

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

84

Rêverie Élégiacque

(Hommage à Scriabine)

in B minor

for piano

original composition

2008 – 2009

D o U J I N E D I T I o N

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Andante (♩. = 86)

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18

terr.

sirr.

19 20 21 22

23 24 25 26

p misterioso

27 28 29 30

31 32 33

34 35 36

The musical score is written for two staves. Measures 19-22 show a melodic line in the upper staff and a more active line in the lower staff. Measures 23-26 are marked *p misterioso* and feature a slower, more atmospheric texture. Measures 27-30 continue this mood. Measures 31-33 show a return of more active motion in the lower staff. Measures 34-36 conclude the section with a final melodic flourish in the upper staff and a complex, fast-moving line in the lower staff.

tbp84 – Rêverie Élégiique (Hommage à Scriabine)
original composition – travelsbypiano (2008 – 2009)

37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54

a)

This musical score is for the piece "Rêverie Élégiacque" (Hommage à Scriabine) by travelsbypiano. It consists of two systems of staves, each with a treble and bass clef. The first system contains measures 55 through 61. Measures 55-58 are marked with a key signature of one sharp (F#). Measures 59-61 are marked with a key signature of two sharps (F# and C#). The second system contains measures 62 through 69. Measures 62-65 are marked with a key signature of two sharps (F# and C#). Measures 66-69 are marked with a key signature of one sharp (F#). The third system contains measures 70 through 73. Measures 70-71 are marked with a key signature of one sharp (F#). Measures 72-73 are marked with a key signature of two sharps (F# and C#). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piece is a tribute to Scriabin's style, characterized by its harmonic richness and melodic complexity.

74 75 76 77

Measures 74-77: Treble and bass staves. Measure 74 has a treble clef. The music features a mix of chords and moving lines in both hands.

78 79 80 81

Measures 78-81: Treble and bass staves. Measure 81 includes a key signature change to one sharp (F#).

82 83 84 85

Measures 82-85: Treble and bass staves. Measure 84 includes a key signature change to two sharps (F# and C#).

86 87 88 89

Measures 86-89: Treble and bass staves. Measure 87 includes a key signature change to three sharps (F#, C#, and G#).

90 91 92

Measures 90-92: Treble and bass staves. Measure 92 includes a key signature change to one sharp (F#).

The musical score is presented in five systems, each containing two staves. The measures are numbered 93 through 112. The notation includes various musical symbols such as notes, rests, and slurs. A key signature change to one flat (B-flat) is indicated by a 'b)' marking at the beginning of measure 93. A section marked 'c)' begins at measure 109. The score features a mix of eighth and sixteenth notes, often beamed together, and includes some complex rhythmic patterns. The overall style is contemporary and expressive, reflecting the 'Rêverie Élégiacque' (Elegiac Reverie) theme.

93 94 95 96

b)

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

c)

113 114 115

Two staves of music. The top staff contains measures 113, 114, and 115. The bottom staff contains measures 113, 114, and 115. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 113 features a series of eighth notes. Measure 114 features a series of eighth notes. Measure 115 features a series of eighth notes.

116 117 118 119

Two staves of music. The top staff contains measures 116, 117, 118, and 119. The bottom staff contains measures 116, 117, 118, and 119. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 116 features a series of eighth notes. Measure 117 features a series of eighth notes. Measure 118 features a series of eighth notes. Measure 119 features a series of eighth notes.

120 121 122

Two staves of music. The top staff contains measures 120, 121, and 122. The bottom staff contains measures 120, 121, and 122. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 120 features a series of eighth notes. Measure 121 features a series of eighth notes. Measure 122 features a series of eighth notes. The word "sic." is written below the first and third measures of the bottom staff.

123 124 125

Two staves of music. The top staff contains measures 123, 124, and 125. The bottom staff contains measures 123, 124, and 125. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 123 features a series of eighth notes. Measure 124 features a series of eighth notes. Measure 125 features a series of eighth notes. The word "sic." is written below the first and third measures of the bottom staff.

126 127 128 129

d)

130 131 132

133 134 135

sva

a)

48 49

50 51

52

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b)

Section b) of the musical score, measures 92 to 103. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, sometimes using a steady eighth-note pattern. Measure numbers 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, and 103 are indicated above the right-hand staff.

c)

Section c) of the musical score, measures 109 to 115. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, sometimes using a steady eighth-note pattern. Measure numbers 109, 110, 111, 112, 113, 114, and 115 are indicated above the right-hand staff.

d)

Section d) of the musical score, measures 127 to 128. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, sometimes using a steady eighth-note pattern. Measure numbers 127 and 128 are indicated above the right-hand 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 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 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.

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 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 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.

Q. Hey, is it me or is this copy-pasta slightly changing from one pdf to the next!?

A. Yes, that’s right. Brought to you by “It’s Life. Bear With It”™ and yours truly ☺ Honestly I’d rather have the latest version on all pdfs including the already posted ones, but since Differential PDF Update (codename DeltaUpP) hasn’t been developed yet I don’t want to get insane over the issue. Besides the older versions are correct, I just add some more details from time to time.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel

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

Scores/MP3

<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...