

**Igor Stravinsky**

**Petrouchka**

**Full Score**

*revised 1947 version*

**édition russe de musique · boosey & hawkes**

**Igor Stravinsky**

**Petrouchka**

*Burlesque in Four Scenes*

*(Scènes Burlesques en quatre Tableaux)*

*by*

**Igor Stravinsky and Alexandre Benois**

**Full Score**

*revised 1947 version*

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# “PETROUCHKA”

## Burlesque in 4 scenes

In the midst of Shrovetide rejoicings an old Charlatan, of oriental appearance, produces before an amazed crowd the puppets Petrouchka, the Ballerina and the Moor, who execute a wild dance.

The magic of the Charlatan has imbued them with all the human emotions and passions. Petrouchka is better endowed than the others. He suffers too, more than the Ballerina and the Moor. He feels bitterly the cruelty of the Charlatan, his slavery, his exclusion from ordinary life, his ugliness and his ridiculous appearance. He seeks consolation in the love of the Ballerina and is on the point of believing himself successful. But the lovely creature only flees in terror before his extraordinary behaviour.

The Moor's life is quite different. He is foolish and evil, but his rich appearance seduces the Ballerina, who seeks by every means to captivate him and finally succeeds. Just as the love scene begins, Petrouchka, mad with jealousy, arrives, and is at once thrown out by the Moor.

The Shrovetide fair is at its height. A rake of a merchant, accompanied by gypsy singers, is distributing handfuls of banknotes to the crowd. Coachmen are dancing with nurses, a bear-tamer arrives with his animal, and finally a troupe of masqueraders leads everyone in a mad whirlwind. Suddenly cries burst from the little theatre of the Charlatan. The rivalry between the Moor and Petrouchka has ended by taking a tragic turn. The marionettes escape from the theatre and the Moor kills Petrouchka with one blow from his sabre. The wretched Petrouchka dies in the snow surrounded by the festive crowd. The Charlatan, whom a police officer has come to question, hastens to quieten everyone and in his hands Petrouchka becomes the doll once again. He begs those about him to be reassured that the head is wooden and the body filled with sawdust. The crowd disperses. The Charlatan, now alone, sees to his great terror, on the roof of the little theatre, the ghost of Petrouchka who threatens him and leers mockingly at everyone whom the Charlatan has fooled.

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# „PÉTROUCHKA”

## Scènes burlesques en 4 tableaux

Au milieu des réjouissances de la semaine grasse un vieux Charlatan à l'aspect oriental produit devant le public ébahi, des poupées animées Pétrouchka, la Ballerine et le Maure, lesquelles exécutent une danse effrénée.

La magic du Charlatan leur a communiqué tous les sentiments et les passions humaines. C'est Pétrouchka qui en est doué plus que les autres. Aussi souffre-t-il davantage que la Ballerine et le Maure. C'est avec amertume qu'il ressent la cruauté du Charlatan, son esclavage, son exclusion de la vie commune, sa laideur et son aspect ridicule. Il cherche à trouver une consolation dans l'amour de la Ballerine et il est sur le point de croire à son succès. Mais la belle le fuit n'étant qu'effrayée par ses manières bizarres.

L'existence du Maure est toute différente. Il est bête et méchant, mais son aspect somptueux séduit la Ballerine qui tâche de le captiver par tous les moyens ce que lui réussit enfin. Juste au moment de la scène d'amour arrive Pétrouchka furieux de jalousie mais le Maure a vite fait de le mettre à la porte.

La fête de la semaine grasse est à son comble. Un marchand fêtard accompagné de chanteuses tziganes distribue à la foule des poignées de billets de banque. Des cochers dansent avec des nourrices, arrive un montreur d'ours avec sa bête et finalement une bande de masques emmène tout le monde dans un tourbillon endiablé. Tout d'un coup des cris partent du petit théâtre du Charlatan. La rivalité entre le Maure et Pétrouchka finit par prendre un tour tragique. Les poupées animées s'échappent du théâtre en courant et le Maure assomme Pétrouchka d'un coup de sabre. Pétrouchka misérable meurt sur la neige entouré de la foule en fête. Le Charlatan qu'un policier est allé quérir s'empresse de tranquilliser tout le monde et sous ses mains Pétrouchka redevient poupée. Il prie ceux qui l'entourent de s'assurer que la tête est en bois et que le corps est rempli de son. La foule se disperse. Le Charlatan resté seul aperçoit à sa grande terreur au-dessus du petit théâtre le spectre de Pétrouchka qui le menace et fait des grimaces de moquerie à tous ceux que le Charlatan a bernés.

## General Remarks

The action takes place on the Admiralty Square, St. Petersburg, in the 1830s. Besides the normal theatre curtain there is a special curtain for the Burlesque. This curtain depicts a Charlatan of magnificent appearance enthroned on the clouds. The ordinary curtain goes up immediately the music has begun and falls at the end of the ballet. The special curtain goes up a little later and falls between the scenes.

- I. A sunny winter's day. On the left a large booth with a balcony for the "Diède" (compère of the fair). Underneath it is a table with an enormous samovar. In the middle of the scene is the little theatre of the Charlatan, on the right there are sweetmeat stalls and a showman of optical illusions. At the back one sees a roundabout with wooden horses, big swings and slides. There is a crowd of people moving about on the scene, common people, gentlefolk, troupes of drunkards with their arms round one another; the stall of the optical illusionist is surrounded by children; women are clustered round the other booths.
- II. Petrouchka's cell. Its cardboard walls are painted black with stars and a half moon. Drawings of devils on a golden background decorate the panels of the door which leads into the Ballerina's room. On one of the walls of the cell is a frowning portrait of the Charlatan; below it and a little to one side is the place where Petrouchka, in a paroxysm of despair, breaks a hole.
- III. The Moor's cell. The wall is papered with a pattern of green palms and fantastic fruits on a red background. The Moor, dressed in a costume of the greatest splendour, is lying on a low sofa playing with a coconut. On the right is a door which leads into the Ballerina's cell.
- IV. The same scenery as in the first scene. Towards the end an effect of late evening. On the appearance of the mummers, Bengal lights are lit in the wings. At the moment of Petrouchka's death it begins to snow and the darkness becomes deeper.

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## Remarque Générale

L'action se passe à St. Pétersbourg sur la place de l'Amirauté dans les années 1830. Outre le rideau ordinaire du théâtre il y a un rideau spécial pour les „scènes burlesques.“ Ce rideau représente le Charlatan d'aspect grandiose, trônant sur des nuages. Le rideau ordinaire monte dès que la musique a commencé et baisse à la fin du spectacle. Quant au rideau spécial il monte un peu plus tard et descend entre les tableaux.

- I. Journée ensoleillée d'hiver. A gauche une grande baraque avec un balcon pour le „Diède“ (compère de la foire). Au-dessous une table avec un samovar gigantesque. Au milieu de la scène le petit théâtre du Charlatan, à droite des échoppes de sucreries et un montreur de vues d'optique. Au fond on aperçoit des chevaux de bois, de grandes balançoires et des glissoirs. Foule de promeneurs sur la scène, gens du peuple, gens du monde, des groupes d'ivrognes embrassés; des enfants entourent la boîte d'optique; les femmes se pressent autour des échoppes.
- II. La cellule de Pétrouchka. Ses murs en carton sont peints en noir avec des étoiles et la demi lune. Des figures de diables sur fond d'or ornent les vantaux de la porte qui mène dans la chambre de la Ballerine. Sur un des murs de la cellule le portrait renfrogné du Charlatan (au-dessous un peu de côté se trouve l'endroit où Pétrouchka dans son parocsisme de désespoir enfonce un trou).
- III. La cellule du Maure. Papier peint à dessin de palmes vertes et de fruits fantastiques sur fond rouge. Le Maure en costume d'une grande richesse est couché sur un sofa très bas et joue avec une noix de coco. A droite la porte qui mène dans la cellule de la Ballerine.
- IV. Le même décor qu'au tableau I. Vers la fin effet de soir avancé. A l'apparition des masques des feux de bengale sont allumés dans la coulisse. Au moment de la mort de Pétrouchka il neige, et l'obscurité devient plus intense.

# PÉTROUCHKA

1-re Représentation sur le Théâtre du Châtelet

(Paris le 13 juin 1911)

Direction: G. ASTRUC & C<sup>IE</sup>

organisé par

M. SERGE DE DIAGHILEW

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Personages	Distribution
La Ballerine . . . . .	Mme Tamar Karsawina
Pétrouchka . . . . .	M. Nijinski
Le Maure . . . . .	M. Orlow
Le vieux Charlatan . . . . .	M. Ceccheti

Les Nourrices: Mmes Baranowitch I, Baranowitch II, A Wasiliewa, M. Wasiliewa, Gachewska, Tchernychewa, Lastchilina, Sazonowa, Biber.

Les Cochers: M.M. Lastchiline, Semenow, Petrow, W. Romanow, Orlik.

Les Palefreniers: M.M. Rosaï, A. Molotsow.

Le Marchand fêtard: M. Koussow.

Les tziganes: Mmes Schollar, Reisen.

Les danseuses de rue: Mmes Nijinska, Wassiliewska.

Premier joueur d'orgue: M. Sergheiew.

Second joueur d'orgue: M. Kobelew.

Le „Diède“ (compère de la foire): M. B. Romanow.

Le montreur de vues d'optique: M. Ognew.

Masque et travestis: Mmes Larionowa, Kandina.—M.M. Leontiew, Kremniew, Oulanow, S. Molotsow, Dmitriew, Gouduine, Kotchetowsky, Masslow, Guerassimow, Christapson, Larosow.

Marchands, marchandes, officiers, soldats, seigneurs, dames, enfants, bonnes, cosaques, agents de la police, un montreur d'ours, etc.

Chef d'orchestre M. Monteux.

Maître de ballet M. Fokine.

Décors et costumes dessinés par M. Alexandre Benois.

Décors exécutés par M. Anisfeld.

Costumes exécutés par M.M. Caffi et Worobiew.

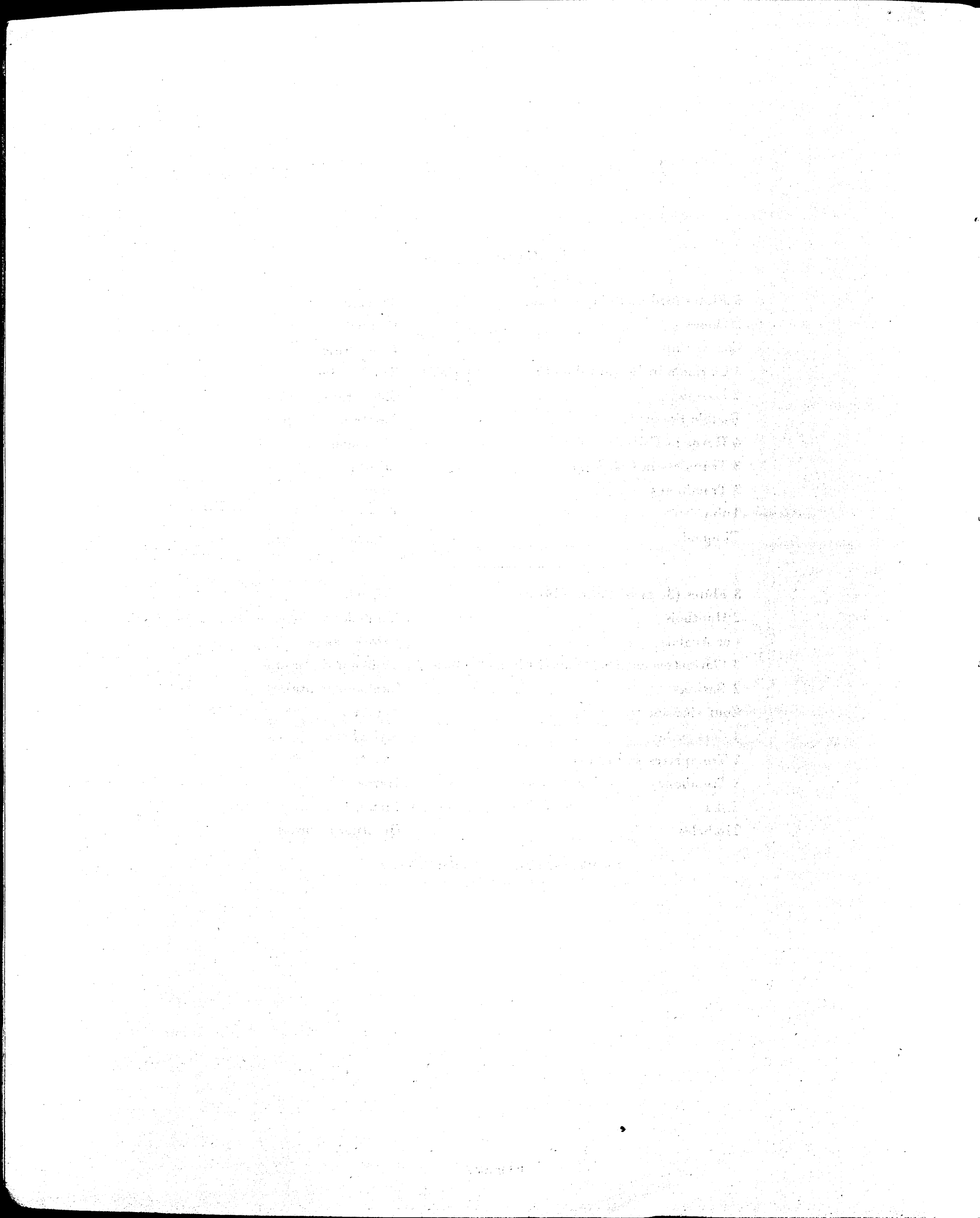
## Instrumentation

3 Flutes (3rd doubling Piccolo)	Triangle
2 Oboes	Cymbal
Cor Anglais	Bass Drum
3 Clarinets in B $\flat$ (3rd doubling Bass Clarinet)	Tambourine
2 Bassoons	Side Drum
Double Bassoon	Tamtam
4 Horns in F	Xylophone
3 Trumpets in C and B $\flat$	Celesta
3 Trombones	Harp
Tuba	Piano
Timpani	Strings

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3 Flûtes (3e aussi Petite Flûte)	Triangle
2 Hautbois	Cymbales
Cor Anglais	Grosse Caisse
3 Clarinettes en si $\flat$ (3e aussi Clarinette basse)	Tambour de Basque
2 Bassons	Tambour militaire
Contrebasson	Tamtam
4 Cors en fa	Xylophone
3 Trompettes en ut et si $\flat$	Celesta
3 Trombones	Harpe
Tuba	Piano
Timbales	Quintuor à cordes

Duration: 42 minutes    Durée: 42 minutes



# PETROUCHKA

## First Part THE SHROVE - TIDE FAIR

Igor Stravinsky  
Revised 1947

Vivace M.M. ♩ = 138

1

Piccolo

I  
Flutes

II

Oboes I,II

Cor Anglais

Clarinets in Bb  
I & II

Bass Clarinet in Bb

Bassoons I & II

Double Bassoon

I & II  
Horns in F  
III & IV

Trumpets in C  
I,II & III

I & II  
Trombones  
III & Tuba

Timpani

Percussion

Celesta

Piano

Harp

Vivace M.M. ♩ = 138

1

Violins I

Violins II

Violas

Violoncellos

Double Bases

*Solo*

*f ben marc.*

*f*

*mf*

*mf cant.*

I Flts.  
 II Flts.  
 Clts. I, II in Bb  
 B. Clt. in Bb  
 Bsns. I, II  
 D. Bsn.  
 I, II Hns. in F  
 III  
 Piano  
 Vln. I (div.)  
 Vln. II (div.)  
 Vla.  
 'Cello  
 Bass

Musical score for orchestra and strings. The score includes parts for Flutes (I, II), Clarinets (I, II in Bb), Bassoon (Bb), Bassoon (D), Horns (I, II in F), Piano, Violins (I, II divided), Viola, Cello, and Bass. The score features various musical notations such as dynamics (f, mf, f pesante), articulations (sempre, div.), and fingerings. A second ending bracket labeled '2' is present at the top right and middle right of the page.

I Flts. *f*  
 II Flts. *f*  
 Clts. I, II in Bb *mp*  
 B. Clt. in Bb  
 Bsns. I, II  
 D. Bsn.  
 I II Hns. in F *mp*  
 III  
 Piano *sf*  
 Harp *f*  
 Vln. I (div.) *sf*  
 Vln. II (div.) *sf*  
 Vla. *sf* unis.  
 'Cello (div.) *sf* pizz. *arco >* *mf cant.*  
 Bass *sf* *arco >* *mf cant.*



This musical score page features a variety of instruments. The top section includes Piccolo, Flutes I and II, Oboe III, Clarinets I and II in Bb, Bassoon I and II, and Double Bass. The middle section includes Horns I and II in F, Piano, and Harp. The bottom section includes Violins I and II (div.), Viola, Cello, and Bass. The score is marked with a rehearsal sign '3' and includes dynamic markings such as *ff*, *f pesante*, *mf*, *mf détaché*, and *div.*. The Piano part features a prominent melodic line with a forte dynamic. The Harp provides a rhythmic accompaniment. The string sections (Violins, Viola, Cello, Bass) play a melodic line with a detached articulation, while the woodwinds provide harmonic support and melodic fragments.

Picc.

I  
Flts.

II

Ob. I, II

Clts. I, II  
in B $\flat$

B. Clt. in B $\flat$

Bsns. I, II

D. Bsn.

I, II  
Hns. in F

III

Piano

Harp

Vln. I  
(div.)

Vln. II  
(div.)

Vla.

'Cello  
(div.)

Bass

5

Picc.

I

Fts. II

Ob. I, II

Clts. I, II in B $\flat$

I, II Hns. in F

I, II Trpts. in C

Piano

Harp

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

*simile*

*simile*

*simile*

6 7

Picc. *cres - cen - do* *sff* *fff*

I Flts. *cres - cen - do* *sff* *fff*

II Flts. *cres - cen - do* *sff* *fff*

Ob. I, II *cres - cen - do* *sff* *fff*

C.A. *fff*

Clts. I, II in Bb *cres - cen - do* *fff*

I, II Hns. in F *cres - cen - do* *fff*

III, IV *cres - cen - do* *fff*

I Trpts. in C *cres - cen - do* *f stacc.* *sff*

II, III *cres - cen - do* *f stacc.* *sff*

I, II Trombs. *ff*

III *ff*

Tria. Cym. *metal stick* *ff*

Piano *cres - cen - do* *gliss.* *fff*

Harp *cres - cen - do* *fff*

6 7

Vln. I (div.) *cres - cen - do* *fff*

Vln. II (div.) *cres - cen - do* *fff*

Vln. I (div.) *cres - cen - do* *fff*

Vln. II (div.) *cres - cen - do* *fff*

Vla. (div.) *cres - cen - do* *fff*

Cello *div.* *ff* *fff*

8

9

10

Picc.

Flts. I, II

Ob. I, II

C.A.

Clts. I, II  
in B $\flat$

I, II  
Hns. in F

III, IV

I  
Trpts. in C

II, III

I, II  
Trombs.

III

Tria.

Cym.

Piano

Vln. I

Vln. II

Vla.

'Cello

Bass

unis.

fff

11 12

Picc.

Fts. I, II

Ob. I, II

C.A.

Clts. I, II in Bb

Bsn. I

I, II Hns. in F

III, IV

I Trpts. in C

II, III

I, II Trombs.

III. Tuba

Timp.

Tria.

Tamb.

Cym.

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

*f marc.*

*sim.*

*f marc.*

*sim.*

*f marc.*

*f marc.*

*f marc.*

*sim.*

*sff*

*sff*

metal stick *mf*

ordinarily *mf*

*sff*

*sempre f non arpeg.*

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

uniz. pizz.

*f*

8

Flts. I, II

Ob. I, II

C.A.

Clts. I, II in Bb

B. Clt. in Bb

Bsns. I, II

D. Bsn.

Hns. in F I, II, III

Trpts. I, II, III in C

Tromb. III

Tuba

Timp.

Tria.

Tamb.

Cym.

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*, *mf*, *sim.*, *arco*, *ff marcato sempre*, *2nd Tamb. (thumb)*



15 16

Picc. *ff* *sim.*

Flts. I, II *ff* *sim.* *a 2* *ff*

I *ff* *sim.* *ff*

Ob. II *ff* *sim.* *ff*

Clts. I, II in Bb *ff* *sim.* *mf*

Bsn. I *sf*

D. Bsn. *sf*

Hns. I, II in F *mf*

Trpts. I, II, III in C *f* *sim.* *mf*

Timp. *f*

S. D. *f*

Piano *ff*

Vln. I *sf* *div. mf détaché*

Vln. II *sf* *div. mf détaché*

Vla. *sf* *mf détaché*

'Cello *ff* *pizz.* *f*

Bass *f* *pizz.* *f*



Picc.  
 Flts. I-II  
 I  
 Ob.  
 II  
 Clts. I, II in B $\flat$   
 B. Clt. in B $\flat$   
 Bsns. I, II  
 D. Bsn.  
 Hns. I, II in F  
 Trpts. I, II, III in C  
 Tromb. III  
 Tuba  
 Timp.  
 Piano  
 Vln. I (div.)  
 Vln. II (div.)  
 Vla.  
 'Cello  
 Bass

Musical score for measures 17-20. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Double Bassoon, Horns I & II, Trumpets I, II, III, Trombone III, Tuba, Timpani, Piano, Violins I & II, Viola, Cello, and Bass. The score features various dynamics such as *ff*, *p*, *mf*, and *sf*, along with articulation marks like accents and slurs. A rehearsal mark '17' is present at the beginning of measure 17.

18 Meno mosso, ♩ = 88

19 Tempo Iº

Flts. I *mf*

Flts. II *mf*

Clt.s. in Bb I *mf cant.*

Clt.s. in Bb II *mf*

B. Clt. in Bb *mf marc.*

Bsns. I, II *p*

D. Bsn. *p*

Tromb. III Tuba

Timp.

Piano

18 Meno mosso, ♩ = 88

19 Tempo Iº

Vln. I *unis.*

Vln. II *unis. trem. p*

Vla. *trem. p*

'Cello

Bass

*trem. p*

*ff*

*ff*

20

21

Picc. *ff stacc.*

Flts. I, II *ff stacc.*

I *f*

Ob. *ff stacc.*

II *f*

Clts. I, II in Bb *ff stacc.*

Bsns. I, II *mf*

D. Bsn. *sf*

I, II *mf*

Hns. in F *mf*

III, IV *sf*

Trpts. I, II, III in C *f stacc.*

Tromb. I *f sim.*

Timp. *f*

S.D. *f*

Piano *ff*

20

21

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *f pizz.*

*ff*

*div. pizz.*

*ff*

*div.*

*f*

*sf*

Picc. *f marc.*

I Flts. *sim.*

II Flts. *mf sub.*

Ob. I, II *mf sub.*

I Clts. in Bb *Solo mf cant. legato*

II Clts. in Bb

B. Clt. in Bb *mf marc. stucc.*

Bsn. I

Vln. I *mf*

Vln. II *p*

Vla.

'Cello *sim.*

Picc. *mf*

I Flts. *mf*

II Flts. *mf*

I Clts. in Bb *mf*

II Clts. in Bb *p ma marc. accompagnando*

B. Clt. in Bb *mf*

Tria. *mf sempre simile*

I Flts. *mf*

II Flts. *mf*

I Clts. in Bb *mf*

II Clts. in Bb *mf*

B. Clt. in Bb *mf*

Trpt. I in C *Solo mf poco*

Tria. *arco V*

Vln. II (div.) *arco marc. mf*

Picc. *ff*

I

Flts. II

Ob. I II *ff*

I

Clt.s. in Bb II

B. Clt. in Bb *mf marc. stacc.*

Trpt. I in C *poco*

Celesta *mf*

Piano *ff*

Harp *mf*

25

Vln. I *ff*

Vln. II (div.)

Vla. *ff*

Cello *ff* *pizz.*

26

I

Flts. II

I

Clt.s. in Bb II

B. Clt. in Bb

Celesta

Harp

Musical score for measures 27-29, top system. The score includes parts for Flutes I and II, Clarinets in Bb I and II, Bass Clarinet in Bb, Celesta, Piano, and Harp. The Flutes and Clarinets play a melodic line with triplets. The Piano part features a triplet of eighth notes with a *p* dynamic marking. The Harp part plays a rhythmic accompaniment of eighth notes.

Musical score for measures 27-29, bottom system. The score includes parts for Piccolo, Flutes I and II, Clarinets in Bb I and II, Bass Clarinet in Bb, Celesta, Piano, and Harp. The Piccolo and Flutes play a melodic line with triplets. The Piano part features a triplet of eighth notes with a *p* dynamic marking. The Harp part plays a rhythmic accompaniment of eighth notes.

Picc.

Flts. I, II

Clts. in Bb I, II

B. Clt. in Bb

Celesta

Tria.

Harp

Vln. II (div.)

*mf*

*p ma marc. - accompagnando*

*mf*

*mf marc.*

*mf marc.*

*sempre sim.*

Flts. I, II

Clts. in Bb I, II

B. Clt. in Bb

Celesta

Tria.

Piano

Harp

Vln. I

Vln. II (div.)

*ff*

30 Tempo I<sup>o</sup> (vivace, ♩=138)

Picc.

Fts.III

I  
Ob.  
II

I  
Clts.in Bb  
II

B.Clts.in Bb

I  
Bsns.  
II

D.Bsn.

Trpt.in C.I

Tromb.III  
Tuba

Timp.

Celesta

Tria.

Piano

Harp

30 Tempo I<sup>o</sup> (vivace, ♩=138)

Vln.I

Vln.II  
(div.)

Vla.

'Cello

Bass



31 32

I  
Ob.

II

B. Clt. in Bb

I  
Bsns.

II

D. Bsn.

Hns. I, II  
in F

Tromb. III  
Tuba

Timp.

Plano

Vin. I

Vin. II

Vla.

'Cello

B. ss

*mf* *mf* *mf* *mf* *mf*

*ff* *ff* *ff* *ff* *ff*

*f* *f* *f* *f* *f*

*sim.* *sim.*

*mf* *mf*

*a 2 sim.*

*unifs.*

*ff* *ff*

33

34

Picc.

I

Fits.

II

Ob. I, II

Clts. I, II  
in B $\flat$

Bsns. I, II

I, II

Hns. in F

III

Piano

Harp

33

34

Vln. I

Vln. II

Vla.

'Cello

Bass

Picc.  
 I  
 Flts. II  
 Ob. I-II  
 C.A.  
 Clts. I-II in Bb  
 I-II Hns. in F  
 III-IV  
 I Trpts. in C  
 II-III  
 I-II Trombs.  
 III  
 Tria. Cym.  
 Piano  
 Harp  
 Vln. I (div.)  
 Vln. II (div.)  
 Vla. (div.)  
 'Cello

The musical score consists of multiple staves for various instruments. The top section includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Horns) and brass (Trumpets, Trombones). The middle section includes Percussion (Triangle/Cymbal) and Keyboard (Piano, Harp). The bottom section includes strings (Violins, Viola, Cello). The score is marked with measure numbers 35, 36, 37, 38, 39, and 40. It features complex rhythmic patterns with triplets and septuplets. Dynamic markings include *crescendo*, *ff*, and *gliss.*. Performance instructions include *metal stick* for the triangle and *arco* for the cello.

Picc.

Flts. I, II

Ob. I, II

C.A.

Clts. I, II in Bb

I, II  
Hns. in F

III, IV

I  
Trpts. in C

II, III

I, II  
Trombs.

III

Tria.

Cym.

Piano

unis.  
Vln. I

unis.  
Vln. II

unis.  
Vla.

'Cello (div.)

Bass

arco

*fff*

39

40

41

Picc.  
Flts. I, II  
Ob. I, II  
C.A.  
Clts. I, II  
in Bb  
Bsn. I

I, II  
Hns. in F  
III, IV  
I  
Trpts. in C  
II, III  
I, II  
Trombs.  
III, Tuba

Timp.  
Tria.  
Tamb.  
Cym.

Piano  
Harp

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Oboes, Clarinet, Bassoon) and brass section (Horns, Trumpets, Trombones) are at the top. The percussion section (Timpani, Triangle, Tambourine, Cymbals) follows. The piano and harp are in the middle. The string section (Violins, Viola, Cello, Bass) is at the bottom. The score includes various musical notations such as dynamics (f marc., sim., sf, sfz, mf), articulation (pizz., unis.), and performance instructions (metal stick, ordinarily). The time signature is 3/4, and the key signature is one flat (Bb).

Flts. I, II

Ob. I, II

C.A.

Clts. I, II in Bb

B. Clt. in Bb

Bsns. I, II

D. Bsn.

Hns. in F I, II, III

Trpts. I, II, III in C

Tromb. III Tuba

Timp.

Tria.

Tamb. (2nd Tamb. (thum))

Cym.

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*, *p*, *mf*, *sim.*, *sempref marc.*, *arco*, *arco*, *arco*, *arco*, *ff*

44

45

Picc. *ff* *sim.* *ff*

Flts. I, II *ff* *sim.* *ff*

I *ff* *sim.* *ff*

Ob. II *ff* *sim.* *ff*

Clts. I, II in Bb *ff* *sim.* *mf*

Bsn. I *sf*

D. Bsn. *sf*

Hns. I, II in F *mf*

Trpts. I, II, III in C *f* *sim.* *mf*

Timp. *f*

S.D. *f*

Piano *ff*

Vln. I *sf* *div. mf détaché*

Vln. II *sf* *div. mf détaché*

Vla. *sf* *mf détaché*

'Cello *ff* *pizz.* *f*

Bass *f*



This musical score is for an orchestral section, spanning measures 46 and 47. The instruments included are Piccolo, Flutes I & II, Oboes I & II, Clarinets in Bb and in Bb, Bass Clarinet in Bb, Bassoons I, II, & III, Double Bassoon, Horns I & II in F, Trumpets I, II, & III in C, Trombone III/Tuba, Timpani, Snare Drum, Piano, Violins I & II (divided), Viola, Cello, and Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note passages, and dynamic markings such as *ff*, *f*, *mf*, *p*, *stacc.*, and *pizz.*. Measure numbers 46 and 47 are prominently displayed above the respective measures. The piano part includes a *ff* triplet in measure 46.



Picc.

Flts. I, II

I  
Ob.  
II

Clts. I, II  
in B $\flat$

B. Clt. in B $\flat$

Bsns. I, II

D. Bsn.

Hn. I in F

Trpts. I, II, III  
in C

Tromb. I

Timp.

S.D.

Piano

Vln. I

Vln. II

Vla.

Cello

Bass

*ff* *p* *mf marc.* *f* *ff* *sf* *arco* *pizz.* *ff* *sf* *ff* *ff*

48

48

49

50

Picc. *f* *f marc.* *sim.*

I *f* *f* *sim.*

Flts. II *f* *f marc.* *sim.*

Ob. I, II *f* *a2* *f* *sim.*

C.A. *f* *sim.*

Clts. I, II in B $\flat$  *sim.* *a2* *f* *ff*

B. Clt. in B $\flat$  *p* *ff*

Bsns. I, II *p* *ff*

D. Bsn. *p*

Hns. I, II in F *mf marc.* *mf marc.* *sim.*

Trpts. in C I *p* *t k t k* *sim.* *mf*

II *mf*

Tromb. III Tuba *f* *mf*

Timp. *f*

S.D. *f*

Piano *ff*

49

50

Vln. I *pizz.* *arco* *f*

Vln. II *pizz.* *arco* *f*

Vla. *pizz.* *arco* *f* *marcato*

'Cello *ff* *f marcato*

Bass *ff* *f marcato*

51

52

Picc. *ff* *sim.*

I *ff* *sim.*

Flts. II *ff* *sim.*

Ob.I.II *ff*

G.A. *ff*

Clt.s.I.II in Bb *ff*

B.Clt.in Bb *sf*

Bsns.I.II *sf*

D.Bsn. *sf*

I.II Hns.in F *fff* *sim.*

III.IV *fff* *sim.*

I Trpts.in C *f* *sim.*

II.III *f* *sim.*

I.II Trombs *f* *ff* *sim.*

III *ff* *sim.*

Timp. *f* *ff* *f*

S.D. *f* *f*

Piano

51

52

Vln.I *fff*

Vln.II *fff*

Vla. *fff*

Cello *sf* *ff*

Bass *pizz.* *sf* *ff*

Picc. *f*

I

Flts. II *mf*

Ob. I, II *f*

Clts. in Bb I *mf*

Clts. in Bb II *mf*

B. Clt. in Bb *mf*

Bsns. I, II *mf*

Hns. in F I, II *mf*

Hns. in F III, IV *mf*

Trpts. I, II, III in C *a 3*

Trombs. I, II, III *a 3*

Timp.

Tri. *mf* thumb hit

Tamb. *mf* metal stick

Cym. *mf*

Piano *f*

Harp *f* *sim.*

Vln. I *sf* *mf*

Vln. II *mf*

Vla. *sf* *sim.*

Cello *pizz.* *sempref marc.*

Bass

Picc.

I

Flts. II

Ob. I II

*ff marcatissimo*

Cts. in Bb I II

B. Ctt. in Bb

Bsns. I II

*ff ben marc.*

D. Bsn.

I II

Hns. in F III IV

*sim.*

*sim.*

I

Trpts. in C

*Solo f*

*Solo f*

Tri.

Tamb.

Cym.

Piano

*sempref*

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

*arco*

*ff ben marc.*

*arco*

*ff ben marc.*

Picc. *f*

I *f*

Flts. II *f* *crescendo*

Ob. *f* *crescendo*

C.A. *mf*

Clt.s.in Bb I *mf*

II

B.Clt.in Bb

Bsns.I.II *a 2*

D.Bsn. *3*

Hns.in F I.II *mf*

III.IV *mf*

Trpts.in C I.II *mf*

III *mf*

Trombs. I.II *a 2*

III *sf*

Tuba *sf*

Timp. *wooden sticks Solo ben marc.* *simile* *fff*

Tri.a. *f* *crescendo*

Tamb. *7*

Cym. *7*

Piano

Harp *C# D# F# G# A# B#* *fff* *gliss.* *D# G#*

Vln.I *mf* *sim.* *crescendo*

Vln.II *mf* *sim.* *crescendo*

Vla. *crescendo*

Cello *crescendo*

Bass *crescendo*

56

Picc.

Flts. I. II

I  
Bsns.

II

D. Bsn.

Trpts. I. II  
in C

Timp.

Tri.

S.D.

Cym.

Piano

Harp

57

58 Lento, ♩ = 50

*ff*

*a 2*

*ff*

*p*

*Solo*

*ff*

*con sord.*

*ff*

*Solo without snare*

*f*

*sim.*

*ordinarily*

*ff*

*ff*

*ff*

*ff*

56

Vln. I

Vln. II

Vla.

'Cello

Bass

57

58 Lento, ♩ = 50

*ff*

*ff*

*div.*

*ff*

*ff*

*pizz.*

*ff*

*(pizz.)*

*mf marc.*



59

Clts. in Bb I *P ma ben articolato*  
 Clts. in Bb II *P ma ben articolato*  
 Bsns. I *sim.*  
 Bsns. II *sim.*  
 D. Bsn. *sf*  
 Hns. I-II in F *Soli, espress. mf*  
 Celesta *pp, ma ben articolato*  
 Harp  
 Vln. I *con sord. spicc. 3*  
 Vln. II *spicc. 3*  
 Vla *3*  
 Cello *con sord. accent in p*  
 Bass *con sord. arco accent in p*

60

Cadenza Solo Poco più mosso, ♩ = 60

Fl. I *p*  
 Fl. I *più p* *poco*



**61** a tempo

Picc. *p* t k<sup>3</sup> t k t

I Flts. *p* t k t<sup>3</sup> k

II Flts. *p* 3 t k t k

C.A. Solo *f* 3

I Clts.in Bb *p ma espressivo*

II Clts.in Bb *p ma espressivo*

B.Clit.in Bb *p ma espressivo*

Celesta

Harp *mf* *sim.* 3

**61** a tempo

Vln. I *p, espress.*

Vln. II (div.) *con sord. p, espress.*

Vla. (div.) *con sord. p, espress.*

'Cello *P, espress.*

Bass *senza sord. pizz. p, espress.*

*mf marc.*

62

Picc.

I  
Flts.  
II

*mp cantabile*

*mp cantabile*

Ob.I

Clt.I in Bb

*p leggiero*

Bsns.I,II

*p*

*sim.*

I,II  
Hns.in F  
III

*p*

*p*

I  
Trpts.in C

(con sord.)

*pp*

II,III

(con sord.) *pp*

con sord. *pp*

Celesta

Piano

*mf*

Harp

*mf marc.*

C#, D#, E#, B#

62

div.

*dolce-cant.*

Vln.I

Vln.II (div.)

*mp, marc... articolato*

*mp, marc... articolato*

Vla. (div.)

'Cello

*dolce-cant.*

Bass

Picc.   
 I   
 Flts.   
 II   
 Ob. I   
 I   
 Clts. in B $\flat$    
 II   
 Hn. III in F   
 I   
 Trpts. in C   
 II III   
 Celesta   
 Piano   
 Harp   
 C, D, E, F, G, A, B   
 Vln. I   
 Vln. II (div.)   
 Vla. (div.)   
 'Cello   
*sim.*   
*f*   
*f*   
*sim.*   
 unis. pizz.   
 senza sord.   
 pizz.   
 senza sord.   
 pizz.   
 senza sord.   
 senza sord.   
 senza sord.

DANSE RUSSE

64 Allegro giusto,  $\text{♩} = 116$

65

Picc. *f*

Fits. I, II

Ob. I, II *f*

C.A.

Clts. I, II in B $\flat$  *f*

B. Clt. in B $\flat$

Bsns. I, II *f*

I, II *f*

Hns. in F *f*

III, IV *f*

Trpts. in C *f*

I, II *f*

III *f*

Trombs. I, II, III *f*

Piano *f*

Harp *non arpeg. ff*

64 Allegro giusto,  $\text{♩} = 116$

65

Vln. I *f* (pizz.)

Vln. II *f* (pizz.)

Vla. *f* (pizz. non div.)

Cello *f*

Bass *f*

Picc. *sff* *a2* *sim.*

Fts. I,II *sff* Solo *mf* *sim.*

Ob. I,II

C.A.

Cits. I,II in Bb Solo *mf*

B.Clt. in Bb

Bsns. I,II

I, II Hns. in F Solo *marc.* *f*

III, IV con sord.

I, II Trpts. in C Solo *marc.* *f*

III

Trombs. I, II, III

Xylo. *f* *gliss.* *ff*

Tamb. *p* *gliss.* *p*

Piano

Harp

Vln. I non div. *mf* *div. in 3* (pizz.) *v v v*

Vln. II non div. arco *pizz.* arco *pizz.* *sim.*

Vla. non div. arco *sff* *div. in 3* arco *p* *sf* *sempre simile*

2 Soli arco *p* *sempre*

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

Gli altri *mf*

Bass

67

Fl. I

Ob. I

Clts. I, II in Bb

B. Clt. in Bb

Trpt. I in C

Piano

Harp

*mf* Solo

*mf*

*mf*

*p*

*p*

*sim.*

*p sub.*

*p sub.*

67

Vln. I (div. in 3)

Vln. II

Vla. (div. in 3)

2 Soli

'Celli

G.A.

Bass

*p sub.*

*arco*

*mf*

68

Picc. *p stacc.*

I *p stacc.*

Flts. II *p stacc.*

Ob. I *p stacc. sempre*

Ob. II *p stacc. sempre*

C.A. *p stacc. sempre*

Clts. in Bb I *p stacc. sempre*

Clts. in Bb II *p stacc. sempre* *sim.*

B. Clt. in Bb *p stacc. sempre*

Bsns. I *p stacc. sempre*

Bsns. II *p stacc. sempre*

*p sub.*

Piano *p*

Harp *p*

*p sub.*

68

69

Vln. I *unis.-arco* *p spicc.*

Vln. II (div.) *p spicc.*

Vla. (div.) *p spicc.*

'Cello (div.) *p* *arco* *pizz.*

*p sub.*

Picc.

I

Flts. II

I

Ob. II

C.A.

I

Clt.s.in Bb II

B.Clt.in Bb I

II

Trpts.I,II in C

senza sord.

*f*

*stacc.*

Piano

Harp

Vln.I

Vln.II (div.)

Vla. (div.)

Cello (div.)

*f*

*f*

*f*

*f*



Picc.

I

Fts. II

I

Ob. II

C.A.

I

Cits. in Bb II

B. Clt. in Bb

I

Bsns. II

I, II

Hns. in F III, IV

Trpts. I, II in C

Xylo.

Piano

Harp

Vln. I

Vln. II (div.)

Vla. (div.)

'Cello (div.)

Bass

*mf*

*p*

*gliss.*

*gliss.*

*div.*

*pizz.*

*f*

71

Picc. *ff* *etc. sim.*

Fts. I. II *ff* *etc. sim.*

Ob. I. II *ff* *etc. sim.*

C.A. *ff* *etc. sim.*

Clts. I. II in Bb *ff* *etc. sim.*

B.Clt. in Bb *ff* *etc. sim.*

I *ff* *etc. sim.*

Bsns. II *ff* *etc. sim.*

I. II *ff* *etc. sim.*

Hns. in F III. IV *f* *etc. sim.*

I *f* *etc. sim.*

Trpts. in C II III *f* *etc. sim.*

Xylo *f*

Piano *ff*

Harp *f*

Vln. I *ff* *unis. div.*

Vln. II *ff* *unis. div.*

Vla. *ff* *etc. sim.*

'Cello *f* *arco div. harm.*

Bass *f* *arco harm.*

Picc.

Flts. I-II

Ob. I-II

C. A.

I  
Clts. in Bb

II

B. Clt. in Bb

I  
Bsns.

II

I, II  
Hns. in F

III, IV

I  
Trpts. in C

II, III

Xylo.

Cym.

B.D.

Piano

Harp

Vln. I (div.)

Vln. II

Vla. (div.)

'Cello

Bass

**75**

Picc.

Flts. I, II

Ob. I, II

C. A.

Clt. in Bb I

Clt. in Bb II

Bsns. I

Bsns. II

Bas. in F I, II

Trpts. in C I

Trpts. in C II, III

Cym.

B.D.

Piano

Detailed description of the first system: This system contains the woodwind and percussion parts. The Piccolo part has a melodic line starting at measure 75. Flutes I and II play a similar line, with a '2' marking above the second measure. Oboes I and II play a rhythmic pattern, with Oboe I marked 'Solo' and 'mf'. Clarinet in A and Cor Anglais play a rhythmic accompaniment, with the Cor Anglais marked 'p'. Clarinets in Bb I and II play a rhythmic pattern. Bassoons I and II play a rhythmic pattern, with Bassoon I marked 'Solo' and 'meno f'. Basses in F I and II play a rhythmic pattern, with Bass I marked 'sff'. Trumpets in C I, II, and III play a rhythmic pattern, with Trumpet I marked 'sim.' and 'sff'. Cymbals and Bass Drum play a rhythmic pattern, with Cymbals marked 'sf' and Bass Drum marked 'sf'. The Piano part plays a rhythmic accompaniment, marked 'sff'.

**75**

Vln. I (div.)

Vln. II

Vla. (div.)

'Cello

Bass

2 Vln. Soli

*leggiere scherzando*

*marc. in p*

*p*

*sff* *f*

Detailed description of the second system: This system contains the string parts. Violins I (divided) play a melodic line, with two soloists marked '2 Vln. Soli' and 'leggiere scherzando'. Violins II play a rhythmic pattern, marked 'marc. in p'. Violas (divided) play a rhythmic pattern, marked 'p'. Cello and Bass play a rhythmic pattern, with Cello marked 'sff' and Bass marked 'f'. The Piano part continues from the previous system.

C.A.

I

Clts.in Bb

II

B.Clt.in Bb

Bsn.I

Piano

*Solo ben marc.*

*mf*

Harp

*mf*

2 Vln.Soli

*leggiere scherzando*

2 Vln.Soli

Gli altri unis.

Tutti arco div.in 4

Vln.I

Vln.II

Vla. (div.)

Cello

*sf*

*pizz. sf*

*pizz.*

*3*

*marc. in p*

*pizz. 3*

*marc. in p*

76

77

Picc. *f*

I *f*

Flts. II *f*

Cits. in B $\flat$  I *f*

II *f*

B. Clt. in B $\flat$  *f*

Tri. *mf*

Cym.

Solo

*mf*

Piano *f* *mf come sopra*

Harp

77

Vln. I (div. in 4)

Vln. II (pizz.) *f*

Vla. (div.)

Fl. I

Clt. in Bb I

Clt. in Bb II

B. Clt. in Bb

Piano

Harp

Vln. I (div. in 4)

Vla. (div.)

78

Fl. I

Clt. in Bb I

Clt. in Bb II

B. Clt. in Bb

Hns. in F I. II

Hns. in F III. IV

Piano

Harp

*{ poco sf p < sf p etc. sim. }*

78

Solo

Vln. I (div. in 4)

Vla. (div.)

*mf scherzando*

Ob. I

Clts. I, II in Bb

B. Clt. in Bb

I Bsns.

II Bsns.

I, II Hns. in F

III, IV Hns. in F

Piano

Solo Vln.

Picc.

I Flts.

II Flts.

Ob. I

Clts. I, II in Bb

B. Clt. in Bb

I Bsns.

II Bsns.

Hr. II in F

Xyl.

Piano



Allargando **81** Meno mosso

**82** Tempo Imo

I Flts. II

Ob. I

C.A.

Clt. I, II in Bb

B. Clt. in Bb

Bsns. I, II

I, II Hns. in F

III, IV

Piano

*Solo*  
*p dolce espress.*  
*p*  
*p sub.*

*f subito left ped.*

Allargando **81** Meno mosso

**82** Tempo Imo

Tutti pizz.

Vln. I

Vln. II

Vla.

'Cello

Bass

*f*  
*f (pizz.)*  
*f (pizz.)*  
*f (pizz.)*  
*f*

**83**

Ob. III

C.A.

Trpt. I in C

Piano

Vln. I

*a 2*  
*sf*  
*sim.*  
*sf*  
*sim.*  
*sim.*  
*sf*  
*arco*  
*sf*  
*pizz.*  
*sim.*  
*3*  
*+*

*Solo con sord.*

84

85

Picc. *sf*

I *ten.*

Flts. II *{ sfp } sf*

Ob. I, II *ten. mf*

C.A. *sfp ten. mf stacc.*

Clts. I, II in Bb *{ sfp } ten. { mf stacc. }*

Bsns. I, II *{ sfp } ten. { mf stacc. }*

Frpt. I in C *sempre sf*

Piano

Vln. I (div.) *arco ten. poco sfp arco ten. f sf pizz. { sim. }*

Vln. II (div.) *arco ten. poco sfp arco ten. f sf pizz. { sim. }*

Vla. (div.) *arco ten. poco sfp arco ten. f sf pizz. { sim. }*

'Cello (div.) *arco ten. poco sfp arco ten. f sf pizz. sf { sim. }*



Picc.

I

Flts. II

Ob.I,II

C.A.

Clts. I,II in B $\flat$

B.Clit.in B $\flat$

Bsns. I,II

D. Bsn.

I, II

Hns.in F

III,IV

Trpts. I,II, III in C

Xyl.

Piano

Harp

Detailed description: This block contains the musical notation for measures 88 and 89 for the woodwind and string sections. The instruments listed are Piccolo, Flutes I and II, Oboes I and II, Clarinet in A, Clarinets I and II in B-flat, Bass Clarinet in B-flat, Bassoons I and II, Double Bassoon, Horns I and II in F, Horns III and IV, Trumpets I, II, and III in C, Xylophone, Piano, and Harp. The score includes dynamic markings such as *f*, *ff*, *mf*, and *ff*. The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature is one flat (B-flat major or F minor).

Vln. I (div.)

Vln. II

Vla.

Cello

Bass

Detailed description: This block contains the musical notation for measures 88 and 89 for the string sections. The instruments listed are Violin I (divisi), Violin II, Viola, Cello, and Bass. The score includes performance instructions such as *pizz.* (pizzicato), *arco* (arco), *div. pizz.* (divisi pizzicato), *unis. arco* (unison arco), and *pizz. non div.* (pizzicato non divisi). Dynamic markings include *mf*, *ff*, and *ff*. The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature is one flat (B-flat major or F minor).

Picc. *pp sub.* *cres - cen - do* *fff*

I Flts. *pp sub.* *cres - cen - do* *fff*

II Flts. *pp sub.* *fff*

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

C. A. *mf* *fff*

I Clts. in Bb *pp sub.* *cres - cen - do* *fff*

II Clts. in Bb *fff*

B. Clt. in Bb *pp sub.* *fff*

Bsns. I, II *fff*

D. Bsn. *fff*

I, II Hns. in F *fff*

III, IV Hns. in F *fff*

I Trpts. in C *fff*

II, III Trpts. in C *fff*

I, II Trombs. *fff*

III & Tuba *fff*

Timp. *ff*

Xyl. *pp sub.* *cres - cen - do* *ff*

B. D. *ff*

Piano *pp sub.* *cres - cen - do* *fff*

Harp *fff*

Vln. I *pizz.* *p sub.* *cres - cen - do* *fff* *arco*

Vln. II *pizz.* *p sub.* *cres - cen - do* *fff* *arco*

Vla. *pizz.* *cres - cen - do* *fff* *arco*

'Cello *v* *cres - cen - do* *fff* *pizz.* *arco*

Bass *sub. p* *pizz.* *cres - cen - do* *fff* *arco*

*sub. p* *cres - cen - do* *fff*

91 For continuing

92

Picc.

Flts. I, II

Ob. I, II

C.A.

Cts. I, II in Bb

B Clt. in Bb

Bsns. I, II

D. Bsn.

Soli

*ff marc. ben articolato*

*f marc.*

I, II Hns. in F

III, IV

I Trpts. in C

II, III

I, II Trombs.

III & Tuba

{ in Bb

Wooden sticks

Timp.

S.D.

B.D.

*mf marc. articolato*

*simile. ad lib. lunga etc.*

Piano

Harp

91 For continuing

92

Vln. I

Vln. II

Vla.

'Cello

Bass

arco







100

Flts. I, II *ff* *a2* *tr*

Ob. III *ff*

C.A. *ff* *tr*

Clts. I, II in Bb *ff* *a2* *tr*

Bsns. I, II *ff*

Hns. in F I, II *f tremolo*

III, IV *f tremolo* *a2 con sord.*

Trpts. in Bb I, II *fff* *con sord.*

III *f tremolo*

S.D. (small size) *f*

Piano *fff*

100

Vln. I *ff* *arco* *sim.*

Vln. II *ff* *sim.*

Vla. *ff* *sim.*

'Cello *ff* *sim.*

101

Flts. I,II *a2* *trun*

Ob. I,II *p sub.* *fff*

C. A. *trun*

Clts. I,II in Bb *a2* *trun* *p sub.* *fff*

Bsns. I,II *p sub.* *fff*

Hns. in F I,II *p sub.* *fff*

III,IV *p sub.* *fff*

Trpts. in Bb I,II *a2* *fff*

III *p sub.* *fff*

Trombs. I,II,III *con sord.* *a 3* *fff* *p sub.* *fff*

Tuba *con sord.* *fff* *p sub.* *fff*

Timp. *fff*

S.D. *p sub.* *ff*

Piano *p sub.* *fff* *p* *6*

101

Vln. I *p sub.* *fff*

Vln. II *p sub.* *fff*

Vla. *p sub.* *fff*

'Cello *p sub.* *fff*

Bass *(pizz.)* *fff*

102 Andantino, ♩ = 80

Solo *espress.*

Picc. *p* *mf* tenuto colla parte (Piano)

Flts. I, II *mf*

Ob. I. Solo *in p*

Clts. I, II in Bb *p*

Trpt. I in Bb *pp*

Xyl. *pp*

Piano *p* *f* *poco allarg.* *a tempo*

103

Solo *p dolce espressivo*

Fl. I

I *mf*

Clts. in Bb II *mf*

Trpt. I in Bb

Piano *mf* *p sub.*

Fl. I

Piano

104 105

F1. I

C.A. *Solo cant.*  
*in mf*

B.Clt.in Bb *sim.*

Bsn.II *p*

Cym. *p*

B.D. *p*

Piano *sim.*

Vln.I *sempre sf in p*

Vln.II *sempre sf in p*

Bass (div.) *p*  
*arco*  
*p marcato sf* *sim.*

106

F1. I *Solo cant.-espress.*  
*mf*

C.A.

B.Clt.in Bb = Clt. III in Bb

I Bsn. *Solo mf*

II

Cym.

B.D.

Piano

Vln.I

Vln.II

Vla. (div.) *p con sord.*

Bass (div.) *p con sord.*

106

107

Solo *espress.*

Picc.

Fl. I

Bsn. I

Piano

Vla. (div.)

Picc.

Fl. I

Piano

Vla. (div.)

Meno mosso, ♩=72

*mf*

*p*

*poco*

**Picc.**

**Flts. II**

**Ob. II**

**I**  
**Clts. in Bb**

**II**

**Bsns. II**

**I**  
**Trpts. in Bb**

**II**

**III**

**Trombs. I, II**

**Timp.**

**S.D. (small size)**

**Piāno**

**Harp**

**Vln. I**

**Vln. II**

**Vla.**

**'Cello**

**Bass**

**108** Allegro  $\text{♩} = 100$

*sf.*

*7 sf.*

*ben marc.*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

Solo  
*senza sord.*  
*mf leggiero*

Solo  
*senza sord.*  
*mf leggiero*

(con sord.)  
*sf.*

(con sord.)  
*sf.*

(con sord.)  
*sf.*

*poco sf*

*poco sf*

*pizz.*

*sf*

*sf*

*senza sord. unis.*

*pizz.*

*sf*

*mf*

*mf*

*mf*

*mf*

*sf*

*sf*

*sf*

*stacc. ff*

*sf*

*div. > 3*

*div. > 3*

*unis. arco*

*sf*

Picc  
Flts. I, II  
Ob. I, II  
I  
Clts. in Bb  
II  
Clts. in Bb  
III  
I  
Bsus.  
II  
I  
Trpts in Bb  
II  
Trpts in Bb  
III  
I  
Trombs.  
II  
Timp.  
S.D.  
Piano  
Harp  
Vin. I  
Vin. II  
Vla.  
Cello  
Bass

*sf*  
*ben marc.*  
*ff*  
*sim.*  
*ff*  
*f*  
*ff*  
*ff*  
*f*  
*ff*  
*f*  
*stacc.*  
*f*  
*ff*  
*f*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*sim.*  
*arco*  
*pizz.*  
*arco*  
*pizz.*  
*sf*  
*unis.*  
*sf*  
*mf*  
*div.*  
*f*  
*mf*  
*unis.*  
*mf*  
*div.*  
*f*  
*mf*  
*unis.*  
*mf*  
*sf*  
*pizz.*  
*sf*  
*sf*  
*espress.*  
*f*  
*mf*  
*mf*  
*sf*  
*pizz.*  
*sf*  
*pizz.*  
*mf*  
*sim.*  
*mf*





Picc.

I

Fts. II

Ob. I, II

C. A.

I, II

Clts. in Bb III

I

Bsns. II

I, III

Hns. in F II, IV

Trpts. I, III in Bb

Trombs. I, II, III

S. D.

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

*sim.*

*ff*

*sim.*

*sff*

*sff*

*con sord. a 2*

*mf*

*sff*

*mf*

*sff*

*con sord.*

*mf*

*sff*

*mf*

*sff*

*con sord.*

*pp*

*f*

*pp*

*f*

*ff*

*sim.*

*Ch Gb*

*fff*

*arco*

*ff*

*sim.*

*ff*

*ff*

*ff*

*ff*

*ff*

112

Picc.

I Flts.

II Flts.

Ob. I. II

C. A.

I. II Clts. in B $\flat$

III Clts. in B $\flat$

I Bsns.

II Bsns.

I. III Hns. in F

II. IV Hns. in F

Trpts. I, II, III in B $\flat$

Trombs. I, II, III

Timp.

S. D.

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

1st Solo *ff* (b)

2nd (b)

*mf* *sff*

*pp* *f* *ff*

*fff*

arco

arco

arco

4 Soli *p*

C. A.

Cl. I in Bb

Piano

Cello 4 Soli

C. A.

Piano

Lento ♩ = 50 Vivo

Lento 114 Vivo

I Clts. in Bb

II

Piano

Vln. I

Vln. II

I Flts.

II

I Clts. in Bb

II

Piano

Vln. I

Vln. II

116

I Flts. *ff*

II Flts. *ff*

Ob. I, II *fff*

C.A. *fff*

Clts. I, II, III in B $\flat$  *fff* a3 5

Bsns. I, II *fff*

I, II Hns. in F *f* senza sord.

III, IV Hns. in F *f* senza sord.

Trpts. I, II, III in B $\flat$  *fff* (con sord) a3 3 *sim.* 3

S.D. *f* small size

115

Piano *fff*

Vln. I *fff* non div. arco

Vln. II *fff* arco

Vla. *fff* non div.

Cello *fff* Tutti

I Flts. II

Ob. I. II

C. A.

Cts. I. II. III in Bb

Bsns. I. II

3rd = Bass Ctt. in Bb

I. II Hns. in F

III. IV

I Trpts. in Bb

II. III

I Trombs.

II

S.D.

*f* *fff* *mf* *p* *con sord.* *fff*

Piano

Vln. I

Vln. II

Vla.

'Cello

117

*fff* *fff* *fff* *fff*

118

I  
Clts. in Bb

II

I, II  
Hns. in F

III, IV

I  
Trpts. in Bb

II

III  
Trpts. in Bb

Tromb. II

pp

Soli *ff*

*p*

119 ♩ = 126

senza sord.

*f*

senza sord.

*f*

senza sord.

*f*

Timp.

S.D.

Piano

Harp

wooden sticks

*sff*

*f ben articolato*

without snares

*f ben articolato*

*sff*

*sff*

118

Vln. I

Vln. II

Vla.

'Cello

Bass

pizz.

*ff*

*fff*

pizz.

*ff*

*fff*

pizz.

*ff*

*fff*

pizz.

*ff*

*fff*

pizz.

*ff*

*fff*

119 ♩ = 126

Timp.

S.D.

# Third Part

## THE BLACKAMOOR

120 *Listesso tempo* ♩ = 126

121

I Flts. *ff* *mf*

II Flts. *ff* *mf*

Ob. I, II *ff* *sp*

C.A. *ff*

I Clts. in Bb *ff* *mf* *p*

II Clts. in Bb *ff* *mf* *p*

B. Clt. in Bb *ff* *p*

I Bsns. *ff* *mf*

II Bsns. *mf*

I, II Hns. in F *ff* *sf+*

III, IV Hns. in F *ff* *sf+*

Piano *ff*

Harp *mf*

120 *Listesso tempo* ♩ = 126

121

Vln. I *ff* *pizz. non div.* *arco* *ff*

Vln. II *ff* *pizz. non div.* *arco* *ff*

Vla. *ff* *pizz. non div.*

'Cello *ff* *pizz. div.* *arco* *ff* *pizz. #*

Bass *ff* *arco* *ff*

122

I. II  
Hns. in F

III. IV

Trombs.  
I. II. III

senza sord. *Soli*  
*ff*

Piano

Vln. I

Vln. II

Vla.

Cello

Bass

arco pizz. arco pizz. arco pizz. arco

div. unis.

122

123 Sostenuto, ♩ = 96

Bsns. I. II

D. Bsn.

Trombs.  
I. II. III

Tuba

Timp.

Tam-Tam

*pp*

*meno f*

*p*

Timp. stick

123 Sostenuto, ♩ = 96

Vln. I

Vln. II

Vla.

Cello div.

Bass

div. con sord.

div. con sord.

div. con sord.

*p*

*p*

*p*



124

Picc. *f*

Flt. I *f*

Bsns. I. II *p* *Soli*

Tuba

Timp.

Tam-Tam

Cym. *mf* *Solo*

B. D. *ma marcato*

Harp *marc ma p étouffé*

124

Vln. I *senza sord. pizz.*

Vln. II *div. senza sord. pizz.*

Vla. *senza sord. pizz. unis. mf*

'Cello *senza sord. unis. pizz. p*

Bass *pizz. (pizz.) p*

*poco sf*

125

Cl. I. in Bb *Solo p*

B. Cl. in Bb *Solo p*

Cym.

B. D.

Harp *Solo mf - étouffé*

125

Vln. I

Vln. II

Vla.

'Cello

Bass

126

Clt. I in Bb

B. Clt. in Bb

Cym.

B. D.

126

Vln. I

Vln. II

Vla.

'Cello

Bass

127 Doppio movimento

128

C.A.

I.

Bsns.

II

D. Bsn.

Trombs. I, II, III

Tuba

Timp.

*Solo - espress.*

*mf*

*ff*

*p sub.*

*p*

*sff*

*f*

Doppio movimento

'Cello

Bass

*arco sul pont.*

*p*

*ff*

*arco*

*p sul pont.*

129

**Picc.** *ff*

**Flts. I, II** *ff* a2

**C. A.** *Solo espressivo* *mf*

**I** *ff* *p sub.*

**Bsns. II** *ff* *p sub.*

**D. Bsn.** *p*

**I, II** *fff*

**III, IV** *fff*

**Trombs. I, II, III** *sff*

**Tuba** *ff*

**Timp.** *f*

**Piano** *ff*

**Cello** *p* *ff* *sul pont.*

**Bass** *p* *ff* *sul pont.*

130 Con furore, ♩ = 138

131

Ob. I. II

C. A.

I  
Bsns.

II

D. Bsn.

I. II

Hns. in F

III. IV

I. II

Trpts. in Bb

III

I. II

Trombs.

III

Tuba

Timp.

S. D.

B. D.

Piano

Harp

130 Con furore, ♩ = 138

131

Vln. I

Vln. II

Vla.

'Cello

Bass

C<sup>b</sup> D<sup>♯</sup> E<sup>b</sup> F<sup>b</sup> G<sup>♯</sup> A<sup>b</sup> B<sup>♯</sup>

gliss.

div.

132 Sostenuto, ♩ = 96

Ob. I, II

C. A.

Bsns. I, II

Hns. I, II, III in F

Trpts. I, II, III in B♭

Cym.

Vln. I

Vln. II

Vla.

'Cello

Bass

*con sord. ten.*

*ten.*

*Soli*

*pp*

*Solo*

*pp*

*pp*

*sempre sf*

*Solo*

*p ma marc.*

132 Sostenuto, ♩ = 96

*unis.*

*pizz.*

*div. arco*

*a 3*

*pizz.*

*arco*

*arco*

*pizz.*

*pizz.*

*pizz.*

*arco*

*arco*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*marc. mf*

*marc. mf*

*marc. mf*

*marc. mf*

*marc. mf*

*p*

Bsns. I, II

Hn. I in F

Trpts. I, II, III in B♭

Cym.

B. D.

133

*Soli*

*p*

*senza sord.*

*Solo*

*p*

*con sord.*

*p*

*marc.*

*marc. p*

Vln. I

Vln. II

Vla.

'Cello

Bass

133

*marc. in p*

*marc. in p*

*p*

BSns. I, II

Hn. I in F

Trpt. I in Bb

S.D. small size

Gym.

B.D.

Vla.

'Cello

Bass

Solo senza sord. *mf*

Solo *mf marc.*

134 Allegro, ♩ = 116

Trpt. I in Bb

S.D.

Solo *mf*

*ben articolato*

136

Trpt. I in Bb

S.D.

*p* *mf* *p*

137

Trpt. I in Bb

S.D.

Trpt I. in Bb

S. D.

Trpt I. in Bb

S. D.

Vln. I

Vln. II

Vla.

arco

f

Poco meno mosso

139 L'istesso tempo

F1. I

Ob. I, II

C. A.

Clts. I, II in Bb

B. Clt. in Bb

Hn. I

Solo

mf

f

p

Change to 3rd Clar.

poco rall.

139 L'istesso tempo

Poco meno mosso

Vln. I

Vln. II

Vla.

VALSE

140 Lento cantabile ♩ = 72

Flts. I

Bsn. I

Trpt. I in Bb

Solo

*mf*

*sf*

*mf ben cantabile*

141

Flts. I, II

Bsn. I

Trpt. I in Bb

*mf espress.*

*f stacc.*

142

143 Allegretto ♩ = 60

Flts. I, II

Bsn. I

Trpt. I in Bb

Harp

*sim.*

*mf*

*mf*

144

Flts. I, II

C.A.

D. Bsn.

Trpt. I in Bb

Cym.

B.D.

Harp

'Cello

Bass

*f*

*pp*

*mf*

*sim.*

*p*

*sim.*

*(pizz.)*

*P ma marc.*



Picc.

Fits. I II

C.A.

D. Bsn.

Trpt. I in Bb

Cym.

B.D.

Harp

'Cello

Bass

*come sopra*

*sim.*

145

Fits. I II

C.A.

D. Bsn.

Trpt. I in Bb

Cym.

B.D.

Harp

'Cello

Bass

*come sopra*

146

146

147

Picc.

Fts. I, II

C.A.

D. Bsn.

Trpt. I in Bb *come sopra b*

Cym.

B.D.

Harp

'Cello

Bass

147

148

Con furore, ♩ = 138

Lento, ♩ = 72

rall.

Ob. I

Bsns. I, II

I, II  
Hns. in F

III, IV

Vln. I

Vln. II

Vla.

'Cello

*ff*

*ff*

*senza sord.*

*f*

*pizz.*

*f*

*arco*

*ff*

*arco*

*ff*

*pizz.*

*f*

*arco*

*ff*

*pizz. div.*

*f*

*arco unis.*

*ff*

*sub. p*

*sub. p*

*pizz.*

*p*

148

Con furore, ♩ = 138

Lento, ♩ = 72

rall.

**149** a tempo

Flts. I, II *sf marc. mf ben cant. sempre sim.*

C. A. *mf marc. espressivo*

Hn. I *Solo ben marc. f*

Trpt. I in Bb *Solo mf ben cant. près de la table sim.*

Harp *mp vibrato sim.*

Vla. *div. pizz. p*

'Cello *(pizz.)*

Bass *p*

**150**

Flt. I

C. A.

Clts. I, II in Bb *mf*

Hn. III *con sord. Solo ben marc. f*

Trpt. I in Bb

Piano *in p left ped.*

Harp

**150** *pizz.*

Vln. I *marc in p*

Vln. II *pizz. marc in p*

Vla.

'Cello

Bass

I Flts.

II Flts.

C.A.

Clts. I, II in Bb

I Hns.

III Hns.

Trpt. I in Bb

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

The musical score is written for a full orchestra. It features complex rhythmic patterns, including sixteenth-note runs and sixteenth-note chords, particularly in the flute and trumpet parts. The piano part has a steady eighth-note accompaniment. The strings provide a harmonic foundation with sustained notes and rhythmic patterns. The score includes dynamic markings such as *sim.* (sforzando) and articulation like accents. The key signature is B-flat major, and the time signature is 4/4.

151 Vivo, ♩ = 160

Flt. I

C.A.

Clts. I, II in B♭

I, II Hns.

III, IV

Trpt. I in B♭

Tromb. I

Piano

Harp

con sord. *pp* con sord.

con sord. *pp*

Solo con sord. 3.

Solo con sord. 3.

*pp* *cresc.*

151 Vivo, ♩ = 160

Vln. I

Vln. II

Vla.

Cello

Bass

div. arco

*p* détaché

arco

*P* détaché

152

I, II Hns.

III, IV

I Trpts. in B♭

II

Vln. II

Vla.

Cello

unis.

*f* *f*

arco

*f* détaché

con sord. 3.

3.

3.

3.

Agitato ma tempo de rigore

= Flt. III

♩. = 100

Picc. I Flts. II Clts. I, II in Bb Bns. I, II

I, II Hns. III, IV

I, II Trpts. in Bb

I, II, III Trombs. (con sord.)

Piano

Harp

Agitato ma tempo de rigore

♩. = 100

Vln. I

Vln. II

Vla.

'Cello

Bass

I  
Bsns. *sempre sim.*

II  
*sempre sim.*

Vln. II  
div.

Vla.  
div.

154

I  
Cits. in Bb *mf sempre stacc.*

II  
*mf sempre stacc.*

I  
Bsns.

II

154

Vln. I *arco*

Vln. II  
div. *pizz.*

Vla.  
div. *arco*

155

I  
Cits. in Bb

II

I  
Trpts. in Bb *Solo f marc.*  
(sempre con sord.)

II  
(sempre con sord.)

155

Vln. I *spiccato sempre*

Vln. II  
div.

Vla.  
*unis.*  
*spiccato sempre*

156

II Flts.

III Flts.

I Obs.

II Obs.

C.A.

I Clts. in Bb

II Clts. in Bb

I Bsns.

II Bsns.

I, II Hns.

III, IV Hns.

I Trpts. in Bb

II Trpts. in Bb

III Trpts. in Bb

Piano

*f*

*mf*

*stacc.*

*mf stacc.*

*ff*

*senza sord.*

*(con sord.)*

156

Vln. I

Vln. II div.

Vla.

'Cello

*div.*

*div.*

*pizz.*

*arco*

*pizz.*

*div.*

*arco*

*mf*

*mf*



I Flts.  
II Flts.  
III Flts.  
I Obs.  
II Obs.  
C.A.  
I Clts. in Bb  
II Clts. in Bb  
I Bsns.  
II Bsns.  
I, II Hns.  
III, IV Hns.  
I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb  
Piano

*sempre sf*

Vln. I div.  
Vln. II div.  
Vla div.  
Cello div.  
Bass





# Fourth Part

## THE SHROVE-TIDE FAIR and the death of Petroushka

161 Tempo giusto, ♩ = 63 162

I Flts. II

Obs. I. II

C. A.

I. II Clts. in Bb

III

Bsn. I

II Hns. in F

IV

Trpts. I. II in Bb

Piano

Harp

161 Tempo giusto, ♩ = 63 162

Vln. I. II div. a3

Vla. pizz. non div. arco

'Cello

*mf* *sf* *f* *ff* *ff* *gliss.*

Picc.

I  
Flts.  
II

Obs. I. II

C.A.

I. II  
Clts. in B $\flat$   
III

Bsn. I

II  
Hns. in F  
IV

Piano

Harp

Vln. I. II  
div. a 3

Vla  
div.

'Cello

163

Picc.

I

Flts. II

I

Obs. II

C.A.

I, II

Clts. in Bb III

Bsn. I

II

Hns. in F IV

Trpts. I, II, III in Bb

Xyl.

Piano

Harp

Vln. I, II div. a 3

Vla. div.

Cello

*ben stacc.* *f* *gliss.*

*pizz.* *arco v. 5.*

*pizz.* *arco v. 5.*

164

Picc. *ben marcato*

I *ben marcato*

Flts. II *ben marcato*

Obs. I. II

C.A.

I, II

Clts. in Bb III

Bsn. I

II

Hns. in F IV

Trpts. I, III, IIII in Bb

Piano *ff*

Harp

164

Vln. I, II div. a3

Vla. div.

'Cello





Picc

I

Flts. II

Obs. I II

C.A.

I. II

Cts. in Bb III

Bsn. I

I. II

Hns. in F III. IV

Trpts. I, II, III in Bb

Xyl.

Piano

Harp

Vln. I, II div. a 3

Vla. div.

'Cello

*ben marc. - stacc.*

*f*

*f ben marc. - stacc.*

*f*

*ben marc. - stacc.*

*sf.*

**166**

*trem.*

*sub. P trem.*

*sub. P trem.*

*sub. P*

*trem.*

*p*

*trem.*

*p*

*trem.*

*sub. P*

Picc.

Flts. I II

Obs. I II

C.A.

I. II

Clts. in Bb

III

Bsns. I II

I. II

Hns. in F

III. IV

I

Trpts. in Bb

Solo marc.

mf

II

Trpts. in Bb

Solo

mf marc.

III

I

Trombs.

II. III

Tuba

Timp.

Piano

Vln. I

div. a 3

167

div. a 2

f

sim.

Vln. II

div. a 3

div. a 2

f

sim.

Vla.

div. a 3

ff

'Cello

div. a 3

ff

Bass

non div.

f

This musical score page contains measures 168 through 171. The instruments and parts are as follows:

- Picc:** Piccolo flute, playing a melodic line with slurs.
- Flts. I. II:** Flutes I and II, playing a rhythmic accompaniment of eighth notes.
- Obs. I. II:** Oboes I and II, playing a rhythmic accompaniment of eighth notes.
- C. A.:** Clarinet in A, playing a rhythmic accompaniment of eighth notes.
- I. II Clts. in Bb:** Clarinets I and II in B-flat, playing a rhythmic accompaniment of eighth notes.
- III:** Clarinet III in B-flat, playing a rhythmic accompaniment of eighth notes.
- Bsns. I. II:** Bassoons I and II, playing a rhythmic accompaniment of eighth notes.
- I. II Hns. in F:** Horns I and II in F, playing a melodic line with slurs.
- III. IV:** Horns III and IV in F, playing a melodic line with slurs.
- Tuba:** Tuba, playing a melodic line with slurs.
- Timp.:** Timpani, playing a rhythmic accompaniment of eighth notes.
- Piano:** Piano, playing a rhythmic accompaniment of eighth notes.
- Vln. I:** Violin I, playing a melodic line with slurs.
- Vln. II:** Violin II, playing a melodic line with slurs.
- Vla.:** Viola, playing a melodic line with slurs and the marking *sim.*
- 'Cello:** Cello, playing a melodic line with slurs and the marking *sim.*
- Bass:** Bass, playing a melodic line with slurs.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 168, 169, 170, and 171. The number 168 is printed in a box at the top and bottom of the page.

169

Picc

Flts. I, II

Obs. I, II

C. A.

I, II

Clts. in Bb

III

I

Bsns.

II

I, II

Hns. in F

III, IV

Tuba

Timp.

Piano

Vln. I

Vln. II

Vla.

Cello

Bass

*sim.*

*mf*

*sim.*

*mf*

*sim.*

169

# WET-NURSES' DANCE

**170** Allegretto, ♩ = 116-120  
*sempre stacc.*

I Clts. in Bb  
II Clts. in Bb  
I Bsns.  
II Bsns.  
I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb

**170** Allegretto, ♩ = 116-120  
*sempre stacc.*

I Vln. I div.  
II Vln. I div.  
Vln. II  
Vla.  
Cello

**171** Solo  
*mf ben cant.*

I Ob. I  
I Clts. in Bb  
II Clts. in Bb  
I Bsns.  
II Bsns.  
I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb

**171**

I Vln. I div.  
II Vln. I div.  
Vln. II  
Vla.  
'Cello

Ob. I

Cts. in Bb  
I  
II

Bsns.  
I  
II

Trpts. in Bb  
I  
II  
III

Vln. II

Vla.

Cello

172

Obs. I, II

C. A.

Cts. in Bb  
I  
II

Bsns.  
I  
II

Trpts. in Bb  
I  
II  
III

*mf*

*Soli ben marc.*

*mf*

172

Vln. I div.

Vln. II

Vla.

Cello

*mf*

I  
Obs.

II

C.A.

I  
Clts. in Bb

II

I  
Bsns.

II

I  
Trpts. in Bb

II

III

Vln. I  
div.

Vln. II

Vla.

'Cello

173

I  
Obs.  
II  
C.A.  
I  
Clts. in Bb  
II  
I  
Bsns.  
II  
I  
Hns. in F  
III  
I  
Trpts. in Bb  
II  
Trpts. in Bb  
III  
Vln. I  
div.  
Vln. II  
Vla.  
'Cello

*f cantabile*  
*f cantabile*  
arco

The musical score is arranged in systems. The woodwind section includes two flutes (I and II), a clarinet in A (C.A.), two clarinets in Bb (I and II), two bassoons (I and II), two horns in F (I and III), and three trumpets in Bb (I, II, and III). The string section includes two violins (I and II), a viola, and a cello. The percussion part is indicated by a drum symbol. The score features various musical notations such as slurs, accents, and dynamic markings like *f cantabile* and *arco*. The key signature has one sharp (F#) and the time signature is 4/4.



174

I  
Obs.

II

C.A.

I  
Clts. in Bb

II  
Clts in Bb

III

I  
Bsns.

II

I  
Hns. in F

III

I  
Trpts. in Bb

II  
Trpts. in Bb

III

174

Vln. I  
div.

Vln. II  
pizz. arco

Vla.

'Cello

I  
 Flts. *ff*  
 II  
 I *sim.*  
 Obs. *sim.*  
 II  
 C.A. *sim.*  
 I  
 Clts. in Bb  
 II  
 Clts. in Bb  
 III  
 I  
 Bsns.  
 II  
 I.III *a2*  
 Hns. in F  
 II.IV  
 I  
 Trpts. in Bb  
 II  
 Trpts. in Bb  
 III  
 Vln. I  
 Vln. II *pizz.* *sf*  
*sim.*  
 Vla.  
 'Cello  
 Bass *div.* *sf*

Picc. *ff*

I

Flts. II

I

Obs. II

C. A.

I

Clts. in Bb II

Clts. in Bb III

I

Bsns. II

I. III

Hns. in F II. IV

I

Trpts. in Bb II

Trpts. in Bb III

Vln. I

Vln. II *arco* *f marc.* *7* *div.*

Vla.

Cello

Bass

176

Picc. *f e ben cant.*

I *f e ben cant.*

Flts. II *f e ben cant.*

I Obs. II

C. A.

I.III *a2 f e ben cant.*

Hns.in F II.IV

Trpts.in Bb I.II *mf sempre fp sim. stacc.*

III *mf sim. stacc.*

Tromb. I *mf sim. stacc.*

Tuba *sempre fp*

176

Vln. I *f ben cant.*

Vln. II div. *ben articolato sim.*

Vla. *arco div. f sim.*

'Cello *arco div. f sim.*

Bass *sempre fp*

This page of a musical score contains measures 177 through 180. The instruments are arranged as follows from top to bottom:

- Picc.
- I Flts.
- II Flts.
- I Obs.
- II Obs.
- C. A.
- I. III Hns. in F
- II. IV Hns. in F
- I. II Trpts. in Bb
- III Trpts. in Bb
- Tromb. I
- Tuba
- Vln. I
- Vln. II div.
- Vla.
- Cello
- Bass

Measure 177 is marked with a box containing the number 177. The score includes various musical notations such as slurs, accents, and dynamic markings. A specific marking *sempre fp* is present in the Trombones section. The bottom of the page features the publisher's information: B. & H. 16236.

Picc.

Flts. I,II

I  
Obs.  
II

C.A.

I,II  
Clts.in Bb  
III

I,III  
Hns.in F  
II,IV

I,II  
Trpts.in Bb  
III

Tromb.I

Tuba

*a2*

*mf*

*mp*

*p*

Vln. I

Vln. II  
div.

Vla.

'Cello

Bass

*pizz.*

*mf*

*pizz. mf*

Flts. I,II

I,II  
Clts.in Bb  
III

Hns. I,III  
in F

Vln. I

Vln. II

*sim.*

*sim.*

179

Flts. I,II *P sub.*

Obs. I,II

C.A.

I, II *pp sub.*

Clts. in Bb III *pp sub.*

Trpt. I in Bb *P ben articolato*

Harp *près de la table* *mf* *sim.*

Vln. I *div.* *p sub.* *arco* *f*

Vln. II *div.* *p sub.*

'Cello *f*

180

Picc. *sempre sf*

Obs. I,II

C.A.

Vln. I *unis.* *f*

Vln. II *unis.* *f*

Vla. *pizz.* *f*

'Cello *unis.* *f*

181

Picc.

Flts. I, II

Obs. I, II

I

Clts. in Bb

II

Clts. in Bb

III

Trpt. I in Bb

Piano

*f*

*sim.*

*mf ben articolato*

181

Vln. I

Vln. II

Vla.

'Cello

*sim.*

*sempre sf*

182

183

Obs. I, II

Bsns. I, II

Trpt. I in Bb

Harp

*a 2*

*p*

*sub. p*

*Solo*

*mf*

*stacc e marc mf*

*sim.*

*subito meno f*

182

183

Vln. I

Vln. II

Vla.

'Cello

*pizz.*

*p*

*p*

*p*

*pizz.*

*p*

*sub. p*



Picc. *ff*

I *ff*

Flts. II *ff*

Obs. I, II *ff* *sim.*

C. A. *ff* *sim.*

I *ff*

Clts. in B $\flat$  II *ff*

Clts. in B $\flat$  III *ff* *sim.*

Bsns. I, II *a2* *ff* *sim.*

D. Bsn. *sempre sf*

Hns. I, II in F *f* *sim.*

Trpt. I in B $\flat$  *leggiere mf*

Tuba *mf* *sim.*

Timp. *mf*

Piano *f* *sim.*

Harp *f*

Vln. I *f*

Vln. II *f* *div.*

Vla. *f*

'Cello *f*

Bass *pizz.* *f* *(non div.)*

Plcc.

Flts. I.II

Obs. I.II

C.A.

I. II

Clts. in Bb

III

Bsns. I.II

D. Bsn.

I. II

Hns. in F

III. IV

I

Trpts. in Bb

II

Trpts. in Bb

III

Tuba

Timp.

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

*a 2*

*f*

*mf*

*gliss.*

*arco*

*div.*

*ff*

*sim.*

*f ben marc.*

*a 2 Soli*

*6*

*7*

185

Flts. I,II  
 Obs. I,II  
 Clts. in Bb I  
 Clts. in Bb II  
 Clts. in Bb III  
 Bsns. I  
 Bsns. II

Hns. in F I,II  
 Hns. in F III,IV  
 Trpts. in Bb I,II  
 Trpts. in Bb III

Harp

Vln. I  
 Vln. II  
 Vla.  
 'Cello

arco

ff

186

Flts. I, II  
Obs. I, II  
Clts. in Bb I, II, III  
Bsns. I, II  
Hns. in F I, II, III, IV  
Trpts. in Bb I, II, III  
Trombs. I, II  
Harp  
Vln. I, II  
Vla.  
Cello

Annotations: *a2*, *b*, *sim.*, *Solo*, *f ben marc.*, *6*, *7*

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello) are in the upper half, while the brass section (Horns, Trumpets, Trombones) is in the lower half. The Harp is positioned between the brass and strings. The score includes various musical notations such as dynamics, articulation, and fingering. The page number 119 is located in the top right corner.



# PEASANT WITH BEAR

188 Poco accelerando

Tempo giusto, ♩ = 69

= Fl. III

Flcc. *fff*

Flts. I, II *fff*

I Obs. *fff*

II Obs. *fff*

C.A. *fff*

I, II Clts. in B♭ *fff*

III Clts. in B♭ *fff*

Bsns. I, II *sempre sfp*

D. Bsn. *sempre sfp*

I, III Hns. in F *ff*

II, IV Hns. in F *sempre sfp*

I, II Trpts. in B♭ *fff*

III Trpts. in B♭ *fff*

I Trombs. *f*

II Trombs. *f pesante*

III Trombs. *f pesante*

Tuba *f pesante*

Soli a 2 *ff*

188 Poco accelerando

Tempo giusto, ♩ = 69

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *arco ff*

Bass div. *arco ff*

*meno f ma sempre pesante*

*meno f ma sempre pesante*

*meno f ma sempre pesante*

189

Cltts. I, II  
in Bb

Bsns. I, II

D. Bsn.

III  
Hns. in F  
II, IV

Tuba

Solo

*ff*

189

Vla.

*sim.*

Cello

*sim.*

Bass  
div.

*sim.*

*sim.*

190

I

Cltts. in Bb

II  
Cltts. in Bb

III

Bsns. I, II

D. Bsn.

III  
Hns. in F  
II, IV

Tuba

*P<sup>ma</sup> marc.*

*p*

190

Vla.

Cello

Bass  
div.

191

I Flts. *p ma marc.* *sim.*

II. III Flts. *p ma marc.* *sim.*

I Clts. in Bb *p*

II Clts. in Bb *sim.*

III Clts. in Bb

Bsns. I. II *p*

D. Bsn.

III Hns. in F

II. IV Hns. in F

Tuba *di - mi - nu - en - do* *p*

191

Vla. *p*

Cello *p*

Bass div. *p*

I Flts. *6*

II Flts. *6*

III Flts. *6*

I Clts. in Bb *6*

II Clts. in Bb *6*

III Clts. in Bb *6*

I Bsns. *6*

II Bsns. *6*

I. II Hns. in F *marc. in p* *3* *3* *sim.*

III Hns. in F *marc. in p* *3* *3* *sim.*



192

I Flts.

II Flts.

III Flts.

I Clts. in Bb

II Clts. in Bb

III Clts. in Bb

Bsn. I

I, II Hns. in F

III Hns. in F

I Trpts. in Bb

II Trpts. in Bb

III Trpts. in Bb

*p*

*p con sord.*

*non cresc.*

*p con sord.*

193

194

I Flts.

II Flts.

III Flts.

I Clts. in Bb

II Clts. in Bb

III Clts. in Bb

I Hns. in F

II Hns. in F

III Hns. in F

I Trpts. in Bb

II Trpts. in Bb

III Trpts. in Bb

*non cresc.*

*non cresc.*

*non cresc.*

*non cresc.*

I Flts.  
II Flts.  
III Flts.

I Clts. in Bb  
II Clts. in Bb  
III Clts. in Bb

I Hns. in F  
II Hns. in F  
III Hns. in F

I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb

I Flts.  
II Flts.  
III Flts.

I Clts. in Bb  
II Clts. in Bb  
III Clts. in Bb

I Hns. in F  
II Hns. in F  
III Hns. in F

I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb

GYPSIES AND A RAKE VENDOR

196 197

I Flts.  
II Flts.  
III Flts.

Obs. I, II

I Clts. in Bb  
II Clts. in Bb  
III Clts. in Bb

I Hns. in F  
II Hns. in F  
III Hns. in F

I Trpts. in Bb  
II Trpts. in Bb  
III Trpts. in Bb

196 197

Vln. I  
Vln. II  
Vla.  
Cello

$\text{♩} = \text{♩}$

I Flts.

II Flts.

III Flts.

Obs. I, II

I Clts. in B $\flat$

II Clts. in B $\flat$

III Clts. in B $\flat$

I Hns. in F

II Hns. in F

III Hns. in F

I Trpts. in B $\flat$

II Trpts. in B $\flat$

III Trpts. in B $\flat$

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Cello



201

Flts. I, II  
 Ob. I  
 C. A.  
 Clts. I, II in Bb  
 I, II Hns. in F  
 III, IV  
 Tamb.  
 Piano  
 Harp  
 Vln. Solo  
 Vln. I  
 Vla. Solo

202

203

Flts. I, II  
 Obs. I, II  
 C. A.  
 Clts. I, II in Bb  
 I, II Hns. in F  
 III, IV  
 Trpts. I, II, III in Bb  
 Tamb.  
 Harp  
 Vln. I  
 Vln. II

I Flts. *sempre pp*

II Flts. *sempre pp*

III Flts. *sempre pp*

Obs. I, II *sempre f*

C. A. *sempre f*

I, II Clts. in B $\flat$

III Clts. in B $\flat$  *f*

Bsns. I, II *f*

I, II Hns. in F *sff* *sff* *sim.*

III, IV Hns. in F *senza sord.* *sff* *sff* *sim.*

Trpts. I, II, III in B $\flat$

Tamb. *trm* *A* *trm* *A* *trm* *A* *trm* *A* *trm* *A* *trm* *A* *trm* *A* *trm* *A* *trm* *A*

Piano *sff* *sff* *sim.*

Harp

204  $\text{♩} = \text{♩}$

Vln. I *div. a 3*

Vln. II *div. a 3*

Vla. *arco* *f*

Cello *arco* *div.* *f*

205 Tempo I. ♩ = 69 (Tempo giusto)

206

I Flts. *mf*

II Flts. *mf*

III Flts. *mf*

Obs. III *mf*

C.A. *mf* *f*

I Clts. in B♭ *mf*

II Clts. in B♭ *mf*

III Clts. in B♭ *mf*

I Bsns. *mf*

II Bsns. *mf*

I Hns. in F *fp* *fp sf* *sim.* *fp* *p*

II Hns. in F *mf* *p*

III, IV Hns. in F *fp* *fp sf* *sim.* *fp*

I Trpts. in B♭ *con sord.* *p*

II Trpts. in B♭ *con sord.* *p*

III Trpts. in B♭ *con sord.* *p*

Tamb. *shake* *thumb* *shake* *thumb*

Piano

205 Tempo I. ♩ = 69 (Tempo giusto)

206

Vln. I div. a3 *unis. pizz.* *sf* *arco gliss.* *ff*

Vln. II div. a3 *unis.* *ff* *gliss.* *ff*

Vla. *b<sup>mn</sup>* *gliss.* *ff*

'Cello *unis.* *ff* *gliss.* *ff*



I  
Flts.

II  
Flts.

III  
Flts.

Obs. I, II, III

I  
Clts. in Bb

II  
Clts. in Bb

III  
Clts. in Bb

This section of the score covers measures 207-210. It features three parts for Flutes (I, II, III), three parts for Clarinets in Bb (I, II, III), and three parts for Oboes (I, II, III). The woodwinds play a complex, rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the Oboe I part at measure 208.

I  
Hns. in F

II  
Hns. in F

III  
Hns. in F

I  
Trpts. in Bb

II  
Trpts. in Bb

III  
Trpts. in Bb

This section of the score covers measures 207-210. It features three parts for Horns in F (I, II, III) and three parts for Trumpets in Bb (I, II, III). The brass instruments play a rhythmic pattern with many eighth and sixteenth notes. The Horns I part has a dynamic marking of *f* (forte) at measure 208.

Vln. I

Vln. II

Vla.

Cello

This section of the score covers measures 207-210. It features four parts for strings: Violin I, Violin II, Viola, and Cello. The strings play a rhythmic pattern with many eighth and sixteenth notes.

208

$\text{♩} = \text{♩}$

I Flts.

II Flts.

III Flts.

Obs. I, II

I Clts. in B $\flat$

II Clts. in B $\flat$

III Clts. in B $\flat$

I Hns. in F

II Hns. in F

III Hns. in F

I Trpts. in B $\flat$

II Trpts. in B $\flat$

III Trpts. in B $\flat$

208

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Cello

Flts. I. II. III

209

3rd = Picc.

210

I

Obs.

II

C.A.

I. II

Cits. in Bb

III

Bsns. I. II

I. II

Hns. in F

III. IV

I. II

Trpts. in Bb

III

Trombs.

I. II. III

Tuba

Timp.

S. D.

Piano

Harp.

Vln. Solo

Vln. I

Vln. II

Vla. Solo

Vla.

'Cello

Bass

209

*spicc. assai*

210

211

Flts. I, II

Ob. I

C. A.

I

Trpts. in Bb

II

Piano

Harp

Vln. Solo

Vla. Solo

Solo (con sord.)

*p*

Solo (con sord.)

*p*

*mf*

212

I

Trpts. in Bb

II

Harp

ri - tar - dan - do

# DANCE OF THE COACHMEN

**213** Allegro moderato ♩ = 112

Clt. II in Bb

I. II  
Hns. in F

III. IV

Tuba

Timp.

*f*

*sempre poco sf*

*p ma pesante*

*p*

**213** Allegro moderato ♩ = 112

Vln. I

Vln. II

Vla.

'Cello

Bass

unis. arco

*sf*

*sempre f pesante*

arco

*sf*

*sempre f pesante*

unis. arco

*sf*

*sempre f pesante*

arco

*sf*

*sempre f pesante*

arco

*sf*

*sempre f pesante*

non div.

*sf*

*sempre f pesante*

**214**

Clt. II in Bb

I. II  
Hns. in F

III. IV

Tuba

Timp.

**214**

Vln. I

Vln. II

Vla.

'Cello

Bass

*sim.*

*sim.*

*sim.*

*sim.*

*sim.*

215

Clt. II in Bb

I. II

Hns. in F

III. IV

Tuba

Timp.

215

Vln. I

Vln. II

Vla.

'Cello

Bass

216

Obs. I. II

C.A.

I

Clt. in Bb

II

Clt. in Bb

III

Bsns. I. II

I. II

Hns. in F

III. IV

Trpts. I. II in Bb

Tuba

Timp.

*sim.*

*sim.*

*sim.*

*sim.*

*Solo*

*senza sord. f*

216

Vln. I

Vln. II

Vla.

'Cello

*pizz.*

*f*

*f*

*f*

*f*

217

Picc. *ff*  
a 2

Flts. I. II *ff*

Obs. I. II *ff*

C. A. *ff*

I. II  
Clts. in Bb *ff*

III *ff*

I  
Bsns. *ff*

II

I. II  
Hns. in F *Soli f assai*

III. IV

I. II  
Trpts. in Bb *ff*

III

Trombs. I. II *Soli f* *ff*

Tuba

Timp.

Cym. *f*

217

Vln. I *arco ff*

Vln. II *arco ff*

Vla. *arco ff*

'Cello *arco ff*

*ff*





Picc.

Flts. I. II

Obs. I. II

C.A.

I. II  
Clts. in Bb

III

Bsns. I. II

I. II  
Hns. in F

III. IV

I. II  
Trpts. in Bb

III

I. II  
Trombs.

III

Tuba

Timp.

Cym.

B.D.

Detailed description: This block contains the woodwind and brass staves of the score. The Piccolo (Picc.) plays a rhythmic pattern of eighth notes. Flutes (Flts. I. II) and Oboes (Obs. I. II) play similar patterns. Clarinets in Bb (Clts. in Bb I. II and III) play a more complex rhythmic figure. Bassoons (Bsns. I. II) play a steady eighth-note accompaniment. Horns in F (Hns. in F I. II and III. IV) play a melodic line. Trumpets in Bb (Trpts. in Bb I. II and III) and Trombones (Trombs. I. II and III) play a melodic line that includes a solo section marked 'Solo ben marc.' and 'f ben marc.'. The Tuba and Timpani (Timp.) provide a rhythmic foundation. Cymbals (Cym.) and Bass Drum (B.D.) are also present.

Vln. I

Vln. II

Vla.

'Cello

Bass

220

221

Detailed description: This block contains the string staves. Violins I (Vln. I) and Violins II (Vln. II) play a melodic line with dynamics ranging from *f* to *ff*. Violas (Vla.) play a similar melodic line. Cellos ('Cello) and Basses (Bass) play a rhythmic accompaniment. The score includes markings for *pizz.* (pizzicato) and *arco* (arco). A section is marked 'div. a 3 pizz.' (divided into groups of three, pizzicato). Dynamics include *f*, *ff*, and *div. a 3 pizz.*

222

Picc.

Fts. I.II

I  
Obs.

II

C.A.

I. II  
Clts. in Bb

III

Bsns. I. II

I. II  
Hns. in F

III. IV

I. II  
Trpts. in Bb

III

I. II  
Trombs.

III

Tuba

Timp.

Cym.

B.D.

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*mf Solo*

*ff*

*ff*

*ff*

*Solo ben marc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

222

Vln. I

Vln. II

Vla.

'Cello

Bass

*unis. arco*

*div. a 3 pizz.*

*unis.*

*unis. arco*

*div. a 3 pizz.*

*unis.*

*div. a 3 pizz.*

*arco*

*div. a 3 pizz.*

*f*

*pizz. arco*

*f*

*pizz.*

*f*



225

Flts. I. II

Obs. I. II

C.A.

Clts. in Bb I

Clts. in Bb II

Clts. in Bb III

Bsns. I. II

Hns. in F I. III

Hns. in F II. IV

Trombs. I. II. III

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

*f*

*sempre ben sf*

*sempre ben sf*

*f*

*f*

*f*

*a 2*

*f*

*sempre ben sf*

*sempre ben sf*

*sim.*

*sim.*

*ben articolato*

*f*

*stacc.*

*près de la table*

*sim.*

225

*arco*

*f*

*ff cant.*

*f*

*ff cant.*

*f*

*ff cant.*

*ff cant.*

I Flts.  
II  
Obs. I. II  
C.A.  
I Clts. in Bb  
II Clts. in Bb  
III Clts. in Bb  
I Bsns.  
II  
I. III Hns. in F  
II. IV  
Trpts. I. II. III in Bb  
Trombs. I. II. III  
Piano  
Harp  
226  
Vln. I  
Vln. II  
Via.  
'Cello

*sim.*  
*sim.*  
*sim.*  
*sim.*

*sim.*

I. II Flts. III

Obs. I. II

C.A.

I Clts. in Bb II Clts. in Bb III

I Bsns. II

I. III Hns. in F II. IV

Trpts. I. II. III in Bb

Trombs. I. II. III

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

227

ff

gliss.

3 5 5 3

7 7

I  
Flts.  
II  
Flts.  
III

Obs. I. II  
C.A.

I. II  
Clts. in Bb  
III

Bsns. I. II  
D. Bsn.

I. II  
Hns. in F  
III. IV

I. II  
Trpts. in Bb  
III

Trombs. I. II. III  
& Tuba

Timp.

B.D.

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass

I Flts.  
 II Flts.  
 III Flts.  
 Obs. I-II  
 C.A.  
 I Clts. in Bb  
 II Clts. in Bb  
 III Clts. in Bb  
 Bsns. I-II  
 D. Bsn.  
 I, II Hns. in F  
 III, IV Hns. in F  
 I, II Trpts. in Bb  
 III Trpts. in Bb  
 I, II Trombs.  
 III & Tuba Trombs.  
 Timp.  
 B.D.  
 Piano  
 Harp  
 Vln. I  
 Vln. II  
 Vla.  
 'Cello  
 Bass

Musical score for orchestra and strings, measures 229-232. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Piano, Harp, Violins, Viola, Cello, and Bass. The key signature is two sharps (F# and C#). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *sim.*, and *non div.*.



I  
Flts.  
II  
Flts.  
III  
Obs. I. II  
C.A.  
I  
Clts. in Bb  
II  
Clts. in Bb  
III  
Bsns. I. II  
D. Bsn.  
I. II  
Hns. in F  
III. IV  
I. II  
Trpts. in Bb  
III  
I. II  
Trombs.  
III & Tuba  
Timp.  
B.D.  
Piano  
Harp  
Vin. I  
Vin. II  
Vla.  
'Cello  
Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Bass) play intricate melodic and rhythmic lines. The brass section (Trumpets, Trombones) provides harmonic support with sustained notes and rhythmic patterns. The Piano and Harp play a dense, textured accompaniment. The score is marked with various dynamics and articulations, and includes repeat signs and first/second endings.

I  
 Flts.  
 II  
 Flts.  
 III  
 Obs. I. II  
 C. A.  
 I  
 Clts. in Bb  
 II  
 Clts. in Bb  
 III  
 Bsns. I. II  
 D. Bsn.  
 I. II  
 Hns. in F  
 III. IV  
 I. II  
 Trpts. in Bb  
 III  
 I. II  
 Trombs.  
 III & Tuba  
 Timp.  
 B. D.  
 Piano  
 Harp  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

Musical score for orchestra and strings, measures 231-236. The score includes parts for Flutes (I, II, III), Oboes (I, II), Clarinets (I, II, III in Bb), Bassoons (I, II, D. Bsn.), Horns (I, II, III, IV in F), Trumpets (I, II, III in Bb), Trombones (I, II, III & Tuba), Timpani, Bass Drum (B. D.), Piano, Harp, Violins (I, II), Viola, Cello, and Bass. The score is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a2*. The page number 231 is printed at the top and bottom of the score.

I Flts.

II Flts.

III Flts.

Obs. I, II

C.A.

I Clts. in Bb

II Clts. in Bb

III Clts. in Bb

Bsns. I, II

D. Bsn.

I, II Hns. in F

III, IV Hns. in F

I, II Trpts. in Bb

III Trpts. in Bb

I, II Trombs.

III & Tuba

Timp.

B. D.

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

I Flts.  
 II Flts.  
 III Flts.  
 Obs. I. II  
 C. A.  
 I Clts. in Bb  
 II Clts. in Bb  
 III Clts. in Bb  
 Bsns. I. II  
 D. Bsn.  
 I. II Hns. in F  
 III. IV Hns. in F  
 I. II Trpts. in Bb  
 III Trpts. in Bb  
 I. II Trombs.  
 III & Tuba  
 Timp.  
 B.D.  
 Piano  
 Harp  
 233  
 Vln. I  
 Vln. II  
 Vla.  
 'Cello  
 Bass

MASQUERADERS

**234** L'istesso tempo ma poco a poco agitato

Ob. I

C.A.

Cl. II in Bb

Piano

Harp

Vln. II

Vla.

'Cello

*sub.p*

*marc. in p*

*pizz.*

*p*

*ben articolato*

*p*

*pizz.*

*p*

**235**

Ob. I

C.A.

I

Clts. in Bb

II

Vln. I (div.)

Vln. II

Vla.

'Cello

*mf*

*sim.*

*mf*

*6*

*7*

236

Ob. I

C.A.

I  
Clts. in Bb

II

Vln. I (div.)

Vln. II

Vla.

'Cello

236

I  
Flts.

II, III

Ob. I

C.A.

I  
Clts. in Bb

II

Vln. I (div.)

Vln. II

Vla.

'Cello

*f* *più f*

*f* *più f*

*f* *più f*

237 Tempo giusto ♩ = 132

Flts. I, II, III *ff*

Obs. I, II *ff*

C. A. *ff*

I, II *ff*

Clts. in Bb III *ff*

Bsns. I, II *ff* a 2

D. Bsn. *ff*

I, II *ff*

Hns. in F III, IV *ff*

I *ff*

Trpts. in Bb II, III *ff* Solo

Tromb. I *ff*

Piano *ff*

Harp *ff*

237 Tempo giusto ♩ = 132

Vln. I *ff* non div. arco

Vln. II *ff* sempre non div. *sim.*

Vla. *ff* *sim.*

Cello *ff* pizz. arco 3

Bass *ff* arco 3



Flts I, II, III

Obs. I, II

C. A.

I, II

Clts. in Bb III

Bsns. I, II

D. Bsn.

I, II

Hns. in F III, IV

I

Trpts. in Bb II, III

I, II

Trombs. III & Tuba

Piano

Harp

Vln. I

Vln. II

Vla.

'Cello

Bass



This page contains a detailed musical score for a large orchestra. The instruments are arranged in the following order from top to bottom:

- Flts. I, II, III
- Obs. I, II
- C. A.
- I, II
- Clts. in Bb III
- Bsns. I, II
- D. Bsn.
- I, II
- Hns. in F III, IV
- I
- Trpts. in Bb II, III
- I, II
- Trombs. III & Tuba
- Piano
- Harp
- Vln. I
- Vln. II
- Vla.
- 'Cello
- Bass

The score is written in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. Performance markings include *sim.* (sforzando) and *non div.* (non-diviso). The woodwinds and strings play a dense texture of triplets, while the brass and piano provide harmonic support. The harp and strings have more melodic and rhythmic lines.

239

Obs. I, II

C. A.

Clts. I, II, III  
in Bb

I, II  
Hns. in F  
III

Piano

Harp

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

239

Vln. I  
(div. a 3)

Vln. II  
(div. a 3)

Vla.  
(div. a 3)

'Cello  
(div. a 3)

*f sempre*

*f sempre*

*f sempre*

*f sempre*

*sempre staccatissimo*

*sempre staccatissimo*

*sempre staccatissimo*

*sempre staccatissimo*

240 Più mosso. Alla una- = 72

Obs. I, II

C. A.

Clts. I, II, III  
in Bb

I, II  
Hns. in F  
III

Trombs.  
II, III

Tuba

Timp.

Piano

Harp

*f*

*sim.*

*f*

*sim.*

*f*

*wooden sticks*

*sim.*

240 Più mosso. Alla una- = 72

Vln. I

Vln. II

Vla.

'Cello

Bass

*ff*

*ff unis.*

*ff*

*sim.*

*sim.*

*sim.*

241

Obs. I, II *ff*

C. A. *ff*

I *ff*

Clts. in Bb II *ff*

III *ff*

I, II *ff*

Hns. in F III, IV *ff*

Trpts. I, II in Bb *f*

Trombs. II, III *a2 sim.*

Tuba *sim.*

Timp. *sim.*

241

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

'Cello *ff* arco *sim.* pizz.

Bass *ff* arco *sim.* pizz.

Flts. I, II  
Obs. I, II  
C. A.  
Clts. in B $\flat$  I, II, III  
Bsns. I, II  
Hns. in F I, II, III, IV  
Trpts. in B $\flat$  I, II

$\frac{5}{8} = \frac{3}{4}$   
 $\frac{3}{4} = \frac{5}{8}$

Vln. I (div. a 3)  
Vln. II  
Vla.  
'Cello  
Bass

$\frac{5}{8} = \frac{3}{4}$   
 $\frac{3}{4} = \frac{5}{8}$

243

Picc. *f ben cant.*

I Flts. *f ben cant.*

II Flts.

I Clts. in Bb

II Clts. in Bb

III Clts. in Bb

Piano *sva*  
*f*

Harp *f*

243

Vln. I (div.) *f* *sempre sim.*

Vln. II (div.) *f* *sempre sim.*

Vla. (div.) *f* pizz.

'Cello (div.) *f* pizz.

Bass *f* (pizz.)

Picc.

I

Flts. II

I

Clts. in Bb II

Clts. in Bb III

I, II

Hns. in F *ben marc. f*

III

Hns. in F *ben marc.*

IV *ben marc. f*

Trpt. I in Bb *Solo* *f* *ben cant.*

Timp. *mf*

Piano

Harp

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

'Cello (div.)

Picc.  
 Flts. I II  
 Obs. I, II  
 C.A.  
 Clts. in Bb I II III  
 Bsns. I, II  
 D. Bsn.  
 Hns. in F I, II III IV  
 Trpt. I in Bb  
 Timp.  
 Piano  
 Harp  
 Vln. I (div.)  
 Vln. II (div.)  
 Vla. (div.)  
 Cello (div.)  
 Bass

*f marc.*  
*f marc.*  
*f marc.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*in p ma marc.*  
*Solo mf cant.*  
 245  
 246 Listesso tempo  $\text{♩} = 72$   
*arco*  
*arco*  
*arco*  
*arco*  
*f*



I Flts. II  
Bsns. I, II  
D. Bsn.  
Hn. I in F

Vln. I  
Vln. II  
Via.  
'Cello  
Bass

div. a 3 pizz.  
mp pizz.  
div. a 3  
mp pizz.  
mp pizz.  
non div. mp pizz.  
mp pizz.  
p

I Flts. II  
Obs. I, II  
C. A.  
I Clts. in Bb  
II Clts. in Bb  
III  
Bsns. I, II  
D. Bsn.  
I, II Hns. in F  
IV

Vln. I (div. a 3)  
Vln. II (div. a 3)  
Via.  
'Cello  
Bass

arco  
f sub.  
arco  
f sub.  
arco  
f sub.  
arco  
f sub.  
arco  
f sub.

sim.  
sim.  
sim.  
sim.  
sim.

pizz.  
p sub. pizz.  
p sub. pizz.  
p sub. pizz.  
p sub. pizz.  
p sub. pizz.

f sub.  
sim.  
p sub.



**250** Tempo di rigore, non accelerando!

*For continuing*

I, II Flts. *ff* *sim.*

III *ff* *sim.*

Obs. I, II, III *ff* *sim.*

C. A. *ff* *sim.*

I Clts. in Bb *ff* *sim.*

II Clts. in Bb *ff* *sim.*

III *ff*

Bsns. I, II { *ff* } *sim.*

D. Bsn. *ff* *sim.*

I, II Hns. in F *ff* *sim.*

III *ff* *sim.*

IV *ff* *sim.*

I Trpts. in Bb *ff* *sim.* *con sord. p*

II, III *ff* *sim.*

Trombs. I, II, III { *ff* } *sim.* *ff*

Tuba *ff* *sim.*

---

**250** Tempo di rigore, non accelerando!

*For continuing*

Vln. I (div.) arco *ff* *sim.*

Vln. II (div.) arco *ff* *sim.*

Vla. arco *ff* *sim.*

'Cello arco *ff* *sim.*

Bass arco *ff* *sim.*

\* For concert performance use the ending page 172

THE SCUFFLE  
Blackamoor and Petroushka

251

252 *Meno mosso* ♩ = 100

C. A.

Clts. I, II in Bb

I  
Trpts. in Bb

II  
Trpts. in Bb

III

Piano

Vln. I

Vln. II

con sord. *p* *fff* *fp* *mf*

*Solo* *f* *leggiere* *mf*

*pizz.* *f* *sempre f* *f* *sempre f*

253

Picc.

I  
Flts.

II

Ob. I

Clts. I, II in Bb

Trpt. I in Bb

Piano

*a 2* *6* *6* *6* *cresc. 6* *ff* *f* *1st Solo* *f* *p* *8* *5* *ff*

253

Vln. I

Vln. II

Vla.

*f* *pizz.*

**254**

Obs.I,II *ff*

C. A. *ff*

I, II Hns.in F *f*

III *f* *p*

Trpts.I,II in Bb *mf*

Piano *leggiero mf* *ff*

**254**

Vln.I *f* *arco* *ff*

Vln.II *f* *arco* *ff*

Vla. *f* *pizz.* *arco* *ff*

**255**

I Flts. *f*

II *f*

Ob.I *f*

Clts.I,II in Bb *f*

Trpts.I,II in Bb *mf*

Xyl. *mf*

Piano *f*

**256**

*ben marc.*

**255**

Vln.I *f*

Vln.II *div. pizz.* *3* *unis. arco* *f*

Vla. *f*

'Cello *ff*

**256**

257

allarg.

Picc. *fff* *pp*

I *fff* *pp*

Flts. II *fff*

Ob. I

C.A.

Clts. I, II in Bb *fff p — pp*

Hus. I, III in F *ff*

I, II *Solo* *mf ben marc.* *mf marc.* *senza sord.* *ff*

Trpts. in Bb III *ff*

Xyl.

Tamb. *with Timp. sticks trem.* *p*

Cym.

Piano *fff*

Vln. I *257* *sul pont.* *mf cresc.* *Bliss* *fff*

Vln. II *sul pont.* *mf cresc.* *Bliss* *fff*

Vla. *div. pizz.* *f* *unis.* *fff*

'Cello *pizz.* *f* *sul pont. arco* *Bliss* *f cresc.* *fff*

<sup>\*)</sup> Hold Tambourine close to the floor and let it fall flat

# DEATH OF PETROUSHKA

258 Lento, lamentoso ♩ = 50

Picc. *Soli* *pp*

Fl. I *Soli* *pp*

I *Solo* *pp* *dolce espressivo*

II *Solo* *pp*

Detailed description: This system contains the musical notation for measures 258 through 261 for the Piccolo and Flute I parts. The Piccolo part features a melodic line with a 'Soli' marking and a dynamic of 'pp'. The Flute I part also has a 'Soli' marking and 'pp' dynamic. The Clarinet I and II parts are shown below, with Clarinet I having a 'Solo' marking and 'pp' dynamic, and Clarinet II having a 'Solo' marking and 'pp' dynamic. The Clarinet I part includes the instruction 'dolce espressivo'.

258 Lento, lamentoso ♩ = 50

Vln. I *pp* *div. con sord.*

Vln. II *pp* *div. con sord.*

Vla. (div.) *arco* *8va.* *p* *trem. arco* *pp*

'Cello *trem.* *pp* *pp sub.* *pp sub.* *pp*

Detailed description: This system contains the musical notation for measures 258 through 261 for the Violin and Viola/Cello parts. The Violin I and II parts feature a sustained chord with a dynamic of 'pp' and the instruction 'div. con sord.'. The Viola part (div.) has a melodic line with 'arco', '8va.', 'p', and 'trem. arco' markings, with a dynamic of 'pp'. The Cello part has a sustained chord with 'trem.' and 'pp' markings, and a dynamic of 'pp sub.'.

259

Picc. *Solo* *p*

Fl. I

Bsn. I *Solo* *p dolce*

Detailed description: This system contains the musical notation for measures 259 through 261 for the Piccolo, Flute I, and Bassoon I parts. The Piccolo part has a melodic line with a 'Solo' marking and a dynamic of 'p'. The Flute I part is silent. The Bassoon I part has a melodic line with a 'Solo' marking and a dynamic of 'p dolce'.

259

Vln. Solo *dolce. espr.* *p*

Vln. I *p*

Vln. II

Vla. (div.)

'Cello

Detailed description: This system contains the musical notation for measures 259 through 261 for the Violin Solo and Violin I/II parts. The Violin Solo part has a melodic line with 'dolce. espr.' and 'p' markings. The Violin I and II parts have sustained chords with a dynamic of 'p'. The Viola and Cello parts are silent.

POLICE AND THE JUGGLER

260 Più mosso, ♩ = 100

Cits. I, II in Bb

I Bsns. Solo mf

II mf

D. Bsn. p

Cello f pizz.

Bass f

261 Lento, ♩ = 50

D. Bsn. f

I Hns. in F mf

II mf

III mf

IV mf

Trpts. I, II in C mf

Trpt. III in Bb { con sord. f

261 Lento, ♩ = 50

Vln. I (div. a 3) (con sord.) f spicc.

Vln. II (div. a 3) (con sord.) f

6 Solo Violas con sord. f

262 L'istesso tempo ♩ = 50

Obs. I, II

C. A.

I  
Hns. in F

II

III  
Hns. in F

IV

con sord.  
pp  
con sord.  
pp  
con sord. pp

pp  
poco  
pp

pp  
legatissimo

sempre pp

sempre pp

con sord.  
pp

263

Cello

Bass

pizz.  
p

pizz.  
p

arco con sord. div.  
pp

arco con sord.  
pp non div.

264

Obs. I, II

C. A.

I  
Hns. in F

II

III  
Hns. in F

IV

264

Cello

Bass

pp  
poco

pp  
poco

sim.

sim.

APPARITION OF PETROUSHKA'S DOUBLE

265 266

Obs. I, II

C. A.

Hns. in F I, II, III, IV

Trpts. in C I, II

*ff con sord.* *con sord.* *Solo* *ff* *meno f* *f*

Detailed description: This block contains the musical score for measures 265 and 266. It includes parts for Oboes I and II, Clarinet in A, Horns in F (I, II, III, IV), and Trumpets in C (I, II). The woodwinds play sustained notes with various articulations. The trumpets play a rhythmic pattern of eighth notes, starting with a forte dynamic and a sordano effect, then transitioning to a solo section with triplets and a change in dynamics to mezzo-forte.

267

Hns. in F I, II, III, IV

Trpts. in C I, II

*ff* *fff* *fff*

Detailed description: This block contains the musical score for measure 267. It includes parts for Horns in F (I, II, III, IV) and Trumpets in C (I, II). The horns play sustained notes, while the trumpets play a complex rhythmic pattern with triplets and quintuplets, reaching a fortissimo dynamic.

267

rit a tempo

Vln. I, II

Vla.

Cello

Bass

*ff* *ff* *ff* *ff* *p* *div.* *unis.* *p* *pizz.* *Fine*

Detailed description: This block contains the musical score for measure 267 for the string section, including Violins I and II, Viola, Cello, and Bass. The strings play pizzicato chords, starting with a fortissimo dynamic and ending with a piano dynamic. The score includes performance instructions like 'rit a tempo' and 'Fine'.



The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flts.:** I, II, III
- Obs. I, II:** Oboe I and Oboe II
- C.A.:** Clarinet in A
- Clts. in Bb:** Clarinet in Bb I, II, III
- Bsns.:** Bassoon I, II
- D. Bsn.:** Double Bassoon
- Hns. in F:** Horn I, II, III, IV
- Trpts. in Bb:** Trumpet I, II, III
- Trombs.:** Trombone I, II, III
- Tuba:** Tuba
- Timp.:** Timpani
- S. D.:** Snare Drum
- Piano:** Piano
- Vln. I:** Violin I
- Vln. II:** Violin II
- Vla.:** Viola
- Cello:** Cello
- Bass:** Bass

The score includes various musical notations such as dynamics (pp, pp sub., p, mp, mf, ff, fff), articulation (div., sul G unis.), and performance instructions. The key signature is one sharp (F#) and the time signature is 2/4.