

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

F. Schubert

String Quartet No.15 in G major

D.887

3rd movement

Scherzo

original piano transcription

[tbpt57]

22 January 2011

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

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SCHERZO. Allegro vivace (♩ ~ 321)

The image displays a piano transcription of the Scherzo movement from Schubert's String Quartet No. 15 in G major, D. 887. The score is presented in two staves: a treble clef staff (labeled '1-' and '2-') and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro vivace' with a quarter note equal to approximately 321 beats per minute. The score is divided into measures 1 through 20, with bar lines and measure numbers clearly indicated. The first measure (1) begins with a treble clef staff containing a whole rest and a bass clef staff starting with a piano (*pp*) dynamic. The music features rhythmic patterns of eighth and sixteenth notes, often beamed together, and includes various articulations such as accents and slurs. The notation is clean and professional, typical of a published piano transcription.

F. Schubert – String Quartet No.15 in G major D.887 – 3rd movement: Scherzo
piano transcription – travelsbypiano [tbpt57]

21 22 23 24

25 26 27 28

p *cresc. ...*

29 30 31 32

f (*dim. ...*) *p*

65 66 67 68

pp

69 70 71 72

cresc. ...

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73 74 75 76

ff

77 78 79 80

p

81 82 83 84

85 86 87 88

sf *sf*

89 90 91 92

ff
pp subito

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93 | 94 | 95 | 96

Musical notation for measures 93-96. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes and rests.

97 | 98 | 99 | 100

cresc. ...

Musical notation for measures 97-100. The system consists of two staves. The upper staff contains a melodic line with eighth notes, and the lower staff contains a bass line with eighth notes. A dynamic marking *cresc. ...* is present in the lower staff.

101 | 102 | 103 | 104

ff

Musical notation for measures 101-104. The system consists of two staves. The upper staff contains a melodic line with eighth notes and a fermata over the final note. The lower staff contains a bass line with eighth notes. A dynamic marking *ff* is present in the lower staff.

105 | 106 | 107 | 108

p

Musical notation for measures 105-108. The system consists of two staves. The upper staff contains a melodic line with eighth notes, and the lower staff contains a bass line with eighth notes and rests. A dynamic marking *p* is present in the lower staff.

109 | 110 | 111 | 112

Musical notation for measures 109-112. The system consists of two staves. The upper staff contains a melodic line with eighth notes, and the lower staff contains a bass line with eighth notes and rests.

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113 | 114 | 115 | 116

Musical notation for measures 113-116. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and eighth notes. Dynamic markings include *sf* (sforzando) at the beginning and middle of the passage.

117 | 118 | 119 | 120

Musical notation for measures 117-120. Measures 117-118 show a melodic line in the top staff and chords in the bottom staff. Measures 119-120 feature a bass line with eighth notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

121 | 122 | 123 | 124

Musical notation for measures 121-124. Measures 121-122 are mostly rests. Measures 123-124 show a melodic line in the top staff and a bass line with eighth notes. A dynamic marking of *pp* is present. The instruction *(come la prima volta)* is written below the bottom staff.

125 | 126 | 127 | 128 | 129

Musical notation for measures 125-129. The top staff contains a melodic line with eighth notes and chords. The bottom staff contains a bass line with eighth notes and chords. Dynamic markings include *pp* and *sf*.

130 | 131 | 132 | 133 | 134

Musical notation for measures 130-134. Measures 130-131 are mostly rests. Measures 132-134 show a melodic line in the top staff and a bass line with eighth notes and chords. Dynamic markings include *pp* and *sf*.

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135 136 137 138 139

Musical notation for measures 135-139. The system consists of two staves. Measure 135 features a melodic line in the upper staff with eighth notes and a bass line in the lower staff with eighth notes. Measure 136 has a whole rest in the upper staff and a half note in the lower staff. Measure 137 has a melodic line in the upper staff and a bass line in the lower staff. Measure 138 has a whole rest in the upper staff and a half note in the lower staff. Measure 139 has a whole rest in the upper staff and a half note in the lower staff.

140 141 142 143 144

Musical notation for measures 140-144. The system consists of two staves. Measure 140 has a whole rest in the upper staff and a half note in the lower staff. Measure 141 has a whole rest in the upper staff and a half note in the lower staff. Measure 142 has a whole rest in the upper staff and a half note in the lower staff. Measure 143 has a whole rest in the upper staff and a half note in the lower staff. Measure 144 has a whole rest in the upper staff and a half note in the lower staff.

145 146 147 148 149

Musical notation for measures 145-149. The system consists of two staves. Measure 145 has a whole rest in the upper staff and a half note in the lower staff. Measure 146 has a melodic line in the upper staff and a bass line in the lower staff. Measure 147 has a melodic line in the upper staff and a bass line in the lower staff. Measure 148 has a melodic line in the upper staff and a bass line in the lower staff. Measure 149 has a melodic line in the upper staff and a bass line in the lower staff.

150 151 152 153 154

Musical notation for measures 150-154. The system consists of two staves. Measure 150 has a whole rest in the upper staff and a half note in the lower staff. Measure 151 has a melodic line in the upper staff and a bass line in the lower staff. Measure 152 has a melodic line in the upper staff and a bass line in the lower staff. Measure 153 has a melodic line in the upper staff and a bass line in the lower staff. Measure 154 has a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *p* and *cresc.*

155 156 157 158 159

Musical notation for measures 155-159. The system consists of two staves. Measure 155 has a melodic line in the upper staff and a bass line in the lower staff. Measure 156 has a melodic line in the upper staff and a bass line in the lower staff. Measure 157 has a melodic line in the upper staff and a bass line in the lower staff. Measure 158 has a melodic line in the upper staff and a bass line in the lower staff. Measure 159 has a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *f* and *p*.

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160 161 162 163 164

165 166 167 168 169

170 171 172 173 174

175 176 177 178 179

ff *p* *ff* *fff* *>*

segue: Trio

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317 318 319 320 321

Musical notation for measures 317-321. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a grace note. The lower staff contains a bass line with chords and moving lines. Measure 321 ends with a double bar line.

322 323 324 325 326

Musical notation for measures 322-326. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a steady bass line with chords. Measure 326 ends with a double bar line.

327 328 329 330 331

Musical notation for measures 327-331. The system consists of two staves. The upper staff has a melodic line with a key signature change to three sharps (F#, C#, G#) starting at measure 329. The lower staff has a bass line. The word *cantando* is written above the lower staff at measure 329. Measure 331 ends with a double bar line.

332 333 334 335 336

Musical notation for measures 332-336. The system consists of two staves. The upper staff has a melodic line with a key signature change to two sharps (F#, C#) starting at measure 334. The lower staff has a bass line. Measure 336 ends with a double bar line.

337 338 339 340

Musical notation for measures 337-340. The system consists of two staves. The upper staff has a melodic line with a key signature change to one sharp (F#) starting at measure 339. The lower staff has a bass line. The word *con tutta l'anima* is written above the lower staff at measure 337. Measure 340 ends with a double bar line.

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341 342 343 *sublimando...* 344 ... 345

This system contains measures 341 through 345. The top staff features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The bottom staff provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in measure 345. The key signature is G major, indicated by one sharp (F#).

346 347 348 349 350

This system contains measures 346 through 350. The melodic line continues with eighth and sixteenth notes, featuring some slurs. The accompaniment consists of chords and moving lines in the lower register. The key signature remains G major.

351 352 353 *cantando l'ultima volta...* 354 355

This system contains measures 351 through 355. The melodic line has a more active feel with sixteenth notes. The accompaniment is rhythmic and provides a steady harmonic base. The key signature is G major.

356 357 358 359 360

This system contains measures 356 through 360. The melodic line continues with eighth and sixteenth notes. The accompaniment features chords and moving lines. The key signature is G major.

361 362 363 364 365

This system contains measures 361 through 365. The melodic line continues with eighth and sixteenth notes. The accompaniment features chords and moving lines. The key signature is G major.

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366 367 368 369 370

Musical notation for measures 366-370. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values. Measure 368 features a dynamic marking of *p*. Measures 369 and 370 show a change in the bass line with a key signature change to one sharp (F#).

371 372 373 374 375

Musical notation for measures 371-375. The system consists of two staves. The upper staff continues the melodic line with a slur over measures 372-373. The lower staff continues the bass line. Measure 373 features a dynamic marking of *p*.

376 377 378 379 380

Musical notation for measures 376-380. The system consists of two staves. The upper staff features a melodic line with a dynamic marking of *p* at the beginning. The lower staff continues the bass line.

381 382 383 384 385

Musical notation for measures 381-385. The system consists of two staves. The upper staff features a melodic line with dynamic markings of *p* and *sfz*. The lower staff continues the bass line. Measure 381 includes the instruction *spegnendosi...*.

Scherzo da Capo.

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 veeeeeeery 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)

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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

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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...