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

46

P r e l u d e s

II

for SFX
or piano

original composition

2000

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

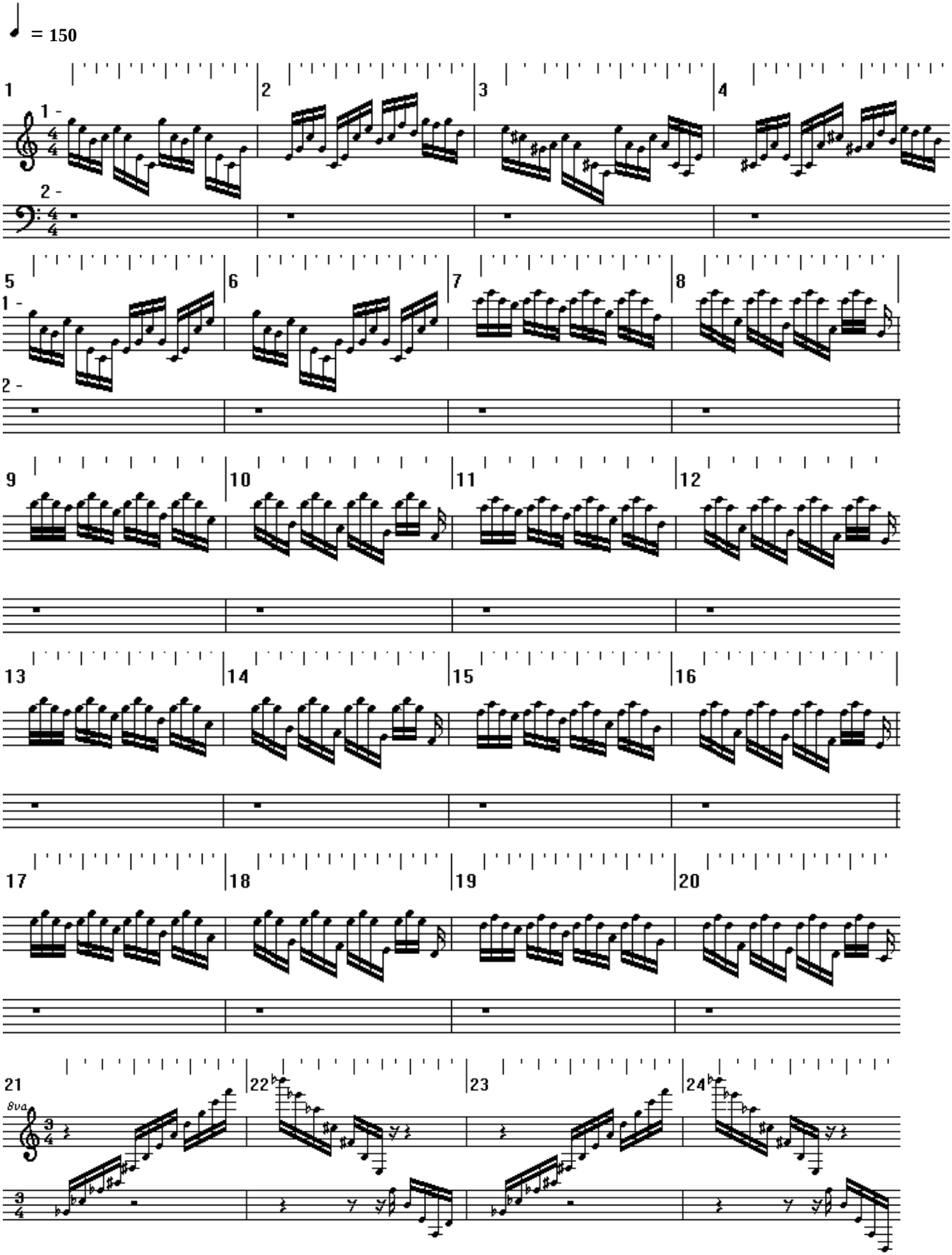
*

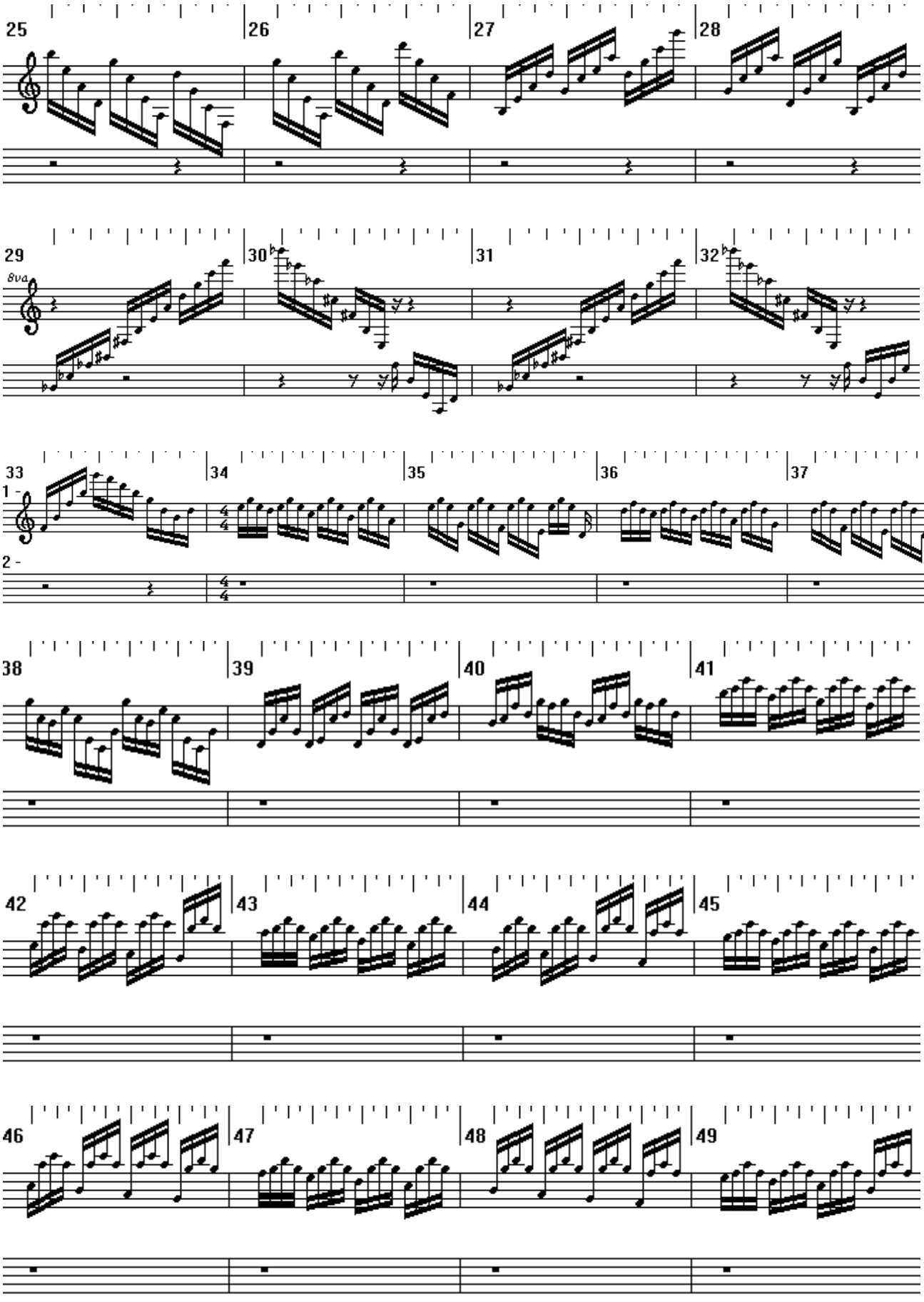
This score is released under the
"Creative Commons Attribution Non-Commercial Share-Alike" (by-nc-sa) license (v4.0)
Please visit http://creativecommons.org for more information

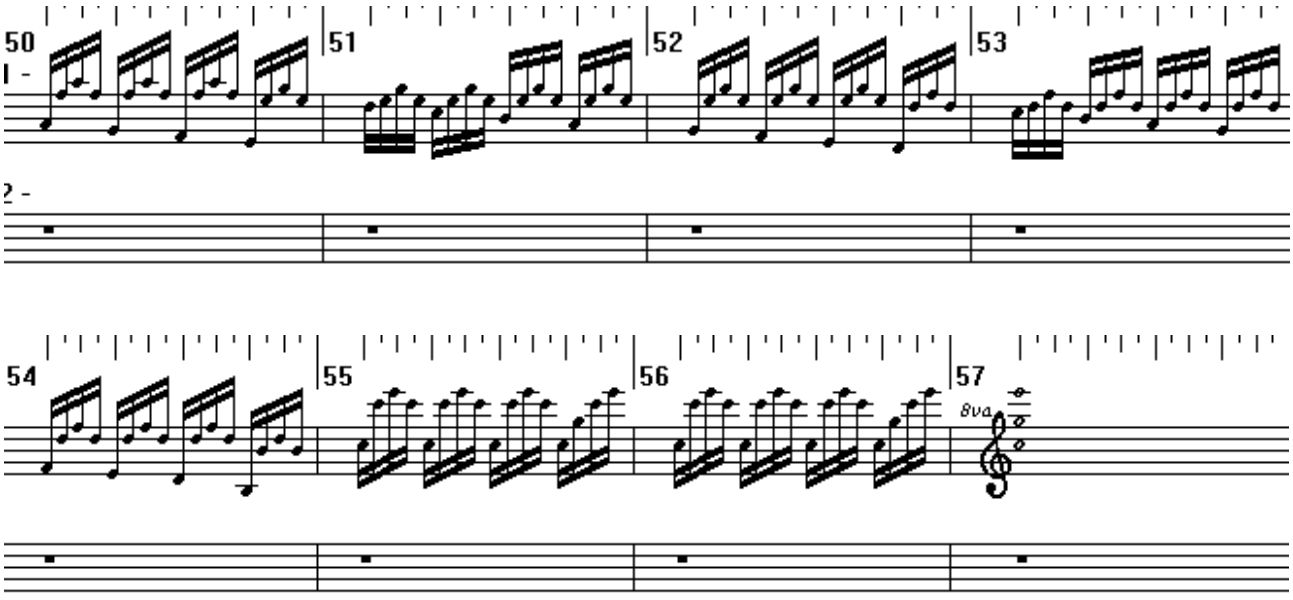
Index

Book	Catalog	Number	Key
II	tbp46	1	C
II	tbp46	2	Am
II	tbp46	3	F
II	tbp46	4	Dm
II	tbp46	5	Bb
II	tbp46	6	Gm
II	tbp46	7	Eb
II	tbp46	8	Cm
II	tbp46	9	Ab
II	tbp46	10	Fm
II	tbp46	11	Db
II	tbp46	12	Bbm
II	tbp46	13	Gb
II	tbp46	14	Ebm
II	tbp46	15	B
II	tbp46	16	G#m
II	tbp46	17	E
II	tbp46	18	C#m
II	tbp46	19	A
II	tbp46	20	F#m
II	tbp46	21	D
II	tbp46	22	Bm
II	tbp46	23	G
II	tbp46	24	Em

– 1 –



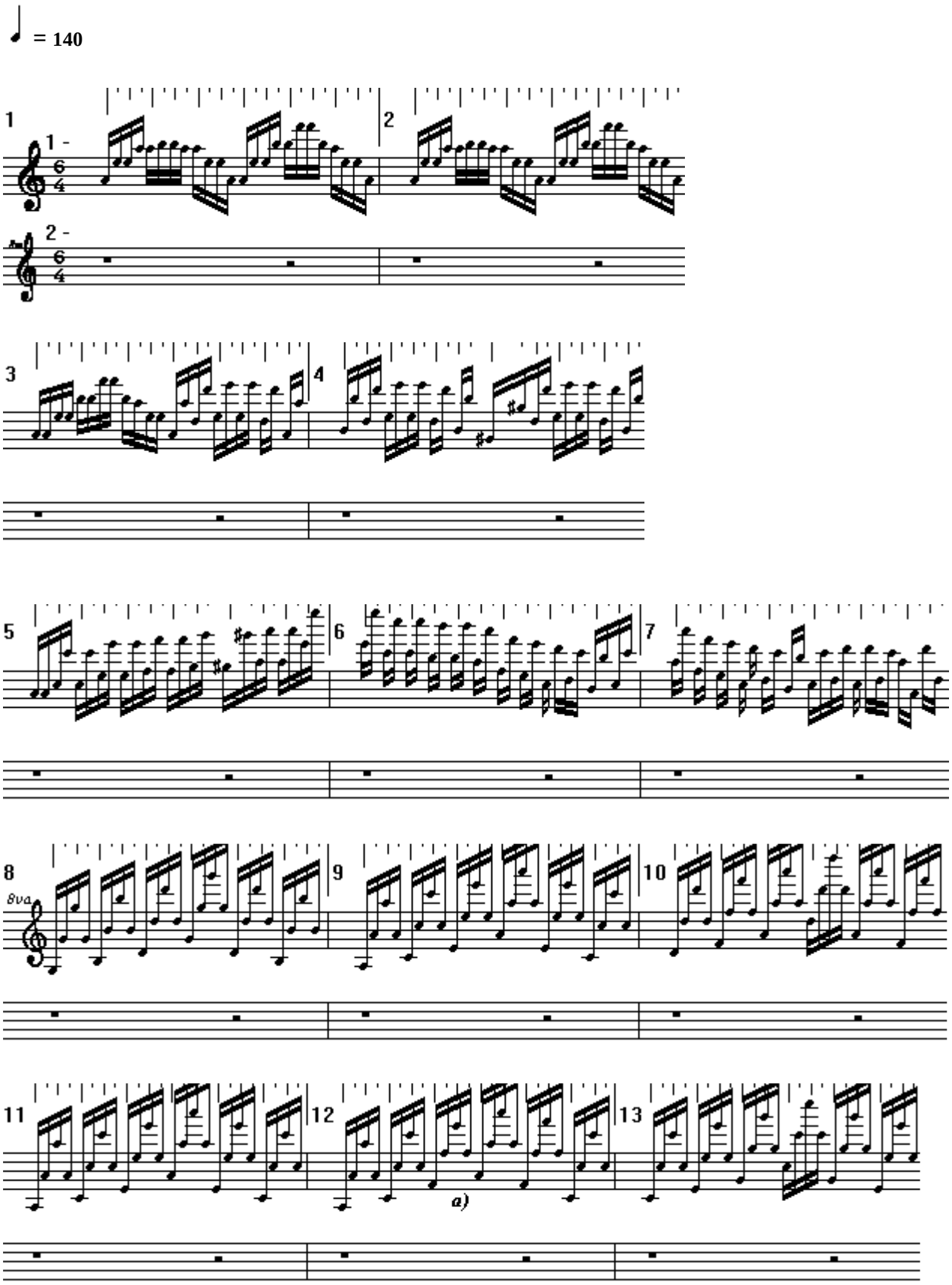

25
26
27
28
29
8va
30
31
32
33
1 -
34
35
36
37
2 -
38
39
40
41
42
43
44
45
46
47
48
49

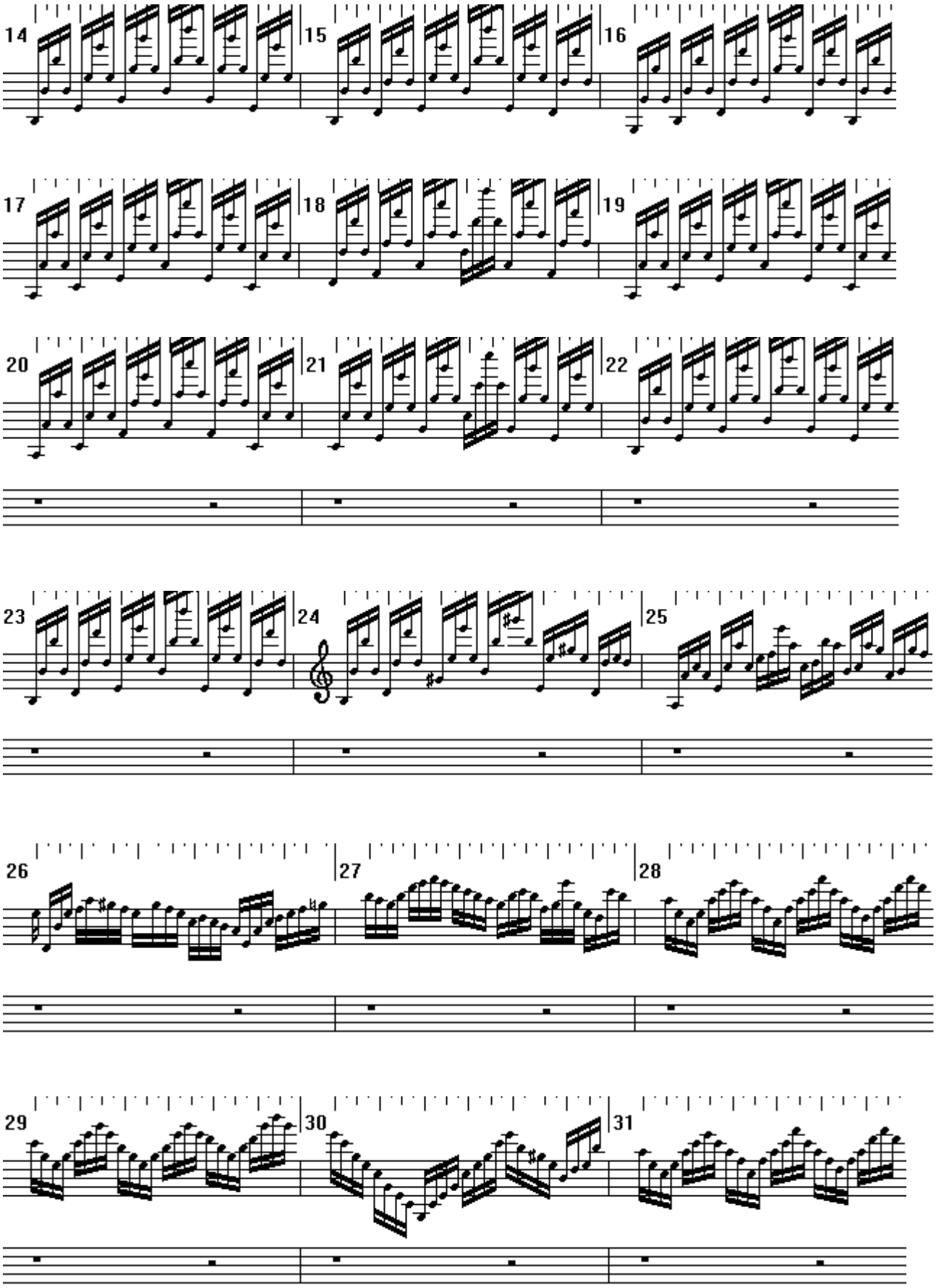


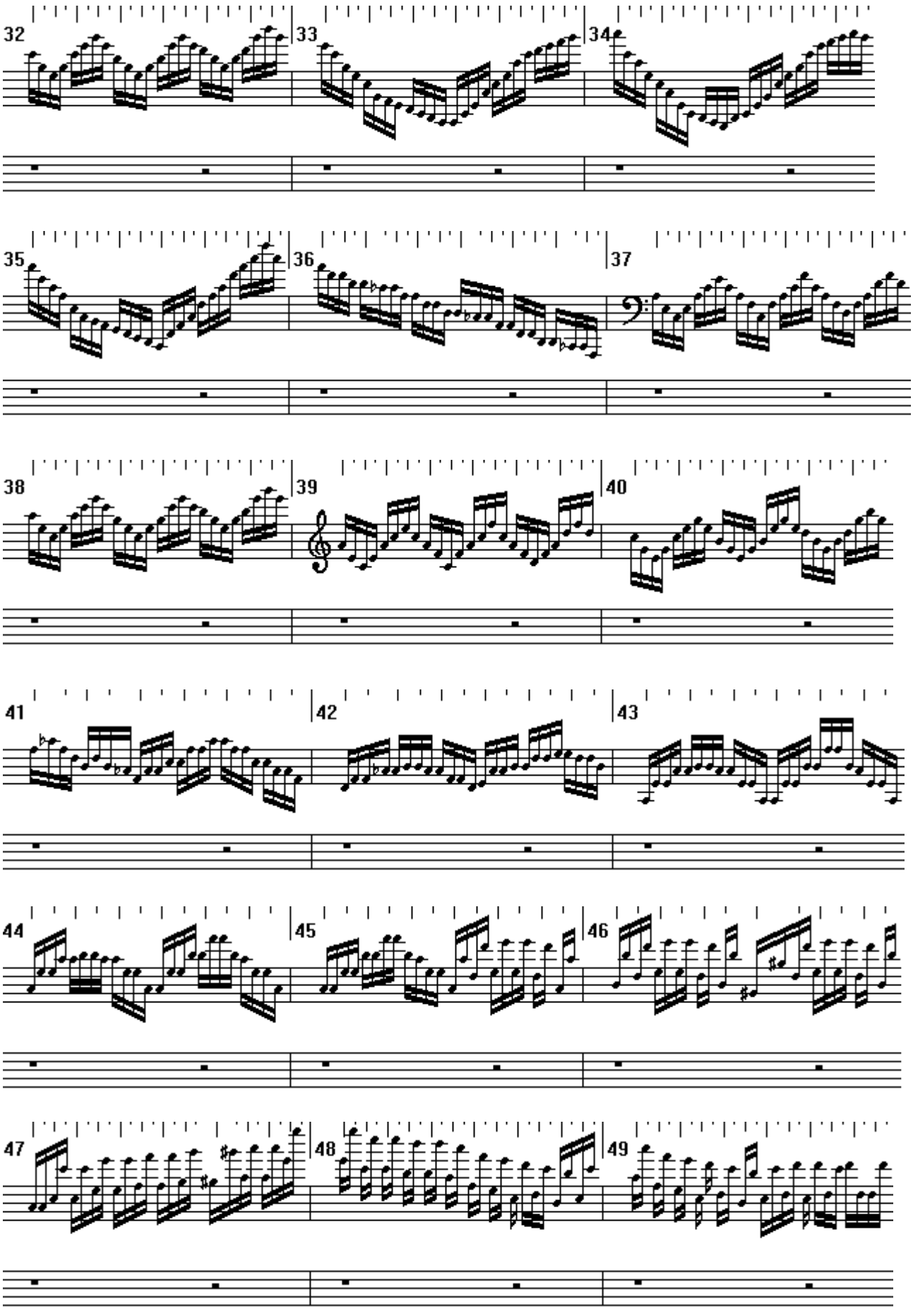
Note:

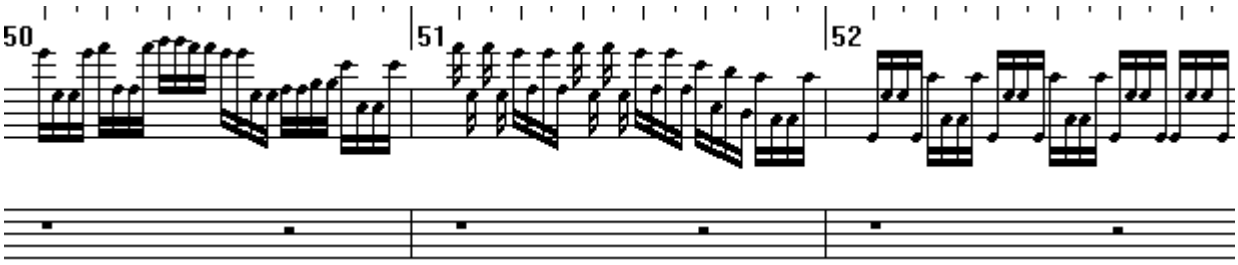
- le battute 3 e 4 sono le battute 1 e 2 trasportate in La maggiore
- battute 7-20 e 34-37: la melodia fa sì che l'accento sia spostato dalla prima nota di ogni quartina alla quarta nota di ogni quartina
- battute 21-32: gli arpeggi procedono a intervalli di dominante->tonica: Bb->Eb->Ab->Db->F#->B->E->A->D->G->C->F->Bb-> etc.
- battute 41-56: l'accento è ritornato nella consueta posizione: a ogni prima nota di ogni quartina. (questo perché la melodia stavolta combacia con il metro: è la melodia a determinare gli "accenti", non il metro)
- battute 41-56 notare tuttavia che rispetto alle quartine (non alle singole note) l'accento più forte è sull'ultimo quarto ogni due battute. Es. 44-46: il periodo di 8 quarti è: 44-4, 45-1, 45-2, 45-3, 45-4, 46-1, 46-2, 46-3. Nell'intervallo di battute 41-56 il primo periodo è di 7 4, quelli intermedi di 8 quarti, l'ultimo (52-4 -> 54-4) di 9 quarti. E' sempre e solo il primo ad avere l'"accento" più forte. Ovv. l'accento riguard la prima nota del quarto.

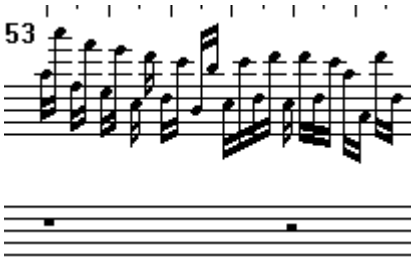
– 2 –



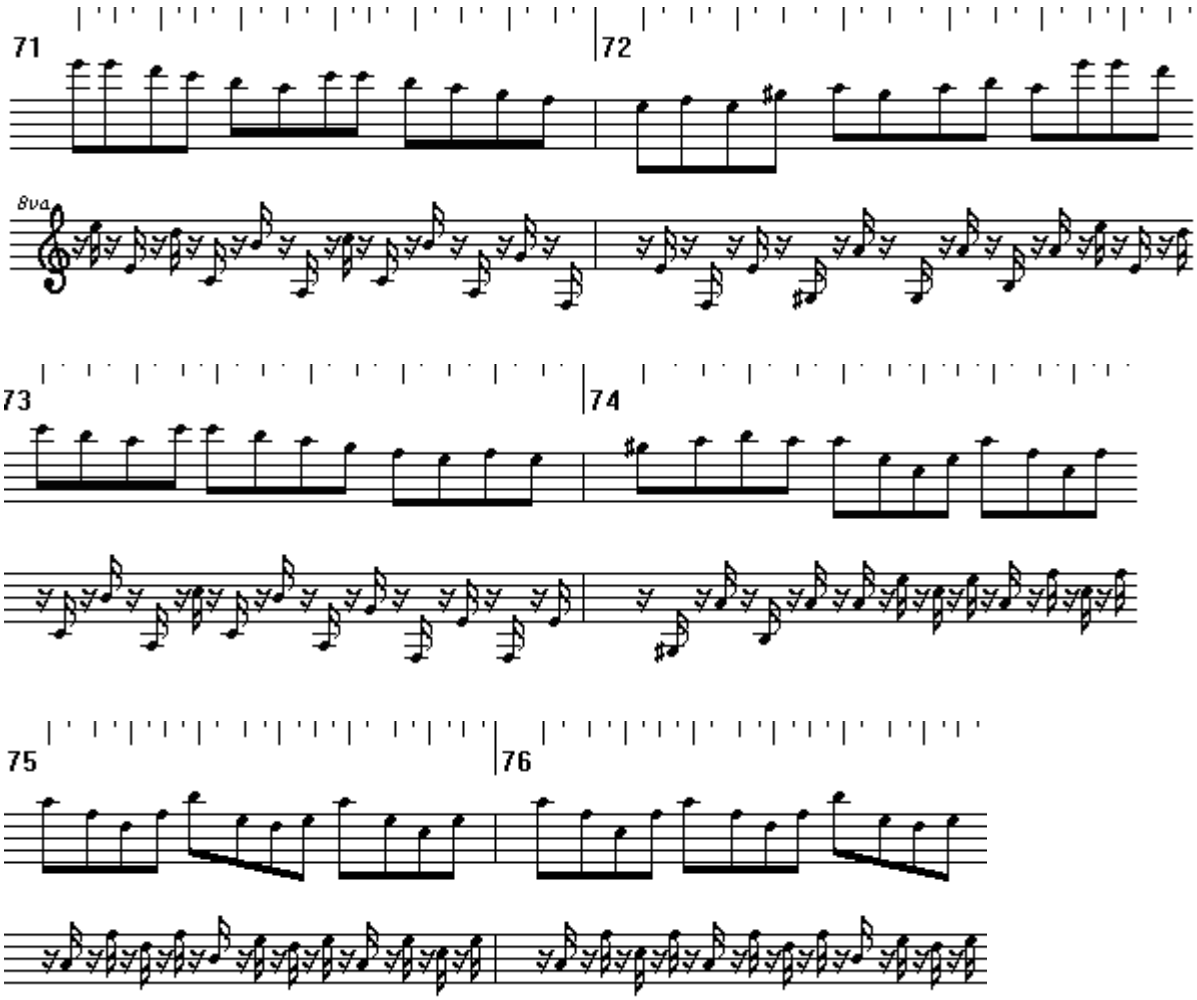

14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31

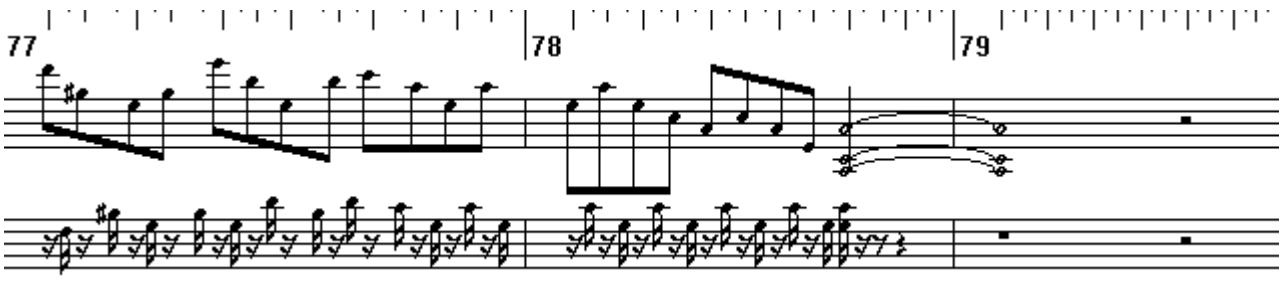

32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49



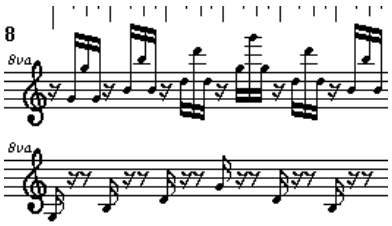


[54-70 = 8-24]





[8-24] da suonare così:

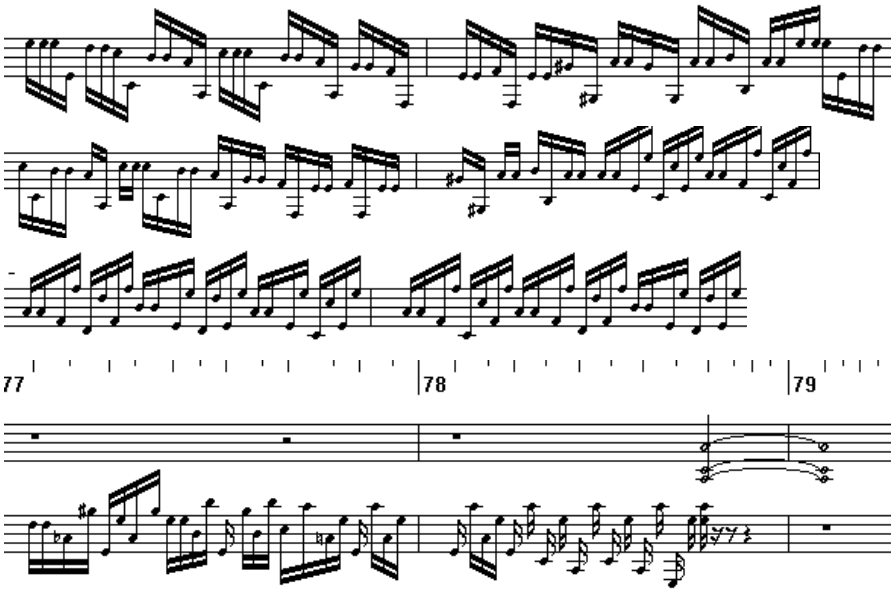


[10] e simili: viene suonato un Re oltre l'estensione del pianoforte. Si può rimediare suonando invece il La sottostante; o meglio, ***trasportare tutto il passaggio [8-23] e sua ripetizione, un'ottava più grave***.

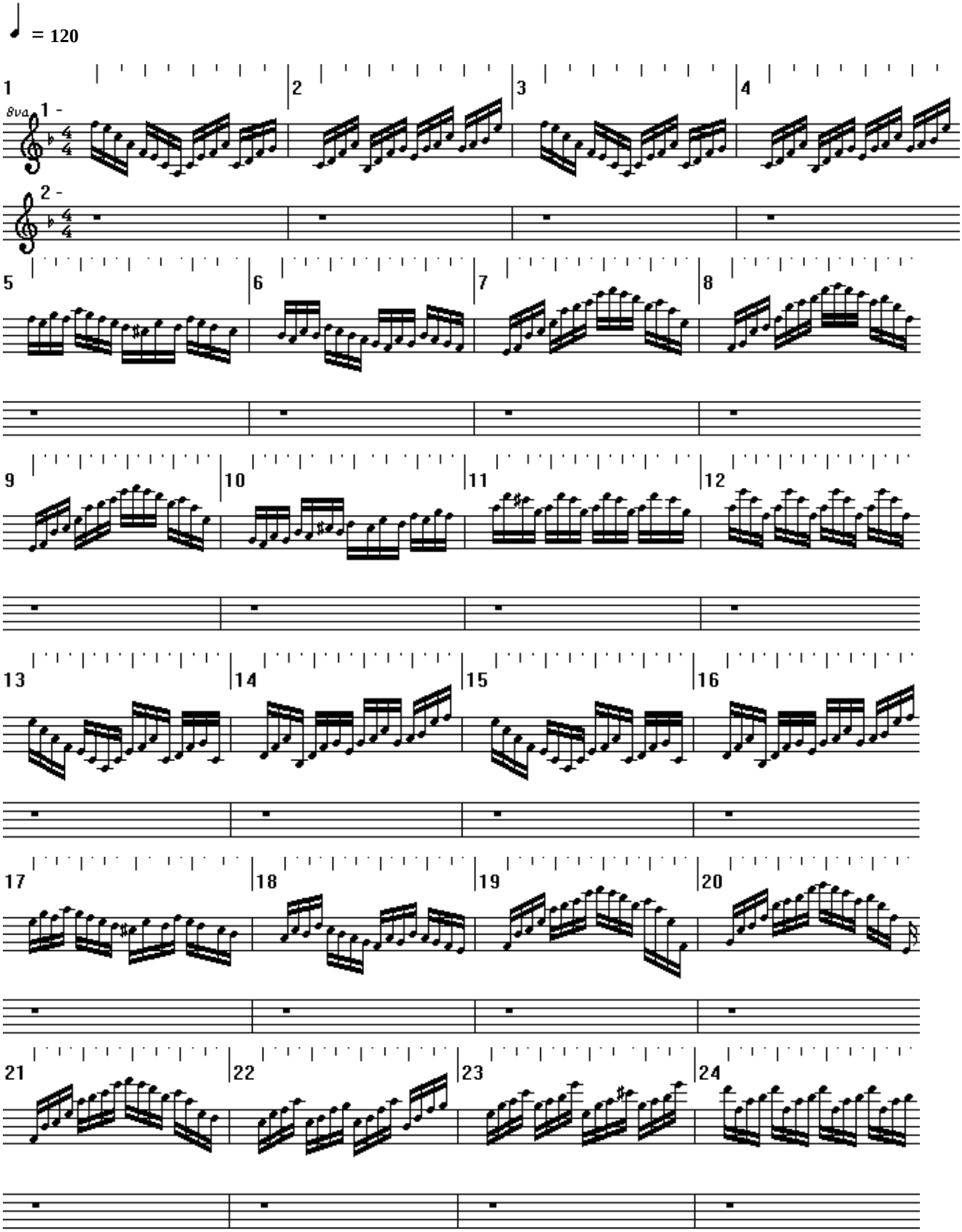
[12] **a)** sic. (versione originale)

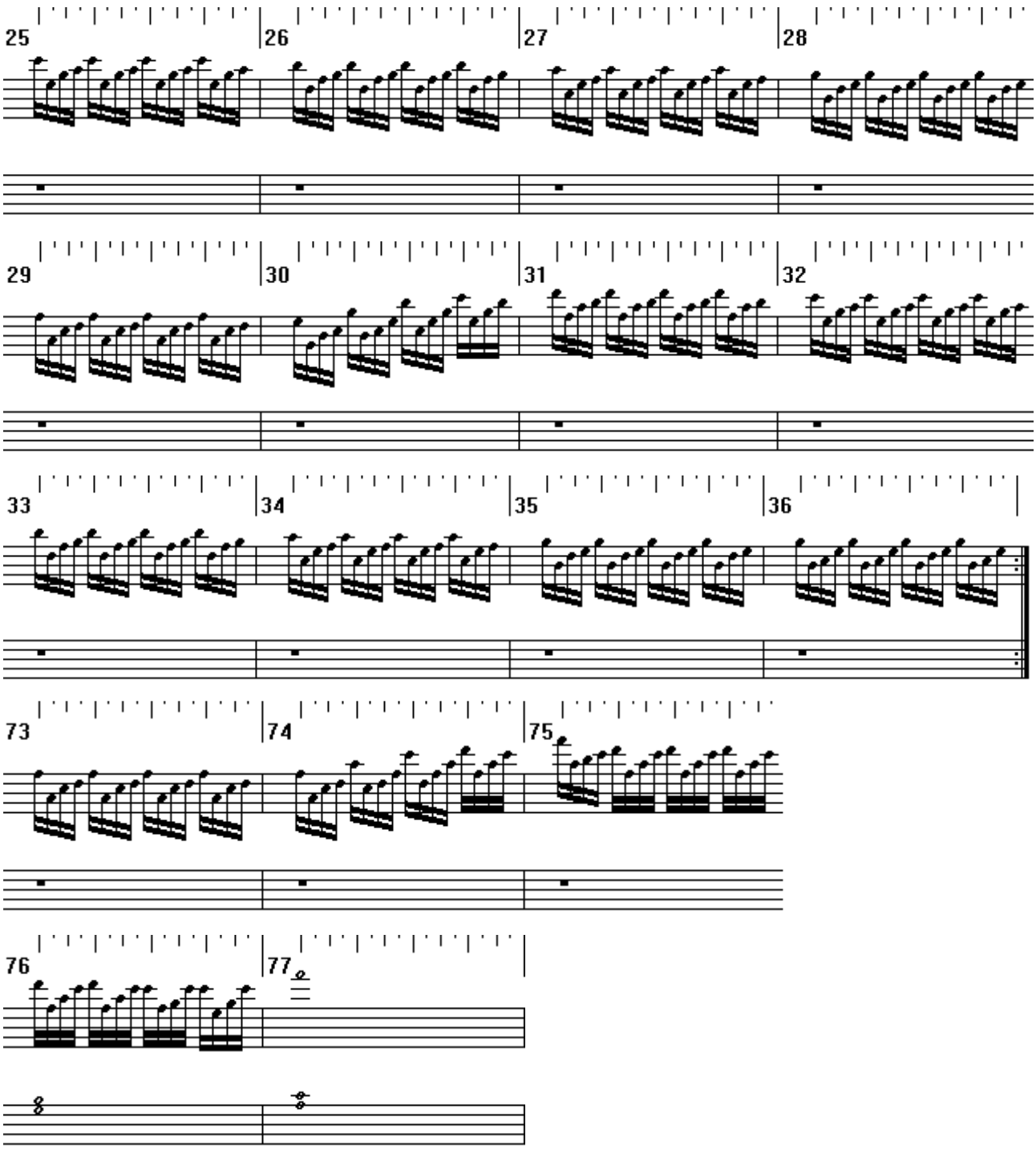
[8-24]: G, Am, Dm, Am, F, C, Em, E7; G, Am, Dm, Am, F, C, Em, E7, E7;; [16-23 = 8-15]

[71-79]: la melodia è tenuta dal primo rigo (1-) da [71.1] a [74.2], in seguito dal secondo rigo (2-)
[71-74.2]: la melodia è enunciata due volte; la seconda volta coincide col metro (la prima no perché inizia dalla sua seconda nota)
[71-79] questa disposizione grafica è solo per far risaltare la melodia; si può avere un'idea più completa di questo passaggio guardando i due righi fusi in uno, cioè in questo modo:

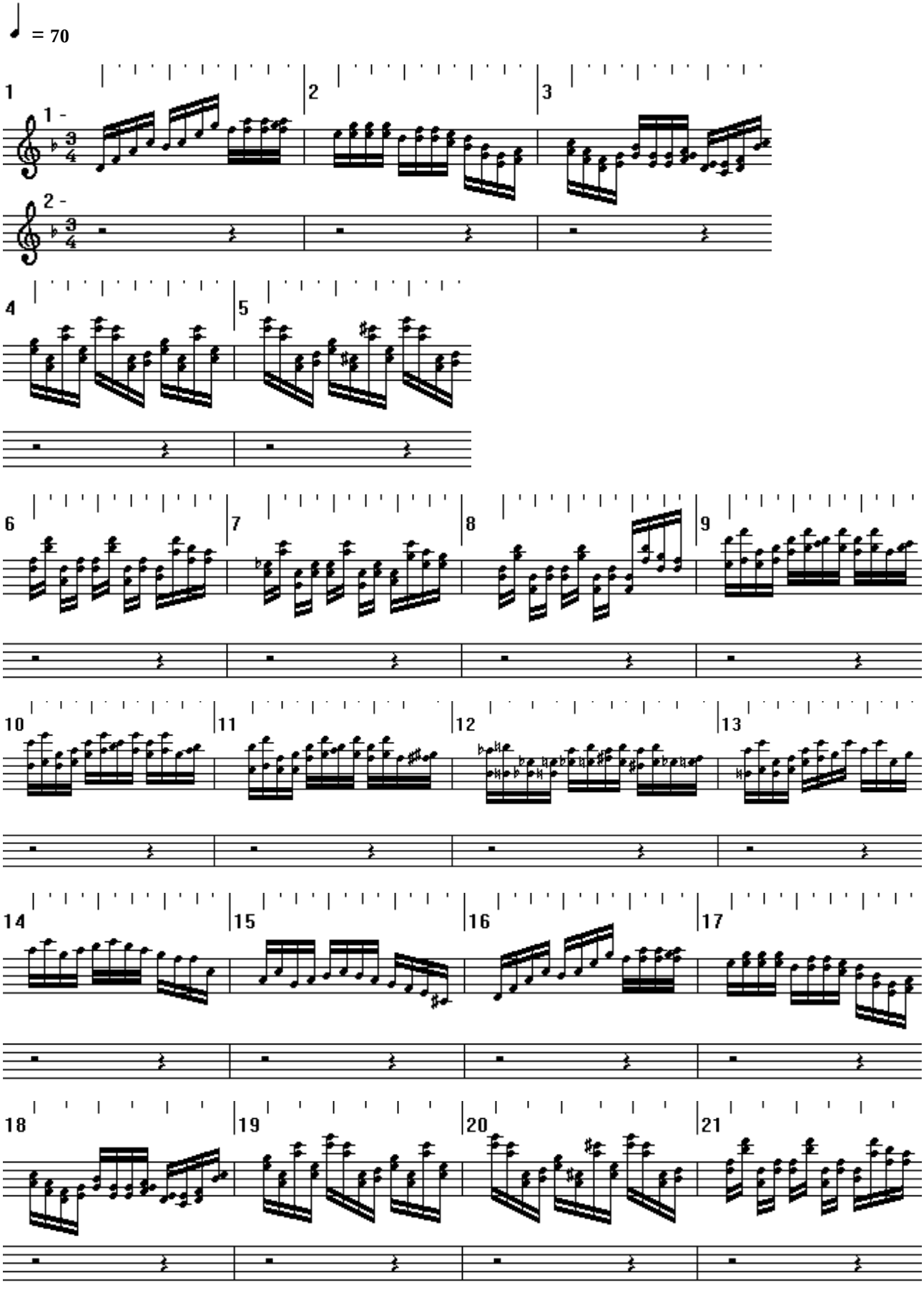


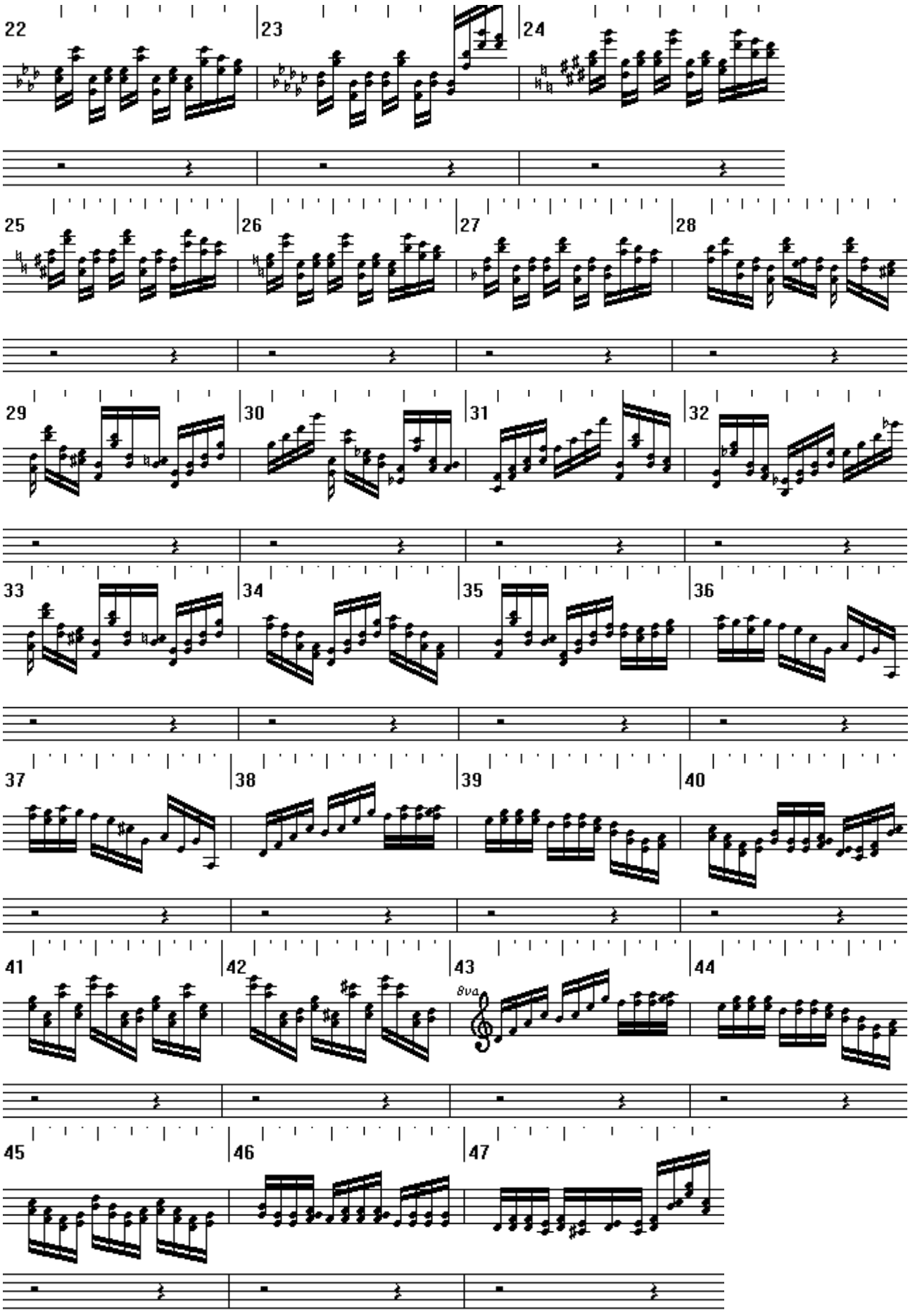
– 3 –

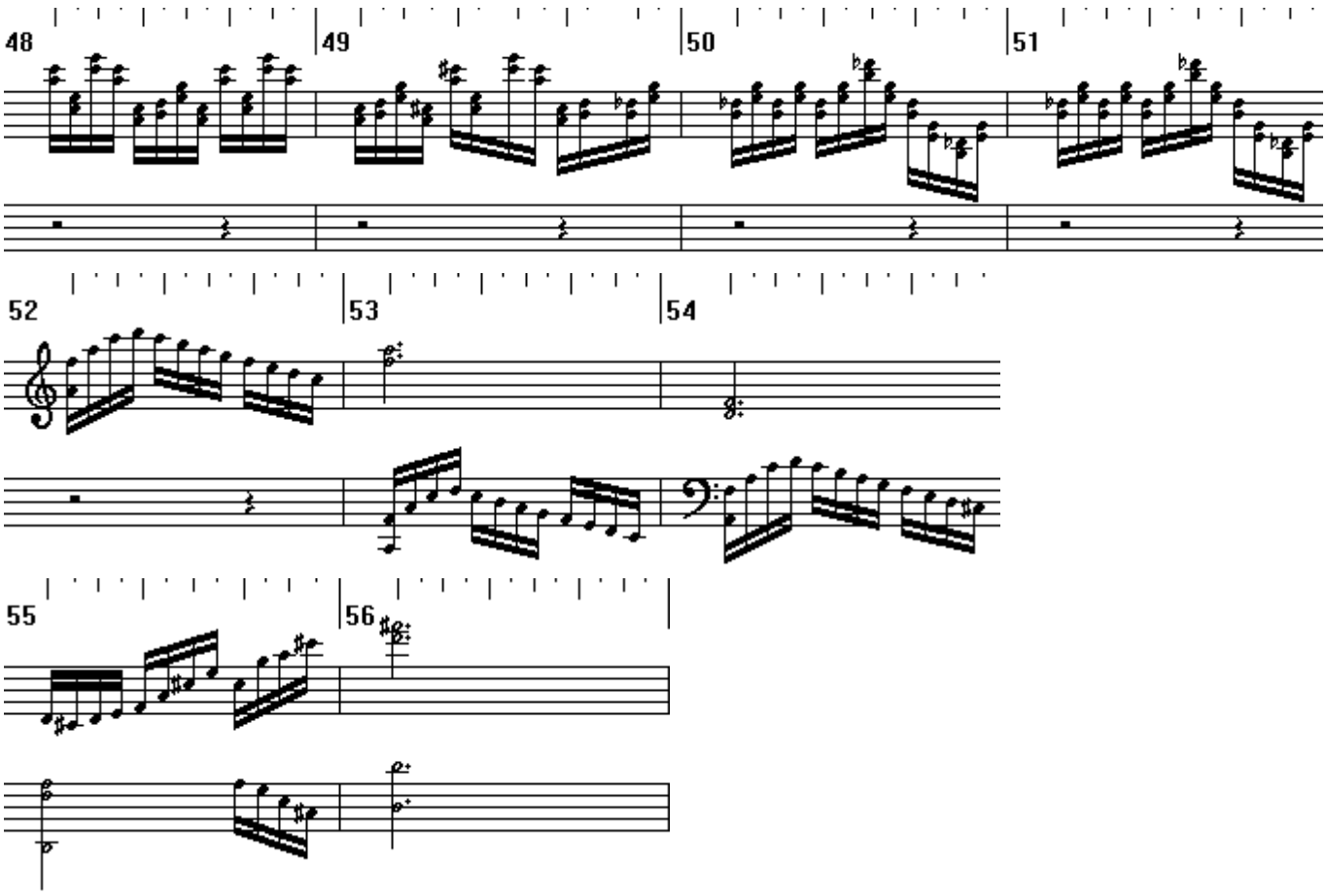



25
26
27
28
29
30
31
32
33
34
35
36
73
74
75
76
77

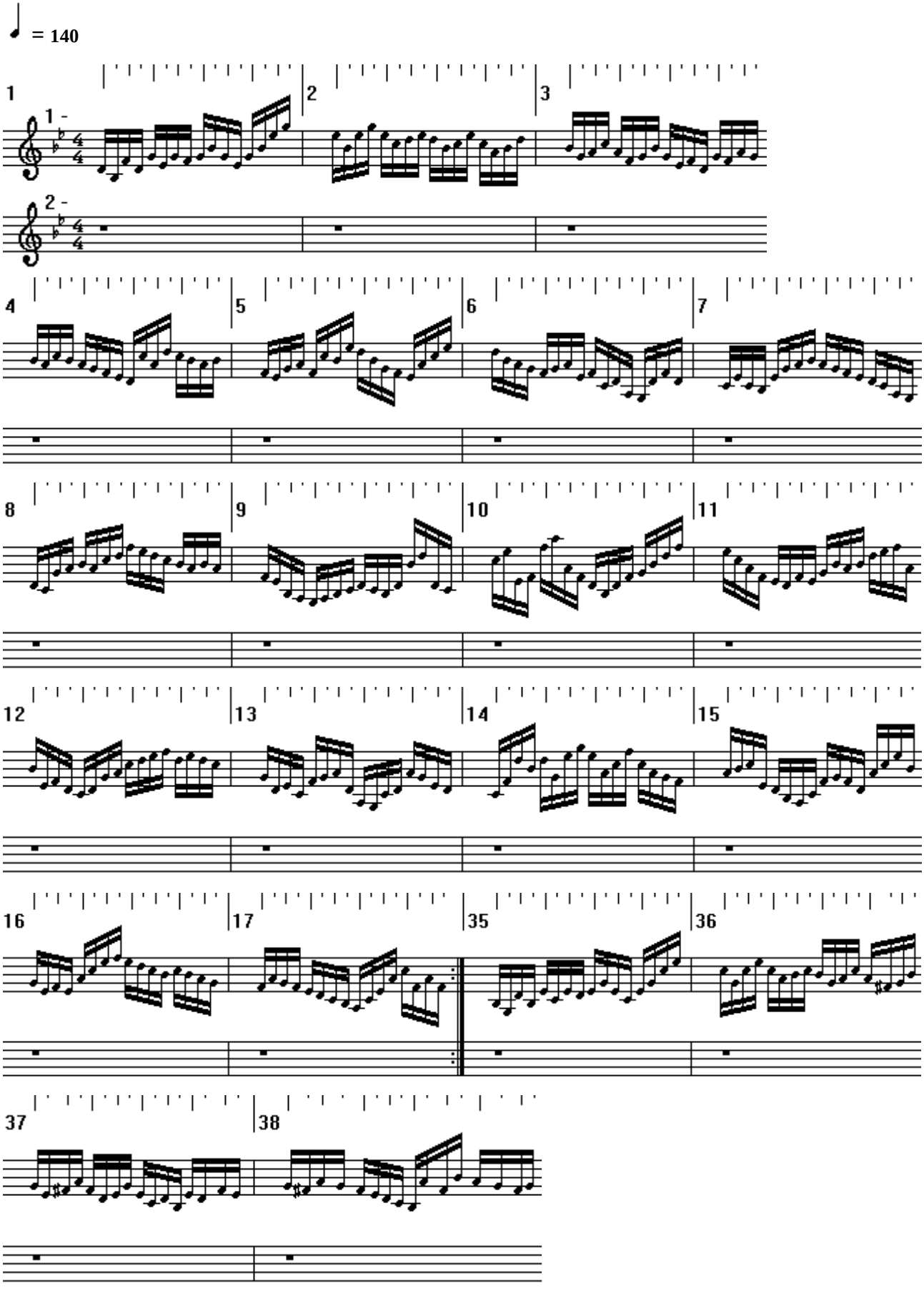
– 4 –

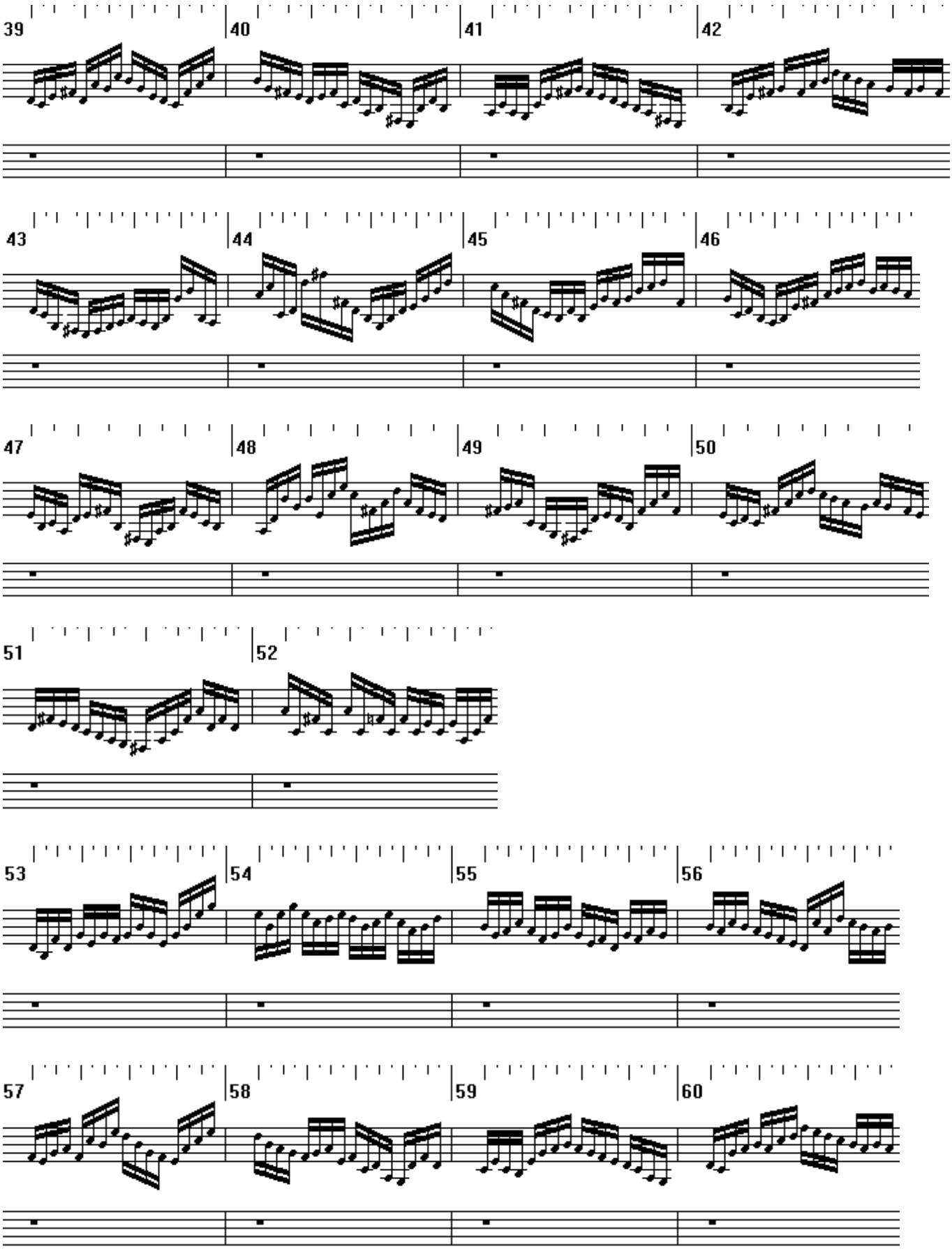


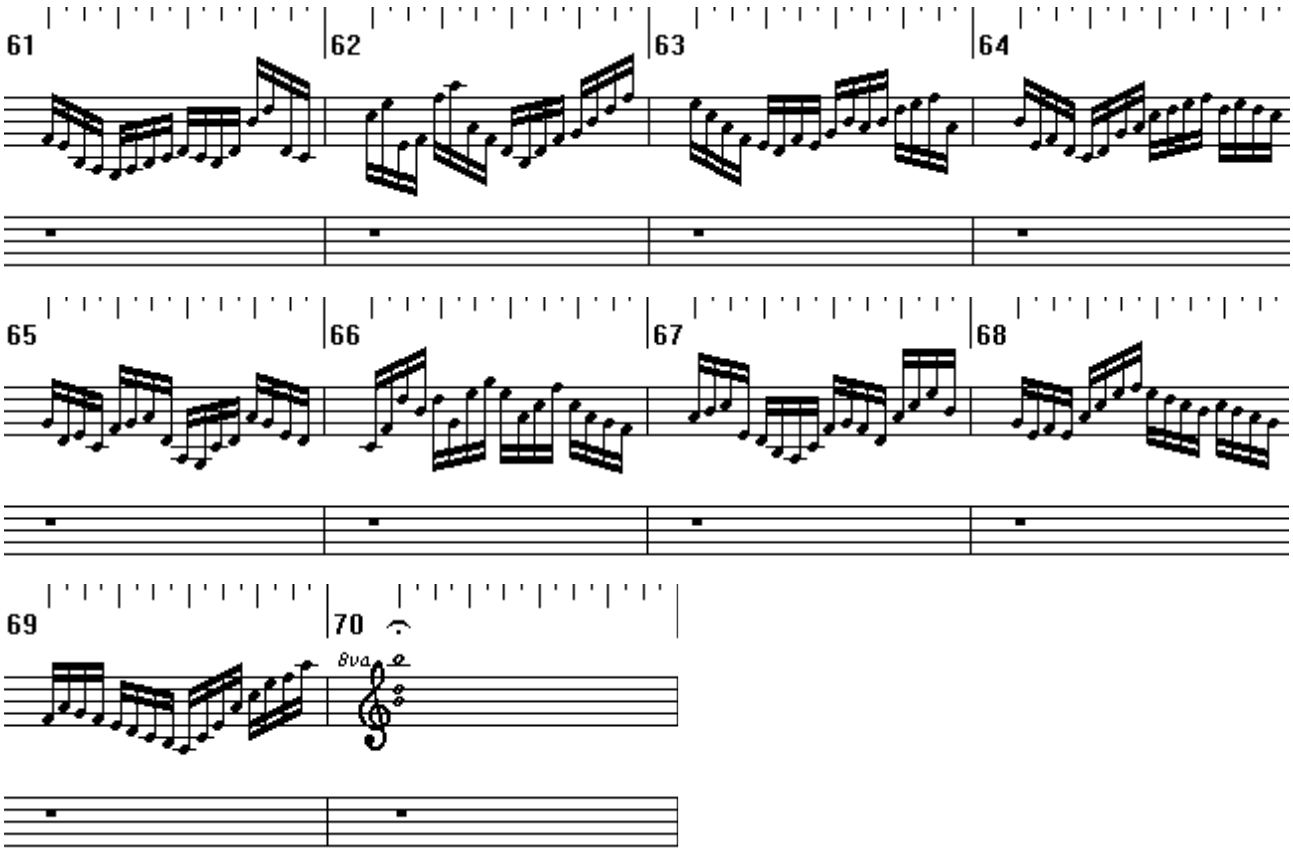

22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
8va
44
45
46
47


48
49
50
51
52
53
54
55
56

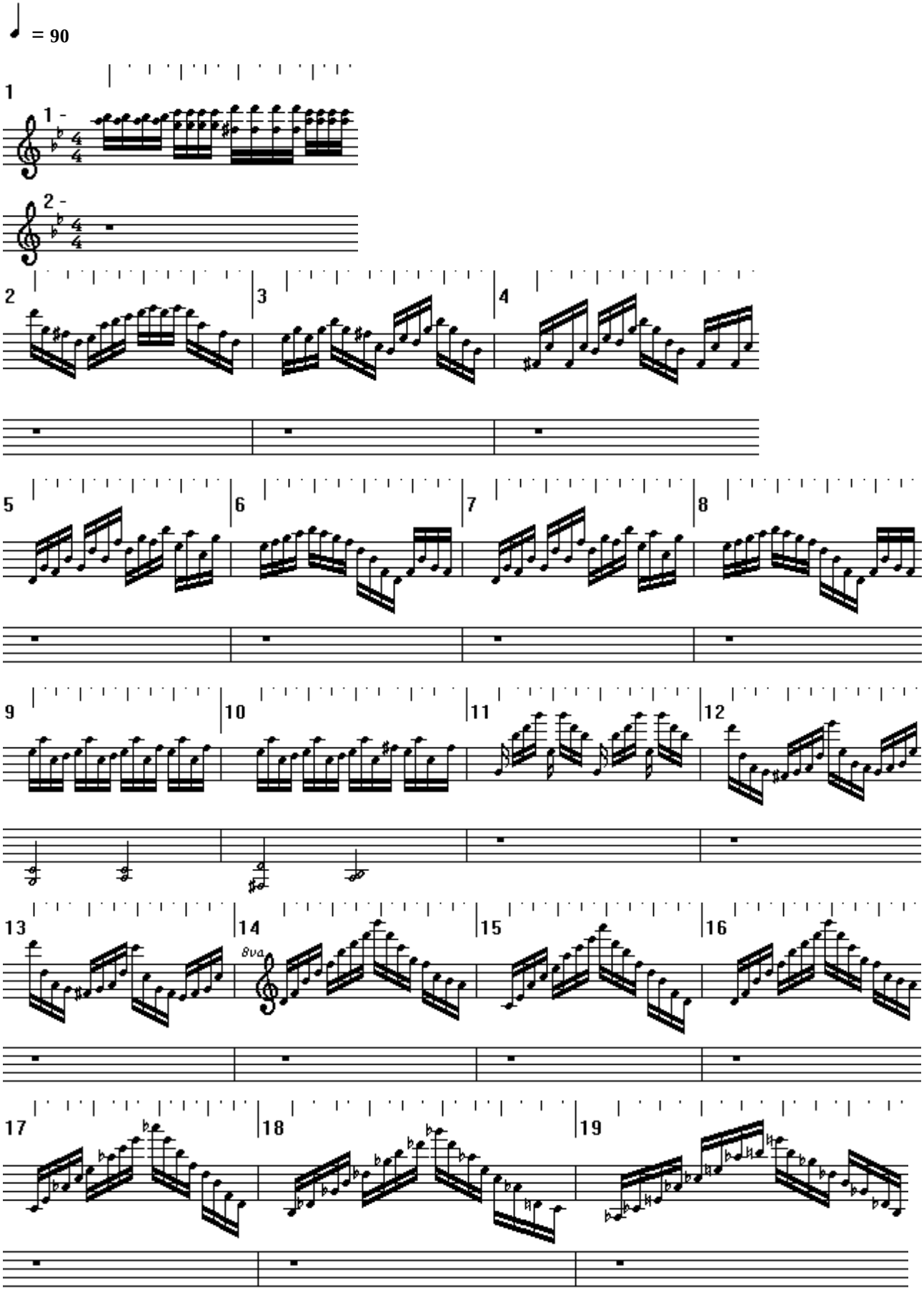
– 5 –

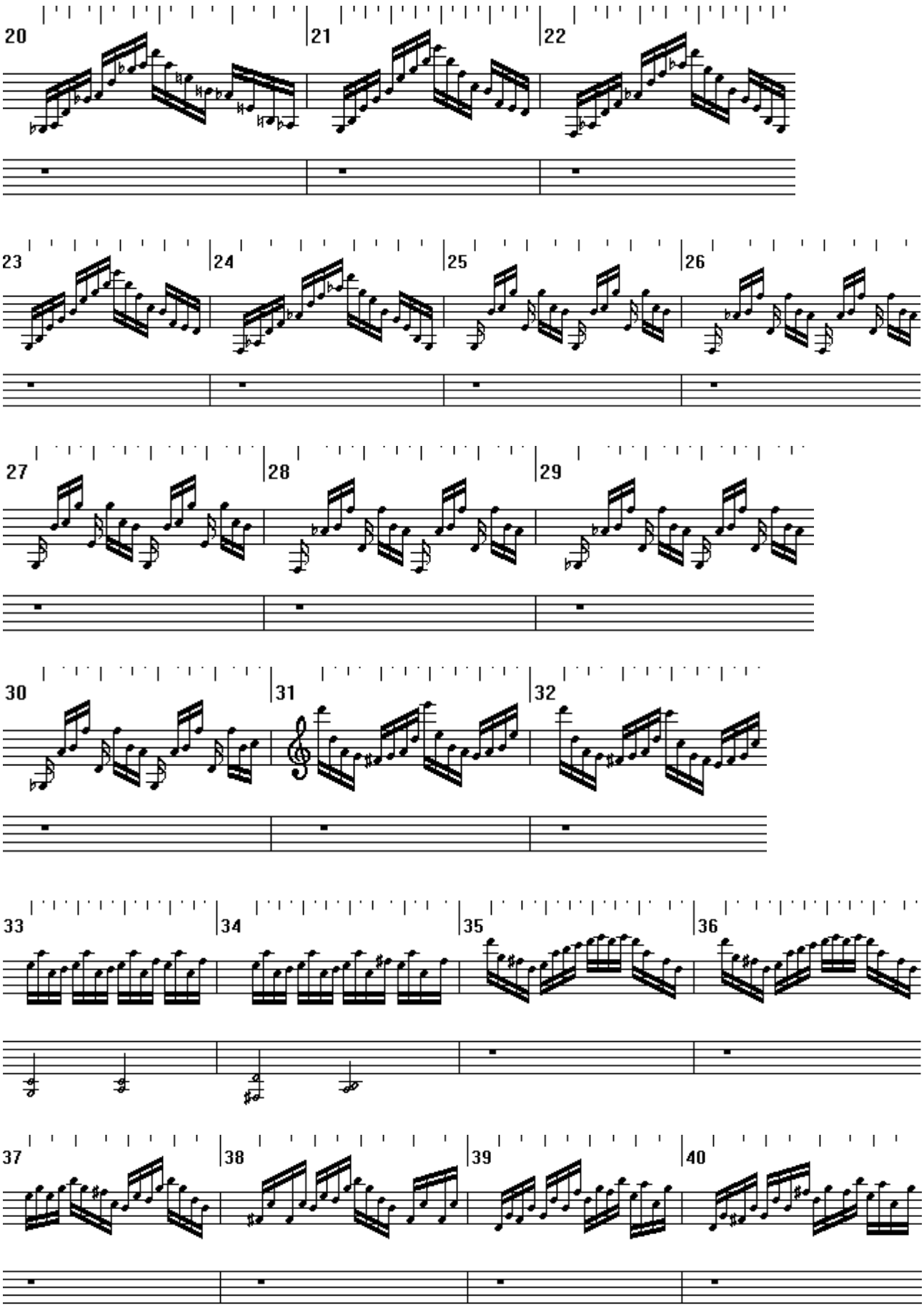


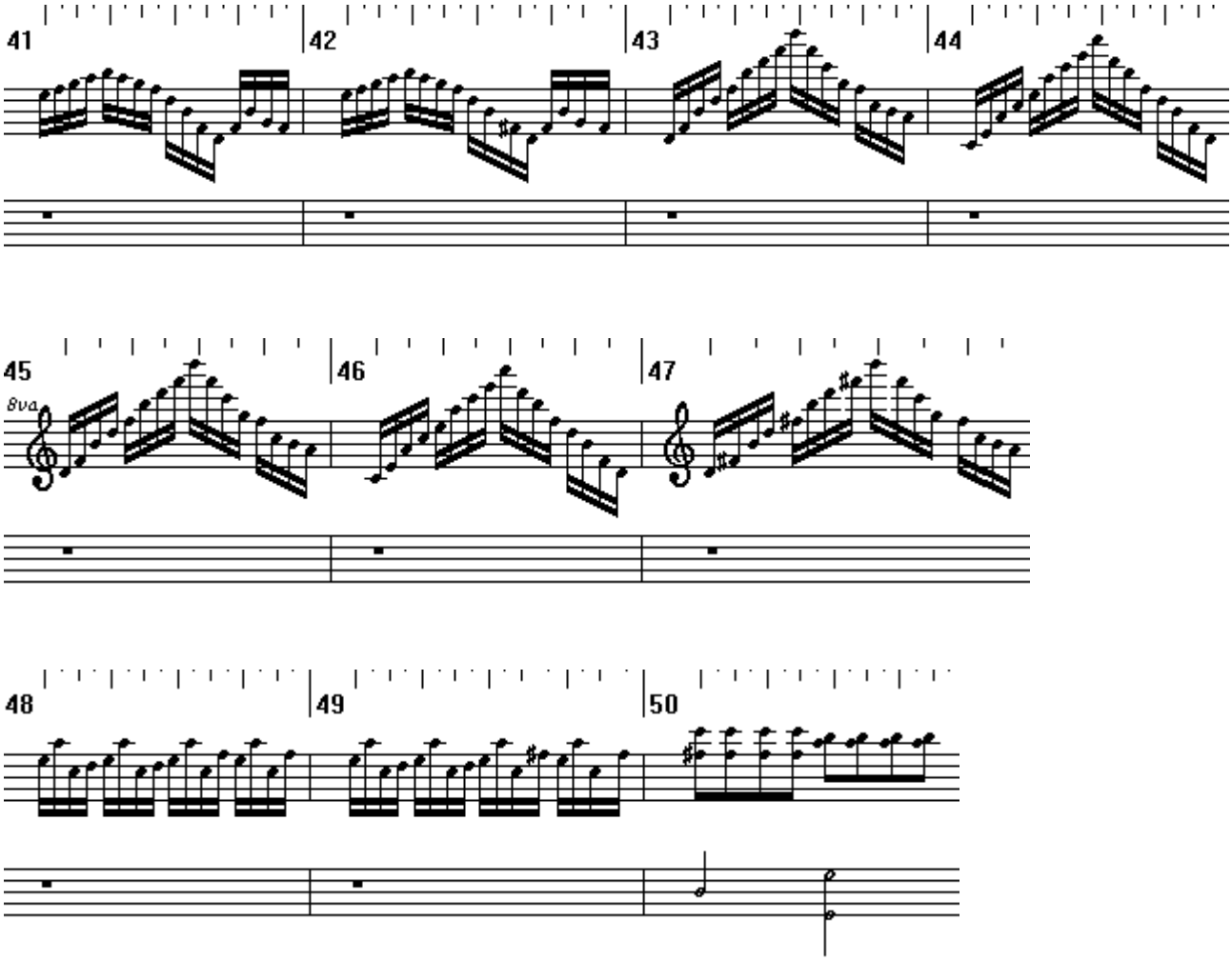

39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

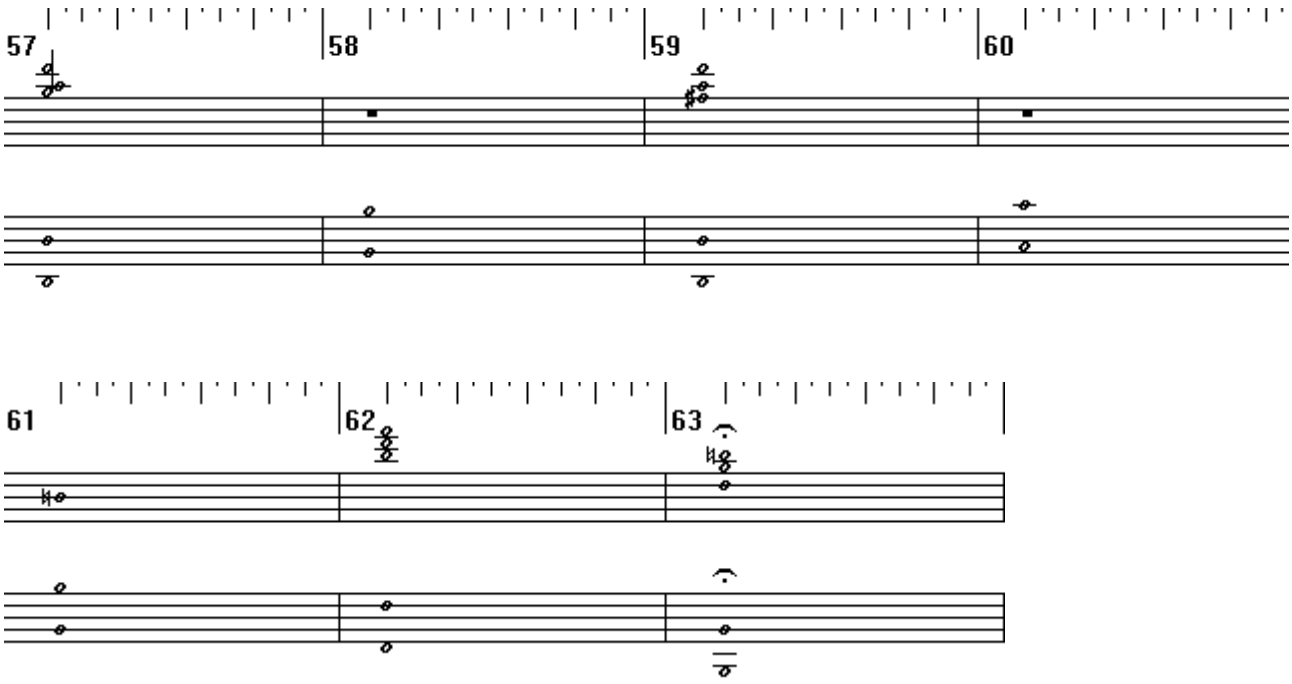

61
62
63
64
65
66
67
68
69
70
8va

– 6 –



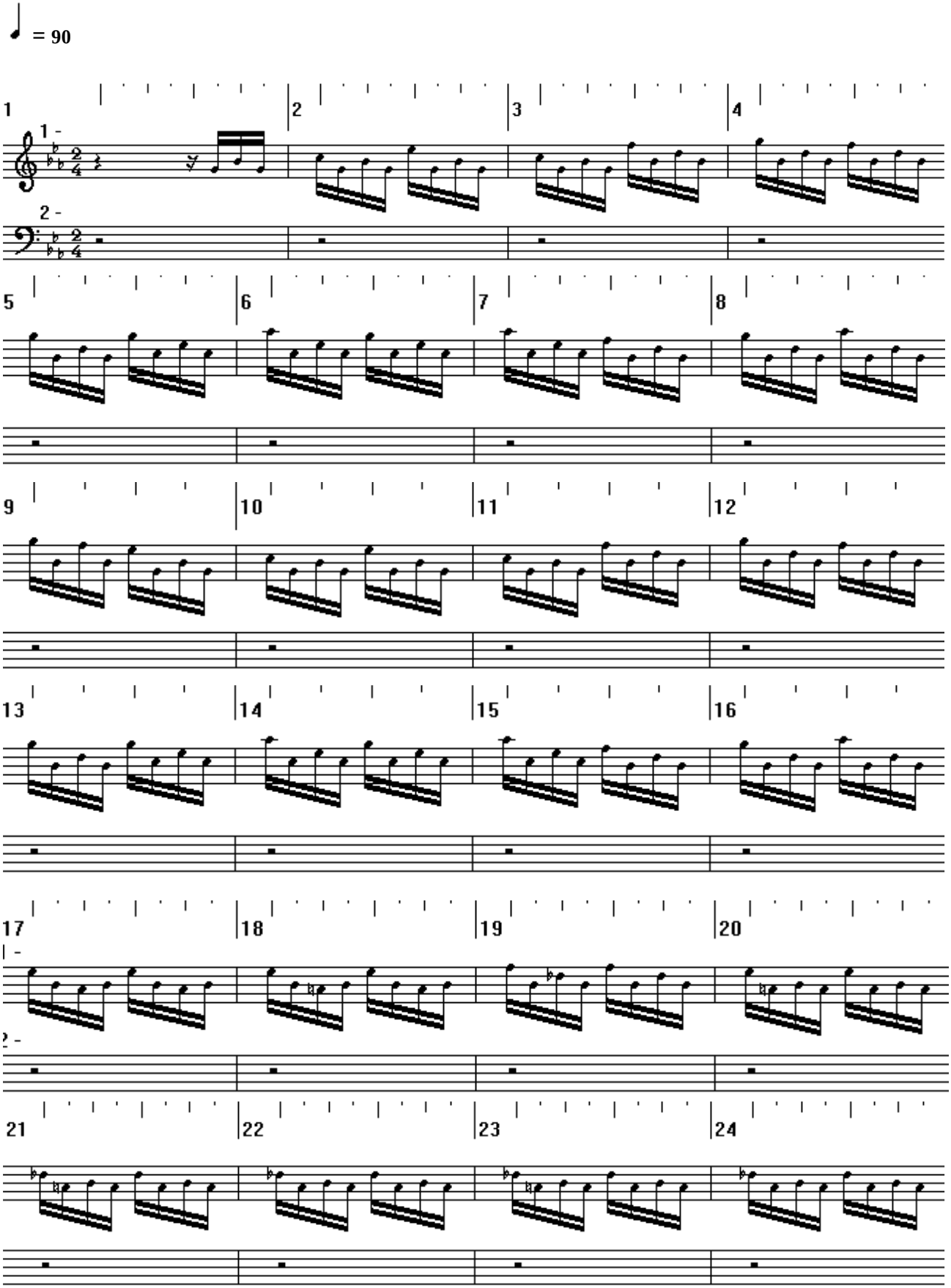

20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40

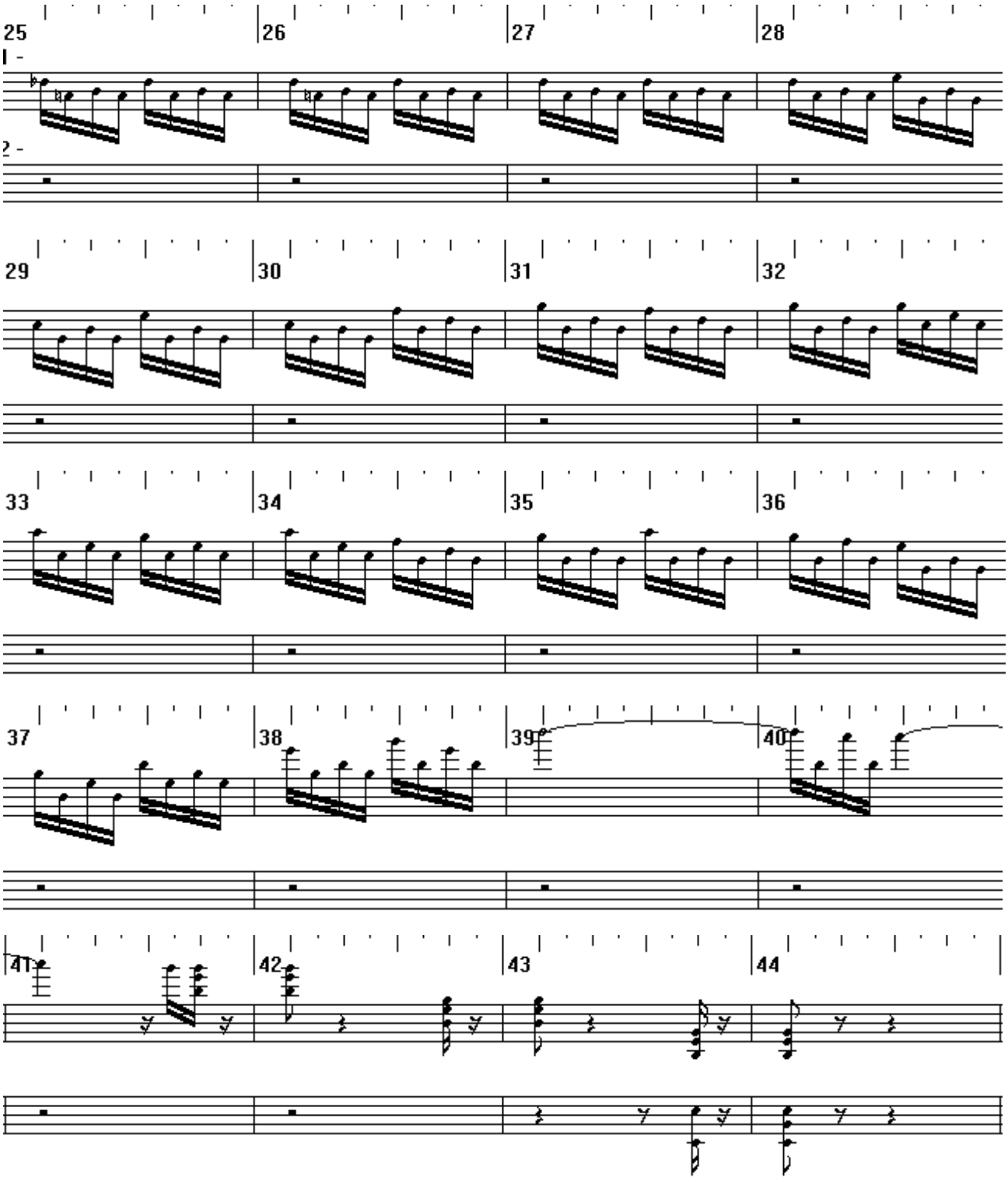

41
42
43
44
45
8va
46
47
48
49
50
51
52
53
54
55
56


57
58
59
60

61
62
63

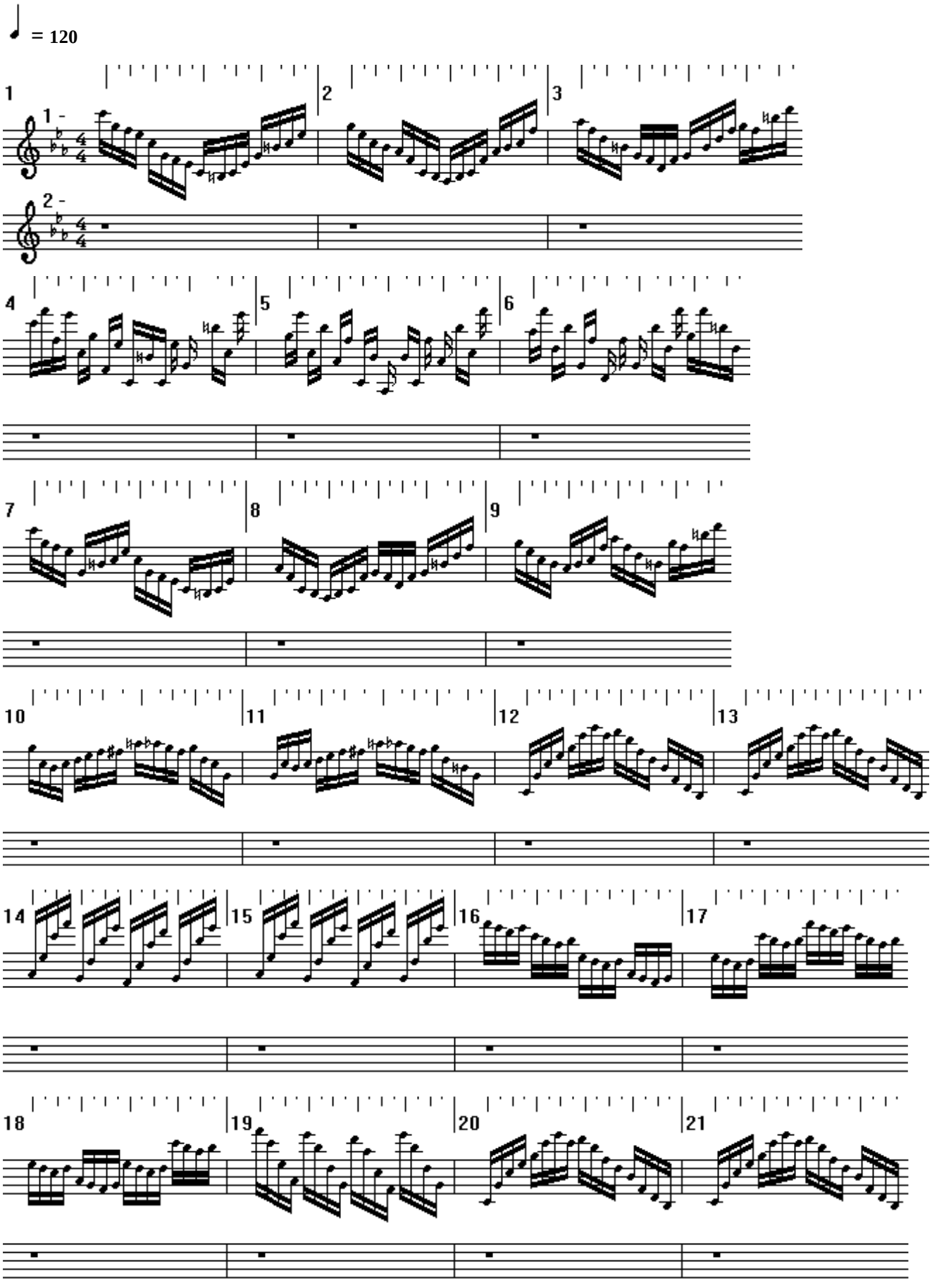
– 7 –

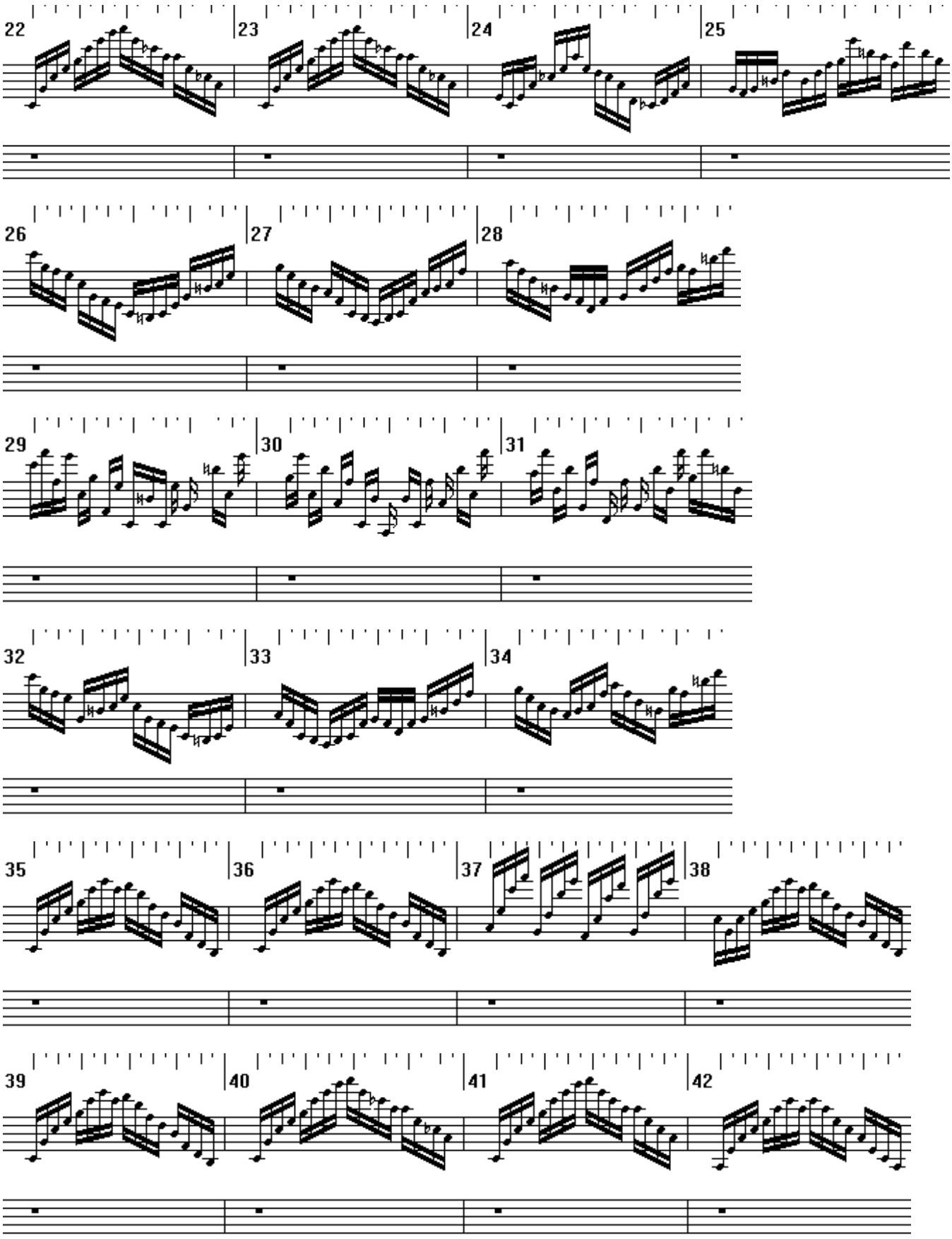


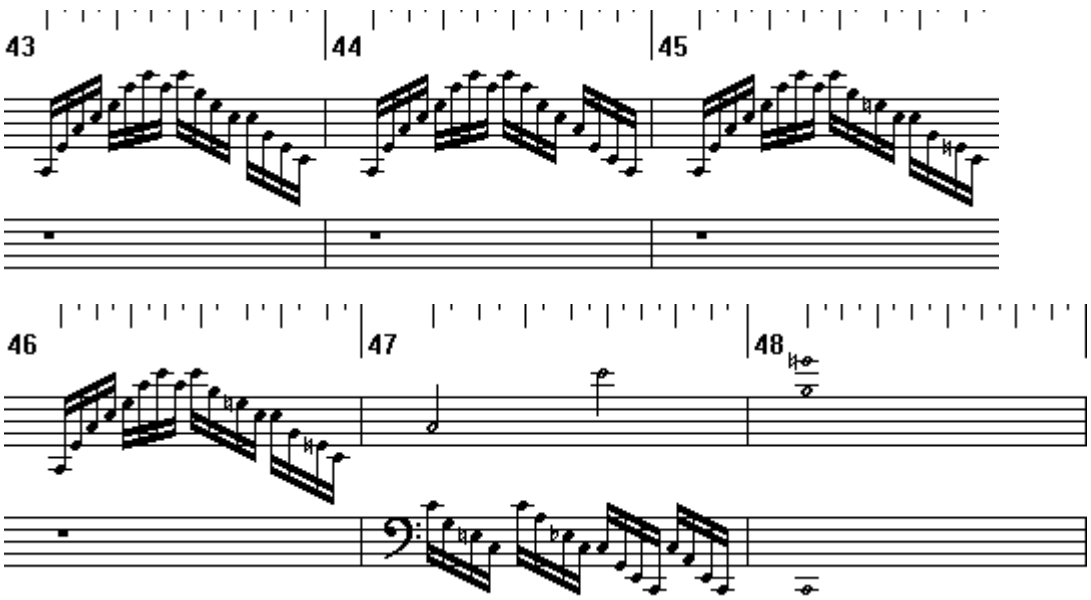


- [17-28.1]: la prima nota di ogni quartina va tenuta per un quarto (come una semiminima)

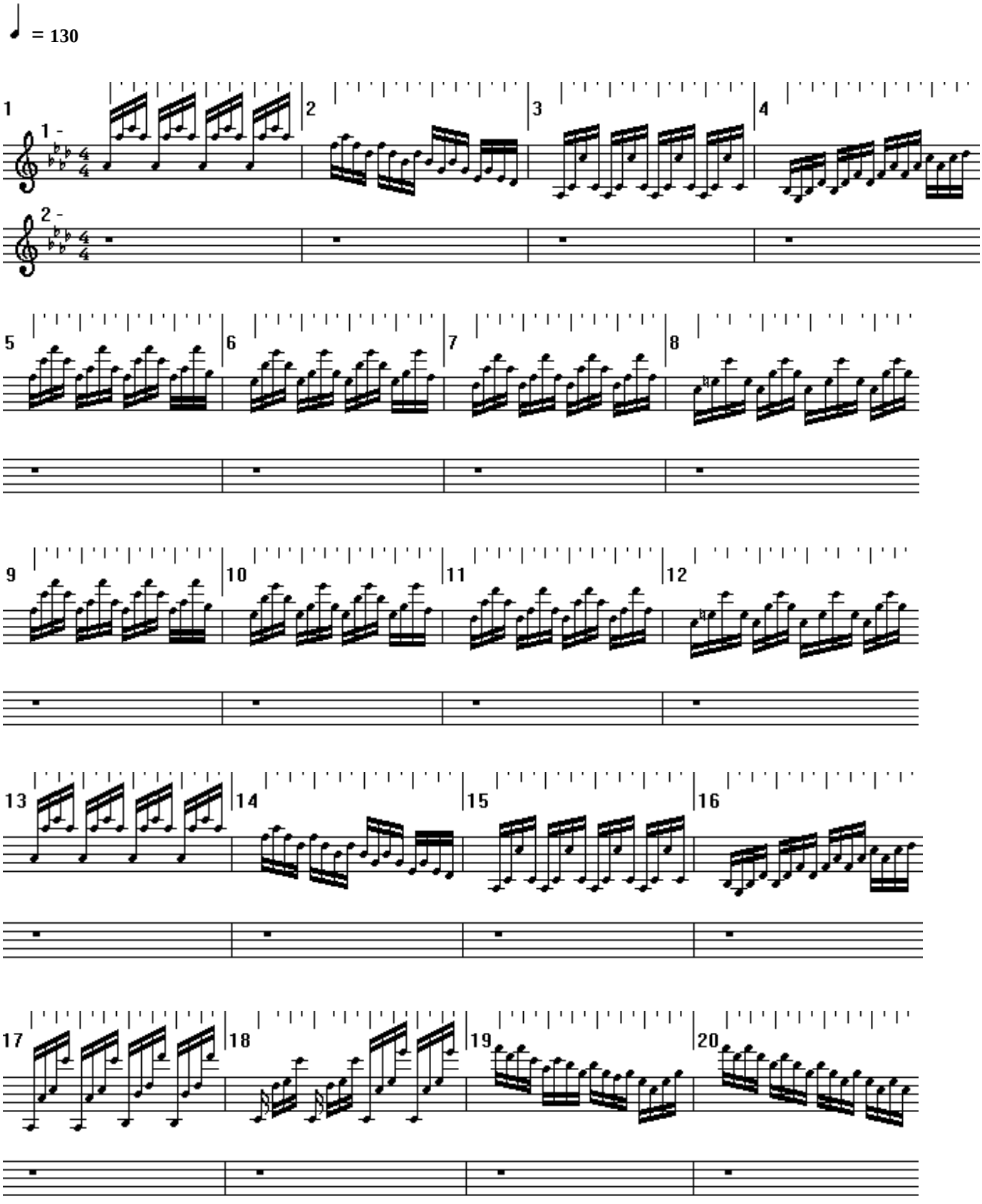
– 8 –

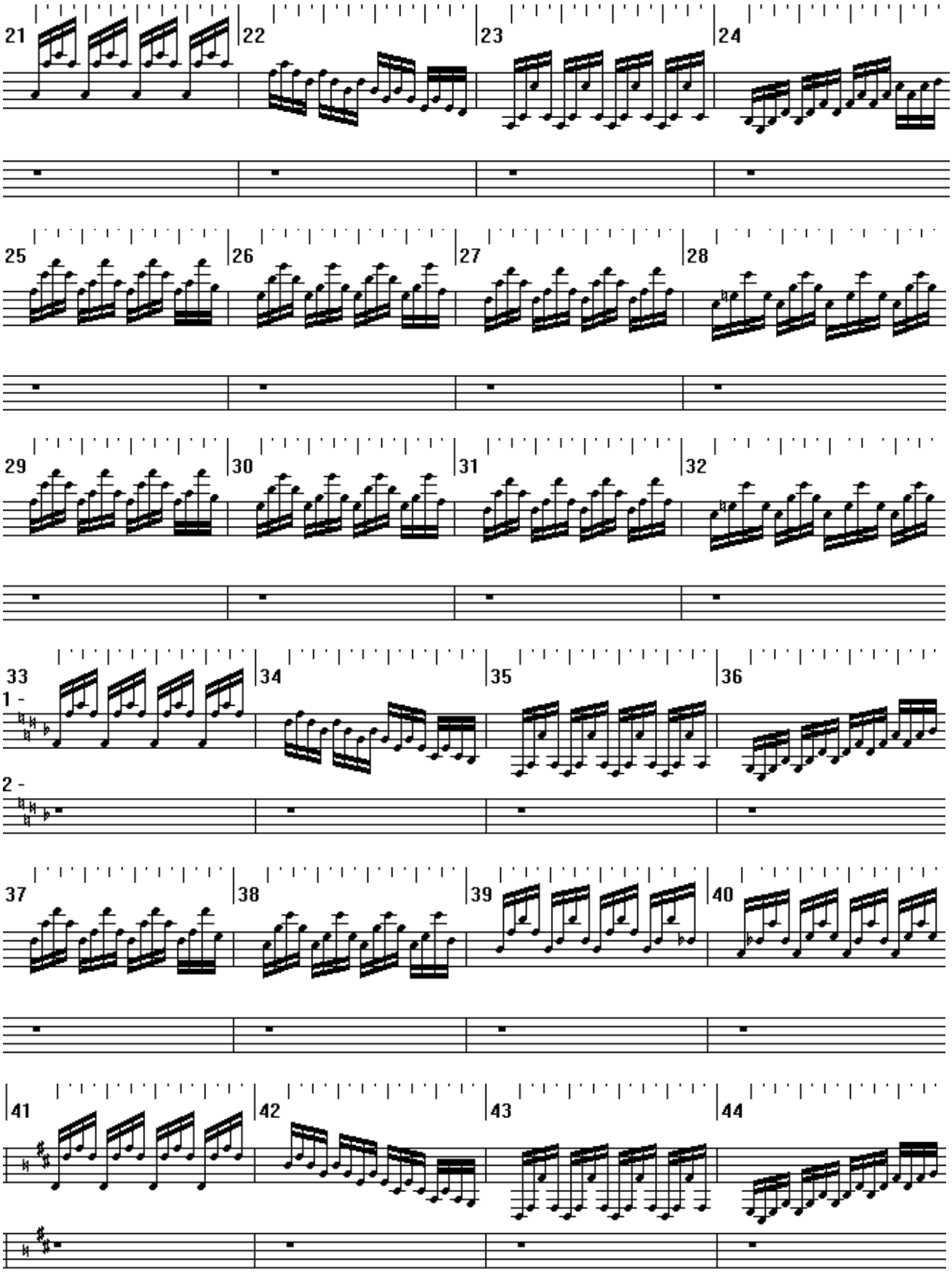


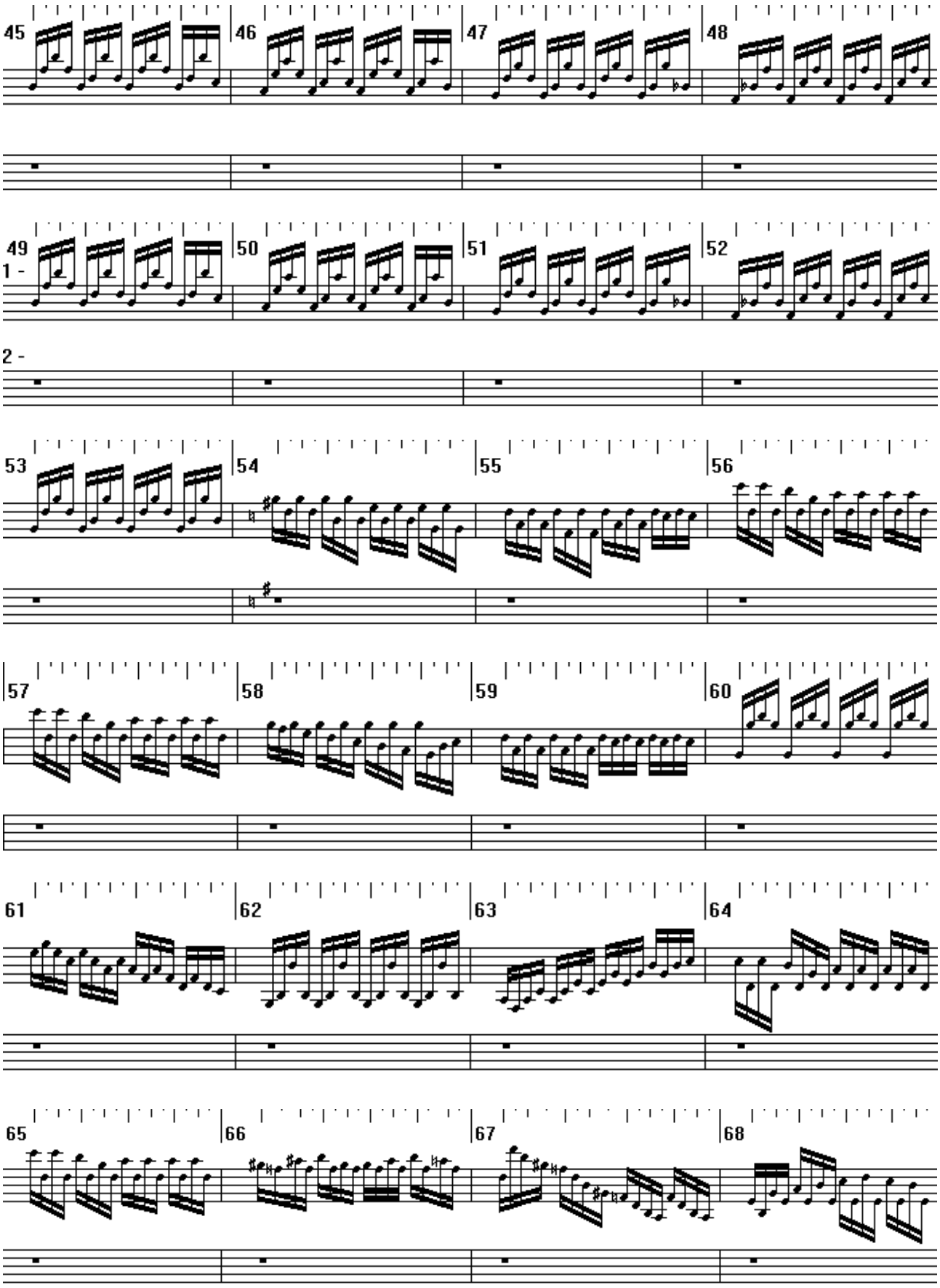

22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42

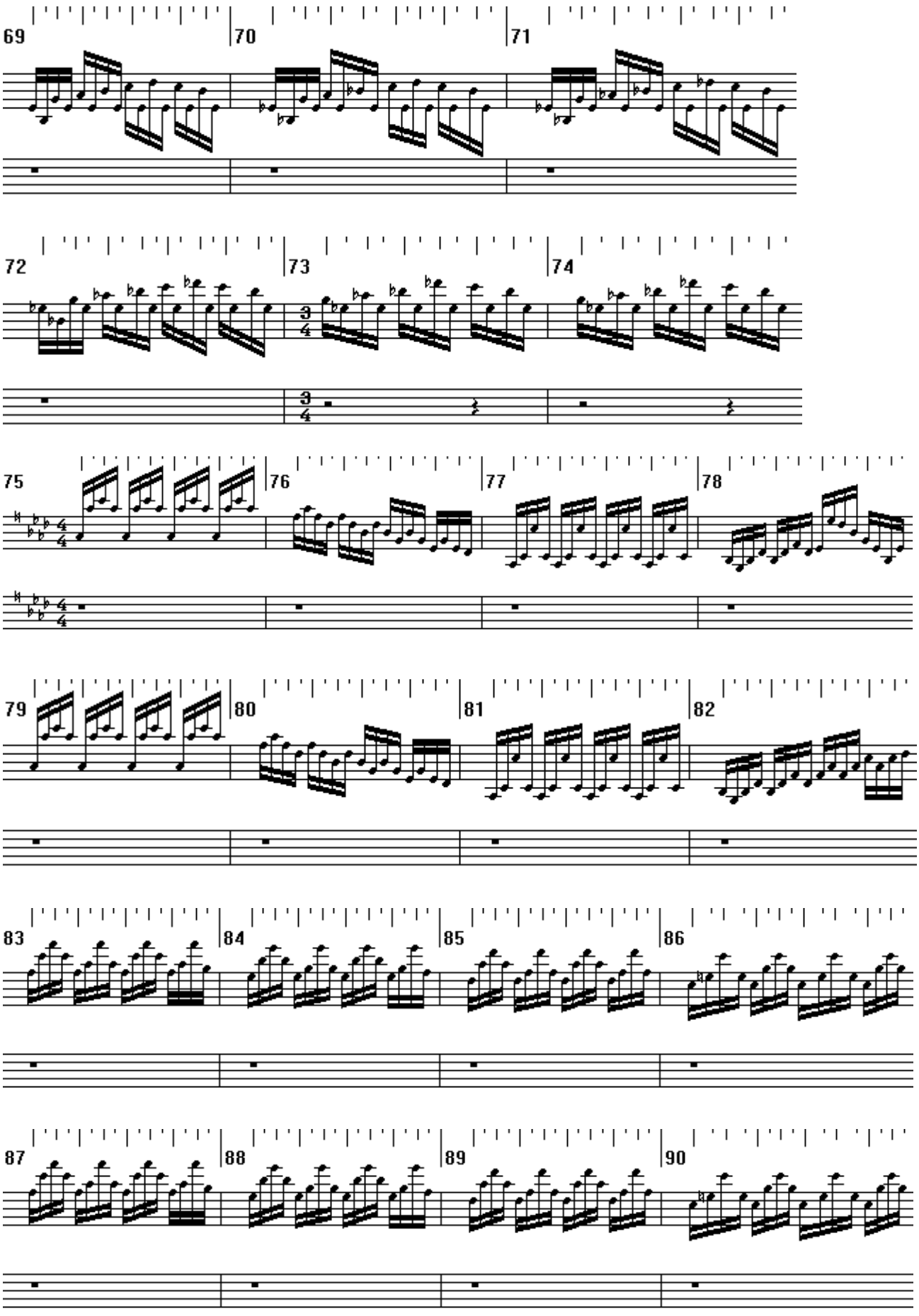

43
44
45
46
47
48

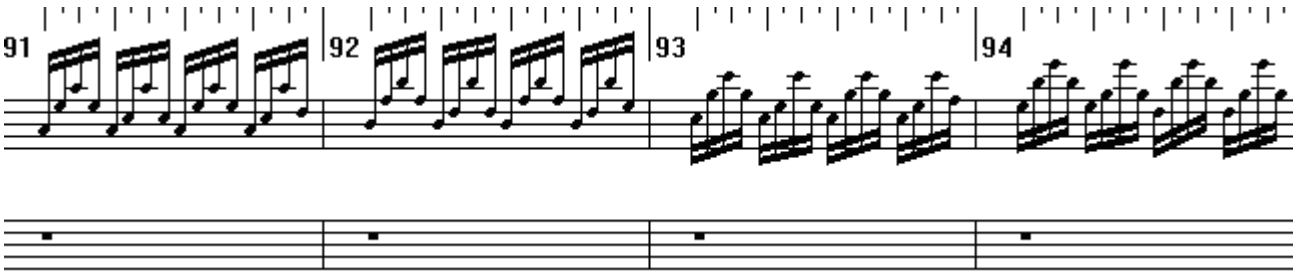
– 9 –



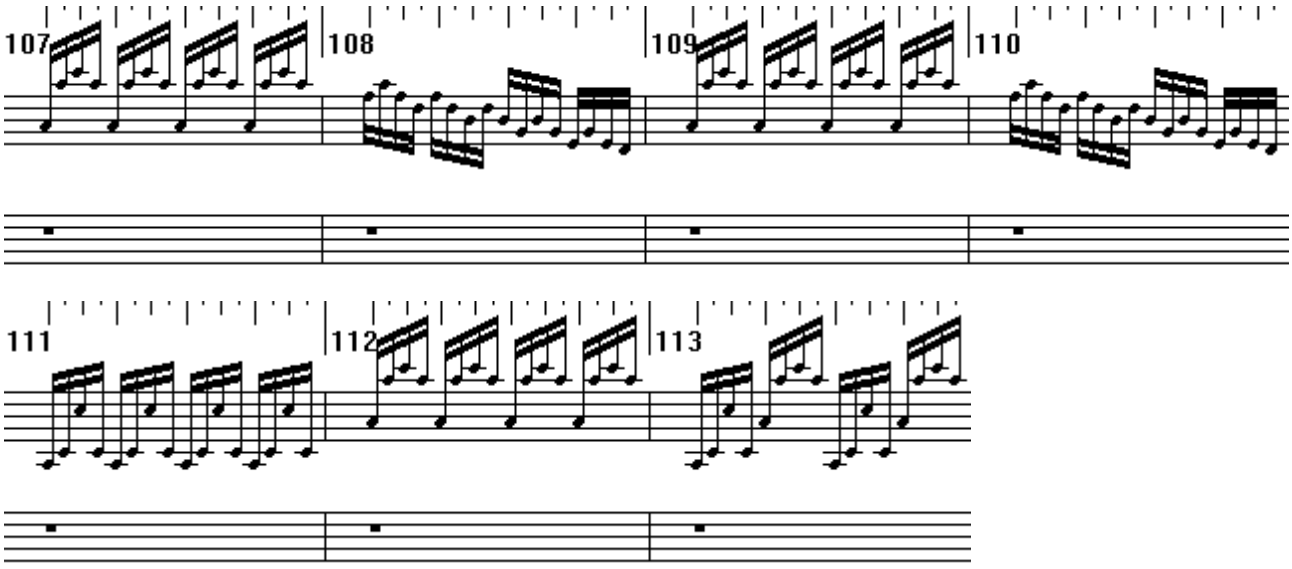

21
22
23
24
25
26
27
28
29
30
31
32
33
1 -
34
35
36
2 -
37
38
39
40
41
42
43
44

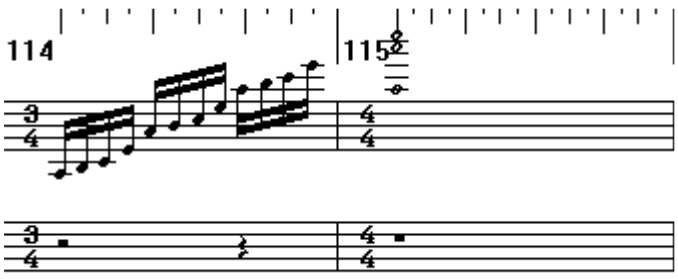

45
46
47
48
49
1 -
50
51
52
2 -
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68


69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90

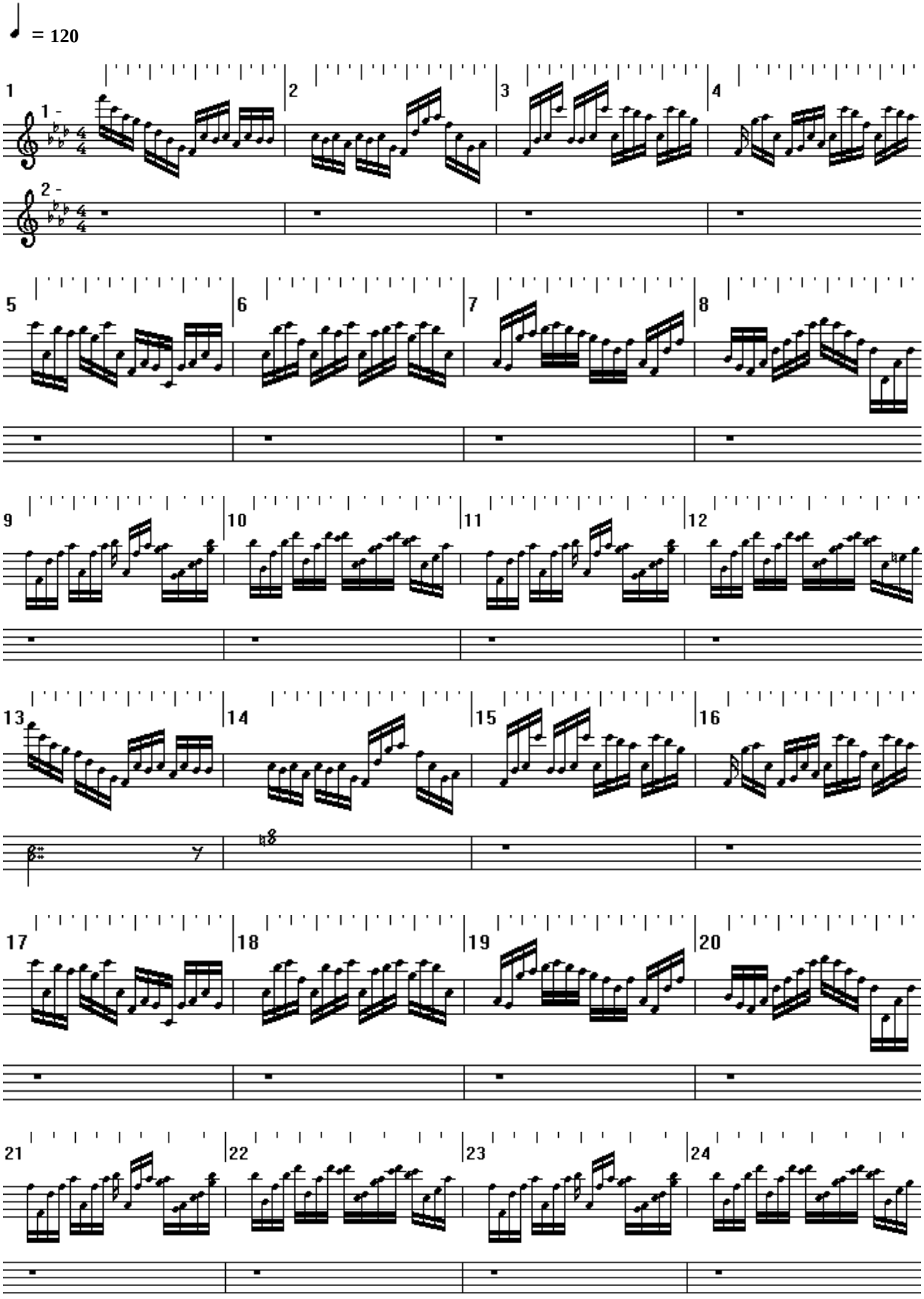


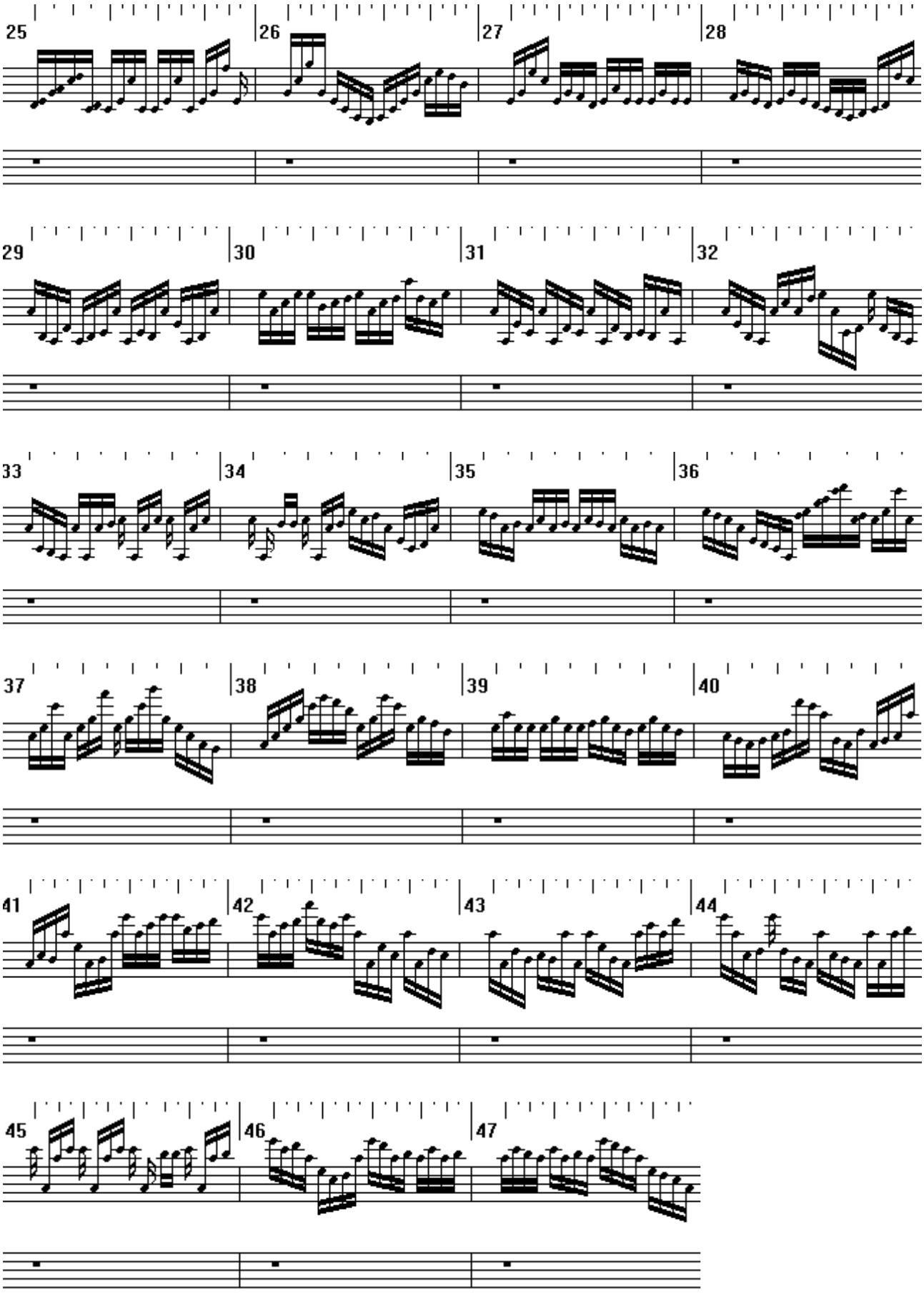
[95-106 = 1-12]

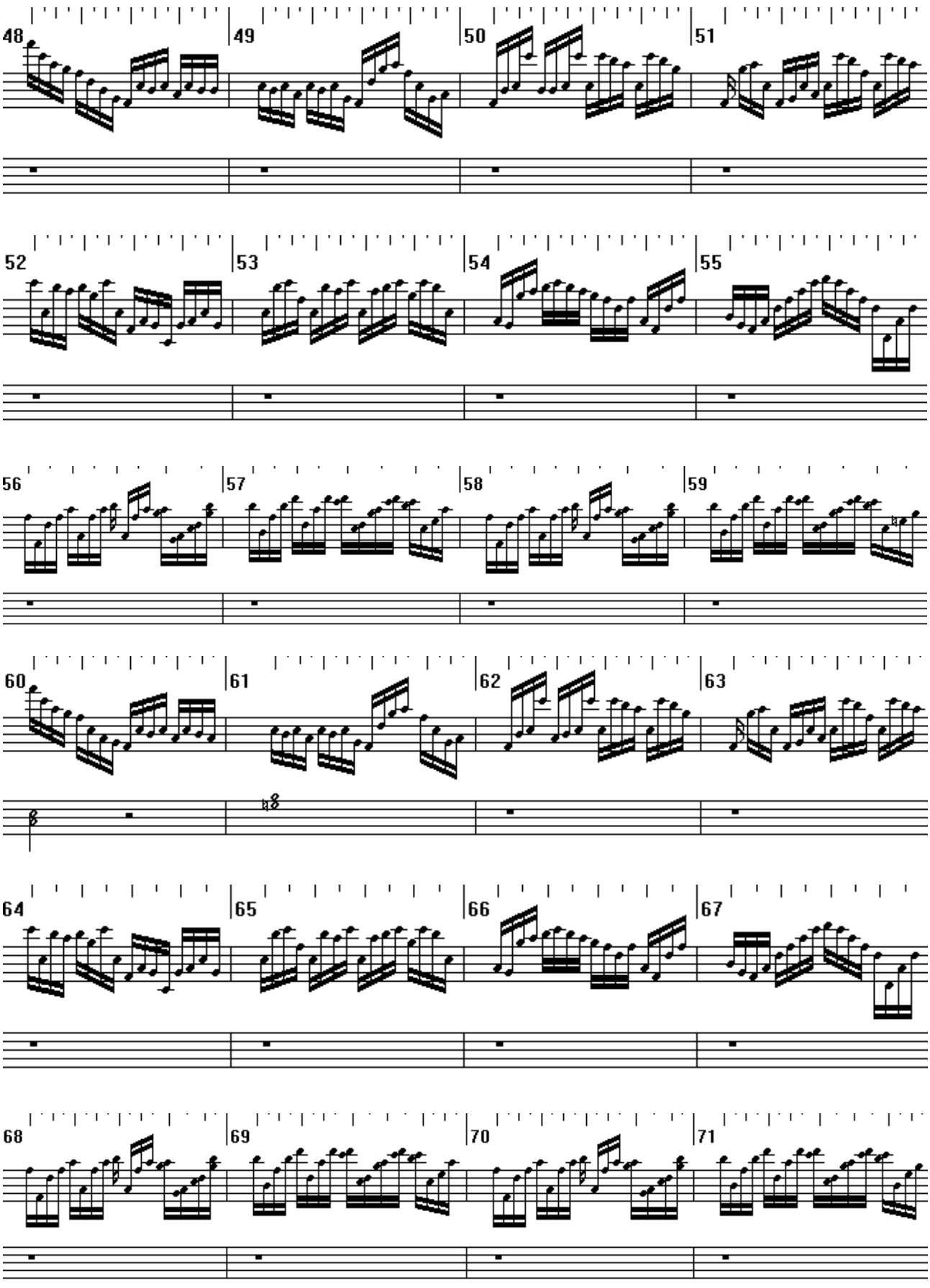


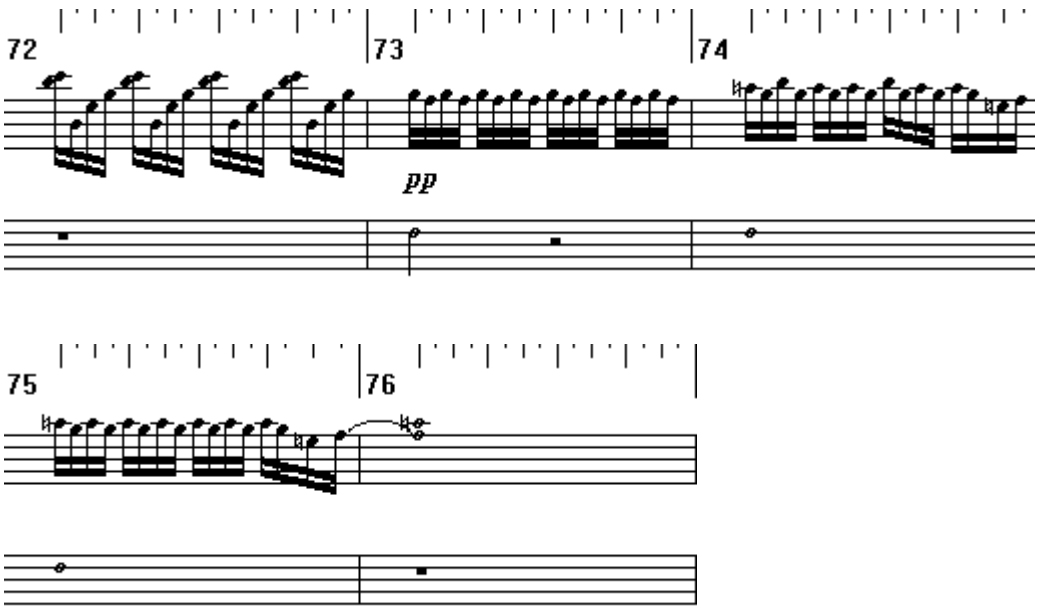


– 10 –

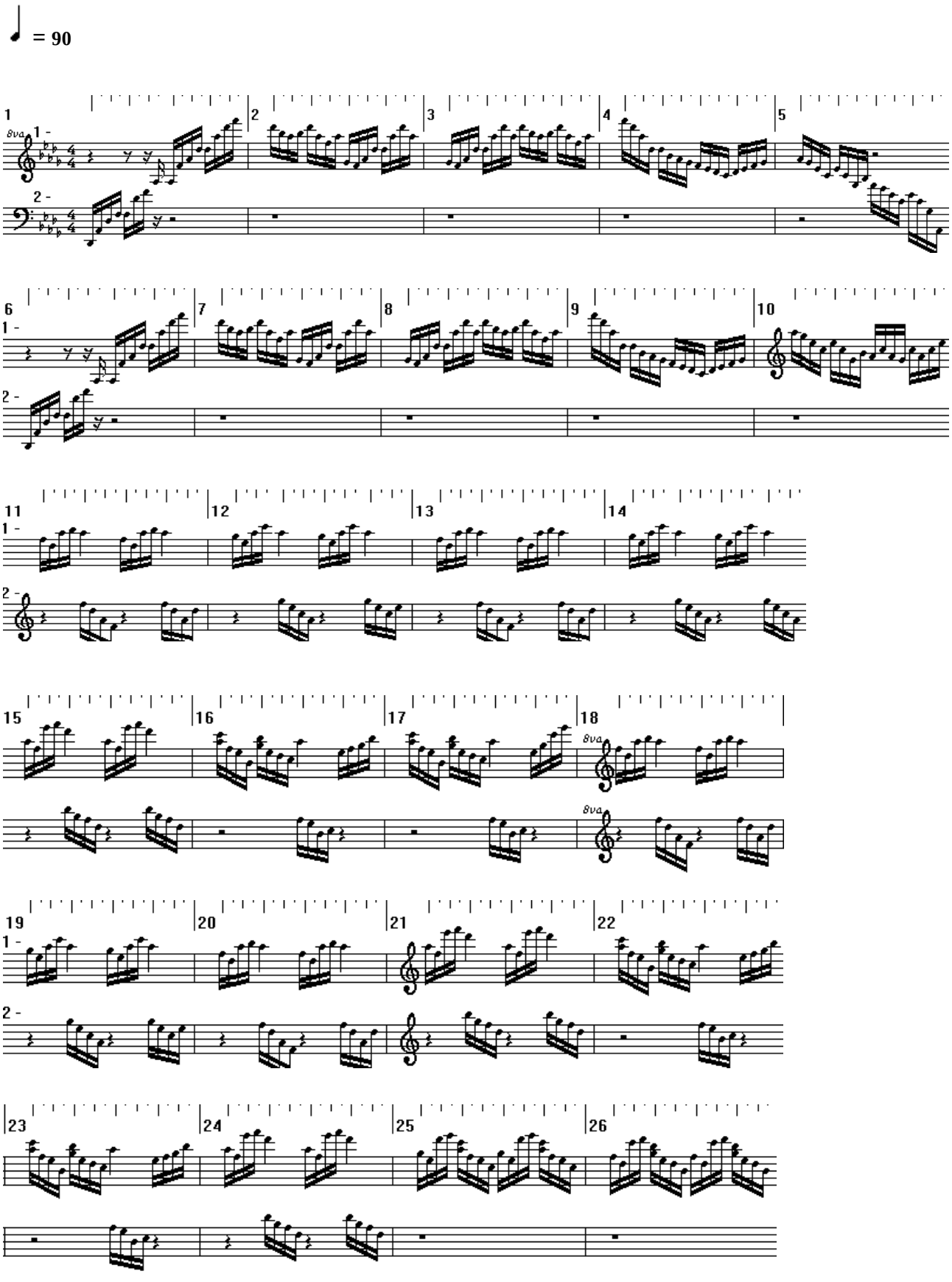


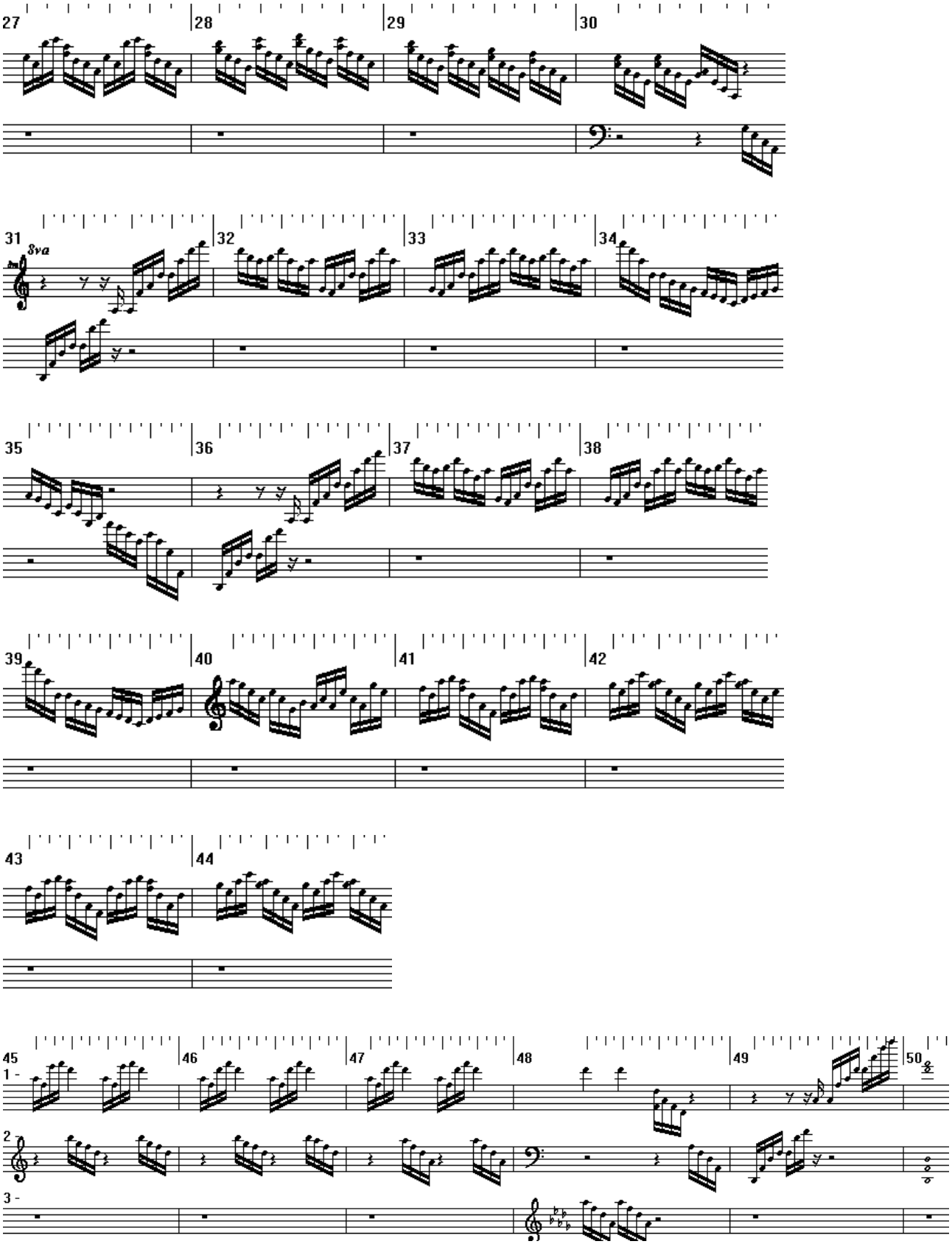

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47


48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71

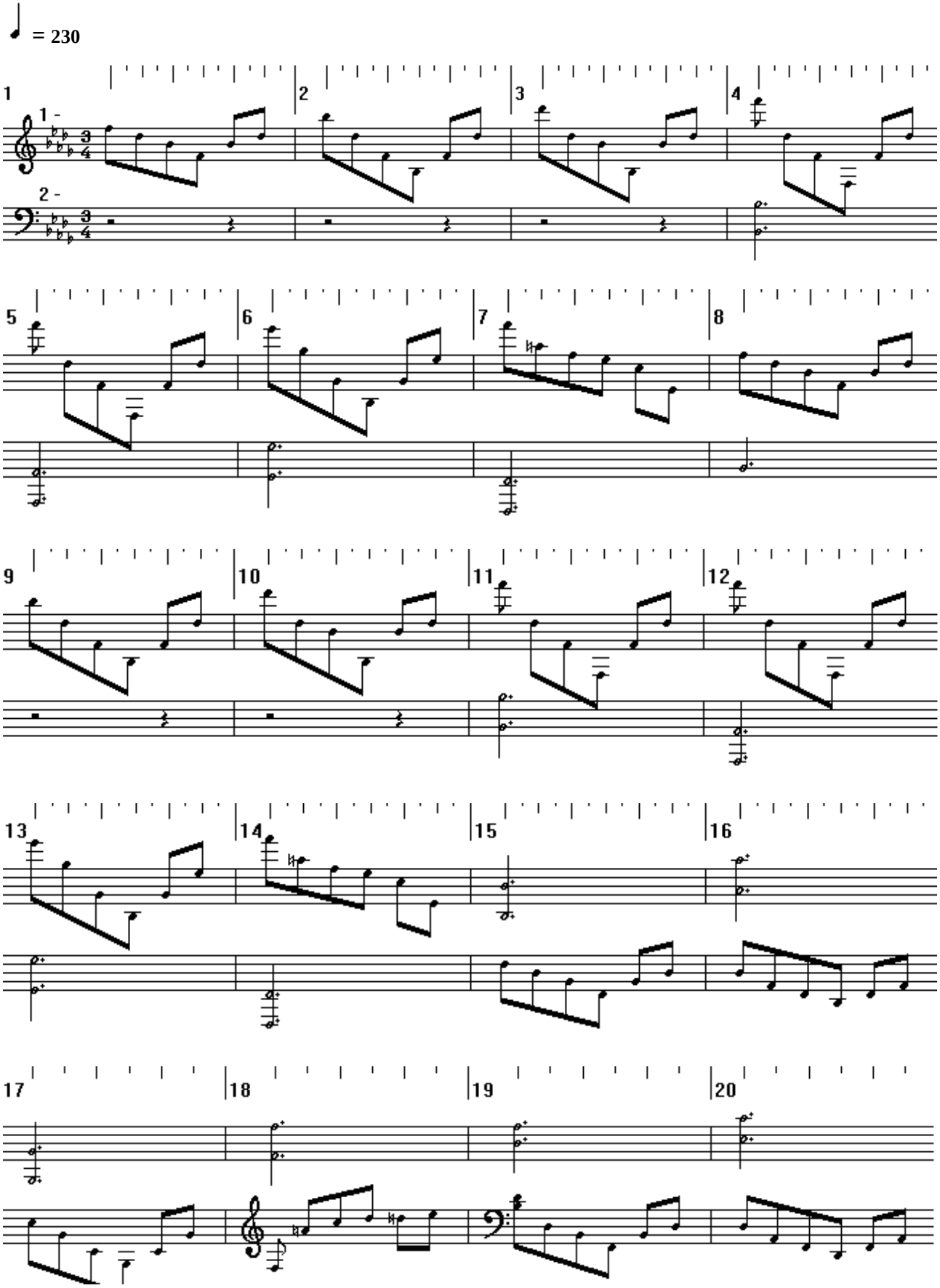

72
73
74
pp
75
76

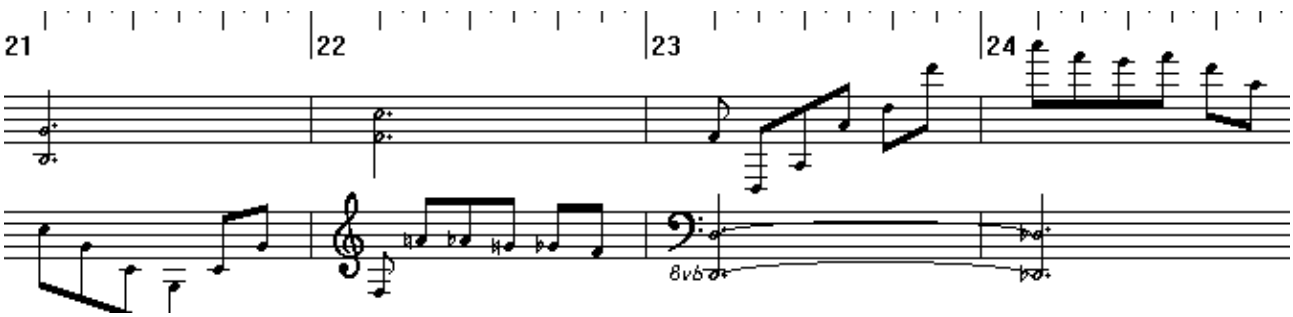
– 11 –

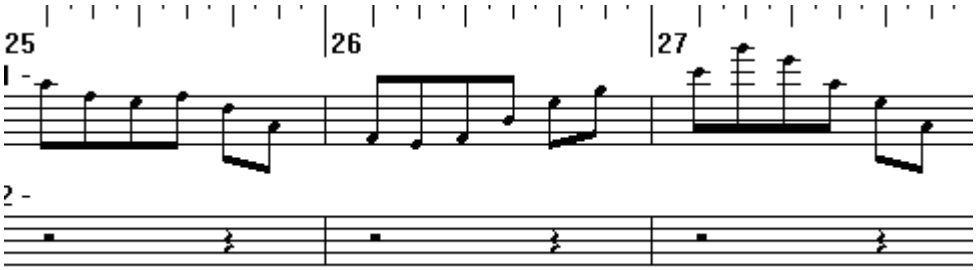


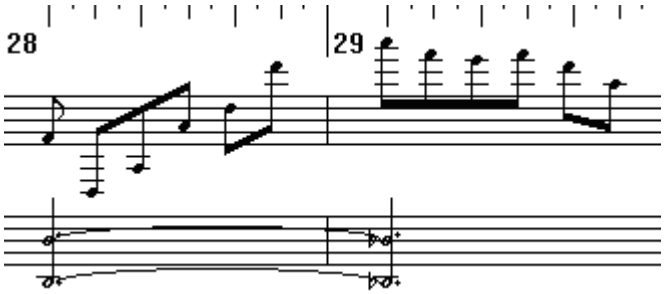

27
28
29
30
31
8va
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
1 -
2
3 -

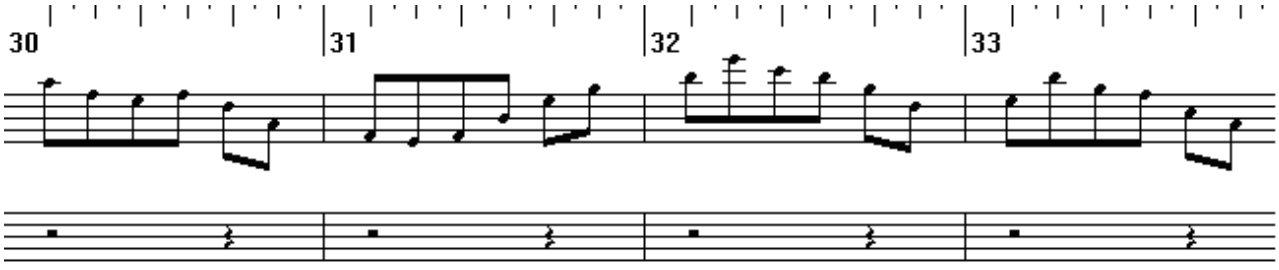
– 12 –

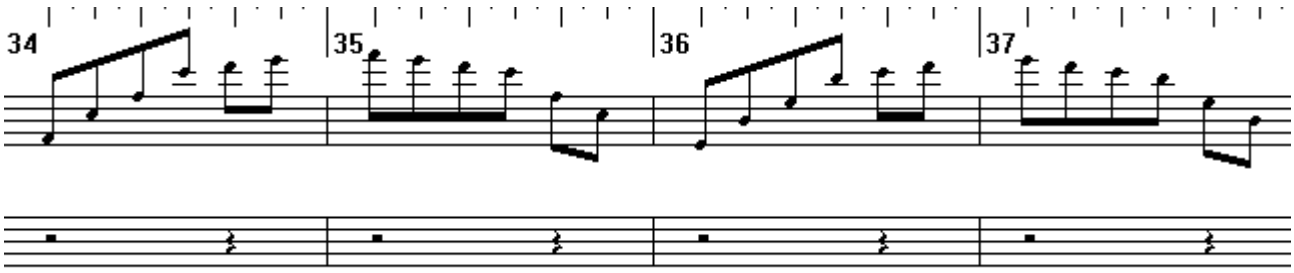


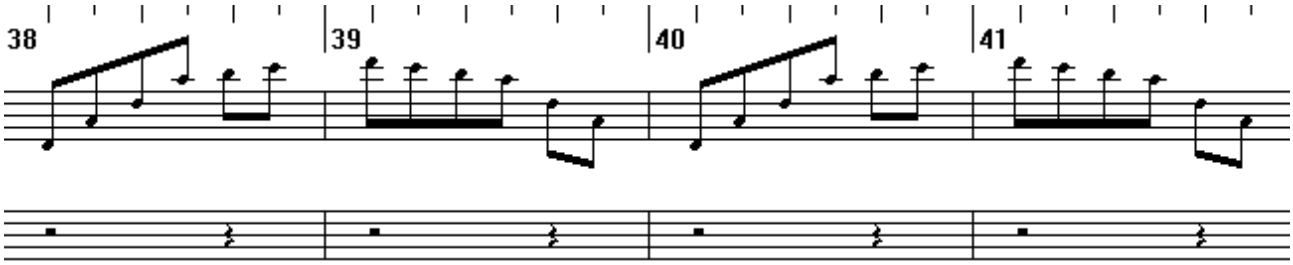

21
22
23
24
8vb

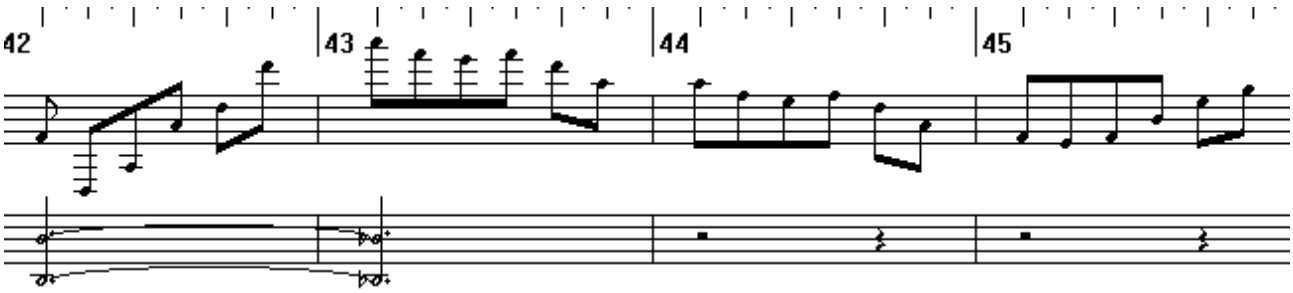

25
26
27

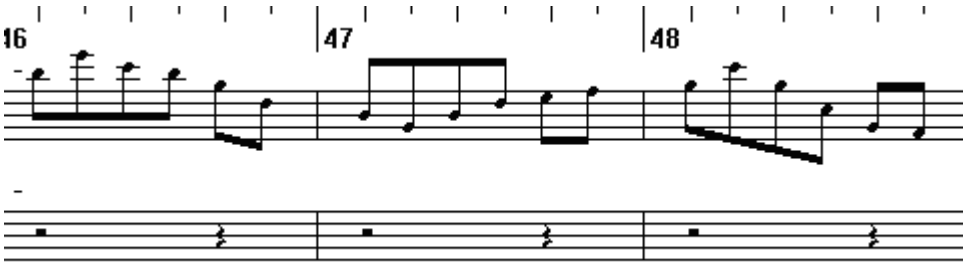

28
29

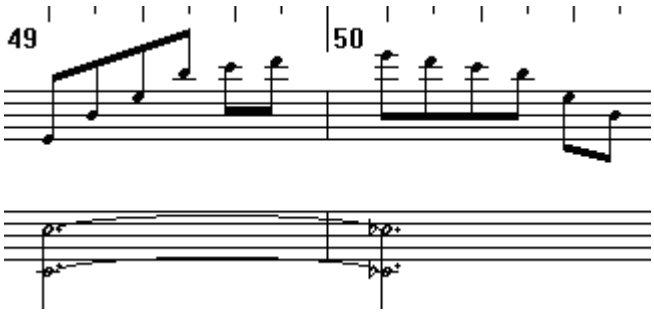

30
31
32
33

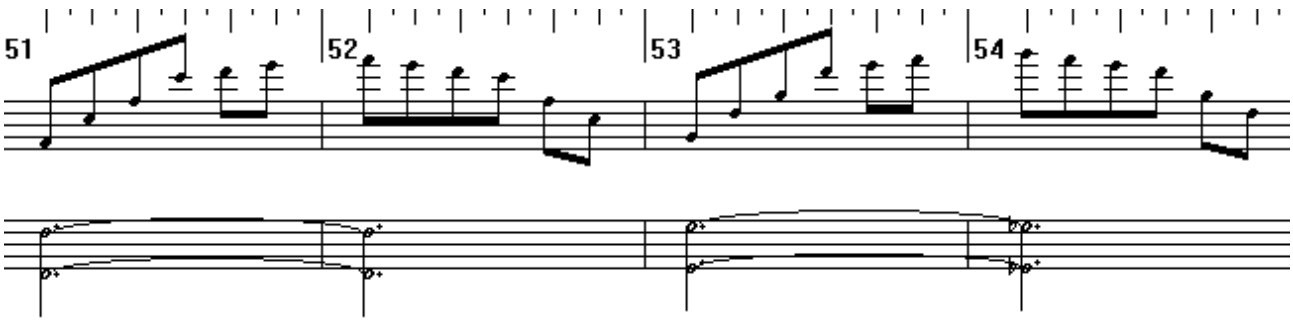

34
35
36
37

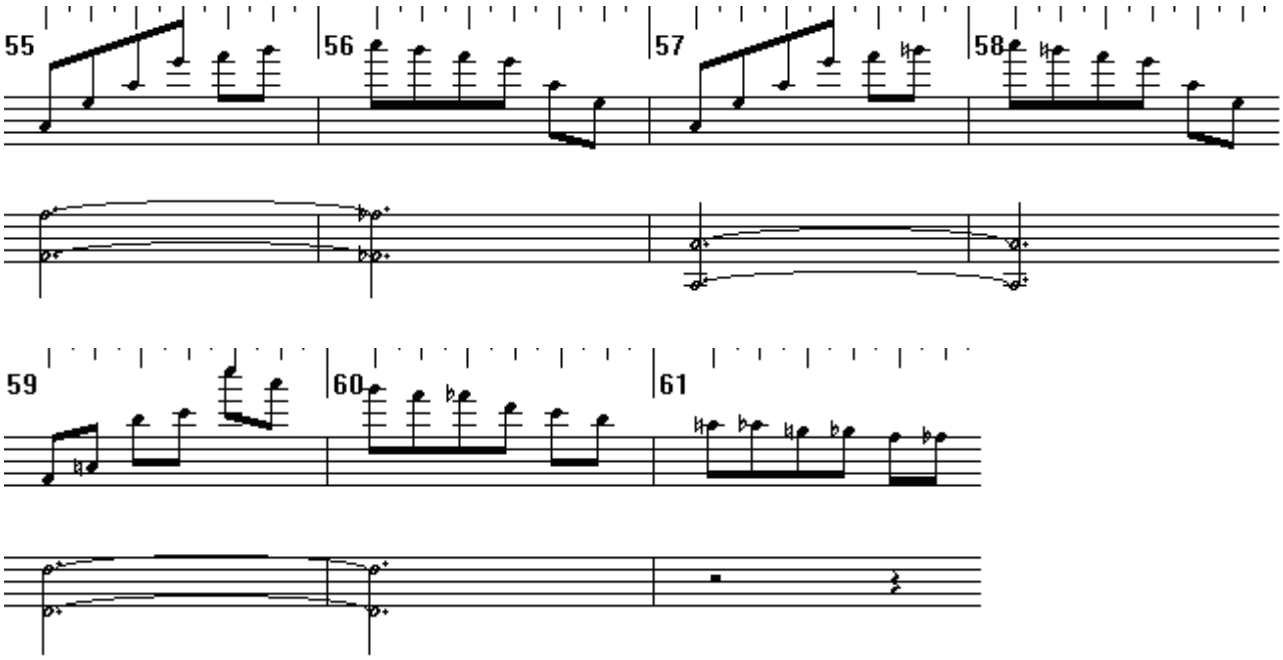

38
39
40
41


42
43
44
45

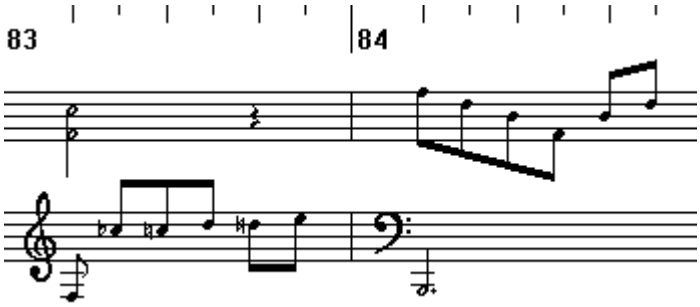

46
47
48


49
50

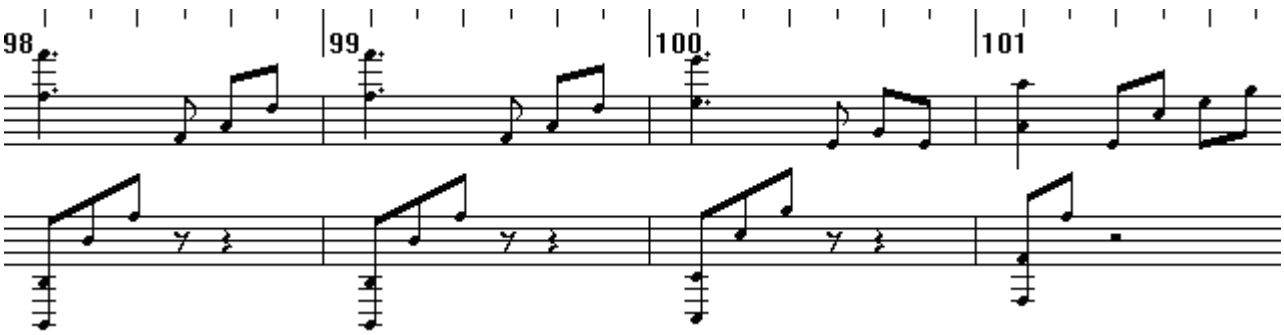

51
52
53
54

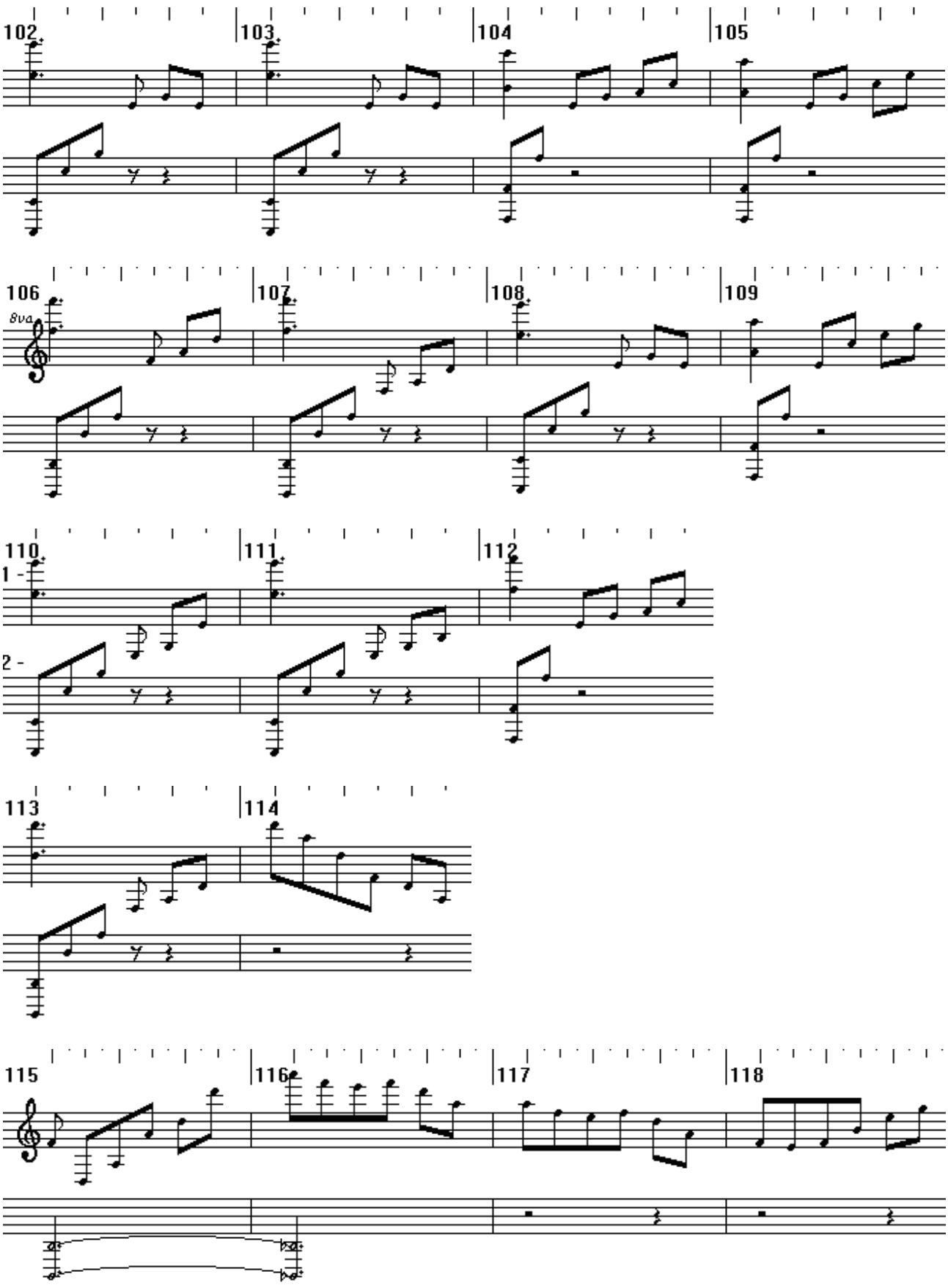


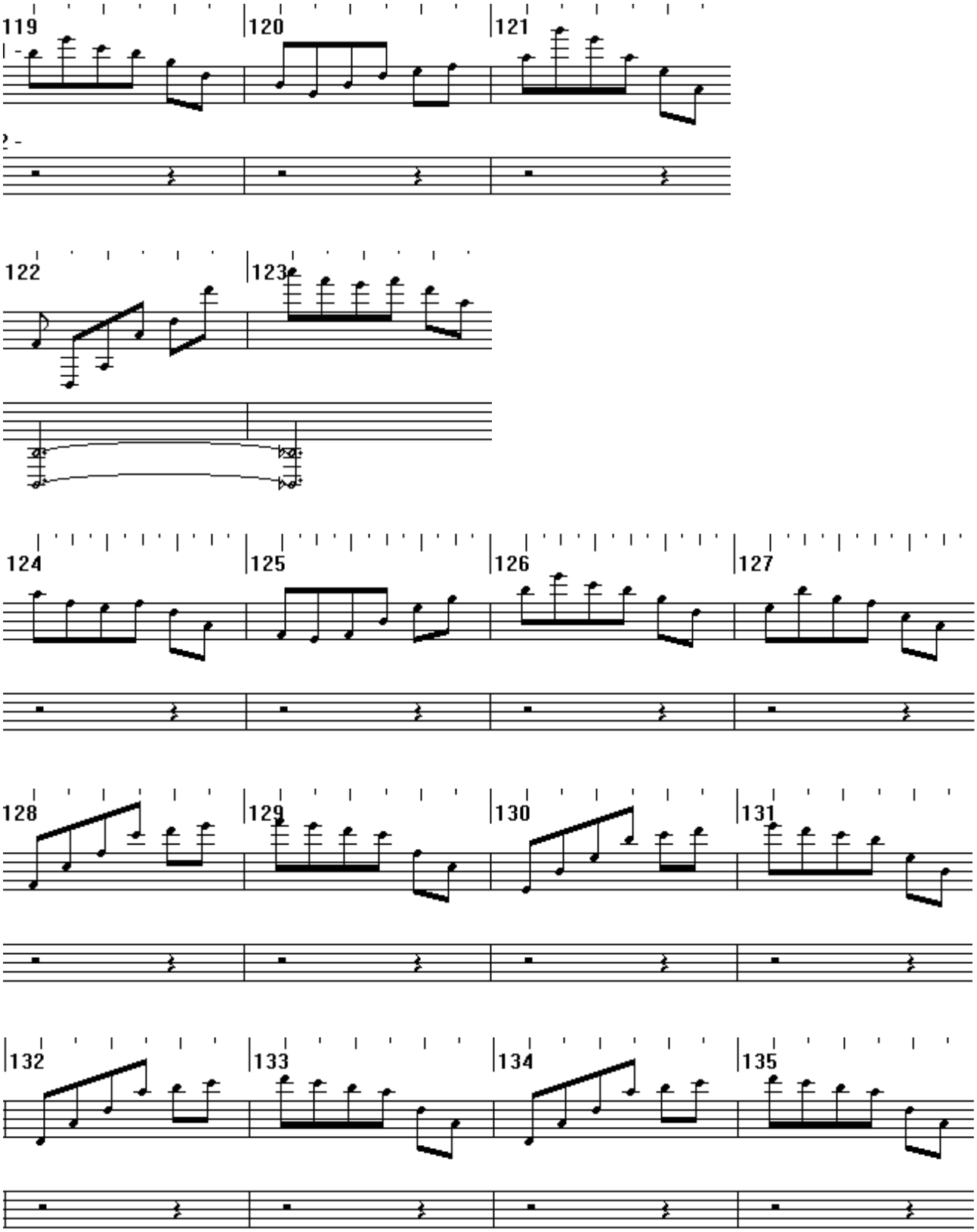
[62-82 = 1-21]

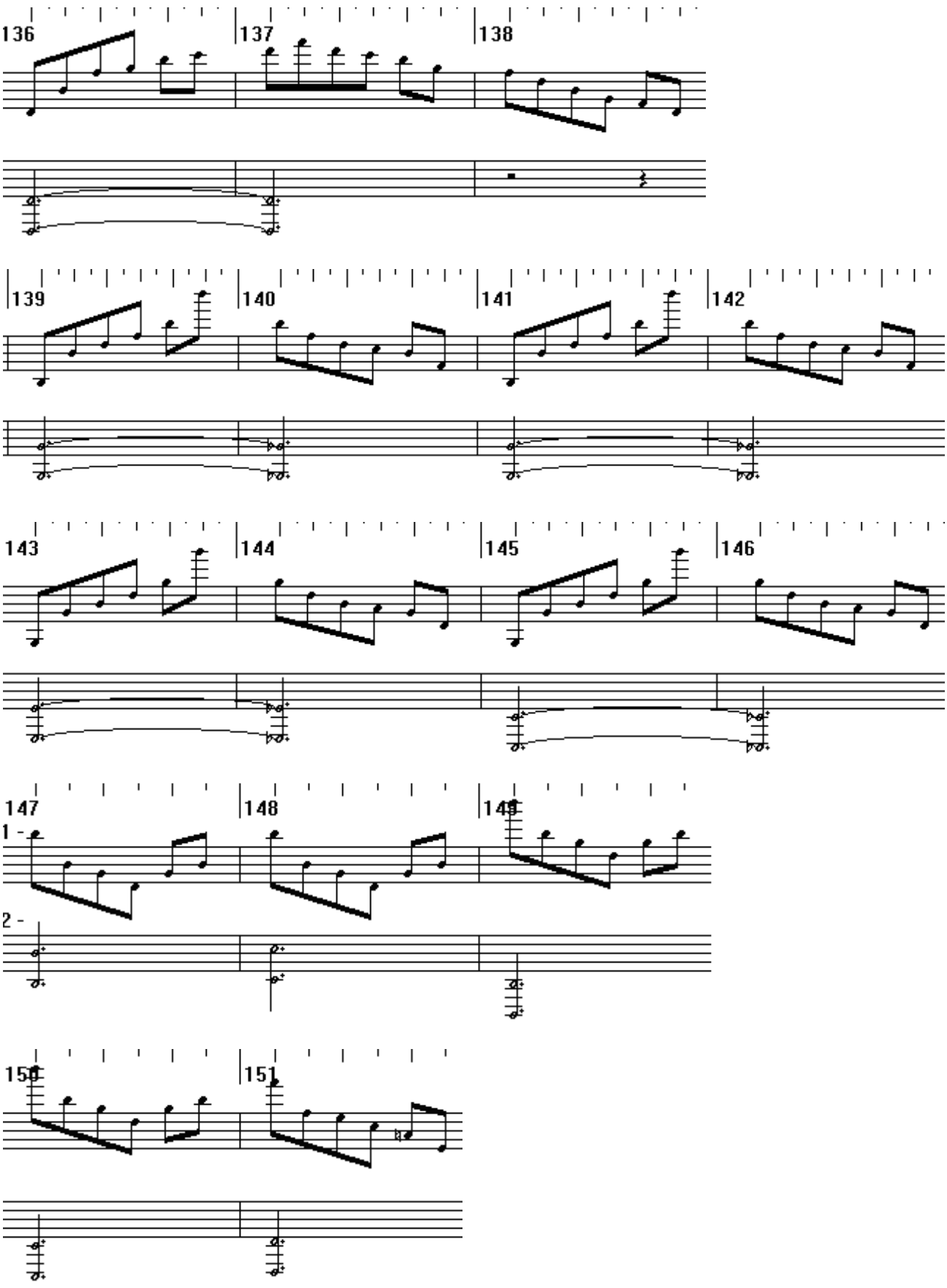


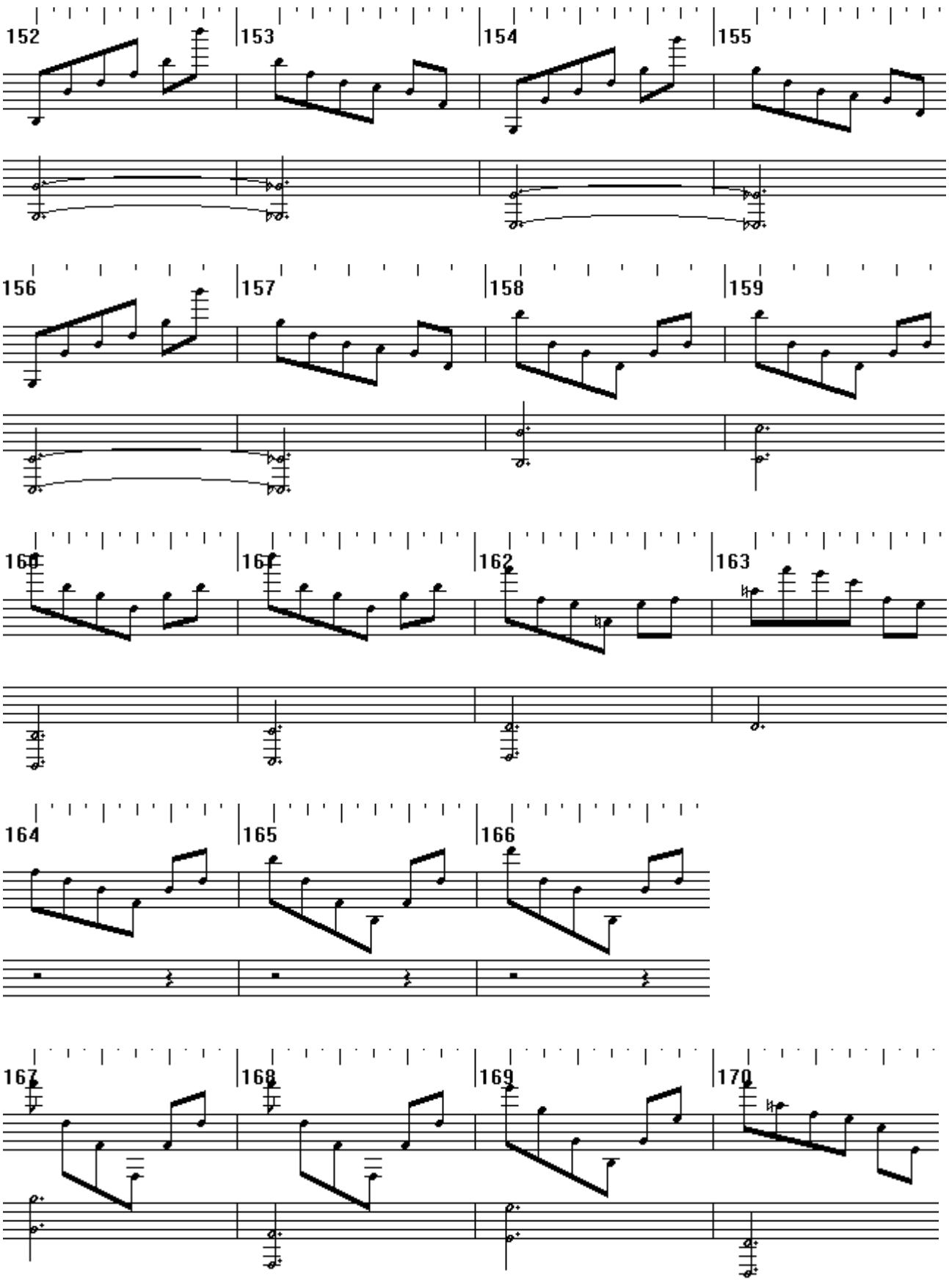
[85-97 = 2-14]

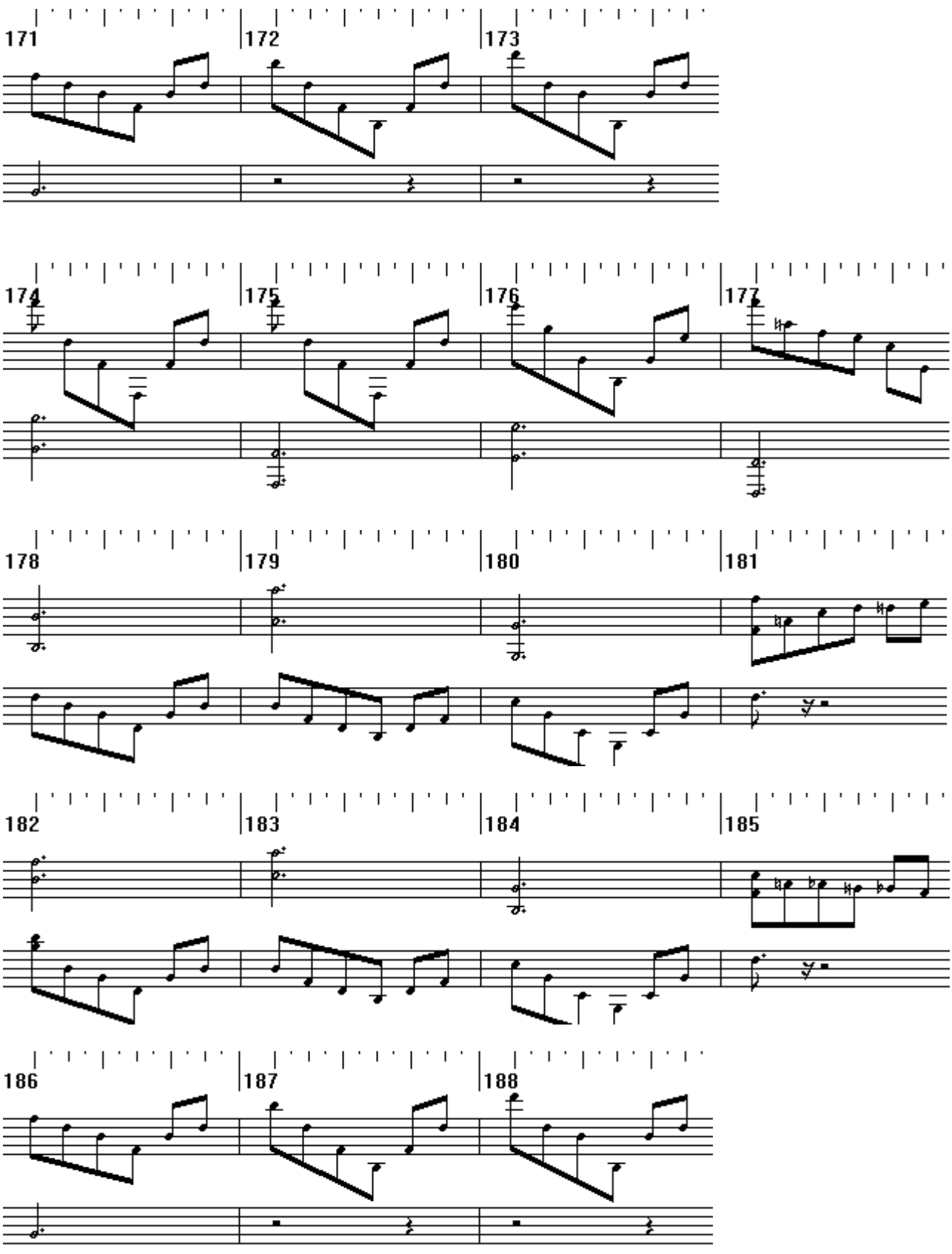


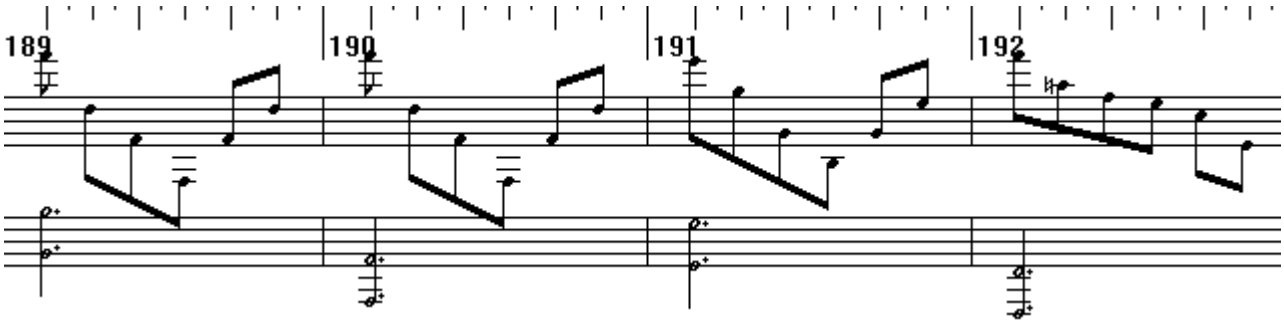

102
103
104
105
106
8va
107
108
109
110
1 -
2 -
111
112
113
114
115
116
117
118

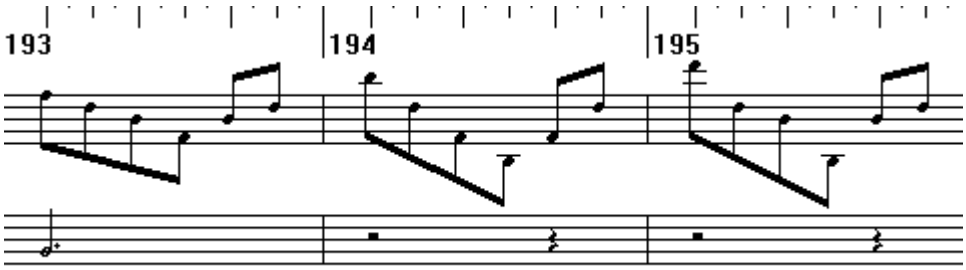

119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135

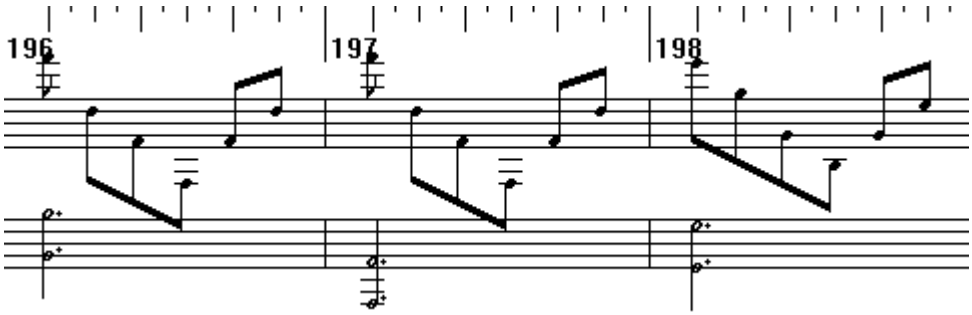

136
137
138
139
140
141
142
143
144
145
146
147
148
149
1 -
2 -
150
151

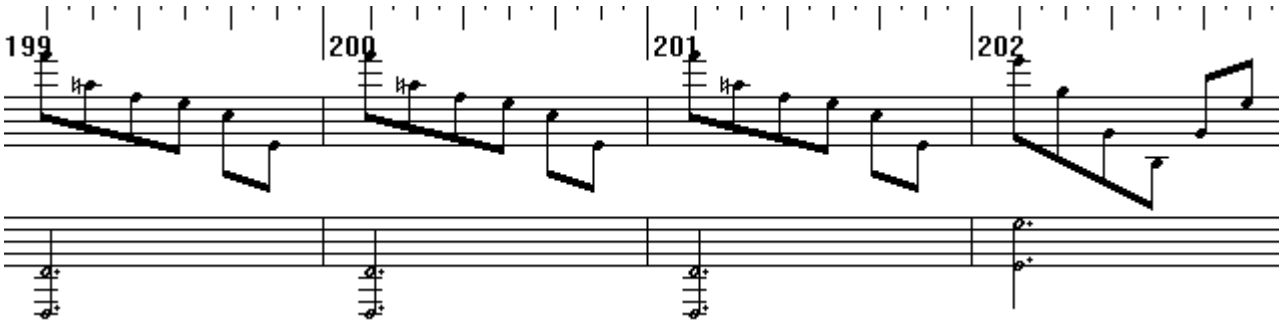

152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170

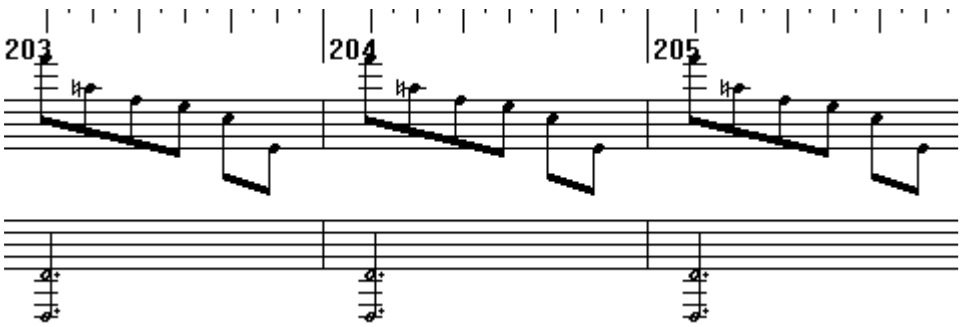

171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188

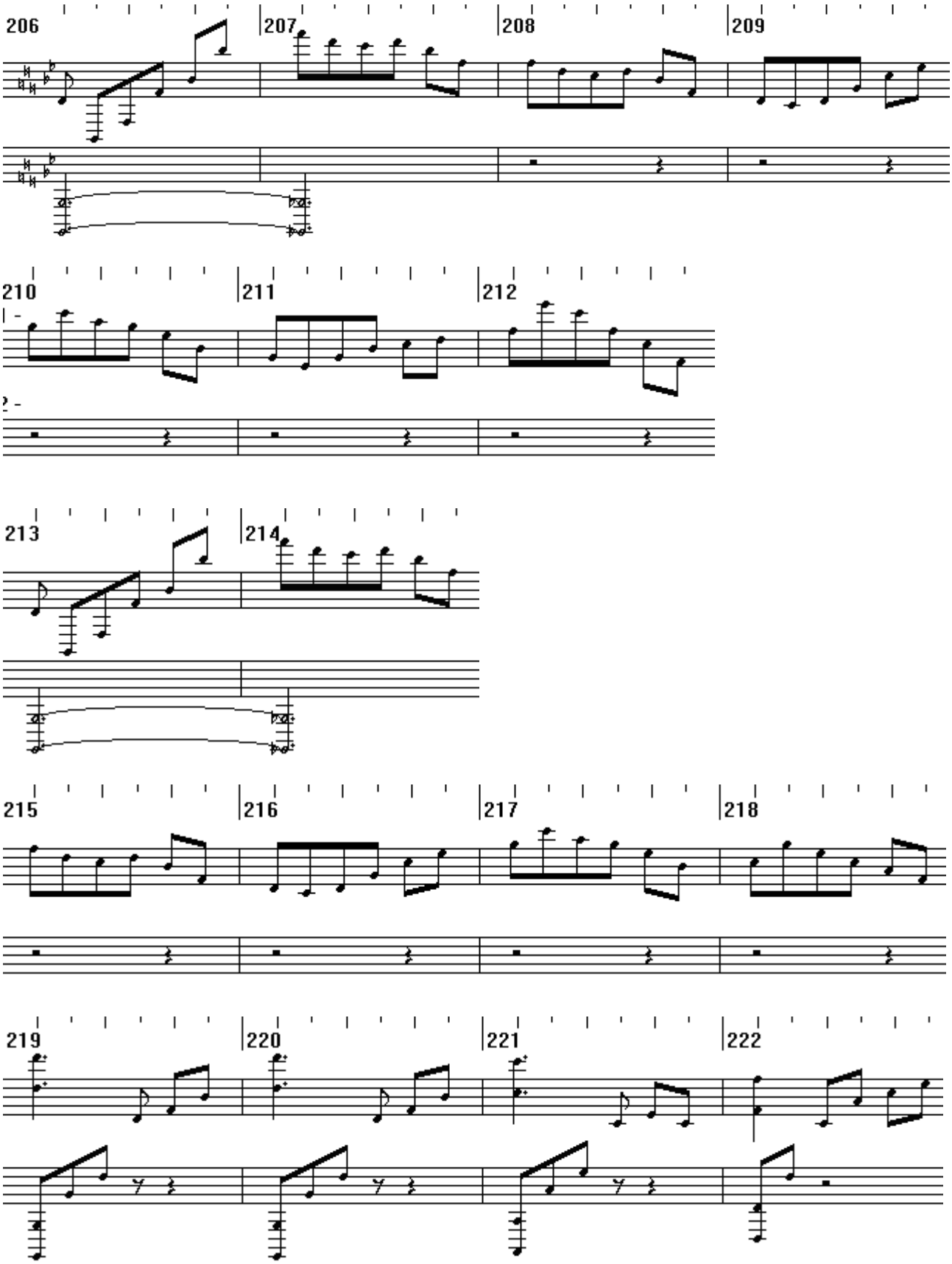

189
190
191
192

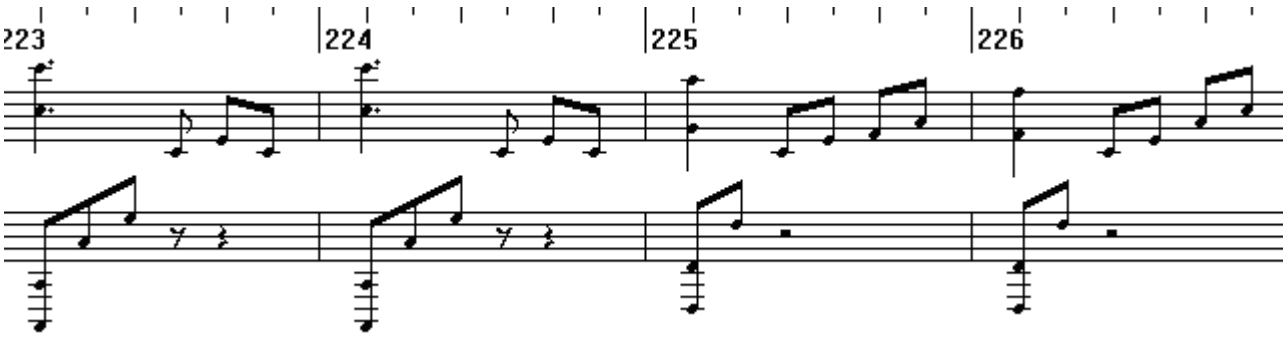

193
194
195

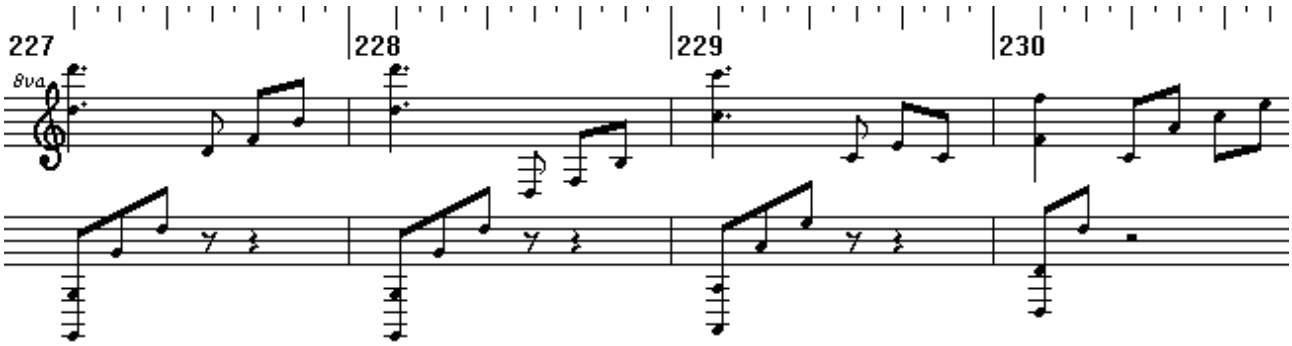

196
197
198

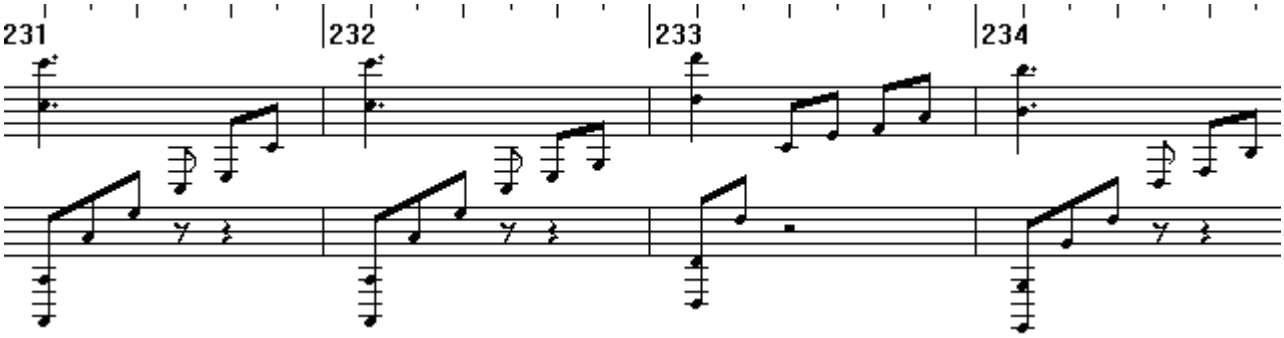

199
200
201
202

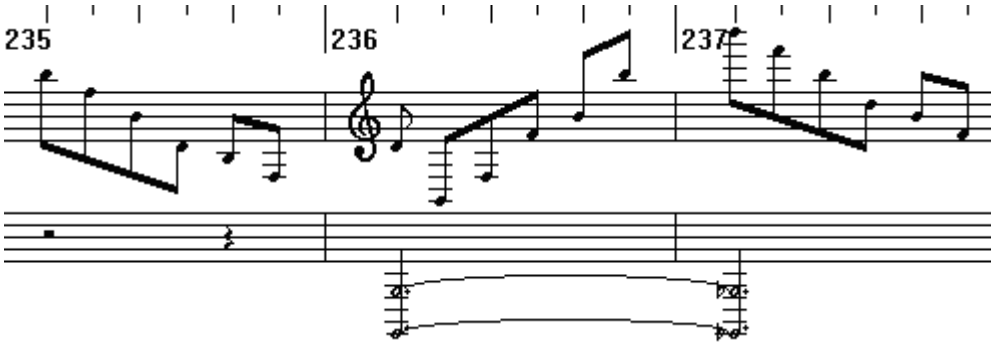

203
204
205

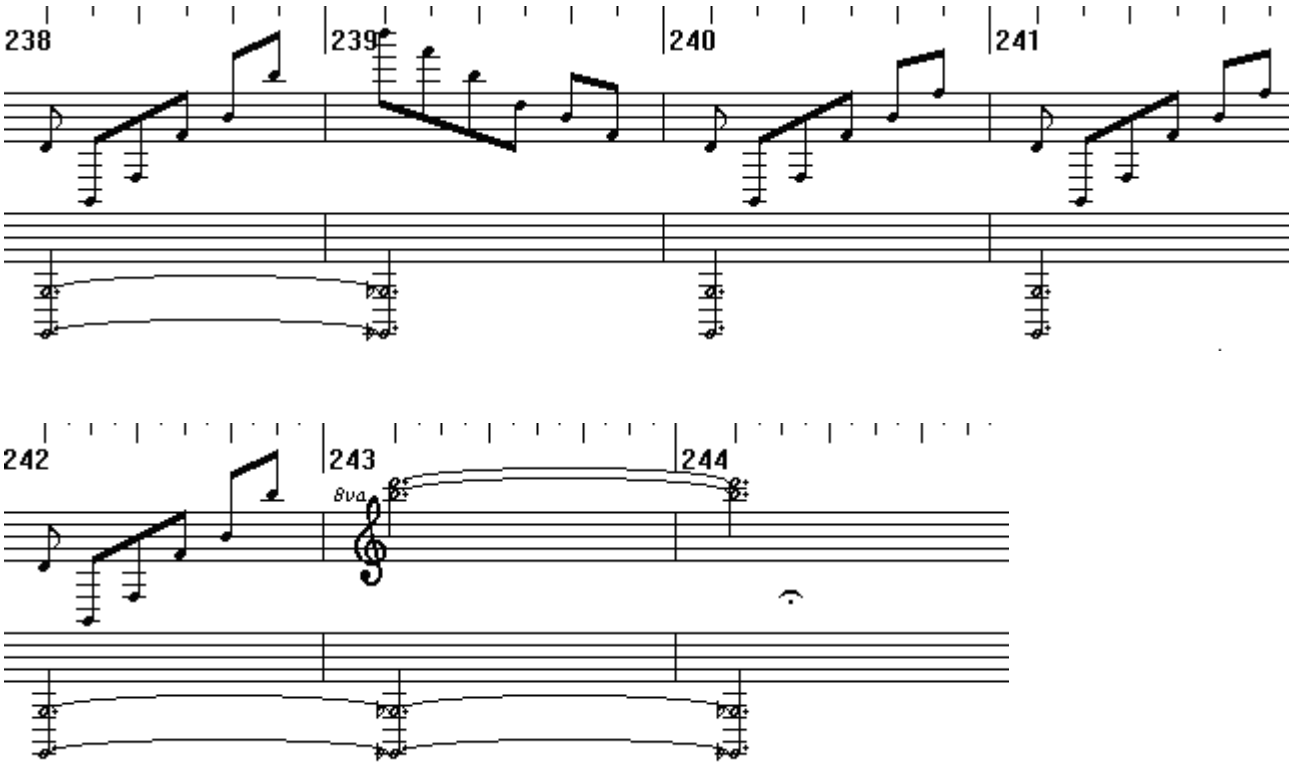

206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222


223
224
225
226


227
8va
228
229
230

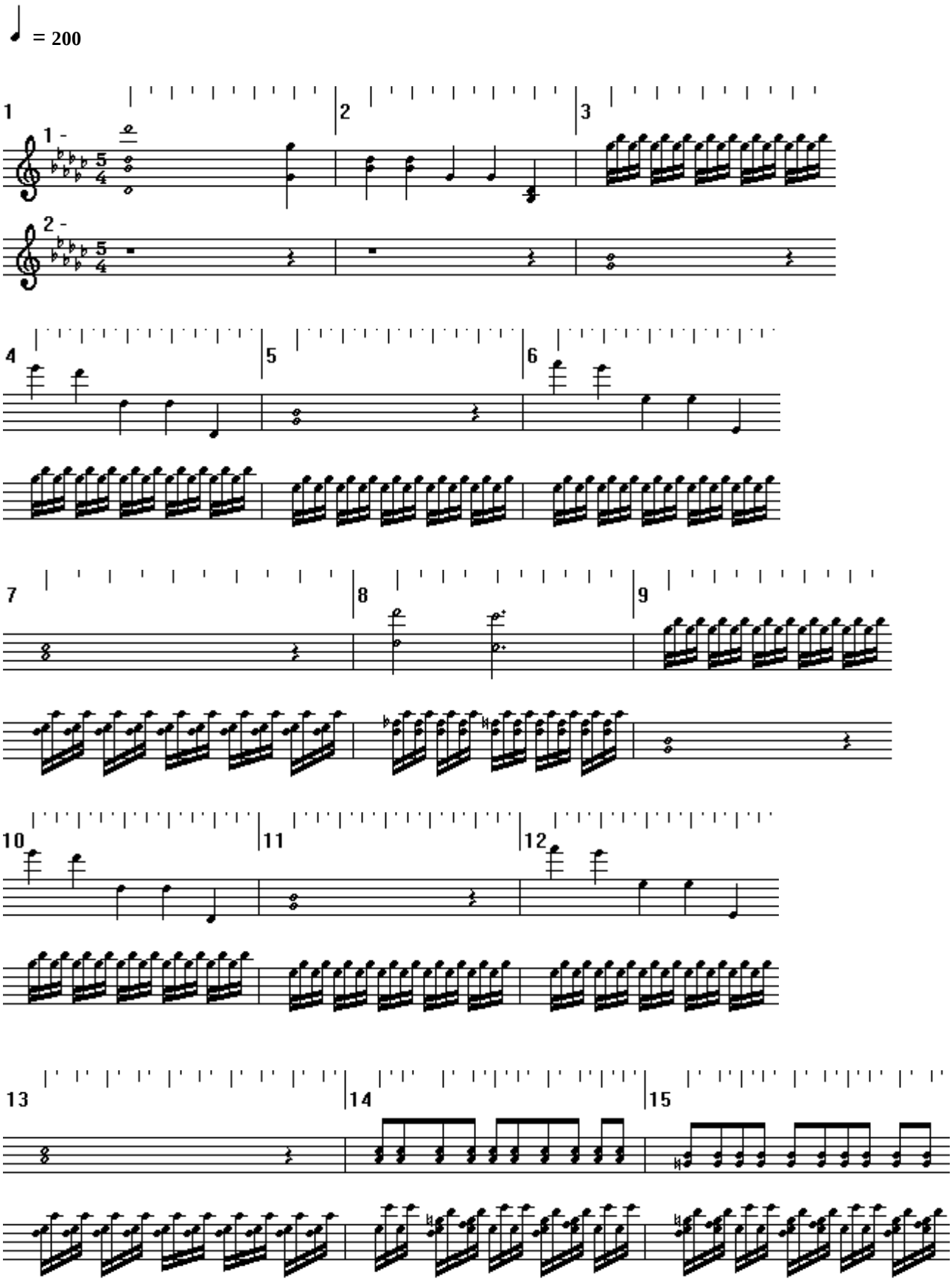

231
232
233
234

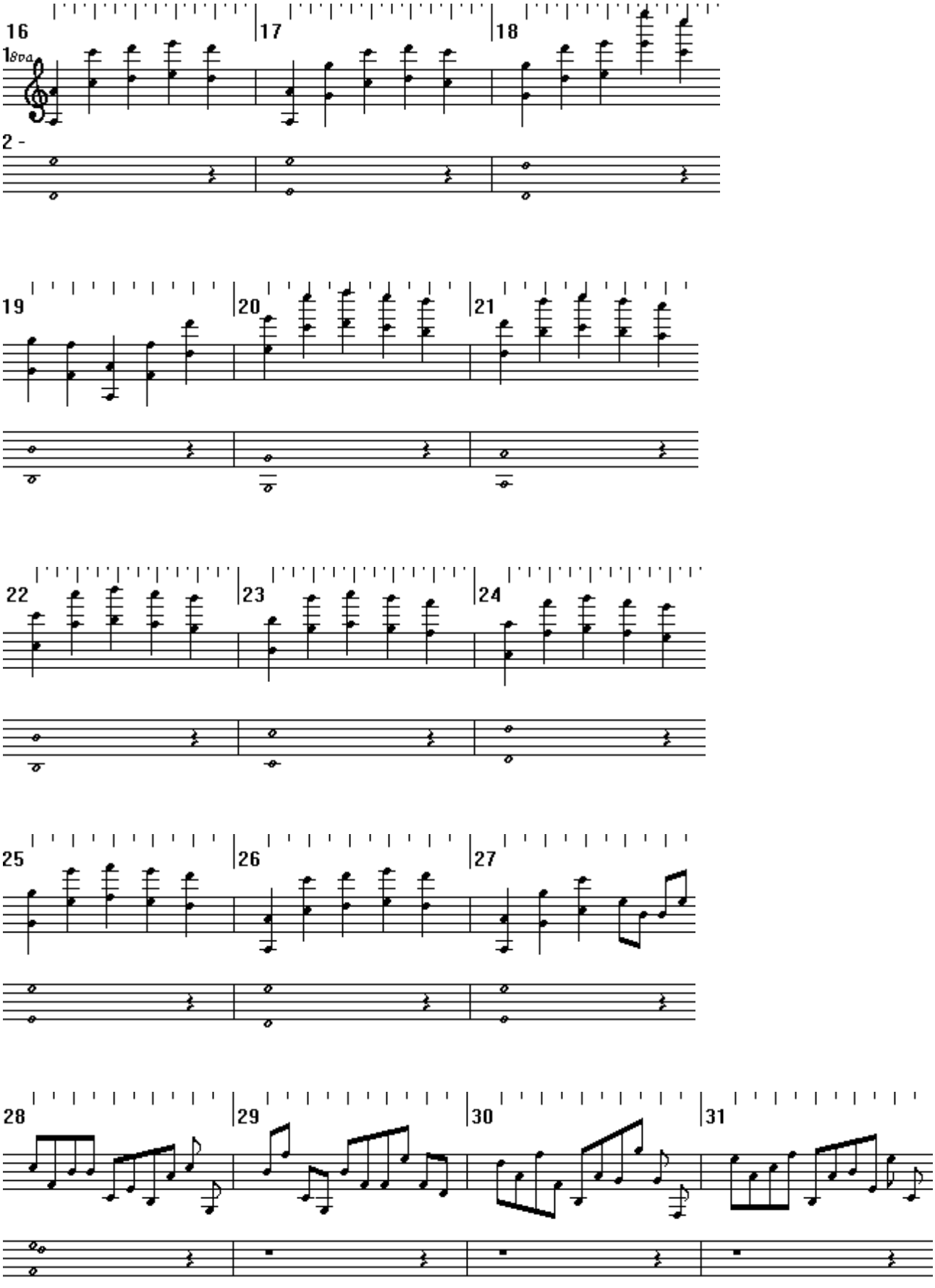

235
236
237

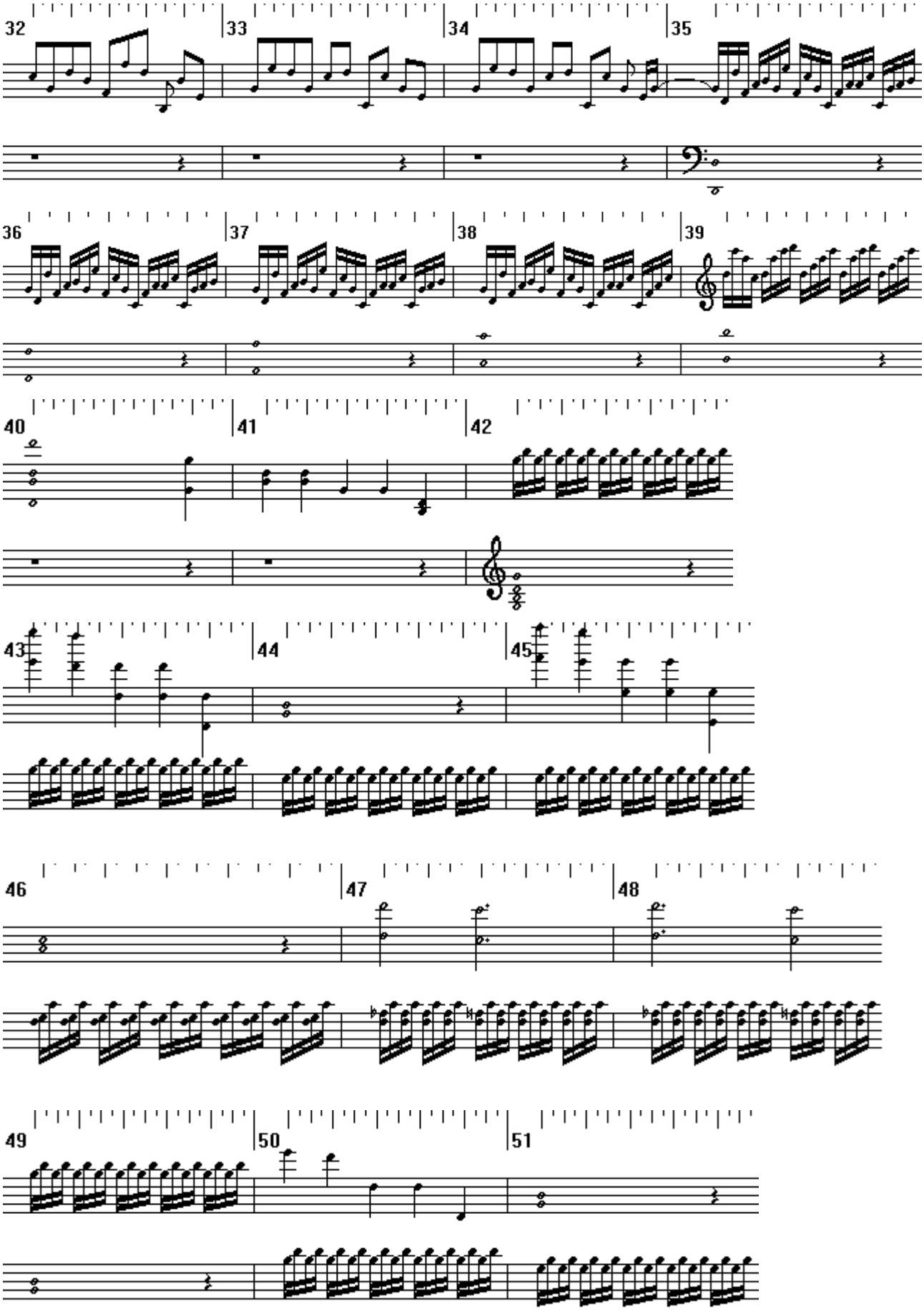

238
239
240
241

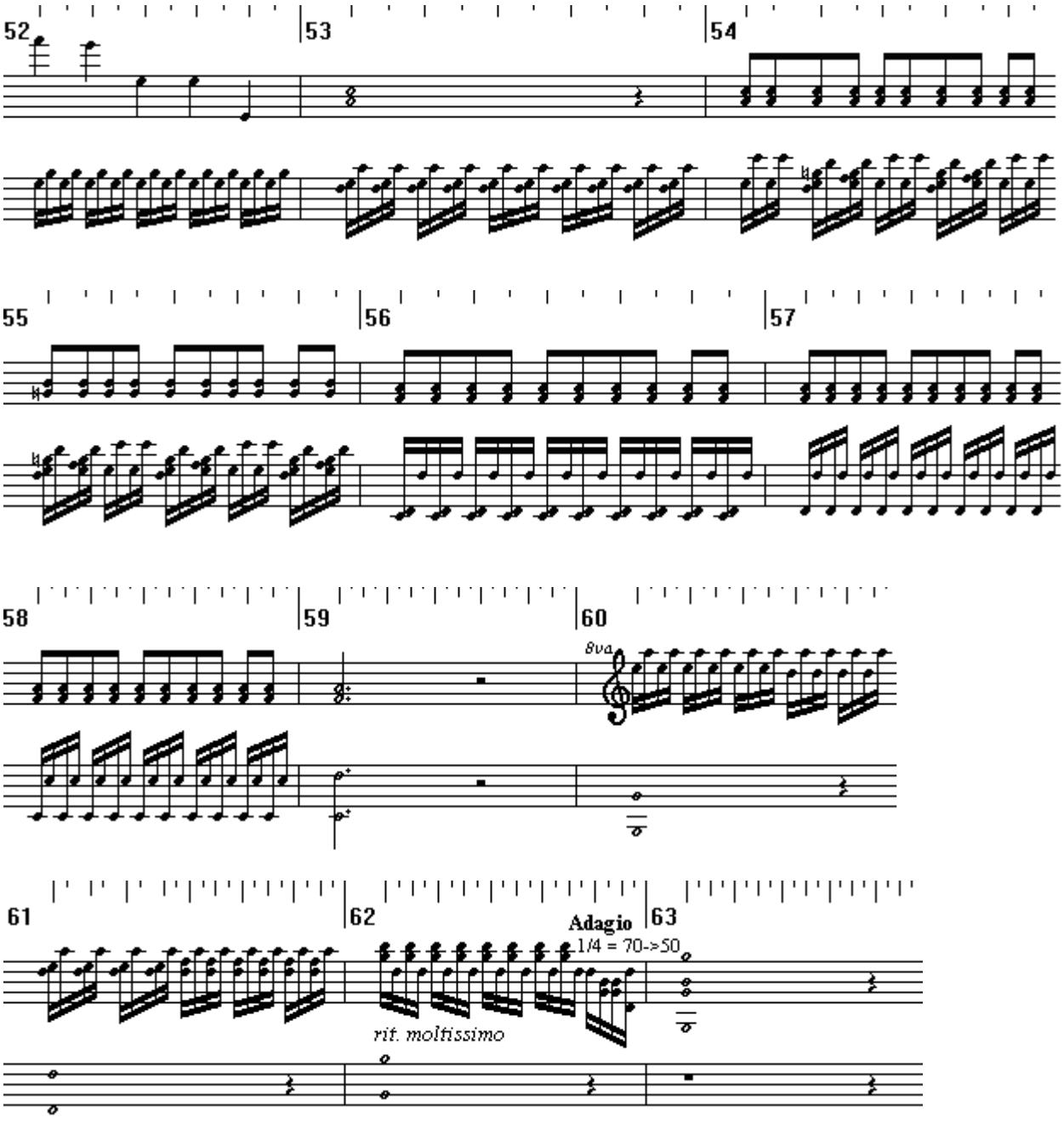
242
243
244
8va

– 13 –

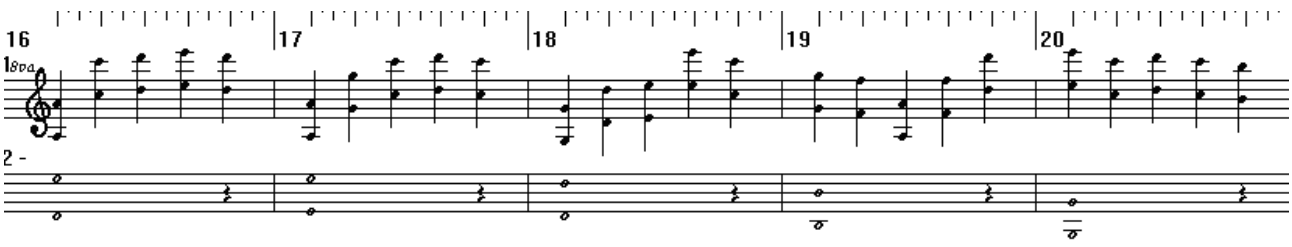



16
17
18
1
8va
2 -
19
20
21
22
23
24
25
26
27
28
29
30
31

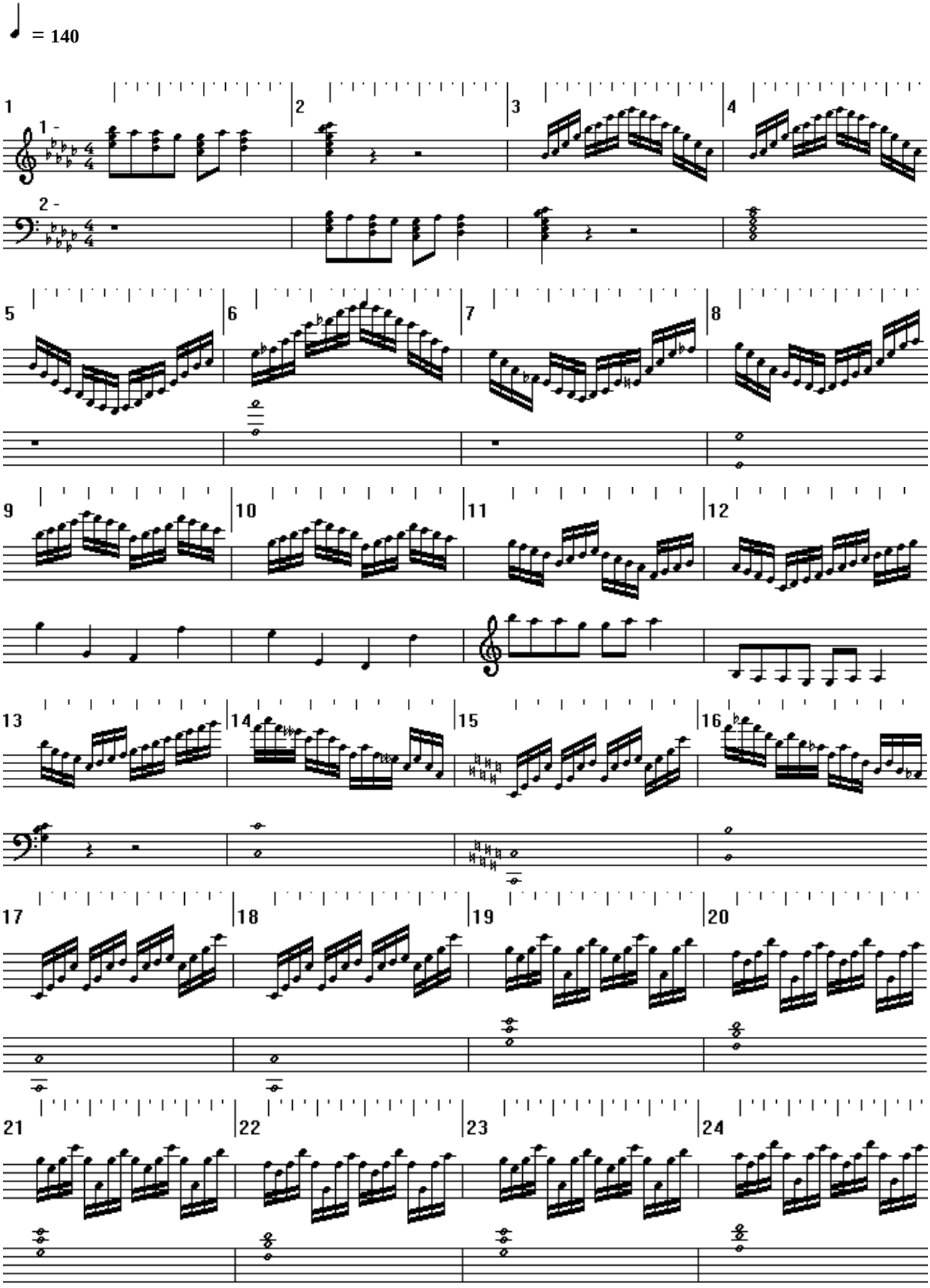

32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51

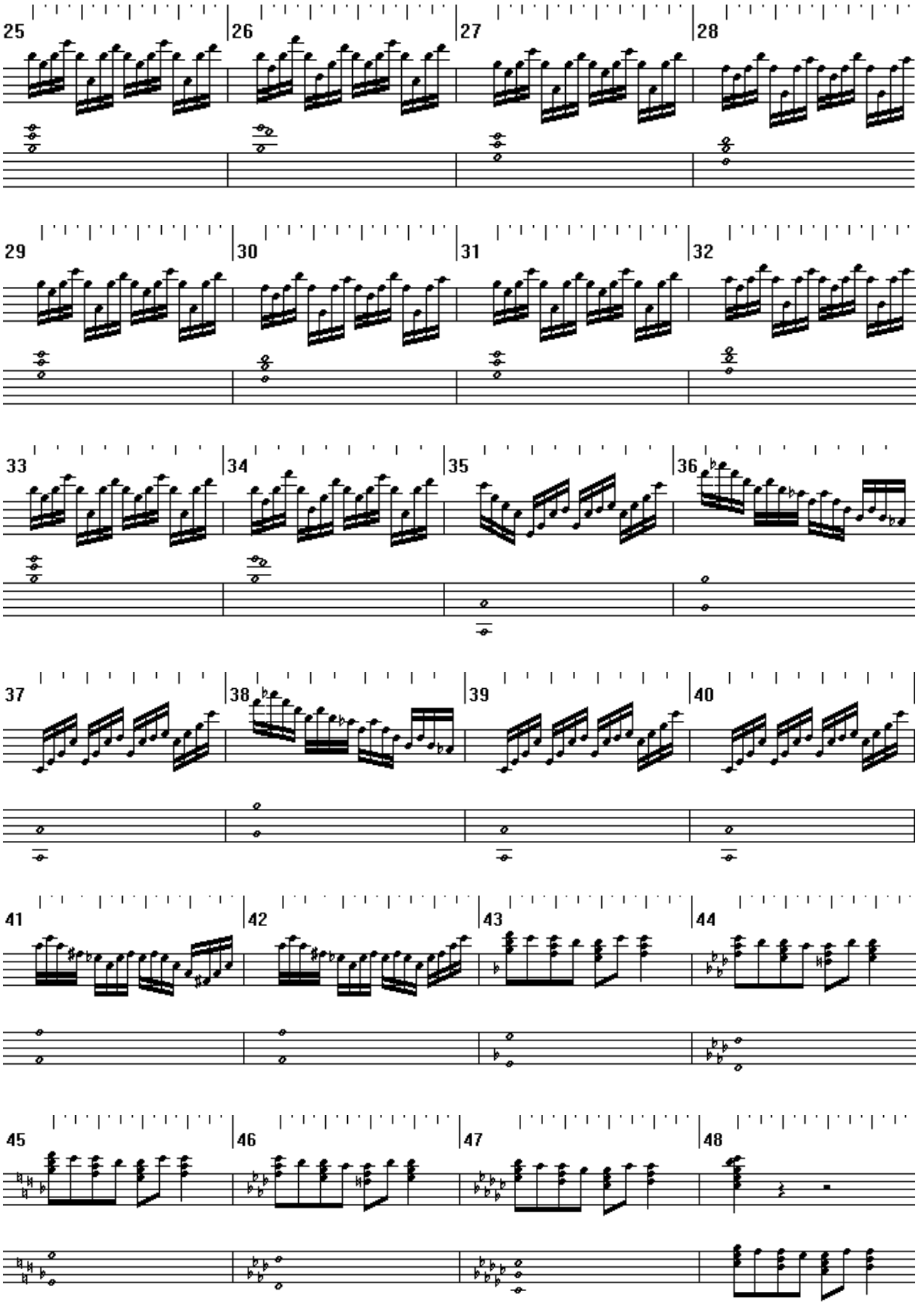


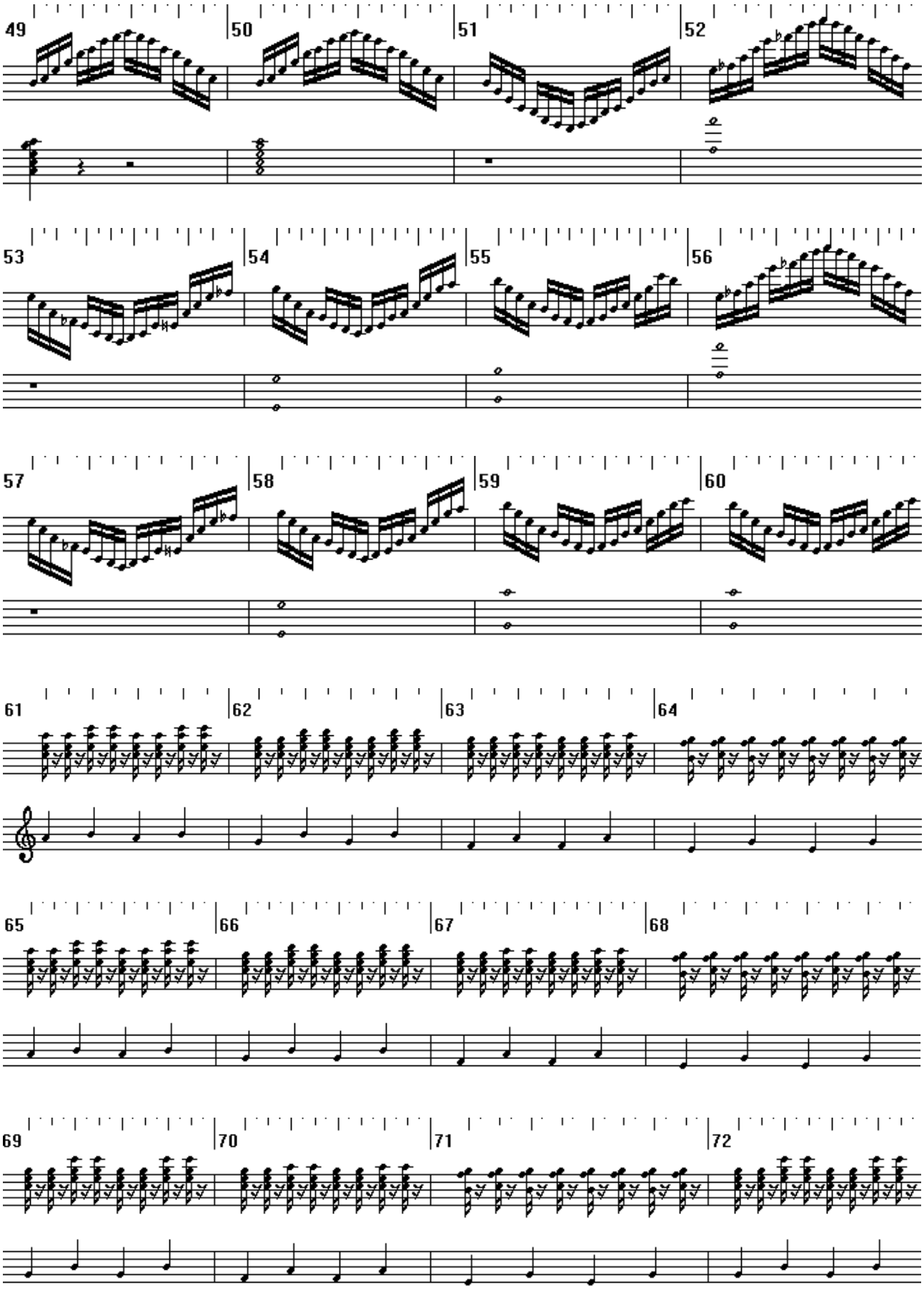
in alternativa: ([18] e [20]: nella versione originale ci sono delle note oltre l'estensione massima del pianoforte)

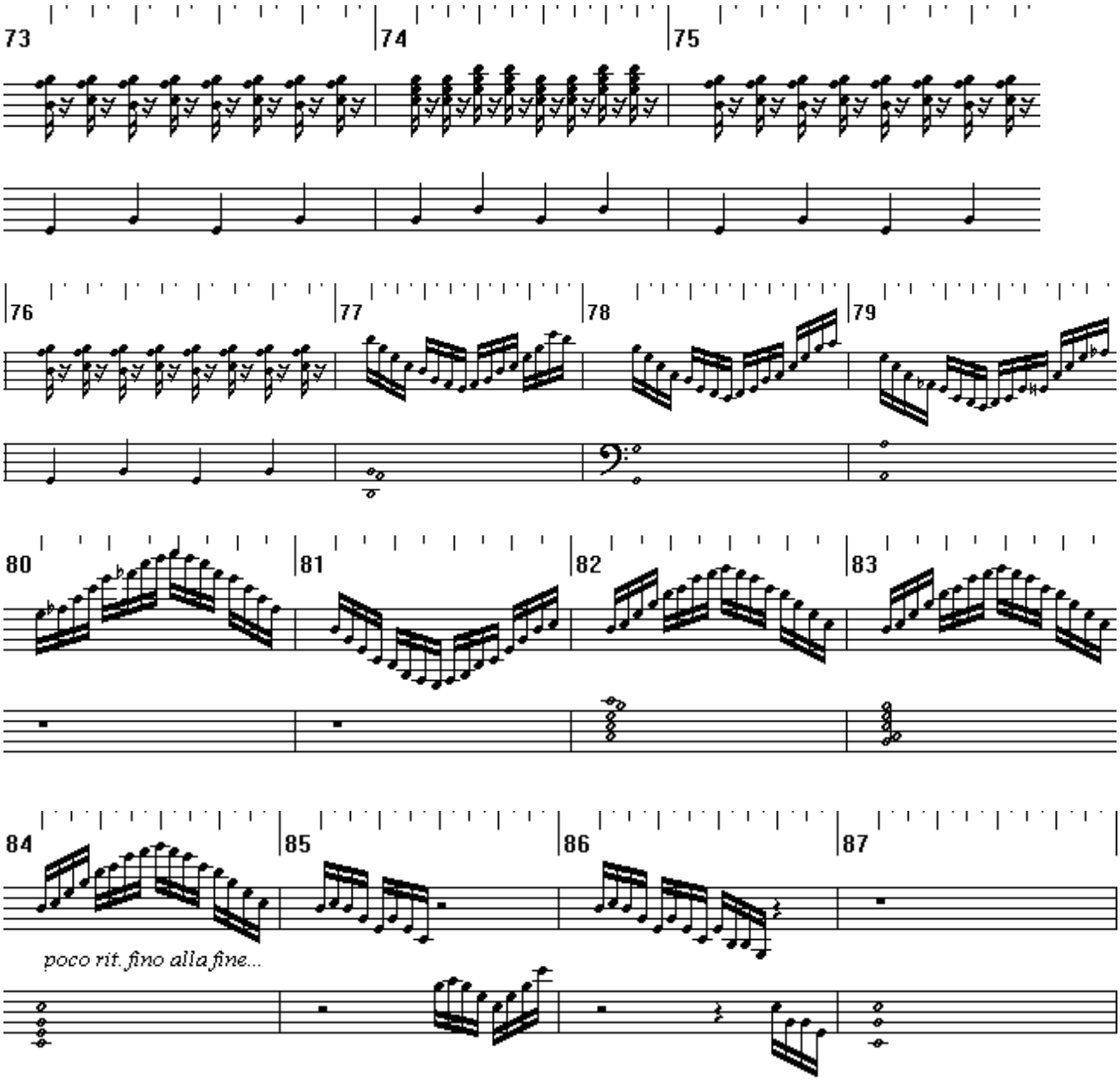


– 14 –

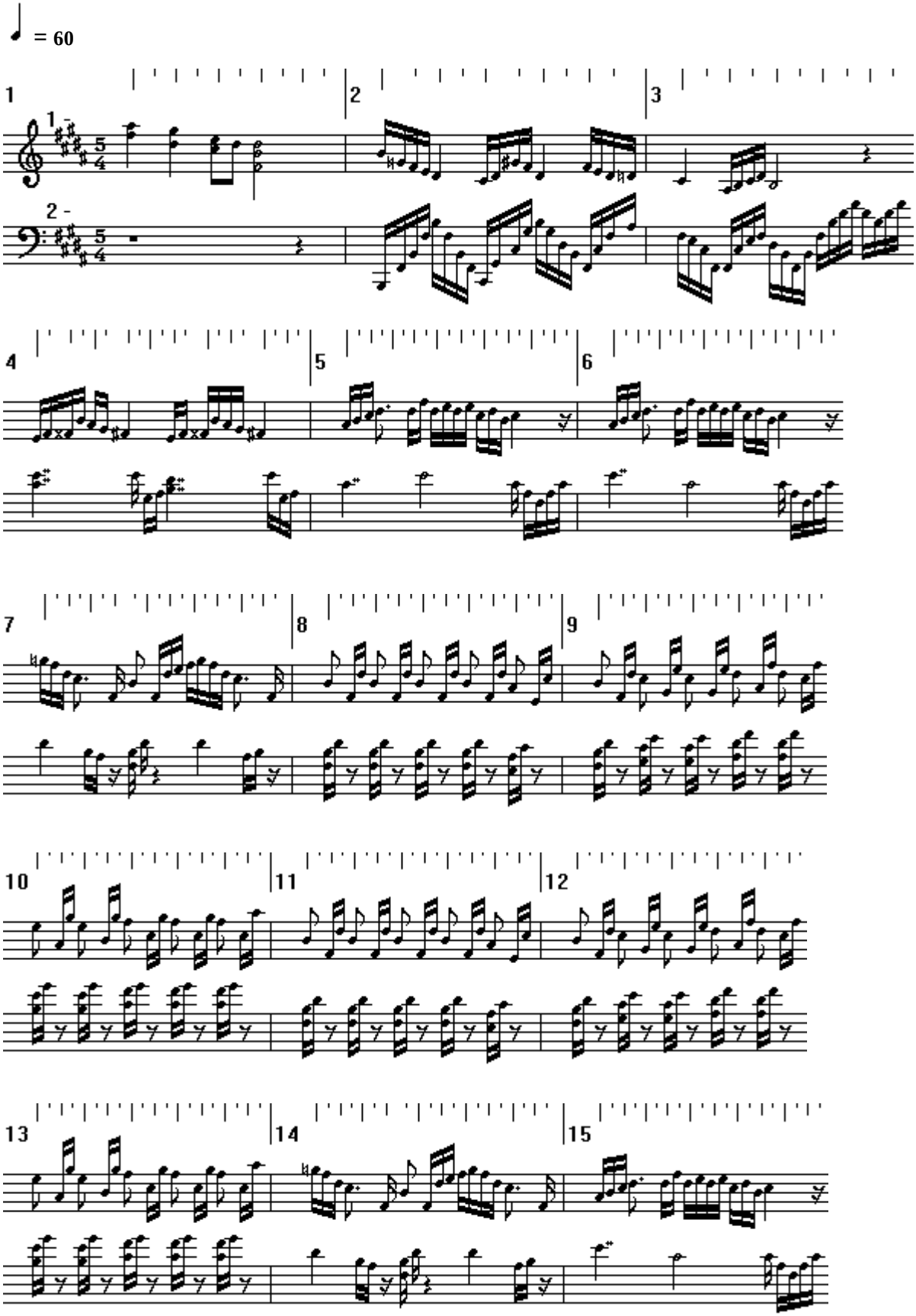


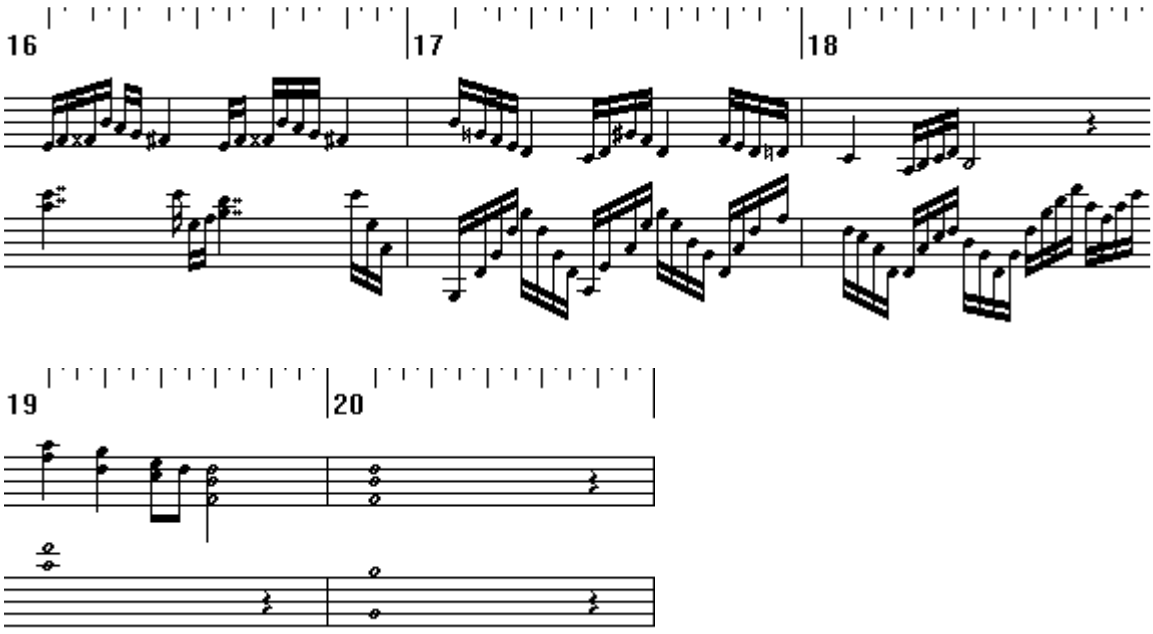

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48


49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72

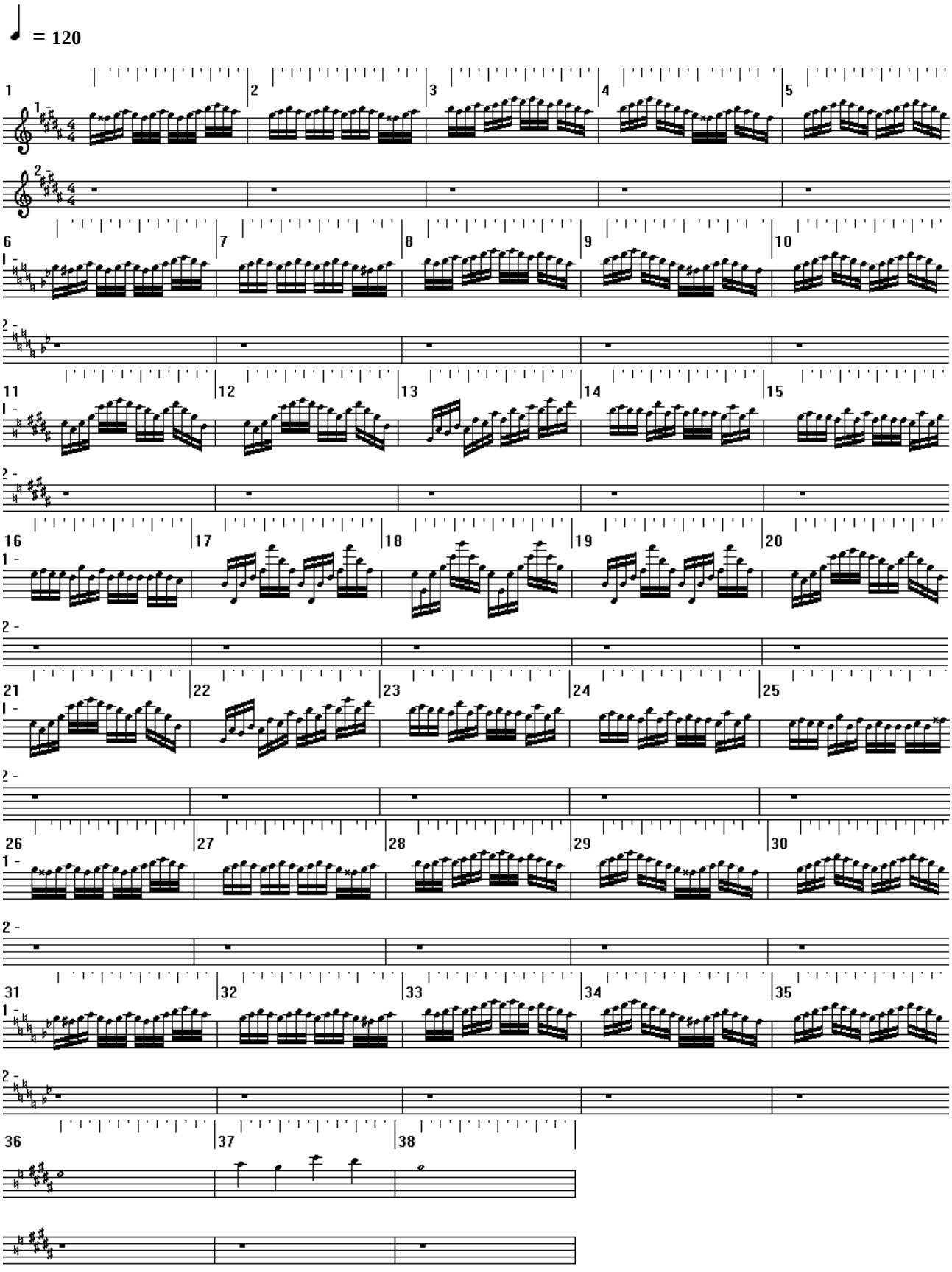

73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
poco rit. fino alla fine...

– 15 –



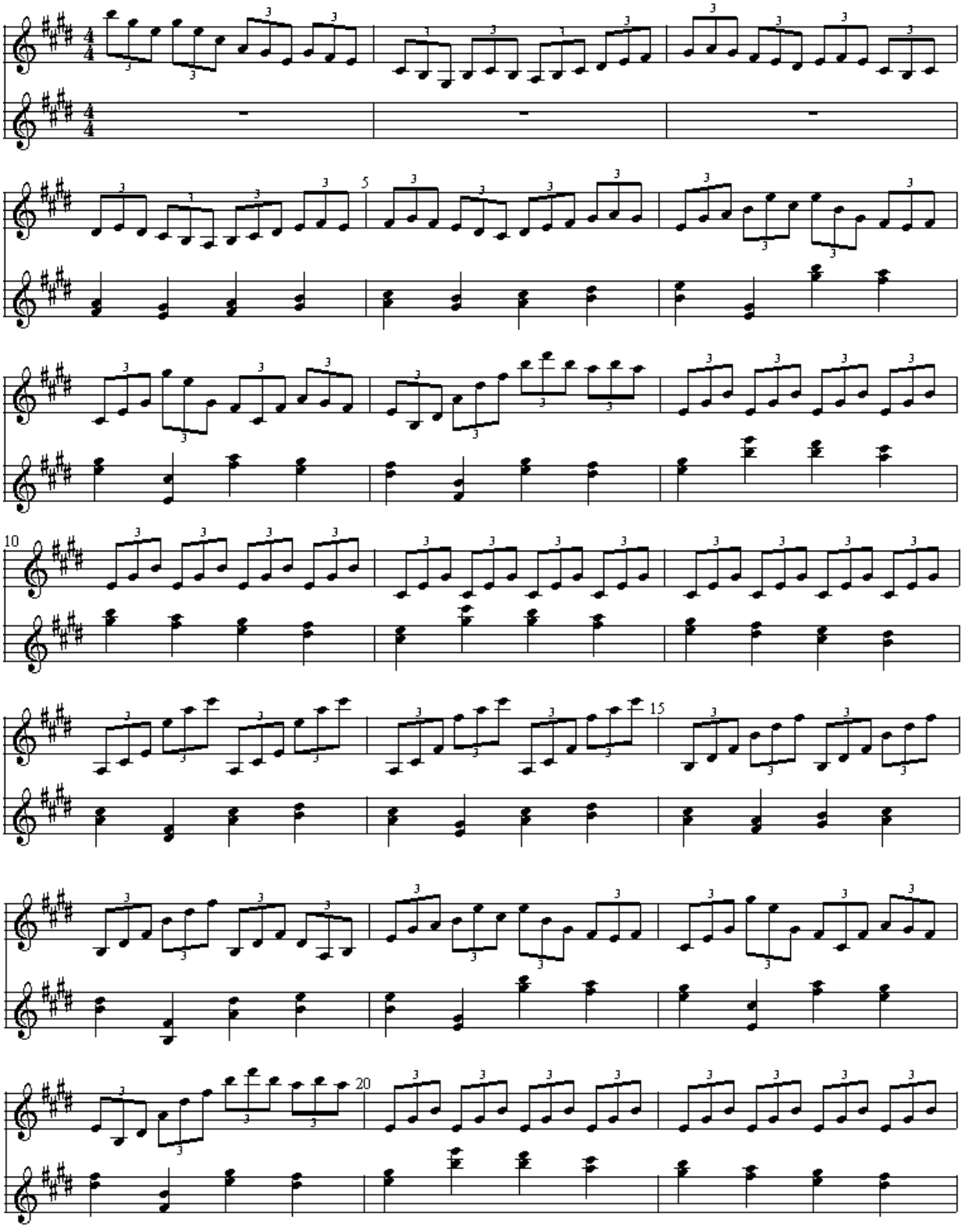

16
17
18
19
20

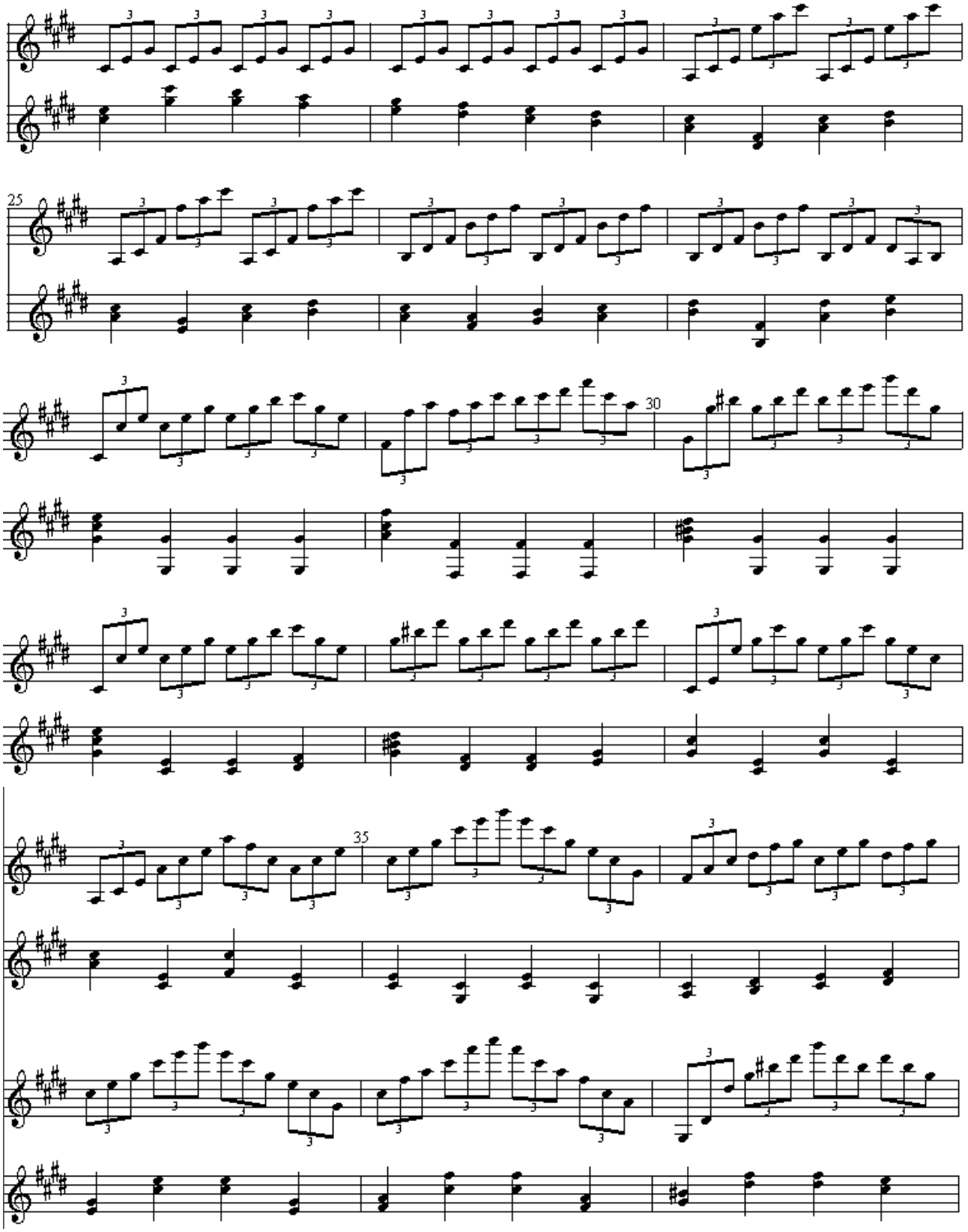
– 16 –

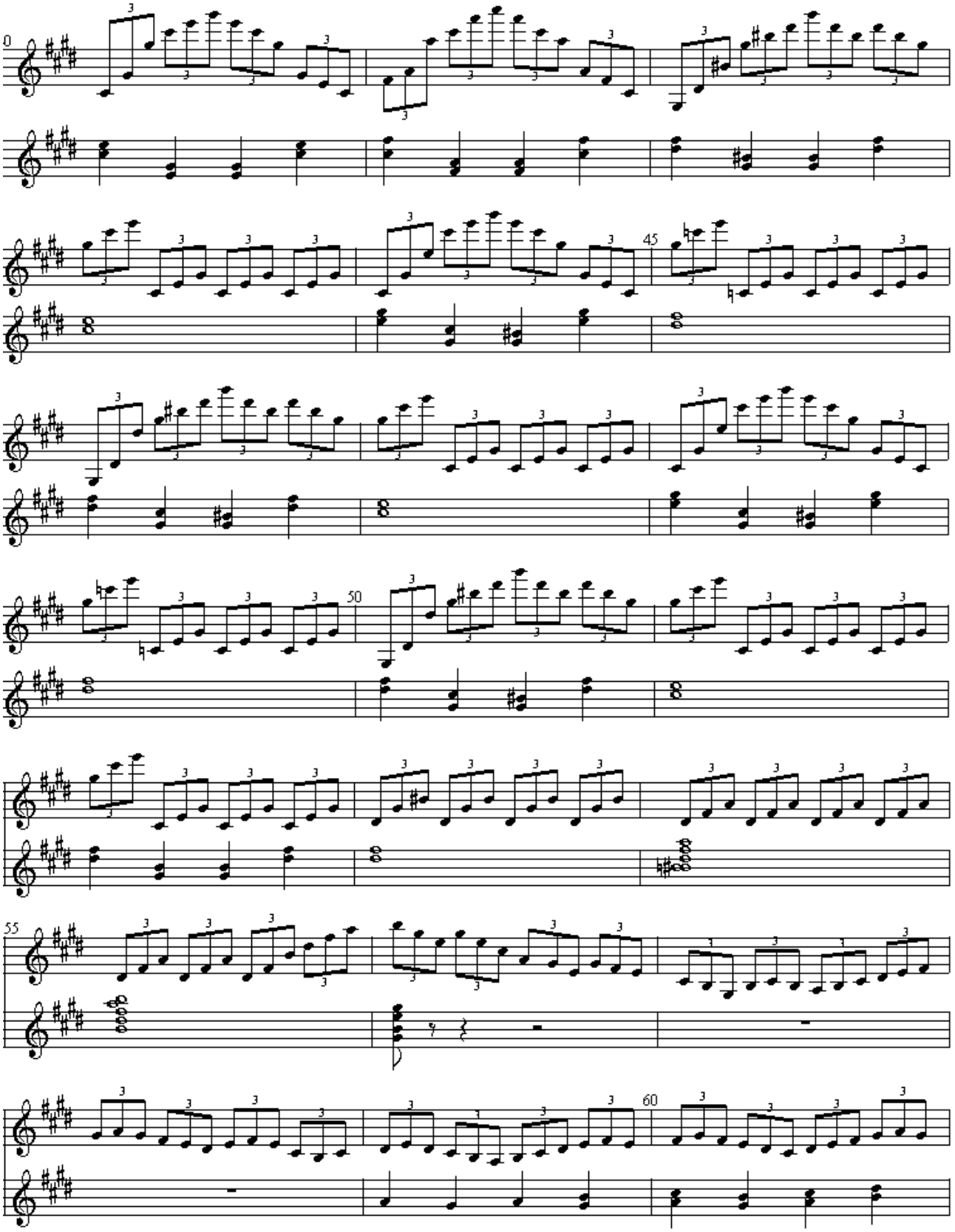


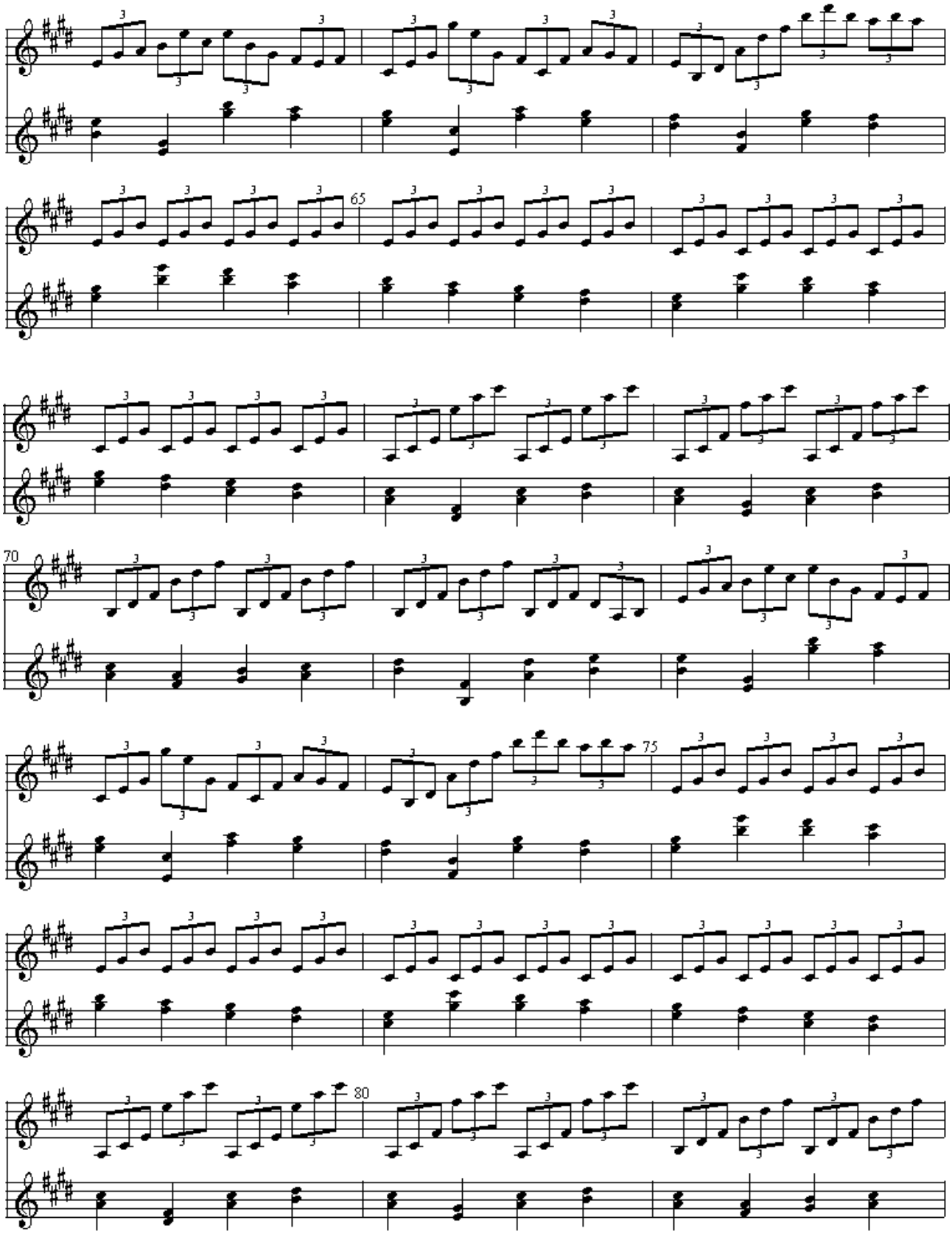
– 17 –

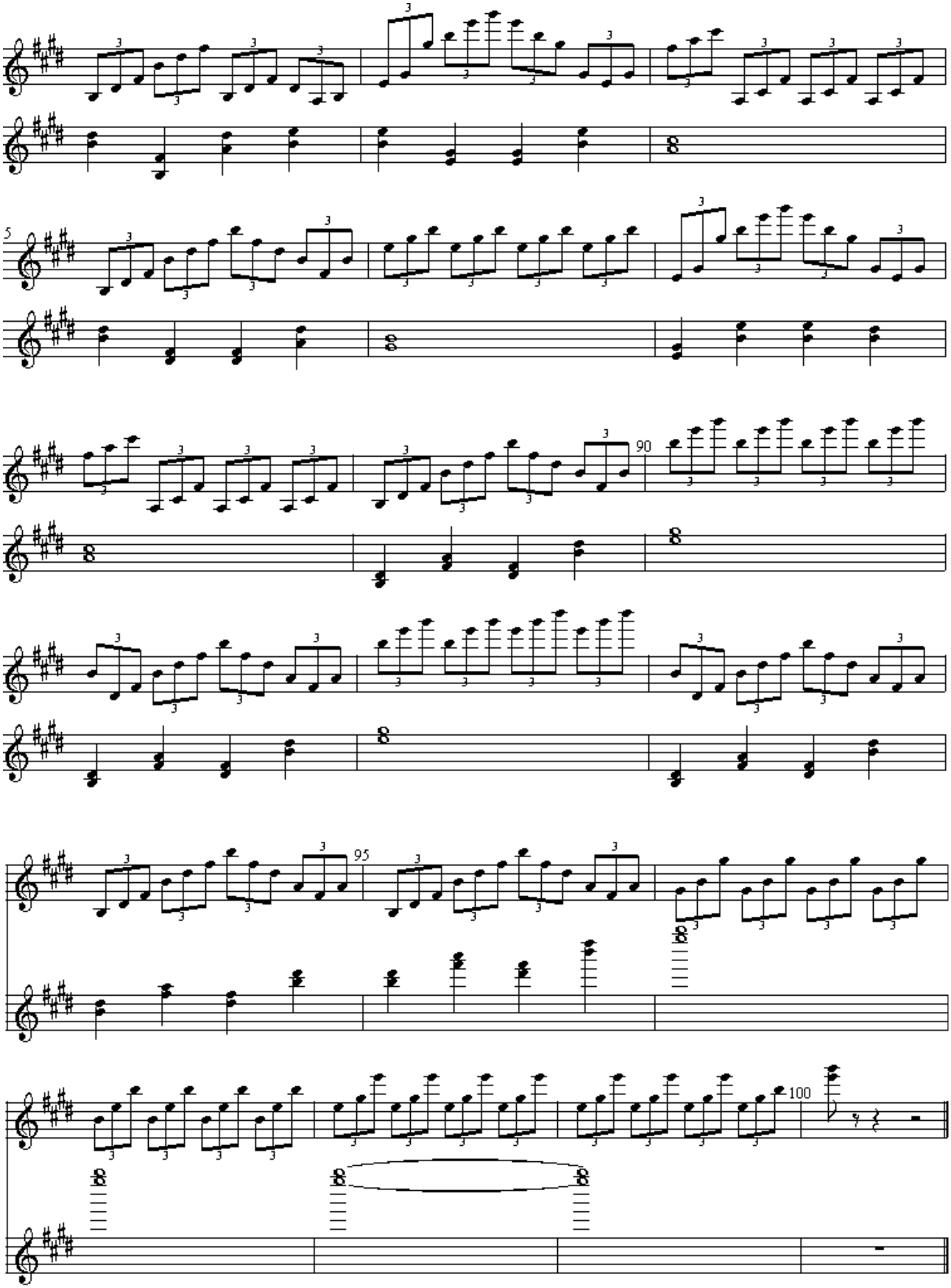
♩ = 200



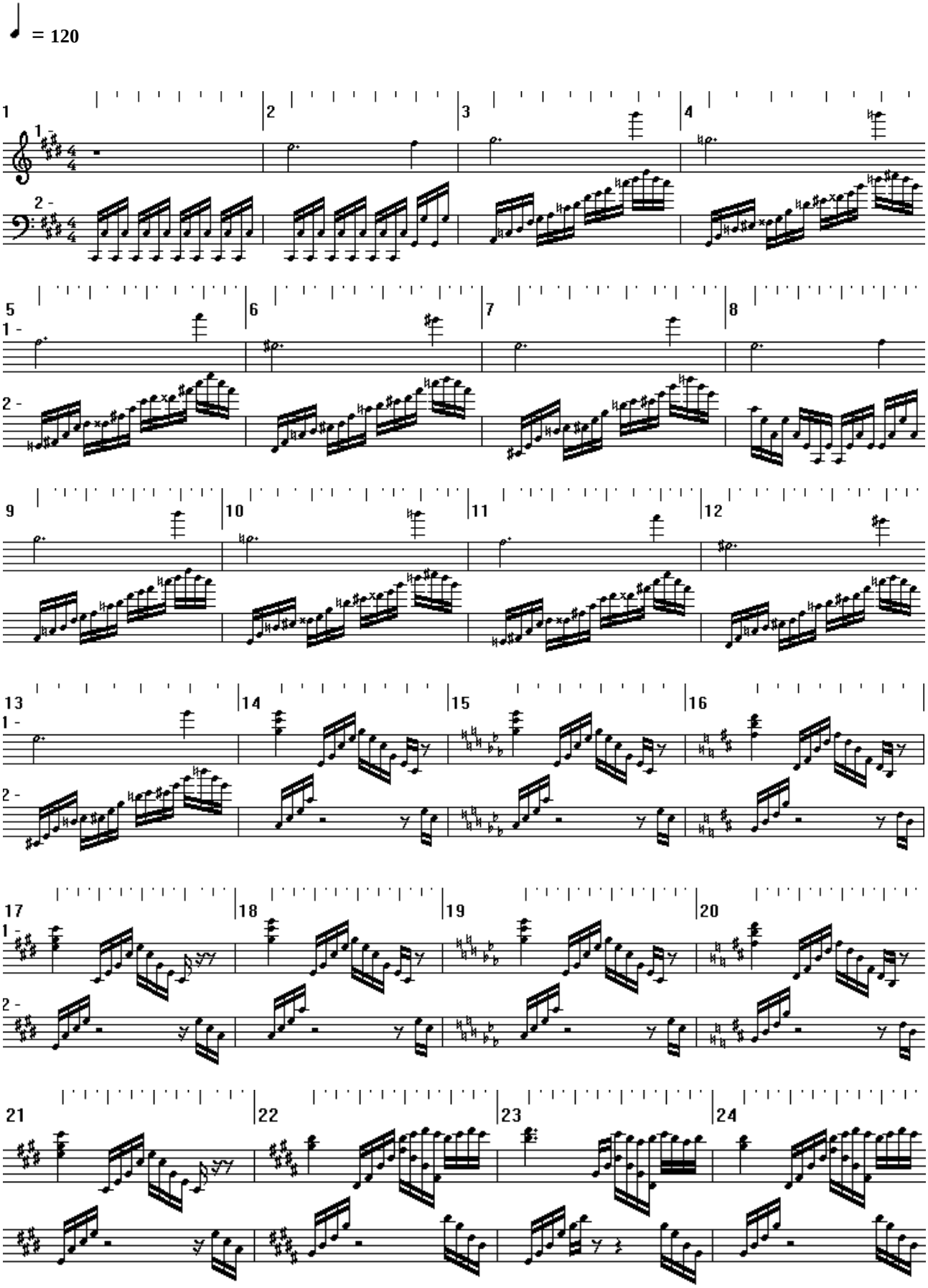

25
30
35

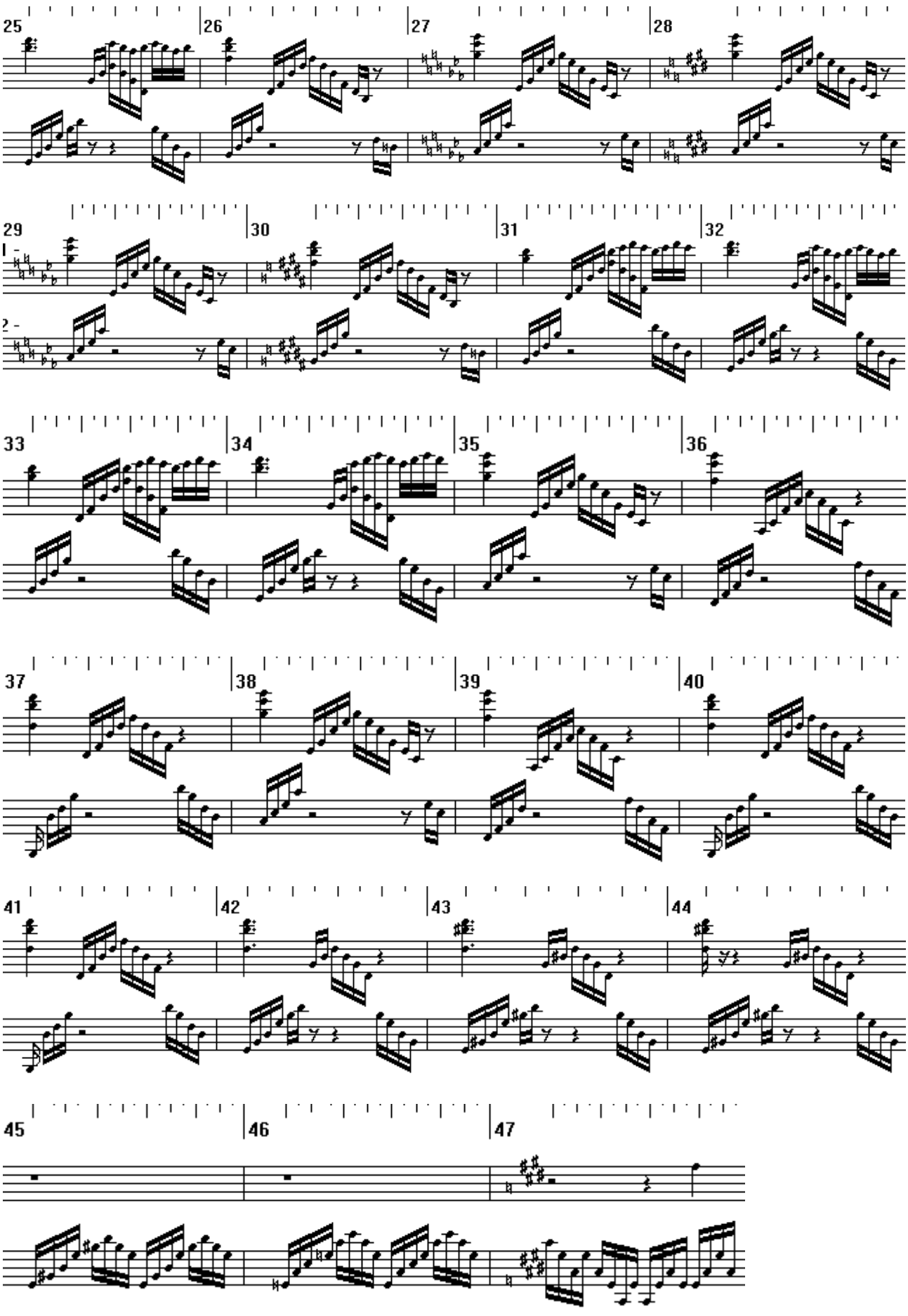


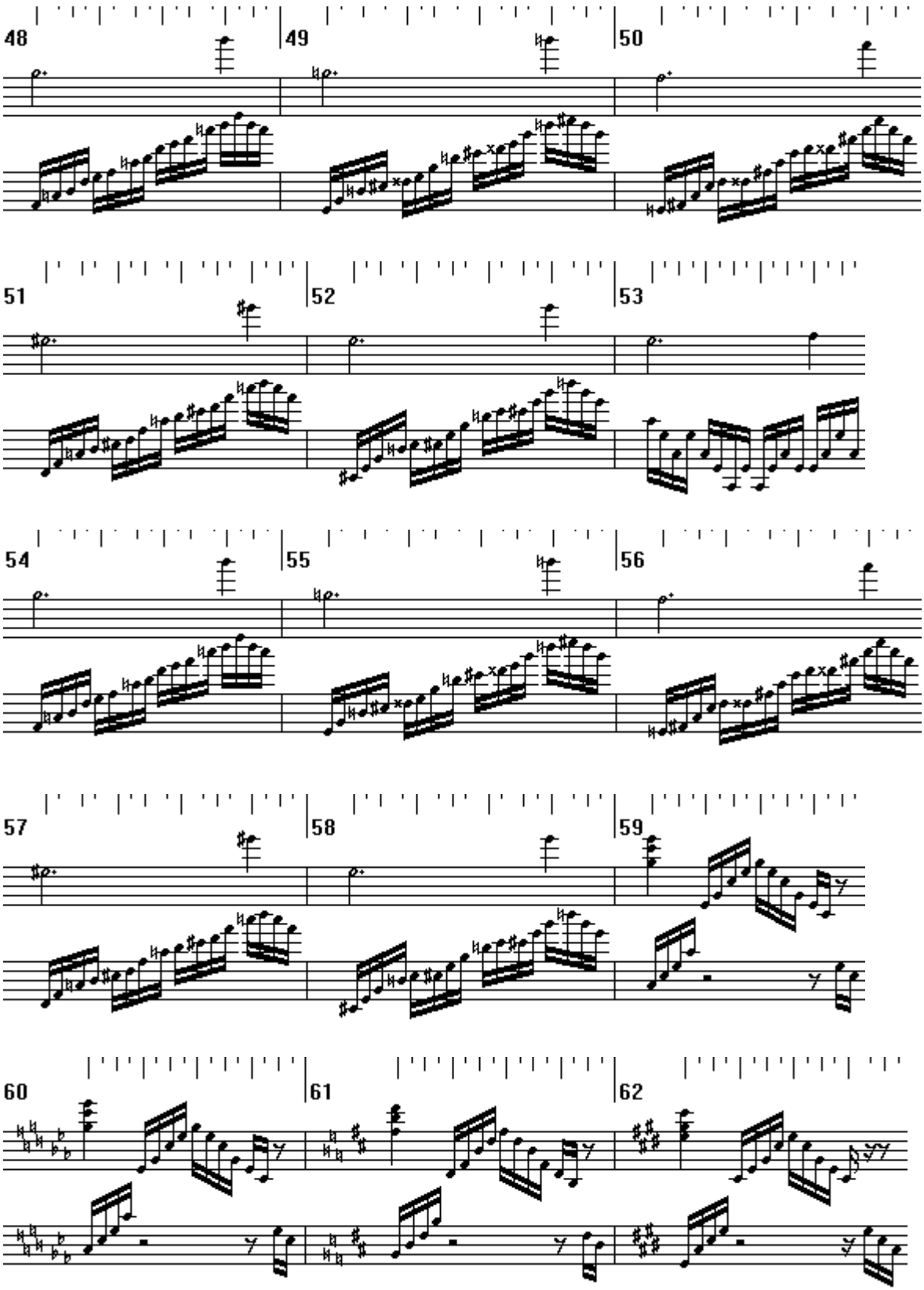

65
70
75
80

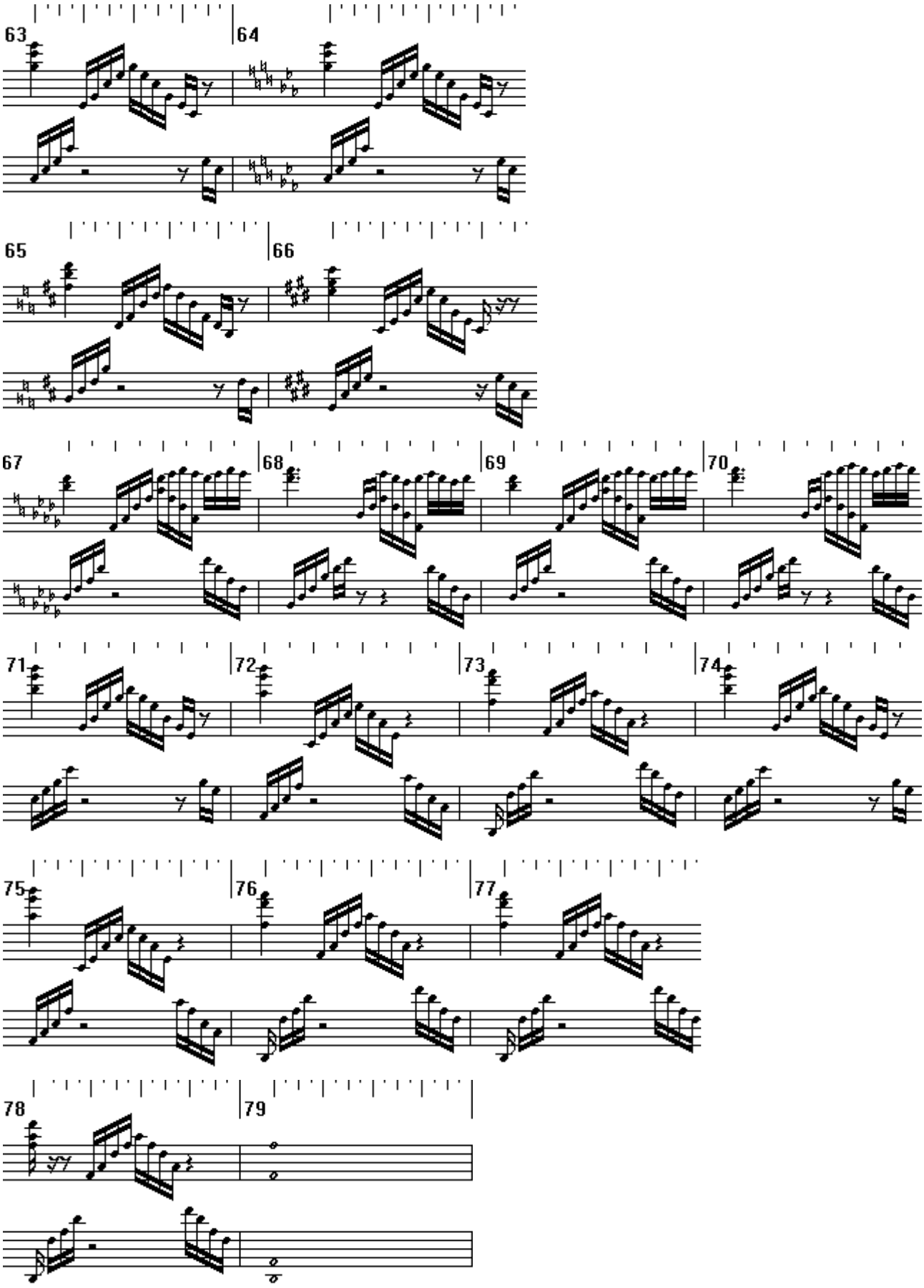

5
90
95
100

– 18 –



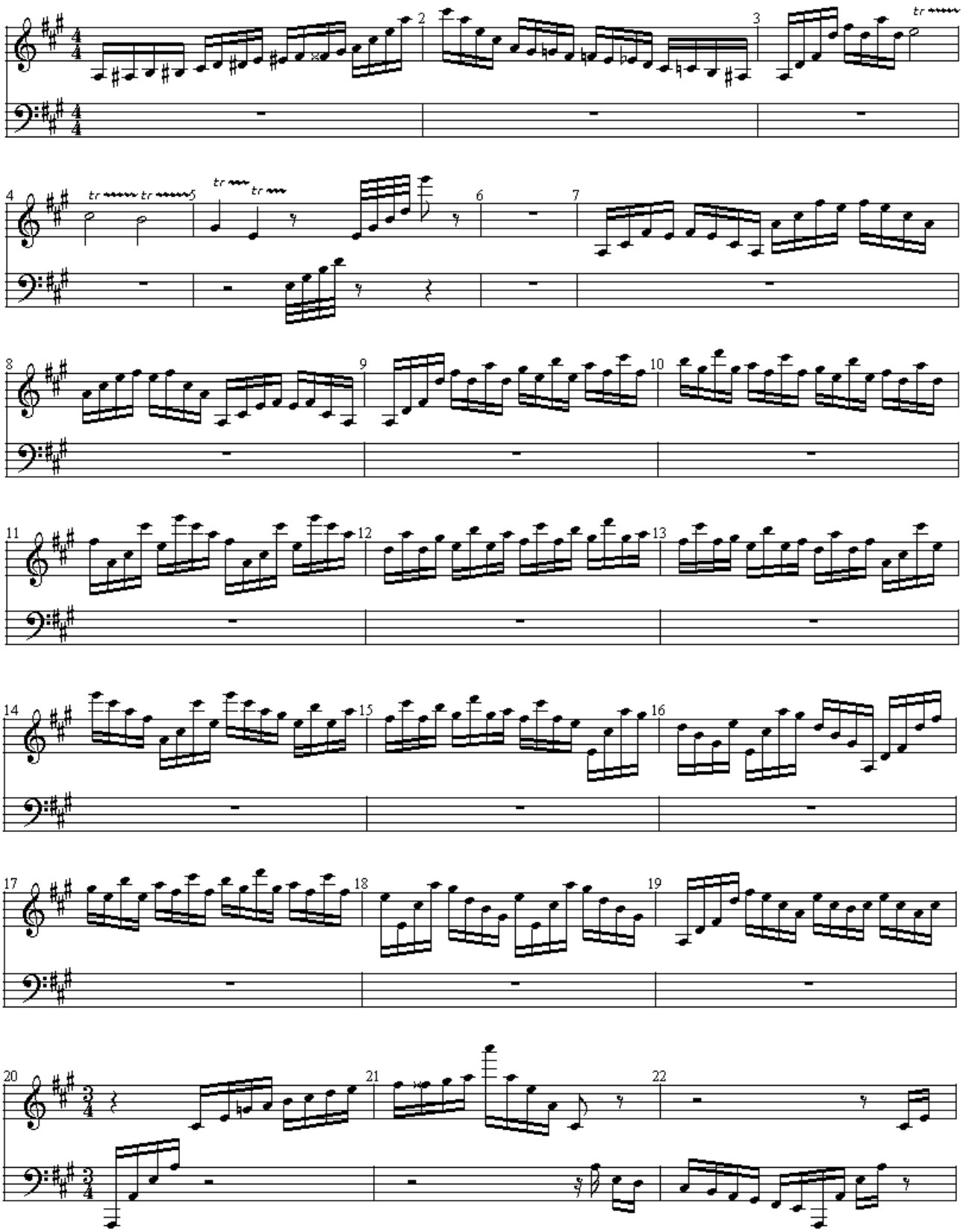

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47

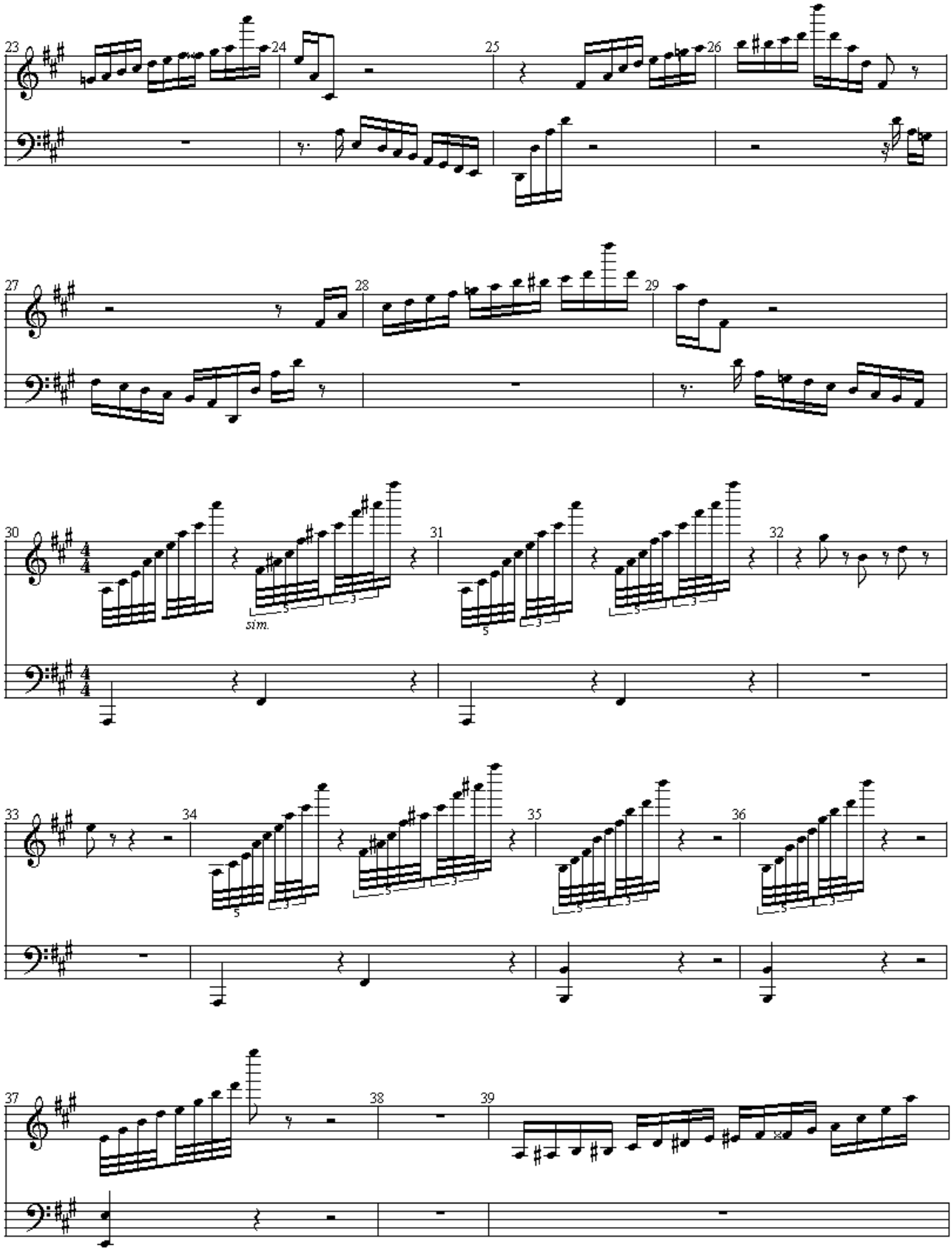

48
49
50
51
52
53
54
55
56
57
58
59
60
61
62

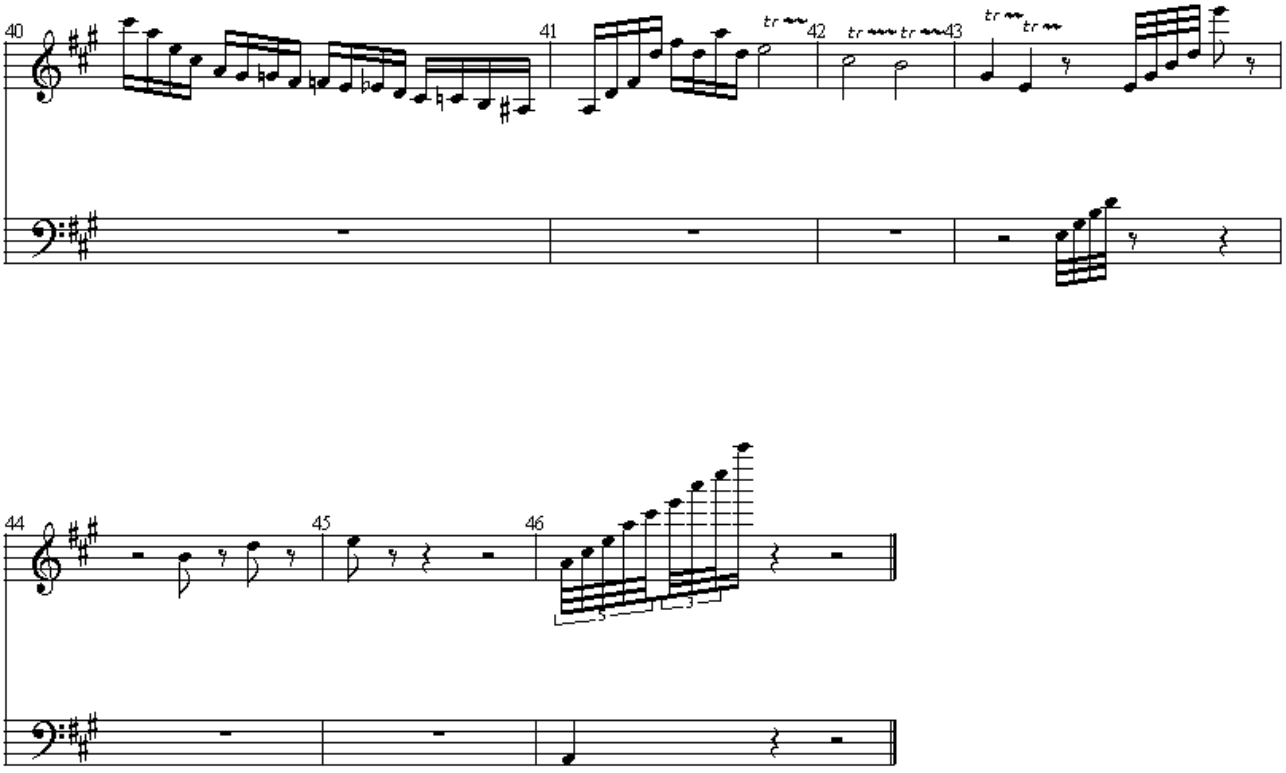

63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79

– 19 –

♩ = 150

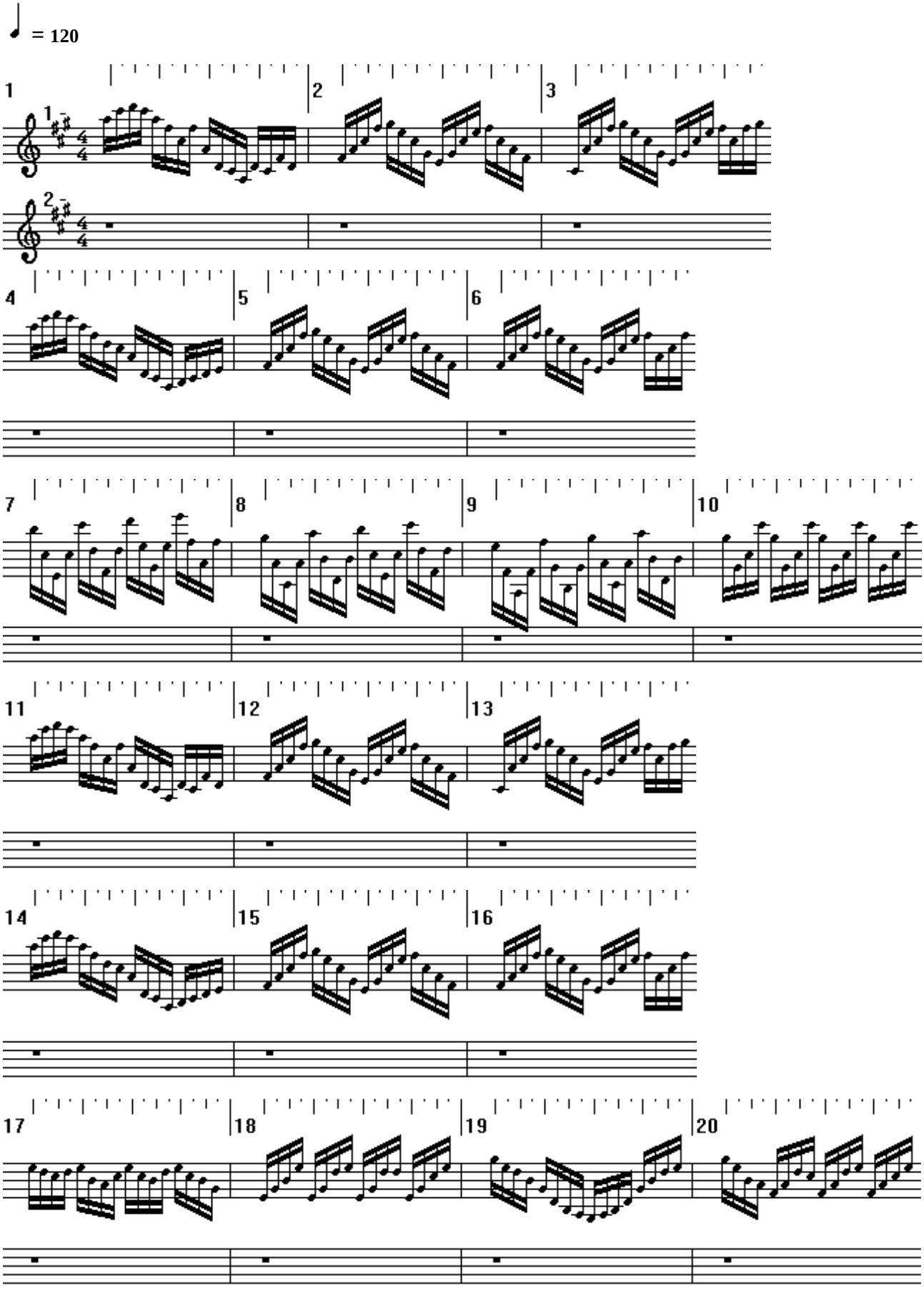


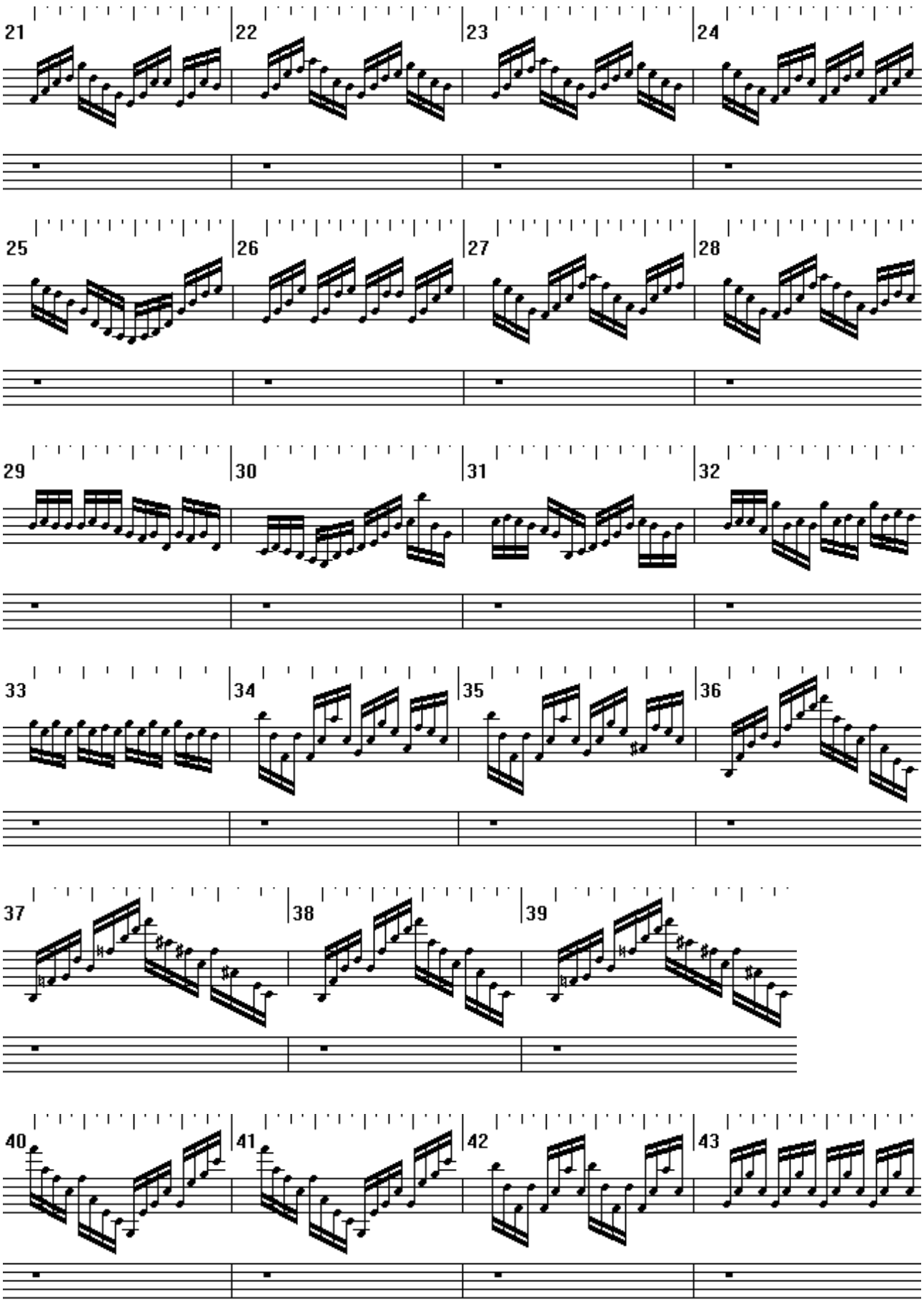

23
24
25
26
27
28
29
30
31
32
sim.
33
34
35
36
37
38
39

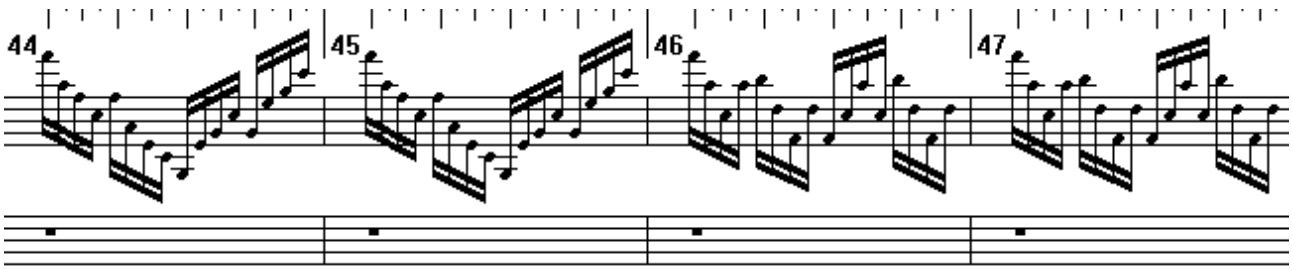

40
41
42
43
tr
tr
tr
tr
tr

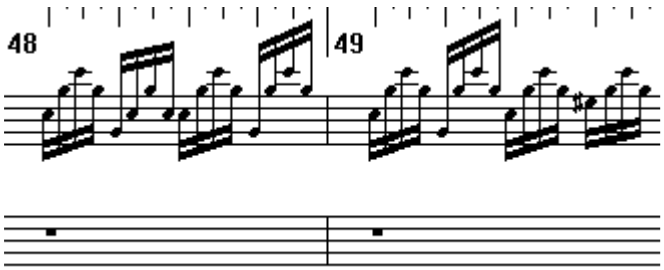
44
45
46
5
3

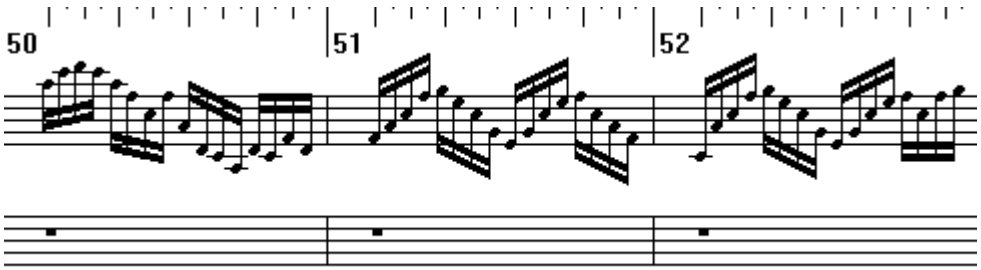
– 20 –

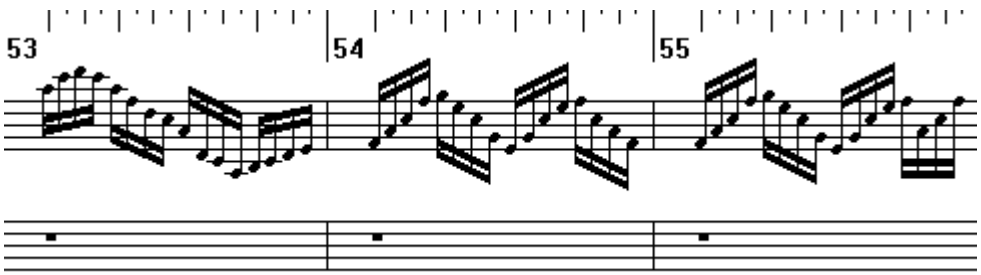


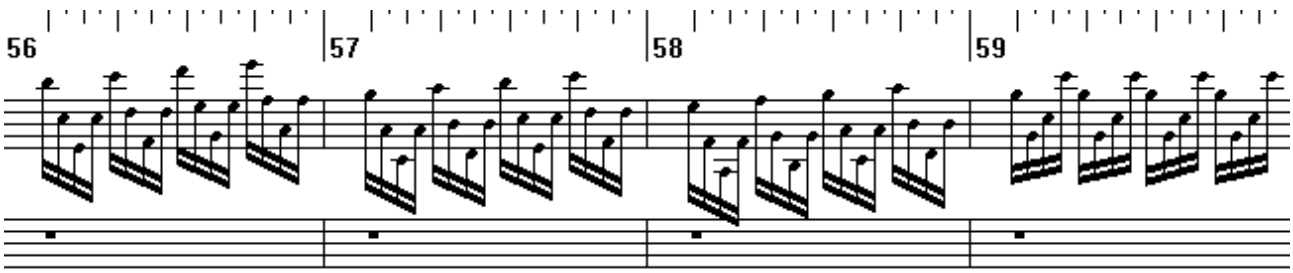

21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43

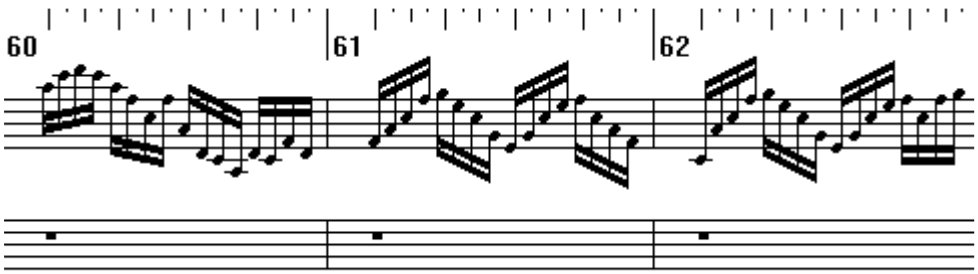

44
45
46
47

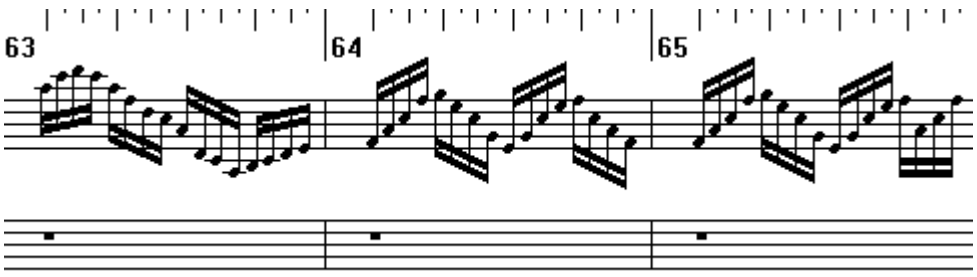

48
49

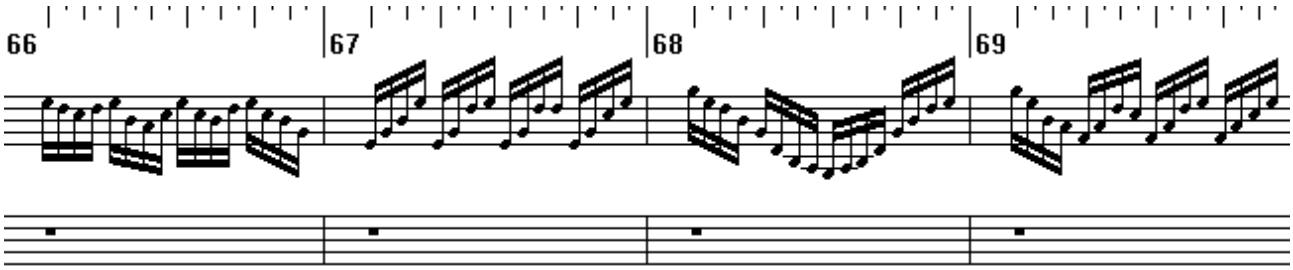

50
51
52

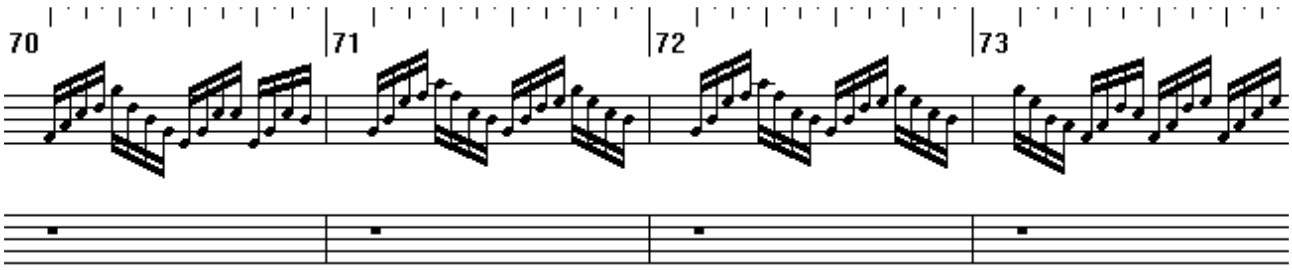

53
54
55

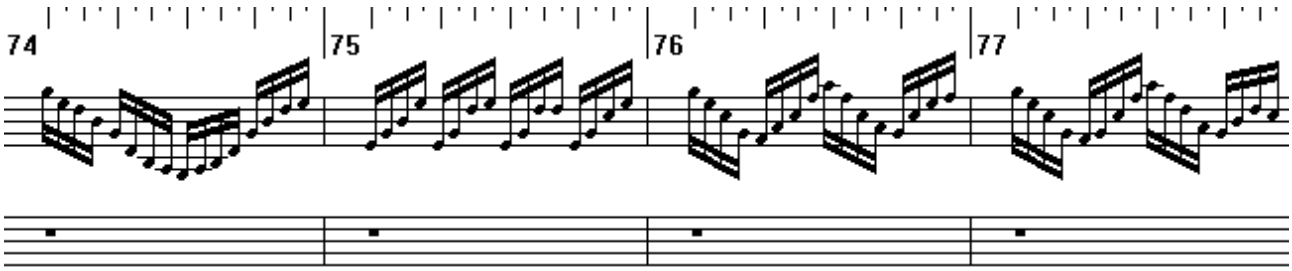

56
57
58
59

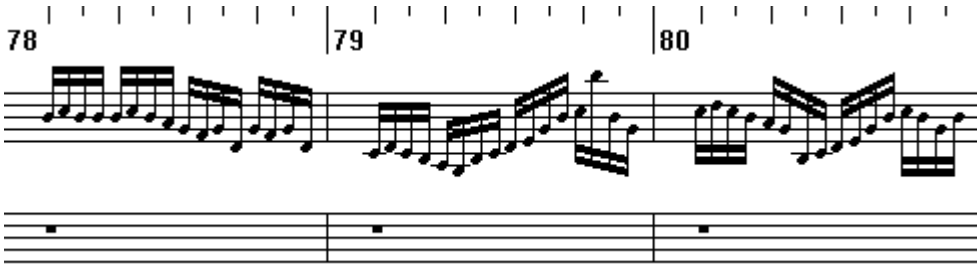

60
61
62

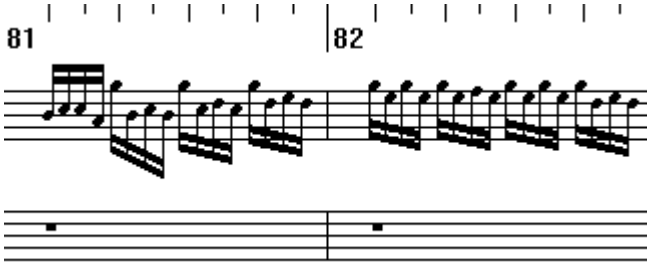

63
64
65

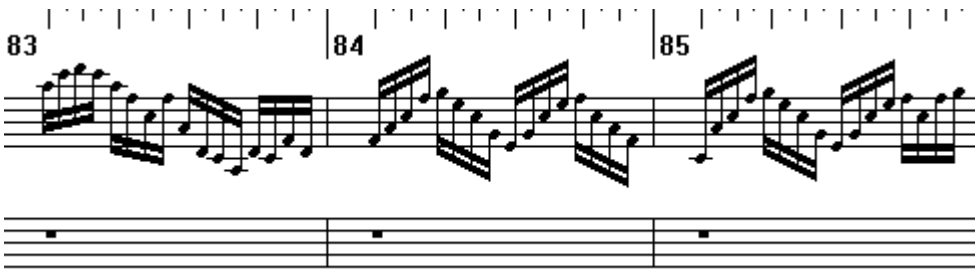

66
67
68
69

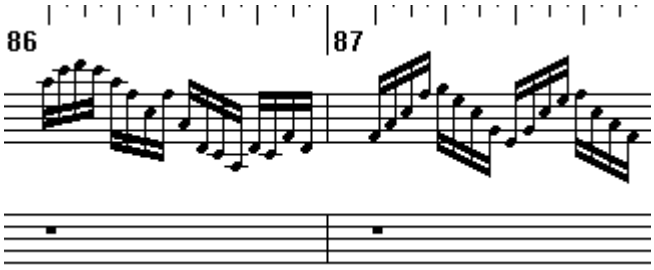

70
71
72
73

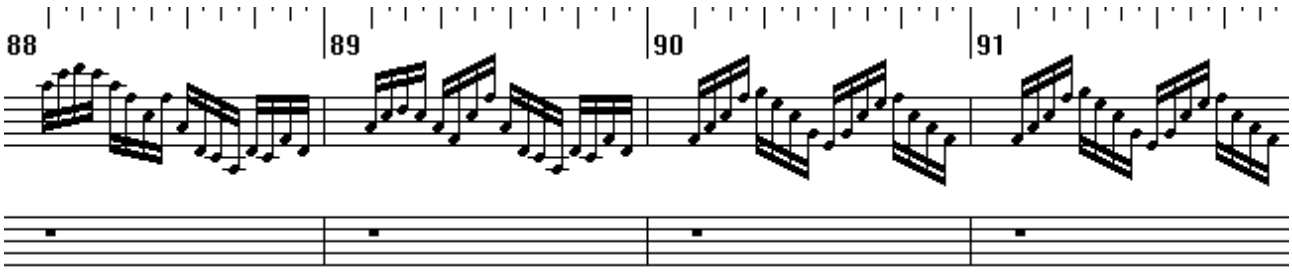

74
75
76
77

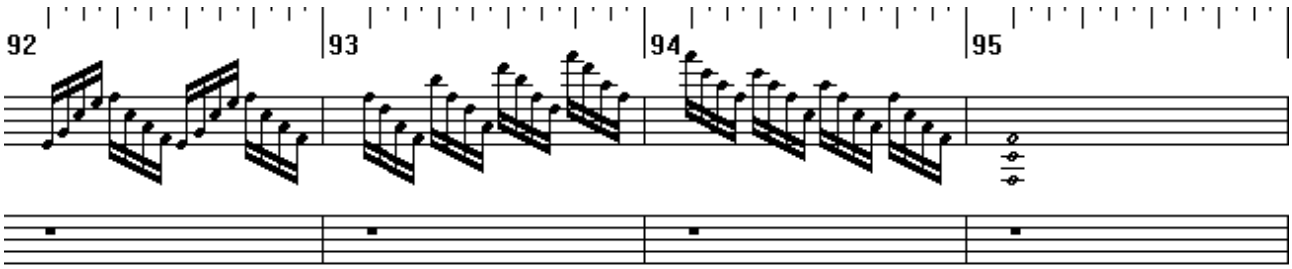

78
79
80


81
82

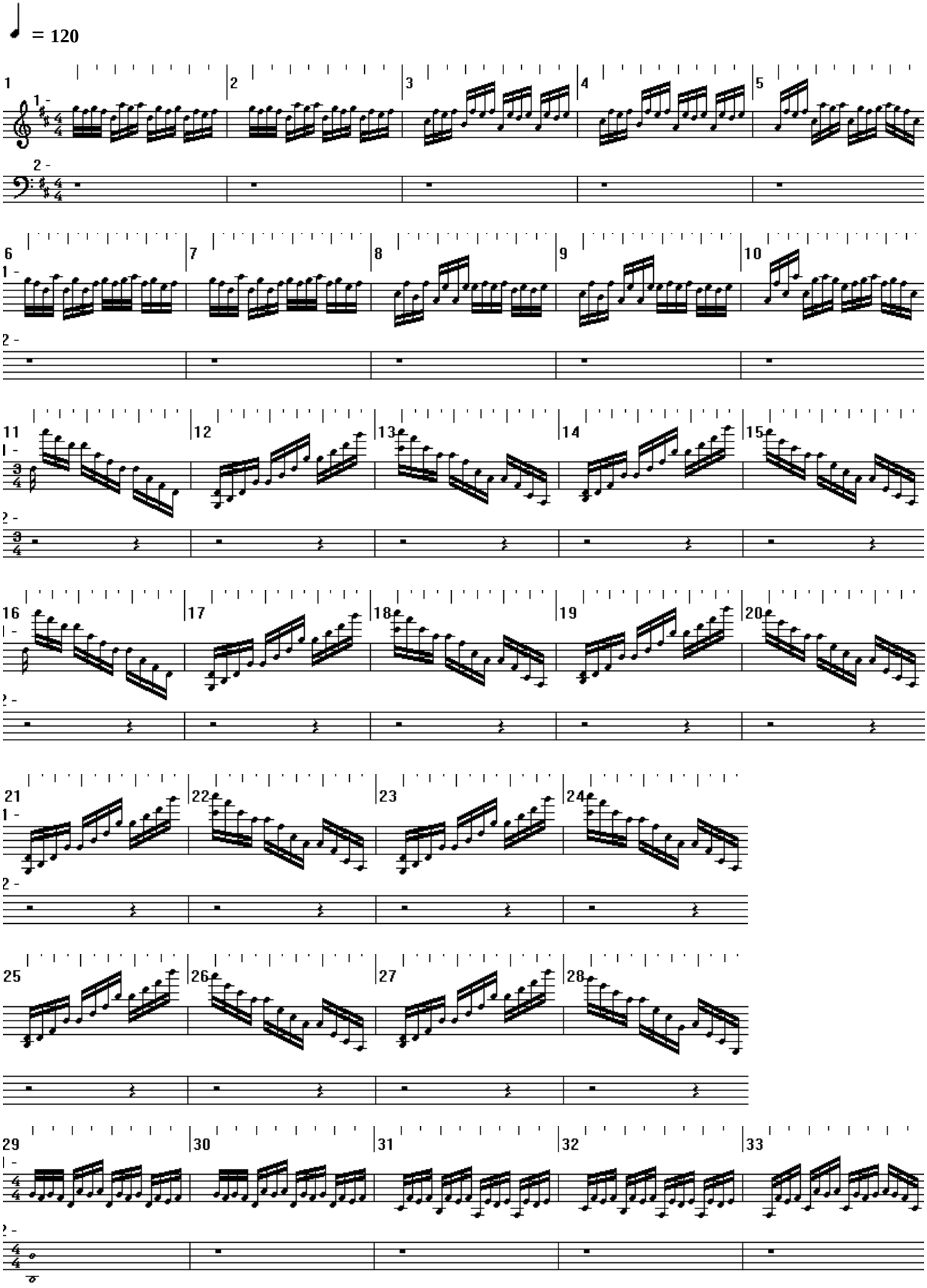

83
84
85

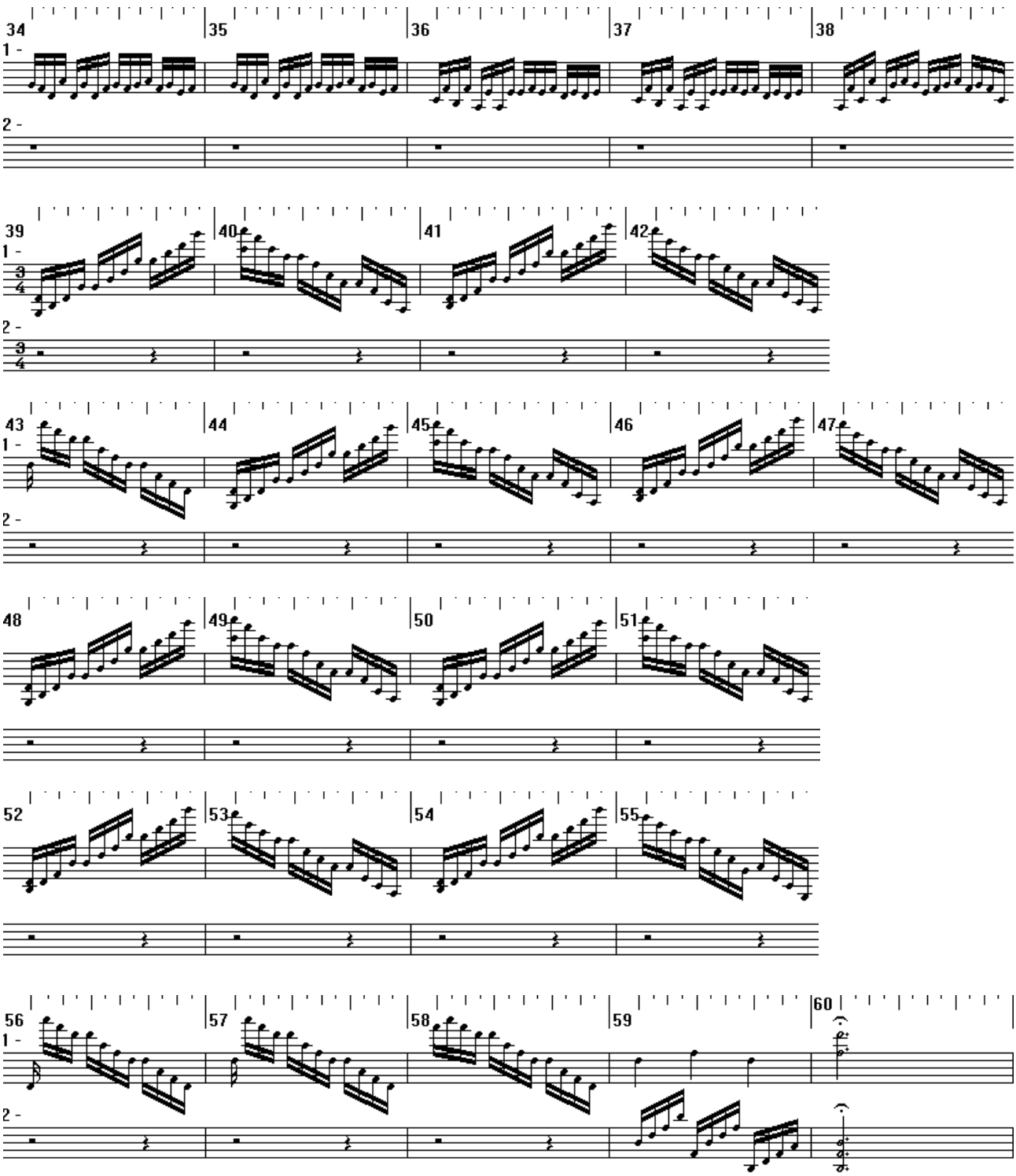

86
87


88
89
90
91

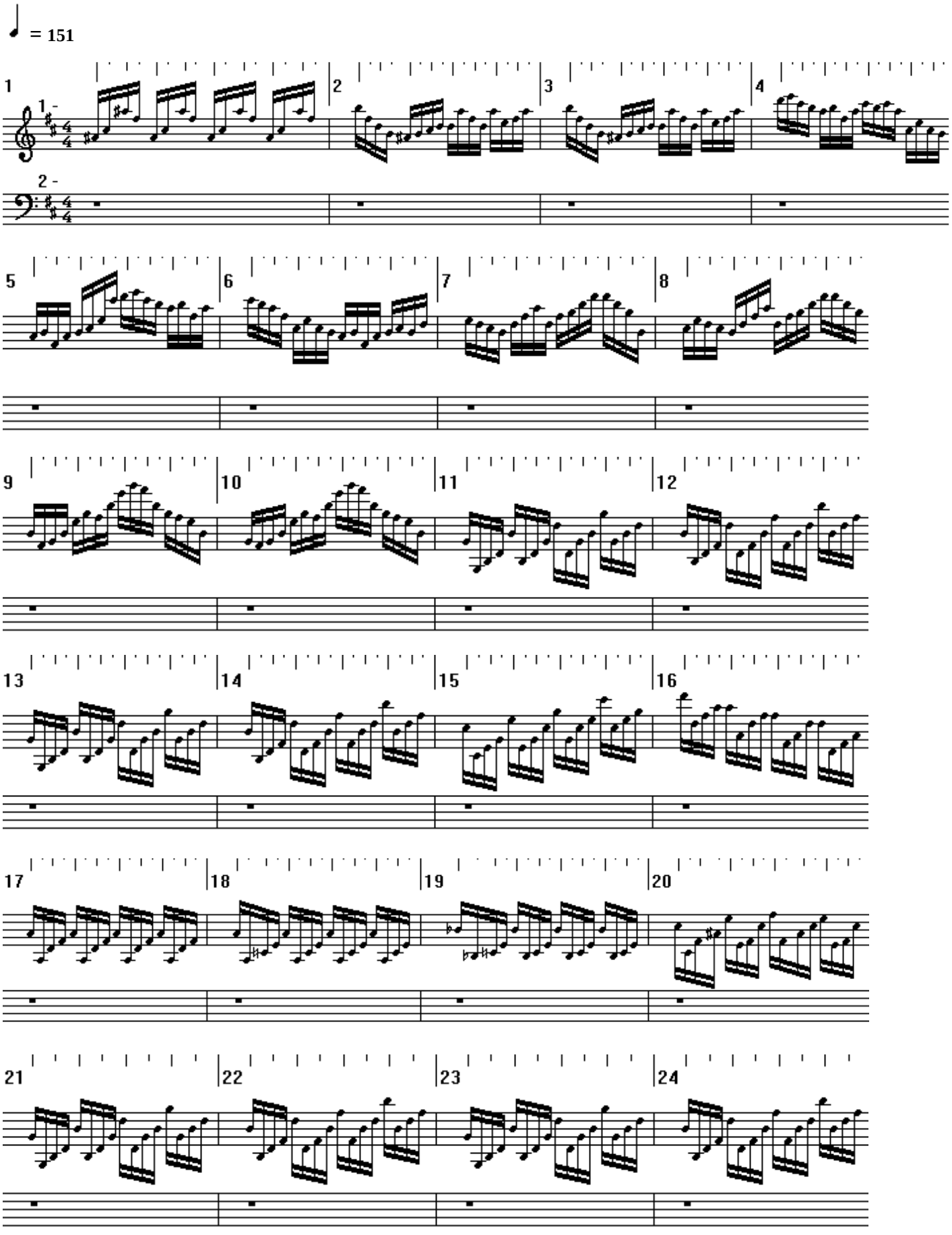

92
93
94
95

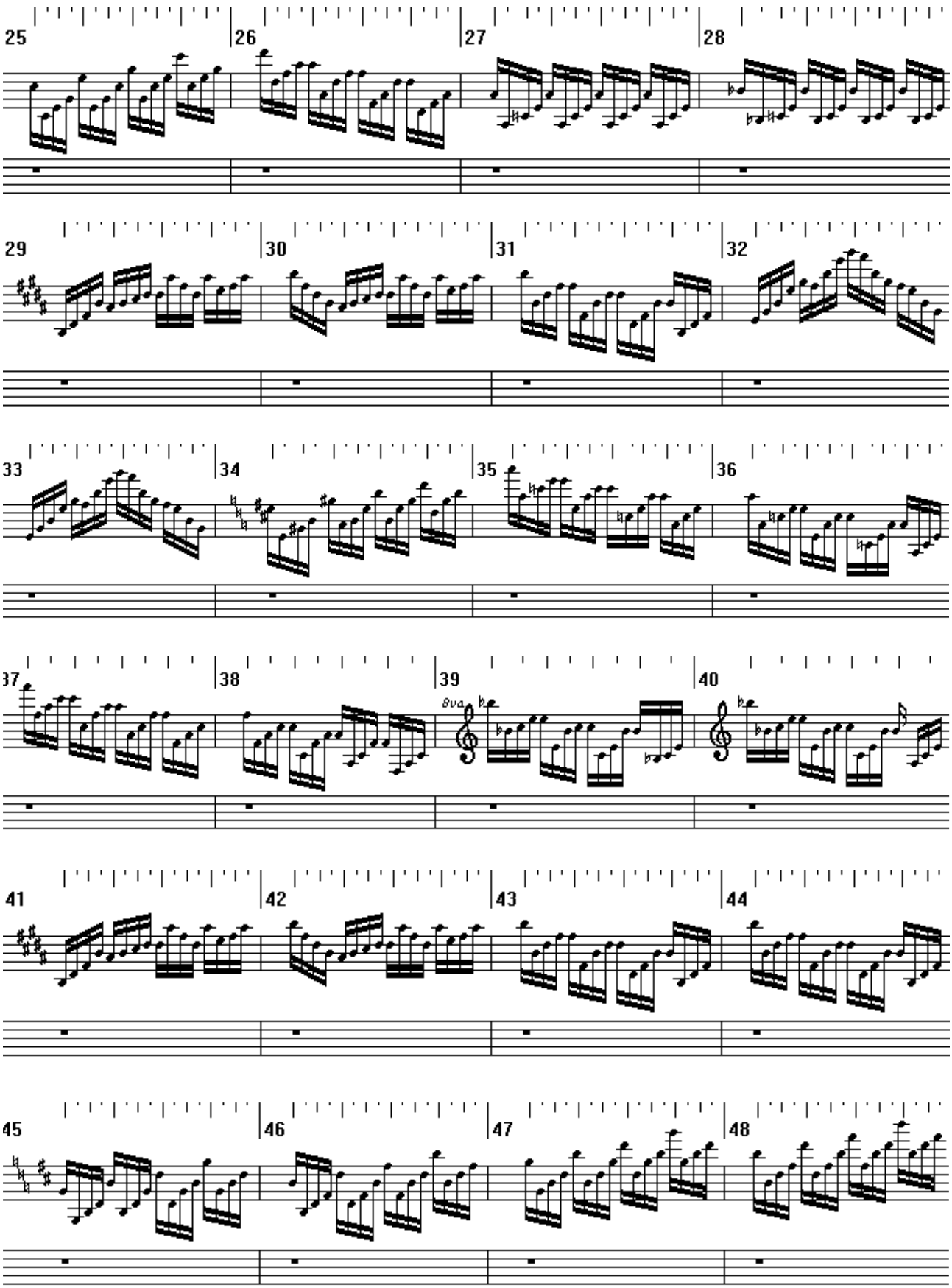
– 21 –

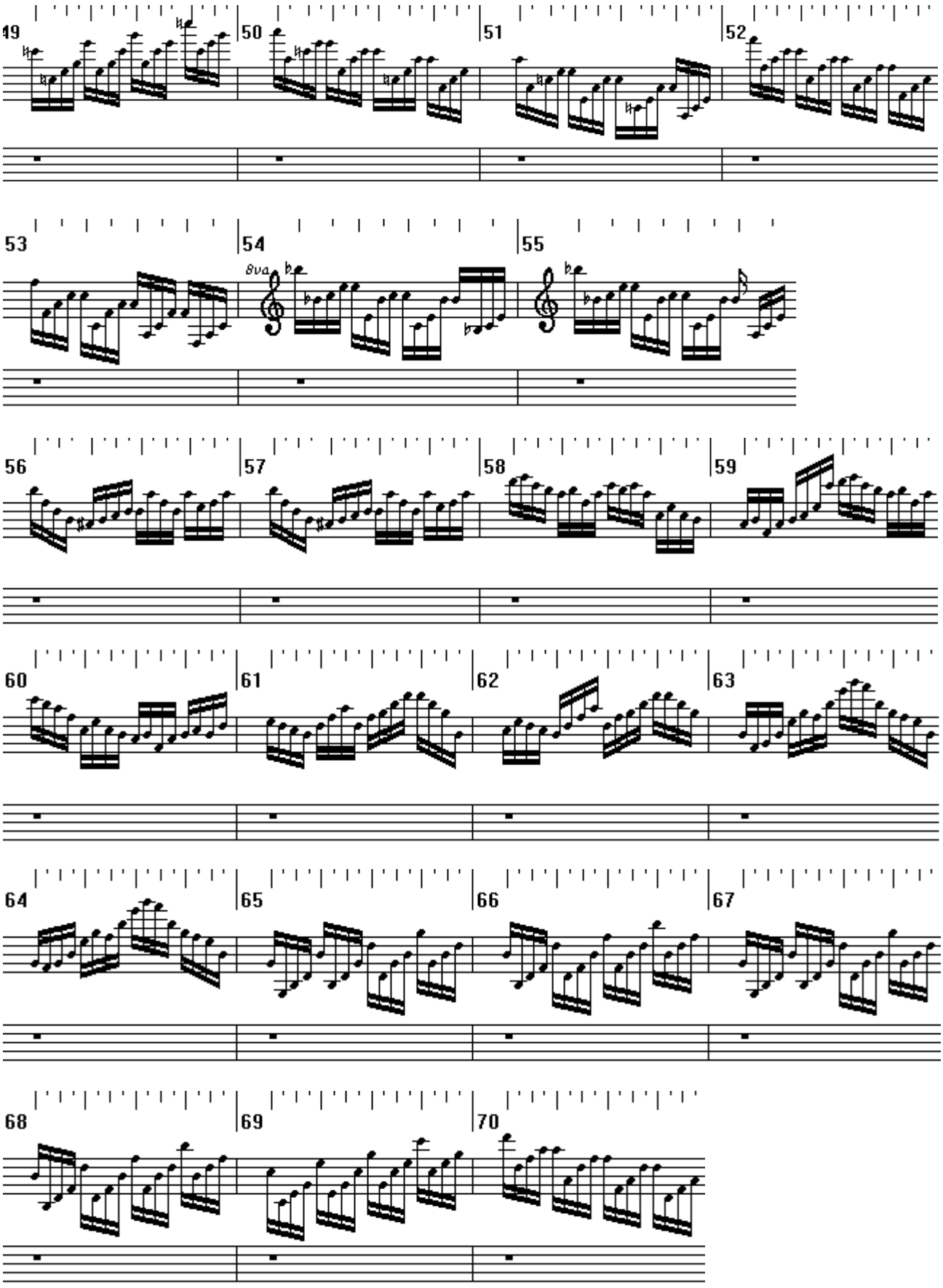


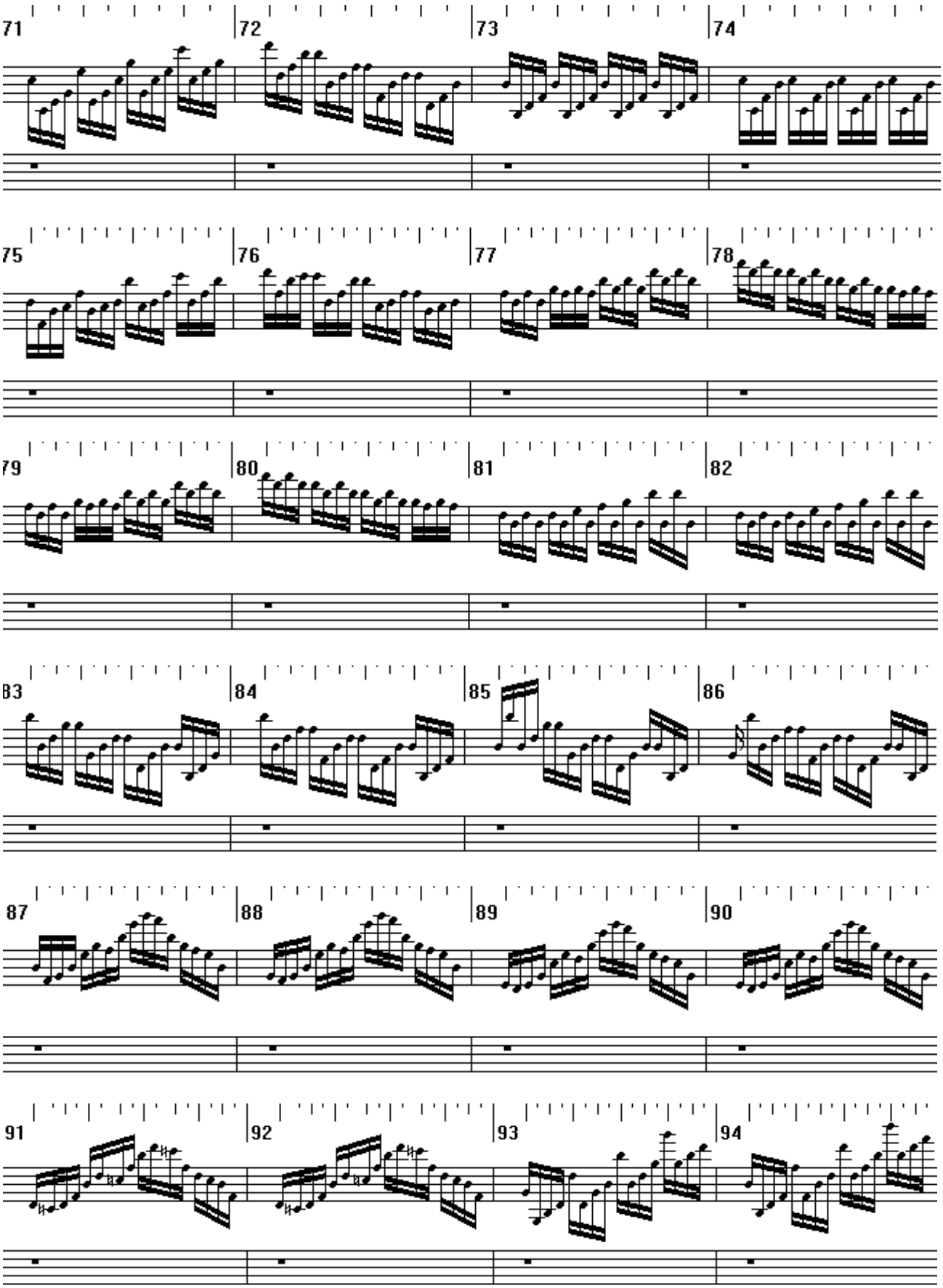

34
35
36
37
38
1 -
2 -
39
40
41
42
3
4
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

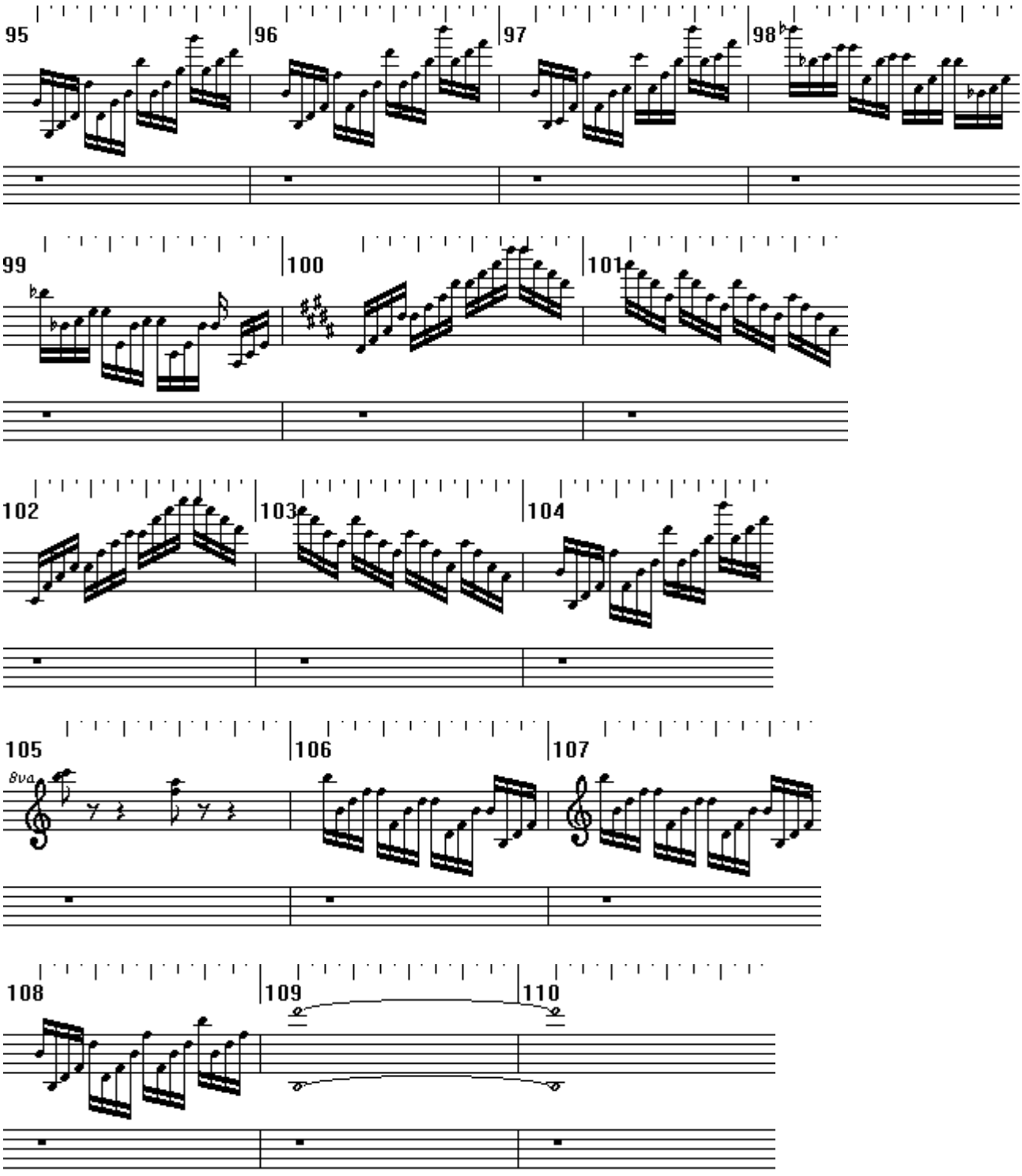
– 22 –




25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
8va
41
42
43
44
45
46
47
48

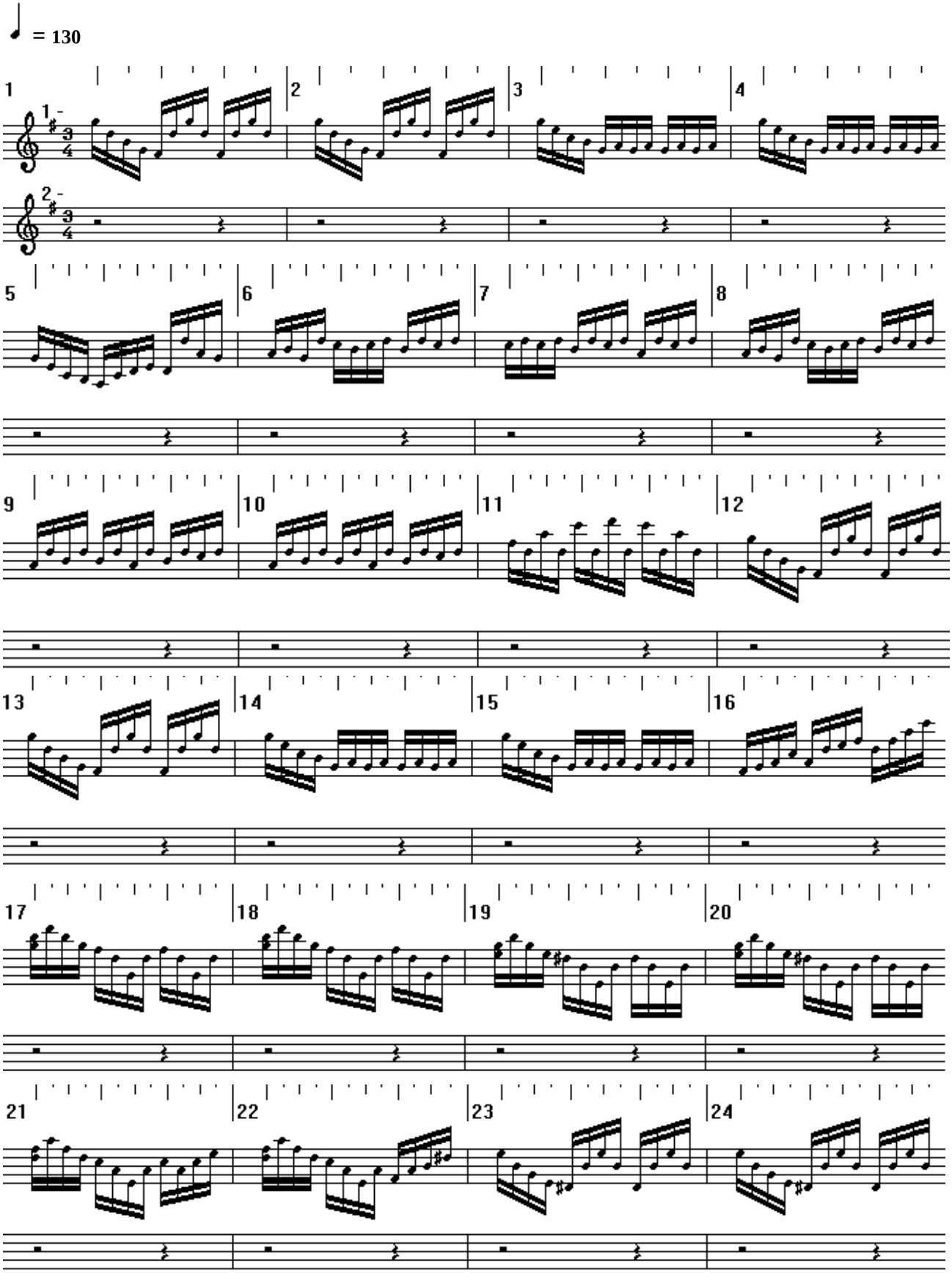

49
50
51
52
53
54
8va
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70

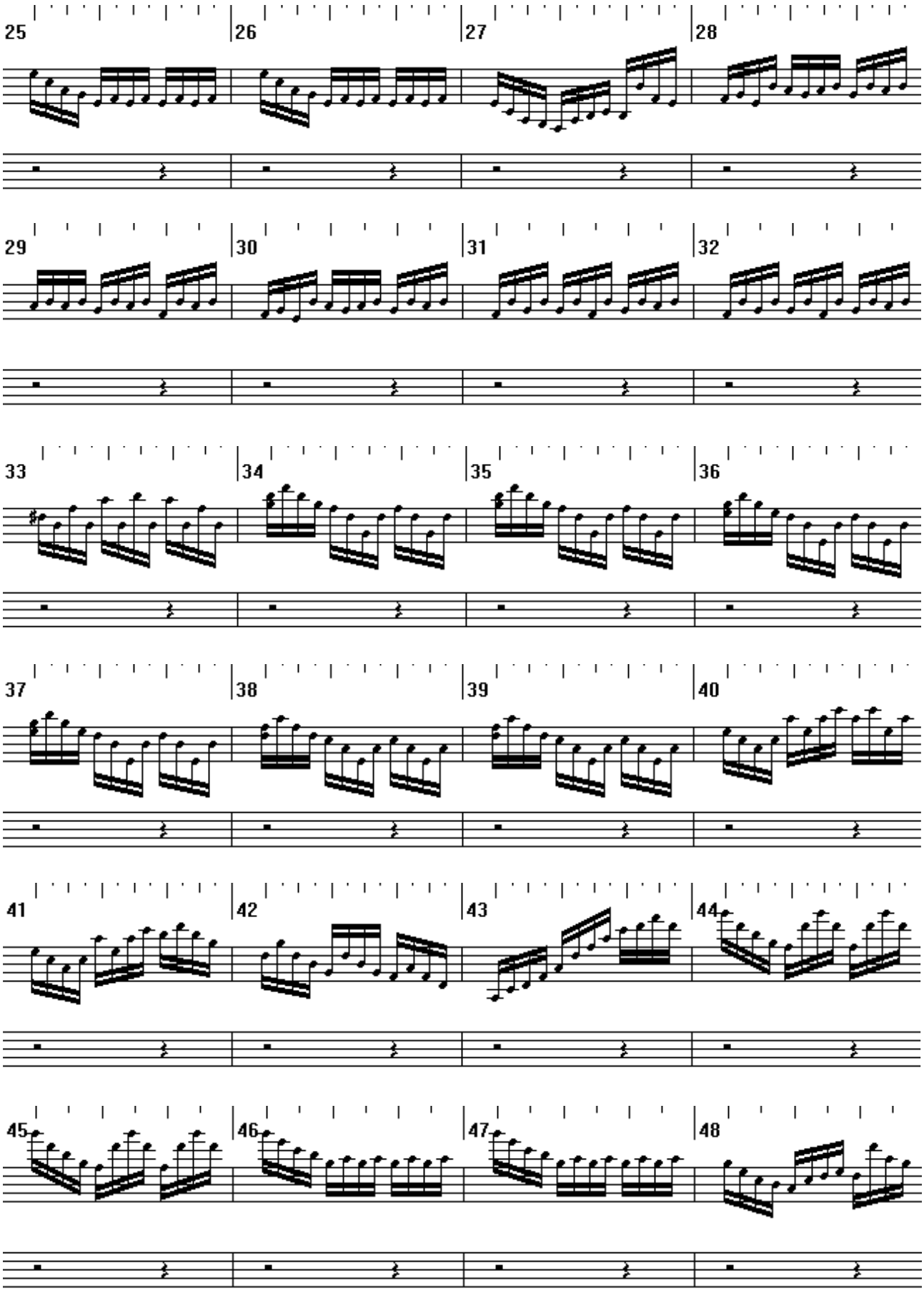

71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94

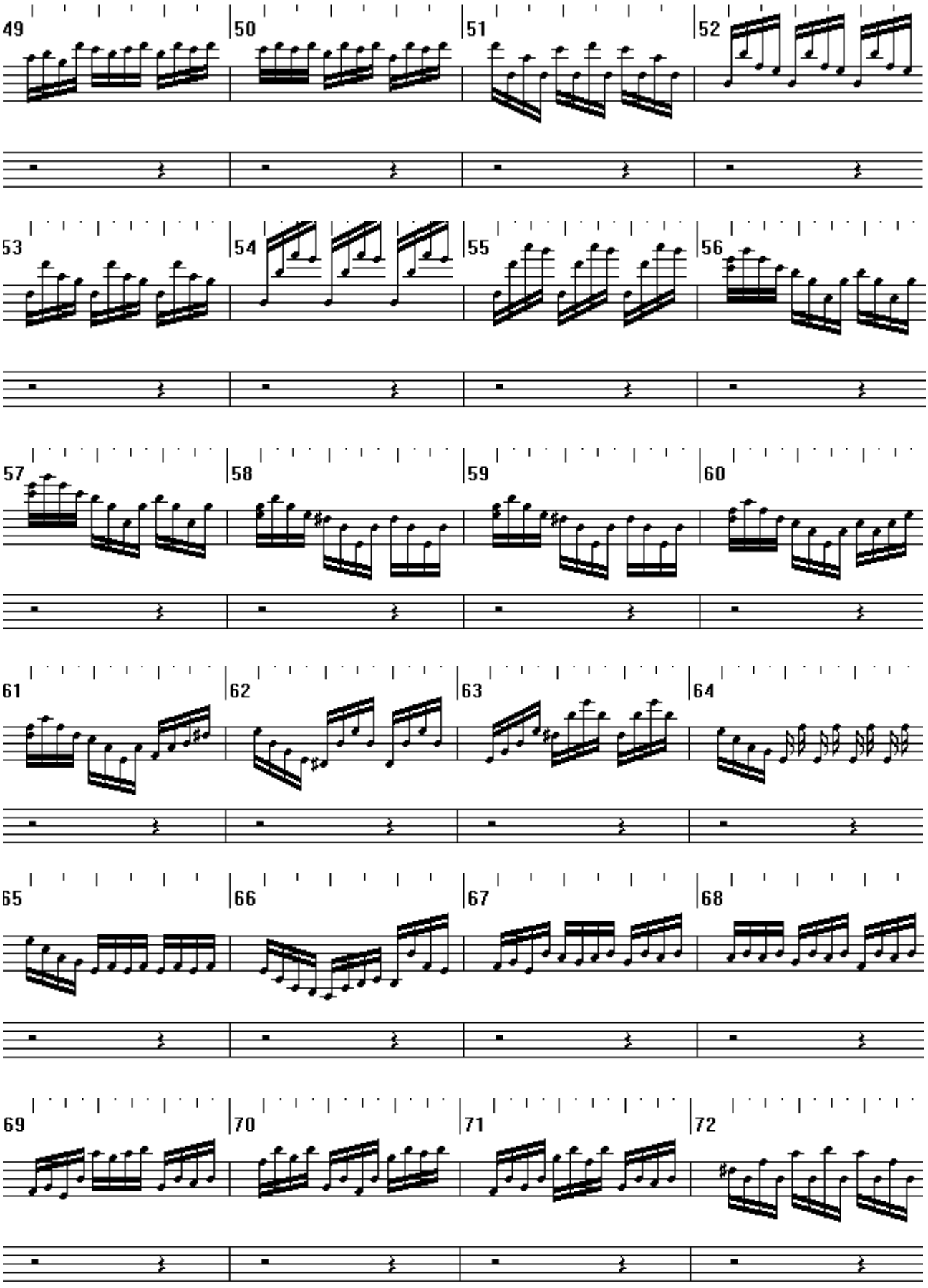


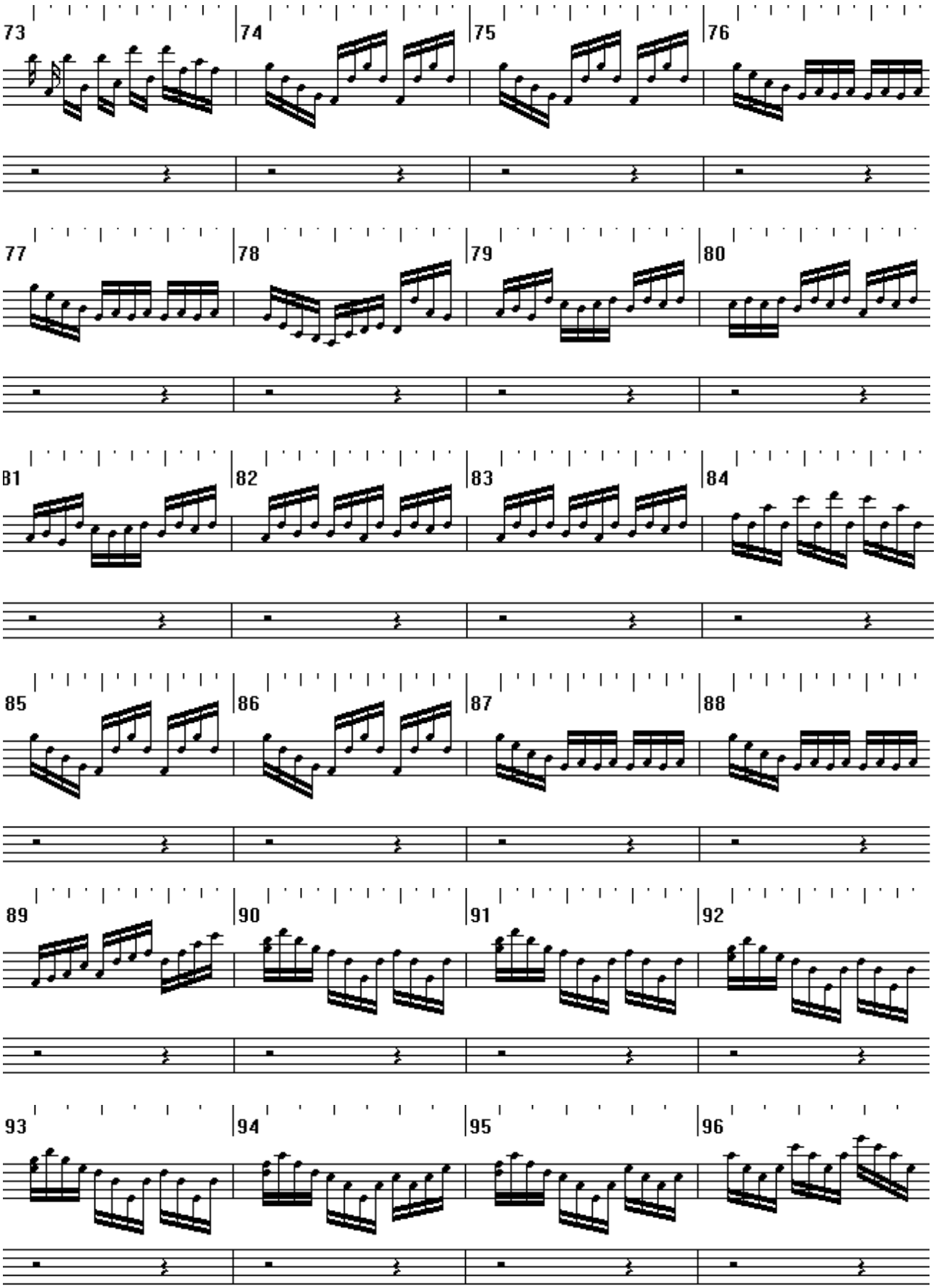
- per favore cambiare i Si bemolle in La diesis alle battute: 39,40,54,55,98,99. Nelle battute 19 e 28 invece vanno proprio come Si bemolle perché l'accordo di quelle battute è Do 7!
- [34.2]: (batt. 34, secondo quarto) notare che la seconda nota della quartina è un La, NON un Sol diesis.
- è preferibile non cambiare l'armatura in chiave per tutto il pezzo (sempre Si minore cioè Do# e Fa # in armatura)

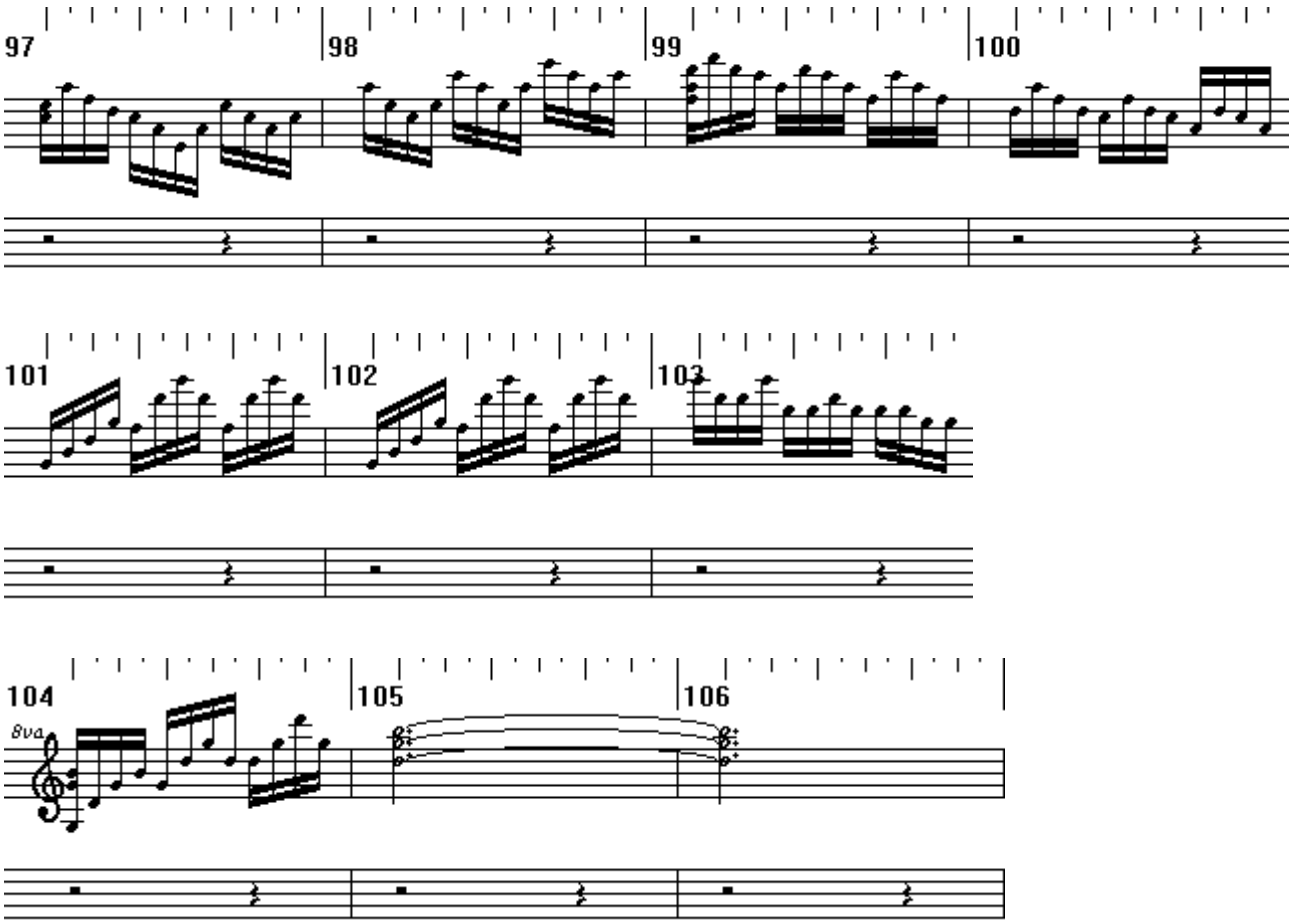
– 23 –



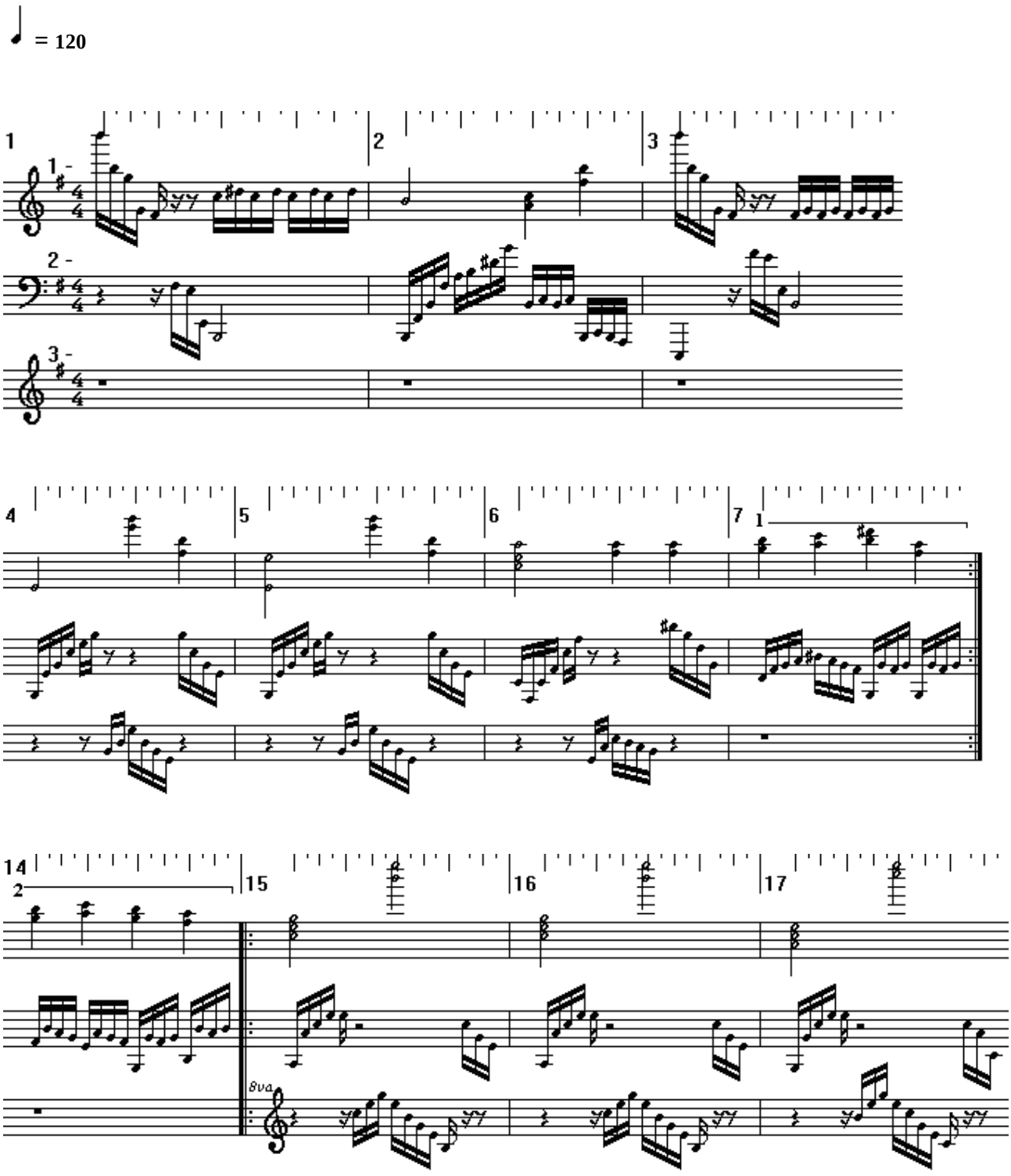

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48

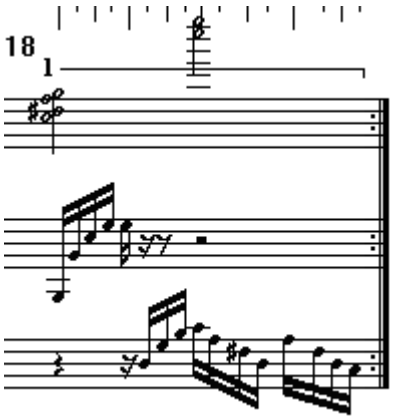

49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72

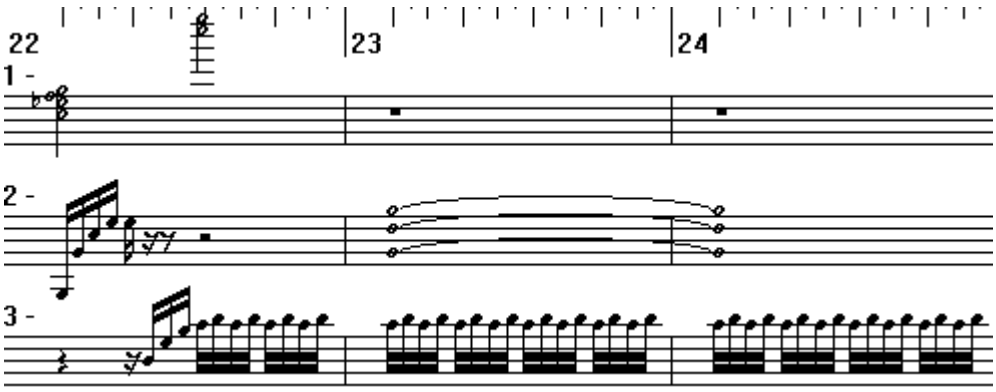

73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96

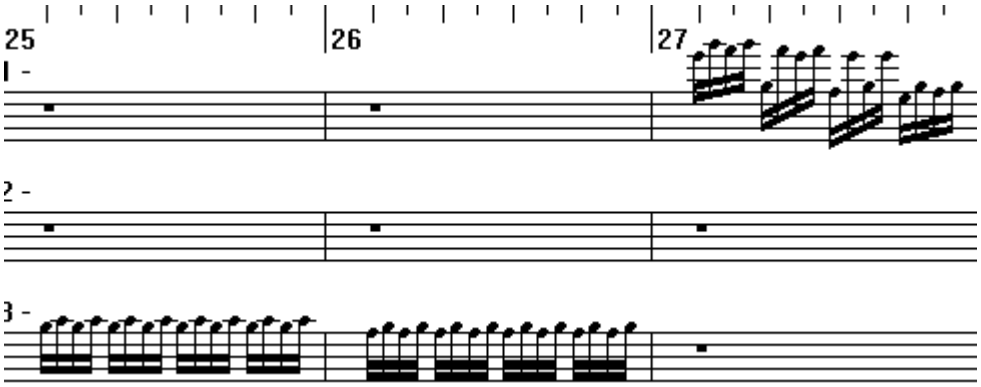

97
98
99
100
101
102
103
104
105
106
8va

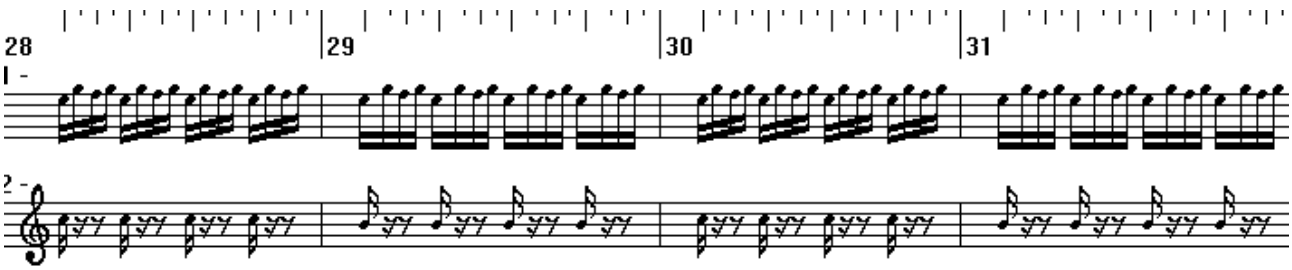
– 24 –

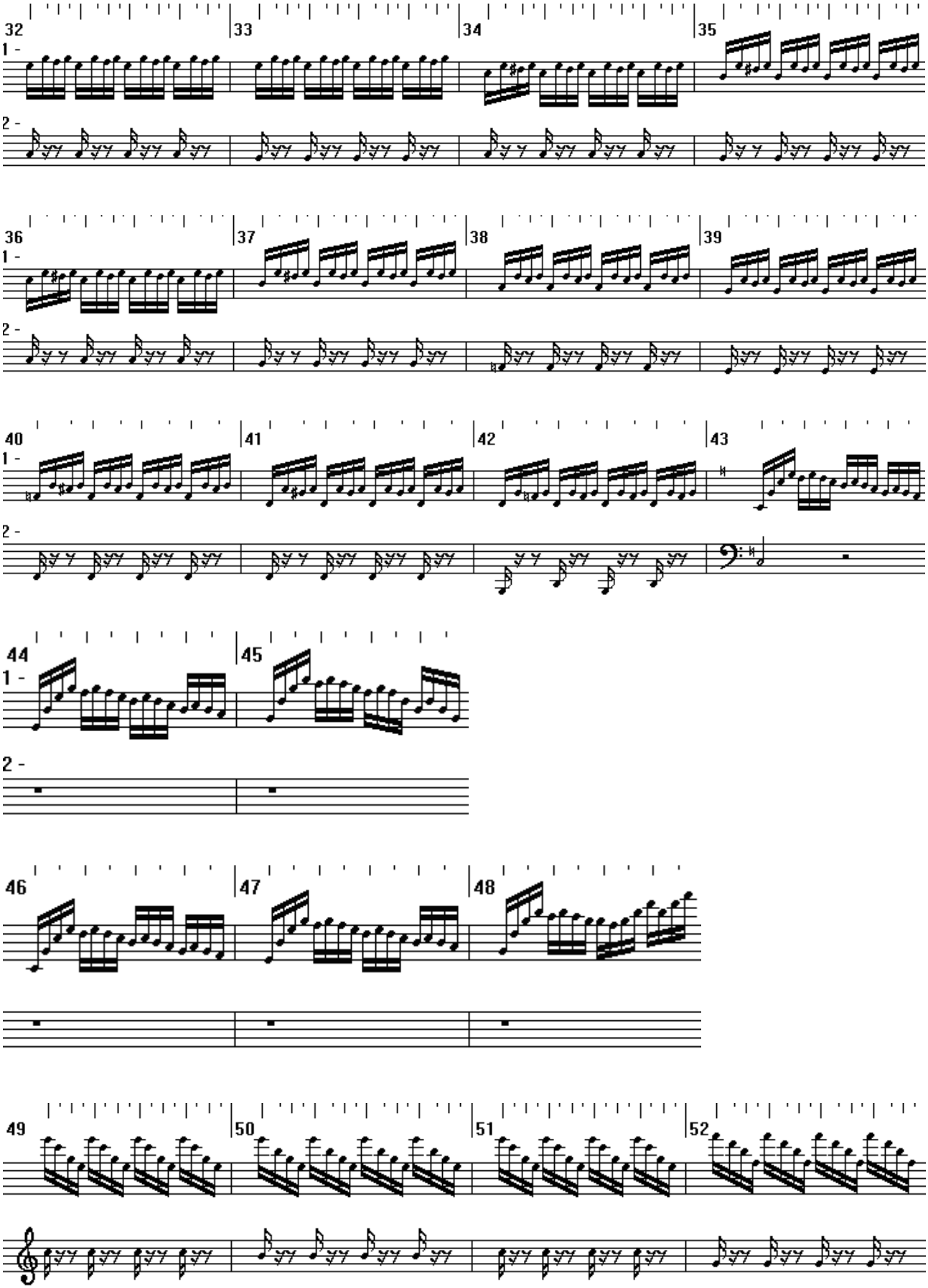


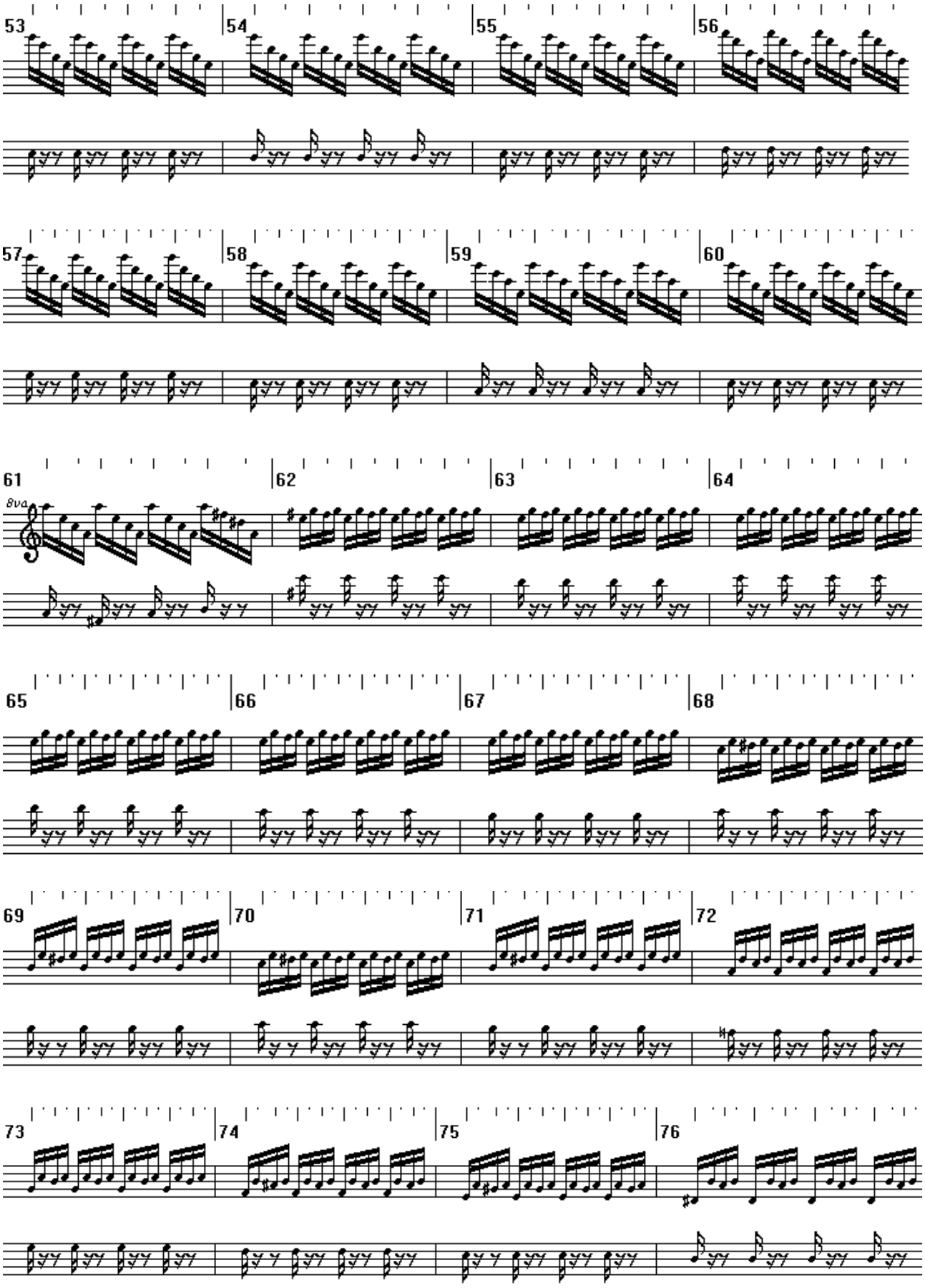

18

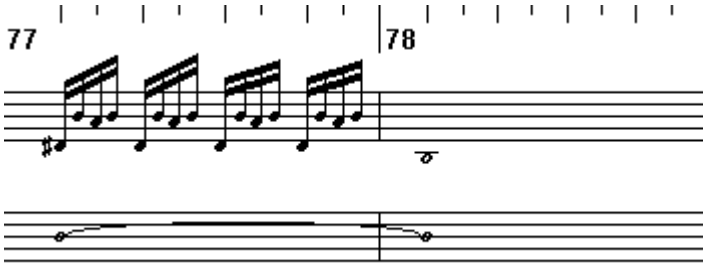

22
23
24


25
26
27

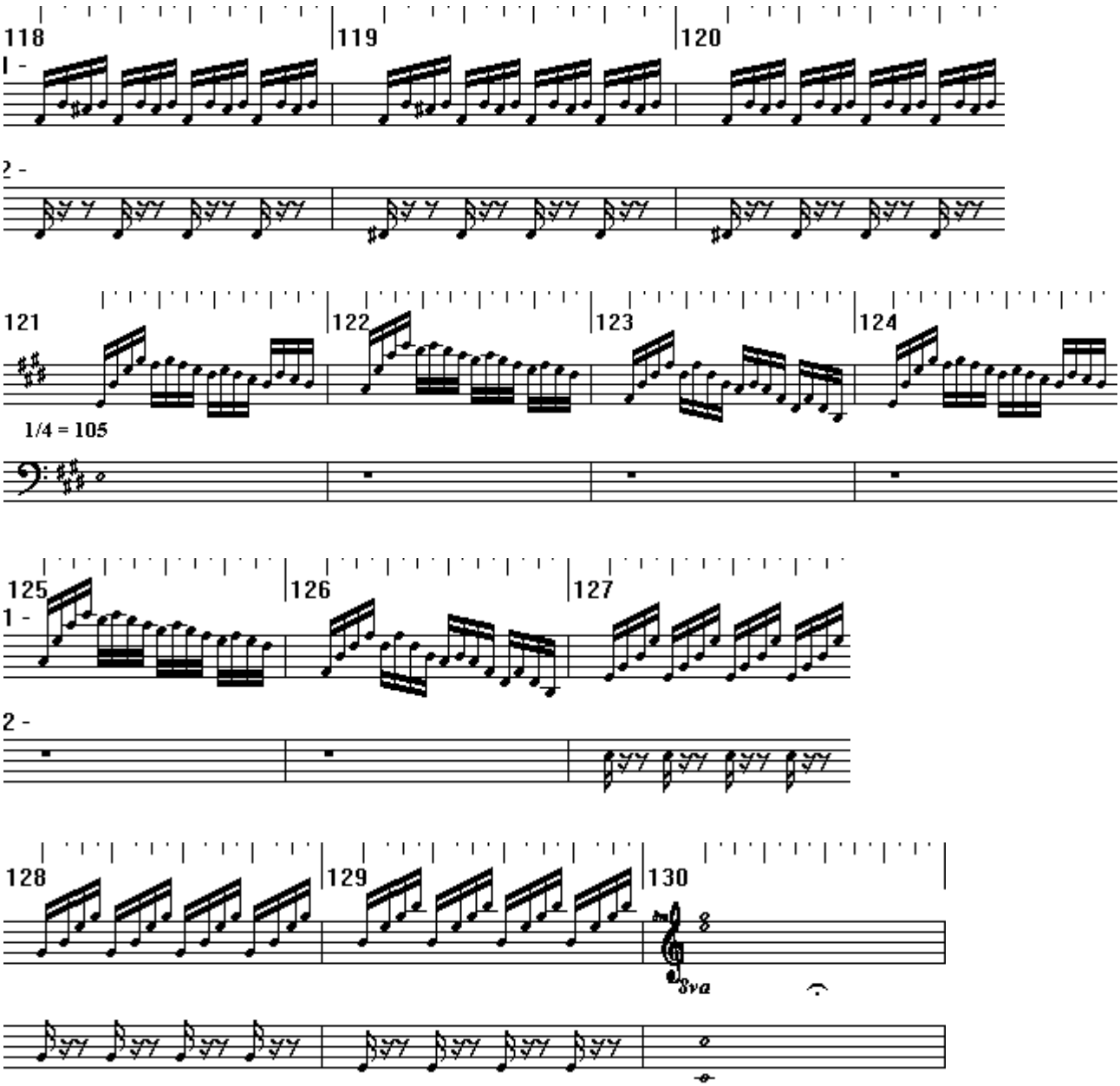

28
29
30
31


32
33
34
35
1 -
2 -
36
37
38
39
1 -
2 -
40
41
42
43
1 -
2 -
44
45
1 -
2 -
46
47
48
49
50
51
52


53
54
55
56
57
58
59
60
61
62
63
64
8va
65
66
67
68
69
70
71
72
73
74
75
76


77
78

[79-117 = 1-39]


118
119
120
1 -
2 -
121
122
123
124
1/4 = 105
125
126
127
1 -
2 -
128
129
130
8va

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 → 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 annyoing 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 "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". 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)

*
**
***
**
*

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

*
**
***
**
*

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...