

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

62

P r e l u d e s

V

for piano

original composition

2002 – 2003

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

\*

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## Index

| Book     | Catalog      | Number    | Key        |
|----------|--------------|-----------|------------|
| V        | tbp62        | 1         | C          |
| V        | tbp62        | 2         | Em         |
| V        | tbp62        | 3         | F          |
| V        | tbp62        | 4         | Am         |
| V        | tbp62        | 5         | Bb         |
| V        | tbp62        | 6         | Dm         |
| V        | tbp62        | 7         | Eb         |
| V        | tbp62        | 8         | Gm         |
| V        | tbp62        | 9         | Ab         |
| V        | tbp62        | 10        | Cm         |
| V        | tbp62        | 11        | Db         |
| V        | tbp62        | 12        | Fm         |
| V        | tbp62        | 13        | Gb         |
| V        | tbp62        | 14        | Bbm        |
| V        | tbp62        | 15        | B          |
| <i>V</i> | <i>tbp62</i> | <i>16</i> | <i>Ebm</i> |
| V        | tbp62        | 17        | E          |
| V        | tbp62        | 18        | G#m        |
| V        | tbp62        | 19        | A          |
| V        | tbp62        | 20        | C#m        |
| V        | tbp62        | 21        | D          |
| V        | tbp62        | 22        | F#m        |
| V        | tbp62        | 23        | G          |
| V        | tbp62        | 24        | Bm         |

– 1 –

$\text{♩} = 120$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is an original composition for a single melodic instrument, likely piano, as indicated by the "travelsbypiano" credit. The score is presented in a standard musical notation format, featuring a single staff with a treble clef and a key signature of one sharp (F#). The tempo and meter are not explicitly stated, but the notation suggests a steady, flowing pace. The score is divided into measures, with measure numbers 25 through 48 clearly marked at the beginning of each line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, indicating a complex rhythmic structure. The piece is characterized by a series of ascending and descending melodic lines, often with slurs indicating phrasing. The overall mood is contemplative and melodic. The score is presented in a clean, professional layout with a white background and black notation. The measure numbers are placed above the staff, and the musical notation is centered within each measure. The piece concludes with a final measure, measure 48, which ends with a double bar line.

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44 *m. d.*  
*m. s.* *m. s.*

45 46 47 48

49 50 51 52

Measures 49-52: Four measures of music. Measures 49-51 feature a continuous sixteenth-note arpeggiated pattern in the right hand, while the left hand has whole rests. Measure 52 introduces a key signature change to one sharp (F#) and continues the arpeggiated pattern.

53 54 55 56

Measures 53-56: Four measures of music. Measures 53-55 continue the sixteenth-note arpeggiated pattern. Measure 56 features a descending sixteenth-note scale in the right hand, with the left hand still on whole rests.

57 58 59 60

Measures 57-60: Four measures of music. Measures 57-58 continue the sixteenth-note arpeggiated pattern. Measures 59-60 show the right hand playing chords (dyads) on the first and third beats of each measure, with the left hand on whole rests.

61 62 63 64

Measures 61-64: Four measures of music. Measures 61-62 have whole rests in both hands. Measures 63-64 feature a slow, legato descending line in the right hand, starting on a half note and moving down to a quarter note, with the left hand on whole rests.

*l'istesso tempo e sempre legato*

65 66 67 68

Measures 65-68: Four measures of music. Measures 65-67 have whole rests in both hands. Measure 68 features a slow, legato ascending line in the right hand, starting on a half note and moving up to a quarter note, with the left hand on whole rests.

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a grand staff with two systems of staves. The first system contains measures 69 through 72, and the second system contains measures 73 through 75. The third system contains measures 76 through 79, and the fourth system contains measures 80 through 83. The fifth system contains measures 84 through 87. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a single melodic line, with the bass staff providing a simple harmonic accompaniment. The measures are numbered 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, and 87. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a single melodic line, with the bass staff providing a simple harmonic accompaniment.

– 2 –

$\text{♩} = 150$

The musical score is written for two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 150. The score consists of 16 measures, numbered 1 through 16. Measures 1-3 are on the first system, 4-5 on the second, 6-8 on the third, 9-12 on the fourth, and 13-16 on the fifth. Measures 1-3 show a melodic line in the treble staff and a bass line in the bass staff. Measures 4-5 feature a complex, fast-moving melodic line in the treble staff, while the bass staff has a simpler accompaniment. Measures 6-8 show a more complex accompaniment in the bass staff. Measures 9-12 feature a fast-moving melodic line in the treble staff, while the bass staff has a simpler accompaniment. Measures 13-16 show a complex, fast-moving melodic line in the treble staff, while the bass staff has a simpler accompaniment.

This musical score consists of five systems, each containing two staves. The top staff of each system contains a melodic line, while the bottom staff contains a bass line. The measures are numbered 17 through 36. Measures 17-20 show a melodic line with eighth and sixteenth notes, and a bass line with whole notes. Measures 21-24 show a melodic line with eighth and sixteenth notes, and a bass line with whole notes. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a bass line with whole notes. Measures 29-32 show a melodic line with eighth and sixteenth notes, and a bass line with whole notes. Measures 33-36 show a melodic line with eighth and sixteenth notes, and a bass line with whole notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 35 and 36.

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36



This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is identified as tbp62. The score is presented in a single system with five systems of music, each containing four measures. The measures are numbered 37 through 56. The notation is for a single melodic line on a five-line staff, with a corresponding bass line below it. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first four systems (measures 37-48) are characterized by dense, rapid sixteenth-note passages. The fifth system (measures 49-56) features a more sparse, melodic line with longer note values and rests. The bass line is mostly empty, with some notes appearing in the final measures.

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, likely piano and a lower accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 57 through 75 indicated at the beginning of each line. Measures 57-60, 61-64, 65-68, and 69-72 feature a complex, fast-moving melody in the upper staff, characterized by many beamed sixteenth and thirty-second notes. The lower staff provides a steady accompaniment with chords and single notes. Measures 73-75 show a change in the upper staff's texture, with fewer notes and more rests, while the lower staff continues with its accompaniment. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

76 77

78 79 80 81

82 83 84 85

86 87

*Presto*

– 3 –

$\text{♩} = 150$

1 2 3 4

5 6 7 8


9 10 11 12

13 14 15 16

17 18 19 20


21 22 23

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

 = 130

24 25 26



 = 140

27 28 29 30



31 32 33 34



35 36 37



38 39



This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, likely piano and a second instrument or voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 40 through 58 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (measures 40-42) shows a melodic line in the upper staff and a more active line in the lower staff. The second system (measures 43-46) features a complex rhythmic pattern in the upper staff with many beamed notes and a steady eighth-note accompaniment in the lower staff. The third system (measures 47-50) continues this pattern with some variations in the upper staff. The fourth system (measures 51-54) shows a more melodic upper staff with some rests and a consistent eighth-note accompaniment. The fifth system (measures 55-58) concludes with a final melodic phrase in the upper staff and a steady eighth-note accompaniment in the lower staff.

40 41 42

43 44 45 46

47 48 49 50

51 52 53 54

55 56 57 58

The musical score is presented in four systems, each containing two staves. Measures 59-62: The upper staff features a series of chords, while the lower staff has a continuous eighth-note pattern. Measures 63-65: The upper staff contains sustained chords, and the lower staff continues with eighth-note patterns. Measures 66-68: The upper staff shows chords, and the lower staff has a few notes followed by rests. Measures 69-72: The upper staff has a simple eighth-note melody, and the lower staff consists of whole rests. Measures 73-76: The upper staff continues with a simple eighth-note melody, and the lower staff consists of whole rests.

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is for a tuba (tb) and piano (p). The score is divided into measures 77 through 96, with each measure having a corresponding measure number above it. The notation is written on a grand staff, consisting of two staves joined by a brace. The upper staff contains the melody, and the lower staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is composed of eighth and quarter notes, while the accompaniment consists of a steady eighth-note pattern. The score is divided into four systems, each containing two measures. The first system contains measures 77, 78, 79, and 80. The second system contains measures 81, 82, 83, and 84. The third system contains measures 85, 86, 87, and 88. The fourth system contains measures 89, 90, 91, and 92. The fifth system contains measures 93, 94, 95, and 96. The notation is clear and easy to read, with a focus on the rhythmic and melodic elements of the piece.

77 78 79 80

81 82

83 84 85 86

87 88 89 90

91 92

93 94 95 96



This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a single page, numbered 17 in the bottom right corner. It consists of two systems of music, each with two staves. The first system covers measures 97 to 104, and the second system covers measures 105 to 116. Measures 97-104 are in a common time signature (C), while measures 105-116 are in 4/4 time. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a clean, black-and-white style.

Measures 97-104:

- Measures 97-100: The first staff contains a sequence of chords, while the second staff contains a sequence of single notes.
- Measures 101-104: The first staff contains a sequence of single notes, while the second staff contains a sequence of rests.

Measures 105-116:

- Measures 105-108: The first staff contains a sequence of single notes, while the second staff contains a sequence of rests.
- Measures 109-112: The first staff contains a sequence of single notes, while the second staff contains a sequence of rests.
- Measures 113-116: The first staff contains a sequence of chords, while the second staff contains a sequence of single notes.

– 4 –

$\text{♩} = 200$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 47 measures, numbered 25 through 47. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes and eighth notes, suggesting a lively or intricate texture. The score is divided into systems of two staves each. Measures 25-28 form the first system, 29-32 the second, 33-36 the third, 37-40 the fourth, 41-44 the fifth, and 45-47 the sixth. The notation includes various musical symbols such as stems, beams, and accidentals (sharps and naturals).

This musical score is for a piece titled 'Preludes V' by travelsbypiano, composed between 2002 and 2003. The score is presented on a grand staff with two staves per system. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece is divided into measures numbered 48 through 69. Measures 48-51 and 52-55 feature a complex, fast-moving melody in the right hand, characterized by sixteenth-note runs and triplets. The left hand provides a harmonic accompaniment with chords and single notes. Measures 56-57 continue the fast-moving melody. Measures 58-61 show a change in texture, with the right hand playing a more rhythmic, eighth-note pattern and the left hand playing a steady eighth-note accompaniment. Measures 62-65 continue this rhythmic pattern. Measures 66-69 conclude the piece with a final, slower-moving melody in the right hand and a sustained chord in the left hand.

48 49 50 51

52 53 54 55

56 57

58 59 60 61

62 63 64 65

66 67 68 69

♩ = 150

1 2 3 4

1 -

2 -

5 6 7 8

9 10 11 12

13 14 15 16

The image shows a musical score for the song 'The Rose Tree'. It is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as 150 beats per minute. The score is divided into four systems, each containing two staves. The first staff of each system is the treble clef staff, and the second is the bass clef staff. The first staff of each system contains the melody, which is a simple, repetitive tune. The second staff of each system contains the piano accompaniment, which is a simple, repetitive bass line. The melody is written in a simple, repetitive style, with the piano accompaniment providing a steady, rhythmic foundation. The score is divided into four systems, each containing two staves. The first staff of each system is the treble clef staff, and the second is the bass clef staff. The first staff of each system contains the melody, which is a simple, repetitive tune. The second staff of each system contains the piano accompaniment, which is a simple, repetitive bass line. The melody is written in a simple, repetitive style, with the piano accompaniment providing a steady, rhythmic foundation.

17 18 19 20

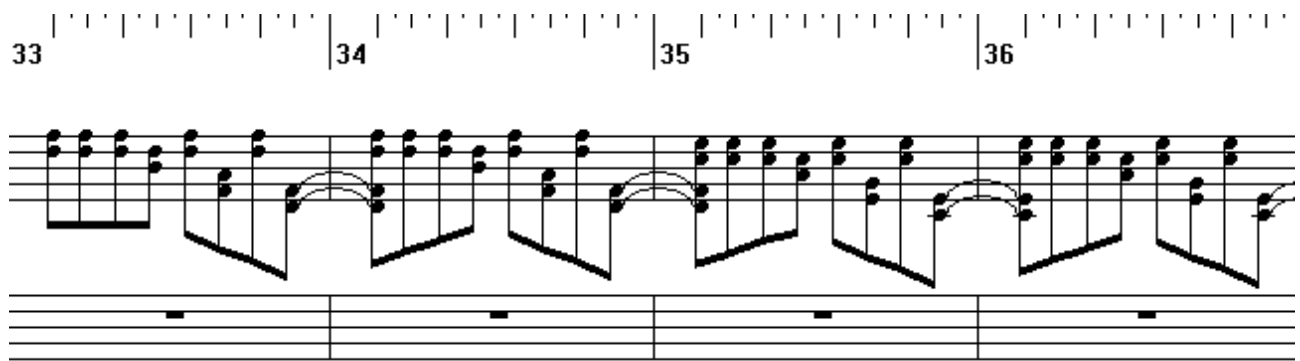
21 22 23 24

25 26 27 28

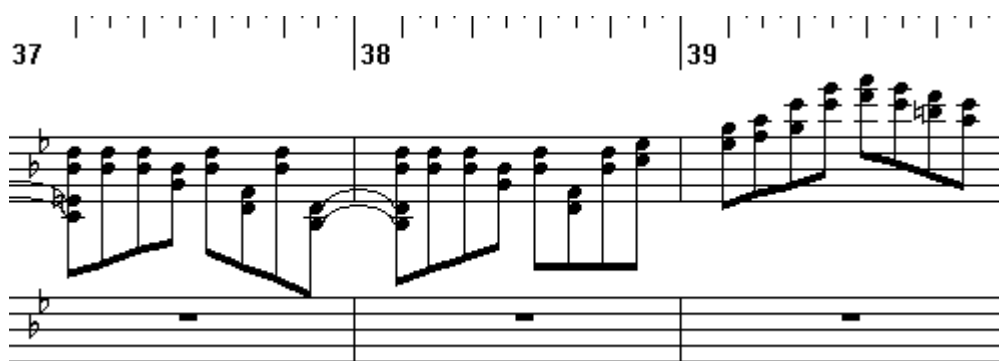
29 30 31 32

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)


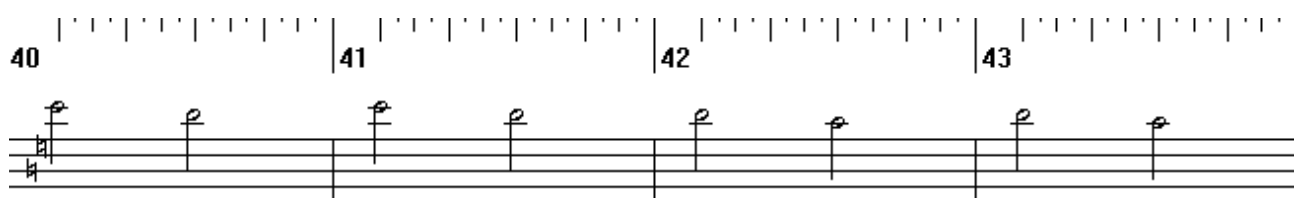
33 34 35 36



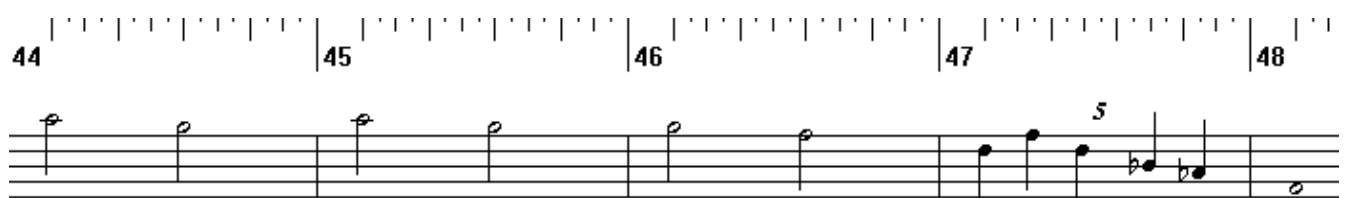
37 38 39



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



tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

65 66 67 68


69 70 71 72

73 74 75 76

*rit. fino alla fine...*

77

Bass clef

 = 140



The musical score is written for two staves in 3/4 time, with a key signature of one flat (Bb). The tempo is marked as quarter note = 140. The score consists of 15 measures, numbered 1 through 15. Measures 1-4 are the first system, measures 5-8 are the second system, measures 9-11 are the third system, and measures 12-15 are the fourth system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff is the treble clef, and the second staff is the bass clef. The score is presented in a clean, professional layout with clear notation and measure numbers.

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a grand staff with two staves per system. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 16 through 34. Measures 16-19 show a melodic line in the upper staff with eighth and sixteenth notes, and a bass line with whole and half notes. Measures 20-23 continue the melodic development with more complex rhythmic patterns. Measures 24-27 introduce a new melodic line in the upper staff, while the bass line continues with eighth notes. Measures 28-31 feature a more active bass line with eighth notes. Measures 32-34 conclude the section with a final melodic phrase in the upper staff and a sustained bass line.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, likely piano and a lower instrument or voice. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 35 through 53 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, and accidentals. The first system (measures 35-38) shows a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 39-42) continues the melodic development. The third system (measures 43-45) features a more complex melodic line with many beamed notes. The fourth system (measures 46-49) shows a series of chords and single notes. The fifth system (measures 50-53) concludes with a final melodic phrase and a sustained bass note.

35 36 37 38

39 40 41 42

43 44 45

46 47 48 49

50 51 52 53


54 55 56 57

Measures 54-57 of the musical score. The top staff features a continuous eighth-note arpeggiated pattern. The bottom staff has a whole rest in measure 54, followed by a half rest in measure 55, and then a series of eighth-note chords in measures 56 and 57.

58 59 60

Measures 58-60 of the musical score. The top staff continues the eighth-note arpeggiated pattern. The bottom staff has a whole rest in measure 58, followed by a half rest in measure 59, and then a series of eighth-note chords in measure 60.

– 7 –

 = 120


1 2 3 4 5

1 -

2 -

6 7 8 9 10

11 12 13 14 15

 = 150

16 17 18 19 20

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

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

This musical score is for a piano piece titled 'tbp62 – Preludes V' by travelsbypiano, composed between 2002 and 2003. The score is presented on a single page, showing measures 21 through 45. It is written for two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The music is in a 12-measure phrase structure, with measures 21-30, 31-40, and 41-50 each containing a full phrase. The notation includes various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing two staves. The first system covers measures 21-25, the second covers 26-30, the third covers 31-35, the fourth covers 36-40, and the fifth covers 41-45. The music features a mix of eighth and sixteenth notes, with some measures containing complex rhythmic patterns and others featuring more straightforward melodic lines. The overall style is contemporary and minimalist, with a focus on texture and rhythm.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

46 47 48 49 50

51 52 53 54 55

56 57 58 59 60

61 62 63 64 65 66

$\text{♩} = 120$

The musical score is presented in a standard notation format with two staves per system. The first five systems (measures 46-60) are in 4/4 time. The sixth system (measures 61-66) includes a time signature change to 3/4 and 4/4. The notation includes various note values, rests, and dynamic markings. A tempo marking of quarter note = 120 is provided.



– 8 –

$\text{♩} = 150$

The musical score is written for two staves in 4/4 time. The tempo is marked as quarter note = 150. The key signature has one flat (B-flat). The score consists of 19 measures, numbered 1 through 19. Measures 1-4 are the first system, measures 5-8 the second, measures 9-12 the third, measures 13-16 the fourth, and measures 17-19 the fifth. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Measure 12 features a complex chord with multiple accidentals. Measure 15 includes a '7' marking above the staff, possibly indicating a seventh or a specific fingering. The piece concludes with a final measure (19) containing a whole note and a fermata.

– 9 –

$\text{♩} = 150$

The musical score is written for two staves in 4/4 time, with a tempo of 150 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 24 measures, numbered 1 through 24. Measures 1-4 are marked with a '1' and a dash, indicating a first ending. Measures 5-8 are marked with a '2' and a dash, indicating a second ending. Measures 9-12 are marked with a '3' and a dash, indicating a third ending. Measures 13-16 are marked with a '4' and a dash, indicating a fourth ending. Measures 17-20 are marked with a '5' and a dash, indicating a fifth ending. Measures 21-24 are marked with a '6' and a dash, indicating a sixth ending. The notation includes various musical symbols such as notes, rests, and bar lines.

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43

The image displays musical notation for measures 25 through 43 of a piece. The notation is organized into four systems, each containing two staves. Measures 25-28, 29-32, 33-36, and 37-40 are each shown on a single staff with a corresponding empty staff below. Measures 41-43 are shown on a single staff with a corresponding empty staff below. The notation includes various musical symbols such as notes, rests, and bar lines.

– 10 –

$\text{♩} = 210$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piano piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a single page, showing measures 36 through 70. It is written for two staves, labeled 1 and 2. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into systems, with measures 36-40, 41-45, 46-50, 51-55, 56-60, 61-65, and 66-70. The first staff (1) contains the main melodic lines, while the second staff (2) provides harmonic support and accompaniment. The piece features a variety of musical textures, including arpeggiated figures, sustained chords, and moving lines. The overall mood is contemplative and serene, characteristic of the composer's style.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

71 72 73 74 75

1 -

2 -

Detailed description: This system contains measures 71 through 75. The first staff (treble clef) features a repeating eighth-note pattern in the right hand, with a slight upward slant indicating a crescendo. The second staff (bass clef) contains whole rests for all five measures.

76 77 78 79

Detailed description: This system contains measures 76 through 79. The first staff (treble clef) shows a sequence of chords: a triad in measure 76, a dyad in measure 77, and a triad in measure 78, followed by a whole rest in measure 79. The second staff (bass clef) contains eighth-note patterns in measures 76 and 77, and sustained notes with a slur in measures 78 and 79.

– 11 –

$\text{♩} = 150$

The musical score is written for two staves, Treble and Bass clef, in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 150. The score consists of 20 measures, numbered 1 through 20. Measures 1-4 are on the first system, 5-8 on the second, 9-12 on the third, 13-16 on the fourth, and 17-20 on the fifth. The notation includes various chords, single notes, and melodic lines. Notable features include a complex chordal texture in measures 5-8, a melodic line in the treble staff from measure 9 to 12, and a series of chords in the bass staff from measure 13 to 16. The piece concludes with a final chord in measure 20.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44



tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piano piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a grand staff with two staves per system. The key signature is one sharp (F#), and the time signature is 4/4. The piece consists of 68 measures, divided into four systems of four measures each. The notation includes various musical symbols such as notes, rests, and chords. Measures 45-48 show a simple melody on the right staff with whole notes. Measures 49-52 introduce a more complex texture with chords and moving lines. Measures 53-56 feature a series of chords on the left staff. Measures 57-60 continue with a mix of chords and moving lines. Measures 61-64 show a more complex texture with chords and moving lines. Measures 65-68 conclude the piece with a series of chords and moving lines.

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

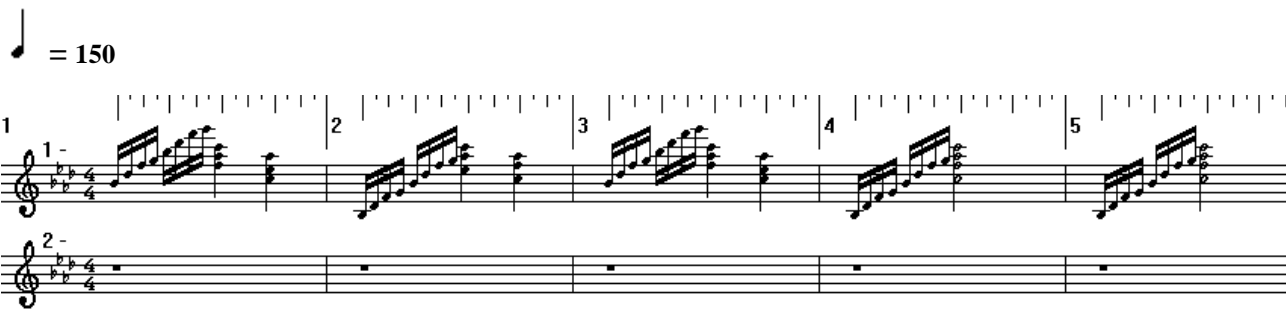
69 70 71 72

73 74 75 76

77 78 79

80 81 82 83

This musical score is for a piece titled 'Preludes V' by travelsbypiano, composed between 2002 and 2003. The score is written for a single melodic line on a five-line staff. It consists of 15 measures, numbered 69 through 83. The notation includes various musical symbols: eighth notes, quarter notes, half notes, and rests. There are also some unusual markings, such as a double bar line with a dot above it in measure 71, and a double bar line with a dot below it in measure 79. The score is divided into four systems, each containing two staves. The first system contains measures 69-72, the second system contains measures 73-76, the third system contains measures 77-79, and the fourth system contains measures 80-83. The key signature is one flat (B-flat), and the time signature is 4/4.



$\text{♩} = 150$

1 2 3 4 5



$\text{♩} = 150$

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

22 23 24

The image displays musical notation for measures 25 through 34 of a piece titled 'Preludes V'. At the top left, a quarter note is followed by the tempo marking '= 150'. The notation is organized into three systems. The first system contains measures 25, 26, 27, and 28, each with a measure number above the staff. The second system contains measures 29, 30, 31, and 32, also with measure numbers above the staff. The third system contains measures 33 and 34, with measure numbers above the staff. Each measure is represented by a five-line staff. Measures 25, 26, 27, and 28 feature complex, fast-moving melodic lines with many beamed notes. Measures 29 and 30 show a continuation of this complexity with some notes tied across the bar line. Measures 31 and 32 are simpler, featuring single notes. Measures 33 and 34 are empty staves. Below the first two systems, there are two more systems of empty staves. At the bottom, there is a single staff in bass clef with a key signature of two sharps (F# and C#), containing a few notes.

– 13 –

$\text{♩} = 140$

1 2 3 4

5 6 7 8

9 10 11 12

13 14

$\text{♩} = 120$

15 16 17 18

19 20 21 22

This musical score is for a piano piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented on a grand staff with a treble and bass clef. It consists of 20 measures, numbered 23 through 43. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into five systems, each containing two staves. The first system covers measures 23-26, the second covers 27-29, the third covers 30-31, the fourth covers 32-35, and the fifth covers 36-39. The final system covers measures 40-43. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece.

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 |



 = 160

52 | 53 | 54 | 55 |



56 | 57 | 58 | 59 |



60 61 62

60 61 62

a)

7

b)

9



– 14 –

$\text{♩} = 130$

1 2 3 4 5 6 7 8 9 10 11 12 13

$\text{♩} = 196$

14 15 16 17

This musical score is for a piano piece titled 'Preludes V' by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, likely representing the right and left hands. It consists of 19 measures, numbered 18 through 37. The key signature is one sharp (F#), and the time signature is 12/8. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into four systems: measures 18-21, 22-23, 24-27, and 28-31. Measures 32-35 and 36-37 are also shown. The piece features a mix of eighth and sixteenth notes, with some measures containing complex rhythmic patterns. The overall mood is contemplative and melodic.

18 19 20 21

22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37

♩ = 130

38 39 40

41 42 43 44

45 46 47 48

[19-21, 33-35]: le note più alte del secondo rigo, suonarle con la m.d.

[24-27]: il disegno corretto alla m.s. prevede ovviamente che le crome siano raggruppate in sestine.

[36 primo rigo(m.d.)]: sic.

– 15 –

Musical notation for Preludes V, measures 1-18. The score is written for piano (piano) and features a 3/8 time signature. The key signature is one sharp (F#). The tempo is marked as 180 beats per minute. The notation includes a treble and bass staff. Measures 1-4 show a simple melody in the treble staff and a bass line in the bass staff. Measures 5-7 show a more complex melody in the treble staff and a bass line. Measures 8-11 show a melody in the treble staff and a bass line with a 7-measure rest. Measures 12-14 show a melody in the treble staff and a bass line with a 7-measure rest. Measures 15-18 show a melody in the treble staff and a bass line with a 7-measure rest.

1 = 180

1 2 3 4

5 6 7

8 9 10 11

12 13 14

15 16 17 18

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for a single melodic line on a five-line staff, with a corresponding bass line below it. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures 19 through 39, with measure numbers placed at the beginning of each measure. The notation includes various musical symbols such as notes, rests, and accidentals. Measures 19-22 show a melodic line with a descending eighth-note pattern in the bass line. Measures 23-24 show a melodic line with a descending eighth-note pattern in the bass line. Measures 25-28 show a melodic line with a descending eighth-note pattern in the bass line. Measures 29-31 show a melodic line with a descending eighth-note pattern in the bass line. Measures 32-35 show a melodic line with a descending eighth-note pattern in the bass line. Measures 36-39 show a melodic line with a descending eighth-note pattern in the bass line.

19 20 21 22

23 24

25 26 27 28

29 30 31

32 33 34 35

36 37 38 39

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piano piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented in a system of two staves, with measures 40 through 60. The notation is as follows:

- Measures 40-42:** The upper staff features single notes on the first line (F4, G4, A4). The lower staff has a whole rest in measure 40, followed by eighth-note pairs (F4-G4, G4-A4, A4-B4) in measures 41 and 42, which then ascend to a whole note B4 in measure 42.
- Measures 43-44:** The upper staff has eighth-note pairs (F4-G4, G4-A4, A4-B4) in measure 43, followed by a whole note B4 in measure 44. The lower staff has whole rests in measure 43 and eighth-note pairs (F4-G4, G4-A4, A4-B4) in measure 44.
- Measures 45-48:** The upper staff has whole notes (F4, G4, A4, B4) in measures 45, 46, 47, and 48. The lower staff has whole rests in all four measures.
- Measures 49-52:** The upper staff has whole notes (B4, A4, G4, F4) in measures 49, 50, 51, and 52. The lower staff has whole rests in all four measures.
- Measures 53-56:** The upper staff has whole notes (F4, G4, A4, B4) in measures 53, 54, 55, and 56. The lower staff has whole rests in all four measures.
- Measures 57-60:** The upper staff has whole notes (B4, A4, G4, F4) in measures 57, 58, 59, and 60. The lower staff has whole rests in all four measures.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

61 | 62 | 63 | 64 |

65 | 66 | 67 | 68 |

69 | 70 | 71 | 72 |

73 | 74 |

75 | 76 | 77 | 78 |

79 | 80 |

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99

100 101 102 103



tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is for a tuba, indicated by the "tbp62" in the title. The score consists of 20 measures, numbered 104 through 123. The notation is written on a five-line staff. Measures 104-116 are in 4/4 time, while measures 117-123 are in 3/4 time. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains measures 104-116, and the second system contains measures 117-123. Each measure is marked with a measure number at the beginning. The notation includes various musical symbols such as notes, rests, and accidentals. The score is presented in a clean, black-and-white format.

104 105 106

107 108 109 110

111 112 113 114

115 116

117 118 119 120

121 122 123

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

124 125 126 127

128 129 130 131

132 133 134

135 136

137 138

141 142 143 144

The musical score consists of two staves. The first system (measures 124-127) shows a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 128-131) shows a melodic line in the upper staff and a bass line in the lower staff. The third system (measures 132-134) shows a melodic line in the upper staff and a bass line in the lower staff. The fourth system (measures 135-136) shows a melodic line in the upper staff and a bass line in the lower staff. The fifth system (measures 137-138) shows a melodic line in the upper staff and a bass line in the lower staff. The sixth system (measures 141-144) shows a melodic line in the upper staff and a bass line in the lower staff.

145 146 147 148

149 150 151 152

153 154 155 156

157 158 159

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

– 16 –

( l o s t )

– 17 –

$\text{♩} = 90$

The musical score is written for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked as quarter note = 90. The score consists of 17 measures, numbered 1 through 17. Measures 1-3 are the first system, 4-7 the second, 8-10 the third, 11-14 the fourth, and 15-17 the fifth. The music is characterized by a steady eighth-note melody in the treble staff and a more complex, often arpeggiated or chordal accompaniment in the bass staff. Measure 17 ends with a double bar line.

– 18 –

$\text{♩} = 150$

1 2 3 4 5 6

8va

$\text{♩} = 200$

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

Musical score for measures 27-40. The score is written for two staves, 1- and 2-. Measures 27-31 show a melodic line on staff 1- and a bass line on staff 2-. Measures 32-36 show a melodic line on staff 1- and a bass line on staff 2-. Measures 37-40 show a melodic line on staff 1- and a bass line on staff 2-.

$\text{♩} = 60$

Musical score for measures 41-52. The score is written for two staves, 1- and 2-. Measures 41-44 show a melodic line on staff 1- and a bass line on staff 2-. Measures 45-48 show a melodic line on staff 1- and a bass line on staff 2-. Measures 49-52 show a melodic line on staff 1- and a bass line on staff 2-. The score includes the following markings: *arpeggio*, *m.d.*, and *sempre simile*.

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for piano and consists of measures 53 through 73. The notation is arranged in systems of two staves each. Measures 53-56, 57-60, 61-64, and 65-67 are written in treble clef. Measures 68-69 are also in treble clef but feature a key signature change to one sharp (F#). Measures 70-73 are written in bass clef. The music is characterized by a steady eighth-note accompaniment in the right hand and a more complex, often syncopated melody in the left hand. The key signature changes from C major to F# major between measures 67 and 68. The score concludes with a final chord in measure 73.



This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is for a piano and is written in a key signature of three flats (B-flat, E-flat, and A-flat). The tempo is marked as "Allegretto" (indicated by a quarter note equal to 120 beats per minute). The score is divided into measures 74 through 92, with some measures spanning multiple staves.

The score is organized into measures 74 through 92. Measures 74-76 are on the first system, 77-78 on the second, 79-81 on the third, 82-84 on the fourth, 85-88 on the fifth, and 89-92 on the sixth. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, mf, sf, sfz, sfz sfz).

Measures 74-76: The first system shows measures 74, 75, and 76. Measure 74 starts with a key signature change to three flats. Measures 75 and 76 continue the melodic line with various note values and rests.

Measures 77-78: The second system shows measures 77 and 78. Measure 77 features a key signature change to two flats (B-flat and E-flat). Measure 78 continues the melodic line.

Measures 79-81: The third system shows measures 79, 80, and 81. Measure 79 features a key signature change to one flat (B-flat). Measures 80 and 81 continue the melodic line.

Measures 82-84: The fourth system shows measures 82, 83, and 84. Measure 82 features a key signature change to natural (C major). Measures 83 and 84 continue the melodic line.

Measures 85-88: The fifth system shows measures 85, 86, 87, and 88. Measure 85 features a key signature change to one sharp (F major). Measures 86, 87, and 88 continue the melodic line.

Measures 89-92: The sixth system shows measures 89, 90, 91, and 92. Measure 89 features a key signature change to two sharps (D major). Measures 90, 91, and 92 continue the melodic line.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111

112 113 114

rit. fino alla fine

>

– 19 –

$\text{♩} = 180$

1 2 3 4

(♩ = 160)

5 6 7 8

(♩ = 180)

9 10 11 12

13 14 15 16

17 18 19 20

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38

8va

– 20 –

$\text{♩} = 150$

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

*p*

*cresc.*

*f*

20 21 22 23

24 25 26 27

28 29

The image displays musical notation for measures 20 through 29. Measures 20-23 and 24-27 are each represented by two staves. The upper staff in each pair contains a single melodic line with eighth and quarter notes. The lower staff contains a harmonic accompaniment consisting of a steady eighth-note bass line and chords of eighth notes. Measures 28 and 29 are shown on a single staff system, featuring a more complex texture with multiple voices and a prominent melodic line in the upper register.

– 21 –

$\text{♩} = 180$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, with measures numbered 36 through 72. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked as "Presto" starting at measure 69. The score is divided into systems of two staves each. The first system contains measures 36-40, the second 41-45, the third 46-50, the fourth 51-55, the fifth 56-60, the sixth 61-65, the seventh 66-68, and the eighth 69-72. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked as "Presto" starting at measure 69. The score is divided into systems of two staves each. The first system contains measures 36-40, the second 41-45, the third 46-50, the fourth 51-55, the fifth 56-60, the sixth 61-65, the seventh 66-68, and the eighth 69-72. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked as "Presto" starting at measure 69.

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 *Presto*

70 71 72

accel.



– 22 –

$\text{♩} = 150$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

1 - 2 -

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is identified as tbp62. The score is presented in a two-staff format, with measures 21 through 40. The notation is in treble and bass clefs. Measures 21-24 feature a complex, fast-moving melody in the right hand, characterized by many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measures 25-28 continue this pattern, with the right hand melody becoming more intricate. Measures 29-32 show a shift in the right hand melody, which becomes more rhythmic and less dense. Measures 33-36 feature a new right hand melody with a more pronounced rhythmic pattern. Measures 37-40 conclude the section with a final right hand melody. The left hand accompaniment remains consistent throughout, providing a harmonic and rhythmic foundation for the right hand's melodic lines.

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score is for a piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, with measures 41 through 60. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measures 41-44, 45-48, 49-52, 53-56, and 57-60. The final measure, 60, is marked with a double bar line and a repeat sign.

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

1 -

2 -

61 62 63 64

Measures 61-64: Measure 61 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 62 has a treble staff with a half note (G4) and a bass staff with a half note (F2). Measure 63 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 64 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

65 66 67 68

Measures 65-68: Measure 65 has a treble staff with a half note (F4) and a bass staff with a half note (F2). Measure 66 has a treble staff with a half note (G4) and a bass staff with a half note (F2). Measure 67 has a treble staff with a half note (A4) and a bass staff with a half note (F2). Measure 68 has a treble staff with a half note (B4) and a bass staff with a half note (F2).

69 70 71 72

Measures 69-72: Measure 69 has a treble staff with a half note (F4) and a bass staff with a half note (F2). Measure 70 has a treble staff with a half note (G4) and a bass staff with a half note (F2). Measure 71 has a treble staff with a half note (A4) and a bass staff with a half note (F2). Measure 72 has a treble staff with a half note (B4) and a bass staff with a half note (F2).

– 23 –

$\text{♩} = 120$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

$\text{♩} = 160$

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

1 -

2 -

1 -

2 -

$\text{♩} = 120$

Detailed description: This is a musical score for a piano piece. It consists of two systems of staves. The first system contains measures 34 through 47. Measures 34-37 and 38-41 are in treble clef, while measures 42-47 are in bass clef. Measures 34-41 feature a melody of eighth and sixteenth notes, often beamed together. Measures 42-47 feature block chords. Measures 46 and 47 include long, sweeping glissandi in both hands. The second system contains measures 48 through 57. Measures 48-52 and 53-57 are in treble clef. Measures 48-52 are marked '1 -' and contain a continuous eighth-note melody. Measures 53-57 are marked '2 -' and contain a continuous eighth-note melody. The tempo is indicated as quarter note = 120.

58 59 60 61 62

1 -

2 -

63 64 65

*rit. molto.....* **Adagio** (♩ = 60)

66 67 68

Staff 2 contains a half note in measure 66, a half note in measure 67, and a half note in measure 68. A slur connects the half notes in measures 67 and 68.

– 24 –

$\text{♩} = 165$

The musical score is written for piano in 5/4 time, with a tempo of 165 beats per minute. It consists of 18 measures, numbered 1 through 18. The notation is presented in two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 18. Measures 1-6 are in the key of D major (one sharp). Measures 7-18 are in the key of A major (two sharps). The melody is primarily in the right hand, featuring a variety of rhythmic patterns including eighth, sixteenth, and thirty-second notes, as well as rests. The left hand provides harmonic support with chords and occasional moving lines. Measure 18 ends with a double bar line and a repeat sign.



This musical score is for a piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is written for two staves, likely piano and bass. It consists of 24 measures, numbered 19 through 42. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems of six measures each. The first system (measures 19-22) features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 23-26) continues the melodic development in the right hand and the rhythmic pattern in the left hand. The third system (measures 27-30) introduces a new melodic motif in the right hand and a more active bass line. The fourth system (measures 31-34) features a more complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The fifth system (measures 35-38) continues the melodic development in the right hand and the rhythmic pattern in the left hand. The sixth system (measures 39-42) concludes the piece with a final melodic statement in the right hand and a rhythmic accompaniment in the left hand.

This musical score page contains measures 43 through 59 of the piece 'Preludes V'. The notation is arranged in three systems, each with a treble and bass staff. Measures 43-46: The treble staff features a simple melody of quarter notes. The bass staff has a constant eighth-note accompaniment. Measure 44 includes a 2/8 time signature change. Measures 47-50: Similar to the first system, with a melody in the treble and eighth-note accompaniment in the bass. Measure 48 includes a 2/8 time signature change. Measures 51-53: The treble staff continues with the melody. The bass staff has a constant eighth-note accompaniment. Measure 52 includes a 5/4 time signature change. Measures 54-56: The treble staff continues with the melody. The bass staff has a constant eighth-note accompaniment. Measure 55 includes a 5/4 time signature change. Measures 57-59: The treble staff continues with the melody. The bass staff has a constant eighth-note accompaniment. Measure 58 includes a 5/4 time signature change.

This musical score is for a piano piece titled "tbp62 – Preludes V" by travelsbypiano, composed between 2002 and 2003. The score is presented in a system of two staves, with measures 60 through 82. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. The piece features a mix of melodic lines and harmonic accompaniment, with some measures showing complex rhythmic patterns. The score is divided into four systems, each containing two staves. The first system covers measures 60-62, the second covers 63-66, the third covers 67-70, and the fourth covers 71-74. The fifth system covers measures 75-78, and the sixth system covers measures 79-82. The notation is clear and professional, typical of a published musical score.

This musical score is for a piece titled "Preludes V" by travelsbypiano, composed between 2002 and 2003. It is identified as tbp62. The score is presented in a system of two staves, with measures 83 through 105. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 104 includes a dynamic marking of *8va* (octave up) and a fermata. Measure 105 ends with a double bar line. The score is written in a clean, professional style with clear notation and measure numbers.

83 84 85 86

87 88 89 90

91 92 93 94

95 96 97

98 99 100 101

102 103 104 105

*8va*

tbp62 – Preludes V  
original composition – travelsbypiano (2002 – 2003)

This musical score consists of five systems, each containing two staves. The first four systems (measures 106-117) feature a melody on the upper staff and a dense, continuous arpeggiated accompaniment on the lower staff. The fifth system (measures 118-120) shows a change in texture, with the upper staff playing chords and the lower staff playing sustained notes. Measure 120 includes a fermata over the final chord. The notation includes various musical symbols such as clefs, time signatures (4/4 and 5/4), and dynamic markings like *8va* and *8vb*.

106 107 108 109

110 111 112 113

114 115 116 117

118 119 120

*8va*

*8vb*

## How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won’t **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

\*\*\*

### Staves

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary { sign. There is only more white space to visually separate lines.

### Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

### Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset.  
# signs are only noted within the same bar and in the same stave.

### Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g.  $1/8 = 180 \rightarrow 3/8 = 60$ ).

### Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I’m a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you’re set to go.

### Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

### **Volume (p, f, etc.) and accents**

Noted in the usual way, in bold italic. When you sometimes see “*rf*”, it stands for “*rinforzando*” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter.

Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

### **Legato and Staccato**

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

### **Tails (note grouping)**

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn’t follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes annoying I generally include a footnote to point that out again.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

### **Pedals**

Noted rarely, and when noted, always consider them “with a grain of salt”. It’s best if you rely on your own sensibility or ask your teachers for practical advice.

### **Fingering**

Ditto, see above.

### **Right hand, Left hand**

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you’ll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that’s what I call “composer’s score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. Do not hesitate to find and play your own distribution of notes between the two hands.

### **Trills, mordents and other embellishments**

More likely to appear in my transcriptions, they are generally notated in the usual fashion. There may be a footnote describing trill resolutions and/or point out exceptions.

### **Zoom icon (on time signature)**

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed.

### **Finally...**

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

## Questions and Answers

**Q. So what does “DOUJIN EDITION” mean, anyway?**

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

**Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?**

A. Most likely... NOT.

**Q. Why not?**

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

**Q. Free time? Isn’t this your main occupation?**

A. Not (*shobon...*)

**Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?**

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

**Q. I want to produce a proper typeset edition of your scores.**

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

**Q. I want to play your works in public / record and publish a performance!**

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you’d definitely make my day.

**Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?**

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don’t want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn’t be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

**Q. I have a request / inquiry.**

A. Drop me a line (see links/contact page below)

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## **Links/Contact**

### **Main site/blog**

<https://travelsbypiano.wordpress.com>

### **YouTube channel**

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

### **Scores/Recordings**

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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## **Words of Thanks**

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

If you like this music, please consider archiving these scores  
and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You  
to the Great Masters of the Past...