

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

W. A. Mozart

Duo for Violin and Viola in G major

KV.423

original piano transcription
[tbpt43]

08 November 2009 – 01 April 2010

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

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W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

Allegro (♩ ~ 135)

The image displays a piano transcription of the first 25 measures of Mozart's Duo for Violin and Viola in G major, KV.423. The music is in 4/4 time and G major. The transcription is presented in two systems of staves, with measures numbered 1 through 25. The first system contains measures 1-5, 6-10, and 11-15. The second system contains measures 16-20 and 21-25. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used throughout. Accents are placed over certain notes in measures 1, 7, 12, 17, and 22. The transcription is a faithful representation of the original score, capturing the melodic and harmonic essence of the piece.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
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26 27 28 29 30

dolce

31 32 33 34 35

f

36 37 38 39 40

p mf p

41 42 43 44 45

mf p f p f

46 47 48 97 98

p f p

W. A. Mozart – Duo for Violin and Viola in G major KV.423
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This image displays a piano transcription of the Duo for Violin and Viola in G major, KV.423 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 99 to 103, and the second system covers measures 104 to 108. The third system covers measures 109 to 113, and the fourth system covers measures 114 to 118. The fifth system covers measures 119 to 123. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt43].

99 100 101 102 103

104 105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

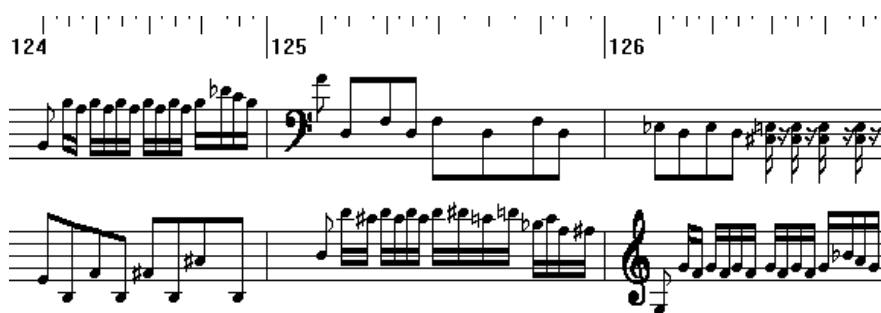
cresc. ...

f

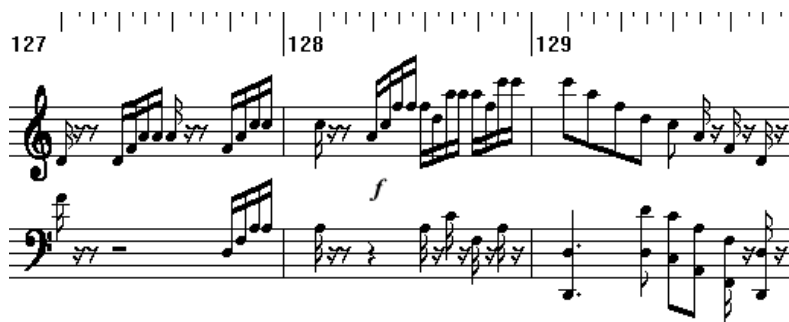
p

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

124 125 126



127 128 129



[130 – 148] = [1 – 19]

149 150 151 152 153



154 155 156 157 158



159 160 161 162 163



W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This musical score is a piano transcription of a duo for violin and viola by Wolfgang Amadeus Mozart, KV.423, in G major. It covers measures 164 through 188. The score is written for two staves, with the upper staff representing the violin and the lower staff representing the viola. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into five systems, each with measure numbers 164-168, 169-173, 174-178, 179-183, and 184-188. Dynamic markings include *f* (forte), *p* (piano), and *tr* (trill). The transcription is credited to travelsbypiano [tbpt43].

164 165 166 167 168

169 170 171 172 173

174 175 176 177 178

179 180 181 182 183

184 185 186 187 188

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

189 190

Adagio (♩ ~ 96 **)

** score “magnified” at 6/4 for higher readability, metronome “magnified” accordingly
(with the original time signature of 3/4, metronome should be ~ 48)

1 2 3 4

1 - *tr* ~~~~~

2 - *p*

5 6 7 8

1 - *tr* ~~~~~

3 3 3 3

9 10 11

sf *p*

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

12 13 14 15

16 17 18

19 20 21 22

23 24 25

26 27 28 29

12 13 14 15

16 17 18

19 20 21 22

23 24 25

26 27 28 29

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This image displays a piano transcription of the first movement of Mozart's Duo for Violin and Viola in G major, KV.423. The score is presented in two systems, each with two staves. The first system covers measures 30 to 37, and the second system covers measures 38 to 45. The third system shows measures 46 to 49. The transcription includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings like *p*, *cresc.*, and *pp*. Ornamentation is indicated by 'tr' with a wavy line. Measure numbers are placed at the beginning of each line. The transcription is attributed to travelsbypiano [tbpt43].

Measures 30-37:

Measure 30: Treble staff has a half note G4, a quarter note A4, and an eighth note B4. Bass staff has a half note G3. Measure 31: Treble staff has a half note A4, a quarter note B4, and an eighth note C5. Bass staff has a half note A3. Measure 32: Treble staff has a half note B4, a quarter note C5, and an eighth note D5. Bass staff has a half note B3. Measure 33: Treble staff has a half note C5, a quarter note D5, and an eighth note E5. Bass staff has a half note C4. Measure 34: Treble staff has a half note D5, a quarter note E5, and an eighth note F5. Bass staff has a half note D4. Measure 35: Treble staff has a half note E5, a quarter note F5, and an eighth note G5. Bass staff has a half note E4. Measure 36: Treble staff has a half note F5, a quarter note G5, and an eighth note A5. Bass staff has a half note F4. Measure 37: Treble staff has a half note G5, a quarter note A5, and an eighth note B5. Bass staff has a half note G4.

Measures 38-45:

Measure 38: Treble staff has a half note A5, a quarter note B5, and an eighth note C6. Bass staff has a half note A4. Measure 39: Treble staff has a half note B5, a quarter note C6, and an eighth note D6. Bass staff has a half note B4. Measure 40: Treble staff has a half note C6, a quarter note D6, and an eighth note E6. Bass staff has a half note C5. Measure 41: Treble staff has a half note D6, a quarter note E6, and an eighth note F6. Bass staff has a half note D5. Measure 42: Treble staff has a half note E6, a quarter note F6, and an eighth note G6. Bass staff has a half note E5. Measure 43: Treble staff has a half note F6, a quarter note G6, and an eighth note A6. Bass staff has a half note F5. Measure 44: Treble staff has a half note G6, a quarter note A6, and an eighth note B6. Bass staff has a half note G5. Measure 45: Treble staff has a half note A6, a quarter note B6, and an eighth note C7. Bass staff has a half note A5.

Measures 46-49:

Measure 46: Treble staff has a half note B6, a quarter note C7, and an eighth note D7. Bass staff has a half note B5. Measure 47: Treble staff has a half note C7, a quarter note D7, and an eighth note E7. Bass staff has a half note C6. Measure 48: Treble staff has a half note D7, a quarter note E7, and an eighth note F7. Bass staff has a half note D6. Measure 49: Treble staff has a half note E7, a quarter note F7, and an eighth note G7. Bass staff has a half note E6.

RONDEAU. Allegro (♩ ~ 175)

The musical score is written for Violin and Viola in G major (one sharp). It is in 4/4 time and consists of 25 measures. The tempo is Allegro, with a quarter note equal to 175 beats per minute. The score includes dynamic markings (p, f) and articulation (accents).

Measures 1-5: Violin part starts with a quarter rest, followed by eighth notes. Viola part starts with a quarter rest, followed by eighth notes. Measure 1 has a first ending bracket over measures 1-2.

Measures 6-10: Violin part continues with eighth notes. Viola part continues with eighth notes. Measure 9 has a forte (f) marking.

Measures 11-15: Violin part continues with eighth notes. Viola part continues with eighth notes. Measure 14 has a forte (f) marking.

Measures 16-20: Violin part continues with eighth notes. Viola part continues with eighth notes. Measure 19 has a forte (f) marking.

Measures 21-25: Violin part continues with eighth notes. Viola part continues with eighth notes. Measure 24 has a forte (f) marking.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

26 a) *tr** *tr** 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

The image shows a piano transcription of a musical score for two staves, Violin (top) and Viola (bottom). The score is divided into measures 26 through 50. Measure 26 is marked with 'a)' and 'tr*' (trill) above the first two notes. Measures 27-30 show a series of eighth notes in the Violin part, with dynamic markings 'f' and 'p'. Measures 31-35 continue the pattern, with 'f' and 'p' markings. Measures 36-40 show a more complex rhythmic pattern with sixteenth notes and dynamic markings 'f' and 'p'. Measures 41-45 show a series of eighth notes with dynamic markings 'f' and 'p'. Measures 46-50 show a final sequence of notes, with 'p' marking at measure 46. The transcription includes various musical notations such as trills, slurs, and dynamic markings.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This image displays a piano transcription of the Duo for Violin and Viola in G major, KV.423 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 51 to 55, and the second system covers measures 56 to 60. The third system covers measures 61 to 65, and the fourth system covers measures 66 to 70. The fifth system covers measures 71 to 75. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt43].

Measures 51-55: The first system shows measures 51 to 55. Measure 51 features a complex rhythmic pattern with many sixteenth notes. Measure 52 has a half note rest followed by a quarter note. Measure 53 has a half note rest followed by a quarter note. Measure 54 has a half note rest followed by a quarter note. Measure 55 has a half note rest followed by a quarter note. The dynamic marking *f* (forte) is present in measure 54.

Measures 56-60: The second system shows measures 56 to 60. Measure 56 has a half note rest followed by a quarter note. Measure 57 has a half note rest followed by a quarter note. Measure 58 has a half note rest followed by a quarter note. Measure 59 has a half note rest followed by a quarter note. Measure 60 has a half note rest followed by a quarter note. The dynamic marking *p* (piano) is present in measure 57.

Measures 61-65: The third system shows measures 61 to 65. Measure 61 has a half note rest followed by a quarter note. Measure 62 has a half note rest followed by a quarter note. Measure 63 has a half note rest followed by a quarter note. Measure 64 has a half note rest followed by a quarter note. Measure 65 has a half note rest followed by a quarter note.

Measures 66-70: The fourth system shows measures 66 to 70. Measure 66 has a half note rest followed by a quarter note. Measure 67 has a half note rest followed by a quarter note. Measure 68 has a half note rest followed by a quarter note. Measure 69 has a half note rest followed by a quarter note. Measure 70 has a half note rest followed by a quarter note. The dynamic marking *f* (forte) is present in measure 66.

Measures 71-75: The fifth system shows measures 71 to 75. Measure 71 has a half note rest followed by a quarter note. Measure 72 has a half note rest followed by a quarter note. Measure 73 has a half note rest followed by a quarter note. Measure 74 has a half note rest followed by a quarter note. Measure 75 has a half note rest followed by a quarter note. The dynamic marking *p* (piano) is present in measure 73.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This image displays a piano transcription of the Duo for Violin and Viola in G major, KV.423 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 76 to 80, and the second system covers measures 81 to 85. The third system covers measures 86 to 90, and the fourth system covers measures 91 to 95. The fifth system covers measures 96 to 100. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are indicated. Trills are marked with 'tr' and wavy lines. Slurs are used to group notes. The transcription is in G major, with key signatures of one sharp (F#). The tempo is not specified, but the piece is typically in 3/4 time. The piano transcription is by travelsbypiano [tbpt43].

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

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This image displays a piano transcription of measures 101 through 125 of Mozart's Duo for Violin and Viola in G major, KV.423. The score is written for two staves, with the upper staff representing the Violin part and the lower staff representing the Viola part. The key signature is one sharp (F#), and the time signature is 3/4. The transcription includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 101 through 125 are indicated at the top of each system. The transcription is attributed to travelsbypiano [tbpt43].

Measures 101-105: The Violin part features a melodic line with slurs and ties, while the Viola part provides a harmonic accompaniment with eighth and sixteenth notes. Measure 103 includes a fermata over a whole note. Measure 105 ends with a repeat sign.

Measures 106-110: The Violin part continues with a melodic line, and the Viola part features a more active accompaniment with sixteenth notes. Measure 109 includes a dynamic marking of *f* (forte). Measure 110 ends with a repeat sign.

Measures 111-115: The Violin part features a melodic line with slurs and ties, and the Viola part provides a harmonic accompaniment with eighth and sixteenth notes. Measure 113 includes a triplet of eighth notes. Measure 115 ends with a repeat sign.

Measures 116-120: The Violin part features a melodic line with slurs and ties, and the Viola part provides a harmonic accompaniment with eighth and sixteenth notes. Measure 118 includes a dynamic marking of *p* (piano). Measure 120 ends with a repeat sign.

Measures 121-125: The Violin part features a melodic line with slurs and ties, and the Viola part provides a harmonic accompaniment with eighth and sixteenth notes. Measure 121 includes a dynamic marking of *cresc.* (crescendo). Measure 123 includes a dynamic marking of *f* (forte). Measure 124 includes a dynamic marking of *p* (piano). Measure 125 ends with a repeat sign.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This musical score is a piano transcription of a duo for violin and viola by Wolfgang Amadeus Mozart, KV.423, in G major. It covers measures 126 through 150. The score is written for two staves, with the upper staff representing the violin part and the lower staff representing the viola part. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). A trill is marked with 'tr' in measure 146. The measures are numbered at the top of each system: 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, and 150.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

This image displays a piano transcription of measures 151 through 175 of Mozart's Duo for Violin and Viola in G major, KV.423. The score is written for two staves, with the upper staff representing the Violin part and the lower staff representing the Viola part. The key signature is one sharp (F#), and the time signature is 3/4. The transcription includes dynamic markings such as *f* (forte) and *p* (piano), as well as articulation marks like accents and slurs. Fingerings are indicated by numbers 1-3 in brackets. Measure numbers 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, and 175 are clearly marked at the beginning of each measure. The transcription captures the intricate melodic lines and harmonic support of the original piece, including a trill in measure 169 and an 8vb (octave below) marking in measure 165.

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

176 177 178 179 180

f

181 182 183 184 185

p

186 187 188 189

190 191 192 193

194 195

W. A. Mozart – Duo for Violin and Viola in G major KV.423
piano transcription – travelsbypiano [tbpt43]

196 197 198

p *f*

a)

tr

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 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”. 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...