

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

# W. A. Mozart

Divertimento  
for 2 Oboes, 2 Horns and 2 Bassoons  
in F major

KV.253

original piano transcription  
[tbpt138]

24, 29 September 2019

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

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TEMA CON VARIAZIONI. Andante (♩ ~ 60)

1 2 3 4 5

1-  
2-  
*f*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

*fp* *fp* *p*

21 22 23 24 25

*f* *p* *f*

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26 27 28 29 30

Two staves of musical notation for measures 26-30. The top staff features a melodic line with slurs and accents, while the bottom staff provides harmonic support with chords and single notes. Dynamic markings include *fp* (fortissimo piano) and *p* (piano).

31 32 33 34 35

Two staves of musical notation for measures 31-35. The music continues with similar textures, featuring slurs and accents. Dynamic markings include *f* (forte) and *p* (piano).

36 37 38 39 40

VAR. I

Two staves of musical notation for measures 36-40, labeled "VAR. I". The top staff has a more active melodic line with slurs and accents. Dynamic markings include *f* (forte).

41 42 43 44 45

Two staves of musical notation for measures 41-45. The music features a mix of melodic and harmonic elements with slurs and accents.

46 47 48 49 50

Two staves of musical notation for measures 46-50. The music concludes with a final melodic flourish in the top staff and harmonic accompaniment in the bottom staff.

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51 52 53 54 55

Musical notation for measures 51-55. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with eighth notes. A dynamic marking of *p* is present at the end of measure 55.

56 57 58 59 60

Musical notation for measures 56-60. The top staff features a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes and rests. Dynamic markings include *f* in measure 58 and *p* in measure 59.

61 62 63 64 65

Musical notation for measures 61-65. The top staff shows a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes and rests. Dynamic markings include *f* in measure 61 and *p* in measure 65.

66 67 68 69 70

Musical notation for measures 66-70. The top staff features a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes and rests. Dynamic markings include *f* in measure 68 and *p* in measure 69.

71 72 73

Musical notation for measures 71-73. The top staff shows a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes and rests. A dynamic marking of *f* is present in measure 71.

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74 75 76 77

**VAR. II**

The musical score for Variation II consists of two staves. The upper staff features a melodic line with various ornaments, including grace notes and mordents. The lower staff is dominated by a rhythmic accompaniment of sixteenth-note triplets. The piece is divided into measures 74 through 97. Dynamics such as piano (p) and forte (f) are used to indicate changes in volume. The notation includes various note values, rests, and articulation marks.

78 79 80 81 82

83 84 85 86 87

88 89 90 91 92

93 94 95 96 97

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98 99 100 101 102

Musical notation for measures 98-102. The top staff features a melodic line with trills and triplets. The bottom staff provides harmonic support with chords and triplets. Dynamics include *p* (piano) and *f* (forte).

103 104 105 106 107

Musical notation for measures 103-107. The top staff has a melodic line with a trill and a dynamic marking of *f*. The bottom staff features a rhythmic accompaniment with triplets and a dynamic marking of *p*.

108 109

Musical notation for measures 108-109. The top staff shows a simple melodic line. The bottom staff has a rhythmic accompaniment with triplets.

110 111 112 113 114

VAR. III

Musical notation for measures 110-114, labeled as Variation III. The top staff features a melodic line with sixteenth-note patterns. The bottom staff has a rhythmic accompaniment with sixteenth-note patterns.

115 116 117 118 119

Musical notation for measures 115-119. The top staff features a melodic line with sixteenth-note patterns. The bottom staff has a rhythmic accompaniment with sixteenth-note patterns.

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120 121 122 123 124

Two staves of music. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 121. The lower staff provides harmonic support with chords and moving lines. Measure numbers 120 through 124 are indicated above the staff.

125 126 127 128 129

Two staves of music. The upper staff continues the melodic line. Dynamic markings *p* and *f* are present. Measure numbers 125 through 129 are indicated above the staff.

130 131 132 133 134

Two staves of music. The upper staff features a trill in measure 131. Dynamic markings *p* and *f* are present. Measure numbers 130 through 134 are indicated above the staff.

135 136 137 138 139

Two staves of music. The upper staff continues the melodic line. Dynamic markings *p* and *f* are present. Measure numbers 135 through 139 are indicated above the staff.

140 141 142 143 144

Two staves of music. The upper staff continues the melodic line. Dynamic markings *p* and *f* are present. Measure numbers 140 through 144 are indicated above the staff.

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*un poco più mosso* (♩ ~ 70)

Musical score for piano transcription of Mozart's Divertimento, measures 145-169. The score is arranged in two systems of two staves each. The first system (measures 145-149) is labeled "VAR. IV". The second system (measures 150-154) continues the piece. The third system (measures 155-159) includes dynamic markings *p* and *f*. The fourth system (measures 160-164) includes a dynamic marking *p*. The fifth system (measures 165-169) includes dynamic markings *f*, *p*, and *f*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.



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170 171 172 173 174

Musical score for measures 170-174. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff provides harmonic support with chords and eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 174.

175 176 177 178 179

Musical score for measures 175-179. The top staff has a melodic line with a slur over measures 176-177. The bottom staff has a melodic line with a dynamic marking of *f* (forte) in measure 176.

180 181

Musical score for measures 180-181. The top staff has a melodic line with eighth-note patterns. The bottom staff has a melodic line with eighth-note accompaniment.

*Adagio* (♩ ~ 45)

182 183 184 185 186

VAR. V

Musical score for measures 182-186, labeled as Variation V. The top staff has a melodic line with a dynamic marking of *f* (forte) in measure 182. The bottom staff has a melodic line with eighth-note accompaniment.

187 188 189 190 191

Musical score for measures 187-191. The top staff has a melodic line with a dynamic marking of *p* (piano) in measure 188 and *f* (forte) in measure 191. The bottom staff has a melodic line with eighth-note accompaniment.

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192 193 194 195 196

Measures 192-196 of the piano transcription. The score consists of two staves. Measure 192 features a piano (*p*) dynamic. Measure 194 features a forte (*f*) dynamic. The music includes various rhythmic patterns and articulation marks.

197 198 199 200 201

Measures 197-201 of the piano transcription. The score consists of two staves. Measure 201 features a piano (*p*) dynamic. The music includes various rhythmic patterns and articulation marks.

202 203 204 205 206

Measures 202-206 of the piano transcription. The score consists of two staves. Measure 203 features a forte (*f*) dynamic. Measure 205 features a piano (*p*) dynamic. Measure 206 features a forte (*f*) dynamic. The music includes various rhythmic patterns and articulation marks.

207 208 209 210 211

Measures 207-211 of the piano transcription. The score consists of two staves. Measure 210 features a piano (*p*) dynamic. The music includes various rhythmic patterns and articulation marks.

212 213 214 215 216

Measures 212-216 of the piano transcription. The score consists of two staves. Measure 212 features a forte (*f*) dynamic. Measure 215 features a piano (*p*) dynamic. The music includes various rhythmic patterns and articulation marks.

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217 218 219 220 221

Musical score for measures 217-221. The top staff features a melodic line with dynamics *f* and *p*. The bottom staff provides harmonic accompaniment with repeated rhythmic patterns.

222 223 224 225 226

Musical score for measures 222-226. The top staff continues the melodic line with a *p* dynamic. The bottom staff maintains the accompaniment.

227 228 229 230 231

Musical score for measures 227-231. Measures 227-229 show a *f* dynamic in the top staff. Measure 230 features a *p* dynamic. The bottom staff has a *γ* marking in measure 231.

232 233 234 235 236

Musical score for measures 232-236. The top staff has dynamics *f* and *p*. The bottom staff continues the accompaniment.

*Allegretto* (♩ ~ 80)

VAR. VI 237 238 239 240 241

Musical score for measures 237-241, labeled VAR. VI. The top staff begins with a *f* dynamic. The bottom staff provides accompaniment.

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242 243 244 245 246

Musical score for measures 242-246. The top staff features a melodic line with eighth and sixteenth notes, including a triplet in measure 243. The bottom staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 242, 243, 244, 245, and 246 are indicated above the staff.

247 248 249 250 251

Musical score for measures 247-251. The top staff continues the melodic line with a triplet in measure 248. The bottom staff continues the accompaniment. Measure numbers 247, 248, 249, 250, and 251 are indicated above the staff.

252 253 254 255 256

Musical score for measures 252-256. The top staff features a melodic line with a slur over measures 254-255. The bottom staff includes dynamic markings: *fp* in measure 253, *p* in measure 254, and *f* in measure 256. Measure numbers 252, 253, 254, 255, and 256 are indicated above the staff.

257 258 259 260 261

Musical score for measures 257-261. The top staff features a melodic line with a slur over measures 259-260. The bottom staff includes dynamic markings: *p* in measure 258 and *f* in measure 260. Measure numbers 257, 258, 259, 260, and 261 are indicated above the staff.

262 263 264 265 266

Musical score for measures 262-266. The top staff features a melodic line with a slur over measures 264-265. The bottom staff includes dynamic markings: *fp* in measure 263, *p* in measure 264, and *f* in measure 266. Measure numbers 262, 263, 264, 265, and 266 are indicated above the staff.

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267 268 269 270

Musical notation for measures 267-270. The score consists of two staves. Measure 267 features a series of chords with a 'p' dynamic marking. Measure 268 continues with similar chords. Measure 269 has a 'p' dynamic marking. Measure 270 concludes with a final chord.

271 272

Musical notation for measures 271-272. The score consists of two staves. Measure 271 begins with a 'f' dynamic marking and includes the instruction 'rit. ...'. Measure 272 continues with a 'f' dynamic marking and includes the instruction '...'. The notation includes various rhythmic values and articulation marks.

**MENUETTO** (♩ ~ 160)

1 2 3 4 5

Musical notation for measures 1-5. The score is in 3/4 time and F major. Measure 1 starts with a treble clef and a '1-' marking. Measure 2 has a '2-' marking. Measure 3 has a '3' marking. Measure 4 has a '4' marking. Measure 5 has a '5' marking. The dynamic marking 'fp' is present in measures 2 and 3.

6 7 8 9 10

Musical notation for measures 6-10. The score consists of two staves. Measure 6 has a '6' marking. Measure 7 has a '7' marking. Measure 8 has an '8' marking. Measure 9 has a '9' marking. Measure 10 has a '10' marking. The dynamic marking 'fp' is present in measure 9.

11 12 13 14 15

Musical notation for measures 11-15. The score consists of two staves. Measure 11 has a '11' marking. Measure 12 has a '12' marking. Measure 13 has a '13' marking. Measure 14 has a '14' marking. Measure 15 has a '15' marking. The dynamic marking 'fp' is present in measure 11.

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16 17 18 19 20

Musical notation for measures 16-20. The top staff is in treble clef and the bottom staff is in bass clef. Measure 16 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with rests.

21 22 23 24 25

Musical notation for measures 21-25. The top staff is in treble clef and the bottom staff is in bass clef. Measure 21 starts with a forte (*f*) dynamic. Measure 24 has a piano (*p*) dynamic. The music includes a melodic line in the treble and a bass line in the bass.

26 27 28 29 30

Musical notation for measures 26-30. The top staff is in treble clef and the bottom staff is in bass clef. Measure 29 has a fortissimo (*fp*) dynamic. The music features a mix of eighth and sixteenth notes with rests.

31 32 33 34 35

Musical notation for measures 31-35. The top staff is in treble clef and the bottom staff is in bass clef. Measure 31 has a fortissimo (*fp*) dynamic. The music includes a melodic line in the treble and a bass line in the bass.

36 37 38 39 40

Musical notation for measures 36-40. The top staff is in treble clef and the bottom staff is in bass clef. Measure 36 has a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with rests.

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41 42 43 44 45

Musical notation for measures 41-45. Measure 41 starts with a forte (*f*) dynamic. Measure 45 ends with a piano (*p*) dynamic. The notation includes treble and bass staves with various note values and rests.

46 47 48 49 50

Musical notation for measures 46-50. Measure 49 features a fortissimo-piano (*fp*) dynamic. The notation includes treble and bass staves with various note values and rests.

51 52 53 54 55

Musical notation for measures 51-55. Measure 51 features a fortissimo-piano (*fp*) dynamic. The notation includes treble and bass staves with various note values and rests.

56 152

var  
ultima volta dopo il Trio :

Musical notation for measures 56 and 152. Measure 56 shows a piano (*p*) dynamic. Measure 152 includes a *rit. ...* marking. The notation includes treble and bass staves with various note values and rests.

Trio (♩ ~ 150)

57 58 59 60 61

Musical notation for measures 57-61. Measure 57 starts with a piano (*p*) dynamic. The notation includes treble and bass staves with various note values and rests.

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62 63 64 65 66

Musical notation for measures 62-66. The top staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 63. The bottom staff contains a bass line with quarter and eighth notes. Measure numbers 62, 63, 64, 65, and 66 are indicated above the staff.

67 68 69 70 71

Musical notation for measures 67-71. The top staff features a melodic line with eighth notes and a trill in measure 68. The bottom staff has a bass line with quarter notes. Measure numbers 67, 68, 69, 70, and 71 are indicated above the staff.

72 73 74 75 76

Musical notation for measures 72-76. The top staff includes a trill in measure 74. The bottom staff has a bass line with quarter notes. Measure numbers 72, 73, 74, 75, and 76 are indicated above the staff. A dynamic marking *f* is present in measure 73.

77 78 79 80 81

Musical notation for measures 77-81. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with quarter notes. Measure numbers 77, 78, 79, 80, and 81 are indicated above the staff. A dynamic marking *p* is present in measure 77.

82 83 84 85 86

Musical notation for measures 82-86. The top staff includes a trill in measure 86. The bottom staff has a bass line with quarter notes. Measure numbers 82, 83, 84, 85, and 86 are indicated above the staff. Dynamic markings *f* and *8* are present in measures 85 and 86 respectively.



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Musical score for measures 87-96. The score is written for two staves. Measure 87 starts with a treble clef and a common time signature. Measure 88 features a first ending bracket with a fermata and a dynamic marking of *p*. Measure 92 begins with a treble clef and a common time signature. Measure 96 ends with a fermata.

Menuetto D.C.

*Allegro assai* (♩ ~ 180)

Musical score for measures 1-10. The score is written for two staves in 2/4 time. Measure 1 starts with a treble clef and a key signature of one flat. Measure 2 features a first ending bracket. Measure 3 has a dynamic marking of *f*. Measure 4 has a dynamic marking of *p*. Measure 5 ends with a fermata. Measure 6 starts with a treble clef and a key signature of one flat. Measure 7 has a dynamic marking of *f*. Measure 8 has a dynamic marking of *f*. Measure 9 has a dynamic marking of *f*. Measure 10 ends with a fermata.

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11 12 13 14 15

Musical notation for measures 11-15. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with chords and single notes. Dynamic markings *p* and *f* are present.

32 33 34 35 36

Musical notation for measures 32-36. Measure 34 features a double bar line with repeat dots. The bottom staff has a rest in measure 34. Dynamic marking *mp* is present.

37 38 39 40 41

Musical notation for measures 37-41. The top staff has a melodic line with some slurs. The bottom staff has a bass line with chords and single notes.

42 43 44 45 46

Musical notation for measures 42-46. The top staff has a melodic line with slurs. The bottom staff has a bass line with slurs and dynamic markings *p*, *pp*, and *f*.

47 48 49 50 51

Musical notation for measures 47-51. The top staff has a melodic line with slurs. The bottom staff has a bass line with slurs and dynamic markings *p* and *f*.

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52 53 54 55 56

sim. p

Detailed description: This system contains measures 52 through 56. The top staff features a melodic line with eighth-note patterns and a dynamic marking of *sim.* (sforzando) at the end of measure 55. The bottom staff provides harmonic support with chords and eighth-note accompaniment, marked with a dynamic of *p* (piano).

57 58 59 60 61

f

Detailed description: This system contains measures 57 through 61. The top staff continues the melodic line. The bottom staff features a more active accompaniment with chords and eighth notes, marked with a dynamic of *f* (forte).

62 63 64 65 66

p

Detailed description: This system contains measures 62 through 66. The top staff has a more sparse melodic line with some rests. The bottom staff continues with harmonic accompaniment, marked with a dynamic of *p* (piano).

67 68 69 70 71

f

Detailed description: This system contains measures 67 through 71. The top staff has a melodic line with some rests. The bottom staff features a more active accompaniment with chords and eighth notes, marked with a dynamic of *f* (forte).

72 73 74 75 76

p f

Detailed description: This system contains measures 72 through 76. The top staff has a melodic line with some rests. The bottom staff features a more active accompaniment with chords and eighth notes, marked with dynamics of *p* (piano) and *f* (forte).

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121 122 123 124 125

*CODA*

*p* *f*

126 127 128 129 130

*p*

131 132 133 134 135

*f*

136 137 138 139 140

141 142 143 144

## 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.

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### 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 staff.

### 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  $\text{♯}$  or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

## Zoomed (bloated) time signature

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

## Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

## Finally...

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

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

## Questions and Answers

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

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

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

A. Most likely... NOT.

**Q. Why not?**

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

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

A. Not (*shobon...*)

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

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

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

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

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

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

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

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

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

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

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## **Links/Contact**

### **Main site/blog**

<https://travelsbypiano.wordpress.com>

### **YouTube channel**

<https://www.youtube.com/user/travelsbypiano>

### **Scores/Recordings**

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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## **Words of Thanks**

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

If you like this music, please consider archiving these scores  
and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You  
to the Great Masters of the Past...