Presto

From Symphony No. 1, K. 16

By Wolfgang Amadeus Mozart
Arranged by Anthony Granata

INSTRUMENTATION

1 Full Score
8 Violin I
8 Violin II
5 Violin III (Viola 𝄞)
5 Viola
5 Cello
5 String Bass

PROGRAM NOTES

Little Mozart's beautiful, bright, and innocent *Symphony No. 1, K. 16*, was composed in 1764 when he was just 8 years old. Those who are attentive and listen closely will notice the brilliant prodigy foreshadowing the masterpieces yet to come. This arrangement of the third movement allows younger orchestras to experience the complexity and happiness of Mozart's early music. Rewritten from the original key signature of E♭ major into G major and from $\frac{3}{8}$ time to $\frac{3}{4}$ time, the work retains all of the cheerfulness and simplistic beauty of the young boy genius' original work. You can almost hear little Mozart laughing as the different sections of the orchestra engage in fun little conversations.

Just like the first movement of his symphony, the "Presto" movement opens with a bold and unison melodic statement before breaking off into a series of contrapuntal interplays. All sections are challenged and have opportunities to shine, and the inclusion of advanced dissonances is both bold and intriguing at this level, lending opportunities for students to experience advanced harmony. Whether you choose to use this as an opener, interlude, or closer, audiences will be captivated and students inspired.

NOTES TO THE CONDUCTOR

The inclusion of classical music in your concert programming is essential to a well-rounded orchestral experience, and in this arrangement, students will be exposed to the key of G major, $\frac{3}{4}$ time, and the unique style of early classical music. Emphasis should be placed on teaching brushed bow strokes for eighth notes, staccatos, accents, and dynamics. Spend rehearsals and lessons reviewing the time signature, identifying accidentals, and practicing the different slurring patterns. Your violins and violas will have opportunities to use high third fingers, and cellos will use extended fourth fingers. Minimal shifting for basses into third position and half position is required. This fun and happy piece is guaranteed to challenge any orchestra and give your orchestra a bold and mature sound.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x	–	’	(♭), (♯), (♮)	⊓ ⊓ or ∨ ∨
extended position	**shift**	**bow lift/reset**	**high or low fingerings**	**hooked bowings**

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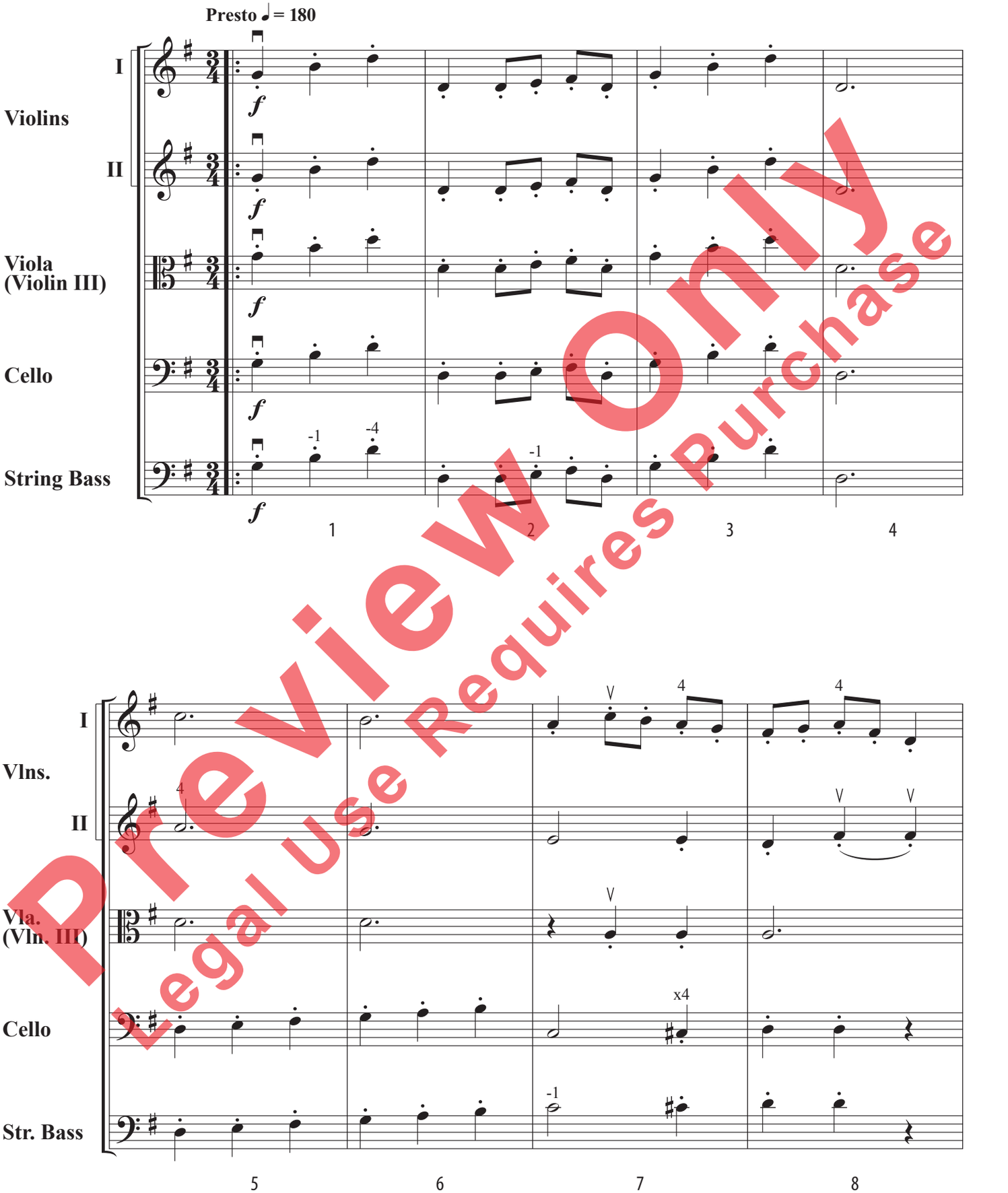
From Symphony No. 1, K. 16

FULL SCORE
Duration - 2:00

By Wolfgang Amadeus Mozart
Arranged by Anthony Granata (ASCAP)



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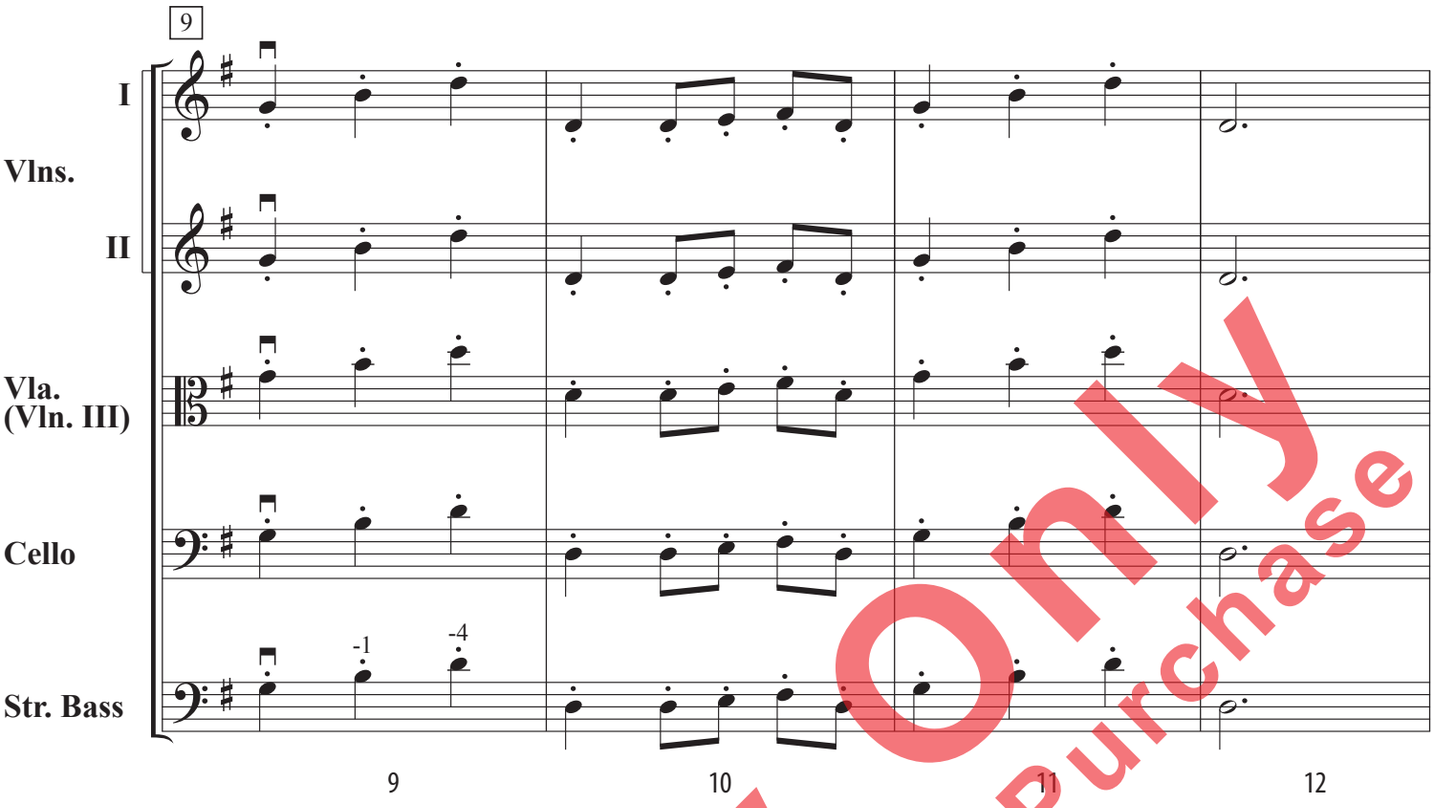

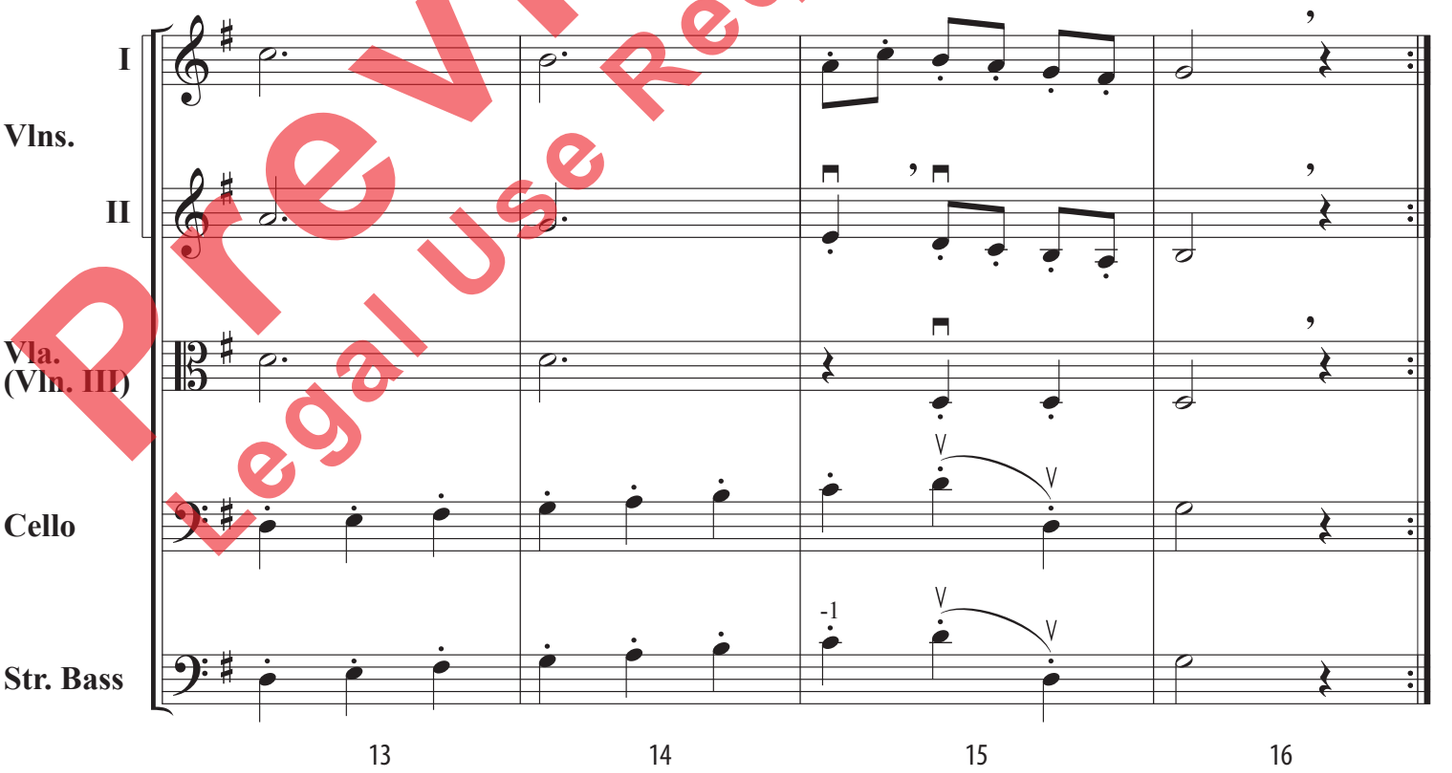

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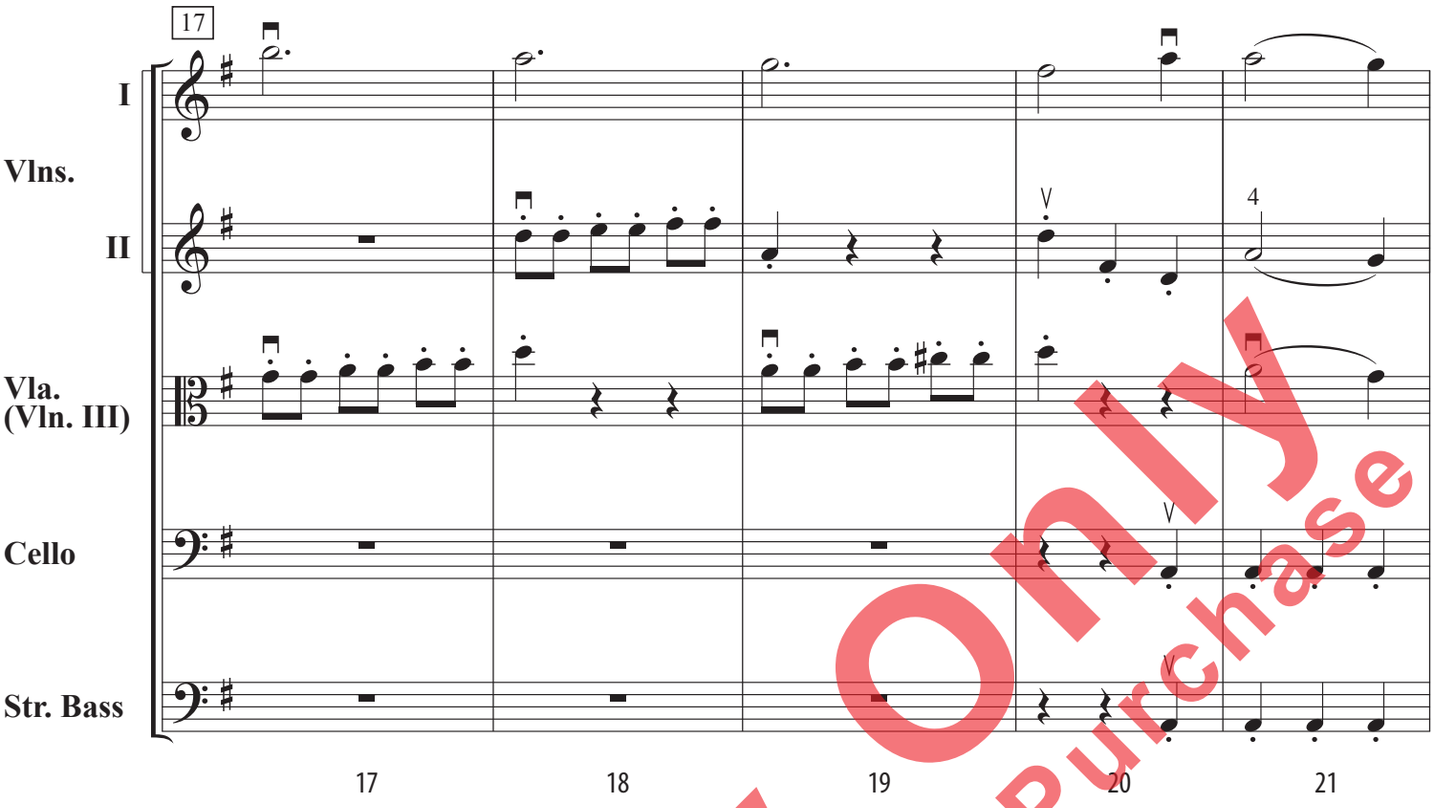

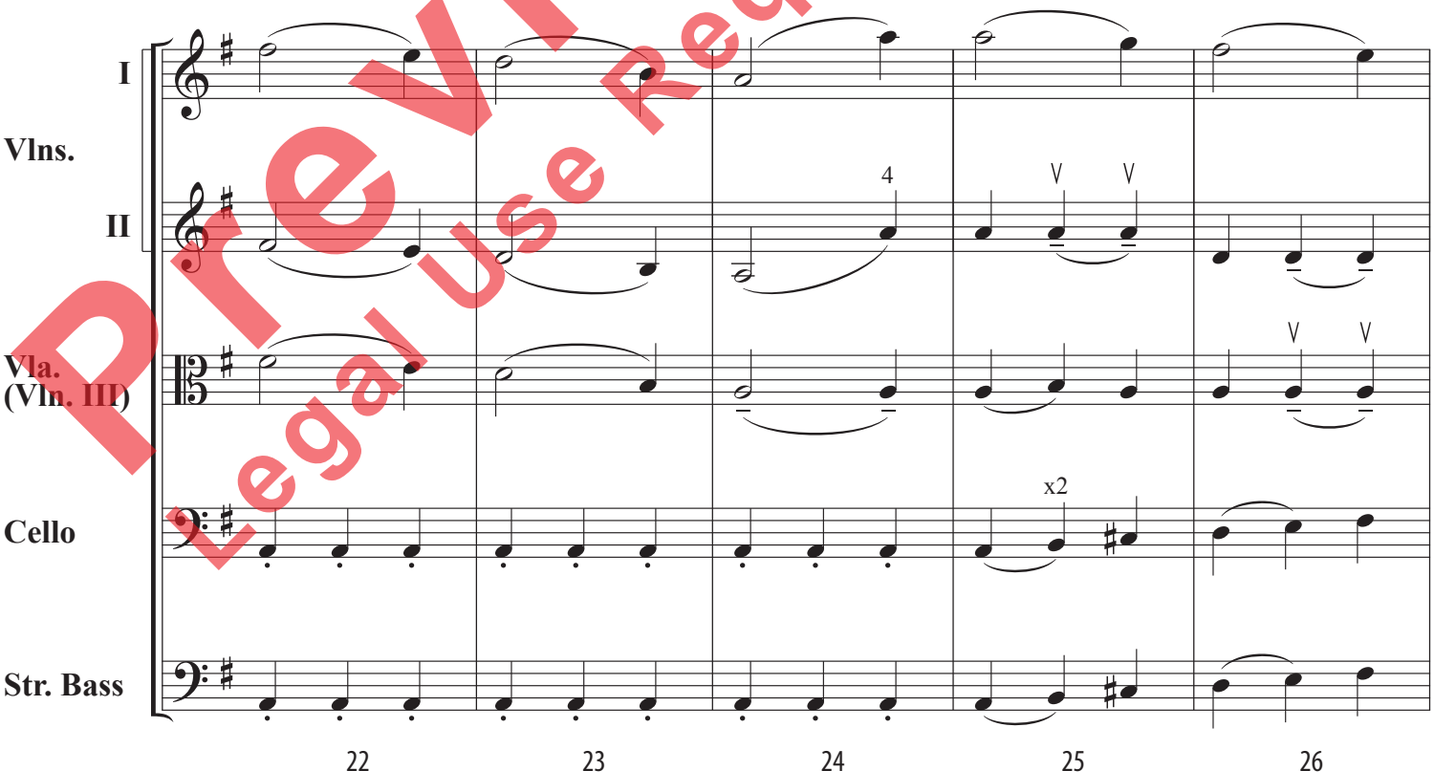

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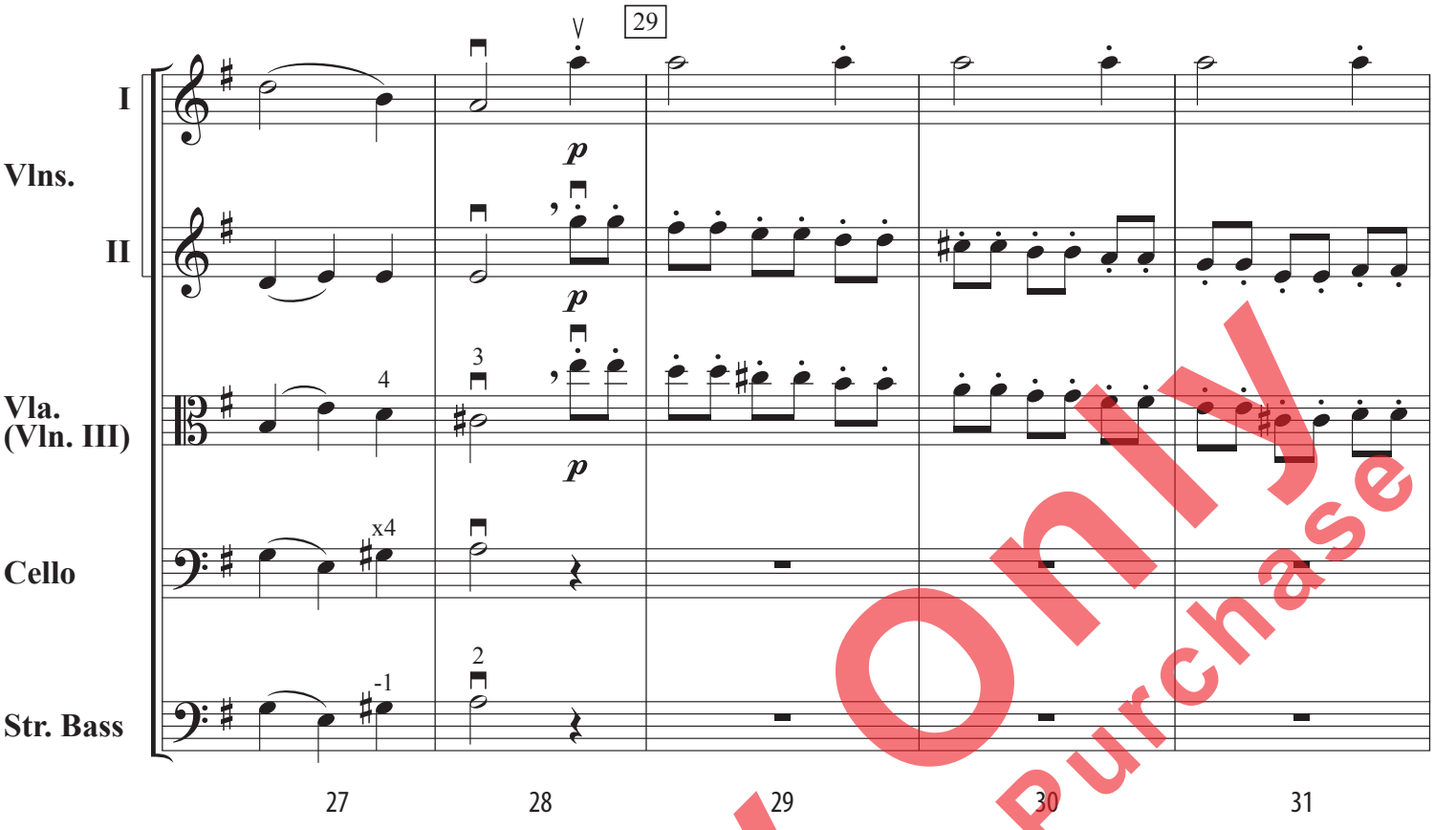

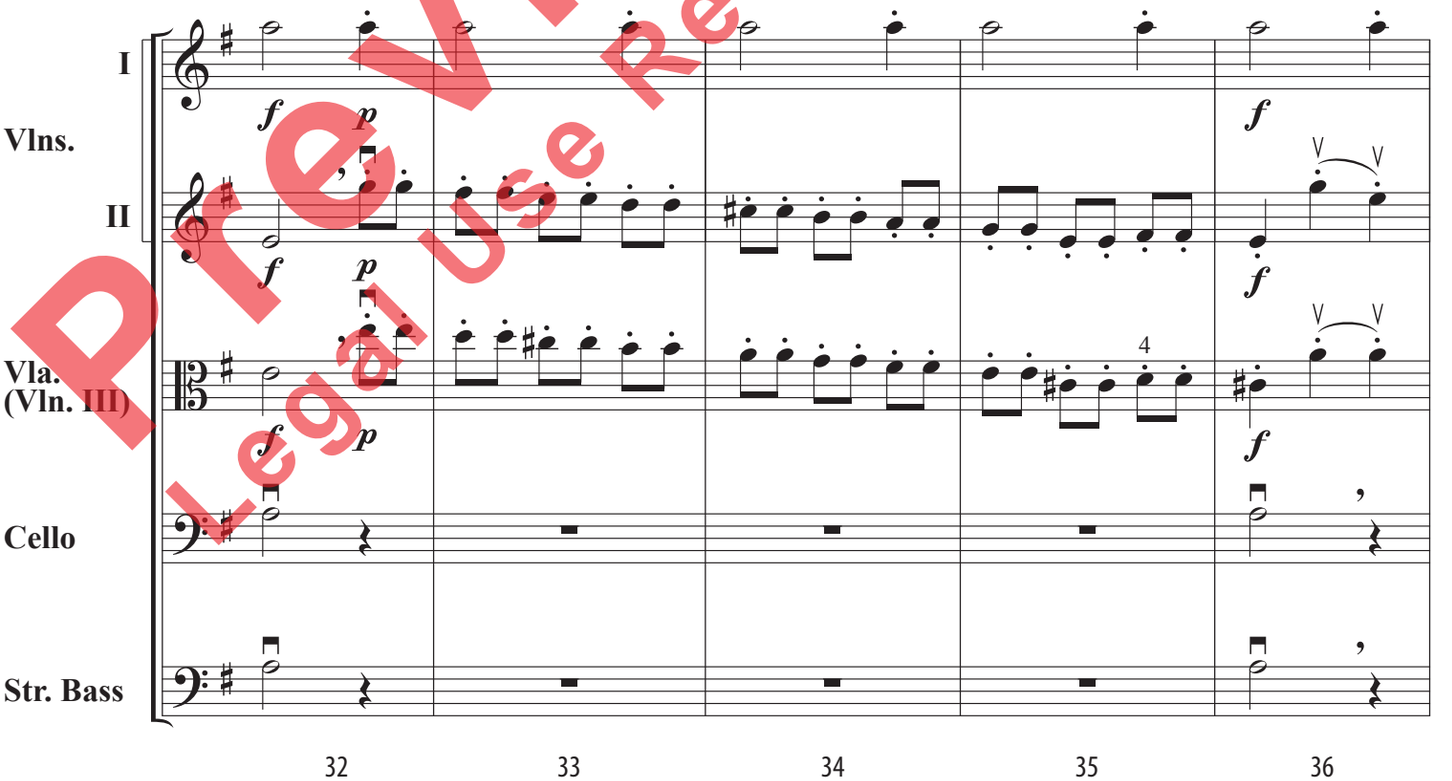

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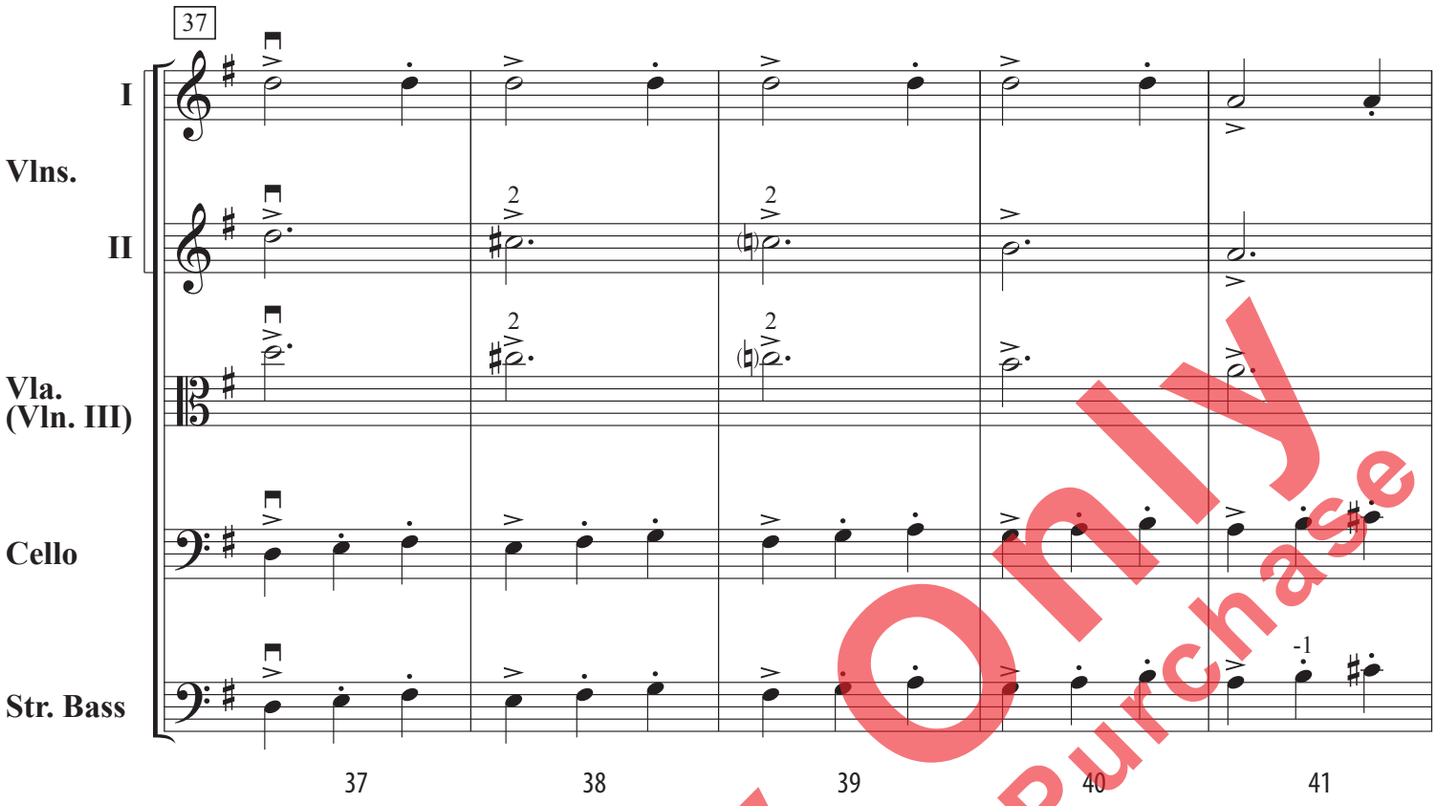

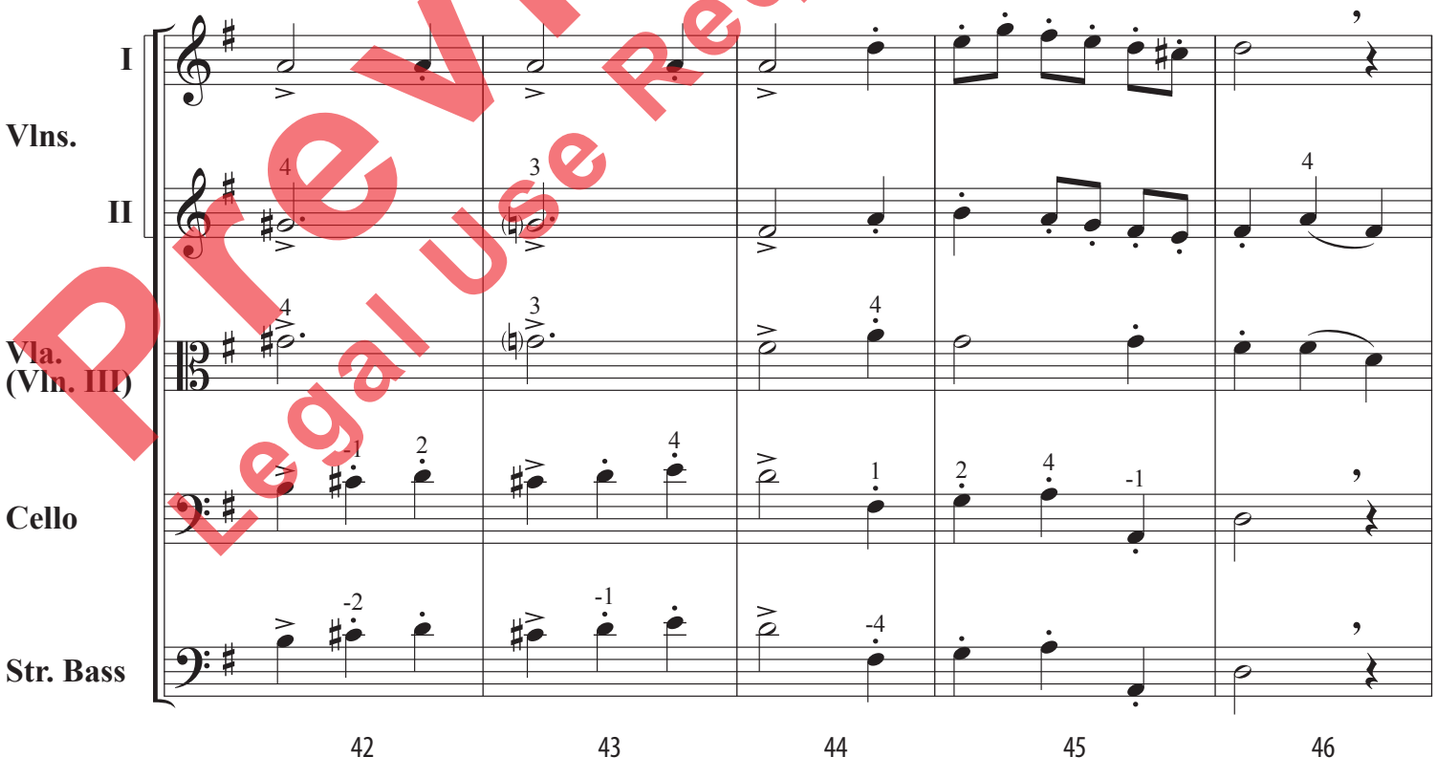

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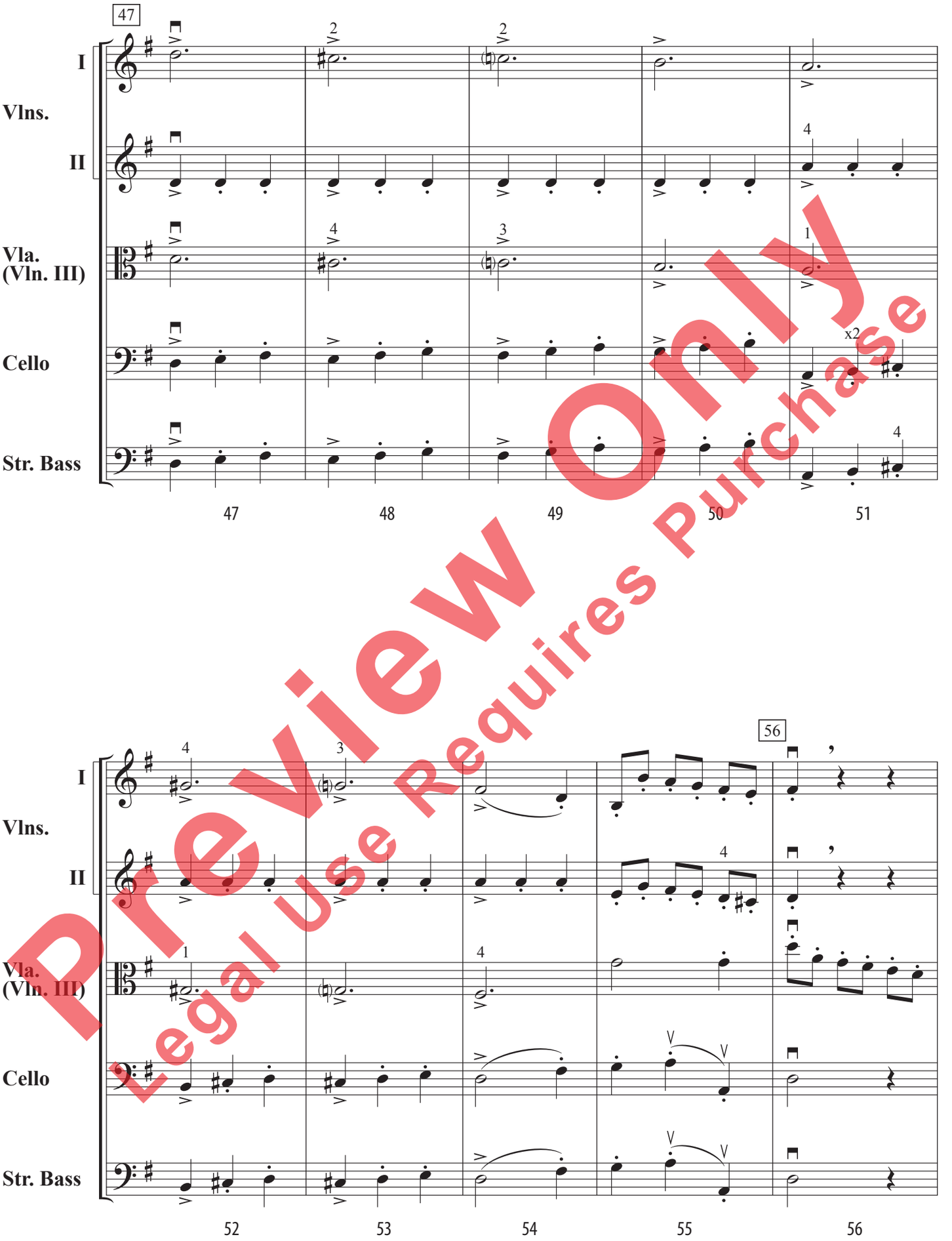

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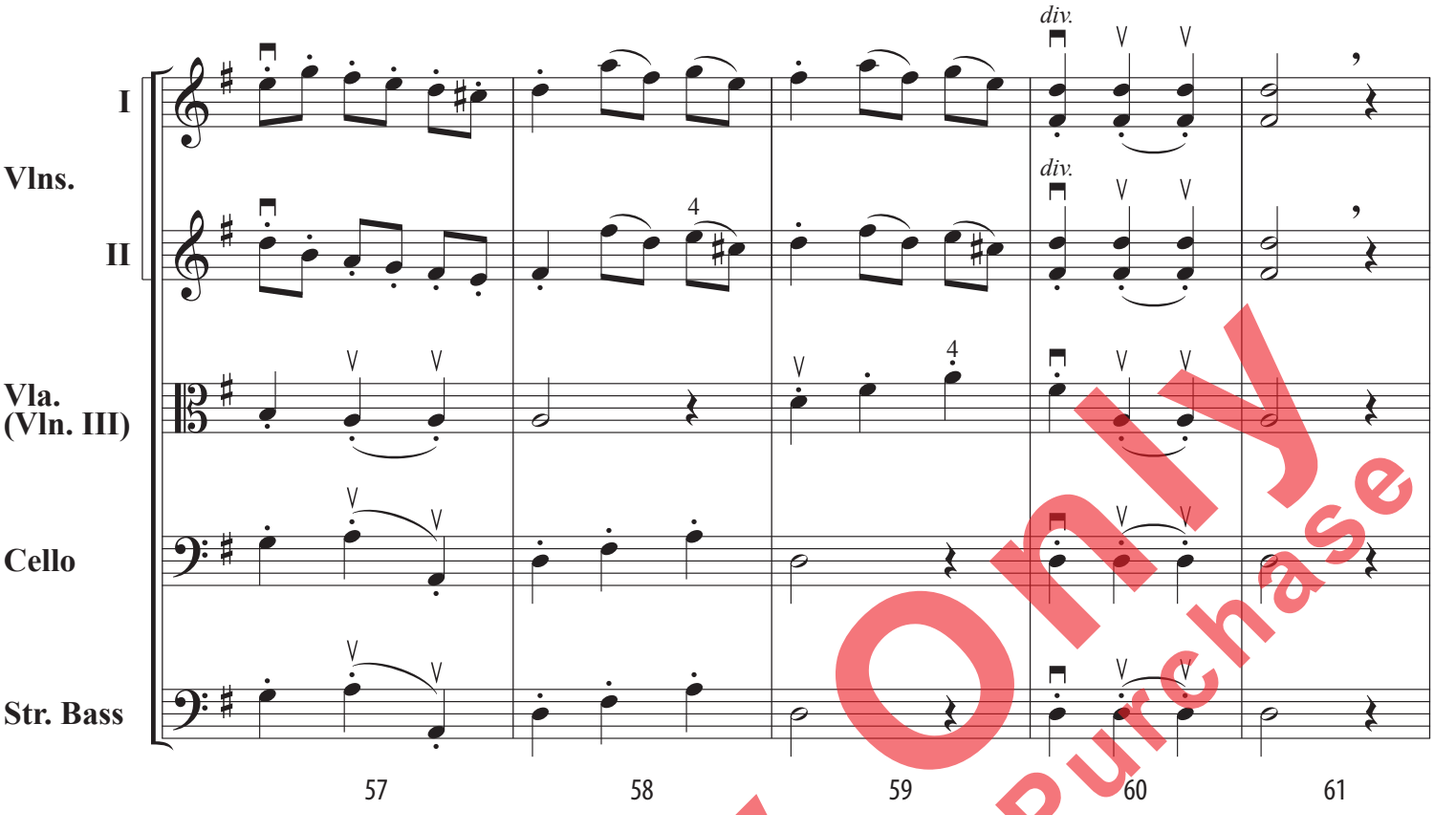

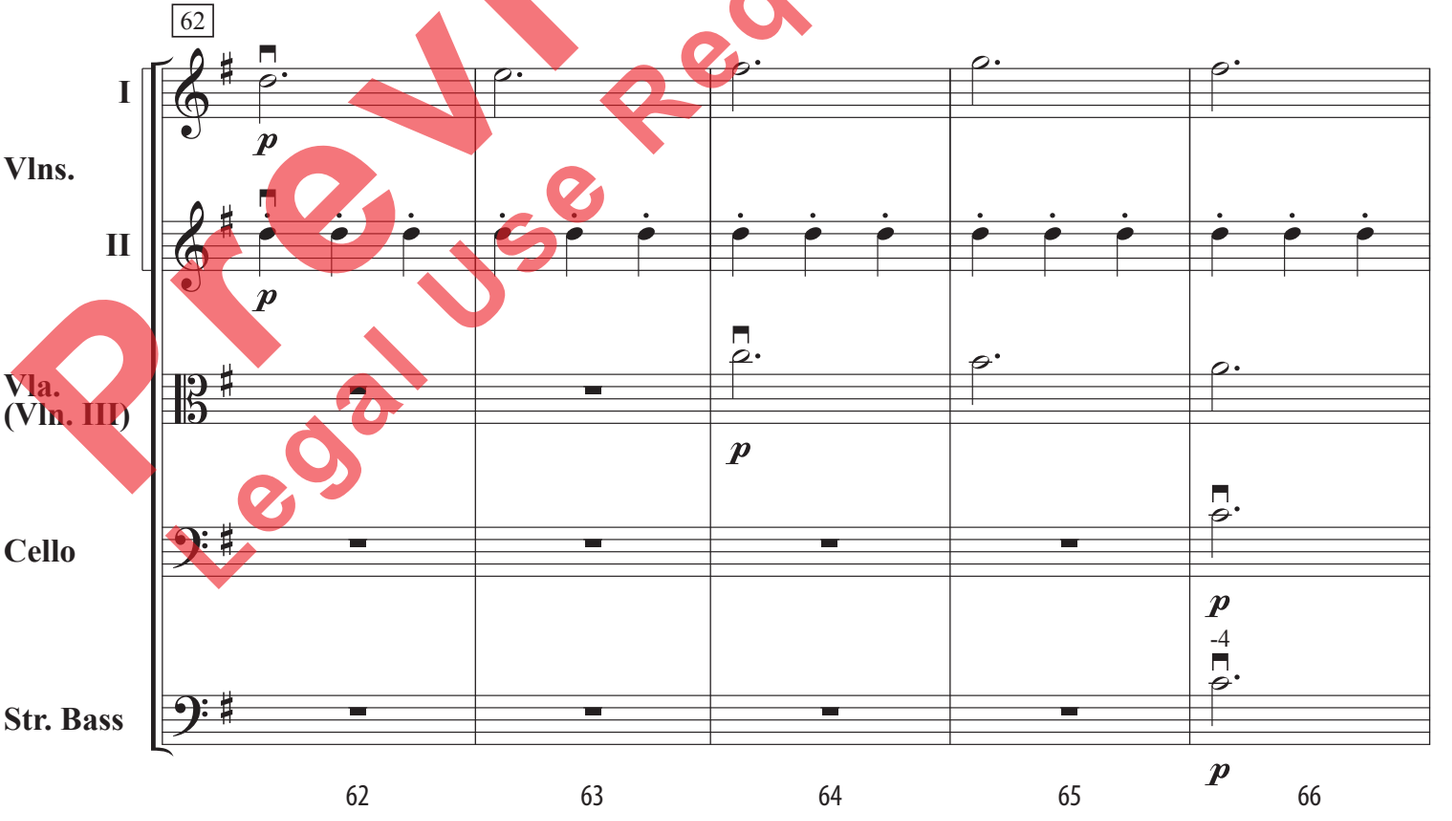

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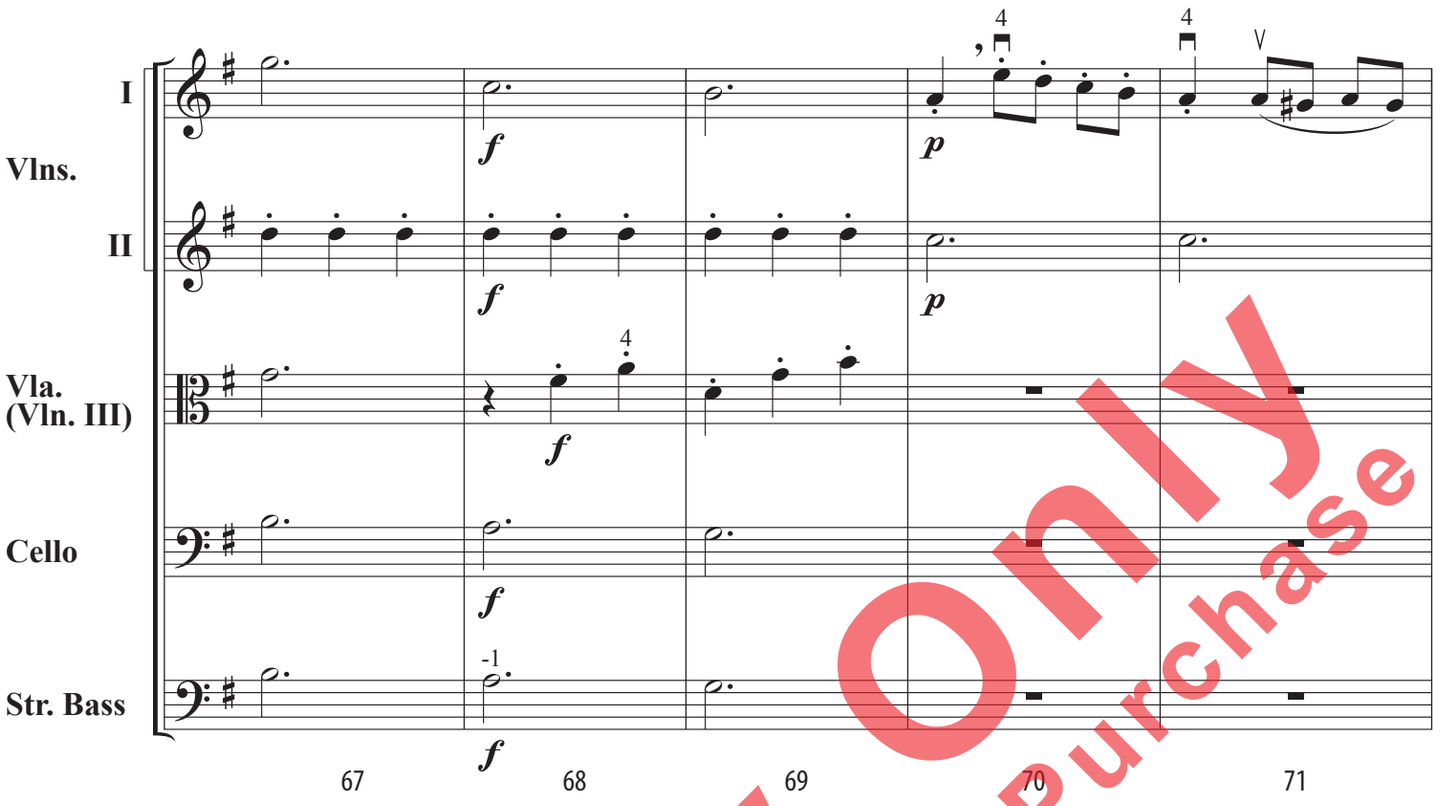

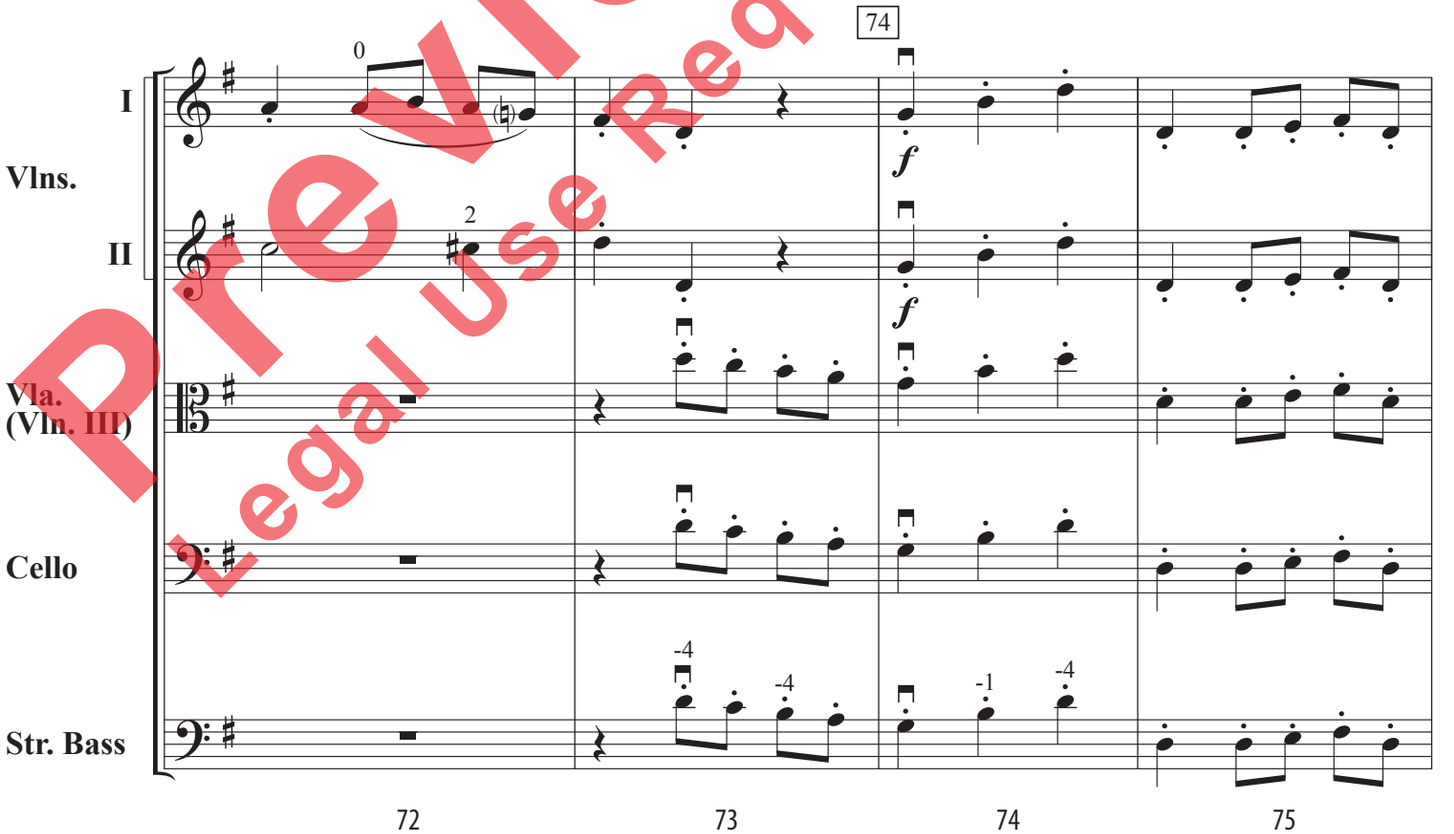

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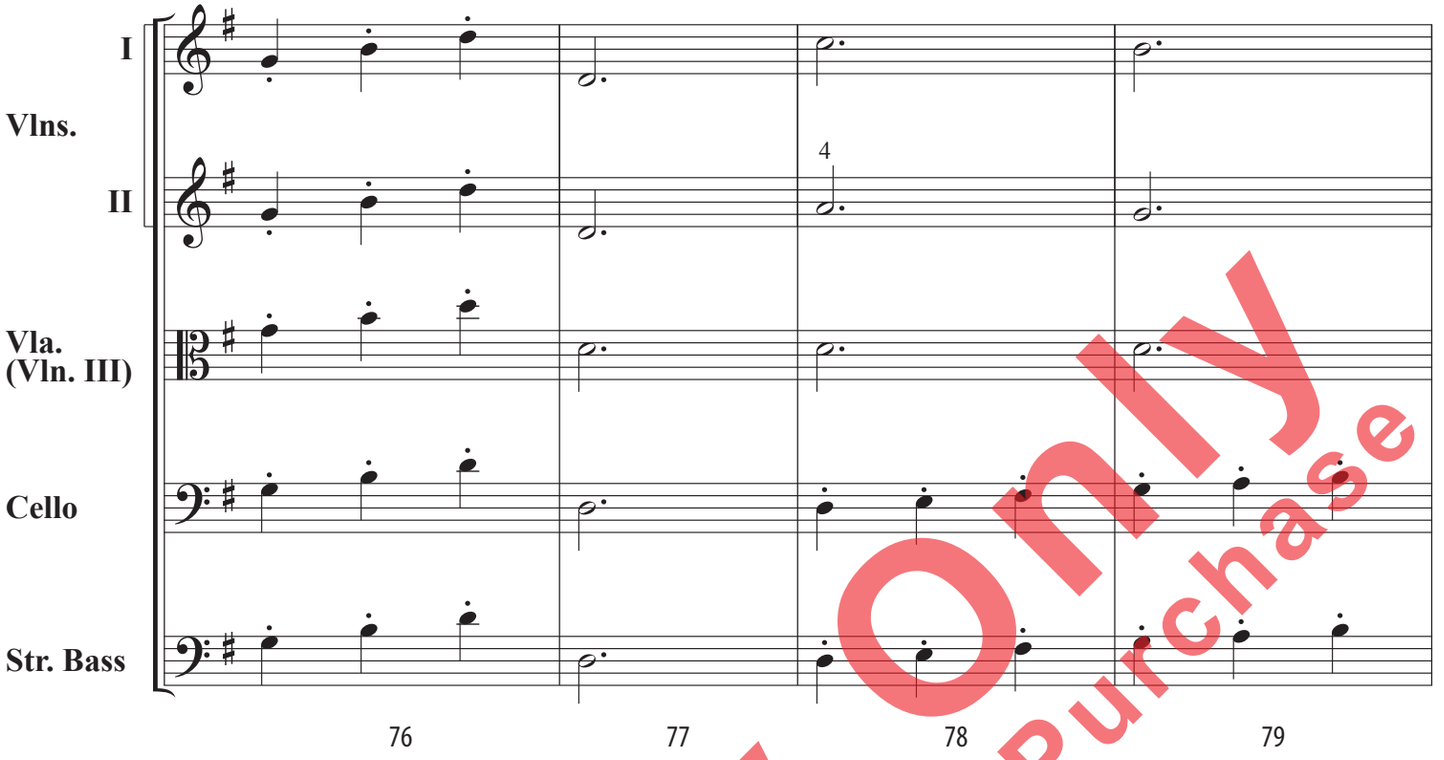

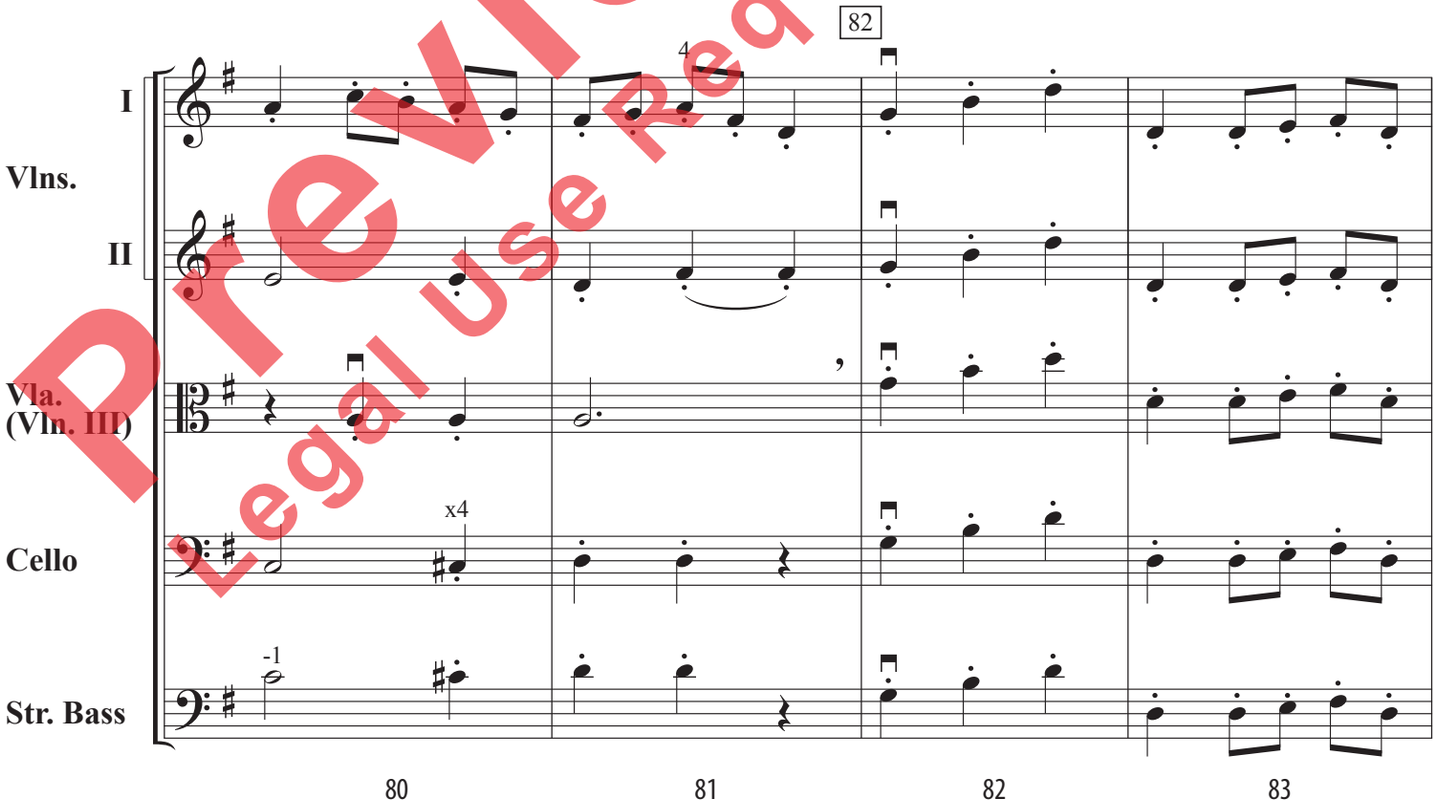

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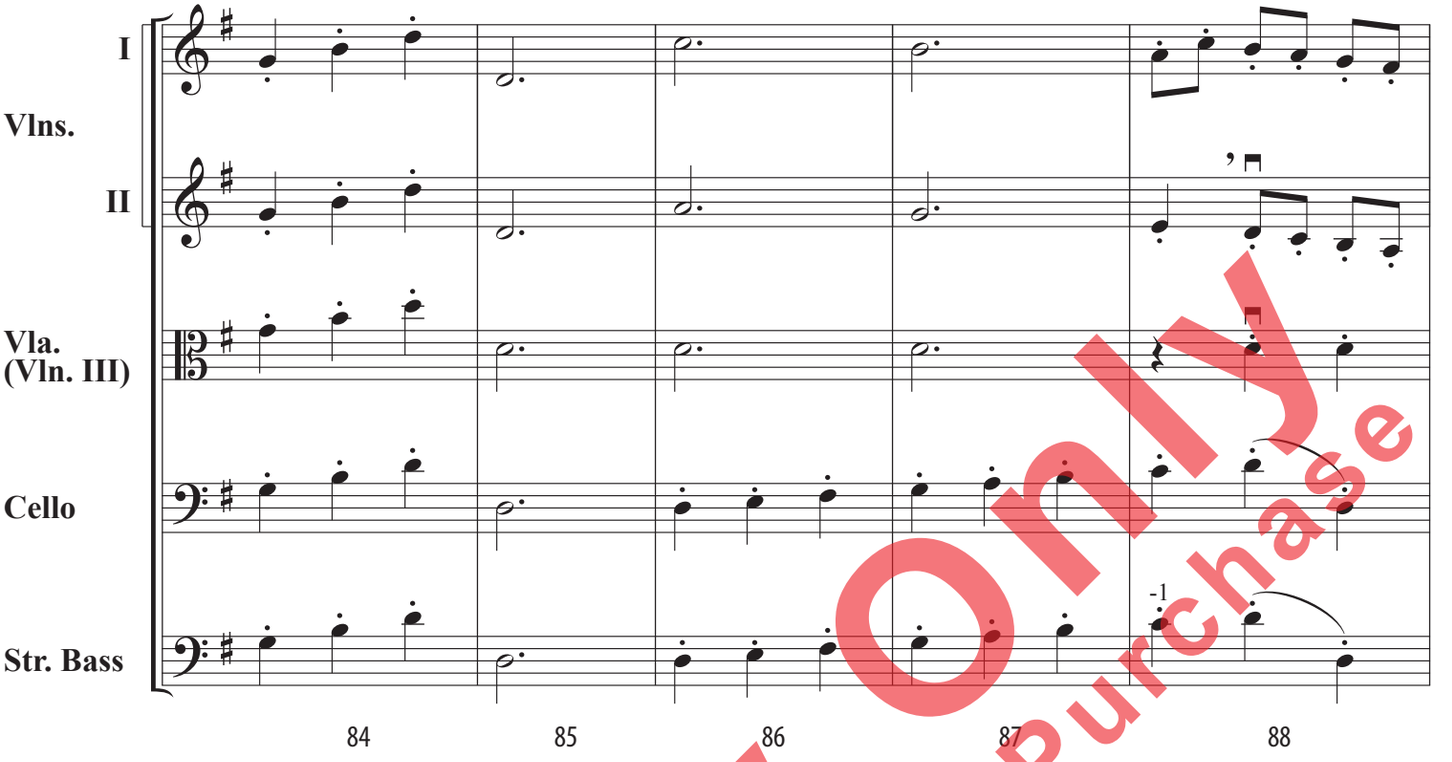

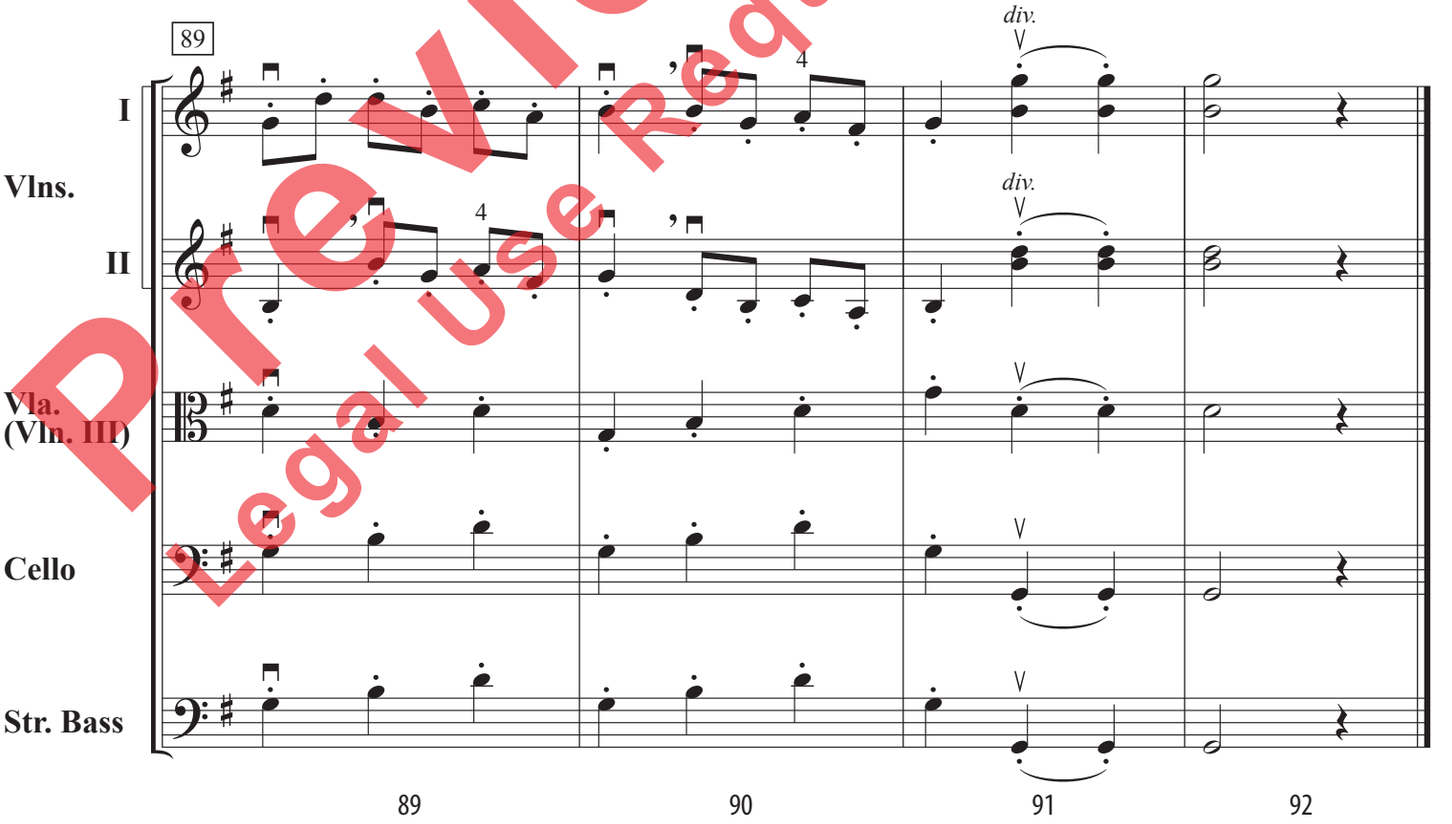

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