

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

W. A. Mozart
String Quartet in C major
KV.157
(complete)

original piano transcription
[tbpt157]

25 October – 02 November 2020

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

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

Allegro (♩ ~ 150)

This image shows a piano transcription of the first 25 measures of Mozart's String Quartet in C major, KV.157. The music is in 4/4 time and C major. The transcription is written for two staves: a treble staff (labeled 1-) and a bass staff (labeled 2- p). The tempo is marked 'Allegro' with a quarter note equal to approximately 150 beats per minute. The piece begins with a treble staff melody and a bass staff accompaniment. The first system contains measures 1-5, the second system contains measures 6-10, the third system contains measures 11-15, the fourth system contains measures 16-20, and the fifth system contains measures 21-25. The transcription includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include 'p' (piano) at measures 1, 21, and 25, and 'mp' (mezzo-piano) at measure 25. There are also trills marked 'tr' at measures 24 and 25. The piece concludes with a final chord in measure 25.

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

26 27 28 29 30

31 32 33 34

35 36 37 38

39 40 41 42 43

44 45 46 47 48

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

This image displays a piano transcription of the String Quartet in C major, KV.157 by Wolfgang Amadeus Mozart. The transcription is presented in five systems, each containing two staves. The measures are numbered 101 through 125. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 101-105) shows a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 106-110) features a more complex melodic line with frequent sixteenth-note patterns. The third system (measures 111-115) includes a dynamic shift from *sf* to *p*. The fourth system (measures 116-120) continues the melodic development with a crescendo. The fifth system (measures 121-125) concludes with a *rf* (ritardando) marking and a final melodic flourish. The transcription is a faithful representation of the original score, capturing the intricate details of the composition.

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

126 127 128 129 130

dim. ... *p*

131 132 133 134 135

f

136 137 138 139 140

141 142 143 144 145

146 147 148 149 150

p

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

This image displays a piano transcription of measures 151 through 175 of W. A. Mozart's String Quartet in C major, KV.157. The transcription is presented in five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The measures are numbered at the beginning of each system: 151-155, 156-160, 161-165, 166-170, and 171-175. The transcription includes the following dynamic markings: *mp* (mezzo-piano) at measure 151, *mf* (mezzo-forte) at measure 155, *p* (piano) at measure 158, *sf* (sforzando) at measures 168, 169, 170, and 171, and *p* (piano) at measure 172. The transcription also includes trills (tr) and accents (^) in measures 151, 153, 154, and 159. The notation is written in a style that is clear and legible, with a focus on the melodic and harmonic lines of the piece.

W. A. Mozart – *String Quartet in C major KV.157 (complete)*
 piano transcription – travelsbypiano [tbpt157]

176 177 178

Andante (♩ ~ 106 – 116)

1 2 3 4 5

1 - 2 - *p*

6 7 8 9 10

11 12 13 14 15

f

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

This image displays a piano transcription of measures 16 through 40 of Mozart's String Quartet in C major, KV.157. The notation is arranged in three systems, each with two staves. The first system (measures 16-20) features a treble staff with eighth-note patterns and a bass staff with ascending sixteenth-note runs. The second system (measures 21-25) includes a piano (*p*) dynamic marking in the bass staff. The third system (measures 26-30) features a forte (*f*) dynamic marking in the bass staff. The fourth system (measures 31-35) includes a pianissimo (*pp*) dynamic marking in the bass staff. The fifth system (measures 36-40) shows sustained chords in the treble staff and moving lines in the bass staff.

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

85 86 87 88 89

fp *fp* *fp* *f*

90 91 92 93 94

poco accel. ... *(poco più mosso e appassionato)*

95 96 97 98 99

100 101 102 103 104

105 106 107 108 109

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

110 111 112 113 114

p subito, poco a poco cresc. ...

115 116 117 118 119

sf dim. ...

120 121 122 123 124

(Tempo I)

p

125 126 127 128 129

130 131 132 133 134

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

This image displays a piano transcription of the String Quartet in C major, KV.157 by Wolfgang Amadeus Mozart. The score is presented in two systems, each with two staves. The first system covers measures 135 to 139, and the second system covers measures 140 to 144. The third system covers measures 145 to 149, and the fourth system covers measures 150 to 154. The fifth system covers measures 155 to 159. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are indicated in measures 140 and 144 respectively. The *pp* (pianissimo) marking is present in measure 151. The transcription is a faithful representation of the original work, capturing the intricate details of the string quartet's texture.

135 136 137 138 139

140 141 142 143 144

145 146 147 148 149

150 151 152 153 154

155 156 157 158 159

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

234 235 236 237 238

Coda

fp * *fp* * *fp* * *mp* *smorz. fino alla fine...*

* : solo 1a volta; 2a volta: senza *fp*, solo "poco cresc. ..."

239 240 241 242 243 244

pp *sempre dim. ...* *ppp*

Presto (♩ ~ 164)

1 2 3 4 5

1- *f* 2-

6 7 8 9 10

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

11 | 12 | 13 | 14 | 15

This system contains measures 11 through 15. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

32 | 33 | 34 | 35 | 36

This system contains measures 32 through 36. Measure 32 begins with a repeat sign. Measures 33-35 show a more active upper staff with sixteenth-note runs, while the lower staff continues with a steady accompaniment.

37 | 38 | 39 | 40 | 41

This system contains measures 37 through 41. Measure 37 is marked with a piano (*p*) dynamic. Measure 41 is marked with a forte (*f*) dynamic and features a more complex, rapid melodic figure in the upper staff.

42 | 43 | 44 | 45 | 46

This system contains measures 42 through 46. The upper staff continues with melodic development, and the lower staff maintains a consistent rhythmic accompaniment with eighth-note patterns.

47 | 48 | 49 | 50 | 51

This system contains measures 47 through 51. The piece concludes with a final melodic phrase in the upper staff and a sustained harmonic base in the lower staff.

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

52 | 53 | 54 | 55 | 56

57 | 58 | 59 | 60 | 61

62 | 63 | 64 | 65 | 66

67 | 68 | 69 | 70 | 71

72 | 73 | 74 | 75 | 76

This image displays a piano transcription of the first movement of W. A. Mozart's String Quartet in C major, KV.157. The score is presented in a system of two staves per measure, spanning measures 52 to 76. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A piano (*p*) dynamic is indicated in measure 65. The transcription is attributed to travelsbypiano [tbpt157].

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

77 78 79 80 81

82 83 84 85 86

87 88 89 90 91

92 93 94 95 96

97 98 99 100 101

f

p

f

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

102 103 104 105 106

107 108 109 110 111

112 113 114 115 116

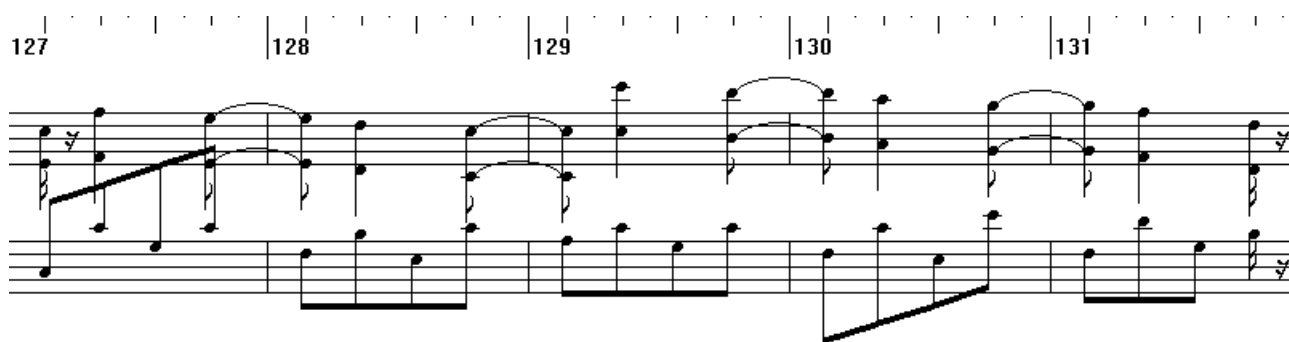
117 118 119 120 121

122 123 124 125 126

This image displays a piano transcription of measures 102 through 126 of W. A. Mozart's String Quartet in C major, KV.157. The score is presented in two systems, each with two staves. The first system covers measures 102 to 111, and the second system covers measures 112 to 126. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The transcription is attributed to travelsbypiano [tbpt157].

W. A. Mozart – String Quartet in C major KV.157 (complete)
piano transcription – travelsbypiano [tbpt157]

127 128 129 130 131

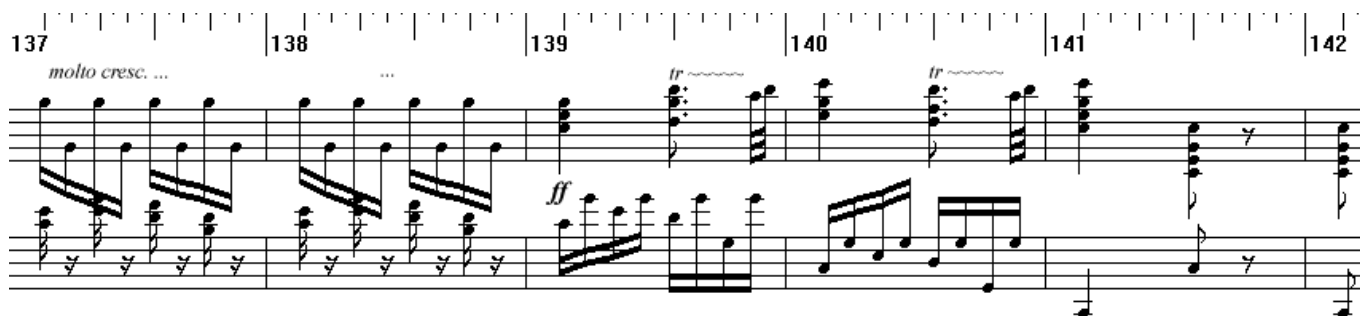


132 133 134 135 136



137 138 139 140 141 142

molto cresc. ... *...* *ff* *tr* *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

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. Self-made (digital publishing), edition zero.

Q. Are you ever going to release a better looking score?

A. Yeah, no.

Q. Why not?

A. I don't have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of free time and many fits of rage and/or frustration. Yeah free time (not my main RL job).

Q. Then shouldn't you have spent that time to produce a proper typeset in the first place?

A. I tried but for what I could see, to get a really good result with a typesetting software you need to input notes in it from scratch, instead of importing from midi files. Re-inputting from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweak around to produce a decent digital recording. The amount of tweaking and rework required on an imported midi for a typeset is about as much trouble as bitmap editing, if not more, but with less flexibility at that. To sum it up these *bitset* scores, as I call them (typesetting via bitmap editing), are the most time-efficient compromise I could manage. I'm sorry but after all these years it's still “this or nothing”, really.

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 (*starting from the release under by-nc-sa, see below*)... 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. Some of your (transcription) scores were initially distributed as paid releases, what's the deal here?

A. They either didn't sell at all or sold too little. Consider that I waited for the last purchased license to expire before turning them free, which means at least one full year has passed without a single purchase. In this state of things keeping releases “locked” under a fee makes little sense as it starts clashing with my primary goal of diffusion and survival of music (see above). OK, let me come clean. I tried to see if I could make a living out of this. I couldn't, but thank you for your support. I tried to see if going “commercial” would boost popularity and improve diffusion of my works. It didn't, but thank you for your support anyway. Now I just want to release everything I can, while I can.

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...