

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

J. Haydn

String Quartet in C major

Op.74 No.1 / Hob.III:72

original piano transcription
[tbpt74]

12 March 2011 – 22 September 2012

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

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J. Haydn – String Quartet in C major Op.74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

Allegro moderato (♩ ~ 147)

This piano transcription of Haydn's String Quartet in C major, Op. 74 No. 1, Hob. III: 72, measures 1 through 25. The piece is in 4/4 time and marked **Allegro moderato** with a tempo of approximately 147 beats per minute. The transcription is written for two staves, Treble and Bass, with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp, while the second staff begins with a bass clef and a key signature of one sharp. The music is characterized by a steady, rhythmic pattern in the right hand, often consisting of eighth or sixteenth notes, and a more melodic line in the left hand. The piece is marked **Allegro moderato** and includes dynamic markings such as **ff** (fortissimo), **p** (piano), **f** (forte), **mf** (mezzo-forte), and **crusc.** (crescendo). The transcription is divided into measures 1 through 25, with measure numbers indicated at the beginning of each line. The piece concludes with a final chord in measure 25.

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

This page contains a piano transcription of the first movement of J. Haydn's String Quartet in C major, Op. 74 No. 1. The transcription is written for piano and covers measures 26 through 50. The music is in C major and 3/4 time. The notation is arranged in five systems, each with two staves. The first staff of each system represents the upper voices (violin and viola), and the second staff represents the lower voices (cello and double bass). The transcription includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from piano (p) to forte (f). There are also trills (tr) and a decrescendo (dim.) marking. The transcription is a faithful representation of the original score, with some adjustments for piano performance indicated by the bracketed title.

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

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

51 52 53 54 107

tr

p *cresc.*

108 109 110 111 112

dim. *p*

113 114 115 116 117

118 119 120 121 122

123 124 125 126 127

f

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

128 129 130 131 132

133 134 135 136 137

138 139 140 141 142

143 144 145 146 147

148 149 150 151 152

cresc.

f

tr

p

f

dim.

p cresc. molto...

f

dim.

p

f

tr

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

153 154 155 156 157

158 159 160 161 162

163 164 165 166 167

168 169 170 171 172

173 174 175 176 177

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

This image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The score is presented in two systems, each with two staves. The first system covers measures 178 to 182, and the second system covers measures 183 to 186. The third system covers measures 187 to 190, and the fourth system covers measures 191 to 195. The fifth system covers measures 196 to 200. The transcription includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Key markings include *tr* (trill), *dim* (diminuendo), *p* (piano), *ff* (fortissimo), *f* (forte), and *m.s.* (mezzo-soprano). The notation is in C major, with a key signature of one sharp (F#) and a common time signature (C). The transcription is a faithful representation of the original score, capturing the intricate details of the string quartet's performance.

178 179 180 181 182

183 184 185 186

187 188 189 190

191 192 193 194 195

196 197 198 199 200

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

201 202 203 204

ff *tr* ~~~~~

205 206 207

trills:

17 32 40 51

6/4 6/4 6/4 6/4

158 159 160 161

6/4 6/4

163 164 165

200 201 202

6/4 6/4

Andantino grazioso (♩ ~ 116)

The score is a piano transcription of the first movement of Haydn's String Quartet in C major, Op. 74 No. 1. It is in 3/8 time and consists of 25 measures. The tempo is marked *Andantino grazioso* with a quarter note equal to 116 beats. The key signature is one sharp (F#). The score is written for piano and includes a treble staff and a bass staff. The first measure is marked with a first ending bracket. The second measure is marked with a second ending bracket. The third measure is marked with a first ending bracket. The fourth measure is marked with a first ending bracket. The fifth measure is marked with a first ending bracket. The sixth measure is marked with a first ending bracket. The seventh measure is marked with a first ending bracket. The eighth measure is marked with a first ending bracket. The ninth measure is marked with a first ending bracket. The tenth measure is marked with a first ending bracket. The eleventh measure is marked with a first ending bracket. The twelfth measure is marked with a first ending bracket. The thirteenth measure is marked with a first ending bracket. The fourteenth measure is marked with a first ending bracket. The fifteenth measure is marked with a first ending bracket. The sixteenth measure is marked with a first ending bracket. The seventeenth measure is marked with a first ending bracket. The eighteenth measure is marked with a first ending bracket. The nineteenth measure is marked with a first ending bracket. The twentieth measure is marked with a first ending bracket. The twenty-first measure is marked with a first ending bracket. The twenty-second measure is marked with a first ending bracket. The twenty-third measure is marked with a first ending bracket. The twenty-fourth measure is marked with a first ending bracket. The twenty-fifth measure is marked with a first ending bracket.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

p

fp

p

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

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

fp *fp* *fp* *fp*

p *m.s. staccato*

pp *leg.* *p* *f* *sic.*

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
 piano transcription – travelsbypiano [tbpt74]

51 | 52 | 53 | 54 | 55

p

cresc. ...

56 | 57 | 115 | 116 | 117

fp

p

118 | 119 | 120 | 121 | 122

f

p

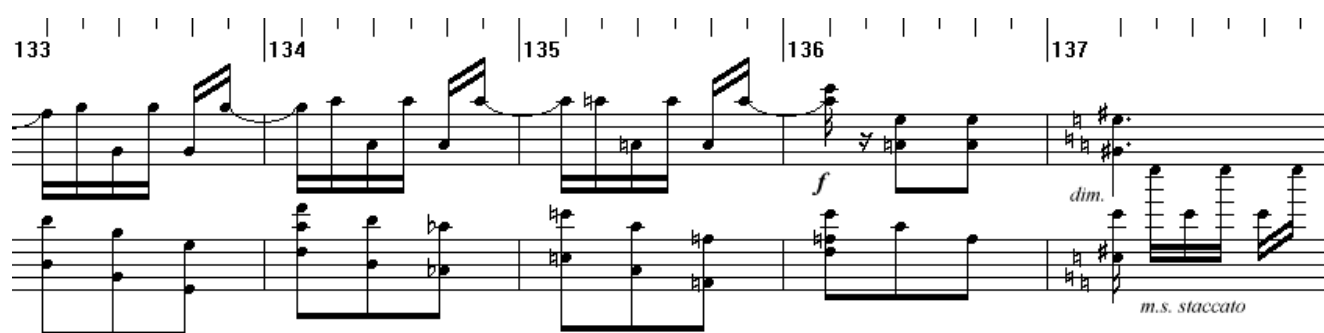
123 | 124 | 125 | 126 | 127

128 | 129 | 130 | 131 | 132

cresc. poco a poco...

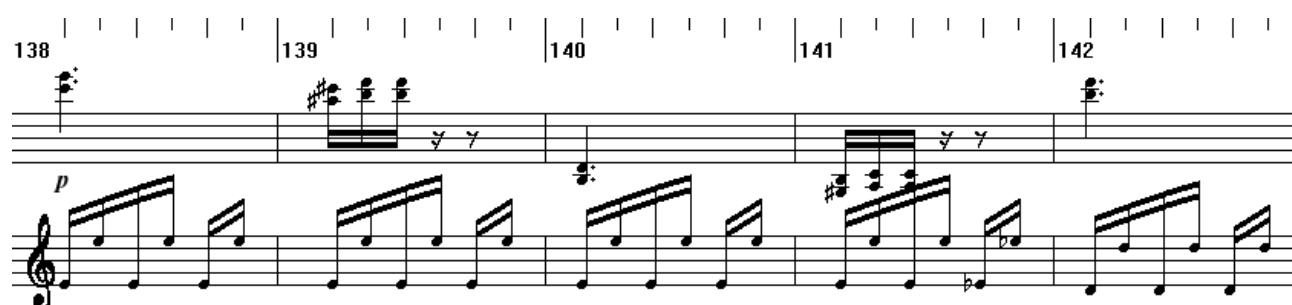
J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

133 134 135 136 137



f *dim.* *m.s. staccato*

138 139 140 141 142



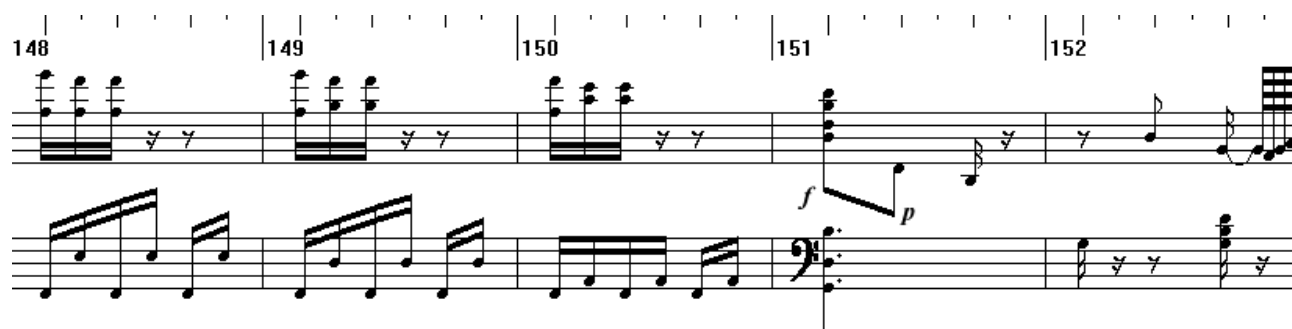
p

143 144 145 146 147



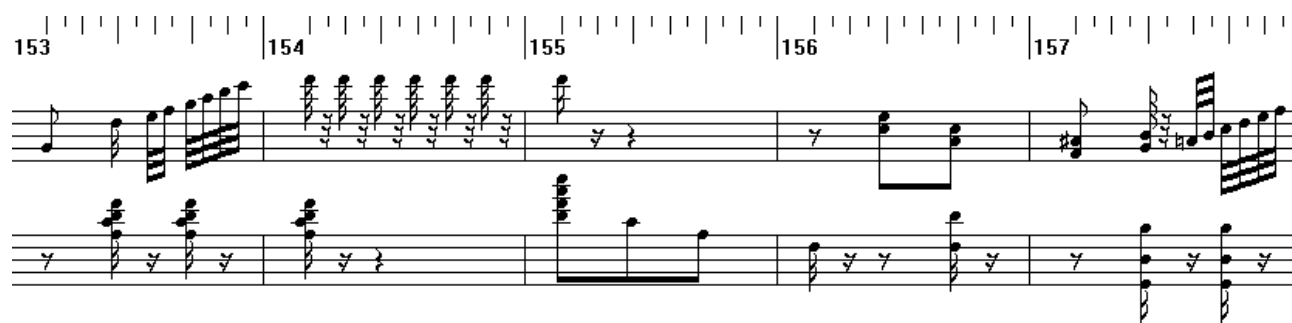
dim. ...

148 149 150 151 152



f *p*

153 154 155 156 157



J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

158 159 160 161

cresc. ...

162 163 164 165 166

f *dim.* *p*

167 168 169 170 171

172 173 174 175 176

fp *fp* *fp* *fp*

177 178 179 180 181

p *m.s. staccato*

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
 piano transcription – travelsbypiano [tbpt74]

182 183 184 185 186

pp

187 188 189 190 191

sic. *f* *allargando e diminuendo...*

leg. *sic.*

192 193 194 195 196

(mp)

197 198 199 200 201

p *allargando e crescendo...*

202 203 204 205 206

poco f *p*

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

207 208 209 210 211

sottovoce misterioso *poco cresc. ...*

212 213 214 215 216

più cresc. ... *f* *dim.* *p dolce ed espr.*

217 218 219 220 221

222 223 224 225 226

poco rf *pp*

227 228 229 230 231

p legatissimo *cresc. ...*

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
 piano transcription – travelsbypiano [tbpt74]

232 | 233

fp *smorz.* *pp*

[226] LH: (D-C) as in the recording; should have been (D-A) though

Menuetto. Allegretto (♩ ~ 195)

1 2 3 4 5

1 - 2 -

f

6 7 8 9 10

(*mp*)

11 12 13 14 15

f *3* *3* *3*

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

30 31 32 33 34

35 36 37 38 39

40 41 42 43 44

45 46 47 48 49

50 51 52 53 54

p *f* *p*

sf *p*

f *p*

cresc. molto... *...* *f* *p*

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

55 56 57 58 59

60 61 62 63 64

65 66 67 68 69

70 71 72 73 74 75

Trio (*l'istesso tempo*)

122 123 124 125 126

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

The image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The score is organized into six systems, each containing two staves. The measures are numbered 127 through 164. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 127-131) features a melody on the upper staff with a slur over measures 128-130. The second system (measures 132-149) includes a repeat sign and first/second endings. The third system (measures 150-154) begins with a forte (*f*) dynamic and includes a piano (*p*) marking. The fourth system (measures 155-159) features a *mezza voce* marking. The fifth system (measures 160-164) includes a pianissimo (*pp*) marking. The transcription uses a simplified notation style with vertical stems and horizontal beams to represent the original musical notation.

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

165 166 167 168 169

170 171 192 193

1 2

194 195 196 197 198

pp

199 200 201 202 203

204 205 206 207 208 209

Menuetto D. C.

Finale. Vivace (♩ ~ 166 – 152)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

mf

p

f

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

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

p

f

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

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 |

J. Haydn – String Quartet in C major Op. 74 No. 1 / Hob. III: 72
piano transcription – travelsbypiano [tbpt74]

This image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The transcription is presented in five systems, each containing two staves. The measures are numbered 76 through 100. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 76-80) begins with a piano (*p*) dynamic. The second system (measures 81-85) continues the melodic and harmonic development. The third system (measures 86-90) features a crescendo leading to a forte (*f*) dynamic. The fourth system (measures 91-95) includes the instruction *(a due mani)* above measure 94. The fifth system (measures 96-100) concludes the excerpt with a final chord in measure 100.

76 77 78 79 80

81 82 83 84 85

86 87 88 89 90

91 92 93 94 95

96 97 98 99 100

p

f

(a due mani)

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

101 102 103 104 105

106 213 214 215 216

217 218 219 220 221

222 223 224 225 226

227 228 229 230 231

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

This image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The transcription is presented in five systems, each containing two staves. The measures are numbered 232 through 256. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano). The transcription captures the melodic and harmonic essence of the original string quartet piece.

Measures 232-236: The first system shows measures 232 to 236. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and single notes.

Measures 237-241: The second system covers measures 237 to 241. The upper staff continues the melodic development, and the lower staff maintains the harmonic foundation.

Measures 242-246: The third system includes measures 242 to 246. The upper staff shows a more active melodic line, and the lower staff features a series of ascending and descending lines.

Measures 247-251: The fourth system contains measures 247 to 251. A dynamic marking of *p* (piano) is present in measure 249. The upper staff has a melodic line with some slurs, and the lower staff continues with harmonic accompaniment.

Measures 252-256: The fifth system shows measures 252 to 256. The upper staff features a melodic line with some slurs, and the lower staff continues with harmonic accompaniment.

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

257 258 259 260 261

262 263 264 265 266

267 268 269 270 271

272 273 274 275 276

277 278 279 280 281

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

282 283 284 285 286

287 288 289 290 291

292 293 294 295 296

297 298 299 300 301

302 303 304 305 306

The image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The score is presented in five systems, each consisting of two staves. The measures are numbered 282 through 306. The music is written in C major and 3/4 time. The transcription includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The notation is clear and legible, with a focus on the melodic and harmonic lines of the string quartet.

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

307 308 309 310 311

312 313 314 315 316

317 318 319 320 321

322 323 324 325 326

327 328 *2a volta: m.d. + 8va* 329 330 331

The musical score is presented in five systems, each with two staves. The first system (measures 307-311) shows a melody in the upper staff and a bass line in the lower staff. The second system (measures 312-316) continues the melody and bass line, with a piano (p) dynamic marking in measure 316. The third system (measures 317-321) features a more complex melody with a trill in measure 321. The fourth system (measures 322-326) shows a continuation of the melody and bass line. The fifth system (measures 327-331) includes a repeat sign and a first ending (2a volta) in measure 328, marked 'm.d. + 8va', followed by a final cadence in measure 331.

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

This piano transcription of J. Haydn's String Quartet in C major, Op. 74 No. 1, measures 332-356, is presented in a two-staff format. The notation is as follows:

- Measures 332-336:** The upper staff features a melodic line with eighth and sixteenth notes, including a triplet in measure 336. The lower staff provides harmonic support with chords and a bass line.
- Measures 337-341:** The upper staff continues the melodic development. The lower staff features a complex texture with multiple voices and a prominent sustained bass line.
- Measures 342-346:** The upper staff shows a melodic phrase. The lower staff includes a dynamic marking of *f* (forte) and features a more active bass line.
- Measures 347-351:** The upper staff contains a series of chords and melodic fragments. The lower staff continues with harmonic accompaniment.
- Measures 352-356:** The upper staff features a rapid sixteenth-note passage. The lower staff includes a dynamic marking of *ff* (fortissimo) and features a complex, multi-voiced texture.

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

This image displays a piano transcription of a section from J. Haydn's String Quartet in C major, Op. 74 No. 1. The transcription is presented in two systems, each containing two staves. The first system covers measures 357 to 361, and the second system covers measures 362 to 366. The third system covers measures 367 to 371, and the fourth system covers measures 372 to 376. The fifth system covers measures 377 to 381. The transcription includes various musical notations such as notes, rests, and dynamic markings. A piano (*p*) marking is present at the beginning of the first system, and a forte (*f*) marking is present at the beginning of the fifth system. The transcription is a piano transcription, as indicated by the title.

357 358 359 360 361

p

362 363 364 365 366

367 368 369 370 371

372 373 374 375 376

377 378 379 380 381

f

J. Haydn – String Quartet in C major Op. 74 No.1 / Hob.III:72
piano transcription – travelsbypiano [tbpt74]

382 383 384 385 386

387 388 389 390 391

392 393 394 574 575

1 2

p *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

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 veeeeeeeeery 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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* *
* * *
* *
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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...