

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

100

Variations on a church bell tune

in F major

for piano

original composition

2010

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

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TEMA. *Allegro* (♩ = 120)

The musical score is written for two staves, Treble and Bass clef, in 3/4 time. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score consists of 17 measures, numbered 1 through 17. Measures 1-4 are on the first system, 5-8 on the second, 9-12 on the third, 13-15 on the fourth, and 16-17 on the fifth. The melody is primarily in the Treble staff, with the Bass staff providing a harmonic accompaniment. The piece concludes with a final cadence in measure 17.

VAR. I

Allegro (♩ = 128)

The musical score for Variation I consists of 16 measures, numbered 18 through 33. It is written for two staves, likely representing a piano and a bell. The tempo is marked *Allegro* with a quarter note equal to 128 beats per minute. The notation features a complex, rhythmic melody in the upper staff, characterized by frequent sixteenth and thirty-second notes, and a more straightforward accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing four measures. The first system covers measures 18-21, the second 22-25, the third 26-29, and the fourth 30-33. The melody in the upper staff is highly active, with many beamed notes, while the lower staff provides a steady, rhythmic foundation.

VAR. II

Musical score for Variation II, measures 34-49. The score is written for two staves. The top staff contains the main melody, and the bottom staff contains a rhythmic accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing four measures. The measures are numbered 34 through 49. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note pattern, often starting with a grace note. The piece concludes with a final chord in measure 49.

34 35 36 37

38 39 40 41

42 43 44 45

46 47 48 49

VAR. III

The musical score for Variation III consists of 16 measures, numbered 50 through 65. The notation is arranged in three systems, each with two staves. The first system contains measures 50-53, the second system contains measures 54-57, and the third system contains measures 58-61. The fourth system contains measures 62-65. The music features a complex, rhythmic melody in the upper staff, often with triplets and sixteenth notes, and a more straightforward, often eighth-note, accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord in measure 65.

VAR. IV

Allegro assai (♩ = 140)

The musical score for Variation IV consists of measures 66 through 81, arranged in four systems. Each system contains two staves. The top staff of each system features a series of chords, primarily triads and dyads, with some accidentals (sharps and naturals) indicating specific pitch bends or alterations. The bottom staff of each system contains a continuous, rapid sixteenth-note melody. The tempo is marked 'Allegro assai' with a quarter note equal to 140 beats per minute. The key signature is one flat (B-flat major or D minor). The notation includes various musical symbols such as stems, beams, and accidentals, all rendered in black ink on a white background.

66 67 68 69

70 71 72 73

74 75 76 77

78 79 80 81

VAR. V (Minore I)

L'istesso tempo

The musical score for Variation V (Minore I) is presented in four systems, each containing two staves. The first staff of each system is a treble clef staff with a key signature of two flats (B-flat and E-flat). The second staff is a bass clef staff. The music is written in 4/4 time, indicated by the 'L'istesso tempo' marking. The score begins at measure 82 and ends at measure 95. Measures 82-85 are marked with a 'p' (piano) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together, with some measures featuring a crescendo or decrescendo hairpin. The bass staff provides a simple harmonic accompaniment with whole and half notes. The key signature changes to one flat (F major or D minor) at measure 91, indicated by a single B-flat in the treble staff.

82 83 84 85

p

86 87 88 89

90 91 92 93

94 95

VAR. VI

L'istesso tempo

The musical score for Variation VI consists of measures 96 through 111, written in 2/4 time. The notation is presented in three systems, each with a treble and bass staff. Measure 96 begins with a forte (*f*) dynamic. Measures 97-99 continue the melodic and harmonic development. Measure 100 introduces a *sim.* (sostenuto) marking. Measures 101-103 show a continuation of the melodic line with some rests. Measures 104-107 further develop the theme. Measures 108-111 conclude the variation with a final melodic flourish. The key signature has one flat (B-flat), and the time signature is 2/4.

VAR. VII

Allegro non troppo (♩ = 132)

The musical score for Variation VII consists of two systems of staves. The first system contains measures 112 through 115, and the second system contains measures 116 through 127. Each measure is marked with a number above the staff. The notation features complex chords with many beamed sixteenth notes, creating a dense, rhythmic texture. The right hand (RH) is marked with a piano (*p*) and *leggero* dynamic, while the left hand (LH) is marked *m.s. legato*. In measure 120, the RH part is marked *8va*, indicating an octave transposition. The piece concludes in measure 127 with a *rit. ...* marking and a repeat sign.

112 113 114 115

p *leggero*

m.s. legato

116 117 118 119

120 121 122 123

8va

124 125 126 127

rit.

VAR. VIII

Maestoso (♩ = 100)

The musical score for Variation VIII consists of two systems of staves. The first system contains measures 128 through 131, and the second system contains measures 132 through 143. The music is written for two staves, with the upper staff featuring a treble clef and the lower staff featuring a bass clef. The tempo is marked *Maestoso* with a quarter note equal to 100 beats per minute. The score includes the following markings and features:

- Measure 128:** Marked *arpeggio sempre* and *f* (forte).
- Measures 129-131:** Continuation of the arpeggiated texture.
- Measures 132-135:** Continuation of the arpeggiated texture.
- Measures 136-139:** Continuation of the arpeggiated texture.
- Measure 140:** Marked *8va* (octave up) and *br* (breath mark).
- Measures 141-142:** Continuation of the arpeggiated texture.
- Measure 143:** Marked *sic. (secco)* (staccato).

VAR. IX (Minore II)

Tempo I (♩ = 120)

The musical score for Variation IX (Minore II) consists of two staves, measures 144 to 159. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked *Tempo I* with a quarter note equal to 120 beats per minute. The score is divided into three systems of four measures each. The first system (measures 144-147) begins with a mezzo-piano (*mp*) dynamic. The melody in the upper staff is primarily eighth-note based, while the lower staff features a complex accompaniment of sixteenth-note chords. The second system (measures 148-151) continues this pattern. The third system (measures 152-155) shows a slight change in the lower staff's accompaniment. The fourth system (measures 156-159) concludes the variation with a final cadence in measure 159.

VAR. X

Allegro vivace (♩ = 160)

The musical score for Variation X consists of four systems, each with a treble and bass staff. Measures 160-163: Treble staff has eighth-note triplets; bass staff has chords. Measures 164-167: Treble staff has eighth-note triplets; bass staff has chords. Measures 168-171: Treble staff has eighth-note triplets; bass staff has chords. Measures 172-175: Treble staff has eighth-note triplets; bass staff has chords. Measure 175 is marked 'rit. molto...'.

VAR. XI

*Moderato*¹ (♩ = 90)

The musical score for Variation XI consists of measures 176 through 187. The tempo is *Moderato* with a quarter note equal to 90 beats per minute. The score is written for piano, with a dynamic range from *p* to *pp*. The right hand part features chords and trills, with trills marked with 'tr' and starting from the main note. The left hand part features a continuous eighth-note pattern. The score is divided into three systems, each containing four measures. The first system covers measures 176-179, the second system covers measures 180-183, and the third system covers measures 184-187. The key signature is one sharp (F#) and the time signature is 3/4.

¹ I trilli iniziano sempre dalla nota principale; es. il primo è Fa-Sol... (all trills start from main note e.g. the first one is F-G)

188 189 190 191

poco rit. ...

CODA. (VAR. XII)

Andante (♩ = 80)

192 193 194

195 196

197 198 199

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200 201 202

Measures 200-202: Treble and bass staves. Measure 200: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3). Measure 201: Treble has a half note (A4) and a half note (G4); bass has a half note (F3). Measure 202: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3).

203 204 205

Measures 203-205: Treble and bass staves. Measure 203: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3). Measure 204: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3). Measure 205: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3).

206 207 208 209

Measures 206-209: Treble and bass staves. Measure 206: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3). Measure 207: Treble has a half note (A4) and a half note (G4); bass has a half note (F3). Measure 208: Treble has a half note chord (F4, A4) and a half note (F4); bass has a half note (F3). Measure 209: Treble has a half note (F4) and a half note (E4); bass has a half note (F3).

210 211 212 213

Measures 210-213: Treble and bass staves. Measure 210: Treble has a half note (F4) and a half note (E4); bass has a half note (F3). Measure 211: Treble has a half note (E4) and a half note (D4); bass has a half note (F3). Measure 212: Treble has a half note (D4) and a half note (C4); bass has a half note (F3). Measure 213: Treble has a half note (C4) and a half note (B3); bass has a half note (F3).

214 215 216

Measures 214-216: Treble and bass staves. Measure 214: Treble has a half note (B3) and a half note (A3); bass has a half note (F3). Measure 215: Treble has a half note (A3) and a half note (G3); bass has a half note (F3). Measure 216: Treble has a half note (G3) and a half note (F3); bass has a half note (F3).

217 218 219 220

Adagio

221 222

The image shows a musical score for measures 217 through 222. Measures 217-220 are on a single system with two staves. The top staff contains a melody with a bass clef, and the bottom staff contains a bass line. A slur connects the first two measures of the top staff. Measure 219 has a sharp sign above the staff. Measure 220 is marked with the tempo instruction 'Adagio'. Measures 221 and 222 are on a separate system, also with two staves. Measure 221 shows a chordal texture, and measure 222 shows a sustained chord in the bass staff.

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. “Currently” means that it may change in the future.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel (example performances)

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

Scores

<http://travelsbypiano.load.cd>

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

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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 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...