

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

# **W. A. Mozart**

Symphony No. 23 in D major

**KV.181**

(complete)

original piano transcription  
[tbpt164]

8, 9, 10 December 2020

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

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W. A. Mozart – Symphony No. 23 in D major KV.181 (complete)  
piano transcription – travelsbypiano [tbpt164]

**Allegro spiritoso** (♩ ~ 160)

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

19 20 21 22

*f*

*p*

*cresc. ...*

*rf*

*simile*

*sopra*

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23 24 25 26

27 28 29 30

31 32 33 34 35

*cantando*

36 37 38 39 40

41 42 43 44

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45 | 46 | 47 | 48

49 | 50 | 51 | 52 | 53

*mp*

*sf*

*m.d.*

54 | 55 | 56 | 57 | 58

*f*

*m.d.*

59 | 60 | 61 | 62

*p*

*rf*

63 | 64 | 65 | 66

*f*

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67 | 68 | 69 | 70 | 71

dim. ...  
sf p

This system contains measures 67 through 71. The upper staff features a series of chords with a 'dim. ...' marking above measure 69. The lower staff has a rhythmic accompaniment with 'sf' and 'p' markings.

72 | 73 | 74 | 75 | 76

This system contains measures 72 through 76. The upper staff continues with chords and melodic fragments, while the lower staff maintains its rhythmic accompaniment.

77 | 78 | 79 | 80 | 81

f

This system contains measures 77 through 81. The lower staff begins with a 'f' marking and features a more active rhythmic accompaniment.

82 | 83 | 84 | 85 | 86

sf p

This system contains measures 82 through 86. The lower staff has 'sf' and 'p' markings, and the upper staff shows some rests in measures 83 and 86.

87 | 88 | 89 | 90 | 91

f p f p

This system contains measures 87 through 91. The lower staff has 'f' and 'p' markings, and the upper staff has rests in measures 88 and 90.

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92 | 93 | 94 | 95

*f* *p* *come prima*

[ 96 – 133 ] = [ 7 – 44 ]

134 | 135 | 136 | 137 *sfp*

138 | 139 | 140 | 141

*m.d.* *m.d.*

142 | 143 | 144 | 145

*rf*

146 | 147 | 148 | 149 | 150

*p* *f*

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151 152 153 154 155

Musical score for measures 151-155. The top staff features a melody with eighth-note patterns and rests. The bottom staff provides a rhythmic accompaniment with eighth-note chords.

156 157 158 159 160

Musical score for measures 156-160. Measure 157 includes the dynamic marking *dim. ...*. Measure 158 includes the dynamic marking *p*. The top staff has a melody with dotted rhythms, and the bottom staff has a rhythmic accompaniment.

161 162 163 164 165

Musical score for measures 161-165. The top staff features a melody with dotted rhythms and rests. The bottom staff has a rhythmic accompaniment with eighth-note chords.

166 167 168 169 170

Musical score for measures 166-170. Measure 166 includes the dynamic marking *f*. The top staff has a melody with eighth-note patterns, and the bottom staff has a rhythmic accompaniment.

171 172 173 174 175

Musical score for measures 171-175. Measure 174 includes the dynamic marking *p*. The top staff has a melody with eighth-note patterns and rests. The bottom staff has a rhythmic accompaniment.

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176 | 177 | 178 | 179

Musical score for measures 176-179. The score is in 3/8 time and D major. It features two staves. The upper staff has a melody with dynamics *f* and *p*. The lower staff has a bass line with dynamics *f* and *p*. Measure 179 ends with a fermata.

180 | 181

Musical score for measures 180-181. The score is in 3/8 time and D major. It features two staves. The upper staff has a melody with dynamics *f* and *p*, and a marking *(poco rit.)*. The lower staff has a bass line with dynamics *f* and *p*. Measure 181 ends with a fermata. The word *attacca* is written below the staff.

*Andantino grazioso* (♩ ~ 148)

182 | 183 | 184 | 185 | 186

Musical score for measures 182-186. The score is in 3/8 time and D major. It features two staves. The upper staff has a melody with dynamics *f* and *p*. The lower staff has a bass line with dynamics *f* and *p*. Measure 186 ends with a fermata.

187 | 188 | 189 | 190 | 191

Musical score for measures 187-191. The score is in 3/8 time and D major. It features two staves. The upper staff has a melody with dynamics *f* and *p*. The lower staff has a bass line with dynamics *f* and *p*. Measure 191 ends with a fermata.

192 | 193 | 194 | 195 | 196

Musical score for measures 192-196. The score is in 3/8 time and D major. It features two staves. The upper staff has a melody with dynamics *f* and *p*, and a marking *cantabile*. The lower staff has a bass line with dynamics *f* and *p*. Measure 196 ends with a fermata.



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197 198 199 200 201

Musical score for measures 197-201. The top staff contains the melody, and the bottom staff contains the piano accompaniment. Measure 197 starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes.

202 203 204 205 206

Musical score for measures 202-206. The top staff continues the melody, and the bottom staff continues the piano accompaniment. Measure 203 features a dense texture with many sixteenth notes in the piano part. Measure 206 ends with a fermata over the final note.

207 208 209 210 211

Musical score for measures 207-211. The top staff shows a melodic line with a slur over measures 207 and 208. The piano accompaniment continues with its rhythmic pattern. Measure 211 ends with a fermata.

212 213 214 215 216

Musical score for measures 212-216. The top staff features a melodic line with a slur over measures 215 and 216. The piano accompaniment continues. Measure 216 ends with a fermata.

217 218 219 220 221

Musical score for measures 217-221. The top staff shows a melodic line with a slur over measures 217 and 218. The piano accompaniment continues. Measure 220 has a forte (*f*) dynamic marking, and measure 221 has a piano (*p*) dynamic marking. The piece concludes with a fermata.

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piano transcription – travelsbypiano [tbpt164]

222 223 224 225 226

Musical score for measures 222-226. The top staff shows chords and rests. The bottom staff features a piano transcription with dynamics *f* and *p*. Measure 223 includes a sharp sign (#) above a note.

227 228 229 230 231

Musical score for measures 227-231. The top staff shows chords and rests. The bottom staff features a piano transcription with accents (*γ*) and a sharp sign (#) above a note.

232 233 234 235 236

Musical score for measures 232-236. The top staff shows chords and rests. The bottom staff features a piano transcription with accents (*γ*).

237 238 239 240 241

*cantabile*

Musical score for measures 237-241. The top staff shows chords and rests. The bottom staff features a piano transcription with a *cantabile* marking and accents (*γ*).

242 243 244 245 246

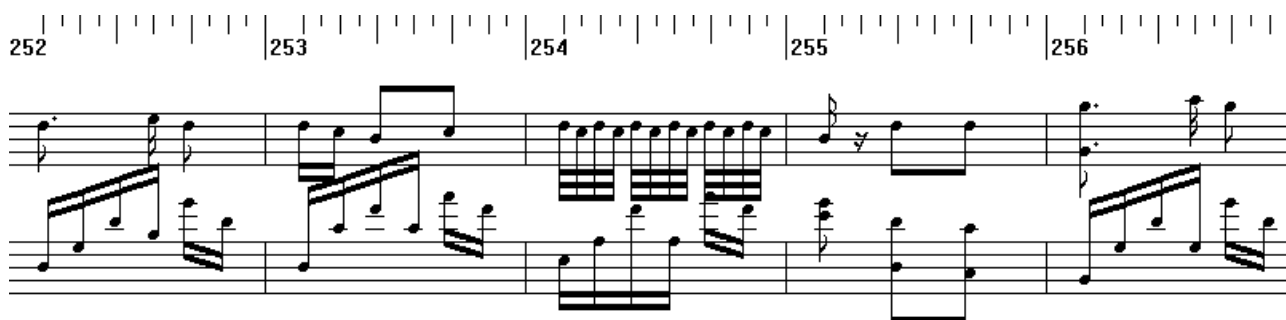
Musical score for measures 242-246. The top staff shows chords and rests. The bottom staff features a piano transcription with accents (*γ*).

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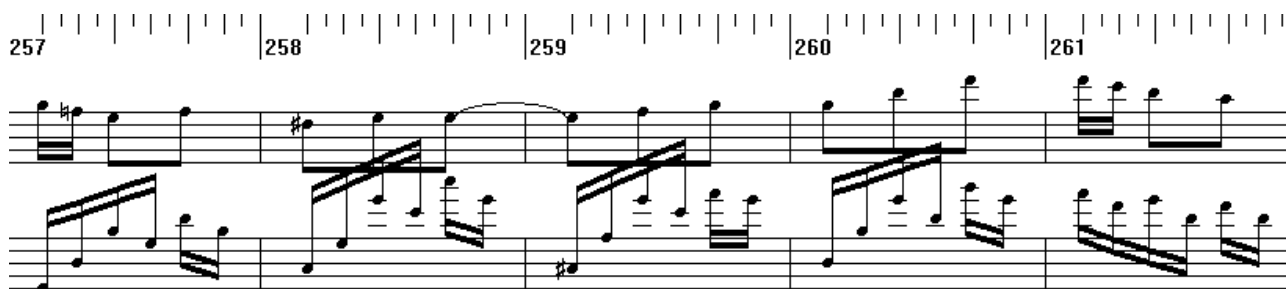
247 248 249 250 251



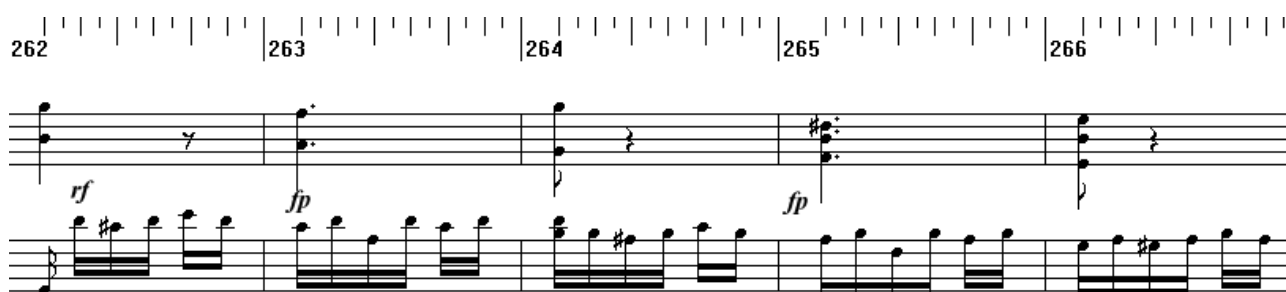
252 253 254 255 256



257 258 259 260 261



262 263 264 265 266



267 268 269



*attacca*

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**Presto assai** (♩ ~ 190)

270 271 272 273 274

*f*

275 276 277 278 279

280 281 282 283 284

285 286 287 288 289

290 291 292 293 294

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295 296 297 298 299

300 301 302 303 304

305 306 307 308 309

310 311 312 313 314

315 316 317 318 319

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320 321 322 323 324

Musical notation for measures 320-324. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and single notes.

325 326 327 328 329

Musical notation for measures 325-329. Measure 326 includes a piano (*p*) dynamic marking. The notation features a melodic line with eighth notes and a bass line with chords.

330 331 332 333 334

Musical notation for measures 330-334. The top staff shows a melodic line with eighth notes, and the bottom staff shows a bass line with chords.

335 336 337 338 339

Musical notation for measures 335-339. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with chords.

340 341 342 343 344

Musical notation for measures 340-344. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with chords and a long, low note in measure 342.

W. A. Mozart – Symphony No. 23 in D major KV.181 (complete)  
piano transcription – travelsbypiano [tbpt164]

The image displays a piano transcription of the final movement of Mozart's Symphony No. 23 in D major, KV.181, covering measures 345 to 369. The score is presented in two systems, each with a treble and bass staff. Measure numbers are indicated at the top of each system. The first system (measures 345-349) features a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. A *cresc. ...* marking is placed above the bass staff between measures 347 and 348, and a *rf* (ritardando forte) marking is placed below the bass staff at the end of measure 349. The second system (measures 350-354) shows a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment, marked with a forte *f* dynamic. The third system (measures 355-359) continues the treble staff's melodic line and the bass staff's accompaniment. The fourth system (measures 360-364) features a treble staff with a more active melodic line and a bass staff with a consistent accompaniment. The fifth system (measures 365-369) begins with a *p* (piano) dynamic marking in the bass staff. A sixteenth-note triplet is indicated with a '6' above it in measure 366. The treble staff in this system has several rests, while the bass staff continues with a rhythmic accompaniment.

W. A. Mozart – Symphony No. 23 in D major KV.181 (complete)  
piano transcription – travelsbypiano [tbpt164]

370 371 372 373 374

Measures 370-374. The top staff features a sixteenth-note triplet in measure 370, followed by a quarter rest in measure 371. The bottom staff contains a rhythmic accompaniment of eighth notes with downward stems. A dynamic marking of *f* is present in measure 374.

375 376 377 378 379

Measures 375-379. The top staff consists of chords with eighth-note accompaniment. The bottom staff features a simple bass line of quarter notes.

380 381 382 383 384

Measures 380-384. The top staff contains sixteenth-note triplets in measures 382, 383, and 384. A dynamic marking of *p* is placed above measure 382. The bottom staff has a bass line with quarter notes and rests.

385 386 387 388 389

Measures 385-389. The top staff features sixteenth-note triplets in measures 385, 386, and 387. A dynamic marking of *cresc. ...* is placed above measure 388. The bottom staff includes a crescendo and a dynamic marking of *rf* in measure 389.

390 391 392 393 394

Measures 390-394. The top staff shows chords with eighth-note accompaniment. The bottom staff features a bass line of quarter notes. A dynamic marking of *f* is present at the beginning of measure 390.



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piano transcription – travelsbypiano [tbpt164]

395 396 397 398 399

Musical notation for measures 395-399. The top staff features a complex rhythmic pattern with eighth and sixteenth notes, while the bottom staff provides a simple harmonic accompaniment.

400 401 402 403 404

Musical notation for measures 400-404. The top staff continues with intricate rhythmic patterns, and the bottom staff maintains the accompaniment.

405 406 407 408 409

Musical notation for measures 405-409. The top staff shows a melodic line with dotted rhythms. The bottom staff includes a dynamic marking *p* (piano) at the beginning of measure 406.

410 411 412 413 414

Musical notation for measures 410-414. The top staff features a rhythmic pattern with accents. The bottom staff includes dynamic markings *f* (forte) and *mf* (mezzo-forte) in measures 413 and 414.

415 416 417 418 419

Musical notation for measures 415-419. The top staff continues with rhythmic patterns, and the bottom staff provides the accompaniment.

W. A. Mozart – Symphony No. 23 in D major KV.181 (complete)  
piano transcription – travelsbypiano [tbpt164]

420 421 422 423 424

Musical score for measures 420-424. The top staff contains a melodic line with eighth-note patterns and rests. The bottom staff contains a bass line with eighth-note patterns and rests. Measure 424 ends with a double bar line.

425 426 427 428 429

Musical score for measures 425-429. The top staff continues the melodic line. The bottom staff features a dynamic marking of *ff* (fortissimo) starting in measure 425. Measure 429 ends with a double bar line.

430 431 432 433 434 435

Musical score for measures 430-435. The top staff continues the melodic line. The bottom staff features a dynamic marking of *fff* (fortississimo) starting in measure 433. Measure 435 ends with a double bar line and an accent (>).

## 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 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. Self-made (digital publishing), edition zero.

**Q. Are you ever going to release a better looking score?**

A. Yeah, no.

**Q. Why not?**

A. I don't have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of free time and many fits of rage and/or frustration. Yeah free time (not my main RL job).

**Q. Then shouldn't you have spent that time to produce a proper typeset in the first place?**

A. I tried but for what I could see, to get a really good result with a typesetting software you need to input notes in it from scratch, instead of importing from midi files. Re-inputting from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweek around to produce a decent digital recording. The amount of tweaking and rework required on an imported midi for a typeset is about as much trouble as bitmap editing, if not more, but with less flexibility at that. To sum it up these *bitset* scores, as I call them (typesetting via bitmap editing), are the most time-efficient compromise I could manage. I'm sorry but after all these years it's still “this or nothing”, really.

**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 (*starting from the release under by-nc-sa, see below*)... 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. Some of your (transcription) scores were initially distributed as paid releases, what's the deal here?**

A. They either didn't sell at all or sold too little. Consider that I waited for the last purchased license to expire before turning them free, which means at least one full year has passed without a single purchase. In this state of things keeping releases “locked” under a fee makes little sense as it starts clashing with my primary goal of diffusion and survival of music (see above). OK, let me come clean. I tried to see if I could make a living out of this. I couldn't, but thank you for your support. I tried to see if going “commercial” would boost popularity and improve diffusion of my works. It didn't, but thank you for your support anyway. Now I just want to release everything I can, while I can.

## **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...