

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

58

Studio da Concerto

No. 3

“Ossessione”

in E flat minor

for piano

original composition

2001

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

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Allegro assai

(♩ = 130)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

f

dim. ...

p

a)

This musical score is for a piano piece, likely for a tuba and piano (tbp) ensemble. It consists of two systems of staves. The first system contains measures 21 through 36, and the second system contains measures 37 through 44. Each measure is marked with a number at the beginning of the staff. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a tuba and piano, with the tuba part on the upper staff and the piano part on the lower staff. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The tuba part is more melodic, with a focus on the lower register. The score is a page from a larger manuscript, as indicated by the measure numbers and the continuation of the piece.

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

This musical score page contains measures 45 through 68 of a piece. It is written for two staves, with the upper staff featuring a treble clef and the lower staff a bass clef. The key signature has one flat (B-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Measures 45-48 show a melodic line in the upper staff with some chromaticism. Measures 49-52 feature a more rhythmic, eighth-note pattern. Measures 53-56 continue with similar rhythmic patterns. Measures 57-60 show a return to a more melodic style. Measures 61-64 include a 'dim. ...' marking. Measures 65-68 conclude with a 'p' (piano) marking and a 'soffovoce' (softly) marking. The score is presented in a clean, professional layout with clear measure numbers and musical notation.

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

p *soffovoce*

69 70 71 72

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

poco cresc. ...

... dim. ...

pp cantando

The musical score is written for two staves. The top staff contains a series of chords, primarily triads and dyads, mostly in the right hand. The bottom staff contains a more melodic line with eighth and sixteenth notes, often featuring slurs and ties. The key signature has one sharp (F#). The score is divided into measures 69 through 92. Performance markings include 'poco cresc. ...' at measure 72, '... dim. ...' at measure 75, and 'pp cantando' at measure 76.

This musical score page contains measures 93 through 115 of a piece. The notation is arranged in three systems, each with two staves. Measures 93-100 and 101-108 feature a complex interplay between the two staves, with the upper staff often playing a melodic line and the lower staff providing harmonic support with chords and moving lines. Measures 109-112 show a shift in texture, with the upper staff playing a more active melodic line and the lower staff providing a steady harmonic accompaniment. Measure 112 includes the instruction *f subito*. Measures 113-115 are characterized by dense, blocky chords in the upper staff, while the lower staff continues with a moving line. The score concludes with a final chord in measure 115.

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

f subito

113 114 115

116 117 118 119

120 121 122 123

124 125 126

127 128 129 130

131 132 133 134

135 136 137 138

dim. ...

borbottando ...

senza cresc.

Detailed description: This is a musical score for a piano piece. It consists of two staves. The first staff contains measures 116 through 119, followed by measures 120 through 123, and then measures 124 through 126. The second staff contains measures 127 through 130, followed by measures 131 through 134, and then measures 135 through 138. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as *dim. ...* and *borbottando ...*, and a performance instruction *senza cresc.* (without crescendo). The score is presented in a clean, professional layout with clear measure numbers and musical notation.

This musical score page contains measures 139 through 162 of the piece 'Studio da Concerto No. 3'. The notation is arranged in four systems, each with two staves. The top staff of each system features a melodic line with eighth and sixteenth notes, often including grace notes. The bottom staff provides harmonic support with chords, arpeggiated figures, and sustained notes. Measure numbers 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, and 162 are printed at the beginning of their respective lines. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as stems, beams, slurs, and dynamic markings like 'f' (forte).

This musical score page contains measures 163 through 186 of a piece. It is organized into four systems, each with a treble and bass staff. Measures 163-166: The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. Measures 167-170: Similar to the first system, with a more active treble line. Measures 171-174: The treble staff continues its melodic development, and the bass staff includes a long, sweeping slur across measures 172 and 173. Measures 175-178: The treble staff shows a continuation of the melodic pattern. Measures 179-182: The treble staff has a more complex, rhythmic melody, and the bass staff features a series of chords and rests. Measures 183-186: The treble staff continues with a rhythmic, chordal texture, and the bass staff has a more active line with eighth notes.

This musical score page contains measures 187 through 209 of a piece. The notation is organized into three systems, each with a treble and bass staff. Measures 187-189 and 190-193 feature a treble staff with complex chords and eighth-note patterns, and a bass staff with sustained notes. Measures 194-197 and 198-201 show a treble staff with ascending and descending eighth-note runs, while the bass staff has sustained notes. Measures 202-205 and 206-209 continue the eighth-note patterns in the treble staff. Measure 208 includes a key signature change to two flats (B-flat and E-flat) and a common time signature. Measure 209 ends with a final eighth-note pattern. The page concludes with a double bar line and a common time signature.

This musical score is for Studio da Concerto No. 3, measures 210 through 233. It is written for two staves, likely piano and a second instrument or voice. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into measures, with measure numbers 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, and 233 clearly marked. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex rhythmic patterns. The key signature and time signature are not explicitly shown, but the notation suggests a specific tonal and rhythmic context.

234 235 236 237

238 239 240 241

242 243 244 245

246 247 248 249

250 251 252 253

254 255 256 257

cresc. poco a poco ...

258 259 260 261

...

262 263

> >

264 265 266 267

f

268 269 270 271

272 273 274 275

276 277 278 279

8va
sempre f

Detailed description: This is a musical score for a piano piece. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The score is divided into measures, with measure numbers 258 through 279 indicated at the beginning of each measure. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also dynamic markings like *f* (forte) and *sempre f* (always forte). A *8va* (octave) marking is present above measure 278. The score is written in a clean, professional style with clear notation and measure numbers.

280 281 282 283

284 285 286 287

288 289 290 291

292 293 294 295

296 297 298 299

300 301 302 303

> *dim. poco* ...

This musical score page contains measures 304 through 327 of a piece. The notation is arranged in four systems, each with a treble and bass staff. Measures 304-307 are in the first system, 308-311 in the second, 312-315 in the third, and 316-327 in the fourth. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 308. Dynamics include *rf* (measures 304-305), *fff* (measures 306-307), and *ff* (measures 308-311). Performance markings include *8va* (measures 309, 313) and *8vb* (measures 305, 312). The notation features various melodic lines, including ascending and descending scales, and complex rhythmic patterns with many beamed sixteenth notes.

a)

non stare a fiscalizzarsi sulla durata esatta delle note:

Ogni tanto possono benissimo essere ad. es. tutt'e tre di $\frac{1}{4}$, o tutt'e tre crome, o altre varianti ancora.

Per quanto riguarda le indicazioni dinamiche, esse sono presenti solo quando la dinamica stessa non è trasparente (vale a dire evidente). Ad esempio, per le battute [10-62] si sottintende la seguente progressione: *p* da [10], come segnato; crescendo da [17] a [23]; diminuendo a [23], seguito da nuovo crescendo da [31] a [38], stavolta fino a *f* a [39]; leggero diminuendo [47-48]; [49-62] tra *mf* e *f*. Simile discorso da [126] a [245], ma con più libertà. A [126] a scelta *mf* o *f*. A [246] non più *f*: al massimo *mf* o *mp* e leggermente diminuendo.

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.

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 elsewhere on the web). This should fix 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”.

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.

Q. Hey, is it me or is this copy-pasta slightly changing from one pdf to the next!?

A. Yes, that’s right. Brought to you by “It’s Life. Bear With It”™ and yours truly ☺ Honestly I’d rather have the latest version on all pdfs including the already posted ones, but since Differential PDF Update (codename DeltaUpP) hasn’t been developed yet I don’t want to get insane over the issue. Besides the older versions are correct, I just add some more details from time to time.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel

<http://www.youtube.com/user/travelsbypiano>

Scores/MP3

[http://imslp.org/wiki/Category:Novegno, Roberto](http://imslp.org/wiki/Category:Novegno,_Roberto)

<http://travelsbypiano.musicaneo.com>

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Words of Thanks

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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...