

С.Прокофьев

Петя и волк

(сюита для симфонического оркестра)

Каждое действующее лицо этой сказки изображено в оркестре своим инструментом: птичка — флейтой, утка — гобоем, кошка — кларнетом стаккато в низком регистре, дедушка — фаготом, волк — аккордами трех валторн, Петя — струнным квартетом, выстрелы охотников — литаврами и большим барабаном. Перед оркестровым исполнением желательно показать эти инструменты детям и сыграть на них лейтмотивы. Таким образом, во время исполнения дети без всякого усилия выучиваются распознавать ряд оркестровых инструментов.

В партитуре все инструменты написаны in C, т. е. так, как они звучат. В партиях следует писать: кларнет in A, труба in B, валторны in F.

В партитуре у валторн и литавр знаки альтерации выставлены у ключей; в партиях этих инструментов знаки альтерации следует выставлять у нот.

Ударные инструменты надо сгруппировать следующим образом:

- 1 — литавры, треугольник, бубен, тарелки
- 2 — кастаньеты, малый барабан, большой барабан.

СОСТАВ ОРКЕСТРА

Flauto	Castagnetti
Oboe	Tamburino
Clarinetto	Tamburo
Fagotto	Piatti
*	Gran cassa
Tromba	*
3 Corni	Violini I
Trombone	Violini II
*	Viole
Timpani	Violoncelli
Triangolo	Contrabassi

Andantino $\text{d} = 92$

Рано утром пионер Петя открыл калитку
и вышел на большую зеленую лужайку.

Flauto

Oboe

Clarinetto

Fagotto

Tromba

3 Corni

Trombone

Timpani

Triangolo

Castagnetti

Tamburino

Tamburo

Piatti

Gran cassa

Andantino $\text{d} = 92$

Violini I

Violini II

Viole

Violoncelli

Contrabassi



Musical score page 1. The score consists of five staves. The first three staves are for strings (Violin I, Violin II, Cello) and the last two are for double bass. The key signature is one flat. Measure 1 starts with eighth-note patterns. Measures 2-3 show sustained notes with grace notes. Measures 4-5 feature sixteenth-note patterns. Measure 6 concludes with a dynamic of *mf*.



Musical score page 2. The score continues with the same instrumentation. Measure 1 begins with eighth-note patterns. Measures 2-3 show sustained notes with grace notes. Measures 4-5 feature sixteenth-note patterns. Measure 6 concludes with a dynamic of *dim.*. Measure 7 starts with eighth-note patterns. Measures 8-9 show sustained notes with grace notes. Measures 10-11 feature sixteenth-note patterns. Measure 12 concludes with a dynamic of *simile*.



Musical score page 3. The score continues with the same instrumentation. Measure 1 begins with eighth-note patterns. Measures 2-3 show sustained notes with grace notes. Measures 4-5 feature sixteenth-note patterns. Measure 6 concludes with a dynamic of *mf*. Measure 7 starts with eighth-note patterns. Measures 8-9 show sustained notes with grace notes. Measures 10-11 feature sixteenth-note patterns. Measure 12 concludes with a dynamic of *mf*.

Archl

dim.
dim.
dim.
mf dim.

non div. p
f
p
pizz.

f

==

На высоком дереве сидела Петина знакомая птичка. „Все вокруг спокойно“, весело зачирикала она.

Archl

mf dim.
mf dim.
mf dim. 3 3 3 3
mf dim.
arco
mf 3 3 3 3 dim.

p
p
p
p
p
p
p

==

[2] Allegro ♩ = 176

Fl.

mf

==

Fl.

V-ni I

pizz.
mp

F1.

V-ni I

=

Fl. *mf*

Ob. *mf*

=

Fl.

Ob.

V-ni I (pizz.) *mf*

=

Fl. *cresc.*

C1. *mf cresc.*

V-ni I *cresc.*

=

Fl. *poco*

C1. *f poco*

V-ni I *f poco*

=

4 Andantino, come prima

Fl. *pp*

Archi *p arco*

Archi *p arco*

Archi *p arco*

Archi *p*

Musical score for Flute (Fl.) and Bassoon (Archi) from Prokofiev's "Petey and the Wolf". The score consists of three systems of music.

System 1: Flute (Fl.) and Bassoon (Archi). The Flute part features eighth-note patterns with dynamic markings *mf*, *mp*, *mf p*, and *mp*. The Bassoon part features eighth-note patterns with dynamic markings *mp*, *mf*, and *mp*.

System 2: Flute (Fl.) and Bassoon (Archi). The Flute part features sixteenth-note patterns with dynamic markings *p*, *p(v)*, *mf*, *mf*, *mp*, and *mp*. The Bassoon part features eighth-note patterns with dynamic markings *p*, *mf*, *mp*, *mp*, and *bp*.

System 3: Flute (Fl.) and Bassoon (Archi). The Flute part features sixteenth-note patterns with dynamic markings *p*, *p*, *mf*, *mf*, *mp*, and *mf*. The Bassoon part features eighth-note patterns with dynamic markings *p*, *mf*, *bp*, *bp*, and *bp*.

F1.

==

V-n I

V-le

V.c.

==

Вслед за Петей, перевалившись с боку на бок, показалась утка. Она обрадовалась, что Петя не закрыл калитку, и решила выкупаться в глубокой луже на лужайке.

Arch

6 L'istesso tempo ♩ ♩

Ob. *mf* *espress.*

C1. *mf*

Fag. *mf*

V-le div. *mf*

Fl. *p*

Ob. *dim.* *p*

C1. *dim.* *p*

Fag. *dim.* *p*

V-le div. *dim.* *p*

Fl. *p*

Ob. *mf* *espress.*

C1. *mf*

Fag. *mf*

V-n I *p*

V-n II *p*

V-le div. *mf*

mf

F1. Ob. Cl. Fag.

V-le div.

F1. Cl. Fag.

V-ni I V-ni II V-le V-e C-b.

7 d = 96

con sord.
pizz.

poco cresc. al

mp pp

con sord.
pizz.

arco

poco cresc. al

mp pp

con sord.

unis.

arco

poco cresc. al

mp pp

div.

arco

arco

arco

Fl. *p*

C.л. *vln*

Fag. *p*

Увидев утку, птичка слетела на траву,
села рядом с уткой и пожала плечами:

-ni I

-ni II

V-le

V-c. *div. p*

G-b.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

Cl. *mf*

Fag. *mf*

Sop. *mf*

I.II

p

„Какая же ты птица, если ты летать не умеешь!“ – сказала она.
На что утка ответила: „Какая же ты птица, если ты плавать
не умеешь!“ и сплюхнулась в лужу.

-ni I

-ni II

V-le

V-c. *div. mf*

G-b.

p

p

p

8

f con brio

f

div.

f *3* *3* *3* *3*

f

f

div.

f

f express.

f

senza sord.

unis.
pizz.

mf

pizz.

mf

accel.
Они еще долго спорили - утка, плавая по луже, птичка, прыгая по берегу.

unis.

p cresc. f

Più mosso

Fl. Ob. Cl. V-ni I V-ni II V-le

f marcato *f marcato*

senza sord.

10

Fl. Ob. Cl. Fag. V-ni I V-ni II V-le

p *p*

ritard.

Fl. Cl. Fag. V-ni I V-ni II V-le

Vдруг Петя насторожился. Он заметил, что по траве
крадется кошка.

pizz. pp

11 **Moderato**

C1.
V-ni I
V-ni II
V-le
C-b.

p. *con eleganza*

F1.
C1.
Archi
Fag.

pizz.
pizz.
pizz.
pizz.
p

12

F1.
C1.
Fag.

p

Кошка подумала: "Птичка занята спором?
Сейчас я ее сцеплю." И неслышно, на бар-
хатных лапках подбиралась к ней.

Arch1

pizz.
p
arco
pizz.
p
mf

Cl.

Archl

mp

mp

mf

mf

mf

mf

13 Allegro, ma non troppo ♫ - 152 - 160

F1.

ff

Ob.

ff

Cl.

ff

con sord.

Tr.-ba

ff

I.II a2
con sord.

Cor.

ff

P.-tti

ff

V-ni I

arco
ff al tallone

„Берегись!“-крикнул Петя, и птичка
мигом вспархнула на дерево.

V-ni II

arco al tallone

V-le

ff
arco
ff al tallone

V-c.

ff

p

p

Fl. f pizz. 5 dim.

V-ni I f pizz. dim.

V-ni II f pizz. dim.

V-le f pizz. dim.

V-c. f dim.

=

Fl. p f f express. f sul pontic. arco

Ob. p sul pontic. arco

Cl. f sul pontic. arco

Fag. f sul pontic. arco

V-ni I p sul pontic. arco

V-ni II p sul pontic. arco

V-le p sul pontic. arco

V-c. p sul pontic. arco

=

Fl. f f express. f sul pontic.

Ob. f f express. f sul pontic.

Cl. f f express. f sul pontic.

Fag. f f express. f sul pontic.

A утка из середины своей лужи f sul pontic.

V-ni I p sul pontic.

V-ni II p sul pontic.

V-le p sul pontic.

V-c. p sul pontic. f

14 **Moderato**

Cl. rit.

P-tti (verge) *p*

Arch сердито закрякала на кошку.

pizz.
pizz.
pizz.
pizz.
(pizz.)
p *mp*

F1.

Cl.

Fag. *pp*

P-tti

Кошка ходила вокруг дерева и думала: „Стоит ли лезть так высоко? Пока влезешь, птичка всё равно улетит.“

Arch *pp* *> pp* *> pp* *p*
p *p* *p* *p*
p *p* *p* *p*

Fl.

Cl.

P-tti

Archi

=

15 Poco più andante

Fl.

Cl.

Fag.

P-tti

Gr. c.

Вышел дедушка. Он сердился,
что Петя ушел за калитку.
Места опасные. Если из лесу
придет волк, что тогда?

V-ni II

V-le

V-c.

C-b.

арко

p арко

p арко

(pizz.)

mp

mf

Cl. *3*
mp *3*

Fag. *f energico*

Grc.

V-ni II

V-le

V-c.

C-b. *mf* *mf*

Fl.

Cl.

Fag. *p*

Gr.c.

f *pesante*

arco *ten.*

f *ten.* *p*

f *ten.*

f *ten.*

f *arco* *ten.*

pizz.

f *p* *f*

mf

16

Fag. *f energico*

T-ro *2* *4*

V-le

V-c.

C-b. *mp*

Musical score for orchestra and choir from Prokofiev's Peter and the Wolf. The score consists of two systems of musical staves.

Top System:

- Flute (Fl.)
- Oboe (Ob.)
- Piccolo (Pag.)
- Tenor (T.-ro)
- Piano (P-tti)
- Violin (Archl.)

Bottom System:

- Clarinet (Cl.)
- Piccolo (Pag.)
- Corno (Cor.)
- Tenor (T.-ro)
- Piano (P-tti)
- Violin II (V-ni II)
- Violin I (V-le)
- Cello (V-c.)
- Bassoon (C-b.)

Text:

Петя не придал никакого значения словам дедушки
и заявил, что пионеры не боятся волков.

17 Andantino, come prima

Cl.

Fag.

Archi

f con effetto

f con effetto

mf più tranquillo

==

Fl.

Cl.

Fag.

Archi

p

mp

p

p

pp

p

p

bp

bp

p

bp

bp

p

18 Andante

F1. Cl. Fag. Gr. c.

No дедушка взял Петю за руку, увел
домой и крепко затер калитку.

sul pontic.
p sul pontic.
p sul pontic.
p pizz.

C1. Fag. Gr. c.

f energico

V-n II V-le V-c. C-b.

loco
v sempre sul pontic.
v sempre sul pontic.
mp
mp

Fag. T-ro

p

V-le V-c. C-b.

loco
loco

(senza rit.)

Ob.

Ct.

Fag.

Timp.

II действительно, не успел
Петя уйти, как из лесу показался огромный серый волк.

Arch.

19 Andante molto $\text{d} = 68$

Ct.

I. II

Cor.

P-tti

V-le

V-c.

C-b.

Cl. cresc.
Fag. cresc.
Cor. III cresc.
Tr.-ne cresc.
P-tti cresc.
V-le cresc.
V-c. cresc.
C-b. cresc.

poco rit. a tempo

Ob. f
Cl. f
Fag. f
Cor. f III
Tr.-ne f
T-ro f
P-tti f
Arch. f
C-b. f

vol.

p

p

p

p

rit. 20 **Nervoso** $\text{d} = 96$

Cl.

Fag.

Cor. III

T-ro

P-tti

V-c.

C-b.

Кошка быстро полезла на дерево.

Cl.

T-ro

V-c.

C-b.

pizz.

pizz. (\flat)

mf

p

pizz.

p

accelerando

Cl.

T-ro

mf

Archl.

ten.

f precipitato

pizz.

arcò

f

a tempo

rit.

Ct. *f* *p*

Утка закрякала и бросилась
вон из лужи.

Archi

This musical score page shows two staves. The top staff features a clarinet (Ct.) playing a melodic line with dynamic markings 'f' and 'p'. Above the staff, performance instructions 'a tempo' and 'rit.' are written. The bottom staff features an archetypal harp (Archi) with sustained notes. A Russian lyrics box is positioned between the staves.

21 **Allegro** $\text{d} = 160$

Ob. *f marcato*

V-ni I

V-ni II

V-le *f*

This musical score page shows four staves. The first staff features an oboe (Ob.) with dynamic 'f marcato'. The subsequent three staves feature violins (V-ni I, V-ni II, V-le) with dynamic 'f'. The page is marked with a tempo of 'Allegro' and a key signature of one sharp.

Fl.

Ob. *f marcato*

Ct.

T-ro *mfp*

V-ni I

V-ni II

V-le

This musical score page shows six staves. The first four staves feature woodwind instruments: flute (Fl.), oboe (Ob.), clarinet (Ct.), and trumpet (T-ro). The last two staves feature violins (V-ni I, V-ni II) and violoncello (V-le). The dynamic for the woodwinds is 'f marcato'. The trumpet dynamic is 'mfp'.

F1. *p p* Но как она ни старалась, а волк бежал скорее.

V-ni I *p subito pizz.*

V-ni II *p subito pizz.*

V-le *p subito*

=

22

F1. *p* cresc.

Ob. *p* cresc.

C1. *p* div. pizz. Вот он ближе... ближе... cresc.

V-ni I *p div.* cresc.

V-ni II *p div.* cresc.

V-le *p* cresc.

=

F1. *b* ff

Ob. *b* ff

C1. *b* ff con sord.

Tr-ba ff

Cor. ff

вот он нагнал ее... unis. ff

V-ni I ff

V-ni II ff arco

V-le ff unis. arco

V-c. ff

23 Meno mosso

Fl.

Ob.

C. I.

Tr.-ba

I. +

Cor. ff

Tr.-ne

V-ni I

V-ni II

V-le

V.c.

senza sord.

I. II

III

f

схватил... и проглотил.

==

Andante $\text{d} = 76$

Fl.

Ob.

C. I.

sul pontic.

p sul pontic.

unis. sul pontic.

p sul pontic.

p sul pontic.

Arch. arco

p sul pontic. arco

p doloroso

24

pp doloroso ed express.

con sord.

pp con sord.

pp con sord.

pp

con sord.

p

calando

Теперь картина была такая:
кошка сидела на одной ветке,

pp

mp div.

mp

pp

pp

con sord.

pp

25 Allegretto $\text{♩} = 118$

p espr.

senza sord. unis.

senza sord.

pizz.

arco

pp

26

F1.
Cl.
Gr.c.

p espress.

V-n I
(con sord.)
p
(con sord.) unis.

V-n II
(con sord.) non div.
p

V-le
pizz.
p

C-b.
p
p

птичка на другой... подальше от кошки.

F1.
Cl.
Fag.

pp

p egr.

V-c.
mp

C-b.
mp

F1.
Gr.c.

p

V-n I
p

V-n II
p
non div.

V-le
p

C-b.
p

27 **Moderato d = 104**

F1.
Cor.
Tr-ne
P-tti
Gr.c.

I II a2
III
mf
mf
mf

pizz.
pizz.
pizz.
pizz.
pizz.
p

А волк ходил вокруг дерева и смотрел на них жадными глазами.

Archi

pizz.
pizz.
pizz.
pizz.
p

arco
mf
arco
mf

mf

accelerando
a tempo

F1.
Cl.
Cor.
Tr-ne
P-tti
Gr.c.
V-c.
C-b.

p
p un poco rubato
f
f
f
mf # = pp
mf # = pp
f
f
f
f

Fl.

or.

III

mf f p

mf f p

tr. III

mf f p

c. c.

b.

p

28 Andantino, come prima ♩ - 92

Между тем пионер Петь, который остался стоять за запертой калиткой и видел всё происходящее, нисколько не испугался.

p senza sord. arco

senza sord. arco

senza sord. arco

chi

p

fl.

tg

mp express.

Он побежал домой, взял толстую веревку и влез на высокий каменный забор.

pp

pp

pp

v

mp express.

pp

Cl. Fag.

pp

mp
Одна из веток дерева, вокруг которого ходил волк, простиралась до этого забора.

Archi

pp

pp

mp

pp

29

Cl.

mf

Fag.

mf

Archi

mf

p

p

p

p

II, ухватившись за нее,

Fl.

Cl.

mf *dim.*

V-le

mf

p

V-c.

mf

p

C-b.

mf

p

Meno mosso

Fl. *p*
Cl.
Fag. *p*

Cor. I
p

V-ni I
V-le
V-c.
C-b.

Петя ловко перелез на дерево.
Петя сказал птичке: „Лети вниз и кружись вокруг морды волка, только осторожно, чтоб он тебя не сцепал.“

30 **Vivo** $\text{d} = 152$

Fl. *f giocoso e con brio*
Cl. *f con brio*
Fag.

T-lo *f*
T-ro

V-ni I pizz.
V-ni II pizz.
V-le *f*

Fl.

C1.

Fag.

T-ro

V-ni I

V-ni II

V-le

==

Fl.

Ob.

C1.

Tr-ro

V-ni I

V-ni II

V-le

Fl.

Ob.

Tr.-lo

Bass.

Cello I

Cello II

B-drum

Cl.

Tr.-ro

Bass.

Cello I

Cello II

B-drum

Fl.

Cl.

Tr.-II

Bass.

Cello I

Cello II

B-drum

31 Andante molto $\text{d} = 66$

Птичка почти задевала крыльями морду волка, и волк сердито прыгал за ней во все стороны.

Fl. pp
V-ni I pp
V-ni II

Cl.
Fag.
Tr.-ba
Cor. mf
 mf
Tr.-ne
T-ro
P-tti mp
Archi arco
 mf
 mf
 mf

con sord. \gg
 f marcato
 f marcato
 f marcato
con sord. \gg
 f marcato
 \gg
 f marcato
 $pizz.$
 f marcato
 $pizz.$
 f marcato
 $pizz.$
 f marcato
 $pizz.$
 f marcato
 f marcato

[32] **Vivo**

F1. *f giocoso e con brio*

Ob. *f marcatiss.*

C1. *f marcatiss.*

Pag. *f con brio*

Tr-ba *f marcatiss.*

Cor. *f marcatiss.*

Tr-ne *f marcatiss.*

Tr-lo

T-ro *f*

P-tti

Archl

[32] **Vivo**

f marcatiss.

f marcatiss.

pizz.

f marcatiss.

pizz.

f marcatiss.

pizz.

f marcatiss.

F1.
C1.
Fag.
T-ro
V-ni I
V-ni II
V-le

33 Andante

Fl.
Ob.
Cl.
Fag.
Tr-ba
Cor.
Tr-ne
T-ro
Archl.

Aх, как птичка раздражала волка! Как он хотел схватить ее!
Но птичка была ловкая, и волк ничего не мог с ней поделать.

Musical score for orchestra and choir, likely page 40. The score is divided into three systems of measures. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Tr.-ba), Horn (Cor.), Trumpet (Tr.-ne), Timpani (T.-ro), and Archl. (Archl.). The vocal parts listed are Peter (Pet.), the Wolf (Volk), and the Chorus (Ch.). The vocal parts are shown in italics.

Flute (Fl.)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Oboe (Ob.)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Clarinet (Cl.)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Bassoon (Fag.)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Trombone (Tr.-ba)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Horn (Cor.)

- Measure 1: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.
- Measure 2: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.
- Measure 3: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.

Trumpet (Tr.-ne)

- Measure 1: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.
- Measure 2: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.
- Measure 3: Dynamics >sf, >sf, >sf, >sf, >sf, >sf, >sf, >sf.

Timpani (T.-ro)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Archl. (Archl.)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Vocal Parts (Peter, Volk, Chorus)

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Orchestra Dynamics

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

Chorus Dynamics

- Measure 1: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 2: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.
- Measure 3: Dynamics sf, sf, sf, sf, sf, sf, sf, sf.

34 Allegro $\text{d} = 160$

F1.
Ob.
Cl.
Fag.
Tr.-ba
Cor.
Tr.-ne
T-ro

pizz.

Петя же, сделав на веревке петлю,
осторожно спустил ее вниз,

Archi

V-ni I

con sord.
arco
 pp

V-ni I *sul G*

==

V-c. *con sord.*
C-b. *con sord.*
pp

накинул волку на
хвост и затянул.

==

35 **Poco meno mosso** $\text{♩} = 138$

Fl.
Ob.
Cl.
Tr-ba
Cor.
Tr-ne
Timp.
T-ro

senza sord.
ff *sf*
(senza sord.)
ff marcato e furioso
(senza sord.)
ff marcato e furioso
senza sord.
ff
ff *ff*
ff

V-ni I *senza sord.* *sul pontic.*
V-ni II *arco sul pontic.*
V-le *arco sul pontic.*
V-c. *senza sord.* *ff* *sf*

Moderato (Meno mosso)

Fl. ff f

Ob. ff f

Cl. ff f

Fag.

Tr-ba f

Cor. f

Tr-ne f marcato

Timp.

T-ro

Moderato (Meno mosso)
Волк почувствовал, что его поймали, и в бешенстве стал прыгать, стараясь вырваться.

Archi ff f

ff f

ff f

ff f

ff f

pizz.

senza sord. pizz.

f

F1.

Ob.

C1.

Fag.

Tr.-ba *con sord.*

(senza sord.)

Cor. (senza sord.)

Tr.-ne

Timp.

T-ro *f* *#*

(sul pontic.)

pizz.

pizz.

Archi

arco sul pontic.

pizz.

arco sul pontic.

arco *b*

Fl.

Ob.

C1.

Fag.

Tr-ba

Cor.

Tr-ne

Timp.

T-ro

Es muta in C

loco

arco

arco

pizz.

arco sul pontine

loco

Fag. > 36

Cor. a3 >

Tr-ne

This block contains two staves. The top staff is for Bassoon (Fag.) and Trombone (Tr-ne). The bottom staff is for Clarinet (Cor.). Measure 35 ends with a dynamic *f*. Measure 36 begins with a dynamic *a3* followed by a dynamic *>*. The bassoon and trombone play eighth-note patterns, while the clarinet plays sixteenth-note patterns.

Archi

arco

pp

f pp

This block contains two staves. The top staff is for Archi (violin) and the bottom staff is for Double Bass (Cello). Both parts play eighth-note patterns. Measure 37 ends with a dynamic *f*. Measure 38 begins with a dynamic *pp*.

==

Fag. *p* *bz*

Cor. II *p* *bz*

T-ro *pp*

This block contains three staves. The top staff is for Bassoon (Fag.), the middle for Clarinet (Cor.), and the bottom for Trombone (T-ro). Measures 39 and 40 feature sustained notes with grace notes above them. The bassoon has dynamics *p* and *bz*. The clarinet has dynamics *p* and *bz*. The trombone has a dynamic *pp*.

Но Петя привязал другой конец веревки к дереву.

V-c.

C-b.

This block contains two staves. The top staff is for Bassoon (V-c.) and the bottom for Double Bass (C-b.). Both parts play eighth-note patterns. Measure 41 ends with a dynamic *p*. Measure 42 begins with a dynamic *pp*.

F1. ff

Ob. ff >

Cl. ff >

Fag. ff > b

ff

Cor. ff > b

Tr-pe ff > b

T-ro ff >

P-tti ff

Archi ff pizz. > arco f

ff pizz. > arco p

ff > p

ff

==

Fag. p II

Cor. p II

T-ro p III pp

От прыжков волка петля только туже затягивалась на его хвосте.

V.c. C.b.

37

Fl. ff
Ob. ff
Cl. ff
Fag. ff
Tr.-ba.
Cor. ff
Tr.-ne. ff
T.-ro. ff
P.-tti. ff
Gr. c.

37

Arch. ff
Gr. c.
Fag. ff
pizz. arco
ff pizz. arco sul pontic.
ff pizz. sul pontic.
ff pizz. arco sul pontic. f

Musical score for orchestra and choir, measures 37-38. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Trombone (Tr.-ne), Piccolo (P-tti), Gr. c., Violin (V-le), Cello (V.c.), Double Bass (C.b.), and Chorus.

Measure 37 (measures 1-6):

- Cl.**: Slurs, dynamic *f*.
- Fag.**: Slurs, dynamic *vff*.
- Cor.**: Slurs, dynamic *f*.
- Tr.-ne**: Slurs, dynamic *v*.
- P-tti**: Slurs, dynamic *f*.
- Gr. c.**: Slurs, dynamic *f*.
- V-le**: Slurs.
- V.c.**: Slurs.
- C.b.**: Slurs.

Measure 38 (measures 7-12):

- V-le**, **V.c.**, **C.b.**: Slurs.
- Chorus**: Dynamics *f*, *vff*.
- Text**: В это время...

38 Allegro moderato $\text{d} = 116$

Musical score for orchestra and choir, measures 38-39. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Gr. c., and Archi.

Measure 38 (measures 1-6):

- Fl.**, **Ob.**, **Cl.**, **Fag.**: Slurs.
- Gr. c.**: Slurs, dynamic *p*.

Measure 39 (measures 7-12):

- Fl.**, **Ob.**, **Cl.**, **Fag.**: Slurs.
- Archi**: Slurs, dynamics *pizz.*, *p*, *mp*.
- Text**: из лесу показались охотники.
- Archi**: Slurs, dynamics *pizz.*, *p*, *mp*.

39

Fl.

Ob.

C1.

Fag.

P-tti

Gr. c.

(verghe)

mf energ.

mf energ.

mf energ.

mf energ.

Они шли по следам волка
и стреляли из ружей.

Fl.

Ob.

C1.

Fag.

P-tti

Archi

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

p

cresc.

mf

mf

Musical score for orchestra and piano (P-tti) showing measures 39-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Piano (P-tti). The piano part consists of a single staff with sustained notes. Measure 39 ends with a dynamic *mf*. Measure 40 begins with a rest followed by sustained notes.

poco rit.

40 **a tempo**

Musical score for orchestra showing measures 40-41. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Timpani (Tim.), Trombone (Gr. c.), Trombones (V-ni II), Trombones (V-le), Trombones (V-c.), and Trombones (C-b.). Measure 40 starts with a dynamic *f*, followed by *p* for the brass. Measure 41 begins with a dynamic *ff* for the brass, followed by *soli* entries for the brass and woodwind sections. The score indicates measure numbers 1 and 2 above the staff.

Fl. *mf*

Ob. *mf*

C1.

Fag. *mf*

Tr.-ba. *senza sord.*
p *mp*

Cor. I. II
> *>*

T.-no
T.-ro *p* *mp*

(pizz.)
Fl. *mf*

Ob. *pizz.*

C1. *pizz.*

Arch. *pizz.*

Fag. *pizz.*

B. *pizz.*

Fl.

Ob.

C1.

Pag.

Tr.-ba

Cor.

Tr.-pe

Timp.

T.-no

T.-ro

Gr. c.

I. II a 2
mf

poco rit.

F1.
Cl.
Fag.
Tr-ba
Cor.
Tr-pe
Timp.
T-ro
Gr. c.

soli 3
ff 3
ff 8

Archi

41 Andante $\text{d} = 63$

Ob.

но Петя сказал с дерева: „Не стоит стрелять,
мы с птичкой уже поймали волка! Помогите
отвести его в зоологический сад.“

V-nl I
V-nl II
V-le

p amabile

p

Fl.

Ob.

C1.

Fag.

V-ni I

V-ni II

V-le

p

mf

p amabile

p

p

p

mf

mp

mp

42

Fl.

C1.

V-ni I

V-ce

mf

p

pizz.

p

div. con sord.

p

F1.
C1.
Fag. *mp*

(pizz.)
con sord.
con sord.
Archi *p* unis.
pizz. *mp*
mp

Fl. *mf*
Ob. *p*
Cl.
Fag. *mf*

p
Arch. *div.*
p
mp

Fl.

C1.

Fag.

V-ni II

V-le

senza sord.

mp

senza sord.

mp

==

43 **Moderato** $\text{♩} = 104$

Fl.

C1.

Fag.

Cor.

Gr. c.

p

p

p

p

И вот...

arco

p>

p>

p>

p>

senza sord. unis. pizz.

p

(pizz.)

p

F1.

Ob.

C1.

Fag.

Cor.

Timp.

T-no

Grc.

Arch

Представьте себе торжественное шествие:

p ben ritmato

pizz.

p ben ritmato

pizz.

p ben ritmato

(pizz.)

p *ben ritmato*

pizz.

simile

Fl.

Ob.

C1.

Fag.

Cor.

Timp.

T-no

Gr.c.

Arch.

впереди шел Петя

44

F1.

Ob.

Cl.

Fag.

Tr.-ba

Cor.

Timp.

Archi

44

arco
mf
arco
mf
arco
mf
arco
mf

mf ben tenuto, energico

mf ben tenuto, energico

Musical score for orchestra and choir from Prokofiev's Peter and the Wolf. The score is divided into four systems:

- System 1:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.). Dynamics: *f*, *mf*, *f*.
- System 2:** Trombone (Tr.-ba), Horn (Cor.), Trumpet (Tr.-pe). Dynamics: *mp*, *mf* *ben tenuto*.
- System 3:** Timpani (Timp.), Gr. c.
- System 4:** Violin II (V-ni II), Violin I (V-le), Cello (V-c.), Double Bass (C-b.). Dynamics: *f*, *v*, *f*.

F1.

Ob.

C1.

Fag.

Tr-ba

Cor.

Tr-ne

Timp.

Cast.

Gr.c.

Arch1

45

Ob.
Cl.
Tr.-ba
Cast.
Archi

con sord.
ppp *div. arco*
con sord.
con sord.
p

За ним охотники вели волка.

Ob.
Cl.
Tr.-ba
Cast.
T-no
Archi

p

Ob.

C1.

Tr.-ba

Cast.

T-no

Archi

Ob.

C1.

Fag.

Tr.-ba

Cast.

T-no

Archi

unis.

unis.

mp

mp

mp

46

Cl.

Fag.

Cor.

Tr-ne

P-tti

V-c.

C-b.

ff pesante

mp

mf

arco

ff pesante

arco

f pesante

Fl.

Ob.

Cl.

Fag.

Tr.ne

P.tti

V.le

C.b.

f cresc.

ff con brio

cresc.

cresc.

senza sord.

ff con brio

cresc.

cresc.

arc

cresc.

cresc.

cresc.

47 Poco più mosso (allegro moderato) ♩ = 116

Fl.
Ob.
Cl.
Fag.
Tr.-ba
Cor.
Tr.-ne
Tr.-lo
T.-ro

47 Poco più mosso (allegro moderato) ♩ = 116
senza sord.

Fag.
Tr.-ba
Tr.-lo
T.-ro

Musical score for orchestra and choir from Prokofiev's Peter and the Wolf. The score consists of six systems of music, each with multiple staves for different instruments and voices. The instruments and voices include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Tr.-ba), Horn (Cor.), Trombone (Tr.-ne), Trombone (Tr.-lo), and Archipela (Archi). The vocal parts are labeled Peter (Pet.), Wolf (Volk), and Chorus (Ch.). The score features various musical dynamics and performance instructions, such as *ff* (fortissimo) and *p* (pianissimo). The vocal parts sing in unison, while the instrumental parts provide harmonic support and rhythmic patterns.

Fl.

Ob.

C1.

Fag.

Tr.ba

Cor.

Tr-pe

Tr-lo

Gr.e.

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

Позади шел дедушка с кошкой. Дедушка недовольно качал головой: „Ну, а если бы Петя не поймал волка? Что тогда?“

48 Sostenuto ♫ - 100

F1.
Ob.
Cl.
Fag.
(verghe)
P-tti
Gr. c.
mp

(pizz.)
Arco
mf
Arco
pizz.
mp
Archi
arco
mf
mp
pizz.
mp
arco
mf
mp
mf

Cl.
Fag.
P-tti
mp
f
3

col legno
col legno
col legno
p
(pizz.) *3*
mf
3

Archi
pizz.
mp
arco
mf

L'istesso tempo

49

Fl.

Ob.

C1.

Fag.

Tr-ba

Cor.

Timp.

T-ro

Archl.

Musical score for orchestra and choir from Prokofiev's Peter and the Wolf. The score is divided into four systems:

- Flute (Fl.)**: Playing sustained notes on G#.
- Oboe (Ob.)**: Playing eighth-note patterns.
- Clarinet (Cl.)**: Playing eighth-note patterns.
- Bassoon (Fag.)**: Playing eighth-note patterns.
- Tuba (Tr.-ba)**: Playing eighth-note patterns.
- Cor (Cor.)**: Playing eighth-note patterns.
- Timpani (Timp.)**: Playing eighth-note patterns.
- Trombones (T.-ro)**: Playing eighth-note patterns with dynamic markings *f*, *fp*, and *f*.
- Violin (Archi)**: Playing eighth-note patterns.

The score uses a mix of treble and bass clefs, common time, and various key signatures. Articulation marks like *arco* and dynamic markings like *f* and *fp* are present. Measure numbers 1 through 4 are indicated above each system.

50

Fl.

Ob.

Cl.

Fag.

Tr.-ba

Cor.

Tim.

T-ro

Archl.

ff

ff

ff

ff ben tenuto

ff ben tenuto

ff ben tenuto

f

ff 3

ff

ff

ff

ff

ff

ff

50

ff

mf

ff

ff

ff

ff

ff

ff

51 Poco più mosso ♩ = 112

Fl.

Ob.

Cl.

Fag.

Tr.-ba

Cor.

Tr.-ne

Timp.

T-ro

P-tti

Archl.

Fl.

Ob.

Cl.

Tr-lo

Наверху летела птичка и весело чирикала: „Вот какие мы с Петей! вот кого мы поймали!“

col legno
non div.

p
col legno
non div.

col legno
p

p>
col legno
(sempre pizz.)

Fl.

Ob.

Tr-lo

Arch

Musical score for orchestra and choir, page 75. The score consists of two systems of music. The top system starts with woodwind entries (Flute, Clarinet) followed by Bassoon (Fag.) and Trombone (Tr-lo). The bottom system follows with Cello/Bass (Arch) entries. The score uses a mix of treble and bass clefs, with various dynamic markings like *p*, *mp*, and *f*. Measures are separated by vertical bar lines.

Fl.
Cl.
Fag.
Tr-lo
Arch

Fl.
Cl.
Fag.
Tr-lo
Arch

Musical score for orchestra and piano showing measures 51-52. Instruments listed on the left: Fl. (Flute), Cl. (Clarinet), Bassoon (Bassoon), Tr.-lo (Trombone), Archi (Double Bass). Measure 51: Flute and Clarinet play eighth-note patterns. Trombone enters with sustained notes. Measure 52: Dynamic changes to *mp*. Trombone continues its sustained notes.

52

Musical score for orchestra and piano continuing from measure 52. Instruments listed on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bassoon (Bassoon), Tr.-ro (Trombone), Archi (Double Bass). Measure 52 ends with a dynamic change to *p*. Measure 53: Flute and Clarinet play eighth-note patterns. Trombone uses arco and div. Measure 54: Trombone uses arco and div. Double Bass uses pizz. Measures 53-54 show various dynamics like *2p*, *p*, *arco*, *div.*, and *pizz.*

А если послушать внимательно, то слышно было, как в животе у волка крякала утка, потому что волк так торопился, что проглотил ее живьем.

V-ni I
dim.
unis. V V V V

V-ni II
dim. V V V V

V-le
dim. V V V V

[53] Andante $\text{♩} = 76$

Fl. pp doloroso

Ob. pp doloroso

V-ni I unis.
senza sord. V V V V

V-ni II senza sord. V V V V

V-le pp doloroso

[54] accel.

Ob. express.

C1.

Bassoon pizz.

Cel. pizz.

Double Bass pizz.

Arch. pp areo pp pizz.

Fl. *p p* cresc.

Ob. *mp cresc.*

Ct. *p p* cresc.

Fag. *p p* cresc.

Tr-ba

Cor. *mp*

Tr-ne *mp*

Tr-lo

T-ro *p cresc.*

Archi *arco* cresc.

arco cresc.

arco cresc.

arco cresc.

Allegro $\text{d} = 128$

Fl.
Ob.
Cl.
Fag.
Tr.-ba
Cor.
Tr.-ne
Tr.-lo
T.-ro
Allegro $\text{d} = 128$
Archi
Bass