

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

J. Haydn

String Quartet in D major

Op.64 No.5 / Hob.III:63

'The Lark'

original piano transcription
[tbpt34]

24 October – 07 November 2009

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

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J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

Allegro moderato (♩ ~ 165)

This piano transcription of Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a two-staff format. The music is in 4/4 time and D major. The tempo is marked 'Allegro moderato' with a quarter note equal to approximately 165 beats per minute. The transcription is divided into measures, with measure numbers 1 through 25 indicated at the beginning of each line. The first staff (treble clef) contains measures 1-5, 6-10, 11-15, 16-20, and 21-25. The second staff (bass clef) contains measures 1-5, 6-10, 11-15, 16-20, and 21-25. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'cantabile' marking is present above measure 8. A 'p' (piano) dynamic marking is present below measure 2. The transcription includes a variety of musical notations, including slurs, ties, and accidentals.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This piano transcription of Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a system of two staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is in 3/4 time and features a key signature of two sharps (F# and C#). The transcription is divided into measures, with measure numbers 26 through 50 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is in 3/4 time and features a key signature of two sharps (F# and C#). The transcription is divided into measures, with measure numbers 26 through 50 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is in 3/4 time and features a key signature of two sharps (F# and C#). The transcription is divided into measures, with measure numbers 26 through 50 indicated at the beginning of each line.

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

rf

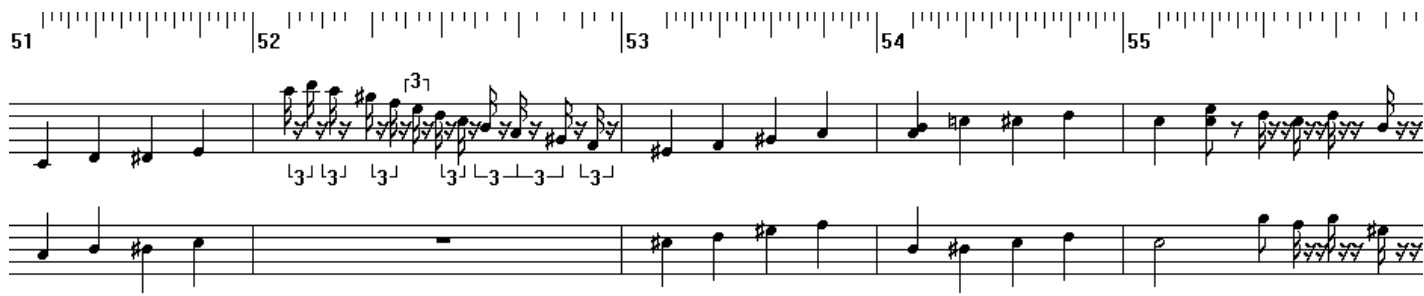
f

[3]

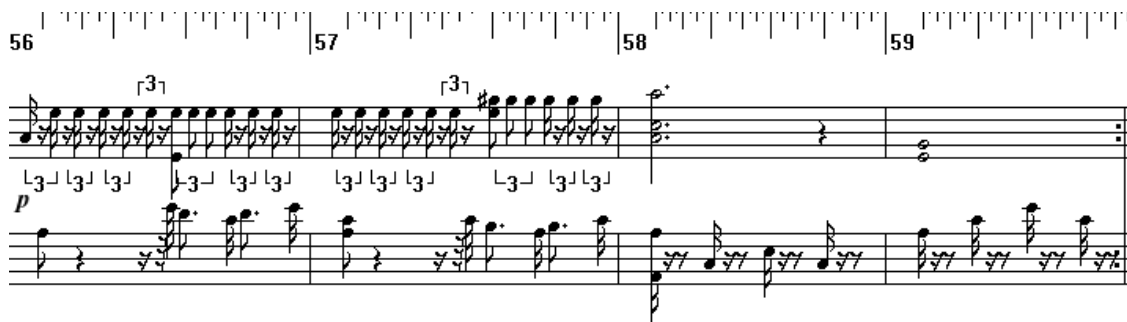
[3] [3] [3] [3] [3]

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

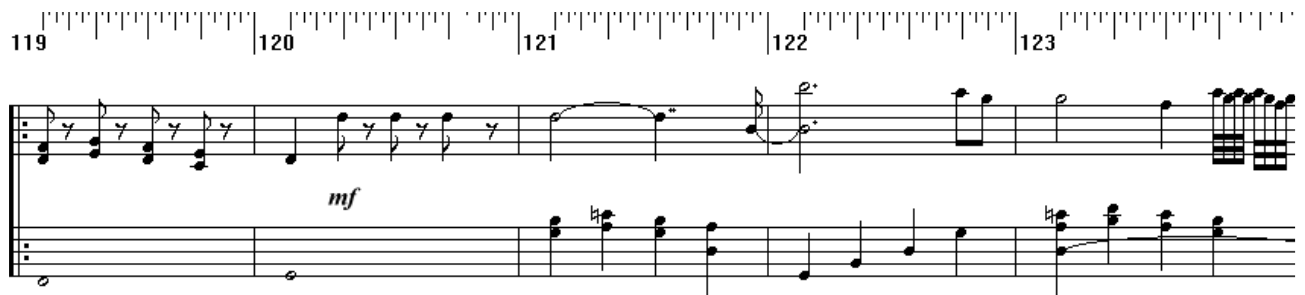
51 52 53 54 55



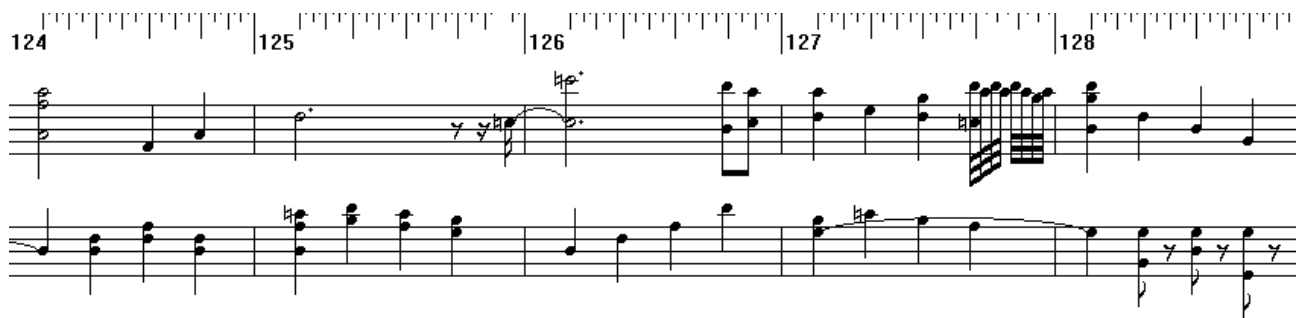
56 57 58 59



119 120 121 122 123



124 125 126 127 128



129 130 131



J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

132 133 134 135

136 137 138 139

140 141 142 143 144

145 146 147 148 149

150 151 152 153 154

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

155 156 157

f

158 159 160

161 162 163 164 165

p *mf*

166 167 168 169 170

171 172 173 174

p

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

This image displays a piano transcription of a section from J. Haydn's String Quartet in D major, Op. 64 No. 5 (Hob. III:63), known as 'The Lark'. The transcription is presented in a single system with two staves. The first staff is a grand staff (treble and bass clef) and the second staff is a single bass clef. The music is written in D major and 3/4 time. The transcription includes measures 175 through 193. Measure 175 begins with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The transcription is marked with various fingering and articulation symbols, including slurs, accents, and triplets. The piece is characterized by its light, playful melody and harmonic structure.

175 176 177 178 179

180 181 182 183 184

185 186 187

188 189 190

191 192 193

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

194 195 196 197

198 199 200

201 202 203 204 205

206 207 208 209 210

211 212 213 214 215

mp

p

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

216 217 218 219 220

221 222 223 224 225

226 227 228 229 230

231 232 233

234 235 236 237 238

This piano transcription of Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a single system with five systems of music. The notation is arranged in two staves per system. The first system (measures 216-220) features a melody in the upper staff with a descending line and a bass line with a similar descending line. The second system (measures 221-225) continues the melody with a dynamic marking of *p* (piano) at measure 223. The third system (measures 226-230) shows a more complex texture with a melody in the upper staff and a bass line with a descending line, marked with *rf* (ritardando forte) at measure 226. The fourth system (measures 231-233) features a melody in the upper staff and a bass line with a descending line. The fifth system (measures 234-238) shows a melody in the upper staff and a bass line with a descending line, marked with *p* (piano) at measure 234 and *rit. ...* (ritardando) at measure 237. The transcription includes various musical notations such as notes, rests, and dynamic markings.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

Adagio cantabile (♩ ~ 45)

This piano transcription of J. Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a two-staff format. The music is in D major (two sharps) and 3/4 time. The tempo is marked 'Adagio cantabile' with a metronome indication of approximately 45 quarter notes per minute. The transcription is divided into five systems, each containing two staves. The first staff of each system typically contains the upper voices (treble clef), while the second staff contains the lower voices (bass clef). The piece begins with a piano (p) dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'm.d.' (mezzo-forte). The transcription is numbered 1 through 25, indicating measures. The overall style is a faithful representation of the original string quartet for piano.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This piano transcription of Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a single system with two staves. The music is in 3/4 time and D major. The transcription includes measures 26 through 49. Measure numbers are placed above the first staff of each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 26-30) features a piano (pp) dynamic. The second system (measures 31-35) includes forte (f) and piano (p) dynamics. The third system (measures 36-40) continues the melodic and harmonic development. The fourth system (measures 41-44) includes triplet markings. The fifth system (measures 45-49) begins with a 'poco più mosso' tempo change and includes a sextuplet marking. The transcription captures the intricate textures and melodic lines of the original string quartet.

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44

45 46 47 48 49

pp

f *p* *p*

poco più mosso

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

50 *a tempo* 51 52 53 54

55 56 57

58 59 60 61 62

63 *stacc.* 64 65 66

67 68 69 70

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This piano transcription of Haydn's 'The Lark' features a two-staff system with a treble and bass clef. The music is in D major and 3/4 time. The transcription includes measures 71 through 84, with measure numbers placed above the staff lines. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 71-73) shows a treble staff with eighth and sixteenth notes and a bass staff with a whole note and a half note. The second system (measures 74-77) features a treble staff with triplets and a bass staff with a whole note and a half note. The third system (measures 78-80) includes a treble staff with a whole note and a bass staff with a whole note and a half note. The fourth system (measures 81-84) shows a treble staff with a whole note and a bass staff with a whole note and a half note. The transcription includes dynamic markings such as *pp*, *rf*, *dim. ...*, and *p*. The piece concludes with a final measure in measure 84.

71 72 73

74 75 76 77

78 79 80

81 82 83 84

pp

rf

dim. ...

p

Menuetto. Allegretto (♩ ~ 170)

1 2 3 4 5

1-
2-
f

14 15 16 17 18

p

19 20 21 22 23

24 25 26 27 28

f

29 30 31 32 33

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

34 35 36 37 38

39 40 41 42 43

44 45 46 47 48

83 84 85 86 87

88 89 90 91 92

f *p* *f* *p*

(dim. ...) *(p)* *p*

Trio
(~ 165)

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

This image displays a piano transcription of a section from J. Haydn's String Quartet in D major, Op. 64 No. 5 (Hob. III:63), titled 'The Lark'. The transcription is presented in two systems of staves, each with a treble and bass staff. The first system covers measures 93 to 97, and the second system covers measures 112 to 116. A third system shows measures 117 to 121, and a fourth system shows measures 122 and 123. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. Dynamic markings include *rf* (ritardando forte) and *p* (piano). The transcription is marked with measure numbers at the beginning of each system: 93, 94, 95, 96, 97; 112, 113, 114, 115, 116; 117, 118, 119, 120, 121; and 122, 123.

Minuetto D.C.

Finale. Vivace (♩ ~ 150)

This piano transcription of the finale of Haydn's String Quartet in D major, Op. 64 No. 5, 'The Lark', is written for piano and features a 2/4 time signature. The tempo is marked 'Vivace' with a quarter note equal to approximately 150 beats per minute. The piece is in D major and consists of 25 measures. The notation is presented in two staves: a treble staff (labeled 1-) and a bass staff (labeled 2-). The treble staff contains the primary melodic lines, often featuring sixteenth-note patterns and slurs. The bass staff provides harmonic support with chords and rhythmic patterns, including some sixteenth-note figures. The piece begins with a treble staff rest and a bass staff chord. Measures 1-5 show the initial development of the melodic and harmonic themes. Measures 6-10 continue the melodic flow in the treble while the bass part provides a steady accompaniment. Measures 11-15 show a continuation of the melodic patterns with some chromatic movement. Measures 16-20 feature more complex rhythmic patterns in the treble, including sixteenth-note runs. Measures 21-25 conclude the piece with a final melodic flourish in the treble and a supporting bass line.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

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

This image displays a piano transcription of a section from J. Haydn's String Quartet in D major, Op. 64 No. 5, also known as Hob. III:63 'The Lark'. The transcription is presented on a grand staff with two systems of staves. The first system covers measures 26 to 30, and the second system covers measures 31 to 35. The third system covers measures 36 to 40, and the fourth system covers measures 41 to 45. The fifth system covers measures 46 to 50. 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 attributed to travelsbypiano [tbpt34].

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This image displays a piano transcription of the first movement of J. Haydn's String Quartet in D major, Op. 64 No. 5, also known as Hob. III:63 'The Lark'. The score is written for piano and is organized into four systems, each containing two staves. The measures are numbered 56 through 80. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A forte (f) dynamic marking is present in measure 58. The transcription captures the intricate textures and melodic lines of the original string quartet.

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

76 77 78 79 80

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This image displays a piano transcription of measures 81 through 105 of J. Haydn's String Quartet in D major, Op. 64 No. 5 (Hob. III:63 'The Lark'). The transcription is presented on a grand staff with two systems of staves. The first system contains measures 81-85, the second system contains measures 86-90, the third system contains measures 91-95, the fourth system contains measures 96-100, and the fifth system contains measures 101-105. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A piano (*p*) dynamic marking is present in measure 102. The transcription is attributed to travelsbypiano [tbpt34].

81 82 83 84 85

86 87 88 89 a) 90

91 92 93 94 95

96 97 98 99 100

101 102 103 104 105

p

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This image displays a piano transcription of measures 106 through 130 of J. Haydn's String Quartet in D major, Op. 64 No. 5 (Hob. III:63 'The Lark'). The transcription is presented in five systems, each containing two staves. The first staff of each system represents the upper voices (Violin I and Violin II), while the second staff represents the lower voices (Viola and Cello/Double Bass). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., 'y' for accents). The key signature is D major, and the time signature is 3/4. The measures are numbered 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, and 130. The transcription captures the intricate textures and melodic lines of the original string quartet.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark'
piano transcription – travelsbypiano [tbpt34]

This piano transcription of Haydn's String Quartet in D major Op.64 No.5 / Hob.III:63 'The Lark' is presented in a system of five systems, each containing two staves. The measures are numbered 131 through 155. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/4. The transcription captures the intricate textures and melodic lines of the original string quartet.

Measures 131-135: The first system shows the initial melodic entries in the upper staves, with the lower staves providing harmonic support. Measure 132 features a prominent slur over a group of notes in the upper staff.

Measures 136-140: The second system continues the melodic development. Measure 138 shows a change in the lower staff, with a more active bass line. Measure 140 features a dynamic marking of *f* (forte) in the lower staff.

Measures 141-145: The third system shows a continuation of the melodic lines. Measure 143 features a dynamic marking of *p* (piano) in the lower staff. Measure 145 shows a change in the lower staff, with a more active bass line.

Measures 146-150: The fourth system continues the melodic development. Measure 147 features a dynamic marking of *f* (forte) in the lower staff. Measure 149 features a dynamic marking of *p* (piano) in the lower staff. Measure 150 shows a change in the lower staff, with a more active bass line.

Measures 151-155: The fifth system shows the final measures of the excerpt. Measure 153 features a dynamic marking of *f* (forte) in the lower staff. Measure 155 shows a change in the lower staff, with a more active bass line.

J. Haydn – String Quartet in D major Op.64 No.5 / Hob.III:63 ‘The Lark’
piano transcription – travelsbypiano [tbpt34]

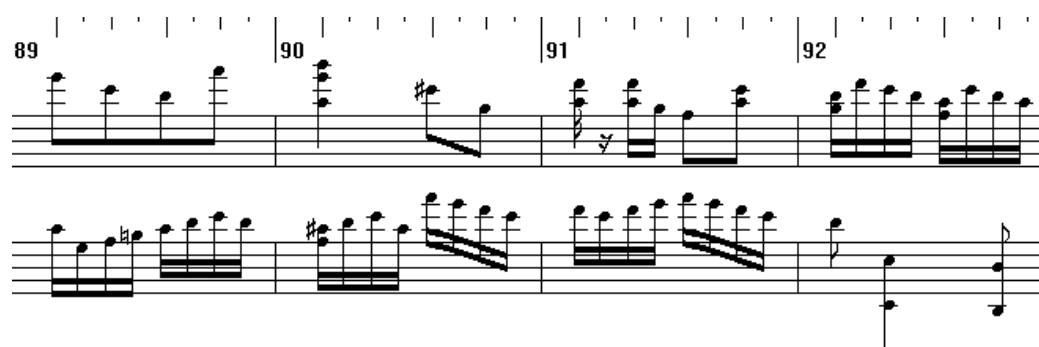
156 | 157



rev. 2019:

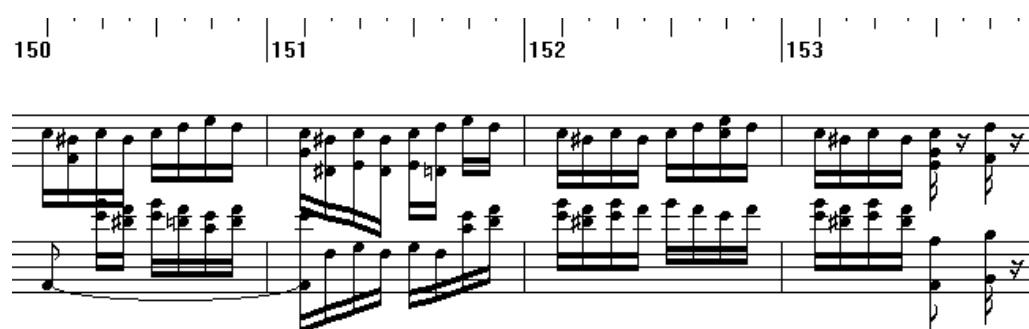
a) [89 – 92]

89 | 90 | 91 | 92



b) [150 – 153]

150 | 151 | 152 | 153



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...