

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

A. Borodin

String Quartet No. 2 in D major

2nd movement

Scherzo

original piano transcription
[tbpt75]

14, 16 October 2011

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

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A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
piano transcription – travelsbypiano [tbpt75]

Allegro (♩ ~ 224 – 214)

1 2 3 4

1- >

2- *p* *leggero* *sim.*

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

meno p *cresc. ...*

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21 22 23 24

rf >

25 26 27 28

f *dim. ...* *poco rit. ...*

29 30 31 32

dolce cantabile

a tempo, poco sotto il mov.; m.s. leggero

33 34 35 36

poco tratt. ...

37 38 39 40

a tempo, risvegliato

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41 42 43 44

45 46 47 48

49 50

51 52 53 54

55 56 57 58

poco tratt. ...

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59 *a tempo* 60 61 62 63

p

64 65 66 67

68 69 70 71

72 73 74 75

cresc. ... *cresc. molto ...*

76 77 78 79

f

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80 81 82 83

84 85 86 87

88 89 90 91

92 93 94 95

96 97 98 99

dim. ...

p

rf

dim. ...

cresc. e accel. ...

ff

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100 101 102 103

Tempo I

mp

104 105 106 107

108 109 110 111

f

112 113 114 115

p

116 117 118 119

A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
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120 121 122 123

124 125 126 127

128 129 130 131

132 133 134 135

136 137 138 139

This piano transcription of the Scherzo movement from A. Borodin's String Quartet No. 2 in D major, measures 120-139, is presented in a two-staff format. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in D major and 3/4 time. The transcription is divided into five systems, each containing two staves. The first system (measures 120-123) shows a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 124-127) continues the melodic development, with a 'cresc. ...' marking in measure 126. The third system (measures 128-131) features a 'f dim. ...' marking in measure 128. The fourth system (measures 132-135) includes a 'sim.' marking in measure 132. The fifth system (measures 136-139) concludes the excerpt with a final melodic phrase in the upper staff and a corresponding line in the lower staff.

cresc. ...

f dim. ...

sim.

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140 141 142 143

tratt. ...

144 145 146 147

a tempo, poco sotto il mov.

mp

148 149 150 151

152 153 154 155

(Tempo I)

f

156 157 158 159

ff

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160 161 162 163

dim. ... *p*

164 165 166 167

mp *dim. ...* *leggero*

168 169 170 171

sim.

172 173 174 175

176 177 178 179

poco a poco cresc. e accel. ...

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180 181 182 183

184 185 186 187 188

189 190 191 192

193 194 195 196

197 198 199 200

Tempo I

(dinamiche come la prima volta)

ff stringendo

p tratt. ...

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201 202 203 204

205 206 207 208

209 210 211 212

213 214 215 216

217 218 219 220

A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
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221 222

223 224 225 226

227 228 229 230

231 232 233 234

235 236 237 238

A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
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239 240 241 242

243 244 245 246

247 248 249 250

251 252 253 254

255 256 257 258

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259 260 261 262

263 264 265

266 267 268 269

poco dim. ...
più f

270 271 272 273

p subito cresc. e string. ...

274 275 276 277

A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
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Presto Vivace (♩ ~ 240)

278 279 280 281

ff

282 283 284 285

286 287 288 289

smorz. ... *p* *Tempo I*

290 291 292 293

(smorz. ancora...) *sottovoce*

A. Borodin – String Quartet No. 2 in D major – 2nd movement: Scherzo
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294 295 296 297

pp senza rall.

298 299 300

ppp

Notes

1) bars [45] and [239] are slightly different in the reference recording. The LH plays an Ebm / G#m chord instead of B / E as in the original. The score is consistent to the original, albeit my official version is the 'wrong' one as in the reference recording:

45 239

2) in bar [29] and all similar ones, note that the sound of the first chord of the RH (and the first note of the LH) should last the whole bar, more or less like this:

29

It is up to the player's taste to decide how to do this: hold the keys down or use the sustain pedal... or both!

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 veeeeeeeeery 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 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.

Pedals

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

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 distribution 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. There may be a footnote describing trill resolutions and/or point out exceptions.

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

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...