

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

W. A. Mozart

5 Contredanses
for Orchestra

KV.609, 610

original piano transcription
[tbpt69]

07 – 09 August 2011

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

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W. A. Mozart – 5 Contredanses for Orchestra KV.609, 610
piano transcription – travelsbypiano [tbpt69]

No. 1 (♩ ~ 120 – 130)

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 *f*

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26 27 28 29 30

p

This system contains measures 26 through 30. It features two staves of music. The upper staff has a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and single notes. A dynamic marking of *p* (piano) is placed above the lower staff in measure 29.

31 32 33 34 35

f

This system contains measures 31 through 35. The upper staff begins with a complex sixteenth-note pattern in measures 31-32, followed by a more melodic line. The lower staff continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed above the lower staff in measure 33.

36 37 38 39 40

This system contains measures 36 through 40. The upper staff features a series of chords and short melodic phrases. The lower staff provides a steady accompaniment with eighth notes and rests.

41 42 43 44 45

This system contains measures 41 through 45. The upper staff has a melodic line with some grace notes. The lower staff features a complex rhythmic pattern with many sixteenth notes and rests.

46 47 48 49 50

p

This system contains measures 46 through 50. The upper staff has a melodic line with some grace notes. The lower staff features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking of *p* (piano) is placed above the lower staff in measure 48.

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51 | 52 | 53 | 54 | 55

Musical notation for measures 51-55. The top staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff provides harmonic support with chords and bass notes.

56 | 57 | 58 | 59

Musical notation for measures 56-59. Measures 56 and 57 contain dense sixteenth-note passages in both staves. Measures 58 and 59 show a transition to a more sparse texture with eighth notes and rests.

No. 2 (♩ ~ 150)

1 | 2 | 3 | 4 | 5

Musical notation for measures 1-5. The piece begins in 2/4 time with a key signature of two flats. The first staff has a treble clef and the second has a bass clef. Dynamics include a piano (*p*) marking.

6 | 7 | 8 | 9 | 10

Musical notation for measures 6-10. Measures 6-8 feature a forte (*f*) sixteenth-note accompaniment in the bass. Measure 9 has a piano (*p*) dynamic marking.

11 | 12 | 13 | 14 | 15

Musical notation for measures 11-15. Measures 11-13 continue with eighth-note patterns. Measures 14-15 feature a forte (*f*) sixteenth-note accompaniment in the bass.

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16 17 18 19 20

p

This system contains measures 16 through 20. The top staff features a melodic line with eighth and sixteenth notes, often beamed together. The bottom staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in measure 17.

21 22 23 24 25

This system contains measures 21 through 25. The notation continues with similar rhythmic patterns in both staves, maintaining the piano texture.

26 27 28 29 30

This system contains measures 26 through 30. The melodic line in the top staff shows some variation in rhythm, while the accompaniment remains steady.

31 32 33 34 35

This system contains measures 31 through 35. The top staff has more complex rhythmic figures, including sixteenth-note runs.

36 37 38 39 40

f

This system contains measures 36 through 40. The music becomes more intense, with a forte (*f*) dynamic marking in measure 37. The top staff features dense chordal textures and sixteenth-note passages.

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41 42 43 44 45

p *f*

Musical score for measures 41-45. The top staff contains a melodic line with a dynamic marking of *p* at measure 41 and *f* at measure 45. The bottom staff contains a rhythmic accompaniment.

46 47 48 49

Musical score for measures 46-49. The top staff features a complex texture with many beamed notes and rests. The bottom staff continues the accompaniment.

No. 3 (♩ ~ 120)

1 2 3 4 5

1- 2-

f

Musical score for measures 1-5. The top staff begins with a first ending bracket (1-) and a fermata. The bottom staff begins with a second ending bracket (2-). A dynamic marking of *f* is present.

6 7 8 9 10

Musical score for measures 6-10. The top staff continues the melodic line with many beamed notes. The bottom staff continues the accompaniment.

11 12 13 14 15

Musical score for measures 11-15. The top staff continues the melodic line. The bottom staff continues the accompaniment.

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16 17 18 19 20

Musical notation for measures 16-20. The top staff contains the melody with various ornaments and slurs. The bottom staff provides harmonic support with chords and moving lines.

21 22 23 24 25

Musical notation for measures 21-25. The top staff continues the melodic line with ornaments. The bottom staff features a prominent sixteenth-note accompaniment in measures 24 and 25.

26 27 28 29 30

Musical notation for measures 26-30. The top staff shows a melodic line with ornaments. The bottom staff has a simple accompaniment with some slurs.

31 32 33 34 35

Musical notation for measures 31-35. The top staff has a melodic line with ornaments. The bottom staff includes a section with a *p* dynamic marking and a treble clef.

36 37 38 39 40

Musical notation for measures 36-40. The top staff continues the melodic line. The bottom staff features a more active accompaniment with slurs and ornaments.

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41 42 43 44 45

Musical notation for measures 41-45. The system consists of two staves. The upper staff contains a melody with eighth and sixteenth notes, including a triplet in measure 42 and a descending line in measure 44. The lower staff provides a bass line with eighth notes and rests.

46 47 48 49 50

Musical notation for measures 46-50. The system consists of two staves. The upper staff features a melody with eighth notes and rests, marked with a forte 'f' dynamic in measure 49. The lower staff has a rhythmic accompaniment of eighth notes with accents.

51 52 53 54 55

Musical notation for measures 51-55. The system consists of two staves. The upper staff has a melody with eighth notes and rests, including a key signature change to one sharp in measure 54. The lower staff features a rhythmic accompaniment of eighth notes with accents.

56 57 58 59 60

Musical notation for measures 56-60. The system consists of two staves. The upper staff contains a melody with eighth notes and rests. The lower staff has a rhythmic accompaniment of eighth notes with accents.

61 62 63 64 65

Musical notation for measures 61-65. The system consists of two staves. The upper staff has a melody with eighth notes and rests, including a key signature change to one sharp in measure 62. The lower staff features a rhythmic accompaniment of eighth notes with accents.

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No. 4 (♩ ~ 240)

1 2 3 4 5

1-
2-
p
f

6 7 8 9 10

f
p

11 12 13 14 15

f

16 17 18 19 20

f

21 22 23 24 25

f
f
f

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The image displays a piano transcription of five dances by Wolfgang Amadeus Mozart, measures 26 through 50. The score is written for piano and consists of two staves per system. The first staff is the right hand, and the second is the left hand. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). 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 measure. The transcription captures the intricate details of the original orchestral score, including articulation marks and phrasing slurs.

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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

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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

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101 | 102 | 103 | 104 | 105

Measures 101-105: The first system contains five measures. Measure 101 starts with a forte (*f*) dynamic and features a melodic line in the upper voice and a bass line with chords. Measure 102 continues the melodic line. Measure 103 has a melodic line with a triplet. Measure 104 has a melodic line with a triplet. Measure 105 ends with a piano (*p*) dynamic and a melodic line.

106 | 107 | 108 | 109 | 110

Measures 106-110: The second system contains five measures. Measure 106 has a melodic line. Measure 107 has a melodic line. Measure 108 has a melodic line with a triplet. Measure 109 starts with a forte (*f*) dynamic and has a melodic line with a triplet. Measure 110 continues the melodic line with a triplet.

111 | 112 | 113 | 114 | 115

Measures 111-115: The third system contains five measures. Measure 111 has a melodic line with a triplet. Measure 112 has a melodic line. Measure 113 has a melodic line. Measure 114 has a melodic line. Measure 115 has a melodic line with a triplet.

116 | 117 | 118 | 119 | 120

Measures 116-120: The fourth system contains five measures. Measure 116 has a melodic line with a triplet. Measure 117 has a melodic line. Measure 118 has a melodic line. Measure 119 has a melodic line with a triplet. Measure 120 has a melodic line with a triplet.

121 | 122 | 123 | 124 | 125

Measures 121-125: The fifth system contains five measures. Measure 121 has a melodic line. Measure 122 has a melodic line. Measure 123 has a melodic line with a triplet. Measure 124 has a melodic line with a triplet. Measure 125 has a melodic line with a triplet.

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126 | 127 | 128 | 129 | 130

131 | 132 | 133 | 134 | 135

136 | 137 | 138 | 139 | 140

141 | 142 | 143 | 144 | 145

146 | 147 | 148 | 149 | 150

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151 | 152 | 153 | 154 | 155

p

This system contains measures 151 through 155. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is placed between the staves at measure 153.

156 | 157 | 158 | 159 | 160

f

This system contains measures 156 through 160. The top staff continues the melodic development with some chromaticism. The bottom staff features more complex chordal textures. A dynamic marking of *f* (forte) is placed between the staves at measure 157.

161 | 162 | 163 | 164 | 165

This system contains measures 161 through 165. The top staff shows a melodic line with several accidentals. The bottom staff continues with harmonic accompaniment.

166 | 167 | 168 | 169 | 170

This system contains measures 166 through 170. The top staff has a melodic line with a sharp sign. The bottom staff features a more active bass line with some slurs.

171 | 172 | 173 | 174

This system contains measures 171 through 174. The top staff continues the melodic line. The bottom staff has a simpler accompaniment.

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175 | 176

smorz. ...

No. 5 [Contredanse KV.610 “Les filles malicieuses”] (♩ ~ 132)

1 | 2 | 3 | 4 | 5

1-
2-
p *f*

6 | 7 | 8 | 9 | 10

p

11 | 12 | 13 | 14 | 15

f

16 | 17 | 18 | 19 | 20

p

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21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

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46 47 48 49 50

Musical notation for measures 46-50. Measure 47 features a triplet of eighth notes. Measure 50 includes a piano (*p*) dynamic marking. The notation is presented in two staves.

51 52 53 54 55

Musical notation for measures 51-55. The notation is presented in two staves.

56 57 58 59 60

Musical notation for measures 56-60. Measure 58 includes a treble clef. The notation is presented in two staves.

61 62 63 64 65

Musical notation for measures 61-65. Measure 65 includes a piano (*p*) dynamic marking. The notation is presented in two staves.

66 67 68 69 70

Musical notation for measures 66-70. Measure 69 includes a forte (*f*) dynamic marking. The notation is presented in two staves.

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71 | 72 | 73 | 74 | 75

tr
p

This system contains measures 71 through 75. The top staff features a melodic line with trills and slurs, while the bottom staff provides a harmonic accompaniment. A trill (tr) is marked above measure 72, and a piano (p) dynamic marking is placed below measure 74.

76 | 77 | 78 | 79 | 80 | 81

f
tr

This system contains measures 76 through 81. The top staff continues the melodic line with trills and slurs, and the bottom staff continues the accompaniment. A forte (f) dynamic marking is placed below measure 78, and a trill (tr) is marked above measure 80.

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 veeeeeeery 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...