

t r a v e l s b y p i a n o

W. A. Mozart

Symphony “No. 51” in D major

KV.196 & 121

(Overture “La finta giardiniera” KV.196 and Finale KV.121)

(complete)

original piano transcription
[tbpt121]

31 December 2013

D O U J I N E D I T I O N

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W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

Allegro molto (♩ ~ 150)

This image displays a piano transcription of the first movement of Mozart's Symphony No. 51 in D major, measures 1 through 25. The music is written for two staves, with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked *Allegro molto* with a quarter note equal to approximately 150 beats per minute. The transcription includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte), *ff* (fortissimo), and *p* (piano). A pedal point is indicated at the end of measure 10. The measures are numbered 1 through 25 at the beginning of each line.

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26 27 28 29 30

dim. ... *p*

ped. *sim.*

31 32 33 34 35

f

36 37 38 39 40

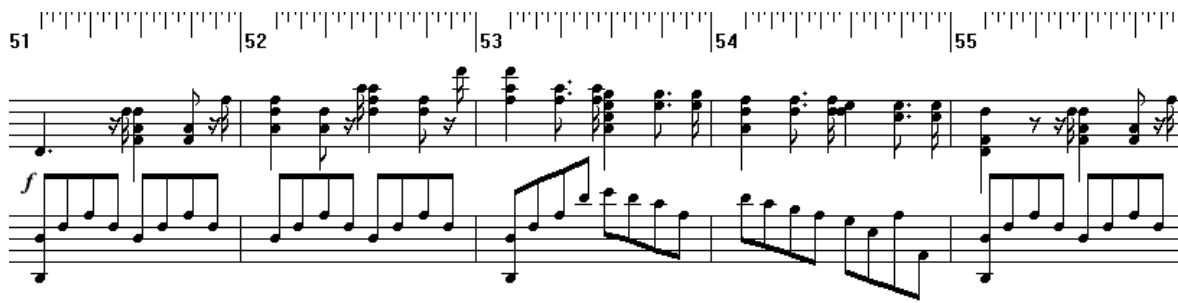
p

41 42 43 44 45

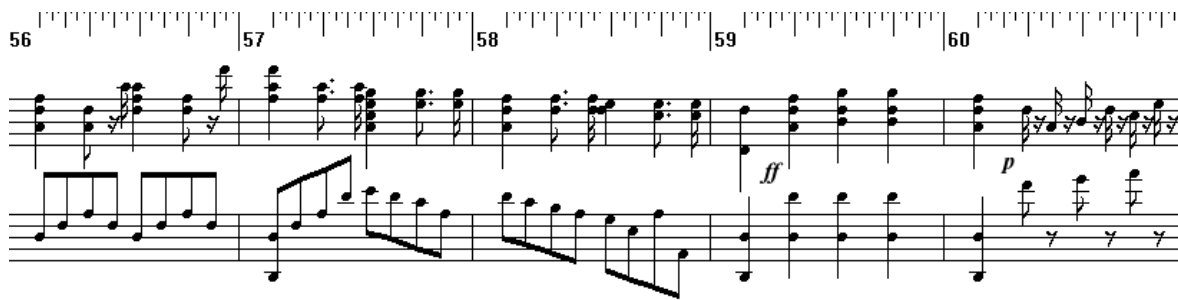
46 47 48 49 50

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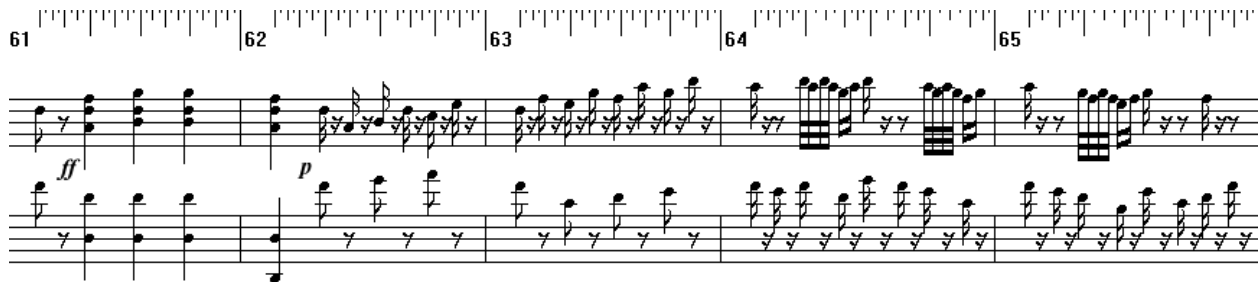
51 52 53 54 55



56 57 58 59 60



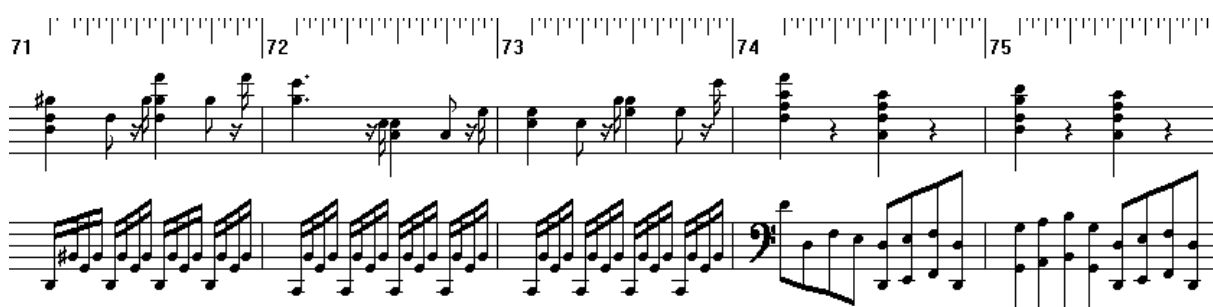
61 62 63 64 65



66 67 68 69 70



71 72 73 74 75



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76 77 78 79 80

dim. ... p

81 82 83 84

85 86 87 88 89

90 91 92 93 94

95 96 97

Andantino grazioso (♩ ~ 88**)

[** mm 44 with the original tempo of 2/4 (score below is “magnified” to 4/4 tempo)]

The musical score is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes the following elements:

- Measures 1-4:** The first system. Measure 1 has a first ending bracket. Measure 2 has a second ending bracket. Measure 3 has a third ending bracket. Measure 4 has a fourth ending bracket. Dynamics include *fp* (fortissimo piano) and *dim. ...* (diminuendo).
- Measures 5-6:** The second system. Measure 5 has a first ending bracket. Measure 6 has a second ending bracket. Dynamics include *p* (piano).
- Measures 13-16:** The third system. Measure 13 has a first ending bracket. Measure 14 has a second ending bracket. Measure 15 has a third ending bracket. Measure 16 has a fourth ending bracket. Dynamics include *mp* (mezzo-piano).
- Measures 17-20:** The fourth system. Measure 17 has a first ending bracket. Measure 18 has a second ending bracket. Measure 19 has a third ending bracket. Measure 20 has a fourth ending bracket. Dynamics include *p delicato* (piano, delicate).
- Measures 21-23:** The fifth system. Measure 21 has a first ending bracket. Measure 22 has a second ending bracket. Measure 23 has a third ending bracket. Dynamics include *p* (piano).

[24 – 29] = [1 – 6]

30 31 32 33

mp

34 35 36

p

[37 – 42] = [1 – 6]

43 44 45 46

p

47 48 49 50

p

8vb

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51 52 53 54

55 56 57 58

59 60

Allegro [KV.121 / 207a] (♩ ~ 284)

1 2 3 4 5

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

This piano transcription of Mozart's Symphony No. 51, measures 6-30, is presented in a two-staff format. The music is in D major and 3/4 time. Measures 6-10 show a melodic line in the right hand with a piano (p) dynamic, and a bass line in the left hand. Measures 11-15 feature a forte (f) dynamic with more complex melodic and harmonic textures. Measures 16-20 continue the melodic development in the right hand, with a piano (p) dynamic. Measures 21-25 show a return to a more active melodic line in the right hand. Measures 26-30 conclude the section with a forte (f) dynamic and a final melodic flourish in the right hand.

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piano transcription – travelsbypiano [tbpt121]

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

51 52 53 54 55

This image shows a piano transcription of measures 31 through 55 of Mozart's Symphony No. 51. The music is written for two staves. Measures 31-35 show a simple harmonic progression with some eighth-note patterns. Measures 36-40 introduce a piano (p) dynamic and a forte (f) dynamic. Measures 41-45 feature a more active melody with eighth-note runs. Measures 46-50 continue with similar rhythmic patterns. Measures 51-55 show a final section with a mix of chords and moving lines. The transcription includes various musical notations such as notes, rests, and dynamic markings.

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

56 | 57 | 58 | 59 | 60 |

61 | 62 | 63 | 64 | 65 |

66 | 67 | 68 | 69 | 70 |

71 | 72 | 73 | 74 | 75 |

76 | 77 | 78 | 79 | 80 |

This image shows a piano transcription of measures 56 through 80 of Mozart's Symphony No. 51. The music is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#), indicating D major. The time signature is not explicitly shown but is 4/4. The transcription includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measures 56-60 show a rhythmic pattern of eighth notes and rests. Measures 61-65 feature a melodic line in the upper staff and a bass line in the lower staff, with a dynamic marking of *p* (piano) at measure 62. Measures 66-70 show a more active melodic line in the upper staff and a bass line, with a dynamic marking of *f* (forte) at measure 66. Measures 71-75 show a melodic line in the upper staff and a bass line, with a dynamic marking of *p* at measure 74. Measures 76-80 show a melodic line in the upper staff and a bass line, with a dynamic marking of *f* at measure 79.

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

81 82 83 84 85

p

86 87 88 89 90

f *p*

91 92 93 94 95

f

96 97 98 99 100

p *f*

101 102 103 104 105

p

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

106 107 108 109 110

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125

126 127 128 129 130

p

f

p

f

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

131 132 133 134 135

136 137 138 139 140

141 142 143 144 145

146 147 148 149 150

151 152 153 154 155

This image displays a piano transcription of measures 131 through 155 of Mozart's Symphony No. 51. The notation is arranged in five systems, each containing two staves. The first staff of each system typically features a treble clef and contains various musical notations including eighth notes, sixteenth notes, and chords. The second staff often features a bass clef and contains sustained notes, rests, and occasional chords. Measure numbers 131 through 155 are printed above the first staff of each system. Dynamic markings include 'p' (piano) at measure 140 and 'f' (forte) at measure 148. The transcription captures the melodic and harmonic structure of the original symphony for piano accompaniment.

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

156 157 158 159 160

p *f*

161 162 163 164 165

166 167 168 169 170

171 172 173 174 175

176 177 178 179 180

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

This image displays a piano transcription of measures 181 through 205 of Mozart's Symphony No. 51. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but is 4/4. The measures are numbered 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, and 205. The transcription includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The lower staff features a prominent bass line with many eighth notes, while the upper staff contains more complex melodic and harmonic structures, including some triplets and slurs.

W. A. Mozart – Symphony “No. 51” in D major KV.196 & 121 (complete)
piano transcription – travelsbypiano [tbpt121]

206 207 208 209 210

211 212 213 214 215 216

How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won’t **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

Staves

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset.
signs are only noted within the same bar and in the same stave.

Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g. $1/8 = 180 \rightarrow 3/8 = 60$).

Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I’m a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you’re set to go.

Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

Volume (p, f, etc.) and accents

Noted in the usual way, in bold italic. When you sometimes see “rf”, it stands for “rinforzando” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter. Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

Legato and Staccato

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

Tails (note grouping)

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn’t follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes particularly vexing I generally include a footnote to point it out.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

Pedals, fingering

Noted rarely, and when noted, always consider them “with a grain of salt”. It’s best if you rely on your own sensibility or ask your teachers for practical advice. Fingering in particular is only written as a curiosity.

Right hand, Left hand

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you’ll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that’s what I call “composer’s score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. The bottom line is: if you are uncomfortable with the hand distribution on the score, do not hesitate to find and play your own distribution of notes between the two hands.

Another point, just to be sure: as a general rule playing (volume, expression etc.) directions meant for both hands are written *between* the staves, those meant only for the first stave are written *above* it, those meant only for the second stave are written *under* it.

Trills, mordents and other embellishments

More likely to appear in my transcriptions, they may or may not be written in standard notation, that is shorthanded with standard signs: sometimes they may be written out explicitly with all the notes involved, without any shorthand sign. Somewhat ugly, but correct. Also, there may be a footnote describing trill resolutions and/or point out exceptions when necessary.

Zoom icon (on time signature)

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed.

Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

Questions and Answers

Q. So what does “DOUJIN EDITION” mean, anyway?

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?

A. Most likely... NOT.

Q. Why not?

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

Q. Free time? Isn’t this your main occupation?

A. Not (*shobon...*)

Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

Q. I want to produce a proper typeset edition of your scores.

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

Q. I want to play your works in public / record and publish a performance!

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

Q. I have a request / inquiry.

A. Drop me a line (see links/contact page below)

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Links/Contact

Main site/blog

<https://travelsbypiano.wordpress.com>

YouTube channel

<https://www.youtube.com/user/travelsbypiano>

Scores/Recordings

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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Words of Thanks

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and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You
to the Great Masters of the Past...