

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

36

3 Nocturnes

1. Eb minor (No.11)
2. Bb minor (No.12)
3. B minor (No.13)

for piano

original composition

1999 – 2000

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

*

This score is released under the
“Creative Commons Attribution Non-Commercial Share-Alike” (by-nc-sa) license (v4.0)
Please visit <http://creativecommons.org> for more information

Corrente (♩ = 125)

The musical score for the piece 'Corrente' is presented in two systems of staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 24. The music is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 125. The score is divided into two systems. The first system includes measures 1-8, and the second system includes measures 9-24. The right hand (treble clef) features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The left hand (bass clef) provides a steady accompaniment of eighth notes. Dynamic markings include 'p' (piano) and 'quasi sottovoce'. Performance instructions 'a)', 'b)', and 'c)' are placed below the bass staff in measures 10, 11, and 12 respectively. The score concludes with a double bar line at the end of measure 24.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

25 26 27 28

29 30 31 32 *rit. ...*

33 34

(Andante) (♩ = 70)

35 36 37

38 39 40 41

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

42 43 44

Musical notation for measures 42, 43, and 44. The top staff shows a melodic line with notes and rests, and the bottom staff shows a harmonic accompaniment with chords and rests.

45 46

Musical notation for measures 45 and 46. The top staff features a melodic line with eighth notes and a quarter note, while the bottom staff provides a harmonic accompaniment with chords.

47 48 49

Musical notation for measures 47, 48, and 49. The top staff has a melodic line with a forte (*f*) dynamic marking, and the bottom staff has a harmonic accompaniment with chords and a forte (*f*) dynamic marking.

50 51 52

Musical notation for measures 50, 51, and 52. The top staff shows a melodic line with a mezzo-forte (*mf*) dynamic marking, and the bottom staff shows a harmonic accompaniment with chords.

53 54

Musical notation for measures 53 and 54. The top staff features a melodic line with chords, and the bottom staff features a harmonic accompaniment with chords.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

55 56 57

58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

dim. ... *p* *pp*

p

pp *gelido*

Detailed description: This is a musical score for three nocturnes, numbered 11, 12, and 13. The score is written for two staves, likely piano and bass. It consists of 18 measures, numbered 55 to 72. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 3/4. The score is divided into three systems. The first system (measures 55-57) features a melodic line in the upper staff with dynamics *dim. ...*, *p*, and *pp*. The second system (measures 58-60) shows a piano accompaniment with chords and dynamics *p*. The third system (measures 61-72) continues the piano accompaniment, with dynamics *pp* and the word *gelido* at the end. The notation includes various note values, rests, and articulation marks.

Tempo I (♩ = 130)

The musical score is presented in five systems, each with two staves. The top staff of each system contains the melodic line, and the bottom staff contains a complex rhythmic accompaniment of sixteenth-note patterns. Measure numbers 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90 are indicated above the first staff. The key signature is one flat (B-flat major/D minor). The tempo is marked *Tempo I* with a quarter note equal to 130 beats per minute. Dynamic markings include *sempre molto p* (measures 73-80) and *mf* (measures 81-88). The score concludes with a final chord in measure 90.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

The image displays a musical score for three nocturnes, numbered 11, 12, and 13. The score is presented in a system of two staves per measure, with measures 91 through 110. The upper staff contains the melodic line, and the lower staff contains a complex, rhythmic accompaniment consisting of sixteenth-note patterns. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems of four measures each. Measure 91 begins with a treble clef and a key signature of one flat. The melodic line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment features a steady eighth-note pattern. The piece concludes at measure 110 with a final chord in the upper staff and a continuation of the accompaniment in the lower staff.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

111 112 113

Musical notation for measures 111-113. The top staff shows chords with accents, and the bottom staff shows a continuous eighth-note accompaniment.

114 115 116

Musical notation for measures 114-116. The top staff shows chords with accents, and the bottom staff shows a continuous eighth-note accompaniment.

117 118

Musical notation for measures 117-118. The top staff shows chords with accents, and the bottom staff shows a continuous eighth-note accompaniment.

119 120 121 122

Musical notation for measures 119-122. The top staff shows a sixteenth-note tremolo, and the bottom staff shows a continuous eighth-note accompaniment.

123 124 125

Musical notation for measures 123-125. The top staff is marked "8va" and shows a sixteenth-note tremolo, and the bottom staff shows a continuous eighth-note accompaniment.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
 original composition – travelsbypiano (1999 – 2000)

126 127

128 129 130 131

dim. senza rit. ...

132 133 134

ff subito *ff*

<p>a) oppure / or / ou bien:</p>	<p>b) oppure / or / ou bien:</p>	<p>c) oppure / or / ou bien:</p>
--------------------------------------	--------------------------------------	--------------------------------------

Andante mesto (♩ = 80)

p *tratt.* *... al tempo...* *arpeggio sempre*

Musical notation for measures 37-41. The score is in G-flat major (two flats) and 4/4 time. Measure 37 has a piano (p) dynamic. Measure 38 has a mezzo-forte (mf) dynamic. Measures 39-41 continue with piano accompaniment.

Musical notation for measures 42-47. Measure 42 has a piano (p) dynamic. Measure 43 has a mezzo-forte (mf) dynamic. Measure 44 has a fortissimo (ff) dynamic. Measure 45 is marked *Più lento* and *p ma ardente*. Measure 46 has a piano (p) dynamic. Measure 47 has a mezzo-forte (mf) dynamic.

Musical notation for measures 48-52. Measure 48 has a piano (p) dynamic. Measure 49 has a mezzo-forte (mf) dynamic. Measure 50 has a piano (p) dynamic. Measure 51 has a pianissimo (pp) dynamic. Measure 52 has a mezzo-forte (mf) dynamic.

Musical notation for measures 53-57. Measure 53 has a piano (p) dynamic. Measure 54 has a mezzo-forte (mf) dynamic. Measure 55 has a fortissimo (ff) dynamic. Measure 56 has a piano (p) dynamic. Measure 57 is marked *Tempo I*. The score concludes with a double bar line and a repeat sign.

Musical notation for measures 90-92. Measure 90 has a piano (p) dynamic. Measure 91 has a mezzo-forte (mf) dynamic. Measure 92 has a fortissimo (ff) dynamic. The notation includes trills (tr) and tremolos (~~~~~) over the notes.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

The musical score is presented in two systems. The first system covers measures 93 to 101. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with trills (tr) over measures 94, 95, and 96. The bottom staff is in bass clef and provides a harmonic accompaniment. A dynamic marking of *p* *misterioso* is placed above the bass staff at measure 98. The second system covers measures 102 to 106. The top staff continues the melodic line, with a *dim. ...* marking above measure 103 and a *pp* marking above measure 105. The bottom staff continues the accompaniment.

Allegretto (♩ = 135)

The musical score is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegretto* with a quarter note equal to 135 beats per minute. The score consists of 25 measures, numbered 1 through 25. The first measure (1) starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The bass clef staff begins with a dynamic marking of *p* and the instruction *molto legato*. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with slurs and fingerings (2, 3, 4). Measures 5, 9, 13, and 17 show changes in dynamics and articulation, including *cupo*, *sff*, and *dim...*. The score concludes with measure 25.

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

26 27 28 29

pp *cresc. molto...*

30 31 32 33 34

ff

35 36 37 38

meno f

39 40 41 42

dim. poco a poco...

♩ = 115
Andante

43 44 45 46 47

legatiss.
p

48 49 50 51

tr *tr*

52 53 54 55

tbp36 – 3 Nocturnes (nn. 11, 12, 13)
original composition – travelsbypiano (1999 – 2000)

Musical score for measures 56-68. The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). Measures 56-59 feature a melodic line with trills and triplets, and a bass line with sustained chords. Measures 60-63 continue the melodic line with trills and triplets, and the bass line with sustained chords. Measures 64-68 feature a melodic line with trills and a bass line with sustained chords and some tremolos.

dal  *al* 

Musical score for measures 112-114. The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). Measure 112 has a melodic line with a slur and a bass line with a chord. Measure 113 has a melodic line with a slur and a bass line with a chord. Measure 114 has a melodic line with a slur and a bass line with a chord. Dynamics include *sff* and *secco*.

Musical score for measures 115-120. The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). Measures 115-118 have a melodic line with a slur and a bass line with a chord. Measure 119 has a melodic line with a slur and a bass line with a chord. Measure 120 has a melodic line with a slur and a bass line with a chord. Dynamics include *sfz* and *rit...*.

Musical score for measures 121-124. The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). Measure 121 has a melodic line with a slur and a bass line with a chord. Measure 122 has a melodic line with a slur and a bass line with a chord. Measure 123 has a melodic line with a slur and a bass line with a chord. Measure 124 has a melodic line with a slur and a bass line with a chord. Dynamics include *p* and *pp*.

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 → 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)

*
**

**
*

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>

*
* *
* * *
* *
*

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...