

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)

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro con spirito' with a quarter note equal to 145-160 beats per minute, and the instruction 'la prima volta sotto il movimento' with a quarter note equal to 116 beats per minute. The score consists of 16 measures, numbered 1 through 16. Measures 1-3 are marked with a '1' above the staff, measures 4-6 with a '2' above the staff, and measures 7-10 with a '3' above the staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'x' (fortissimo). The piece concludes with a double bar line at the end of measure 16.

17 18 19

20 21 22 23

24 25 26

accel.

al movimento (♩ = 146)

27 28 29 30

31 32 33 34

The musical score is written for two staves. Measures 17-19 show a transition from a bass clef to a treble clef. Measures 20-23 continue the melody and accompaniment. Measures 24-26 feature a rapid sixteenth-note passage with an 'accel.' marking. Measures 27-34 are marked 'al movimento' with a tempo of 146 beats per minute, featuring a driving eighth-note accompaniment and a melodic line with various intervals and accidentals.

This musical score is for a piece titled "tbp83 – Humoresque No.3" by travelsbypiano (2008). It consists of two staves, with measures 35 through 53. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 39, and then to one flat (B-flat) at measure 49. The score is divided into systems, with measures 35-38, 39-41, 42-45, 46-49, and 50-53. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into systems, with measures 35-38, 39-41, 42-45, 46-49, and 50-53.

This musical score is for Humoresque No. 3, measures 54 through 69. It is written for two staves, likely piano and a second instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems of two staves each. Measures 54 and 55 are on the first system. Measures 56, 57, and 58 are on the second system. Measures 59, 60, and 61 are on the third system. Measures 62, 63, 64, and 65 are on the fourth system. Measures 66, 67, 68, and 69 are on the fifth system. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties used throughout the piece. The notation includes accidentals (flats and naturals) and dynamic markings (piano, forte, and accents).

70 71

72 73 74

75 76 77 78

più moderato (♩ = 126)

79 80 81 82

83 84 85 *accel.* ... 86 ...

87 88

accel. e cresc. ...

al movimento (♩ = 145 - 160)

89 90 91 92

f con spirito

93 94 95

f con spirito

96 97 98 99

f con spirito

This musical score is for measures 100 through 116 of the piece 'Humoresque No. 3'. It is written for two staves, likely piano and a second instrument or voice. The notation includes various musical symbols such as notes, rests, and bar lines. The measures are numbered at the beginning of each system: 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, and 116. The score is divided into five systems, each containing two staves. The first system (measures 100-103) shows a melodic line on the upper staff and a more active, rhythmic line on the lower staff. The second system (measures 104-106) continues this pattern. The third system (measures 107-108) features a more complex, possibly harmonic or chordal texture. The fourth system (measures 109-112) shows a return to a more melodic and rhythmic style. The fifth system (measures 113-116) concludes the section with a final melodic phrase on the upper staff and a corresponding rhythmic pattern on the lower staff.

117 118 119 120

Two staves of music. The top staff contains a melody with eighth and quarter notes, including a flat. The bottom staff features a complex accompaniment with sixteenth-note runs and chords. Measure 120 ends with a double bar line.

121 122 123 124

Two staves of music. The top staff has a melody with quarter and eighth notes. The bottom staff has a complex accompaniment with sixteenth-note runs. A fortissimo (*ff*) dynamic marking is present at the start of measure 121.

125 126 127

Two staves of music. The top staff features a melody with eighth notes and a trill in measure 127. The bottom staff has a complex accompaniment with sixteenth-note runs.

128 129 130 131

Two staves of music. The top staff contains a complex melody with many sixteenth notes and trills. The bottom staff has a complex accompaniment with sixteenth-note runs.

132 133 134

Two staves of music. The top staff has a melody with eighth notes. The bottom staff has a complex accompaniment with sixteenth-note runs. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 132.

This musical score is for a piece titled "Humoresque No. 3" by travelsbypiano (2008). It is written for two staves, likely piano and a second instrument or voice. The score is divided into measures, with measure numbers 135 through 153 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). The key signature is one flat (B-flat), and the time signature is 4/4. The score is presented in a clean, black-and-white format with a clear layout for each system of measures.

135 136 137 138

139 140 141 142

143 144 145 146

147 148 149 150

151 152 153

154 155

156 157 158 159

160 161 162 163

164 165 166 *dim. ...*

167 168 169 *cresc. ...* 170 ...

The musical score is written for two staves. Measures 154-155 show a melodic line in the upper staff and a more active line in the lower staff. Measures 156-159 feature a rapid, ascending melodic line in the upper staff, while the lower staff provides harmonic support with chords and moving lines. Measures 160-163 continue this rapid ascent. Measures 164-166 show a deceleration and a shift in the melodic line, marked with *dim. ...* and *p*. Measures 167-170 feature a new melodic motif in the upper staff, marked with *cresc. ...* and *...*.

171 172 173

Handwritten musical notation for measures 171-173. Measure 171 starts with a piano (p) dynamic marking. The notation is written on two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a harmonic accompaniment with chords and single notes.

174 175 176

Handwritten musical notation for measures 174-176. Measure 174 continues the melodic and harmonic patterns. Measure 175 shows a continuation of the melodic line. Measure 176 features a more complex harmonic structure with multiple chords.

177 178 179 180

Handwritten musical notation for measures 177-180. Measure 177 begins with a key signature change to two flats (B-flat and E-flat). The notation continues across four measures, showing a steady progression of the melodic and harmonic themes.

181 182 183

Handwritten musical notation for measures 181-183. Measure 181 features a complex chordal structure. Measure 182 shows a continuation of the melodic line. Measure 183 features a more complex harmonic structure with multiple chords.

184 185 186

Handwritten musical notation for measures 184-186. Measure 184 begins with a piano (p) dynamic marking. The notation continues across three measures, showing a steady progression of the melodic and harmonic themes. The piece concludes with a double bar line.

This musical score page contains measures 187 through 204 of the piece 'Humoresque No. 3'. The notation is arranged in five systems, each with a treble and bass staff. Measure numbers 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, and 204 are placed above their respective measures. The score includes various musical notations such as notes, rests, and accidentals. Performance instructions are present: 'cresc. ...' appears above measures 187 and 191, and 'ff' (fortissimo) appears above measure 192. A dynamic marking 'f' (forte) is located below measure 202. The key signature changes from one flat (B-flat) in measures 187-190 to two sharps (F# and C#) in measure 191, and remains there through measure 204. The time signature is 4/4.

205 206 207 *poco dim. ...*

208 209 210

211 212 213 214

215 216 217 218

219 220 221

222 223 224

cresc. ... *f*

This system contains measures 222, 223, and 224. The upper staff features a melodic line with eighth and sixteenth notes, starting with a crescendo 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 some rests and slurs. The lower staff continues the harmonic accompaniment. Dynamics include a decrescendo (dim.) and piano (p).

229 230

cresc. ...

This system contains measures 229 and 230. The upper staff shows a melodic line with slurs and accidentals. The lower staff has a more active accompaniment. A crescendo (cresc.) is indicated.

231 232 233 234

(sic.) *f*

This system contains measures 231, 232, 233, and 234. The upper staff features a melodic line with slurs. The lower staff has a very active, fast-moving accompaniment. Dynamics include a forte (f) and a note of correction (sic.).

235 236 237 238

8va

This system contains measures 235, 236, 237, and 238. The upper staff has a melodic line. The lower staff continues the fast accompaniment. An octave sign (8va) is present at the beginning of the lower staff.

239 240 *secco* 241 242

243 244 245 246

247 248 *ff* 249

p 250 251

$\text{♩} = 100$

The musical score is written for two staves. Measures 239-242 show a melodic line in the upper staff and a supporting line in the lower staff. Measure 240 is marked *secco*. Measures 243-246 continue the melodic development. Measures 247-249 feature a change in texture with a more complex upper staff and a lower staff that includes a *ff* (fortissimo) marking. Measure 250 is marked *p* (piano) and includes a tempo marking of $\text{♩} = 100$. Measure 251 concludes the section.

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 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. “Currrently” 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...