

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

# **W. A. Mozart**

Divertimento  
for 2 Oboes, 2 Horns and 2 Bassoons  
in F major

**KV.213**

original piano transcription  
[tbpt68]

06 August 2011

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

\*

This score is released under the  
“Creative Commons Attribution Non-Commercial Share-Alike” (by-nc-sa) license (v4.0)  
Please visit <http://creativecommons.org> for more information

*Allegro spiritoso* (♩ ~ 144)

This image shows a piano transcription of the first 25 measures of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213. The music is in 4/4 time and features a lively tempo of approximately 144 beats per minute. The transcription is written for piano, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The key signature is one flat (Bb). The piece begins with a forte (f) dynamic in measure 1, followed by a piano (p) dynamic in measure 6. The music is characterized by rapid sixteenth-note passages and a strong rhythmic drive. The transcription is divided into five systems, each containing five measures. The first system (measures 1-5) shows the initial entry of the right hand with a forte dynamic. The second system (measures 6-10) features a piano dynamic and a more complex rhythmic pattern. The third system (measures 11-15) returns to a forte dynamic and continues the rapid sixteenth-note passages. The fourth system (measures 16-20) features a piano dynamic and a more complex rhythmic pattern. The fifth system (measures 21-25) returns to a forte dynamic and continues the rapid sixteenth-note passages.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

26 27 28 29 30

fp fp fp

31 61 62 63 64

f f

65 66 67 68 69

p f

70 71 72 73 74

p f

75 76 77 78 79

p f

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of the Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major, KV.213 by Wolfgang Amadeus Mozart. The transcription is presented in a system of two staves, with measures 80 through 103 numbered at the beginning of each line. The music is written in F major, indicated by one flat (Bb) in the key signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics *f* (forte), *p* (piano), and *fp* (fortissimo) are used to indicate changes in volume. The transcription is a piano arrangement, as indicated by the title, and is attributed to travelsbypiano [tbpt68].

Measures 80-84: The first system shows measures 80 to 84. Measure 80 begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. Measure 84 ends with a repeat sign.

Measures 85-89: The second system shows measures 85 to 89. Measure 85 begins with a piano (*p*) dynamic. The music continues with similar rhythmic patterns. Measure 89 ends with a repeat sign.

Measures 90-94: The third system shows measures 90 to 94. Measure 90 begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. Measure 94 ends with a repeat sign.

Measures 95-99: The fourth system shows measures 95 to 99. Measure 95 begins with a piano (*p*) dynamic. The music continues with similar rhythmic patterns. Measure 99 ends with a repeat sign.

Measures 100-103: The fifth system shows measures 100 to 103. Measure 100 begins with a fortissimo (*fp*) dynamic. The music continues with similar rhythmic patterns. Measure 103 ends with a repeat sign.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

**Andante** (♩ ~ 108\*\*)

[\*\* “magnified” to 4/4 tempo; with the original tempo of 2/4 metronome is 54]

The image displays a piano transcription of the Andante movement from Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major, KV.213. The score is written for two staves, with measures numbered 1 through 25. The tempo is marked Andante, with a note indicating a magnified tempo of 108 beats per minute (bpm) compared to the original 54 bpm in 2/4 time. The key signature is one flat (F major). The notation includes various musical symbols such as notes, rests, and dynamic markings (p for piano, f for forte). The first staff begins with a treble clef and a 4/4 time signature, while the second staff begins with a bass clef. The score is divided into five systems, each containing two staves. The first system (measures 1-5) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 6-10) continues the melody and bass line, with a piano (p) dynamic marking. The third system (measures 11-15) features a melody in the treble staff and a bass line in the bass staff, with a forte (f) dynamic marking. The fourth system (measures 16-20) features a melody in the treble staff and a bass line in the bass staff, with piano (p) and forte (f) dynamic markings. The fifth system (measures 21-25) features a melody in the treble staff and a bass line in the bass staff, with piano (p) and forte (f) dynamic markings.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of measures 26 through 50 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major, KV.213. The transcription is presented in a two-staff format, with the upper staff representing the right hand and the lower staff representing the left hand. The key signature is one flat (Bb), and the time signature is 3/4. The measures are numbered at the top of each system: 26, 27, 28, 29, 30; 31, 32, 33, 34, 35; 36, 37, 38, 39, 40; 41, 42, 43, 44, 45; and 46, 47, 48, 49, 50. The transcription includes dynamic markings: *f* (forte) and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lower staff often provides harmonic support with chords and sustained notes, while the upper staff contains more melodic and rhythmic activity. The transcription is a faithful representation of the original score, adapted for piano performance.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

51 52 53

Measures 51-53 of the piano transcription. Measure 51 starts with a forte (f) dynamic. Measure 52 has a piano (p) dynamic. Measure 53 continues the piano texture. The music features a mix of eighth and sixteenth notes with some triplets.

54 55 56

Measures 54-56 of the piano transcription. Measure 54 starts with a forte (f) dynamic. Measure 55 continues the forte texture. Measure 56 ends with a half note and a quarter rest. The music features a mix of eighth and sixteenth notes with some triplets.

**MENUETTO (Allegro)** (♩ ~ 150)

1 2 3 4 5

Measures 1-5 of the Minuet. Measure 1 starts with a first ending bracket. Measure 2 has a forte (f) dynamic. Measure 3 has a piano (p) dynamic. Measure 4 continues the piano texture. Measure 5 ends with a half note and a quarter rest. The music is in 3/4 time and features a mix of eighth and sixteenth notes with some triplets.

6 7 8 9 10

Measures 6-10 of the Minuet. Measure 6 starts with a forte (f) dynamic. Measure 7 continues the forte texture. Measure 8 has a piano (p) dynamic. Measure 9 continues the piano texture. Measure 10 ends with a half note and a quarter rest. The music is in 3/4 time and features a mix of eighth and sixteenth notes with some triplets.

11 12 13 14 15

Measures 11-15 of the Minuet. Measure 11 starts with a piano (p) dynamic. Measure 12 continues the piano texture. Measure 13 has a forte (f) dynamic. Measure 14 continues the forte texture. Measure 15 ends with a half note and a quarter rest. The music is in 3/4 time and features a mix of eighth and sixteenth notes with some triplets.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of measures 16 through 40 of Mozart's Divertimento for 2 Oboes, 2 Horns, and 2 Bassoons in F major, KV.213. The score is written for two staves, with measures 16-20 on the first system, 21-25 on the second, 26-30 on the third, 31-35 on the fourth, and 36-40 on the fifth. The transcription includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The notation features various musical symbols including notes, rests, and accidentals, capturing the essence of the original orchestral work for a solo piano.



W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

41 42 43 44 45

46 47 48 49

This block contains two systems of musical notation. The first system covers measures 41 to 45, and the second system covers measures 46 to 49. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The key signature is one flat (B-flat), and the time signature is 3/4.

**Trio** (*l'istesso tempo*)

50 51 52

*p*

53 54 55

56 57 58 59 60

This block contains three systems of musical notation for the Trio section. The first system covers measures 50 to 52, the second system covers measures 53 to 55, and the third system covers measures 56 to 60. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The key signature is one flat (B-flat), and the time signature is 3/4.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of measures 61 through 85 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major, KV.213. The score is presented in two systems, each with two staves. The first system covers measures 61 to 65, and the second system covers measures 66 to 70. The third system covers measures 71 to 75, and the fourth system covers measures 76 to 80. The fifth system covers measures 81 to 85. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are indicated at several points. The transcription is attributed to travelsbypiano [tbpt68].

61 62 63 64 65

*p* *f*

66 67 68 69 70

*f*

71 72 73 74 75

*p*

76 77 78 79 80

*f* *f*

81 82 83 84 85

*p*

*W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213*  
*piano transcription – travelsbypiano [tbpt68]*

This block contains a piano transcription of measures 86 through 97 of Mozart's Divertimento. The music is written for two staves. Measures 86-90 show a melodic line in the upper staff with various ornaments and a strong dynamic *f* in measure 89. Measures 91-95 continue the melodic development with more ornaments and a strong dynamic *f* in measure 91. Measures 96-97 show a final melodic phrase in the upper staff and a corresponding bass line in the lower staff.

*Menuetto da capo*

**CONTREDANSE EN RONDEAU. Molto allegro (♩ ~ 210)**

This block contains a piano transcription of the first five measures of the Contredanse en Rondeau. The music is written for two staves in 2/4 time. Measure 1 starts with a strong dynamic *f* in the upper staff. Measures 2-5 show a melodic line in the upper staff and a corresponding bass line in the lower staff.

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of measures 6 through 30 of Mozart's Divertimento for 2 Oboes, 2 Horns, and 2 Bassoons in F major, KV.213. The score is written for two staves per system, with measures numbered 6 to 30 above the first staff of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of each system typically contains a complex rhythmic pattern with many beamed sixteenth notes, while the second staff features a more melodic line with longer note values. Dynamic markings include *ff* (fortissimo) at measures 17 and 21, *p* (piano) at measures 19 and 23, and *sim.* (sforzando) at measures 24 and 28. A *ped.* (pedal) marking is present at measure 18. The transcription is attributed to travelsbypiano [tbpt68].

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

31 32 33 34 35

*f assai*

*con pedale*

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

*mf*

*senza pedale*

51 52 53 54 55

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

This image displays a piano transcription of measures 56 through 80 of Mozart's Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major, KV.213. The transcription is presented in five systems, each consisting of two staves. The first staff of each system contains the upper voice, and the second staff contains the lower voice. The notation includes various musical symbols such as notes, rests, and dynamic markings. The measures are numbered 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80. The transcription is in F major, as indicated by the key signature of one flat (Bb) in the lower staff of measure 70. The tempo and mood are indicated by the marking 'f cantando' in measure 65, and the pedaling instruction 'con pedale' is written below the lower staff in measure 65. The transcription is a piano transcription, as indicated by the title.

56 57 58 59 60

61 62 63 64 65 *f cantando*  
*con pedale*

66 67 68 69 70

71 72 73 74 75

76 77 78 79 80

W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213  
piano transcription – travelsbypiano [tbpt68]

81 82 83 84 85

*f*

*legato e pedale*

86 87 88 89 90

*come prima*

91 92 93 94 95

96 97 98 99 100

*f assai*

101 102 103 104 105

*ff*

*ped.*

*W. A. Mozart – Divertimento for 2 Oboes, 2 Horns and 2 Bassoons in F major KV.213*  
*piano transcription – travelsbypiano [tbpt68]*

106 107 108 109 110

111 112



## 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 particularly vexing I generally include a footnote to point it out.

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 only written 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, 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. Also, there may be a footnote describing trill resolutions and/or point out exceptions when necessary.

### **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)

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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>

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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...