

КАРТИНА ПЕРВАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОИ.

FIRST TABLEAU

The Shrovetide Fair.

Vivace. M. M. ♩ = 138.

Flauto I.

I. 3 Clarineti in Sib.

II. III.

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

4 Celli soli.

1 *mf cant.*

Fl. I.

Fl. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Arpa I.

4 Celli soli.

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

2 II.

f

Fl. I. II.

Cl. I.

Cl. II. III.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

tutti
Celli.

C. B.

2

poco

poco

This page contains a musical score for a full orchestra. The instruments listed on the left are: Fl. I. II., Cl. I., Cl. II. III., Fag. I. II., Cont. F., Cor. I. II., Cor. III. IV., Arpa I., Arpa II., Piano., V. I., V. II., Viola., tutti Celli., and C. B. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. Various musical notations are used, including notes, rests, and dynamic markings such as *f*, *mf*, *poco*, and *p*. There are also performance instructions like *divisi* and *détaché*. A second ending bracket is present at the top of the page, starting with a box containing the number '2'. The page number '8' is located in the top left corner.

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

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

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

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

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

Cor. I. II. *mf*

Cor. III. IV. *mf*

Arpa I. *mf*

Arpa II. *mf*

Piano. *mf*

V. I. *f* *V*

V. II. *f* *V*

Viola. *f* *V*

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

Detailed description: This page of a musical score features ten staves. The top staff is for Flute I and II, with first and second endings marked 'I.' and 'V.', and triplets of eighth notes. The Oboe I staff has a 'Solo. espress. e cant.' instruction and a triplet. Clarinet I has a second ending '2.'. Clarinet II and III have a sixteenth-note triplet and a sixteenth-note group. Bassoon I and II has a second ending 'a 2.'. Horn I and II, and Horn III and IV have sustained notes. Arpa I and II play a rhythmic accompaniment. Piano has a melodic line with a triplet. Violin I and II, and Viola have a final section with a 'V' marking and a forte 'f' dynamic. Cello solo has a 'cant.' instruction and triplets.

3

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Cl. I.

Cl. II, III.

Fag. I, II.

Cont. F.

Cor. I, II.

Cor. III, IV.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

tutti Celli.

C. B.

3

a 2:

a 2. Soli.

poco > etc. simile

poco > etc. simile

gliss.

f

sempre simile

(détaché) mf

(détaché) mf

mf

mf

♩ = ♩ Poco a poco accelerando e crescendo.

Fl. Picc. I, II, III. *3*

Fl. I, II.

Ob. I, II. *3*

Cl. I.

Cl. II, III.

Fag. I, II.

Cont. F.

Cor I, II.

Cor III, IV.

Tr. II in Sib. *2^a*
mf marcato

Arpa I.

Arpa II.

Celesta.

Piano.

V. I. *♩ = ♩ Poco a poco accelerando e crescendo.*

V. II.

Viole.

Celli.

C. B.

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I, II.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Tamb. de Basque.

Arpa I.

Arpa II.

Celesta.

Piano.

V. I.

V. II.

Viola.

Celli.

f marcato

cresc.

do sino al.

ben marc.

div. a 3.

sfz

fff

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba.

Timp.

Piatti.

Tam-T.

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

f

a 2.

f

Ob. III. IV. a 2.

I. II.

subito molto meno f

fff secco

fff

mf

mf

sempre f (non arpeggiate)

pizz.

f

pizz.

f

pizz.

f

pizz.

f

f

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Cl. III. IV.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. III. e Tuba.

Timp.

Piatti. *mf* (modo ordinario)

Triangolo.

Tamb. de Basque.

Arpe a 2.

V. I.

V. II.

Viola.

Celli.

C. B.

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

7

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

8

Fl. Picc. I. II.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Timp.

V. I.

V. II.

Violo.

Celli.

C. B.

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

8

Come prima. ♩ = 138.

9

Fl. Picc. I. II. *ff*

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

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

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

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff*

Fag. II. III. *ff*

Cor. I. II. *mf*

Cor. III. IV. *sf*

Pist. I. II. *mf*

Tr. I. II. *sf*

Trb. III. e Tuba. *sf*

Timp. *sf*

♩ = 138. (Come prima) (détaché)

V. I. div. *f* (détaché)

V. II. div. *f* (détaché)

Viole. div.

Celli. *sf* pizz

C. B. *sf*

arco
ff subito meno f

9 *sf subito meno f*

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

Meno mosso. $\text{♩} = 100.$

Stringendo.

10 $\text{♩} = 46.$

Fl. Picc. I. *p*

Fl. I. *pp*

Ob. I. II. *p*

Cl. I. II. *mf*

Cl. III. *p*

Cl. bass in Sib. *mp*

Fag. I. II. *ff*

Cor. I. II. *pp*

Cor. III. IV. *sf*

Trb. III. e Tuba. *sf*

Timp. *sf*

Meno mosso. $\text{♩} = 100.$

Stringendo.

$\text{♩} = 46.$

V. I. div. *mp*

V. II. div. *p*

Viole. div. *p*

Celli. *sf*

C. B. *sf*

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

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

Ob. I. *f* *ff*

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

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

Cl. III. *f*

Fag. I. II. *a 2.*

Fag. III. *ff*

Cor. II. *f*

Cor. IV. *f*

Pist. I. II. *f*

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

V. I. *unis.*

V. II. *unis.*

Viola *unis.*

Celli

C. B.

Come prima. ♩ = 138.

12

Fl. Pico. I. II.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Fag. III.

Pist. I. II.

Tr. I.

pp

f

pp

mf

sempre p

sempre p

Come prima. ♩ = 138.

Meno mosso. ♩ = 100.

V. I.

V. II.

Viola

Celli

C. B.

div.

meno f

meno f

p

meno f

pp

div.

pizz.

f

12

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

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

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

13

14

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Trgl.

V. I.

Viola

div.

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

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

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III.

Cl. basso *p*

Fag. I.

Fag. II.

Tr. 1.

Campanelli *mf*

Celesta à 4 mains *pp*

V. I.

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

Viola *div.*

Celli *pizz.* *ff* *3*

15

15

Detailed description: This is a page of a musical score, likely for a symphony or opera. It contains 15 measures of music. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features various dynamics such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like *stacc.* (staccato), *unis. pizz.* (unison pizzicato), and *div.* (divisi). The score includes triplets and sixteenth-note patterns. A box with the number '15' is present at the top and bottom of the page.

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

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

Camp.

Celesta à 4 mains

Piano

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

16

ПЕРВАЯ ТАНЦОВЩИЦА
The First Dancer Plays

-ПА СНОВА БЪЕТЪ ВЪ ТРЕУГОЛЬНИКЪ
the Triangle Again.

Fl. I. II.

Cl. I. II. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

V. II.

div.

arco

p

arco

p

8

3

3

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments listed on the left are Flute I and II, Clarinet I, II, and III, Bassoon, Triangle, Cymbal, Celesta (played with four hands), Piano, and Violin II. The Flute I and II parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and rhythmic patterns. The Triangle part consists of a steady eighth-note pattern. The Cymbal part has a simple rhythmic accompaniment. The Celesta part is divided into two staves, with the upper staff playing a continuous eighth-note pattern and the lower staff playing a similar pattern with occasional trills. The Piano part is mostly silent, with a few notes and a triplet figure appearing in the later measures. The Violin II part is divided into two staves, with the upper staff playing a melodic line and the lower staff playing a similar line with a 'div.' (divisi) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano).

18

Fl. I. *f* *mf* 1. 2. *mf* 6

Fl. II. *ff* *mf* 6

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

Cl. I. *f* *mf*

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

Fag. I. II. *f* a 2

Cont. F. *f*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Camp. *mf* 3 3

Arpa I *f*

Arpa II *f*

Piano *mf* 9

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

V. II. *sf*

Viole *sf*

Celli *sf* *pizz.*

C. B. *mf* *pizz.*

♩ = 138. (Come prima)

18 *mf*

19

d=d

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

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

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

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

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

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

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

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

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

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

Arpa I. *f gliss.*

Arpa II. *f gliss.*

Celesta.

Piano.

V. I. div. *piu f*

V. II. *f* *div.*

Viola. *piu f*

19

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

arco

22 stringendo $\text{♩} = 46$.

Fl. picc. I.

Fl. I. II.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. III.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pi. I. II.

Tr. I.

Trb. III e
Tuba

Timp.

Piatti.

Triangolo.

Tamb.
de Basque.

Arpe a 2.

stringendo $\text{♩} = 46$.

V. I.

V. II.

Viote.

Celli.

C. B.

d. = d.

24

Fl. picc. I.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Tr. III e Tuba

Timp.

d. = d.

24

V. I. div.

V. II. div.

Viola

Celli

C. B.

25

Fl. picc. I.

Fl. I. II.

Ob. I. II.
III. IV.

Cl. I. II.

Cl. III.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I.

Tr. I. II.

Tr. III.
e Tuba.

Timp.

V. I.

V. II.

Viola

Celli

C. B.

25

Fl. picc. I.
 Fl. I.
 Fl. II.
 Ob. I. II.
 III. IV.
 Cl. I.
 Cl. II.
 Cl. III.
 Fag. I. II.
 Fag. III.
 Cor. I. II.
 Cor. III. IV.
 Pist. I. II.
 Trp. I. II.
 3 Trb.
 Timp.
 Piatti
 Trgl.
 Tamb.
 de Basque
 Camp.
 Arpa I. II.
 a 2.
 Piano.
 Celesta.
 V. I.
 V. II.
 Viole
 Celli

The musical score for page 37, measures 27-36, is a complex orchestral arrangement. It features multiple staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones), brass (Horns, Trumpets, Trombones), percussion (Timpani, Snare, Cymbals, Triangle, Tambourine, Bass Drum), strings (Violins, Violas, Cellos), and piano/celesta. The score includes various musical notations such as dynamics (f, mf, sf), articulation (trills, accents), and performance instructions like 'sempre simile' and 'pizz. arco'. The tempo is marked as ♩ = 138 (Come prima). The key signature is one sharp (F#).

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

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

29

tr *fff*
(b)

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I.

Cl. II. III.

Fag. I. II. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba

Timp.

Gr. Cassa.

Piatti.

Trgl.

Tamb. de Basque

Tambourin

Tamb. milit.

Arpa I.

V. I.

V. II.

Viole.

Celli.

C. B.

a 2.

fff

bouchés et cuivrés

ff

Modo ordinario

ff secco

Sul pont.

pizz.

29

ФОКУСЪ.

THE MAGIC TRICK.

30

Lento. ♩ = 50.

Clarinetti I.II.
in Sib

Fagotti I.II.

Contrafagotto.

Corni I.II.

Celesta.

Arpa I.

Violini I
div.

Violini II.

Viole.

Contrabassi.

Lento. ♩ = 50.
con sord.

con sord.

con sord.

con sord.

pizz. sord.

30

ФОКУСНИКЪ ИГРАЕТЪ НА ФЛЕЙТЪ

The Magician Plays the Flute.

Cadenza ad lib. ma non accel.

31

Fl. I. Solo

V. I.
div.

V. II.

Viole

Celli

C. B.

31

»РУССКАЯ

RUSSIAN DANCE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛЯСЪ КЪ ВЕЛИКОМУ УДИВЛЕНІЮ ВСѢХЪ.
 Petrushka, the Moor, and the Ballerina Suddenly Begin to Dance, to the Great Astonishment of the Crowd.

33 Allegro giusto. ♩ = 116.

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

Flauti I. II. *a 2.*

Oboi I. II. *f*

Corno inglese. *f*

Clarineti in Sib I. II. *f*

Clarineti in Sib III. *f*

Fagotti I. II. *f*

Fagotti III. *f*

Corni in F. I. II. *ouvert*

Corni in F. III. IV. *f*

Pistoni in Sib *mf*

Piano. *f*

Violini I. *f*

Violini II. *f*

Viole. *f*

Violoncelli. *f*

Contrabassi. *f*

Allegro giusto.
pizz.

33

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

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

Fl. I. II. *cresc.*

Ob. I. II. *p cresc.*

Cor. Ingl. *p cresc.*

Cl. I. II. *p cresc.*

Cl. III. *mf sempre stacc.*

Fag. I. *p cresc.*

Fag. II. III. *p*

Pist. I. II. *pp*

Tr. I. II. *sf*

Xyloph. *sf*

Arpa I. *p*

Arpa II. *p*

Piano. *crescendo sempre*

V. I. *crescendo sempre*

V. II. *tr*

Viola. *p*

Celli. *p*

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II. III.

Cor. Ingl.

Cl. I. II.

Cl. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. III.

Tr. I. II.

Xyloph.

Camp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

p poco

mf poco

mp poco

f poco

gliss.

ff

Solo

gliss. poco a poco accel.

div.

tr.

stacc.

arco

37

Fl. Picc. I. II.
 Fl. I. II.
 Ob. I. II. III.
 Cor. Ingl.
 Cl. I. II. III.
 Fag. I. II. III.
 Cor. I. II.
 Cor. III. IV.
 Pist. I. II.
 Tr. I. II.
 Xyloph.
 Camp.
 Arpa I. Solo
 Arpa II. sol#
 Piano.
 V. I.
 V. II. *f*
 Viole. *f*
 Celli. *f*
 C. B. *f*

39

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

Fl. I. II. *ff*

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

Cor. ingl. *ff*

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

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

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

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

Xyloph. *ff*

Camp. *ff*

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

Piatti. *f*

Arpa I. *ff*

Arpa II. *ff*

Piano. *ff* *ff* *pizz.*

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

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

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

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

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

39

Fl. Picc. I.II. *ff*

Fl. I. II. *ff*

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

Cor. Ingl. *ff* *mp*

Cl. I. II. *ff*

Cl. III. *ff*

Fag. I. *ff* Solo *p*

Fag. II. *ff* Solo *p*

Fag. III. *ff* *meno f*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Pist. I. II. *ff*

Tr. I. II. *ff*

G. Cassa.

Piatti. *f*

Piano. *ff*

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

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

Viole. *simile* *ff*

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

C. B. *f*

40

41

Cor. Ingl.

Cl. I. II.

{ 3 Cl. - in la

Cl. III.

Fag. I.

Fag. II.

Arpa I. II.

Piano.

3 V-ni Soli

Gli altri. V. I.

V. II.

Viola.

Celli.

f

pp

a 2. mf

mf

m. d.

schernando

leggiere

pizz.

sf

mf

mf

sf

sf

41

Fl. Picc. I.

Fl. gr. I.

I. II.

Cl. (La) III

Piatti.

Triang.

Arpa I.

Piano.

V. I. Tutti.

V. II.

Viole.

Fl. gr. I.

I. II.

Cl. (La) III.

Arpa I.

Piano.

V. II.

Viole.

f

scherzando

mf modo ordinario

pizz.

m.a.

poco a poco cresc.

Fl. Picc. I.

Fl.gr. I. II.

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. I.

Fag. II.

Xyloph.

Piano.

V. solo.

Poco meno (tranquillo)

pochiss. accel. a tempo rall.

Fl. gr. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II. III.

Cl. basso

Fag. I. II.

I. II. Corni.

III. IV.

V. I.

V. II.

Viole.

Celli.

C. B.

Solo.

I. Solo.

p

sf

pizz.

poco

simile

1. a 2.

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

Fl. gr. I. II.

I. II. Ob. *p*

III.

Cl. I. II.

Fag. I. II. *mf*

Tr. I.

Arpa I. *sf*

Piano. *8*

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

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

Viole. *(arco)* *pizz.* *p* *arco*

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

44

Fl. Picc. I, II.

Fl. gr. I, II.

I, II.

Ob. III.

Cl. I.

Cl. II, III.

Fag. I.

Fag. II, III.

Cor. I, II, III.

Cor. IV.

Tr. I, II.

Xyloph.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Violo.

Celli.

C. B.

cresc. ed accel.

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

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

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

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

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

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

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

Cor. I. II. III. *sf*

Cor. IV. *p*

Tr. I. II. *sf*

Xyloph. *f*

Arpa I. *p*

Arpa II. *p*

Piano. *f*

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

V. II. *sf* *arco* *div.* *pizz.* *sf* *arco* *div.* *pizz.*

Viole. *sf* *arco* *div.* *pizz.* *sf* *arco* *pizz.*

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

C. B. *sf* *arco* *div.* *pizz.* *sf* *arco* *div.* *pizz.*

sf *sf* *sf* *sf* *sf* *sf*

Fl. Picc. I. II. *fff*

Fl. gr. I. II. *fff*

I. II. Ob. III. *fff*

Cl. I. *fff*

Cl. II. III. *fff*

Fag. I. II. III. *fff*

4 Corni. *fff*

Pist. *fff*

Tr. I. II. *fff*

Trb. I. II. *fff*

Trb. III. e Tuba. *fff*

Xyloph. *fff*

Timp. *fff*

G. Cassa. *fff*

Arpa I. *fff*

Arpa II. *fff*

Piano. *fff*

V. I. *fff* arco

V. II. *fff* arco

Viole. *fff* arco

Celli. *fff* arco

C. B. *fff* arco

Annotations: *div.*, *pizz.*, *unis.*, *tr.*, *a 2.*, *ff*, *p*, *fff*, *tr.*, *IV.*, *I. II.*, *III. IV.*, *8*, *b*, *8*

КАРТИНА ВТОРАЯ. У ПЕТРУШКИ.

SECOND TABLEAU Petrushka's Room.

ПРИ ПОДНЯТИИ ЗАНАВЕСА ДВЕРЬ ВЪ КОМНАТКѢ У ПЕТРУШКИ ВНЕЗАПНО ОТВОРАЕТСЯ; ЧЬЯ-ТО НОГА ГРУБО ЕГО ВЫТАЛКИВАЕТЪ; ПЕТРУШКА ВАЛИТСЯ. ДВЕРЬ ЗА НИМЪ ЗАТВОРАЕТСЯ.
As the Curtain Rises, the Door to Petrushka's Room Opens Suddenly; a Foot Kicks Him Onstage; Petrushka Falls and the Door Closes Again Behind Him.

48 Molto stringendo ♩ = 100.

Flauti Piccoli I. II.

Flauti I. II.

Oboi I. II. III.

Corno inglese.

I. in Si^b
8 Clarinetti

II. III. in LA

2 Pistoni in Sib

Piatti.

Triangolo.

Tambour de Basque.

Tambour militaire et Tambour.

Piano.

Sord.

DANS LA COULISSE.

Molto stringendo ♩ = 100.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

48 *) In concert performance this drumroll is omitted.

Fl. I II.

Cor. Ingl.

Cl. I.

Cl. II. III.

Tr. I.

Piano.

Accel.

p

cresc.

mf

I. (Sord)

p

Accel.

Andantino. $\text{♩} = 84$.

p dolente

Cl. I = Si \flat

Cl. II. III = Si \flat

f sub.

cresc.

p sub.

53

Fl. I.

Piano.

54

Fl. I.

Cor. Ingl.

Cl. basso.

Fag. II.

Piatti e Gr. Cassa.

Piano.

V. I.

V. II.

C. B.

Solo. *mp*

p

fp *sim.*

2mp *4pp*

stacc.

con sord.

sord.

(pizz.)

p

54

55

Fl. I. Solo. dolce mf

Cor. Ingl.

Cl. basso.

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

Piatti. Gr. Cassa.

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

V. I. senza sord.

V. II. senza sord.

Viole. con sord.

C. B. con sord.

55

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

Fl. picc. I. p

Fl. I. p

Fag. I. II. II. p

Piano. 7 7 13 13 14 8 p rit.

Viole. senza sord.

Fl. Picc. I.

Fl. I. II.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Ol. III.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Timp.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viola.

Celli.

C. B.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoons) and brass (Trumpets, Trombones, Percussion). The middle section features the Harp and Piano. The bottom section contains the string ensemble (Violins, Viola, Cellos, Double Basses). The score is written in 3/4 time and includes various musical notations such as dynamics (mf, f, p, sf, mp), articulation (stacc., pizz., arco), and performance instructions (1., a 2., sim.). The page number 57 is located in the top left and bottom left corners.

Ad libitum.

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

Fl. I. II. *7*

Ob. I. II. III.

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

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

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

Fag. I. *fff*

Fag. II. III. *fff*

Cor. I. II. *+*

Cor. III. IV. *+*

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

Tr. I. II. *+*

Trb. I. II. III. *fff*

Timp. *sf*

Arpa I. *fff*

Arpa II. *fff*

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

V. I. *fff*

V. II. *fff*

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

Celli. *fff* *fff* *p*

C. B. *p*

59

Vivo stringendo. ♩ = 100 Lento Tempo.

Lento Tempo.

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

Piano. *mf*

59

Cl. I. *f* *crescendo*

Cl. II. *f*

Arpa I. *f*

Piano. *crescendo*

V. I. *mf*

Fl. Picc. I. *ff*

Fl. I. *ff*

Fl. II. *ff*

Cl. I. *ff*

Cl. II. *ff*

Arpa I. *ff*

Arpa II. *ff*

Piano. *ff*

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

I. II. bouchés (cuivrez)

Cor. I. II.

III. bouchés (cuivrez)

Cor. III.

Pist. I. II. (sord.)

Tr. I. II. (sord.)

Tamb. de Basque. *sf* (secouez)

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

Arpa I. II.

Piano.

V. I.

V. II.

Viola.

The musical score is arranged in a standard orchestral format. The woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, viola) play sustained chords and melodic lines. The brass section (horns, trumpets) provides harmonic support. The percussion section includes a tambourin and a military drum. The piano and harp provide accompaniment. The score is marked with a forte dynamic (fff) and includes performance instructions such as 'détachés' and 'secouez'.

Fl. I.

Fl. II.

Ob. I. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

Fag. III.

Cor. I. II.

Cor. III.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Tamb. de Basque.

Tamb. milit. et Tambourin.

Piano.

V. I.

V. II.

Viola.

con sord. a 3.

fff

crescendo

Lento.

Fl. I. Fl. II. Ob. I. II. Cor. Ingl. Cl. I. Cl. II. Cl. III. Fag. I. Fag. II. Fag. III. Cor. I. II. Cor. III. IV. Pist. I. II. Tr. I. II. Timp. Tambourin.

ppp *bouchés* *Très lointain bouchés* *ppp* *Solo* *Cadenza (Lento)* *mf Solo.* *dim.* *en harm.* *dim.* *I. II. senza sord.* *Solo* *I. II. senza sord.* *(L'istesso tempo) simile ad lib.*

DANS LA COULISSE. *Très lointain.*

Piano.

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

sf *Lento.* *Più mosso. 84.* *pizz.* *f* *più sf* *sf* *più sf*

64 Sostenuto. $\text{♩} = 48.$

ЗАНАВѢСЪ. Curtain.

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

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

con sord.
div.
con sord.
div.

64

65 АРАПЪ ТАНЦУЕТЪ. The Moor Dances.

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

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

65

67

Tempo del principio. ♩ = 144.

Fl. picc. I.

Fl. I.

Ob. I. II.

Cor. Ingl.

Fag. I. II.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I.

Trb. I. II.

Trb. III. e Tuba

Timp.

Arpe a 2.

Tempo del principio. ♩ = 144.

V. I.

V. II.

Viola

Celli

C. B.

68 Tranquillo. ♩ = 46. (Come prima).

Ob. I. II. *Soli pp*

Ob. III. *pp*

Fag. I. II. *p*

Fag. III. *pp*

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

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

Gr. Cassa *p*

Piatti *pp*

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

V. II. *mf pizz. mp*

Viola *mf pizz. mp*

Celli *mf pizz. mp*

C. B. *pizz. p mp*

68

ПОЯВЛЕНИЕ БАЛЕРИНЫ.
Appearance of the Ballerina.

Fag. I. II. *mf*

Fag. III. *mf*

Pist. I. *Solo subito mf*

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

Tr. I. II. *mf*

Gr. Cassa *mf*

Piatti *mf*

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

V. I. *p*

V. II. *p*

Viola *p*

Celli *p*

C. B. *p*

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

DANCE OF THE BALLERINA
(Cornet in Hand).

69 Allegro. ♩ = 116. *mf*

Piston in Sib I.

Tambour militaire. *subito p*

69

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

Pist. I.

Tamb. milit.

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

Fl. I.

Ob. I. II.

Cor. Ingl.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Tamb. milit.

mf *poco dim.*

sf sempre

f p f=p

f p f=p

sf sempre

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

V. I.

V. II.

Viola

arco *sf* *strepitoso sf* *sf* *sf*

arco *sf* *sf* *sf* *sf*

arco *sf* *sf* *sf* *sf*

ВАЛЬСЪ.
(БАЛЕРИНА И АРАПЪ.)

WALTZ
(The Ballerina and the Moor).

71 Lento cantabile. ♩ = 72.

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

Cantabile Sentimentalmente
mf
Cantabile Sentimentalmente
mf

71 *grottesco*
stacc.

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

Allegretto. ♩ = 60.

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

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

72 *mf*

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

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

Arpa I.
Arpa II.

Celli
C. B.

pizz.
p sempre
pizz.
p sempre

73

Fl. I. II.

C. Ingl.

Cont. F.

Pist. I.

Gr. Cassa.
Piatti.

Arpa I.
(m.g. = étouffez toujours)

Arpa II.
(m.d. = étouffez toujours)

Celli.

C. B.

73

Fl. picc. I.

Fl. I. II.

C. Ingl.

Cont. F.

Pist. I.

Gr. Cassa.
Piatti.

Arpa I.

Arpa II.

Celli.

C. B.

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

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

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

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

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

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

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

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

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

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

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

arco détaché
pizz.
p
arco
pizz.

Fl. I.

C. Ingl.

Cl. I. II.

Cl. III.

Cor. I. II.

Pist. I.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B. (div. a 4)

1^o ouvert a 2.

Soli

marcato

a 2

f

bouchéz

stacc.

leggero

mf

mf

p

pizz.

pizz.

Fl. I.

Engl.

Cl. II.

Cl. III.

Cor. III.

a 2. Soli ouverts
bouches
marc.

Pist. I.

Dr. Cassa.

Piatti.

Trpa I.

Trpa II.

V. I.

V. II.

Viola.

Celli.

C. B.
iv. a 4

p

Detailed description: This is a page of a musical score for an orchestra and strings. The page is numbered 88 in the top left corner. The score is arranged in systems. The top system includes Flute I (Fl. I.), English Horn (Engl.), Clarinet II (Cl. II.), Clarinet III (Cl. III.), Horn III (Cor. III.), Trumpet I (Pist. I.), Drum/Cymbal (Dr. Cassa.), and Snare Drum (Piatti.). The Horn III part has a section marked 'a 2. Soli ouverts' with 'bouches' and 'marc.' below it. The middle system includes Trumpet II (Trpa I.) and Trumpet III (Trpa II.). The bottom system includes Violin I (V. I.), Violin II (V. II.), Viola, Cello (Celli.), and Double Bass (C. B. iv. a 4). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score contains various musical notations including notes, rests, slurs, and dynamic markings such as 'p' (piano) and 'marc.' (marcato).

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. $\text{♩} = 80.$

77

Fl. I. II.

Cl. I. II.

Cl. III.

Cor. I. II. *pp* 1^o bouché

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

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

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

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

Tr. II. in Si b Sord.

Gr. Cassa.

Piatti.

Arpa I.

Arpa II.

V. I. Vivace. $\text{♩} = 80.$

V. II. *div. arco détaché*

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

C. B.

76

77

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

Fl. I. II. *sempre sff*

Ob. I. II. *ff*

Ob. III. *sff*

Cl. I. II. *sempre sff*

Cl. III. *sempre sff*

Cor. I. II. *crescendo*

Cor. III. IV. *crescendo*

Tr. I. (LA) *f*

Tr. II. (Si b) *f*

I. *con sord. f*

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

II. III. *f*

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

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

Viole. *crescendo*

Celli *f crescendo*

78 *Agitato.*

$\text{♩} = 100.$

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

Agitato.

$\text{♩} = 100.$

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

78

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

= in LA

Fl. picc. I.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ingl.

Cl. I. (LA)

Cl. II. (LA)

Cl. III. (LA)

Fag. I. II.

Fag. III.

Cor. I. II.

Cor. III. IV.

Pist. II. (LA)

Tr. I. (LA)

Tr. II. (Si \flat)

VI. I. div.

VI. II. div.

Viole div.

Celli.

C. B.

Solo

ff

marca

sempre sim.

I. II. Le pavillon en l'air.

III. IV. Les pavillon en l'air.

sim.

sim.

sim

ff

ff

ff

sul ponticello

cresc.

sul ponticello

cresc.

sul ponticello

cresc.

sul ponticello

sul ponticello

div. pizz.

div. pizz.

sf

Fl. picc.
I. II.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. Ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I. II.

Fag. III.

Cor I. II.

Cor III. IV.

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

Tr. II.
(Si^b)

3 Trb.
e Tuba.

Timp.

V. I. div.

V. II. div.

Viola div.

Celli.

C.B.

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

КАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНИЯ НА МАСЛЕННОЙ.

(ПОДЪ ВЕЧЕРЬ.)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

82 Poco più mosso. $\text{♩} = 126$.
Dans la coulisse [come sopra]Tambour militaire
Tambourin.83 Con moto. $\text{♩} = 84$.

Oboi I. II. III.

Clarineti I. II.
in A.Clarineti III. IV.
in A.

Fagotti I. II.

Corni I. II.

Corni III. IV.

Pistoni I. II.
in La.Trombe I. II.
in La.

3 Tromboni.

Arpa I.

Arpa II.

Con moto. $\text{♩} = 34$.

Violini I.

Violini II.

3 Viole Soli.

Le altre.
Viole.
div. a 3.

Violoncelli.

83

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II. III.

Arpa I.

Arpa II.

V. I.

V. II.

Tutte Viole.

Celli.

ff sempre

ff sempre

ff sempre

gliss.

pizz.

f pizz.

(come sopra) a 3.

a 2.

a 3.

a 4.

Fl. Picc. I, II.

Fl. I, II.

Ob. I, II.

Ob. III.

Cl. I, II.

Cl. III, IV.

Fag. I.

Fag. II, III.

Cor. I, II.

Cor. III, IV.

Pist. I, II.

Tr. I, II.

3 Trb.

Arpa I.

Arpa II.

V. I.

V. II.

Viole

V-Celli

Solo I.

stacc. e *f*

arco

gliss.

Fl. picc. I. II. Fl. I. II. Ob. I. Ob. II. III. IV. Cl. I. II. Cl. III. IV. Fag. I. Fag. II. III. Cor. I. II. Cor. III. IV. Pist. I. II. Tr. I. II. 3 Trb. Camp. Arpa I. Arpa II. V. I. V. II. Viole Celli

86

mf *mf* Solo marc. *gliss.* *gliss.* *ff* *pizz.* *arco* *ff* *ff* *a. 2.* *a. 3.* *a. 4.*

Fl. Pico. I. II.

Fl. I. II.

Ob. I. Solo. stacc. *ff*

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

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III.

Cor. I. II.

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

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

Tr. I. II.

Trb. I. II. III.

Camp. *ff* 5

Arpa I. 8

Arpa II.

V. I. *Soli.* *arco gliss.* 7

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

Viole. unis.

Celli unis.

This page of a musical score, numbered 102, contains the following instrument parts:

- Fl. picc. I. II.
- Fl. I. II.
- Ob. I. II.
- Ob. III. IV.
- Cl. I. II.
- Cl. III. IV.
- Fag. I. II.
- Fag. III. IV.
- Cor. I. II.
- Cor. III. IV.
- Pist. I. II.
- Tr. I. II.
- 3 Trb.
- Tuba
- Timp.
- Piatti
- Tam-t.
- V. I.
- V. II.
- Viole
- Celli
- C. B.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features multiple staves for various instruments, including woodwinds, brass, and strings. The notation includes notes, rests, and dynamic markings such as *p*, *f*, and *mf*. The woodwind and string parts show complex rhythmic patterns, while the brass parts feature sustained notes and rhythmic figures. The percussion parts include timpani rolls and cymbal patterns.

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb.

Tuba

Timp.

Piatti

Tam-t.

V. I.

V. II.

Viola.

Celli.

C. B.

meno

sempre simile

meno f

b

d.

a 2.

ТАНЕЦЪ КОРМИЛИЦЪ.

THE WET-NURSES' DANCE.

90 Allegretto. $\text{♩} = 69.$

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

91

Ob. I. II.

Ob. III. IV.

Fag. I. II.

Fag. III. IV.

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

V. I. *p*

V. II. *mp*

Viole

Celli

91

92

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

Ob. I. II.

Ob. III. IV.

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

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

Fag. I. II.

Fag. III. IV.

Cor. I. II. *poco più (cantabile)*

Cor. III. IV. *f*

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

V. II. *mp* *f*

Viole

Celli

C. B.

92

Fl. picc. I. II. *Soli*
Fl. I. II.
Ob. I. II.
Ob. III. IV.
Cl. I. II.
Cl. III. IV.
Fag. I. II.
Fag. III. IV.
Cor. I. II.
Cor. III. IV.
V. I.
V. II.
Viola.
Celli.
C. B.

ff *f*

Detailed description: This page of a musical score, numbered 106, features a woodwind and string ensemble. The woodwind section includes Piccolo Flutes (I & II), Flutes (I & II), Oboes (I, II, III & IV), Clarinets (I, II, III & IV), and Bassoons (I, II, III & IV). The string section includes Horns (I & II, III & IV), Violins (I & II), Viola, Cellos, and Double Bass. The score is written in a key with one flat (B-flat) and a common time signature. A 'Soli' section is marked for the first Piccolo Flute, starting with a fortissimo (*ff*) dynamic. The woodwinds play complex rhythmic patterns, often with slurs and accents. The strings provide a steady accompaniment, with the Double Bass part starting on a fortissimo (*f*) dynamic. The score is divided into three measures across the page.

93

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I. *fcant.*

Cor. II. III. IV. *mf*

Pist. I. II. in sib *mf*

Tr. I. II. in sib *mf*

V. I.

V. II.

Viole. *arco*

Celli. *arco*

C.B.

93

94

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II. *mf*

Tr. I. II.

V. I.

V. II.

Viole.

Celli.

C.B.

94

Fl. I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I.

Cor. II. III. IV.

Pist. I. II.

Tr. I. II.

V. I.

V. II.

Viola

Celli

C. B.

Ob. IV: C. ingl.

pp.

pizz.

mf pizz.

Fl. picc. I. II.

Fl. I. II.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Tr. I.

Arpe I. II.

V. I.

V. II.

a 2.

pp

pp

subito pp

pp

mf

pp sub.

div.

96

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

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II.

Cl. III. IV.

Tr. I.

Arpe I. II.

V. I. *mf* arco

V. II. unis.

Viole. pizz. *f* sempre

Celli. *mf*

96

Fl. picc. I.

Fl. I. II. III.

Ob. I. II.

Ob. III.

Cl. I.

Cl. II.

Cl. III. IV.

Tr. I. II.

Arpa I.

Arpa II.

V. I. unis. *cresc.*

V. II. *f*

Viole. unis.

Celli. *mf cresc.*

Fl. picc. I.

Fl. I.II.III. Fl. gr. III = Fl. picc. II.

Ob. I. II.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. II.

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

Arpa I.

Arpa II.

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

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

Viola

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

p *p*

Fl. picc. I. II.

Fl. I. II.

Ob. I. II.

C. Ingl.

Cl. I. II.

Cl. III. IV.

Fag. I.

Fag. II. III. IV.

Cor. I. II.

Pist. II.

Tr. I. II.

Tuba

Timp.

Arpa I.

Arpa II.

V. I.

V. II.

Viola.

Celli.

C. B.

f

stacc.

f

mf

p

f

mf

pizz.

f

p

mf

tr.

II.

mf

fa q

fa q

unis.

arco

unis.

arco

f

arco

f

div. pizz.

Fag. IV - Contrafag.

Fl. I. II. *tr*

Ob. I. II. *tr*

Cl. I. II. *tr*

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

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

Cor. I. II. *a 2*

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

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

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

Arpa I. *f*

Arpa II. *f*

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

V. II. *ff*

Viole. *ff*

Celli. *arco unis*

Detailed description: This page of a musical score, numbered 112, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) features trills and dynamic markings like *ff* and *meno f. sub.*. The brass section (Cori, Pistoni, Trombe) includes *f marc. (Soli)* and *ff* markings. The string section (Violini, Viole, Celli) is marked *molto cant.* and *arco unis*. The harp parts (Arpa I and II) have *f* markings. The score includes complex rhythmic patterns, slurs, and fingerings.

99 a 2.

Fl. picc. I, II.

Fl. I, II.

Ob. I, II.

I, II.

III, IV.

ff

meno fwb.

ff

Fag. I.

I, II a 2.

III, IV a 2.

Corni

I, II, III.

IV.

mf

mf

Pist. I, II.

mf

mf

Tr. I, II.

mf

Trb. I.

Solo

f

etc. simile

Trb. II.

f

etc. simile

Arpa I.

f

Arpa II.

f

V. I.

V. II.

div.

ff

Viole.

ff

Celli.

ff

99

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

Sostenuto. (♩ = 69)

100

Soli
a2.

Cl. I. II. *ff*

Fag. II. III.

C. Fag.

Cor. II. III. IV.

Tuba. *Soli ff*

Viole.

Celli.

C. B. *div.*

100

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

Cl. I. II. *pp*

Cl. III. IV. *pp*

Fag. II. III. *pp*

C. Fag. *diminuendo poco a poco*

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

Tuba. *diminuendo pp*

Viole. *diminuendo*

Celli. *diminuendo*

C. B. *diminuendo*

Accelerando e crescendo.

101

Tempo del principio. $\text{♩} = 84$.

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

Accelerando.

Tempo del principio. $\text{♩} = 84$.

Violo.
Celli.
C. B.

101

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

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

This system of musical notation includes parts for Flutes (I, II, III, IV), Clarinets (I, II, III, IV), Bassoons (I, II, III, IV), Horns (I, II, III, IV), Piccolo (I, II), and Trumpets (I, II). The notation is arranged in a grand staff format with multiple staves per instrument. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one sharp (F#), and the time signature is 7/8. The first measure of each staff contains a 7-measure rest, followed by a melodic line. The bassoon parts (Fag. I.II and Fag. III. IV) include a dynamic marking of *a 2* (accia 2).

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

This system of musical notation continues the parts for Flutes (I, II, III, IV), Clarinets (I, II, III, IV), Bassoons (I, II, III, IV), Horns (I, II, III, IV), Piccolo (I, II), and Trumpets (I, II). The notation is arranged in a grand staff format with multiple staves per instrument. The music continues with complex rhythmic patterns and melodic lines. The key signature remains one sharp (F#), and the time signature is 7/8. The bassoon parts (Fag. I.II and Fag. III. IV) include a dynamic marking of *a 2* (accia 2).

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

Musical score for orchestra, measures 102-105. The score is arranged in systems for various instruments. The first system includes Flutes (Fl. I, II and Fl. III, IV), Oboes (Ob. I, II), Clarinets (Cl. I, II and Cl. III, IV), Bassoons (Fag. I, II and Fag. III, IV), Horns (Cor. I, II and Cor. III, IV), Pistons (Pist. I and Pist. II), Trumpets (Tr. I and Tr. II), Violins (V. I and V. II), Viola (Viole.), and Celli (Celli.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature has one sharp (F#) and the time signature is 2/4. The number 102 is printed in a box at the beginning of the first system and at the bottom of the page.

This musical score page contains the following parts and staves:

- Fl. I. II.** (Flute I and II): Rapid sixteenth-note passages with slurs and accents.
- Fl. III. IV.** (Flute III and IV): Similar rapid sixteenth-note passages.
- Ob. I. II.** (Oboe I and II): Sustained notes with some movement.
- Cl. I. II.** (Clarinet I and II): Rapid sixteenth-note passages.
- Cl. III. IV.** (Clarinet III and IV): Rapid sixteenth-note passages.
- Fag. I. II.** (Bassoon I and II): Rapid sixteenth-note passages.
- Cor. I. II.** (Trumpet I and II): Sustained notes with some movement.
- Cor. III. IV.** (Trumpet III and IV): Sustained notes with some movement.
- Pist. I.** (Piccolo I): Sustained notes.
- Pist. II.** (Piccolo II): Rapid sixteenth-note passages.
- Tr. I.** (Trombone I): Rapid sixteenth-note passages.
- Tr. II.** (Trombone II): Sustained notes.
- V. I.** (Violin I): Slurred notes with *gliss.* markings.
- V. II.** (Violin II): Slurred notes with *gliss.* markings.
- Viola.** (Viola): Slurred notes with *gliss.* markings.
- Celli.** (Cello): Slurred notes with *gliss.* markings.

The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings like *sf*.

Tempo I. (♩ = 84).

Fl. I. II.

I. *simile* III. IV.

Fl. I. II. III. IV.

Ob. I. II. III.

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

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

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

Cor. I. II. *mf*

Cor. III. IV. *mf*

Pist. I.

Pist. II.

Tr. I.

Tr. II. *come sopra*

Tamb. de Basque *trm*

div. a 2.

V. I. *simile*

V. II.

Viola. *arco* *f*

Celli. *arco* *f*

II.

I. II. a 2.

Tempo I. (♩ = 84).

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

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) play complex rhythmic patterns, often with slurs and accents. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes and some melodic lines. The percussion section includes a snare drum (Tamb. de Basque) with a steady rhythmic pattern. Dynamic markings such as *f*, *ff*, *unis.*, and *unis. arco* are used throughout. The score is divided into measures by vertical bar lines, and the page number '105' is printed at the top and bottom.

Fl. I. II.
 Fl. III. IV.
 Ob. I. II.
 C. Ingl.
 Cl. I. II.
 Cl. III. IV.
 Fag. I. II.
 Fag. III. IV.
 Cor. I. II.
 Cor. III. IV.
 Pist. I.
 Pist. II.
 Tr. I.
 Tr. II.
 Trb. I. II.
 Trb. III. Tuba.
 Timp.
 Arpa I.
 Arpa II.
 V. Solo
 Gli Altri
 V. I.
 V. II.
 Viole
 Celli
 C. B.

Solo
Sf
gliss.
pizz.
p
f
Sf

* come sopra (sempre)

Fl. I. II.

Ob. I.

C. Ingl.

Arpa I.

Arpa II.

V. Solo.

Gli Altri.

V. I.

V. II.

Viola.

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

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

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

Arpa I. *p subito*

Arpa II. *107 p subito*

ТАНЕЦЪ КУЧЕРОВЪ И КОНИХОВЪ.

DANCE OF THE COACHMEN AND THE GROOMS.

108 Moderato. ♩ = 112.
a 2.

Clarineti in LA III. IV.

Corni I. II. *mp sempre*

Corni III. IV.

Tuba. *p*

Timpani. *p*

Violini I. Moderato. ♩ = 112.
arco

Violini II. *mf pesante*

Viole. *arco sempre nondiv.*
mf pesante

Violoncelli. *arco*
mf pesante

Contrabassi. *arco*
mf pesante nondiv.

108 *mf* *mf pesante*

109

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

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

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

Cor. I. II. *mf*

Cor. III. IV. *mf*

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

Tuba. *mf*

Timp.

V. I.

V. II.

Viole.

Celli.

C. B.

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

Fl. I. II. *ff*

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

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

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

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

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

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

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

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

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

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

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

Timp. *secco*

Gr. Cassa.

Piatti.

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

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

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

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

C. B. *ff* *ff*

111

(II.)

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

Fl. I.II. *sf sf*

Ob. I.II. *sf sf*

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

Cl. I.II. *mf*

Cl. III. IV. *sf sf*

Fag. I.II.III. *f*

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

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

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

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

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

Timp. *secco*

Gr. Cassa. *f*

Piatti. *f*

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

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

Viole. *pizz.* *poco sf* *arco* *sf sf* *div. pizz.* *p*

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

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

poco sf *sf*

111

Fl. picc. I. II. *stacc.*
Fl. I. II. *sff* *mf*
Ob. I. II. *sff* *mf*
Ob. III. IV. *sff* *mf*
Cl. I. II. *stacc.*
Cl. III. IV. *sff* *mf*
Fag. I. II. *mf* *stacc.*
Cor. I. II. *mf*
Cor. III. IV. *sff*
Pist. I. II. *a 2.* *sff*
Tr. I. II. *a 2.* *sff* I. Solo.
3 Trb. e Tuba. *f*
Timp. *secco*
Gr. Cassa. *f*
Piatti. *f*
V. I. *arco* *pizz.*
V. II. *unis. arco* *div. pizz.*
Viola *div. pizz.* *arco* *pizz.*
Celli. *mf cresc.* *div. pizz.* *arco* *sff* *mf* *pizz.* *mf*

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

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

Fl. piccolo I. II.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Timp.

V. I.

V. II.

Viole.

Celli.

C.B.

ff

sub. meno f e cant.

a 2.

II.

III.

f

p

arco

mf

pizz.

Fl. I. *f e molto cant.*

Fl. II.

Fl. III.

Fl. IV.

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

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

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

Cor. III. IV. *sempre a 2*

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

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

3 Trb. e Tuba. *ben marc.*

Arpa I.

Arpa II.

V. I. *arco*

V. II. *mf*

Viole. *mf*

Celli. *f*

Fl. I.

Fl. II.

Fl. III.

Fl. IV.

Ob. I. II. III. IV.

Cl. I.

Cl. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

Arpa I.

Arpa II.

V. I.

V. II.

Viole.

Celli.

ff gliss.

gliss.

gliss.

114 *ff sempre*

Fl. I. II. *ff sempre*

Fl. III. *ff sempre*

Fl. IV. *ff sempre*

Ob. I. II. *ff sempre*

Ob. III. *sf*

Ob. IV. *ff sempre*

Cl. I. II. *ff sempre*

Cl. III. *ff sempre*

Cl. IV. *ff sempre*

Fag. I. II. *ff sempre*

Fag. III. *ff sempre*

Fag. IV. *ff sempre*

Cor. I. II. *mf*

Cor. III. IV. *mf*

Pist. I. II. *mf*

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

3 Trb. e Tuba. *ff*

Timp. *mf*

Gr. Cassa. *mf*

Arpe I. II. a 2. *mf*

V. I. *sim*

V. II. *ff sempre*

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

Celli. *fff* *ff sempre*

C. B. *fff* *ff sempre*

114 *fff e sub molto meno f*

Fl. I. II.

Fl. III.

Fl. IV.

Ob. I. II.

Ob. III.

Ob. IV.

Cl. I. II.

Cl. III.

Cl. IV.

Fag. I. II.

Fag. III.

Fag. IV.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

3 Trb. e Tuba.

-presf

Timp.

Gr. Cassa.

Arpe. I. II. a 2.

non div.

V. I.

V. II.

Viola.

Celli.

C.B.

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

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

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

- Con raffaetto

Ob. III. IV.

Cl. II.

Cl. III. IV.

V. I. div.

V. II.

Violo.

Celli.

p

mf

mf

sempre simile

sempre simile

Ob. III. IV.

Cl. I.

Cl. II.

Cl. III. IV.

Fag. I. II.

V. I.

V. II.

Violo.

Celli.

cresc.

mf *cresc.*

cresc.

mf cresc.

unis.

Fl. I. II. *mf* *più f* *f*

Fl. III. IV. *mf* *più f* *f*

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

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

Cl. I. *f e sempre staccato*

Cl. II. *f e sempre staccato*

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

Fag. I. II.

Cor. I. II.

Pist. I.

Arpa I.

Arpa II.

V. I. *ff*

V. II. *ff* *jeté* *col legno*

Viola. *ff* *jeté*

Celli. *unis.*

C. B. *f* *pizz.*

ЧОРТЬ (МАСКА) ЗАИГРЫВАЕТЪ СЪ ТОЛПОЙ. The Devil (Mummer) Induces the Crowd to Frolic with Him.

Fl. I. II. *ff*

Fl. III. IV. *ff*

Ob. I. II. *ff*

Ob. III. IV. *ff*

Cl. I. II. *ff*

Cl. III. IV. *ff*

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

Cont. F. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff* a2.

Pist. I. II. *ff*

Tr. I. II. *ff* Soli.

Trb. I. *ff*

Tuba. *ff*

Arpa I. *ff*

Arpa II. *ff*

V. I. *col legno*

V. II. *col legno*

Viola. *ff*

Celli. *arco* *ff*

C. B. *arco* *ff*

119

Fl. I. II.

Fl. III. IV.

Ob. I. II.

Ob. III. IV.

Cl. I. II.

Cl. III. IV.

Fag. I. II.

Fag. III.

Cont. F.

Cor. I. II.

Cor. III. IV.

Pist. I. II.

Tr. I. II.

Trb. I. II.

Trb. III e Tuba.

V. I

V. II

Viola.

Celli.

C. B.

119

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

a.2.

Fl. I. II. *sf*

Fl. III. IV. *sf*

Ob. I. II. *sf*

Ob. III. IV. *sf*

Cl. I. II. *sf*

Cl. III. IV. *sf*

Fag. I. II.

Fag. III.

C. Fag.

Cor. I. II. *I. bouche*

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

Pist. I. II. *ff*

Trb. I. II.

Trb. III
c. Tuba.

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

V. I. *ff* *sf*

V. II. *ff* *sf*

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

Celli. *sf*

c. B. *sf*

120

This page of a musical score, numbered 147, contains the following instruments and parts:

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

The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (e.g., accents, slurs), and performance instructions (e.g., "Solo" for the trumpet part). The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The woodwinds and strings provide harmonic support and texture throughout the piece.

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

marc.
f marc.
mf
f
arco
f

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

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

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

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

ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ НЕ ОБРАЩАЯ НИКАКОГО ВНИМА-
НІЯ НА КРИКИ ДОНОСЯЩІЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА.
The Crowd Continues to Dance Without Taking Notice of the Cries Com-
ing from the Little Theater.

125

Poco allarg.

Fl. picc. I. *sf sempre*

Fl. I.

Fl. II. III. *sf sempre*

Ob. I. II. *sf sempre*

Ob. III. IV. *sf sempre*

Cl. I. II. *sf sempre*

Cl. III. IV. *sf sempre*

Cor. I. II. *sf sempre*

Cor. III. IV.

Pist. I. II.

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

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

Trb. I. II. *sf sempre*

Trb. III. e Tuba. *sf sempre*

V. I. *arco* *sf sempre*

V. II. *arco* *sf sempre*

Viole. *arco* *sf sempre*

Celli. *arco* *sf sempre*

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

con sord. *con sord.*

p crescendo

Poco allarg.

125

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

Meno mosso. ♩ = 100.

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

УДЕРЖАТЬ.

126

127

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

126

127

Solo. **128**

Fl. I.

Ob. I.

C. In G.

Cl. I. II. *a 2*

Cl. III. IV. *in La*

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

Cor. III. IV. *3 ten.*

Tr. I.

Tr. II.

Xyl.

V. I. *div. ff*

V. II. *fp pizz. arco mf*

Viola. *ff meno f*

Celli. *ff*

128

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

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

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.
A Crowd Forms Around Petrushka.

Lento. $\text{♩} = 50$
129

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

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

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

Fl. picc. I. Solo. *p*

Fl. picc. II.

Cl. I. Solo. *p dolcissimo*

Fag. I. Solo. *p dolente*

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

Gli altri *sord.*

V. I. *ppp* *sord.*

V. II. *ppp* *sord.*

Viole div. *con sord.*

ПРИХОДИТЪ ФОКУСНИКЪ.
The Magician Arrives.

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

130

Più mosso. ♩ = 100.

Tempo rubato.

Cl. I. II. *a 2.*

Cl. basso *mf*

Fag. III. *mf*

C. Fag. *f*

Cor. I. II. *f* *p simile* *più f*

Cor. III. IV. *f* *p simile* *più f*

Celli. *pizz.* *Tempo rubato.*

C. B. *pizz.*

130

КИ И ТРЯСЕТЪ ЕГО.
Shaking It.

НАРОДЪ РАСХОДИТСЯ. The Crowd Disperses.

155

A Tempo **Lento. ♩ = 48.**

Cor. I. II. *son sord.*

Cor. III. *son sord.*

Pist. I. II. *sord.*

Tr. II. *in sib*

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

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

Viole div. *f*

Celli. *f*

C. B. *f*

131

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

d=d. (♩ = 72.)

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

Ob. III. *pp pochiss.*

Cor. I. *pp*

Cor. II. *pp*

Cor. III. *pp*

Cor. IV. *son sord.* *pp*

d=d. (♩ = 72.)

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

C. B. *ppp*

131

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

132

Ob. I. II. *pp sempre*

Ob. III.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

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

Tr. II in sib

132

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

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

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tr. picc. I. in Re.

Tr. II. in Si

V. I. *pizz.* *ppp*

V. II. *ppp* *pizz.*

Viola. *ppp* *pizz.*

Celli. *ppp*

C.B. *ppp*

L'istesso tempo. Molto più lento.

Fin.

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

125 *pp molto cresc. sino al ff*

Fl. picc. I. *sff sempre*

Fl. I. *sff sempre*

Fl. II. III. *sff sempre*

Ob. I. II. *sff sempre*

Ob. III. IV. *sff sempre*

Cl. I. II. *sff sempre*

Cl. III. IV. *sff sempre*

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

C-Fag. *sff sempre*

Cor. I. II. *sff sempre*

Cor. III. IV. *sff sempre*

Pist. I. II. *sff sempre*

Tr. I. *sff sempre*

Tr. II. *sff sempre*

Trb. I. II. *sff sempre*

Trb. III. e Tuba. *sff sempre*

Timp. *sff sempre*

V. I. *sff sempre*

V. II. *sff sempre*

Viole. *sff sempre*

Celli. *sff sempre*

C. B. *sff sempre*

125 *pp molto cresc. sino al ff*

Fin.

Fin.