

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

83

Humoresque

No. 3

in B major

for piano

original composition

2008

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

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Allegro con spirito (♩ = 145 - 160)
la prima volta sotto il movimento (♩ = 116)

1 2 3

4 5 6

7 8 9 10

11 12 13

14 15 16

17 18 19

20 21 22 23

24 25 26

accel. ...

al movimento (♩ = 146)

27 28 29 30

31 32 33 34

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35 36 37 38

Musical notation for measures 35-38. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with chords and eighth notes.

39 40 41

Musical notation for measures 39-41. The top staff features a melodic line with a key signature change to two flats and a common time signature. The bottom staff provides harmonic support with chords and eighth notes.

42 43 44 45

Musical notation for measures 42-45. The top staff consists of chords, and the bottom staff features a rhythmic pattern of eighth notes.

46 47 48 49

Musical notation for measures 46-49. The top staff shows chords, and the bottom staff has a melodic line with eighth notes. A *fer.* marking is present at the end of measure 49.

50 51 52 53

Musical notation for measures 50-53. The top staff contains chords and a melodic line with a slur. The bottom staff features a complex rhythmic pattern with eighth and sixteenth notes.

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54 55

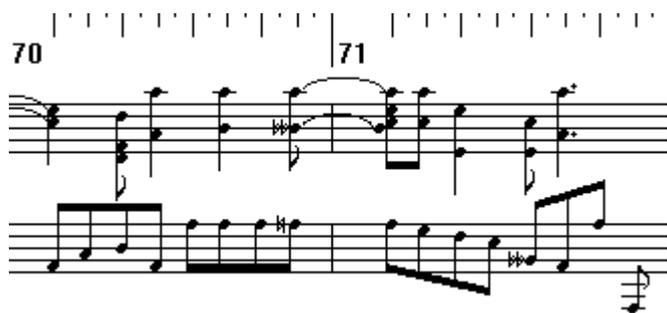
56 57 58

59 60 61

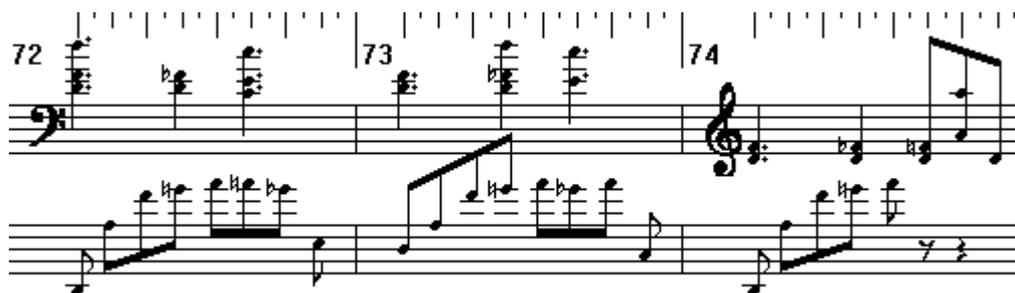
62 63 64 65

66 67 68 69

70 71



72 73 74

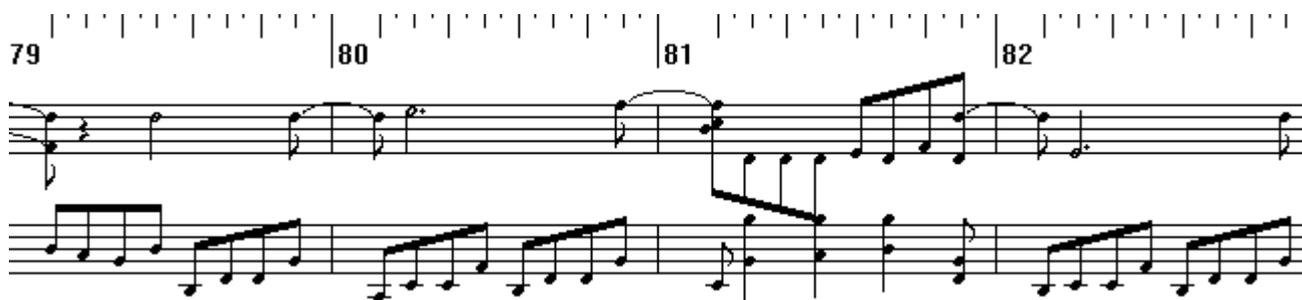


75 76 77 78

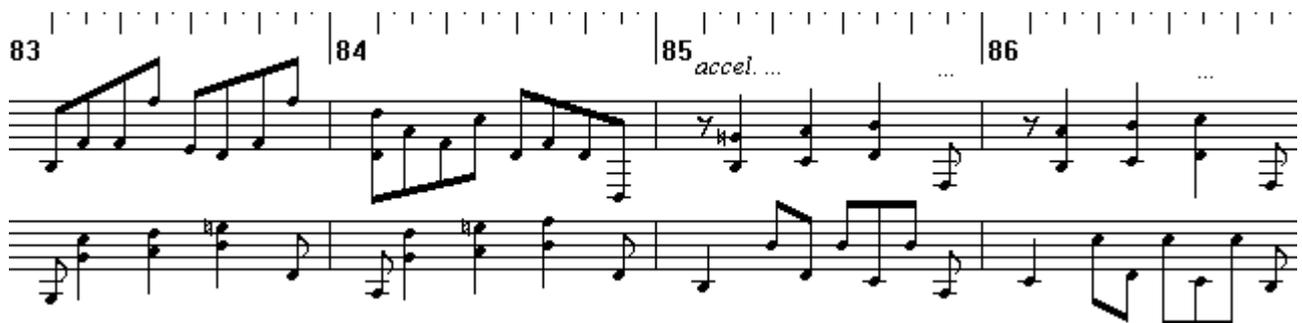


più moderato (♩ = 126)

79 80 81 82



83 84 85 *accel.* 86



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87 | 88

accel. e cresc. ...

al movimento (♩ = 145 - 160)

89 | 90 | 91 | 92

f con spirito

93 | 94 | 95

96 | 97 | 98 | 99

100 101 102 103

Musical notation for measures 100-103. The top staff contains a melody with quarter and eighth notes. The bottom staff features a piano accompaniment with eighth-note patterns and slurs.

104 105 106

Musical notation for measures 104-106. The top staff continues the melody. The bottom staff has a consistent eighth-note accompaniment with slurs.

107 108

Musical notation for measures 107-108. The top staff shows a change in the melody. The bottom staff accompaniment includes some chords and rests.

109 110 111 112

Musical notation for measures 109-112. The top staff features a more active melody. The bottom staff accompaniment includes a dynamic marking of *fz* (forzando).

113 114 115 116

Musical notation for measures 113-116. The top staff continues the melody. The bottom staff accompaniment remains consistent with eighth-note patterns.

117 | 118 | 119 | 120

Musical notation for measures 117-120. The top staff contains a melodic line with quarter and eighth notes, including a flat. The bottom staff features a rhythmic accompaniment with eighth-note patterns and rests.

121 | 122 | 123 | 124

Musical notation for measures 121-124. The top staff has a melodic line with a forte (*ff*) dynamic marking. The bottom staff continues the accompaniment with eighth-note patterns.

125 | 126 | 127

Musical notation for measures 125-127. The top staff shows a melodic line with slurs and a complex rhythmic pattern in the final measure. The bottom staff has a corresponding accompaniment.

128 | 129 | 130 | 131

Musical notation for measures 128-131. This section is characterized by dense, rapid sixteenth-note passages in both the top and bottom staves.

132 | 133 | 134

Musical notation for measures 132-134. The top staff features a melodic line with a mezzo-forte (*mf*) dynamic marking. The bottom staff provides a simple accompaniment.

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135 | 136 | 137 | 138

Musical notation for measures 135-138. The top staff contains chords with accents (gamma) and slurs. The bottom staff contains a melodic line with eighth and sixteenth notes.

139 | 140 | 141 | 142

Musical notation for measures 139-142. The top staff features a melodic line with slurs and accents. The bottom staff has chords and a melodic line.

143 | 144 | 145 | 146

Musical notation for measures 143-146. The top staff has a melodic line with slurs and accents. The bottom staff has chords and a melodic line.

147 | 148 | 149 | 150

Musical notation for measures 147-150. The top staff has chords with slurs. The bottom staff has a melodic line with slurs and a dynamic marking 'f'.

151 | 152 | 153

Musical notation for measures 151-153. The top staff has chords. The bottom staff has a melodic line with slurs.

154 | 155

156 | 157 | 158 | 159

160 | 161 | 162 | 163

164 | 165 | 166

dim. ...

p

167 | 168 | 169 | 170

cresc. ...

...

171 | 172 | 173

mf

This system contains measures 171, 172, and 173. The top staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is present at the beginning of measure 171.

174 | 175 | 176

This system contains measures 174, 175, and 176. The top staff continues the melodic line with slurs and accents. The bottom staff shows harmonic accompaniment with chords and moving lines.

177 | 178 | 179 | 180

This system contains measures 177, 178, 179, and 180. The top staff features a series of chords, some with a key signature change to three flats. The bottom staff has a rhythmic accompaniment of eighth notes.

181 | 182 | 183

This system contains measures 181, 182, and 183. The top staff has chords with a key signature change to two flats. The bottom staff features a melodic line with slurs and accents.

184 | 185 | 186

This system contains measures 184, 185, and 186. The top staff has a melodic line with slurs and accents. The bottom staff features a melodic line with slurs and accents. A dynamic marking of *sva* is present at the beginning of measure 184.

sva

187 *cresc. ...* 188 189 190

Musical score for measures 187-190. The top staff contains a melodic line with a crescendo marking. The bottom staff features a rhythmic accompaniment with eighth notes and slurs.

191 *cresc. ...* 192 193 194

Musical score for measures 191-194. The top staff continues the melodic line with a crescendo marking. The bottom staff features a rhythmic accompaniment with eighth notes and slurs. A fortissimo (*ff*) marking is present in measure 192.

195 196 197

Musical score for measures 195-197. The top staff contains a melodic line with a slur. The bottom staff features a rhythmic accompaniment with eighth notes and slurs.

198 199 200 201

Musical score for measures 198-201. The top staff contains a melodic line with a slur. The bottom staff features a rhythmic accompaniment with eighth notes and slurs.

202 203 204

Musical score for measures 202-204. The top staff contains a melodic line with a slur. The bottom staff features a rhythmic accompaniment with eighth notes and slurs. A fortissimo (*f*) marking is present in measure 202.

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original composition – travelsbypiano (2008)

205 | 206 | 207 *poco dim. ...*

Musical notation for measures 205-207. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with eighth notes. Measure 207 includes the instruction *poco dim. ...*

208 | 209 | 210

mp

Musical notation for measures 208-210. The top staff features a melodic line with eighth notes, and the bottom staff features a bass line with eighth notes. Measure 208 includes the instruction *mp*.

211 | 212 | 213 | 214

p

Musical notation for measures 211-214. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. Measure 213 includes the instruction *p*.

215 | 216 | 217 | 218

Musical notation for measures 215-218. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes.

219 | 220 | 221

cresc. ...

Musical notation for measures 219-221. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. Measure 220 includes the instruction *cresc. ...*

222 | 223 | 224

cresc. ... *f*

This system contains measures 222, 223, and 224. The upper staff features a melodic line with eighth notes and quarter notes, starting with a *cresc. ...* marking and reaching a forte (*f*) dynamic. The lower staff provides harmonic support with chords and single notes.

225 | 226 | 227 | 228

dim. ... *p*

This system contains measures 225, 226, 227, and 228. The upper staff has a melodic line with a *dim. ...* marking and a piano (*p*) dynamic. The lower staff continues with harmonic accompaniment.

229 | 230

cresc. ...

This system contains measures 229 and 230. The upper staff has a melodic line with a *cresc. ...* marking. The lower staff has harmonic accompaniment.

231 | 232 | 233 | 234

(*sic.*) *f*

This system contains measures 231, 232, 233, and 234. The upper staff has a melodic line with a *(sic.)* marking and a forte (*f*) dynamic. The lower staff features a complex, rhythmic accompaniment with many sixteenth notes.

235 | 236 | 237 | 238

Sva

This system contains measures 235, 236, 237, and 238. The upper staff has a melodic line. The lower staff features a complex, rhythmic accompaniment with many sixteenth notes. A *Sva* marking is present at the beginning of the system.

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original composition – travelsbypiano (2008)

239 240 241 242

Musical notation for measures 239-242. Measure 239 is a single treble clef staff with a melodic line. Measure 240 begins with a bass clef staff and includes the instruction *secco*. Measures 241 and 242 continue with two staves, featuring a complex rhythmic pattern of eighth and sixteenth notes.

243 244 245 246

Musical notation for measures 243-246. Measures 243 and 244 are primarily bass clef staves with a rhythmic accompaniment. Measures 245 and 246 feature a treble clef staff with a melodic line and a bass clef staff with accompaniment.

247 248 249

Musical notation for measures 247-249. Measure 247 is a treble clef staff with a sustained chord. Measure 248 is a bass clef staff with a melodic line and the instruction *ff*. Measure 249 is a treble clef staff with a chord and an accent (>).

$\text{♩} = 100$ 250 251

Musical notation for measures 250-251. Measure 250 is a treble clef staff with a chord and the instruction *p*. Measure 251 is a bass clef staff with a melodic line.

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 veeeeeeery 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 subdivision 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. A footnote will describe trill resolutions and/or point out exceptions.

Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel (or elsewhere on the web). This should fix any doubt.

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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”.

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 the score you are holding now already cost me several hours of sleep / free time and many a fit of rage and/or frustration. If you paid something to get this score, you could even say you were paying for my overtime editing work, not for the music herself.

Q. Free time? Isn’t this your main occupation?

A. NOT.

Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?

A. Long story short, pick your favorite from: 1) Sounds nice for a pipe dream 2) Save your dreams for when you’re sleeping 3) No way, José

Q. I have a request.

A. Drop me a line (see links/contact page below)

Q. I want to play your works in public!

A. Go ahead. I’m cool with it ☺

Q. Is it really OK without any additional fee or something?

A. If you have this score, you can. If you paid for it, the amount you paid already covers public performances. If you didn’t pay for it, then it means it required no fee in the first place. Of course I’d be delighted to know when and where my works were played and even more to hear them played, but it’s not required in any way.

Q. Why some of your scores are free while some are not? Why not making them all free?

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. My top and foremost goal in distributing my works is granting them survival. Free is very nice but it has its limits. Apparently even if you’re self-published, unless you go commercial you aren’t taken seriously. This is ridiculous if you ask me, but it works like that. Shocking truth. Anyway the general criteria I’m currently using is: compositions → free; transcriptions → some free, some not. “Currently” means that it may change in the future.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel (example performances)

<http://www.youtube.com/user/travelsbypiano>

Scores

<http://travelsbypiano.load.cd>

http://imslp.org/wiki/Category:Novegno,_Roberto

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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 bought them, Thank you once again.

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...