

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

L. Boccherini

String Quartet in C major

Op.2 No.6 / G.164

original piano transcription
[tbpt126]

10 November 2013

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

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Allegro con spirito (♩ ~ 164)

The score is a piano transcription of a string quartet movement. It is written for a treble and bass staff in 3/4 time. The tempo is marked 'Allegro con spirito' with a quarter note equal to 164 beats per minute. The key signature is C major. The score consists of 25 measures, numbered 1 through 25. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure (1) starts with a treble staff containing a whole note chord and a bass staff with a half note. The second measure (2) continues the bass line. The third measure (3) shows a treble staff with a half note and a bass staff with a half note. The fourth measure (4) has a treble staff with a half note and a bass staff with a half note. The fifth measure (5) shows a treble staff with a half note and a bass staff with a half note. The sixth measure (6) has a treble staff with a half note and a bass staff with a half note. The seventh measure (7) shows a treble staff with a half note and a bass staff with a half note. The eighth measure (8) has a treble staff with a half note and a bass staff with a half note. The ninth measure (9) shows a treble staff with a half note and a bass staff with a half note. The tenth measure (10) has a treble staff with a half note and a bass staff with a half note. The eleventh measure (11) shows a treble staff with a half note and a bass staff with a half note. The twelfth measure (12) has a treble staff with a half note and a bass staff with a half note. The thirteenth measure (13) shows a treble staff with a half note and a bass staff with a half note. The fourteenth measure (14) has a treble staff with a half note and a bass staff with a half note. The fifteenth measure (15) shows a treble staff with a half note and a bass staff with a half note. The sixteenth measure (16) has a treble staff with a half note and a bass staff with a half note. The seventeenth measure (17) shows a treble staff with a half note and a bass staff with a half note. The eighteenth measure (18) has a treble staff with a half note and a bass staff with a half note. The nineteenth measure (19) shows a treble staff with a half note and a bass staff with a half note. The twentieth measure (20) has a treble staff with a half note and a bass staff with a half note. The twenty-first measure (21) shows a treble staff with a half note and a bass staff with a half note. The twenty-second measure (22) has a treble staff with a half note and a bass staff with a half note. The twenty-third measure (23) shows a treble staff with a half note and a bass staff with a half note. The twenty-fourth measure (24) has a treble staff with a half note and a bass staff with a half note. The twenty-fifth measure (25) shows a treble staff with a half note and a bass staff with a half note. The score includes dynamic markings such as *f* (forte), *sp* (sforzando), *p* (piano), and *mp* (mezzo-piano). The first measure (1) has a *f* marking. The second measure (2) has a *f* marking. The third measure (3) has a *f* marking. The fourth measure (4) has a *f* marking. The fifth measure (5) has a *f* marking. The sixth measure (6) has a *f* marking. The seventh measure (7) has a *f* marking. The eighth measure (8) has a *f* marking. The ninth measure (9) has a *f* marking. The tenth measure (10) has a *f* marking. The eleventh measure (11) has a *f* marking. The twelfth measure (12) has a *f* marking. The thirteenth measure (13) has a *f* marking. The fourteenth measure (14) has a *f* marking. The fifteenth measure (15) has a *f* marking. The sixteenth measure (16) has a *f* marking. The seventeenth measure (17) has a *f* marking. The eighteenth measure (18) has a *f* marking. The nineteenth measure (19) has a *p* marking. The twentieth measure (20) has a *p* marking. The twenty-first measure (21) has a *f* marking. The twenty-second measure (22) has a *f* marking. The twenty-third measure (23) has a *p* marking. The twenty-fourth measure (24) has a *p* marking. The twenty-fifth measure (25) has a *mp* marking.

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

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

mf *p* *rf* *p* *f* *p*

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

51 52 53 54 55

56 57 58 59 60

121 122 123 124 125

126 127 128 129 130

131 132 133 134 135

This image displays a piano transcription of a section from L. Boccherini's String Quartet in C major, Op. 2 No. 6. The score is presented in two systems of staves, with measures 51-60 and 121-135. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 51-60) features a melody in the upper voice and a supporting bass line. The second system (measures 121-135) continues the piece, showing a more complex texture with multiple voices. Dynamic markings include *p* (piano), *f* (forte), and *sf secco* (sforzando, dry). The transcription is attributed to travelsbypiano [tbpt126].

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

136 137 138 139 140

141 142 143 144 145

146 147 148 149 150

151 152 153 154 155

156 157 158 159 160

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

161 162 163 164 165

f

166 167 168 169 170

mp

171 172 173 174 175

mf

176 177 178 179 180

p *rf* *p* *rf*

181 182 183 184 185

f

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
 piano transcription – travelsbypiano [tbpt126]

186 187 188 189 190

191 192 193 194 195

196 197 198 199 200 201

p

sf seccop

Largo assai (♩ ~ 84)

1 2 3

1 - 8 3

2 - *p*

4 5 6 7

pp *rf* *p* *poco cresc. ...*

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

This piano transcription of Boccherini's String Quartet in C major, Op.2 No.6, measures 8 through 23, is presented in a two-staff format. The music is in 3/4 time and features a variety of dynamic markings and articulations. Measures 8-10 show a piano (*p*) introduction with triplets and a forte (*rf*) section. Measures 11-14 continue with piano (*p*) dynamics and include a triplet. Measures 15-16 feature a piano (*pp*) section with triplets and a forte (*rf*) section. Measures 17-19 include a forte (*f*) section with trills (*tr*) and a mezzo-forte (*mf*) section with a *poco dim.* marking. Measures 20-23 conclude with a piano (*p*) section featuring triplets and a mezzo-piano (*pp*) section with a triplet. The transcription includes various musical notations such as triplets, trills, and dynamic markings to capture the essence of the original string quartet.

piano transcription – travelsbypiano [tbpt126]

24 | 25 | 26

dim. *pp* *p* *(pp)* *(dim. ...)*

3 3 6

Tempo di Minuetto (♩ ~ 185)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It contains a melodic line with a repeat sign at the end. The bass staff begins with a bass clef and contains a bass line. The second system is similar but includes a 'ff' (fortissimo) dynamic marking at the beginning of the treble staff. The score is divided into five measures, with measure numbers 1 through 5 indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

[illegible]

19 20 21 22 23

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes measures 19 through 23. Measure 19 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4. The accompaniment starts with a quarter note G3, followed by a quarter note A3. Measure 20 continues the melody with a quarter note B4, followed by a quarter note C5. The accompaniment continues with a quarter note B3, followed by a quarter note C4. Measure 21 features a quarter note D5 in the melody, followed by a quarter note E5. The accompaniment has a quarter note D4, followed by a quarter note E4. Measure 22 shows a quarter note F#5 in the melody, followed by a quarter note G5. The accompaniment has a quarter note F#4, followed by a quarter note G4. Measure 23 concludes with a quarter note A5 in the melody, followed by a quarter note B5. The accompaniment has a quarter note A4, followed by a quarter note B4. The score ends with a double bar line.

24

112

Trio (*l'istesso tempo*)

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47

48 49 50 51 52

53 54 55 56 57

L. Boccherini – String Quartet in C major Op.2 No.6 / G.164
piano transcription – travelsbypiano [tbpt126]

This image displays a piano transcription of measures 58 through 80 of L. Boccherini's String Quartet in C major, Op. 2, No. 6. The notation is arranged in three systems, each consisting of two staves. Measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80 are indicated at the beginning of their respective measures. The transcription uses a variety of musical symbols, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The key signature is one flat (B-flat), and the time signature is 3/4. The notation is presented in a clean, black-and-white format, typical of a digital score.

D.C. Minuetto con replica

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 veeeeeeeeery 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 stave.

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 ♩ 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. “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, 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. 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...