



# 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 $\flat$  major into G major and from  $\frac{3}{4}$  time to  $\frac{2}{4}$  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,  $\frac{2}{4}$  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](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (q)  
high or low fingerings

  or   
hooked bowings

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# Presto

From Symphony No. 1, K. 16

FULL SCORE  
Duration - 2:00

By Wolfgang Amadeus Mozart  
Arranged by Anthony Granata (ASCAP)

Presto ♩ = 180

**Violins**  
I  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Vlins.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

1 2 3 4 5 6 7 8



9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

13 14 15 16

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25 26

29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

27 28 29 30 31

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

32 33 34 35 36

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40 41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

42 43 44 45 46

47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

47 48 49 50 51

52 53 54 55 56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

52 53 54 55 56





67 68 69 70 71

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *p* *f* *p* *f*

4 4 V

4

-1

0

2

4

-4

-1

-4

72 73 74 75

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *f* *f* *f* *f*

0 2 4

-4 -4 -1 -4

Score for measures 76-79, featuring Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 76-79 show a sequence of notes across five staves. The key signature is one sharp (F#). The notation includes various note values and rests. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 76 77 78 79

Score for measures 80-83, featuring Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 80-83 show a sequence of notes across five staves. The key signature is one sharp (F#). The notation includes various note values, rests, and articulation marks (e.g., accents, slurs). A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 80 81 82 83

Score for measures 84 to 88, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 84-88 show a sequence of notes across the staves, with a large red watermark "Preview Only" overlaid. Measure 88 includes a fingering "-1" on the Cello staff.



84 85 86 87 88

Score for measures 89 to 92, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 89-92 show a sequence of notes across the staves, with a large red watermark "Preview Only" overlaid. Measure 89 is marked with a box containing the number 89. Measures 91 and 92 include a "div." (divisi) marking above the Violin I and II staves, and a "V" (Vibrato) marking above the Cello and String Bass staves.



89 90 91 92