

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

**49**

Studio da Concerto

No. 1

“Gioia”

in D major

for piano

original composition

2000

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

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*Allegro con gioia* (♩ = 170)

The musical score is presented in two staves, treble and bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Allegro con gioia* with a quarter note equal to 170 beats per minute. The score is divided into measures 1 through 19. Measures 1-3 show the initial melodic and harmonic material. Measures 4-7 feature a series of chords and a melodic line in the treble clef. Measures 8-11 continue the melodic and harmonic development. Measures 12-15 show a sequence of chords and a melodic line in the treble clef. Measures 16-19 conclude the section with a final melodic and harmonic statement.

This musical score consists of ten systems of music, each containing two staves. The first staff of each system is a bass line with chordal accompaniment, and the second staff is a treble line with a more melodic and rhythmic part. The measures are numbered 20 through 43. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, eighth notes, sixteenth notes, and rests. A dynamic marking of *p* (piano) is present at the beginning of measure 31. The notation is clear and professional, typical of a published musical score.

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original composition – travelsbypiano (2000)

Musical score for tuba part, measures 44-63. The score is written on two staves per system. The first staff contains chords and rests, while the second staff contains a melodic line with slurs and accents. Measure 46 includes a dynamic marking of *mf*. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into systems of two staves each, with measure numbers 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, and 63 indicated at the beginning of their respective lines.

64 65 66

*cresc. ...*

67 68 69 70

*ff trionfale*

71 72 73 74

75 76 77 78

79 80 81 82

83 84 85 86

Detailed description: This is a musical score for a tuba part, spanning measures 64 to 86. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/2. The music is divided into two systems. The first system contains measures 64-70, and the second system contains measures 71-86. Measures 64-66 feature a series of chords and a melodic line that begins with a 'cresc. ...' marking. Measures 67-70 continue this melodic line with increasing intensity. Measures 71-74 are marked 'ff trionfale' and feature a more rhythmic, march-like melody. Measures 75-78 continue this rhythmic pattern with various chordal accompaniments. Measures 79-82 show a return to a more melodic style with some chromaticism. Measures 83-86 conclude the passage with a final melodic flourish and a strong ending.

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87 88 89 90

91 92 93 94

95 96 97 98

99 100 101

102 103 104

*Sua*

105 106 107 108

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109 | 110 | 111

Musical notation for measures 109-111. Measure 109 features a treble clef with a chord of G4, B4, and D5. Measure 110 has a bass clef with a whole note G2. Measure 111 has a treble clef with a chord of G4, B4, and D5. A dynamic marking '>' is present above measure 111.

112 | 113 | 114

Musical notation for measures 112-114. Measure 112 has a treble clef with a chord of G4, B4, and D5. Measure 113 has a bass clef with a whole note G2. Measure 114 has a treble clef with a chord of G4, B4, and D5.

115 | 116 | 117 | 118

Musical notation for measures 115-118. Measures 115-118 feature a treble clef with a series of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5. A dynamic marking '>' is present above measure 117.

119 | 120 | 121 | 122

Musical notation for measures 119-122. Measures 119-122 feature a treble clef with a series of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5.

123 | 124 | 125 | 126

Musical notation for measures 123-126. Measures 123-126 feature a treble clef with a series of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5.

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The image displays a musical score for a tuba part, consisting of two staves per system. The score is divided into measures 127 through 146. The upper staff contains chordal accompaniment, while the lower staff features a melodic line with eighth-note patterns. Measure numbers are placed above the first measure of each system. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as stems, beams, and accidentals.

127 128 129 130

131 132 133 134

135 136 137 138

139 140 141 142

143 144 145 146



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The image displays a musical score for a tuba part, spanning measures 147 to 163. The score is organized into three systems, each containing two staves. The upper staff of each system shows chordal accompaniment, while the lower staff shows a melodic line with sixteenth-note patterns. Measure 147 begins with a chord of G4, B4, and D5. The melodic line starts with a G4 quarter note, followed by a series of sixteenth-note runs. The score concludes at measure 163 with a final chord of G4, B4, and D5, and a melodic line ending on a G4 quarter note. The notation includes various musical symbols such as stems, beams, and slurs.

## 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.

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### 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 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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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...