



# PRONIN YURY

Chili, Temuco

## CHILDREN'S ALBUM (The cycle of 10 pieces "A day of a child?")

### A propos de l'artiste

Le Professeur YURY GRIGORIEVICH PRONIN. Est née en 1938, de Leningrad (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](https://www.free-scores.com/partitions_gratuites_yury-pronin.htm)

### A propos de la pièce



<b>Titre :</b>	CHILDREN'S ALBUM [The cycle of 10 pieces "A day of a child?"]
<b>Compositeur :</b>	YURY, PRONIN
<b>Arrangeur :</b>	YURY, PRONIN
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<b>Editeur :</b>	YURY, PRONIN
<b>Instrumentation :</b>	Orchestre Symphonique
<b>Style :</b>	Classique moderne
<b>Commentaire :</b>	L'oeuvre musicale ?ALBUM INFANTILE? s'agit du jour d'un petit depuis le réveil jusqu'à l'heure de dormir. L'oeuvre est un cycle de 10 courtes pièces, se caractérise à que chaque pièce a un simbologia de l'ordinaire du petit enfant (une mère, un père, une grand-mère, des jouets, etc.). Aussi, un argumentateur et un poète chilien a une poésie (des épigraphes) pour chaque pièce, créée par Erwin Zippel, écrivain.

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# CHILDREN'S ALBUM

The cycle of 10 pieces  
for symphonic orchestra

*"A day of a child"*

1. After wakes up.
2. My mom
3. Dad!
4. Grandma...
5. My dear teddy bear
6. To play with my friends!
7. Fights for the ball.
8. Conciliation
9. "Cartoon" in TV
10. To sleep...

Music of **YURY PRONIN**

TEMUCO – Chile, 2007

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## **Comment.**

The composition “INFANTILE ALBUN” is a question of the day of a child from the awakening until the hour of sleeping.

The work is a cycle of 10 short pieces, it is characterized why every piece has a simbologia of the routine character of the small child (mother, father, grandmother, toys, etc).

Also, scriptwriter and Chilean poet has poetry (epigraphs) for every piece created by Erwin Zippel, writer.

The cycle “Infantile album” has 7 different versions: The initial version (1) is composed for piano in a basic technical level for the small students of this one. Other versions of the same music instruments and instrumental sets are arranged for difertentes: 2. - for accordion, 3.- for wooden winds quartet, 4.- for brass quintet, 5.- for jazz sextet, 6.- for strings band of camera, and the last one 7. version - for juvenile symphonic band; it is more extended and developed, but also it is in basic technical level to execute.

The author has created to this work like a teaching material, with target so that the children could appreciate the different instrumental tones and different styles of the music staying with the same image in every piece.

**Yury Pronin**

# ALBUM INFANTILE

Le cycle de 10 pièces  
pour un orchestre symphonique

*"Un jour d'un petit"*

1. Quand s'est éveillé
2. Ma maman
3. Un papa!
4. Une grand-mère...
5. Mon cher ourson de peluche
6. À jouer avec mes amis!
7. Se bat pour la balle.
8. Une réconciliation
9. "Des dessins animés" dans un TV
10. À dormir...

**Musique d'YURY PRONIN**

Temuco – du Chili, 2007

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## **Un commentaire.**

L'oeuvre musicale "ALBUN INFANTILE" s'agit du jour d'un petit depuis le réveil jusqu'à l'heure de dormir.

L'oeuvre est un cycle de 10 courtes pièces, se caractérise à que chaque pièce a un simbologia de l'ordinaire du petit enfant (une mère, un père, une grand-mère, des jouets, etc.).

Aussi, un argumentateur et un poète chilien a une poésie (des épigraphes) pour chaque pièce, créée par Erwin Zippel, écrivain.

Le cycle "l'Album infantile" a 7 différentes versions : La version initiale (1). un instrument est composé pour piano à un niveau technique basique pour les petits étudiants de celui-ci. D'autres versions de la même musique des instruments et les ensembles instrumentaux sont réglés pour difertentes : 2.-pour accordéon, 3.- pour quatuor de vents en bois, 4.- pour quintette de bronzes, 5.- pour sextuor de jazz, 6.- pour orchestre de chambre de cordes, et la dernière 7. une version - pour un orchestre symphonique juvénile; elle est plus agrandie et développée, mais il est aussi à un niveau technique basique pour exécuter.

L'auteur a créé à cette oeuvre comme un matériel didactique, avec objectif pour que les enfants puissent apprécier différentes sonorités instrumentales et différents styles de la musique en restant avec la même image dans chaque pièce.

**Yury PRONIN**

# ДЕТСКИЙ АЛЬБОМ

Цикл из 10 пьес для  
симфонического оркестра

*«Один день маленького человечка»*

1. Утро
2. Моя мама
3. Папа!
4. Бабуся...
5. Мой любимый плюшевый мишка
6. Иду гулять!
7. Ссора из-за мячика
8. Примирение
9. Смотрю ТВ (мульти-пульти)
10. Пора спать...

МУЗЫКА  
**ЮРИЯ ПРОНИНА**

Темуко – Чили , 2007

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## Комментарий Автора

«Детский альбом» - это произведение изначально было написано, как педагогический репертуар пианиста и (или) аккодеониста для начальных классов ДМШ. Это цикл из десяти небольших пьес, в незначительно возрастающей технической сложности, отображающих один день повседневной жизни маленького человечка с момента его пробуждения, общения с близкими (мама, папа, бабушка), с игрушками, со сверстниками, с телевизором и, до момента «отхода» ко сну.

Потом Автор «расширил идею»: не меняя формы каждой пьесы и всего цикла, сделал аранжировки, для различных, но однородных инструментальных ансамблей, (квартета деревянных духовых, квинтета медных духовых, полного оркестра струнных – смычковых), а также, не меняя общей формы и образного содержания, трансформировал весь цикл в джазовом стиле для джаз-секстета: труба, тромбон, саксофон альт, саксофон тенор, бас-гитара и ударные инструменты. Эта версия цикла предусматривает в каждой пьесе возможность для каждого ученика развитие навыков импровизации в различных джазовых ритмах, разумеется, под руководством педагога.

И наконец, последняя, обобщающая версия этого цикла – для симфонического оркестра. Здесь каждый образ (каждая пьеса) дан в более развитой и расширенной по продолжительности форме. Тем не менее, по техническому уровню, исполнение цикла вполне доступно для школьного (ученического) симфонического оркестра.

Кроме того, каждую пьесу из любой версии можно использовать, как самостоятельное произведение в качестве педагогического репертуара для соответствующего инструмента и соответствующего уровня технической сложности.

**Юрий ПРОНИН**

# Yury PRONIN

# Album infantil

## para orquesta sinfonica

### *"Un dia de un pequeño"*

- 1. Al despertarse*
- 2. Mi mamá*
- 3. Papá!*
- 4. Abuelita...*
- 5. Mi querido osito de peluche*
- 6. A jugar con mis amigos!*
- 7. Pelea por la pelota*
- 8. Reconciliacion*
- 9. "Dibujos animados" en TV*
- 10. A dormir ...*

Temuco Chile - 2007

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## **Comentario de Autor**

La obra musical "ALBUM INFANTIL" se trata del día de un pequeño desde el despertar hasta la hora de dormir. La obra es un ciclo de 10 piezas cortas que se caracteriza por que cada pieza tiene una simbología de la cotidianidad del pequeño niño (mamá, papá, abuela, juguetes, etc).

También tiene poesía (epígrafes) para cada pieza, creada por Erwin Zippel, escritor, argumentista y poeta chileno.

El ciclo "Album infantil" tiene 7 (siete) versiones diferentes:

La versión inicial (1.) está compuesta para piano en un nivel técnico básico para los pequeños estudiantes de este instrumento. Otras versiones de la misma música están arregladas para diferentes instrumentos y conjuntos instrumentales:

2.- para acordeón, 3.- para cuarteto de vientos de madera, 4.- para quinteto de bronce, 5.- para orquesta de cámara de cuerdas, 6.- para sexteto de jazz y la última, la séptima versión para orquesta sinfónica juvenil es más ampliada y desarrollada, pero también está en nivel técnico básico para ejecutar.

El autor ha creado esta obra como un material didáctico con el objetivo de que los niños puedan apreciar las diferentes sonoridades instrumentales y diferentes estilos de la música.

**Yury Pronin**

## Professor YURY PRONIN

### Personal data:

Birth date: September 2, 1938. Saint-Petersburg (Leningrad) Russia

Citizenship: Russian and Chilean (two independent citizenship)

Telephone (56) (45) 846969, (56) 8 9457508 (Chile)

E-mail yupronin@hotmail.com

### Academic data:

Professional: 1946 - 1953 Piano studies at the special music school in Stupino (district of Moscow).

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: 1958 - 1962 Composition studies at the "Gnessins" Musical Academy.

Work experience: Since 1955 piano player in a jazz big band in Moscow.

1957 - 1962 Piano player in instrumental groups in the state enterprise "Moma" (union of the musical groups in Moscow)

1970 - 1984 Director of the Estrada orchestra; director and piano player of instrumental groups for accompaniment to the "stars" of the popular music in the following state enterprises: Mosconcert (Moscow concerts enterprise) Rosconcert (Russian Federation concerts enterprise) and Souzgo circus (State union of the USSR circus).

Director and piano player of many Philharmonics in the following cities: Moscow, Tula, Kalinin, Elista (Kalmikia), Petrosavodsk (Karelia), Sujumi (Georgia), and others.

Also he made compositions and arrangements for orchestras, choirs and different vocal and instrumental groups.

Since 1984 he works independently. Compose and arrange music for orchestra, groups, soloists and for pictures, a big part of it for The Central GOSTELERADIO in Moscow (The main TV and radio state enterprise in the USSR).

In 1992 he emigrated to Chile where he teaches at the musical department of the University of La Serena. He teaches in the harmony, creation and instrumental laboratory courses.

In the same institution he founded a big band orchestra and the jazz laboratory.

In 1993-1996 he worked in the Silent Movies Festival at La Serena as a piano player.

In 1998 - he teaches at the Private Conservatory in Santiago («Instituto de Musica de Santiago») where he teaches in the harmony, counterpoint, composition and piano courses.

In 2002: It returns to Russia. It continues working like composer, This pensioner like member of the "Union of Composers of Russia".

In 2006: He returns to Chile evolving like Professor of the Conservatory of the Catholic University of Temuco.

Artistic production: (the important works but):

Symphony in slight style for Cords, Flauta, Arpa and Percusia.

Concert for violin and symphony orchestra

Sinfonietta for camera orchestra

"Euskadi" Basque fantasy for symphony orchestra.

Sonata for piano

Ballet "Giant Roach" (based on poem of Korney Chukovsky)

Suite from ballet "Giant Roach" (version for orchestra and for piano)

Vocal cycle for solistas, mixed choir and symphony orchestra, based

on poems of Afanasio FET (Russian classic poet). Multiple

orquestrales, instrumental and vocal pieces. Music for Theater, Cinema, Circus, Folksongs, multiple arrangements and transcriptions of different instrumental and vocal sorts.

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# Album infantil

"Un dia de un pequeño "

## 1. Al despertarse

Oh la tibieza y el letargo!

Oh la suave luz danzando en el aire!

Quiero mirar pero seguir soñando

Aunque el día mi sueño esté borrando.

Erwin Zippel **musica de Yury Pronin**

Moderato  $\text{♩} = 55$

The score is for a symphonic piece in 4/4 time, marked Moderato with a tempo of 55 beats per minute. It features a variety of instruments. The woodwinds (Piccolo, Flauta, Oboe, Clarinet in Bb I & II, Fagot) and brasses (Corno in F I & II, Trompeta in Bb I & II, Trombon I & II, Tuba) play melodic and harmonic lines, often starting with a piano (*p*) or pianissimo (*pp*) dynamic. The strings (Violin I & II, Viola, Violoncello, Contrabass) provide a lush accompaniment. Percussion includes Timpani, Campanelli (Vibrafono), Xilofono, and Drum Set. The score includes dynamic markings such as *mf*, *pp*, and *ppp*, and articulation like accents and slurs. The piece is composed by Yury Pronin, with the score arranged by Erwin Zippel.

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This musical score page, numbered 11, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Fg.). All woodwinds begin at measure 10 with a dynamic marking of *p*.
- Brass:** Cor Anglais (Cor.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The B♭ Tpt. part includes the instruction *con sordina!* and a dynamic marking of *mf* starting at measure 10. The Tbn. part has a dynamic marking of *p* at measure 10.
- Percussion:** Timpani (Timp.), Cymbals (Camp.), and Snare Drum (D. S.). The D. S. part begins at measure 10 with a dynamic marking of *p*.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). All string parts begin at measure 10 with a dynamic marking of *pp*.

20

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor.

B♭ Tpt.

Tbn.

Tuba

Timp.

Camp.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*mf*

*mp*

*mf*

*p*

*p*

*p*

*p*

28

Picc. *rit.* *pp*

Fl. *pp* *rit.* *pp*

Ob. *pp* *rit.* *pp*

B♭ Cl. *pp* *cl. I* *rit.* *pp*

Fg. *pp* *rit.* *pp*

Cor. *rit.* *pp*

B♭ Tpt. *rit.* *p*

Tbn. *rit.*

Tuba *rit.*

Timp. *rit.* *pp* *ppp*

Camp. *rit.* *ppp*

D. S. *rit.* *pp*

Vln. I *pp* *rit.*

Vln. II *pp* *rit.*

Vla. *pp* *rit.*

Vc. *pp* *rit.*

Cb. *rit.* *p* *pp*

Oigo tus pasos, tu te me acercas,  
Besas mi frente, siento tu amor  
Que como madre sacas del alma,  
Dando a tu hijo el canto mejor.

# 2. Mi mamá

Erwin Zippel

Yury Pronin

**Moderato** ♩ = 130

38

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor.

B♭ Tpt.

Tbn.

Tuba

Timp.

Camp.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*pp*

*mf*

*p*

*mp*

*a 2*

*con sordina*

50

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

50

Timp.

50

Camp.

50

D. S.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*pp*

*pp*

*mf*

*pp*





74

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

74

Timp.

74

Camp.

74

D. S.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*pp*

*p*

*mf*

*mf*

*mf*

86

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor.

B♭ Tpt.

Tbn.

Tuba

Timp.

Camp.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

*pp*

*mf*

*pizz.*

Sentido compañero de mis juegos todos,  
Seguro protector de nuestro hogar,  
Remedio para todos mis dolores

Mi padre para mí es felicidad.

# 3. Papá!

Erwin Zippel

Yury Pronin

Resoluto  $\text{♩} = 75$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, *f* dynamic.
- Fl.** (Flute): Treble clef, *f* dynamic.
- Ob.** (Oboe): Treble clef, *f* dynamic.
- B♭ Cl.** (Bass Clarinet): Treble clef, *f* dynamic.
- Fg.** (Fagot/Bassoon): Bass clef, *f* dynamic.
- Cor.** (Cor Anglais): Treble clef, *f* dynamic, *senza sordina* marking.
- B♭ Tpt.** (Bass Trumpet): Treble clef, *f* dynamic.
- Tbn.** (Trumpet): Bass clef, *f* dynamic, *a 2* marking.
- Tuba**: Bass clef, *f* dynamic.
- Timp.** (Timpani): Bass clef, *f* dynamic.
- Camp.** (Cymbal): Treble clef, *f* dynamic.
- D. S.** (Drum Set): Percussion, *f* dynamic.
- Vln. I**: Treble clef, *f* dynamic.
- Vln. II**: Treble clef, *f* dynamic,  $\text{♩} = 75$  marking.
- Vla.** (Viola): Bass clef, *f* dynamic.
- Vc.** (Violoncello): Bass clef, *f* dynamic.
- Cb.** (Contrabajo): Bass clef, *f* dynamic.

The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation marks (*acc*, *stacc*), and performance instructions like *senza sordina*. The tempo is marked as *Resoluto* with a quarter note equal to 75 beats per minute.

Musical score for orchestra, measures 107-114. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Cymbals, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *p* (piano) and *f* (forte), and articulation markings like *subito p* (suddenly piano). The woodwinds and strings play a melodic line starting at measure 107, while the brass instruments provide harmonic support. The snare drum and cymbals play a rhythmic pattern. The score ends at measure 114 with a final *f* dynamic marking.

115

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor.

B♭ Tpt.

Tbn.

Tuba

115

Timp.

Camp.

115

D. S.

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

This musical score page, numbered 22, covers measures 123 and 124. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpets (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Cymbals (Camp.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of two flats (B♭ and E♭). Measure 123 begins with a *subito p* dynamic marking across the woodwinds and strings. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment. Measure 124 continues the melodic development in the woodwinds and strings, with dynamics ranging from *p* to *f*. The percussion parts, including Timp., Camp., and D. S., provide rhythmic support throughout the measures.





144

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

Cor.

B $\flat$  Tpt. *con sordina*

Tbn.

Tuba

Timp.

Camp.

D. S.

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *arco*

*pp*

*f*

*mf*

*mf*

*mf*

*f*

Detailed description: This is a page of a musical score for orchestra, starting at measure 144. The score is arranged in systems. The first system includes Piccolo, Flute, Oboe, Bass Clarinet, and Bassoon. The second system includes Cor Anglais, Trumpets (B-flat), Trombones, and Tuba. The third system includes Timpani and Cymbals. The fourth system includes Drum Snare. The fifth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. Dynamics include *pp*, *f*, *mp*, *p*, *mf*, and *f*. The Contrabass part is marked *arco*. The score shows a transition in the key signature at measure 151.

154

Picc. *mf*

Fl. *mf*

Ob. *mf*

B $\flat$  Cl. *mp*

Fg. *mp*

Cor. *pp*

B $\flat$  Tpt. *pp*

Tbn. *con sordina pp*

Tuba

Timp.

Camp.

D. S.

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mf*

Detailed description: This page of a musical score covers measures 154 to 163. The woodwind section includes Piccolo, Flute, Oboe, B-flat Clarinet, and Bassoon, all playing a melodic line starting in measure 154 with a mezzo-forte (*mf*) dynamic. The brass section consists of Cor Anglais, B-flat Trumpets, Trombones (with mutes), and Tuba, providing harmonic support with piano (*pp*) dynamics. The percussion section includes Timpani, Cymbals, and Snare Drum, with the snare drum playing a steady rhythmic pattern. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, with Violin I playing a melodic line and the other strings providing a harmonic foundation in piano (*p*) dynamics. The overall texture is a blend of melodic woodwinds and strings with a steady rhythmic accompaniment.

165

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

Cor.

B♭ Tpt.

Tbn.

Tuba

165

Timp.

165

Camp.

165

D. S.

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*p*



187

Picc. *mf* *rit.*

Fl. *mf* *rit.*

Ob. *p* *rit.*

B♭ Cl. *p* *rit.*

Fg. *p* *rit.*

Cor. *rit.*

B♭ Tpt. *rit.*

Tbn. *rit.*

Tuba *rit.*

Timp. *rit.*

Camp. *rit.*

D. S. *rit.*

Vln. I *mf* *rit.*

Vln. II *mp* *rit.*

Vla. *mp* *rit.*

Vc. *mp* *rit.*

Cb. *mp* *rit.*

198 tempo

Picc. *a tempo*

Fl. *a tempo*

Ob. *a tempo*

B♭ Cl. *a tempo*

Fg. *a tempo*

Cor. *198 tempo* *pp*

B♭ Tpt. *a tempo* *f*

Tbn. *a tempo* *pp*

Tuba *a tempo* *p*

Timp. *198 tempo*

Camp. *198 tempo* *f*

D. S. *198 tempo*

Vln. I *198 tempo* *p*

Vln. II *a tempo* *p*

Vla. *a tempo* *p*

Vc. *a tempo* *p*

Cb. *a tempo* *p*

206

Picc. Fl. Ob. B♭ Cl. Fg. Cor. B♭ Tpt. Tbn. Tuba Timp. Camp. D. S. Vln. I Vln. II Vla. Vc. Cb.

*pizz.*

Detailed description: This is a page of a musical score for orchestra, starting at measure 206. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flute, Oboe, Bass Clarinet, and Bassoon. The brass section includes Cor Anglais, B♭ Trumpet, Trombone, and Tuba. The percussion section includes Timpani, Cymbals, and Drums. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, slurs, and dynamic markings. A specific marking '*pizz.*' is present in the Contrabass part. The page number '30' is centered at the top.

# 6. A jugar con amigos!

Saltar, correr, cantar, gritar.  
Con mis amigos a jugar.  
Erwin Zippel

Yury Pronin

**Allegro**  $\text{♩} = 80$

216

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f* *a 2*

Fg. *f*

Cor. *f*

B♭ Tpt. *f* *a 2*

Tbn. *f*

Tuba *f* *a 2*

Timp. *f*

Camp. *f*

D. S. *f* *mf*

Vln. I *f* *subito p* *rit.* *a tempo* *f*

Vln. II *f* *subito p* *rit.* *a tempo* *f*

Vla. *f* *subito p* *rit.* *a tempo* *f*

Vc. *f* *subito p* *rit.* *a tempo* *f*

Cb. *f* *subito p* *rit.* *a tempo*



224

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

224

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

224

Timp.

224

Camp.

224

D. S.

224

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

231

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Fg.

231

Cor.

B♭ Tpt.

Tbn.

Tuba

231

Timp.

231

Camp.

231

D. S. *p*

231

Vln. I *ff* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

237

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Fg. *f*

237

Cor. *f*

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

237

Timp.

237

Camp.

237

D. S. *mf*

237

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

244

Picc.  $p$

Fl.  $p$

Ob.  $f$

B $\flat$  Cl.  $f$

Fg.  $f$

Cor.  $f$

B $\flat$  Tpt.  $f$

Tbn.  $f$

Tuba  $f$

244

Timp.  $f$

244

Camp.  $f$

244

D. S.  $f$

244

Vln. I  $f$

Vln. II  $f$

Vla.  $f$

Vc.  $f$

Cb.  $f$

251

Picc.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Fl.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Ob.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

B $\flat$  Cl.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Fg.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

251

Cor.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

B $\flat$  Tpt.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Tbn.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Tuba  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

251

Timp.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

251

Camp.

251

D. S.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

251

Vln. I  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Vln. II  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Vla.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Vc.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

Cb.  $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$   $\text{p} \cdot \text{v}$

# 7. Pelea por la pelota

*Préstamela, no quiero, es mía,  
No importa, te voy a golpear,  
Eres tan feo como tu tía,  
Si no la prestas te voy a acusar.*

**Yury Pronin**

*Erwin Zippel*

**Vivace**  $\text{♩} = 105$

259

Picc. *f*

Fl. *f*

Ob. *mf*

B♭ Cl. *f* *a 2*

Fg.

Cor.

B♭ Tpt. *f*

Tbn. *mf*

Tuba

259

Timp.

259

Camp.

259

D. S. *mf*

259

Vln. I *f* *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

The musical score is for a symphonic band or orchestra. It begins at measure 259 with a tempo marking of 'Vivace' and a metronome marking of 105. The key signature has one sharp (F#). The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Cor Anglais, B♭ Trumpet, Trombone, Tuba, Timpani, Cymbal, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from piano (p) to fortissimo (f). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also performance markings like 'a 2' and 'mf'.



271

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

271

Timp.

271

Camp.

271

D. S.

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*a 2*

*ff*

*f*

*ff*



This musical score page, numbered 40, begins at measure 277. It is a full orchestral score with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Fg.).
- Brass:** Cor Anglais (Cor.), Trumpets (B♭ Tpt.), Trombones (Tbn.), and Tuba.
- Percussion:** Timpani (Timp.), Cymbals (Camp.), and Snare Drum (D. S.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulation marks such as accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

# 8. Reconciliacion

(cánon simple)

*Perdóname, amigo, no quiero pelear,  
Mi vida contigo es jugar y jugar  
Alegras mis días, no importa estudiar,  
Pudiendo al rato muy juntos charlar.*

Erwin Zippel

Yury Pronin

Moderato  $\text{♩} = 90$

282

Picc.

Fl.

Ob.

B♭ Cl.

Fg.

mf

282

Cor.

B♭ Tpt.

Tbn.

Tuba

282

Timp.

282

Camp.

282

D. S.

282

Vln. I

Vln. II

Vla.

Vc.

mf

Cb.

290

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

290

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

290

Timp.

290

Camp.

290

D. S.

290

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

The image shows a page of a musical score for orchestra, starting at measure 290. The score is arranged in a system of staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor.), Trumpets (B $\flat$  Tpt.), Trombones (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Cymbals (Camp.), and Drums (D. S.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations, including notes, rests, and dynamic markings such as *mf*. The key signature is one sharp (F#), and the time signature is 4/4. The page number 42 is centered at the top.



303

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

303

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

303

Timp.

303

Camp.

303

D. S.

303

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

# 9. Dibujos animados enTV

Erwin Zippel

Sostenuto  $\text{♩} = 70$

Musical score for 'Dibujos animados enTV' by Yury Pronin, arranged by Erwin Zippel. The score is in 6/8 time, marked 'Sostenuto' with a tempo of 70 beats per minute. The key signature has two sharps (F# and C#). The score includes parts for Piccolo, Flute, Oboe, Clarinet I (solo), Bassoon, Trombone, Tuba, Timpani, Cymbal, Snare Drum, Violin I, Violin II, Viola, and Cello/Double Bass. The score begins at measure 314. The Piccolo, Flute, and Oboe parts enter with a melodic line marked *mf*. The Clarinet I part has a solo section marked *mf*. The Bassoon part also has a melodic line marked *mf*. The Trombone, Tuba, and Timpani parts have a final measure marked *p*. The Violin I and Violin II parts enter with a melodic line marked *mf*. The Viola and Cello/Double Bass parts are silent throughout the score.

323

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

323

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

323

Timp.

323

Camp.

323

D. S.

323

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

*p*

*p*

*p*

332

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

332

Cor. I

B $\flat$  Tpt.

Tbn.

Tuba

332

Timp.

332

Camp.

332

D. S.

332

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*tr. I*

*f*

*f*

*f*



This musical score page, numbered 48, contains measures 342 through 351. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Cymbals (Camp.), Snare Drum (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations and dynamics, including accents and fortissimo (f) markings. The brass instruments provide harmonic support, with the Trombone part featuring a 'a 2' marking. The percussion parts include cymbal rolls and snare drum patterns. The score concludes with a double bar line at measure 351.

*Deseo la tibieza y el letargo  
Cerrar los ojos, no mirar la luz,  
Sentir el beso y el rezo de mi madre  
Hundirme lento en un sue?o azul.*

# 10. A dormir...

*Erwin Zippel*

**Yury Pronin**

**Andante tranquillo**

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Piccolo flute, rests throughout.
- Fl.**: Flute, rests until measure 357, then plays a melodic line with accents.
- Ob.**: Oboe, rests until measure 357, then plays a melodic line with accents.
- B♭ Cl.**: Bass Clarinet, marked *cl. I*, plays a rhythmic accompaniment with *pp* dynamics.
- Fg.**: Bassoon, rests throughout.
- Cor.**: Cor Anglais, rests until measure 357, then plays a melodic line with *pp* dynamics.
- B♭ Tpt.**: Trumpet, rests until measure 357, then plays a melodic line with *ppp* dynamics.
- Tbn.**: Trombone, rests until measure 357, then plays a melodic line with *pp* dynamics.
- Tuba**: Tuba, rests until measure 357, then plays a melodic line with *p* dynamics.
- Timp.**: Timpani, rests until measure 357, then plays a rhythmic accompaniment with *pp* dynamics.
- Camp.**: Cymbals, plays a rhythmic accompaniment starting at measure 357 with *f* dynamics.
- D. S.**: Double Basses, rests throughout.
- Vln. I**: Violin I, plays a melodic line with *mp* dynamics and accents.
- Vln. II**: Violin II, plays a melodic line with *p* dynamics and accents.
- Vla.**: Viola, rests until measure 357, then plays a melodic line with *p* dynamics.
- Vc.**: Violoncello, rests until measure 357, then plays a melodic line with *p* dynamics.
- Cb.**: Contrabass, rests until measure 357, then plays a melodic line with *p* dynamics.

Musical score for orchestra, measures 361-370. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Tuba, Timpani, Cymbals, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *pp* and *p*, and includes articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support.

371

Picc.

Fl.

Ob.

B $\flat$  Cl.

Fg.

371

Cor.

B $\flat$  Tpt.

Tbn.

Tuba

371

Timp.

371

Camp.

371

D. S.

371

Vln. I

Vln. II

Vla.

Vc.

Cb.

*coperto*

*pp*

*con sord.*

*pp*

*p*

*con sord.*

*pp*

*con sord.*

*pp*

*pp*

*pp*

*p*

