

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

J. Haydn

String Quartet in F major

Op.74 No.2 / Hob.III:73

original piano transcription
[tbpt37]

19 December 2009 – 20 February 2010

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

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Allegro spiritoso (♩ ~ 256)

1 2 3 4 5

1-
2- *f*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

f

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This page contains a piano transcription of measures 26 through 50 of J. Haydn's String Quartet in F major, Op. 74 No. 2. The transcription is written for piano and includes dynamic markings and articulation symbols.

Measures 26-30: The first system shows measures 26 to 30. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. Dynamic markings include *mp* (mezzo-piano) and *f* (forte).

Measures 31-35: The second system shows measures 31 to 35. The right hand continues the melodic development, and the left hand features a more active bass line. A dynamic marking of *mf* (mezzo-forte) is present.

Measures 36-40: The third system shows measures 36 to 40. The right hand has a more complex melodic line with some grace notes, and the left hand continues with harmonic accompaniment.

Measures 41-45: The fourth system shows measures 41 to 45. The right hand features a melodic line with some grace notes, and the left hand continues with harmonic accompaniment.

Measures 46-50: The fifth system shows measures 46 to 50. The right hand features a melodic line with some grace notes, and the left hand continues with harmonic accompaniment. Trill markings (*tr*) are present in measures 47, 48, 49, and 50.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

51 52 53 54 55

(p) poco cresc. ...

56 57 58 59 60

dim. ... (mp)

61 62 63 64 65

(mf)

66 67 68 69 70

f

71 72 73 74 75

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

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

p

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

193 194 195 196 197

p

198 199 200 201 202

203 204 205 206 207

f

208 209 210 211 212

213 214 215 216 217

J. Haydn – String Quartet in F major Op. 74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

218 219 220 221 222

223 224 225 226 227

228 229 230 231 232

233 234 235 236 237

238 239 240 241 242

p *f*

The musical score is presented in a piano transcription format, featuring two staves per system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 218-222) shows a treble staff with eighth-note chords and a bass staff with eighth-note patterns. The second system (measures 223-227) features a treble staff with a piano (p) dynamic and a bass staff with a forte (f) dynamic. The third system (measures 228-232) continues the melodic and harmonic development. The fourth system (measures 233-237) shows a more complex texture with multiple voices. The fifth system (measures 238-242) concludes the excerpt with a piano (p) dynamic and a final chord.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

243 244 245 246 247

248 249 250 251 252

253 254 255 256 257

258 259 260 261 262

263 264 265 266 267

f

p

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2, Hob. III: 73. The transcription is presented in a single system with two staves per measure, spanning measures 268 to 292. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring a fermata. The transcription is a piano arrangement, as indicated by the title and the use of a piano (p) dynamic marking in measure 273. The key signature is one flat (Bb), and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt37].

Measures 268-272:

Measure 268: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 269: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 270: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 271: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 272: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3.

Measures 273-277:

Measure 273: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 274: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 275: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 276: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 277: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3.

Measures 278-282:

Measure 278: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 279: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 280: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 281: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 282: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3.

Measures 283-287:

Measure 283: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 284: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 285: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 286: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 287: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3.

Measures 288-292:

Measure 288: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 289: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 290: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 291: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3. Measure 292: Treble staff has eighth notes G4, A4, Bb4, A4, G4. Bass staff has eighth notes F3, G3, A3, Bb3, A3, G3.

J. Haydn – String Quartet in F major Op. 74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2 (Hob. III:73). The transcription is presented in two systems, each containing two staves. The first system covers measures 293 to 297, and the second system covers measures 298 to 302. The third system covers measures 303 to 307, and the fourth system covers measures 308 to 312. The fifth system covers measures 313 to 317. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte). The transcription is a piano arrangement, as indicated by the title.

293 294 295 296 297

298 299 300 301 302

303 304 305 306 307

308 309 310 311 312

313 314 315 316 317

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

318 319 320 321 322

Musical notation for measures 318-322. Measure 318: Treble clef, F4 quarter, rest. Bass clef, F3 quarter, G3 quarter. Measure 319: Treble clef, A4 quarter, B4 quarter, C5 quarter. Bass clef, A3 quarter, B3 quarter, C4 quarter. Measure 320: Treble clef, B4 quarter, A4 quarter, G4 quarter. Bass clef, B3 quarter, A3 quarter, G3 quarter. Measure 321: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 322: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter.

323 324 325 326 327

Musical notation for measures 323-327. Measure 323: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 324: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 325: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 326: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 327: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter.

328 329 330 331 332

Musical notation for measures 328-332. Measure 328: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 329: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 330: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 331: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 332: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter.

333 334 335 336 337

Musical notation for measures 333-337. Measure 333: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 334: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 335: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 336: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 337: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter.

338 339 340 341 342

Musical notation for measures 338-342. Measure 338: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 339: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 340: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 341: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter. Measure 342: Treble clef, F#4 quarter, E4 quarter, D4 quarter. Bass clef, F#3 quarter, E3 quarter, D3 quarter.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

343 344 345 346 347

348 349 350 351 352

The image shows two systems of musical notation for a piano transcription. The first system covers measures 343 to 347, and the second system covers measures 348 to 352. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'ff' (fortissimo) marking is present in measure 345. The measures are numbered at the top of each system.

trills [47 – 50]

47 48 49 50

The image shows two systems of musical notation for measures 47 to 50. The first system covers measures 47 to 48, and the second system covers measures 49 to 50. Each system consists of two staves. The notation includes various musical symbols such as notes, rests, and trills. The measures are numbered at the top of each system.

Andante grazioso (♩ ~ 112)

1 2 3 4 5

1 -
2 - *mezza voce*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

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

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

The image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2, Hob. III: 73. The music is presented in five systems, each consisting of two staves. The measures are numbered 51 through 75. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (Bb), and the time signature is 3/4. The transcription is a piano version of the original string quartet.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

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

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2 (Hob. III:73). The transcription is presented in two systems, each containing two staves. The first system covers measures 101 to 105, and the second system covers measures 106 to 110. The third system covers measures 111 to 115, and the fourth system covers measures 116 to 120. The fifth system covers measures 121 to 125. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring triplets. The transcription is a piano arrangement, as indicated by the title.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2. The transcription is presented in five systems, each containing two staves. The measures are numbered 126 through 150. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The transcription is attributed to travelsbypiano [tbpt37].

Measures 126-130: The first system shows measures 126 to 130. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving lines.

Measures 131-135: The second system covers measures 131 to 135. Measure 132 includes a triplet in the upper staff. The lower staff continues with a steady eighth-note accompaniment.

Measures 136-140: The third system contains measures 136 to 140. The upper staff has a more active melodic line with some sixteenth-note passages. The lower staff maintains the harmonic foundation.

Measures 141-145: The fourth system shows measures 141 to 145. The upper staff features a series of chords and moving lines. The lower staff continues with eighth-note accompaniment.

Measures 146-150: The fifth system covers measures 146 to 150. Measure 149 and 150 show a change in the lower staff's accompaniment, with triplets marked with a '3' and a slur. The upper staff continues with its melodic and harmonic parts.

non legato

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2. The transcription is presented in a single system with two staves. The top staff contains the melodic line, while the bottom staff provides a harmonic accompaniment using triplet patterns. The measures are numbered 151 through 170. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and triplet markings. The transcription is attributed to travelsbypiano [tbpt37].

151 152 153 154

155 156 157

158 159 160 161 162

163 164 165 166

167 168 169 170

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

171 172 173 174

175 176 177 178

179 180 181

182 183 184 185

dim. senza rit. fino alla fine... *pp* *ppp*

Menuetto. Allegro. (♩ ~ 160)

1 2 3 4 5

6 7 8 17 18

19 20 21 22 23

24 25 26 27 28

29 30 31 32 33

J. Haydn – String Quartet in F major Op. 74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

34 35 36 37 38

p

39 40 41 42 43

cresc. ...

44 45 46 47 48

f *p*

49 50

f *p*

Trio. (♩ ~ 170)

84 85 86 87

p

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

88 89 90 91 92

93 94 95 96 97

98 99 100 101 102

103 104 105 106 107

108 109 110 111 112

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2 (Hob. III:73). The transcription is presented in two systems, each with two staves. The first system covers measures 113 to 117, and the second system covers measures 118 to 122. The third system covers measures 123 to 127, and the fourth system covers measures 128 to 132. The fifth system covers measures 133 to 137. The notation includes various musical symbols such as notes, rests, and dynamic markings. The transcription is attributed to travelsbypiano [tbpt37].

113 114 115 116 117

118 119 120 121 122

123 124 125 126 127

128 129 130 131 132

133 134 135 136 137

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

138 139 140 141 142

143 144 145 146

M.D.C.

Finale. Presto. (♩ ~ 162 – 180)

1 2 3 4 5

1 -

2 - *mf*

6 7 8 9 10

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

p

cresc.

dim.

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

36 | 37 | 38 | 39 | 40

p *f*

41 | 42 | 43 | 44 | 45

(mf)

46 | 47 | 48 | 49 | 50

(p)

51 | 52 | 53 | 54 | 55

(cresc.)

56 | 57 | 58 | 59 | 60

(dim.)

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

61 62 63 64 65

(p) (f)

66 67 68 69 70

71 72 73 74 75

76 77 78 79 80

81 82 83 84 85

p

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

86 87 88 89 90

91 92 93 94 95

96 97 98 99 100

101 102 103 104 105

106 107 108 109 110

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125

126 127 128 129 130

131 132 133 134 135

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

136 137 138 139 140

Measures 136-140 of the piano transcription. The notation is written on two staves. Measure 136 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 137 has a treble staff with a half note A4 and a bass staff with a half note G3. Measure 138 has a treble staff with a half note B4 and a bass staff with a half note A3. Measure 139 has a treble staff with a half note C5 and a bass staff with a half note B3. Measure 140 has a treble staff with a half note D5 and a bass staff with a half note C3.

141 142 143 144 145

Measures 141-145 of the piano transcription. The notation is written on two staves. Measure 141 has a treble staff with a half note E5 and a bass staff with a half note D3. Measure 142 has a treble staff with a half note F5 and a bass staff with a half note E3. Measure 143 has a treble staff with a half note G5 and a bass staff with a half note F3. Measure 144 has a treble staff with a half note A5 and a bass staff with a half note G3. Measure 145 has a treble staff with a half note B5 and a bass staff with a half note A3.

146 147 148 149 150

Measures 146-150 of the piano transcription. The notation is written on two staves. Measure 146 has a treble staff with a half note C6 and a bass staff with a half note B3. Measure 147 has a treble staff with a half note D6 and a bass staff with a half note C3. Measure 148 has a treble staff with a half note E6 and a bass staff with a half note D3. Measure 149 has a treble staff with a half note F6 and a bass staff with a half note E3. Measure 150 has a treble staff with a half note G6 and a bass staff with a half note F3.

151 152 153 154 155

Measures 151-155 of the piano transcription. The notation is written on two staves. Measure 151 has a treble staff with a half note A6 and a bass staff with a half note G3. Measure 152 has a treble staff with a half note B6 and a bass staff with a half note A3. Measure 153 has a treble staff with a half note C7 and a bass staff with a half note B3. Measure 154 has a treble staff with a half note D7 and a bass staff with a half note C3. Measure 155 has a treble staff with a half note E7 and a bass staff with a half note D3.

156 157 158 159 160

Measures 156-160 of the piano transcription. The notation is written on two staves. Measure 156 has a treble staff with a half note F7 and a bass staff with a half note E3. Measure 157 has a treble staff with a half note G7 and a bass staff with a half note F3. Measure 158 has a treble staff with a half note A7 and a bass staff with a half note G3. Measure 159 has a treble staff with a half note B7 and a bass staff with a half note A3. Measure 160 has a treble staff with a half note C8 and a bass staff with a half note B3.

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

161 162 163 164 165

cresc. *p*

166 167 168 169 170

171 172 173 174 175

176 177 178 179 180

cresc. *mf*

181 182 183 184 185

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

186 187 188 189 190

191 192 193 194 195

196 197 198 199 200

201 202 203 204 205

206 207 208 209 210

cresc. *dim.*

p *f*

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

This image displays a piano transcription of a section from J. Haydn's String Quartet in F major, Op. 74 No. 2 (Hob. III:73). The transcription is presented in two systems, each containing two staves (treble and bass clef). The measures are numbered 211 through 235. The music features a variety of textures, including chords, arpeggios, and melodic lines. A dynamic marking of *p* (piano) is visible in measure 230. The transcription is attributed to travelsbypiano [tbpt37].

Measures 211-215: Treble staff shows chords and arpeggios; Bass staff shows a steady eighth-note accompaniment.

Measures 216-220: Treble staff continues with chords and arpeggios; Bass staff continues with the eighth-note accompaniment.

Measures 221-225: Treble staff shows chords and arpeggios; Bass staff continues with the eighth-note accompaniment.

Measures 226-230: Treble staff shows chords and arpeggios; Bass staff continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is visible in measure 230.

Measures 231-235: Treble staff shows chords and arpeggios; Bass staff continues with the eighth-note accompaniment.

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

236 237 238 239 240

241 242 243 244 245

246 247 248 249 250

251 252 253 254 255

256 257 258 259 260

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

261 262 263 264 265

266 267 268 269 270

271 272 273 274 275

276 277 278 279 280

281 282 283 284 285

legato

3 3 3 3 3

J. Haydn – String Quartet in F major Op. 74 No. 2 / Hob. III: 73
piano transcription – travelsbypiano [tbpt37]

This piano transcription of J. Haydn's String Quartet in F major, Op. 74 No. 2, measures 286-310, is presented in a single system with two staves. The notation is a simplified piano transcription, indicated by the title. The key signature is one flat (Bb), and the time signature is 3/4. The piece is in F major. The transcription uses a variety of musical notations to represent the original string quartet, including triplets, slurs, and dynamic markings. The first staff (treble clef) contains the upper voices, while the second staff (bass clef) contains the lower voices. The measures are numbered 286 through 310. The transcription includes a crescendo (cresc.) starting at measure 302 and a fortissimo (ff) marking at measure 304. The piece concludes with a piano (p) marking at measure 309. The transcription is a faithful representation of the original work, capturing the essential musical elements and dynamics.

286 287 288 289 290

291 292 293 294 295

296 297 298 299 300

301 302 303 304 305

306 307 308 309 310

cresc. *ff* *p*

J. Haydn – String Quartet in F major Op.74 No.2 / Hob.III:73
piano transcription – travelsbypiano [tbpt37]

311 312 313 314 315

316 317 318 319 320

321 322 323 324 325 326

f

p

f

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, 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. 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...