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

43

P r e l u d e s

I

for SFX
or piano

original composition

2000

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

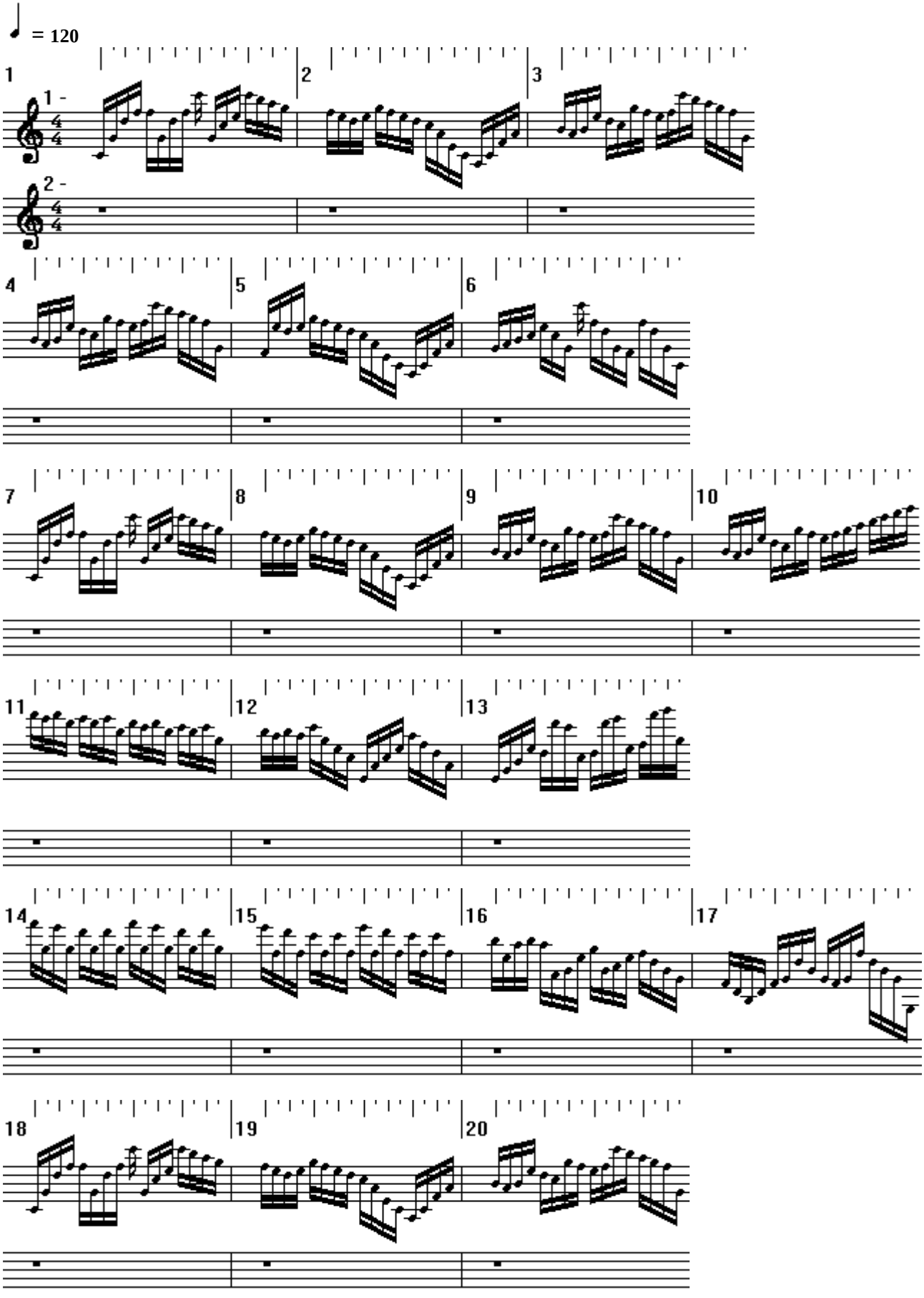
*

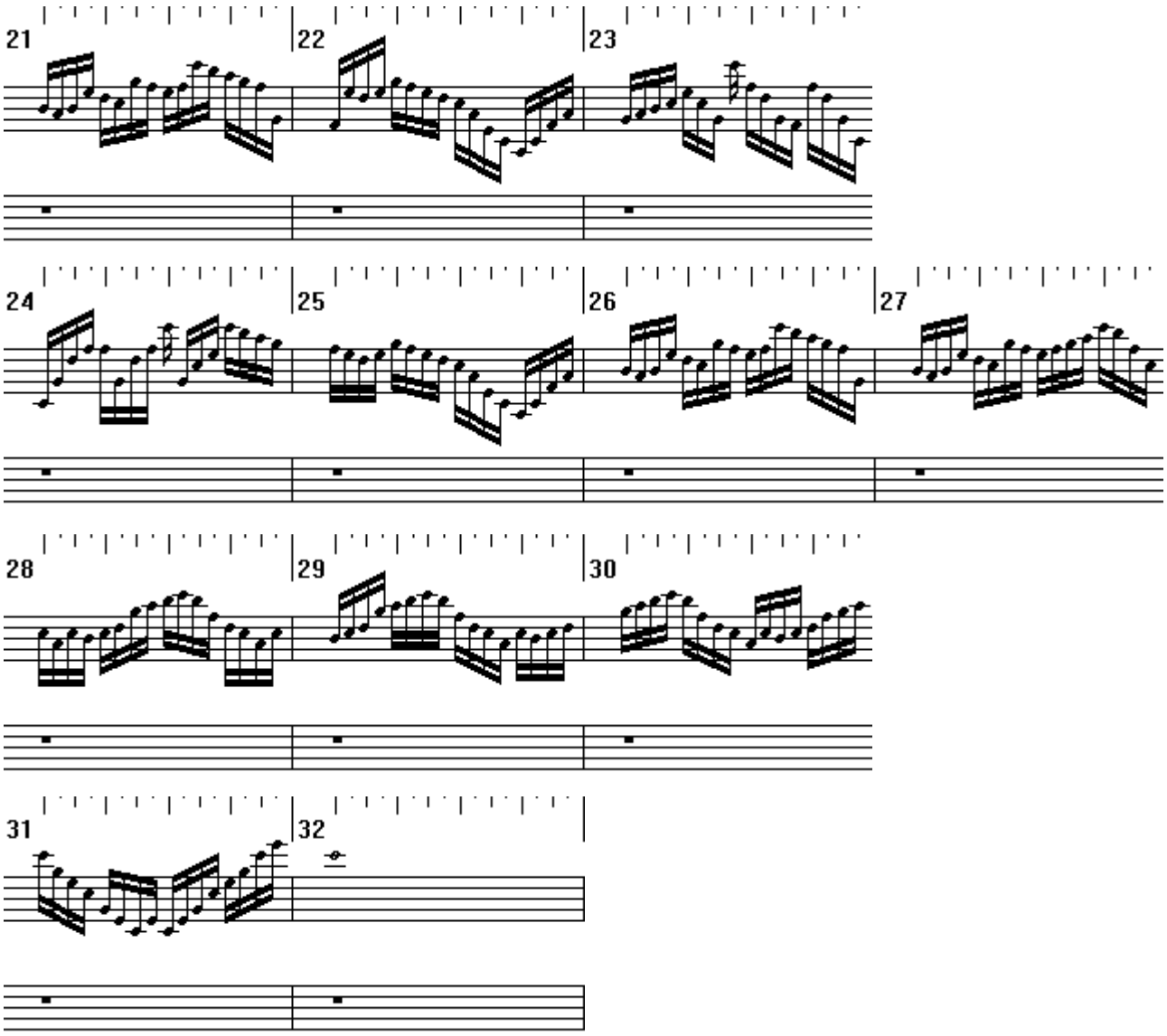
This score is released under the
"Creative Commons Attribution Non-Commercial Share-Alike" (by-nc-sa) license (v3.0)
Please visit http://creativecommons.org for more information

Index

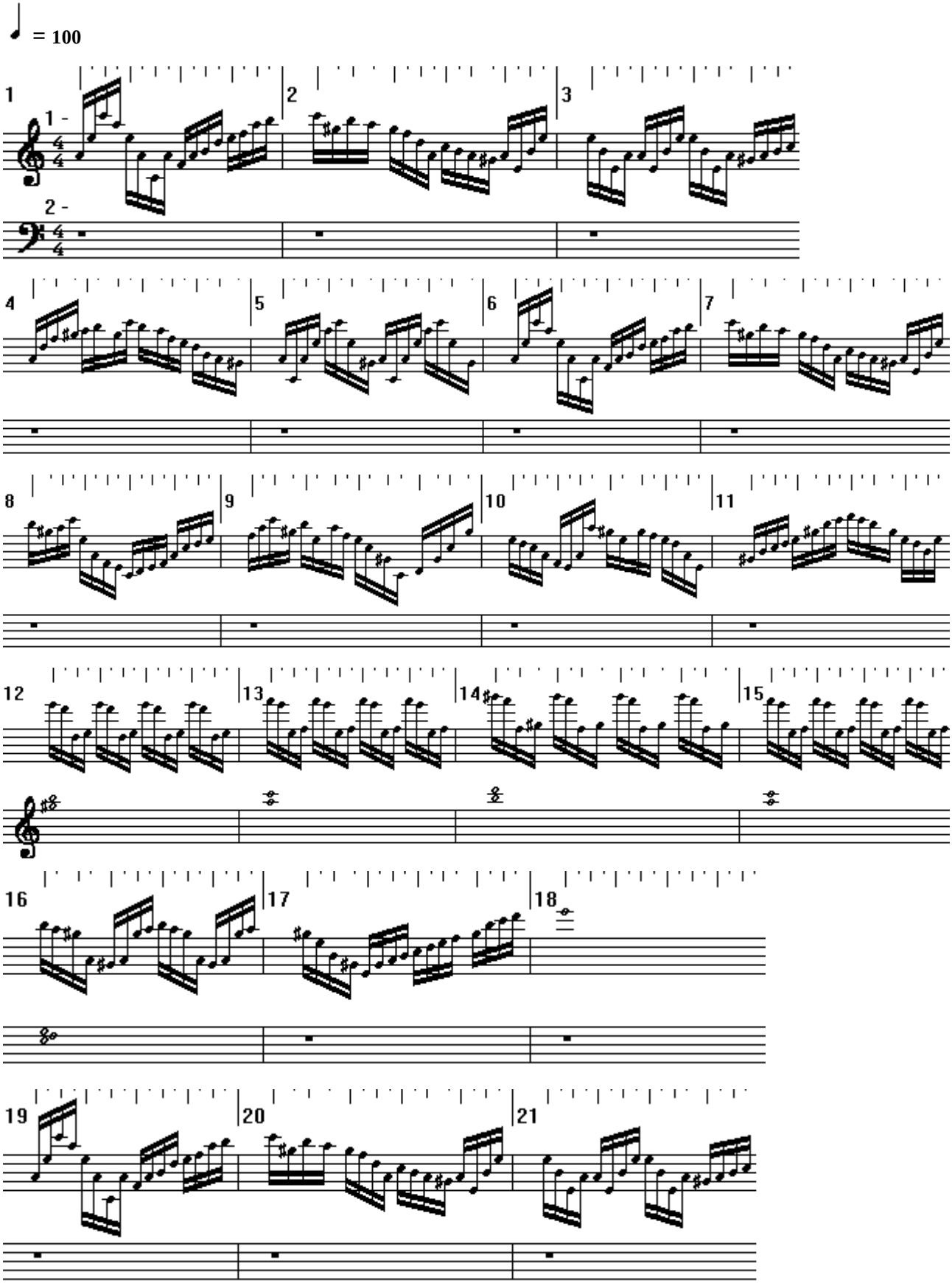
Book	Catalog	Number	Key
I	tbp43	1	C
I	tbp43	2	Am
I	tbp43	3	G
I	tbp43	4	Em
I	tbp43	5	D
I	tbp43	6	Bm
I	tbp43	7	A
I	tbp43	8	F#m
I	tbp43	9	E
I	tbp43	10	C#m
I	tbp43	11	B
I	tbp43	12	G#m
I	tbp43	13	Gb
I	tbp43	14	Ebm
I	tbp43	15	Db
I	tbp43	16	Bbm
I	tbp43	17	Ab
I	tbp43	18	Fm
I	tbp43	19	Eb
I	tbp43	20	Cm
I	tbp43	21	Bb
I	tbp43	22	Gm
I	tbp43	23	F
I	tbp43	24	Dm

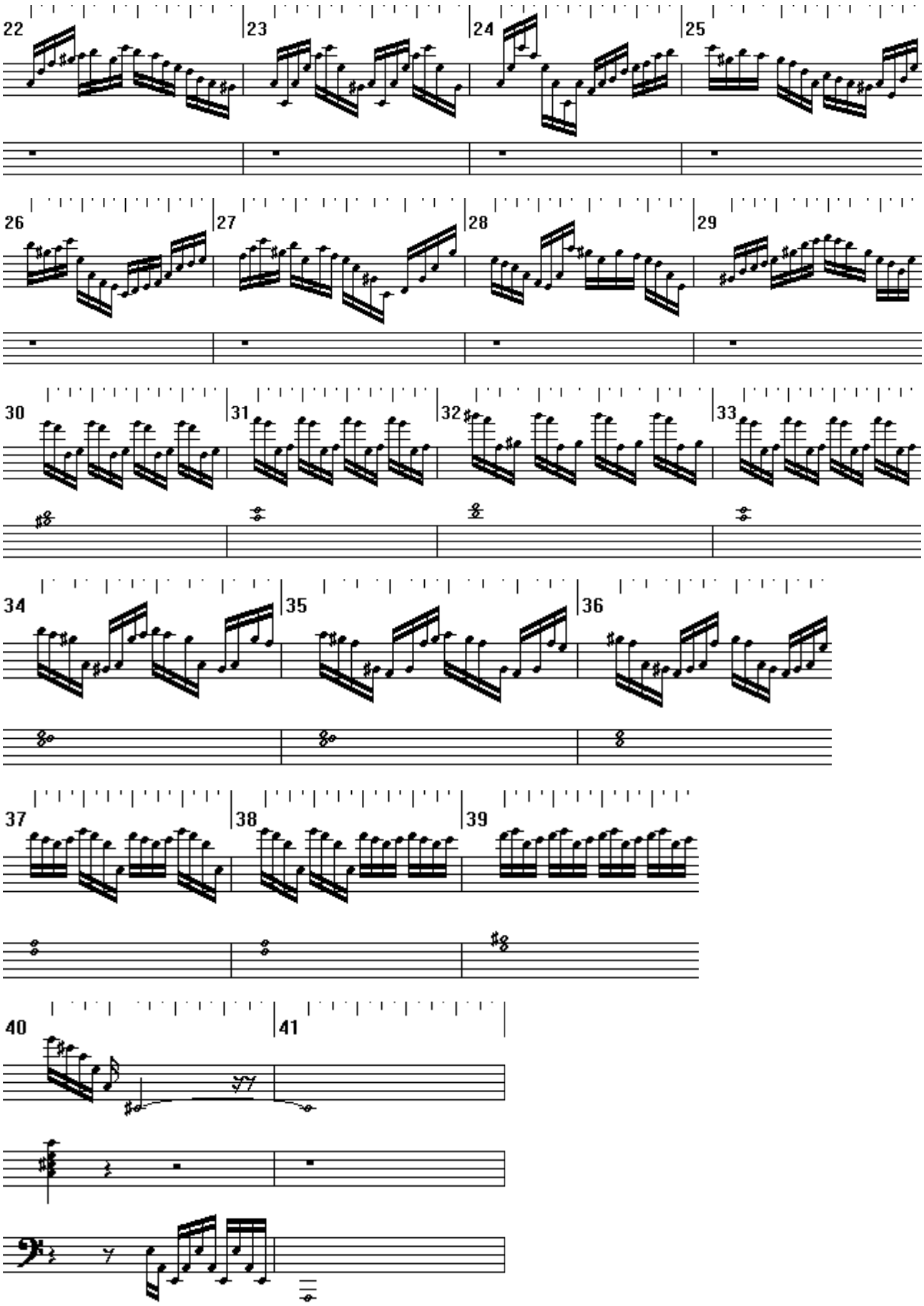
– 1 –




21
22
23
24
25
26
27
28
29
30
31
32

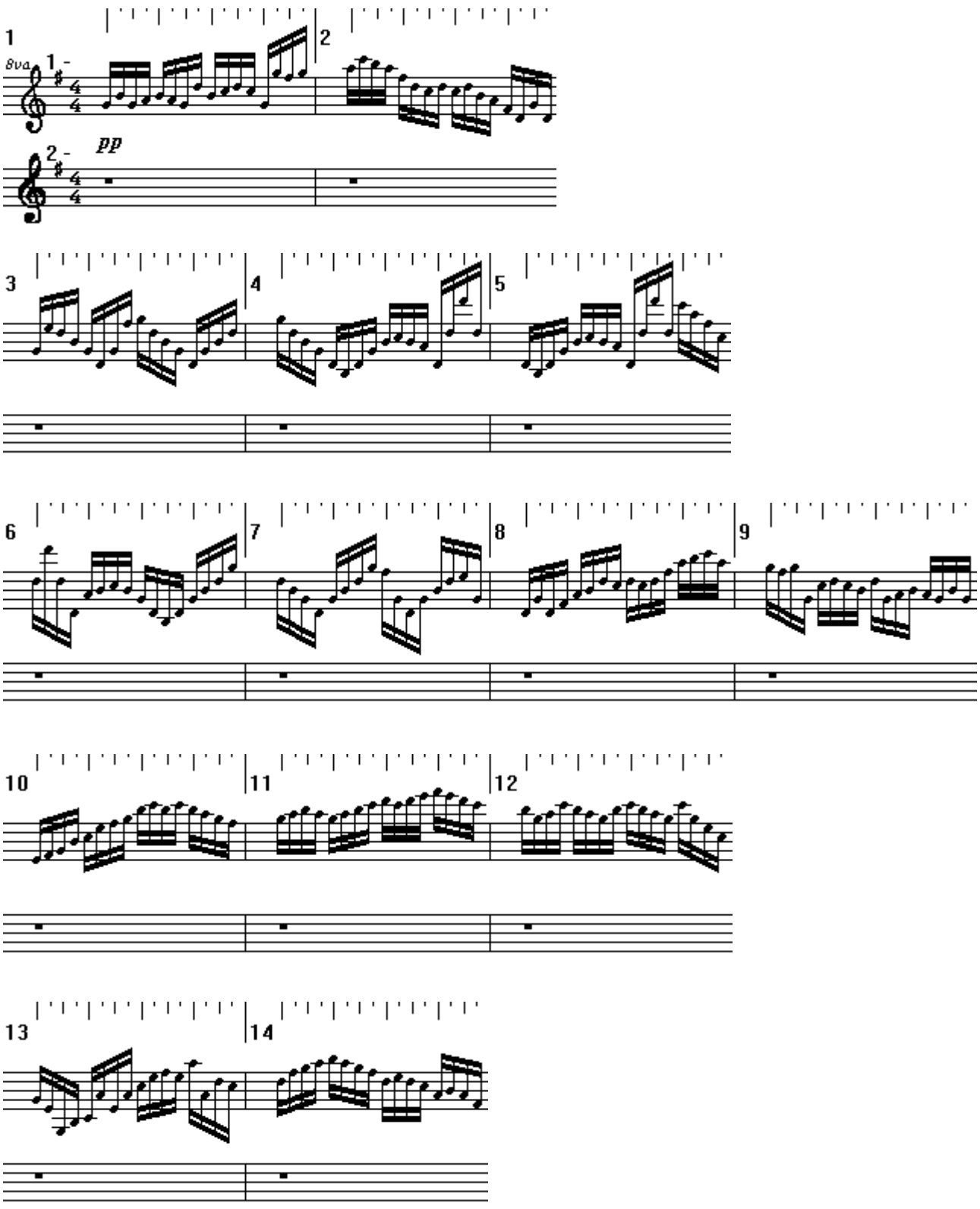
– 2 –

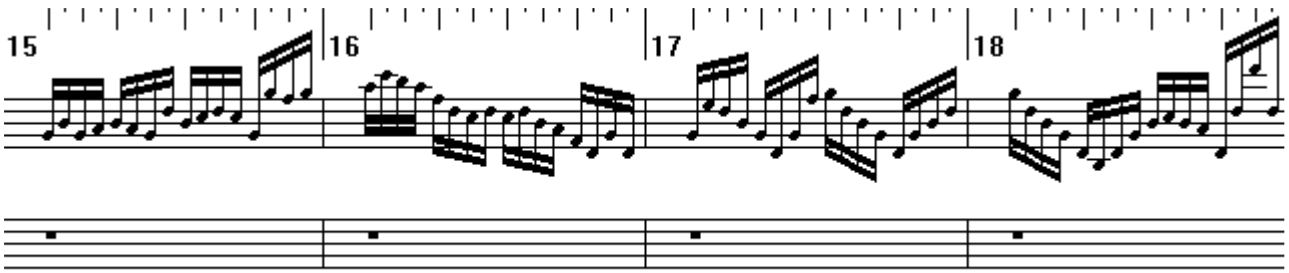


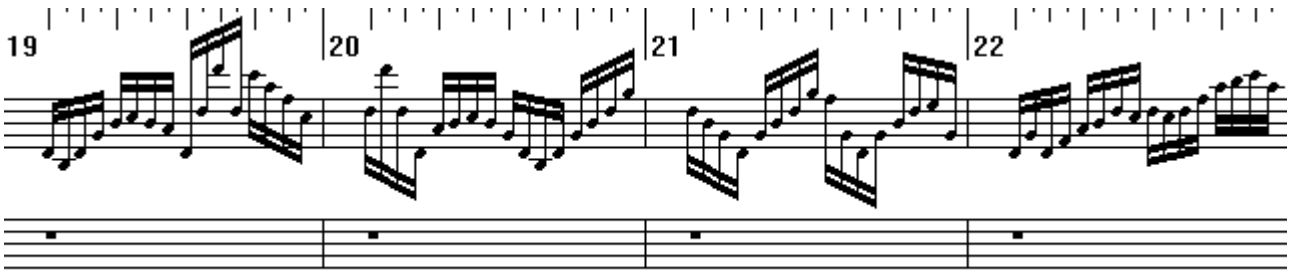

22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41

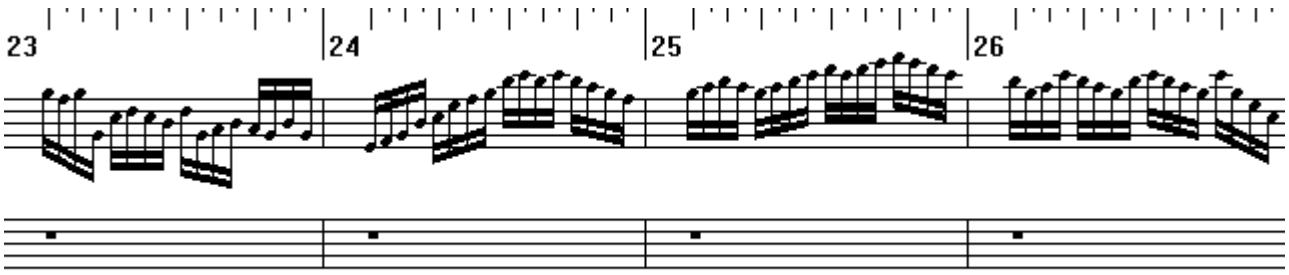
– 3 –

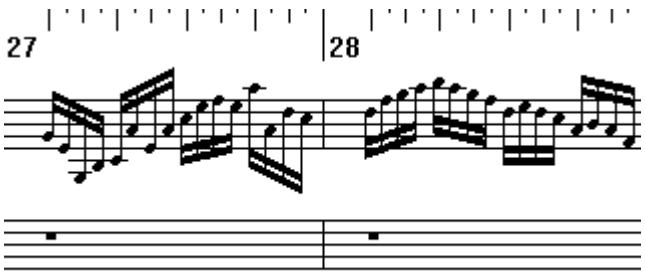
♩ = 130




15
16
17
18

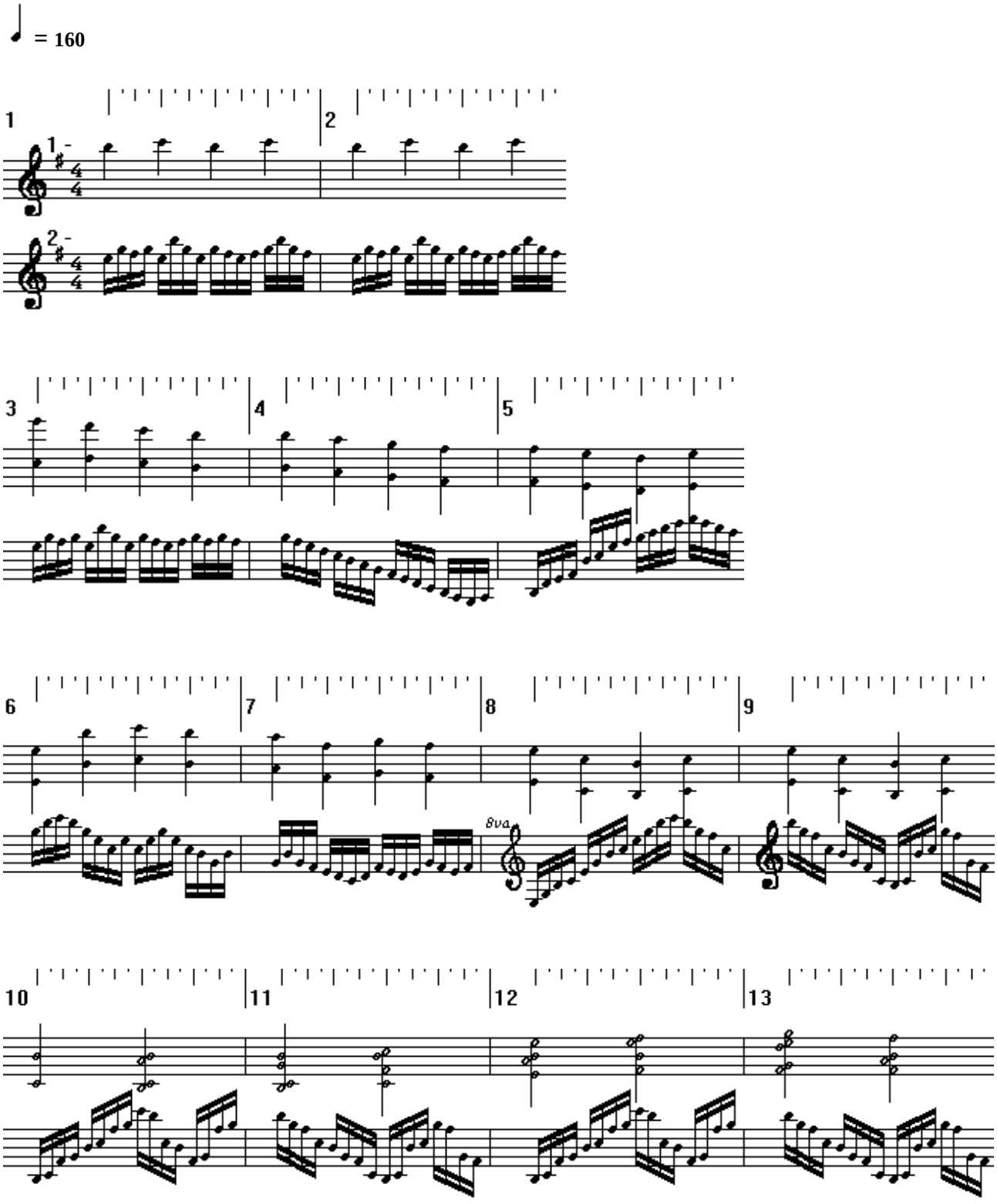

19
20
21
22

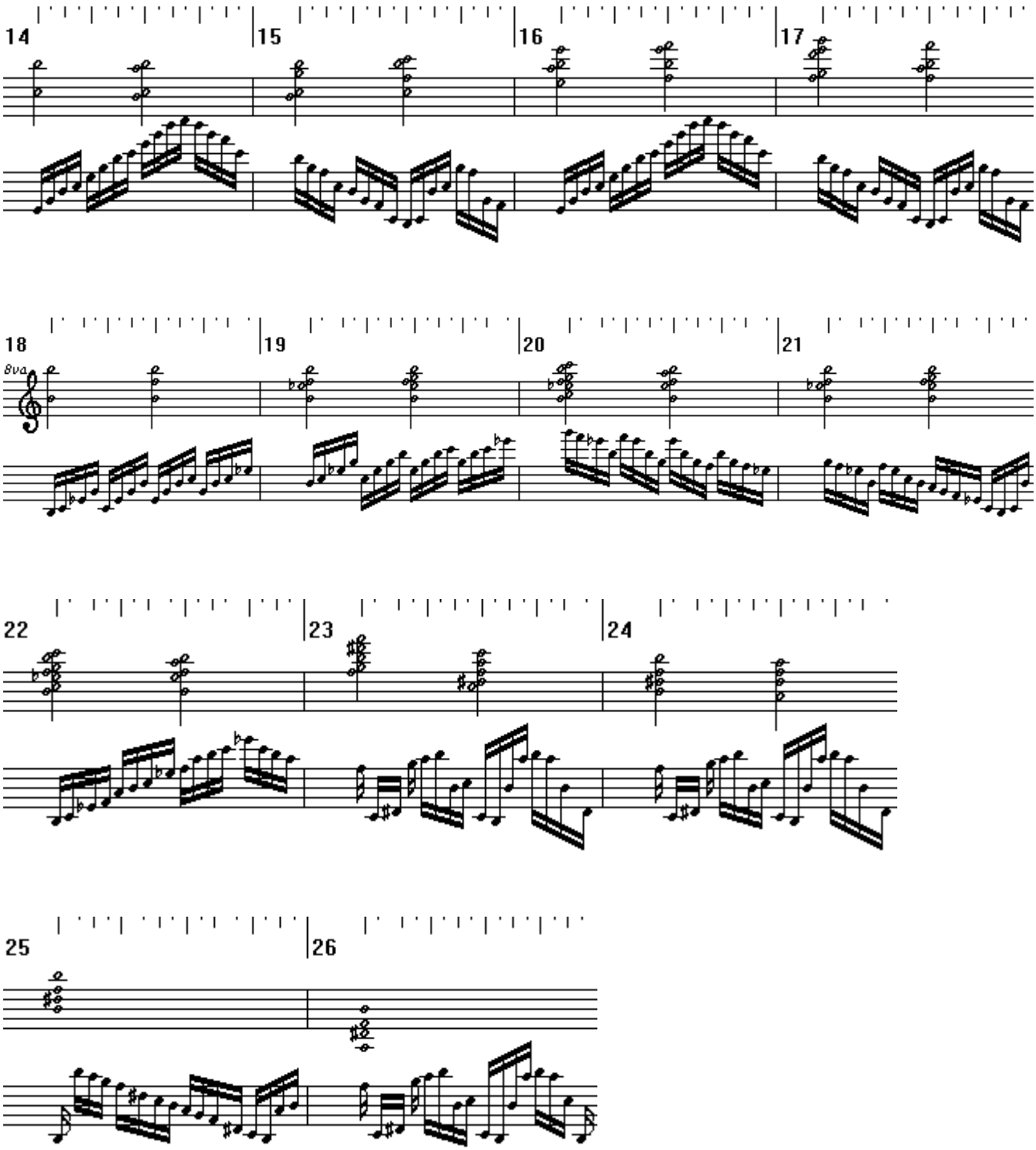

23
24
25
26

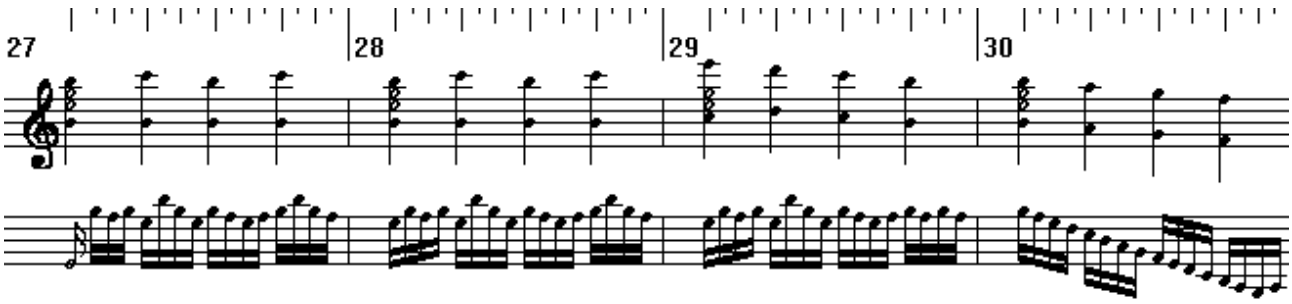

27
28

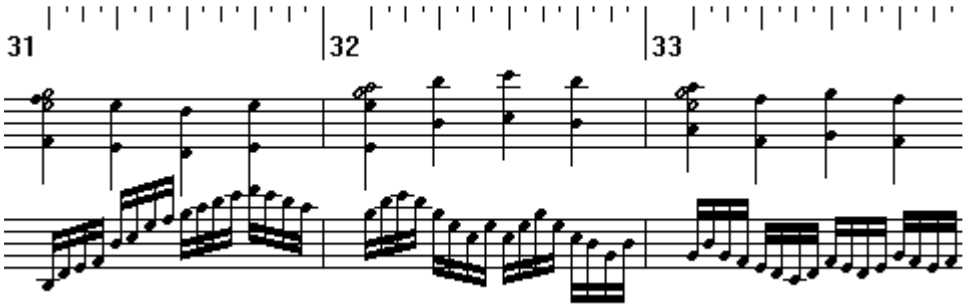
29
30
31

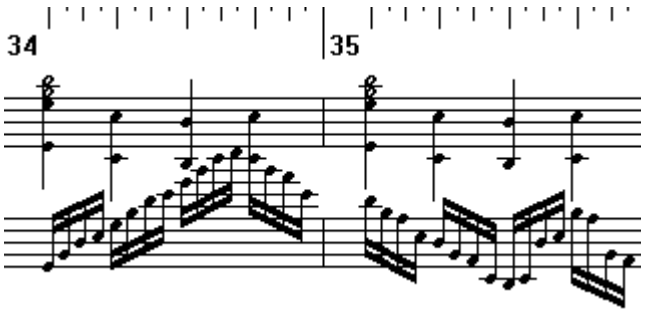
– 4 –

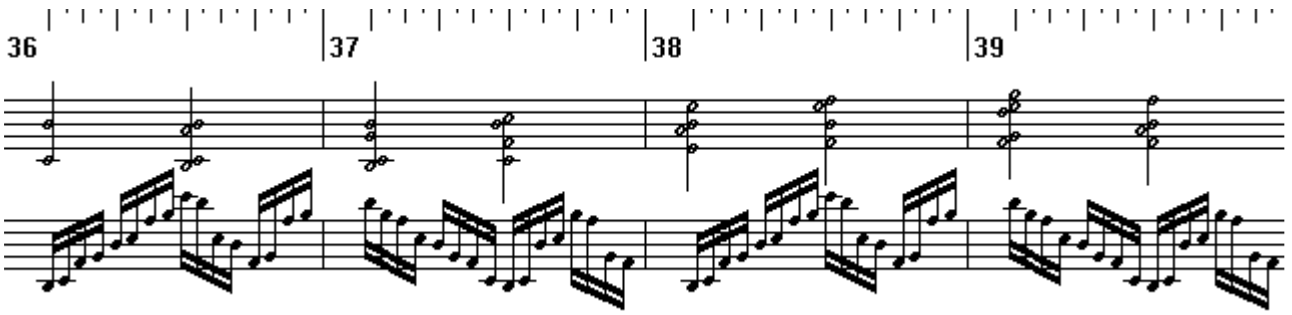


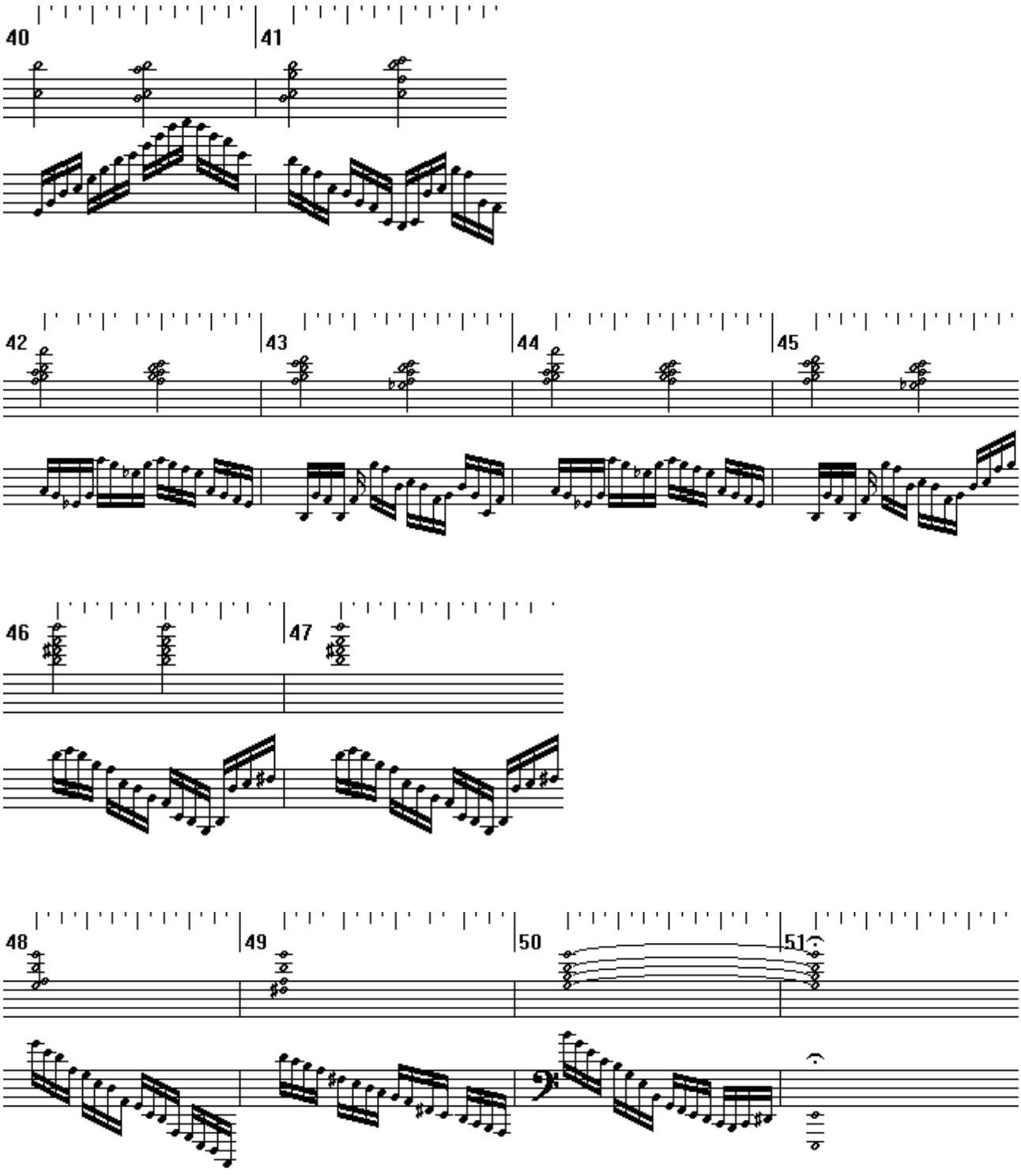

14
15
16
17
18
8va
19
20
21
22
23
24
25
26


27
28
29
30


31
32
33


34
35

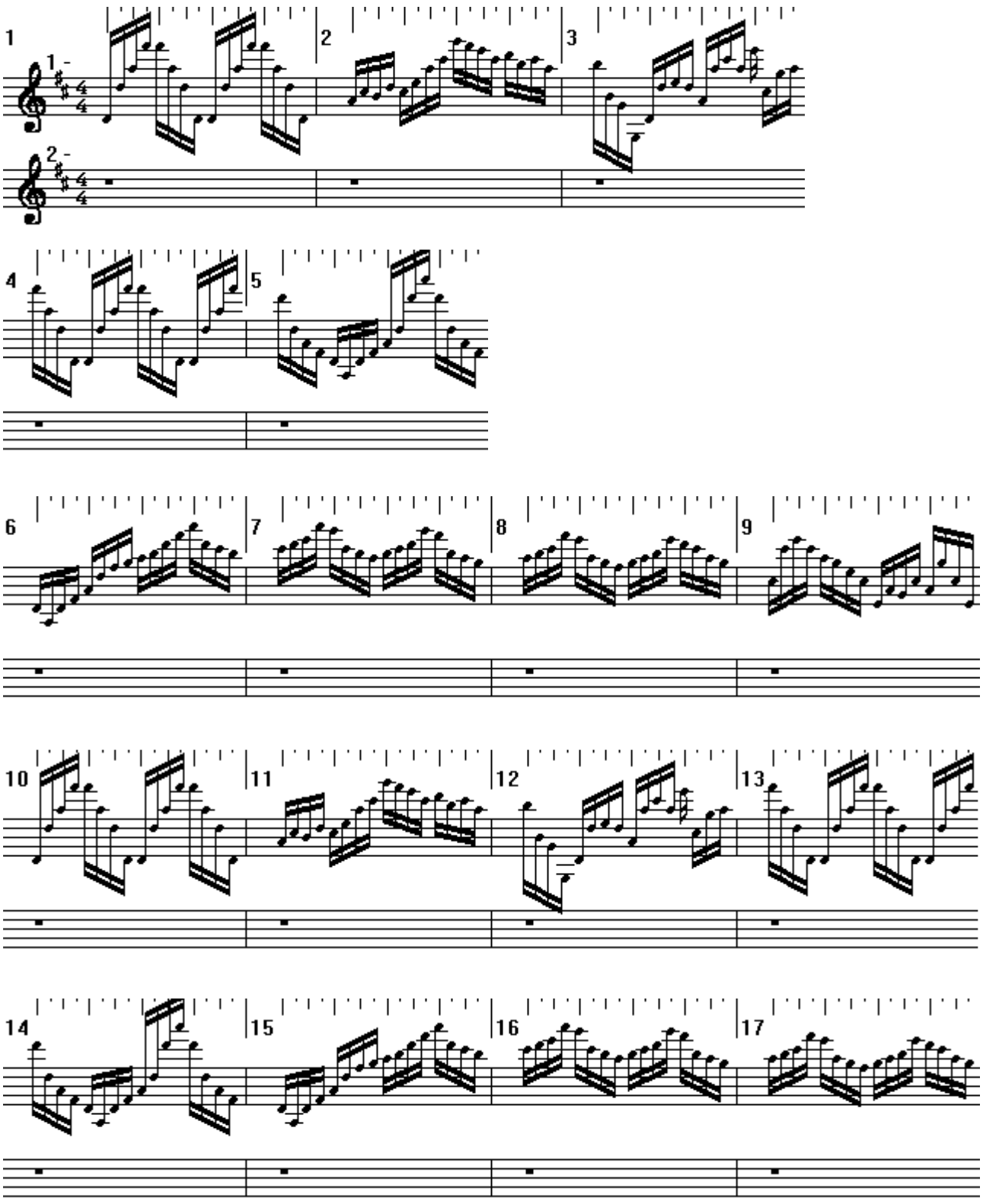

36
37
38
39

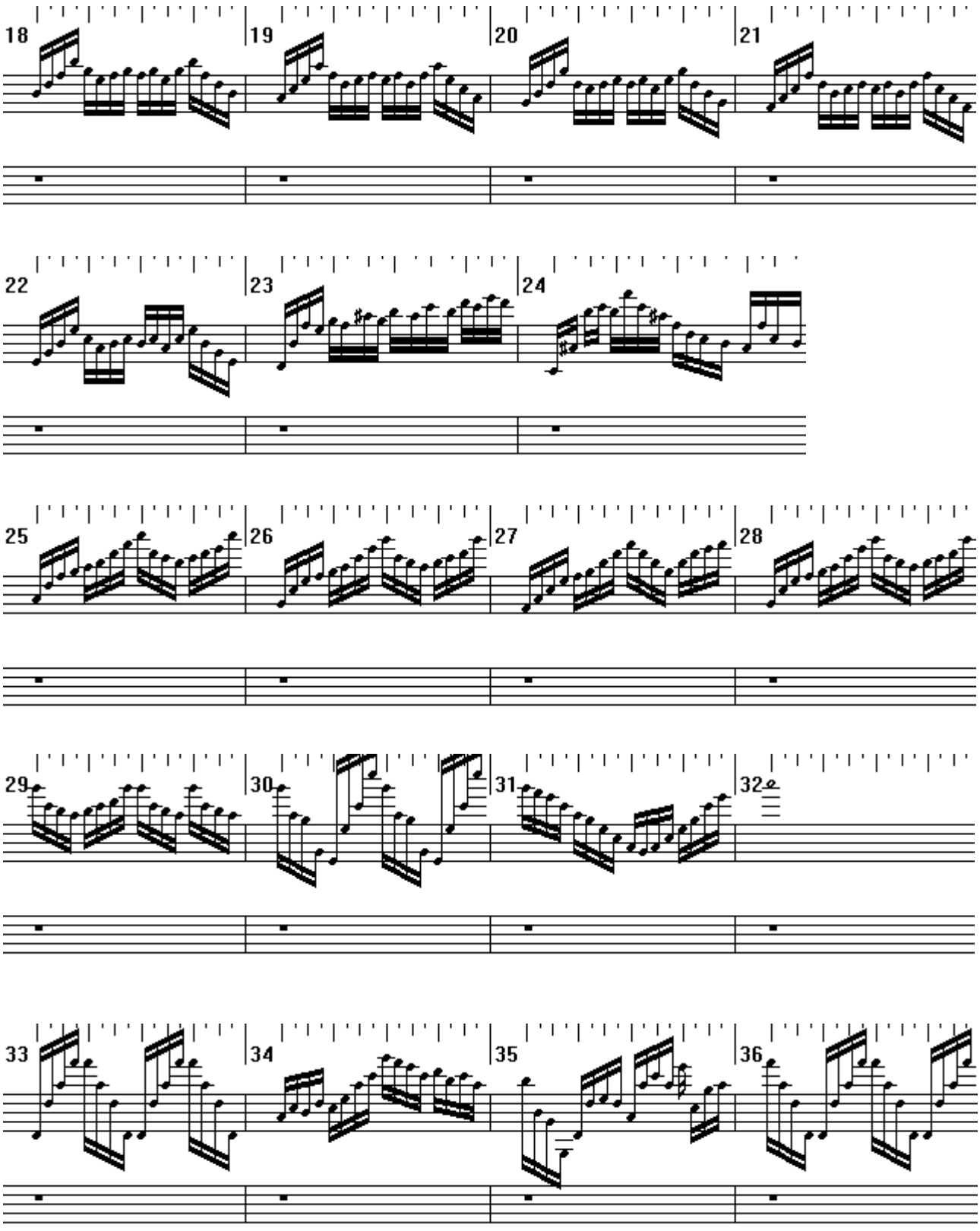


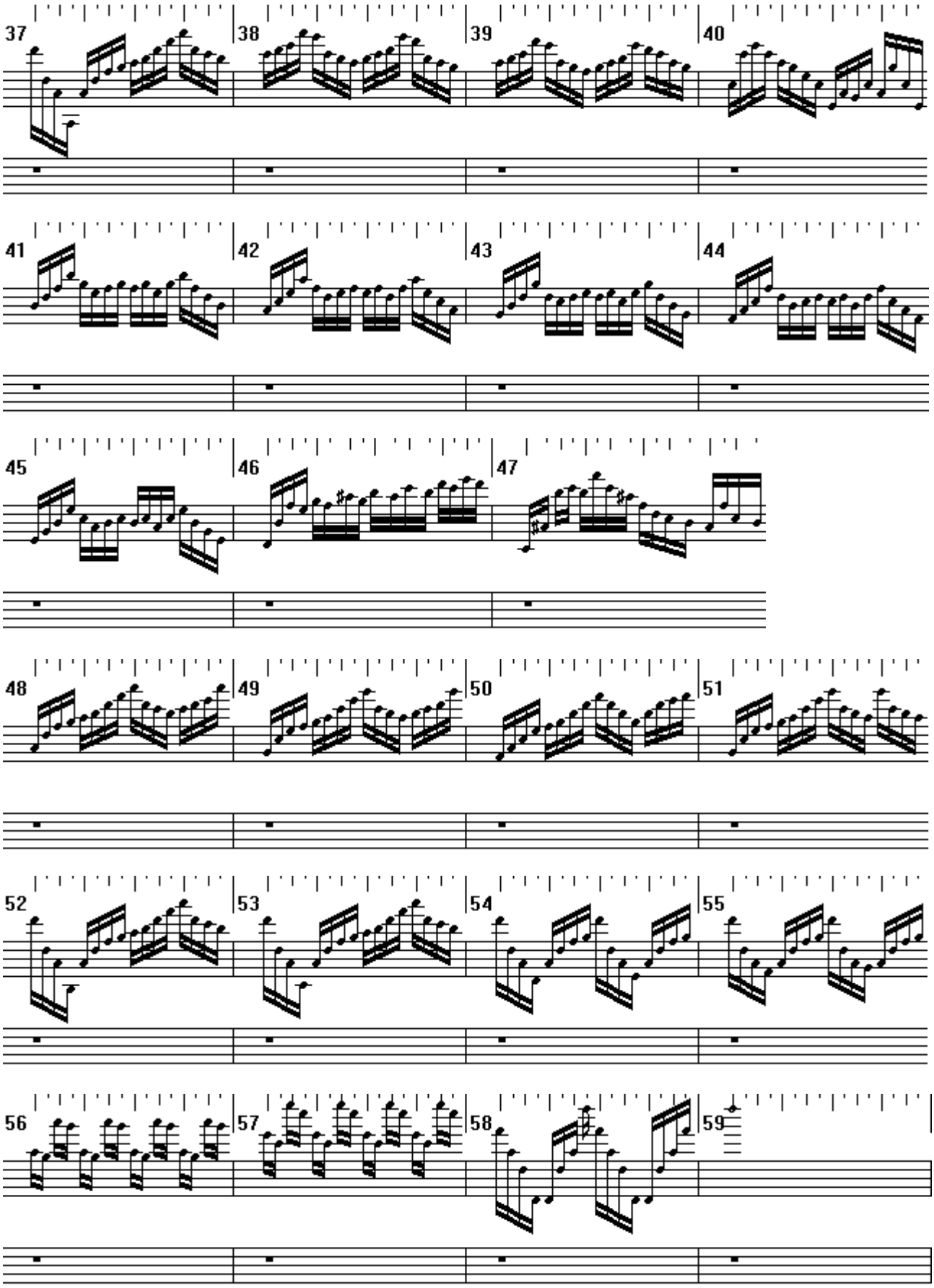
- questa è la versione originale, nella quale, tra l'altro, gli strumenti erano "SFX1" per il rigo 1 e "Glockenspiel"(sempre "1") per il rigo 2
- per quanto riguarda l'adattamento per il pianoforte, il problema è da ritenersi costituito esclusivamente dagli accordi con più di cinque note. In alcuni casi è possibile suonare più di una nota con un solo dito (ad es. con il pollice), ma negli altri casi in cui neanche questo è sufficiente o possibile, l'adattamento è lasciato alla discrezione dell'interprete. In linea di massima l'autore ritiene preferibile arpeggiare l'accordo in qualche modo, piuttosto che omettere di suonare una delle sue note.

– 5 –

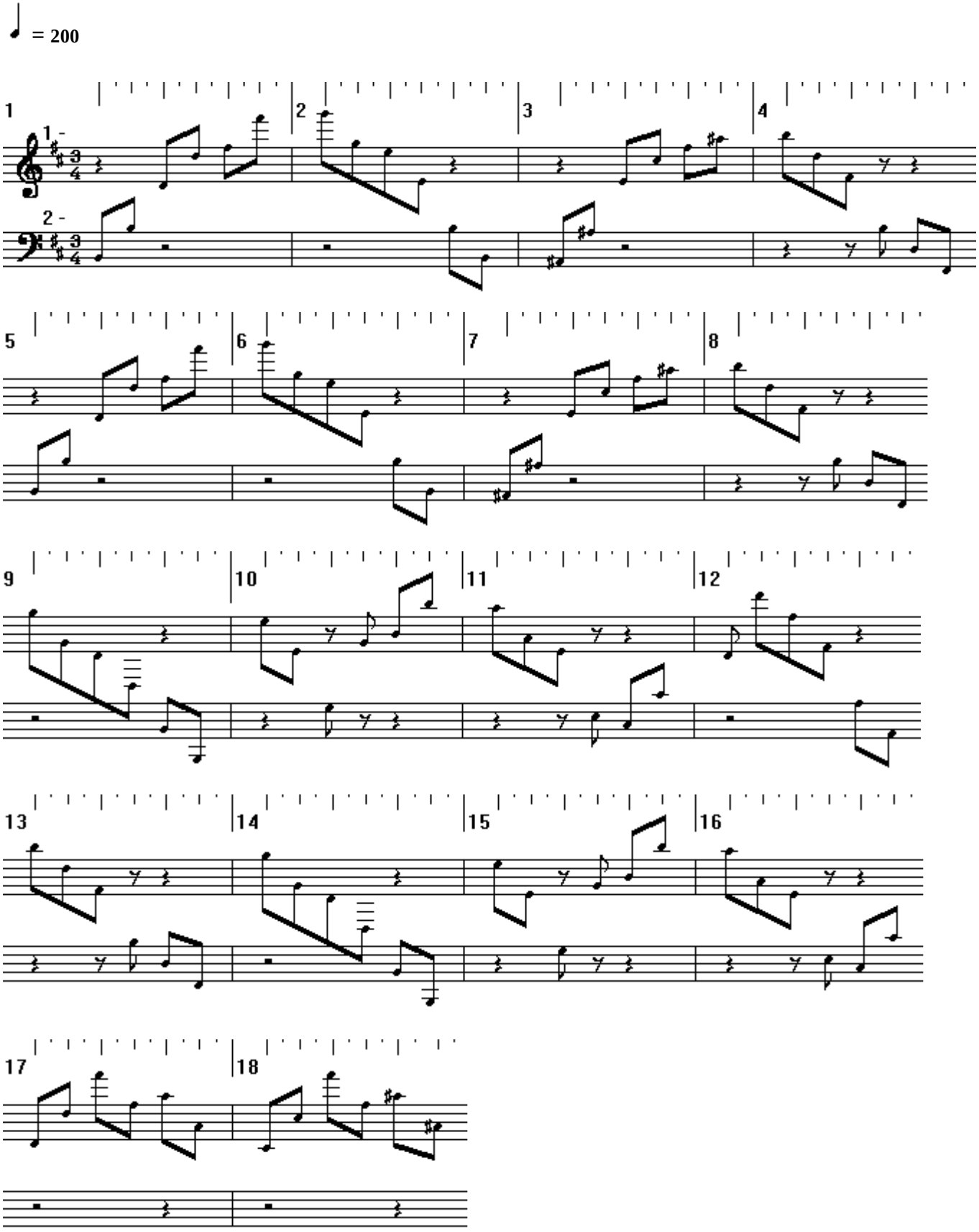
♩ = 130

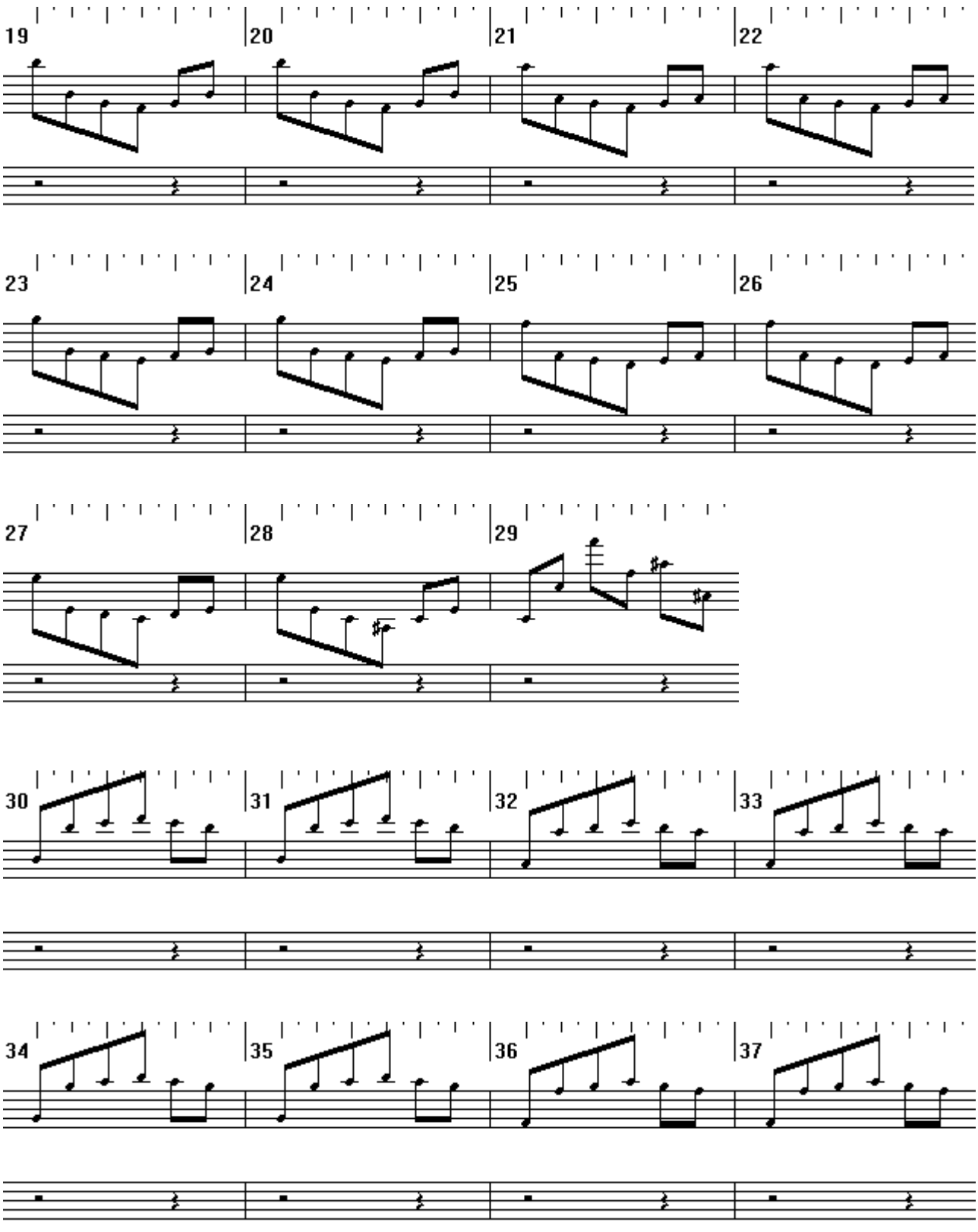


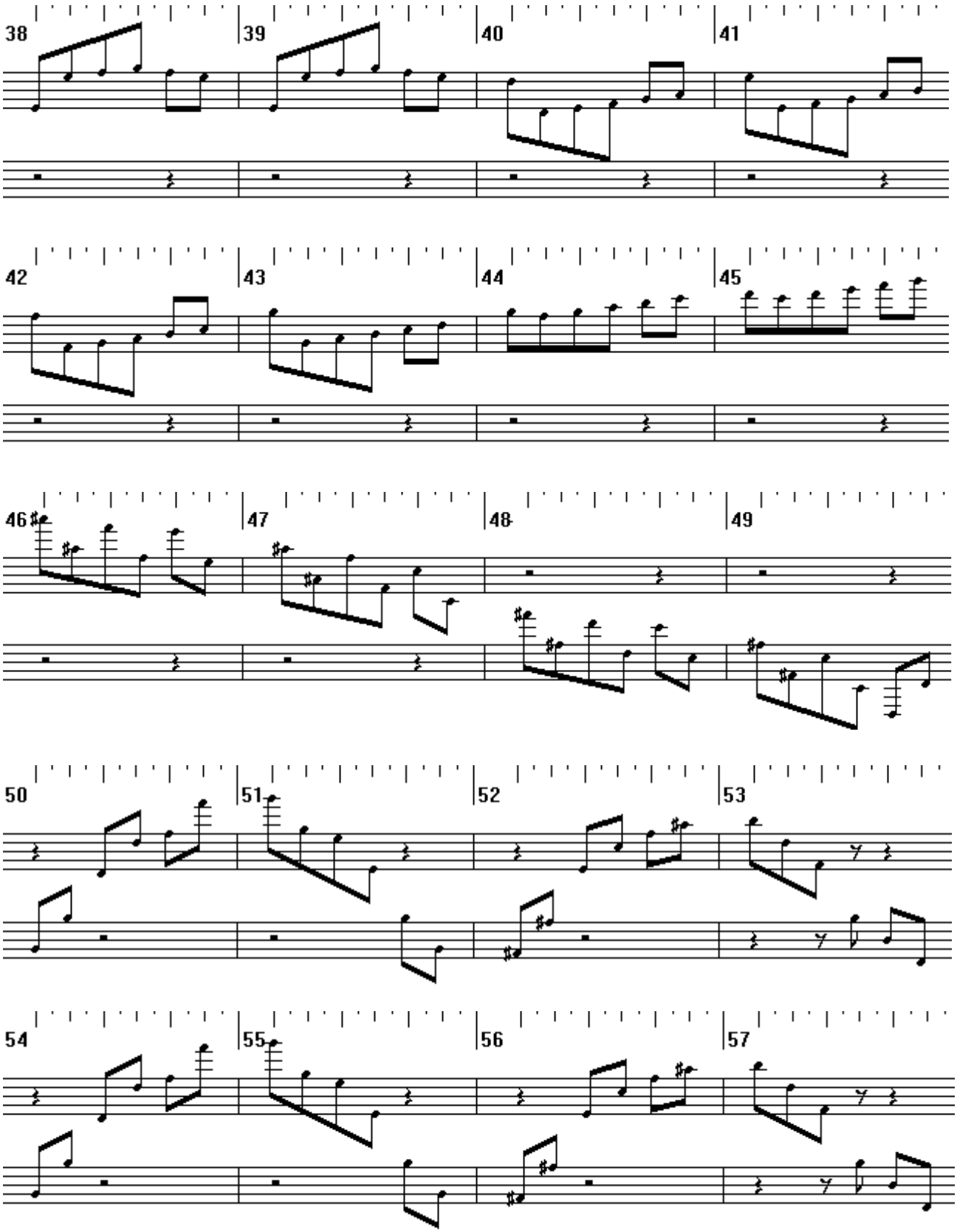

18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

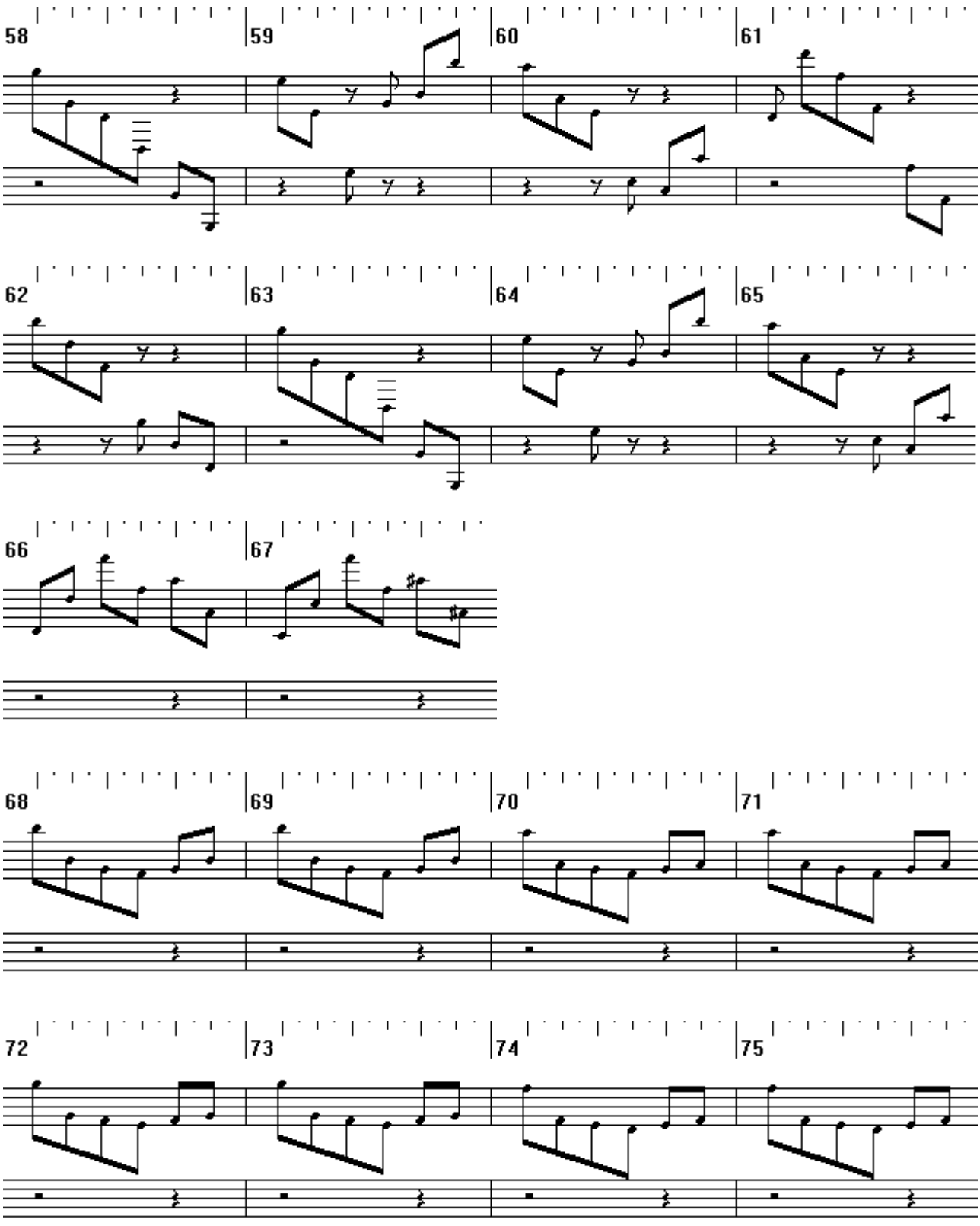

37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59

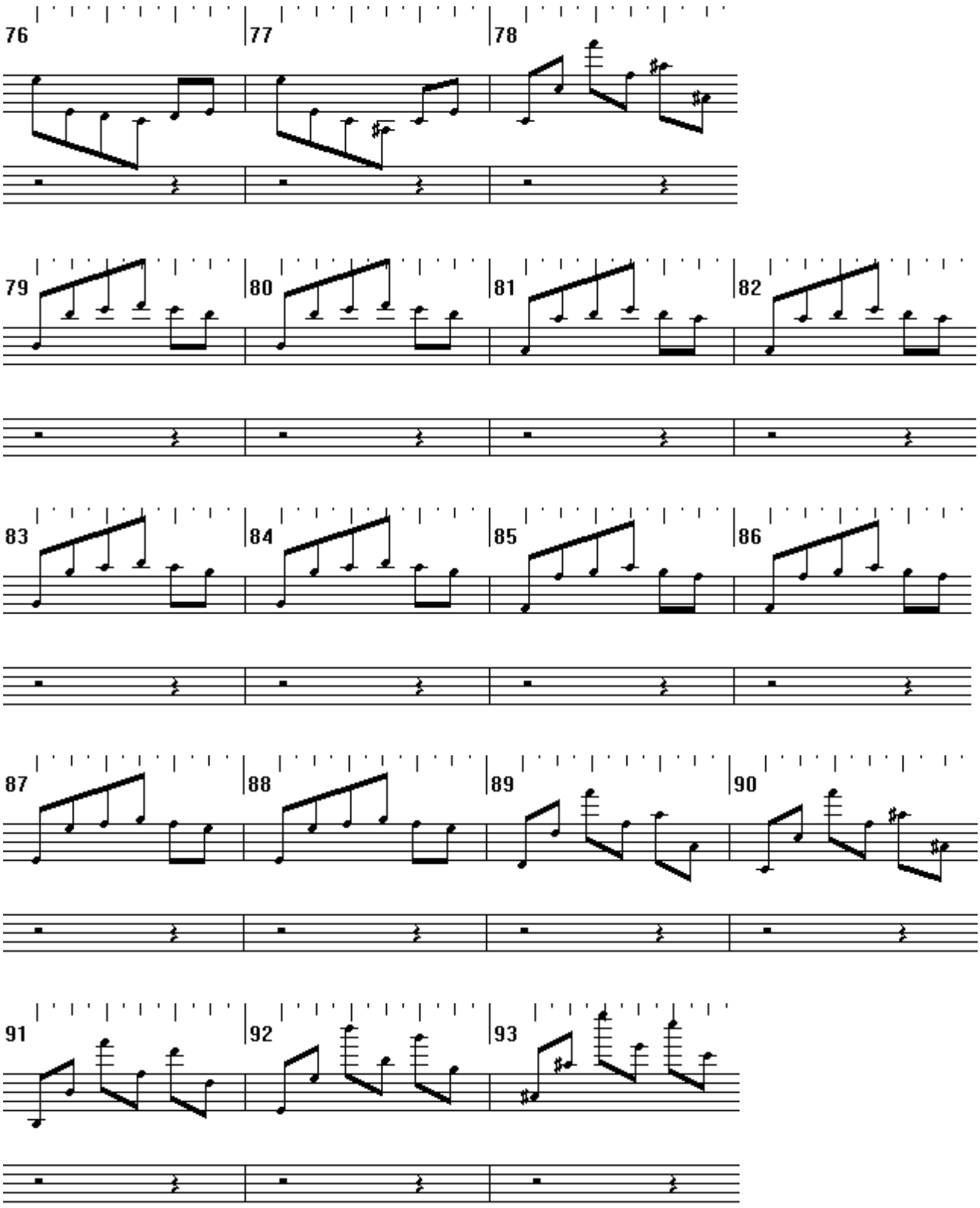
– 6 –

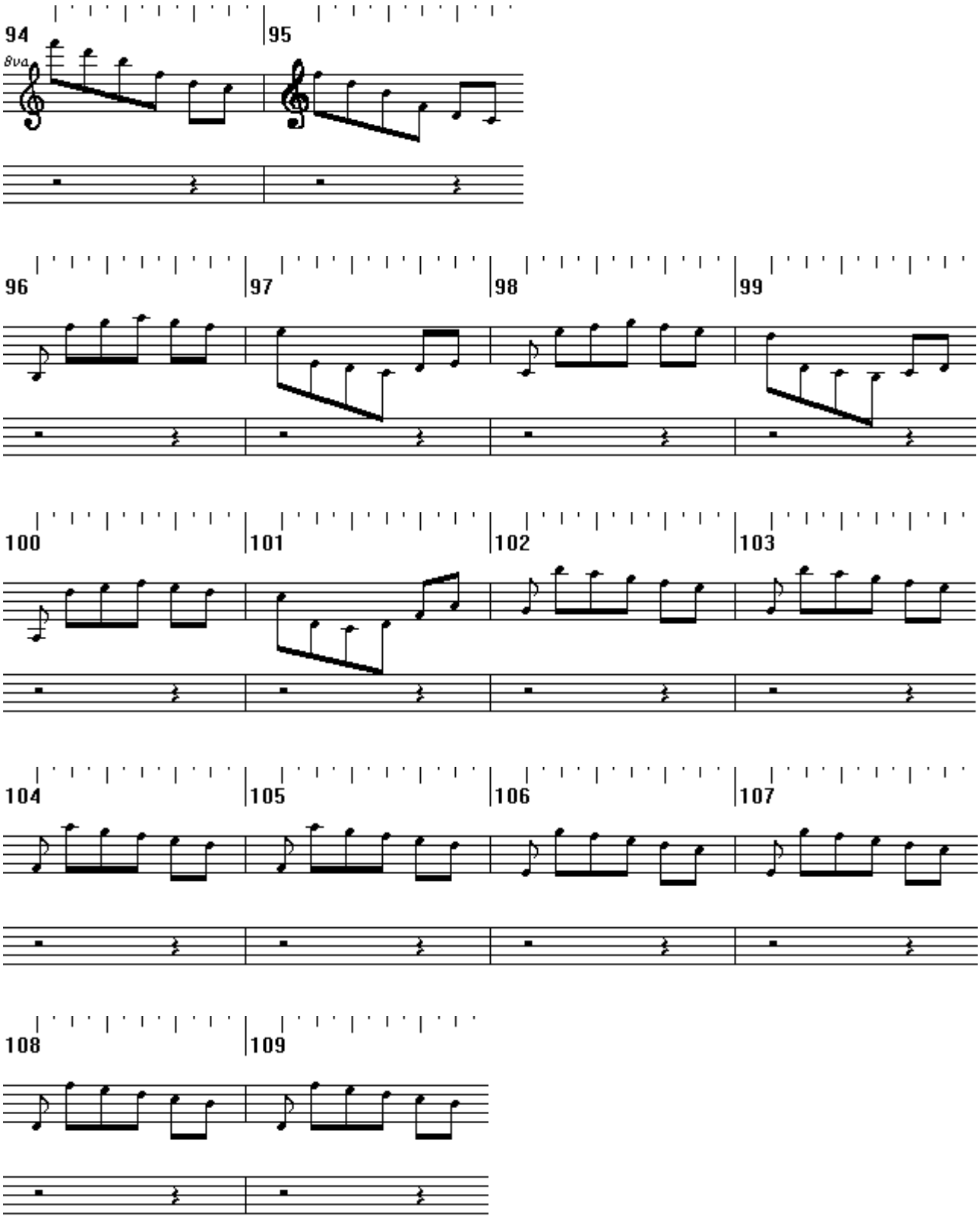


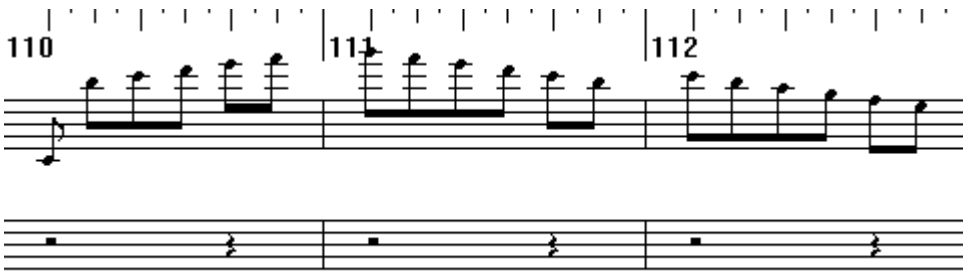

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

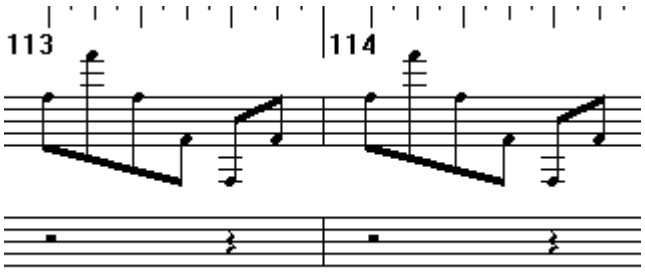

38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57

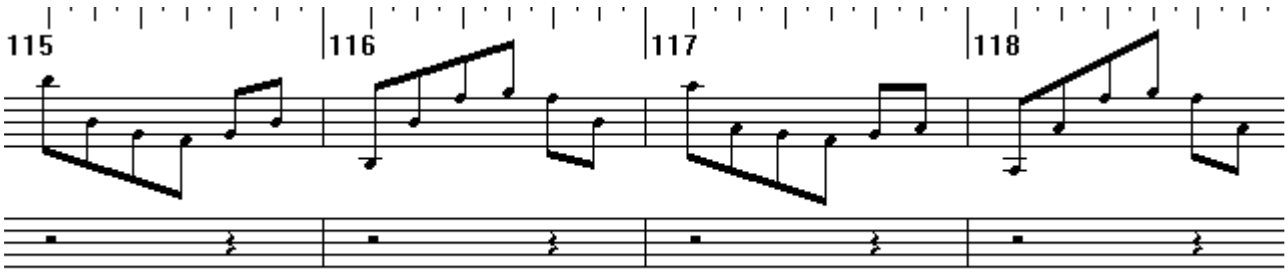

58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75

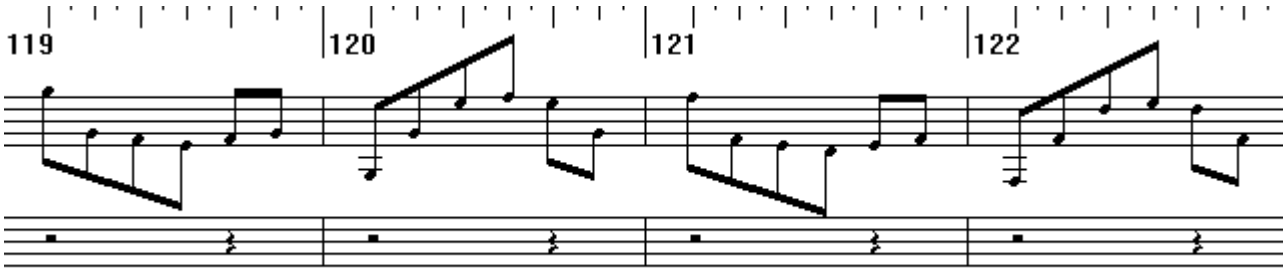

76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93

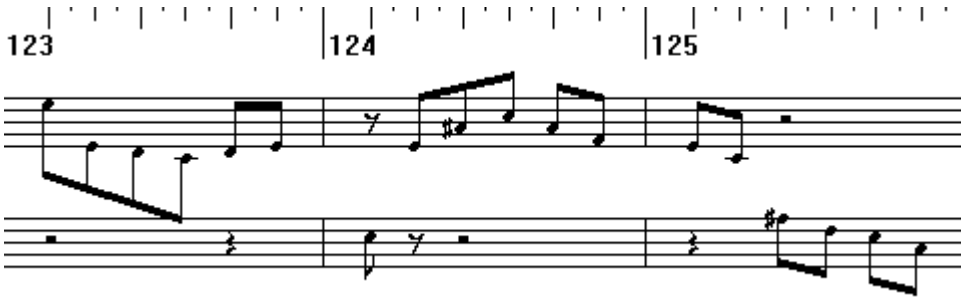

94
95
8va
96
97
98
99
100
101
102
103
104
105
106
107
108
109

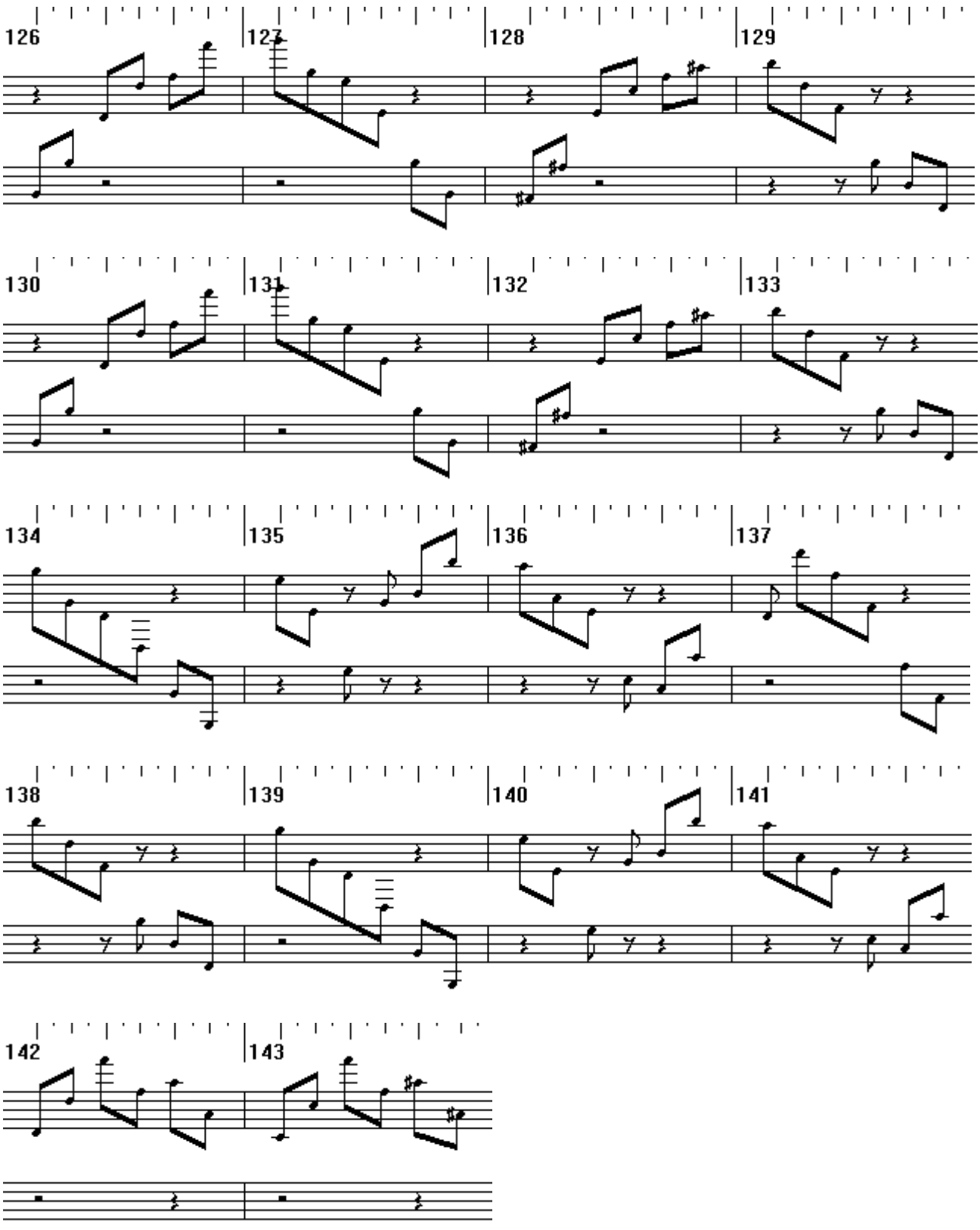

110
111
112

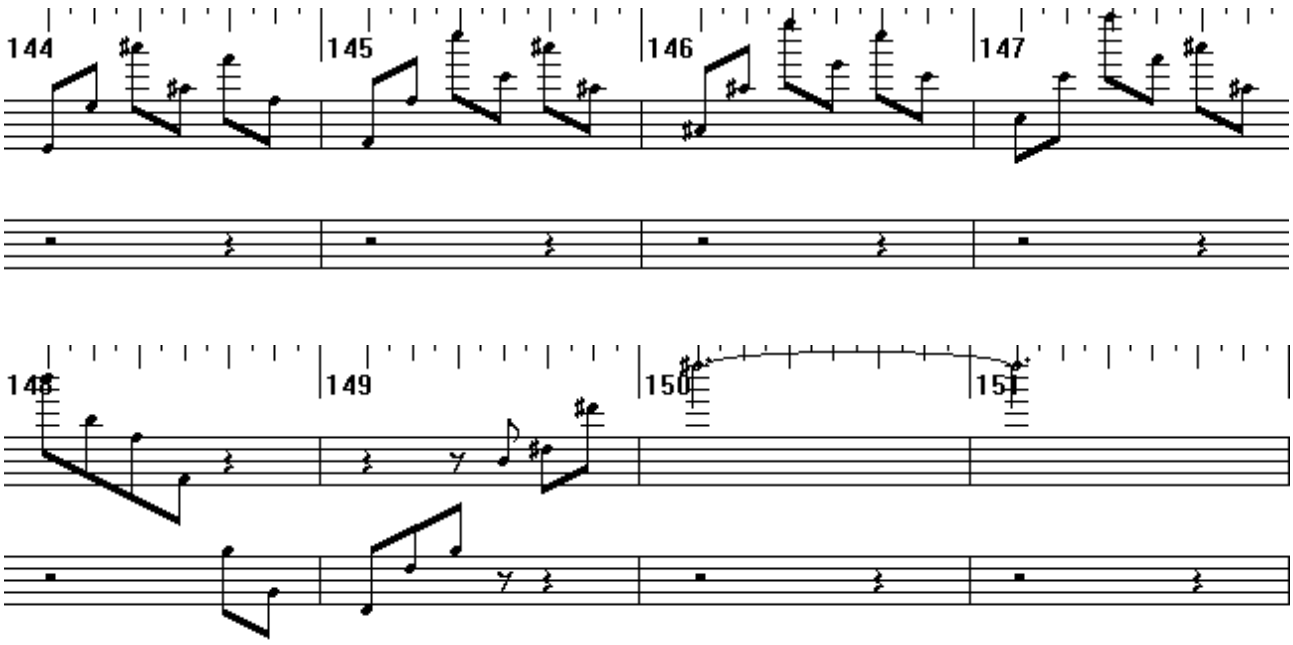

113
114


115
116
117
118

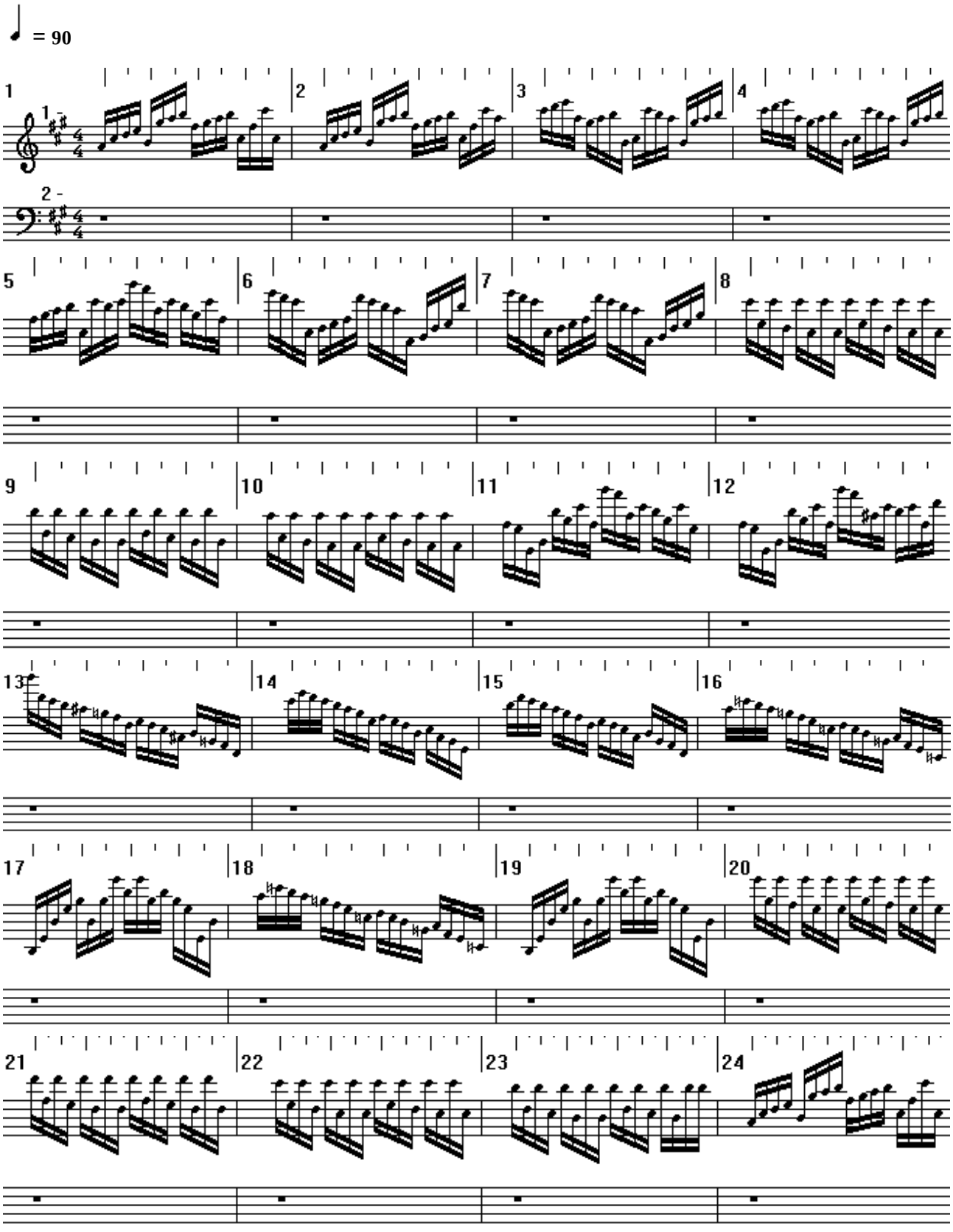

119
120
121
122

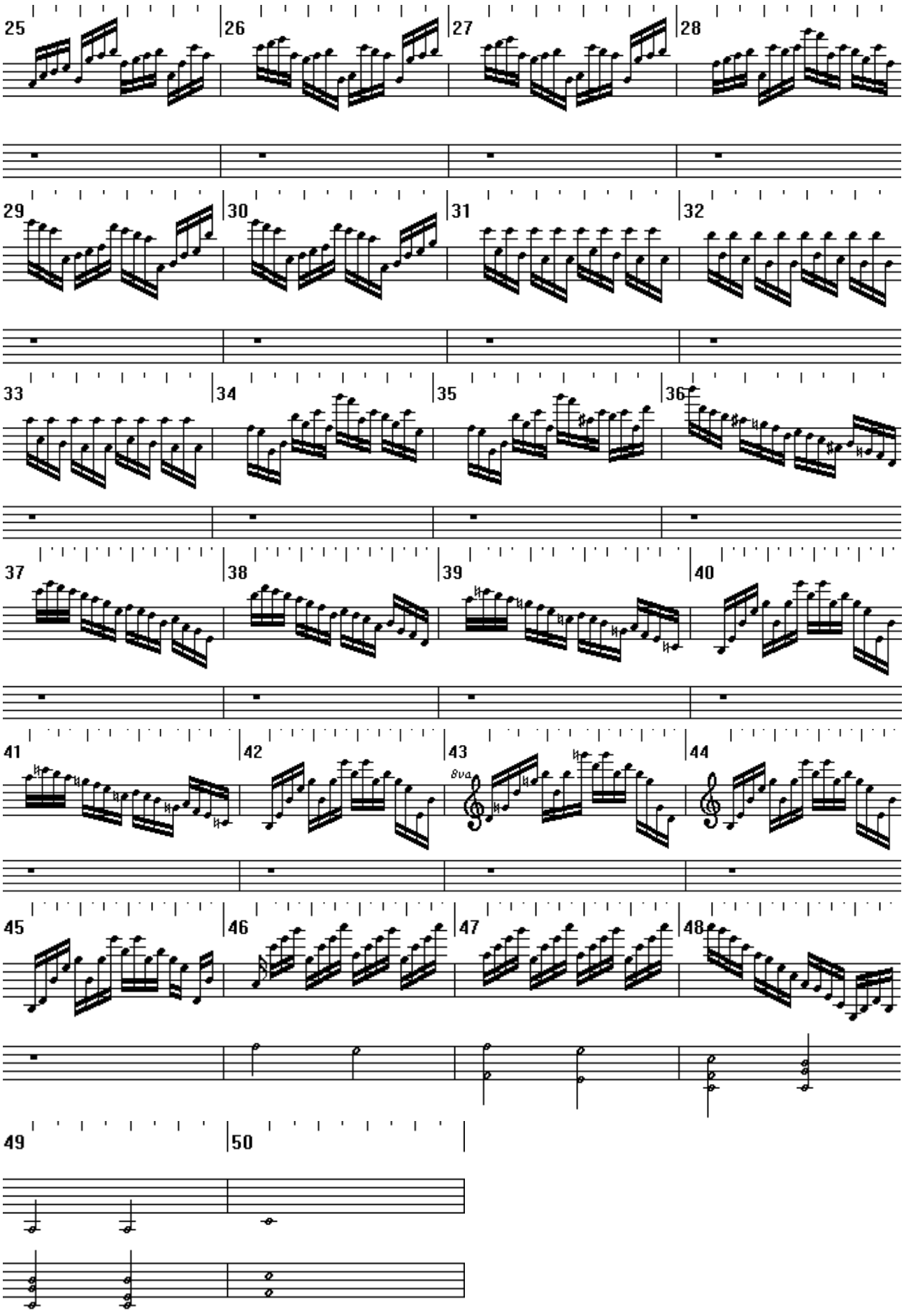

123
124
125


126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143

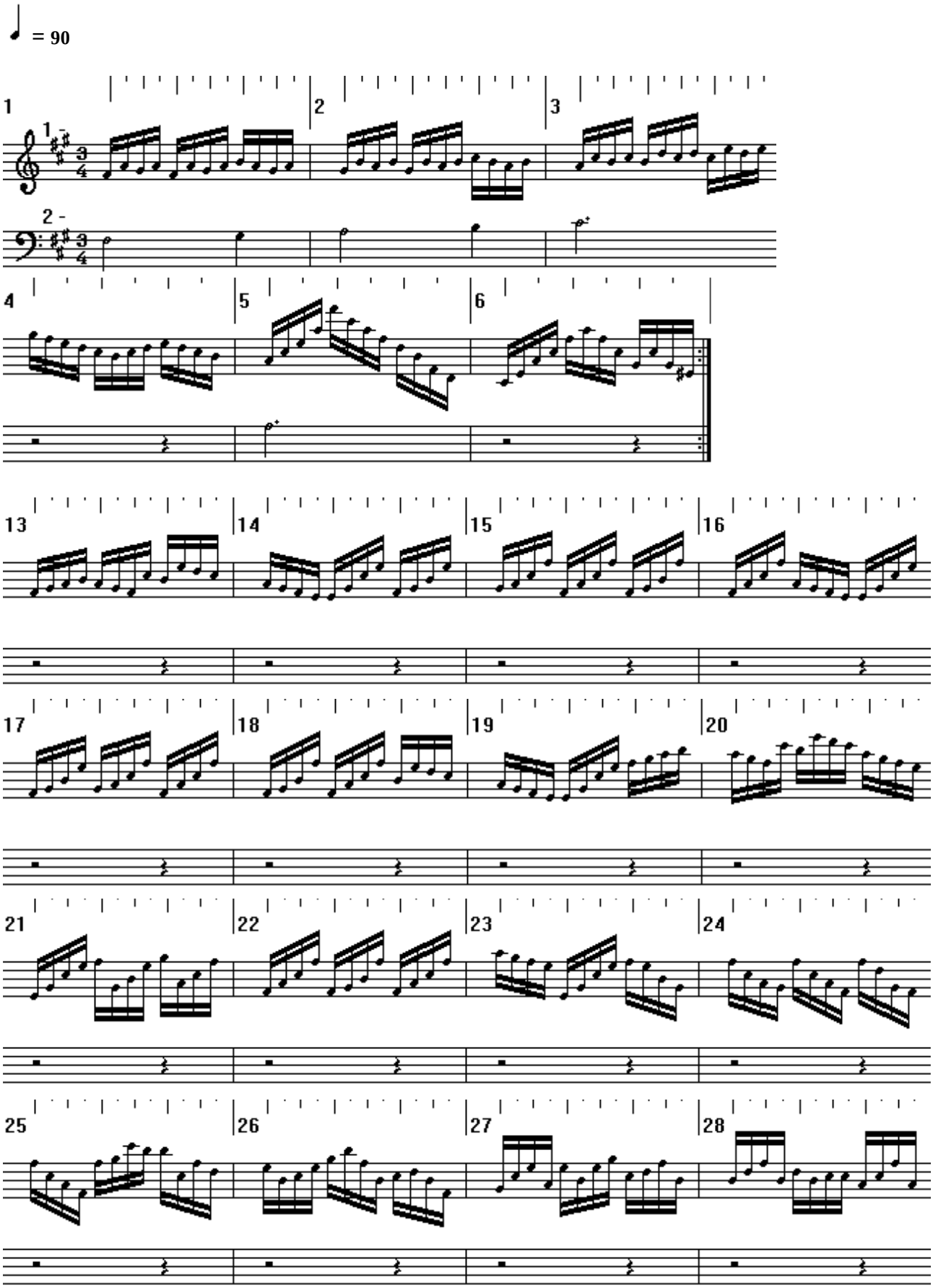

144
145
146
147
148
149
150
151

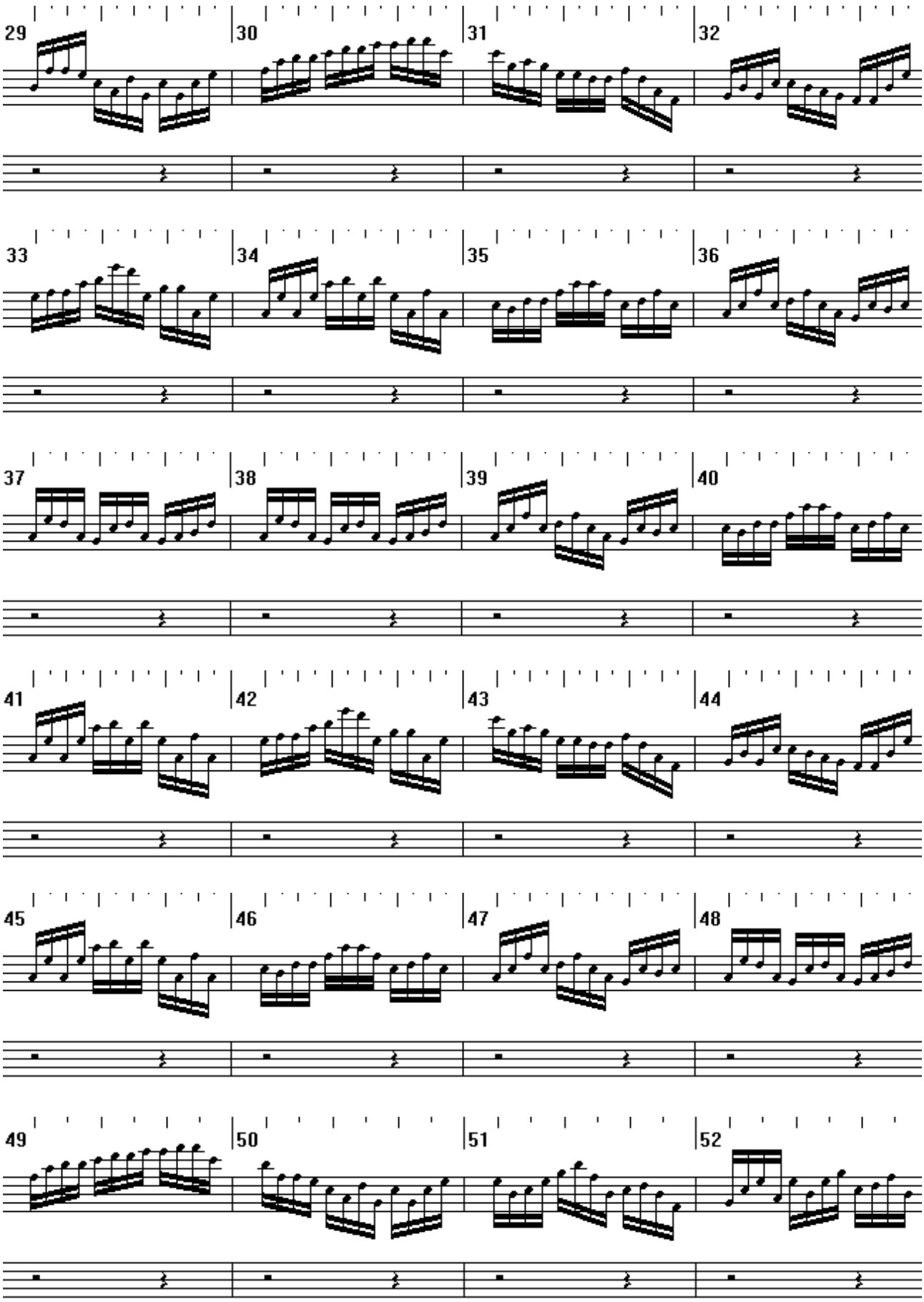
– 7 –

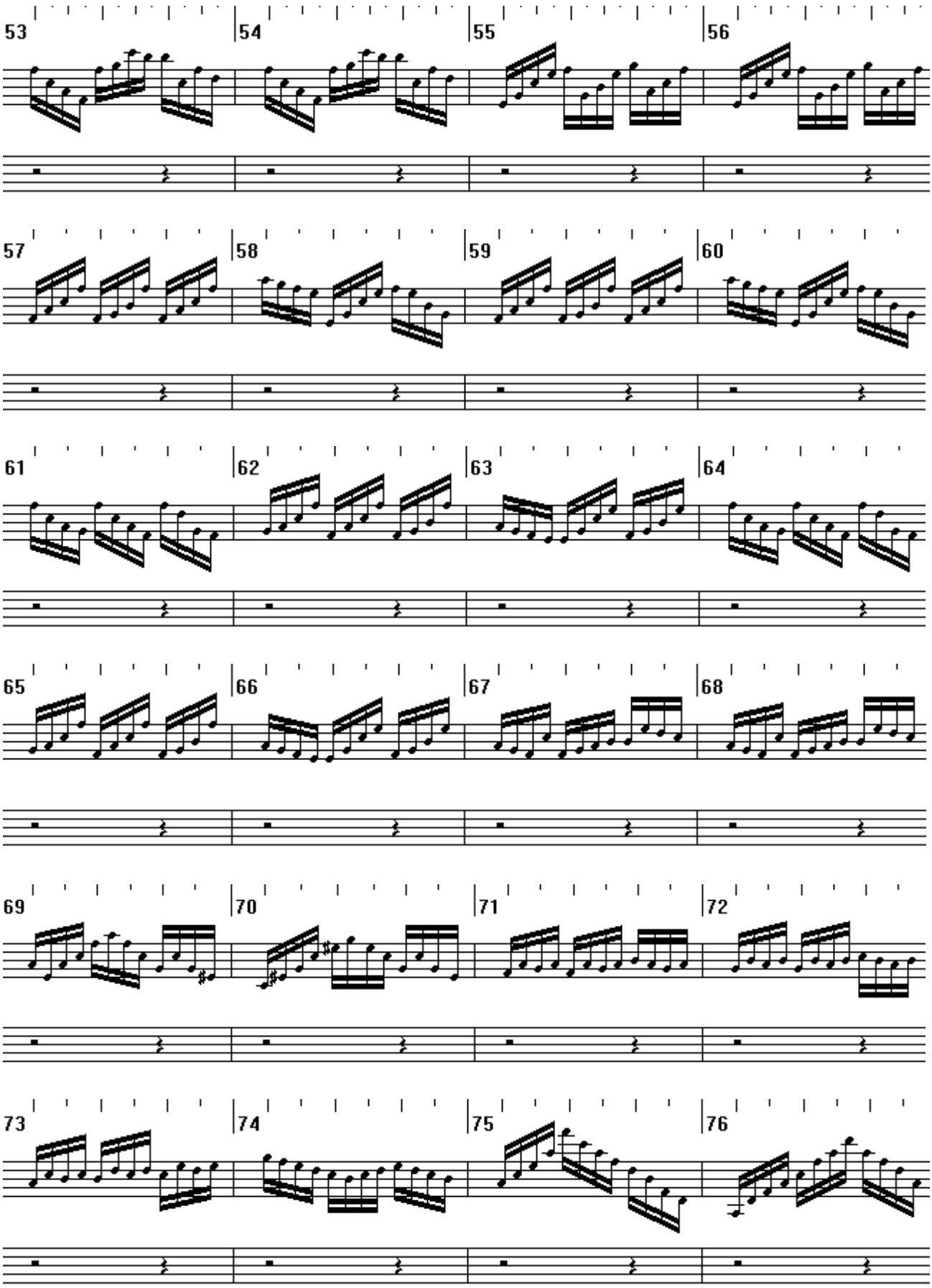


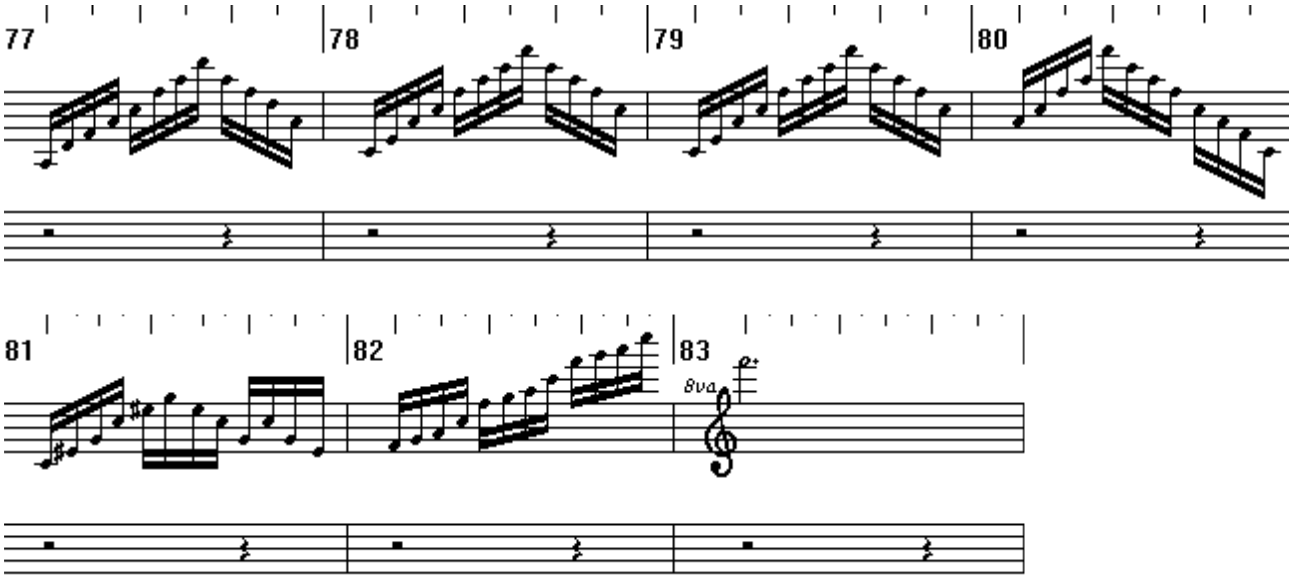

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
8va
44
45
46
47
48
49
50

– 8 –



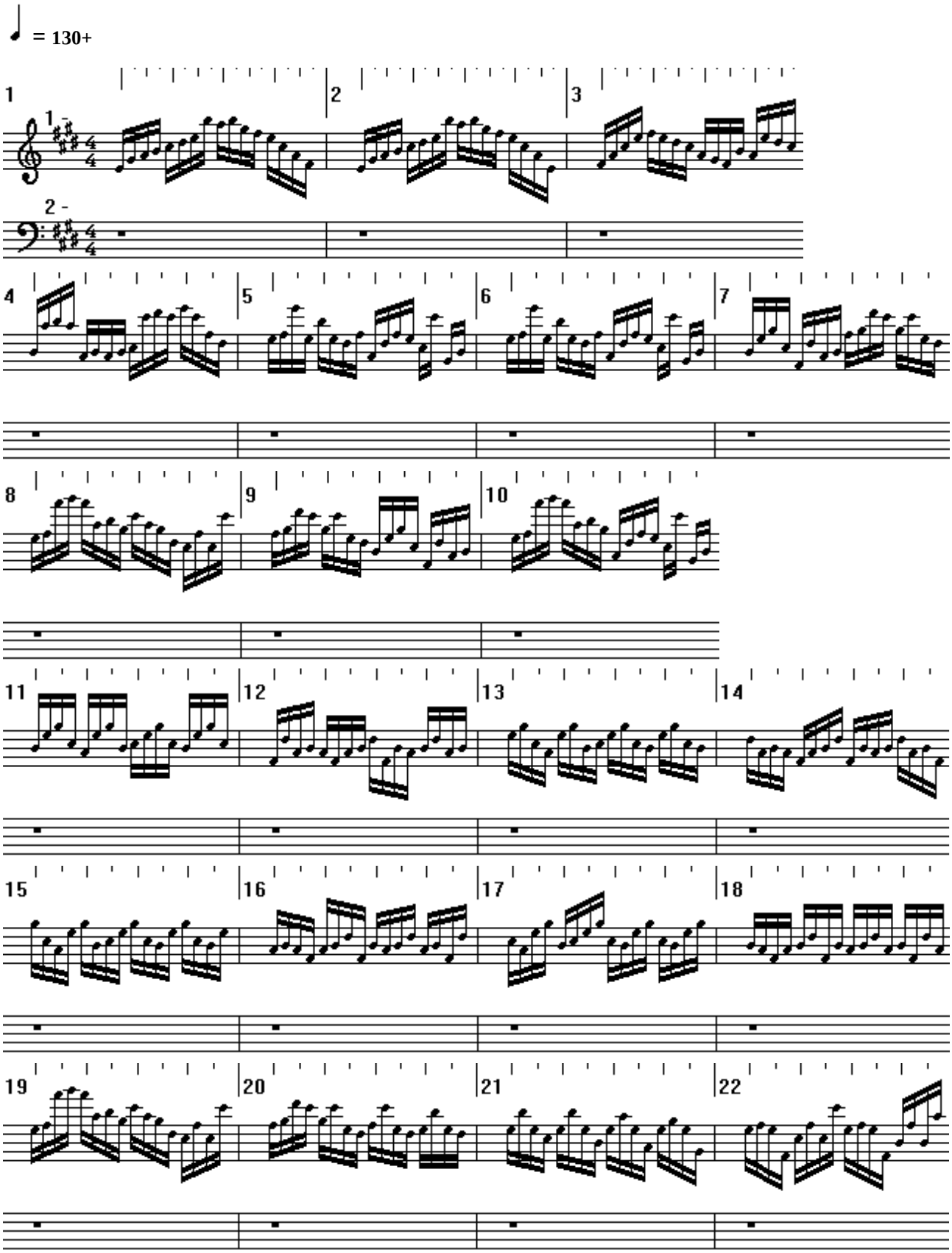

29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52

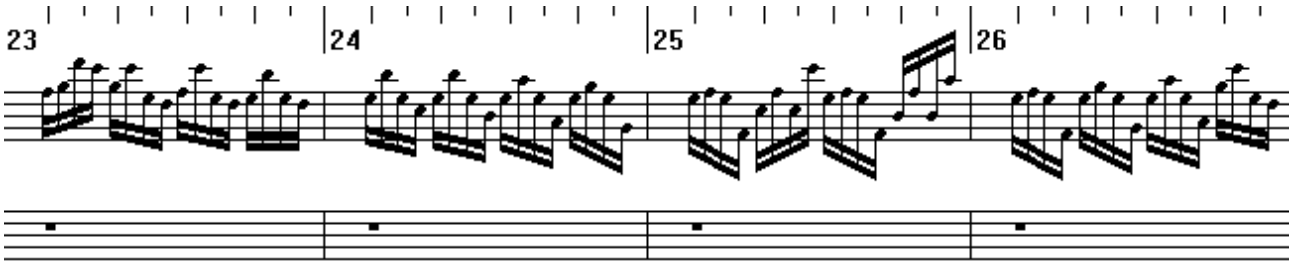

53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76

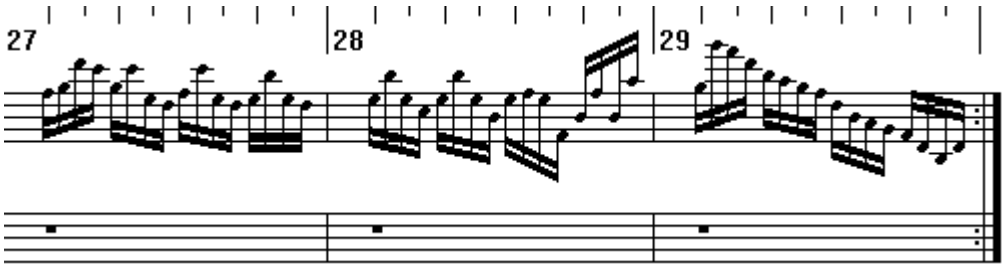

77
78
79
80

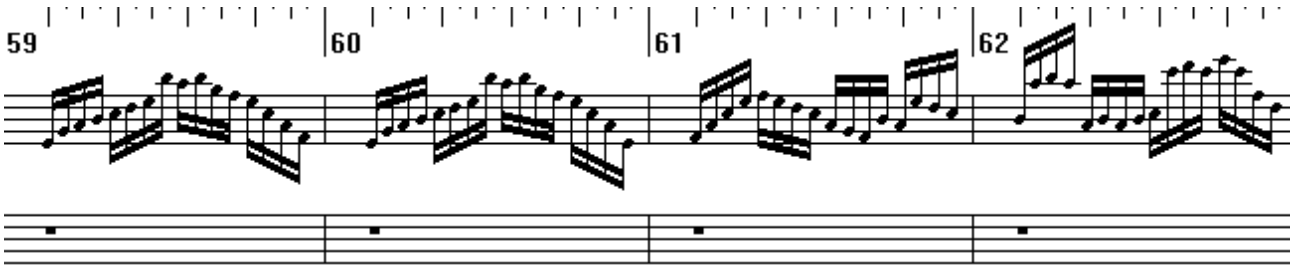
81
82
83
8va

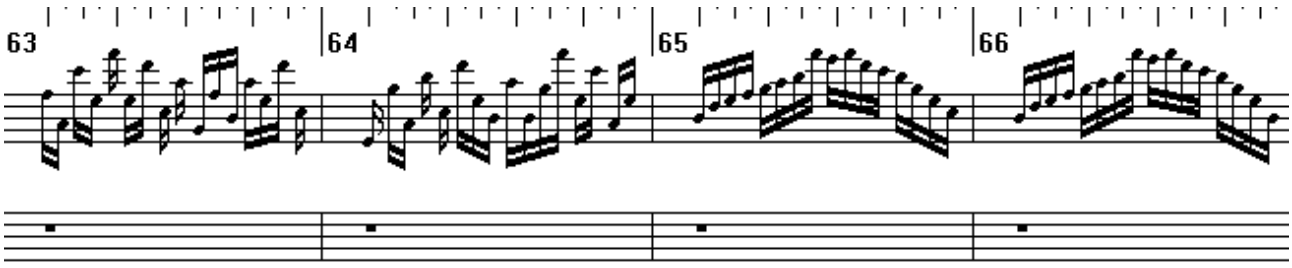
– 9 –

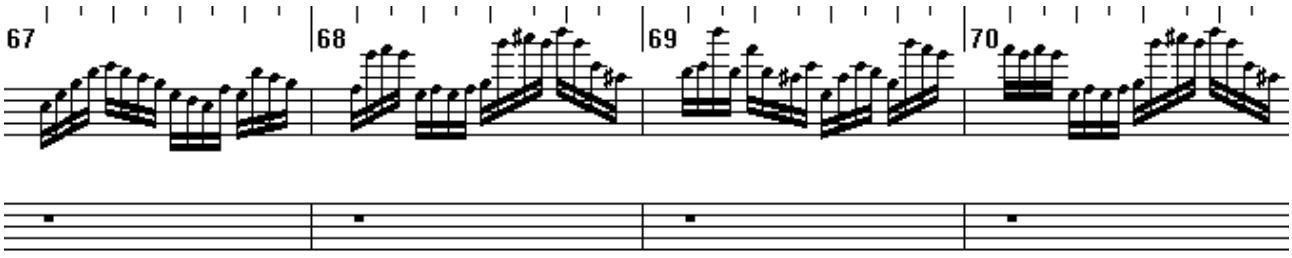


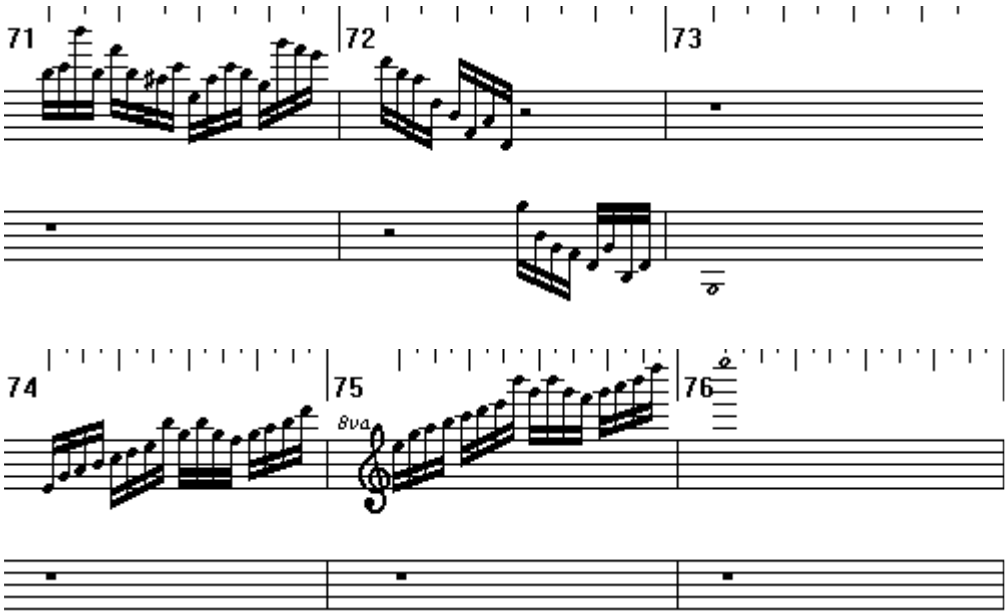

23
24
25
26


27
28
29


59
60
61
62

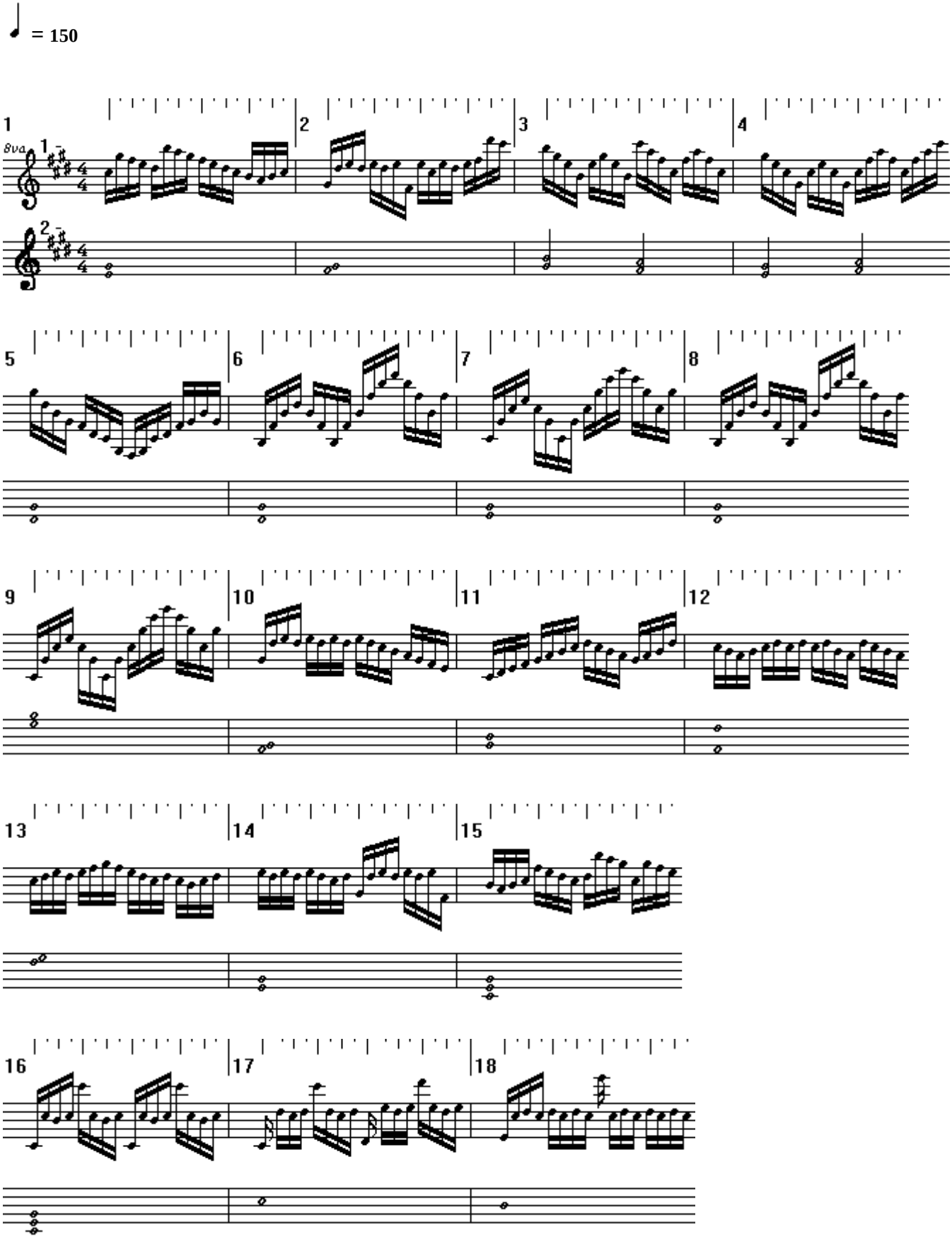

63
64
65
66

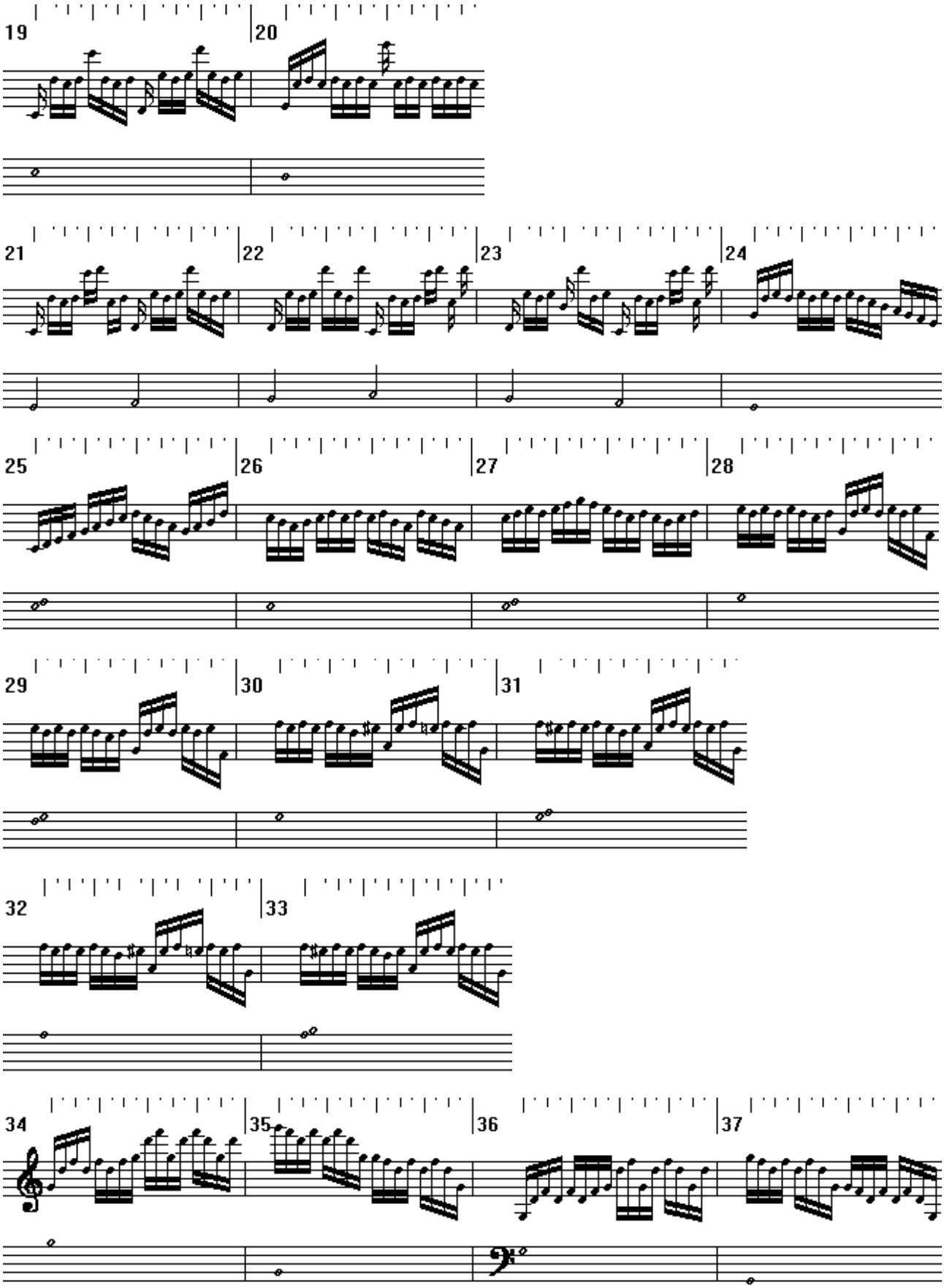

67
68
69
70

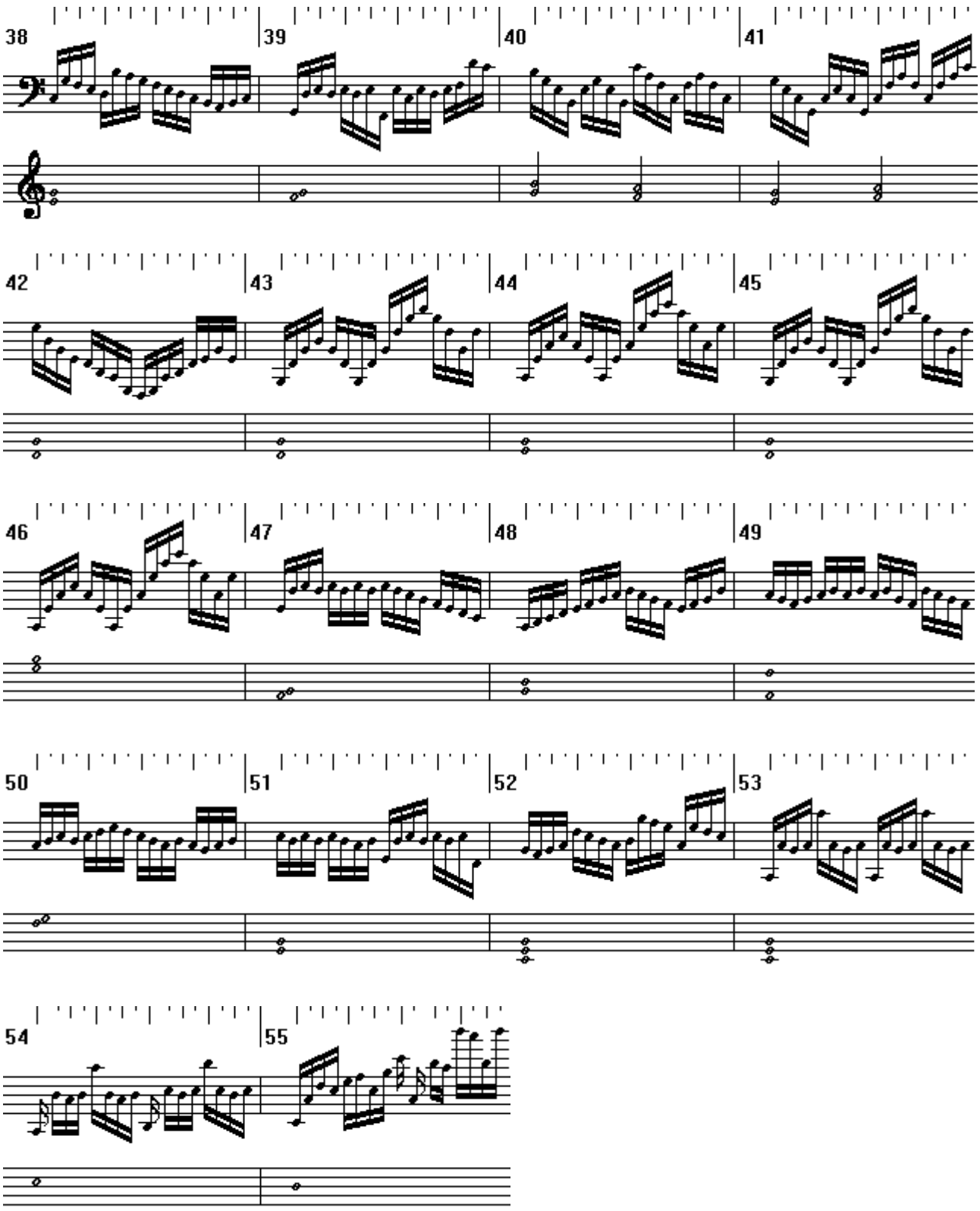


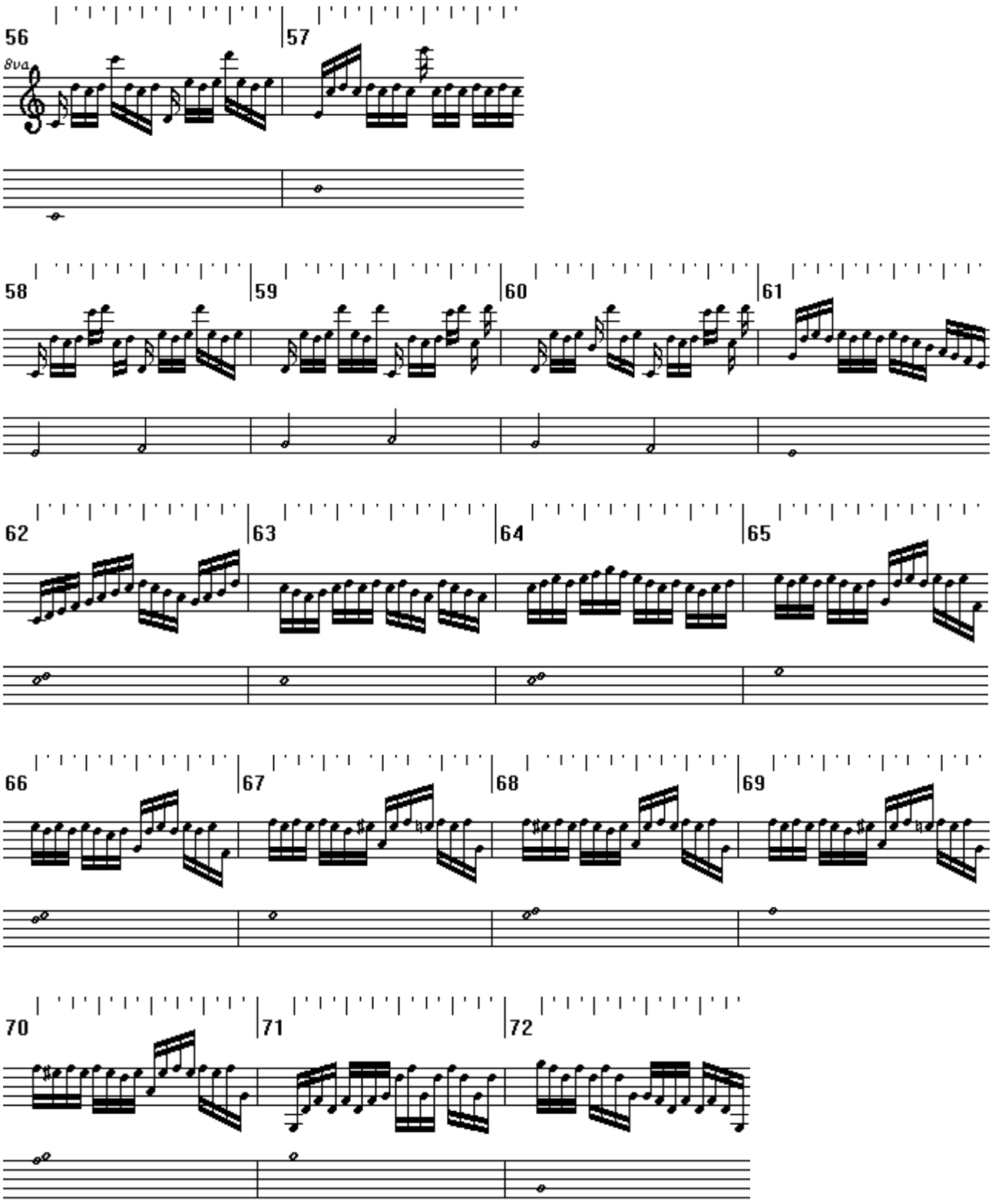
* questa è la versione originale (per SFX1). adattamento per pianoforte consigliato: trasportare le battute [74-76] un’ottava sotto.

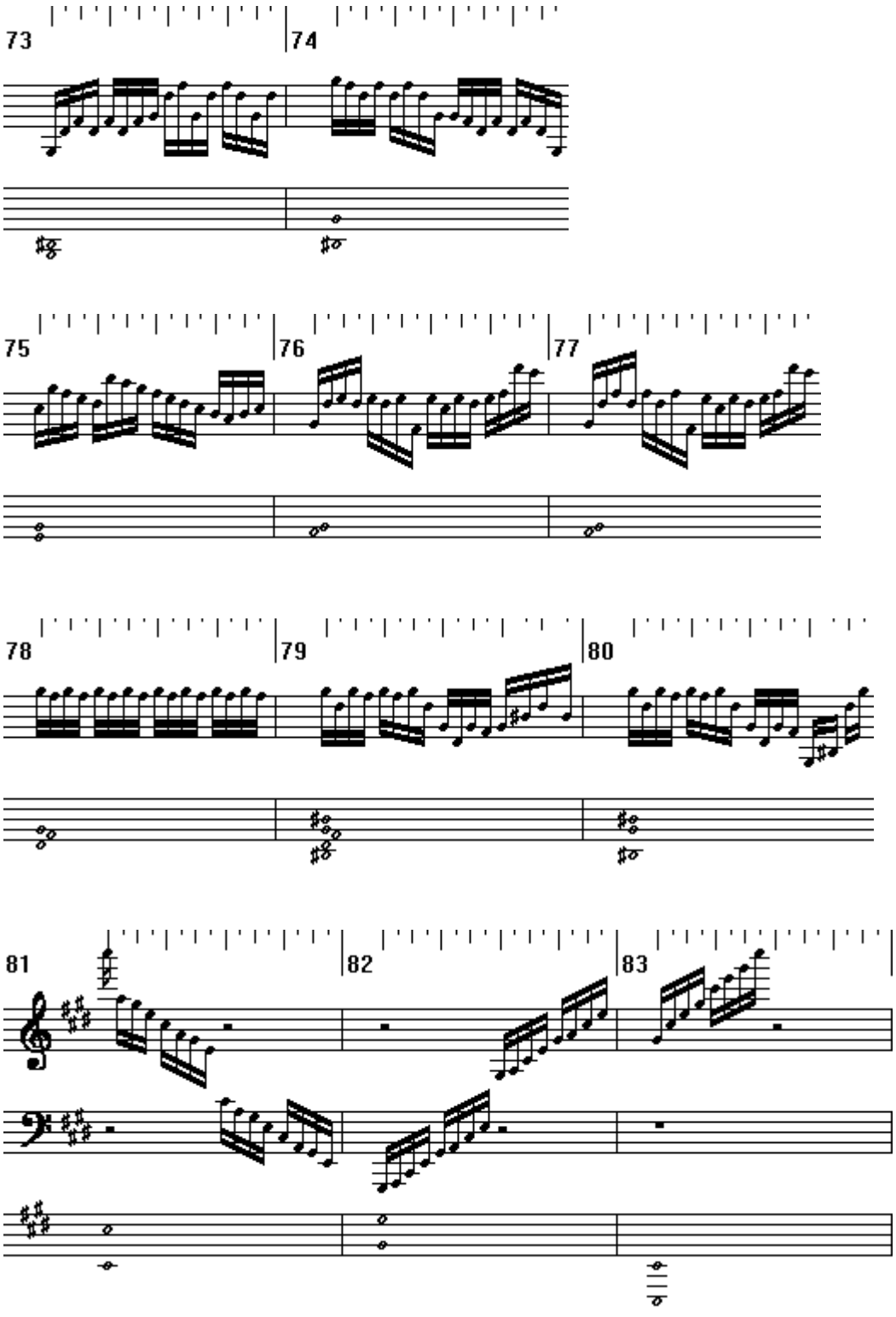
– 10 –




19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

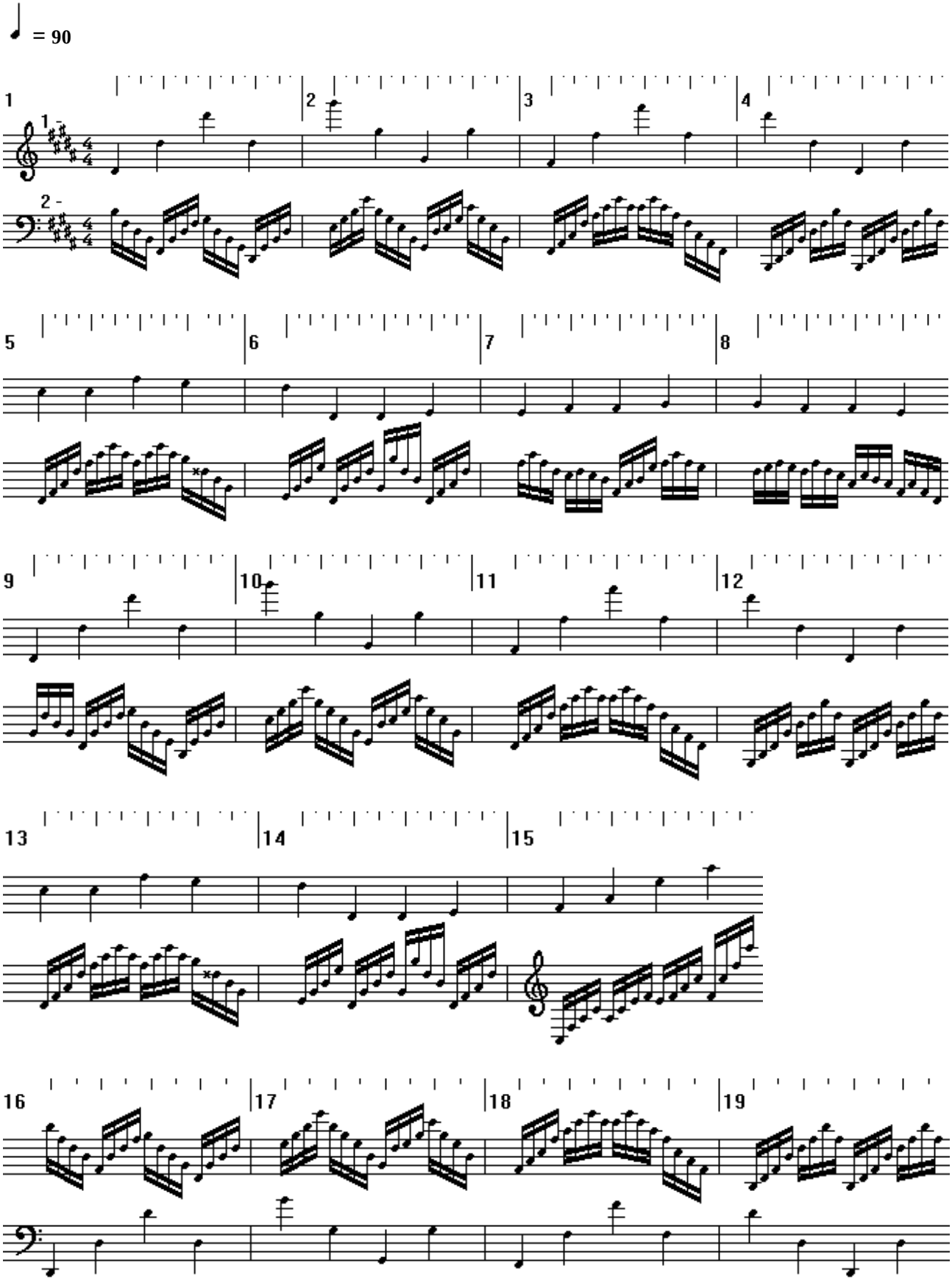

38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55

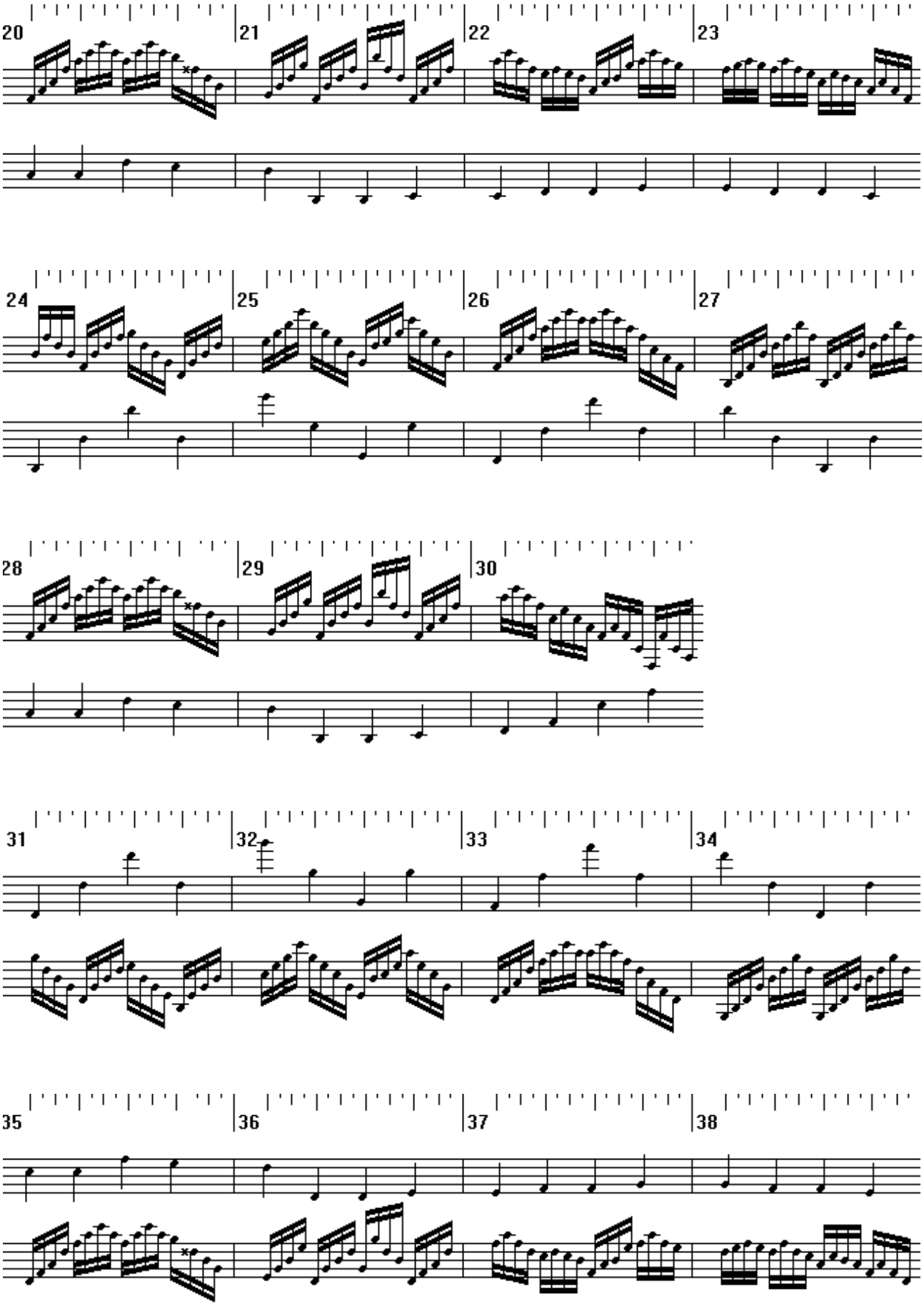

56
57
8va
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72

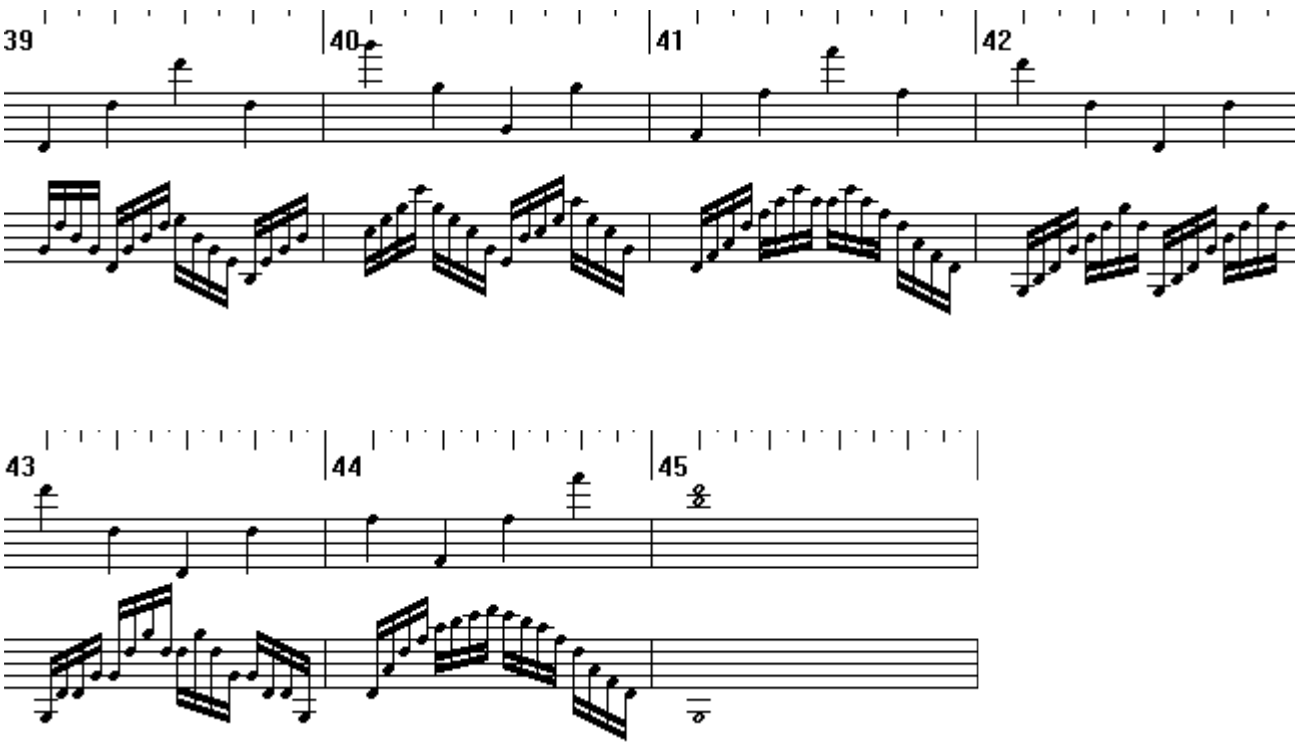


* nella versione originale (SFX1) l'intera composizione era un'ottava più acuta, ad eccezione delle due quartine del primo rigo di [83], che erano più acute di *due* ottave, non solo di una.

– 11 –

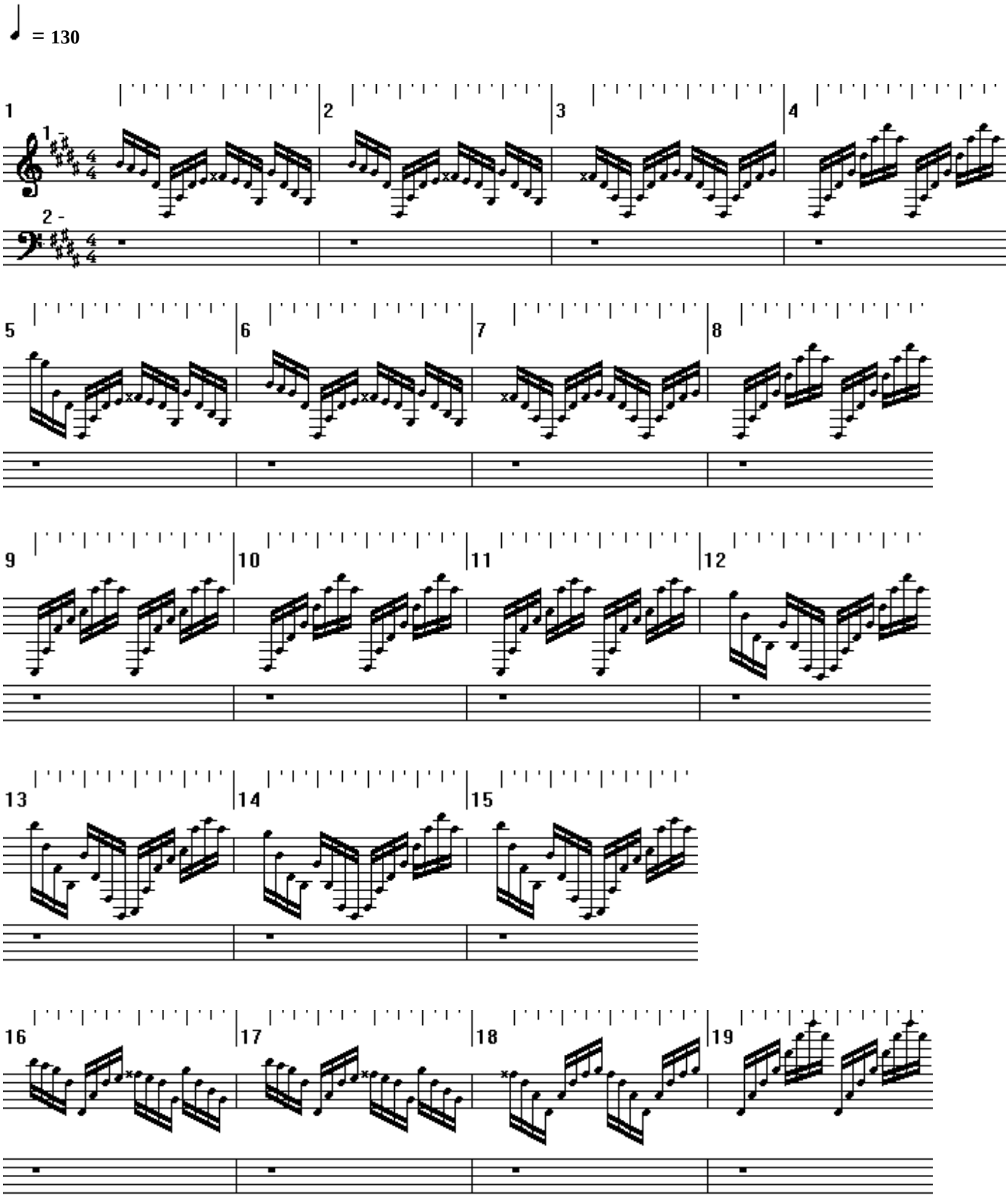


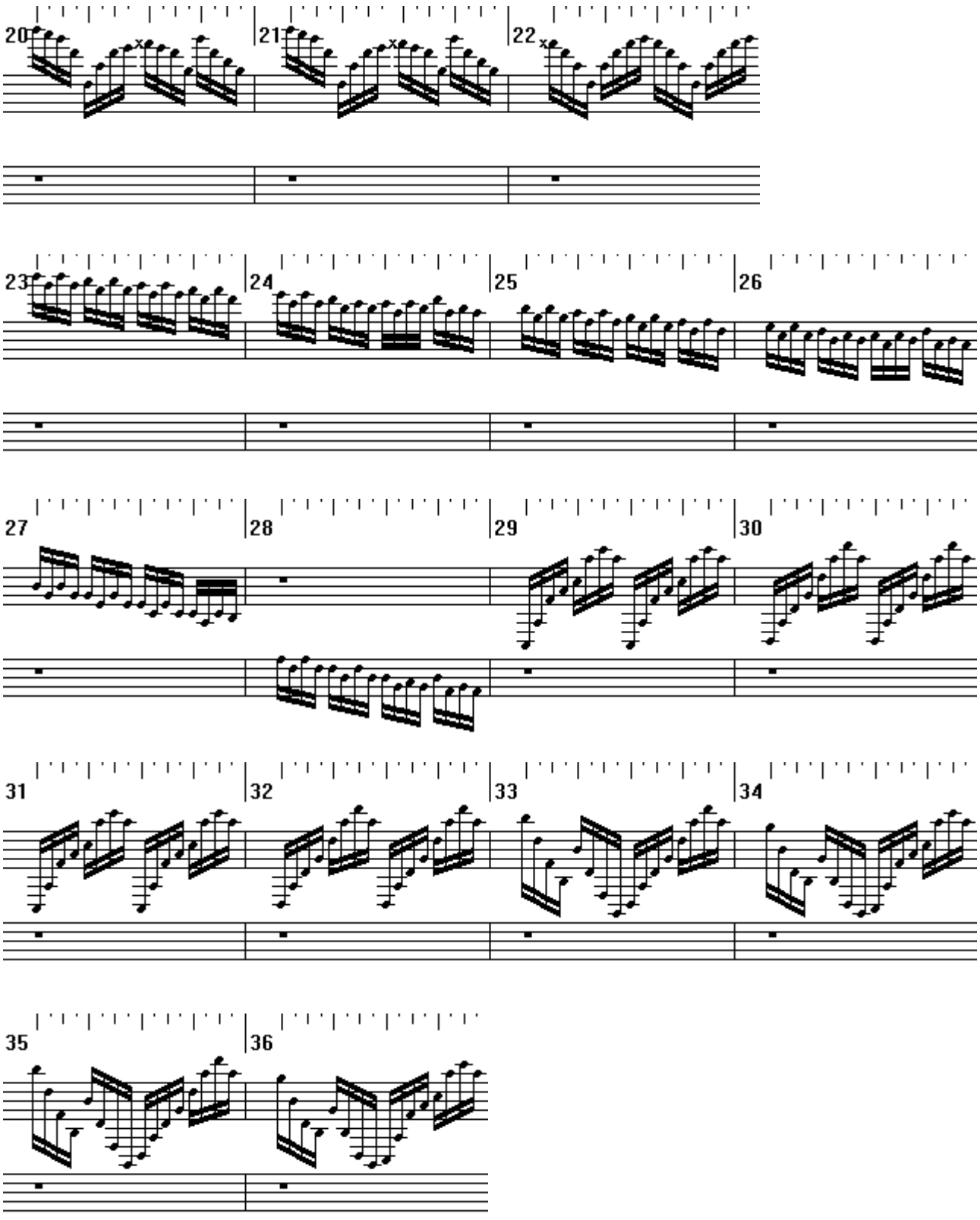

20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38

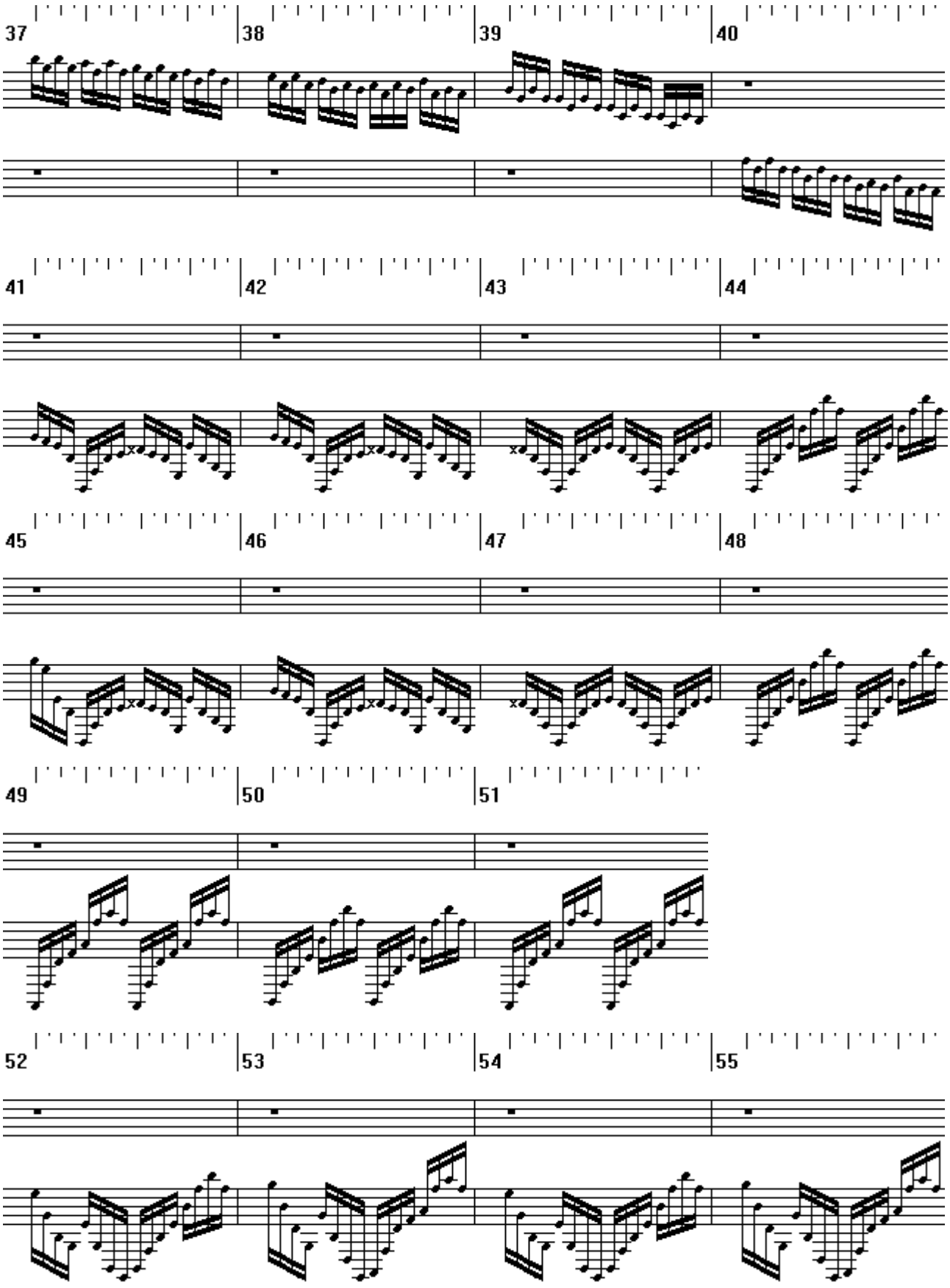

39
40
41
42

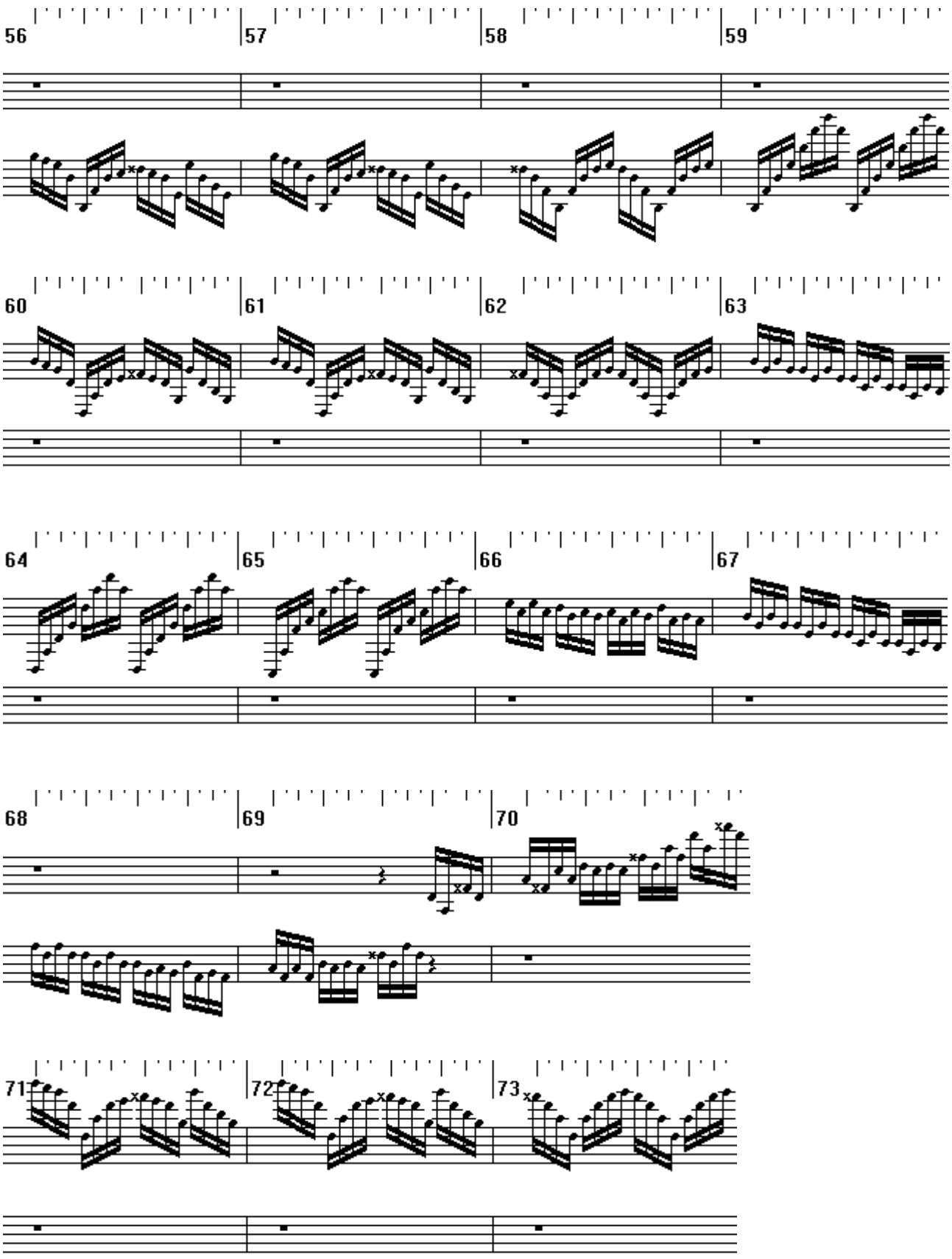
43
44
45

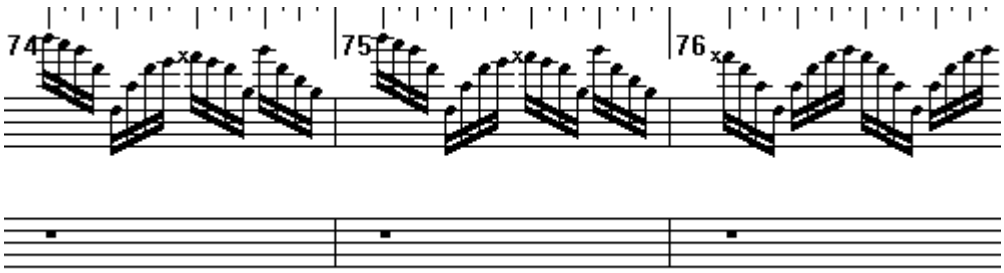
– 12 –

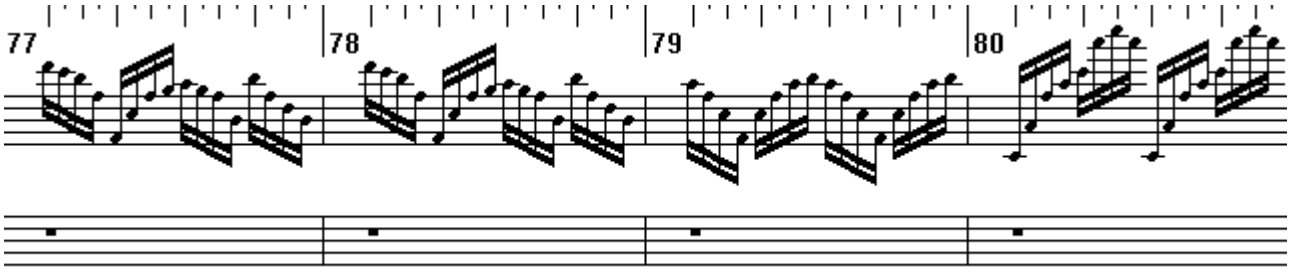


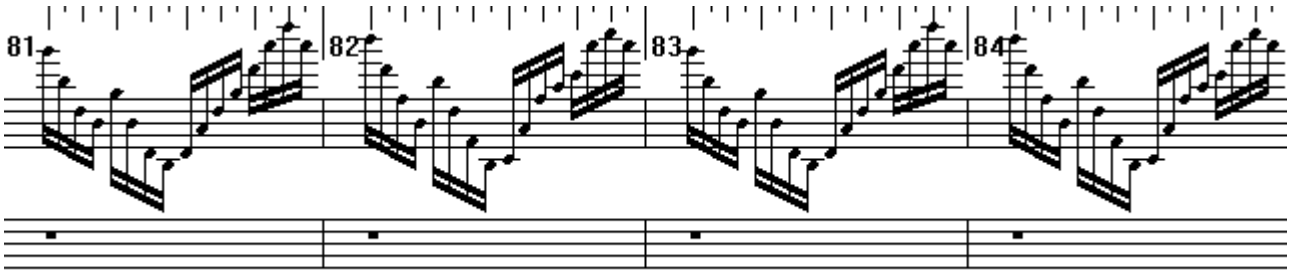

20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

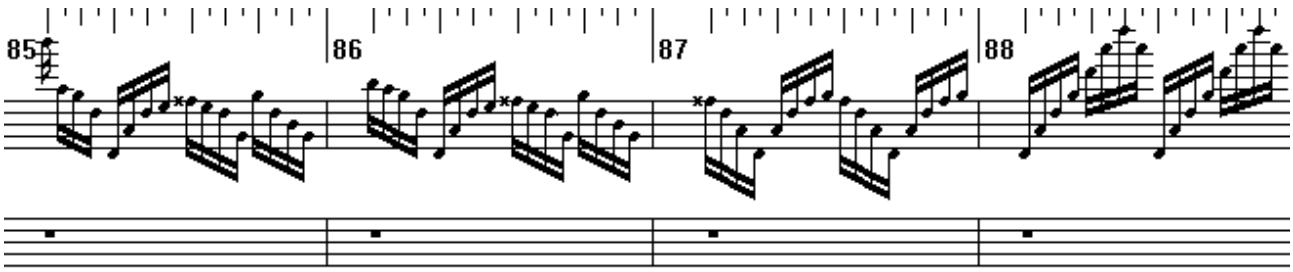

37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55


56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73

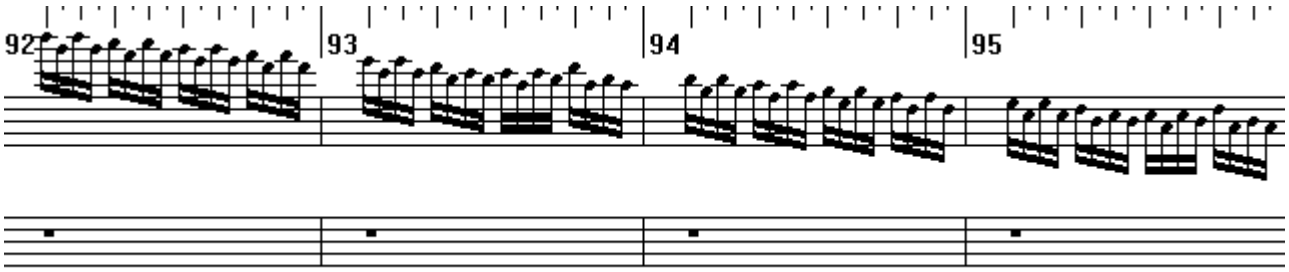

74
75
76

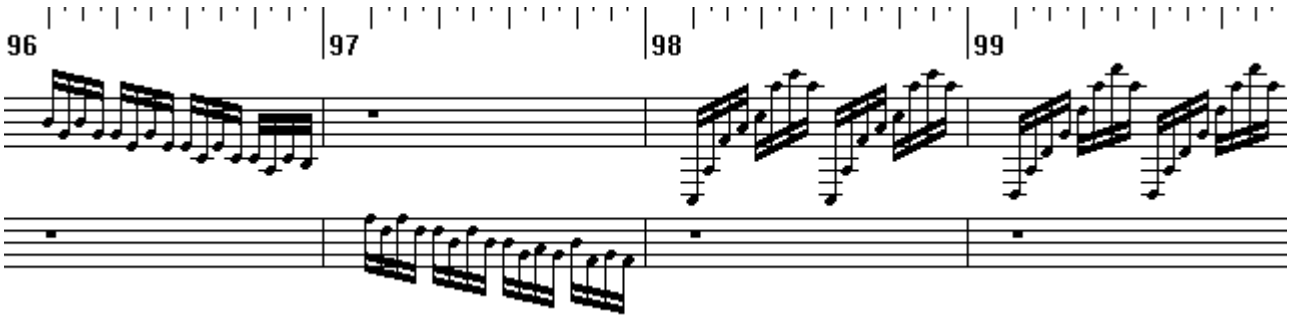

77
78
79
80

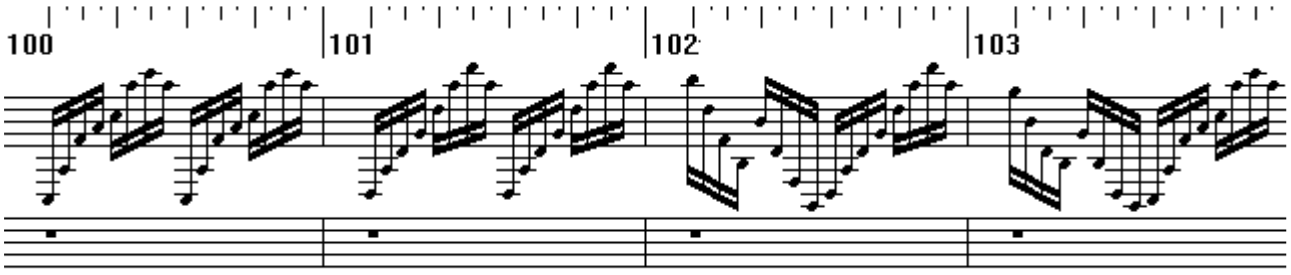

81
82
83
84

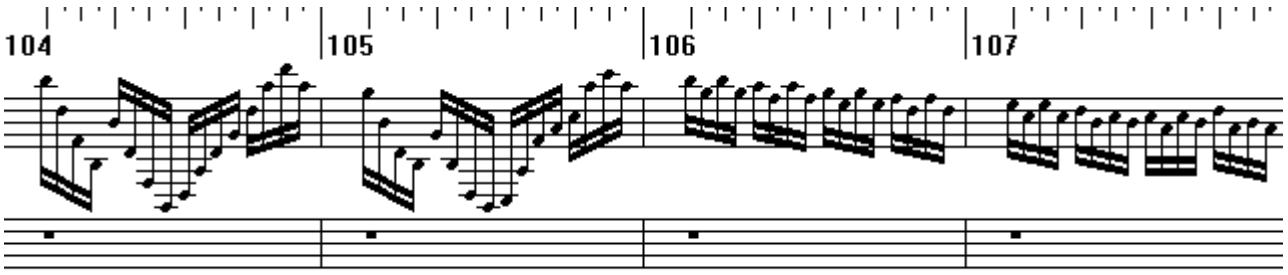

85
86
87
88

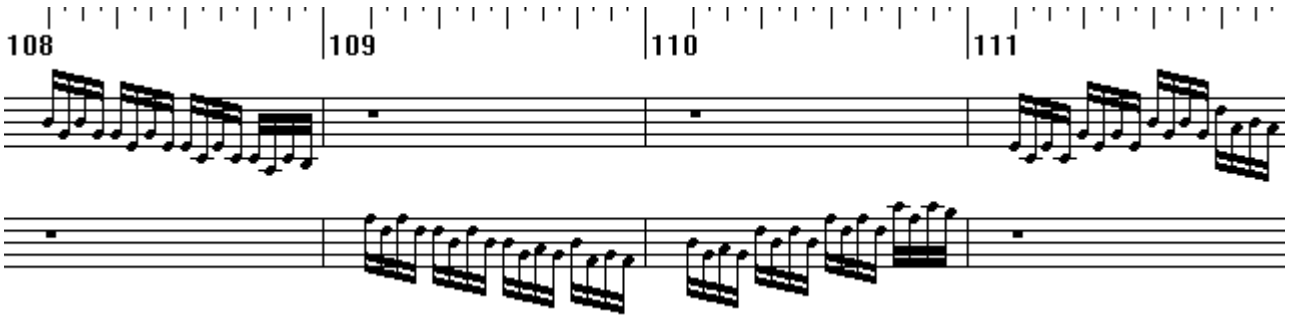
89
90
91

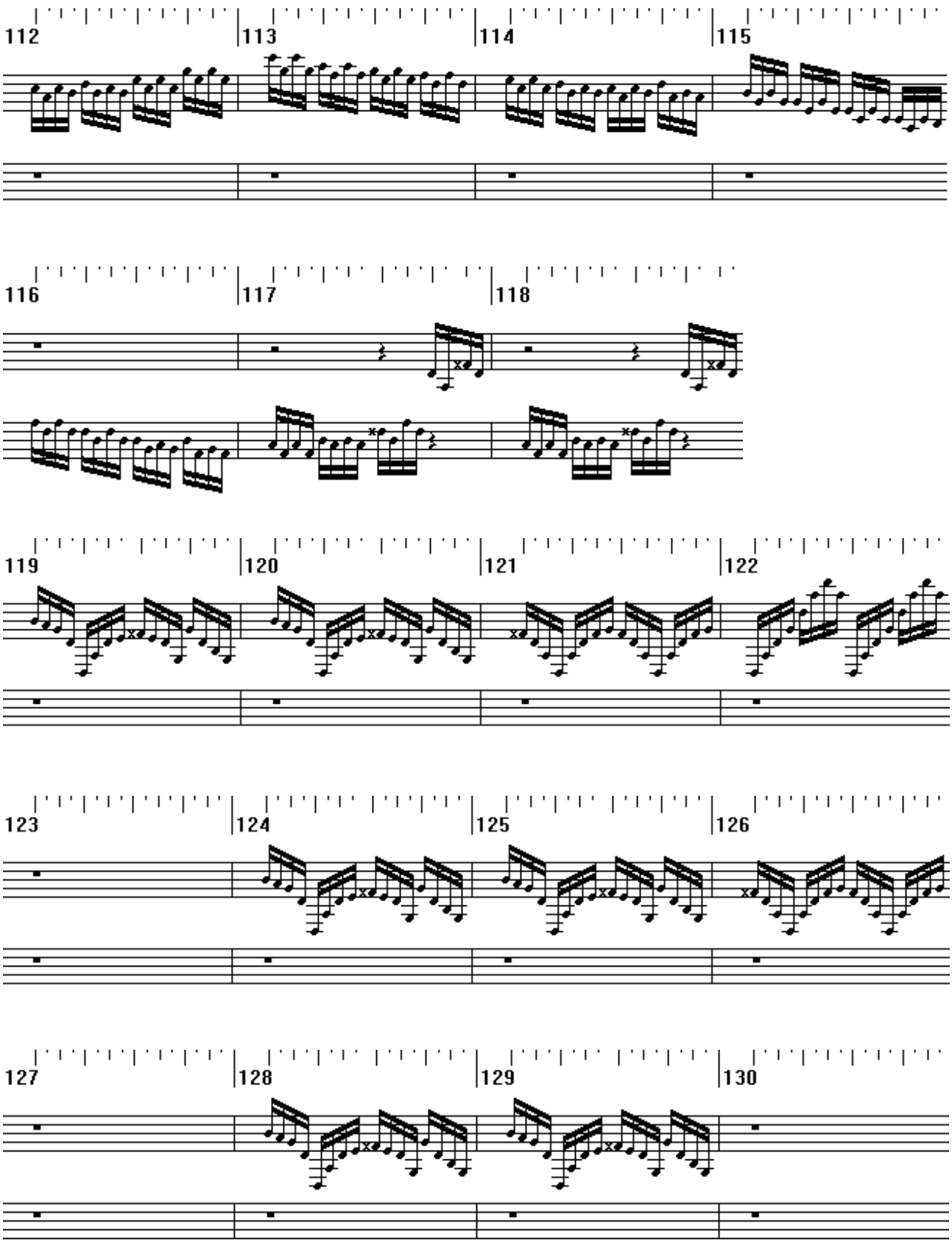

92
93
94
95

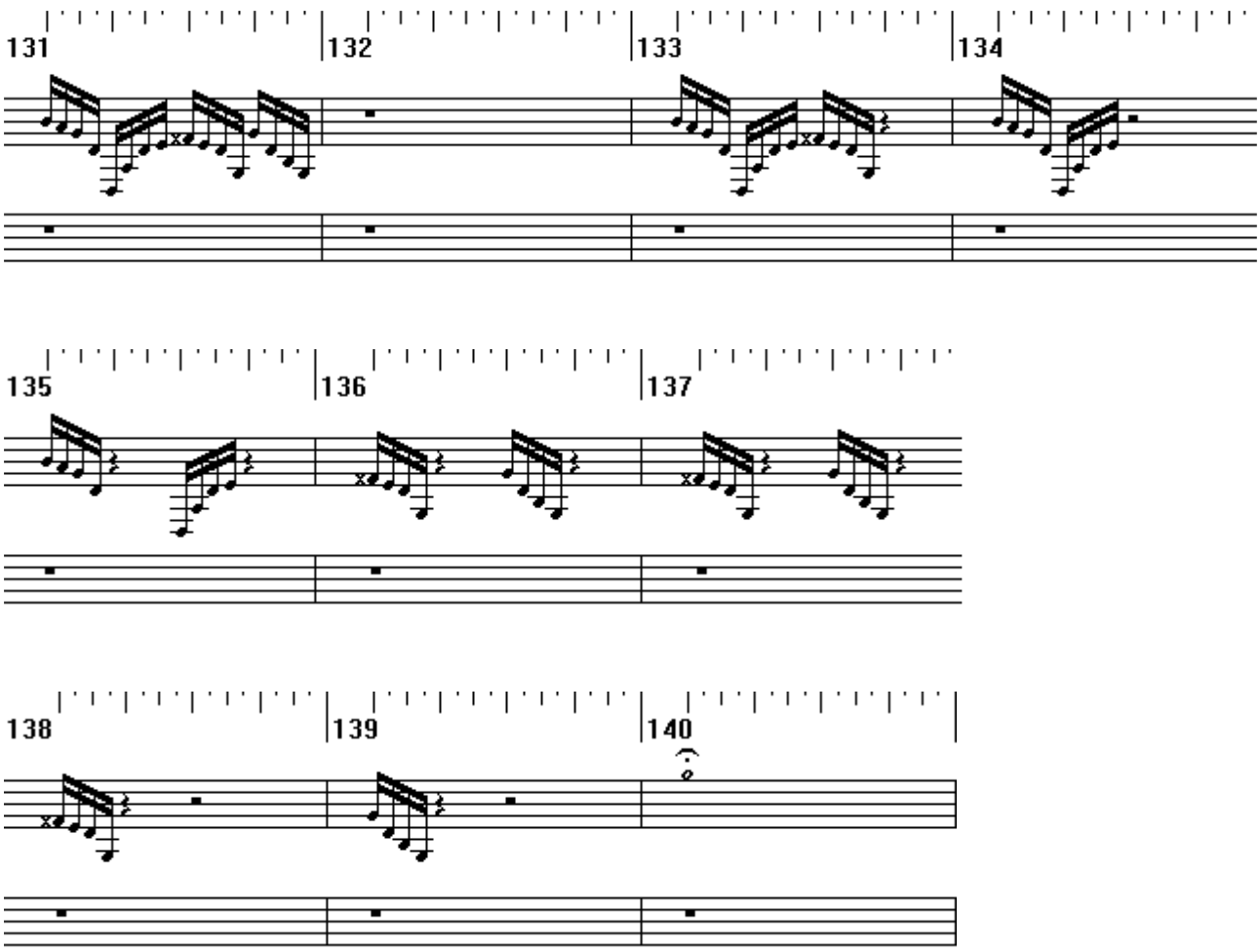

96
97
98
99


100
101
102
103


104
105
106
107

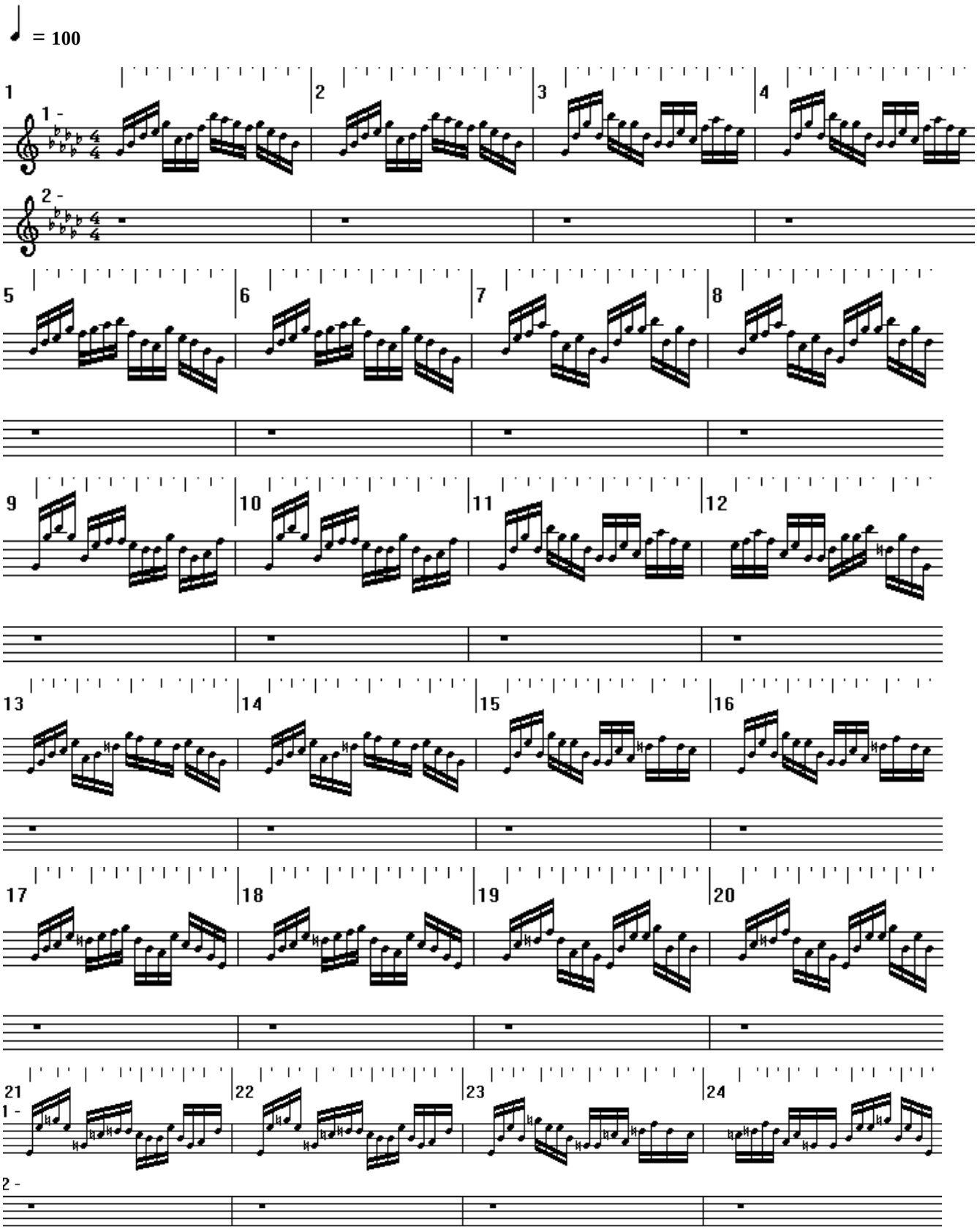

108
109
110
111

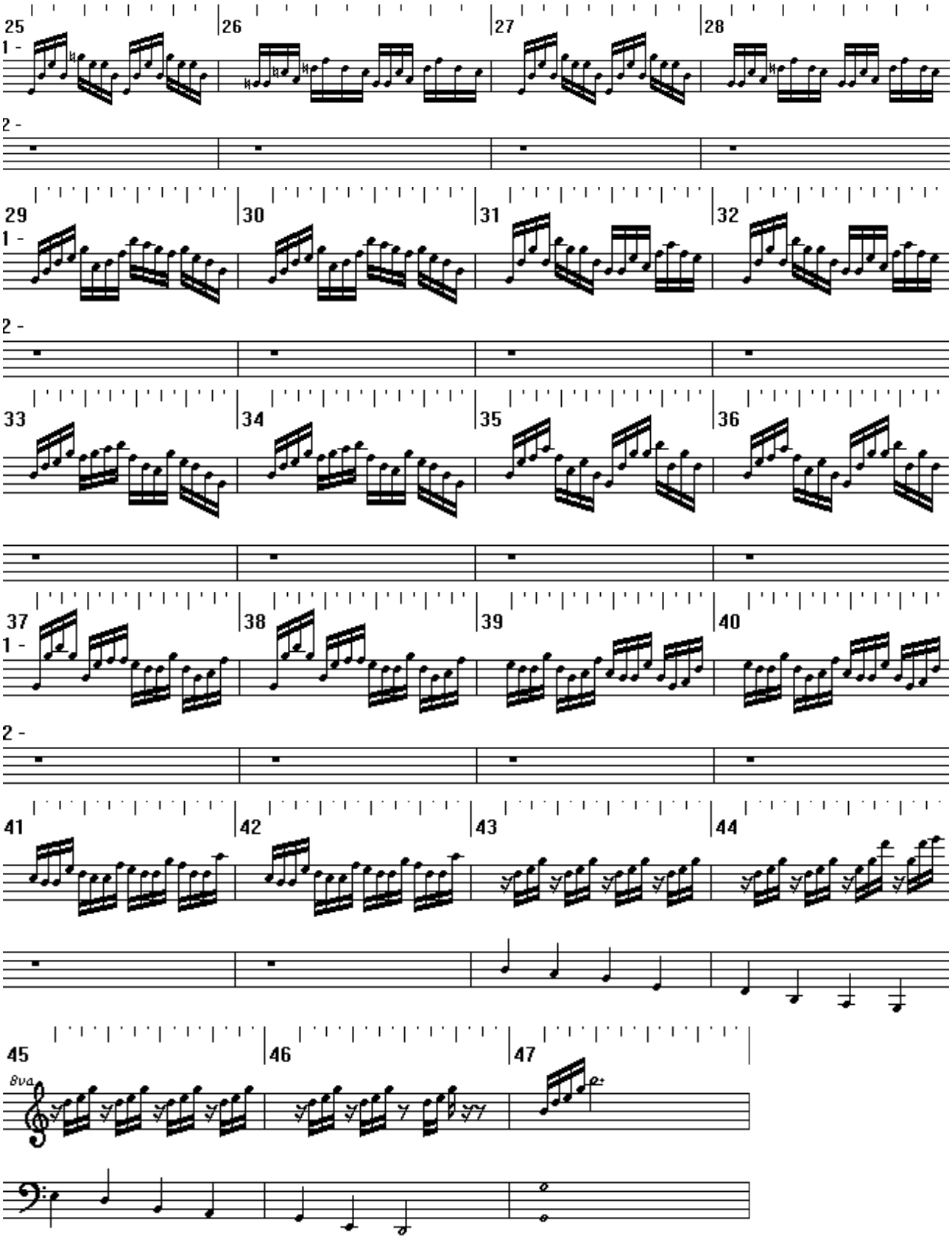

112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130



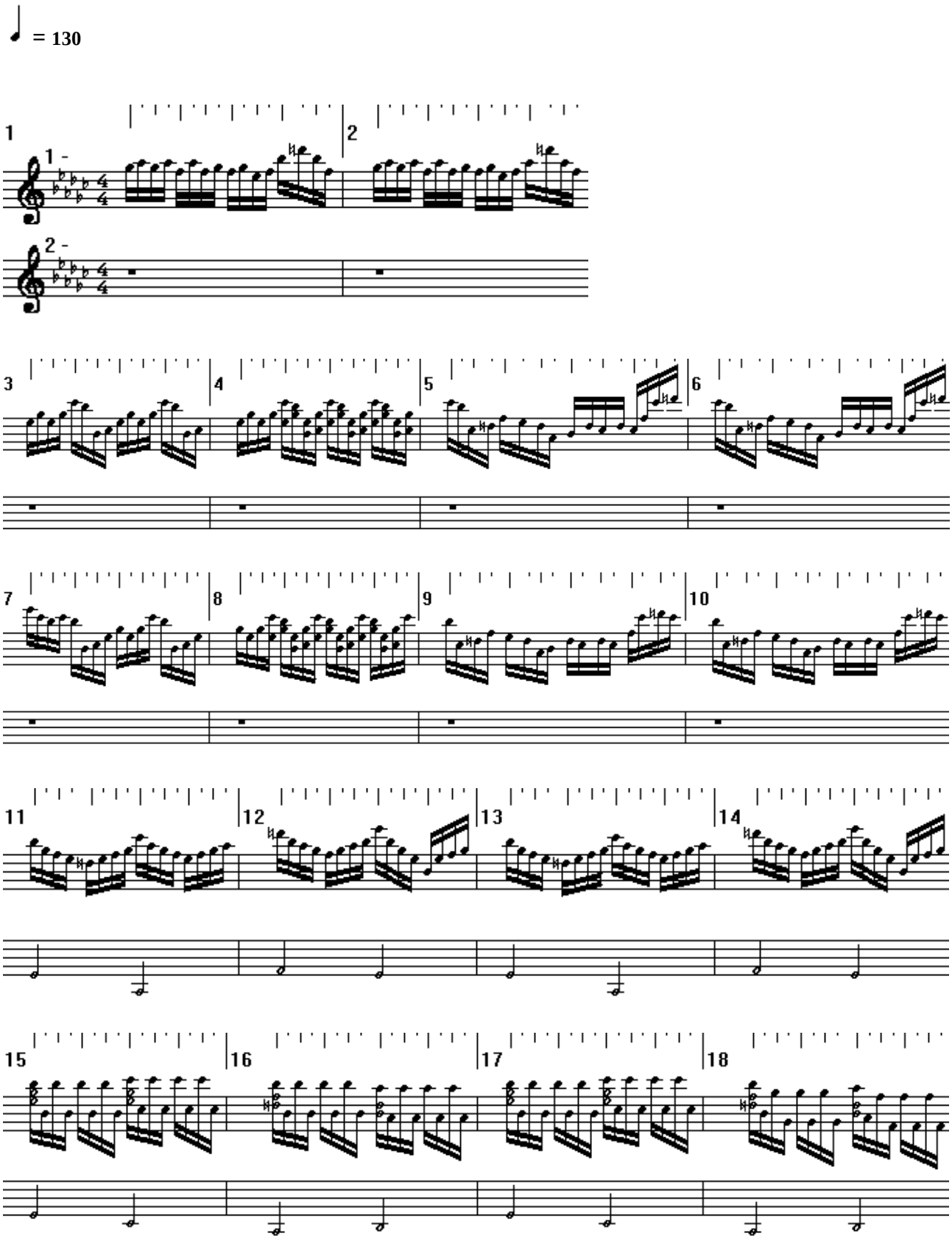
* nella versione originale (per SFX1) l'intera composizione (ogni rigo, ogni battuta, ogni nota) era un'ottava più acuta (un'ottava più in alto)

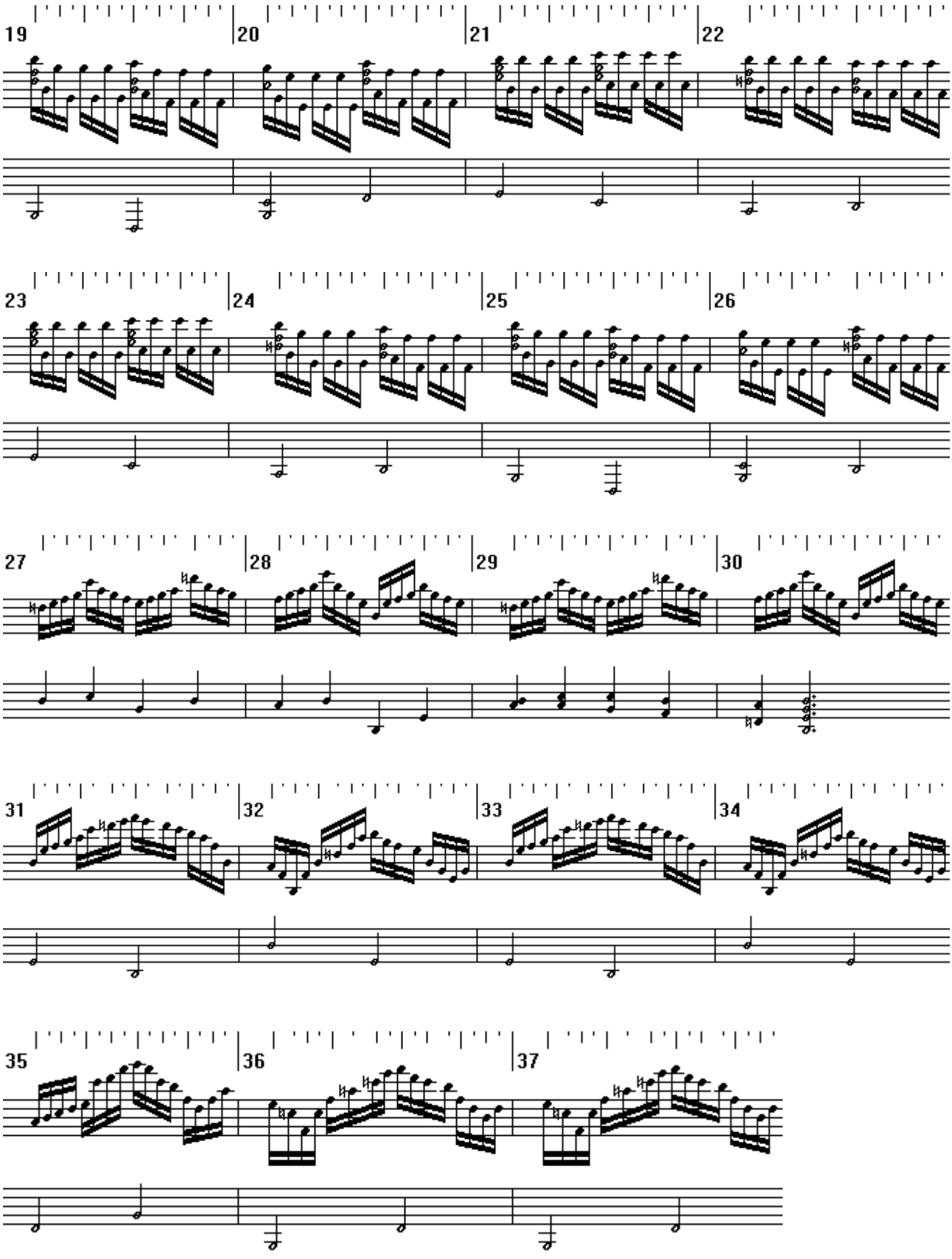
– 13 –

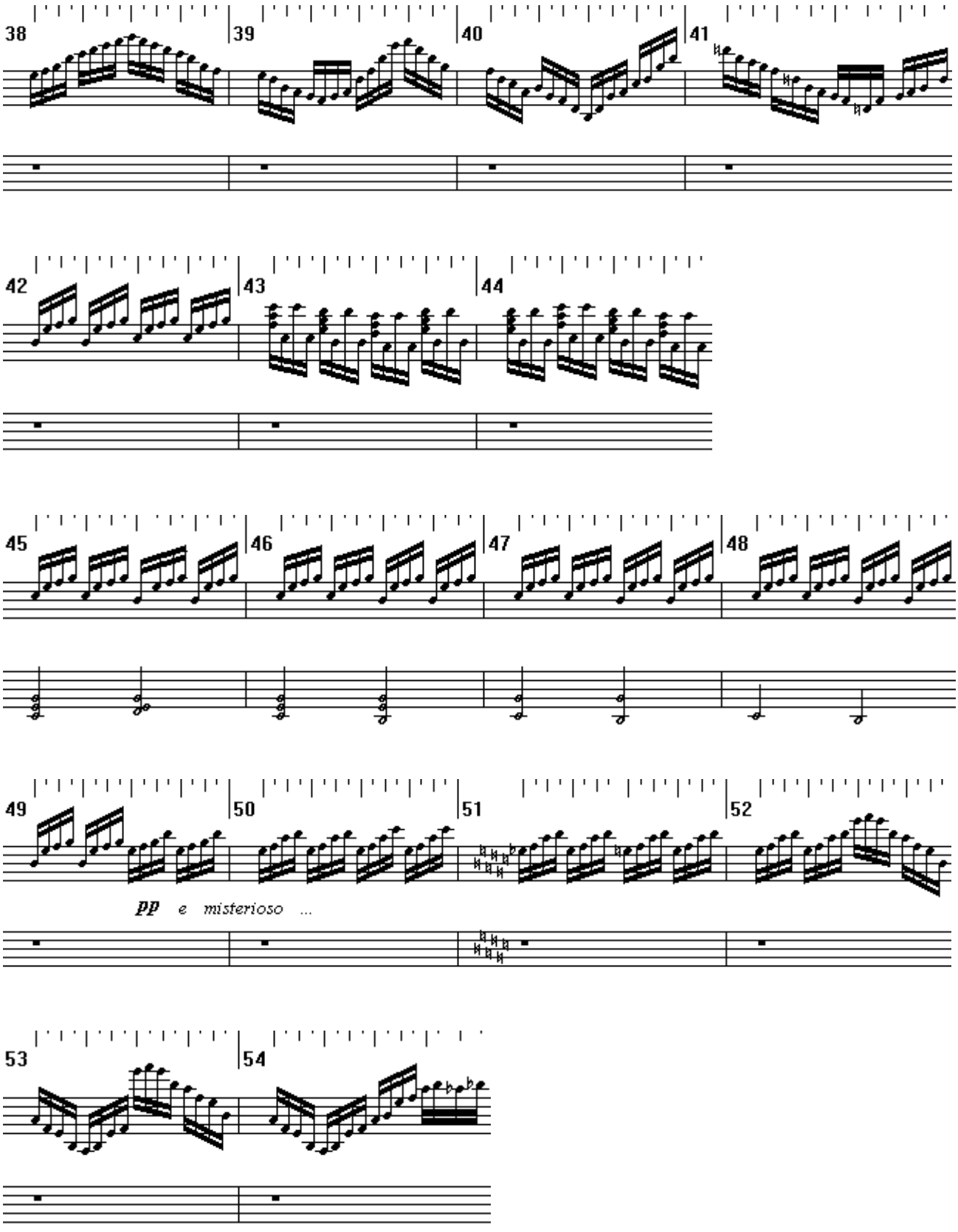


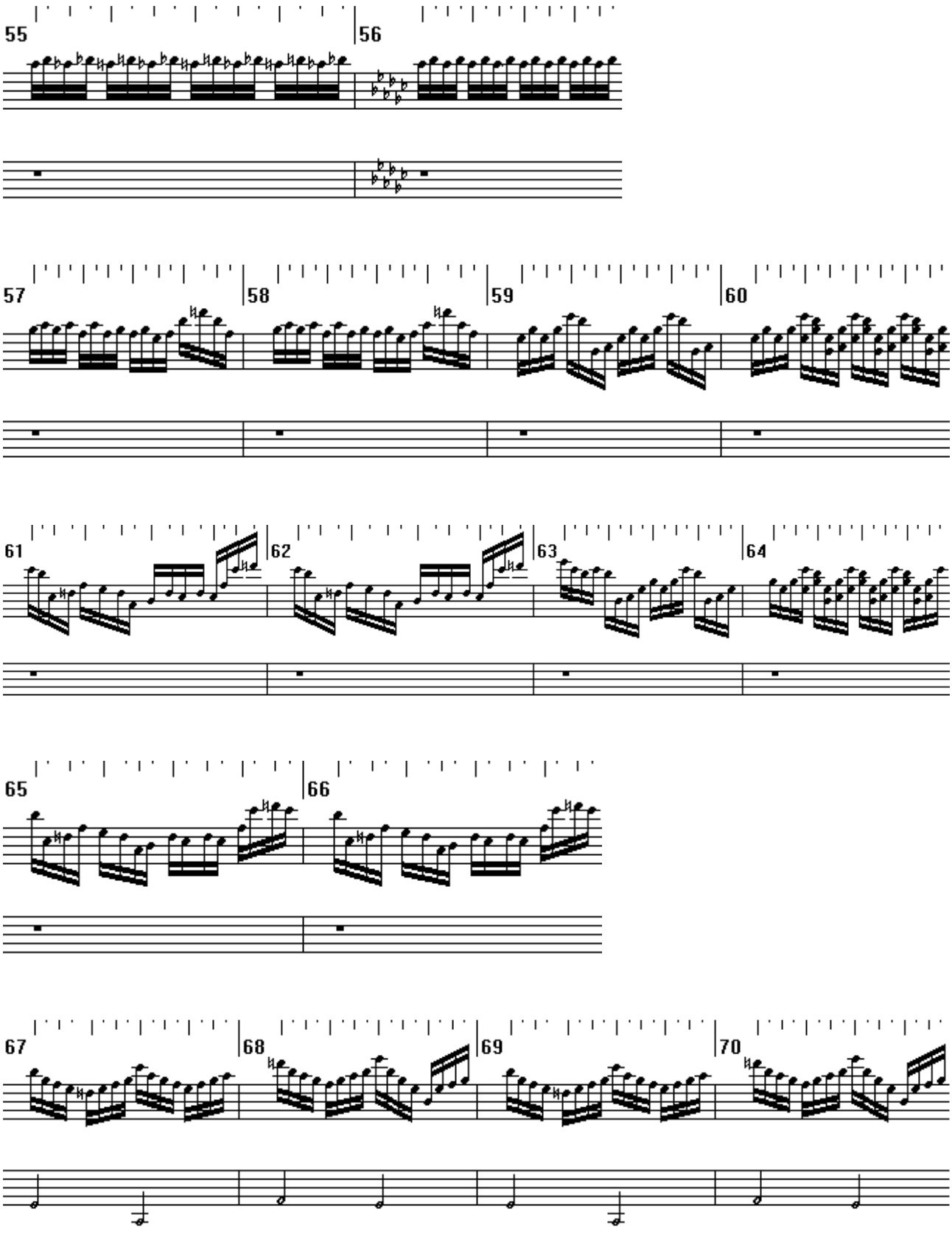

25
26
27
28
1 -
2 -
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
8va

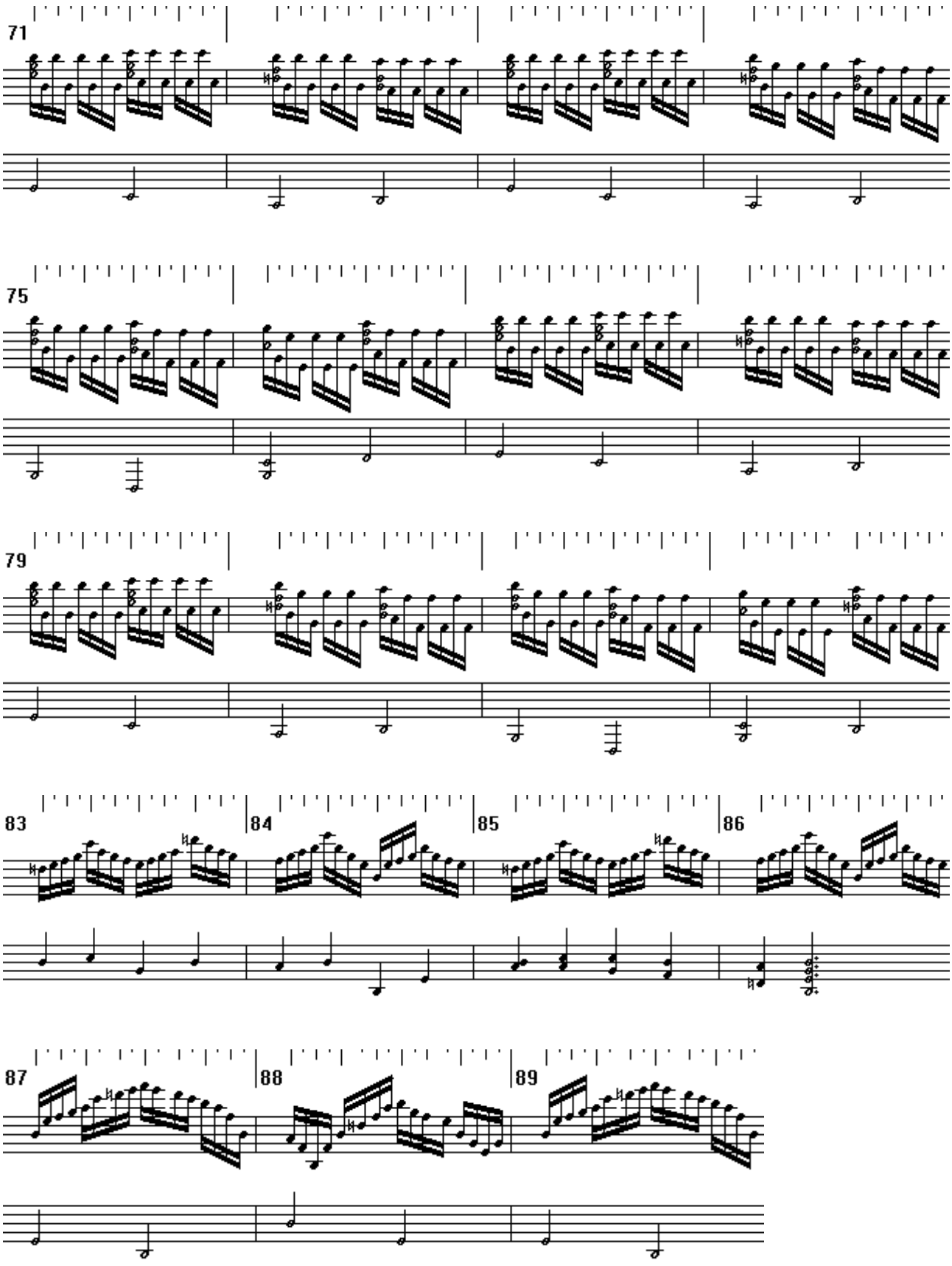
– 14 –

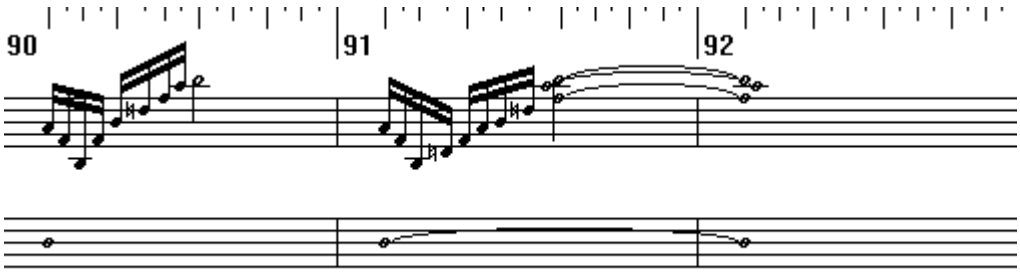


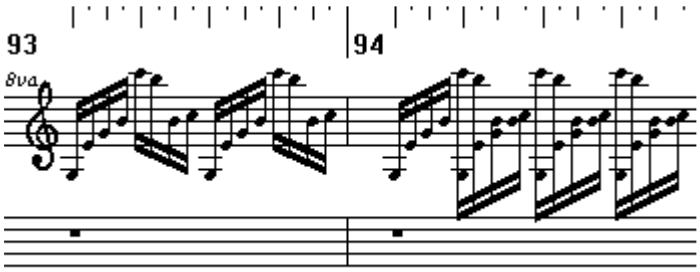

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37


38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
pp e misterioso ...
53
54

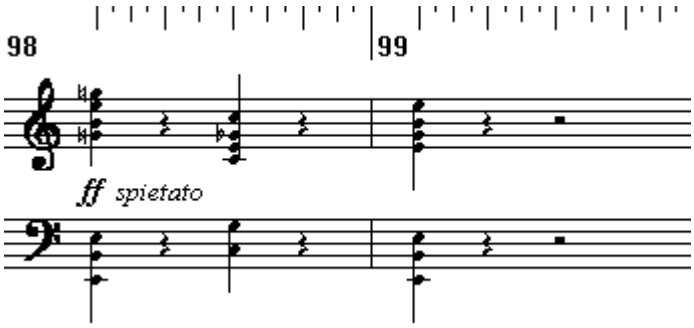

55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70

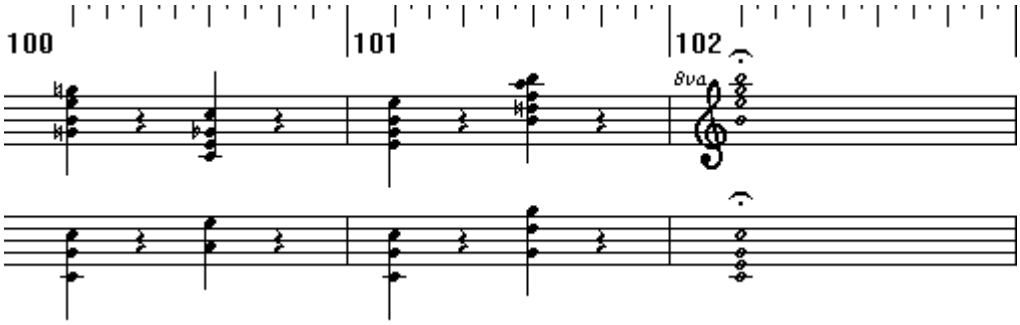

71
75
79
83
84
85
86
87
88
89


90
91
92

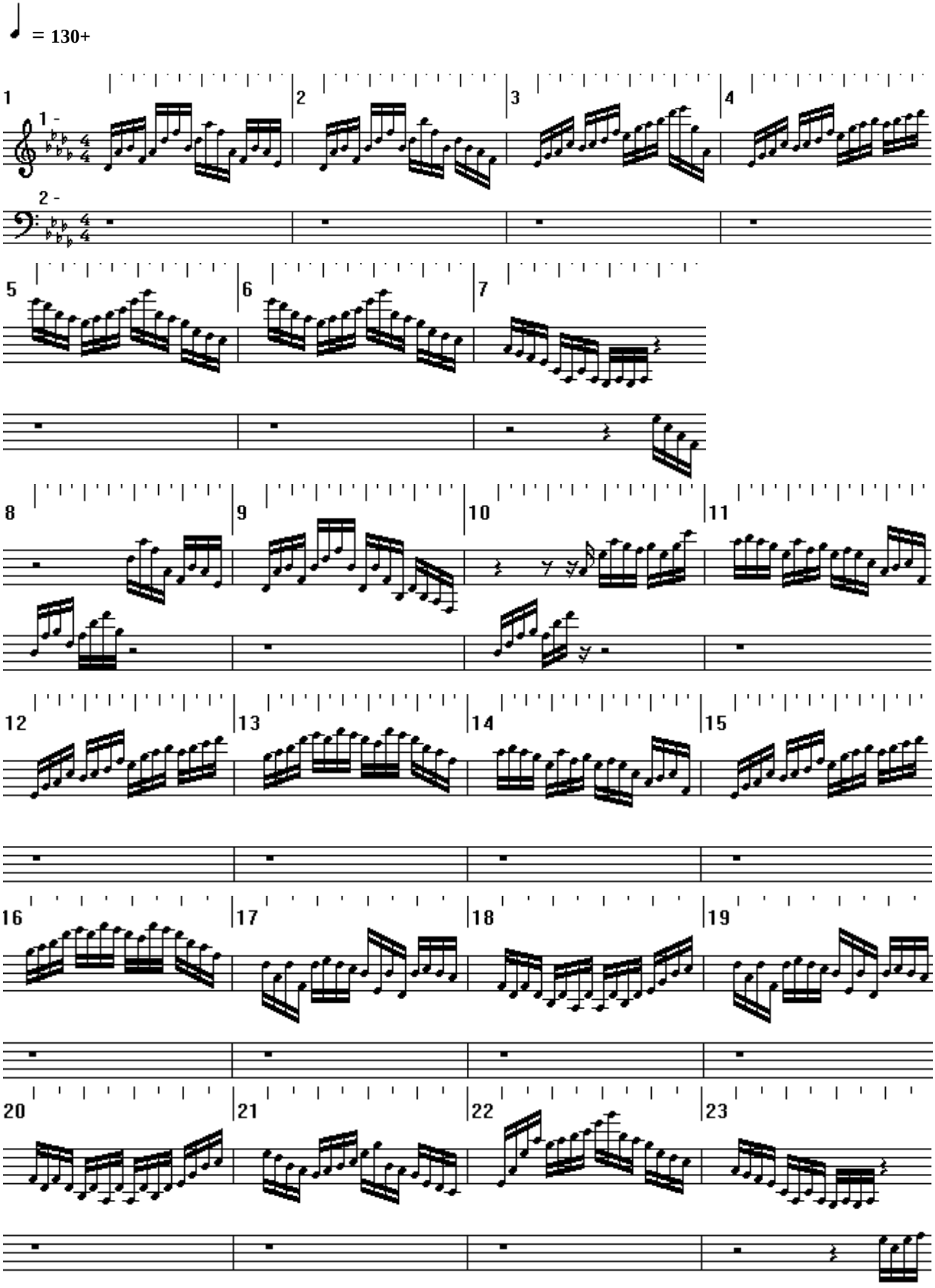

93
94
8va

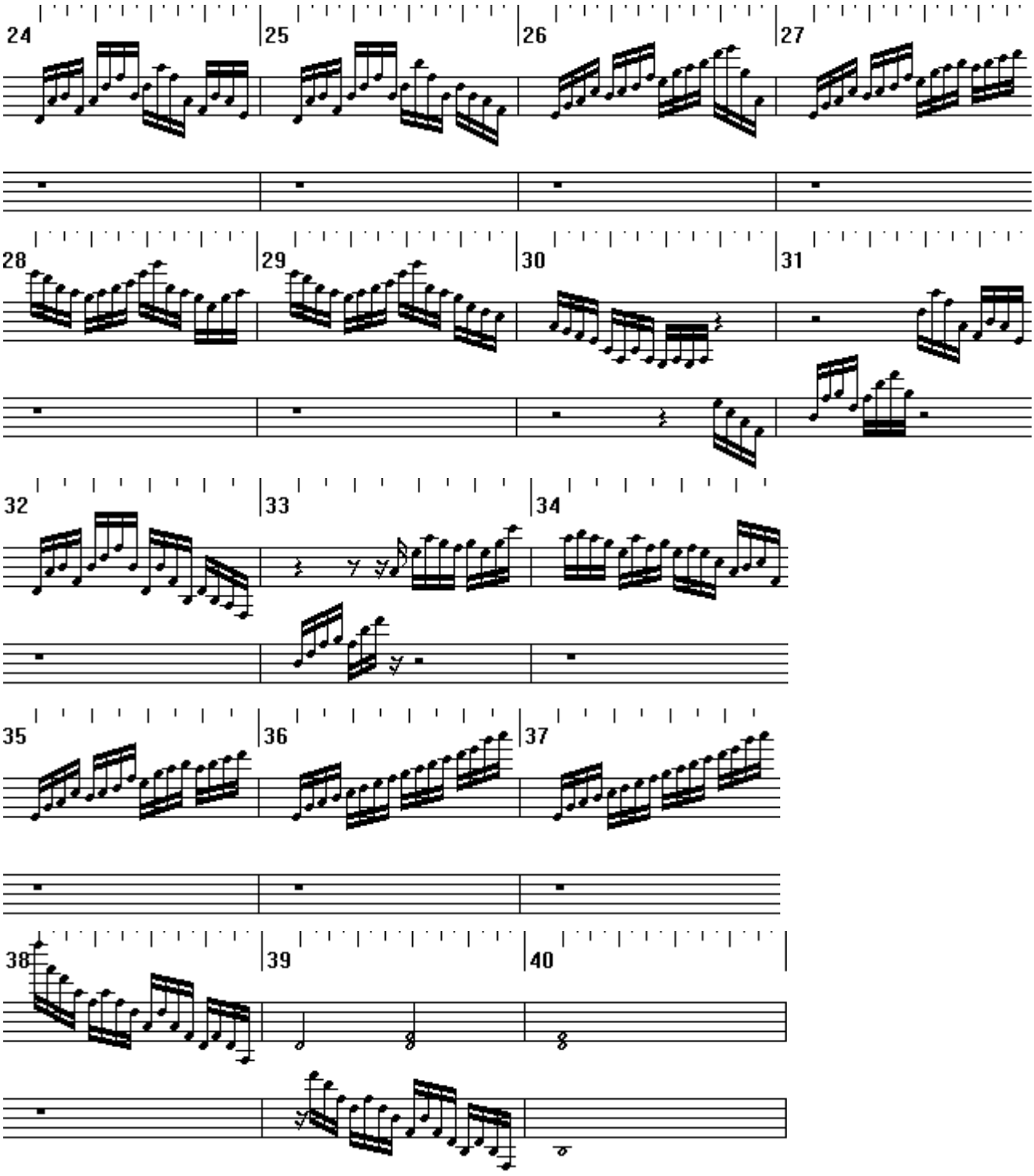
95
96
97


98
99
ff spietato

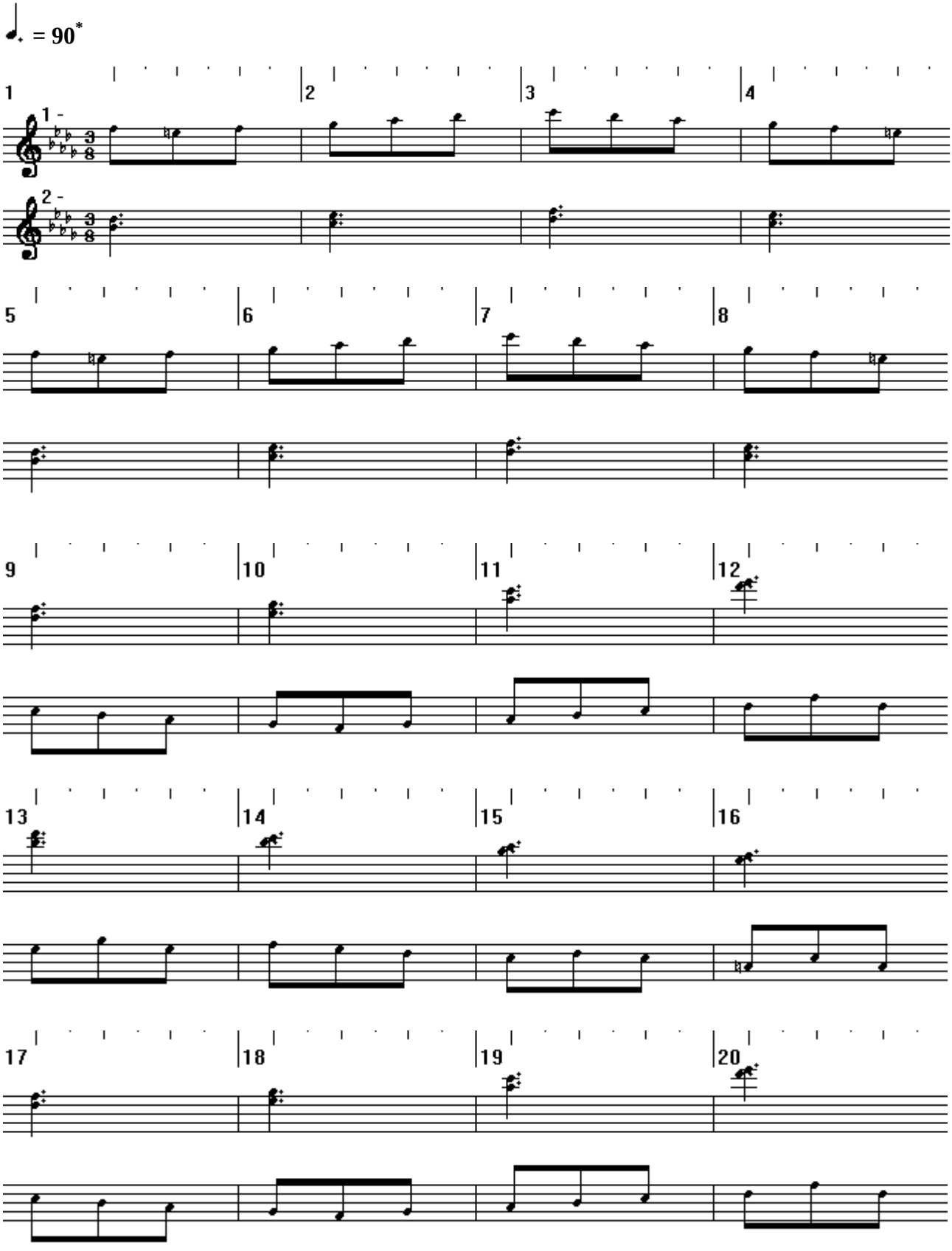

100
101
102
8va

– 15 –

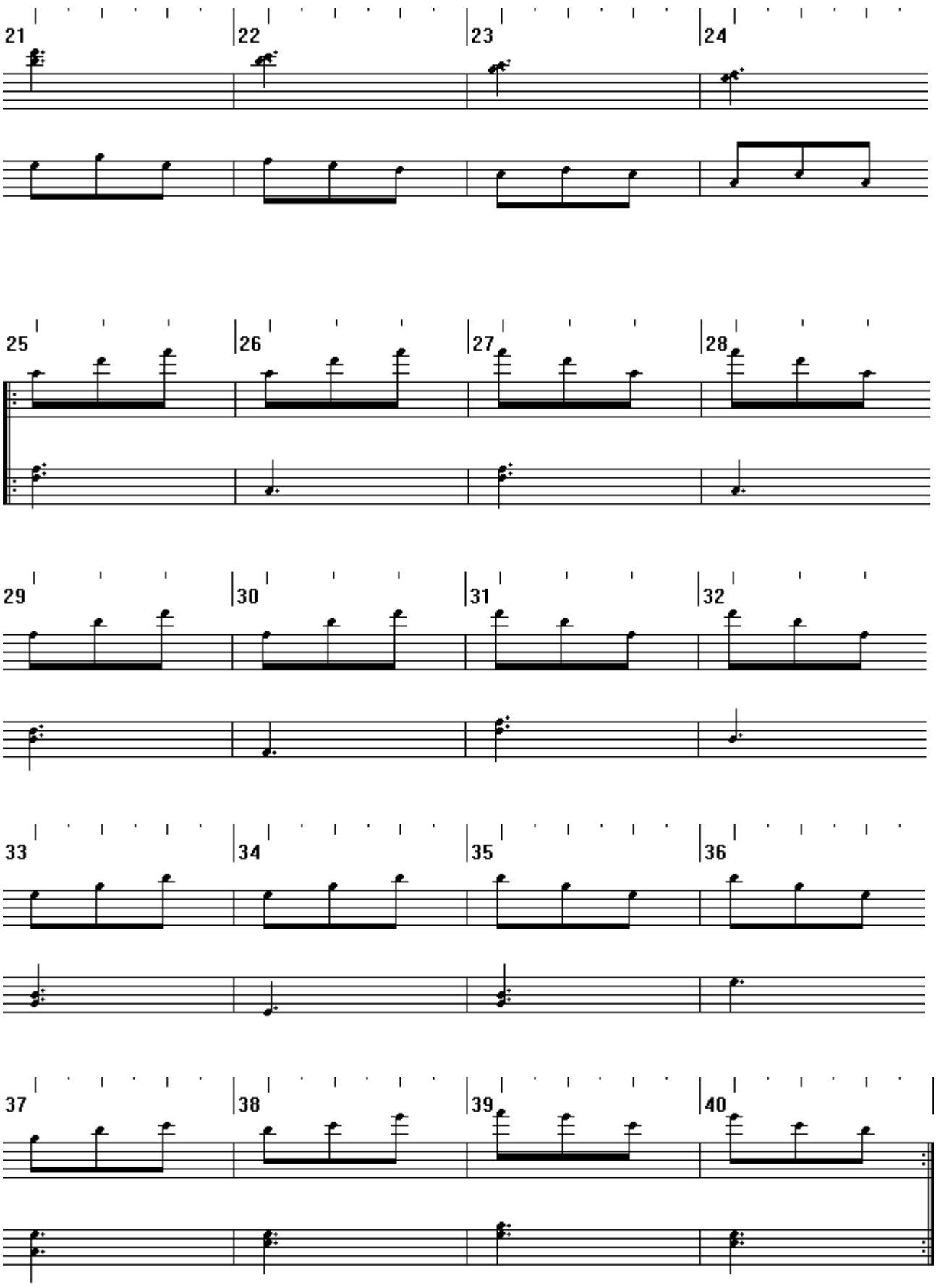


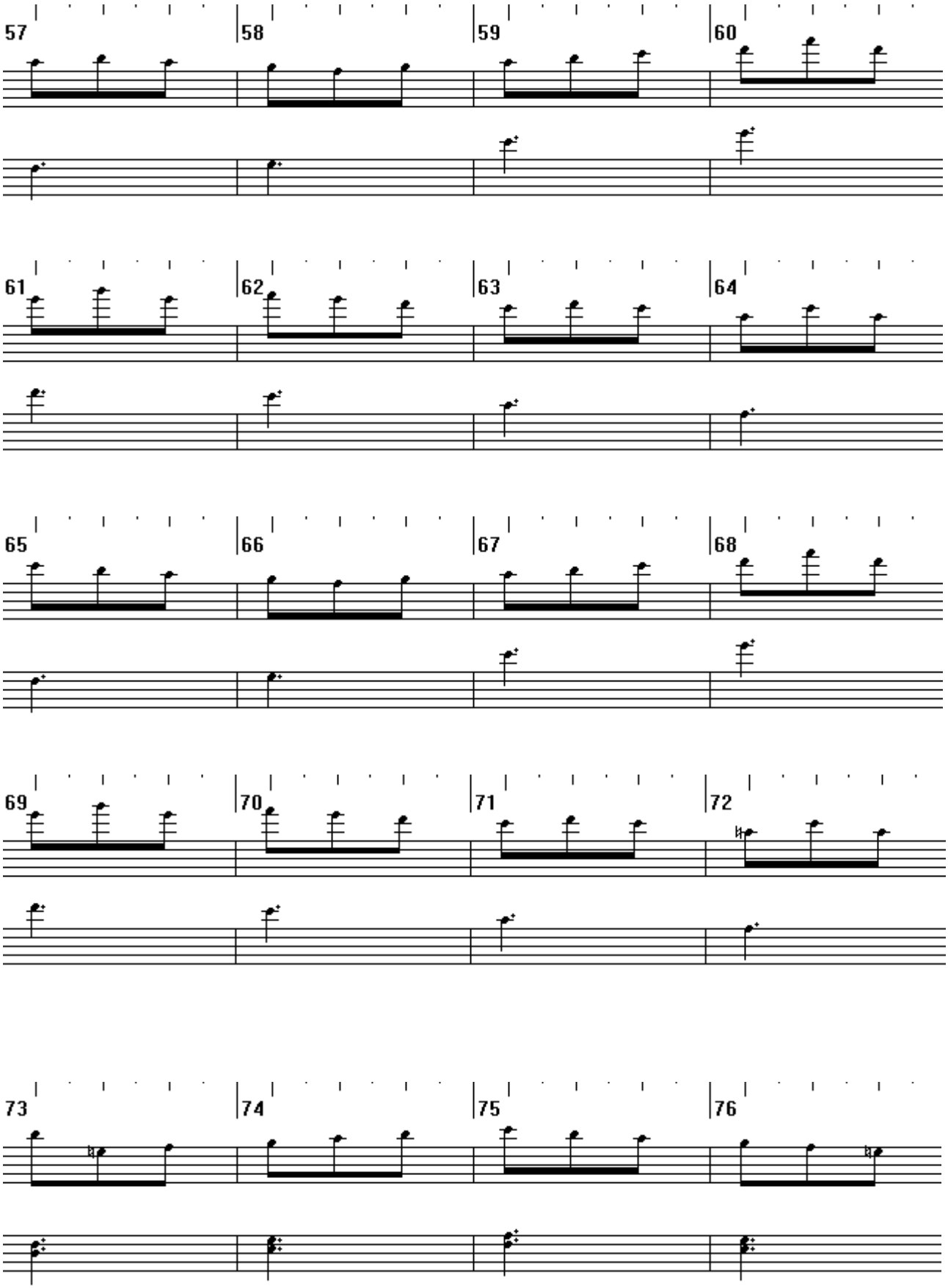

24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40

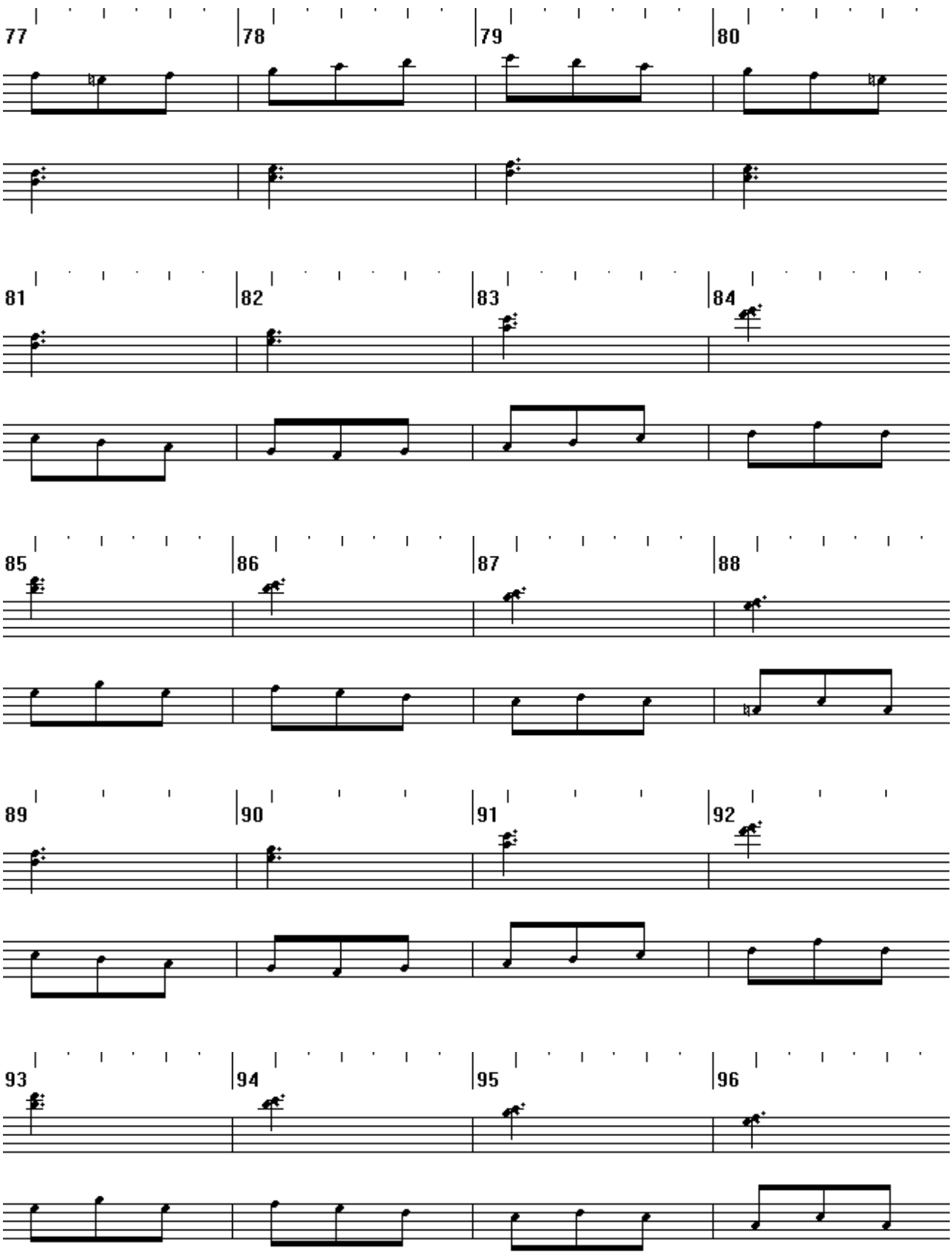
– 16 –

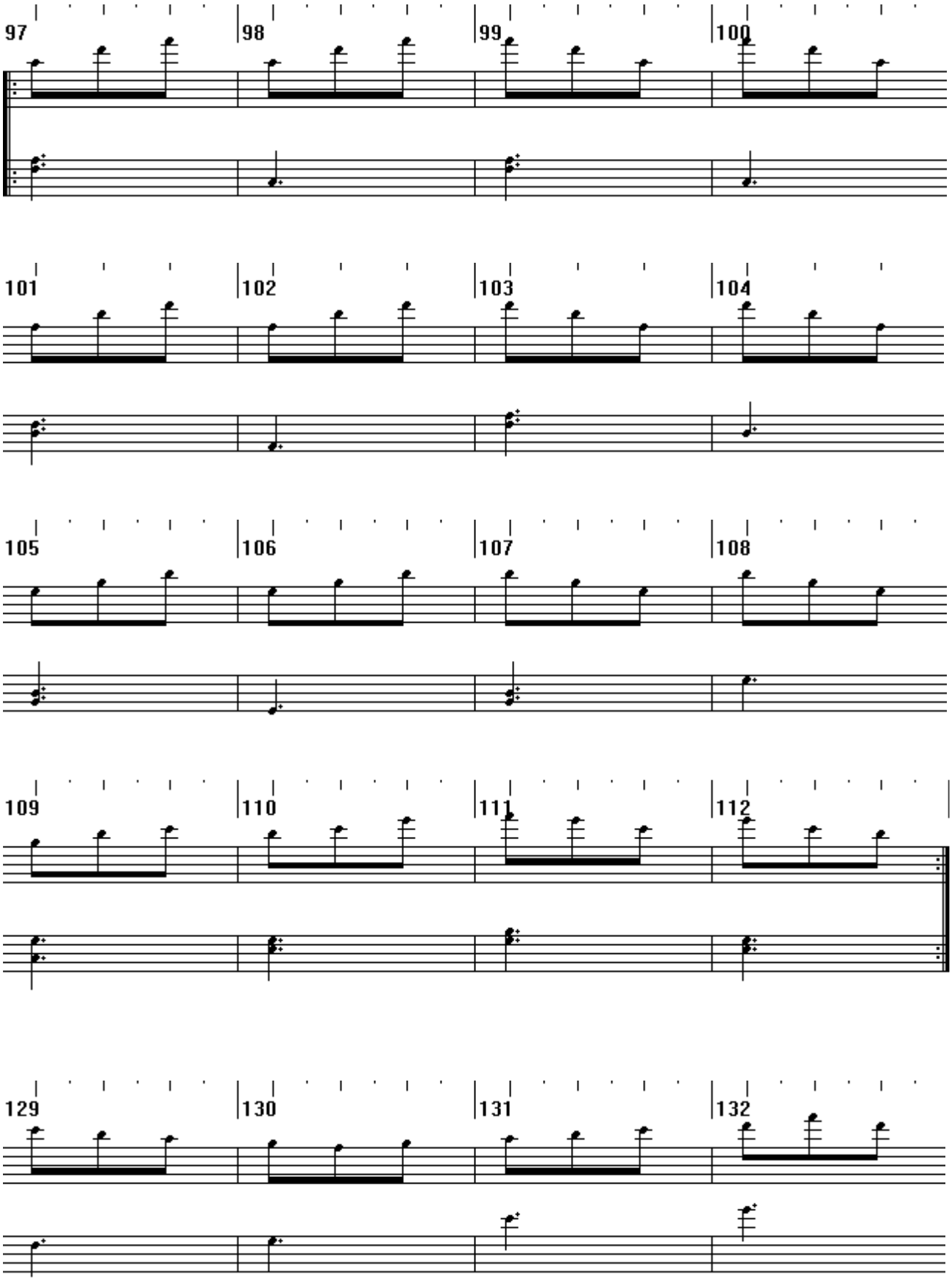


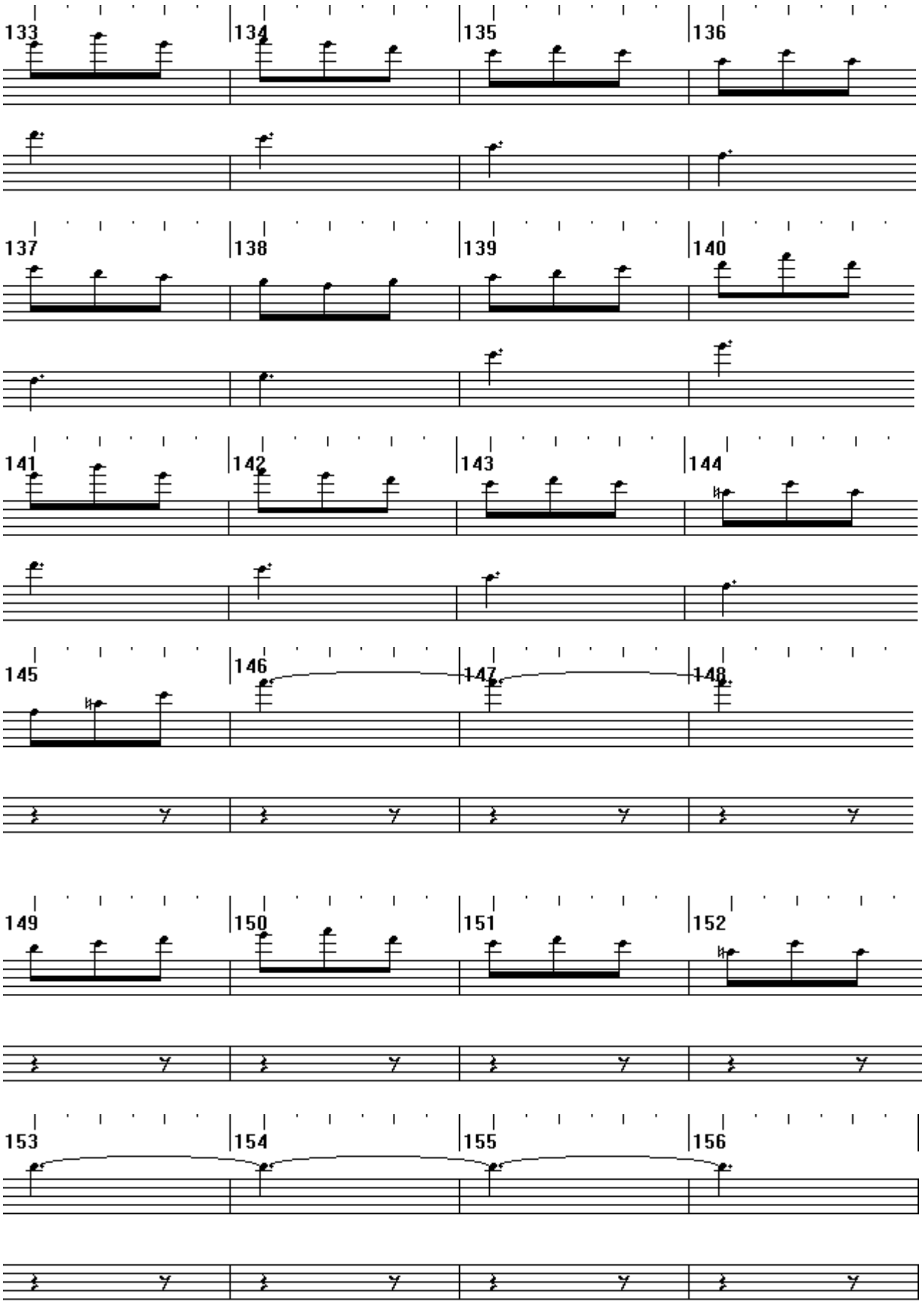
* il disegno originale era in 4/4 con le crome in terzine (3 per ogni quarto) per un totale di 39 battute. Qui si è usato il disegno equivalente in 3/8 per maggiore chiarezza visiva. Da un punto di vista musicale, entrambe le versioni sono appropriate: l'accento è sempre alla prima di ogni terzina (cioè a ogni quarto originale, 4/4) ma ogni nota delle terzine ha anche un suo proprio significato (3/8); i periodi sono a 4 battute di 3/8, corrispondenti ai quarti dell'originale.


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

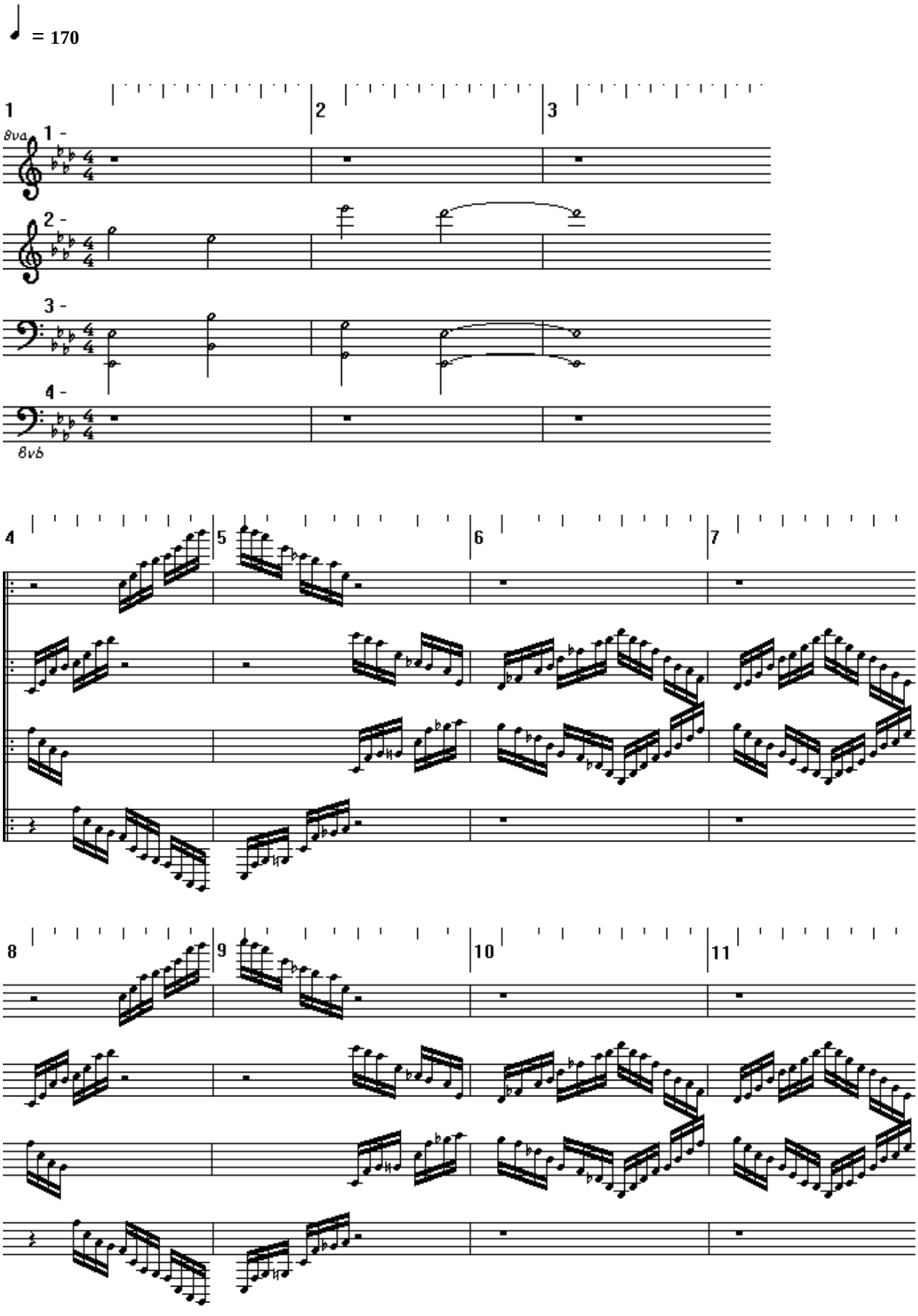

57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76

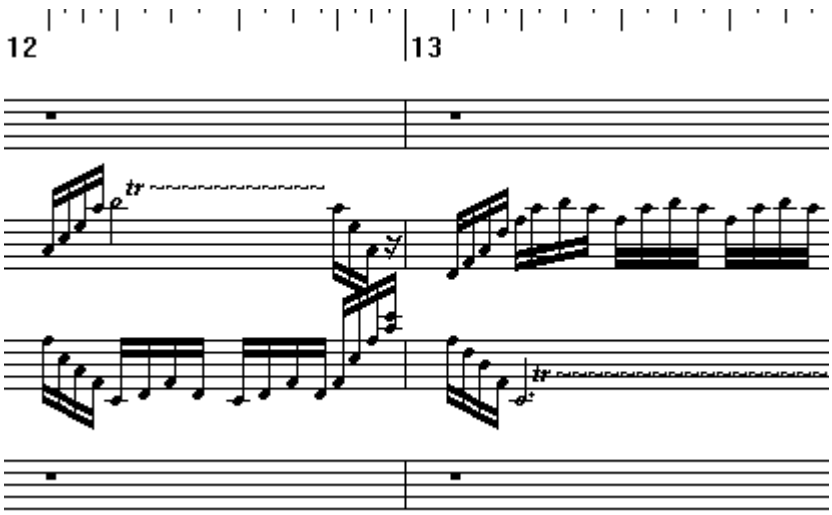

77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96

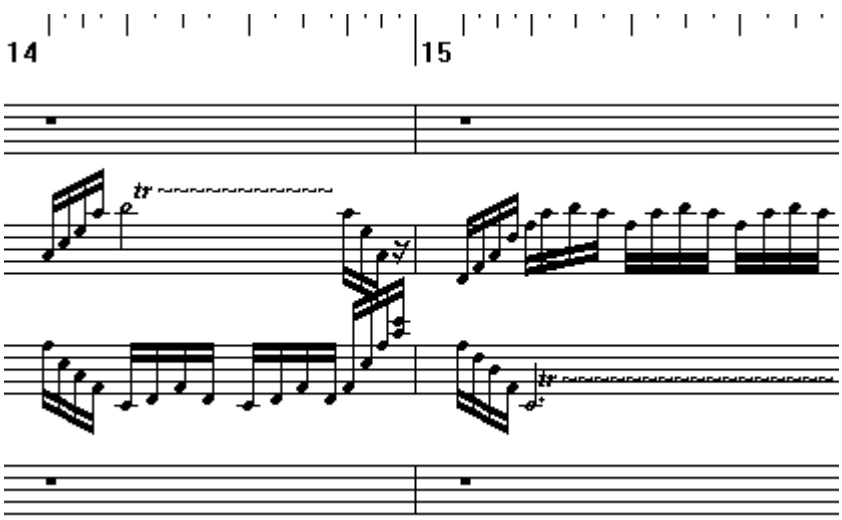

97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
129
130
131
132

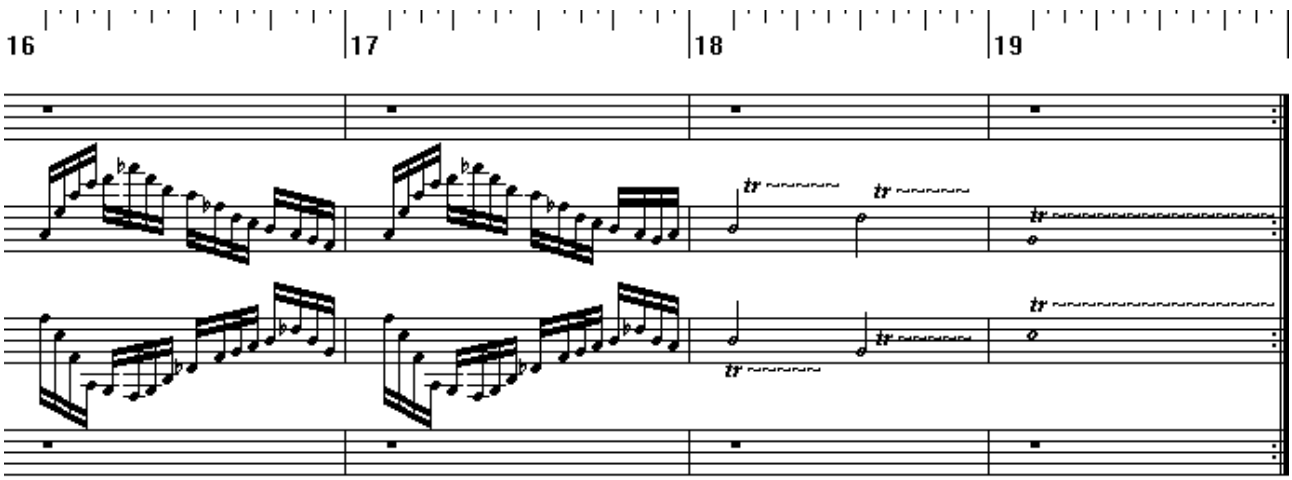

133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156

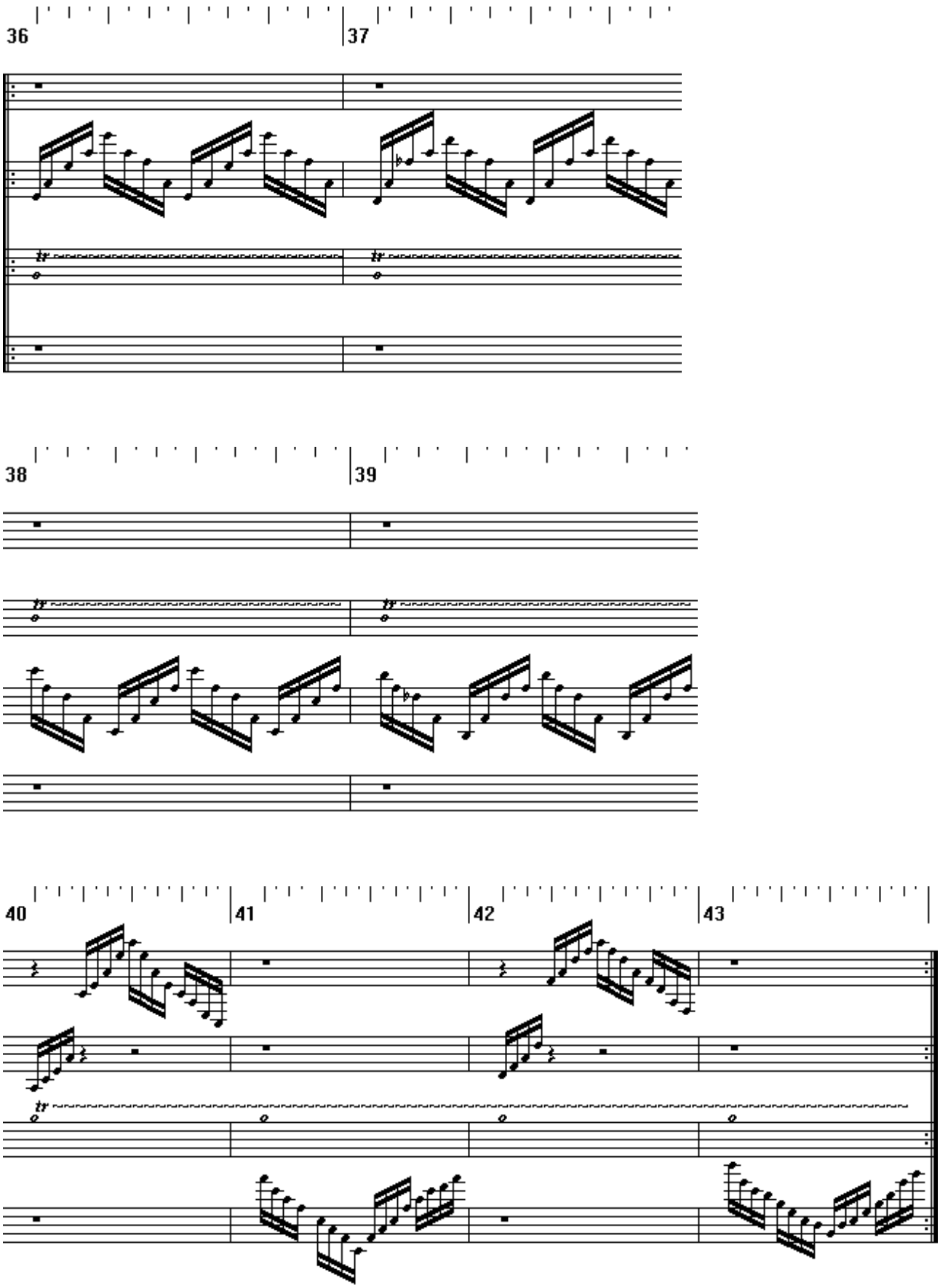
– 17 –

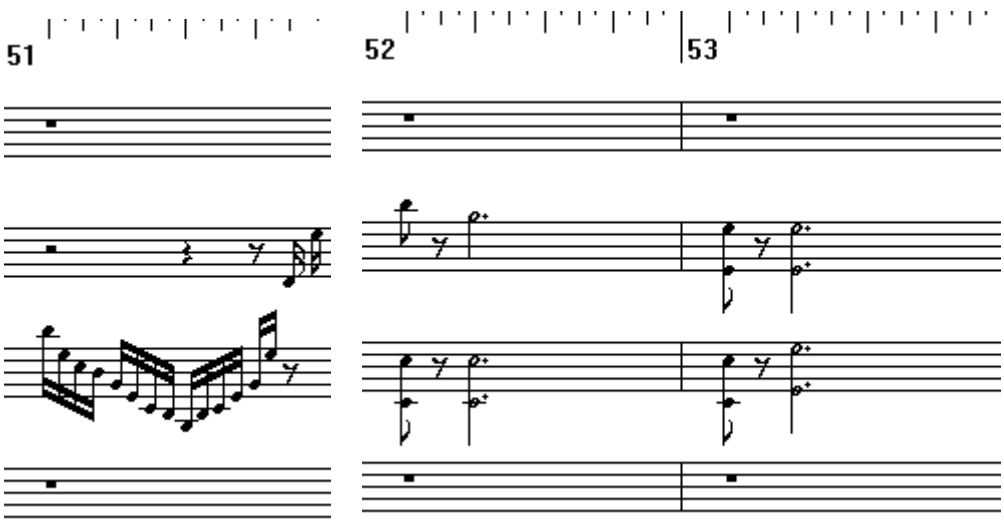



12
13

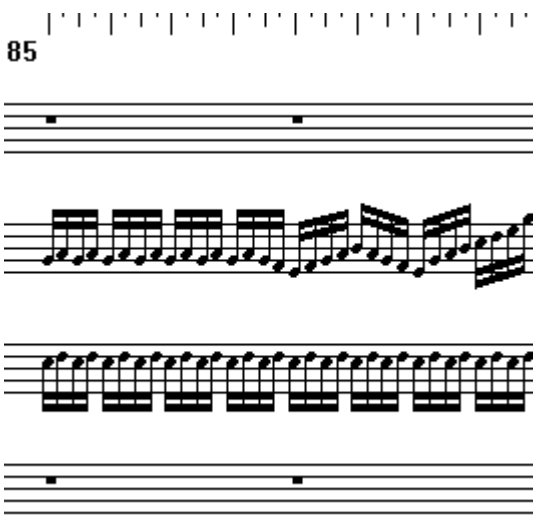

14
15

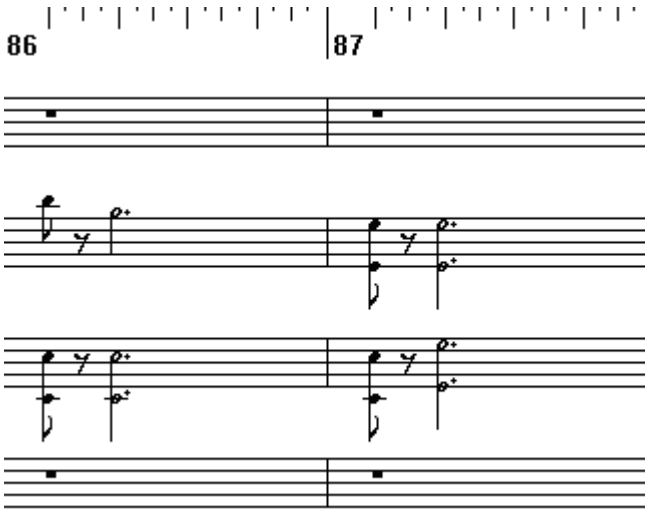

16
17
18
19

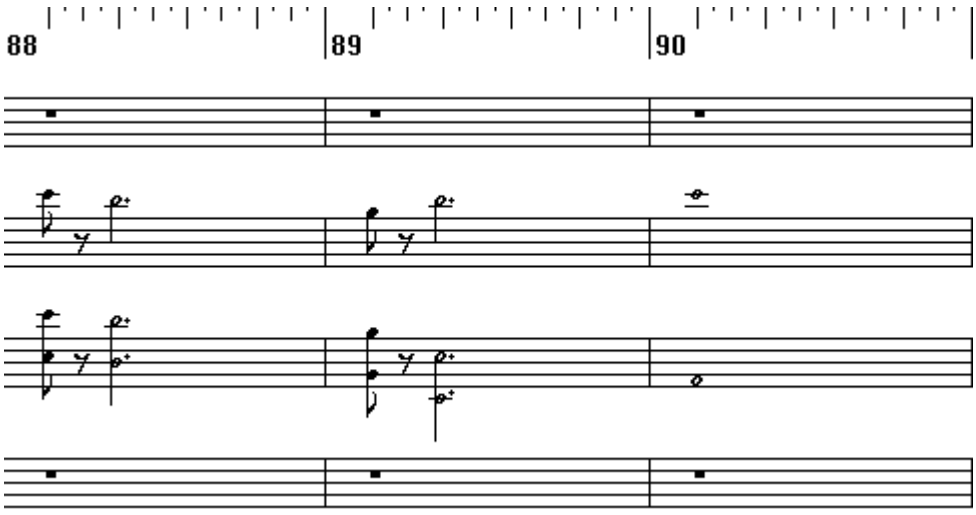

36
37
38
39
40
41
42
43



[54 - 84] = [4 - 34]

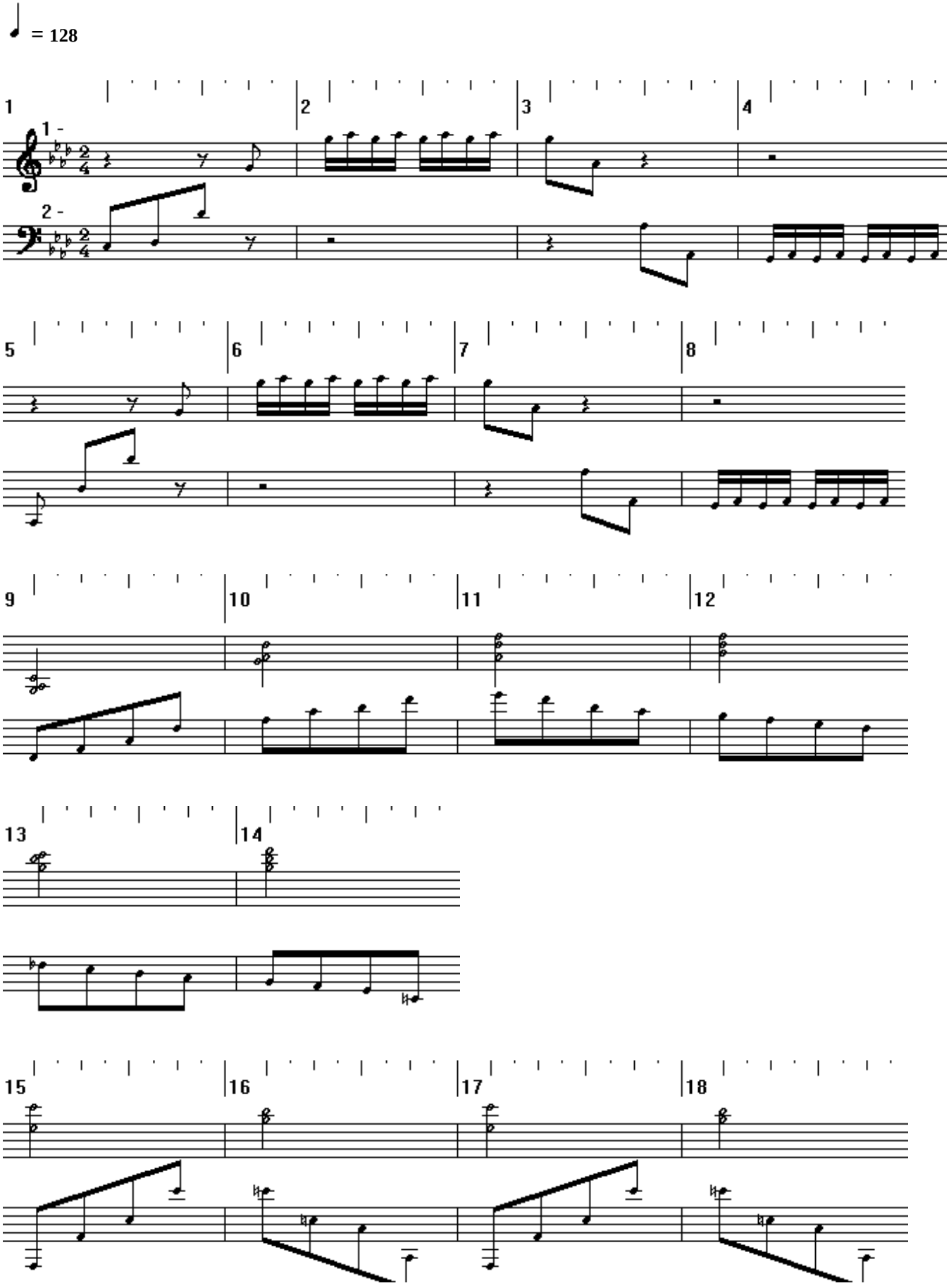


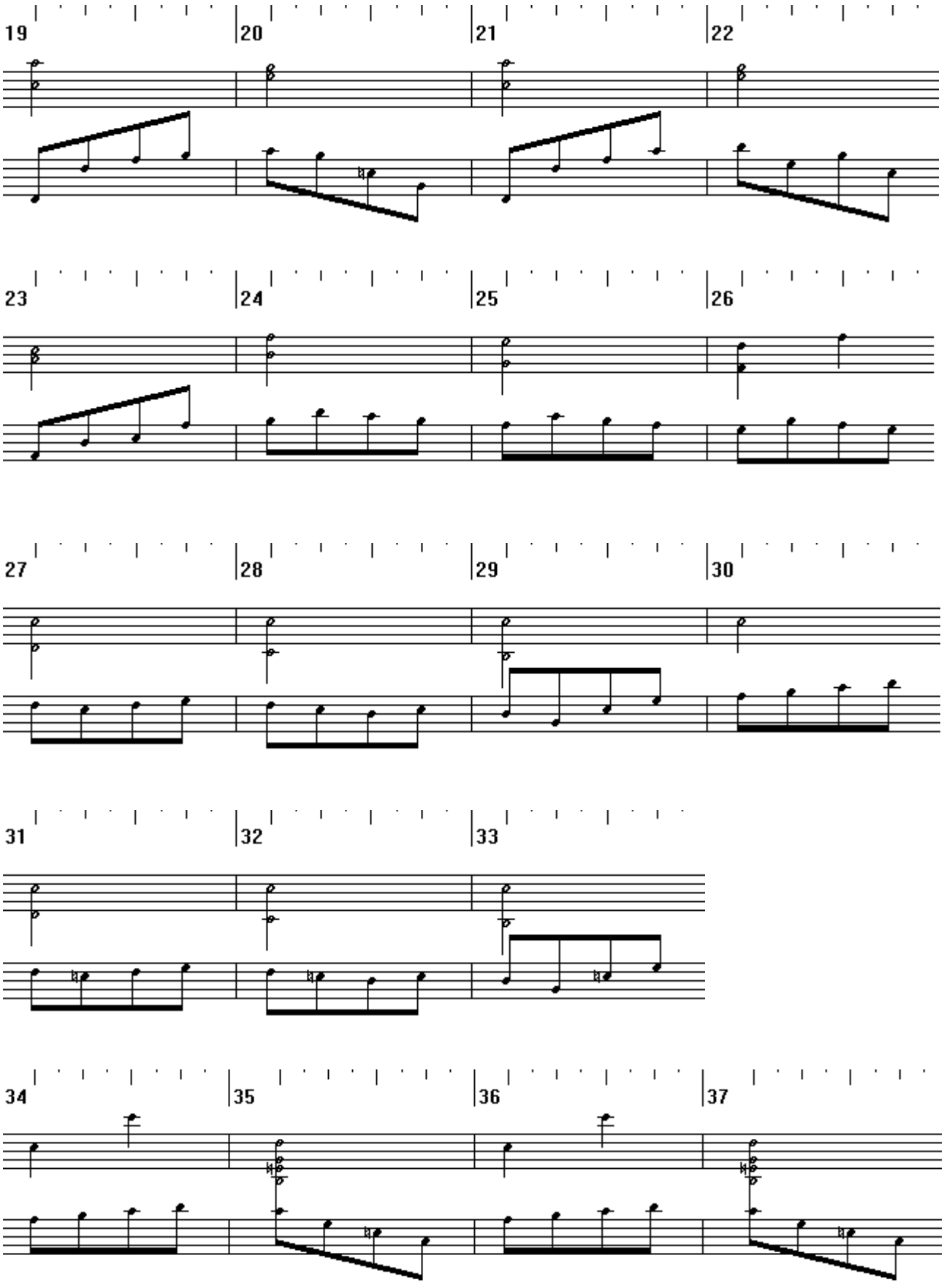


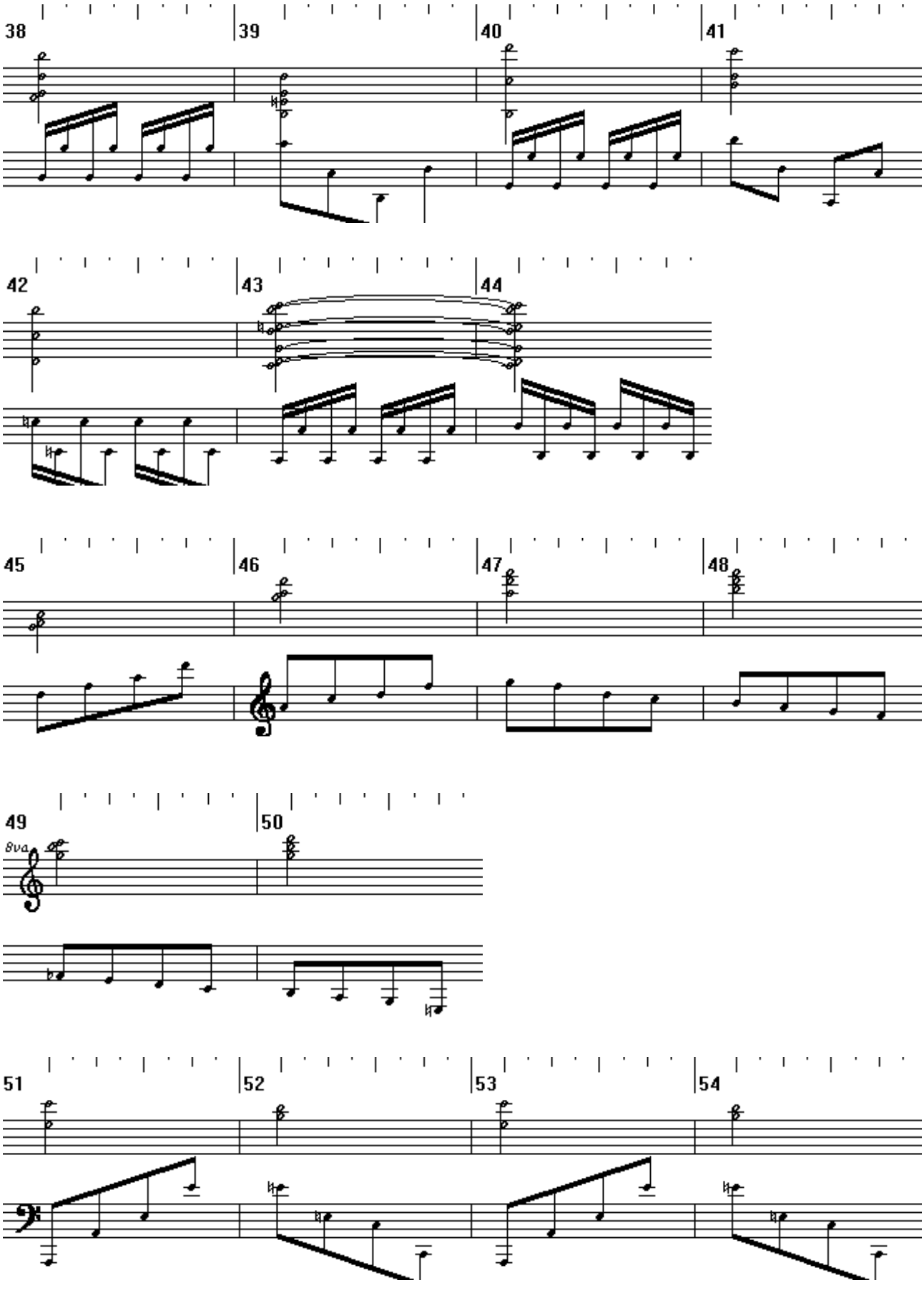


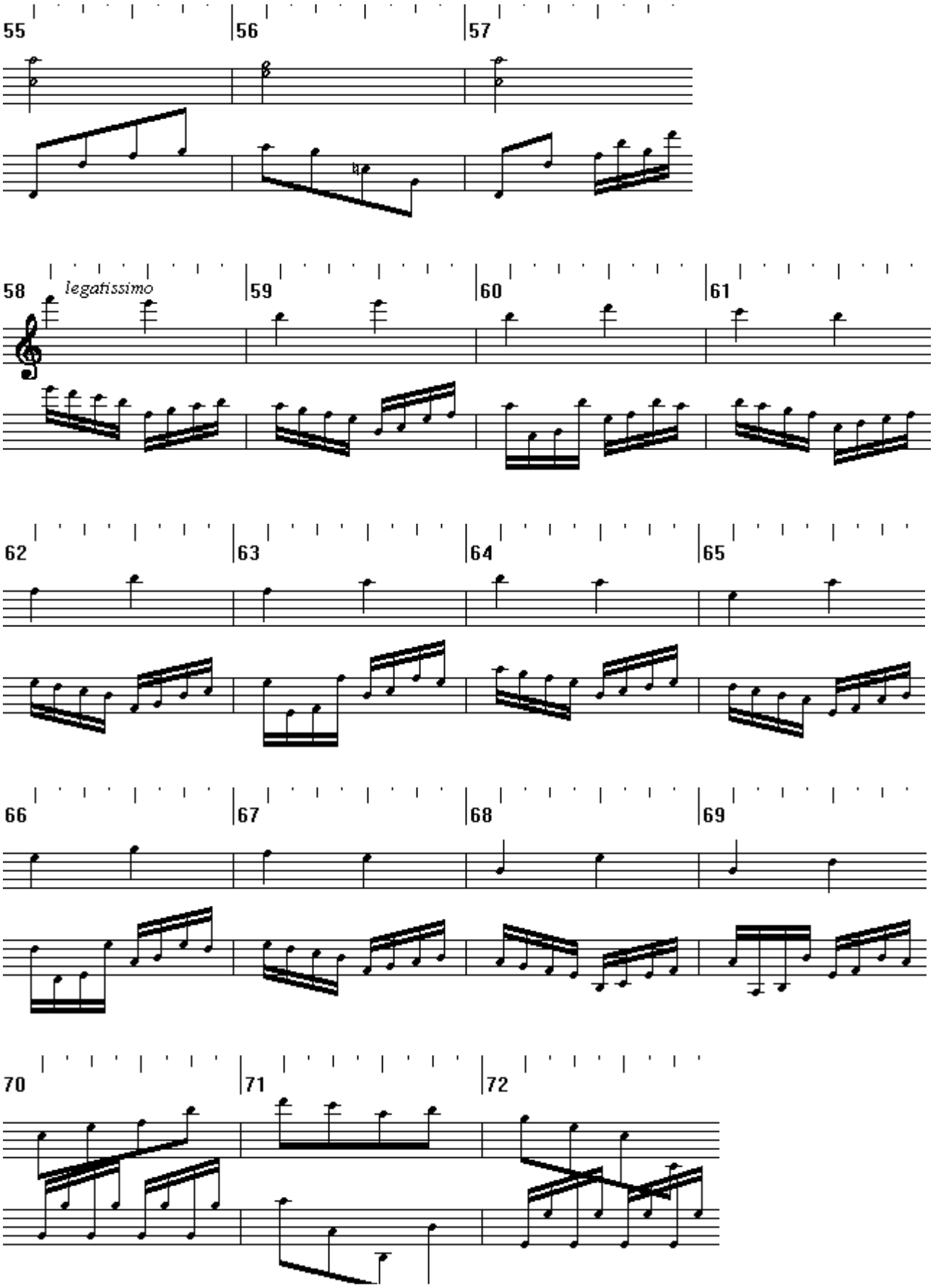
* questa era la versione originale (per SFX1). I trilli iniziano tutti con la nota segnata (non con la nota superiore). Alla ripetizione di [36-43] l'ultima battuta cambia, e la differenza è mostrata subito dopo [51]; il trillo prosegue invariato anche in questa battuta. A [85] viene mostrato il trillo esplicitato: nonostante il disegno, quelle note sono da intendersi biscrome (da 1/32, con tre code). Per quanto riguarda la versione pianoforte, sono necessari adattamenti solo per alcune note fuori estensione, in questo caso troppo gravi. Adattamento suggerito: in [4-35] trasportare un'ottava sopra tutte le note che sono disegnate nel quarto rigo (quello in chiave Fa-ottava bassa). Si consiglia anche di omettere interamente i trilli Sib-Do in [36-51] e ridurre (ma non troppo) la velocità.

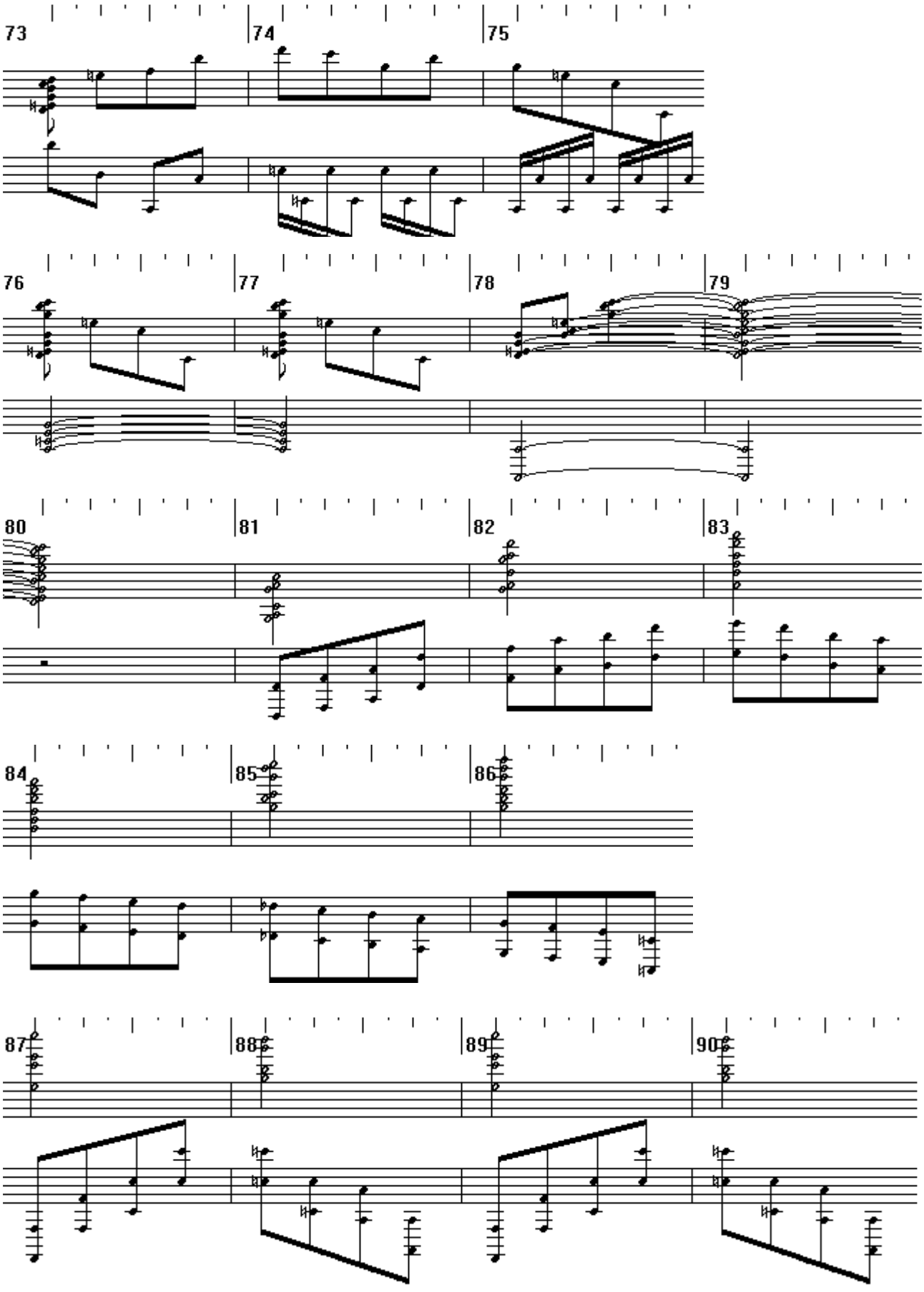
– 18 –

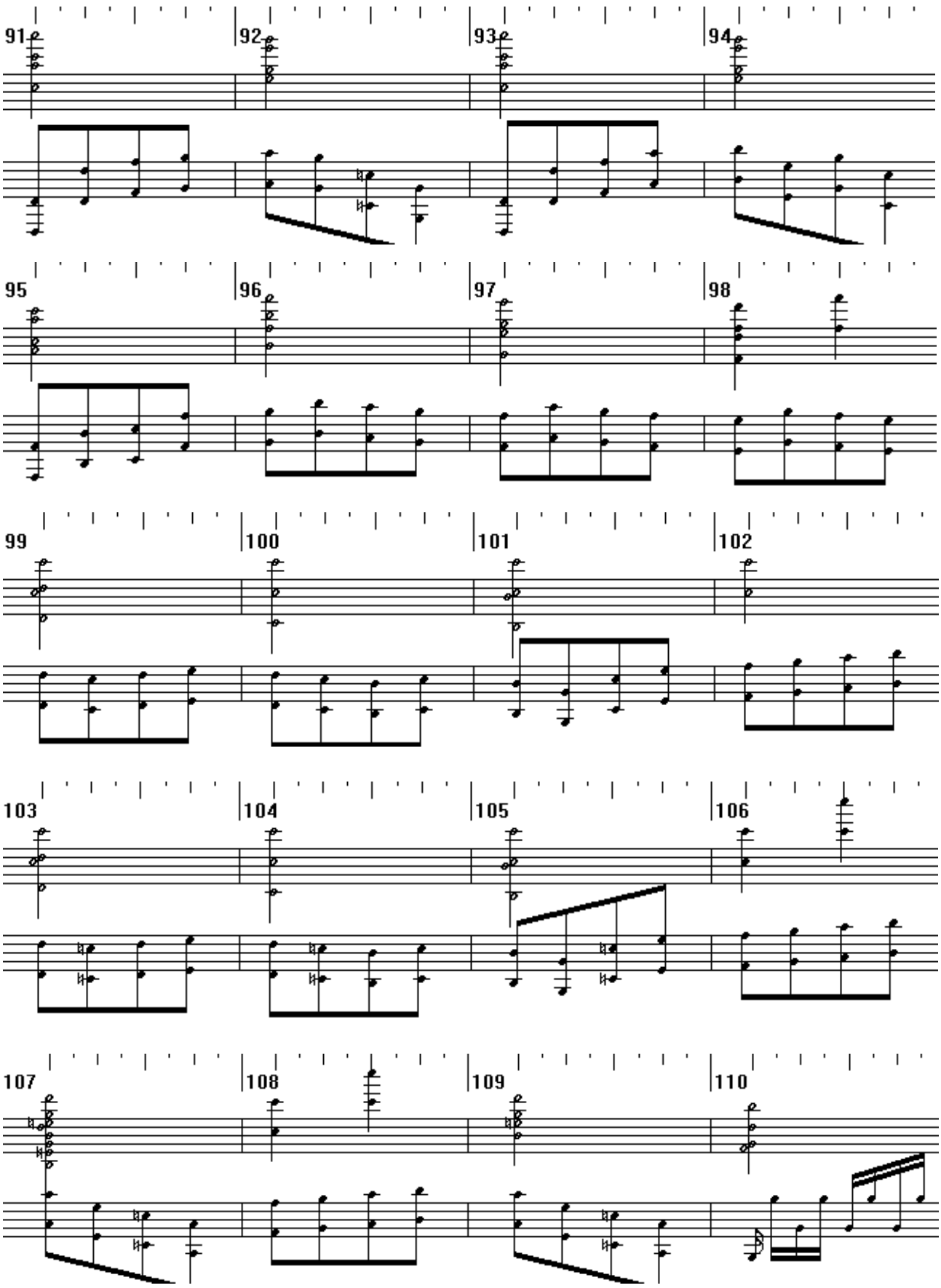


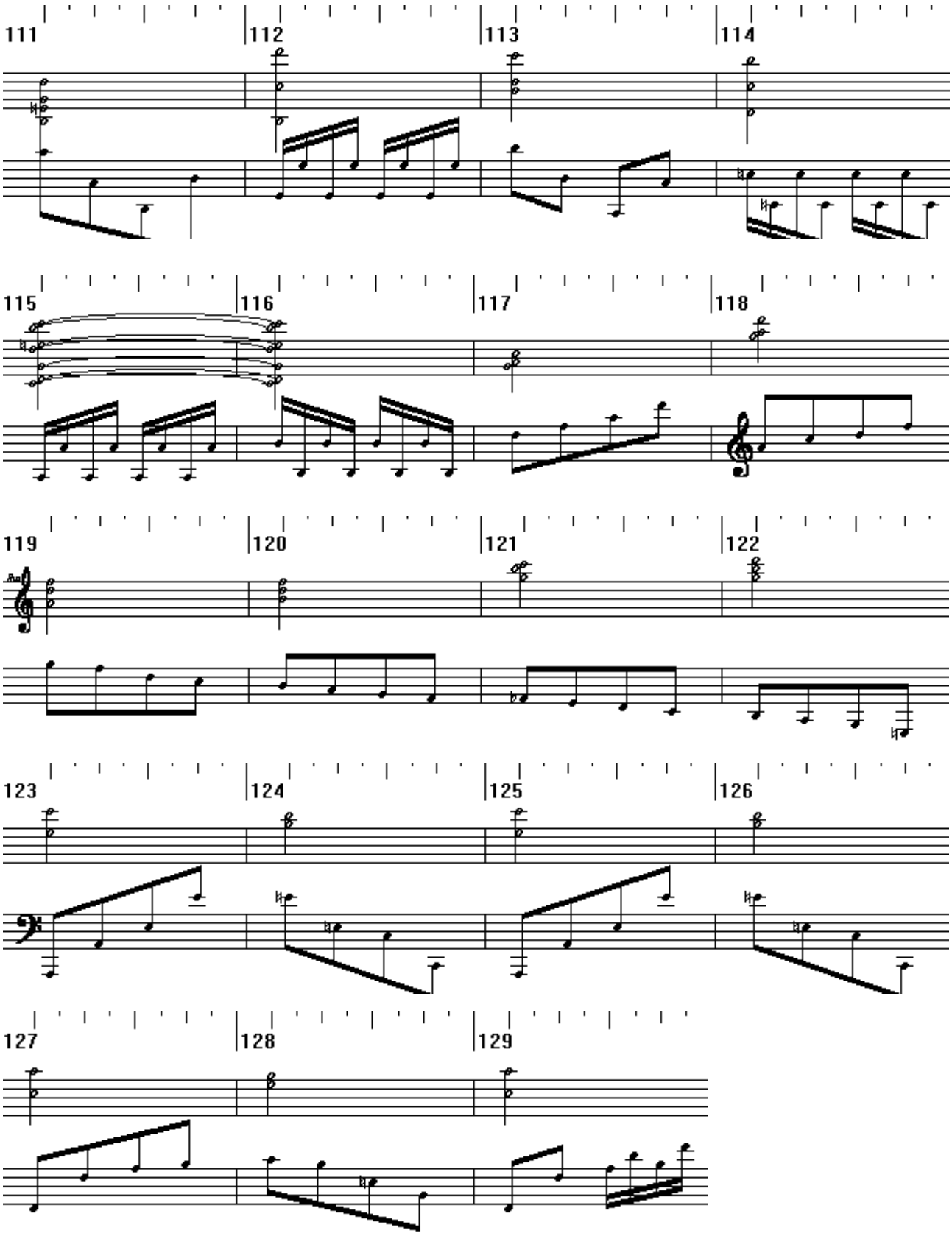

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

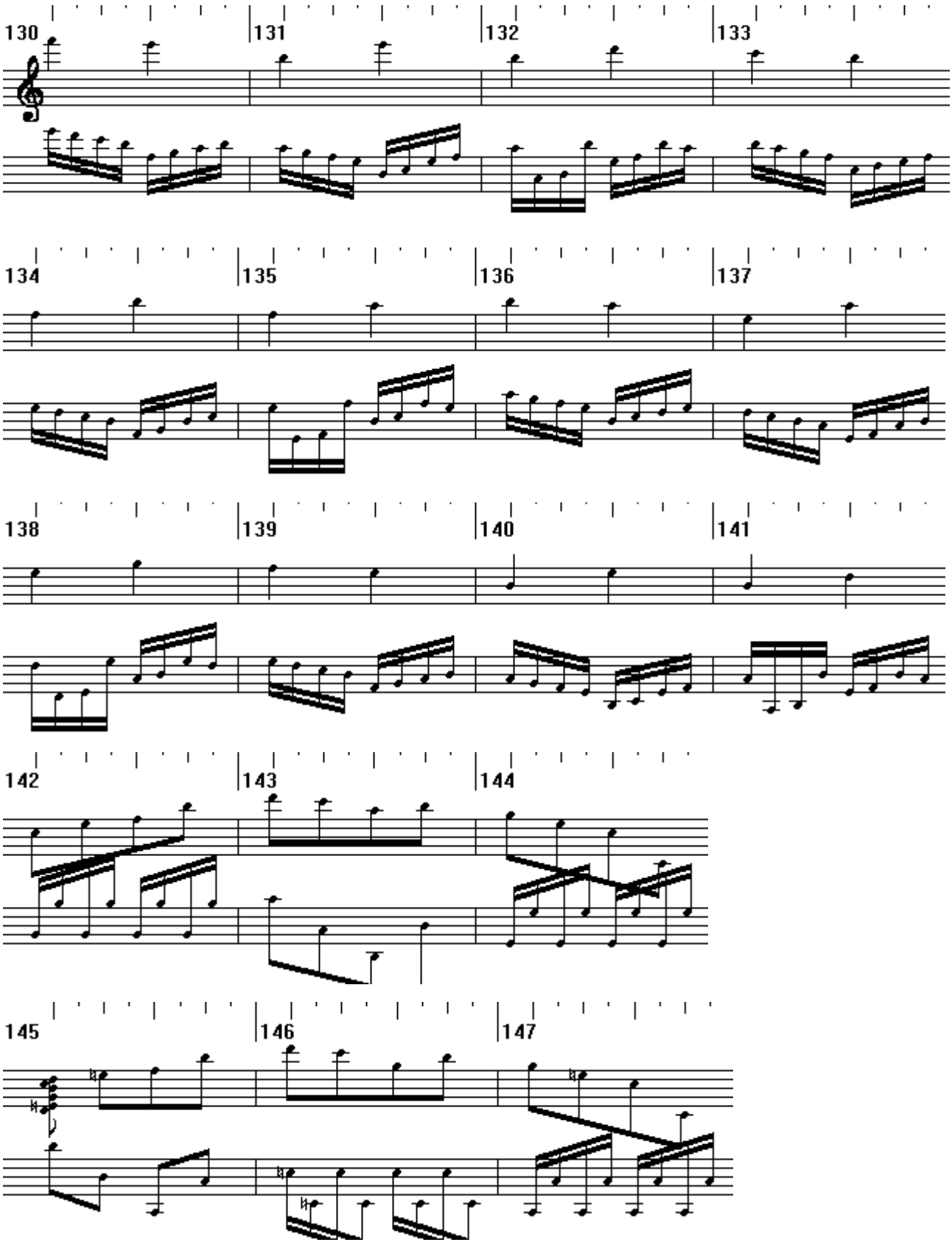

38
39
40
41
42
43
44
45
46
47
48
49
8va
50
51
52
53
54

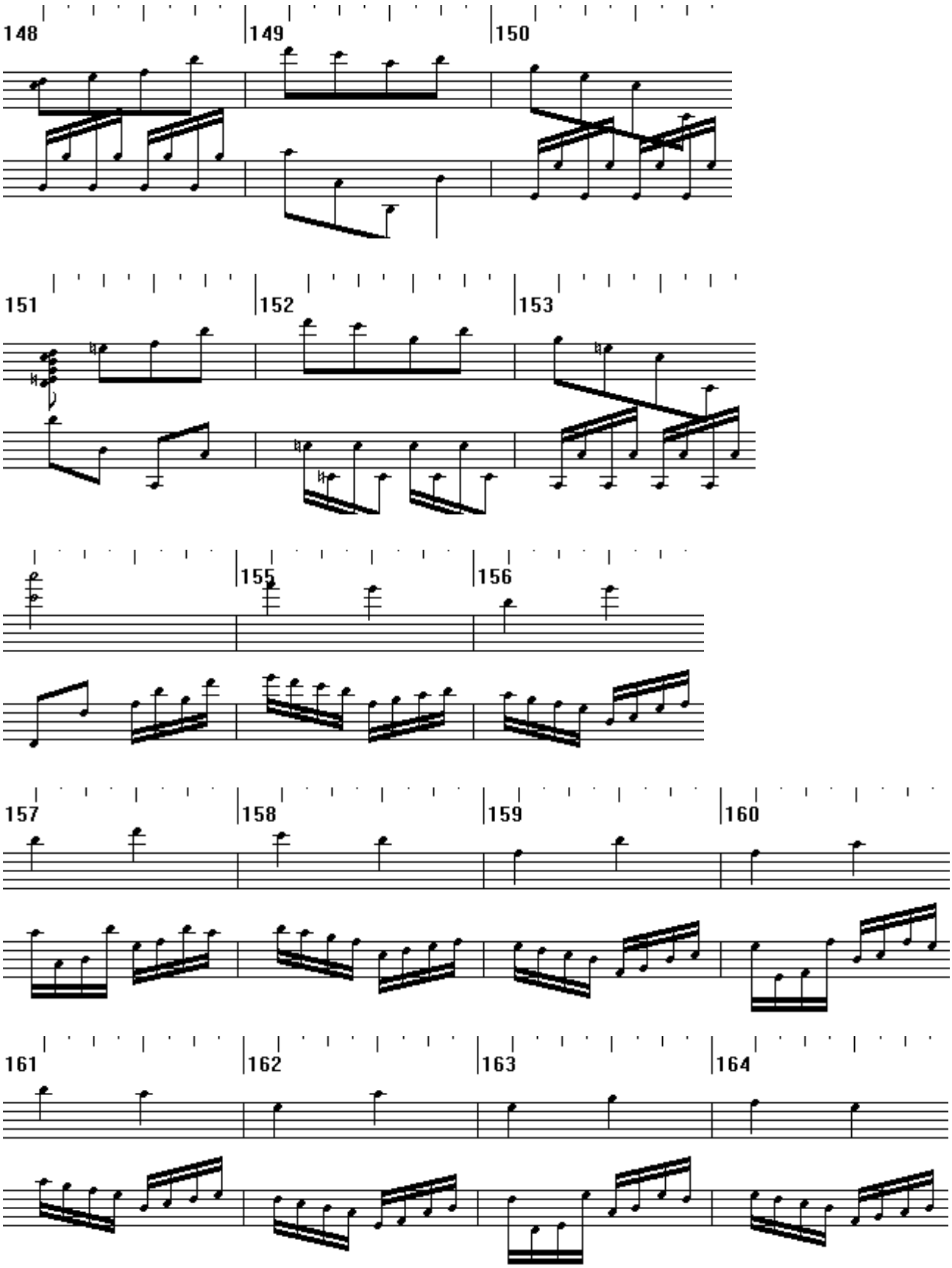

55
56
57
58
legatissimo
59
60
61
62
63
64
65
66
67
68
69
70
71
72

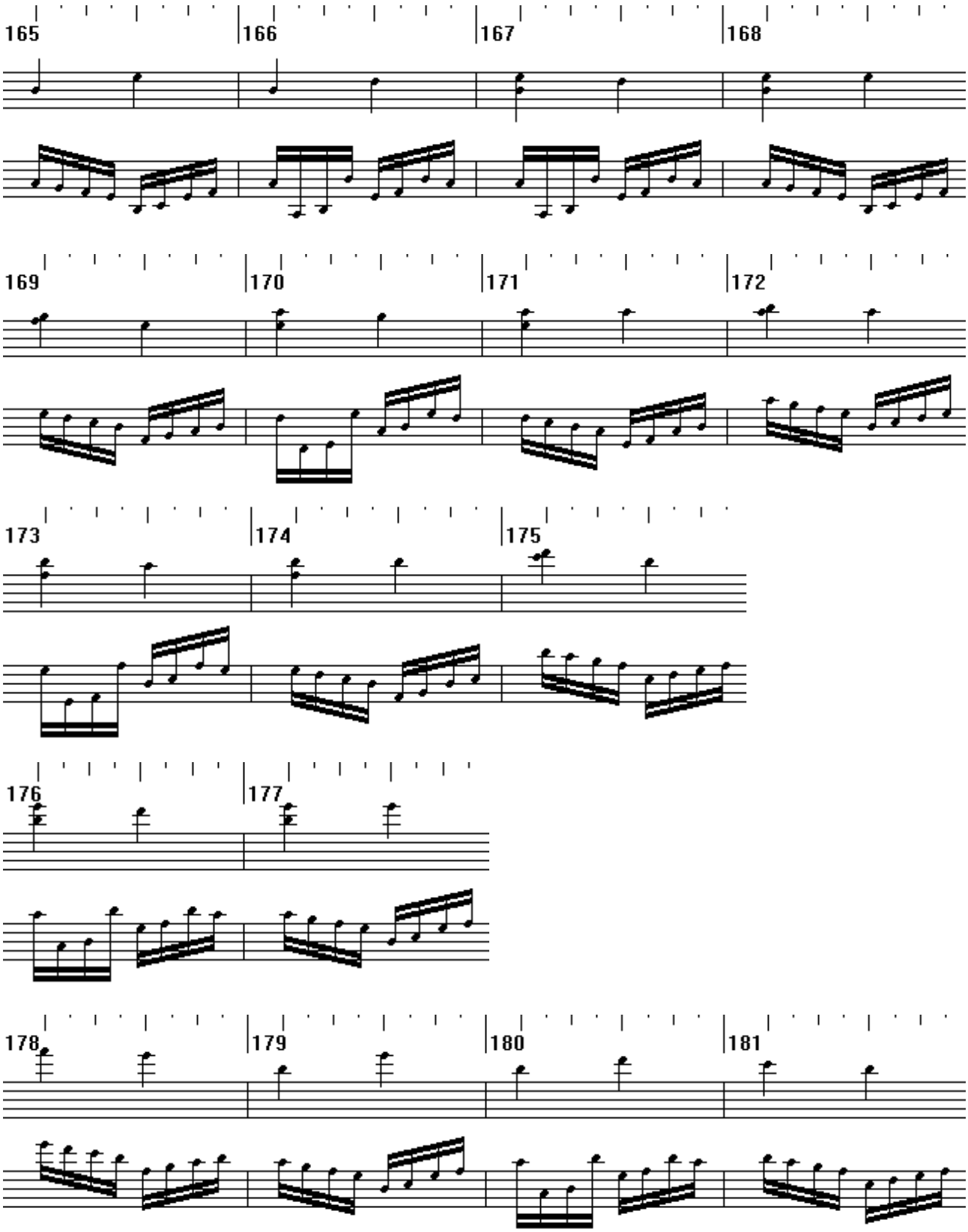

73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90

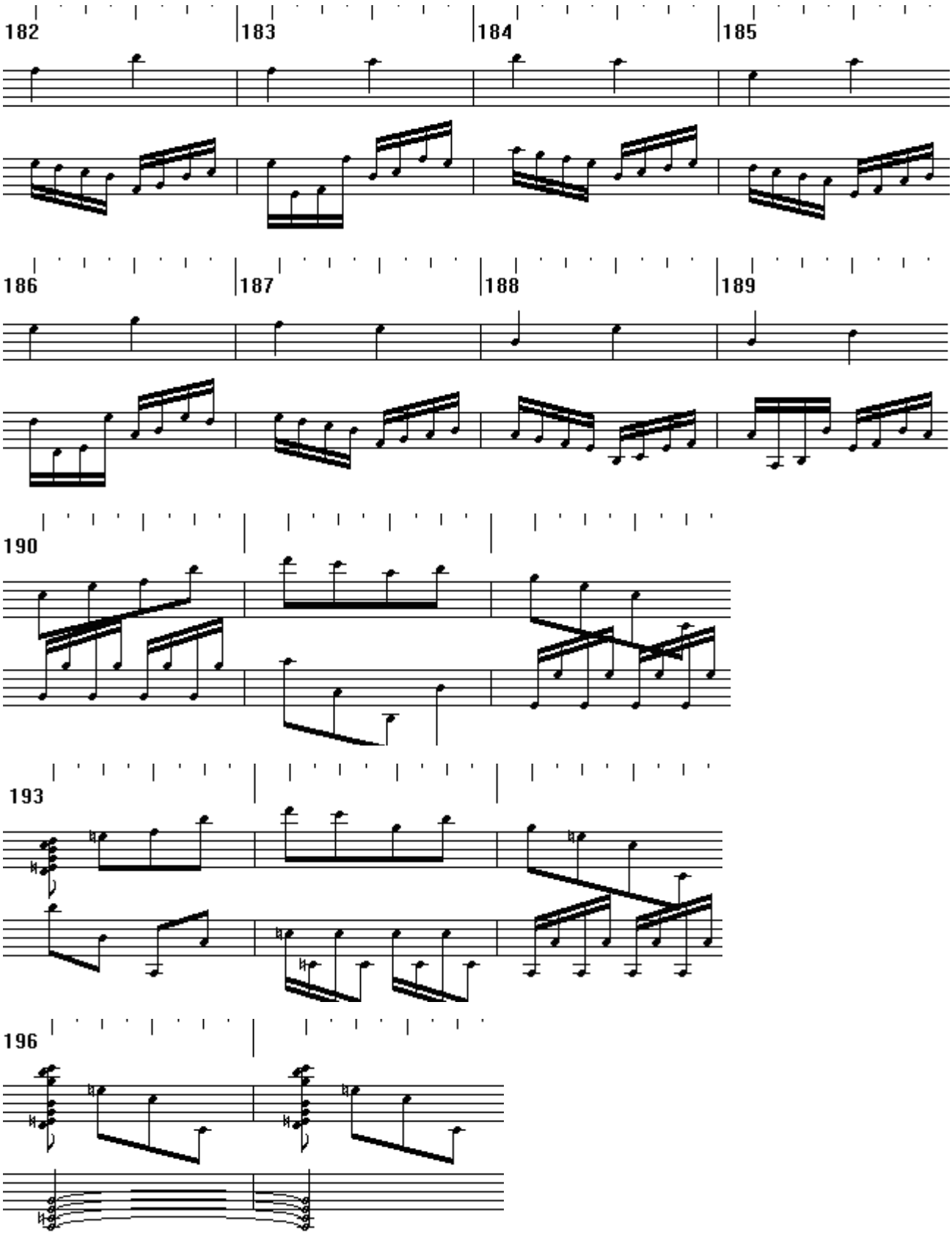

91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110

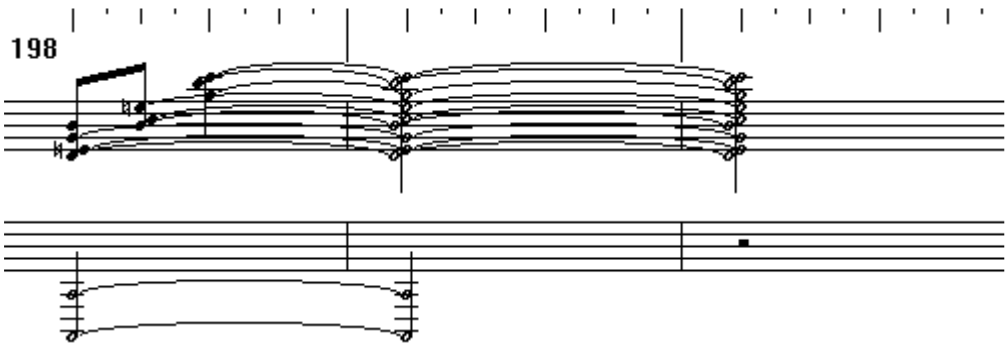

111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129

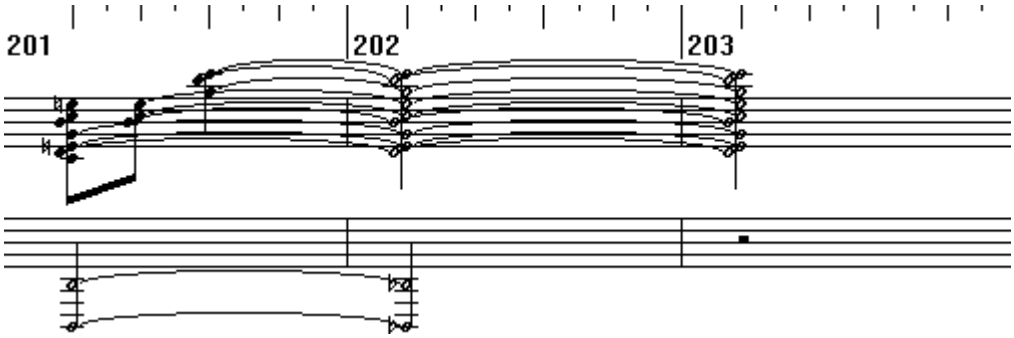

130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147

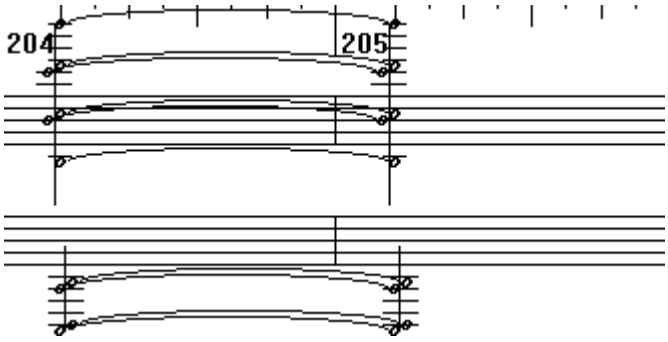

148
149
150
151
152
153
155
156
157
158
159
160
161
162
163
164

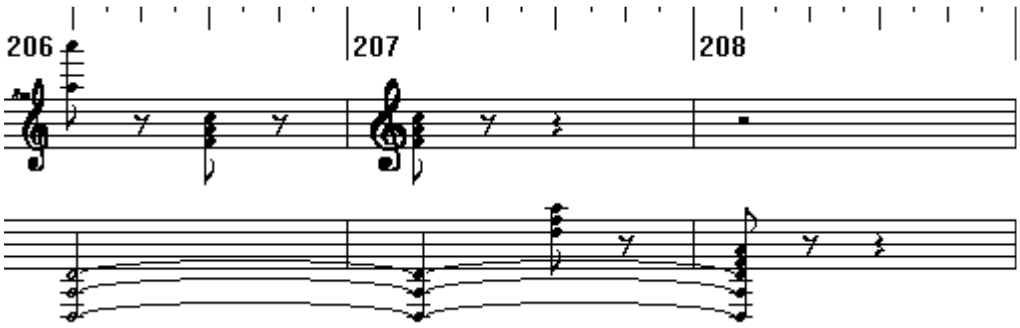

165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181


182
183
184
185
186
187
188
189
190
193
196

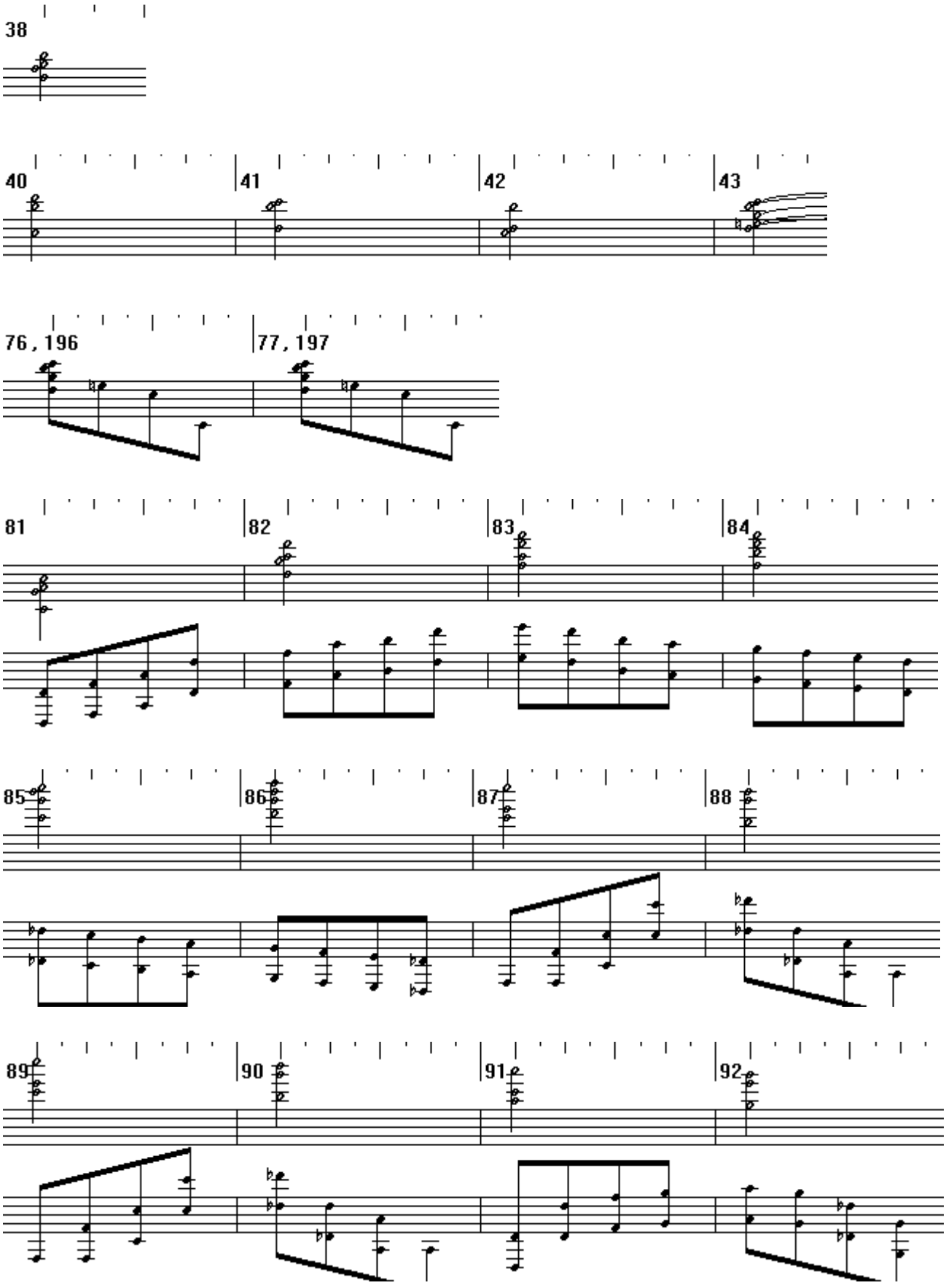


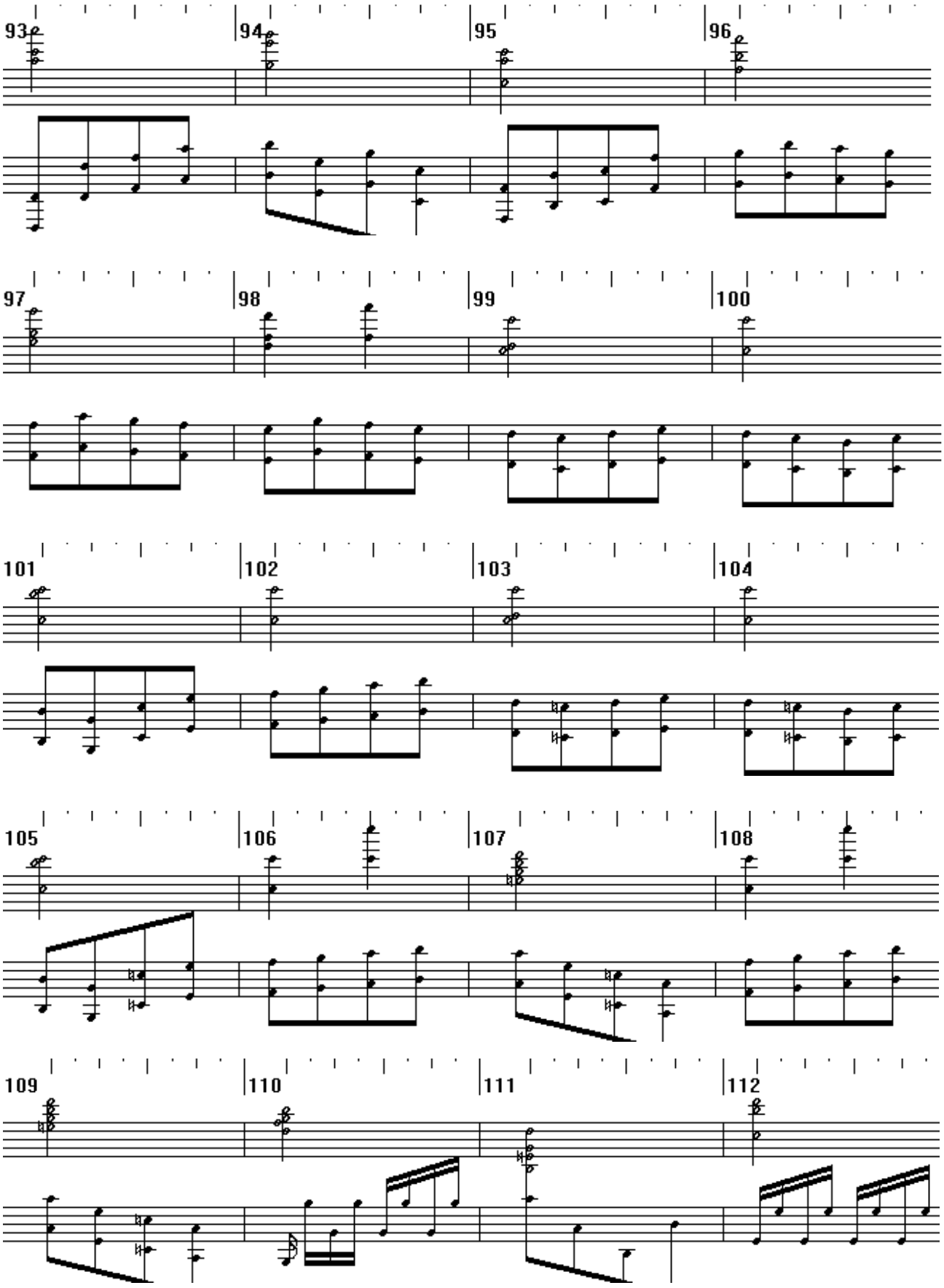


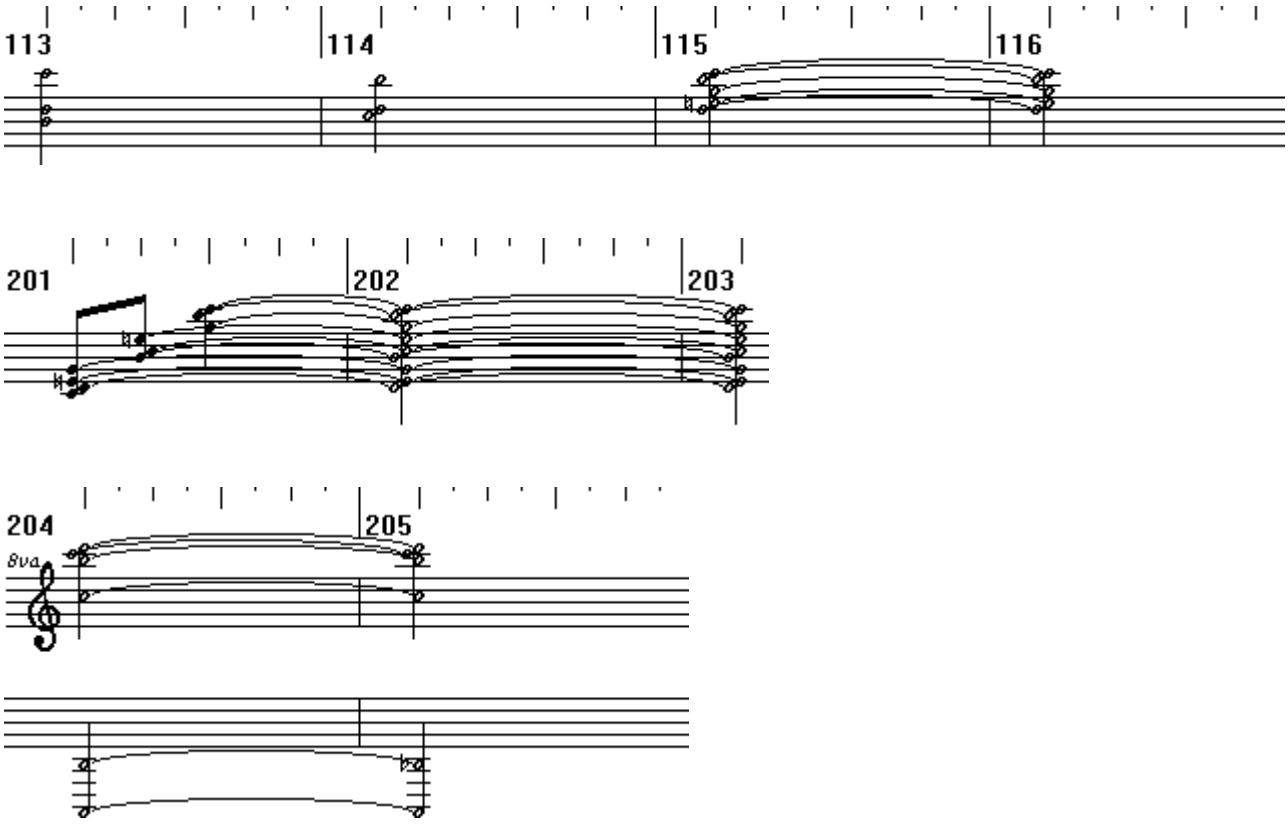




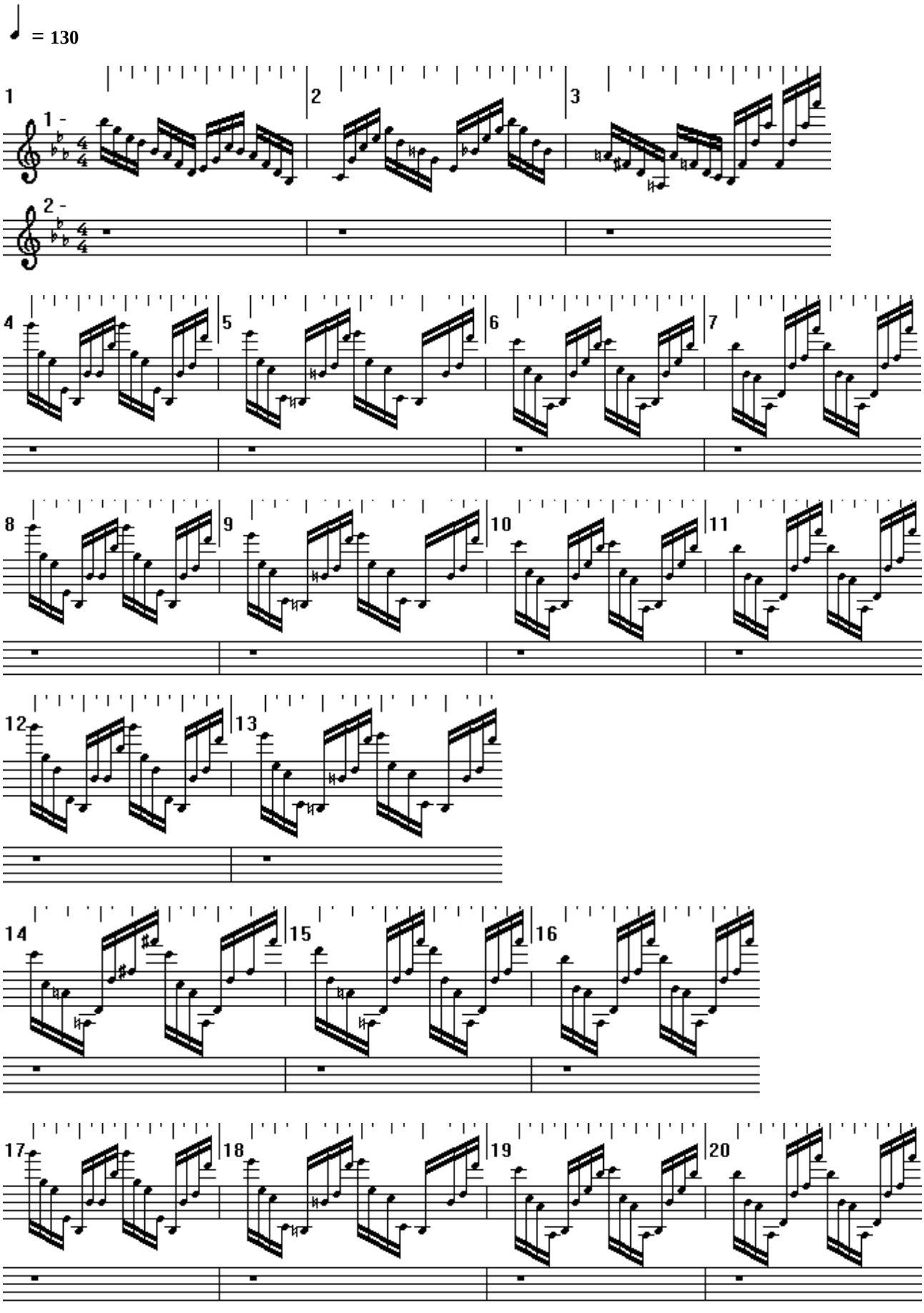
* questa era la versione originale (per SFX1). segue l'adattamento per pianoforte (sono riportate solo le parti che cambiano) :: …

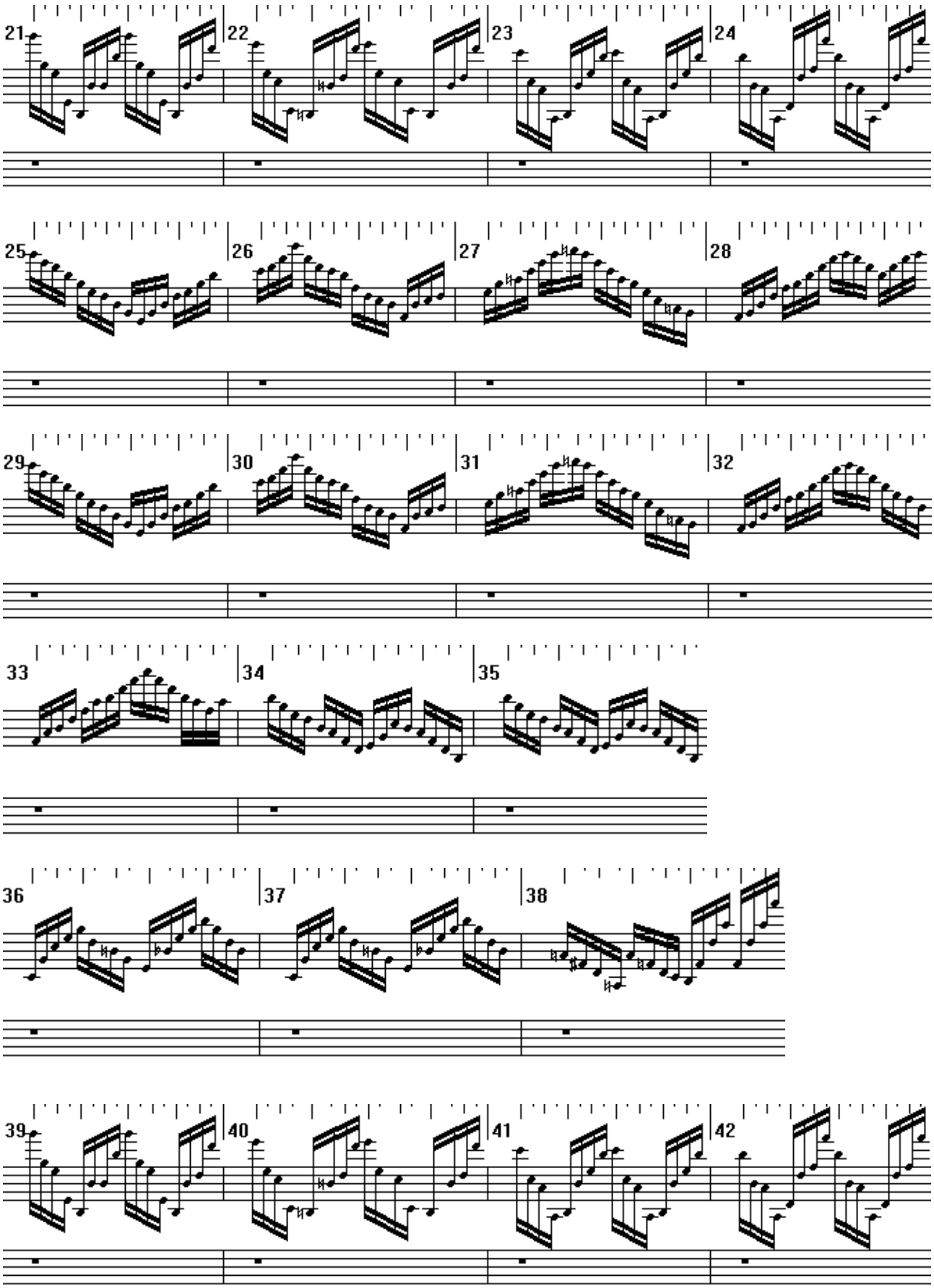

38
40
41
42
43
76 , 196
77 , 197
81
82
83
84
85
86
87
88
89
90
91
92

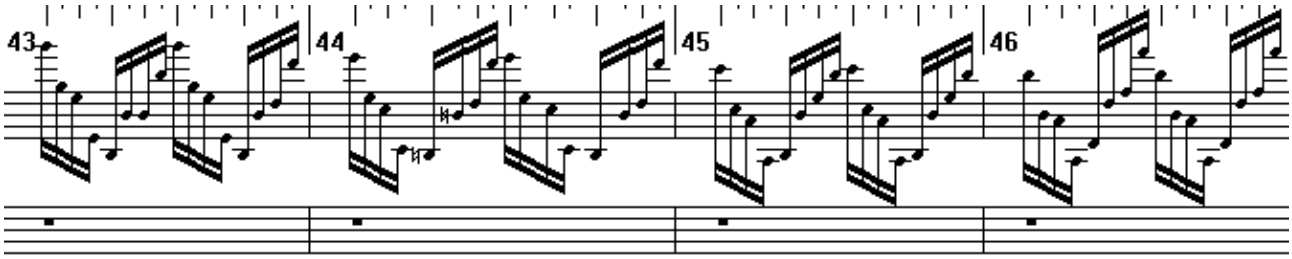

93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112

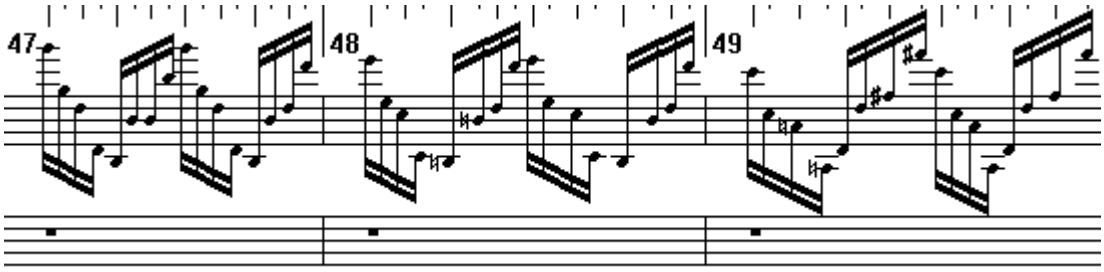

113
114
115
116
201
202
203
204
205
8va

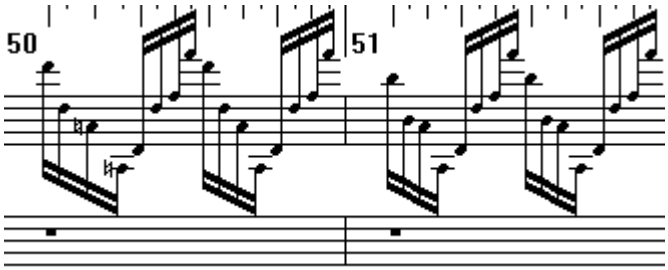
– 19 –

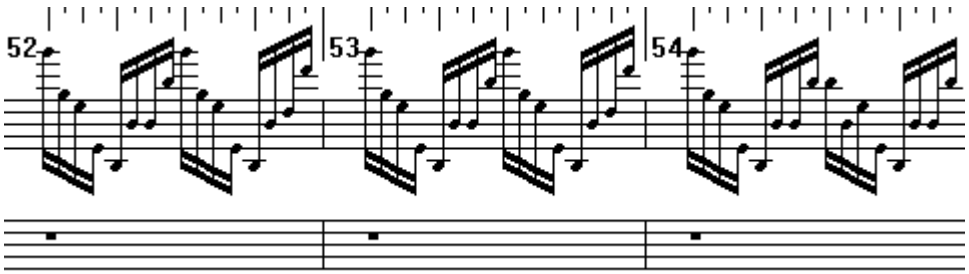


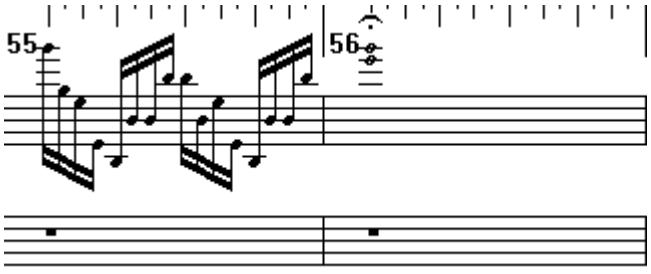

21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42


43
44
45
46

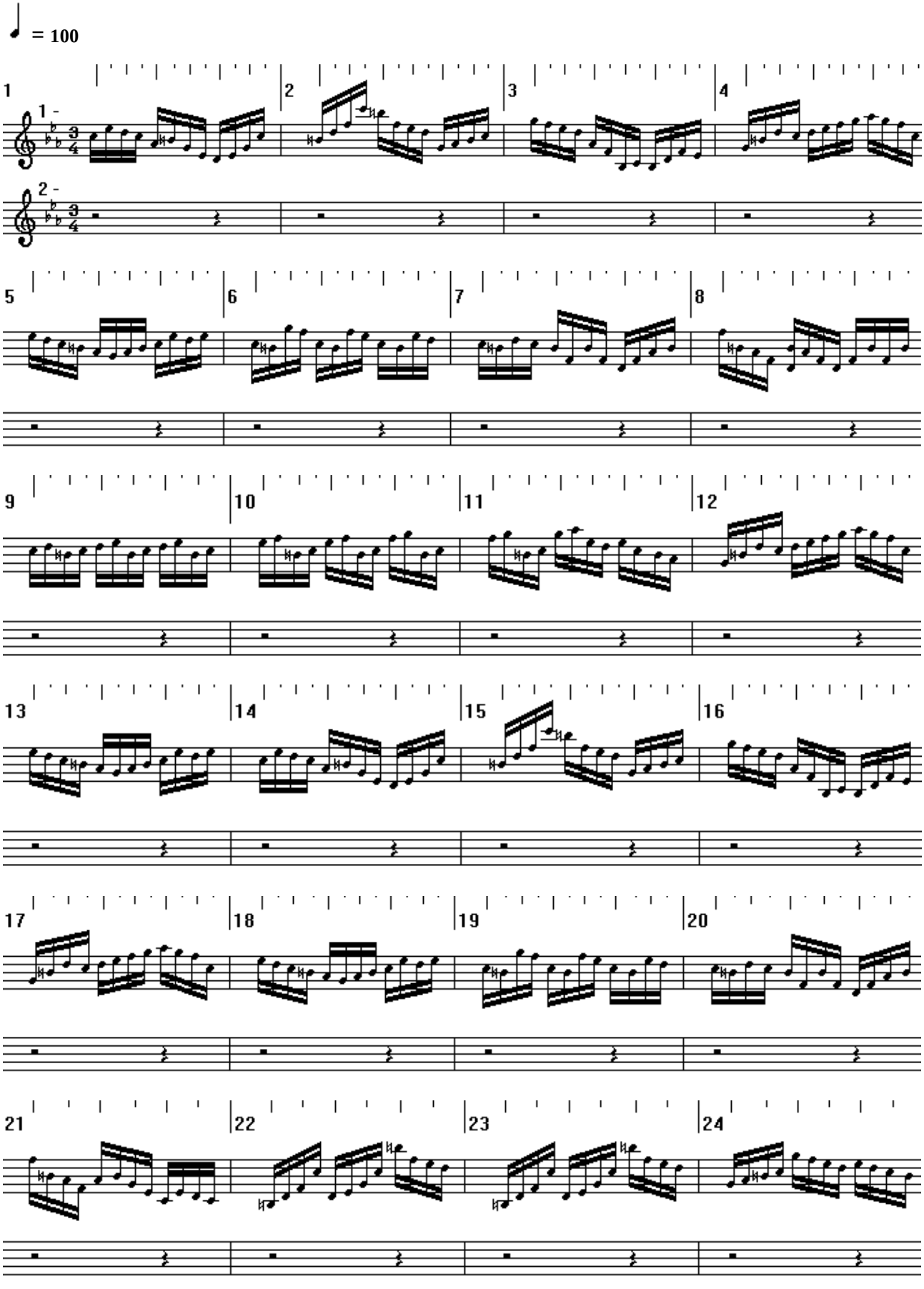

47
48
49

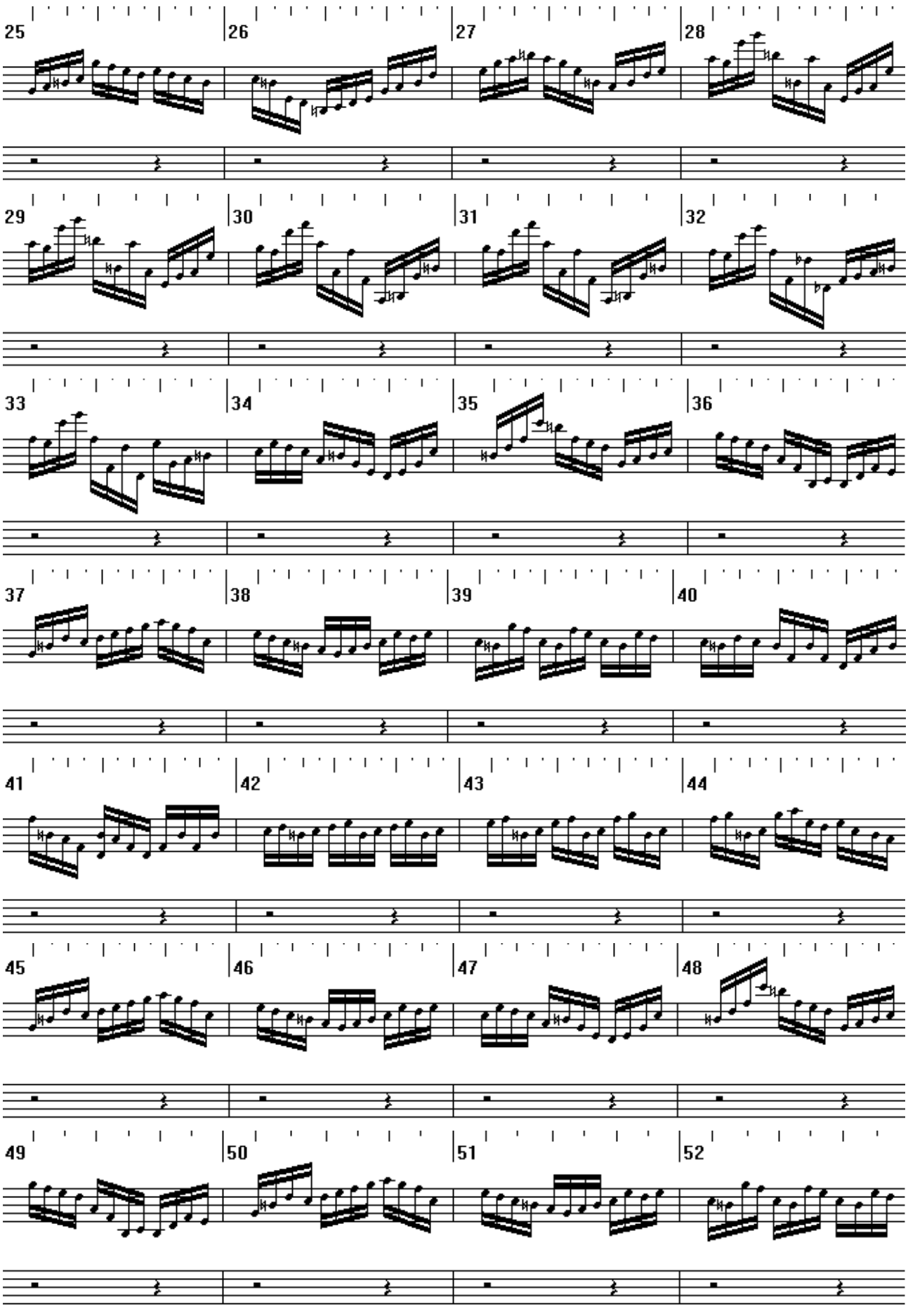

50
51

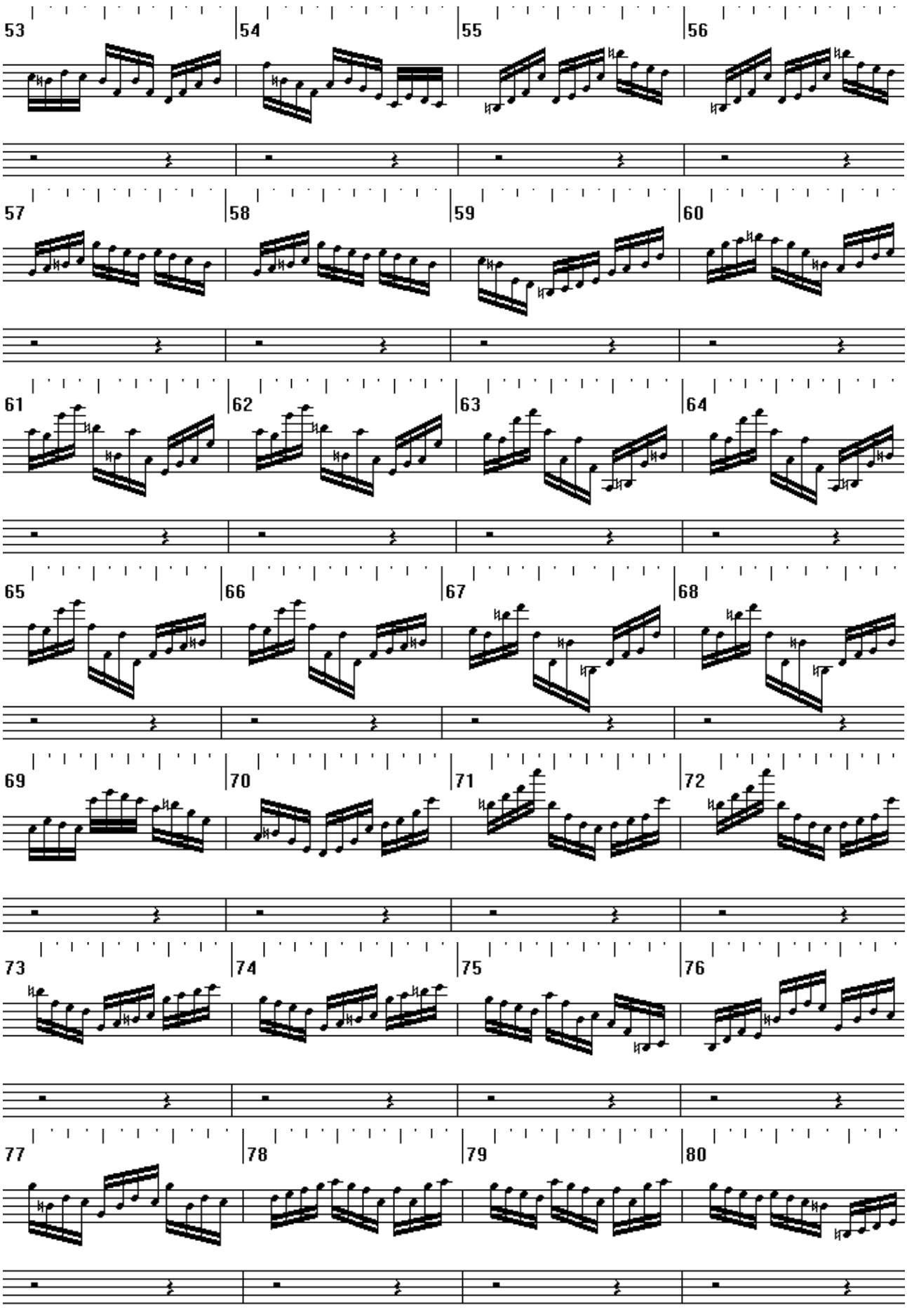

52
53
54

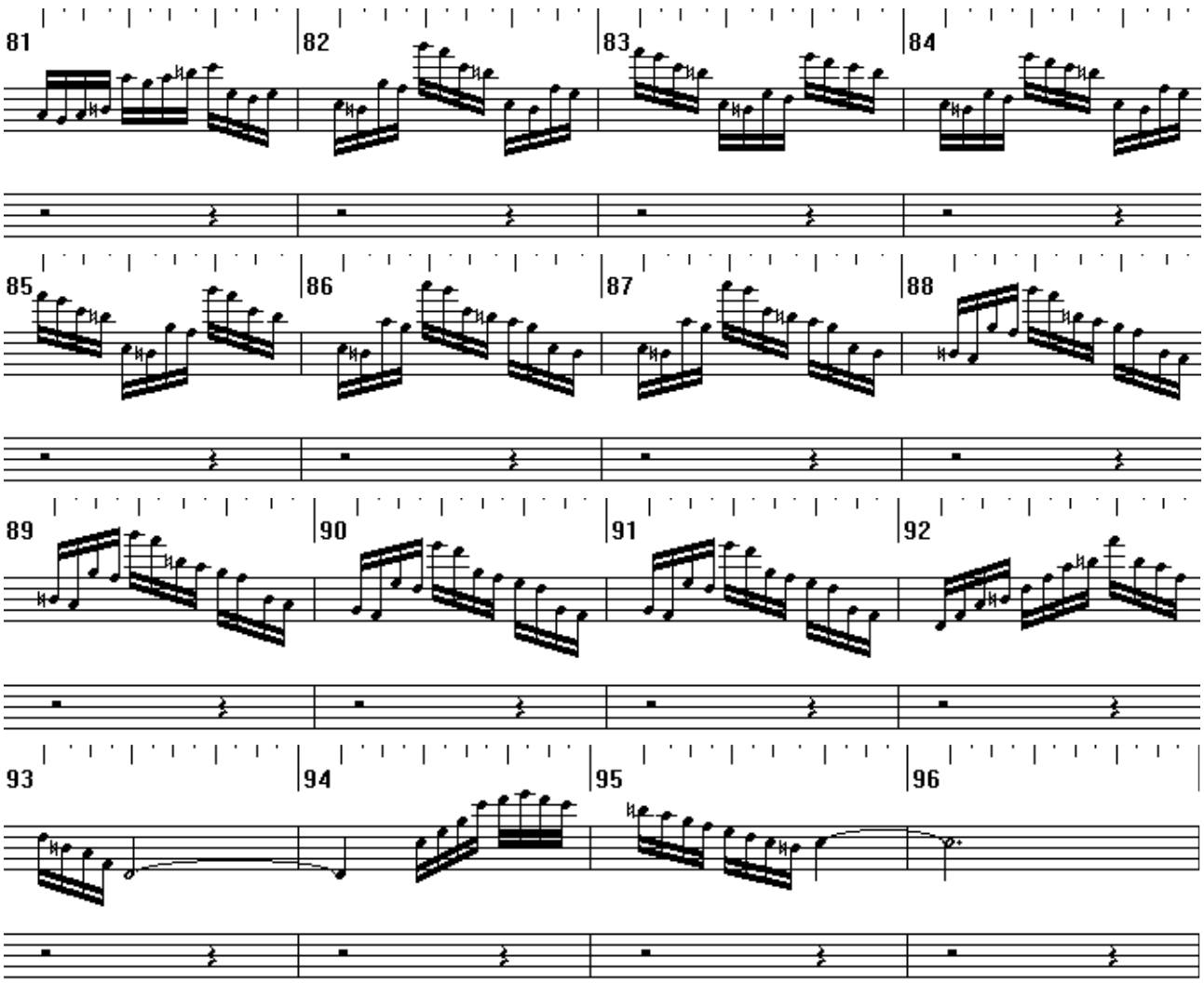

55
56

– 20 –

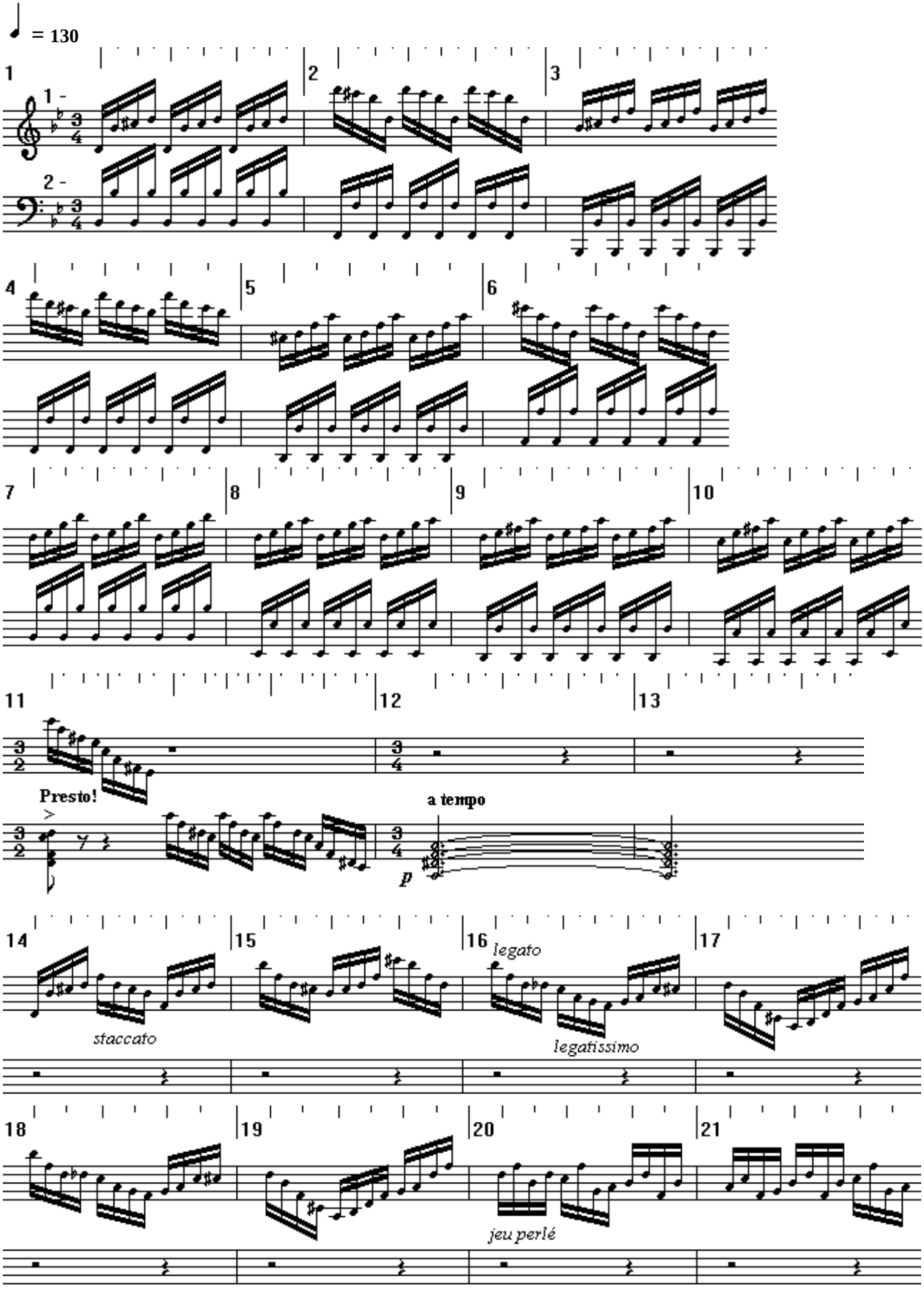


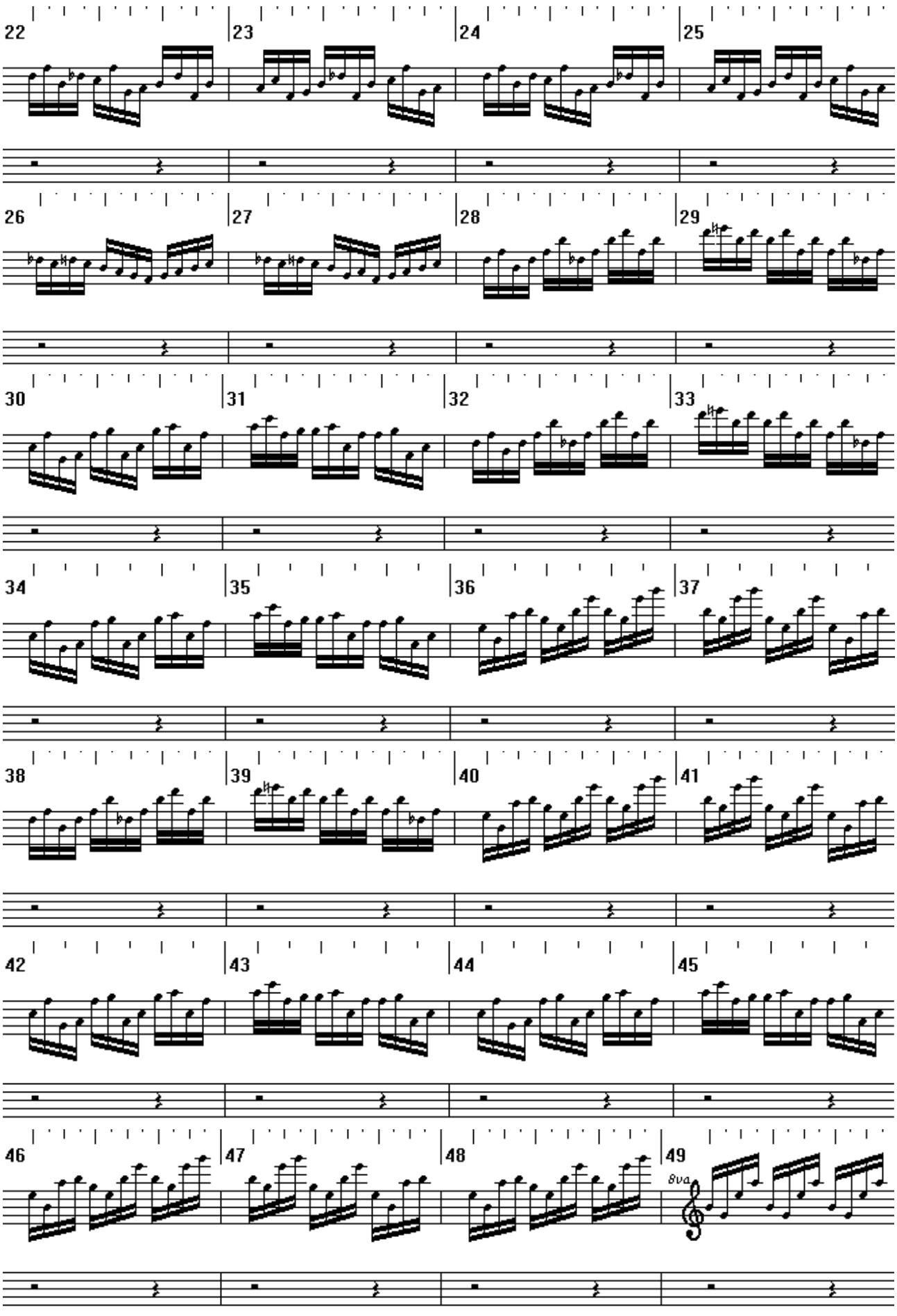

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52

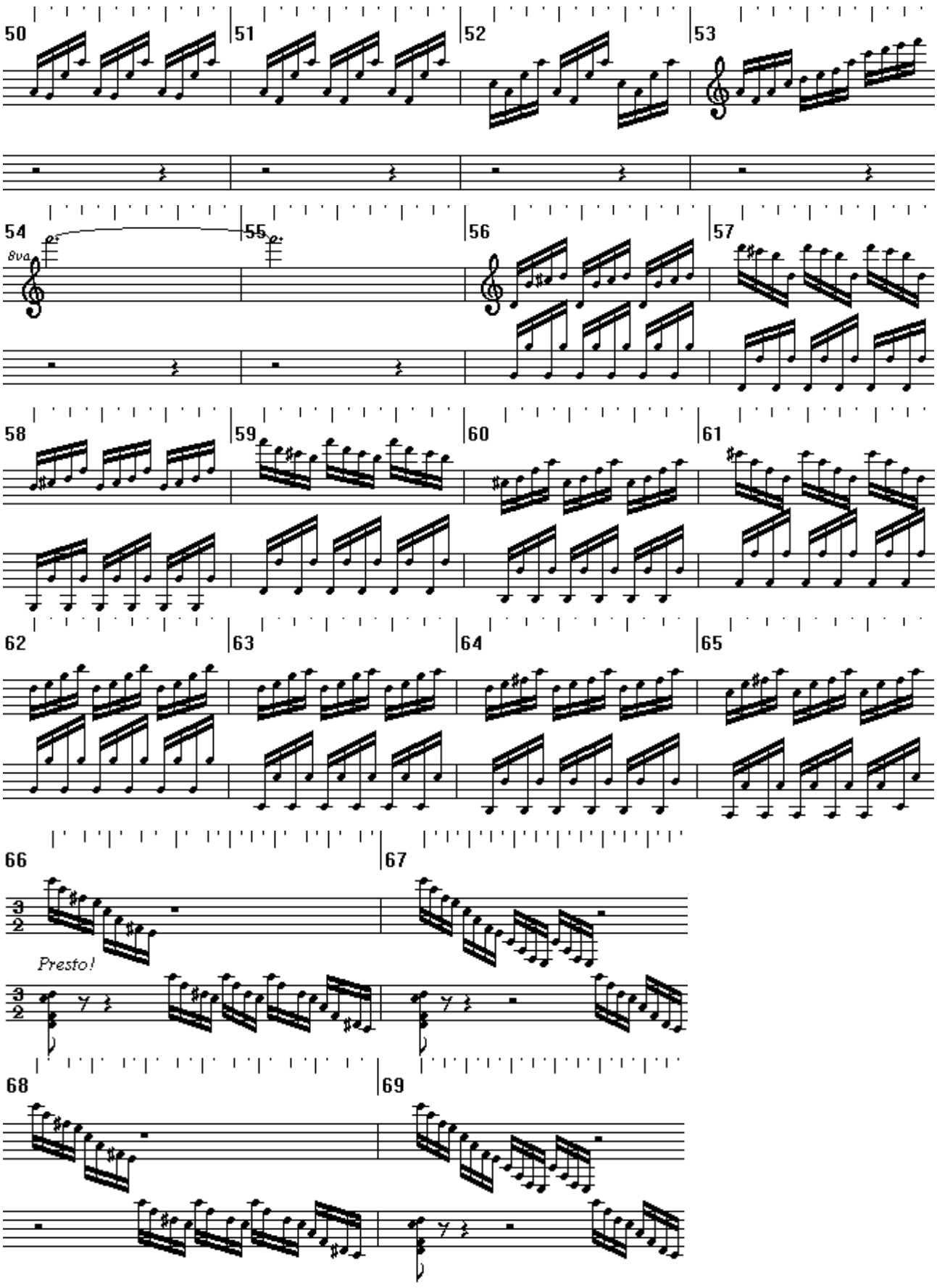

53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80

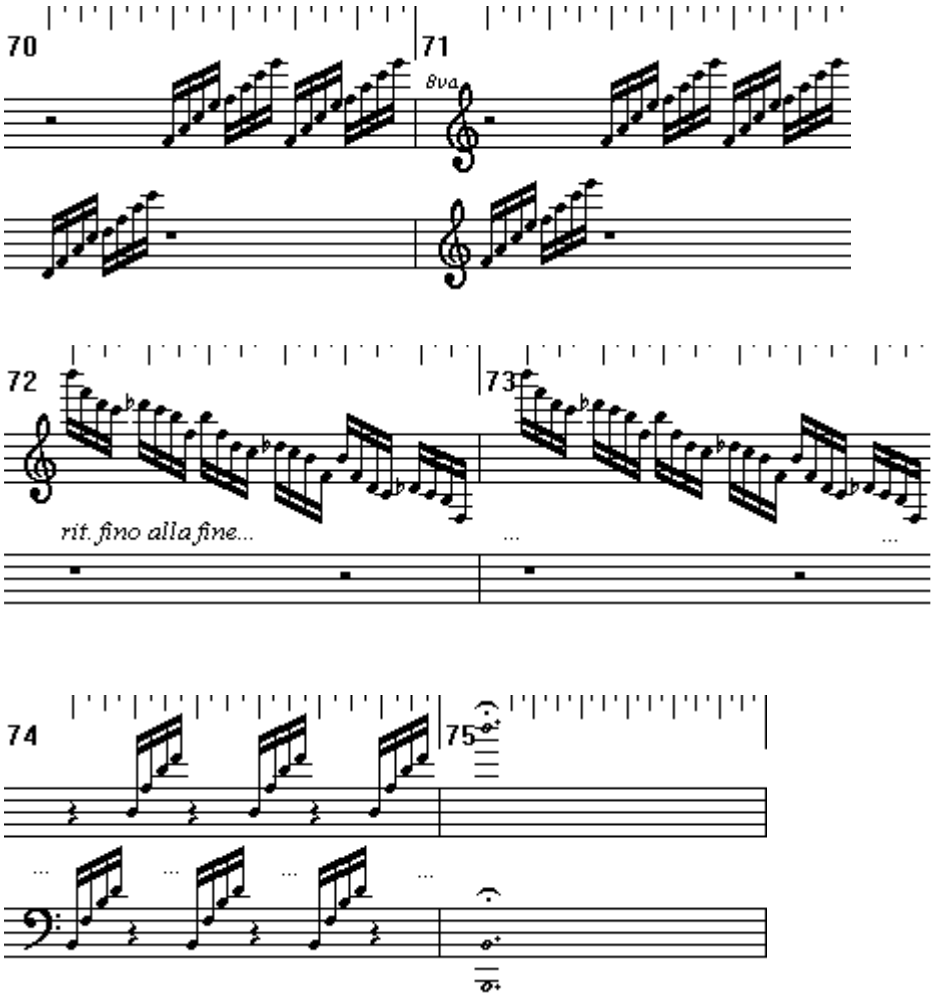

81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96

– 21 –



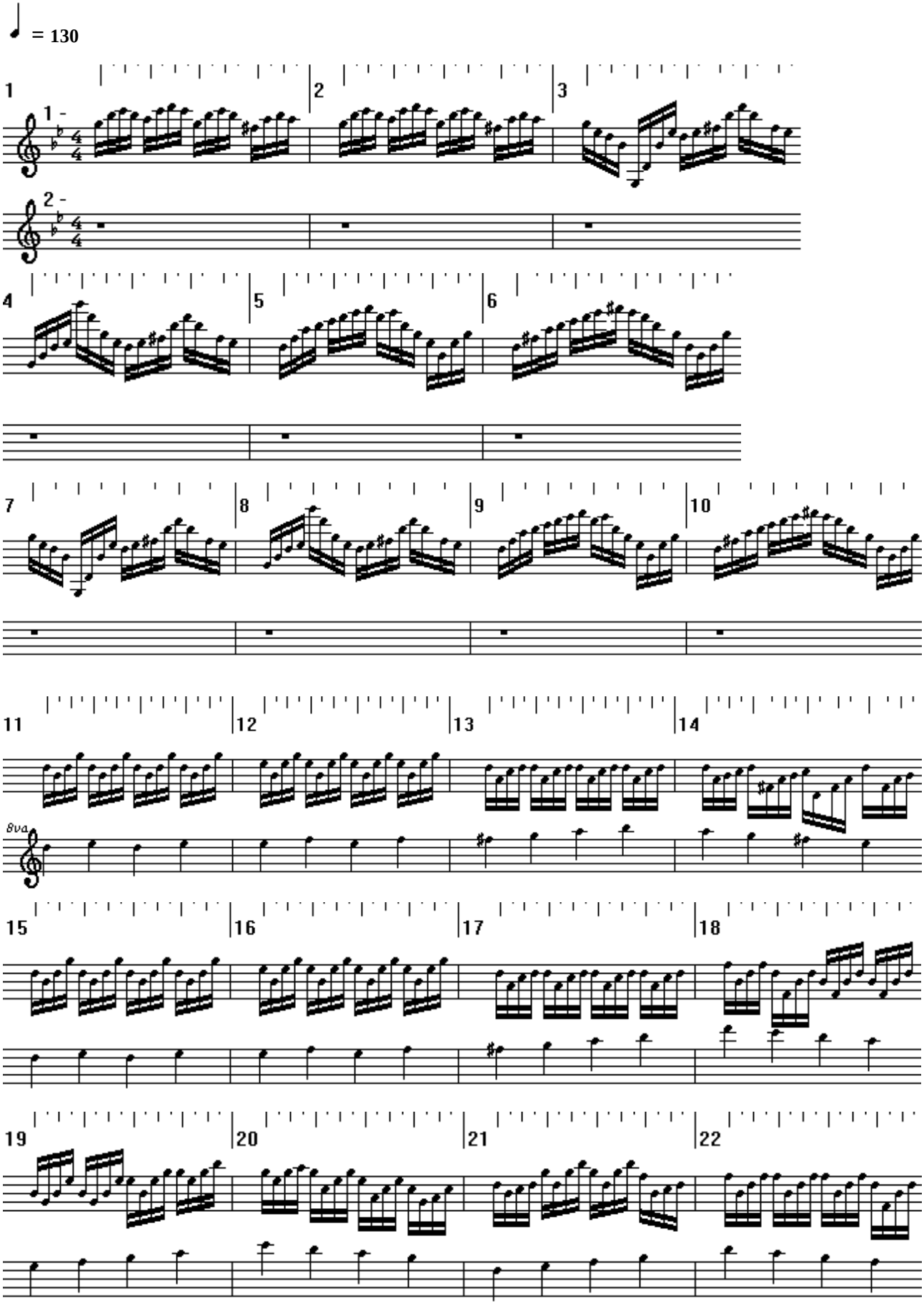

22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
8va

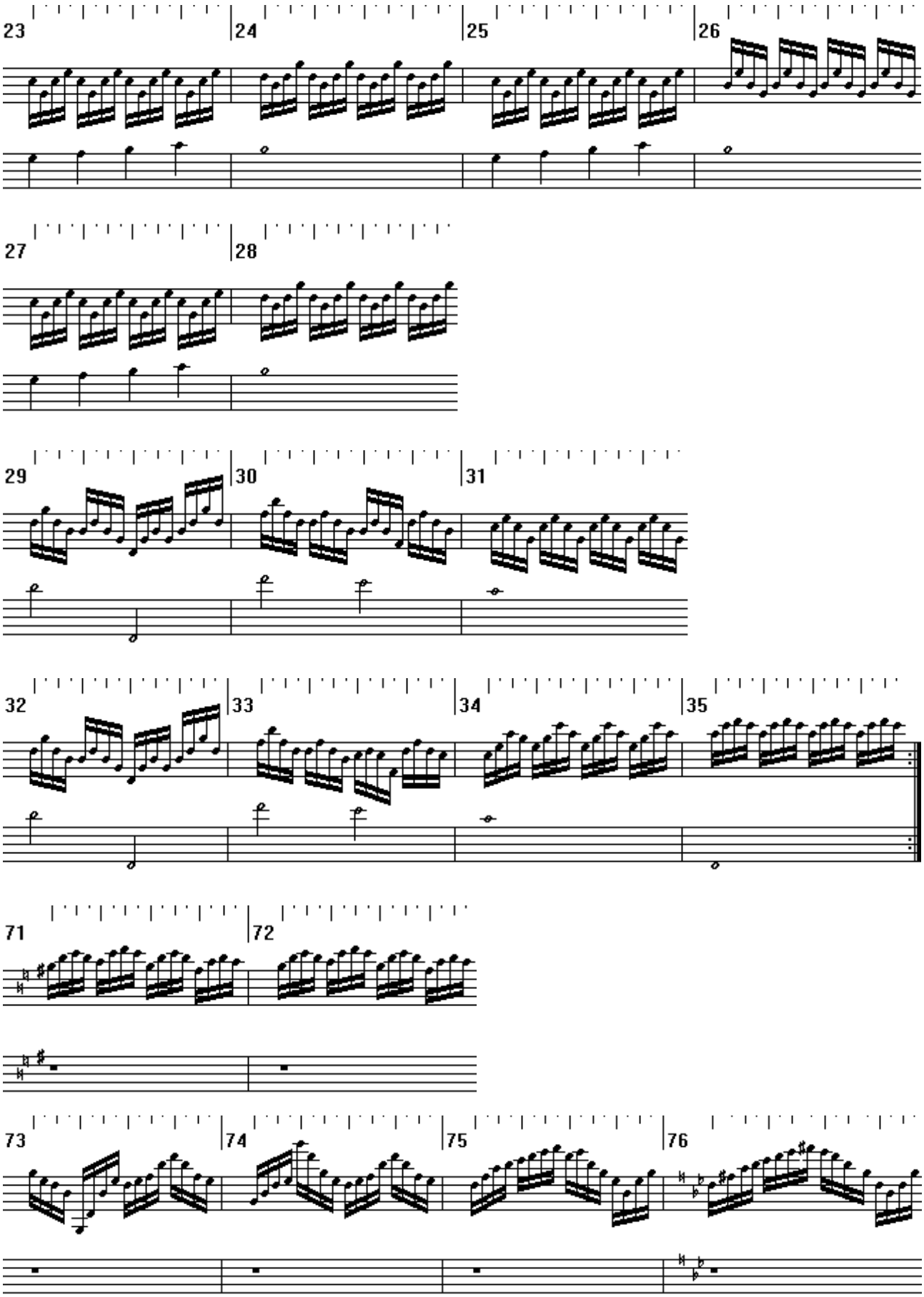

50
51
52
53
54
55
56
57
8va
58
59
60
61
62
63
64
65
66
67
Presto!
68
69

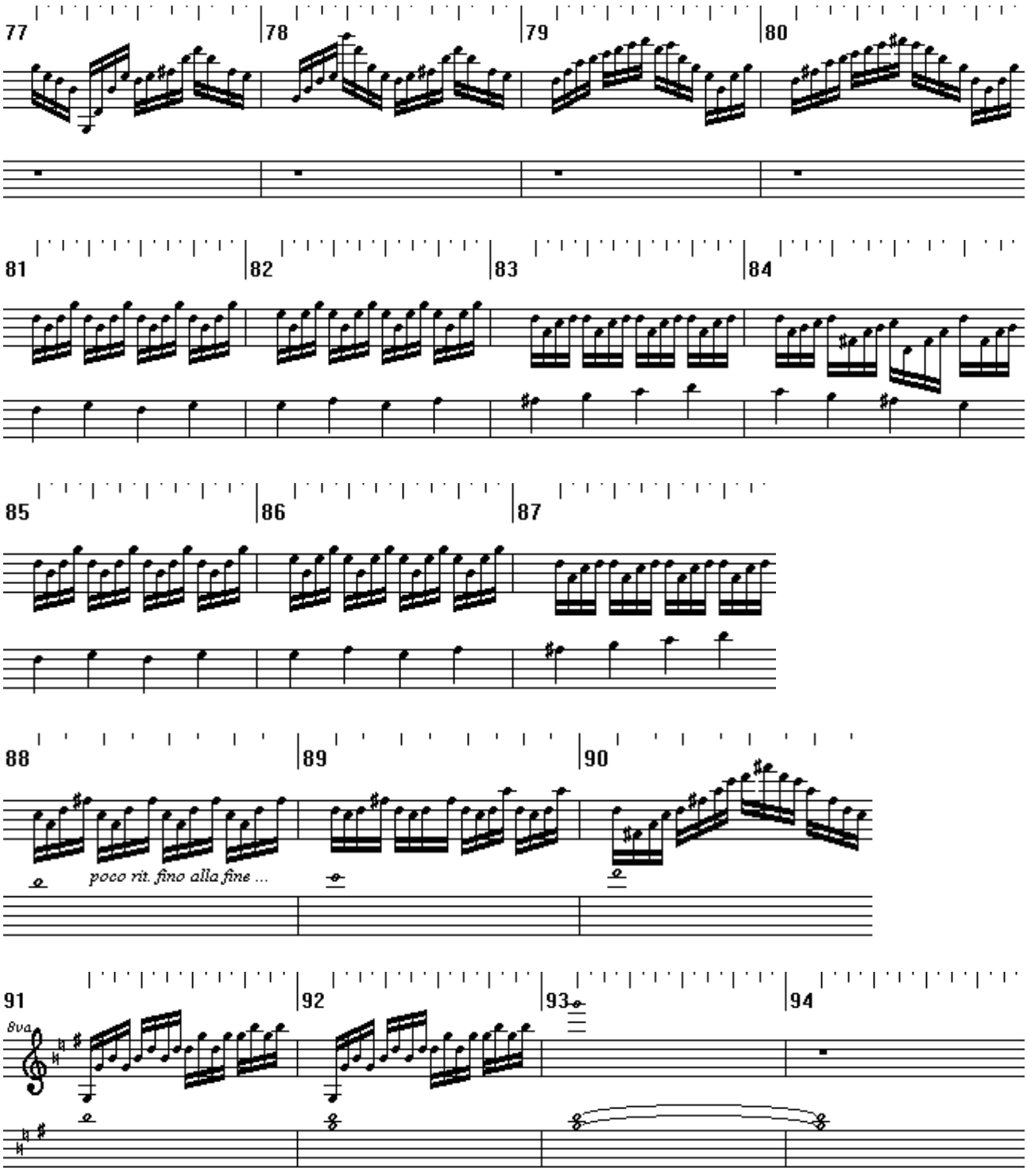


* nella versione originale (per SFX1), le note delle battute [53-55] erano più acute di un’ottava.

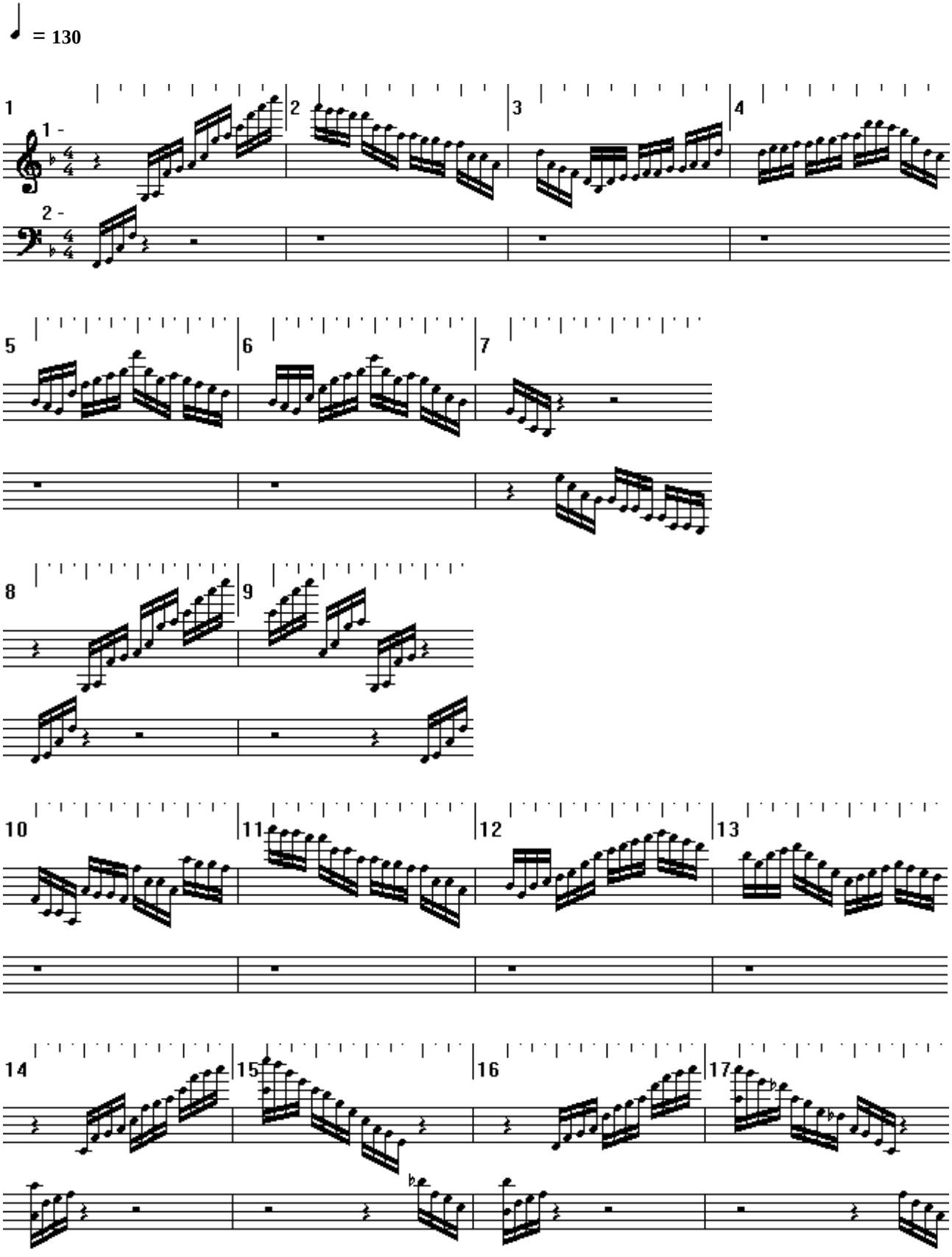
– 22 –

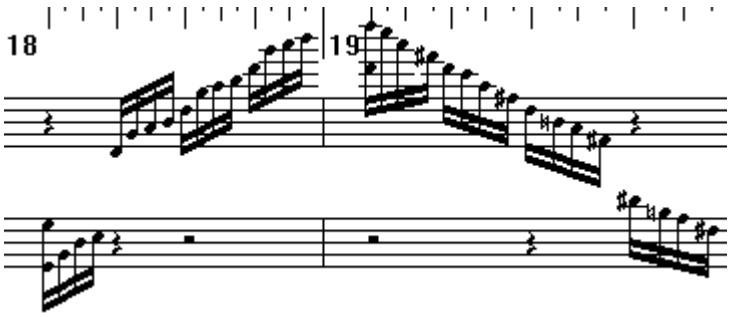


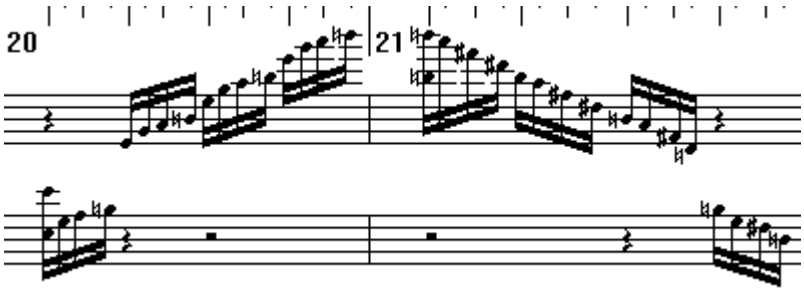

23
24
25
26
27
28
29
30
31
32
33
34
35
71
72
73
74
75
76

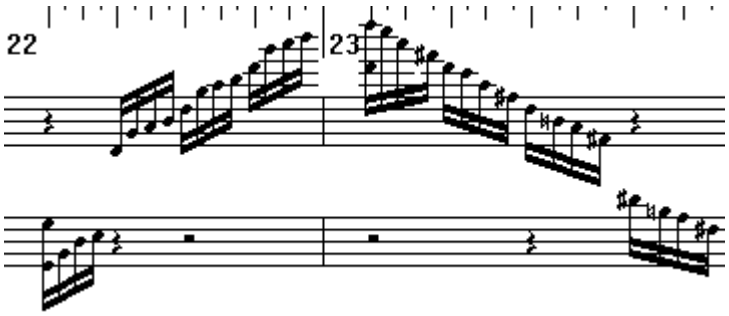

77
78
79
80
81
82
83
84
85
86
87
88
89
90
poco rit. fino alla fine ...
91
8va
92
93
94

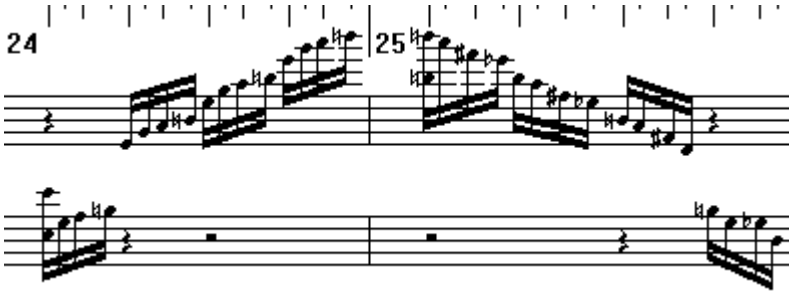
– 23 –

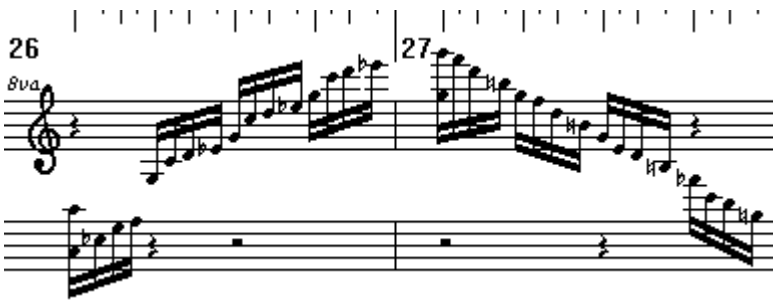


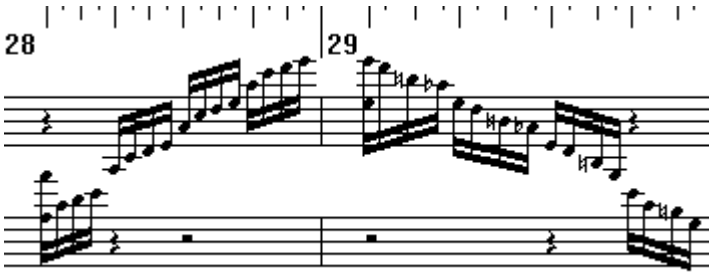

18
19

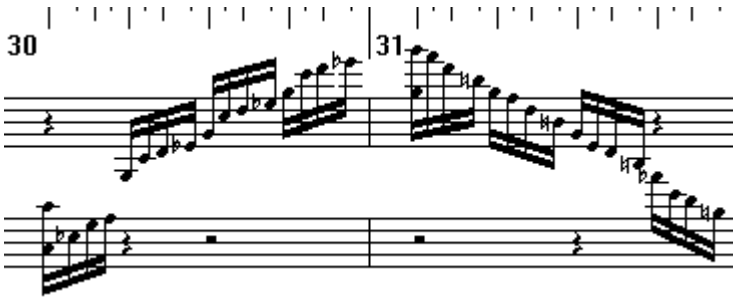

20
21

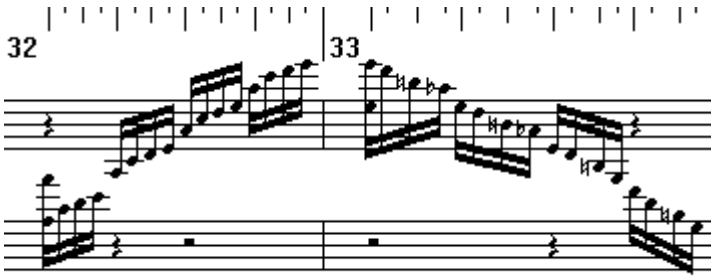

22
23

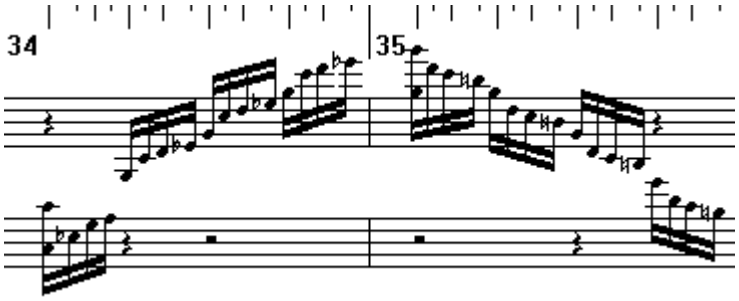

24
25

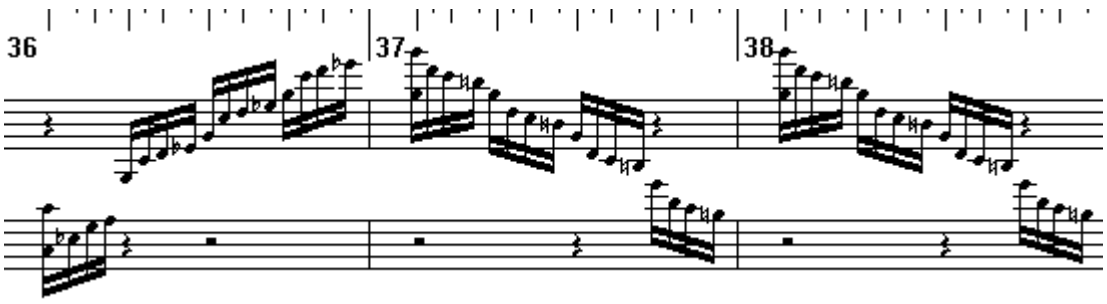

26
8va
27

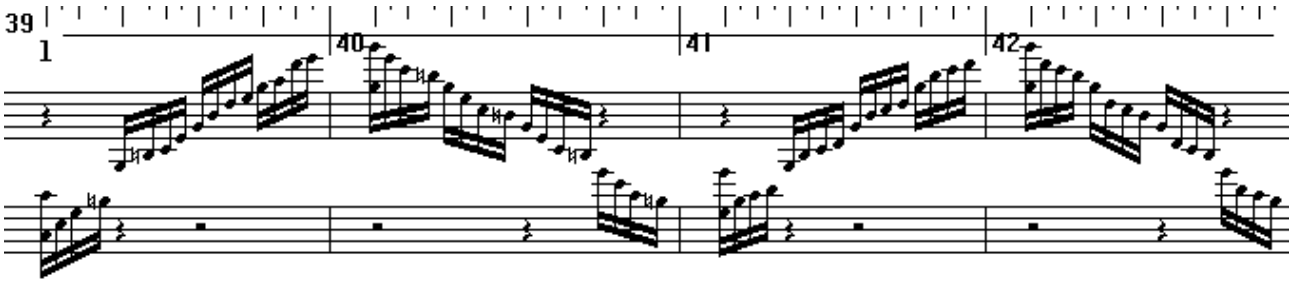

28
29

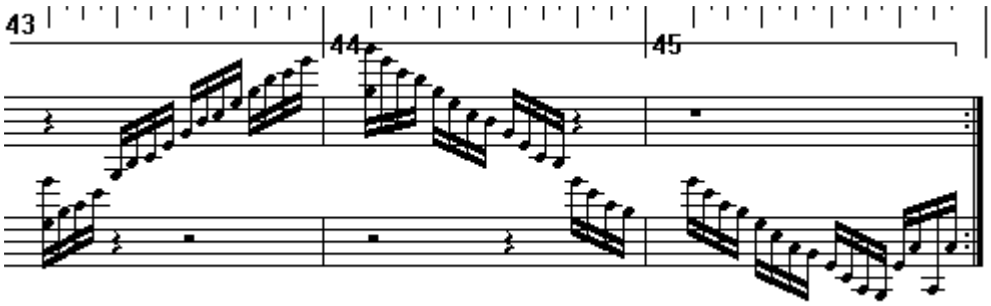

30
31

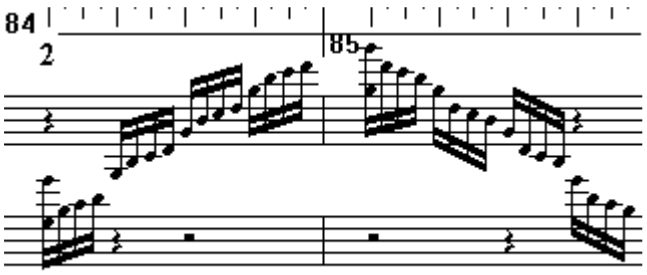

32
33

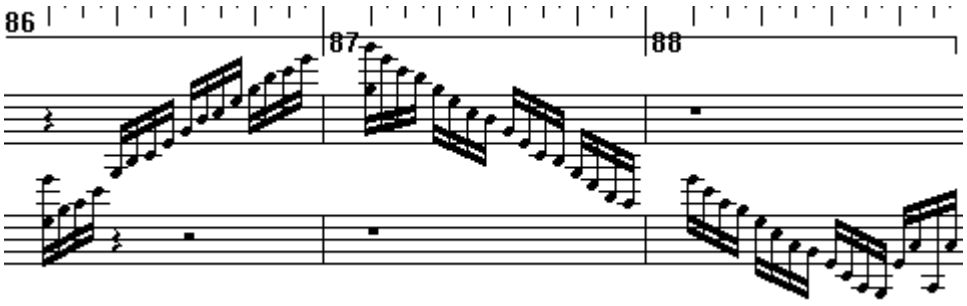

34
35

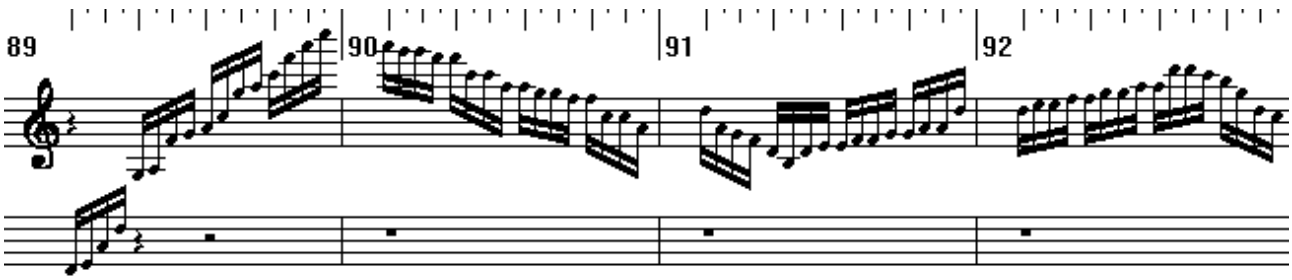

36
37
38

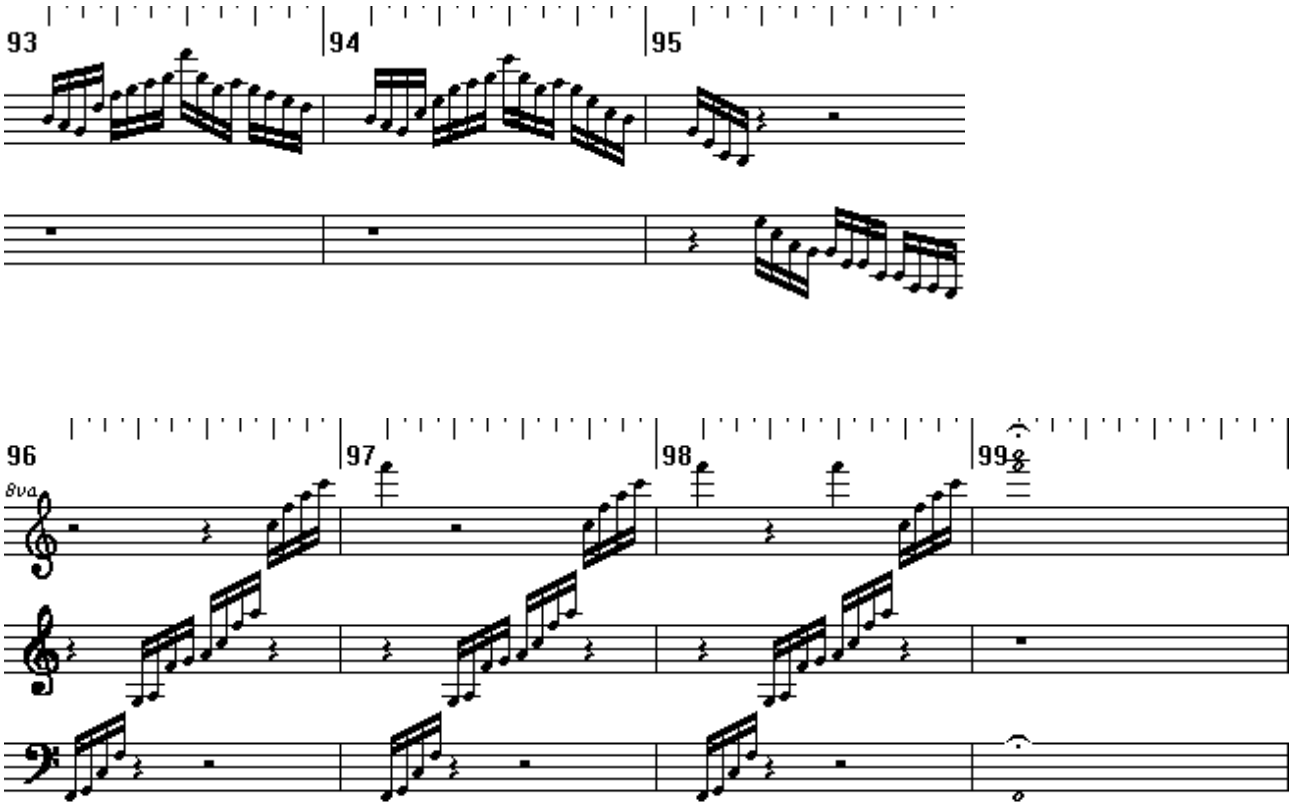

39
1
40
41
42


43
44
45


84
2
85

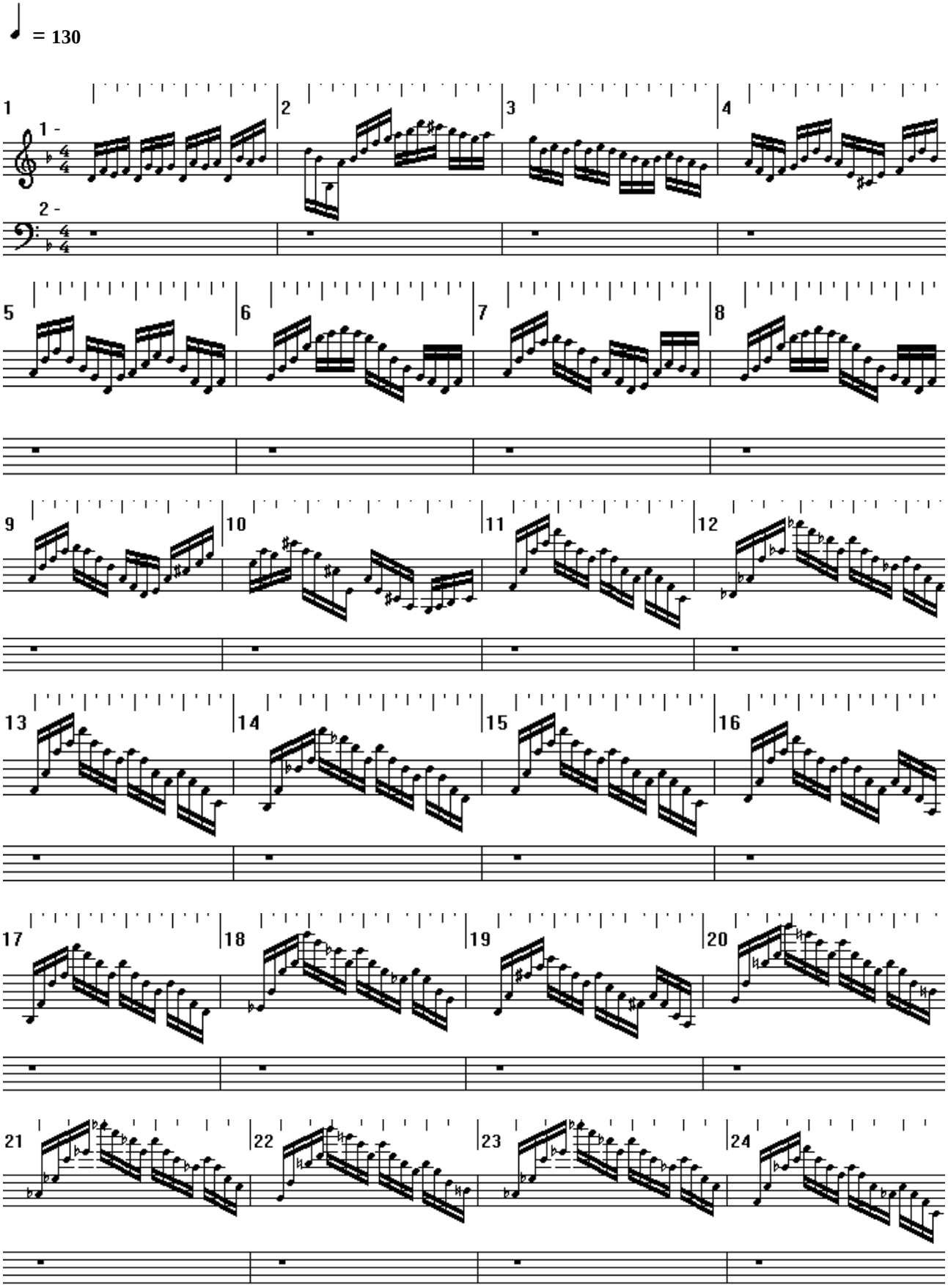

86
87
88

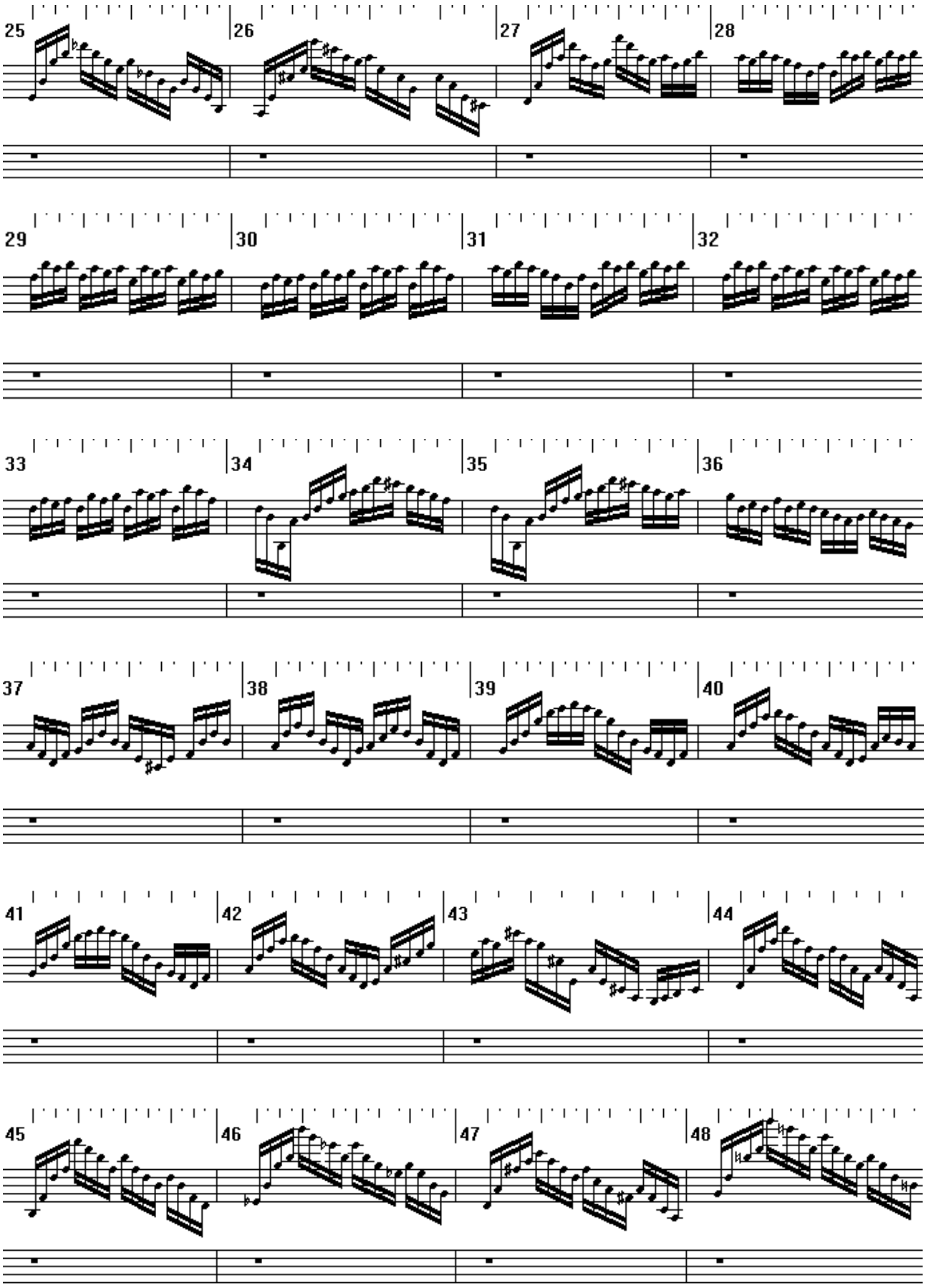

89
90
91
92

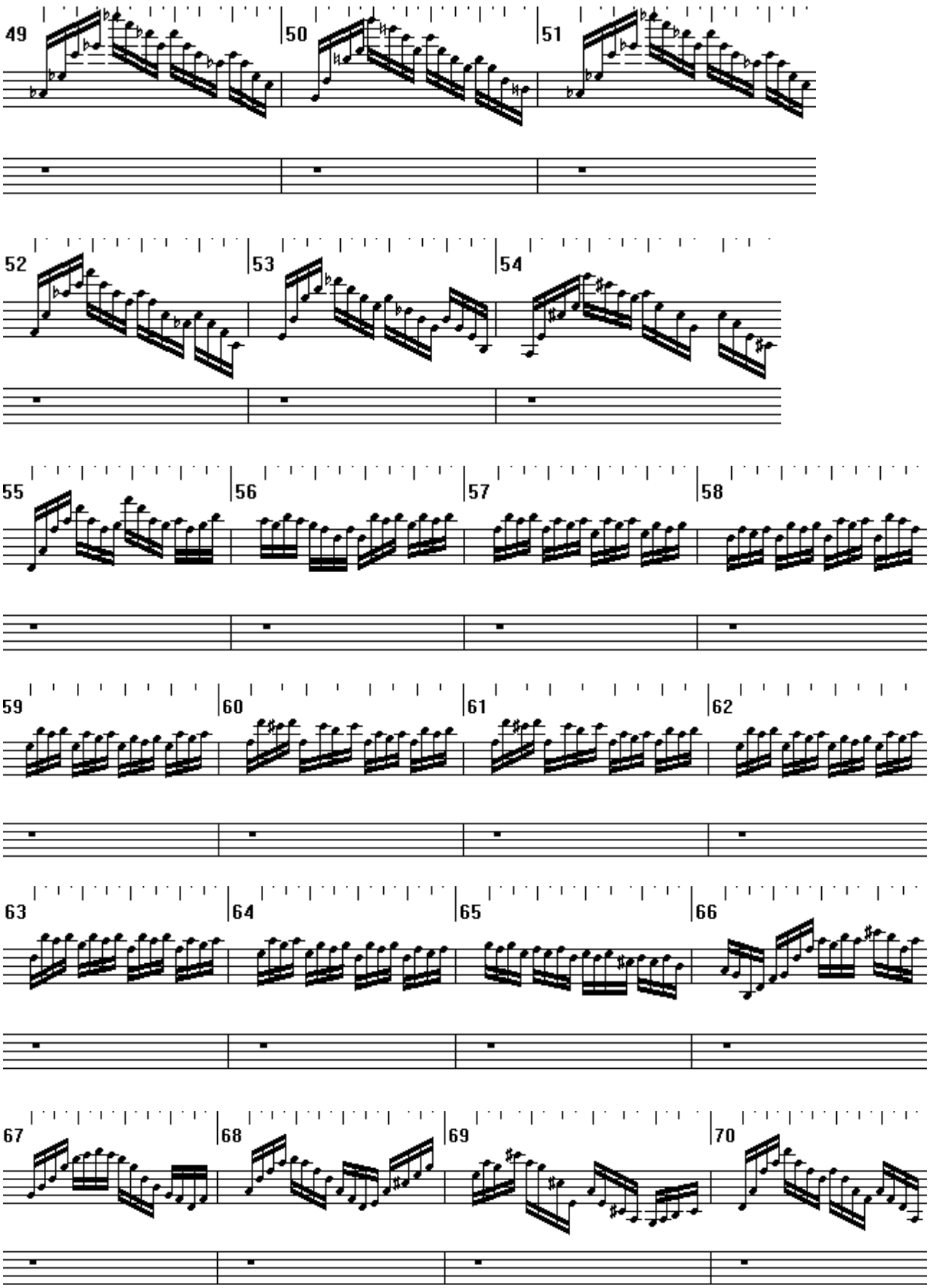


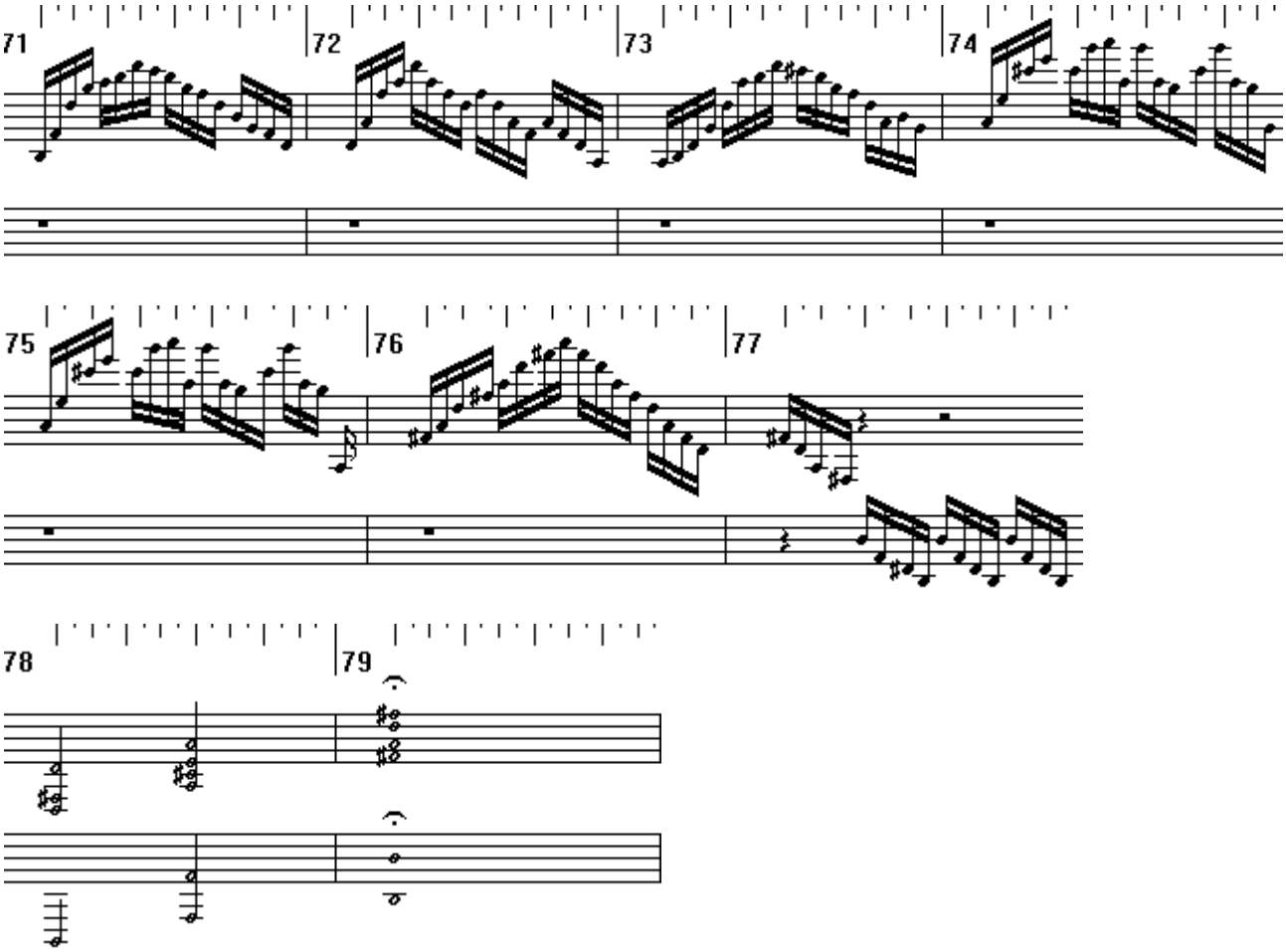
* nella versione originale (per SFX1), le note delle battute [14-44] e [59-87] erano più acute di un’ottava.

– 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

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...