

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

W. A. Mozart

Symphony No. 25 in G minor

KV.183

2nd, 3rd, 4th movement

original piano transcription
[tbpt38]

26, 27 December 2009

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

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Note:

1st movement is released separately as project “tbpt5”

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

Andante (♩ ~ 104**)

[** ~ 52 with the original time signature of 2/4]

The musical score is presented in two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 25. The key signature is G minor (two flats) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to approximately 104 beats per minute. The dynamic is marked 'p' (piano). The score includes various musical notations such as rests, notes, and a complex rhythmic figure in measures 18-20. The piece concludes with a double bar line at the end of measure 25.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
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51 52 53 54 55

Musical notation for measures 51-55. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes.

56 57 58 59 60

Musical notation for measures 56-60. Measures 58-60 feature a complex rhythmic pattern in the bottom staff consisting of triplets of eighth notes, indicated by 'L3' markings.

61 62 63 64 65

Musical notation for measures 61-65. Measure 63 includes a dynamic marking 'cresc. ...' with a hairpin symbol. Measure 64 is marked 'f' (forte) and measure 65 is marked 'p' (piano).

66 67 68 69 70

Musical notation for measures 66-70. The top staff contains a melodic line with chords, and the bottom staff features a bass line with chords.

71 72 73 74 75

Musical notation for measures 71-75. The bottom staff shows a melodic line with eighth notes and a final flourish in measure 75.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

The image displays a piano transcription of the 2nd, 3rd, and 4th movements of Mozart's Symphony No. 25 in G minor, KV.183. The score is presented in a system of two staves per measure, with measures 76 through 98. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The key signature is G minor, indicated by two flats (Bb and Eb). The score is divided into measures by vertical bar lines, with measure numbers 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, and 98 clearly marked. The transcription captures the intricate textures of the original symphony, including rapid sixteenth-note passages and complex harmonic structures.

MENUETTO (♩ ~ 160)

1 2 3 4 5

6 7 8 9 10

11 12 24 25 26

27 28 a) tr 29 30 31

32 33 34 35 36

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
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37 38 39 40 41

Musical score for measures 37-41. The top staff contains a melodic line with slurs and accents. The bottom staff contains a piano accompaniment with chords and slurs. Dynamics include *p* and *f*.

42 43 44 45 46

Musical score for measures 42-46. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a prominent bass line. Dynamics include *p* and *f*.

47 48

Musical score for measures 47-48. The top staff shows a melodic phrase. The bottom staff shows a piano accompaniment. The section ends with a double bar line.

Trio (l'istesso tempo)

73 74 75 76 77

Musical score for measures 73-77. The top staff features a melodic line with slurs. The bottom staff features a piano accompaniment. Dynamics include *(mp)*.

78 79 80 89 90

Musical score for measures 78-90. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. The section ends with a double bar line.

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Menuetto da capo

trill resolutions:

a)

28

b)

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Allegro (♩ ~ 240)

The image displays a piano transcription of the first system of the 2nd, 3rd, and 4th movements of Mozart's Symphony No. 25 in G minor. The score is written in 4/4 time and begins with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a metronome marking of approximately 240 quarter notes per minute. The score is divided into five measures, numbered 1 through 5. Measure 1 starts with a bass clef and a dynamic marking of '1-'. Measure 2 begins with a dynamic marking of 'p'. Measure 9 features a dynamic marking of 'f' and a change to a treble clef. Measure 17 starts with a dynamic marking of 'p' and a change to a soprano clef. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The score concludes with a double bar line at the end of measure 25.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

26 | 27 | 28 | 29 | 30

Musical notation for measures 26-30. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) provides accompaniment. The music features a mix of eighth and sixteenth notes, with some rests in the first staff.

31 | 32 | 33 | 34 | 35

Musical notation for measures 31-35. The first staff (treble clef) continues the melodic line. The second staff (bass clef) has a more active accompaniment with many sixteenth notes.

36 | 37 | 38 | 39 | 40

Musical notation for measures 36-40. The first staff (treble clef) has a piano (*p*) dynamic. The second staff (bass clef) has a more active accompaniment with many sixteenth notes.

41 | 42 | 43 | 44 | 45

Musical notation for measures 41-45. The first staff (treble clef) has a melodic line with some rests. The second staff (bass clef) has a very active accompaniment with many sixteenth notes.

46 | 47 | 48 | 49 | 50

Musical notation for measures 46-50. The first staff (treble clef) has a melodic line. The second staff (bass clef) has a very active accompaniment with many sixteenth notes. A forte (*f*) dynamic is indicated in measure 49.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

The image displays a piano transcription of the 2nd, 3rd, and 4th movements of Mozart's Symphony No. 25 in G minor, KV.183, covering measures 51 through 75. The score is presented in two systems of staves, with measures 51-55 and 56-60 on the first system, and measures 61-65, 66-70, and 71-75 on the second system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used to indicate volume changes. The transcription is attributed to travelsbypiano [tbpt38].

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

76 | 77 | 78 | 79 | 80

Two staves of musical notation for measures 76-80. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with similar rhythmic patterns.

81 | 82 | 83 | 84 | 85

Two staves of musical notation for measures 81-85. Measure 85 features a dynamic marking of *f* (forte) and a more complex melodic figure.

[86 – 152] = [10 – 76]

153 | 154 | 155 | 156 | 157

Two staves of musical notation for measures 153-157. The music is characterized by a strong rhythmic pattern of eighth notes and a dynamic marking of *f*.

158 | 159 | 160 | 161 | 162

Two staves of musical notation for measures 158-162. The top staff features a complex chordal texture with many accidentals, while the bottom staff continues the rhythmic pattern.

163 | 164 | 165 | 166 | 167

Two staves of musical notation for measures 163-167. The top staff shows a series of ascending and descending eighth-note patterns, and the bottom staff shows a corresponding bass line with many accidentals.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

168 169 170 171 172

173 174 175 176 177

178 179 180 181 182

183 184 185 186 187

188 189 190 191 192

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

193 194 195 196 197

Musical notation for measures 193-197. The top staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff provides a harmonic accompaniment with chords and single notes.

198 199 200 201 202

Musical notation for measures 198-202. Measure 199 includes a piano (*p*) dynamic marking. The notation shows a continuation of the melodic and harmonic themes from the previous measures.

203 204 205 206 207

Musical notation for measures 203-207. The top staff shows a melodic line with a slur over measures 205-206. The bottom staff has a more active accompaniment with eighth notes.

208 209 210 211 212

Musical notation for measures 208-212. Measure 211 includes a forte (*f*) dynamic marking. The top staff has a melodic line with a slur, and the bottom staff has a complex accompaniment with many sixteenth notes.

213 214 215 216 217

Musical notation for measures 213-217. The top staff features a melodic line with slurs and accents. The bottom staff has a harmonic accompaniment with chords and single notes.

W. A. Mozart – Symphony No. 25 in G minor KV.183 – 2nd, 3rd, 4th movement
piano transcription – travelsbypiano [tbpt38]

218 219 220 221 222

Musical notation for measures 218-222. The top staff features a melodic line with eighth and sixteenth notes, including a trill in measure 218. The bottom staff provides harmonic support with chords and bass lines. A piano (*p*) dynamic marking is present in measure 222.

223 224 225 226 227

Musical notation for measures 223-227. The top staff continues the melodic line. The bottom staff shows a bass line with a prominent eighth-note pattern in measures 225-227.

228 229 230 231 232

Musical notation for measures 228-232. The top staff features a melodic line with some chromaticism. The bottom staff has a bass line with a steady eighth-note accompaniment.

233 234 235 236 237

Musical notation for measures 233-237. The top staff shows a melodic line with a trill in measure 233. The bottom staff continues the eighth-note bass line.

238 239 240 241 242

Musical notation for measures 238-242. The top staff features a melodic line with a trill in measure 238. The bottom staff continues the eighth-note bass line.

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piano transcription – travelsbypiano [tbpt38]

243 244 245 246 247

Musical score for measures 243-247. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes. Measure 243 features a sharp sign above the first note. Measure 244 has a sharp sign above the first note. Measure 245 has a sharp sign above the first note. Measure 246 has a sharp sign above the first note. Measure 247 has a sharp sign above the first note.

248 249 250 251 252

Musical score for measures 248-252. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes. Measure 248 has a sharp sign above the first note. Measure 249 has a sharp sign above the first note. Measure 250 has a sharp sign above the first note. Measure 251 has a sharp sign above the first note. Measure 252 has a sharp sign above the first note. A dynamic marking 'p' is present in measure 251.

253 254 255 256 257

Musical score for measures 253-257. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes. Measure 253 has a sharp sign above the first note. Measure 254 has a sharp sign above the first note. Measure 255 has a sharp sign above the first note. Measure 256 has a sharp sign above the first note. Measure 257 has a sharp sign above the first note. Dynamic markings 'f' and 'p' are present in measures 253 and 257 respectively.

258 259 260 261 262

Musical score for measures 258-262. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes. Measure 258 has a sharp sign above the first note. Measure 259 has a sharp sign above the first note. Measure 260 has a sharp sign above the first note. Measure 261 has a sharp sign above the first note. Measure 262 has a sharp sign above the first note. A dynamic marking 'f' is present in measure 261.

263 264 265 266 267 268

Musical score for measures 263-268. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes. Measure 263 has a sharp sign above the first note. Measure 264 has a sharp sign above the first note. Measure 265 has a sharp sign above the first note. Measure 266 has a sharp sign above the first note. Measure 267 has a sharp sign above the first note. Measure 268 has a sharp sign above the first note. A dynamic marking 'ff' is present in measure 267.

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 veeeeeeery 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

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...