

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

34

Valzer

in C minor

for piano

original composition

1999 – 2000

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

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Presto con fuoco (♩ = 230)

The musical score is written for tuba in 3/4 time with a tempo of 230 beats per minute. It consists of 19 measures. The key signature has two flats (B-flat and E-flat). The score is divided into systems: measures 1-4, 5-8, 9-12, and 13-16. Measures 17-19 are on a separate system. Dynamics include *mf*, *cresc. ...*, *f*, and *sempre f*. Performance markings include accents (>), slurs, and a *8va* marking above measure 11. The bass line is present throughout, and the melody is primarily in the upper register.

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The musical score is presented in three systems, each with two staves. The first system (measures 20-23) features a treble clef with a key signature of one sharp (F#). The melody in the upper staff consists of eighth-note patterns, while the lower staff provides a harmonic accompaniment of chords. The second system (measures 24-28) continues the melody, with measures 27 and 28 showing rests in the upper staff. The lower staff continues with a bass clef accompaniment. The third system (measures 29-32) shows a continuation of the accompaniment. The fourth system (measures 33-35) features a melodic line with a rising eighth-note run in measure 33, followed by quarter notes. The fifth system (measures 36-38) concludes with a final melodic phrase in the upper staff and a final accompaniment chord in the lower staff.

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39 40 41 42

Musical notation for measures 39-42. The top staff features a melodic line with eighth notes and rests, including dynamic markings like *p*. The bottom staff shows a bass line with chords and single notes.

43 44 45

Musical notation for measures 43-45. The top staff continues the melodic line with eighth notes. The bottom staff shows a bass line with chords and single notes.

46 47 48 49

Musical notation for measures 46-49. The top staff features a melodic line with eighth notes and rests. The bottom staff shows a bass line with chords and single notes.

50 51

Musical notation for measures 50-51. The top staff features a melodic line with eighth notes and rests. The bottom staff shows a bass line with chords and single notes.

52 53 54 55

Musical notation for measures 52-55. The top staff features a melodic line with eighth notes and rests. The bottom staff shows a bass line with chords and single notes.

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56 | 57 | 58 | 59

Musical notation for measures 56-59. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with chords and single notes.

60 | 61 | 62 | 63

Musical notation for measures 60-63. The top staff has a treble clef and a single note in measure 60, then rests. The bottom staff has a bass clef and chords.

64 | 65 | 66 | 67

Musical notation for measures 64-67. The top staff has a treble clef and a single note in measure 64, then rests. The bottom staff has a bass clef and chords.

68 | 69 | 70 | 71

Musical notation for measures 68-71. The top staff has a treble clef and a single note in measure 68, then rests. The bottom staff has a bass clef and chords.

72 | 73 | 74 | 75

Musical notation for measures 72-75. The top staff has a treble clef and a single note in measure 72, then rests. The bottom staff has a bass clef and chords.

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76 77 78 79

Musical notation for measures 76-79. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 76-79 show a melodic line in the treble and a harmonic accompaniment in the bass.

80 81 82 83

Musical notation for measures 80-83. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 80-83 show a melodic line in the treble and a harmonic accompaniment in the bass.

84 85 86 87

Musical notation for measures 84-87. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 84-87 show a melodic line in the treble and a harmonic accompaniment in the bass.

88 89 90 91

Musical notation for measures 88-91. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 88-91 show a melodic line in the treble and a harmonic accompaniment in the bass. A fermata is present over the final note of measure 91 in the treble staff.

92 93 94 95

Musical notation for measures 92-95. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 92-95 show a melodic line in the treble and a harmonic accompaniment in the bass. The word *cantando* is written below the bottom staff at the beginning of measure 92.

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The musical score is presented in a standard two-staff format. The upper staff contains the melodic line, and the lower staff contains the harmonic accompaniment. The score is divided into measures, with measure numbers 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, and 114 clearly marked. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'schierzando'. A slur is used to encompass measures 98 and 99. The key signature changes to one flat (B-flat) starting at measure 111. The tempo/mood marking 'schierzando' is placed below the lower staff at the beginning of measure 111.

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115 116. 117 118.

119 120. 121 122.

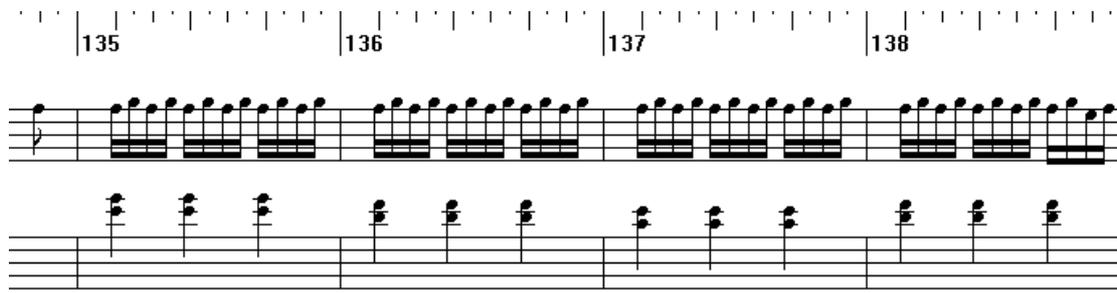
123 124. 125 126.

127 128. 129 130.

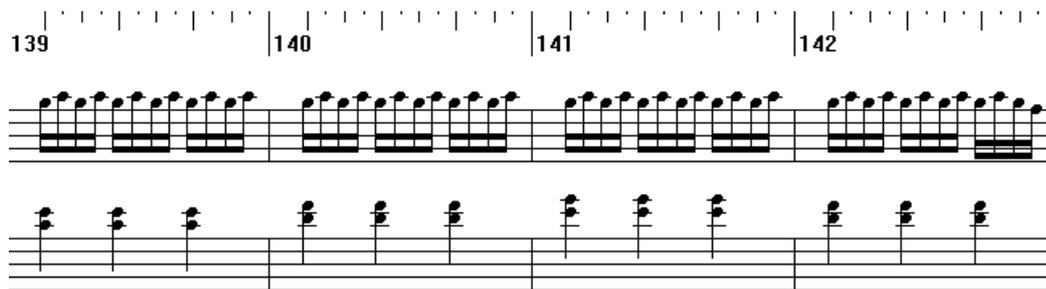
131 132 133 134

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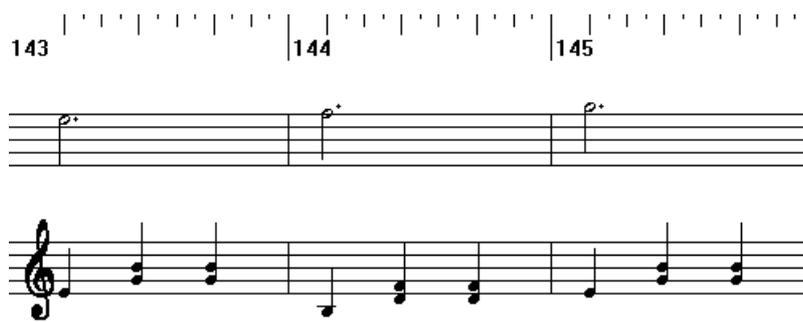
135 136 137 138



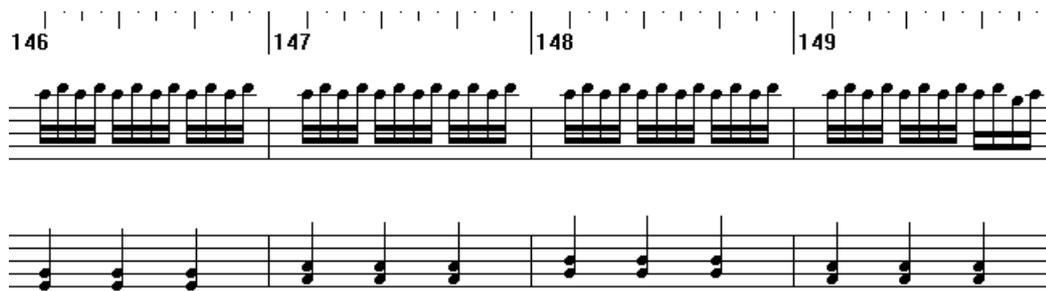
139 140 141 142



143 144 145



146 147 148 149



150 151 152 153



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154 | 155 | 156 | 157

158 | 159 | 160 | 161

162 | 163 | 164

165 | 166 | 167

168 | 169 | 170 | 171

ffp *cresc. ...*

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172 | 173 | 174 | 175

Musical notation for measures 172-175. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with chords and a dynamic marking 'f'.

176 | 177 | 178 | 179

Musical notation for measures 176-179. The top staff continues the melodic line. The bottom staff shows a bass line with chords.

180 | 181 | 182 | 183

Musical notation for measures 180-183. The top staff continues the melodic line. The bottom staff shows a bass line with chords.

184 | 185 | 186

Musical notation for measures 184-186. The top staff continues the melodic line. The bottom staff shows a bass line with chords.

187 | 188 | 189 | 190

Musical notation for measures 187-190. The top staff continues the melodic line. The bottom staff shows a bass line with chords.

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191 | 192 | 193 | 194

crescendo fino alla fine...

195 | 196 | 197 | 198

8va

199 | 200 | 201

ff >

202 | 203 | 204 | 205

sffz *fff*

206 | 207 | 208 | 209

secco

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 veeeeeeery 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 staff.

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...