

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

J. Haydn

String Quartet in G major
Op.54 No.1 / Hob.III:58

original piano transcription
[tbpt154]

10 October – 29 November 2020

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

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J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
piano transcription – travelsbypiano [tbpt154]

Allegro con brio (♩ ~ 145)

1 2 3 4

1- > 2- *f* > *p*

5 6 7 8

sfp

9 10 11 12

rf

13 14 15 16

> *p* *f* > *p*

17 18 19 20 21

sf *sf* *sf*

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22 23 24 25 26

Musical score for measures 22-26. The top staff features a melodic line with slurs and accents, while the bottom staff provides harmonic support with chords and rhythmic patterns. Dynamics include piano (p), forte (f), and fortissimo (rf).

27 28 29 30

Musical score for measures 27-30. The top staff continues the melodic development with slurs and accents. The bottom staff shows a consistent rhythmic accompaniment. Dynamics include sf, mf, and cresc. ...

31 32 33 34 35

Musical score for measures 31-35. The top staff features a melodic line with slurs and accents. The bottom staff includes a section marked with an 8-measure rest. Dynamics include più cresc. ..., ff, and f.

36 37 38 39 40

Musical score for measures 36-40. The top staff continues the melodic line with slurs and accents. The bottom staff shows a consistent rhythmic accompaniment. Dynamics include rf and tr.

41 42 43

Musical score for measures 41-43. The top staff features a melodic line with slurs and accents. The bottom staff shows a consistent rhythmic accompaniment. Dynamics include p and tr.

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44 45 46 47 95

f *p* *pp* *cresc. ...* *f*

96 97 98 99

ff *mf*

100 101 102 103 104

p *sf* *sf* *pp*

105 106 107 108 109

f

110 111 112

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113 114 115 116 117

Measures 113-117. The top staff shows chords with dynamics *p*, *sf*, and *p*. The bottom staff shows a melodic line with eighth notes and a trill in measure 114.

118 119 120 121 122

Measures 118-122. The top staff features chords with dynamics *rf*, *f*, and *sf*. The bottom staff has a melodic line with eighth notes and a trill in measure 121.

123 124 125 126 127

Measures 123-127. The top staff includes chords with dynamics *sf*, *sf*, *sf*, *tr*, and *mf*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and a trill in measure 126.

128 129 130 131 132

Measures 128-132. The top staff shows a melodic line with eighth notes and sixteenth notes. The bottom staff has a complex rhythmic pattern with many sixteenth notes.

133 134 135 136 137

Measures 133-137. The top staff includes chords with dynamics *f*, *p*, and *p*. The bottom staff features a complex rhythmic pattern with many sixteenth notes and a trill in measure 136.

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138 139 140 141 142

143 144 145 146 147

148 149 150 151 152

153 154 155 156 157

158 159 160 161 162

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163 | 164 | 165 | 166 | 167

Measures 163-167: This system contains five measures. Measure 163 starts with a forte (*f*) dynamic and features a rapid sixteenth-note run. Measure 164 includes an eighth-note rest (*8*) and a dynamic change to *sf mp*. Measure 165 continues with a dynamic of *sf mp*. Measure 166 has a dynamic of *rf*. Measure 167 ends with a dynamic of *sf ff*.

168 | 169 | 170 | 171 | 172

Measures 168-172: This system contains five measures. Measure 168 starts with a forte (*f*) dynamic. Measure 169 has a piano (*p*) dynamic. Measures 170-172 continue with various dynamics and rhythmic patterns.

173 | 174 | 175 | 176 | 177

Measures 173-177: This system contains five measures. Measure 173 starts with a fortissimo (*ff*) dynamic. Measure 175 features a complex, multi-measure rest or sustained chord. Measures 176-177 continue with various rhythmic patterns.

trills:

39

Trill example 39: A musical staff showing a trill in 6/4 time, starting with a half note followed by a sixteenth-note trill.

43

Trill example 43: A musical staff showing a trill in 6/4 time, starting with a half note followed by a sixteenth-note trill.

126

Trill example 126: A musical staff showing a trill in 6/4 time, starting with a half note followed by a sixteenth-note trill.

153

Trill example 153: A musical staff showing a trill in 6/4 time, starting with a half note followed by a sixteenth-note trill.

157

Trill example 157: A musical staff showing a trill in 6/4 time, starting with a half note followed by a sixteenth-note trill.

Allegretto (♩ ~ 144)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

p

rf

p

cresc. ...

mf

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26 | 27 | 28 | 29 | 30

p

31 | 32 | 33 | 34 | 35

tr

p

36 | 37 | 38 | 39 | 40

cresc. ...

pp

41 | 42 | 43 | 44 | 45

cresc. ...

pp

cresc. ...

46 | 47 | 48 | 49 | 50

f

J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
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51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

tr *dim. ...* *p* *cresc. ...*

mf

p *cresc. ...* *mf* *cresc. ...* *f*

stacc. *(senza dim.)* *mp* *dim. ...* *p*

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The musical score is presented in five systems, each consisting of two staves. The first system (measures 76-80) features a melody in the upper staff and a bass line in the lower staff, with a forte dynamic marking (*rf*) in measure 78. The second system (measures 81-85) shows a more active upper staff with a piano dynamic (*p*) in measure 82, and a steady bass line. The third system (measures 86-90) includes a complex texture with many sixteenth notes in the upper staff and a bass line with some rests. The fourth system (measures 91-95) features a crescendo in the upper staff and a piano dynamic (*pp*) in measure 93. The fifth system (measures 96-100) continues the crescendo in the upper staff and includes a piano dynamic (*pp*) in measure 98.

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101 | 102 | 103 | 104. *stacc.* | 105

106 | 107 | 108 | 109 | 110

dim. ... m.d. m.s. p

111 | 112 | 113

pp

trills:

33

51

Menuetto. Allegretto (♩ ~ 160 – 170)

1- 2- 3- 4- 5-
1- 2-
6- 7- 8- 9- 10-
21- 22- 23- 24- 25-
26- 27- 28- 29- 30-
31- 32- 33- 34- 35-

f *p* *f* *ff* *sfz* *p* *f*

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36 37 38 39 40

p

Musical notation for measures 36-40. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with eighth notes. A piano (*p*) dynamic marking is present in measure 38.

41 42 43 44 45

rf

Musical notation for measures 41-45. The top staff continues the melodic line, and the bottom staff features a bass line with eighth notes. A forte (*f*) dynamic marking is present in measure 42.

46 47 48 49 50

p

Musical notation for measures 46-50. The top staff has a melodic line with some rests, and the bottom staff consists of a series of chords. A piano (*p*) dynamic marking is present in measure 47.

51 52 53 54 55

f

Musical notation for measures 51-55. The top staff features a melodic line with eighth notes, and the bottom staff has a bass line with eighth notes. A forte (*f*) dynamic marking is present in measure 52.

Trio

90 91 92 93

p

Musical notation for measures 90-93. The top staff has a melodic line with eighth notes, and the bottom staff features a complex bass line with sixteenth notes. A piano (*p*) dynamic marking is present in measure 90.

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94 95 96 97 106

107 108 109 110 111

112 113 114 115 116

117 118 119 120 121

Finale. Presto (♩ ~ 150)

1 2 3 4 5

1-
2- *p*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

sf

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26 | 27 | 28 | 29 | 30

31 | 32 | 33 | 34 | 35

36 | 37 | 38 | 39 | 40

41 | 42 | 43 | 44 | 45

46 | 47 | 48 | 49 | 50

J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
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51 52 53 54 55

mf

Detailed description: This system contains measures 51 through 55. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides harmonic support with chords and rhythmic patterns. A dynamic marking of *mf* is present in measure 55.

56 57 58 59 60

Detailed description: This system contains measures 56 through 60. The top staff continues the melodic line. The bottom staff shows a change in the bass line, including a bass clef in measure 60.

61 62 63 64 65

f

Detailed description: This system contains measures 61 through 65. The top staff has a melodic line with eighth notes. The bottom staff features a dynamic marking of *f* in measure 62 and includes a bass clef in measure 65.

66 67 68 69 70

Detailed description: This system contains measures 66 through 70. The top staff shows a melodic line with eighth-note runs. The bottom staff provides harmonic accompaniment with chords and rhythmic patterns.

71 72 73 74 75

Detailed description: This system contains measures 71 through 75. The top staff continues the melodic line. The bottom staff features a bass clef and harmonic support.

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76 | 77 | 78 | 79 | 80

Musical notation for measures 76-80. The top staff features a melodic line with eighth-note patterns and slurs. The bottom staff provides harmonic support with chords and some eighth-note accompaniment.

81 | 82 | 83 | 84 | 85

Musical notation for measures 81-85. Measure 83 includes a dynamic marking of *mf*. The top staff continues the melodic development, while the bottom staff has more active accompaniment.

86 | 87 | 88 | 89 | 90

Musical notation for measures 86-90. The top staff shows a series of chords and some melodic fragments. The bottom staff features a more rhythmic accompaniment with eighth notes.

91 | 92 | 93 | 94 | 95

Musical notation for measures 91-95. Measure 93 includes a dynamic marking of *f*. The top staff has a melodic line with some slurs, and the bottom staff has a more active accompaniment.

96 | 97 | 98 | 99 | 100

Musical notation for measures 96-100. Measure 99 includes a dynamic marking of *mf*. The top staff features a melodic line with slurs, and the bottom staff has a more active accompaniment. The piece concludes with a final chord in measure 100.

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101 | 102 | 103 | 104 | 105

dim. ...

Detailed description: This system contains measures 101 through 105. The top staff features a melodic line with eighth and sixteenth notes, including a trill in measure 101. The bottom staff provides harmonic support with chords and some sixteenth-note patterns. A 'dim. ...' marking is placed above the bottom staff in measure 104.

106 | 107 | 108 | 109 | 110

p

Detailed description: This system contains measures 106 through 110. The top staff has a melodic line with a long note in measure 108. The bottom staff features a complex texture with many beamed sixteenth notes. A '*p*' (piano) dynamic marking is placed above the bottom staff in measure 109.

111 | 112 | 113 | 114 | 115

Detailed description: This system contains measures 111 through 115. Both staves are filled with intricate sixteenth-note patterns, creating a dense and rhythmic texture.

116 | 117 | 118 | 119 | 120

Detailed description: This system contains measures 116 through 120. The notation continues with complex sixteenth-note figures in both staves, maintaining the rhythmic intensity.

121 | 122 | 123 | 124 | 125

f

Detailed description: This system contains measures 121 through 125. The bottom staff has a '*f*' (forte) dynamic marking above it in measure 124. The music concludes with a final chord in measure 125.

J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
piano transcription – travelsbypiano [tbpt154]

The image displays a piano transcription of a section from J. Haydn's String Quartet in G major, Op. 54 No. 1. The score is presented in two systems, each with two staves. The first system covers measures 126 to 130, and the second system covers measures 131 to 135. The third system covers measures 136 to 140, the fourth system covers measures 141 to 145, and the fifth system covers measures 146 to 150. The music is in G major, indicated by two sharps (F# and C#) in the key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout the piece. The transcription is attributed to travelsbypiano [tbpt154].

J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
piano transcription – travelsbypiano [tbpt154]

151 152 153 154 155

p

156 157 158 159 160

161 162 163 164 165

166 167 168 169 170

171 172 173 174 175

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piano transcription – travelsbypiano [tbpt154]

176 | 177 | 178 | 179 | 180

Musical notation for measures 176-180. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and a long note in measure 179. The lower staff contains a bass line with eighth-note patterns and a long note in measure 179. Dynamics include *sf* and *p*.

181 | 182 | 183 | 184 | 185

Musical notation for measures 181-185. The system consists of two staves. The upper staff has rests in measures 181-183, followed by eighth-note patterns in measures 184-185. The lower staff has rests in measures 181-183, followed by eighth-note patterns in measures 184-185. Dynamics include *f* and *p*.

186 | 187 | 188 | 189 | 190

Musical notation for measures 186-190. The system consists of two staves. The upper staff has rests in measures 186-187, followed by eighth-note patterns in measures 188-190. The lower staff has rests in measures 186-187, followed by eighth-note patterns in measures 188-190. Dynamics include *f*.

191 | 192 | 193 | 194 | 195

Musical notation for measures 191-195. The system consists of two staves. The upper staff has eighth-note patterns in measures 191-193, followed by a long note in measure 194. The lower staff has eighth-note patterns in measures 191-193, followed by a long note in measure 194. Dynamics include *p*.

196 | 197 | 198 | 199 | 200

Musical notation for measures 196-200. The system consists of two staves. The upper staff has eighth-note patterns in measures 196-198, followed by a long note in measure 199. The lower staff has eighth-note patterns in measures 196-198, followed by a long note in measure 199. Dynamics include *f*.

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201 202 203 204 205

206 207 208 209 210

211 212 213 214 215

216 217 218 219 220

221 222 223 224 225

sf *sf* *mf* *p* *pp* *f*

J. Haydn – String Quartet in G major Op.54 No.1 / Hob.III:58
piano transcription – travelsbypiano [tbpt154]

226 227 228 229 230

ff

This system contains measures 226 to 230. It features two staves of music. The upper staff has a melodic line with eighth-note patterns and some triplets. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed between the staves in measure 228.

231 232 233 234 235

This system contains measures 231 to 235. The music continues with similar rhythmic patterns and melodic motifs in both staves.

236 237 238 239 240

sf *sf*

This system contains measures 236 to 240. The music features a series of chords and melodic fragments. Dynamic markings of *sf* (sforzando) are present in measures 237 and 239.

241 242 243 244 245

This system contains measures 241 to 245. The music shows a continuation of the melodic and harmonic themes, with some triplet markings in the upper staff.

246 247 248 249 250

p

This system contains measures 246 to 250. The music concludes with a dynamic marking of *p* (piano) in measure 249.

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Musical score for measures 251-255. The score is written for two staves. Measure 251 starts with a forte (*f*) dynamic. Measure 252 has a piano (*p*) dynamic. Measure 253 has a fortissimo (*ff*) dynamic. Measure 254 has a piano (*p*) dynamic. Measure 255 ends with a fermata. The notation includes various rhythmic values and articulation marks.

Musical score for measures 256-257. The score is written for two staves. Measure 256 starts with a pianissimo (*pp*) dynamic. Measure 257 ends with a fermata. The notation includes various rhythmic values and articulation marks.

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 veeeeeeery 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. Self-made (digital publishing), edition zero.

Q. Are you ever going to release a better looking score?

A. Yeah, no.

Q. Why not?

A. I don't have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of free time and many fits of rage and/or frustration. Yeah free time (not my main RL job).

Q. Then shouldn't you have spent that time to produce a proper typeset in the first place?

A. I tried but for what I could see, to get a really good result with a typesetting software you need to input notes in it from scratch, instead of importing from midi files. Re-inputting from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweek around to produce a decent digital recording. The amount of tweaking and rework required on an imported midi for a typeset is about as much trouble as bitmap editing, if not more, but with less flexibility at that. To sum it up these *bitset* scores, as I call them (typesetting via bitmap editing), are the most time-efficient compromise I could manage. I'm sorry but after all these years it's still “this or nothing”, really.

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 (*starting from the release under by-nc-sa, see below*)... 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. Some of your (transcription) scores were initially distributed as paid releases, what's the deal here?

A. They either didn't sell at all or sold too little. Consider that I waited for the last purchased license to expire before turning them free, which means at least one full year has passed without a single purchase. In this state of things keeping releases “locked” under a fee makes little sense as it starts clashing with my primary goal of diffusion and survival of music (see above). OK, let me come clean. I tried to see if I could make a living out of this. I couldn't, but thank you for your support. I tried to see if going “commercial” would boost popularity and improve diffusion of my works. It didn't, but thank you for your support anyway. Now I just want to release everything I can, while I can.

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...