

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

W. A. Mozart

Symphony No. 12 in G major

KV.110

(complete)

original piano transcription
[tbpt30]

(August –) October 2009

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

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W. A. Mozart – *Symphony No. 12 in G major KV.110 (complete)*
piano transcription - travelsbypiano [tbpt30]

Allegro (♩ ~ 160)

The image displays a piano transcription of the first 30 measures of the first movement of Mozart's Symphony No. 12 in G major. The score is written for two staves: a treble clef staff (labeled '1-') and a bass clef staff (labeled '2-'). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of approximately 160 quarter notes per minute. The first measure begins with a forte dynamic (f). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measures 1-6 show the initial chordal structure. Measures 7-12 introduce a more active bass line with eighth-note patterns. Measures 13-18 continue this pattern with some melodic movement in the treble. Measures 19-24 show a change in texture with more frequent notes in the bass. Measures 25-30 conclude the section with a series of sixteenth-note patterns in the bass and chords in the treble.

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31 32 33 34 35 36

Musical notation for measures 31-36. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides harmonic support with chords and eighth-note accompaniment.

37 38 39 40 41 42

p ma cantabile

Musical notation for measures 37-42. The top staff consists of block chords. The bottom staff features a melodic line with long, flowing phrases and slurs, marked *p ma cantabile*.

43 44 45 46 47 48

f

Musical notation for measures 43-48. The top staff has block chords, with a trill marked *tr* above measure 45. The bottom staff features a melodic line with eighth-note accompaniment, marked *f*.

49 50 51 52 53 54

Musical notation for measures 49-54. The top staff has a complex texture with sixteenth-note patterns. The bottom staff features a melodic line with eighth-note accompaniment.

55 56 57 58 59 60

*tr**

Musical notation for measures 55-60. The top staff has block chords, with a trill marked *tr** above measure 60. The bottom staff features a melodic line with eighth-note accompaniment.

61 62 63 64 65 66

Musical notation for measures 61-66. The top staff has block chords. The bottom staff features a melodic line with eighth-note accompaniment.

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67 68 69 139 140 141

Musical notation for measures 67-141. The system shows two staves. Measure 67 features a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 68 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 69 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 139 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 140 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 141 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. A dynamic marking 'p' is present above measure 139.

142 143 144 145 146 147

Musical notation for measures 142-147. The system shows two staves. Measure 142 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 143 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 144 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 145 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 146 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 147 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

148 149 150 151 152 153

Musical notation for measures 148-153. The system shows two staves. Measure 148 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 149 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 150 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 151 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 152 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 153 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

154 155 156 157 158 159

Musical notation for measures 154-159. The system shows two staves. Measure 154 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 155 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 156 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 157 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 158 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 159 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. A dynamic marking 'f' is present below measure 155.

160 161 162 163 164 165

Musical notation for measures 160-165. The system shows two staves. Measure 160 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 161 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 162 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 163 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 164 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 165 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

166 167 168 169 170 171

Musical notation for measures 166-171. The system shows two staves. Measure 166 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 167 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 168 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 169 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 170 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 171 has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

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172 173 174 175 176 177

Musical score for measures 172-177. The top staff features a melodic line with eighth-note patterns and a trill in measure 176. The bottom staff provides a rhythmic accompaniment with eighth-note chords.

178 179 180 181 182 183

Musical score for measures 178-183. The top staff continues the melodic line with trills in measures 180 and 182. The bottom staff features a steady eighth-note accompaniment.

184 185 186 187 188 189

Musical score for measures 184-189. The top staff shows melodic development with trills. The bottom staff continues the eighth-note accompaniment.

190 191 192 193 194 195

Musical score for measures 190-195. The top staff has melodic lines with trills. The bottom staff includes a section marked *P cantabile* starting in measure 194, with a long note in the bass.

196 197 198 199 200 201

Musical score for measures 196-201. The top staff features a simple melodic line. The bottom staff has a bass line with a long note in measure 199.

202 203 204 205 206 207

Musical score for measures 202-207. The top staff begins with a trill (*tr*) and a forte (*f*) dynamic, followed by a series of chords. The bottom staff continues with a steady eighth-note accompaniment.

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208 | 209 | 210 | 211 | 212 | 213

214 | 215 | 216 | 217 | 218 | 219

220 | 221 | 222 | 223 | 224 | 225 | 226

*)
trill resolutions:

[59]

[216]

(Andante) (♩ ~ 95)

1 | 2 | 3 | 4 | 5 | 6

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7 8 9 10 11 12

Musical notation for measures 7-12. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a rhythmic accompaniment with eighth notes and chords. Measure 11 includes a dynamic marking of *f*.

13 14 15 16 17 18

Musical notation for measures 13-18. The top staff continues the melodic line, and the bottom staff features a more active accompaniment. Dynamic markings of *f* and *p* are present in measures 15 and 17.

19 20 21 22 45 46

Musical notation for measures 19-46. This system contains a double bar line between measures 22 and 45. The top staff has a melodic line with a slur over measures 19-22. The bottom staff has a rhythmic accompaniment. A dynamic marking of *p* is shown in measure 45.

47 48 49 50 51 52

Musical notation for measures 47-52. The top staff continues the melodic line. The bottom staff features a rhythmic accompaniment with dynamic markings of *f* and *p*.

53 54 55 56 57 58

Musical notation for measures 53-58. The top staff continues the melodic line. The bottom staff features a rhythmic accompaniment with dynamic markings of *p* and *f*.

59 60 61 62 63 64

Musical notation for measures 59-64. The top staff continues the melodic line. The bottom staff features a rhythmic accompaniment with dynamic markings of *f* and *p*.

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Musical score for measures 65-74. The score is written for two staves. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated above the first staff. Measure numbers 71, 72, 73, and 74 are indicated above the second staff. The music features various dynamics including *f* (forte) and *p* (piano), and includes articulation marks such as accents and slurs.

MENUETTO (♩ ~ 140)

Musical score for the Minuet in G major, measures 1-30. The score is written for two staves. Measure numbers 1 through 12 are indicated above the first staff, and measure numbers 25 through 30 are indicated above the second staff. The music is in 3/4 time and features dynamics such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots.

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31 32 33 34 35 36

Musical notation for measures 31-36. The top staff features a melodic line with eighth and sixteenth notes, including a slur over measures 33-34. The bottom staff provides a harmonic accompaniment with eighth notes and rests. A piano (*p*) dynamic marking is present in measure 33.

37 38 39 40 41 42

Musical notation for measures 37-42. The top staff continues the melodic line with eighth notes and rests. The bottom staff features a more active accompaniment with eighth notes. A forte (*f*) dynamic marking is present in measure 37.

43 44 45 46 47 48

Musical notation for measures 43-48. The top staff shows a melodic line with eighth notes and rests. The bottom staff has a steady accompaniment of eighth notes.

49 50 51 52 160

Musical notation for measures 49-52 and 160. Measures 49-52 show a melodic line with eighth notes and rests. Measure 160 is a single measure with a whole note. A repeat sign is present at the end of measure 52.

Trio (♩ ~ 140)

81 82 83 84 85 86

Musical notation for measures 81-86. The top staff features a melodic line with quarter notes and rests. The bottom staff has a harmonic accompaniment with quarter notes. A piano (*p*) dynamic marking is present in measure 81.

87 88 97 98 99 100

Musical notation for measures 87-100. Measures 87-88 show a melodic line with quarter notes and rests. Measures 97-100 show a melodic line with quarter notes and rests. A repeat sign is present at the end of measure 97.

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Musical score for measures 101-106. The top staff shows a melodic line with eighth and sixteenth notes, and the bottom staff shows a bass line with quarter and eighth notes. Measure numbers 101, 102, 103, 104, 105, and 106 are indicated above the staff.

Musical score for measures 107-120. The top staff features a complex rhythmic pattern with sixteenth notes and rests, followed by a repeat sign and first/second endings. The bottom staff provides a simple bass line. Measure numbers 107, 108, and 120 are indicated above the staff.

Menuetto D.C. senza ripetizione

Allegro (♩ ~ 175)

Musical score for measures 1-6. The top staff is the treble clef with a melody starting on a quarter note, followed by eighth and sixteenth notes. The bottom staff is the bass clef with a bass line. Measure numbers 1 through 6 are indicated above the staff.

Musical score for measures 7-12. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the bass line. Measure numbers 7 through 12 are indicated above the staff.

Musical score for measures 13-18. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff continues the bass line. Measure numbers 13 through 18 are indicated above the staff.

Musical score for measures 19-24. The top staff continues the melodic line. The bottom staff continues the bass line. Measure numbers 19 through 24 are indicated above the staff.

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25 26 27 28 29 30

Musical notation for measures 25-30. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 28 features a sharp sign above the staff.

31 32 33 34 35 36

Musical notation for measures 31-36. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 35 features a sharp sign above the staff.

37 38 39 40 41 42

Musical notation for measures 37-42. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 41 features a sharp sign above the staff.

43 44 45 46 47 48

Musical notation for measures 43-48. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 47 features a sharp sign above the staff.

49 50 51 52 53 54

Musical notation for measures 49-54. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 49 features a sharp sign above the staff. A dynamic marking 'p' is present at the beginning of the first staff.

55 56 57 58 59 60

Musical notation for measures 55-60. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with eighth notes and rests. Measure 57 features a sharp sign above the staff. A dynamic marking 'f' is present at the beginning of the second staff.

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61 62 63 64 81 82

83 84 85 86 87 88

89 90 91 92 93 94

95 96 97 98 99 100

101 102 103 104 129 130

131 132 133 134 135 136

p

f

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137 138 139 140 141 142

Musical notation for measures 137-142. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with eighth notes and rests.

143 144 145 146 147 148

Musical notation for measures 143-148. The top staff features a melodic line with eighth notes and rests, while the bottom staff provides a bass line with eighth notes and rests.

149 150 151 152 153 154

Musical notation for measures 149-154. The top staff shows a melodic line with eighth notes and rests, and the bottom staff has a bass line with eighth notes and rests.

155 156 157 158 159 160

Musical notation for measures 155-160. The top staff contains a melodic line with eighth notes and rests, and the bottom staff has a bass line with eighth notes and rests.

161 162 163 164 165 166

Musical notation for measures 161-166. The top staff features a melodic line with eighth notes and rests, and the bottom staff has a bass line with eighth notes and rests.

167 168 169 170 171 172

Musical notation for measures 167-172. The top staff contains a melodic line with eighth notes and rests, and the bottom staff has a bass line with eighth notes and rests.

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 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

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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...