

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

**W. A. Mozart**

Church Sonata No. 9 in G

**KV.241**

original piano transcription  
[tbpt16]

July 2009

DOUJIN EDITION

*Allegro con spirito*

(♩ ~ 150)

[1]: trill resolution:

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piano transcription - travelsbypiano [tbpt16]

17 18 19 20

Musical notation for measures 17-20. The top staff features a melodic line with slurs and ties, while the bottom staff provides harmonic accompaniment with chords and single notes.

21 22 23 24

Musical notation for measures 21-24. Measure 22 begins with a forte (*f*) dynamic marking. The bottom staff contains a prominent sixteenth-note accompaniment pattern.

25 26 27 28

Musical notation for measures 25-28. The bottom staff continues with the sixteenth-note accompaniment pattern, showing some rhythmic variation.

29 30 31

Musical notation for measures 29-31. The bottom staff continues with the sixteenth-note accompaniment pattern.

32 33 34 35

Musical notation for measures 32-35. Measure 34 begins with a piano (*p*) dynamic marking. The piece concludes with a double bar line at the end of measure 35.

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71 72 73

*f*

74 75 76

*p*

77 78 79

*f*

80 81 82

*p*

83 84 85 86

*f* *tr*

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87 88 89 90

Musical notation for measures 87-90. The system consists of two staves. Measure 87 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Measures 88-90 show a transition to a more melodic line in the right hand with some grace notes, while the left hand continues with a steady accompaniment.

91 92 93

Musical notation for measures 91-93. Measure 91 has a melodic phrase in the right hand. Measure 92 features a chromatic descending line in the right hand. Measure 93 shows a continuation of the melodic line in the right hand and a rhythmic accompaniment in the left hand.

94 95 96 97

Musical notation for measures 94-97. Measure 94 begins with a piano (*p*) dynamic marking and a melodic line in the right hand. Measures 95-97 continue the melodic development in the right hand with a steady accompaniment in the left hand.

98 99 100

Musical notation for measures 98-100. Measures 98-100 feature a melodic line in the right hand with some phrasing slurs and a steady accompaniment in the left hand.

101 102

Musical notation for measures 101-102. Measure 101 shows a melodic phrase in the right hand. Measure 102 continues the melodic line in the right hand and the accompaniment in the left hand.

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103 104 105 106

Measures 103-106: The right hand features a melodic line with eighth-note patterns and rests. The left hand plays a rhythmic accompaniment of eighth-note chords. A forte (*f*) dynamic marking is present at the beginning of measure 103.

107 108 109

Measures 107-109: The right hand continues with melodic phrases, including a triplet in measure 108. The left hand maintains the eighth-note accompaniment.

110 111 112

Measures 110-112: The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment.

113 114 115 116

Measures 113-116: The right hand has a melodic line with rests. The left hand continues with the eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 115. The piece concludes with a double bar line at the end of measure 116.

## 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

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

### Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It's easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces - of about 4 bars each - and pasted on a customary A4-page.

### Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset. # signs are only noted within the same bar and in the same stave.

### Time signatures

They are noted in the usual way. I've got the habit of noting 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 notated as bar n. 1 and instead the second bar is numbered as 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.

### **Volume**

I tend to use “rf” a lot. It stands for “rinforzando” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter.

### **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 3/4 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3 (when in 6/8 rhythm). 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 annoying I generally include a footnote to point that out again.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

### **Pedal indications**

Very rarely noted. It's best if you rely on your own sensibility or ask your teachers for practical advice.

### **Fingering**

Ditto, see above.

### **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. Do not hesitate to find and play your own subdivision of notes between the two hands.

### **Trills, mordents and other embellishments**

More likely to appear in my transcriptions, they are generally notated in the usual fashion. A footnote will describe trill resolutions and/or point out exceptions.

### **Finally...**

Try reading the score while listening to the example performances you can find on my YouTube channel (or elsewhere on the web). This should fix any doubt.

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## 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”.

**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 the score you are holding now already cost me several hours of sleep / free time and many a fit of rage and/or frustration. If you paid something to get this score, you could even say you were paying for my overtime editing work, not for the Music itself.

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

A. NOT.

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

A. Sounds nice for a pipe dream. If you think it’s actually feasible, try to pester your favourite publisher telling them there’s this crazy bloke called travelsbypiano who has more original scores you can shake a stick at but he totally sucks as an editor. If that company is crazy enough to squander (whoops I mean invest) money for an “artist” like me something may actually click, who knows?

**Q. I have a request.**

A. Drop me a line.

**Q. I want to play your works in public!**

A. Go ahead. I’m cool with it ☺

**Q. Is it really OK without any additional fee or something?**

A. If you have this score, you can. If you paid for it, the amount you paid already covers public performances. If you didn’t pay for it, then it means it required no fee in the first place. Of course I’d be delighted to know when and where my works were played and even more to hear them played, but it’s not required in any way.

**Q. Why some of your scores are free while some are not? Why not making them all free?**

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. Free is very nice but it has its limits. Apparently even if you’re self-published, unless you go commercial you aren’t taken seriously. This is ridiculous if you ask me, but it works like that. Shocking truth. I’ll eventually work out a steady formula to arrange both sides (I may already have by the time you read this).

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## **Links/Contact**

### **Main site/blog**

<http://travelsbypiano.wordpress.com>

### **YouTube channel** (example performances)

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

### **Scores**

<http://travelsbypiano.load.cd>

[http://imslp.org/wiki/Category:Novegno,\\_Roberto](http://imslp.org/wiki/Category:Novegno,_Roberto)

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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 bought them, Thank you once again.

Thank you for your Support!..

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