

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 geschnapt. 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: Peter und der Wolf

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

Peter

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

Thema

Andantino (♩ = 92)

1

p

4

mf

sim.

7

f

11

mf

dim.

sim.

p

senza Ped.

Ped.

Var. 1 **Andante** (♩. = 63)

13

p amabile *mf*

*red. ** *red. ** *red. ** *red. ** *sim.*

Detailed description: This system contains measures 13 through 19. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *p amabile* and *mf*. Performance instructions *red. ** and *sim.* are placed below the left hand.

20

p *mp*

Detailed description: This system contains measures 20 through 26. The right hand continues the melodic development, and the left hand accompaniment changes. Dynamic markings *p* and *mp* are present.

27

mf

*red. ** *red. **

Detailed description: This system contains measures 27 through 30. A key signature change to two sharps (D major) occurs at measure 28. Dynamic marking *mf* is used. Performance instructions *red. ** are placed below the left hand.

31

red. sim.

Detailed description: This system contains measures 31 through 34. The right hand has a more active melodic line. Dynamic marking *red. sim.* is placed below the left hand.

35

mf

Detailed description: This system contains measures 35 through 39. The right hand continues with slurred and accented notes. Dynamic marking *mf* is present.

40

1 3 1 5 4 2

Detailed description: This system contains measures 40 through 44. The right hand features a sequence of notes with fingerings 1, 3, 1, 5, 4, 2 indicated above. The piece concludes with a final cadence in the right hand.

Andantino come prima

45 *p*
Red. * Red. * *sim.* Red. *

49 *mf*
senza Red. Red. *

52 *mf*
Red. * Red. * Red. *

54 *p*
Red. * Red. 6 * *senza Red.*

57 *dim.* *p*
Red. * Red. * Red. * *senza Red.*

60 *mf* *mp* *dim.* *p*
Red. * Red. *

Var. 3

63 Lo stesso tempo (♩=92)

Musical score for measures 63-64. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Lo stesso tempo" with a quarter note equal to 92 beats per minute. The dynamic is *f con affetto*. The right hand plays a melody with a slur over measures 63 and 64. The left hand plays a steady eighth-note accompaniment. The instruction "senza ped." is written below the left hand.

Musical score for measures 65-66. The right hand features a complex texture with triplets and slurs. The dynamic is *sim.*. The left hand continues with eighth notes. Pedal markings include "ped." and asterisks indicating pedal changes.

Musical score for measures 67-68. The right hand continues with triplets and slurs. The left hand has a more active accompaniment. Pedal markings include "ped." and asterisks.

Musical score for measures 69-70. The right hand features slurs and triplets. The left hand has a steady accompaniment. Pedal markings include "ped." and asterisks.

Musical score for measures 71-72. The right hand continues with triplets and slurs. The left hand has a steady accompaniment. Pedal markings include "ped." and asterisks.

Var. 4

Poco moderato (♩ = 92)

73 *p*

Red. * Red. *

76 *pp* *mp espr.*

80 *pp*

84 *mf* *pp*

Red. * Red. * Red. * Red. * Red. * Red.

86

89 *mf* *dim.* **Meno mosso**

Red. * Red. * Red. *

Var. 5
Vivo (♩ = 152)

f giocoso e con brio

94. *f* *Red.* * *Red.* * *Red.* * *Red.* *

96. *p* *Red.* * *Red.* * *Red.* * *Red.* *

99. *f*

102. *mp* *Red.* *

105. *pp* *ppp* *Red.* * *Red.* * *Red.* *

108. *f* *Red.* * *Red.* * *Red.* * *Red.* *

110. *mp* *p* *Red.* * *Red.* * *Red.* *

Der Vogel · The Bird

Allegro (♩ = 176)

2

mf

Red. *

4

mp

Red. * Red. * Red. * Red. * *sim.*

7

f *mf*

Red. *

10

13

mp

Red. * Red. * Red. *sim.*

15

p *ppp*

Red. *

Detailed description: This is a piano score for a piece titled 'Der Vogel · The Bird'. The tempo is marked 'Allegro' with a quarter note equal to 176 beats per minute. The score is in 4/4 time and consists of six systems of two staves each. The first system (measures 1-3) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 4-6) is marked mezzo-piano (*mp*). The third system (measures 7-9) features a forte (*f*) dynamic in the first measure and mezzo-forte (*mf*) in the second. The fourth system (measures 10-12) returns to mezzo-piano (*mp*). The fifth system (measures 13-14) is also mezzo-piano (*mp*). The sixth system (measures 15-16) begins with piano (*p*) and ends with pianissimo (*ppp*). The score includes various musical notations such as slurs, accents, and dynamic markings. The first and third systems have a '2' written to the left of the first staff. The first and third systems also have 'Red.' and '*' markings below the bass staff. The second system has 'Red. * Red. * Red. * Red. * sim.' below the bass staff. The fifth system has 'Red. * Red. * Red. sim.' below the bass staff. The sixth system has 'Red. *' below the bass staff.

Die Ente · The Duck

Andantino, come prima (♩=92)

3

mf espr.

Red. * Red. * Red. * Red. * sim.

Detailed description: This system contains measures 3 and 4. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of eighth notes. Dynamic markings include *mf espr.* and a series of *Red.* markings with asterisks, followed by *sim.*

5

dim. p

senza Red.

Detailed description: This system contains measures 5, 6, 7, and 8. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings include *dim.* and *p*. The instruction *senza Red.* is present at the end of the system.

10

5 1 4 2 1 2 4 1 5

Red. * Red. * Red. * Red. * sim.

Detailed description: This system contains measures 9, 10, 11, and 12. The right hand has a melodic line with slurs and accents, with fingerings 5, 1, 4, 2, 1, 2, 4, 1, 5 indicated above the first measure. The left hand has eighth-note accompaniment. Dynamic markings include *Red.* with asterisks and *sim.*

13

f p

Detailed description: This system contains measures 13, 14, 15, 16, and 17. The right hand has a melodic line with slurs and accents. The left hand has eighth-note accompaniment. Dynamic markings include *f* and *p*.

18

pp

senza Red. Red. * Red. Red. *

Detailed description: This system contains measures 18, 19, 20, 21, 22, and 23. The right hand has a melodic line with slurs and accents. The left hand has eighth-note accompaniment. Dynamic markings include *pp* and *p*. The instruction *senza Red.* is present at the beginning, followed by *Red.* with asterisks.

24

accel. p

senza Red.

Detailed description: This system contains measures 24, 25, 26, and 27. The right hand has a melodic line with slurs and accents. The left hand has eighth-note accompaniment. Dynamic markings include *p*. The instruction *accel.* is present at the end, followed by *senza Red.*

29 **più mosso**

cresc. *f*

Red. *

34

f

Red. *

39

p subito

Red. *

Allegro ma non troppo
(♩=152-160)

43

ff marcato *dim.*

senza Red. Red. *

46

p *legato* *f espr.*

Red. *

50

f espr. *poco rit.*

Red. *

Allegro (♩=160)

55

4 3 2 1 3 5 3 1

Red. *

60

4 3 2 1 4 3 2 1 4 3 2 1

Red. * p sub. Red. *

65

Red. * Red. * Red. * Red. * Red. *

70

Red. * f ff Red. *

75

Red. * Red. * f p Red. *

82

p doloroso pp doloroso ed espr. Red. *

88

mp *pp*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Die Katze · The Cat

Moderato

4

pp *p con eleganza*

Red. * Red. * Red. * Red. *

7

Red. * Red. * Red. * Red. * Red. * Red. *

12

p espr. *p* *p espr.* *p* *mp*

Red. * Red. * Red. * Red. *

18

p *p espr.*

Red. * Red. * Red. * Red. * Red. * Red. *

22

p

5

5

5

Red. * Red. * Red. * Red.

25

p

p un poco rubato

secco

Red.

* Red. * Red. secco Red.

30

cresc.

accel.

3

3

3

3

* Red. * Red. * Red. * Red. * Red. * Red. * Red. *

33

ten.

f precipitato

ten.

Red.* Red.* Red.* Red.* Red.*

* Red.* Red.* Red.*

36

a tempo

f

p

rit.

pp

Red. * Red. * Red. *

Der Großvater · The Grandfather

Poco più Andante

5 *pesante* *f* *mf* 3 3 3

4 *f energico* *mp* *ten.* *f* *ten.* *p* *f*

8 *pesante* 3 3 3 *f energico* *mp*

12 *f* *f*

15 *f* *f*

18 *p* *pesante* 3 3 3 *f*

Detailed description: This is a piano score for a piece titled 'Der Großvater · The Grandfather'. The tempo is 'Poco più Andante'. The score is written for piano and includes measures 5 through 18. It features two systems of grand staff notation (treble and bass clefs). The music is characterized by heavy chords and a steady bass line. Performance instructions include dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano), as well as articulation like accents and tenuto marks. There are also markings for 'Red.' and '*' which likely refer to recording or editing notes. The piece concludes with a final *f* dynamic marking.

21 *f* *energico*

Red. *mf* Red. * Red. * Red. * Red. *

24 *ten.* *f* *ten.*

Red. * Red. * Red. * Red. * *f* *ten.* Red. *

27 (senza rit.) **Sostenuto** *f*

Red. * Red. * *f* Red. * Red. *

31 *mp* *mf*

Red. * Red. * Red. * Red. * *mp* *mf*

34

Red. * Red. * Red. * Red. *

Der Wolf · The Wolf

Moderato

6 *f pesante*

5 *f disperato*

9 *Andante molto* (♩ = 66) *p*

12 *mp*

14 *mf* *cresc.*

Red. sim.

16 *f* *

18 *f* *poco rit.* *

8 *Red. ** *Red. ** *Red. ** *Red. sim.*

20 *p* *

Red. *Red. ** *Red. ** *Red. ** *Red. sim.* *Red.* *

22 *pp* *mf* *pp* *rit.* *

Red. ** Red.* ** Red.* ** Red.* ** Red.* *

Allegro (♩ = 160)

24 *pp* *

Red. ** Red.* ** Red.* ** Red. sim.*

26

Red. * Red. *

28

pp

Red. * Red. * Red. * Red. *

30

Red. * Red. * Red. * Red. * Red. *

32 **Moderato** (♩=104)

mf

mf *sf* *sf*

Red. * Red. *

34

sf *sf*

marcato e furioso

sf *sf*

marcato e furioso

Red. * Red. * Red. *

37

Ped. * Ped. * Ped. * Ped. *

40

pp
pp
senza Ped.

44

f
pp
Ped. * senza Ped.

48

f
Ped. * Ped. *

52

8b.
Ped. * Ped. * Ped. * Ped. *

56

dim. p pp
8b.
Ped. * * *

Triumphal March

Allegro moderato (♩ = 116)

7 *mp*

*red. **

5 *ff* *poco rit.* 3 *a tempo* *mf*

*red. **

10 *ff* *poco rit.* 3 *a tempo* *mf*

*red. **

15 *red. sim.*

20 *ben ritmato*

25

pp
p
senza ped.
ped.

31

ped. sim.

34

ped.
ped. sim.

37

ped.
ped. sim.

40

pesante
f
cresc.
V
ped.
ped. sim.

Lo stesso

46 *poco a poco cresc.* *f energico*

51

56

61

64

66

Red. * Red. 6 * Red. 6 *

Detailed description: This system contains measures 66 and 67. The music is in a key with two flats (B-flat and E-flat) and a 4/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with slurs and accents. Performance markings include 'Red.' (ritardando) and asterisks (*) at the end of measures 66 and 67, with the number '6' appearing below the left hand in measures 66 and 67.

68

Red. sim. 6 6 5 5

Detailed description: This system contains measures 68 and 69. The right hand continues the melodic line with slurs and accents. The left hand has a more active accompaniment with slurs and accents. Performance markings include 'Red. sim.' (ritardando similes) and the numbers '6' and '5' below the left hand in measures 68, 69, and 70.

70

5 5 5

Detailed description: This system contains measures 70 and 71. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Performance markings include the number '5' below the left hand in measures 70, 71, and 72.

72

accel. poco a poco al fine

p senza Red. Red. * Red. * Red. * Red. * Red. * Red. *

Detailed description: This system contains measures 72, 73, and 74. The music is in a key with two flats and a 12/8 time signature. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Performance markings include 'p' (piano), 'accel. poco a poco al fine', and 'senza Red.' (without ritardando) at the beginning. 'Red. *' (ritardando with asterisk) is marked at the end of measures 72, 73, 74, 75, 76, 77, and 78.

75

Red. * Red. * Red. * Red. * Red. * Red. *

Detailed description: This system contains measures 75, 76, 77, and 78. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Performance markings include 'ff' (fortissimo) in measures 75, 76, and 77, and 'Red. *' (ritardando with asterisk) at the end of measures 75, 76, 77, 78, 79, 80, and 81.