

# Symphony No. 1, Op. 25

movement 2 and 3

*Sergey Prokofiev*

*arranged by Paul De Bra for  
accordion sextet or orchestra  
(1, 2a, 2b, 3, 4, bass, timpani)*

Sergei Prokofiev (1891-1953) was a Russian composer, pianist and conductor, known for dissonant and virtuosic works. From his Symphony no. 1 the second and third movement are the most well-known, and perhaps this is because the first and fourth movements are very difficult. This arrangement can be played by a sextet (with or without timpani) but is really more suited for a larger accordion orchestra to allow for *diviso*, not only because it becomes easier but also and mostly to allow for emphasizing notes that may otherwise drown in a chord. The two movements are provided separately so as to make it easier to perform them separately if desired.

A recording by Professor P is available on YouTube.

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# Symphony No. 1, Opus 25

Larghetto  $\text{♩} = 54$

mov. 2: Larghetto

Sergey Prokofiev  
arr. Paul De Bra

Acc. 1 (Treble clef, 3/4 time, key signature 2 sharps) *(light tremolo, otherwise use (:*)

Acc. 2a (Treble clef, 3/4 time, key signature 2 sharps) *(no tremolo, otherwise (:* or (: 8va)

Acc. 2b (Treble clef, 3/4 time, key signature 2 sharps) *(pp)*

Acc. 3 (Treble clef, 3/4 time, key signature 2 sharps) *(arco)*

Acc. 4 (Treble clef, 3/4 time, key signature 2 sharps)

Bass (Bass clef, 3/4 time, key signature 2 sharps) *pizz.* *(pp)*

Timpani (Bass clef, 3/4 time, key signature 2 sharps) *pp*

I (Treble clef, 3/4 time, key signature 2 sharps) *tr.*

IIa (Treble clef, 3/4 time, key signature 2 sharps)

IIb (Treble clef, 3/4 time, key signature 2 sharps)

III (Treble clef, 3/4 time, key signature 2 sharps)

IV (Treble clef, 3/4 time, key signature 2 sharps)

B (Bass clef, 3/4 time, key signature 2 sharps) *pp arco*

Tim. (Timpani clef, 3/4 time, key signature 2 sharps)

## Symphony No. 1, Opus 25

9

I  
IIa  
IIb  
III  
IV  
B  
Timpani.

(pp)

no A trill on  
small accordions

12

I  
IIa  
IIb  
III  
IV  
B  
Timpani.

*pp dolce*  
(or play  $\circlearrowleft$  8va on large accordions)

*pochiss. cresc.*

*pochiss. cresc.*

## Symphony No. 1, Opus 25

3

16

This section shows six staves of musical notation. Staff I (top) consists of two measures of eighth-note pairs followed by a measure of sixteenth-note pairs. Staff IIa follows with a measure of eighth-note pairs. Staff IIb has a measure of eighth-note chords. Staff III has a measure of eighth-note pairs. Staff IV has a measure of eighth-note pairs. Staff B has a measure of eighth-note pairs. The Timpani staff is silent.

19

This section shows six staves of musical notation. Staff I (top) starts with a dynamic of *pp*, followed by a trill over three measures. Staff IIa follows with a measure of eighth-note pairs. Staff IIb has a measure of eighth-note chords. Staff III has a measure of eighth-note pairs. Staff IV has a measure of eighth-note pairs. Staff B has a measure of eighth-note pairs. The Timpani staff is silent.

## Symphony No. 1, Opus 25

22

Musical score for measures 22-24. The score consists of seven staves. Parts I, IIa, III, IV, and B play eighth-note patterns. Part IIb has a single eighth note in measure 22. The Timpani part is silent in measure 22. Measure 23 starts with a dynamic of *poco cresc.*. Measures 24 and 25 begin with *mp*. Measure 25 ends with *dim.*

I  
IIa  
IIb  
III  
IV  
B  
Timpani

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

25

Musical score for measures 25-27. Parts I, IIa, III, IV, and B play sixteenth-note patterns. Part IIb has a single eighth note in measure 25. The Timpani part is silent in measure 25. Measures 26 and 27 begin with *pizz.*. Measures 28 and 29 begin with *pp*. Measure 30 ends with *pizz.*

I  
IIa  
IIb  
III  
IV  
B  
Timpani

*p*      *dim.*      *pp*  
*p*      *pp*  
*p*  
*p*      *dim.*      *pp*  
*p*      *dim.*      *pp*  
*arco*  
*p*      *dim.*      *pp*

*pizz.*  
*pizz.*  
*pizz.*

## Symphony No. 1, Opus 25

5

28

I  
IIa  
IIb  
III  
IV  
B  
Timp.

31

8

I  
IIa  
IIb  
III  
IV  
B  
Timp.

## Symphony No. 1, Opus 25

34

I      *p subito*

IIa     *p*

IIb     *p*

III     *p subito*

IV     *fp subito*

B      *p subito*

Timp.   *p subito*

IIa     *pp*

IIb     *mf express.*

III     *mf dolce*

IV     *mf*

37

I

IIa

IIb

III

IV

B

Timp.

*mp*

*pp*

*mp*

## Symphony No. 1, Opus 25

7

40

I                              senza rit.

IIa                          div. G / C+E if possible

IIb

III                          *pp*

IV                          *pp*

B                          *pp*

Timp.

*pp* molto dolce  
 no tremolo, otherwise  
 div. upper note / others if possible

43

I

IIa

IIb

III

IV

B

Timp.

*tr*

*p*

*p*

*p*

*p*

div. if possible

## Symphony No. 1, Opus 25

46

I  
IIa  
IIb  
III  
IV  
B  
Tim.

to stress upper note

*p*

*mp*

49

I  
IIa  
IIb  
III  
IV  
B  
Tim.

no A trill on small accordions

div. if needed for legato

use M.B. or div. when hands are too small

*pizz.*

## Symphony No. 1, Opus 25

9

52

I

IIa

IIb

III

IV

B

Timp.

*p*

*pp*

*tranquillo*

*arco*

*pp* div. if possible (better balance)

55

I

IIa

IIb

III

IV

B

Timp.

(A $\sharp$  in orig.)

*pp*

*pp*

*pp*

## Symphony No. 1, Opus 25

57

I div. (trill upper and lower) *tr*.....

IIa

IIb *p*

III div. (trill upper and lower) *tr*.....

IV *#3:*

B *p*.

Timp. -

div. 8a and loco if possible (8va if solo, or )

*p dolce*

*p* 3 3 3

*pp*

*p*

*p*

This musical score page contains two systems of music. The first system (measures 57-58) includes parts I, IIa, IIb, III, IV, B, and Timp. Part I has a trill instruction. Parts IIa and IIb play eighth-note patterns. Part III has a trill instruction. Part IV has a '3' dynamic. Part B has a dynamic of 'p.'. The second system (measures 59-60) continues with parts I, IIa, IIb, III, IV, B, and Timp. Part IIa has a dynamic of 'p' followed by 'mf'. Part IIb has a dynamic of 'mf'. Part IV has a dynamic of '#'. The score uses various dynamics like *p*, *mf*, and *pp*, and performance instructions like *dolce* and *tr*.

59

I omit first note if jump is too difficult

IIa *p* 3 3 *mf* 3

IIb

III

IV

B

Timp. -

This musical score page continues the second system from measure 57. It includes parts I, IIa, IIb, III, IV, B, and Timp. Part IIa has a dynamic of 'p' followed by 'mf'. Part IIb has a dynamic of 'mf'. Part IV has a dynamic of '#'. The score includes a performance instruction 'omit first note if jump is too difficult' above part IIa.

## Symphony No. 1, Opus 25

11

61

I  
IIa  
IIb  
III  
IV  
B  
Timpani.

*p*      *p*      *p*      *cresc.*

*p*      *mf*      *p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

63

I  
IIa  
IIb  
III  
IV  
B  
Timpani.

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*tr*

*loco al fine*

*pp*

*pizz.*

*pp*

## Symphony No. 1, Opus 25

A musical score for orchestra and piano. The score consists of six staves. Staff I (top) has a treble clef and two sharps. Staff IIa has a treble clef and two sharps. Staff IIb has a treble clef and two sharps. Staff III has a treble clef and two sharps. Staff IV has a treble clef and two sharps. Staff B (bottom) has a bass clef and two sharps. Staff Timp. (bottom) has a bass clef and two sharps. The music is in common time. Measures 67-73 are shown, with measure 67 starting with a forte dynamic. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

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