

travelsbypiano

116

2 Visions

nn. 5, 6

for piano

original composition

2010

DOUJIN EDITION

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Tranquillo

(♩ ~ 100)

The musical score is written for two staves, likely representing the left and right hands of a piano. It is in 6/4 time and features a key signature of three sharps (F#, C#, G#). The score is divided into measures 1 through 13. Measures 1-3 are marked with a first ending bracket. Measures 4-7 are marked with a second ending bracket. Measures 8-10 are marked with a third ending bracket. Measures 11-13 are marked with a fourth ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings. A piano (*p*) dynamic is indicated at the beginning of measure 2. The instruction *tre corde sempre* is written below the first staff. The score concludes with a double bar line and repeat dots at the end of measure 13.

14 | 15

espr.

16 | 17

dim. ...

18 | 19 | 20 | 21

ppp

ppp

2

Moderatamente

(♩ ~ 120)

1 2 3 4

1 -
2 -

mp *p*

tre corde sempre

Detailed description: This block contains the first four measures of the piece. It is written for piano in 6/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a half note chord in the right hand and a half note chord in the left hand, marked *mp*. Measure 2 continues with similar chords, also marked *mp*. Measure 3 features a change in dynamics to *p* and a change in the left hand accompaniment. Measure 4 concludes with a half note chord in the right hand and a half note chord in the left hand, marked *p*. The instruction *tre corde sempre* is written below the first staff.

5 6 7 8

mp *p*

Detailed description: This block contains measures 5 through 8. Measure 5 starts with a half note chord in the right hand and a half note chord in the left hand, marked *mp*. Measure 6 continues with similar chords, also marked *mp*. Measure 7 features a change in dynamics to *p* and a change in the left hand accompaniment. Measure 8 concludes with a half note chord in the right hand and a half note chord in the left hand, marked *p*.

(♩ ~ 90)

9 10 11 12

sva *p* *m.d. in rilievo*

Detailed description: This block contains measures 9 through 12. Measure 9 starts with a half note chord in the right hand and a half note chord in the left hand, marked *p*. Measure 10 continues with similar chords, also marked *p*. Measure 11 features a change in dynamics to *sva* and a change in the left hand accompaniment. Measure 12 concludes with a half note chord in the right hand and a half note chord in the left hand, marked *sva*. The instruction *m.d. in rilievo* is written below the first staff.

13 14 15 16

Detailed description: This block contains measures 13 through 16. Measure 13 starts with a half note chord in the right hand and a half note chord in the left hand. Measure 14 continues with similar chords. Measure 15 features a change in dynamics to *sva* and a change in the left hand accompaniment. Measure 16 concludes with a half note chord in the right hand and a half note chord in the left hand, marked *sva*.

17 18 19

dim. *pp*

20 21

(♩ ~ 85 – 100)

22 23 24 25

sottovoce legatissimo

26 27 28 29

30 31

32 | 33 | 34 | 35

Musical notation for measures 32-35. The top staff shows a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with eighth notes and quarter notes.

risvegliato

Musical notation for measures 32-35, continuing from the previous block. The bottom staff features a series of ascending eighth-note patterns.

36 | 37 | 38 | 39

Musical notation for measures 36-39. The top staff shows a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with eighth notes and quarter notes.

Musical notation for measures 36-39, continuing from the previous block. The bottom staff features a series of ascending eighth-note patterns.

40 | 41 | 42 | 43

Musical notation for measures 40-43. The top staff shows a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with eighth notes and quarter notes.

ritornando...

Musical notation for measures 40-43, continuing from the previous block. The bottom staff features a series of ascending eighth-note patterns.

44 | 45 | 46 | 47

Musical notation for measures 44-47. The top staff shows a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with eighth notes and quarter notes.

Musical notation for measures 44-47, continuing from the previous block. The bottom staff features a series of ascending eighth-note patterns.

48 | 49 | 50 | 51

Musical notation for measures 48-51. The top staff shows a melodic line with eighth notes and quarter notes. The bottom staff shows a bass line with eighth notes and quarter notes.

cresc. ...

f

cresc. ancora...

Musical notation for measures 48-51, continuing from the previous block. The bottom staff features a series of ascending eighth-note patterns.

52 | 53 | 54

ff largamente

8vb

Detailed description: This system contains measures 52, 53, and 54. The top staff is in bass clef and contains block chords. The bottom staff is in bass clef and contains a single bass line. Measure 52 starts with a fortissimo (*ff*) and *largamente* marking. Measure 53 has an *8vb* marking. Measure 54 ends with a fermata.

55 | 56 | 57

dim. ... p

Detailed description: This system contains measures 55, 56, and 57. The top staff is in treble clef and contains a melodic line with a fermata at the end of measure 57. The bottom staff is in treble clef and contains a single treble line. Measure 55 has a fermata. Measure 56 has a *dim. ...* marking. Measure 57 has a *p* marking.

58 | 59 | 60

rit. ... espr. p

Detailed description: This system contains measures 58, 59, and 60. The top staff is in treble clef and contains block chords. The bottom staff is in bass clef and contains a single bass line. Measure 58 has a fermata. Measure 59 has a *rit. ...* marking. Measure 60 has an *espr.* marking and a *p* marking. The system ends with a fermata in the top staff and a double bar line in the bottom staff.

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 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 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 describe trill resolutions and/or point out exceptions.

Finally...

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

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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 herself.

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. Long story short, pick your favorite from: 1) Sounds nice for a pipe dream 2) Save your dreams for when you’re sleeping 3) No way, José

Q. I have a request.

A. Drop me a line (see links/contact page below)

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 making them all free?

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. My top and foremost goal in distributing my works is granting them survival. 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. Anyway the general criteria I’m currently using is: compositions → free; transcriptions → some free, some not. “Currently” means that it may change in the future.

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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

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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 bought them, Thank you once again.

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...