THE
THREE-CORNERED HAT

Ballet by Martinez Sierra.
After a Story by Alarcon.
Music by Manuel de Falla.
Choregraphy by Leonide Massine.
Curtain and Scenery by Pablo Picasso, executed by
Vladimir and Violet Polunin.
Costumes by Picasso, executed by C. Alias.
Shoes supplied by Frank.

First Performance on July 22nd, 1919
by
SERGE DIAGHILEV'S RUSSIAN BALLET
at
THE ALHAMBRA THEATRE,
London.

THE THREE-CORNERED HAT

CAST OF FIRST PERFORMANCE.

The Miller	... M. LÉONIDE MASSINE.
The Miller's Wife	Mme. THAMAR KARSAVINA.
The Corregidor (Governor)	M. LEON WOISIKOVSKY.
The Corregidor's Wife	Mlle. GRANTZEVA.
The Dandy	M. STANISLAS IDZIKOVSKY.
Alguacils (Police) ...	MM. ZVEREV, JAZVINSKY, NOVAK, STRATSKEVICZ, KOVALSKY, PAVLOFF.
Neighbours	Mmes. RADINA, WASSILEVSKA, VERA NEMTCHINOVA, KLEMENTOVICH, ZALEVSKA, ISTOMINA, OLKHINA, MIKULINA. MM. KREMNEFF, KOSTROVSKY, BOURMAN, OKHIMOVSKY, RIBAS, KEGLER, KOSTETSKY, MASCAGNO.
Jota	Mmes. KARSAVINA, SOKOLOVA, RADINA, ALLANOVA, KOSTROVSKY, PAVLOVSKA, PETIPA, MENTCHINOVA, and the preceding. MM. MASSINE, IDZIKOVSKY, KREMNEFF, OKHIMOVSKY, ALEXANDROFF, LUKIN, MASCAGNO, and the preceding.

Vocalist—Mme. ZOIA ROSOVSKY.

Conductor - - M. ERNEST ANSERMET.

SYNOPSIS.

PART I.

(1)* A small esplanade, forming the approach to the mill, and shaded by a pergola covered with a vine bearing magnificent grapes. At the side a well. Flower-pots here and there on the ground. On a wicker-chair, a guitar and a pair of castanets. On the opposite side to the well, a blackbird in a cage. A sundial painted on the wall of the mill, to the right. A glimpse into a kind of recess inside the mill, discloses the large, solemn, and imposing conjugal bed, covered with a number of mattresses and a sumptuous quilt. The recess is adorned with large, white, starched curtains with lace trimmings. These curtains are sometimes open, sometimes closed, according to the exigencies of the action. In the background, the mill-race, over which a bridge leads to the esplanade. The miller and his wife are on the stage.

(2) The miller makes signs to the blackbird to induce it to announce the time shown on the sundial: two o'clock. (3) The blackbird whistles *three* o'clock. (4) The miller, much annoyed, (5) repeats his signs, (6) but the blackbird, obstinately, whistles *four* o'clock this time. (7) The miller is furious; there is an obstinate dispute between him and the bird. (8) The miller's wife laughs at this scene. She is on tiptoe on a chair, gathering grapes. (9) She jumps lightly to the ground, leaves the fruit she has just cut on a plate, and approaches the blackbird with a grape between her fingers, (10) which she offers him, gracefully repeating the sign of two o'clock. Allured by the grape, and perhaps by the smile of the miller's beautiful wife, (11) the blackbird at last whistles *two* o'clock. (12) The miller's wife claps her hands and dances with joy; she is a better teacher than her husband, who recognizes the fact with a kiss. They laugh, gaze at each other, and express their mutual admiration. (13) "How beautiful you are!" says the miller. (14) "How ugly you are! And yet how pleasing!" replies his wife, and so saying, she caresses him and gazes into his eyes, holding his face between her hands. He smiles archly, for his wife is very handsome. "However, one must be good and work," says she. He agrees, and goes to the well. (15) He draws water for their little garden, while she puts into her apron a handful of corn and goes to feed the birds in an aviary.

(16) The miller waters his plants, whistling a tune the while. A dandy, dressed up to the nines, passes in front of the mill. He ogles the miller's handsome wife, bows and gesticulates admiringly. She returns his bow coquettishly and smiles. (17) The miller, interrupting his work and his tune, watches his wife and the dashing beau, and when the latter has gone, he seems to say: "Madam is beautiful! She pleases you, hey? Well, I am delighted, but she is *my* wife." (18) And he finishes the tune of the orchestra by whistling the last note. (19) His wife laughs at him good-naturedly.

* These numbers correspond with those appearing in the music.

(20) A procession is now heard approaching. It is the Corregidor who arrives with the Corregidora and their retinue. The miller and his wife bow before these august folk. The Corregidor drops his gloves, which the miller's wife hastens to pick up and return to him. He is astonished at her beauty, which does not fail to fire him instantly; but on seeing the Corregidora's suspicious look, he offers her his hand in dismay and they continue on their way.

(21) As soon as the procession has passed by, the couple resume their work, and looking at each other covertly, they burst out laughing. A girl issues from the mill with a stately gait, carrying a pitcher on her head. (22) The miller makes her a low bow and even kisses his hand to her. The girl passes smiling, and the miller too laughs; but his wife is jealous and annoyed. As the husband continues to laugh, (23) she becomes still more angry, (24) and finally begins to weep. (25) The miller approaches her and consoles her with many gallant bows, swearing that he loves her, and her only, for ever. His wife gradually passes from tears to smiles, but she hides her face in her apron, in order not to show that she is no longer vexed. Her husband kisses her to seal their reconciliation, and she laughs outright, returning his kisses.

(26) Steps are now heard approaching; it is the Corregidor, who appears in all his crooked and limping majesty. The miller and his wife separate hastily; she looks warily towards the direction whence the steps are heard, and informs her husband of the Corregidor's return. (27) She imitates mockingly his arrogant conceit and his limping gait. The miller frowns, and says jealously to his wife: (28) "The Corregidor returns to court you, Madam!"; but she, instead of replying, only continues laughingly to imitate the Corregidor. (29) The miller insists energetically. (30) "Well," says she, "but I love you, and I scorn his advances." (31) "Is it true?" asks the miller. "Hide yourself," replies his wife, "and you shall see." And she induces him to hide behind a tree.

(32) The miller's wife begins to dance the *fandango*, and pretends to be so absorbed in her dance as not to notice the return of the Corregidor, who is accompanied by his Alguacil. The Corregidor, who betrays his admiration of the dancer, is encouraged to court her by the Alguacil, who thereupon slyly departs. The miller's wife continues her dance, (33) until suddenly she interrupts it by feigning a great fright. (34) The Corregidor makes her a bow to the ground. (35) The miller's wife replies smirkingly: "You here, Sir? What an honour for us!" (36) and she drops him a long and ceremonious curtsey. (37) The Corregidor, who pretends to be half-stifled, is fanned by the miller's wife with a vine-leaf, but he only puffs and blows the more. (38) The miller's wife offers him some grapes, holding a bunch in each hand and dancing before him. He endeavours to catch a grape in his mouth, trying at the same time to kiss the dancer. She recoils, yet seeming to invite pursuit, and the old gallant follows her, out of breath. Flight and pursuit continue until the Corregidor succeeds in catching hold of a grape and the semblance of a kiss. But as he makes bold to kiss the miller's wife in real earnest, she evades him, pretending to slip, and the old dandy, losing his balance, (39) tumbles on his back and sprawls on the ground. At the noise of his fall, the miller appears fiercely, armed with a stick and pretending to think that robbers have tried to ransack his mill. The Corregidor, seeing him thus agitated, trembles from head to foot, fearing lest the husband should have witnessed his gallantries. (40) But the latter, perceiving his lordship on the ground, feigns to become suddenly aware of his presence, throws his stick away, and joins his wife in

gesticulating commiseration. (41) She explains that his lordship has slipped on a grape, (42) and they both lift up the Corregidor. (43) They brush his clothes, and the miller's wife takes the opportunity of dealing the crestfallen gallant a few strokes with her apron. (44) The Corregidor, becoming aware of the couple's plot, flushes with rage. The miller's wife tries to soothe him, while her husband makes him smell the contents of an enormous bottle. The Corregidor refuses to be pacified, but the two hold him back and continue to shake him under the pretext of brushing his clothes. (45) The Corregidor, out of breath and furious, extricates himself with a jerk and departs with threatening gestures. (46) He has no sooner gone, than the couple give themselves up to a pantomime of joy. (47) But the Alguacil suddenly reappears and looks at them maliciously and menacingly. The miller and his wife do their best to look sadly afflicted. (48) The Alguacil passes out of sight, and, alone at last, the couple joyfully resume the *fandango* which the wife had danced for the benefit of the Corregidor.

PART II.—(Night).

(1) Evening of the same day: St. John's Night. The neighbours come to celebrate the feast at the mill. Men and women drink and dance. It is a fine Andalusian night, perfumed, starlit, and mysterious. (2) The miller's wife gracefully thanks her friends, and asks her husband to dance for them. (3) The miller's dance. (4) At the end of this dance, the miller is congratulated by his friends. They laugh and drink, and are in high spirits, (5) but of a sudden, there is a knock at the door. The miller, his wife, and their friends start up and look at each other in surprise and dismay. They dare not approach the door. (6) The knock is emphatically repeated. (7) The miller is asked by his wife what this can possibly mean. (8) He shrugs his shoulders, finding no explanation. (9) His wife makes boldly for the door, (10) but he prevents her; it is he, the man, who must face the danger. He goes to the door at last, and (11) opening it, shows great astonishment, which is by no means diminished as he recognises the Law, represented by the Alguacils, the Corregidor's bodyguard. They are black, solemn, inquisitorial, wearing great cloaks and carrying sticks and dark-lanterns, the whole paraphernalia of the Law. One of them shows the miller a large paper, the warrant for his arrest. The miller takes the paper and reads it with every sign of astonishment. (12) "I arrested," says he, "but why?" And his wife also asks the reason for so unexpected a measure. The Alguacils ignore their questions and, laying hold of the miller, make ready to depart with him. (13) The miller's wife tries to follow them, but the Alguacils prevent her. The miller, resigned to his fate, obeys the Alguacils, who peremptorily show him the way. (14) His wife once more endeavours to follow, but she is brutally repulsed by the Alguacils, who leave the place with their prisoner. The couple's intimidated friends retire one by one.

(15) The miller's wife, all alone, gazes pensively into the distance. From afar, in the stillness of the night, a song is heard which wounds the woman's aching heart. (16) Still gazing into the night, she walks slowly towards the house, candle in hand. She takes up a gun and places it in a corner within her reach. (17) The cuckoo-clock strikes nine, and is answered by the blackbird, who whistles in imitation of the clock. The miller's wife draws the curtains of the recess, extinguishes her light, and in the mill reigns complete silence and solitude.

(18) The Corregidor suddenly and furtively appears on the esplanade. The noble lord arrives somewhat timorously, but makes a show of bravery in spite of his tottering legs. (19) He staggers, recovers his balance, blusters and dismisses the accompanying Alguacil. (20) "Get you gone, get you gone!" (21) He stumbles anew, and once more sets himself straight. (22) With a sweeping gesture, he more emphatically sends the Alguacil about his business. (23) Before crossing the bridge, the Corregidor indulges in the mannerisms of a Don Juan. The old dandy advances with the air of a seducer, contemplates the window of his beloved, and sighs and smiles at the thought of his approaching bliss. (24) He draws a little mirror from his pocket and tries to look at himself and arrange his neckcloth by the moonlight. (25) At last he decides to cross the bridge, but suddenly the moon is hidden by a passing cloud, and, alarmed at this unexpected darkness, he falters and (26) tumbles headlong into the water. He waves his arms and yells. The miller's wife emerges from the recess in a fright and reaches the bridge just as the Corregidor comes out of the water completely drenched. The moon, shining brightly once more, illuminates the lamentable figure of the old coxcomb. The miller's wife recoils, full of indignation, (27) and she furiously exhorts the Corregidor to take himself off. Every time he endeavours to speak, she interrupts him by stamping her foot. (28) The Corregidor, trembling with love and with cold, persists in his entreaties. He tries to explain himself, panting and beseeching, but the miller's wife never ceases to interrupt him with indignant gestures. (29) The Corregidor now pursues her across the esplanade and over the bridge to the recess, while she, still flying, completely exasperates him. (30) At last, he kneels down and supplicates the fair one with romantic gestures. (31) But she bursts out laughing, whereupon he, in his rage, draws a pair of pistols from his pocket, which he pretends to cock. But the miller's wife, who is not to be intimidated, takes her gun and aims in real earnest at the Corregidor. (32) "Stop!" exclaims he, terrified. But she is determined to fire the shot. (33) His face is livid with fear and he is shivering grotesquely. He falls to the ground in extremely grotesque convulsions. The miller's wife, suddenly frightened, runs off. The Corregidor rises, and without hesitation and still trembling, he takes off his clothes, which he hangs, together with his hat, on a chair to dry. He enters the recess, throws himself on the bed, and draws the curtains. In the meantime the miller has escaped and appears on the bridge, whistling joyously. He is looking backwards to make sure that he is not followed, and therefore has not yet become aware of what is going on at the mill. As he crosses the esplanade, however, (35) he is thunderstruck at seeing the Corregidor's clothes and, thinking himself betrayed, he is ready to choke in a convulsion of fury. With a bound he makes for the gun, which is standing in a corner and, making sure that it is loaded, he approaches the recess. He walks up and down the esplanade with every sign of disgust, now putting down the gun, now taking it up again. (36) While he is thus torn between doubt and despair, the terrified Corregidor peeps furtively through the curtains, without being seen by the miller, who, in passing, collides with the chair on which the Corregidor's clothes and three-cornered hat are placed; the latter rolls to the ground. The miller looks at it as if it were something living and conscious. He picks it up, turns it over, and stares at it as though it were its owner in person. He abuses and cuffs it, until its contemplation suddenly engenders a diabolical idea in him. (37) He bursts out laughing, and endeavouring to make no noise, in order not to rouse those he believes to be in his bed, he hastily changes his clothes for those of the Corregidor, takes an extinguished torch and

writes with it on the white-washed wall: "Sir Corregidor, I am off to avenge myself. The Corregidora too is very handsome." This done, he whistles, dances, shakes his fist at the recess, and reads over again what he has just written. Finally, he puts on the Corregidor's hat, takes his stick and gloves, and, clad in the old dandy's red cloak, he crosses the bridge and is lost to sight. (38) The miller has no sooner gone than the Corregidor reappears between the curtains and peers round to make sure that he is alone. He wears a long shirt and a pointed night-cap, and is shivering with cold. (39) He looks for his clothes, (40) which he is unable to find. (41) However, he discovers those of the miller. Looking round apprehensively and with ever-growing astonishment, (42) he reads the words which the miller has written on the wall. In a frenzy of despair and alarm, he puts his hands to his forehead and walks to and fro in grotesque distraction, still reading his rival's defiant words. At last he takes the miller's clothes and re-enters the recess in order to put them on.

Finale. Two of the Alguacils who had arrested the miller, return to recapture their escaped prisoner. At this moment the Corregidor leaves the recess in the borrowed clothes, wearing the miller's "montera" and "manta." The Alguacils, believing that he is the miller, fall upon him. One of them takes him by the throat. The old gallant defends himself, and they fall to the ground. The voice of the miller's wife is heard; she returns without having found her husband, in quest of whom she had gone. She enters maddened with despair, and, mistaking the Corregidor for the miller, beats the Alguacil in the attempt to deliver her spouse. The second Alguacil, running to the rescue of his mate, handles the miller's wife. A few of the neighbours who had previously witnessed the miller's arrest, return forthwith, attracted by the uproar. The confusion waxes worse confounded, until the miller, still in the Corregidor's clothes, appears on the esplanade, pursued by the Alguacils of the "Corregimiento," and hooted by the crowd. The miller, seeing that his wife defends the Corregidor against the other Alguacils, becomes furiously jealous, and precipitates himself on his rival. Since it is St. John's Night, and there are many festivities in the neighbourhood, a large number of people drop in across the bridge and fill the esplanade in a procession, carrying a banner on which the effigy of the Corregidor is displayed.

General dance, during which the old coxcomb is identified, and the miller and his wife are reconciled. The Corregidor, scoffed at by the crowd, has received so many cuffs that he lets himself drop to the ground completely confounded. The people lay hold of him and joyously toss him on a blanket, like some rueful puppet.

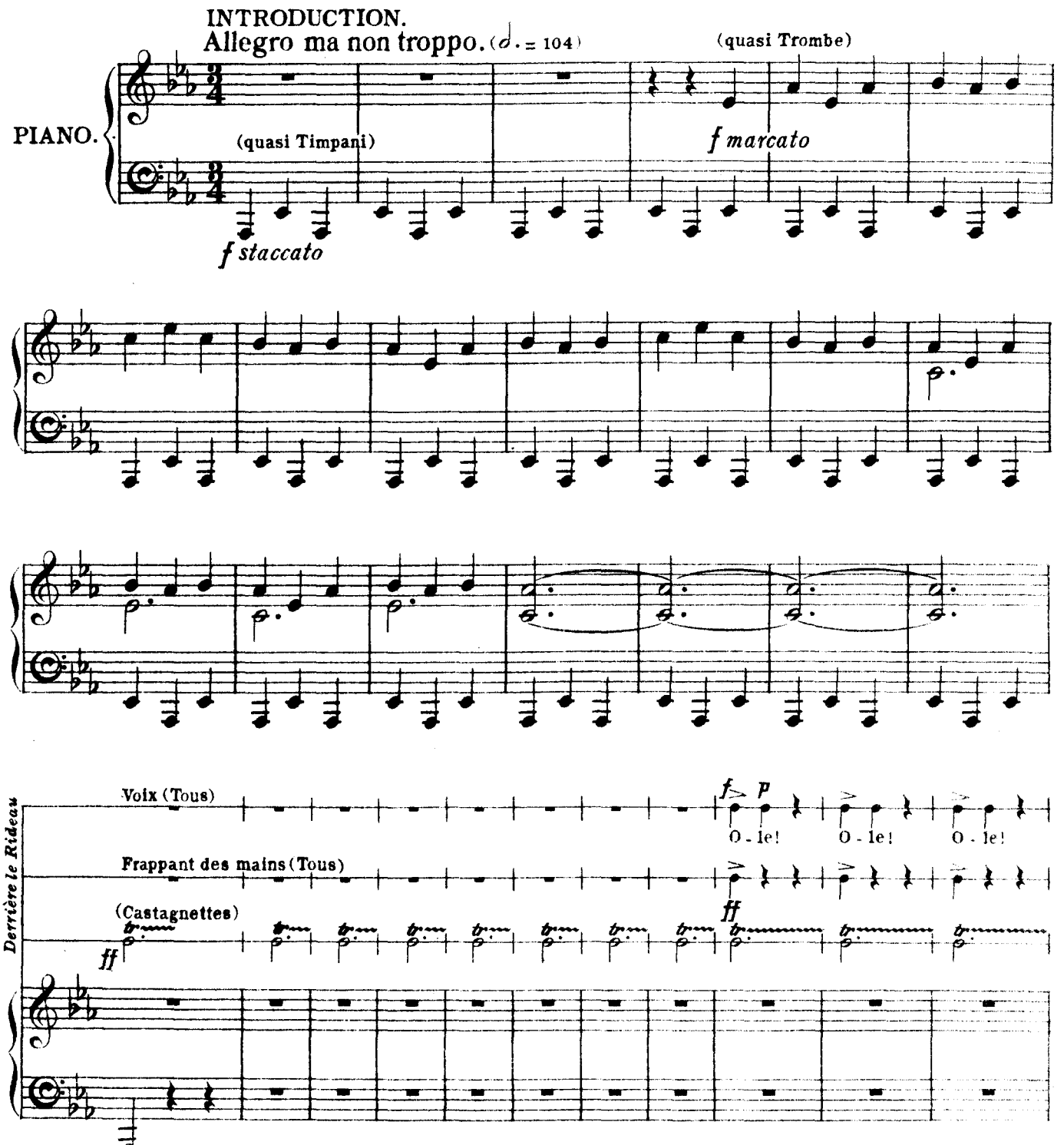
CURTAIN.

EL SOMBRERO DE TRES PICOS

LE TRICORNE

THE THREE-CORNERED HAT

MANUEL de FALLA.



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Poco meno mosso. (♩. = 80)

Une voix (mezzo Sopr.) *con forza.* (dans le caractère des chants andalous.)

Ca - sa - di - ta, ca - sa - di - - ta,

O - le!

dim. *p*

cie - rra con tran - ca la puer - - ta

f *p*

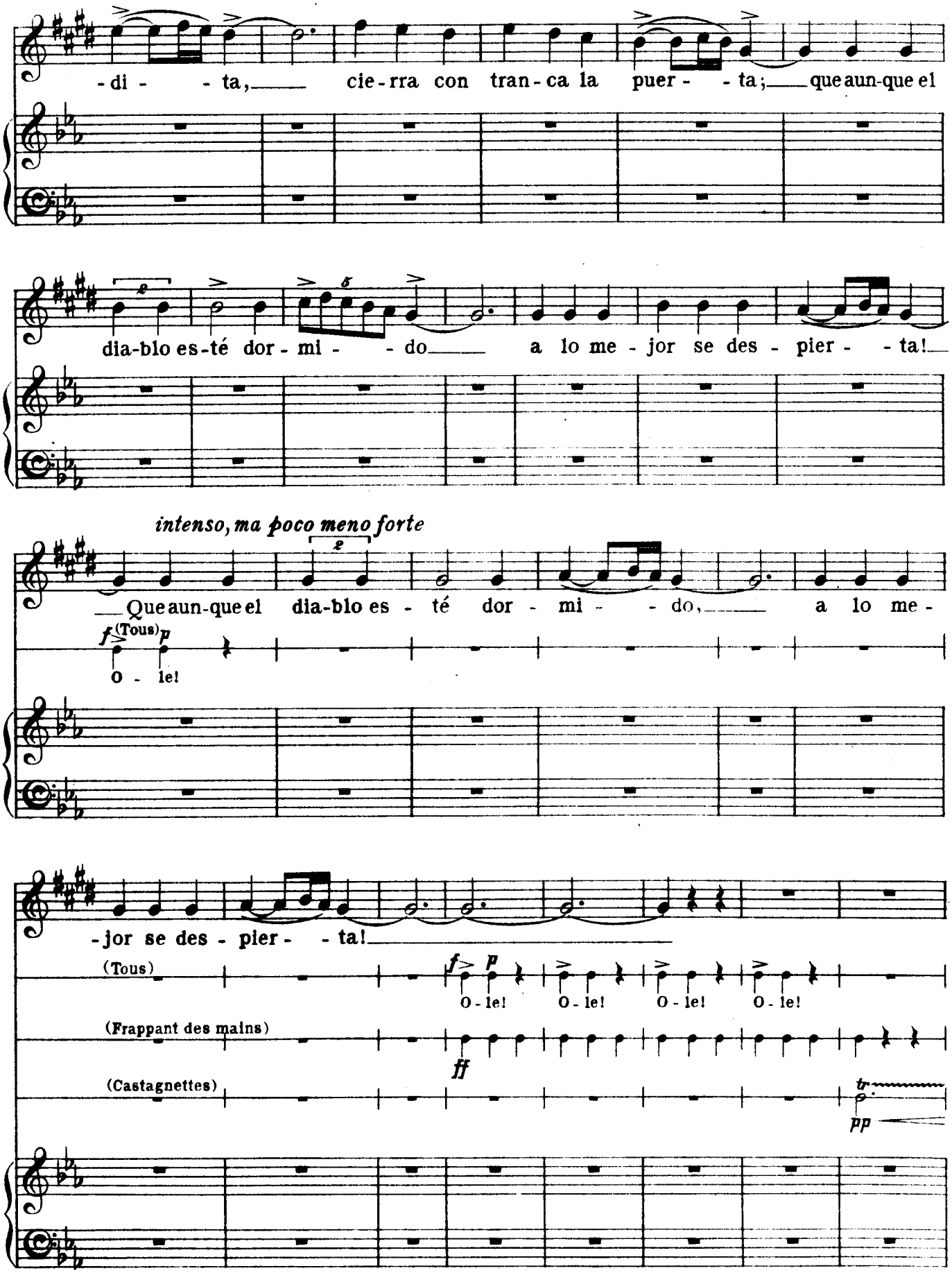
O - le! O - le!

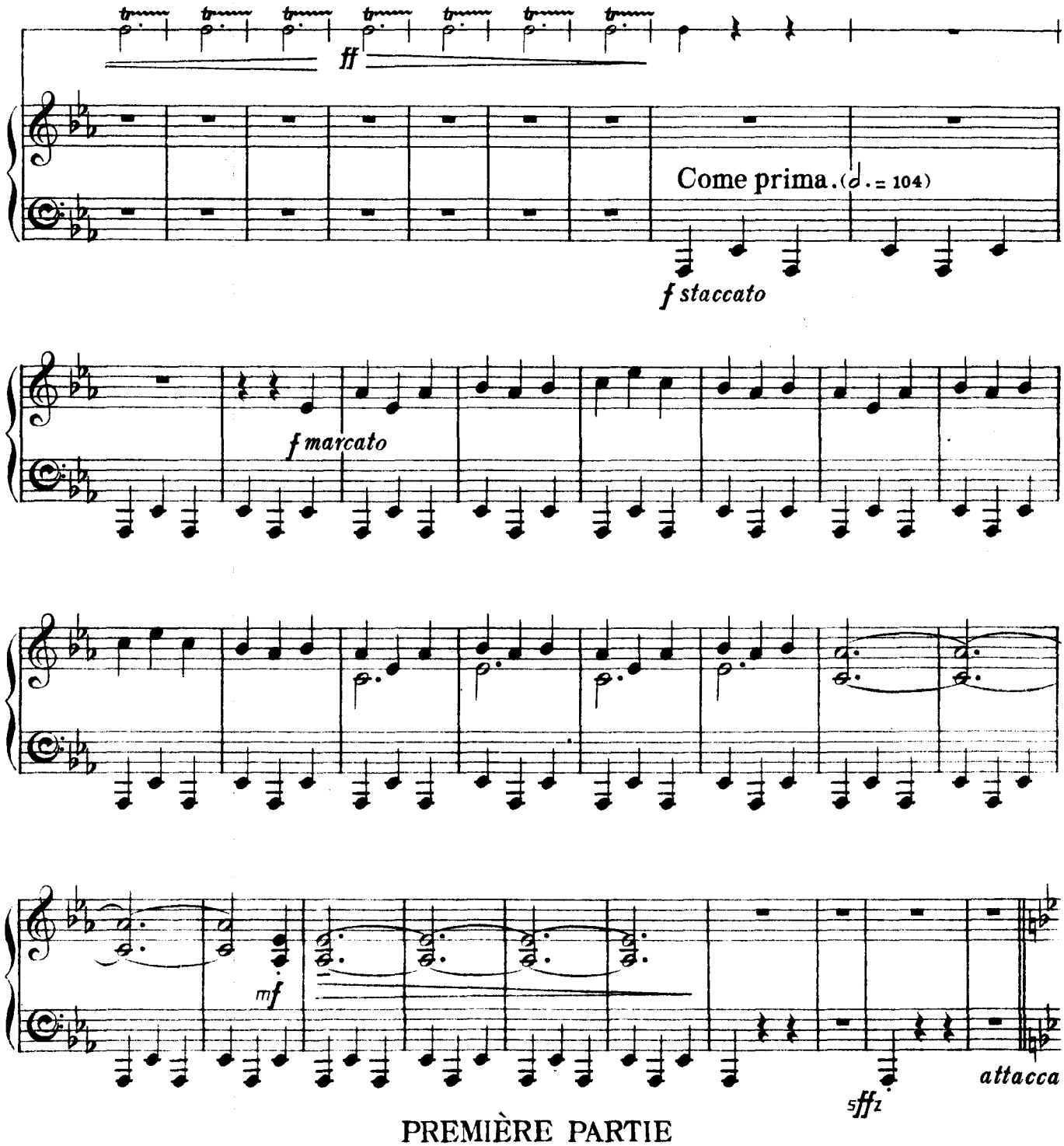
ff

Ca - sa - di - ta, ca - sa -

O - le! O - le!

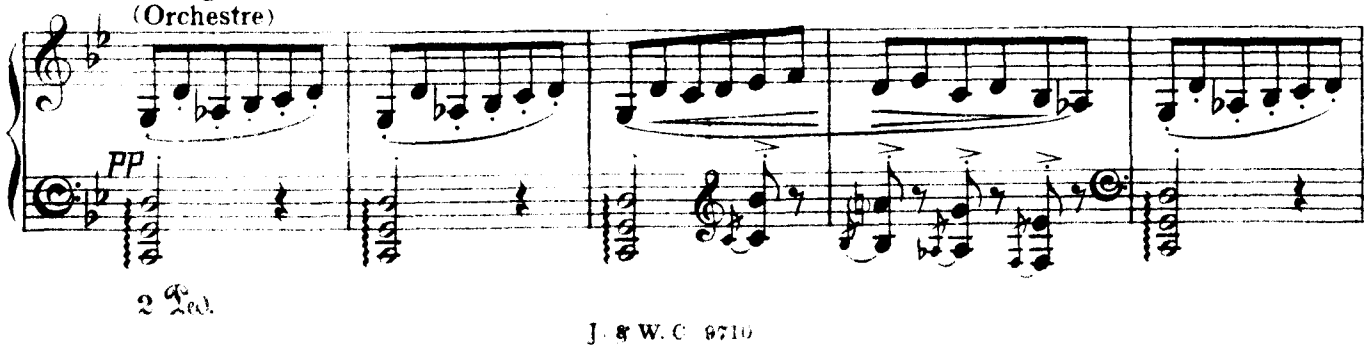
ff *dim.* *p*

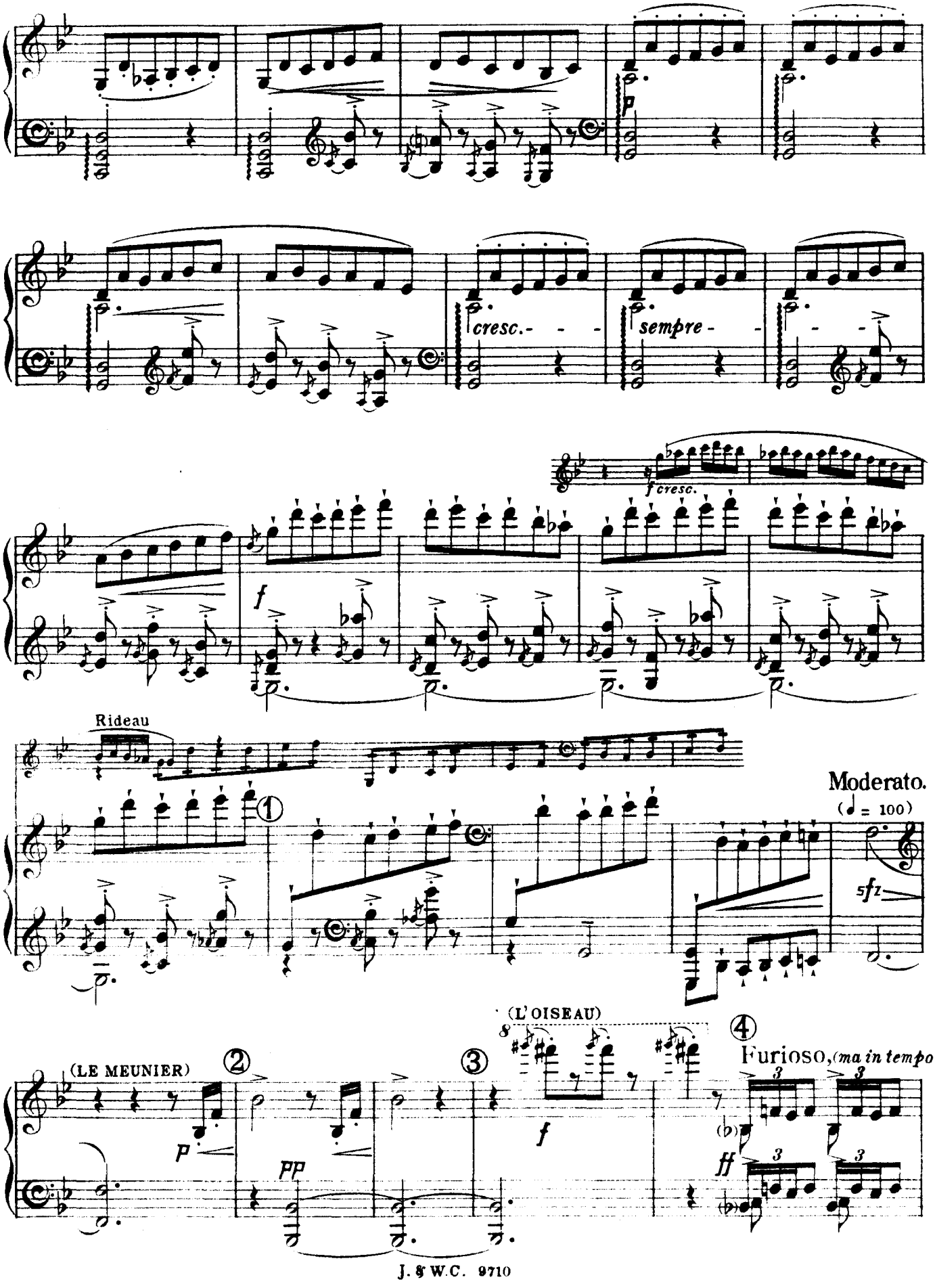

-di- - ta, cie-rra con tran-ca la puer- - ta; que aun-que el
dia-blo es-té dor-mi- - do a lo me-jor se des-pier- - ta!
intenso, ma poco meno forte
Que aun-que el dia-blo es-té dor-mi- - do, a lo me-
(Tous)
O-le!
-jor se des-pier- - ta!
(Tous)
O-le! O-le! O-le! O-le!
(Frappant des mains)
(Castagnettes)

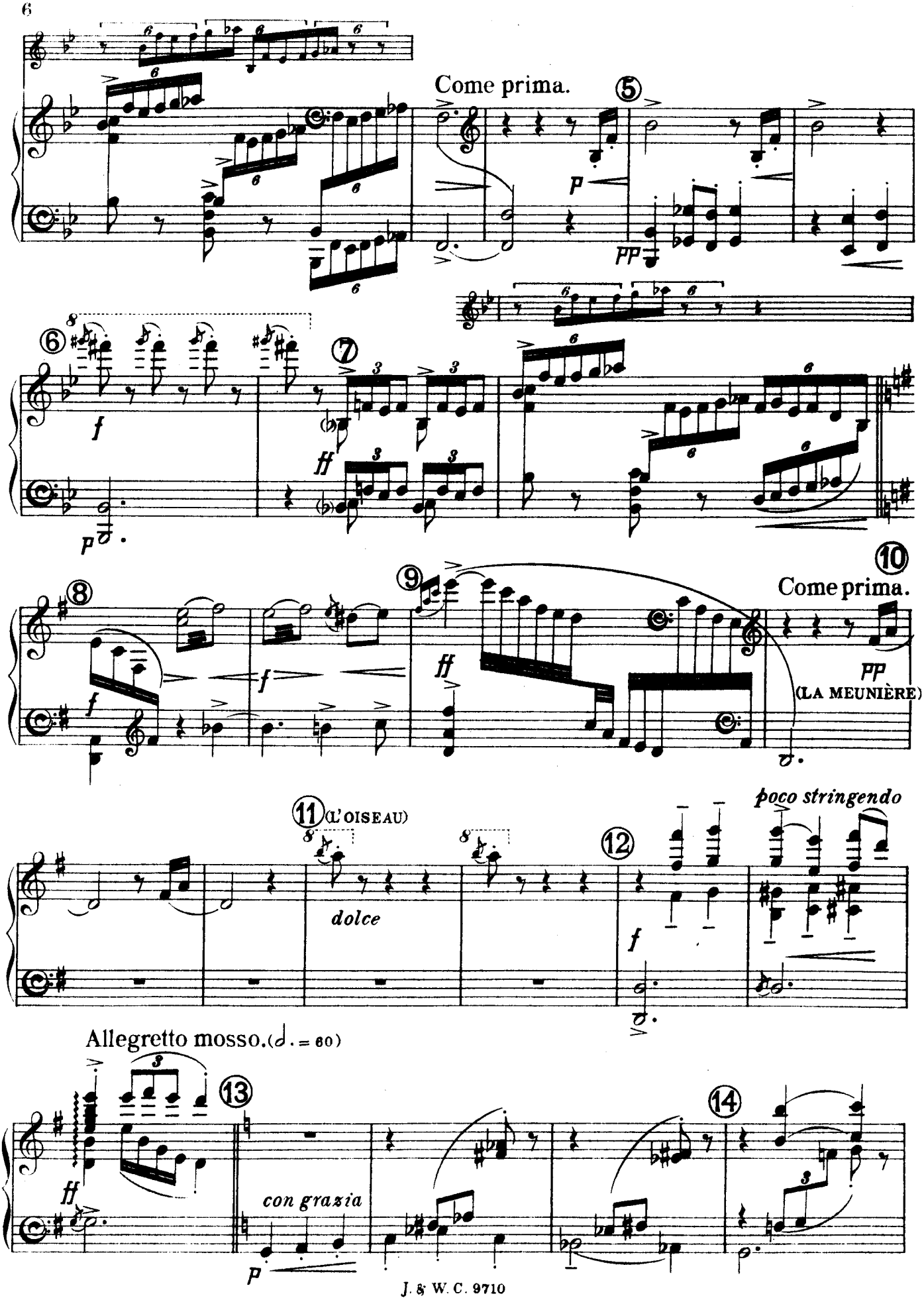


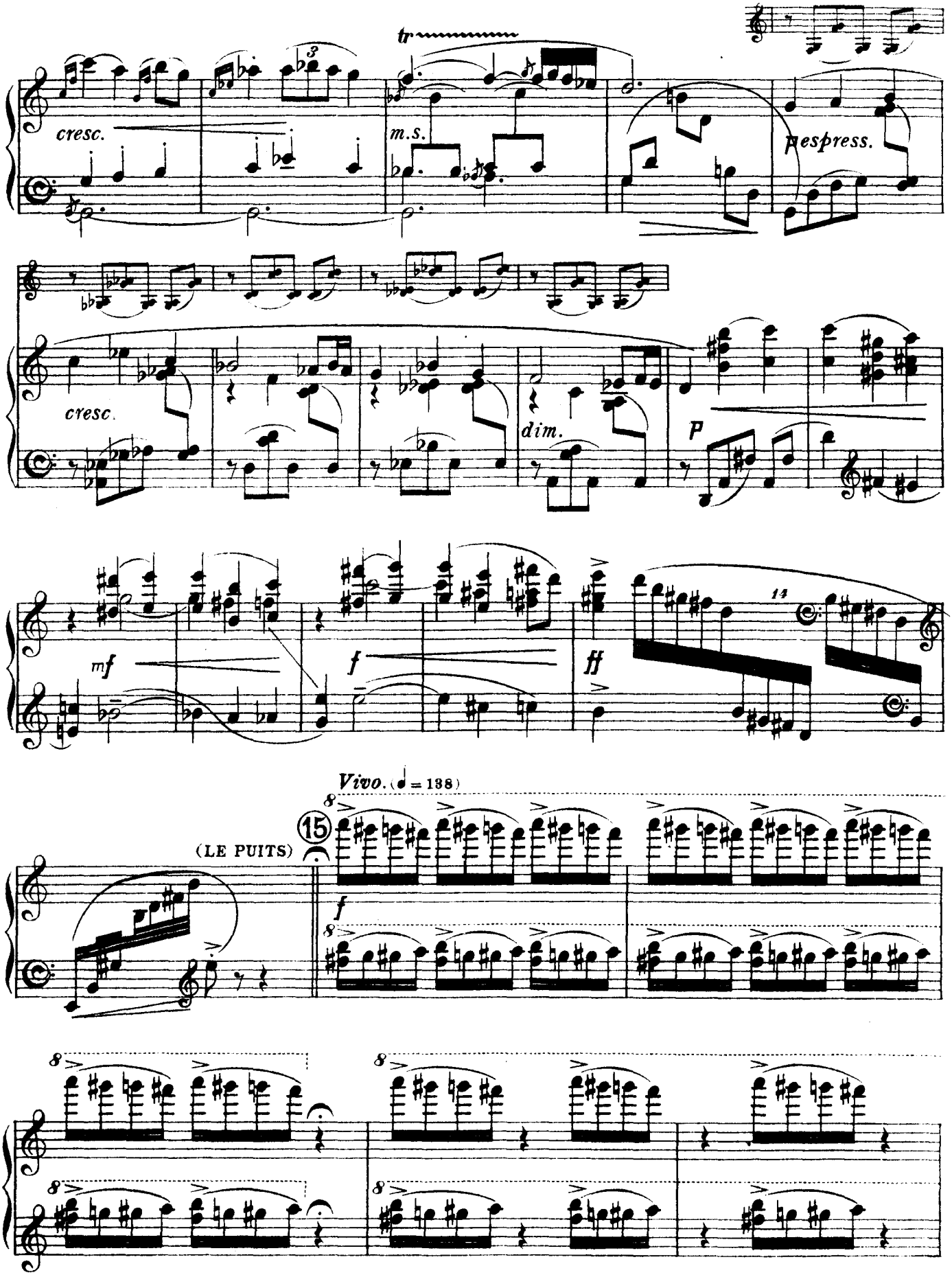
PREMIÈRE PARTIE

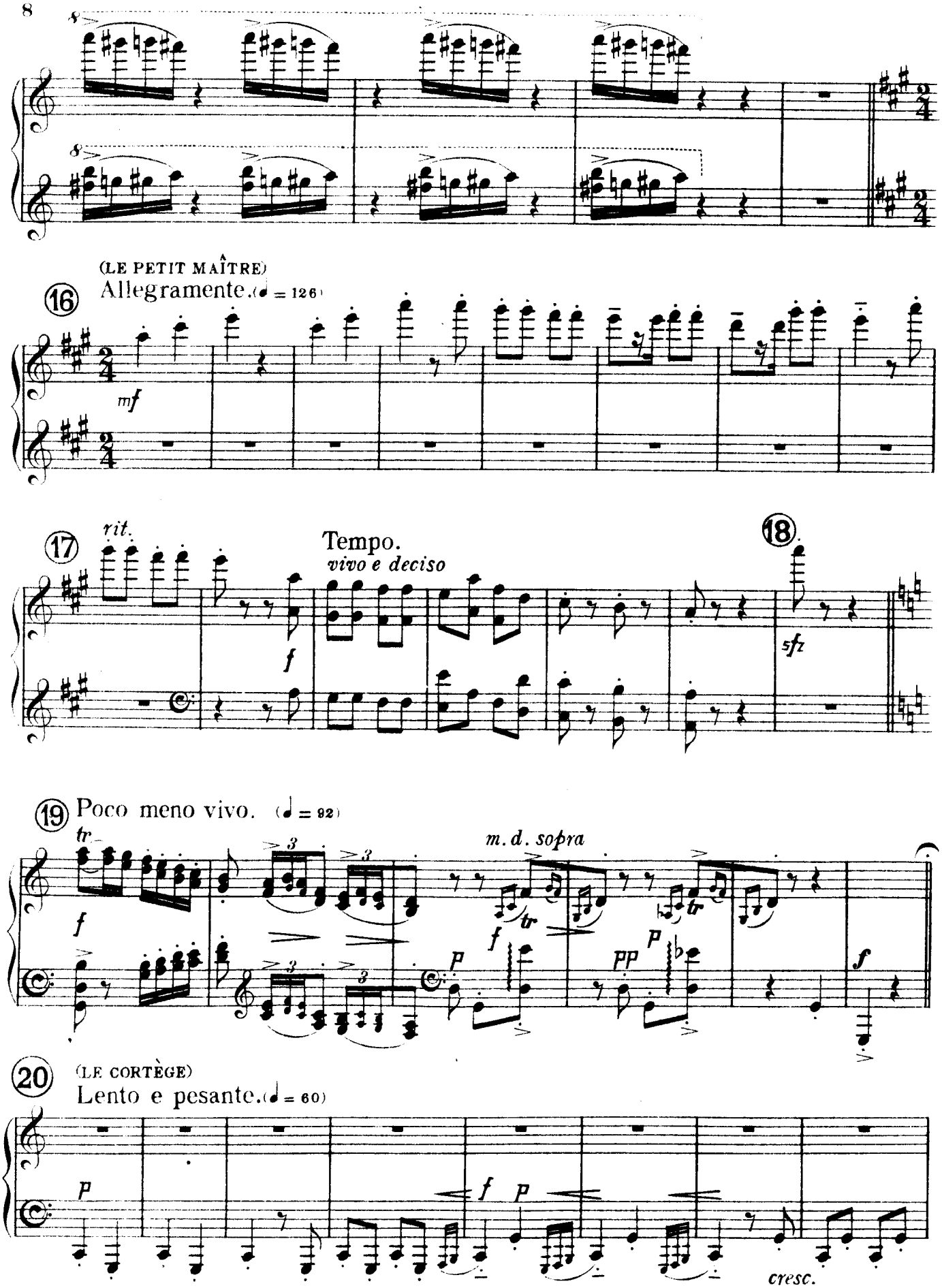
L'APRÈS-MIDI

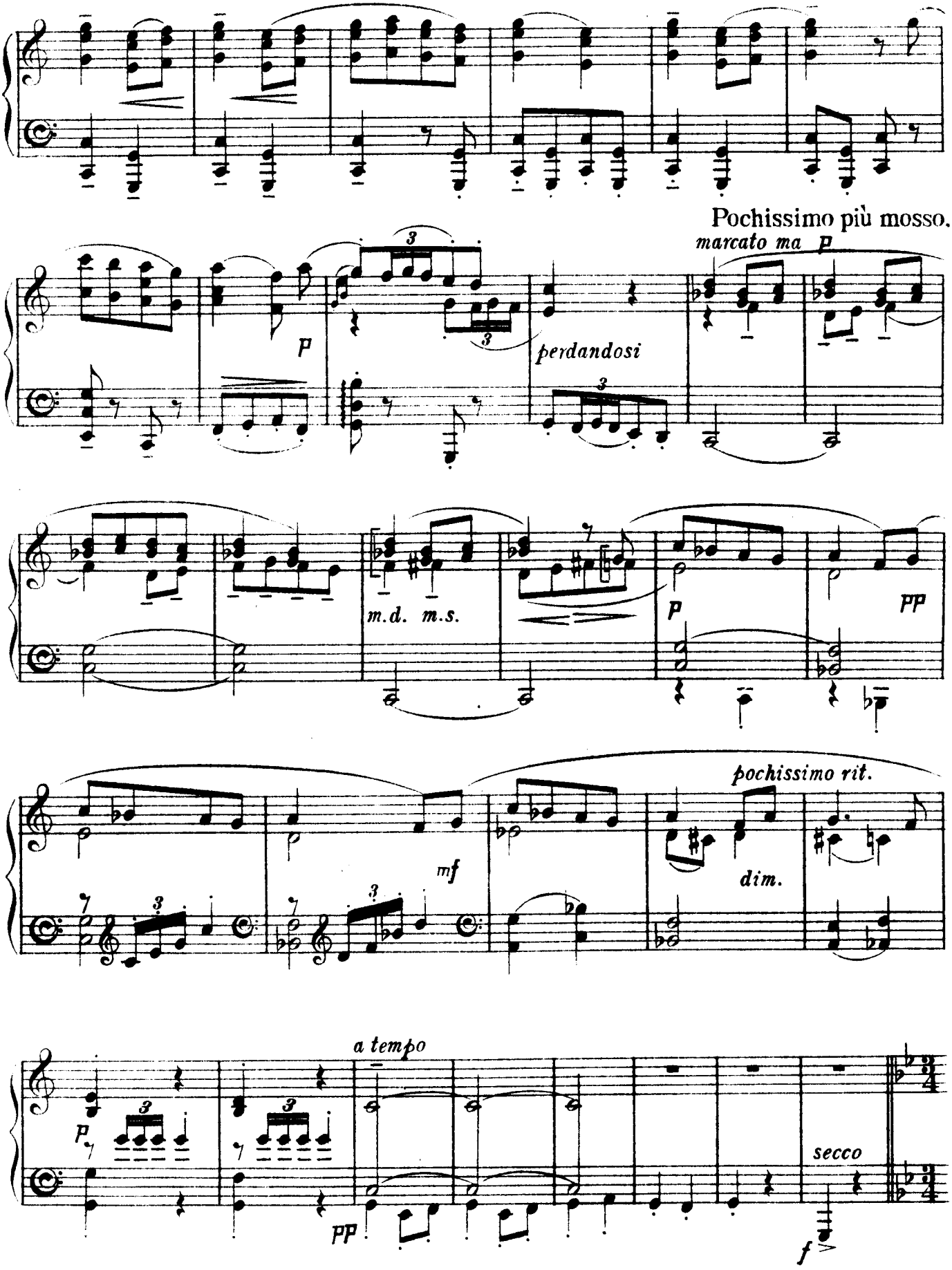



cresc.
sempre
f cresc.
f
Rideau
Moderato.
(♩ = 100)
5fz
(L'OISEAU)
(LE MEUNIER)
Furioso, (ma in tempo)


Come prima.
⑤
⑥
⑦
⑧
⑨
⑩
Come prima.
(LA MEUNIÈRE)
⑪ (L'OISEAU)
dolce
⑫
poco stringendo
Allegretto mosso. (♩. = 80)
⑬
con grazia
⑭


tr
cresc.
m.s.
espress.
cresc.
dim.
P
mf
f
ff
14
Vivo. (♩ = 138)
15
(LE PUITS)
f


(LE PETIT MAÎTRE)
16
Allegramente. (♩ = 126)
mf
17
rit.
Tempo.
vivo e deciso
f
18
sfz
19
Poco meno vivo. (♩ = 92)
tr
f
m. d. sopra
p
pp
20
(LE CORTÈGE)
Lento e pesante. (♩ = 60)
cresc.


Pochissimo più mosso.
marcato ma p
p
perdandosi
m.d. m.s.
p
pp
pochissimo rit.
mf
dim.
a tempo
pp
secco
f

21 Tempo Iº (♩. = 50.)

pp

2 Ped.

22

p

mf

13

p

mf

p

mf

18

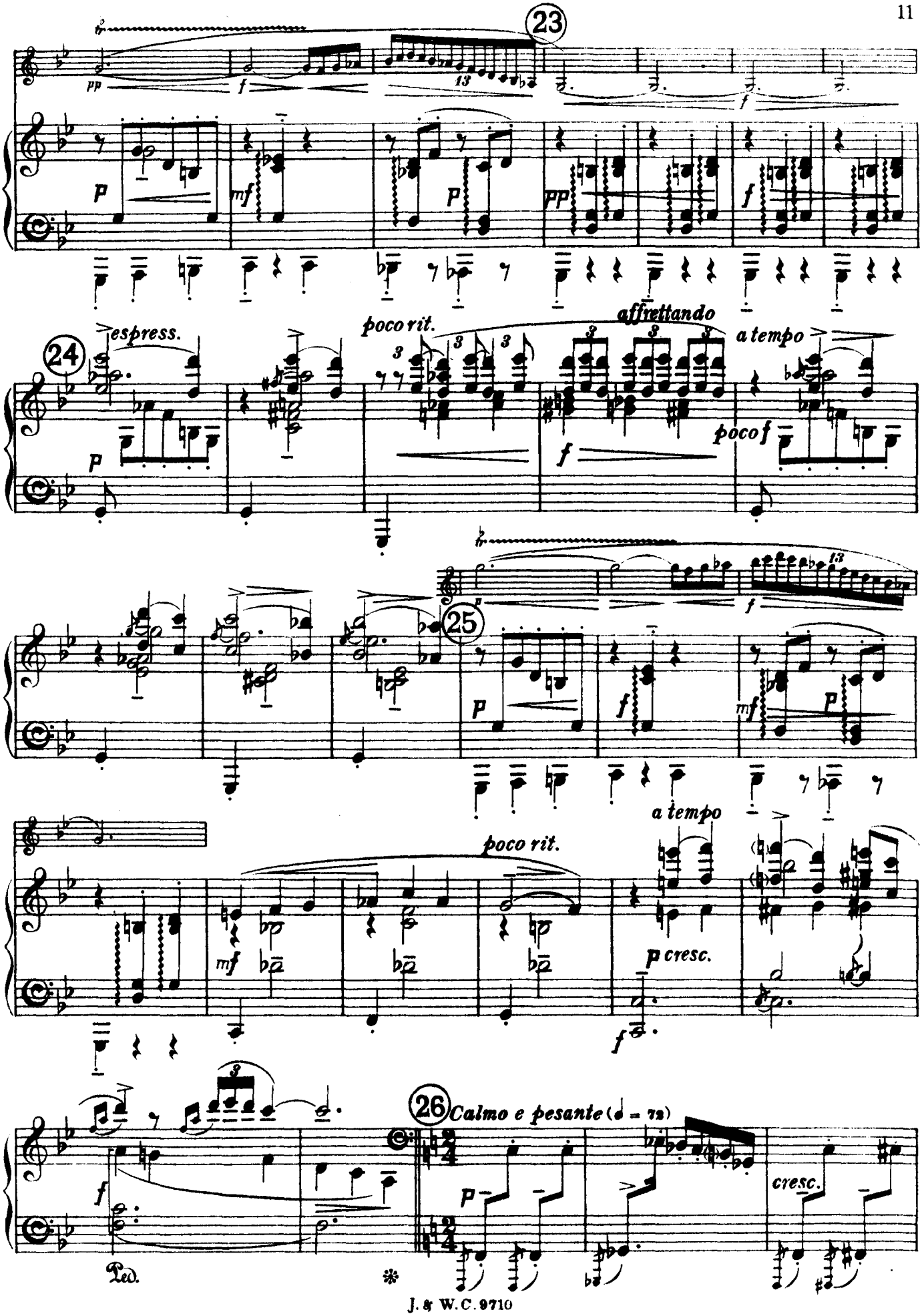
p

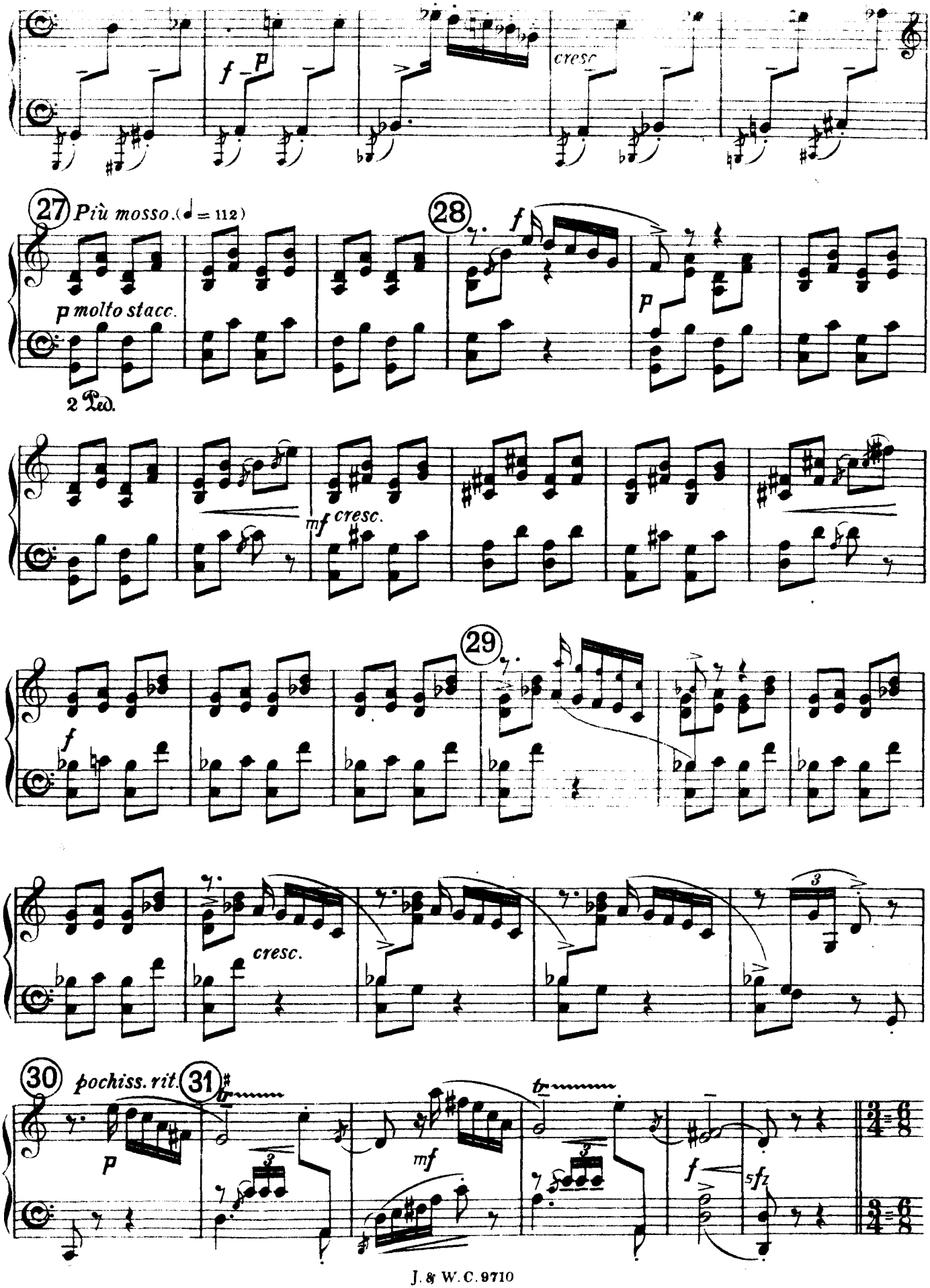
mf

f

pp

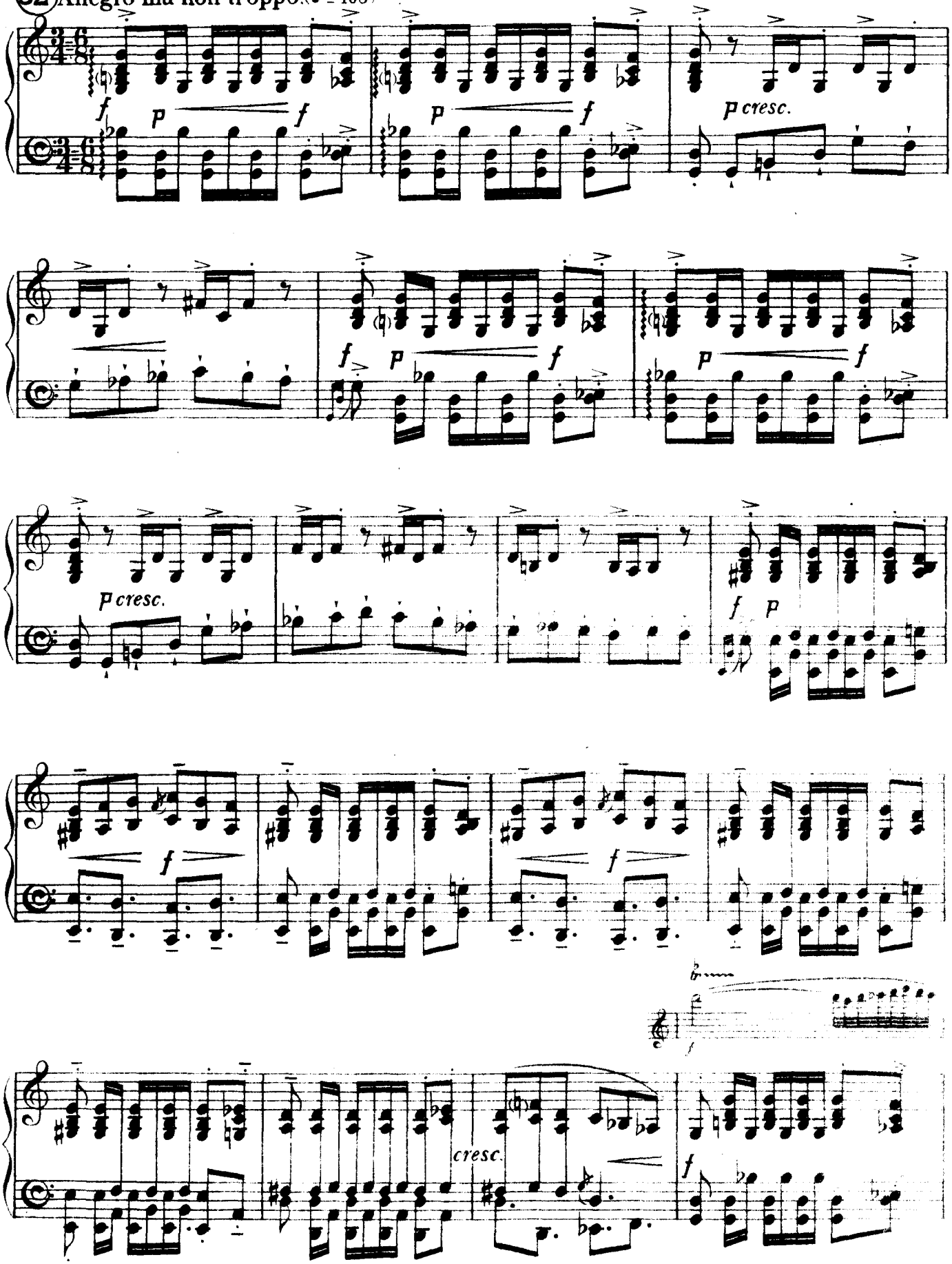
mf

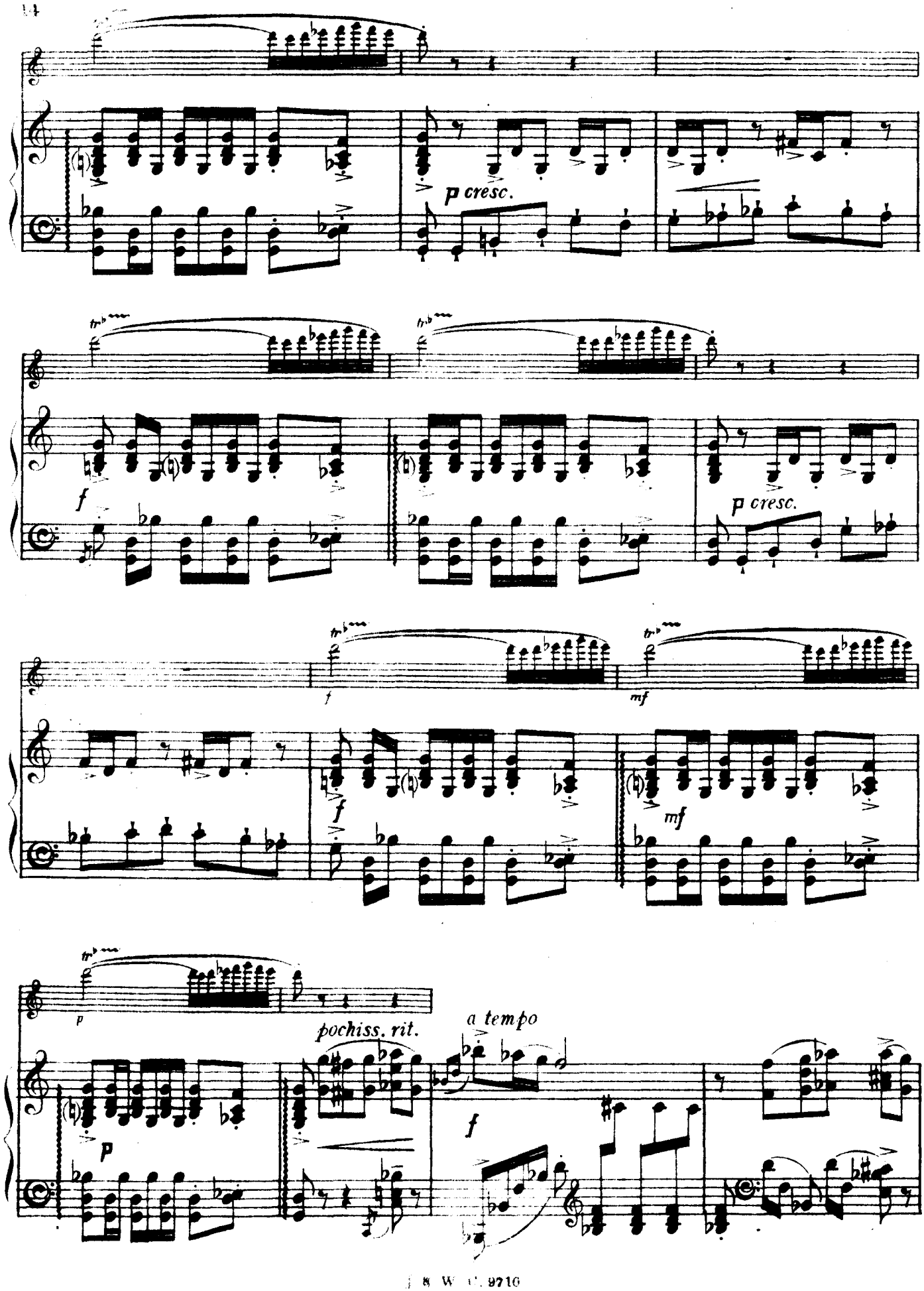

23
pp
f
13
f
p
mf
p
pp
f
24
espress.
poco rit.
affrettando
a tempo
p
f
poco f
25
f
13
p
f
mf
p
a tempo
poco rit.
mf
p cresc.
f
26
Calmo e pesante (♩ = 72)
f
p
cresc.
Ped.
*

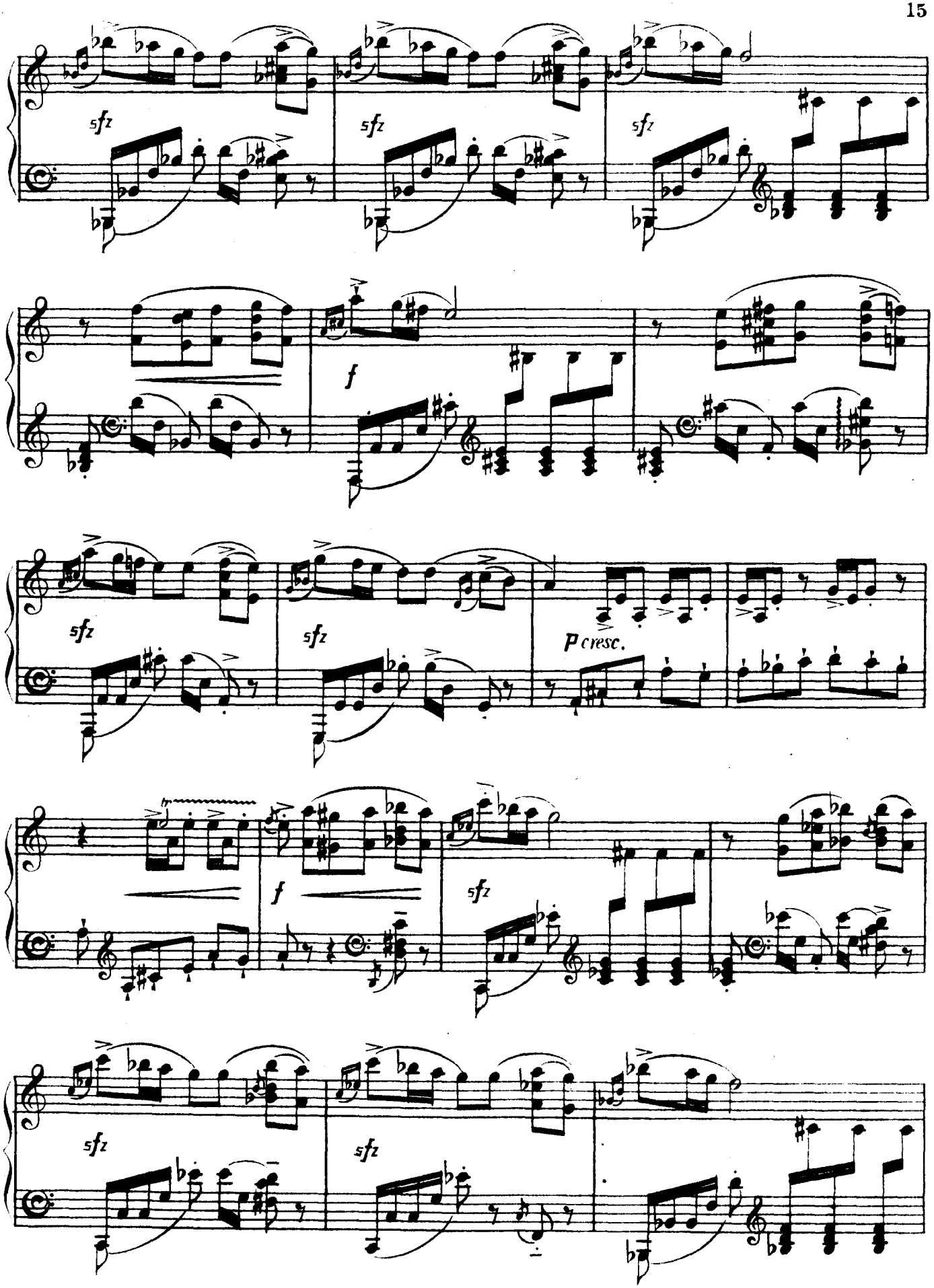

f
p
cresc.
27
Più mosso. (♩ = 112)
28
f
p molto stacc.
2 Ped.
p
mf cresc.
29
f
cresc.
30
pochiss. rit.
31
p
mf
f
sf

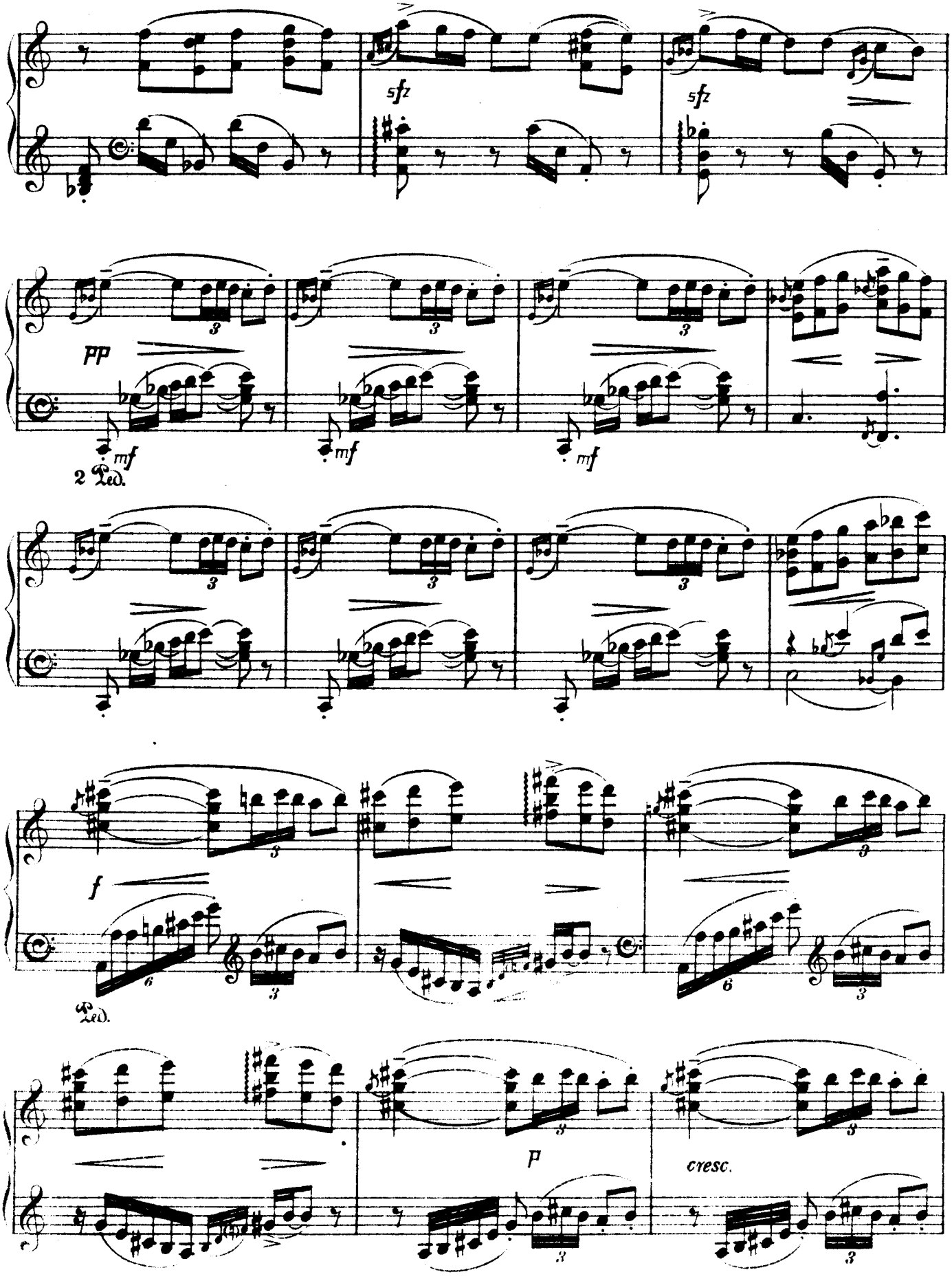
32 DANSE DE LA MEUNIÈRE.

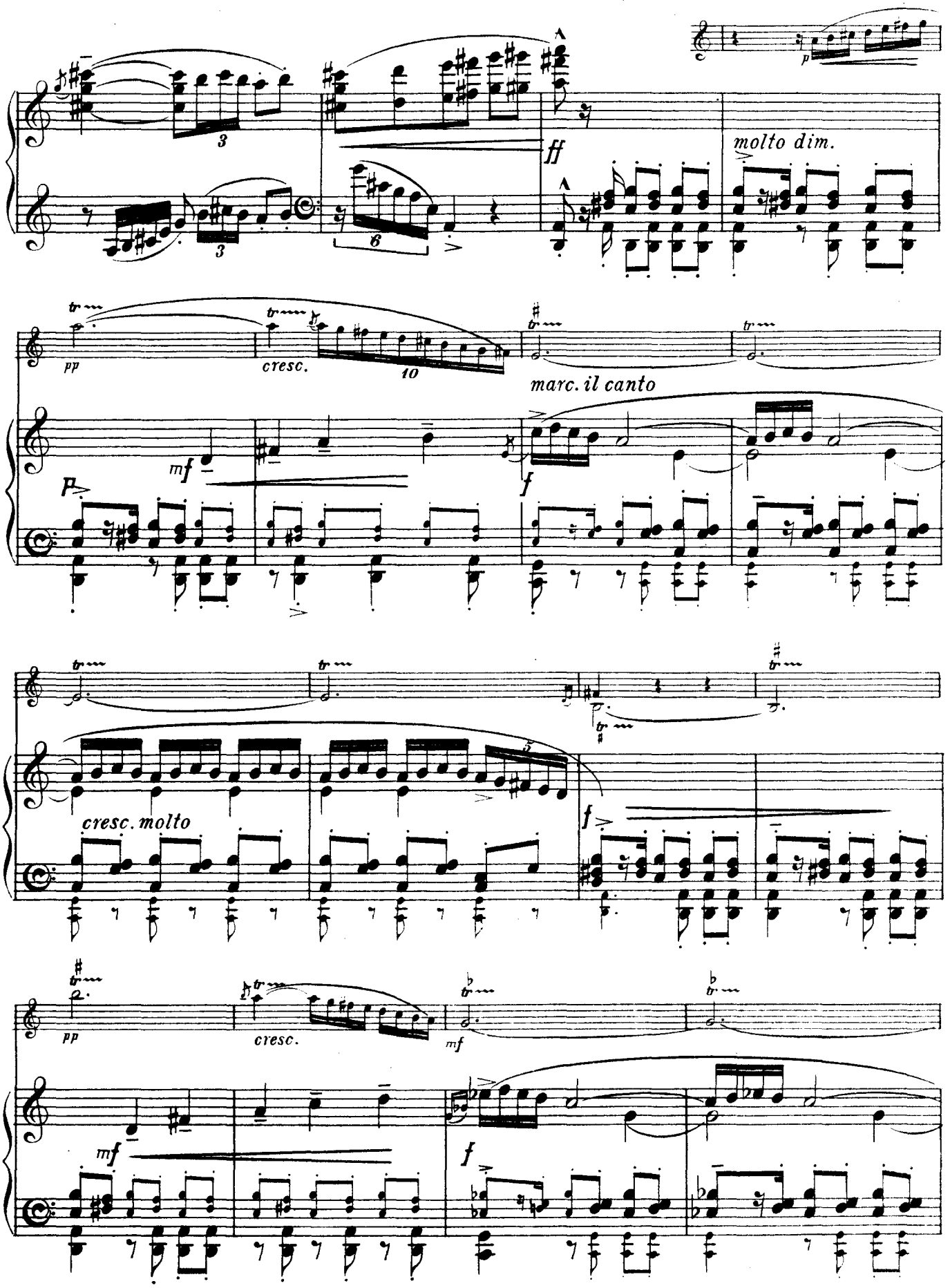
Allegro ma non troppo. (♩ = 108)

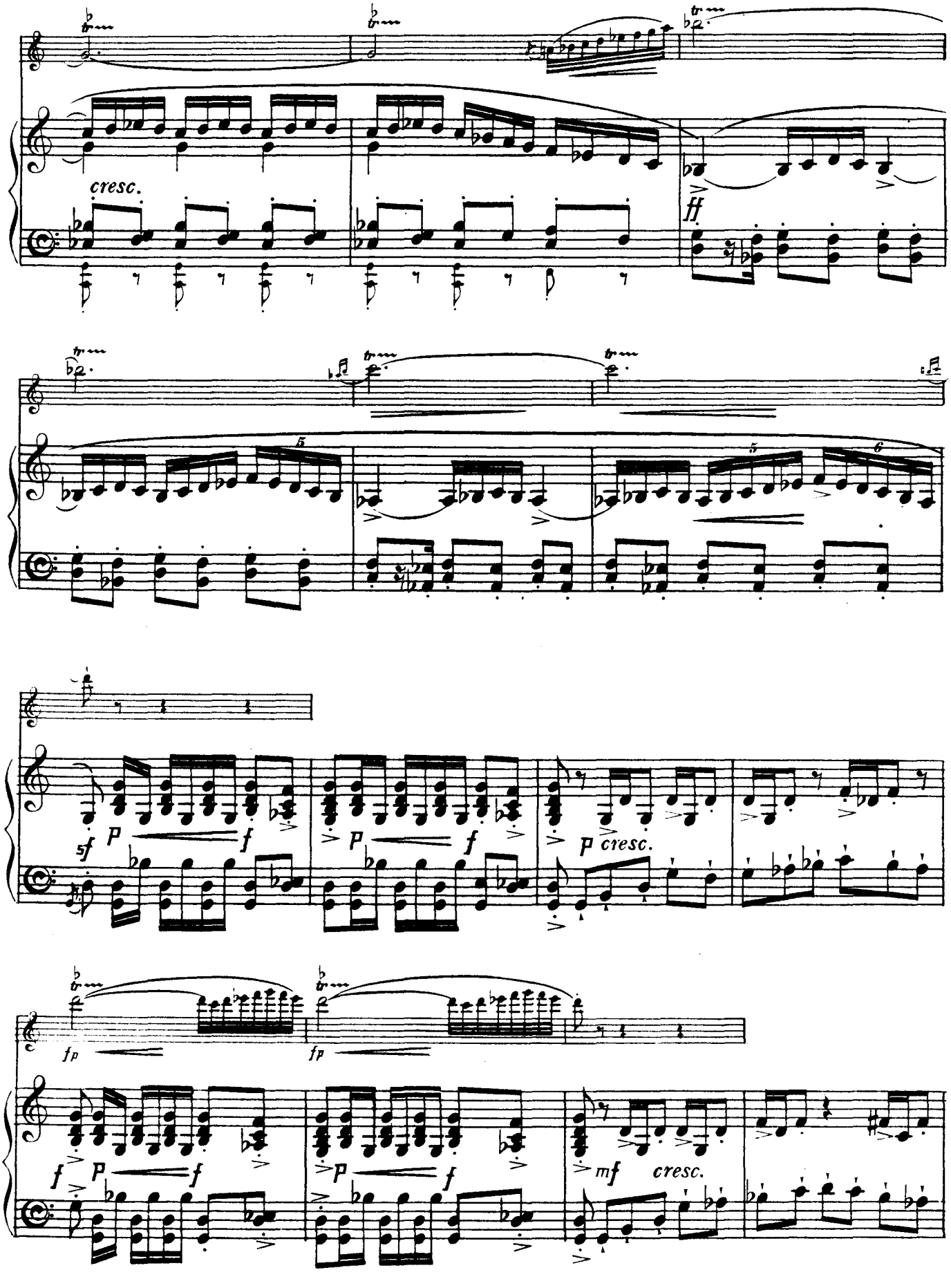


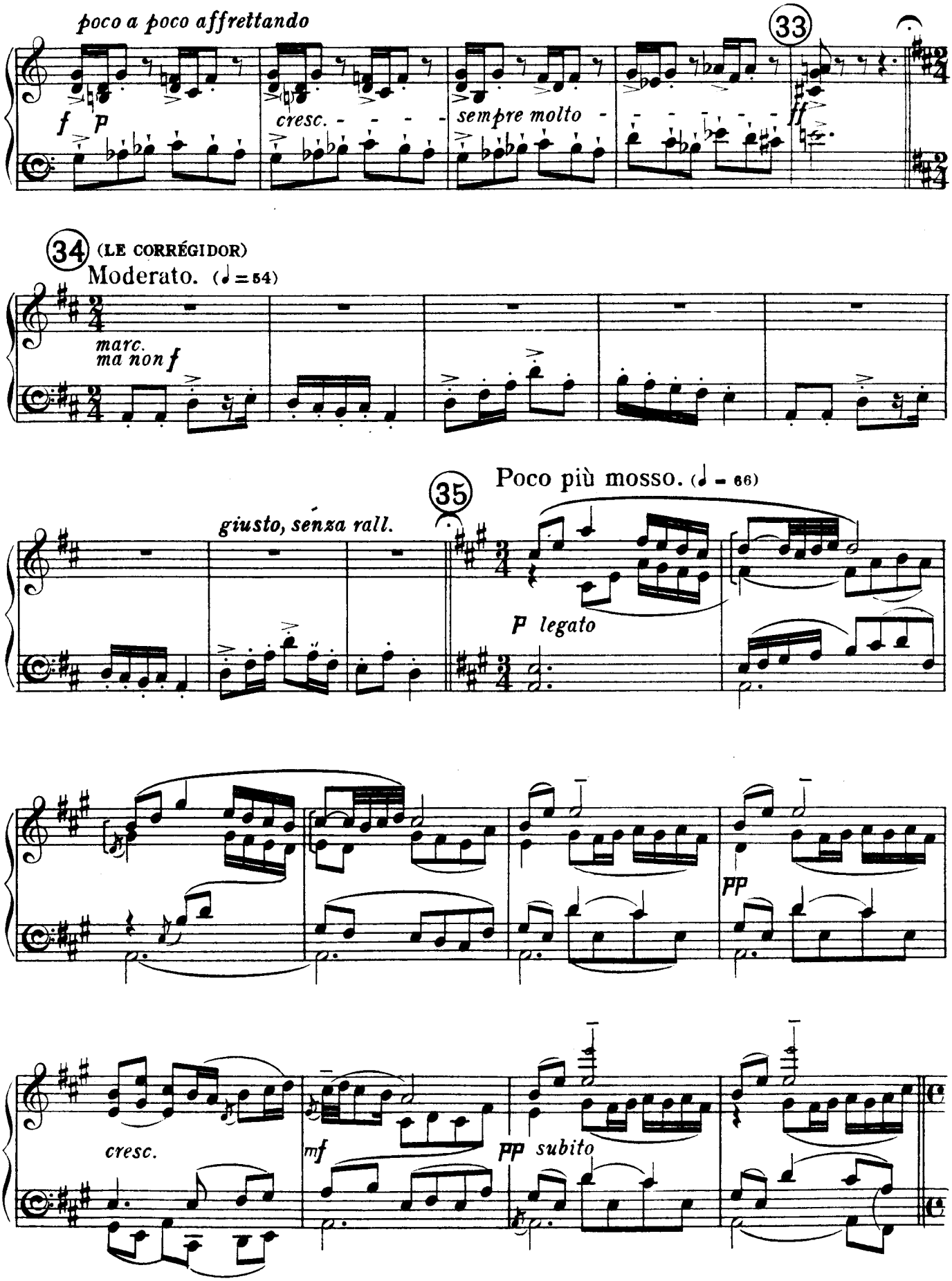

p cresc.
f
p cresc.
f
mf
f
mf
p
pochiss. rit.
a tempo
f

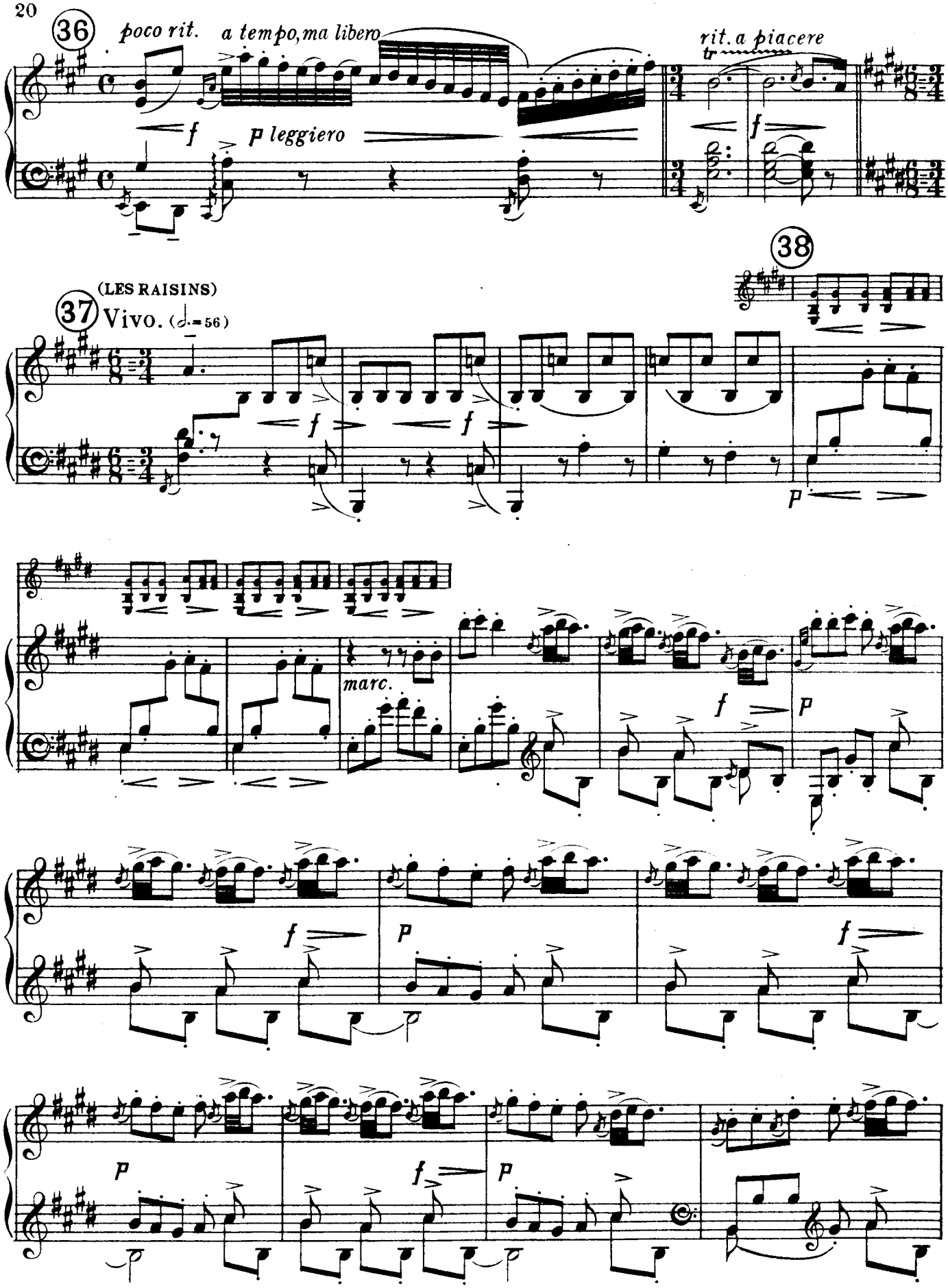

sfz
sfz
sfz
f
sfz
sfz
p cresc.
f
sfz
sfz
sfz

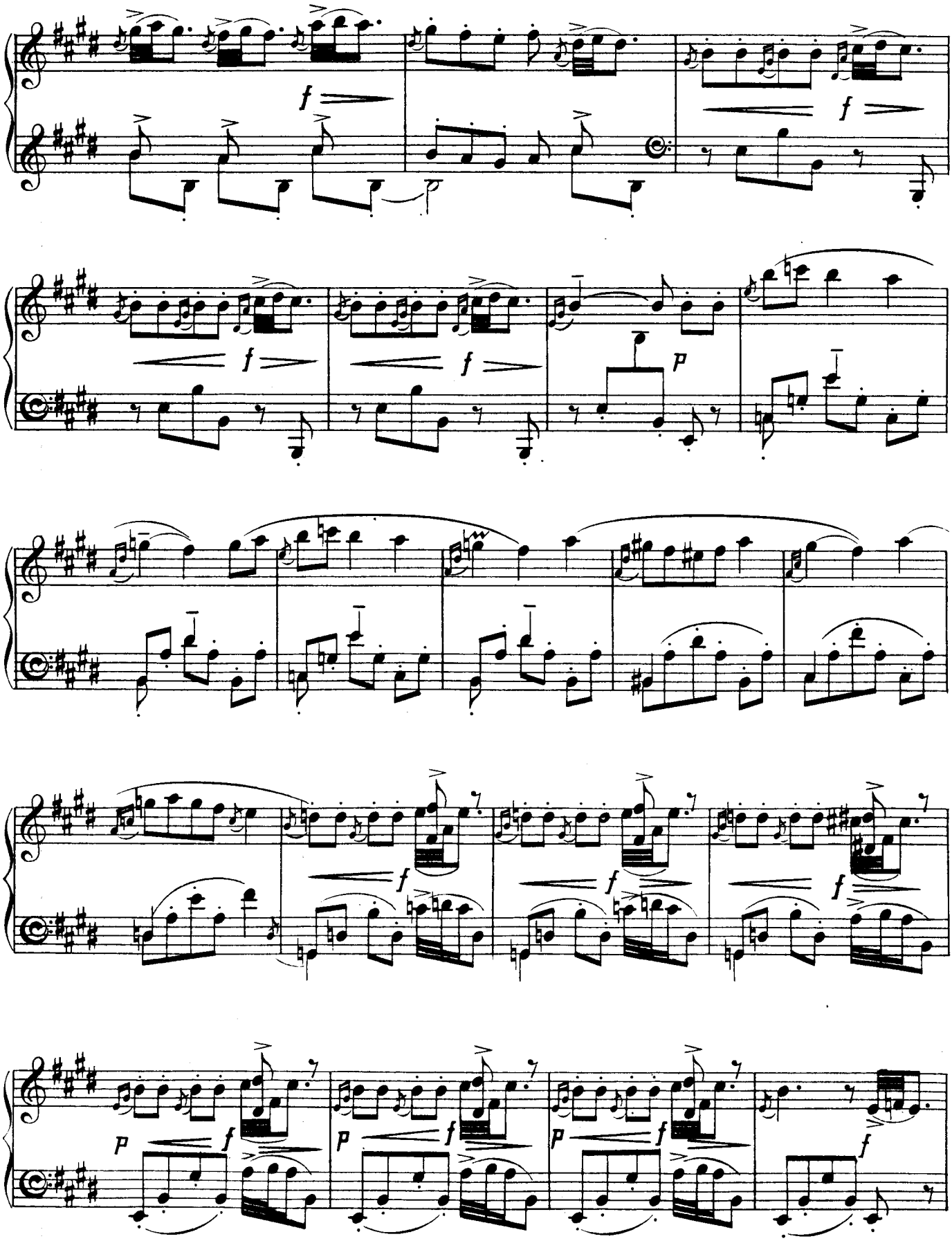

sfz
sfz
pp
mf
mf
mf
2 Ped.
f
Ped.
p
cresc.

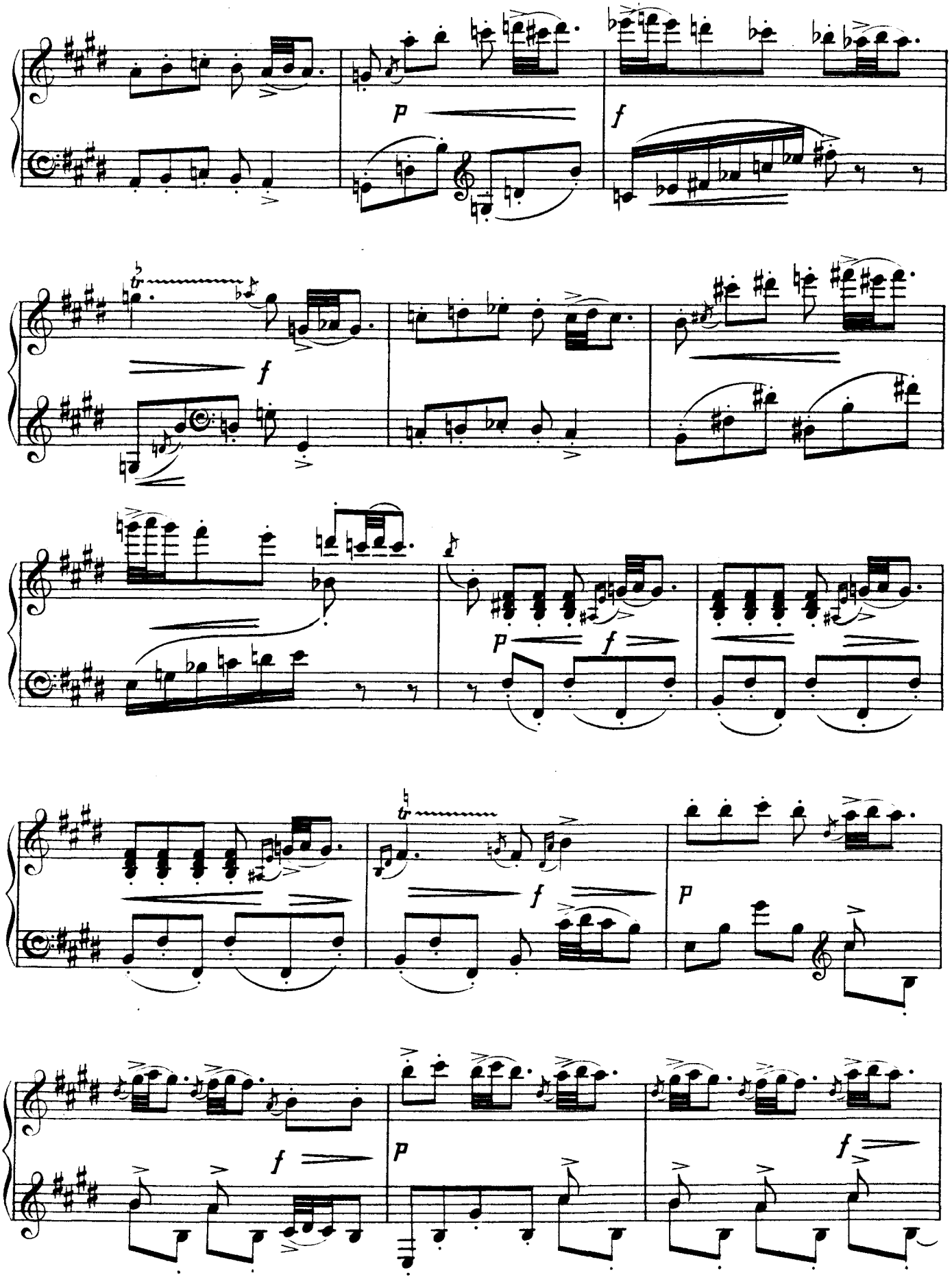

molto dim.
pp
cresc.
marc. il canto
mf
f
cresc. molto
pp
cresc.
mf
mf
f

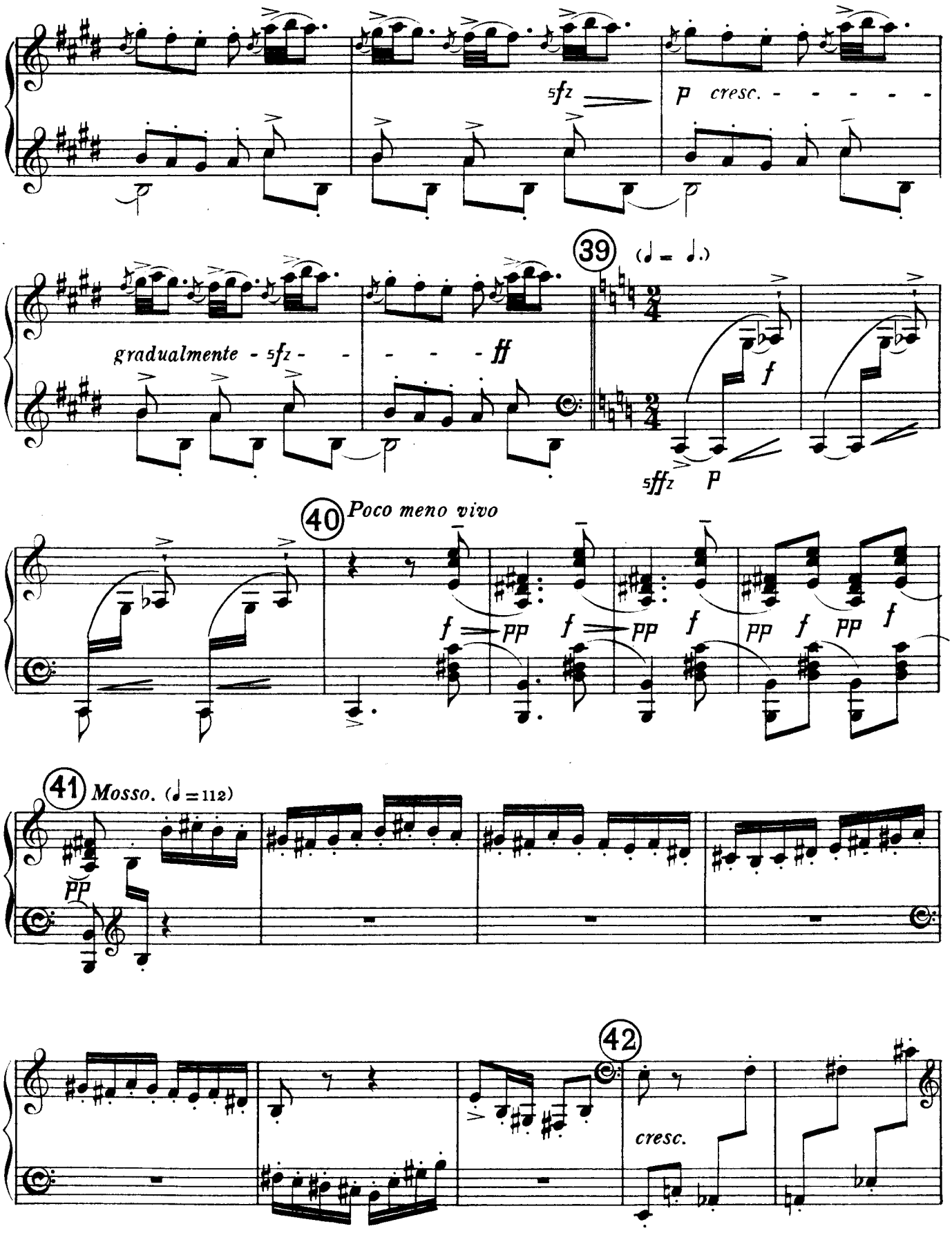

cresc.
ff
5
5
6
sf
p
f
p
f
p cresc.
fp
fp
f
p
f
p
f
mf
cresc.

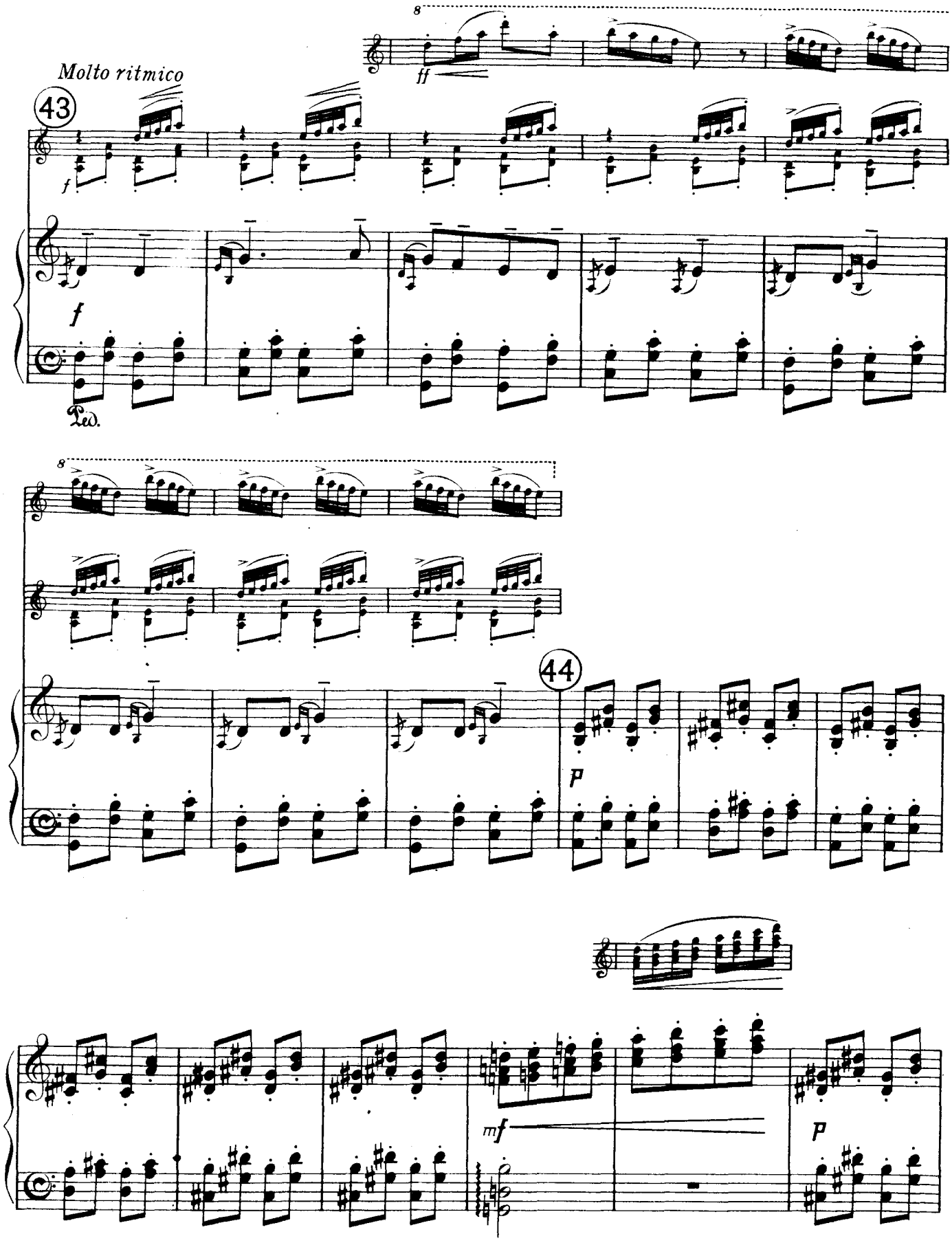

poco a poco affrettando
33
f p
cresc.
sempre molto
ff
34 (LE CORRÉGIDOR)
Moderato. (♩=54)
marc.
ma non f
giusto, senza rall.
35
Poco più mosso. (♩ = 66)
p legato
pp
cresc.
mf
pp subito

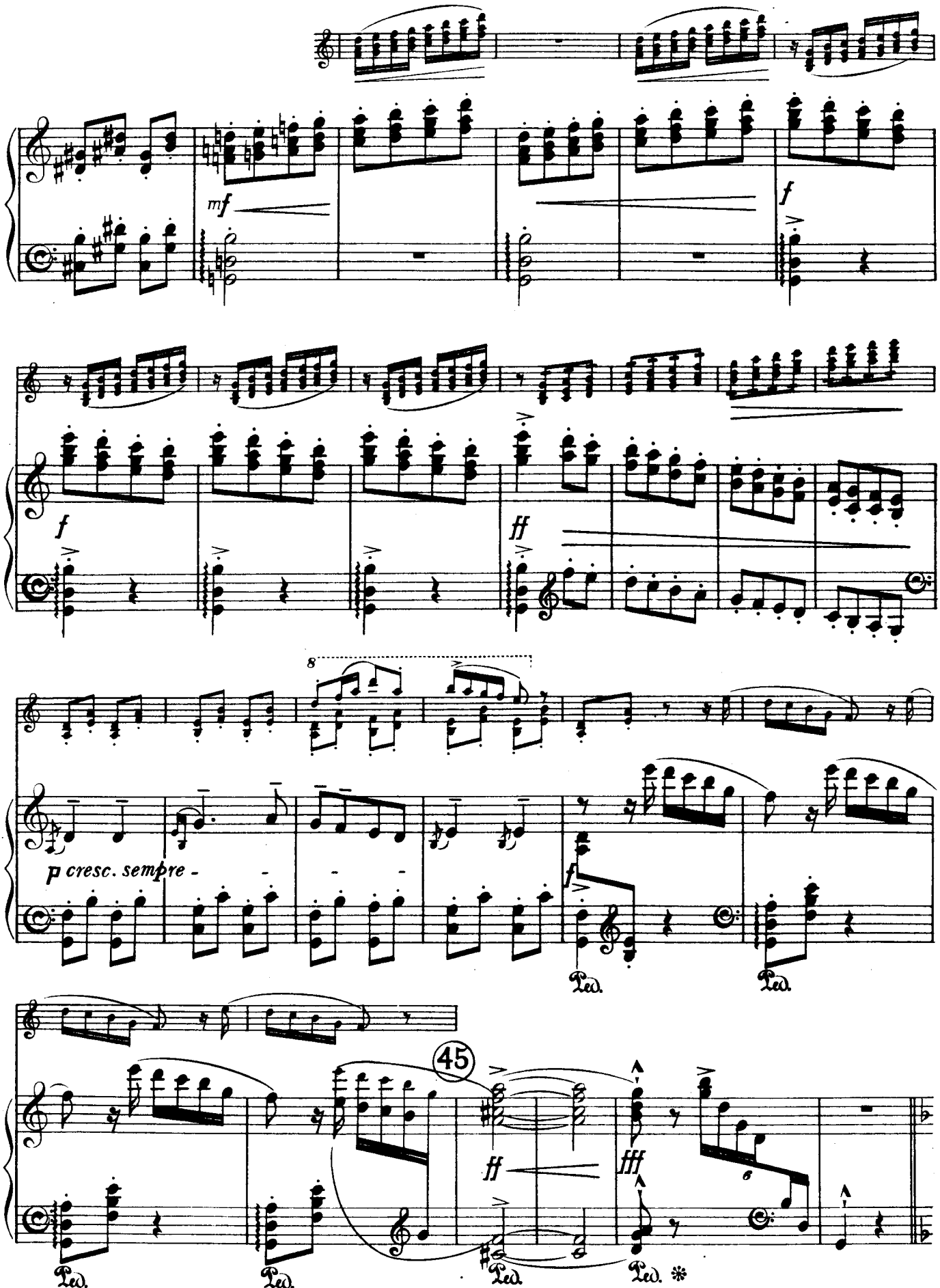

36
poco rit.
a tempo, ma libero
rit. a piacere
tr
f
p leggiero
38
(LES RAISINS)
37
Vivo. (♩.=56)
marc.

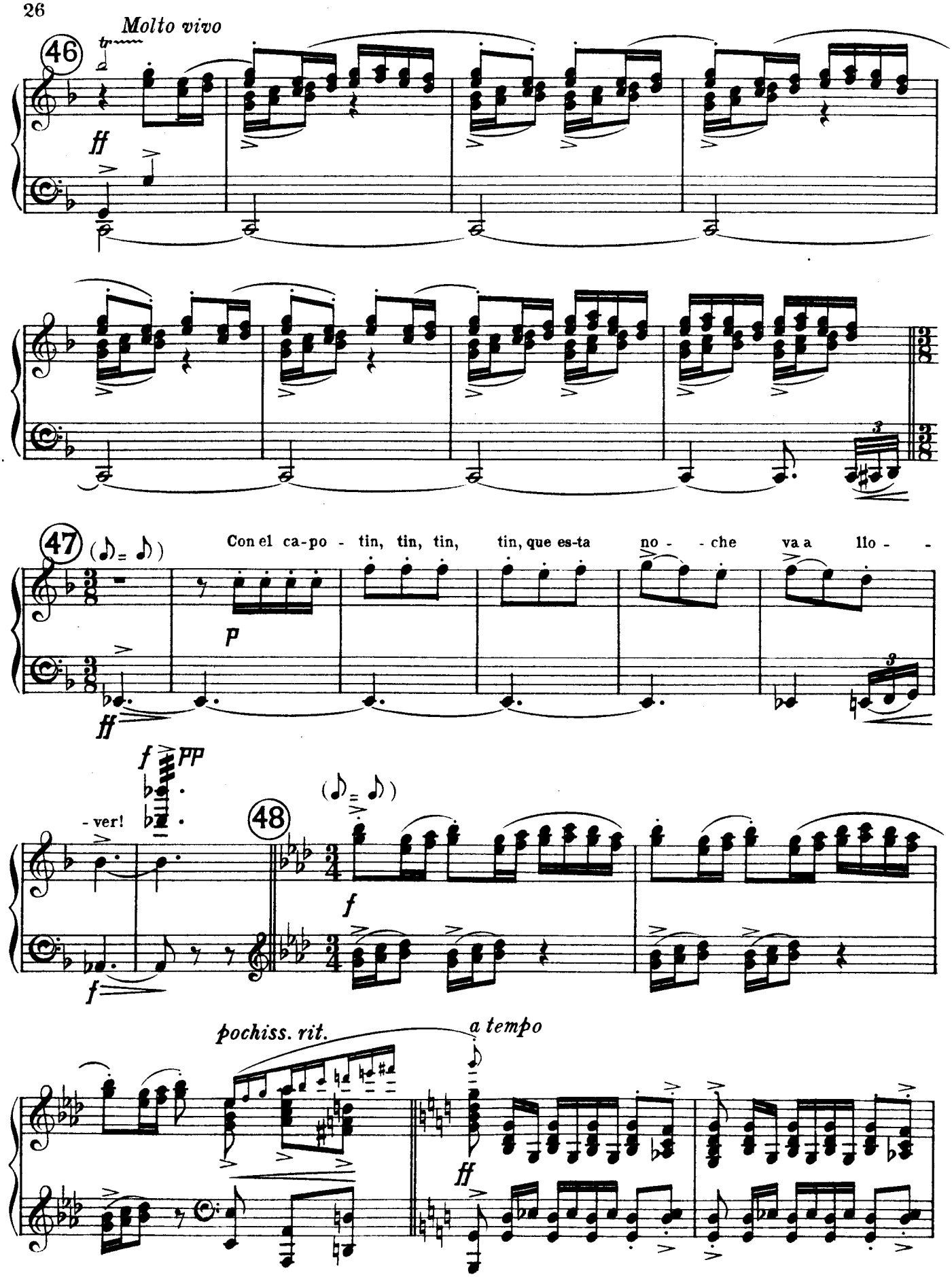

f
f
f
f
p
f
f
f
p
f
p
f
p
f
f

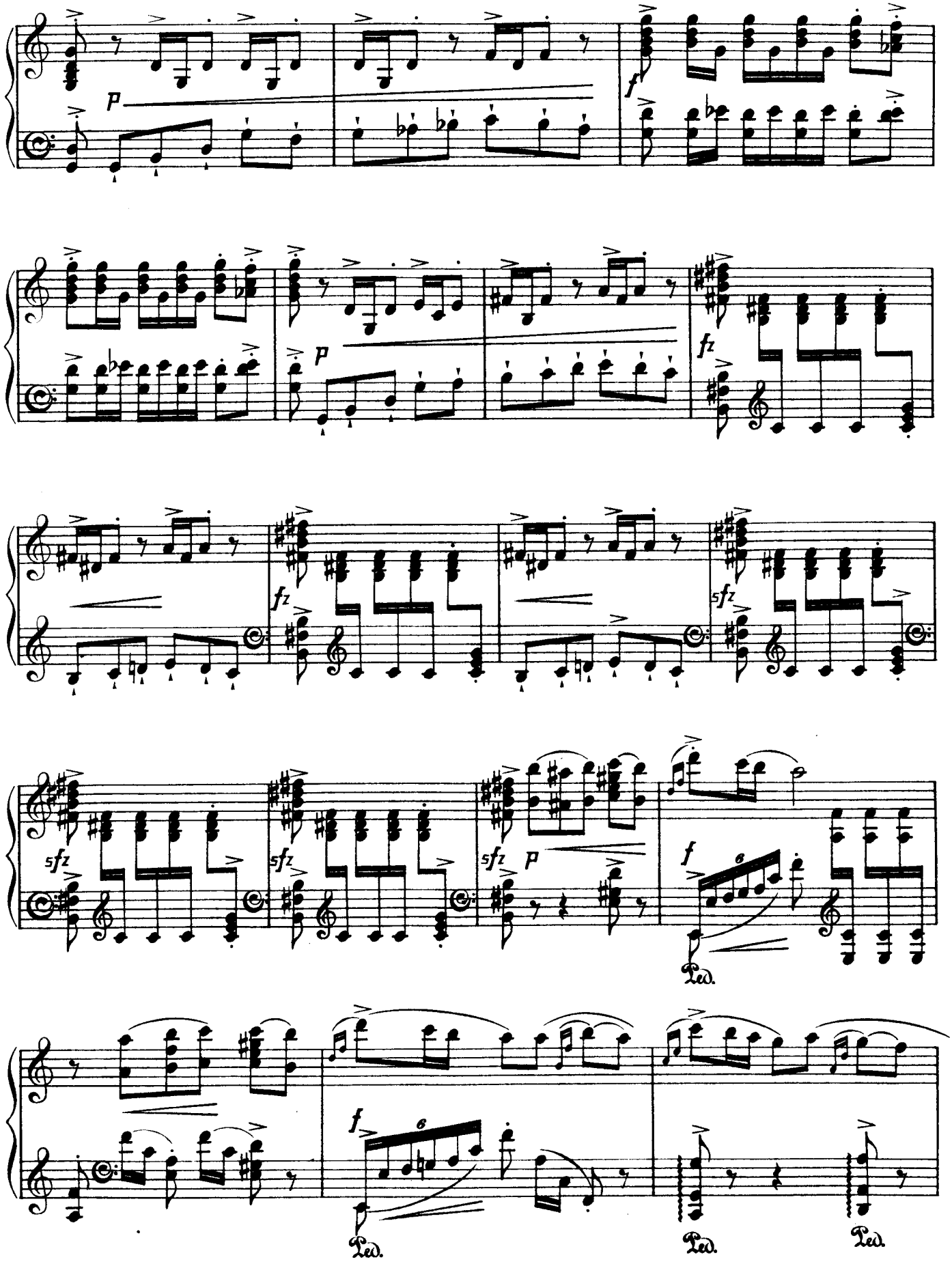

p
f
f
f
p
f
f
p
f
p

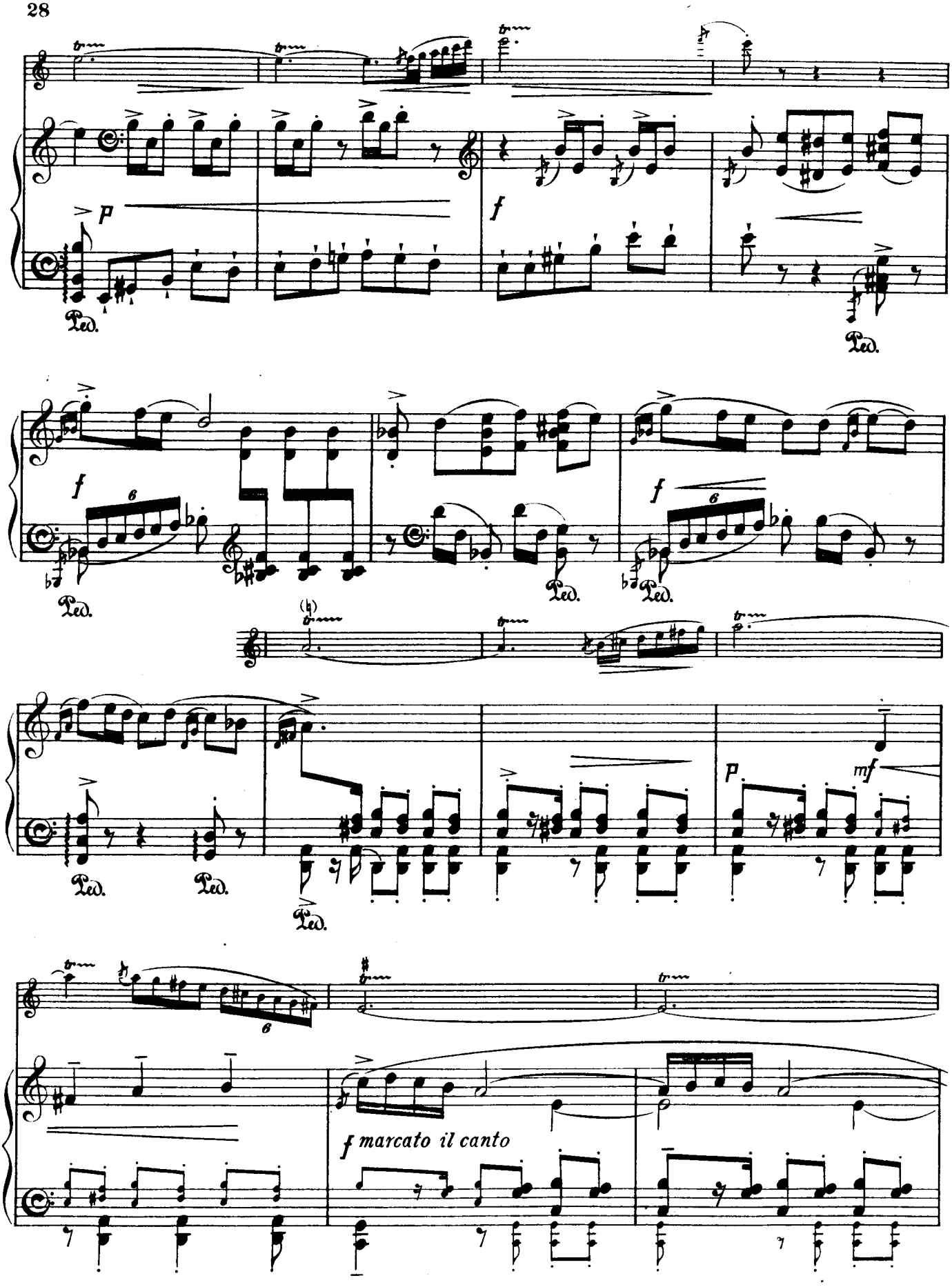

sfz
p cresc. - - - - -
39
(♩ = ♩.)
gradualmente - sfz - - - - - ff
f
sfffz p
40
Poco meno vivo
f pp f pp f pp f pp f
41
Mosso. (♩ = 112)
pp
42
cresc.

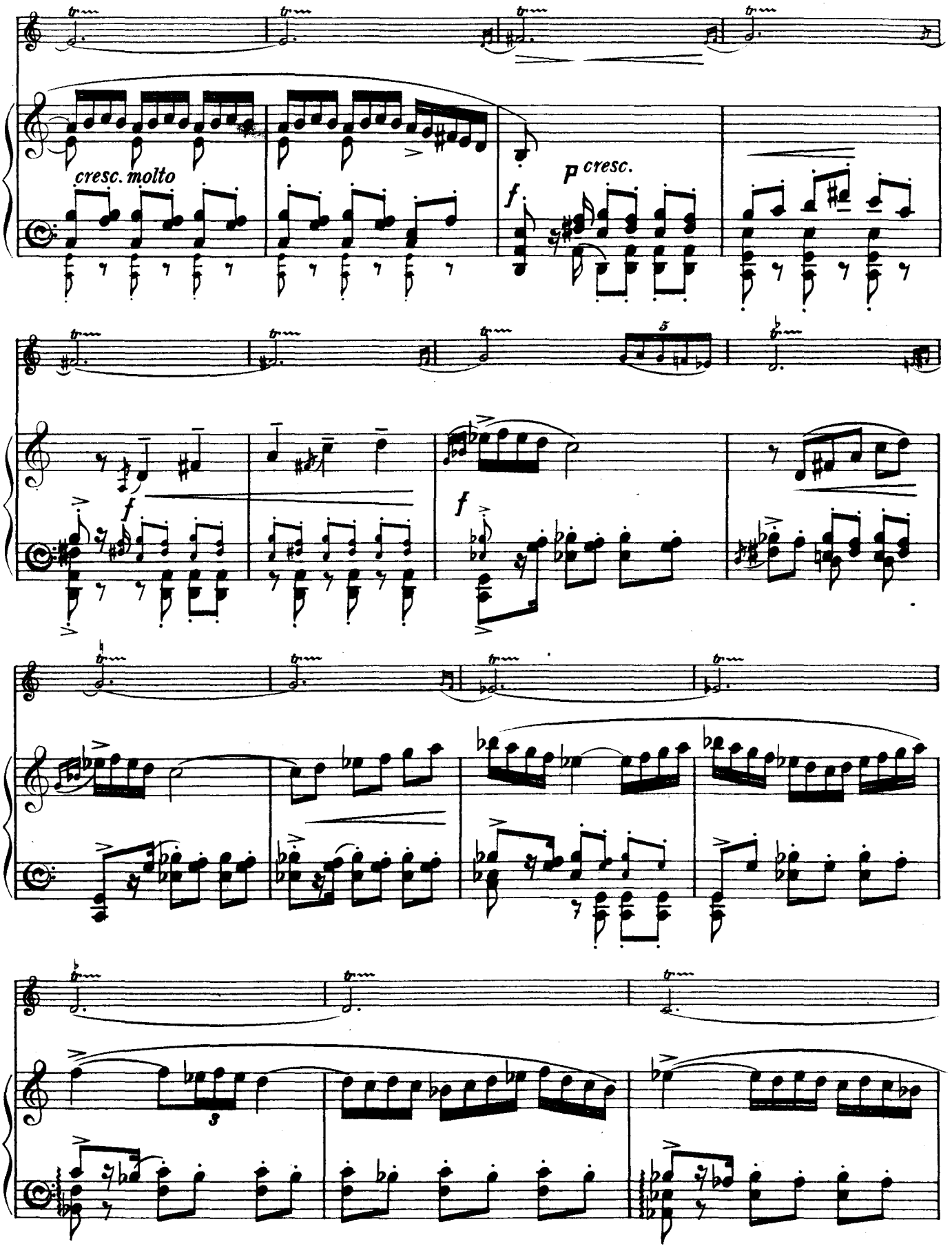

Molto ritmico
43
ff
f
f
Ped.
44
p
mf
p

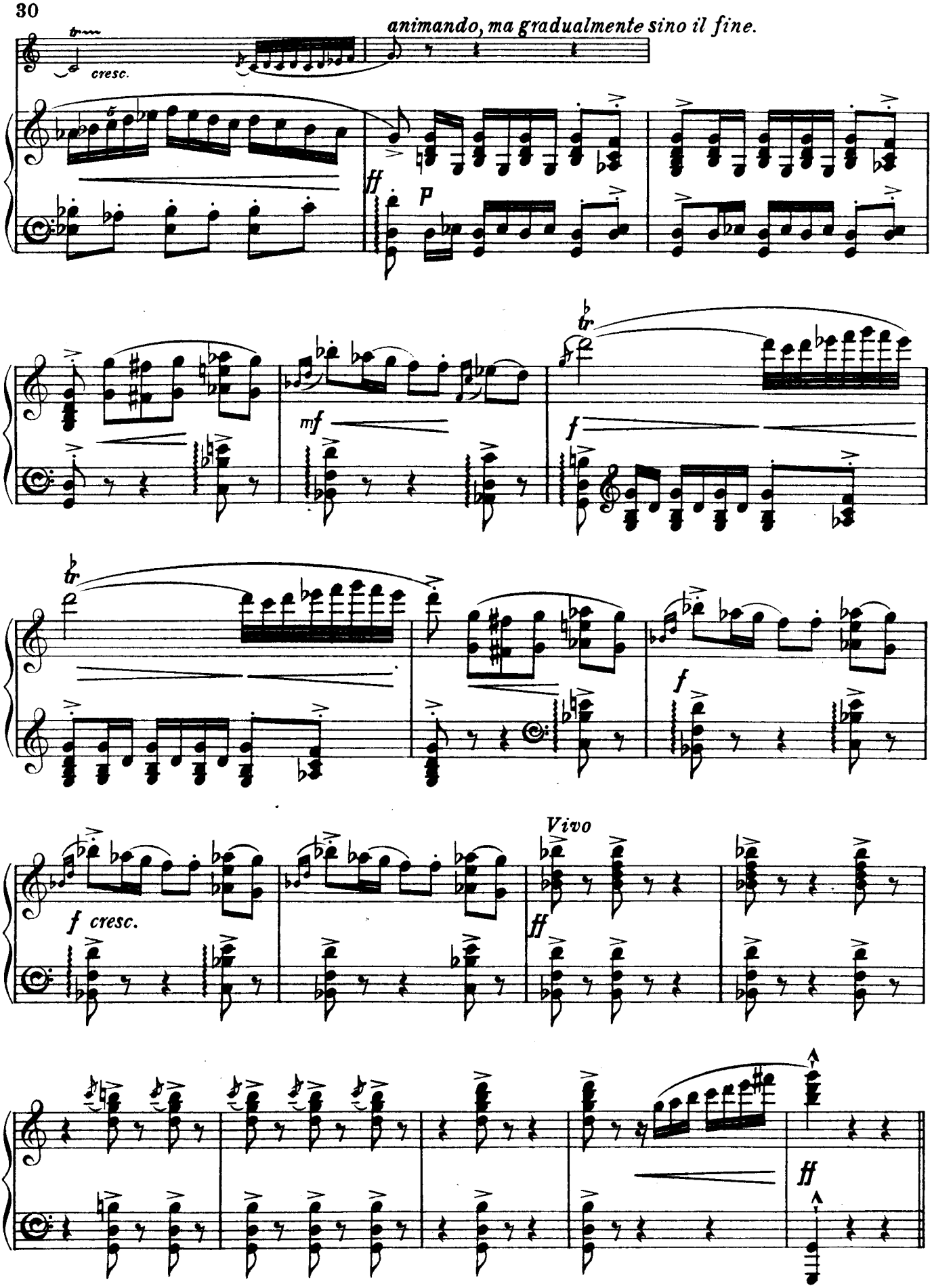

mf
f
f
ff
8
p cresc. sempre -
f
Ped.
Ped.
45
ff
fff
6
Ped.
Ped.
Ped.
Ped. *


Molto vivo
46
ff
47
Con el ca-po - tin, tin, tin, tin, que es-ta no - - che va a llo - -
p
ff
f
ppp
- ver!
48
f
pochiss. rit.
a tempo
ff


p
f
p
fz
fz
sfz
sfz
sfz
sfz
p
f
6
Ped.
f
6
Ped.
Ped.
Ped.

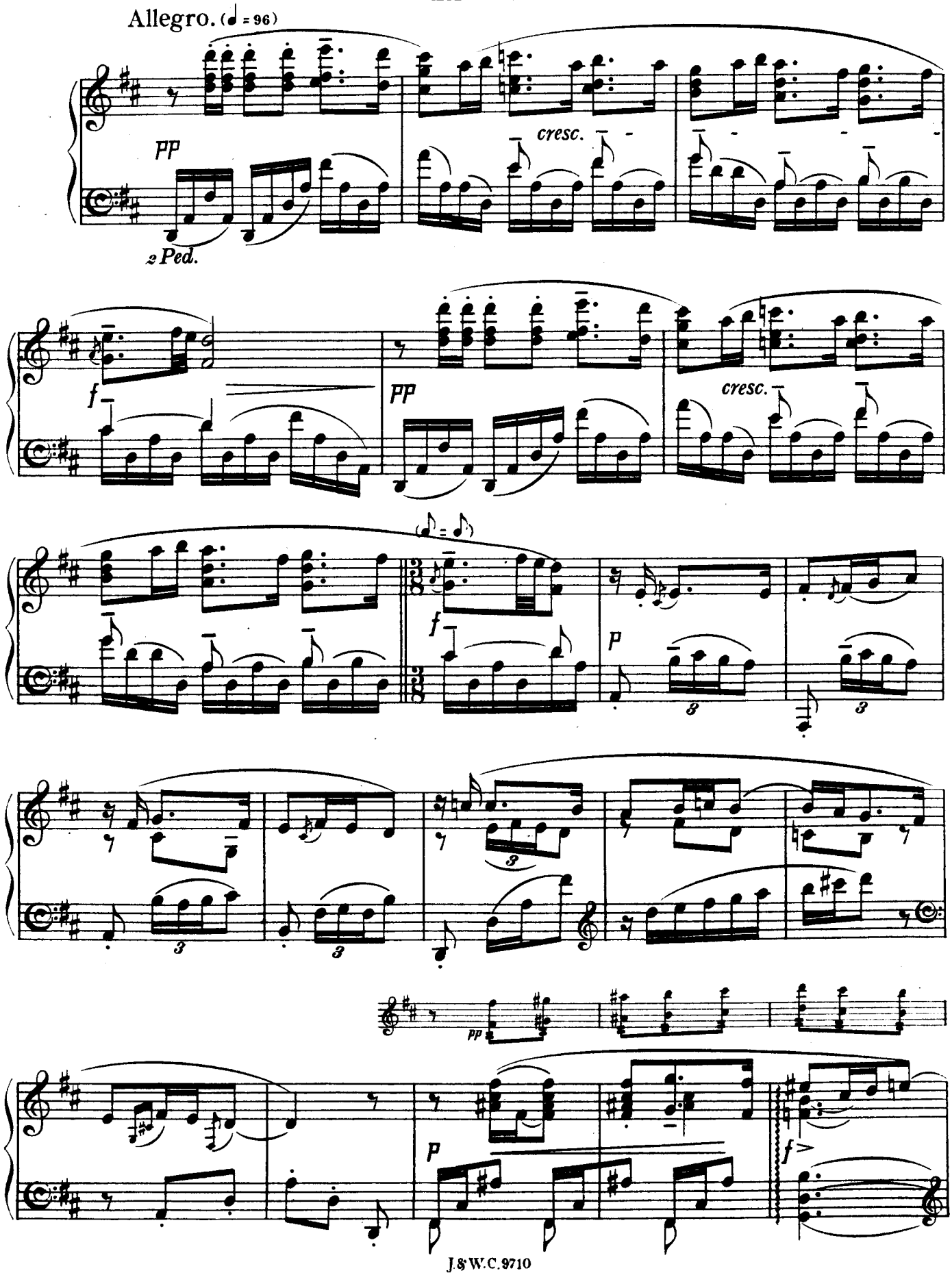

p
Ped.
f
Ped.
f
6
Ped.
f
6
Ped.
Ped.
Ped.
Ped.
p
mf
6
f marcato il canto

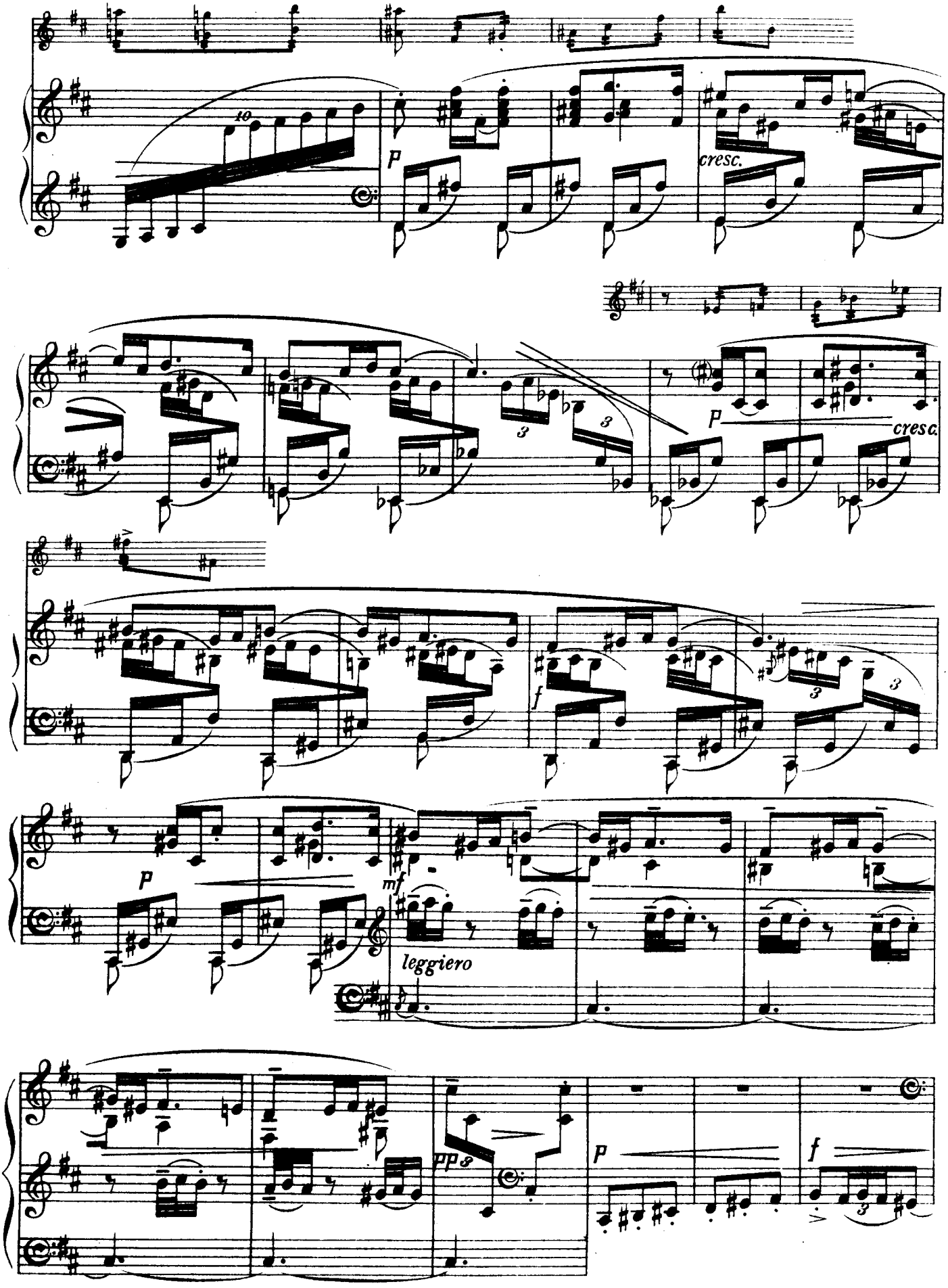

cresc. molto
p cresc.
f
f
f
5
3

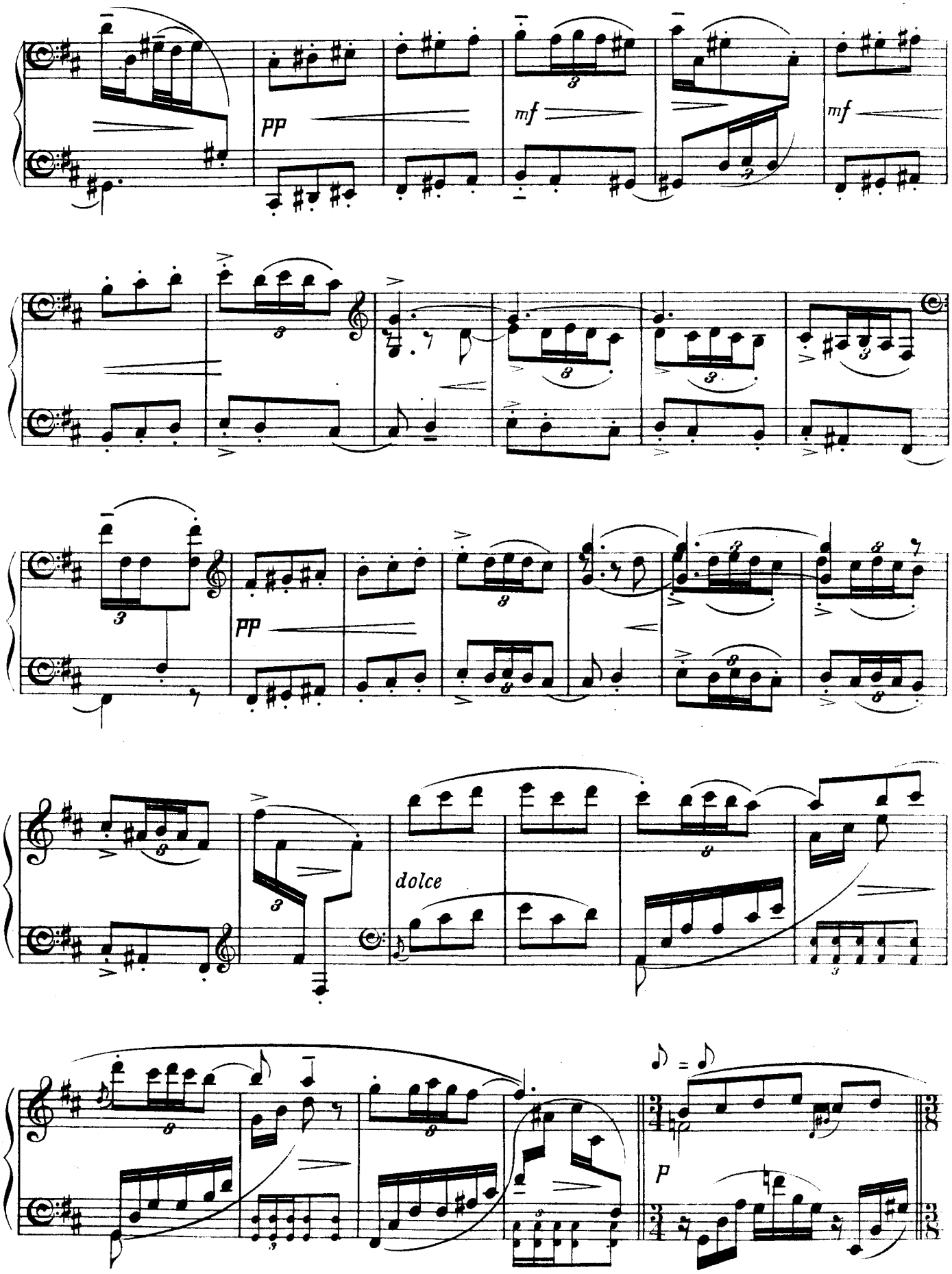

animando, ma gradualmente sino il fine.
cresc.
ff
p
mf
f
f
f cresc.
Vivo
ff
ff

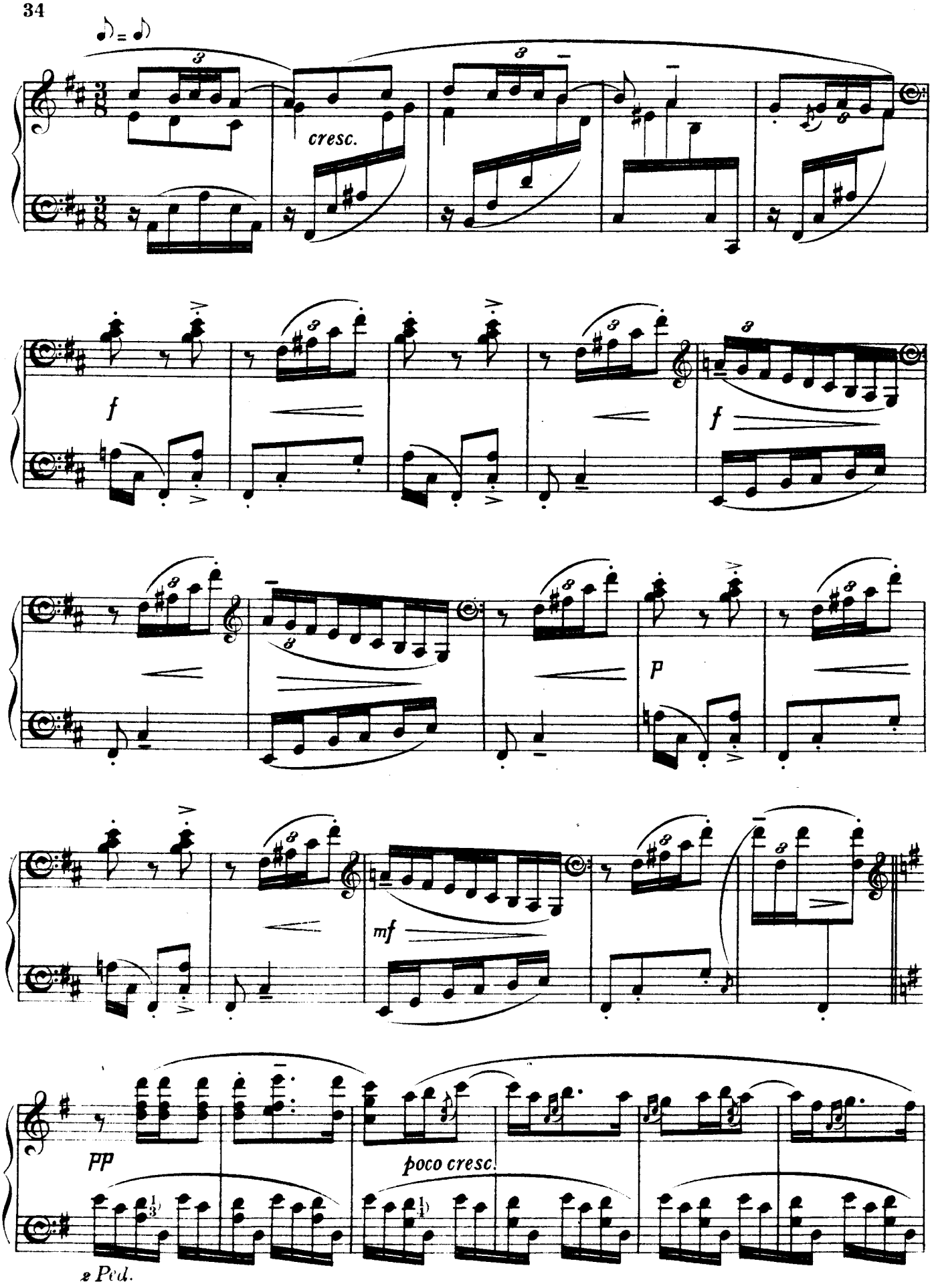
DEUXIÈME PARTIE.

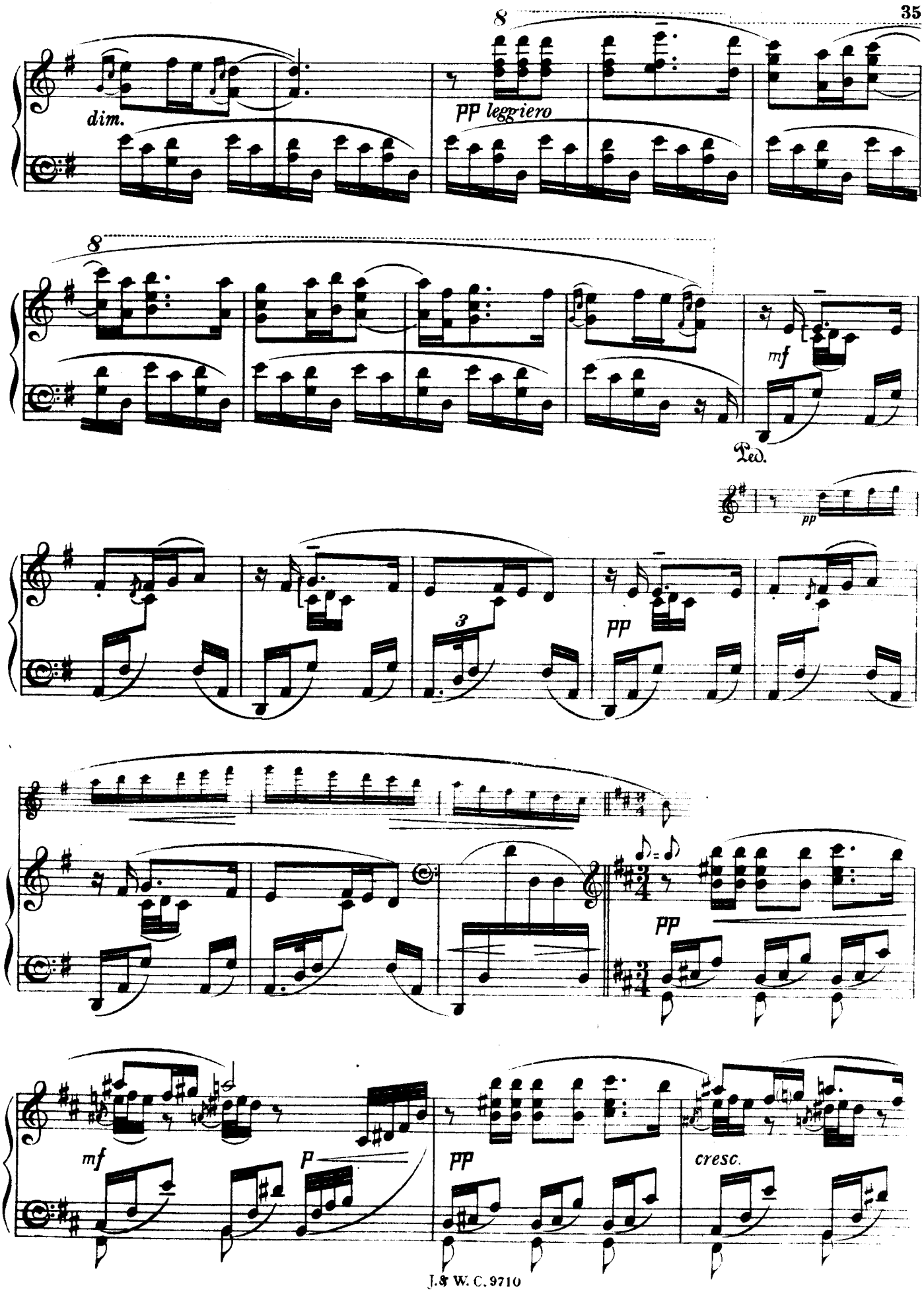
LA NUIT

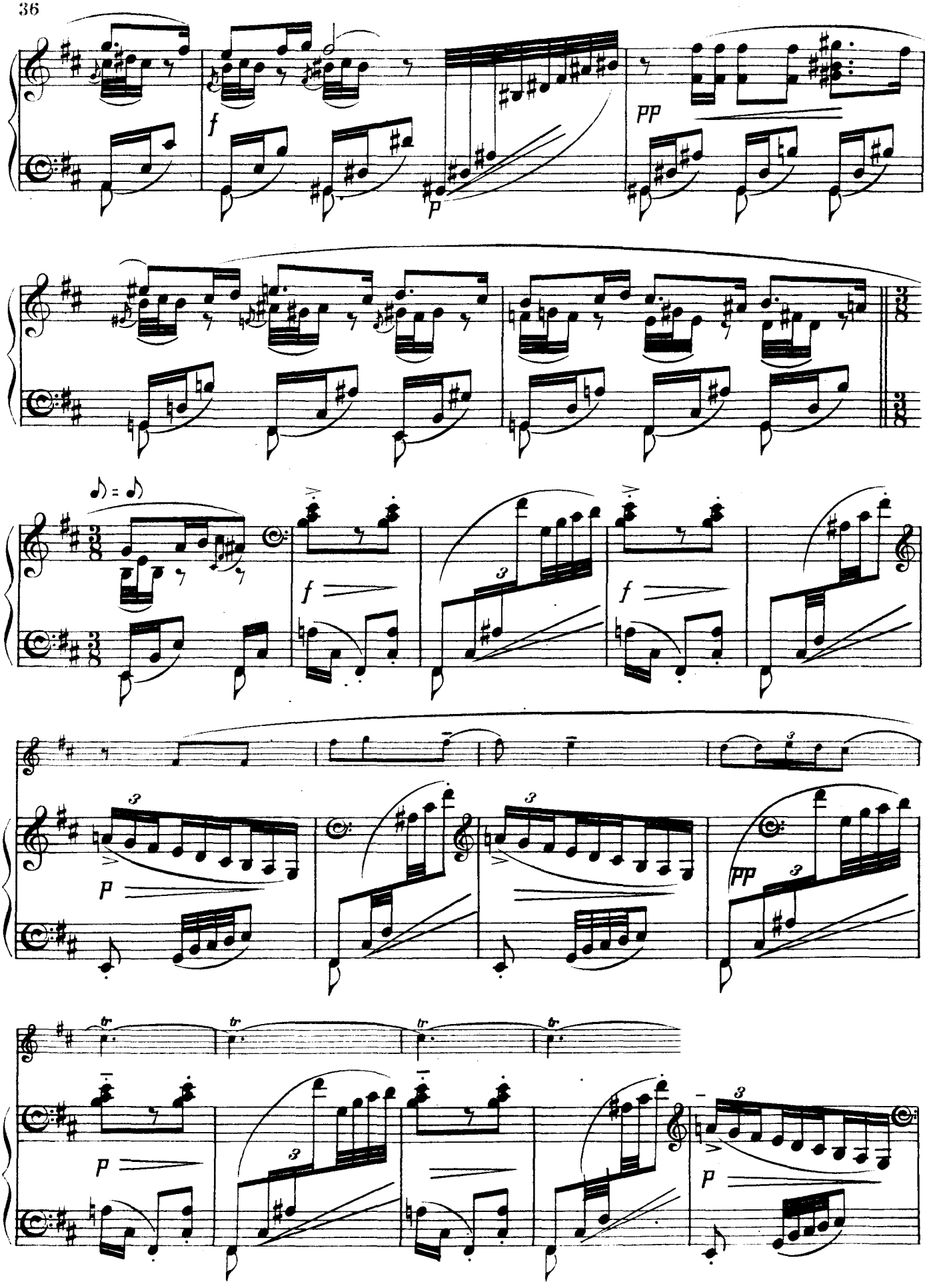


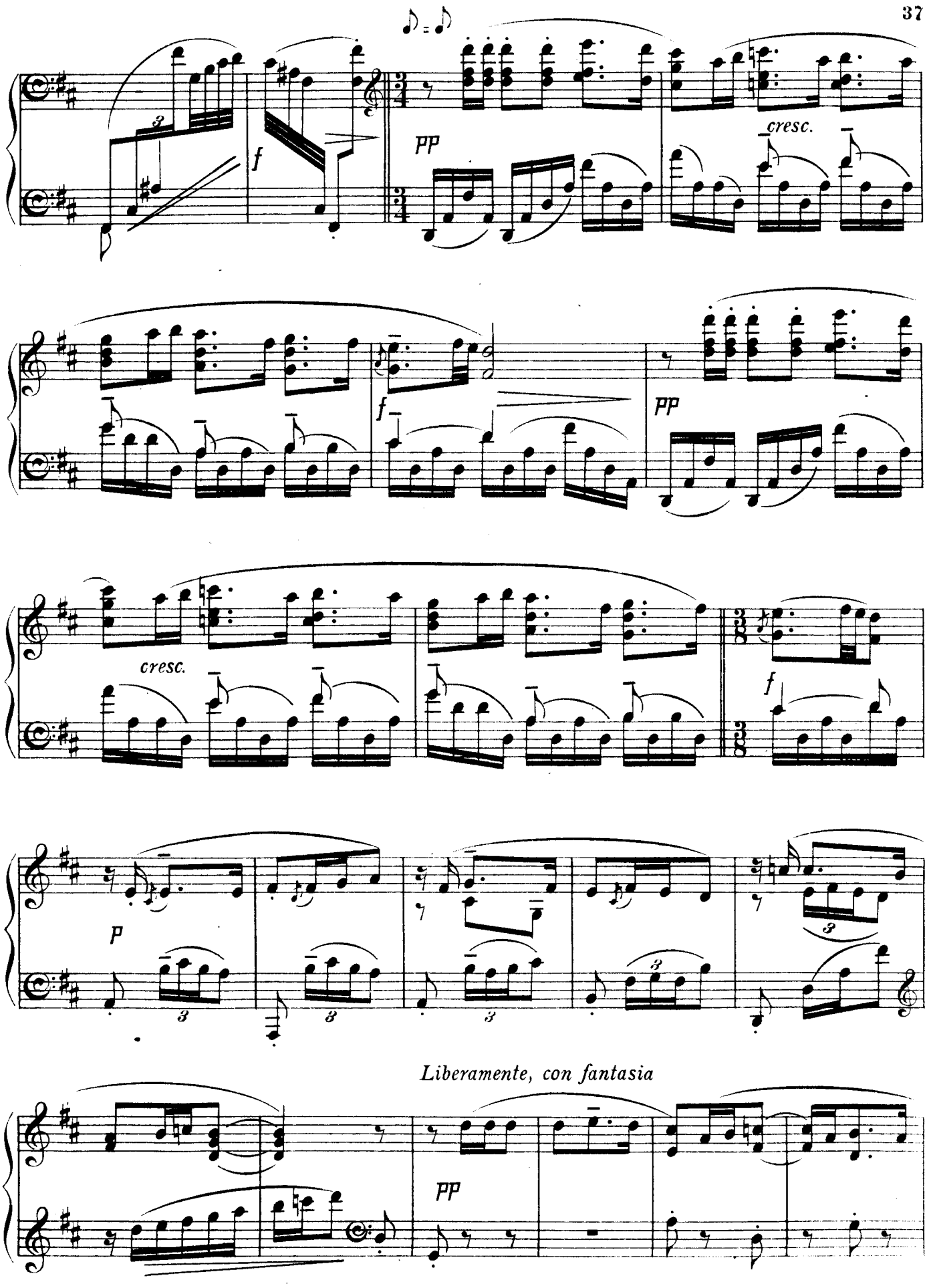

10
p
cresc.
p
cresc.
f
p
mf
leggiero
pp
p
f

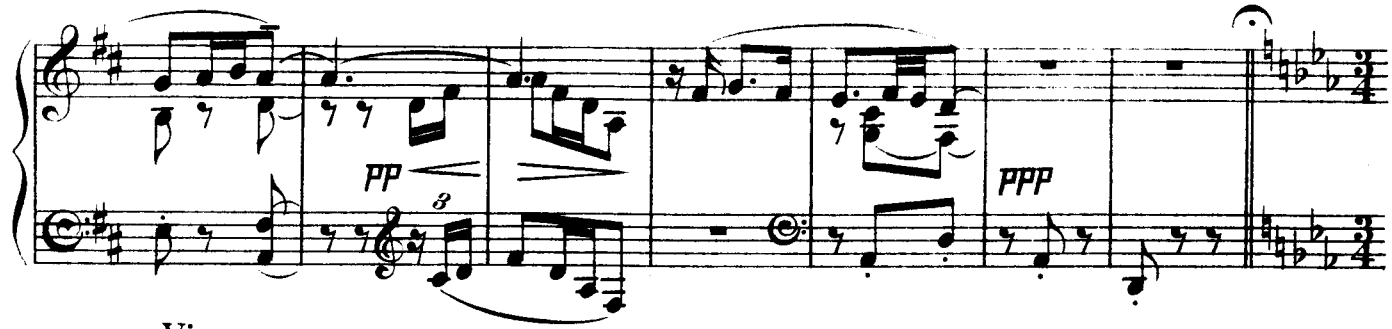

pp
mf
mf
pp
dolce
p


cresc.
f
f
p
mf
pp
poco cresc.
e Ped.

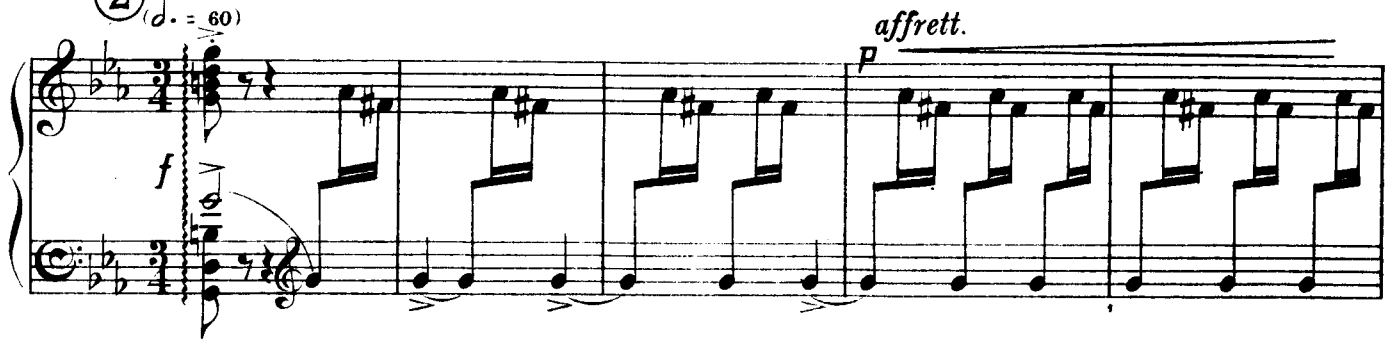

8
dim.
pp leggiero
8
mf
Ped.
pp
3
pp
pp
mf
p
pp
cresc.

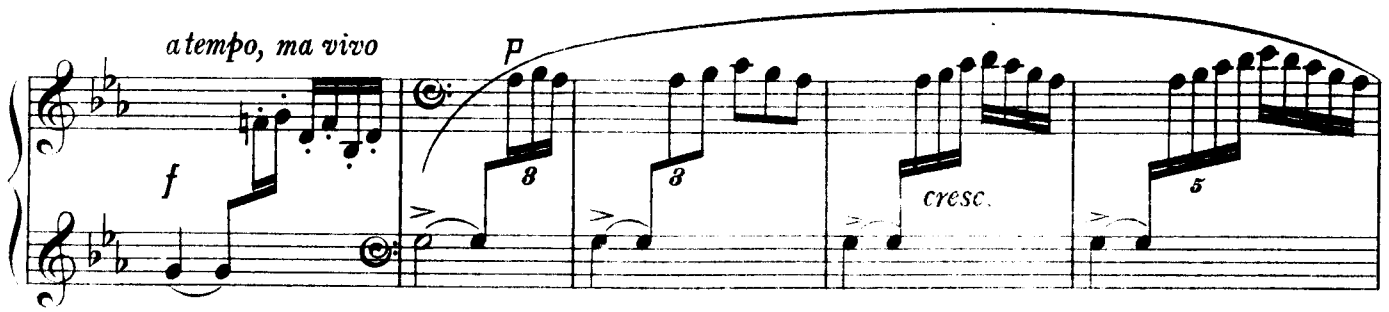

f
p
pp
f
f
p
pp
p
p

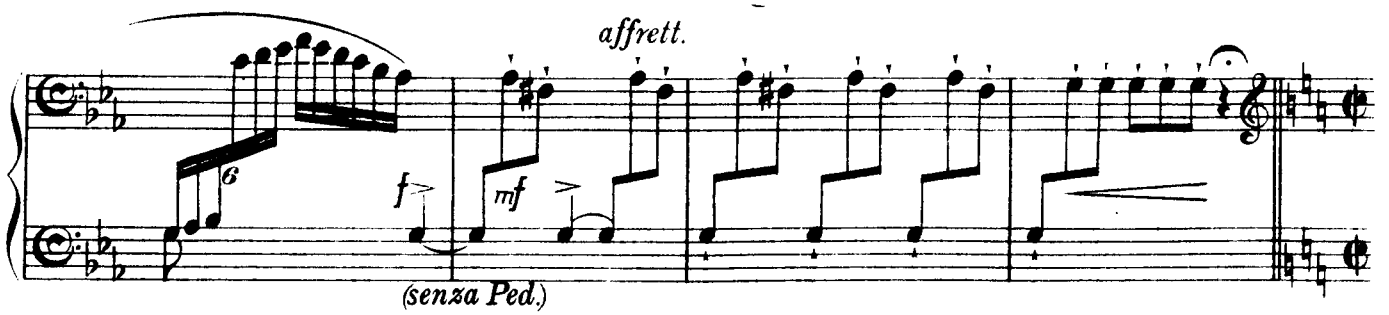

cresc.
cresc.
Liberamente, con fantasia



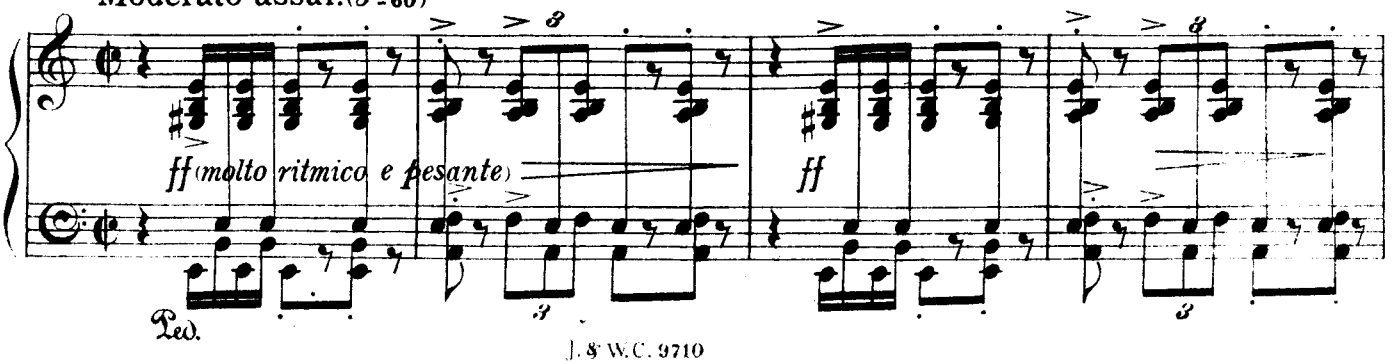
② Vivo.
(♩. = 60)

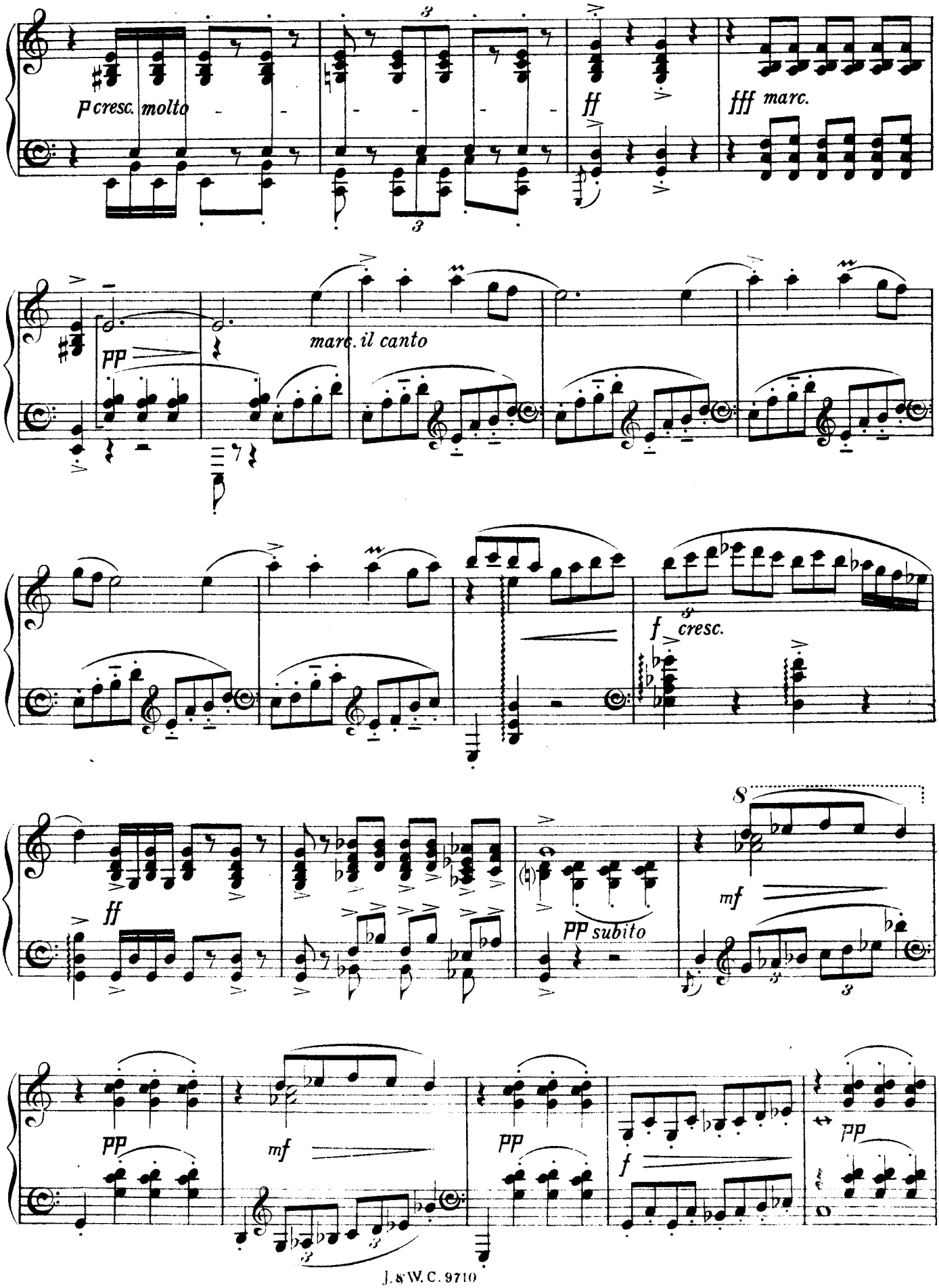


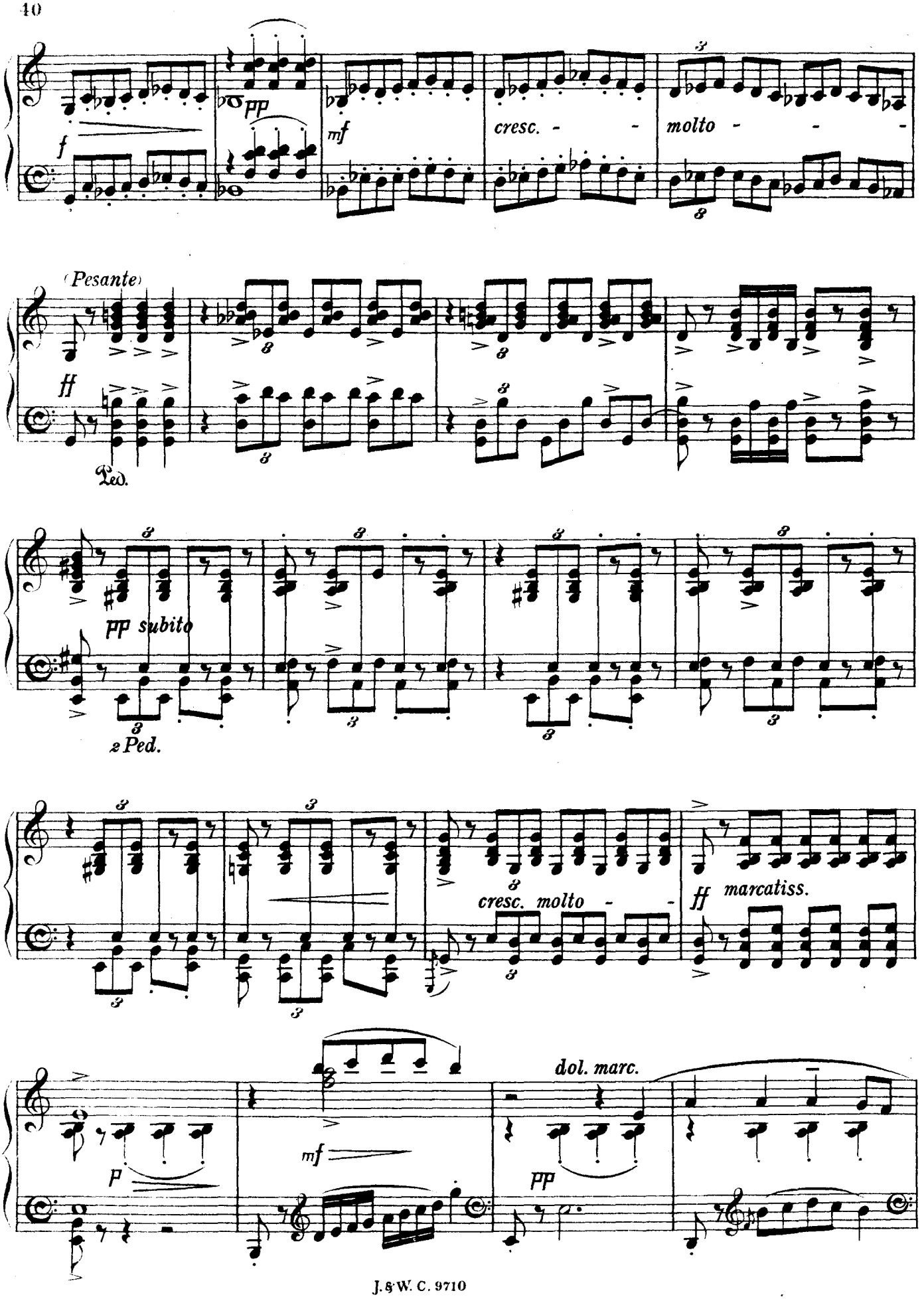


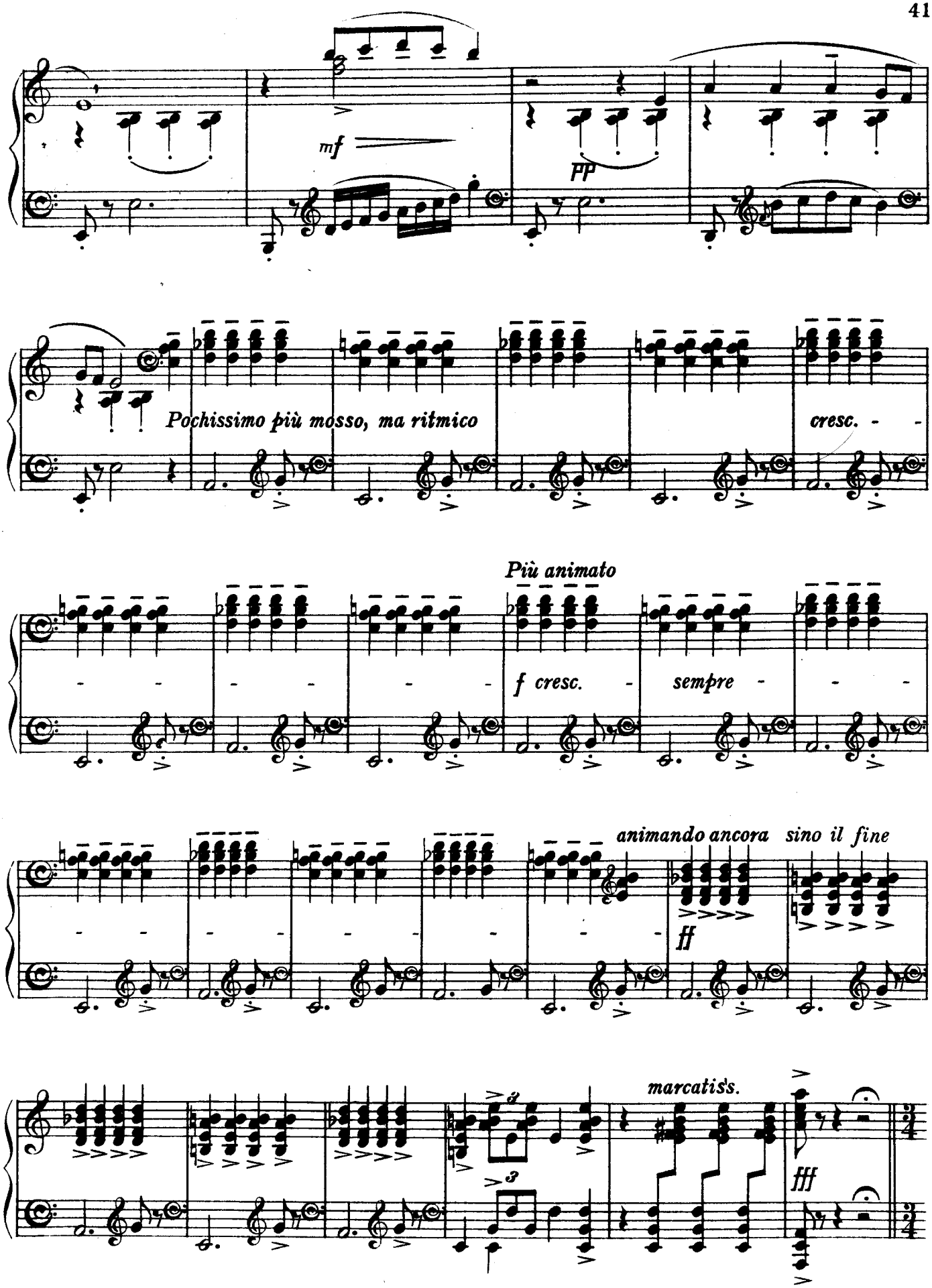


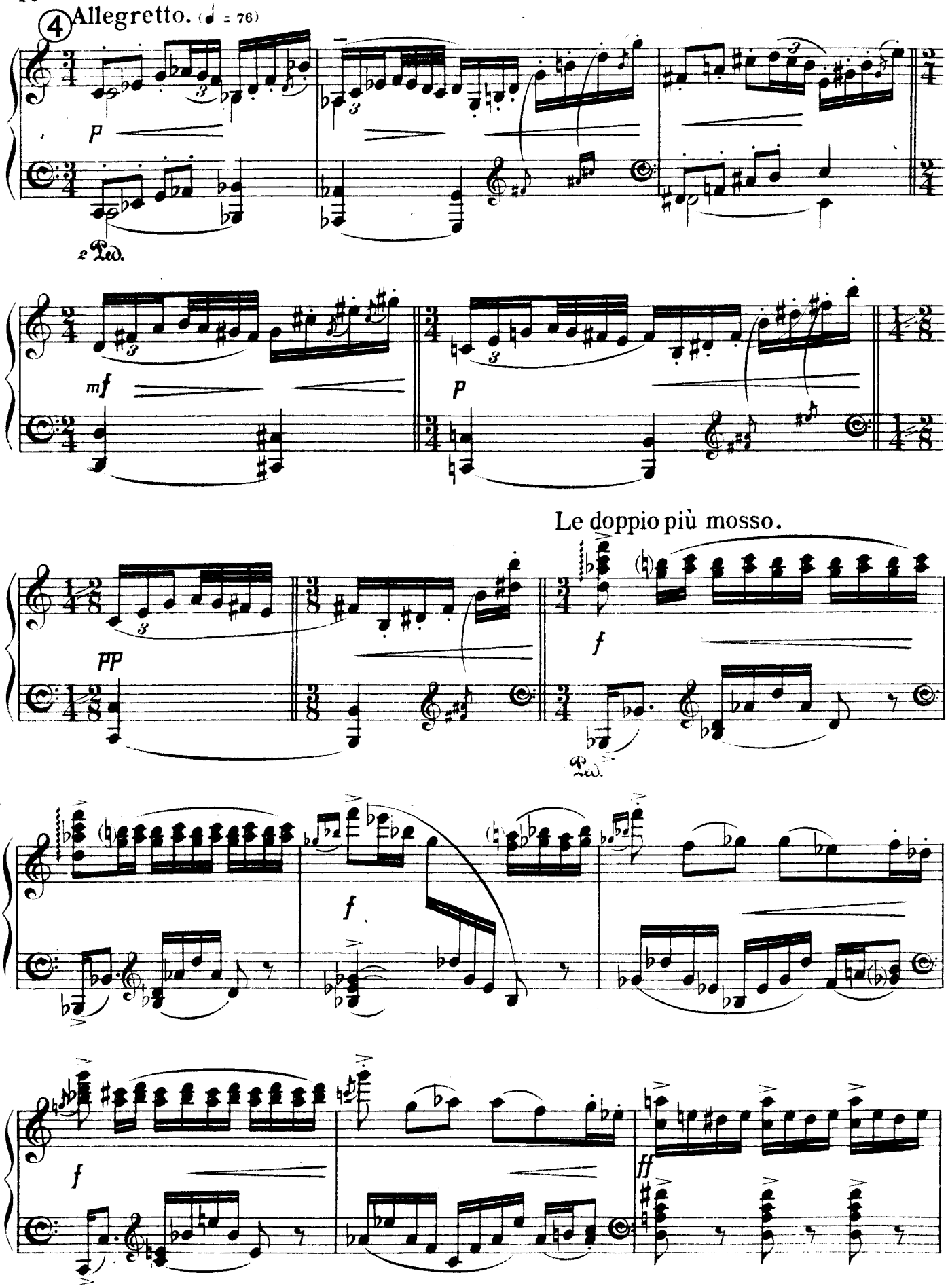
③ DANSE DU MEUNIER.
Moderato assai. (♩ = 60)

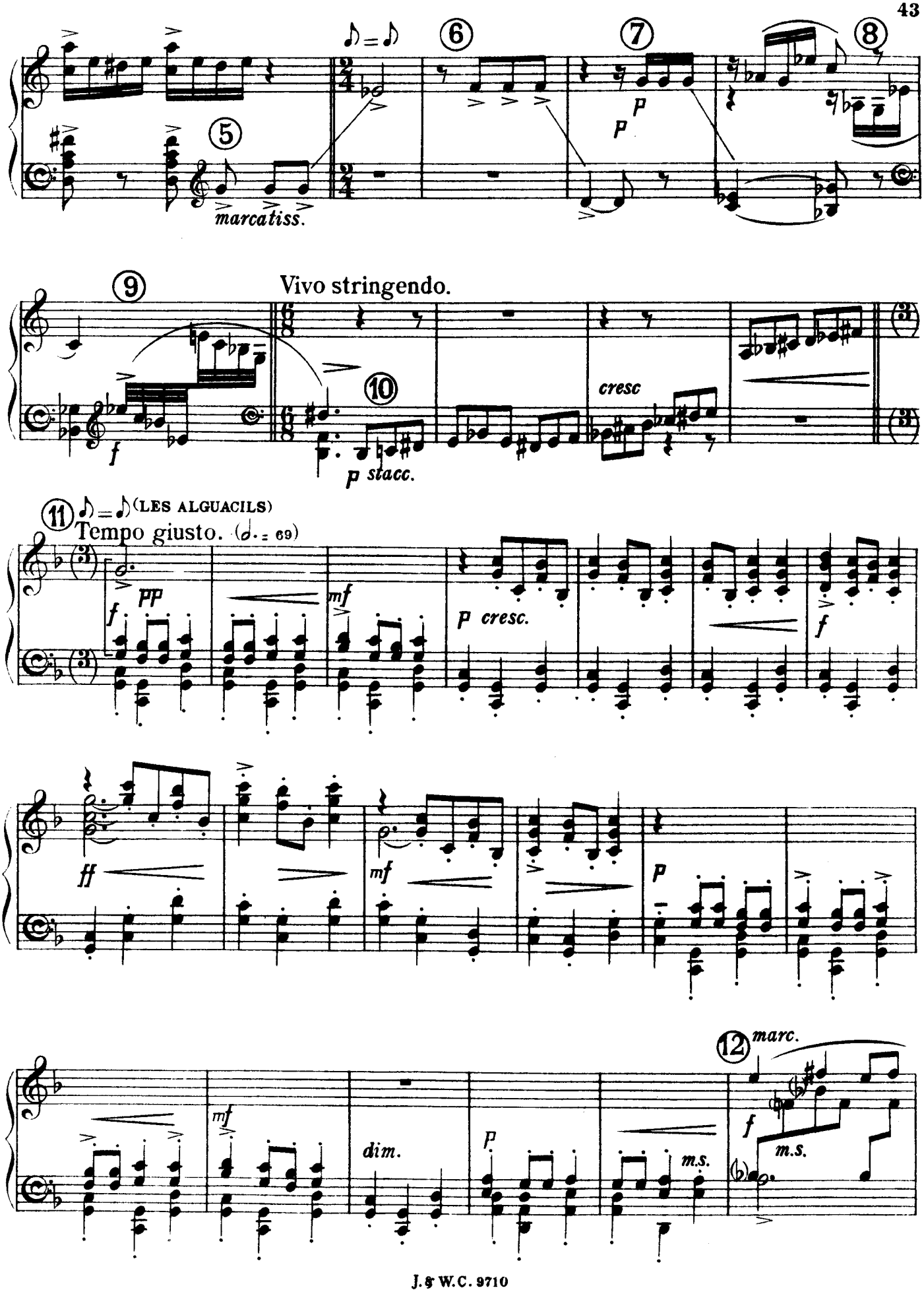


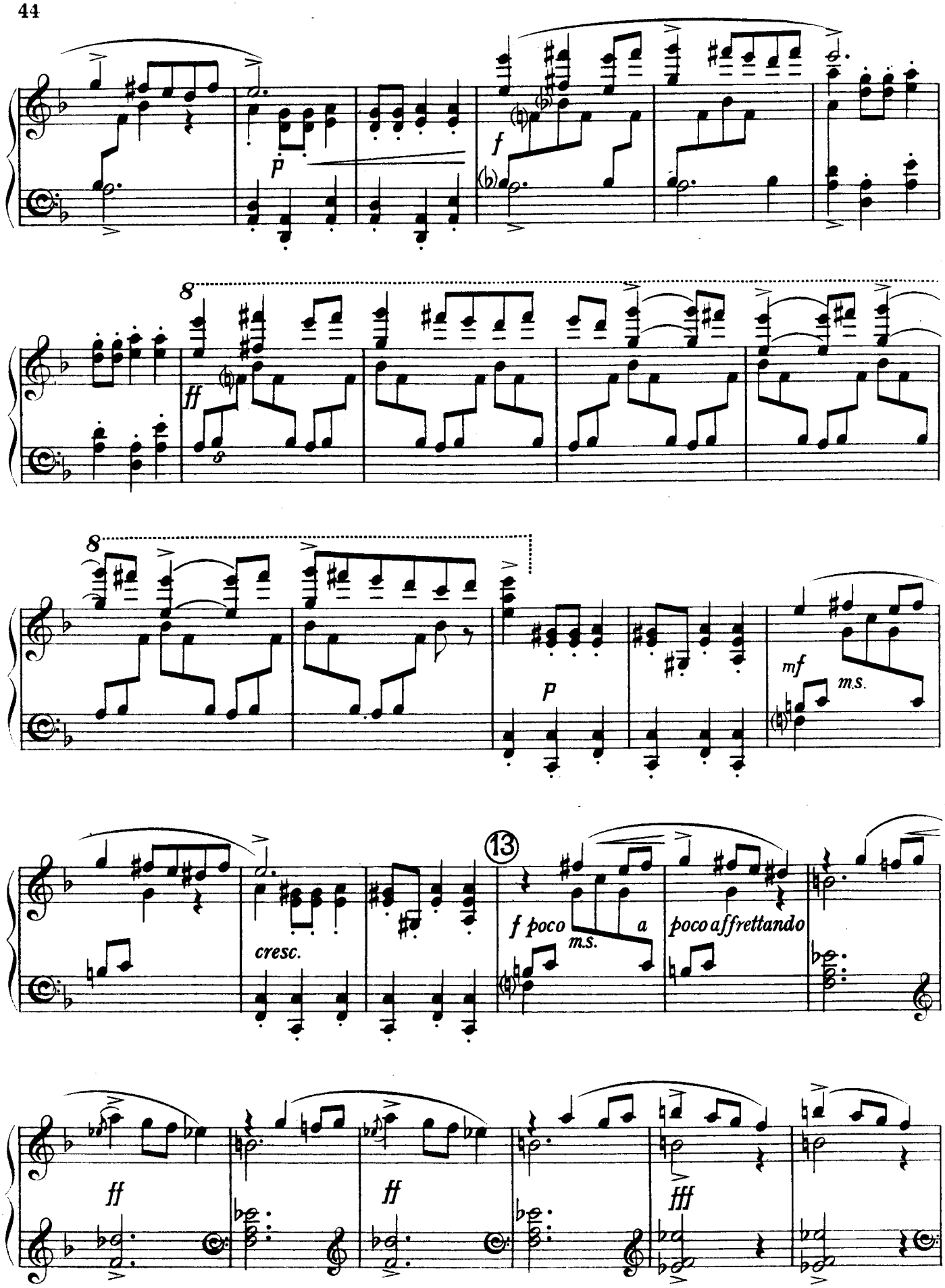

p cresc. molto
ff
fff marc.
pp
marc. il canto
f cresc.
ff
pp subito
8
mf
pp
mf
pp
f
pp

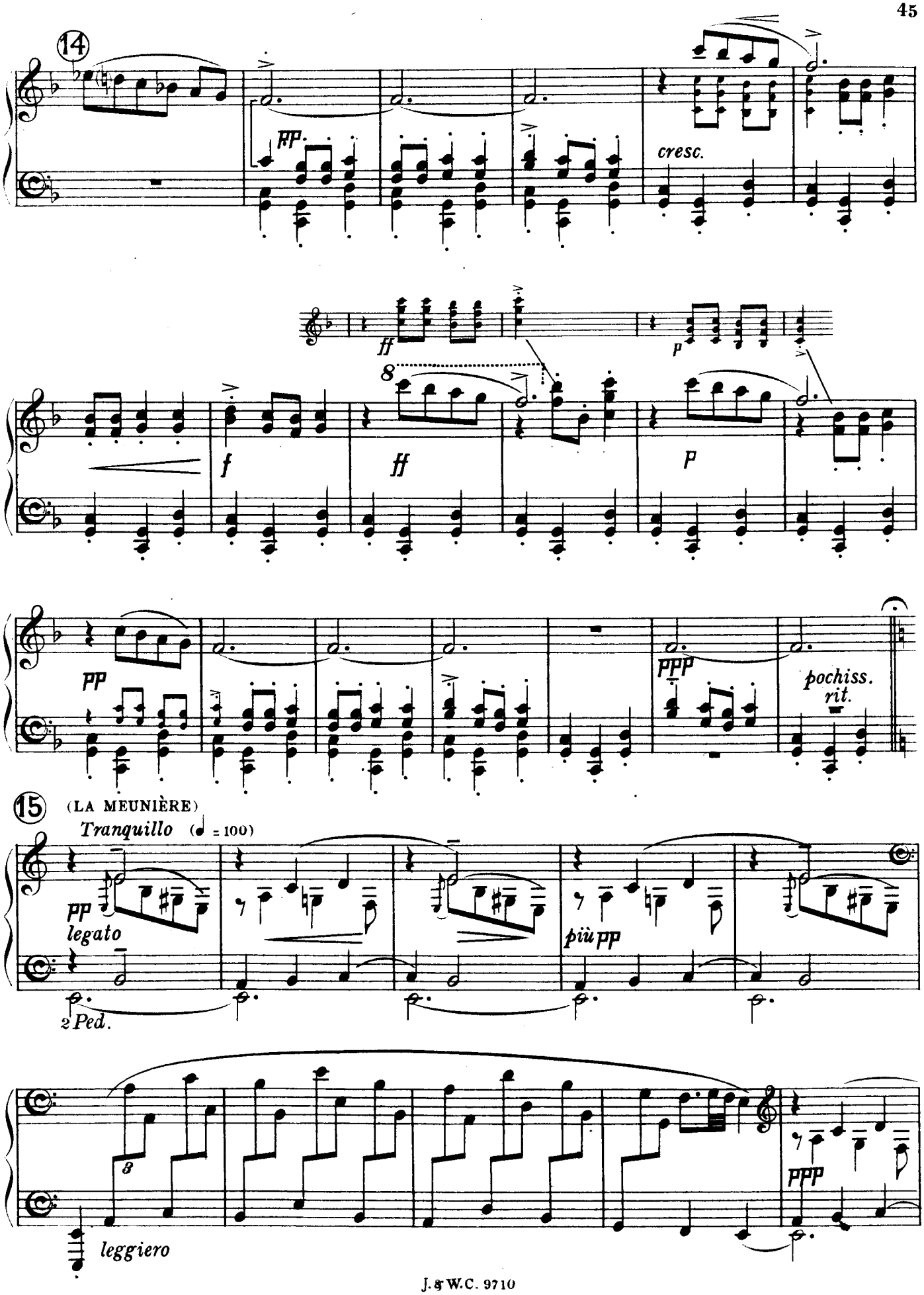

f
pp
mf
cresc. - - -
molto - - - -
(Pesante)
ff
Ped.
pp subito
2 Ped.
cresc. molto - -
ff marcatiss.
dol. marc.
p
mf
pp

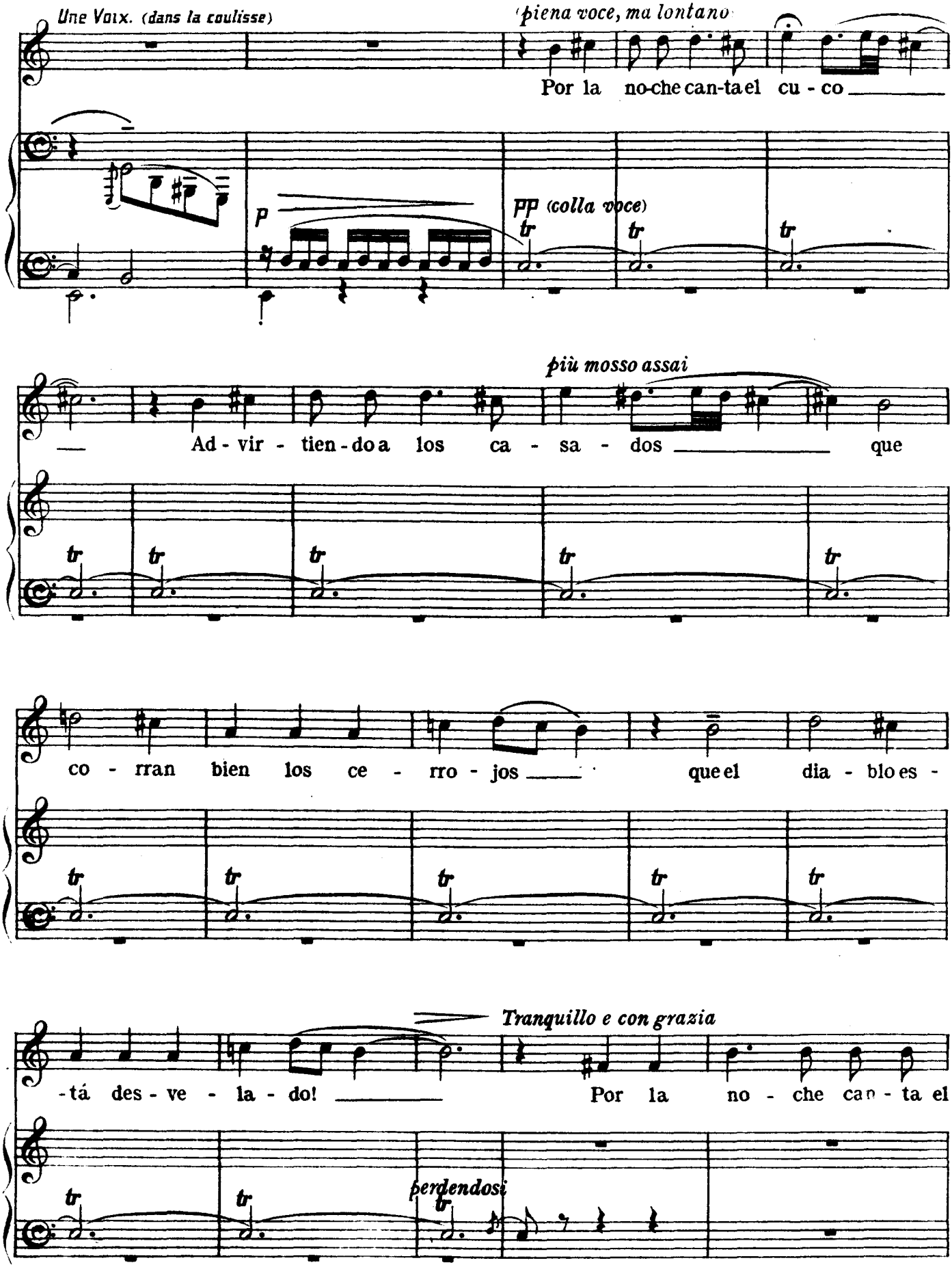

mf
pp
Pochissimo più mosso, ma ritmico
cresc.
Più animato
f cresc.
sempre
animando ancora
sino il fine
ff
marcatiss.
fff

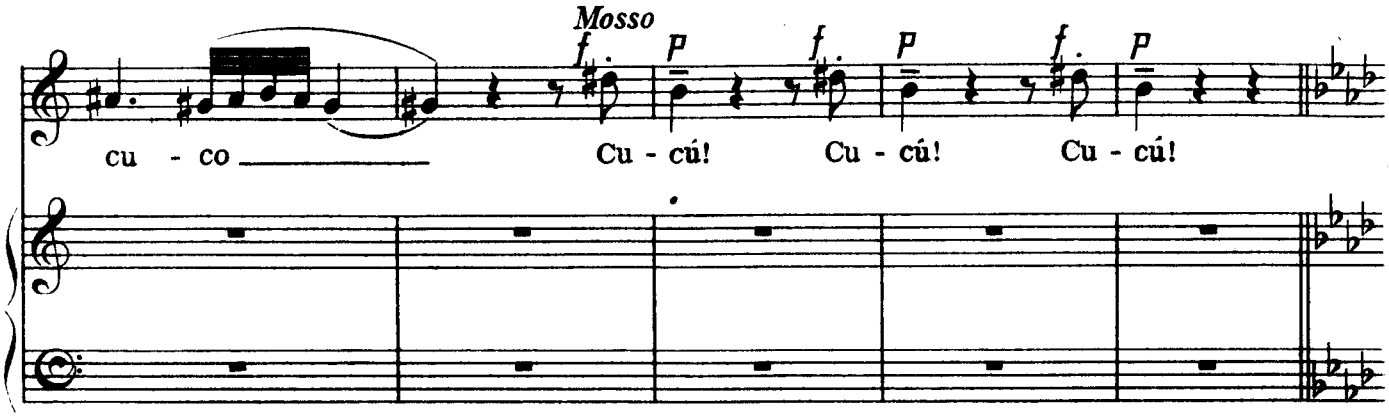

4 Allegretto. (♩ = 76)
p
2 Ped.
mf
p
Le doppio più mosso.
pp
f
Ped.
f
f
f
ff


⑤
marcatiss.
⑥
⑦
p
p
⑧
⑨
Vivo stringendo.
f
⑩
p stacc.
cresc
⑪ (LES ALGUACILS)
Tempo giusto. (𝅗𝅥. = 69)
f
pp
mf
p cresc.
f
ff
mf
p
mf
dim.
p
m.s.
⑫ marc.
f
m.s.

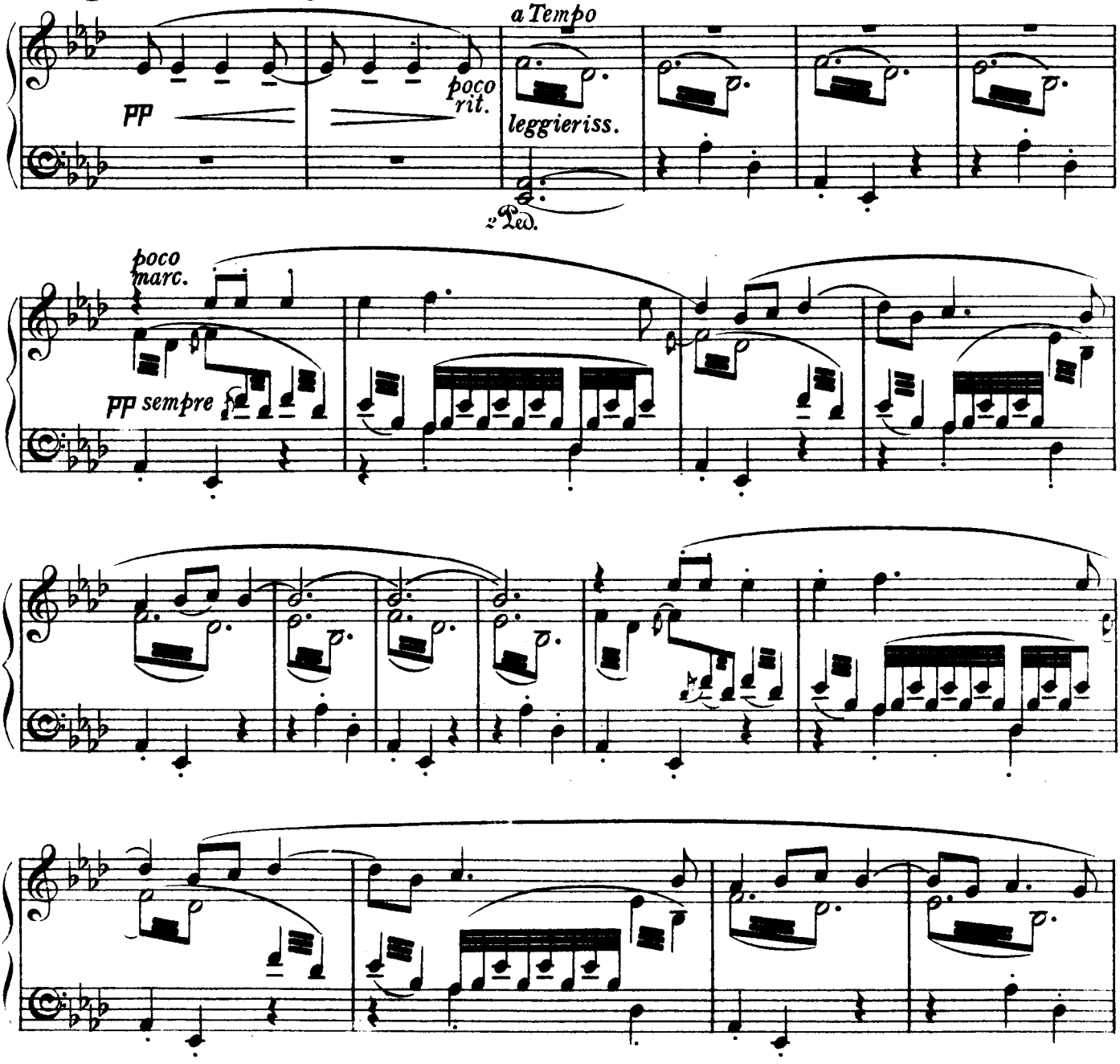

p
f
8
ff
8
p
mf
m.s.
13
cresc.
f poco a poco affrettando
m.s.
ff
ff
fff

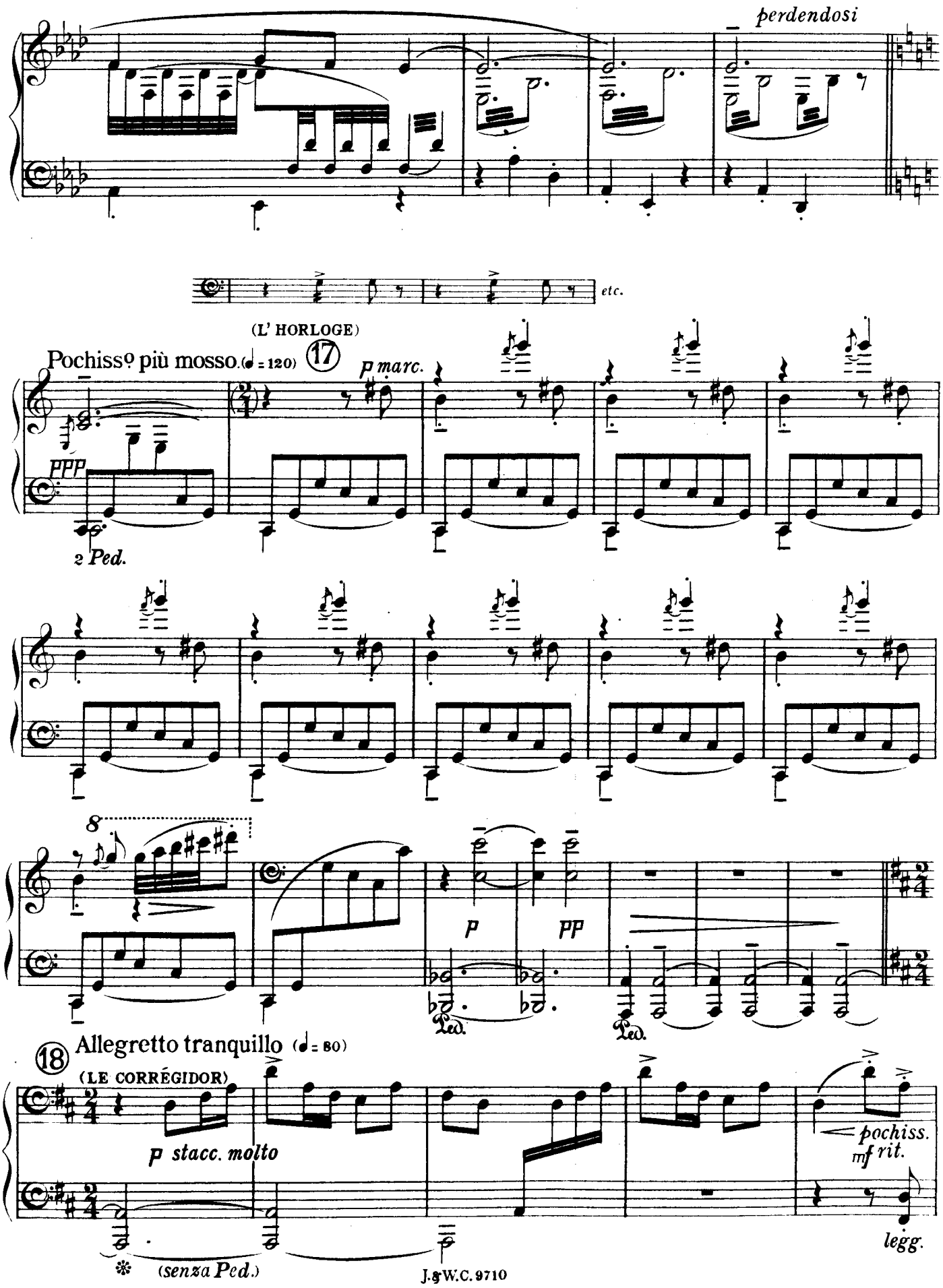

14
pp
cresc.
ff
p
f
ff
p
pp
ppp
pochiss.
rit.
15
(LA MEUNIÈRE)
Tranquillo (♩ = 100)
pp
legato
più pp
2 Ped.
8
ppp
leggiero


Une Voix. (dans la coulisse)
(piena voce, ma lontano
Por la no-che can-ta el cu - co
p
pp (colla voce)
più mosso assai
Ad - vir - tien - do a los ca - sa - dos que
co - rran bien los ce - rro - jos que el dia - blo es -
Tranquillo e con grazia
-tá des - ve - la - do! Por la no - che can - ta el
perdendosi



⑯ Di nuovo tranquillo ma non troppo. (♩ = 100)




perdendosi
etc.
(L' HORLOGE)
Pochissº più mosso. (♩ = 120)
17
p marc.
ppp
2 Ped.
8
p
pp
Ped.
Ped.
18
Allegretto tranquillo (♩ = 80)
(LE CORRÉGIDOR)
p stacc. molto
pochiss. mf rit.
legg.
(senza Ped.)

Tempo

sempre stacc.

19 (1)A. *affrettando*

f

20 *p*

Ped. ✻ *(senza Ped.)*

Tempo

p

21 22 Vivo.

f

leggiero

poco

Ped. ✻ Ped. *p (senza Ped.)*

DANSE DU CORREGIDOR.

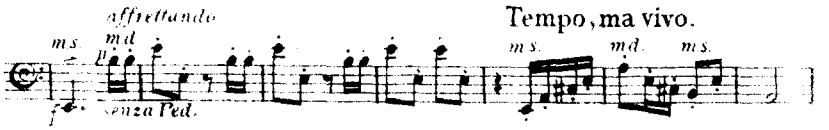
23 Allegretto. (♩ = 100)

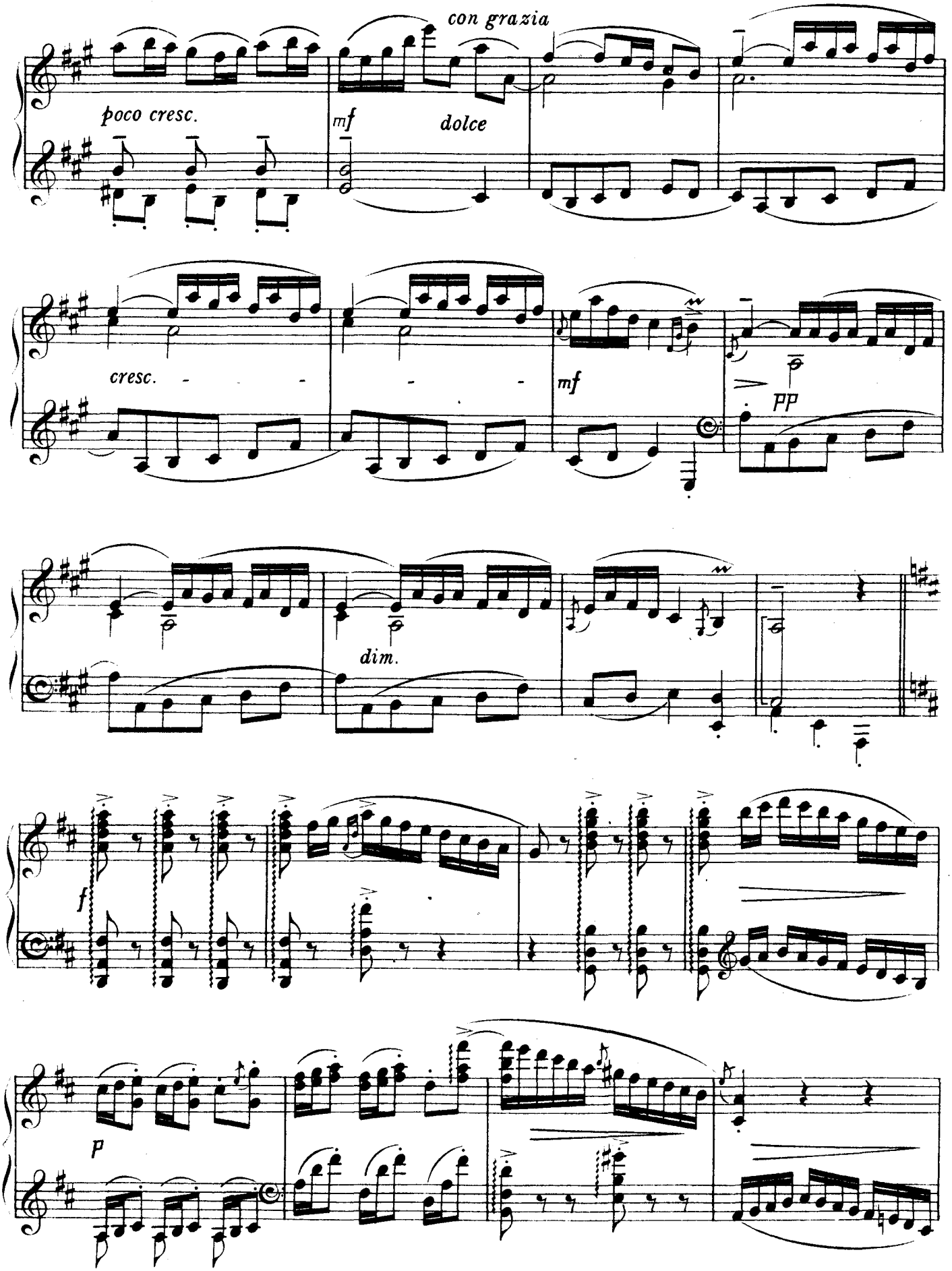
f

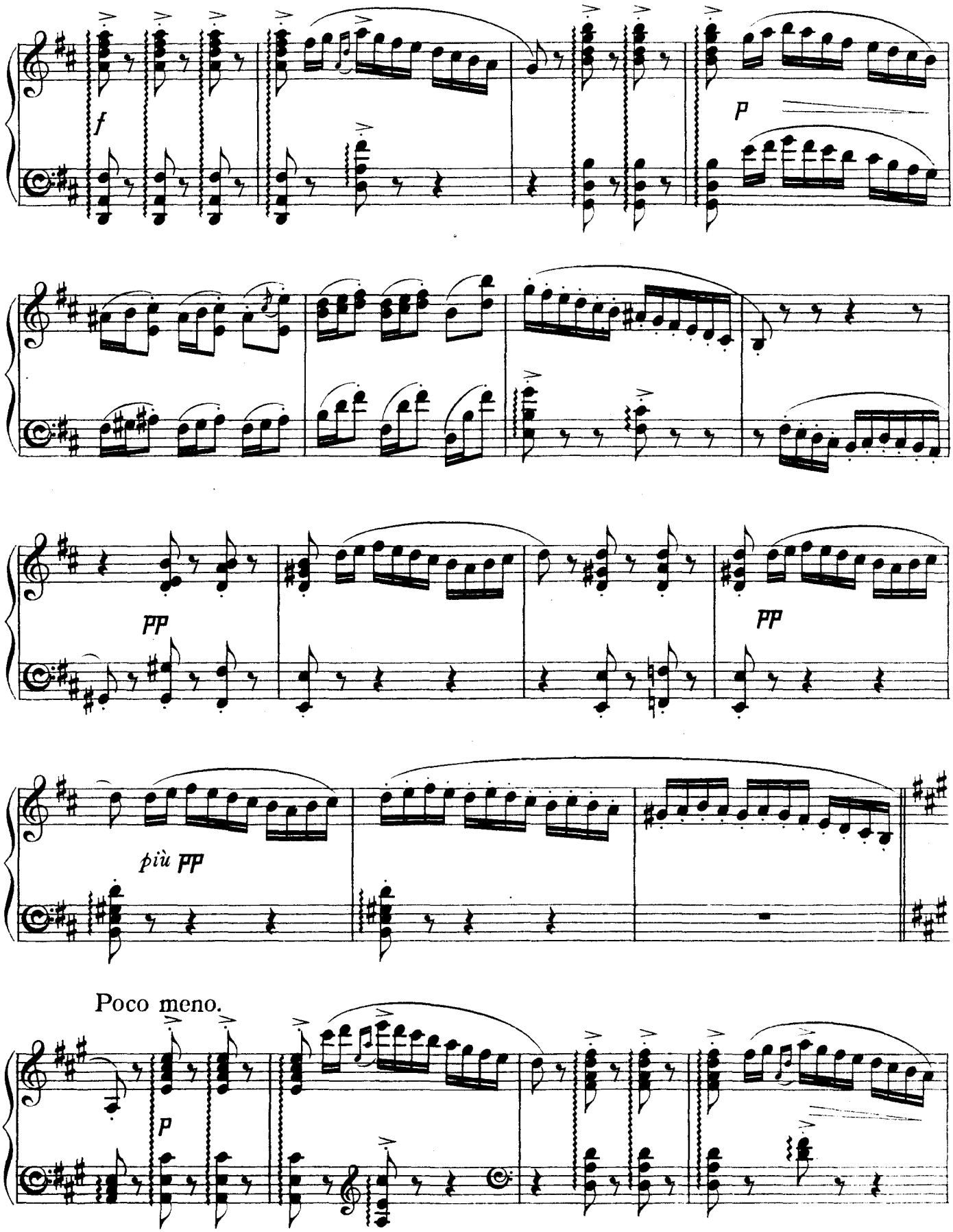
p leggiero

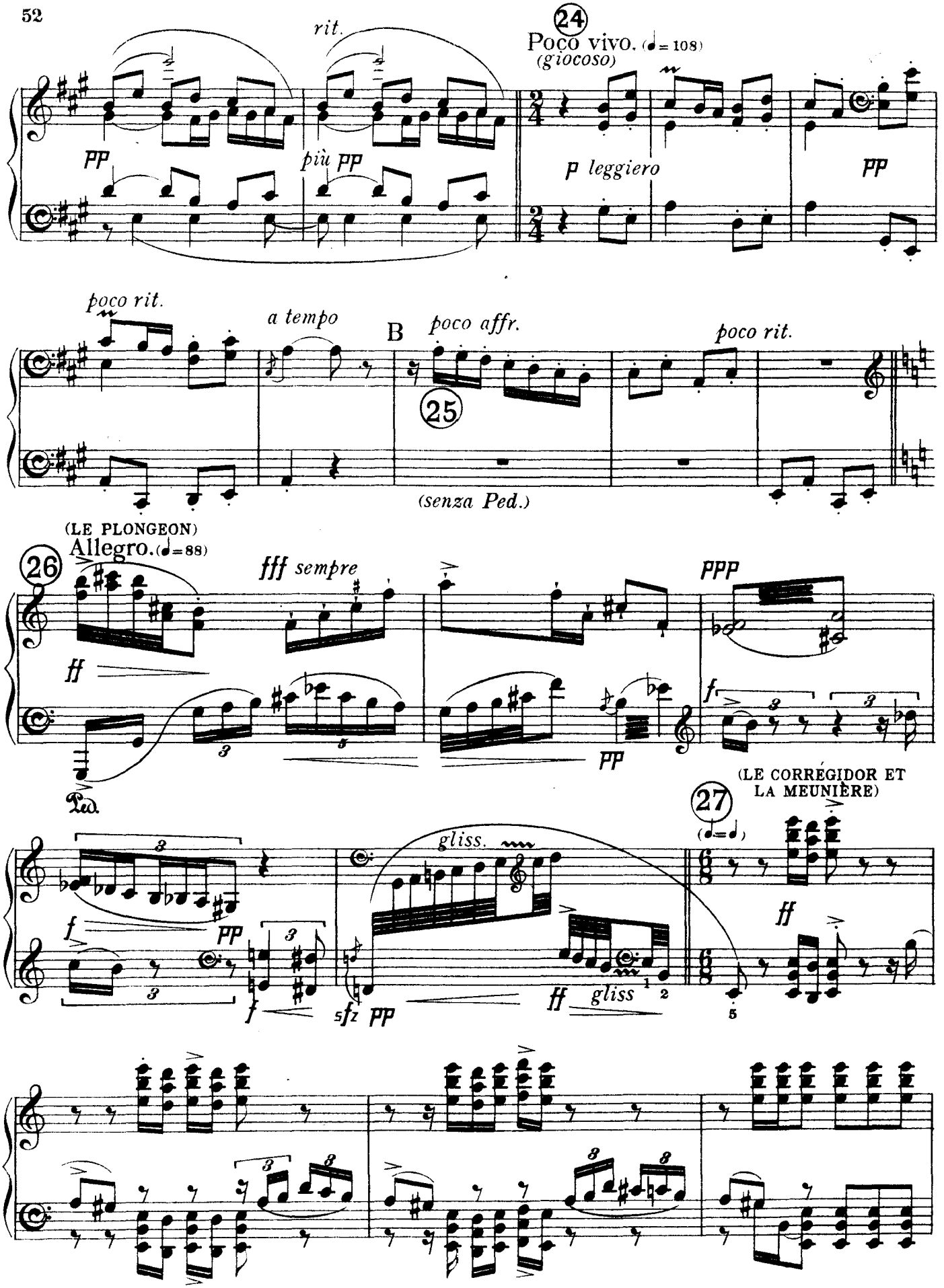
pp

(1) Dans les représentations des *Ballets Russes* on supprime les 68 mesures comprises entre A et B, à l'exception de 7 mesures qui s'exécutent comme ci-contre.–

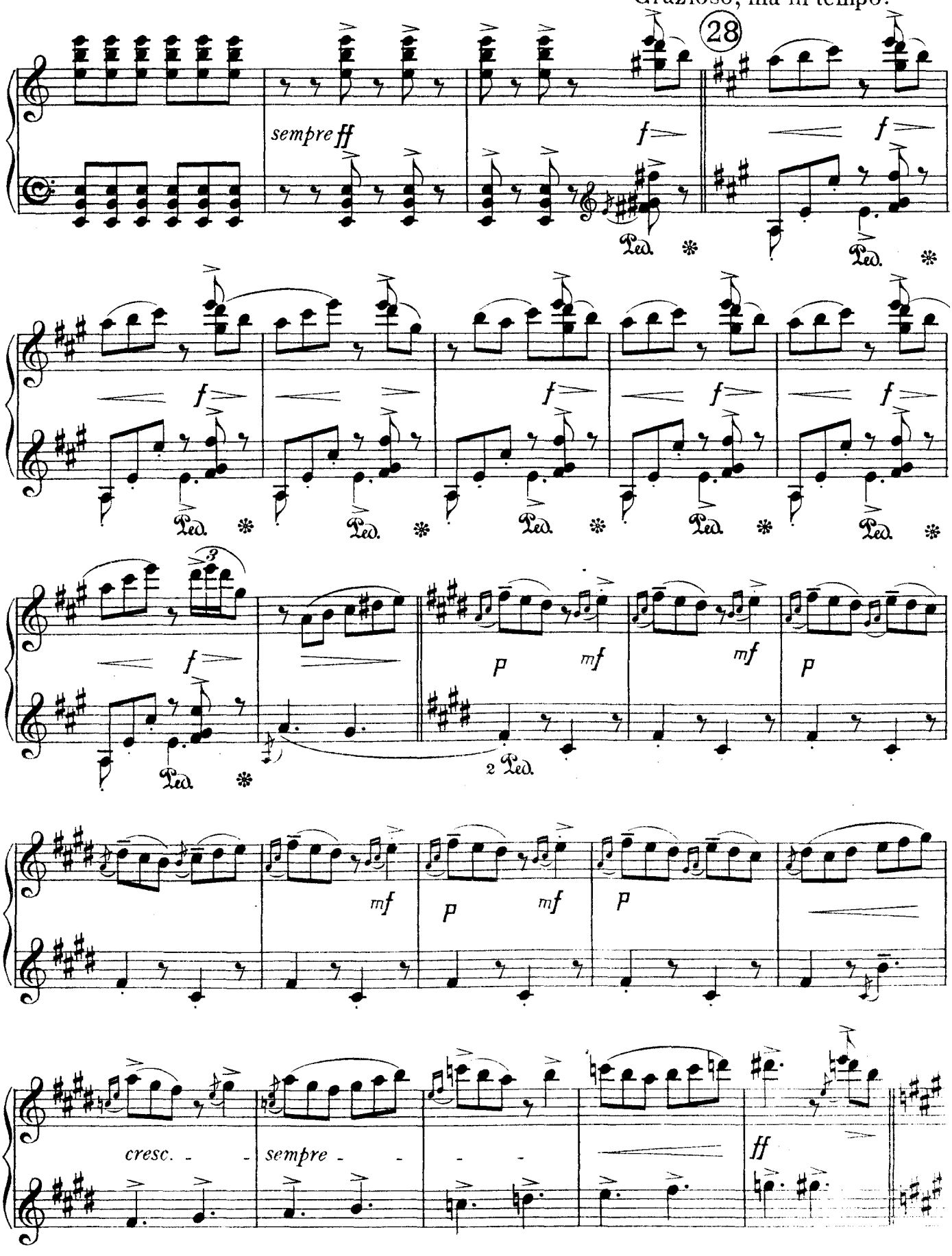


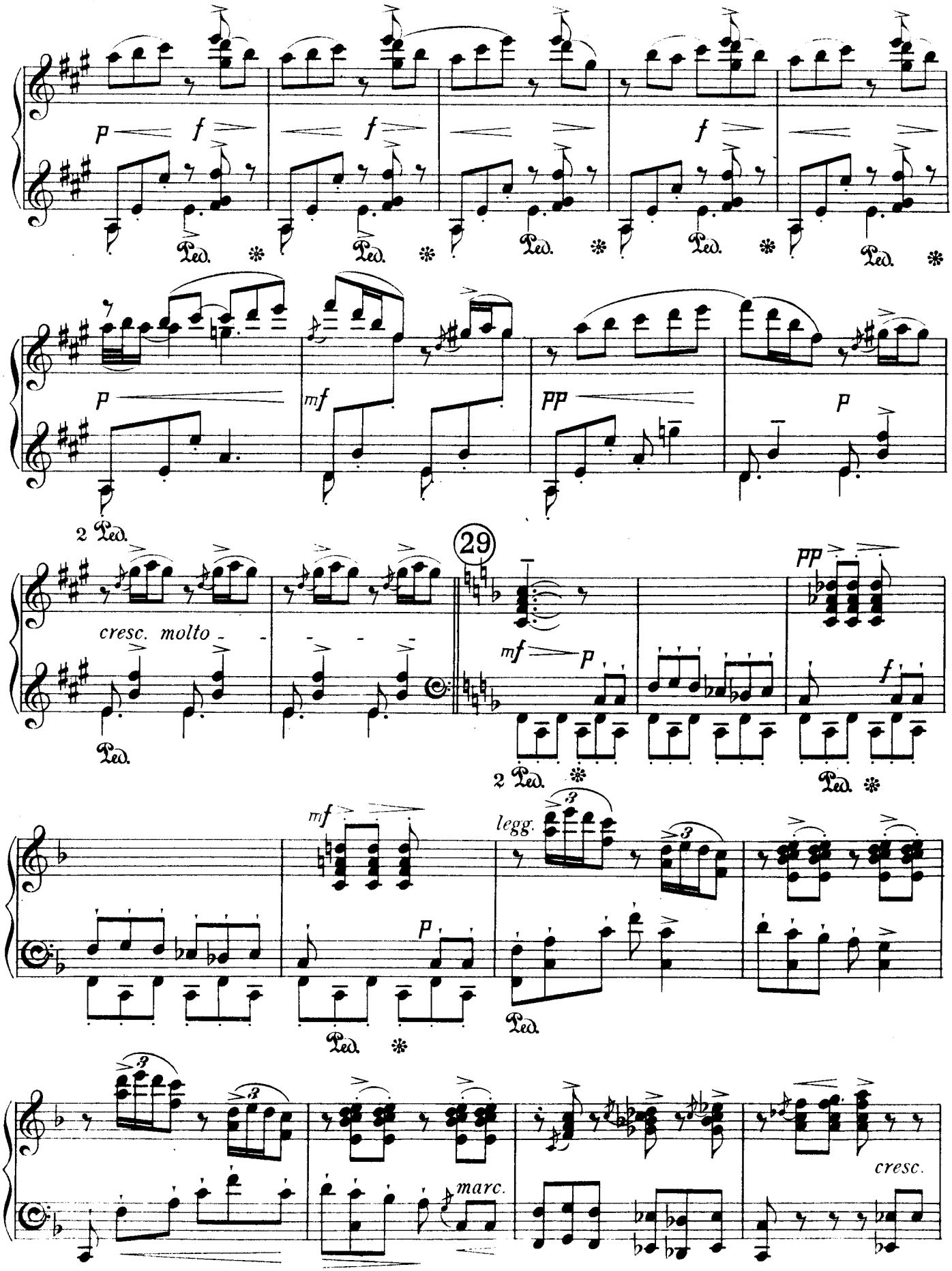

con grazia
poco cresc.
mf
dolce
cresc.
mf
pp
dim.
f
p

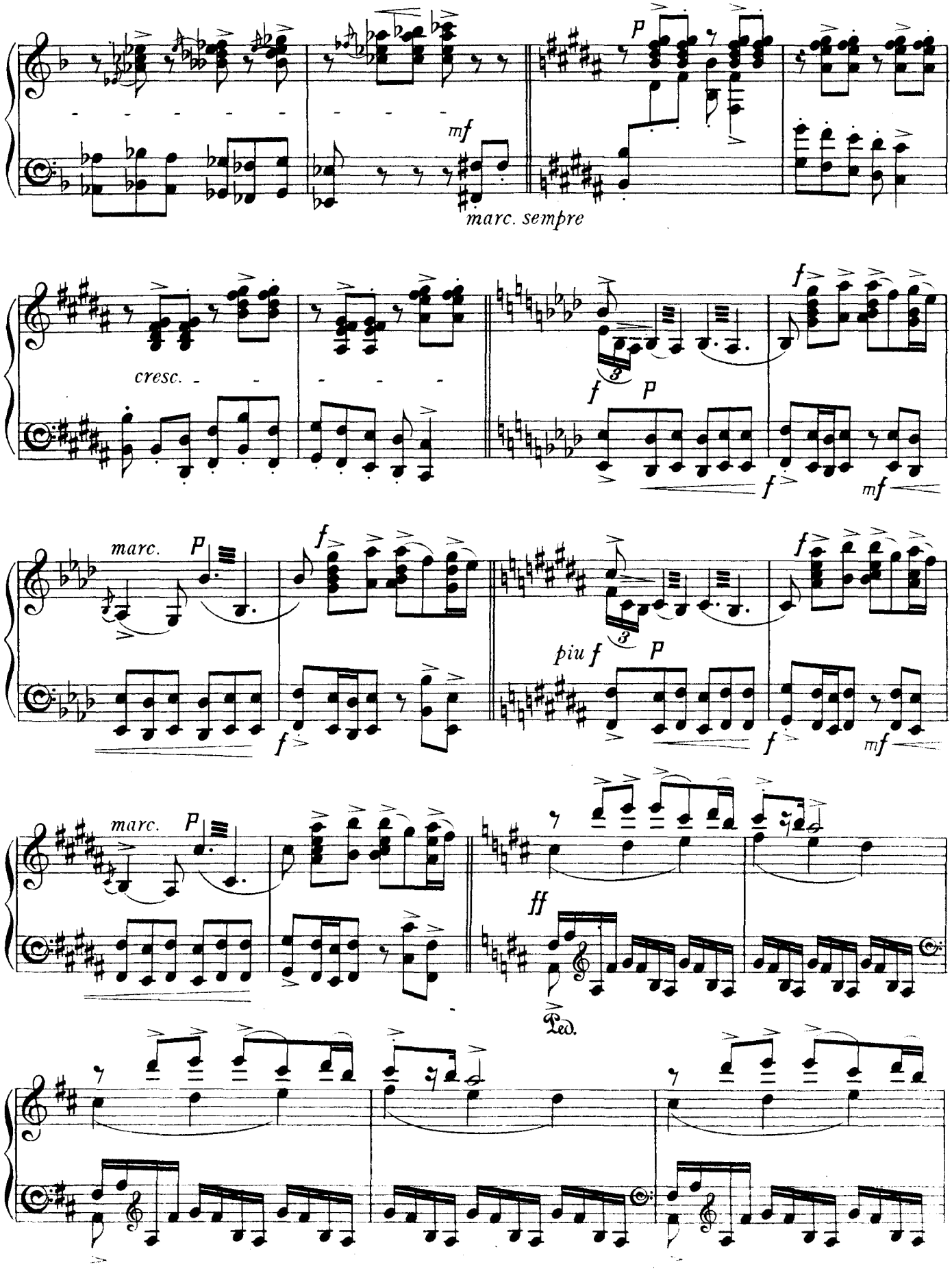

f
p
pp
pp
più pp
Poco meno.
p

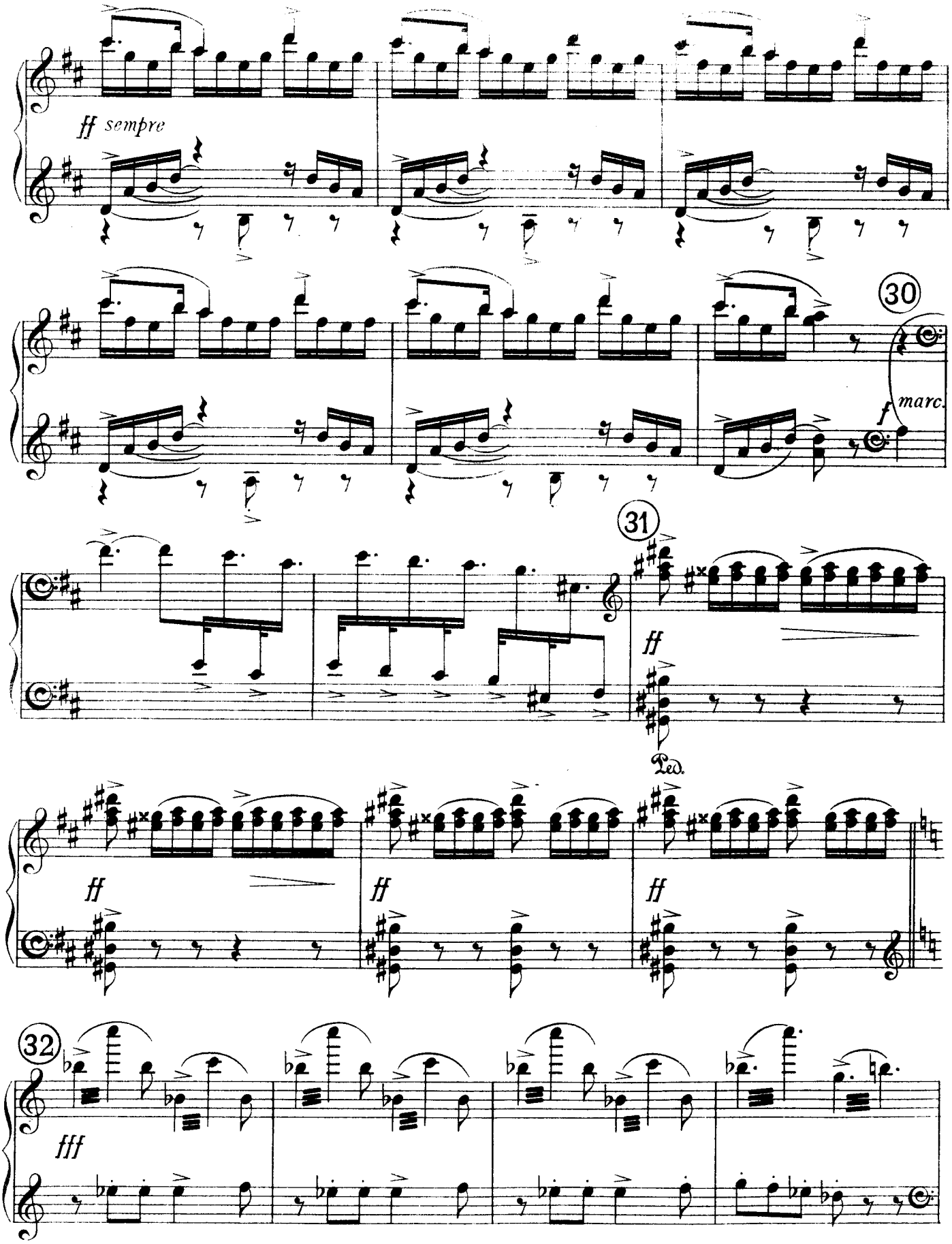

rit.
24
Poco vivo. (♩= 108)
(giocoso)
pp
più pp
p leggiero
pp
poco rit.
a tempo
B
poco affr.
poco rit.
25
(senza Ped.)
(LE PLONGEON)
Allegro. (♩= 88)
26
fff sempre
ppp
ff
pp
(LE CORREGIDOR ET LA MEUNIÈRE)
27
gliss.
ff
gliss
sfz pp

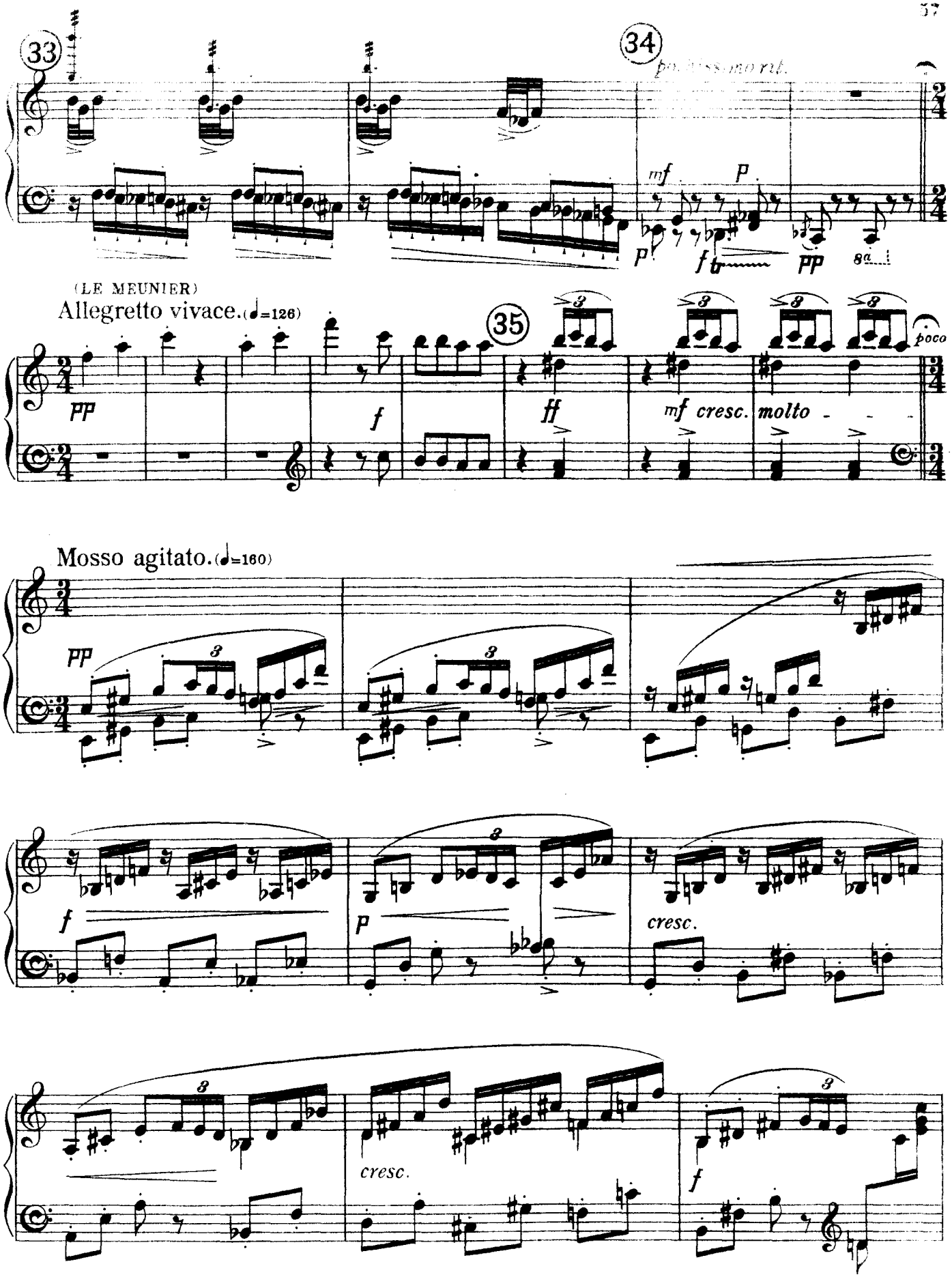
Grazioso, ma in tempo.

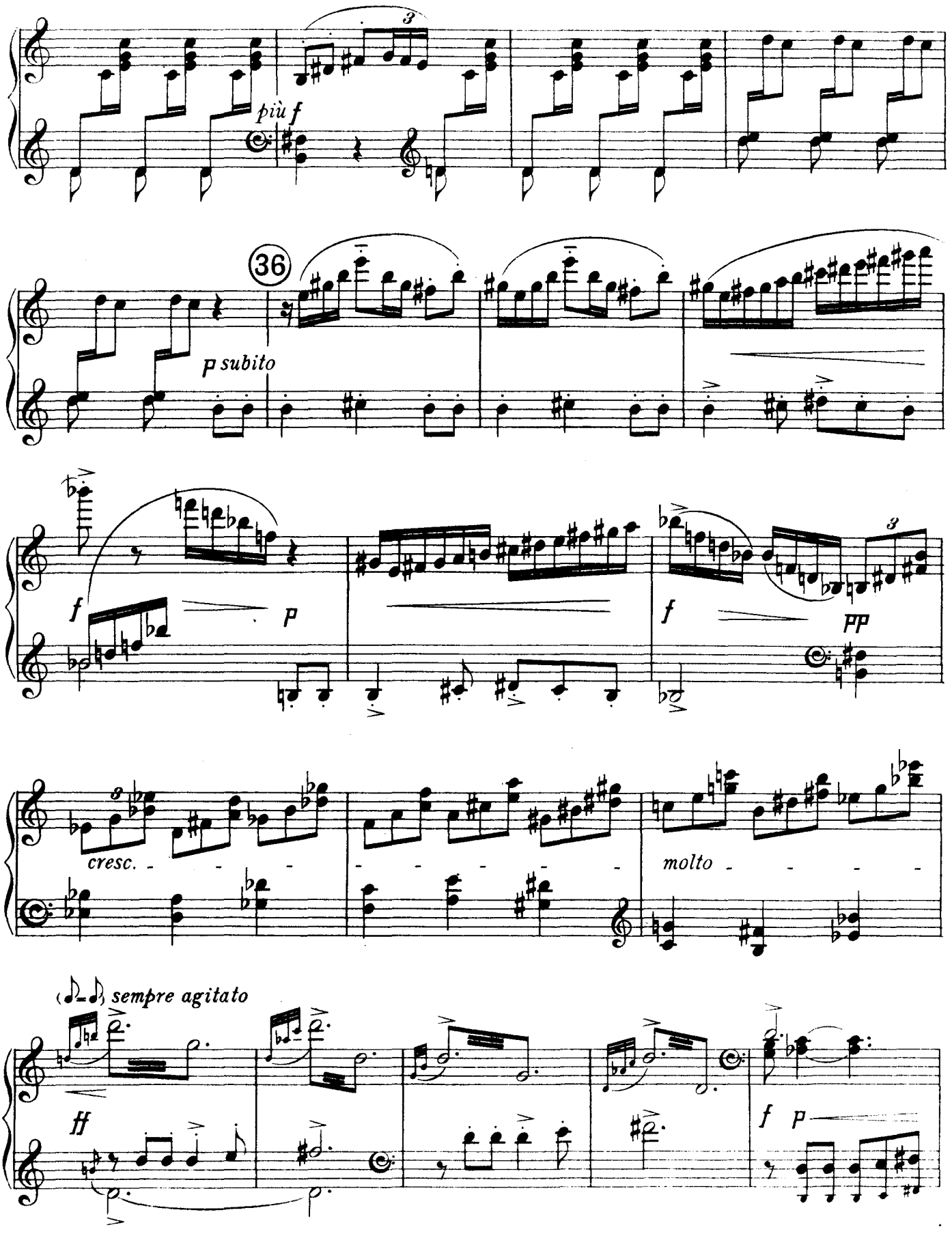


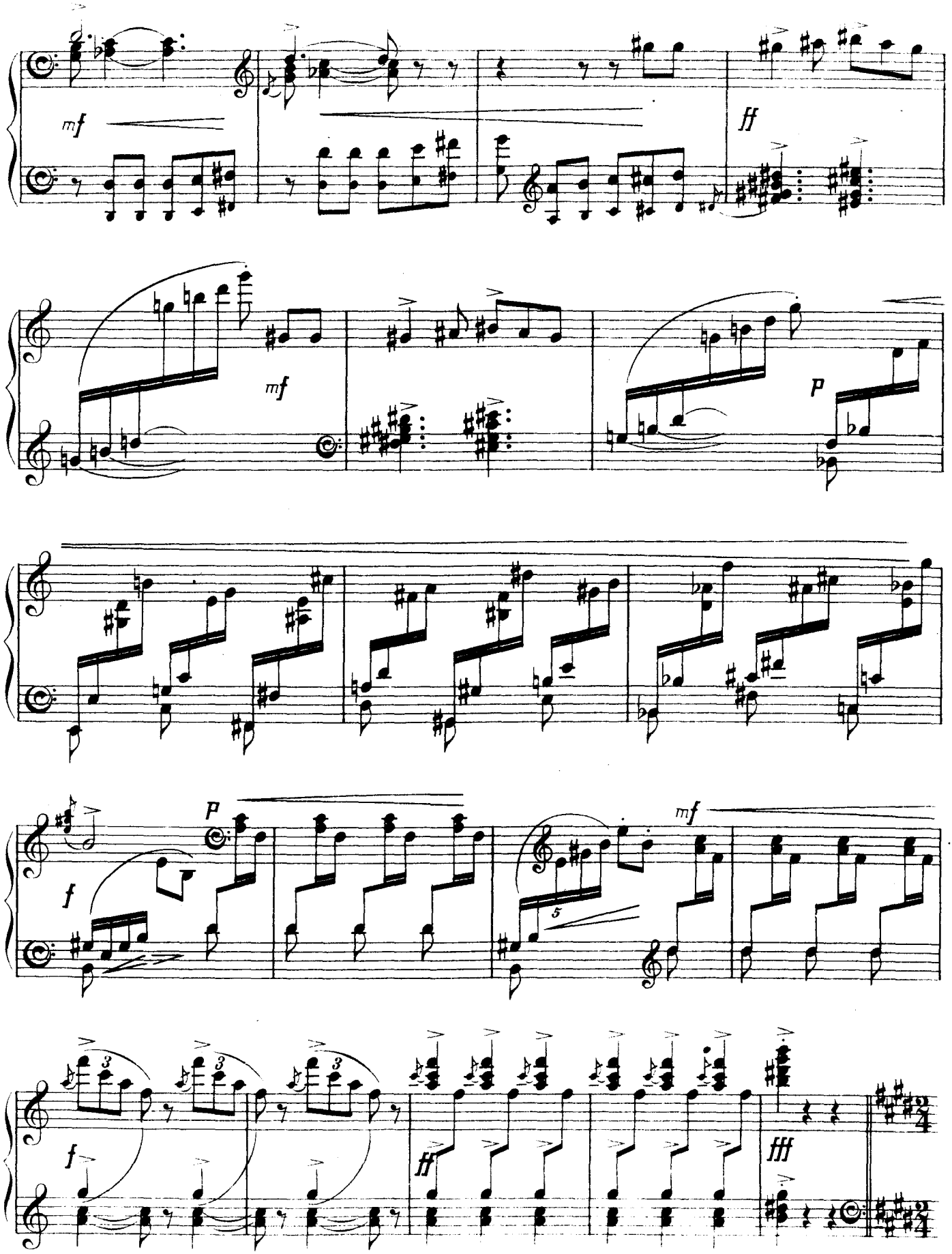

p
f
Ped.
mf
pp
2 Ped.
29
cresc. molto
legg.
marc.
cresc.


mf
marc. sempre
cresc.
marc.
piu f
ff
Ped.


ff sempre
30
f marc.
31
ff
Ped.
ff
ff
ff
32
fff


33
34
poco rit.
mf
p
f
pp
8a
(LE MEUNIER)
Allegretto vivace. (♩=126)
35
pp
f
ff
mf cresc.
molto
poco
Mosso agitato. (♩=160)
pp
f
p
cresc.
cresc.
f


più f
36
p subito
f
p
f
pp
cresc.
molto
sempre agitato
ff
f p


mf
ff
mf
p
f
p
mf
f
ff
fff

37 Poco meno mosso che ♩=♩ (♩=182)

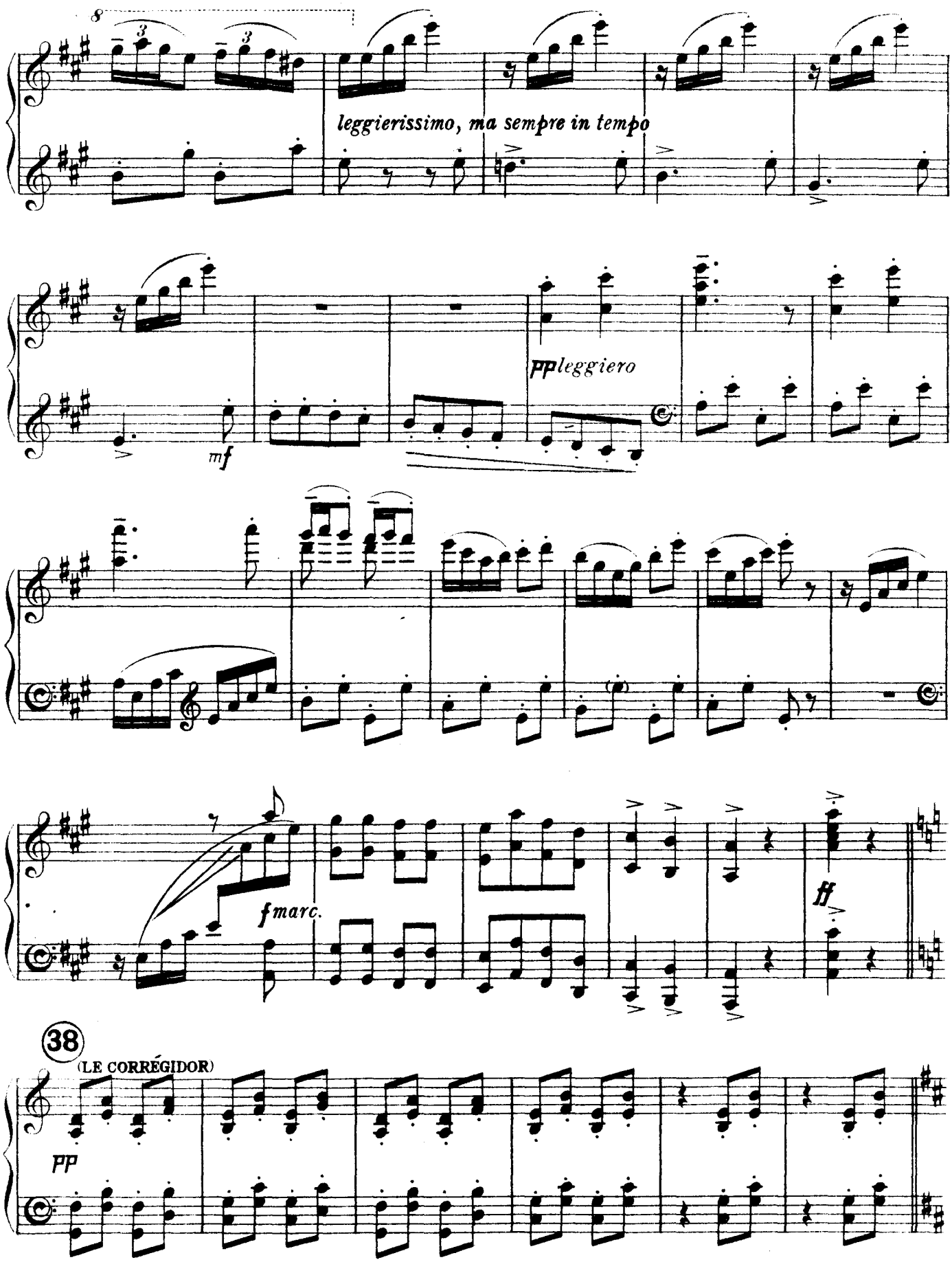
mf 5f marc. dim. molto p dim. sempre

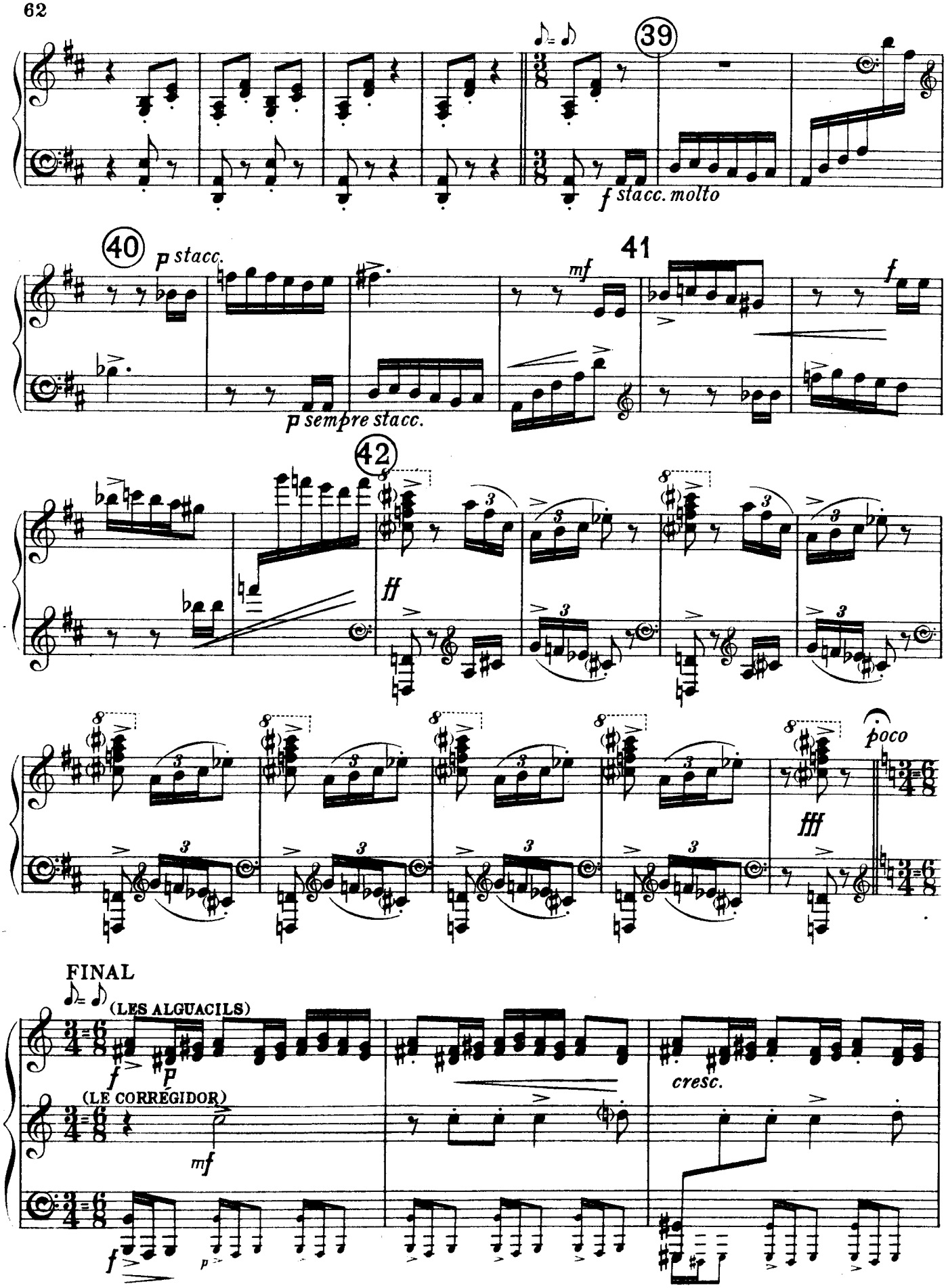
Scherzando.

pp pp leggieramente

2 Ped.

8


leggierissimo, ma sempre in tempo
mf
pp leggiero
fmarc.
ff
38
(LE CORREGIDOR)
pp


39
f stacc. molto
40
p stacc.
41
mf
f
p sempre stacc.
42
ff
poco
fff
FINAL
(LES ALGUACILS)
f
p
(LE CORREGIDOR)
mf
cresc.

(LA MEUNIÈRE)

f

pp

subito

cresc.

pochisso rit.

(LES VOISINS)

f

f

Allegro molto moderato e pesante (♩= 52)

ff molto ritmico

sempre marc. molto

sffz

marcatiss

sffz

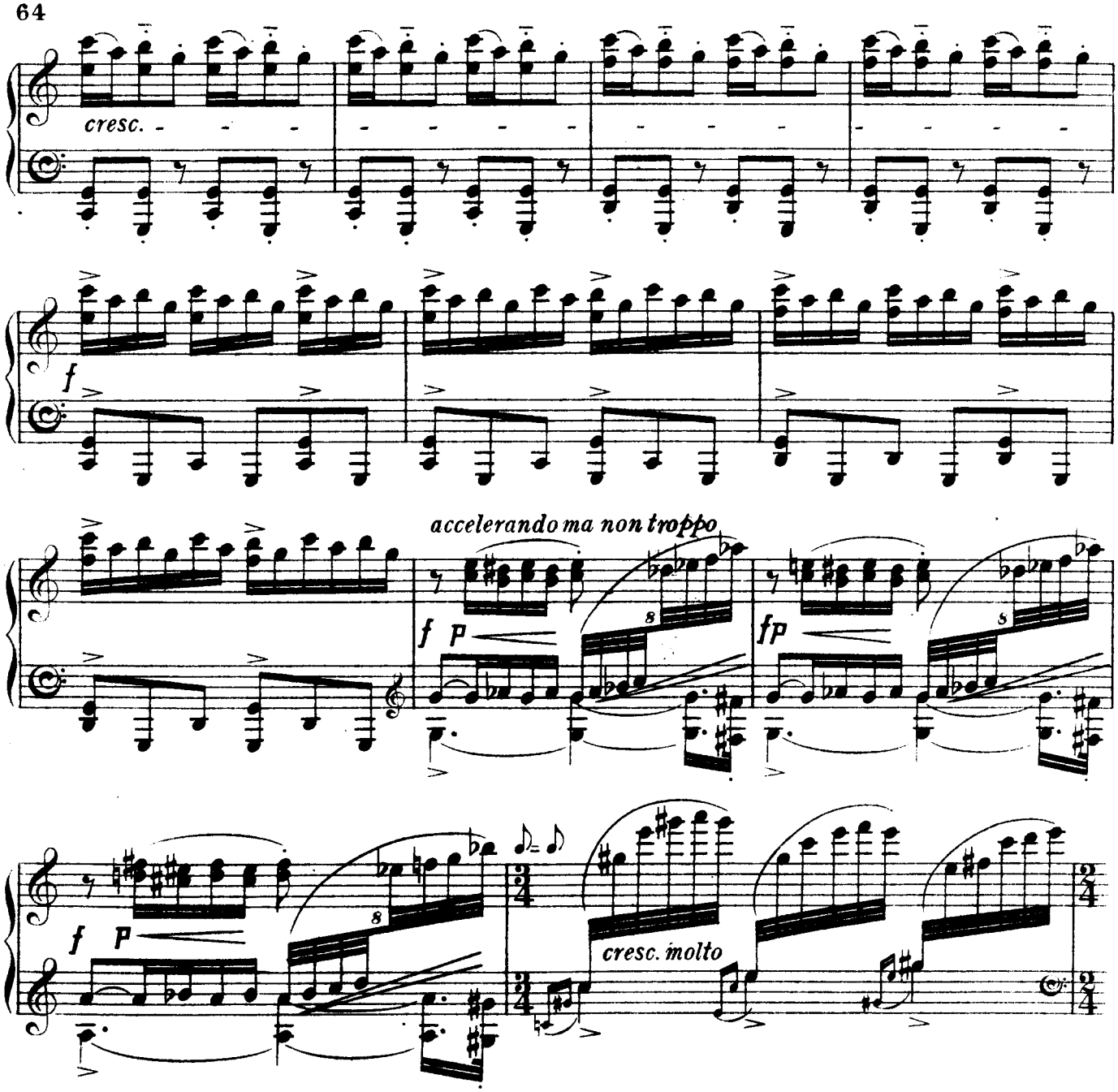
sempre marc.

m.d. gliss.

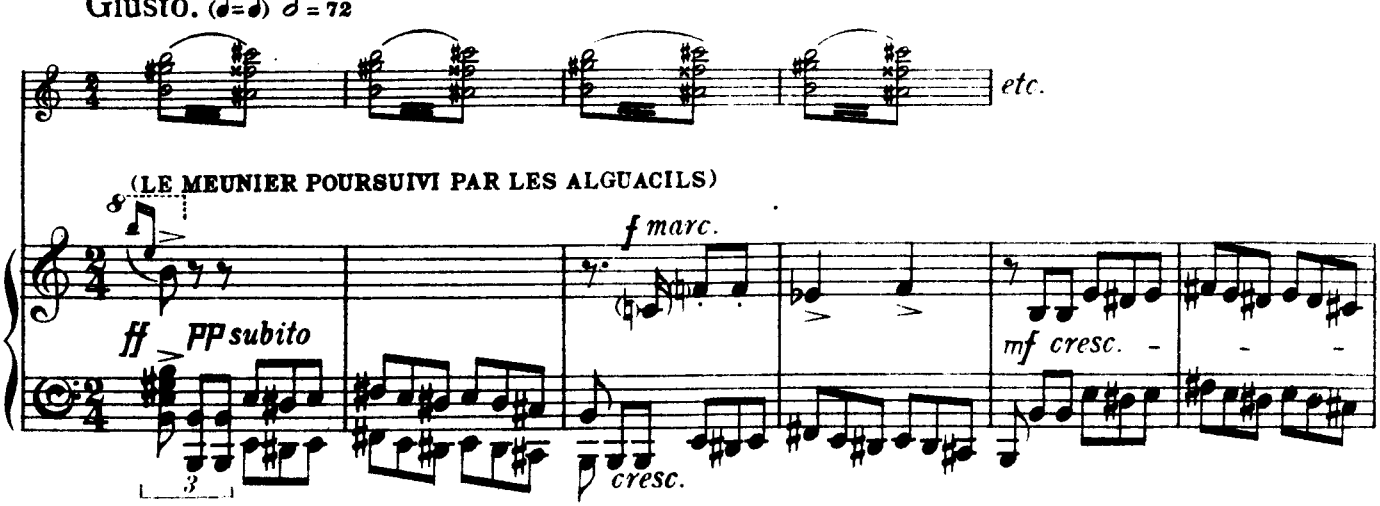
Poco più mosso. (♩. = 72)

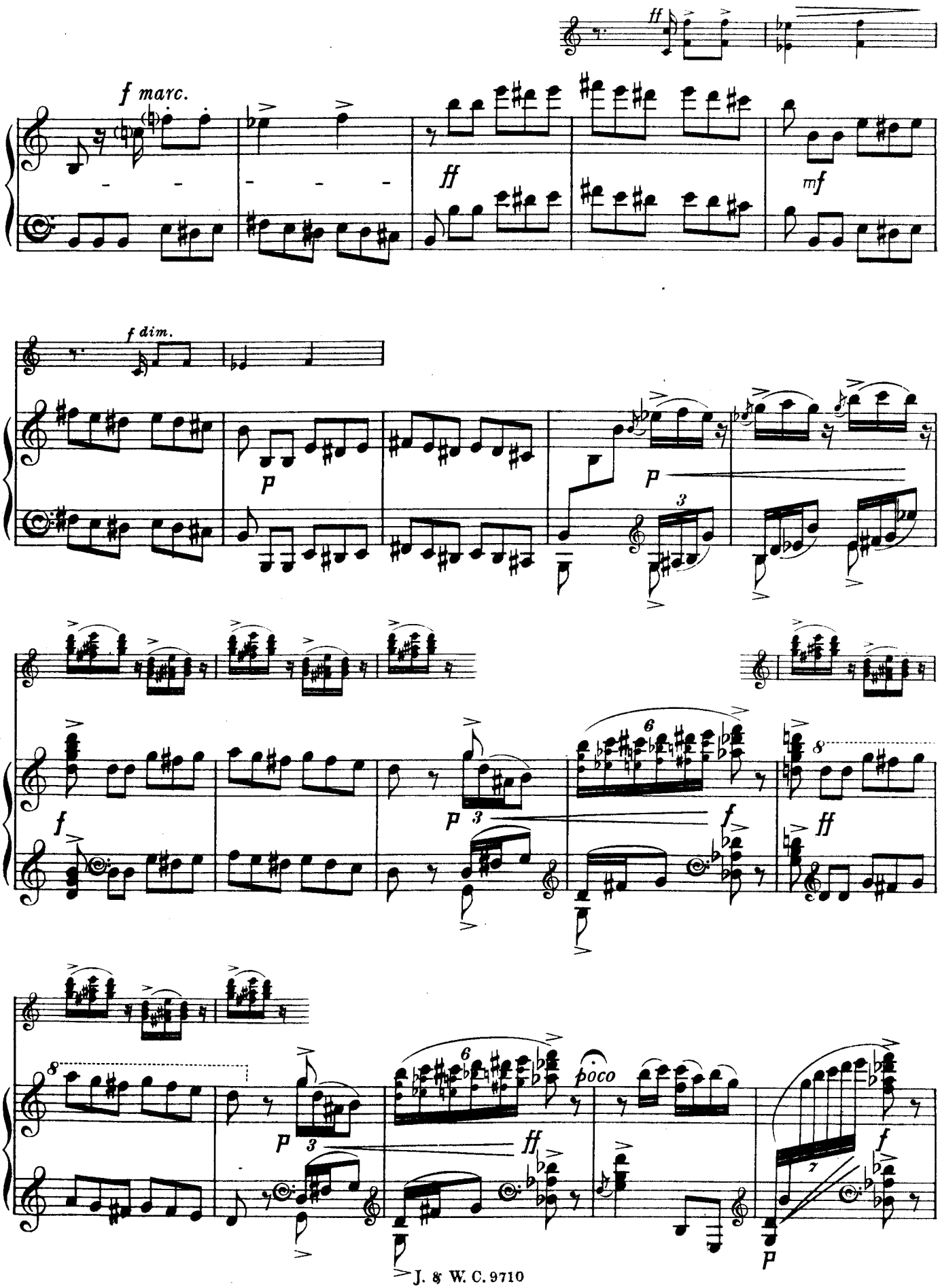
pp subito

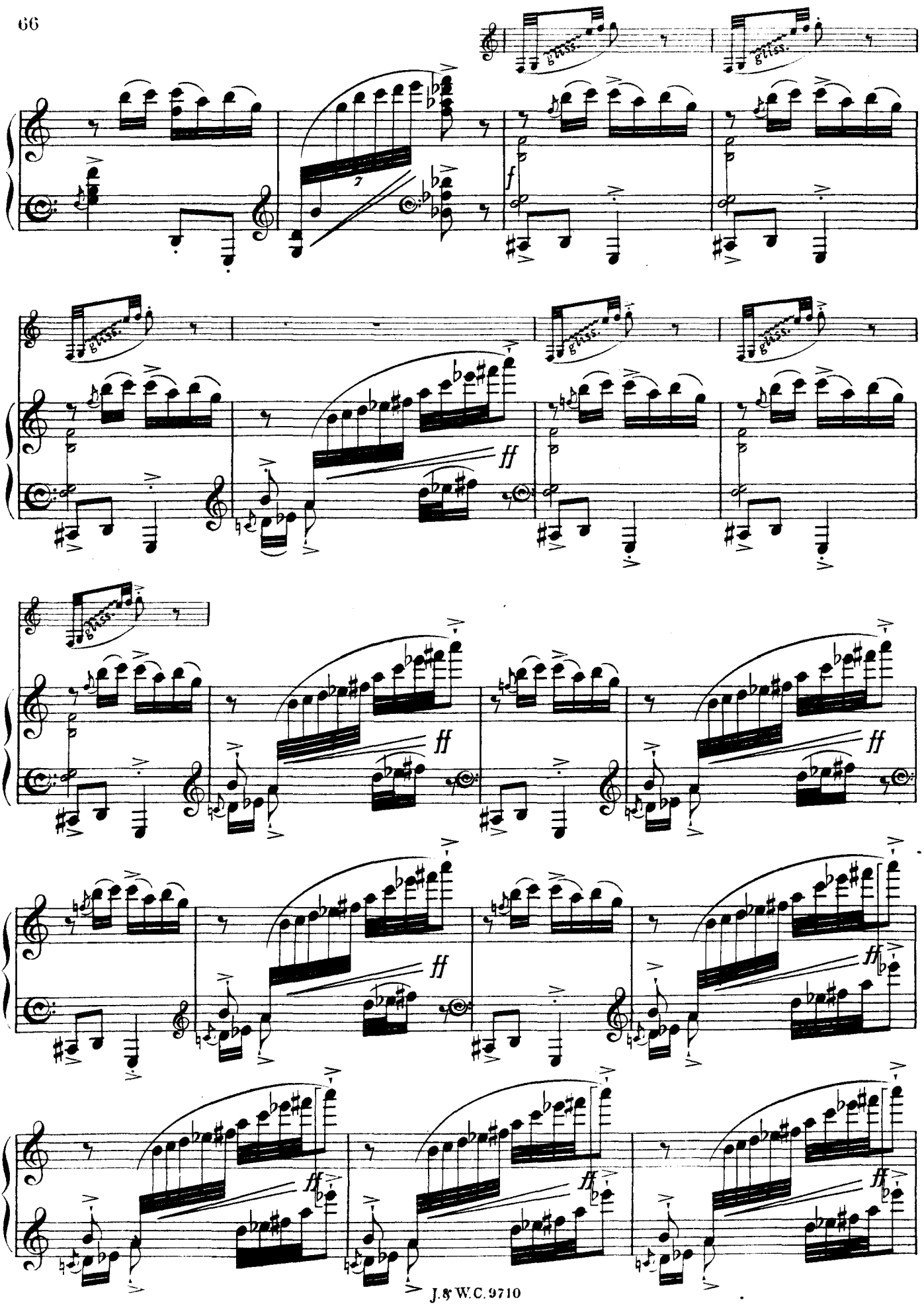
2 Ped.

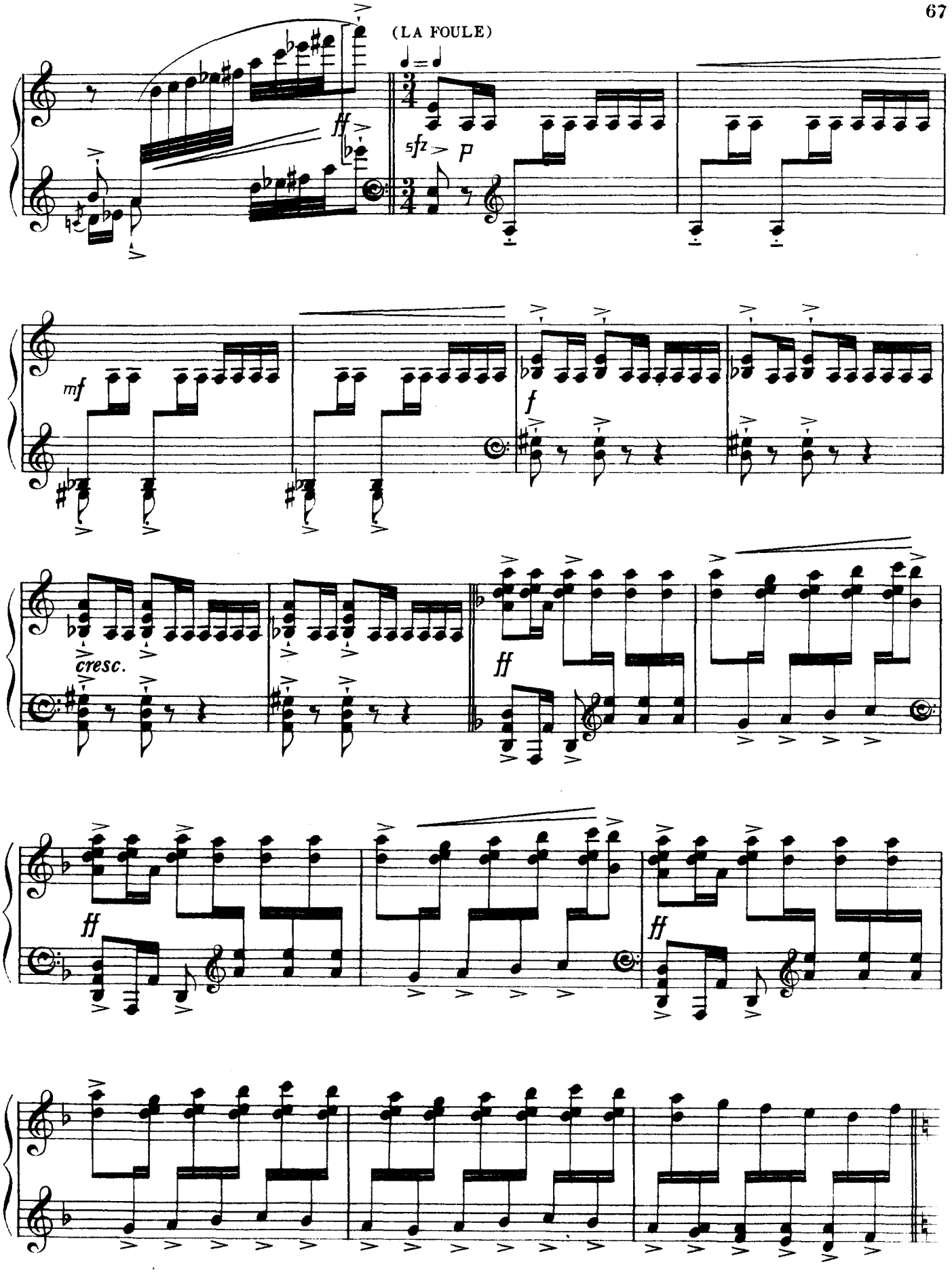

cresc.
f
accelerando ma non troppo
f p
fp
f p
cresc. molto

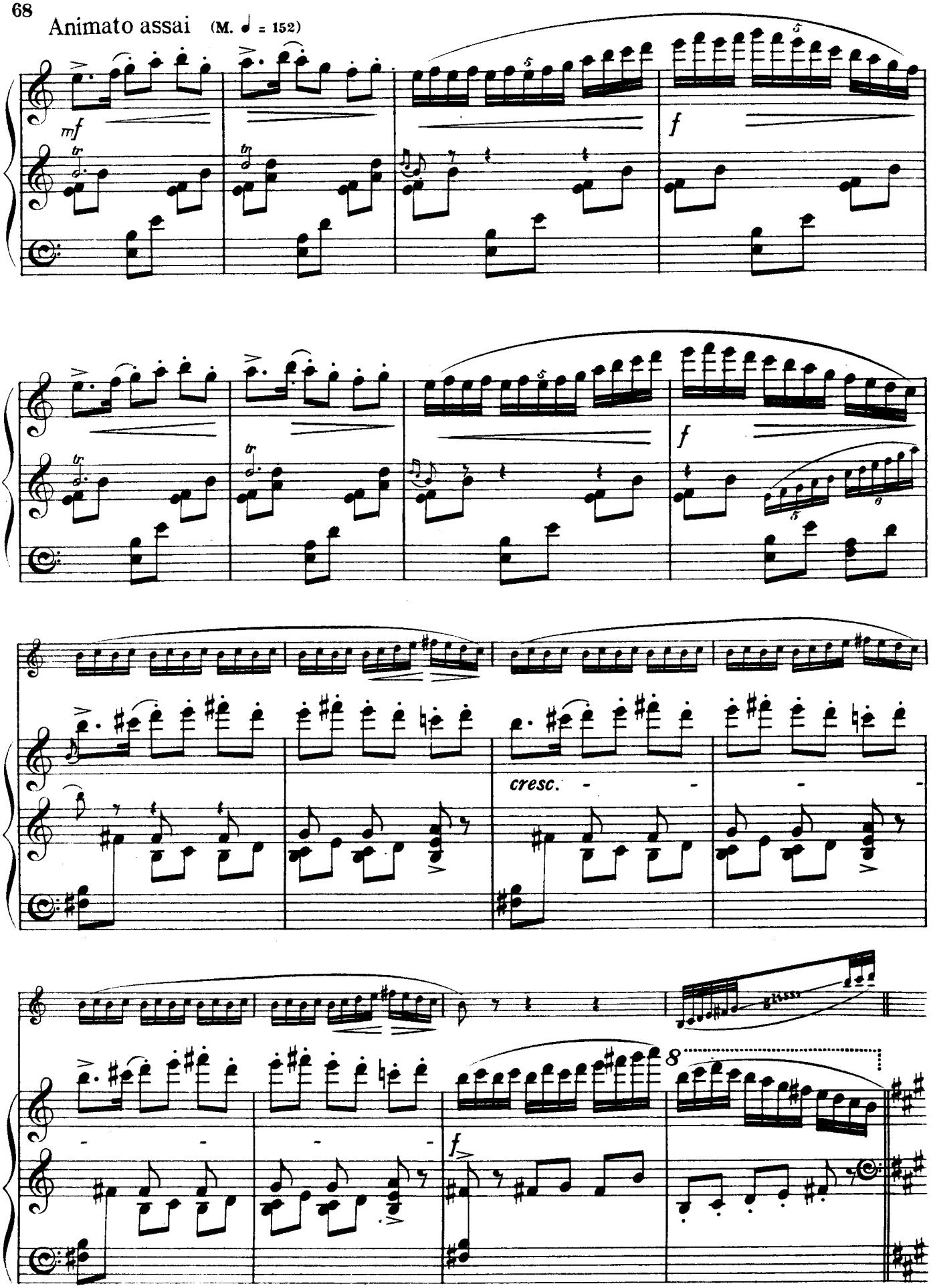
Giusto. (𝅗𝅥=𝅗𝅥) 𝅗𝅥 = 72

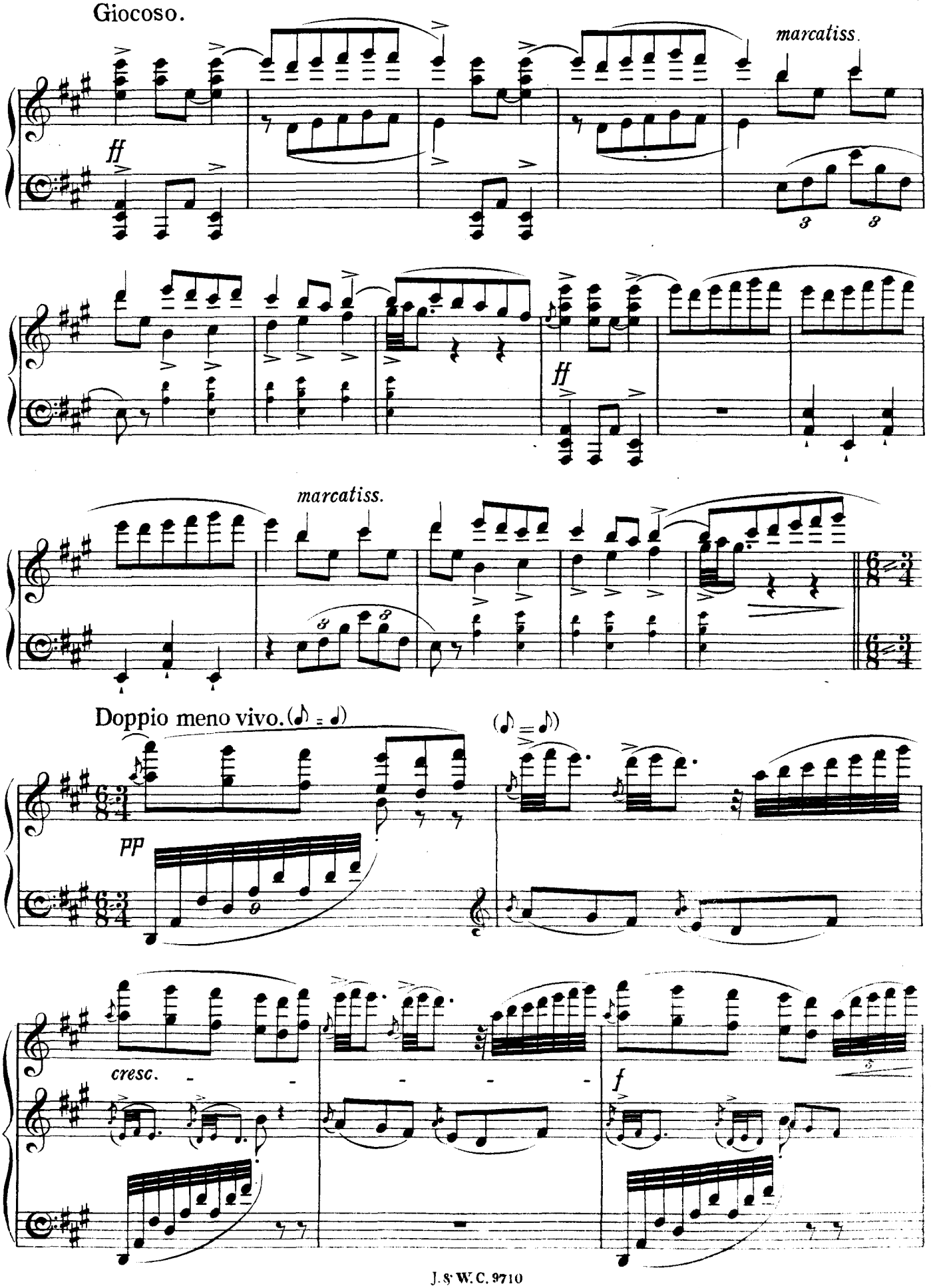

etc.
(LE MEUNIER POURSUIVI PAR LES ALGUACILS)
ff
PP subito
f marc.
mf cresc.
cresc.

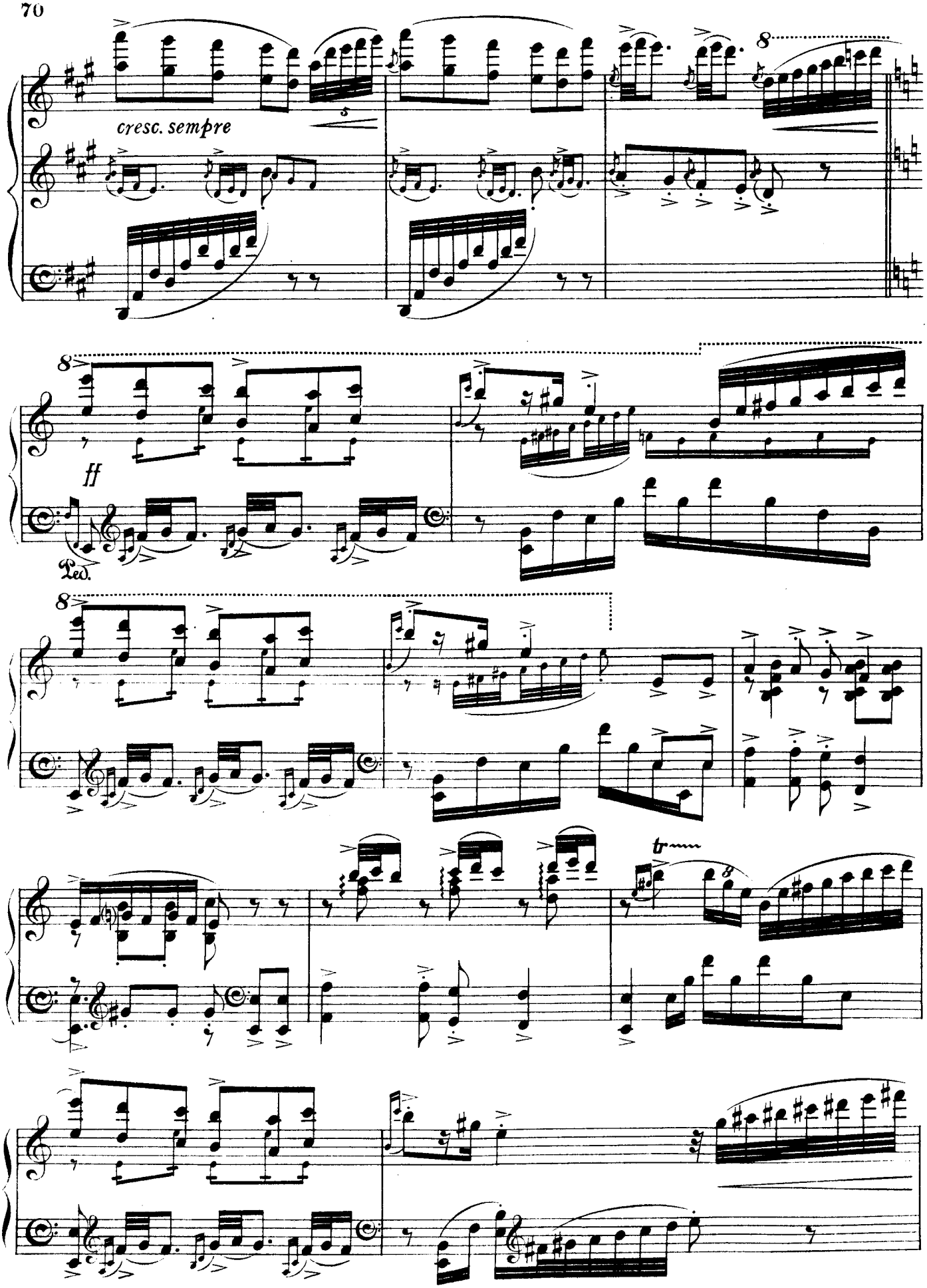

ff
f marc.
ff
mf
f dim.
p
p
3
f
p
3
6
f
ff
8
8
p
3
6
ff
poco
f
p

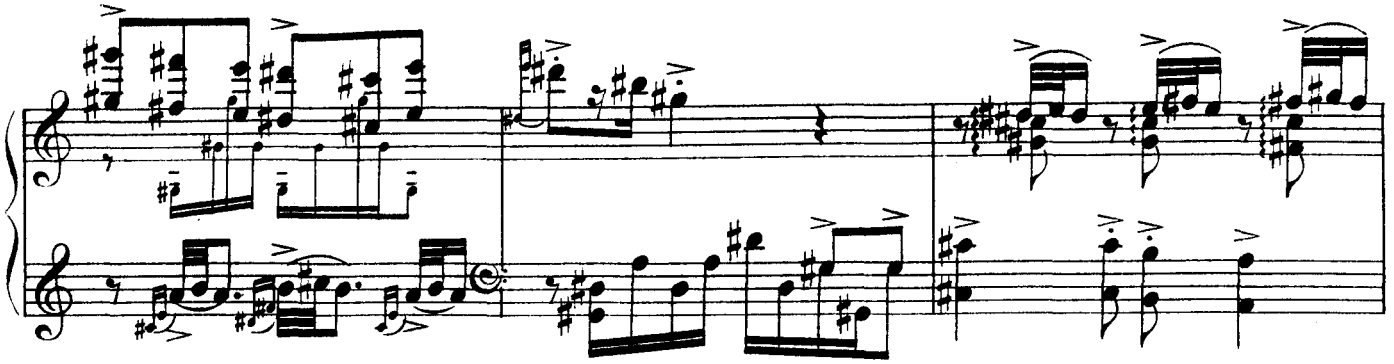

glissando
f
ff

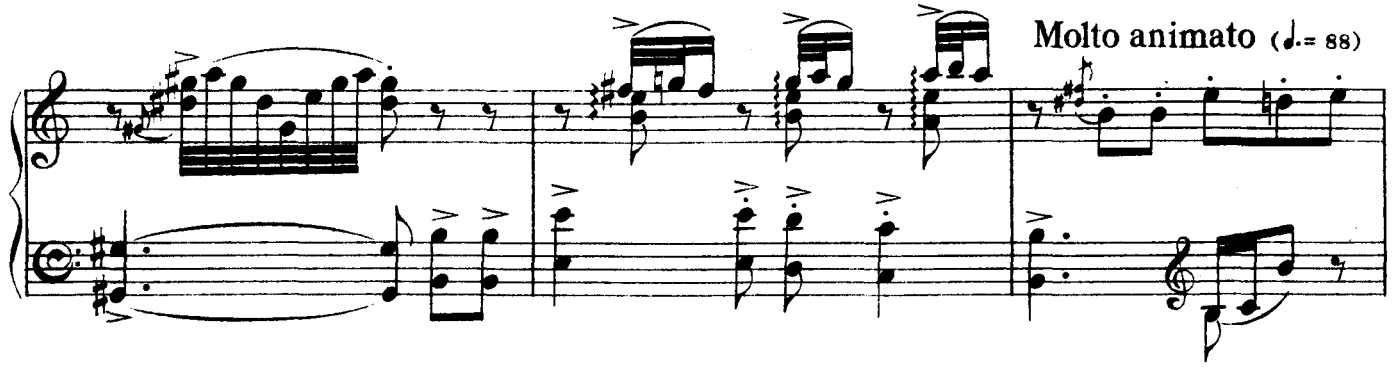

(LA FOULE)
ff
sfz
p
mf
f
cresc.
ff
ff
ff

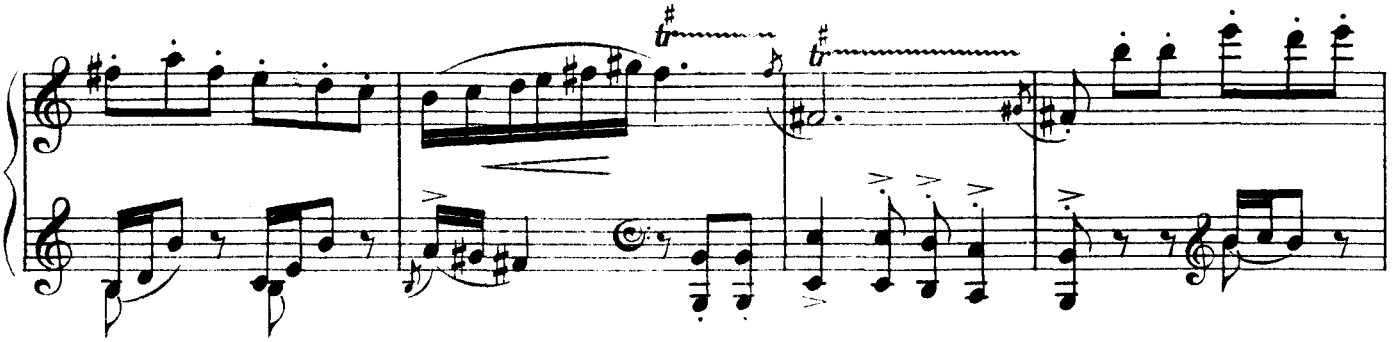

Animato assai (M. ♩ = 152)
mf
f
cresc.
8

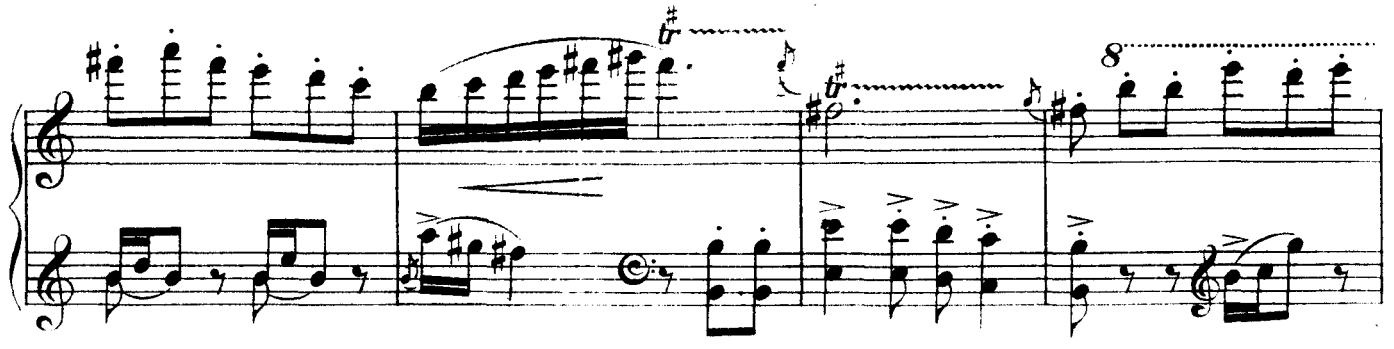

Giocoso.
marcatiss.
ff
ff
marcatiss.
Doppio meno vivo.
pp
cresc.
f

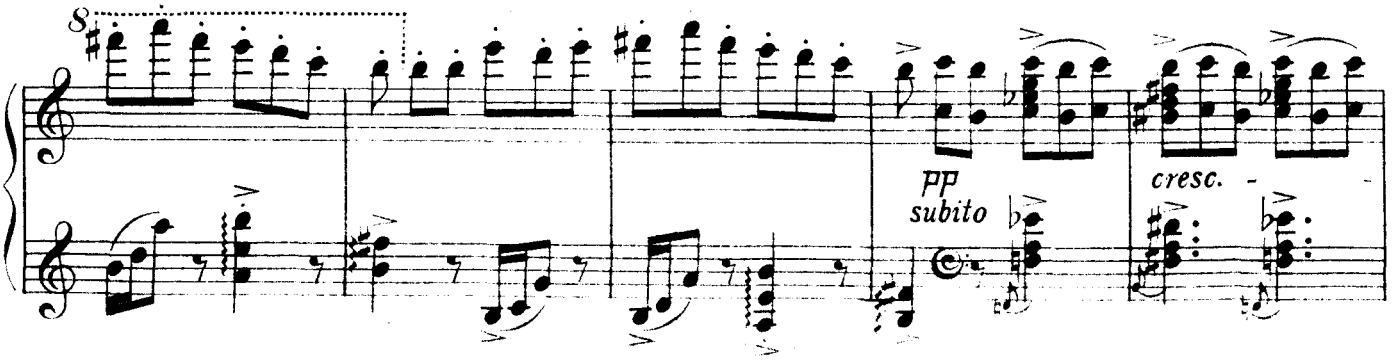

cresc. sempre
ff
Ped.
tr




Molto animato (♩.= 88)




8


8
pp
subito
cresc.

poco rit.

più rit.

Tempo doppio meno vivo. *(come prima)*

f

ff

marcatiss.sempre

cresc.

ff

Poco più mosso.

ff

gliss.

m.d.

pp subito

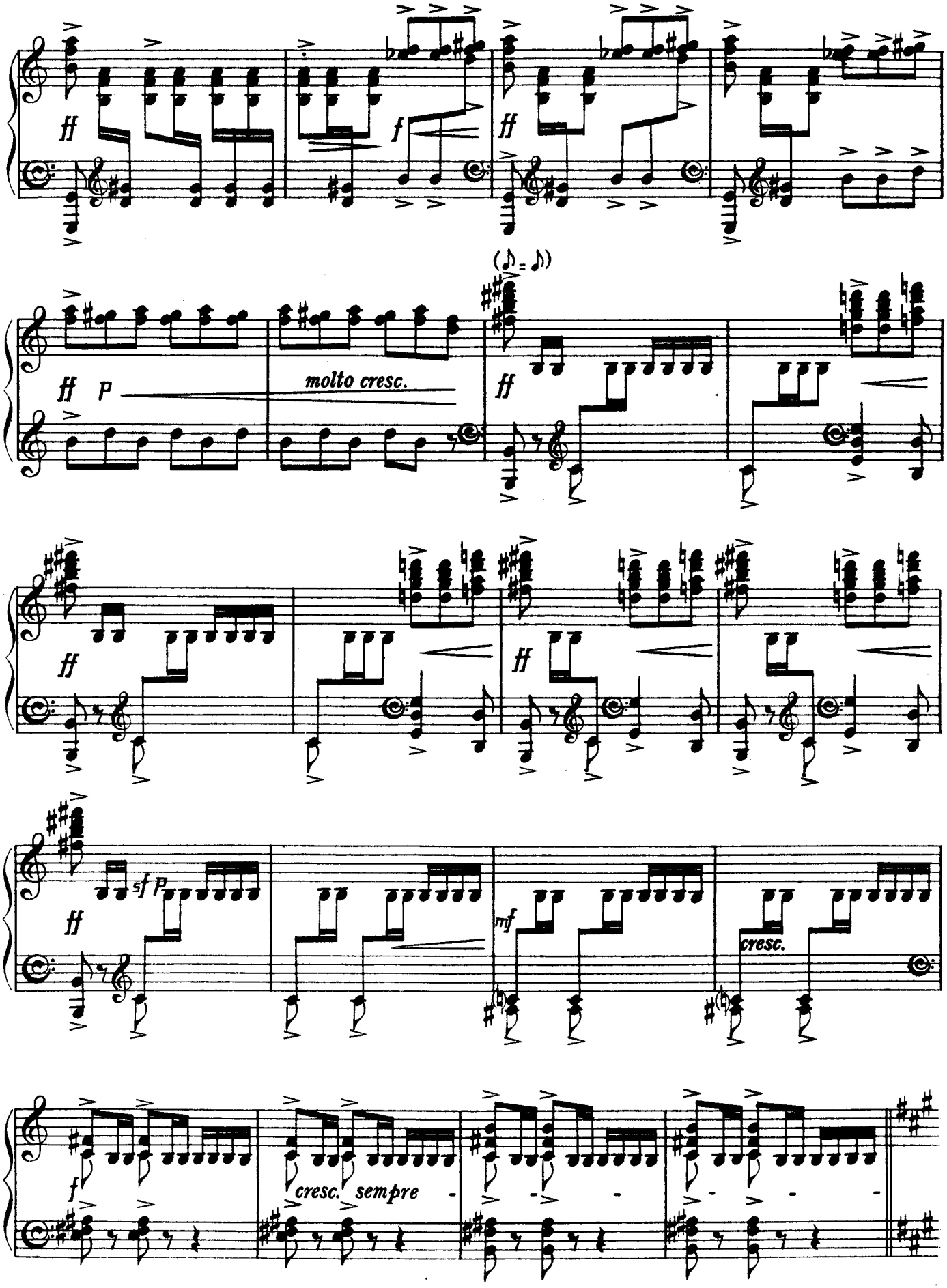
Ped.

p cresc.

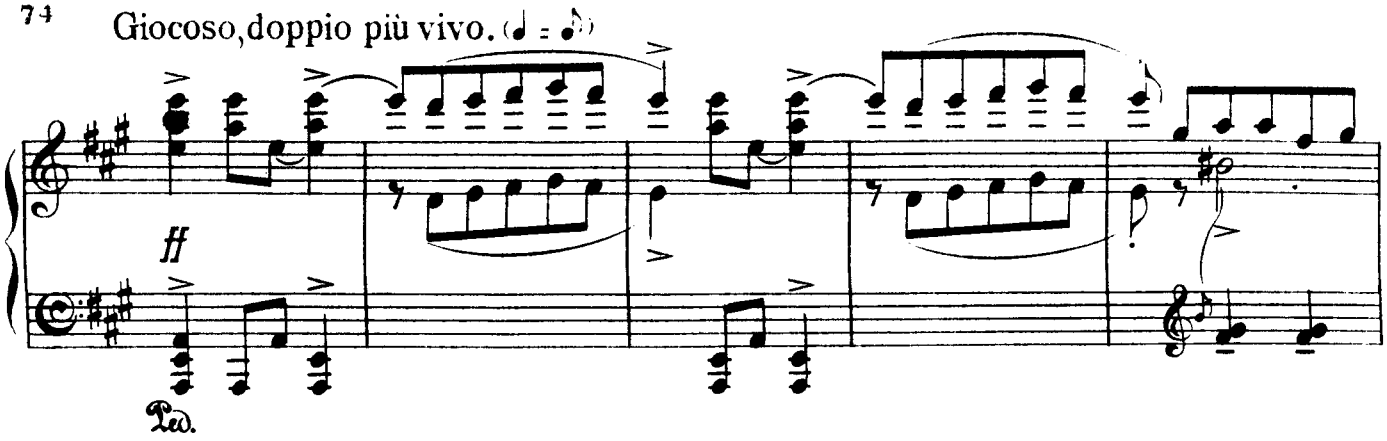
mf cresc.

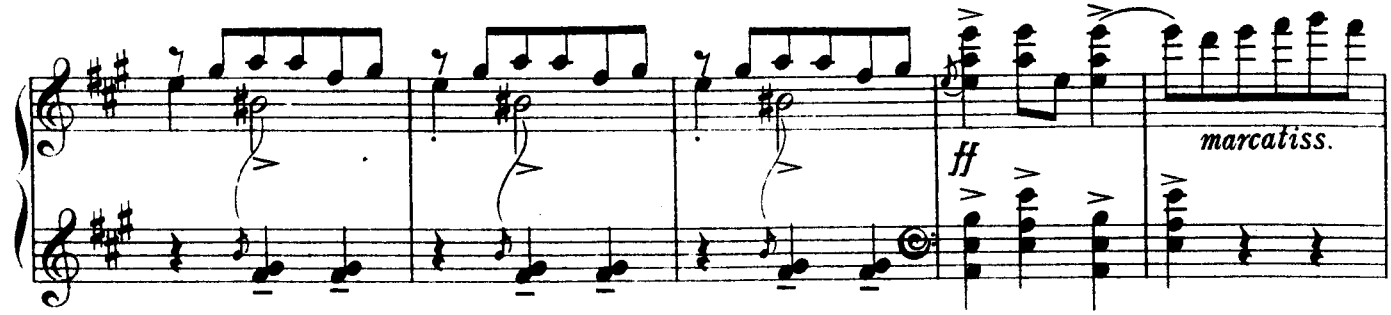
ff

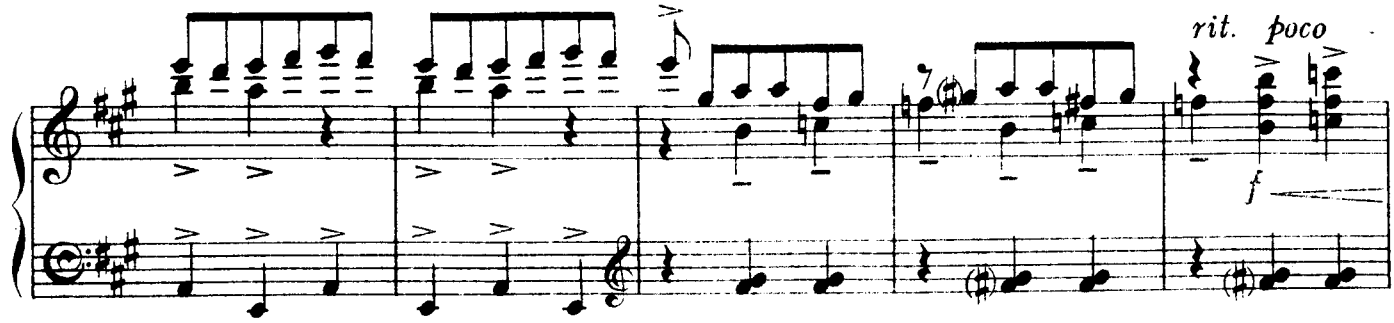
f


ff
f
ff
(♪ = ♪)
ff
P
molto cresc.
ff
ff
ff
ff
sf
P
mf
cresc.
f
cresc. sempre

Giocoso, doppio più vivo. (♩ = ♪)

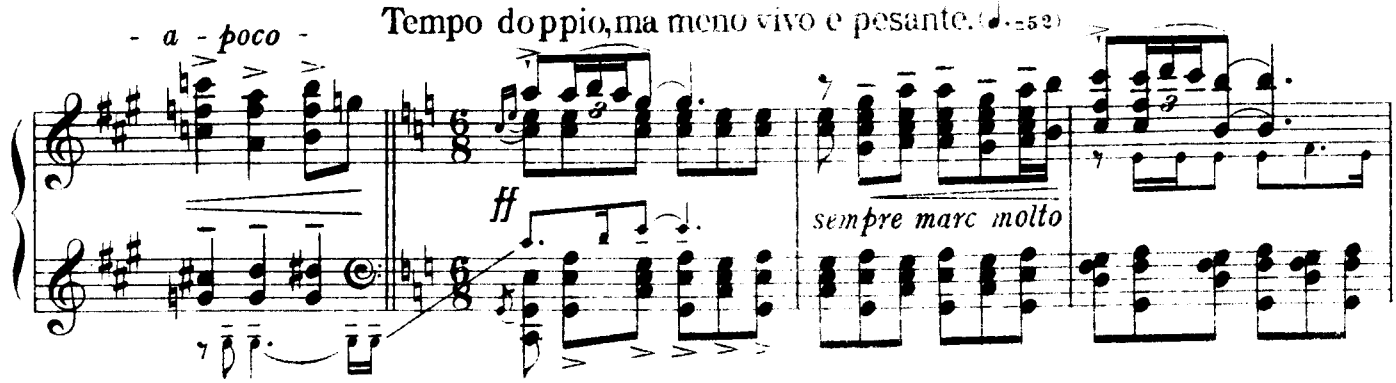


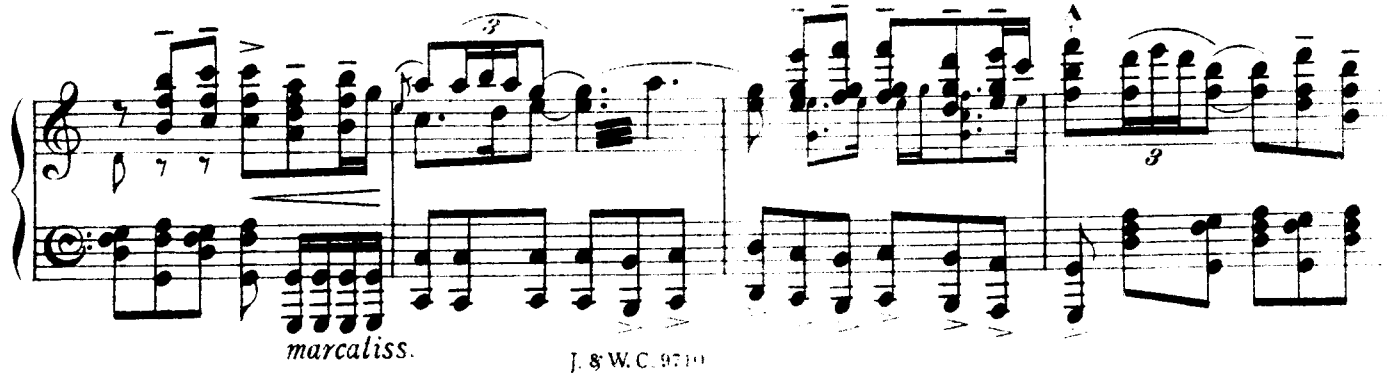


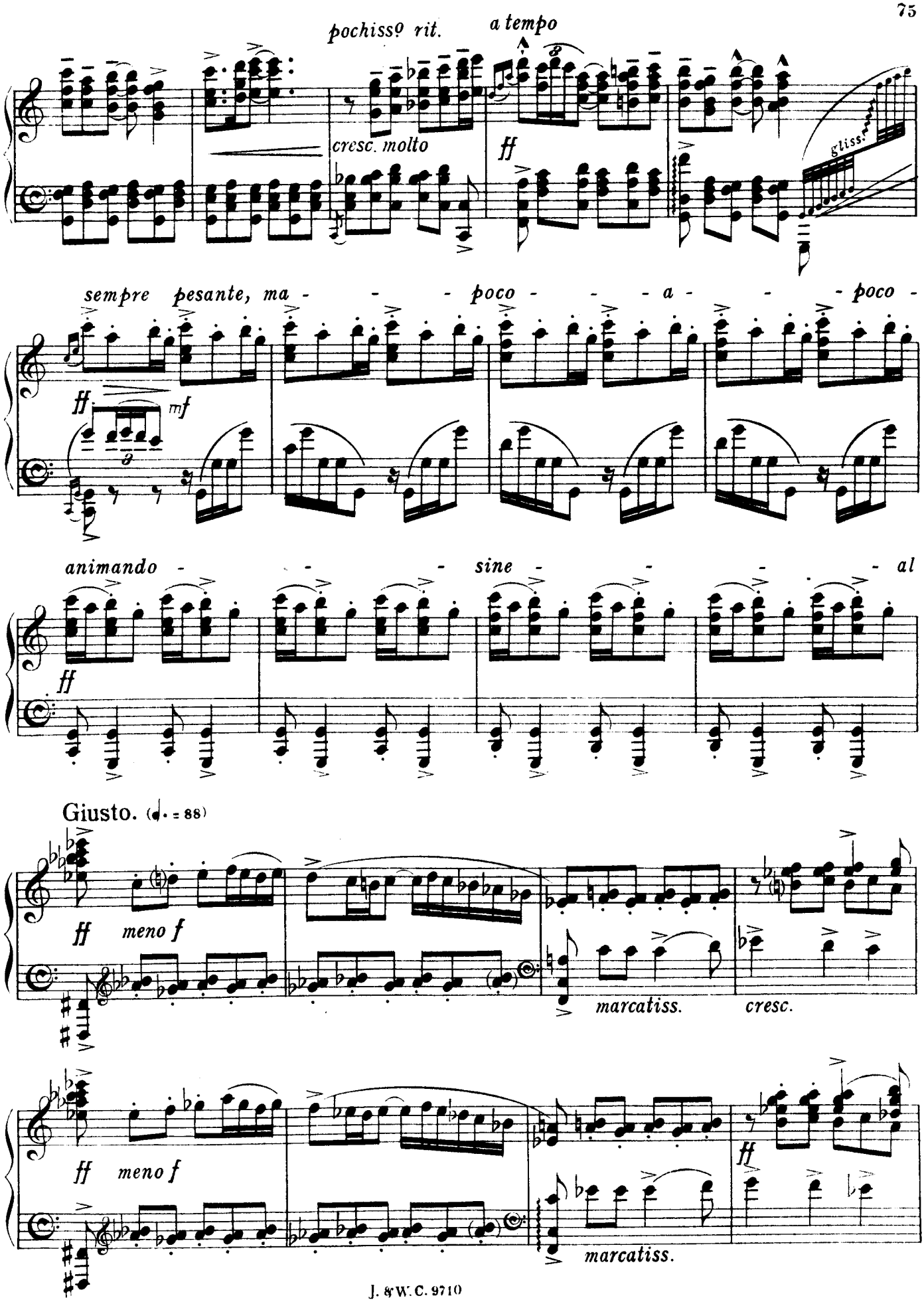


- a - poco -

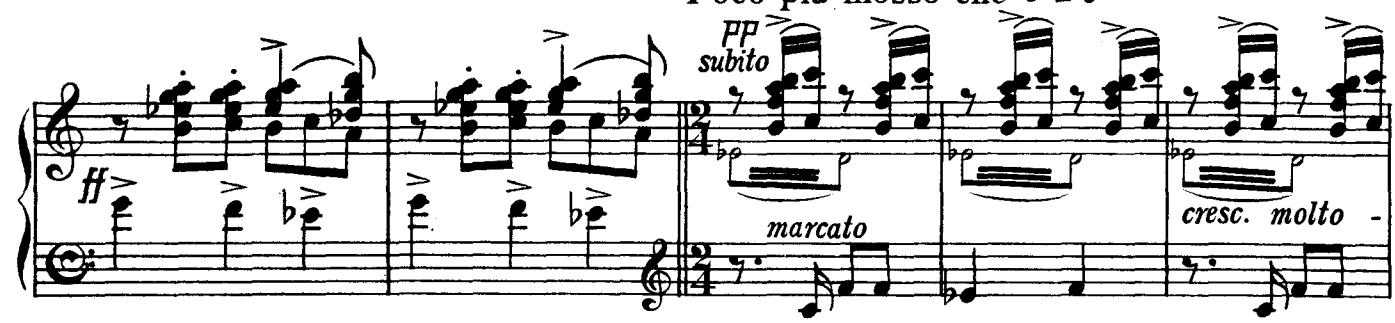
Tempo doppio, ma meno vivo e pesante. (♩.=52)





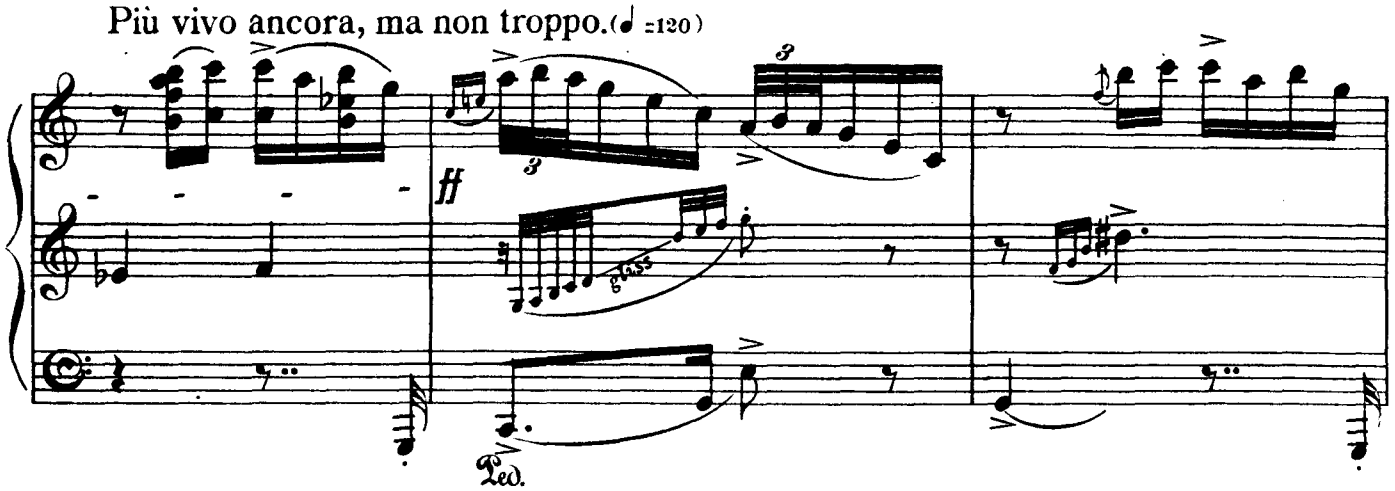

pochissº rit.
a tempo
cresc. molto
ff
gliss.
sempre pesante, ma - - - poco - - - a - - - poco -
ff
mf
animando - - - sine - - - al
ff
Giusto. (♩. = 88)
ff meno f
marcatiss.
cresc.
ff meno f
marcatiss.
ff

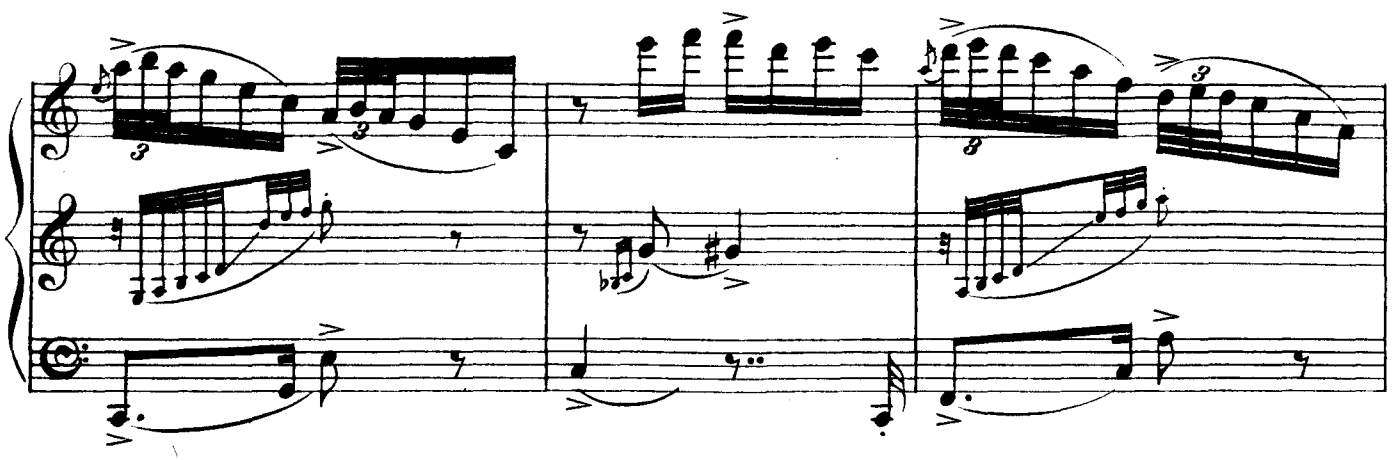
Poco più mosso che ♩ = ♩.

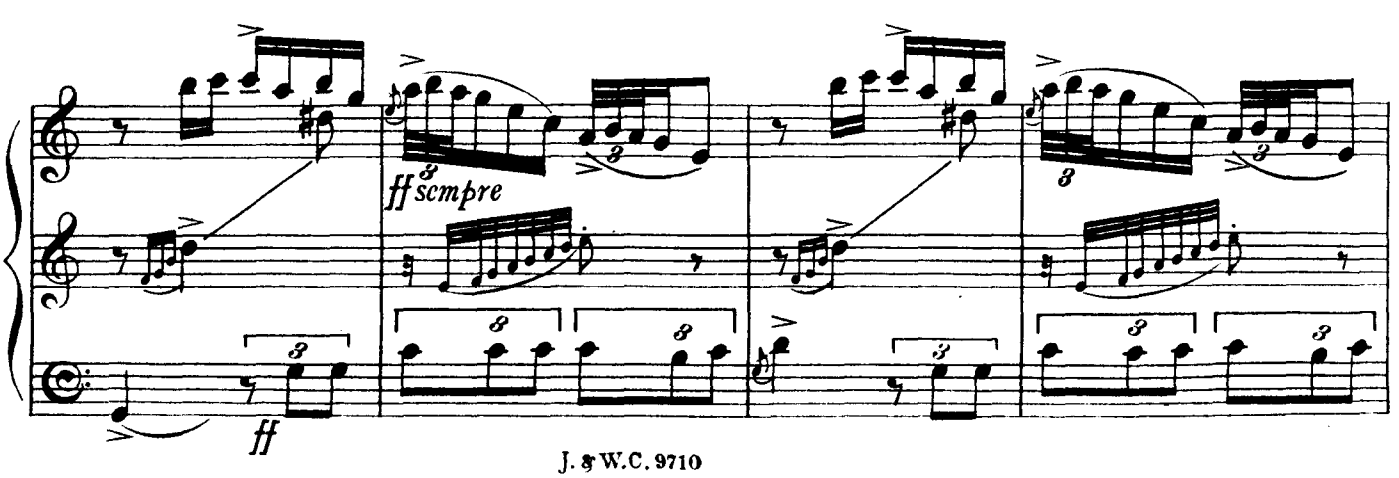


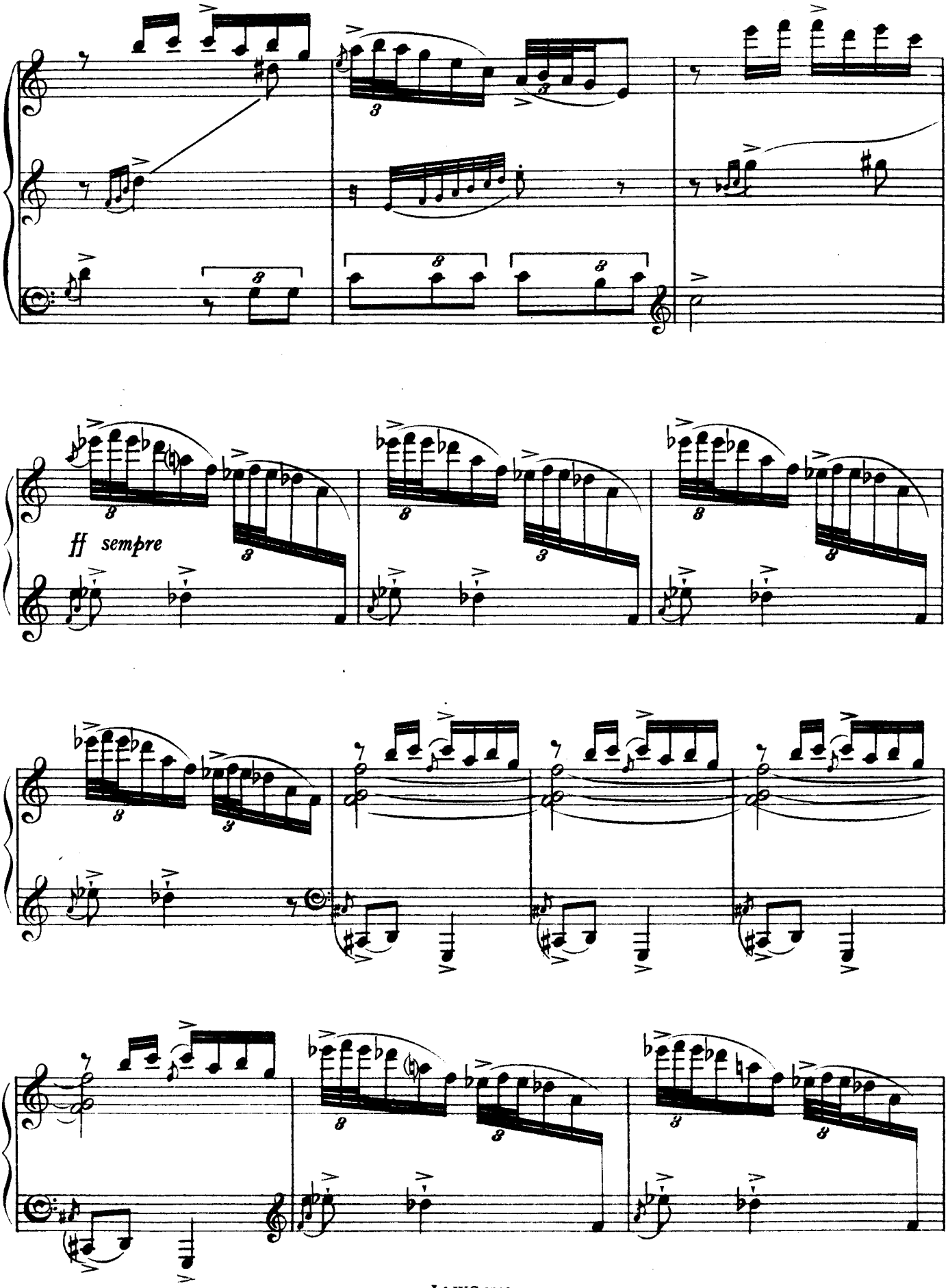
(LE BERCEMENT DU CORRÉGIDOR)

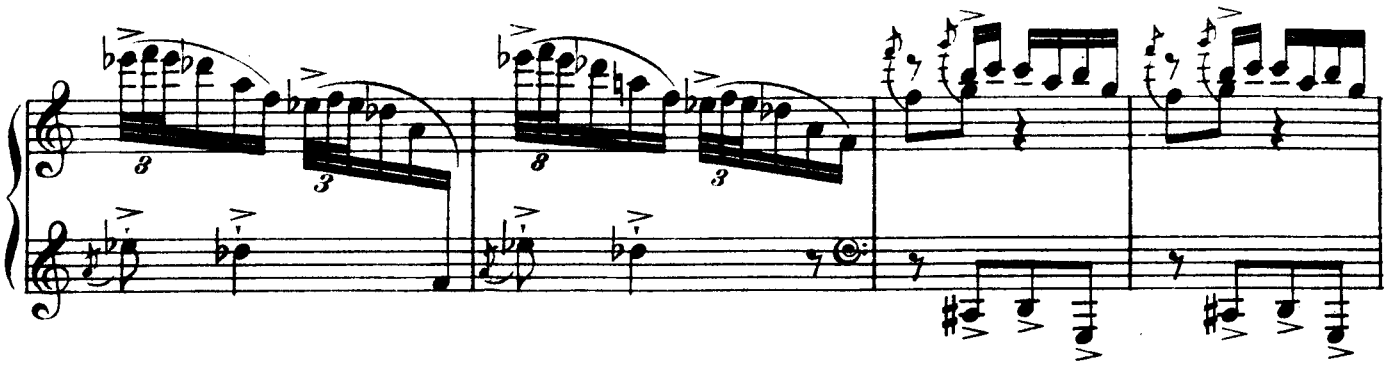
Più vivo ancora, ma non troppo.(♩ =120)

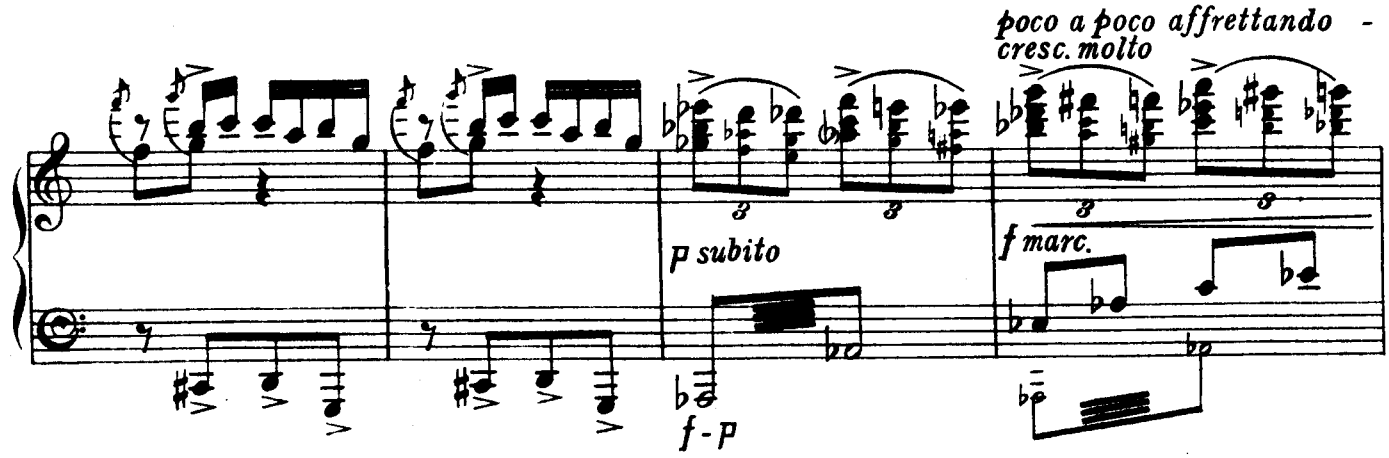


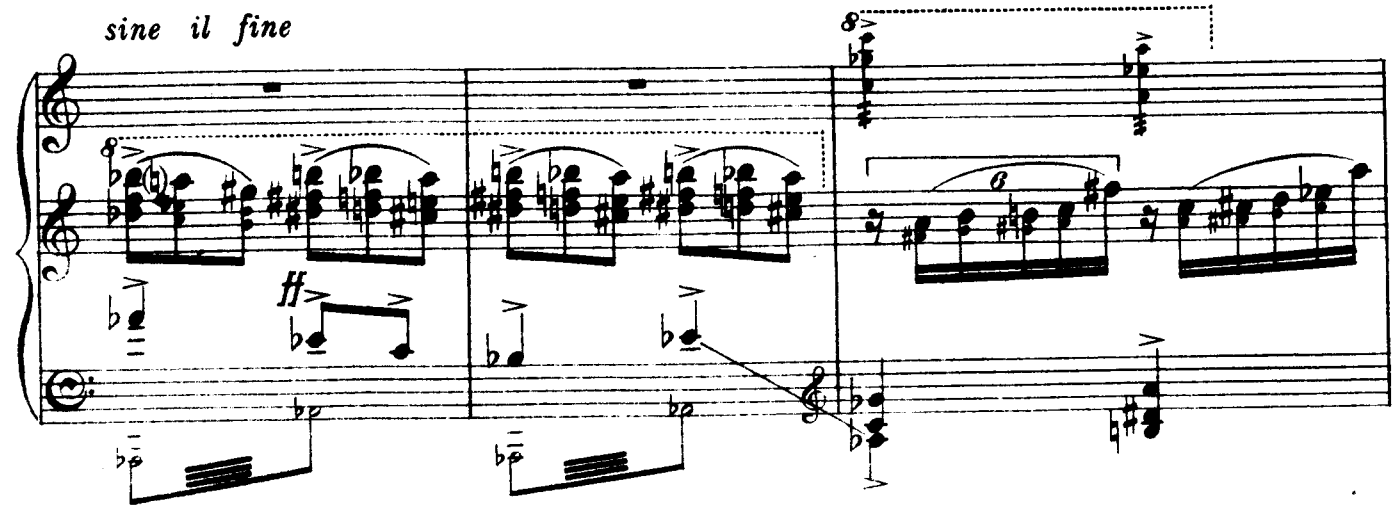


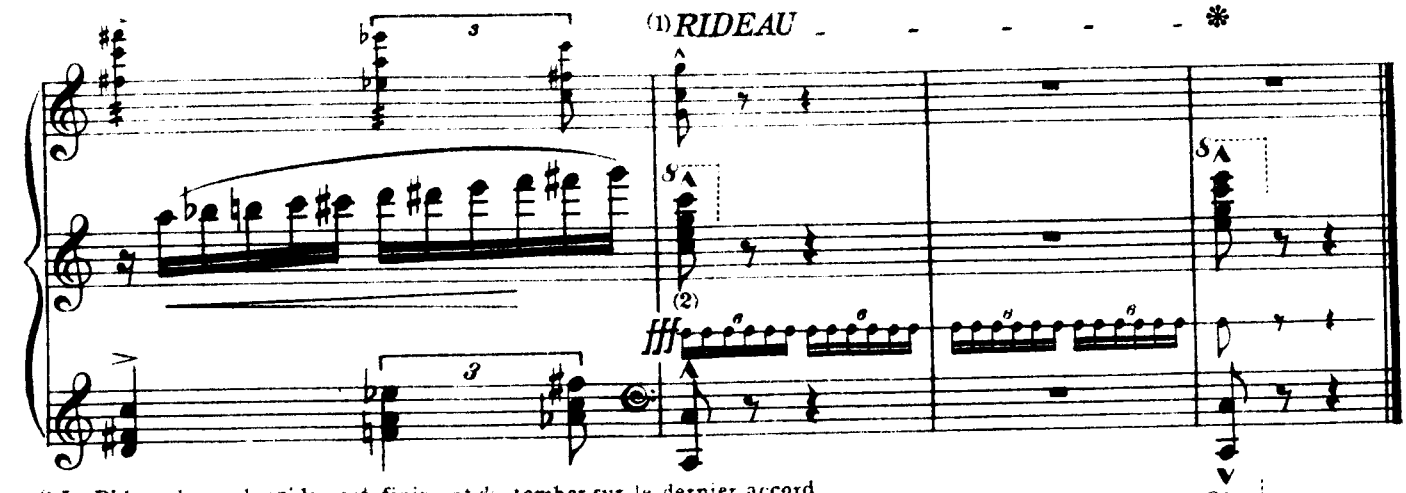



ff sempre









(1) Le Rideau descend rapidement, finissant de tomber sur le dernier accord.
(2) Tutti de Castagnettes sur la scène qui, au besoin, doit être prolongé pendant la descente du Rideau.