

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

W. A. Mozart

Symphony No. 26 in E flat major

KV.184

(complete)

original piano transcription
[tbpt26]

June – September 2009

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

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W. A. Mozart – Symphony No. 26 in E flat major KV.184 (complete)
piano transcription – travelsbypiano [tbpt26]

Molto Presto (♩ ~ 184)

1-6

7-12

13-18

19-24

25-30

f

p

simile

8

W. A. Mozart – *Symphony No. 26 in E flat major KV.184 (complete)*
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This image displays a piano transcription of the first movement of Mozart's Symphony No. 26 in E-flat major, KV.184. The score is presented in two systems, each with two staves. The first system covers measures 31 to 36, and the second system covers measures 37 to 42. The third system covers measures 43 to 48, and the fourth system covers measures 49 to 54. The fifth system covers measures 55 to 60, and the sixth system covers measures 61 to 66. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is E-flat major, and the time signature is 4/4. The transcription is attributed to travelsbypiano [tbpt26].

Measures 31-36: The first system shows the initial part of the movement. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests. Measure 31 includes a forte (*f*) dynamic marking.

Measures 37-42: The second system continues the melodic development. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a rhythmic accompaniment with eighth notes and rests. Measure 37 includes a forte (*f*) dynamic marking.

Measures 43-48: The third system shows a change in the melodic line. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a rhythmic accompaniment with eighth notes and rests. Measure 43 includes a forte (*f*) dynamic marking.

Measures 49-54: The fourth system continues the melodic development. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a rhythmic accompaniment with eighth notes and rests. Measure 49 includes a forte (*f*) dynamic marking.

Measures 55-60: The fifth system shows a change in the melodic line. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a rhythmic accompaniment with eighth notes and rests. Measure 55 includes a forte (*f*) dynamic marking.

Measures 61-66: The sixth system continues the melodic development. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a rhythmic accompaniment with eighth notes and rests. Measure 61 includes a forte (*f*) dynamic marking.

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This image displays a piano transcription of measures 67 through 102 of Mozart's Symphony No. 26. The score is written for two staves, with measure numbers 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, and 102 indicated at the top of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. A forte (*f*) dynamic is present in measure 68, and a piano (*p*) dynamic is marked in measure 98. A slur with a fermata is used in measure 99. The transcription includes a repeat sign in measure 78 with the instruction *(sempre come prima)*. The key signature is one flat (B-flat major/E-flat major), and the time signature is common time (C).

W. A. Mozart – Symphony No. 26 in E flat major KV.184 (complete)
piano transcription – travelsbypiano [tbpt26]

This page contains a piano transcription of measures 103 through 135 of Mozart's Symphony No. 26. The music is written for two staves, with measure numbers 103, 104, 105, 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, 131, 132, 133, 134, and 135 indicated above the staves. The transcription includes various musical notations such as notes, rests, and dynamic markings. Key markings include *sf* (sforzando) at measures 106, 110, and 108; *f* (forte) at measure 112; *p* (piano) at measure 125 with the instruction *appassendo poco a poco...*; and *pp* (pianissimo) at measures 128 and 133. A marking *8vb* is present at measure 119. The transcription ends with a fermata over measure 135.

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Andante (♩ ~ 100)

This page contains a piano transcription of the Andante movement from Mozart's Symphony No. 26, measures 136 to 160. The music is written for piano (p) and features a variety of textures and dynamics. The key signature is E-flat major (three flats) and the time signature is common time (C). The tempo is marked Andante, with a quarter note equal to approximately 100 beats per minute. The transcription is presented in two systems of staves, each with a treble and bass staff. The first system covers measures 136 to 140, and the second system covers measures 141 to 145. The third system covers measures 146 to 150, and the fourth system covers measures 151 to 155. The fifth system covers measures 156 to 160. The music includes a variety of textures, including single-note lines, dyads, and chords. The dynamics range from piano (p) to forte (f). The transcription is a faithful representation of the original score, with all notes, rests, and articulations clearly indicated.

136 137 138 139 140

141 142 143 144 145

146 147 148 149 150

151 152 153 154 155

156 157 158 159 160

p

f *m.d.*

W. A. Mozart – Symphony No. 26 in E flat major KV.184 (complete)
piano transcription – travelsbypiano [tbpt26]

This image displays a piano transcription of measures 161 through 185 of Mozart's Symphony No. 26. The score is written for two staves, with the upper staff representing the first violin and the lower staff representing the piano. The key signature is E-flat major (three flats) and the time signature is 4/4. The measures are numbered at the top of each system: 161, 162, 163, 164, 165 in the first system; 166, 167, 168, 169, 170 in the second; 171, 172, 173, 174, 175 in the third; 176, 177, 178, 179, 180 in the fourth; and 181, 182, 183, 184, 185 in the fifth. The transcription includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *p* (piano) at measures 161, 167, and 171; *f* (forte) at measure 166; and *cresc. ...* (crescendo) at measure 165. There is also a *tr* (trill) marking above a note in measure 163. The notation includes slurs, ties, and various articulation marks like staccato and accents.

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Measures 186-205 of the piano transcription. The score is written for two staves. Measures 186-190 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 191-195 continue the melodic line with some rests. Measures 196-200 show a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. Measures 201-205 show a melodic line with a trill (*tr*) and a crescendo (*riforendo...*) leading to a forte (*f*) dynamic.

attacca subito l'Allegro

Allegro (♩ ≤ 184)

Measures 206-211 of the Allegro section. The score is written for two staves. Measures 206-211 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 206-211 show a melodic line with a forte (*f*) dynamic and a piano (*fp*) dynamic.

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piano transcription – travelsbypiano [tbpt26]

This image displays a piano transcription of the final section of Mozart's Symphony No. 26, measures 212 through 247. The score is written for two staves, with the upper staff representing the treble clef and the lower staff the bass clef. The key signature is E-flat major, and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a trill in measure 241 and a final chord in measure 247. The transcription is attributed to travelsbypiano [tbpt26].

Measures 212-217: The first system shows the initial melodic and harmonic development. The upper staff features a series of eighth and sixteenth notes, while the lower staff provides a steady bass line.

Measures 218-223: The second system introduces a piano (*p*) dynamic. The upper staff has a melodic line with a grace note in measure 219, and the lower staff continues the bass line.

Measures 224-229: The third system shows a continuation of the melodic and harmonic patterns. The upper staff has a melodic line with a grace note in measure 225, and the lower staff continues the bass line.

Measures 230-235: The fourth system features a trill in measure 235. The upper staff has a melodic line with a trill in measure 235, and the lower staff continues the bass line.

Measures 236-241: The fifth system features a trill in measure 241. The upper staff has a melodic line with a trill in measure 241, and the lower staff continues the bass line.

Measures 242-247: The sixth system shows the final measures of the piece. The upper staff has a melodic line with a trill in measure 241, and the lower staff continues the bass line.

W. A. Mozart – *Symphony No. 26 in E flat major KV.184 (complete)*
piano transcription – travelsbypiano [tbpt26]

This image displays a piano transcription of the final movement of Mozart's Symphony No. 26, measures 248 through 281. The score is written for two staves, with the right hand (treble clef) and left hand (bass clef). The key signature is E-flat major (three flats). The tempo is marked 'Allegro' and the time signature is 4/4. The transcription includes various musical notations such as notes, rests, accidentals, and dynamic markings. The measures are numbered at the top of each system: 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, and 281. The transcription includes dynamic markings such as *p* (piano) and *f* (forte). The notation includes various note values, rests, and accidentals, as well as slurs and ties. The transcription is a faithful representation of the original score, with the piano part transcribed for the left hand.

W. A. Mozart – *Symphony No. 26 in E flat major KV.184 (complete)*
piano transcription – travelsbypiano [tbpt26]

This image displays a piano transcription of the final section of Mozart's Symphony No. 26, measures 282 through 317. The score is written for two staves, with the upper staff representing the right hand and the lower staff representing the left hand. The key signature is E-flat major (three flats), and the time signature is 4/4. The transcription includes various musical notations such as notes, rests, and dynamic markings. Measures 282-287 show a melodic line in the right hand with a piano (*p*) dynamic. Measures 288-293 feature a more active right hand with eighth-note patterns. Measures 294-299 continue this activity, with a trill (*tr*) in measure 298. Measures 300-305 show a series of trills in the right hand, with a forte (*f*) dynamic in measure 303. Measures 306-311 feature a piano (*p*) dynamic in the right hand, with a forte (*f*) dynamic in the left hand in measure 310. Measures 312-317 conclude the section with a final melodic flourish in the right hand.

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318 319 320 321 322 323

Note

In the original symphony the time signatures of the 2nd and 3rd movement are “2/4” and “3/8” respectively; in this transcription “2/4” is “magnified” to “4/4” with the same number of bars and doubled metronome, and “3/8” is “expanded” to “3/4 = 6/8” with the same metronome but half the bars. Why is that? Purely technical “reasons”, that is, “limitations”, that is, “convenience”. Even then, there are quirks left in the score rendering, especially in the 3rd movement: notes / chords tend to be grouped by 4+2 while they should be grouped by 3+3 (1/8 notes) or by 6 (1/16 notes). Also in the 3rd movement, m.m. 184 is the tempo I set for the digital performance: it’s very fast, and should be slowed down as needed for a human performance; that’s why I noted “<=”, meaning it’s the top speed but it’s all right to play slower than that.

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...