

2823

# IGOR STRAWINSKY

## PÉTROUCHKA

SCÈNES BURLESQUES EN 4 TABLEAUX

D'IGOR STRAWINSKY et ALEXANDRE BENOIS

RÉDUCTION POUR PIANO À QUATRE MAINS PAR L'AUTEUR

TOUS DROITS D'EXÉCUTION RÉSERVÉS.

EDITION RUSSE DE MUSIQUE  RUSSISCHER MUSIKVERLAG   
(FONDÉE PAR S. ET N. KOUSSEWITZKY.)  
BERLIN, MOSCOU, LEIPZIG, NEW-YORK, LONDRES,  
POUR LA FRANCE ET SES COLONIES: MUSIQUE RUSSE, PARIS, 3 RUE DE MOSCOU.



# PÉTROUCHKA

1-re Représentation sur le Théâtre du Chatelet

(Paris le 13 juin 1911)

Direction de  
M. SERGE DE DIAGHILEW

Directeur artistique M. Alexandre Benois. Directeur chorégraphique M. Michel Fokine.

---

Personages

La Ballerine . . . . .	Mme Tamar Karsawina
Pétrouchka . . . . .	M. Nijinski
Le Maure . . . . .	M. Orlow
Le vieux Charlatan . . . . .	M. Cecchetti

Distribution

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

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

Masques et trawestis: Mmes Larionowa, Kandina.—M. M. Leontiew, Kremniew, Oulanow, S. Molotsow,  
Dmitriew, Goudchine, 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.

Scènes et Danses composées et réglées par M. Fokine.

Décors et costumes dessinés par M. Alexandre Benois.

Décors exécutés par M. Anisfeld.

Costumes exécutés par M. M. Caffi et Worobiew.

---

# „ПЕТРУШКА“

Потешные сцены въ 4 картинахъ.

Во время масляничного разгула старый фокусникъ восточного типа показываетъ оживающія куклы: Петрушку, Балерину и Арапа, исполняющіе бѣшеный танецъ среди изумленной толпы.

Магія фокусника сообщила кукламъ всѣ чувства и страсти настоящихъ людей. Богаче другихъ надѣленъ ими Петрушка; онъ и страдаетъ больше нежели Балерина и Арапъ. Горько чувствуетъ онъ жестокость фокусника, свою неволю, свою отрѣзанность отъ прочаго міра, свой уродливый и смѣшной видъ. Утѣшненія онъ ищетъ въ любви Балерины и ему кажется, что онъ находитъ отвѣтъ въ ея сердцѣ, однако на самомъ дѣлѣ она только боится его странностей и избѣгаетъ его.

Жизнь Арапа глупаго, злого, но наряднаго, являетъ полную противоположность жизни Петрушки. Онъ нравится Балеринѣ, которая всячески старается очаровать его. Это наконецъ ей удается, но врывается бѣшеный отъ ревности Петрушка и нарушаетъ любовное объясненіе. Арапъ свирѣпѣетъ и выгоняетъ Петрушку вонъ.

Масляничное веселье достигаетъ крайнихъ предѣловъ. Гуляющій съ цыганками купчикъ бросаетъ толпѣ кипы ассигнацій, придворные кучера танцуютъ съ нарядными кормилицами; толпа разженыхъ увлекаетъ всѣхъ въ общемъ дикомъ плясѣ. Въ моментъ наибольшаго разгула слышны вопли изъ театра фокусника. Недоразумѣніе между Арапомъ и Петрушкой приняло острый оборотъ. Ожившія куклы выбѣгаютъ на улицу, арапъ поражаетъ Петрушку ударомъ сабли и жалкій Петрушка умираетъ на спѣгу, окруженный толпой гулякъ. Фокусникъ, приведенный будочникомъ, спѣшилъ всѣхъ успокоить. Подъ его руками Петрушка снова возвращается въ свой первоначальный кукольный видъ и толпа, удостовѣрившись въ томъ, что раздробленная голова сдѣлана изъ дерева, а тѣло набито опилками, расходится. Но не такъ просто кончается дѣло для самого лукаваго фокусника, оставшегося наединѣ съ куклой; къ ужасу его надъ театрщикомъ появляется привидѣніе Петрушки, которое грозитъ своему мучителю и изѣвается надо всѣми, повѣрившими въ наважденіе.

# „PÉTROUCHKA“

Scènes burlesques en 4 tableaux.

Au milieu des r  jouissances de la semaine grasse un vieux Charlatan   l'aspect oriental produit devant le public  bahi, des poup es anim es P trouchka, la Ballerine et le Maure, lesquelles ex cutent une danse effr n e.

La magie du Charlatan leur a communiqu  tous les sentiments et les passions humaines. C'est P trouchka qui en est dou  plus que les autres. Aussi souffre-t-il davantage que la Ballerine et le Maure. C'est avec amertume qu'il ressent la cruaut  du Charlatan, son esclavage, son exclusion de la vie commune, sa laideur et son aspect ridicule. Il cherche   trouver une consolation dans l'amour de la Ballerine et il est sur le point de croire   son succ s. Mais la belle le fuit n' tant qu'effray  par ses mani res bizarres.

L'existence du Maure est toute diff rente. Il est b te et m chant, mais son aspect somptueux s duit la Ballerine qui tâche de le captiver par tous les moyens, ce qui lui r ussit enfin. Juste au moment de la sc ne d'amour arrive P trouchka furieux de jalouse mais le Maure a vite fait de le mettre   la porte.

La f te de la semaine grasse est   son comble. Un marchand f tard accompagn  de chanteuses tziganes distribue   la foule des poign es de billets de banque. Des cochers dansent avec des nourrices, arrive un montreur d'ours avec sa b te et finalement une bande de masques emm ne tout le monde dans un tourbillon endiabl . Tout d'un coup des cris partent du petit th atre du Charlatan. La rivalit  entre le Maure et P trouchka finit par prendre un tour tragique. Les poup es anim es s' chappent du th atre en courant et le Maure assomme P trouchka d'un coup de sabre. P trouchka mis rable meurt sur la neige entour  de la foule en f te. Le Charlatan qu'un policier est all  qu rir s'empresse de tranquilliser tout le monde et sous ses mains P trouchka rediennent poup e. Il prie ceux qui l'entourent de s'assurer que la t te est en bois et que le corps est rempli de son. La foule se disperse. Le Charlatan rest  seul aper oit   sa grande terreur au-dessus du petit th atre le spectre de P trouchka qui le menace et fait des grimaces de moquerie   tous ceux que le Charlatan a bern s.

## ОБЩЕЕ ЗАМЪЧАНИЕ.

Дѣйствіе происходитъ въ 1830-хъ годахъ на Адмиралтейской площади въ С. Петербургѣ. Занавѣсью „Потѣшныхъ сценъ“, кромѣ театральнаго, служить специальная картина изображающая фокусника, возбѣдающаго въ преображенномъ величественномъ видѣ на облакахъ. Обыкновенная занавѣсъ подымается при самомъ началѣ музыки и опускается при окончаніи спектакля. Специальная же запавѣсъ „Потѣшныхъ сценъ“ подымается нѣсколько позже и опускается между картинами\*).

- I. Яркій зимній день на Адмиралтейской площади. Слѣва двухэтажный карусель съ балкономъ для „Дѣда“, подъ нимъ столъ съ огромнымъ самоваромъ, посреди театрикъ фокусника, справа лавки со сладостями и раешникъ. Въ глубинѣ карусели, перекидная качели и ледяныя горы. Гуляющіе простолюдины и господа, группы обнявшихся пьяницъ; дѣти окружаютъ раешника, бабы толпятся у лавокъ.
- II. Комната Петрушки. Ея картонныя стѣны окрашены въ черный цвѣтъ со звѣздами и мѣсяцемъ. На дверяхъ въ комнату балерины нарисованы черти, на одной изъ стѣнъ виситъ грозный портретъ фокусника (подъ этимъ портретомъ, но нѣсколько вправо, находится мѣсто, въ которомъ Петрушка прорываетъ дыру, когда имъ овладѣваетъ отчаяніе).
- III. Комната арапа. По стѣнамъ красные обои съ зелеными пальмами и фантастическими фруктами. Арапъ въ роскошномъ нарядѣ лежитъ на низкой атаманкѣ и эквилибрируетъ съ кокосовымъ орѣхомъ. Направо дверь въ комнату балерины.
- IV. Тоже декорація что въ первой картинѣ. Къ концу наступаютъ сумерки; съ появлениемъ ряженыхъ начинаютъ горѣть за сценой разноцвѣтные бенгалскіе огни. Въ моментъ смерти Петрушки темнота сгущается и идетъ спѣгъ.

\*.) Время поднятія и опусканія обозначено въ партитурѣ.

## REMARQUE GÉNÉRALE.

L'action se passe à St. Pétersbourg sur la place de l'Amirauté vers 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 commencer 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 „Died“ (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 monteur 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 paroxysme 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 I tableau. 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.

\*.) Il y a des indications exactes dans la partition pour lever et baisser les deux rideaux.



(15m  
M  
207  
S912P

copy 3  
1374.183

7

ПЕТРУШКА.  
КАРТИНА ПЕРВАЯ.  
НАРОДНЫЯ ГУЛЯНІЯ НА  
МАСЛЕНОЙ.

Droit d'exécution réservé.

PÉTROUCHKA.

PREMIER TABLEAU.

FÊTE POPULAIRE DE LA  
SEMAINE GRASSE.

Игорь Стравинский.  
Igor Strawinsky.

Vivace. M.M. ♩ = 138

Prima. { 

Vivace. M.M. ♩ = 138

Seconda. { 









7

*mf*

7

[come sopra]

9

8

*f*

poco a

8

*poco acceler. e cresc.*

*sempre poco a*

*poco cre -*

*poco scen -*

*poco acceler. e cresc.*

*sempre poco a*

*poco cre -*

*poco scen -*

Musical score for piano, page 8, measures 1-10. The score consists of two staves. The top staff uses a treble clef and 8/8 time signature. It features a continuous eighth-note pattern with various grace note patterns and dynamic markings like *do*, *ff*, and 3. The bottom staff uses a bass clef and 2/4 time signature. It features sustained notes and eighth-note patterns. Measure 10 concludes with a dynamic *ff*.

## СПЕЦИАЛЬНЫЙ ЗАНАВЕСЪ. *RIDEAU SPECIAL.*

RIDEAU SPECIAL.

ПРОХОДИТЪ, ПРИПЛЯСЫВАЯ НЕБОЛЬШАЯ ТОЛПА ПОДПИВШИХЪ ГУЛЯКЪ.  
*PASSE, EN DANSANT UN GROUPE D'IVROGNES.*

Musical score for orchestra, page 8, measures 1-10. The score consists of three staves. The top staff is for the strings (Violins I & II, Violas, Cellos, Double Basses), the middle staff for the woodwinds (Flute, Clarinet, Bassoon), and the bottom staff for the brass (Trombones). The key signature is one flat, and the time signature is common time (indicated by '2'). Measure 1: All instruments play eighth-note chords. Measure 2: The strings play eighth-note chords, while the woodwinds and brass play sixteenth-note patterns. Measures 3-4: The strings play eighth-note chords, while the woodwinds and brass play sixteenth-note patterns. Measures 5-6: The strings play eighth-note chords, while the woodwinds and brass play sixteenth-note patterns. Measures 7-8: The strings play eighth-note chords, while the woodwinds and brass play sixteenth-note patterns. Measures 9-10: The strings play eighth-note chords, while the woodwinds and brass play sixteenth-note patterns.

8

A musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The first measure shows a single eighth note followed by a fermata. Measures 2 through 10 show various patterns of eighth and sixteenth notes, primarily in common time, with some measures starting in common time and transitioning to 3/4 or 2/4 time. Measure 10 concludes with a fermata.

8

Stringendo.  $\text{d} \cdot \text{d} = 46$  БАЛАГАННЫЙ ДЕДЬ СЪ ВЫСОТЫ СВОЕГО БАЛАГАНА ПОТЬШАЕТЪ ТОЛПУ.  
LE COMPÈRE DE LA FOIRE AMUSE LA FOULE DU HAUT DE SON TRÉTEAU.

Come prima.  $\text{d} = 138$

Come prima.  $\text{d} = 138$

Meno mosso.  $\text{d} = 100$ 

ВЪ ТОЛПѢ ПОЯВЛЯЕТСЯ ШАРМАНЩИКЪ СЪ УЛИЧНОЙ ТАНЦОВЩИЦЕЙ.  
UN JOUEUR D'ORGUE DE BARBARIE APPARAÎT DANS LA FOULE AVEC UNE  
DANSEUSE.

*m.d. psub.* *en dehors*

Meno mosso.  $\text{d} = 100$

Stringendo.  $\text{d} = 46$

Stringendo.  $\text{d} = 46$

Come prima.  $\text{d} = 138$

Come prima.  $\text{d} = 138$

## Meno mosso. ♩ = 100

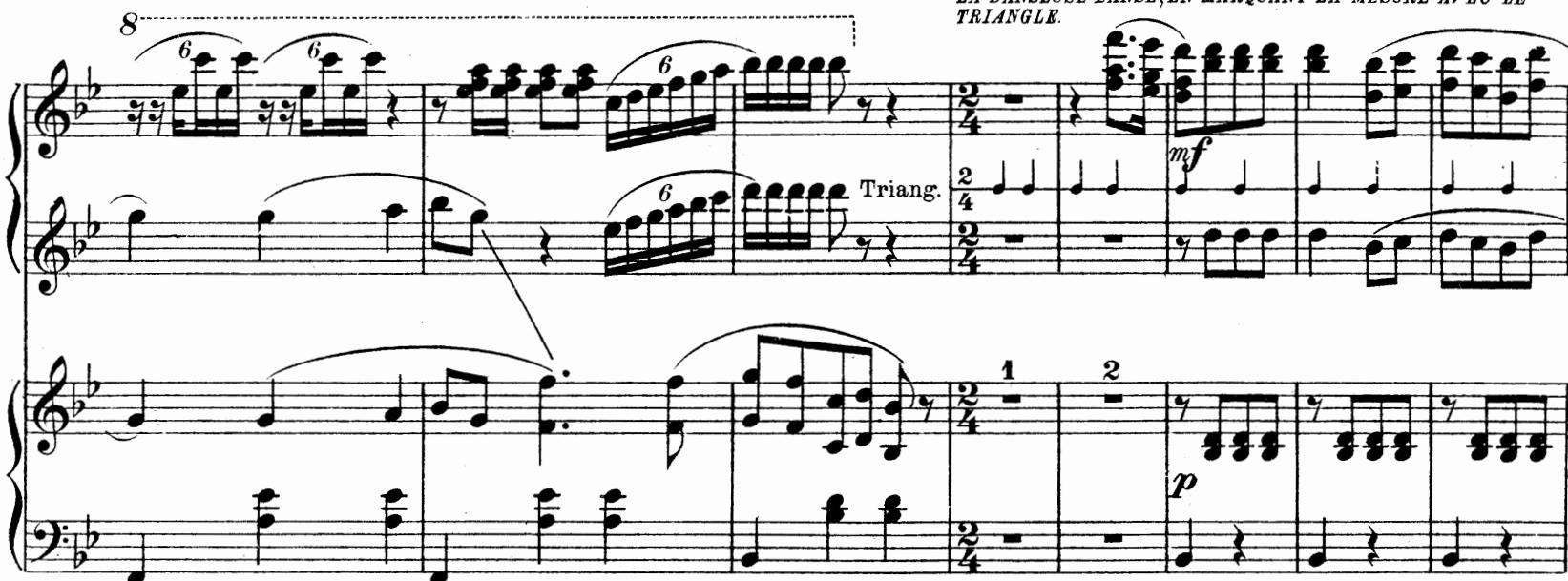
ШАРМАНЩИКЪ НАЧИНАЕТЪ ИГРАТЬ.  
LE JOUEUR D'ORGUE SE MET A JOUER.



## Meno mosso. ♩ = 100



УЛИЧНАЯ ТАНЦОВЩИЦА, ТАНЦУЕТЬ, ОТБИВАЯ ТАКТЪ  
ТРЕУГОЛЬНИКОМЪ.  
LA DANSEUSE DANSE, EN MARQUANT LA MESURE AVEC LE  
TRIANGLE.



(\*) ШАРМАНЩИКЪ, ПРОДОЛЖАЯ ОДНОЙ РУКОЙ ВЕРТЬ ШАРМАНКУ, ДРУГОЮ ИГРАЕТЬ НА КОРНЕТЪ-А-ПИСТОНЪ.  
LE JOUEUR D'ORGUE CONTINUANT A TOURNER D'UNE MAIN LA MANIVELLE SE MET EN MÊME TEMPS A JOUER DU CORNET-A-PISTON.

на другомъ концѣ сцены играетъ ящикъ съ музыкой,  
вокругъ котораго танцуетъ другая уличная танцовщица.  
*A L'AUTRE EXTREMITE DE LA SCENE JOUE UNE CAISSE A MUSIQUE AU-  
TOUR DE LAQUELLE DANSE UNE AUTRE DANSEUSE.*

8

[come sopra]

8

8



ПЕРВАЯ ТАНЦОВЩИЦА СНОВА БЬЕТЬ ВЪ ТРЕУГОЛЬНИКЪ. LA PREMIÈRE DANSEUSE REPREND DE NOUVEAU LE TRIANGLE.

Triangl.



ШАРМАНКА И ЯЩИКЪ СЪ МУЗЫКОЙ ПЕРЕСТАЮТЪ ИГРАТЬ; БАЛАГАННЫЙ ДѢДЪ СНОВА ПРИВЛЕКАЕТЪ ВНИМАНИЕ. L'ORGUE DE BARBARIE ET LA CAISSE A MUSIQUE CESENT DE JOUER, LE COMPÈRE DE LA FOIRE REPRENDS SON BONIMENT.

String.  $\text{d} = 46$



(\*) ШАРМАНЩИКЪ СНОВА ИГРАЕТЬ НА КОРНЕТЪ - А - ПИСТОНЪ.  
LE JOUEUR D'ORGUE SE MET DE NOUVEAU À JOUER DU CORNET-À-PISTOINS.

—НИЕ ТОЛПЫ.

$\text{♩} = 138$  (Come prima)

8

$\text{♩} = 138$  (Come prima)

$f$  *poco a poco*  $\text{♩} = 138$  (Come prima) *cresc.*

$d = d$

ВОЗВРАЩАЕТСЯ ВЕСЕЛАЯ КОМПАНИЯ ГУЛЯКЪ.

LA JOYEUSE BANDE REPASSE.

8

8

8

*poco piu f*

*poco piu f*

*Stringendo*  $\text{♩} = 46$

*f*

*Stringendo*  $\text{♩} = 46$

*f*

$\text{♩} = 138$  (Come prima)

*ff*

$\text{♩} = 138$  (Come prima)

*ff*

Musical score for piano, page 17, measures 150-155. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 150 starts with a forte dynamic (f) in 8th note time. Measure 151 begins with a dynamic sf (sforzando). Measures 152 and 153 show complex rhythmic patterns with various time signatures (8th, 5th, 3rd, 7th) and dynamics (f, ff). Measure 154 features a bass line with sustained notes and a dynamic ff. Measure 155 concludes with a dynamic ff.

*J = 138 (Come prima)*  
8

*J = 138 (Come prima)*

*Molto crescendo*

*Molto crescendo*

ДВА БАРАБАНЩИКА, СТОЯ ПЕРЕДЪ ТЕАТРИКОМЪ, ПРИВЛЕКАЮТЬ ВНИМАНИЕ ТОЛПЫ БАРАБАННЫМЪ БОЕМЪ.  
*DEUX TAMBOURS, AVANÇANT DEVANT LE PETIT THÉÂTRE ATTIRENT L'ATTENTION DE LA FOULE PAR LEUR BATTERIE.*

Musical score for the first section. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 8 starts with a dynamic of *fff*. The third staff shows a timpani part with a dynamic of *ff*. The fourth staff shows a tambourine and military drum part with a dynamic of *p*. The score includes various time signatures: 8/8, 2/4, 3/4, and 2/4.

ИЗЪ ТЕАТРИКА ПОЯВЛЯЕТСЯ СТАРЫЙ ФОКУСНИКЪ.  
*SUR LE DEVANT DU PETIT THÉÂTRE PARAIT LE VIEUX CHARLATAN.*

Musical score for the appearance of the old magician. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measure 8 starts with a dynamic of *sff*. The score includes various time signatures: 8/8, 2/4, 3/4, and 2/4.

### ФОКУСЪ.

### LE TOUR DE PASSE-PASSE.

Musical score for the magic trick. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The tempo is *Lento. ♩ = 50*. The score includes dynamics ranging from *pp* to *ff*.

ФОКУСНИКЪ ИГРАЕТЬ НА ФЛЕЙТѢ.  
LE CHARLATAN JOUE DE LA FLÛTE.

Musical score for the flute solo, starting with a dynamic *p* and a rubato marking. The score consists of two systems of music. The top system shows a treble clef, common time, and a bass clef. The bottom system shows a bass clef. Measure 5 starts with a sixteenth-note pattern. Measure 6 begins with a dynamic *p dolce*. Measures 7-8 show a continuation of the melodic line. The score concludes with a final measure.

Continuation of the musical score for the flute solo. The top system shows a treble clef and common time. The bottom system shows a bass clef. The score consists of two systems of music, continuing from the previous section.

Final section of the musical score for the flute solo. The top system shows a treble clef and common time. The bottom system shows a bass clef. The score consists of two systems of music. The first system ends with a dynamic *pp sempre*. The second system begins with a dynamic *pp sempre*.

ВИДИТЬ ТРИ КУКЛЫ: ПЕТРУШКУ, АРАПА И БАЛЕРИНУ.

LE APERÇOIT TROIS POUPEES: PÉTROUCHKA (GUIGNOL), UN MAURE ET UNE BALLERINE.

ФОКУСНИКЪ ОЖИВЛЯЕТЪ ИХЪ ПРИКОСНОВЕНИЕМЪ СВОЕЙ ФЛЕЙТЫ.  
LE CHARLATAN LES ANIME EN LES EFFLEURANT DE SA FLÛTE.

## »РУССКАЯ.«

## DANSE RUSSE.

ПЕТРУШКА, АРАПЪ И БАЛЕРИНА ДРУЖНО ПУСКАЮТСЯ ВЪ ПЛЯСЪ КЪ ВЕЛИКОМУ УДИВЛЕНИЮ ВСѦХЪ.  
PÉTROUCHKA, LE MAURE ET LA BALLERINE SE METTENT À DANSER À LA FOIS, AU GRAND ÉTONNEMENT DU PUBLIC.

Allegro giusto.  $\text{♩} = 116$ .

Allegro giusto.  $\text{♩} = 116$ .

8

8

8

8

*stacc. sempre*

8

*cresc. poco a poco*

8

*cresc. poco a poco*

8

8

*f*

8

*f*

8

8

8

8

8

8

p  
poco cresc.

*m.g.*

poco cresc.

p  
*f* marcatoissimo

p (stacc.)

p

p (stacc.)

*sfp subito*

*sfp subito*

*poco a poco cresc.* -

*poco a poco cresc.* -

8

5

27

Poco meno (tranquillo)

*pochiss. accel.*

*a tempo*

*rall.*

Poco meno (tranquillo)

*pochiss. accel.*

*a tempo*

*rall.*

**Tempo I** (Allegro giusto).

*f subito*

**Tempo I** (Allegro giusto).

*f subito*

8

8

8

8

Musical score for piano, three staves. Measures 1-4. Treble clef on all staves. Measure 1: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 4: Left hand eighth-note chords, right hand sixteenth-note patterns.

Musical score for piano, three staves. Measures 5-8. Treble clef on all staves. Measure 5: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 6: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 7: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 8: Left hand eighth-note chords, right hand sixteenth-note patterns.

Musical score for piano, three staves. Measures 9-12. Treble clef on all staves. Measure 9: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 10: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 11: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 12: Left hand eighth-note chords, right hand sixteenth-note patterns.

8

*sf*

8

*sf*

*sf*

8

*sf*

*sf*

8

*sf*

*sf*

8

8

*sf*

*sf*

*cresc. ed accel.*

8

*sf*

*sf*

*cresc. ed accel.*

8

8

TEMHOTA. ЗАНАВЕСЪ.  
OBSCURITÉ. RIDEAU.

*ff(ten.)*

*ff(ten.)*

8

6  
8

6  
8

6  
8

6  
8

*f*

*ff*

30

ЗАНАВѢСЪ. RIDEAU.

КАРТИНА ВТОРАЯ.  
У ПЕТРУШКИ.

SECOND TABLEAU.  
CHEZ PÉTROUCHKA.

ПРИ ПОДНЯТИИ ЗАНАВѢСА ДВЕРЬ ВЪ КОМНАТѢ У ПЕТРУШКИ ВНЕЗАПНО ОТВОРЕЯТСЯ; ЧЬЯ - ТО НОГА ГРУБО ЕГО ВЫТАЛКИВАЕТЪ. ПЕТРУШКА ВАЛИТСЯ. ДВЕРЬ ЗА НИМЪ ЗАТВОРЯЕТСЯ.

AU LEVER DU RIDEAU LA PORTE DANS LA CHAMBRE DE PÉTROUCHKA S'OUVRE BRUSQUEMENT; UN PIED LE POUSSÉ EN SCÈNE; PÉTROUCHKA TOMBE ET LA PORTE SE REFERME SUR LUI.

Molto stringendo.  $\text{♩} = 100$

Prima.

Molto stringendo.  $\text{♩} = 100$

Seconda.

8 Molto meno.  $\text{♩} = 50$

Molto meno.  $\text{♩} = 50$

*lamentoso.*

$p$

*lamentoso assai*

$p$

$\frac{3}{8}$

$\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$

$mf$

$\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$

Allegro.  $\text{♩} = 76$

$\frac{3}{8}$

$\frac{2}{4}$   $\frac{10}{8}$

$\frac{5}{8}$

$\frac{6}{8}$

*poco a poco*

$\frac{6}{8}$

Allegro.  $\text{♩} = 76$

$p$

$\frac{2}{4}$

Musical score page 32, measures 6-10. The top staff consists of two systems of four measures each. Measure 6 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 7 continues with eighth-note pairs. Measures 8 and 9 show sixteenth-note patterns. Measure 10 concludes the section. The bottom staff is mostly blank, with a few sixteenth-note strokes in measure 6.

Musical score page 32, measures 11-15. The top staff consists of two systems of four measures each. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measure 15 concludes with eighth-note pairs. The bottom staff is mostly blank, with a few sixteenth-note strokes in measure 11.

Musical score page 32, measures 16-20. The top staff consists of two systems of four measures each. Measures 16-17 show eighth-note patterns. Measures 18-19 show sixteenth-note patterns. Measure 20 concludes with eighth-note pairs. The bottom staff is mostly blank, with a few sixteenth-note strokes in measure 16.

Furioso. ♩ = 108 ПРОКЛЯТИЯ ПЕТРУШКИ.  
MALEDICTIONS DE PETROUCHKA.

Musical score for the Furioso section, measures 12-14. The score consists of two staves. The top staff uses treble clef and has dynamic markings *ff* and *sempre simile*. The bottom staff uses bass clef and has dynamic markings *ff* and *♩ = 108*.

Musical score for the Adagietto section, measures 1-4. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 1 starts with a dynamic *p*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a dynamic *ff*.

Musical score for the Adagietto section, measures 5-14. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 5 starts with a dynamic *p* and a marking *quasi gliss.*. Measures 6-7 show eighth-note patterns. Measure 8 starts with a dynamic *p*. Measures 9-10 show eighth-note patterns. Measure 11 starts with a dynamic *p*. Measures 12-13 show eighth-note patterns. Measure 14 ends with a dynamic *f*.

*Accelerando*

10 (h) 10  
pp  
3/8  
*Accelerando*  
6 6 6  
4/8  
4/8

*Andantino.* ♩: 84

8  
mf  
3/8

*Andantino.* ♩: 84

p dolente  
3/8

8  
12  
mp  
pp  
8 sempre 8  
stacc  
3/4  
3/4  
3/4

A musical score page featuring four staves of music for two pianos or four hands. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is A major (two sharps). The time signature varies throughout the page, indicated by '3/4' and '2/4'. The music consists of various note patterns, including sixteenth-note chords and eighth-note pairs. Measure numbers 35 and 36 are visible at the top right of the page.

Musical score for piano, page 10, measures 8-12. The score consists of four staves. The top two staves are in common time (indicated by '2') and the bottom two are in 2/4 time. The key signature is one sharp. Measure 8 starts with a eighth-note followed by a sixteenth-note pair. Measures 9 and 10 show eighth-note pairs. Measure 11 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a sixteenth-note pair. Measure 12 starts with a eighth-note followed by a sixteenth-note pair. The bass staff in measure 12 includes a dynamic instruction 'sempre legato'.

8

13 13

14

*p*

*rit.*

*dim.*

Meno mosso.  $\text{♩} = 72$

8

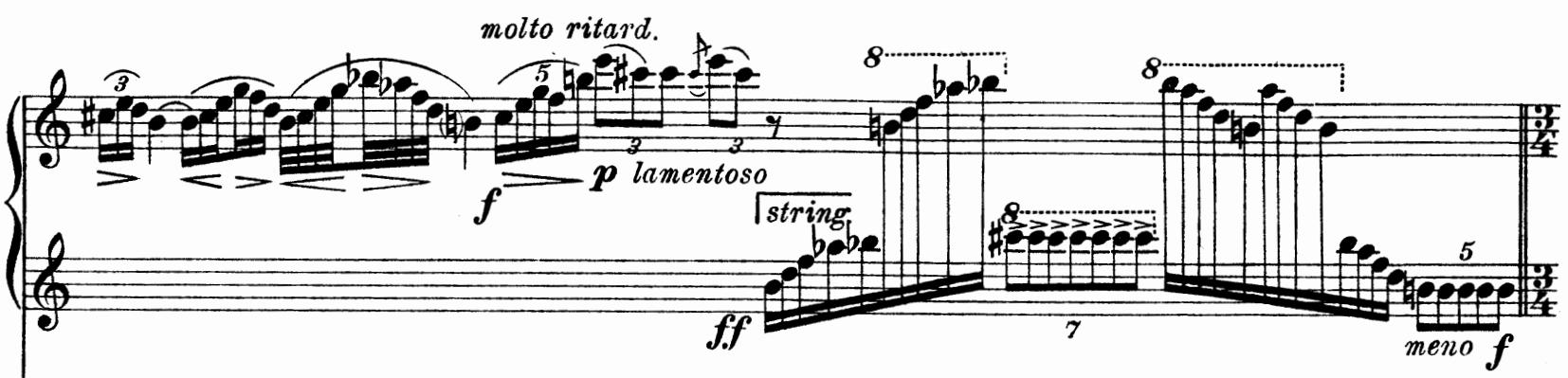
*p*

Meno mosso.  $\text{♩} = 72$

Allegro.  $\text{♩} = 100$ Allegro.  $\text{♩} = 100$ 

БАЛЛЕРИНА УХОДИТЬ.  
LA BALLERINE SEN VA.

Cadenza. Ad libitum.



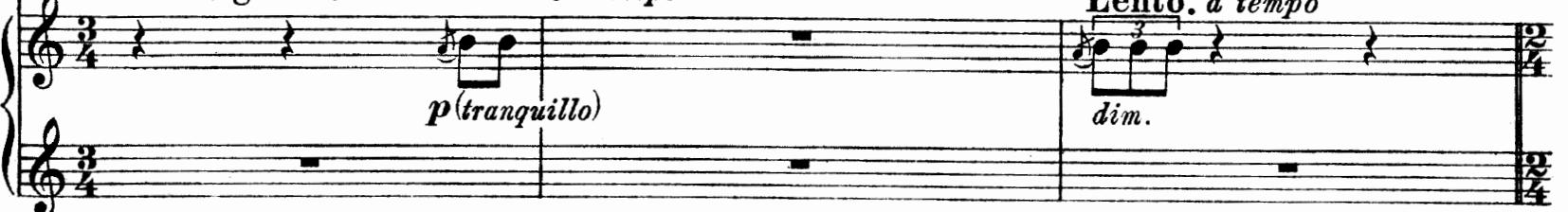
Vivo stringendo. ♩ = 100 Lento. *a tempo*

Lento. *a tempo*



Vivo stringendo. ♩ = 100 Lento. *a tempo*

Lento. *a tempo*



2/4

2/4

2/4

2/4

*crescendo*

8

3/4

3/4

3/4

ОТЧАЯНИЕ ПЕТРУШКИ.  
DÉSESPOIR DE PÉTROUCHKA.

8

TEMNOTA. OBSCURITÉ.  
Più mosso. ЗАНАВЪСЪ. RIDEAU.

Lento.

Lento.

Più mosso. ♩ = 84

КАРТИНА ТРЕТЬЯ.  
У АРАПА.

TROISIÈME TABLEAU.  
CHEZ LE MAURE.

The musical score consists of four staves of music:

- Prima.** Two staves in 2/4 time, treble clef. The first staff has a tempo of  $\text{♩}=144$ . It contains six measures of rests.
- Seconda.** Two staves in 2/4 time, bass clef. The first staff has a tempo of  $\text{♩}=144$  and dynamic *f*. It contains six measures of eighth-note patterns. The second staff contains six measures of quarter-note patterns.
- Feroce stringendo. ( $\text{♩}=144$ )** Two staves in common time. The first staff has dynamic *ff*. It contains four measures of eighth-note chords. The second staff contains four measures of quarter-note chords.
- Meno mosso. Pesante.  $\text{♩}=112$**  Two staves in common time. It contains four measures of eighth-note chords. Measure 4 starts with dynamic *sf*.
- Meno mosso. Pesante.  $\text{♩}=112$**  Two staves in common time. It contains four measures of eighth-note chords. Measures 1-3 start with dynamic *f*, and measure 4 starts with dynamic *sf*.

Sostenuto. ♩=48

ЗАНАВЕСЬ. RIDEAU.

Sostenuto. ♩=48

*pp molto legato*

АРАПЪ ТАНЦУЕТЪ.  
LE MAURE DANSE.

Stringendo.

*espress. ma p*

*p*

*Feroce ff pp sub.*

8

*a tempo*

Stringendo.

*come sopra*

*(stacc.)*

*f*

*p*

8

Tempo del principio.  $\text{d}=144$

$\text{d}=144$

*ff*

8

Tempo del principio.  $\text{d}=144$

$\text{d}=144$

*ff*

8

Tranquillo. ♩ = 46

Tranquillo. ♩ = 46

ПОЯВЛЕНИЕ БАЛЕРИНЫ.  
APPARITION DE LA BALLERINE.

(quasi tamburo)

**ТАНЕЦЪ БАЛЕРИНЫ.**

(СЪ КОРНЕТЪ-А-ПИСТОНОМЪ ВЪ РУКЪ.)

**DANSE DE LA BALLERINE.**

(CORNET-À-PISTON À LA MAIN.)

Allegro. ♩=116

Allegro. ♩=116



Musical score page 46, measures 7-12. The top staff continues the melodic patterns from the previous measures. The bottom staff introduces a new bass line in the right hand, consisting of eighth-note pairs.

Musical score page 46, measures 13-18. The top staff starts with dynamic *f*, followed by *appassionato* markings. It then transitions to *poco meno*, *mp leggiero*, and *rall.* The bottom staff follows a similar pattern with dynamic *f*, *appassionato*, *poco meno*, and ends with a dynamic *p*.

## ВАЛЬСЪ.

(БАЛЕРИНА И АРАПЪ.)

## VALSE.

(LA BALLERINE ET LE MAURE.)

Lento cantabile.  $\text{♩} = 72$

*sentimentale*

*marcato*

*semper poco sf*

*marcato*

*stacc.*

**Allegretto.  $d = 60$**

**Allegretto.  $d = 60$**

**$f$  *subito***  **$mf$**

**$pp$**

**$d = d$**

**$mf$**   **$mp$  *sempre***

**$f$**

**$8$**

**$f$  *subito***  **$pp$**

**$mf$**

**R. M. V. 150**

49

*f sub.* *pp* *mf*

8

*f sub.* *pp*

R. M. V. 150

Stringendo assai (come prima  $\text{d} = 144$ )

Lento  $\text{d} = 72$

Stringendo assai (come prima  $\text{d} = 144$ )

Lento  $\text{d} = 72$

rall.

Tempo di Valse (Lento  $\text{d} = 72$ )

rall.

Tempo di Valse (Lento  $\text{d} = 72$ ) marc.

8

sempe marc

8

stacc.

R. M. V. 150

АРАПЪ И БАЛЕРИНА ПРИСЛУШИВАЮТСЯ.  
LE MAURE ET LA BALLERINE PRÊTENT L'OREILLE.

Vivace.  $\text{d} = 80$

Vivace.  $\text{d} = 80$

ПОЯВЛЕНИЕ ПЕТРУШКИ.  
APPARITION DE PÉTROUCHKA.

СКОРА АРАПА СЪ ПЕТРУШКОЙ. БАЛЕРИНА ПАДАЕТЪ ВЪ ОБМОРОКЪ.  
LA QUERELLE DU MAURE AVEC PÉTROUCHKA. LA BALLERINE S'ÉVANOUIT.

8 Agitato.  $\text{♩} = 100$

Agitato.  $\text{♩} = 100$

*sempre sim.*

*cresc.*

The musical score consists of three staves of piano notation. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the third measure. Measure 150: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 151: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 152: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 153: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 154: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 155: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 156: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 157: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 158: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 159: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#). Measure 160: Treble staff has eighth-note pairs (G, B) and sixteenth-note pairs (A, C#). Bass staff has eighth notes (D, E, F#).

A musical score for piano, page 18, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. Measures 8 through 12 show a continuous pattern of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 8 and 9 begin with sixteenth-note patterns, followed by sustained notes with grace notes. Measure 10 starts with a dynamic instruction 'sf' (fortissimo). Measure 11 features a single sustained note. Measure 12 concludes with a final sustained note.

Musical score for orchestra and piano, page 10, measures 8-15. The score consists of two systems of music. The top system uses treble and bass staves for the orchestra, with a treble staff for the piano. The bottom system uses a bass staff for both the orchestra and piano. Measure 8 starts with a forte dynamic (ff) in 8/8 time. Measures 9-10 show eighth-note patterns in 5/8 time. Measures 11-12 continue the eighth-note patterns in 5/8 time. Measure 13 begins with a forte dynamic (ff) in 6/8 time. Measures 14-15 conclude the section in 5/8 time.

АРАПЪ ВЫТАЛКИВАЕТЪ ПЕТРУШКУ. ТЕМНОТА. ЗАНАВѢСЪ.  
*LE MAURE POUSSÈ PÉTROUCHKA DEHORS. OBSCURITÉ. RIDEAU.*

Musical score for piano, page 10, measures 8-11. The score consists of four staves. The top two staves are in treble clef, 8th note time, and the bottom two are in bass clef, 8th note time. Measure 8 starts with a forte dynamic. Measures 9 and 10 show a rhythmic pattern of eighth-note pairs followed by eighth-note chords. Measure 11 concludes with a forte dynamic.

КАРТИНА ЧЕТВЕРТАЯ  
**НАРОДНЫЯ ГУЛЯНИЯ  
 НА МАСЛЕНОЙ**  
 (ПОДЪ ВЕЧЕРЪ)

QUATRIÈME TABLEAU  
**FÊTE POPULAIRE DE SEMAINE  
 GRASSE**  
 (VERS LE SOIR)

Con moto  $\text{d} = 84$

Prima.

Seconda.

Con moto  $\text{d} = 84$

*legato sempre*

*legato sempre*

8

stacc. e f

R. M. V. 150

Musical score for piano, featuring six staves of music with various dynamics, articulations, and vocal parts. The score includes:

- Staff 1: Treble clef, key signature of two sharps. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .
- Staff 2: Treble clef, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .
- Staff 3: Treble clef, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .
- Staff 4: Treble clef, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .
- Staff 5: Treble clef, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .
- Staff 6: Bass clef, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ .

Text elements in the score include:

- "stacc."
- "legato sempre"
- "cre - scen - do"
- "cre - scen - do"

## ЗАНАВЕСЬ. RIDEAU.

*ff legato semper*

*ff*

## ТАНЕЦЪ КОРМИЛИЦЪ.

## DANSE DES NOUNOUS.

Allegretto.  $d = 69$

8

*f marcato*

*f*

*legato*

Musical score for piano, page 60, featuring four systems of music:

- System 1:** Treble and bass staves. Dynamics: *piu f*. Measures show eighth-note patterns.
- System 2:** Treble and bass staves. Dynamics: *più f*. Measures show eighth-note patterns.
- System 3:** Treble and bass staves. Measure 8 starts with *ff*. Measures show eighth-note patterns.
- System 4:** Treble and bass staves. Measure 8 starts with *ff*. Measures show eighth-note patterns.
- System 5:** Treble and bass staves. Measure 1 starts with *meno f sub.*. Measure 2 starts with *p marc.*
- System 6:** Treble and bass staves. Measure 1 starts with *meno f sub.* Measure 2 starts with *p*.

Musical score page 61, featuring four systems of music for two staves (top and bottom). The key signature is A major (no sharps or flats). The time signature varies between common time and 8/8.

- System 1:** Measures 1-4. The top staff consists of eighth-note pairs. The bottom staff has sixteenth-note patterns.
- System 2:** Measures 8-11. The top staff shows eighth-note pairs. The bottom staff has sixteenth-note patterns.
- System 3:** Measures 8-11. The top staff shows eighth-note pairs. The bottom staff has sixteenth-note patterns.
- System 4:** Measures 8-11. The top staff shows eighth-note pairs. The bottom staff has sixteenth-note patterns.

Performance markings include:
 

- Slurs and grace notes throughout.
- Dynamic changes:  $\text{f}$ ,  $\text{p sub.}$ , *simili*.
- Performance instructions: *stacc.*
- Measure numbers: 8, 9, 10, 11.

*cresc.*      *p subito*  
*marc.*      *sim.*

*marc.*      *f*  
*f*

*tr*      *tr*  
*più f*  
*tr*  
*più f*      *tr*

*ben marc.*

*tr*

*ben marcato*

*ff*

ВХОДИТЬ МУЖИКЪ СЪ МЕДВѢДЕМЪ. ВСЪ КИДАЮТСЯ ВЪ СТОРОНУ.  
ENTRE UN PAYSAN AVEC UN OURS. TOUS LE MONDE SE JETTE DE  
CÔTÉ.

*ff*

*ff*

МУЖИКЪ ИТРАЕТЬ НА ДУДКЪ\_ МЕДВѢДЬ ХОДИТЬ НА ЗАДНИХЪ ЛАПАХЪ.  
LE PAYSAN JOUE DU CHALUMEAU - L'OURS MARCHE SUR SES PATTES DE DERRIÈRE.

Sostenuto. ♩ = 69.

facuto

Sostenuto. ♩ = 69.

*pesante, ma non troppo f*

8

5

6 6

*legato*

МУЖИКЪ СЪ МЕДВѢДЕМЪ УДАЛЯЮТСЯ.  
LE PAYSAN AVEC L'OURS S'ÉLOIGNENT.

*poco a poco perdendosi*

cresc.

accelerando cresc.

dimin.

12

*p* cresc.

16

legato

## Tempo del principio. J.: 84.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by '8') and features a dynamic instruction 'f legato sempre' above the notes. The bottom staff is also in common time (indicated by '8'). Both staves show a series of eighth-note patterns. Measure 11 ends with a double bar line and repeat dots, indicating a repeat section. Measure 12 begins with a single bar line and repeat dots, continuing the pattern.

### Tempo del principio. J.-84.

A musical score for two staves. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. The top staff has a dynamic instruction 'f legato sempre' written above it. Both staves feature eighth-note and sixteenth-note patterns. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns.

Musical score for piano showing two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Both staves have a common time signature indicated by a 'C'. The music consists of six measures. Measures 1-3 show eighth-note patterns: the top staff has a descending scale-like pattern, and the bottom staff has a repeating eighth-note pattern. Measures 4-6 show eighth-note patterns: the top staff has a descending scale-like pattern, and the bottom staff has a repeating eighth-note pattern. Measure 6 concludes with a half note on the bottom staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of four measures of music. Each measure contains a series of eighth notes. The first measure of each staff begins with a single note followed by a bar line. The second measure of each staff begins with a double bar line. The third measure of each staff begins with a single note followed by a bar line. The fourth measure of each staff begins with a double bar line.

A musical score consisting of two staves. The top staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. It contains four measures of music, each starting with a quarter note. The bottom staff begins with a bass clef, followed by a key signature of one sharp (F#), and a common time signature. It also contains four measures of music, with the first measure starting with a half note. The notes are primarily eighth notes, with some sixteenth notes and quarter notes.

БВАЛИВАЕТЪ УХАРЬ-КУПЕЦЪ СЪ ДВУМЯ ЦЫГАНКАМИ. ВЪ РАЗГУЛЬНОМЪ ВЕСЕЛИИ СВОЕМЪ ОНЪ БРОСАЕТЬ ТОЛПЪ КИПЫ АССИГ.  
APPARAÎT UN MARCHAND FÊTARD AVEC DEUX TZIGANES. DÉBAUCHÉ - IL S'AMUSE À JETER DES BILLETS DE BANQUE À LA FOULE. НАЦЫ.

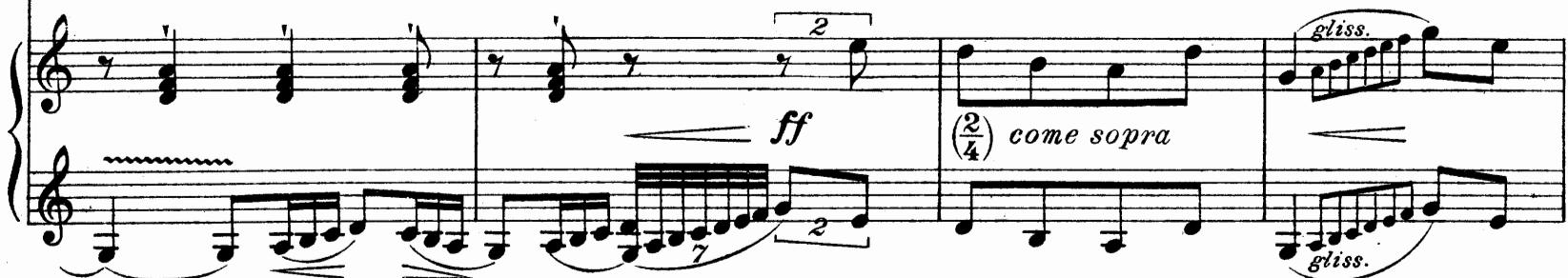
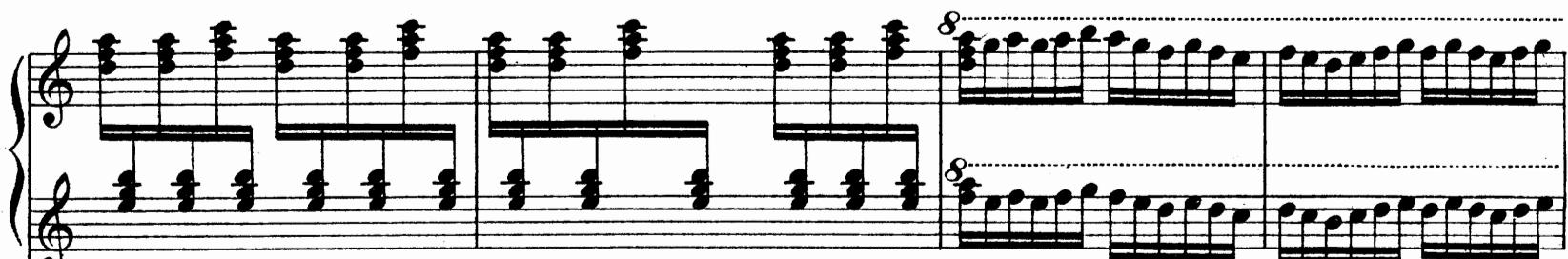
8

ЦЫГАНКИ ТАНЦУЮТЪ. КУПЕЦЪ ИГРАЕТЪ НА ГАРМОНИКѦ.  
LES TZIGANES DANSENT. LE MARCHAND JOUE DE L'ACCORDÉON.

Più mosso. ♩ = 126

Più mosso. ♩ = 126

A musical score for piano, consisting of five staves of music. The first staff begins with a dynamic of *sf*, followed by *sub. meno f*. The second staff starts with *marcatissimo* and includes dynamics *sf p sub.*. The third staff features sixteenth-note patterns with grace marks. The fourth staff has a dynamic of *marcatiss.*. The fifth staff concludes with a dynamic of *p*.

Tempo I.  $\text{♩} = 84$ Tempo I.  $\text{♩} = 84$ 

Più mosso. ♩ = 126



Più mosso. ♩ = 126



КУПЕЦЬ И ЦЫГАНКИ УДАЛЯЮТСЯ.

LE MARCHAND ET LES TZIGANES S'ÉLOIGNENT.



ТАНЕЦЪ КУЧЕРОВЪ И  
КОНЮХОВЪ.

DANSE DES COCHERS ET DES  
PALEFRENIERS.

Moderato. ♩ = 112

Moderato. ♩ = 112

*sf*

*f pesante*

*(sempre p)*

*sf p sub.*

*f pesante*

*p*

*f pesante*

*f pes.*

*p*

*f pes.*

*f pes.*

*p*

*f pes.*

*p*

*mf*

*f pes.*

8

*sf*      *meno f*

*sf*      *meno f*

*sim.*

8

*ff*

*mf*

*ff*

*mf*

Musical score for orchestra and piano, page 10, measures 8-15. The score consists of six systems of music. The top system (measures 8-9) features three staves: treble, bass, and piano. The piano part includes dynamic markings *sf*, *ff*, and *mf*. The middle system (measures 10-11) also has three staves: treble, bass, and piano. The piano part includes *sf*, *ff*, and *mf* markings. The bottom system (measures 12-13) has two staves: treble and bass. The piano part includes *sff* and *mf* markings. The final system (measures 14-15) shows the piano part with *mf* and *cant.* markings, and the bass part with *sf p*, *f sub.*, *p*, and *f sub.* markings.

The musical score consists of four systems of piano music:

- System 1:** Treble and bass staves. Dynamics: *p*, *f*. Performance instruction: *gliss.*
- System 2:** Treble and bass staves. Dynamics: *p*, *f sub.*, *f sub.*
- System 3:** Treble and bass staves. Dynamics: *f*, *mf*, *ff sub.*, *mf*, *ff sub.*
- System 4:** Treble and bass staves. Dynamics: *mf*, *ff sub.*, *mf*, *ff sub.*. Performance instruction: *gliss.*

БОРМИЛИЦЫ ТАНЦУЮТЪ ВМѢСТЬ СЪ КУЧЕРАМИ И КОНЮХАМИ.  
 LES NOUVOUS DANSENT AVEC LES COCHERS ET LES PALEFRENIERS.

8

*legato**fff meno f**8va bassa*

8

*8va bassa**8va bassa*

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measures 8 through 15 are shown. Measure 8 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 9-15 show eighth-note pairs continuing in a steady pattern.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measures 16 through 23 are shown. Measure 16 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 17-23 show eighth-note pairs continuing in a steady pattern. A dynamic instruction "8va bassa" is placed below the bass staff.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measures 24 through 31 are shown. Measure 24 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 25-31 show eighth-note pairs continuing in a steady pattern.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measures 32 through 39 are shown. Measure 32 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 33-39 show eighth-note pairs continuing in a steady pattern. A dynamic instruction "8va bassa" is placed below the bass staff.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measures 40 through 47 are shown. Measure 40 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 41-47 show eighth-note pairs continuing in a steady pattern. A dynamic instruction "8va bassa" is placed below the bass staff.

## РЯЖЕННЫЕ.

## LES DÉGUISES.

*Agitato.*

*Agitato.*

*stacc. sempre*

*crescendo*

*crescendo*

ЧОРТЬ (МАСКА) ЗАИГРЫВАЕТЪ СЪ ТОЛПОЙ.  
LE DIABLE (MASQUE) PROVOQUE LA FOULE À FOLÂTRER AVEC LUI.

8

8

БАЛАГУРСТВО РЯЖЕННЫХЪ (КОЗЫ СО СВИНЕЙ)  
BOUFFONNERIE DES DÉGUISES (CHÈVRE ET PORC)

8

Più mosso.  $\text{♩} = 72$

Più mosso.  $\text{♩} = 72$

$f$

$f$

$f$

$f$

$p$  poco      a poco      cre - scen - do       $f$

$p$  poco      a poco      cre - scen - do       $f$

МАСКИ И РЯЖЕННЫЕ ТАНЦУЮТЪ.  
LES MASQUES ET LES TRAVESTIS DANSENT.

8

ОСТАЛЬНЫЕ ПРИСОЕДИНЯ--  
LE RESTE DE LA FOULE SE JOINT

-ЮТСЯ КЪ ПЛЯСКЪ РЯЖЕНЫХЪ.  
À LA DANSE DES DÉGUISÉS.

8

ПЛЯСКА ПРЕКРАЩАЕТСЯ. ПЕТРУШКА ВЫБЕГАЕТЪ ИЗЪ ТЕАТРИКА, ПРЕСЛѣДУЕМЫЙ АРАПОМЪ,  
LES DANSES SONT INTERROMPUES. PÉTROUCHKA SORT DU PETIT THÉÂTRE, POURSUIVI PAR LE MAURE QUE

Meno mosso. ♩ = 100

\*.) Poco allarg.

f

Poco allarg. Meno mosso. ♩ = 100

КОТОРАГО БАЛЕРИНА СТАРАЕТСЯ УДЕРЖАТЬ.  
LA BALLERINE ESSAIE DE RETENIR.

6

5

acuto

\*) ТОЛПА ПРОДОЛЖАЕТЪ ТАНЦОВАТЬ, НЕ ОБРАЩАЯ НИКАКОГО ВНИМАНІЯ НА КРИКИ, ДОНОСЯЩІЕСЯ ИЗЪ МАЛЕНЬКАГО ТЕАТРИКА.  
LA FOULE CONTINUE À DANSER NE TENANT AUCUN COMpte DES CRIS QUI PARTENT DU PETIT THÉÂTRE.

*sf secco*

ВЗЪШЕННЫЙ АРАПЪ ЕГО НАСТИГАЕТЪ И  
LE MAURE FURIEUX L'ATTEINT ET LE FRAPPE DE

УДАРЯЕТЪ СВОЕЙ САБЛЕЙ.  
SON SABRE.

ПЕТРУШКА ПАДАЕТЪ СЪ РАЗ-  
БИТЫМЪ ЧЕРЕПОМЪ.  
PÉTROUCHKA TOMBE LE CRÂNE  
FRACASSÉ.

ff      f = p      pp

Tambour de Basque.

ТОЛПА ОКРУЖАЕТЪ ПЕТРУШКУ.  
UNE FOULE SE FORME AUTOUR DE PÉTROUCHKA.

ОНЪ ЖАЛОВНО УМИРАЕТЬ.  
IL MEURE TOUT EN SE PLAIGNANT.

Lento.  $\text{J} = 50$

$pp$  *pochiss pp dim.*

Lento.  $\text{J} = 50$

ПОСЫЛАЮТЪ БУДОЧНИКА ЗА ФОКУСНИКОМЪ.  
ON ENVOIE UN SOLDAT DE POLICE CHERCHER LE CHARLATAN.

$pp$

$p$  *espress.*

*dolente*

ПРИХОДИТЬ ФОКУСНИКЪ.  
LE CHARLATAN ARRIVE.

Più mosso.  $\text{J} = 100$

Più mosso.  $\text{J} = 100$

$p$  *stacc. sempre*

$mf$

ОНЪ ПОДЫМАЕТЪ ТРУПЪ ПЕТРУШКИ И ТРЯСЕТЬ ЕГО.  
*IL RELEVE LE CADAVRE DE PÉTROUCHKA EN LE SECOUANT.*

**Tempo rubato.**

**Tempo rubato.**

*poco sf*      *simile*

*mf*

НАРОДЪ РАСХОДИТСЯ.  
*LE PUBLIC S'ÉCOULE.*

*a tempo ten.*

*Lento. ♩ = 48*

*a tempo*

*Lento. ♩ = 48*

ФОКУСНИКЪ ОСТАЕТСЯ ОДИНЪ НА СЦЕНѢ. ОНЪ ТАЩИТЬ ТРУПЪ ПЕТРУШКИ ВЪ ТЕАТРИКЪ.  
*LE CHARLATAN RÈSTE SEUL SUR LA SCÈNE. IL TREINE LE CADAVRE DE PÉTROUCHKA VERS LE PETIT THÉ-*

*♩ = ♩. (♩ = 72)*

*pp* *pochiss.*

*sempre pp e ben legato*

*pochiss.*

*ppp*

НАДЪ ТЕАТРИКОМЪ ПОЯВЛЯЕТСЯ ПРИВІДЕНИЕ ПЕТРУШКИ, ГРОЗЯЩЕ И ПОКАЗЫВАЮЩЕ ДЛИННЫЙ НОСЪ ФОКУСНИКУ. ФОКУСНИКЪ  
 À TRE. AU DESSUS DU PETIT THÉÂTRE APPARAÎT LE SPECTRE DE PÉTROUCHKA MENAÇANT, FAISANT UN PIED DE NEZ AU CHARLATAN. LE CHARLATAN

ВЪ УЖАСѢ ВЫПУСКАЕТЪ ИЗЪ РУКЪ КУКЛУ-ПЕТРУШКУ И, БОЯЗЛИВО ОЗИРАЯСЬ, ПОСПѢШНО УХОДИТЪ.  
 EFRAYÉ LAISSE ÉCHAPPER LA POUPÉE-PÉTROUCHKA DE SES MAINS ET S'EN VA VITE EN REGARDENT TIMIDEMENT DERRIÈRE LUY.

ЗАНАВЕСЪ.  
 RIDEAU.

L'istesso tempo. Molto più lento.

L'istesso tempo. Molto più lento.

Fin.

Alexander Benois