

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

W. A. Mozart

Symphony No. 22 in C major

KV.162

(complete)

original piano transcription
[tbpt132]

January – February 2014

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

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W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

Allegro assai (♩ ~ 170)

The image displays a piano transcription of the first 25 measures of the first movement of Mozart's Symphony No. 22 in C major, KV.162. The tempo is marked *Allegro assai* with a quarter note equal to approximately 170 beats per minute. The music is in 4/4 time and consists of two staves, treble and bass. The transcription includes measure numbers 1 through 25. Measures 1-5 show a piano introduction with a forte (f) dynamic in the bass and piano (p) in the treble. Measures 6-10 continue the piano introduction with a forte (f) dynamic in the treble and piano (p) in the bass. Measures 11-15 show a piano introduction with a forte (f) dynamic in the bass and piano (p) in the treble. Measures 16-20 show a piano introduction with a forte (f) dynamic in the bass and piano (p) in the treble. Measures 21-25 show a piano introduction with a forte (f) dynamic in the bass and piano (p) in the treble.

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of the first movement of Mozart's Symphony No. 22 in C major, KV.162. The score is presented in a system of two staves, with measures 26 through 50. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (treble clef) contains the primary melodic lines, while the second staff (bass clef) provides harmonic support. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). The transcription shows the characteristic rhythmic patterns and melodic motifs of the original work, including the famous 'Mozart's Theme' in the first staff. The measures are numbered 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50. The transcription is attributed to travelsbypiano [tbpt132].

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

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

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of measures 76 through 100 of W. A. Mozart's Symphony No. 22 in C major, KV.162. The transcription is presented in two systems, each with a grand staff (treble and bass clefs). The first system covers measures 76 to 80, and the second system covers measures 81 to 100. The music is written in C major and 4/4 time. The transcription includes dynamic markings: *p* (piano) at measures 76 and 86, and *f* (forte) at measures 79 and 89. There are also accents (>) over certain notes in measures 81, 83, 84, 85, 94, 95, 96, 97, and 98. The notation includes various note values, rests, and articulation marks. The piano part features a prominent eighth-note accompaniment in the right hand, while the violin part (represented by the upper staff) has a more melodic line with some triplets and slurs.

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of measures 101 through 125 of Mozart's Symphony No. 22 in C major. The score is presented in two systems, each with a grand staff (treble and bass clefs). Measure numbers 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, and 125 are indicated above the staves. The transcription includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). It also features articulation marks like accents and slurs, as well as fingering numbers (e.g., 6). The musical notation includes various note values, rests, and chordal structures, capturing the essence of the original orchestral work for the piano.

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
 piano transcription - travelsbypiano [tbpt132]

126 127 128 129 130

131 132 133 134 135

Andantino grazioso (♩ ~ 86)

1 2 3 4 5

6 7 8 9 10

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of the first movement of Mozart's Symphony No. 22 in C major, KV.162. The score is presented in three systems, each containing three staves. The first system covers measures 11 to 14, the second system covers measures 15 to 19, and the third system covers measures 20 to 24. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and quarter-note passages. A dynamic marking of *p* (piano) is present in measure 14. The transcription is attributed to travelsbypiano [tbpt132].

11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
piano transcription - travelsbypiano [tbpt132]

29 30 31 32

legato

33 34

cresc. ...

35 36 37 38 39

f p f p (come prima)

40 41 42 43 44

f p

45 46 47 48

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription · travelsbypiano [tbpt132]

[illegible]

53 54 55 56 57

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a soprano clef and contains the melody, which includes various note values and rests. The bottom staff uses a bass clef and contains the accompaniment, featuring a steady eighth-note pattern. The score is divided into measures by bar lines, with measure numbers 53 through 57 indicated above the top staff.

[illegible]

W. A. Mozart – *Symphony No. 22 in C major KV.162 (complete)*
 piano transcription - travelsbypiano [tbpt132]

64 65 66 67

legato

8vb

68 69 70 71

f p pp

Presto assai (♩ ~ 240)

1 2 3 4 5

f p (ped.) (riverb.)

6 7 8 9 10

sim.

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of measures 11 through 35 of Mozart's Symphony No. 22 in C major. The score is written on two staves per system, with measure numbers 11 through 35 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 11-15) features a forte (f) dynamic. The second system (measures 16-20) continues the musical development. The third system (measures 21-25) includes a piano (p) dynamic marking. The fourth system (measures 26-30) also features a piano (p) dynamic. The fifth system (measures 31-35) includes a forte (f) dynamic and trill (tr) markings. The transcription is a faithful representation of the original score, capturing the melodic and harmonic details of the symphony.

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of measures 36 through 60 of W. A. Mozart's Symphony No. 22 in C major, KV.162. The score is written for two staves, with measures 36-40 on the first system, 41-45 on the second, 46-50 on the third, 51-55 on the fourth, and 56-60 on the fifth. The notation includes various musical symbols such as trills (tr), dynamics (p for piano, f for forte), and articulation marks (accents, slurs). The key signature is one sharp (F#), and the time signature is 3/4. The transcription captures the intricate details of the original score, including the complex rhythmic patterns and melodic lines.

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

61 62 63 64 65

66 67 68 69 70

come prima volta

71 72 73 74 75

76 77 78 79 80

f

81 82 83 84 85

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

This image displays a piano transcription of the final movement of Mozart's Symphony No. 22 in C major, KV.162, covering measures 86 through 110. The score is written for piano and features a variety of musical textures and dynamics. Measures 86-90 show a rhythmic pattern in the right hand with eighth-note chords and a more active left hand. Measures 91-95 introduce a piano (*p*) dynamic, with the right hand playing chords and the left hand a steady eighth-note accompaniment. Measures 96-100 continue this texture. Measures 101-105 are marked with a forte (*f*) dynamic and include trills (*tr*) in the right hand and rapid sixteenth-note passages in the left hand. Measures 106-110 conclude the section with trills in the right hand and a final forte (*f*) passage in the left hand.

86 87 88 89 90

91 92 93 94 95

96 97 98 99 100

101 102 103 104 105

106 107 108 109 110

W. A. Mozart – Symphony No. 22 in C major KV.162 (complete)
piano transcription - travelsbypiano [tbpt132]

111 112 113

Measures 111-113 of the piano transcription. Measure 111 features a treble staff with a series of eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measure 112 continues the treble staff's melodic line and the bass staff's accompaniment. Measure 113 shows the treble staff concluding with a half-note chord and a quarter rest, while the bass staff continues with eighth notes.

114 115 116

Measures 114-116 of the piano transcription. Measure 114 has a treble staff with a half-note chord and a quarter rest, and a bass staff with eighth notes. Measure 115 features a treble staff with a half-note chord and a quarter rest, and a bass staff with eighth notes. Measure 116 shows the treble staff with a half-note chord and a quarter rest, and the bass staff with eighth notes. A *ff* (fortissimo) dynamic marking is placed above the first eighth note of the bass staff in measure 116.

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 annoying I generally include a footnote to point that out again.

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

Pedals

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

Ditto, see above.

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. Do not hesitate to find and play your own distribution of notes between the two hands.

Trills, mordents and other embellishments

More likely to appear in my transcriptions, they are generally notated in the usual fashion. There may be a footnote describing trill resolutions and/or point out exceptions.

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

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

If you like this music, please consider archiving these scores
and/or sharing them with family and friends.

Thank you for your Support!..

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