

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

L. Boccherini

String Quartet in B flat major

Op.2 No.2 / G.160

original piano transcription
[tbpt100]

9 September 2012 – 5 September 2013

D O U J I N E D I T I O N

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Allegro non tanto (♩ ~ 92)

1 2 3 4

1- 3 3 3 3
2 - *p con grazia* 8 8 *rf*
stacc. *stacc.*

5 6 7

p *rf*
3 3

8 9 10

p (>) (>) (>) (>) *sim.* *f*

11 12 13

f *p* *f* *p* *f* *brillante*

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14 15 16 17

p 8

This system contains measures 14 through 17. The top staff features a complex rhythmic pattern with many sixteenth notes. The bottom staff has a simpler melody. A dynamic marking of *p* (piano) is present, along with a fermata over a note in measure 16.

18 19 20

f

This system contains measures 18 through 20. The top staff continues with the complex rhythmic pattern. The bottom staff has a melody with a dynamic marking of *f* (forte) in measure 18.

21 22 23 24

f *31* *31* *31*

This system contains measures 21 through 24. The top staff has a complex rhythmic pattern with triplets marked *31*. The bottom staff has a melody with a dynamic marking of *f* (forte) in measure 21.

25 26 27 28

This system contains measures 25 through 28. The top staff has a complex rhythmic pattern. The bottom staff has a melody.

57 58 59 60

p *3* *3* *3* *mf*

sopra

This system contains measures 57 through 60. The top staff has a complex rhythmic pattern with triplets marked *3*. The bottom staff has a melody with a dynamic marking of *p* (piano) in measure 57 and *mf* (mezzo-forte) in measure 60. The word *sopra* is written below the first measure.

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61 62 63 64

p *f* *mp*

This system contains measures 61 through 64. The top staff features a melodic line with dynamic markings *p*, *f*, and *mp*. The bottom staff provides harmonic support with chords and bass lines.

65 66 67

f *p* *f* *p* *f* *p* *f*

This system contains measures 65 through 67. It includes a triplet in measure 67. The bottom staff has a treble clef in measure 65 and a bass clef in measure 66.

68 69 70 71 72

p

This system contains measures 68 through 72. It features a triplet in measure 68. The bottom staff continues the harmonic accompaniment.

73 74 75

mf

This system contains measures 73 through 75. It features a triplet in measure 74. The bottom staff has a complex rhythmic pattern.

76 77 78 79

f *p* *f* *p* *f*

لوا لوا لوا

This system contains measures 76 through 79. It features a triplet in measure 77. The bottom staff has a complex rhythmic pattern. The text "لوا لوا لوا" is written below the first staff.

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80 81 82

Measures 80-82 of the piano transcription. The top staff features a complex rhythmic pattern with sixteenth and thirty-second notes, while the bottom staff provides a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 82.

83 84 85

Measures 83-85. Measure 83 shows a change in the top staff's texture. Measure 84 features a dynamic marking of *f* (forte) in the bottom staff. Measure 85 continues the intricate rhythmic patterns in the upper voice.

86 87 88

Measures 86-88. Measure 86 has a dynamic marking of *p* in the bottom staff. Measure 87 includes a flat symbol (b) under a note in the bottom staff. Measure 88 shows a melodic line in the top staff.

89 90

Measures 89-90. Measure 89 features a dynamic marking of *f* in the bottom staff. Measure 90 contains triplets (3) in both staves, with a flat symbol (b) under a note in the bottom staff.

91 92 93 94

Measures 91-94. Measure 91 has a dynamic marking of *f* in the bottom staff. Measure 94 ends with a repeat sign and a first ending bracket labeled 'a)'. The bottom staff concludes with a final cadence.

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a)
when playing the second time (repeat), please varyate as follows:

[70 - 76] = [108 - 114]

Musical score for measures 108-111. The top staff shows chords and melodic lines in the right hand, and the bottom staff shows chords and a melodic line in the left hand. Measure 108 starts with a whole rest in the right hand and a chord in the left hand. Measure 109 has a melodic line in the right hand and a chord in the left hand. Measure 110 has a whole rest in the right hand and a chord in the left hand. Measure 111 has a melodic line in the right hand and a chord in the left hand.

Musical score for measures 112-114. The top staff shows chords in the right hand. The bottom staff shows a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with 'leg.', 'stacc.', and 'sim.' with a '6' above the notes.

[84 - 94] = [122 - 132]

Musical score for measures 122-124. The top staff shows a complex rhythmic pattern with sixteenth notes and sixteenth rests. The bottom staff shows a melodic line in the right hand and a chord in the left hand. A box labeled '8vb' is present in the bottom staff.

Musical score for measures 125-128. The top staff shows a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with '3' above the notes. The bottom staff shows a melodic line in the right hand and a chord in the left hand. A box labeled '3' is present in the bottom staff.

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Musical score for measures 129-132. The top staff shows a complex texture with many notes, while the bottom staff has a more melodic line. Measure 132 includes the instruction *smorz. ...* and a fermata over the final notes.

Largo (♩ ~ 45)

Musical score for measures 1-5. The key signature is B-flat major and the time signature is 2/4. The first measure has a first ending bracket. The instruction *p dolcemente cantabile* is present. The bottom staff features a long, sweeping line.

Musical score for measures 6-10. The top staff has a dense texture with triplets. The instruction *f* appears at the end of measure 10.

Musical score for measures 11-15. The top staff has a melodic line with dynamics *dim.*, *pp*, *rf*, and *dim.* The bottom staff has a steady accompaniment.

Musical score for measures 16-20. The top staff features triplets and dynamics *pp*, *p*, *f*, and *dim.* The bottom staff continues the accompaniment.

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21 22 23 24 25

f *>* *dim.* *p*

This system contains measures 21 through 25. It features two staves. The upper staff has a dynamic marking of *f* at the beginning, followed by a decrescendo through *dim.* to *p*. The lower staff has a long note with a fermata at the end of measure 25.

26 27 28 29 30

rf

This system contains measures 26 through 30. The upper staff has a dynamic marking of *rf* (ritardando fortissimo) at the start of measure 27. The lower staff has a series of chords with a '3' above them, indicating triplets.

31 32 33 34 35

rf *3*

This system contains measures 31 through 35. The upper staff has a dynamic marking of *rf* at the start of measure 31 and contains several triplet markings (*3*) above the notes. The lower staff has chords with a '3' above them, indicating triplets.

36 37 38 39 40

p *f* *dim.*

This system contains measures 36 through 40. The upper staff has a dynamic marking of *p* at the start of measure 37 and *f dim.* at the end of measure 40. It features several triplet markings (*3*) above the notes. The lower staff has a long note with a fermata at the end of measure 40.

41 42 43 44 45

f *smorz.* 1 2

This system contains measures 41 through 45. The upper staff has a dynamic marking of *f* at the start of measure 41 and *smorz.* (ritardando) at the start of measure 43. It features first and second endings marked '1' and '2' above the notes. The lower staff has a long note with a fermata at the end of measure 45.

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Fuga con spirito (♩ ~ 150 → 175**)

** [1]→[51]: accel. mm 150 → 170, then [51]→[52] rit. mm 170 → 160, finally [93]→[106] accel. mm 150 → 175

The image displays a piano transcription of the first 25 measures of the 'Fuga con spirito' movement from Boccherini's String Quartet in B-flat major, Op. 2, No. 2. The score is written for two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat major) and the time signature is 4/4. The piece begins with a forte (f) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Measure numbers 1 through 25 are clearly marked above the staves. The score shows the intricate interplay between the two parts, with frequent sixteenth-note passages and dynamic markings.

L. Boccherini – String Quartet in B flat major Op.2 No.2 / G.160
piano transcription – travelsbypiano [tbpt100]

26 27 28 29 30

p

This system contains measures 26 through 30. The top staff features a complex rhythmic pattern with many sixteenth notes and rests. The bottom staff provides a simpler accompaniment with quarter and eighth notes. A piano (*p*) dynamic marking is placed below the first measure of the top staff.

31 32 33 34 35

This system contains measures 31 through 35. The top staff continues with intricate sixteenth-note passages. The bottom staff has a more active accompaniment, including some sixteenth-note runs. A forte (*f*) dynamic marking is placed below the first measure of the bottom staff.

36 37 38 39 40

This system contains measures 36 through 40. The top staff shows a melodic line with some slurs. The bottom staff continues with a steady accompaniment. A piano (*p*) dynamic marking is placed below the first measure of the top staff.

41 42 43 44 45

This system contains measures 41 through 45. The top staff features a melodic line with slurs and some grace notes. The bottom staff has a consistent accompaniment. A forte (*f*) dynamic marking is placed below the first measure of the bottom staff.

46 47 48 49 50

This system contains measures 46 through 50. The top staff has a melodic line with some slurs. The bottom staff features a more active accompaniment with some sixteenth-note runs. A sharp sign (\sharp) is placed below the first measure of the top staff.

L. Boccherini – String Quartet in B flat major Op.2 No.2 / G.160
piano transcription – travelsbypiano [tbpt100]

51 52 53 54 55

Musical notation for measures 51-55. The top staff features a melodic line with eighth-note patterns and some rests. The bottom staff provides harmonic support with chords and rhythmic accompaniment.

56 57 58 59

Musical notation for measures 56-59. The top staff continues the melodic line with eighth-note patterns. The bottom staff features a dense texture of chords and rhythmic accompaniment.

60 61 62 63

Musical notation for measures 60-63. The top staff shows a melodic line with some rests. The bottom staff features a dense texture of chords and rhythmic accompaniment. The dynamic marking *sfp* is present below the bottom staff.

64 65 66 67 68

Musical notation for measures 64-68. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support with chords and rhythmic accompaniment. The dynamic marking *p* is present below the bottom staff.

69 70 71 72 73

Musical notation for measures 69-73. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support with chords and rhythmic accompaniment. The dynamic marking *f* is present below the bottom staff.

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74 75 76 77

Musical notation for measures 74-77. The top staff features a melodic line with eighth and sixteenth notes, including a dynamic marking 'p' at the end. The bottom staff provides harmonic accompaniment with chords and moving lines.

78 79 80 81 82

Musical notation for measures 78-82. The top staff continues the melodic development with slurs and ties. The bottom staff shows a steady accompaniment pattern.

83 84 85 86 87

Musical notation for measures 83-87. The top staff has a more active melodic line with frequent sixteenth notes. The bottom staff continues with a consistent accompaniment.

88 89 90 91 92

Musical notation for measures 88-92. The top staff shows a melodic line with some rests. The bottom staff has a dynamic marking 'p' at the beginning and continues with a simple accompaniment.

93 94 95 96 97

Musical notation for measures 93-97. The top staff features a melodic line with a dynamic marking 'f'. The bottom staff includes the instruction *poco a poco cresc. e accel. fino alla fine...* and ends with a series of chords.

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98 99 100 101 102

Musical score for measures 98-102. The top staff contains a melodic line with a slur over measures 98-99 and a dynamic marking *f* at the start of measure 101. The bottom staff contains a bass line with a dynamic marking *f* at the start of measure 101. Both staves feature complex rhythmic patterns, including sixteenth and thirty-second notes.

103 104 105 106

Musical score for measures 103-106. The top staff features a melodic line with a dynamic marking *ff* at the start of measure 105. The bottom staff contains a bass line with a dynamic marking *ff* at the start of measure 105. Both staves feature complex rhythmic patterns, including sixteenth and thirty-second notes.

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

These are piano scores, so 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

Accidentals (*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 accidental **changes**, it will be noted. It’s easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 5 bars each – and pasted on a customary A4-page.

Bar reset

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

Weird accidentals

Sometimes (rarely I hope) you may find accidentals notated in a strange way, for example F# in a context of G minor written as Gb (G flat). These are program quirks that generally happen in minor mode sections. The note is not actually wrong (G flat and F sharp are the same note) but in that context you should generally write it in another way to be easier to read. I generally fix these when I produce scores but occasionally one or two may slip through my quality checks. As far as I know, there is one instance when this quirk actually produces a wrong note: in F minor context, natural E written as E sharp. If you happen to find it (I hope not) please remember that’s (supposed to be) just a natural E. For transcription scores you can of course clear up any doubt by comparing with a score of the original composition.

Time signatures and metronome

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. $1/8 = 180 \rightarrow 3/8 = 60$). Metronome times are not set in stone of course; to underline that, I generally don’t write “=” but “~”

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)

Slurs (phrasing)

No slurs here, sorry. For transcription scores you can of course refer to the phrasing of the original works: I always try to carry on the spirit and message of the original compositions (these are transcriptions, not revolutions...). Sometimes I consciously change the *letter*, but not the *spirit*. I consider phrasing as part of the spirit, so you can assume it's the same as in the original.

Legato and Staccato

Traditionally, slurs are used not only for phrasing but also to note *legato*; so when consecutive notes are not tied by a slur they can be assumed to be *staccato*. This is absolutely not true here and it's probably one of the biggest differences in notation here with traditional, pretty typesetting.

There are no slurs: neither phrasing nor legato ones. So what do we do?

It is still possible to distinguish a *legato* note from a *staccato* note.

How? The point is, forget for a moment how the notes are *written* and focus on how they are *played*:

- a *legato* note is played for its *whole* duration
- a *staccato* note is played for *half* its duration, followed by a *pause* for the other half

There we go.

Staccato notes are noted with half the value, followed by half the pause. 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.

Legato notes are not noted in any special way: by default they are legato. An 1/8 note is to be played for 1/8 and that's it. But, if it's followed by an 1/8 pause, it means it's a staccato 1/4 note!

Imagine a 3/4 time bar filled with six consecutive 1/8 notes. No pauses in between? They are legato. If they were staccato, they would instead be written as 1/16 notes followed by a 1/16 pause each.

Imagine a passage with couples of 1/8 notes tied in couples by slurs: it means the first is legato, the second is staccato (elegant phrasing frequently found in classical music). How do we write it here? 1/8 note, 1/16 note, 1/16 pause.

Yes I know, it is visually awful at first, but after a while you get used to it: it's just another way of writing the same thing but it's correct and even closer to the reality of playing.

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 that doesn't match 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 particularly vexing I generally include a footnote to point it out. Sometimes the program does not tie notes at all, for example in tercets. This does not necessarily mean they have to be played staccato: see previous paragraph and refer to inline score notes for additional directions.

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

Pedals, fingering

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 in particular is written only as a curiosity.

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. The bottom line is: if you are uncomfortable with the hand distribution on the score, do not hesitate to find and play your own distribution of notes between the two hands.

Another point, just to be sure: as a general rule playing (volume, expression etc.) directions meant for both hands are written *between* the staves, those meant only for the first stave are written *above* it, those meant only for the second stave are written *under* it.

Trills, appoggiatura, acciaccatura, mordents and other embellishments

More likely to appear in my transcriptions, they may or may not be written in standard notation, that is shorthanded with standard signs: sometimes they may be written out explicitly with all the notes involved, without any shorthand sign. Somewhat ugly but correct. For example an *acciaccatura* may be



written as ♯ or as a full sized 1/32 note, like this:

There may be a footnote describing trill resolutions, most of the time visually with a score snippet of the bars containing embellishments, rendered in “zoomed” time signature (see below)

Zoomed (bloated) 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. Example: a trill in 1/16 tercets within a 4/4 bar, is shown “zoomed” in a 6/4 bar so the 1/16 tercets become regular 1/16 and can be properly displayed.

Repeats

(in transcription scores) When comparing the original scores with my transcriptions, you might notice that sometimes passages typeset with repeats in the original do not have repeat signs in the transcribed version: the bars are explicitly shown twice. I’m not talking about *large* repeats as the two halves of a sonata movement but *shorter* repeats as those found in minuetto / trio or other suite/dance based movements, variation sets and so on. This may happen for two reasons:

- (most of the time): in my transcribed version, the repeat section contains some kind of variation: the second time is different from the first so it becomes *obbligato*. There may be a footnote expressing my preference if you choose to skip the repeat anyway (for larger sections).
- (sometimes): repeated section is too short; since adding repeat signs in my coarse typesetting translates to bitmap editing, if it becomes less efficient than unfolding the repeat I just repeat the bars explicitly

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.

For transcription scores, it is of course useful and recommended to familiarize yourself with the original work and its score. There you can find phrasing slurs and other notation details that may be missing in my rough scores; you can also have fun comparing the transcription with the original and spot where my version differs from the original and how. As a general rule when a notation detail is missing in my version (phrasing slurs for example) you can of course consider the one in the original score, however when notation details are slightly different (for example volume directions) then they are not to be considered mistakes but the result of conscious choices and integral part of the transcription.

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, bound to the original license terms. 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...