

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

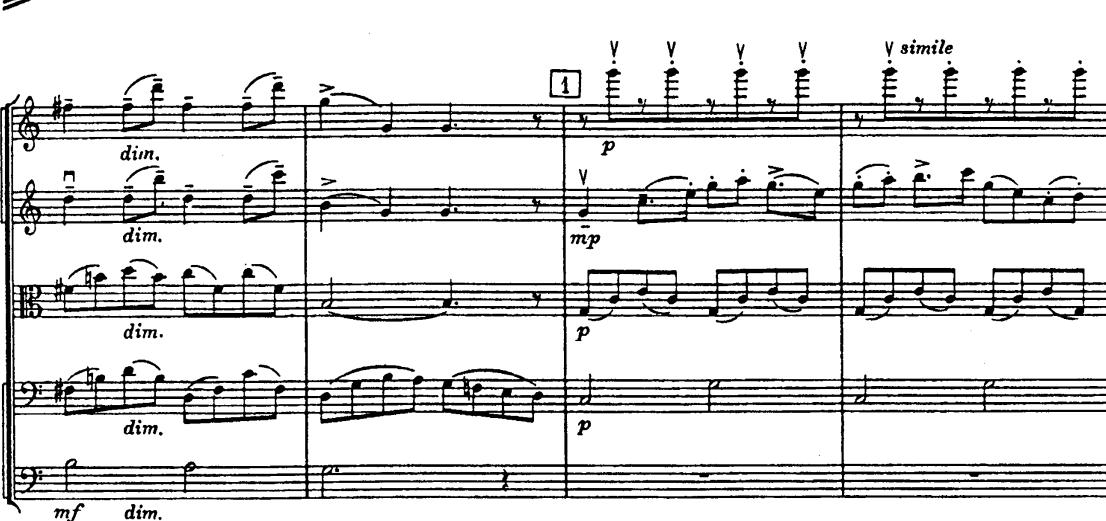
Viole

Violoncelli

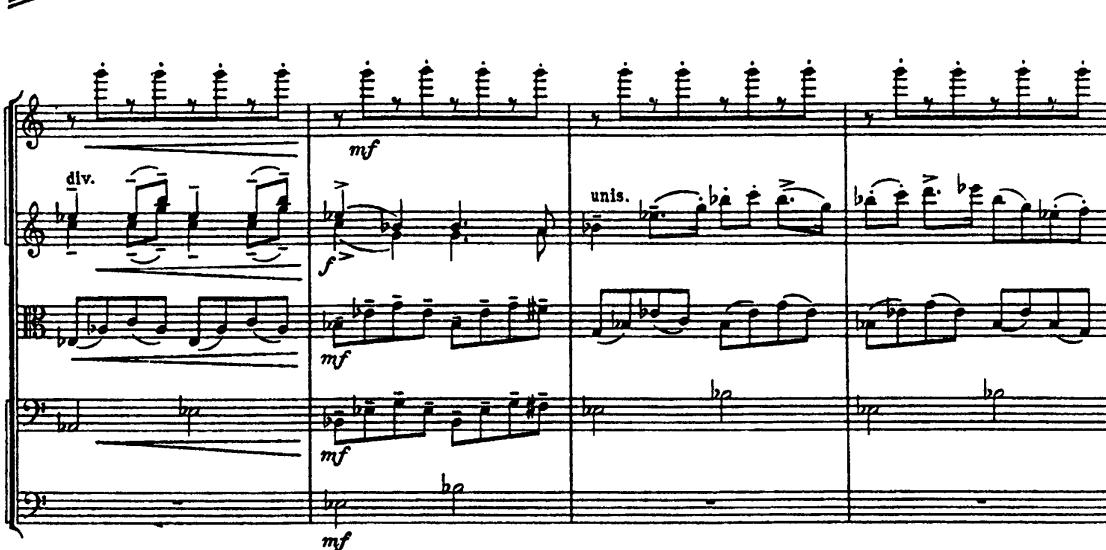
Contrabassi



Musical score page 1. The score consists of five staves. The first three staves are for strings (Violin I, Violin II, Cello). The fourth staff is for Double Bass. The fifth staff is for Bassoon. Measure 1 starts with dynamic *mf*. Measures 2-3 continue with *mf*. Measure 4 starts with *bp*, followed by *mf*. Measure 5 starts with *bp*.



Musical score page 2. The score consists of five staves. The first three staves are for strings (Violin I, Violin II, Cello). The fourth staff is for Double Bass. The fifth staff is for Bassoon. Measure 1 starts with *dim.*. Measure 2 starts with *dim.*. Measure 3 starts with *dim.*. Measure 4 starts with dynamic *p*. Measure 5 starts with *p*. Measure 6 starts with *p*. Measure 7 starts with *mf*. Measure 8 starts with *dim.*. Measure 9 starts with *simile*.



Musical score page 3. The score consists of five staves. The first three staves are for strings (Violin I, Violin II, Cello). The fourth staff is for Double Bass. The fifth staff is for Bassoon. Measure 1 starts with *div.*. Measure 2 starts with dynamic *mf*. Measure 3 starts with *f*. Measure 4 starts with *unis.*. Measure 5 starts with *bp*, followed by *mf*. Measure 6 starts with *bp*. Measure 7 starts with *bp*.

Archl

dim.
dim.
dim.
mf dim.

non div. p
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
pizz.
p
pizz.

==

[2] Allegro ♩ = 176

F1.

mf

==

F1.

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 (Arch.) from Prokofiev's *Peter and the Wolf*. The score consists of three systems of music.

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

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

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

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

p *con sord.* *pizz.* *arco* *p* *p* *poco cresc. al* *mp* *pp*

p *con sord.* *pizz.* *arco* *p* *p* *p* *pp*

con sord. *unis.* *p* *p* *p* *pp*

div. *arco* *p* *p* *arco* *p* *pp*

arco *p* *p* *arco* *p* *pp*

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. V

p
arco
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

[13] Allegro, ma non troppo $\text{d} \cdot 152 \cdot 160$

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Tr-ba *con sord.*
 I. II a 2 *con sord.*
 Cor. *ff*
 P-tti *ff*

 V-ni I *arco al tallone* „Берегись!“-крикнул Петя, и птичка
 V-ni II *arco al tallone* *p*
 V-le *arco al tallone* *p*
 V-c. *ff arco al tallone* *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.

Fl.

Cl.

P-tti

Archi

14

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.

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

bp

p

bp

p

(senza rit.)

Ob.

Ct.

Fag.

Timp.

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

Arch.

19 Andante molto $\text{♩} = 68$

Ct.

I. II

Cor.

P-tti

V-le

V-c.

C-b.

C1. *cresc.* *bd*
 Fag. *bd* *cresc.* *f* *bd*
 Cor. *mf*
 III *cresc.* *f*
 Tr-ne *cresc.* *f*
 P-tti *mp* *mf* *cresc.* *mf*
 V-le *bd* *cresc.* *f* *bd*
 V-c. *cresc.* *f*
 C-b. *cresc.* *f*

poco rit.

a tempo

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 flutes (Fl.), oboes (Ob.), clarinets (Ct.), and timpani (T-ro) with dynamic 'f marcato'. The last two staves feature violins (V-ni I, V-ni II) and a cello/bass (V-le). The page is marked with a dynamic 'f marcato'.

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.

pp

pp

mp

div.

pp

mp

con sord.

pp

mp

25 Allegretto $\text{♩} = 118$

p espr.

p

senza sord. unis.

p

senza sord.

pizz.

arco

p

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.
pizz.
p
mf

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

Archi

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
p
mf

accelerando
a tempo

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

p
p un poco rubato
f **p**
f **p**
f
mf **pp**
mf **pp**
f **p**
f

Fl.

or.

III

mf f p

mf f p

ff pp

ce

c.

b.

p

28 Andantino, come prima ♩ - 92

Между тем пионер Пётр, 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

mp express.

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

pp

pp

pp

mp express.

pp

Cl.
 Fag.
 Archi
 Cl.
 Fag.
 Archi
 Fl.
 Cl.
 V-le
 V-ce
 C-b.

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

29

II, ухватившись за нее,

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

The musical score consists of three systems of music, each with multiple staves for different instruments. The instruments include Flute (Fl.), Oboe (Ob.), Trombone (Tr.-lo), Bassoon (Bass. I), Bassoon (Bass. II), Double Bass (V.-le), Clarinet (Cl.), Trombone (Tr.-ro), Bassoon (Bass. I), Bassoon (Bass. II), Double Bass (V.-le), Flute (Fl.), Clarinet (Cl.), Trombone (Tr.-I), Bassoon (Bass. II), and Double Bass (V.-le). The score includes dynamic markings such as *f*, *mp*, *p*, *arco*, and *pizz.*. The first system starts with a dynamic *f* and includes a fermata over the bassoon part. The second system starts with a dynamic *mp*. The third system starts with a dynamic *mp* and includes a dynamic *p* at the end of the section.

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.

34 Allegro $\text{d} = 160$

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

Archi

V-ni I

V-ni I

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. ff 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.

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/Bass). 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 Double Bass (V-c.) and the bottom for Cello/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.
T.-ro.
P.-tti. ff
Gr. c.

37

Arch. ff
pizz. arco
ff pizz. arco sul pontic.
ff pizz. sul pontic.
ff pizz. arco sul pontic.

Cl.

Fag.

Cor.

Tr-ne

P-tti

Gr.c.

V-le

V.c.

C.b.

В это время...

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

Fl.

Ob.

Cl.

Fag.

Gr.c.

из лесу показались охотники.

pizz.

pizz.

pizz.

pizz.

Arch.

pizz.

pizz.

pizz.

pizz.

pizz.

mp

mp

mp

mp

mp

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 sustained notes. Measure 41 begins with dynamic *soli* and *p*, followed by *ff* and a 3/8 time signature. The section ends with dynamics *mf* and *mf*.

I. II

arco

mf arco

mf

Fl.

Ob.

C1.

Pag.

Tr.-ba

Cor.

Tr.-pe

Timp.

T.-no

T.-ro

Gr. c.

I. II a 2
mf

41 Andante d. - 63

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

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

Fl.
 Cl.
 Fag.
mp

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

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

Archi
p
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>

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. *mf*

Ob. *mf*

C1. *mf*

Fag. *mf*

Tr.-ba.

Cor. *mf ben tenuto, energico*
mf ben tenuto, energico

Timp. *mp*

44

Arco

Archi

Arco

Arco

Arco

Arco

mf

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*.

Musical score for orchestra and choir from Prokofiev's Peter and the Wolf. The score is divided into four systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Tr.-ba), Horn (Cor.), Trombone (Tr.-ne), Timpani (Timp.), Castanets (Cast.), and Gr. c. (Gr. c.). The second system includes parts for Archl. (Archl.) and strings. The third system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Tr.-ba), Horn (Cor.), Trombone (Tr.-ne), Timpani (Timp.), Castanets (Cast.), and Gr. c. (Gr. c.). The fourth system includes parts for Archl. (Archl.) and strings.

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

p

f

mp

46

Cl.

Fag.

Cor.

Tr-ne

P-tti

V-c.

C-b.

Fl.

Ob.

Cl.

Fag.

Tr-ne

P-tti

V-le

C-b.

f

f pesante

mp

mf

arco

f pesante

arco

f pesante

f cresc.

ff con brio

#f cresc.

#f cresc.

ff con brio

cresc.

cresc.

arco

cresc.

cresc.

cresc.

Fl.

Ob.

Cl.

Fag.

Tr.ne

P.tti

V.le

C.b.

ff con brio

senza sord.

ff con brio

cresc.

cresc.

cresc.

cresc.

cresc.

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.-ne
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 Peter (Petr.) and the Wolf (Volk).

The score shows various musical dynamics and performance instructions, such as *ff* (fortissimo) and *p* (pianissimo). The vocal parts are primarily represented by single notes with dynamic markings, while the instrumental parts show more complex rhythmic patterns and articulations.

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.
(vergne)
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.

The musical score consists of four systems of music, each with multiple staves:

- Fl.**: Flute (top staff), Oboe (second staff), Clarinet (third staff), Bassoon (bottom staff).
- Tr.-ba**: Trombone (top staff), Horn (second staff), Trombone (third staff), Trombone (bottom staff).
- Timp.**: Timpani (top staff), Triangle (second staff), Triangle (third staff), Triangle (bottom staff).
- Archi**: Archlute (top staff), Archlute (second staff), Archlute (third staff), Archlute (bottom staff).

Each system includes dynamic markings such as *f*, *fp*, and *arco*. The score is written in a standard musical notation style with various clefs and time signatures.

50

Fl.

Ob.

Cl.

Fag.

Tr.b

Cor.

Timp.

T-ro

Archl.

51 Poco più mosso ♩ = 112

Fl.

Ob.

Cl.

Fag.

Tr.-ba

Cor.

Tr.-ne

Timp.

T-ro

P-tti

Archи

51 Poco più mosso ♩ = 112

div.
con sord. ♫pizz. ♫
ff > > > >
pizz. ♫
ff > > > >con sord. ♫
pp > > >
con sord. ♫
pp > > >pizz. ♫
ff > > > >
pizz. ♫
ff > > > >pizz. ♫
p > > > >
pizz. ♫
p > > > >pizz. ♫
pp > > > >
pizz. ♫
pp > > > >

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, measures 1-2. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Tr.-lo), and Archi (string section). The Flute and Clarinet play eighth-note patterns with slurs. The Bassoon provides harmonic support with sustained notes. The Trombone and Archi play sustained notes. Measure 2 includes dynamic markings *mp* and *v*.

Musical score for orchestra and choir, page 75, measures 3-4. The Flute and Clarinet continue their eighth-note patterns. The Bassoon and Trombone provide harmonic support. The Archi section plays sustained notes. Measure 4 includes dynamic markings *p* and *f*.

Musical score for orchestra and piano, measures 51-52. Instruments listed on the left: Fl. (Flute), Cl. (Clarinet), Bass. (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

Continuation of the musical score from measure 52. Measures 53-54. Instruments: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bass. (Bassoon), Tr.-ro (Trombone), Archi (Double Bass). Dynamics and performance instructions: 2p, 2pp, *arco*, *div.*, *pizz.*,弓 (arrow symbol).

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

Musical score for orchestra, page 10, measures 11-12. The score includes parts for V-n II, V-n II, and V-le. The V-n II parts play eighth-note patterns with grace notes and dynamic markings "dim." and "pp". The V-le part plays eighth-note patterns with dynamic "dim.". The score is in common time and includes various clefs and key signatures.

53 Andante ♫ = 76

55 Andante 8-170

F1. *pp doloroso*

Ob. *pp doloroso*

V-ni I senza sord. *unis.* *pp doloroso*

V-ni II senza sord. *pp doloroso*

V-le *pp doloroso*

54 accel.

Ob. *espress.*

C1.

pizz.

pizz.

pizz.

pizz.

54 accel.

Archl. *pp*

arc

pp

pizz.

pizz.

pizz.

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 ♩ = 128

Fl. ff

Ob. ff

Cl. ff

Fag. ff

Tr.-ba

Cor. ff a2

Tr.-ne ff

Tr.-lo ff

T.-ro ff

Allegro ♩ = 128

ff

ff

ff div.

ff