



PRONIN YURY

Chile, Temuco

Suite of music from ballet "Terrible Cockroach" (Transcription for piano by Author)

About the artist

Professor YURY GRIGORIEVICH PRONIN.

Was born in 1938, the city of Leningrad (Saint Petersburg), Russia.

Composer, professional musician qualified in «GNESSINS» Conservatory (Moscow, RUSSIA)

1953 - 1958 Studies at the "Gnessins" conservatory in Moscow musical theory and composition specialities

Obtains the title (degree certificate) of teacher and composer under the direction of the master Mr. Dimitri Shostakovich. Post degree: Composition studies at the "Gnessins" Musical Academy.

In the USSR was exposed to constant prosecution from state security service (KGB), including two years of imprisonment as the political dissident.

Since 1992 lives and works in Chile

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-yury-pronin.htm>

About the piece



Title: Suite of music from ballet "Terrible Cockroach"
[Transcription for piano by Author]

Composer: YURY, PRONIN

Arranger: YURY, PRONIN

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Publisher: YURY, PRONIN

Instrumentation: Piano solo

Style: Modern classical

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SUITE

De la musica desde ballet
"Cucarachon"

Para orquesta sinfonica

Musica de

Yury PRONIN

Klavier

Transcripcion para piano
de Autor

Temuco Chile - 2006

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Nº 1. Desfile de animales y aparicion del Cucarachon

Los ositos van en bicicleta
Luego el gato sentado al revés
Luego los mosquitos volando en un remolino
Enseguida los cangrejos sentados sobre un perro cojo
Los lobos sobre un caballo
Los leones en automóvil
Y los conejitos en un tranvía
Y un sapo montando en una escoba ...
Todos van riendo y comiendo pastel.

De repente, desde su guarida
sale arrastrandose el terrible monstruo...
Es rojo y bigotudo Cu-ca-ra-chon!!!

Moviendo sus enormes bigotes,
con un ronco rugido grita:
"Esperen!!! No se apuren!!!
Los voy a tragar a todos de un instante!!!!
Y sin perdonar a nadie!!!"

Todos los animales tiemblan asustados,
algunos hasta se desmayan...
Los lobos se comieron uno a otro,
el cocodrillo se traga al sapo...
Y la elefantita lentamente se ha sentado...
sobre el erizo..

Nº 2. Danza de espanto (fuga) y el gran terror cucarachil

Y así todos quedaron temblando
bajo los arbustos y cerros ...
Los Cocodrillos metidos en la ortiga,
Los elefantes escondidos en fosos y agujeros,
solo se escucha el golpeteo de sus dientes,
y solo se ve como tiemblan sus orejas ...

He aquí que estaba el Cucarachon cual vencedor
y como señor de los bosques y de los campos.
Y se han sometido los animales al bigotudo
(¡así se hunda en el fango el maldito!)

Y él, andando entre ellos de un lugar para otro,
acariciando su vientre dorado, les grita:

"Traedme vuestros hijitos!!
Los voy a comer hoy en la cena! "

¡Pobres, pobres los animales!
Lloran, sollozan, braman!
En cada cubil y en cada cueva
maldicen al asqueroso glotón.

¡Y, ¿qué madre consentirá dejar
a su hijito adorado: conejito, osito, lobezno...
para que el espantajo hambriento
torturara al pobre chiquillo?!
Ellos lloran y sollozan
Y se despiden para siempre de sus hijitos...

Nº 3. Danza de la Pantera y fin del monstruo

Una vez en la mañana
llego saltando la pantera,
habiendo visto al Bigoton
grita afectuoso:

"Es un monstruo?! (ja-ja-ja!!)
Pero es una simple cucaracha!! (ja-ja-ja!!)
Cu-ca-cu-ca-ra-chi-chi-ta!!
Cu-ca-ra-chi-chi-qui-ti-ta!!!
Y como no les da vergüenza a vosotros?!
No tenéis dientes!
No tenéis colmillos!
Y por que os habéis sometido
a un insecto miserable?!"

Los hipopótamos asustados le cuchichearon:
"Será mejor que te vayas de aquí
que si no, pueda que el monstruo
se vuelva aun mas malo!"

Y ahora he aquí, desde un arbustito,
desde un bosquecillo cercano,
desde los campos lejanos
llego volando el Gorrion.
Salto-salto, chik-chirik,
Chiki-riki, chirik-chik,
A ver! y picó al Cucarachon
Y ... no mas del monstruo...
Así fue el destino del malvado,
Pues no quedaron ni los bigotes de el...

Nº 4. Alegria y fiesta de animales

Alegria! Mucha alegría!!
En toda la comunidad animal!
Todos lo felicitan, todos agradecen
al Heroe-Gorrion!
Los burros le cantan gloria con sus notas,
los cabros con sus barbas le limpian el camino

los carneros golpean los tambores
y las lechuzas con una fanfarrea de trompetas,
los grajos gritan desde arriba
y los murcielagos le saludan
con pañuelos desde el techo,
Y todos bailando, bailando, bailando...

SUITE

Of the music from ballet
"Terrible Cockroach"
("Cucarachon")

Music by

Yury PRONIN

Klavier

Transcription for piano
of Author

Temuco Chile 2006

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Content of the Suite

1. Parade of animals and appearance of the Terrible Cockroach

The toy bears go in bicycle Then the seated cat the other way round
Then the mosquitoes flying in a maelstrom At once the crabs seated on a lame dog
The wolves on a horse, The lions in motorcar
And the bunnies in a tramcar, And a toad mounting in a broom...
They all are laughing and eating cake.

Suddenly, from his haunt it goes out crawling the terrible monster...
It is red and a mustachioed Cu-ca-ra-chon!!! (Terrible Cockroach)
Moving his enormous moustaches, with a hoarse roar it shouts:
"Wait!!! Purify!!! Let's swallow them to all of a moment!!!!
And without excusing anybody!!!"

All the animals tremble scared, some of them even faint...
The wolves ate one to other, the cocodrillo swallows to the toad...
And the elephant slowly has sat down... on the hedgehog.

2. Dance of fright (fuga) and the big Cockroach's terror

And so they all stayed trembling under the shrubs and hills...
The Cocodrillos got into the stinging nettle, The elephants hidden in pits and holes,
only one listens to the hammering of his teeth, and only one sees as his ears tremble...

And now the Cucarachon was which winner and as master of the forests and of the fields.
And the animals have surrendered to the mustachioed one
(this way the damned one sinks in the mud!)
And he, walking between them of a place for other, caressing his golden belly, it shouts them:
"Bring me your kids!! Let's eat them today in the dinner!"

Poor, poor the animals! They cry, sob, roar! In every lair and in every cave
they curse the disgusting glutton. And: what mother will withstand to stop
to his adorable kid: bunny, toy bear, wolf... ? so that the hungry scarecrow
will it torture to the very small poor person?!
They cry and sob and they say goodbye forever of his kids...

3. Dance of the Panther and end of the monster

Once in the morning come jumping the panther.
Having seen the Moustache it shouts affectionately: "Is it a monster?! (ha-ha-ha!!)
But it is a simple cockroach!! (ha-ha-ha!!), And since shame does not give to you?!
You have no teeth! You have no canine teeth! And why have you surrendered
to a miserable insect?!" The scared hippopotami him whispered:
"It will be better that you go away from here that if not, it could that the monster
become even more bad!"
And now I have here, from an bush, from a nearby coppice, from the distant fields
come demolishing the Sparrow. Jump - jump, chik-chirik, Chiki-riki, chirik-chik,
To see! and it stung the Cucarachon! And ... not more of the monster...
Like that was the destination of the evil one, Since not even the moustaches stayed of...

4. Happiness and holiday of animals

Happiness! Many happiness!! In the whole animal community!
They all congratulate it, they all are grateful to the Hero - sparrow!
The donkeys sing glory to him with his notes, the goats with his beards clean the way
the rams strike the drums and the owls with a trumpets fanfarrea, the rooks shout from above
and the bats greet him with handkerchiefs from the roof,
And all dancing, dancing, dancing...

No 1. Desfile de animales y aparicion del Cucarachon

Musica de YURY PRONIN

Allegro con moto $\text{♩} = 110$

Piano

6

12

17

mp *p* *f* *mp*

21

f

mp

25

30

mp

ff

35

40

f

mp

Musical score for measures 40-45. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *mp*.

46

Musical score for measures 46-50. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Dynamics include *f* and *mp*.

51

mp

sva

Musical score for measures 51-56. The right hand has a melodic line with a wavy line above it labeled *sva*. The left hand has a melodic line starting in measure 54. Dynamics include *mp*.

57

Musical score for measures 57-62. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. Dynamics include *f* and *mp*.

63 (m.d.)

mp

f

This system contains measures 63 through 67. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). Measure 63 starts with a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamic markings include *mp* and *f*. The system concludes with a double bar line.

68

This system contains measures 68 through 72. The grand staff continues with the same key signature. The bass clef part features a more active melodic line, while the treble clef part consists of sustained chords. The system ends with a double bar line.

73

f

mp

This system contains measures 73 through 78. The key signature changes to two flats (Bb, Eb). The time signature is 3/4. The bass clef part has a melodic line with a *mp* dynamic, while the treble clef part has a more active melodic line with a *f* dynamic. The system ends with a double bar line.

79

This system contains measures 79 through 84. The key signature remains two flats. The bass clef part continues with a melodic line, and the treble clef part has a more active melodic line. The system ends with a double bar line.

86

mf

ff

This system contains measures 86 through 92. The treble clef part features a series of chords and some melodic fragments, with a dynamic marking of *mf* starting at measure 88. The bass clef part has a melodic line in measure 86, followed by chords, with a dynamic marking of *ff* at measure 87.

93

mp

mf

This system contains measures 93 through 98. The treble clef part has a melodic line starting at measure 93, with a dynamic marking of *mp*. It features several slurs and accents. The bass clef part provides harmonic support with chords, with a dynamic marking of *mf* at measure 95.

99

f

This system contains measures 99 through 105. The treble clef part consists of chords, with a dynamic marking of *f* at measure 100. The bass clef part has a steady accompaniment of chords, with a dynamic marking of *f* at measure 100.

106

ff

f

mp

This system contains measures 106 through 112. The treble clef part has chords and a melodic line starting at measure 107, with a dynamic marking of *ff* at measure 106. The bass clef part has chords and a melodic line starting at measure 107, with a dynamic marking of *mp* at measure 107. The time signature changes from 4/4 to 3/4 at measure 107.

112

Musical score for measures 112-117. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

118

Musical score for measures 118-124. The right hand continues the melodic development with slurs and accents. The left hand maintains the harmonic support with various chordal textures.

125

Musical score for measures 125-131. This section includes a dynamic change to *f* (forte) in the right hand and *mp* (mezzo-piano) in the left hand. The right hand has a more active, rhythmic feel with accents, while the left hand plays a steady accompaniment.

132

Musical score for measures 132-137. The key signature changes to C major (no sharps or flats). The right hand has a melodic line with slurs and accents, and the left hand continues with a harmonic accompaniment.

138

Musical score for measures 138-141. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present at the end of the system.

142

Musical score for measures 142-145. The right hand consists of chords with slurs, and the left hand has a steady bass line. A dynamic marking of *mp* (mezzo-piano) is indicated at the beginning of the system.

146

Musical score for measures 146-149. The right hand has a melodic line with slurs and a dynamic marking of *f* (forte). The left hand features a bass line with chords and a dynamic marking of *mp* (mezzo-piano).

150

Musical score for measures 150-153. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and a bass line.

155 **Andante feroce** ♩ = 80

Musical score for measures 155-158. The piece is in G major and 3/4 time. Measure 155 features a treble clef with a melodic line and a bass clef with a bass line. Measure 156 has a *sfz* dynamic marking. Measure 157 includes a tremolo marking (*trm*) and a *ff* dynamic marking. Measure 158 continues the bass line.

159

Musical score for measures 159-162. Measure 159 has *ff* and *sfz* markings. Measure 160 has a *5* fingering in the bass. Measure 161 has an *8^{va}* marking and a *m.d.* (mezzo-dolce) dynamic. Measure 162 has *m.s.* and *simile* markings.

163

Musical score for measures 163-164. Measure 163 has a *v.* (accents) marking. Measure 164 has a *v.* marking and a *mf* dynamic.

165

Musical score for measures 165-168. Measure 165 has a *v.* marking. Measure 166 has a *ff* dynamic. Measure 167 has a *mf* dynamic. Measure 168 continues the bass line.

168

Musical score for measures 168-169. The right hand features a melodic line with triplets and slurs. The left hand plays a steady bass line with chords. Measure 169 includes a dynamic marking of *f*.

170

Musical score for measures 170-171. The right hand has a melodic line with triplets and slurs. The left hand continues with a bass line. Measure 171 includes a dynamic marking of *f*.

171

Musical score for measures 171-172. The right hand has a melodic line with slurs and triplets. The left hand has a bass line. Measure 171 includes a dynamic marking of *f* and the instruction *legato*. Measure 172 includes a dynamic marking of *f* and the instruction *Glissando*.

173

Musical score for measures 173-174. The right hand has a melodic line with slurs and triplets. The left hand has a bass line. Measure 173 includes a dynamic marking of *f*. Measure 174 includes a dynamic marking of *f* and the instruction *sfz*.

176

mp

ff

179

f

mf

182

185

188 *8va*

3 3 3 3

189

ff *8vb - -*