

PETROUCHKA

First Part

IGOR STRAWINSKY

Cello

1 **Vivace** $\text{♩} = 138$

mf cant. 3 3 3 4

2 *sempre* *div.* *f* *pesante* *sempre* *pizz.* *sf* *arco* *mf cant.* 3

3 *f* *pesante* *f* *pesante* *f* *pesante* 7 7

4 5

6 1 2 *div.* 7 8 *ff = ~~fff~~*

9 10

11 1 *unis.* *pizz.* *f* 12

13 1 *arco* 14 2 1

Cello

15 *ff* 16 *pizz.* 17 *arco* *ff*

18 *Meno mosso*, $\downarrow = 88$ 19 *Tempo I^o* *ff*

20 *ff*

21 *div.* *f* 22 *Meno mosso*, $\downarrow = 88$ 23 *Listesso tempo*

24 *1st Trpt.* 25 *pizz.* *ff*

26 6 27 6 28 5 29 2 *arco* *ff marcattissimo*

30 *Tempo I^o (Vivace)*, $\downarrow = 138$ *ff* *sim.*

31 *ff* 32 *ff* 33 *pizz.* *f*

34 3 35 1 2 *arco* *div.* 36 *ff = ff*

37 38

39 40 unis. pizz. *f*

41 42 arco *ff*

43 44 45 pizz. *f*

46 47 arco *ff*

48 49 *ff*

50 *f marcato*

51 52 53 pizz. *ff* *sempre f marc.*

54 55 arco *ff ben marc.*

56 57 *cresc.* *ff*

58 Lento, $\text{♩} = 50$ 59 con sord. 60 Fl. Cad. Poco più mosso $\text{♩} = 60$ 61 a tempo $\text{♩} = 50$ *p, espress.*

62 63 *dolce - cant.* *sim.*

DANSE RUSSE

64 Allegro giusto, $\text{♩} = 116$

senza sord.

pizz.

non div.

66 2 Soli
div. arco*p* sempre

pizz.

mf

Gli altri

68 Tutti arco

div. a 2 *p*
pizz.*p*

69

*p sub.**p sub.*

70

f

71

72 harm.

harm.

arco

div.

unis.
pizz.

73

*f**p sub.*

74

*sf f**p sub.*

75

sf f

Cello

4 76 6 77 6 78 6 79 6 80 3

sf

Piano *f* *pizz.* *Allarg.* 81 6 *Meno mosso* 82 *Tempo Imo* 4 84 1

arco 85 *(arco)* *arco*

div. poco sfp *f* *sf* *pizz.* *sf*

poco sfp *f* *sf* *sf*

86 87

mp ma marcato *mp ma marcato*

88 *ff* *mf* *mf*

unis. 89 *ff* *mf*

90 *ff* *sub. p*

91 *pizz.* *arco* *arco* 5 92 4

cresc. *fff*

Cello Second Part

93 Impetuoso, $\text{♩} = 100$ 4

94 *div.* *unis.* 1

95 Doppio valore, $\text{♩} = 50$ 5 5

96 4

97 4

98 Più mosso, $\text{♩} = 76$ *f* *Cits.* 3

99 7

100 *sim.* *ff*

101 *p sub.* *fff*

102 Andantino, $\text{♩} = 80$ 5

103 *Piano* 1

104 5

105 2

106 *1st Fl.* 2

107 *Meno mosso*, $\text{♩} = 72$ *Piano* 3

108 *Allegro*, $\text{♩} = 100$ *pizz.* *sf* *mf*

109 *ff*

110

111 *ff*

112 *arco* *4 Soli* *p* *rit.* 1

113 *Vivo string.*, $\text{♩} = 100$ *Lento*, $\text{♩} = 50$ 1 1

114 *Vivo* *Lento* *Vivo* *Lento* *Vivo* *1st Vln.* *1st Clt.* 2 5 1

115 4

116 *Tutti* *fff*

117

118 *pizz.* *ff*

119 $\text{♩} = 128$ *fff* 4

Third Part

120 L'istesso tempo, ♩ = 126
pizz. div. **121** arco pizz. arco pizz. *ff*

122 arco (rall.) div. *ff*

123 Sostenuto, ♩ = 96 con sord. *p*

124 1 unis. pizz. senza sord. *p* **125**

126 **127** Doppio movimento sul pont. arco *p*

128 *ff* *p* *G.P.* sul pont.

129 *ff* **130** Con furore, ♩ = 188 pizz. *ff*

131 arco *ff* **132** Sostenuto, ♩ = 96 pizz. *p* **133**

134 Allegro, ♩ = 116 **135** 6

136 6 **137** 6 **138** 7 **139** L'istesso tempo Poco meno mosso 4 1

2 1 1

Cello

VALESE

140 Lento cantabile, $\text{♩} = 72$ 143 Allegretto, $\text{♩} = 60$

1st Bsn. *mf* Harp

141 7 142 6 *G.P.*

144 6 (pizz.) 4 2 *sim.* 145 1 1

p ma marc.

1 146 2 1 147

148 Con furore, $\text{♩} = 138$ *f* *ff* arco *lunis.* 6

div. pizz. 3

Lento, $\text{♩} = 72$ *pizz.* *p* *rall.* 149 Lento cantabile (tempo di Valse, $\text{♩} = 72$)

150

151 Vivo, $\text{♩} = 160$ $\text{♩} = 80$ arco *f* *détaché*

152 153 Agitato ma tempo vigore $\text{♩} = 100$ *crescendo* *sf*

154 *Via. #* *pizz.* 156 arco *mf*

div. 4 2 *f* *pizz.* *f* *mf*

Musical notation for measures 157 and 158. Measure 157 shows a cello part with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 158 continues the piece with a *ff* dynamic marking and a *pizz.* instruction.

Musical notation for measures 158, 159, and 160. Measure 158 includes a *ff* dynamic marking. Measure 159 includes a *un. arco* and *pizz.* instruction. Measure 160 includes a *ff* dynamic marking and a *pizz.* instruction. The tempo is marked *♩ = 126*.

Musical notation for measures 159 and 160. Measure 159 includes a *un. arco* and *pizz.* instruction. Measure 160 includes a *ff* dynamic marking and a *pizz.* instruction. The tempo is marked *♩ = 126*. The piece concludes with a *4* measure rest and the instruction *attacca*.

Fourth Part

Musical notation for measures 161 and 162. Measure 161 includes a *f* dynamic marking and the tempo instruction *Tempo giusto, ♩ = 83*. Measure 162 continues the piece.

Musical notation for measure 163, featuring a continuous eighth-note pattern.

Musical notation for measure 164, featuring a continuous eighth-note pattern.

Musical notation for measure 165, featuring a continuous eighth-note pattern.

Musical notation for measure 166, featuring a continuous eighth-note pattern.

Musical notation for measure 166, featuring a continuous eighth-note pattern. The piece concludes with a *trem.* instruction, a *sub. p* dynamic marking, and a *2* measure rest.

Cello

div. a 3

167

ff *sim.*

168

169

WET-NURSES' DANCE

170 Allegretto, $\text{♩} = 116-120$

pizz.

1

2

3

p

4

5

6

7

8

9

10

11

12

13

14

15

Cello

175 ¹⁶ ¹⁷

Musical notation for measures 175-177, Cello part. Measure 175 starts with a box containing the number 175. Above the staff, the numbers 16 and 17 are placed over the first and second measures respectively. The notation consists of a single line of music with a bass clef and a key signature of one flat (B-flat). It features a continuous eighth-note pattern.

176 arco *sim.*

div. *f* arco *f* *sim.*

Musical notation for measures 176-177, Piano part. Measure 176 starts with a box containing the number 176. The notation is for a grand piano with two staves. The right hand is marked 'arco' and 'sim.' (sostenuto). The left hand is marked 'div.' (diviso), 'f' (forte), 'arco', and 'f' (forte). The music features a complex rhythmic pattern with many sixteenth notes.

177 178 179

4 3 *f*

Musical notation for measures 177-179, Piano part. Measures 177 and 178 are marked with boxes containing the numbers 177 and 178. Measure 179 is marked with a box containing the number 179. The notation is for a grand piano with two staves. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. At the end of measure 179, there are markings '4', '3', and 'f' (forte).

180 unis.

Musical notation for measure 180, Cello part. Measure 180 starts with a box containing the number 180. The notation is a single line of music with a bass clef and a key signature of one flat. It is marked 'unis.' (unisono) and features a melodic line with slurs.

181 *sim.*

sempre sf

Musical notation for measure 181, Cello part. Measure 181 starts with a box containing the number 181. The notation is a single line of music with a bass clef and a key signature of one flat. It is marked 'sim.' (sostenuto) and 'sempre sf' (sempre sforzando). The music features a melodic line with slurs.

182 2 pizz. 183

p *sub. p*

Musical notation for measures 182-183, Cello part. Measure 182 starts with a box containing the number 182. Above the staff, the number 2 is placed over the first measure. The notation is a single line of music with a bass clef and a key signature of one flat. It is marked 'pizz.' (pizzicato), 'p' (piano), and 'sub. p' (subito piano). The music features a rhythmic pattern of eighth notes.

184 185 2

f

Musical notation for measures 184-185, Cello part. Measure 184 starts with a box containing the number 184. Above the staff, the number 2 is placed over the second measure. Measure 185 starts with a box containing the number 185. The notation is a single line of music with a bass clef and a key signature of one flat. It is marked 'f' (forte). The music features a rhythmic pattern of eighth notes.

arco *ff* 186

Musical notation for measure 186, Cello part. Measure 186 starts with a box containing the number 186. The notation is a single line of music with a bass clef and a key signature of one flat. It is marked 'arco' and 'ff' (fortissimo). The music features a melodic line with slurs.

187

Musical notation for measure 187, Cello part. Measure 187 starts with a box containing the number 187. The notation is a single line of music with a bass clef and a key signature of one flat. It features a melodic line with slurs.

Cello

PEASANT WITH BEAR

188 Poco accelerando Tempo giusto, $\text{♩} = 69$

189 *ff* *sim.* *meno f sempre pesante* 190

191 2 $\text{♩} = \text{♩}$ 4 192 3 193 3 194 3 195 3 $\frac{6}{8} = \frac{2}{4}$

Detailed description: This section of the score for 'PEASANT WITH BEAR' consists of five staves of music. The first staff (measures 188-189) is in 3/2 time, marked 'Poco accelerando' and 'Tempo giusto, ♩ = 69'. It features a complex rhythmic pattern with triplets and a forte (ff) dynamic. The second staff (measures 189-190) continues the pattern with a 'meno f sempre pesante' instruction. The third staff (measures 191-195) shows a change in tempo and meter, with markings for 2 ♩ = ♩, 4, 3, 3, 3, and a final 6/8 = 2/4 time signature.

GYPSIES AND A RAKE VENDOR

196 *ff* *gliss.* 197

198

199 $\text{♩} = 138$ *pizz.* *sf* 3 200 2 1 201 4 202 4 203 4

204 *arco* *f* *div. arco* $\text{♩} = \text{♩}$

205 $\text{♩} = 69$ *unis.* *ff* 3 206 *gliss.* *ff* 207 208

209 *pizz.* $\text{♩} = \text{♩}$ 3 210 4 211 4 212 2 1 1 *ritardando*

Detailed description: This section of the score for 'GYPSIES AND A RAKE VENDOR' consists of seven staves of music. The first staff (measures 196-197) is in 9/8 time, marked 'ff' and 'gliss.'. The second staff (measures 198-199) continues the pattern. The third staff (measures 199-203) is in 2/4 time, marked 'pizz.' and 'sf', with a tempo of ♩ = 138. The fourth staff (measures 204-205) is in 6/8 time, marked 'arco' and 'f', with a tempo of ♩ = ♩. The fifth staff (measures 205-206) is in 6/8 time, marked 'unis.' and 'ff', with a tempo of ♩ = 69. The sixth staff (measures 207-208) continues the pattern. The seventh staff (measures 209-212) is in 2/4 time, marked 'pizz.' and 'ritardando', with a tempo of ♩ = ♩.

DANCE OF THE COACHMEN

213 Allegro moderato, $\text{♩} = 112$

arco ff *sempre f pesante* 214 1 *sim.*

215 4 *pizz.* 216 4 *f* 217 4

arco ff 218 *pizz.* *f* 219 *f* 220 *f* arco ff

221 4 *pizz.* arco ff 222 *pizz.* *f*

223 arco *sempre poco sf* 224 *V*

225 1 *ff cant.* 226

227 7

228 *sim.*

229 *sempre ff*

230 231

232

233

MASQUERADERS

234 L'istesso tempo ma poco a poco agitato

235

237 Tempo giusto, $\text{♩} = 231$ 

238



239 div.a 3



240 Più mosso. Alla una-♩ = 72

unis. *ff* *sim.* *ff* pizz.

241

arco *ff* *sim.*

242

pizz. $\frac{5}{8} = \frac{3}{4}$ $\frac{3}{4} = \frac{5}{8}$ 2 arco *p* tr.

243

div. *f* pizz. *f* tr.

244

tr.

245

tr.

246 L'istesso tempo, ♩ = 72

arco 1

Cello

non div. pizz. unis. **247** **248** arco > sim. *mp* *f sub.*

249 pizz. **250** Tempo di rigore, non accelerando! * arco div. sim. *p sub.* *ff*

251 For continuing **252** Meno mosso **253** **254** *♩ = 100*

255 **256** **257** sul pont. arco *ff* *f* *fresc.* *fff*

allarg. **258** Lento, lamentoso, *♩ = 50* **259** *trem.* *pp-pp sub.* *pp sub.* *pp*

260 Più mosso, *♩ = 100* **261** Lento, *♩ = 50* **262** L'istesso tempo *♩ = 50* *pizz.* *p*

263 **264** div. 2 arco con sord. 2 1 *pp* *sim.*

265 **266** unis. pizz. **267** div. rit. a tempo unis. *fff* *p* *Fine*

* Ending for concert performance **6** *mf* *f* *ff* *fff* unis.

PETROUCHKA

First Part

IGOR STRAWINSKY

Cello

1 Vivace $\text{♩} = 138$

mf cant.

2 *sempre*
div. *f pesante*
f pesante

pizz. *arco*
mf cant.

3 *f pesante*

4

5

6 1 2 div. *ff = ~~fff~~*

7

8

9

10

11 1 unis. *pizz.*
f

12

13 *arco*
ff

14 1 2 1

Cello

15 *ff*

16 *pizz.* *f*

17 *arco* *ff*

18 *Meno mosso*, $\downarrow = 88$

19 *Tempo I* *ff*

20 *ff*

21 *div.* *f*

22 *Meno mosso*, $\downarrow = 88$

23 *Listesso tempo*

24 1st Trpt.

25 *pizz.* *ff*

26 6

27 6

28 5

29 2 *arco* *ff marcattissimo*

30 *Tempo I* (Vivace, $\downarrow = 138$) *ff* *sim.*

31 *ff*

32 *ff*

33 *pizz.* *f*

34 3

35 1 2 *arco* *div.* *ff = ff*

36 *ff = ff*

37

38

39 40 unis. pizz. *f*

41 42 arco *ff*

43 44 45 pizz. *f*

46 47 arco *ff*

48 49 *ff*

50 *f marcato*

51 52 53 pizz. *ff* *sempre f marc.*

54 55 arco *ff ben marc.*

56 57 *cresc.* *ff*

58 Lento, $\text{♩} = 50$ 59 con sord. 60 Fl. Cad. Poco più mosso $\text{♩} = 60$ 61 a tempo $\text{♩} = 50$

4 accent in *p* 1 15 *p, espress.*

62 63 *dolce - cant.* *sim.*

DANSE RUSSE

64 Allegro giusto, ♩ = 116

senza sord.

pizz.

non
div.66 2 Soli
div. arco*p* sempre

pizz.

mf

Gli altri

68 Tutti
arcodiv. a 2 *p*

pizz.

p

69

*p sub.**p sub.*

70

f

71

72 harm.

harm.

arco

div.

unis.
pizz.

73

*f**p sub.*

74

*sf f**p sub.*

75

sf f

Cello

4 **76** 6 **77** 6 **78** 6 **79** 6 **80** 3

sf

Piano *f* *pizz.* *Allarg.* **81** 6 *Meno mosso* **82** Tempo Imo 4 **84** 1

arco **85** *(arco)* *arco*

div. poco sfp *f* *1 sf pizz.* *1 sf*

poco sfp *f* *sf* *sf*

86 *mp ma marcato* **87**

arco *mp ma marcato*

88 *ff* *mf* *mf*

unis. **89** *ff* *mf*

90 *ff* *sub. p*

91 *For ending* *For continuing* *pizz.* *arco* *arco* 5 **92** 4

cresc. *fff*

Cello

Second Part

93 Impetuoso, $\text{♩} = 100$ 4

94 *div.* *unis.* 1

95 Doppio valore, $\text{♩} = 50$ 5 5

96 4

97 4

98 Più mosso, $\text{♩} = 76$ *f* *Cits.* 3

99 7

100 *sim.* *ff*

101 *p sub.* *fff*

102 Andantino, $\text{♩} = 80$ 5

103 *Piano* 1

104 5

105 2

106 *1st Fl.* 2

107 *Meno mosso*, $\text{♩} = 72$ *Piano* 3

108 *Allegro*, $\text{♩} = 100$ *pizz.* *sf* *mf*

109 *ff*

110

111 *ff*

112 *arco* *4 Soli* *p* *rit.* 1

113 *Vivo string.*, $\text{♩} = 100$ *Lento*, $\text{♩} = 50$ 1 1

114 *Vivo* *Lento* *Vivo* *Lento* *Vivo* *1st Vln.* *1st Clt.* 2 2 2 2 2 5 1

115 4

116 *Tutti* *fff*

117

118 *pizz.* *ff*

119 $\text{♩} = 128$ *fff* 4

Third Part

120 L'istesso tempo, $\text{♩} = 126$
pizz. div. **ff** arco pizz. arco pizz. arco

121 arco pizz. arco pizz.

122 arco (rall.) div.

123 Sostenuto, $\text{♩} = 96$ con sord. **p** div. con sord. **p**

124 1 unis. pizz. senza sord. **p**

125

126

127 Doppio movimento sul pont. **p** arco

128 **ff** *G.P.* sul pont. **p**

129 **ff**

130 Con furore, $\text{♩} = 188$ **ff** arco pizz. **ff**

131 **ff**

132 Sostenuto, $\text{♩} = 96$ **p** pizz.

133

134 Allegro, $\text{♩} = 116$ **p**

135 6

136 6

137 6

138 7

139 L'istesso tempo Poco meno mosso **1**

2 1 1

Cello

VALESE

140 Lento cantabile, $\text{♩} = 72$ 143 Allegretto, $\text{♩} = 60$

1st Bsn. *mf* Harp

141 7 142 6 *G.P.*

144 6 (pizz.) 4 2 *sim.* 145 1 1

p ma marc.

1 146 2 1 147

148 Con furore, $\text{♩} = 138$ *div. pizz.* *f* *arco lunis.* *ff*

Lento, $\text{♩} = 72$ *pizz.* *p* *rall.* 149 Lento cantabile (tempo di Valse), $\text{♩} = 72$

150

151 Vivo, $\text{♩} = 160$ $\text{♩} = 80$ *arco* *f détaché*

152 153 Agitato ma tempo vigore $\text{♩} = 100$ *crescendo* *sf*

154 *Via. #* *pizz.* 156 *arco* *mf*

div. 4 2 *f* *pizz.* *f* *arco* *mf*

f *mf*

Musical notation for measures 157-158. Measure 157 shows a cello part with a treble clef and a bass clef. The right hand plays a series of eighth notes, and the left hand plays a similar pattern. Measure 158 continues the pattern, with a first finger fingering (1) indicated in the left hand.

Musical notation for measures 158-160. Measure 158 features a forte (*ff*) dynamic and a change to 3/4 time. Measure 159 continues the pattern. Measure 160 includes a *pizz.* (pizzicato) instruction and a change to 3/8 time. A *ff* dynamic is also present.

Musical notation for measures 159-160. Measure 159 includes *unis. arco* and *pizz.* markings. Measure 160 features a tempo marking of $\text{♩} = 126$ and a *4* marking, leading to an *attacca* instruction.

Fourth Part

Musical notation for measures 161-162. Measure 161 includes a tempo marking of *Tempo giusto*, $\text{♩} = 83$, and a forte (*f*) dynamic. Measure 162 continues the pattern.

Musical notation for measure 163, showing a continuation of the rhythmic pattern.

Musical notation for measure 164, showing a continuation of the rhythmic pattern.

Musical notation for measure 165, showing a continuation of the rhythmic pattern.

Musical notation for measure 166, showing a continuation of the rhythmic pattern.

Musical notation for measure 166, showing a continuation of the rhythmic pattern. The measure concludes with a *trem.* (trémolo) marking and a *sub. p* (subito piano) dynamic. A *2* marking is present at the end of the measure.

Cello

div. a 3

167

ff *sim.*

168

169

WET-NURSES' DANCE

170 Allegretto, $\text{♩} = 116-120$

pizz.

1

2

3

p

4

5

6

7

8

9

10

11

12

13

14

15

Cello

175 ¹⁶ ¹⁷

Musical notation for measures 175-177 in the Cello part. Measure 175 is marked with a box containing '175'. Above the staff, the numbers '16' and '17' are placed over the first and second measures respectively. The notation consists of a continuous eighth-note pattern.

176 arco *sim.*

div. *f* arco *f* *sim.*

Musical notation for measures 176-177 in the Piano part. Measure 176 is marked with a box containing '176'. The notation is for two staves. The upper staff is marked 'arco' and 'sim.' (sostenuto). The lower staff is marked 'div.' (diviso), 'f' (forte), 'arco', and 'f' (forte). Both staves show a continuous eighth-note pattern.

177 178 179

4 3 *f*

Musical notation for measures 177-179 in the Piano part. Measures 177 and 178 are marked with boxes containing '177' and '178' respectively. Measure 179 is marked with a box containing '179'. The notation is for two staves. The upper staff has a fermata over the final note. The lower staff has a fermata over the final note. The notation shows a sequence of notes with a final forte (*f*) dynamic.

180 unis.

Musical notation for measure 180 in the Cello part. The measure is marked with a box containing '180'. The notation is marked 'unis.' (unisono) and shows a sequence of notes with a final forte (*f*) dynamic.

181 *sim.*

sempre sf

Musical notation for measure 181 in the Cello part. The measure is marked with a box containing '181'. The notation is marked 'sim.' (sostenuto) and 'sempre sf' (sempre sforzando). The notation shows a sequence of notes with a final forte (*f*) dynamic.

182 2 pizz. 183

p *sub. p*

Musical notation for measures 182-183 in the Cello part. Measure 182 is marked with a box containing '182'. Measure 183 is marked with a box containing '183'. The notation is marked '2' (second ending), 'pizz.' (pizzicato), '*p*' (piano), and '*sub. p*' (subito piano). The notation shows a sequence of notes with a final piano (*p*) dynamic.

184 185 2

f

Musical notation for measures 184-185 in the Cello part. Measure 184 is marked with a box containing '184'. Measure 185 is marked with a box containing '185'. The notation is marked '2' (second ending) and '*f*' (forte). The notation shows a sequence of notes with a final forte (*f*) dynamic.

arco *ff* 186

Musical notation for measure 186 in the Cello part. The measure is marked with a box containing '186'. The notation is marked 'arco' and '*ff*' (fortissimo). The notation shows a sequence of notes with a final fortissimo (*ff*) dynamic.

187

Musical notation for measure 187 in the Cello part. The measure is marked with a box containing '187'. The notation shows a sequence of notes with a final forte (*f*) dynamic.

Cello

PEASANT WITH BEAR

188 Poco accelerando Tempo giusto, $\text{♩} = 69$

189 *ff* *sim.* *meno f sempre pesante* 190

191 2 $\text{♩} = \text{♩}$ 4 192 3 193 3 194 3 195 3 $\frac{6}{8} = \frac{2}{4}$

Detailed description: This section of the score for 'PEASANT WITH BEAR' consists of three staves of music. The first staff begins at measure 188 with a tempo marking of 'Poco accelerando' and 'Tempo giusto, ♩ = 69'. It features a complex rhythmic pattern with triplets and a dynamic marking of 'ff'. The second staff continues the melody, marked 'meno f sempre pesante'. The third staff contains measures 191 through 195, with a change in time signature to 6/8 (equivalent to 2/4) and a final dynamic of 'ff'.

GYPSIES AND A RAKE VENDOR

196 *ff* *gliss.* 197

198

199 $\text{♩} = 138$ *pizz.* 3 200 2 201 4 202 4 203 4

204 *arco* *f* 3 3 3 3 3 3 3 3 3 3 $\text{♩} = \text{♩}$

205 $\text{♩} = 69$ *unis.* 3 3 3 3 2 4 *gliss.* *ff* 206

207 208

209 *pizz.* 3 210 4 211 4 212 2 1 1 *ritardando*

Detailed description: This section of the score for 'GYPSIES AND A RAKE VENDOR' consists of seven staves of music. The first staff (measures 196-197) features a 'gliss.' and 'ff' marking. The second staff (measures 198-199) includes a 'pizz.' marking and a tempo of '♩ = 138'. The third staff (measures 200-203) shows a sequence of notes with a '3' marking. The fourth staff (measures 204-205) is marked 'arco' and 'f', featuring triplets and a tempo of '♩ = ♩'. The fifth staff (measures 206-207) includes a 'gliss.' and 'ff' marking, with a tempo of '♩ = 69'. The sixth staff (measures 208-209) continues the melodic line. The seventh staff (measures 210-212) is marked 'pizz.' and 'ritardando', ending with a final dynamic of 'ff'.

DANCE OF THE COACHMEN

213 Allegro moderato, $\text{♩} = 112$

arco ff *sempre f pesante* 214 1 *sim.*

215 4 *pizz.* 216 4 *f* 217 4

arco ff 218 *pizz.* *f* 219 *f* 220 *f* arco ff

221 4 *pizz.* arco ff 222 *pizz.* *f*

223 arco *sempre poco sf* 224 *V*

225 1 ff cant. 226

227 7

228 *sim.*

229 *sempre ff*

230 231

232

233

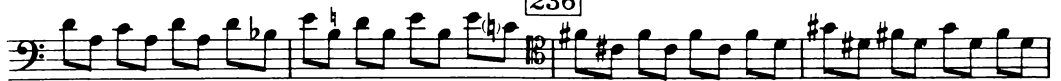
MASQUERADERS

234 L'istesso tempo ma poco a poco agitato

235



236

237 Tempo giusto, $\text{♩} = 231$ 

238



239 div. a 3



240 Più mosso. Alla una-♩ = 72

unis. *ff* *sim.* *ff* pizz.

241

arco *ff* *sim.*

242

pizz. $\frac{5}{8} = \frac{3}{4}$ $\frac{3}{4} = \frac{5}{8}$ 2 arco *p* *tr.*

243

div. *f* pizz. *f* *tr.*

244

tr.

245

246 L'istesso tempo, ♩ = 72

arco 1

Cello

non div. pizz. unis. **247** **248** arco > sim. *mp* *f sub.*

249 pizz. **250** Tempo di rigore, non accelerando! * arco div. sim. *p sub.* *ff*

251 For continuing **252** Meno mosso **253** **254** *♩ = 100*

255 **256** **257** pizz. sul pont. arco *ff* *f* *fresc.* *fff*

allarg. **258** Lento, lamentoso, *♩ = 50* **259** *trem.* *pp-pp sub.* *pp sub.* *pp*

260 Più mosso, *♩ = 100* **261** Lento, *♩ = 50* **262** L'istesso tempo *♩ = 50* *pizz.* *p*

263 **264** div. arco con sord. *pp* *sim.*

265 **266** unis. pizz. **267** div. rit. a tempo unis. *fff* *p* *Fine*

* Ending for concert performance **6** *mf* *f* *ff* *fff* unis.