

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

L. van Beethoven

Fugue for String Quintet

Op. 137

original piano transcription
[tbpt53]

September 2010

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

*Allegretto sublime**

(♩ ~ 160)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15

p *leggero scherzando*

* I highly recommend listening to the original piece several times before studying this transcription. Also, I have abridged most of the awkward passages but several uncomfortable jumps and stretches remain so large hands are definitely an advantage here.

L. van Beethoven – Fugue for String Quintet Op. 137
piano transcription - travelsbypiano [tbpt53]

The image displays a piano transcription of the Fugue for String Quintet Op. 137 by Ludwig van Beethoven, covering measures 16 through 32. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is divided into systems, with measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 indicated at the beginning of each system. Dynamic markings include *rf* (ritardando forte), *dim. ...* (diminuendo), *p* (piano), *poco cresc. ...* (poco crescendo), *cresc. ...* (crescendo), and *f* (forte). The transcription is attributed to travelsbypiano [tbpt53].

L. van Beethoven – Fugue for String Quintet Op. 137
piano transcription - travelsbypiano [tbpt53]

The image displays a piano transcription of the Fugue for String Quintet Op. 137 by Ludwig van Beethoven, covering measures 33 through 48. The score is written for two staves per system, with various musical notations including notes, rests, and dynamic markings.

Measures 33-35: The first system shows measures 33, 34, and 35. Measure 33 begins with a *dim.* (diminuendo) marking. Measure 35 ends with a *p* (piano) marking.

Measures 36-39: The second system shows measures 36, 37, 38, and 39. Measure 36 begins with a *ff* (fortissimo) marking. Measures 37, 38, and 39 feature complex, multi-measure rests and melodic lines.

Measures 40-42: The third system shows measures 40, 41, and 42. Measure 40 begins with a *dim.* (diminuendo) marking. Measure 42 ends with a *dim.* (diminuendo) marking.

Measures 43-45: The fourth system shows measures 43, 44, and 45. Measure 43 begins with a *mp* (mezzo-piano) marking. Measures 44 and 45 feature complex, multi-measure rests and melodic lines.

Measures 46-48: The fifth system shows measures 46, 47, and 48. Measure 46 begins with a *sf* (sforzando) marking. Measures 47 and 48 feature complex, multi-measure rests and melodic lines.

L. van Beethoven – Fugue for String Quintet Op. 137
piano transcription - travelsbypiano [tbpt53]

49 50 51

52 53 54 55

56 57 58 59

60 61 62

63 64 65 66

sf *sf* *sf* *emerge*

p *cresc.* *mf*

L. van Beethoven – Fugue for String Quintet Op. 137
piano transcription - travelsbypiano [tbpt53]

67 68 69 70

71 72 73 74

75 76 77 78

79 80 81

82 83

cresc. ...

f largamente

dim. ...

smorz. molto, estatico... pp

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 veeeeeeeery 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. I’ve got the habit of noting 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 notated as bar n. 1 and instead the second bar is numbered as 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.

Volume

I tend to use “rf” a lot. It stands for “*rinforzando*” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter.

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 3/4 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3 (when in 6/8 rhythm). 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 annoying I generally include a footnote to point that out again.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

Pedal indications

Very rarely noted. It’s best if you rely on your own sensibility or ask your teachers for practical advice.

Fingering

Ditto, see above.

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. Do not hesitate to find and play your own subdivision of notes between the two hands.

Trills, mordents and other embellishments

More likely to appear in my transcriptions, they are generally notated in the usual fashion. A footnote will explain exceptions.

Finally...

Try reading the score while listening to the example performances you can find on my YouTube channel (or elsewhere on the web). This should fix 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”.

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 the score you are holding now already cost me several hours of sleep / free time and many a fit of rage and/or frustration. If you paid something to get this score, you could even say you were paying for my overtime editing work, not for the Music itself.

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

A. NOT.

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

A. Sounds nice for a pipe dream. If you think it’s actually feasible, try to pester your favourite publisher telling them there’s this crazy bloke called travelsbypiano who has more original scores you can shake a stick at but he totally sucks as an editor. If that company is crazy enough to squander (whoops I mean invest) money for an “artist” like me something may actually click, who knows?

Q. I have a request.

A. Drop me a line.

Q. I want to play your works in public!

A. Go ahead. I’m cool with it ☺

Q. Is it really OK without any additional fee or something?

A. If you have this score, you can. If you paid for it, the amount you paid already covers public performances. If you didn’t pay for it, then it means it required no fee in the first place. Of course I’d be delighted to know when and where my works were played and even more to hear them played, but it’s not required in any way.

Q. Why some of your scores are free while some are not? Why not make them all free?

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. Free is very nice but it has its limits. Apparently even if you’re self-published, unless you go commercial you aren’t taken seriously. This is ridiculous if you ask me, but it works like that. Shocking truth. I’ll eventually work out a steady formula to arrange both sides (I may already have by the time you read this).

*
* *
* * *
* *
*

Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel (example performances)

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

Scores

<http://travelsbypiano.load.cd>

http://imslp.org/wiki/Category:Novegno,_Roberto

*
* *
* * *
* *
*

Words of Thanks

Thank you for your interest in my modest works.

Thank you for reaching to the scores.
If you bought them, Thank you once again.

Thank you for your Support!..

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