



4  L'arte della trascrizione

MATTEO
RUBINI 

SERGEI
PROKOFIEV

*CLASSICAL
SYMPHONY I
op. 25*

TRASCRIZIONE PER
PICCOLA ORCHESTRA
(11 ELEMENTI)



Roma TrE-Press

2026

Sergei Prokofiev

Classical Symphony

I

op. 25

Trascrizione per piccola orchestra (11 elementi)
del M^o Matteo Rubini

Flute, Oboe, Clarinet in Bb, Fagotto, Horn in F, Timpani,
Violin I, Violin II, Viola, Cello, Double Bass



Roma TrE-Press
2026

Roma Tre Orchestra
L'arte della trascrizione
Collana diretta da Claudio Strinati


Comitato scientifico

Claudio Strinati, Valerio Vicari, Renato Bossa, Roberto Prosseda, Roberto Pujia

Coordinamento editoriale

Gruppo di Lavoro *Roma TrE-Press*

Cura editoriale e impaginazione

teseo  editore Roma teseoeditore.it

Elaborazione grafica della copertina

MOSQUITO. mosquitoroma.it

Edizioni: *Roma TrE-Press*®

Roma, maggio 2026

ISMN: 9790900111920

<http://romatrepress.uniroma3.it>

Quest'opera è assoggettata alla disciplina *Creative Commons attribution 4.0 International Licence* (CC BY-NC-ND 4.0) che impone l'attribuzione della paternità dell'opera, proibisce di alterarla, trasformarla o usarla per produrre un'altra opera, e ne esclude l'uso per ricavarne un profitto commerciale.



L'attività della *Roma TrE-Press* è svolta nell'ambito della
Fondazione Roma Tre-Education, piazza della Repubblica 10, 00185 Roma.

EDITORIAL POLICY E DESCRIZIONE SCOPO COLLANA

La collana costituisce un *unicum* nel panorama editoriale musicale italiano e uno dei pochi esempi di questo tipo a livello internazionale, prefiggendosi l'obiettivo di dare organicità e visione sistemica a quella che è una delle pratiche più antiche della storia della musica: l'arte della trascrizione.

Trascrivere significa re-inventare: cambiare uno o più strumenti, passare da un grande organico ad uno piccolo o viceversa non è mai un'operazione banale, ma di fatto porta a una rilettura critica complessiva del testo musicale.

La proposta di Roma Tre Orchestra, più nello specifico, nasce dall'esperienza nata ad inizio secolo scorso costituita dalla "Società per le esecuzioni musicali private" (Verein für musikalische Privataufführungen) di Arnold Schoenberg. Ci sembra che l'esperienza del Verein sia tuttora di grandissimo interesse, sia per le finalità culturali che animavano il progetto – ovvero il desiderio di portare la grande musica ad un pubblico di non addetti ai lavori –, sia per la bellezza delle trascrizioni stesse uscite da quel gruppo di lavoro.

La collana abbraccerà soprattutto repertorio di fine Ottocento-inizio Novecento, l'epoca del cosiddetto "gigantismo orchestrale", per restituirne nuove versioni pensate per organico ridotto, questo al fine di rendere l'esecuzione possibile per compagini delle dimensioni di Roma Tre Orchestra, ma anche di offrire questo materiale all'intera comunità musicale a livello internazionale. La scelta sarà quindi in favore di trascrizioni "per riduzione", al fine di trasformare brani per grande orchestra in partiture per orchestra da camera.

L'opera di trascrizione sarà affidata a compositori italiani ed esteri di riconosciuto valore e competenza, individuati di volta in volta dal Comitato Scientifico.

CLASSICAL SYMPHONY (NO.1) IN D MAJOR

I Allegro

Sergei Prokofiev op. 25

Allegro

Flute
ff *p* *ff*

Oboe
ff *p* *ff*

Clarinet in B \flat
ff *p* *ff*

Bassoon
ff *p* *ff*

Horn in F
ff *ff*

Timpani
ff *ff*

Violin
ff *p* *ffp* *leggero*

Violin
ff *p* *ffp* *mp*

Viola
ff *p* *ffp* *p*

Cello
ff *p* *ff*

Double Bass
ff *ff*

6

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

6

Timp.

6

Vln.

Vln.

Vla.

Vc.

6

D.B.

mp *pp*

mp *pp*

p *mp*

mp *pp* *f*

mp *pp*

mp *pp*

p *pp*

p *p*

p *f*

mp *pp* *f*

mp *pp* *f*

1

Fl. *ff*

Ob. *ff* *mp*

B♭ Cl. *ff*

Bsn. *ff* *mp*

Hn. *ff* *mp*

Timp. *ff*

Vln. *ff* *p* *leggero* *pp* *mp* *p*

Vln. *ff* *p* *mp* *p*

Vla. *ff* *p*

Vc. *ff* *mp*

D.B. *ff* *mp*

16

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

2

3

pp

mp

mf

f

p

pp

mp

mf

f

pp

mp

mf

f

pp

mp

mf

f

pp

mp

mf

f

pp

mp

mf

f

pp

mf

p

pp

pp

pizz

pizz

26

Fl. *p* *f* *p* 3 solo

Ob. *f* *p* *p*

B. Cl. *f* *p* *p*

Bsn. *mp* *f*

Hn. *mp* *f*

26

Timp. *mf*

Vln. *f* *p* pizz arco *p*

Vln. *f* *p* pizz

Vla. *f* *p mp* *pp*

Vc. *f* *pp* pizz

26

D.B. *p* *f* *p* *pp* arco pizz

4 solo

Fl. *f* *f* *dim.*

Ob. *f* *f*

B♭ Cl. *f*

Bsn. *f* *f*

Hn. *mf* *mp* *dim.*

Timp. 36

Vln. 36 *f* *mf* *dim.*

Vln. *f* *dim.* *mp*

Vla. *f* *dim.* *mp*

Vc. *f* *f* *mf*

D.B. 36 *f* *f* *mf*

41 5

Fl. *mp* *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *p* *f*

Hn. *f pp* *sf*

Timp.

Vln. I *mp* *p* *mp* *mf* *f* *pp con eleganza*

Vln. II *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *mp* *p* *f*

D.B. *mp* *p* *f*

6

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

46

Timp.

46

Vln.

Vln.

Vla.

Vc.

46

D.B.

pizz

pp

51 7

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn. *pp* *pp*

Hn. *mf*

Timp.

Vln. *pp* *pp* a punto d'arco

Vln. *f*

Vla. *mf* *f*

Vc. *mf*

D.B. arco *mf* pizz *pp*

8

Musical score for measures 56-60 of the first movement of S. Prokofiev's Classical Symphony I, Op. 25. The score is in 2/4 time and D major. The instruments shown are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 56: Flute and Horn are silent. Oboe has a whole rest. Bass Clarinet and Bassoon play a rhythmic pattern of eighth notes. Violin I has a half note G4 with a breath mark (v) and a fermata. Violin II has a whole rest. Viola, Violoncello, and Double Bass are silent.

Measure 57: Flute and Horn are silent. Oboe has a whole rest. Bass Clarinet and Bassoon continue their pattern. Violin I has a half note G4 with a breath mark (v) and a fermata. Violin II has a whole rest. Viola, Violoncello, and Double Bass are silent.

Measure 58: Flute and Horn are silent. Oboe has a whole rest. Bass Clarinet and Bassoon continue their pattern. Violin I has a half note G4 with a breath mark (v) and a fermata. Violin II has a whole rest. Viola, Violoncello, and Double Bass are silent.

Measure 59: Flute and Horn are silent. Oboe has a whole rest. Bass Clarinet and Bassoon continue their pattern. Violin I has a half note G4 with a breath mark (v) and a fermata. Violin II has a whole rest. Viola, Violoncello, and Double Bass are silent.

Measure 60: Flute and Horn are silent. Oboe has a whole rest. Bass Clarinet and Bassoon continue their pattern. Violin I has a half note G4 with a breath mark (v) and a fermata. Violin II has a half note G4 with a breath mark (v) and a fermata. Viola, Violoncello, and Double Bass are silent.

Dynamic markings: *p* (piano) for Bass Clarinet and Bassoon in measures 58-60. *pp* (pianissimo) for Oboe and Violin II in measure 60.

61

Fl. *solo*
pp *f subito*

Ob.
pp *f subito*

B♭ Cl.
pp *f subito*

Bsn.
pp *f subito*

Hn.
pp *pp f subito*

Timp.

61

Vln. *v*

Vln. *pp* *f subito*

Vla.
p *f subito*

Vc.
p *f subito*

61

D.B. *pp* *f* *arco*

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

66

Timp.

66

Vln.

Vln.

Vla.

Vc.

66

D.B.

pizz

pp

Musical score for Classical Symphony I, Op. 25, page 19, measures 71-74. The score is in G major and 2/4 time. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 71: Flute and Oboe enter with a half note G4. Bassoon and Bassoon (Bsn.) play a rhythmic pattern of quarter notes. Horn (Hn.) and Timpani (Timp.) are silent. Violin (Vln.) plays a half note G4 with a trill. Viola (Vla.) plays a half note G4. Violoncello (Vc.) plays a half note G4. Double Bass (D.B.) plays a half note G4.

Measure 72: Flute and Oboe continue with a half note G4. Bassoon and Bassoon (Bsn.) continue with a rhythmic pattern. Horn (Hn.) and Timpani (Timp.) are silent. Violin (Vln.) continues with a trill. Viola (Vla.) continues with a half note G4. Violoncello (Vc.) continues with a half note G4. Double Bass (D.B.) continues with a half note G4.

Measure 73: Flute and Oboe continue with a half note G4. Bassoon and Bassoon (Bsn.) continue with a rhythmic pattern. Horn (Hn.) and Timpani (Timp.) are silent. Violin (Vln.) continues with a trill. Viola (Vla.) continues with a half note G4. Violoncello (Vc.) continues with a half note G4. Double Bass (D.B.) continues with a half note G4.

Measure 74: Flute and Oboe continue with a half note G4. Bassoon and Bassoon (Bsn.) continue with a rhythmic pattern. Horn (Hn.) and Timpani (Timp.) are silent. Violin (Vln.) continues with a trill. Viola (Vla.) continues with a half note G4. Violoncello (Vc.) continues with a half note G4. Double Bass (D.B.) continues with a half note G4.

Dynamic markings include *pp*, *f*, *mp*, *ff*, *tr*, *subito*, *pizz*, and *arco*. A box containing the number 10 is located above the Flute staff in measure 73.

76

Fl. *ff* *f*

Ob. *ff* *ff* *f*

B. Cl. *ff* *ff*

Bsn. *f* *mf*

Hn. *f*

76

Timp. *f* *mp*

76

Vln. *ff* *ff* *arco*

Vln. *f*

Vla. *f*

Vc. *ff* *f*

76

D.B. *f*

86 12

Fl. G. P.

Ob. G. P.

B♭ Cl. G. P.

Bsn. G. P.

Hn. G. P.

Timp. G. P.

Vln. G. P.

Vln. G. P.

Vla. G. P.

Vc. G. P.

D.B. G. P.

mf

mf

f *p* *pp*

f *p* *mp*

f *p*

f

96

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

96

Timp.

96

Vln.

p

Vln.

p

Vla.

p

Vc.

p

96

D.B.

p

p

V

101

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

p

p

p

mf

p

mf

f

mp

p

p

p

pizz

p

106

Fl. *mp* *cresc.* *f*

Ob. *p* *poco cresc.* *mf*

B♭ Cl. *mp* *cresc.* *f*

Bsn. *p* *mp* *poco cresc.* *f*

Hn. *p* *poco cresc.* *mf*

106

Timp. *p* *poco cresc.* *mf*

106

Vln. *p* *mp* *p* *f*

Vln. *p* *cresc.* *f*

Vla. *p* *cresc.* *f*

Vc. *p* *cresc.* *f*

106

D.B. *arco* *pizz* *cresc.* *f* *arco*

126

Fl.

ff

Ob.

B♭ Cl.

Bsn.

Hn.

f *f* *ff* molto pesante

126

Timp.

126

Vln.

ff

Vln.

f

Vla.

Vc.

126

D.B.

This page of the score covers measures 136 to 140. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Measures 136-137:** Flute, Oboe, Bass Clarinet, and Violin I play a sixteenth-note figure. Bassoon and Violoncello play a quarter-note figure. Horns play a dotted quarter note. Timpani is silent.
- Measure 138:** Flute, Oboe, Bass Clarinet, and Violin I play a sixteenth-note figure. Bassoon and Violoncello play a quarter-note figure. Horns play a dotted quarter note. Timpani plays a quarter note. Dynamics are *ff*.
- Measure 139:** Flute, Oboe, Bass Clarinet, and Violin I play a sixteenth-note figure. Bassoon and Violoncello play a quarter-note figure. Horns play a dotted quarter note. Timpani plays a quarter note. Dynamics are *ff*.
- Measure 140:** Flute, Oboe, Bass Clarinet, and Violin I play a sixteenth-note figure. Bassoon and Violoncello play a quarter-note figure. Horns play a dotted quarter note. Timpani plays a quarter note. Dynamics are *ff*. The Flute part concludes with a dynamic marking of *p con brio*.

Rehearsal mark 19 is indicated above the Flute staff at the beginning of measure 138. A *vo* marking is present above the Violin I staff in measure 138.

141

20

Fl.

mf *ff*

Ob.

mp *ff*

B \flat Cl.

ff

Bsn.

mp *ff*

Hn.

mp *ff*

Timp.

141

ff

141

ff p *pp*

leggero

ff p *mp*

ff p

Vc.

ff

D.B.

141

ff

146

21 solo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

mp *pp* *mp* *mf* *f* *p*

p *p* *f*

mp *pp* *mp* *mf* *f*

mp *pp* *mp* *mf* *f*

146 *f*

146 *mp* *pp* *mp* *f*

p *p* *f*

mf *p*

mp *pp* *mp* *mf* *f*

146 *mp* *mp* *mf* *f*

151

Fl.

Ob.

B. Cl.

Bsn.

Hn.

151

Timp.

151

Vln.

Vln.

Vla.

Vc.

D.B.

3

solo

p

solo

p

p

pp

p

pp

pizz

pp

arco

p

pizz

pp

p

pp

p

156

22 solo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

156

Timp.

156

Vln.

Vln.

Vla.

Vc.

156

D.B.

p *f* *p*

f *p*

p *mp* *f*

mp *f*

f

p *f* *pizz* *arco*

p *f* *pizz* *p*

p *f* *p*

p *f*

p *f* *pizz* *p*

I

161

Fl. *pp* *mp* *pp*

Ob. *p*

B♭ Cl. *pp* *mp* *pp*

Bsn. *mp*

Hn.

161

Timp.

161

Vln. *pp*

Vln. arco *V* *pp*

Vla. *mp*

Vc. *p*

161

D.B. *p*

166 23

Fl. *mp* *p*

Ob. *p*

B. Cl. *a 2 mp p*

Bsn. *a 2 mp*

Hn.

Timp.

Vln. *pp* *tr* *tr*

Vln. *pp*

Vla. *unis. p* 5

Vc. *p*

D.B. *166 arco pizz p pizz p*

24

Fl.

pp

Ob.

B♭ Cl.

pp

Bsn.

pp

Hn.

171

Timp.

171

Vln.

pp a punto d'arco con eleganza

Vln.

Vla.

pp

Vc.

pp

171

D.B.

pp

176

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

f

mf

pp

pp

pp

pp a punto d'arco

f

mf

f

mf

arco

pizz

mf

pp

26

Musical score for measures 181-185 of Prokofiev's Classical Symphony I, Op. 25. The score is in 2/4 time and G major. The instruments and their parts are:

- Fl.**: Rests in all measures.
- Ob.**: Measures 181-182: Rests. Measure 183: *p* (piano), eighth-note figure: G4, A4, B4, C5, B4, A4, G4. Measure 184: *p*, eighth-note figure: G4, A4, B4, C5, B4, A4, G4. Measure 185: *p*, eighth-note figure: G4, A4, B4, C5, B4, A4, G4.
- B♭ Cl.**: Rests in all measures.
- Bsn.**: Measures 181-182: Quarter notes: G3, A3, B3, C4. Measure 183: Quarter notes: G3, A3, B3, C4. Measure 184: Quarter notes: G3, A3, B3, C4. Measure 185: Quarter notes: G3, A3, B3, C4.
- Hn.**: Rests in all measures.
- Timp.**: Rests in all measures.
- Vln.**: Measures 181-182: *pp* (pianissimo), quarter notes: G4, A4. Measure 183: *pp*, quarter notes: G4, A4. Measure 184: *pp*, quarter notes: G4, A4. Measure 185: *pp*, quarter notes: G4, A4.
- Vln.**: Measures 181-184: Rests. Measure 185: *pp*, quarter notes: G4, A4.
- Vla.**: Measures 181-184: Rests. Measure 185: *pp*, quarter notes: G4, A4.
- Vc.**: Rests in all measures.
- D.B.**: Measures 181-182: Quarter notes: G2, A2. Measure 183: Quarter notes: G2, A2. Measure 184: Quarter notes: G2, A2. Measure 185: Quarter notes: G2, A2.

186

Fl. *solo* *pp mp* 27

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

186

Timp.

186

Vln. *pp*

Vln. *pp*

Vla.

Vc. *p*

186

D.B. *pp*

196

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

196

Timp.

196

Vln.

Vln.

Vla.

Vc.

196

D.B.

ff

ff

mf mp

mf mp

mf mp

f *mp*

arco

ff

ff

ff

ff *f*

ff *f*

ff

205

Fl. *p* con brio *ff*

Ob. *p* con brio *ff*

B♭ Cl. *p* con brio *ff*

Bsn. *p* *ff*

Hn. *ff*

205

Timp. *pp* *ff*

205

Vln. *p* con brio *ff* *8va*

Vln. *p* con brio *ff* *8va*

Vla. *p* con brio *ff*

Vc. *p* con brio *ff*

205

D.B. *p* con brio *ff*

II

6

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

6

Vln.

Vln.

Vla.

Vc.

D.B.

pp

p *pp* *pp*

p *pp* *pp*

pp

mp *pp*

II

12

Fl. *molto dolce* *pp* *pp*

Ob. *pp*

B \flat Cl. *pp*

Bsn. *pp*

Hn.

12

Timp.

12

Vln. *tr* *pp dolce* *tr* *V*

Vln. *pp*

Vla. *pp*

Vc. *tr* *pp* *pochiss. cresc.* *tr*

D.B. *tr* *pp* *pochiss. cresc.* *tr*

II

17

Fl. *pp* *mp* *p* *pp* *tr* 3

Ob. *pp* *mp* *p* *pp*

B \flat Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p* *p* tranquillo

Hn.

Timp.

17

Vln. *pp* *pp* *tr* 3 *pp* pizz *pp* tranquillo

Vln. *pp* *pp* *pp* pizz *pp* tranquillo

Vla. *pp* *pp* *pp* pizz *pp* tranquillo

Vc. *pp* *pp* *pp* pizz *pp* tranquillo

D.B. *pp* *pp* *pp* pizz *pp* tranquillo

II

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

21

Timp.

21

Vln.

Vln.

Vla.

Vc.

D.B.

21

pp poco cresc. *mp*

poco cresc. *mp* dim. arco

poco cresc. *mp* dim. *p*

poco cresc. *mp* dim. *p*

poco cresc. *mp* dim. arco *p*

poco cresc. *mp* dim. pizz. *p*

4

26

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

26

Timp.

26

Vln.

Vln.

Vla.

Vc.

D.B.

II

31

5

Fl. *mf p* *mp* *ff* senza dim. *p* subito

Ob. *mf p* *mp* *ff* senza dim. *p* subito *mf* dolce

B♭ Cl. *pp* *ff* senza dim. *p* subito

Bsn. *mf* *pp* *ff* senza dim. *p* subito *mf* espressivo

Hn. *pp* *ff* senza dim. *p* subito

Timp. *ff* senza dim. *p* subito

Vln. *mf > mp* arco *ff* senza dim. *p* subito *pp*

Vln. *mf > mp* arco *ff* senza dim. *p* subito *pp*

Vla. *mf > mp* arco *ff* senza dim. *p* subito

Vc. *mf > mp* arco *ff* senza dim. *p* subito *mf* espress.

D.B. *mf > mp* arco *ff* senza dim. *p* subito

6

Fl. *mf dolce* *pp*

Ob. *pp* *pp*

B \flat Cl. *mf*

Bsn. *mf* *mf* *mf* *mf* *mp*

Hn.

36

Timp.

36

Vln. *p*

Vln. *p*

Vla. *mf* *mf* *pizz* *arco* *V* *pizz*

Vc. *pp* tranquillo *p* *pp* *p* *pp*

D.B. *p* *p* *pp*

II

7

41 *senza rit.*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *pp* *p* *pp* *pp* *pp* *p* *pp* *pp* *p*

molto dolce

arco

tr

This page contains the musical score for measures 45 through 50 of the second movement of Prokofiev's Classical Symphony I, Op. 25. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 45-46 are rests. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a crescendo to *p* and then a decrescendo to *pp*.
- Oboe (Ob.):** Measures 45-46 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measures 47-48 feature a melodic line starting with a *mp* dynamic, followed by a decrescendo to *pp*.
- Bass Clarinet (B♭ Cl.):** Measures 45-46 feature a rhythmic pattern of eighth notes. Measures 47-48 feature a rhythmic pattern of eighth notes. Measure 49 features a rhythmic pattern of eighth notes. Measure 50 features a rhythmic pattern of eighth notes.
- Bassoon (Bsn.):** Measures 45-46 feature a rhythmic pattern of eighth notes. Measures 47-48 feature a rhythmic pattern of eighth notes. Measure 49 features a rhythmic pattern of eighth notes. Measure 50 features a rhythmic pattern of eighth notes.
- Horn (Hn.):** Measures 45-46 feature a rhythmic pattern of eighth notes. Measures 47-48 feature a rhythmic pattern of eighth notes. Measure 49 features a rhythmic pattern of eighth notes. Measure 50 features a rhythmic pattern of eighth notes.
- Timpani (Timp.):** Measures 45-46 are rests. Measures 47-48 are rests. Measure 49 is a rest. Measure 50 is a rest.
- Violin I (Vln. I):** Measures 45-46 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 49 features a melodic line starting with a *tr* dynamic, followed by a decrescendo to *pp*. Measure 50 features a melodic line starting with a *tr* dynamic, followed by a decrescendo to *pp*.
- Violin II (Vln. II):** Measures 45-46 are rests. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 49 features a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 50 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*.
- Viola (Vla.):** Measures 45-46 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 49 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*. Measure 50 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*.
- Violoncello (Vc.):** Measures 45-46 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 49 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*. Measure 50 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*.
- Double Bass (D.B.):** Measures 45-46 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measures 47-48 feature a melodic line starting with a *p* dynamic, followed by a decrescendo to *pp*. Measure 49 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*. Measure 50 features a melodic line starting with a *pp* dynamic, followed by a decrescendo to *pp*.

II

8

Fl. *p* tranquillo *p* *pp* ten.

Ob. *pp* *pp*

B \flat Cl. *pp* *pp*

Bsn. *pp* *pp*

Hn. *pp*

50

Timp.

50

Vln. *pp* *pp*

Vln. *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

50

D.B. *pp* arco *pp*

II

10

Fl. *p* dolce

Ob. *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *pp*

Bsn. *p*

Hn. *p*

58

Timp.

58

Vln. *p* *tr*

Vln. *p*

Vla. *p*

Vc. *p*

58

D.B. *p*

II

64

Fl. *pp* $\overset{>}{\text{tr}}$ 3 3 3 12

Ob.

B \flat Cl.

Bsn.

Hn.

Timp. *ppp* *ppp*

64

Vln. *pp* $\overset{>}{\text{tr}}$ 3 3 *pp* *pp* *pp* *pp*

Vln. *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

64

D.B. *pp* pizz *pp* *pp* *pp*

III Gavotta

Sergei Prokofiev

Non Troppo Allegro $\text{♩} = 144$

Flute

Oboe

Clarinet in B_♭

Bassoon

Horn in F

Timpani

Violin *f* pesante

Violin *f* pesante

Viola *f* pesante

Cello

Double Bass *f* arco

The score is for a Gavotta in 4/4 time, marked Non Troppo Allegro with a tempo of 144 beats per minute. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet in B_♭, Bassoon) and strings (Violin, Viola, Cello, Double Bass) play a melodic line with accents and dynamic markings of *f*. The Horn in F and Timpani provide harmonic support. The score is written in G major (one sharp) and 4/4 time.

III

1

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

6

Timp.

6

Vln.

Vln.

Vla.

Vc.

6

D.B.

f

mf

p

mf

f

mf

p

mf

f

mf

mp

III

12

Fl. *f* *f* *ff* *p* *tr*

Ob. *f* *f* *ff* *pp* *tr*

B. Cl. *f* *f* *ff* *p* *tr*

Bsn. *f* *f* *ff* *pp*

Hn. *f* *f* *ff*

12

Timp. *ff* *pp*

12

Vln. *f* *f* *ff* *pp*

Vln. *f* *f* *ff* *pp*

Vla. *f* *f* *ff* *pp*

Vc. *f* *f* *ff* *pp*

12

D.B. *f* *f* *ff* *pp*

8^{va} - - - - -

2

III

3

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *p*

Hn.

Timp.

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc.

D.B.

III

This musical score page contains staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time with a key signature of two sharps (D major). The score begins at measure 35. The woodwinds and strings play a melodic line with various dynamics including *mp*, *p*, *pp*, *arco*, and *pizz*. The strings also play a rhythmic accompaniment. The Flute part features a melodic line with accents and dynamics ranging from *mp* to *pp*. The Oboe part has a melodic line with dynamics from *p* to *mp*. The Bass Clarinet part has a melodic line with dynamics from *p* to *pp*. The Bassoon part has a melodic line with dynamics from *mp* to *pp*. The Horn part is mostly silent. The Timpani part is mostly silent. The Violin I and II parts play a melodic line with dynamics from *p* to *pp*. The Viola and Violoncello parts play a rhythmic accompaniment with dynamics from *p* to *pp*. The Double Bass part plays a rhythmic accompaniment with dynamics from *p* to *pp*.

IV *Molto Vivace*

Sergei Prokofiev

Molto Vivace ♩ = 152

The score is for an orchestra and includes the following instruments and parts:

- Flute**: Rests throughout.
- Oboe**: Rests throughout.
- Clarinet in B_b**: Rests throughout.
- Bassoon**: Rests throughout.
- Horn in F**: Rests throughout.
- Timpani**: Starts with a forte (*f*) accent on the first beat, then plays a rhythmic pattern of eighth notes at a piano-piano (*pp*) dynamic.
- Violin I**: Starts with a fortissimo (*ff*) accent, then dynamics change to *p*, *pp*, and *mp*. It features a melodic line with accents and slurs.
- Violin II**: Starts with a fortissimo (*ff*) accent, then plays a rhythmic pattern of eighth notes at a piano-piano (*pp*) dynamic, marked *arco*.
- Viola**: Starts with a fortissimo (*ff*) accent, then plays a rhythmic pattern of eighth notes at a piano-piano (*pp*) dynamic, marked *arco*.
- Cello**: Starts with a fortissimo (*ff*) accent, then plays a rhythmic pattern of eighth notes at a piano-piano (*pp*) dynamic, marked *arco*.
- Double Bass**: Starts with a fortissimo (*ff*) accent, then plays a rhythmic pattern of eighth notes at a piano-piano (*pp*) dynamic, marked *arco*.

IV

6

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

pp

ff subito

pp

ff subito

pp

ff

pp

ff

pp

ff

pp

ff

pp

1

IV

18

3

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

p

f subito

p

f subito

p

f subito

f

pp

f

mp

pp

pp

f

pp

p

f

p

f

pp

pp

p

p

f

f

IV

30

5

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

mf

mp

mf

pp

pp

mf

p

p mf

p

pizz

arco

pizz

mp

p

p

p

p

p

IV

42

6

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

f

f

f

f

mf

mf

mf

mf

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo

arco

mf

mf

mf

mf

mf

mf

IV

48

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

7

p

p

p

p

48

Timp.

Vln.

Vln.

Vla.

Vc.

48

D.B.

mp

p

p

IV

54

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

54

Timp.

54

Vln.

Vln.

Vla.

Vc.

54

D.B.

p

f

p

f

p

f

p

f

pp

f

pizz

f

p

f

arco

p

f

8

IV

72 10 solo

Fl. *mp* scherzando

Ob.

B♭ Cl. *ff* *f*

Bsn. *f*

Hn. *f*

Timp. *mf* *pp*

Vln. *dim.* *f* *p* *pp*

Vln. *dim.* *f* *p* *pp*

Vla. *dim.* *f* *p* *pp p*

Vc. *ff* *dim.* *f* *mp* *pp* *pizz* *p*

D.B. *f*

IV

11

78

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

f

f

f

f

f

pp

mf

mp scherzando

pp

p

p

f

f

arco

f

f

IV

84

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

ff *f* *ff* *ff*

ff *f* *ff* *ff*

ff f *ff* *ff*

ff *f* *ff* *ff*

ff *f* *ff* *ff*

ff *mf* *ff* *ff*

f *ff* *f* *ff*

ff f *ff* *ff*

ff *f* *ff* *ff*

ff *f* *ff* *ff*

IV

13

96

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

96

Timp.

96

Vln.

Vln.

Vla.

Vc.

96

D.B.

solo

p scherzando

pp

pp

pp

p

pizz

p

IV

108

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

solo

pp

solo

pp

solo

pp

mf

p

p

mf

p

mf

p

mf

p

mf

p

mf

arco

pizz

p

mp

IV

120

16

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

120

Timp.

120

Vln.

Vln.

Vla.

Vc.

D.B.

mf

f

f mp

f

mp

p

mp

mp

mp

pizz

arco

pizz

arco

p

mp

IV

126

Fl. *mf* *cresc.* *f* *mp* *marcato* 17 solo

Ob. *f* *dim. molto* *p*

B♭ Cl. *cresc.* *f* *p*

Bsn. *f* *p*

Hn. *mp* *f* *dim. molto* *p*

126

Timp. *pp*

126

Vln. *mf* *cresc.* *f* *pp* *a punto d'arco*

Vln. *mf* *cresc.* *f* *ppp*

Vla. *mf* *cresc.* *f* *pizz* *p*

Vc. *mf* *cresc.* *f* *pizz* *p*

126

D.B. *mf* *cresc.* *f* *pizz* *p*

IV

132

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

p

p

pp

Detailed description: This page of a musical score for S. Prokofiev's Classical Symphony I, Op. 25, movement IV, begins at measure 132. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Flute part features a melodic line with accents and a dynamic marking of *p*. The Oboe and Bass Clarinet parts have a similar rhythmic pattern with a dynamic marking of *p*. The Bassoon part provides a steady accompaniment. The Horn part has a rhythmic pattern with a dynamic marking of *p*. The Timpani part is silent. The Violin I part has a melodic line with a dynamic marking of *pp*. The Violin II part is silent. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Double Bass part has a rhythmic pattern.

IV

19

Fl. *pp* *ff*

Ob. *pp* *mf* *ff*

B. Cl. *p* *ff*

Bsn. *ff*

Hn. *ff*

Timp. *pp* *ff* *pp*

Vln. I *mp* *p mp* *p* *ff pp* *pp mp*

Vln. II *mp* *p* *ff* *pp*

Vla. *p* *ff* *pp*

Vc. *p* *ff* *pp*

D.B. *p* *ff* *pp*

IV

20

150

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

p

f subito

mp

f

f

f

pp

pp

f

f

f

f subito

pp

f subito

pp

pizz

mp

f subito

pp

f subito

pp

IV

21

156

Fl.

pp

Ob.

pp

B. Cl.

mp

Bsn.

mp

Hn.

156

Timp.

156

Vln.

mp

p

Vln.

p

Vla.

pp

arco

mp

Vc.

pizz

p

D.B.

156

pizz

p

p

IV

162

22

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

pp

pp

mp

mf

mf

p

p

mf

p

p

p

IV

168

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

23

pp

f

f

pp

f

mf

f

f

pp

p

mf

f

mf

mf

p

mp

f

f

p

p

mp

f

f

p

p

mp

IV

174

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

174

Timp.

174

Vln.

Vln.

Vla.

Vc.

174

D.B.

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo

IV

24

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn.

180

Timp.

180

Vln. *p*

Vln. *p*

Vla. *p*

Vc.

180

D.B.

IV

186

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

25

p

f

186

Timp.

Vln.

Vln.

Vla.

Vc.

D.B.

pp

f

pizz

p

f

p

f

arco

p

f

186

D.B.

IV

This page contains the musical score for measures 192 to 26 of the fourth movement of S. Prokofiev's Classical Symphony I, Op. 25. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Oboe (Ob.):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Bass Clarinet (B♭ Cl.):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Bassoon (Bsn.):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Horn (Hn.):** Measures 192-26. Dynamics include *ff* and *f*.
- Timpani (Timp.):** Measures 192-26. Indicated by a horizontal line.
- Violin I (Vln. I):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Violin II (Vln. II):** Measures 192-26. Dynamics include *cresc.*, *f*, and *f*.
- Viola (Vla.):** Measures 192-26. Dynamics include *cresc.*, *ff*, and *f*.
- Violoncello (Vc.):** Measures 192-26. Dynamics include *cresc.*, *f*, *ff*, and *f*.
- Double Bass (D.B.):** Measures 192-26. Dynamics include *arco*, *ff*, and *f*.

The score features various musical notations including accents (>), slurs, hairpins (crescendo and decrescendo), and dynamic markings (*ff*, *f*). A rehearsal mark '26' is present at the end of the section.

IV

198

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

27 solo

f *ff* *mp* scherzando

198

Timp.

f *ff*

198

Vln.

Vln.

Vla.

Vc.

198

D.B.

f *f* *ff*

f *ff* *pp*

f *ff* *p*

f *f* *ff*

IV

204

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

204

Timp.

pp

pp

204

Vln.

solo \vee

pp scherzando

Vln.

pp

Vla.

\vee

p

Vc.

pizz

p

p

204

D.B.

IV

216

solo

29

Fl. *p* scherzando *f* *ff* *f*

Ob. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *f* *ff* *f*

216

Timp. *pp* *mf* *ff* *mf*

216

Vln. *pp* *f* *ff*

Vln. *f* *ff* *f*

Vla. *p* *f* *ff* *f*

Vc. *p* *f* *ff* *f*

arco

216

D.B. *p* *f* *ff* *f*

arco

Composta tra il 1916 e il 1917, la Sinfonia "Classica" di Sergej Prokof'ev rappresenta un manifesto neoclassico ispirato allo stile di Joseph Haydn. La presente trascrizione per piccolo ensemble non prevede l'impiego delle trombe, del secondo corno né il raddoppio dei legni. Per preservare la trasparenza del disegno formale, l'equilibrio tra archi e fiati e la brillantezza ritmica dell'originale, l'adattamento ridefinisce le gerarchie timbriche e le funzioni interne. Ne deriva una scrittura più essenziale e "scoperta", nella quale la componente virtuosistica emerge con maggiore evidenza.



MATTEO RUBINI

(Parma, 1976) sviluppa una ricerca compositiva fondata sul ripensamento, in chiave contemporanea, della modalità e della consonanza, con particolare attenzione al retaggio simbolico e allegorico del linguaggio musicale e al dialogo tra contrappunto antico e scrittura moderna. Le sue opere sono state commissionate ed eseguite da istituzioni quali l'ORT – Orchestra della Toscana, la Malta Philharmonic Orchestra, la Società Barattelli, la Filarmonica Umbra e la Stagione da camera di Ascoli Piceno, la Filarmonica Arturo Toscanini, la Camerata Strumentale Città di Prato, l'Orchestra "Roma Tre", oltre che da interpreti di rilievo internazionale.



Roma Tre