

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

41

2 Nocturnes

1. E major (No.14)
2. F# minor (No.15)

for piano

original composition

2000

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

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– 1 –

Calmo (♩ = 50)

The musical score for "Calmo" is written in D major (two sharps) and 2/4 time. The tempo is marked as 50 bpm (♩ = 50). The score is divided into six systems, each containing a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and occasional moving lines. Key features include triplet markings in measures 6, 15, 31, 33, 40, and 42. The piece concludes with a final cadence in measure 47.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

Measures 48-68 of the musical score. The score is written for two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music features various musical notations including triplets, slurs, and dynamic markings. Measure 68 includes a trill (tr) and an acceleration marking (accel. ...).

Mosso (♩ = 90)

Measures 69-70 of the musical score. The score is written for two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The music features various musical notations including triplets, slurs, and dynamic markings. Measure 70 includes a dynamic marking (m. d.).

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

Measures 71-75 of the musical score. The key signature is two sharps (F# and C#). The tempo/mood is *sempre sim.* (sempre sostenuto). The score consists of a treble and a bass staff. Measures 71 and 72 show complex triplet patterns in the treble staff. Measures 73 and 74 continue these patterns. Measure 75 shows a transition with a long note in the bass staff.

Agitato. Doppio movimento (♩ = 110)

Measures 76-79 of the musical score. The key signature changes to two flats (Bb and Eb). The tempo/mood is *Agitato. Doppio movimento* (♩ = 110). The score consists of a treble and a bass staff. Measures 76 and 77 show complex triplet patterns in the treble staff. Measures 78 and 79 continue these patterns. The bass staff features a steady eighth-note accompaniment.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

This musical score is for a piano piece titled "tbp41 – 2 Nocturnes (nn. 14, 15)" by travelsbypiano (2000). The score is written for piano (piano) and consists of two staves, treble and bass, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into six systems, each containing two staves. The measures are numbered 80 through 91. The first system (measures 80-81) shows a treble staff with a continuous eighth-note triplet pattern and a bass staff with a simple eighth-note accompaniment. The second system (measures 82-83) continues the triplet pattern in the treble and the accompaniment in the bass. The third system (measures 84-85) shows the treble staff with a continuous eighth-note triplet pattern and the bass staff with a simple eighth-note accompaniment. The fourth system (measures 86-87) continues the triplet pattern in the treble and the accompaniment in the bass. The fifth system (measures 88-89) shows the treble staff with a continuous eighth-note triplet pattern and the bass staff with a simple eighth-note accompaniment. The sixth system (measures 90-91) continues the triplet pattern in the treble and the accompaniment in the bass.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

The musical score is presented in five systems, each with a treble and bass staff. The key signature changes from three flats (B-flat, E-flat, A-flat) in measure 92 to three sharps (F-sharp, C-sharp, G-sharp) in measure 93. Measure 92 features a continuous eighth-note triplet pattern in the treble and a descending eighth-note line in the bass. Measure 93 shows a more complex texture with triplets and rests in both staves. Measure 94 contains dense sixteenth-note triplet passages in both staves. Measure 95 continues with similar dense textures. Measure 96 features a treble staff with a triplet of eighth notes followed by a series of beamed sixteenth notes, while the bass staff has a triplet of eighth notes. Measure 97 concludes with a treble staff triplet and a bass staff featuring a long, sustained chord with a descending eighth-note line.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

The image displays a musical score for two Nocturnes, measures 98 through 107. The score is written for two staves, Treble and Bass, in a key signature of three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is divided into six systems, each containing two staves. Measures 98 and 99 are the first system. Measures 100 and 101 are the second system. Measures 102 and 103 are the third system. Measures 104 and 105 are the fourth system. Measures 106 and 107 are the fifth system. The notation includes various musical symbols such as notes, rests, and triplets. The key signature changes to three flats (Bb, Eb, Ab) starting at measure 102. The score is a transcription of a piano piece, likely for a digital piano or synthesizer.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

The musical score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score consists of six systems, each with two staves. Measures 108 to 119 are indicated at the beginning of each system. The melody in the Treble staff is characterized by frequent triplet patterns, while the Bass staff provides a steady accompaniment of quarter notes. The piece concludes at measure 119 with a fermata over the final notes, followed by the instruction "poco a poco rit. ...".

108 109 110 111 112 113 114 115 116 117 118 119

poco a poco rit. ...

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

120

121

rit.

ritorn. al mov. ...

Tempo I. Calmo (♩ = 50)

122 123 124 125 126 127 128 129

130 131 132 133 134 135 136

137 138 139 140 141 142 143

144 145 146

– 2 –

Andante (♩ = 50)

The musical score is written for two staves, Treble and Bass Clef, in the key of D major (two sharps) and 4/4 time. The tempo is marked *Andante* with a quarter note equal to 50 beats per minute. The score consists of 20 measures, numbered 1 through 20. Measures 1-5 are the first system, measures 6-8 the second, 9-11 the third, 12-14 the fourth, 15-17 the fifth, and 18-20 the sixth. The notation includes various musical symbols: rests, notes (quarter, eighth, and sixteenth), beams, slurs, and fingerings (2, 3, 4, 5). Dynamics include *p* (piano) and *pp* (pianissimo). A repeat sign with first and second endings is present at the end of measure 5. The score concludes with a double bar line at the end of measure 20.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

This musical score is for a piece titled "tbp41 – 2 Nocturnes" in D major, covering measures 21 through 34. The notation is presented in two systems, each with a grand staff (treble and bass clefs). The key signature consists of two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like *p.* (piano) and *f.* (forte). Measure 21 features a melodic line in the treble and a rhythmic accompaniment in the bass. Measures 22 and 23 continue this pattern. Measure 24 shows a change in the bass line. Measures 25 and 26 feature a melodic phrase in the treble. Measures 27 and 28 show a more complex melodic line in the treble. Measures 29 and 30 continue the melodic development. Measures 31 and 32 feature a melodic line in the treble. Measures 33 and 34 show a final melodic phrase in the treble and a concluding bass line.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

The musical score is written for two staves, Treble and Bass Clef, in the key of D major (two sharps). The time signature is 4/4. The score is divided into six systems, each containing two staves. The measures are numbered 35 through 51. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The first system (measures 35-36) shows a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system (measures 37-39) continues the melodic and rhythmic development. The third system (measures 40-42) features a change in the bass staff accompaniment. The fourth system (measures 43-45) shows a more complex melodic line in the treble staff. The fifth system (measures 46-48) continues the melodic and rhythmic development. The sixth system (measures 49-51) concludes the piece with a final melodic and rhythmic statement.

tbp41 – 2 Nocturnes (nn. 14, 15)
original composition – travelsbypiano (2000)

This musical score is for a piece titled "tbp41 – 2 Nocturnes (nn. 14, 15)" by travelsbypiano (2000). It consists of six systems of two staves each, spanning measures 52 to 68. The key signature is D major (two sharps). The time signature is 12/8, indicated by the presence of eighth and sixteenth notes and rests. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like *p*. The score shows a progression of musical ideas, with some measures featuring complex rhythmic patterns and others featuring sustained chords or melodic lines. The final measure shown is 68.

The musical score is written for two staves, Treble and Bass Clef, in the key of D major (two sharps). The time signature is 4/4. The score is divided into measures 69 through 89.

- Measures 69-74:** The melody in the Treble staff features a series of eighth and quarter notes, often beamed together. The Bass staff provides a steady accompaniment of eighth notes.
- Measures 75-79:** The Treble staff continues with a melodic line, while the Bass staff maintains the eighth-note accompaniment.
- Measure 80:** A double bar line is present. The Treble staff has a whole rest, and the Bass staff continues with the eighth-note accompaniment.
- Measures 81-84:** The Treble staff has a whole rest. The Bass staff continues with the eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 82.
- Measure 85:** A section break is indicated by a double bar line and a repeat sign. The tempo marking *Molto moderato* is placed above the staff.
- Measures 86-89:** The Treble staff features a melodic line with a triplet of eighth notes in measure 86. The Bass staff provides a steady accompaniment of eighth notes.

The musical score is written for a single instrument in bass clef, consisting of two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into measures 90 through 122. Measures 90-94 and 95-98 feature a melodic line on the upper staff with eighth and sixteenth notes, and a harmonic accompaniment on the lower staff with chords and moving lines. Measures 99-102 and 103-106 continue the melodic development with triplets and slurs. Measure 107 is a transition point where the time signature changes to 3/4. Measures 108-112 are marked with a piano (*p*) dynamic and feature a more active, rhythmic accompaniment on the lower staff. Measures 113-118 include a *pp* (pianissimo) marking and a triplet of eighth notes in measure 116. Measure 118 ends with a fermata. Measures 119-122 return to a melodic focus on the upper staff with eighth-note patterns, while the lower staff provides a steady harmonic support.

123 124 125 126 127 128

sottovoce

129 130 131 132 133 134 135

Tempo I

136 137 138 139 140

p ... dal 3/4 al 4/4

214 215 216 217

...

218 219 220 221 222 223

pp *ppp*

The musical score is presented in two systems. The first system covers measures 123 to 140. Measures 123-135 are in bass clef, 3/4 time, with a key signature of three flats. Measures 136-140 are in treble clef, 4/4 time, with a key signature of three sharps. The second system covers measures 214 to 223, all in treble clef, 4/4 time, with a key signature of three sharps. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and dynamic markings like *sottovoce*, *p*, *pp*, and *ppp*. There are also tempo markings like *Tempo I* and a time signature change indicated by a symbol.

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 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://travelsbypiano.musicaneo.com>

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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 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...