Educational Adaptations

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Symphony No. 2, in G Minor

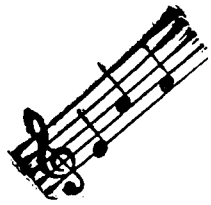
Wolfgang Amadeus Mozart

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

Leopold Godowsky

Biographical Sketch, General Information and Glossary by

Emerson Whithorne



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PROGRESSIVE SERIES COMPOSITIONS

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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.

"WOLFGANG 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.

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.

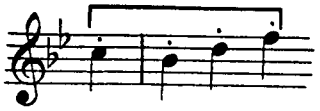
Although Mozart had just had a great success in Prague, Bohemia, with his opera *Don Giovanni,* his purse was nevertheless quite empty, for he writes to his friend Puchberg, in the spring of 1788, begging piteously for a loan and mentions gloomy thoughts which he must repel with all his might. It is 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:

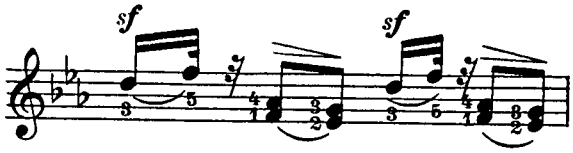


However, these four notes must be played with a normal *staccato,* giving each note about one-half of its actual time value.

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,	Mō-tsärt.
Don Giovanni,	"	Dŏn Jē-ō-vän-nē.
Salzburg,	"	Sälts-boorg.
Puchberg,	"	Pookh-bĕrg.
Accademia Filharmonica,	"	Äc-cä-dä-mē-ä Fē-lär-mō-nē-kä.

TERMS

allegro molto,	pronounced.	äl-lā-grō mōl-tō, - very animated and quick.
cresc. (crescendo),	"	crĕ-shĕn-dō, - increasing in tone.
andante,	"	än-dän-tĕ, - moderate and flowing.
espr. (espressivo),	"	ĕs-prĕs-sēe-vō, - with expression.
marc. (marcato),	"	mär-cä-tō, - marked.
dolce,	"	dōl-tshĕ, softly and sweetly.
più,	"	pē-oo, - more.
tranquillo,	"	trän-quēe-lō, - calmly.
allegro assai,	"	äl-lā-grō äs-sä-ē, - very quickly.

EDUCATIONAL ADAPTATIONS

Orchestral Music Series

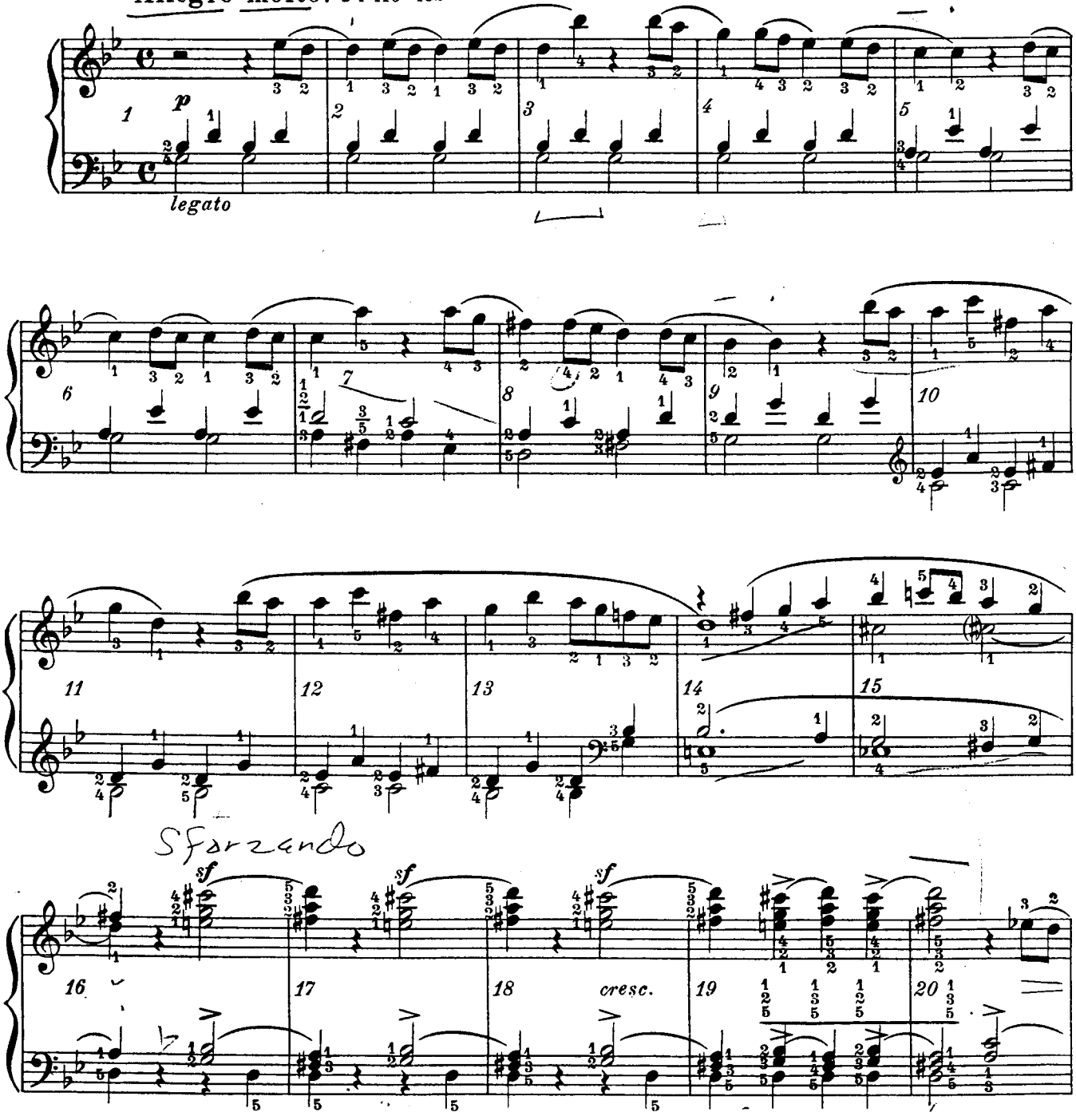
Symphony No. II, in G Minor

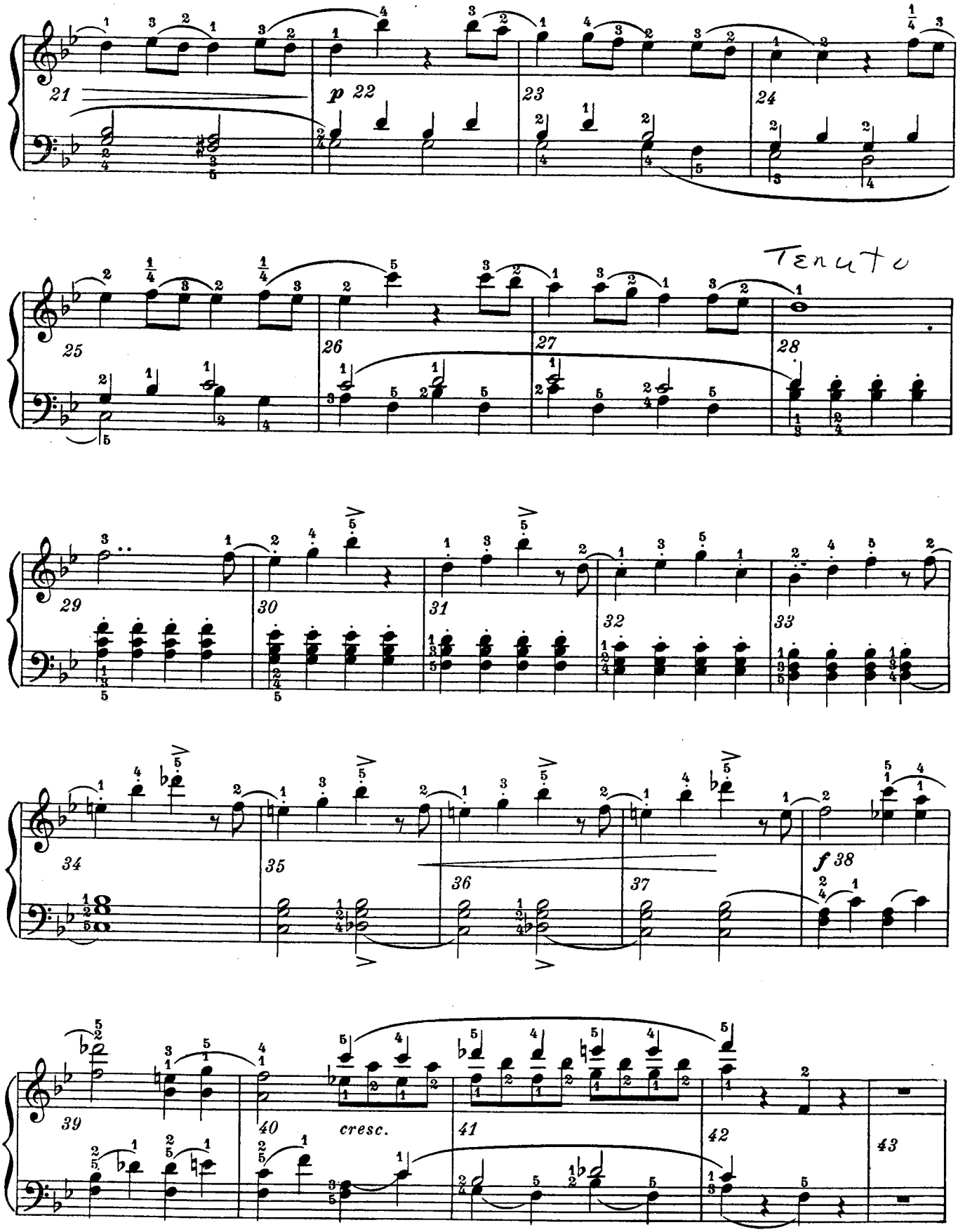
Adapted and edited by Leopold Godowsky.

WOLFGANG AMADEUS MOZART.

much

Allegro molto. ♩ = 116 - 132




21
p 22
23
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Tenuto
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36
37
f 38
39
40
cresc.
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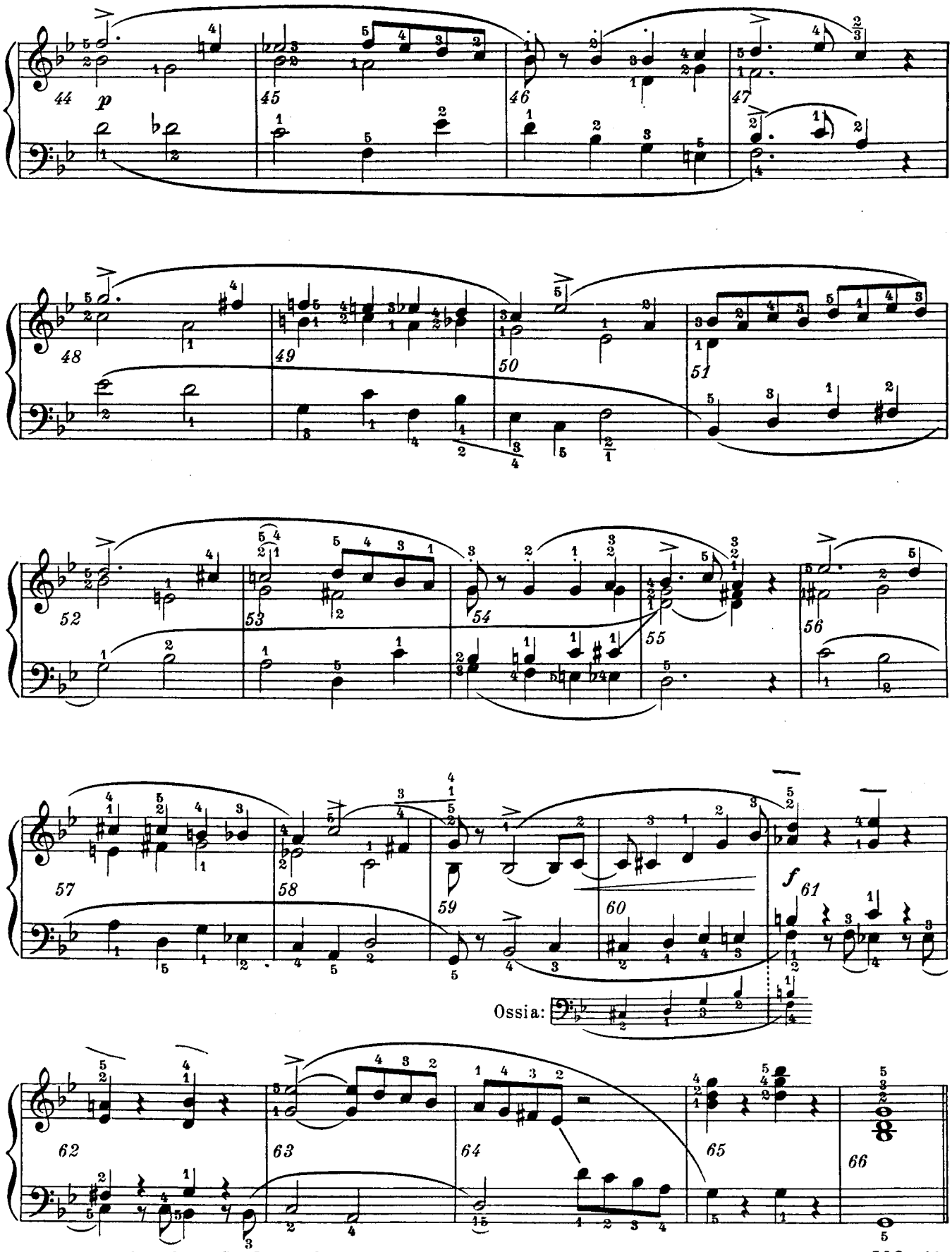
44
p
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f
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Ossia:
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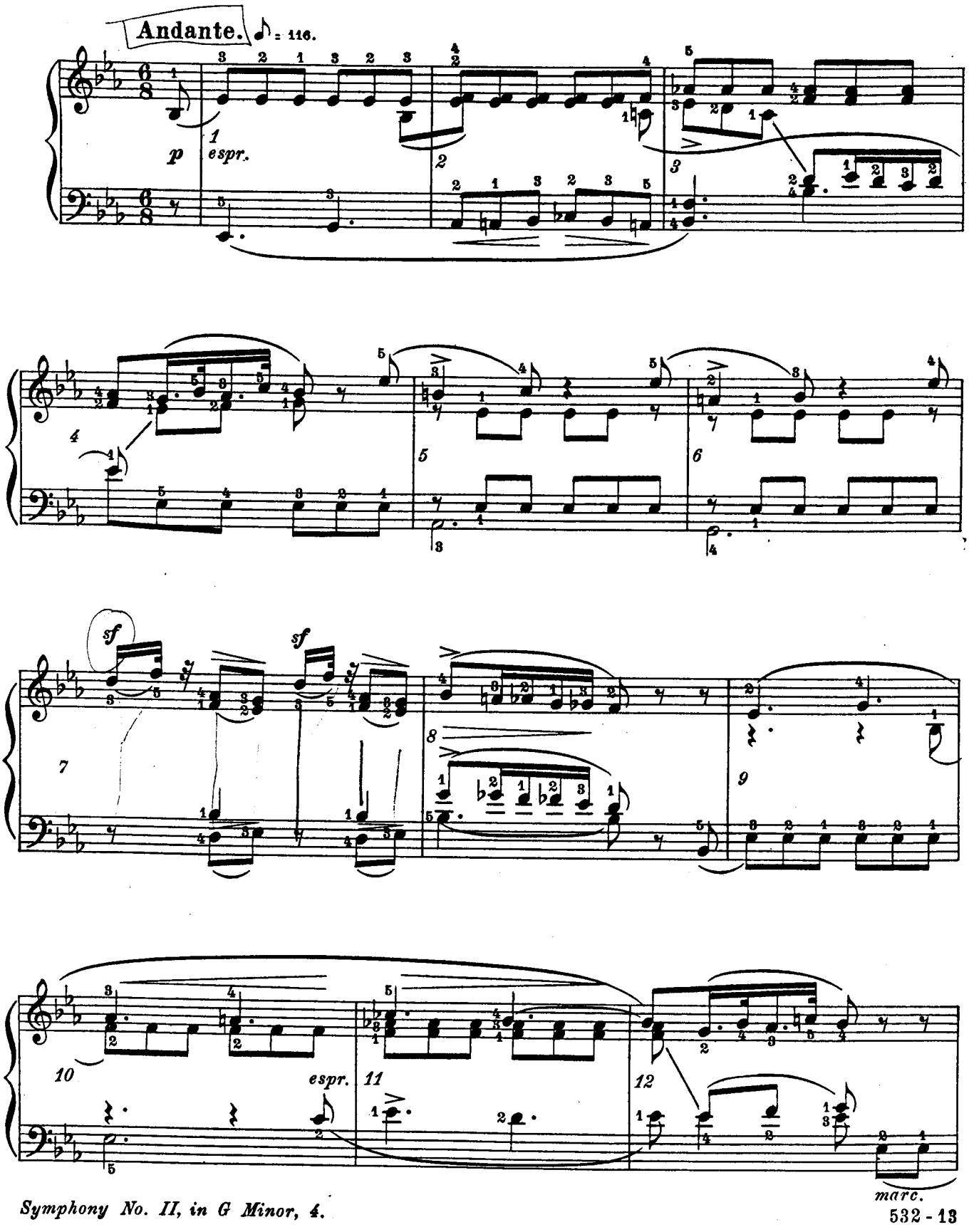
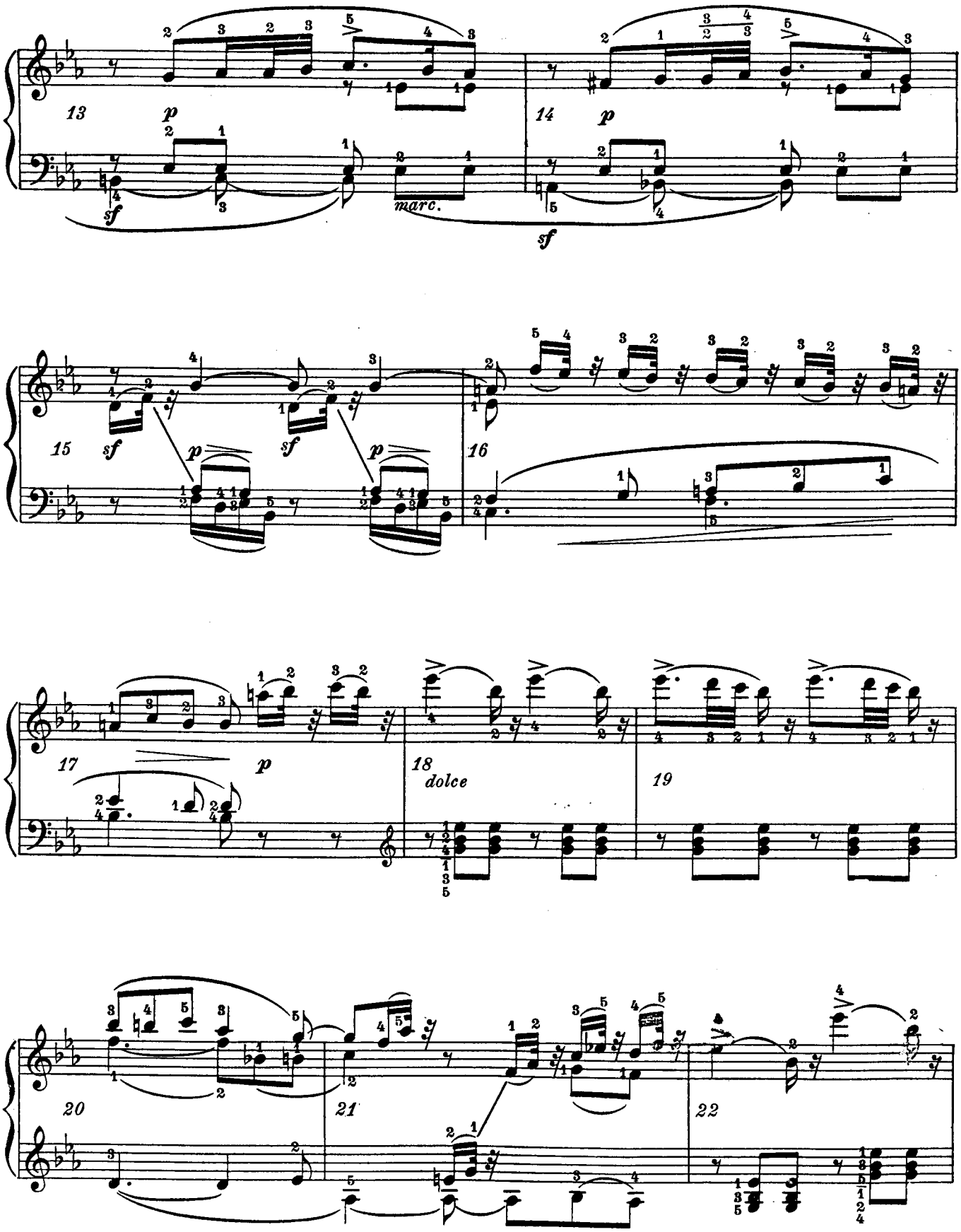

Andante. ♪ = 116.
p
espr.
sf
sf
espr.
marc.


13
p
sf
marc.
14
p
sf
15
sf
p
sf
p
16
17
p
18
dolce
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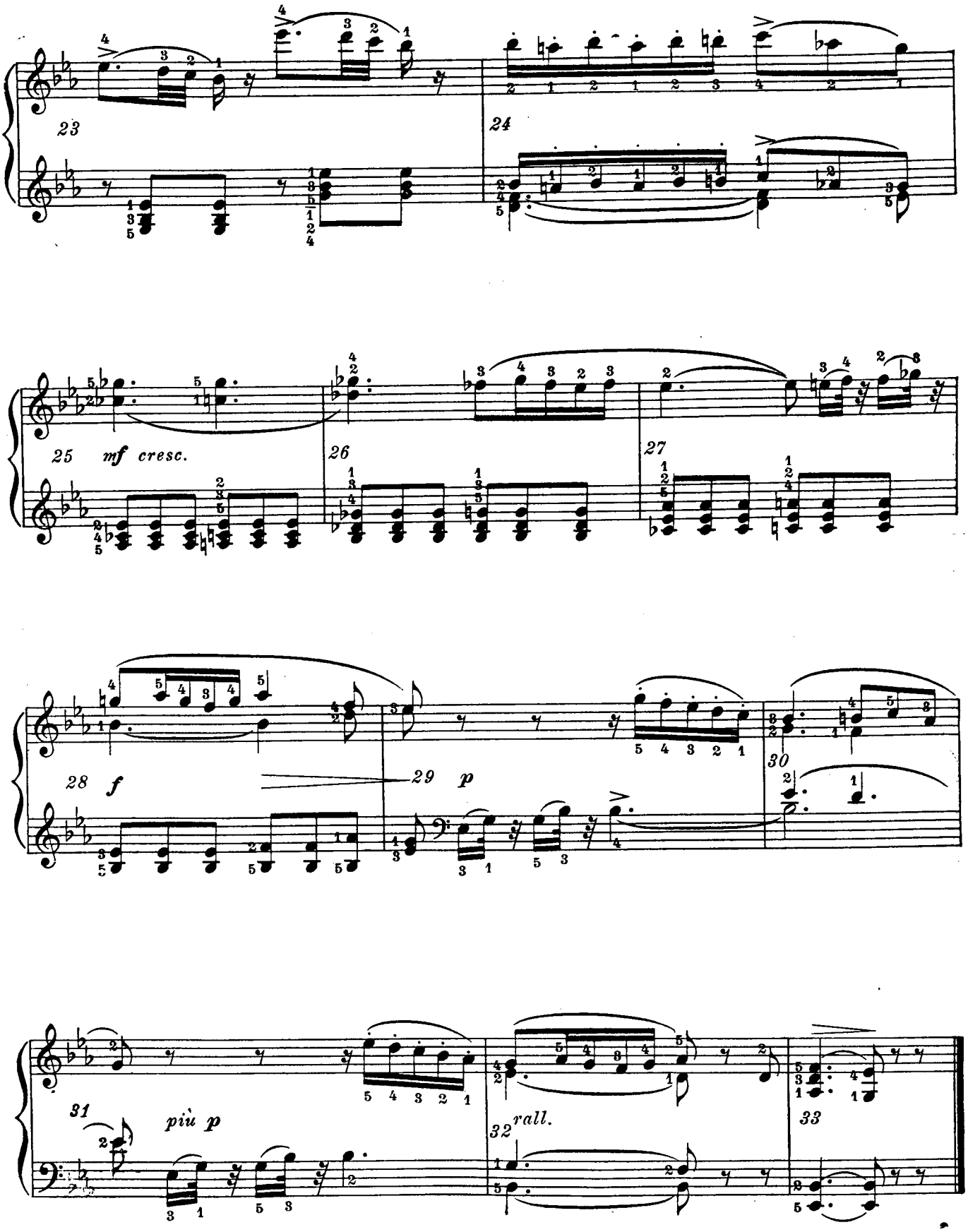
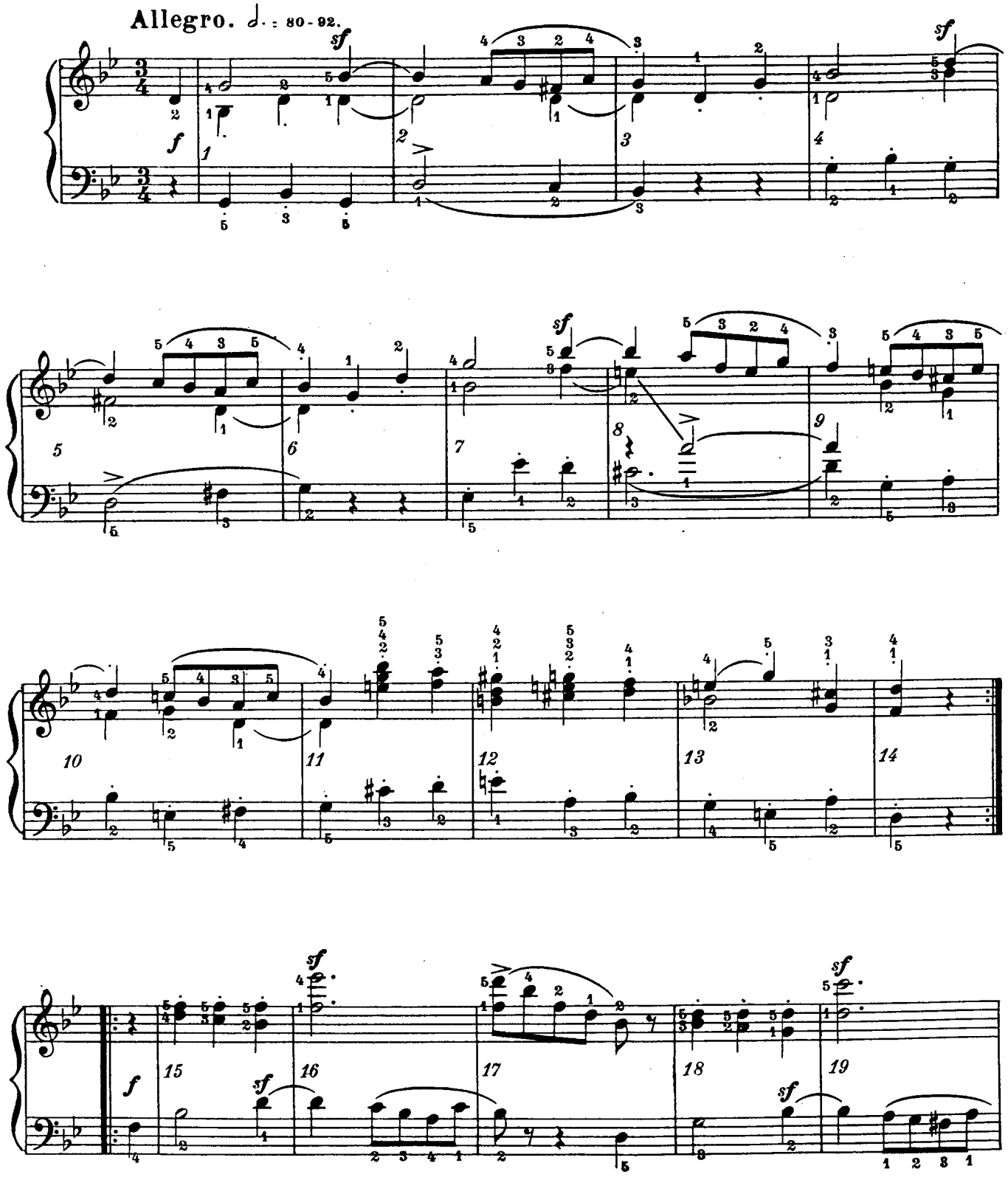
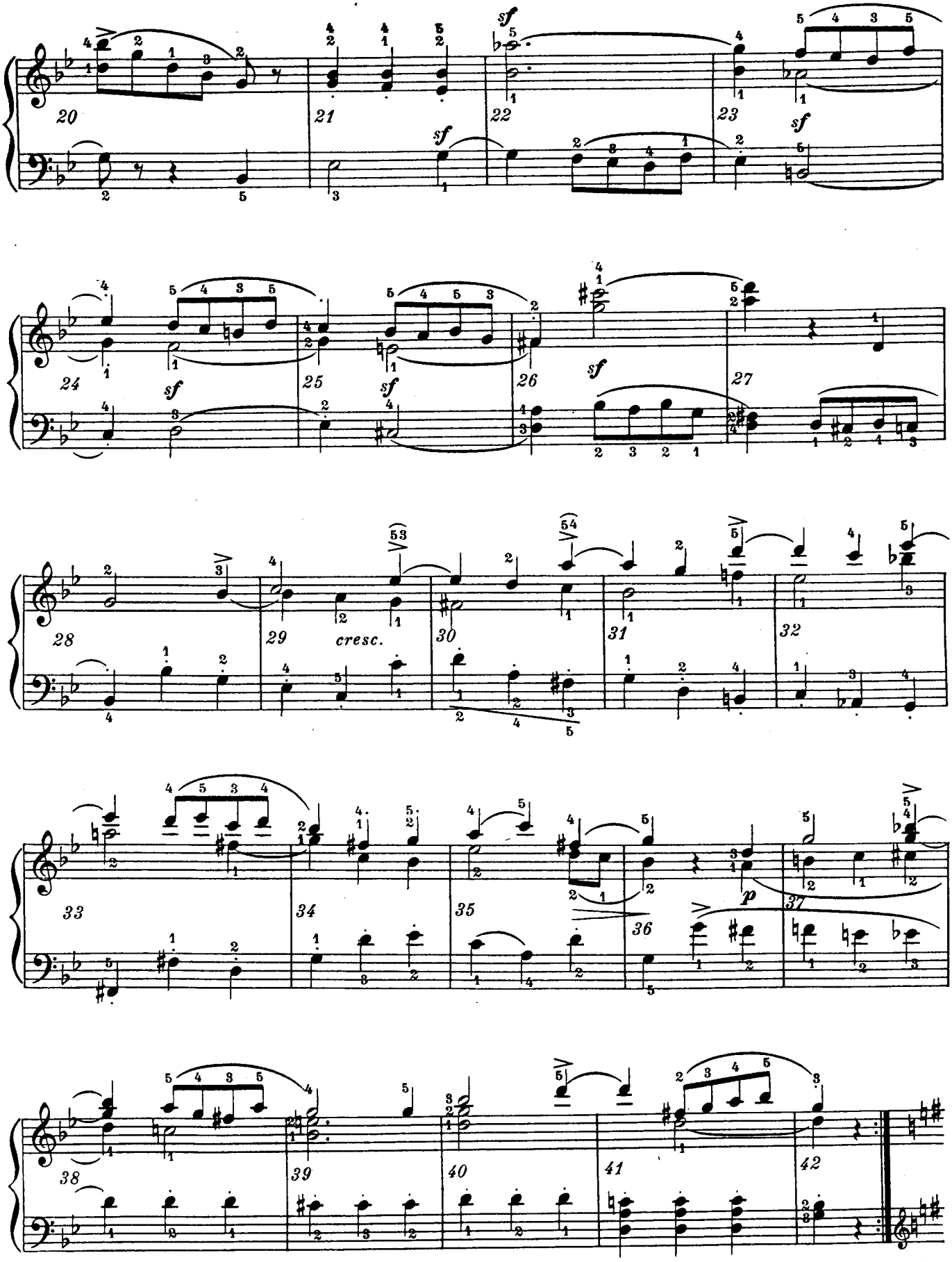
21
22


23
24
25 mf cresc.
26
27
28 f
29 p
30
31 più p
32 rall.
33

Menuetto.

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cresc.
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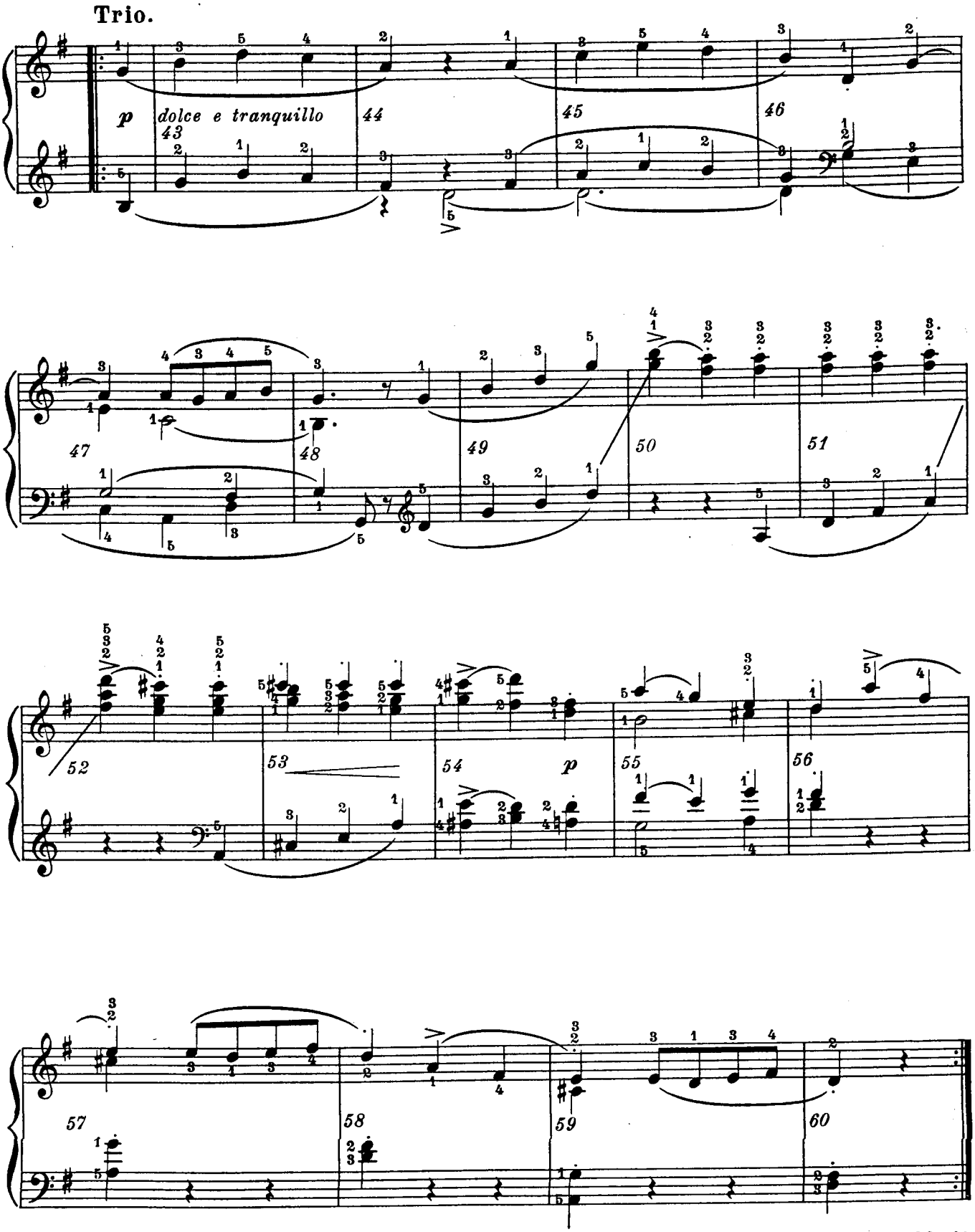
Trio.
p
dolce e tranquillo
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p
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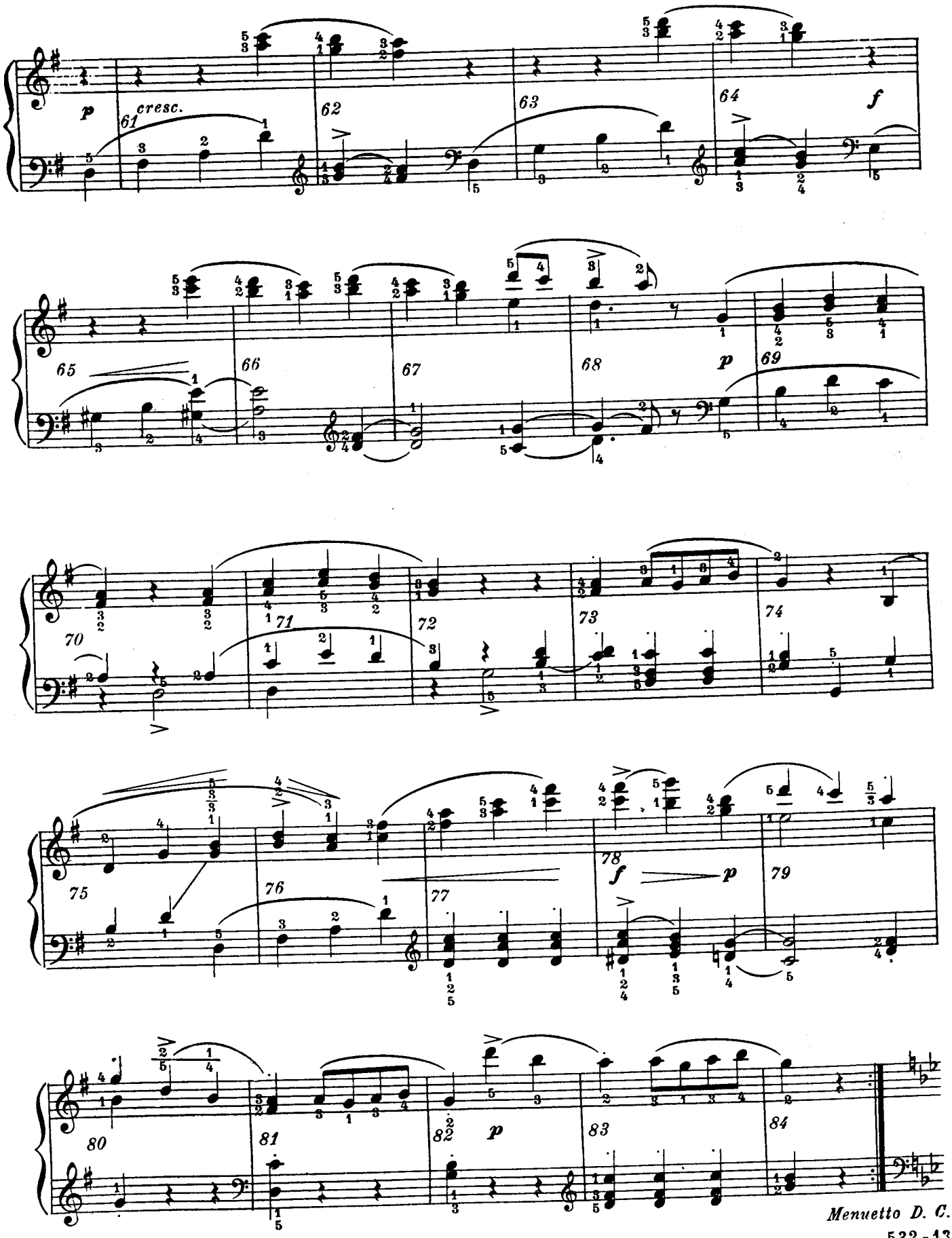
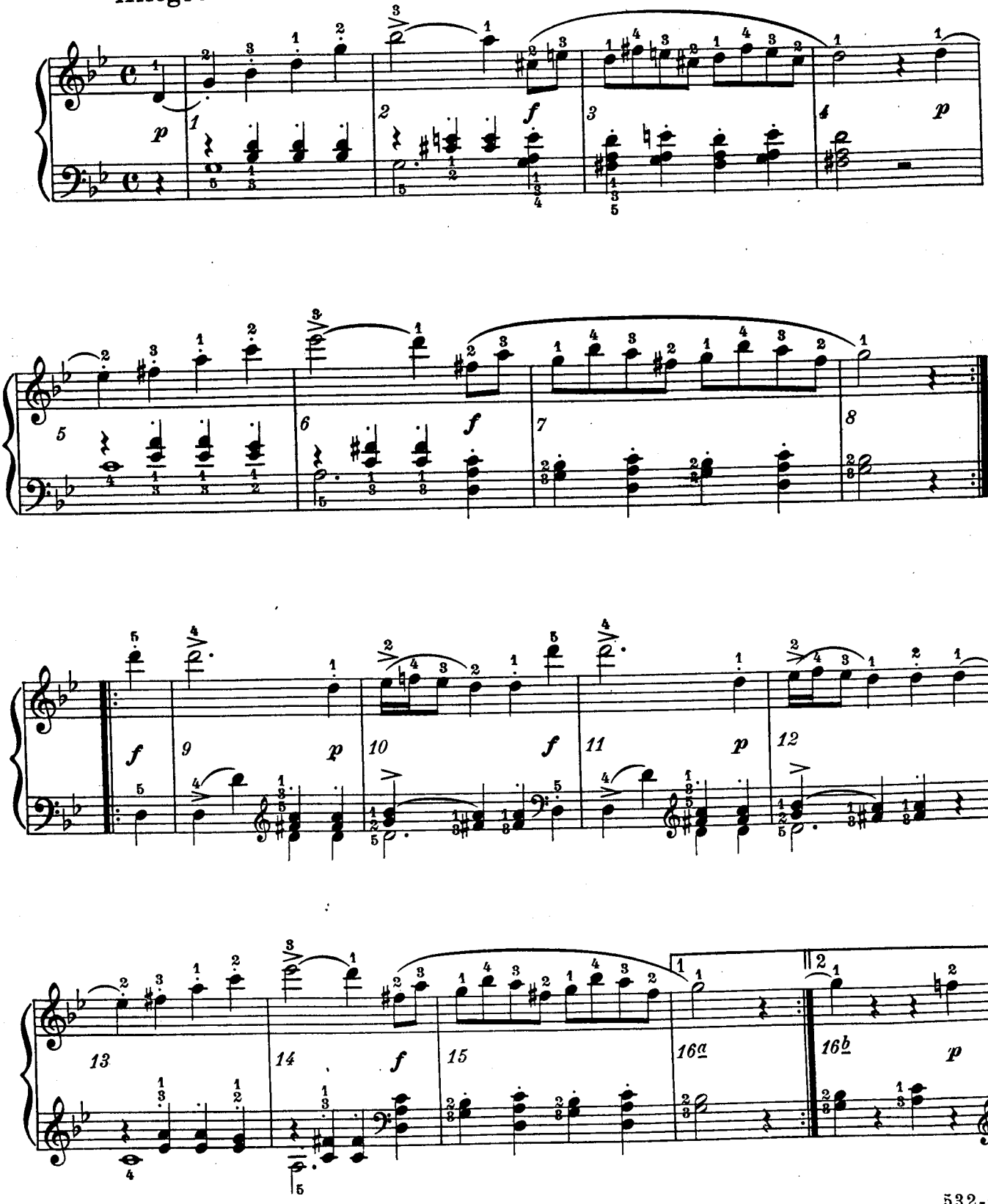
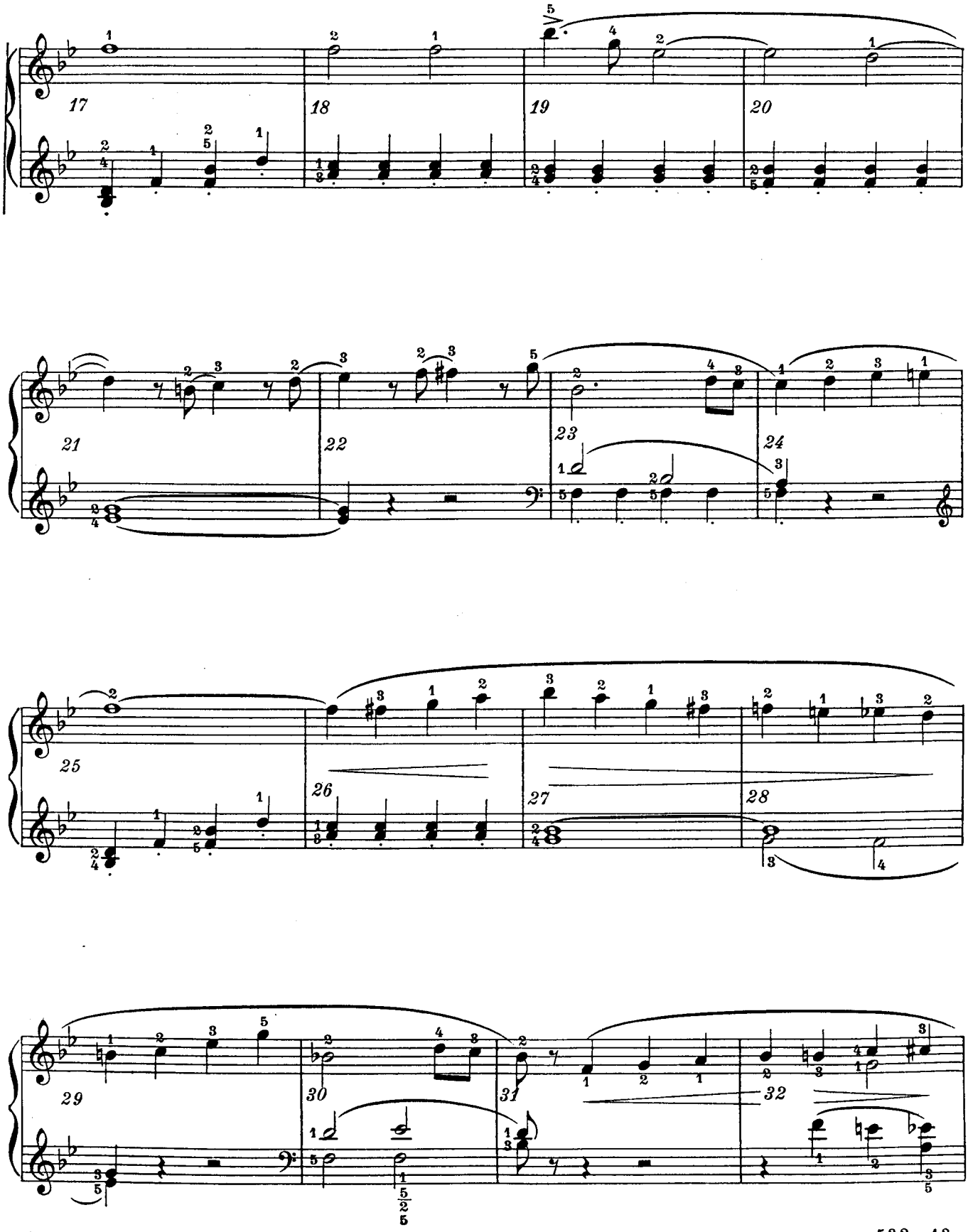

p
61 cresc.
62
63
64
f
65
66
67
68
p
69
70
71
72
73
74
75
76
77
78
f
p
79
80
81
82
p
83
84
Menuetto D. C.

Finale.

Allegro assai. ♩ = 132-152.

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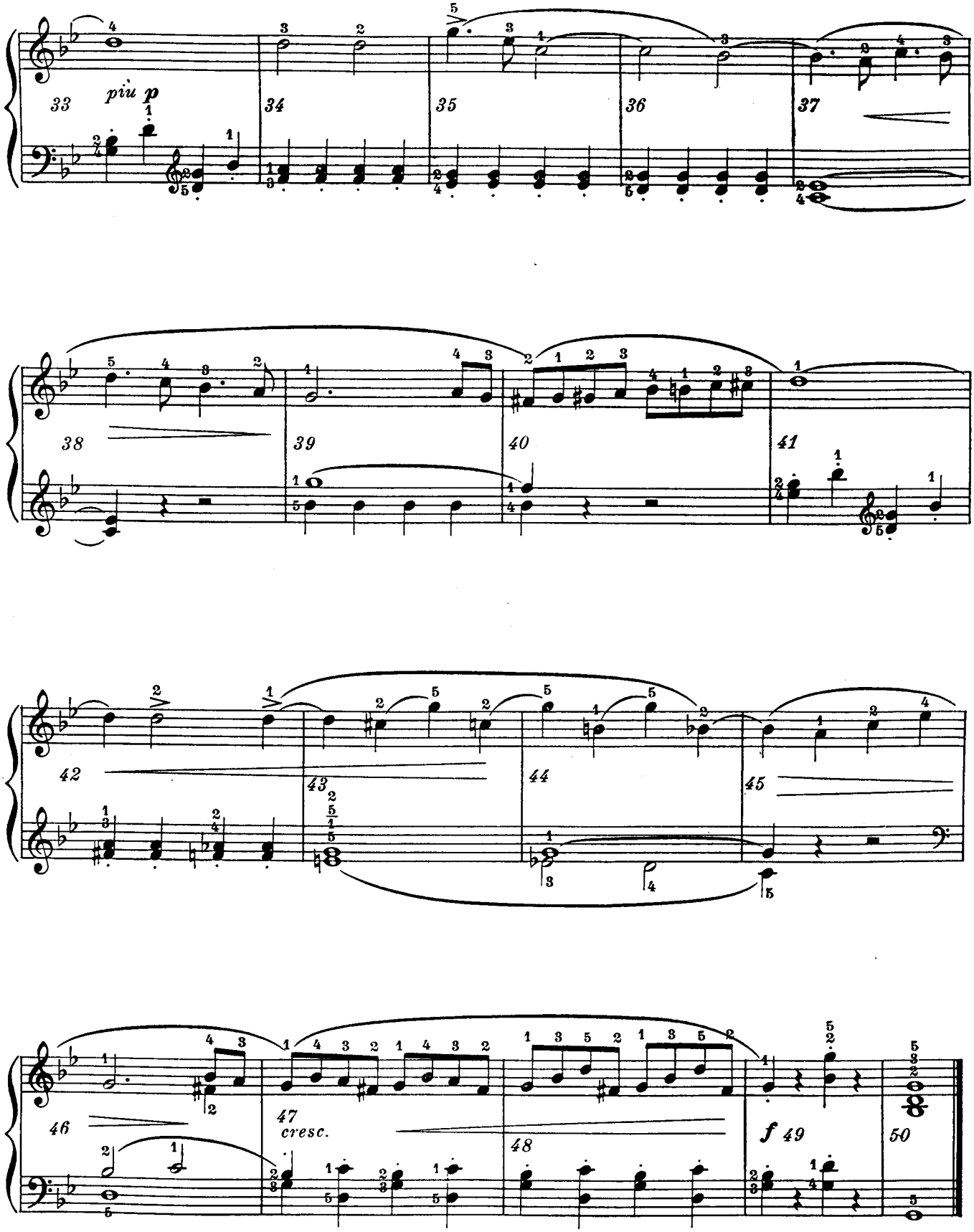
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cresc.
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f 49
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