

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

J. Haydn

String Quartet in G major
(transposed in A flat major)

Op.33 No.5 / Hob.III:41

original piano transcription
[tbpt66]

26 April – 05 November 2011

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

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J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

Vivace assai (♩ ~ 138)

The musical score is presented in two systems, each with a treble and bass staff. The key signature is two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Vivace assai' with a quarter note equal to 138 beats per minute. The score is numbered 1 through 25. Measure 1 starts with a treble staff marked '1 -' and a bass staff marked '2 - pp'. Measure 3 has a dynamic marking of 'mp'. Measure 10 has a dynamic marking of 'f'. Measure 24 has dynamic markings of 'p' and 'f'. The score includes various musical notations such as notes, rests, and slurs.

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

dolce

(a due mani)

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

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

sf *sf*

p *f*

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

76 77 78 79 80

81 82 83 84 85

86 87 88 89 90

91 92 93 94 95

189 190 191 192

ff

trionfante

p

mf

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
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193 194 195 196 197

198 199 200 201 202

203 204 205 206 207

208 209 210 211 212

213 214 215 216 217

f

p

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
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218 219 220 221 222

223 224 225 226 227

dolce

(a due mani)

228 229 230 231 232

233 234 235 236 237

pp *sfp*

238 239 240 241 242

sfp *pp*

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

243 244 245 246 247

ff

248 249 250 251 252

p

253 254 255 256 257

f *p*

258 259 260 261 262

f *p*

263 264 265 266 267

dim. ...

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbpiano [tbpt66]

268 269 270 271 272

pp *dim. ...* ...

273 274 275 276 277

pp *mf*

278 279 280 281 282

283 284 285 286 287

f

288 289 290 291 292

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

The musical score is presented in five systems, each consisting of two staves. The measures are numbered 293 through 317. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is two flats (Ab major). The score is a piano transcription of a string quartet.

Measures 293-297: The first system shows measures 293 to 297. Measure 293 has a piano (*p*) dynamic. Measures 294 and 295 have a mezzo-forte (*mf*) dynamic. Measures 296 and 297 have a piano (*p*) dynamic.

Measures 298-302: The second system shows measures 298 to 302. Measure 298 has a piano (*p*) dynamic. Measure 299 has a mezzo-forte (*mf*) dynamic. Measures 300, 301, and 302 have a piano (*p*) dynamic.

Measures 303-307: The third system shows measures 303 to 307. Measures 303, 304, and 305 have a mezzo-forte (*mf*) dynamic. Measures 306 and 307 have a piano (*p*) dynamic.

Measures 308-312: The fourth system shows measures 308 to 312. Measures 308, 309, and 310 have a mezzo-forte (*mf*) dynamic. Measures 311 and 312 have a piano (*p*) dynamic.

Measures 313-317: The fifth system shows measures 313 to 317. Measures 313, 314, and 315 have a mezzo-forte (*mf*) dynamic. Measures 316 and 317 have a piano (*p*) dynamic.

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318 319 320 321 322

323 324 325 326 327

328 329 330 331 332

333 334 335 336 337

338 339 340 341 342

tr *rf* *8* *tr* *8* *p* *rf* *sf* *sf*

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

343 344 345 346 347

p

348 349 350 351 352

f

353 354 355 356 357

rit. ...

358 359 360 361 362

p

363 364 365 366 367

p *L3* *L3* *L3* *L3* *a tempo*

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

368 369 370 371 372

ff

373 374 375 376 377

378 379 380 381 382

383 384 385 386 387

388 389 390 391 392

p

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

393 394 395 396 397

pp

398 399 400

Detailed description: This block contains two systems of musical notation. The first system covers measures 393 to 397. Measure 393 features a complex rhythmic pattern with eighth and sixteenth notes. Measures 394 and 395 continue this pattern. Measure 396 has a single eighth note followed by a whole rest. Measure 397 begins with a piano (*pp*) dynamic marking and contains a half note and a quarter note. The second system covers measures 398 to 400. Measure 398 has a whole rest. Measure 399 contains a half note and a quarter note. Measure 400 has a whole rest.

trill:

324

Detailed description: This block shows a musical notation for a trill, starting at measure 324. It consists of a single eighth note with a trill line above it, indicating rapid oscillations between the note and the next higher pitch.

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Largo. Cantabile (♩ ~ 53)

1 2 3 4 5

6 7 8 9

10 11 12 13 14

15 16 17 18

p

pedale

senza pedale

f

pedale

a)

a)

17

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

34 35 36 37

stacc.

cresc. poco a poco...

f

stacc.

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

38 39 40 41

42 43 44 45

46 47 48 49

50 51

52 53 54

55

leg.

p

f

pp

p

sf

cresc. ...

f

sf

pp

f

p

f

senza pedale

Scherzo. (Molto) Allegro (♩ ~ 264)

The musical score is presented in two systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure numbers 1 through 35 are indicated at the beginning of each line.

- Measures 1-5:** The first staff begins with a whole rest. The second staff starts with a forte (*f*) dynamic, playing a series of eighth-note chords. A fortissimo (*sf*) dynamic is marked at the end of measure 5.
- Measures 6-10:** The first staff continues with eighth-note patterns. The second staff features a *dim. molto...* instruction, gradually decreasing in volume. A piano (*p*) dynamic is marked at the end of measure 10.
- Measures 21-25:** This section features a forte (*f*) dynamic. The first staff has a repeat sign at the beginning of measure 21. The music consists of eighth-note chords in both staves.
- Measures 26-30:** The first staff continues with eighth-note patterns. The second staff has a long, low note in the bass, with a slur underneath it.
- Measures 31-35:** The first staff starts with a piano (*p*) dynamic. It features a melodic line with a slur over measures 32 and 33. The second staff has a fortissimo (*sf*) dynamic at the end of measure 35.

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36 37 38 39 40

p *cresc. poco a poco...*

41 42 43 44 45

cresc. di più ... *f*

46 47 48 49 50

sf *dim. molto...*

83 84 85 167 (dopo il Trio)

pp

Trio (♩ ~ 165)

86 87 88 89

sempre p

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

The musical score is presented in three systems, each containing two staves. The measures are numbered 90 through 114. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex melodic and harmonic structure. The key signature is one flat (Ab), and the time signature is not explicitly shown but is typically 3/4 for this piece.

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

115 116 117 118 119

120 121 122 123 124 125

Scherzo D.C.

Finale. Allegretto (♩ ~ 98)

1 2 3 4 5

1 -
2 - *mp placido e legato*

6 7 8 9 10

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

The musical score is presented in a piano transcription format, transposed in Ab major. It consists of three systems of two staves each, covering measures 11 through 33. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (measures 11-15) shows a complex texture with many beamed notes and rests. The second system (measures 16-20) continues this texture with some changes in note values. The third system (measures 21-25) introduces a new melodic line in the upper staff. The fourth system (measures 26-30) shows a more active upper staff with many beamed notes. The fifth system (measures 31-33) concludes the excerpt with a final chord in the upper staff and a sustained note in the lower staff.

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
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un poco più mosso (♩ ~ 109)

34 35 36 37 38

39 40 41 42 43

44 45 46 47 48

49 50 51 52 53

54 55 56 57 58

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

59 60 61 62 63

64 65 66 67 68

69 70 71 72 73

74 75 76 77 78

79 80 81 82 83

J. Haydn – String Quartet in G major Op.33 No.5 / Hob.III:41
piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

The musical score is presented in two systems, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a piano transcription of a string quartet. The key signature is Ab major, and the time signature is 3/4. The score is numbered from 84 to 108.

System 1 (Measures 84-88):

- Measure 84: Treble staff has a sixteenth-note run; Bass staff has a half note.
- Measure 85: Treble staff has a half note; Bass staff has a half note.
- Measure 86: Treble staff has a half note; Bass staff has a half note.
- Measure 87: Treble staff has a half note; Bass staff has a half note.
- Measure 88: Treble staff has a half note; Bass staff has a half note.

System 2 (Measures 89-93):

- Measure 89: Treble staff has a half note; Bass staff has a half note.
- Measure 90: Treble staff has a half note; Bass staff has a half note.
- Measure 91: Treble staff has a half note; Bass staff has a half note.
- Measure 92: Treble staff has a sixteenth-note run; Bass staff has a half note.
- Measure 93: Treble staff has a half note; Bass staff has a half note.

System 3 (Measures 94-98):

- Measure 94: Treble staff has a half note; Bass staff has a half note.
- Measure 95: Treble staff has a half note; Bass staff has a half note.
- Measure 96: Treble staff has a half note; Bass staff has a half note.
- Measure 97: Treble staff has a half note; Bass staff has a half note.
- Measure 98: Treble staff has a half note; Bass staff has a half note.

System 4 (Measures 99-103):

- Measure 99: Treble staff has a half note; Bass staff has a half note.
- Measure 100: Treble staff has a half note; Bass staff has a half note.
- Measure 101: Treble staff has a half note; Bass staff has a half note.
- Measure 102: Treble staff has a half note; Bass staff has a half note.
- Measure 103: Treble staff has a half note; Bass staff has a half note.

System 5 (Measures 104-108):

- Measure 104: Treble staff has a half note; Bass staff has a half note.
- Measure 105: Treble staff has a half note; Bass staff has a half note.
- Measure 106: Treble staff has a half note; Bass staff has a half note.
- Measure 107: Treble staff has a half note; Bass staff has a half note.
- Measure 108: Treble staff has a half note; Bass staff has a half note.

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piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127 128

129

The musical score is presented in a piano transcription format, transposed in Ab major. It features four systems of staves, each with a treble and bass staff. The first system (measures 109-113) shows a treble staff with a melody and a bass staff with a complex, fast-moving accompaniment. The second system (measures 114-118) continues the melody and accompaniment. The third system (measures 119-123) shows the melody and accompaniment. The fourth system (measures 124-128) shows the melody and accompaniment. The fifth system (measure 129) shows the beginning of a new section with a treble staff and a bass staff.

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piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

Presto (♩ ~ 139 → 160) [bar [129.3] → [148]]

130 131 132 133

134 135 136 137 138

139 140 141 142 143

144 145 146 147 148

149 150 151 152 153

f *mp* *p* *f* *p*

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piano transcription (transposed in Ab) – travelsbypiano [tbpt66]

154 155

pp *ff*

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 veeeeeeeeery 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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**

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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...