

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

# **W. A. Mozart**

Divertimento  
for 2 Oboes, 2 Horns and 2 Bassoons  
in B flat major

**KV.240**

original piano transcription  
[tbpt120]

31 March – 29 September 2013

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

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W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

**Allegro** (♩ ~ 160)

This piano transcription of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240, measures 1-25, is presented in a two-staff format. The music is in 3/4 time and features a variety of dynamic markings and articulations. The first system (measures 1-5) includes a forte (f) dynamic and a first ending bracket. The second system (measures 6-10) features piano (p), fortissimo (fp), and fortissimo piano (fp) dynamics. The third system (measures 11-15) includes forte (f) and piano (p) dynamics. The fourth system (measures 16-20) features piano (p) and forte (f) dynamics. The fifth system (measures 21-25) includes forte (f) and piano (p) dynamics. The transcription uses a variety of note values, rests, and articulations to capture the essence of the original score.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of the Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major, KV.240 by Wolfgang Amadeus Mozart. The transcription is presented in a two-staff format, with the upper staff representing the right hand and the lower staff representing the left hand. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is B-flat major, indicated by two flat symbols (B-flat and E-flat) on the staff lines. The transcription is divided into measures, with measure numbers 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 85, 86, 87, 88, 89, 90, 91, and 92 clearly marked. Dynamic markings such as *p* (piano) and *f* (forte) are used to indicate changes in volume. The transcription is a faithful representation of the original score, capturing the essence of the piece's melody and harmony.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of a section from Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription covers measures 93 through 117, presented in five systems. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p* (piano), *f* (forte), *fp* (fortissimo piano), and *ff* (fortissimo). The transcription is a piano arrangement, indicated by the 'piano transcription' label in the header. The key signature is B flat major, and the time signature is not explicitly shown but is 3/4. The measures are numbered at the beginning of each system: 93, 98, 103, 108, and 113. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some slurs and ties across measures. The overall texture is dense, with many notes in both hands of the piano.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 118 through 142 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in five systems, each consisting of two staves. Measure numbers 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, and 142 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte) at measures 125 and 138, and *p* (piano) at measures 132 and 136. The transcription captures the intricate textures of the original woodwind ensemble, with the piano accompaniment often mirroring the patterns of the original instruments.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

143 144 145 146 147

Musical score for measures 143-147. The top staff features a series of chords and a melodic line with eighth notes. The bottom staff has a more active melody with eighth and sixteenth notes. Both staves end with repeat signs.

*Andante grazioso* (♩ ~ 62)

1 2 3 4 5

1 - *p* *f*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

*p*

Musical score for measures 1-20 of the "Andante grazioso" section. The score is in 2/4 time with a key signature of two flats. It consists of two staves. Measures 1-5 show a gradual increase in dynamics from piano to forte. Measures 6-10 continue with a piano texture. Measures 11-15 show a return to a more active texture with forte dynamics. Measures 16-20 conclude the section with a piano texture and a key change to one sharp (F#).

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 21 through 45 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in five systems, each consisting of two staves. The first staff of each system represents the upper woodwinds (Oboes/Horns), and the second staff represents the lower woodwinds (Bassoons). Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, and 45 are indicated at the beginning of their respective systems. The transcription includes dynamic markings: *f* (forte) at measures 21, 28, 37, and 44; *p* (piano) at measures 25, 33, 39, and 41. The notation includes various musical symbols such as notes, rests, beams, and slurs, capturing the melodic and harmonic content of the original score.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 46 through 70 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in five systems, each consisting of two staves. The key signature is B-flat major, and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 46-50) features a piano (*p*) dynamic in measure 47 and a forte (*f*) dynamic in measure 49. The second system (measures 51-55) includes a piano (*p*) dynamic in measure 53. The third system (measures 56-60) features a forte (*f*) dynamic in measure 58. The fourth system (measures 61-65) includes a piano (*p*) dynamic in measure 61 and a forte (*f*) dynamic in measure 64. The fifth system (measures 66-70) includes a piano (*p*) dynamic in measure 69. The transcription captures the intricate textures and dynamics of the original orchestral work.



W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

71 72 73 74 75

76 77 78 79 80

81 82 83 84 85

86 87 88

This image shows a piano transcription of measures 71 through 88 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is arranged in four systems, each with two staves. The first system (measures 71-75) features a melody in the upper staff and a supporting bass line in the lower staff, with a forte (f) dynamic marking at measure 73. The second system (measures 76-80) shows a more complex texture with alternating piano (p) and forte (f) dynamics. The third system (measures 81-85) continues the melodic and harmonic development, with a piano (p) dynamic at measure 81 and a forte (f) dynamic at measure 85. The fourth system (measures 86-88) concludes the excerpt with a final chord in measure 88.

**Menuetto – Trio** (♩ ~ 160)

The image shows a piano transcription of the Trio section of Mozart's Minuet in B-flat major, KV. 240. The score is written for piano and consists of 25 measures. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked as ♩ ~ 160. The score is divided into two systems, each with five measures. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The third system contains measures 11 through 15, the fourth system contains measures 16 through 20, and the fifth system contains measures 21 through 25. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The transcription is a piano arrangement of the original work, which was originally for 2 Oboes, 2 Horns, and 2 Bassoons.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

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*

*p*

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 51 through 75 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in two systems, each with two staves. The first system covers measures 51 to 55, and the second system covers measures 56 to 60. The third system covers measures 61 to 65, and the fourth system covers measures 66 to 70. The fifth system covers measures 71 to 75. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring dynamic markings like 'p' (piano) and 'f' (forte). The transcription is a faithful representation of the original score, adapted for piano.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 76 through 100 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in two systems, each with two staves. The first system covers measures 76 to 80, and the second system covers measures 81 to 85. The third system covers measures 86 to 90, and the fourth system covers measures 91 to 95. The fifth system covers measures 96 to 100. 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 transcription is a piano arrangement, as indicated by the 'piano transcription' label in the header. The measures are numbered 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100. The transcription is a piano arrangement, as indicated by the 'piano transcription' label in the header. The measures are numbered 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 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

*f*

*p*

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

101 102 103 104 105

106 107 108 109 110

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125

This image shows a piano transcription of measures 101 through 125 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is arranged in two systems of staves. The first system contains measures 101-110, and the second system contains measures 111-125. The music is written for piano, with dynamics such as *f* (forte) and *p* (piano) indicated. The notation includes various musical symbols such as notes, rests, and accidentals, and is presented in a clear, readable format.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

126 127 128 129

**Allegro** (♩ ~ 185)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

21 22 23 24 25

*p* *f*

26 27 28 29 30

31 32 33 34 35

*p*

36 37 38 39 40

41 42 43 44 45



W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of a section from Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in two systems of staves, with measures 46-50 and 51-55 on the first system, and measures 56-60 and 61-65 on the second system. The third system shows measures 66-133, 134-135, and 136. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). The transcription is written for piano, with the right hand playing the upper staves and the left hand playing the lower staves. The key signature is B flat major, and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt120].

46 47 48 49 50

51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 133 134 135 136

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 137 through 161 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in five systems, each containing two staves. The first staff of each system represents the upper parts (Oboes/Horns), and the second staff represents the lower parts (Bassoons). Measure numbers 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, and 161 are indicated above the first staff of each system. The transcription includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte) at measures 141, 149, 157, and 161, and *p* (piano) at measures 148 and 158. The transcription is a piano arrangement, as indicated by the title, and includes a final system of empty staves at the bottom.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 162 through 186 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240. The transcription is presented in five systems, each containing two staves. The first staff of each system represents the upper woodwinds (Oboes and Horns), and the second staff represents the lower woodwinds (Bassoons). Measure numbers 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, and 186 are indicated above the first staff of each system. Dynamic markings include *p* (piano) and *f* (forte). The transcription uses various musical notations such as eighth notes, sixteenth notes, and rests to represent the original score's texture. A key signature change to one flat (B-flat) is visible at measure 165 in the upper staff. The bottom system (measures 182-186) includes a treble clef on the first staff, which is likely a transcription error for the original woodwind part.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

This image displays a piano transcription of measures 187 through 211 of Mozart's Divertimento for 2 Oboes, 2 Horns, and 2 Bassoons in B-flat major, KV.240. The transcription is presented in two systems of staves, each with a treble and bass staff. The measures are numbered at the top of each system: 187-191, 192-196, 197-201, 202-206, and 207-211. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) at measure 193 and *f* (forte) at measure 209. The transcription uses a simplified notation style, with some notes represented by stems and flags instead of full note heads, and some chords indicated by vertical lines. The key signature of B-flat major is maintained throughout the excerpt.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in B flat major KV.240  
piano transcription – travelsbypiano [tbpt120]

212 213 214 215 216

Two staves of musical notation. The top staff features a melody with eighth and sixteenth notes, including a slur over measures 215 and 216. The bottom staff provides harmonic support with chords and single notes.

217 218 219 220 221

Two staves of musical notation. The top staff continues the melody with a slur over measures 217 and 218. The bottom staff continues the harmonic accompaniment.

222 223 224 225 226

Two staves of musical notation. The top staff shows the melody with various note values. The bottom staff continues the harmonic accompaniment.

227 228

Two staves of musical notation. The top staff ends with a double bar line. The bottom staff continues the accompaniment.

+8va la seconda volta

## How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won’t **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

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### Staves

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

### Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a 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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## **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...