

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

63

2 Nocturnes

1. C minor (No.26)
2. E major (No.27)

for piano

original composition

2001 – 2002

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

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– 1 –

Allegretto (♩ = 164)

The musical score is for a piece titled "Allegretto" in B-flat major, 3/4 time, with a tempo of 164 beats per minute. The score is written for two staves, Treble and Bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into measures 1 through 25. Measures 1-5 are marked with a first ending bracket. Measures 6-10 are marked with a second ending bracket. Measures 11-15 are marked with a third ending bracket. Measures 16-20 are marked with a fourth ending bracket. Measures 21-25 are marked with a fifth ending bracket. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamic markings are *p* (piano) at measure 1, *mf* (mezzo-forte) at measure 15, and *f* (forte) at measure 20. The score is written in a standard musical notation style with a clear layout and a professional appearance.

1 2 3 4 5

1 - *p*

2 -

6 7 8 9 10

11 12 13 14 15

mf

16 17 18 19 20

21 22 23 24 25

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26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

(rubato)

(sim.) (senza rubato) (rubato) (rubato)

(etc.)

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original composition – travelsbypiano (2001 – 2002)

51 52 53 54 55

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74 75

The musical score consists of two systems of staves. The first system contains measures 51 through 60, and the second system contains measures 61 through 75. The notation is primarily in treble clef, with a few instances of bass clef in measures 68, 72, and 74. The time signatures change frequently: 4/4, 3/4, 5/4, and 3/4. Dynamic markings include 'p' (piano) in measure 51, 'hp' (half piano) in measure 52, and 'f' (forte) in measure 75. The score includes various musical symbols such as notes, rests, accidentals, and slurs.

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76 77 78 79

dim. senza rit.

80 81 82

p

Adagio (♩ = 60 – 80)

83 84 85

p

86 87 88

89 90 91 92

cresc. ... *f* *dim. ...*

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original composition – travelsbypiano (2001 – 2002)

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107

108 109 110 111

3

p *cresc. ...*

cantabile

p molto calmo

cresc. ...

original composition – travelsbypiano (2001 – 2002)

112 113 114 115

cantabile

116 117 118 119

The musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody in the top staff begins with a quarter note G4, followed by an eighth note A4 and a quarter note B4. The bass staff provides harmonic support with chords, including a G4-B4-D5 triad and a G4-B4-D5-E5 tetrad.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single melodic line on a five-line staff, spanning measures 120 to 123. The second system consists of two staves: a vocal line on a five-line staff and a piano accompaniment line on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The melody is simple and folk-like, featuring a mix of quarter and eighth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

124 125 126

The musical notation for measures 124-126 is shown. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The melody is written in a treble clef and the accompaniment in a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody for measure 124 is G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). For measure 125, it is G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). For measure 126, it is G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). The accompaniment for measure 124 is G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). For measure 125, it is G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). For measure 126, it is G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). The notation includes bar lines and repeat signs.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a bass line in G major, starting on G2 and ending on G3. The bottom staff is a treble line in G major, starting on G4 and ending on G5. The melody is a simple, folk-like tune. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Moderato". The score is divided into two measures, 127 and 128. Measure 127 contains the first two notes of the melody, and measure 128 contains the next two notes. The score is written in a standard musical notation style, with a treble clef and a bass clef. The notes are quarter notes and eighth notes. The score is written in a clear, legible font.

129 130 131 132

Tempo I

133 134 135 136 137

138 139 140 141 142

143 144 145 146 147

148 149 150 151 152

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153 154 155 156 157

158 159 160 161

162 163 164 165

166 167 168 169

170 171 172 173

senza dim. né rit. ...

breve

f

The musical score consists of two systems of staves. The first system (measures 153-161) features a treble staff with a melody and a bass staff with accompaniment. The second system (measures 162-173) features a bass staff with a melody and a treble staff with accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests. Time signatures change from 3/4 to 4/4 and then to 5/4. Dynamic markings include *f* (forte) and *senza dim. né rit. ...* (without diminuendo or ritardando). A *breve* marking is present above measure 173.

– 2 –

Andante (♩ = 130 ~ 140)

1 -

2 -

(a 2 mani)

arpeggio

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

cantabile

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20 21 22 23

24 25 26 27

28 29 30 31

32 33 34

35 36 37

poco accel. ...

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38 39 40 41

42 43 44

45 46 47

(♩ = 164)

48 49 50 51

52 53 54 55

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original composition – travelsbypiano (2001 – 2002)

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

rit. ... a tempo (come prima)

rit. poco a poco...

largamente

76 77 78

Calmo (♩ = 120)

79 80 81 82

83 84 85 86

87 88 89

senza accel.

Più mosso (♩ = 140)

90 91 92 93

tbp63 – 2 Nocturnes (nn. 26, 27)
original composition – travelsbypiano (2001 – 2002)

94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

The musical score is written for two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures 94 through 112. Measures 94-96 show a complex melodic line with many beamed sixteenth notes. Measures 97-100 show a simpler melodic line with quarter and eighth notes. Measures 101-104 show a melodic line with quarter and eighth notes. Measures 105-108 show a melodic line with quarter and eighth notes, with a fermata over measure 106. Measures 109-112 show a melodic line with quarter and eighth notes.

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113 114 115 116

Two staves of music. The top staff contains eighth-note chords and single notes, while the bottom staff features a continuous eighth-note arpeggiated pattern. Measures 113-114 show a steady flow of eighth notes, while 115-116 introduce some chordal textures.

117 118 119 120

Two staves of music. Measures 117-118 continue the eighth-note arpeggiated pattern in the bottom staff. In measure 119, the top staff has a long horizontal line indicating a rest, while the bottom staff continues with eighth notes. Measure 120 shows a return to a more active melody in the top staff.

121 122 123 124

Two staves of music. Measures 121-122 show the bottom staff with eighth notes and the top staff with a rest. In measure 123, the top staff has a complex, rapid sixteenth-note passage. Measure 124 features a time signature change to 6/4, with a piano (p) dynamic marking in the top staff.

125 126 127 128

Two staves of music in 4/4 time. Measures 125-128 show a more melodic and spacious texture. The top staff contains half and quarter notes, while the bottom staff continues with eighth-note arpeggios.

129 130 131 132

Two staves of music. Measures 129-132 show a continuation of the melodic lines in the top staff and the arpeggiated accompaniment in the bottom staff, maintaining the 4/4 time signature.

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The musical score is presented in two systems, each containing two staves. The first system covers measures 133 to 136, and the second system covers measures 137 to 140. The third system covers measures 141 to 144, and the fourth system covers measures 145 to 148. The fifth system covers measures 149 to 151. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score features a mix of eighth and sixteenth notes, often beamed together in groups. There are also some longer notes and rests. The overall style is contemporary and expressive, with a focus on melodic lines and rhythmic patterns. The notation is clean and professional, with clear markings for dynamics and articulation.

133 134 135 136

137 138 139 140

141 142 143 144

145 146 147 148

149 150 151

152 153 154 155

156 157 158 159

rit. gradualmente...

... e cresc. ... *> dim. ...* *p*

Tempo I

160 161 162 163

sf *p*

[164 – 193 = 4 – 33]

194 195 196 197

198 199 200 201

cresc. ... *f*

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202 | 203 | 204 | 205

p *cresc., marcato*

206 | 207 | 208 | 209

f *dim. ...*

(♩ = 170)

210 | 211 | 212 | 213

sempre legato e cantando

214 | 215 | 216 | 217

218 | 219

cresc. ...

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original composition – travelsbypiano (2001 – 2002)

220 | 221 | 222 | 223 |

f largamente

224 | 225 | 226 | 227 |

cresc. ... ff f

228 | 229 | 230 |

f arp. dim. ... (breve)

Adagio

231 | 232 | 233 |

ad lib. ...

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://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...