

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

W. A. Mozart

Symphony No. 7 in D major

KV.45

(complete)

original piano transcription
[tbpt59]

23 – 30 January 2011

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

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Allegro (♩ ~ 160)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

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26 27 28 29 30

Musical notation for measures 26-30. The top staff features a rhythmic pattern of eighth notes with a treble clef. The bottom staff features a bass clef with a similar rhythmic pattern. Measure numbers 26, 27, 28, 29, and 30 are indicated above the staves.

31 32 33 34 35

Musical notation for measures 31-35. The top staff includes trills marked 'tr' above measures 32 and 34. The bottom staff includes a dynamic marking 'dim. ...' at the end of measure 35. Measure numbers 31, 32, 33, 34, and 35 are indicated above the staves.

36 37 38 39 40

Musical notation for measures 36-40. The top staff shows a treble clef with notes and rests. The bottom staff shows a bass clef with notes and rests. Dynamic markings include 'f', 'dim. ...', 'p', and 'sim.'. Measure numbers 36, 37, 38, 39, and 40 are indicated above the staves.

41 42 43 44 45

Musical notation for measures 41-45. The top staff shows a treble clef with notes and rests. The bottom staff shows a bass clef with notes and rests. Dynamic markings include 'f' and 'p'. Measure numbers 41, 42, 43, 44, and 45 are indicated above the staves.

46 47 48 49 50

Musical notation for measures 46-50. The top staff shows a treble clef with notes and rests. The bottom staff shows a bass clef with notes and rests. Dynamic markings include 'f' and 'p'. Measure numbers 46, 47, 48, 49, and 50 are indicated above the staves.

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51 | 52 | 53 | 54 | 55

Musical score for measures 51-55. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Dynamics include *p* and *f*.

56 | 57 | 58 | 59 | 60

Musical score for measures 56-60. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Dynamics include *f*, *tr*, and *p*.

61 | 62 | 63 | 64 | 65

Musical score for measures 61-65. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Dynamics include *f* and *p*.

66 | 67 | 68 | 69 | 70

Musical score for measures 66-70. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Dynamics include *fp*, *p*, and *f*.

71 | 72 | 73 | 74 | 75

Musical score for measures 71-75. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Dynamics include *fp*.

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76 77 78 79 80

tr ~~~~~

Detailed description: This system contains measures 76 through 80. The top staff features a melodic line with trills in measures 76, 77, and 79, and a trill-like flourish in measure 80. The bottom staff provides a rhythmic accompaniment with eighth-note patterns. Measure 80 ends with a trill-like flourish in the upper staff.

81 82 83 84 85

tr ~~~~~

dim. ...

p

Detailed description: This system contains measures 81 through 85. Measure 81 has a trill-like flourish in the upper staff. Measures 82 and 83 show a gradual dynamic decrease, marked 'dim. ...'. Measure 84 is marked 'p' (piano). The bottom staff continues with eighth-note accompaniment.

86 87 88 89 90

Detailed description: This system contains measures 86 through 90. The top staff has rests in measures 87 and 88. The bottom staff features a steady eighth-note accompaniment. Measure 90 ends with a trill-like flourish in the upper staff.

91 92

tr tr

f

rit. ...

Detailed description: This system contains measures 91 and 92. Measure 91 has two trills in the upper staff, marked 'tr tr'. The dynamic is marked 'f' (forte). Measure 92 has a trill-like flourish in the upper staff. The bottom staff has a trill-like flourish in measure 91 and a trill-like flourish in measure 92. The system ends with a 'rit. ...' marking.

trills:

32 80 91

Detailed description: This section shows three examples of trills. The first is in 6/4 time, starting at measure 32. The second is in 6/4 time, starting at measure 80. The third is in 6/4 time, starting at measure 91. Each example shows a trill in the upper staff and its accompaniment in the lower staff.

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Andante (♩. ~ 80**)

[** or 1/8 = 240; with the original time signature of 4/4; 1/4 = 80]

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19

fp

fp

pp

pp

(come prima)

mf

p

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20 | 21 | 22

mf

fp *p*

23 | 24 | 25

f *p*

26 | 27 | 28

f *p* *f* *p*

29 | 30 | 31

mp *mp* *p* *dim. ...*

f *f*

32 | 47 | 48

p *dim. ...* *pp rit. ...*

MENUETTO (♩. ~ 140**)

[**or 1/8 = 420; with the original time signature of 3/4; 1/4 = 140]

1 2 3 4 5

6 7 8 9 10

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

f *p* *f* *f* *p* *f* *cresc.* *p* *f*

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36 37 38 39 40

Musical score for measures 36-40. The top staff features a melodic line with eighth-note patterns and a trill in measure 39. The bottom staff provides a harmonic accompaniment with quarter notes and rests.

Trio (♩ ~ 140)

61 62 63 64 65

Musical score for measures 61-65. The top staff is in 3/4 time with a piano (*p*) dynamic. The bottom staff has rests in measures 62-64.

66 67 68 69 70

Musical score for measures 66-70. The top staff includes a bass clef in measure 69. The bottom staff continues the accompaniment.

71 72 73 74 75

Musical score for measures 71-75. The top staff shows a melodic line with chords. The bottom staff has rests in measures 71-72 and 74-75.

76 77 78 79 80

Musical score for measures 76-80. The top staff features a treble clef in measure 77. The bottom staff continues the accompaniment.

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81 82 83 84 85

Musical notation for measures 81-85. The top staff contains a melody with eighth and quarter notes, some with accents. The bottom staff contains a piano accompaniment with chords and single notes.

86 87 88 89 90

Musical notation for measures 86-90. The top staff continues the melody. The bottom staff features a piano accompaniment with a treble clef appearing at the end of measure 90.

91 92 93 94 95

Musical notation for measures 91-95. The top staff continues the melody. The bottom staff continues the piano accompaniment.

96 97 98 99 100

Musical notation for measures 96-100. The top staff continues the melody. The bottom staff continues the piano accompaniment.

Menuetto D. C.

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FINALE (♩ ~ 192)

1 2 3 4

1-
2- *f*

5 6 7 8

3 3
p

9 10 11 12

f

13 14 15 16

p

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17 | 18 | 19 | 20

f

This system contains measures 17 through 20. The top staff features a melody with eighth-note patterns and rests, marked with a forte (*f*) dynamic. The bottom staff provides a harmonic accompaniment with quarter and eighth notes.

21 | 22 | 23 | 24

p

This system contains measures 21 through 24. The top staff continues the melody with eighth-note patterns, marked with a piano (*p*) dynamic. The bottom staff continues the harmonic accompaniment.

25 | 26 | 27 | 28

f

This system contains measures 25 through 28. The top staff features a melody with eighth-note triplets, marked with a forte (*f*) dynamic. The bottom staff continues the harmonic accompaniment.

29 | 30 | 31 | 32

p

This system contains measures 29 through 32. The top staff features a melody with eighth-note triplets, marked with a piano (*p*) dynamic. The bottom staff continues the harmonic accompaniment.

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33 34 35 36

f

Musical notation for measures 33-36. The top staff features a continuous eighth-note triplet pattern. The bottom staff provides harmonic support with quarter and eighth notes. A dynamic marking of *f* is present at the beginning of measure 33.

37 38 39 40

Musical notation for measures 37-40. The triplet pattern continues in the top staff. The bottom staff has a more active line with eighth notes. A dynamic marking of *f* is present at the beginning of measure 37.

41 42 43 44

p

Musical notation for measures 41-44. The triplet pattern continues in the top staff. The bottom staff has a more active line with eighth notes. A dynamic marking of *p* is present at the beginning of measure 41.

45 46 47 48

fp

Musical notation for measures 45-48. The triplet pattern continues in the top staff. The bottom staff has a more active line with eighth notes. A dynamic marking of *fp* is present at the beginning of measure 45.

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49 | 50 | 51

fp *f*

3

103 | 104 | 105 | 106

f

107 | 108 | 109 | 110

p

3 3

111 | 112 | 113 | 114

f

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115 | 116 | 117 | 118

p

119 | 120 | 121 | 122

f a)

123 | 124 | 125 | 126

b)

127 | 128 | 129 | 130

p

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131 | 132 | 133 | 134

f 3 3 3 3 3 3

This system contains measures 131 through 134. The top staff features a melodic line with eighth-note triplets, starting with a forte (*f*) dynamic. The bottom staff provides a harmonic accompaniment with chords and single notes.

135 | 136 | 137 | 138

p 3 3 3 3 3 3

This system contains measures 135 through 138. The top staff continues the melodic line with eighth-note triplets, now marked piano (*p*). The bottom staff continues the harmonic accompaniment.

139 | 140 | 141 | 142

c) *ff* 3 3 3 3 3 3

This system contains measures 139 through 142. The top staff features a melodic line with eighth-note triplets, marked *c)* and *ff* (fortissimo). The bottom staff continues the harmonic accompaniment.

143 | 144 | 145 | 146

3 3 3 3 3 3

This system contains measures 143 through 146. The top staff features a melodic line with eighth-note triplets. The bottom staff continues the harmonic accompaniment.

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147 148 149 150

151 152 153 154

155 156 157

211 212 213

a), b) each one of those two “additional” chords should last (with pedal) for the whole period of 4 bars, with pedal, like this:

119 120 121 122 123 124 125 126

c) if you choose to play the second part twice (recommended), then the first time please play only the F# and leave the full chord for the second time; if you choose instead to play the second part only once, please play directly the full chord

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...