

Балетъ Баядерка
„LA BAYADÈRE”

Ballet in 4 Acts and 5 Tableaux
Music by
LUDWIG MINKUS

Répétiteur for TWO VIOLINS

edition Rhino
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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 Collection¹ 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 Sergeyev 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

¹ The Harvard collection uses the spelling Sergeyev.

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

³For 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 first 15 measures of the Introduction.

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

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.:

<u>Measures per line</u>	
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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40

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42

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46

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48

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50

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52

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Maestoso

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II

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62

II

III

IV

crescendo

N^o 1. [version 2]

Allegro moderato

67

II

III

V

f

2. DANSE DES ESCLAVES

Moderato

74

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76

II

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Allegro con fuoco

78

II

III

f

f

N^o 5.

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82

II

Nº 6. Allegro non troppo

sotto voce *f*

II

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84

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p

87

Nº 8. Allegro

p *poco cresc.*

89

[8a.] VARIATION 1

p *f*

90

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p

91

Nº 10. Allegro

p

93

Allegro come primo

II

p *poco cresc.*

Nº 6. Allegro non troppo

sotto voce *f*

II

Poco meno

84

Nº 7. Non troppo presto

p

87

Nº 8. Allegro

p *poco cresc.*

89

[8a.] VARIATION 1

p *f*

90

9. VARIATION 2

p

91

Nº 10. Allegro

p

93

Allegro come primo

II

p *poco cresc.*

ACTE III

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 115

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 118

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 120

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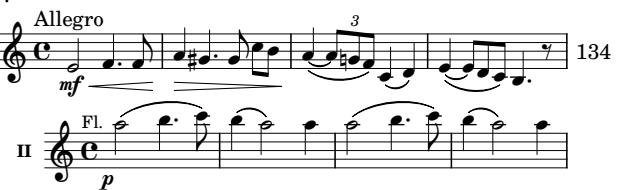
 126

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 142

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162

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168

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Tempo di Valse Moderato

171

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174

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Allegro

L. MINKUS
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182

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Moderato

R. DRIGO
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Poco più

185

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[N° 4.]

Allegro moderato

crescendo

191

[5.] APOTHÉOSE

Moderato

194

INTRODUCTION

INTRODUCTION

Allegro

Vln. I Vln. II

1 f fz fz

5

9

16 **Andante**

p b)

21

27

32

p

c) (G)

37

f

43

mf

p

48

pp

[to m.59]

52

f

58

p

X *p*

[from m.51]

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

ACTE I
TABLEAU I

Nº 1.

Allegro RIDEAU

8

14

19

27

32

tr 1.

2.

37

f

fz

f

42

f

fz

f

48

f

fz

fz

fz

53

fp

molto crescendo

58

64

69

f

74

79

87

95

103

111

116

tr.

fz

vdp

cresc.

mf

Clar.

122

127

132

diminuendo

p

138

Vln.

dim.

143

pp

151

Vlc.

p

159

p

167

e)

175 Vln.

183

188

194

d) m.39 – written: E \natural (with accidental)

e) m.172 – written: no accidentals. It is unclear what is intended.

N^o 2. – Prêtre

Maestoso

9

17 Oboe sul G

23 Tpt. arco cresc.

29

33

Pochissimo meno

37

41

45

49

53

57

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

N^o 3. – Sortie des bayadères

Moderato

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The tempo is **Moderato**. The key signature changes throughout the piece, starting with one flat, then moving through various sharps and flats. The dynamics include **p**, **dolce**, and **mf**. Performance instructions such as **Pesante** and **poco più forte** are also present. The score is divided into measures by vertical bar lines.

26

 30

 34

 38

 42

 46

 50

h) m.13 – written: B

Nº 4.

Maestoso

Clar. Tpt.

7

13 **Allegro con fuoco**

i) 1°

17

21

25

[2nd time:
to No.5, m.58]

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

Nº 5.

Maestoso

7

Allegro con fuoco

13

17

21

25

j) m. 16 – written: *f*.

k) m. 37 – written: A \sharp , making then the following C's all C \sharp

l) m. 49 – written: the lack of horizontal notehead offset leaves some doubt.

N^o 6. – Ière entrée de la Bayadère

Andante
Vln. Vlc.

1 *p*

3 *sotto voce*

6 *mf*

9 *f*

13 *pp* *crescendo* *poco rit.*

18 *fz* *p* *pp*

N^o 7. – La danse

Moderato

Fl.

p rit. *a tempo* m)

6 n) 3

10 fz fz

14 fz fz p tr poco rit.

a tempo

sotto voce

22 f p 3

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system starts at measure 25 and ends at measure 32. The second system starts at measure 36 and ends at measure 40. The music is in common time, with a key signature of one flat. Measure 25 begins with a forte dynamic. Measure 26 contains a dynamic instruction "poco più mosso". Measures 27-28 show a transition with eighth-note chords. Measures 29-32 form the first system, ending with a forte dynamic. Measures 36-37 form the second system, ending with a forte dynamic. Measures 38-40 conclude the piece.

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

Nº 8. – Danse des Fakirs

Allegro con fuoco

The musical score consists of six staves of music. Staff 1 (top) starts with dynamic *f*. Staff 2 (bottom) starts with dynamic *fz*. Staff 3 (middle) starts with dynamic *fz*. Staff 4 (bottom) starts with dynamic *f*. Staff 5 (middle) starts with dynamic *p*. Staff 6 (bottom) starts with dynamic *f*. The score includes various dynamics like *fz*, *f*, *p*, and *diminuendo*. The piece ends with a repeat sign and two endings.

5

9

13

18

La Bayadère

diminuendo

26

1. 2.

1. 2.

31

35

43

51 *pochiss. rit.*

60 *più animato*

64

68

72

76

80

Moderato

86

Tempo I^o
Allegro

90

[from m.85]

96

102

107

111

115

119

127

135 **Poco meno**

143

151

157 *pochiss. riten* *a tempo*
sotto voce

163 *poco meno*

171 *diminuendo* *pp*

180 *morendo*
col 1^o

188 *ppp*

o) m. 116 – written: G

Nº 9.

Poco meno mosso

pizz.

9 pizz.
pizz.

17 pp cresc.

25 dim. pp Cl.

33 pp (p)

41 8va

p) m. 37 – written: dotted half

Nº 10.

Andantino
Arpa

f ad libitum

5 *p* *8va*

Fl. Solo

p *3*

12 *rit.* *3*

16 *f* *ritard.* *3*

20 *p* *tr*

24 *tr* *8va*

Nº 11.

Allegro non troppo

Moderato non troppo

8

14

19

24

[from m. 10]

X

r)

30

crescendo

35

Cor.

f

fz

43

q) m. 14 – written: unclear. Closer to C

r) m. 27 – written: F-G-A \ddot{h} , both times. (cf. m.11)

Nº 12.

Allegro appassionato

6

12

17

22

poco cresc.

Tpt. cresc.

33

41 **Poco meno**

46

52

58 **Pochiss. più**

66

75 **Poco meno**

83

Segue N° 13.

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

t) m. 69 – written: F♯

Nº 13.

Allegro

7 Ob. f

11 p Cor. f Ob. p Cor. f Vln.

19 pizz. arco Cor. rall.

Andantino

37 pp

45

53

Vln.

p

61

pp

67 **Allegro**

p

sempre

poco a poco

cresc. . . .

74

80

85

fz

f

93

1.

101

2.

108

114

119

127

135

144

mf *diminuendo*

152 v)

dim.

160

p *pp*

168

176

p

184

mf *p*

190

mp *8va*

198 *8va*

206

214

222

230 Allegro con fuoco

234 2^a volta — RIDEAU

238

Fin du Ier acte.

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

N^o 1.

Allegro

9

17

25

RIDEAU

33

37

41

45

53

57

65

73

80

1 Introduction

Musical score for the Introduction section, measures 1-2. The score consists of two staves. The top staff is in common time (C) and has a dynamic of *mf*. The bottom staff is also in common time (C). Measure 1 starts with a whole note followed by eighth notes. Measure 2 continues with eighth notes. Dynamics include *fz* and *p pizz.*

Nº 2. – Danse des voiles

Moderato

Musical score for the Danse des voiles section, measures 3-4. The score consists of two staves. The top staff is in common time (C) with a dynamic of *f*. The bottom staff is in common time (C) with a dynamic of *p*. The music features eighth-note patterns.

Musical score for the Danse des voiles section, measures 5-6. The score consists of two staves. The top staff is in common time (C) with a dynamic of *f*. The bottom staff is in common time (C) with a dynamic of *p*. The music features eighth-note patterns.

Musical score for the Danse des voiles section, measures 7-8. The score consists of two staves. The top staff is in common time (C) with a dynamic of *f*. The bottom staff is in common time (C) with a dynamic of *p*. The music features eighth-note patterns.

Musical score for the Danse des voiles section, measures 9-10. The score consists of two staves. The top staff is in common time (C) with a dynamic of *fz*. The bottom staff is in common time (C) with a dynamic of *fz*. The music features eighth-note patterns.

Musical score for the Danse des voiles section, measures 11-12. The score consists of two staves. The top staff is in common time (C) with a dynamic of *fz*. The bottom staff is in common time (C) with a dynamic of *fz*. The music features eighth-note patterns.

Musical score for the Danse des voiles section, measures 13-14. The score consists of two staves. The top staff is in common time (C) with a dynamic of *f*. The bottom staff is in common time (C) with a dynamic of *f*. The music features eighth-note patterns.

22

Nº 3.

Presto ("Не слишком скоро ["Not too soon / fast?"])

9 Fl. cresc.

17 Tpt.

25 1. 2.

30 f

38 8va diminuendo

46

54

58

morendo

Segue N° 4

N^o 4. – Après la Danse

Moderato

1

5

10

14

18

22

26

p

cresc.

mf

f

pp

a)

[to m.30] X

X

30

p

[from m. 13]

34

rit.

38

a tempo

rit.

42

poco meno mosso

dim. e rit.

46

f

a tempo

pp

f

p

p

53

pp

57

Segue N° 5

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

[This number cut in its entirety]

Pas de génie*

32

rit. dim. p

Più mosso

fz

* Written title: *Pas Дженни* here interpreted as a transliteration.

б) m. 18 - Written: ambiguous placement, closer to D.

Nº 5.

Moderato

9

20

28

36

42

48

58

a tempo

Cl.

Cor.

poco rit.

p

67

Tbn.

f a tempo

f

fz

fz

g

76

Vln.

p

pp

b8

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

Nº 6.

Maestoso

10

p

fz

fz

Cor. f

18 Tbn.

p cresc.

f dim.

f

26

p

34

fz p

42

fz

fz p [ff]

fz [ff]

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

The musical score consists of eight staves of piano music. Staff 1 starts with a dynamic *f* and a tempo marking *col 1°*. Staff 2 starts with a dynamic *f*. Measure 9 begins with a dynamic *f*. Measure 17 begins with a dynamic *fz*. Measure 24 begins with a dynamic *fz*. Measure 32 begins with a dynamic *mf* and a crescendo. Measure 40 begins with a dynamic *b8*. Measure 48 begins with a dynamic *f*.

55 **Maestoso**

63

ritardando

Nº 8.

Andante

Clar. *p*

Fag. *p*

Vln.

9

cresc.

mf p

Alt. *p*

Vlc. *pp*

Nº 9.

Moderato

p

5

poco rit.

pp

1.

9 Ob. *p*

13 Vln.

17 *pp*

21 Fl.

Cl.

25

29 Poco più mosso
molto cresc

33 *fz* *fz*

Nº 10.

Presto

1

5

col 1°

9

fz

fz

poco rit.

17

p

3

3

3

3

3

3

21

25

b>

b>

29

33

37

41

47

51

55

59

63

69

75

81

87

94

98

col 1°

crescendo

f

1.

Timpani

meno pp

crescendo

RIDEAU

g)

cresc.

f

p

1.

1.

e) m. 41 – As written; chord is F/ B_b. In the given register the A[#] is grating but seems correct.

f) mm. 120 - 123 – As written. Are the D_bs meant to be B_b?

g) m. 128 – Ambiguous; may be E_b.

TABLEAU III

Nº 1.

Marche

6

12

17

25

33

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and uses a key signature of one sharp. Measure 37 starts with a forte dynamic (f) and includes a first ending (1.) with a grace note and a second ending (2.) with a sixteenth-note pattern. Measure 43 begins with a dynamic fz. Measures 51 and 59 feature eighth-note patterns with dynamics fz and fz respectively. Measure 67 includes a dynamic p. Measure 75 starts with a dynamic p. Measure 80 concludes the page with a dynamic fz.

86

91 1.

2.

96

crescendo

f *p*

104

f *f*

112

p

120

f

128

f

133

139

144

152

a)

b)

fz

fz

160

165

1.

3 3

2.

3 3

Fine

170 Coda

3 3

fz

3 3

fz

178

186

194

202

210

214 c) 1. 2.

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.

Allegro moderato

9

17

25

33

41

49

57

65

73

81

89

97

105

113

121

129

137

145

153

161

169

177

185 e)

193

201

209 f)

217

[to m.273]

225

233

241

249

257

265

273

[from m. 224]

281

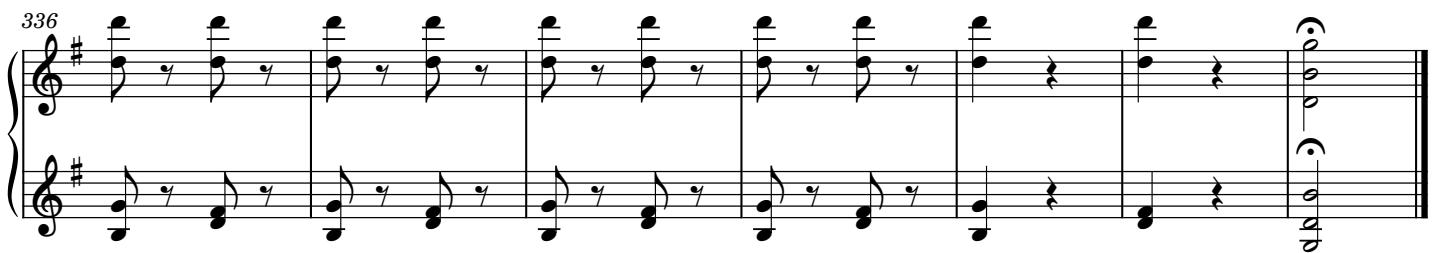
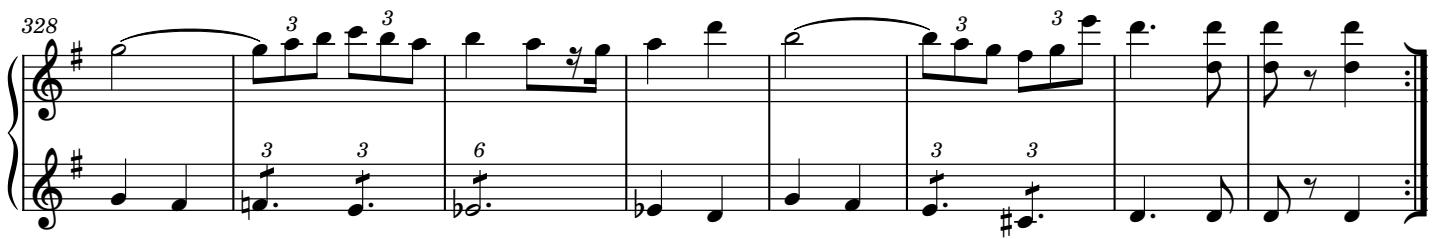
289 **Coda**

297

305

313

320



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

N^o 2. – Danse des esclaves

Moderato

The musical score consists of six staves of music, each with two treble clef staves. The key signature is A major (two sharps). The tempo is indicated as 'Moderato'. The score includes dynamic markings such as *f*, *p*, *fz*, and *8va*. Time signatures change frequently throughout the piece, including 3/4, 4/4, and 2/4.

1

5

9

14

19

23

8va

diminuendo

f

27

31

35

44

g) m. 32 – written: C

Nº 3.

Presto non troppo

The image shows six staves of musical notation for piano, arranged vertically. The top two staves begin with a dynamic of *f*. The third staff starts at measure 9 with a dynamic of *f*. The fourth staff begins at measure 17 with dynamics of *p*, *fz*, and *poco cresc.* The fifth staff starts at measure 25 with dynamics of *fz* and *3*. The sixth staff begins at measure 33 with a dynamic of *f*. Measure 33 includes a performance instruction 'h)' above the notes. The bottom staff starts at measure 41 with a dynamic of *f*. A dynamic of *p* is indicated in the middle of this staff.

Musical score for Tableau III, featuring six staves of music:

- Staff 1 (Top):** Measures 49-50. Dynamics: *f*, *p*. Articulation: *v*.
- Staff 2:** Measure 57. Dynamics: *f*, *p*. Articulation: *i)*.
- Staff 3:** Measures 65-66. Dynamics: *diminuendo*, *un poco rall.*
- Staff 4:** Measures 70-71. Dynamics: *f* *a tempo*.
- Staff 5:** Measures 78-79. Dynamics: *f*, *p*.
- Staff 6 (Bottom):** Measures 86-87. Dynamics: *cresc.*, *accel.*, *j)*. Articulation: *2*, *f*. The section concludes with "Segue N° 5."

h) m. 36 – written: D \sharp

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

2

2

2

53

cresc.

61

sempre crescendo

65

69

f

fz

fz

fz

m)

tr

tr

77

f

2

2

2

85

p

cresc.

93

97

101

109

114

122

130

The image shows a musical score for piano, consisting of four staves of music. The top staff starts at measure 138 in common time, with a key signature of one sharp. It features a treble clef and a bass clef. The second staff begins at measure 146, also in common time with one sharp, featuring a treble clef and a bass clef. The third staff starts at measure 154 in common time with one sharp, featuring a treble clef and a bass clef. The bottom staff begins at measure 162 in common time with one sharp, featuring a treble clef and a bass clef. The music includes various dynamics such as forte (f), piano (p), and crescendo (cresc.), as well as articulations like accents and slurs. Measure numbers 138, 146, 154, and 162 are explicitly written above their respective staves. Measures 146, 154, and 162 each contain a '2' above them, likely indicating a repeat or section label.

- 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

1

5

9

14

20

25

29

34 Pochiss. più

38

42

46

50

54

58

Segue N° 6.

Nº 6.

Allegro non troppo

soprano staff: measures 1-4, 9-12, 17-20
bass staff: measures 1-4, 5-12, 13-16, 17-20

Poco meno

measures 17-20

25

 29

 33

crescendo

 37

f

p

 41

p

 45

49 Tpt.
sotto voce
a tempo

53

57

61

The musical score consists of four staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line for a trumpet (Tpt.) with dynamic markings 'sotto voce' and 'a tempo'. The second staff has a bass clef and a common time signature, providing harmonic support with sustained notes and chords. The third staff continues the melodic line for the trumpet. The fourth staff has a bass clef and a common time signature, also providing harmonic support. Measure numbers 49, 53, 57, and 61 are indicated above the staves.

Nº 7.

Moderato

Musical score for N° 7, Moderato section. The score consists of two staves. The top staff is in common time, treble clef, and has a tempo marking of *Moderato*. It features a sustained note with a trill above it, followed by a dynamic *p*, the instruction "Campanelli.", and a dynamic *pizz.* The bottom staff is also in common time and treble clef, with a dynamic *p*. The music continues with a dynamic *cresc.* and a sustained note.

Continuation of the musical score. The top staff starts with a dynamic *pizz.* The bottom staff begins with a dynamic *f arco*.

Non troppo presto

Continuation of the musical score. The top staff starts with a dynamic *p*. The bottom staff consists of sustained notes.

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff consists of sustained notes.

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff consists of sustained notes, with a dynamic *p* indicated at the end of the measure.

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff consists of sustained notes.

26

30

34

fz

38

p

42

46

senza accel.

49

f

p) m. 20 – written: ambiguous, closer to F#

q) m. 25 – written: F#

Nº 8.

Allegro

1

5

9

13

17

24

poco cresc.

cresc.

f

f

X

[to Variation 2]

Variation 1.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

Nº 9. – Variation 2

Allegretto

[From No. 8]

6

10

14

18

f

Tpt.

[first repeat struck]

22

1.

2.

A musical score for two staves. The top staff shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 27 ends with a fermata over the bass note. The bottom staff shows harmonic bass notes. Measure 31 begins with a dynamic fz (fortissimo) and continues with a dynamic f (forte). The score concludes with a measure ending in 6/8 time, indicated by a large 'X' and the instruction [to No. 10 - Allegro come primo 6/8].

Nº 10.

Allegro

The musical score consists of six staves of music, each with two treble clef staves. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *p*.

Measure 1: Treble clef, 3/4 time. Dynamics: *f*, *p*, *p*, *p*, *p*, *p*. Measures 2-3: Treble clef, 3/4 time. Measures 4-5: Treble clef, 3/4 time. Measures 6-7: Treble clef, 3/4 time. Measures 8-9: Treble clef, 3/4 time. Measures 10-11: Treble clef, 3/4 time. Measures 12-13: Treble clef, 3/4 time. Measures 14-15: Treble clef, 3/4 time. Measures 16-17: Treble clef, 3/4 time. Measures 18-19: Treble clef, 3/4 time. Measures 20-21: Treble clef, 3/4 time. Measures 22-23: Treble clef, 3/4 time. Measures 24-25: Treble clef, 3/4 time. Measures 26-27: Treble clef, 3/4 time. Measures 28-29: Treble clef, 3/4 time. Measures 30-31: Treble clef, 3/4 time. Measures 32-33: Treble clef, 3/4 time. Measures 34-35: Treble clef, 3/4 time. Measures 36-37: Treble clef, 3/4 time. Measures 38-39: Treble clef, 3/4 time. Measures 40-41: Treble clef, 3/4 time. Measures 42-43: Treble clef, 3/4 time.

The image displays three staves of musical notation for two voices (soprano and alto) and piano. The notation is in common time.

- Measure 51:** The soprano has eighth-note pairs followed by sixteenth-note patterns. The alto provides harmonic support with sustained notes and chords. The piano part features eighth-note chords.
- Measure 59:** The soprano continues with eighth-note pairs and sixteenth-note patterns. The alto provides harmonic support. The piano part features eighth-note chords.
- Measure 67:** The soprano has eighth-note pairs and sixteenth-note patterns. The alto provides harmonic support. The piano part features eighth-note chords.

Allegro come primo

1

[from No.9]

poco cresc.

5

9

cresc.

13

17

cresc.

X

[to m.25]

21

fz

f

X

[from m.20]

27

f

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

N^o 14.

Allegretto

The musical score consists of two staves of music. The top staff is for a Flageolet (recorder) and the bottom staff is for a piano. The score is divided into five systems by vertical bar lines. Measure numbers 1 through 13 are present at the beginning of each system, with measures 11-13 being blank. Measure 14 begins with a dynamic of *p*. Measure 15 begins with a dynamic of *p*. Measure 19 begins with a dynamic of *p*. Measure 23 begins with a dynamic of *p*. Various performance instructions are included: 'Flageolet' above the first system, 'cresc.' above measure 9, 'f' above measure 15, 'arco' above measure 10, 'pizz.' above measure 10, and 'fz' above measures 15, 19, and 23. Measures 14-18 show sixteenth-note patterns on the Flageolet staff, while the piano staff provides harmonic support with sustained notes and chords. Measures 19-23 continue this pattern, with the piano staff showing eighth-note chords.

27

31

35

39

43

Pochiss. meno

47

51

55

 59

 63

 67

 71

 75

 79

Più mosso

f

gva

fz

fz

- 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

5

13

21

29

37

45

53

61

65

69

77

85

93

97

101

109

114

122

130

The image shows a musical score for piano, consisting of five staves of music. The score is divided into measures by vertical bar lines. Measure 138 (measures 1-4) features a treble clef and a key signature of one sharp. Measures 146 (measures 1-4) begin with a dynamic of *f*, followed by *fz*, *fz*, and *p*. Measures 154 (measures 1-4) begin with a dynamic of *f*, followed by *fz*, *fz*, and a sequence of chords. Measures 162 (measures 1-4) begin with a dynamic of *f*, followed by a series of eighth-note chords. Measure 170 (measures 1-4) concludes the page.

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

Nº 15. – Corps de ballet

Valse moderato

Allegro

10

18

27

35

43

51

59

64

68

77

85

N^o 16. – With a snake

Allegro moderato

Musical score for N° 16. – With a snake, Allegro moderato section. The score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the cello. The key signature is A major (two sharps). The tempo is Allegro moderato. Measure 1 starts with a piano dynamic (p) and a cello dynamic (dotted half note). Measures 2-4 show eighth-note patterns. Measures 5-8 continue the eighth-note patterns. Measures 9-12 show sixteenth-note patterns with dynamic markings fz (fortissimo) and f (forte). Measure 13 ends with a forte dynamic f and a fermata, followed by a Grande pause.

Molto moderato

Cello Solo

Musical score for N° 16. – With a snake, Molto moderato section (Cello Solo). The score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the cello. The key signature is A major (two sharps). The tempo is Molto moderato. Measure 1 starts with a piano dynamic (p) and a cello dynamic (dotted half note). Measures 2-5 show eighth-note patterns. Measures 6-9 show sixteenth-note patterns. Measure 10 ends with a ritardando (rit.) and returns to tempo (a tempo).

Musical score for N° 16. – With a snake, continuation of Molto moderato section (Vln. part). The score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the violin. The key signature is A major (two sharps). The tempo is Molto ritardando (molto rit.). Measure 18 starts with a piano dynamic (fz) and a violin dynamic (dotted half note). Measures 19-22 show eighth-note patterns. Measures 23-26 show sixteenth-note patterns.

33

Più mosso

37

[Nº 16a.]

1

Moderato

6

12

17

[Nº 16b.]

Allegro Vivace

1

p Tambourin Timpani

fz

2

5

9

17

fz

25

29

34

f

39

1.

2.

44 **Più mosso**

49

55

60 **Meno mosso**

x) Fl.

pp

68 **Tempo I°**

f

mf

cresc —

f

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

[Nº 16c. - Nikiya's Death]

The musical score consists of eight staves of piano music, arranged in two systems. The first system contains staves 1 through 5, and the second system contains staves 6 through 8. The music is in common time and uses a treble clef for both hands. The key signature changes frequently, indicated by sharp and double sharp symbols.

Staff 1: Allegro dynamic. Measures 1-5. Key signature changes from C major to G major.

Staff 6: Measures 6-11. Key signature changes from G major to F# major.

Staff 12: Measures 12-16. Key signature changes from F# major to E major.

Staff 17: Measures 17-21. Key signature changes from E major to D major. Includes dynamic markings *f*, *fz*, and *y sul G*.

Staff 22: Measures 22-26. Key signature changes from D major to C major. Includes dynamic markings *f*, *p*, and *fz*.

Staff 28: Measures 28-32. Key signature changes from C major to B major.

Staff 33: Measures 33-37. Key signature changes from B major to A major. Includes dynamic marking *crescendo*.

39

47

55

Andante

Tempo I°

9

Lento

RIDEAU

Tempo I°

26

Fin du 2^e acte

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

ACTE III
TABLEAU IV

Nº 1.

Agitato

1

5

9

cresc.

13

fp

17 RIDEAU

21

The musical score consists of five staves of piano music. Measure 25 starts with a treble clef, a key signature of one flat, and a tempo of 3. It features eighth-note patterns with slurs and dynamic markings of *p* and *crescendo*. Measure 29 begins with a bass clef, a key signature of one flat, and a tempo of 2. It includes dynamic markings of *f* and *dim.* Measure 33 has a treble clef, a key signature of one flat, and a tempo of 3. It contains dynamic markings of *p dolce*. Measure 37 has a bass clef, a key signature of one flat, and a tempo of 3. Measure 41 has a treble clef, a key signature of one flat, and a tempo of 3. It includes a dynamic marking of *rit.*

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

Moderato

Cl.

p

5

9

col 1°

13

8va

17

8va

pp

N^o 2. – Pas comique

Moderato

1 7 11 15 20 26

Più mosso

30

 35

 39

 43

 50

[first repeat struck]

 56

Nº 3.

Vivace

1

3

6

9

b)

c)

13

17

[to No.4, m.66]

X

rall.

22

26

30

34

38

Un poco più mosso

42

46

50

 54

 58

 62

Poco meno mosso

 70

 73

76 *gva*

77 *pp*

Più mosso

79 *f*

83

87

dim.

91

rit.

95 **Tempo I^o**

fz

crescendo

f

99

103

 107

 112

 116

 120

 124

 129

133

diminuendo

137

p

crescendo

145

fz

dim.

rall.

pp

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

Nº 4.

Agitato

sotto voce

5 crescendo

9 f rit. p c

14 c

18 e)

22 crescendo

26

30

 34

 38

 42

 45

 49

 53

57

61

f

65

fz

8va

cresc.

[from No.3, m.8]

69

8va

f

ritenuto

p

(Cut to Finale)

75 **Andante**

pp

fz

p

83

cresc. e poco rit.

f

Cadenza ad libitum

Arpa

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.

Molto moderato

The musical score consists of two staves of music for a solo instrument, likely a harp, given the label "Arpa" in measure 2. The music is in common time and major key signature. Measure 1 starts with a dynamic *p* and includes slurs and grace notes. Measures 2 through 16 show a repeating pattern of eighth-note chords and sixteenth-note patterns, with dynamics including *fz*, *tr*, and *mf*. Measure 17 concludes with a final dynamic of *mf*.

21

25

p

28

30

Poco più

p dolce (Arabesque)

mf

37

g)

fz

p

41

Fl:

Vln.

6

6

44

46

49 Arpa

51

54 *p* <> <> <> *fz*

57 *fz*

60 *tr* *tr* *tr* Arpa *Cadenza ad libitum*

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

N^o 6. – 3 solistes (dames)

Allegretto

Vln.

p dolce

6

12 Fl.

17

22

28 f p

33 h)

38

44

49

p

dim.

pp

54

rall.

molto

X

59

Cadenza ad. libitum

Arpa

p

fz

X

[Cadenza cut]

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

N^o 7.

Allegro

The musical score consists of six staves of music for Flute and Harp. The first two staves are for Flute, starting in common time (C) and moving to 3/4 time. The third staff is for Harp. The fourth staff is for Flute, starting in 6/8 time. The fifth staff is for Flute, starting in 11/8 time and leading to a dynamic change. The sixth staff is for Flute, starting in 16/8 time and featuring a crescendo. The score includes various dynamics like *mf*, *f*, *p*, and *crescendo*, as well as performance instructions like *dim.* and *Arpa*.

11

16 Flaut.

Arpa

19

crescendo

22

dim.

25

Più mosso

28

36

44

52

Grande pause

X [to No. 10]

Violino solo

N^o 8.

Moderato

pp

6

12

17

pp

22 Più mosso
(Полетъ - "fly") cresc.

27

Nº 9.

Allegro

9

17

25

crescendo

32

40

48

 56

 64

 72

 80

 88

 96

101

fz

[to m. 127]

106

114

122

[from m. 105]

130

pizz.

1. *pizz.*

Segue Violino Solo

Nº 10.

Andantino

Violino Solo
dolce

[from No.7]

1. 7. 13. 18. 23. 28.

dolce

mf

fz *rit.*

tr. *8va*

p *f*

cresc. *rit.* *p a tempo*

33

< f^z >

1.

41

2.

cresc.

rit.

48

8va

rit.

N^o 11*. – Grand adage

Andante

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The time signature is 6/8. Measure numbers 1 through 35 are indicated on the left side of each staff. Measure 1 starts with a dynamic 'p'. Measures 13 and 19 show crescendos. Measures 25 and 31 show decrescendos. Measures 35 show a dynamic 'mf'.

41

47

53

58

63

71

78

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

Nº 12. – Variation 1

Allegro

Measure 1: Treble clef, key signature of two sharps, 2/4 time. Dynamics: *p*, 3. Measure 2: Bass clef, key signature of two sharps, 2/4 time. Measures 3-6: Treble clef, key signature of two sharps, 2/4 time. Measure 7: Treble clef, key signature of one sharp, 2/4 time. Dynamics: *i*, 3. Measure 8: Bass clef, key signature of one sharp, 2/4 time. Measures 9-10: Treble clef, key signature of one sharp, 2/4 time. Measure 11: Treble clef, key signature of two sharps, 2/4 time. Dynamics: *cresc.*, 3, *dim.*, 3. Measure 12: Bass clef, key signature of one sharp, 2/4 time. Measures 13-14: Treble clef, key signature of one sharp, 2/4 time. Measure 15: Treble clef, key signature of two sharps, 2/4 time. Dynamics: *fz*, 3, *poco meno*. Measure 16: Bass clef, key signature of one sharp, 2/4 time. Measures 17-18: Treble clef, key signature of one sharp, 2/4 time. Measure 19: Treble clef, key signature of two sharps, 2/4 time. Dynamics: *p*, *fz*. Measure 20: Bass clef, key signature of one sharp, 2/4 time. Measures 21-22: Treble clef, key signature of one sharp, 2/4 time. Measure 23: Treble clef, key signature of two sharps, 2/4 time. Dynamics: *fz*, *p*, *fz*.

27

 31

Poco più mosso
 35

 39

 43

 47

i) m. 7 – written: C#

N^o 13. – Variation 2

Allegro

f Ob.

rallent.

5 *a tempo* *molto* *cresc.* *ten.* *fz* *p*

9 *poco meno*

13 *a tempo* *molto* *cresc.* *ten.* *fz* *p*

17 *meno* *p* *a tempo*

21 *p* *tr* *tr*

N^o 14. – Variation 3

Moderato

Vln. I^o

p

cresc.

fz dim. p

f dim. p

1

4

7

10

13

16

19

 21

crescendo

 24

accelerando

f p

 27

f

N^o 15. – Variation 4

Allegretto

Violino solo
ad libitum

Meno

sul G

cresc.

fz

cresc.

f#

20

 22

 24

 26

Vivace
 28

 32

 36

N^o 16. – Coda

Allegro non troppo

8

14

19

24

30

35

[to m.105] X

40

 46

 51

 55

 59

 63

 67

71
 The musical score consists of two staves. The upper staff is for the piano (right hand) and the lower staff is for the orchestra. Measure 71 starts with a forte dynamic (f) in common time. Measures 72-73 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 74-75 continue with eighth-note patterns, with dynamics changing between *p* and *f*. Measures 76-77 show sixteenth-note patterns in the piano and eighth-note chords in the orchestra. Measures 78-79 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measure 80 starts with a forte dynamic (f). Measures 81-82 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 83-84 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 85-86 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 87-88 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 89-90 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 91-92 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 93-94 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 95-96 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 97-98 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measures 99-100 show eighth-note patterns in the piano and eighth-note chords in the orchestra. Measure 100 ends with a dynamic of *f* followed by *p*.

105

[from m. 34]

111

cresc.

f

(STOP)

116 Pochissimo più

f

p

fz

121

fz

p

fz

f

127

p — *fz*

p

132

f meno mosso

136

f

Più mosso, quasi presto

140

144

crescendo

[to m. 196] X

148 8va

fz

156 8va

fz

fz

164 8va

fz

fz

172

fz

p

fz

fz

fz

molto crescendo

f p

3 3

3 3

185

crescendo

191

196

fz

204

fz pp

crescendo

209

fp

215

crescendo

X [to m. 229]

fp

221

1.

[from m. 220]

229
2.
f
235
241 **Più mosso**
f
fz
249
8va
[repeat struck]
257
** 8va*
1. **2.**
[1st repeat struck]
266
Tambour
Timpani
x
x
x
[to Moderato, m.32]

j) m.17 – written: 32nd

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.

Moderato

17

crescendo

25

(Slow)

[from Coda]
(In the same way from No. 4[?])

33

RIDEAU

39

p rit.

cresc.

f

Fin du 3^e acte.

I) mm. 21, 23 – written: B

ACTE IV
TABLEAU V

N^o 1.

Allegro

5

9

13

17

21

25 RIDEAU

1.

29 2.

Picc.
Ob.

33

p *f p* *tr* *tr*

37

tr *tr* *tr* *tr*

41

f

45

p

49

53

p

57

61

65

69

74

80

84

88

92

1.

2.

96

100

X [from m. 75] →

104

a)

108

f

112

p

This block contains six musical staves. Staff 1 (top) has two measures of eighth-note patterns in common time, dynamic fp. Staff 2 (bottom) has eighth-note chords. Staff 3 (top) starts with a forte dynamic f, followed by eighth-note patterns. Staff 4 (bottom) has eighth-note chords. Staff 5 (top) starts with a dynamic p, followed by eighth-note patterns; dynamic f p is indicated in the middle. Staff 6 (bottom) has eighth-note chords. Staff 7 (top) has eighth-note patterns with grace notes and dynamics tr, tr. Staff 8 (bottom) has eighth-note chords. Staff 9 (top) has eighth-note patterns with grace notes and dynamics tr, tr. Staff 10 (bottom) has eighth-note chords. Staff 11 (top) has eighth-note patterns with grace notes and dynamics f. Staff 12 (bottom) has eighth-note chords. Staff 13 (top) has eighth-note patterns with grace notes and dynamics p.

116 *tr* *tr*

120 *p*

124 *#* *pp*

128 *f*

132 *fz*

136

141 *p* *f*

147

153

Segue N° 2

a) m. 105 – written: G

N^o 2. – Pas de guirlandes

Andantino

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

18

21

24

26

crescendo

rit.

28

a tempo

31

crescendo

34

f

f

[to m. 41]

36

poco rall.

[from m.35]

38

40

42

Tempo di valse moderato

grazioso

Piano sheet music in 3/4 time, key signature of two sharps. Measure 1: Treble staff starts with a rest, bass staff begins with a dynamic *p*. Measures 2-7: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 17: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 21: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 22: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 23: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 24: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 25: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 26: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 27: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 28: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 29: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 30: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 31: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 32: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 33: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 34: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords. Measure 35: Treble staff has eighth-note patterns with grace notes; bass staff has eighth-note chords.

Measure 1: *p*

Measure 14: b)

Measure 19: *dolce*

Measure 24: 3, crescendo

Measure 30: *fz*, *p*

Measure 35: *f*, *p*

[to m.59] X

40

f

46

51

p

59

p

gva

[from m.34]

64

gva

70

fz

75

f

79

83 *f*

88

94 (Fine) X
[To No. 3]

99

106

112

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

N^o 3. – Pas d'action

Assai meno moderato

7

13

Pochiss.

meno

24

crescendo

mf

30

p

35

40 1.

2.

46

51

57

crescendo

f

62

f

67

73

78 *8va*
 [first repeat struck]

82 *8va*
f

86 *1.*
2.

90 *crescendo*

94 *fz*
p

99 *fz*

105 *p*
p

[to m. 118] X

111

116

X [from m. 110]

122

tremolo

127

131

135

f poco sosten.

138

142

146

150

[Nº 3b.]

Andante

4

7

crescendo

10

12

14

dolce

X

[To m. 25]

18

meno

20

22

fz

24

pp

rall.

[from m. 17]

Tempo I°

26

pp

tremolo

Tempo I°

29

8va

f

molto crescendo

32

f

fz

35

39

crescendo

molto cresc.

43

fp

f

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]

Allegro

1 f^z

6

10 p

14

18 f

22

[Nº 3d.] – Variation

for Julia Sedova

From the ballet *La Vestale*

R. DRIGO

Moderato

5 *sosten.*

10

14

18 *gva*

22 *Un poco mosso*

[first repeat struck]

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure numbers 26, 30, 35, 40, 43, 49, and 55 are indicated. Measure 26 starts with a forte dynamic. Measure 30 begins with a dynamic of $\frac{1}{2}$ note followed by a $\frac{1}{4}$ note. Measure 35 is marked "Tempo I°" and includes a "poco accel." instruction. Measure 40 features a dynamic of $\frac{1}{2}$ note followed by a $\frac{1}{4}$ note. Measure 43 is marked "Tempo di Galop" and includes a dynamic of $\frac{1}{2}$ note followed by a $\frac{1}{4}$ note. Measure 49 includes a dynamic of $\frac{1}{2}$ note followed by a $\frac{1}{4}$ note. Measure 55 includes a dynamic of $\frac{1}{2}$ note followed by a $\frac{1}{4}$ note.

d) m. 45 – written: unclear; G or A_b

[Nº 3e.] – Coda

Allegro non troppo

3

p *fz*

7 *p* 1. 2.

12 **Poco più**

[first repeat struck]

16

crescendo

e)

20

24 *fz* *fz*

28

p meno 2^a Volta più mosso

32

p

1. 2.

37 **Tempo I°**

fz

41

45

f *poco più* *fz*

49

X

[to m.68]

53

57

61

65

[from m.51]

69

73

77

81

* [to m.93]

86

 90

 * [from m.84]

 94

 98

 1.

 2.

 103

 [first repeat struck]

 107

 111

 crescendo

115

120

124

128

132

[to Allegro Moderato] X

136

140

The musical score consists of three staves. The top staff shows a melodic line with eighth-note patterns and dynamic markings *f* and *fz*. The middle staff shows harmonic support with eighth-note chords. The bottom staff shows bass notes. Measure 145 ends with a repeat sign. Measure 149 begins with a dynamic *f*. Measure 153 features a melodic line with sixteenth-note patterns.

e) m. 20 – written: A

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

[Nº 4.]

Allegro moderato

The musical score consists of eight staves of music for piano, arranged in two systems. The first system starts at measure 1 (m. 1) and ends at measure 9 (m. 31). The second system starts at measure 13 (m. 32) and ends at measure 25 (m. 34). The music is in common time, with a key signature of one sharp (F#). Measure 1 begins with a dynamic 'p' (piano) and a crescendo marking. Measures 2-4 show eighth-note patterns. Measure 5 continues the eighth-note patterns. Measure 6 features a dynamic 'f' (forte). Measures 7-9 show more complex patterns, including sixteenth notes and a dynamic 'sf' (sforzando). A bracket labeled '[from Coda, m.135]' is placed under the first staff of the first system. Measure 13 begins with a dynamic 'p' and includes slurs and grace notes. Measures 14-16 show eighth-note patterns with dynamics 'accel.', 'e', and 'cresc.'. Measures 17-20 continue the eighth-note patterns. Measures 21-24 show eighth-note patterns with dynamics 'f', 'fz', and 'f'. Measure 25 concludes with a dynamic '1.'.

1 [from Coda, m.135]

5

9

[to m.31]

13

17

21

25 1.

31 **Meno mosso**
[from m. 16]

35

39

43

Più mosso

47 *8va*

51

55

59

fz

fz

fz

63

67

[Nº 5.] – Apothéose

Moderato

[to m.33]

9

17 crescendo

25 p mf f

33 dim. f RIDEAU f dim.

[from m.8]

39 (g) p rit. cresc. f

Fin du ballet.

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