



# Mosca Matteo

Composer, Teacher

Italia

## About the artist

Hi! I am a secondary school music teacher. I like to compose for fun. I am a pianist and organist. I studied at the "G.B. Martini" Conservatory in Bologna and I deepened my studies at the D.A.M.S. of the "Alma Mater Studiorum" University of Bologna, University of Ferrara and "Tor Vergata" of Rome.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-matteo73.htm>

## About the piece

<b>Title:</b>	Arabesque n. 1
<b>Composer:</b>	Debussy, Claude
<b>Arranger:</b>	Matteo, Mosca
<b>Copyright:</b>	Copyright © Mosca Matteo
<b>Publisher:</b>	Matteo, Mosca
<b>Style:</b>	Classical

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# Arabesque n. 1

Claude Debussy

Arrangement for symphony orchestra by Matteo Mosca



♩ = 120

Flutes

Oboes

Clarinets in B $\flat$

Bassoons

Triangolo

Horns in F

Arpa

Violins I

Violins II

Violas

Violoncellos

Contrabasses

3

Fl.

Ob.

*mp*

B $\flat$  Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

*pp*

Vla.

*pp*

Vc.

*p*

Cb.

♩ = 120  
♩ = 14

♩ = 60    ♩ = 20

5

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

8

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

11

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

3

3

3

14

Fl.  $\text{♩} = 124$   $\text{♩} = 128$   $\text{♩} = 132$   $\text{♩} = 80$   $\text{♩} = 40$

Ob.

B $\flat$  Cl.  $\text{♩} = 124$   $\text{♩} = 128$   $\text{♩} = 132$   $\text{♩} = 80$   $\text{♩} = 40$

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

3

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17  $\text{♩} = 120$

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Triang.

F Hn. *mp*

Ar. *p*

Vln. I *p*

Vln. II

Vla.

Vc. *p*

Cb. *p*







Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

3

3

3

3

3

3

3

3

Fl. — — — —  
Ob. — — — —  
B♭ Cl. — — — —  
Bsn. — — — — *mf*  
Triang. — — — —  
F Hn. — — — —  
Ar. — — — —  
Vln. I — — — —  
Vln. II — — — —  
Vla. — — — —  
Vc. — — — —  
Cb. — — — —

*pp*



35

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 100$   $\text{♩} = 80$

*f*  $\rightrightarrows$  *mf*

*f*  $\rightrightarrows$  *mf*

*p*

*p*

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19



Fl. *p*

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

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I *pp* *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *pp* *p*

Vc. *pp* *pp* *p*

Cb. *pp* *pp* *p*

43

♩ = 70   ♩ = 80

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Triang.  
F Hn.  
Ar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for page 50, measures 50-52, is arranged in a standard orchestral format. The key signature is three sharps (F#, C#, G#). The tempo markings are ♩ = 90, ♩ = 100, ♩ = 120, and ♩ = 130. The parts include:

- Flute (Fl.):** Measure 50 has a quarter rest. Measure 51 has a quarter rest. Measure 52 has a quarter note G5, marked *mp*.
- Oboe (Ob.):** Measure 50 has a sixteenth-note run (F#4-G4-A4-B4-C5) with an accent. Measure 51 has a quarter rest. Measure 52 has a quarter rest.
- Bassoon (Bsn.):** Measure 50 has a quarter note G2. Measure 51 has a quarter rest. Measure 52 has a quarter rest.
- Triangle (Triang.):** Measure 50 has a *p* dynamic with a triangle symbol and a crescendo hairpin. Measure 51 has a quarter rest. Measure 52 has a quarter rest.
- Horns (F Hn.):** Measure 50 has a quarter rest. Measure 51 has a half note G4, marked *p*. Measure 52 has a half note G4.
- Arco (Ar.):** Measure 50 has a quarter rest. Measure 51 has a sixteenth-note run (F#4-G4-A4-B4-C5) with a *p* dynamic and four triplets. Measure 52 has a sixteenth-note run (F#4-G4-A4-B4-C5) with three triplets.
- Violins (Vln. I & II):** Measure 50 has a quarter rest. Measure 51 has a quarter rest. Measure 52 has a quarter rest.
- Viola (Vla.):** Measure 50 has a quarter rest. Measure 51 has a quarter note G4. Measure 52 has a quarter note G4.
- Violoncello (Vc.):** Measure 50 has a quarter note G2, marked *f*. Measure 51 has a quarter note G2, marked *mp*. Measure 52 has a half note G2, marked *arco*.
- Contrabass (Cb.):** Measure 50 has a quarter note G2, marked *f*. Measure 51 has a quarter rest. Measure 52 has a half note G2, marked *arco*.

53

♩ = 80

♩ = 150

♩ = 60   ♩ = 80

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

arco

pizz. arco

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67  $\text{♩} = 80$   $\text{♩} = 70$   $\text{♩} = 60$

Fl. *pp*

Ob. *mp* 3 3 3

B $\flat$  Cl. *pp*

Bsn.

Triang.

F Hn. *pp*

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.





73

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*p*

75

Fl.  $\text{♩} = 60$   $\text{♩} = 20$   $\text{♩} = 14$   $\text{♩} = 120$

Ob. *mp* *p*

B♭ Cl.

Bsn.

Triang. *mp*

F Hn. *p* *p*

Ar. *p*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *pp*

78

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

81

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

3

3

3

3

Detailed description: This page of a musical score covers measures 81, 82, and 83. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes Triangle (Triang.) and French Horns (F Hn.). In measure 81, the woodwinds and strings are mostly silent. In measure 82, the Bass Clarinet and Violin II play a triplet of eighth notes marked *mp*. The Bassoon plays a quarter note. In measure 83, the Flute and Bass Clarinet play a triplet of eighth notes marked *p*. The Bass Clarinet also plays a triplet of eighth notes marked *p*. The Bassoon plays a quarter note. The Viola and Violoncello play a quarter note. The Contrabass plays a half note. The Triangle is silent.

84  $\text{♩} = 124$   $\text{♩} = 100$

Fl. *mp*

Ob.

B $\flat$  Cl. *mp*

Bsn.

Triang.

F Hn.

Ar.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

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♩ = 120

87

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

*mp*

*p*

Ar.

*p*

Vln. I

*p*

Vln. II

*mp*

Vla.

Vc.

*mp*

30 Cb.

*p*

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91

Fl.

Ob.

B $\flat$  Cl.

Bsn. *mf*

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 91. It features ten staves for different instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute (Fl.) and Bass Clarinet (B $\flat$  Cl.) parts have a melodic line starting with a grace note and a slur over the first six notes. The Bassoon (Bsn.) part has a low, sustained line with a slur and a dynamic marking of *mf*. The Triangle (Triang.) part has a simple rhythmic pattern. The French Horns (F Hn.) part has a sustained line. The Arpeggiator (Ar.) part has a complex rhythmic pattern of triplets. The Violin I (Vln. I) and Violin II (Vln. II) parts have a sustained line. The Viola (Vla.) part has a rhythmic pattern with slurs. The Violoncello (Vc.) part has a low, sustained line. The Contrabass (Cb.) part has a low, sustained line.

93 ♩ = 100    ♩ = 80

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

3

3

3

3

3

3

95  $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$   $\text{♩} = 120$

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.



100

Fl.

Ob.

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

3

3

3

3



106  $\text{♩} = 80$

Fl.

Ob. *pp*

B♭ Cl.

Bsn.

Triang.

F Hn.

Ar.

Vln. I

Vln. II *pp* arco

Vla. *p*

Vc. pizz.

Cb. *p* pizz.