

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

**J. Strauss II**  
Tritsch-Tratsch Polka  
in A major  
**Op. 214**

original piano transcription  
[tbpt134]

05 April 2015

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

\*

This score is released under the  
“Creative Commons Attribution Non-Commercial Share-Alike” (by-nc-sa) license (v4.0)  
Please visit <http://creativecommons.org> for more information

*J. Strauss II – Tritsch-Tratsch Polka Op.214*  
piano transcription – travelsbypiano [tbpt134]

**Molto allegro con brio** (♩ ~ 180 – 172)

This piano transcription of J. Strauss II's 'Tritsch-Tratsch Polka' (Op. 214) covers measures 1 through 25. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Molto allegro con brio' with a quarter note equal to approximately 180-172 beats per minute. The notation is arranged in two systems, each with a treble and bass staff. Measure numbers 1 through 25 are placed above the first staff of each system. The transcription includes various musical notations such as notes, rests, and dynamic markings: *f* (forte) at measures 1, 6, and 10; *p* (piano) at measures 2, 3, and 11; *ff* (fortissimo) at measure 20; and *meno f* (meno forte) at measure 24. The piece features a lively melody in the treble staff and a rhythmic accompaniment in the bass staff, characterized by frequent eighth-note patterns and chords.

*J. Strauss II – Tritsch-Tratsch Polka Op.214*  
piano transcription – travelsbypiano [tbpt134]

This image shows a piano transcription of the first system of J. Strauss II's 'Tritsch-Tratsch Polka Op. 214', covering measures 26 through 50. The music is written for piano on a grand staff with two staves per system. The key signature is one sharp (F#), and the time signature is 2/4. The transcription includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 are clearly marked at the beginning of each system. Dynamic markings include *più f* (measure 28), *dim. ...* (measure 34), *pp bisbigliato* (measure 36), *sfpp* (measure 40), and *rf cresc. ...* (measure 44). The transcription is a faithful representation of the original score, capturing the rhythmic and melodic essence of the polka.

*J. Strauss II – Tritsch-Tratsch Polka Op.214*  
piano transcription – travelsbypiano [tbpt134]

This piano transcription of J. Strauss II's 'Tritsch-Tratsch Polka' (Op. 214) covers measures 51 through 75. The score is written for two staves, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The transcription includes various dynamic markings: *p* (piano) at measures 52, 59, and 72; *f* (forte) at measures 58, 65, and 73; and *molto leggero* (very light) at measure 68. The piece concludes with a double bar line at measure 70, followed by the word *FINE*. The notation includes many beamed eighth and sixteenth notes, creating a fast, dance-like feel.

51 52 53 54 55

*p*

56 57 58 59 60

*f* *p*

61 62 63 64 65

*p* *f*

66 67 68 *molto leggero* 69 70

*p*

*FINE*

71 72 73 74 75

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

*J. Strauss II – Tritsch-Tratsch Polka Op.214*  
*piano transcription – travelsbypiano [tbpt134]*

This image displays a piano transcription of the 'Tritsch-Tratsch Polka' by Johann Strauss II, Op. 214. The score is presented in a system of five staves, each containing two systems of music (treble and bass clef). The measures are numbered 76 through 115. The transcription includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). There are also markings for *f* (forte) and *f cresc. ...* (forte crescendo). The piece is in 2/4 time, and the key signature has one flat (B-flat). The transcription is attributed to travelsbypiano [tbpt134].

76 77 78 79 80

81 82 83 99 100

101 102 103 104 105

106 107 108 109 110

111 112 113 114 115

*p* *f* *p* *f* *f cresc. ...* *ff*

*J. Strauss II – Tritsch-Tratsch Polka Op.214*  
 piano transcription – travelsbypiano [tbpt134]

116 117 118 119 120

121 122 123 124 125

126 127 128 129 130 131

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

*cresc. molto...*

*Da Capo  
 al Fine*

[131 – 196] = [1 – 66]

197 198 199 200 201

202 203 204 205 206

*rf* *fp* *f* *cresc. ...* *ff*

## How To Read This Score

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

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

Now, on to the tips.

\*\*\*

### Staves

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

### Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

### Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset.  
# signs are only noted within the same bar and in the same stave.

### Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g.  $1/8 = 180 \rightarrow 3/8 = 60$ ).

### Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I’m a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you’re set to go.

### Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

### **Volume (p, f, etc.) and accents**

Noted in the usual way, in bold italic. When you sometimes see “*rf*”, it stands for “*rinforzando*” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter. Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

### **Legato and Staccato**

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

### **Tails (note grouping)**

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn’t follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes particularly vexing I generally include a footnote to point it out.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

### **Pedals, fingering**

Noted rarely, and when noted, always consider them “with a grain of salt”. It’s best if you rely on your own sensibility or ask your teachers for practical advice. Fingering in particular is only written as a curiosity.

### **Right hand, Left hand**

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you’ll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that’s what I call “composer’s score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. The bottom line is: if you are uncomfortable with the hand distribution on the score, do not hesitate to find and play your own distribution of notes between the two hands.

Another point, just to be sure: as a general rule playing (volume, expression etc.) directions meant for both hands are written *between* the staves, those meant only for the first stave are written *above* it, those meant only for the second stave are written *under* it.

### **Trills, mordents and other embellishments**

More likely to appear in my transcriptions, they may or may not be written in standard notation, that is shorthanded with standard signs: sometimes they may be written out explicitly with all the notes involved, without any shorthand sign. Somewhat ugly, but correct. Also, there may be a footnote describing trill resolutions and/or point out exceptions when necessary.

### **Zoom icon (on time signature)**

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed.

### **Finally...**

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.



## Questions and Answers

**Q. So what does “DOUJIN EDITION” mean, anyway?**

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

**Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?**

A. Most likely... NOT.

**Q. Why not?**

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

**Q. Free time? Isn’t this your main occupation?**

A. Not (*shobon...*)

**Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?**

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

**Q. I want to produce a proper typeset edition of your scores.**

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

**Q. I want to play your works in public / record and publish a performance!**

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

**Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?**

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

**Q. I have a request / inquiry.**

A. Drop me a line (see links/contact page below)

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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>

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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...