

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

93

Variations-Impromptu

(Impromptu No. 7)

in B minor

for piano

original composition

2009

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

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Andante-Allegro (♩ = 120)

The musical score is written for two staves, Treble and Bass Clef, in 4/4 time. The key signature has one sharp (F#). The tempo is marked *Andante-Allegro* with a quarter note equal to 120 beats per minute. The score consists of 18 measures, numbered 1 through 18. Measures 1-3 are the first system, 4-7 the second, 8-11 the third, 12-14 the fourth, and 15-18 the fifth. The notation includes various note values, rests, and dynamic markings such as *1-* and *2-* at the beginning of measures 1 and 2 respectively. The piece features a mix of melodic lines and rhythmic patterns, including some triplet-like figures in measures 10 and 11.

19 20 21 22

23 24 25 26

27 28 29 30

31 32 33 34

35 36 37 38

The musical score is presented in a system of two staves, treble and bass clef. The measures are numbered 39 through 56. The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into five systems, each containing two staves. The first system (measures 39-42) shows a complex rhythmic pattern in the treble staff and a more rhythmic accompaniment in the bass staff. The second system (measures 43-45) continues the melodic development in the treble and the accompaniment in the bass. The third system (measures 46-48) features a change in the bass staff, which now includes a treble clef and a more active melodic line. The fourth system (measures 49-52) shows a return to a more traditional accompaniment role for the bass staff. The fifth system (measures 53-56) concludes the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

tbp93 – Variations-Impromptu (Impromptu No. 7)
original composition – travelsbypiano (2009)

77 78 79

80 81 82

83 84 85 86

87 88 89 90

91 92 93

This musical score is for a piece titled "Variations-Impromptu (Impromptu No. 7)" by travelsbypiano (2009). It consists of five systems of two staves each, covering measures 94 through 113. The notation is in treble and bass clefs with a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 94 begins with a treble staff containing a half note and a quarter rest, and a bass staff with a quarter note and a half note. Measures 95-97 show a continuation of these patterns with some rests. Measures 98-101 introduce more complex rhythmic figures, including sixteenth notes and eighth notes. Measures 102-105 show a transition to a more melodic line in the treble staff, with the bass staff providing a steady accompaniment. Measures 106-109 continue this melodic development. Measures 110-113 conclude the section with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The word "accel ..." is written below the first staff of measure 110, indicating an acceleration of the tempo. The score is presented in a clean, professional layout with clear notation and measure numbers.

94 95 96 97

98 99 100 101

102 103 104 105

106 107 108 109

110 111 112 113

accel ...

allegro assai (♩ = 150)

114 *brillante* 115 116 117

118 119 120 121

122 123 124

125 126 127 128

129 130 131

132 133 134 135

Measures 132-135: The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note arpeggiated pattern.

136 137 138

Measures 136-138: The right hand features chords and rests, while the left hand continues with a complex eighth-note arpeggiated pattern.

139 140 141 142

Measures 139-142: The right hand plays chords and eighth-note patterns, while the left hand maintains the eighth-note arpeggiated texture.

143 144 145

Measures 143-145: The right hand has chords and rests, while the left hand plays a dense eighth-note arpeggiated pattern.

146 147 148 149

Measures 146-149: The right hand plays chords with some grace notes, while the left hand continues with eighth-note arpeggiated patterns.

The musical score is presented in five systems, each containing four measures. The measures are numbered 150 through 168. The notation is written on two staves per system. The first staff of each system contains a single melodic line with various note values and rests. The second staff contains a more complex texture, often featuring sixteenth-note patterns and chords. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a final chord in measure 168.

150 151 152 153

154 155 156 157

158 159 160 161

162 163 164

165 166 167 168

169 170 171 172

173 174 175

176 177 178

rall. ...

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. “Currently” 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...