

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

## 10

### Aria e Corale

in E flat major

for piano  
or choir pad

original composition

1998

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

\*

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*Dolce* (  $\text{♩} = 60$  )

1 2 3

1 -

2 -

4 5 6 7

8 9 10 11

12 13 14 15

This musical score is for a piece titled "tbp10 – Aria e Corale" by travelsbypiano (1998). It consists of 16 measures, divided into four systems of four measures each. The notation is written on a grand staff, which includes a treble clef staff, a bass clef staff, and a middle C staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily composed of eighth and sixteenth notes, with some rests. The accompaniment features chords and single notes in the bass and middle staves. Measure numbers 16 through 31 are indicated at the beginning of each system. The score is presented in a clean, black-and-white format with a white background and black musical notation.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

This musical score is for a piece titled "tbp10 – Aria e Corale" by travelsbypiano (1998). It consists of two staves, a treble staff and a bass staff, with measures numbered 32 through 47. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each containing two measures. The first system covers measures 32-35, the second covers 36-39, the third covers 40-43, and the fourth covers 44-47. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

tbp10 – Aria e Corale  
original composition – travelsbypiano (1998)

48 49 50 51

*rall. ...*

52 53 54

*Lento*

55 56 57

*Corale* (♩ = 50)

58 59 60 61

*largamente*

62 63 64 65

Measures 62-65: Four measures of music, each containing a single chord. The chords are: 62 (F major), 63 (F major), 64 (F major), and 65 (F major).

66 67 68 69 70

Measures 66-70: Five measures of music, each containing a single chord. The chords are: 66 (F major), 67 (F major), 68 (F major), 69 (F major), and 70 (F major).

71 72 73 74

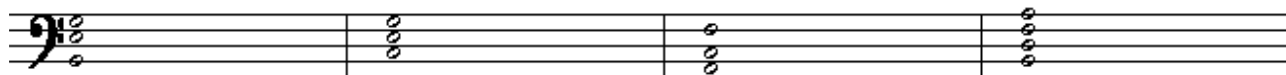
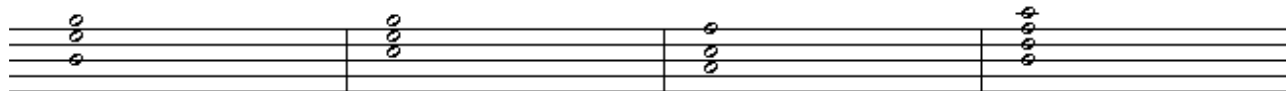
Measures 71-74: Four measures of music. Measures 71 and 72 contain a single melodic line. Measures 73 and 74 contain a single melodic line with a fermata. The chords are: 71 (F major), 72 (F major), 73 (F major), and 74 (F major).

75 76 77 78

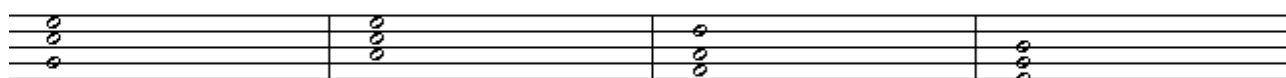
Measures 75-78: Four measures of music. Measures 75 and 76 contain a single melodic line. Measures 77 and 78 contain a single melodic line with a fermata. The chords are: 75 (F major), 76 (F major), 77 (F major), and 78 (F major).

tbp10 – Aria e Corale  
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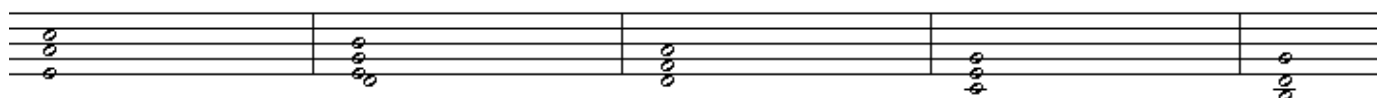
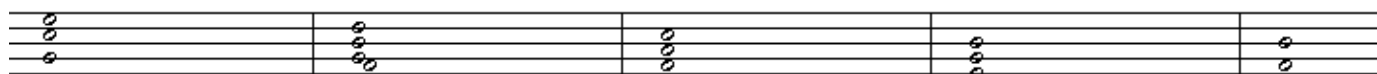
79 80 81 82



83 84 85 86



87 88 89 90 91



92 93 94 95



96 97 98

Measures 96-98: Treble clef. Measure 96: quarter rest, eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Measure 97: eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Measure 98: eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Bass clef: Measure 96: G2, B1. Measure 97: G2, B1. Measure 98: G2, B1.

99 100 101

Measures 99-101: Treble clef. Measure 99: eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Measure 100: eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Measure 101: eighth notes G4, A4, B4, eighth rest, eighth notes C5, B4, A4, quarter note G4. Bass clef: Measure 99: G2, B1. Measure 100: G2, B1. Measure 101: G2, B1.

*Tempo I*

102 103 104 105

Measures 102-105: Treble clef. Measure 102: quarter notes G4, A4, B4, quarter note C5. Measure 103: quarter notes G4, A4, B4, quarter note C5. Measure 104: quarter notes G4, A4, B4, quarter note C5. Measure 105: quarter notes G4, A4, B4, quarter note C5. Bass clef: Measure 102: G2, B1. Measure 103: G2, B1. Measure 104: G2, B1. Measure 105: G2, B1.

106 107 108 109

Measures 106-109: Treble clef. Measure 106: quarter notes G4, A4, B4, quarter note C5. Measure 107: quarter notes G4, A4, B4, quarter note C5. Measure 108: quarter notes G4, A4, B4, quarter note C5. Measure 109: quarter notes G4, A4, B4, quarter note C5. Bass clef: Measure 106: G2, B1. Measure 107: G2, B1. Measure 108: G2, B1. Measure 109: G2, B1.



110 111 112 113

114 115 116 117

118 119 120 121 122

122 123 124 125

126 127 128 129

Measures 126-129: The upper staff features a melody of eighth notes, with a key signature change from one flat to two flats at measure 127. The lower staff provides harmonic support with chords, including a half note chord in measure 126 and a whole note chord in measure 129.

130 131 132 133

Measures 130-133: The upper staff continues the melodic line with eighth notes. The lower staff consists of whole note chords, with a key signature change from two flats to one flat at measure 133.

134 135 136 137

Measures 134-137: The upper staff shows a melodic line with a key signature change from one flat to two flats at measure 135. The lower staff features a rhythmic accompaniment of eighth notes.

138 139 140 141

Measures 138-141: The upper staff contains a melodic line with a key signature change from two flats to one flat at measure 139. The lower staff includes a rhythmic accompaniment of eighth notes and whole note chords.

142 143 144 145

Measures 142-145: Treble clef staff with eighth notes and quarter notes, including a key signature change to B-flat. Bass clef staff with sustained chords.

146 147 148 149

Measures 146-149: Treble clef staff with eighth notes and quarter notes. Bass clef staff with sustained chords. Measure 149 includes the instruction *rall. ...*.

150 151 152

Measures 150-152: Treble clef staff with eighth notes and quarter notes, ending with a whole note. Bass clef staff with sustained chords. Ellipses (...) are placed below measures 150 and 151.

153 154

*Lento*

Measures 153-154: Treble clef staff with a whole rest in measure 153 and a melodic line in measure 154. Bass clef staff with a complex arpeggiated figure. The tempo marking *Lento* is present.

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155 156 157

The musical score for measures 155, 156, and 157 is presented on two staves. Measure 155 begins with a whole note chord on the top staff and a whole note chord on the bottom staff. Measure 156 continues with a whole note chord on the top staff and a whole note chord on the bottom staff. Measure 157 concludes with a whole note chord on the top staff and a whole note chord on the bottom staff. The staves are connected by a brace on the left.

## 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.

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### 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://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...