

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

W. A. Mozart

Symphony No. 28 in C major

KV.200

(complete)

original piano transcription
[tbpt10]

04 – 16 July 2009

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

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W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

Allegro spiritoso (♩ ~ 160)

The image displays a piano transcription of the first 25 measures of the first movement of Mozart's Symphony No. 28 in C major. The score is written in 3/4 time and features two staves: a treble clef staff and a bass clef staff. The tempo is marked as *Allegro spiritoso* with a quarter note equal to approximately 160 beats per minute. The key signature is one sharp (F#), indicating C major. The score is divided into five systems, each containing five measures. Measure numbers 1 through 25 are indicated at the beginning of each system. The notation includes various dynamics such as *f* (forte), *p* (piano), *m.d.* (mezzo dolce), *m.s.* (mezzo sostenuto), and *sim.* (sostenuto). The first system (measures 1-5) begins with a treble clef staff starting on a whole note chord (C4, E4, G4) and a bass clef staff with a whole note chord (C3, E3, G3). The second system (measures 6-10) shows a more active texture with sixteenth-note patterns in the treble and eighth-note patterns in the bass. The third system (measures 11-15) features a prominent sixteenth-note figure in the treble and a more melodic line in the bass. The fourth system (measures 16-20) continues the sixteenth-note texture in the treble and includes a melodic phrase in the bass. The fifth system (measures 21-25) concludes with a complex texture of sixteenth-note patterns in both staves, alternating between *f* and *p* dynamics.

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26 27 28 29 30

f

This system contains measures 26 through 30. The top staff features a complex rhythmic pattern with many sixteenth notes and beams. The bottom staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning of measure 26.

31 32 33 34 35

p

This system contains measures 31 through 35. The top staff continues with rhythmic patterns, including some rests. The bottom staff features a melodic line with a long, sweeping slur across measures 33 and 34. A dynamic marking of *p* (piano) is placed below measure 32.

36 37 38 39 40

This system contains measures 36 through 40. The top staff has a rhythmic accompaniment with eighth notes. The bottom staff has a melodic line with a slur over measures 36 and 37.

41 42 43 44 45

This system contains measures 41 through 45. The top staff consists of chords with eighth-note rhythms. The bottom staff has a melodic line with eighth-note patterns.

46 47 48 49 50

f

This system contains measures 46 through 50. The top staff has a complex rhythmic pattern with many sixteenth notes. The bottom staff has a melodic line with eighth notes. A dynamic marking of *f* (forte) is placed below measure 48.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
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51 52 53 54 55

Musical score for measures 51-55. The top staff features a complex melodic line with many sixteenth notes and slurs. The bottom staff provides harmonic support with chords and some melodic fragments.

56 57 58 59 60

Musical score for measures 56-60. Measure 57 includes a piano (*p*) dynamic marking. Measure 60 includes a forte (*f*) dynamic marking. The top staff continues with melodic development, while the bottom staff has more active accompaniment.

61 62 63 64 65

Musical score for measures 61-65. The top staff shows a highly rhythmic and melodic passage. The bottom staff continues with a steady accompaniment.

133 134 135 136 137

Musical score for measures 133-137. Measures 135 and 136 are marked with a forte (*f*) dynamic. The top staff has a melodic line with slurs, and the bottom staff has a rhythmic accompaniment.

138 139 140 141 142

Musical score for measures 138-142. Measure 139 includes a piano (*p*) dynamic marking. The top staff has a melodic line with slurs, and the bottom staff has a rhythmic accompaniment.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
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143 144 145 146 147

Measures 143-147: The first staff features a melodic line with eighth-note patterns and slurs. The second staff provides harmonic support with chords and rests.

148 149 150 151 152

Measures 148-152: The first staff continues the melodic development with slurs and accents. The second staff shows a more active bass line with some ties.

153 154 155 156 157

Measures 153-157: The first staff has a more rhythmic melody with slurs. The second staff features a sustained bass line with some ties.

158 159 160 161 162

Measures 158-162: The first staff begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. It features a complex rhythmic pattern with many slurs. The second staff has a simpler accompaniment.

163 164 165 166 167

Measures 163-167: The first staff continues the complex rhythmic pattern with a forte (*f*) dynamic. The second staff has a simple accompaniment with some ties.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
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168 169 170 171 172

Musical score for measures 168-172. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff has a complex rhythmic accompaniment with sixteenth-note runs. A dynamic marking of *f* is present in measure 170.

173 174 175 176 177

Musical score for measures 173-177. The top staff continues the melodic line. The bottom staff features sixteenth-note patterns. Dynamic markings include *p* in measure 176 and *f* in measure 177.

178 179 180 181 182

Musical score for measures 178-182. The top staff includes markings for *m.d.* and *m.s.* in measure 178, and *sim.* in measure 180. Dynamic markings include *p*, *f*, and *p*. The bottom staff shows a bass line with a key signature change to one sharp in measure 181.

183 184 185 186 187

Musical score for measures 183-187. The top staff features sixteenth-note patterns. Dynamic markings include *f* and *p*. The bottom staff shows a bass line with a key signature change to two sharps in measure 186.

188 189 190 191 192

Musical score for measures 188-192. The top staff features sixteenth-note patterns. The bottom staff shows a bass line with a key signature change to one sharp in measure 192.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

193 194 195 196 197

Musical notation for measures 193-197. The first staff contains chords and eighth notes, with a piano (*p*) dynamic marking. The second staff features a melodic line with slurs and accents.

198 199 200 201 202

Musical notation for measures 198-202. The first staff shows rhythmic patterns with slurs and accents. The second staff continues the melodic line.

203 204 205 206 207

Musical notation for measures 203-207. The first staff features complex rhythmic patterns with slurs and accents. The second staff shows a melodic line with slurs.

208 209 210 211 212

Musical notation for measures 208-212. The first staff contains complex rhythmic patterns with slurs and accents. The second staff shows a melodic line with slurs.

213 214 215 216 217

Musical notation for measures 213-217. The first staff features complex rhythmic patterns with slurs and accents. The second staff shows a melodic line with slurs.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

The image displays a piano transcription of the final movement of Mozart's Symphony No. 28, measures 218 through 240. The score is presented in two systems of staves, with measures 218-222 and 223-227 on the first system, and measures 228-232 and 233-237 on the second system. The third system contains measures 238-240. The notation includes various dynamics such as *p* (piano) and *f* (forte), and features complex rhythmic patterns, including sixteenth-note runs and triplet figures. The transcription is marked with a 'piano' dynamic throughout.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

Andante (♩ ~ 80)

1 2 3 4 5

1- 2- *p*

Measures 1-5: The first system of music. Measure 1 has a first ending bracket (1-) and a second ending bracket (2-). The piano part starts with a *p* dynamic. The music is in 4/4 time and C major.

6 7 8 9 10

Measures 6-10: The second system of music. Measure 9 has a *f* dynamic marking. The piano part continues with a steady eighth-note accompaniment.

11 12 13 14 15

11 12 13 14 15

p

Measures 11-15: The third system of music. Measure 11 has a *p* dynamic marking. The piano part continues with a steady eighth-note accompaniment.

16 17 18 19 20

16 17 18 19 20

6 *stacc.* 6

Measures 16-20: The fourth system of music. Measure 18 has a *stacc.* marking above a sixteenth-note figure. Measure 19 has a *6* marking above a sixteenth-note figure. The piano part continues with a steady eighth-note accompaniment.

21 22 23

21 22 23

tr *tr* *tr* *tr*

Measures 21-23: The fifth system of music. Measures 22 and 23 have *tr* (trill) markings above the notes. The piano part continues with a steady eighth-note accompaniment.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

24 | 25

26 | 27 | 28 | 29 | 30

31 | 32 | 33 | 34 | 35

36 | 37 | 73 | 74 | 75

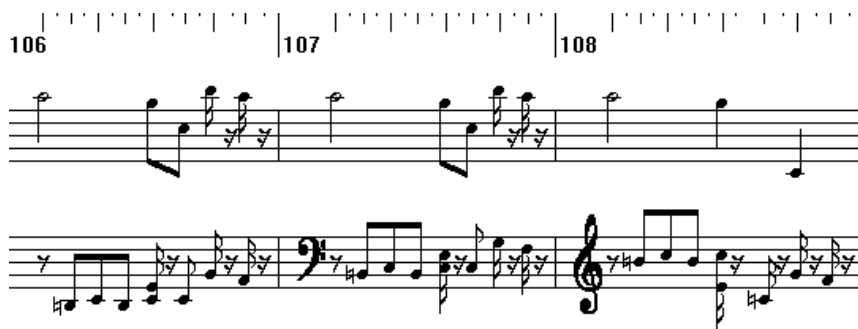
76 | 77 | 78 | 79 | 80

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

The image displays a piano transcription of the first movement of Mozart's Symphony No. 28 in C major, KV.200, covering measures 81 through 105. The score is presented in two systems, each with two staves. The first system (measures 81-85) features a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the system. The second system (measures 86-90) continues the melodic and harmonic development. The third system (measures 91-95) includes another *f* marking and a *p* marking. The fourth system (measures 96-100) shows a change in texture with more complex rhythmic patterns. The fifth system (measures 101-105) concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

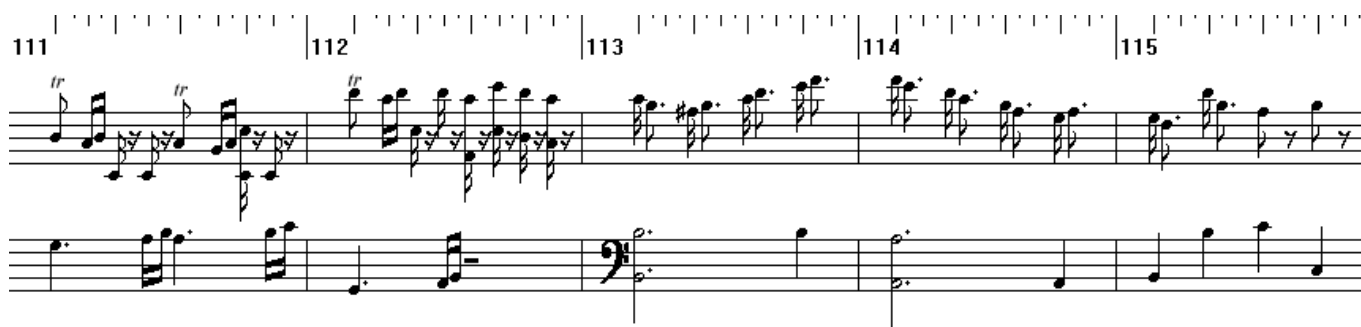
106 | 107 | 108



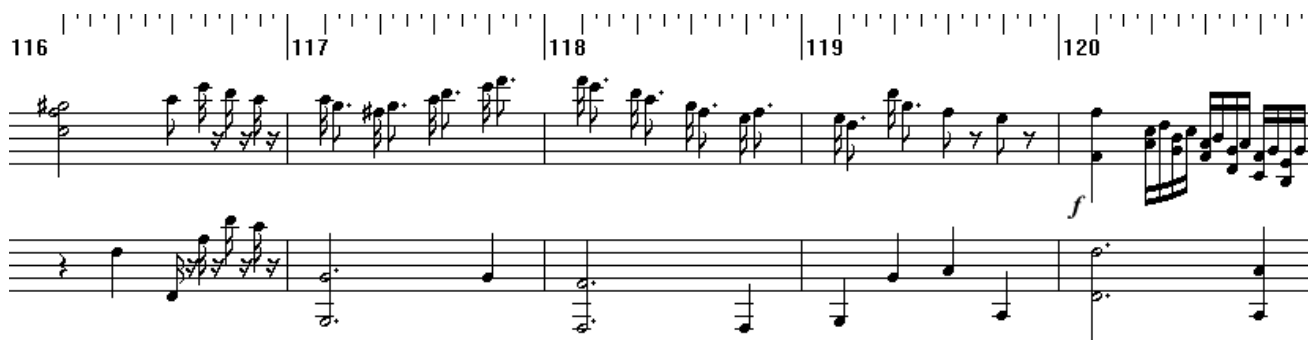
109 | 110



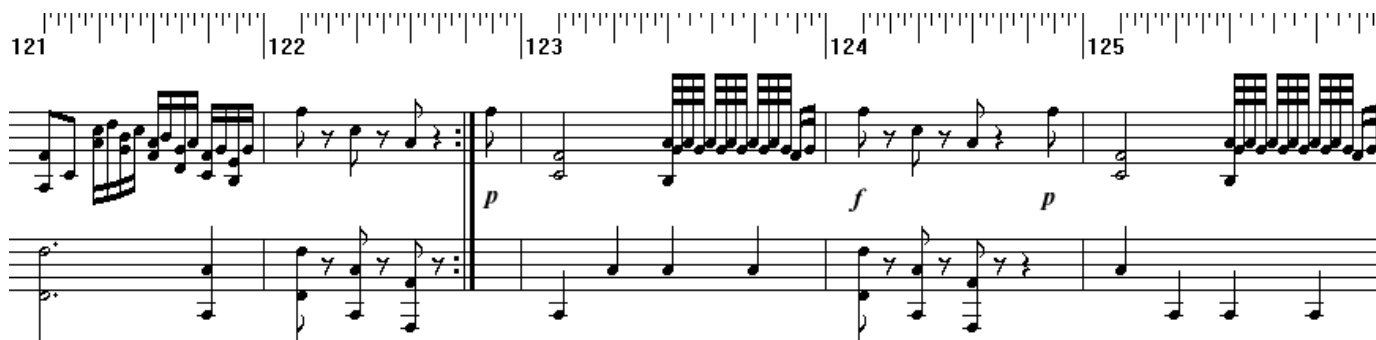
111 | 112 | 113 | 114 | 115



116 | 117 | 118 | 119 | 120



121 | 122 | 123 | 124 | 125



W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

126 127 128 129

rit. ...

MENUETTO. Allegretto (♩ ~ 150)

1 2 3 4 5

1-
2- *f*

6 7 8 9 10

11 12 13 14 29

30 31 32 33 34

p *f* *p*

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

The image displays a piano transcription of the first movement of Mozart's Symphony No. 28 in C major, KV.200. The score is presented in two systems, each with two staves. The first system covers measures 35 to 39, and the second system covers measures 40 to 44. A third system shows measures 45 to 49, and a fourth system shows measures 50 to 54. The final system shows measures 55 and 56. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). The transcription is in a simplified style, focusing on the melodic and harmonic lines of the original work.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

Trio

85 86 87 88 89

p

Musical notation for measures 85-89. The top staff shows a melodic line with eighth notes and rests. The bottom staff shows a bass line with chords and eighth notes. A piano (*p*) dynamic marking is present at the beginning of measure 86.

90 91 92 93 94

Musical notation for measures 90-94. The top staff continues the melodic line. The bottom staff shows a bass line with chords and eighth notes.

95 96 97 98 99

Musical notation for measures 95-99. The top staff continues the melodic line. The bottom staff shows a bass line with chords and eighth notes.

100 101 102 103 104

Musical notation for measures 100-104. The top staff continues the melodic line. The bottom staff shows a bass line with chords and eighth notes.

105 106 107 108 109

Musical notation for measures 105-109. The top staff continues the melodic line. The bottom staff shows a bass line with chords and eighth notes.

W. A. Mozart – *Symphony No. 28 in C major KV.200 (complete)*
piano transcription – travelsbypiano [tbpt10]

The image displays a piano transcription of a musical score, specifically measures 110 through 124. The score is written on two staves, with the upper staff representing the right hand and the lower staff representing the left hand. The key signature is C major, and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Measure 110 features a triplet of eighth notes in the right hand. Measure 111 shows a triplet of eighth notes in the left hand. Measure 112 has a triplet of eighth notes in the right hand. Measure 113 includes a triplet of eighth notes in the left hand. Measure 114 has a triplet of eighth notes in the right hand. Measure 115 has a triplet of eighth notes in the left hand. Measure 116 has a triplet of eighth notes in the right hand. Measure 117 has a triplet of eighth notes in the left hand. Measure 118 has a triplet of eighth notes in the right hand. Measure 119 has a triplet of eighth notes in the left hand. Measure 120 has a triplet of eighth notes in the right hand. Measure 121 has a triplet of eighth notes in the left hand. Measure 122 has a triplet of eighth notes in the right hand. Measure 123 has a triplet of eighth notes in the left hand. Measure 124 has a triplet of eighth notes in the right hand.

Minuetto D. C.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

Presto (♩ ~ 160) (♩ ~ 320)

The first system of the musical score consists of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a first ending bracket over measures 1-5, marked with a first ending hairpin. The bottom staff is in treble clef and starts with a second ending bracket over measures 1-5, marked with a second ending hairpin and a piano (*p*) dynamic. Measures 6-10 show the continuation of the first ending in the top staff and the second ending in the bottom staff. At measure 8, there is a first ending hairpin in the top staff, a forte (*f*) dynamic marking, and a first ending bracket. At measure 10, there is a piano (*p*) dynamic marking in the top staff and a first ending bracket in the bottom staff. Measures 11-15 continue the first ending in the top staff and the second ending in the bottom staff. Measures 16-20 show the continuation of the first ending in the top staff and the second ending in the bottom staff, with a forte (*f*) dynamic marking at measure 17.

a) ossia (these easier patterns can be applied to all similar passages for either RH (e.g. this passage), LH (e.g. see b) later on) or both hands (finale)

The ossia section consists of two systems, each with two staves. The first system shows measures 8 and 9 in the top staff and the bottom staff. The second system shows measures 8 and 9 in the top staff and the bottom staff. The ossia patterns are simpler than the original score, using quarter notes and eighth notes.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

The image displays a piano transcription of the first movement of Mozart's Symphony No. 28 in C major, KV.200. The score is presented in two systems of staves, with measures 21-25 and 26-30 on the first system, and measures 31-35 and 36-40 on the second system. The third system contains measures 41-45. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used to indicate volume changes. The transcription is attributed to travelsbypiano [tbpt10].

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

46 47 48 49 50

Musical notation for measures 46-50. The system consists of two staves. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and moving lines. A dynamic marking of *f* (forte) is present in measure 48.

51 52 53 54 55

Musical notation for measures 51-55. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords. A dynamic marking of *p* (piano) is present in measure 54.

56 57 58 59 60

Musical notation for measures 56-60. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a bass line with chords. A dynamic marking of *f* (forte) is present in measure 60, with a sub-marking *b)* below it.

61 62 63 64 65

Musical notation for measures 61-65. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a bass line with chords. Dynamic markings of *p* (piano) and *f* (forte) are present in measures 62 and 64 respectively.

66 67 68 69 70

Musical notation for measures 66-70. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a bass line with chords. Dynamic markings of *p* (piano) and *f* (forte) are present in measures 66 and 68 respectively.

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piano transcription – travelsbypiano [tbpt10]

71 143 144 145 146

Measures 71-146. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte). A repeat sign is present at the beginning of the system.

147 148 149 150

Measures 147-150. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *p* (piano).

151 152 153 154 155

Measures 151-155. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

156 157 158 159 160

Measures 156-160. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

161 162 163 164 165

Measures 161-165. The score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *f* (forte).

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

166 167 168 169 170

Musical score for measures 166-170. The top staff features a melodic line with eighth-note patterns and some accidentals (flats). The bottom staff provides harmonic support with chords and bass notes. A piano dynamic marking (*p*) is present in measure 169.

171 172 173 174 175

Musical score for measures 171-175. The top staff continues the melodic line. The bottom staff shows a more active bass line. A piano dynamic marking (*p*) is present in measure 174.

176 177 178 179 180

Musical score for measures 176-180. The top staff features a melodic line with some rests. The bottom staff has a rhythmic bass line. A piano dynamic marking (*p*) is present in measure 177.

181 182 183 184 185

Musical score for measures 181-185. The top staff has a melodic line with eighth notes. The bottom staff features a rhythmic bass line. A forte dynamic marking (*f*) is present in measure 185.

186 187 188 189 190

Musical score for measures 186-190. The top staff has a melodic line with eighth notes and some accidentals. The bottom staff features a rhythmic bass line with an 8-measure rest in measure 188.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

191 192 193 194 195

Musical notation for measures 191-195. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with chords and bass lines.

196 197 198 199 200

Musical notation for measures 196-200. The top staff continues the melodic line with some chromaticism. The bottom staff shows a steady accompaniment.

201 202 203 204 205

Musical notation for measures 201-205. Measure 205 includes a dynamic marking *p* (piano). The top staff has a melodic line with some rests, while the bottom staff continues the accompaniment.

206 207 208 209 210

Musical notation for measures 206-210. The top staff features a melodic line with some rests. The bottom staff has a consistent accompaniment.

211 212 213 214 215

Musical notation for measures 211-215. The top staff has a melodic line with some rests. The bottom staff features a consistent accompaniment.

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

216 217 218 219 220

221 222 223 224 225

226 227 228 229 230

231 232 233 234 235

236 237 238 239 240

W. A. Mozart – Symphony No. 28 in C major KV.200 (complete)
piano transcription – travelsbypiano [tbpt10]

241 242 243 345 346

Musical score for measures 241-246. The score is written for two staves. Measures 241-243 show a melodic line in the upper staff and a bass line in the lower staff. A repeat sign is present at the end of measure 243. Measures 244-246 show a melodic line in the upper staff and a bass line in the lower staff. A piano dynamic marking (*p*) is present at the beginning of measure 244.

347 348 349 350 351

Musical score for measures 347-351. The score is written for two staves. Measures 347-349 show a melodic line in the upper staff and a bass line in the lower staff. A forte dynamic marking (*f*) is present at the beginning of measure 349. Measures 350-351 show a melodic line in the upper staff and a bass line in the lower staff.

352 353 354 355 356

Musical score for measures 352-356. The score is written for two staves. Measures 352-356 show a melodic line in the upper staff and a bass line in the lower staff. A piano dynamic marking (*p*) is present at the beginning of measure 352, followed by the instruction *cresc. fino alla fine...*.

357 358 359 360 361

Musical score for measures 357-361. The score is written for two staves. Measures 357-361 show a melodic line in the upper staff and a bass line in the lower staff. A crescendo hairpin is present in measure 358.

362 363

Musical score for measures 362-363. The score is written for two staves. Measures 362-363 show a melodic line in the upper staff and a bass line in the lower staff. A fortissimo dynamic marking (*ff*) is present at the beginning of measure 362.

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

These are piano scores, so 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

Accidentals (*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 accidental **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 5 bars each – and pasted on a customary A4-page.

Bar reset

At every bar change, all accidental changes from the key signature are implicitly reset. $\#$ signs are only noted within the same bar and in the same stave.

Weird accidentals

Sometimes (rarely I hope) you may find accidentals notated in a strange way, for example F# in a context of G minor written as Gb (G flat). These are program quirks that generally happen in minor mode sections. The note is not actually wrong (G flat and F sharp are the same note) but in that context you should generally write it in another way to be easier to read. I generally fix these when I produce scores but occasionally one or two may slip through my quality checks. As far as I know, there is one instance when this quirk actually produces a wrong note: in F minor context, natural E written as E sharp. If you happen to find it (I hope not) please remember that’s (supposed to be) just a natural E. For transcription scores you can of course clear up any doubt by comparing with a score of the original composition.

Time signatures and metronome

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. $1/8 = 180 \rightarrow 3/8 = 60$). Metronome times are not set in stone of course; to underline that, I generally don’t write “=” but “~”

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)

Slurs (phrasing)

No slurs here, sorry. For transcription scores you can of course refer to the phrasing of the original works: I always try to carry on the spirit and message of the original compositions (these are transcriptions, not revolutions...). Sometimes I consciously change the *letter*, but not the *spirit*. I consider phrasing as part of the spirit, so you can assume it's the same as in the original.

Legato and Staccato

Traditionally, slurs are used not only for phrasing but also to note *legato*; so when consecutive notes are not tied by a slur they can be assumed to be *staccato*. This is absolutely not true here and it's probably one of the biggest differences in notation here with traditional, pretty typesetting.

There are no slurs: neither phrasing nor legato ones. So what do we do?

It is still possible to distinguish a *legato* note from a *staccato* note.

How? The point is, forget for a moment how the notes are *written* and focus on how they are *played*:

- a *legato* note is played for its *whole* duration
- a *staccato* note is played for *half* its duration, followed by a *pause* for the other half

There we go.

Staccato notes are noted with half the value, followed by half the pause. 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.

Legato notes are not noted in any special way: by default they are legato. An 1/8 note is to be played for 1/8 and that's it. But, if it's followed by an 1/8 pause, it means it's a staccato 1/4 note!

Imagine a 3/4 time bar filled with six consecutive 1/8 notes. No pauses in between? They are legato. If they were staccato, they would instead be written as 1/16 notes followed by a 1/16 pause each.

Imagine a passage with couples of 1/8 notes tied in couples by slurs: it means the first is legato, the second is staccato (elegant phrasing frequently found in classical music). How do we write it here? 1/8 note, 1/16 note, 1/16 pause.

Yes I know, it is visually awful at first, but after a while you get used to it: it's just another way of writing the same thing but it's correct and even closer to the reality of playing.

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 that doesn't match 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. Sometimes the program does not tie notes at all, for example in tercets. This does not necessarily mean they have to be played staccato: see previous paragraph and refer to inline score notes for additional directions.

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 written only 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, appoggiatura, acciaccatura, 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. For example an *acciaccatura* may be



written as ♯ or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

Zoomed (bloated) 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. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

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.

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

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, bound to the original license terms. 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...