

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

W. A. Mozart

Duo for Violin and Viola in B flat major

KV.424

original piano transcription
[tbpt114]

29 – 30 April 2013

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

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W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

Adagio (♩ ~ 42)

1 2 3

1 -
2 -

4 5

a)

6 7

rf

8 9 10

dim. ... pp

a)

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

Allegro (♩ ~ 150)

This image shows a piano transcription of measures 11 through 35 of Mozart's Duo for Violin and Viola in B-flat major, KV.424. The music is written for two staves, with the upper staff representing the Violin part and the lower staff representing the Viola part. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to approximately 150 beats per minute. The transcription includes measure numbers 11 through 35 at the beginning of each system. Dynamics include piano (p), forte (f), and piano (p) again. Articulation includes accents and slurs. The transcription is a faithful representation of the original score, with some simplifications for piano. The first system (measures 11-15) shows the Violin part with a piano (p) dynamic and the Viola part with a piano (p) dynamic. The second system (measures 16-20) shows the Violin part with a piano (p) dynamic and the Viola part with a piano (p) dynamic. The third system (measures 21-25) shows the Violin part with a piano (p) dynamic and the Viola part with a piano (p) dynamic. The fourth system (measures 26-30) shows the Violin part with a forte (f) dynamic and the Viola part with a piano (p) dynamic. The fifth system (measures 31-35) shows the Violin part with a forte (f) dynamic and the Viola part with a piano (p) dynamic.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

The musical score is presented in a piano transcription format, featuring two staves per system. The measures are numbered sequentially from 36 to 60. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'tr'. The score is divided into systems of two staves each, with measures numbered 36 to 60. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'tr'.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of a section from Mozart's Duo for Violin and Viola in B-flat major, KV.424. The score is presented in two systems, each with two staves. The first system covers measures 61 to 70, and the second system covers measures 71 to 80. A third system at the bottom shows measures 151 to 155, which appear to be a separate section or a different part of the piece. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *p*, and *pp*. Measure numbers are printed above the staves at the beginning of each measure group. The transcription is attributed to travelsbypiano [tbpt114].

Measures 61-70:

Measure 61: Violin staff has a whole rest, Viola staff has a whole note G4.

Measure 62: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 63: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 64: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 65: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 66: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 67: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 68: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 69: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 70: Violin staff has a half note G4, Viola staff has a half note G4.

Measures 71-80:

Measure 71: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 72: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 73: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 74: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 75: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 76: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 77: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 78: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 79: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 80: Violin staff has a half note G4, Viola staff has a half note G4.

Measures 151-155:

Measure 151: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 152: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 153: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 154: Violin staff has a half note G4, Viola staff has a half note G4.

Measure 155: Violin staff has a half note G4, Viola staff has a half note G4.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

156 157 158 159 160

dolce

161 162 163 164 165

sfp *sfp*

166 167 168 169 170

sfp *f*

171 172 173 174 175

p *f* *p*

176 177 178 179 180

f *p*

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of a musical score for Duo for Violin and Viola in B flat major KV.424 by W. A. Mozart. The score is presented in a system of two staves, with measures 181 through 205. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is 3/4. The score is divided into measures, with measure numbers 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, and 205. The transcription includes dynamic markings such as *f* (forte) and *p* (piano). The notation is in a standard musical notation style, with notes, rests, and other musical symbols. The score is presented in a system of two staves, with measures 181 through 205. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is 3/4. The score is divided into measures, with measure numbers 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, and 205. The transcription includes dynamic markings such as *f* (forte) and *p* (piano). The notation is in a standard musical notation style, with notes, rests, and other musical symbols.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of the Duo for Violin and Viola in B-flat major, KV.424 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 206 to 210, and the second system covers measures 211 to 215. The third system covers measures 216 to 220, and the fourth system covers measures 221 to 225. The fifth system covers measures 226 to 230. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). The transcription is in B-flat major, indicated by two flat accidentals (B-flat and E-flat) in the key signature. The tempo and meter are not explicitly stated in this excerpt.

206 207 208 209 210

211 212 213 214 215

216 217 218 219 220

221 222 223 224 225

226 227 228 229 230

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This musical score is a piano transcription of a duo for violin and viola by Wolfgang Amadeus Mozart, KV.424. It covers measures 231 through 255. The score is written for two staves, with the upper staff representing the violin part and the lower staff representing the viola part. The key signature is B-flat major, and the time signature is 3/4. The score is divided into three systems, each containing two staves. Measure numbers 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, and 255 are indicated above the staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A trill (tr) is marked above a note in measure 246. A forte (f) dynamic marking is present in measure 251. The score concludes with a trill (tr) in measure 255.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of measures 256 through 280 of Mozart's Duo for Violin and Viola in B-flat major, KV.424. The score is written for two staves, with the upper staff representing the Violin part and the lower staff representing the Viola part. The key signature is one flat (B-flat major), and the time signature is 4/4. The transcription includes measure numbers 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, and 280. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are indicated. The transcription is attributed to travelsbypiano [tbpt114].

256 257 258 259 260

261 262 263 264 265

p

266 267 268 269 270

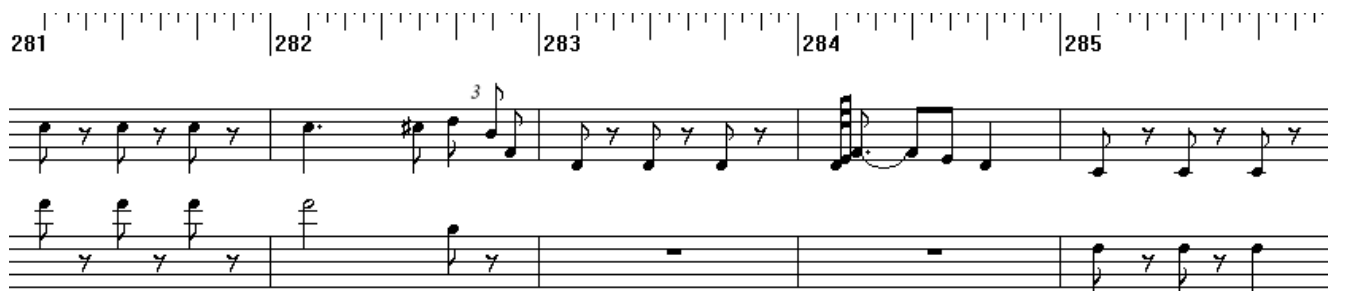
271 272 273 274 275

276 277 278 279 280

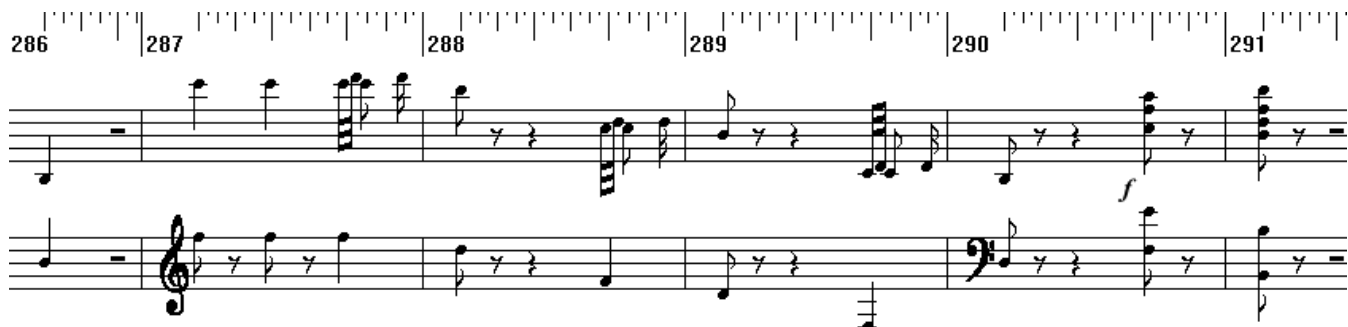
f *p*

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

281 282 283 284 285



286 287 288 289 290 291



Andante cantabile (♩ ~ 100)

1 2 3 4 5

1- 2- *mp* *p*

6 7 8 9 10

11 12 13 14 15



W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

16 17 18 19 20

pp mp

21 22 23 24 25

26 27 28

cresc. ... f

29 30

allargando... smorzando... p

31 32 33 34 35

sfp

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

36 37 38

39 40 41 42

dim. ... smorz. ... pp

TEMA CON VARIAZIONI. Allegro grazioso (♩ ~ 158)

1 2 3 4 5

THEMA

1- 2-

6 7 8 9 10

11 12 13 14 15

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33

VAR. I 34 35 36 37

The image displays a piano transcription of a musical duo for violin and viola by Wolfgang Amadeus Mozart, KV.424. The score is presented in a system of two staves (treble and bass clef) with measure numbers 16 through 37. The notation includes various musical symbols such as notes, rests, and accidentals. The variation section (VAR. I) starting at measure 34 includes triplet markings and other rhythmic patterns.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

38 39 40 41

42 43 44 45

46 47 48 49

50 51 52 53

54 55 56 57

piano transcription – travelsbypiano [tbpt114]

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The melody is written in a treble clef and features a key signature of one flat (B-flat). The accompaniment is written in a bass clef and also features a key signature of one flat. The score is divided into four measures, numbered 62, 63, 64, and 65. Measure 62 contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 63 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 64 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 65 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The melody is written in a treble clef and features a key signature of one flat (B-flat). The accompaniment is written in a bass clef and also features a key signature of one flat. The score is divided into four measures, numbered 62, 63, 64, and 65. Measure 62 contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 63 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 64 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 65 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3.

VAR. II

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The second system also consists of two staves. The upper staff begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The score is marked with a forte 'f' and a piano 'p' dynamic.

70 71 72 73 74

p *f*

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

80 81 82 83 84

Measures 80-84 of the piano transcription. The top staff (Violin) features a melodic line with slurs and accents, marked with *p* (piano) and *f* (forte). The bottom staff (Viola) provides harmonic support with chords and moving lines. Measure 80 starts with a *p* dynamic, followed by *f* in measure 81, and *p* in measure 83.

85 86 87 88

Measures 85-88. The top staff continues the melodic development, marked with *f* in measure 85 and *p* in measure 87. The bottom staff features a more active line with slurs and ties. Measure 85 is marked *f*, and measure 87 is marked *p*.

89 90 91 92

Measures 89-92. The top staff shows a melodic phrase with a slur and an accent, marked with *f* in measure 89 and *p* in measure 91. The bottom staff continues the harmonic accompaniment. Measure 89 is marked *f*, and measure 91 is marked *p*.

93 94 95 96 97

Measures 93-97. The top staff features a melodic line with slurs and accents, marked with *f* in measure 93 and *p* in measure 95. The bottom staff provides a complex accompaniment with many sixteenth notes. Measure 93 is marked *f*, and measure 95 is marked *p*.

VAR. III 98 99 100 101

Measures 98-101, labeled "VAR. III". The top staff contains a rapid, repetitive melodic figure. The bottom staff features a slower, more melodic line. Measure 98 is marked *f*, and measure 100 is marked *p*.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of a musical score for measures 102 through 126 of the Duo for Violin and Viola in B flat major, KV.424 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 102 to 106, and the second system covers measures 107 to 111. The third system covers measures 112 to 116, and the fourth system covers measures 117 to 121. The fifth system covers measures 122 to 126. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The key signature is B-flat major, and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt114].

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

127 128 129 VAR.IV 130 131

132 133 134 135 136

137 138 139 140 141

142 143 144 145 146

147 148 149 150 151

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

Measures 152-165 of the piano transcription. The score is written for two staves, Violin (top) and Viola (bottom). The key signature is B-flat major (two flats). The time signature is 3/4. The music features rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. Measure numbers 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, and 165 are indicated above the staves.

Andante (♩ ~ 100)

Measures 166-174 of the piano transcription, marked *Andante*. The score is written for two staves, Violin (top) and Viola (bottom). The key signature is B-flat major (two flats). The time signature is 3/4. The music is slower and features more sustained notes and arpeggiated figures. Measure numbers 166, 167, 168, 169, 170, 171, 172, 173, and 174 are indicated above the staves. A 'VAR.V' (Variation) is noted at the beginning of measure 166.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of a musical score for measures 175 through 197. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The time signature is 3/4. The measures are numbered 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, and 197. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is presented in a clean, black-and-white format.

Allegro assai (♩ ~ 170)

VAR. VI

198 199 200 201

202 203 204 205 206

207 208 209 210 211

212 213 214 215 216

217 218 219 220 221

p *f* *p* *f* *p* *f*

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

222 223 224 225 226

poco a poco accel. fino al Presto...

227 228 229 230 231

232 233 234 235 236

Presto (♩ ~ 360)

237 238 239 240 241

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

This image displays a piano transcription of measures 242 through 266 of Mozart's Duo for Violin and Viola in B-flat major, KV.424. The transcription is presented in five systems, each consisting of two staves. The upper staff of each system represents the Violin part, and the lower staff represents the Viola part. Measure numbers are indicated at the beginning of each system: 242, 247, 252, 257, and 262. Dynamic markings are used throughout: *p* (piano) appears in measures 244, 252, and 259; *f* (forte) appears in measures 248, 257, and 265. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and slurs, all transcribed for piano. The key signature of two flats (B-flat and E-flat) is maintained throughout the passage.

W. A. Mozart – Duo for Violin and Viola in B flat major KV.424
piano transcription – travelsbypiano [tbpt114]

The image displays a piano transcription of a musical score for measures 267 through 276. The score is written for two staves, with the upper staff representing the Violin and the lower staff representing the Viola. The key signature is B-flat major, and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system covers measures 267 to 271, and the second system covers measures 272 to 276. The score concludes with a final measure in measure 276.

Measures 267 to 271:

- Measure 267: Violin staff has a quarter note G4, an eighth note A4, and a quarter note Bb4. Viola staff has a quarter note G3, an eighth note A3, and a quarter note Bb3.
- Measure 268: Violin staff has a quarter note G4, a quarter rest, and a quarter note A4. Viola staff has a quarter note G3, a quarter rest, and a quarter note A3.
- Measure 269: Violin staff has a quarter note G4, a quarter rest, and a quarter note Bb4. Viola staff has a quarter note G3, a quarter rest, and a quarter note Bb3.
- Measure 270: Violin staff has a quarter note G4, a quarter rest, and a quarter note A4. Viola staff has a quarter note G3, a quarter rest, and a quarter note A3.
- Measure 271: Violin staff has a quarter note G4, a quarter rest, and a quarter note Bb4. Viola staff has a quarter note G3, a quarter rest, and a quarter note Bb3.

Measures 272 to 276:

- Measure 272: Violin staff has a quarter note G4, a quarter rest, and a quarter note A4. Viola staff has a quarter note G3, a quarter rest, and a quarter note A3.
- Measure 273: Violin staff has a quarter note G4, a quarter rest, and a quarter note Bb4. Viola staff has a quarter note G3, a quarter rest, and a quarter note Bb3.
- Measure 274: Violin staff has a quarter note G4, a quarter rest, and a quarter note A4. Viola staff has a quarter note G3, a quarter rest, and a quarter note A3.
- Measure 275: Violin staff has a quarter note G4, a quarter rest, and a quarter note Bb4. Viola staff has a quarter note G3, a quarter rest, and a quarter note Bb3.
- Measure 276: Violin staff has a quarter note G4, a quarter rest, and a quarter note A4. Viola staff has a quarter note G3, a quarter rest, and a quarter note A3.

Dynamic markings and performance instructions:

- Measure 268: *p* (piano)
- Measure 271: *poco rit. fino alla fine...* (poco ritardando, fino alla fine...)
- Measure 275: *f* (forte)
- Measure 276: *sf* (sforzando)

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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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...