

Educational Adaptations

For the Pianoforte

Series of:

Orchestral Music

Sacred Music

Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

Symphony No. 2, in G Minor

Wolfgang Amadeus Mozart

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

Leopold Godowsky

Biographical Sketch, General Information and Glossary by
Emerson Whithorne



Published by the
Art Publication Society

St. Louis

London

Berlin

Vienna

Price 35 Cents

PRINTED IN U.S.A.

No. 532

PROGRESSIVE SERIES COMPOSITIONS


Catalog No. 532

SYMPHONY No. 2 IN G MINOR

BIOGRAPHICAL SKETCH—JOHANNES WOLFGANG AMADEUS MOZART.

Born at Salzburg, Austria, January 27, 1756.

Died at Vienna, Austria, December 5, 1791.

“OLFGANG knows everything in this, his eighth year, that one can require of a man of forty.” Thus Leopold Mozart, the father of one of the mightiest musical geniuses, wrote to his wife about their son. Mozart was undoubtedly the most astonishing prodigy, both as composer and pianist, that ever lived. He was already playing the pianoforte and writing music when only four years old; he was giving concerts in France, England and Holland when he was but nine.

Imagine this child baffling the most learned musicians of his time. Picture those wonderful private concerts at the principal courts of Europe where the little Mozart was treated like some child prince. In Italy his successes were so dazzling that he was made *Knight of the Golden Spur* by the Pope and elected a member of the *Accademia Filharmonica*, a very high honor for a youth of fifteen years.

Throughout these journeys of triumph his father carefully continued the boy's musical education. Perhaps no genius has ever been better taught in the technic of his art than was Wolfgang Amadeus Mozart. The relation between father and son is beautifully given in a few words, which Mozart often repeated as a child—“Next after God comes papa.” Here also is shown the religious belief, which he had from his devout parent.

When twenty-six years of age Mozart married Constanze Weber, a charming young lady who had no skill in managing the small earnings of her light-hearted husband. It seems tragic that no proper reward was ever granted Mozart for his untiring labors. When we consider the number of his works, it is difficult to understand how he found time for dancing, billiards and bowling—all of which he was very fond—and yet could leave to the world such a mighty legacy of inspired music. He was a simple child of nature, full of mirth and jollity, loving all sorts of jokes and escapades; but he was always industrious—he must have been to produce the prodigious number of compositions that he did in the thirty-five years of his life. Far into the night his wife was obliged to keep him company as he sat over his work; he would talk and laugh in the midst of his composing—as he said, in order to keep himself awake.

His later years were darkly clouded by poverty and debt; he could not earn enough to support himself and his family, no matter with what vigor he applied himself to composition. While writing his Requiem, he suffered from fainting spells, and became convinced that someone had poisoned him. He was sure that he was composing the Requiem for his own funeral. There was no truth in the poison idea, but it was true that he was actually writing this famous Requiem for himself—he died at one o'clock in the morning of December 5, 1791.

At three in the afternoon of the following day his funeral service took place in front of the famous old St. Stephens Cathedral, in the very heart of Vienna. As was the custom with the very poor, his funeral was held in the open air. There was a terrific storm, making it impossible for the mourners to go beyond the city walls, and the hearse bearing the body of Wolfgang Amadeus Mozart wended its lonely course through the wind and rain to a pauper's grave, in the churchyard of St. Marx. The world does not know to this day which is the grave of Mozart—he who was so poor in worldly goods, and so vastly wealthy in spiritual riches.

HISTORICAL INFORMATION: Mozart wrote his three most wonderful symphonies in less than six weeks. The E flat bears the date June 26, 1788; the G minor, July 25, 1788; the “Jupiter,” August 10, 1788. Thus we discover that the G minor Symphony was composed in less than a month.

Ano. 532-3

Copyrighted 1915, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1915 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

Copyright renewed 1943

This is undoubtedly the most admired of all the forty-one symphonies. Schubert wrote: "You can hear the angels singing in it." Beethoven is said to have rescored it from a pianoforte arrangement.

Although Mozart had just had a great success in Prague, Bohemia, with his opera *Don Giovanni*, his purse was nevertheless quite empty, for he writes to his friend Puchberg, in the spring of 1788, begging piteously for a loan and mentions gloomy thoughts which he must repel with all his might. It is indeed strange that these three glorious symphonies show little sign of unhappiness or depression.

METHOD OF STUDY: The editor has so carefully considered the phrasing, fingering, and the dynamic (strength gradation) and agogic (time gradation) indications that he wishes to impress upon the student the necessity of the most conscientious application to all these phases of artistic interpretation.

The first movement of this symphony possesses a formal perfection, together with a simplicity and beauty of content. What could be more innocent and pure than the opening of this sublime work! Let the student notice carefully the phrasing of the right hand in the first eight measures; the short slurs give a freshness and vivacity which, with the exception of the *Andante*, is typical of the entire symphony.

The accents beginning at m. 16 and ending at m. 20 must be given very rhythmically and with a strong *crescendo*, after which the descending thirds in the left hand enter almost *piano* in sudden contrast to m. 19.

At the entrance of the secondary theme (m. 29) note the slurring of the F and E flat in the right hand, and also the accent on the B flat. This idea is carried out in the succeeding measures—even in m. 32-33 the C must be considered as part of the group C—B flat—D—F, thus:



However, these four notes must be played with a normal *staccato*, giving each note about one-half of its actual time value.

The second subject of this movement comes after the full measure pause at m. 43; this one measure rest is not to be shortened in the least. The captivating melody must be interpreted tenderly and expressively, as generally befits a second subject; frequently this part of a sonata or symphony is called the song group on account of the lyric quality of the themes. The rests in m. 61-62 should be given their full value, and the chords separated, but not *staccato*.

The *Andante* is Mozart in his most serious mood. The opening is given out in the orchestra by the strings and horns, the melody creeping in very quietly, almost secretly. Note the entrance of the different voices of the right hand, always with an upward interval. The bass is to be played sonorously in m. 1-2, followed by the predominating middle voice at the end of m. 2 (beginning in the right hand and passing smoothly over to the left hand). The accents in m. 5-6 are very necessary to a proper interpretation of these measures; the repeated E flat played by the thumb of each hand should not be loud, and yet it should be insistent.

In m. 7 there is a slight emphasis on the D's of the following:



Let the student remark the entrance of the bass at the end of m. 8, the lower voice of the right hand at the end of m. 9, and the bass again at the end of m. 10.

In m. 13-14 the lower voice of the left hand introduces part of the theme, which is found in the upper voice of the right hand of m. 5-6, while the middle voice of m. 15 continues the theme of m. 7, divided between the two hands. These statements of the main theme should stand out prominently. The 32nd notes in the right hand of m. 13-14 are not to be hurried. In m. 16, and all similar instances, the first note of each slurred group must be emphasized and slightly sustained, without curtailing the time value of the rests. The enticing call in the right hand of m. 18-19 and 22-23 is to be played with delicacy and grace, while the coda beginning with m. 29 requires similar treatment.

It is hardly necessary to draw attention to the syncopation frequently employed throughout the Menuetto; emphasis must always be given to these syncopated notes, thus adding humor and charm to the reading of the movement. In m. 15 there is a strong accent on the last note (D) in the left hand, followed by an accent on the right-hand chord in m. 16; in this manner the measure rhythm is clearly established in case the syncopation should have made the position of the normal accents doubtful. Other instances of similar procedure occur in m. 18-19 and m. 21-22.

After the rather heavy dancing movement of the first two divisions of this movement, there comes the Trio with its delicacy and tenderness—a delightful change of mood and feeling. From m. 61 there is a dialogue between the two hands until m. 69, the right hand continually answering the left hand. The Menuetto is then repeated, the movement closing at m. 42.

The Finale is nothing less than a wonderfully joyous dance, full of grace and bubbling over with innocent mirth. The constant change from “*p*” to “*f*” is worthy of remark; the quick *tempo*, together with these effects of “loud” and “soft,” make this part of the symphony appear like a revolving mass of changing colors. Again, as in the first movement, we have a melody of exquisite loveliness after all this gaiety: this enters at the end of m. 16 and continues until m. 47.

The phrasing of the right hand of m. 42-43-44 is to be carefully considered. Note the first accented D in m. 42, and the emphasis required on the C sharp, C natural, B natural and B flat of the two succeeding measures.

NOTE TO THE TEACHER.—The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY

NAMES

Mozart,	pronounced,	<u>Mō</u> -tsärt.
Don Giovanni,	“	Dōn Jē-ō-vān-nē.
Salzburg,	“	<u>Sālts</u> -boorg.
Puchberg,	“	<u>Pookh</u> -bērg.
Accademia Filharmonica,	“	Äc-cä-dä-mē-ä Fē-lär-mō-nē-kä.

TERMS

allegro molto,	pronounced.	äl-lä-grō <u>mōl</u> -tō, - very animated and quick.
cresc. (crescendo),	“	crē-shēn-dō, - increasing in tone.
andante,	“	än-dän-tē, - moderate and flowing.
espr. (espressivo),	“	ēs-prēs-sēe-vō, - with expression.
marc. (marcato),	“	mär-cil-tō, - marked.
dolce,	“	<u>dōl</u> -tshē, softly and sweetly.
più,	“	<u>pē</u> -oo, - more.
tranquillo,	“	trän-quēe-lō, - calmly.
allegro assai,	“	äl-lä-grō äs-sä-ē, - very quickly.

EDUCATIONAL ADAPTATIONS

Orchestral Music Series

Symphony No. II, in G Minor

Adapted and edited by Leopold Godowsky.

WOLFGANG AMADEUS MOZART.

Much
Allegro molto. ♩ = 116 - 132

Musical notation for measures 1-5. The score is in G minor (two flats) and 3/4 time. It features a piano (*p*) dynamic and a *legato* articulation. Fingerings are indicated by numbers 1-5. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 6-10. The notation continues with slurs and fingerings. Measure 10 ends with a double bar line and a repeat sign.

Musical notation for measures 11-15. Measures 11-14 are marked with a *Sforzando* (*Sf*) dynamic. Measure 15 begins with a *cresc.* marking. The notation includes slurs and fingerings.

Musical notation for measures 16-20. Measures 16-18 are marked with *Sf*. Measure 19 is marked with *cresc.* and measure 20 with *V*. The notation includes slurs and fingerings.

Copyrighted 1915, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.

Copyright renewed 1943

21 *p* 22 23 24

25 26 27 28 *Tenuto*

29 30 31 32 33

34 35 36 37 38 *f*

39 40 *cresc.* 41 42 43

Musical score for measures 44-47. The piece is in G minor (one flat) and 3/4 time. Measure 44 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5.

Musical score for measures 48-51. The right hand continues with a melodic line, showing a shift in phrasing. The left hand accompaniment remains consistent. Measure 51 ends with a fermata.

Musical score for measures 52-56. Measures 52-54 show a more active melodic line in the right hand. Measure 55 features a complex chordal texture with multiple notes in both hands. Measure 56 concludes with a fermata.

Musical score for measures 57-61. Measure 60 is marked with a forte (*f*) dynamic. The right hand has a more rhythmic and chordal character. Measure 61 ends with a fermata.

Ossia:

Musical score for measures 62-66. Measures 62-64 show a melodic line in the right hand. Measure 65 features a complex chordal texture. Measure 66 concludes with a fermata.

Andante. ♩ = 116.

1 *p* *espr.*

2 1 3 2 3 4 5

3 4 5

4 5 6

5 6 7 8 9

6 7 8 9

7 8 9

8 9

9 10 11 12

10 *espr.* 11 12

marc.

Symphony No. II, in G Minor, 4.

13 *p* *marc.* *sf*

14 *p* *sf*

15 *sf* *p* *sf* *p*

16 *p*

17 *p*

18 *dolce*

19 *p*

20 *p*

21 *p*

22 *p*

23

24

25 *mf cresc.*

26

27

28 *f*

29 *p*

30

31 *piu p*

32 *rall.*

33

Menuetto.

Allegro. $\text{♩} = 80-92.$

The musical score is written for piano in G minor, 3/4 time. It consists of 19 measures. The tempo is marked 'Allegro' with a quarter note equal to 80-92 beats per minute. The score is divided into four systems. The first system contains measures 1-4, the second system contains measures 5-9, the third system contains measures 10-14, and the fourth system contains measures 15-19. The piece ends with a double bar line at measure 19. Dynamics include *sf* (sforzando) and *f* (forte). Fingering is indicated by numbers 1-5 above or below notes. The bass line often provides harmonic support with sustained notes and simple rhythmic patterns.

Symphony No. II, in G Minor, 7.

532 - 13

Musical score for measures 20-23. The piece is in G minor (one flat). Measure 20 starts with a treble clef and a bass clef. The treble staff has a melodic line with a slur over measures 20-21 and a dynamic marking of *sf* at the beginning of measure 22. The bass staff has a bass line with a dynamic marking of *sf* at the beginning of measure 22. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for measures 24-27. The treble staff continues the melodic line with a slur over measures 24-25 and a dynamic marking of *sf* at the beginning of measure 26. The bass staff continues the bass line with a dynamic marking of *sf* at the beginning of measure 26. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for measures 28-32. The treble staff has a slur over measures 28-29 and a dynamic marking of *cresc.* at the beginning of measure 30. The bass staff continues the bass line with a dynamic marking of *cresc.* at the beginning of measure 30. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for measures 33-37. The treble staff has a slur over measures 33-34 and a dynamic marking of *p* at the beginning of measure 36. The bass staff continues the bass line with a dynamic marking of *p* at the beginning of measure 36. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for measures 38-42. The treble staff has a slur over measures 38-39 and a dynamic marking of *p* at the beginning of measure 41. The bass staff continues the bass line with a dynamic marking of *p* at the beginning of measure 41. Fingerings are indicated by numbers 1-5 above or below notes.

Trio.

43 44 45 46

p dolce e tranquillo

First system of musical notation for measures 43-46. The score is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic and a tempo/style marking of *dolce e tranquillo*. The music is written for piano with treble and bass staves. Fingerings and articulation marks are present throughout.

47 48 49 50 51

Second system of musical notation for measures 47-51. The music continues with similar phrasing and dynamics. Measure 50 shows a change in the bass line with a more active accompaniment.

52 53 54 55 56

Third system of musical notation for measures 52-56. Measure 54 is marked with a piano (*p*) dynamic. The texture becomes more complex with overlapping melodic lines in both hands.

57 58 59 60

Fourth system of musical notation for measures 57-60. The music concludes with sustained chords in the bass and a final melodic phrase in the treble.

61 *p* *cresc.* 62 63 64 *f*

65 66 67 68 *p* 69

70 71 72 73 74

75 76 77 78 *f* 79 *p*

80 81 82 *p* 83 84

Symphony No. II, in G Minor, 10.

Menuetto D. C.

532-13

Finale.

Allegro assai. $\text{♩} = 132-152.$

Musical score for measures 1-4. The piece is in G minor (one flat) and common time. Measure 1 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 3, 2, 1). The left hand provides harmonic support with chords and single notes. Measure 2 has a forte (*f*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 ends with a piano (*p*) dynamic. Fingerings and slurs are clearly marked throughout.

Musical score for measures 5-8. Measure 5 begins with a piano (*p*) dynamic. Measure 6 has a forte (*f*) dynamic. Measure 7 has a forte (*f*) dynamic. Measure 8 ends with a piano (*p*) dynamic. The right hand continues with a melodic line, and the left hand provides harmonic support. Fingerings and slurs are clearly marked throughout.

Musical score for measures 9-12. Measure 9 has a forte (*f*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic. The right hand continues with a melodic line, and the left hand provides harmonic support. Fingerings and slurs are clearly marked throughout.

Musical score for measures 13-16. Measure 13 has a piano (*p*) dynamic. Measure 14 has a forte (*f*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16a has a piano (*p*) dynamic. Measure 16b has a piano (*p*) dynamic. The right hand continues with a melodic line, and the left hand provides harmonic support. Fingerings and slurs are clearly marked throughout.

33 *piu p* 34 35 36 37

This system contains measures 33 through 37. Measure 33 begins with a piano (*p*) dynamic and a *piu p* marking. The music features a melodic line in the right hand with a slur over measures 33-35 and a fermata in measure 37. The left hand provides a rhythmic accompaniment with chords and moving lines.

38 39 40 41

This system contains measures 38 through 41. Measure 38 has a fermata. Measures 39-40 show a melodic line with a slur and a fermata in measure 41. The left hand continues with a steady accompaniment.

42 43 44 45

This system contains measures 42 through 45. Measure 42 has a fermata. Measures 43-45 show a melodic line with a slur and a fermata in measure 45. The left hand accompaniment features a prominent bass line with a slur and a fermata in measure 45.

46 47 *cresc.* 48 49 *f* 50

This system contains measures 46 through 50. Measure 46 has a fermata. Measure 47 is marked *cresc.* (crescendo). Measure 49 is marked *f* (forte). Measure 50 has a fermata. The melodic line in the right hand is highly active with many slurs and fingerings. The left hand accompaniment also features a slur and a fermata in measure 50.