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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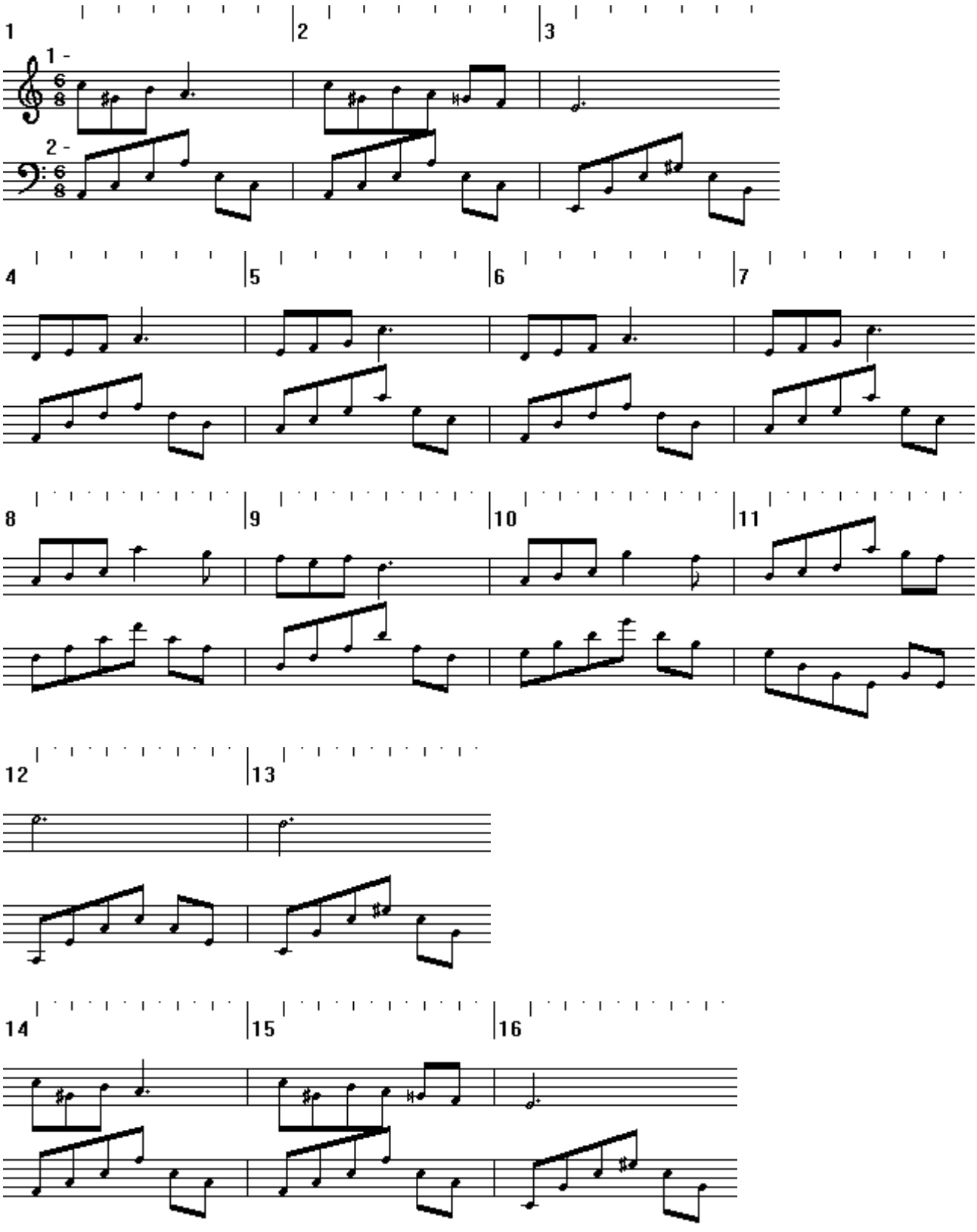
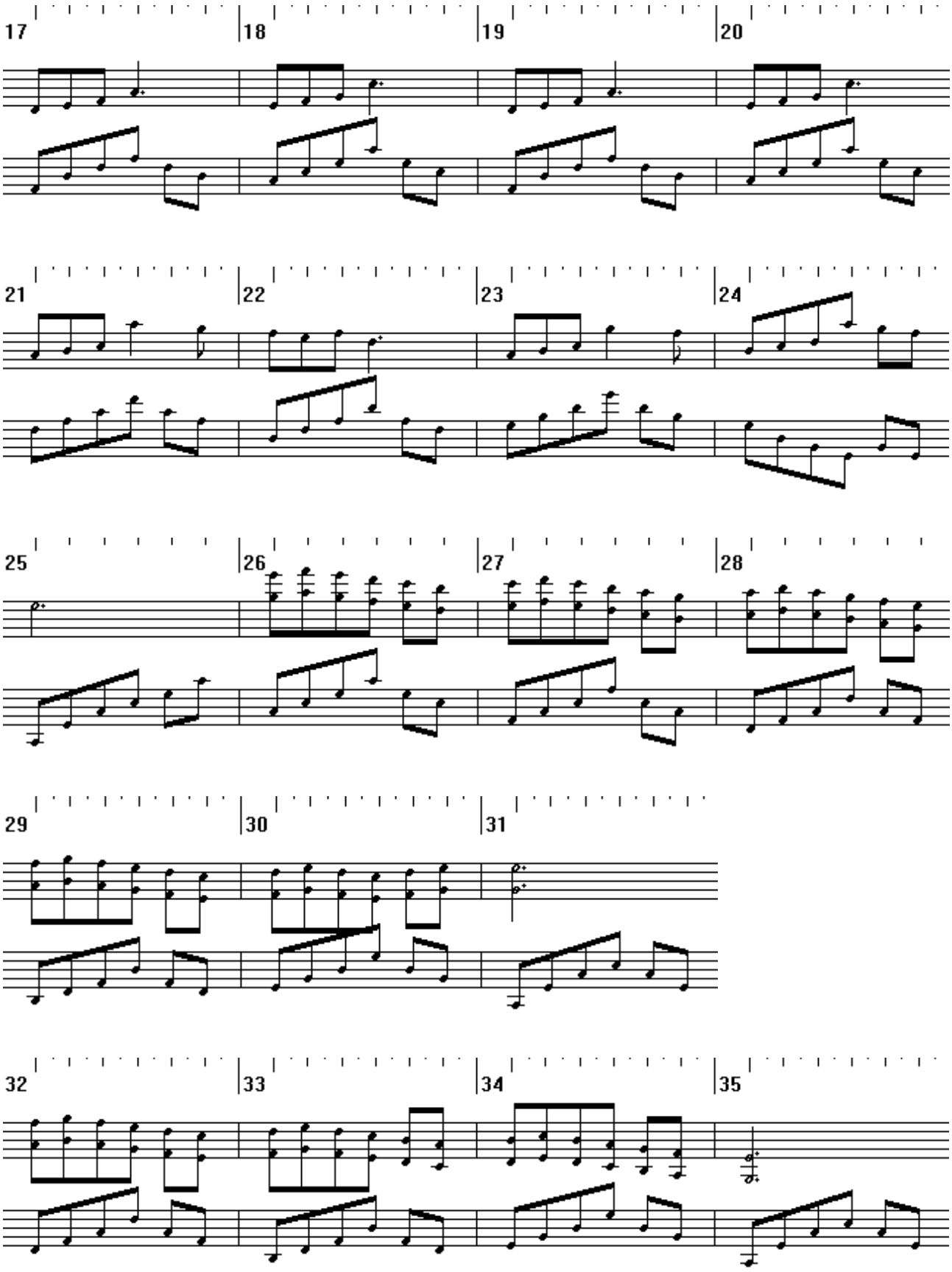
– 1 –

Andante **(= 150+)**

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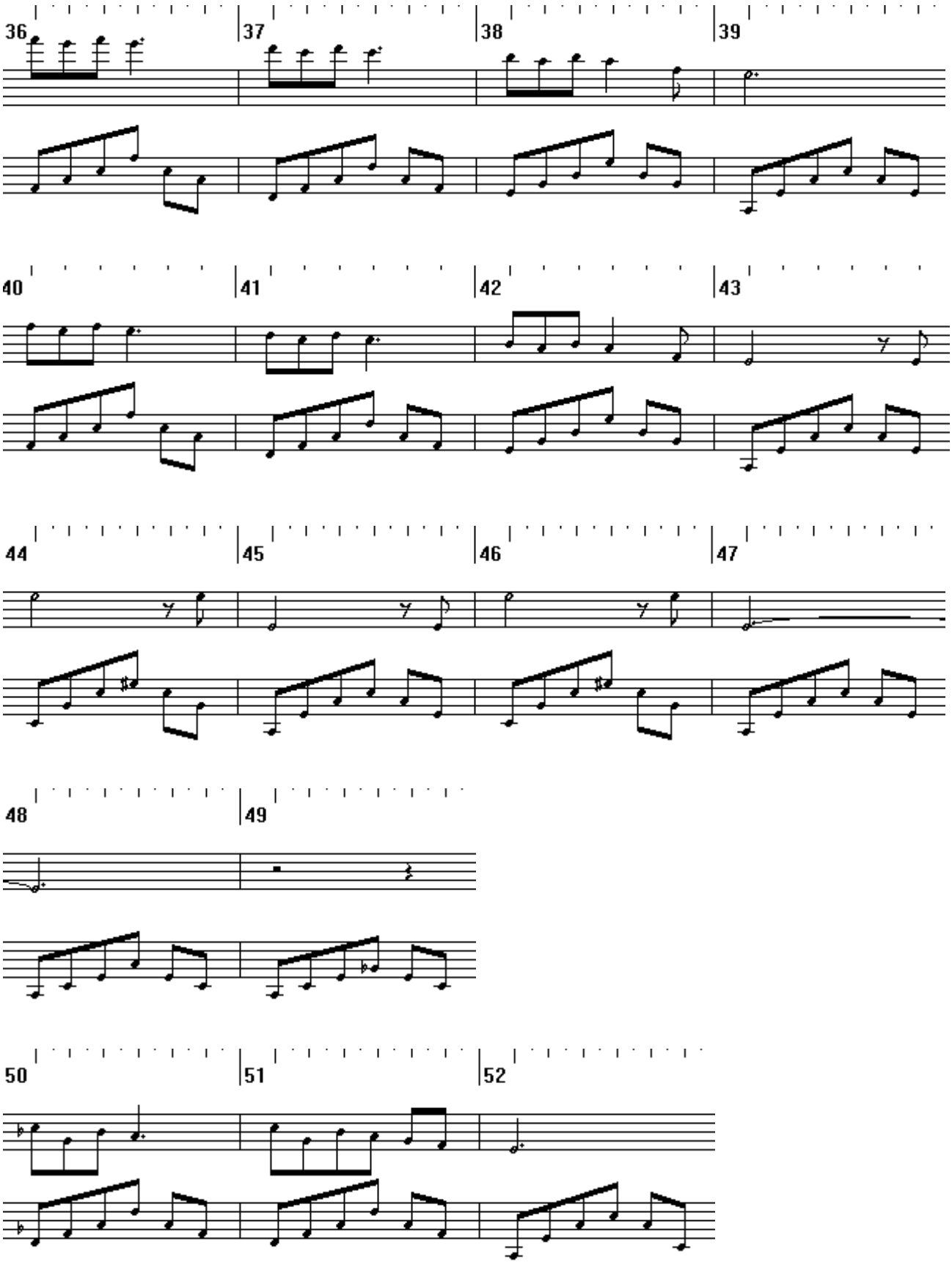
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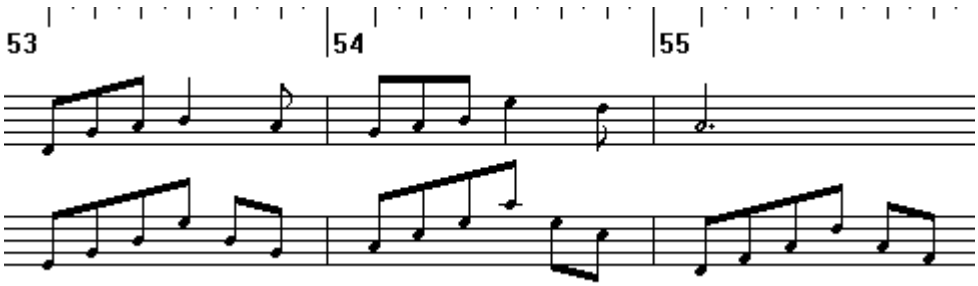
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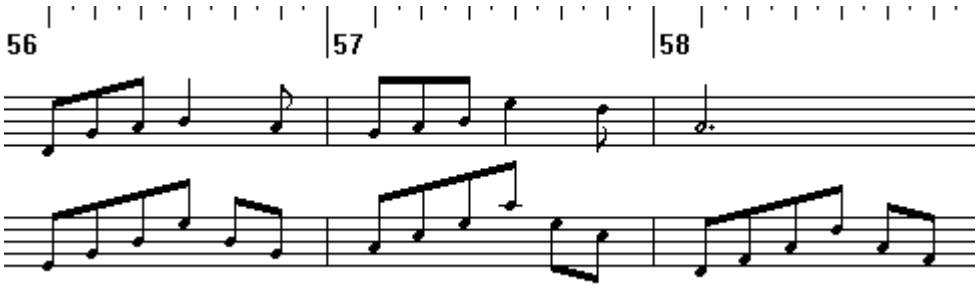
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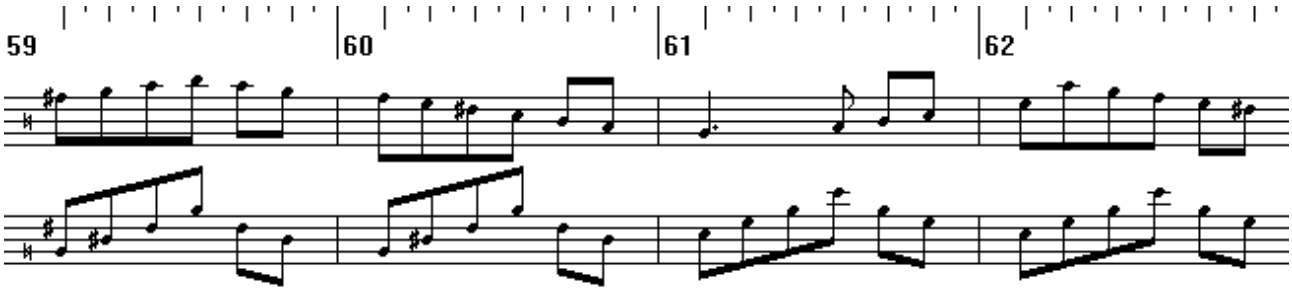
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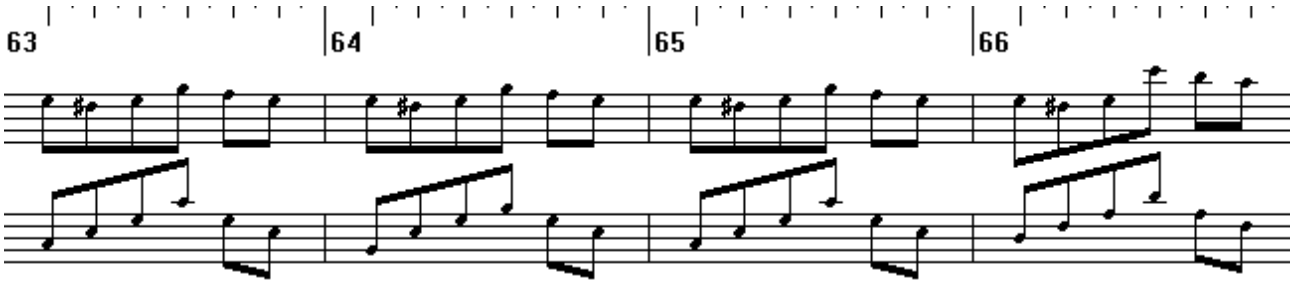
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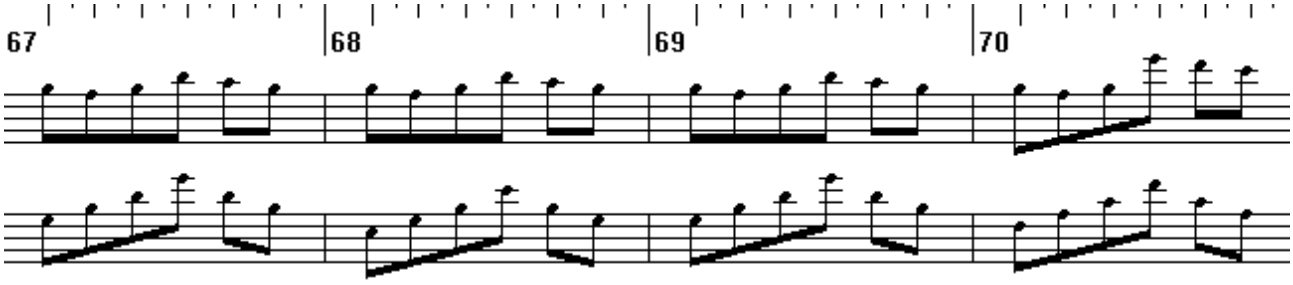
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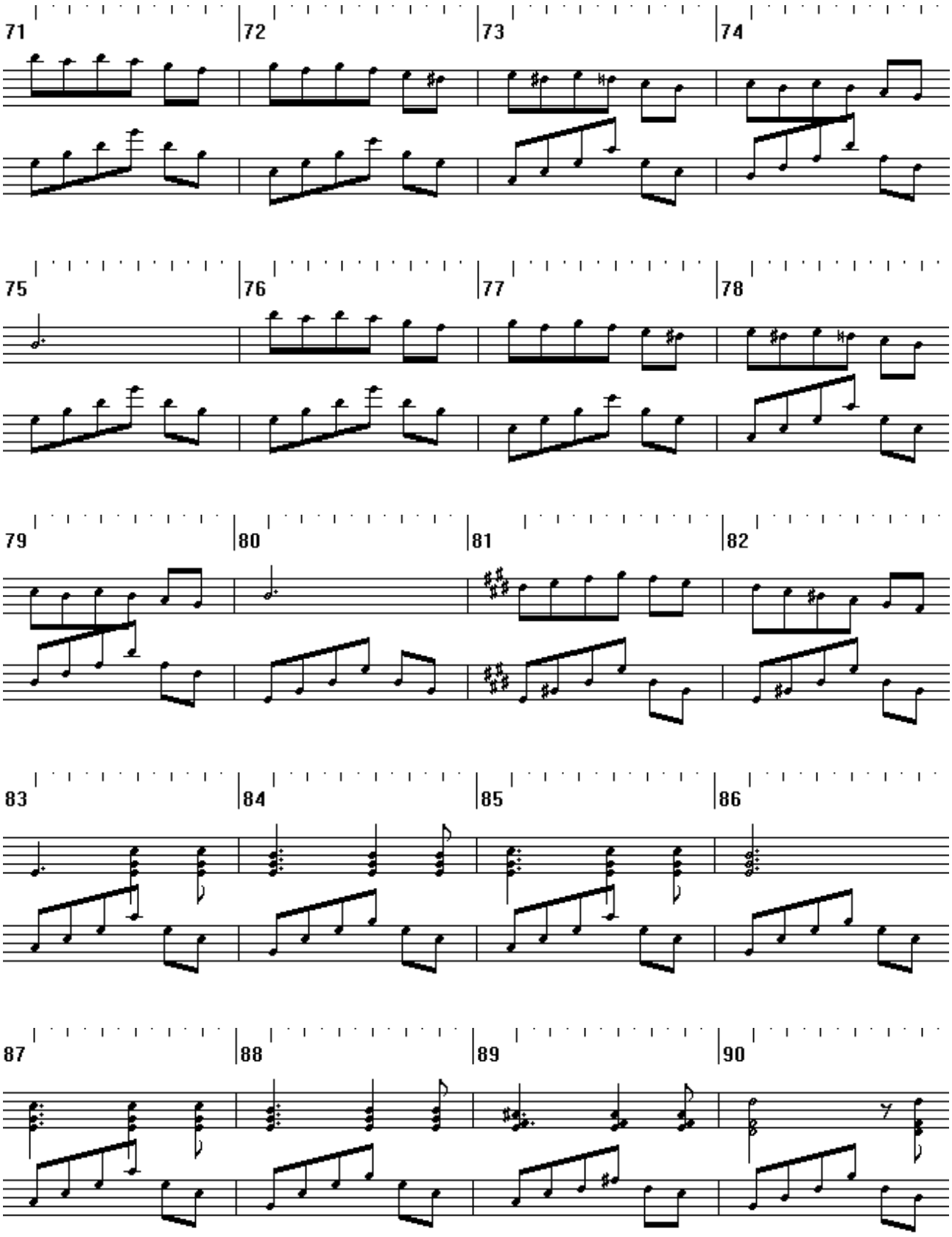
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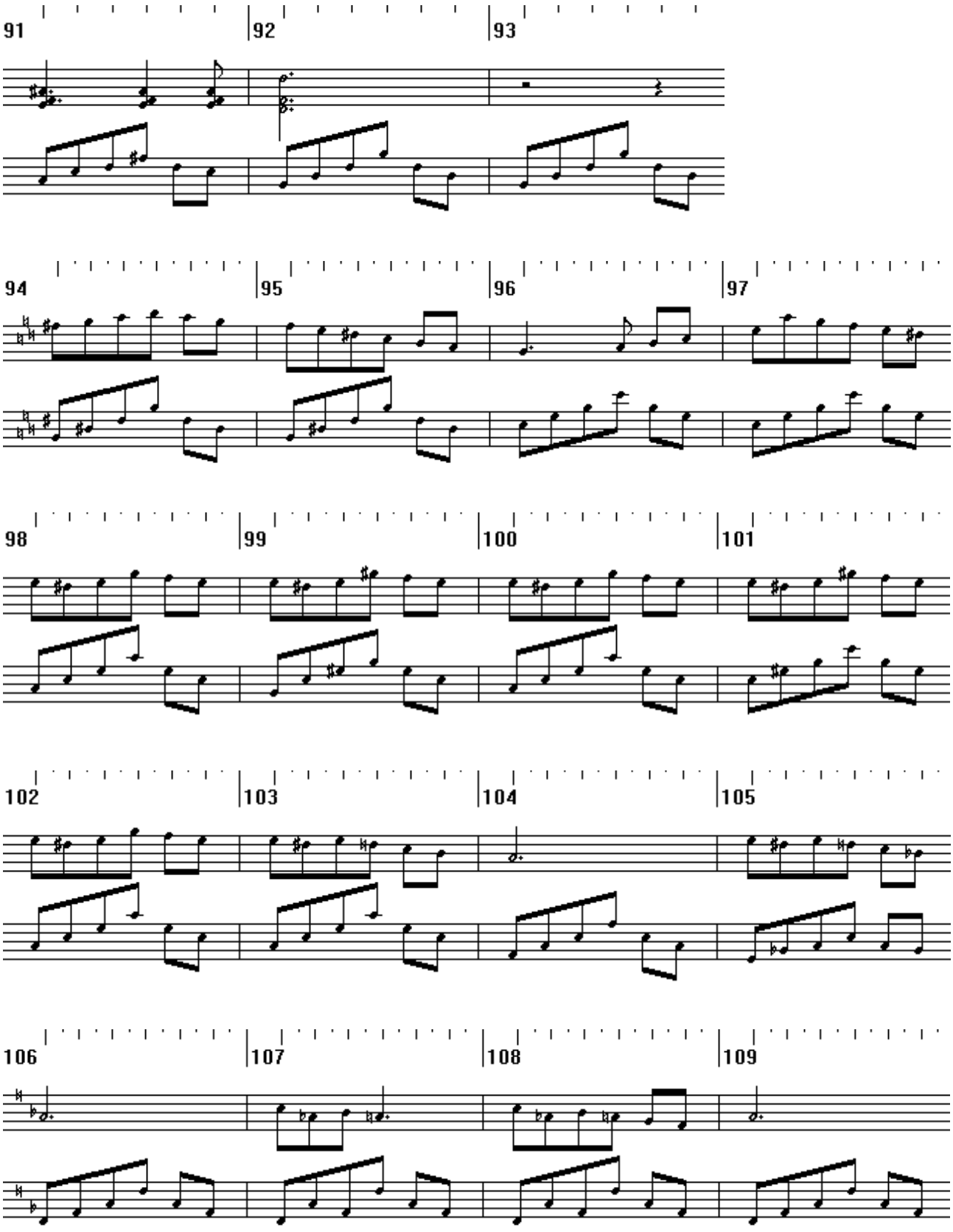
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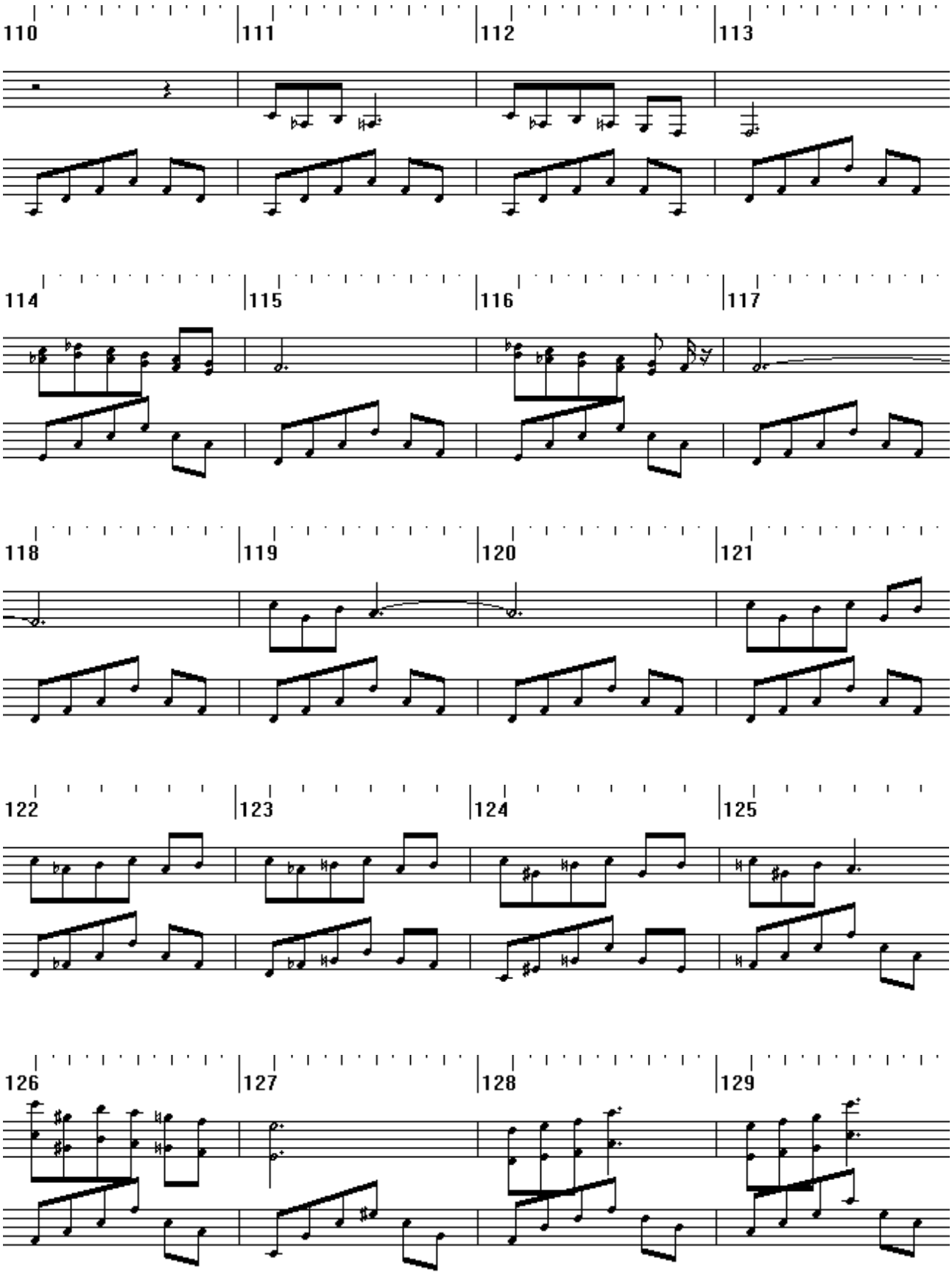
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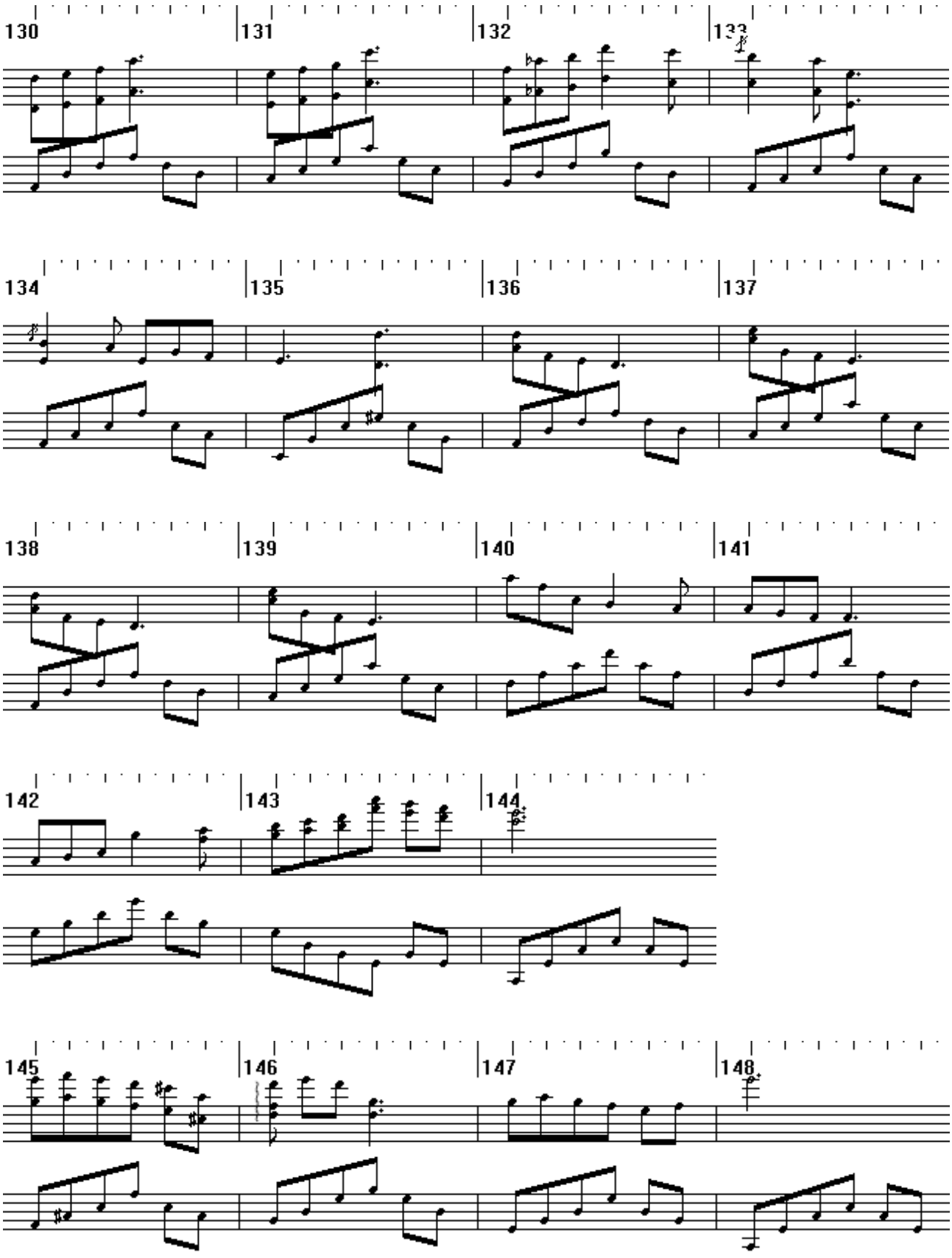
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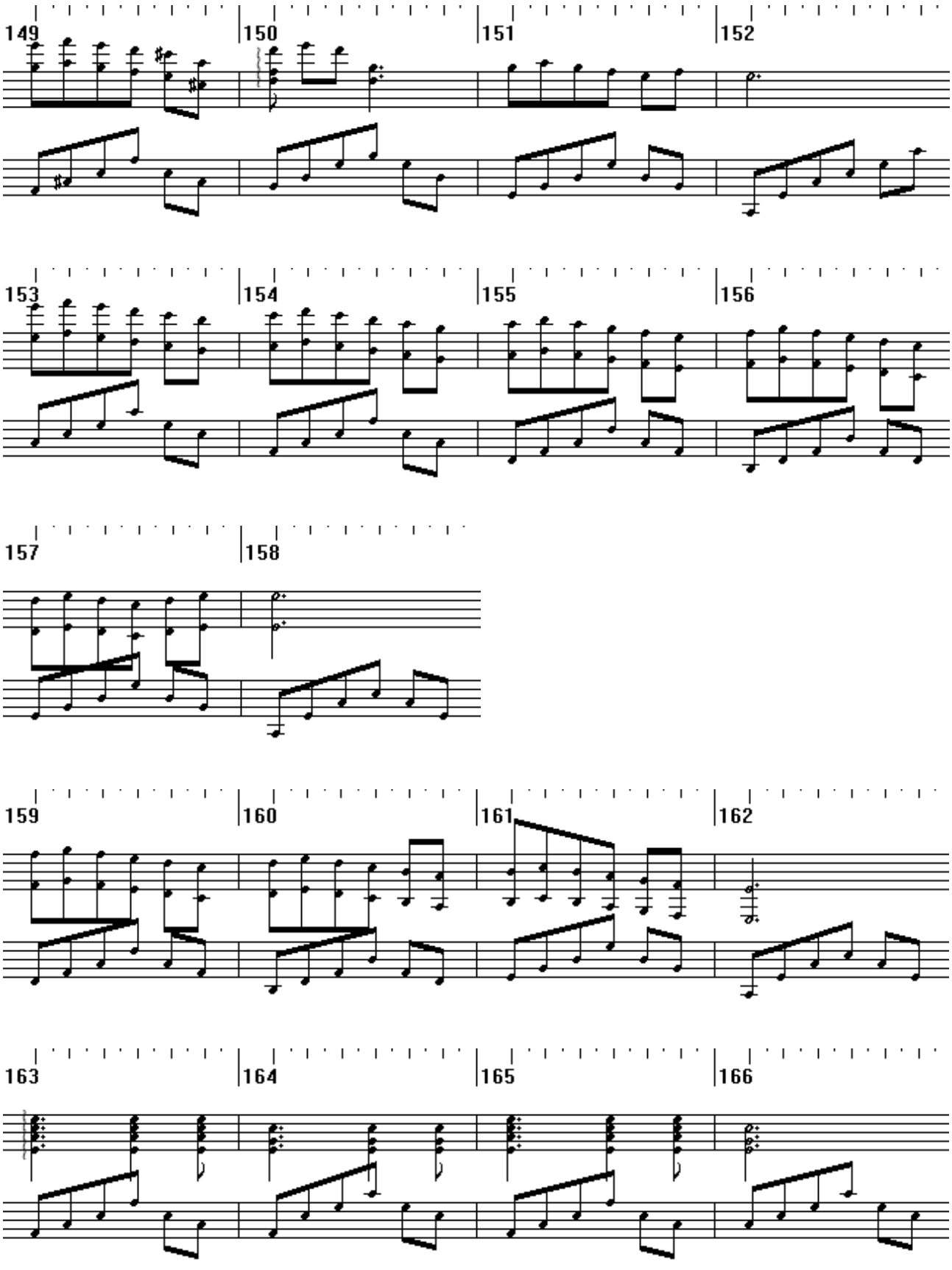
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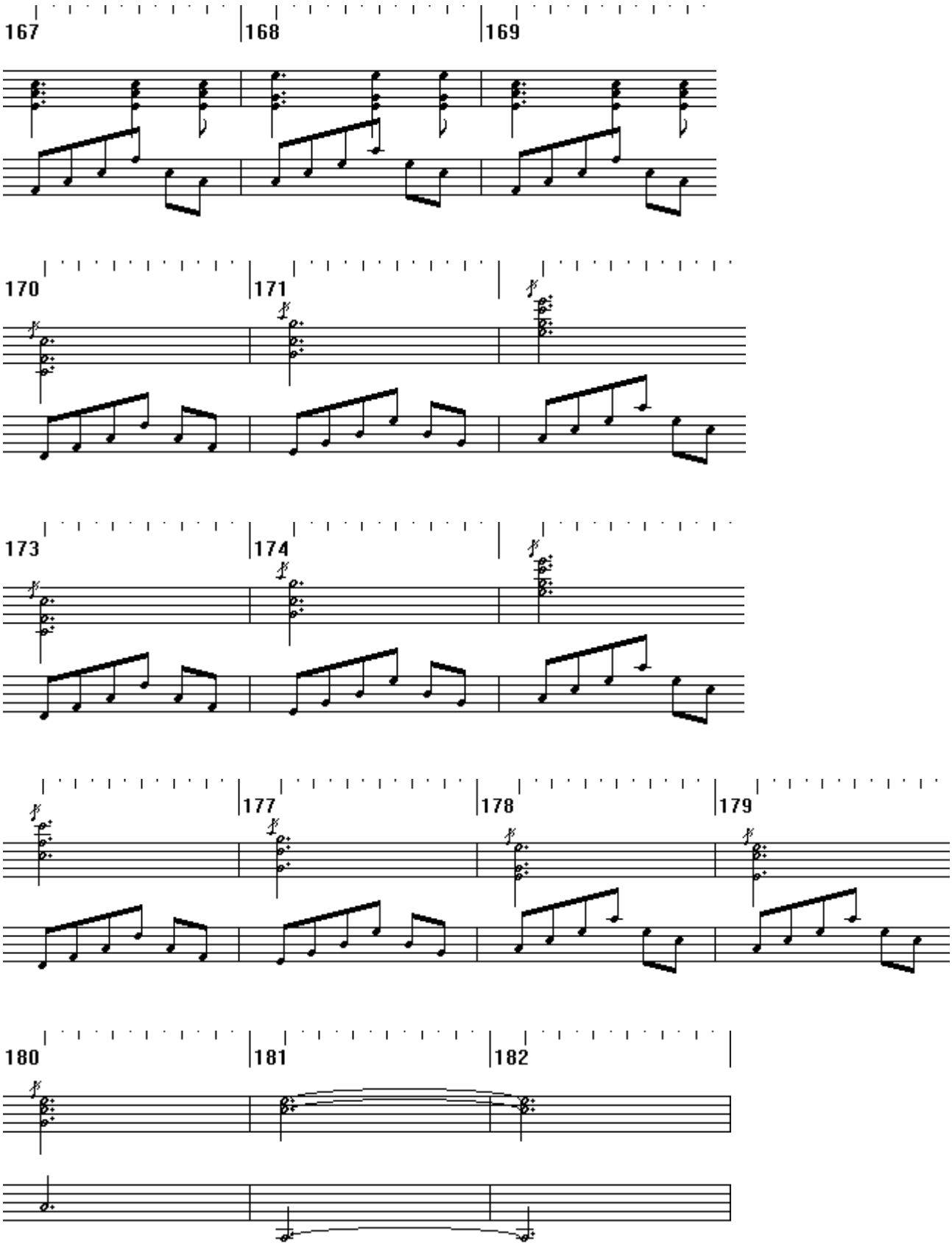
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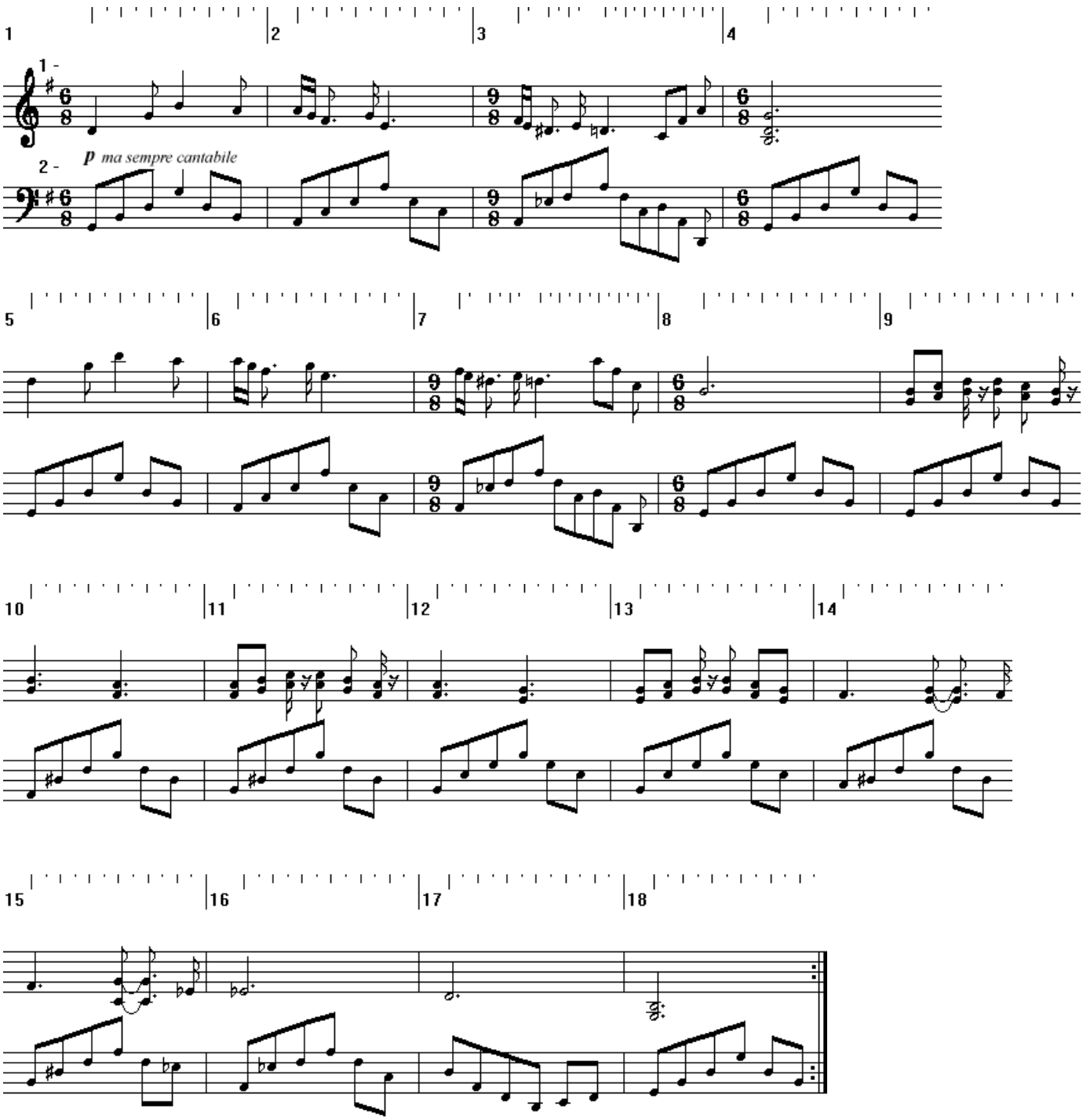
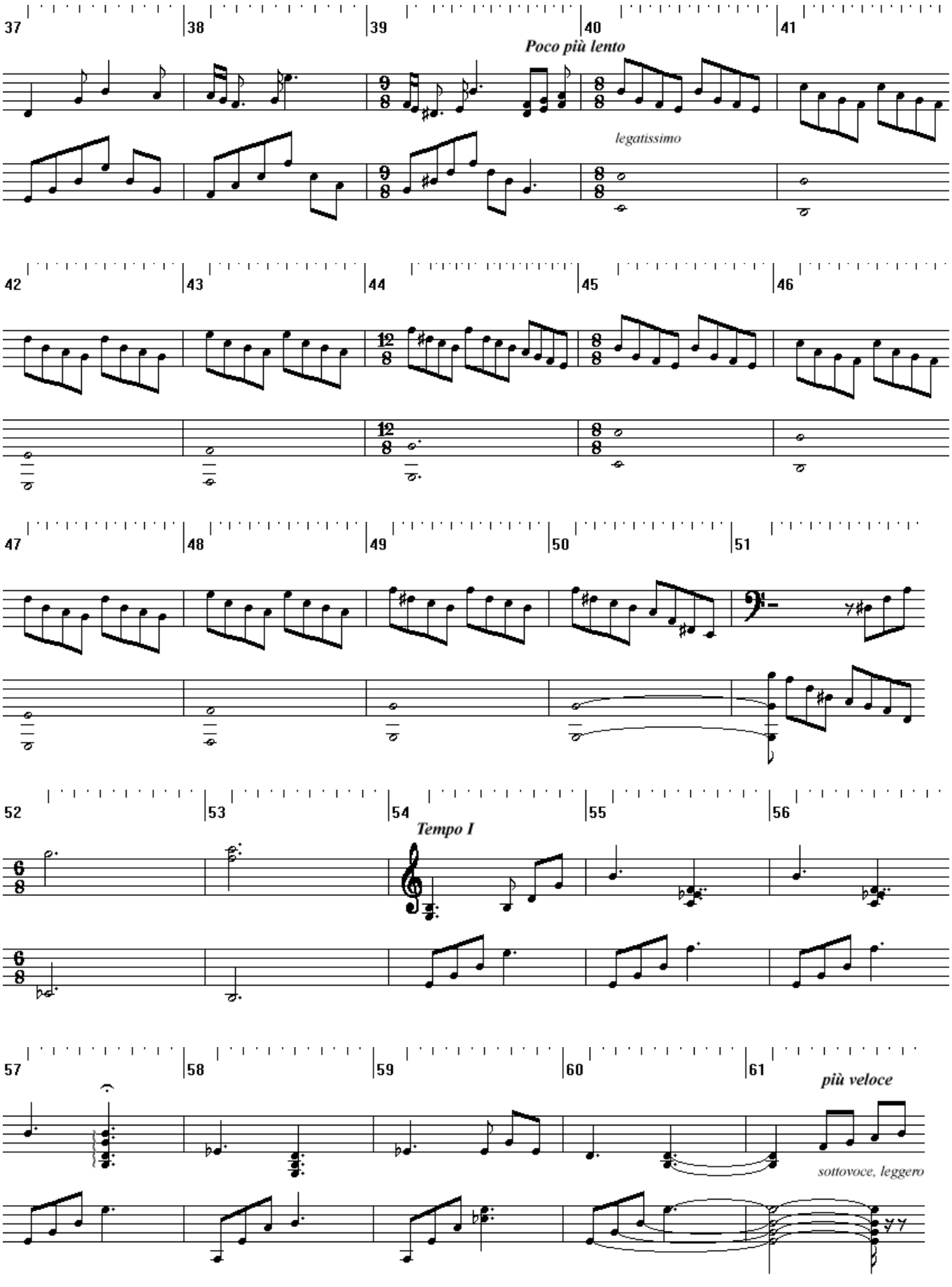
– 2 –

Andante con grazia **(♪ ~ 170)**




37
38
39
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41
Poco più lento
legatissimo
42
43
44
45
46
47
48
49
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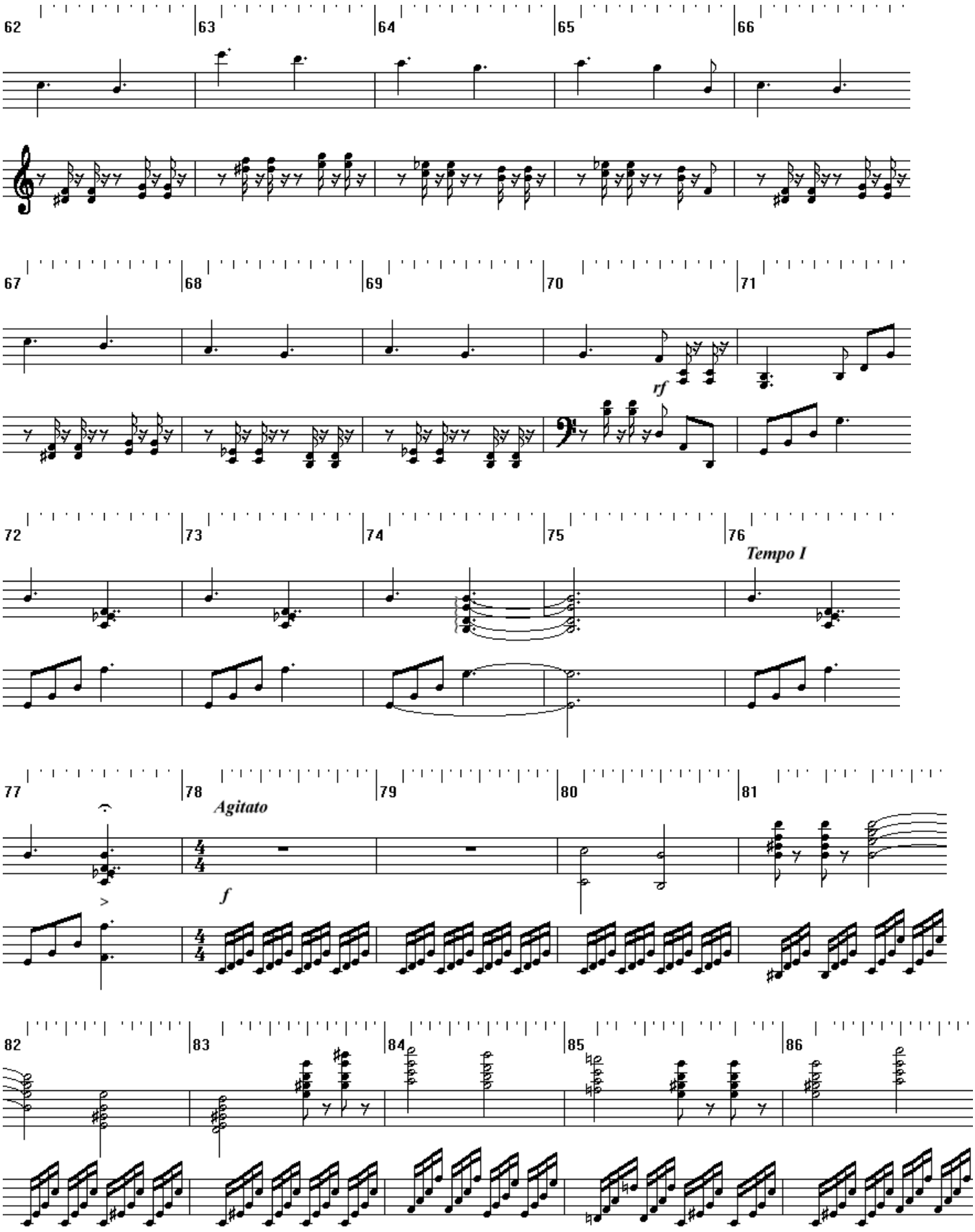
51
52
53
54
55
56
Tempo I
57
58
59
60
61
più veloce
sottovoce, leggero


62
63
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66
67
68
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70
71
rf
72
73
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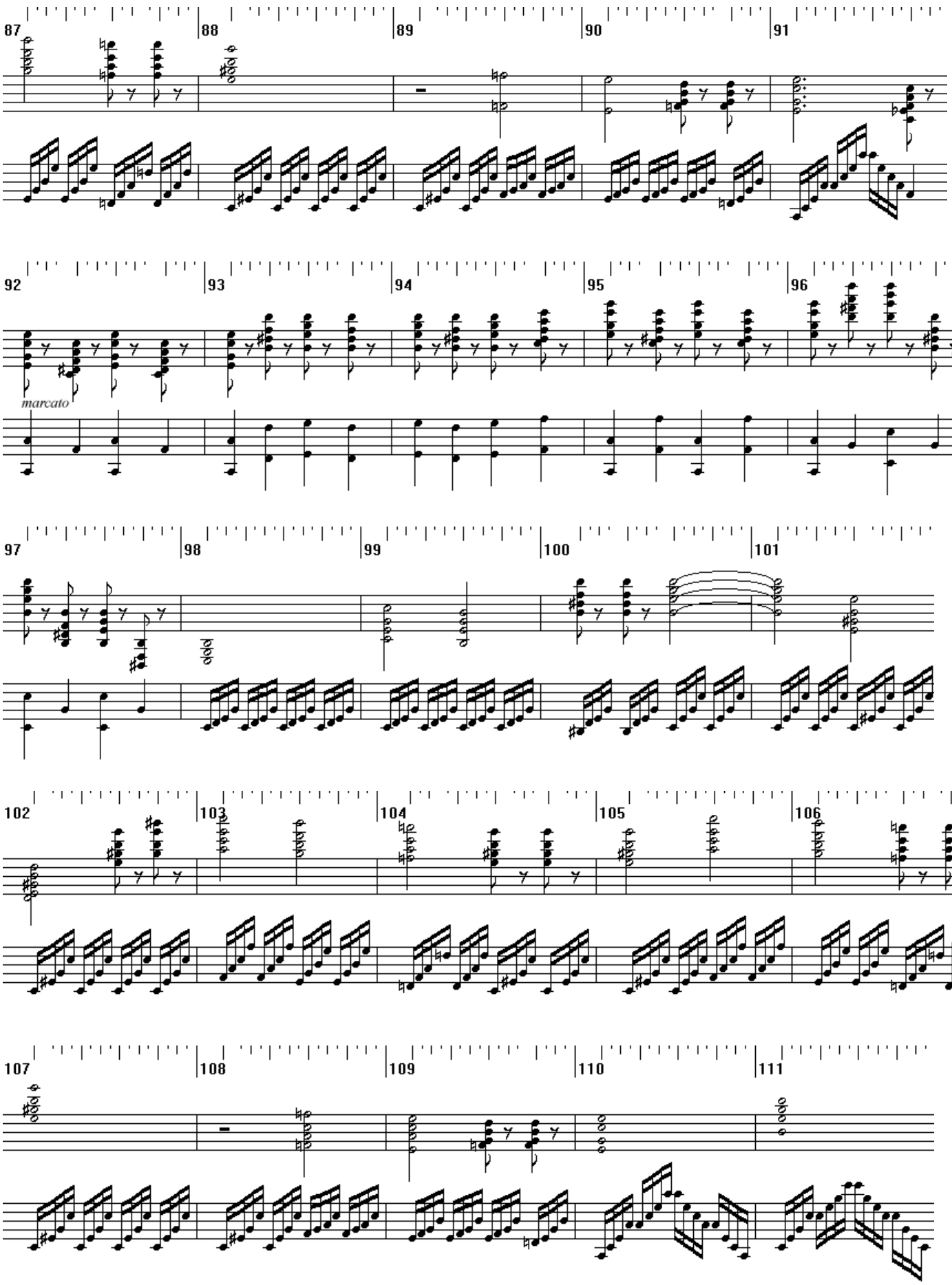
75
76
Tempo I
77
78
Agitato
79
80
81
f
82
83
84
85
86


87
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marcato
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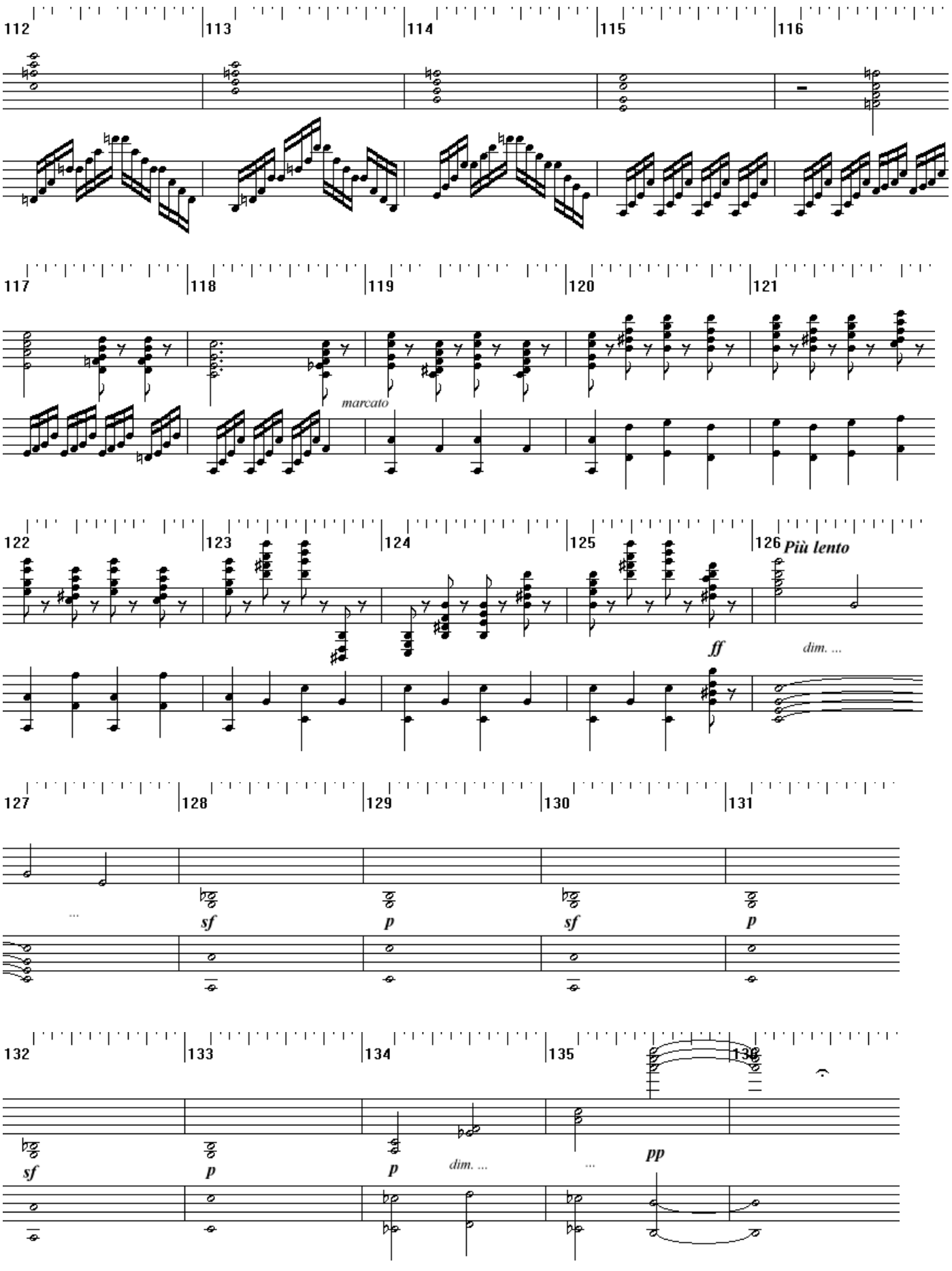
110
111


112
113
114
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116
117
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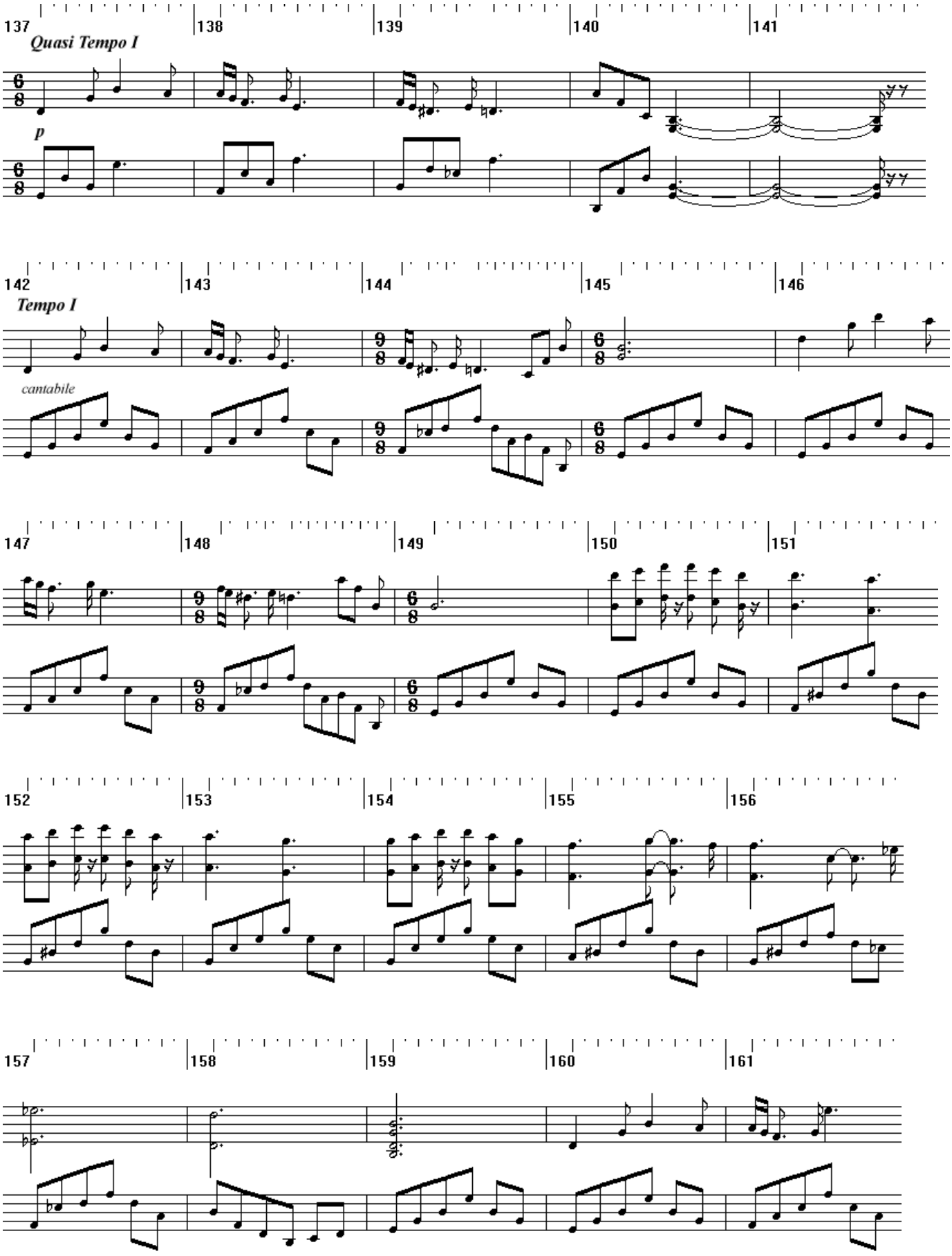
120
121
marcato
122
123
124
125
126
Più lento
ff
dim. ...
127
128
129
130
131
...
sf
p
sf
p
132
133
134
135
136
sf
p
p
dim. ...
...
pp


137
138
139
140
141
Quasi Tempo I
p
142
143
144
145
146
Tempo I
cantabile
147
148
149
150
151
152
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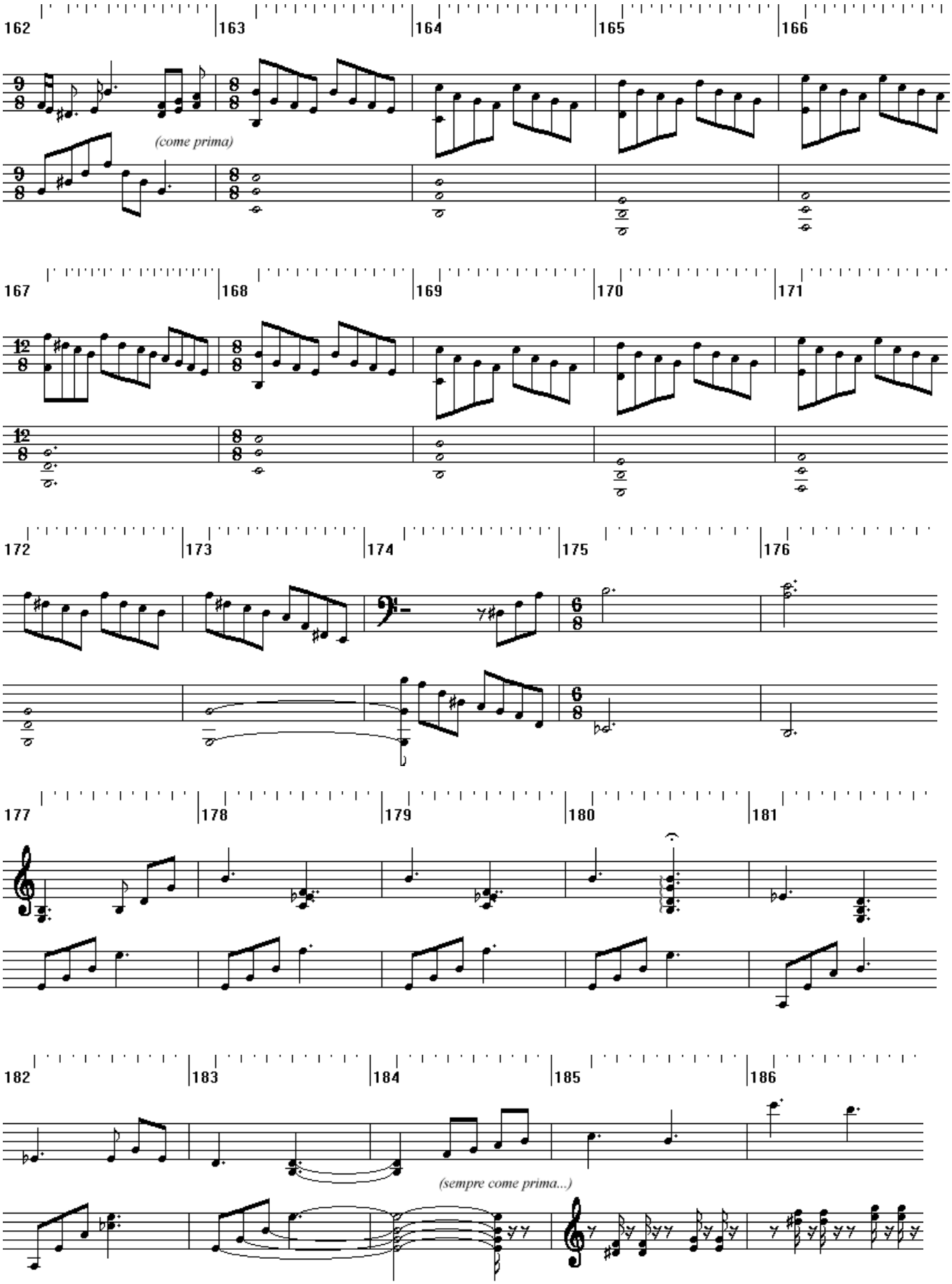
161


162
163
164
165
166
(come prima)
167
168
169
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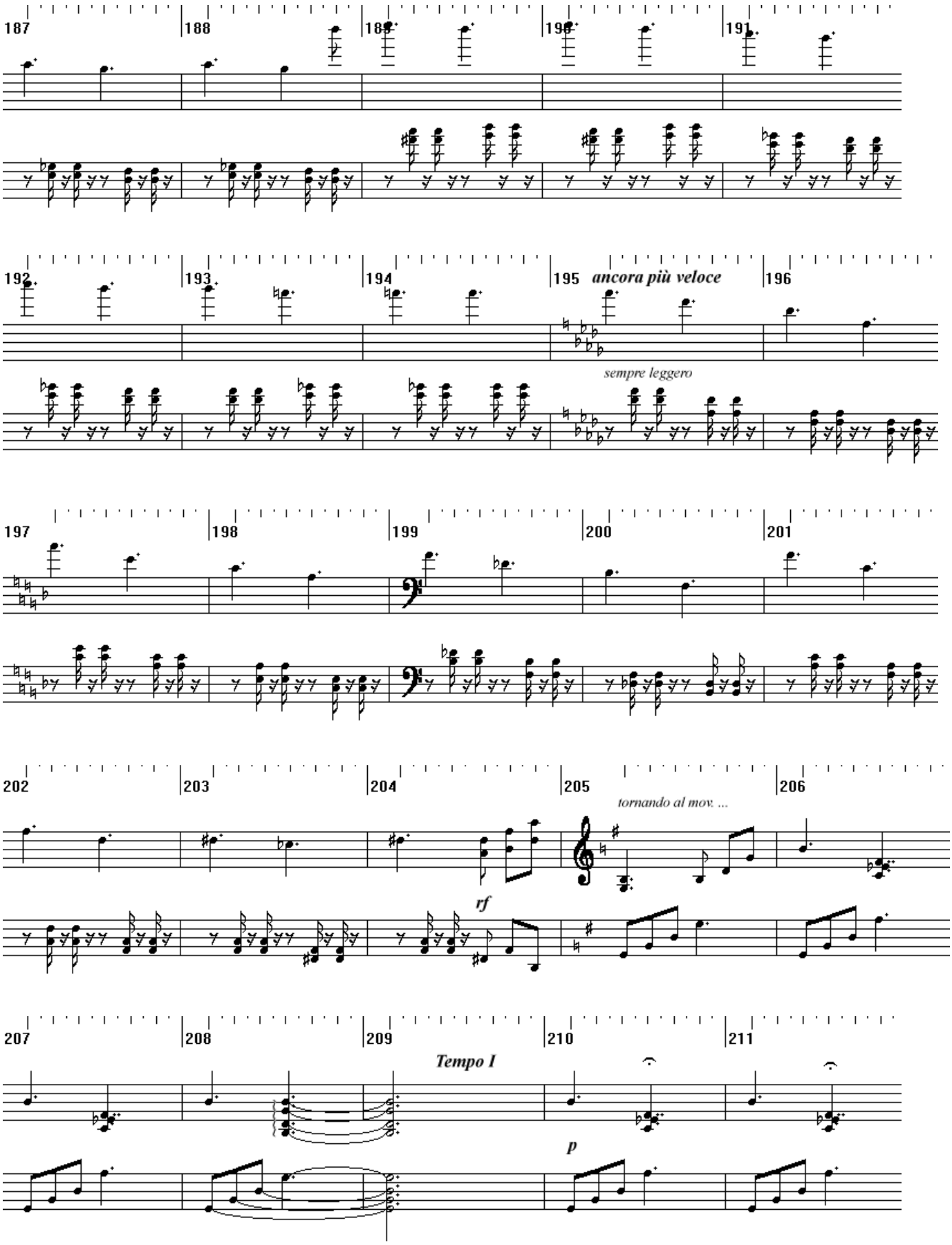
186
(sempre come prima...)


187
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ancora più veloce
196
sempre leggero
197
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tornando al mov. ...
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rf
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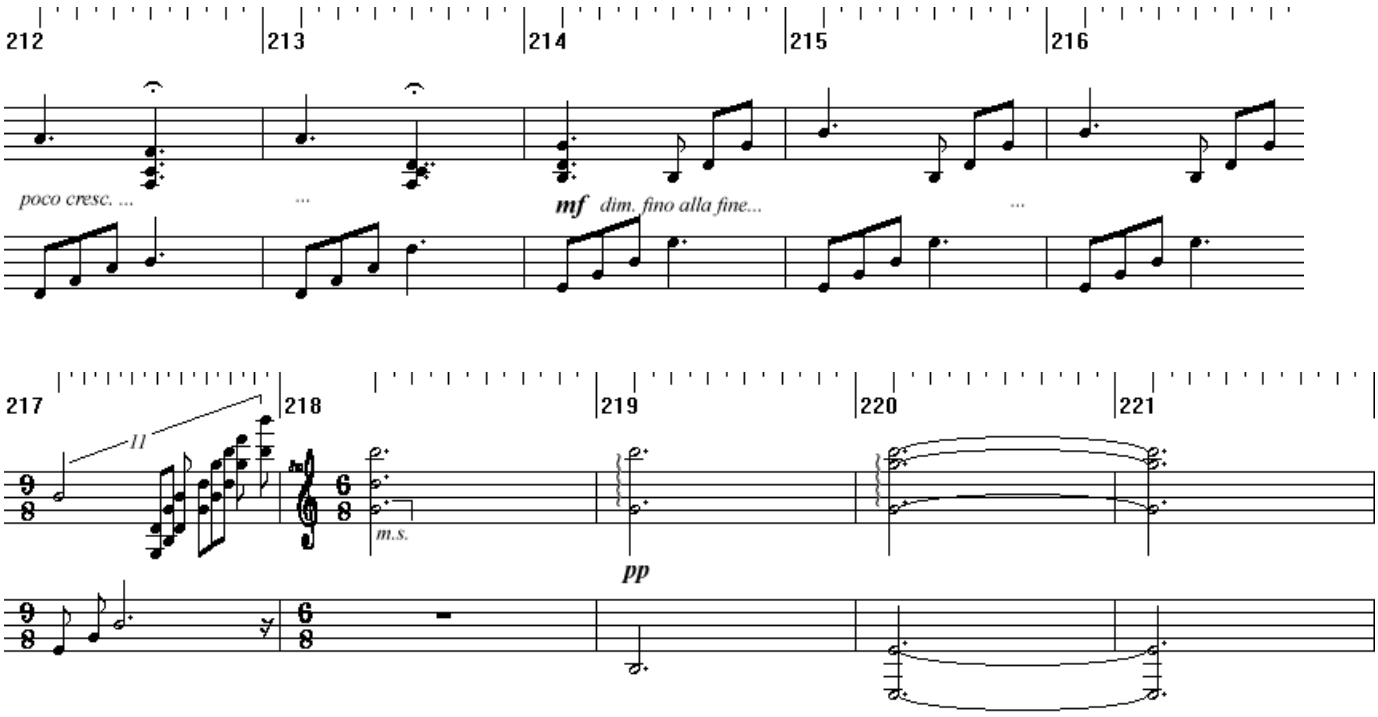
210
211
Tempo I
p



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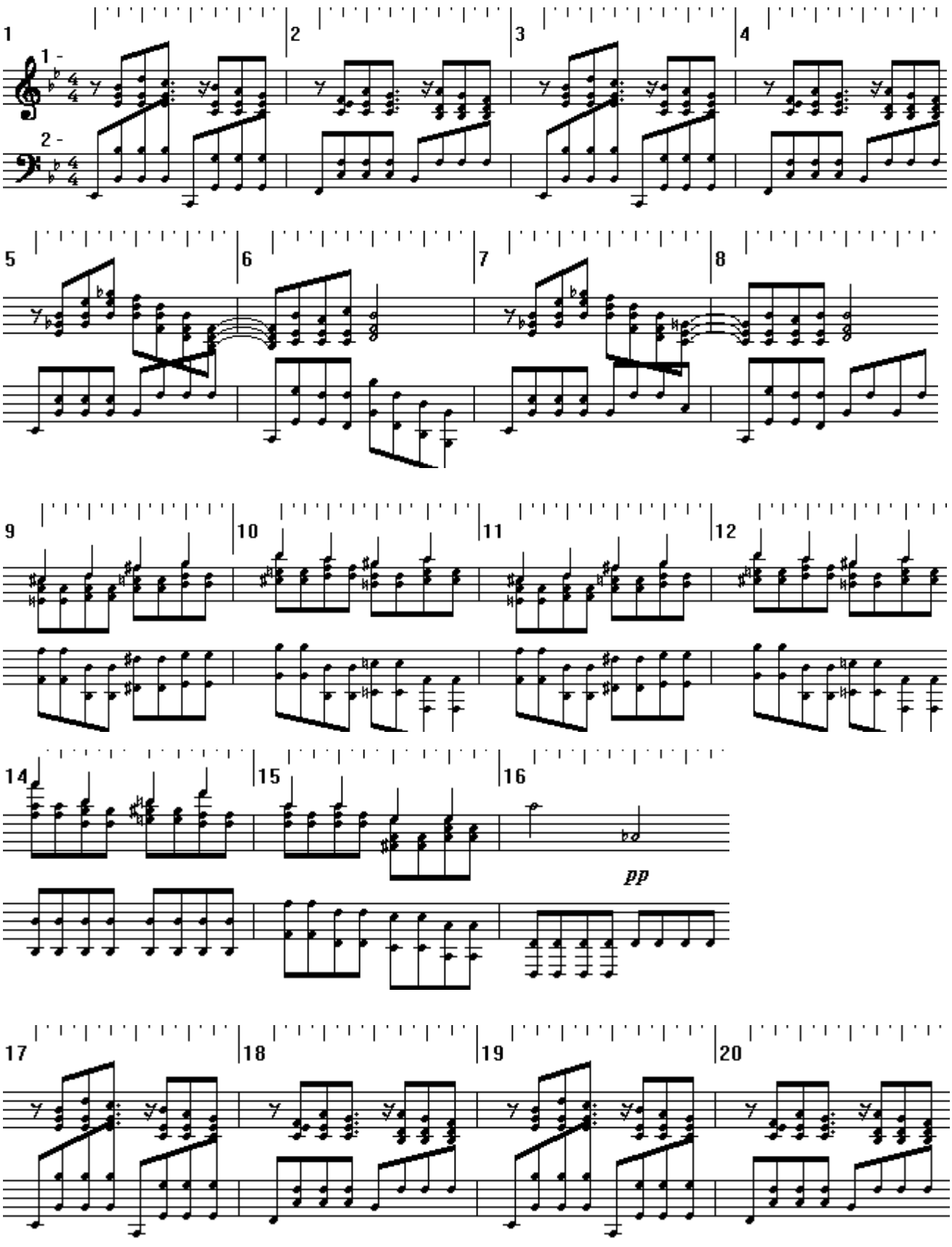
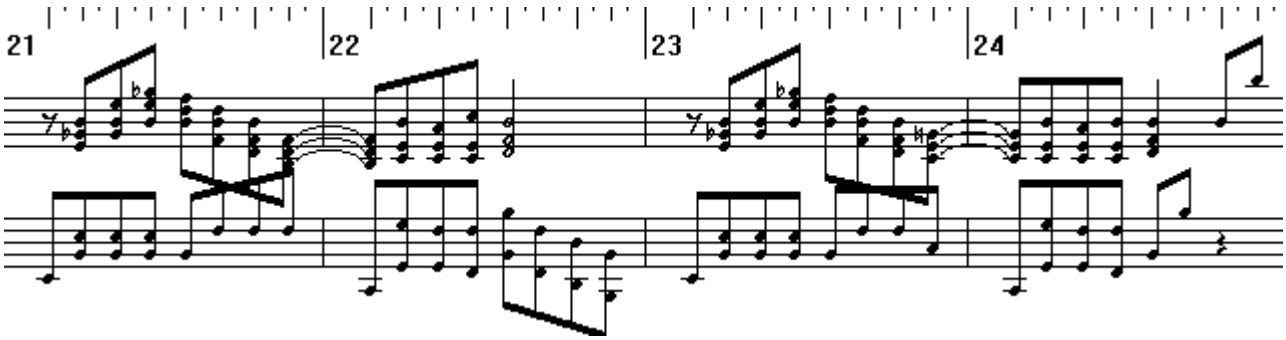
[39] *Poco più lento*: mm ca. 160
[61] *Più veloce*: mm ca. 210
[78]: *Agitato*: ~ Doppio Movimento
[126]: *Più lento*: mm ca. 120
[195] *ancora più veloce*: mm ca. 240

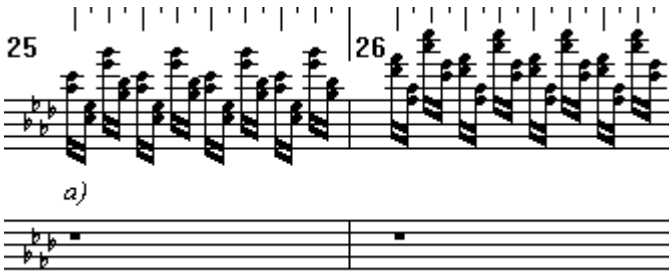
– 3 –

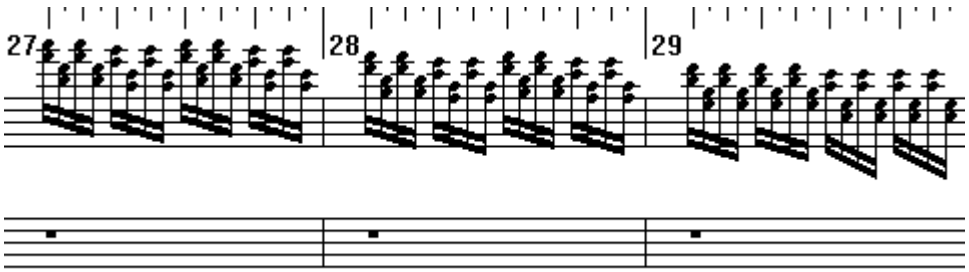
Largo **(= 40)**

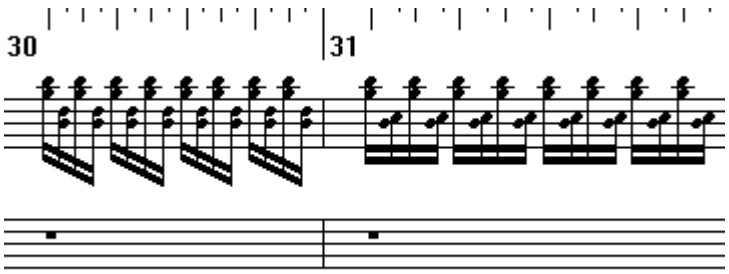


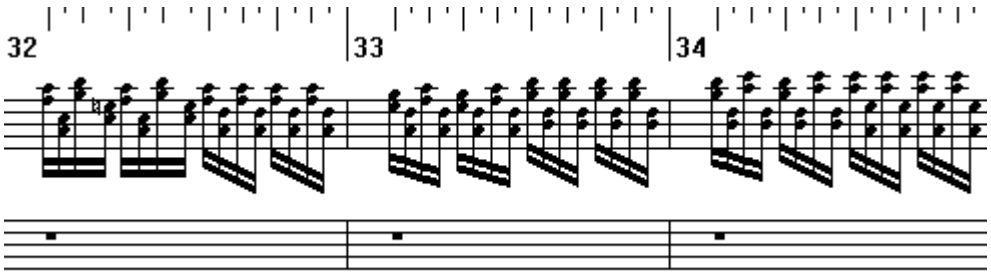


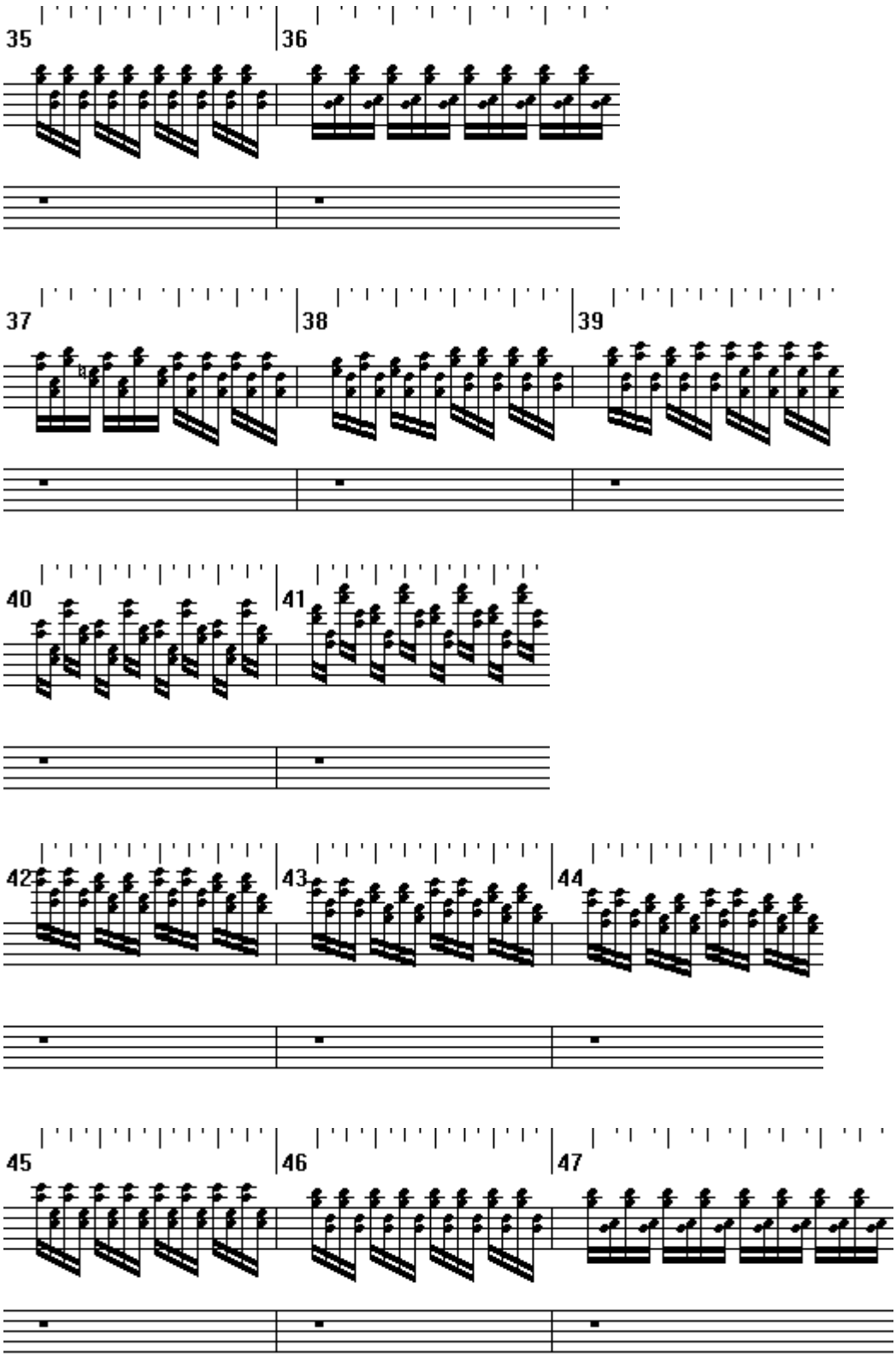
doppio movimento **(= 90)**







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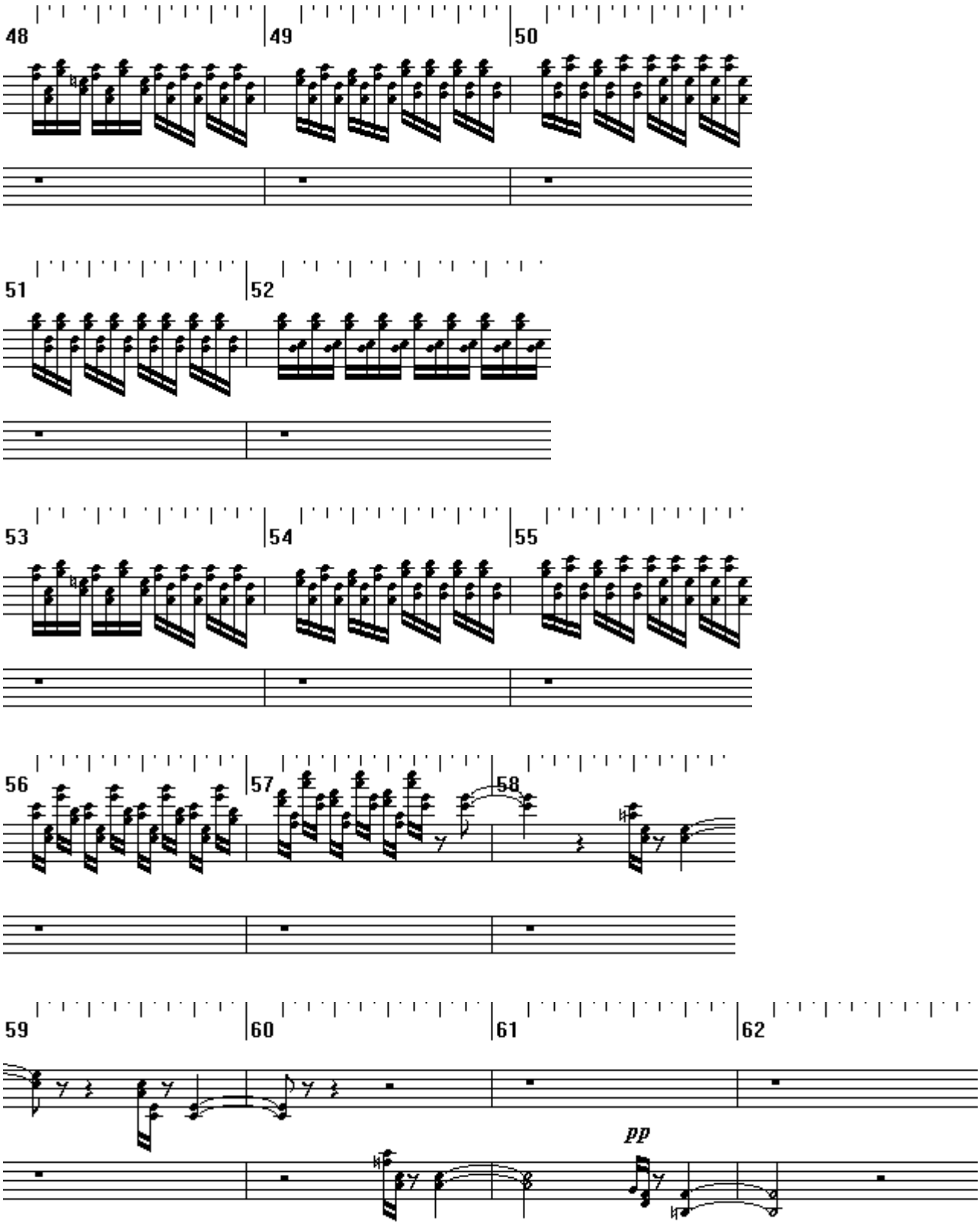
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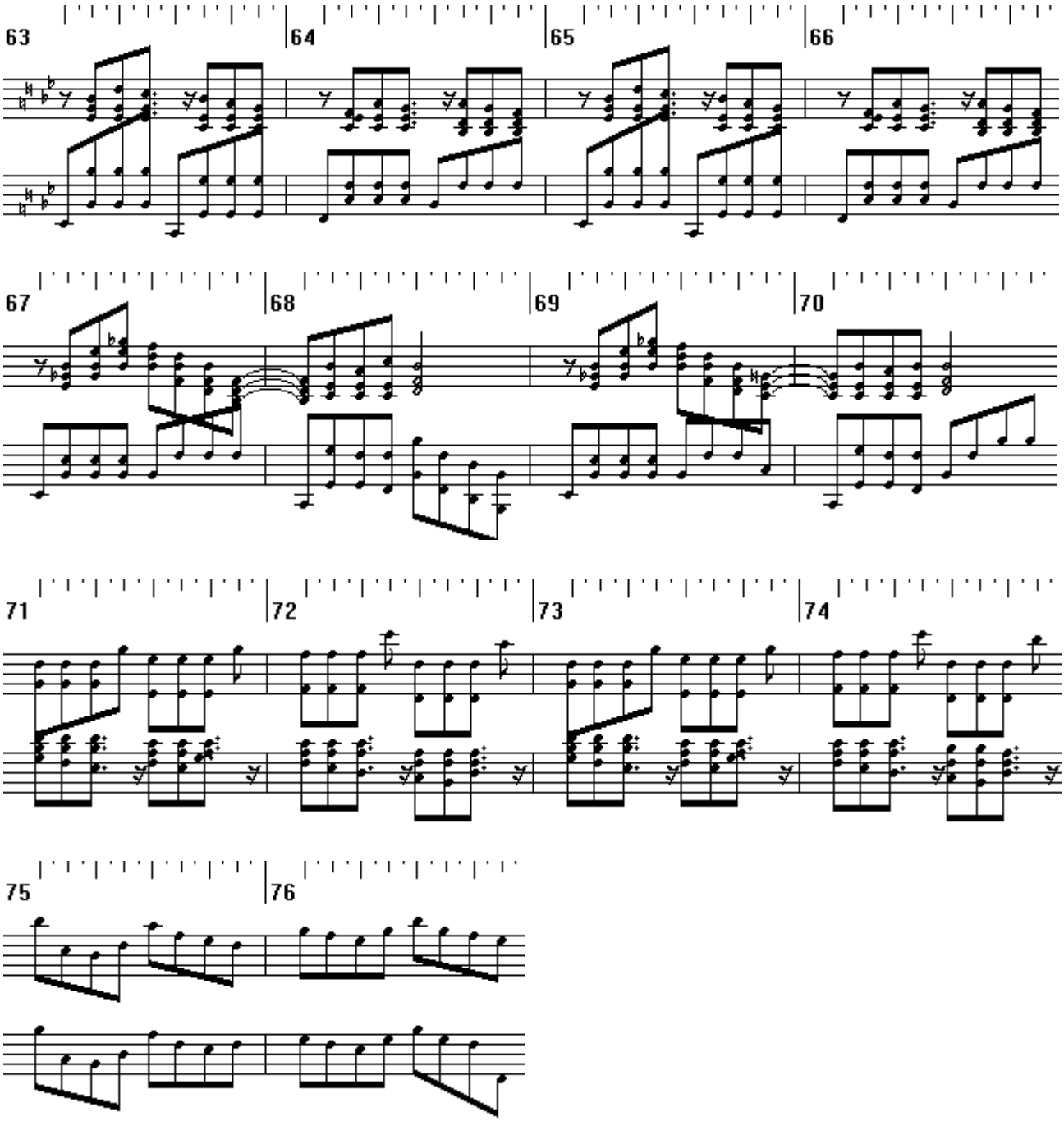
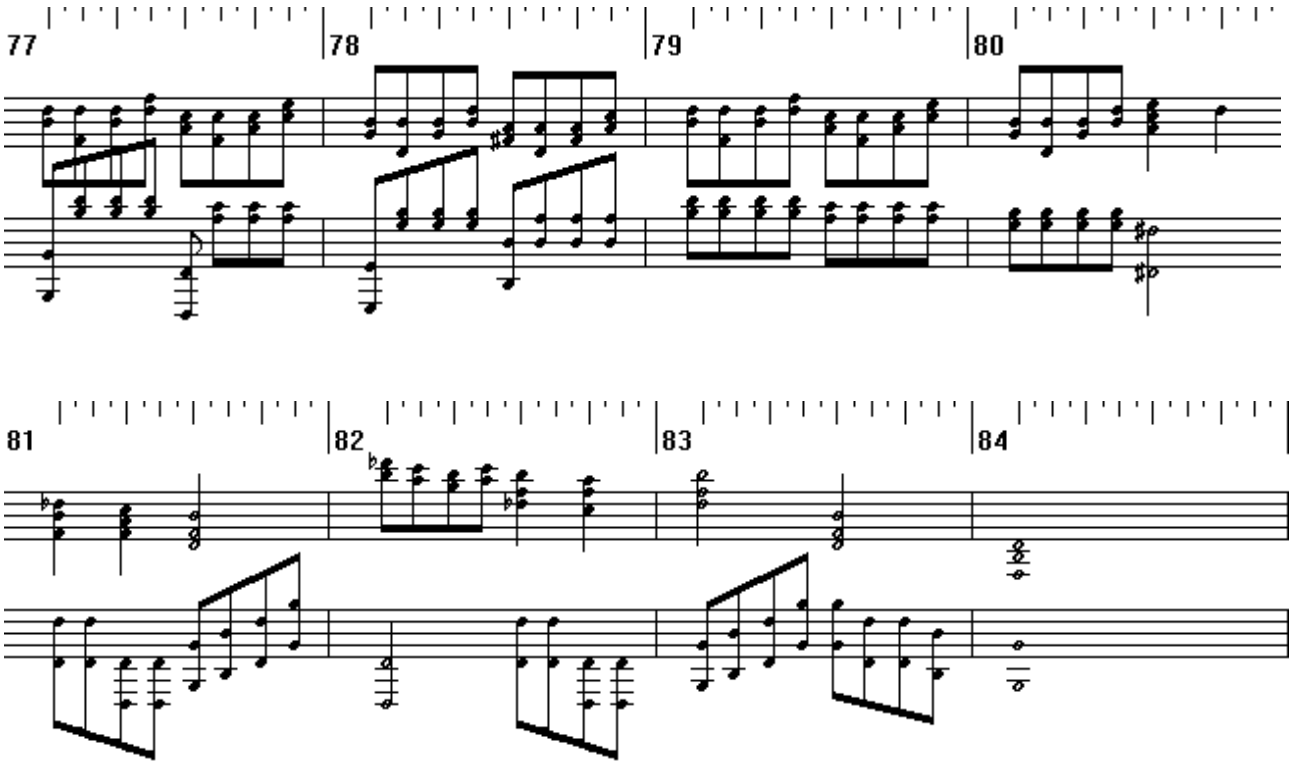
62
pp

Tempo I **(= 40)**





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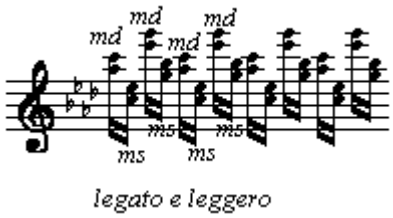
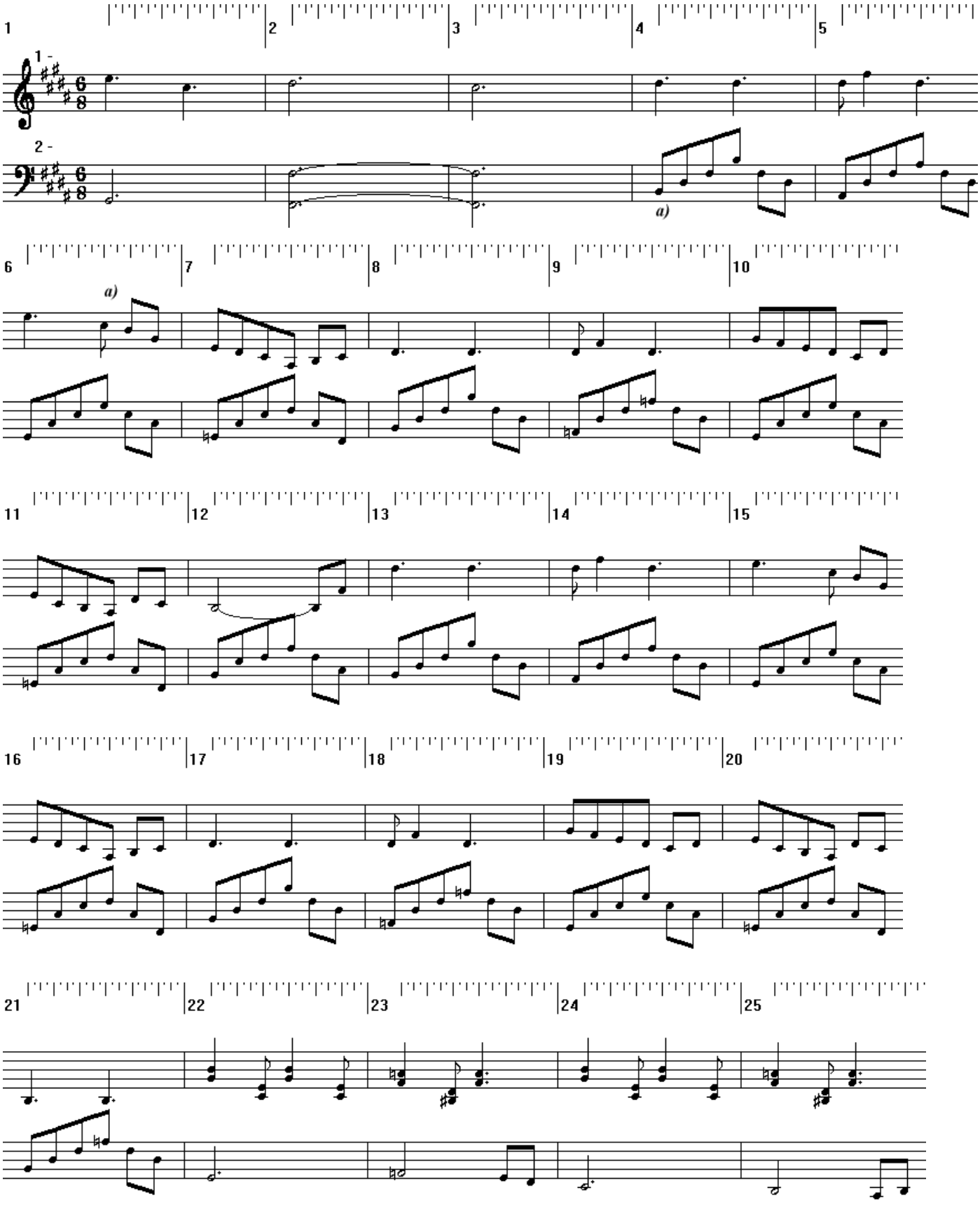
a)

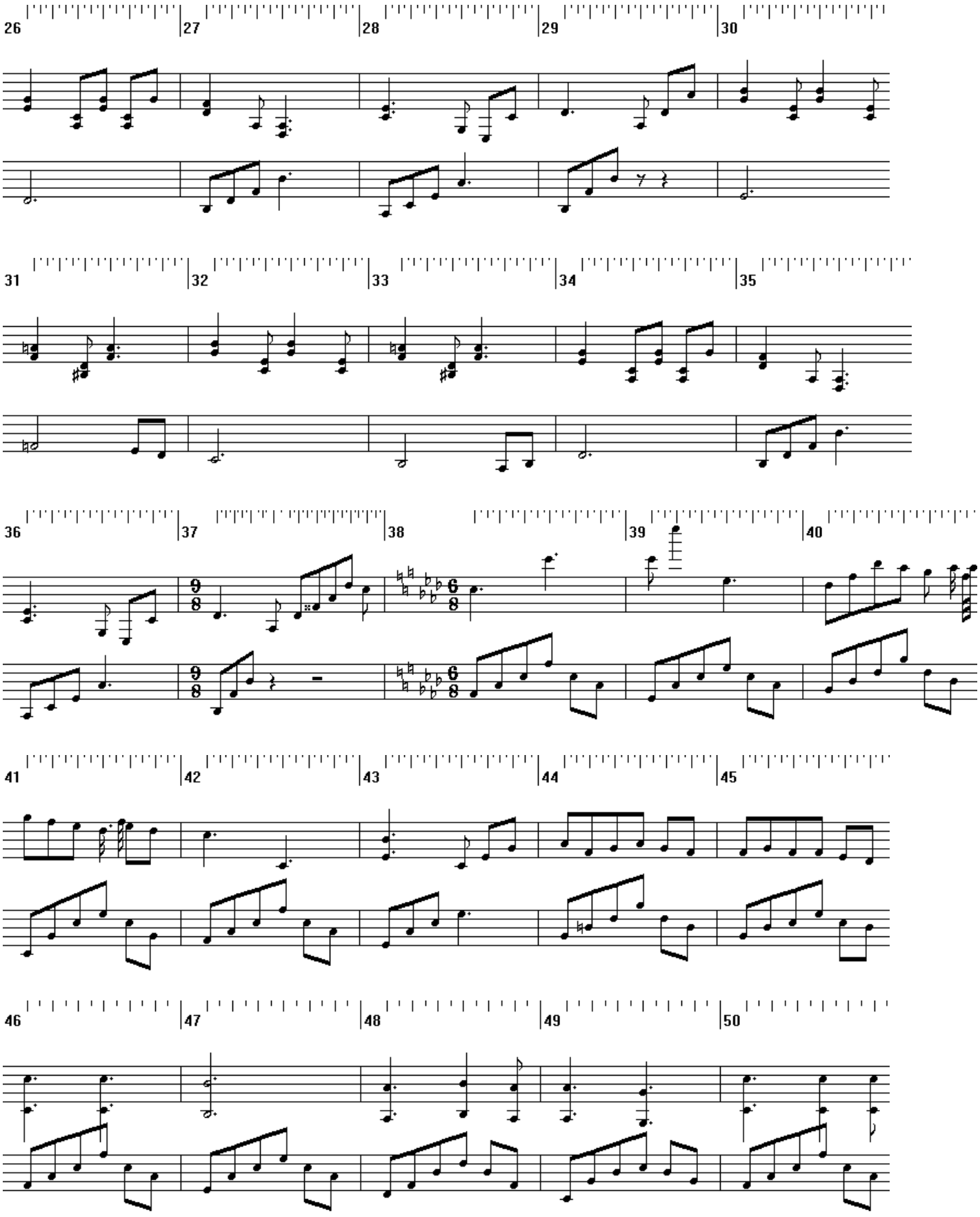


[25-57]: sempre simile

– 4 –

Andante dolce **(♪ ~ 160)**

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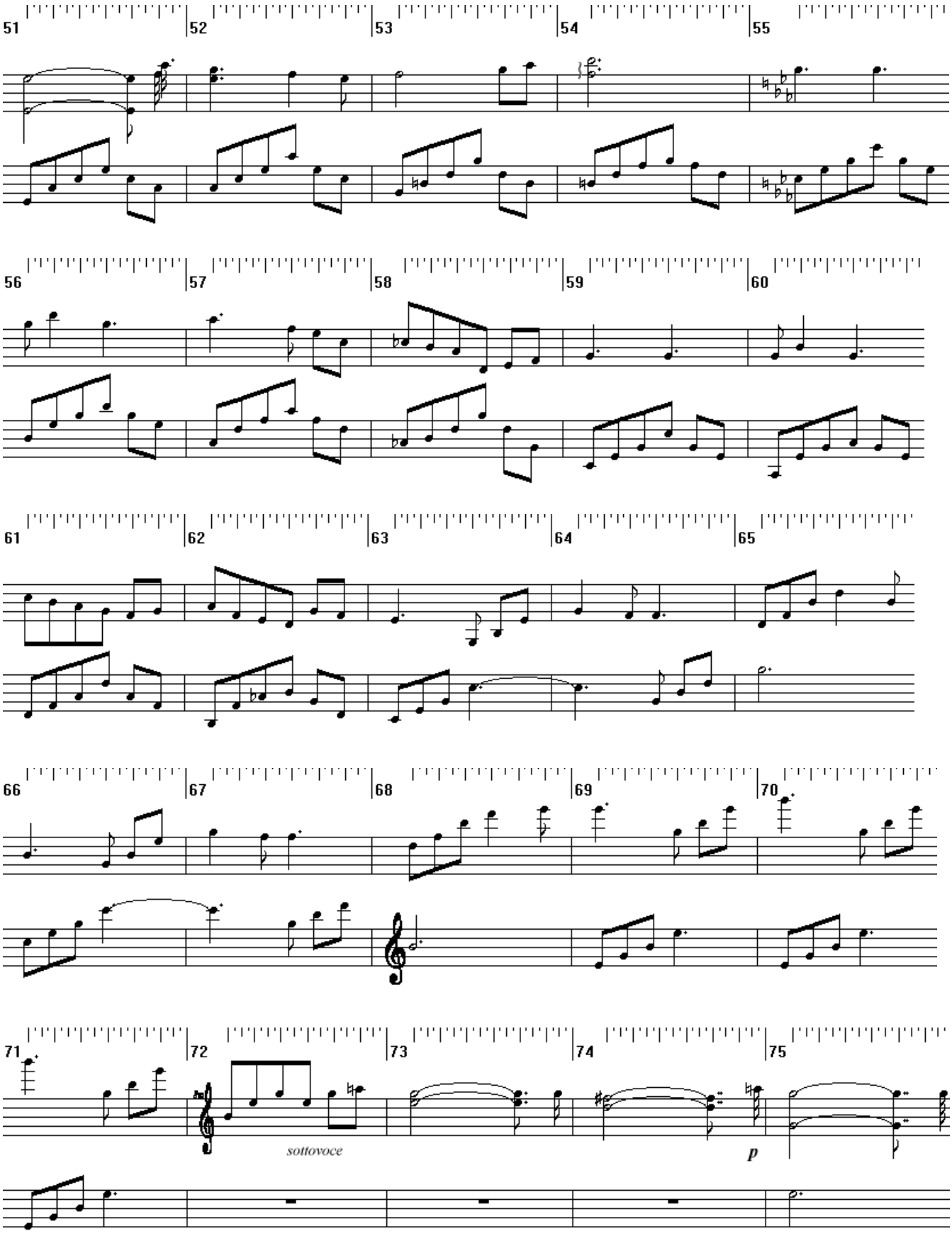
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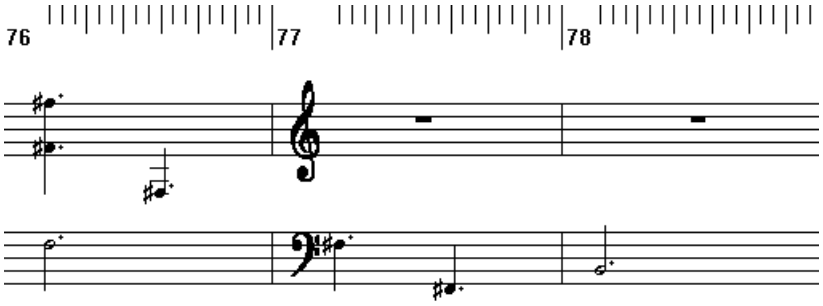
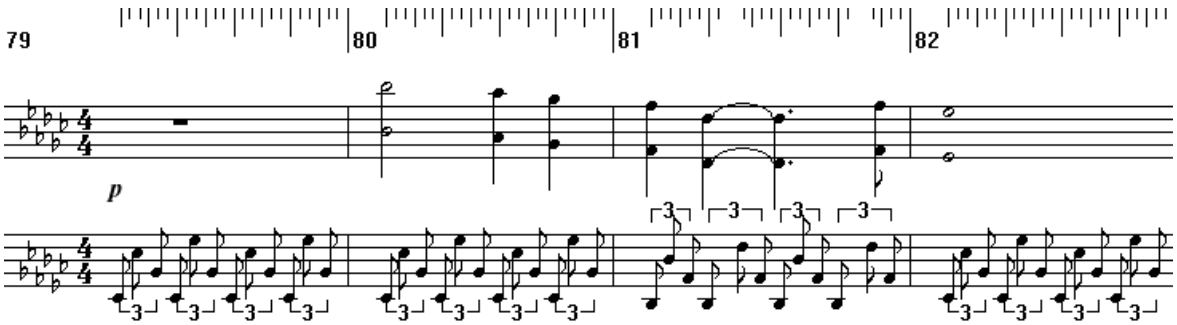
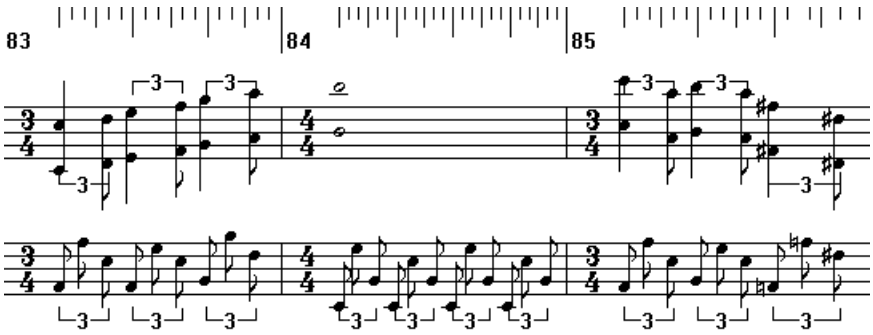
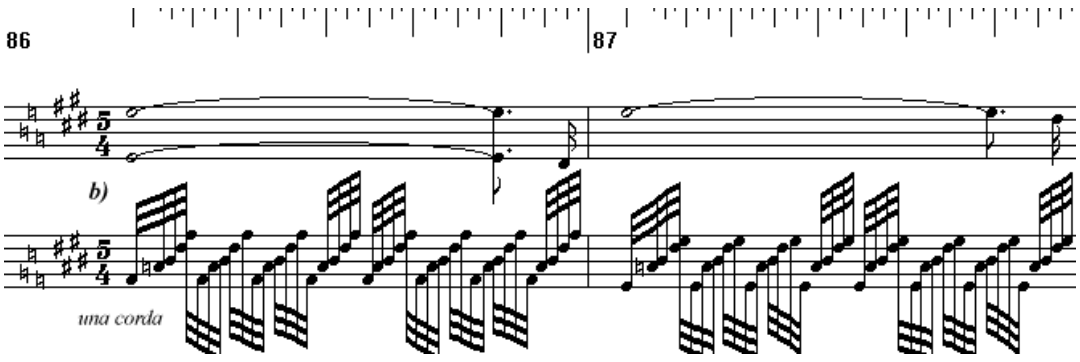
74
75
sottovoce
p

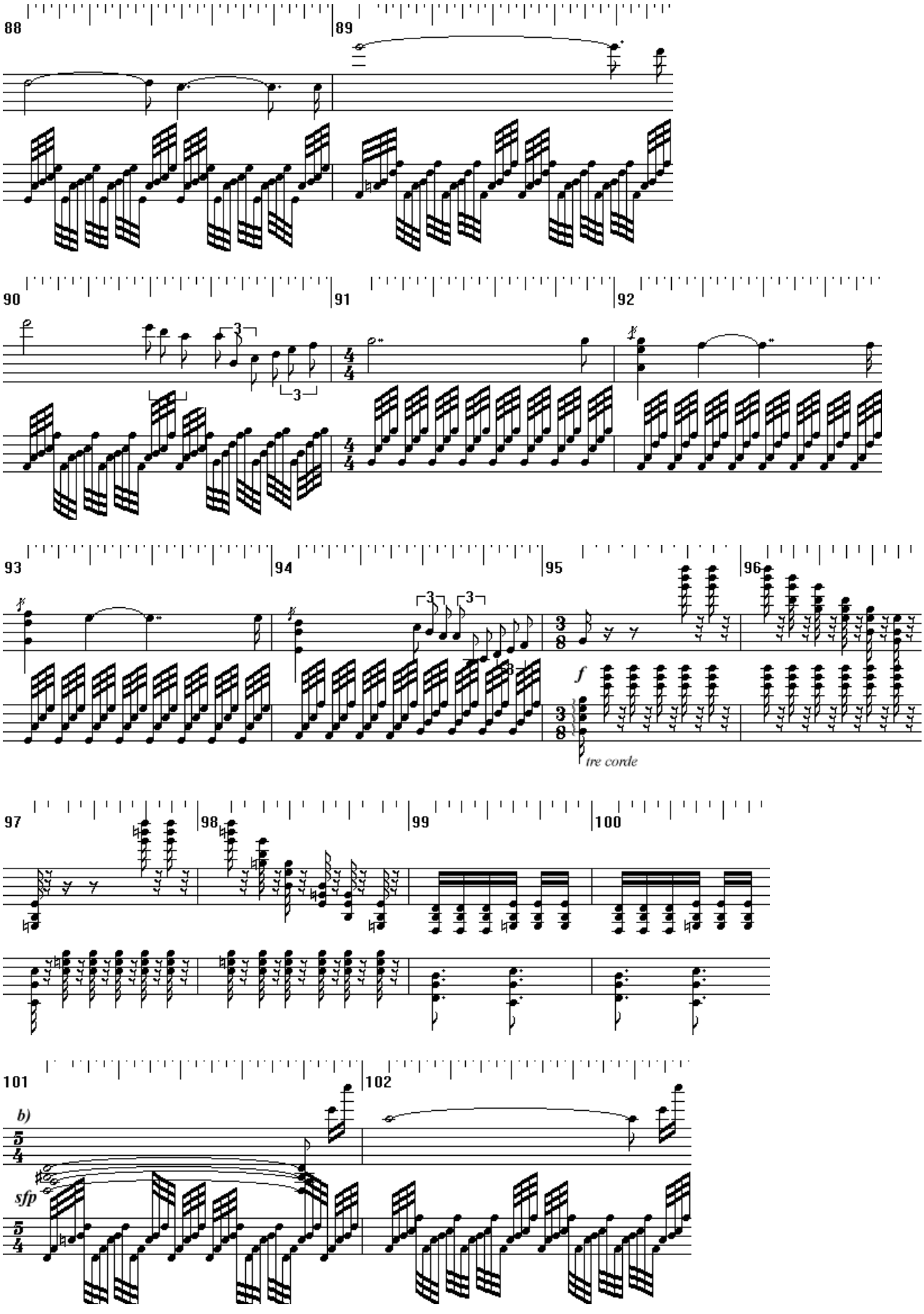


misterioso, poco agitato **(♩ ~ 72 – 80)**








88
89
90
91
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96
tre corde
97
98
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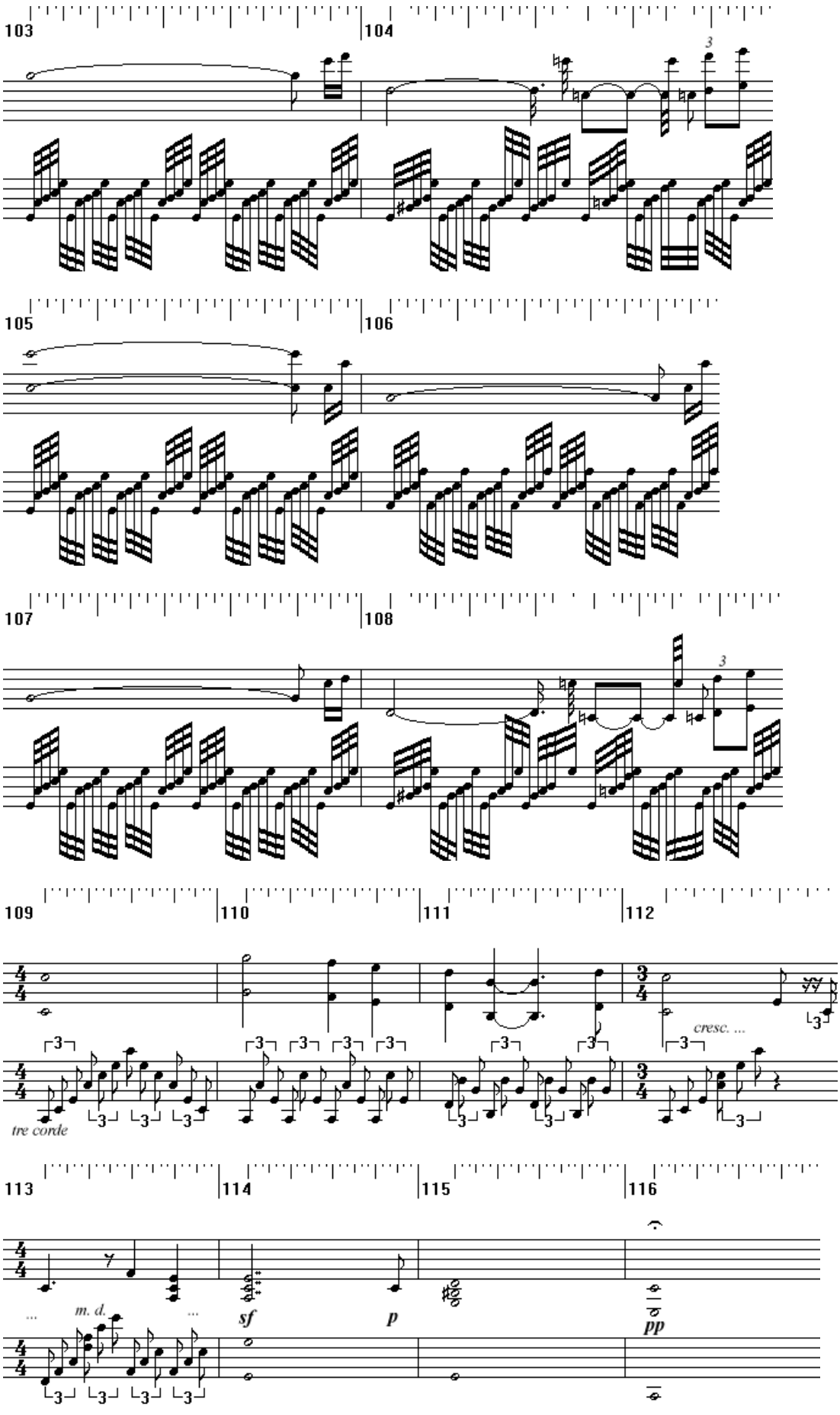
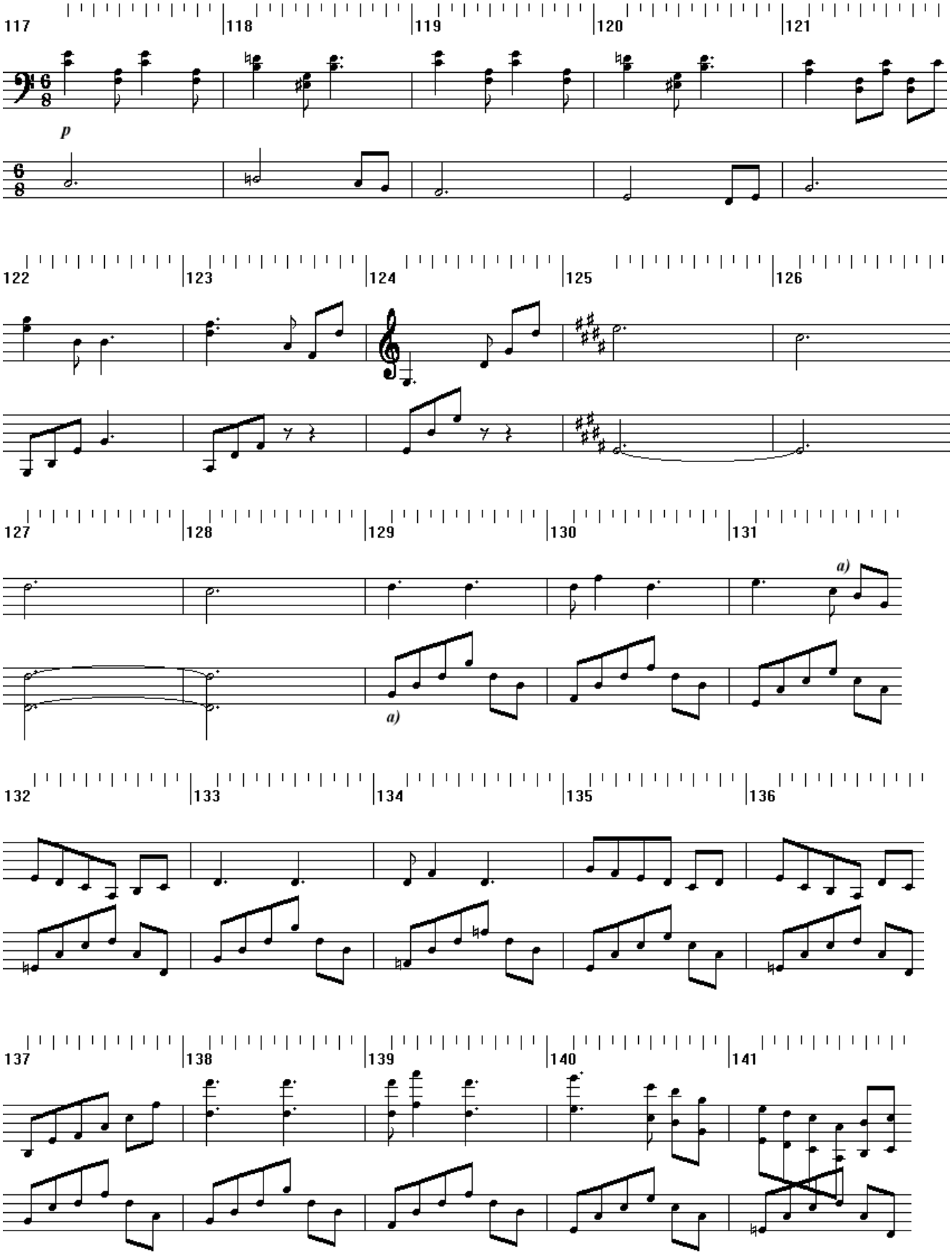
100
101
102
b)
sfp


103
104
105
106
107
108
109
110
111
112
cresc. ...
tre corde
113
114
115
116
m. d.
sf
p
pp

Tempo I


117
118
119
120
121
p
122
123
124
125
126
127
128
129
130
131
a)
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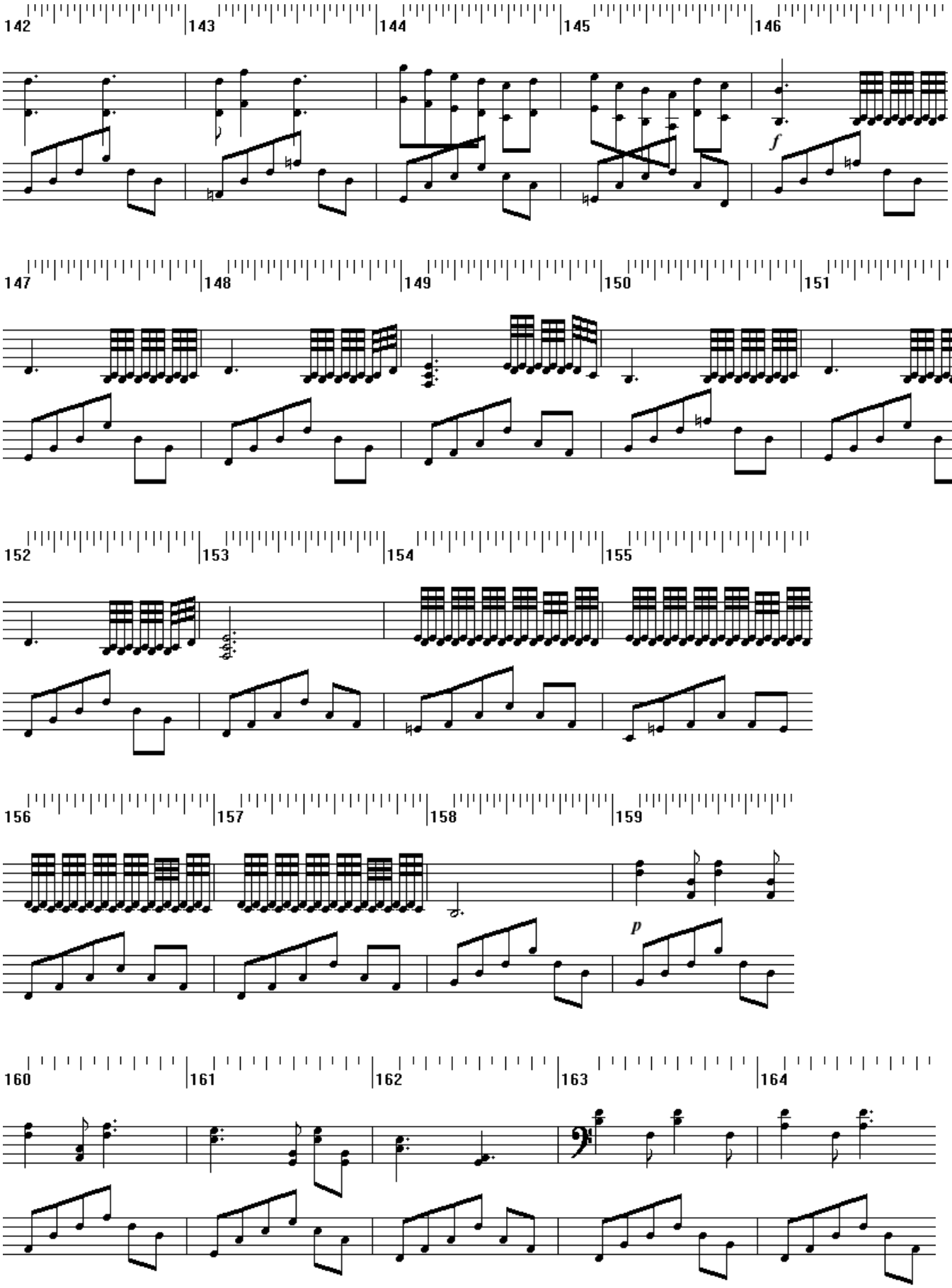
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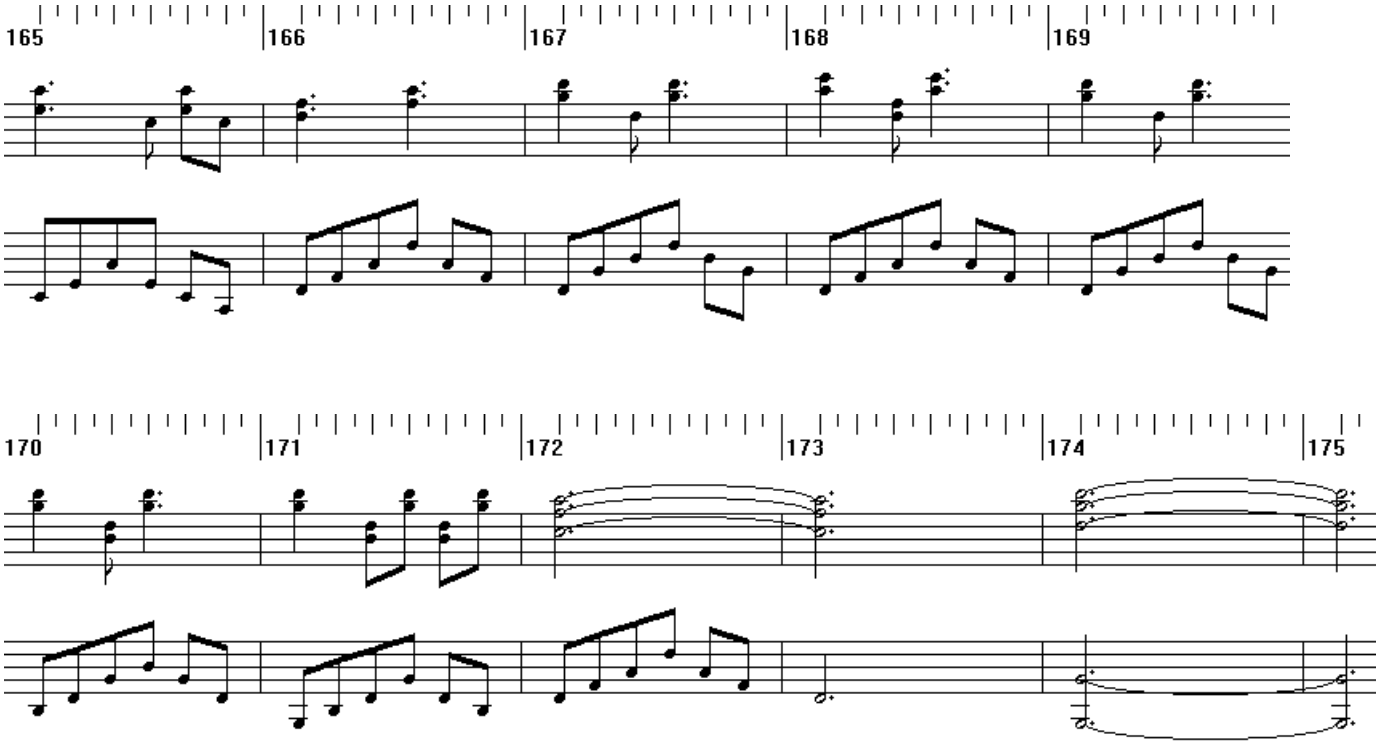

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a) sempre a gruppi di 6 o 3
b) 4/4 con quintine di 1/32 alla m.s.

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.

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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 → 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.* <u>This is absolutely not true here</u> 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*:

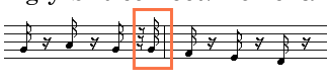
- a *legato* note is played for its *whole* duration
- a *staccato* note is played for *half* its duration, followed by a *pause* for the other half

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 "D0UJIN EDITI0N" 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-inputing 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://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...