

travelsby piano

**W. A. Mozart**

6 Ländlerische Tänze  
for Orchestra

**KV.606**

original piano transcription  
[tbpt89]

22 January 2012

DOUJIN EDITION

# 1

(Allegro)<sup>1</sup>

(♩ ~ 124)

The musical score consists of two staves, treble and bass clef, in 3/4 time with a key signature of one flat (B-flat). The score is divided into measures 1 through 20. Measures 1-5 and 6-10 show the first half of the dance, which is repeated in measures 11-15 and 16-20. The notation includes various rhythmic patterns, slurs, and dynamic markings like 'f' and 'p'. The first measure starts with a treble clef and a key signature change to B-flat. The second measure has a '1-' marking above the treble staff. The third measure has a '2-' marking above the bass staff. The score ends with a double bar line at measure 20.

<sup>1</sup> These charming pieces are all made up of two halves with each half repeated once, however you won't see any "ritornello" signs here because my transcription is slightly different in (most of) the repetitions. Also note that there are no tempo nor volume markings in the original score: the tempo and metronome you see here are my own suggestions; about the volume, besides the sparse indications I put, please follow the classic practice of playing the repetitions softer (more *piano*).

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piano transcription - travelsbypiano [tbpt89]

21 22 23 24 25

Musical notation for measures 21-25. The top staff features a melody with eighth and sixteenth notes, including some grace notes. The bottom staff provides a rhythmic accompaniment with eighth notes and chords.

26 27 28 29 30

Musical notation for measures 26-30. The top staff continues the melody. The bottom staff continues the accompaniment. The instruction *poco rit. fino alla fine...* is written above the bottom staff starting at measure 29.

31 32 33

Musical notation for measures 31-33. The top staff continues the melody. The bottom staff continues the accompaniment. Measure 33 ends with a fermata over a whole note chord.

# 2

*(Allegro)*

(♩ ~ 138)

1 | 2 | 3 | 4



1-  
2- (*f*)

5 | 6 | 7 | 8

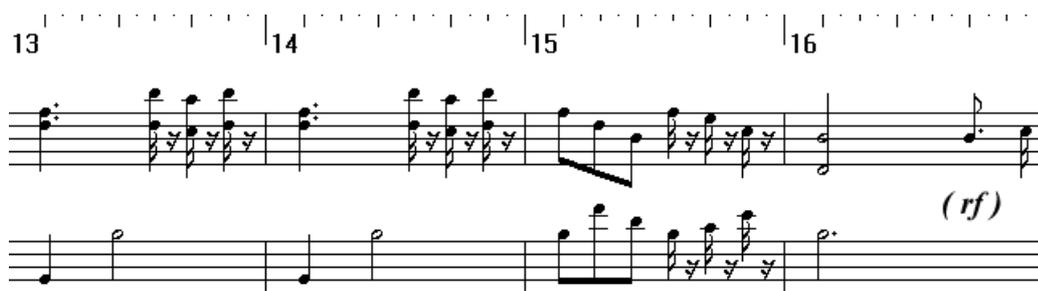


9 | 10 | 11 | 12



(*p*)

13 | 14 | 15 | 16



(*rf*)

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17 18 19 20

Musical notation for measures 17-20. The top staff contains a melody with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and eighth notes.

21 22 23 24

Musical notation for measures 21-24. The top staff continues the melody, and the bottom staff continues the bass line. A dynamic marking *(p)* is present at the end of measure 24.

25 26 27 28

Musical notation for measures 25-28. The top staff continues the melody, and the bottom staff continues the bass line.

29 30 31 32

Musical notation for measures 29-32. The top staff continues the melody, and the bottom staff continues the bass line.

# 3

(Moderato)

(♩ ~ 112)

1 2 3 4 5

1-  
sempre *p* e molto legato

2-

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

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21 22 23 24

Musical notation for measures 21-24. The top staff contains a melody with eighth and quarter notes. The bottom staff contains a rhythmic accompaniment with eighth notes and slurs.

25 26 27 28

Musical notation for measures 25-28. The top staff features a melody with eighth notes and slurs. The bottom staff has a rhythmic accompaniment with eighth notes and slurs.

29 30 31 32

*poco rit. fino alla fine...*

Musical notation for measures 29-32. The top staff shows a melody with quarter notes and a final measure with a fermata. The bottom staff has a rhythmic accompaniment with eighth notes and slurs.

# 4

(Vivace)

(♩ ~ 150)

1 2 3 4

1- (f)  
2-  
3-  
4-

5 6 7 8

9 10 11 12

13 14 15 16

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17 18 19 20 21

Musical notation for measures 17-21. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a rhythmic accompaniment of eighth notes.

22 23 24 25 26

Musical notation for measures 22-26. The top staff continues the melodic line, and the bottom staff features a more complex accompaniment with some rests.

27 28 29 30 31 32

Musical notation for measures 27-32. The top staff continues the melodic line, and the bottom staff features a more complex accompaniment with some rests.

# 5

(Allegro)

(♩ ~ 150)

The musical score is presented in two systems, each with two staves (treble and bass). The first system covers measures 1 through 5. The second system covers measures 6 through 10. The third system covers measures 11 through 15. The fourth system covers measures 16 through 20. The score includes various musical notations such as notes, rests, and dynamics. The tempo is marked as Allegro with a quarter note equal to approximately 150 beats per minute. The key signature has one flat (B-flat major), and the time signature is 3/4. The piece consists of 20 measures in total.

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21 22 23 24 25

Musical notation for measures 21-25. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords and eighth notes.

26 27 28 29

Musical notation for measures 26-29. The top staff continues the melodic line. The bottom staff continues the bass line.

Musical notation for measures 26-29. A single staff in treble clef showing a melodic line.

30 31 32 33

*poco rit. fino alla fine...*

Musical notation for measures 30-33. The top staff contains a melodic line. The bottom staff contains a bass line. The tempo marking *poco rit. fino alla fine...* is written below the first staff.

# 6

*(Allegro giusto)*

(♩ ~ 132)

The musical score is presented in two systems, each with a treble and bass staff. The first system covers measures 1 through 5. Measure 1 begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. A dynamic marking of *(mf)* is placed below the first measure. The melody in the treble staff starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff provides harmonic support with chords and single notes. The second system covers measures 6 through 19. Measures 6-9 continue the melodic and harmonic development. Measures 10-14 show a more active melodic line in the treble staff. Measures 15-19 conclude the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.

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The image displays a piano transcription of the first movement of Mozart's '6 Ländlerische Tänze for Orchestra KV.606'. The score is presented in a system of two staves per measure, with measures numbered 20 through 43. The music is in 3/4 time and G major. The upper staff contains the melodic line, while the lower staff provides harmonic accompaniment. The piece features a characteristic ländler rhythm with frequent eighth-note patterns and triplet figures. The transcription includes dynamic markings such as *pp* and *ppp*, and articulation like accents. The score concludes with a final cadence in measure 43.

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44 45 46 47

Musical notation for measures 44-47. The top staff shows a melodic line with eighth and sixteenth notes, including a trill in measure 46. The bottom staff shows a bass line with chords and single notes.

48 49

Musical notation for measures 48-49. Measure 48 continues the melodic line. Measure 49 features a fermata over a note. The text "rit. ..." is written below the first staff. The bottom staff shows the corresponding bass line.

## 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. 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 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.

### **Pedals**

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**

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 distribution 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. There may be a footnote describing trill resolutions and/or point out exceptions.

### **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”.

**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...

**Q. I have a request.**

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

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

A. Go ahead. I’m cool with it ☺ And good luck!

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

A. Well, I’d be delighted to know when and where my works are played and even more to hear them played. So if you can just send me a note and maybe toss in an mp3 of your performance to tag along, you’ll definitely make my day.

**Q. Hey, is it me or is this copy-pasta changing from one pdf to the next!?**

A. This stuff is turning into a collectible item... by the way this is v3.

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## **Links/Contact**

### **Main site/blog**

<http://travelsbypiano.wordpress.com>

### **YouTube channel**

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

### **Scores/Recordings**

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

<http://travelsbypiano.musicaneo.com>

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## **Words of Thanks**

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to the Great Masters of the Past...