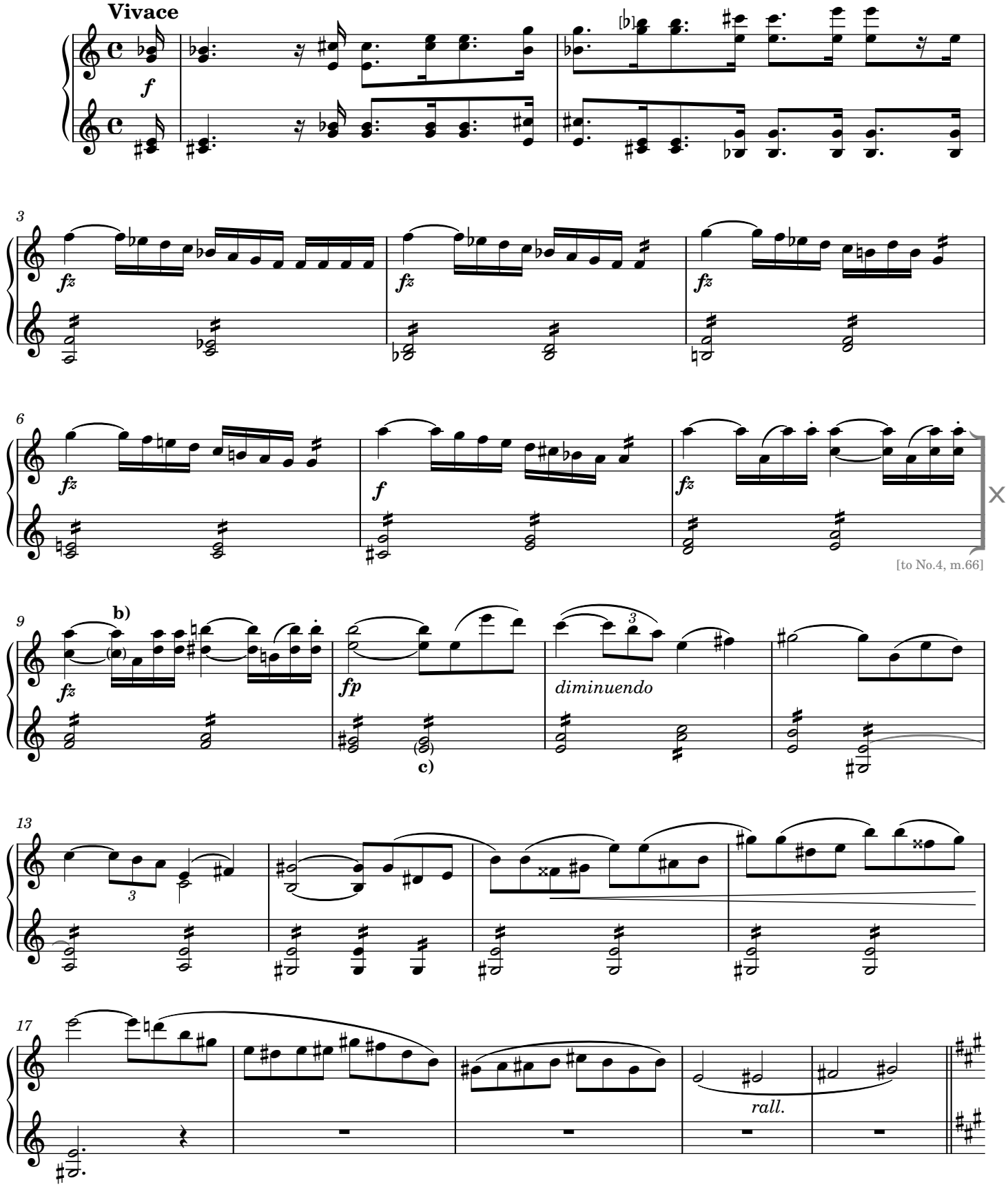

Moderato
Cl.
p
5
col 1°
col 1°
9
13
8va
17
8va
pp

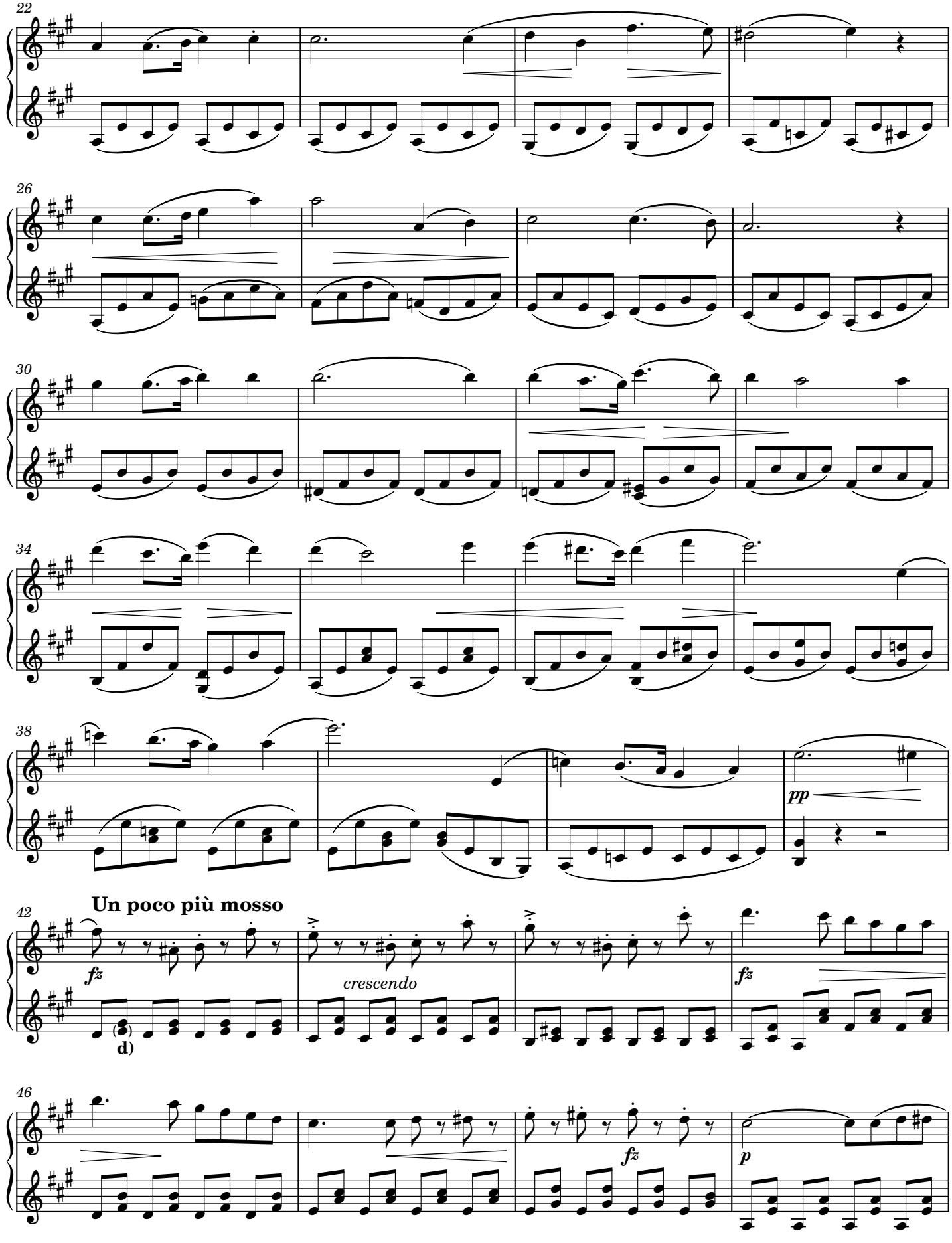
Nº 2. – Pas comique

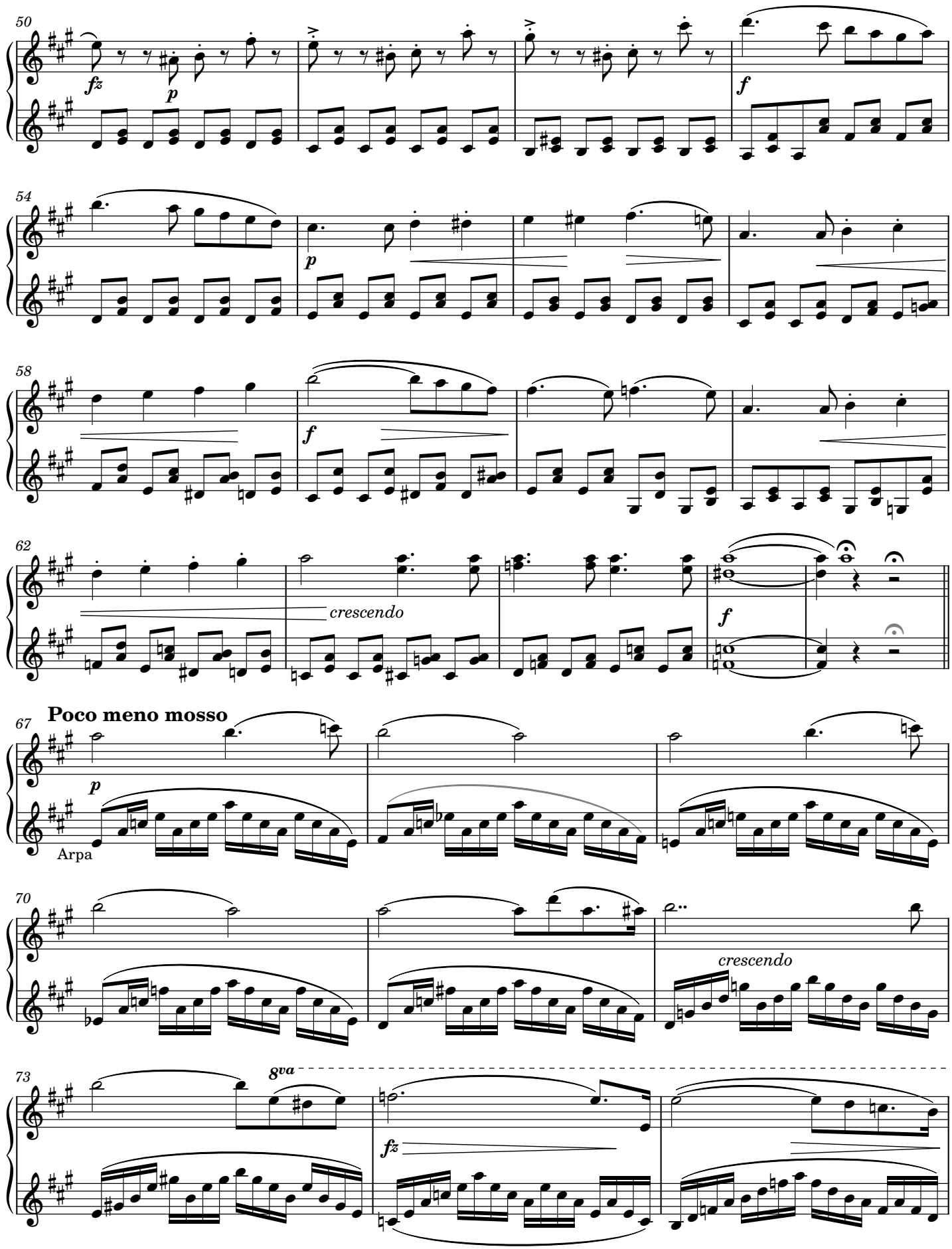


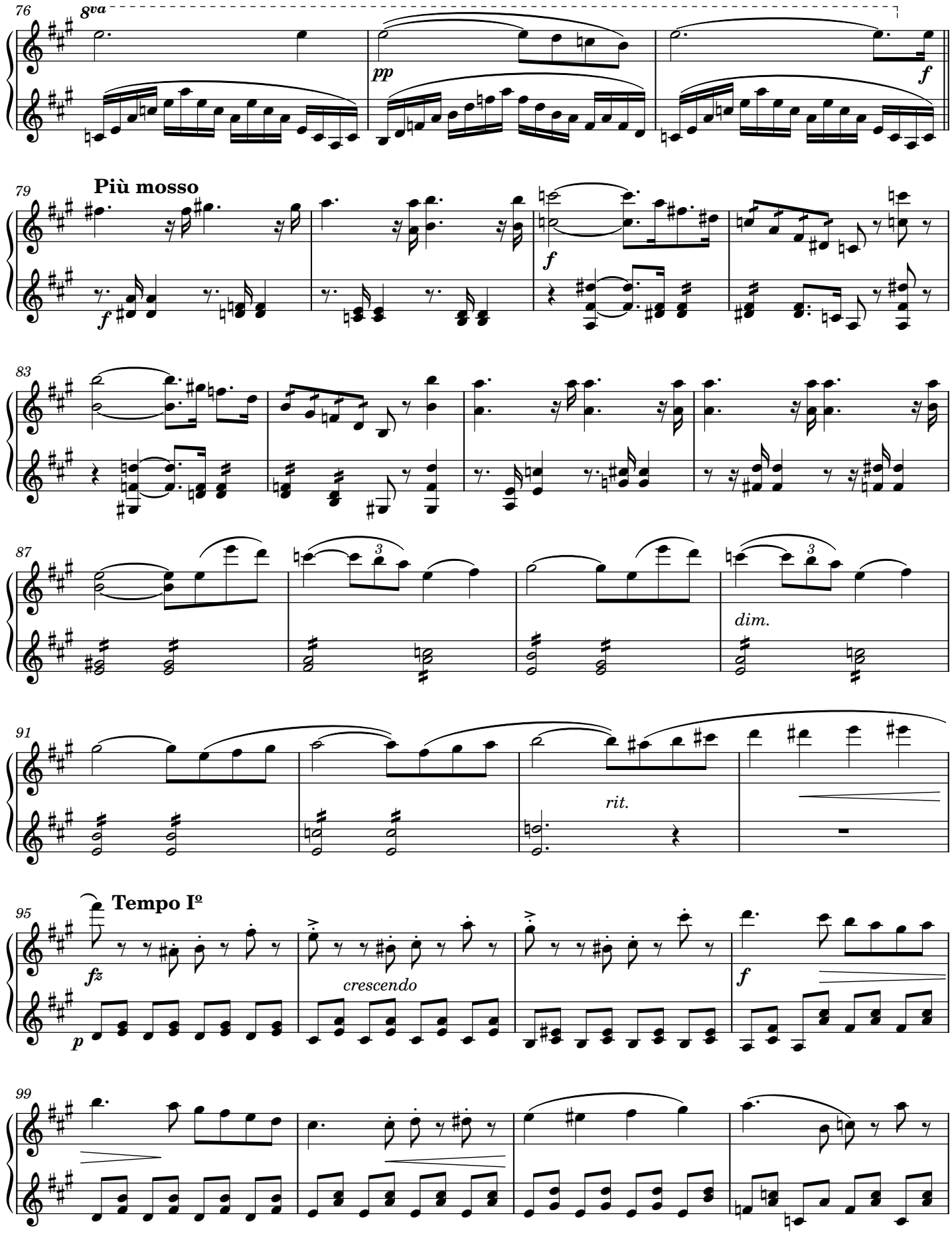

30
1.
2.
35
fz
39
43
tr
50
f
[first repeat struck]
56
1.
2.
fz
fz
fz
fz

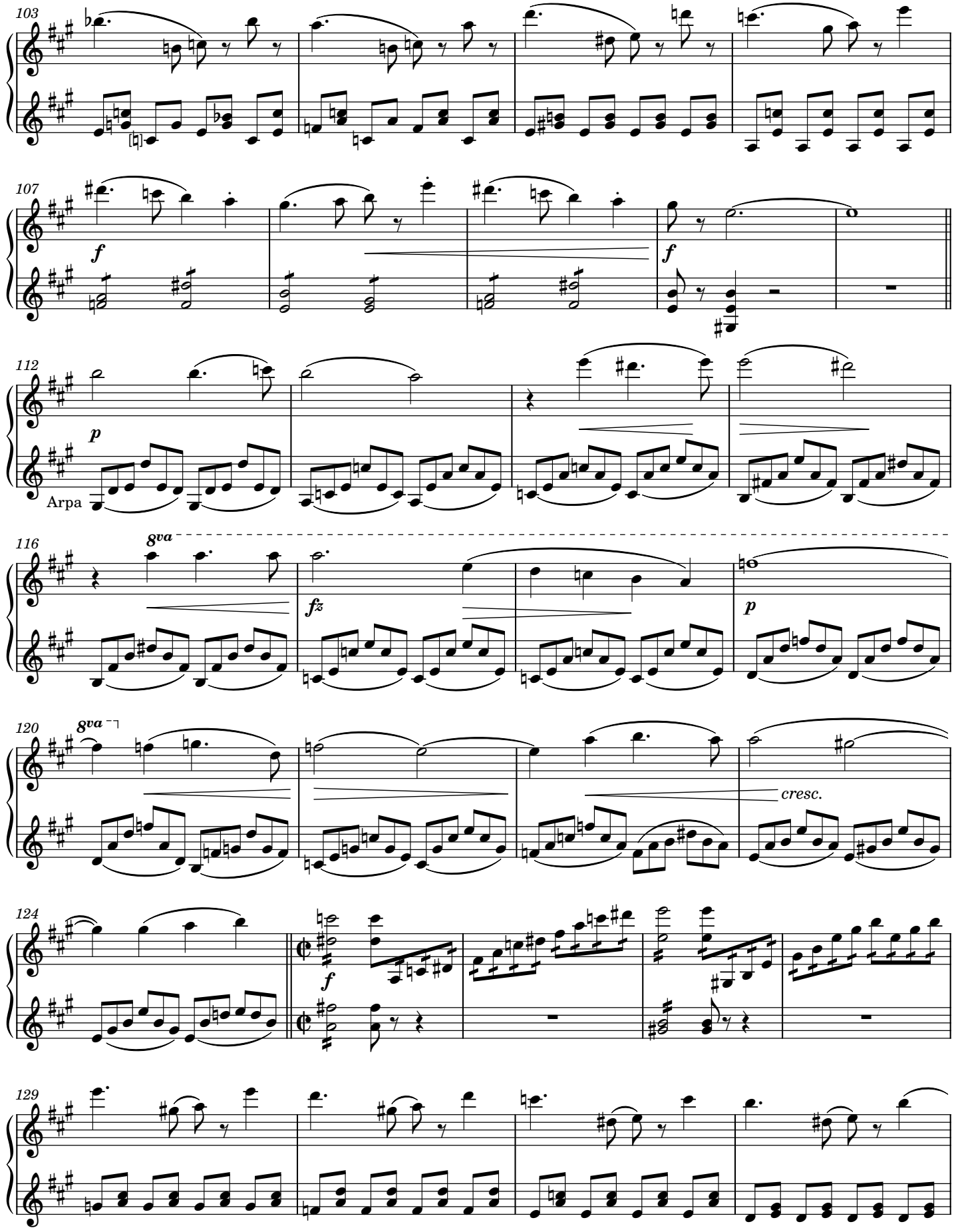
Nº 3.

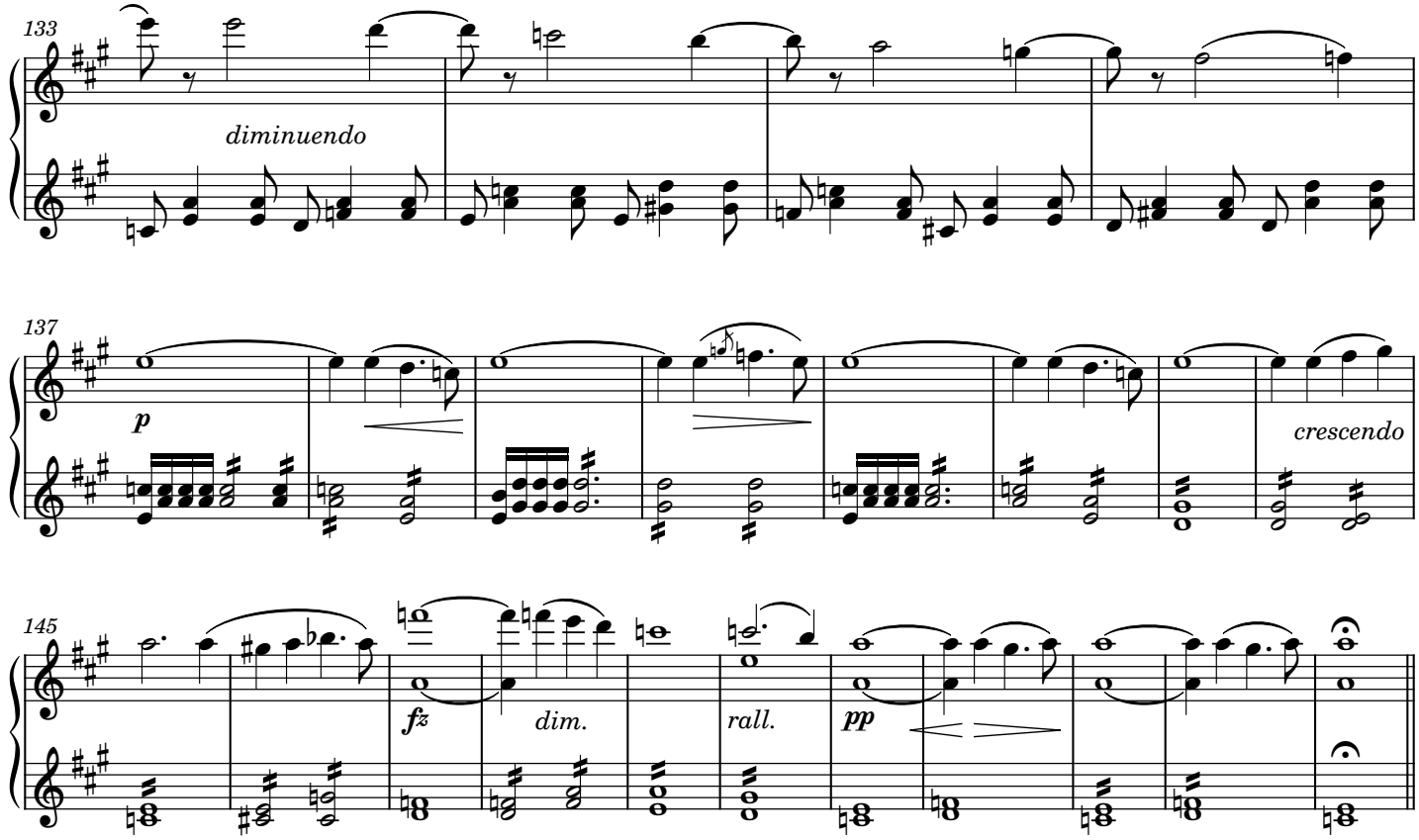

Vivace
f
3
fz
fz
fz
6
fz
f
fz
[to No.4, m.66]
9
b)
fz
(a)
fp
c)
3
diminuendo
13
3
17
rall.


22
26
30
34
38
pp
42
Un poco più mosso
fz
crescendo
(E)
d)
fz
46
fz
p


50
fz
p
f
54
p
58
f
62
crescendo
f
67
Poco meno mosso
p
Arpa
70
crescendo
73
8va
fz

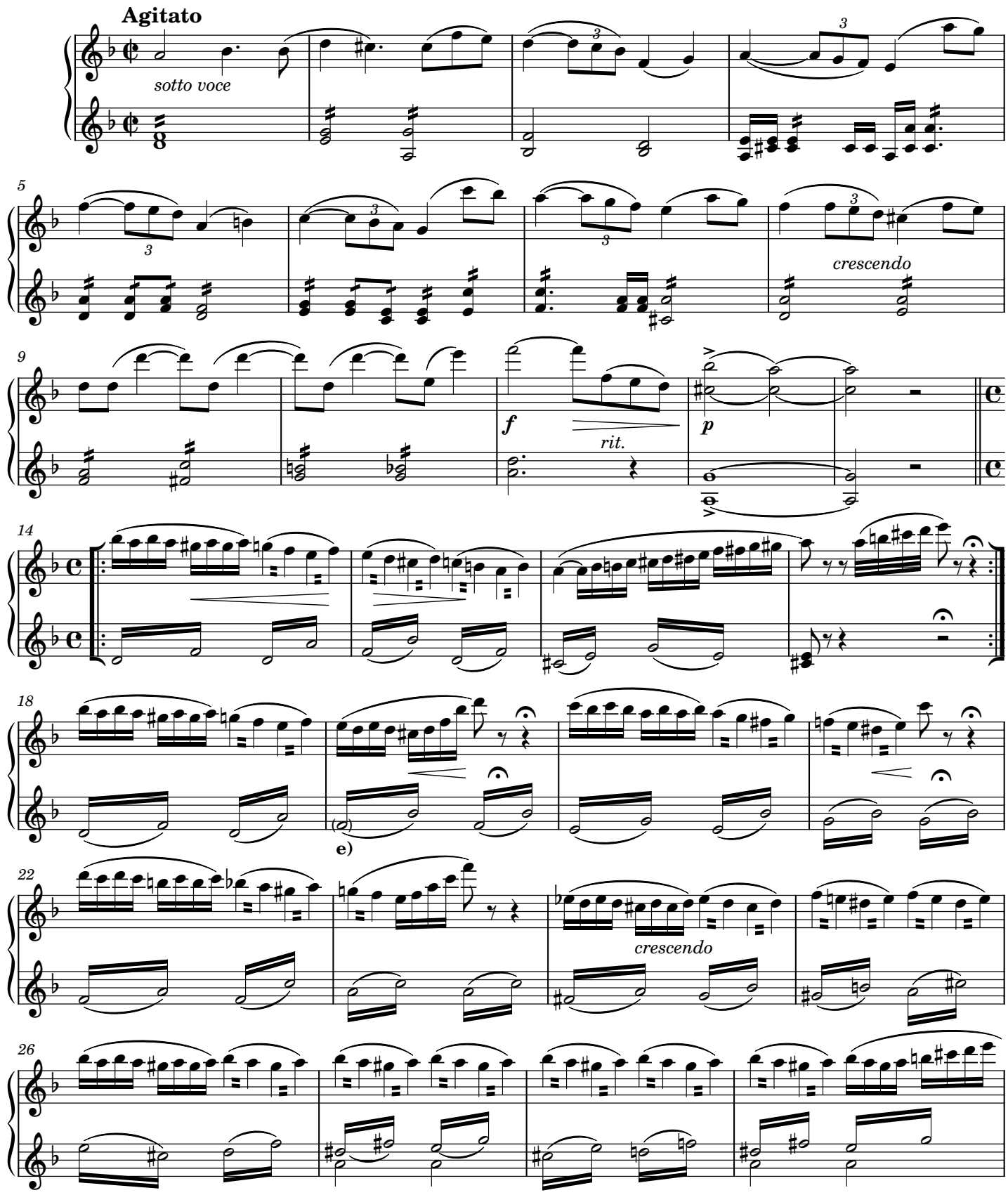

76
8va
pp
f
79
Più mosso
f
83
87
3
3
dim.
91
rit.
95
Tempo Iº
fz
p
crescendo
f
99

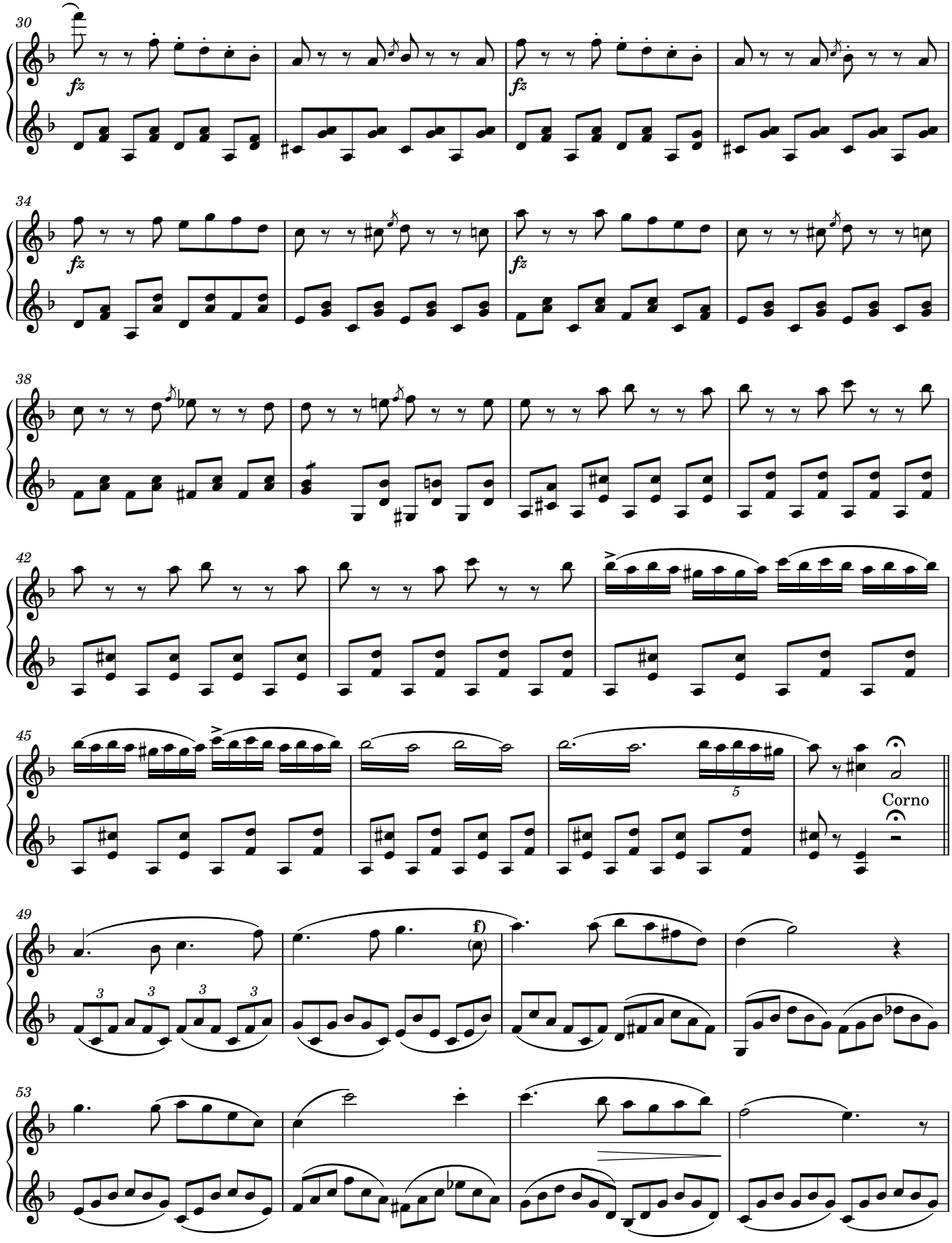

103
107
f
f
112
p
Arpa
116
8va
fz
p
120
8va
cresc.
124
f
129

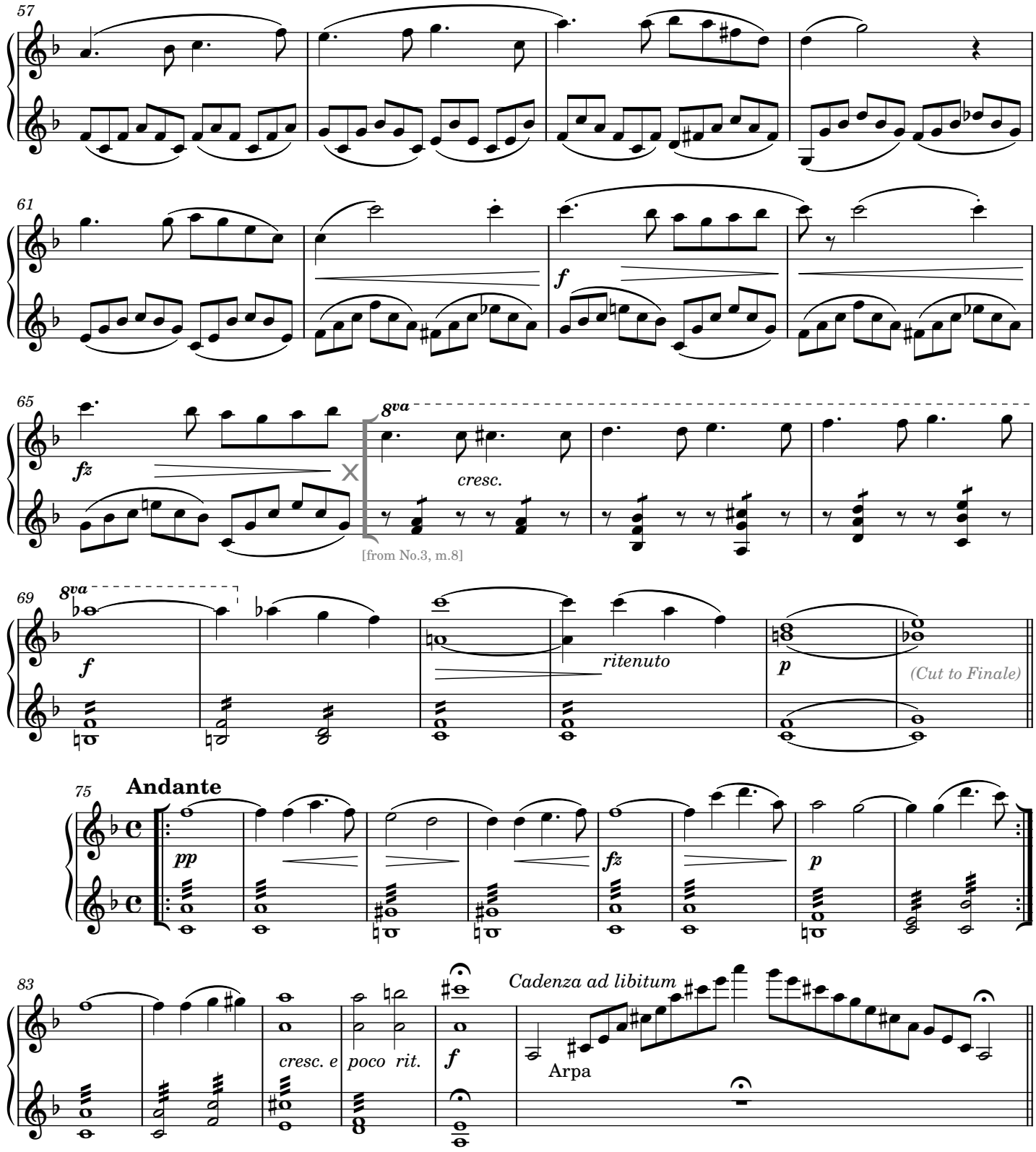


b) m. 9 – written: D
c) m. 10 – possibly F
d) m. 42 – written: D (over full measure).

Nº 4.

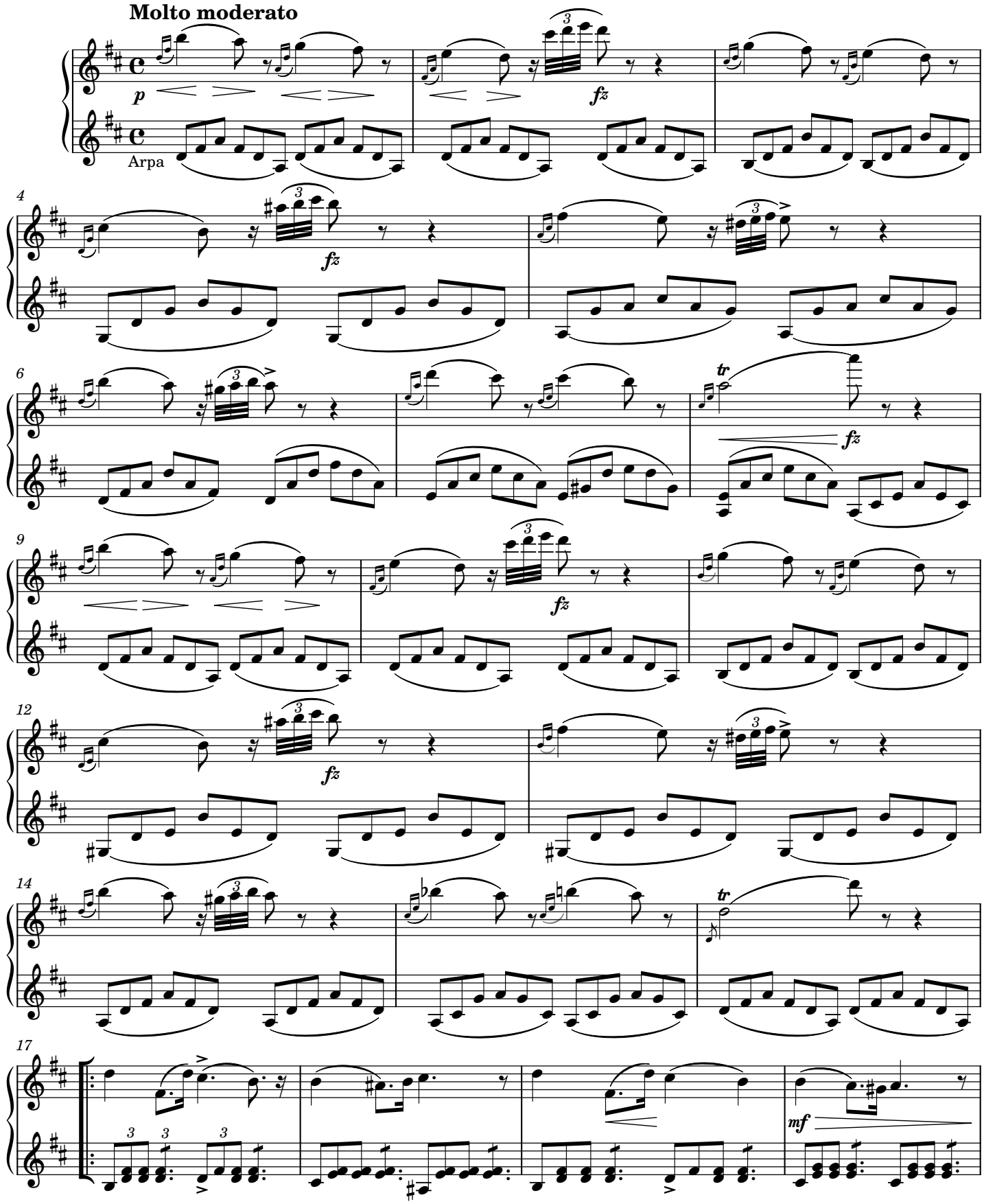


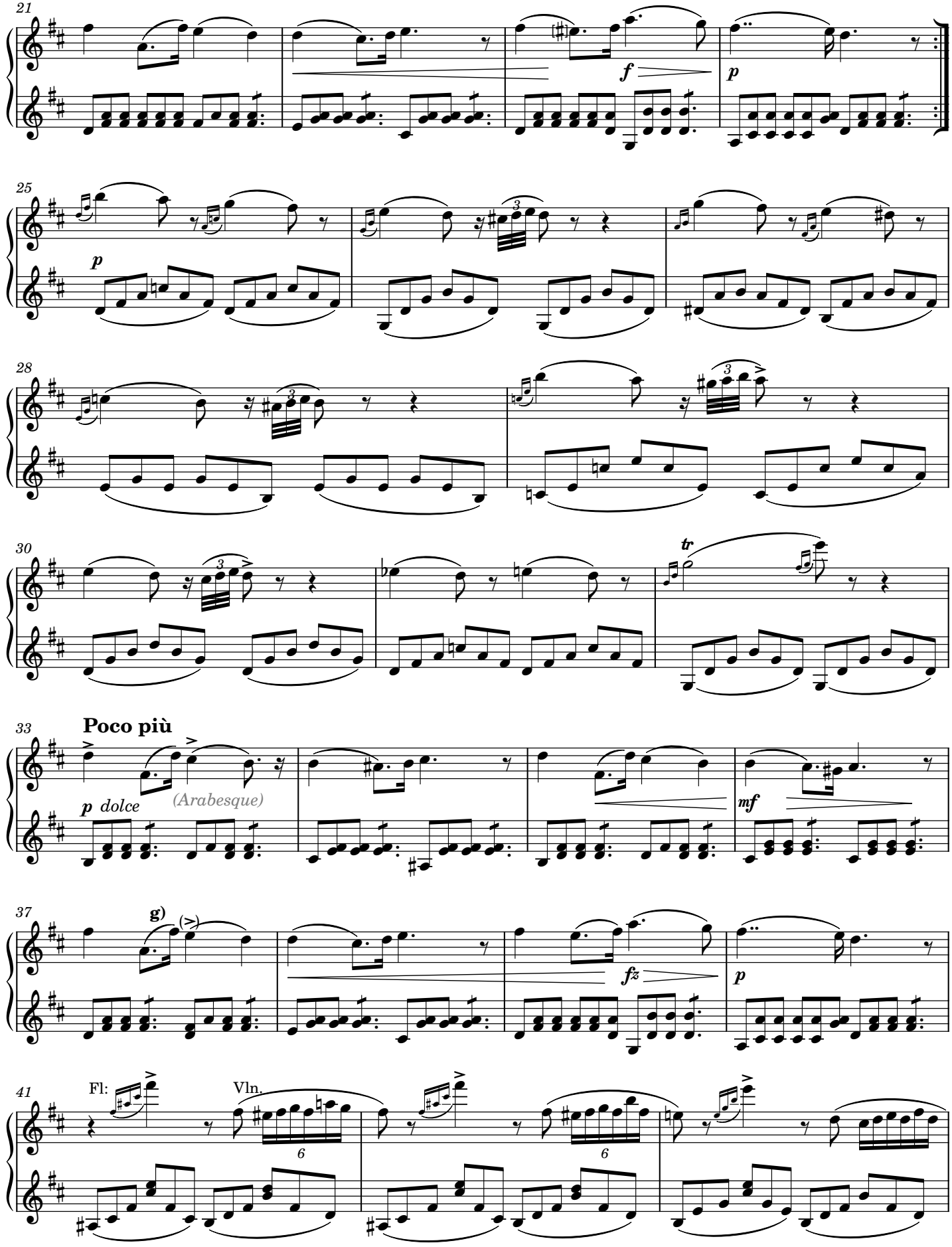

30
fz
fz
34
fz
fz
38
42
45
5
Corno
49
f)
53

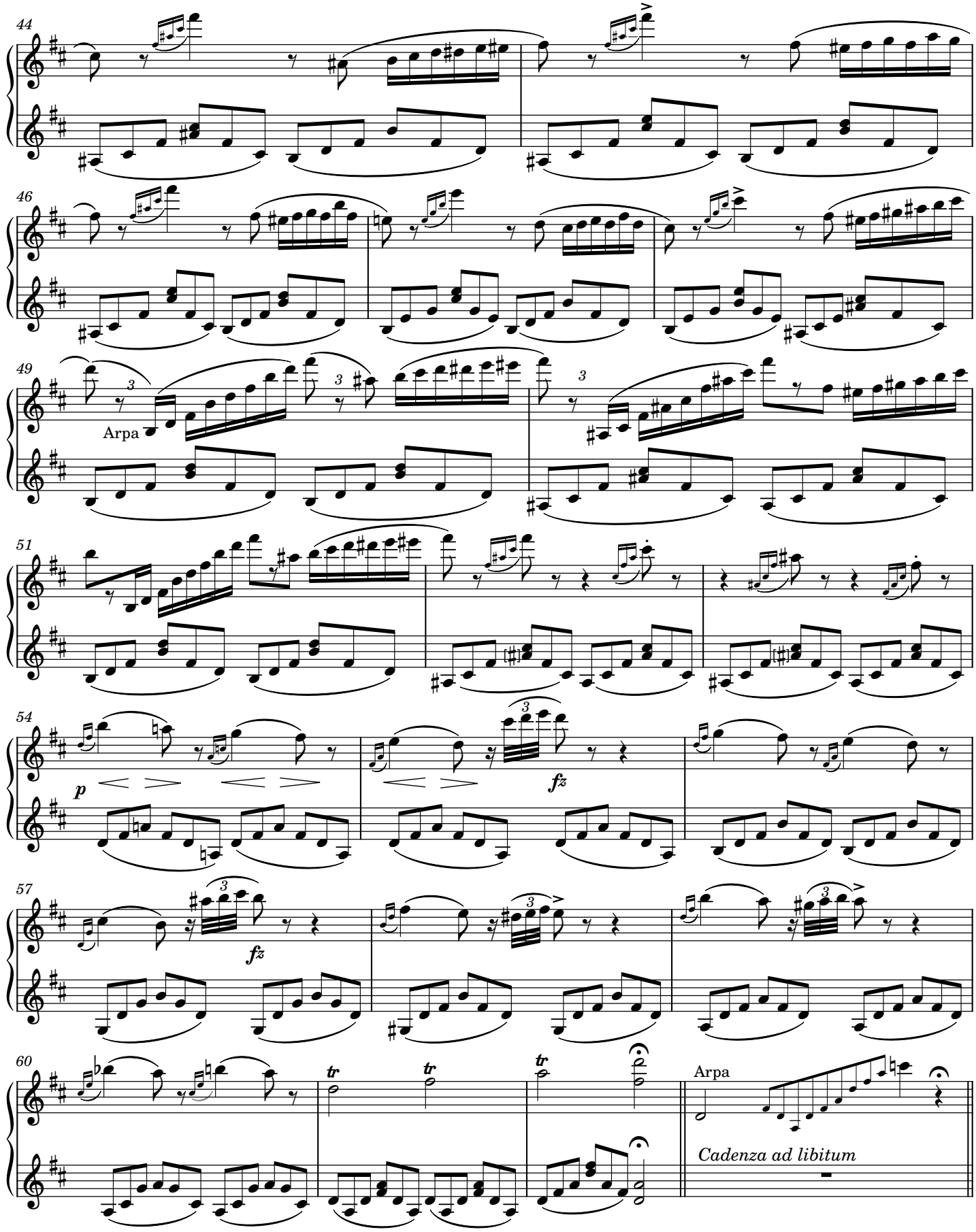


e) m. 19 – Possibly G for the first half of the measure only.
f) m. 50 – written: nothing (One eighth count missing from vln. 1).

Nº 5.

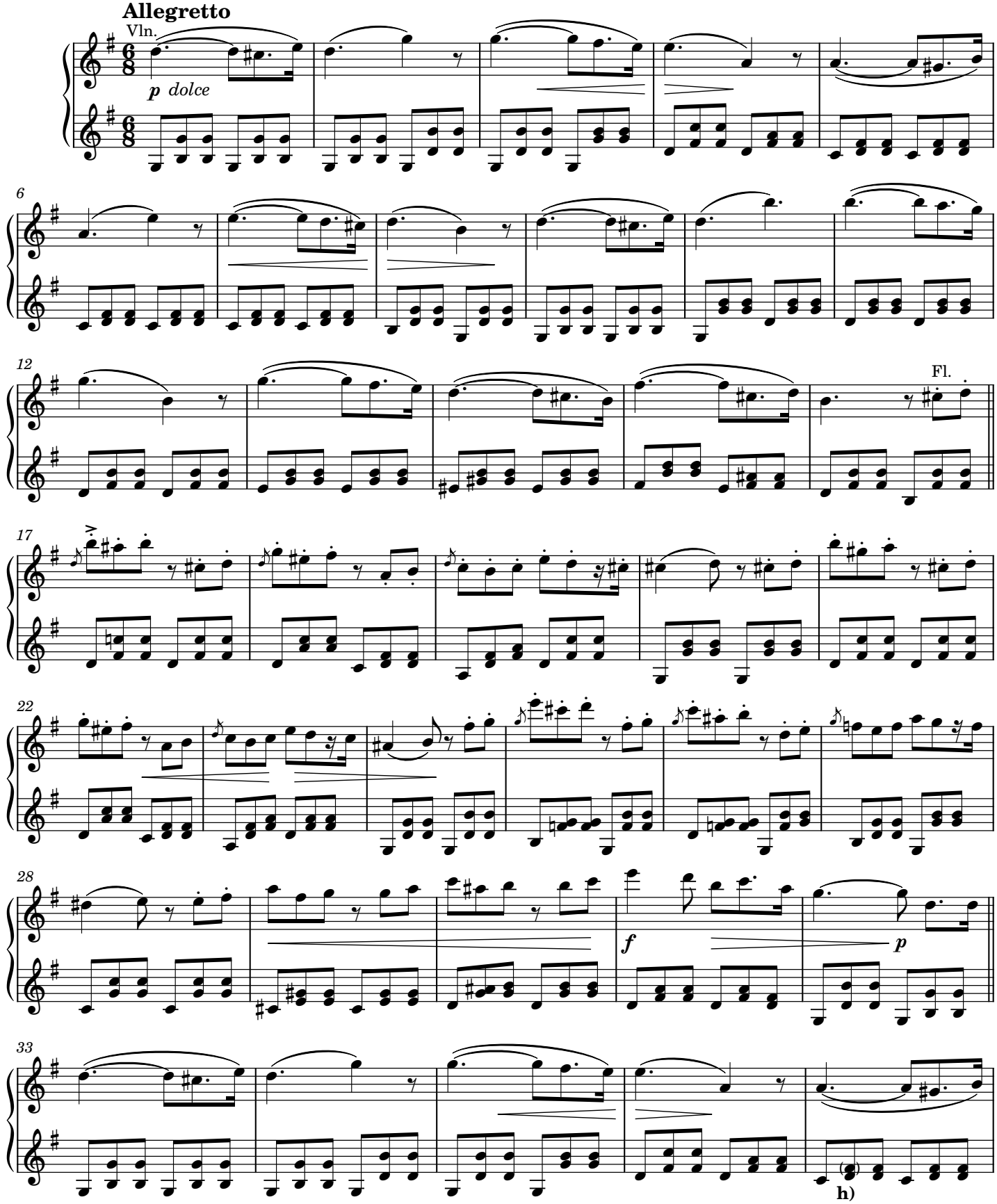


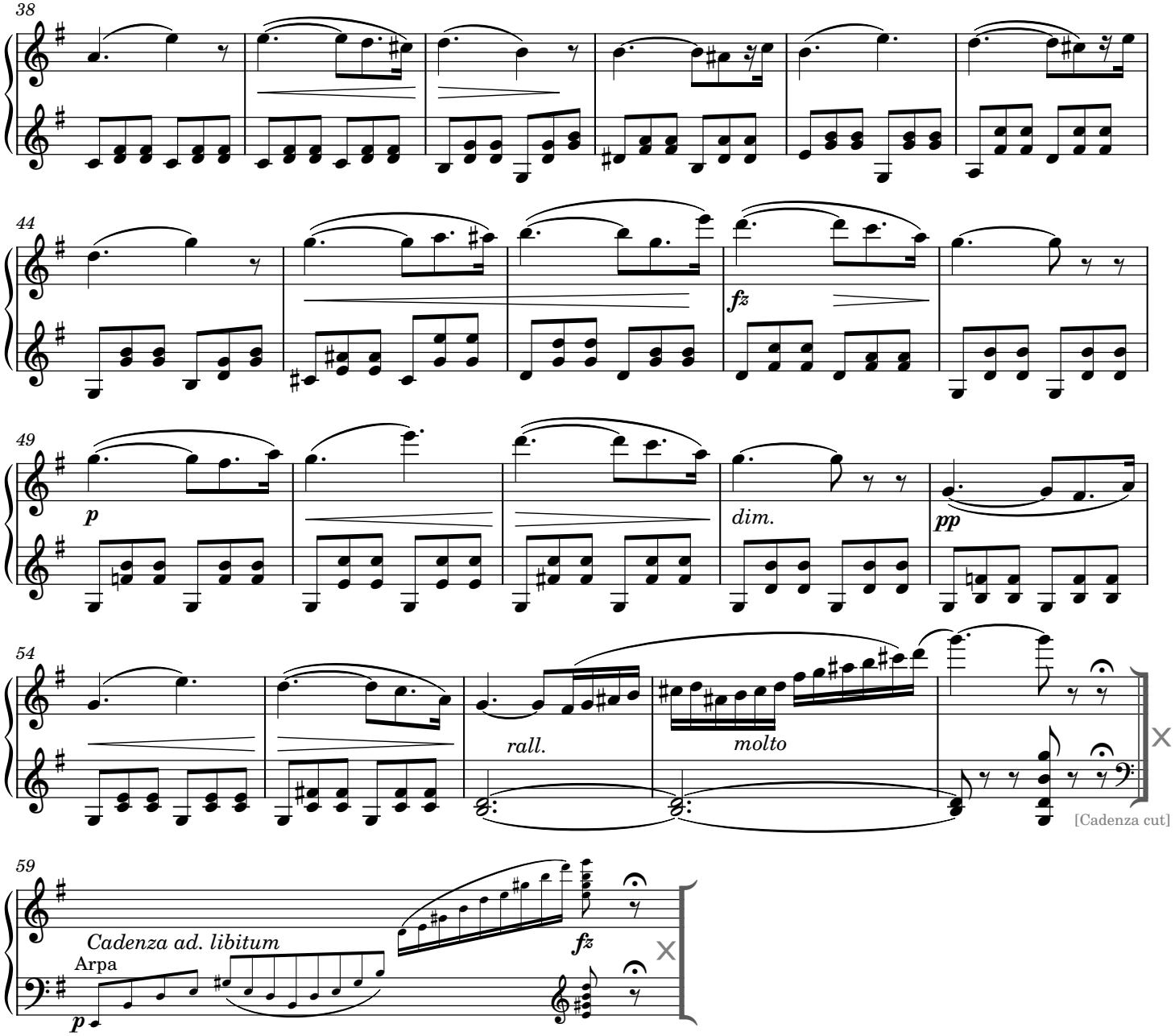

21
f
p
25
p
28
30
tr
33
Poco più
p dolce
(Arabesque)
mf
37
g)
fz
p
41
Fl:
Vln.
6
6



g) m. 37 – This unfortunate accent may instead be beat 3 of vln. 2, m. 34

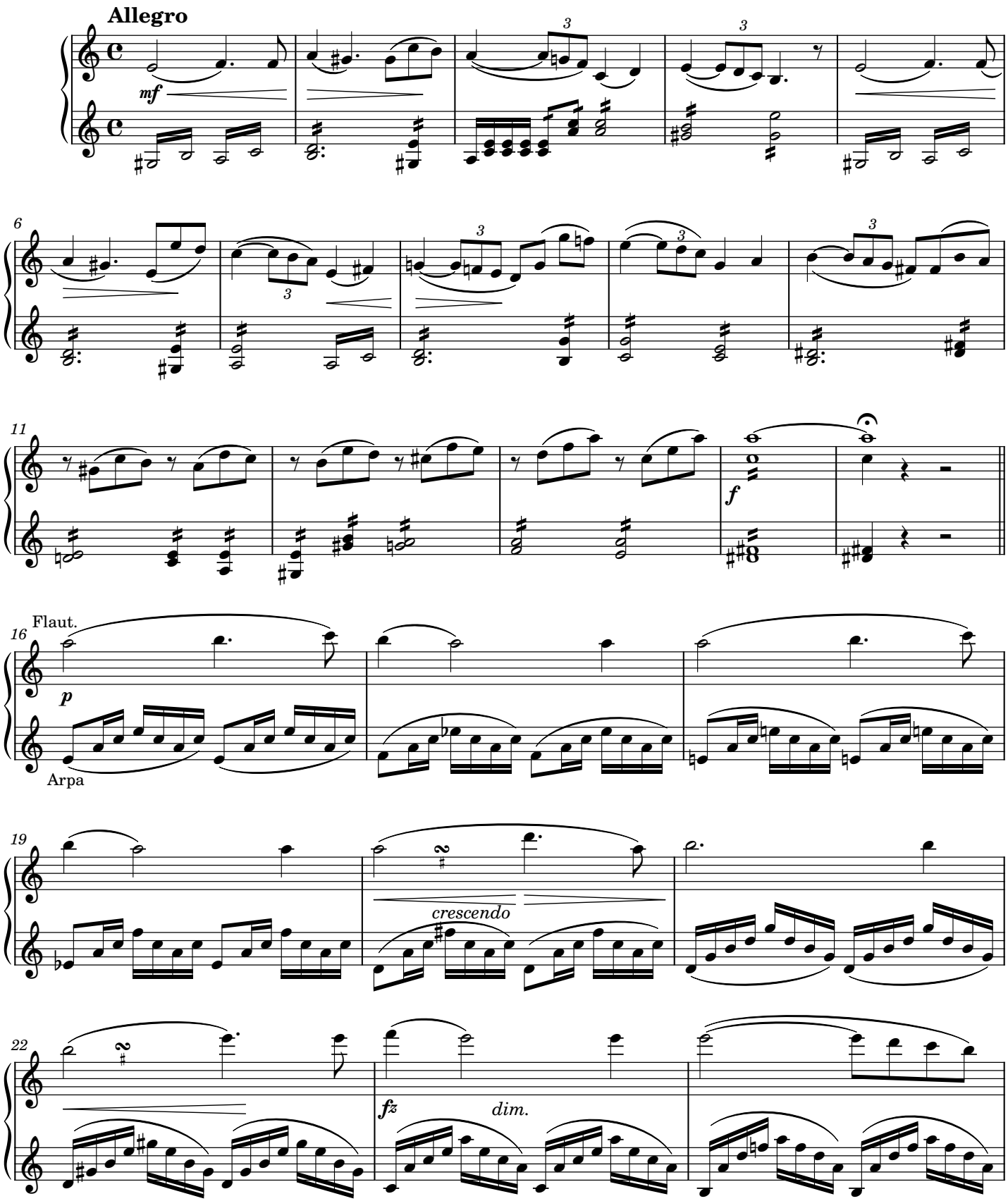
Nº 6. – 3 solistes (dames)

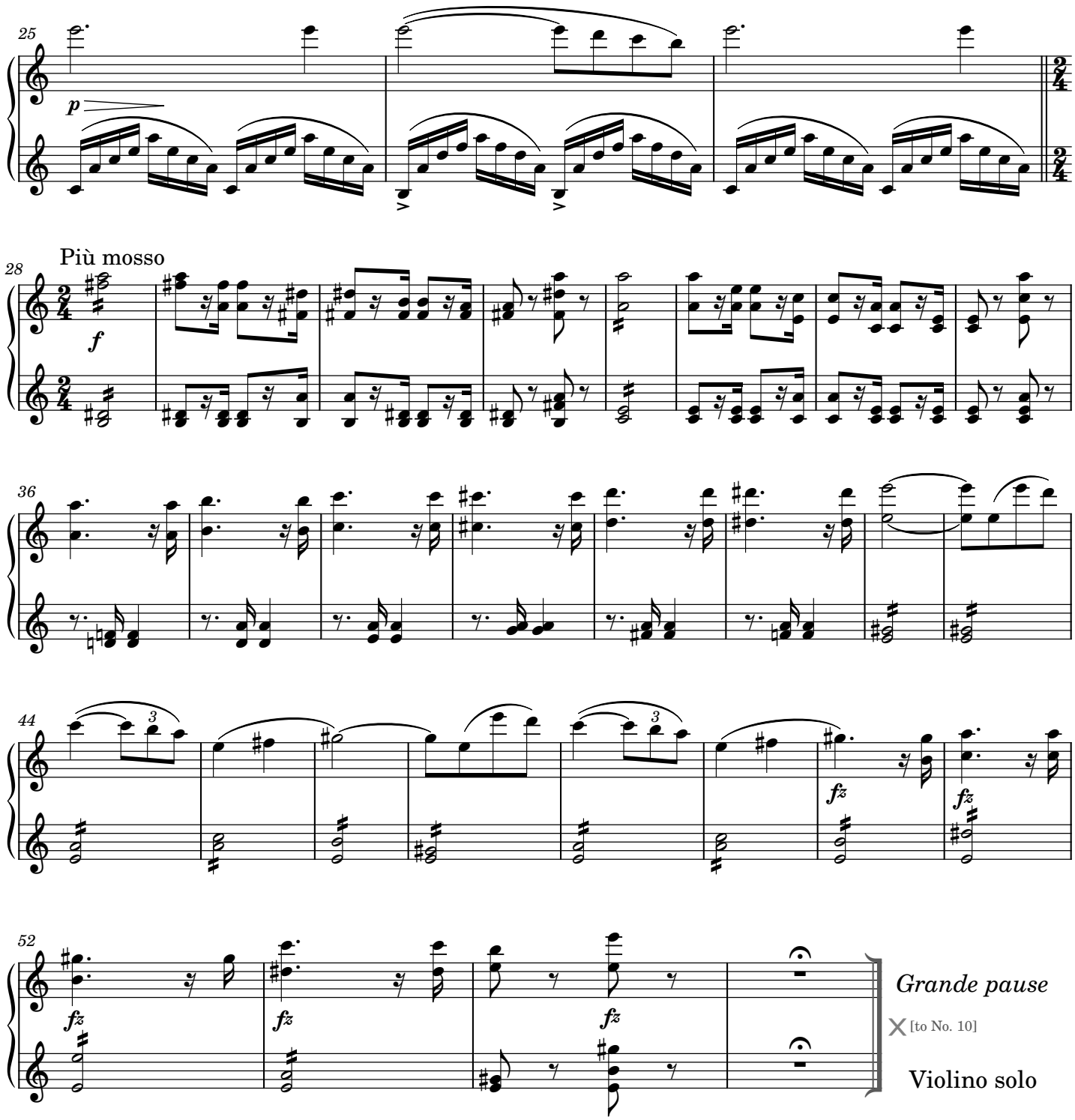




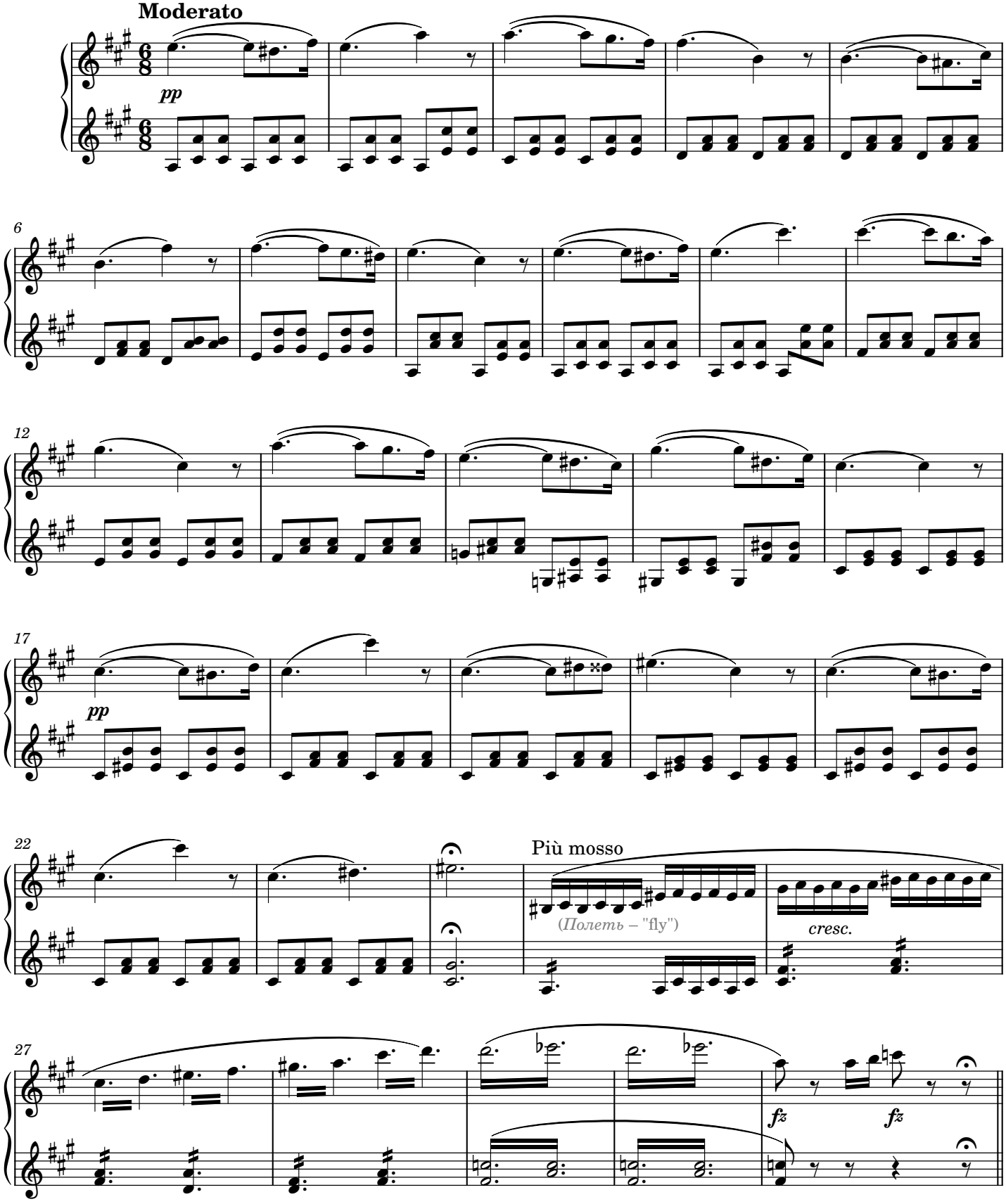
h) m. 37 – written: G (over full measure).

Nº 7.

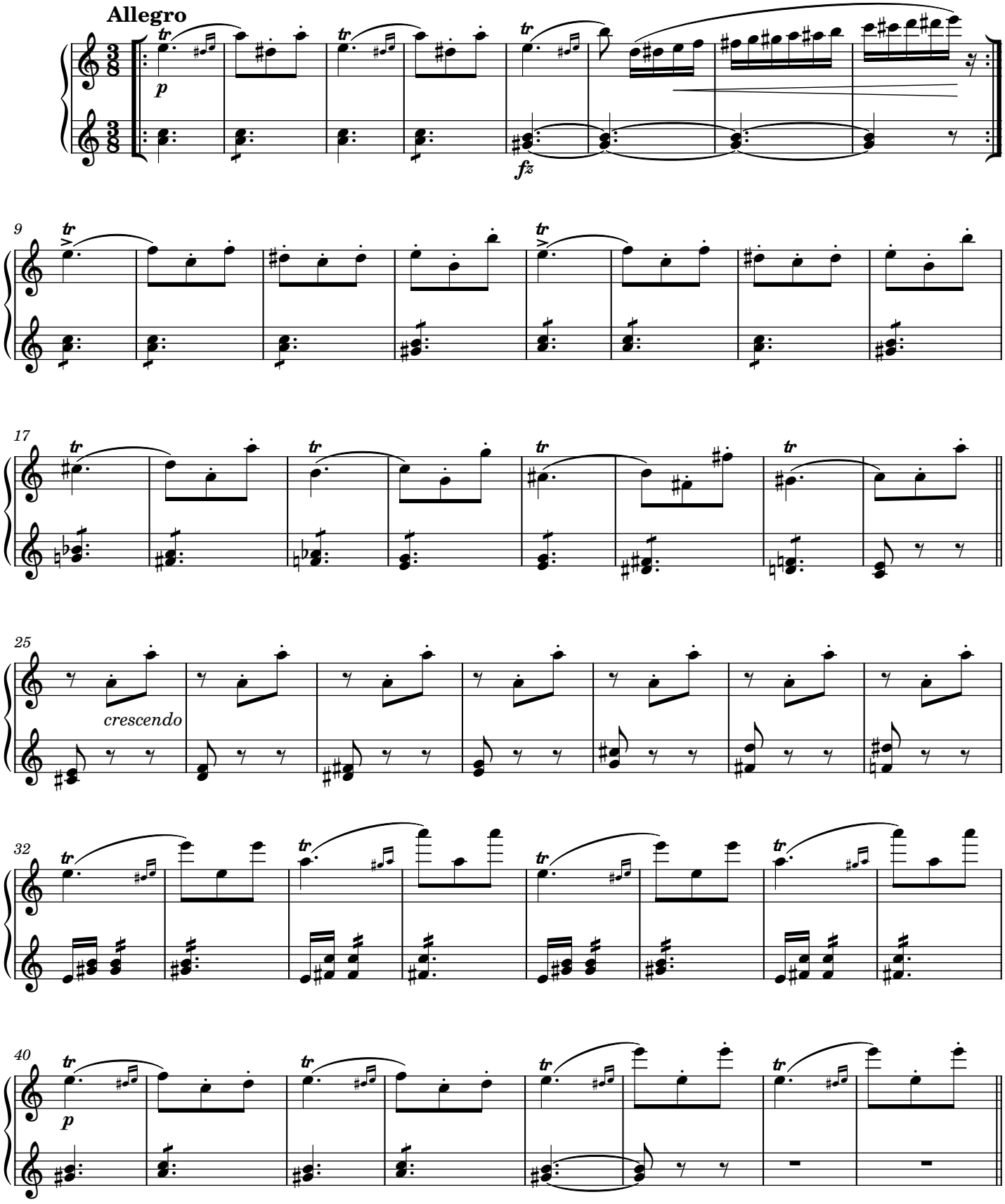


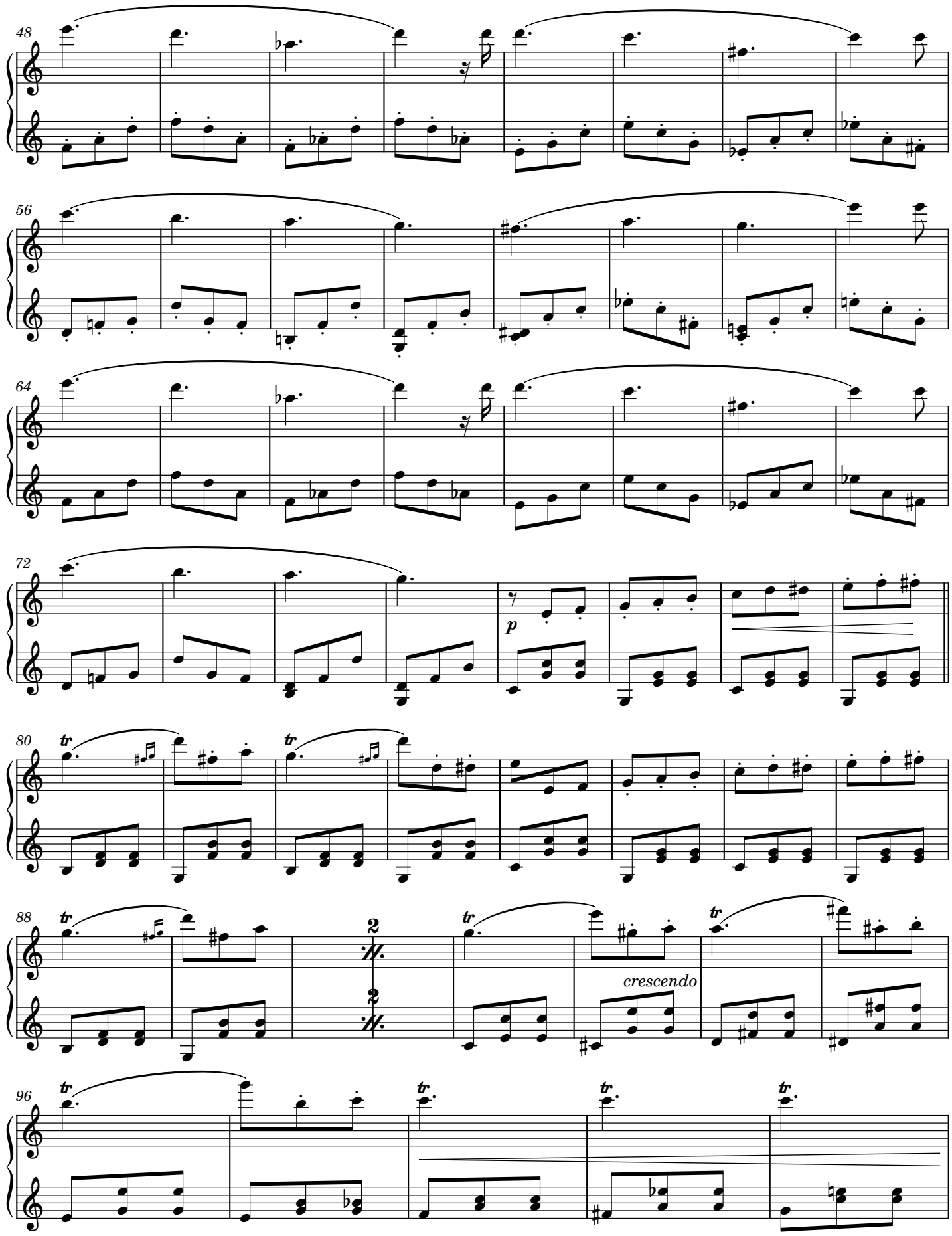

25
p
28
Più mosso
f
36
44
3
3
fz
fz
52
fz
fz
fz
Grande pause
[to No. 10]
Violino solo

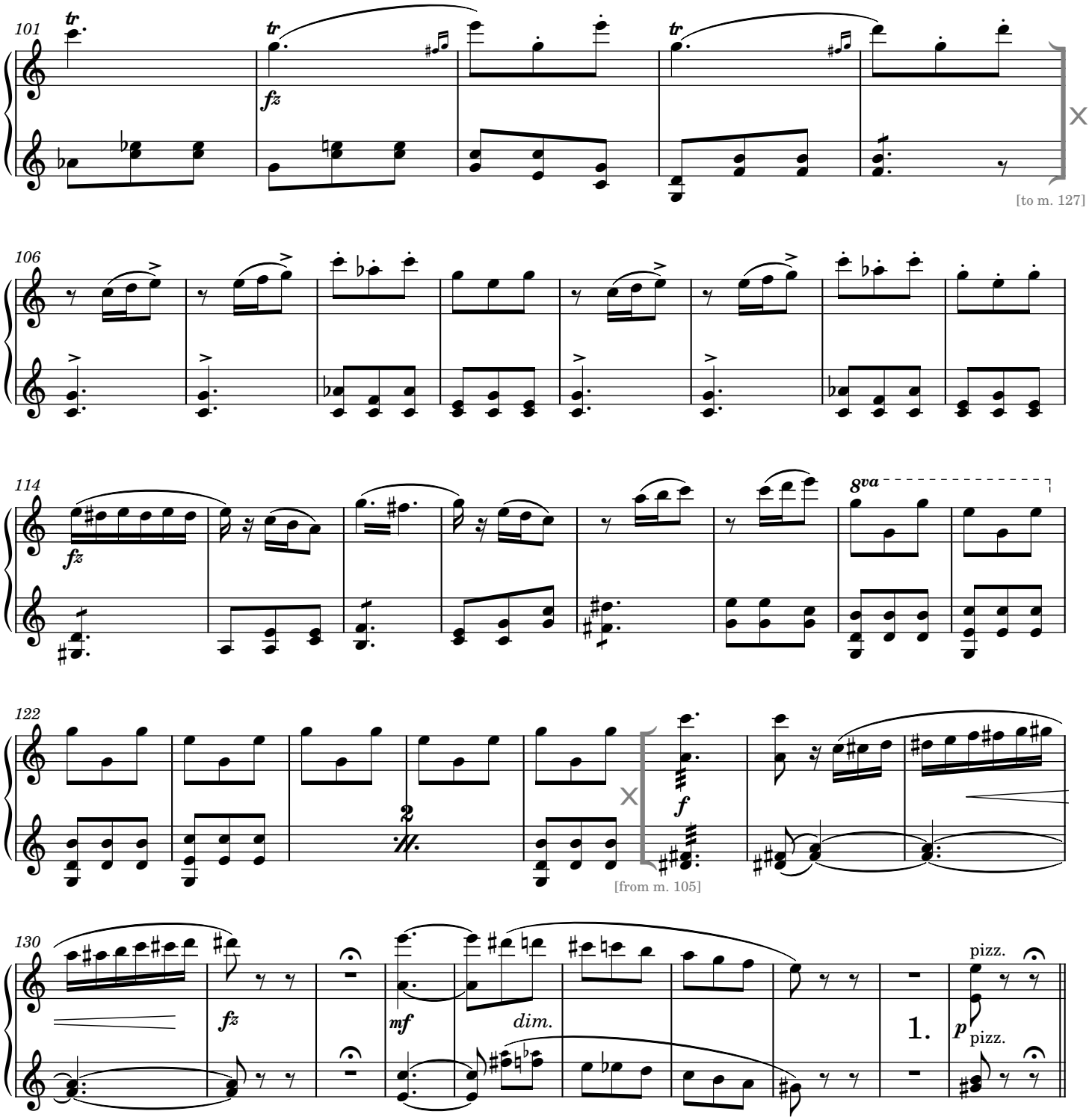
№ 8.



Nº 9.

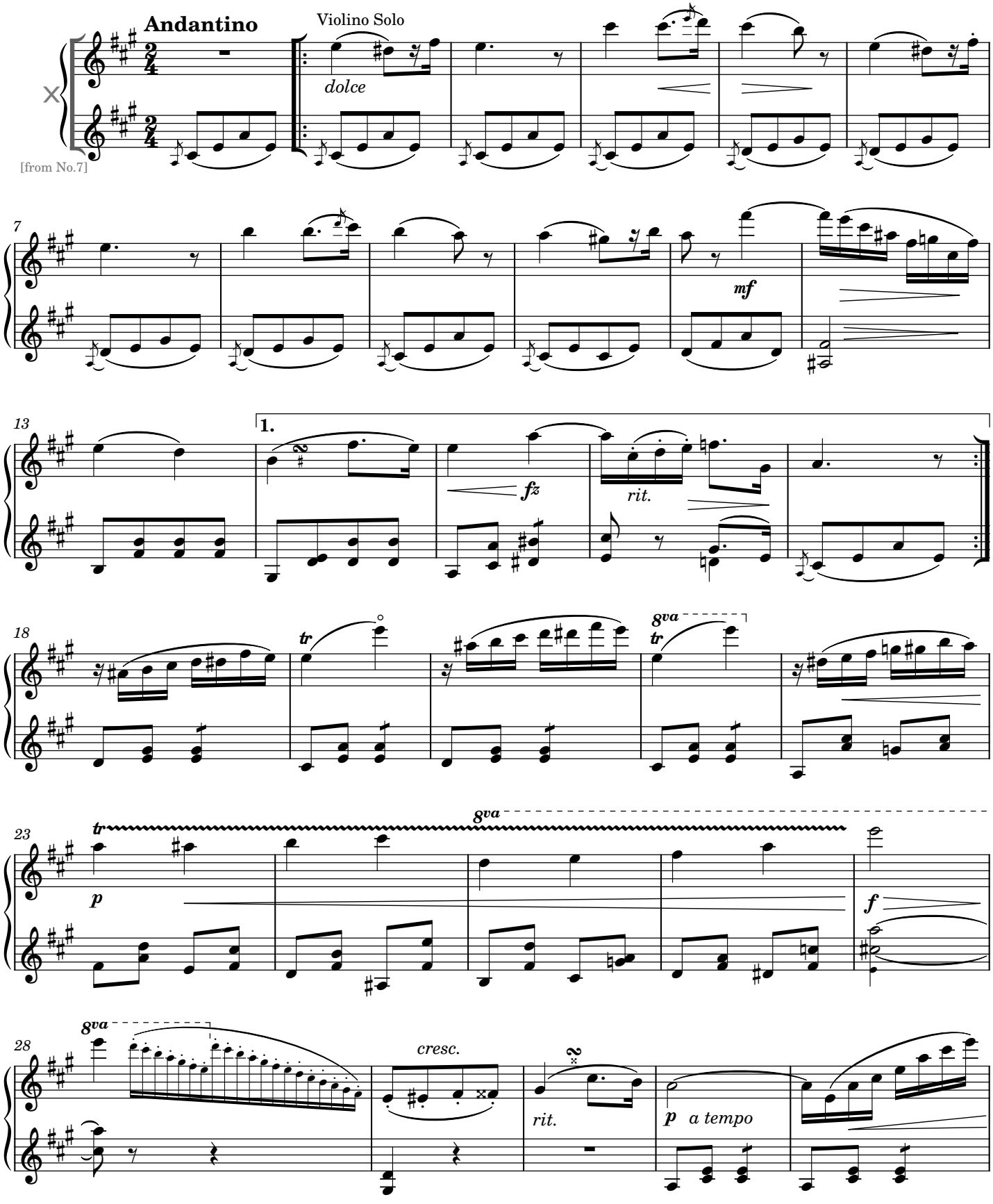


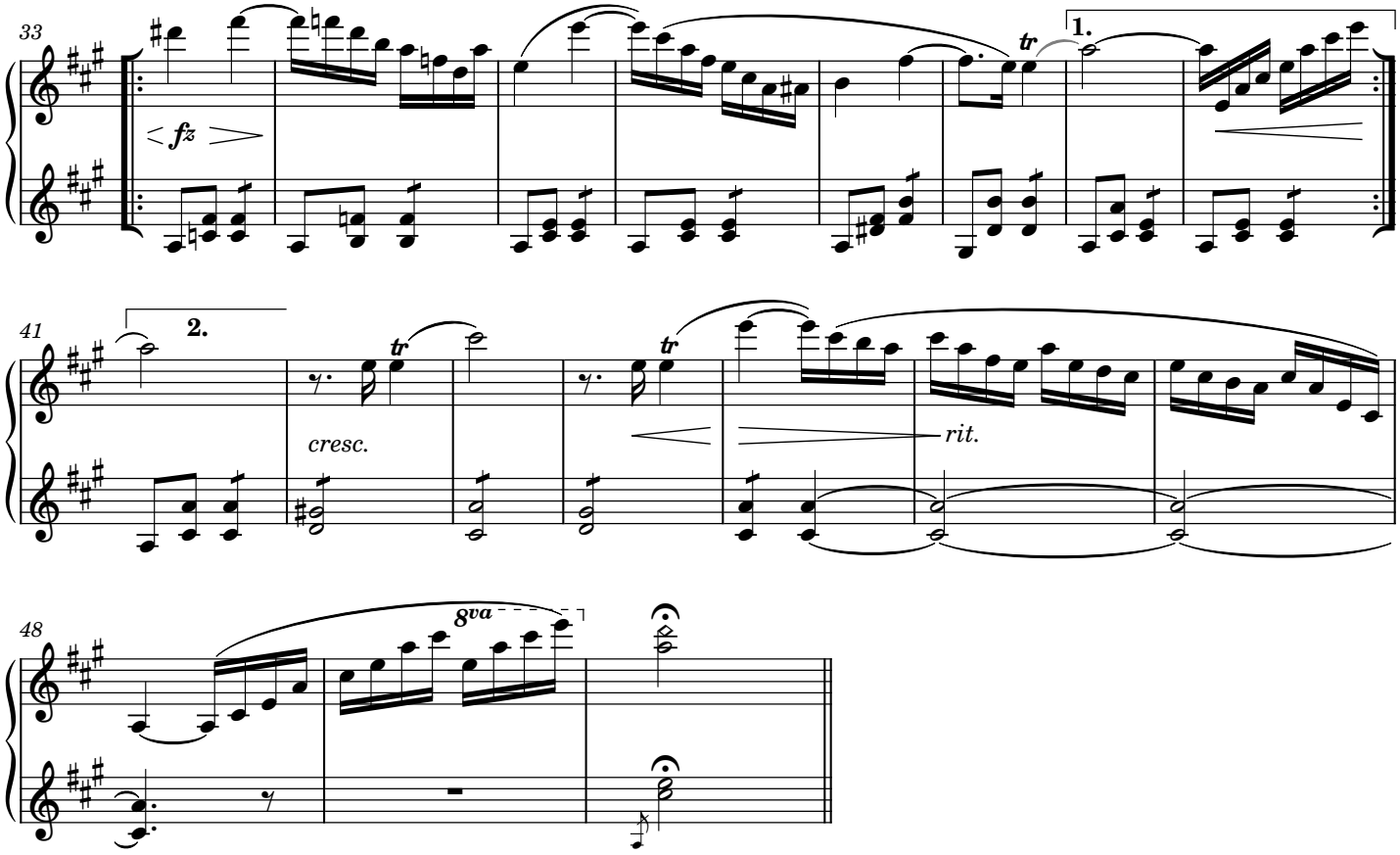

48
56
64
72
p
80
88
2
2
crescendo
96



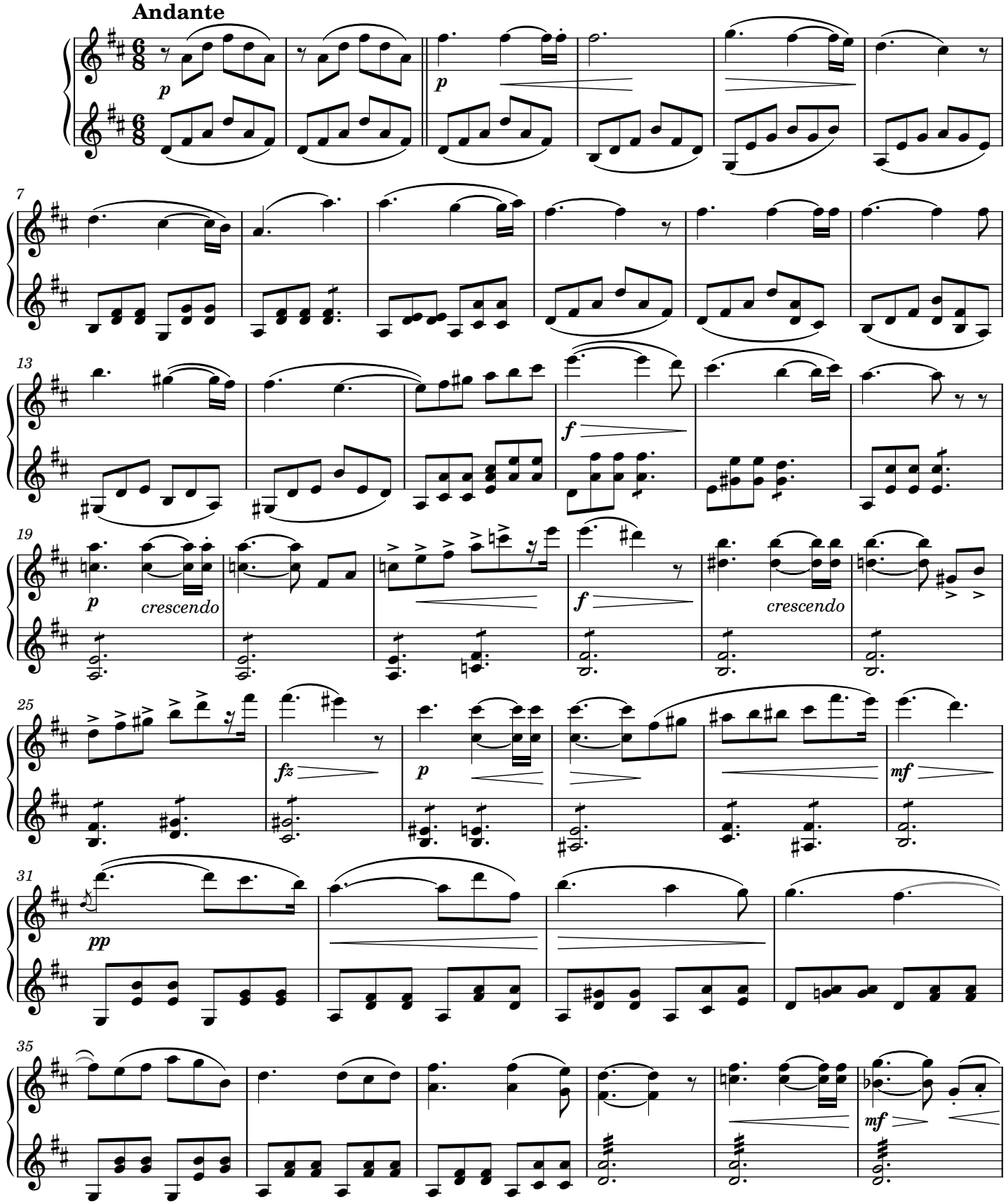
Segue Violino Solo

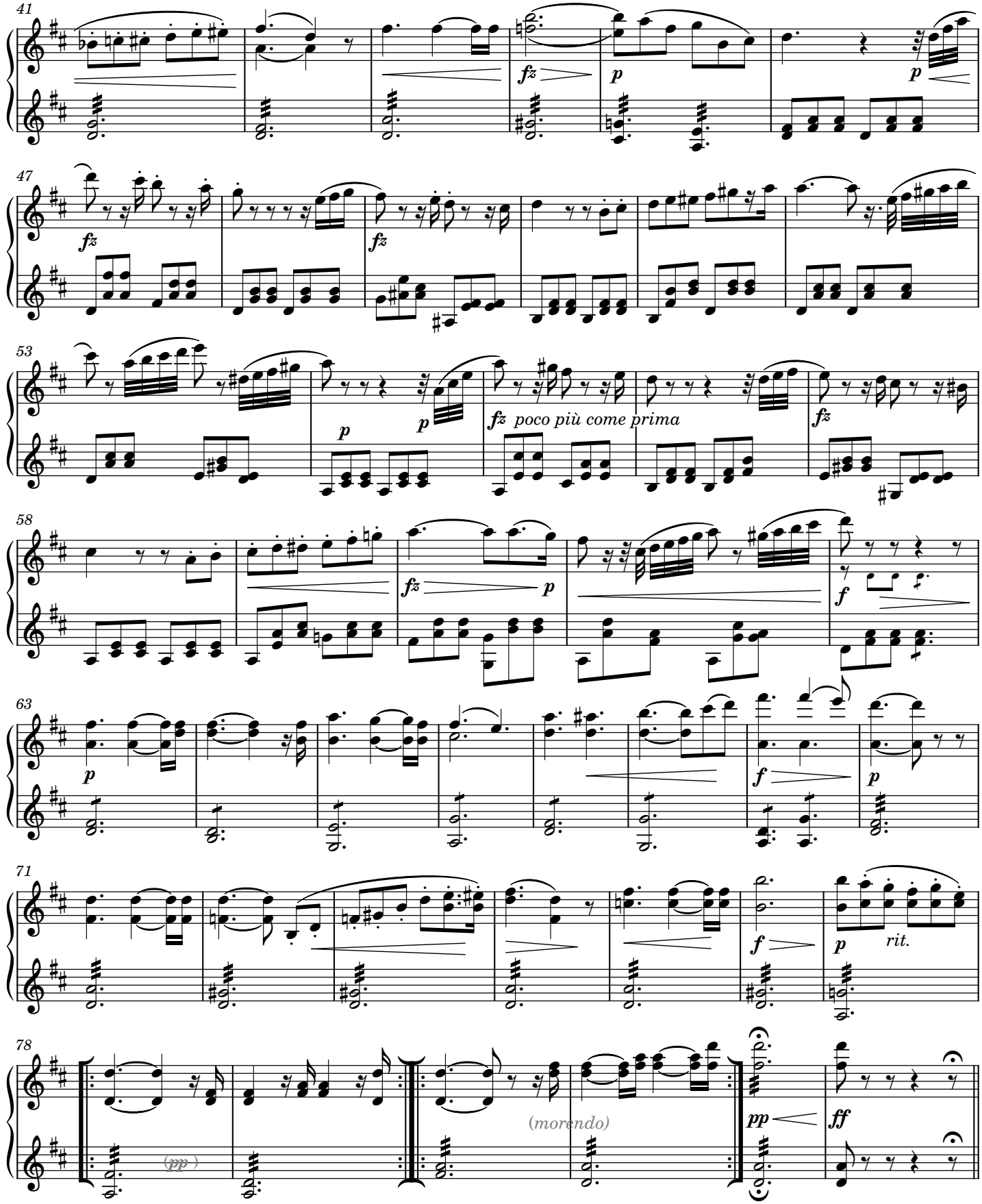
Nº 10.


Andantino
Violino Solo
dolce
[from No.7]
mf
1.
fz
rit.
tr
8va
p
f
cresc.
rit.
p a tempo


33
fz
1.
tr
41
2.
cresc.
rit.
48
8va

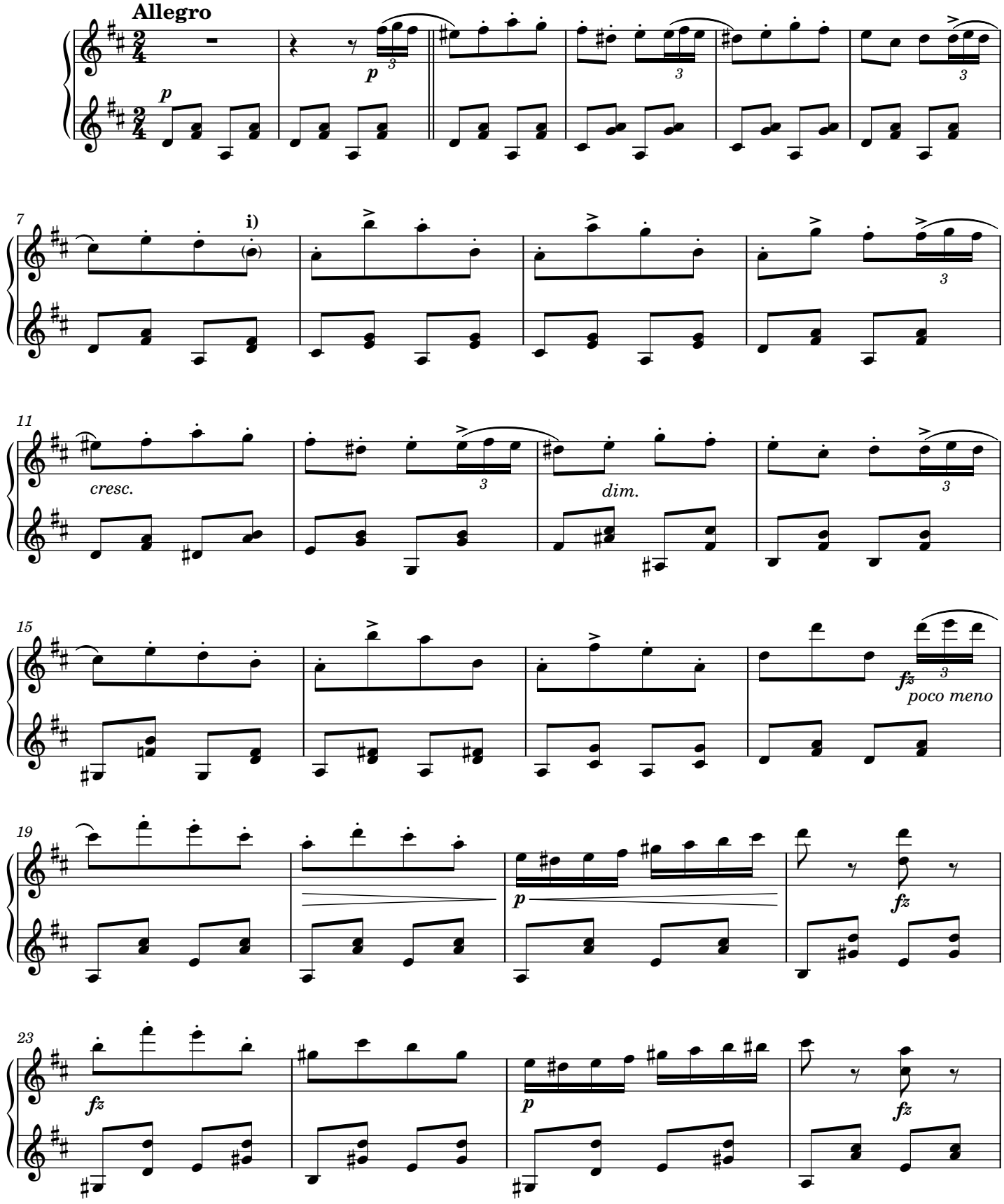
Nº 11*. – Grand adage

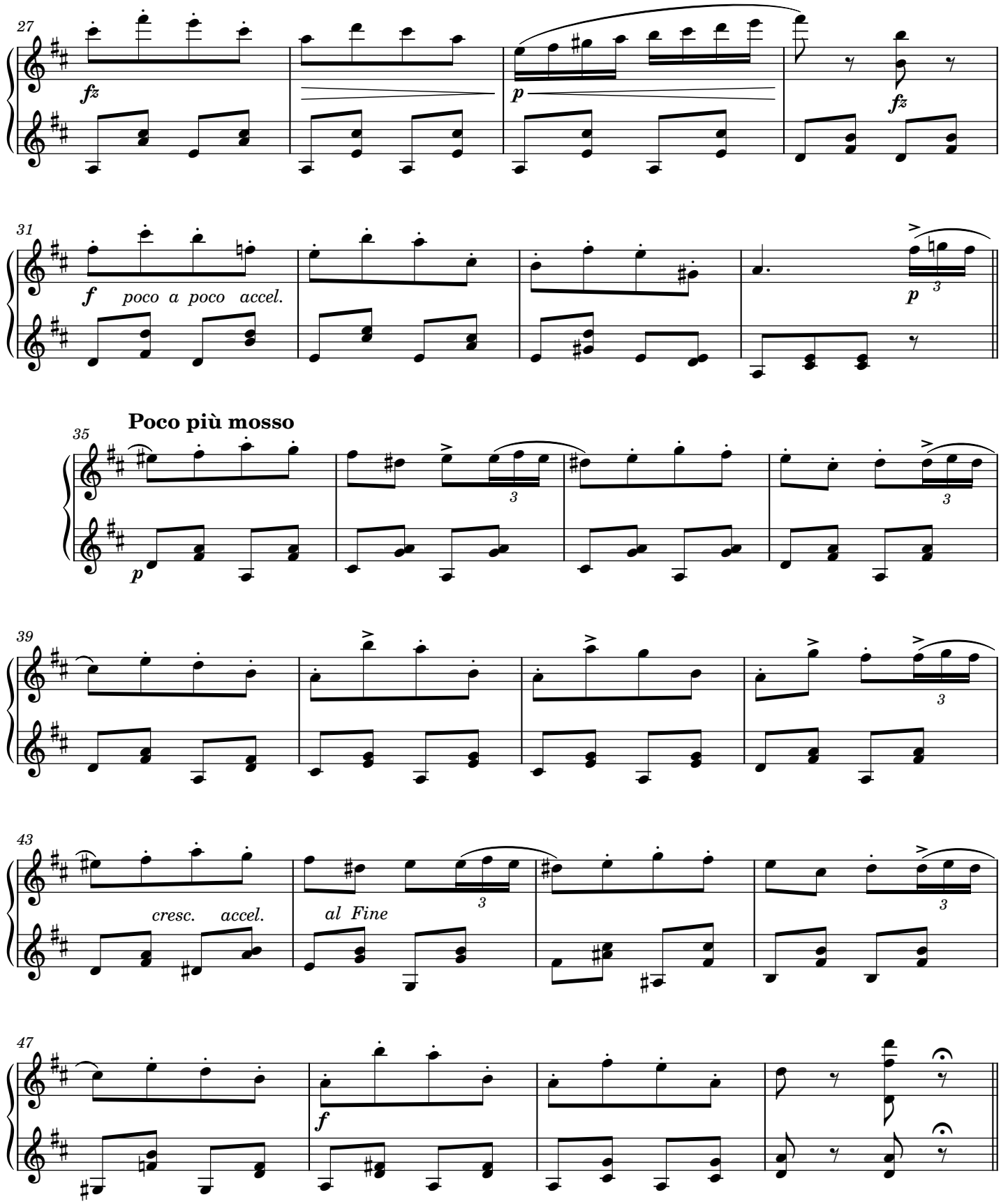




* written notes (in English) indicate the numbers 11-16 are numbered 8-13 in the parts.

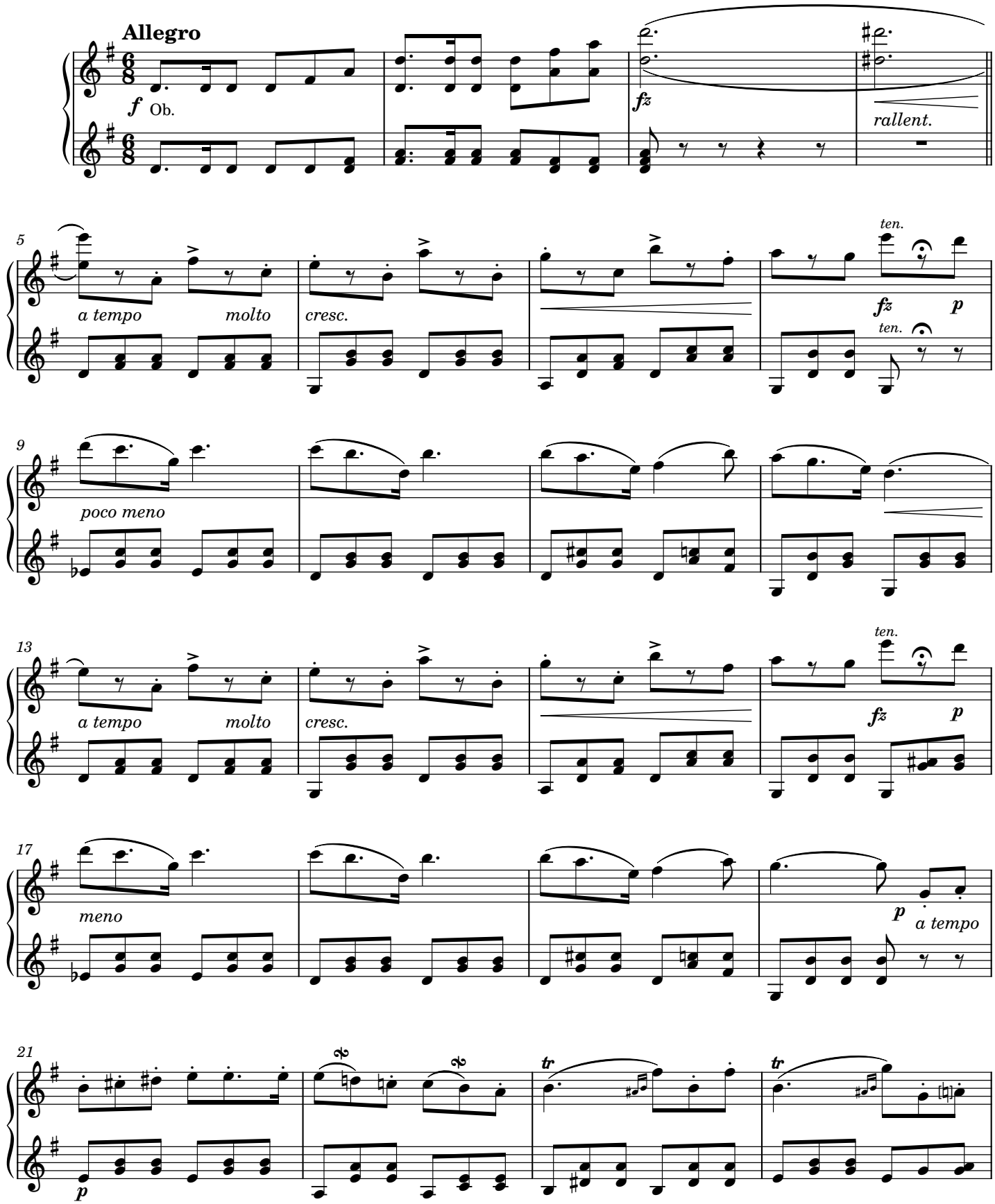
Nº 12. – Variation 1

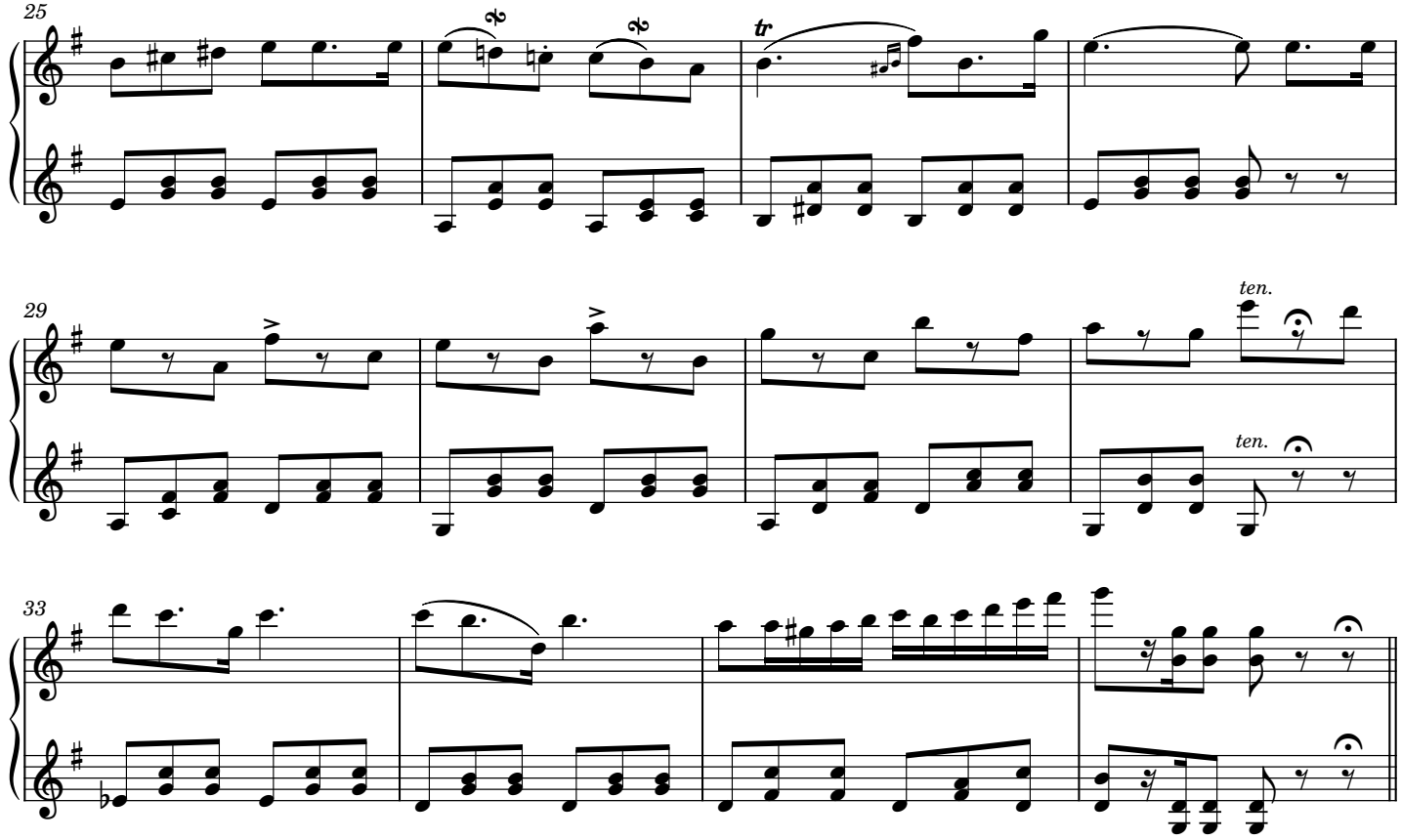




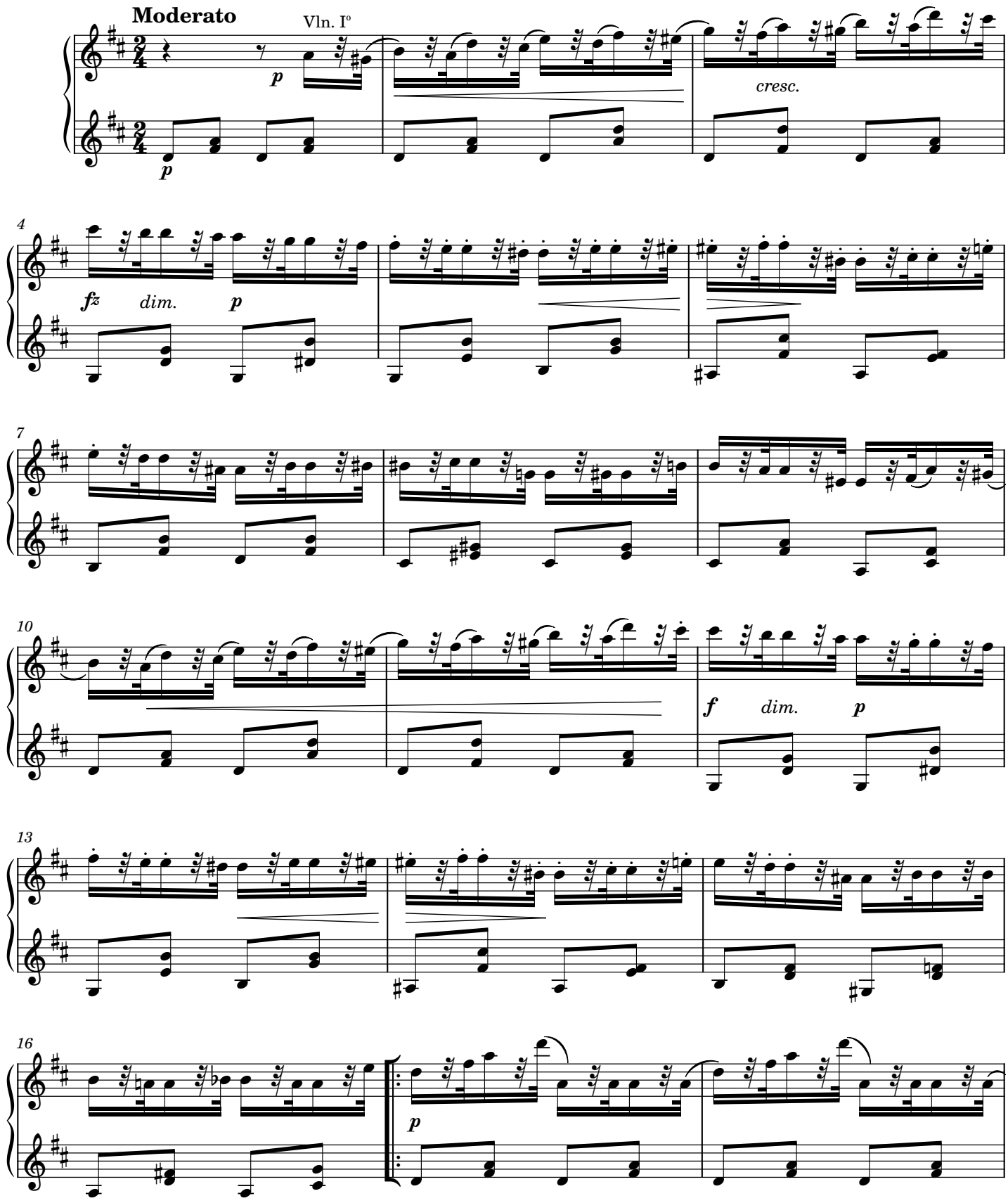
i) m. 7 – written: C♯

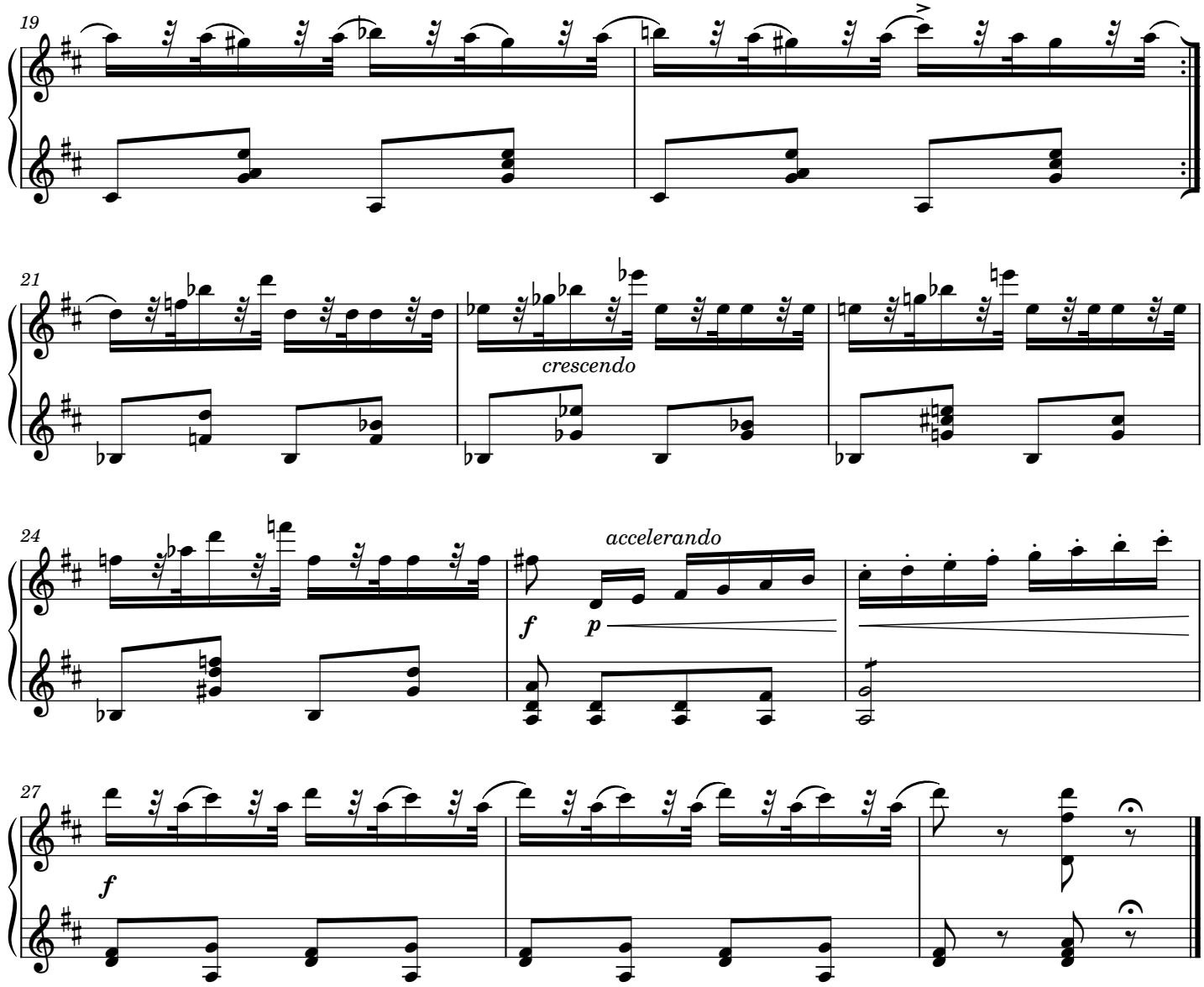
Nº 13. – Variation 2



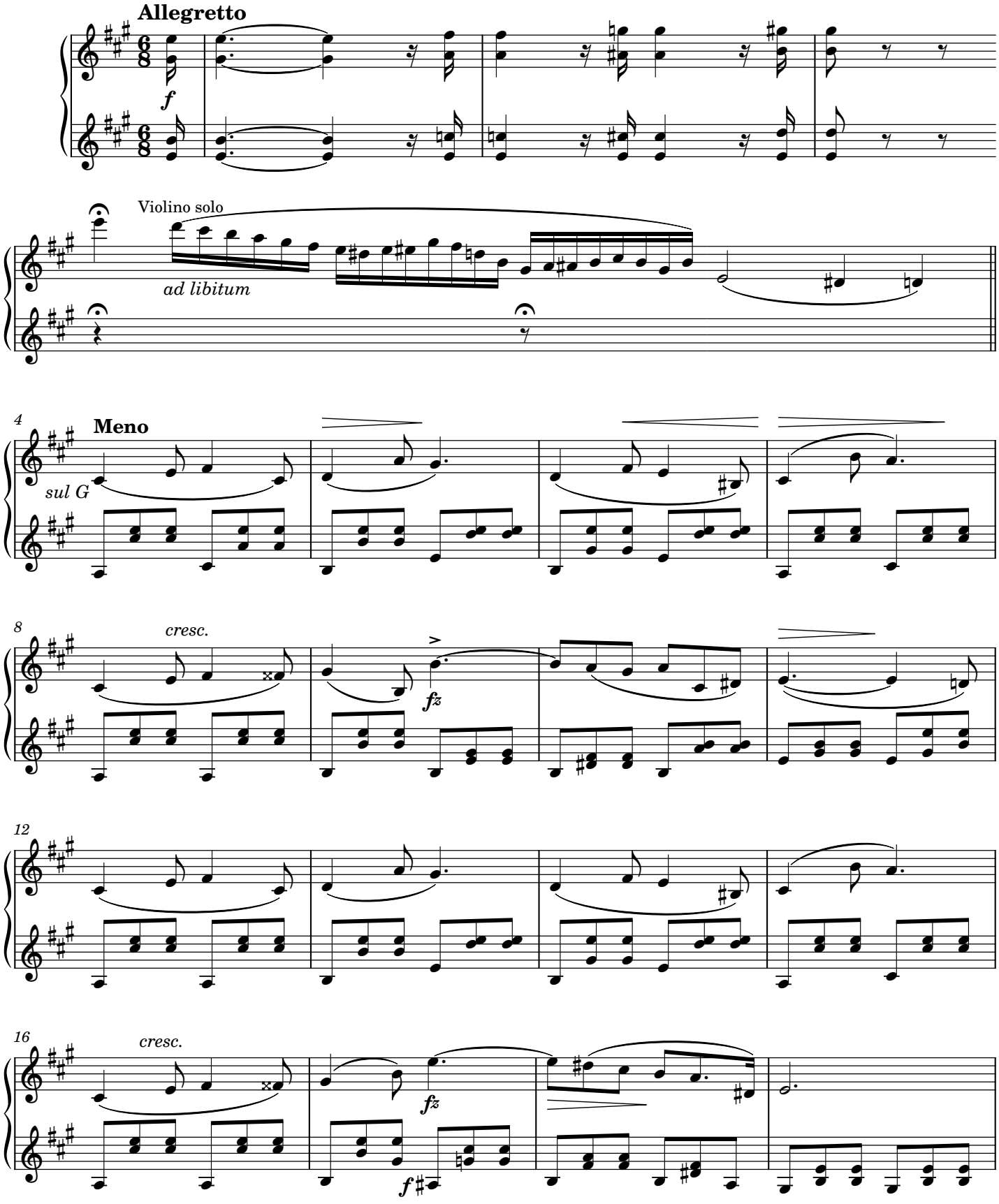

25
tr
29
ten.
ten.
33

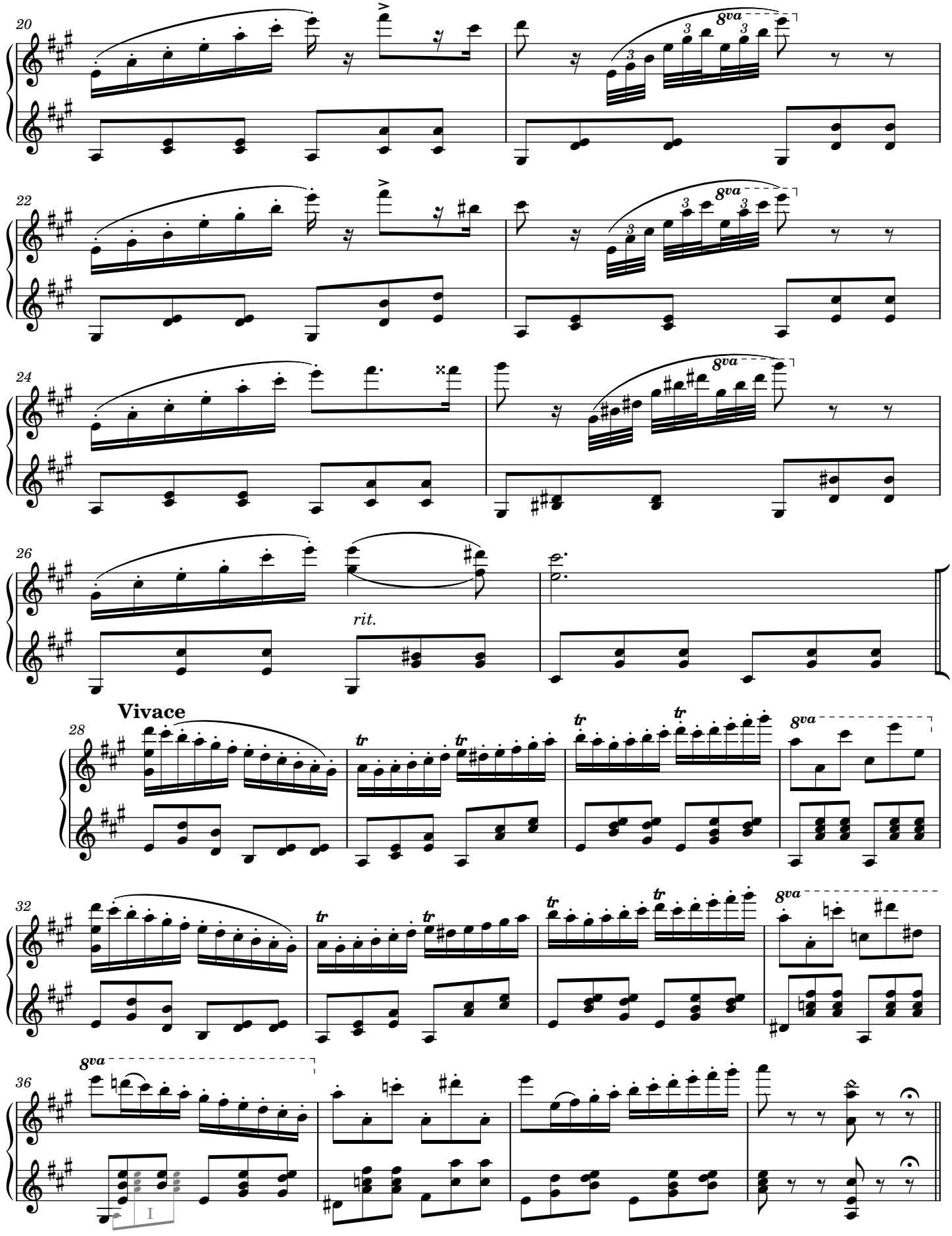
Nº 14. – Variation 3



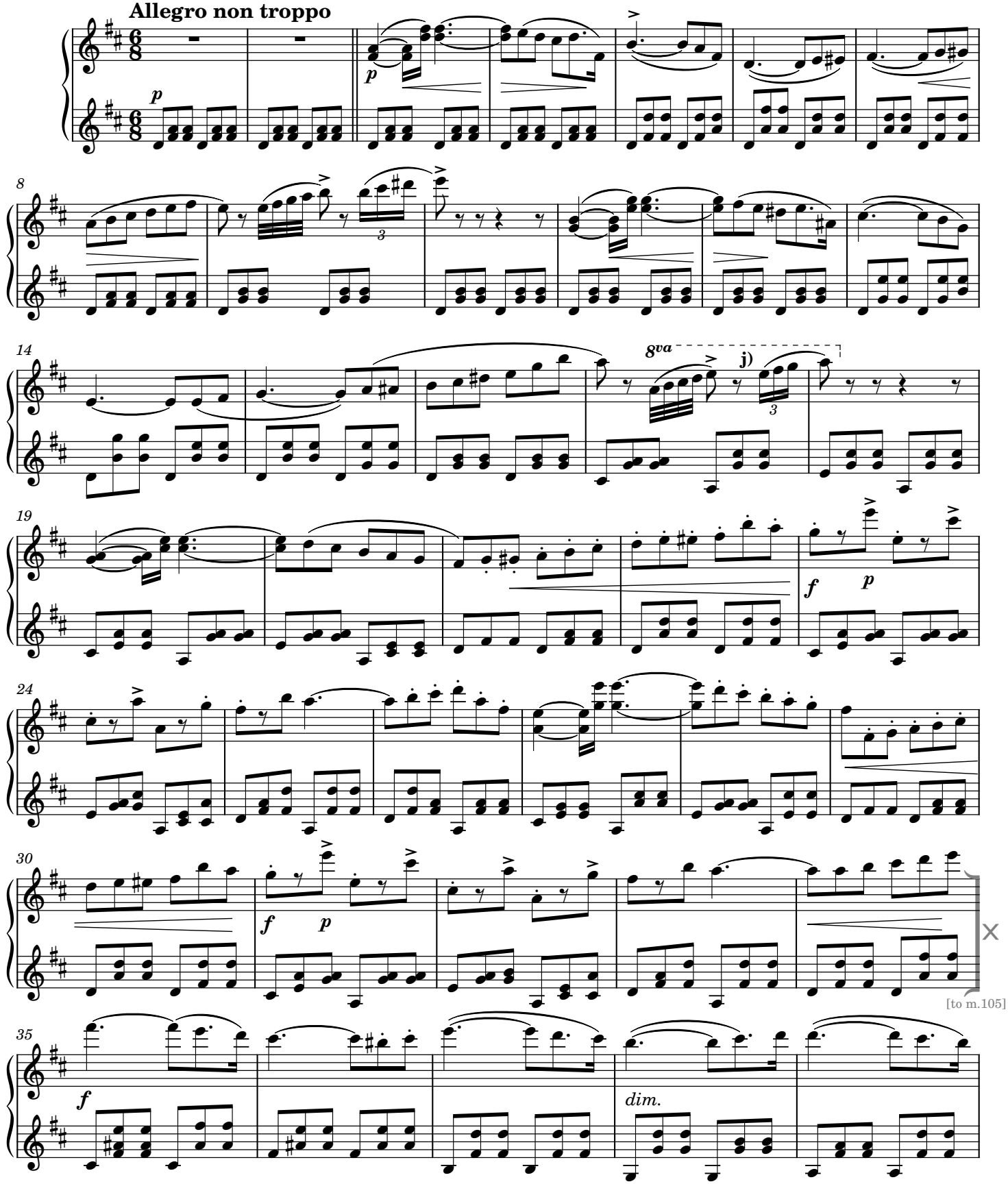

19
21
crescendo
24
accelerando
f
p
27
f

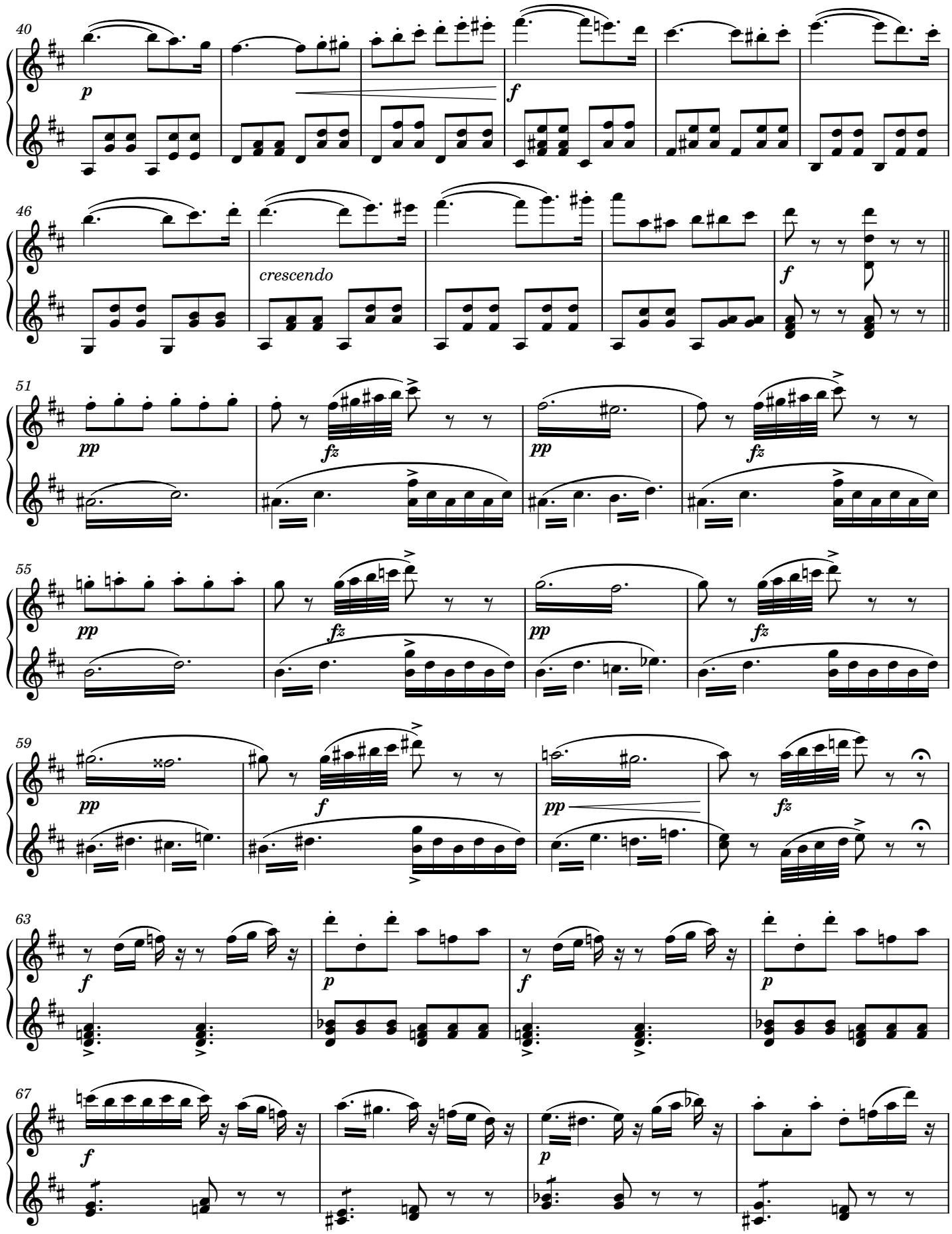
Nº 15. – Variation 4

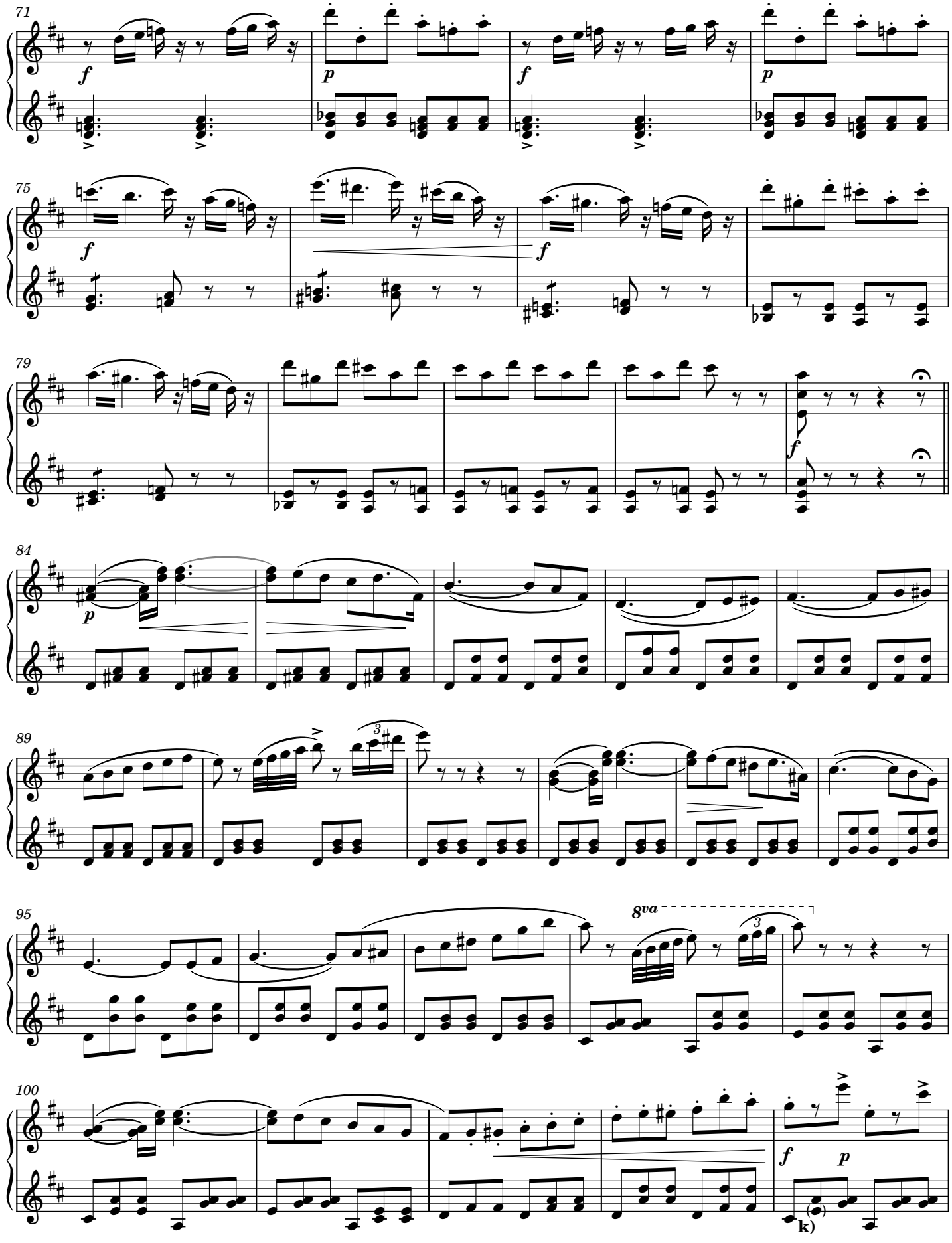


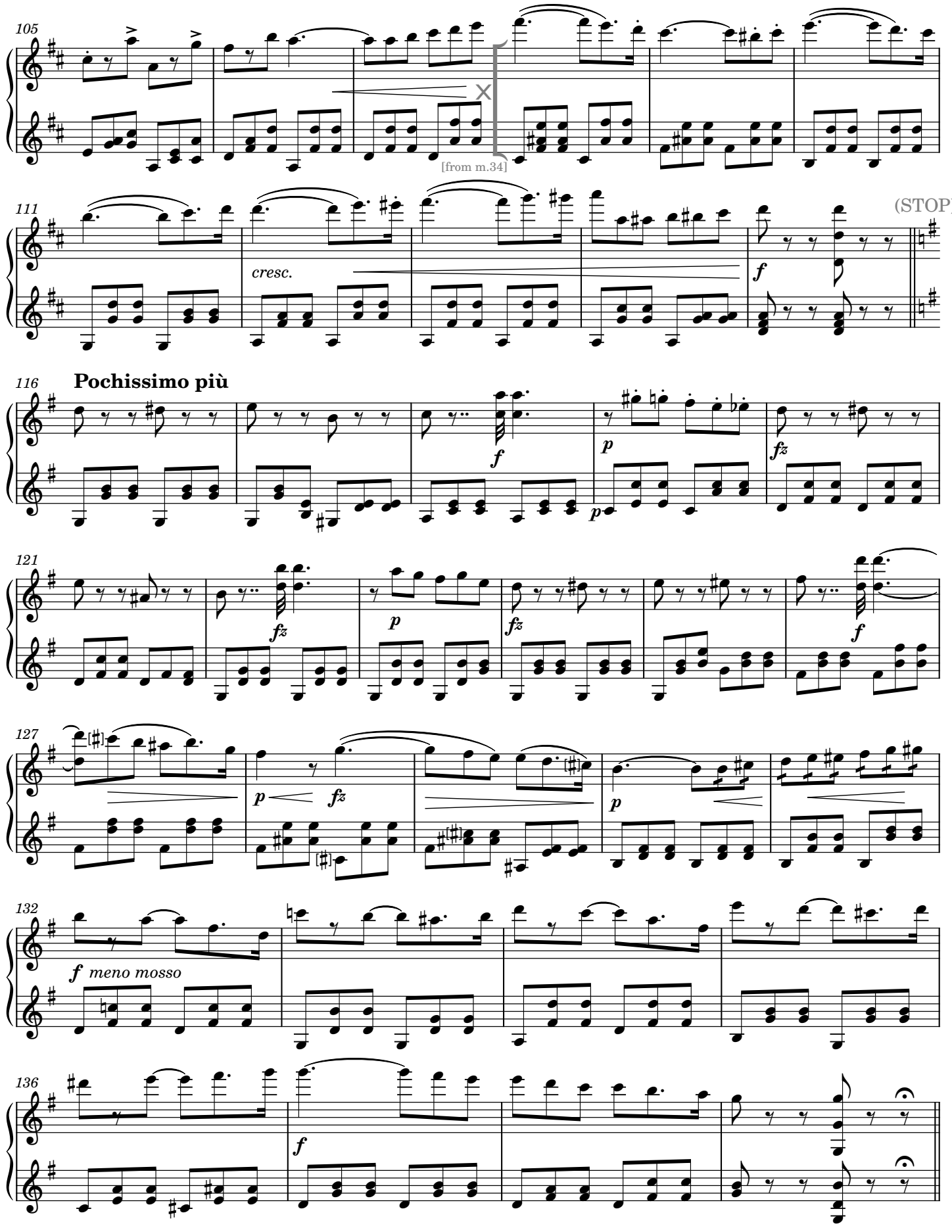

20
8va
22
8va
24
8va
26
rit.
Vivace
28
tr
tr
tr
tr
8va
32
tr
tr
tr
tr
8va
36
8va

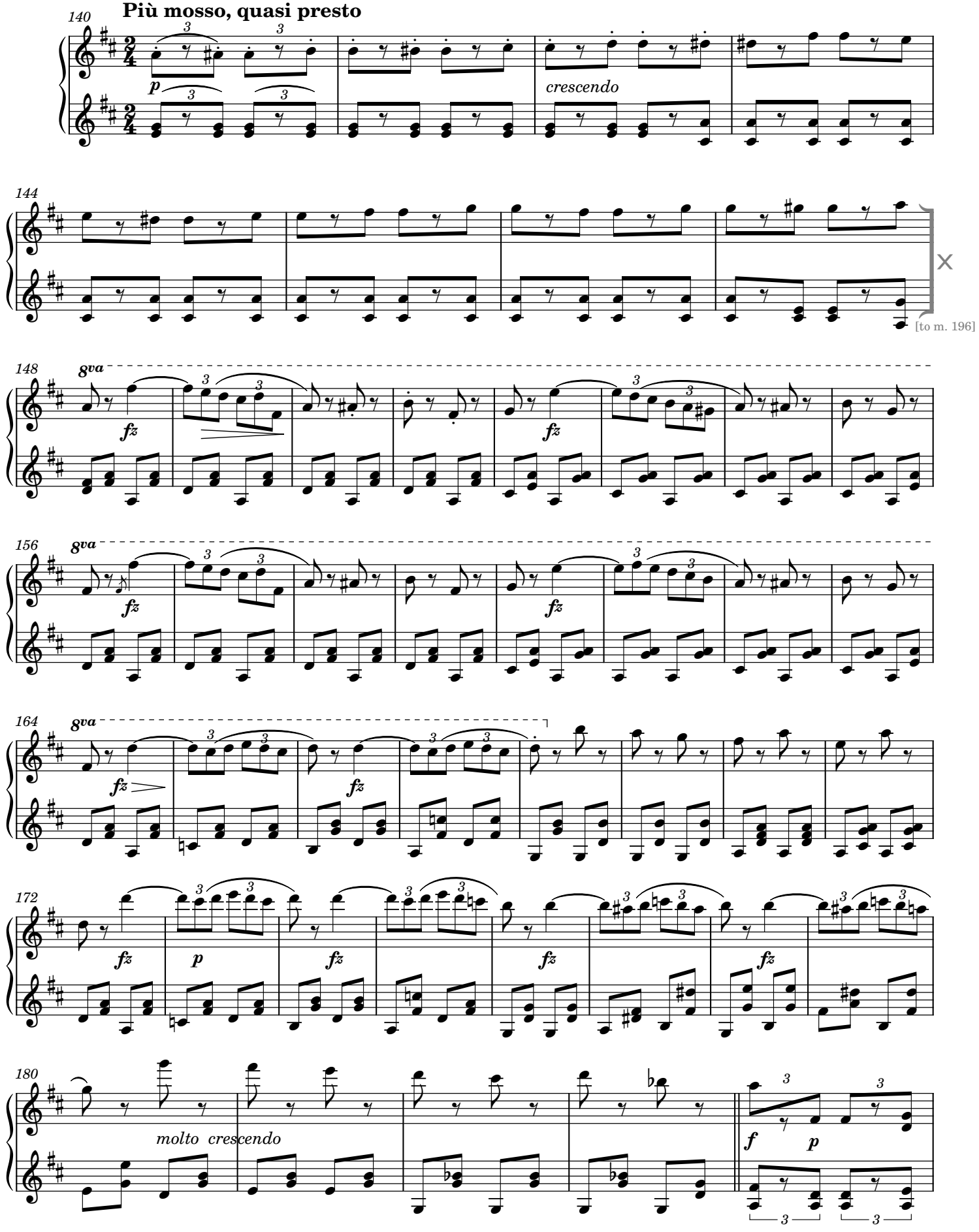
Nº 16. – Coda

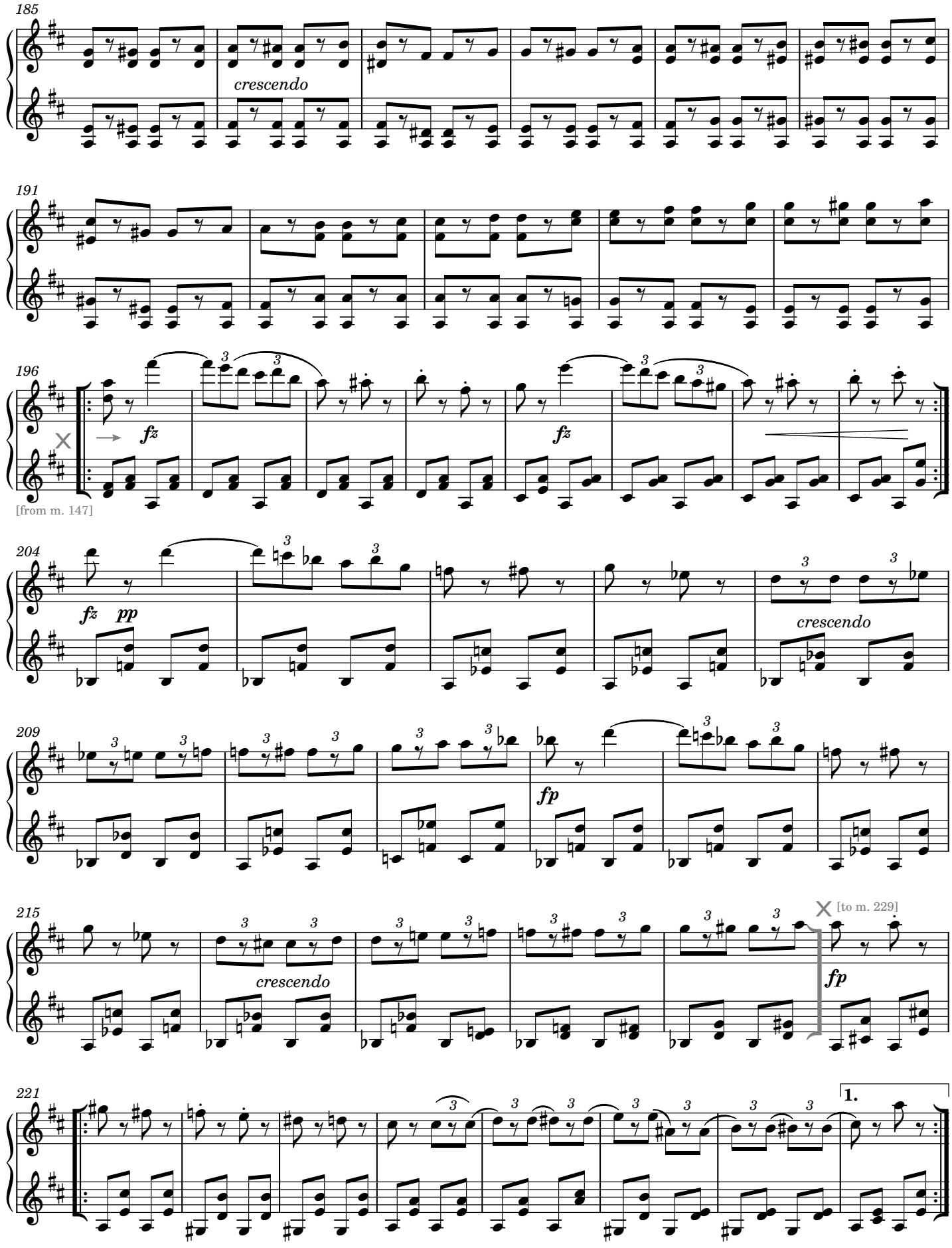


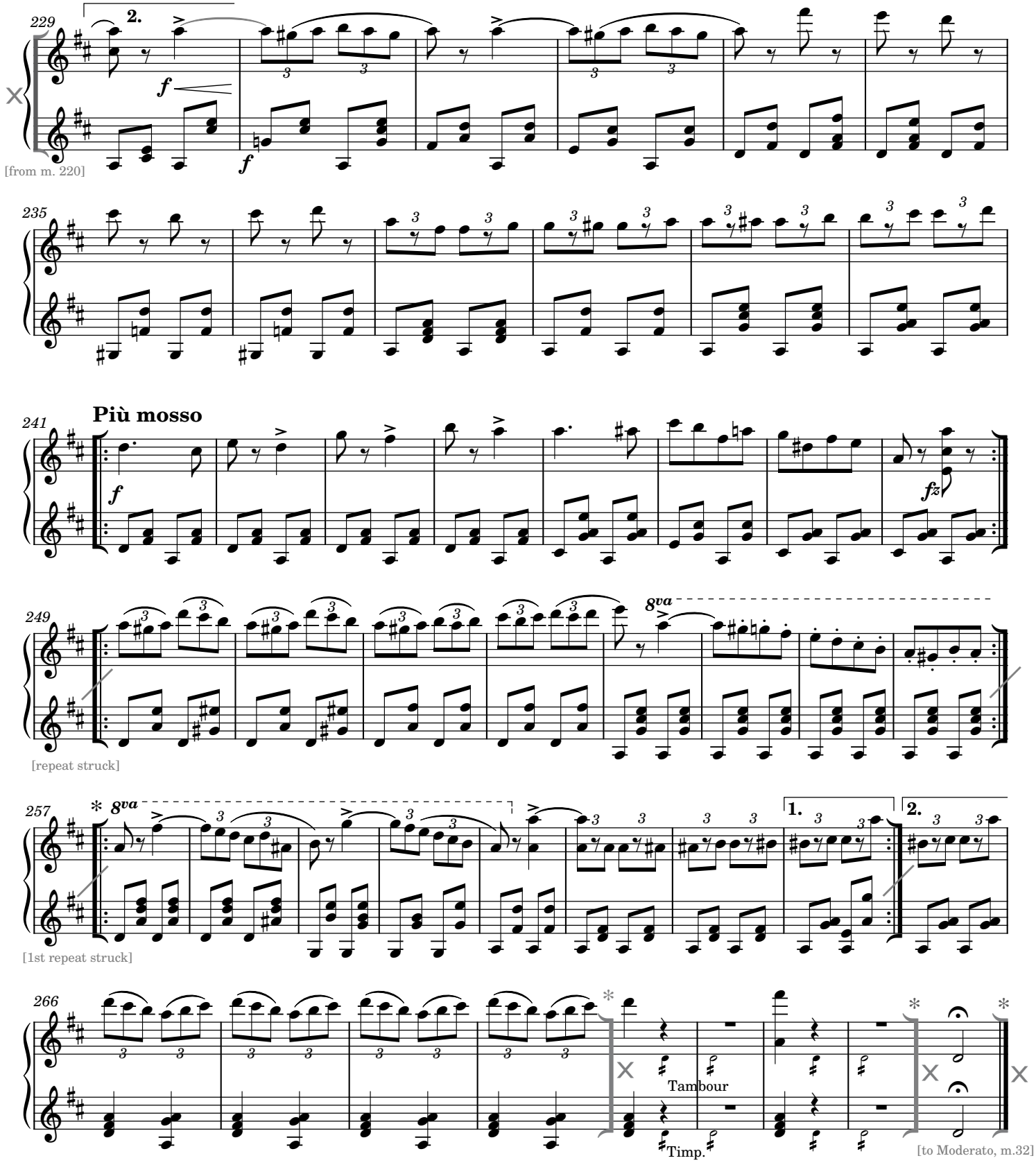

40
p
f
46
crescendo
f
51
pp
fz
pp
fz
55
pp
fz
pp
fz
59
pp
f
pp
fz
63
f
p
f
p
67
f
p


71
f
p
f
p
75
f
f
79
f
84
p
89
3
95
8va
3
100
f
p
k)

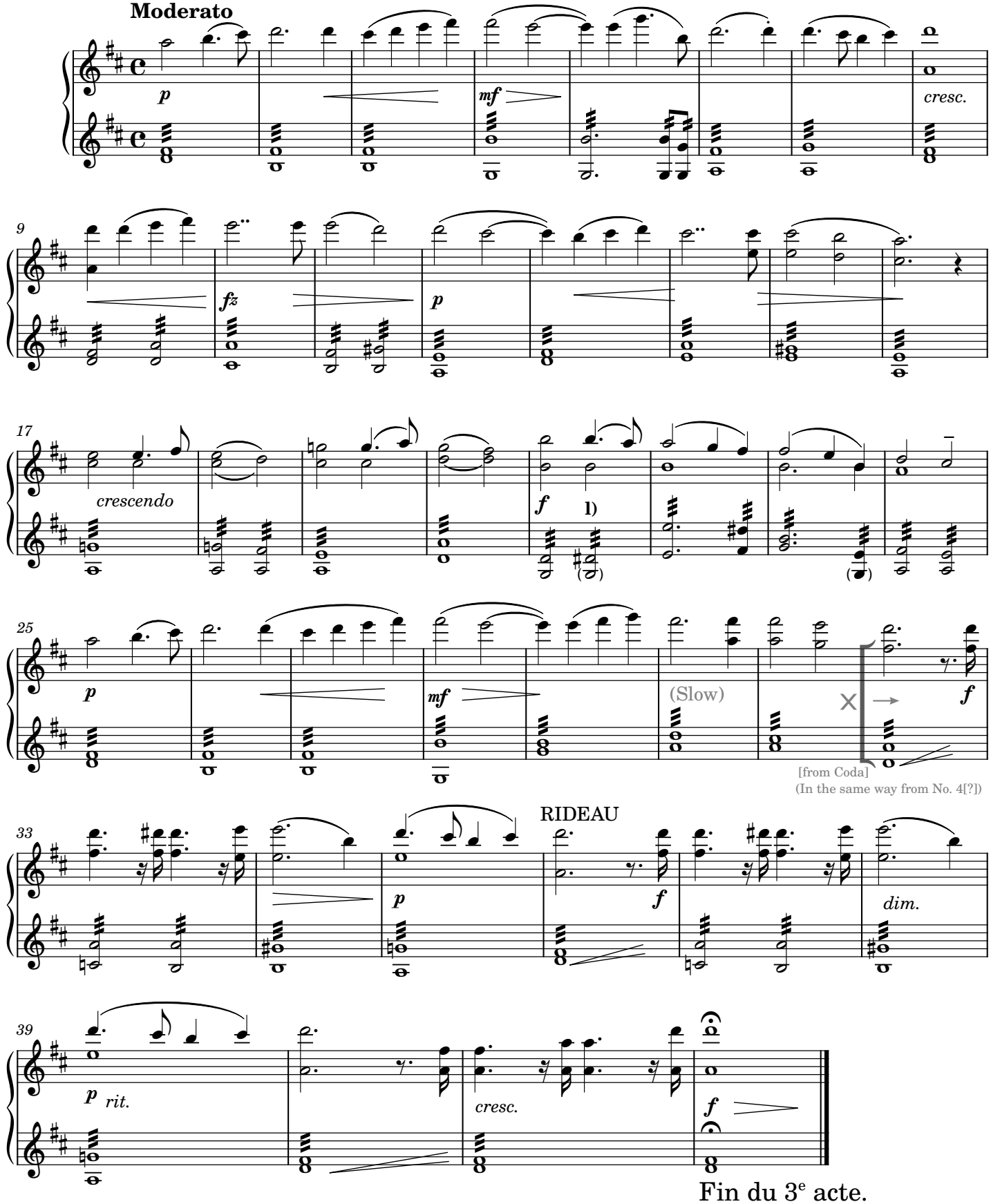

105
[from m.34]
111
cresc.
(STOP)
116
Pochissimo più
121
127
132
meno mosso
136


140
Più mosso, quasi presto
p
crescendo
144
[to m. 196]
148
8va
fz
156
8va
fz
164
8va
fz
172
fz
p
180
molto crescendo
f
p


185
crescendo
191
196
fz
fz
[from m. 147]
204
fz
pp
crescendo
209
fp
215
crescendo
[to m. 229]
fp
221
1.



j) m.17 – written: 32nds
k) m.104 – written: D
*mm 270-274 – Three cuts are offered for the segue to the Finale, and "8 bars" is written (in English) at m.270.

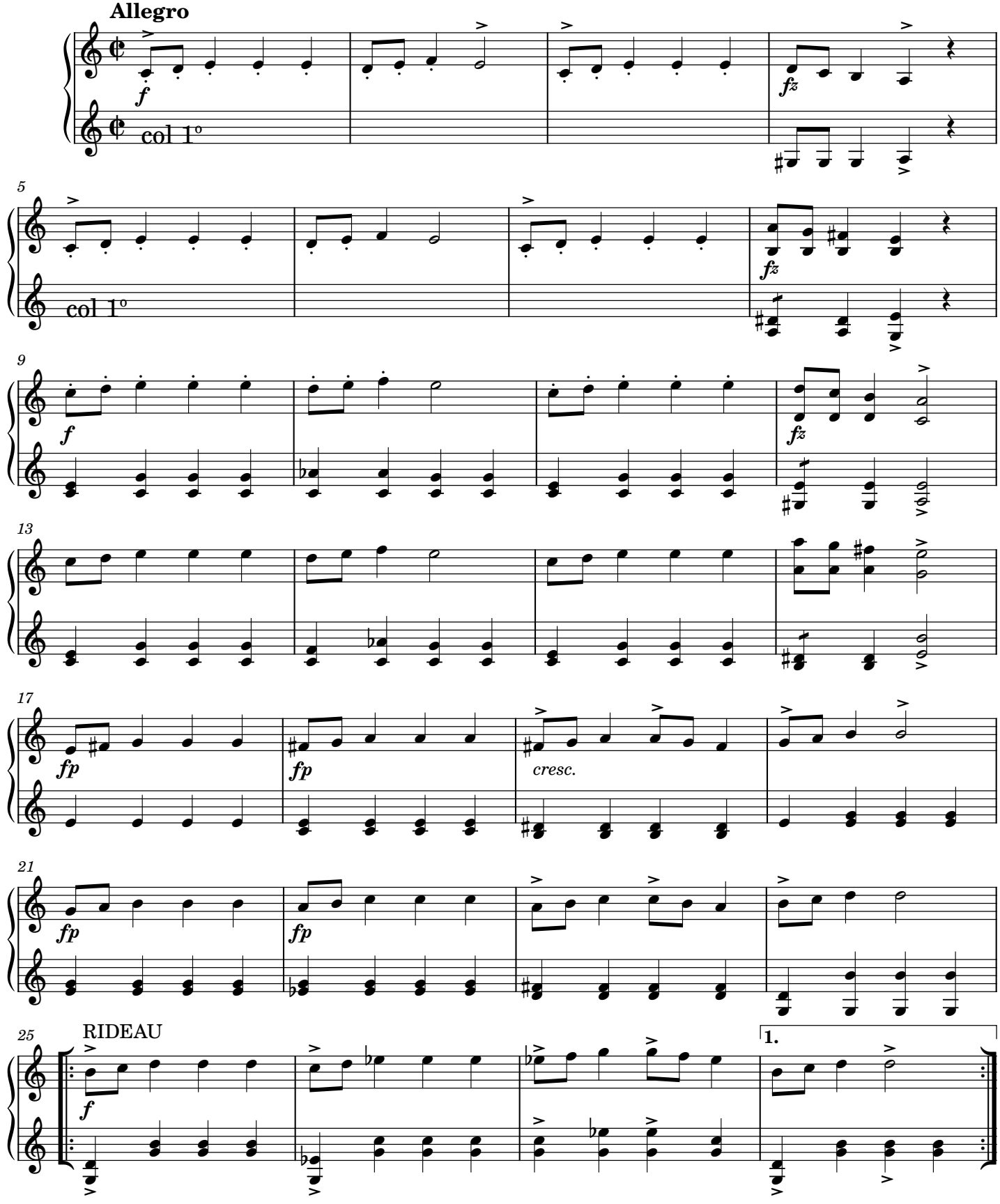


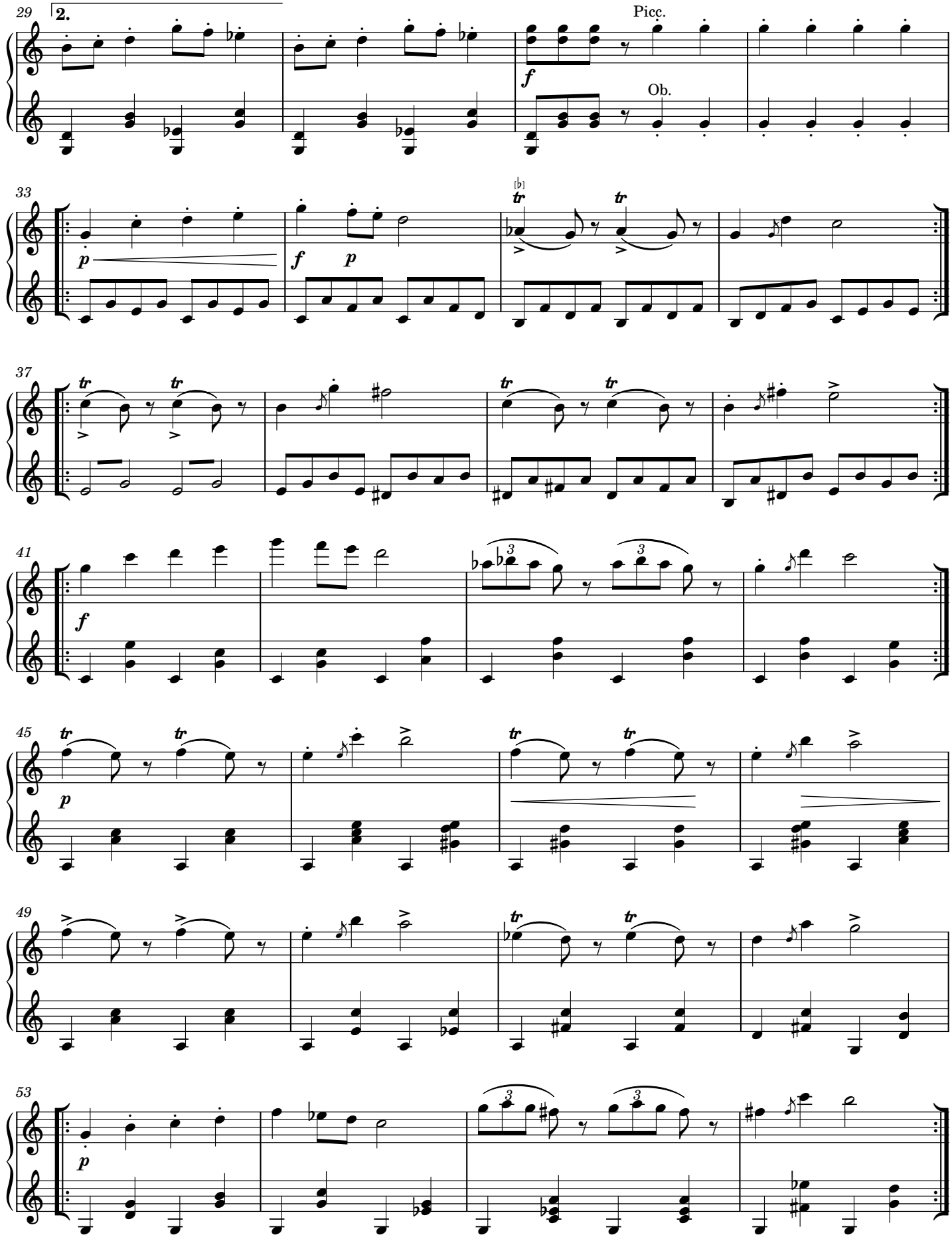
Fin du 3e acte.

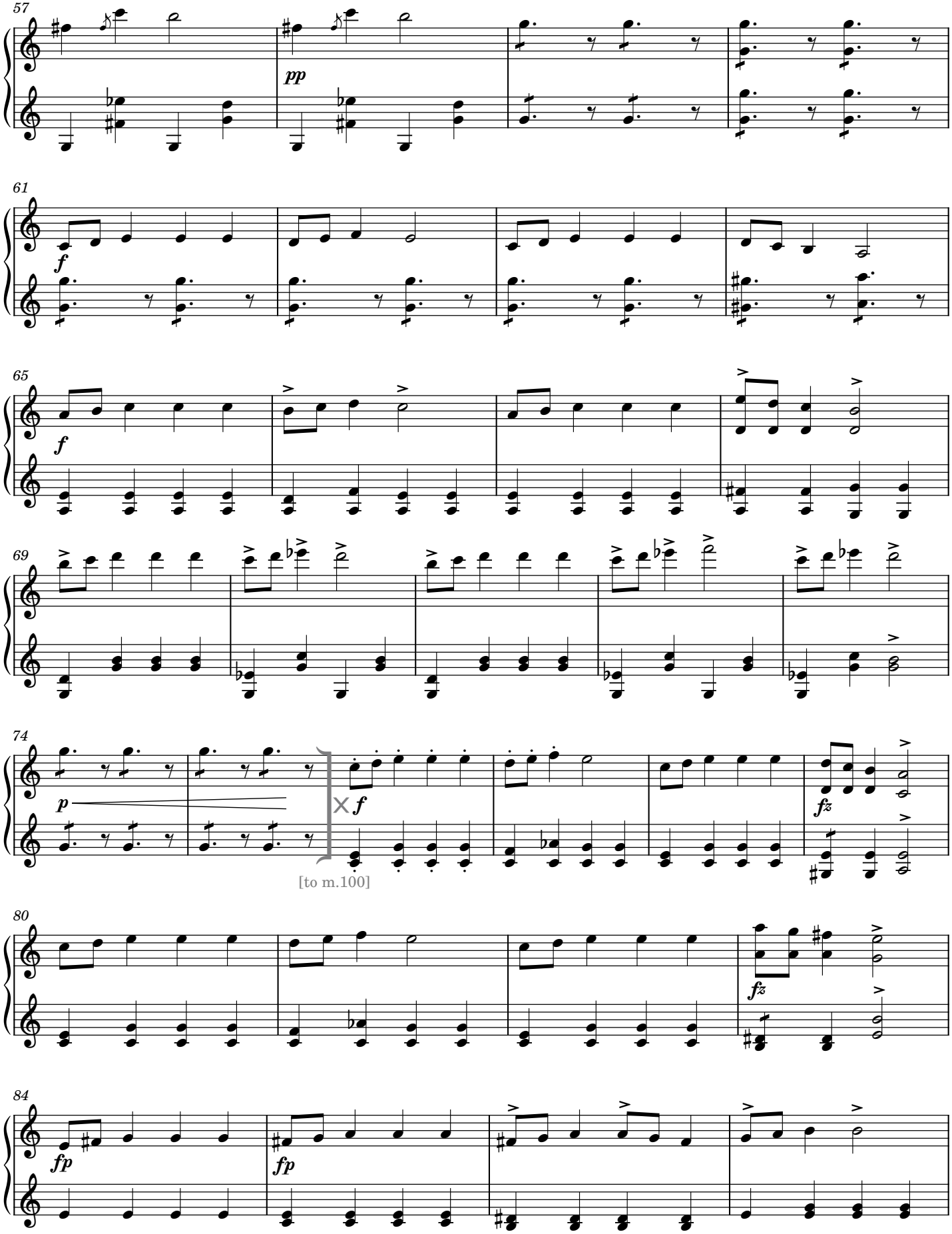
l) mm. 21, 23 – written: B

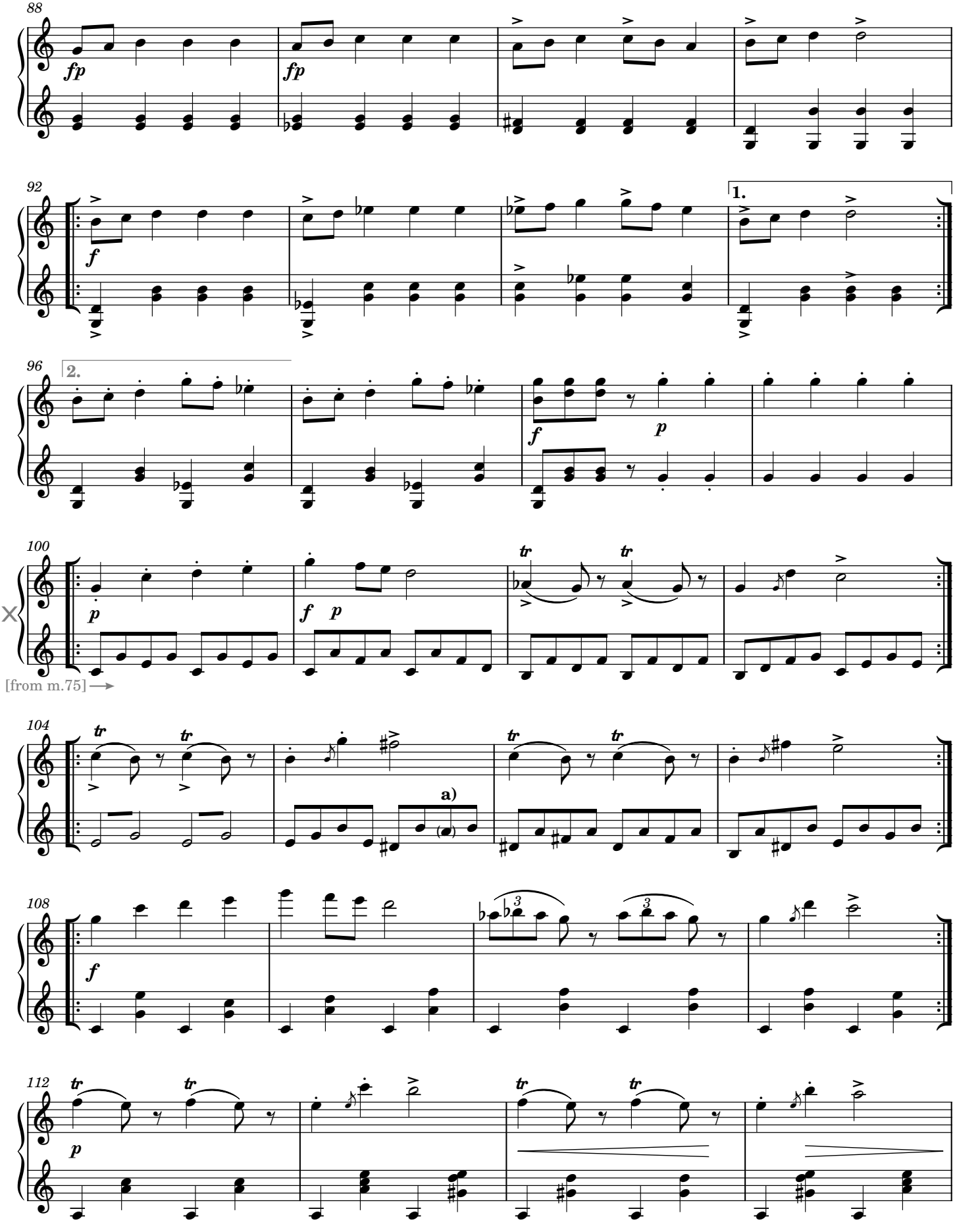
ACTE IV
TABLEAU V

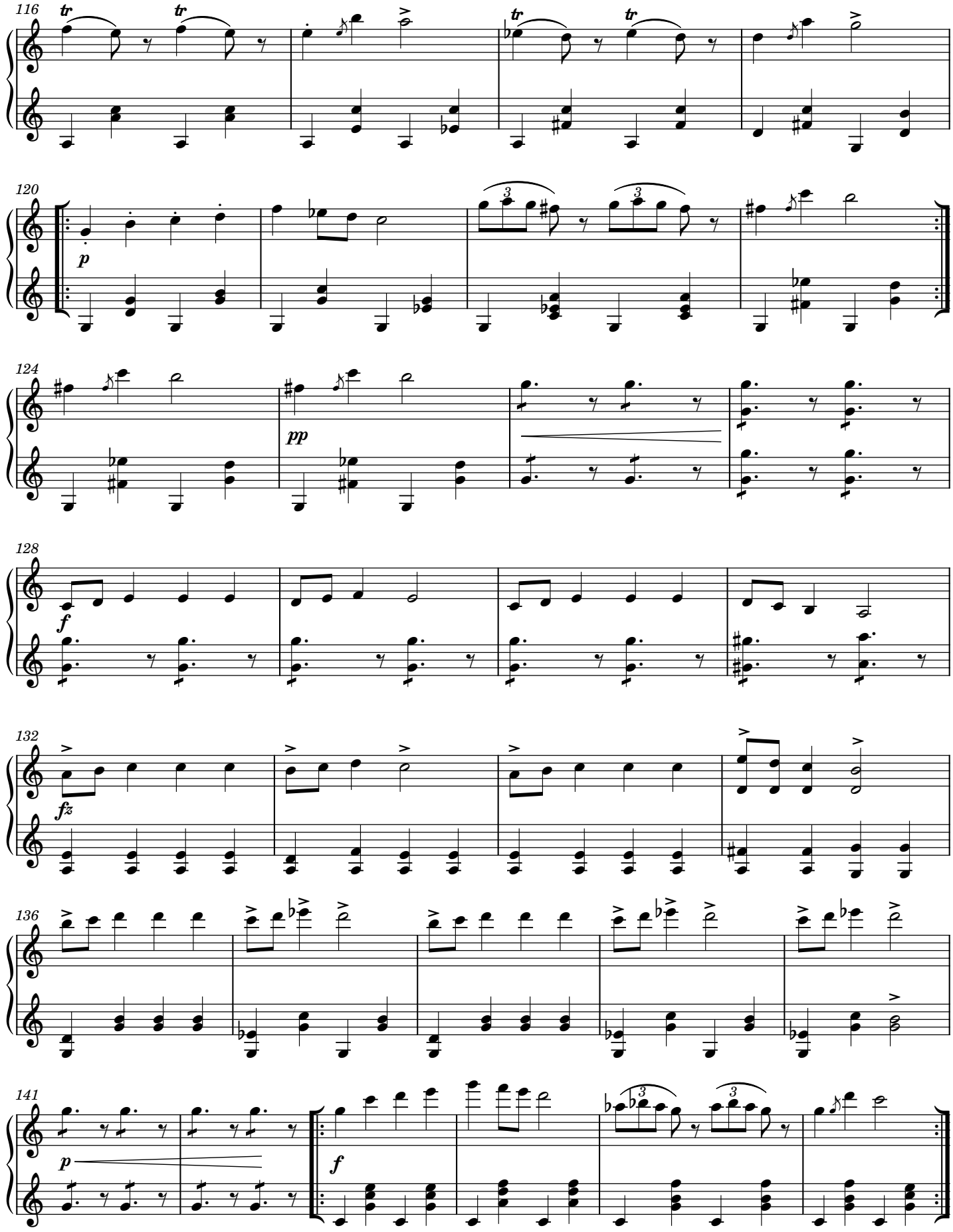
Nº 1.

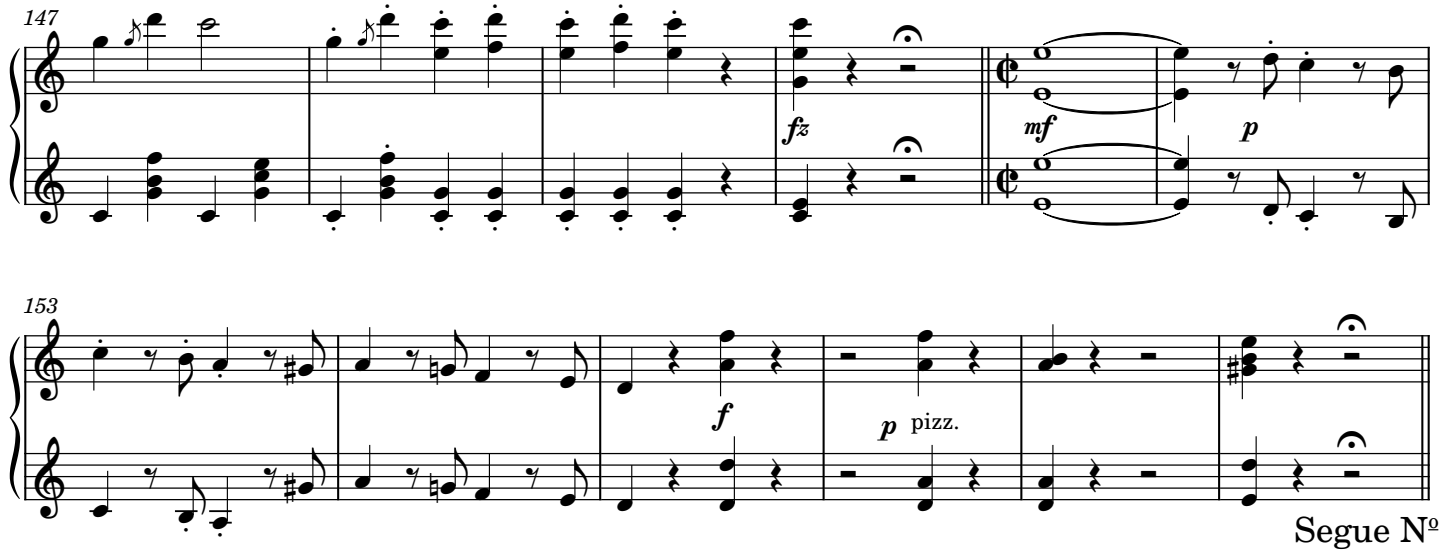



29
2.
Picc.
f
Ob.
33
p
f
p
37
41
f
45
p
49
53
p


57
pp
61
f
65
f
69
74
p
f
[to m.100]
fz
80
fz
84
fp
fp


88
fp
fp
92
f
1.
96
2.
f
p
100
p
f
p
tr
tr
[from m.75]
104
tr
tr
a)
108
f
112
tr
tr
p

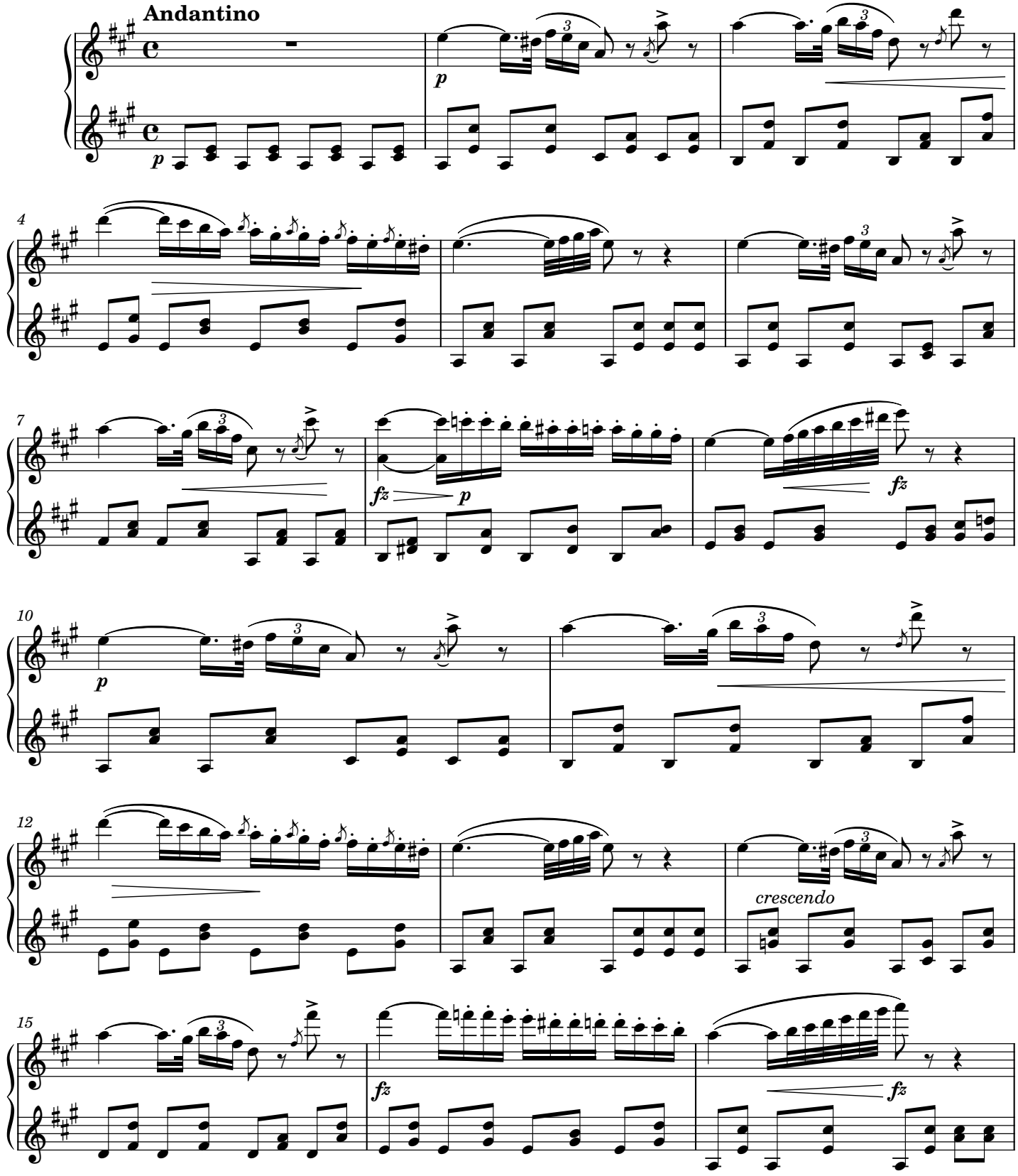

116
120
124
128
132
136
141

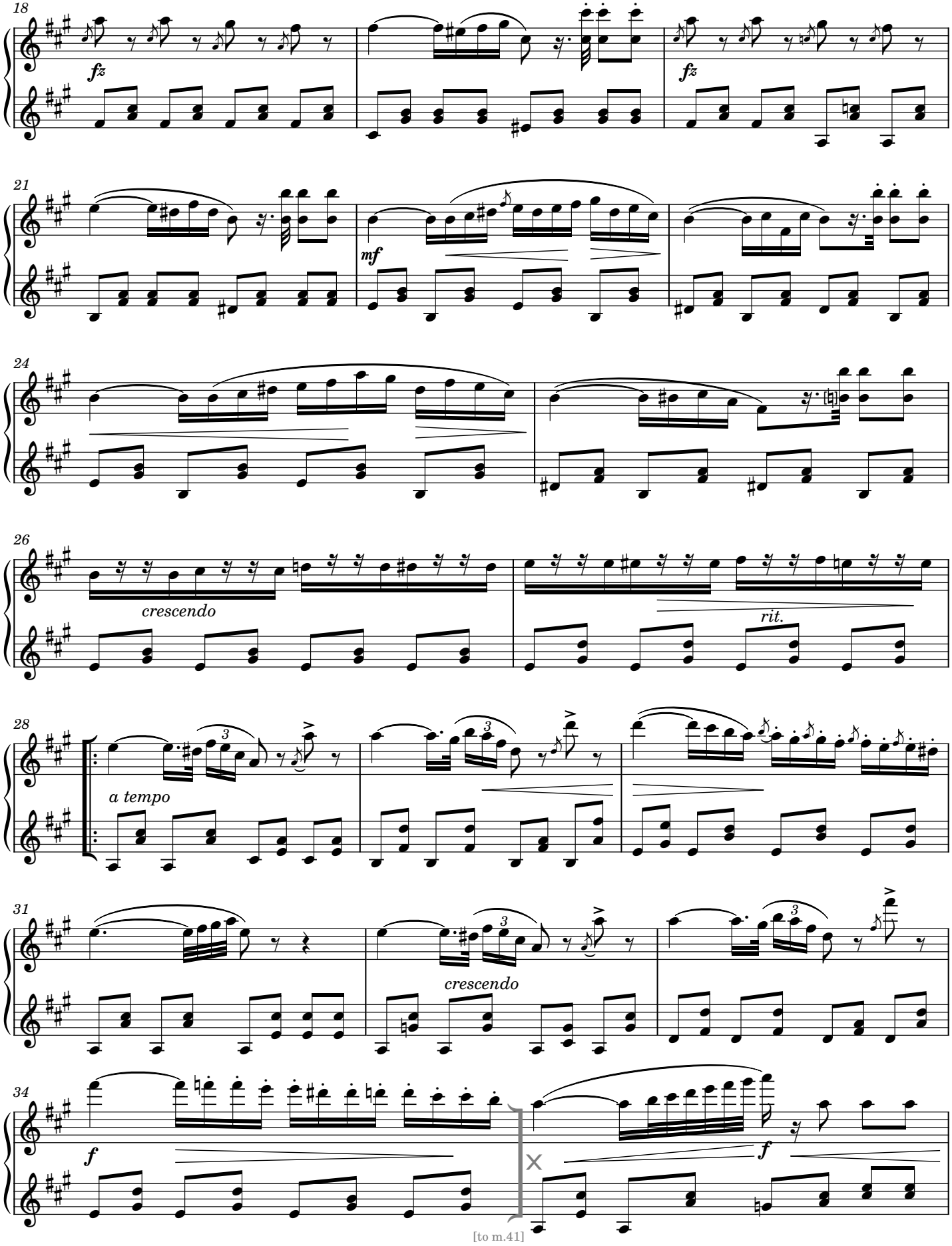


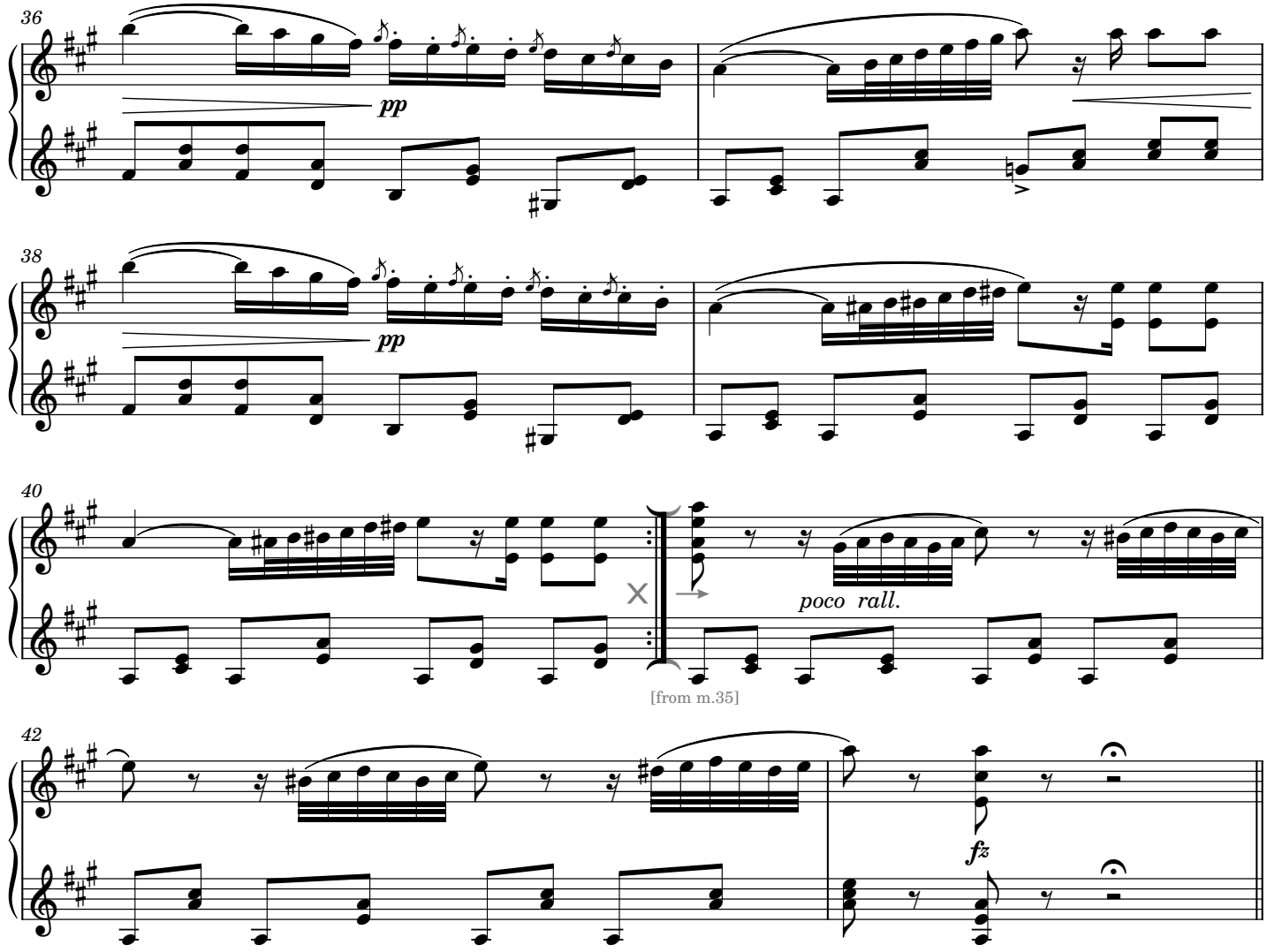
Segue Nº 2

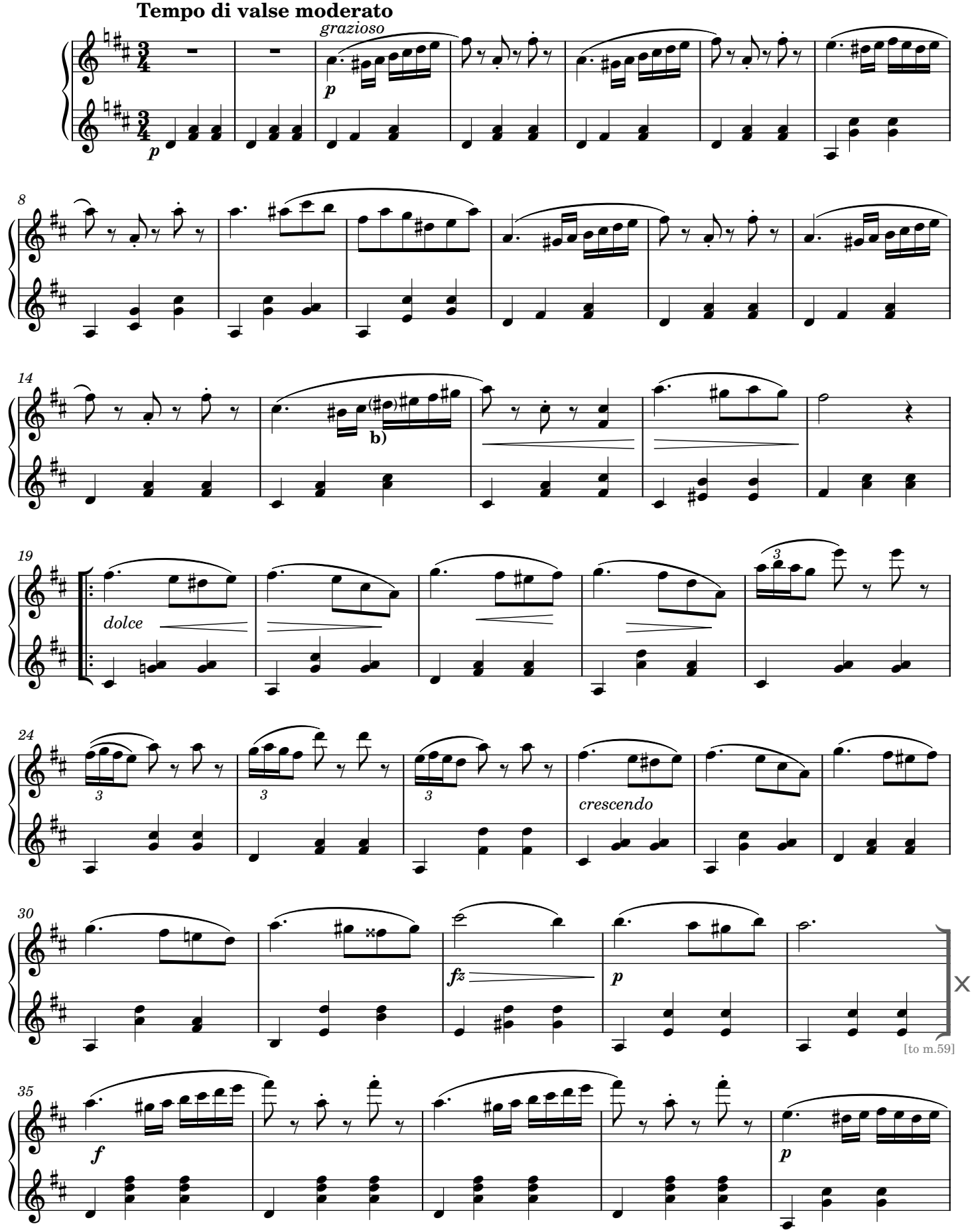
a) m. 105 – written: G

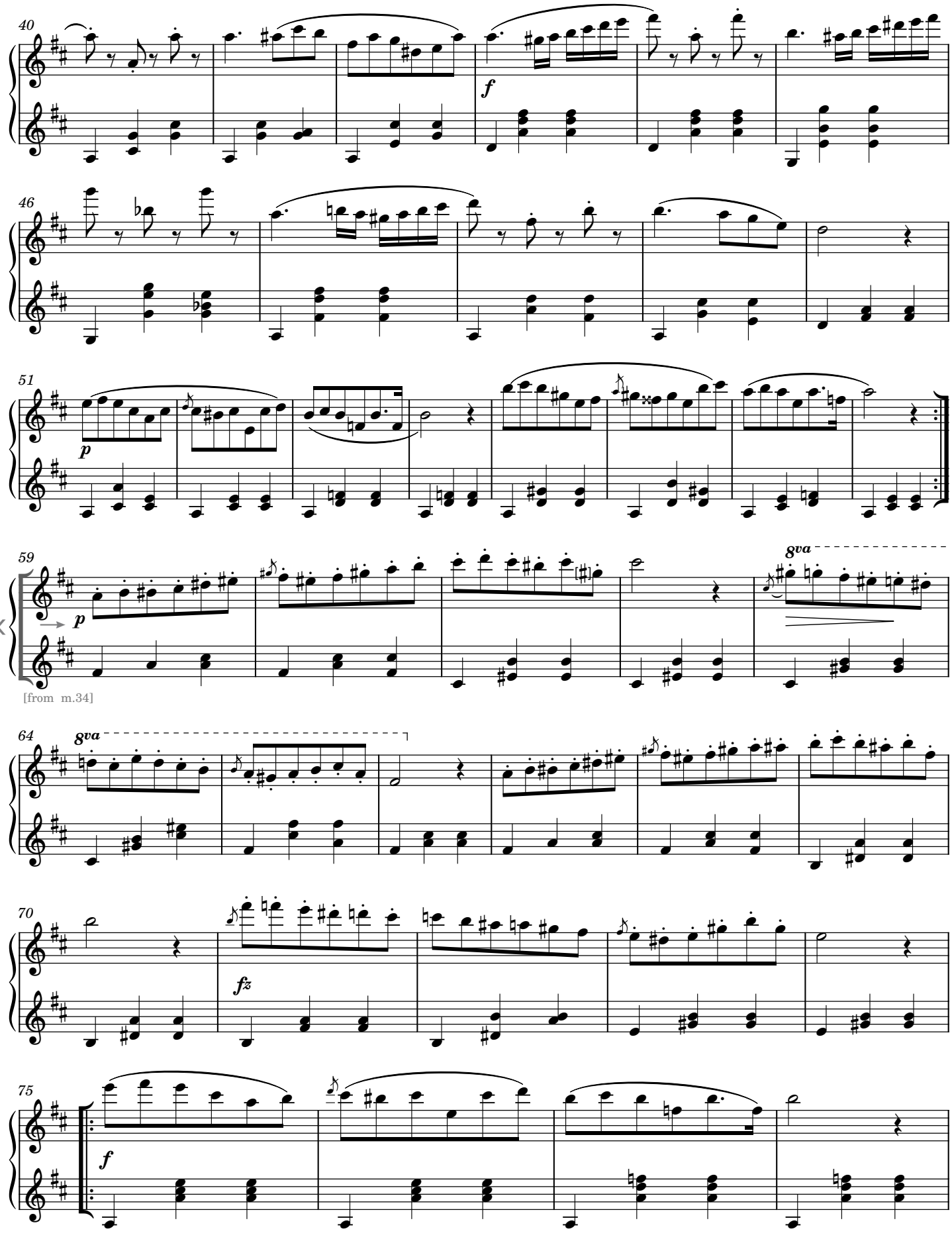
Nº 2. – Pas de guirlandes

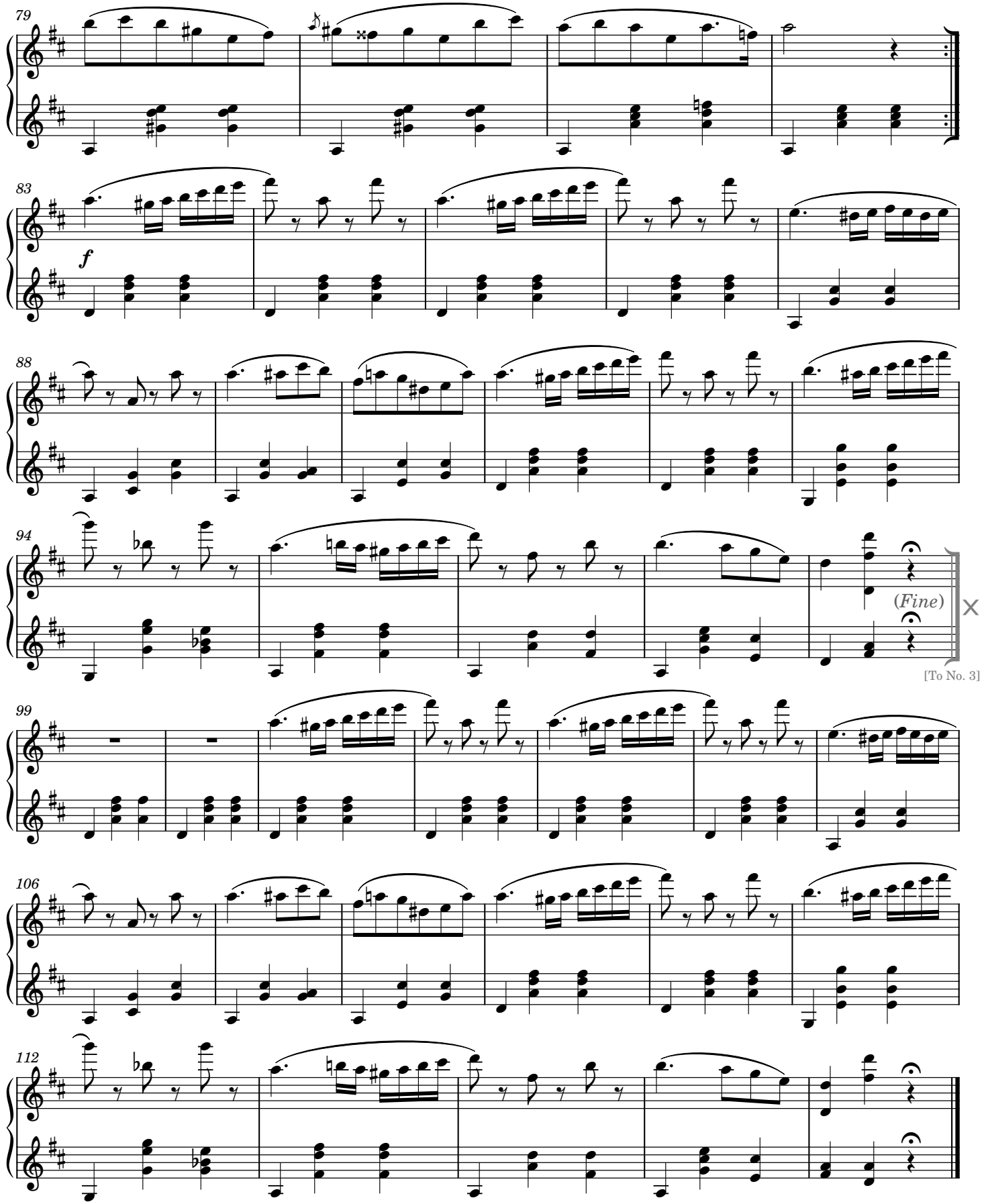



18
fz
fz
21
mf
24
26
crescendo
rit.
28
a tempo
31
crescendo
34
f
f
[to m.41]


36
pp
38
pp
40
poco rall.
[from m.35]
42
fz

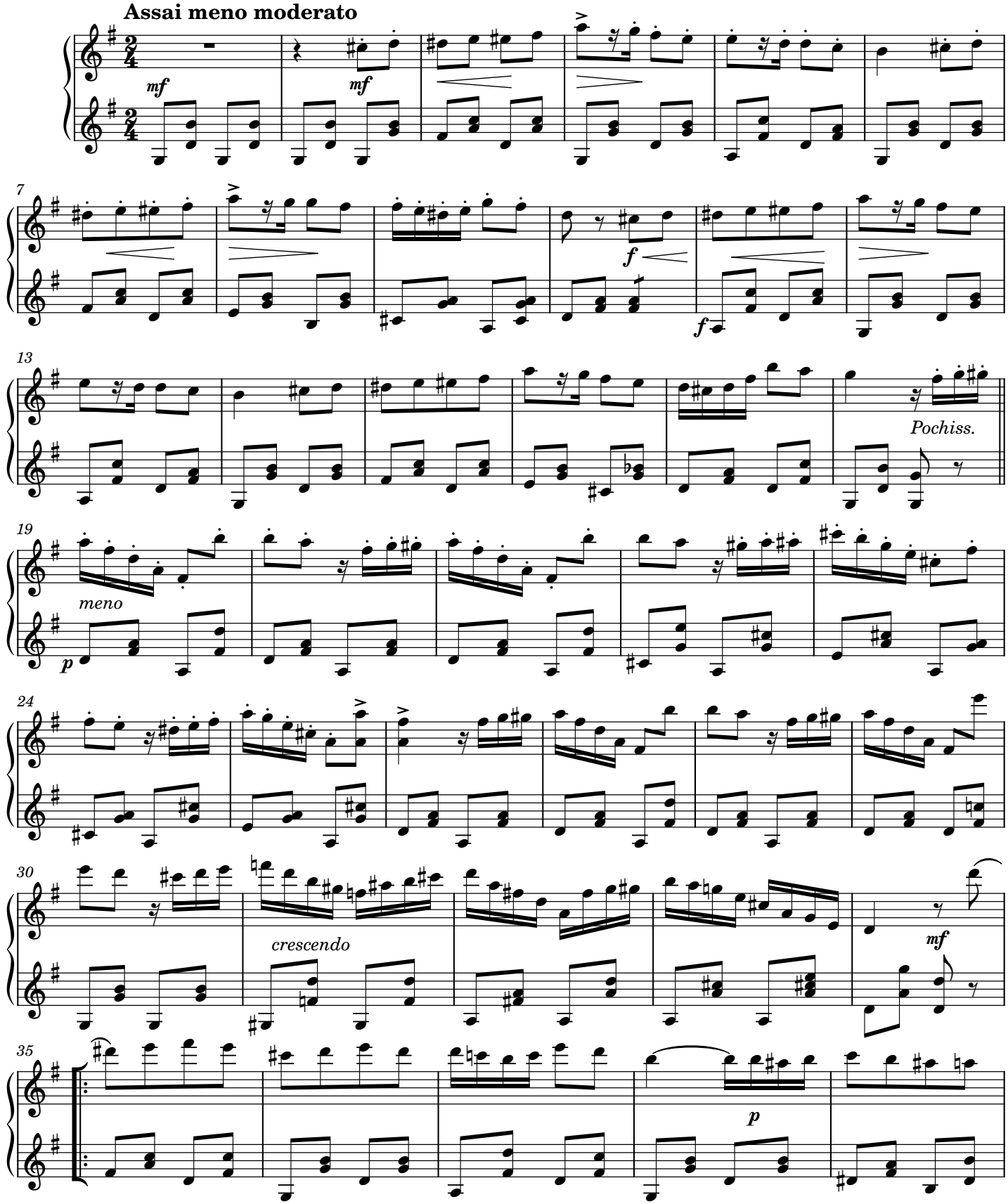

Tempo di valse moderato
grazioso
p
p
8
14
b)
19
dolce
24
3
3
3
crescendo
30
fz
p
[to m.59]
35
f
p

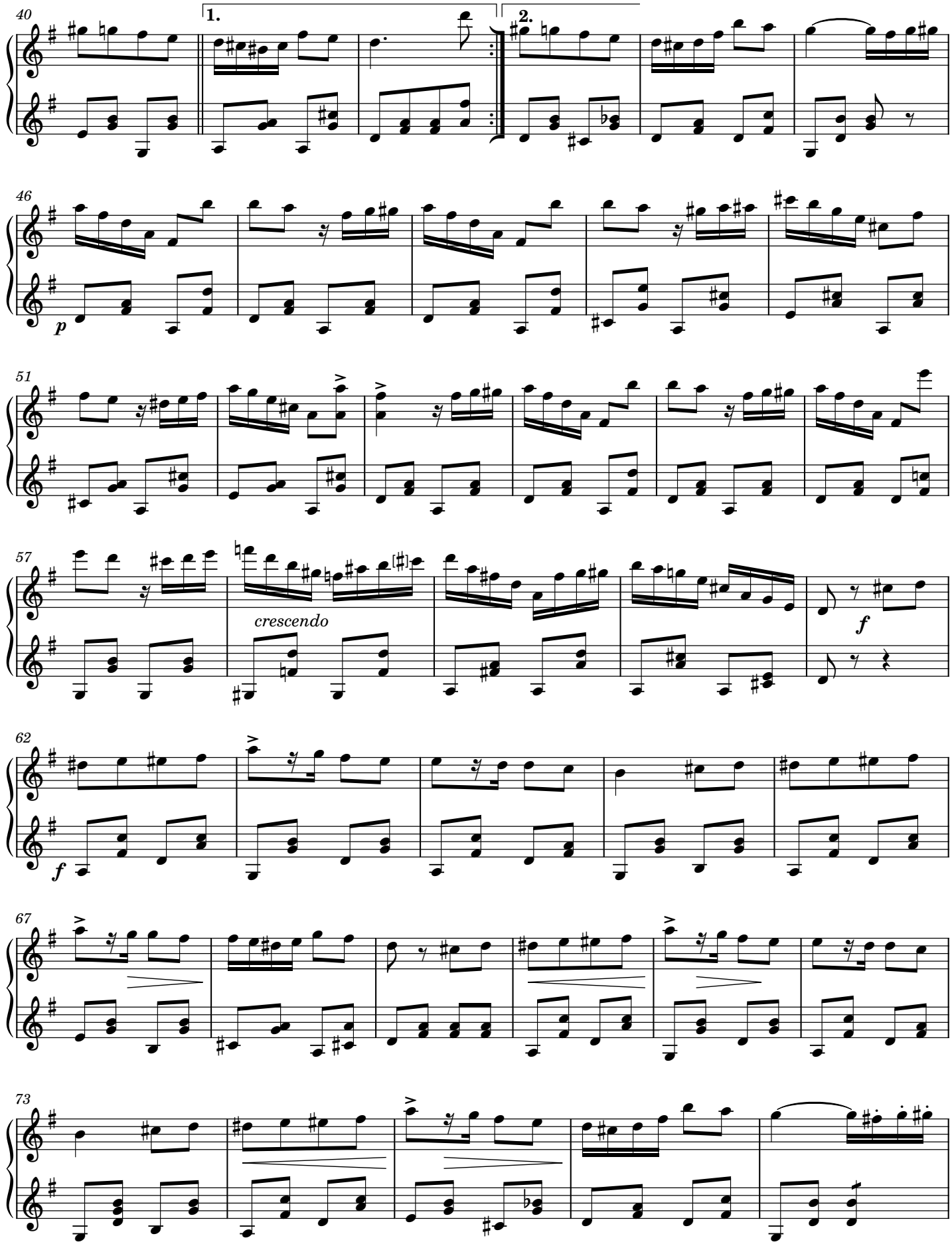

40
f
46
51
p
59
p
[from m.34]
8va
64
8va
70
fz
75
f

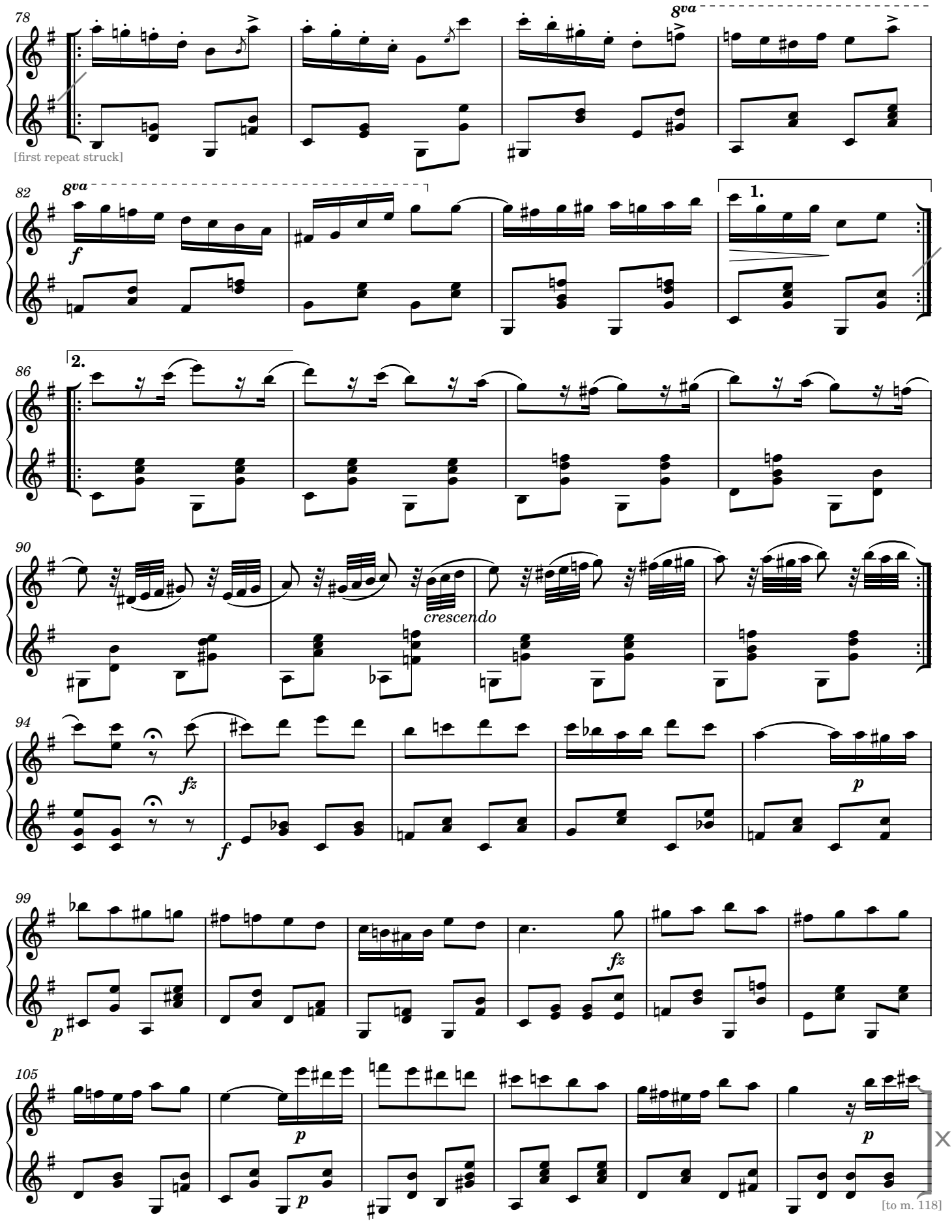


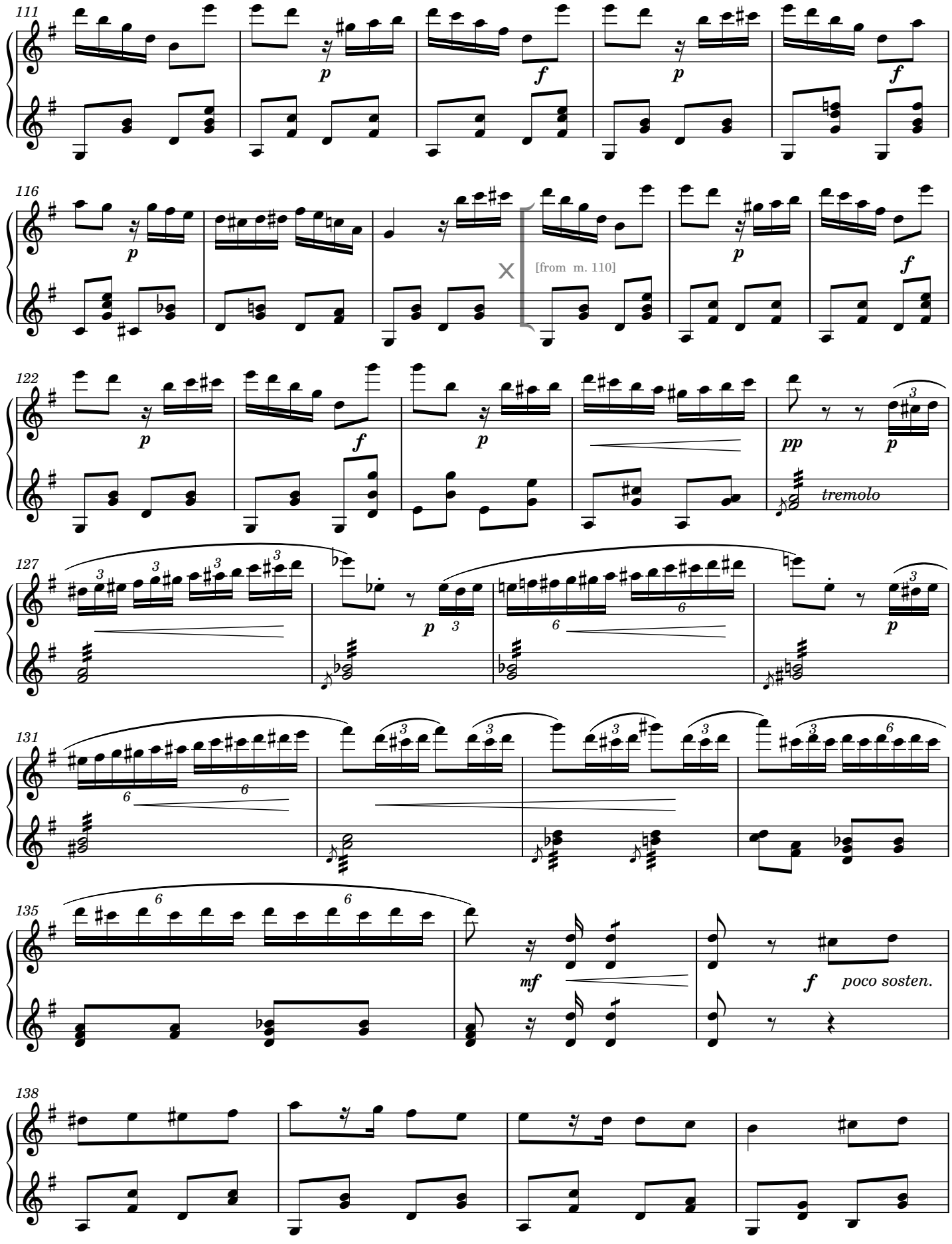
b) m. 15 – written: C♯ (with accidental).

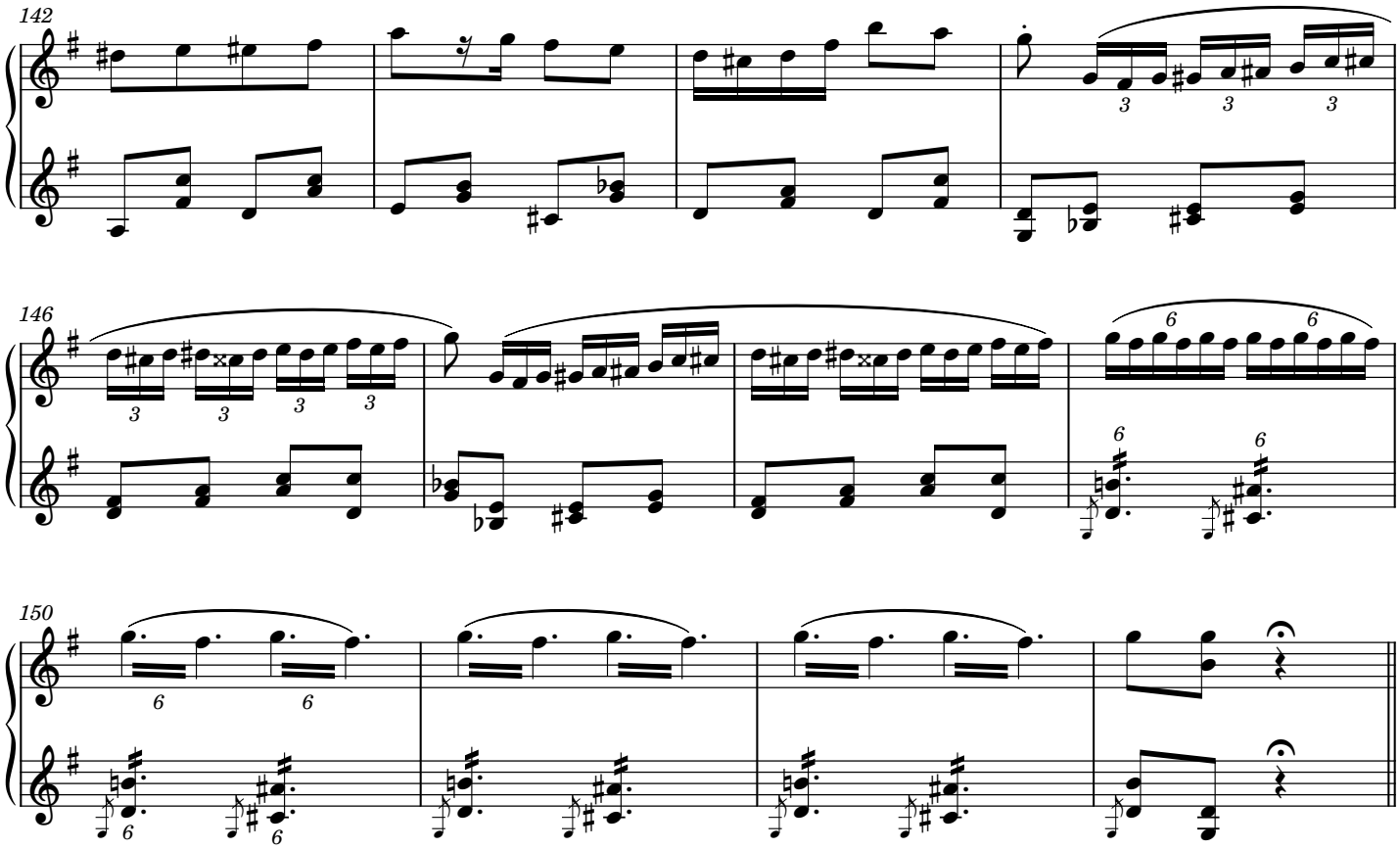
Nº 3. – Pas d'action



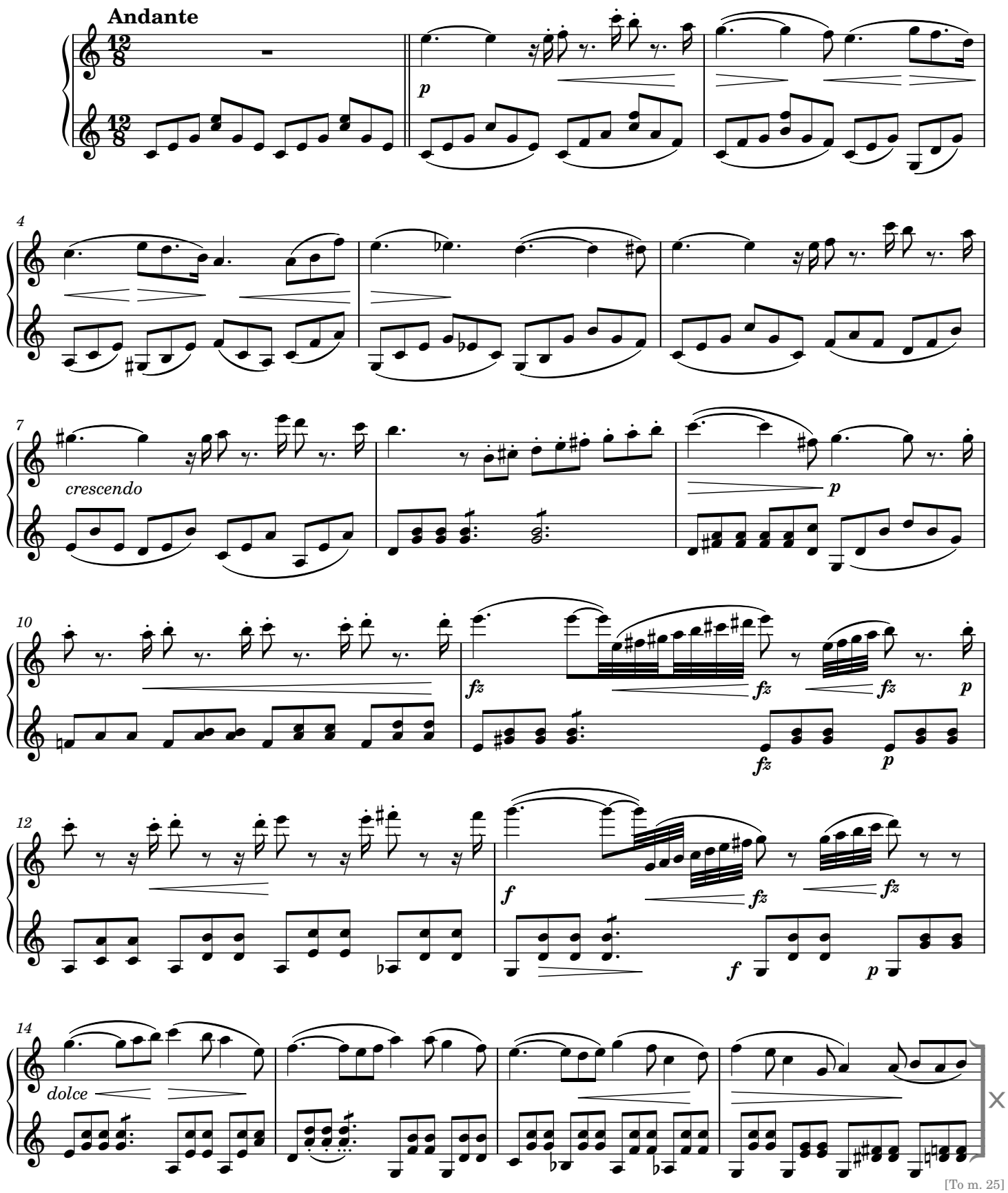

40
1.
2.
46
p
51
57
crescendo
f
62
f
67
73


78
8va
[first repeat struck]
82
8va
f
1.
86
2.
90
crescendo
94
fz
f
p
99
p
fz
105
p
p
p
[to m. 118]

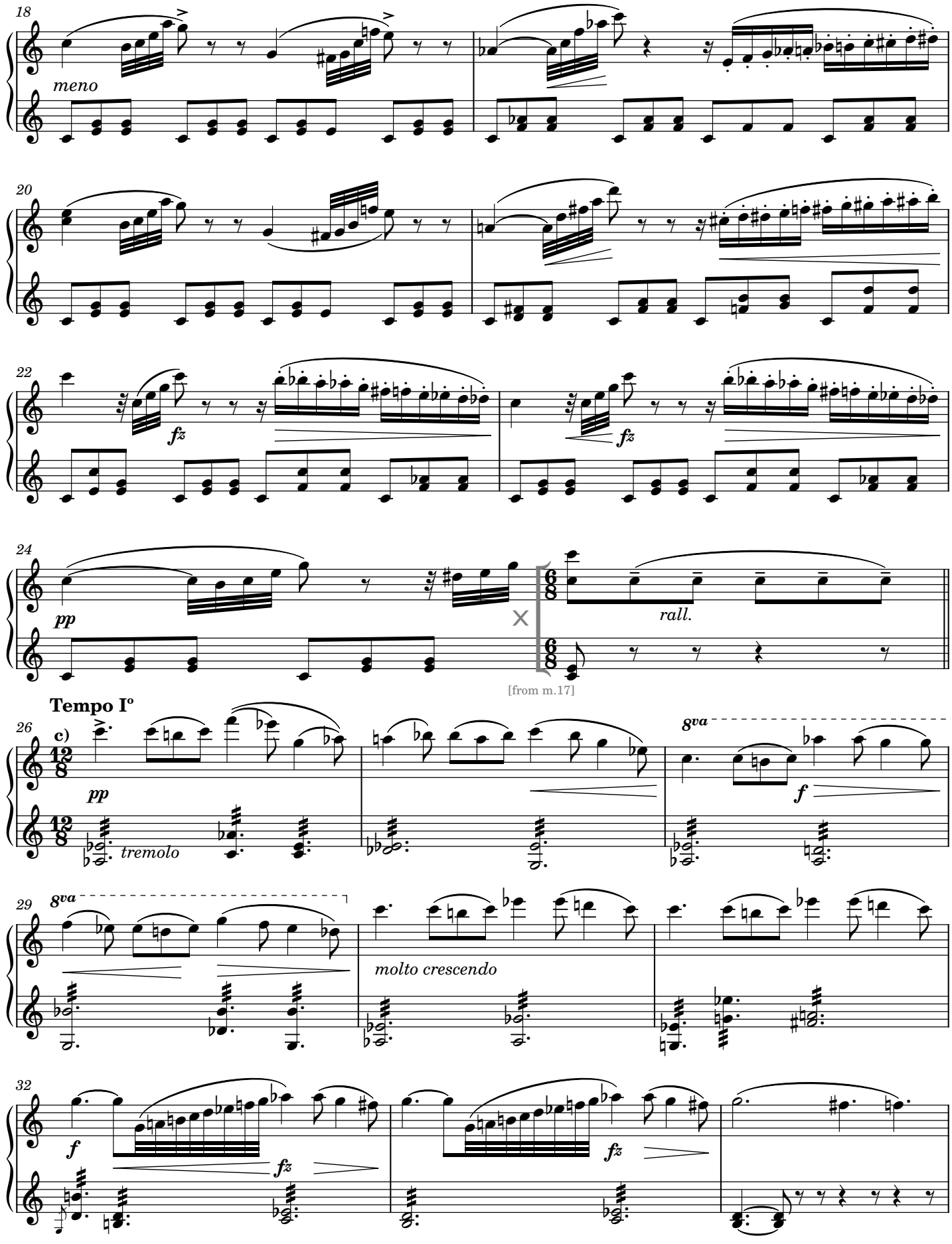

111
116
[from m. 110]
122
tremolo
127
131
135
mf
poco sosten.
138

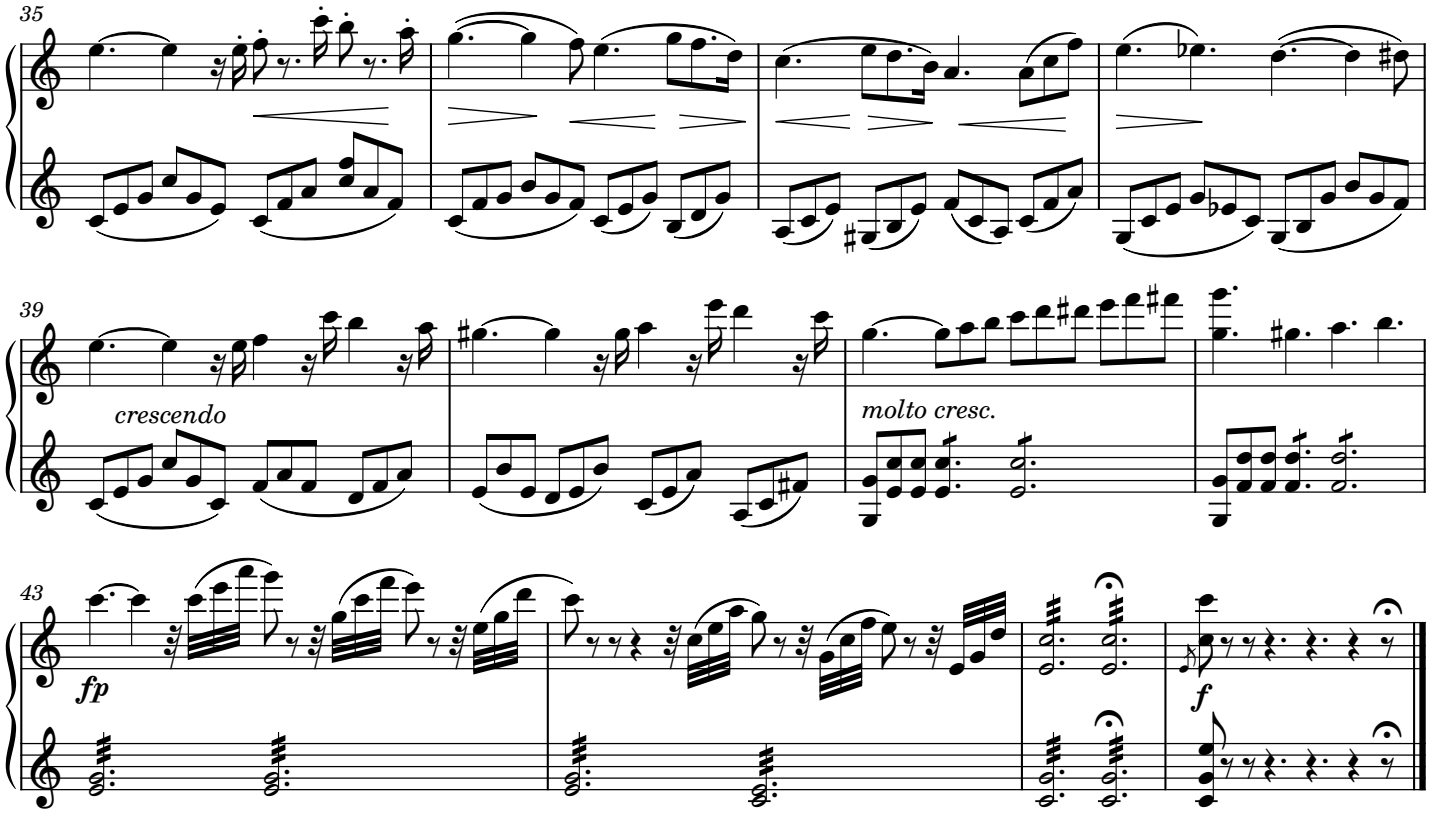

142
146
150

[Nº 3b.]


Andante
12/8
p
4
7
crescendo
p
10
fz
fz
fz
p
fz
p
12
f
fz
fz
f
f
p
14
dolce

[To m. 25]

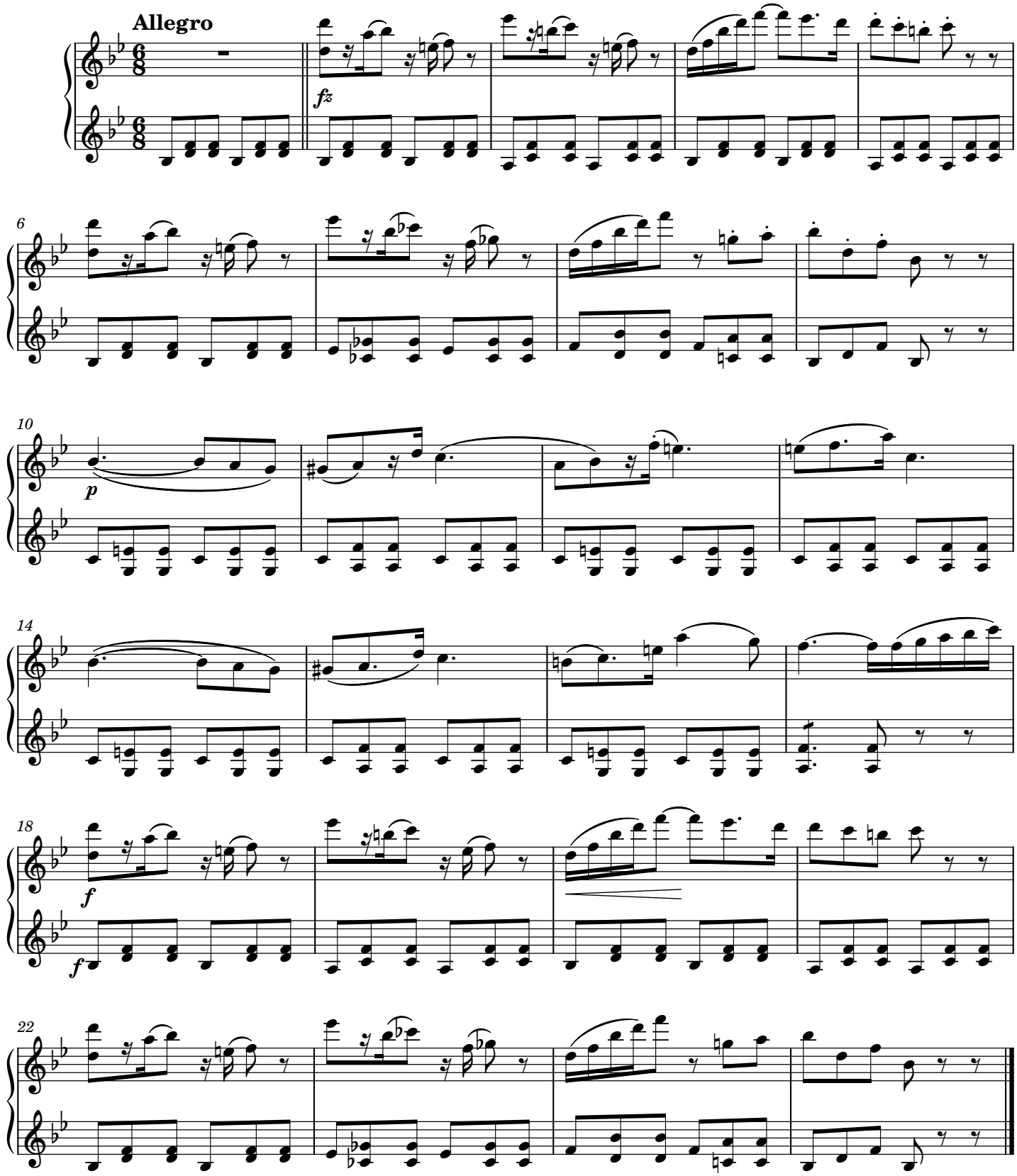

18
meno
20
22
fz
fz
24
pp
rall.
[from m.17]
Tempo Iº
26
c)
pp
tremolo
8va
f
29
8va
molto crescendo
32
f
fz
fz



c) m. 26 – This section is marked 4/4 (and the preceding measure of 6/8 as 2/4), but the notation continues in 8.

[Nº 3c.] – Variation

[Variation de Djalma] from the ballet *Le Papillon* [L. MINKUS]

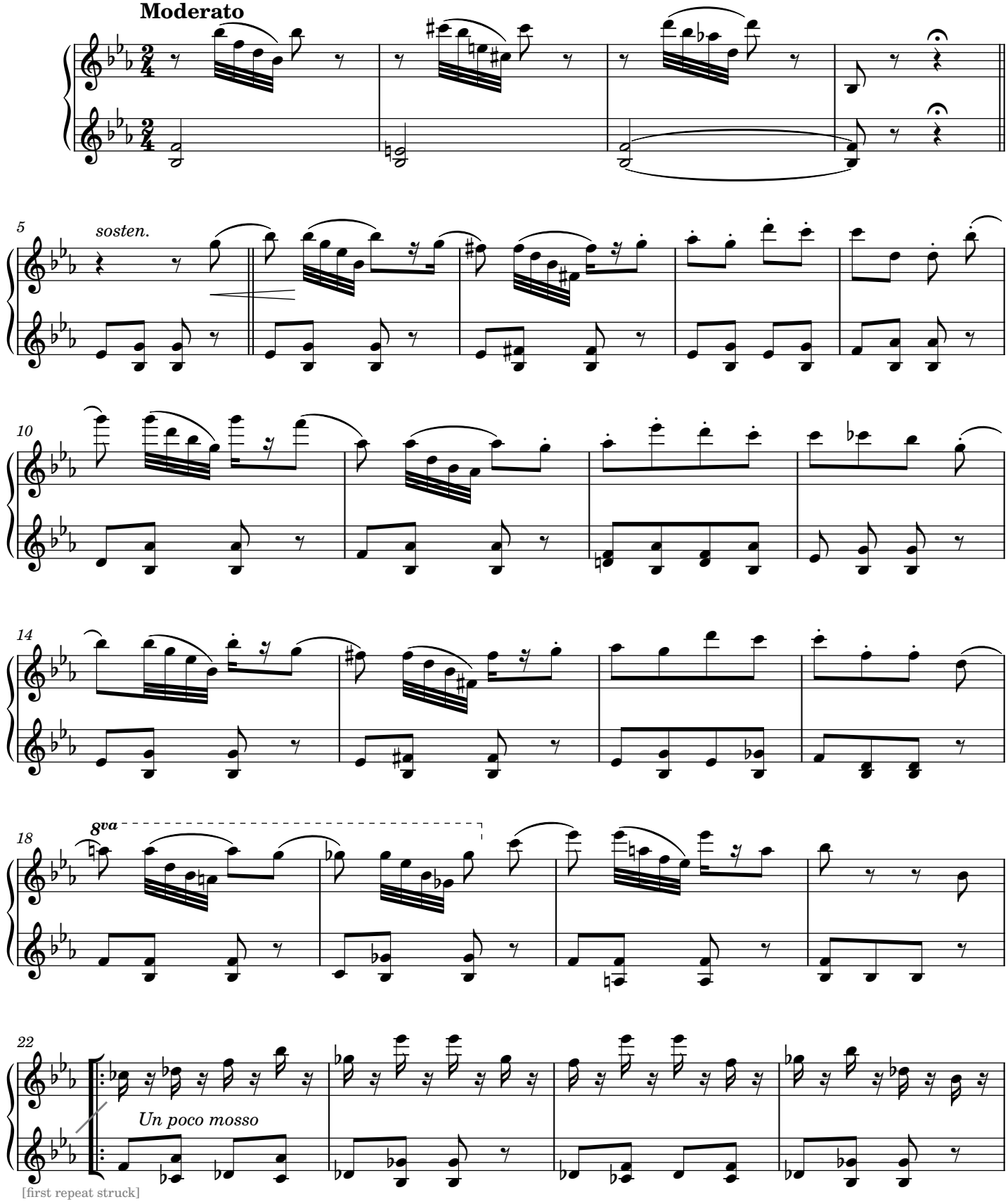


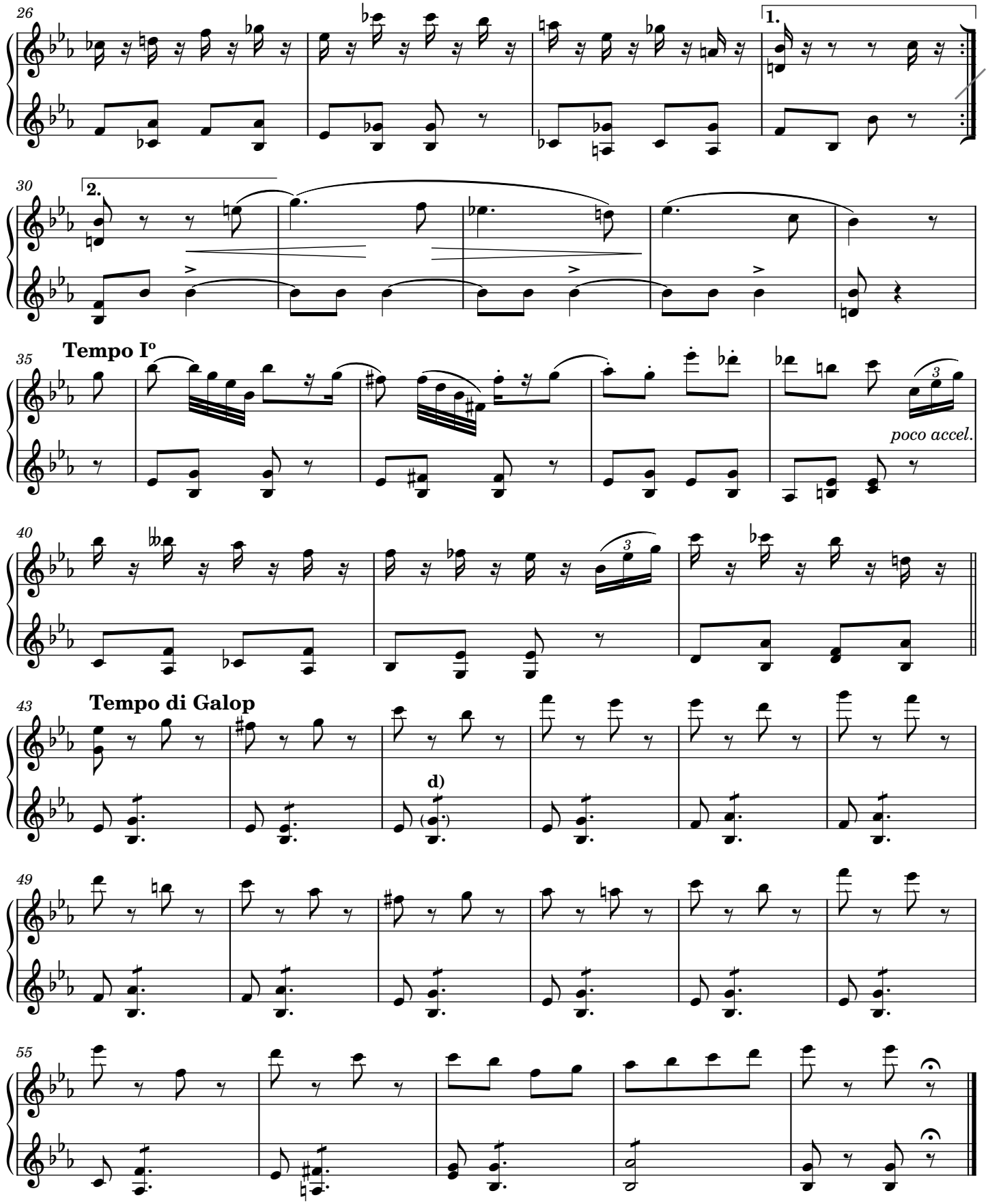
[Nº 3d.] – Variation

for Julia Sedova

From the ballet *La Vestale*

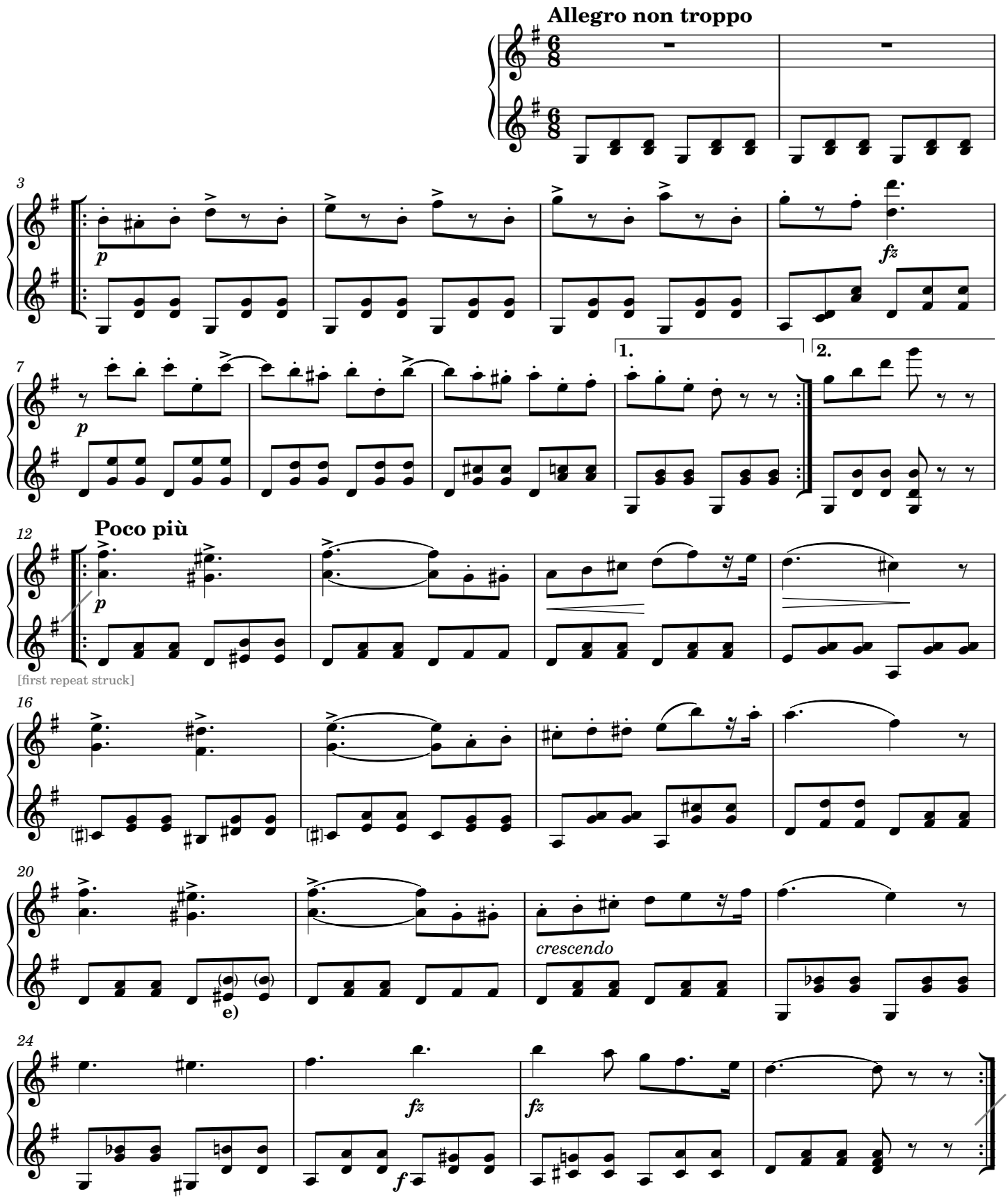
R. DRIGO

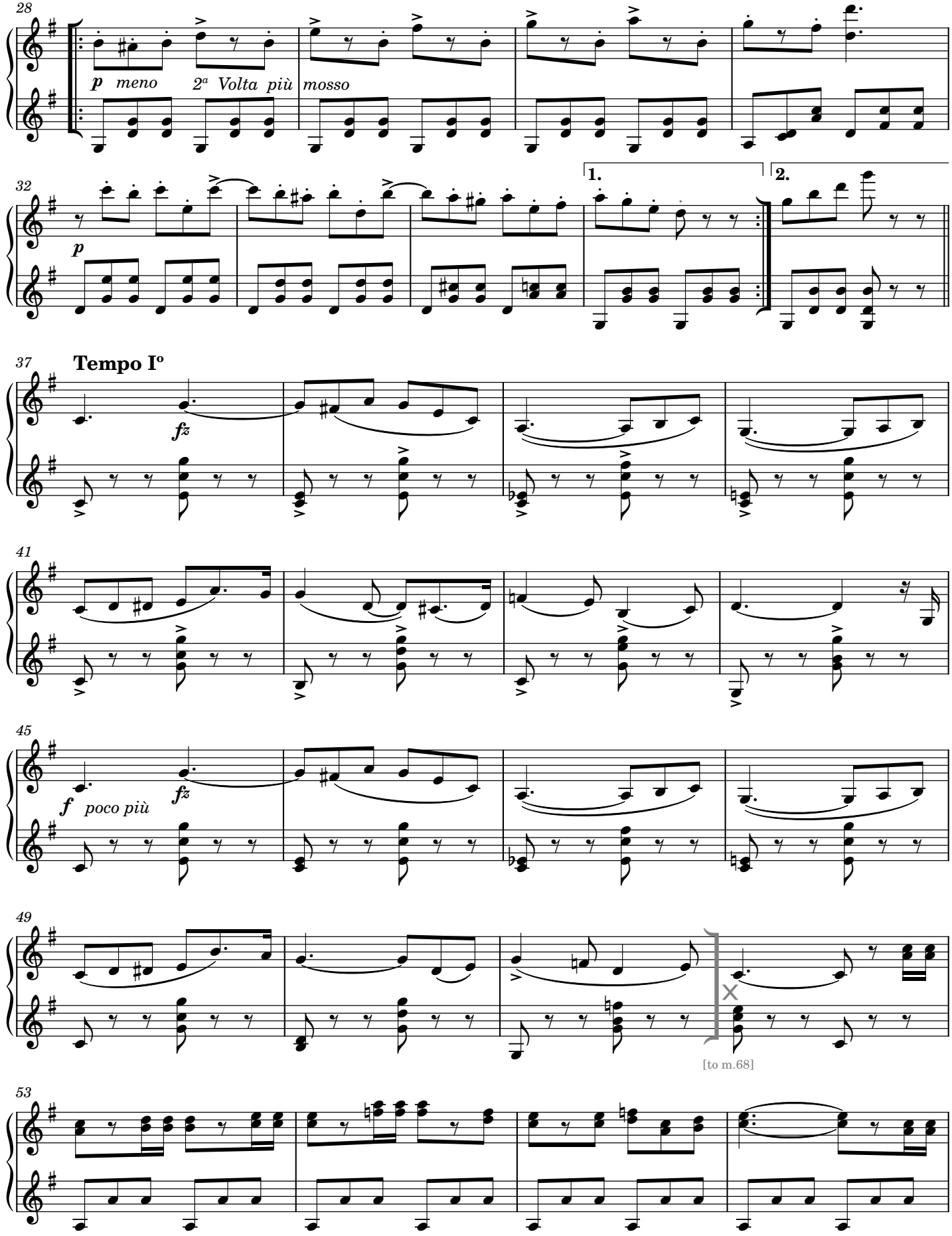


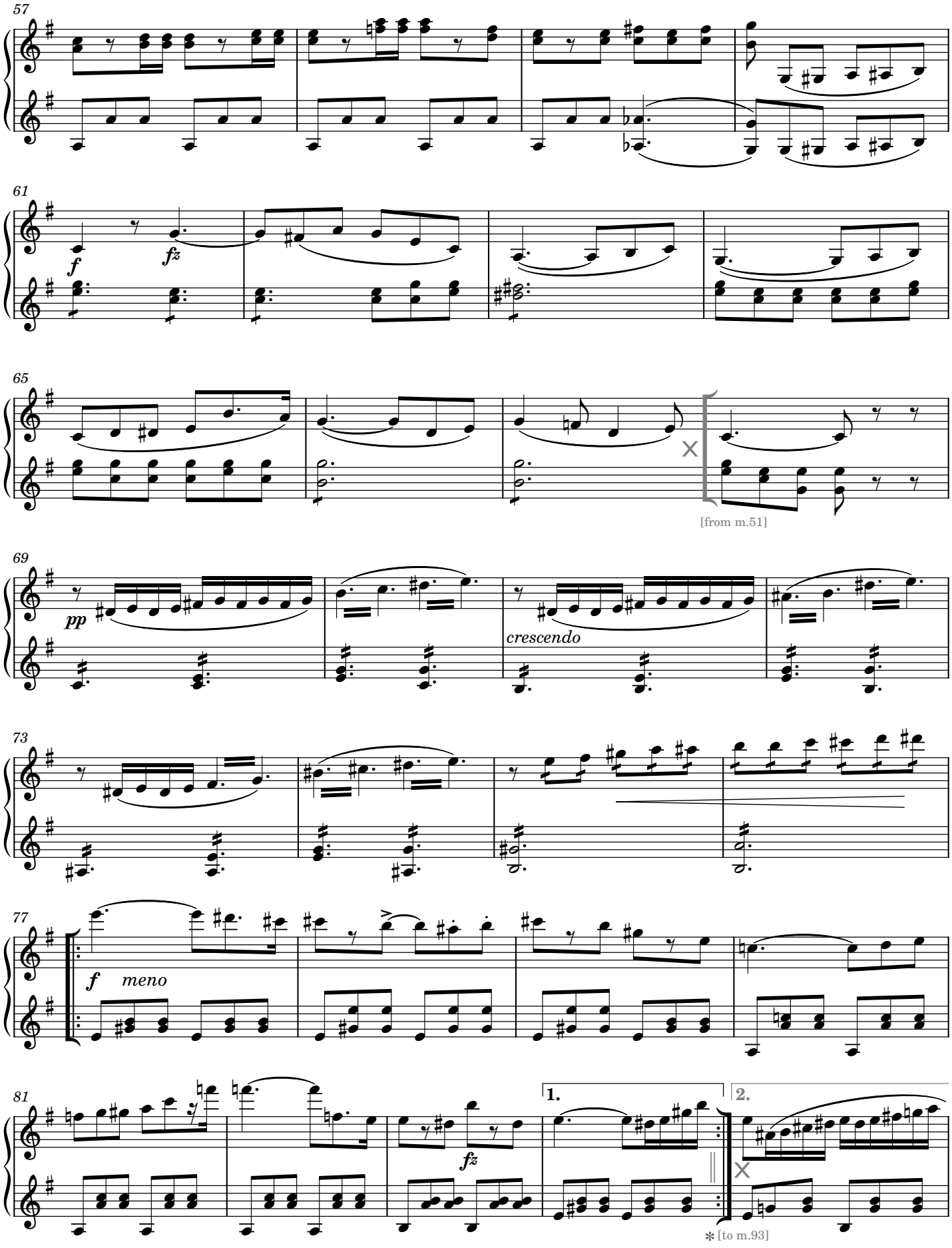


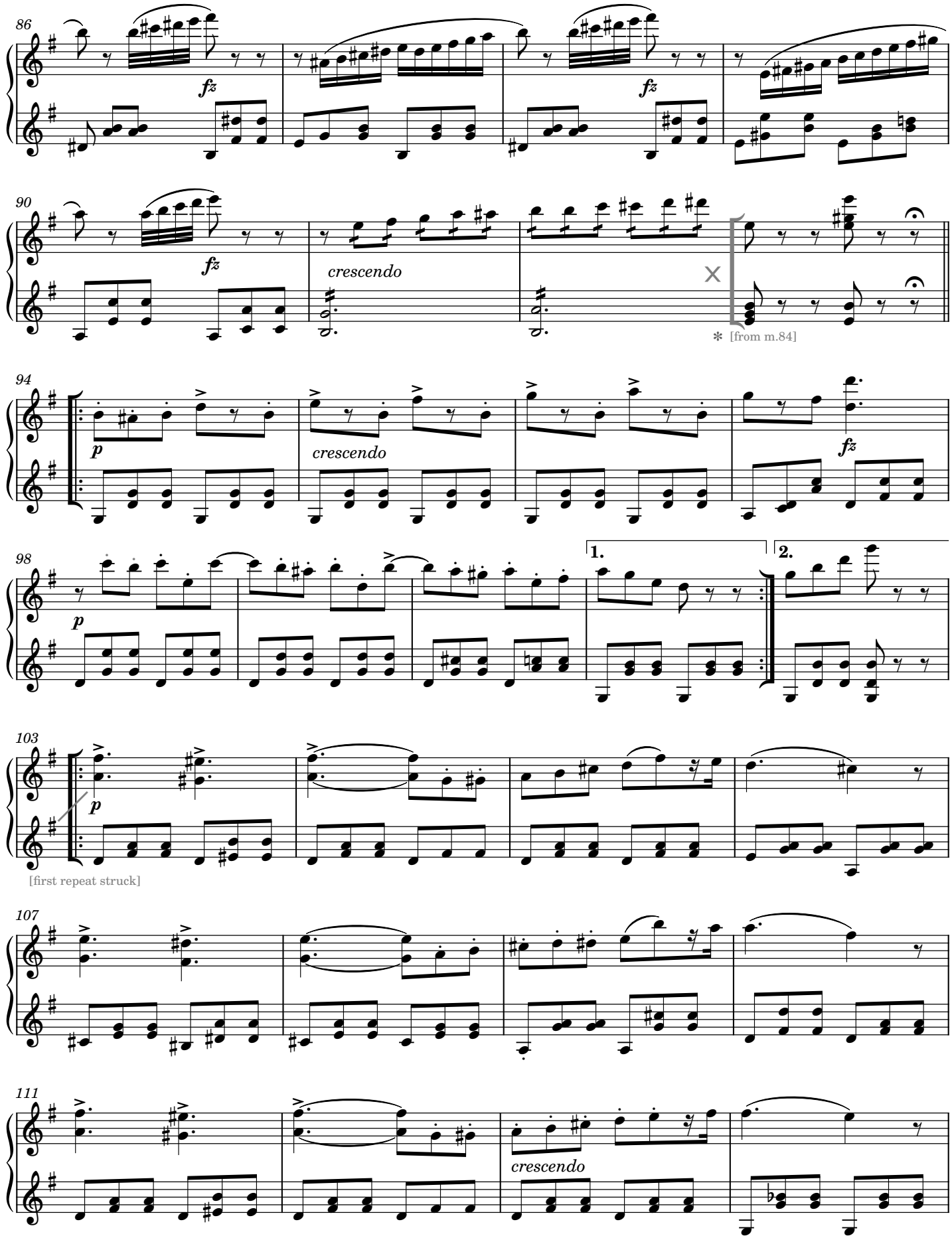
d) m. 45 – written: unclear; G or A♭

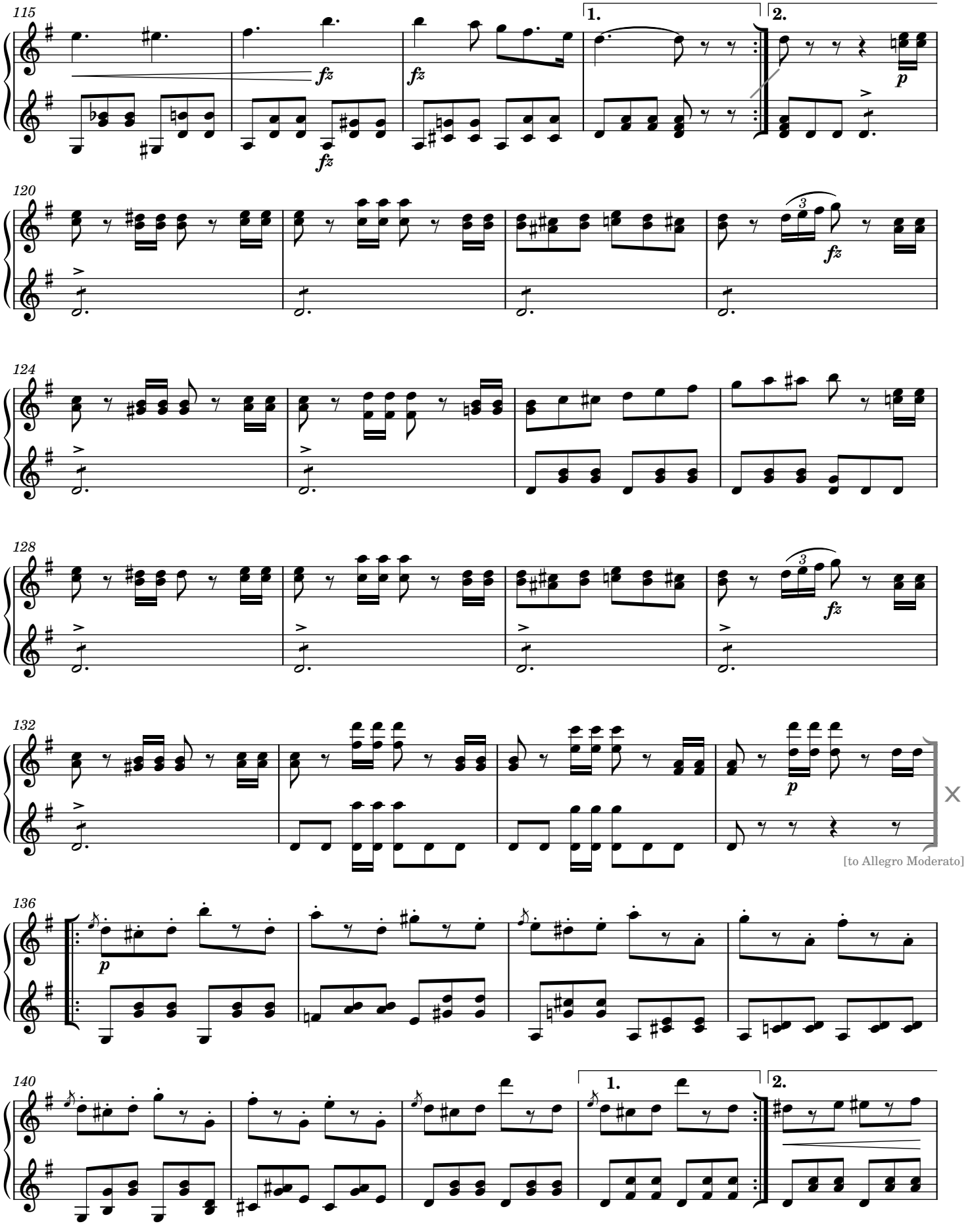
[Nº 3e.] – Coda

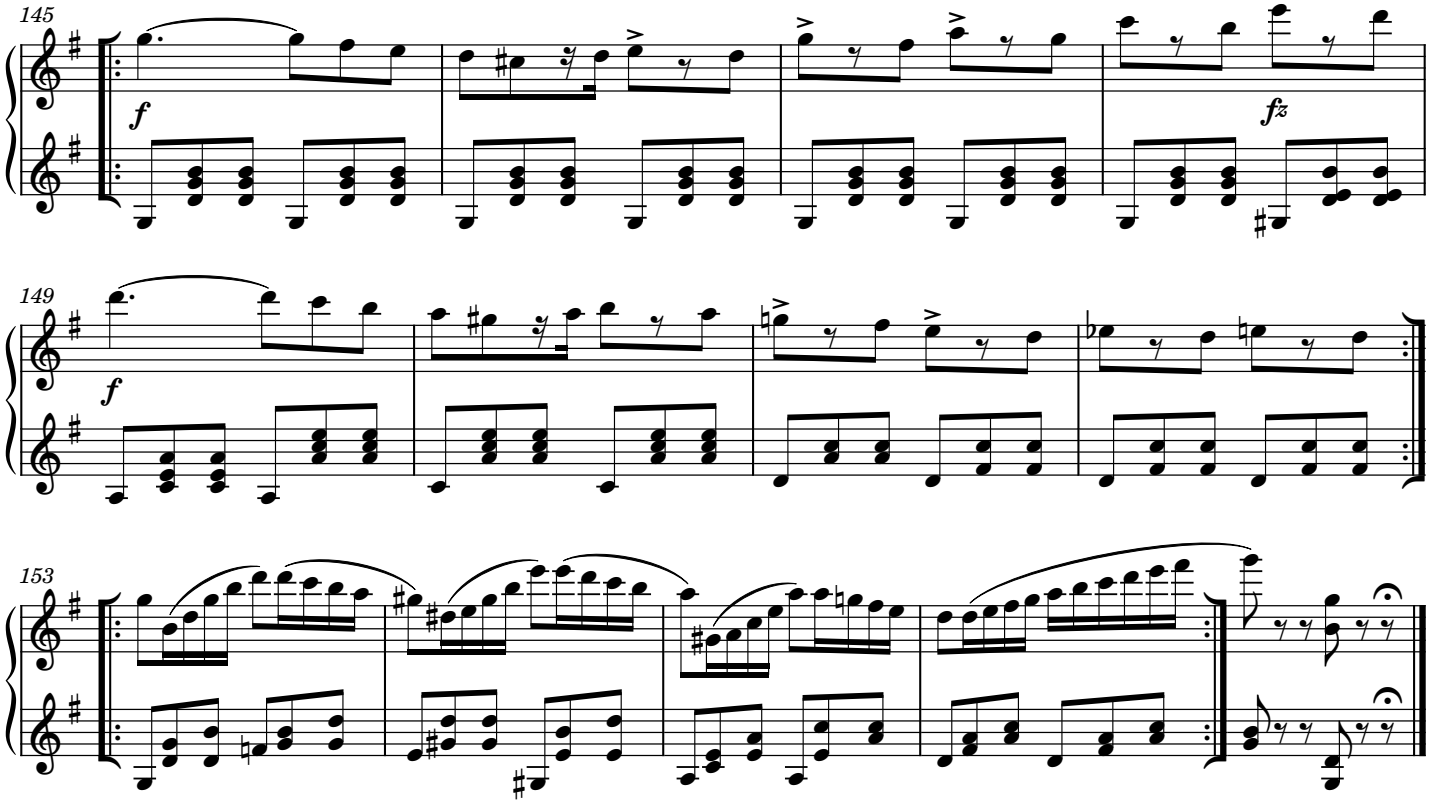

Allegro non troppo
3
p
fz
7
p
1.
2.
12
Poco più
p
[first repeat struck]
16
20
crescendo
e)
24
fz
fz
f


28
p meno
2ª Volta più mosso
32
p
1.
2.
37
Tempo Iº
fz
41
45
f poco più
fz
49
[to m.68]
53


57
61
f
fz
65
[from m.51]
69
pp
crescendo
73
77
f
meno
81
fz
1.
2.
[to m.93]


86
fz
fz
90
fz
crescendo
[from m.84]
94
p
crescendo
fz
98
p
1.
2.
103
p
[first repeat struck]
107
111
crescendo


115
1.
2.
fz
fz
fz
p
120
3
fz
124
128
3
fz
132
p
[to Allegro Moderato]
136
p
140
1.
2.

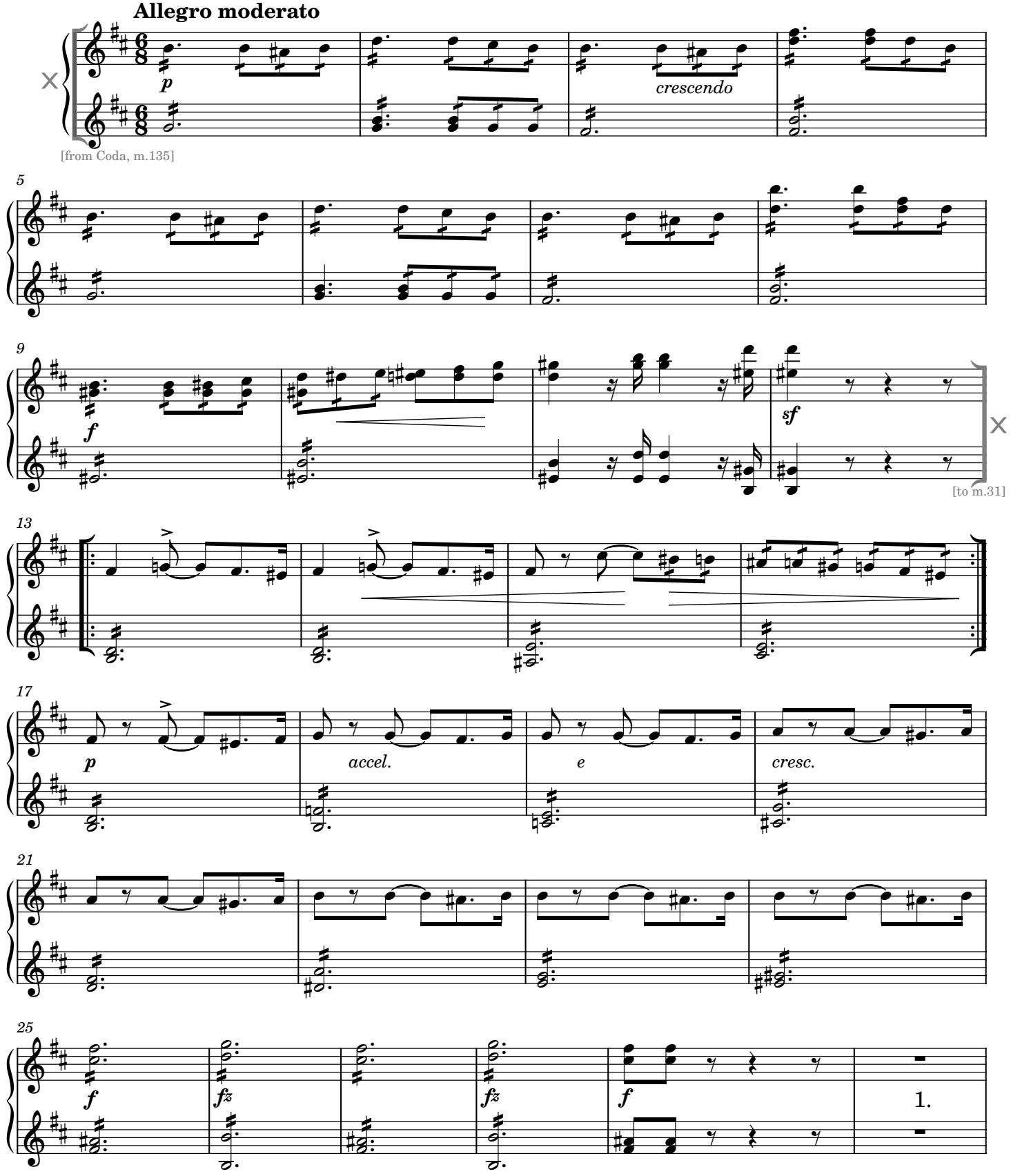


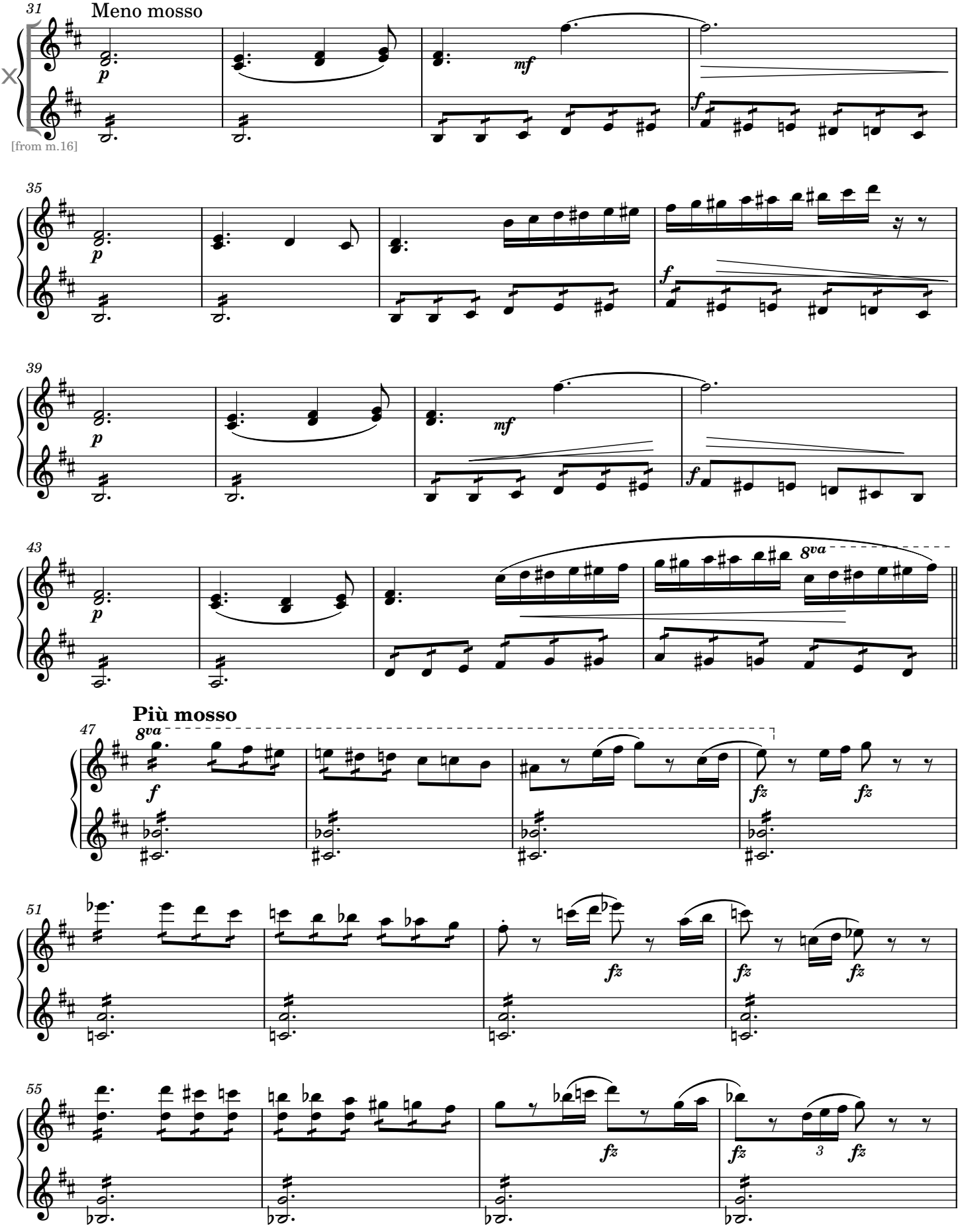
e) m. 20 – written: A

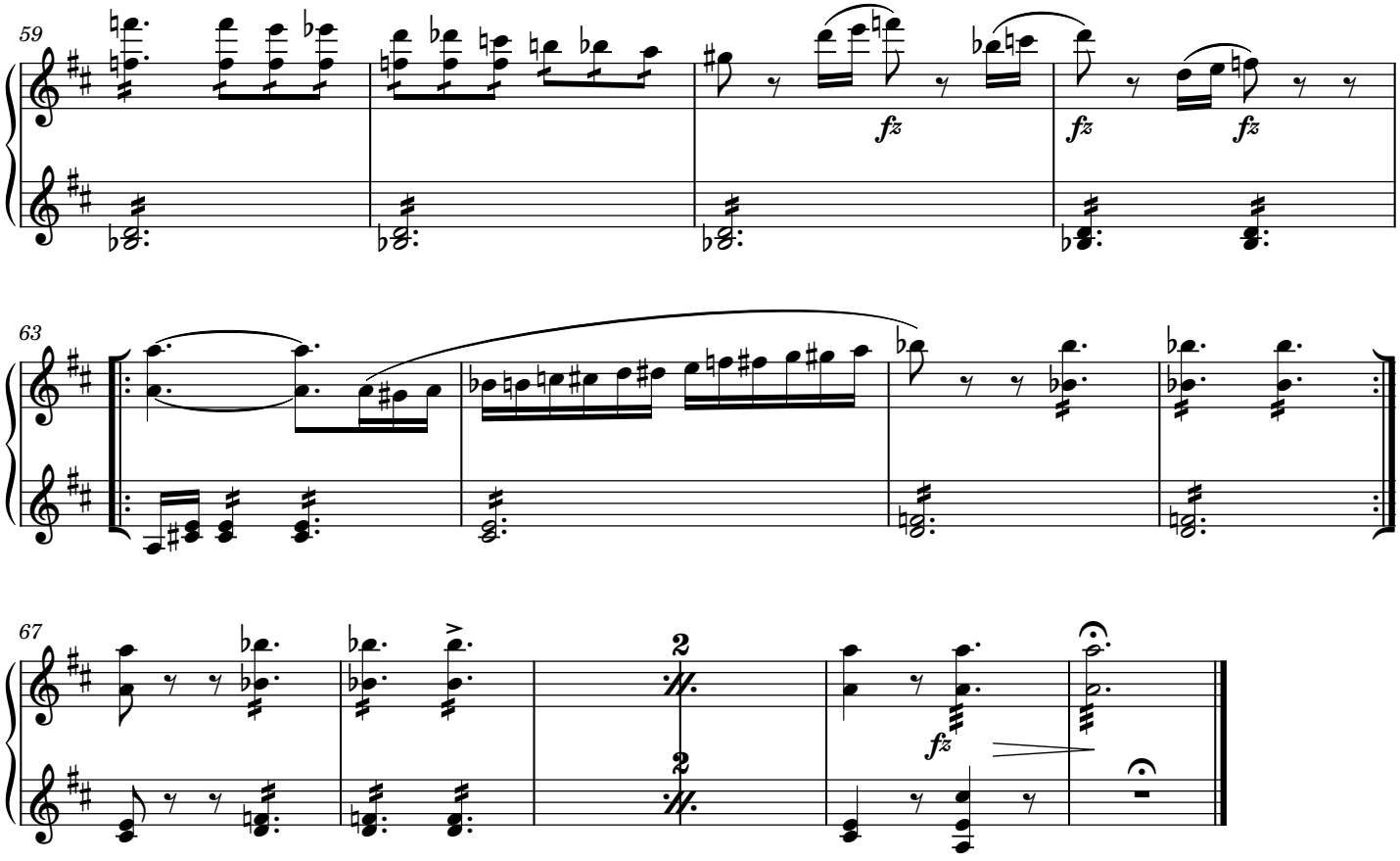
*) m. 84-93 – ambiguous cut. Any of these may be possible:
i) ignore the endings; repeat twice, then jump.
ii) ignore the repeat.
iii) repeat, and 2nd time cut atafter m. 84 (not 85).

[Nº 4.]

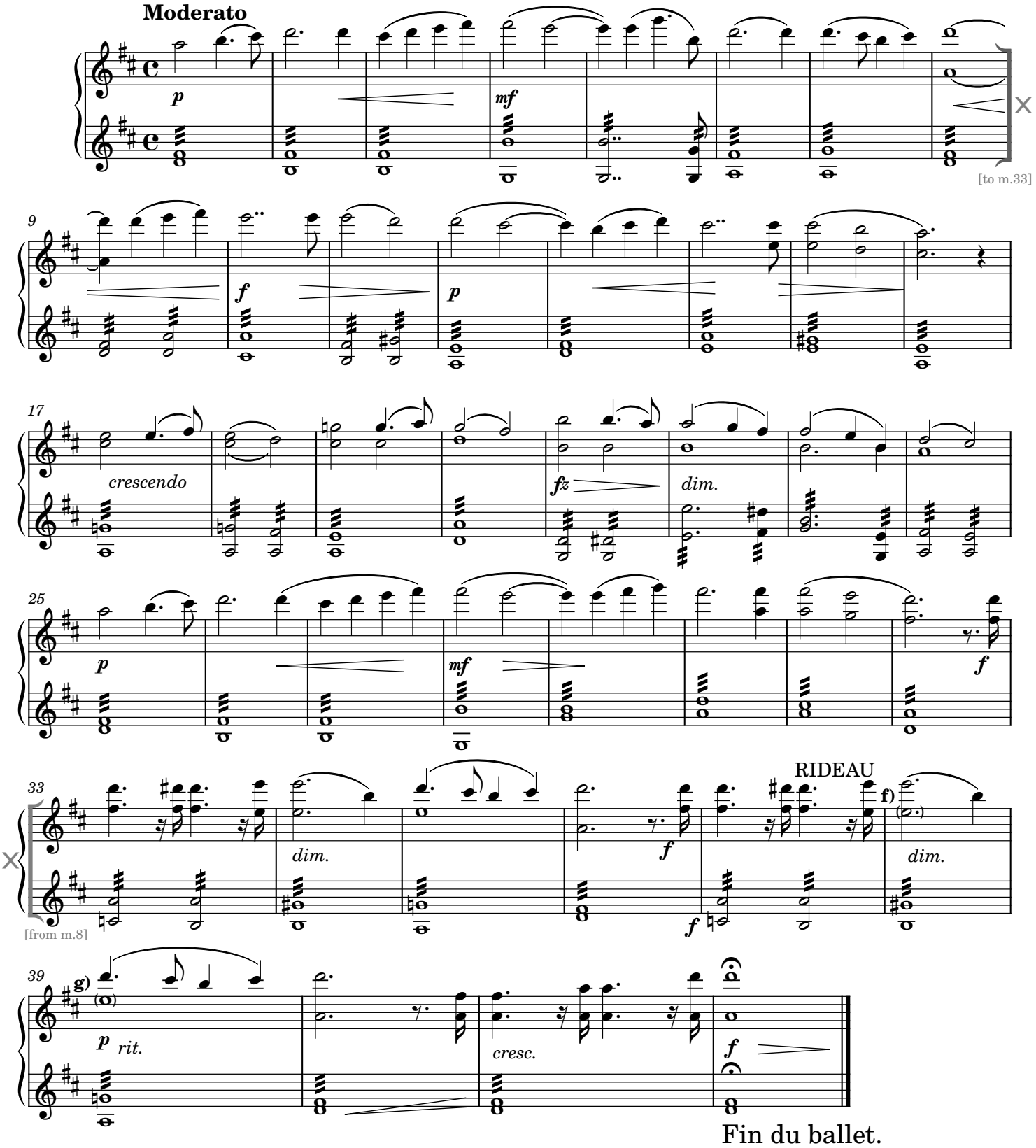
Allegro moderato




31
Meno mosso
[from m.16]
35
39
43
8va
Più mosso
47
8va
51
55
3


59
fz
fz
fz
63
67
fz

[Nº 5.] – Apothéose



f) m. 38 – written: G (no accidental)
g) m. 39 – written: the E is missing