

# КРАСНАЯ ШАПОЧКА

(по Перро)

## ОПЕРА-СКАЗКА

Въ 2-хъ дѣйствіяхъ и 3-хъ картинахъ.

Текстъ М. С. П.

I.

Муз. П. КЮИ.

Allegro  $\text{♩} = 120$ .

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. It begins with a piano (*p*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter notes.

The second system continues the musical piece. It features a piano (*p*) dynamic. The melody in the upper staff has a more active character with eighth notes. The bass line continues with a consistent accompaniment. The system concludes with a *cres.* (crescendo) marking.

The third system of the score includes a vocal line in the upper staff. The vocal line begins with the lyrics "cen do" and is marked with a piano (*p*) dynamic. The piano accompaniment continues in the lower staff. A diagonal line is drawn across the right side of this system.

The fourth system continues the piano accompaniment. The upper staff contains a vocal line with lyrics that are partially obscured or illegible. The piano accompaniment in the lower staff remains consistent with the previous systems.

The fifth and final system on the page shows the continuation of the piano accompaniment. The upper staff contains a vocal line with lyrics that are partially obscured. The piano accompaniment in the lower staff concludes the piece.

(Повторяющий хоръ не спевъ впереди зазвѣса)

4 СОПРАНО

*mf*

Жи ла, была Шарочка

АЛЬТЪ

*mf* Красненькая Шапочка.

Жи ла была, да давно, а всё помнятъ про не .

Жи ла была, да давно, а всё помнятъ про не .

2

е

Про зва ли всѣ

*mf*

дѣ . воч . ку за . то Красно . ю Шапоч . кой , что на дѣ . во

Про . звал и дѣвоч . ку Красно . ю Шапоч . кой ,

какъ ми . ла была въ крас . вой ша . поч . къ 0

Была о . на ми . ла въ крас . вой ша . поч . къ

дѣ . ла ей ба . бушка э . ту прелестъ ша . поч . ку. Са .

машила, смастерила, вначкв милой подарила.

The first system of the musical score consists of two staves. The top staff is a vocal line in a single treble clef, with lyrics written below it. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings such as *mf* and *p*.

3

И вотъ съ этихъ поръ молва проту дѣвочку про

The second system of the musical score consists of two staves. The top staff is a vocal line in a single treble clef, with lyrics written below it. The bottom staff is a piano accompaniment in grand staff. The piano part continues the melody from the first system, with dynamic markings like *mf* and *p*.

Уходить.

шла, прошла молва.

прошла молва, прошла молва.

The third system of the musical score consists of two staves. The top staff is a vocal line in a single treble clef, with lyrics written below it. The bottom staff is a piano accompaniment in grand staff. The piano part concludes the piece with a final cadence, and the lyrics end with a long line indicating the end of the phrase.

Родъ meno mosso  $\text{♩} = 100$ .

Завѣсь. Опущна гѣса. Сгѣза крыль-  
цо дѣвчкѣ Красной Шапочки На горо-

The first system of music is a piano introduction. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in a 3/4 time signature and features a melodic line in the treble and a supporting bass line. The piece is marked 'meno mosso' with a tempo of 100 beats per minute.

гѣ стоитъ Мать, ступенькой виже Красная Шапочка

The second system continues the piano introduction. It features the same two-staff format (treble and bass). The melodic line in the treble staff continues with various rhythmic patterns, while the bass staff provides harmonic support. The dynamics remain consistent with the first system.

4 МАТЬ.

*mf*

По-слушай, Ша-поч-ка, на-дѣлюсь ты го-го-ва? Такъ по-няла? Ба-

The third system contains the vocal line for the mother and the piano accompaniment. The vocal line is on a single treble staff, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "По-слушай, Ша-поч-ка, на-дѣлюсь ты го-го-ва? Такъ по-няла? Ба-". The piano accompaniment is on two staves (treble and bass) and consists of chords and a simple bass line.

бу-ся не здо-ро-ва. Здѣсь въ ку-зо-вокъ вло-жила я все-го та-ко-го

The fourth system continues the vocal line and piano accompaniment. The vocal line is on a single treble staff, with the lyrics: "бу-ся не здо-ро-ва. Здѣсь въ ку-зо-вокъ вло-жила я все-го та-ко-го". The piano accompaniment is on two staves (treble and bass) and continues with chords and a bass line.

м.  *p*

что ей по вкусу можетъ быть      Вотъ мо-ло-ко,

м. 

во толь-ко не раз-лять      Е-ще ва-тру-шеч-ки      Отъ

5

м. 

вну-чеч-ки    а пус-тя-чекъ      при-ят-но по-лу-чить

м. *mf* 

Прошу лишь, о-бъ-щай въ до-ро-гъ не шалить, ве-мъ-шкать, по-пусту ни съ-кѣмъ не го-во-

М.

рить, чтобъ не было съто.бой че. го, не дай Богъ зло.го; съчу.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'рить, чтобъ не было съто.бой че. го, не дай Богъ зло.го; съчу.' The piano accompaniment includes a dynamic marking 'p' and features arpeggiated chords and melodic lines.

М.

жими не бол.тать, смотри, ни съкъмъ ни слова!

The second system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'жими не бол.тать, смотри, ни съкъмъ ни слова!'. The piano accompaniment includes a dynamic marking 'p' and features arpeggiated chords and melodic lines.

6 Росо шено шоззо  
КРАСНАЯ ШАПОЧКА.

*p*

к Ш

Я по ви.ма.ю, ма.моч.ка, что я дол.

The third system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'Я по ви.ма.ю, ма.моч.ка, что я дол.'. The piano accompaniment includes a dynamic marking 'p' and features arpeggiated chords and melodic lines.

*mf*

жна быть какъ больш.ая, быть ум.на

The fourth system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'жна быть какъ больш.ая, быть ум.на'. The piano accompaniment includes a dynamic marking 'mf' and features arpeggiated chords and melodic lines.

Красная Шапочка беретъ отъ матери корзинку, цѣлуется и, дѣловито шагая, уходитъ,  
**Piu mosso. c:76.**

7 p

скрывается за кустами. Домикъ закрывается выростающими деревьями, сцена пре-

вращается въ лѣсъ. Вдали раздается стукъ топоровъ и пѣнье дровосѣзовъ, между  
 кустами мелькаетъ Красная Шапочка.

7

### ДРОВОСѢКИ.

Тукъ, тукъ, тукъ, если-бъ вдругъ, сразу намъ то. до. ра. мѣ

**Molto moderato**  $\text{♩} : 68$

mf



от-дыхъ дать, не-ре-стать все сту-чать, То дѣ-тямъ,

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are: "от-дыхъ дать, не-ре-стать все сту-чать, То дѣ-тямъ,". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. A dynamic marking of *mf* is present at the end of the system.

по до-мамъ, го-ло-дать, го-ло-дать! Гей, ско-рѣй,

The second system of the musical score. The vocal line continues with the lyrics: "по до-мамъ, го-ло-дать, го-ло-дать! Гей, ско-рѣй,". The piano accompaniment continues with similar chordal textures. A dynamic marking of *f* is at the start of the system, and *mf* appears later.

не зѣ-вать, ра-бо-гать, ра бо-гать! Тукъ,

The third system of the musical score. The vocal line has the lyrics: "не зѣ-вать, ра-бо-гать, ра бо-гать! Тукъ,". The piano accompaniment features more rhythmic activity with eighth notes. A dynamic marking of *mf* is present.

тукъ, тукъ, тукъ, тукъ, тукъ.

The fourth system of the musical score. The vocal line consists of rhythmic syllables: "тукъ, тукъ, тукъ, тукъ, тукъ." The piano accompaniment features a prominent bass line with chords and some melodic movement. A dynamic marking of *pp* is at the end of the system.

Allegretto.  $\text{♩} = 76$

Poco meno mosso.

Piano accompaniment for the first section, consisting of two staves (treble and bass clef). The music is in 3/4 time and begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Появляется

$\text{♩} = 76$

Piano accompaniment for the second section, consisting of two staves. The tempo remains  $\text{♩} = 76$ . The music continues with similar rhythmic patterns, featuring a melodic line in the right hand and accompaniment in the left hand.

Красная Шапочка и осматривается

8

Poco meno mosso  $\text{♩} = 63$

Piano accompaniment for the third section, consisting of two staves. The tempo is slower, marked as  $\text{♩} = 63$ . The music features a prominent melodic line in the right hand with a long slur, and a more active accompaniment in the left hand.

КРАС. ШАП

Vocal line for the song, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "Какъ я послуш - на Бо - же мой, ну вотъ цвѣ - то - чекъ". The melody is simple and follows the rhythm of the lyrics.

Piano accompaniment for the vocal section, consisting of two staves. It begins with a piano (*p*) dynamic marking. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment with eighth notes.

К.Ш. го - лубой, чтобъ я сор-ва - ла? Никог-да... Хо.

К.Ш. тя, ко-неч - но, не бѣ-да о - динъ сорвать! *rit.*

К.Ш. Я от-того не о - поз-да - ю и мамутѣмъ не о - горчу: *allegro*

К.Ш. <sup>9</sup> (срываетъ) *mf*  
о-динъ вѣдь только. Ой, ой, ой! Ка-

*Rit mosso*  $\text{♩} = 90$

В. Ш. *mf* (срываетъ) Ну агогъ и е.

кой же эгогъ рас.пис.ной

Речissimo meno mosso.

К. Ш. (срываетъ) По - томъ скоръ е къ Бабуш - къ бѣ.

шеодинъ.

К. Ш. *mf* Да

гомъ. Она и вправду не.здо.ро.ва.

К. Ш. и тем. нѣ.еть, не былобъ че.го миѣ зло.го.

Съузлеченіемъ рветъ цвѣты. Изъ за кустовъ  
высовывается морда волка. Видя то Шапочка  
хочетъ свернуть вбокъ на тропинку, волкъ,  
осторожно оглядываясь, выльзаетъ и пере

Темпо I:

mf

гораживаетъ ей дорогу.

mf

ВОЛКЪ  
*ad libitum*

f

*ad libitum*

f

p

Стой! Шапочка

Allegro non troppo (♩:120)

mf

p

Одна? Ку- да? Ты не бо-ишься что бѣда здѣсь близко можетъ статься? Не

## КРАСНАЯ ШАПОЧКА.

Я къ бабушкѣ иду боль-

уж. то не-че-го те-бѣ въ лѣ-су бо-ять-ся?

*mf* *p*

К.Ш. ной, по-да-рочекъ не-су ей не больш-шой: да-ла мнѣ ма-ма

11

К.Ш. мо-ло-ко, ва-трушки.

В. А да-ле-ко-ль жи-

*mf*

К.Ш. До-воль-но да-ле-ко, при-з-нать-ся, и я бо-

В. ветъ тво-я ста-рушка?

*p*

К. Ш.

юсь какъ бы мнѣ не запутаться. Вонъ тамъ, за мельницей, взгляни,

К. Ш.

той деревеньки крышь гребни видны отсюда.

*Pochissimo più mosso.*

В.

Да ле конько! А что, не хочешь въ пе-ре-гонки?

В.

Чтобъ ве-се-лѣй те-бѣ ид-ти? По-той вонъ я,

В. а. ты на э. гу сво ро - ти до - рож. ну па ко - ро че. По жа - луй

К. Ш. можно, е. ли хо. чешь. До. воль. но скоро я хо.

жу, е. ще те. бя о. пе. ре. жу.

ВОЛКЪ  
Piu mosso.  $\text{♩} = 120$

(Убѣгаетъ)

Разъ, два, три! я на. чи. на. ю.



Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a key with two flats (B-flat major or D-flat minor) and a 2/4 time signature. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

КРАСНАЯ ШАПОЧКА

18

(убегаетъ)

Vocal line for the first system, starting with a fermata on the first measure. The melody consists of quarter and eighth notes.

Пос-той, пос-той, не поспѣ-ва-ю.

Piano accompaniment for the second system, continuing from the first system. It features a treble and bass clef and includes dynamic markings such as *f* and *mf*.

Piano accompaniment for the third system, continuing the musical piece. It includes a variety of rhythmic figures and dynamic markings.

Piano accompaniment for the fourth system, showing a melodic line in the treble clef and a supporting bass line. It includes a dynamic marking of *p*.

Piano accompaniment for the fifth system, concluding the page. It features a treble and bass clef and includes a dynamic marking of *p*.

14

Moderato.  $\text{♩} = 66$

ДРОВОСЪВКИ *mf*

Тукъ, тукъ; тукъ, тукъ, тукъ! Еслибъ вдругъ, сразу намъ

топорамъ отдыхъ дать, перестать все стучать, то дѣтямъ по домамъ

голодать, голодаты Гей, скорѣй, не зѣвать, работать, ра . бо .

(ЗАНАВѢСЪ)

таты. Тукъ, тукъ, тукъ, тукъ, тукъ, тукъ, тукъ,

*pp*