

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

50

2 Nocturnes

1. E major (No.18)
2. E flat major (No.19)

for piano

original composition

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

– 1 – *Sostenuto* (♩ = 50 - 60)

p

pp espr.

più cantabile

cantando

Measures: 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, 27, 28

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

The musical score is written for two staves, Treble and Bass clef, in the key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The score consists of six systems of two staves each, covering measures 29 through 52. Measures 29-32 are in the Bass clef, while measures 33-52 are in the Treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplet markings (indicated by a '3' over the notes). There are several rests throughout the piece, particularly in measures 30, 31, 38, 40, 41, 42, 44, 45, 46, 49, 50, and 51. The notation includes various musical symbols such as stems, beams, and accidentals (sharps and naturals).

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

This musical score is for a piece titled "tbp50 – 2 Nocturnes" by travelsbypiano (2000). It consists of two systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into measures 53 through 78. Measures 53-58 are in 4/4 time. Measures 59-63 are in 3/4 time. Measures 64-68 are in 4/4 time. Measures 69-73 are in 3/4 time. Measures 74-78 are in 4/4 time. The melody is primarily in the treble clef, often featuring triplets and slurs. The bass clef provides a steady accompaniment, also using triplets. The piece concludes with a final chord in measure 78.

79 80 81 82 83

84 85 86 87 88

89 90 91 92 93

94 95 96 97

senza correre poco a poco accel.

98 99

100 101

Agitato (doppio movimento)

quasi f

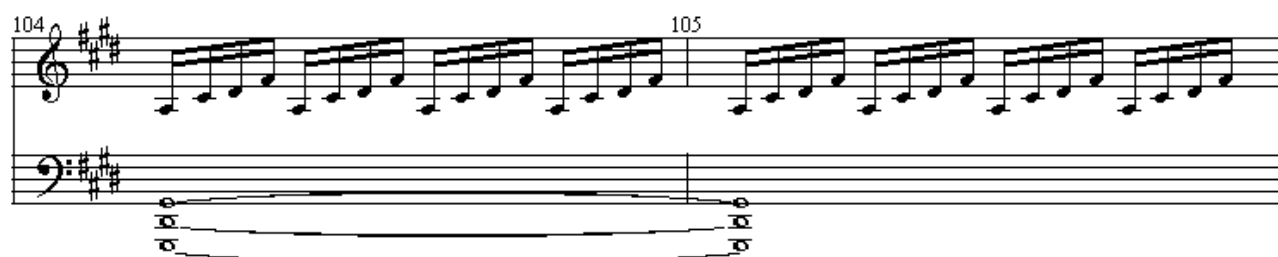
a)

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

102 103



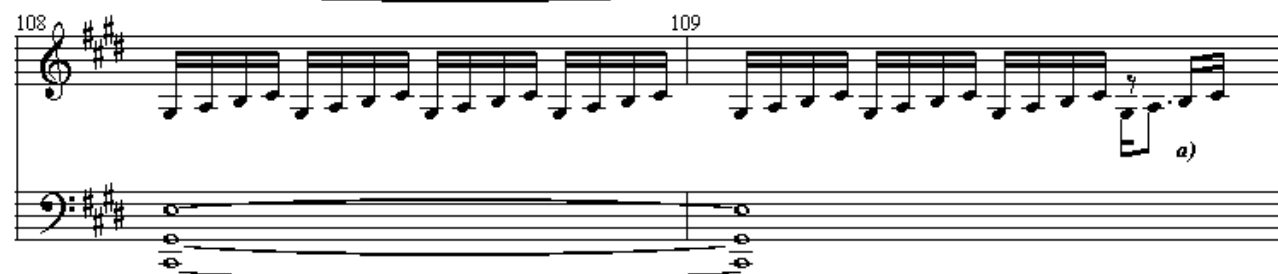
104 105



106 107



108 109



110 111



112 113



114 115

116 117

118 119

rit. ...

120 121 122 123

Tempo I

p come prima

124 125 126 127 128

129 130 131 132 133

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

This musical score is for a piece titled "tbp50 – 2 Nocturnes" by travelsbypiano, composed in 2000. It covers measures 134 to 155. The score is written for two staves, both in bass clef, with a key signature of two sharps (F# and C#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, and 155 are indicated at the beginning of their respective measures. The notation includes various musical symbols such as beams, slurs, and dynamic markings like $\underline{\underline{p}}$ and $\underline{\underline{f}}$. The score is presented in a clean, professional layout with clear notation and measure numbers.

156 157 158 159 160 161 162 163

rf *p*

164 165 166 167 168 169

(semplice) *p*

The musical score consists of two staves. The top staff contains measures 156 through 163, and the bottom staff contains measures 164 through 169. The key signature is two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system (measures 156-163) features a forte (*rf*) dynamic in measure 156, followed by a piano (*p*) dynamic in measure 162. The second system (measures 164-169) includes a marking '(semplice)' in measure 166 and a piano (*p*) dynamic in measure 168. The score concludes with a double bar line in measure 169.

a)

A short musical exercise labeled 'a)' consisting of a single staff with five measures. The key signature is two sharps (F# and C#). The first measure contains a triplet of eighth notes. The subsequent measures contain quarter notes and eighth notes, ending with a double bar line.

– 2 – *Andante semplice* (♩ = 90)

The musical score is written for two staves, piano (treble clef) and bass (bass clef), in 4/4 time. The tempo is marked *Andante semplice* with a quarter note equal to 90 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 18 measures, numbered 1 through 18. Measures 1-4 and 5-8 are on the first system. Measures 9-10 are on the second system. Measures 11-14 are on the third system. Measures 15-18 are on the fourth system. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass part provides a harmonic foundation with sustained notes and occasional movement.

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

19 20 21 22

23 24

25 26 27

28 29 30

31 32

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

33 34 35 36

37 38 39 40

41 42 43

44 45

46 47 48 49

The image displays a musical score for two staves, measures 50 through 66. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature changes from C major (no sharps or flats) to B-flat major (one flat) at measure 54. The time signature is 6/4. The score is organized into systems, with measures 50-53, 54-57, 58-61, 62-64, and 65-66. The notation is clear and professional, typical of a printed musical score.

The musical score is presented in a system of two staves. The first staff contains the primary melodic lines, while the second staff provides harmonic support with chords and sustained notes. The score is divided into measures, with measure numbers 67 through 90 clearly marked at the beginning of each line. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 67-70: The first system shows measures 67 through 70. The melody in the first staff consists of eighth-note patterns, while the second staff features sustained chords.

Measures 71-74: The second system shows measures 71 through 74. The melody continues with eighth-note patterns, and the second staff maintains harmonic support with sustained notes.

Measures 75-78: The third system shows measures 75 through 78. The melody continues with eighth-note patterns, and the second staff maintains harmonic support with sustained notes.

Measures 79-82: The fourth system shows measures 79 through 82. The melody continues with eighth-note patterns, and the second staff maintains harmonic support with sustained notes.

Measures 83-86: The fifth system shows measures 83 through 86. The melody continues with eighth-note patterns, and the second staff maintains harmonic support with sustained notes.

Measures 87-90: The sixth system shows measures 87 through 90. The melody continues with eighth-note patterns, and the second staff maintains harmonic support with sustained notes.

tbp50 – 2 Nocturnes (nn. 18, 19)
original composition – travelsbypiano (2000)

91 92 93

94 95 96 97

98 99 100

101 102

103 104 105

106 107

108 109 110

111 112

113 114

115 116 117

rit. ...

The image displays a musical score for two nocturnes, numbered 106 through 117. The notation is presented on two staves per system. The upper staff features a series of vertical tick marks above the staff line, indicating a specific rhythmic or melodic structure. The lower staff contains the actual musical notation, including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines, with measure numbers 106 through 117 clearly marked at the beginning of each system. The notation includes various note values, rests, and dynamic markings such as 'rit. ...' (ritardando). The overall layout is clean and professional, typical of a printed musical score.

How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won’t **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

Staves

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

Bar reset

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

Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g. $1/8 = 180 \rightarrow 3/8 = 60$).

Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I’m a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you’re set to go.

Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

Volume (p, f, etc.) and accents

Noted in the usual way, in bold italic. When you sometimes see “rf”, it stands for “rinforzando” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter.

Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

Legato and Staccato

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

Tails (note grouping)

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn’t follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes annoying I generally include a footnote to point that out again.

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

Pedals

Noted rarely, and when noted, always consider them “with a grain of salt”. It’s best if you rely on your own sensibility or ask your teachers for practical advice.

Fingering

Ditto, see above.

Right hand, Left hand

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you’ll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that’s what I call “composer’s score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. Do not hesitate to find and play your own distribution of notes between the two hands.

Trills, mordents and other embellishments

More likely to appear in my transcriptions, they are generally notated in the usual fashion. There may be a footnote describing trill resolutions and/or point out exceptions.

Zoom icon (on time signature)

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed.

Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

Questions and Answers

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

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?

A. Most likely... NOT.

Q. Why not?

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

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

A. Not (*shobon...*)

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

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

Q. I want to produce a proper typeset edition of your scores.

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

Q. I want to play your works in public / record and publish a performance!

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

Q. I have a request / inquiry.

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

*
**

**
*

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>

*
* *
* * *
* *
*

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...