## КАРТИНА ІІРВАЯ.

НАРОДНЫЯ ГУЛЯНІЯ НА МАСЛЕНОИ.

FIRST TABLEAU
The Shrovetide Fair.

Vivace. M. M. ${ }^{d}=138$.

Flauto I.




scend.

Fl. Pice
lII.

Fl.I.II.

Ob. I. II.
Cl. I.
Cl. II. III.

Fag. I. II

Cont. F.

Cor I. II.

Cor III. IV

Tr. II In Sib.



Piano.
V. I.
v. II.

Viol.

Coli.
C. B.



5 ПРОХОДИТ'ь, ПРИПЛАСЫВАЯ, НЕБОЛЬШАЯ тоДП
FI. Pice.
I. II.
F1.I. II.
Ob. I.II.
Ob. III.
C1. I.
Cl. II. III.
Cor. I. II.
Cor III.IV.
Pist.I.II.
Tr.I.II.
3 Trb.
Piatti
T.am-T.

| V.I. |
| :---: |
| V. II. |
| Viole. |
| C'. +1 ii: |

('.41i
C. $B$.








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В'Ъ ТОЛПВ ПОЯВЛЯЕТСЯ ШАРМАНШИКЪ СЪ УЛИЧНОЙ ТАНЦОВЩИЦЕӤ.
An Organ-Grinder Appears in the Crowd with a [Woman] Dancer.
Stringendo. Meno mosso. $d=\mathbf{1 0 0}$



The Organ-Grinder Begins to Play.
Meno mosso. $d=100$.






Cl. I. II. II
13
14
FI.I.II.





Fl. I. II.

Ob. I. II.

Ob. III.
Cl. I. II.
Cl. III.

C1. basso

Fag. 1.

Fag. II.

Tr. 1.

Campanell


v. 1 .
V. II.

Viole

Celli


BOKPУГ' КОТОРАГО ТАНЦУЕТВ ДРУГАЯ УЛИЧНАЯ ТАНЦОВЩИЦА.



- НА СНова Бьет'b въ треуГольникъ the Triangle Again.










23

Fl. pice.
I.
Fl.I. II.

Ob. I. II
III.IV.
C1. I. II
C1.III.
Fag.II.III
Cor.I.II.
Cor. III.IV.
Pist.I.
Tr. I.II
Tr. III.





ДВА БАРАБАНЩИКА,СТОЯ ПЕРЕДЪ ТЕАТРИКОМЪ, ПРИ-
Two Drummers, Stepping up in Front of the Little Theater,

FI. I. II.


Attract the Attention of the Crowd by Their Drumrolls.
ИЗ'Ь ТЕАТРИКА ПОЯВЛЯЕТСЯ СТАРЫЙ ФОКУСНИКЪ.
At the Front of [i.c., from inside] the Little Theater Appears the Old Magician.

Fl.piec.
I. II.

Fl.I. II.

Ob.I.II.

Ob. III.IV.
Cl. I.
Cl. II.III.

Fag I.II.III.

Cont.F

Cor. I.II.

Cor. 111.1 V

Pist. I.II.

Tr. 1.II.

3 Trb . e Tuba

Timp.
Gr.Cassa.
Piatti.
Trgl. 10. Tamb. de Basive Tamboninin
Tambmilit.

29

 .


32 The Curtain of the Little Theater Opens and the Crowd Sees Three Puppets: Petrushka (Guignol), a Moor, and a Ballerina.


$\Rightarrow$ PYCCKA
RUSSIAN DANCE.

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

Flauti Piccoli.

Flauti I.II.

Oboi I. II.

Corno inglese.

I. II.







crescendo sempre








54


v. II.

Fl.gr.I.

Appal 1.
Cl. (La)
III.

Piano.
v. II.

Viol.







Fl. Pice
I. II.

Fl.gr. 1.II.
I. II.

Ob.
III.




*) Distant but violent sound. Adjust to the acoustics of the hall.

## KAPTIIHA BTOPAG. <br> SECOND TABLEAU

у ПЕТРУШки.
Petrushka's Room.
 ВАЛЛТСЯ. ДВЕРБ ЗА НИM'Ђ ЗАТВОРЯЕТСЯ.
As the Curtain Rises, the Door to Petrushka's Room Opens Suddenly; a Foot Kicks Him Onstage; Petrushka Falls and the Door Closes Again Behind Him.


$=$

v.i. $\frac{8}{8}$
 senza scrd.

\%





Fl. I II.

Cor.Ing1.
ClII.
Cl. II. III.

Tref.

- Piano.
 $=$

18

3
8
8


Accel.


Fl. I.

Piano.

Piano.
ri.
V. II.
C.B.

$$
=54
$$




55




Fl.Pice.

F1.I.II.

Ob.I.II.

Cor. Ingl.
Cl.I. II.

O1.III.

Fag. I.

Fag. II.IIJ

Cor. I.II.

Cor. III. IV

Pist. I.II.

Tr. I. II.

Timp.

Arpal.

Arpa II.

Piano.
v. I.
v. II.

Viole

Celli.
с. .










## КАРТИНА ТРЕТЬЯ. <br> y afana.

THIRD TABLEAU
The Moor's Room.



Violini I.

Violini II.

Viole

Violoncelli

Contrabassi

-) In concert performance this drumroll is omitted.



Gr.cassa

v. I.
V. II.



68
Tranquillo. $=46$. (come prima).

Ob. I.II.
Ob.III.

Fag. I. II.
Fag. I.
Fag. III.
Pist. I.II.
Tr. I II.
Gr. Cassa
Piatti
v. I.
V. II.

Viole

Celli
C. $B$.
B.



ПоЯвЛEHIE БAЛEPUHD. Appearance of the Ballerina.


ТАНЕЦЂ БАЛЕРИНЫ. (Съ корнетъ-А- пистономъ в६ рукалъ).

DANCE OF THE BALLERINA
(Cornet in Hand).

69
 69





BA dbCb.
(ЂА.ІЕРИНА И АРАПт.)

## WALTZ

(The Ballerina and the Moor).



Arpal.

ArpaII.


$=73$



74 Stringendo. (Come prima). $d=144$.



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\text { Stringendo. (Come prima) } \cdot \dot{\text { pizz }}=144 \text { areo detaché }
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C. B.

74]
Tempo di valse.(lento. $d=72$ ).





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

76
Vivace. $d=80$.
be)

ПоЯВЛЕНIE ПЕТРУПにИ. Appearance of Petrushka.

77



78 Agitato. ТССРРА АРАПА СЪ ПЕТРУНКОЙ. БАЛЕРИНА ПАДАЕТ' В马 ОБМОРОК'



## V. I.

V.II.div.

Viole div.



10



## КАРТИНА ЧЕТВЕҒГАЯ.

НАРОДНЫЯ ГУЛЯНIЯ НА МАСЛЕНОЙ. (IOДT, REYEPB.)

## FOURTH TABLEAU

The Shrovetide Fair (Toward Evening).

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82
$$








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F1.piec
I. II.

Fl. I.II

Ob. Iil. IV.
Cl. I.II
Cl.III.IV.

Fagr. I.II.

Fag III IV

Cor. 1.1I.

Cor.III.IV.

Pist. I.II.

Tr. I.II.

3 Trb.

Tuba

Timp.
Piatti Tam-t.
V.I.
V. II.

Viole.

Celli.
C. B.


## ТАНЕЦ'Ъ КОРММЛМЦ'Ъ.

THE WET-NURSES' DANCE.



[93]

Ob.I.II.
0b.III.IV.
Ci.I.II.
Cl. III.IV.

Cor.I.
Cor.II.III.IV
Pist. It, ifib
$\underset{\operatorname{Tr}}{\operatorname{Tr}} \mathrm{I}_{\mathrm{si}} \mathrm{fI}$.
V.I.
V.II.

Viole.

Celli.
C.B.


Cl. I.II.
Cl.III. IV.

Cor.I.
Cor.II.III.IV

Pist. I. II.

Tr.1.II.
V. I.
V. II.

Viole

Celli.
с.в.
















1. -3
 The Peasant Plays the Pipe. The Bear Walks on His Hind Fect.


МУ所Ђ СЪ МЕДВЂДЕм'b УДАЛЯЮтся.


Accelerando e crescendo.

Fl. I.II.

Fl. III.IV
Cl. I. II
Cl.III.IV.

* Corni



Fl. I.II

Fl.III. IV
Cl. I.II
CI.III. IV

Fag. I.II

Fag. III,IV

Cor. I.II.
cor.iII.IV

Pist. I.II.

Tr. I.II.



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F1. I.1I

Fl.III.IV

C1. I.1I.
Cl. III. IV

Fag. I.II

Fag.III.IV.

Cor. I.II

Cor. III.IV.

Pist. I.II

Tr. I.II.

 A Reveling Merchant and Two Gypsy Women Enter. He Irresponsibly Amuses Himself by Throwing Bank Notes to the Crowd.


V. I.
V. II.

Viole.

Celli.


103 цыгАнки таАцуютъ. купецъ игРаетъ на гАрмоник
di ${ }^{\text {b }}$ The Gypsy Women Dance. The Merchant Plays the Accordion.
F1. I. H F1. III. IV.

Ob. I.II.III.
C.Ingl.
Cl. I. II.
CI. III. IV.

Fag.I.II.

Fag.III.1V.






Più mosso. $d=126$.
V. Solo

Gli Altri


104



105

FI.I.II.

Fl.III.IV.


Cor.I.II.

Cor.III.IV.

Pist.I.

Pist.II.



Fl.I.II.

Ob.I.
C. Ingl.

Arpal.

ArpaII.
V. Solo.
ifi Altri
V.I.
V. II.

Viole.

$\%$

107 КУПЕЦЪ И ЦЫГАНКИ УДАЛЯЮТСЯ

Tr. I.

Tr. II.
00 con sord. (en cuivve)

Arpa 1 .


ТАНЕЩ' КУЧЕРОВ'В И КОНЮХОВ'.
DANCE OF THE COACHMEN AND THE GROOMS.

\begin{abstract}
108 Moderato. $=112$.
Clarinetti in LA
III. IV.

Corni I.II.

Corni IIII.IV.
Tuba.

Timpani.

Violini 1.

Violini II.

Viole.

Violoncelli.

Contrabassi.

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| 108 sf |  |  |  |  |  |  |  |  |  |


cor.I.II.

Cor.III.IV.

Tris. 11. in LA.

Tuba.

Timp.
V. I
V. II.

Viole.

Celli.
C.B.


Trb.I.II.

Tuba.

Timp.

Piatti.

$128$




112 The Wet-Nurses Dance with the Coachmen and the Grooms.

Fl. picc.1.II.

Fl. 1.II.

Ob.I.II.
Cl.I.II.
Cl.III.IV.

Fag.I.II.

Fag. III.IV.

Cor. I.II.

Cor.III. IV.

Pist.1.II.

Tr.I.II.
$0-\frac{\frac{2}{2}}{2} \quad$ Fl. piccoli I. II. = Fl.gr. III. IV.

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$\square$



I. .II.
iole.

Celli.
C.B.


113

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114 ff sempre

F1. I.II.

Fl.III.

Fl.IV.

0b.I.II.

Ob.III. ob. IV.

C1. I. II.
CI. III. Cl.IV.

Fag. I.II.





Fl.I.II.

Fl. III.

F1.1V.

Ob.I.II.

Ob.III





## PЯ円ЕНЫE. THE MUMMERS.

117


$\Longrightarrow$




F1. I.II.

Fl. III.IV.

Ob.I.II.

Ob. III.IV.
Cl. I. II.
Cl. III. IV.

Fag. I.II.

Cor. I.II.

Cor.III.IV

Pist. T.II

Tr. I.II.

Trb. I.II.

Trb. III

119







$$
\mathrm{V} . \mathrm{I}
$$

V. II.

Viole.

Celli.
c. B.


120







ТОЛПА ПРОДОЛЖЦАЕТ＇З ТАНЦОВАТЬ НЕ ОБРАЩАЯ НККАКОГО ВНИМА
НІЯ НА КРИКИ ДОНОСЯЩІЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА
The Crowd Continues to Dance Without Taking Notice of the Cries Com－ ing from the Little Theater．
125
Poco allarg．

|  |  |  |  |  |  |  |  |  |  |  |  |  | Poco allarg． |
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| Fl．II．III． |  |  | $1$ |  |  |  |  |  |  |  |  |  |  |
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| ob．ILI．Iv． | $6+15$ | \％ | $\pm 1$ | ： | 1 | － | － | $\underline{-}$ | $=$ | $=$ | $=$ | $=$ | －${ }^{2}$ |
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| cli．III． | 4 H | $\bigcirc$ | $\pm$ | $\cdots$ | $\bigcirc$ | $=$ | － | － | － | － | $\underline{-}$ | － | $\frac{8}{4}$ |
|  | isff sempre |  |  |  |  |  |  |  |  |  |  |  |  |
|  | $0 ;$ |  | $\cdots$ | ＇${ }^{\circ}$ | $\bullet$ |  |  |  |  |  |  |  |  |
| clill iv． | $6{ }^{5}$ | $\bigcirc$ | \＃ | Pe | 6 | $\square$ | － |  |  |  |  |  | $\frac{3}{4}$ |
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| cor．I．II．Cor．ili．lv | (b; | \％ | beft | － | 1 |  | － |  |  |  | $=$ | － | －\＃3 |
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|  | 6 为 ${ }^{\text {bg }}$ |  | $7$ | $5$ | ＋10 | － | － | － | － | － | － | － | $\frac{3}{4}$ |
| Cor．III．IV． | 4 |  |  |  |  |  |  |  |  |  |  |  |  |
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| Pist． 1.11. | 6 | － | － | － | $\underline{\square}$ | － | － | － |  | ， |  |  | $\underline{1}$ |
|  | － |  |  |  | con sord． $\mathrm{So}^{\text {So }}$ | 620 |  |  | $m p{ }_{\text {cr }}$ | scendo |  |  |  |
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|  | C－ | － | － |  | $\underline{\square}$ |  |  |  |  |  |  |  | Fsiget |
|  | ${ }^{\circ}$ |  |  |  | ${ }^{\prime \prime}$ |  |  |  |  |  |  |  | ${ }^{\prime \prime \prime}$ |
| Tr．II． | $6 \square$ | － | $=$ | － | － | － |  |  |  |  |  |  | J +1 |
|  |  |  |  |  |  |  | $\boldsymbol{p}$ cr | escend |  |  |  |  |  |
|  | H0 ${ }^{\circ}$ |  |  |  | 65－4te |  |  |  |  |  |  |  |  |
| Trb．IIII． | $15 \cdot 5^{3}$ | $4{ }^{4+5}$ | 4 |  |  | $\underline{-}$ | － | － | $=$ | － | $=$ | － | － |
|  | \｛sff sempre |  |  |  |  |  |  |  |  |  |  |  |  |
| Trb．III． e Tuba． | 7． 1 和 | $\frac{1}{}$ | $1$ | brene | c．${ }^{8}$ | $=$ | $=$ | $\square$ | $=$ | $\underline{-}$ | $=$ | － | $\underline{\square}$ |
|  |  |  |  | bo po <br> $\div$ | P！ |  |  |  |  |  |  |  | Poco allarg． |
| v． 1. | $\\| \geq \geq 1$ |  |  |  |  |  | $\underline{\square}$ | － |  | $=$ |  |  | \＃8 |
|  | －isff sempre |  |  |  |  |  |  |  |  |  |  |  |  |
|  | 2arco $\quad$－ | ， |  | $\bigcirc$ |  | － | － | $=$ | $\cdots$ | $-$ | $=$ | － | － |
|  | g－p |  |  |  |  |  |  |  |  |  |  |  |  |
|  | $0^{\text {arco，}}$ |  |  |  |  |  |  |  |  |  |  |  |  |
| Viole． | $6 \cdot$ | $\cdots$ | $\bigcirc$ |  |  | － | $\underline{-}$ | － | $\underline{=}$ | $=$ | － | $\underline{-}$ | $=3$ |
|  | －siff sempre |  |  |  |  |  |  |  |  |  |  |  |  |
|  | arco ${ }^{\text {a }}$ |  |  |  |  |  |  |  |  |  |  |  |  |
| celli． |  |  | H－ |  |  | － | － | $\underline{-}$ | $\underline{-}$ | $=$ | － | － | 4 |
|  | asff sempre |  | － | bés |  |  |  |  |  |  |  |  |  |
|  | 9：${ }^{\text {a }}$ | \％ |  | be $5^{5}$ | － 6 | $=$ | $\square$ | － | － | － | $=$ | $=$ | $=$ |
|  |  |  |  |  |  | 125 |  |  |  |  |  |  |  |

ПЛЯСКА ПРЕКРАШАЕТСЯ. ПЕТРУШКА ВЫБЪГАЕТ'Ъ ИЗЪ TЕАТРИКА ПРЕСЛछДУЕМЫИ АРАПОМЂ, КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ 151 The Dances Break Off. Petrushka Dashes from the Little Theater, Pursued by the Moor, Whom the Ballerina Tries to Restrain

| \% |  |  | [12] |  |
| :---: | :---: | :---: | :---: | :---: |
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| m. ${ }^{3}$ |  | + |  | $\cdots$ |
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| 6. ${ }^{\text {co }}$ |  |  |  | $3{ }^{2} \times$ |
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СТИГАЕТТ И УДАРЯЕТ? CBOEИ ОАЕЛЕЙ. Strikes Him with His Saber.



ПРИХодиты фокуСНихъ.
The Magician Arrives.

ОНЪ ПОДЫМАЕТ'b TРУПЂ ПЕТРУШ-
He Picks up Petrushka's Corpse,


Tempo rubato.


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НАДЪ ТЕАТРИКОМ'Ь ПОЯВЛЯЕТСЯ ТБНЬ ПЕТРУШКИ, ГРОЗЯЩЯЯ И ПОКАЗЫВАЮШАЯ ДЛИННЫИ НОСЪ ФОКУСНИКУ Above the Little Theater Appears the Ghost of Petrushka, Menacing, Thumbing His Nose at the Magician.

132

> ob. I. II.


For concert performance, page 150 a should be used in place of page 150 .


