

(Correlates with *String Explorer*, Book 1, Unit 13) Grade Level: 2

STRING EXPLORER SERIES

Rondo Presto

(from *String Quartet*, K. 157)

W. A. Mozart

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola).....	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Rondo Presto is an arrangement of the final movement of Mozart's *String Quartet, K. 157*. In C-major, this quartet is one of six, now known as Mozart's "Easy Quartets," and was composed late in the year of 1772. At the time that he wrote this piece, Mozart was all of 16 years old, and was traveling in the area of Milan, Italy. The quartet represents Mozart's growth and maturity as a composer of string quartets, even at such a young age. In this piece, we can recognize foreshadowing of Mozart's later "Great String Quartets." Qualities of firmness, grace and wit—as well as security of musical form—are embedded in all the movements, and certainly in the final Rondo movement, arranged here. The Rondo is in the typical seven parts (ABACABA^{coda}), with the opening lively melody recurring as a recognizable signature theme throughout the piece.

NOTES TO THE CONDUCTOR

Mozart's "Early Quartet" collection is recognized as a crown of string chamber music. This accessible arrangement, from an arranger recognized for his careful and creative adaptations of standard literature, maintains the form, integrity and style of Mozart's original quartet. The added bass part is independent—and can be optional—as it enhances other existing lines. The piece is most effective when played as fast as technique allows while still maintaining accuracy. Notes marked with staccato "dots" should be played off the string (spiccato) with a bounced bow stroke, if possible. Care should be taken to follow bowings as they are marked to achieve best musical results. Notes marked with tenuto "lines" should be slightly marked, but held for their full value. Dynamic contrasts should be exaggerated to emphasize the youthful charm and wit of the piece. The movement is in seven-part rondo form (ABACABA^{coda}). It begins with the recurring A theme, repeated in its first presentation. The contrasting B theme (m. 17) is unusual in its three distinct parts: B¹ (mm. 17–20) is rhythmically active; B² (mm. 21–24) contrasts with augmented and slower rhythmic values; while B³ (mm. 25–32) again incorporates the faster rhythmic figures. The A theme then returns (m. 33). A new C theme is presented in m. 49, contrasting in the relative A-minor (originally, this section is in the parallel C-minor). As expected, the A theme then returns (m. 65). The next restatement of the B theme in m. 81 is unusual and sophisticated, in that the first rhythmically active figure (B¹) is missing—rather, the theme here begins with the longer B² segment. The active B³ material is then presented, and this truncated section of the rondo is repeated, lending a sense of balance to the form. The listener expects a return to the A theme, and Mozart obliges. But here he closes the rondo by presenting the opening A-theme measures as anticipated, and then cleverly extends them into a final coda.

Rondo Presto

CONDUCTOR SCORE

Duration - 3:00

(from String Quartet K. 157)

W.A. Mozart

Arranged by Andrew H. Dabczynski (ASCAP)

Presto (♩ = 72-96)

Violins I
Violins II
Viola (Violin III)
Cello
String Bass
Piano Accompaniment

1 2 3 4 5

Vlins. I
Vlins. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

6 7 8 9 10

* Play repeated notes with dots off string if possible

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I
Vlns. *f*

II
Vlns. *f*

Vla. (Vln. III) *f*

Cello *f* *simile*

Str. Bass *f* *simile*

Piano Accomp. *f* *simile*

11 12 13 14 15 16

I
Vlns. *mf*

II
Vlns. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Piano Accomp. *mf*

17 18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

22 23 24 25 26

f *simile* *f* *simile* *f* *simile*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

27 28 29 30 31

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

32 33 34 35 36 37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

38 39 40 41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

44 45 46 47 48 49

simile

p

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

50 51 52 53 54 55

Musical score for measures 56-62. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The dynamics are marked *mp* (mezzo-piano) and *dim.* (diminuendo). A large red watermark 'Preview Requires Purchase' is overlaid on the score.

56 57 58 59 60 61 62

Musical score for measures 63-68. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The dynamics are marked *pp* (pianissimo) and *f* (forte). A large red watermark 'Preview Requires Purchase' is overlaid on the score.

63 64 65 66 67 68

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

69 70 71 72 73 74

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

75 76 77 78 79 80

simile

simile

simile

81

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p *f* *p* *f*

81 82 83 84 85

89

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

pp *pp*

simile

86 87 88 89 90

Vlns. I *p* *mf* *simile*

Vlns. II *p* *mf* *simile*

Vla. (Vln. III) *mf*

Cello

Str. Bass

Piano Accomp. *p* *cresc.* *mf* *simile*

91 92 93 94

Vlns. I *f* *ff*

Vlns. II *f* *ff*

Vla. (Vln. III) *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

Piano Accomp. *f* *ff*

95 96 97 98

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