

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

143

Variazioni su un Tema di Mozart

in G minor

for SFX pad
or piano

original composition

2000

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

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TEMA. *Allegro* (♩ = 130 ~ 143)

The musical score for the Theme, Allegro, is presented in 6/4 time with a tempo of 130 to 143 beats per minute. The score is written for piano and bass, featuring 12 measures of music. The key signature is one flat (B-flat major or D minor). The tempo is marked as Allegro. The score is divided into two systems, each containing six measures. The first system includes measures 1 through 6, and the second system includes measures 7 through 12. The music is characterized by a steady eighth-note accompaniment in the bass and a more complex melodic line in the piano. The piano part features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The bass part provides a consistent eighth-note accompaniment. The score is written in a standard musical notation style, with a treble clef for the piano and a bass clef for the bass. The measures are numbered 1 through 12, and the tempo is indicated by a quarter note followed by the tempo marking.

VAR. I

The musical score for Variation I consists of measures 13 through 24, arranged in four systems. Each system contains two staves. Measures 13, 14, and 15 are in the first system, measures 16, 17, and 18 in the second, measures 19, 20, and 21 in the third, and measures 22, 23, and 24 in the fourth. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature changes from one flat (B-flat) in measures 13-15 to two flats (B-flat and E-flat) in measures 16-18, and then to three sharps (F-sharp, C-sharp, and G-sharp) in measures 19-24. The bottom staff of each system often contains longer note values or rests, providing a harmonic foundation for the more active top staff.

VAR. II

25 26

27 28

29 30

31 32

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33 34

35 36

VAR. III

The musical score for Variation III consists of eight measures, numbered 37 through 44. The notation is arranged in four systems, each with two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex, rhythmic melody in the upper staff of each system, characterized by frequent sixteenth and thirty-second notes, often beamed together. The lower staff provides a harmonic accompaniment with longer note values, including half notes and whole notes, and includes some chromatic movement. The overall texture is dense and technically demanding.

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45 46

Handwritten musical score for measures 45 and 46. The notation is in treble and bass clefs, showing a complex, fast-paced melody in the right hand and a steady bass line in the left hand.

47 48

Handwritten musical score for measures 47 and 48. The notation continues the complex, fast-paced melody in the right hand and the steady bass line in the left hand.

VAR. IV

Musical score for Variation IV, measures 49 to 61. The score is written for piano and features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 52. The score is divided into systems, with measures 49-51, 52-54, 55-56, 57-58, and 59-61. The final measure (61) ends with a double bar line.

Measures 49-51: First system, measures 49-51. Measure 49 starts with a B-flat key signature. Measures 50 and 51 continue the melodic line.

Measures 52-54: Second system, measures 52-54. Measure 52 introduces a key signature change to two flats (B-flat and E-flat). Measures 53 and 54 continue the melodic line.

Measures 55-56: Third system, measures 55-56. Measure 55 continues the melodic line. Measure 56 continues the melodic line.

Measures 57-58: Fourth system, measures 57-58. Measure 57 continues the melodic line. Measure 58 continues the melodic line.

Measures 59-61: Fifth system, measures 59-61. Measure 59 continues the melodic line. Measure 60 continues the melodic line. Measure 61 ends with a double bar line.

TEMA

62 63 64

65 66 67

68 69 70

71 72 73

(VAR. V)

8va

74 75 76 77 78 79 80 81 82 83 84 85

The musical score for Variation V consists of measures 74 through 85. It is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is B-flat major (two flats). The tempo and meter are not explicitly indicated. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *8va* (octave up) and *8va* (octave down). The measures are numbered 74 through 85, with some measures containing multiple bar lines. The score is presented in a standard musical notation format, with notes, rests, and other musical symbols clearly visible.

(VAR. VI)

The musical score for Variation VI consists of ten measures, numbered 86 through 95. The notation is arranged in five systems, each with a treble and bass staff. Measures 86-87 and 88-89 are in B-flat major (two flats). Measures 90-91 and 92-93 are in B-flat major. Measures 94-95 are in D major (two sharps). The melody in the treble staff is characterized by rapid sixteenth-note runs. The bass staff provides harmonic support with sustained notes and occasional melodic fragments. Measure 92 features a key signature change to D major, indicated by two sharps.

96 97 98

rit. poco a poco fino alla fine ...

99 100

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://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...