

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

**J. Haydn**

String Quartet in F minor

Op.20 No.5 / Hob.III:35

original piano transcription  
[tbpt50]

08 – 18 July 2010

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

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*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
piano transcription – travelsbypiano [tbpt50]

**Allegro moderato** (♩ ~ 125)

1 2 3 4 5

1 - 2 - *p* *meno p*

6 7 8 9 10

*f* *mp*

11 12 13 14 15

*cresc.*

16 17 18 19 20

*f* *p*

21 22 23 24 25

*f*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

The score is a piano transcription of J. Haydn's String Quartet in F minor, Op. 20 No. 5, Hob. III:35. It is written for two staves and consists of 97 measures. The key signature is F minor (three flats) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 26-30: The first system shows measures 26 to 30. The top staff has a complex melodic line with many sixteenth and thirty-second notes. The bottom staff has a more rhythmic accompaniment with eighth and sixteenth notes.

Measures 31-35: The second system shows measures 31 to 35. The top staff continues the melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *p* (piano) at measure 31, *pp* (pianissimo) at measure 33, and *sfp* (sforzando piano) at measure 35.

Measures 36-40: The third system shows measures 36 to 40. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) at measure 37 and *f* (forte) at measure 39.

Measures 41-45: The fourth system shows measures 41 to 45. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *dim.* (diminuendo) at measure 43.

Measures 46-49: The fifth system shows measures 46 to 49. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *p* (piano) at measure 46 and *cresc.* (crescendo) at measure 48.

Measures 50-53: The sixth system shows measures 50 to 53. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) at measure 51 and *f* (forte) at measure 53.

Measures 54-57: The seventh system shows measures 54 to 57. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 54.

Measures 58-61: The eighth system shows measures 58 to 61. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 58.

Measures 62-65: The ninth system shows measures 62 to 65. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 62.

Measures 66-69: The tenth system shows measures 66 to 69. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 66.

Measures 70-73: The eleventh system shows measures 70 to 73. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 70.

Measures 74-77: The twelfth system shows measures 74 to 77. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 74.

Measures 78-81: The thirteenth system shows measures 78 to 81. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 78.

Measures 82-85: The fourteenth system shows measures 82 to 85. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 82.

Measures 86-89: The fifteenth system shows measures 86 to 89. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 86.

Measures 90-93: The sixteenth system shows measures 90 to 93. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 90.

Measures 94-97: The seventeenth system shows measures 94 to 97. The top staff has a complex melodic line. The bottom staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) at measure 94.

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
piano transcription – travelsbypiano [tbpt50]

This image displays a piano transcription of measures 98 through 120 of J. Haydn's String Quartet in F minor, Op. 20 No. 5. The transcription is presented in two systems, each with a single staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is F minor, and the time signature is 3/4. The transcription is marked with measure numbers 98 through 120. The first system covers measures 98 to 107, and the second system covers measures 108 to 120. The transcription includes the following markings: *cantando* (measures 106-107), *p* (measures 116-117), and *cresc.* (measures 118-119).

98 99 100 101 102

103 104 105 106 *cantando* 107

108 109 110 111

112 113 114 115

116 117 118 119 120

*p* *cresc.*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
piano transcription – travelsbypiano [tbpt50]

121 122 123 124 125

*sf p pp*

126 127 128 129 130

*cresc. f*

131 132 133 134 135

*pp L3 stacc. p*

136 137 138 139

*f p*

140 141 142 143

*p hp*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

144 145 146 147

148 149 150 151

152 153 154 155

156 157 158 159 160

161 162 163 164

*dim.* *p* *mp* *f* *sfp* *pp*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

165 166 167 168 169

170 171 172 173

174 175 176 177 178

179 180 181 182

183 184 272 273 274

*p*

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*cresc.*

*mf*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

275 276 277 278

*p* *pp*

279 280 281 282 283

*cresc.* ...

284 285 286 287

*f e cresc.* *ff*

288 289 290 291

*dim.* *mp*

292 293 294 295

*smorz.* *p* *pp*



*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

**Menuetto** (♩ ~ 180)

1 2 3 4 5

1 -  
2 - *f aspro* *p*

6 7 8 9 10

11 12 13 14 15

*dim. ...* *p*

16 17 18 37 38

*f*

39 40 41 42 43

*(mp)*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

44 45 46 47 48

49 50 51 52 53

54 55 56 57 58

59 60 61 62 63

64 65 66 67 68

*p* *f* *p* *f* *cresc. ...* *amaro* *p*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

69 70 71 72

**Trio**

108 109 110 111 112

*quasi sottovoce*

113 114 115 116 117

118 119 120 121 122

123 124 125 126 127

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

This image displays a piano transcription of a section from J. Haydn's String Quartet in F minor, Op. 20 No. 5 (Hob. III:35). The transcription is presented in a single system with two staves, spanning measures 128 to 152. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is F minor, indicated by one flat (Bb) and two sharps (F# and C#). The time signature is 3/4. The transcription is marked with measure numbers 128 through 152 at the top of each system. The first system (measures 128-132) shows a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 133-137) continues the melodic development. The third system (measures 138-142) features a dynamic marking of *f* (forte) and a repeat sign. The fourth system (measures 143-147) shows a melodic line with a dynamic marking of *sfz* (sforzando). The fifth system (measures 148-152) includes a dynamic marking of *p* (piano) and a melodic line with a dynamic marking of *f* (forte).

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

153 154 155 156 157

158 159 160 161 162

(a due mani)

*f* *p*

163 164 165 166 167

*cresc. ...* *f*

168 169

*M. D. C.*

**Adagio** (♩ ~ 108)

1-2 *1 - dolcissimo e carezzevole*

3-4 *2 - p*

5 *accorato*

6-7 *sussurrato*

8-9 *p*

10 *(le fioriture un po' in evidenza)*

11-12

13-14

15

16-17

18-19

20

21-22

23 *stacc.*

24 *leg.*

25

J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35  
piano transcription – travelsbypiano [tbpt50]

This page contains a piano transcription of measures 26 through 48 of J. Haydn's String Quartet in F minor, Op. 20 No. 5. The transcription is written for piano and includes various musical notations such as dynamics, articulation, and performance instructions.

**Measures 26-29:** The first system shows measures 26 to 29. The music features a complex, fast-moving melody in the upper voice, with the lower voices providing harmonic support.

**Measures 30-34:** The second system covers measures 30 to 34. It begins with a *cresc. ...* marking. The melody continues with a *pieno e caloroso* instruction. The lower voices have *sf* (sforzando) markings on measures 32, 33, and 34.

**Measures 35-39:** The third system covers measures 35 to 39. It starts with a *p* (piano) dynamic and a *cresc. ...* marking. The melody features a triplet of eighth notes in measure 36. Dynamics include *f* (forte) in measure 36, *p* in measures 37 and 38, and *mp* (mezzo-piano) in measure 39.

**Measures 40-43:** The fourth system covers measures 40 to 43. The melody is marked *p* (piano) and includes the instruction *come prima* (as before) in measure 42.

**Measures 44-48:** The fifth system covers measures 44 to 48. It begins with a *cresc. ...* marking. The melody features a *rf* (ritardando) marking in measure 47 and a *p* (piano) marking in measure 48.

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

49 50 51 52

*sim.* *f*

53 54 55 56

*mp*

57 58 59 60

*p* *mp*

61 62 63 64

65 66 67 68

*stacc.* *leg.*



*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
piano transcription – travelsbypiano [tbpt50]

69 70 71 72 73

74 75 76 77 78

79 80 81 82 83

84 85

*come prima*

*cresc. ...*

*pieno e caloroso*

*sf*

*p cresc. ...*

*f*

*p*

*p*

*p*

*mp*

*rit.*

*pp*

**Finale. Fuga a due soggetti** (♩ ~ 264)

1- *cupo e severo*  
 2- *p per cominciare*

Measures 1-25 are shown across five systems of two staves each. The first system (measures 1-5) shows the first subject (1-) and the second subject (2-) entering. The second system (measures 6-10) continues the development of the subjects. The third system (measures 11-15) shows further contrapuntal interaction. The fourth system (measures 16-20) continues the fugue. The fifth system (measures 21-25) concludes the piece with a final cadence.

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

This image displays a piano transcription of the first movement of J. Haydn's String Quartet in F minor, Op. 20 No. 5 (Hob. III:35). The transcription is presented in a single system with two staves, covering measures 26 through 50. The key signature is F minor (three flats) and the time signature is 3/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The transcription is divided into five systems of five measures each, with 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 clearly marked at the beginning of each line. The first staff of each system typically contains the upper voices, while the second staff contains the lower voices, with some measures featuring a grand staff for the lower part.

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

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

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

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

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

101 102 103 104 105

106 107 108 109 110

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125

*(f)*

*come un ultimo  
raggio di luce...*

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
*piano transcription – travelsbypiano [tbpt50]*

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

The image displays a piano transcription of a section from J. Haydn's String Quartet in F minor, Op. 20 No. 5, Hob. III:35. The transcription is presented in five systems, each containing two staves. The measures are numbered 126 through 150. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff* (fortissimo) at measure 145. The transcription is in F minor and 3/4 time.

*J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35*  
 piano transcription – travelsbypiano [tbpt50]

151 152 153 154 155

156 157 158 159 160

161 162 163 164 165

*meno f*

166 167 168 169 170

171 172 173 174 175

*sempre più cupo...*



J. Haydn – String Quartet in F minor Op.20 No.5 / Hob.III:35  
piano transcription – travelsbypiano [tbpt50]

176 177 178 179 180

181 182 183 184

## 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, 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. 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...