



SYMPHONY NO. 19

Movement 4

WOLFGANG AMADEUS MOZART

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: Measures of Success® for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

Mozart composed his 19th symphony in 1772 at the young age of 16. It was composed in the key of E-flat and scored for two oboes, four horns, and strings. This arrangement of the fourth movement is for strings only and is in the key of C, playable by young musicians.

This Allegro is in a rondo form (ABACA), and the distinct thematic regions are in the key centers of C, G, D, A minor, and F. Therefore, strict attention to hand patterns and intonation is absolutely crucial.

To correctly perform in the style of the classical period, repeated eighth notes should be played off the string, and dynamics should be carefully adhered to. Note that Mozart used only forte and piano in this symphony.

You will likely wish to focus on facility and speed, and yet the movement contains many instances of sustained pitches which allow study of tone and vibrato as well.

Notice that the A theme appears to have been influenced by a group of active composers of the period known as the "Mannheim school." The upward arpeggiation suggests the "Mannheim rocket." For other examples of this, see the rondo movement of Mozart's *Eine Kleine Nachtmusik*, or the final movement of Mozart's *Symphony No. 40 in G minor*.

- Carrie Lane Gruselle

SYMPHONY NO. 19

WOLFGANG AMADEUS MOZART

CARRIE LANE GRUSELLÉ

Allegro (♩ = 80)

Legal

Vln. 1

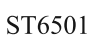
Vln. 2

Vla.

Vcl.

D.B.

10 11 12 13 14



17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

15 16 17 18 19

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

20 22 23 24

f

27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

25 26 27 28 29 30

p

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. Measures 31 to 36. Dynamics include *f* (forte) and *p* (piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. Measures 37 to 41. Dynamics include *f* (forte). A large red watermark "Preview Only" is overlaid diagonally across the page.

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. Measures 42 to 47. Dynamics include *f* (forte). A large red watermark "Preview Only" is overlaid diagonally across the page.

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. Measures 48 to 52. Dynamics include *p* (piano) and *f* (forte). Fingerings and bowings are indicated.

Measures 53 to 58. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Fingerings and bowings are indicated.

Measures 59 to 64. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Fingerings and bowings are indicated.

71 72 73 74 75

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef. The score shows measures 76 through 81. Measure 77 is marked with a red box containing the number 77. Measure 79 is marked with a red box containing the number 79. Measure 80 is marked with a red box containing the number 80. Measure 81 is marked with a red box containing the number 81. The score includes various musical notations such as notes, rests, and dynamic markings (V, 4, 1, -2).

85

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

82 83 84 85 86

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90 91

92

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

92 93 94 95 96 97