

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

DANCE OF THE BALLERINA
(Cornet in E and).

69 *Allegro. ♩ = 116.*

Piston in Sib I
Trombour militaire.

69

Pist. I.
ob. milit.

Pist. I.
ob. milit.

Pist. I.
ob. milit.

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

Fl. I.
ob. milit.

Fl. II.
ob. milit.

Fl. III.
ob. milit.

Cl. III.
ob. milit.

Cor. I. II.
ob. milit.

Pist. I.
ob. milit.

ob. milit.

V. I. *arco* *Appassionato.* *Poco meno.* *rall.*

V. II. *arco*

Viola *arco*

70

ВАЛЬСЪ.
(БАЛЕРИНА И АРАБЪ)

WALTZ
(The Ballerina and the Moor).

71 Lento cantabile. $\text{♩} = 72$.

Violino I. *Cantabile Sentimentalmente* *mf* *Cantabile Sentimentalmente*

Violino II. *gratesco*

Viola. *sfz*

Violoncello. *mf sempre poco arpeg. (Etouffez la son avec la md.)*

72 Allegretto. $\text{♩} = 60$.

Violino I. *grazioso e poco gratesco*

Violino II. *mf sempre poco arpeg. (Etouffez la son avec la md.)*

Viola. *mf sempre poco arpeg. (Etouffez la son avec la md.)*

Violoncello. *mf*

Solo *mf poco pesante*

Solo *mf poco pesante*

f sub. > pp

f sub. > p

pizz.

mf sempre

pizz.

p sempre

I. II.

Ingl.

ut. P.

Viol. I.

Cassa.

atti.

Viol. I.

Viol. II.

Viol. III.

B.

(m.g. - lituiffes toujours)

(m.d. - épuiffes toujours)

f sub. > pp

Viol. I.

I. II.

Ingl.

ut. P.

Viol. I.

Cassa.

atti.

Viol. I.

Viol. II.

Viol. III.

B.

mf

craso.

f sub. >

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

1.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV.
XV.
XVI.
XVII.
XVIII.

60 Cont. X: Pag. IV.

10 *divoché*

ouverts

ouverts

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

1.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV.
XV.
XVI.
XVII.
XVIII.

pizz.

arco *detaché*

pizz.

arco *detaché*

pizz.

arco *detaché*

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

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

1.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV.
XV.
XVI.
XVII.
XVIII.

sub. p

Come sopra

Come sopra

Solo

Come sopra

1.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV.
XV.
XVI.
XVII.
XVIII.

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

arco *detaché*

pizz.

arco

div.

arco

div.

arco

div.

75 *pizz.*

This musical score page includes the following parts and markings:

- Flutes:** Fl. I and Fl. II.
- Woodwinds:** Oboe I, Oboe II, Bassoon I, Bassoon II, Clarinet I, Clarinet II, Bass Clarinet, and Contrabass.
- Strings:** Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass.
- Brass:** Trumpets I and II, Trombones I, II, and III, and Tuba/Euphonium.

Key performance markings and annotations include:

- 1^o ouvert r. 2.* (First opening, rehearsal mark 2)
- Soli marcato* (Solo, marked)
- brucés* (burned)
- stacc.* (staccato)
- leggero* (light)
- pizz.* (pizzicato)
- p* (piano)
- mf* (mezzo-forte)
- f* (forte)

This system contains the first five staves of the score. The top staff is a woodwind part with a complex, fast-moving melodic line. The second staff is a woodwind part with a more rhythmic, eighth-note pattern. The third and fourth staves are woodwind parts with a steady eighth-note accompaniment. The fifth staff is a woodwind part with a melodic line, including the instruction "a 2. Soli ouverts" and "bouches". The sixth staff is a woodwind part with a melodic line, including the instruction "marc.". The seventh staff is a woodwind part with a melodic line. The eighth staff is a woodwind part with a melodic line. The ninth staff is a woodwind part with a melodic line. The tenth staff is a woodwind part with a melodic line.

This system contains the next five staves of the score. The top staff is a woodwind part with a melodic line. The second staff is a woodwind part with a melodic line. The third staff is a woodwind part with a melodic line. The fourth staff is a woodwind part with a melodic line. The fifth staff is a woodwind part with a melodic line. The sixth staff is a woodwind part with a melodic line. The seventh staff is a woodwind part with a melodic line. The eighth staff is a woodwind part with a melodic line. The ninth staff is a woodwind part with a melodic line. The tenth staff is a woodwind part with a melodic line.

This system contains the final five staves of the score. The top staff is a woodwind part with a melodic line. The second staff is a woodwind part with a melodic line. The third staff is a woodwind part with a melodic line. The fourth staff is a woodwind part with a melodic line. The fifth staff is a woodwind part with a melodic line. The sixth staff is a woodwind part with a melodic line. The seventh staff is a woodwind part with a melodic line. The eighth staff is a woodwind part with a melodic line. The ninth staff is a woodwind part with a melodic line. The tenth staff is a woodwind part with a melodic line.

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

ПОЯВЛЕНИЕ ПЕТРУШКИ.
Appearance of Petrushka.

76

Vivace. ♩ = 80.

77

1. II.
1. II.
2. III.
c. I. II.
c. III. IV.
st. I.
st. II.
Tr. I.
Tr. II.
Cassa.
atti.

pp 19 *bouché*
pp 29 *bouche*
pp 39 49 *bouchés*
pp
in La (con sord.)
Sord. *f*
Sord. *pp*
cresc. *f*
Sord.

pa I.
pa II.

Vivace. ♩ = 80.
V. I.
V. II.
Viola.
C. B.

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

76

77

icc. I. *sempre aff*

II. *sempre aff*

II. *ff*

I. *ff*

II. *sempre aff*

II. *sempre aff*

II. *crescendo*

I. *f*

I. *con sord. f*

III. *con sord. a 2. f*

v. *pizz. sempre aff*

II. *pizz. sempre aff*

III. *pizz. sempre aff*

IV. *crescendo*

e. *div. f*

I. *f*

crescendo

picc. II.
Fl. I. II.
Oboe II. IV.
Clarinet in G.
Clarinet in E.
Bassoon I. II. III.
Bassoon I. II. III. IV.
Trumpet I. II.
Trumpet III. IV.

Agitato.

Violin I. div.
Violin II. div.
Viola div.
Cello.
Double Bass.

Violin I. II.
Violin III. (LA)
Trumpet I. II.
Violin I.
Violin II. div.
Viola div.

Ob. I. II. *f sub. marc.*

Ob. III. *f sub. marc.*

Cor. Ingl. *f sub. marc.*

Cl. I. (LA) *detache* *molto cresc.*

Cl. II. (LA) *detache* *sempre*

Bassoon I. II. *f sub. marc.*

Bassoon III. *f sub. marc.* *mf*

Tr. I. II. *ouvertis* *f sub. marc.*

Tr. III. IV. *ouvertis* *cuvrés* *mf*

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

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

Fl. III. (LA) *Solo.* *mf marc.*

Violin I. *spiccato assai* *p sub.* *sim.*

Violin II. *spiccato assai* *p sub.* *sim.*

Viola *spiccato assai* *p sub.* *sim.*

Cello *spiccato assai* *p sub.* *sim.*

Double Bass *spiccato assai* *p sub.* *sim.*

II. div. *arco* *pizz.* *sim.*

III. div. *arco* *pizz.* *sim.*

IV. div. *arco* *pizz.* *sim.*

Contrabass *arco* *pizz.* *sim.*

Drum *unus pizz.* *mf*

I. Fl. I
 II. Fl. II
 I. Ob.
 II. Ob.
 I. Bsn.
 II. Bsn.
 I. Cl. B.
 II. Cl. B.
 I. Cl. A.
 II. Cl. A.
 I. Trp. I
 II. Trp. I
 I. Trp. II
 II. Trp. II
 I. Trb. I
 II. Trb. I
 I. Trb. II
 II. Trb. II
 I. Tuba
 II. Tuba
 I. Snare
 II. Snare
 I. Cym.
 II. Cym.
 I. Tom-tom
 II. Tom-tom
 I. Triangle
 II. Triangle
 I. Xylo.
 II. Xylo.
 I. Vln. I
 II. Vln. I
 I. Vln. II
 II. Vln. II
 I. Vla.
 II. Vla.
 I. Vcllo
 II. Vcllo
 I. Basso
 II. Basso
 I. Piano
 II. Piano

Sol.
sempre sim.
cresc.
sul ponticello
div. pizz.

I. II. Le pavillon en l'air.
 III. IV. Les pavillon en l'air.

КРАСЬ ВЫТАЛНІВАРТЬ ПЕТРУШКУ ТЕМНОТА САНАВІТ.
The Moor Throws Petrushka Out. Darkness. Сігнатур.

musical score for "The Moor Throws Petrushka Out. Darkness." (Сігнатур). The score is arranged for a full orchestra and includes the following parts and markings:

- picc. II.** Piccolo II
- I. II.** Flute I and II
- II. III.** Flute II and III
- Engl.** English Horn
- I. II.** Clarinet I and II
- III.** Clarinet III
- E. III.** Bassoon III
- II. III.** Bassoon II and III
- I. II.** Trumpet I and II
- III. IV.** Trumpet III and IV
- I. II.** Trombone I and II
- III.** Trombone III
- E. II.** Euphonium II
- III.** Tuba III
- III.** Bass Drum III
- II.** Snare Drum II
- I. II.** Cymbals I and II
- III.** Triangle III
- B.** Bass

Key markings and performance instructions include:

- senza sord.** (without mutes) for Trombones I, II, and III.
- ouvert** (open) for Trumpets III and IV.
- arco** (arco) for Violins I and II, and Cellos.
- pizz.** (pizzicato) for Violins I and II, and Cellos.
- fff** (fortissimo) dynamic markings for various instruments, including Trumpets III and IV, Trombones III, Snare Drum, Cymbals, Triangle, and Bass.

ТАРТИНА ЧЕТВЕРТАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОЙ.

(ПОДЪЕМЪЕЦЪ)

FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

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

Orchestra and vocal parts for measures 82-87:

- Violins I (Violini I) and Violins II (Violini II)
- Violas (Violini III and IV)
- Celli (Cellos) and Contrabassi (Contrabassi)
- Woodwinds: Flauti (Flutes), Clarinetto (Clarinet), Fagotto (Bassoon), and Trombe (Trumpets)
- Vocal parts: Soprano I (Soprano I), Soprano II (Soprano II), Tenore I (Tenore I), Tenore II (Tenore II), and Basso (Basso)

83 Con moto. $\text{♩} = 84$.

Orchestra and vocal parts for measures 88-93:

- Violins I (Violini I) and Violins II (Violini II)
- Violas (Violini III and IV)
- Celli (Cellos) and Contrabassi (Contrabassi)
- Woodwinds: Flauti (Flutes), Clarinetto (Clarinet), Fagotto (Bassoon), and Trombe (Trumpets)
- Vocal parts: Soprano I (Soprano I), Soprano II (Soprano II), Tenore I (Tenore I), Tenore II (Tenore II), and Basso (Basso)

Con moto. $\text{♩} = 34$.

Orchestra and vocal parts for measures 94-100:

- Violins I (Violini I) and Violins II (Violini II)
- Violas (Violini III and IV)
- Celli (Cellos) and Contrabassi (Contrabassi)
- Woodwinds: Flauti (Flutes), Clarinetto (Clarinet), Fagotto (Bassoon), and Trombe (Trumpets)
- Vocal parts: Soprano I (Soprano I), Soprano II (Soprano II), Tenore I (Tenore I), Tenore II (Tenore II), and Basso (Basso)

103