

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

56

4 Nocturnes

1. C major (No.20)
2. G major (No.21)
3. Bb major (No.22)
4. B major (No.23)

for piano

original composition

2000 – 2007

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

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– 1 –

Andante (♩ = 150+)

The musical score is written for piano in 6/8 time. It consists of 16 measures, grouped into four systems of four measures each. The key signature has one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 150+ beats per minute. The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. Measure numbers 1 through 16 are indicated at the beginning of each system. The score shows a melodic line in the treble and a more active, often ascending, line in the bass.

1 2 3

4 5 6 7

8 9 10 11

12 13

14 15 16

This musical score is for a piece titled "4 Nocturnes" by travelsbypiano, composed between 2000 and 2007. The score is presented on a single page, showing measures 17 through 35. It is written for two staves, likely representing the right and left hands of a piano. The notation includes various musical symbols such as notes, rests, and bar lines. The measures are grouped into four systems: measures 17-20, 21-24, 25-28, and 29-31. Measures 32-35 form a fifth system. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The piece is characterized by a slow, contemplative tempo, typical of nocturnes. The melody is often played in the right hand, while the left hand provides a harmonic accompaniment. The score is a page from a larger manuscript, as indicated by the measure numbers starting at 17.

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

This musical score is for a piece titled "4 Nocturnes" by travelsbypiano, originally composed between 2000 and 2007. The score is presented on a grand staff with two staves per system. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, and 52 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a clean, professional style with clear notation and measure markings.

53 54 55

Measures 53-55: Treble and bass staves. Measure 53: Treble has a half note G4, bass has a half note E3. Measure 54: Treble has a half note A4, bass has a half note F3. Measure 55: Treble has a half note B4, bass has a half note G3.

56 57 58

Measures 56-58: Treble and bass staves. Measure 56: Treble has a half note C5, bass has a half note A2. Measure 57: Treble has a half note D5, bass has a half note B2. Measure 58: Treble has a half note E5, bass has a half note C3.

59 60 61 62

Measures 59-62: Treble and bass staves. Measure 59: Treble has a half note F#4, bass has a half note D#3. Measure 60: Treble has a half note G#4, bass has a half note E#3. Measure 61: Treble has a half note A#4, bass has a half note F#3. Measure 62: Treble has a half note B#4, bass has a half note G#3.

63 64 65 66

Measures 63-66: Treble and bass staves. Measure 63: Treble has a half note C#5, bass has a half note A#2. Measure 64: Treble has a half note D#5, bass has a half note B#2. Measure 65: Treble has a half note E#5, bass has a half note C#3. Measure 66: Treble has a half note F#5, bass has a half note D#3.

67 68 69 70

Measures 67-70: Treble and bass staves. Measure 67: Treble has a half note G#4, bass has a half note F#3. Measure 68: Treble has a half note A#4, bass has a half note G#3. Measure 69: Treble has a half note B#4, bass has a half note A#3. Measure 70: Treble has a half note C#5, bass has a half note B#3.

This musical score is for a piece titled "4 Nocturnes" by travelsbypiano, composed between 2000 and 2007. The score is presented in a system of two staves, with measures 71 through 90. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature changes from one flat (B-flat) in measures 71-78 to two sharps (F# and C#) in measures 79-86, and then returns to one flat (B-flat) in measures 87-90. The tempo or mood is indicated by the title "Nocturnes". The score is written in a standard musical notation style, with measures numbered 71 through 90. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature changes from one flat (B-flat) in measures 71-78 to two sharps (F# and C#) in measures 79-86, and then returns to one flat (B-flat) in measures 87-90. The tempo or mood is indicated by the title "Nocturnes".

91 92 93

94 95 96 97

98 99 100 101

102 103 104 105

106 107 108 109

This musical score consists of five systems of two staves each. The first system (measures 91-93) has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#). The second system (measures 94-97) has a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C), and a bass staff with a key signature of two sharps (F# and C#). The third system (measures 98-101) has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#). The fourth system (measures 102-105) has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#). The fifth system (measures 106-109) has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#). The notation includes various note values, rests, and slurs.

This musical score consists of five systems of two staves each, representing measures 110 through 129. The notation is in treble and bass clefs. Measure numbers are placed above the first staff of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain chords or complex intervals. The overall style is contemporary and expressive, with a focus on melodic lines and harmonic textures.

110 111 112 113

114 115 116 117

118 119 120 121

122 123 124 125

126 127 128 129

This musical score is for a piece titled "tbp56 – 4 Nocturnes" by travelsbypiano, composed between 2000 and 2007. The score is presented in a system of two staves, with measures 130 through 148. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing four measures. The first system covers measures 130-133, the second covers 134-137, the third covers 138-141, and the fourth covers 142-145. The fifth system covers measures 146-148. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The measures are numbered at the beginning of each system: 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, and 148. The score is a piano solo piece, as indicated by the title and the notation.

149 150 151 152

Two staves of music. The top staff contains chords and single notes, with a key signature change to one sharp (F#) at measure 150. The bottom staff features a continuous eighth-note arpeggiated pattern.

153 154 155 156

Two staves of music. The top staff contains chords and single notes. The bottom staff features a continuous eighth-note arpeggiated pattern.

157 158

Two staves of music. The top staff contains chords and single notes. The bottom staff features a continuous eighth-note arpeggiated pattern.

159 160 161 162

Two staves of music. The top staff contains chords and single notes. The bottom staff features a continuous eighth-note arpeggiated pattern.

163 164 165 166

Two staves of music. The top staff contains chords and single notes. The bottom staff features a continuous eighth-note arpeggiated pattern.

This musical score is for a piece titled "tbp56 – 4 Nocturnes" by travelsbypiano, composed between 2000 and 2007. The score is presented in a system of five systems, each containing two staves. The measures are numbered 167 through 182. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). The key signature is one flat (B-flat), and the time signature is 4/4. The score shows a progression of chords and melodic lines across the measures, with some measures featuring complex chordal structures and others featuring more melodic movement. The final measure, 182, shows a sustained chord in the upper staff and a single note in the lower staff.

167 168 169

170 171

173 174

177 178 179

180 181 182

– 2 –

Andante con grazia (♩ ~ 170)

1 2 3 4

1 -

2 - *p ma sempre cantabile*

5 6 7 8 9

10 11 12 13 14

15 16 17 18

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

37 38 39 40 41

Poco più lento

legatissimo

42 43 44 45 46

47 48 49 50 51

52 53 54 55 56

Tempo I

57 58 59 60 61

più veloce

sottovoce, leggero

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

This musical score page contains measures 62 through 86 of the piece 'tbp56 – 4 Nocturnes'. The notation is presented in two systems, each with a grand staff (treble and bass clefs).
Measures 62-66: The right hand features a series of half notes, while the left hand plays a complex, rhythmic accompaniment of eighth and sixteenth notes.
Measures 67-71: The right hand continues with half notes, and the left hand's accompaniment becomes more intricate, including some triplet figures. A *rf* (ritardando) marking appears above measure 70.
Measures 72-76: The right hand has a more melodic line with some ties. The left hand features a series of eighth-note patterns. A *Tempo I* marking is placed above measure 76.
Measures 77-81: Measure 78 is marked *Agitato*. The right hand has a few notes, while the left hand enters with a fast, continuous sixteenth-note pattern. A *f* (forte) marking is placed below measure 78.
Measures 82-86: The right hand has a series of chords, some with grace notes. The left hand continues with the fast sixteenth-note pattern, which includes some chromatic movement.

thp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

87 88 89 90 91

92 93 94 95 96

97 98 99 100 101

102 103 104 105 106

107 108 109 110 111

marcato

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

112 113 114 115 116

117 118 119 120 121

122 123 124 125 126 *Più lento*

127 128 129 130 131

132 133 134 135 136

... *sf* *p* *sf* *p*

sf *p* *p* *dim. ...* *pp*

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

137 *Quasi Tempo I* 138 139 140 141

p

142 *Tempo I* 143 144 145 146

cantabile

147 148 149 150 151

152 153 154 155 156

157 158 159 160 161

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

162 163 164 165 166

(come prima)

167 168 169 170 171

172 173 174 175 176

177 178 179 180 181

182 183 184 185 186

(sempre come prima...)

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

187 188 189 190 191

192 193 194 195 *ancora più veloce* 196

197 198 199 200 201

202 203 204 205 *tornando al mov ...* 206

207 208 209 210 211

Tempo I

p

The musical score is written for piano and features a variety of musical notations. The upper staff contains a melodic line with notes, rests, and dynamic markings. The lower staff contains a complex accompaniment with many beamed sixteenth notes and chords. Measure 195 is marked 'ancora più veloce' and measure 205 is marked 'tornando al mov ...'. The score concludes with a 'Tempo I' marking and a piano (*p*) dynamic in measure 210.

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

The image shows a musical score for measures 212 through 221. The score is written on two staves. Measures 212-216 are in 9/8 time. Measures 217-221 are in 6/8 time. The score includes dynamic markings: *poco cresc. ...*, *mf dim. fino alla fine...*, and *pp*. There are also performance instructions: *II* (second ending) and *m.s.* (musical score). The notation includes various note values, rests, and slurs.

[39] *Poco più lento*: mm ca. 160

[61] *Più veloce*: mm ca. 210

[78]: *Agitato*: ~ Doppio Movimento

[126]: *Più lento*: mm ca. 120

[195] *ancora più veloce*: mm ca. 240

– 3 –

Largo (♩ = 40)

The musical score is written for piano in 4/4 time, marked *Largo* with a tempo of 40 beats per minute. It consists of 20 measures, divided into five systems of four measures each. The key signature has one flat (B-flat). The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings like *pp* (pianissimo) at measure 16. The score features a variety of musical textures, including arpeggiated chords, sustained chords, and melodic lines. The first system (measures 1-4) shows a steady arpeggiated pattern in the right hand and a more active bass line. The second system (measures 5-8) introduces more complex chordal structures and some melodic movement. The third system (measures 9-12) features a series of sustained chords in the right hand with a moving bass line. The fourth system (measures 13-16) continues with sustained chords, with a *pp* marking at measure 16. The fifth system (measures 17-20) returns to a pattern similar to the first system, with arpeggiated chords in the right hand and a moving bass line.

doppio movimento (♩ = 90)

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

35 | 36

35 36

37 | 38 | 39

37 38 39

40 | 41

40 41

42 | 43 | 44

42 43 44

45 | 46 | 47

45 46 47

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

48 49 50

Measures 48, 49, and 50 of the piece. Each measure contains a complex, dense chordal texture with many notes, primarily in the right hand. The left hand has whole rests. Measure 48 has a key signature change to one flat.

51 52

Measures 51 and 52. Both measures continue the dense, complex chordal texture in the right hand, with whole rests in the left hand.

53 54 55

Measures 53, 54, and 55. The dense, complex chordal texture continues in the right hand, with whole rests in the left hand.

56 57 58

Measures 56, 57, and 58. Measures 56 and 57 continue the dense texture. Measure 58 features a melodic line in the right hand with a slur and a grace note, while the left hand has a whole rest.

59 60 61 62

Measures 59, 60, 61, and 62. Measures 59 and 60 show a more active left hand with eighth notes and slurs. Measures 61 and 62 feature a melodic line in the right hand with a slur and a grace note, and a whole rest in the left hand. A *pp* (pianissimo) dynamic marking is present above measure 61.

Tempo I (♩ = 40)

The musical score is presented in four systems, each with two staves. The first system contains measures 63 to 66, the second system contains measures 67 to 70, the third system contains measures 71 to 74, and the fourth system contains measures 75 to 76. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords, with some measures featuring dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a clear, professional style with a focus on the melodic and harmonic development of the piece.

77 78 79 80

81 82 83 84

a)

md md md

ms ms

legato e leggero

[25-57]: sempre simile

– 4 –

Andante dolce (♩ ~ 160)

The musical score is written for piano in 6/8 time, marked *Andante dolce* with a tempo of approximately 160 beats per minute. The key signature has two sharps (F# and C#). The score consists of 25 measures, numbered 1 through 25. Measures 1-5 are the first system, measures 6-10 the second, measures 11-15 the third, measures 16-20 the fourth, and measures 21-25 the fifth. The notation includes a treble and bass staff. Measure 1 has a first ending bracket (1-) and a second ending bracket (2-). Measure 6 has a first ending bracket (a). Measure 11 has a first ending bracket (a). Measure 16 has a first ending bracket (a). Measure 21 has a first ending bracket (a). The score features various musical notations including eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like *Andante dolce*.

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

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

sottovoce *p*

The musical score is written for two staves. The top staff contains the main melodic line, and the bottom staff contains the accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures 51 through 75. Measures 51-55 show a complex melodic line with many beamed sixteenth and thirty-second notes. Measures 56-60 continue this pattern with some rests. Measures 61-65 show a more rhythmic accompaniment pattern. Measures 66-70 show a return to a more melodic line. Measures 71-75 show a final melodic phrase with a *sottovoce* marking at measure 72 and a *p* marking at measure 74.

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

76 77 78

misterioso, poco agitato ($\text{♩} \sim 72 - 80$)

79 80 81 82

83 84 85

86 87

b)

una corda

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

88 89

90 91 92

93 94 95 96

97 98 99 100

101 102

b)

sf

tre corde

The musical score is written for piano on a grand staff. It features a complex, rhythmic accompaniment in the left hand, often consisting of dense, repeated eighth-note patterns. The right hand contains more melodic and harmonic lines, including some with triplets and slurs. Measure 96 includes a dynamic marking of *f* and the instruction *tre corde*. Measure 101 is marked with *b)* and *sf*. The score is divided into systems, with measure numbers 88 through 102 indicated at the beginning of each system.

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

The musical score is presented in a system of two staves. The upper staff contains melodic lines with various ornaments and trills, while the lower staff features a complex, rhythmic accompaniment consisting of dense, repeated eighth-note patterns. Measure numbers 103 through 116 are indicated at the beginning of each system. The score includes dynamic markings such as *sf* (sforzando), *p* (piano), and *pp* (pianissimo), as well as articulation marks like *tr* (trill) and *tr corde* (trill on the strings). The notation is in a standard musical format with a key signature of one flat and a time signature of 4/4.

103 104

105 106

107 108

109 110 111 112

113 114 115 116

tr

tr corde

cresc. ...

m. d.

sf

p

pp

Tempo I

117 118 119 120 121

p

122 123 124 125 126

127 128 129 130 131

a)

132 133 134 135 136

137 138 139 140 141

tbp56 – 4 Nocturnes
original composition – travelsbypiano (2000 – 2007)

This musical score is for a piece titled "tbp56 – 4 Nocturnes" by travelsbypiano, composed between 2000 and 2007. The score is presented in a single system with five systems of music, each containing two staves. The measures are numbered 142 through 164. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 142-146) features a melody in the upper staff and a bass line in the lower staff, with a forte (*f*) dynamic marking in measure 146. The second system (measures 147-151) continues the melody and bass line, with a forte (*f*) dynamic marking in measure 151. The third system (measures 152-155) features a melody in the upper staff and a bass line in the lower staff, with a forte (*f*) dynamic marking in measure 155. The fourth system (measures 156-159) features a melody in the upper staff and a bass line in the lower staff, with a piano (*p*) dynamic marking in measure 159. The fifth system (measures 160-164) features a melody in the upper staff and a bass line in the lower staff, with a piano (*p*) dynamic marking in measure 164.

142 143 144 145 146

147 148 149 150 151

152 153 154 155

156 157 158 159

160 161 162 163 164

tbp56 – 4 Nocturnes

original composition – travelsbypiano (2000 – 2007)

The musical score consists of two systems of two staves each. The first system covers measures 165 to 169. The second system covers measures 170 to 175. The notation includes various musical symbols such as notes, rests, and beams. In measures 172 and 174, there are long horizontal lines with curved ends, possibly indicating a sustained note or a specific performance technique. The score is written in a standard musical notation style.

a) sempre a gruppi di 6 o 3

b) 4/4 con quintine di 1/32 alla m.s.

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

These are piano scores, so 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

Accidentals (*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 accidental **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 5 bars each – and pasted on a customary A4-page.

Bar reset

At every bar change, all accidental changes from the key signature are implicitly reset.
signs are only noted within the same bar and in the same stave.

Weird accidentals

Sometimes (rarely I hope) you may find accidentals notated in a strange way, for example F# in a context of G minor written as Gb (G flat). These are program quirks that generally happen in minor mode sections. The note is not actually wrong (G flat and F sharp are the same note) but in that context you should generally write it in another way to be easier to read. I generally fix these when I produce scores but occasionally one or two may slip through my quality checks. As far as I know, there is one instance when this quirk actually produces a wrong note: in F minor context, natural E written as E sharp. If you happen to find it (I hope not) please remember that’s (supposed to be) just a natural E. For transcription scores you can of course clear up any doubt by comparing with a score of the original composition.

Time signatures and metronome

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. $1/8 = 180 \rightarrow 3/8 = 60$). Metronome times are not set in stone of course; to underline that, I generally don’t write “=” but “~”

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)

Slurs (phrasing)

No slurs here, sorry. For transcription scores you can of course refer to the phrasing of the original works: I always try to carry on the spirit and message of the original compositions (these are transcriptions, not revolutions...). Sometimes I consciously change the *letter*, but not the *spirit*. I consider phrasing as part of the spirit, so you can assume it's the same as in the original.

Legato and Staccato

Traditionally, slurs are used not only for phrasing but also to note *legato*; so when consecutive notes are not tied by a slur they can be assumed to be *staccato*. This is absolutely not true here and it's probably one of the biggest differences in notation here with traditional, pretty typesetting.

There are no slurs: neither phrasing nor legato ones. So what do we do?

It is still possible to distinguish a *legato* note from a *staccato* note.

How? The point is, forget for a moment how the notes are *written* and focus on how they are *played*:

- a *legato* note is played for its *whole* duration
- a *staccato* note is played for *half* its duration, followed by a *pause* for the other half

There we go.

Staccato notes are noted with half the value, followed by half the pause. 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.

Legato notes are not noted in any special way: by default they are legato. An 1/8 note is to be played for 1/8 and that's it. But, if it's followed by an 1/8 pause, it means it's a staccato 1/4 note!

Imagine a 3/4 time bar filled with six consecutive 1/8 notes. No pauses in between? They are legato. If they were staccato, they would instead be written as 1/16 notes followed by a 1/16 pause each.

Imagine a passage with couples of 1/8 notes tied in couples by slurs: it means the first is legato, the second is staccato (elegant phrasing frequently found in classical music). How do we write it here? 1/8 note, 1/16 note, 1/16 pause.

Yes I know, it is visually awful at first, but after a while you get used to it: it's just another way of writing the same thing but it's correct and even closer to the reality of playing.

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 that doesn't match 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 particularly vexing I generally include a footnote to point it out. Sometimes the program does not tie notes at all, for example in tercets. This does not necessarily mean they have to be played staccato: see previous paragraph and refer to inline score notes for additional directions.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

Pedals, fingering

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 in particular is written only as a curiosity.

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. The bottom line is: if you are uncomfortable with the hand distribution on the score, do not hesitate to find and play your own distribution of notes between the two hands.

Another point, just to be sure: as a general rule playing (volume, expression etc.) directions meant for both hands are written *between* the staves, those meant only for the first stave are written *above* it, those meant only for the second stave are written *under* it.

Trills, appoggiatura, acciaccatura, mordents and other embellishments

More likely to appear in my transcriptions, they may or may not be written in standard notation, that is shorthanded with standard signs: sometimes they may be written out explicitly with all the notes involved, without any shorthand sign. Somewhat ugly but correct. For example an *acciaccatura* may be



written as ♩ or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

Zoomed (bloated) 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. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

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.

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

Questions and Answers

Q. So what does “DOUJIN EDITION” mean, anyway?

A. Self-made (digital publishing), edition zero.

Q. Are you ever going to release a better looking score?

A. Yeah, no.

Q. Why not?

A. I don't have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of free time and many fits of rage and/or frustration. Yeah free time (not my main RL job).

Q. Then shouldn't you have spent that time to produce a proper typeset in the first place?

A. I tried but for what I could see, to get a really good result with a typesetting software you need to input notes in it from scratch, instead of importing from midi files. Re-inputting from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweak around to produce a decent digital recording. The amount of tweaking and rework required on an imported midi for a typeset is about as much trouble as bitmap editing, if not more, but with less flexibility at that. To sum it up these *bitset* scores, as I call them (typesetting via bitmap editing), are the most time-efficient compromise I could manage. I'm sorry but after all these years it's still “this or nothing”, really.

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 (*starting from the release under by-nc-sa, see below*)... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works, bound to the original license terms. 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. Some of your (transcription) scores were initially distributed as paid releases, what's the deal here?

A. They either didn't sell at all or sold too little. Consider that I waited for the last purchased license to expire before turning them free, which means at least one full year has passed without a single purchase. In this state of things keeping releases “locked” under a fee makes little sense as it starts clashing with my primary goal of diffusion and survival of music (see above). OK, let me come clean. I tried to see if I could make a living out of this. I couldn't, but thank you for your support. I tried to see if going “commercial” would boost popularity and improve diffusion of my works. It didn't, but thank you for your support anyway. Now I just want to release everything I can, while I can.

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...