Sergej Prokofjew
Sergei Prokofiev

Peter und der Wolf
Peter and the Wolf

Suite für Klavier
von Tatjana Nikolajewa

Suite for Piano
by Tatyana Nikolayeva

MUSIKVERLAG HANS SIKORSKI · HAMBURG

Prokofjew schrieb das musikalische Märchen *Peter und der Wolf* bekanntlich, um junge Zuhörer mit den Instrumenten des Orchesters vertraut zu machen. Die herrliche Musik geht aber zweifellos über diesen Zweck hinaus, und so folgte ich dem Beispiel des Komponisten, der wunderbare Klaviersuiten aus seinen Balletten *Romeo und Julia* und *Aschenbrödel* gemacht hatte. Das musikalische Material der Partitur habe ich fast vollständig übernommen, mir lediglich erlaubt, einzelne Episoden – im Stile eines Klavierkonzerts – auszudehnen. Die Charaktere der 7 Sätze:

1 Peter. Das Thema der Hauptperson (mit 5 Variationen) ist sehr schlicht und unter genauer Beachtung der Dynamik zu spielen. Die Klangfarbe spielt überhaupt eine sehr wichtige Rolle bei der Interpretation der Suite. Da jedes Leitmotiv mit einem bestimmten Instrument verbunden ist, müssen auch auf dem Klavier die unterschiedlichsten Klangfarben gesucht werden (z.B. Streicher-Legato in der 1. Variation).

2 Der Vogel. Thema mit leicht flatterndem Klang.

3 Die Ente. Das Thema soll den näselnden Klang der Oboe nachahmen. Dialog mit dem Vogel: Die Ente hört nicht auf dessen Warnungen, und so wird sie vom Wolf geschnappt. Aus seinem Bauch ist ihr Klagen zu hören.

4 Die Katze versucht vergeblich, den Vogel zu fangen. Sie klettert auf einen hohen Baum und miaut kläglich, als sie sich plötzlich auf einem dünnen Zweig wiederfindet. Der erste Teil des Satzes hat einen ganz ruhigen, weichen Charakter; der zweite ist in scharfem Kontrast dazu dynamisch und *rubato* zu spielen.

5 Der Großvater warnt Peter: Hinter dem Zaun streift der Wolf umher. Im *Triumphzug* geht der Großvater gemeinsam mit der Katze. Hier ist der Kontrast zwischen dem griesgrämigen Großvater-Leitmotiv und der Geschmeidigkeit des Katzen-Motivs herauszustellen. Die ganze Szene soll unter Zuhilfenahme des Pedals eine allmähliche dynamische Steigerung erfahren.

6 Der Wolf. In der kleinen Einleitung streift der hungrige Wolf ums Haus. Der furchtlose Peter wirft eine Schlinge nach ihm aus. Hier sind gleitendes Legato in der rechten Hand und die Verdeutlichung des chromatischen Höhepunkts in der linken Hand wichtig. Der Wolf versucht, durch wilde Sprünge die Schlinge zu zerreißen, doch Peter gelingt es, ihn zu fesseln. Am Ende des Satzes erklingt das Thema des Wolfes in Dur: Er ist unschädlich gemacht.

7 Triumphzug. Der furchtlose Peter marschiert an der Spitze aller Beteiligten.

Tatjana Nikolajewa

It is a well-known fact that the musical fairytale *Peter and the Wolf* was written in order to introduce young listeners to the instruments of the orchestra. However, Prokofiev's wonderful music amounts to far more than this. Thus I followed the example of the composer, who turned his ballets *Romeo and Juliet* and *Cinderella* into marvellous piano suites. In general I have adhered to the text of the score, and have merely allowed myself the liberty to expand and enlarge certain episodes in the style of a piano concerto. The characters depicted in the 7 episodes are:

1 Peter. The theme (with 5 variations) of the principal character should be played simply and precisely as indicated by the dynamic marks. In fact, tone colour plays a very important role in the interpretation of the suite. Since every leitmotif is linked to a specific instrument, the performer should try and imitate the various different tone colours on the piano (for example, string legato in Variation 1).

2 The Bird. This should sound like a light flutter of wings.

3 The Duck. Its theme should imitate the nasal sound of the oboe. In the dialogue with the bird, the duck refuses to heed the latter's warning, and falls prey to the wolf. Its laments are heard coming from the wolf's stomach.

4 The Cat attempts in vain to catch the bird. It climbs up a tall tree and miaows pitifully when it suddenly finds itself on a thin twig. The first part of this movement is very calm and soft. In contradistinction to this, the second section should emphasize the contrasting dynamics and make use of plenty of *rubato*.

5 The Grandfather warns Peter that the wolf is lurking behind the fence. In the *Triumphal March* the grandfather leaves together with the cat. Here it is important to emphasize the contrast between the grandfather's rather grumpy leitmotif and the lithe quality of that of the cat. The whole scene requires careful pedalling, and should be played as a gradual *crescendo*.

6 The Wolf. In the short introduction the hungry wolf prowls around the house. Undaunted, Peter throws a lasso at the animal. At this point it is important to play *legato* in the right hand, and to emphasize the chromatic climax in the left hand. The wolf now tries to escape from the lasso by jumping up and down in a furious manner. But Peter manages to tie him up. At the end of the movement the wolf's theme is heard in the major. He no longer represents a danger.

7 Triumphal March. Intrepid young Peter marches along at the head of all the other characters.

Tatyana Nikolayeva

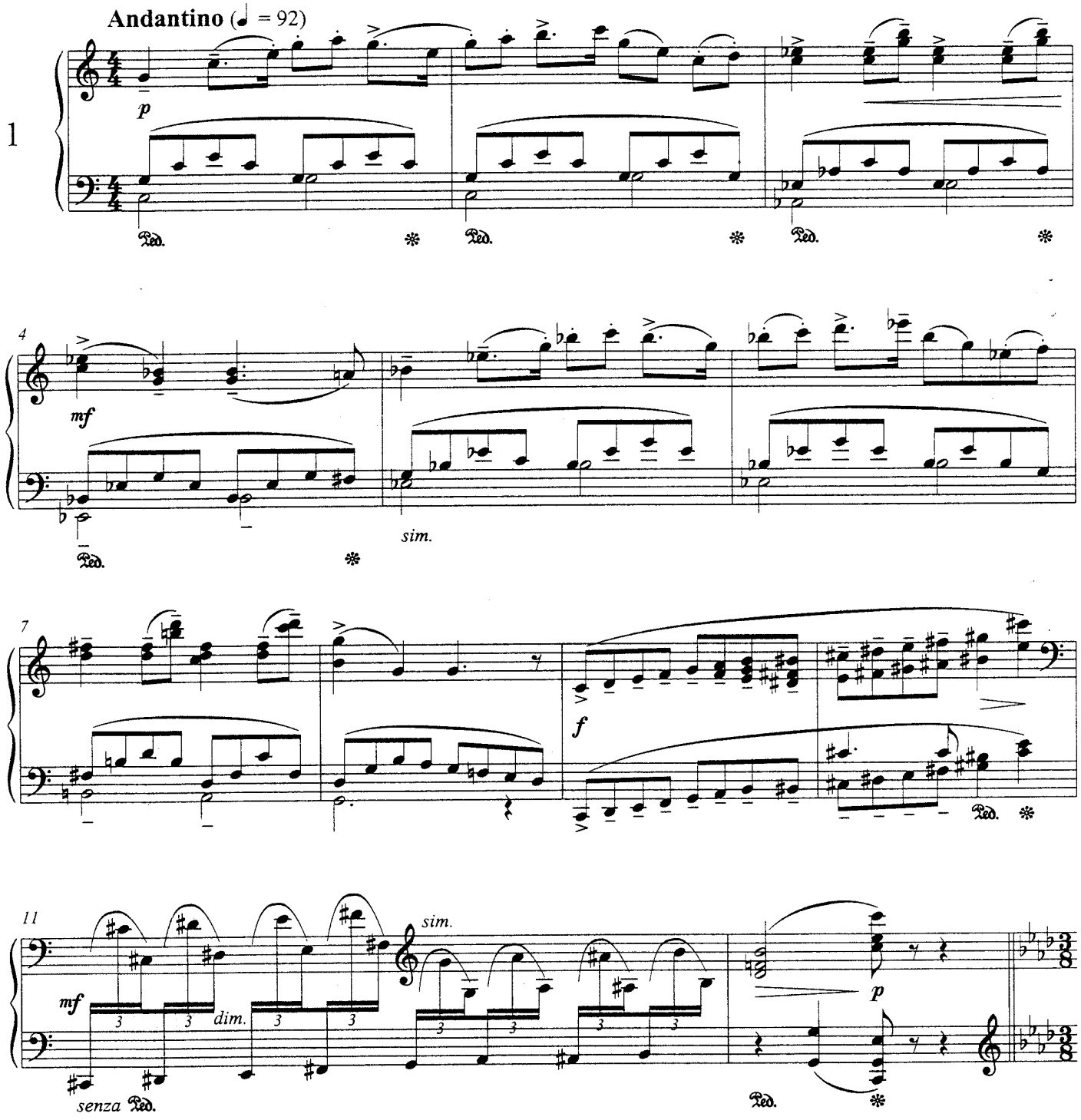
Peter und der Wolf [illegible] the Wolf

Bearbeitung: Tatjana Nikolajewa
Arrangement: Tatyana Nikolayeva
(1924–1993)

Peter

Sergej Prokofjew, op. 67
Sergei Prokofiev, Op. 67
1936 (1891–1953)

Thema



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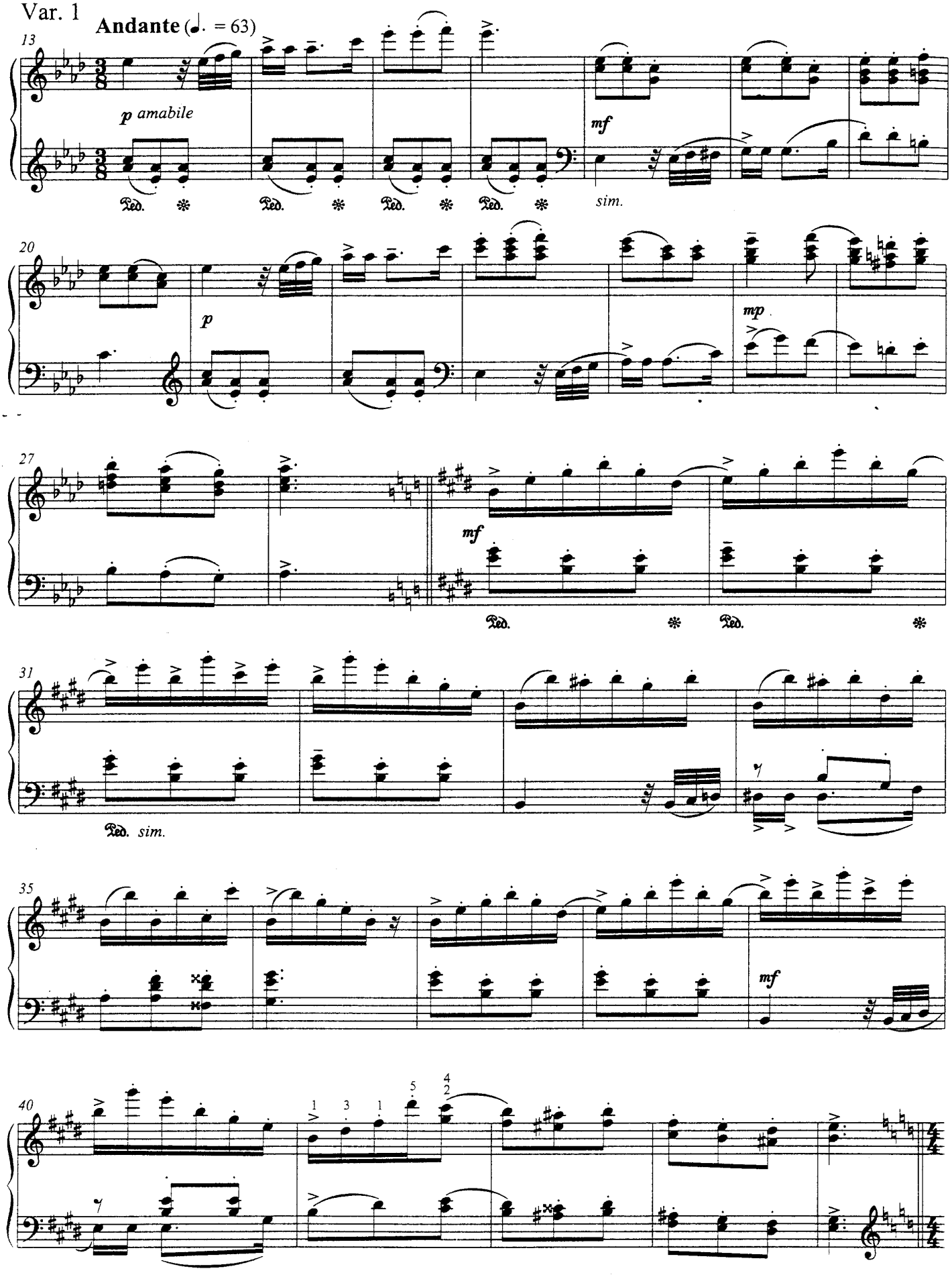
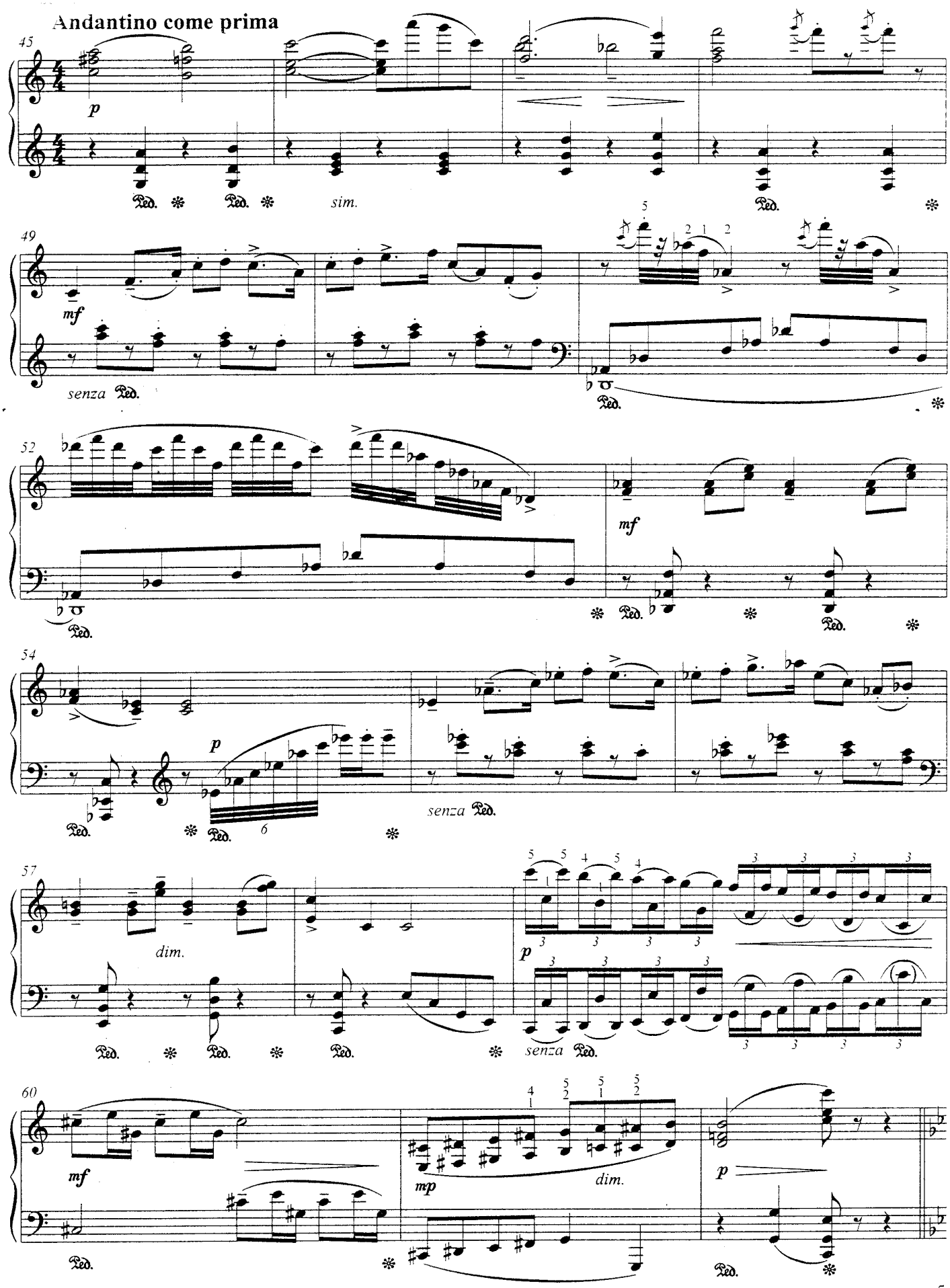
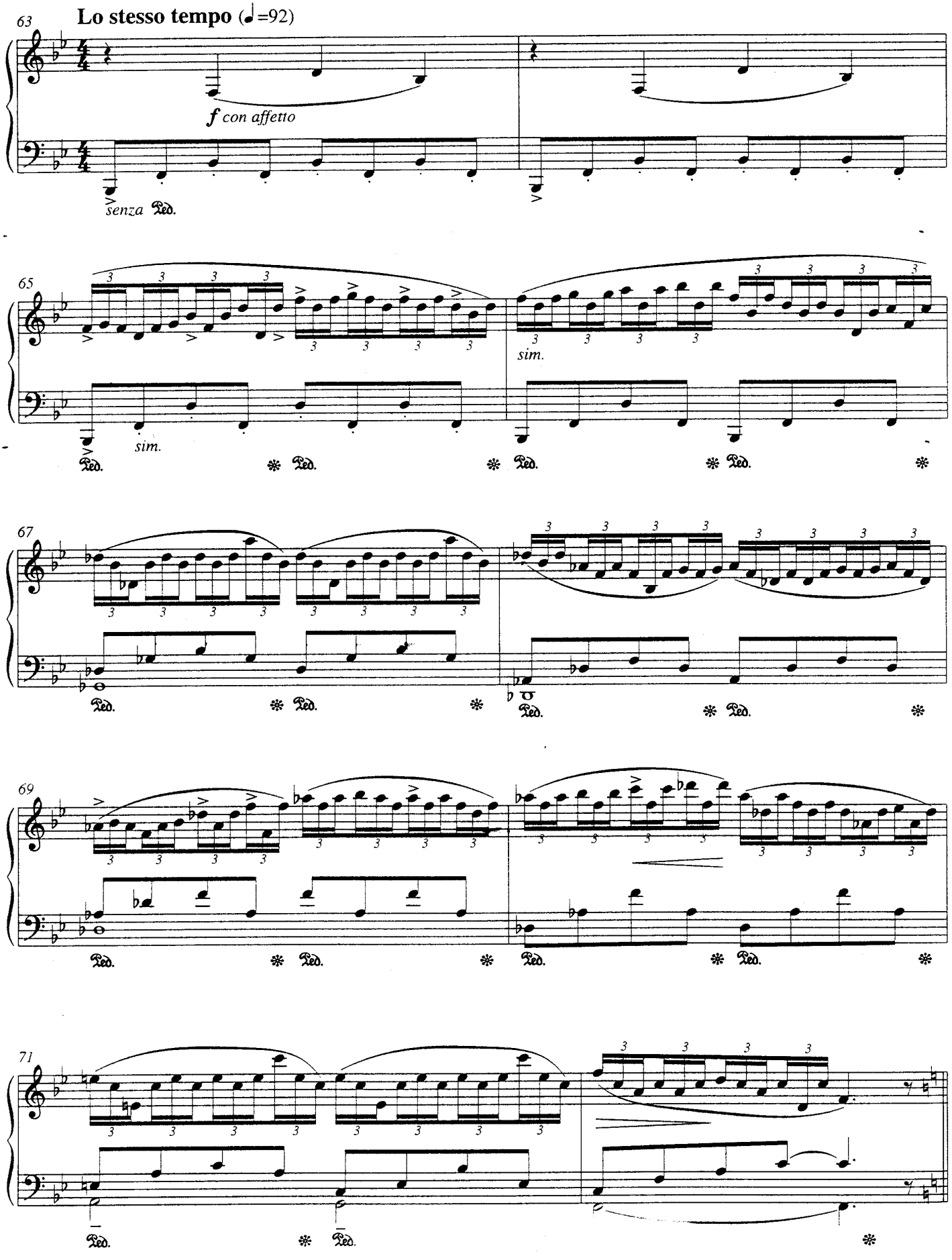

Var. 1
Andante (♩. = 63)
13
p amabile
mf
sim.
20
p
mp
27
mf
31
sim.
35
mf
40

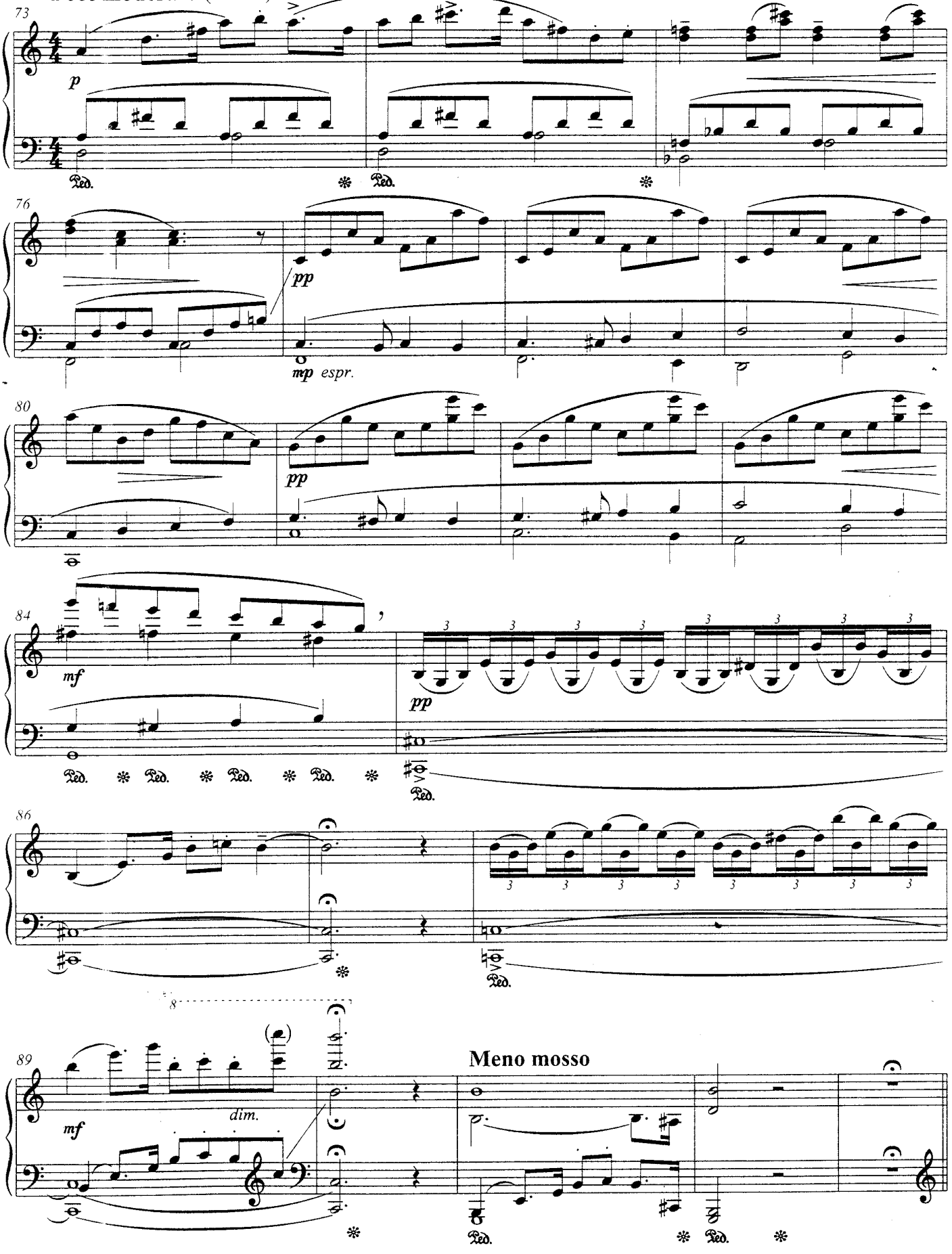

Andantino come prima
45
p
sim.
49
mf
senza
52
mf
54
p
senza
6
57
dim.
p
senza
60
mf
mp
dim.
p

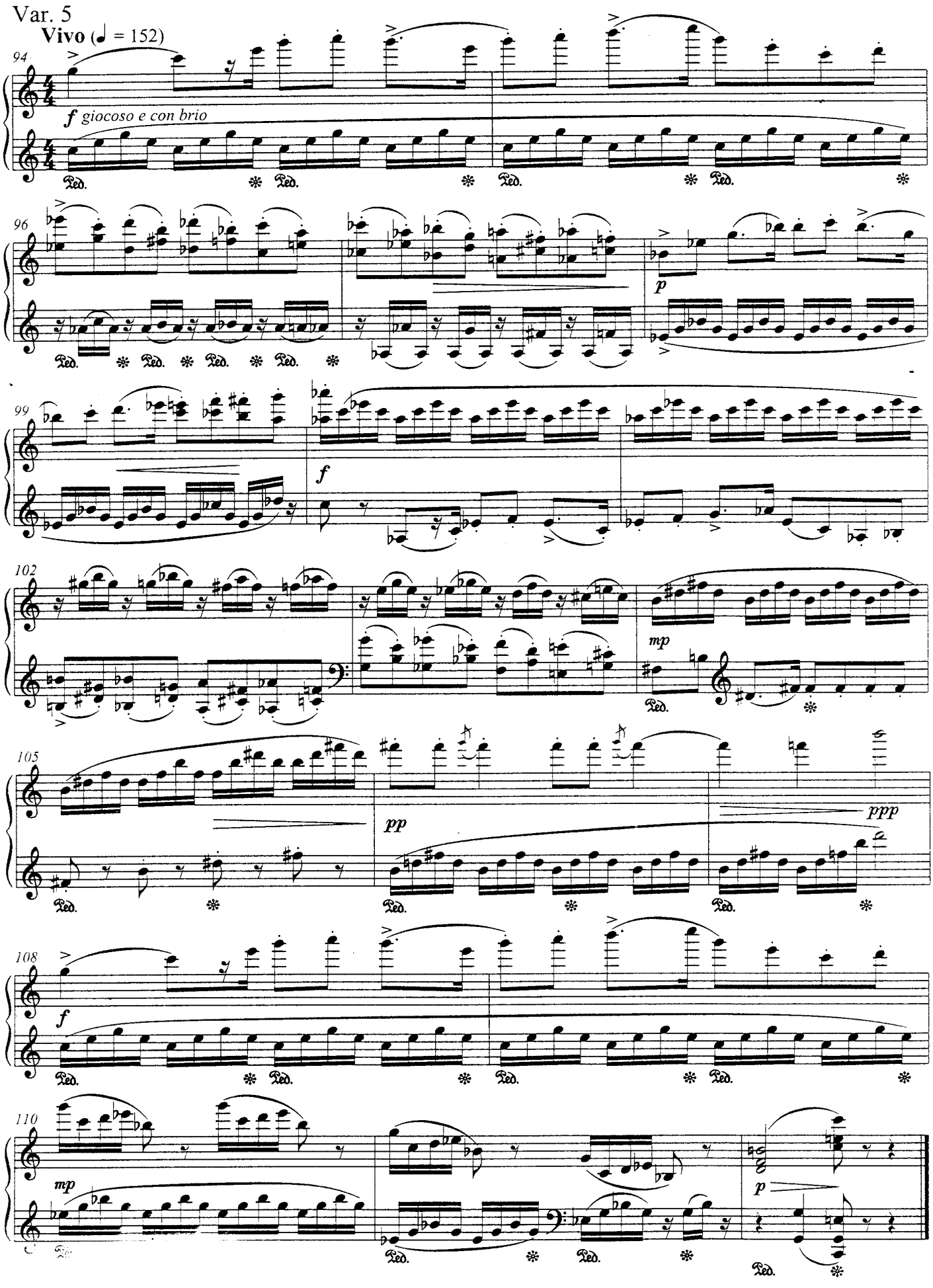
Var. 3


63
Lo stesso tempo (♩=92)
f con affetto
senza Ped.
65
sim.
sim.
Ped.
67
Ped.
69
Ped.
71
Ped.

Var. 4

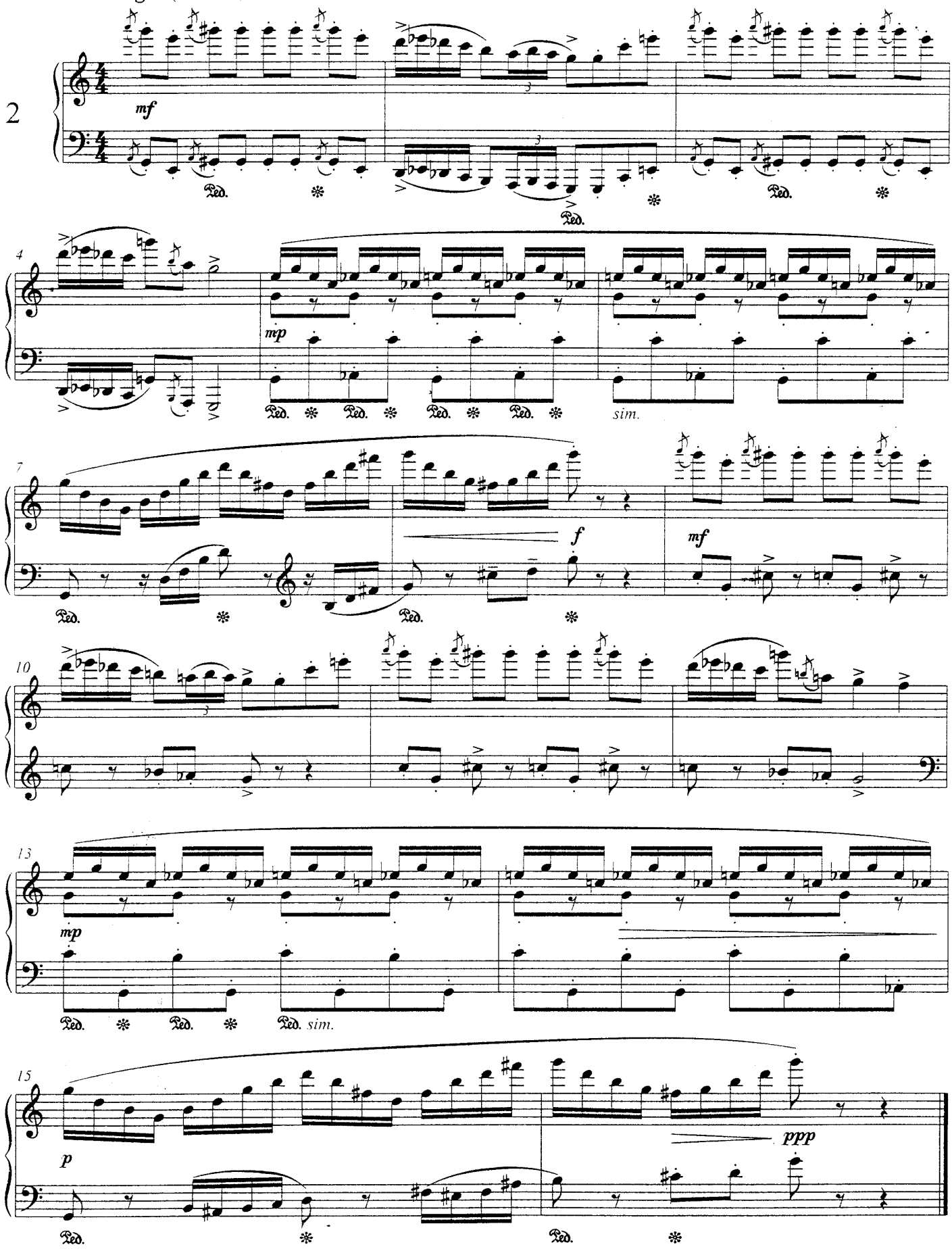
Poco moderato (♩ = 92)

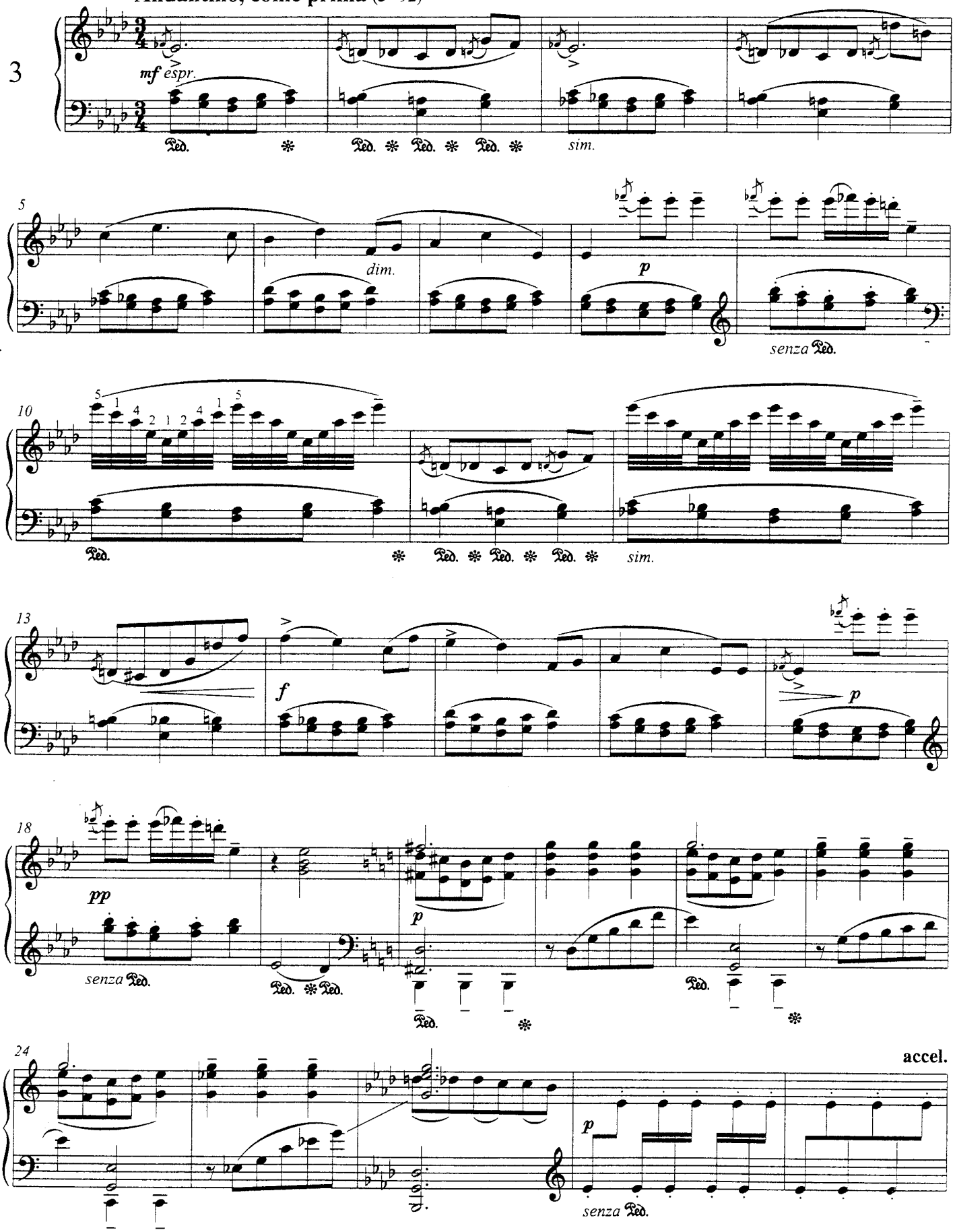


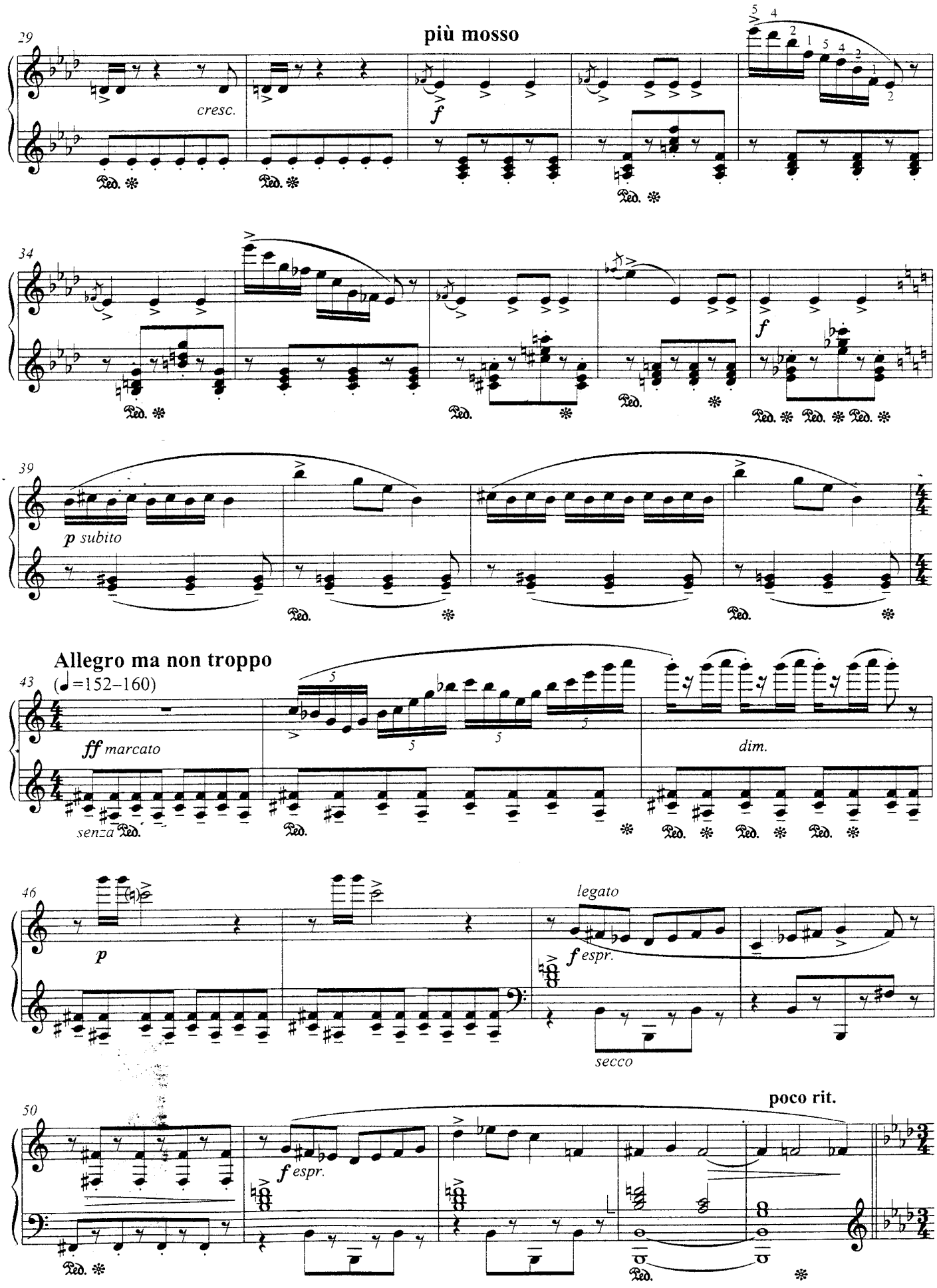

Var. 5
Vivo (♩ = 152)
94
f giocoso e con brio
96
p
99
f
102
mp
105
pp
ppp
108
f
110
mp
p

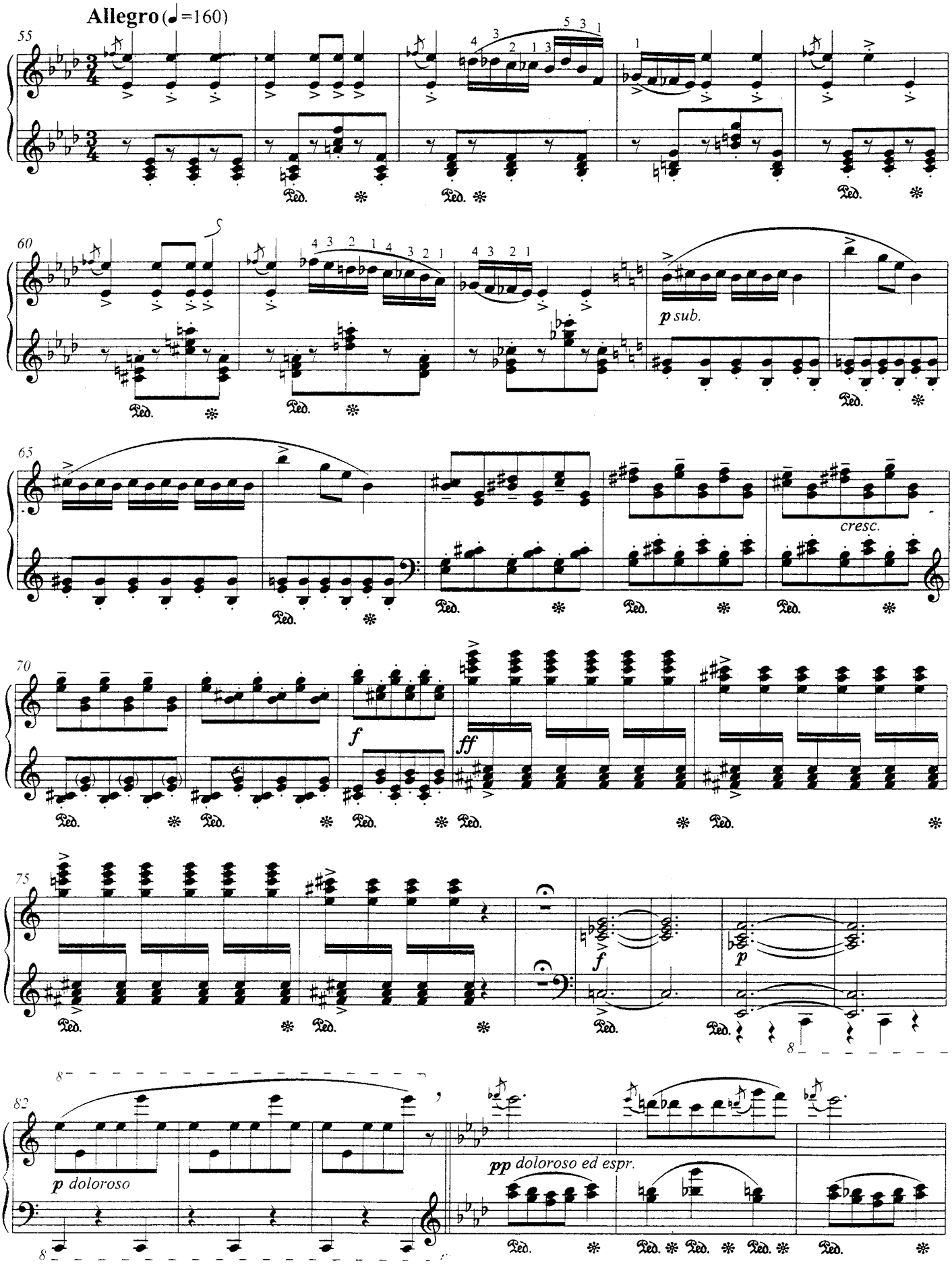
Der Vogel · The Bird

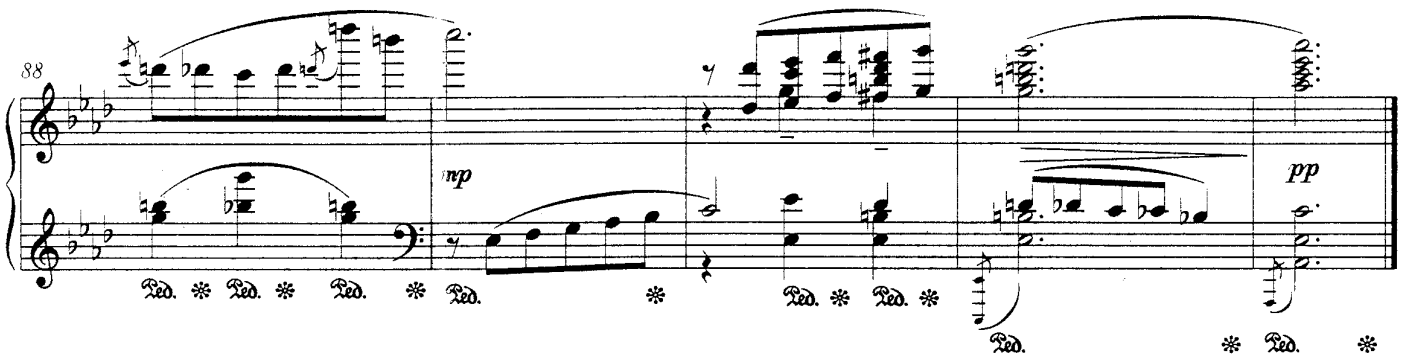
Allegro (♩ = 176)



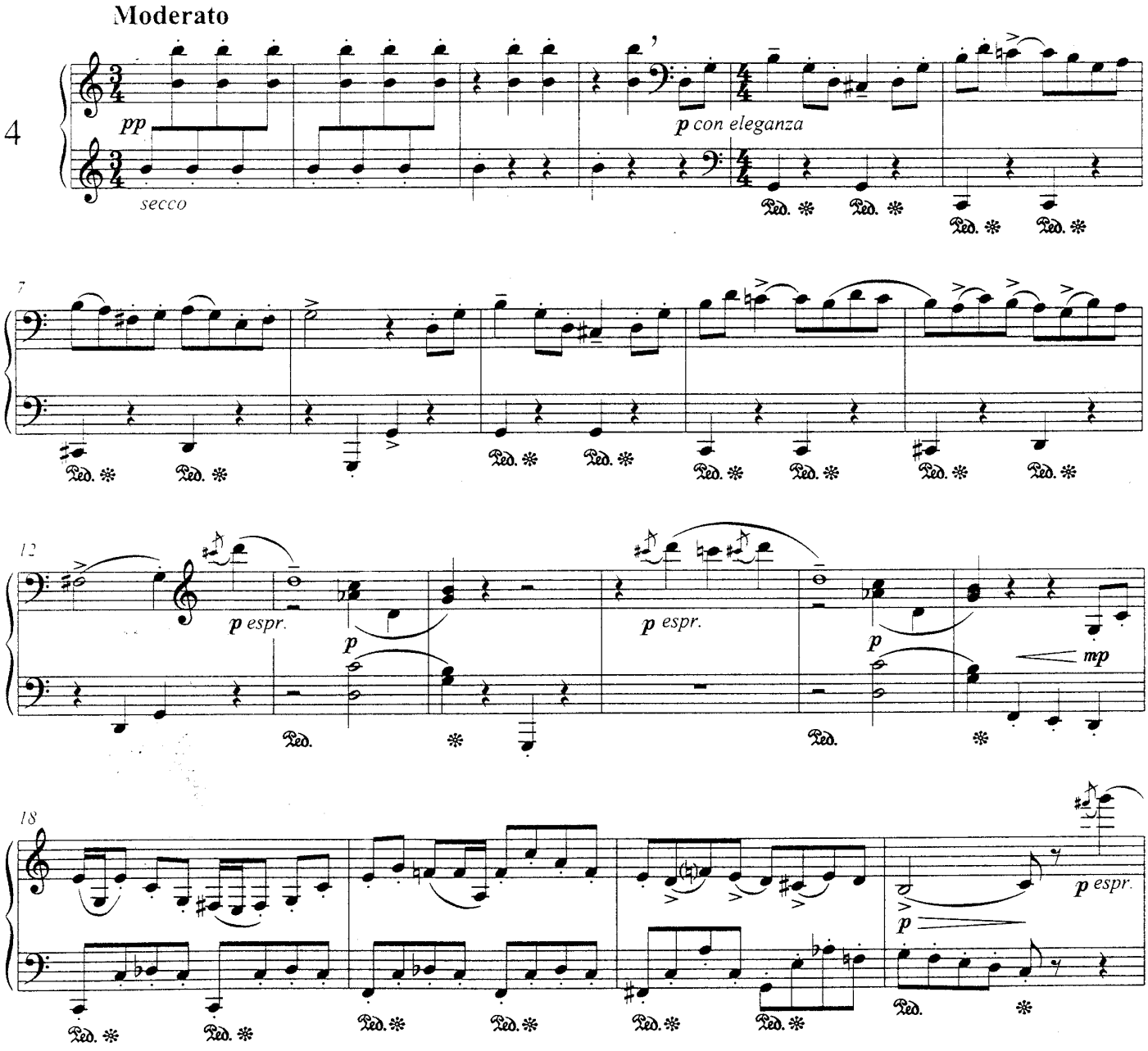

Andantino, come prima (♩=92)
3
mf espr.
sim.
5
dim.
p
senza Ped.
10
sim.
13
f
p
18
pp
senza Ped.
p
24
accel.
p
senza Ped.

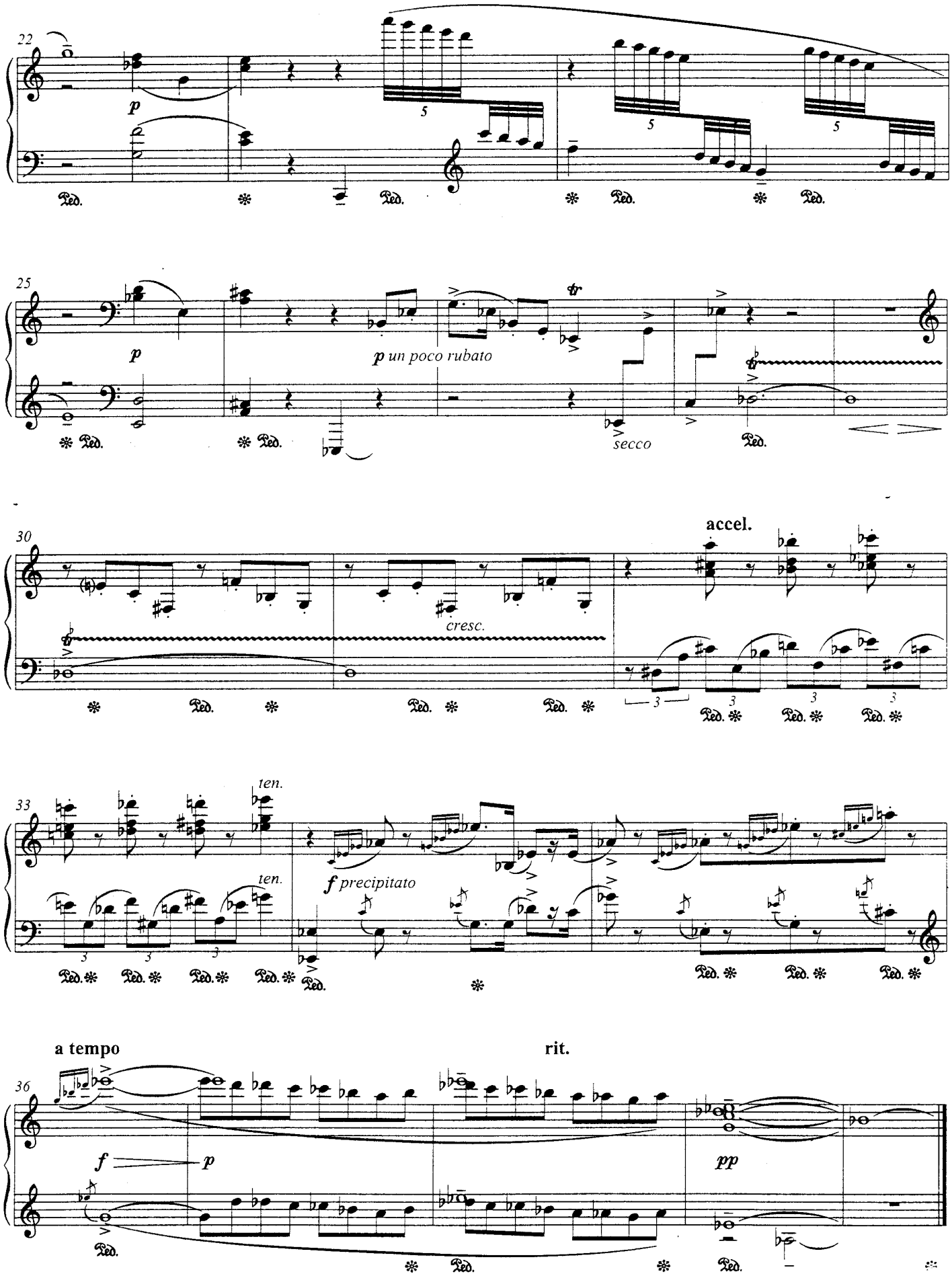

più mosso
cresc.
f
34
f
39
p subito
Allegro ma non troppo
(♩=152–160)
43
ff marcato
senza Ped.
dim.
46
p
legato
f espr.
secco
50
poco rit.
f espr.

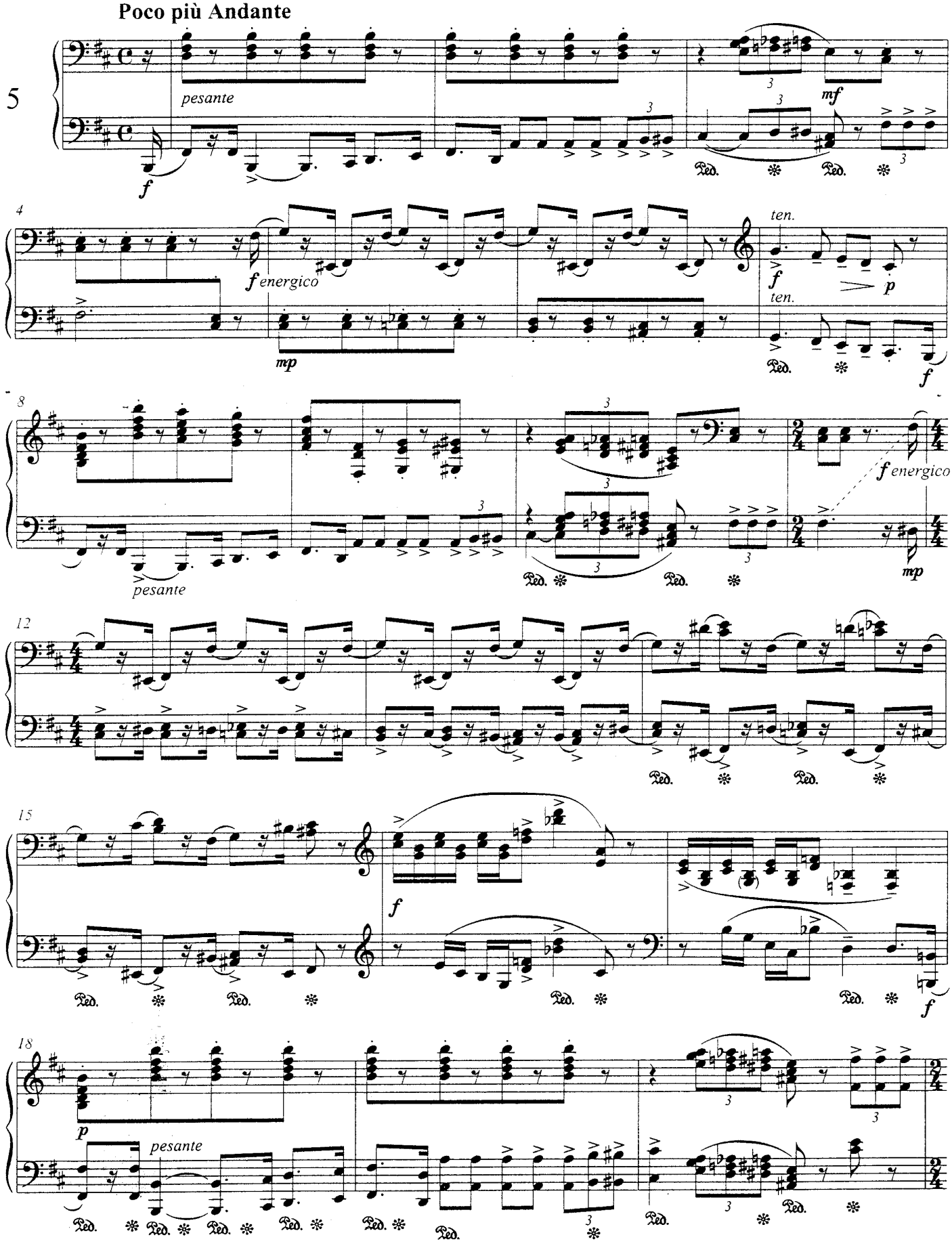

Allegro (♩=160)
55
60
65
70
75
82
p sub.
cresc.
f
ff
f
p
p doloroso
pp doloroso ed espr.

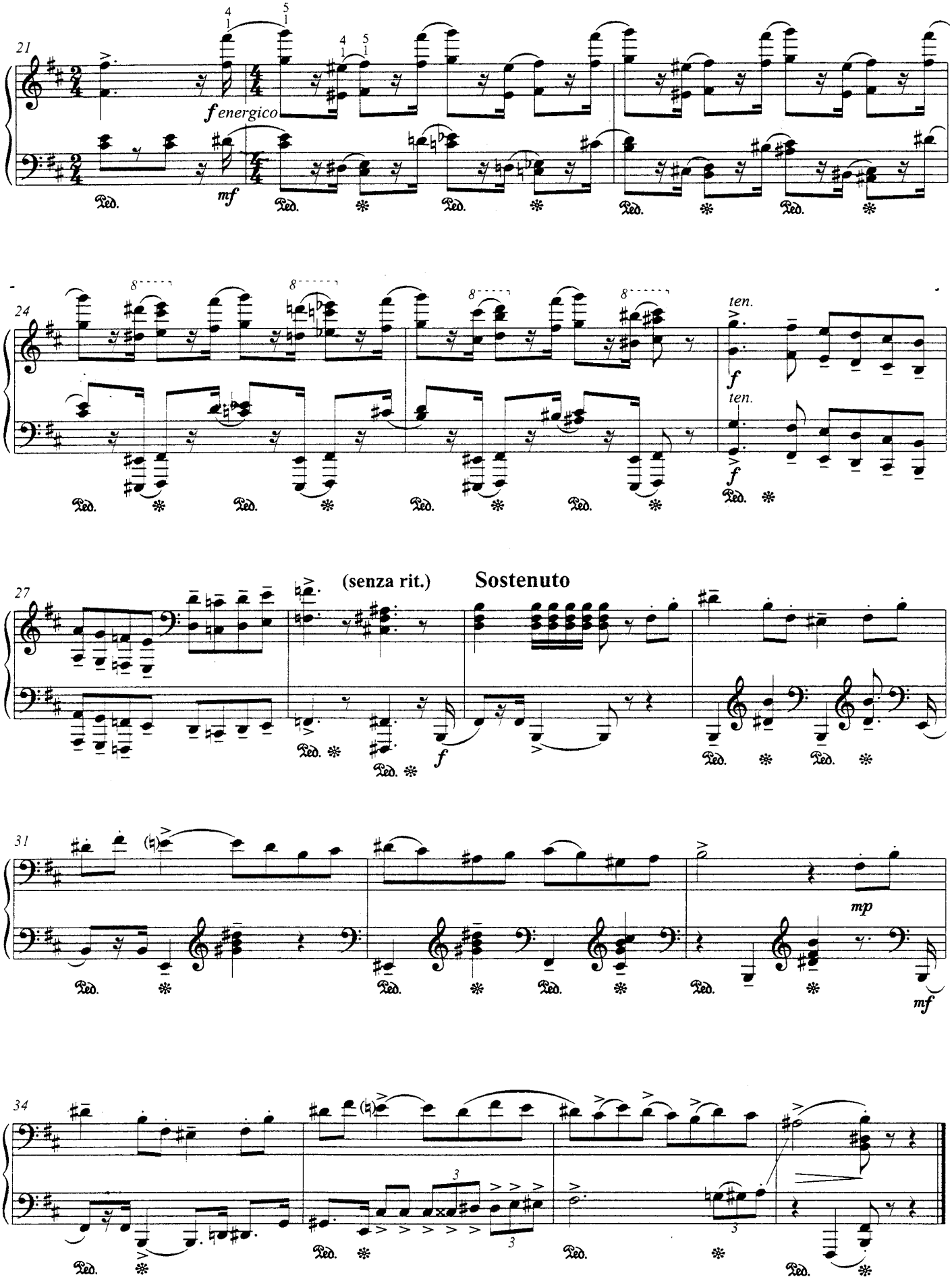


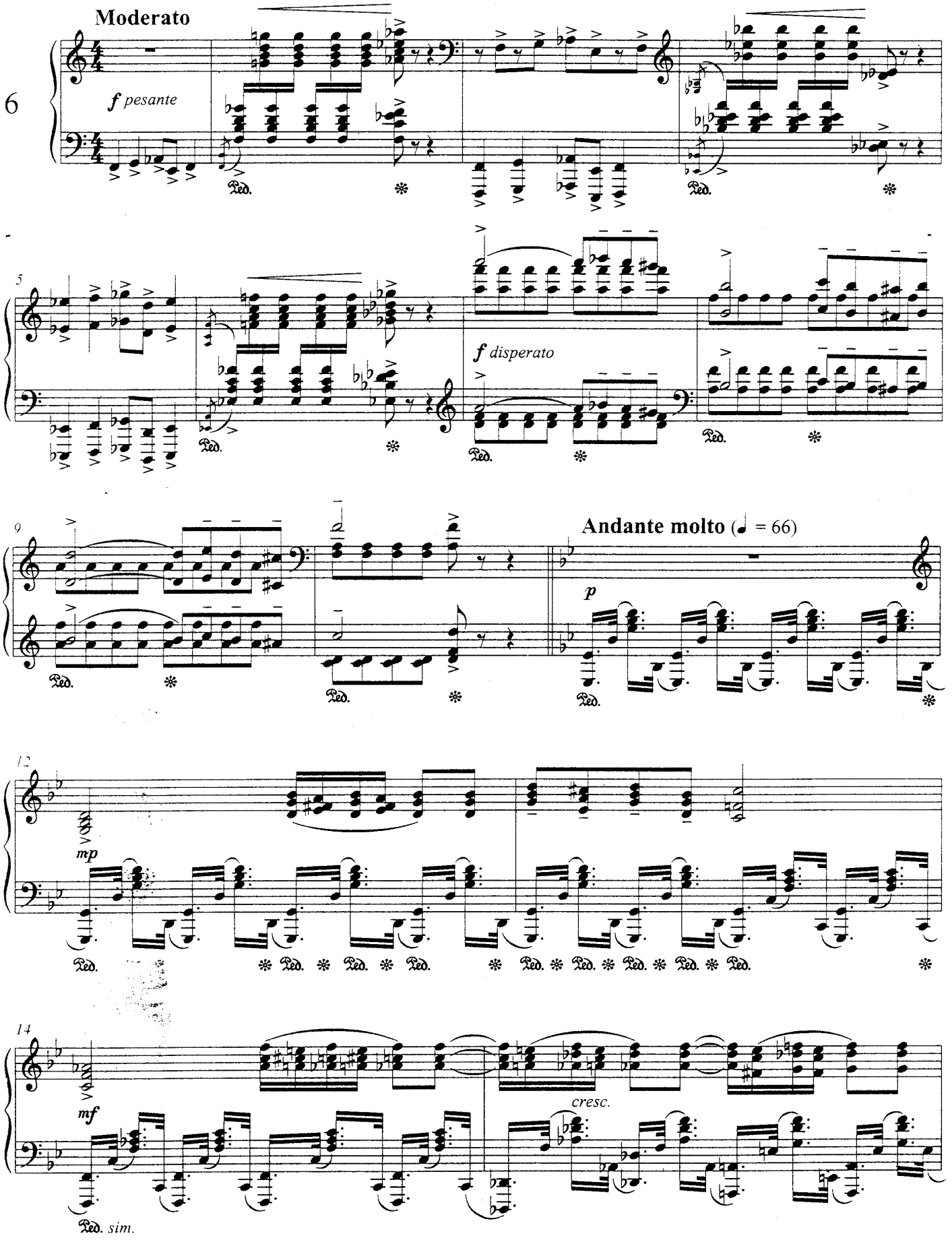
Die Katze · The Cat

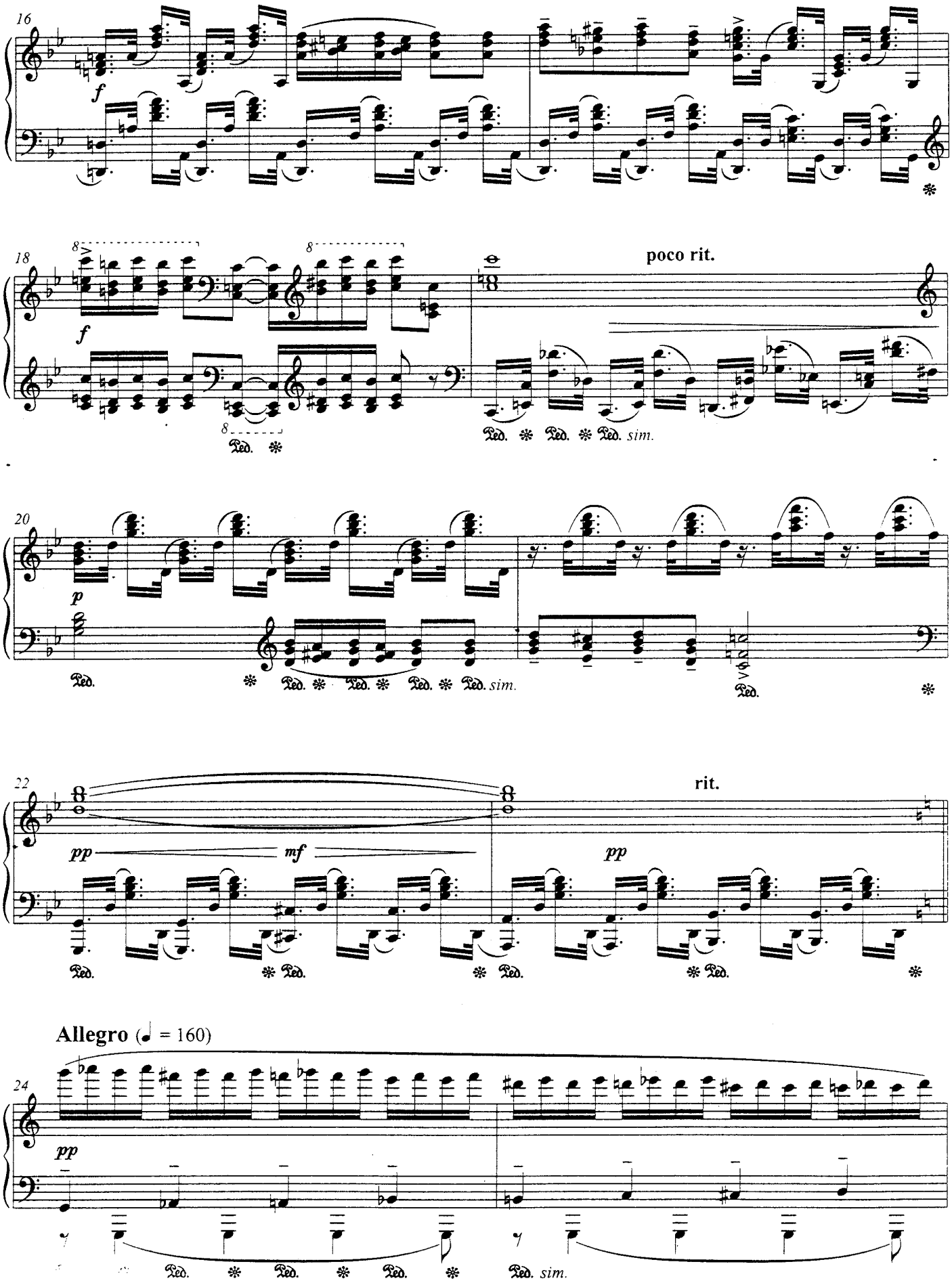


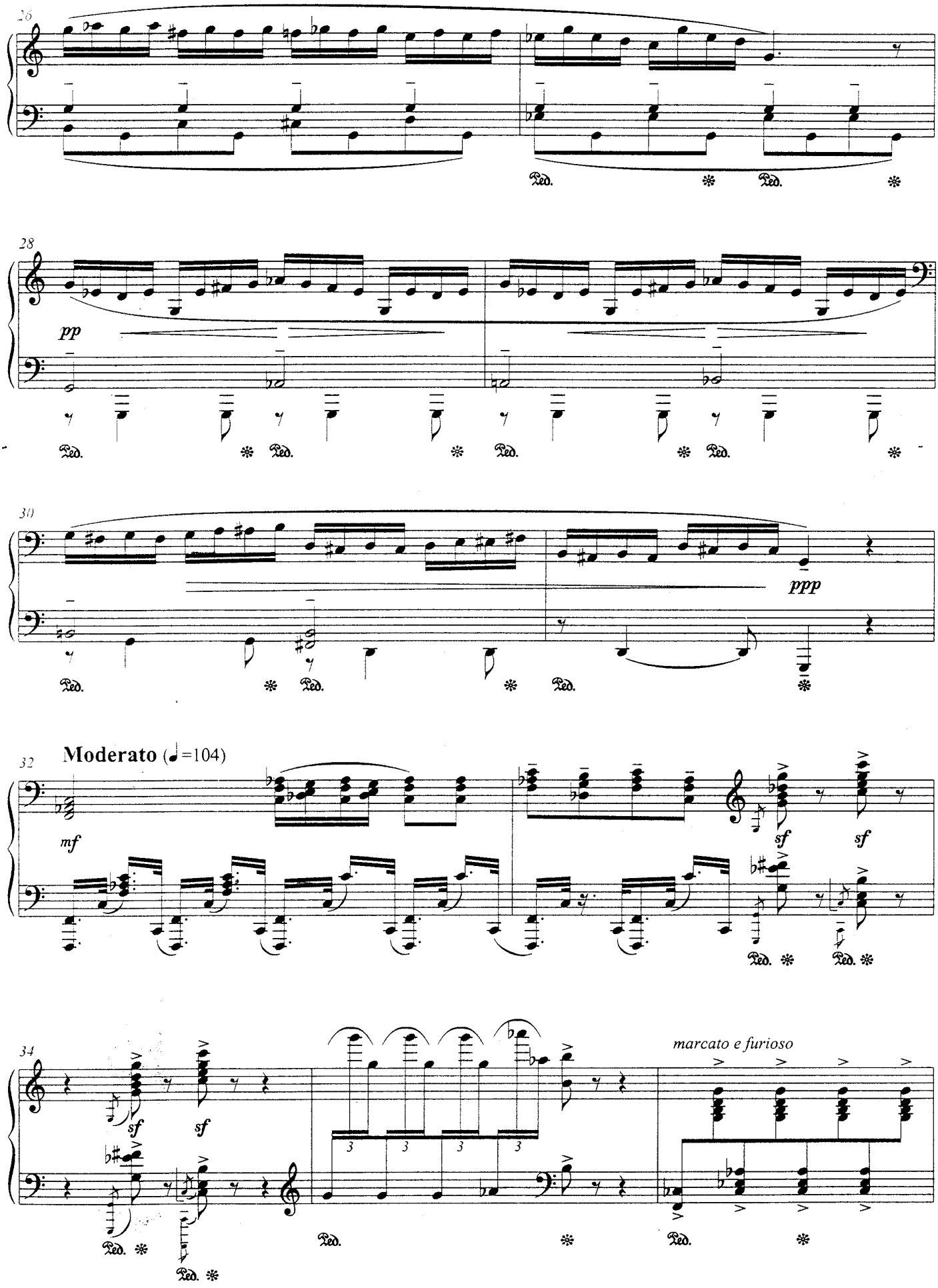

22
p
5
5
5
Ped.
25
p
p un poco rubato
secco
30
accel.
cresc.
33
ten.
ten.
f precipitato
a tempo
rit.
36
f
p
pp

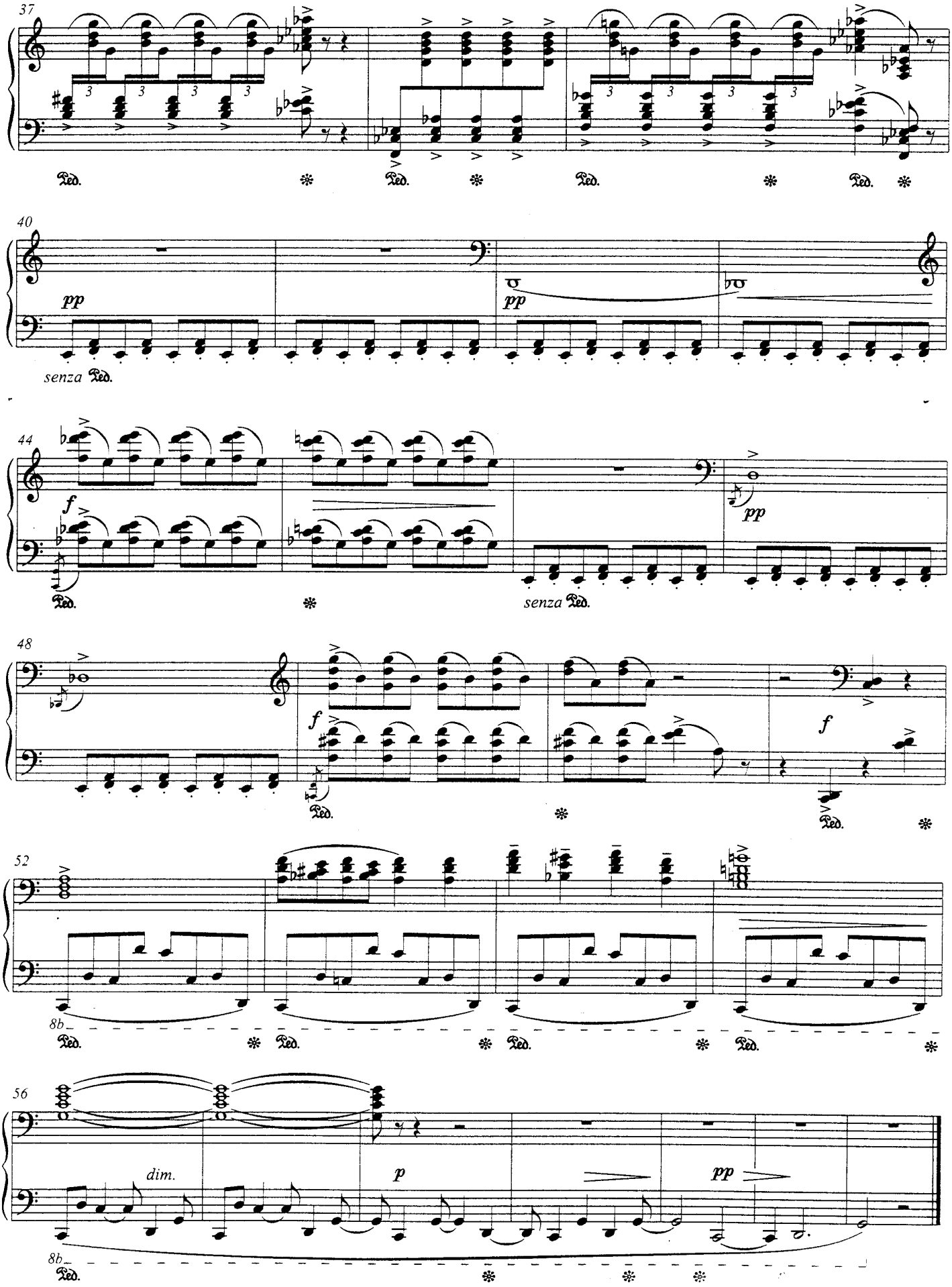

Poco più Andante
5
pesante
f
mf
4
f energico
mp
ten.
f
p
ten.
f
8
pesante
f energico
mp
12
15
f
f
18
p
pesante

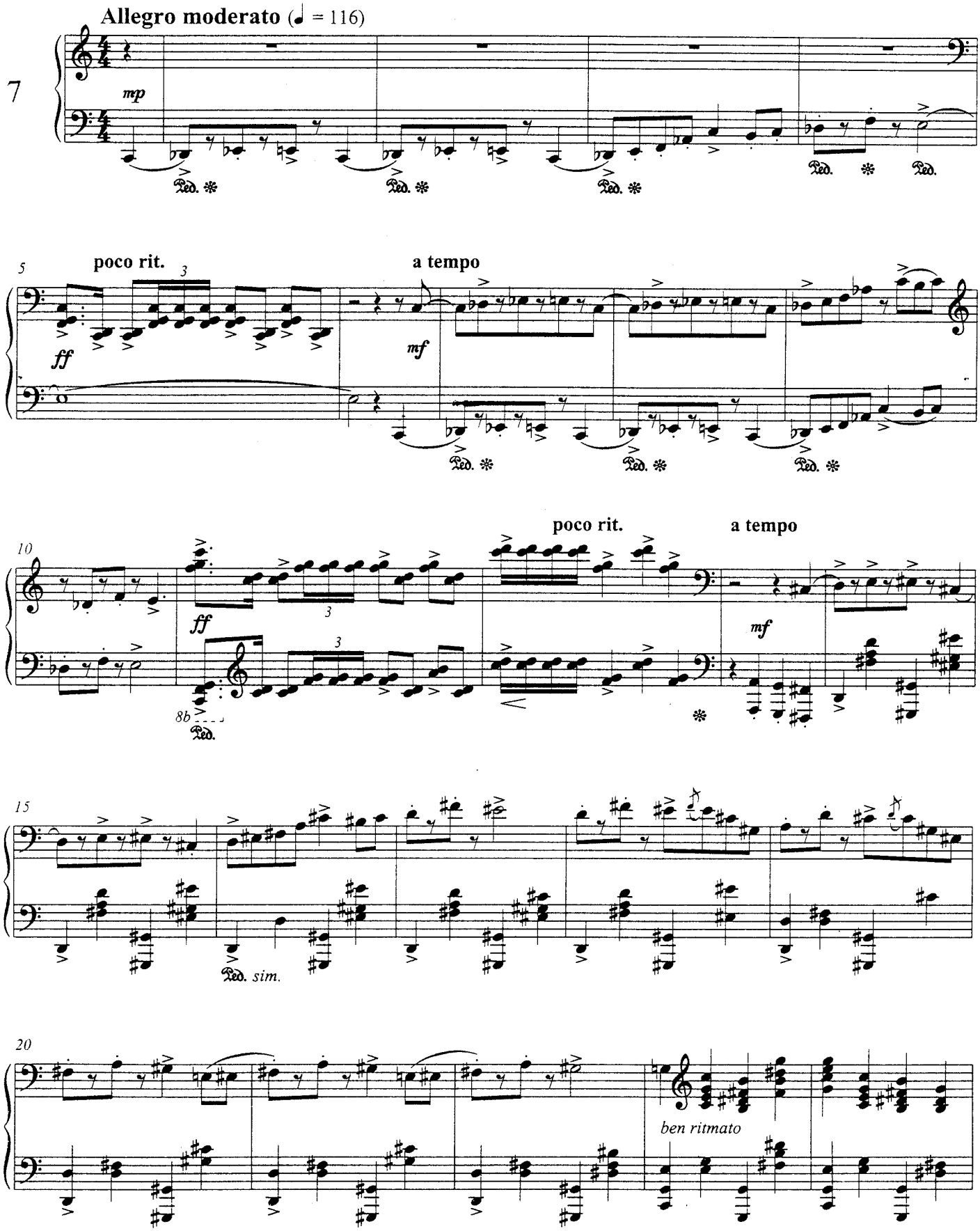

21
f energico
mf
24
ten.
f
ten.
f
27
(senza rit.)
Sostenuto
f
31
mp
mf
34

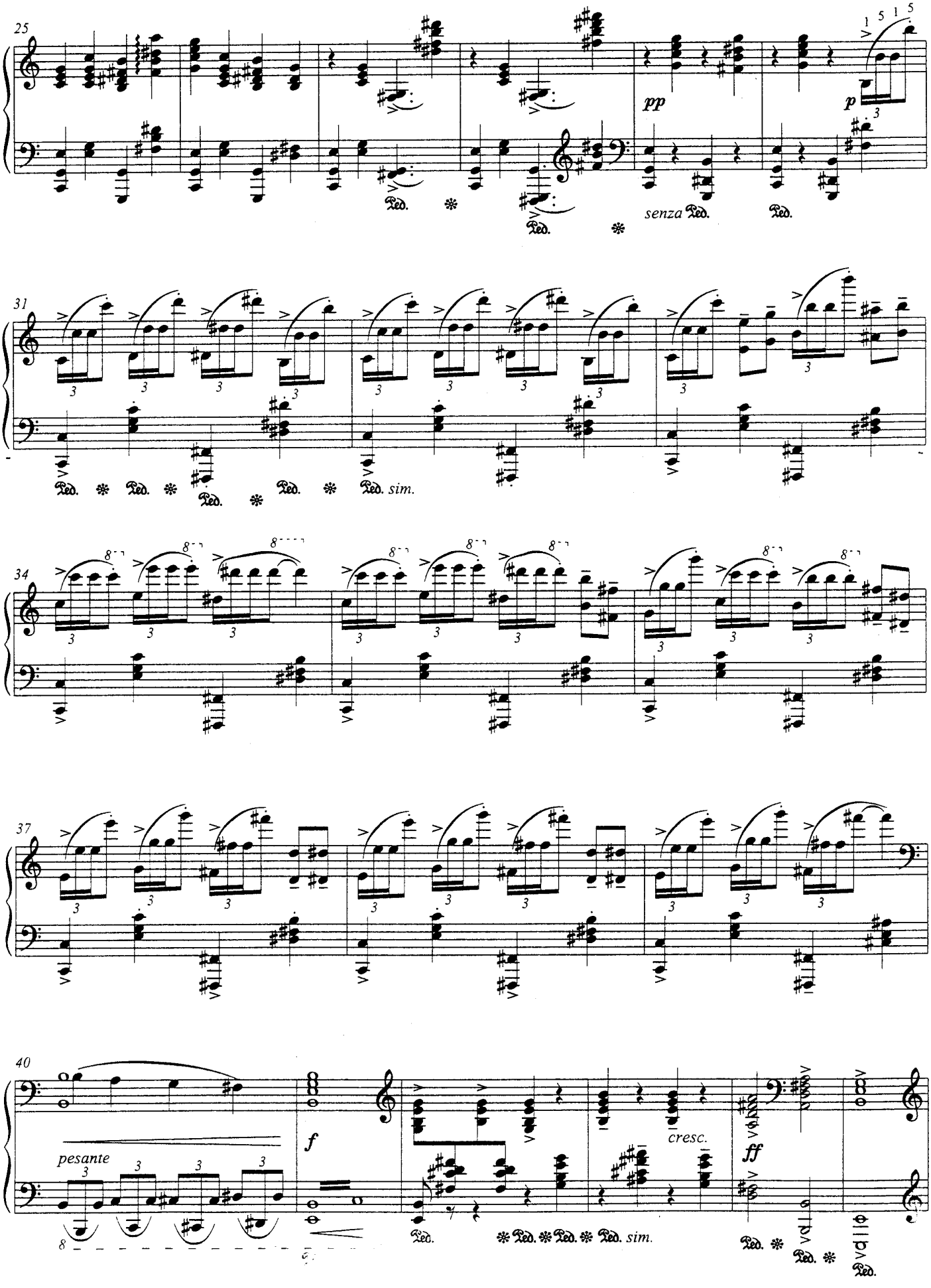

Moderato
6
f pesante
Ped.
5
f disperato
9
Andante molto (♩ = 66)
p
12
mp
14
mf
cresc.
Ped. sim.

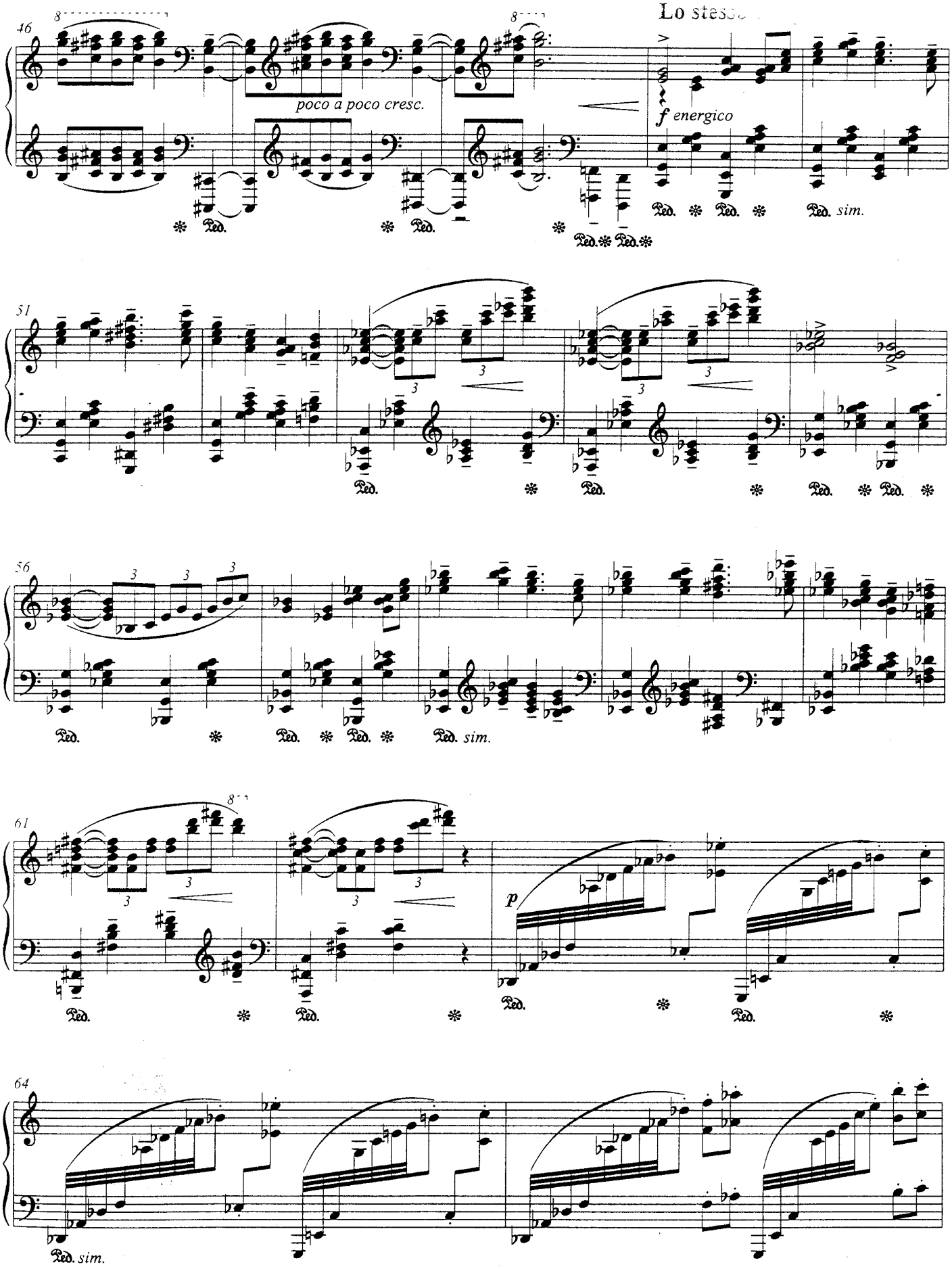

16
f
18
f
poco rit.
Ped. sim.
20
p
Ped. sim.
22
pp
mf
pp
rit.
Ped.
Allegro (♩ = 160)
24
pp
Ped. sim.

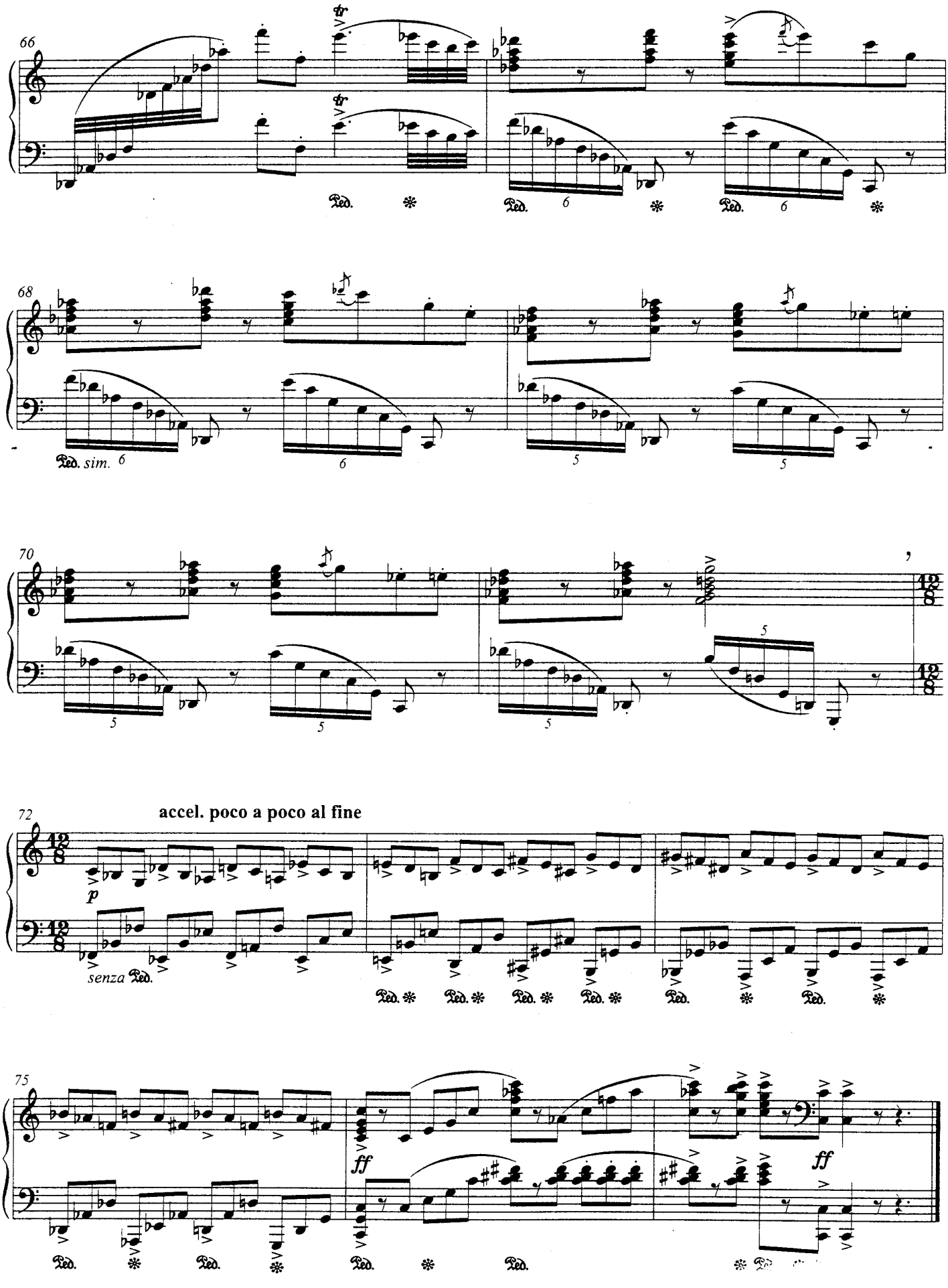

26
28
pp
30
ppp
32
Moderato (♩=104)
mf
sf
sf
34
sf
sf
3
3
3
3
marcato e furioso
Ped.


37
Ped.
40
pp
senza Ped.
44
f
pp
senza Ped.
48
f
52
8b
56
dim.
p
pp
8b


Allegro moderato (♩ = 116)
7
mp
Ped. ✻
5
poco rit.
3
a tempo
ff
mf
10
poco rit.
a tempo
ff
mf
8b
15
Ped. sim.
20
ben ritmato


25
pp
p
senza Ped.
Ped.
31
Ped. sim.
34
37
40
pesante
f
cresc.
ff
Ped. sim.


46
poco a poco cresc.
Lo stesso
f energico
Ped. sim.
51
56
61
p
64
Ped. sim.


66
Ped.
Ped.
6
Ped.
6
68
Ped. sim.
6
6
5
5
70
5
5
5
5
72
accel. poco a poco al fine
p
senza Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
75
ff
ff
Ped.
Ped.
Ped.
Ped.