

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

# **L. van Beethoven**

Trio for 2 Oboes and English Horn  
in C major

Op. 87

original piano transcription  
[tbpt55]

04 – 23 October 2010

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

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*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

**Allegro** (♩ ~ 150)

1 2 3 4 5

1- 2-

*f* *p* *p*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

*f*

*p*

*fp*

*f*

*p*

*f*

*p*

*f*

*p*

*sf*

*f*

*p*

*sf*

*p*

*sf*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

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

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

This image displays a piano transcription of the Trio in C major for 2 Oboes and English Horn, Op. 87, by Ludwig van Beethoven. The transcription is presented in a system of five staves, each containing two systems of music (treble and bass clef). The measures are numbered 76 through 100. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The transcription is attributed to travelsbypiano [tbpt55].

Measures 76-80: The first system shows measures 76 to 80. The music features a complex rhythmic pattern in the upper staves, with a *p* (piano) dynamic marking in measure 78. The lower staves have a more rhythmic, eighth-note pattern.

Measures 81-85: The second system shows measures 81 to 85. The music continues with a *p* (piano) dynamic marking in measure 85. The upper staves have a more complex, sixteenth-note pattern, while the lower staves have a more rhythmic, eighth-note pattern.

Measures 86-90: The third system shows measures 86 to 90. The music features a complex rhythmic pattern in the upper staves, with a *f* (forte) dynamic marking in measure 90. The lower staves have a more rhythmic, eighth-note pattern.

Measures 91-95: The fourth system shows measures 91 to 95. The music features a complex rhythmic pattern in the upper staves, with a *ff* (fortissimo) dynamic marking in measure 94. The lower staves have a more rhythmic, eighth-note pattern.

Measures 96-100: The fifth system shows measures 96 to 100. The music features a complex rhythmic pattern in the upper staves, with a *f* (forte) dynamic marking in measure 100. The lower staves have a more rhythmic, eighth-note pattern.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

101 102 205 206 207

108 209 210 211 212

213 214 215 216 217

218 219 220 221 222

223 224 225 226 227

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

228 229 230 231 232

233 234 235 236 237

238 239 240 241 242

243 244 245 246 247

248 249 250 251 252

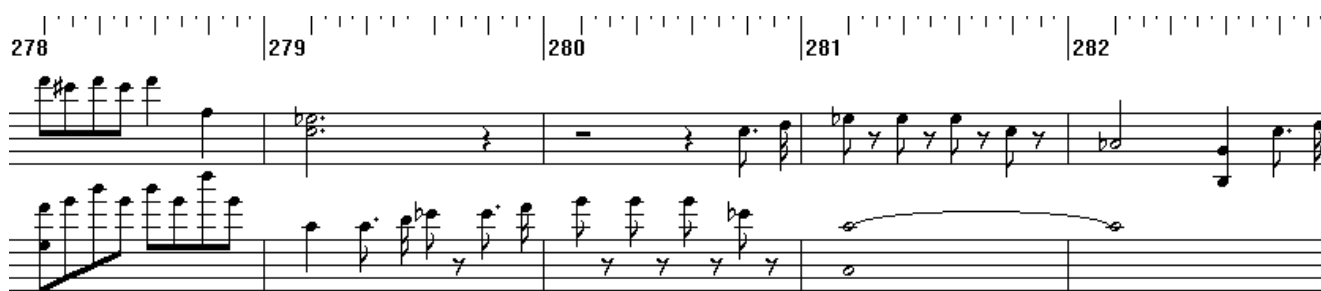
*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

This image displays a piano transcription of measures 253 through 277 of Beethoven's Trio in C major for 2 Oboes and English Horn, Op. 87. The score is written for two staves, with measures 253-257 on the first system, 258-262 on the second, 263-267 on the third, 268-272 on the fourth, and 273-277 on the fifth. The transcription includes various musical notations such as notes, rests, and dynamic markings. Measure 253 begins with a treble clef and a key signature of one sharp (F#). Dynamic markings include *f* (forte) in measure 254, *p* (piano) in measures 255 and 256, and *sf* (sforzando) in measure 266. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The transcription is a faithful representation of the original score, capturing the melodic and harmonic details of the piece.

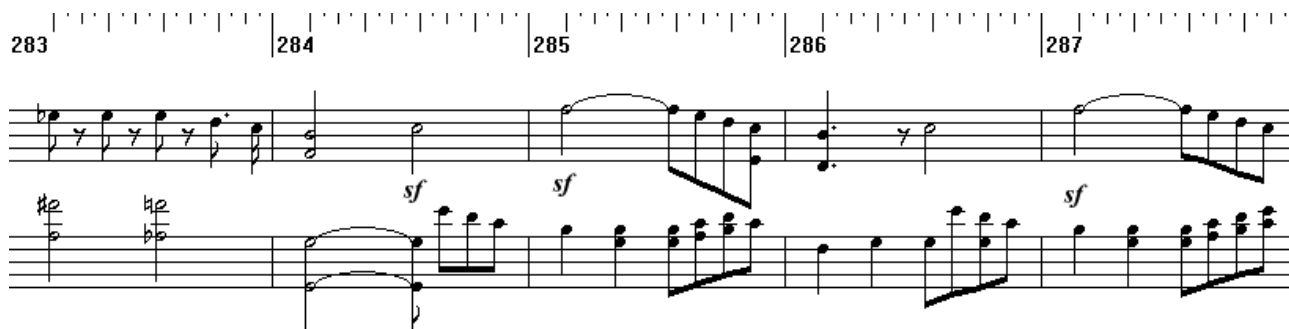


*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

278 279 280 281 282



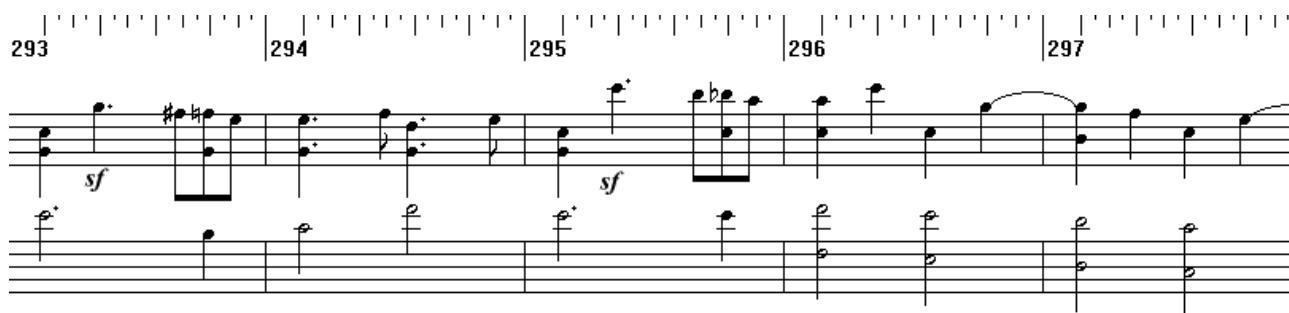
283 284 285 286 287



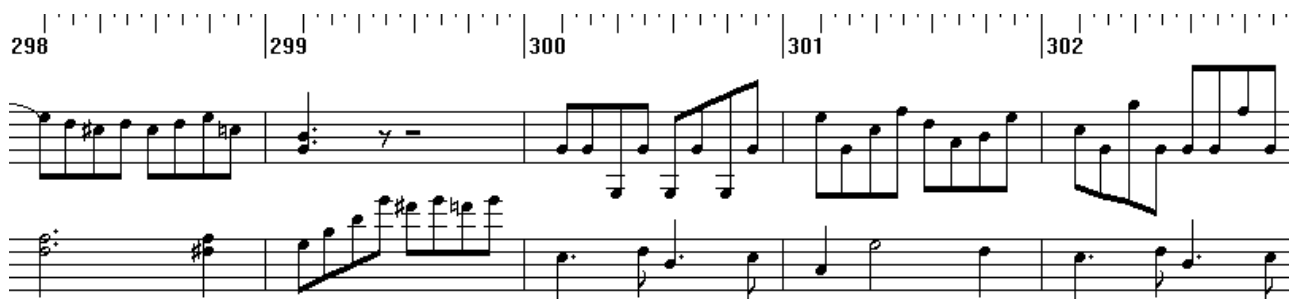
288 289 290 291 292



293 294 295 296 297



298 299 300 301 302



*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

303 304 305 306 307

*cresc.* *fp*

308 309 310 311 312

*f* *p* *pp*

313 314 315 316 317

318 319 320 321 322

*f*

323 324 325 326 327

*p*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

328 329 330 331 332

333 334 335 336 337

338 339 340 341 342

343 344 345 346 347

348 349 350 351 352

*f* *p* *ppb* *fpb* *ff*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

353 354 355 356 357

*sf* *dim. ...* *p*

358 359 360 361

*pp*

*trills:*

244 253

L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87  
piano transcription – travelsbypiano [tbpt55]

Adagio (♩ ~ 47)

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

1- 2- *p* *mf* *p* *sfp* *tr* *p* *sfp*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

26 27 28 29 30

*sf sf sff dim. ...*

31 32 33 34 35

*p pp p*

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

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

*dim. ...*

*p*

*pp*

*cresc. ...*

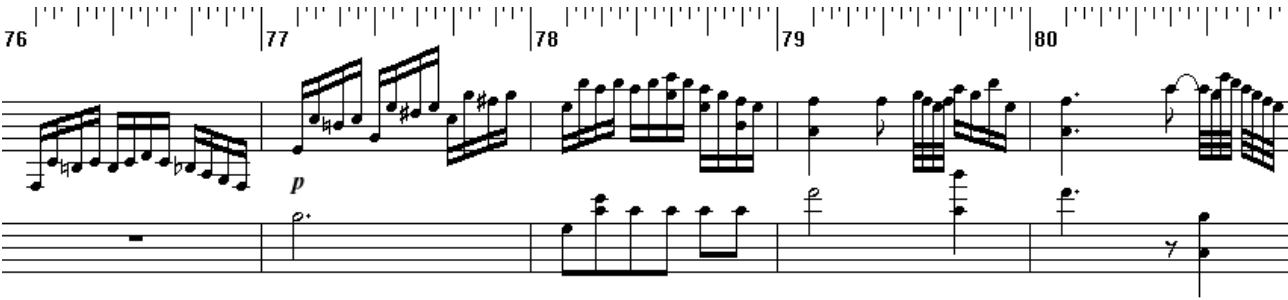
*f*

*pp*

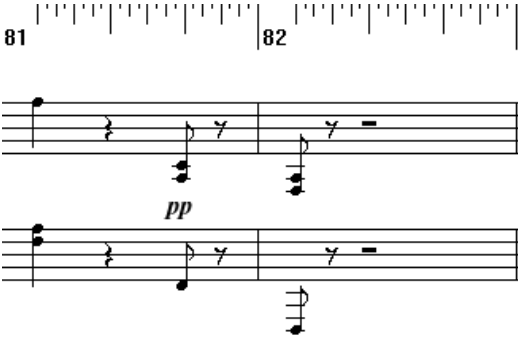
*p*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

76 77 78 79 80



81 82



*gruppetti:*

7 25 40





**MENUETTO. Allegro molto. Scherzo.** (♩ ~ 400)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 33 34 35 36

37 38 39 40 41

*p*

*f*

*p*

*cresc. ...*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

42 43 44 45 46

fp p

This system contains measures 42 through 46. The top staff features a melodic line starting with a half note G4, followed by eighth notes A4, B4, and C5. A slur covers measures 42 and 43. The bottom staff provides harmonic support with whole notes and half notes, including a half note G3 in measure 42 and a half note C4 in measure 43. Dynamics include *fp* (fortissimo piano) at the start of measure 42 and *p* (piano) in measure 44.

47 48 49 50 51

dim. ...

This system contains measures 47 through 51. The top staff continues the melodic line with eighth notes and quarter notes. The bottom staff features a series of whole notes and half notes, with a half note G3 in measure 47 and a half note C4 in measure 48. A *dim. ...* (diminuendo) marking is present in measure 48. The system concludes with a half note G3 in measure 51.

52 53 54 55 56

pp f

This system contains measures 52 through 56. The top staff features a melodic line with eighth notes and quarter notes. The bottom staff provides harmonic support with whole notes and half notes, including a half note G3 in measure 52 and a half note C4 in measure 53. Dynamics include *pp* (pianissimo) at the start of measure 52 and *f* (forte) in measure 55.

57 58 59 60 61

This system contains measures 57 through 61. The top staff features a melodic line with eighth notes and quarter notes. The bottom staff provides harmonic support with whole notes and half notes, including a half note G3 in measure 57 and a half note C4 in measure 58. The system concludes with a half note G3 in measure 61.

62 63 64 65

This system contains measures 62 through 65. The top staff features a melodic line with eighth notes and quarter notes. The bottom staff provides harmonic support with whole notes and half notes, including a half note G3 in measure 62 and a half note C4 in measure 63. The system concludes with a half note G3 in measure 65.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

**Trio** (♩ ~ 300)

The score is a piano transcription of the Trio in C major for 2 Oboes and English Horn, Op. 87 by Ludwig van Beethoven. It is in 3/4 time and consists of 121 measures. The score is written for two staves per instrument, with various musical notations including notes, rests, and dynamic markings.

Measures 98-101: The first system shows measures 98 to 101. Measure 98 starts with a piano (*p*) dynamic. The music features a series of eighth notes and quarter notes, with some measures containing rests.

Measures 102-106: The second system shows measures 102 to 106. Measure 102 continues the melodic line. Measure 104 features a piano (*p*) dynamic. Measure 106 ends with a half note.

Measures 107-111: The third system shows measures 107 to 111. Measure 107 features a forte (*sf*) dynamic. Measure 109 features a piano (*pp*) dynamic. The music includes a series of eighth notes and quarter notes.

Measures 112-116: The fourth system shows measures 112 to 116. Measure 112 features a piano (*p*) dynamic. The music includes a series of eighth notes and quarter notes.

Measures 117-121: The fifth system shows measures 117 to 121. Measure 117 features a piano (*p*) dynamic. The music includes a series of eighth notes and quarter notes.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

This image displays a piano transcription of measures 122 through 146 of Beethoven's Trio in C major. The transcription is presented in five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The measures are numbered at the top of each system: 122-126, 127-131, 132-136, 137-141, and 142-146. Dynamic markings include *sf* (sforzando), *pp* (pianissimo), and *p* (piano). The transcription captures the melodic and harmonic details of the original work, including slurs, ties, and specific articulation marks.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

147 148 149 150 151

152 153 154 155 156

157 158 159 160 161

162 163 164 165 166

167 168 169 170 171

The image displays a piano transcription of measures 147 through 171 from Beethoven's Trio in C major for 2 Oboes and English Horn, Op. 87. The score is presented in two systems, each with two staves. Measure numbers are placed above the first staff of each system. The notation includes various note values, rests, and dynamic markings: *pp* (pianissimo) at measure 150, *sf* (sforzando) at measure 152, *f* (forte) at measure 158, *ff* (fortissimo) at measure 160, and *p* (piano) at measures 161, 165, and 166. The transcription uses a simplified notation style with many notes represented by stems and flags, and some notes are beamed together. The key signature is C major, and the time signature is not explicitly shown but is 3/4 based on the context of the piece.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

172 173 174 175 176

177 178 179 180 181

*pp*

182 183 184 185 186

*pp*

187 188 189 190 191

*sf*

192 193 194 195 196

*f* *ff*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt53]*

197 198 199 200 201

*p*

*Menuetto da capo senza replica e poi la Coda*

*Coda* ( ♩ ~ 400 )

249 250 251 252 253

*p* *f*

254 255 256 257 258

*p* *f*

259 260 261 262 263 264

*p* *sf* *sf* *ff*

L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87  
piano transcription – travelsbypiano [tbpt55]

**FINALE. Presto.** (♩ ~ 180)

The musical score is written for two staves, likely representing the two oboes. The time signature is 2/4, and the tempo is marked 'Presto.' with a note indicating a quarter note is approximately 180 beats per minute. The key signature is C major. The score is divided into measures, with measure numbers 1 through 25 indicated at the beginning of each line. The first line contains measures 1-5, the second line contains measures 6-10, the third line contains measures 11-15, the fourth line contains measures 16-20, and the fifth line contains measures 21-25. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a '1-' marking above the first measure. The second staff has a '2-' marking above the first measure. The first staff has a 'p' marking below the first measure. The second staff has a 'f' marking below the first measure. The third staff has a '(mp)' marking below the first measure. The score ends with a double bar line at the end of measure 25.



*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

*f*

*p*

*molto legato*

*f*

The image shows a piano transcription of the Trio in C major for 2 Oboes and English Horn, Op. 87 by Ludwig van Beethoven. The score is presented in a single system with two staves: a treble staff and a bass staff. The music is divided into measures, with measure numbers 26 through 50 indicated at the top. The transcription includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a triplets in measure 50.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

51 52 53 54 55

Measures 51-55: The top staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides harmonic support with chords and single notes.

56 57 58 59 60

Measures 56-60: The top staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides harmonic support with chords and single notes.

61 62 63 64 65

Measures 61-65: The top staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides harmonic support with chords and single notes.

66 67 68 69 70

Measures 66-70: The top staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides harmonic support with chords and single notes.

71 72 73 74 75

Measures 71-75: The top staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present in measure 74.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

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

*rf*

*pp rit. ...*

*p*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

This image displays a piano transcription of measures 101 through 125 of Beethoven's Trio in C major, Op. 87. The score is written for two staves per system, representing the piano accompaniment. The key signature is C major, and the time signature is 3/4. The transcription includes dynamic markings such as *f* (forte) and *p* (piano). Measure numbers 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, and 125 are indicated above the staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

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 musical score is presented in five systems, each containing five measures. The notation is a piano transcription of the original work for two oboes and English horn. The first system (measures 126-130) shows a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 131-135) continues the melodic development. The third system (measures 136-140) introduces a new melodic fragment. The fourth system (measures 141-145) features a more complex rhythmic pattern. The fifth system (measures 146-150) concludes the excerpt with a final melodic phrase.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*

*piano transcription – travelsbypiano [tbpt55]*

Handwritten musical score for measures 151-155. The score is written on two staves. The top staff contains a melody with notes and rests, including a sharp sign (♯) above the staff in measure 153. The bottom staff contains a bass line with notes and rests, including a sharp sign (♯) below the staff in measure 153. The measures are numbered 151, 152, 153, 154, and 155 at the top.

156 157 158 159 160

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff contains a melody with a treble clef and a key signature of one flat (B-flat). The bottom staff contains a bass line with a bass clef. The music is in 4/4 time. The score is divided into measures by vertical bar lines. The measures are numbered 156, 157, 158, 159, and 160. The melody in the top staff starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. In measure 157, there is a B-flat symbol above the staff. The melody continues with a half note on B4 in measure 158, a half note on A4 in measure 159, and a half note on G4 in measure 160. The bass line in the bottom staff starts with a quarter note on G3, followed by a quarter note on F3, a quarter note on E3, and a quarter note on D3. In measure 157, there is a B-flat symbol above the staff. The bass line continues with a half note on D3 in measure 158, a half note on C3 in measure 159, and a half note on B2 in measure 160.

[illegible]

Measures 166-170 of the musical score for 'The Rose Tree'. The score is written for two staves. Measure 166 shows a melody on the upper staff and a bass line on the lower staff. Measure 167 includes a key signature change to B-flat major (one flat) indicated by a 'b' and a flat symbol. Measure 168 continues the melody and bass line. Measure 169 shows a continuation of the melody and bass line. Measure 170 concludes the phrase with a final melody note and a bass line ending on a whole note.

171 172 173 174 175

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures by vertical bar lines. The measures are numbered 171, 172, 173, 174, and 175. The melody in measure 171 starts with a B-flat note. The bass line in measure 171 starts with a B-flat note. The melody in measure 172 starts with a B-flat note. The bass line in measure 172 starts with a B-flat note. The melody in measure 173 starts with a B-flat note. The bass line in measure 173 starts with a B-flat note. The melody in measure 174 starts with a B-flat note. The bass line in measure 174 starts with a B-flat note. The melody in measure 175 starts with a B-flat note. The bass line in measure 175 starts with a B-flat note.

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

176 177 178 179 180

181 182 183 184 185

186 187 188 189 190

191 192 193 194 195

196 197 198 199 200

The image displays a piano transcription of the Trio in C major for 2 Oboes and English Horn, Op. 87, by Ludwig van Beethoven. The score is presented in a single system with two staves. The measures are numbered 176 through 200. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'rit.' and 'p'. The transcription is attributed to travelsbypiano [tbpt55].

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

201 202 203 204 205

*f*

206 207 208 209 210

*(mp)*

211 212 213 214 215

216 217 218 219 220

221 222 223 224 225

*f*



*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

226 227 228 229 230

3 3 3 3 3 3 3 3 3 3

231 232 233 234 235

3 3 3 3 3 3 3 3 3 3

236 237 238 239 240

3 3 3 3 3 3 3 3 3 3

241 242 243 244 245

3 3 3 3 3 3 3 3 3 3

246 247 248 249 250

p

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

This image displays a piano transcription of measures 251 through 275 of Beethoven's Trio in C major, Op. 87. The score is presented in two systems, each with two staves. The first system covers measures 251 to 255, and the second system covers measures 256 to 260. The third system covers measures 261 to 265, and the fourth system covers measures 266 to 270. The fifth system covers measures 271 to 275. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The transcription is attributed to travelsbypiano [tbpt55].

251 252 253 254 255

256 257 258 259 260

261 262 263 264 265

266 267 268 269 270

271 272 273 274 275

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

276 277 278 279 280

*cresc. ...*

281 282 283 284 285

*sf* *dim. ...* *p*

286 287 288 289 290

*(ad lib. a due mani)* *f*

291 292 293 294 295

*sf* *sf*

296 297 298 299 300

*sf* *sf*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

301 302 303 304 305

306 307 308 309 310

311 312 313 314 315

316 317 318 319 320

321 322 323 324 325

*p*

*cresc. ...* *...* *fp*

*f* *p*

*f* *p*

*L. van Beethoven – Trio in C major for 2 Oboes and English Horn Op.87*  
*piano transcription – travelsbypiano [tbpt55]*

326 327 328 329 330

331 332 333

## 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)

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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...