

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

32

3 Nocturnes

1. F minor (No.8)
2. F sharp minor (No.9)
3. B major (No.10)

for piano

original composition

1999

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

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– 1 –

Lento innamorato (♩ = 40)

The first system of the musical score for 'Lento innamorato' consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains measures 1 through 5. The bottom staff begins with a bass clef and contains measures 1 through 5. The music is marked *p* *legatissimo*. Measure numbers 2, 3, 4, and 5 are indicated above the top staff. The notation includes various chords, single notes, and slurs.

doppio movimento (♩ = 100)

The second system of the musical score for 'doppio movimento' consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains measures 16 through 20. The bottom staff begins with a bass clef and contains measures 16 through 20. The music is marked *sempre legatissimo*. Measure numbers 16, 17, 18, 19, and 20 are indicated above the top staff. The notation includes various chords, single notes, and slurs. The third system continues from measure 21 to 25, and the fourth system continues from measure 26 to 30. The fifth system continues from measure 31 to 35. The music is marked *con più espressione*. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35 are indicated above the top staff. The notation includes various chords, single notes, and slurs.

36 37 38 39 40

41 42 43 44 45

46 47 48 49

f

poco meno agitato (♩ = 80)

50 51 52

dim. ...

cantando, con dolcezza

53 54 55

56 57 58 59

thp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

The musical score is written for piano in a key with three flats (B-flat major or D-flat minor). It consists of two staves, treble and bass, with measures numbered 60 through 82. Measures 60-70 feature a continuous pattern of eighth-note triplets in both hands. At measure 71, the tempo changes to *poco più mosso* with a metronome marking of quarter note = 100. The texture shifts, with the right hand playing a sparse melody of eighth and quarter notes, and the left hand continuing with a more active eighth-note pattern. At measure 73, a piano (*p*) dynamic marking is indicated. Measures 74-76 show the right hand playing sustained chords. Measures 77-79 continue the eighth-note pattern in the left hand. Measures 80-82 feature a *sottovoce, ipnotico...* (soft, hypnotic...) instruction, with the right hand playing sustained chords and the left hand playing a slower eighth-note pattern.

83 *sffp* *mp cresc. ...*

84 85

86 *f cresc. ...* *ff abissale* *più ff*

87 88 89 90 91 92 93

94 *meno mosso (♩ = 80)* *mp* *fff* *m.d.* *simile, dim. poco a poco...*

95 96 97 98 99 100

101 *poco più lento e rit. ...*

102 103 104 105

106 *Tempo I* *p* *f* *largamente*

107 108 109

110 *dim. ...* *p*

111 112 113

Detailed description: This is a musical score for piano, consisting of six systems of staves. The key signature is B-flat major (two flats). The score includes various dynamic markings such as *sffp*, *mp*, *f*, *ff*, *fff*, *p*, and *ff*. It also features tempo and performance instructions like *cresc. ...*, *meno mosso (♩ = 80)*, *Tempo I*, *largamente*, and *dim. ...*. The measures are numbered from 83 to 113. The notation includes treble and bass clefs, notes, rests, and complex chordal structures with many beamed notes.

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

The image displays a musical score for two staves, likely piano and bass, in a key with three flats (B-flat, E-flat, A-flat). The score covers measures 114 through 121. Measures 114-118 show a complex melodic line in the upper staff with various ornaments and a descending bass line. Measure 119 begins with a dynamic marking of *ffp* (fortissimo piano) and features a series of chords and single notes. Measures 120 and 121 continue this texture, with measure 121 ending with a final chord marked *mf* (mezzo-forte). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

– 2 –

Larghetto (♩ = 60)

The musical score is written for piano in A major (three sharps) and 4/8 time. It consists of 26 measures, divided into two systems of 12 measures each, with a final system of 4 measures. The tempo is marked *Larghetto* with a quarter note equal to 60 beats per minute. The first system (measures 1-12) begins with a mezzo-piano (*mp*) dynamic and a *legato e pesante* instruction. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The second system (measures 13-22) includes a *dim. ...* marking followed by a *p delicato* instruction. This section is characterized by frequent triplet patterns in both hands. The third system (measures 23-26) is marked *Allegretto* with a quarter note equal to 110 beats per minute. The key signature changes to D major (two sharps) at measure 23, and the time signature changes to 4/4 at measure 26. The melody in the right hand is more active, featuring sixteenth-note runs, while the left hand continues with triplet accompaniment.

The musical score is written for piano and features three distinct sections. The first section, measures 27-38, is in G major (one sharp) and 3/4 time. The right hand plays a simple melody with quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. Measures 39-48 mark the beginning of the second section, which is in E-flat major (three flats) and 3/4 time. It begins with a *Mosso* tempo marking and a metronome indication of 130. The right hand plays a melody of half notes, and the left hand continues with eighth-note accompaniment. Measure 43 shows a change to 4/4 time. The third section, measures 49-53, is in E-flat major and 2/4 time. The right hand plays a melody of eighth notes, and the left hand provides a consistent eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) at measure 39 and *sottovoce...* (piano) at measure 38. The word *smorz...* (diminuendo) appears above measure 35.

thp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

This musical score is for a piano piece in B-flat major, 3/4 time. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into measures, with measure numbers 54 through 83 indicated above the treble staff. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment of eighth notes. The piece features several dynamic markings, including *mf* (mezzo-forte) and *f* (forte). There are also some articulation marks, such as slurs and accents. The score ends with a double bar line at measure 83.

54 55 56 57 58

59 60 61 62 63

64 65 66 67

68 69 70

71 72 73

74 75 76

77 78 79

80 81 82 83

83 84 85

86 87 88 89

poco a poco rit. ...

90 91 92 93

Tempo I

ff

94 95 96 97 98 99 100

p subito *misterioso e tranquillo*

101 102 103 104 105

(come prima)

106 107 108 109 110 111

Poco più mosso

112 113

p addormentandosi...

Detailed description: This is a musical score for a piano piece, specifically measures 83 through 113. The score is written for two staves, treble and bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a variety of textures, including arpeggiated patterns in the bass and block chords in the treble. There are several dynamic markings: *p* (piano), *ff* (fortissimo), *p subito* (piano subito), and *p addormentandosi...* (piano, falling asleep...). There are also tempo and mood markings: *poco a poco rit.* (poco a poco ritardando), *Tempo I*, *misterioso e tranquillo*, *(come prima)*, and *Poco più mosso*. The score includes measure numbers 83 through 113. The notation includes various note values, rests, and articulation marks.

The musical score is written for two staves, Treble and Bass, in a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The score consists of four systems of two staves each, covering measures 114 to 123.

- System 1 (Measures 114-115):** Measure 114 features a Treble staff with a half note chord (F#4, C#5) and a Bass staff with a continuous eighth-note pattern (F#3, A3, C#4, E4). Measure 115 continues the Treble staff with a half note chord (F#4, C#5) and the Bass staff with the same eighth-note pattern.
- System 2 (Measures 116-118):** Measure 116 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. Measure 117 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. Measure 118 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern.
- System 3 (Measures 119-121):** Measure 119 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. Measure 120 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. Measure 121 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. The word "rit. ..." is written below the Treble staff between measures 120 and 121.
- System 4 (Measures 122-123):** Measure 122 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with the eighth-note pattern. Measure 123 has a Treble staff with a half note chord (F#4, C#5) and a Bass staff with a half note chord (F#3, A3). A line connects the Treble staff to the Bass staff in measure 123.

– 3 –

Andante cantabile (♩ = 60)

1 2 3 4

1 - 2 -

5 6 7 8 9

10

11 12 13 14 15

16 17

3 3

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

This musical score is for a piece titled "tbp32 – 3 Nocturnes (nn. 8, 9, 10)" by travelsbypiano (1999). It consists of three systems of music, each with two staves. The first system covers measures 18 to 20. The second system covers measures 21 to 24. The third system covers measures 25 to 28. The fourth system covers measures 29 to 32. The fifth system covers measures 33 to 36. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some specific markings like "3" and "3" in brackets, possibly indicating triplets or other rhythmic patterns. The score is written in a standard musical notation style.

18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

Measures 37-40 of the musical score. The top staff features a melodic line with slurs and ties. The bottom staff contains chords and a triplet of eighth notes in measures 38 and 39, marked with 'L3' and 'L3'. A forte 'f' dynamic is indicated in measure 40. The key signature has one sharp (F#).

Agitato (♩ = 150)

Measures 41-44 of the musical score. The top staff has a melodic line with eighth notes and rests. The bottom staff features a continuous, rapid eighth-note accompaniment. A forte 'f' dynamic is marked at the beginning of measure 41.

Measures 45-48 of the musical score. The top staff continues the melodic line. The bottom staff maintains the rapid eighth-note accompaniment.

Measures 49-52 of the musical score. The top staff continues the melodic line. The bottom staff maintains the rapid eighth-note accompaniment.

Measures 53-56 of the musical score. The top staff continues the melodic line. The bottom staff maintains the rapid eighth-note accompaniment.

thp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

The musical score is presented in a system of two staves. The upper staff contains the melodic line, and the lower staff contains a complex, rhythmic accompaniment. The score is divided into measures, with measure numbers 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, and 95 indicated at the beginning of each measure. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lower staff features a dense, repeating pattern of eighth notes, creating a steady, rhythmic foundation for the piece.

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

96 97 98 99

dim. poco a poco ...

100 101 102 103

sempre dim. ...

104 105

Tempo I

106 107 108 109

p

cantabile

110 111 112

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

113 114 115

116 117

118 119 120

121 122 123 124

p *legatissimo, con significato*

125 126

cresc. ...

tbp32 – 3 Nocturnes (nn. 8, 9, 10)
original composition – travelsbypiano (1999)

127 128 129 130

The musical score consists of two staves. The top staff is in treble clef and contains measures 127, 128, 129, and 130. Measure 127 starts with a forte *(f)* dynamic and features a series of eighth notes. Measure 128 continues with eighth notes and includes a *dim.* (diminuendo) marking. Measure 129 has a few eighth notes followed by rests. Measure 130 ends with a half note and a fermata. The bottom staff is in bass clef and contains measures 127, 128, 129, and 130. It features a series of chords, mostly dyads, corresponding to the notes in the top staff. A repeat sign is located at the end of measure 130 in the bottom staff.

(f) *dim.* ...

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...