

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

# 47

## 2 Mazurkas

1. F minor
2. Eb major

for piano

original composition

2000

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

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– 1 –

*Allegro* (♩ = 150)

The musical score is written for two staves, Treble and Bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked *Allegro* with a quarter note equal to 150 beats per minute. The score is divided into two sections by a double bar line. The first section contains measures 1 through 19, and the second section contains measures 20 through 41. Measure numbers are placed at the beginning of each line of music. The first section includes dynamic markings *f deciso* at measure 2 and *dolce, p* at measure 18. The second section includes first and second endings for measures 25-33 and 37-41. The notation includes various note values, rests, and articulation marks.

1 2 3 4

1 - 2 -

*f deciso*

5 6 7 8

9 17 18 19

1 2

*dolce, p*

20 21 22 23

24 25 33 34

1 2

35 36 37 41

1 2

tbp44 – 2 Mazurkas  
original composition – travelsbypiano (2000)

This musical score consists of two systems, each containing two staves. The top staff of each system contains a single melodic line, while the bottom staff contains a harmonic accompaniment of chords. Measure numbers 42 through 65 are printed above the top staff. Measures 42-45 and 46-49 show a melodic line with eighth and quarter notes. Measures 50-53 and 54-57 continue this pattern. Measures 58-61 feature a long melodic slur spanning across measures. Measures 62-65 show a melodic line with some rests and a final flourish in measure 65. The accompaniment consists of chords, mostly triads and dyads, with some changes in texture and dynamics indicated by markings like 'p' and 'f'.

tbp44 – 2 Mazurkas  
original composition – travelsbypiano (2000)

66 67 68 69

70 71 72 73

74 75 76 77

78 79 80 81

82 83 84 85

86 87 88 89

The image displays a musical score for two Mazurkas, measures 66 through 89. The score is written on a grand staff with two staves per system. The notation includes various musical symbols such as notes, rests, and bar lines. The measures are numbered 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, and 89. The score is divided into two systems, with measures 66-73 in the first system and measures 74-89 in the second system. The notation is in a standard musical notation style, with notes and rests clearly visible on the staves.

90 91 92 93 94

> smorz. fino alla fine... ... .. p

- 2 -

*Allegro con spirito* (♩ = 150)

1 2 3

1 - 2 -

4 5 10 11

14 15 16 17

18 19 20 21

The musical score is divided into two systems, each with two staves. The first system contains measures 22 through 32. The second system contains measures 33 through 48. The third system contains measures 49 through 58. The fourth system contains measures 59 through 62. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers are placed above the first staff of each system. The key signature is one flat (B-flat).

Measures 22-32: The first system shows measures 22, 23, 24, 28, 29, 30, 31, and 32. Measure 24 has a first ending bracket. Measure 28 has a second ending bracket. Measure 29 has a forte (*f*) dynamic. Measure 30 has a forte (*f*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 32 has a forte (*f*) dynamic. Measure 33 has a mezzo-piano (*mp*) dynamic. Measure 34 has a mezzo-piano (*mp*) dynamic. Measure 35 has a mezzo-piano (*mp*) dynamic. Measure 36 has a mezzo-piano (*mp*) dynamic.

Measures 45-48: The second system shows measures 45, 46, 47, and 48. Measure 45 has a forte (*f*) dynamic. Measure 46 has a forte (*f*) dynamic. Measure 47 has a forte (*f*) dynamic. Measure 48 has a forte (*f*) dynamic. Measure 49 has a forte (*f*) dynamic. Measure 50 has a forte (*f*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a forte (*f*) dynamic.

Measures 59-62: The third system shows measures 59, 60, 61, and 62. Measure 59 has a forte (*f*) dynamic and a tempo marking of *Tempo I*. Measure 60 has a forte (*f*) dynamic. Measure 61 has a forte (*f*) dynamic. Measure 62 has a forte (*f*) dynamic. Measure 59 has a triplet of eighth notes. Measure 60 has a triplet of eighth notes. Measure 61 has a triplet of eighth notes. Measure 62 has a triplet of eighth notes.

Measures 45-48: The second system shows measures 45, 46, 47, and 48. Measure 45 has a forte (*f*) dynamic. Measure 46 has a forte (*f*) dynamic. Measure 47 has a forte (*f*) dynamic. Measure 48 has a forte (*f*) dynamic. Measure 49 has a forte (*f*) dynamic. Measure 50 has a forte (*f*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a forte (*f*) dynamic.

Measures 49-58: The third system shows measures 49, 50, 57, and 58. Measure 49 has a forte (*f*) dynamic. Measure 50 has a forte (*f*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a forte (*f*) dynamic. Measure 49 has a tempo marking of *più mosso*. Measure 50 has a tempo marking of *più mosso*. Measure 57 has a tempo marking of *rit. e cresc. ...*. Measure 58 has a tempo marking of *rit. e cresc. ...*.

tbp44 – 2 Mazurkas  
original composition – travelsbypiano (2000)

This musical score is for two Mazurkas, measures 67 through 90. It is written for a single melodic line on a grand staff. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing four staves. The first system covers measures 67-74, and the second system covers measures 75-82. The third system covers measures 83-90. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are several triplet markings (indicated by a '3' over a group of notes) in measures 67, 69, 73, 78, 82, and 86. The piece concludes with a double bar line in measure 90. Performance instructions include 'smorz. ...' (ritardando) above measure 85 and 'a tempo' above measure 89. A fermata is placed over the final note in measure 90.

67 68 69 70

71 72 73 74

75 76 77 78

79 80 81 82

83 84 85 86

87 88 89 90

smorz. ...

a tempo

## 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...