

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

# **F. Schubert**

String Quartet No. 12 in C minor  
*(Quartettsatz)*

**D.703**

original piano transcription  
[tbpt93]

04 – 07 July 2012

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

\*

This score is released under the  
“Creative Commons Attribution Non-Commercial Share-Alike” (by-nc-sa) license (v4.0)  
Please visit <http://creativecommons.org> for more information

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
piano transcription – travelsbypiano [tbpt93]

**Allegro assai** (♩ ~ 180)

1 2 3 4 5

1 -  
2 - *pp* *crescendo a scatti...*

6 7 8 9 10

*sffp* >

11 12 13 14 15

*sempre a gruppi di tre*  
*p*

16 17 18 19 20

*sempre a gruppi di tre*

21 22 23 24 25

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

The musical score is presented in five systems, each containing two staves. The measures are numbered 26 through 50. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 26-30) includes the marking *dolce* and *mai staccato se non scritto*. The second system (measures 31-35) continues the melodic and harmonic development. The third system (measures 36-40) features a change in the lower staff's notation, possibly indicating a different instrument or a specific transcription choice. The fourth system (measures 41-45) shows a continuation of the melodic lines with some phrasing slurs. The fifth system (measures 46-50) concludes the excerpt with a final melodic phrase in the upper staff and a corresponding bass line in the lower staff.

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

This musical score is a piano transcription of F. Schubert's String Quartet No. 12 in C minor, measures 51 through 75. 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 C minor, indicated by two flats (Bb and Eb). The time signature is 3/4. The score is divided into measures 51 through 75, with measure numbers 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, and 75 marked at the beginning of their respective measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Dynamic markings include *dim. ...* (diminuendo), *fz* (forzando), *p* (piano), *cresc. ...* (crescendo), and *simile*. The score features a variety of musical textures, including single notes, chords, and complex rhythmic patterns. The upper staff often plays a melodic line, while the lower staff provides harmonic support and rhythmic accompaniment. The overall mood is somber and expressive, characteristic of Schubert's C minor quartet.

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

This musical score page contains measures 76 through 100 of F. Schubert's String Quartet No. 12 in C minor. The notation is arranged in three systems, each with two staves. Measure numbers are placed at the beginning of each system. The key signature is C minor, indicated by two flats. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *sim. ...* (measures 78-80), *pp* (measure 81), and *p* (measure 93). The notation is in a standard Western musical style, with a common time signature.

76 77 78 *sim. ...* 79 80

81 82 83 84 85

*pp*

86 87 88 89 90

91 92 93 *p* 94 95

96 97 98 99 100

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

101 102 103 104 105

106 107 108 109 110

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125

*pp*

*fp*

*p*

*pp*

*fp*

*p*

*pp*

*mormorando*

Detailed description: This image shows a piano transcription of measures 101 through 125 of Schubert's String Quartet No. 12 in C minor. 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 C minor, indicated by two flats (Bb and Eb). The time signature is not explicitly shown but is 3/4. The measures are numbered 101 to 125 at the top of each system. Dynamic markings include *pp* (pianissimo) at measures 105, 113, 115, 124, and 125; *fp* (fortissimo) at measures 108 and 118; *p* (piano) at measures 111 and 119; and *mormorando* (trilling) at measure 125. The notation includes various note values, rests, and articulation marks.

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

126 127 128 129 130

131 132 133 134 135

136 137 138 139 140

*sempre pp*

281 282 283 284 285

*ff* *p*

286 287 288 289 290

*cresc. ...* *ff* *p*

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

This musical score is a piano transcription of F. Schubert's String Quartet No. 12 in C minor, measures 291 through 315. The score is written for two staves per system, with a key signature of three flats (C minor) and a common time signature. The measures are numbered 291 through 315 at the top of each system. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present: *p* (piano) at measure 297, *mf* (mezzo-forte) at measure 301, *pp* (pianissimo) at measure 305, and *mf* at measure 309. The score shows a progression of chords and melodic lines, with some measures featuring complex rhythmic patterns and others featuring sustained notes or slurs.



*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

316 317 318 319 320

321 322 323 324 325

326 327 328 329 330

331 332 333 334 335

336 337 338 339 340

*dolce*

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

This image displays a piano transcription of the final movement of Schubert's String Quartet No. 12 in C minor, measures 341 through 365. The score is presented in two systems, each with two staves. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring slurs and ties. The key signature is C minor, indicated by two flats (Bb and Eb). The measures are numbered sequentially from 341 to 365. The transcription is attributed to travelsbypiano [tbpt93].

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

366 367 368 369 370 *come prima*

371 372 373 374 375

376 377 378 379 380

381 382 383 384 385

*fz* *dim.* *p* *dim.* *pp*

386 387 388 389 390

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

391 392 393 394 395

396 397 398 399 400

401 402 403 404 405

406 407 408 409 410

411 412 413 414 415

*mf*

*pp*

*fp*

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

416 417 418 419 420

421 422 423 424 425

*fp* *fp*

426 427 428 429 430

*pp*  
*borbottando*

431 432 433 434 435

436 437 438 439 440

*F. Schubert – String Quartet No. 12 in C minor (“Quartettsatz”) D.703*  
*piano transcription – travelsbypiano [tbpt93]*

441 442 443 444 445

*senza cresc. ...*

446 447 448 449 450

*cresc. a scatti ...*

451 452 453 454 455

*sff* *sff* *sff*

The musical score is presented in two systems. The first system covers measures 441 to 445. The top staff has a melodic line starting at measure 441, marked with a slur and a crescendo instruction. The bottom staff has a rhythmic pattern. The second system covers measures 446 to 450. The top staff has a melodic line with a crescendo and staccato instruction. The bottom staff has a rhythmic pattern. The third system covers measures 451 to 455. The top staff has a rhythmic pattern. The bottom staff has a rhythmic pattern with a forte instruction.

## 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 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)

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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>

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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...