

STRING EXPLORER SERIES

Theme and Variations from the "Trout" Quintet

From *Piano Quintet in A Major*

By Franz Schubert

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

Based on one of the most famous themes in classical literature, this arrangement captures the essence of the "Trout Quintet." This music will fall under the fingers of the entire orchestra, with solos for all and special features for the basses! This piece provides an excellent opportunity to learn many important techniques and concepts, and is a perfect selection for introducing Schubert's glorious melodies to students and audience alike.



PROGRAM NOTES

Franz Schubert's life was all too brief (1897–1828), but his youthful exuberance can be heard in his famous work, "The Trout." The composer was asked to include that melody in a special piece for a group of friends. The result was the *Piano Quintet in A* for piano, violin, viola, cello, and bass. It was first performed by an ensemble of local musicians in Steyr, a town in the Austrian Alps, during Schubert's vacation there in the summer of 1819. "The Trout" melody is featured as a theme and variations in the fourth movement. In this orchestral arrangement, the theme is presented initially by the first violins, then the basses, then is broken into sections and traded throughout the orchestra. Also, be sure to listen for variations in the accompaniments to the melody. This is a tune that remains delightfully in ear, which is one reason that it has become one of the most famous melodies in classical music.

NOTES TO THE CONDUCTOR

This piece is an arrangement of the famous variation movement in Schubert's "Trout Quintet" (or *Piano Quintet in A*). A moderate *Allegretto* tempo is suggested; the piece should not drag. In general, *detaché* bowing should be used with attention to play the repeated eighth note sections "lightly" as indicated (if capable, students can play these sections off the string with a brushed stroke).

After a two-measure introduction, the famous "Trout" theme is heard in the first violins (mm. 3–22). After a two-measure interlude (mm. 22–23), the basses are featured playing the theme—as in the original quintet—but here, against *pizzicato* accompaniment (mm. 24–43). Be sure the *pizzicato* notes don't rush! Celli join the basses for the second half of the theme (at m. 32), weaving in and out with melodic or harmonic material. (Note that a second cello part is provided to strengthen the bass section if necessary.)

Another two-measure interlude (mm. 44–45) introduces the final variation. Here (mm. 46–73), the melody is sectionalized, and passed throughout the orchestra, all with a more active accompaniment. Note that throughout this variation, the melody is always doubled in two sections. In the last five measures (mm. 74–78), the final two measures of the theme are repeated, descending from highest to lowest pitched instruments, as the piece *diminuendo*s to a lighthearted *pianissimo* conclusion.

Theme and Variations from the "Trout" Quintet

From *Piano Quintet in A Major*

CONDUCTOR SCORE

Duration - 3:05

By Franz Schubert

Arranged by Andrew H. Dabczynski (ASCAP)

Allegretto (♩ = 110)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

The image displays a conductor score for the 'Theme and Variations from the Trout Quintet' by Franz Schubert, arranged by Andrew H. Dabczynski. The score is for a 4/4 time signature and is marked 'Allegretto' with a tempo of 110 beats per minute. It features five staves: Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The score is divided into measures 1 through 8. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page. The score includes dynamic markings such as *mf*, *f*, *f/p*, *mp*, and *mf/pp*. There are also performance instructions like 'V' for breath marks and '3' for triplet markings. The piano part includes fingerings (1, 2, 3, 4) and articulation marks.



I Vlns. *mp*

II Vlns. *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *p*

9 10 11 12

I Vlns. *mf*

II Vlns. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

13 14 15 16

19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

pp

pp

pp

pp

pp

pp

17 18 19 20

21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

(Str. Bass-arco)

(pizz.)

f

mf

24

21 22 23 24

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

25 26 27 28

Detailed description: This block contains the musical score for measures 25 through 28. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass, along with a grand staff for Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 shows the beginning of a phrase with a '4' above the first measure. Measures 26 and 27 contain a complex rhythmic pattern with eighth and sixteenth notes. Measure 28 concludes the phrase with a fermata over the final note. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

29 30 31 32

f *mp* *mp* *mp* *mf* *mf*

Tutti arco

32 32

Detailed description: This block contains the musical score for measures 29 through 32. It features the same five staves as the previous block. Measure 29 begins with a '4' above the first measure. Measures 30 and 31 show a crescendo leading to a fortissimo (*f*) dynamic. Measure 32 starts with a mezzo-piano (*mp*) dynamic and includes the instruction 'Tutti arco' with a bowing symbol. The piano accompaniment in measure 32 has a '4' above the final chord. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

mf

f

f

mf

33 34 35 36

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

mp

mp

mf

mf

mp

37 38 39 40

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

L.H. + arco *p* arco *p* arco *p* pizz. *mp* *p*

41 42 43 44

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

mp lightly *mf* *mf* *mp* lightly *mp* lightly

46 46 47 48

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

49 50 51 52

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

53 54 55 56

mp *lightly*

mf

p *lightly*

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mp *lightly*

mf

mp *lightly arco*

mp

64 65 66

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f

f

f

f

f

mf

70

70

67 68 69 70

I Vlns. *mf* *mp*

II Vlns. *mf* *mp*

Vla. (Vln. III) *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

Pno. Accomp. *mp* *p*

71 72 73 74

I Vlns. *p* *lightly* *pp*

II Vlns. *p* *pp*

Vla. (Vln. III) *p* *pp*

Cello *lightly* *p* *pp*

Str. Bass *lightly* *p* *pp*

Pno. Accomp. *lightly* *pp* *ppp*

75 76 77 78