

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

42

Fantasia

No. 3

in G minor

for piano

original composition

2000

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

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(Allegro non troppo) ♩ = 130

The musical score is written for two staves, Treble and Bass clef, in 7/4 time. The key signature has one flat (B-flat). The tempo is marked (Allegro non troppo) with a quarter note equal to 130 beats per minute. The score consists of 22 measures, numbered 1 through 22. Measures 1-4 are the first system, measures 5-7 the second, measures 8-11 the third, measures 12-14 the fourth, measures 15-18 the fifth, and measures 19-22 the sixth. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and occasional eighth notes. A dynamic marking of *p* (piano) appears at the beginning of measure 2. The notation includes various accidentals (sharps, flats, naturals) and repeat signs at the end of measures 1, 5, 7, 11, 14, 18, and 22.

Measures 23-26: The first system contains measures 23 through 26. Measures 23-25 feature a continuous eighth-note melody in the right hand, while the left hand provides a simple harmonic accompaniment. Measure 26 concludes with a whole-note chord. A tempo marking of $\text{♩} = 50$ is placed below measure 23.

Measures 27-30: The second system contains measures 27 through 30. The key signature changes to two flats (B-flat and E-flat). The right hand plays a series of chords, and the left hand continues with a melodic line.

Measures 31-34: The third system contains measures 31 through 34. The musical texture continues with chords in the right hand and a moving line in the left hand.

Measures 35-38: The fourth system contains measures 35 through 38. Measure 36 includes a 3/4 time signature change. The piece maintains its harmonic and melodic development.

Measures 39-42: The fifth system contains measures 39 through 42. The right hand continues with chordal accompaniment, and the left hand features more complex melodic passages.

Measures 43-46: The sixth system contains measures 43 through 46. Measure 44 includes a 3/4 time signature change. The final measure, 46, ends with a 3/4 time signature.

47 48 49 50

51 52 53 54

55 56

= 130

57 58 59 60

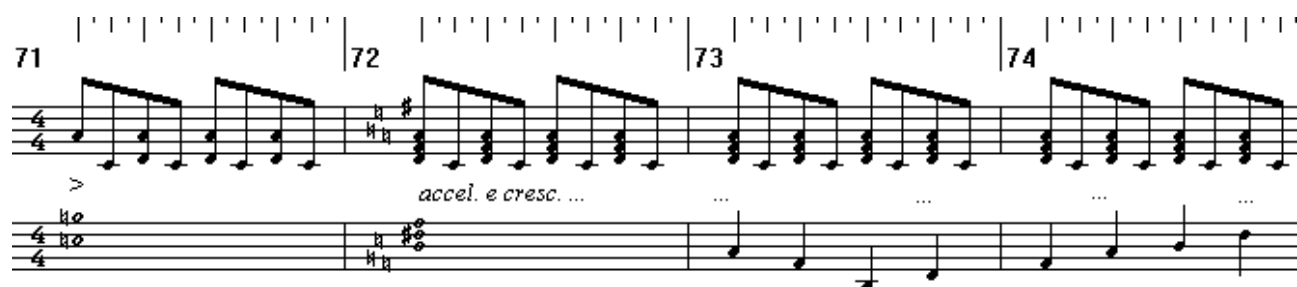
61 62 63

64 65 66 67

68 69 70



71 72 73 74



$\text{♩} = 160$

75 76 77 78



79 80 81 82



83 84



This musical score is for a piece titled "tbp42 – Fantasia No. 3" by travelsbypiano (2000). It consists of five systems of music, each containing two staves. The measures are numbered 85 through 104. The notation is as follows:

- Measures 85-88:** The upper staff features a continuous eighth-note pattern with a treble clef and a key signature of one flat. The lower staff contains a sequence of quarter and eighth notes.
- Measures 89-92:** Similar to the first system, with an eighth-note pattern in the upper staff and a sequence of quarter and eighth notes in the lower staff.
- Measures 93-96:** Continues the eighth-note pattern in the upper staff and the sequence of quarter and eighth notes in the lower staff.
- Measures 97-100:** Continues the eighth-note pattern in the upper staff and the sequence of quarter and eighth notes in the lower staff.
- Measures 101-104:** Continues the eighth-note pattern in the upper staff and the sequence of quarter and eighth notes in the lower staff.

The notation includes a treble clef, a key signature of one flat, and various note values (eighth, quarter, and half notes) and rests.

This musical score is for a piece titled "tbp42 – Fantasia No. 3" by travelsbypiano (2000). It consists of five systems of music, each containing two staves. The measures are numbered 105 through 122. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first four systems (measures 105-119) feature a consistent rhythmic pattern in the upper staff, while the lower staff has a more varied melodic line. The fifth system (measures 120-122) shows a change in the upper staff's pattern, with some measures containing ellipses (...). A dynamic marking "smorz. poco a poco ..." is present in measure 119.

105 106 107

108 109 110 111

112 113 114 115

116 117 118 119

120 121 122

smorz. poco a poco ...

123 124 125

$\text{♩} = 130$

126 127 128 129

130 131 132

133 134 135 136

137 138 139

$\text{♩} = 100$

The musical score is presented in three systems, each with two staves. The first system (measures 140-143) is in B-flat major (two flats) and 4/4 time. Measure 140 begins with a forte (*f*) dynamic. The second system (measures 144-146) continues the piece. The third system (measures 154-158) is in D-flat major (three flats) and 4/4 time, starting with a piano (*p*) dynamic. The fourth system (measures 164-167) returns to B-flat major (two flats) and 4/4 time. Above each system, a bar line with tick marks indicates the measure numbers. The notation includes various chords, single notes, and rests, with repeat signs at the end of measures 146 and 158.

This musical score is for a piece titled "tbp42 – Fantasia No. 3" by travelsbypiano (2000). It consists of two staves, likely representing a piano and a tuba or euphonium. The score is divided into measures 168 through 186. Measures 168-170, 172-174, 176-178, and 180-182 are grouped together. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of chords and single notes, with some measures containing complex rhythmic patterns. The overall style is contemporary and expressive.

168 169 170

171 172 173 174

175 176 177 178

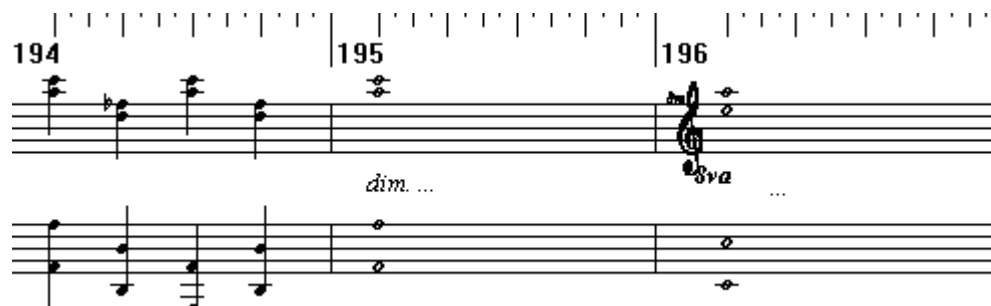
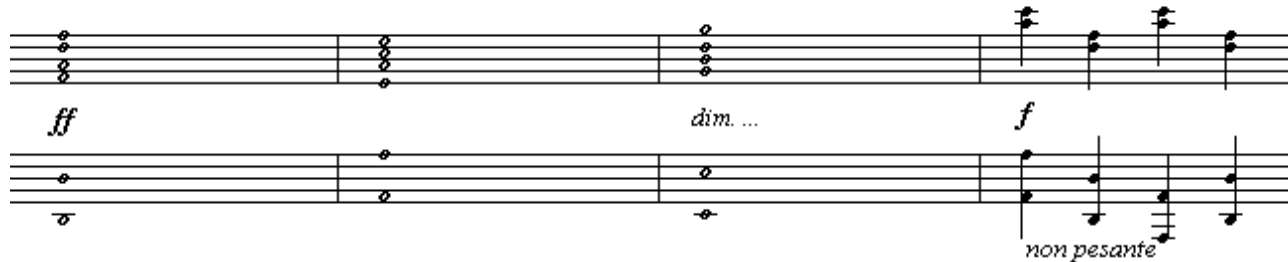
179 180 181 182

183 184 185 186

187 188 189



190 191 192 193



$\text{♩} = 180$

197 a) 198 199 200



201 202 203 204



205 206 207 208

209 210 211 212

213 214 215 216

217 218 219

a)

194 195

sim.

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...