

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

22

Brillanti

(3 pieces)

for piano

original composition

1998 – 1999

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

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– 1 –

'Mini-valzer'

Allegro (♩ = 150 – 165)

The musical score for 'Mini-valzer' is written for piano and bass. It consists of 42 measures across seven systems. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked *Allegro* with a quarter note equal to 150–165 beats per minute.

- System 1 (Measures 1-5):** The piano part features a melodic line with eighth and sixteenth notes. The bass part provides a harmonic accompaniment with chords. Dynamics include *sonoro*.
- System 2 (Measures 6-11):** The piano part continues with a similar melodic pattern. Dynamics include *cresc. ...*, *f*, *dim. ...*, and *dolce*.
- System 3 (Measures 12-17):** The piano part features a more active melodic line. Dynamics include *mp con espressione*.
- System 4 (Measures 18-23):** The piano part continues with a similar melodic pattern. Dynamics include *mf*.
- System 5 (Measures 24-29):** The piano part features a melodic line with some chromaticism. Dynamics include *dim. ...*, *p*, and *mf di nuovo*.
- System 6 (Measures 30-36):** The piano part features a melodic line with some chromaticism. Dynamics include *più dolce*, *espr. e cresc. ...*, and *scintillante*.
- System 7 (Measures 37-42):** The piano part features a melodic line with some chromaticism. Dynamics include *scintillante*.

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90 91

92 *ridente*

98 *ff*

104 *cresc. ...* *ff dim. ma in tempo...*

111 *...* *...* *sottovoce (sempre in tempo)*

117 *tratt., rit. ...* *calmo*

– 2 –

'Schizzo'

Calmo (♩ = 100)

1 2 3 4

p

5 6 7 8

m.d. solo

9 10 11 12

più espr.

13 14 15

cresc.

16 17 18 19

mf ma leggero

20

21

22

più f e cresc. ...

23

più cresc. e rit. ...

Luminoso

24

ff


25

26

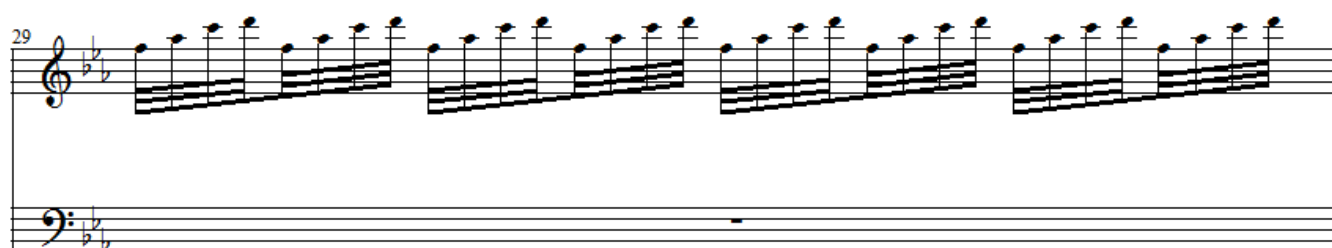
27

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score consists of eight systems, numbered 20 through 27. Measures 20-21 feature a steady eighth-note pattern. Measure 22 introduces a dynamic increase and a slight tempo change, indicated by the instruction 'più f e cresc. ...'. Measure 23 continues the pattern with a further instruction 'più cresc. e rit. ...'. From measure 24 onwards, the tempo and dynamics change significantly, marked by 'Luminoso' and 'ff' (fortissimo). The melodic line becomes more complex, featuring sixteenth-note runs and triplets. The bass line remains mostly empty throughout the piece.

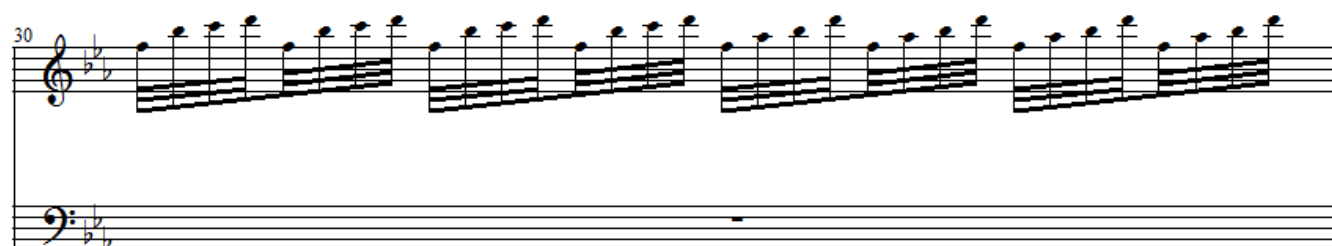
28



29

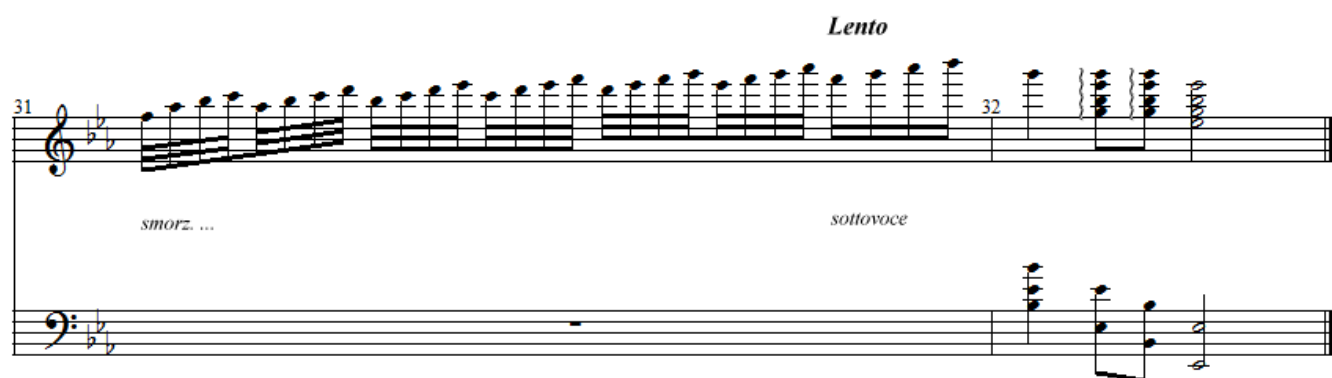


30



Lento

31



smorz. ... *sottovoce*

– 3 –

'Scherzo'

(♩ = 120)

p *smorz. ...*

sottovoce *f* *>* *Allegro giocoso* (♩ = 150–170) *sempre scherzando* (*>*)

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

The musical score is written for piano and consists of 25 measures. It begins in 4/4 time with a tempo of 120 beats per minute. The first system (measures 1-3) is in B-flat major and features a piano (p) dynamic. The second system (measures 4-7) includes a 'sottovoce' (piano) section, a forte (f) section, and a crescendo. The third system (measures 8-11) is in D major and features a 'sempre scherzando' (always playful) section. The fourth system (measures 12-14) continues the 'sempre scherzando' section. The fifth system (measures 15-18) continues the 'sempre scherzando' section. The sixth system (measures 19-21) continues the 'sempre scherzando' section. The seventh system (measures 22-25) continues the 'sempre scherzando' section. The score includes various musical notations such as triplets, accents, and dynamic markings.

This musical score is for a piece titled "tbp22 – Brillanti" by travelsbypiano, composed between 1998 and 1999. The score is written for two staves, Treble and Bass, in a key of D major (indicated by two sharps). The time signature is 4/4. The piece consists of measures 26 through 56. Measures 26-40 are in 4/4 time. At measure 41, the time signature changes to 4/4, and the key signature changes to D minor (two flats). At measure 45, the time signature changes to 4/4, and the key signature changes to D major (two sharps). At measure 50, the time signature changes to 4/4, and the key signature changes to D major (two sharps). The score features a variety of musical notations, including eighth notes, sixteenth notes, and triplets. A forte (ff) dynamic marking is present at measure 49. The score is presented in a clean, professional layout with clear notation and measure numbers.

This musical score is for a piece titled "tbp22 – Brillanti" by travelsbypiano, composed between 1998 and 1999. The score is presented in a system of two staves, treble and bass, with a key signature of three sharps (F#, C#, G#). The music is characterized by a constant eighth-note triplet pattern in the right hand, while the left hand provides a harmonic accompaniment with various rhythmic values. The score is divided into measures, with measure numbers 57 through 84 indicated at the beginning of each line. The key signature changes to three flats (Bb, Eb, Ab) at measure 70. The notation includes various musical symbols such as treble and bass clefs, key signatures, measure numbers, and rhythmic markings like triplet '3' and eighth notes.

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

This musical score is for the piece 'tbp22 – Brillanti' by travelsbypiano (1998–1999). It consists of six systems of two staves each, spanning measures 85 to 107. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical elements such as triplets, slurs, and a fortissimo (ff) dynamic marking. The score is written for piano, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The measures are numbered 85 through 107, with some measures containing multiple measures of music (e.g., measure 98 is a whole rest).

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100 101

102 103 104

105 106 107

ff

tbp22 – Brillanti
original composition – travelsbypiano (1998 – 1999)

108 109 110 111 112 113

più leggero *espr., in tempo*

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains measures 108 through 113. Measures 108 and 109 feature rapid sixteenth-note runs with triplets. Measures 110 and 111 are marked *espr., in tempo* and contain slower, more expressive notes. Measure 112 has a whole note, and measure 113 has a half note with a fermata. The bottom staff is in bass clef with the same key signature. It contains measures 108 through 113, providing a harmonic and rhythmic foundation for the top staff. Measures 108 and 109 have eighth-note patterns, while measures 110-113 feature longer note values and rests.

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...