

Grade

4

Music for String Orchestra

SAS12F

Finale

from *Symphony No. 38 (Prague)*

Wolfgang Amadeus Mozart

Arranged by

Robert Debbaud

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INSTRUMENTATION

Violin I solo	1
Violin I tutti	8
Violin II solo	1
Violin II tutti	8
Viola solo	1
Viola tutti	5
Cello solo	1
Cello tutti	5
Bass	5
Timpani (Opt.)	1

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Arranger's Notes

Mozart's love affair with the city of Prague began as a courtship by a group of patrons who were so impressed with Mozart's opera, *The Marriage of Figaro*, that they paid for his trip to Prague to hear the opera's premiere in 1786. As Mozart had recently completed his *Symphony No. 38*, it was decided that the orchestra would perform a separate premier for this work, which led to the nickname "Prague." This arrangement functions much like a concerto grosso with string soloists performing the woodwind parts, accompanied by *tutti* string sections and timpani, just as Mozart penned them. As such, it is a great teaching tool for Classical-style playing and an opportunity to feature your top players in a brilliant piece of timeless repertoire.

About the Arranger

Robert Debbaut has led orchestras and opera companies in the United States as well as in Central and North America, Asia and Europe.

Included among the many ensembles Robert Debbaut has conducted are the Chicago Chamber Orchestra, Chicago Philharmonic, Czech Philharmonic Chamber Orchestra, Dearborn Symphony, Filharmonia Sudecka (Poland), Guatemala City Municipal Youth Orchestra, Hartford Symphony, International Symphony Orchestra (Canada), Kansas City Civic Orchestra, Kharkiv Philharmonic (Ukraine), Milwaukee Symphony Orchestra, North Bohemian Philharmonic, Russia's Great Novgorod Philharmonie, Saint Petersburg Classical Orchestra, and Yaroslavl Symphony, Shanghai Conservatory Orchestra, and the National Symphony of Guatemala where he has been a frequent guest conductor during the past two decades including the honor of conducting their 75th anniversary concert in July, 2019.

Throughout his career Robert Debbaut has been an arranger and composer. His only composition teacher was the legendary wind composer Claude T. Smith. Dr. Debbaut's many works include *Flight* and *Running*, both for large orchestra, *Suicide Requiem* for SATB chorus and orchestra, and *A Trilogy of Joy* for SSAA chorus and piano (a setting of the words of Pulitzer-Prize Winning poet Sara Teasdale). He has arranged the works of Afro-Caribbean violinist/composer Joseph Bologne, Chevalier de Saint-Georges, Afro-Cuban violinist/composer Joseph White, Viktor Kosenko, a pioneer for music education in the USSR, and the music of his beloved Mozart.

Robert Debbaut holds the degree Doctor of Musical Arts in Conducting from the University of Michigan where he was the first American conductor to be Fellow in Conducting. He also studied at the David Oistrakh Festival in Estonia, the International Conducting Workshop in Prague, the Oregon Bach Festival and the Tanglewood Music Center where he was the first recipient of the Maurice Abravanel Award and in the last conducting class of Leonard Bernstein. His teachers and mentors include Maurice Abravanel, Neeme Järvi, Helmuth Rilling and his principal teacher Gustav Meier.

Finale from Symphony No. 38 (Prague)

for String Quartet, String Orchestra and Timpani

WOLFGANG AMADEUS MOZART

Arranged by Robert Debbaut

Presto $\text{♩} = 72$

Violin I tutti

Violin II tutti

Viola tutti

Cello tutti

Bass

Optional Timpani (D, A)

1 2 3 4 5 6 7 8

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

9 10 11 12 13 14 15 16

17

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

f

f

f

f

f

f

f

f

17 18 19 20 21 22 23

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

24 25 26 27 28 29 30

31

Vln. I solo *mp*

Vln. II solo *mp*

Vla. solo *mp*

Cello solo *mp*

Bass

Timp.

31 32 33 34 35 36 37 38

39

Vln. I solo

Vln. II solo *mp*

Vla. solo *mp*

Cello solo *mp*

Bass *mp*

Timp.

39 40 41 42 43 44 45 46

47 div. 55

Vln. I tutti *f*

Vln. II tutti *ff* bring out *f*

Vla. tutti div.

Cello tutti *f*

Bass *f*

Timp. *f*

47 48 49 50 51 52 53 54 55

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

x4

56 57 58 59 60 61 62 63 64

66

Vln. I tutti *p*

Vln. II tutti *p*

Vla. tutti *p*

Cello tutti *p*

Bass *p*

Timp.

65 66 67 68 69 70 71 72 73

74

Vln. I solo *mp*

Vln. II solo *mp*

Vla. solo *mp*

Cello solo *mp*

Bass

Timp.

74 75 76 77 78 79 80

82

Vln. I solo

Vln. I tutti

Vln. II solo

Vln. II tutti

Vla. solo

Vla. tutti

Cello solo

Cello tutti

Bass

mf

p

mf

p

mf

p

mf

p

81 82 83 84 85 86 87 88 89

90

Vln. I solo

Vln. II solo

Vla. solo

Cello solo

Bass

mp

p

mp

p

mp

mp

90 91 92 93 94 95 96 97

98

Vln. I solo *mp*

Vln. I tutti

Vln. II solo *mp*

Vla. solo *mp*

Cello solo *mp*

Bass

98 99 100 101 102 103 104 105 106

110

Vln. I tutti *f*

Vln. II tutti *pp*

Vla. tutti *pp*

Cello tutti *f*

Bass *f*

Timp. *f*

div.

107 108 109 110 111 112 113 114 115

The image shows a page of a musical score for page 11. The score is arranged in a system with seven staves. From top to bottom, the staves are: Vln. I tutti, Vln. II solo, Vln. II tutti, Vla. solo, Vla. tutti, Cello solo, Cello tutti, Bass, and Timp. The Vln. I staff features a complex melodic line with many triplets and some accidentals. The Vln. II solo part has a long, sustained note in the first measure. The Vla. solo part has a melodic line with a slur. The Cello solo part has a melodic line with a slur. The Bass part has a simple rhythmic pattern. The Timp. part is mostly empty. A large, diagonal red watermark is overlaid across the center of the page, reading "Unlawful for promotional use only".

130

Vln. I solo *mf* *tr*

Vln. I tutti *mf* *div.*

Vln. II solo *mf* *arco* *tr*

Vln. II tutti *p*

Vla. solo *mf*

Vla. tutti *p* *arco*

Cello solo *mf*

Cello tutti *p* *arco*

Bass *p* *arco*

p

130 131 132 133 134 135 136 137

138

Vln. I tutti *f*

Vln. II tutti *f*

Vla. tutti *f*

Cello tutti *f*

Bass *f*

Timp. *f*

f

138 139 140 141 142 143 144

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

145 146 147 148 149 150 151

Vln. I solo

Vln. I tutti

Vln. II solo

Vln. II tutti

Vla. solo

Vla. tutti

Cello tutti

Bass

Timp.

152

f *mf* *f* *mf* *f* *mf* *f*

152 153 154 155 156 157 158

176

Vln. I solo

Vln. I tutti

Vln. II solo

Vln. II tutti

Vla. solo

Vla. tutti

Cello solo

Cello tutti

Bass

Timp.

div.

p

mp

f

mf

pizz.

p

mp

3

4

The musical score is arranged in a system of staves. The top staff is for Vln. I solo, followed by Vln. I tutti, Vln. II solo, Vln. II tutti, Vla. solo, Vla. tutti, Cello solo, Cello tutti, Bass, and Timp. at the bottom. Measure 176 is marked with a box containing the number '176'. The Vln. I tutti part has a 'div.' marking above it. The Vln. II solo part has a dynamic marking of *f* followed by *mf*. The Cello tutti and Bass parts have a 'pizz.' marking above them. The Cello solo part has a dynamic marking of *mp*. The Timp. part has a dynamic marking of *p*. There are also some performance markings like '3' and '4' above notes in the Vln. I and Vla. parts respectively. A large red watermark 'For Promotional Use Only' is overlaid diagonally across the score.

192

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

189 190 191 192 193 194 195 196 197

200

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

198 199 200 201 202 203 204 205 206

sul A

207

The musical score consists of nine staves. The top staff is for Vln. I solo, starting with a *mf* dynamic. The second staff is for Vln. I tutti, starting with a *p* dynamic. The third staff is for Vln. II solo, starting with a *mf* dynamic. The fourth staff is for Vln. II tutti, starting with a *p* dynamic. The fifth staff is for Vla. solo, starting with a *mf* dynamic. The sixth staff is for Vla. tutti, starting with a *p* dynamic. The seventh staff is for Cello solo, starting with a *mf* dynamic. The eighth staff is for Cello tutti, starting with a *p* dynamic. The ninth staff is for Bass, starting with a *p* dynamic. The tenth staff is for Timp., which is mostly silent. A large red watermark is overlaid diagonally across the score, reading "For Promotional Use Only".

216

Vln. I tutti

Vln. II tutti

Vla. solo

Vla. tutti

Cello solo

Cello tutti

Bass

Timp.

div.

-1

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Vln. I solo
 Vln. I tutti
 Vln. II solo
 Vln. II tutti
 Vla. solo
 Vla. tutti
 Cello solo
 Cello tutti
 Bass
 Timp.

Musical score for measures 223-231. The score includes parts for Violin I (solo and tutti), Violin II (solo and tutti), Viola (solo and tutti), Cello (solo and tutti), Bass, and Timpani. The key signature is one sharp (F#) and the time signature is 2/2. The score features dynamic markings such as *f* (forte) and *div.* (divisi). A large red watermark reading "For promotional use only" is overlaid diagonally across the page.

The musical score consists of ten staves. The top two staves are for Violin I (Vln. I), with the first staff marked 'solo' and the second 'tutti'. The next two staves are for Violin II (Vln. II), with the first staff marked 'solo' and the second 'tutti'. The fifth staff is for Viola (Vla.) 'solo', and the sixth is for Viola 'tutti'. The seventh and eighth staves are for Cello, with the seventh marked 'solo' and the eighth 'tutti'. The ninth staff is for Bass, and the tenth is for Timpani (Timp.). Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A large red watermark 'For promotional use only' is overlaid diagonally across the score.

Vln. I solo *mf*

Vln. I tutti

Vln. II solo *mf*

Vln. II tutti

Vla. solo *mf*

240 241 242 243

Vln. I tutti *f*

Vln. II tutti *ff* bring out

Vla. tutti *f*

Cello tutti *f*

Bass *f*

Timp. *f*

244 245 246 247 248 249 250 251

252

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

252 253 254 255 256 257 258 259 260

263

Vln. I tutti

Vln. II tutti

Vla. tutti

Cello tutti

Bass

Timp.

261 262 263 264 265 266 267 268 269 270

271

Vln. I solo *mf*

Vln. II solo *mf*

Vla. solo *mf*

Vla. tutti

Cello solo *mf*

271 272 273 274 275 276 277 278

279

Vln. I solo *f*

Vln. I tutti *p*

Vln. II solo *f*

Vln. II tutti *p*

Vla. tutti *p*

Cello tutti *p*

Bass *p*

Timp.

279 280 281 282 283 284 285 286

287 295

Vln. I solo *mf* *p* *mf*

Vln. I tutti *p*

Vln. II solo *mf* *p*

Vln. II tutti *div.* *p*

Vla. solo *mf* *p*

Vla. tutti *p*

Cello solo *mf* *p*

Cello tutti *p*

Bass *p*

287 288 289 290 291 292 293 294 295

Vln. I solo

Vln. II solo *mf*

Vla. solo *mf*

Cello solo *mf* solo

Bass *mf*

307

Vln. I solo
 Vln. I tutti
 Vln. II solo
 Vln. II tutti
 Vla. tutti
 Cello solo
 Cello tutti
 Bass
 Timp.

303 304 305 306 307 308 309

Vln. I tutti
 Vln. II tutti
 Vla. tutti
 Cello tutti
 Bass
 Timp.

310 311 312 313 314 315 316

The musical score consists of ten staves. The top five staves are for Violin I (solo and tutti), Violin II (solo and tutti), Viola (solo and tutti), Cello (solo and tutti), and Bass. The bottom two staves are for Timpani. The score includes various musical notations such as trills (tr), accents (V), and dynamic markings (ff, f). A large red watermark is overlaid diagonally across the score.

Vln. I solo

Vln. I tutti

Vln. II solo

Vln. II tutti

Vla. solo

Vla. tutti

Cello solo

Cello tutti

Bass

Timp.

343

Vln. I solo

Vln. I tutti *ff*

Vln. II solo

Vln. II tutti *ff*

Vla. solo

Vla. tutti *ff*

Cello solo

Cello tutti *ff*

Bass *ff*

Timp.

343 344 345 346 347 348 349 350

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