

SERGE PROKOFIEFF

PETER

AND THE

WOLF

A Musical Tale for Children

Op. 67

Full Score

**Complete Set of P
Set of String Parts and Pia**

Extra Piano Duet

Extra Parts, ea



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Recorded on
HIS MASTER'S VOICE DB 8747-8749
Boston Symphony Orchestra
Conductor: Serge Koussevitzky
Speaker: Richard Hale

ORCHESTRA

I Flauto
I Oboe
*I Clarinetto in La (A)
I Fagotto
*3 Corni in Fa (F)
*I Tromba in Sib (Bb)
I Trombone
Timpani
Tamburino } First player
Triangolo }
Piatti }
Tamburo militare } Second player
Castagnetti }
Gran Cassa }
2 Violini
Viola
Violoncello
Contrabasso

*In the score the instruments are noted in C, i.e. as they sound.

Duration 35 minutes

For amateur or school orchestras with few or no wind players, a special
PIANO DUET VERSION OF THE WIND SECTION
of the score has been published. Thus, some or all of the wind instruments may
be dispensed with if required, while the string parts (obtainable from the
publisher) remain as in the original.

Each character in this tale is represented by a different instrument of the orchestra: the Bird by the Flute, the Duck by the Oboe, the Cat by the Clarinet, the Grandfather by the Bassoon, the Wolf by the three Horns, Peter by the String Quartet, the rifle shots by the Kettle Drum and the Big Drum. [Before a performance with the orchestra it is desirable to show these instruments to the children and to play them the corresponding motives:]

The Bird El pájaro The Duck El pato

Allegro Fl. *mf* Andantino Ob. *mf*

Moderato Cl. *p* *con eleganza* The Cat El gato

Andante Fg. *f* The Grandfather El abuelito

Andante molto Cor. *mp* The Wolf El lobo

VI.I Peter Pedro

VI.II *mf*

Vla. *p*

Vc. *p*

The Rifle Shots Los tiros

Timp. *p* *ff*

Gr.C. *p* *ff*

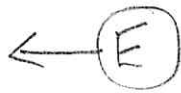
Thus, the children will learn to identify the special "colour" of these instruments during the performance.

PLEASE INSTRUCT PLAYERS TO MARK PARTS
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PETER AND THE WOLF

A MUSICAL TALE FOR CHILDREN

Texto español por JUAN SERRALLONGA



Andantino. $\text{♩} = 92$

Early one morning Peter opened the gate
and went out into the big green meadow.

Tempranito por la mañana Pedro abrió la
puerta y salió al vasto y verde prado.

SERGE PROKOFIEFF, Op. 67
(1936)

VI.I
VI.II
Vla.
Vc.
Cb.

mf

mf

mf

mf

mf

VI.I
VI.II
Vla.
Vc.
Cb.

dim.

dim.

dim.

dim.

mf dim.

1

p

mp

p

p

V

V

V

V

V simile

VI.I
VI.II
Vla.
Vc.
Cb.

mf

f

mf

mf

mf

div.

Unis.

3

VI.I
VI.II
Vla.
Vc.
Cb.

mf dim. non div. p f pizz.

VI.I
VI.II
Vla.
Vc.
Cb.

mf dim. p pizz. arco p

E

On a branch of a big tree sat a little bird, Peter's friend. "All is quiet." chirped the bird gaily.
En la rama de un grande arbol estaba sentado un pajarito, amigo de Pedro, "Todo quieto" iba piando alegremente.

Allegro. $\text{♩} = 176$

2

Fl.
Fl.
VI.I
Fl.
VI.I
Fl.
Ob.

mf mp f

3

Fl. *mf*

Ob.

VI.I (pizz.) *mf*

Fl. *cresc.* *f* poco

Cl. *mf* *cresc.* *f* poco

VI.I *cresc.* *f* poco

4 Andantino, come prima

Fl. *pp*

VI.I arco *p*

VI.II *p*

Vla. *p*

Vc. arco *p*

Cb. arco *p*

Fl. *mp*

VI.I *mf* *mfpp*

VI.II *mf* *mfpp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *mf* *mfpp*

Fl. (V)
VI.I *p* (V)
VI.II *p*
Vla.
Vc. *mp*
Cb. *mp*

The first system contains measures 1 through 4. The Flute (Fl.) part features a melodic line with slurs and accents. The Violin I (VI.I) and Violin II (VI.II) parts play a sustained harmonic accompaniment, with VI.I marked *p* (V) and VI.II marked *p*. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a bass line, with Vc. marked *mp* and Cb. marked *mp*. The key signature has one flat, and the time signature is 4/4.

Fl. *p* 5
VI.I *p* 5
VI.II *p*
Vla. *p*
Vc. *p*
Cb. *p*

The second system contains measures 5 through 8. The Flute (Fl.) part has a triplet of eighth notes in measure 5, marked *p*, and a box containing the number 5. The Violin I (VI.I) and Violin II (VI.II) parts continue their accompaniment, with VI.I marked *p* and VI.II marked *p*. The Viola (Vla.) part is marked *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *p*. The Violin I and II parts transition to a *mf* dynamic in measure 6. The Viola part is marked *mp*. The Vc. and Cb. parts are marked *mf*. The key signature has one flat, and the time signature is 4/4.

Fl. *mp*
VI.I *mp* dim.
VI.II *mp* dim.
Vla. *mp* dim.
Vc. *mp* dim.
Cb. *mp* dim.

The third system contains measures 9 through 12. The Flute (Fl.) part has a melodic line with slurs and accents, marked *mp*. The Violin I (VI.I) and Violin II (VI.II) parts play a sustained harmonic accompaniment, with VI.I marked *mp* and VI.II marked *mp*. The Viola (Vla.) part is marked *mp*. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *mp*. The Violin I and II parts transition to a *dim.* dynamic in measure 10. The Viola part is marked *dim.*. The Vc. and Cb. parts are marked *dim.*. The key signature has one flat, and the time signature is 4/4.

VI.I
Vla.
Vc.

VI.I
VI.II
Vla.
Vc.
Cb.

Just then a duck came waddling round.
She was glad that Peter had not closed
the gate, and decided to take a nice
swim in the deep pond in the meadow.

Luego salió el pato. Qué suerte que
Pedro hubiera dejado abierta la puerta,
pensó; y decidió darse una zambullida
en la balsa del prado.

6 L'istesso tempo ♩ = ♩

Ob.
Cl.
Fg.

6 L'istesso tempo ♩ = ♩

Vla. div.

Fl.
Ob.
Cl.
Fg.
Vla. div.

Fl. *mf* *espress.*

Ob.

Cl.

Fg. *mf*

VI.I *p*

VI.II *p*

Vla. div. *mf*

Fl. *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Vla. div. *f* *p*

7 $\text{♩} = 96$

Fl. $\text{♩} = 96$

Cl.

Fg.

VI.I con sord. pizz. arco $\text{♩} = 96$

VI.II con sord. pizz. arco p poco cresc. al mp pp

Vla. con sord. Unis. arco p pp

Vc. div. arco p pp

Cb. arco p

Fl. p

Cl. p

Fg. p

Seeing the duck, the little bird flew down upon the grass, settled next to her and shrugged his shoulders:
 Al ver al pato, el pajarito de un vuelo vino a posarse junto a él en la hierba, encongiéndose de hombros:

VI.I p cresc.

VI.II p cresc.

Vla. p cresc.

Vc. div. p cresc.

Cb. p cresc.

Cl. *mf*

Fg. *mf*

Cor. I & II *mf*

E

"What kind of a bird are you, if you can't fly?" said he. To this the duck replied: "What kind of a bird are you, if you can't swim?" and dived into the pond. "Que clase de pájaro eres, que no sabes volar?" —preguntóle. Replió el pato: "Qué clase de pájaro eres, que no sabes nadar?" y zambullióse.

Vi. I *mf*

Vi. II *mf*

Vla. *mf*

Vc. div. *mf*

Cb. *mf*

Fl. *f con brio*

Cl. *f*

Fg. *f*

Vc. div. *f*

Fl. *f*

Cl. *f*

Fg. *f*

Vc. div. *f*

Fl. *f*

Ob. *f* *espress.*

Cl. *f*

Fg. *f*

Vi.II *f* *senza sord.*

Vla. *f* *senza sord.*

Vc. *mf* *pizz.* *Unis.*

Cb. *mf* *pizz.*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Vi.II *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

They argued and argued, the duck swimming in the pond, the little bird hopping along the shore.
 Así iban discutiendo, el pato nadando en la balsa y el pajarito saltando por los bordes.

ac - ce - le - ran - do al

Vla. *arco*

Vc. *p* *cresc.* *f*

9 Più mosso

Fl. *f marcato*

Ob. *f marcato*

Cl. *f marcato*

Vi.I *f marcato*

Vi.II *f marcato*

Vla. *f marcato*

10

Fl.

Ob. *p*

Cl. *p*

Fg. *p*

10

Vi.I *f*

Vi.II *f*

Vla. *f*

Ritard.

Fl.

Cl.

Fg.

LS →

Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass.
 De pronto, algo llamó la atención a Pedro. Había visto un gato arrastrándose por entre las hierbas.

Vi.I *pp*

Vi.II *pp*

Vla. *pizz. pp*

11 Moderato

con eleganza

11 Moderato

Cl.

VI.I

VI.II

Vla.

Cb.

arco

p

Fl.

Cl.

VI.I

VI.II

Vla.

Vc.

Cb.

pp

pizz.

pp pizz.

pp pizz.

pp pizz.

pp

p

12

Fl.

Cl.

Fg.

pp

p

f

The cat thought: "The bird is busy arguing, I'll just grab him." Stealthily she crept towards him on her velvet paws.
 Pensó el gato: "El pajarito está distraído discutiendo, A ver si lo cazo" Y se le acercó a hurtadillas con blandas pisadas.



VI.I

VI.II

Vla.

Vc.

Cb.

p

mp

p

mp

p

arco

pizz.

mp

pizz.

mf

pp

p

mf

Cl. *f*

VI.I *mp*

VI.II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

13 Allegro, ma non troppo. ♩ = 152-160

Fl. *ff*

Ob. *ff*

Cl. *ff*

Tr. *ff* con sord.

Cor. *ff* a 2, con sord.

Pcti. *ff*

13 Allegro, ma non troppo. ♩ = 152-160

VI.I arco *ff* al tallone

VI.II arco *ff* al tallone

Vla. arco *ff* al tallone

Vc. arco *ff* al tallone

"Look out!" shouted Peter, and the bird immediately flew up into the tree.
"Cuidado!" gritó Pedro, y el pajarito se voló al árbol enseguida.

Fl. *f* pizz. *dim.*

VI.I *f* pizz. *dim.*

VI.II *f* pizz. *dim.*

Vla. *f* pizz. *dim.*

Vc. *f* *dim.*

Fl. *p*

Ob. *f* *espress.*

Cl. *f*

Fg. *f*

VI.I *p* *f* sul pontic. arco

VI.II *p* *f* sul pontic. arco

Vla. *p* *f* sul pontic. arco

Vc. *p* *f* sul pontic. arco

Fl.

Ob. *f* *espress.*

Cl.

Fg. *f*

while the duck quacked angrily at the cat
Mientras el pato enojado graznaba contra el gato

VI.I *p* *f* sul pontic. arco

VI.II *p* *f* sul pontic. arco

Vla. *p* *f* sul pontic. arco

Vc. *p* *f* sul pontic. arco

ri - - te - - nu - - to 14 Moderato.

Ptti. *mf* (verghe) *p*
 from the middle of the pond.
 desde el centro de la balsa.

VI.I *p* *mp* pizz.
 VI.II *p* *mp* pizz.
 Vla. *p* *mp* pizz.
 Vc. *p* pizz. *mp*
 Cb. (pizz.) *mp*

Fl. *pp* *p*

Cl. *pp* *p*

Fg. *pp*

Ptti. *pp* *p*

VI.I *pp* *p*

VI.II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

pp

The cat walked round the tree and thought : "Is it worth climbing up so high? By the time I get there the bird will have flown away."
 Arrastrándose en torno al árbol pensaba el gato : "Valdrá la pena de trepar tan alto? Al tiempo que yo llegue el pájaro se habrá volado."

pp

Fl. *p*

Cl. *mf* (verghe)

Ptti. *p*

Vi.I *p*

Vi.II *p*

Vla. *p*

Vc. arco *p* pizz. *mf*

Cb. arco *p* pizz. *mf*

15 Poco più Andante

Fl. *p*

Cl. *p*

Fg. *f* pesante *p*

Ptti. *p*

Gr. C. *p*

15 Poco più Andante

Vi.II arco *p*

Vla. arco *p*

Vc. arco *p*

Cb. (pizz.) *mf*

mp

Grandfather came out. He was angry because Peter had gone into the meadow. "It is a dangerous place. If a wolf should come out of the forest, then what would you do?"

Salió el abuelito. Estaba enojado porque Pedro había salido al prado. Es un lugar peligroso. Si el lobo salía del bosque— qué iba a hacer el chico?

Ci. *mp* *f* *energico*

Fg. *f* *energico*

Gr.C. *mf* *mf*

Vi.II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf* *mf*

Fl. *p*

Ci. *p* *mp*

Fg. *f* *pesante* *f* *mp*

Gr.C. *p*

Vi.I *arco ten. f ten. p*

Vi.II *f ten. p*

Vla. *f ten. p*

Vc. *f ten. p*

Cb. *arco f ten. p pizz. f mf*

Fg. *f* *energico*

Tb.mil. *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl.
Ob.
Fg.
Tb. mil.
Pcti.
VI. I
VI. II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *mf*, *p*, *mf*. Performance instructions: *div.*

Cl.
Fg.
Cor. I, II
Cor. III
Tb. mil.
Pcti.
VI. II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *mf*, *p*, *mf*. Performance instructions: *senza sord.*, *unis.*, *arco*.

← E

Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves.
Pedro no le hizo caso al abuelito. Chicos como él no le tienen miedo al lobo.

17 Andantino, come prima

Cl. *f* *mf*

Fg. *f* *mf*

VI.I *f* *mf*

VI.II *mf*

Vla. *f con effetto* *mf*

Vc. *f con effetto* *mf più tranquillo*

Cb. *f* *mf*

Fl. *p*

Cl. *mp*

Fg. *p*

VI.I *p*

VI.II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

18 Andante

Fl. *f*

Cl. *mf*

Fg. *mf* *f* pesante

Gr.C. *p*

18 Andante

VI.I *mf*

VI.II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

But grandfather took Peter by the hand, locked the gate and led him home.
 Pero el abuelito le cogió de la mano y se lo llevó a casa cerrando la puerta tras sí.

sul pontic

sul pontic

p sul pontic

p pizz.

f

Cl. *mp*

Fg. *mp* *f* energico

Gr.C. *loco*

VI.II *loco*

Vla. *mp* sempre sul pontic.

Vc. *mp* sempre sul pontic.

Cb. *mf* *mp*

Fg. *p*

Tb.mil. *p*

Vla. *loco*

Vc. *loco*

Cb. *loco*

Cl. *cresc.*

Fg. *cresc.*

I. II. III. *cresc.*

Trb. *cresc.*

Pttl. *mp* *cresc.* *mf*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

poco rit. *a tempo*

Ob. *f*

Cl. *f*

Fg. *f*

I. II. III. *f*

Trb. *f*

Tb. mil. *f*

Pttl. *f* *poco rit.* *p* *a tempo*

Vi. I. *f*

Vi. II. *f*

Vla. *f*

Vc. *f*

Cb. *f*

24

a tempo rit.

f *p*

a tempo rit.

LS →

The duck quacked, and in her excitement jumped out of the pond.
El pato graznaba y de puro azarado se salió de la balsa.

21 Allegro ♩ = 160

f *marcatissimo*

21 Allegro ♩ = 160

f *marcatissimo*

mf

LS

Fl. *subito*
pp But no matter how hard the duck tried to run . . . she couldn't escape the wolf.
 Por más que procuraba correr el pobre pato . . . no podía escapar al lobo . . .

VI.I *p subito pizz.*

VI.II *p subito pizz.*

Vla. *p subito*

22

LS

Fl. *p*

Ob. *p*

Cl. *p*

22 *p* He was getting nearer . . . nearer . . . *cresc.*
 Ya casi le iba a alcanzar . . . acercándose . . . *cresc.*

VI.I *p div. pizz.*

VI.II *p div.*

Vla. *p div.*

Fl.

Ob.

Cl.

Tr. *con sord. ff*

Cor.I *ff*

catching up with her.
 más y más y más. *ff*

VI.I *ff unis. arco*

VI.II *ff arco*

Vla. *ff unis. arco*

Vc. *ff arco*

26

Fl. 23 **Meno mosso**

Ob.

Cl.

Tr. senza sord.

I. II **ff**

Cor. III

Trb. **f**

VI. I 23 **Meno mosso**

VI. II

Vla.

Vc.

and then he got her, and with
one gulp, swallowed her.
ya lo tiene asido y de un solc
bocado lo engullió.

Andante $\text{♩} = 76$

Ob. *p*

Cl. *p*

VI. I *p* sul pontic.

VI. II *p* sul pontic.

Vla. *p* sul pontic.

Vc. *p* sul pontic.

Cb. *p* arco sul pontic.

Andante $\text{♩} = 76$

p doloroso

24

Fl. *pp*

Ob. *pp* doloroso ed espress.

Cl. *pp*

VI.I con sord. *pp*

VI.II con sord. *pp*

Vla. con sord. *pp*

Vc. *pp*

mp

calando

Cl. *pp*

VI.I calando *mp* *pp*

VI.II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. con sord. *pp*

pp

LS

And now, this is how things stood: the cat was sitting on one branch,
Y así estaban las cosas entonces: el gato sentado en una rama,

25 Allegretto. ♩ = 116

Fl. *p* espress.

Cl. *p*

25 Allegretto. ♩ = 116 unis.

Vc. senza sord. *p* pizz.

Cb. senza sord. *p* arco

Fl. *p espress.*

Cl.

Gr.C. *p* *p* *mp*

Vi.I (con sord.) *p* the bird on another ...
el pajarito en otra ...

Vi.II (con sord.) unis. *p*

Vla. (con sord.) non div. *p*

Cb. *p* pizz. *p*

LS *LS*

Fl. *pp* *p espress.*

Cl. *p*

Fg. *p*

Vc. *mp*

Cb. *mp*

Fl. *p*

Gr.C. *p*

Vi.I *p*

Vi.II *p*

Vla. non div. *p*

Cb. *p*

Fl.

Cor. I, II

Cor. III

Ptti. Gr. C.

Vc.

Cb.

28 Andantino, come prima ♩ = 92

Cl.

VI. I

VI. II

Vla.

Vc.

Cb.

In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.
Mientras tanto, Pedro, sin asomo de miedo, estaba detrás de la valla atento a cuánto iba sucediendo.

senza sord. arco

senza sord. arco

senza sord. arco

Cl.

Fg.

VI. I

VI. II

Vla.

Vc.

Cb.

mp *espress.*
He ran home, got a strong rope and climbed up the high stone wall.
Entró corriendo en casa, tomó una solida cuerda y subióse encima de la muralla de piedra.

pp

pp

pp

mp *espress.*

pp

Cl. *pp*

Fg. *mp*

Vi.I *pp*

Vi.II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

mp One of the branches of the tree, round which the wolf was walking, stretched out over the wall.
Una de la ramas del árbol que el lobo iba rondando se extendía por encima de la muralla.

Cl. **29**

Fg. *mf*

Vi.I *mf*

Vi.II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

29

p

Fl. *mf*

Cl. *mf* *dim.*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Grabbing hold of the branch,
Agarrándose a la rama,

Meno mosso

Fl. *p*

Cl.

Fg. *p*

Cor. I

VI. I *p*

Vla. Peter lightly climbed over on to the tree.

Vc. Pedro se encaramó con presteza al árbol.

Cb. *p*

Peter said to the bird: "Fly down and circle round the wolf's head; only take care that he doesn't catch you."

Pedro le dijo al pajarito: "Baja y vete revoloteando en torno la cabeza del lobo, pero ten cuidado que no te pille."

30 Vivo ♩ = 152

Fl. *f* *giocoso e con brio*

Cl. *f* *con brio*

Trgl. *f* *pizz.*

VI. I *f* *pizz.*

VI. II *f*

Vla. *f*

Fl.

Cl.

Fg.

Tb. mil. *f*

VI. I *mp* *arco*

VI. II *f* *arco*

Vla. *f*

Fl. *p*

Ob. *p* *giocoso e con brio*

Cl. *p*

Trgl. *p*

VI.I *pizz.* *p* *f* *arco*

VI.II *pizz.* *p* *f* *arco*

Vla. *p* *f*

Fl.

Cl. *f*

Trgl.

Tb.mil. *mp*

VI.I *f*

VI.II *f*

Vla. *f*

Fl. *mp*

Cl. *mp*

VI.I *mp*

VI.II *mp* *pizz.*

Vla. *mp* *pizz.*

32

Vivo

35

Fl. *f* *giocoso e con brio*

Ob. *f marcatis.*

Cl. *f marcatis.*

Fg. *f marcatis.* *f con brio*

Tr.

Cor. I, II *f marcatis.*

Trb. *f marcatis.*

Tb. mil. *f*

Trgl.

Pctcl. *f*

32

Vivo

VI. I *pizz.* *f marcatis.* *f*

VI. II *pizz.* *f marcatis.* *f*

Vla. *pizz.* *f marcatis.* *arco* *f*

Vc. *pizz.* *f marcatis.*

Cb. *pizz.* *f marcatis.*

Fl. *p*

Cl. *p*

Fg. *f*

Tb. mil. *mp*

VI. I *f arco*

VI. II *f*

Vla. *f*

Fl. *f sf*

Ob. *sf*

Cl. *sf*

Fg. *sf*

Tr. *sf*

Cor. I, II, III *sf*

Trb. *sf*

Tb.mil. *sf*

Vi.I *sf* arco *f*

Vi.II *sf* arco *f*

Vla. *sf* arco *f*

Vc. *sf* arco *f*

Cb. *sf* arco *f*

B. & H. 8740

34 Allegro. ♩ = 160

Fl.

Ob.

Cl.

Fg.

Tr.

Cor. I. II

III

Trb.

Tb. mil.

34 Allegro. ♩ = 160

VI. I

VI. II

Vla.

Vc.

Cb.

pizz.

f

sf

Meanwhile, Peter made a lasso and carefully letting it down,
 Mientras tanto Pedro preparó una lazo con la cuerda y bajándolo con cuidado,

con sord.

arco

pp

VI.I *sul G*

Vc. *arco con sord.*

Cb. *pp con sord. arco pp*

caught the wolf by the tail
and pulled with all his might.
logró pasarlo por la cola del
lobo y empezó a tirar hacia
sí con toda su fuerza.

35 Poco meno mosso ♩ = 138

Fl.

Ob.

Cl.

Tr. *senza sord.*

I. II *ff (senza sord.)*

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

III *ff marcato e furioso senza sord.*

Trb. *ff*

Timp. *ff*

Tb. mil *ff*

35 Poco meno mosso ♩ = 138

VI.I *senza sord.*

VI.II *arco sul pontic.*

Vla. *arco sul pontic.*

Vc. *non div. senza sord.*

ff sf

Moderato (Meno mosso)

Fl. *ff sf*

Ob. *ff sf*

Cl. *ff sf*

Fg.

Tr.

Cor. I, II

III

Trb. *f marcato*

Moderato (Meno mosso)

Vi. I *ff sf* sul pontic.

Vi. II *ff sf* sul pontic.

Vla. *ff sf* sul pontic.

Vc. *ff sf* sul pontic.

Cb. *ff sf* senza sord. *pizz.*

f

LS

Feeling himself caught, the wolf began to jump wildly trying to get loose.
 Al sentirse preso el lobo empezó a saltar desesperadamente para ver si se desasía.

Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Tr. *f* con sord.
 Cor. I, II *f* (senza sord.)
 Cor. III *f* (senza sord.)
 Trb. *f*
 Tb. mil. *f*
 VI. I *f* sul pontic.
 VI. II *f* pizz.
 Vla. *f*
 Vc. *f* arco sul pontic. / pizz.
 Cb. *f* arco

Detailed description of the musical score: This page contains the musical notation for measures 1, 2, and 3 of a section. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with a fermata in measure 2. The Trumpet and Trombone parts feature a rhythmic pattern of eighth notes. The Horns (I, II, III) play a harmonic accompaniment. The Percussion (Tympani) has a simple rhythmic pattern. The Violin I part plays a sixteenth-note tremolo on the first string. The Violin II part plays a rhythmic pattern. The Viola part plays a rhythmic pattern. The Violoncello part plays a rhythmic pattern, switching between arco sul pontic. and pizzicato. The Contrabass part plays a rhythmic pattern, switching between arco and pizzicato. The dynamic marking *f* (forte) is present throughout the section.

36

Fg.

Cor. ^{a3}

Trb.

36

VI.I

VI.II

Vla.

Vc.

Cb.

f

pp

pp

arco

Fg.

Cor.

Tb.mil.

Vc.

Cb.

p

p

pp

But Peter tied the other end of the rope to the tree,
 Pero Pedro ató el otro cabo de la cuerda en el árbol,

Fl. *p*

Ob. *ff*

Cl. *ff*

Fg. *ff*

I. II Cor. *ff*

III *ff*

Trb. *ff*

Tb. mil. *ff*

Pct. *ff*

VI. I *ff*

VI. II *ff* pizz. arco

Vla. *ff* pizz. arco *f*

Vc. *ff*

Cb. *ff* *p*

Fg.

Cor. *p*

Tb. mil. *p* *pp*

and the wolf's jumping only made the rope round his tail tighter
 y cuanto más saltaba el lobo más le apretaba la cuerda en la cola.

Vc. *pp*

Cb. *pp*

CI.
Fg.
I. II
Cor.
III
Trb.
Ptti.
Gr.C.
Vla.
Vc.
Cb.

Just-then . . .
Cabalmente . . .

LS all at once

38 Allegro moderato. ♩ = 116

Gr.C.
VI.I
VI.II
Vla.
Vc.
Cb.

the hunters came
out of the woods,
los cazadores sal-
fan del bosque,

Fl.
Ob.
Cl.
Fg.
Pcti.
Vi.I
Vi.II
Vla.
Vc.
Cb.

Musical score for measures 37-40. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with slurs and accents. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide harmonic support with sustained notes and some rhythmic patterns. The Percussion part includes a snare drum pattern. Dynamics include *mf*.

poco rit. **40** a tempo

Fl.
Ob.
Cl.
Fg.
Cor.III
Timp.
Gr.C.
Vi.II
Vla.
Vc.
Cb.

Musical score for measures 41-44. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent, with some dynamics like *f* and *mf*. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a melodic line with slurs and accents, marked *arco*. The Percussion part includes a snare drum pattern, marked *SOLI*. Dynamics include *f*, *mf*, *ff*, and *p*.

Fl. *mf*

Ob. *mf*

Cl.

Fg. *mf*

Tr. *senza sord.* *p* *mp*

Cor.III

Tb.mil. *mp*

Tmbrno. *p*

Vi.I (pizz.) *mf*

Vi.II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

Detailed description: This page of a musical score contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The next two staves are for brass: Trumpet (Tr.) and Cor Anglais (Cor.III). The bottom four staves are for strings: Violin I (Vi.I), Violin II (Vi.II), Viola (Vla.), and Cello (Cb.). The Flute and Oboe parts are marked *mf* and play a series of quarter notes with a sharp sign. The Bassoon part is also marked *mf* and plays a similar pattern. The Trumpet part is marked *senza sord.* and starts with a *p* dynamic, then moves to *mp*. The Cor Anglais part has a melodic line with accents. The Trombone part is marked *p*. The string parts (Vi.I, Vi.II, Vla., Vc., Cb.) are all marked *pizz.* (pizzicato) and play a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

This page of a musical score, numbered 50, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Trumpet (Tr.). The brass section consists of Trombone II (Cor. II), Trombone I (Tb. mil.), and Trombone (Tmbrno.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The Flute, Oboe, and Clarinet parts play a melodic line with a dotted quarter note followed by an eighth note, with a sharp sign above the notes. The Bassoon part plays a similar rhythmic pattern. The Trumpet part has a melodic line with a dynamic marking of *p*. The Trombone II part has a melodic line with a dynamic marking of *mf* and a first ending bracket labeled 'a 2'. The Trombone I and Trombone parts play a rhythmic pattern of eighth notes. The Violin I and Violin II parts play a complex rhythmic pattern with many accidentals. The Viola part plays a rhythmic pattern with many accidentals. The Violoncello and Contrabass parts play a rhythmic pattern with many accidentals.

poco rit.

Fl.

Cl.

Fg.

Tr.

I. II

Cor.

III

Trb.

Timp.

Tb. mil.

Gr. C.

VI. I

VI. II

Vla.

Vc.

Cb.

a 2

f#

mf

f

ff

p

SOLI

3

arco

poco rit.

41 Andante $\text{♩} = 63$

Ob.

VI. I

VI. II

Vla.

But Peter sitting in the tree said: "Don't shoot! Birdie and I have caught the wolf. Now help us to take him to the zoo."

Pero Pedro encaramado en el árbol gritóles "No tiren más! Pajarito y yo hemos apreado ya el lobo. Ahora nos pueden ayudar a llevarlo al zoológico."

p amabile

p

Musical score for measures 1-4 of the first system. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (VI.I), Violin II (VI.II), and Viola (Vla.). The key signature is three flats (B-flat, E-flat, A-flat). The Flute part begins with a *p* dynamic. The Bassoon part begins with a *mf* dynamic. The Violin II and Viola parts begin with a *p* dynamic. The Violin I part begins with a *p* dynamic and includes the instruction *p amabile* in measure 4. The score is written in a grand staff format with a brace on the left side.

Musical score for measures 5-8 of the second system. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (VI.I), Violin II (VI.II), and Viola (Vla.). The key signature changes to two sharps (F-sharp, C-sharp) in measure 8. The Flute part begins with a *p* dynamic. The Oboe part begins with a *p* dynamic. The Bassoon part begins with a *mf* dynamic. The Violin I part begins with a *mf* dynamic. The Violin II and Viola parts begin with a *mp* dynamic. The score is written in a grand staff format with a brace on the left side.

Fl. *mf*

Cl. *p*

VI.I *pizz.*

Vc. *p* con sord. div.

Fl. *mf*

Cl. *mf*

Fg. *mp*

VI.I *pizz.*

VI.II *con sord. y*

Vla. *con sord. y*

Vc. *unls.*

Cb. *pizz.* *mp*

Fl. *mf*

Ob. *p*

Cl. *mf*

Fg. *mf*

VI.I *p* div.

Vc. *p*

Cb. *mp*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

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

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

Timp. *mp* *arco*

Vi. II *mf* *arco*

Vla. *mf* *arco*

Vc. *mf* *arco*

Cb. *mf* *arco*

Fl.

Ob. *f*

Cl. *mf*

Fg. *f*

Trb. *mf* *ben tenuto*

Cor. I, II *mf* *ben tenuto*

Cor. III *mf* *ben tenuto*

Timp. *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page includes the following parts and markings:

- Fl.** (Flute): Treble clef, dynamic *f*.
- Ob.** (Oboe): Treble clef, dynamic *f*.
- Cl.** (Clarinet): Treble clef, dynamic *f*.
- Fg.** (Bassoon): Bass clef, dynamic *f*.
- Tr.** (Trumpet): Treble clef, dynamic *mf*.
- Cor. I, II, III** (Coronets): Treble clef, dynamic *f* *ben tenuto*.
- Trb.** (Trombone): Bass clef, dynamic *f*.
- Timp.** (Timpani): Bass clef.
- Gr.C.** (Gong/Cymbal): Bass clef, dynamic *mf*.
- Vi. I, II** (Violins): Treble clef.
- Vla.** (Viola): Bass clef, dynamic *f*, marking *pizz.*.
- Vc.** (Violoncello): Bass clef, dynamic *f*, marking *pizz.*.
- Cb.** (Double Bass): Bass clef, dynamic *f*, marking *pizz.*.

45

Ob. *p*

Cl. *p*

Tr. *con sord.*

Cast. *ppp*

VI.I *p* *div. arco con sord.*

VI.II *p* *div. con sord.*

Vla. *p*

Vc. *p*

Cb. *p*

After him the hunters leading the wolf.
 detrás de él los cazadores llevando al lobo.

Ob.

Cl.

Tr.

Trbrno

Cast.

VI.I

VI.II

Vla.

Vc.

Cb.

Ob.
Cl.
Tr.
Tmbrno.
Cast.
VI.I
VI.II
Vla.
Vc.
Cb.

This system contains the first four measures of the piece. The woodwinds (Ob., Cl., Tr.) play a melodic line with eighth and sixteenth notes. The brass (Tmbrno., Cast., VI.I, VI.II, Vla., Vc., Cb.) provides harmonic support with chords and rhythmic patterns. The key signature has one sharp (F#).

Ob.
Cl.
Fg.
Tr.
Tmbrno.
Cast.
VI.I
VI.II
Vla.
Vc.
Cb.

This system contains measures 5 through 8. A Fagotto (Fg.) part is introduced in measure 5. Dynamic markings include *mf* for the Fagotto, *mp* for the Trumpet, and *f* for the Violoncello. The word "unis." is written above the Violin I and II staves in measures 7 and 8. The system concludes with a double bar line.

Cl. *f* *tr*

Fg. *f* *tr*

I. II. Cor. *f*

III. *f*

Trb. *f*

Pttl. *mp* pesante *mf*

Vc. *f* pesante arco *mf*

Cb. *f* pesante

Fl. *f* *cresc.*

Ob. *ff* *con brio*

Cl. *tr* *ff* *con brio*

Fg. *f* *cresc.*

Tr. *f* *cresc.* *senza sord.*

I. II. Cor. *f* *cresc.* *ff* *con brio*

III. *f* *cresc.*

Trb. *f* *cresc.*

Pttl. *mp* *pp* *f*

Vla. *f* *cresc.* arco

Vc. *f* *cresc.*

Cb. *f* *cresc.*

47 Poco più mosso (allegro moderato) $\text{♩} = 116$

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Cor I and II (Cor. I, II), Trombone (Trb.), Trumpet (Trgl.), and Trombone (Tb. ml). The score is marked *ff* (fortissimo) and includes various musical notations such as accents, slurs, and dynamic markings.

47 Poco più mosso (allegro moderato) $\text{♩} = 116$

Musical score for string instruments. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is marked *ff* (fortissimo) and includes the instruction "senza sord." (without mutes) for the violins. The score features complex rhythmic patterns and dynamic markings.

Fl.
 Ob. *ff* *fp*
 Cl. *fp*
 Fg. *fp* *f*
 Tr. *ff*
 Cor. I, II *ff* *a2*
 III *ff*
 Trb. *ff*
 Trgl. *f* **LS**
 Vi. I *ff* *pizz.*
 Vi. II *ff* *pizz.*
 Vla. *ff* *pizz.*
 Vc. *ff* *pizz.*
 Cb. *ff* *f*

And winding up the procession, grandfather and the cat. Grandfather tossed his head discontentedly: "Well, and if Peter hadn't caught the wclif? What then?"
 Y cerrando el cortejo, el abuelito y el gato. El abuelito iba meneando la cabeza sin cesar, diciendo: "Bueno, pero si Pedro no logra entrampar al lobo qué sucedía?"

Fl.
 Ob.
 Cl.
 Fg. *mf con eleganza*
 Ptti.
 Gr.C. *mp* (verghe) *p*

Vi.I (pizz.) *mp*
 Vi.II arco *mf*
 Vla. arco *mf*
 Vc. arco *mf*
 Cb. *mp*
 (pizz.) *mp*
 pizz.
 pizz. *mp*
 pizz. *mp*
 arco *mf*

Cl.
 Fg. *mp*
 Ptti.
 Vi.I col legno *p*
 Vi.II col legno *p*
 Vla. col legno *p*
 Vc. (pizz.) *mf*
 Cb. pizz. *mp* arco *mf*

L'istesso tempo

49

Musical score for woodwinds and percussion, measures 49-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Horns I and II (I. II), Horn III (III), Timpani (Timp.), and Miltary Snare Drum (Tb. mil.).

- Fl.: *ff*, long note with slur.
- Ob.: *ff*, long note with slur.
- Cl.: *ff*, eighth-note pattern with slurs.
- Fg.: *ff*, eighth-note pattern with slurs.
- Tr.: *ff* *ben tenuto, energico*, eighth-note pattern with slurs.
- I. II: *ff* *ben tenuto, energico*, eighth-note pattern with slurs.
- III: *ff* *ben tenuto, energico*, eighth-note pattern with slurs.
- Timp.: *f*, eighth-note pattern with slurs.
- Tb. mil.: *ff*, SOLO, triplet eighth-note pattern with slurs.

49

L'istesso tempo

Musical score for strings, measures 49-52. The score includes parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vi. I: *ff*, dotted quarter notes with slurs.
- Vi. II: *ff*, dotted quarter notes with slurs.
- Vla.: *ff*, dotted quarter notes with slurs.
- Vc.: *mp* (pizz.), *mp*, *ff* (arco), dotted quarter notes with slurs.
- Cb.: *mp* (pizz.), *mp*, *ff* (arco), dotted quarter notes with slurs.

This page of a musical score contains the following parts and markings:

- Fl.:** Flute part with a dynamic marking of *pp.* and a fermata.
- Ob.:** Oboe part with a dynamic marking of *pp.* and a fermata.
- Cl.:** Clarinet part with a dynamic marking of *pp.* and a fermata.
- Fg.:** Bassoon part with a dynamic marking of *pp.* and a fermata.
- Tr.:** Trumpet part with a dynamic marking of *f*.
- Cor. I, II, III:** Horns I, II, and III parts with a dynamic marking of *f*.
- Timp.:** Timpani part with a dynamic marking of *f*.
- Tb. mil.:** Mellophone part with dynamic markings of *fp* and *f*.
- VI. I, II:** Violin I and II parts with a dynamic marking of *f*. The Violin I part includes an *arco* marking.
- Vla.:** Viola part with a dynamic marking of *f*.
- Vc.:** Violoncello part with a dynamic marking of *f*.
- Cb.:** Contrabass part with a dynamic marking of *f*.

50

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Tr. *ff* ben tenuto

Cor. I *ff* ben tenuto

Cor. II *ff* ben tenuto

Cor. III *ff* ben tenuto

Timp. *f*

Tb. mil. *ff* 50 *fp*

Vi. I *mf*

Vi. II *ff*

Via. *ff*

Vc. *ff*

Cb. *ff*

Fl. *pp* *ff* *mp*

Ob. *ff* *mp* *pp*

Cl. *ff* *mp* *pp*

Fg. *ff* *mp* *pp*

Tr. *ff*

Cor. I, II *ff*

Cor. III *ff*

Trb. *f*

Timp. *f*

Tb. mil. *f*

Pcti. *pp* (verghe)

51 *pp* Poco più mosso ♩ = 112
con sord. div. b

VI. I *pp* con sord. div. b

VI. II *pp* con sord. div. b

Vla. *pizz.* *pp*

Vc. *ff* *pizz.* *pp*

Cb. *ff* *pizz.* *pp*

Fl. *p*

Ob. *pp*

Cl.

Trgl.

Above them flew birdie chirping merrily: "My, what brave fellows we are, Peter and I! Look what we have caught!" *ppp*
 "Por encima de ellos iba revoloteando el pajarito, piando alegremente: Lo valientes que somos Pedro y yo. Ved lo que hemos cazado!"

VI.I *non div. col legno p*

VI.II *non div. col legno p*

Vla. *col legno p*

Vc. *col legno p*

Cb. *(sempre pizz.) p*

Fl. *sf*

Ob.

Cl.

Fg. *mp*

Trgl. *mp*

VI.I

VI.II

Vla.

Vc.

Cb.

Fl. *mp*

Cl.

Fg.

Trgl. *mp*

Vi. I

Vi. II

Vla.

Vc.

Cb.

52

Fl.

Ob. *pp*

Cl. *p*

Fg.

Tb. mil.

Vi. I *p* *div. arco*

Vi. II *p* *div. arco*

Vla. *pizz.* *p* *arco*

Vc. *pizz.* *p*

Cb. *p*

LS

And if one would listen very carefully, he could hear the duck quacking inside the wolf; because the wolf in his hurry had swallowed her alive.
Y si uno escuchaba muy atentamente podía oír el pato graznando en la panza del lobo, pues con las prisas se lo había tragado vivo.

VI.I
VI.II
Vla.

53 Andante $\text{♩} = 76$

Fl.
Ob.
VI.I
VI.II
Vla.

54

Ob.
Cl.
VI.I
VI.II
Vla.
Vc.
Cb.

le - - - - - ran - - - - - do

Fl. *pp* *cresc.*

Ob. *mp cresc.*

Cl. *pp* *cresc.*

Fg. *pp* *cresc.*

Tr.

I. II

Cor. *mp*

III

Trb. *mp*

Tb. mil. *p cresc.*

VI. I *arco* *cresc.* le - - - - - ran - - - - - do

VI. II *arco* *cresc.*

Vla. *arco* *cresc.*

Vc. *arco* *cresc.*

Cb. *arco* *cresc.*

