



PRONIN YURY

Chili, Temuco

Suite from ballet Cucarachon. Third movement (Suite for Symphonic Orchestra)

A propos de l'artiste

Le Professeur YURY GRIGORIEVICH PRONIN. Est née en 1938, de Léninegrad (Saint-Pétersbourg), Russie. Le Compositeur, le musicien professionnel a autorisé dans le Conservatoire « GNESSINS » (Moscou, RUSSIE). 1953 - 1958 les Études au conservatoire "Gnessins" dans les spécialités de composition et de théorie musicales de Moscou. Obtient le titre (le certificat de degré) de l'enseignant et du compositeur sous la direction du Maître Dimitri Shostakovich. Degré post : la Composition fait les études à l'Académie Musicale "Gnessins".

Dans l'USSR a été exposé aux poursuites judiciaires constantes du service de sécurité public (le KGB), en incluant deux ans d'emprisonnement comme le dissident politique. Depuis 1992 les vies et les travaux au Chili.

... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_yury-pronin.htm

A propos de la pièce



Titre : Suite from ballet Cucarachon. Third movement [Suite for Symphonic Orchestra]
Compositeur : YURY, PRONIN
Arrangeur : YURY, PRONIN
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Editeur : YURY, PRONIN
Instrumentation : Orchestre Symphonique
Style : Classique moderne
Commentaire : C'est la Suite de la musique de ballet Cucarachon (la Blatte Terrible) pour l'orchestre Symphonique dans la performance de concert

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Suite

dans quatre mouvements
depuis une musique du ballet "Cucarachon"
("Le blatte terrible")

Pour un orchestre symphonique

Musique d'**Yury Pronin**

№ 3.

Une danse de la Panthère
et une fin du monstre

Moscou 2005

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Nota de Autor:

La obra de la "Suite" en cuatro movimientos esta compuesta de la musica desde ballet "Cucarachon" del mismo Autor.
La está destinada para interpretarla en un concierto de la orquesta sinfonica
Para solicitar las partes de instrumentos de la partitura-guia (score)
se puede contactarse con el Autor por e-mail: yupronin@hotmail.com

Une note d'Auteur :

L'oeuvre de la "Suite" dans quatre mouvements est composée de la musique depuis le ballet "Cucarachon" ("Le blatte terrible") par le même Auteur.
Elle est destinée pour l'interpréter dans un concert de l'orchestre symphonique.
Pour solliciter les parties d'instruments de la partition - guide (score)
on peut contacter l'Auteur par e-mail : yupronin@hotmail.com

Author's note:

The work of the "Suite" in four movements is composed of the music from ballet "Cucarachon" ("The terrible cockroach") by the same Author.
It is destined to interpret it in a concert of the symphonic band.
To request the parts of instruments of the score - guide
it is possible to contact with the Author by e-mail: yupronin@hotmail.com

Yury Pronin

Nº 3. Danza de la Pantera y fin del monstruo

Vivo $\text{♩} = 85$

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flauta
- Oboe I
II
- Clarinet in B♭ I
II
- Fagot I
II
- Corno in F I
II
- Corno in F III
IV
- Tromba in B♭ I
II
III
- Trombon I
II
III
- Tuba
- Timpani
- Piatti
Triangulo
Gran cassa
- Tamburo
- Campanelli
Xylophone
- Arpa
- Violini I
- Violini II
- Violi
- Violoncelli
- Contrabassi

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *glissando* for the harp.

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Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor. I
II

Cor. III
IV

B♭ Tr.

Tbn.

Tuba

Timp.

piatti
trgl.
gr.cassa

Tbr.

Camp.
Xyl.

arpha

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

f

trb. III

sfz

sfz

sfz

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor. I
II

Cor. III
IV

B♭ Tr.

Tbn.

Tuba

Timp.

piatti
trgl.
gr.cassa

Tbr.

Camp.
Xyl.

arpha

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

25 Picc. *f*

25 Fl. *f*

25 Ob. *mf*

25 Bb Cl. *mf*

25 Fg. *mf*

25 Cor. I

25 Cor. II

25 Cor. III

25 Cor. IV

25 Bb Tr. *mf*

25 Tbn. *f*

25 Tuba *f*

25 Timp.

25 piatti

25 trgl.

25 gr.cassa

25 Tbr.

25 Camp.

25 Xyl. *camp.*

25 arpha

25 Vln. I *f*

25 Vln. II *f*

25 Vli. *pizz.* *arco* *pizz.* *arco*

25 Ve. *pizz.* *arco* *pizz.* *arco*

25 Cb. *pizz.* *arco* *pizz.* *arco*

31 Picc.

31 Fl.

31 Ob.

31 B♭ Cl.

31 Fg.

31 Cor. I

31 Cor. II

31 Cor. III

31 Cor. IV

31 B♭ Tr.

31 Tbn.

31 Tuba

31 Timp.

31 piatti

31 trgl.

31 gr.cassa

31 Tbr.

31 Camp.

31 Xyl.

31 arpha

31 Vln. I

31 Vln. II

31 Vli.

31 Vc.

31 Cb.

Picc.

Fl. *f*

Ob.

B♭ Cl.

Fg.

Cor. I
II

Cor. III
IV

B♭ Tr.

Tbn. *f* trb. III

Tuba *f*

Timp.

piatti

trgl.

gr.cassa

Tbr.

Camp.

Xyl.

arpha *Glissando*

Vln. I *f*

Vln. II *f*

Vii. *p*

Vc.

Cb.

42 Picc.

42 Fl.

42 Ob.

42 B♭ Cl.

42 Fg.

42 Cor. I

42 Cor. II

42 Cor. III

42 Cor. IV

42 B♭ Tr.

42 Tbn.

42 Tuba

42 Timp.

42 piatti

42 trgl.

42 gr.cassa

42 Tbr.

42 Camp.

42 Xyl.

42 arpha

42 Vln. I

42 Vln. II

42 Vcl.

42 Cb.

p

f

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor. I
II

Cor. III
IV

B♭ Tr.

Tbn.

Tuba

Timp.

piatti
trgl.
gr.cassa

Tbr.

Camp.
Xyl.

arpa

Vln. I

Vln. II

Vii.

Vc.

Cb.

53 $\text{♩} = 120$

Picc. f

Fl. f

Ob. f a^2

Bs. Cl. f a^2

Fg. f

Cor. I
II

Cor. III
IV

Bs. Tr. f

Tbn. mf

Tuba f

Timp.

piatti
trgl.
gr.cassa

Tbr.

Camp.
Xyl.

arpa

Vln. I f

Vln. II f

Vii.

Vc. *pizz.*

Cb.

58

Picc.

Fl.

Ob.

B♭ Cl. *cl1 SOLO*

Fg. *fig.1 SOLO* *a 2*

Cor. I *mf*

Cor. II *mf*

Cor. III *mf*

Cor. IV *mf*

B♭ Tr. *mf*

Tbn. *mf*

Tuba *f* *ff* *f* *ff*

Timp.

piatti *58*

trgl.

gr.cassa

Tbr.

Camp. *58*

Xyl. *58*

arpa

Vln. I *58*

Vln. II

Vii.

Vc.

Cb.

63

Picc. *mf* $\text{♩} = 100$

Fl. *mf*

Ob.

B♭ Cl.

Fg.

Cor. I

Cor. II

Cor. III

Cor. IV

B♭ Tr.

Tbn. *mf*

Tuba

Timp.

piatti

trgl.

gr.cassa

Tbr.

Camp.

Xyl.

arpha

Vln. I

Vln. II

Vla.

Vcl.

Cb.

This page of a musical score, numbered 13, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Fg.). The woodwinds play a complex melodic line with triplets and slurs, marked with a forte (*f*) dynamic.
- Brass:** Cor I & II, Cor III & IV, B♭ Trumpet (B♭ Tr.), Trombone (Tbn.), and Tuba. The Tuba part includes a dynamic marking of *f* and a *rit.* (ritardando) marking.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The strings play a melodic line with triplets and slurs, marked with a forte (*f*) dynamic. The Viola and Cello parts include *rit.* markings.
- Percussion:** Timpani (Timp.), Cymbals (Camp.), Xylophone (Xyl.), and various other percussion instruments (piatti, trgl., gr. cassa, Tbr.). The Timp. part includes a dynamic marking of *p* (piano).
- Other:** A Harp (arpha) part is present, featuring a *Glass* effect and a dynamic marking of *f*.

Piu animato $\text{♩} = 110$

The musical score for page 14 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, enters in the third measure with a *p* dynamic.
- B♭ Cl.**: Bass Clarinet, enters in the third measure with a *mp* dynamic and a *a2* marking.
- Fg.**: Bassoon, enters in the first measure with a *f* dynamic and a *a2* marking.
- Cor. I & II**: Horns I and II, play chords in the first two measures with a *ff* dynamic.
- Cor. III & IV**: Horns III and IV, play chords in the first two measures with a *ff* dynamic.
- B♭ Tr.**: Trumpet, plays chords in the first two measures with a *ff* dynamic.
- Tbn.**: Trombone, enters in the third measure with a *f* dynamic and a *trb. III* marking.
- Tuba**: Tuba, enters in the third measure with a *f* dynamic.
- Timp.**: Timpani, rests throughout.
- piatti trgl. gr.cassa**: Snare Drum, plays a rhythmic pattern throughout.
- Tbr.**: Tom-toms, play a rhythmic pattern throughout.
- Camp. Xyl.**: Cymbals and Xylophone, rests throughout.
- arpa**: Harp, rests throughout.
- Vln. I**: Violin I, enters in the third measure with a *mf* dynamic.
- Vln. II**: Violin II, enters in the third measure with a *mf* dynamic.
- Vla.**: Viola, enters in the third measure with a *mf* dynamic.
- Vc.**: Violoncello, enters in the first measure with a *f* dynamic and in the third measure with a *ff* dynamic.
- Cb.**: Contrabass, enters in the first measure with a *f* dynamic and in the third measure with a *ff* dynamic.

73

Picc. *mf*

Fl. *pp*

Ob. *pp* ob. I

Bs. Cl. *pp* cl. I

Fg. *f* a 2

Cor. I *ff*

Cor. II *ff*

Cor. III *ff*

Cor. IV *ff*

B. Tr. *ff*

Tbn. *ff*

Tuba

Timp.

piatti

trgl.

gr.cassa

Tbr.

Camp.

Xyl.

arpa

Vln. I *pp*

Vln. II *pp*

Vii.

Vc. *f*

Cb. *f*

This page of a musical score, numbered 16, contains the following parts and markings:

- Picc.**: Piccolo flute, starting at measure 76 with a *f* dynamic.
- Fl.**: Flute, starting at measure 76 with a *mf* dynamic.
- Ob.**: Oboe, starting at measure 76 with a *f* dynamic.
- B♭ Cl.**: Bass Clarinet, starting at measure 76 with a *fff* dynamic.
- Fg.**: Bassoon, starting at measure 76 with a *fff* dynamic.
- Cor. I II**: Cor Anglais I and II, starting at measure 76 with a *f* dynamic.
- Cor. III IV**: Cor Anglais III and IV, starting at measure 76 with a *f* dynamic.
- B♭ Tr.**: Baritone Trumpet, starting at measure 76 with a *fff* dynamic.
- Tbn.**: Trombone, starting at measure 76 with a *fff* dynamic.
- Tuba**: Tuba, starting at measure 76 with a *f* dynamic.
- Timp.**: Timpani, starting at measure 76 with a *mf* dynamic.
- piatti trgl. gr.cassa**: Cymbals, starting at measure 76 with a *mf* dynamic.
- Tbr.**: Tom-toms, starting at measure 76 with a *mf* dynamic.
- Camp. Xyl.**: Campanelli and Xylophone, starting at measure 76 with a *p* dynamic.
- arpha**: Harp, starting at measure 76 with a *p* dynamic.
- Vln. I**: Violin I, starting at measure 76 with a *pp* dynamic.
- Vln. II**: Violin II, starting at measure 76 with a *pp* dynamic.
- Vii.**: Viola, starting at measure 76 with a *mf* dynamic.
- Vc.**: Violoncello, starting at measure 76 with a *mf* dynamic.
- Cb.**: Contrabasso, starting at measure 76 with a *mf* dynamic.

17

Picc. *sf*

Fl. *sf*

Ob.

B♭ Cl.

Fg.

Cor. I *sf*

Cor. II *p*

Cor. III *p*

Cor. IV

B♭ Tr.

Tbn.

Tuba

Timp. *sf*

piatti *sf*

trgl. *pp*

gr.cassa

Tbr.

Camp. *sf*

Xyl.

arpha

Vln. I *sf*

Vln. II *sf*

Vii. *f*

Vc. *f*

Cb.

This page of a musical score, numbered 18, contains the following parts and markings:

- Picc.**: Piccolo, starting at measure 87 with a *ff* dynamic.
- Fl.**: Flute, starting at measure 87 with a *ff* dynamic.
- Ob.**: Oboe, starting at measure 87 with a *ff* dynamic.
- B♭ Cl.**: Bass Clarinet, starting at measure 87 with a *mp* dynamic.
- Fg.**: Bassoon, starting at measure 87 with a *mp* dynamic.
- Cor. I & II**: Horns I and II, starting at measure 87.
- Cor. III & IV**: Horns III and IV, starting at measure 87.
- B♭ Tr.**: Trumpet in B-flat, starting at measure 87.
- Tbn.**: Trombone, starting at measure 87 with a *ff* dynamic and a *Crescendo* marking.
- Tuba**: Tuba, starting at measure 87 with a *ff* dynamic.
- Timp.**: Timpani, starting at measure 87 with a *pp* dynamic.
- piatti**: Cymbals, starting at measure 87 with a *f* dynamic.
- trgl.**: Triangle, starting at measure 87 with a *f* dynamic.
- gr.cassa**: Grand Cassa (Drum), starting at measure 87 with a *f* dynamic.
- Tbr.**: Tom-toms, starting at measure 87 with a *pp* dynamic.
- Camp. Xyl.**: Campana (Bell) and Xilofono (Xylophone), starting at measure 87.
- arpha**: Arpa (Harp), starting at measure 87 with a *Crescendo* marking.
- Vln. I & II**: Violins I and II, starting at measure 87 with a *ff* dynamic.
- Vll.**: Viola, starting at measure 87 with a *ff* dynamic.
- Vc.**: Violoncello (Cello), starting at measure 87 with a *ff* dynamic.
- Cb.**: Contrabbasso (Double Bass), starting at measure 87 with a *ff* dynamic.

87

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor. I
II

Cor. III
IV

B♭ Tr.

Tbn.

Tuba

Timp.

piatti

trgl.

gr.cassa

Tbr.

Camp.

Xyl.

arpa

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp

f

ff

p

f

ff

f

ff

Meno mosso $\text{♩} = 65$

91 Picc. *sf*

91 Fl.

91 Ob. *sf*

91 B♭ Cl. *sf*

91 Fg. *sf*

91 Cor. I

91 Cor. II

91 Cor. III

91 Cor. IV

91 B♭ Tr. *sf*

91 Tbn. *sf*

91 Tuba *sf*

91 Timp.

91 piatti

91 trgl.

91 gr.cassa *sfz*

91 Tbr. *sfz*

91 Camp.

91 Xyl. *xil.*

91 arpha *Crescendo*

91 Vln. I *sf*

91 Vln. II *f*

91 Vll. *mf*

91 Vc. *mp*

91 Cb. *mp*