

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

73

P r e l u d e s

VII

for piano

original composition

2004 – 2008

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


\*

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## Index

Book	Catalog	Number	Key
VII	tbp73	1	C
VII	tbp73	2	Am
VII	tbp73	3	Eb
VII	tbp73	4	Cm
VII	tbp73	5	Gb
VII	tbp73	6	Ebm
VII	tbp73	7	A
VII	tbp73	8	F#m
VII	tbp73	9	Db
VII	tbp73	10	Bbm
VII	tbp73	11	E
VII	tbp73	12	C#m
VII	tbp73	13	G
VII	tbp73	14	Em
VII	tbp73	15	Bb
VII	tbp73	16	Gm
VII	tbp73	17	D
VII	tbp73	18	Bm
VII	tbp73	19	F
VII	tbp73	20	Dm
VII	tbp73	21	Ab
VII	tbp73	22	Fm
VII	tbp73	23	B
VII	tbp73	24	G#m

1


 = 120



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

rit. ...

2

 = 120

1 2 3




4 5 6



7 8



# 3

 = 240



The musical score for '3' is written for two staves in 4/4 time. The tempo is marked as 240. The score consists of 20 measures, numbered 1 through 20. The music is characterized by complex chords and rhythmic patterns, including triplets and sixteenth notes. The key signature is one flat (B-flat).

Measures 1-3: First system, measures 1, 2, and 3. Measure 1 has a triplet of eighth notes. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes.


Measures 4-7: Second system, measures 4, 5, 6, and 7. Measure 4 has a triplet of eighth notes. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes.

Measures 8-11: Third system, measures 8, 9, 10, and 11. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes.

Measures 12-15: Fourth system, measures 12, 13, 14, and 15. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes.

Measures 16-20: Fifth system, measures 16, 17, 18, 19, and 20. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Measure 20 has a triplet of eighth notes.

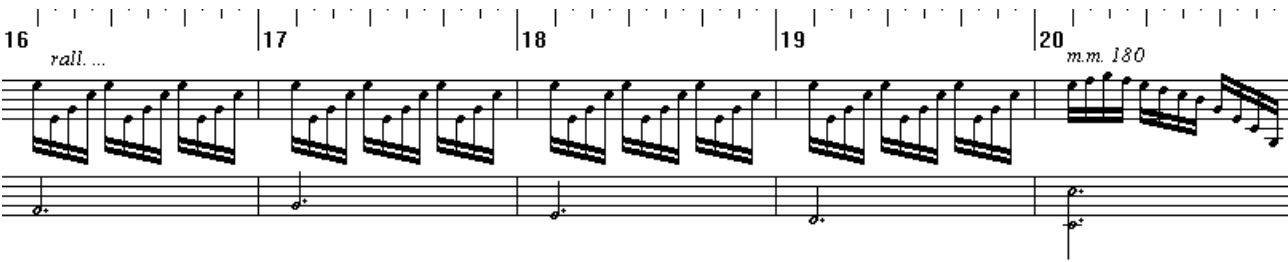
# 4

 = 240



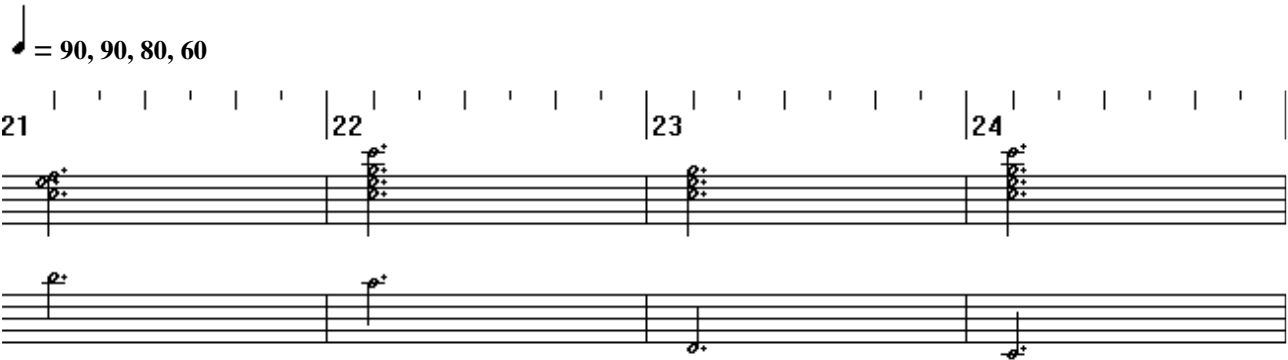
The musical score is written for two staves in 3/4 time. The key signature has two flats (B-flat and E-flat). The score consists of 15 measures, numbered 1 through 15. Measures 1-3 are marked with a '1' and a dash, indicating a first ending. Measures 4-7 are marked with a '2' and a dash, indicating a second ending. Measures 8-11 are marked with a '3' and a dash, indicating a third ending. Measures 12-15 are marked with a '4' and a dash, indicating a fourth ending. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in measure 15.

16 *rall. ...* 17 18 19 20 *m.m. 180*



$\text{♩} = 90, 90, 80, 60$

21 22 23 24



5

 = 135

1  2  3 

4  5  6  7 

8  9  10 

11  12 



# 6

$\text{♩} = 118$


1 2 3

4 5 6 7

8 9 10

11 12 13 14


7

 = 115




1 2 3 4 5 6 7 8 9 10 11

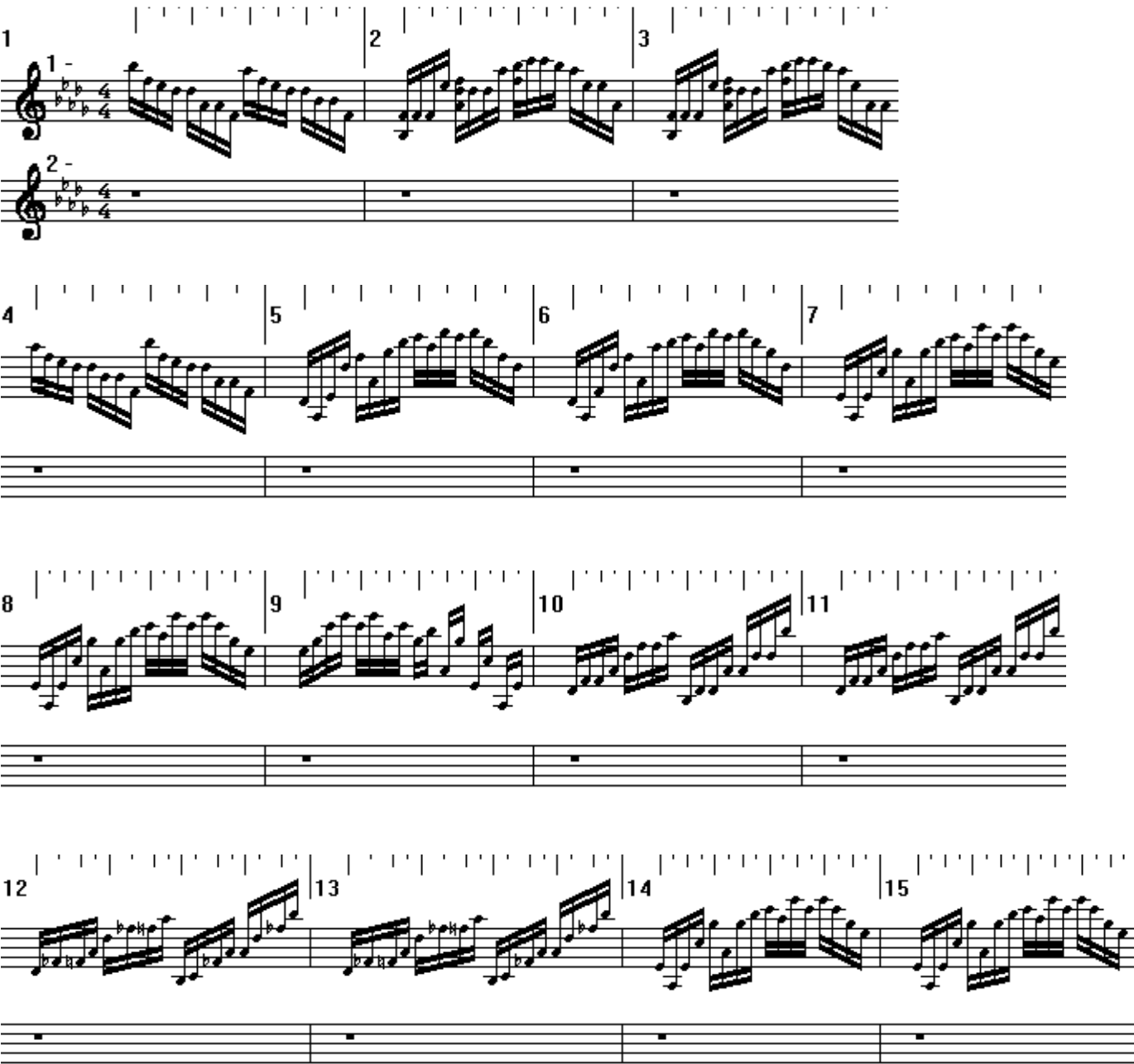
8

 = 136



9

 = 140



tbp73 – Preludes VII  
original composition – travelsbypiano (2004 – 2008)

This musical score is for a piece titled "Preludes VII" by travelsbypiano, composed between 2004 and 2008. The score is written for a single melodic line on a five-line staff, with a key signature of one flat (B-flat) and a common time signature (C). The piece is divided into measures 16 through 31. Measures 16-19 and 22-25 are grouped together, while measures 20-21 and 26-28 are grouped together. Measures 29-31 are grouped together. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is presented in a clean, black-and-white format, typical of a digital musical score.

16 17 18 19


20 21

22 23 24 25

26 27 28


29 30 31

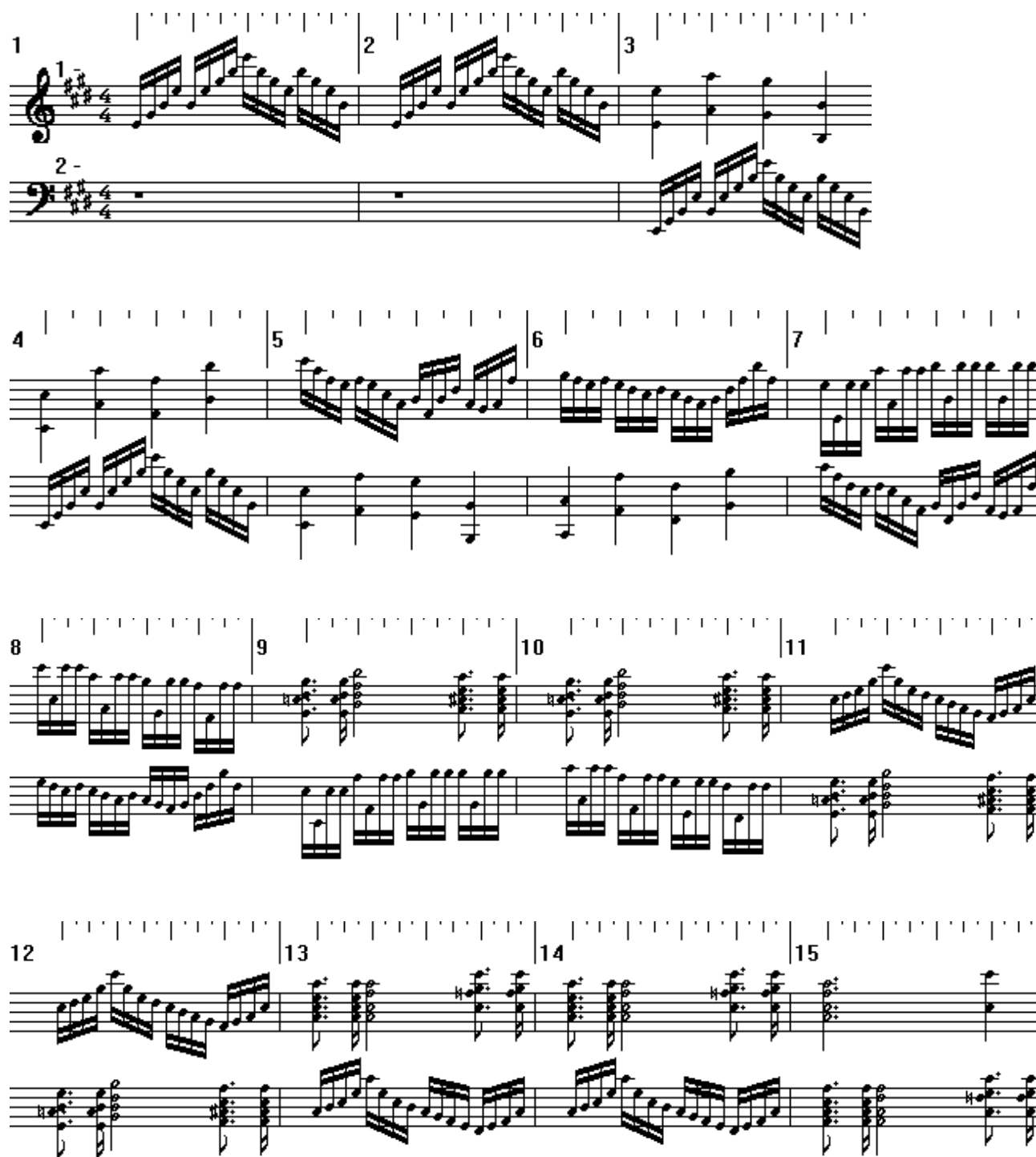
10

 = 120

The musical score for '10' is written for two staves in 4/4 time, with a tempo of 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into seven measures, numbered 1 through 7. Measure 1 features a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 2 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 3 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 4 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 5 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 6 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat). Measure 7 has a treble clef with a whole note chord (B-flat, E-flat, A-flat) and a bass clef with a whole note chord (B-flat, E-flat, A-flat).

# 11

 = 140



The musical score for Prelude 11 consists of 15 measures, arranged in four systems. The first system contains measures 1-3, the second system contains measures 4-7, the third system contains measures 8-11, and the fourth system contains measures 12-15. The music is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). Measures 1-3 feature a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes, while the left hand has a few notes. Measures 4-7 continue the fast melody in the right hand with more complex rhythmic patterns. Measures 8-11 show a change in texture, with the right hand playing a series of chords and the left hand playing a fast, continuous eighth-note pattern. Measures 12-15 conclude the piece with a final chord in the right hand and a fast eighth-note pattern in the left hand.

tbp73 – Preludes VII  
original composition – travelsbypiano (2004 – 2008)

This musical score is for a piece titled "Preludes VII" by travelsbypiano, composed between 2004 and 2008. The score is presented on a single page, numbered 16, and covers measures 16 through 35. It is written for two staves, likely representing the right and left hands of a piano. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing four measures. The first system (measures 16-19) features a series of chords and a melodic line. The second system (measures 20-23) continues the melodic and harmonic development. The third system (measures 24-27) shows a more complex texture with overlapping lines. The fourth system (measures 28-31) includes a section with sustained chords and a melodic line. The fifth system (measures 32-35) concludes the piece with a final chord and a melodic line.



tbp73 – Preludes VII  
original composition – travelsbypiano (2004 – 2008)


36 37 38

Measures 36-38 of the musical score. Measure 36 features a single chord in the right hand and a single note in the left hand. Measure 37 contains a series of chords in the right hand and chords in the left hand. Measure 38 continues the chordal texture in both hands.

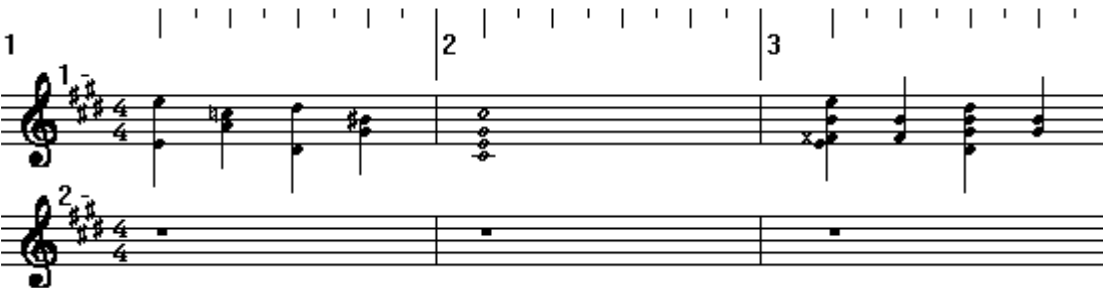
39 40 41

Measures 39-41 of the musical score. Measure 39 shows a series of chords in the right hand and chords in the left hand. Measure 40 continues the chordal texture in both hands. Measure 41 features a final chord in the right hand and a final chord in the left hand.

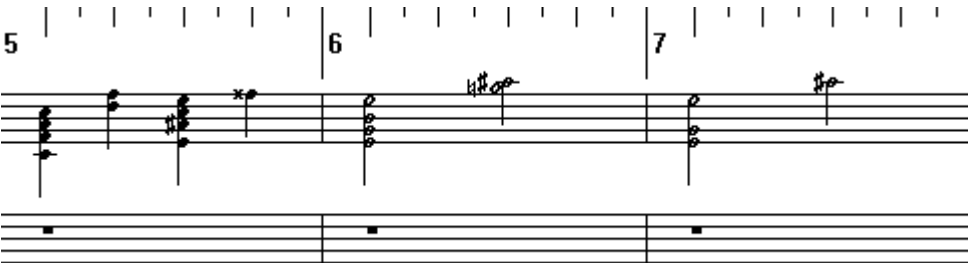
12

 = 120

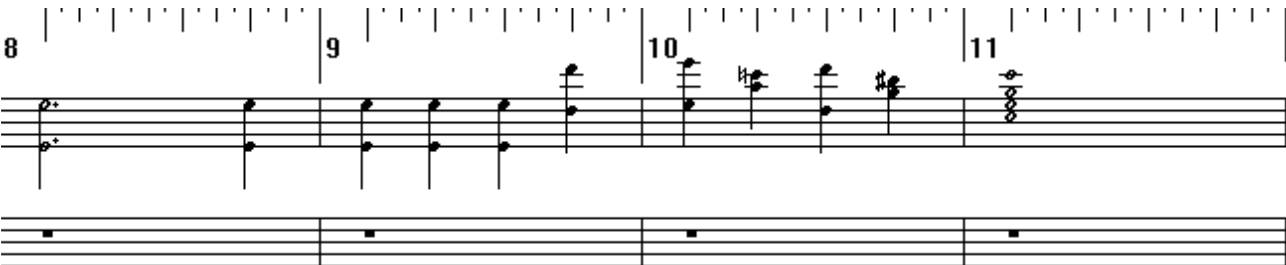
1 2 3




5 6 7



8 9 10 11



# 13

 = 120




1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

14

 = 80

The musical score for '14' is written for two staves in 4/4 time. It consists of 10 measures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff begins with a bass clef and the same key signature and time signature. The score is divided into two systems. The first system contains measures 1 through 3. The second system contains measures 4 through 7. The third system contains measures 8 through 10. The notation includes various note values, rests, and dynamic markings such as '1-' and '2-'. The piece concludes with a final chord in measure 10.

# 15

 = 130



1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18

# tbp73 – Preludes VII

original composition – travelsbypiano (2004 – 2008)

19 20 21

Più mosso e accel. fino alla fine...

22 23 24

25 26 27 28

29 30 31

16

♩ = 40

The musical score for piece 16 is presented in two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. Each measure is preceded by a measure rest. The notation is in 4/4 time, with a tempo marking of a quarter note equal to 40 beats per minute. The key signature has one flat (B-flat). The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the piece, with the bass staff showing more complex accompaniment in measures 6 and 7. Measure numbers 1, 2, 3, 4, 5, 6, and 7 are placed above the first staff of each system. Measure rests are indicated by a 'z' symbol.

# 17

$\text{♩} = 73$

1 2 3

4 5 6

7 8 9

10 11

12 13 14 15



tbp73 – Preludes VII

original composition – travelsbypiano (2004 – 2008)

The musical score consists of two systems of staves. The first system contains measures 16, 17, and 18. Measures 16 and 17 are marked with a 12/8 time signature, while measure 18 is marked with a 6/8 time signature. The second system contains measures 19, 20, and 21. Measures 19 and 20 are marked with a 6/8 time signature, while measure 21 is marked with a 12/8 time signature. The third system contains measures 22, 23, and 24. Measures 22 and 23 are marked with a 6/8 time signature, while measure 24 is marked with a 3/8 time signature. The fourth system contains measures 25 and 26. Measure 25 is marked with a 12/8 time signature, while measure 26 is marked with a 6/8 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A tempo marking 'poco rit. ...' is present below measure 24. The score is written for a single melodic line on a grand staff.

16 17 18


19 20 21

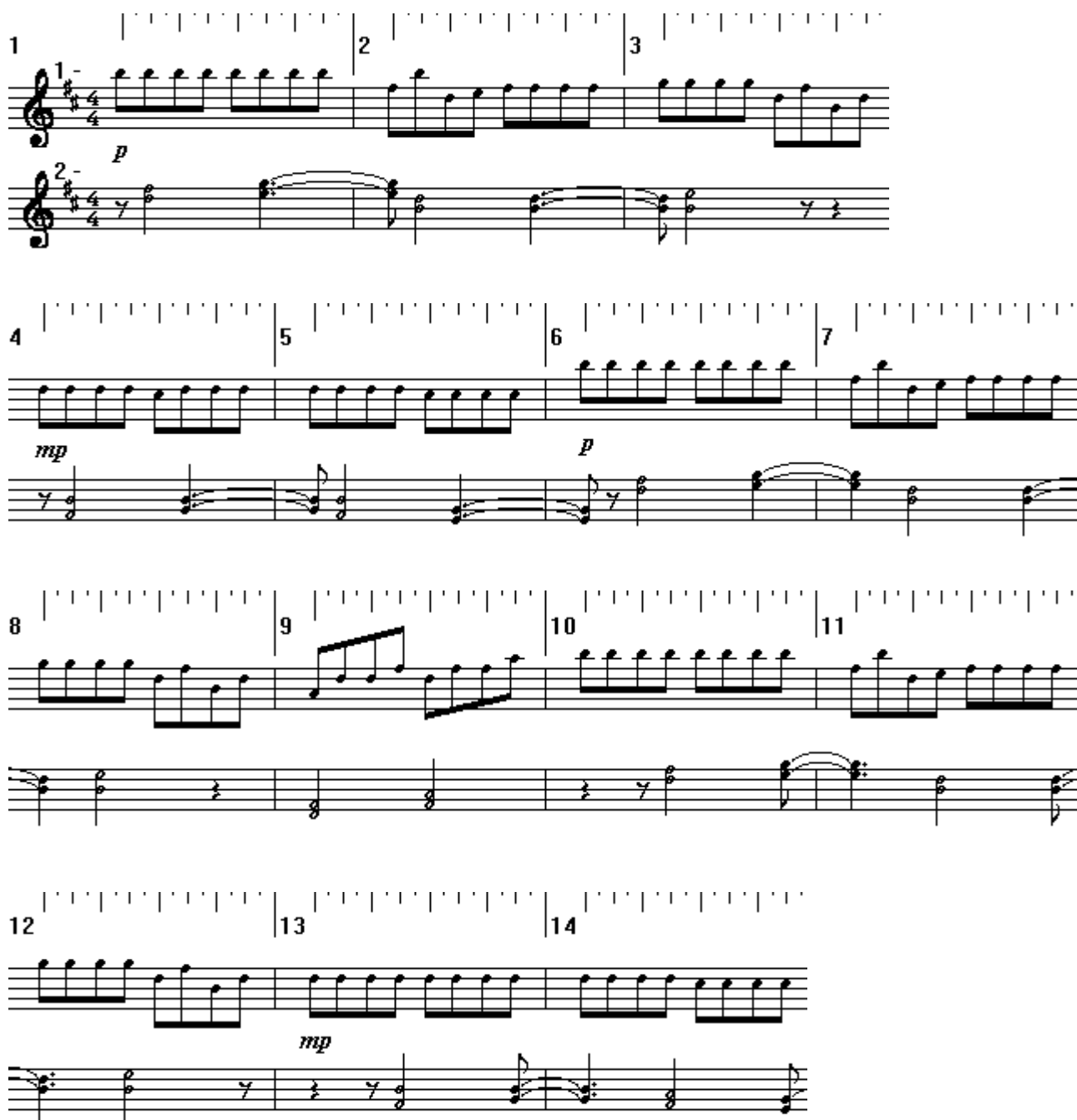
22 23 24

*poco rit. ...*

25 26

# 18

 = 120



1 *p*

2 *p*

3 *p*

4 *mp*

5 *p*

6 *p*

7 *p*

8 *mp*

9 *mp*

10 *mp*

11 *mp*

12 *mp*

13 *mp*

14 *mp*

tbp73 – Preludes VII

original composition – travelsbypiano (2004 – 2008)

15 16 17 18

*pp* *p*


19 20 21

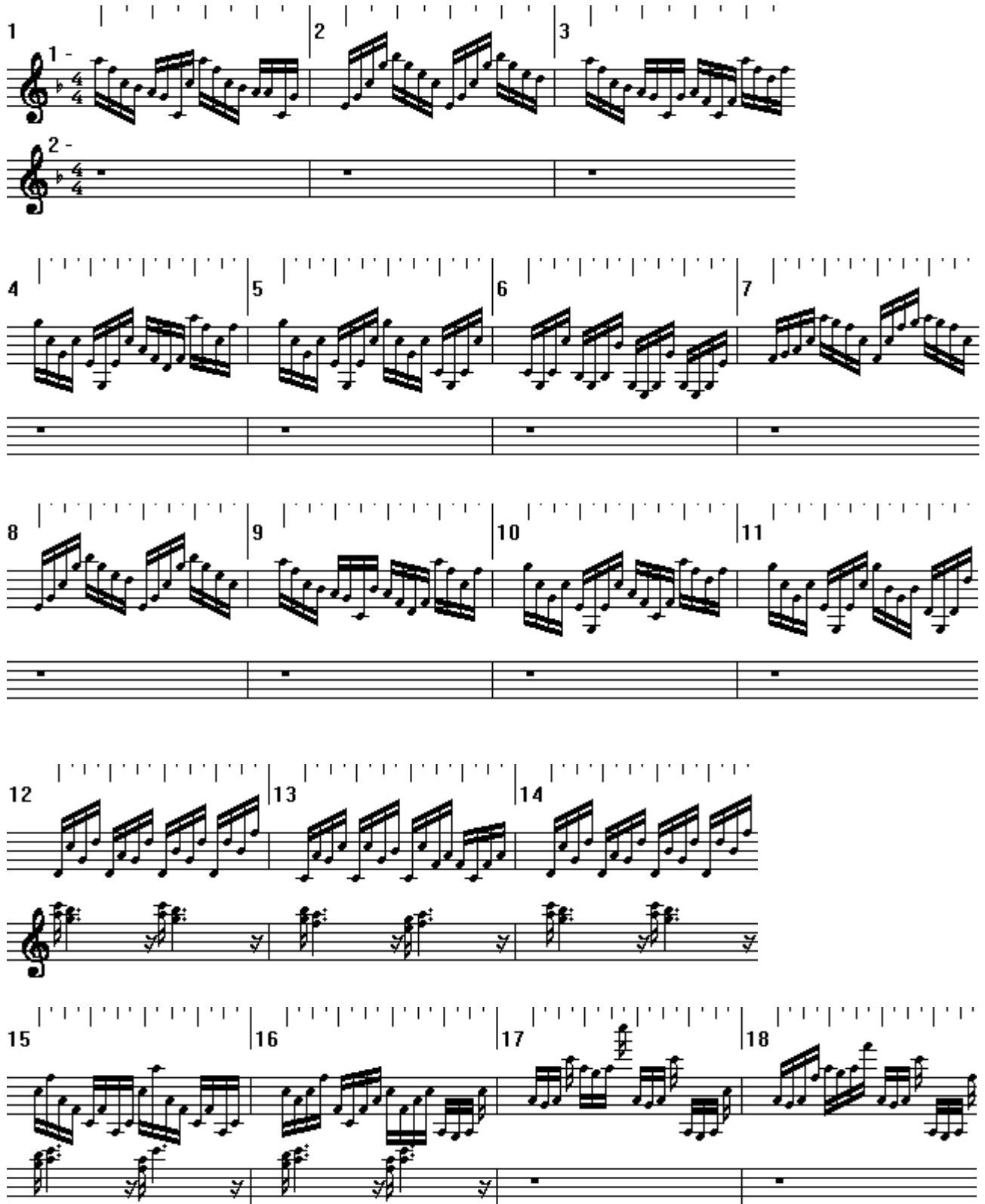
*mp*

22 23

*p* *SMORZ. ...*

# 19

 = 122



1 2 3

4 5 6 7

8 9 10 11

12 13 14

15 16 17 18

This musical score is for a piano piece titled 'Preludes VII' by travelsbypiano, composed between 2004 and 2008. The score is presented on a grand staff with a treble and bass clef. It consists of 16 measures, numbered 19 through 34. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Measures 19-21 show a complex rhythmic pattern with many beamed notes. Measures 22-24 are more sparse, with fewer notes and some rests. Measures 25-28 feature a dense, fast-moving melodic line. Measures 29-31 continue this fast-moving line with some variations. Measures 32-34 show a return to a more complex, fast-moving pattern. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

19 20 21

22 23 24

25 26 27 28

29 30 31

32 33 34

tbp73 – Preludes VII  
original composition – travelsbypiano (2004 – 2008)


35 36 37

38 39 40 *staccato*

41 42 43


*legato* *rit. ...*

20

 = 120



# 21

 = 100



1 - *molto legato*

2 -

3 -

4 -

5 -

6 -

7 -

8 -

9 -

10 -

11 -

12 -

13 -


14 -

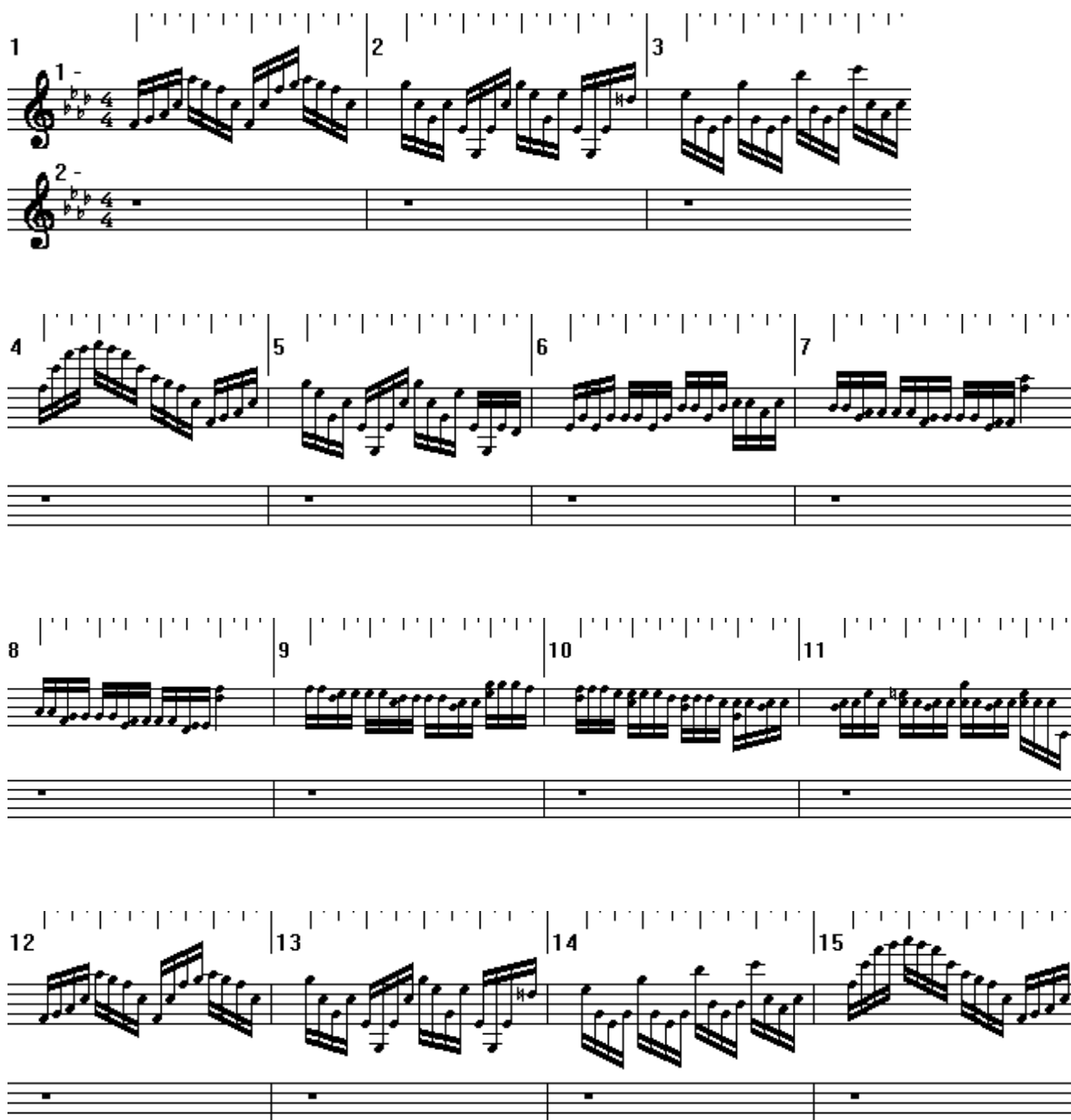
15 -

The musical score for Prelude 21 consists of 15 measures. It is written for piano in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as 100 beats per minute. The score is divided into two systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 15. Measures 1 and 2 are marked with a '1 -' and '2 -' respectively, and the instruction 'molto legato' is placed below measure 1. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in measure 15.



## 22

 = 120



1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18

Measures 16, 17, and 18 of the musical score. Each measure contains a complex, fast-moving melodic line in the upper staff, primarily consisting of eighth and sixteenth notes. The lower staff is empty, showing only the five-line structure.

19 20 21

Measures 19, 20, and 21 of the musical score. Measure 19 continues the fast-moving melodic line. Measure 20 features a dense block of chords. Measure 21 begins with a melodic phrase and ends with a sustained chord marked with a fermata. The lower staff remains empty.

23

$\text{♩} = 130$

1

2


3

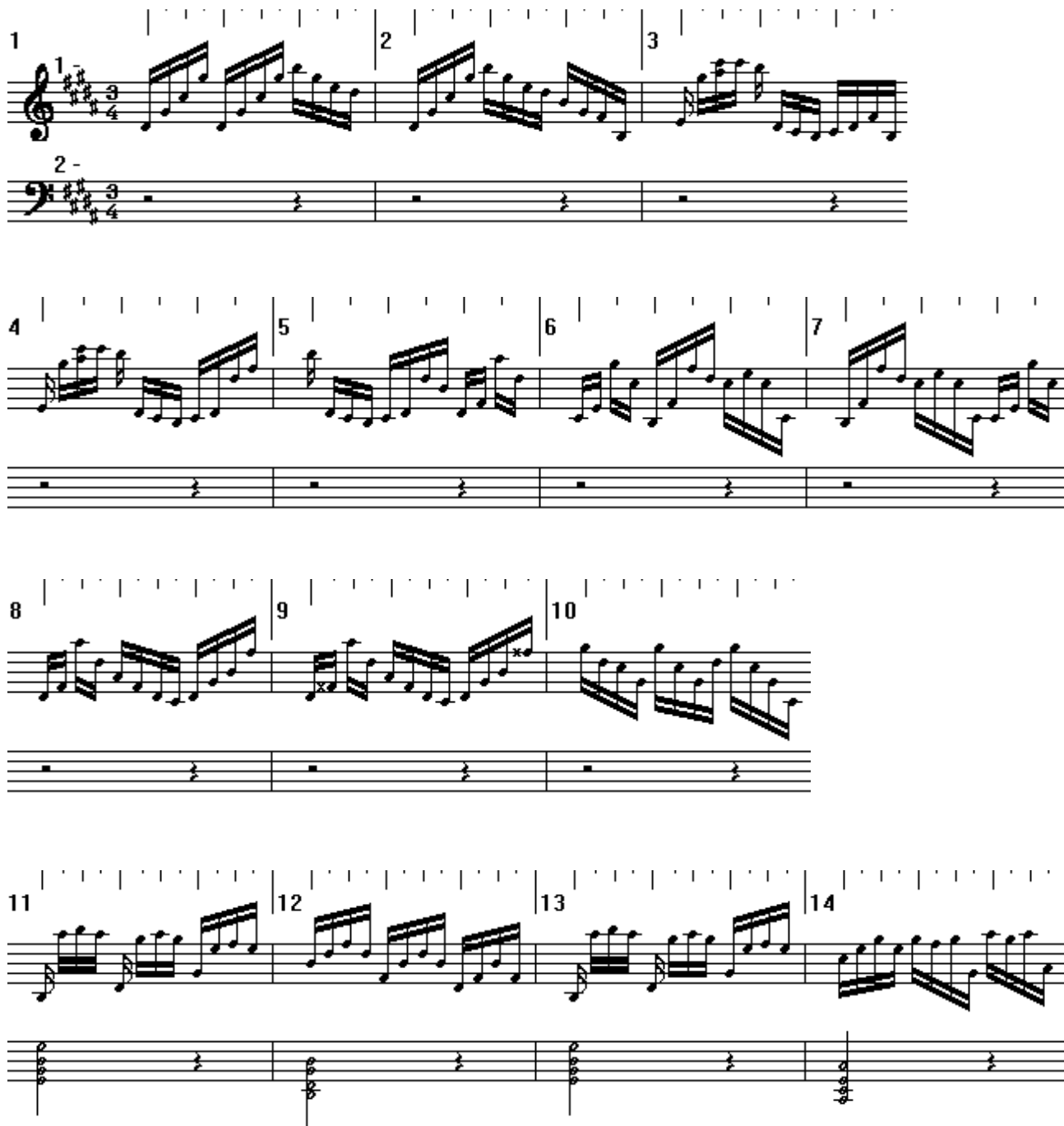
4

5

6

## 24

 = 120



1 2 3

4 5 6 7

8 9 10

11 12 13 14

This musical score is for a piano piece titled 'Preludes VII' by travelsbypiano, composed between 2004 and 2008. The score is presented in a system of five systems, each containing two staves. The first staff of each system contains the right-hand melody, and the second staff contains the left-hand accompaniment. The measures are numbered 15 through 33. The right-hand part features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. The left-hand part is primarily composed of sustained chords, with some measures featuring moving bass lines. The overall texture is light and delicate, characteristic of a prelude. The notation is in a standard musical format with a treble and bass clef, and a key signature of one flat (B-flat).

15 16 17 18

19 20 21 22

23 24 25 26

27 28 29 30

31 32 33

Measures 34-44 of the musical score. The score is written for two staves. Measures 34-40 feature a complex, fast-moving melody in the upper staff, often with triplets, while the lower staff provides a steady accompaniment of eighth notes. Measures 41-44 show a shift in texture, with the upper staff holding sustained chords and the lower staff continuing with a more active line. A fortissimo (*ff*) dynamic marking is present at the beginning of measure 42.

34 35 36

37 38 39 40

41 42 43 44

*ff*

## 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 subdivision 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. A footnote will describe 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 elsewhere on the web). This should fix 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”.

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

A. Most likely... NOT.

**Q. Why not?**

A. I don’t have the time. Consider that producing the score you are holding now already cost me several hours of sleep / free time and many a fit of rage and/or frustration. If you paid something to get this score, you could even say you were paying for my overtime editing work, not for the music herself.

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

A. NOT.

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

A. Long story short, pick your favorite from: 1) Sounds nice for a pipe dream 2) Save your dreams for when you’re sleeping 3) No way, José

**Q. I have a request.**

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

**Q. I want to play your works in public!**

A. Go ahead. I’m cool with it ☺

**Q. Is it really OK without any additional fee or something?**

A. If you have this score, you can. If you paid for it, the amount you paid already covers public performances. If you didn’t pay for it, then it means it required no fee in the first place. Of course I’d be delighted to know when and where my works were played and even more to hear them played, but it’s not required in any way.

**Q. Why some of your scores are free while some are not? Why not making them all free?**

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. My top and foremost goal in distributing my works is granting them survival. Free is very nice but it has its limits. Apparently even if you’re self-published, unless you go commercial you aren’t taken seriously. This is ridiculous if you ask me, but it works like that. Shocking truth. Anyway the general criteria I’m currently using is: compositions → free; transcriptions → some free, some not. “Currrently” means that it may change in the future.

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## **Links/Contact**

### **Main site/blog**

<http://travelsbypiano.wordpress.com>

### **YouTube channel** (example performances)

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

### **Scores**

<http://travelsbypiano.load.cd>

[http://imslp.org/wiki/Category:Novegno,\\_Roberto](http://imslp.org/wiki/Category:Novegno,_Roberto)

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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 bought them, Thank you once again.

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

Thank you for your Support!..

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