

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

37

Romanza

in A flat major

for piano

original composition

2000

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

*

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$\text{♩} = 110$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

rit. ...

original composition – travelsbypiano (2000)

original composition – travelsbypiano (2000)

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system contains three measures, numbered 27, 28, and 29. Measures 27 and 28 each feature a triplet of eighth notes. Measure 29 features a triplet of eighth notes. The bottom system contains six measures of accompaniment, each with a complex chord structure involving multiple notes and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bottom staff is a bass line in bass clef, also in 2/4 time, with a key signature of one flat. It consists of three measures, each containing a whole chord: G2-Bb2-D3 (first measure), A2-Bb2-D3 (second measure), and G2-Bb2-D3 (third measure). The score is divided into two systems by a double bar line. The first system covers measures 30 and 31, while the second system covers measures 32 and 33. The measure numbers 30, 31, 32, and 33 are printed above the first staff.

32 | 33 | 34

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff continues the accompaniment, starting with a quarter note G3, an eighth note A3, and a quarter note B3. The key signature remains one flat (Bb), and the time signature is 9/8.

35 36 37

tbp37 – Romanza
original composition – travelsbypiano (2000)

38 39

40 41

42 43 44

45 46

47 48 49 *)

$\text{♩} = 220$

original composition – travelsbypiano (2000)

The image displays a musical score for the song "The Rose Tree". The score is written on two staves, with measures numbered 50 through 58. The key signature is one flat (B-flat), and the time signature is 9/8. The melody is primarily composed of eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes. Measure 54 features a chord marked with an asterisk (*). Measure 58 ends with a double bar line and a repeat sign. The score is presented in a clear, legible format with a white background and black notation.

♭ = 110 - 130

This musical score is for a piece titled "tbp37 – Romanza" by travelsbypiano (2000). It consists of two staves, a treble and a bass staff, with a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into measures 67 through 86. Measures 67-70 show a melodic line in the treble staff and a bass line in the bass staff. Measures 71-74 continue the melodic development. Measures 75-78 show a more complex texture with multiple notes in the treble staff. Measures 79-82 show a melodic line in the treble staff and a bass line in the bass staff. Measures 83-86 show a melodic line in the treble staff and a bass line in the bass staff.

67 68 69 70

71 72 73 74

75 76 77 78

79 80 81 82

83 84 85 86

tbp37 – Romanza
original composition – travelsbypiano (2000)

This musical score is for a piece titled 'Romanza' by travelsbypiano, composed in 2000. It is identified as 'tbp37'. The score is presented in a system of two staves, with measures 87 through 106. The notation is in treble and bass clefs. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. The bass line provides a steady accompaniment with similar rhythmic patterns. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with measure numbers 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106 clearly marked at the beginning of each measure. The notation includes various musical symbols such as notes, rests, and beams.

This musical score is for the piece "tbp37 – Romanza" by travelsbypiano (2000). It consists of five systems of two staves each, covering measures 107 to 126. The notation is in treble and bass clefs. The right hand (top staff) features a melody with eighth and sixteenth notes, often beamed together, and includes some rests. The left hand (bottom staff) provides a rhythmic accompaniment with eighth and sixteenth notes, frequently beamed in groups. Measure numbers 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, and 126 are printed above the first staff of each system. The piece concludes with a double bar line and a repeat sign at the end of measure 126.

This musical score is for a piece titled 'Romanza' by travelsbypiano, composed in 2000. It is for a tuba (tbp37) and is in 3/4 time. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The score is divided into measures 127 through 146. Measures 127-130 show a melodic line in the treble clef and a bass line in the bass clef. Measures 131-134 continue the melodic line in the treble clef and the bass line in the bass clef. Measures 135-138 show a melodic line in the treble clef and a bass line in the bass clef. Measures 139-142 show a melodic line in the treble clef and a bass line in the bass clef. Measures 143-146 show a melodic line in the treble clef and a bass line in the bass clef. The score ends with the instruction 'rit. molto ...'.

127 128 129 130

131 132 133 134

135 136 137 138

139 140 141 142

143 144 145 146

rit. molto ...

$\text{♩} = 60$

[26-31]: si danno le seguenti alternative per gli accordi arpeggiati alla m.s.:

- non arpeggiare i primi accordi di ogni battuta
- non arpeggiare i primi accordi delle sole battute [26-28]

[47-57]: legato ma non arpeggiato

*)

a piacere è possibile arpeggiare l'accordo alla sola m.d.

**)

[59-146]: il disegno dei gruppi di crome è fuorviante: alla m.s. dovrebbero essere sempre a gruppi di 6, mentre alla m.d. non dovrebbero mai essere a gruppi di 2 o 4 bensì a gruppi di 3 o 6.

Ad esempio, la battuta [59] dovrebbe essere disegnata così:

59

Anche il metronomo basato su ♩ è fuorviante (benché numericamente corretto).
In base ♩ (la più naturale in questo caso) corrisponde a 74 – 86.

[144]: oppure:

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)

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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...