

Each character in this tale is represented by a different musical theme and, in performances with orchestra, by a different instrument: the bird by the flute, the duck by the oboe, the cat by the clarinet, the grandfather by the bassoon, the wolf by three horns, Peter by the string quartet, the rifle shots by the kettle drum and the big drum.

Dans ce conte musical, chaque personnage est caractérisé par un motif et instrument différent: l'oiseau - flûte, la cane - hautbois, le chat - clarinette, le grand-père - basson, le loup - trois cors, Petit-Pierre - quatuor à cordes, fusils à balles - timbales et grosse caisse.

Cada una de las personas está representada por un instrumento distinto en la orquesta: el pájaro por la flauta, el pato por el oboe, el gato por el clarinete, el abuelito por el fagote, el lobo por las tres trompas, Pedro por el cuarteto de cuerda, los tiros de los cazadores por los timbales y el bombo.

**Allegro**  
8  
*mf* (Flute - Flûte - Flauta)



**The bird**  
L'oiseau  
El pajarero

**The duck**  
La cane  
El pato



**Andantino**  
*mf* (Oboe - Hautbois - Oboe)

**Andante**  
*P con eleganza*  
(Clarinet - Clarinette - Clarinete)



**The cat**  
Le chat  
El gato

**Grandfather**  
Grand-père  
El abuelito



**Andante**  
*mf pesante*  
(Bassoon - Basson - Fagote)

**Andante molto**  
*mp* (3 Horns - 3 Cors - 3 Trompas)



**The wolf**  
Le loup  
El lobo

**Peter**  
Pierre  
Pedro



**Andantino**  
*p* (Strings - Cordes - Cuerdas)

# Peter and the Wolf

Pedro y el Lobo • Pierre et le Loup

Serge Prokofieff, op. 67

Arranged for piano solo by

Thomas F. Dunhill

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

Un beau matin, Pierre ouvrit la barrière et sortit dans la grande prairie verte.

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



Andantino (♩ = 92)

Musical score for piano solo, arranged by Thomas F. Dunhill. The score is in 4/4 time and consists of four systems of music. The tempo is Andantino (♩ = 92). The key signature is one flat (B-flat major). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *dim.* (diminuendo), and *flegato* (legato). The score features a variety of musical techniques including triplets, slurs, and fingerings. The first system begins with a treble clef and a piano (*p*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic. The third system begins with a mezzo-piano (*mp*) dynamic. The fourth system starts with a piano (*p*) dynamic and includes a *flegato* marking. The score concludes with a final piano (*p*) dynamic.

On the branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird gaily.

Sur une des branches d'un grand arbre était assis un petit oiseau, l'ami de Pierre. Le petit oiseau pépia gaîment: "Tout est tranquille. Rien à signaler"

En la rama de un grande arbol estaba sentado un pajarito, amigo de Pedro. "Todo quieto" iba piando alegremente.



**2** Allegro (♩ = 176)

Musical notation for the first system of piece 2, featuring treble and bass staves with a dynamic marking of *mf*.

Musical notation for the second system of piece 2, including a *loco* section and various fingering numbers.

Musical notation for the third system of piece 2, continuing the melodic and harmonic development.

Musical notation for the first system of piece 3, starting with a dynamic marking of *mf*.

Musical notation for the second system of piece 3, featuring a *loco* section and a dynamic marking of *p*.

Musical notation for the third system of piece 3, including a *cresc.* section and a final *poco* section.

4 Andantino, come prima

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The lower staff is in bass clef, starting with a piano (*p*) dynamic and containing a rhythmic accompaniment with fingerings (1, 2, 3, 4) and a *ped.* (pedal) marking. The system concludes with a *pp* (pianissimo) dynamic marking and a fermata over a final chord.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The lower staff provides a rhythmic accompaniment with fingerings and a *ped.* marking. The system ends with an asterisk (\*) indicating a repeat or continuation point.

The third system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The lower staff has a rhythmic accompaniment with fingerings and a *ped.* marking. The system concludes with an asterisk (\*) and a box containing the number 5, indicating the start of a new exercise.

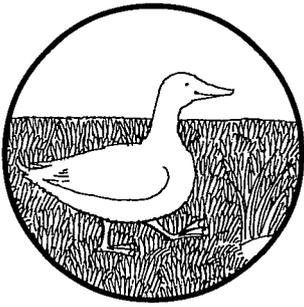
The fourth system consists of two staves. The upper staff features a melodic line with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. The lower staff has a rhythmic accompaniment with fingerings and a *ped.* marking. The system ends with a piano (*p*) dynamic marking.

The fifth and final system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The lower staff has a rhythmic accompaniment with fingerings and a *ped.* marking. The system concludes with a piano (*p*) dynamic marking and a *dim.* (diminuendo) marking.

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

A ce moment précis, un canard arriva, le nez au vent. Il était fort heureux que Pierre n'ait pas fermé la barrière, et décida de s'offrir un délicieux bain dans la mare de la prairie.

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* (♩ = ♩)

Musical notation for the first system of exercise 6, including treble and bass clefs, a 3/4 time signature, and dynamic markings such as *mf espress.*

Musical notation for the second system of exercise 6, featuring various fingerings and a *dim.* marking.

Musical notation for the third system of exercise 6, including a *p* marking and a *sotto* section.

Musical notation for the fourth system of exercise 6, featuring a *f* marking and a *p* marking.

Musical notation for the fifth system of exercise 6, including a *p* marking, a *mp* marking, and a tempo change to exercise 7.

7 (♩ = 96)

Seeing the duck, the little bird flew  
down upon the grass, settled next to  
her and shrugged his shoulders.

Apercevant le canard, le petit oiseau  
vola vers le gazon, se posa près de la  
mare et haussa frénétiquement les  
épaules.

Al ver el pato, el pajarito de un vuelo  
vino a posarse junto a él en la hierba,  
encongiéndose de hombros:

Musical score for the first system, featuring piano accompaniment. The right hand has a melody with slurs and accents, while the left hand plays a steady accompaniment. Dynamics include *p* and *cresc.*

"What kind of bird are you, if you can't  
fly?" said he. To this the duck replied,  
"What kind of bird are you if you can't  
swim?" and dived ...

"Quel drôle d'oiseau es-tu, toi qui ne  
sais pas voler?", dit-il. A quoi le canard  
répondit: "Quel drôle d'oiseau es-tu, toi  
qui ne sais pas nager?" et il plongea ...

"Que clase de pájaro eres, que no  
sabes volar?" preguntóle. Replicó el  
pato: "Qué clase de pájaro eres, que no  
sabes nadar?"

Musical score for the second system, featuring piano accompaniment. The right hand has a melody with slurs and accents, while the left hand plays a steady accompaniment. Dynamics include *mf* and *p*.

into the pond.  
dans la mare.  
y zambullióse.

Musical score for the third system, featuring piano accompaniment. The right hand has a melody with slurs and accents, while the left hand plays a steady accompaniment. Dynamics include *p* and *f*. A box with the number 8 is present above the right hand.

Musical score for the fourth system, featuring piano accompaniment. The right hand has a melody with slurs and accents, while the left hand plays a steady accompaniment. Dynamics include *f* and *f > espress.*

Musical score for the fifth system, featuring piano accompaniment. The right hand has a melody with slurs and accents, while the left hand plays a steady accompaniment. Dynamics include *f* and *f > espress.*

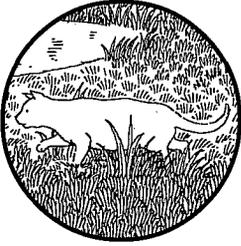
They argued and argued, the duck swimming in the pond, the little bird hopping along the shore.  
 Et ils discutèrent et discutèrent à l'infini, le canard plongeant dans la mare et le petit oiseau sautillant le long du bord.  
 Así iban discutiendo, el pato nadando en la balsa y el pajarito saltando por los bordes.

**9** Più mosso

**10**

Suddenly something caught Peter's attention:  
 Tout à coup, quelque chose attira l'attention de Pierre:  
 De pronto, algo llamó la atención a Pedro:

He noticed a cat crawling through the grass.  
 C'était le chat, rampant dans les herbes du pré.  
 Había visto un gato arrastrándose por entre las hierbas.



**11** Moderato (♩ = 104)

*p* *con elegansa*

Musical notation for the first system, featuring a bass clef and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated with numbers 1-4. The key signature has one sharp (F#).

The cat thought: "The bird is busy arguing. I'll just grab him."

Musical notation for the second system, continuing the piece. It includes a piano (*p*) dynamic marking and a fortissimo (*pp*) dynamic marking. The notation shows a transition from bass clef to treble clef in the right hand.

Le chat pensait: "Voilà un oiseau bien occupé à discuter. Je m'en vais l'attraper."  
 Pensó el gato: "El pajarito está distraído discutiendo. A ver si lo cazo!"

Stealthily she crept towards him on her velvet paws.  
 Et furtivement, il se glissa vers l'oiseau, silencieusement sur ses pattes de velours.  
 Y se le acercó hurtadillas con blandas pisadas.

**12**

Musical notation for the third system, featuring a treble clef and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated with numbers 1-4. The key signature has one sharp (F#).

Musical notation for the fourth system, continuing the piece. It includes a fortissimo (*ff*) dynamic marking. The notation shows a transition from bass clef to treble clef in the right hand.

"Look out!" shouted Peter and the bird immediately ...  
 "Attention!" cria Pierre, et immédiatement l'oiseau ...  
 "Cuidado!" gritó Pedro, y el pajarito ...

**13** Allegro, ma non troppo (♩ = 152-160)

*ff* *p*

Musical notation for the fifth system, featuring a treble clef and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated with numbers 1-4. The key signature has one sharp (F#).

flew up into the tree.  
s'envola dans l'arbre.  
se voló al árbol enseguida.

*f* *dim.*

*f espress.*

The duck quacked angrily at the cat from the middle of the pond.  
Cependant que le canard cançonnait furieusement dans la direction du chat ... depuis le milieu de la mare ...  
Mientras el pato enojado graznaba contra el gato desde el centro de la balsa.

*p* *f espress.*

*f* *rit - en - p - u - to* *mf*

The cat crawled around the  
Le chat tournait en rond autour  
Arrastrándose en torno al

14. Moderato

*pp*

tree and thought, "Is it worth climbing up so high? By the time I get there the bird will have flown away!"  
 de l'arbre et pensait: "Cela vaut-il la peine de grimper aussi haut? Le temps d'y arriver et cet oiseau volera plus loin."  
 árbol pensaba el gato: "Valdrá la pena de trepar tan alto? Al tiempo que yo llegue el pájaro se habrá volado."

Musical score for the first system, consisting of two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first staff has a piano (*p*) dynamic marking, and the second staff has a mezzo-forte (*mf*) dynamic marking. The music includes various chords and melodic lines with fingerings indicated by numbers 1, 2, 4, 5, and 8.

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

Voici grand-père maintenant. Il est fâché de ce que Pierre soit allé dans la prairie. "C'est un endroit dangereux. Si un loup sortait de la forêt, que ferais-tu?"

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



**15** Poco più andante

Musical score for the second system, starting with a box containing the number 15 and the tempo marking "Poco più andante". The key signature remains three sharps. The first staff has a piano (*p*) dynamic marking, and the second staff has a "pesante" (heavy) marking. The music features a mix of chords and moving lines with fingerings like 2, 3, 4, 5, 8, and 1.

Musical score for the third system. The first staff has a mezzo-forte (*mf*) dynamic marking and the word "energico" (energetic). The second staff has a mezzo-forte (*mf*) dynamic marking and the word "(sopra)" (above). The music includes triplets and other rhythmic patterns with fingerings like 2, 3, 4, 5, 8, and 1.

Musical score for the fourth system. The first staff has a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking. The second staff has a piano (*p*) dynamic marking and the word "pesante" (heavy). The music continues with various chords and melodic lines, including fingerings like 3, 4, 1, 2, 3, 4, 5, 8, and 1.

[16]

(sotto)

*mf*

*f energico*

(sopra)

(sopra)

(sopra)

Peter paid no attention to his grandfather's words. Boys such as he are not afraid of wolves.

Pierre n'accorda aucune attention aux mots de son grand-père. Des garçons tels que lui ne craignent pas les loups.

Pedro no le hizo case el abuelito. Chices como él no le tienen miedo al lobo.

*f*

Ped

\*



[17] Andantino, come prima

*f con effetto*

*mf*

*p*

But grandfather took Peter by the hand,  
led him home and locked the gate.

Mais grand-père prit Pierre par la main,  
conduisit à la maison et claqua la porte.

Pedro el abuelito le cogió de la mano y se  
lo llevó a casa cerrando la puerta tras sí.

**18** Andante

No sooner had Peter gone, than a big  
grey wolf came out of the forest.

A peine Pierre était-il parti qu'un  
énorme loup gris sortit de la forêt.

Apenas se había marchado Pedro cuando  
un enorme lobo gris salió del bosque.



19 Andante molto (♩ = 66)

First system of the musical score. The right hand (RH) features a complex, arpeggiated texture with many beamed notes, starting with a *mp* dynamic. The left hand (LH) plays a simple accompaniment of chords and single notes, starting with a *p* dynamic. The key signature has one flat, and the time signature is 3/4.

Second system of the musical score. The RH continues with the arpeggiated texture, marked with *cresc.* and *f*. The LH accompaniment also features some beamed notes. Dynamics include *f* and *mp*.

Third system of the musical score. The RH has a more rhythmic, eighth-note pattern, marked with *f*. The LH continues with chords and notes. Dynamics include *f*, *poco rit.*, and *p a tempo*.

Fourth system of the musical score. The RH features a long, sustained chord with a tremolo effect, marked with *pp*. The LH has a melodic line with some beamed notes, marked with *f* and *pp*. Dynamics include *pp*, *rit.*, *f*, and *pp*.

In a twinkling the cat climbed up the tree.

En un clin d'œil, le chat grimpa dans l'arbre.

Al momento el gato se encaramó al árbol.



20 Nervoso (♩ = 98)

Musical notation for the first system of the 'Nervoso' piece. It features a grand staff with two bass clefs. The right hand has a melody with various fingerings (1, 2, 3, 4, 2, 1, 2, 3) and dynamics including *mf*. The left hand provides a rhythmic accompaniment with eighth notes.

Musical notation for the second system. The right hand continues the melody with dynamic markings *mp* and *mf*, and includes the instruction *accelerando*. Fingerings like 4, 5, 3, 2, 5, 1, 2, 3, 4, 4, 3, 3 are shown. The left hand has a simple accompaniment.

Musical notation for the third system. The right hand features a melodic line with a *ten.* (tenuto) marking and a *f precipitato* section. Fingerings 4, 4, 4, 4 are indicated. The left hand has a bass line with notes 3/6, 1/2, 3/5.

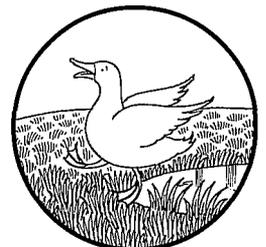
Musical notation for the fourth system. The right hand has a melodic line with a *f a tempo* section and a *p* section. Fingerings 1, 4, 2, 5, 1, 4 are shown. The left hand has a bass line with notes 1/2.

The duck quacked and in her excitement jumped out of the pond.

Tout canonnant, et dans une folle excitation, le canard, d'un bond, sortit de la mare.

El pato graznaba, y de puro azarado se salió de la balsa.

Musical notation for the 'The duck' piece. It features a grand staff with a treble clef on the right and a bass clef on the left. The right hand has a melody with dynamics *rit.* and fingerings 4, 3, 1. The left hand has a simple accompaniment with notes 3/4, 3/4.



21 Allegro (♩ = 160)

But no matter how hard ...  
 Mais, hélas, pauvre canard ...  
 Por más que procuraba ...

the duck tried to run, she couldn't escape the wolf ...  
 il avait beau courir ...  
 correr el pobre pato, no podía escapar al lobo ...

He was getting nearer ...  
 Il ne pouvait échapper ...  
 Ya casi le iba a alcanzar ...

22

... nearer ...  
 ... au loup ...  
 ... acercándose ...

... catching up with her ...  
 ... il approchait ...  
 ... más y más y más ...

... attrapé ...

and then he got her, and with one gulp  
swallowed her.

et tout rond d'une goulée avalé.

ya lo tiene asido y de un solo bocado  
lo engullió.

Musical score for the first system, featuring a piano accompaniment with a forte (*ff*) dynamic and a fermata over the final chord.



23 *Meno mosso*

*Andante* (♩ = 76)

Musical score for the second system, marked *Meno mosso* and *Andante* (♩ = 76). Dynamics include *f* and *pp doloroso*.

24

Musical score for the third system, marked *pp doloroso*.

Musical score for the fourth system, marked *mp calando* and *pp*. Fingerings are indicated with numbers 1-5.

And now, this is how things stood: the cat was sitting on one branch . . .

Maintenant, voici la situation: le chat était assis sur une branche . . .

Y así estaban las cosas entonces: el gato sentado en una rama . . .



25 Allegretto (♩ = 116)

First system of musical notation for exercise 25, featuring treble and bass staves with fingerings and dynamics.

the bird on another ...  
l'oiseau sur une autre ...  
el pajarito en otra ...

Second system of musical notation for exercise 25, featuring piano and bass staves with fingerings and dynamics.

not too close to the cat ...  
pas trop près du chat ...  
no demasiado cerca del gato ...

26

First system of musical notation for exercise 26, featuring treble and bass staves with fingerings and dynamics.

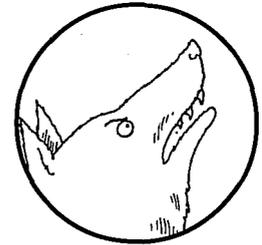
Second system of musical notation for exercise 26, featuring piano and bass staves with fingerings and dynamics.

and the wolf walked round and round the tree looking at them with greedy eyes.

et le loup tournait en rond autour de l'arbre, jetant sur eux des yeux abominables.

y el lobo paseándose en derredor y lanzándoles voraces miradas.

Third system of musical notation for exercise 26, featuring piano and bass staves with fingerings and dynamics.

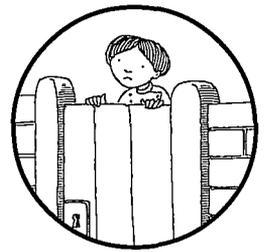


27 Moderato (♩ = 104)

In the meantime Peter, without the slightest fear, stood behind the closed gate watching all that was going on.

Pendant ce temps, Pierre, sans la moindre frayeur, se tenait derrière la barrière fermée, suivant les événements.

Mientras tanto Pedro, sin asomo de miedo, estaba detrás de la valla atento a cuánto iba sucediendo.



28 Andantino, come prima (♩ = 92)

He ran home, took a strong rope and climbed up the high stone wall. One of the branches of the tree,  
 Il courut à la maison, en revint avec une forte corde et se hissa sur le haut mur de pierres. Une des branches de l'arbre  
 Entró corriendo en casa, tomó una solida cuerda y subióse encima de la muralla de piedra. Una de la ramas del árbol

*pp legato*  
*mp espress.*

around which the wolf was walking, stretched out over the wall.  
 autour duquel tournait le loup, dépassait le mur.  
 que el lobo iba rondando se extendía por encima de la muralla.

*sempre pp*  
*mf*

Grabbing hold of the branch  
 Attrapant la branche  
 Agarrándose a la rama

**29**

*p*  
*mf*

Peter lightly climbed over on to the tree.

Pierre grimpa dans l'arbre.

Pedro se encaramó con  
 presteza el árbol.

*mp*  
*Meno mosso*  
*p*

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

Et Pierre dit à l'oiseau: "Pique, tourneque,  
 vole en rond autour de la tête du loup.  
 Prend garde cependant qu'il ne t'attrape!"

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) 1 8

*f giocoso e con brio*



First system of musical notation, piano (p) dynamics.

Second system of musical notation, forte (f) dynamics.

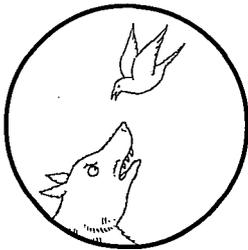
Third system of musical notation, mezzo-piano (mp) dynamics.

Fourth system of musical notation, pianissimo (pp) dynamics.

The bird almost touched the wolf's head with his wings, while the wolf snapped angrily at him from this side and that.

L'oiseau en arrivait presque à toucher de ses ailes la tête du loup, cependant que le loup happait rageusement de côté et d'autre.

El pajarito casi tocab la cabeza del lobo con sus alas mientras la bestia furiosa iba pegando dentelladas para ver si lo podía atrapar.



31 Andante molto (♩ = 66) *marcatissimo*

Final system of musical notation, marked Andante molto and marcatissimo.

## 32 VIVO (♩ = 152)

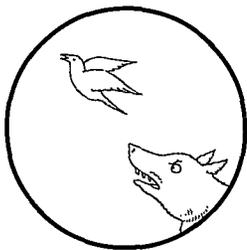
*f* *sf* *sf* *f* *giocoso e con brio*

*p*

How the bird did worry the wolf! How he wanted to catch him! But the bird was cleverer, and the wolf simply couldn't do anything about it.

Combien l'oiseau tarabustait le loup! Et combien le loup aurait voulu s'en saisir! Mais l'oiseau était le plus malin, et le loup, simplement, ne pouvait rien y faire.

Cómo le fastidiaba el pajarito! Cuánto le hubiese gustado atraparlo! Pero el pájaro era más listo y el lobo no tenía más remedio que fastidiarse.



## 33 Andante

*sf* *sf* *f* *sf*

Meanwhile Peter made a lasso and, carefully letting it down,

Pendant ce temps-là, Pierre avait fait un lasso, et, prudemment, il le laissa descendre,

Mientras tanto Pedro preparó una lazo con la cuerda y bajándolo con cuidado,

**34** Allegro (♩=160)



 The first system of musical notation for piece 34. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a whole rest in both staves. The treble staff then plays a series of eighth notes with various fingerings indicated above the notes (8, b, 2, #, 2, 2, b, 8, 4). The bass staff has a whole rest. The dynamic marking *pp* is placed in the bass staff.

The second system of musical notation for piece 34. It continues the grand staff from the first system. The treble staff has a series of eighth notes with fingerings (8, 2, 2, 4, 2, b, #, 2, b, 1, 4, #, 1, 3, 4). The bass staff has a whole rest.

 The third system of musical notation for piece 34. The treble staff has eighth notes with fingerings (3, b, 4, 2, 5, 2, 2). The bass staff has a whole rest. The dynamic marking *pp* is present. Below the bass staff, the letters "l.h." are written under the first, second, third, and fourth measures.

caught the wolf by the tail and pulled with all his might.

attrapa le loup par le queue, et tira de toutes ses forces.

logró pasarlo por la cola del lobo y empezó a tirar hacia sí con toda su fuerza.

 The fourth system of musical notation for piece 34. It continues the grand staff. The treble staff has eighth notes with fingerings (1, 2, 3, 3). The bass staff has eighth notes with fingerings (4, 4, 1, 2, 1). The dynamic marking *pp* is present.


**35** Poco meno mosso (♩ = 138)

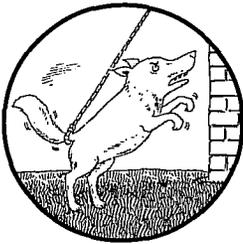
 The musical notation for piece 35. It is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The music starts with a *ff* dynamic marking and the instruction *marcato e furioso*. The bass staff has a series of chords and eighth notes. The treble staff has eighth notes with accents. The dynamic marking *sf* appears in the middle of the piece.

Feeling himself caught, the wolf began to jump wildly, trying to get loose.

Se sentant pris, le loup se mit à sauter sauvagement pour se dégager.

Al sentirse preso el lobo empezó a saltar desesperadamente para ver si se desasía.

Moderato (meno mosso)



Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

Musical notation for the second system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

Musical notation for the third system, including treble and bass clefs, notes, rests, and dynamic markings like *f* and *disperato*.

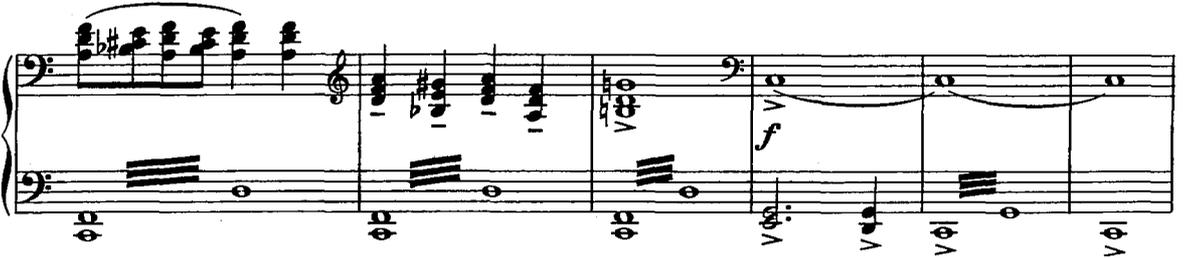
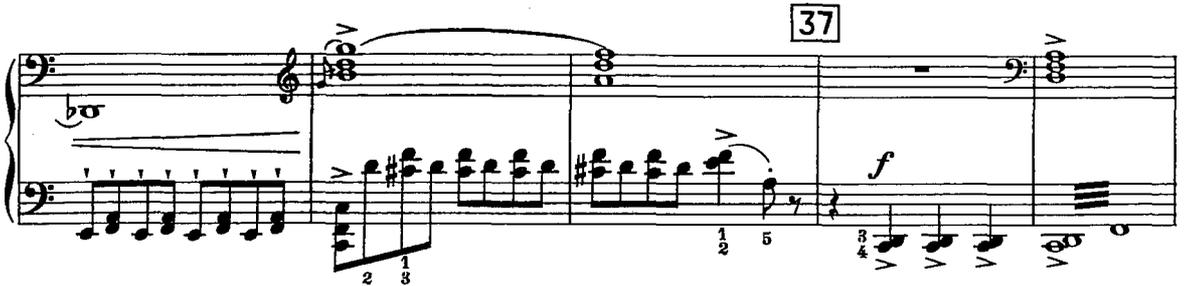
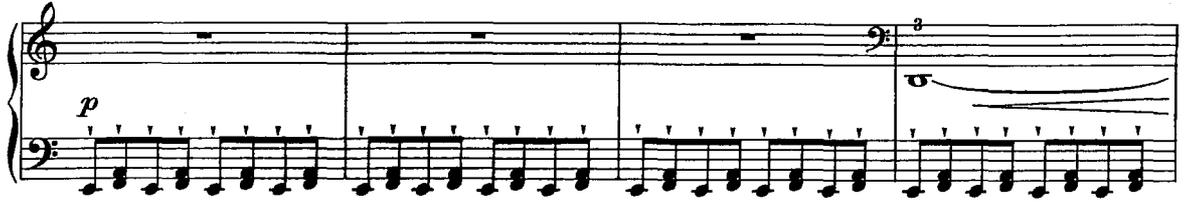
But Peter tied the other end of the rope to the tree,  
 Mais Pierre avait noué à l'arbre l'autre extrémité de la corde,  
 Pero Pedro ató el otro cabo de la cuerda en el árbol,

36

Musical notation for the fourth system, including bass clef, notes, rests, and dynamic marking *pp*.

Musical notation for the fifth system, including bass clef, notes, rests, and dynamic marking *f*.

and the wolf's jumping only made the rope round his tail tighter.  
 et les sauts du loup ne faisaient que resserrer le noeud qui lui prenait la queue.  
 y cuanto más saltaba el lobo más le apretaba la cuerda en la cola.



Just then ...  
 C'est alors ...  
 Cabalmente ...

the hunters came out of the woods  
 que les chasseurs sortirent du bois  
 los cazadoes salían del bosque

**38** Allegro moderato (♩ = 116)



following the wolf's trail and shooting as they went.  
 suivant les traces du loup, et tirant force coups de feu en marchant.  
 siguiendo las huellas del lobo y disparando de vez en cuando.



39

*p* *cresc.* *mf* *energico*  
 2 1

2 1 1

4 8 2 1 2 1 2 1 2 1

40

*p* *poco rit.* *a tempo*  
 1 3 2 1 2 2  
 4 3 2 1 4

*mf*  
 3 2 2 1 1 3 1

1 4 3 2 1 2 5 4 3 4 3 2 1

2 2 1 2 1 1

*p*

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

Mais Pierre, assis dans l'arbre, leur cria:  
"Ne tirez pas! Petit oiseau et moi, nous  
avons pris le loup. Aidez-moi, maintenant,  
à le transporter au jardin zoologique!"

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

*ff*

*poco rit.*



**41** Andante ( $\text{♩} = 63$ )

*p amabile*

*mf*

1 1 4 3 1 2 4 2 5 1 4 4 2 2 1 4 2 2 1

1 2 3 4 8 4 1 2 1

*p amabile*

*mf*

42

*p*

*mp*

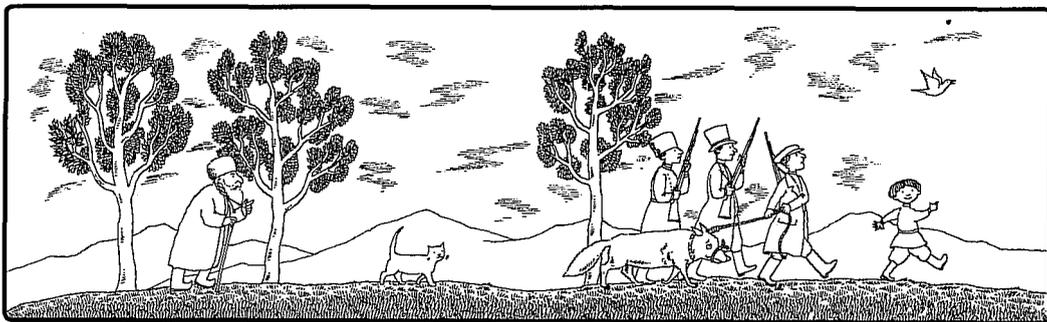
*p*

*f*

And there ...  
Et maintenant ...  
Y entonces ...

43 Moderato (♩ = 104)

*p*



imagine the triumphant procession:

imaginez la procession triomphale:

figúrense el cortejo triunfal:

*ben ritmato*  
*p*

2 4

Peter at the head,  
Pierre en tête,  
Pedro a la cabeza,

44

*pp*

*Vc*  
*mf* *energico, ben tenuto*

*Vc*

*Vc*

45

after him the hunters leading the wolf  
à sa suite, les chasseurs portant le loup  
detrás de él los cazadores llevando al lobo

46

**47** Poco più mosso (Allegro moderato) (♩ = 118)

*con brio*

And winding up the procession came grandfather and the cat. Grandfather tossed his head discontentedly: "Well," he said, "and if Peter hadn't caught the wolf, what then?"

Et, fermant le cortège, grand-père et le chat. Grand-père dodelinait la tête sans arrê: "Bien, bien ... mais si Pierre n'avait pas pris le loup, que serait-il arrivé?"

Y cerrando el cortejo, el abuelito y el gato. El abuelito iba meneando la cabeza sin cesar, diciendo: "Bueno, pero si Pedro no logra entrapar al lobo, qué sucedía?"

**48** Sostenuto (♩ = 100)

**49** L'istesso tempo

Above them flew Birdie chirping merrily:  
"My, what fine ones we are, Peter and I.  
Look what we have caught!"

Au-dessus d'eux le petit oiseau volait en  
pépiant plein de joie: "Seigneur! quels types  
courageux nous sommes, Pierre et moi.  
Voyez donc quel gibier nous avons pris!"

Por encima de ellos iba revoloteando el  
pajarito, piando alegremente: "Lo  
valientes que somos Pedro y yo. Ved lo  
que hemos cazado!"

**51** Poco più mosso (♩ = 112)

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3) and accents. The key signature has two flats.

Second system of musical notation. The bass clef part includes a mezzo-piano (*mp*) dynamic marking. The music continues with similar rhythmic patterns and fingerings.

Third system of musical notation, continuing the piece with intricate rhythmic patterns and fingerings in both staves.

Fourth system of musical notation, starting with a piano (*p*) dynamic marking. A boxed number '52' is present in the upper left corner. The music features sustained chords and rhythmic patterns.

And if one would listen carefully, one could hear the duck quacking in the wolf's belly, because the wolf, in his hurry, had swallowed her alive.

Et si quelqu'un écoute de toutes ses oreilles, il pourra entendre le canard cancanant à l'intérieur du loup, car le loup, dans sa précipitation, avait avalé le canard vivant.

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.

Fifth system of musical notation, concluding the piece with a piano-piano (*pp*) dynamic marking. The music features a series of chords and rhythmic patterns.

53 Andante (♩ = 76)

*pp doloroso*

*p*

Detailed description: This musical score is for exercise 53, marked 'Andante' with a tempo of 76 quarter notes per minute. It is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piece is characterized by a slow, expressive feel. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics range from *pp* (pianissimo) to *p* (piano). The score includes various articulations such as slurs and accents.

54

*p accelerando.*

Detailed description: This musical score is for exercise 54, marked 'p' (piano) and 'accelerando'. It is written for piano in a key signature of three flats and a 12/8 time signature. The piece consists of a continuous, flowing melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo increases throughout the exercise. Dynamics are primarily *p*.

*cresc.*

Detailed description: This musical score continues exercise 54, marked 'cresc.' (crescendo). It maintains the 12/8 time signature and key signature. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The dynamics increase from *p* to *ff* (fortissimo).

Allegro (♩ = 126)

*ff*

*ff*

Detailed description: This musical score is for exercise 54, marked 'Allegro' with a tempo of 126 quarter notes per minute. It is written for piano in a key signature of three flats and a 4/4 time signature. The piece is characterized by a fast, energetic feel. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics range from *ff* (fortissimo).

