

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

59

June Suite

3 pieces

1. Moderato (Bb minor)
2. Molto allegro (Gb major)
3. Andante (G major)

for piano

original composition

2001

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

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– 1 –

Moderato (♩ = 100)

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The score consists of 19 measures, numbered 1 through 19. Measures 1-4 are the first system, 5-8 the second, 9-12 the third, 13-16 the fourth, and 17-19 the fifth. The melody in the treble staff is characterized by eighth-note patterns, often with slurs and ties. The bass staff provides a steady accompaniment with eighth-note figures. Measure 10 includes a fermata over a chord. Measure 19 ends with a double bar line and repeat dots.

39 40 41 42

43 44 45 46

47 48 49 50

51 52 53 54

55 56 57 58

59 60 61 62

This musical score is for a piece titled "June Suite" by travelsbypiano (2001). It consists of five systems of music, each containing four measures. The measures are numbered 63 through 82. The notation is written on two staves per system. The first four systems (measures 63-74) feature a complex, flowing melody in the upper staff, often with slurs and ties, and a more rhythmic, arpeggiated accompaniment in the lower staff. The fifth system (measures 75-78) shows a change in the upper staff's texture, with more block chords and sustained notes. The final system (measures 79-82) concludes with a series of chords in the upper staff and a final arpeggiated figure in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4.

63 64 65 66

67 68 69 70

71 72 73 74

75 76 77 78

79 80 81 82

– 2 –

Molto allegro (♩ = 150)

1 2 3 4 5 6 7 8 9 10 11 12 13

p

p

Measures 14, 15, and 16: The first system shows measures 14, 15, and 16. The melody is written on a single staff with eighth and sixteenth notes, often beamed in groups. The accompaniment consists of a single whole note on a lower staff.

Measures 17, 18, and 19: The second system shows measures 17, 18, and 19. The melody continues with similar rhythmic patterns. The accompaniment remains a single whole note.

Measures 20, 21, and 22: The third system shows measures 20, 21, and 22. The melody features a key signature change to one sharp (F#) in measure 21. The accompaniment is a single whole note.

Measures 23 and 24: The fourth system shows measures 23 and 24. The melody continues. The accompaniment is a single whole note.

Measures 25 and 26: The fifth system shows measures 25 and 26. The melody continues. The accompaniment is a single whole note. The dynamic marking *meno p* is written below the staff.

Measures 27 and 28: The sixth system shows measures 27 and 28. The melody continues. The accompaniment is a single whole note.

tbp59 – June Suite
original composition – travelsbypiano (2001)

29 30 31

5/4

f

32 33 34 35

36 37 38 39

40 41 42

43 44 45 46

47 48 49 50

51 52 53

54 55

pp

56 57 58 59

p

60 61 62 63

64 65 66

67 68 69

cresc. ...

70 71

72 73 74 75

f

76 77

78 79

The musical score consists of two staves. The first staff contains measures 64 through 79. The second staff contains measures 64 through 79. The score is written in a complex rhythmic style with many beamed notes. Measures 64-66 show a complex rhythmic pattern with many beamed notes. Measures 67-69 show a similar pattern with a crescendo marking. Measures 70-71 show a continuation of the pattern. Measures 72-75 show a section marked 'f' (forte) with a more complex rhythmic pattern. Measures 76-77 show a section with a key signature change to one flat. Measures 78-79 show a continuation of the pattern.

80 81 82 83

84 85

86 87

88 89

poco dim. senza rit. ...

90 91 92

...

...

The musical score is written for two staves. Measures 80-83 show a complex rhythmic pattern with many sixteenth notes. Measures 84-85 show a similar pattern. Measures 86-87 show a similar pattern. Measures 88-89 show a similar pattern. Measure 89 is marked with *poco dim. senza rit. ...*. Measures 90-92 show a similar pattern. Measures 90-91 are marked with *...*. Measure 92 is marked with *...*.

Andante (♩ = 150)

The musical score is written for piano and features a melody in the treble clef and a bass line in the bass clef. The time signature is 6/8, and the key signature is one sharp (F#). The tempo is marked *Andante* with a quarter note equal to 150 beats per minute. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 25, 26, 27, 28, 29, 30, 31, and 32 indicated. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note accompaniment. There are some rests and specific articulation marks (like 'p' for piano) in the score.

33 | 34

35 | 36 | 37 | 38

39 | 40 | 41

42 | 43 | 44

45 | 46 | 47 | 48

49 | 50 | 51

rit. ...

$\text{♩} = 120$

$\text{♩} = 150$

$\text{♩} = 120$

52 53 54 55

$\text{♩} = 150$ $\text{♩} = 120$

56 57 58 59

sottovoce

60 61 62 63

64 65

66 67 68 69

Tempo I

70 71 72

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The musical score is presented in a system of two staves per measure. The top staff contains the upper voice, and the bottom staff contains the lower voice. The measures are numbered 73 through 93. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The music features a mix of eighth and sixteenth notes, as well as rests and chords. The overall structure is a single melodic line with harmonic accompaniment.

94 95 96 97

98 99 100 101

102 103 104 105

106 107 108 109

110 111 112 113

114 115 116 117

rit. ... $\text{♩} = 130$

The musical score is written for two staves. The top staff contains chords and single notes, while the bottom staff features a continuous melodic line with many beamed eighth and sixteenth notes. Measure numbers 94 through 117 are printed at the beginning of each system. A tempo change to 130 bpm is indicated in measure 115, and a ritardando is marked in measure 114.

118 119 120

Measures 118-120: Two staves. Measure 118: Treble staff has a quarter note G4, a quarter note F#4, and a half note E4. Bass staff has a quarter note G3, a quarter note F#3, and a half note E3. Measure 119: Treble staff has a whole note G4. Bass staff has a whole note G3. A tempo marking '♩ = 130' is present. Measure 120: Treble staff has a whole note G4. Bass staff has a whole note G3.

121 122 123

Measures 121-123: Two staves. Measure 121: Treble staff has a whole note G4. Bass staff has a whole note G3. A tempo marking '♩ = 130' is present. Measure 122: Treble staff has a whole note G4. Bass staff has a whole note G3. Measure 123: Treble staff has a whole note G4. Bass staff has a whole note G3.

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

<http://travelsbypiano.wordpress.com>

YouTube channel

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

Scores/Recordings

http://imslp.org/wiki/Category:Novegno,_Roberto

<http://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...