

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

**W. A. Mozart**

Serenata Notturna  
for 2 Orchestras  
in D major

**KV.239**

original piano transcription  
[tbpt39]

23 – 31 December 2009

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

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MARCIA. Maestoso (♩ ~ 135)

The musical score is presented in two systems, each with two staves (treble and bass clef). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to approximately 135 beats per minute. The score is divided into measures 1 through 25. Measure 1 starts with a first ending bracket (1-). The first system covers measures 1-10, and the second system covers measures 11-25. Dynamics include piano (p), forte (f), and piano (p). The piece concludes with a double bar line and repeat dots at the end of measure 25.

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51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

The musical score consists of five systems, each containing five measures. The notation is written for two staves per system. Dynamics include *p*, *f*, and *pp*. The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is D major, and the time signature is 3/4.

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76 77 78 79 80

81 82 83 84 85

86 87 88

**MENUETTO** (♩ ~ 135)

1 2 3 4 5

a)  
nella ripresa, dopo il Trio, questi accordi vanno arpeggiati

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6 | 7 | 8 | 9 | 10

Musical notation for measures 6-10. The top staff features a melodic line with eighth notes and rests, while the bottom staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in measure 8.

11 | 12 | 25 | 26 | 27

Musical notation for measures 11-27. Measures 11-12 are marked *p* (piano). A double bar line with repeat dots follows. Measures 25-27 are marked *f* (forte). The notation includes various rhythmic patterns and rests.

28 | 29 | 30 | 31 | 32

Musical notation for measures 28-32. Measures 28-29 are marked *p* (piano). Measures 30-31 are marked *pp* (pianissimo). The notation shows a mix of melodic and harmonic elements.

33 | 34 | 35 | 36 | 37

Musical notation for measures 33-37. Measures 33-34 are marked *f* (forte) and include an *a)* marking. Measures 35-37 are marked *p* (piano). The notation features complex rhythmic patterns and rests.

38 | 39 | 40 | 41 | 42

Musical notation for measures 38-42. Measures 38-39 are marked *f* (forte). Measures 40-42 are marked *f* (forte). The notation includes melodic lines and harmonic accompaniment.

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43 44 64

1 2

**Trio** (*l'istesso tempo*)

65 66 67 68

*fp* *fp*

*p* *leggero*

69 70 71 72

*mp*

81 82 83 84 85

*(mp)*

86 87 88 89 90

*fp* *fp*

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91 92 93 94

(a due mani) *f* *p*

95 96

*f* *p*

Da capo Menuetto

RONDEAU. Allegretto (♩ ~ 125)

1 2 3 4 5

1- 2- *p* *f* *p*

6 7 8 9 10

*f* *p*

11 12 13 14 15

*f* *p*

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16 17 18 19 20

Measures 16-20: The first system shows measures 16 to 20. The upper staff features a melodic line with trills (tr) and accents. The lower staff provides a rhythmic accompaniment with chords and moving lines. Dynamics include piano (p).

21 22 23 24 25

Measures 21-25: The second system shows measures 21 to 25. The upper staff continues the melodic line with trills. The lower staff features a prominent forte (f) accompaniment with sixteenth-note patterns. Dynamics include forte (f) and piano (p).

26 27 28 29 30

Measures 26-30: The third system shows measures 26 to 30. The upper staff has a melodic line with trills. The lower staff features a forte (f) accompaniment with sixteenth-note patterns. Dynamics include piano (p).

31 32 33 34 35

Measures 31-35: The fourth system shows measures 31 to 35. The upper staff continues the melodic line with trills. The lower staff features a forte (f) accompaniment with sixteenth-note patterns. Dynamics include forte (f).

36 37 38 39 40

Measures 36-40: The fifth system shows measures 36 to 40. The upper staff continues the melodic line with trills. The lower staff features a forte (f) accompaniment with sixteenth-note patterns. Dynamics include piano (p) and trills (tr).



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41 42 43 44 45

*p*

This system contains measures 41 through 45. The upper staff features a melodic line with grace notes and slurs. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. A piano (*p*) dynamic marking is present at the beginning of measure 41.

46 47 48 49 50

*staccato* *legato*

This system contains measures 46 through 50. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. Performance markings include *staccato* at the start of measure 46 and *legato* at the start of measure 48.

51 52 53 54 55

*staccato*

This system contains measures 51 through 55. The upper staff features a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment. A *staccato* marking is placed under measure 54.

56 57 58 59 60

*legato*

This system contains measures 56 through 60. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. A *legato* marking is placed under measure 56.

61 62 63 64 65

*staccato* *legato*

This system contains measures 61 through 65. The upper staff features a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment. Performance markings include *staccato* under measure 62 and *legato* under measure 64.

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66 67 68 69 70

71 72 73 74 75

76 77 78 79 80

Measures 66-70: The first system shows two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 66 starts with a treble clef and a bass clef. The music is in 3/4 time. Measure 70 ends with a *staccato* marking. Measures 71-75: The first system shows two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 71 starts with a treble clef and a bass clef. Measure 75 ends with a *legato* marking. Measures 76-80: The first system shows two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 76 starts with a treble clef and a bass clef. Measure 80 ends with a *f* marking.

*Adagio* (♩ ~ 60)

81 82 83 84 85

86 87 88 89 90

Measures 81-85: The first system shows two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 81 starts with a treble clef and a bass clef. Measure 85 ends with a *p* marking. Measures 86-90: The first system shows two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 86 starts with a treble clef and a bass clef. Measure 90 ends with a *f* marking.

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*Allegro* (♩ ~ 140)

The image displays a piano transcription of the first movement of Mozart's Serenata Notturna, measures 91 through 115. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and accents. Measure 91 shows a treble staff with a series of eighth notes and a bass staff with a simple accompaniment. Measures 96-100 feature a treble staff with a melodic line and a bass staff with a more active accompaniment, including a dynamic marking of *p* (piano) in measure 99. Measures 101-105 show a treble staff with a melodic line and a bass staff with a complex accompaniment of sixteenth notes. Measures 106-110 feature a treble staff with a melodic line and a bass staff with a complex accompaniment of sixteenth notes. Measures 111-115 show a treble staff with a melodic line and a bass staff with a complex accompaniment of sixteenth notes, ending with a dynamic marking of *f* (forte) in measure 115.

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116 117 118 119 120

Musical notation for measures 116-120. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides a harmonic accompaniment with chords and single notes.

121 122 123 124 125

Musical notation for measures 121-125. Measure 122 includes a piano (*p*) dynamic marking. The top staff continues the melodic development, while the bottom staff shows a steady accompaniment.

126 127 128 129 130

Musical notation for measures 126-130. Measure 127 is marked *(a due mani)*. Measure 130 features a fortissimo (*fp*) dynamic marking. The top staff has a more active melodic line, and the bottom staff provides a rhythmic base.

131 132 133 134 135

Musical notation for measures 131-135. Measure 132 includes a *cresc. ...* marking. The top staff shows a complex melodic texture with many sixteenth notes. The bottom staff has a consistent accompaniment.

136 137 138 139 140

Musical notation for measures 136-140. Measure 136 is marked *f* and measure 137 is marked *p*. Measure 139 is marked *Tempo I*. The top staff features a melodic line with a long note in measure 138. The bottom staff provides a simple accompaniment.

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141 | 142 | 143 | 144 | 145

Musical score for measures 141-145. The top staff features a melodic line with dynamic markings *f* and *p*. The bottom staff provides a bass accompaniment with a *γ* (gamma) marking.

146 | 147 | 148 | 149 | 150

Musical score for measures 146-150. The top staff includes a trill (*tr*) and a *p* dynamic marking. The bottom staff continues the bass accompaniment with a *γ* marking.

151 | 152 | 153 | 154 | 155

Musical score for measures 151-155. The top staff has a *f* dynamic marking. The bottom staff features a treble clef and a *p* dynamic marking.

156 | 157 | 158 | 159 | 160

Musical score for measures 156-160. The top staff has a *p* dynamic marking. The bottom staff continues the bass accompaniment.

161 | 162 | 163 | 164 | 165

Musical score for measures 161-165. The top staff continues the melodic line. The bottom staff features a treble clef.

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166 167 168 169 170

Musical score for measures 166-170. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). Measure 166 features a complex rhythmic pattern with sixteenth notes and beams. Measure 167 has a more melodic line with eighth notes. Measure 168 continues the melodic line. Measure 169 has a similar melodic line. Measure 170 concludes with a final chord.

171 172 173 174 175

Musical score for measures 171-175. The top staff is in treble clef and the bottom staff is in bass clef. Measure 171 has a melodic line with eighth notes. Measure 172 has a similar melodic line. Measure 173 has a melodic line with eighth notes. Measure 174 has a melodic line with eighth notes. Measure 175 has a melodic line with eighth notes. A dynamic marking *f* (forte) is present at the end of measure 175.

176 177 178 179 180

Musical score for measures 176-180. The top staff is in treble clef and the bottom staff is in bass clef. Measure 176 has a melodic line with eighth notes. Measure 177 has a melodic line with eighth notes. Measure 178 has a melodic line with eighth notes. Measure 179 has a melodic line with eighth notes. Measure 180 has a melodic line with eighth notes. A dynamic marking *p* (piano) is present at the end of measure 179.

181 182 183 184 185

Musical score for measures 181-185. The top staff is in treble clef and the bottom staff is in bass clef. Measure 181 has a melodic line with eighth notes. Measure 182 has a melodic line with eighth notes. Measure 183 has a melodic line with eighth notes. Measure 184 has a melodic line with eighth notes. Measure 185 has a melodic line with eighth notes. A dynamic marking *p* (piano) is present at the end of measure 183. An *tr* (trill) marking is present above measure 182.

186 187 188 189 190

Musical score for measures 186-190. The top staff is in treble clef and the bottom staff is in bass clef. Measure 186 has a melodic line with eighth notes. Measure 187 has a melodic line with eighth notes. Measure 188 has a melodic line with eighth notes. Measure 189 has a melodic line with eighth notes. Measure 190 has a melodic line with eighth notes.

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191 192 193 194 195

Musical score for measures 191-195. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides harmonic support with chords and some eighth-note accompaniment.

196 197 198 199 200

Musical score for measures 196-200. The top staff continues the melodic line with some chromatic movement. The bottom staff has a more active accompaniment with eighth-note patterns.

201 202 203 204 205

Musical score for measures 201-205. Measure 203 includes a dynamic marking of *f*. The bottom staff features a prominent eighth-note accompaniment.

206 207 208 209 210

Musical score for measures 206-210. Measure 207 includes a dynamic marking of *p*. Measure 209 includes a dynamic marking of *f*. The bottom staff has a consistent eighth-note accompaniment.

211 212 213 214 215

Musical score for measures 211-215. Measure 211 includes a dynamic marking of *p*. Measure 214 includes a dynamic marking of *f*. Measure 215 includes a dynamic marking of *cresc. ...*. The bottom staff continues with the eighth-note accompaniment.

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The image shows a piano transcription of measures 216 to 220 of Mozart's Serenata Notturna for 2 Orchestras in D major KV.239. The score is written on two staves. The top staff contains the right-hand part, and the bottom staff contains the left-hand part. The measures are numbered 216, 217, 218, 219, and 220. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present in measure 217. The piece concludes with a final chord in measure 220.



## 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.

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### Staves

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

### Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It's easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

### Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset. ♯ signs are only noted within the same bar and in the same stave.

### Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g.  $1/8 = 180 \rightarrow 3/8 = 60$ ).

### Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I'm a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you're set to go.

### Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

### **Volume (p, f, etc.) and accents**

Noted in the usual way, in bold italic. When you sometimes see “rf”, it stands for “rinforzando” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter. Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

### **Legato and Staccato**

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

### **Tails (note grouping)**

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn't follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes particularly vexing I generally include a footnote to point it out.

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 only written 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, 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. Also, there may be a footnote describing trill resolutions and/or point out exceptions when necessary.

### **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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and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You  
to the Great Masters of the Past...