PULCINELLA

Première représentation sur le Théâtre National de l'Opéra, Paris, 15 Mai, 1920,
sous la direction de M. SERGE de DIAGHILEW

Ballet avec chant en un tableau

Musique d'IGOR STRAWINSKY, d'après GIAMBATTISTA PERGOLESI

Chorégraphie de LÉONIDE MASSINE

Décor et Costumes de PABLO PICASSO

Décor exécuté par WLADIMIR et VIOLETTE POLUNINE

DISTRIBUTION :

Pulcinella	M. LÉONIDE MASSINE.
Pimpinella	MME THAMAR KARSAVINA.
Prudenza	MME LUBOV TCHERNICHEWA.
Rosetta	MME VERA NEMTCHINOVA.
Fourbo	M. SIGMUND NOVAC.
Caviello	M. STANISLAW IDZIKOWSKY.
Florindo	M. NIKOLAS ZVEREW.
Il Dottore	M. ENRICCO CECCHETTI.
Tartaglia	M. STANISLAW KOSTETSKY.
Quatre petits Pulcinella	MM. BOURMAN, OKIMOWSKY, MICHOLAITCHIK. LOUKINE.

ARTISTES DU CHANT :

MME ZOIA ROSOWSKA

M. AURELIO ANGLADA (ténor) | M. GINO DE VECCHI (basse)

Chef d'Orchestre, M. ERNEST ANSERMET.

ARGUMENT

LE sujet de *Pulcinella* est tiré d'un manuscrit trouvé à Naples et datant de l'année 1700, contenant un grand nombre de comédies mettant en scène le personnage traditionnel du théâtre populaire napolitain. L'épisode choisi pour servir de livret au ballet est intitulé : *Quatre Polichinelles semblables.*

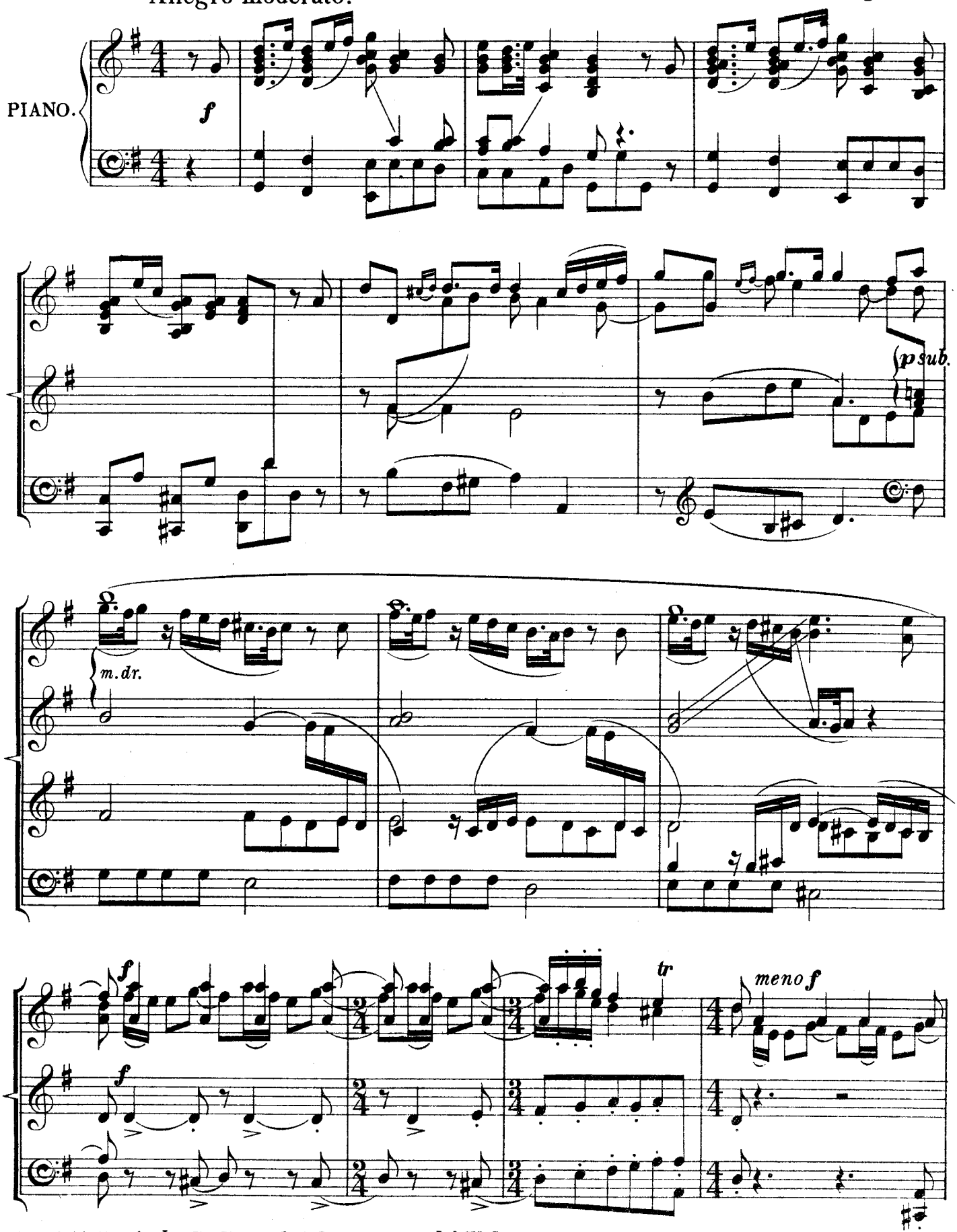
Toutes les jeunes filles du pays sont amoureuses de Pulcinella ; les jeunes gens, piqués de jalousie, cherchent à tuer celui-ci. Au moment où ils croient a voir réalisé leur projet, ils empruntent le costume de Pulcinella pour se présenter à leurs bien-aimées. Mais Pulcinella, malin, s'était fait remplacer par un sosie, lequel avait feint de mourir sous les coups de ses ennemis. Pulcinella lui-même, s'habille en mage et vient ressusciter son double. Au moment où les jeunes gens se croyant débarrassés de lui, viennent chercher leurs fiancées, Pulcinella, le véritable, fait son apparition et arrange tous les mariages. Il épouse lui-même Pimpinella, sous la bénédiction de son double (Fourbo), lequel prend, à son tour, l'aspect du mage.

PULCINELLA

OUVERTURE

IGOR STRAWINSKY
d'après Giambattista Pergolesi.

Allegro moderato.



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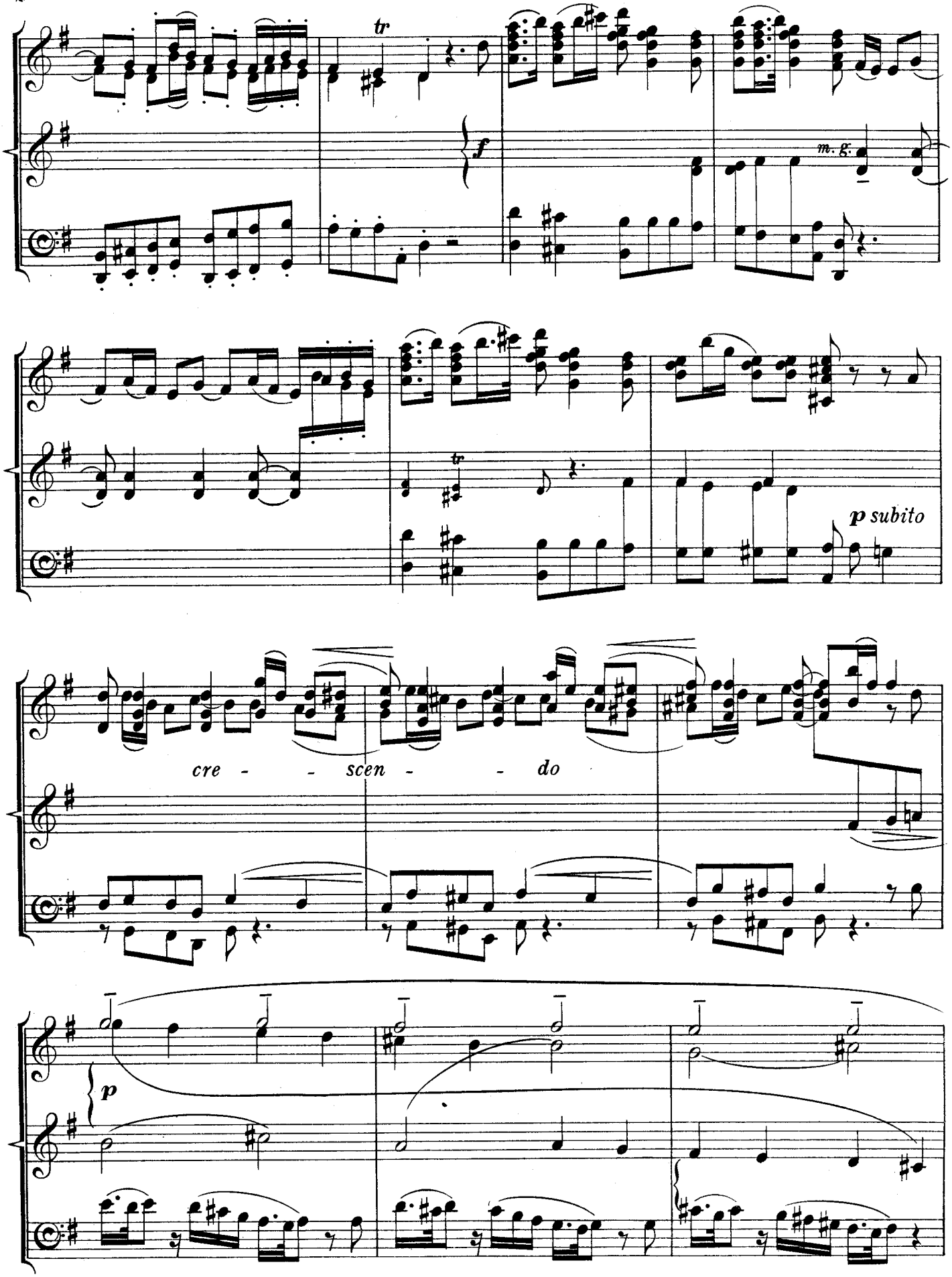
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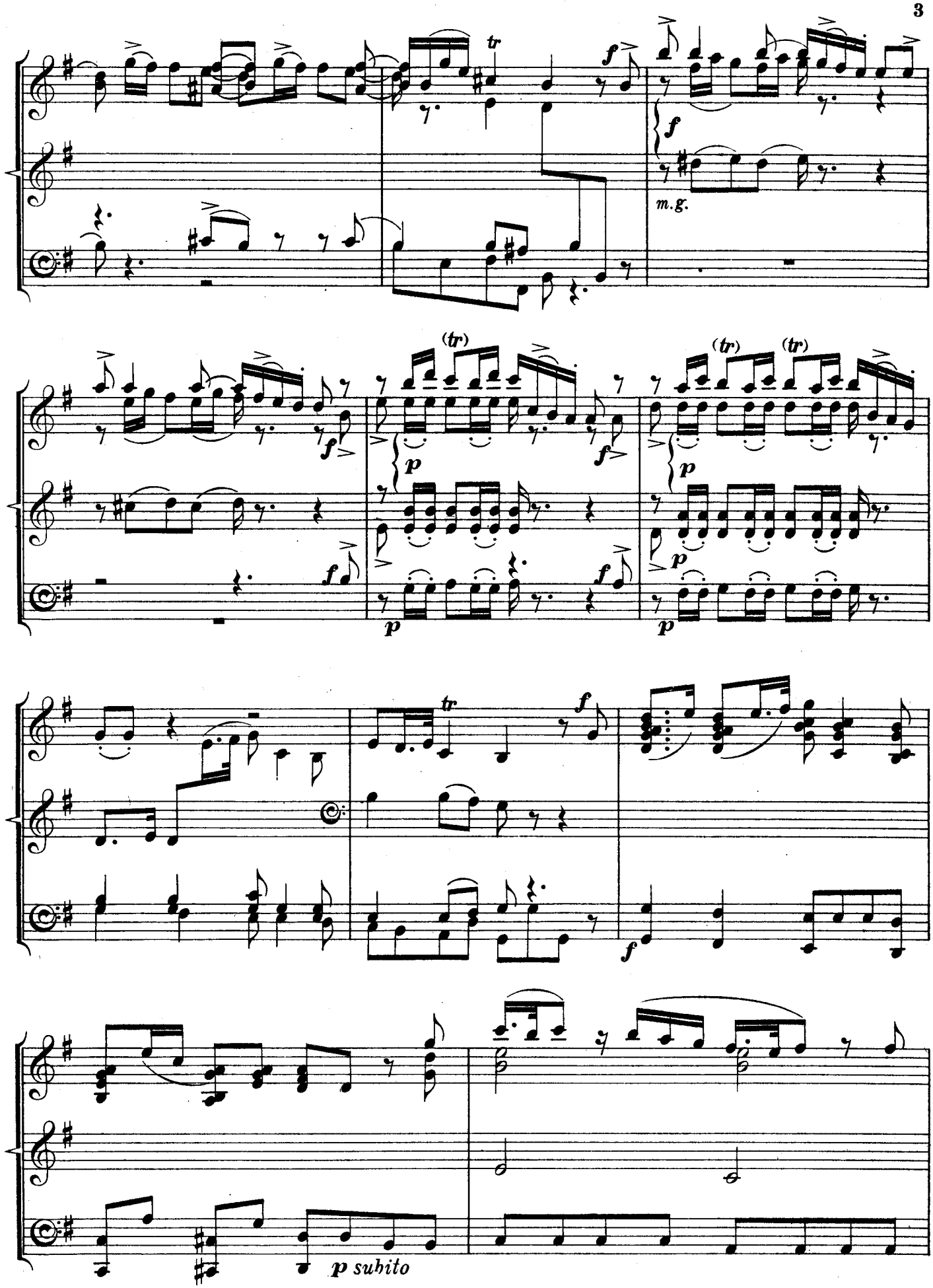
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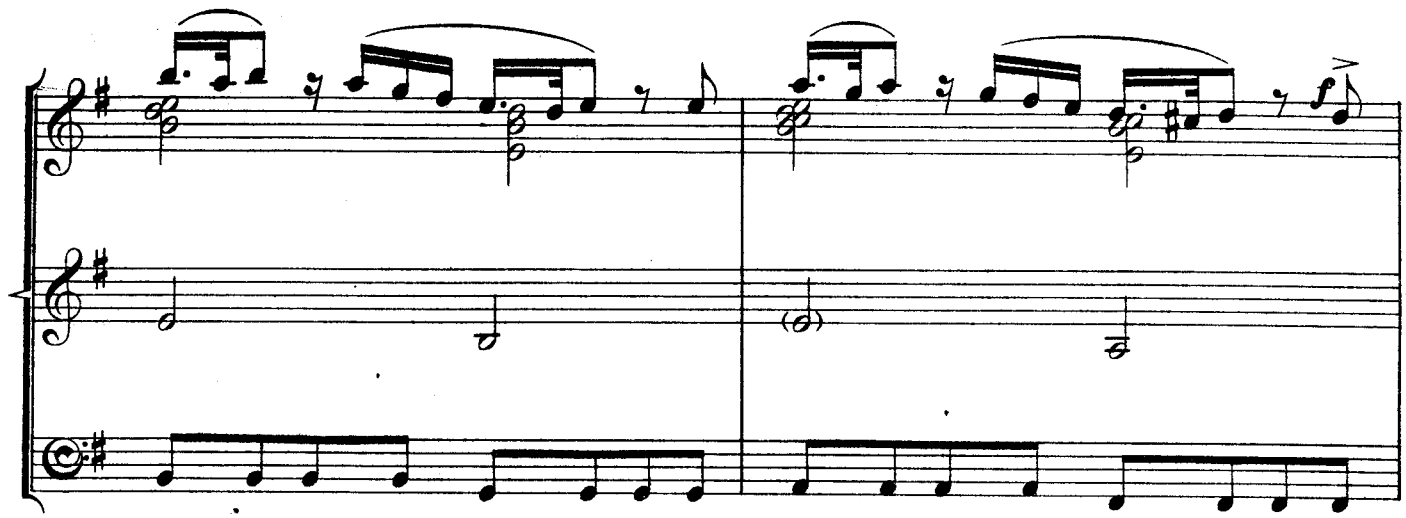
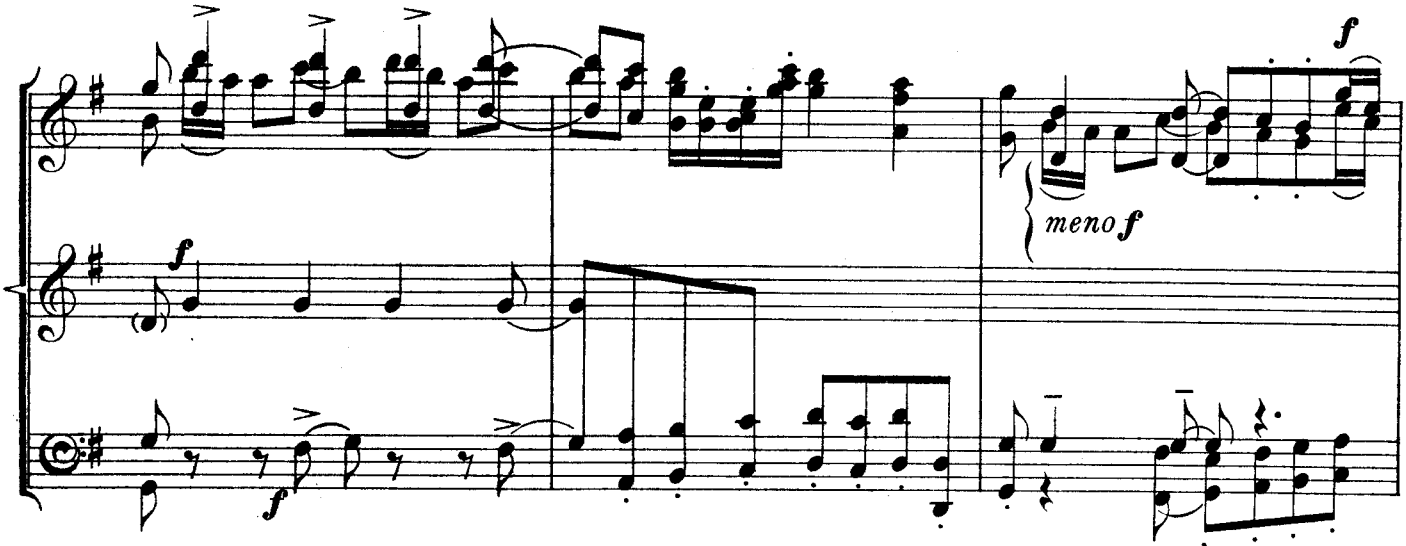
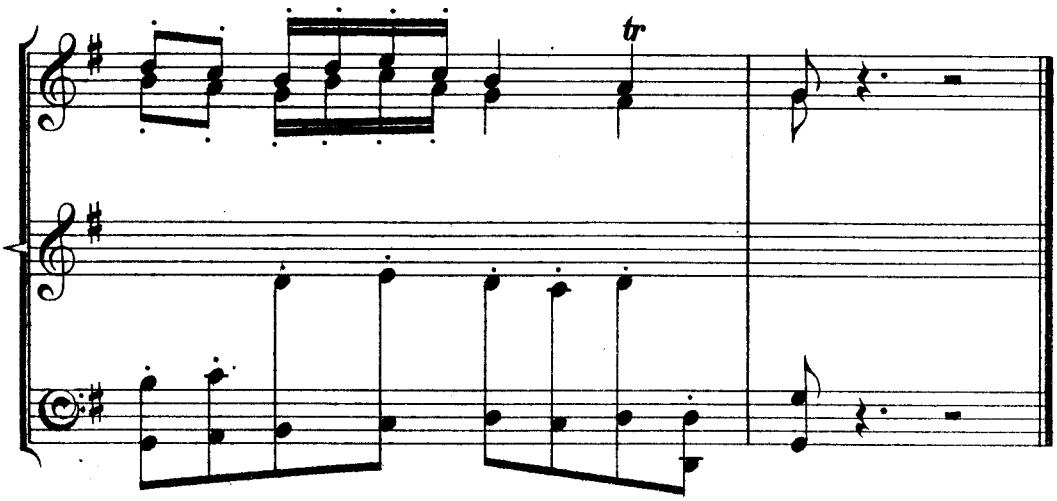




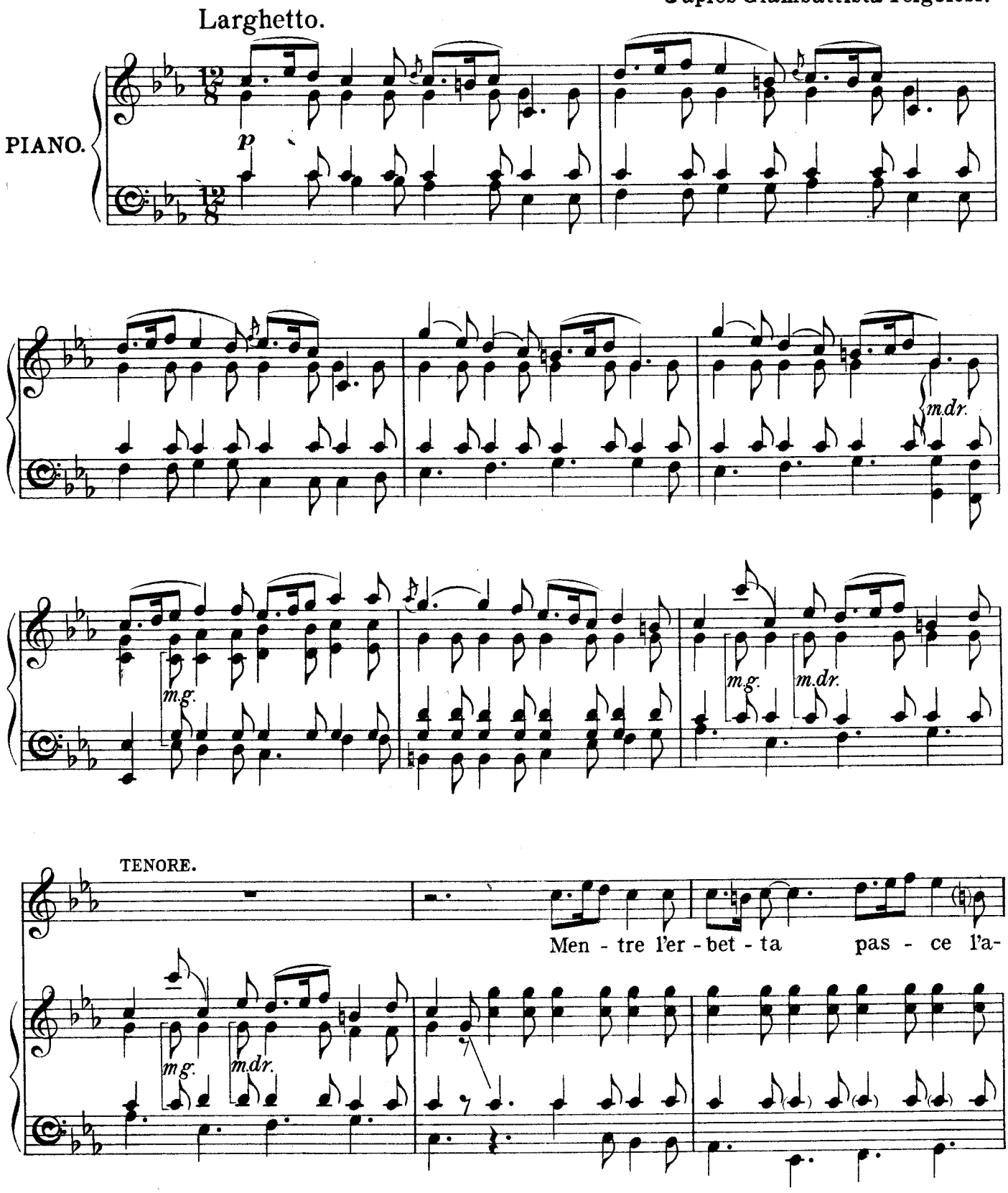


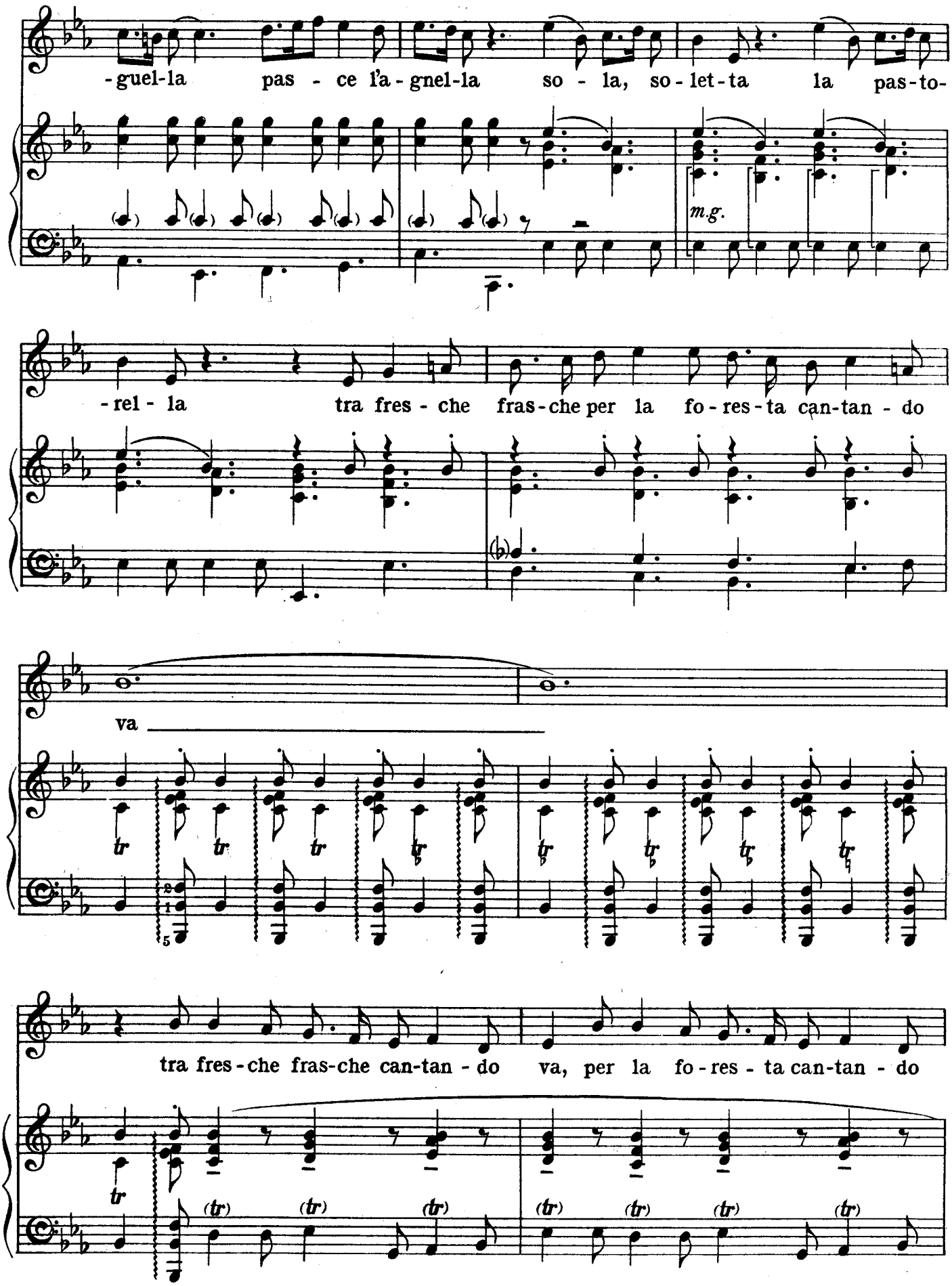
Rideau

PULCINELLA

Ballet avec Chant en un acte

Musique de IGOR STRAWINSKY
d'après Giambattista Pergolesi.

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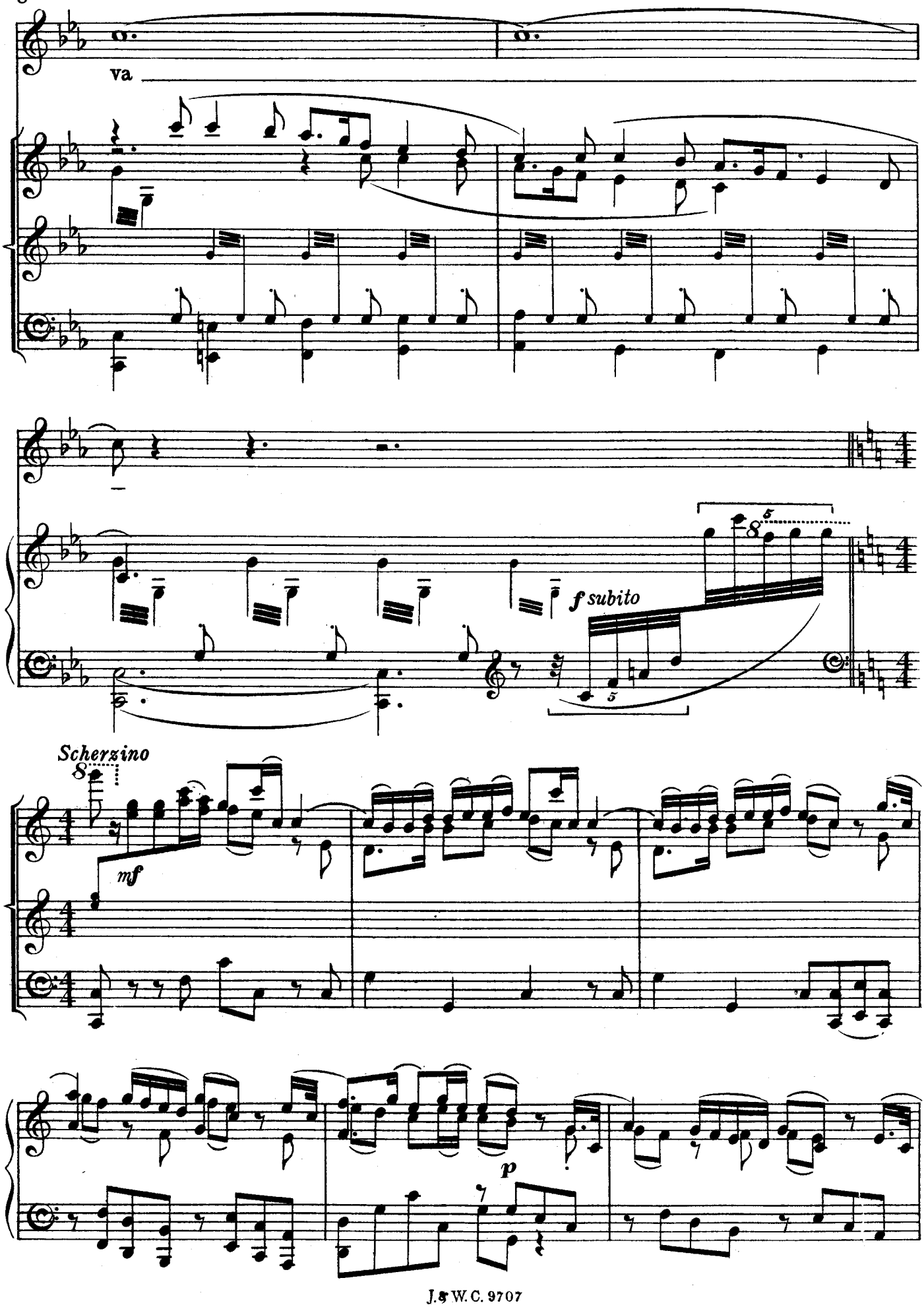
-rel - la tra fres - che fras-che per la fo - res - ta can-tan - do
va
tra fres - che fras-che can-tan - do va, per la fo - res - ta can-tan - do

va can-tan - do va can-tan - do va.

So la - so - let - ta la pas - to

m.g. très court

- rel - la tra fres - che fras-che per la fo - res - ta can-tan - do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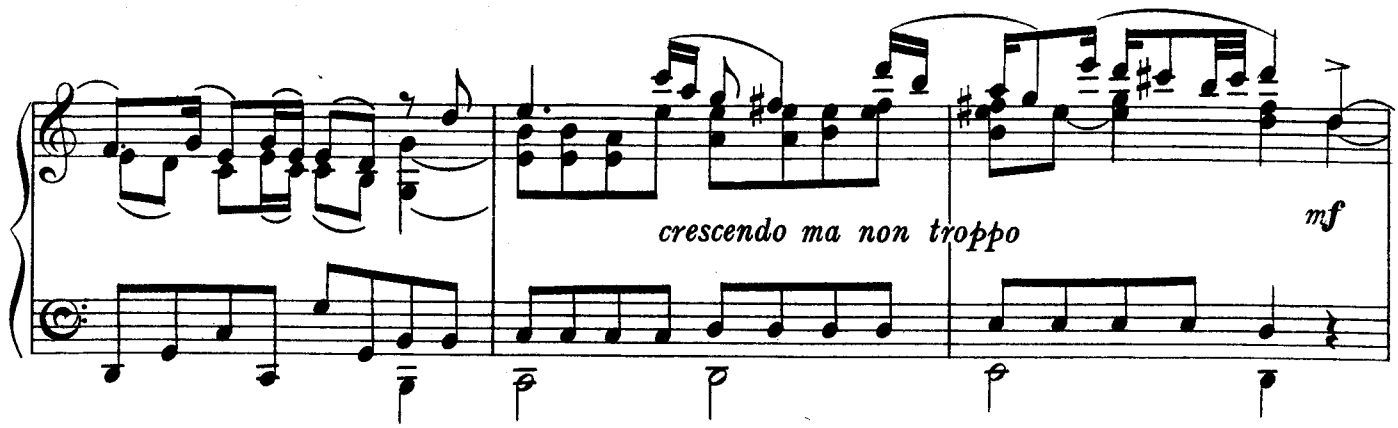
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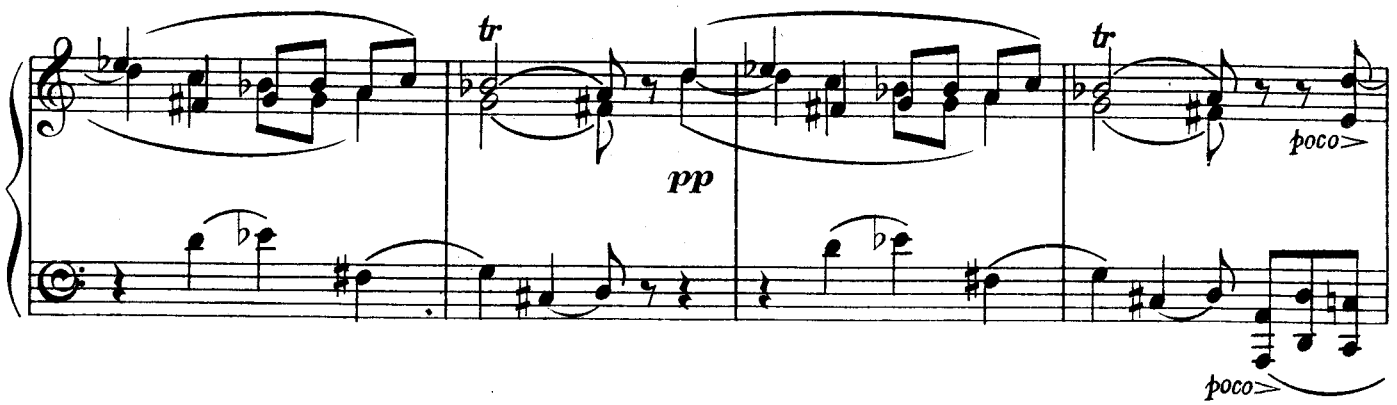
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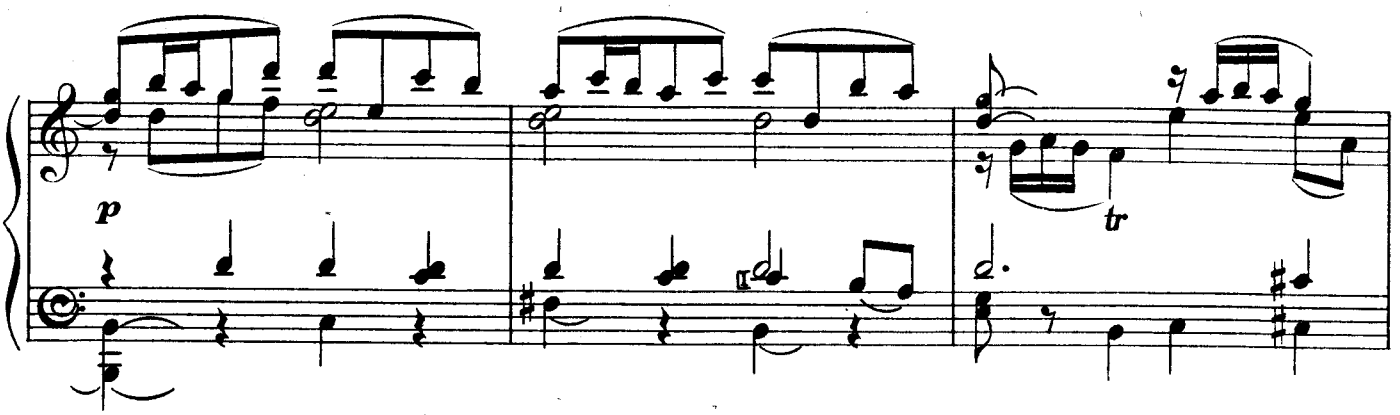
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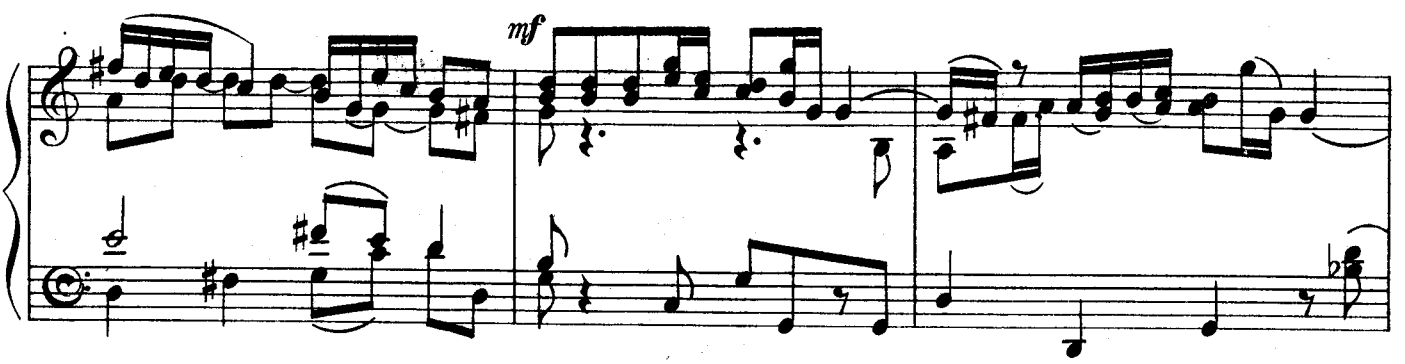
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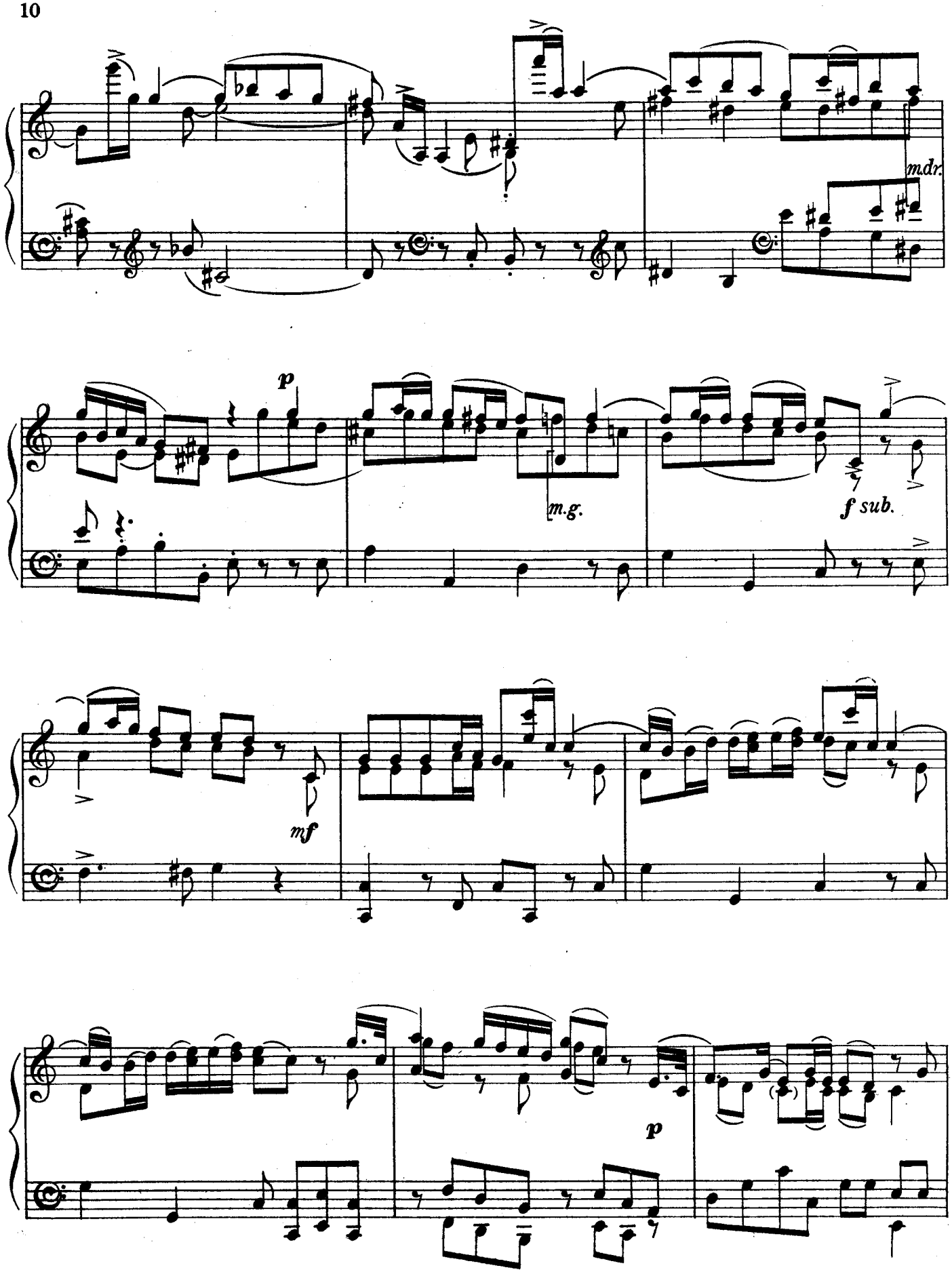
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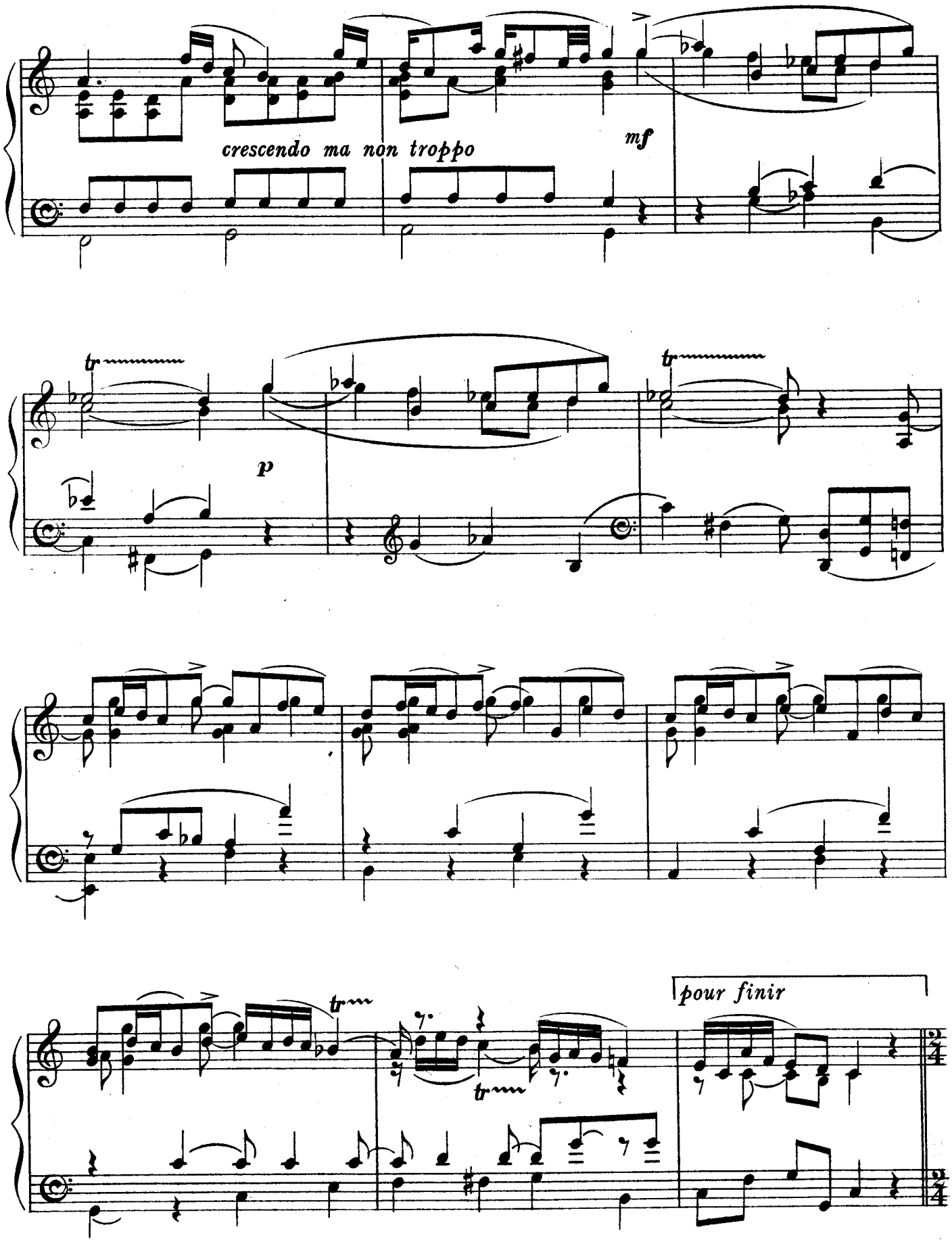
crescendo ma non troppo
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pour finir

Poco più vivo.

pour enchaîner

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Allegro.

Violino

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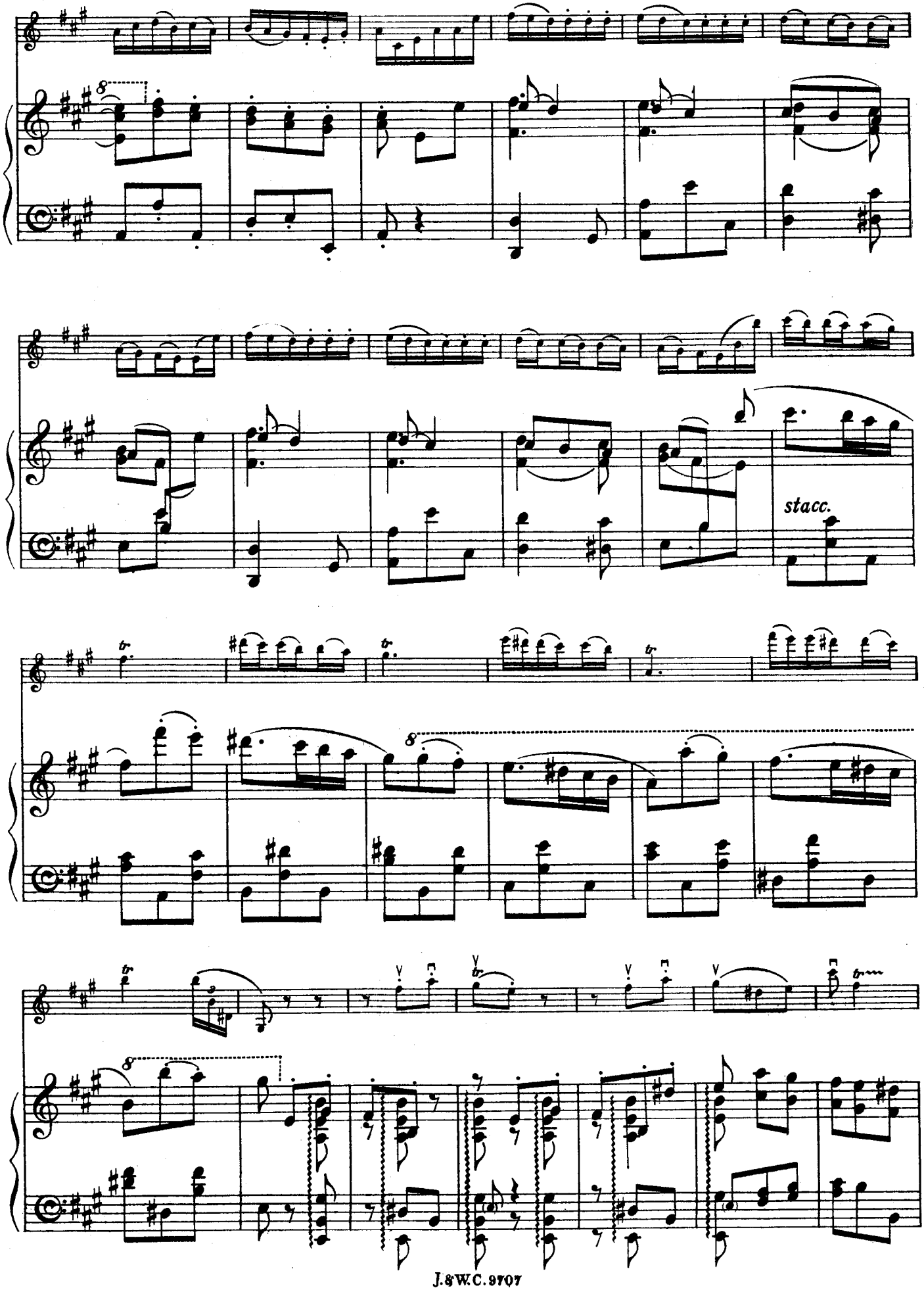
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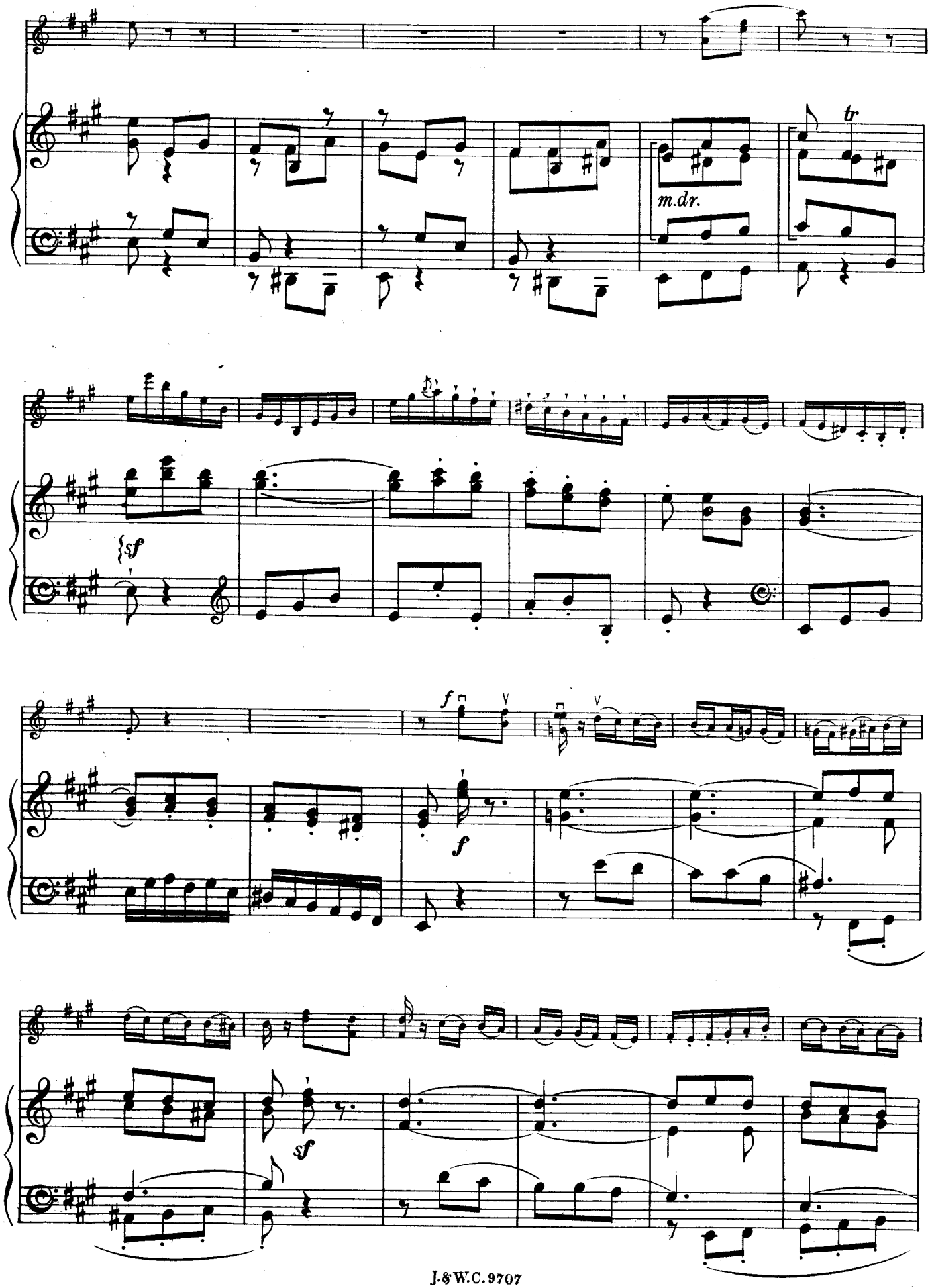
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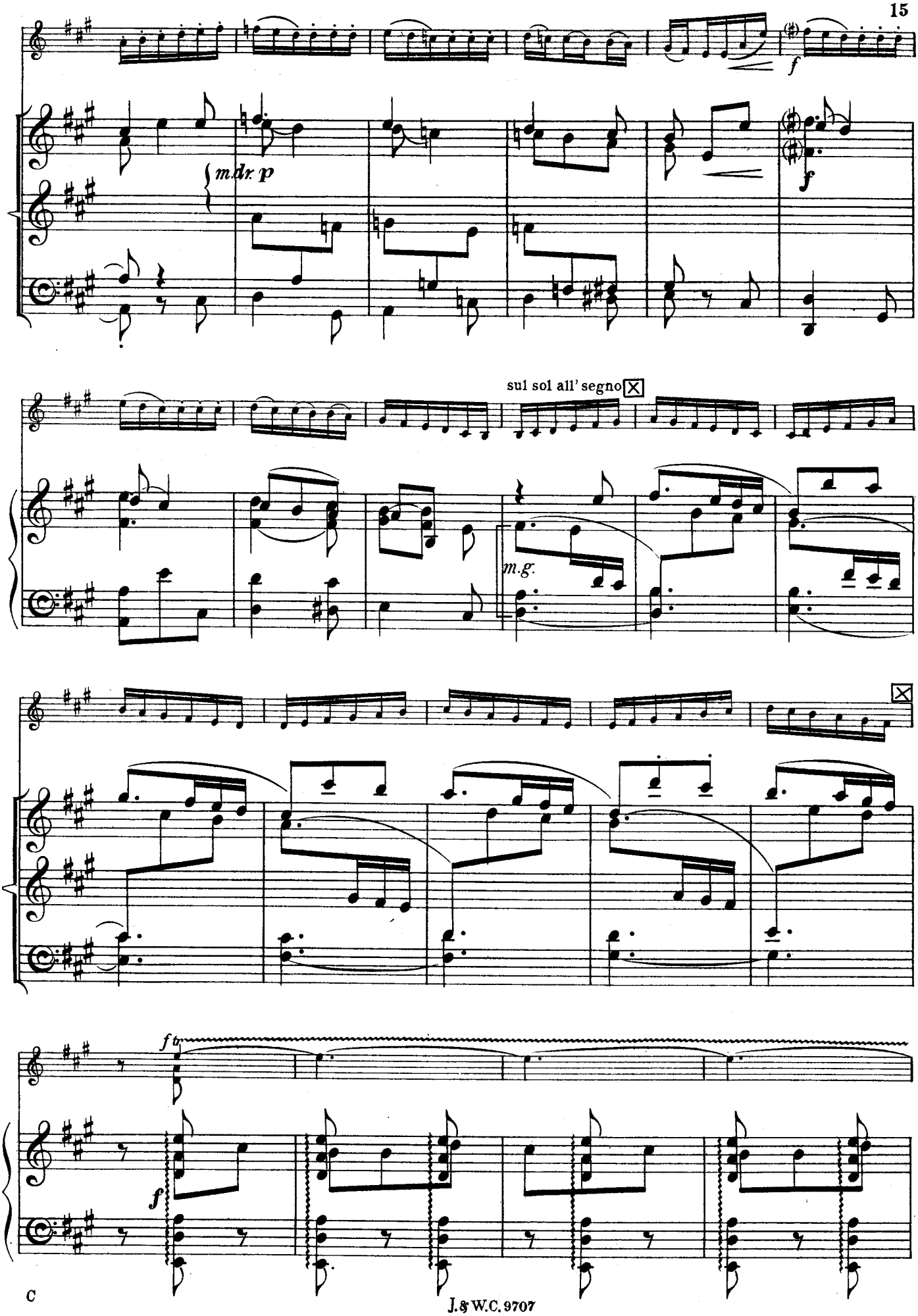
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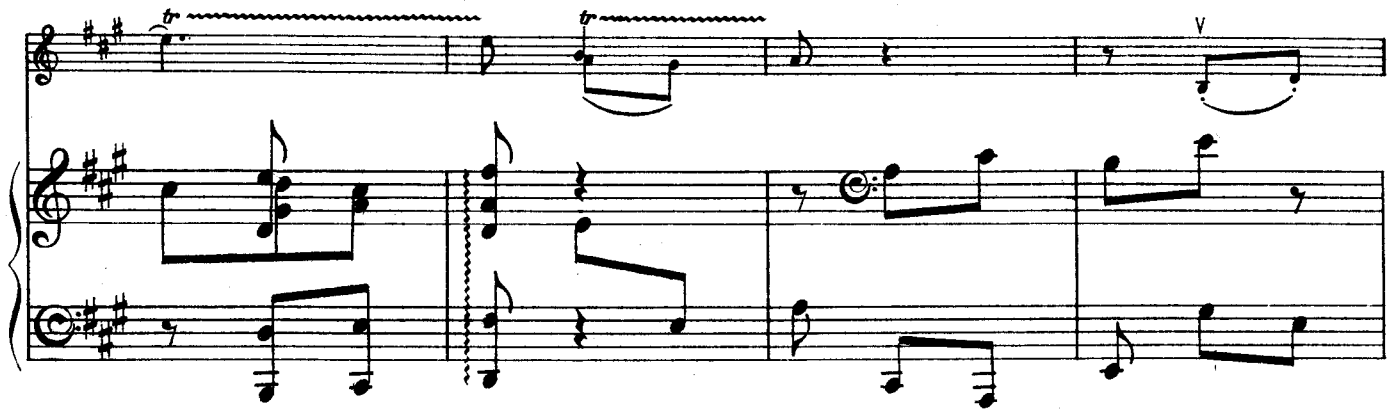

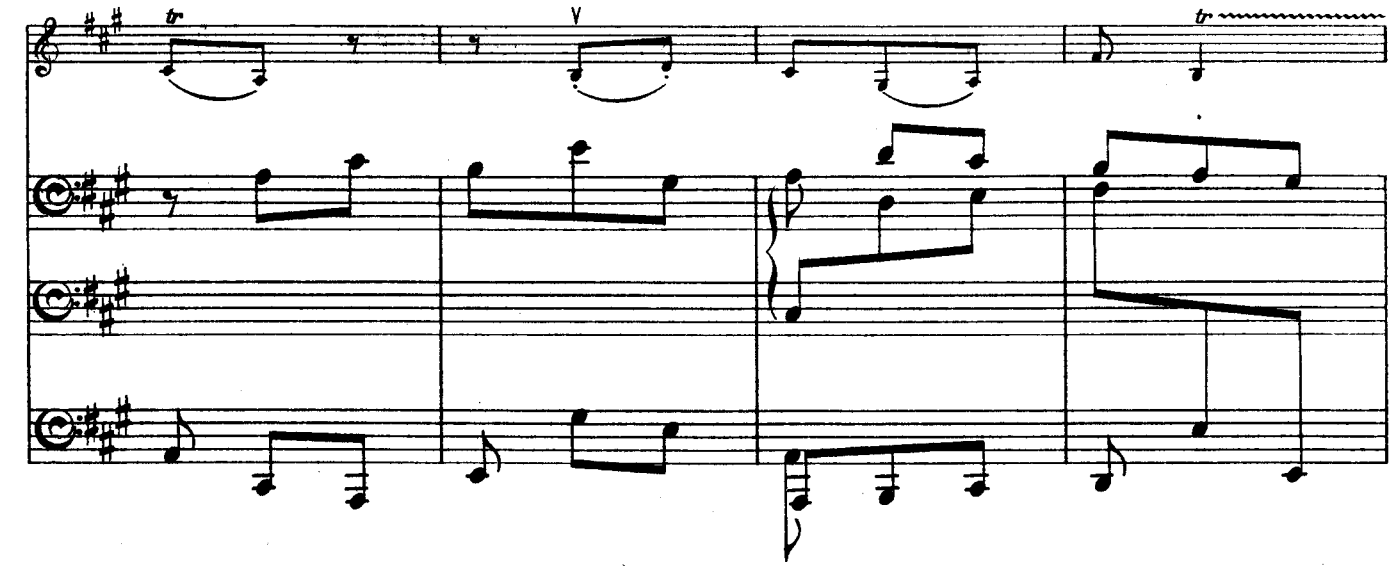

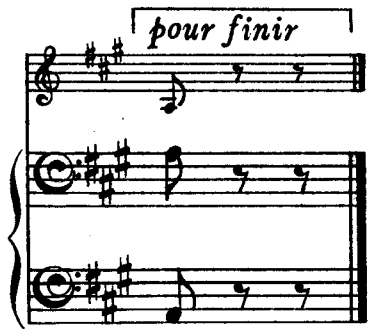
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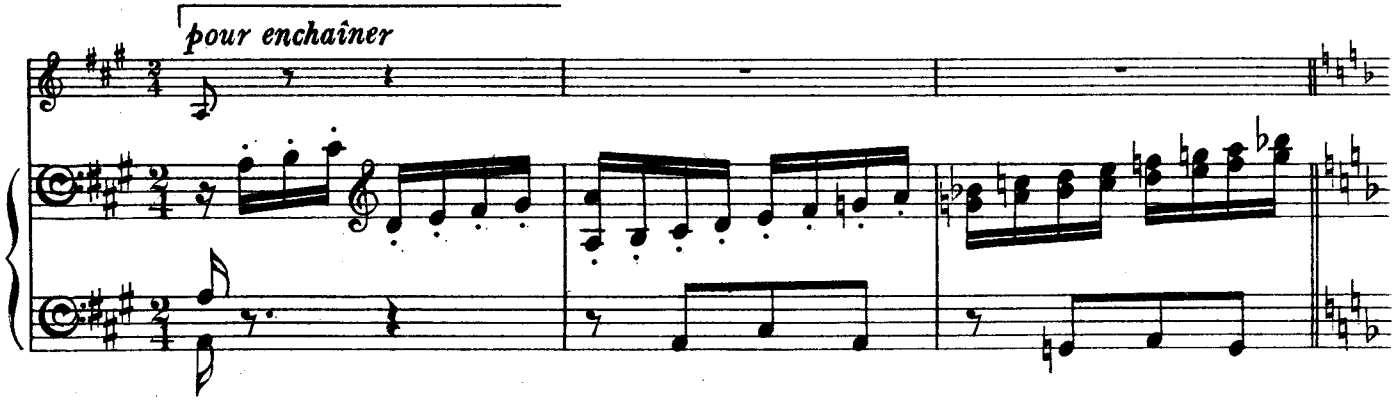
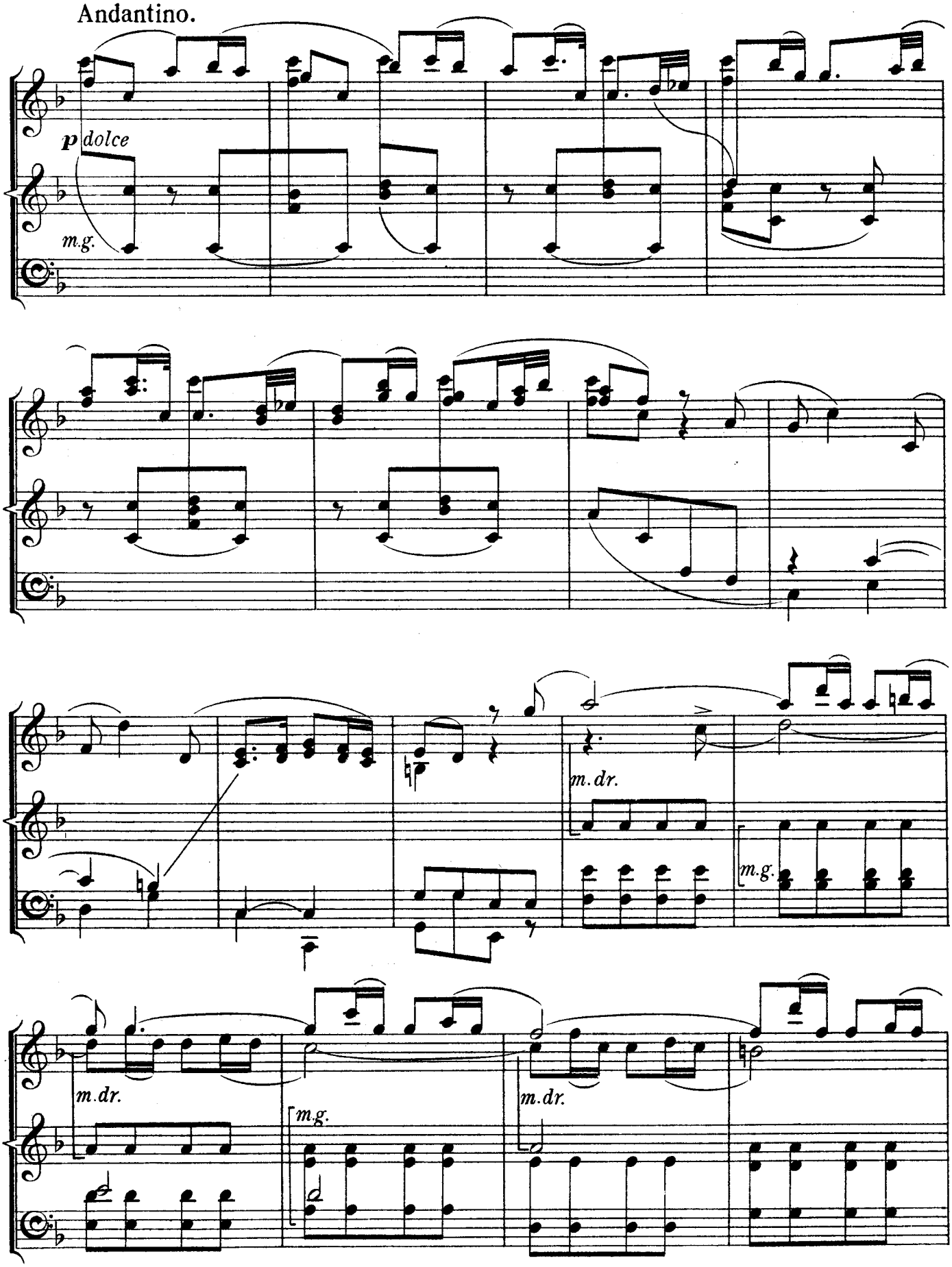
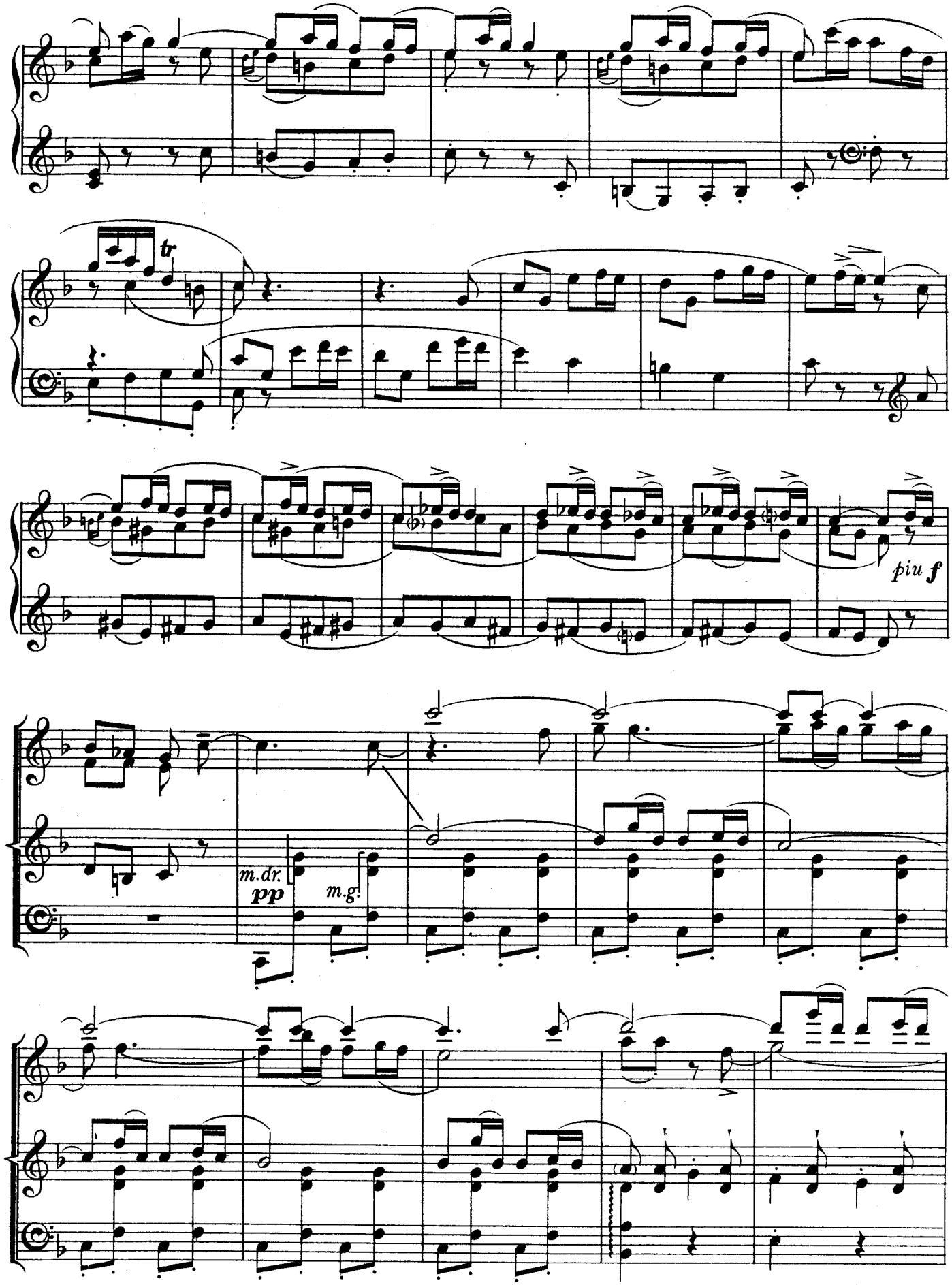

pour enchaîner

Andantino.

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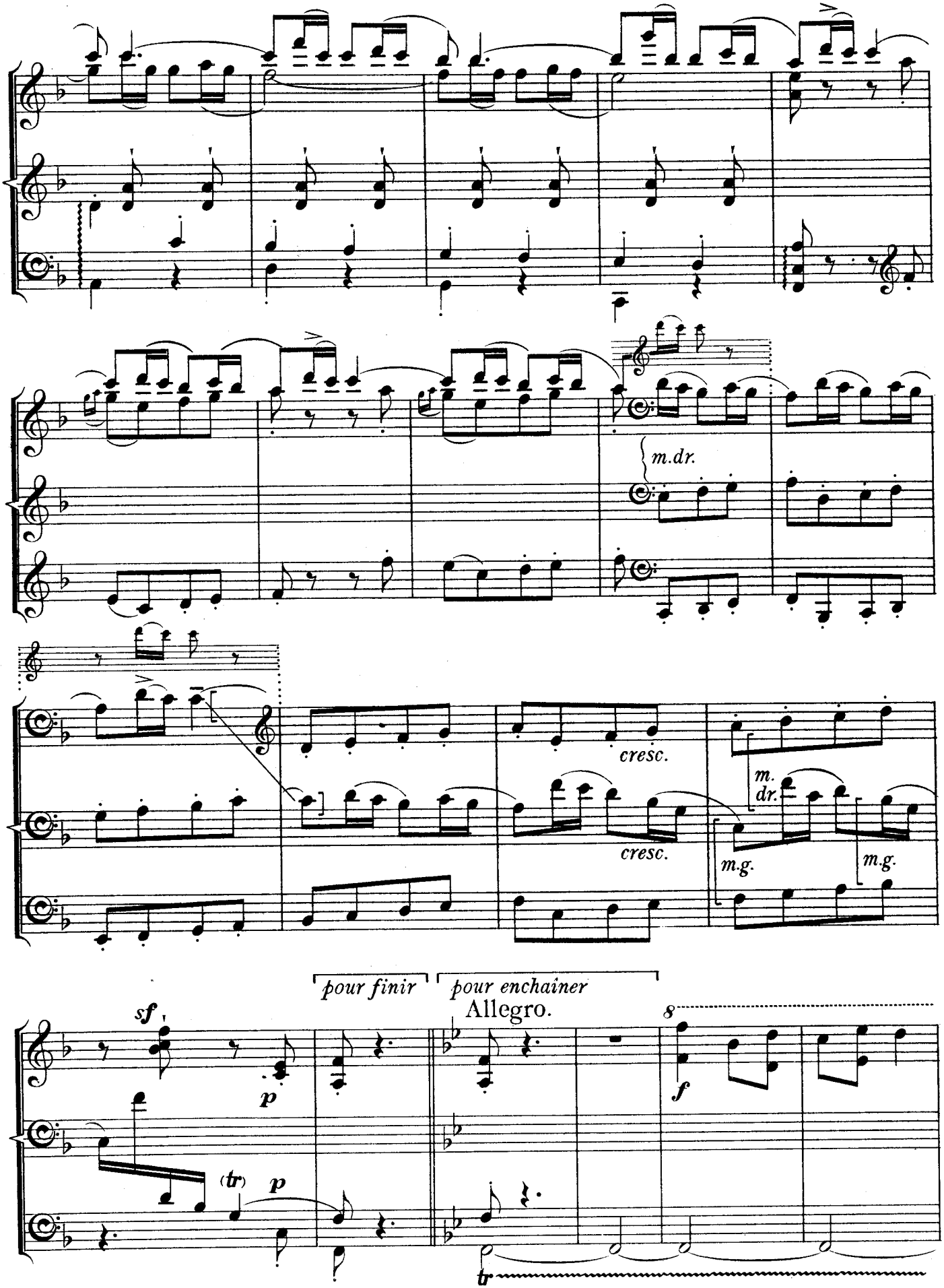
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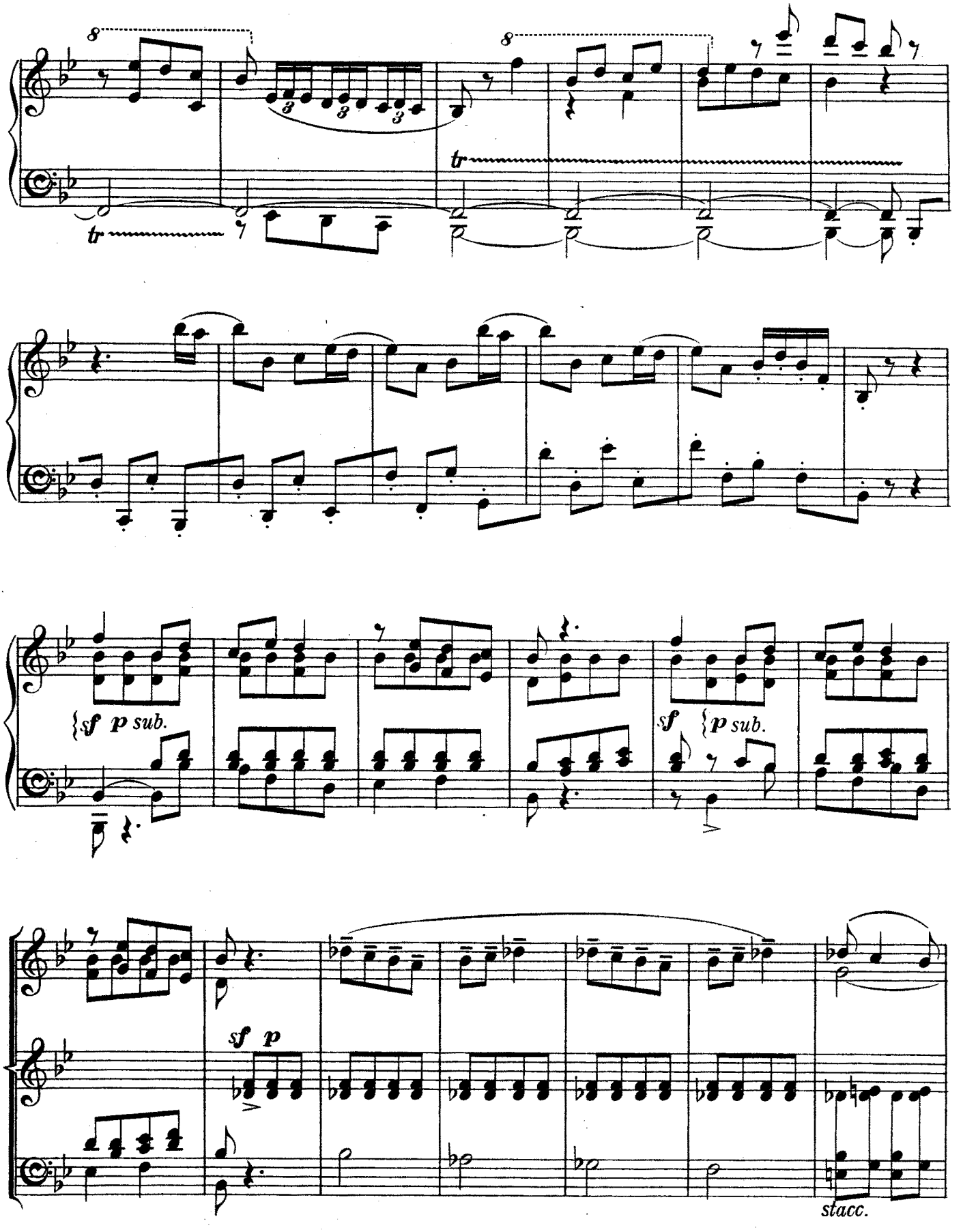
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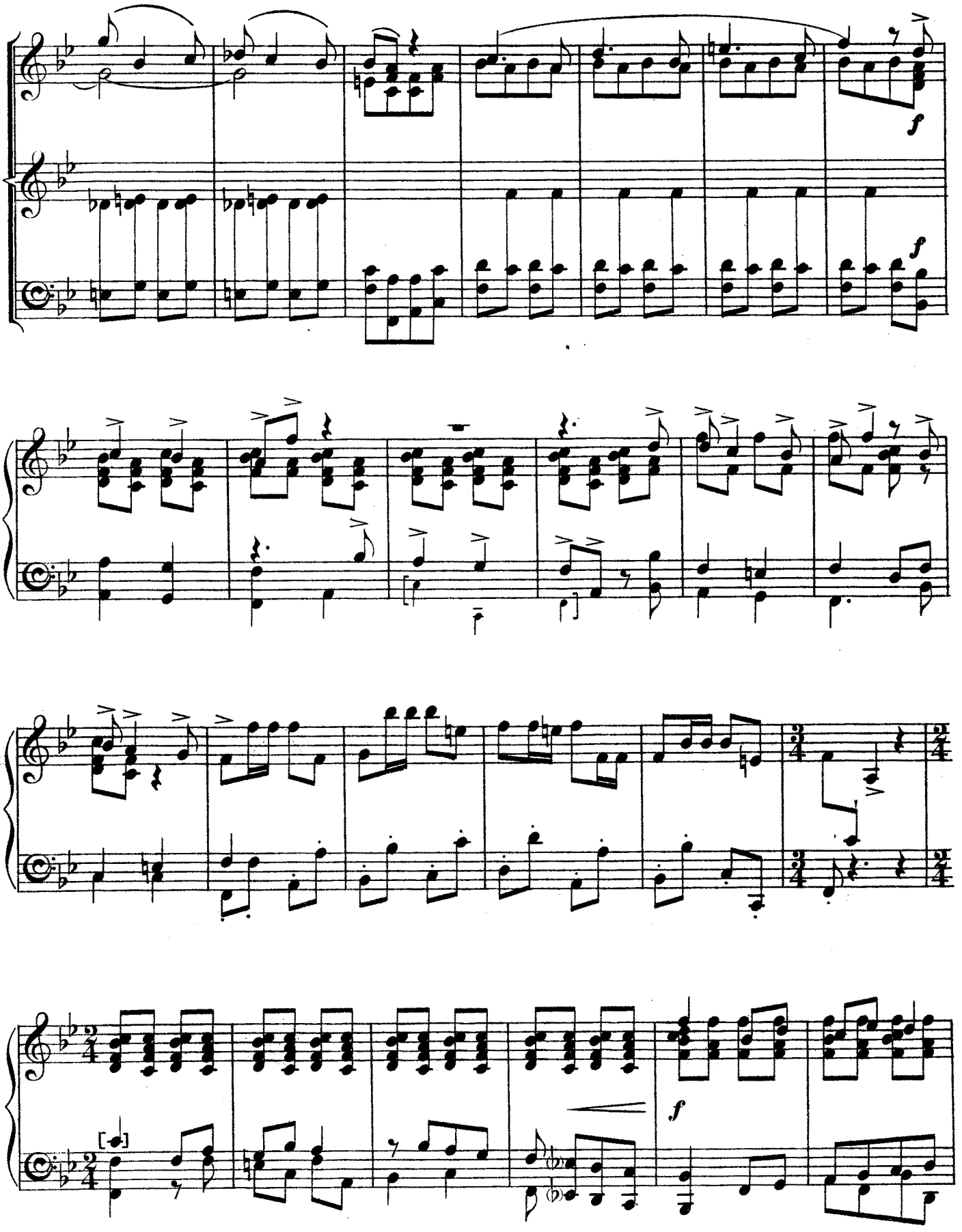
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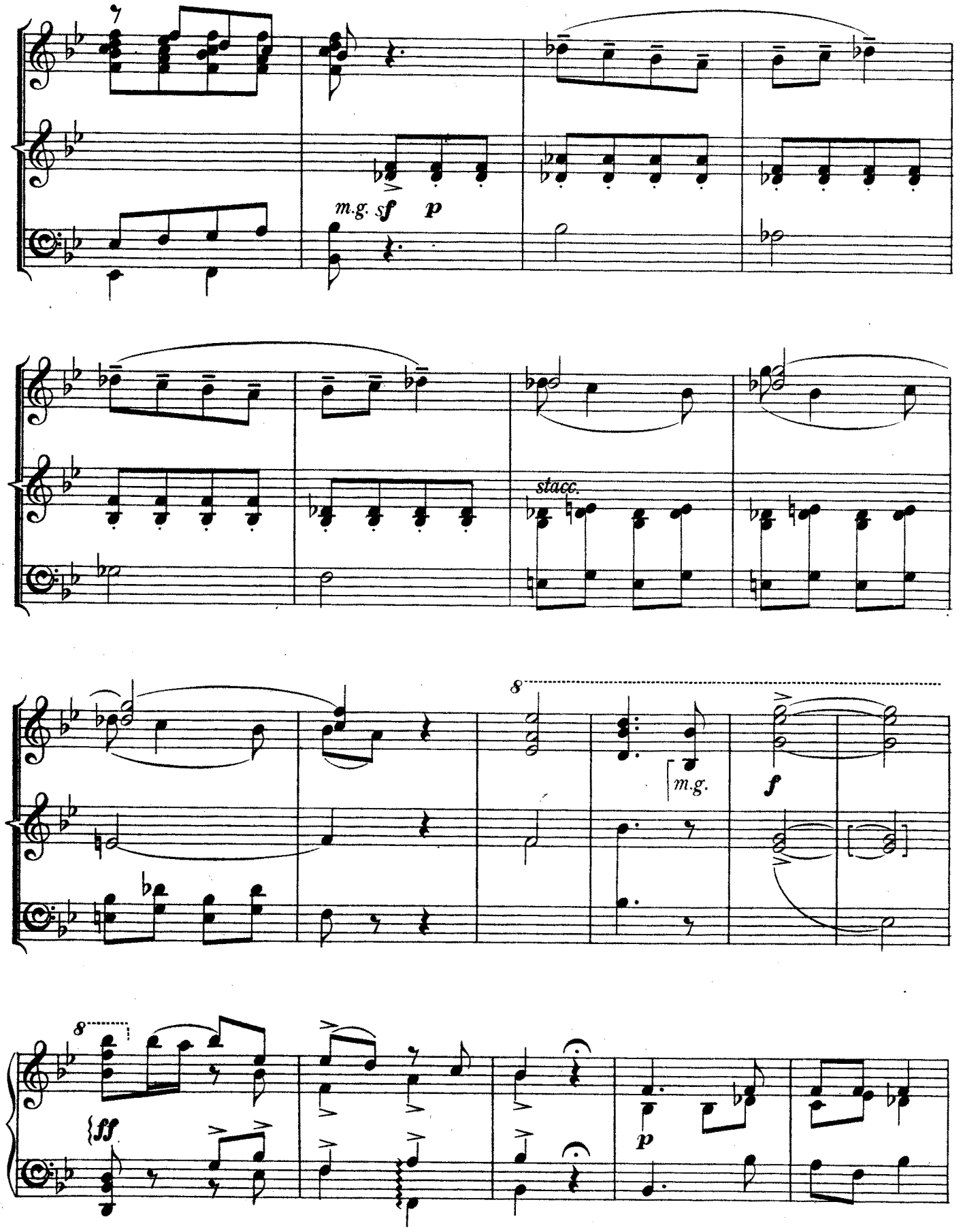
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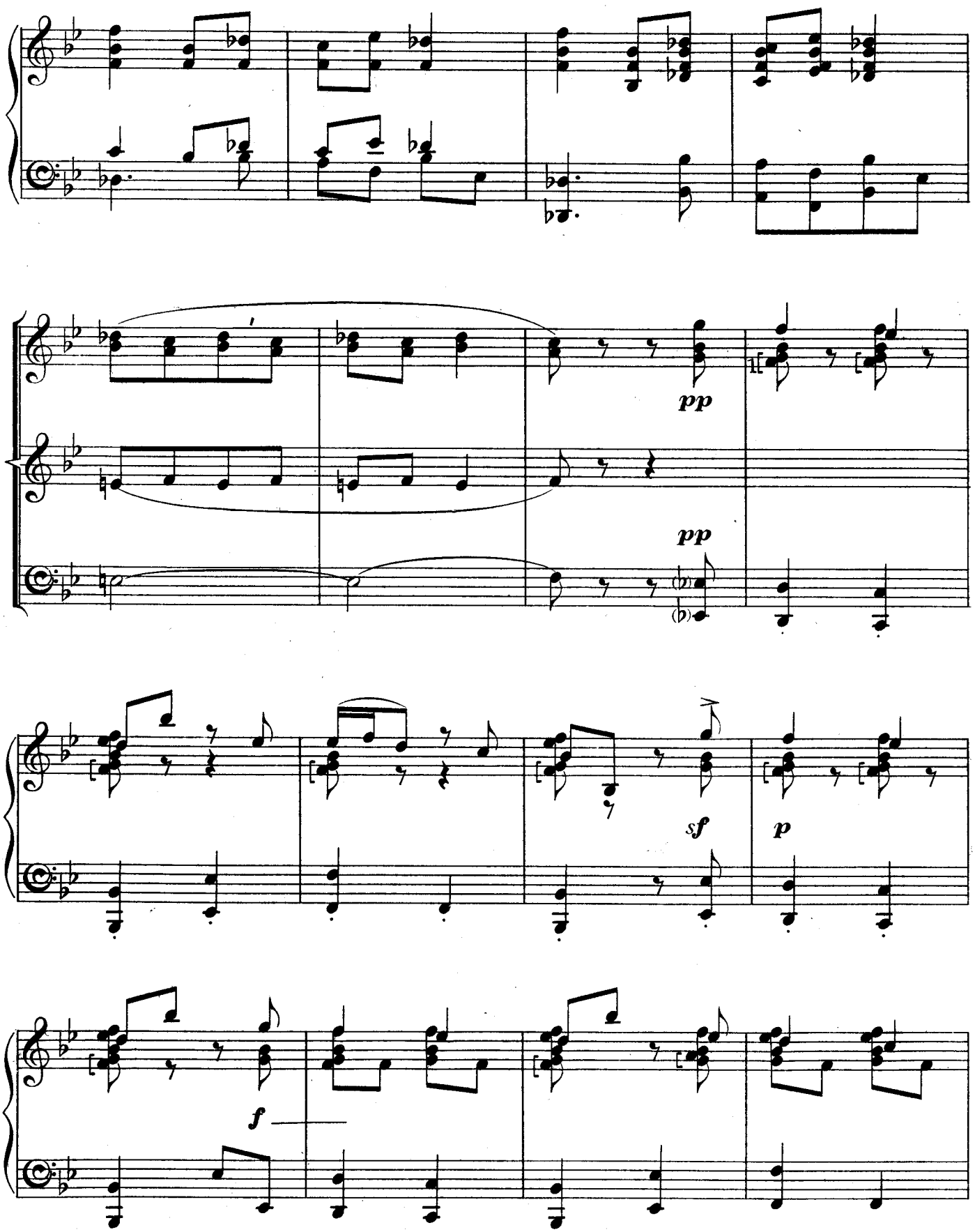
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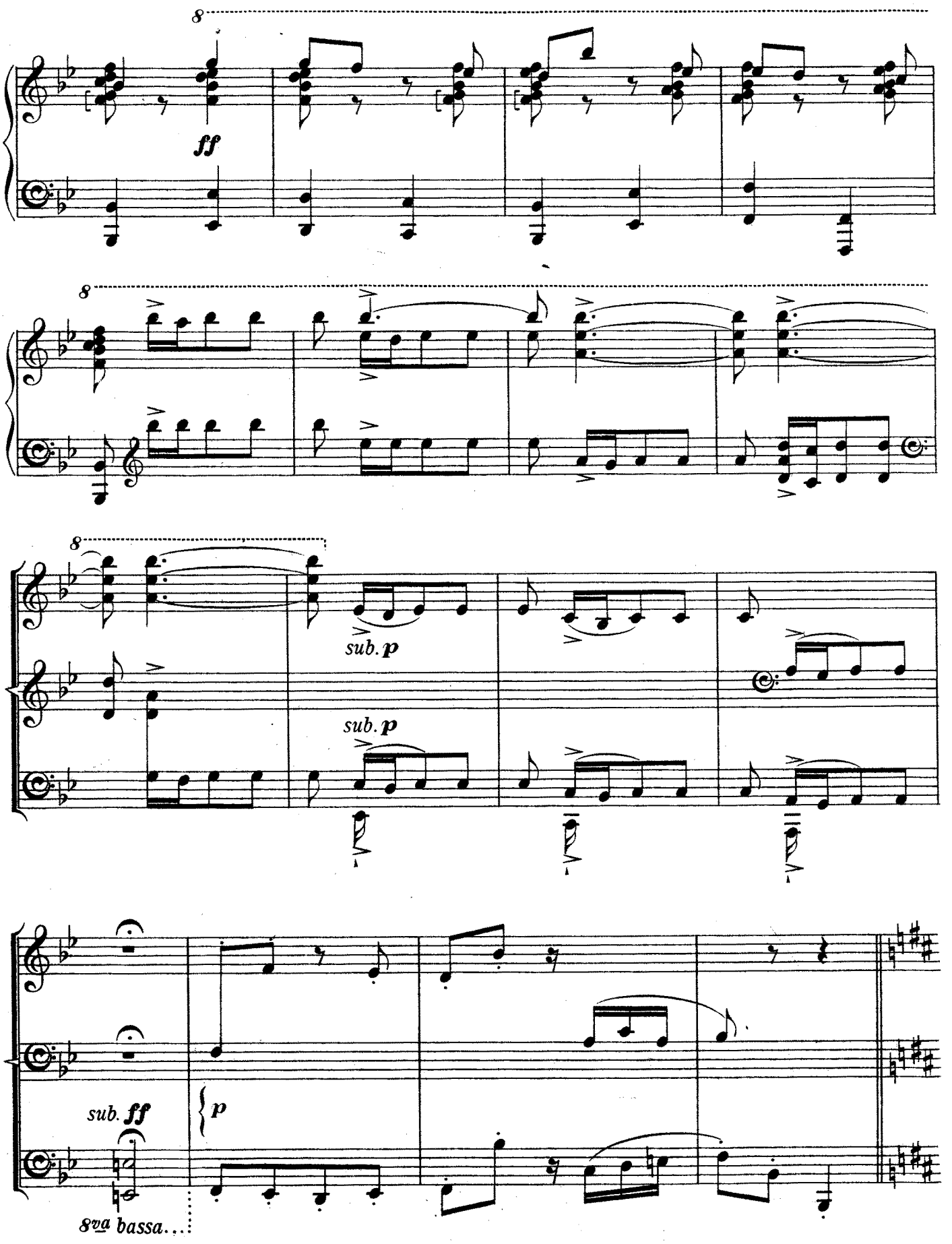
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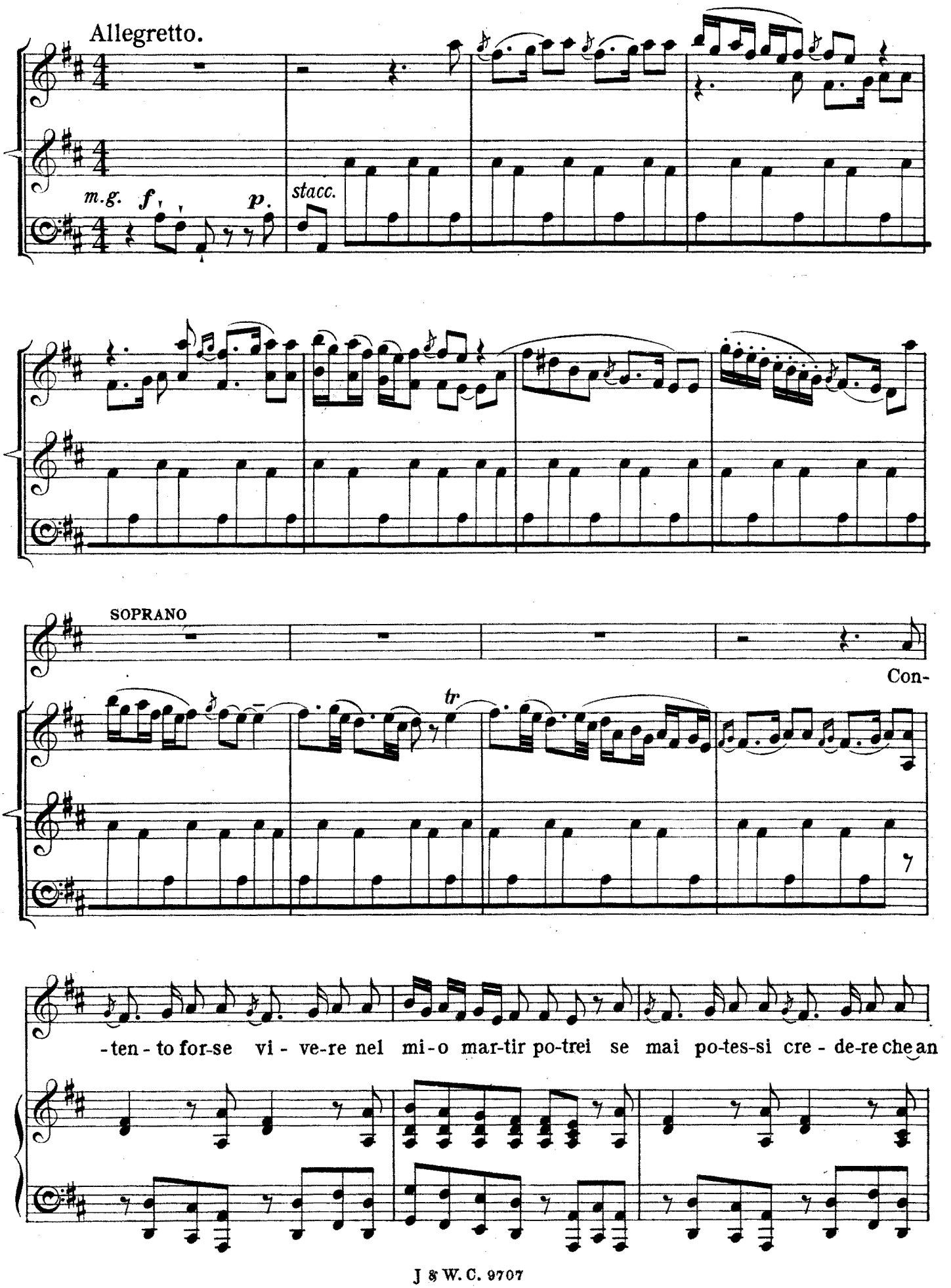
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cor fe-dele a ques-to cor Con-

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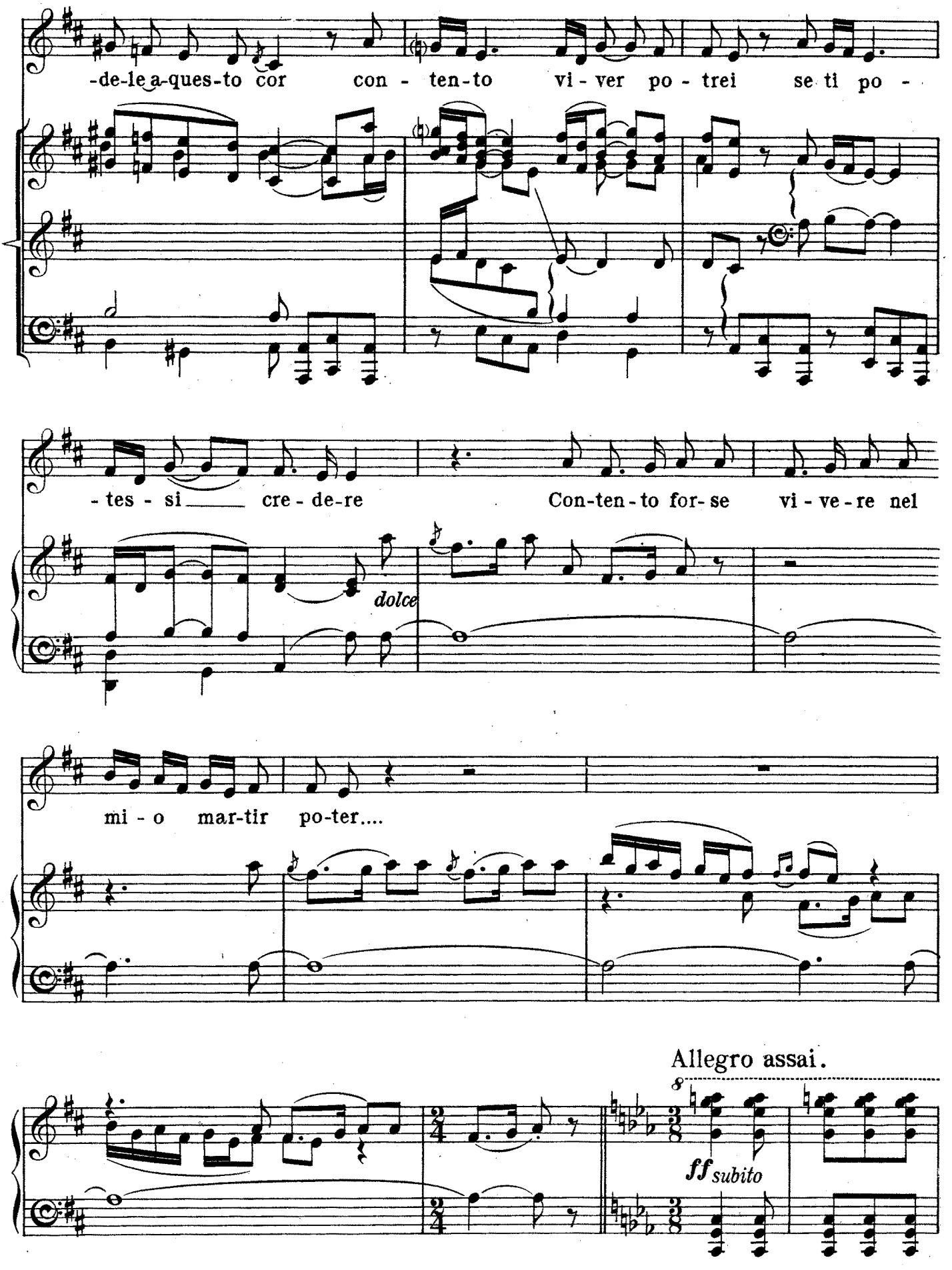
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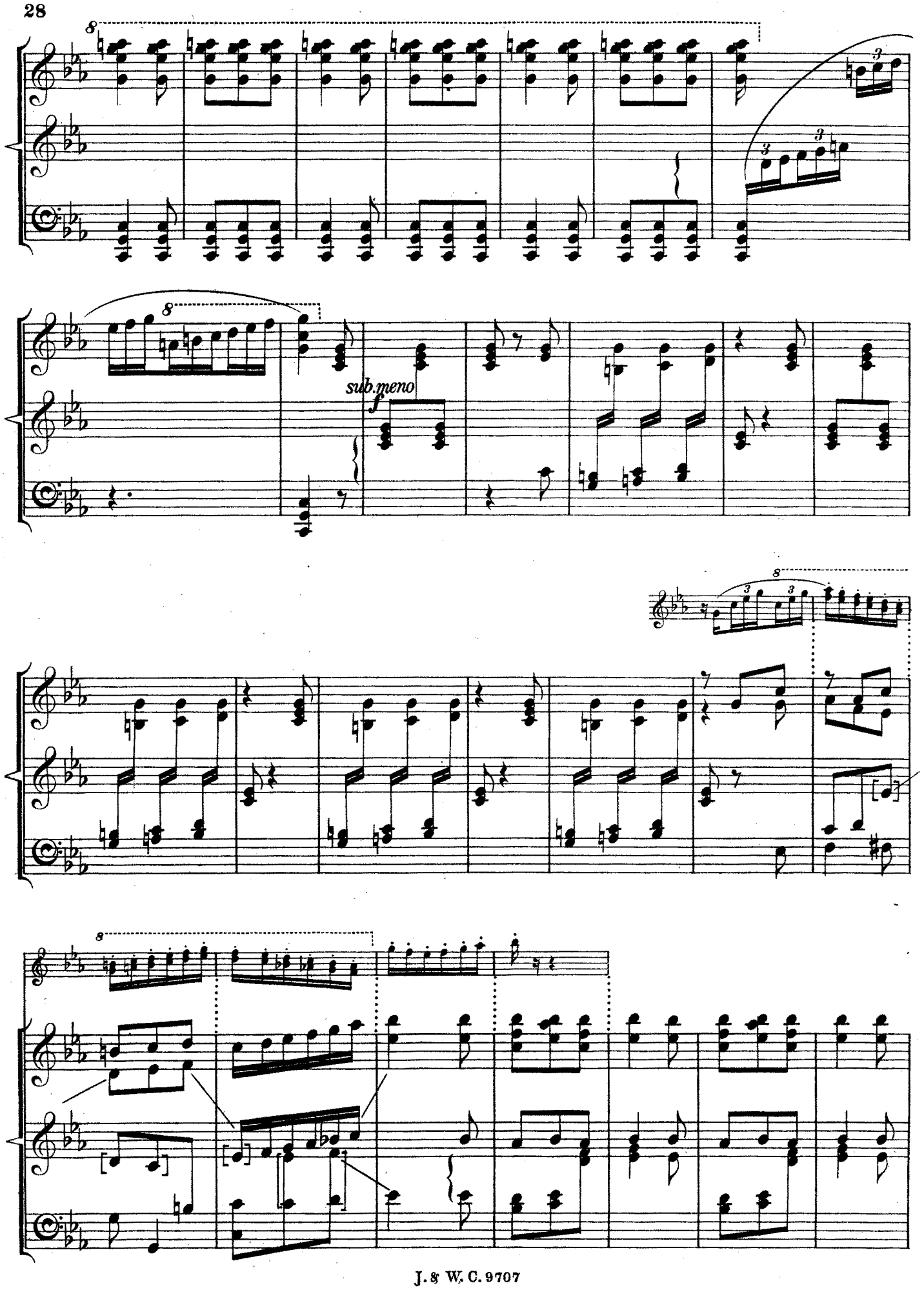
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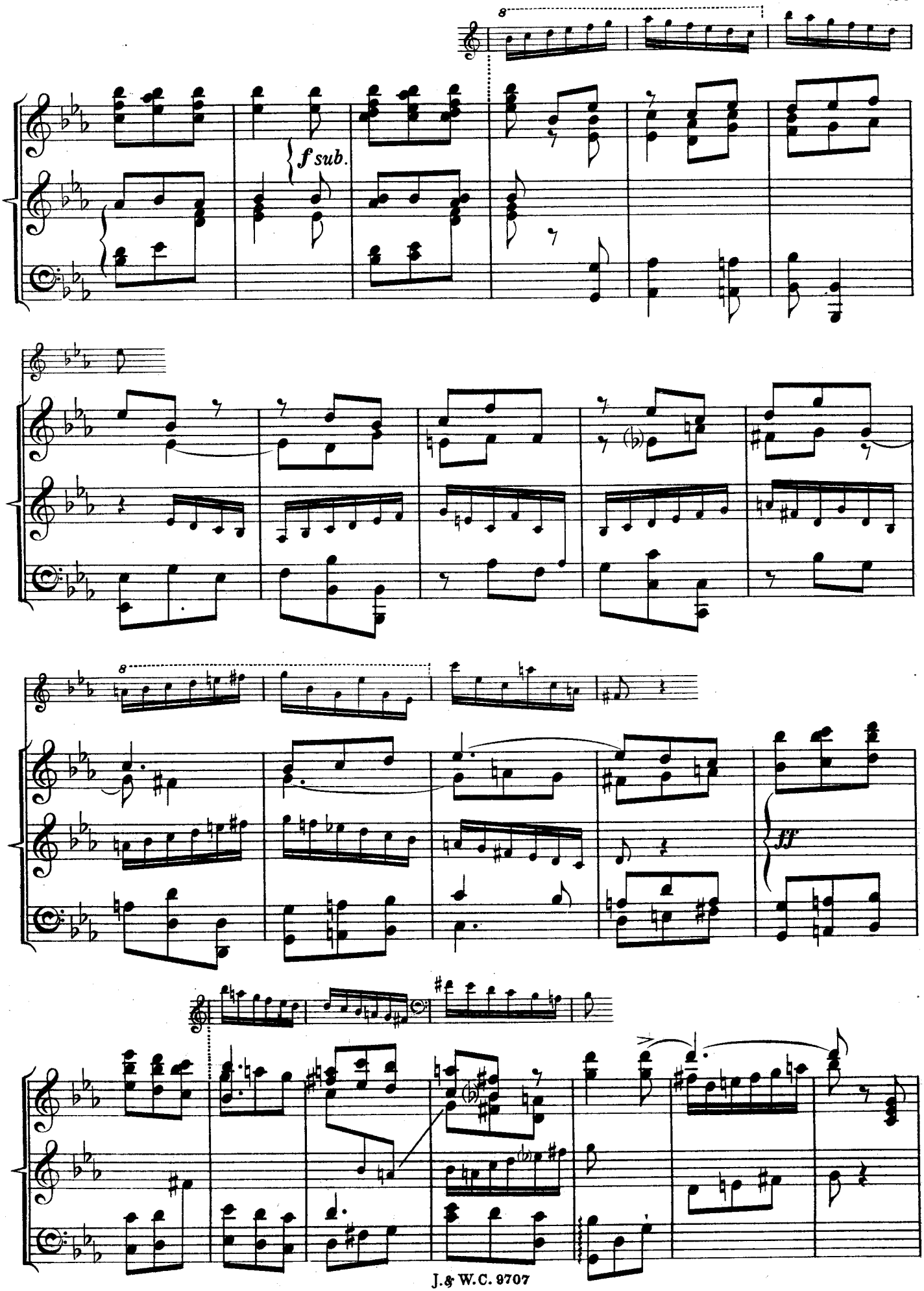
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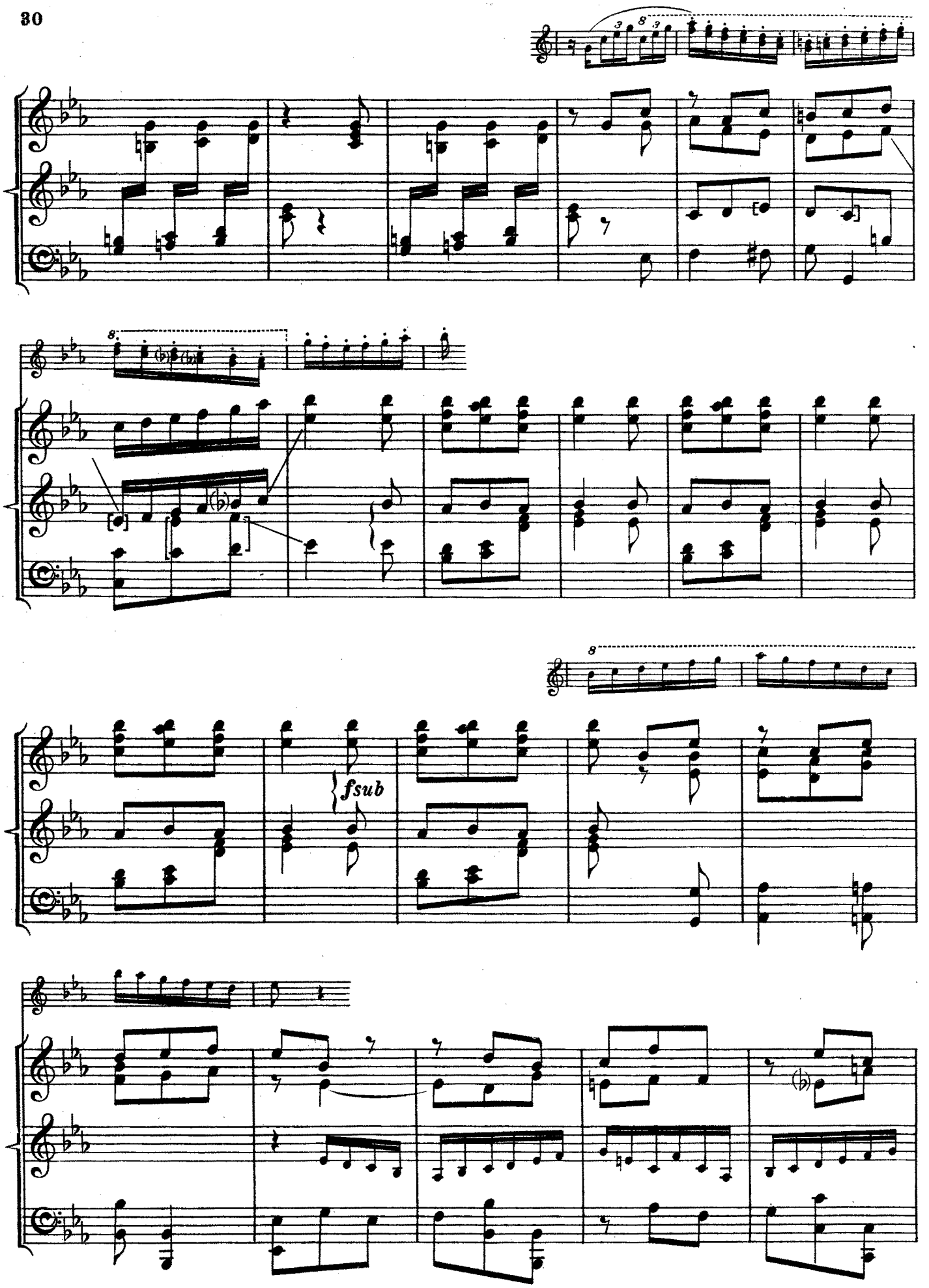
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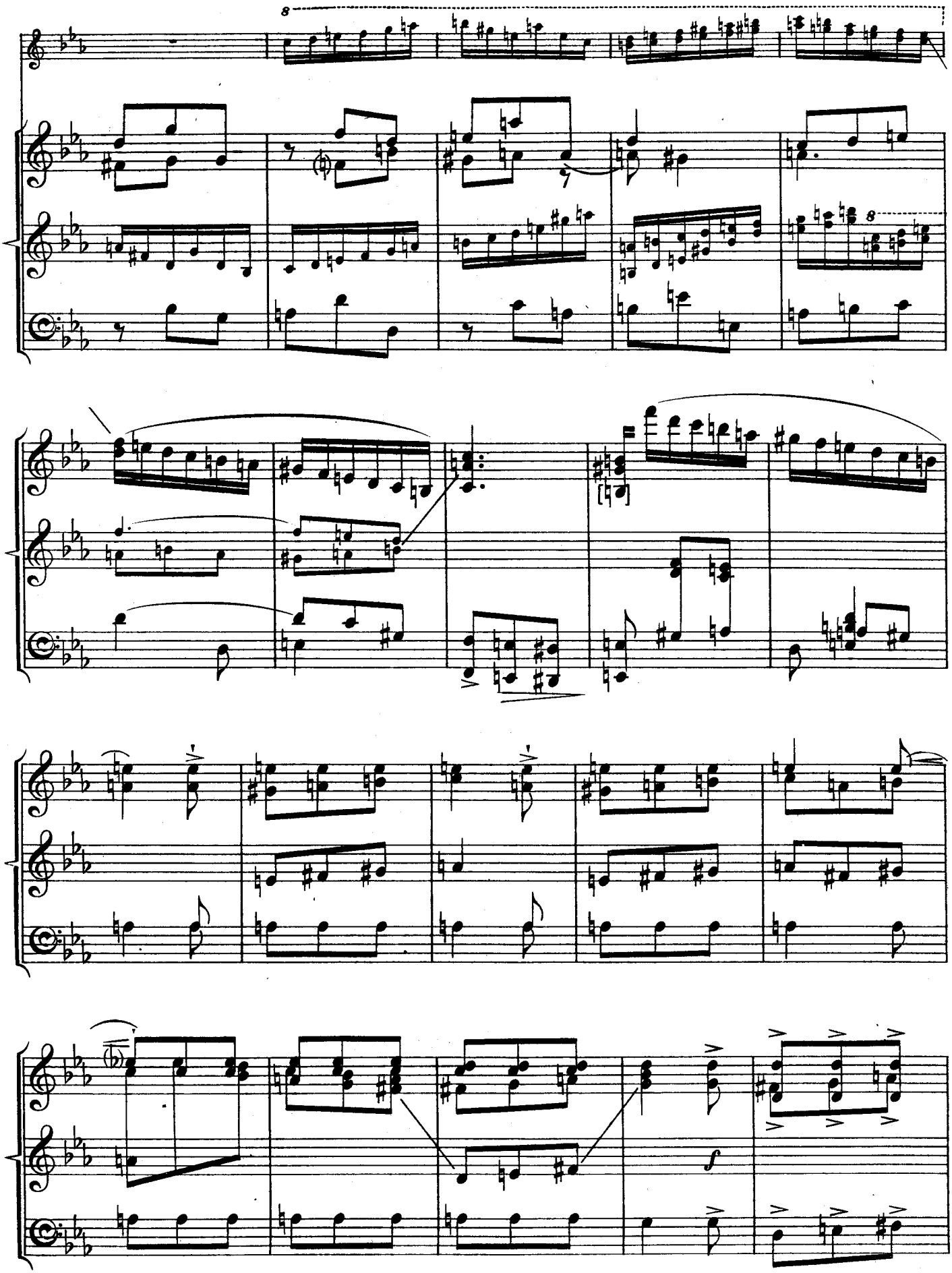

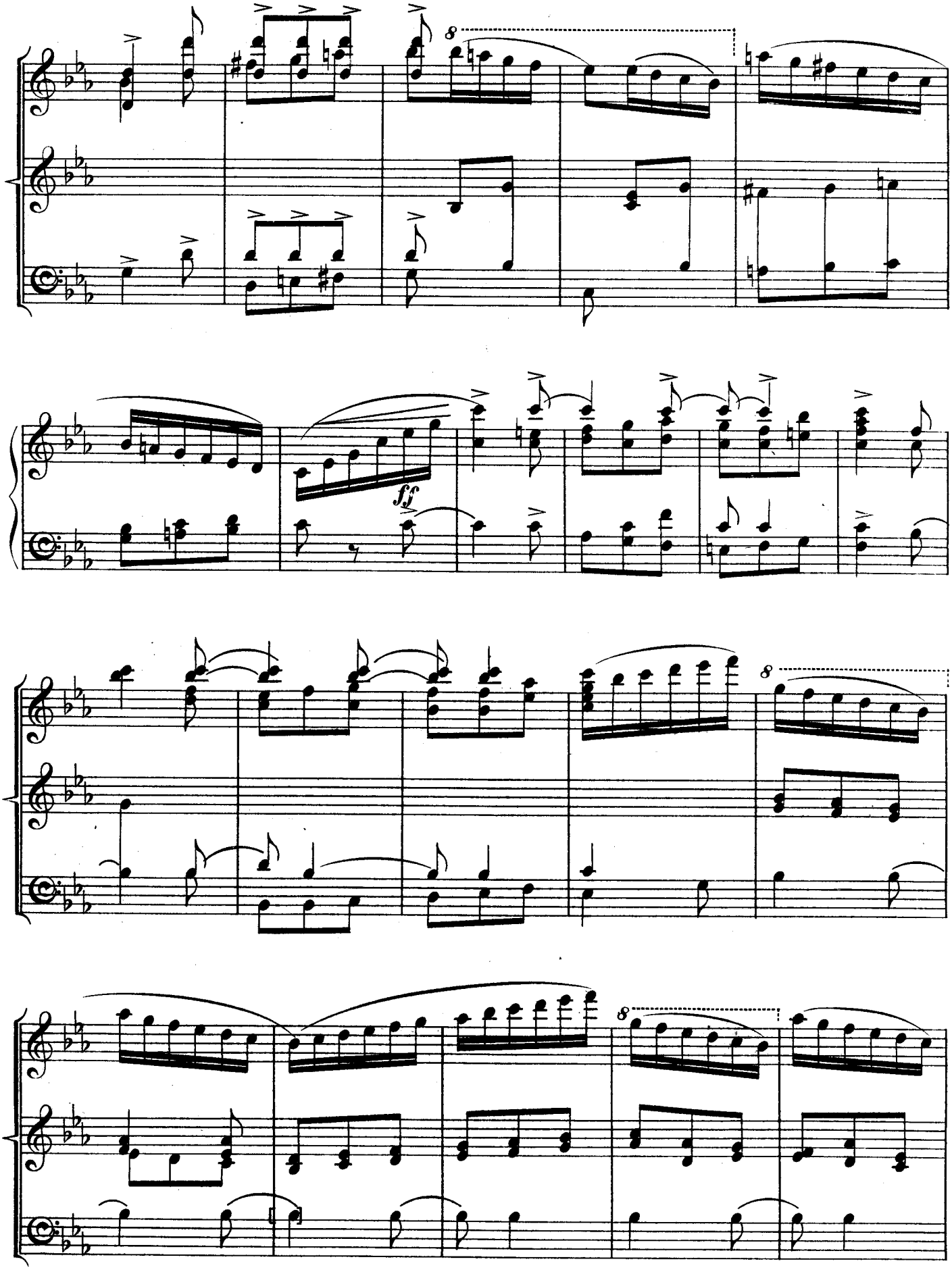
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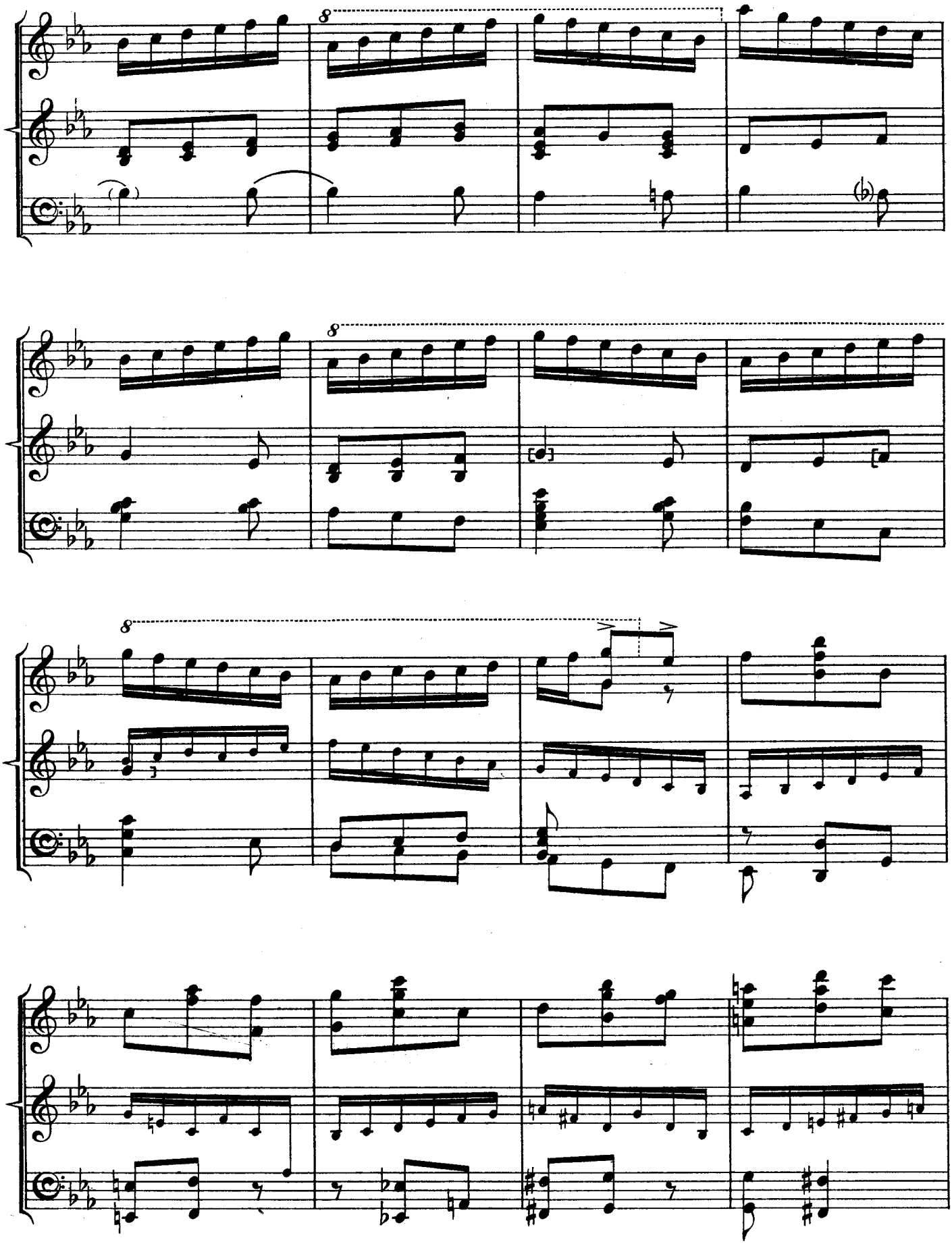

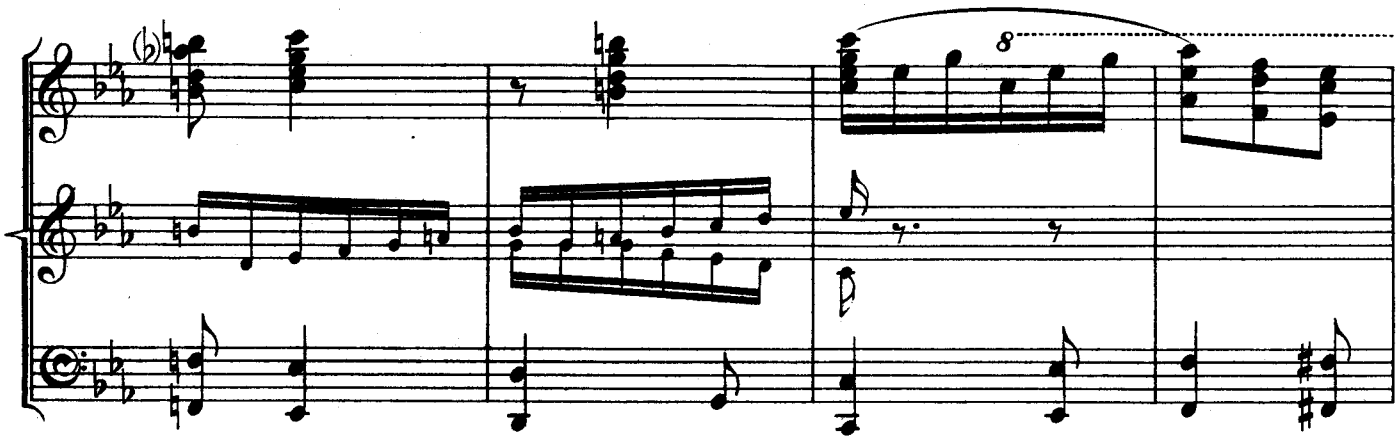

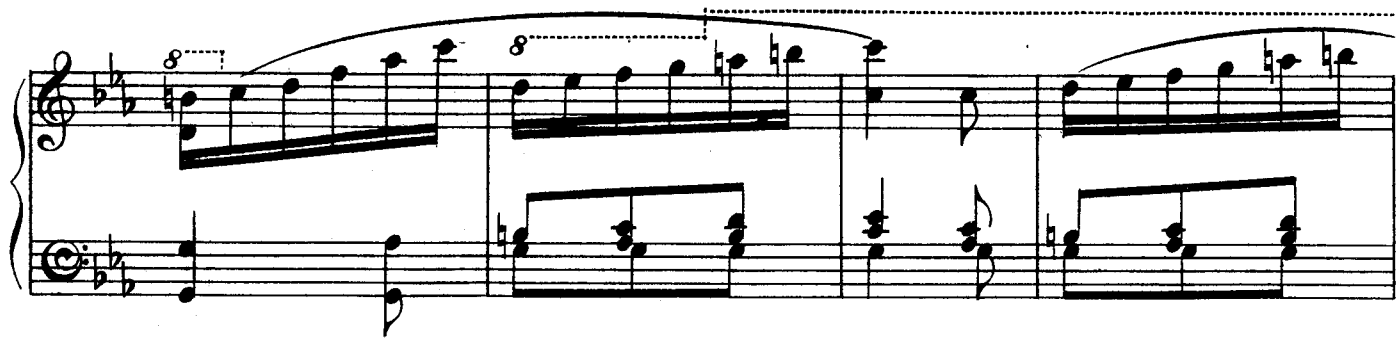

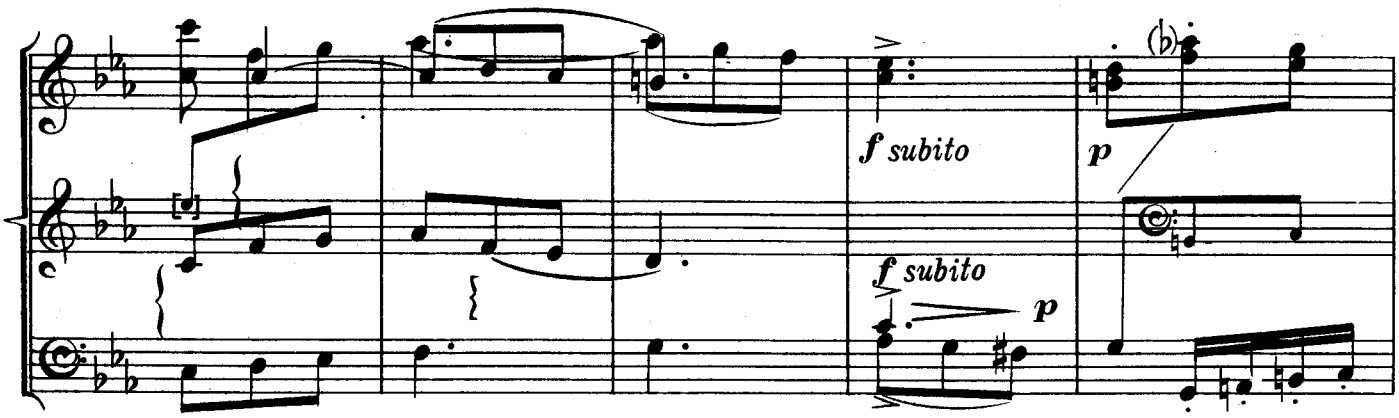
f subito
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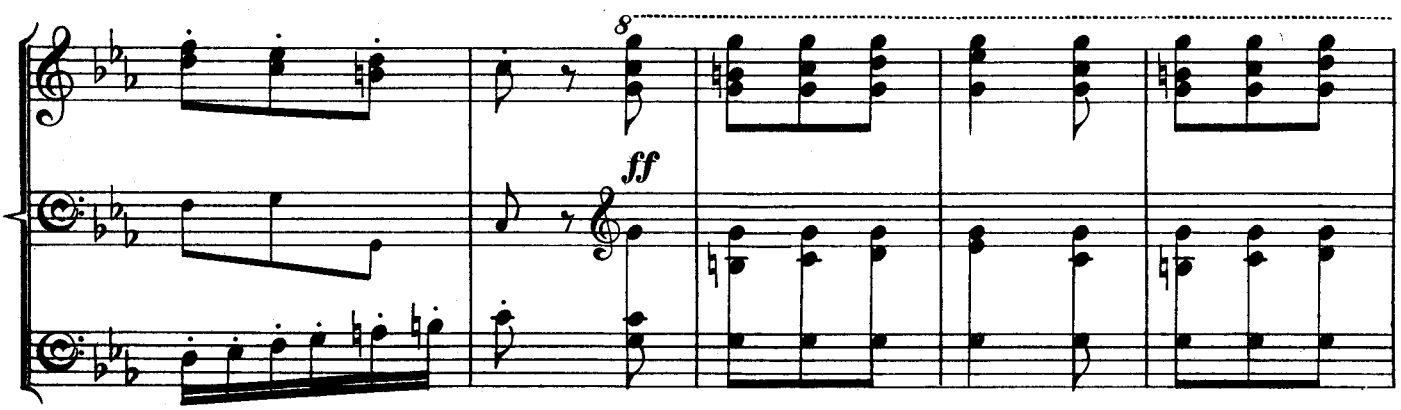
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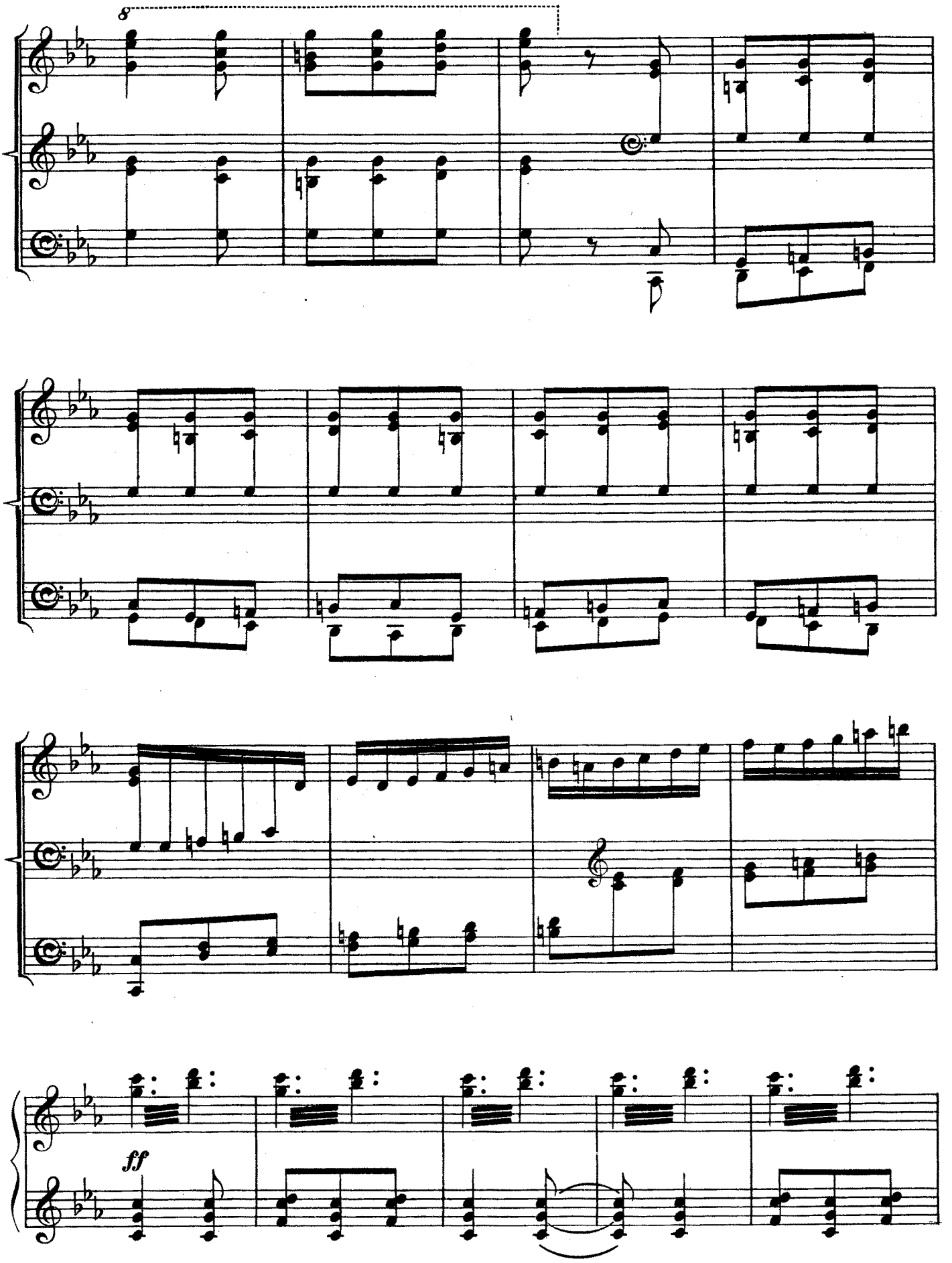
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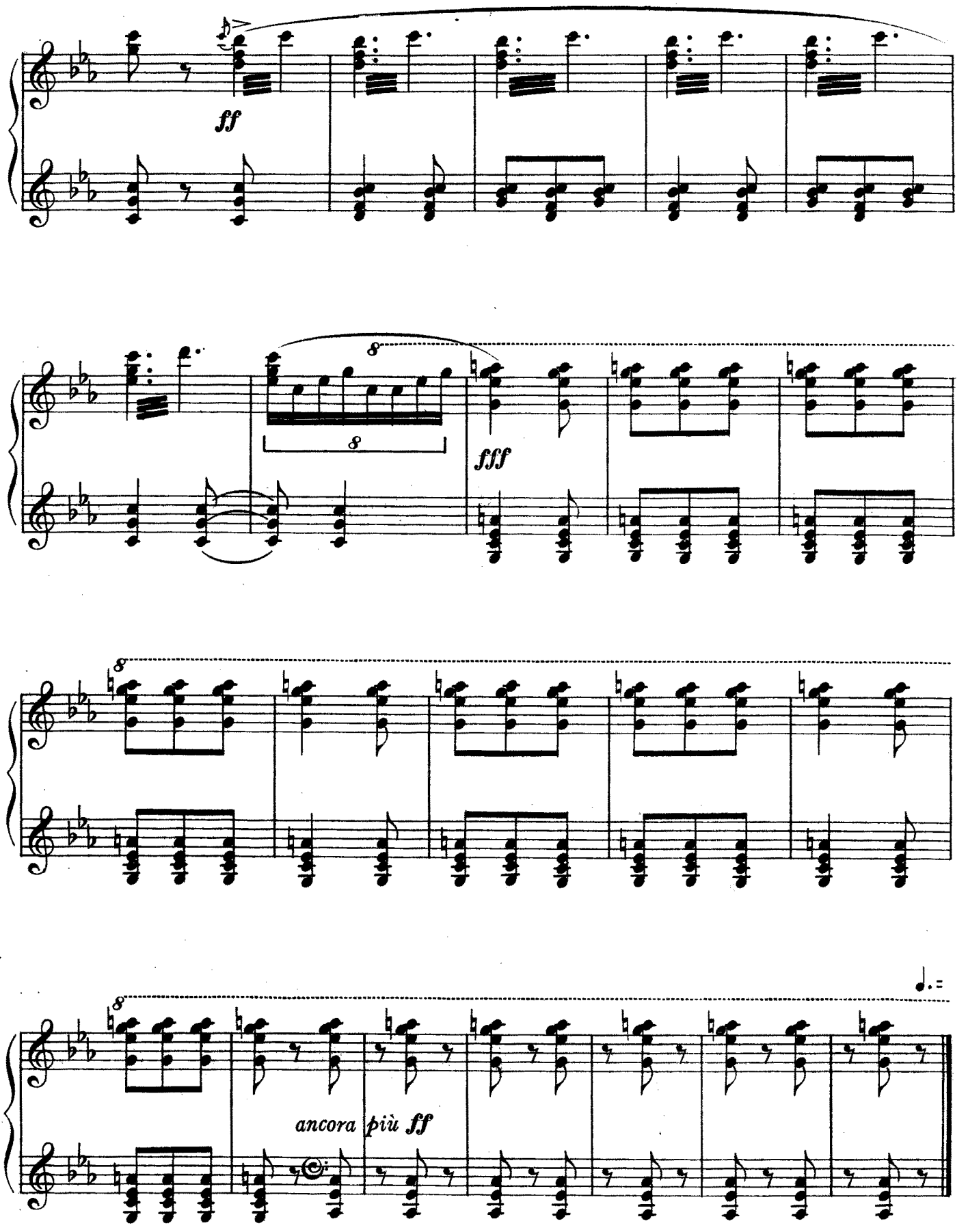
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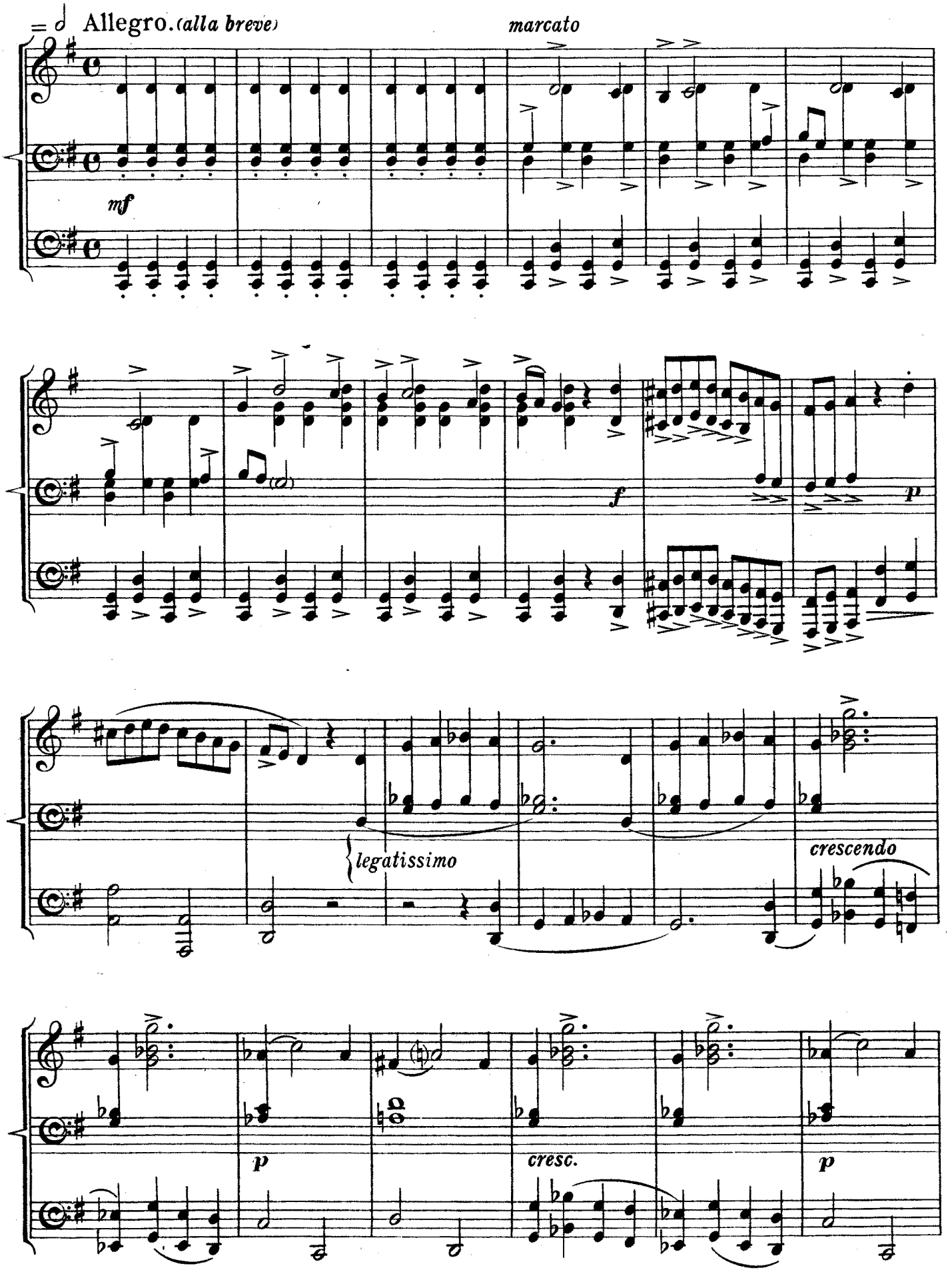
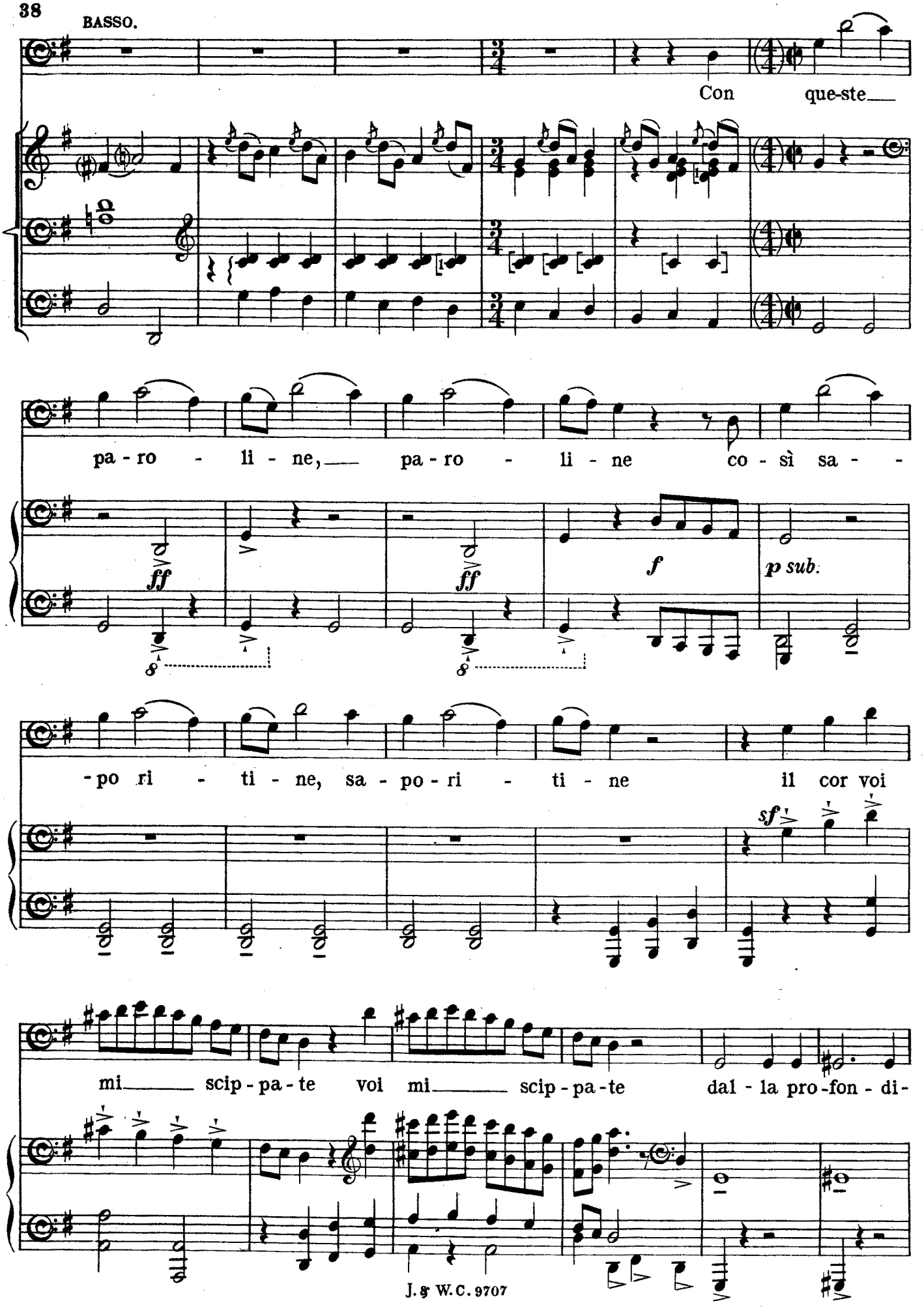
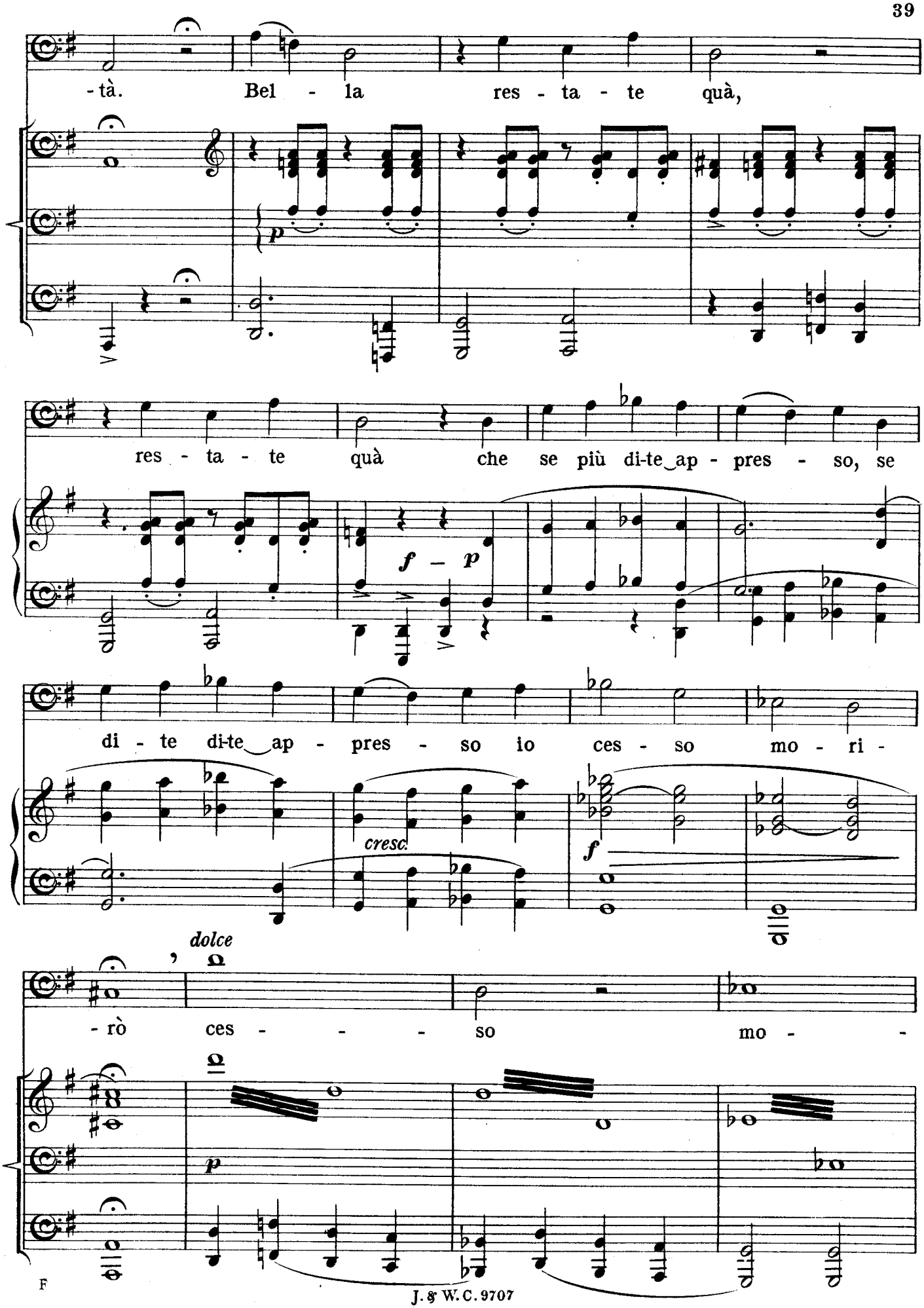
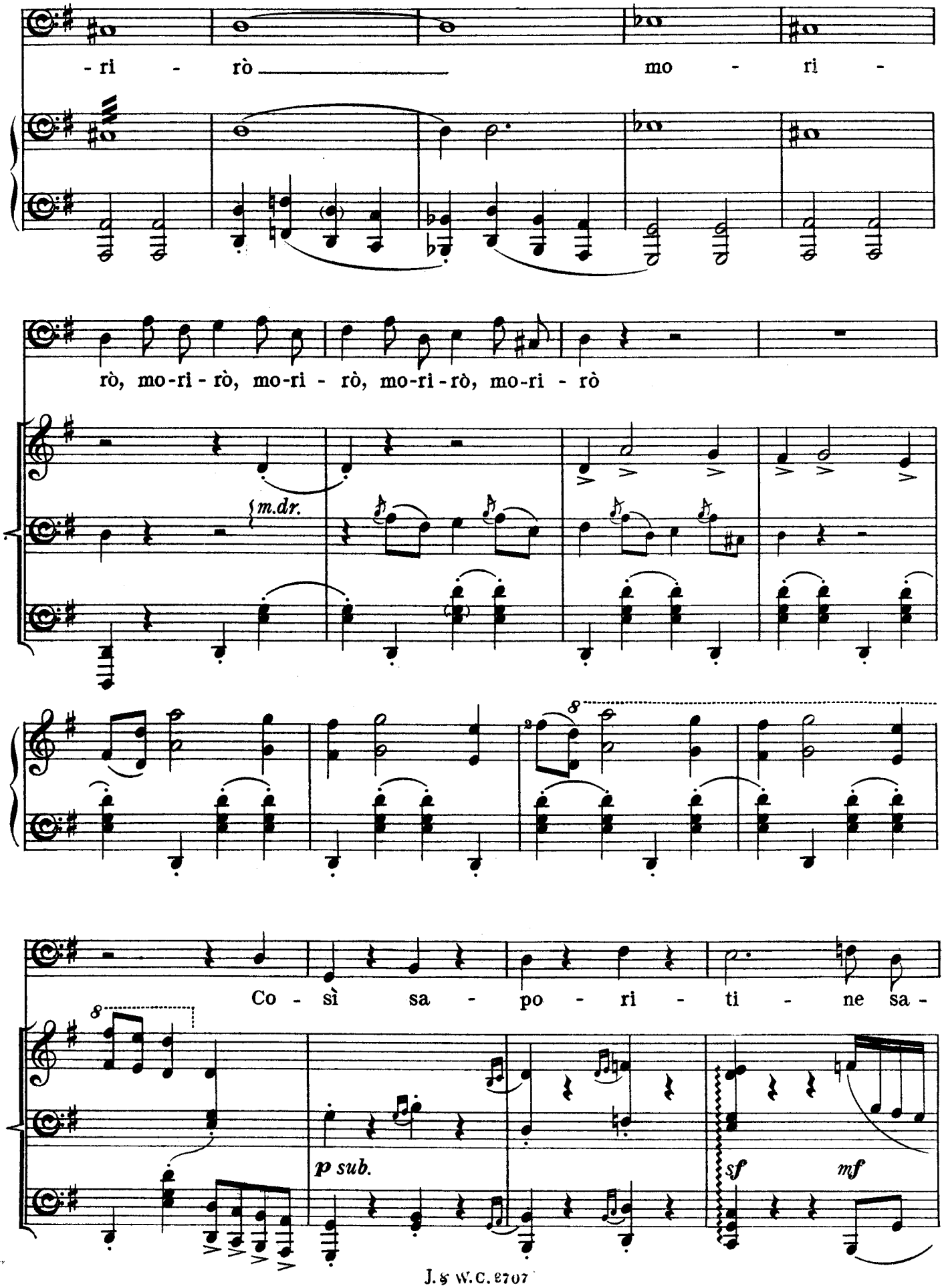
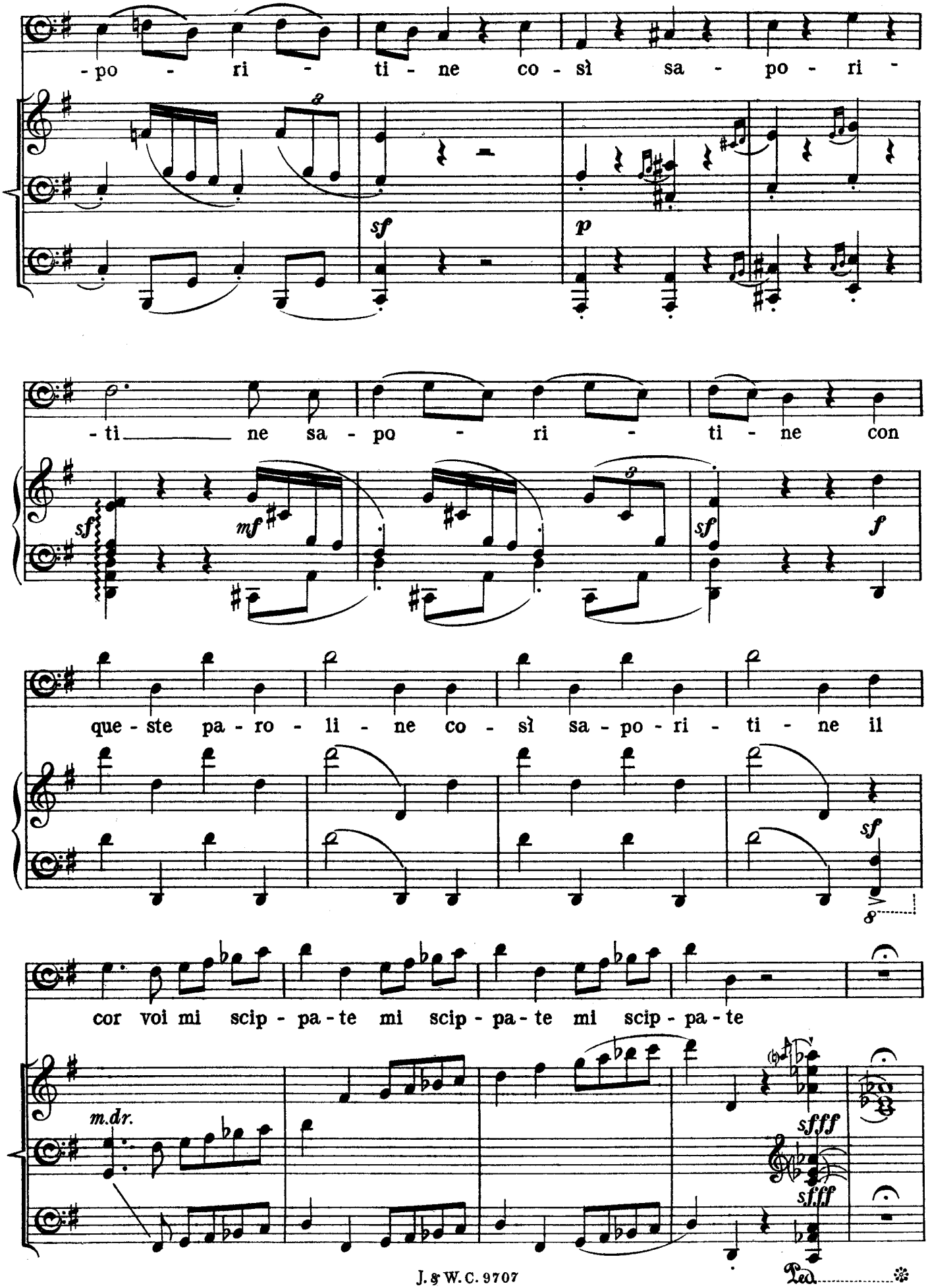
8
ancora più ff

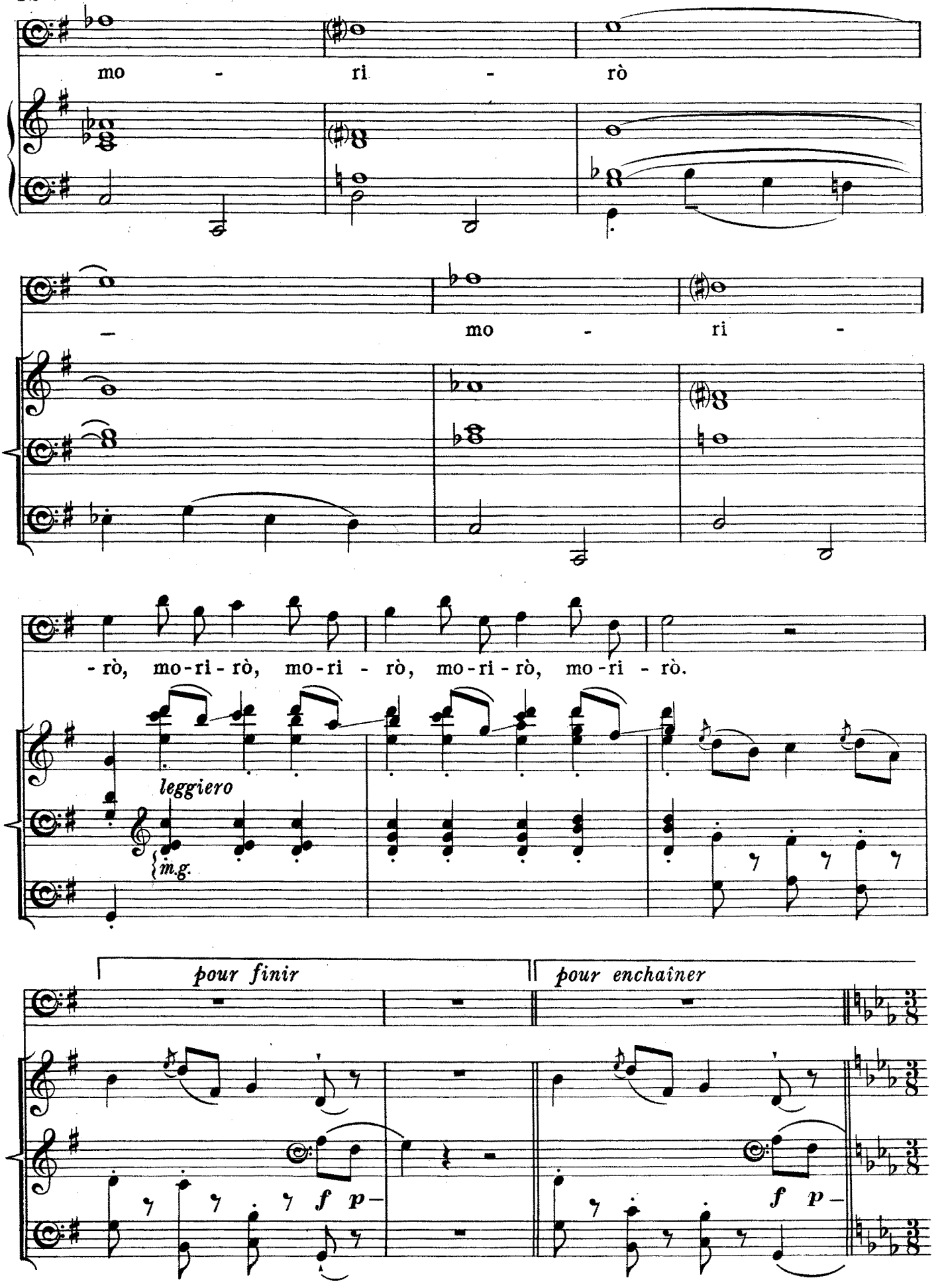

= d Allegro. (alla breve)
marcato
mf
f
p
legatissimo
crescendo
p
cresc.
p

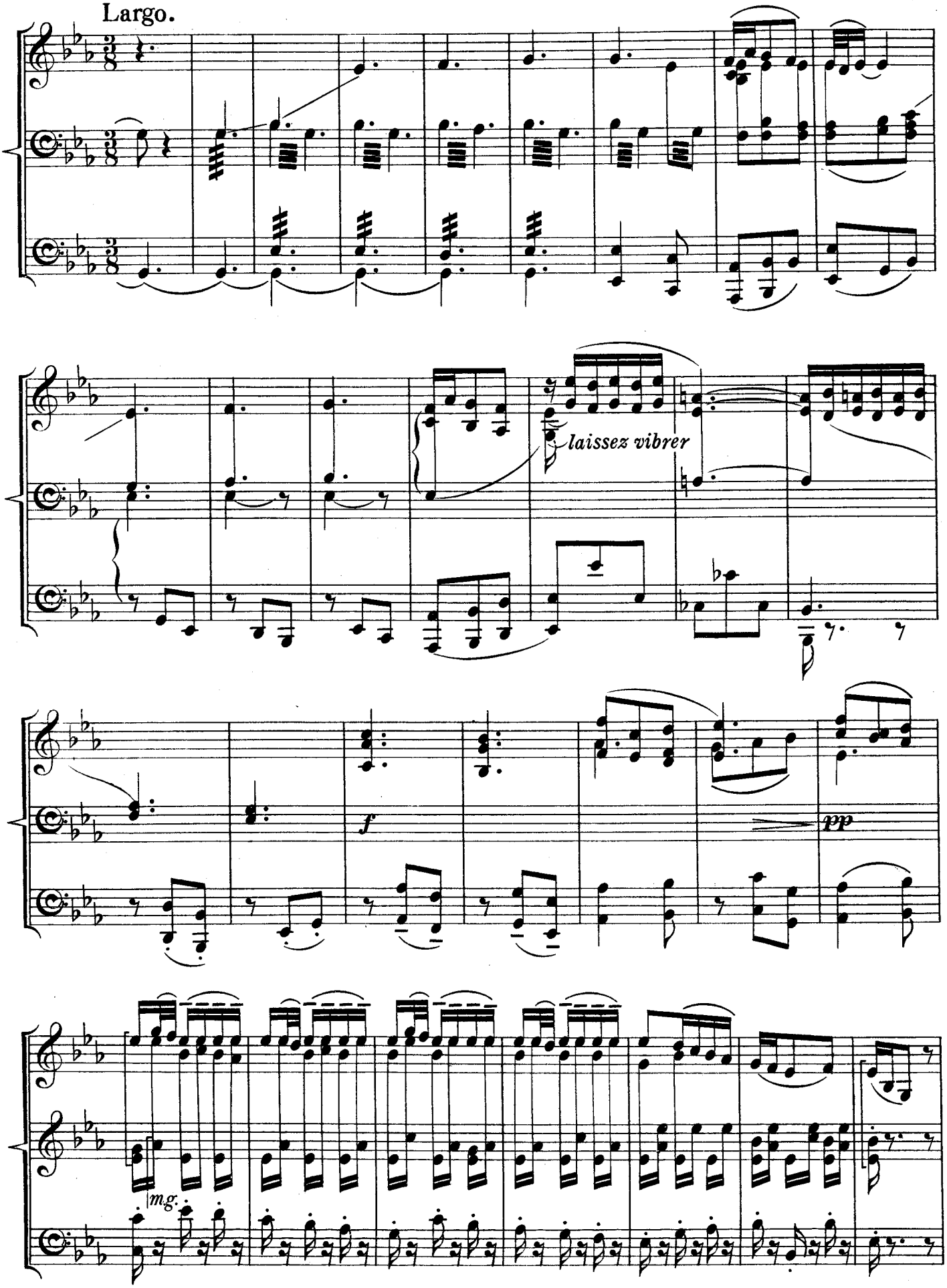

BASSO.
Con que-ste
pa - ro - li - ne, pa - ro - li - ne co - sì sa - -
ff
ff
f
p sub.
-po ri - ti - ne, sa - po - ri - ti - ne il cor voi
sf
mi scip - pa - te voi mi scip - pa - te dal - la pro - fon - di -

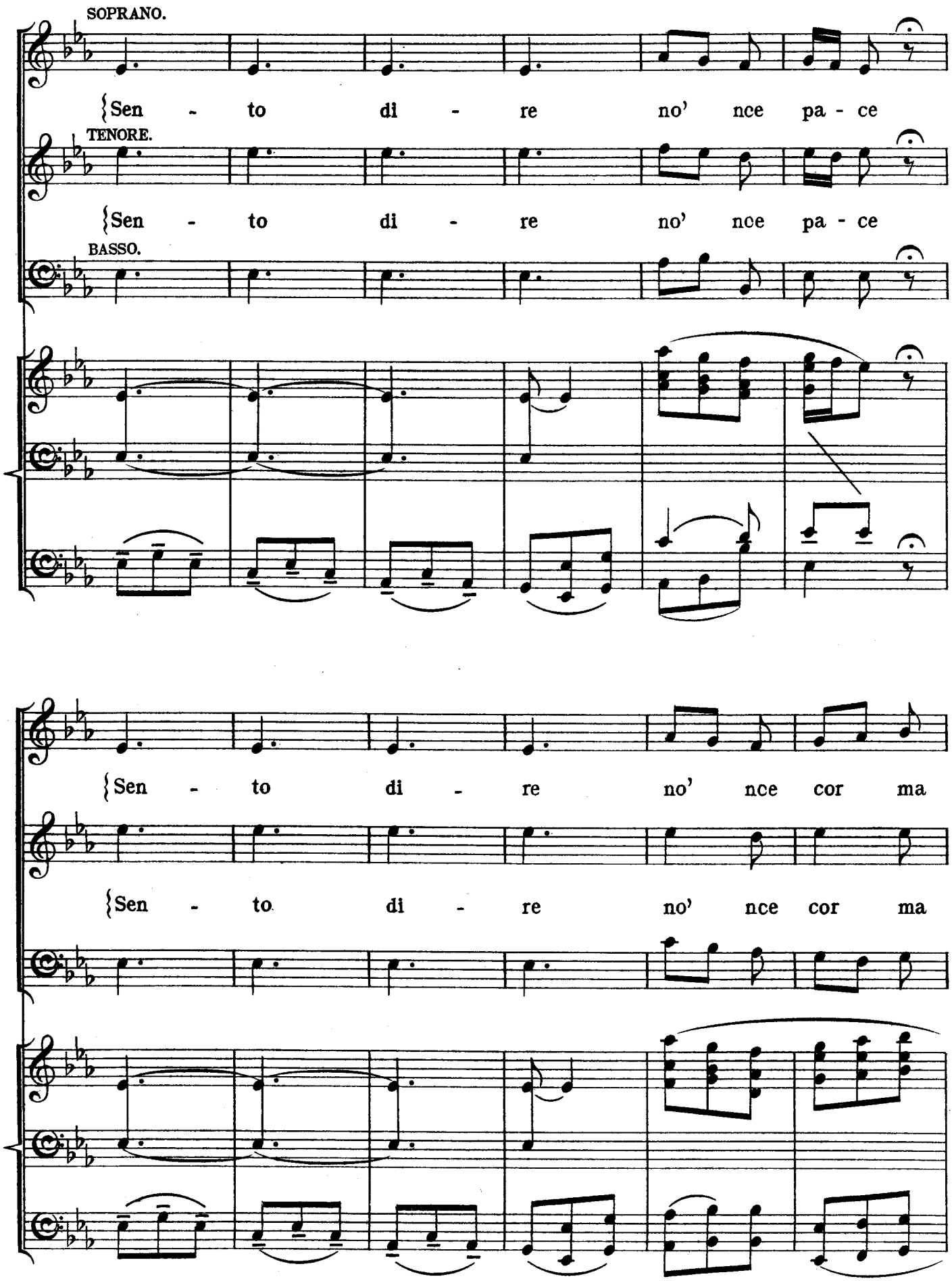

-tà. Bel - la res - ta - te quà,
res - ta - te quà che se più di-te ap - pres - so, se
f – p
di - te di-te ap - pres - so io ces - so mo - ri -
cresc.
f
dolce
-rò ces - - - so mo -
p

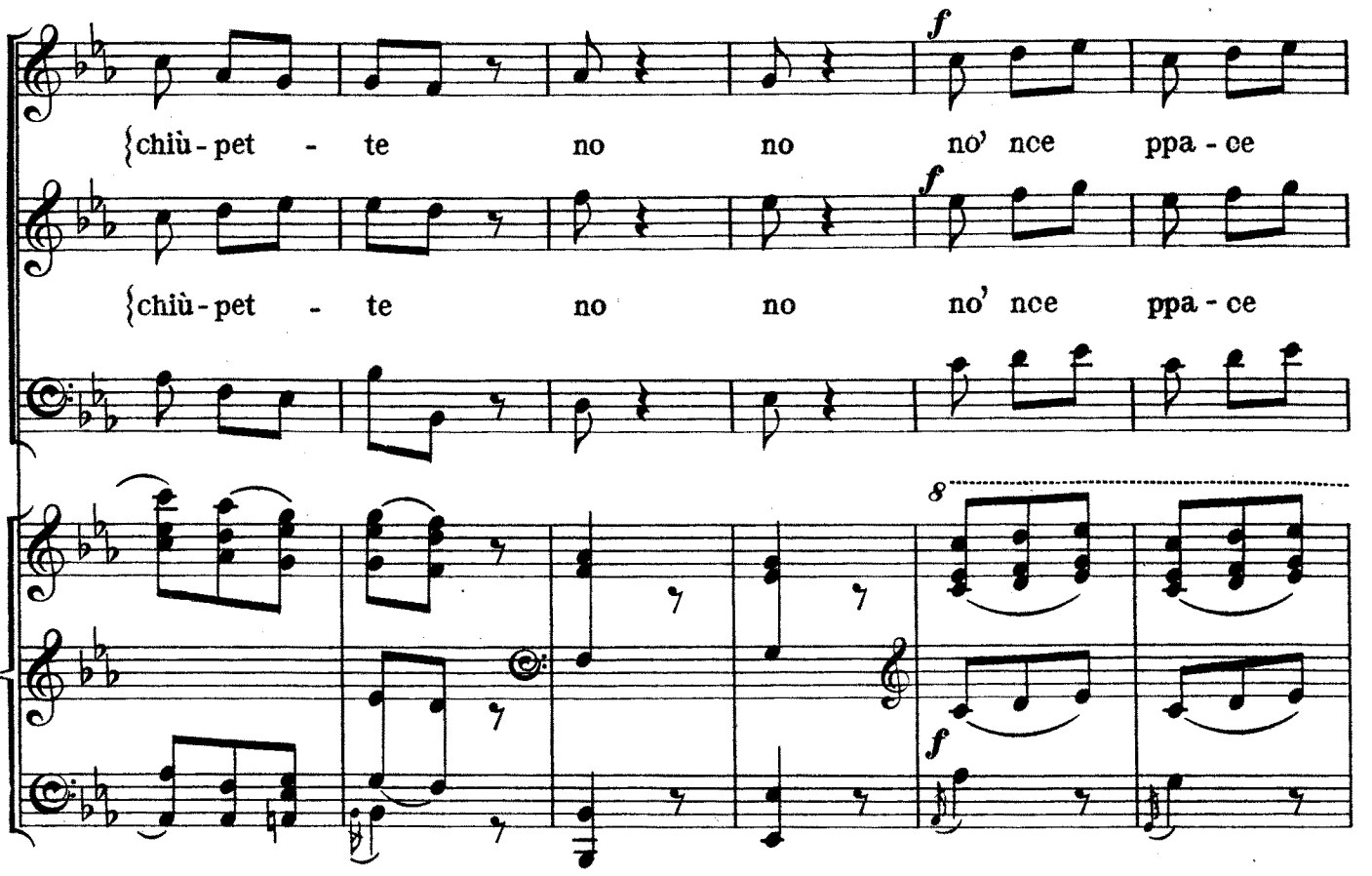

- ri - rò mo - ri -
rò, mo-ri - rò, mo-ri - rò, mo-ri - rò, mo-ri - rò
m.dr.
Co - sì sa - po - ri - ti - ne sa -
p sub.
sf
mf

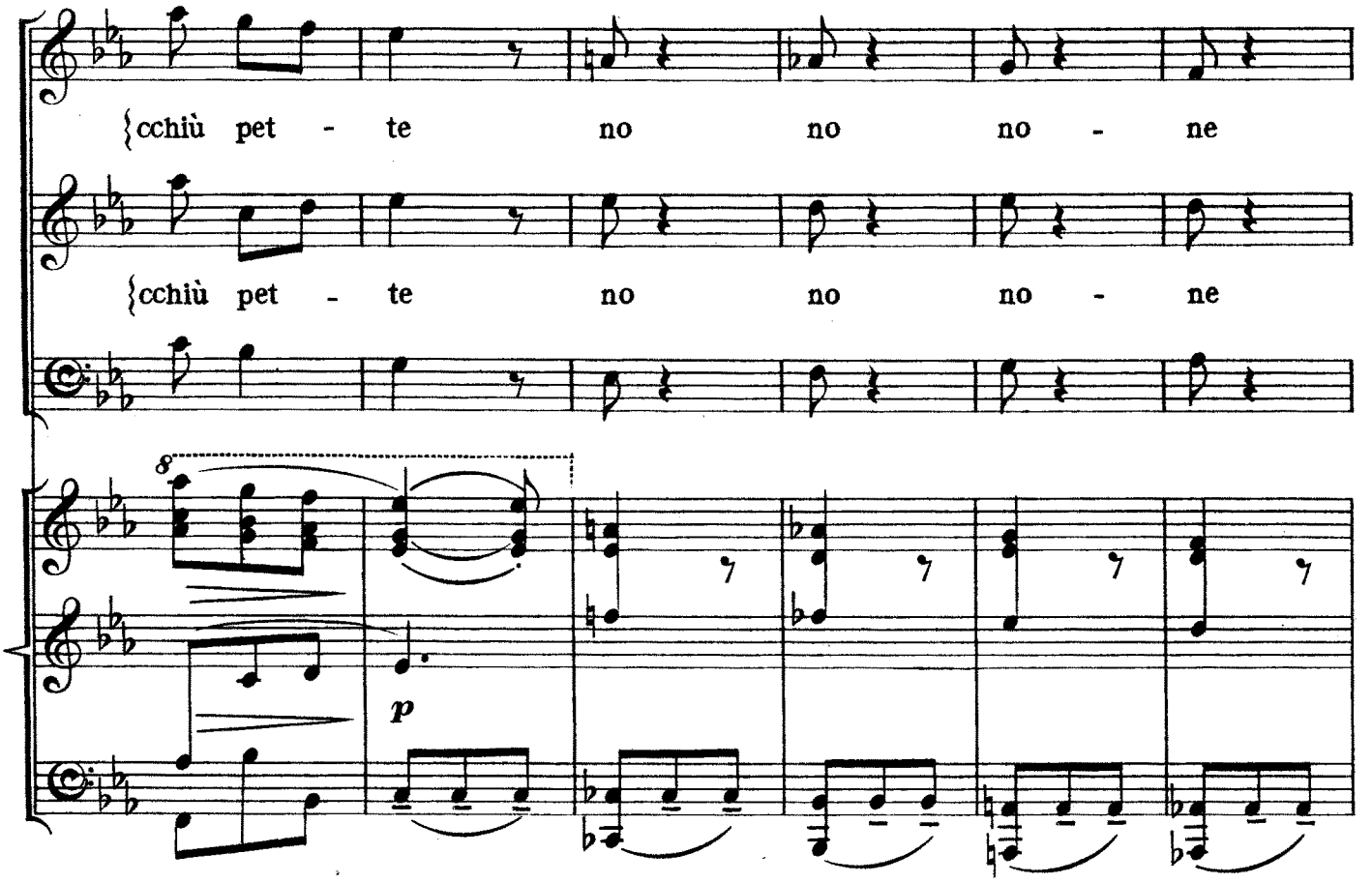

-po - ri - ti - ne co - sì sa - po - ri -
sf
p
- ti ne sa - po - ri - ti - ne con
sf
mf
sf
f
que - ste pa - ro - li - ne co - sì sa - po - ri - ti - ne il
sf
cor voi mi scip - pa - te mi scip - pa - te mi scip - pa - te
m.dr.
sfff
sfff
Ped.

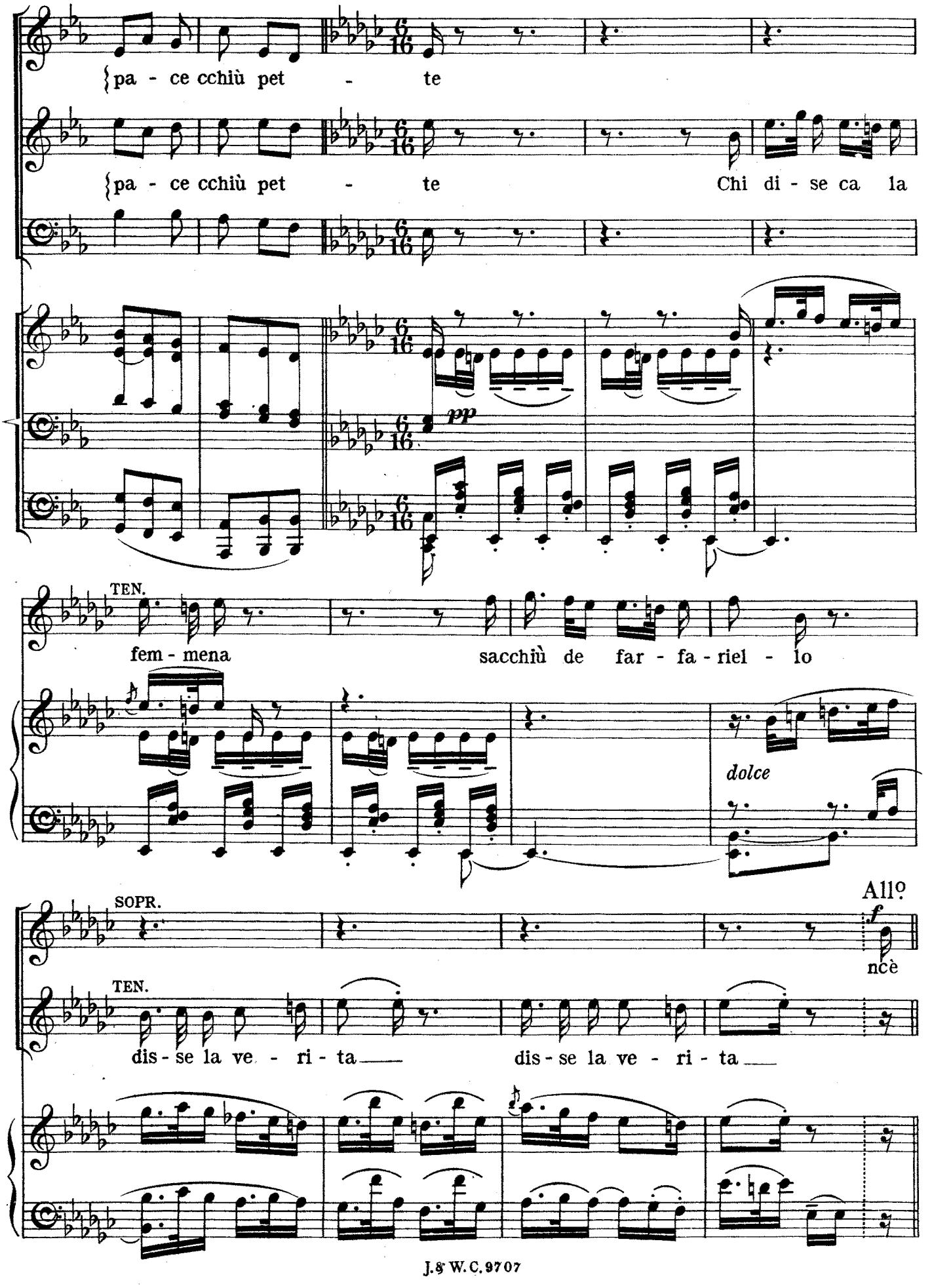

mo - ri - rò
– mo - ri -
-rò, mo-ri-rò, mo-ri - rò, mo-ri-rò, mo-ri - rò.
leggiero
m.g.
pour finir
pour enchaîner
f p –
f p –


Largo.
laissez vibrer
f
pp
m.g.


SOPRANO.
Sen - to di - re no' nce pa - ce
TENORE.
Sen - to di - re no' nce pa - ce
BASSO.
Sen - to di - re no' nce cor ma
Sen - to di - re no' nce cor ma


chiù - pet - te no no no' nce ppa - ce
chiù - pet - te no no no' nce ppa - ce
f
f
8
f


cchiù pet - te no no no - ne
cchiù pet - te no no no - ne
8
p


pa - ce cchiù pet - te
pa - ce cchiù pet - te
Chi di - se ca la
pp
TEN.
fem - mena
sacchiù de far - fa - riel - lo
dolce
SOPR.
All?
f
ncè
TEN.
dis - se la ve - ri - ta
dis - se la ve - ri - ta

(Allegro)

SOPR.

sta quaccu - na pò che a nul - lo vuo - le be - ne è à

TEN.

u - na te fa la nzem - pre - ce, ed e ma - le - ze io - sa

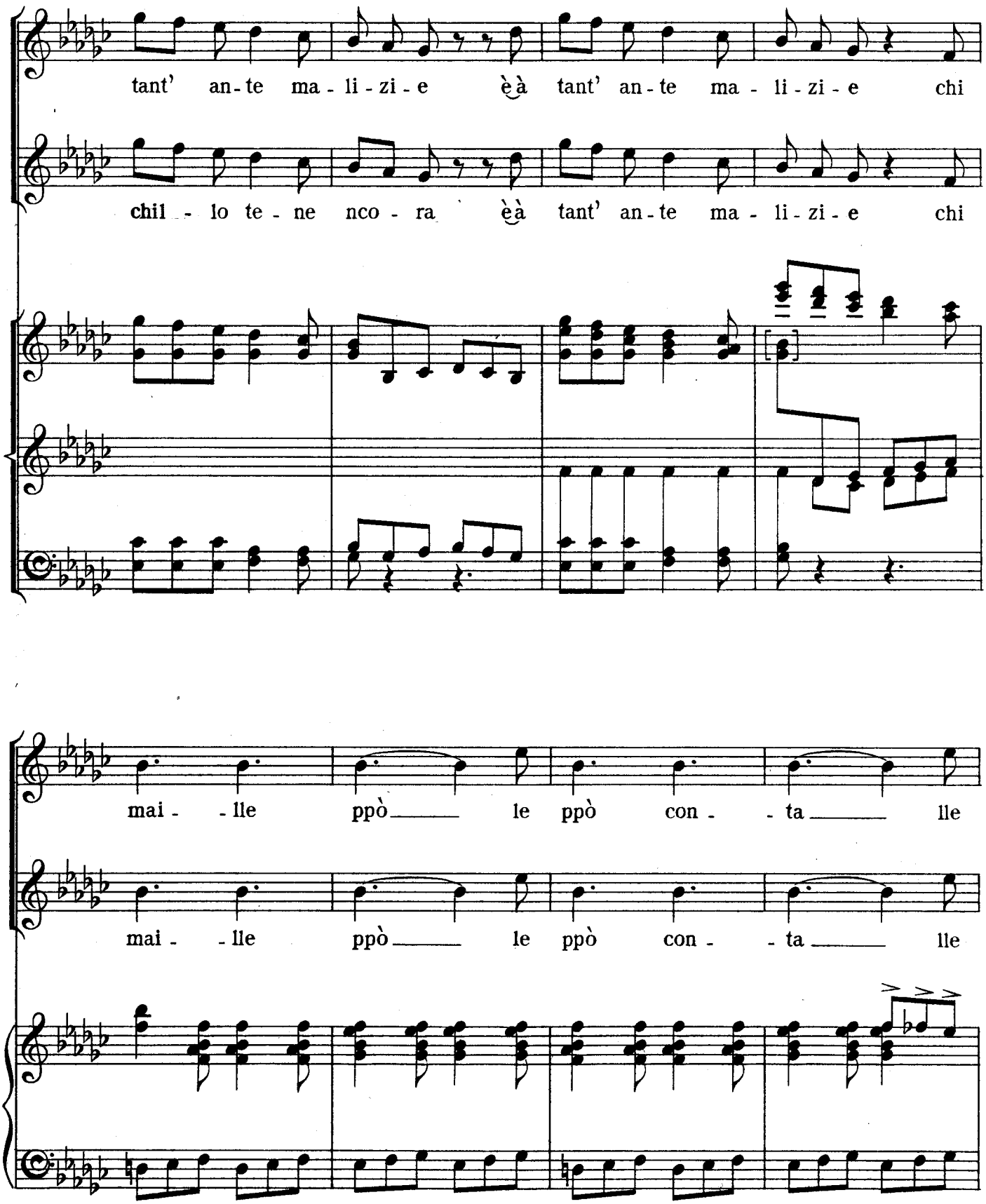
f *p*

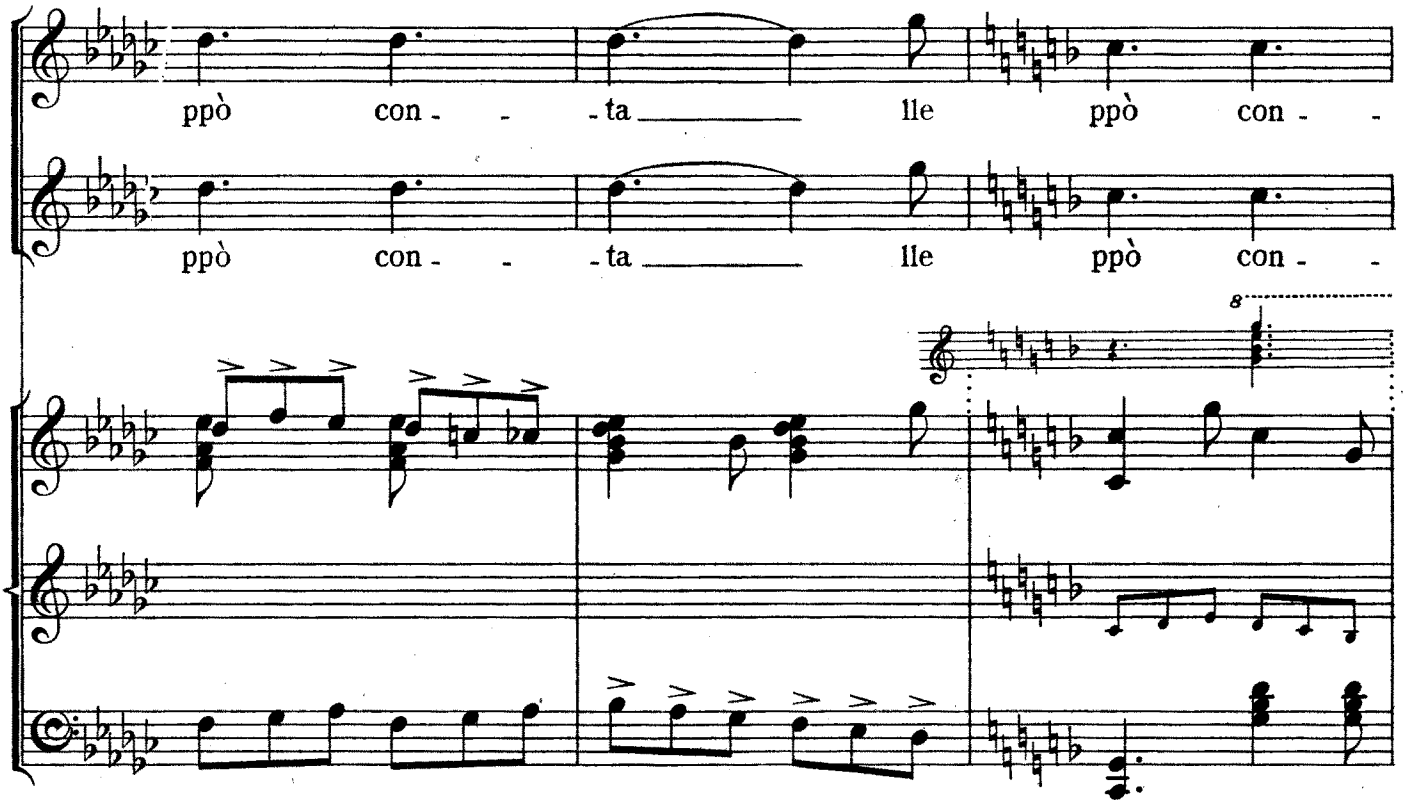
{*m.g.*

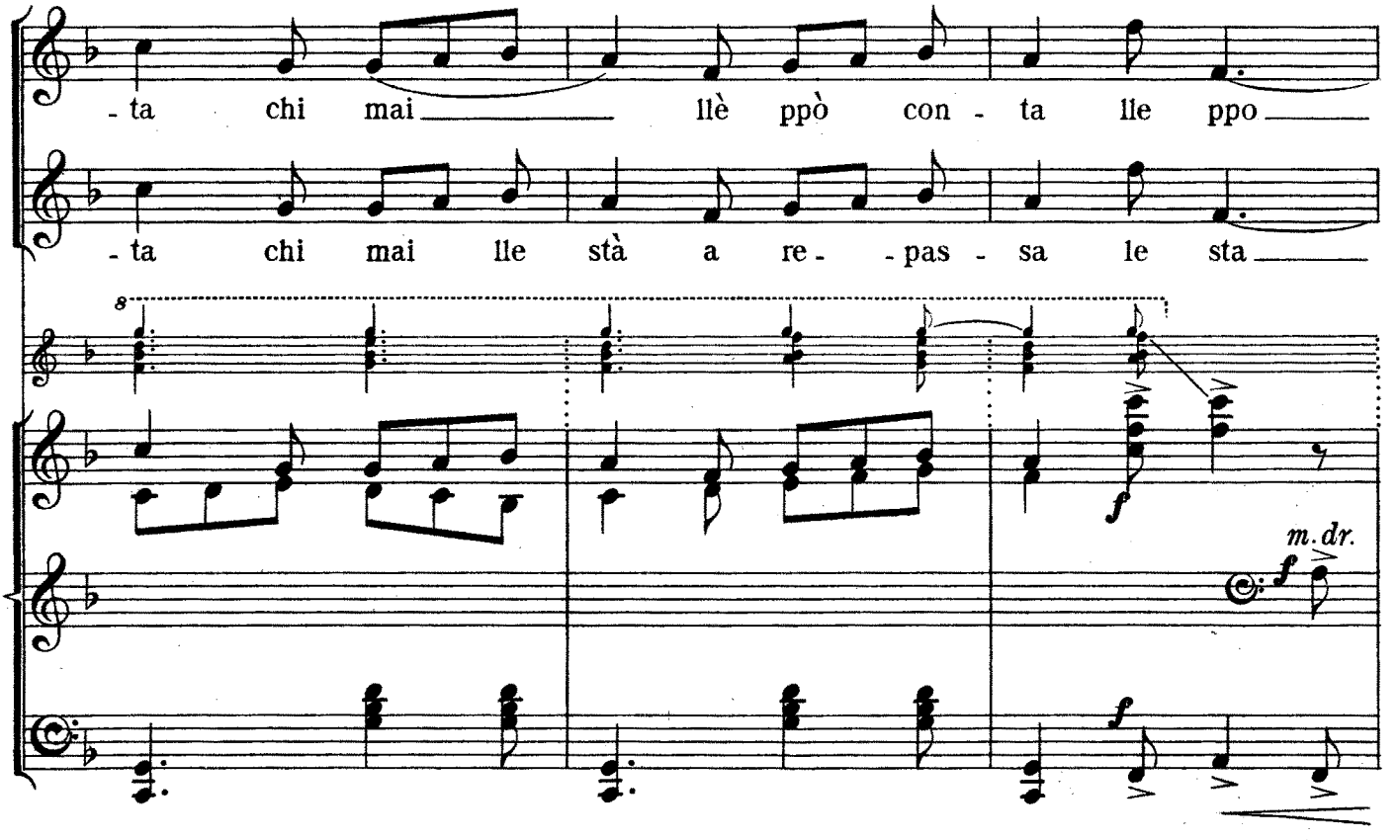
cien - to o fris - co te - - ne schit - to pe scor - co glia — e

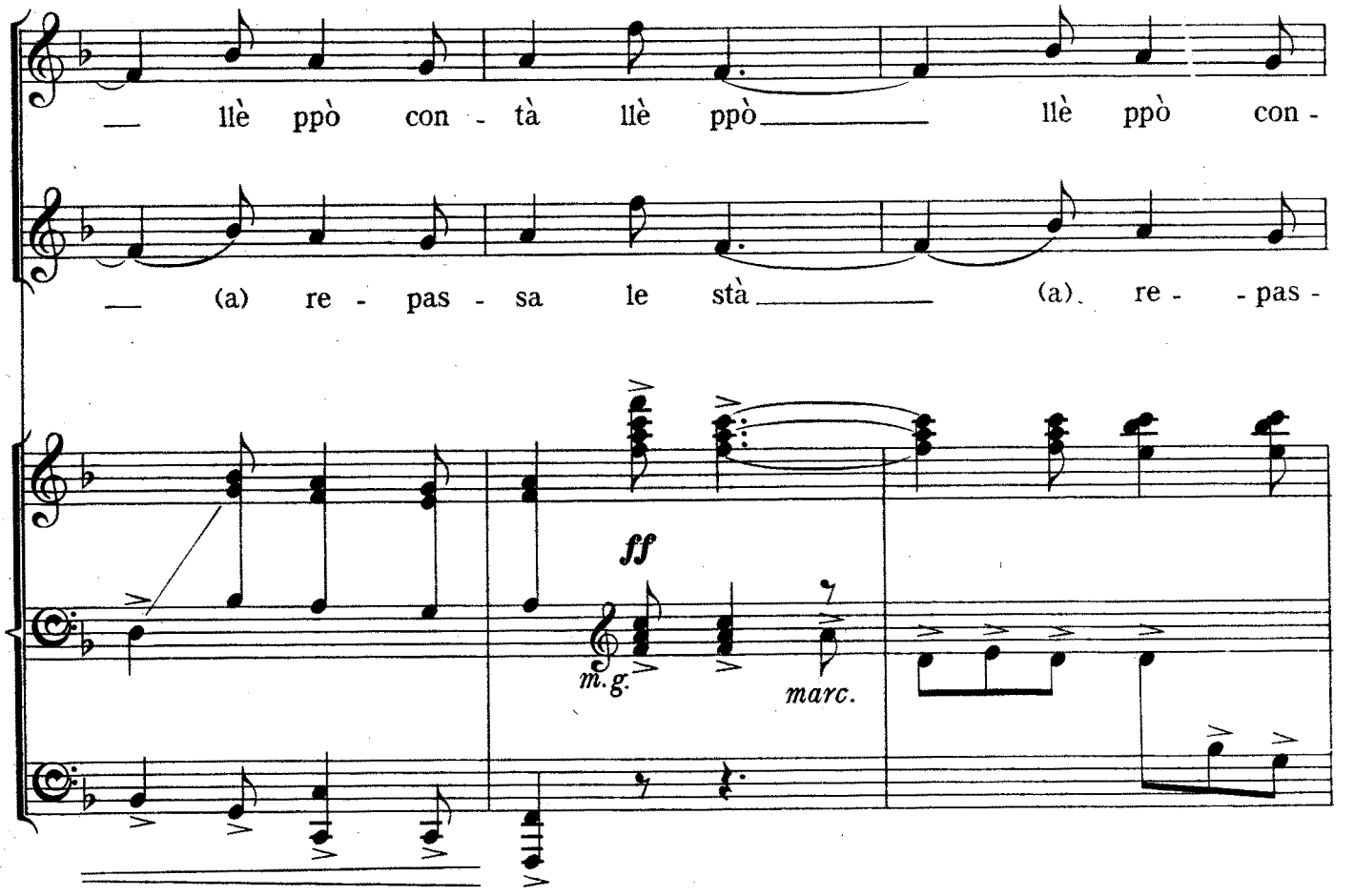
n'an - tra fa - la sche - fo - sa è bo - lo ma - ri - tiel - lo chia

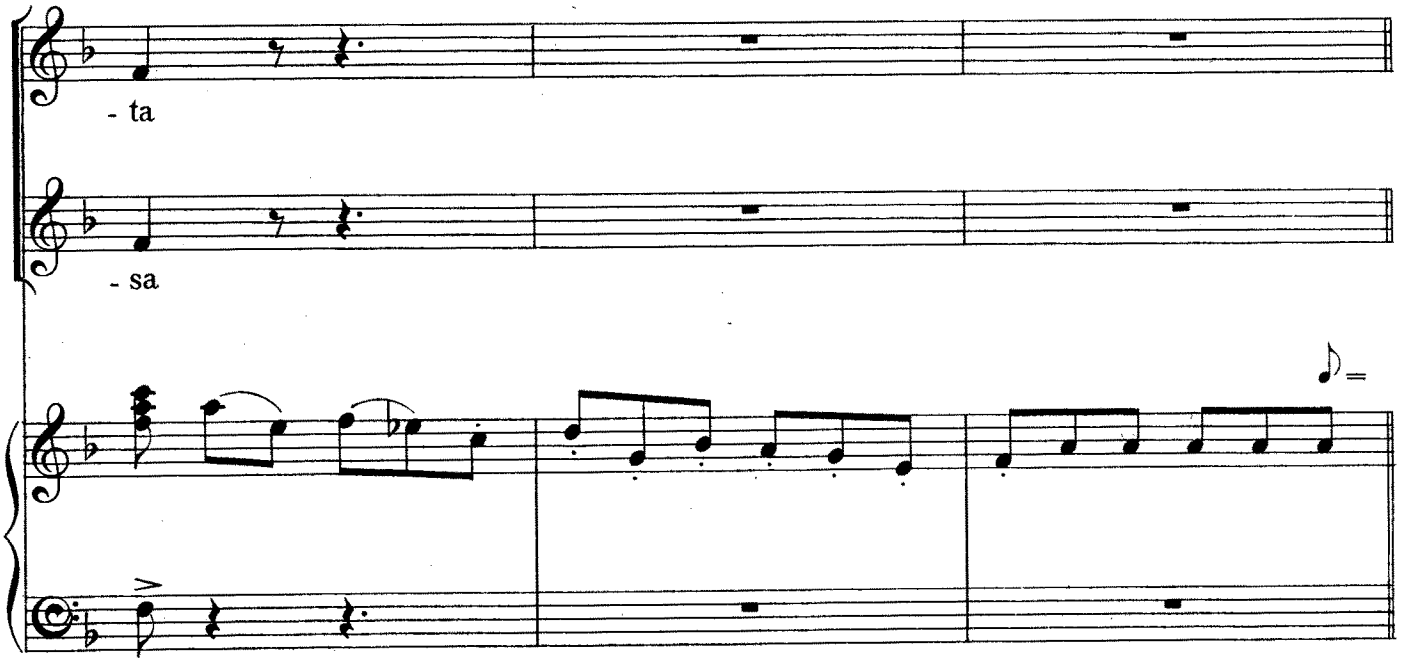
f *p*


tant' an-te ma-li-zi-e èà tant' an-te ma-li-zi-e chi
chil-lo te-ne nco-ra èà tant' an-te ma-li-zi-e chi
mai- -lle ppò le ppò con- -ta lle
mai- -lle ppò le ppò con- -ta lle

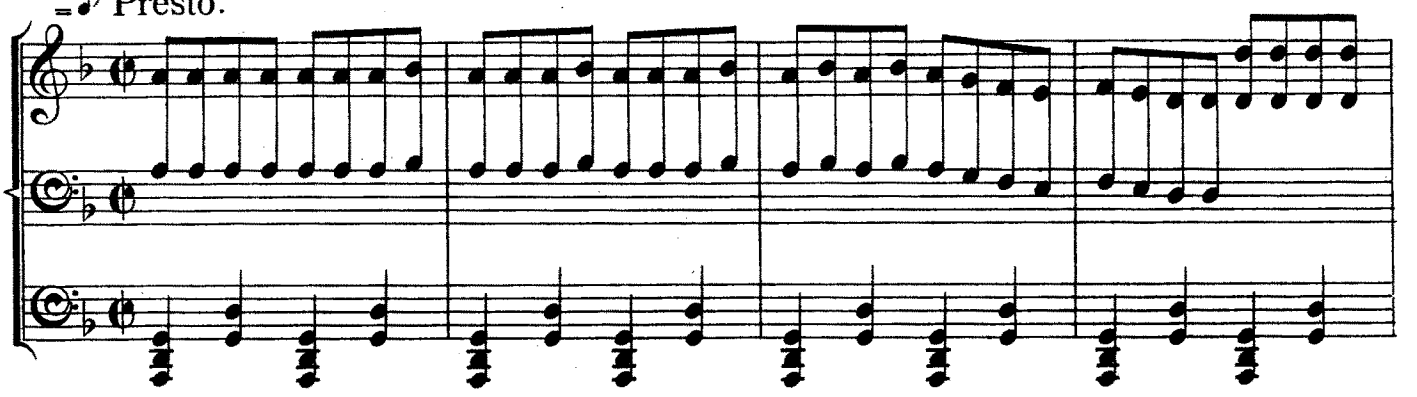

ppò con - - - ta lle ppò con - -
ppò con - - - ta lle ppò con - -
8

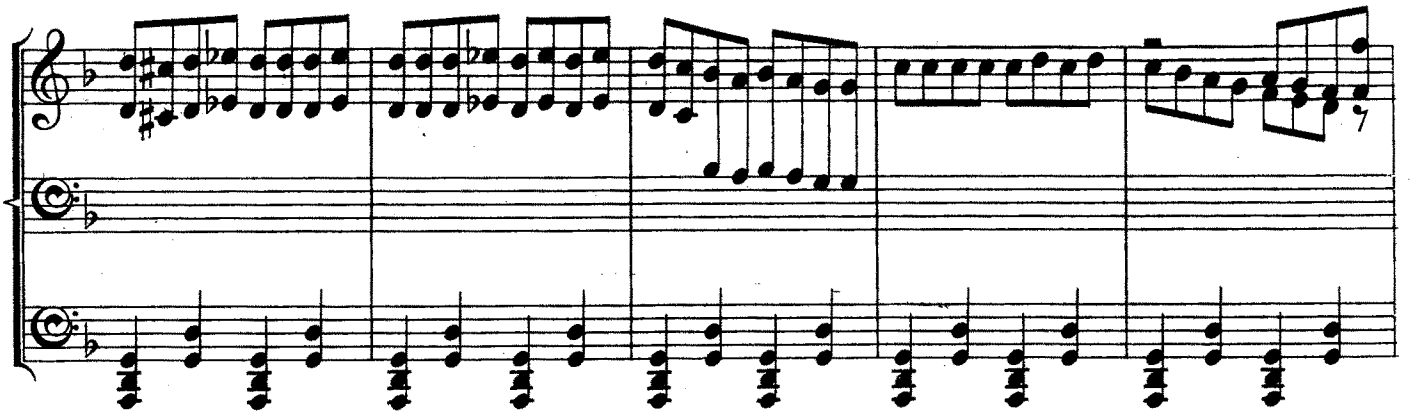

- ta chi mai llè ppò con - ta lle ppo
- ta chi mai lle stà a re - - pas - sa le sta
8
f
m. dr.
f
f

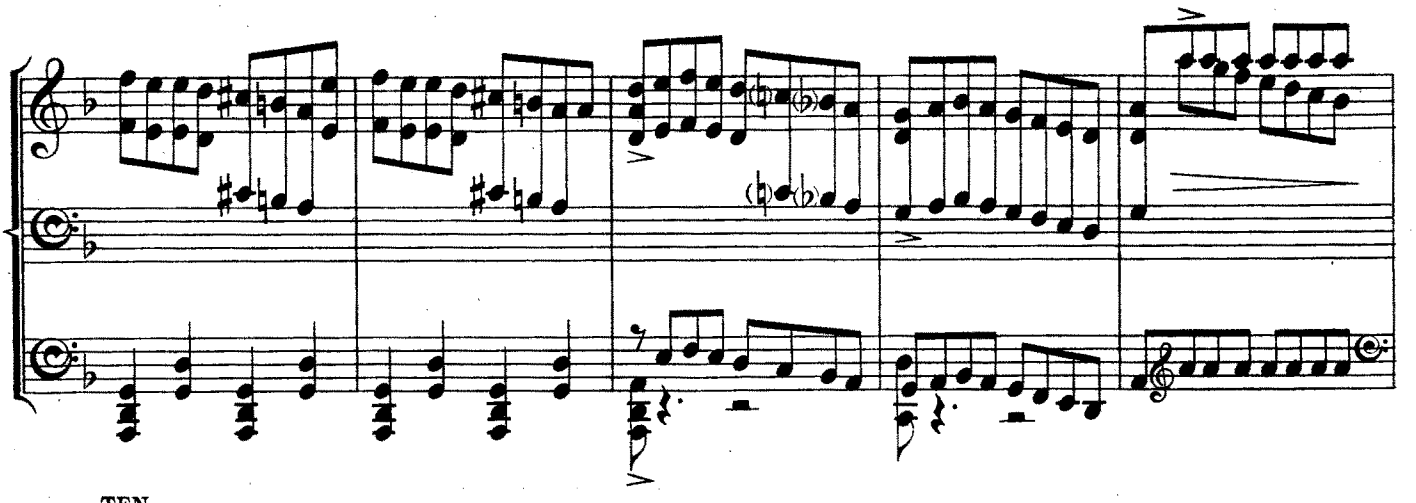

llè ppò con - tà llè ppò llè ppò con -
(a) re - pas - sa le stà (a) re - - pas -
ff
m.g.
marc.


- ta
- sa

Presto.

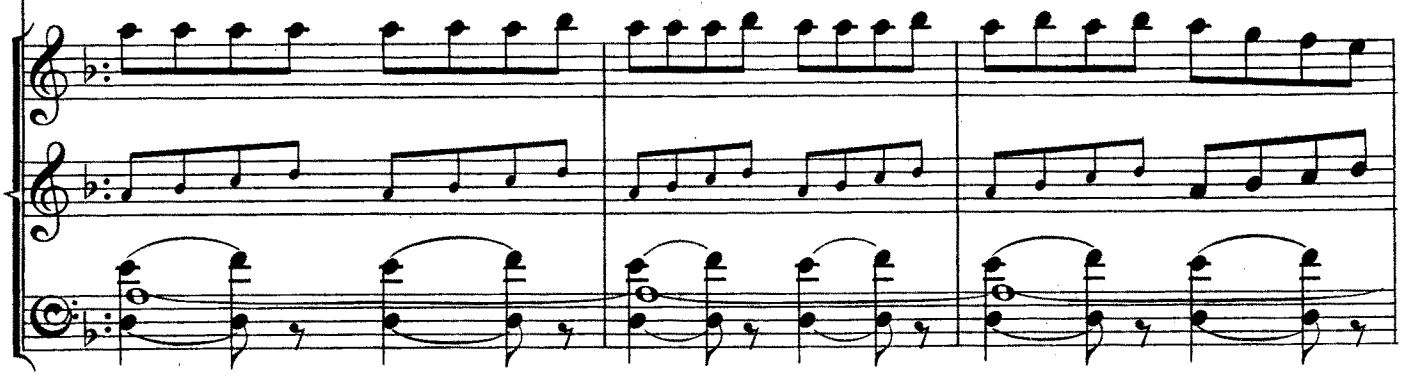


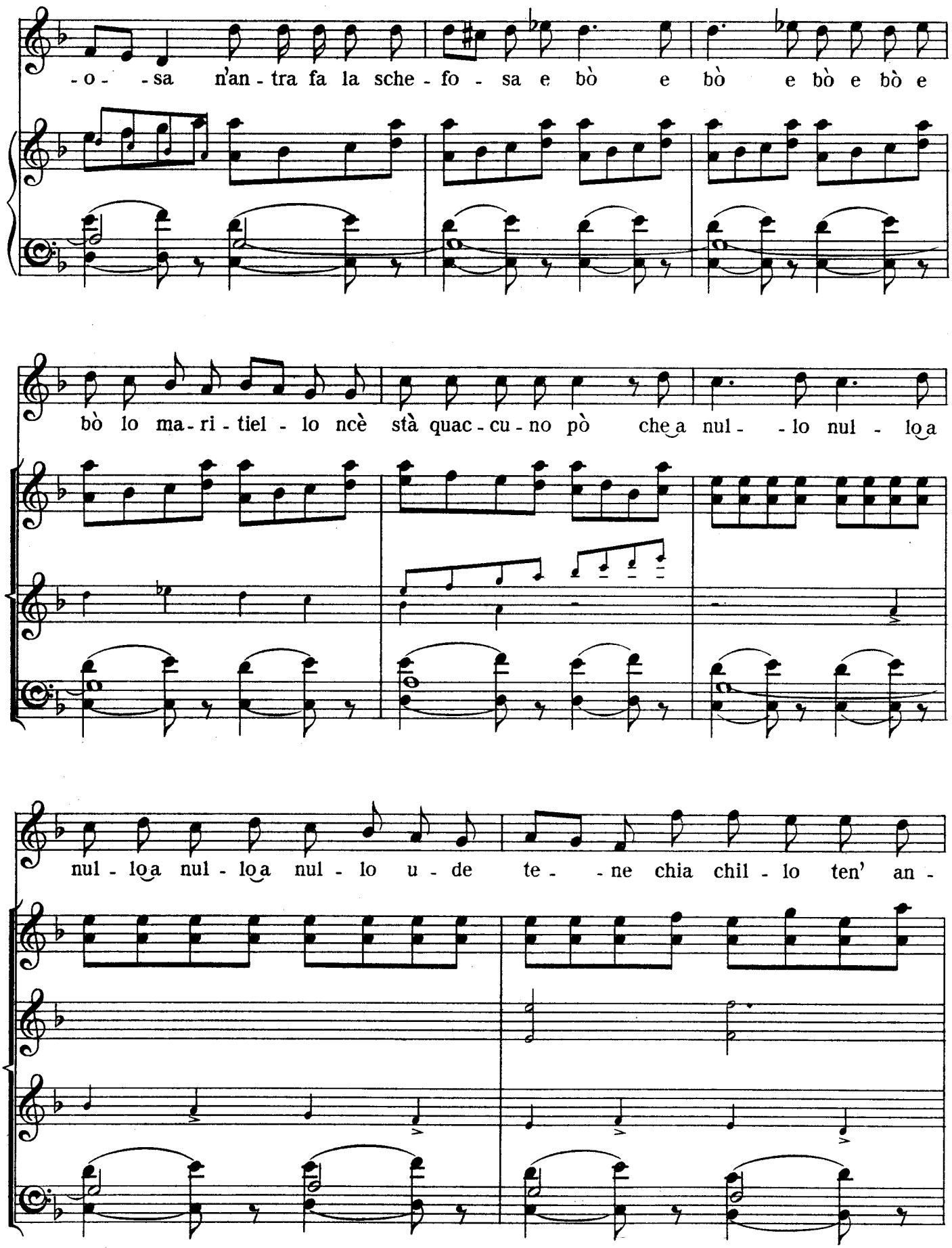


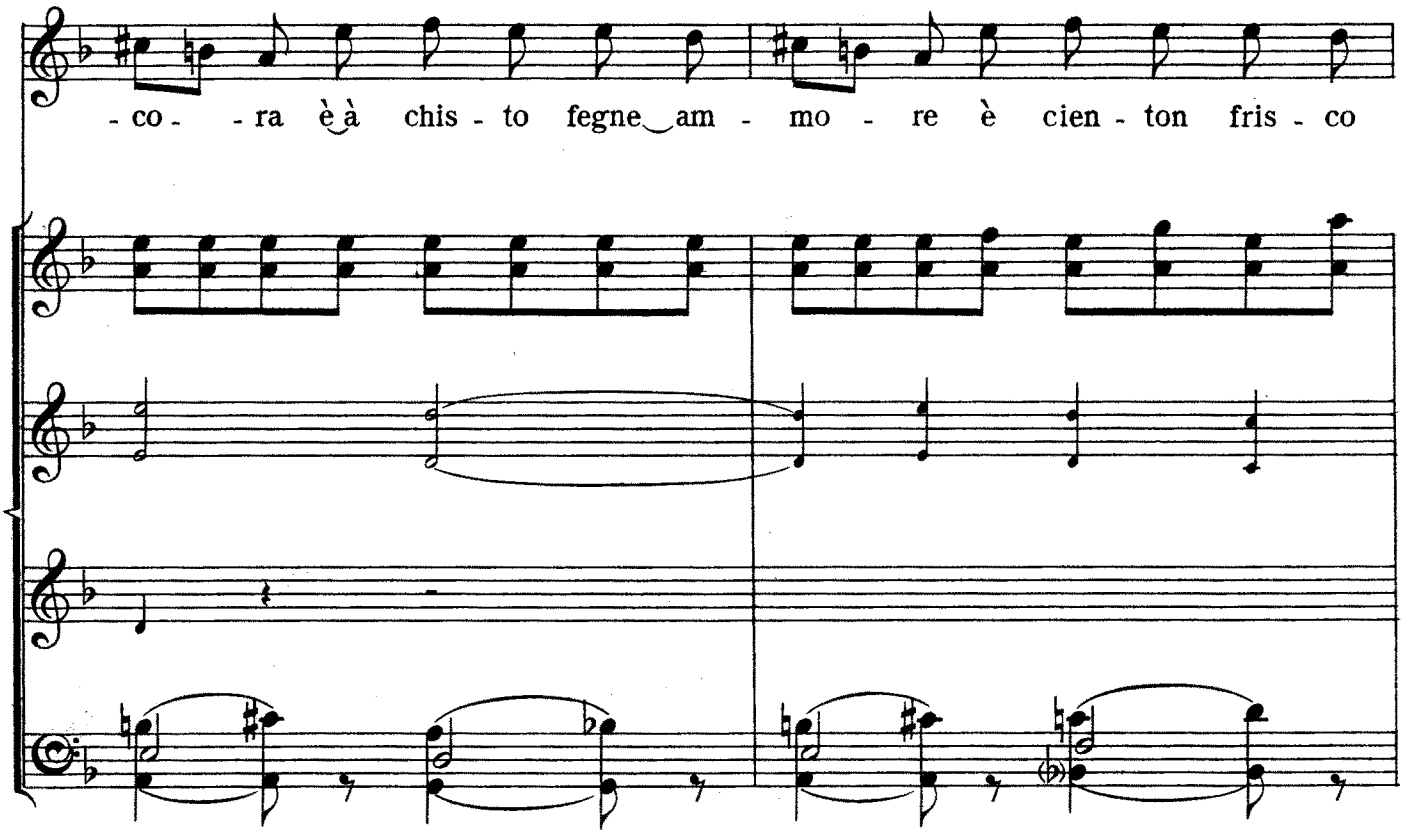


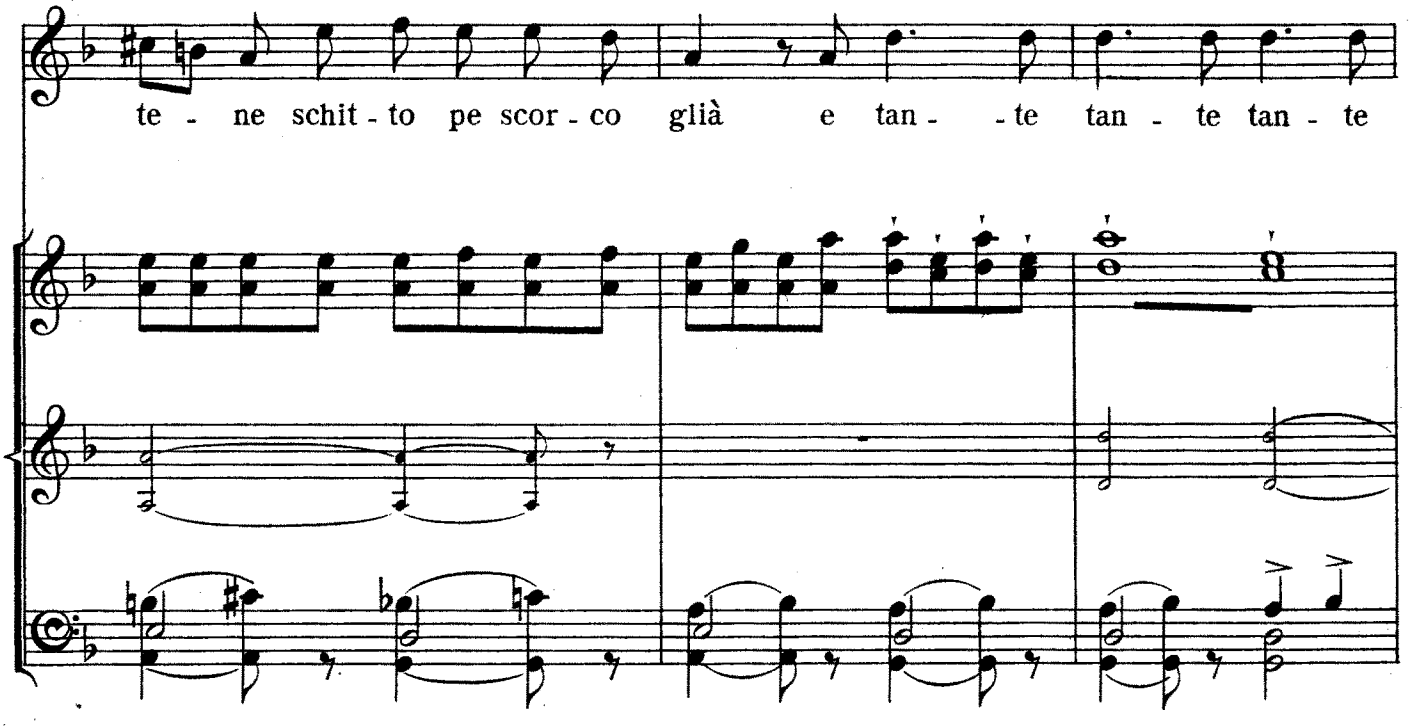
TEN.

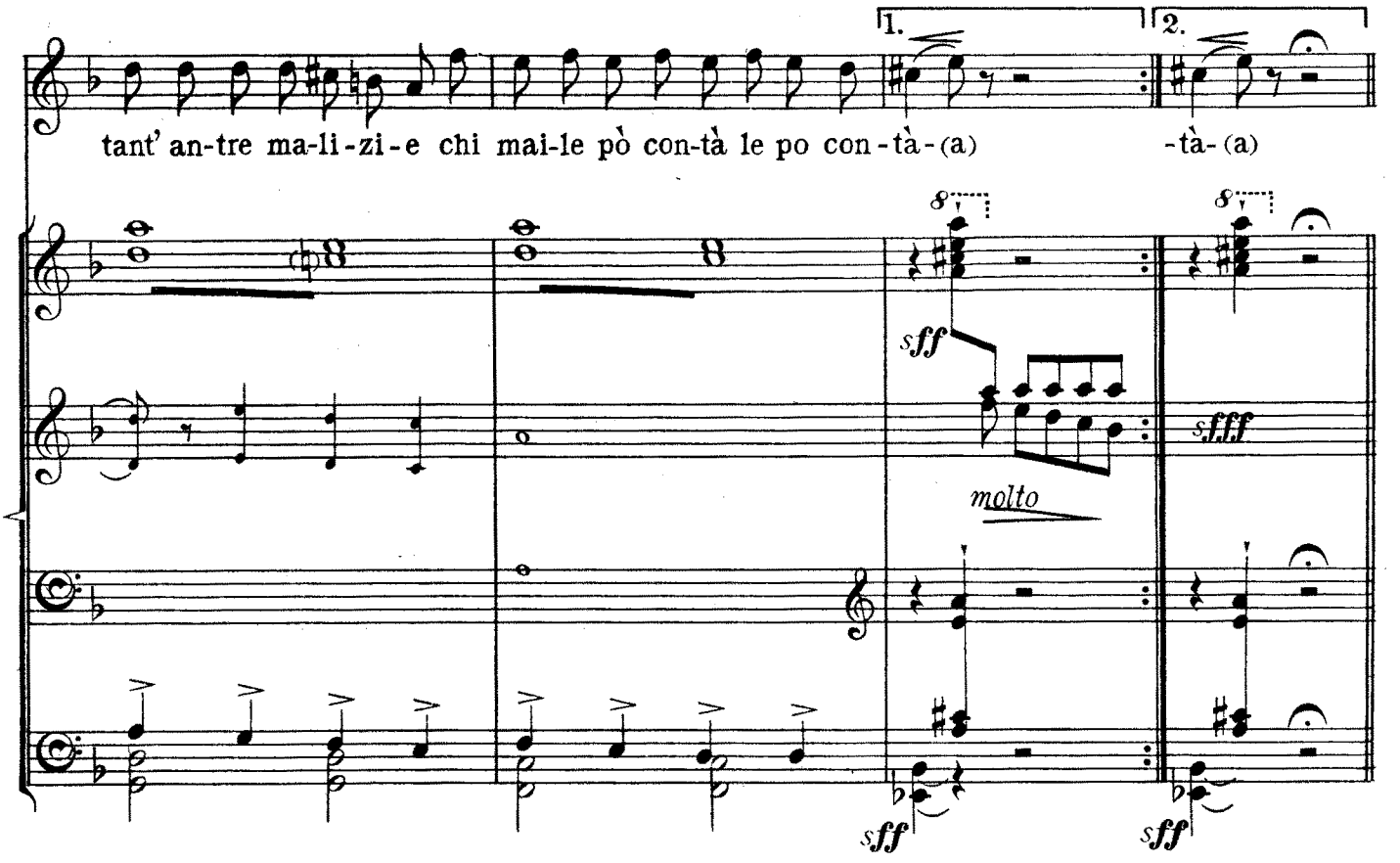
U - na te fa - lanzem - pre - ce ed è ed è ed è ed è ed è ma - le - ze -

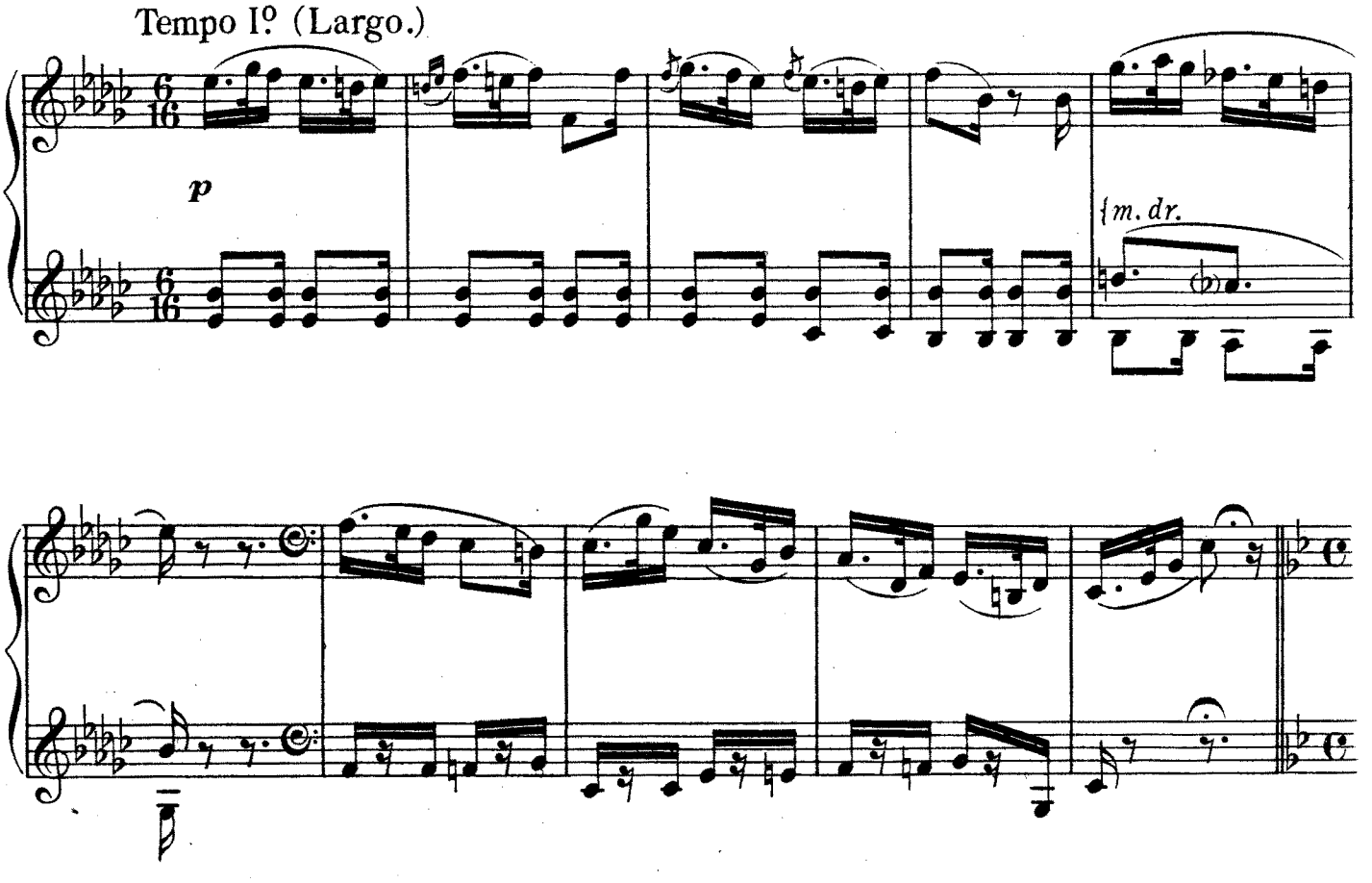


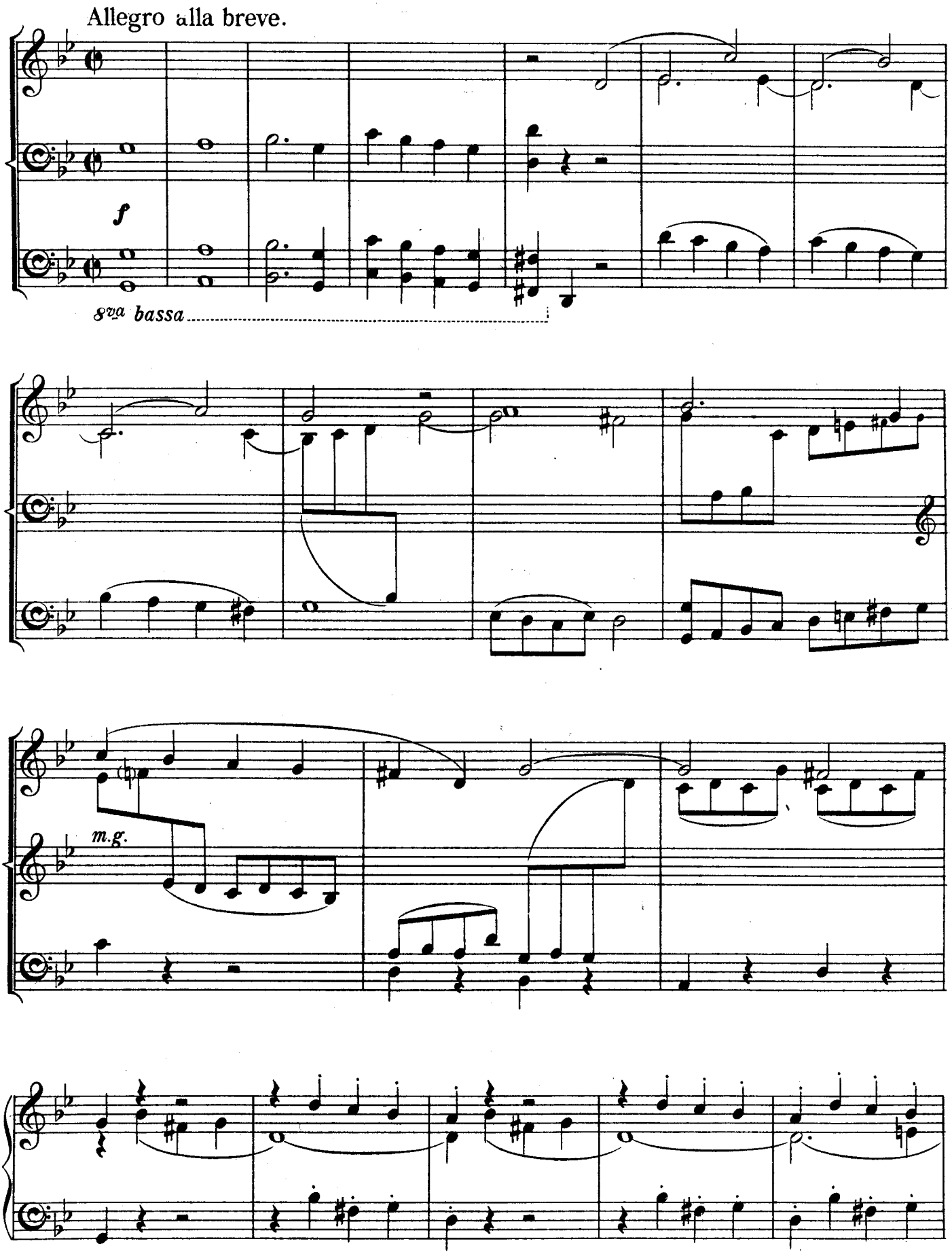

-o- -sa n'an-tra fa la sche-fo-sa e bò e bò e bò e bò e
bò lo ma-ri-tiel-lo ncè stà quac-cu-no pò che a nul- -lo nul- lo a
nul-lo a nul-lo a nul-lo u-de te- -ne chia chil-lo ten' an-

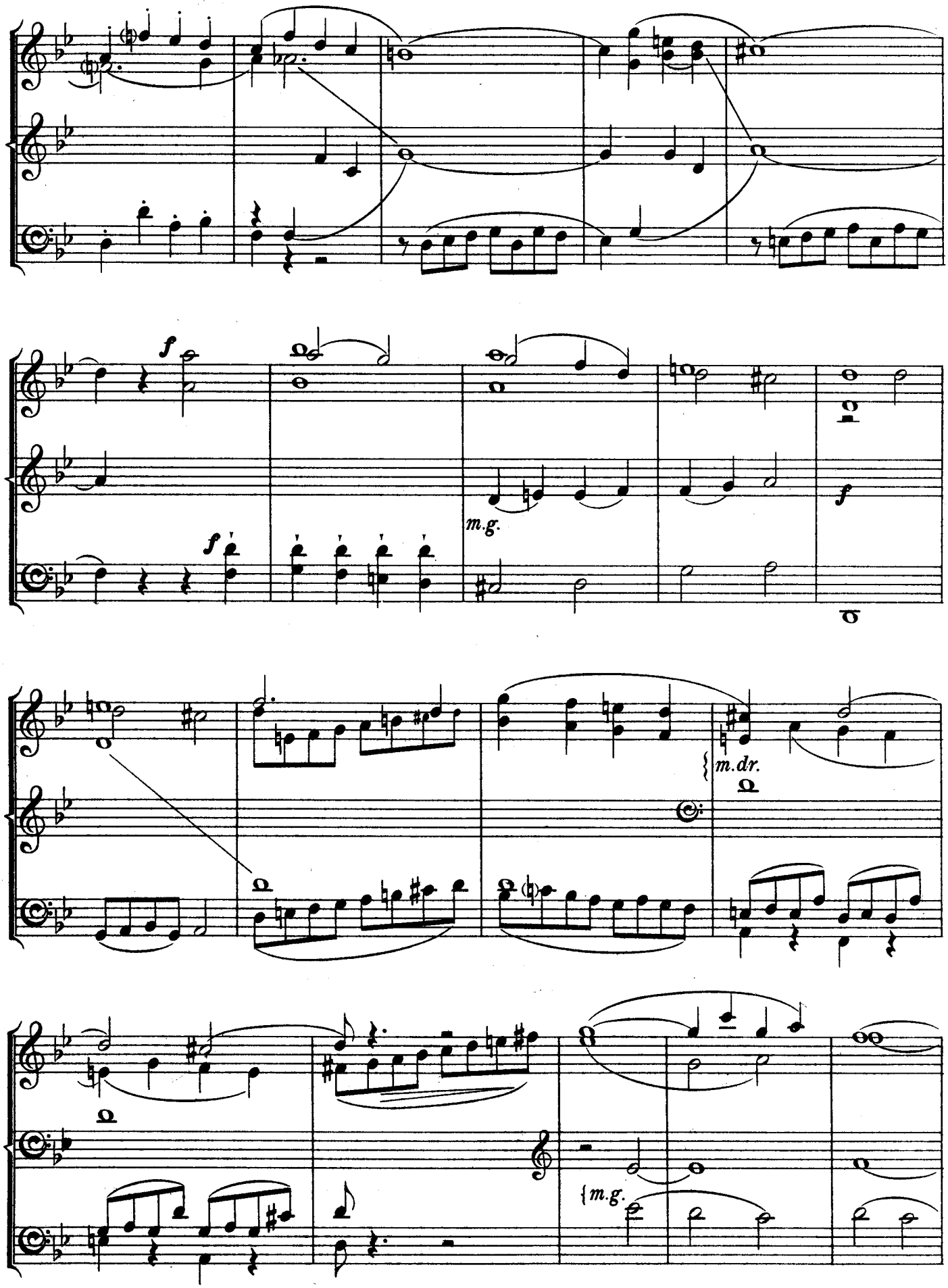

- co - - ra è à chis - to fegne am - mo - re è cien - ton fris - co

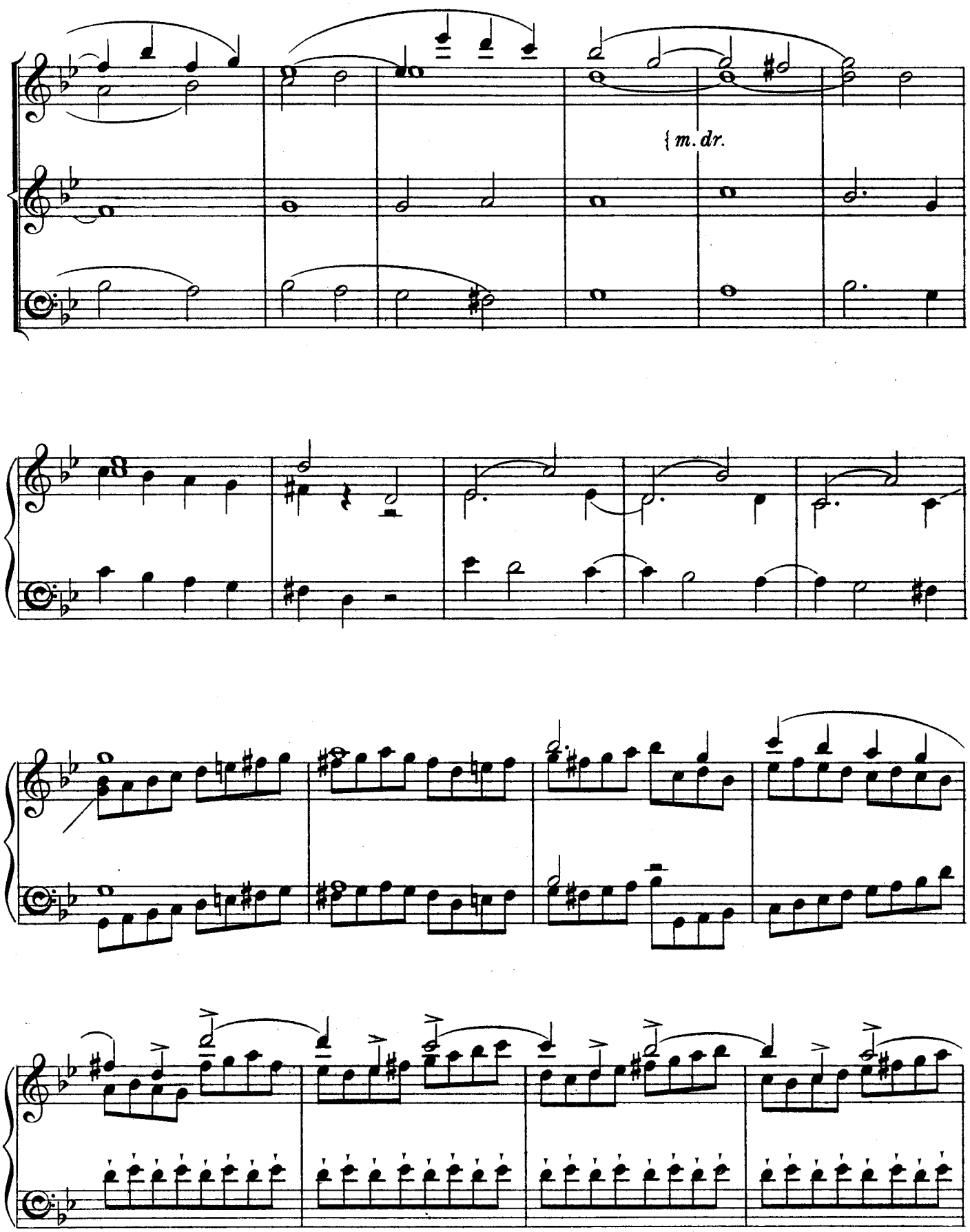

te - ne schit - to pe scor - co glià e tan - - te tan - te tan - te

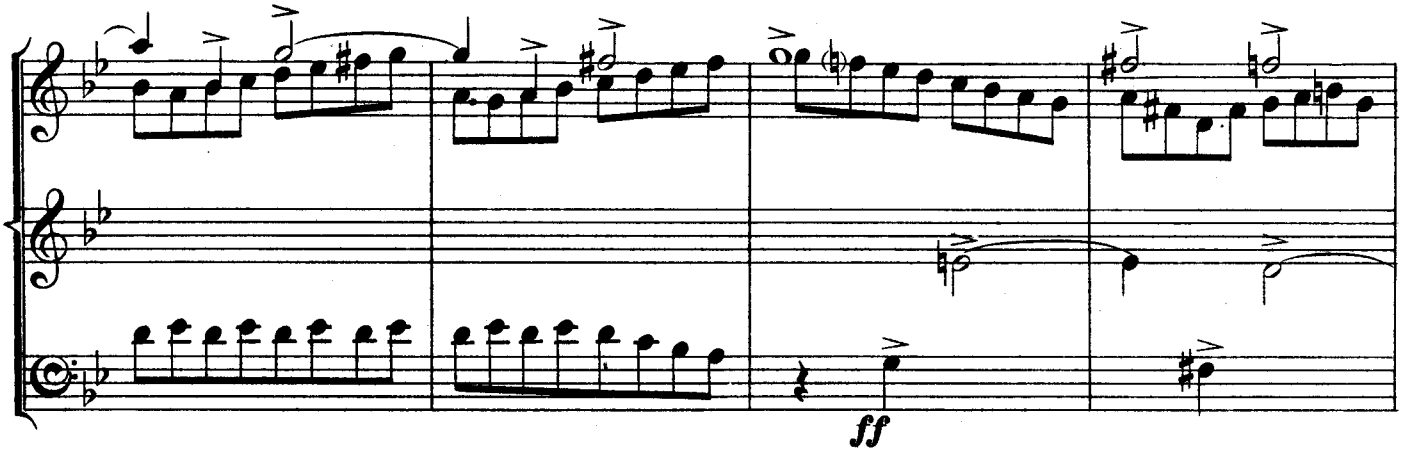

1.
2.
tant' an-tre ma-li-zi-e chi mai-le pò con-tà le po con-tà-(a)
-tà-(a)
8va
sff
sfff
molto
sff
sff

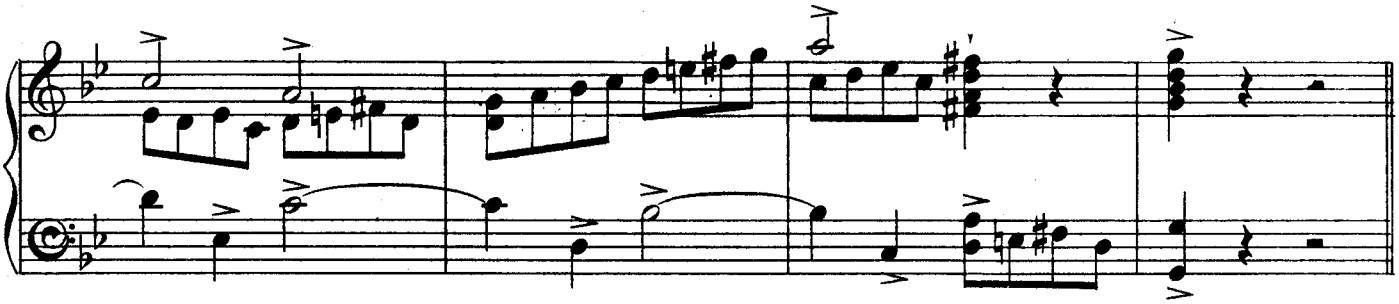

Tempo Iº (Largo.)
p
m. dr.


Allegro alla breve.
f
8va bassa
m.g.

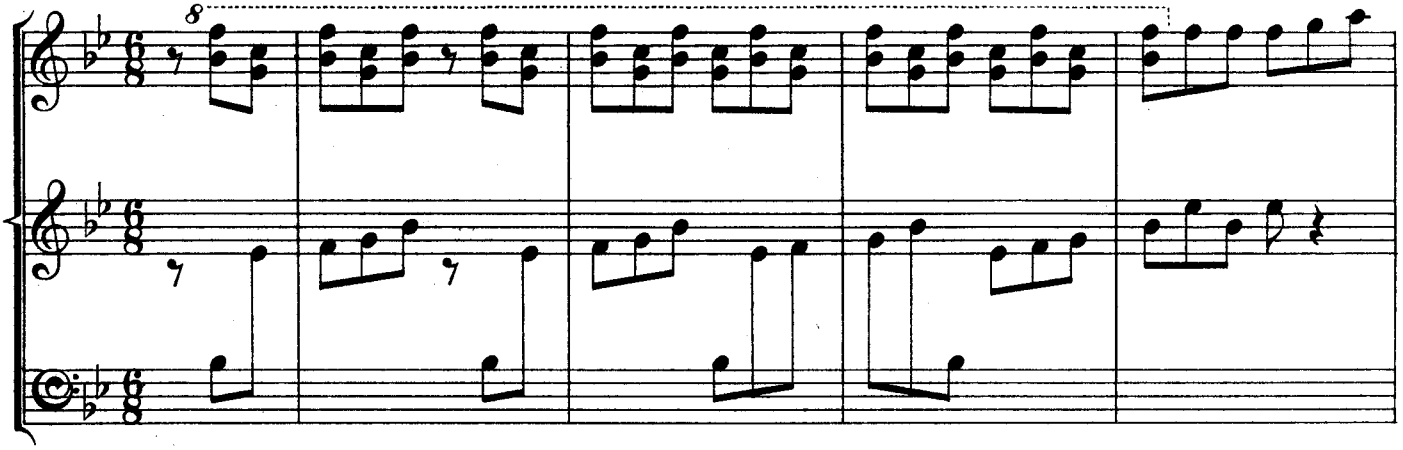

f
m.g.
f
m.dr.
m.g.

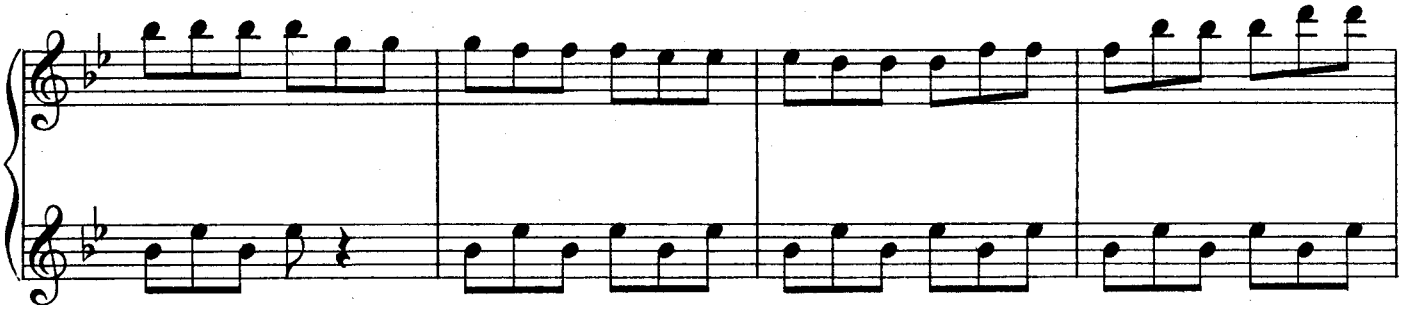

m. dr.

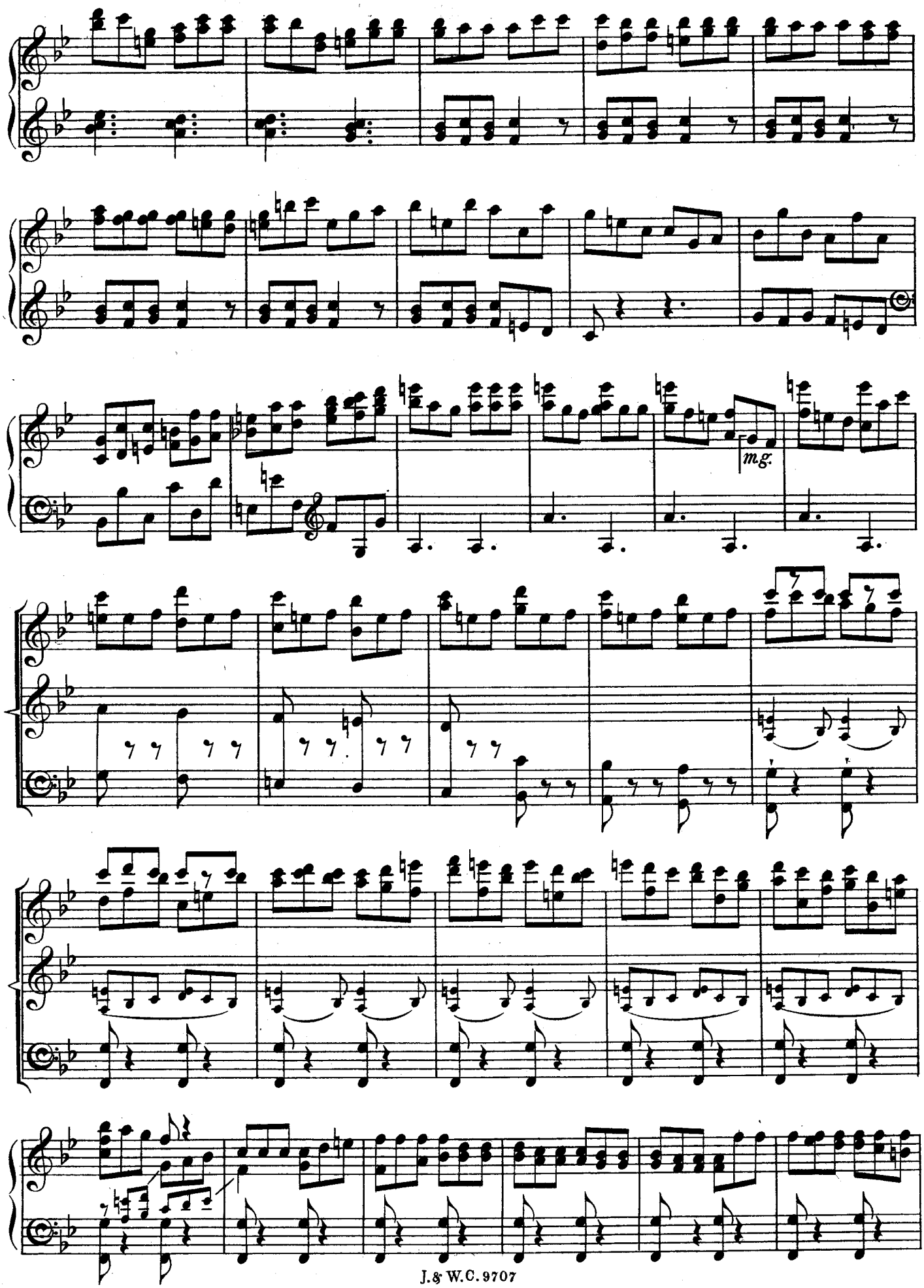


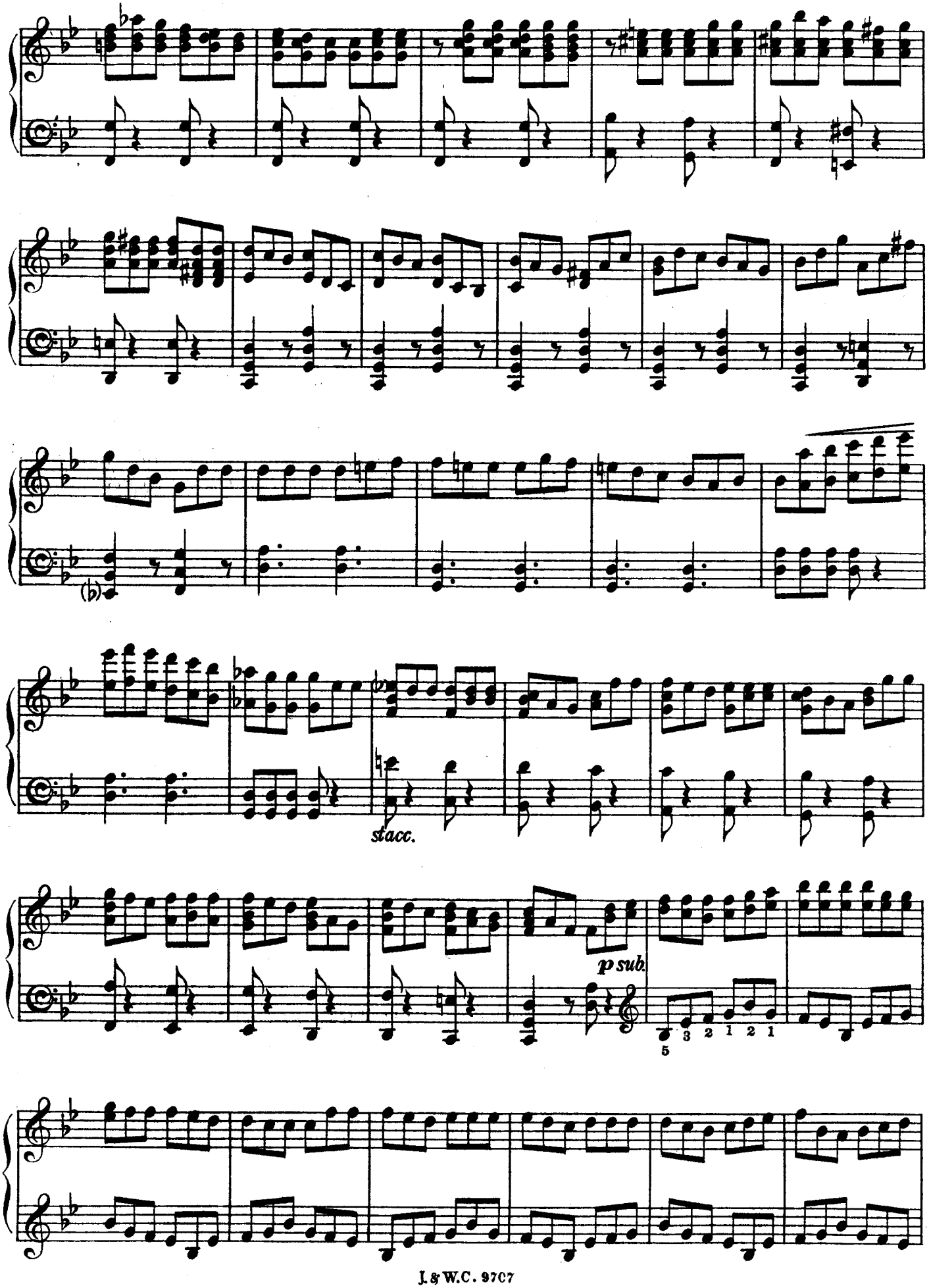


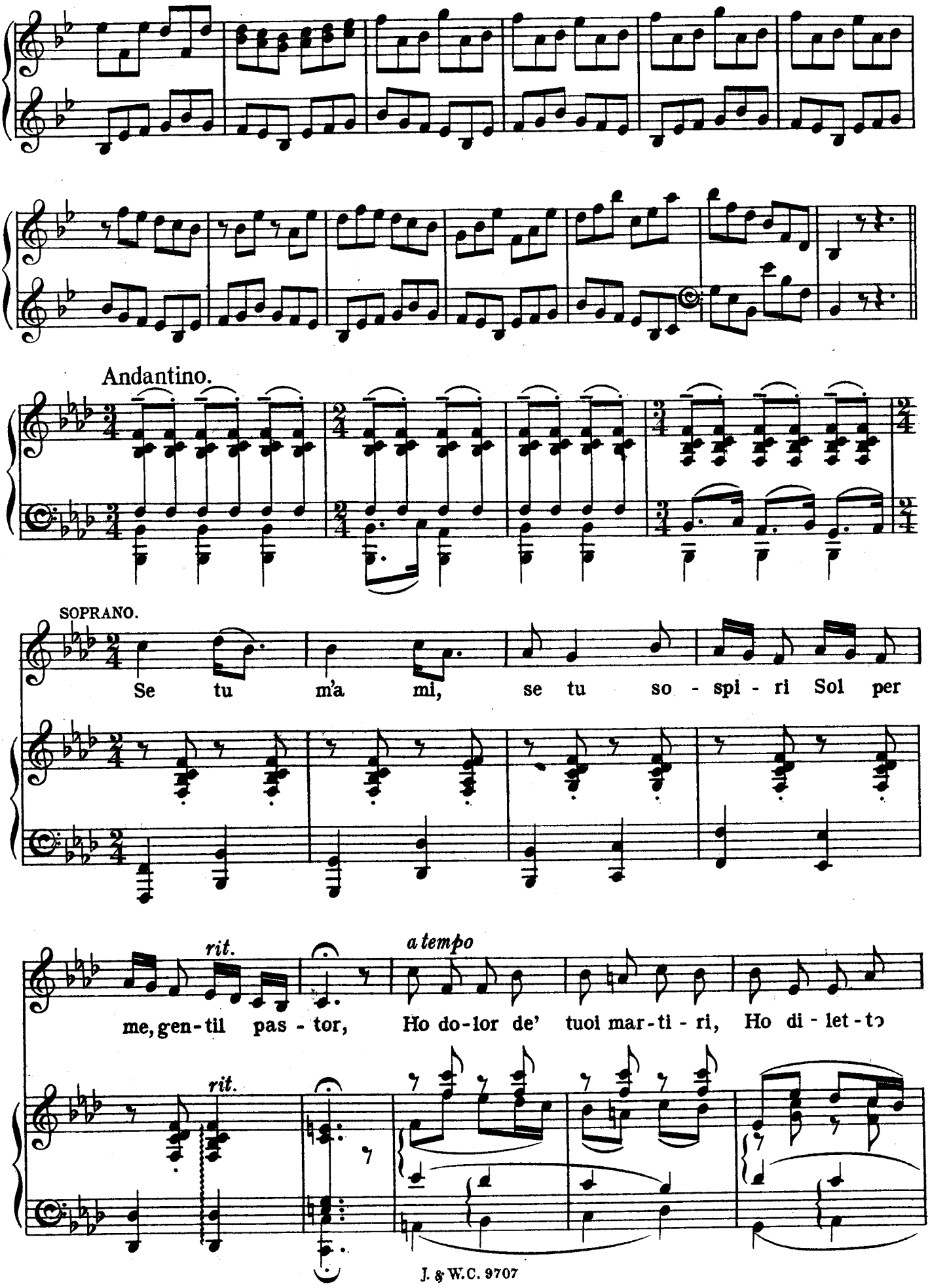
Allegro moderato, mezzo-forte e staccato.

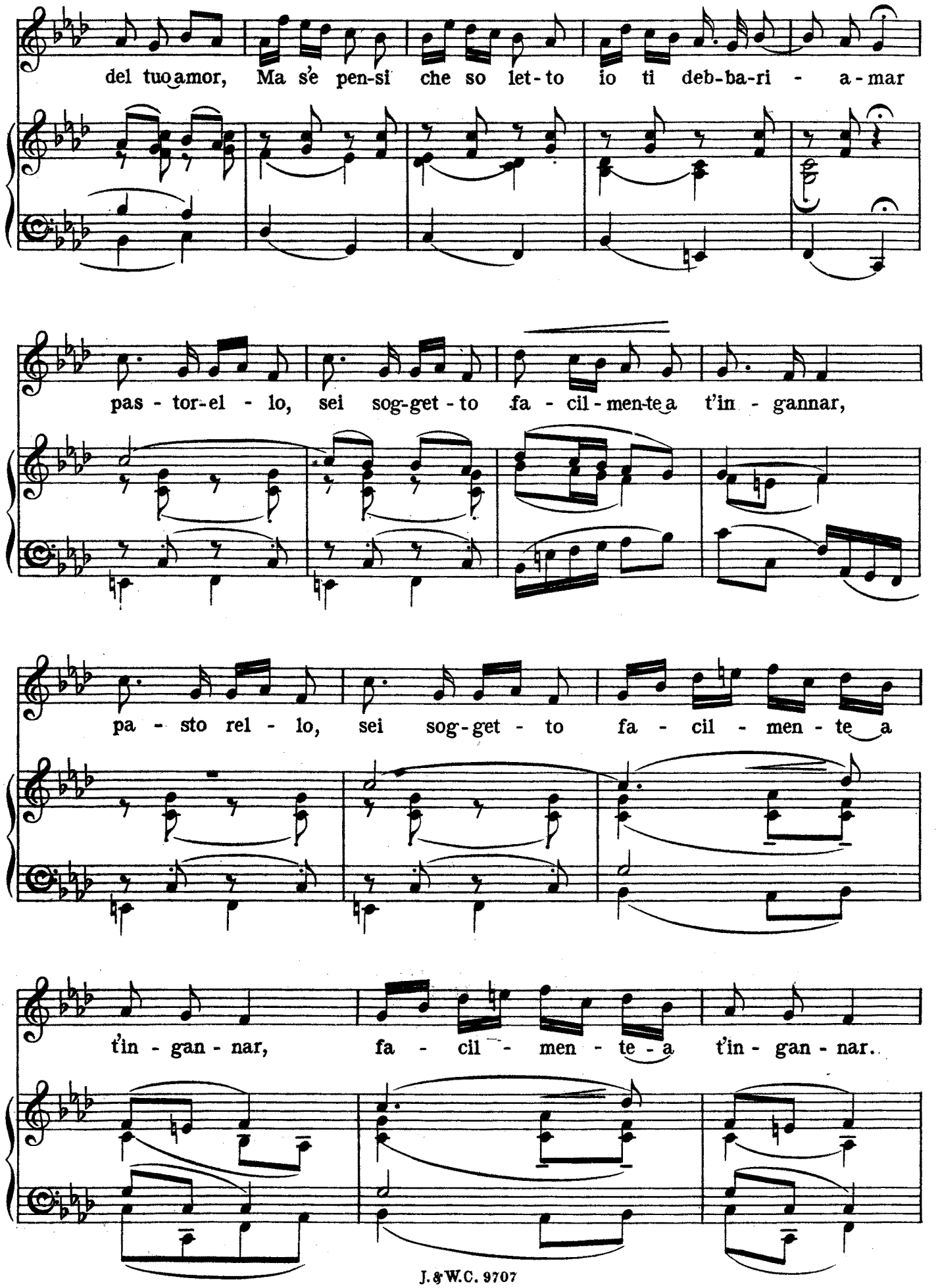


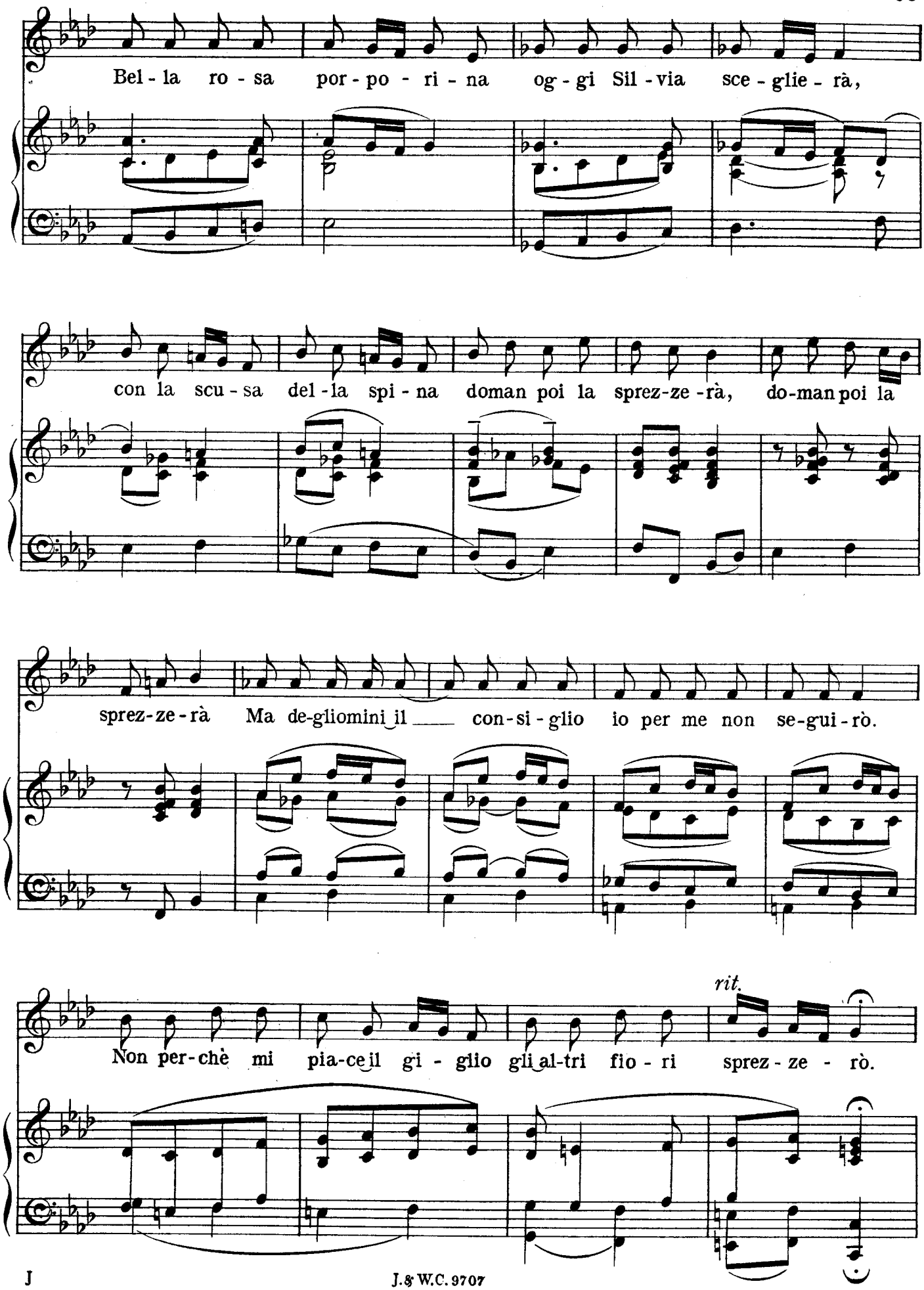


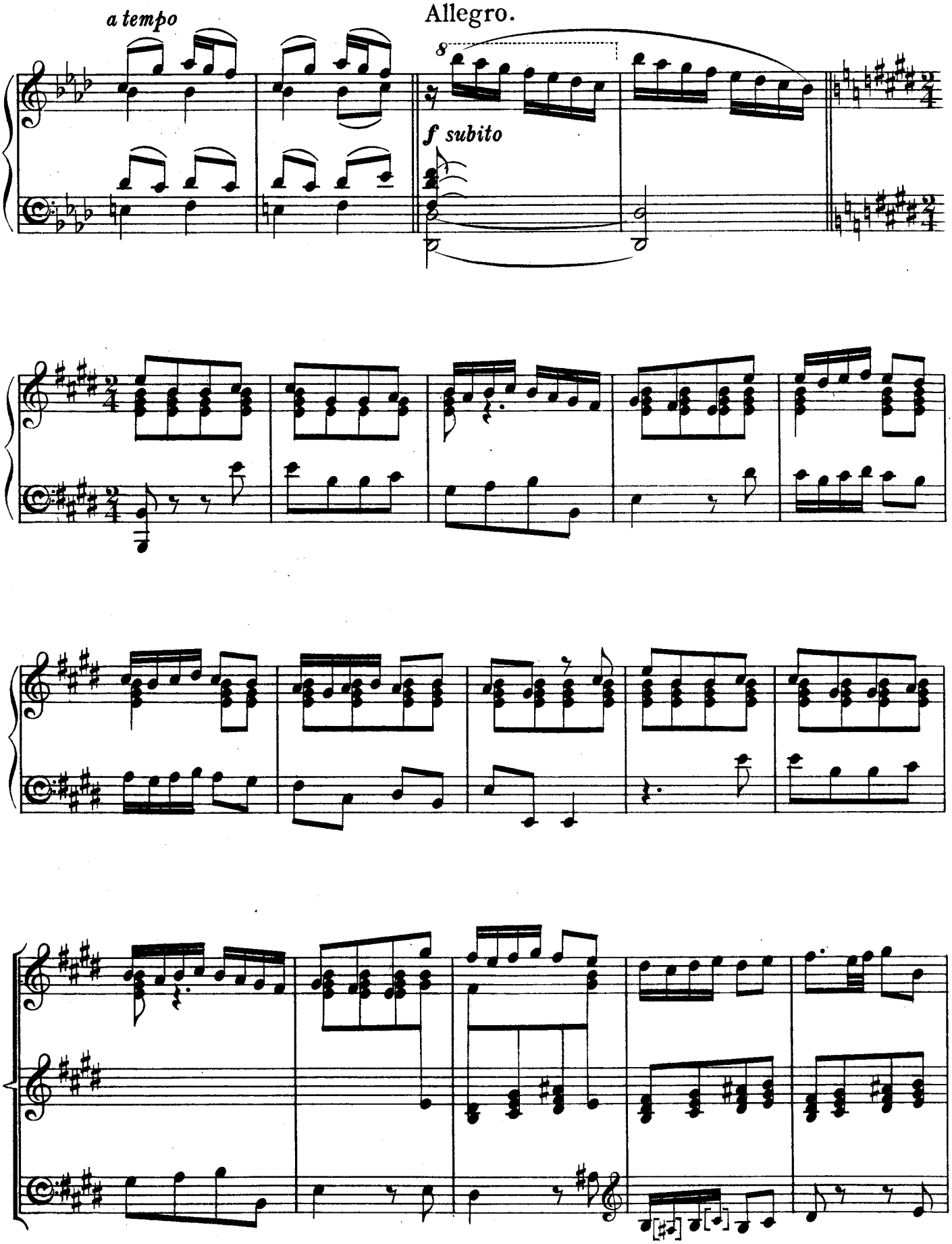

m.g.

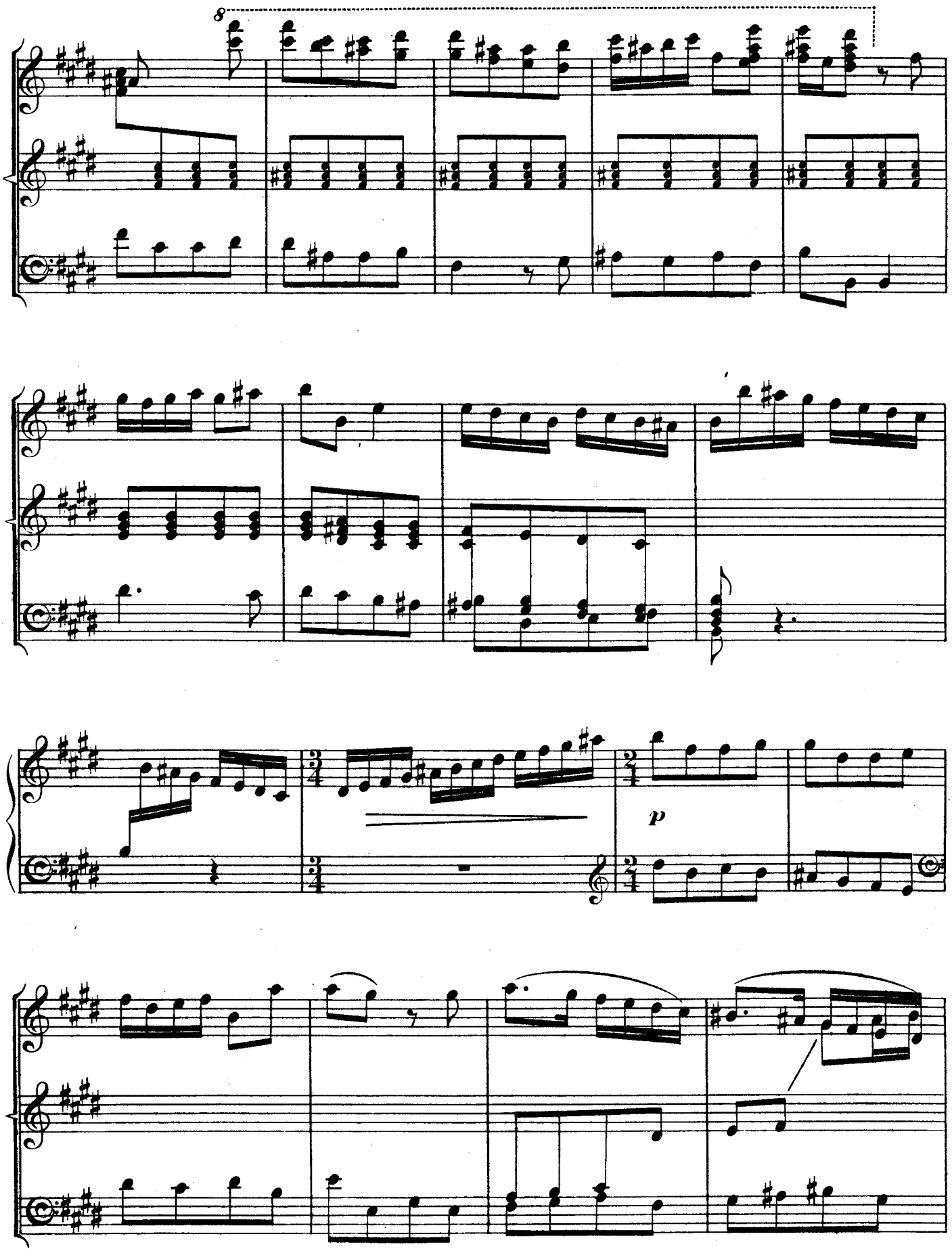

stacc.
p sub.
5 3 2 1 2 1

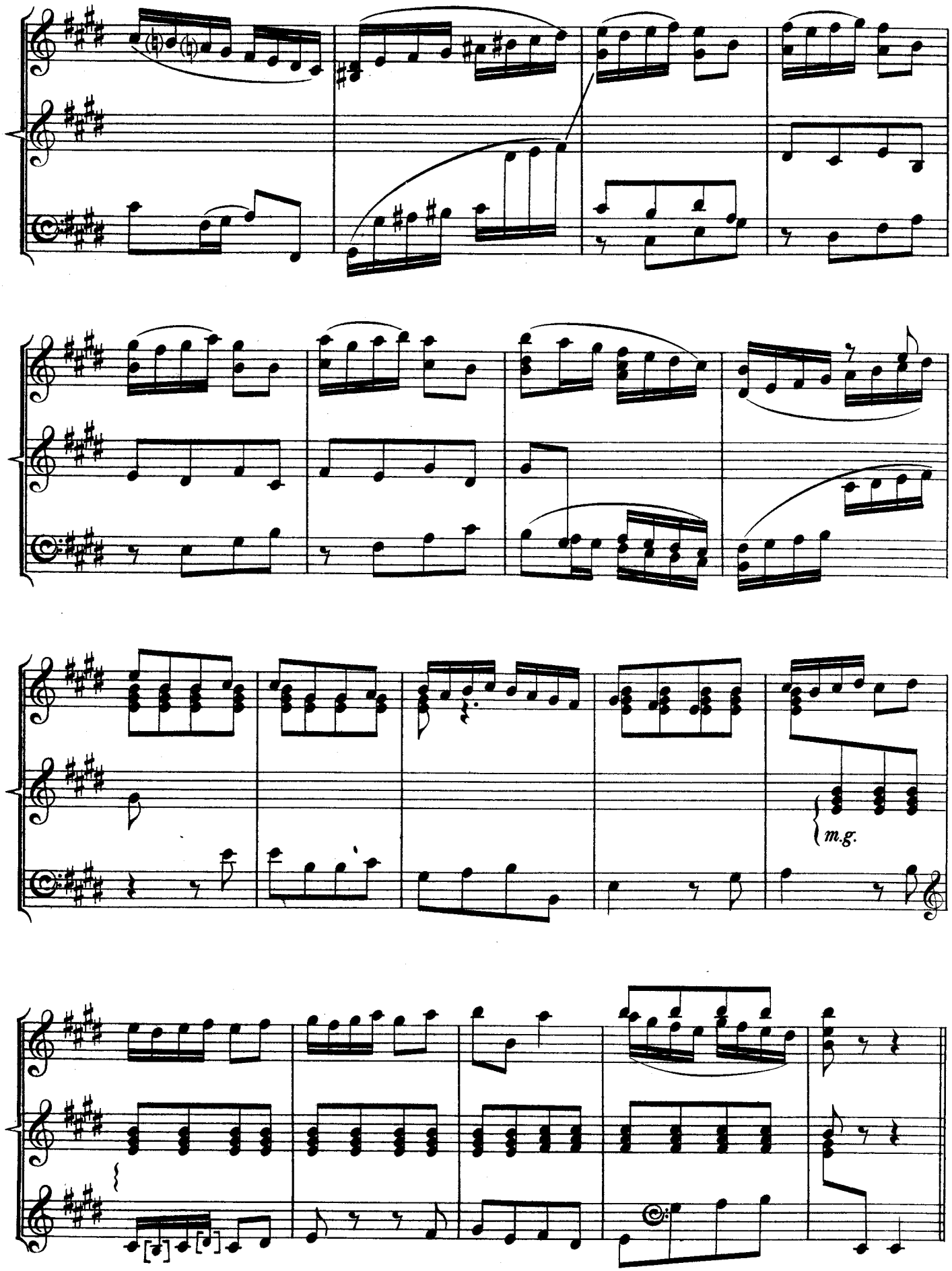

Andantino.
SOPRANO.
Se tu m'a mi, se tu so - spi - ri Sol per
rit.
a tempo
me, gen-til pas - tor, Ho do-lor de' tuoi mar-ti - ri, Ho di - let - to
rit.


del tuo amor, Ma s'e pen-si che so let-to io ti deb-ba-ri - a-mar
pas - tor-el - lo, sei sog-get - to fa - cil - men-te a t'in - gannar,
pa - sto rel - lo, sei sog-get - to fa - cil - men - te a
t'in - gan - nar, fa - cil - men - te - a t'in - gan - nar.

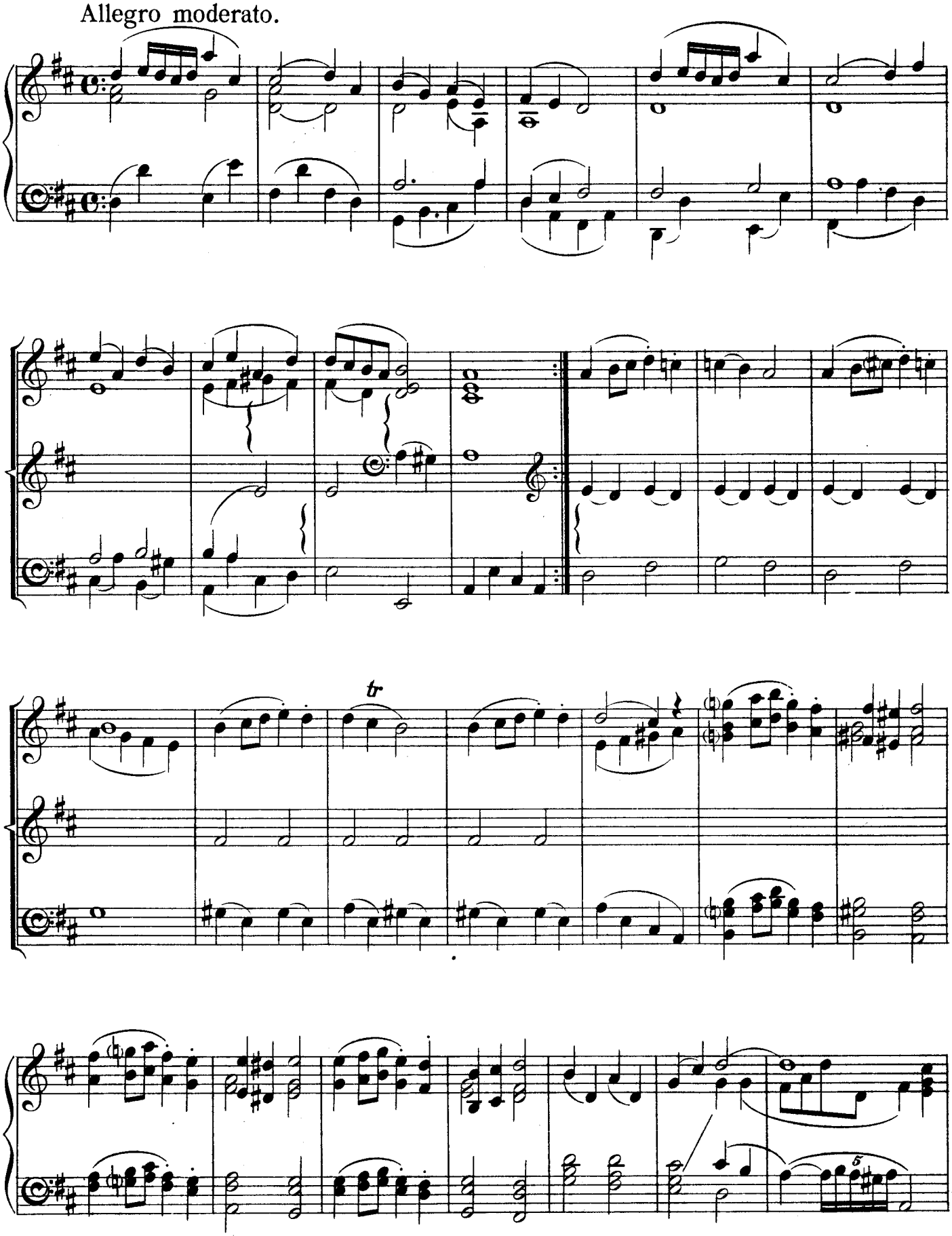

Bel - la ro - sa por - po - ri - na og - gi Sil - via sce - glie - rà,
con la scu - sa del - la spi - na doman poi la sprez-ze - rà, do-man poi la
sprez-ze - rà Ma de-gliomini il con - si - glio io per me non se-gui - rò.
rit.
Non per-chè mi pia-ce il gi - glio gli al-tri fio - ri sprez - ze - rò.

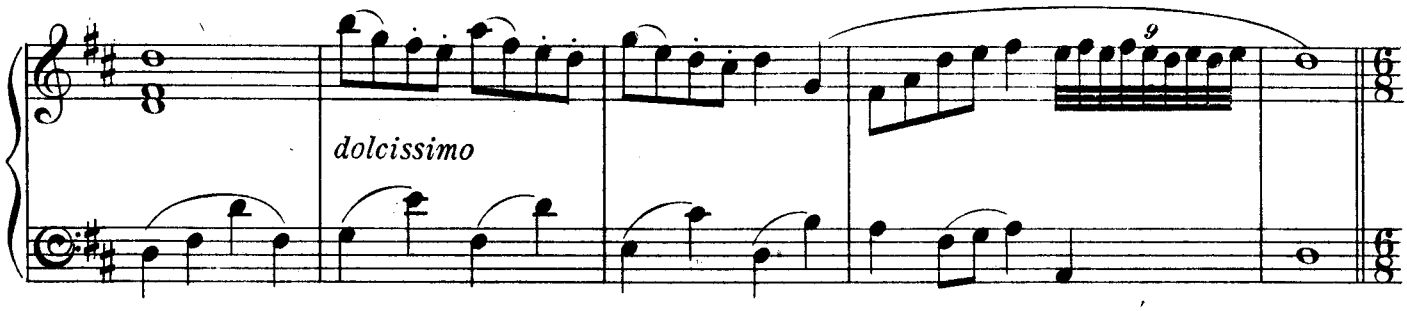

a tempo
Allegro.
8
f subito


8
p

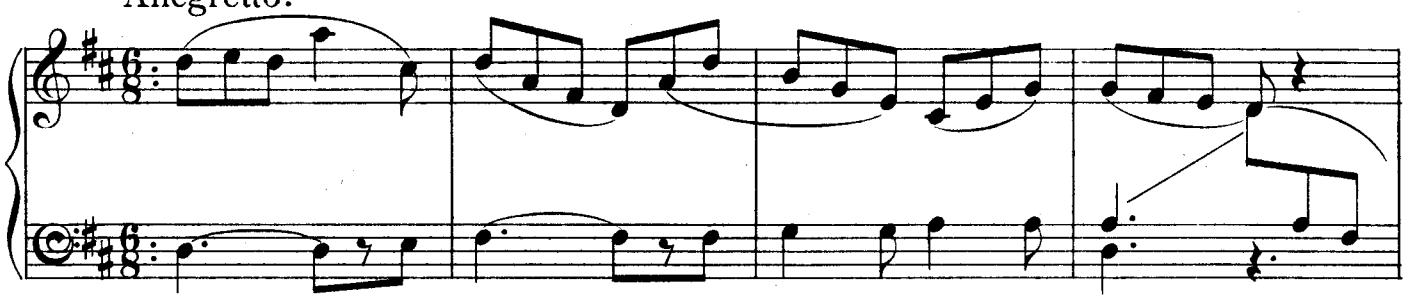

m.g.

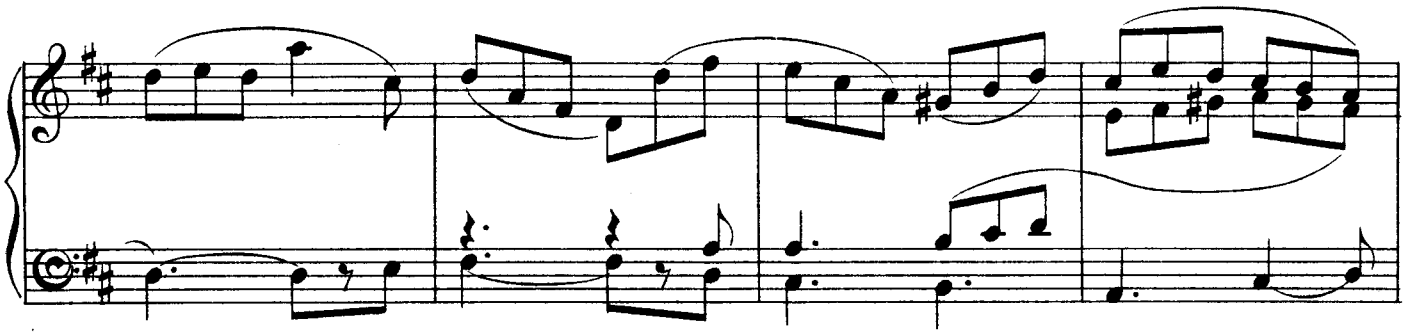
GAVOTTA.
Allegro moderato.

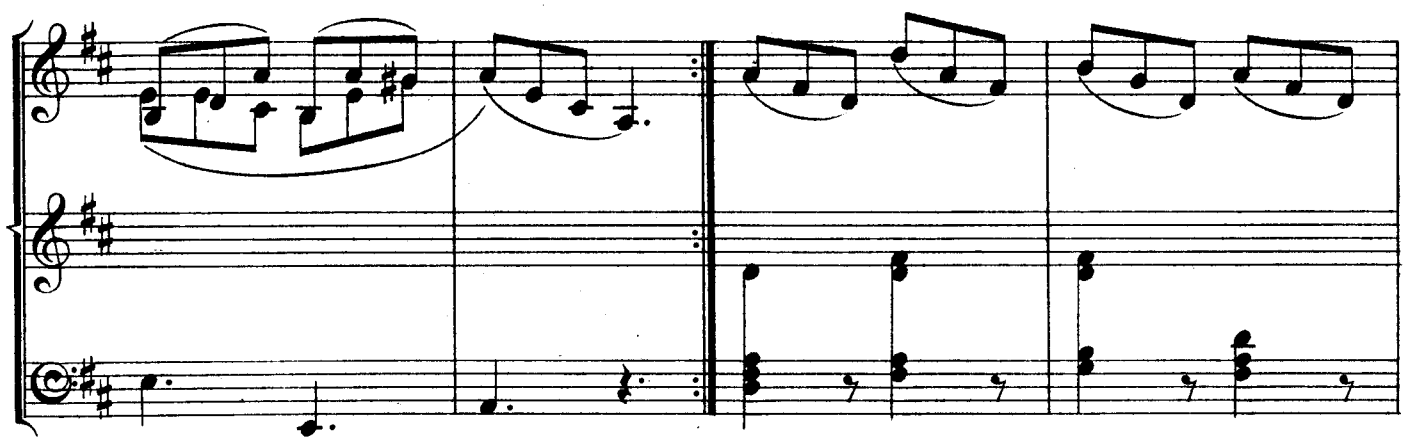


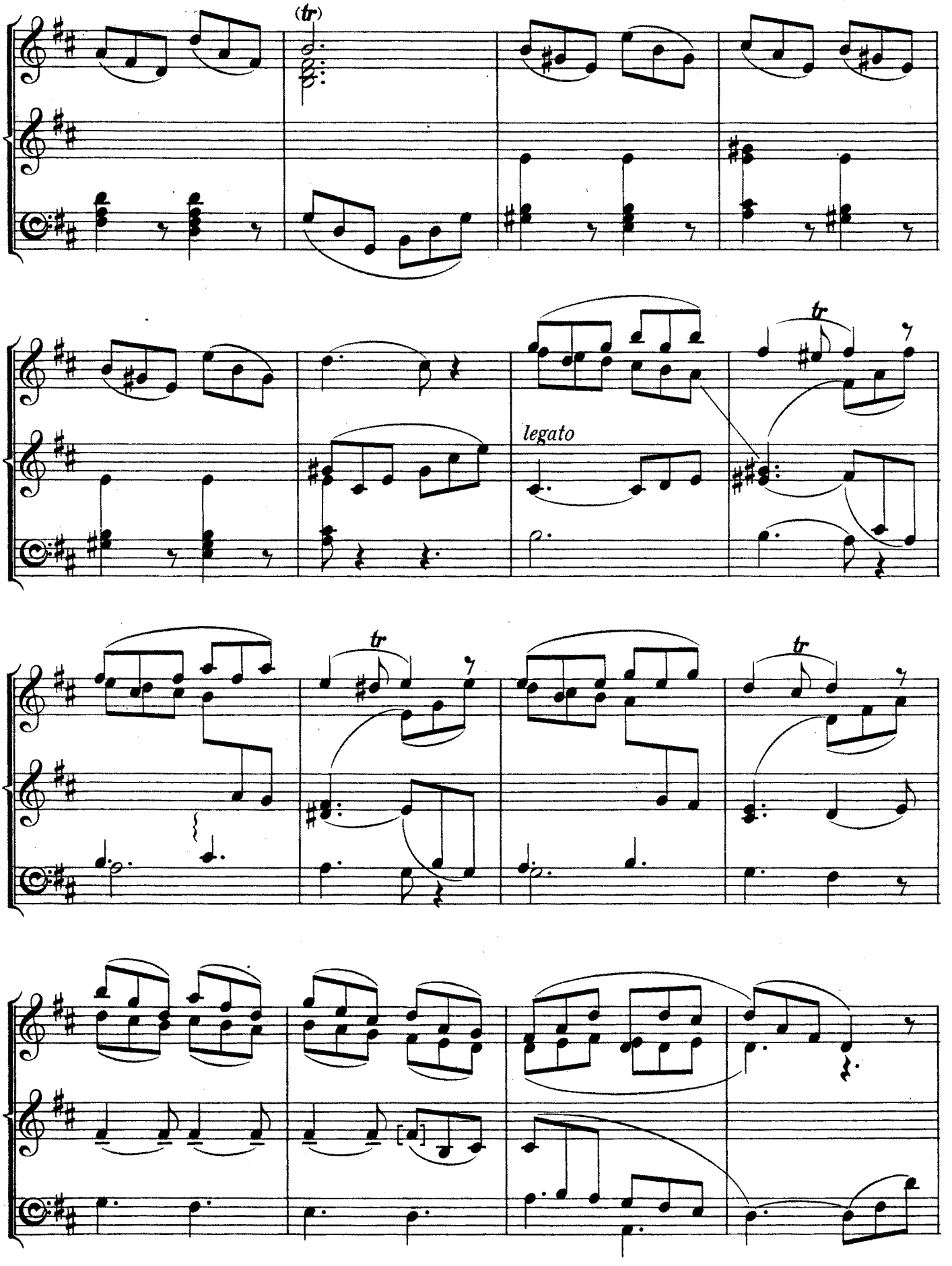


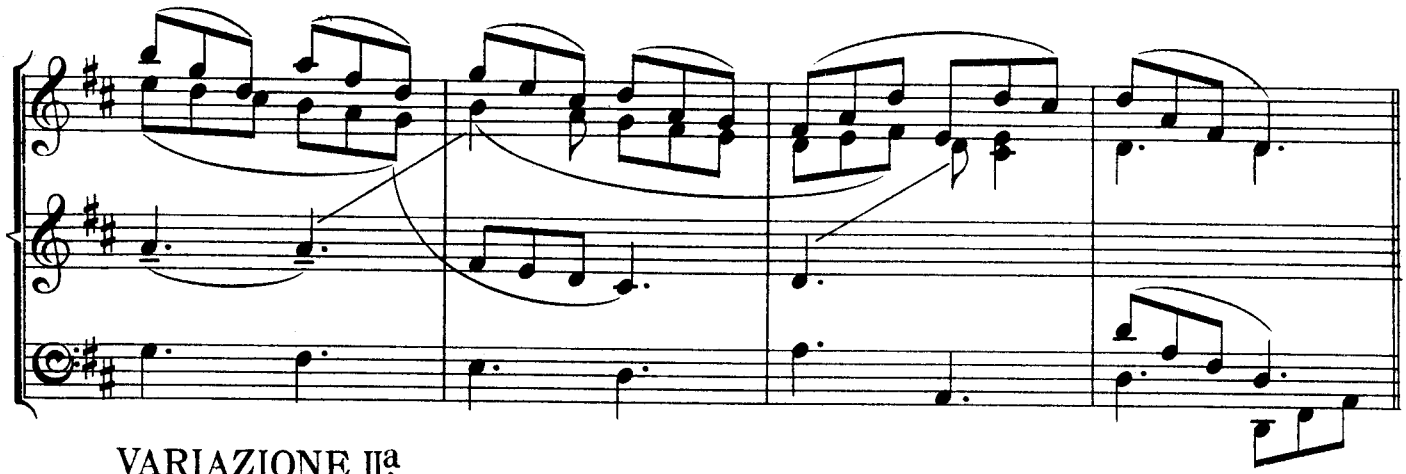
VARIAZIONE Ia
Allegretto.



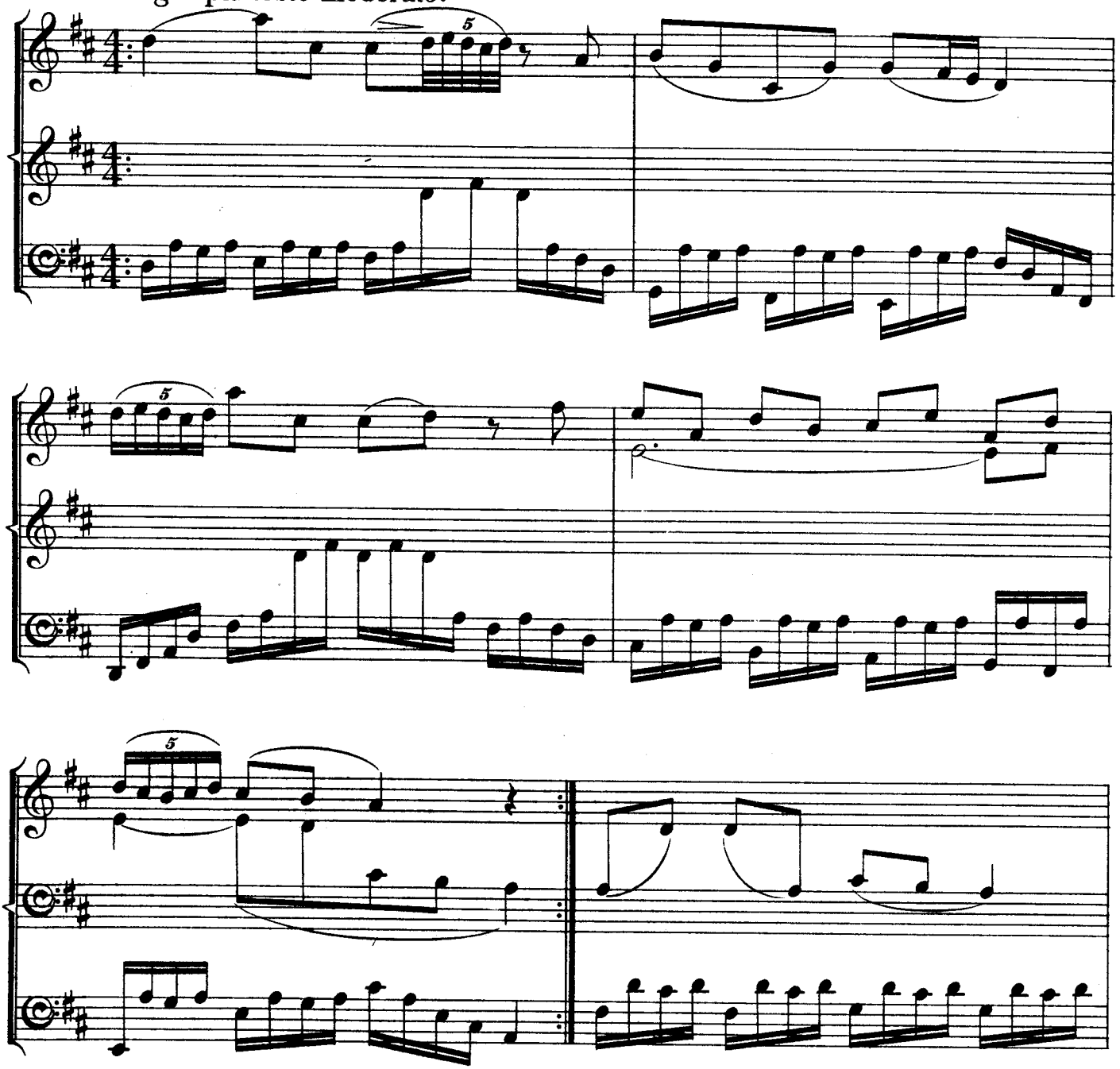


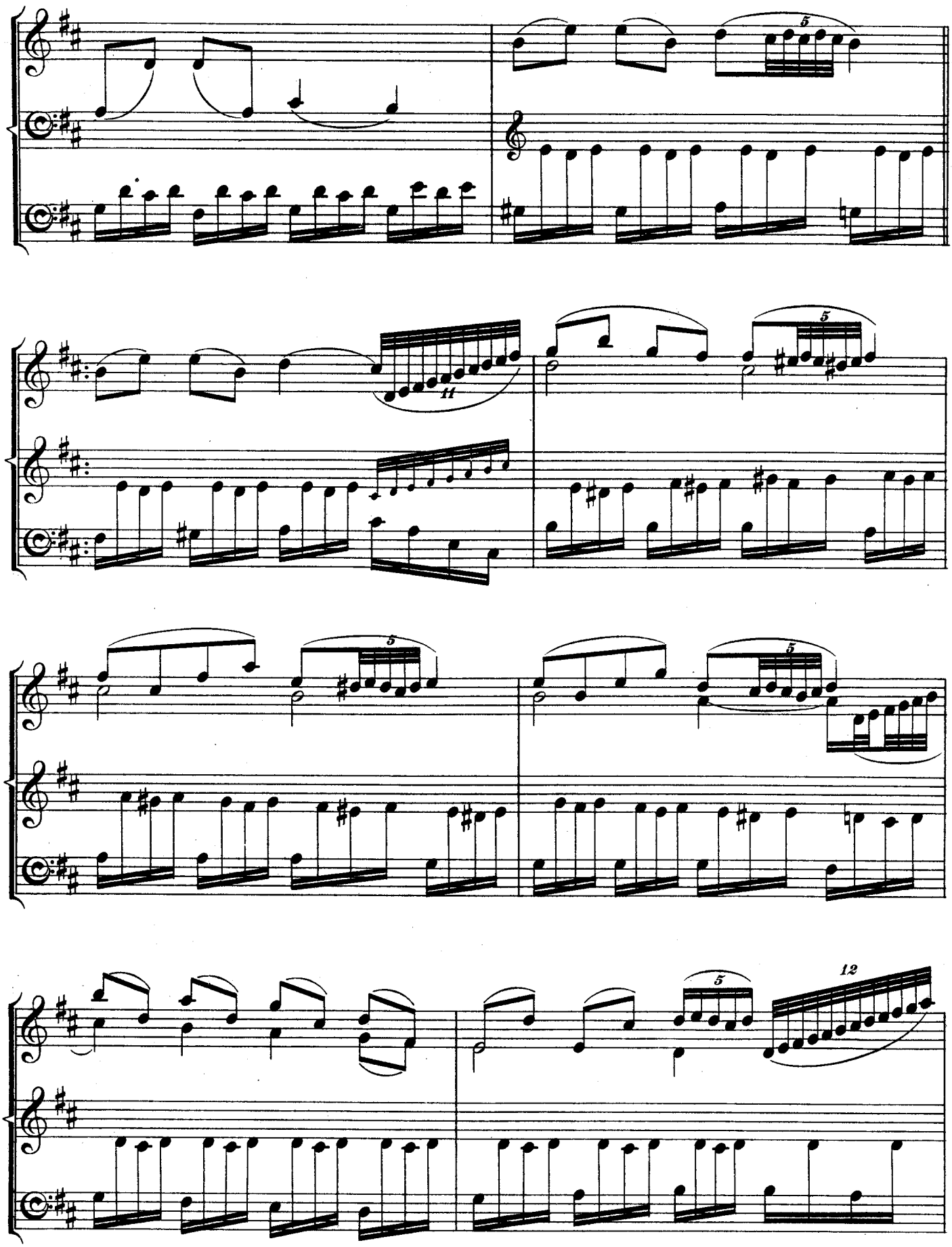


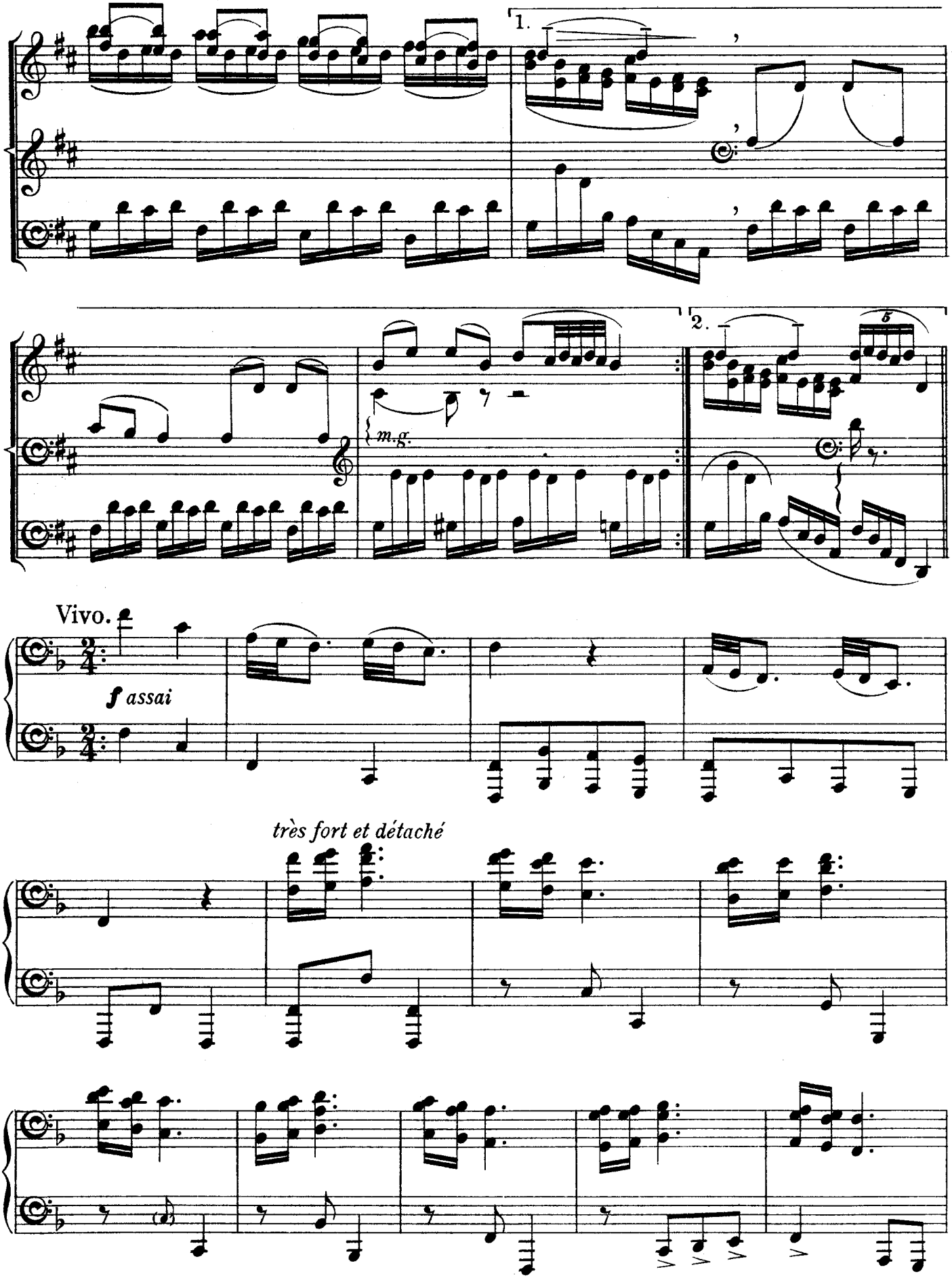

(tr)
legato
tr
tr
tr

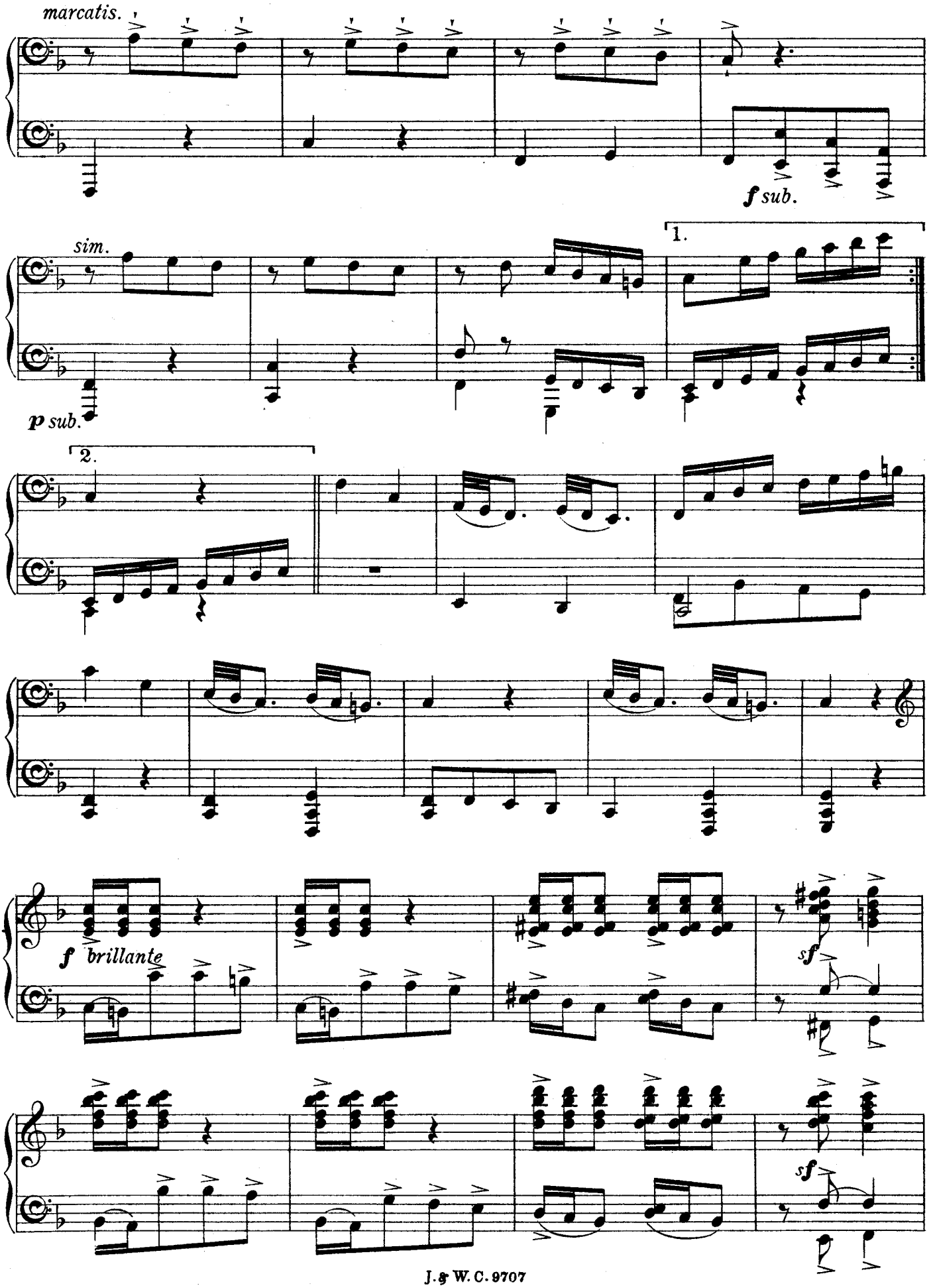


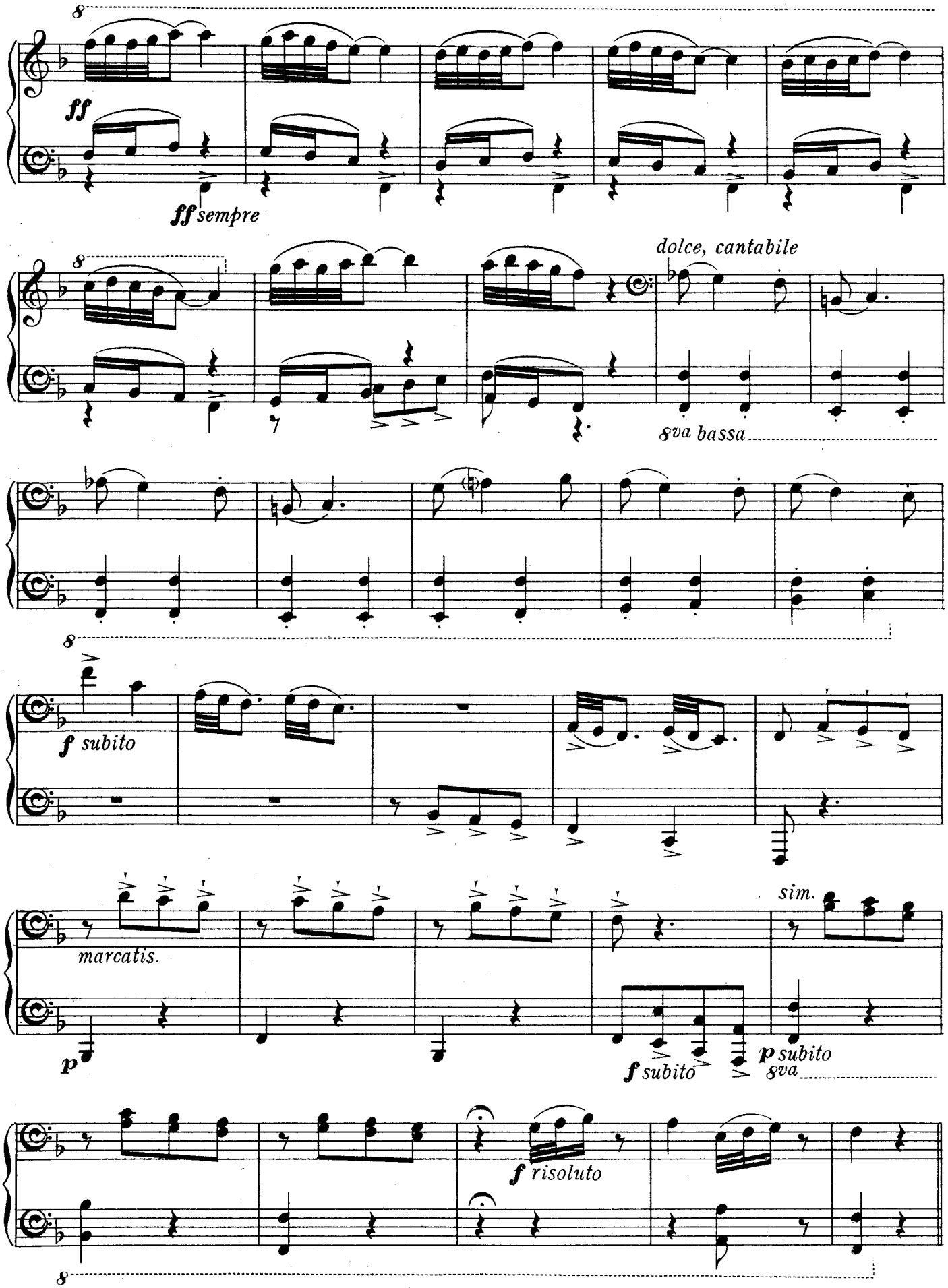
VARIAZIONE IIª
Allegro più tosto moderato.



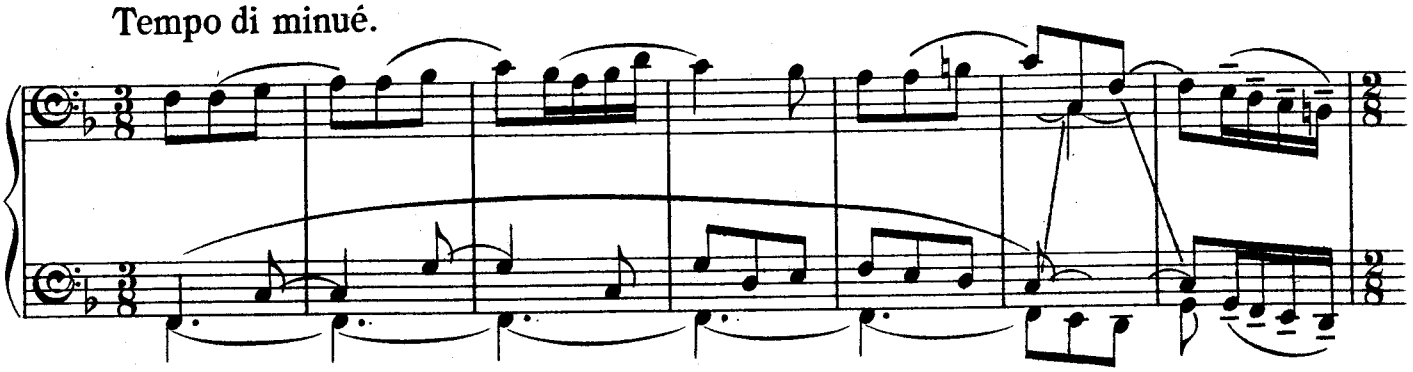

5
11
5
5
5
12
5


1.
2.
m.g.
Vivo.
f assai
très fort et détaché

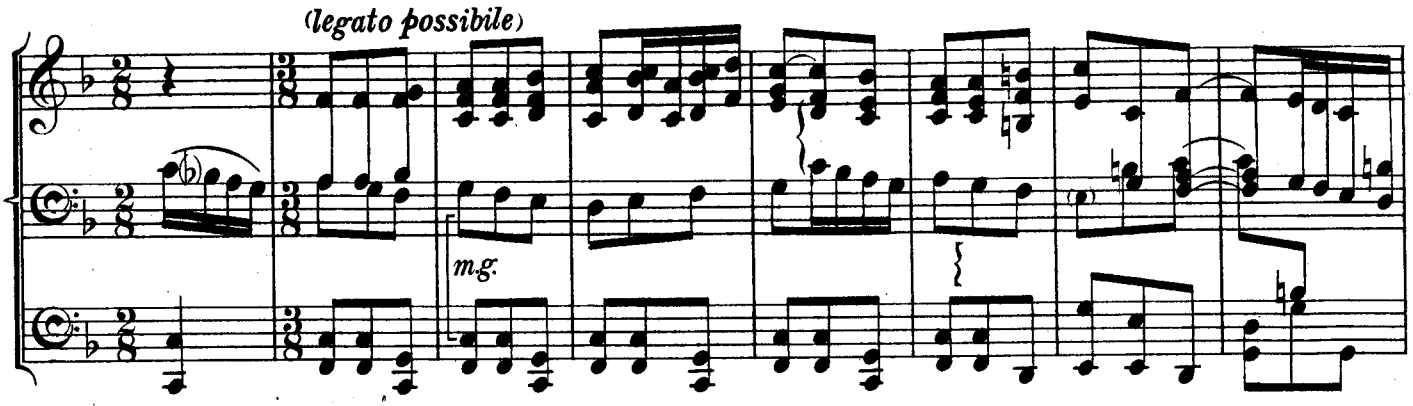

marcatis.
f sub.
sim.
1.
p sub.
2.
f brillante
sf
sf

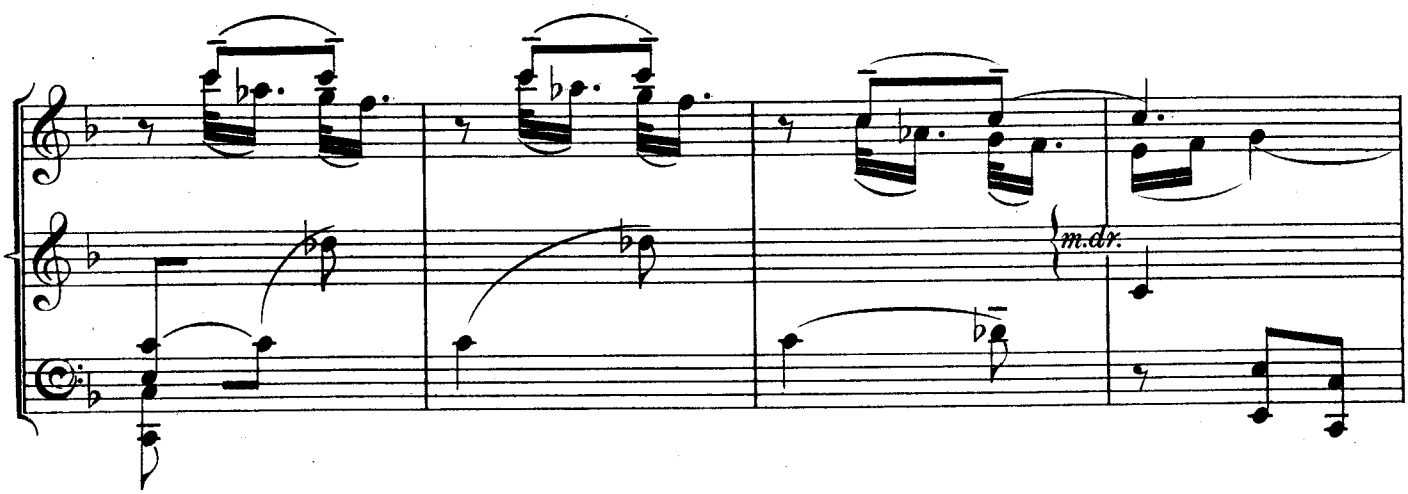

8
ff
ff sempre
8
dolce, cantabile
8va bassa
8
f subito
marcatis.
p
sim.
f subito
p subito
8va
f risoluto
8

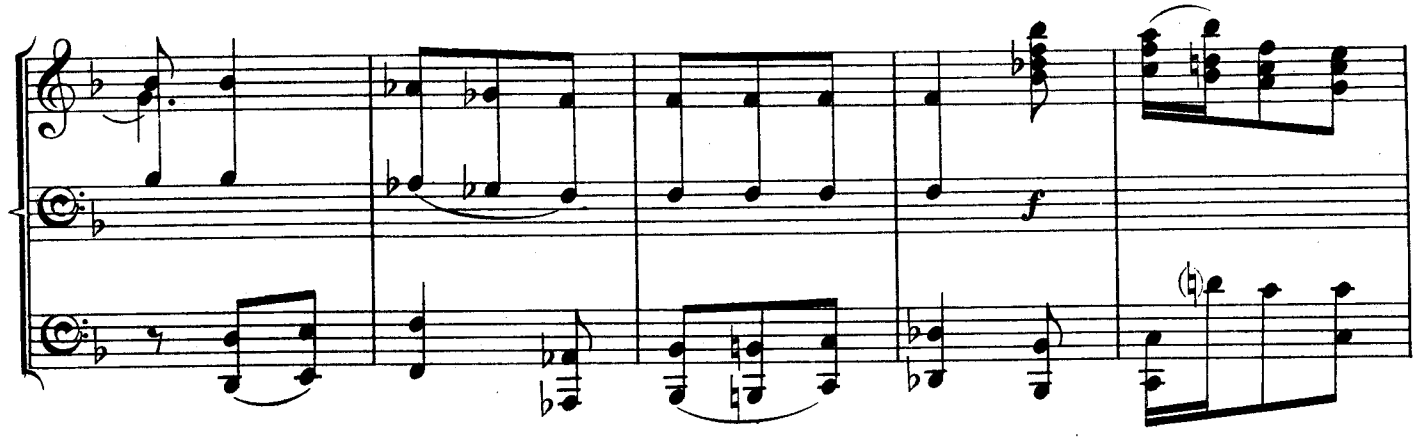
Tempo di minué.

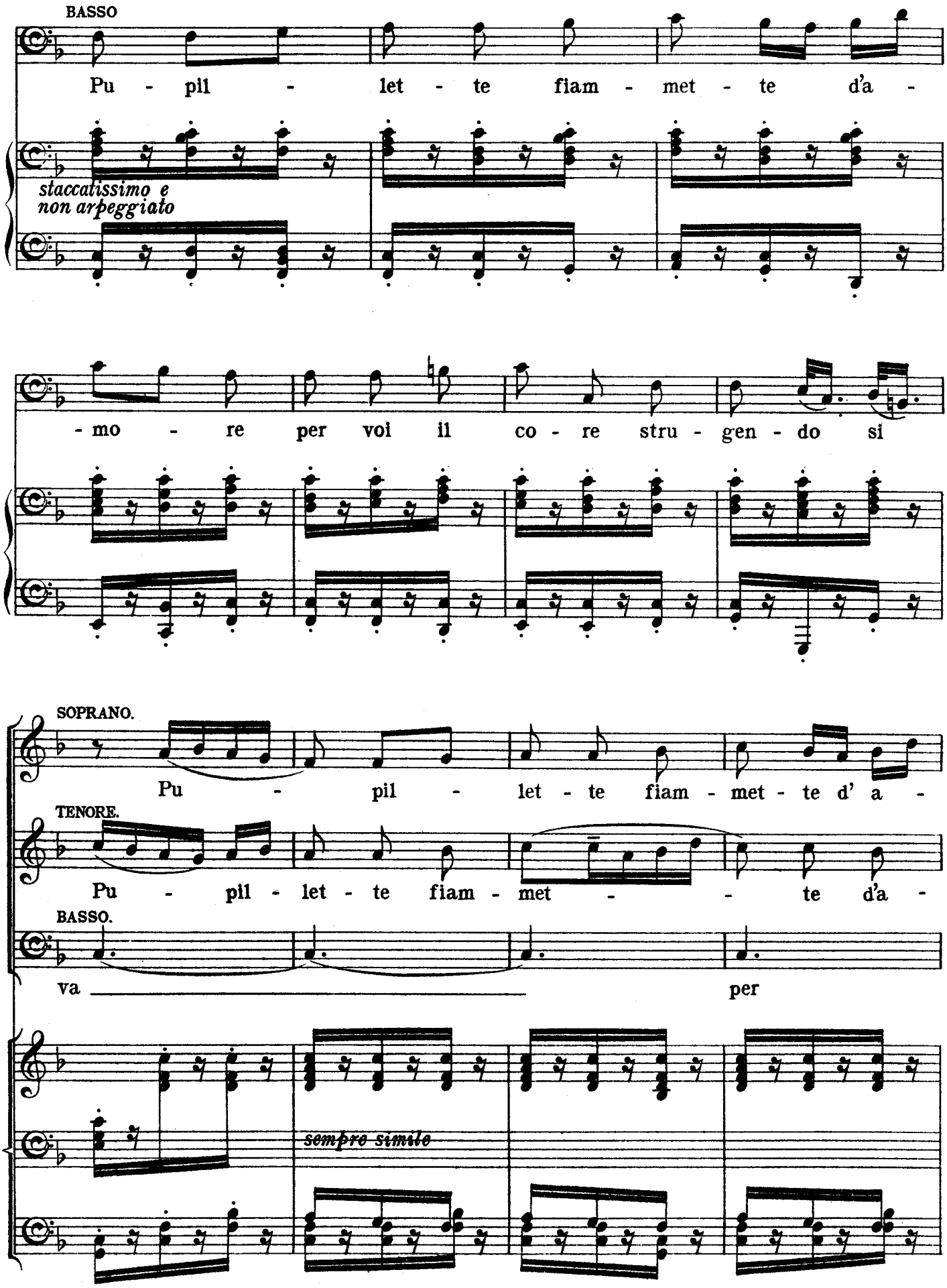


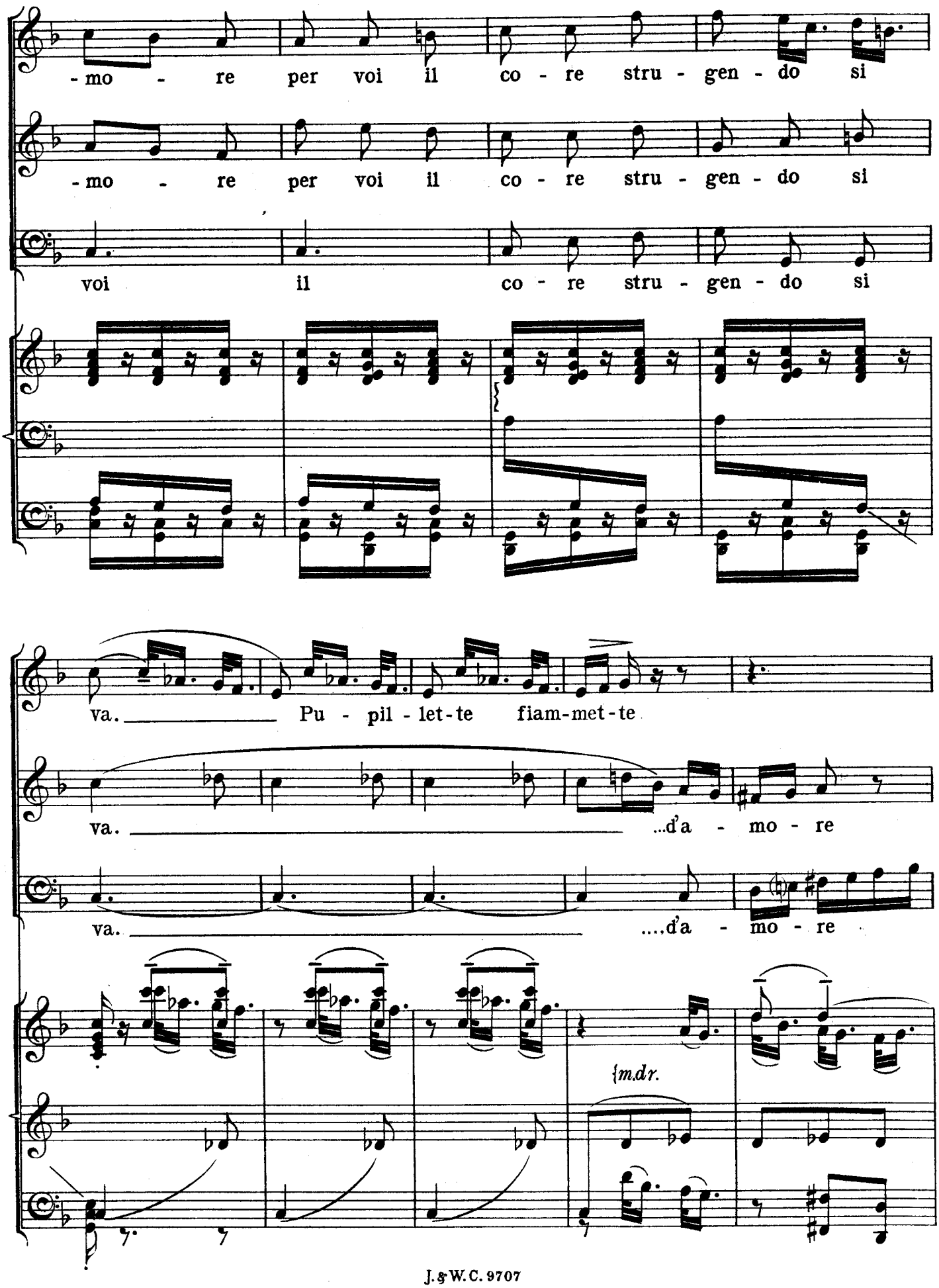
(*legato possibile*)

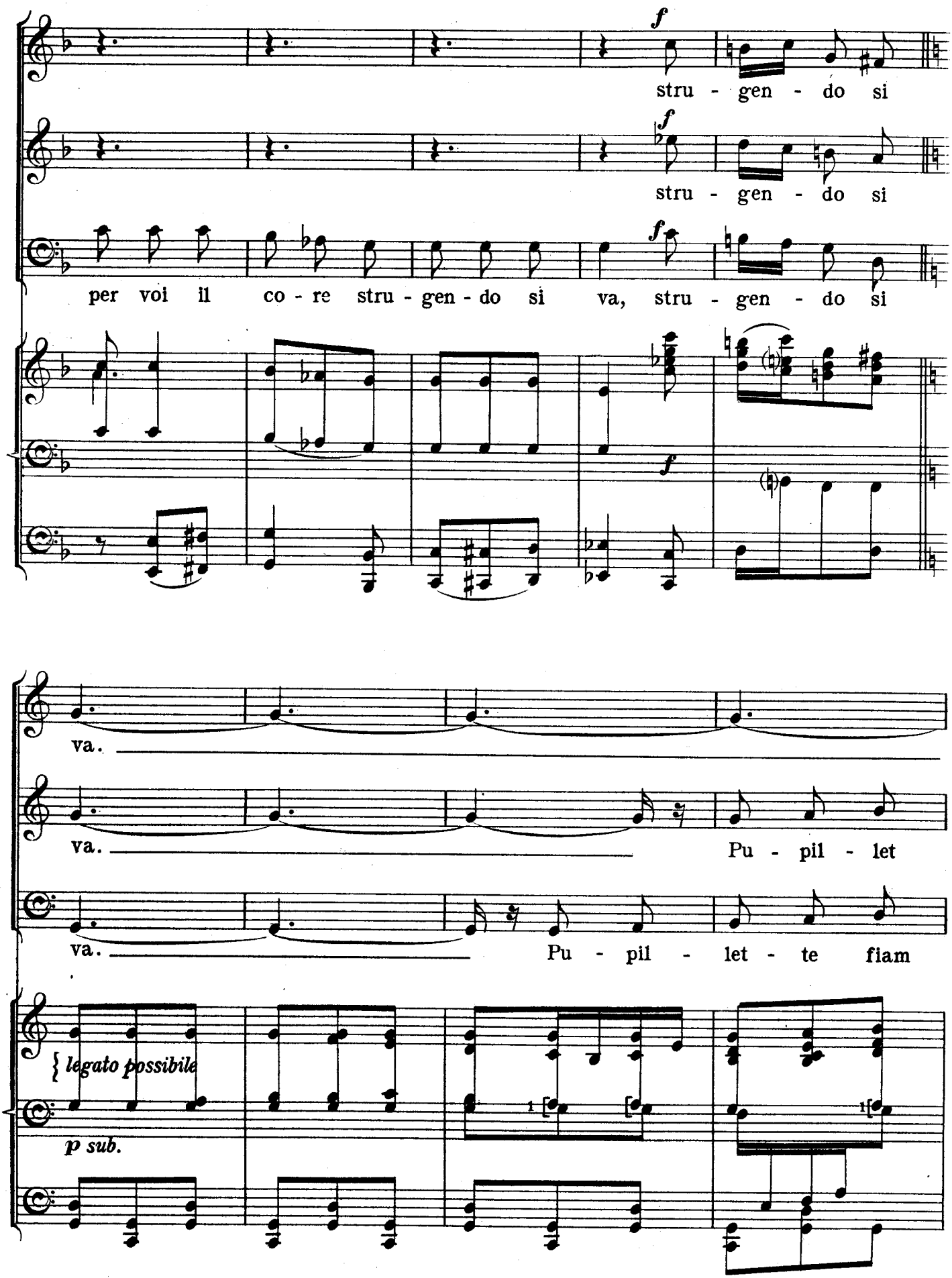


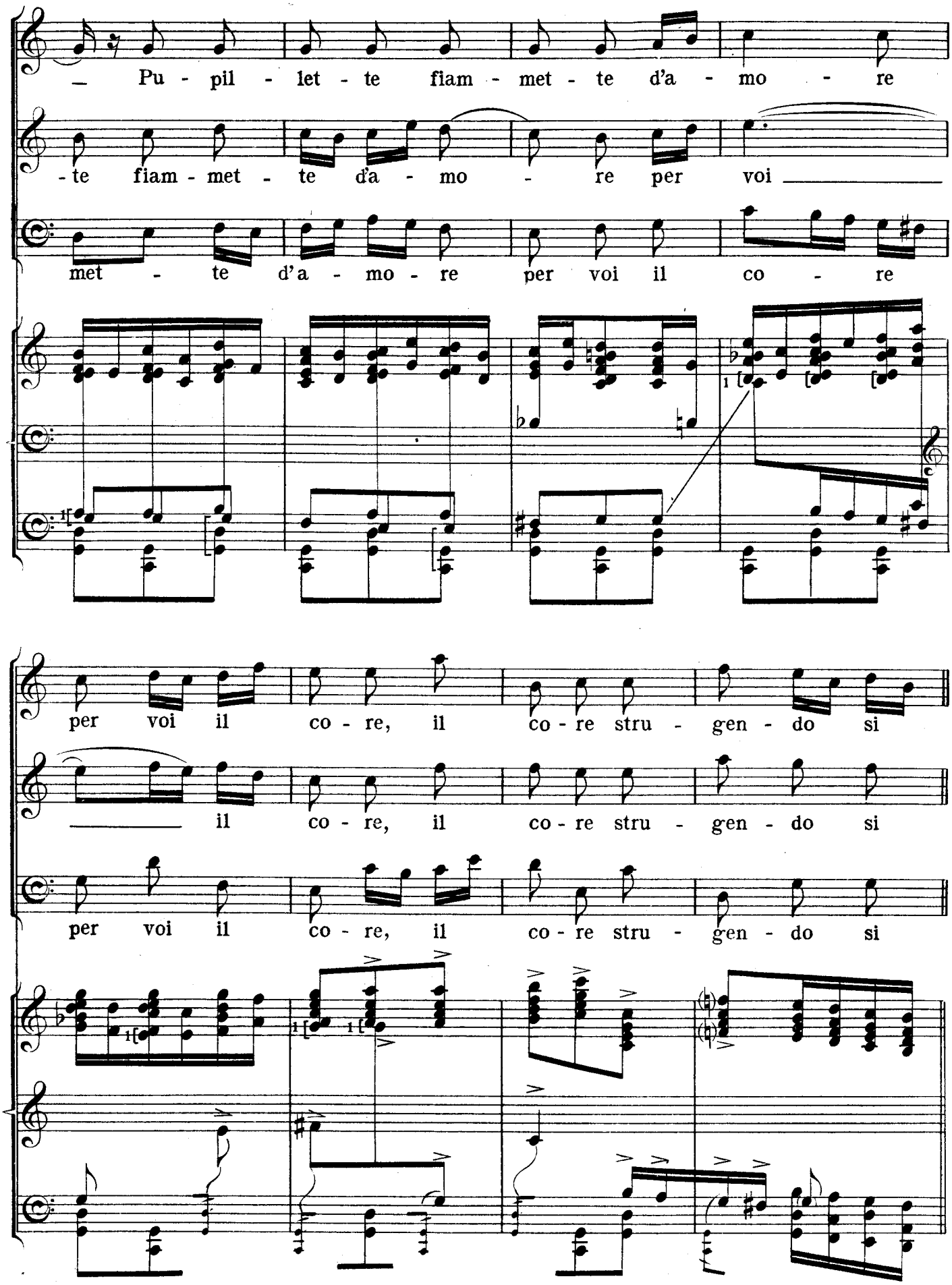


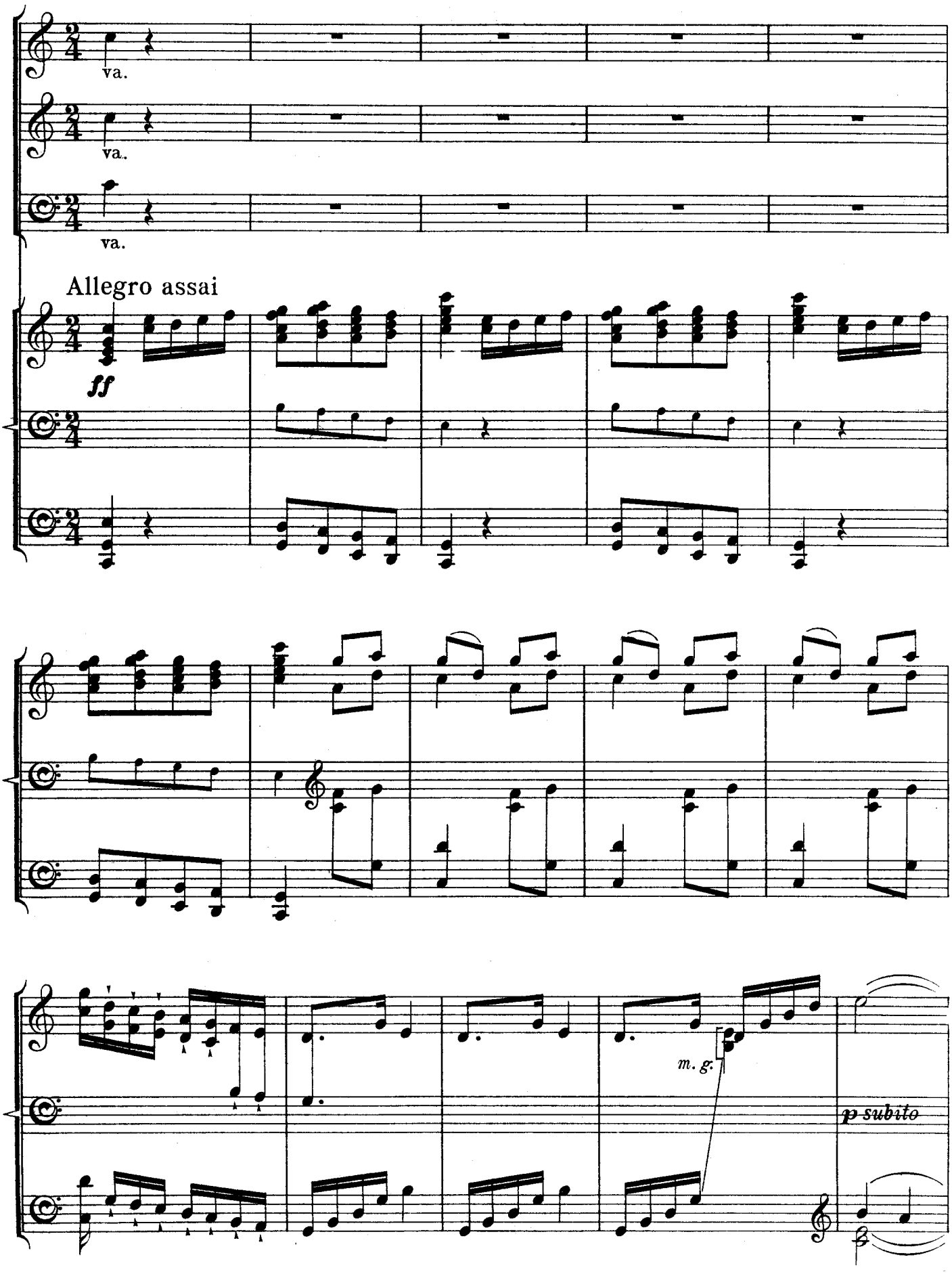


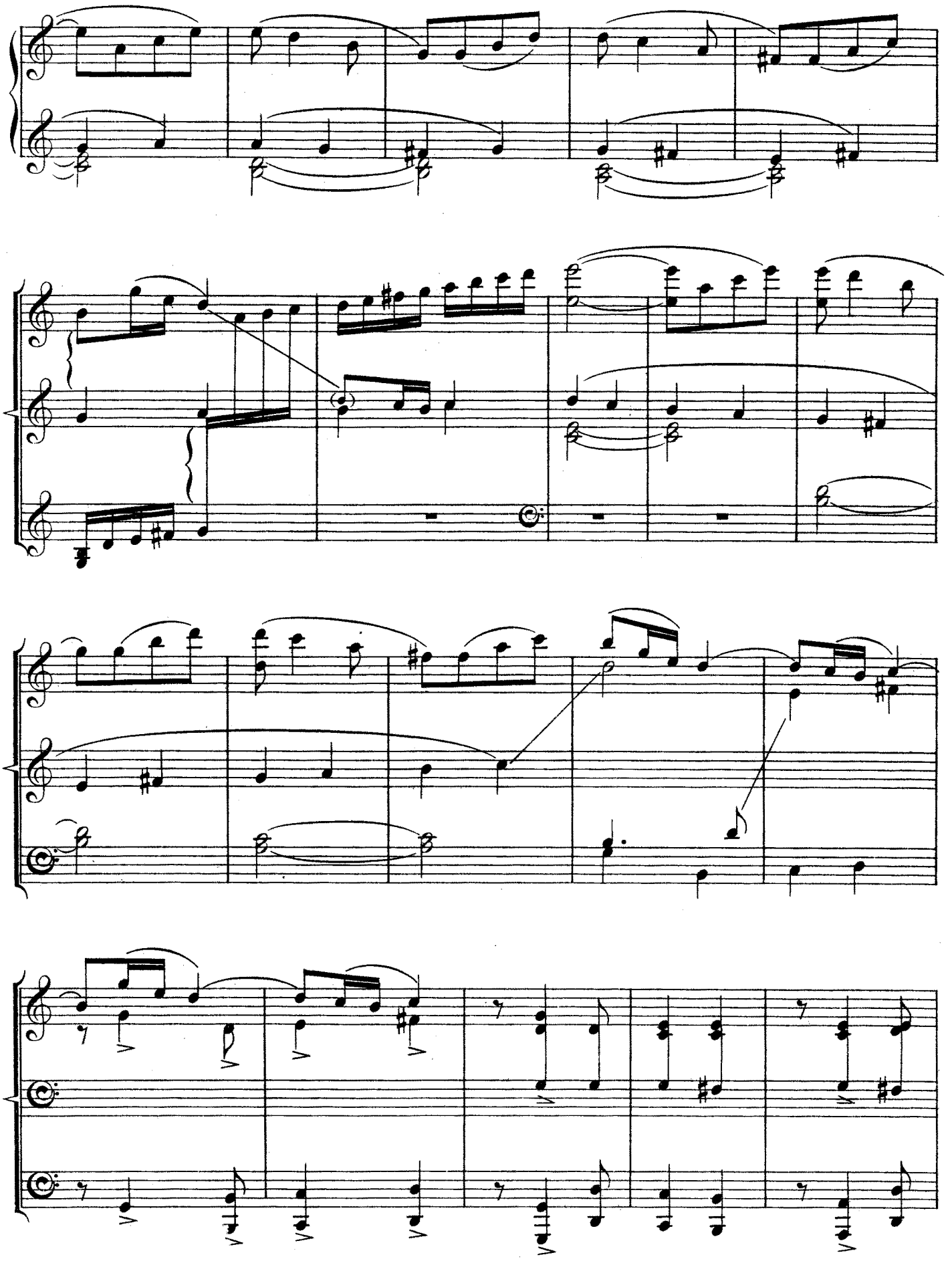

BASSO
Pu - pil - let - te fiam - met - te d'a -
staccatissimo e
non arpeggiato
- mo - re per voi il co - re stru - gen - do si
SOPRANO.
Pu - pil - let - te fiam - met - te d' a -
TENORE.
Pu - pil - let - te fiam - met - te d'a -
BASSO.
va per
sempre simile

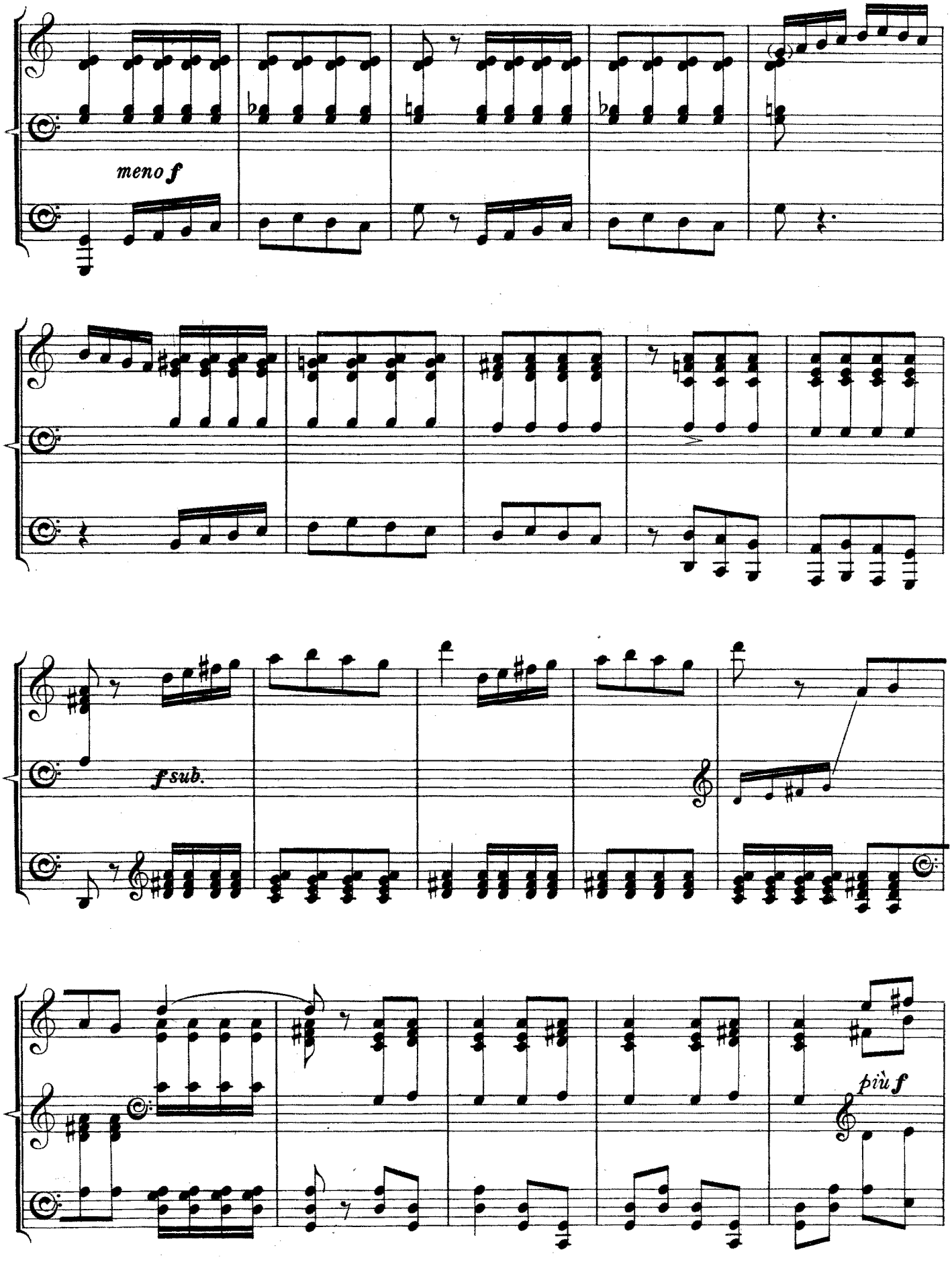

-mo - re per voi il co - re stru - gen - do si
-mo - re per voi il co - re stru - gen - do si
voi il co - re stru - gen - do si
va. Pu - pil - let - te fiam-met - te
va. ...d'a - mo - re
va. ....d'a - mo - re
m.d.r.

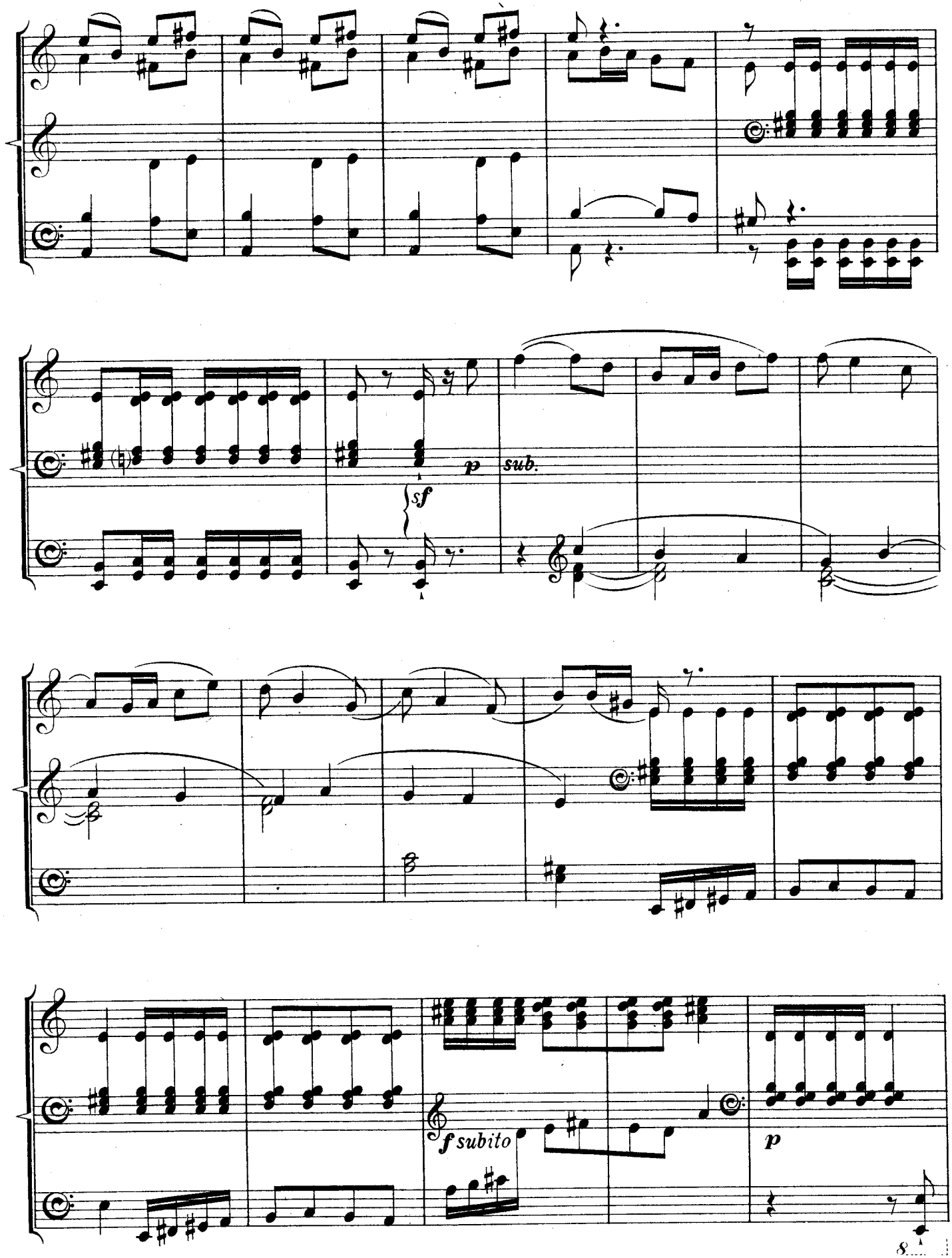

f
stru - gen - do si
f
stru - gen - do si
per voi il co - re stru - gen - do si va, stru - gen - do si
f
f
va.
va.
Pu - pil - let
va.
Pu - pil - let - te fiam
{ legato possibile
p sub.

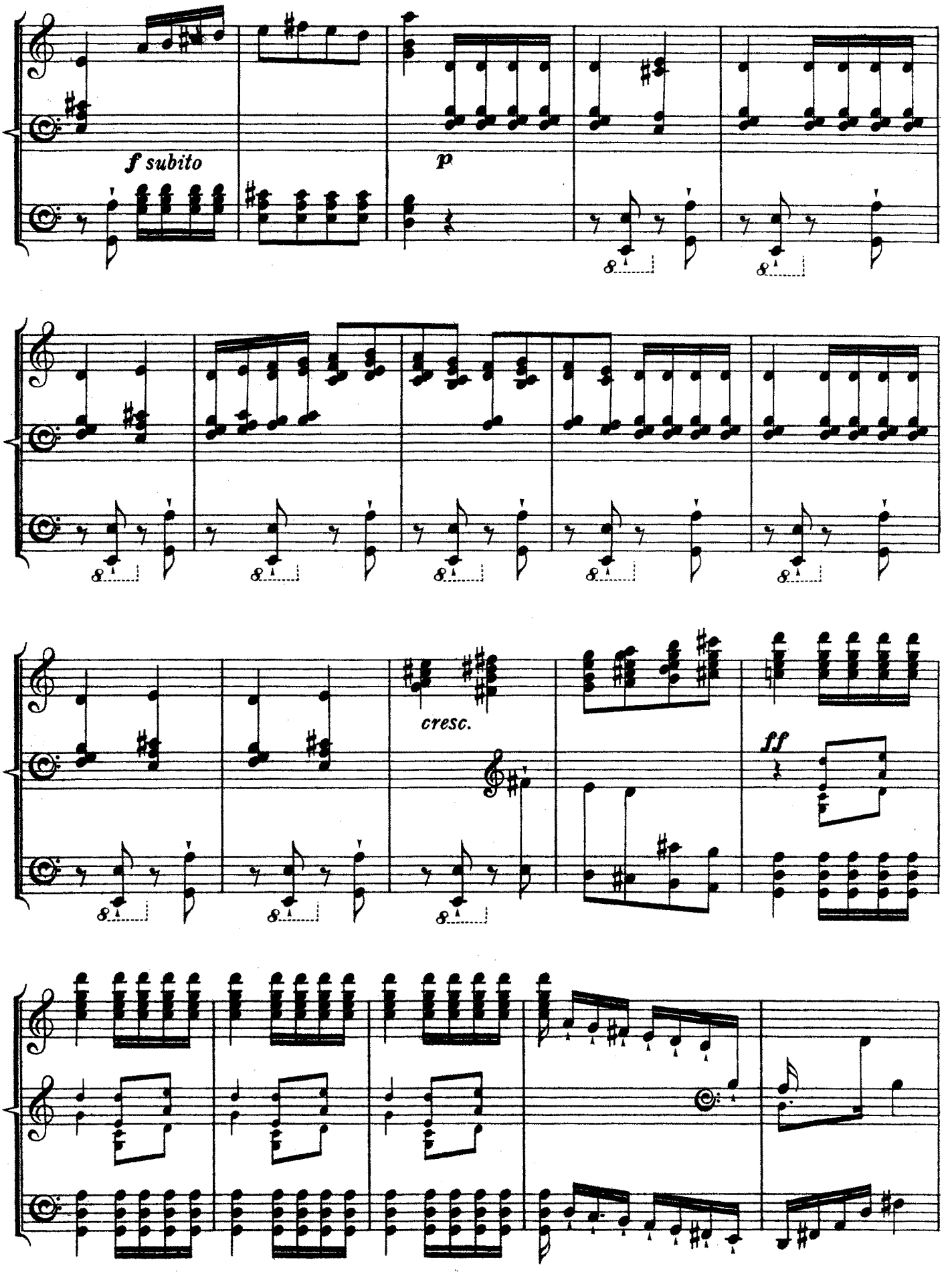

— Pu - pil - let - te fiam - met - te d'a - mo - re
- te fiam - met - te d'a - mo - re per voi
met - te d'a - mo - re per voi il co - re
per voi il co - re, il co - re stru - gen - do si
il co - re, il co - re stru - gen - do si
per voi il co - re, il co - re stru - gen - do si

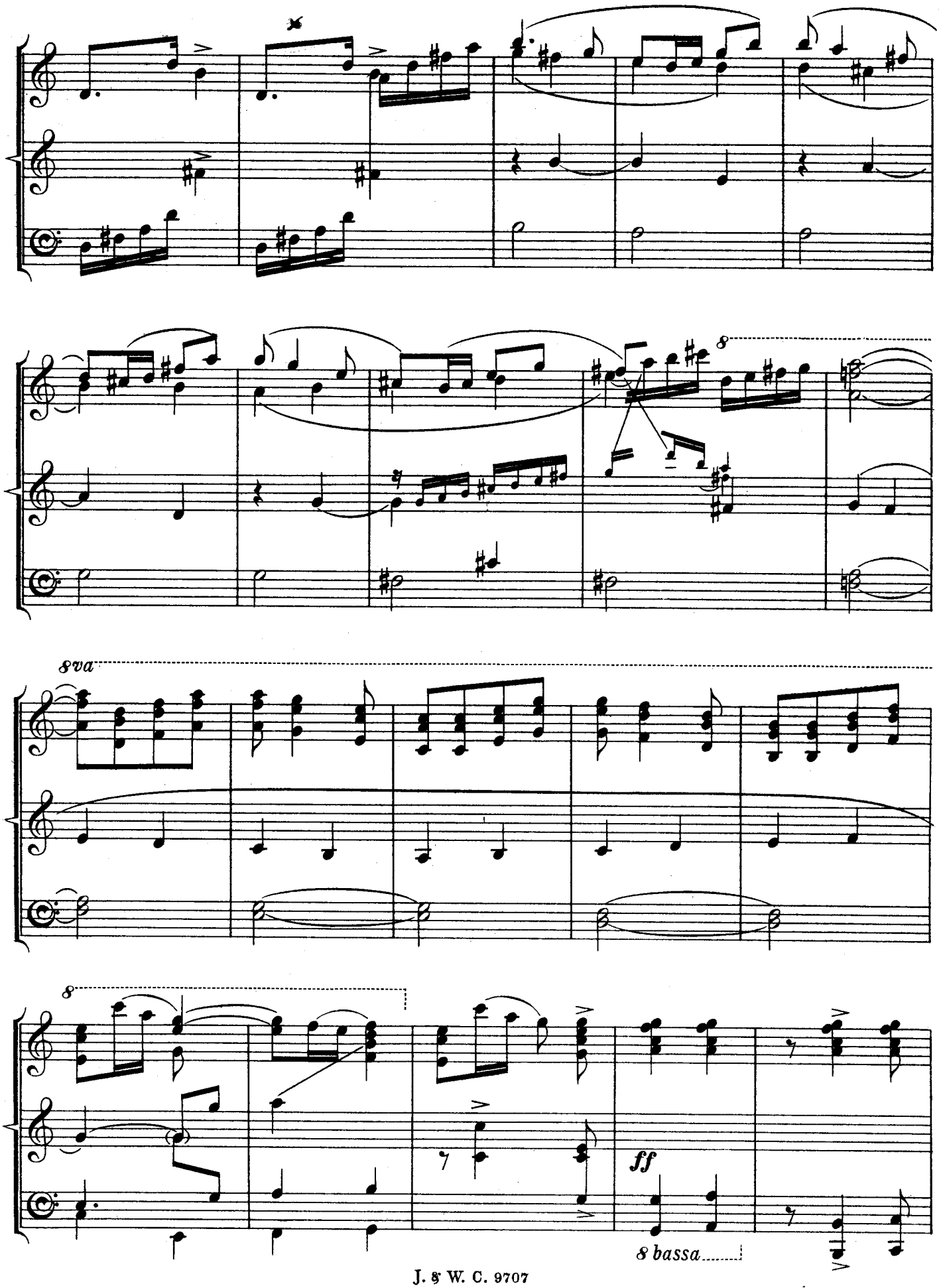

va.
va.
va.
Allegro assai
ff
m. g.
p subito

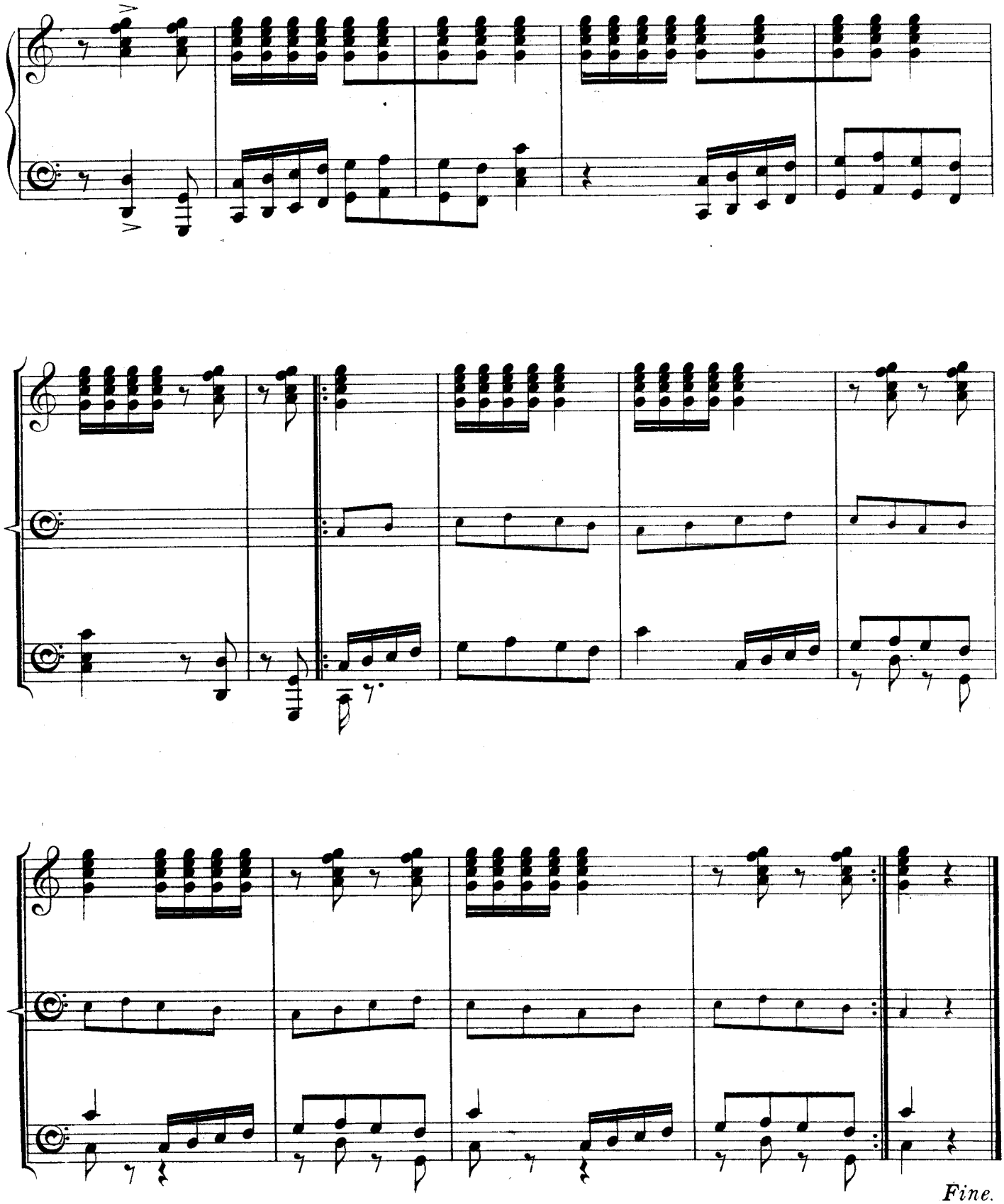



meno f
f sub.
più f


p
sub.
sf
f subito
p
8


f subito
p
cresc.
ff


8va
8
8
ff
8 bassa


Fine.