

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

21

Candele

(3 pieces)

for piano

original composition

1998 – 1999

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

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– 1 –

Maestoso (♩ = 120 – 150)

The musical score is written for piano and tuba in 2/2 time. It consists of 67 measures, divided into systems of two staves each. The tempo is marked **Maestoso** with a quarter note equal to 120–150 beats per minute. The score includes various dynamics and articulations: *f* (forte), *mf* (mezzo-forte), *p* (piano), *dim.* (diminuendo), *cresc.* (crescendo), *rfz* (ritardando), *poco tratt.* (poco tratto), *mp* (mezzo-piano), *legatissimo*, and *f* (forte). A tempo change to **Tempo I** occurs at measure 62. The score is numbered 1 through 67 at the beginning of each measure.

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68 69 70 71 72 73 74 75 76 77

dim. ... *p* *sempre più piano...* *pp* *f*

78 79 80 81 82 83 84 85

ff *fff*

The musical score is written for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 68-77 show a series of chords in the treble staff, with dynamics ranging from *dim.* to *f*. Measures 78-85 show a series of chords in the bass staff, with dynamics *ff* and *fff*. The score includes various musical notations such as notes, rests, and dynamic markings.

– 2 –

Andante (♩ = 60)

The musical score is written for two staves (treble and bass clef) in 4/4 time, key of B-flat major. The tempo is marked *Andante* with a quarter note equal to 60 beats per minute. The score is divided into seven systems, each containing two staves. The measures are numbered 1 through 42.

- Measures 1-6:** The first system. The melody in the treble staff is marked *con infinita dolcezza*. The bass staff provides a simple harmonic accompaniment.
- Measures 7-11:** The second system. The melody continues with some chromatic movement.
- Measures 12-16:** The third system. The melody features triplet markings (3) and is marked *sottovoce*. The bass staff has a *poco cresc.* marking.
- Measures 17-22:** The fourth system. The melody is marked *p meno*. The bass staff continues with a steady accompaniment.
- Measures 23-28:** The fifth system. The melody has a *più f e cresc.* marking. The bass staff continues with a steady accompaniment.
- Measures 29-35:** The sixth system. The melody is marked *f, maestoso* and *dim. ...*. The bass staff continues with a steady accompaniment.
- Measures 36-41:** The seventh system. The melody is marked *p*, *rfz*, and *f*. The bass staff continues with a steady accompaniment.
- Measures 42:** The final system. The melody is marked *p*. The bass staff continues with a steady accompaniment.

– 3 –

Moderato (♩ = 95)

The musical score is written for two staves, Treble and Bass Clef, in 4/4 time. The tempo is Moderato (♩ = 95). The key signature is one sharp (F#) for measures 1-8 and one flat (Bb) for measures 12-19. The score is divided into measures 1 through 19. Measures 1-4 are marked with a first ending bracket (1-) and a second ending bracket (2-). The first ending leads to measure 5, and the second ending leads to measure 6. The score is marked *mp* (mezzo-piano) and *m.s. e m.d.: arpeggio sempre* (mezzo-soprano and mezzo-alto: arpeggio always). The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass line features a consistent arpeggiated pattern. The score is divided into measures 1 through 19.

1 2 3 4

5 6 7 8

9 10 11

12 13 14 15

16 17 18 19

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20 21 22 23

24 25 26 27

28 29 30 31 32

33 34 35 36

37 38 39 40

This musical score is for a piece titled 'Candele' by travelsbypiano, originally composed between 1998 and 1999. The score is presented in a single system with two staves, spanning measures 20 to 40. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four systems of measures: measures 20-23, 24-27, 28-32, and 33-36. Measures 37-40 are shown at the bottom of the page. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

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41 42 43 44

Measures 41-44 of the musical score. Measures 41 and 42 feature a piano accompaniment with a steady eighth-note bass line and a melody of quarter notes in the right hand. Measures 43 and 44 continue this texture, with the right hand melody moving to eighth notes. Measure 44 ends with a double bar line.

45 46

Measures 45 and 46 of the musical score. Both measures are marked with a piano (*p*) dynamic. They feature a more complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Measure 46 ends with a double bar line.

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://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...