# travelsbypiano 

## 114

# Variations on a Theme by Schumann <br> in F sharp minor <br> for piano 

original composition

2010

DoUJIN EDITIoN

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TEMA.1
ALBUMBLÄTTER.

\& TEMA:
semza
Mitornello

vathitur
An




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## VAR. IV

Tempo giusto $\quad(=80)$

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$$
\begin{aligned}
& \text { 电 } \\
& \text { 安 } \\
& \text { 青 } \\
& \text { C } \\
& \text { 4 C C C C }
\end{aligned}
$$

$l$
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## VAR. VI

Tempo del Tema ( $=\mathbf{5 0}$ )




> VAR. VIIT (Maggriore) Moderate (d ~100) Cantabile



## How To Read This Score (Manuscript)

This PDF score is a scan of my original manuscript. For some compositions I still prefer to write out the score in the old, traditional way (= by hand) when it is faster than typesetting or sequencing a digital copy. Also, all the "early" compositions (up to tbp3o) are manuscript.

Since this a hand-written score you will find a few shorthands I commonly use. Some of these are not "standard" and may be puzzling at first, so please refer to the cheat sheet below $)_{0}$

## Key signature shorthands / 1

Alterations (b, \#) of a key signature are either noted with the usual symbols OR with a shorthand that tells how many flats or sharps must be considered, with "b" for "flats" and "d" for "sharps" (d comes from "diesis" which is the Italian word for "sharp")
Examples:
E flat major or C minor could be shorthanded as
3
b
G major or E minor could be shorthanded as
1
d
Note that since I (generally) write tonal music there is no confusion: a certain number of flats or sharps always determines which notes are supposed to be flatted or sharped. If the piece is in C sharp minor or E major, how many sharps you have? 4: F\#, C\#, G\#, D\#. Which are the keys with 4 sharps? C\#m and E. Which notes are sharped? F\#, C\#, G\#, D\#. There you go. If you say "4 sharps" it is sufficient information to know which notes are sharped.
If some other interpretation is required, I don't use this shorthand in the first place.
Example from Piano Sonata No.17, tbp 104, $1^{\text {st }}$ movement: the Sonata is in G minor so you read 2
b
since G minor has two "flats": B flat and E flat.


## Key signature shorthands / 2

When the key signature (note: clef included) doesn't change from one stave to the next, then the following staves will have the shorthand "=" ("equal" sign) instead of repeating the same key signature of the preceding stave.

Again, example from Piano Sonata No.17, tbp 104, $1^{\text {st }}$ movement: the key signature doesn't change on the second (and following) staves, it's still G minor, so you get:


Note that the "=" signs are somewhat tilted in order to be more noticeable on the pentagram.

## Bar numbers

Bar numbers, when noted, are written between square brackets. [1] is bar 1 .

## Repetition shorthand

When a long passage is repeated but it is too far apart to use the customary repetition signs, I write instead [ = start - finish]. So if you see [ = 90-115] it means: play again from bar 90 to 115 , or more precisely: the following 26 bars are the same as bar 90 to bar 115 .

## Fingering

I'm no professor. The fingering indications I sometimes put in, just for kicks, refer to how _I_ play. which may be (technically) the "wrong" way (yes, even if I'm the composer).

## (Date and) Signature

You will sometimes find at the end of the score my signature and, especially in the early compositions, the date (and place). I would like to point out that even if the signature is only on the last page, this doesn't make the other ones fake: they are all authentic. Also, the date and place (where found) don't mean "when and where I completed the composition", but rather "when and where I finished compiling the score".

## Silenced bars

Sometimes an empty part of a bar (for example only the left hand) or a whole empty bar, or a few empty bars or a whole empty stave or even more (you get the picture) appear slashed out. This is to underline there's nothing to play in there. For example if the right hand is written, but the left hand is empty and slashed out it means the left hand should stay silent. It is NOT a flag to say: play ad lib. It doesn't mean the whole bar is wrong and must be skipped entirely either: in these cases the bar is crossed out.
In the case of several whole bars slashed out, it's because I miscalculated the space. Just jump to the next written bar (arrow signs will be used for additional clarity) (see page 3 of tbp117).
Example:


## Trailing sound

An arch-like sign across two or more bars means the "sound" from the first bar of the group should carry on to the next. This is a hint to use the tee corde pedal or to keep the last notes down, it doesn't mean you have to play again the same bar! This definition (what do you mean "the sound of the first bar"?) is pretty sloppy on purpose: as you play you'll understand what it means in each case. Again, think with the re corde pedal. Note that this "trailing" sign could be applied to only one hand.

Examples:


## Notes and comments

Generally marked with a big asterisk * and tinily written out in the footer... in Italian.
Sorry about that $\mathrm{m}\left(-{ }^{-}\right) \mathrm{m}$

## Questions and Answers

Q. So what does "D0UJIN EDITI0N" 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 $\rightarrow$ free; transcriptions $\rightarrow$ 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" TM 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.

$$
\begin{gathered}
* \\
* * \\
* * \\
* * \\
*
\end{gathered}
$$

## Links/Contact

Main site/blog<br>http://travelsbypiano.wordpress.com<br>YouTube channel<br>http://www.youtube.com/user/travelsbypiano<br>Scores/MP3<br>http://imslp.org/wiki/Category:Novegno,_Roberto<br>http://travelsbypiano.musicaneo.com



## 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...

