

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

# **L. Boccherini**

String Quartet in G major

Op.44 No.4 / G.223

*‘La Tiranna’*

original piano transcription  
[tbpt144]

25 November – 02 December 2019

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

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**Presto (Tirana)** (♩ ~ 308)

1 2 3 4 5

1-  
2-  
*p* *leggero e vivace*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

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

*ff* (*mf dim.*)

*p* *pp*

*ff* *f*

*pp*

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

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

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piano transcription – travelsbypiano [tbpt144]

76 77 78 79 80

81 82 83 84 85

86 87 88 89 90

184 185 186 187 188

189 190 191 192 193

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

194 195 196 197 198

199 200 201 202 203

204 205 206 207 208

209 210 211 212 213

214 215 216 217 218

The score is a piano transcription of L. Boccherini's String Quartet in G major, Op. 44 No. 4, G. 223 'La Tiranna'. It is written for a single piano, with two staves per system. The music is in G major and 3/4 time. The transcription includes measures 194 through 218. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff) and sforzando (sf). The transcription is credited to travelsbypiano [tbpt144].

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

219 220 221 222 223

224 225 226 227 228

229 230 231 232 233

234 235 236 237 238

239 240 241 242 243

*p*

*ff*

*pp ipnotico*

*(arp. ad lib.)*

*(sim.)*

*f*

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

244 245 246 247 248

*pp*

249 250 251 252 253

254 255 256 257 258

*f*

259 260 261 262 263

*pp*

*arp. ad. lib.*

264 265 266 267 268



*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

269 270 271 272 273

274 275 276 277 278

279 280 281 282 283

284 285 286 287 288

289 290 291 292 293

*cresc. ...*

*f*

*pp*

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
 piano transcription – travelsbypiano [tbpt144]

294 295 296 297 298

299 300 301 302 303

304 305 306 307 308

309 310 311 312 313

314 315 316 317 318

The musical score is presented in five systems, each with two staves. The measures are numbered 294 through 318. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is G major, and the time signature is 4/4. The score is a piano transcription of a string quartet piece by Lodovico Boccherini.

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

319 320 321 322 323

*p*

324 325 326 327 328

*ff* *f*

329 330 331 332 333

*pp*

334 335 336 337 338

339 340 341 342 343

*ff*

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
piano transcription – travelsbypiano [tbpt144]

344 345 346 347 348

349 350 351 352 353

354 355 356 357 358

359 360 361 362 363

364 365 366 367 368

*pp*

*cresc.*

*f*

*p*

*pp*

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
 piano transcription – travelsbypiano [tbpt144]

369 370 371 372 373

374 375 376 377 378

379 380 381 382 383

384 385 386 387 388

389 390 391 392

*poco a poco cresc.*

*ff*

The musical score is presented in a piano transcription format, consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 369 through 392 indicated at the top of each system. The key signature is G major, and the time signature is 4/4. The score includes a crescendo marking 'poco a poco cresc.' and a fortissimo marking 'ff'. The piece concludes with a double bar line and repeat dots.

L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'  
piano transcription – travelsbypiano [tbpt144]

*Tempo di Minuetto* (♩ ~ 120)

This piano transcription of Boccherini's String Quartet in G major, Op. 44 No. 4 (G.223 'La Tiranna'), is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Minuetto' with a quarter note equal to approximately 120 beats per minute. The score is divided into measures, with measure numbers 1 through 33 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 1-5) begins with a treble clef and a bass clef, both with a key signature of one sharp. The second system (measures 14-18) includes a triplet of eighth notes in measure 16, marked 'poco cresc. ...', and a piano (pp) dynamic marking in measure 17. The third system (measures 19-23) features a crescendo (cresc. ...) in measure 23. The fourth system (measures 24-28) includes a forte (f) dynamic marking in measure 24 and a piano (pp) dynamic marking in measure 25. The fifth system (measures 29-33) includes a piano (p) dynamic marking in measure 29 and a 'dolciss.' (dolcissimo) marking in measure 33, which also contains a triplet of eighth notes. The transcription is a faithful representation of the original work, capturing its melodic and harmonic essence.

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
 piano transcription – travelsbypiano [tbpt144]

34 35 36 37 38

3

cresc.

3

3

39 40 41

f

ff

**Trio** (♩ ~ 120)

66 67 68 69

pp con semplicità

70 71 72 81 82

dolce

83 84 85 86 87

f

p

f

p

fff

pp

p

3

*L. Boccherini – String Quartet in G major Op.44 No.4 / G.223 'La Tiranna'*  
 piano transcription – travelsbypiano [tbpt144]

88 89 90 91 92

*poco a poco cresc. ...*

93 94 95 96 97

*pp*

98 99 100 101 102

*p* *pp* *poco a poco cresc. ...*

103 104 105

*f*

a)

*small hands: play the lower E as appoggiatura, like this:*

33 34 35

*ff*

*please refrain from playing this chord as arpeggio, it's important to play it loud and "secco" with reverb*



## 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.

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### 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  $\text{♩}$  or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

## Zoomed (bloated) time signature

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

## Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

## Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

## Questions and Answers

**Q. So what does “DOUJIN EDITION” mean, anyway?**

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

**Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?**

A. Most likely... NOT.

**Q. Why not?**

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

**Q. Free time? Isn’t this your main occupation?**

A. Not (*shobon...*)

**Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?**

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

**Q. I want to produce a proper typeset edition of your scores.**

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

**Q. I want to play your works in public / record and publish a performance!**

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

**Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?**

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works, bound to the original license terms. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

**Q. I have a request / inquiry.**

A. Drop me a line (see links/contact page below)

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## **Links/Contact**

**Main site/blog**

<https://travelsbypiano.wordpress.com>

**YouTube channel**

<https://www.youtube.com/user/travelsbypiano>

**Scores/Recordings**

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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## **Words of Thanks**

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

If you like this music, please consider archiving these scores  
and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You  
to the Great Masters of the Past...