

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

129

Idylle

No. 3

in A major

for piano

original composition

2011; 2018 – 2019

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

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3

Moderato cantabile (♩ ~ 80 – 100)

1 2 3 4 5

1-
2- *p*
pedale sempre

6 7 8 9 10

11 12 13 14 15

cresc. ... *f*

16 17 18 19 20

21 22 23 24 25

dim. ... *mp*

26 | 27 | 28

29 | 30 | 31

Scherzando, poi sempre più appassionato (♩ ~ 120)

32 | 33 | 34 | 35

36 | 37 | 38 | 39

40 | 41

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42 | 43 | 44 | 45

Musical notation for measures 42-45. The top staff features a melody with eighth-note patterns and slurs. The bottom staff provides a harmonic accompaniment with chords and moving lines.

46 | 47 | 48 | 49

Musical notation for measures 46-49. Measure 46 is marked with a forte *f* dynamic. Measure 49 includes the instruction *poco dim. senza rit. ...*. The notation continues with eighth-note patterns in both staves.

50 | 51 | 52 | 53

Musical notation for measures 50-53. Measure 50 is marked with a mezzo-piano *mp* dynamic. The top staff shows a sequence of chords, while the bottom staff features a melodic line with eighth-note patterns.

54 | 55 | 56 | 57

Musical notation for measures 54-57. Measure 54 is marked with a mezzo-forte *mf* dynamic. The notation consists of eighth-note patterns in both staves.

58 | 59 | 60 | 61

Musical notation for measures 58-61. Measures 58 and 59 include fingering numbers 1, 3, 4, 5. Measure 60 includes fingering numbers 1, 4, 5, 4. Measure 61 is marked with a forte *f* dynamic and the instruction *appassionato*. The notation features eighth-note patterns in both staves.

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62 63 64 65 66

Two staves of music. The top staff contains a melodic line with slurs and accents. The bottom staff contains a piano accompaniment with a dynamic marking of *f* and a *dim.* marking at the end of measure 66.

67 68 69 70

Two staves of music. The top staff has a melodic line with a slur. The bottom staff has a piano accompaniment with dynamic markings *mp*, *p*, and *accel. e cresc. ...*

71 72

Two staves of music. The top staff shows a melodic line with a slur. The bottom staff shows a piano accompaniment with a slur. Ellipses (...) are placed above the first four notes of the bottom staff.

Giocoso assai (♩ ~ 140 – 150)

73 74 75 76 77

Two staves of music. The top staff has a melodic line with a key signature change to two flats. The bottom staff has a piano accompaniment with a dynamic marking of *f*.

78 79 80

Two staves of music. The top staff has a melodic line with a key signature change to one flat. The bottom staff has a piano accompaniment.

81 | 82 | 83

Musical notation for measures 81, 82, and 83. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a melodic line with eighth and sixteenth notes, including some accidentals.

Frizzante (♩ ~ 198)

84 | 85 | 86 | 87

Musical notation for measures 84, 85, 86, and 87. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a rhythmic pattern of eighth notes with various accidentals.

sempre f

Musical notation for measures 84-87 continuation. The top staff is in treble clef and the bottom staff is in bass clef. This section features long, flowing melodic lines with ties across measures.

88 | 89 | 90 | 91

Musical notation for measures 88, 89, 90, and 91. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a rhythmic pattern of eighth notes with various accidentals.

Musical notation for measures 88-91 continuation. The top staff is in treble clef and the bottom staff is in bass clef. This section features long, flowing melodic lines with ties across measures.

92 | 93 | 94

Musical notation for measures 92, 93, and 94. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a rhythmic pattern of eighth notes with various accidentals.

Musical notation for measures 92-94 continuation. The top staff is in treble clef and the bottom staff is in bass clef. This section features long, flowing melodic lines with ties across measures.

(♩ ~ 170)

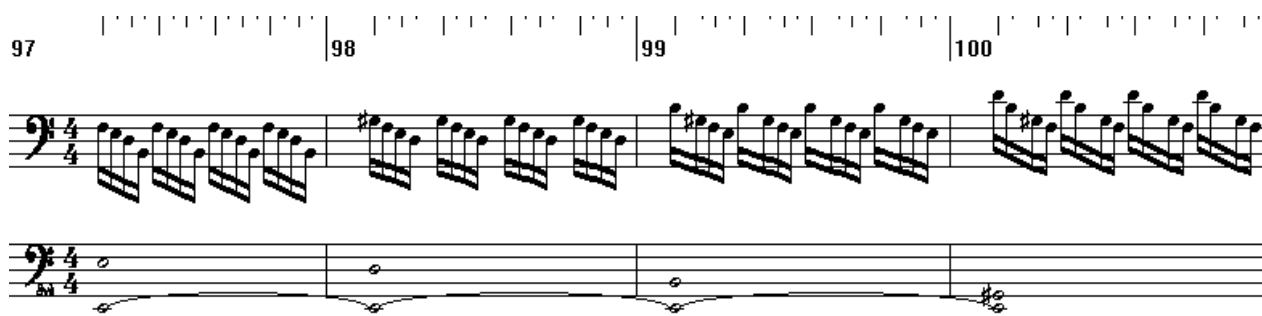
95 | 96

Musical notation for measures 95 and 96. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a rhythmic pattern of eighth notes with various accidentals.

Musical notation for measures 95-96 continuation. The top staff is in treble clef and the bottom staff is in bass clef. This section features long, flowing melodic lines with ties across measures.

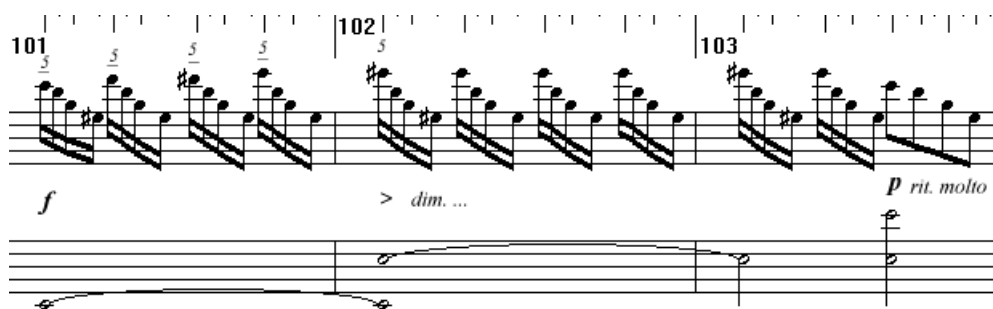
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97 98 99 100



(♩ ~ 150)

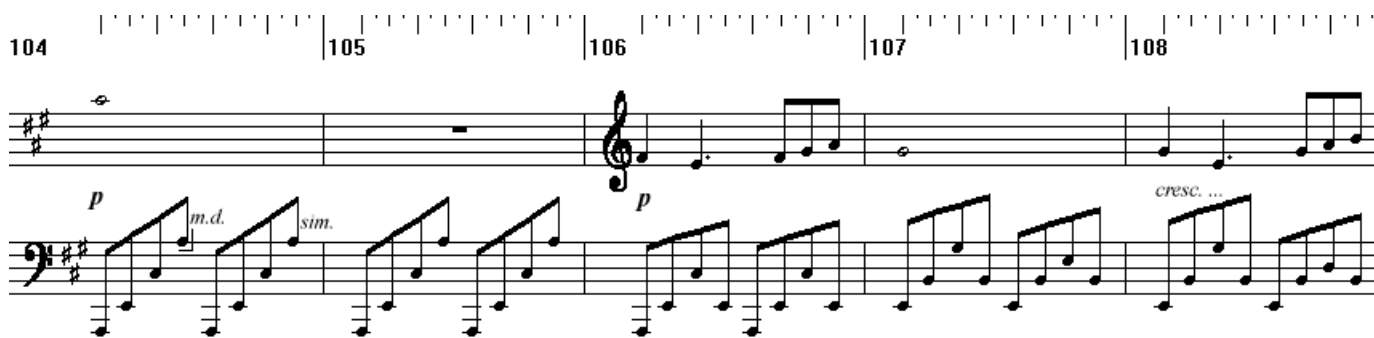
101 102 103



f > *dim. ...* *p rit. molto*

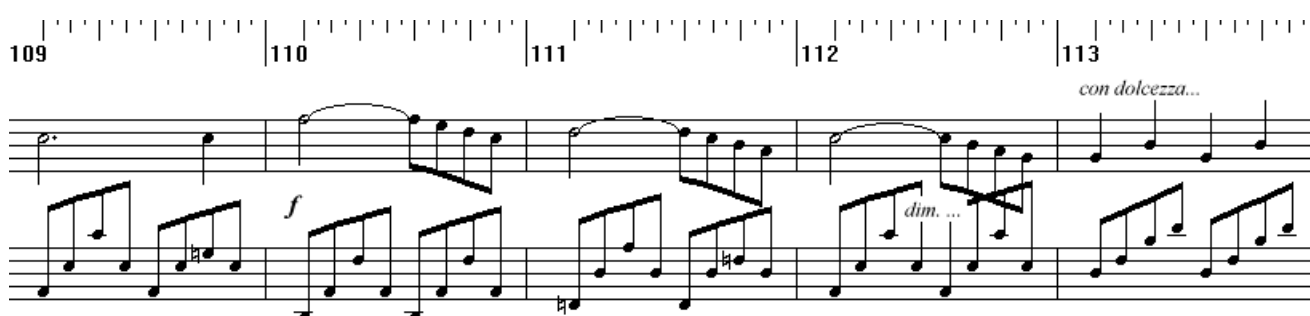
Tempo I (♩ ~ 100)

104 105 106 107 108



p *m.d.* *sim.* *p* *cresc. ...*

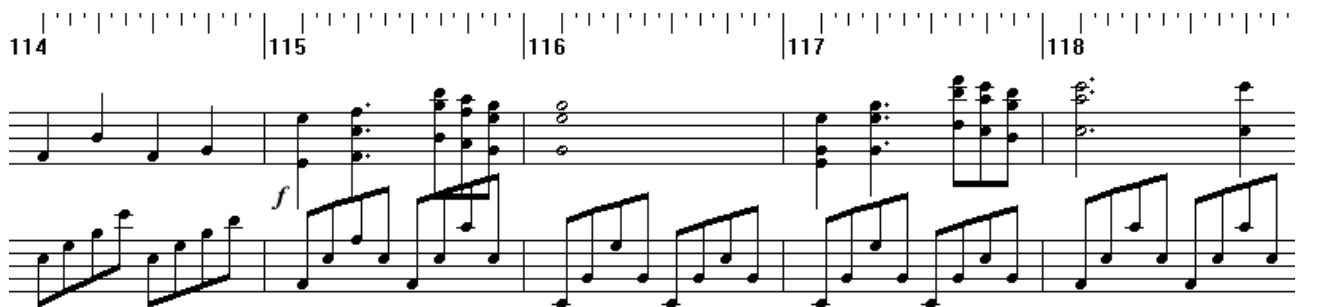
109 110 111 112 113



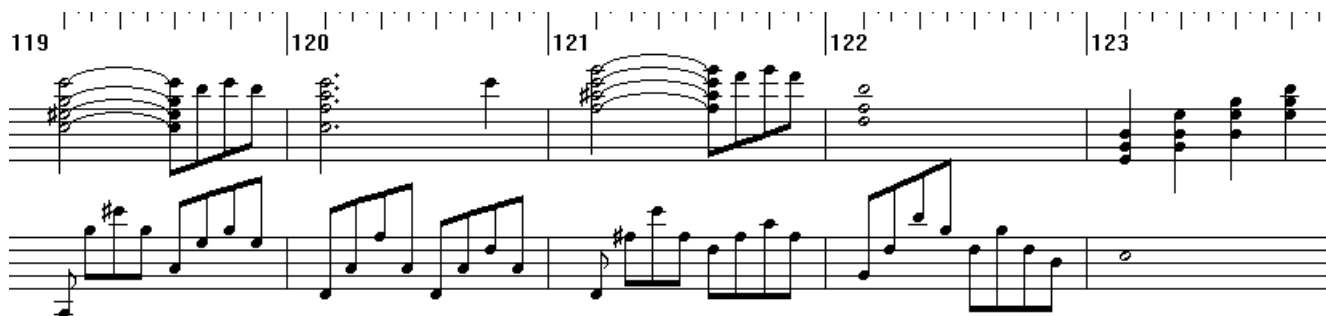
f *dim. ...* *con dolcezza...* *dim. ...*

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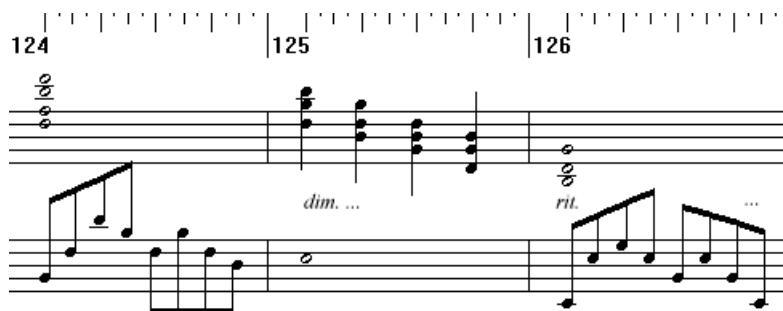
114 115 116 117 118



119 120 121 122 123



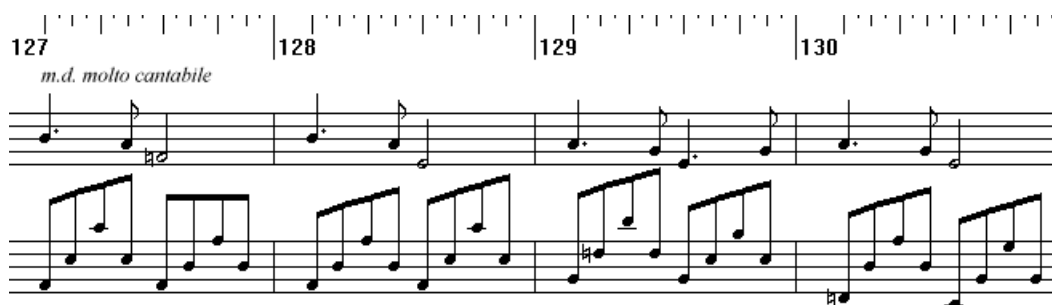
124 125 126



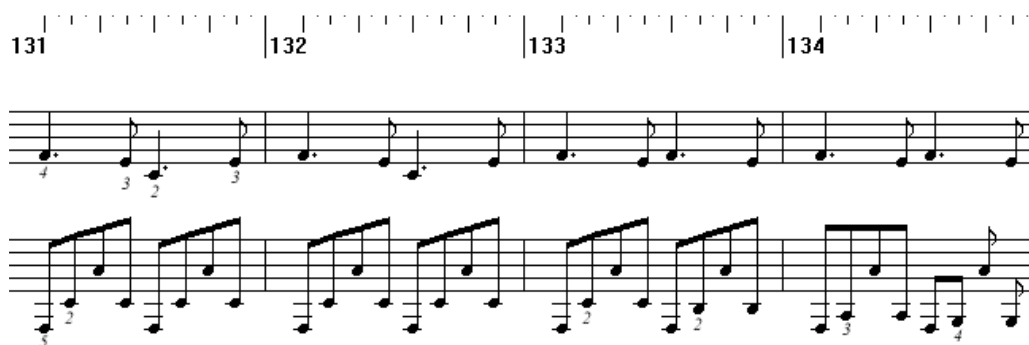
Tranquillo (♩ ~ 80)

127 128 129 130

m.d. molto cantabile



131 132 133 134



[1] *mm.80 – 100 is pretty vague and gives freedom to the player. Depending on your mood you could play this first section slower (80 – 86) or not-so-slow (100), or start slower and gradually build up until the **f**. Compare also with Tempo I.*

[84 – 94] *these bars are rendered in 5/4 tempo for software limitations / readability: the implied tempo is of course 4/4 with quintuplets on the RH. mm 198 is meant for 5/4; if re-edited / typeset in 4/4 with quintuplets, please remember to adjust the mm indication proportionally*

[95 – 96] *5/4 turns convenient here as this descent is made of 10 groups of 4 1/6 notes: no more quintuplets but 10 groups of quartuplets. Mind the slower mm, but if you want you can play it faster... or slower! Imagine that with fancier typesetting this could be a single bar with a single flurry of 40 small notes... much prettier to see, much harder to read!*

[102] *LH: please hit the upper E with the thumb in staccato while keeping the pedal from the previous bar, then release the lower E to prepare for the next bar. The accent is only on the first note, on both hands. Please keep the same pedal from [101] to [103] throughout.*

[104] *“Tempo I” but given the speed of the previous section this should be played at 100 (until [126] where you slow down for the Coda) even if you played the first section in slower tempo.*

[139 – 141] *pp but not too much piano. LH, the first E longer than the second one, that’s not a mistake and it also turns helpful for playing “not too much piano” at the very end*

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 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://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...