

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

88

P r e l u d e s

IX

for piano

original composition

2009

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


*

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IX	tbp88	6	Gm
IX	tbp88	7	A
IX	tbp88	8	F#m
IX	tbp88	9	Ab
IX	tbp88	10	Fm
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IX	tbp88	23	Db
IX	tbp88	24	Bbm

1

 = 120

1 2 3 4




5 6 7 8



9 10




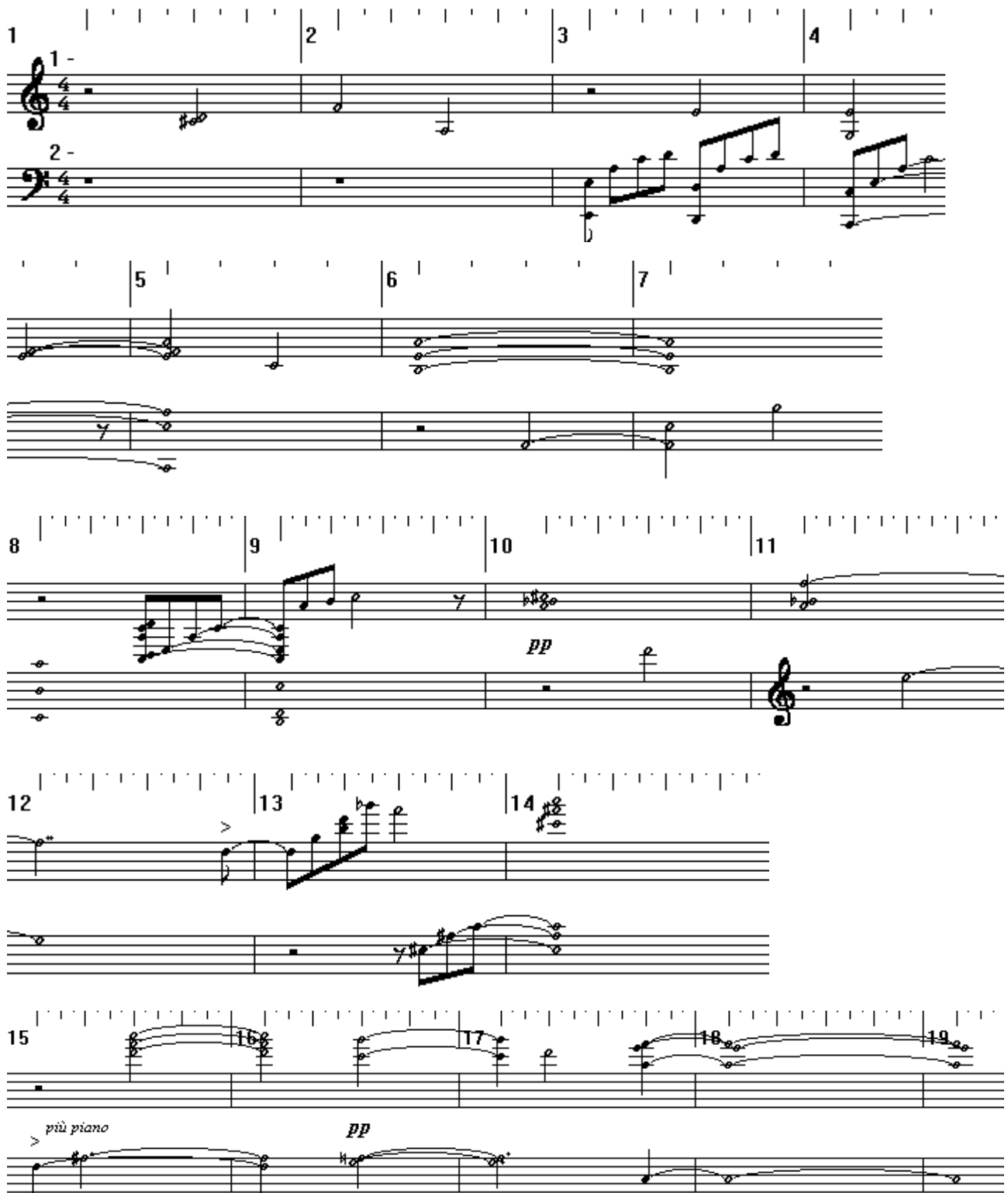
11 12 13



rit.

2

 = 110



1 2 3 4

5 6 7

8 9 10 11

12 13 14


15 16 17 18 19

pp

più piano

pp

3

 = 120 - 100



1 2 3

4 5 6 7

8 9 10

11 12 13

3va

4

$\text{♩} = 100$

1 2 3

4 5 6


7 8

9 10

11 12

rit. fino alla fine...

5

 = 160



1 - *p e tre corde sempre*

2 -

3 -

4 -

5 -

6 -

7 -

8 -

9 -

10 -

11 -

12 -

13 -

Measures 14-20 of the musical score. The score is written for two staves. Measures 14-17 are marked *Più lento*. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. The score includes various musical notations such as eighth notes, quarter notes, and rests.

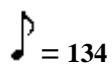
6

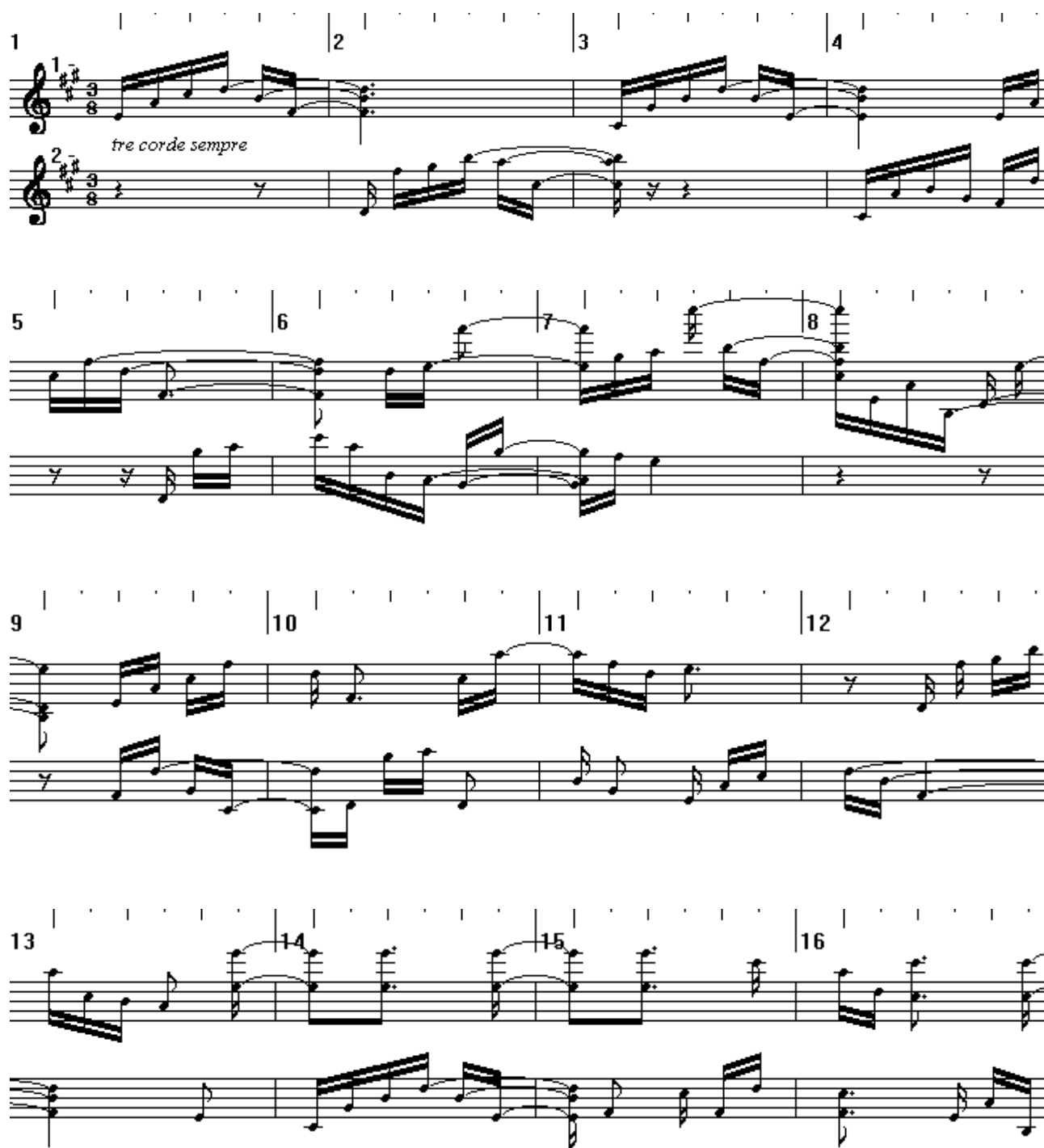
= 150

Measures 1-4 of the musical score. The score is written for three staves. Measure 1 is marked *1 -*. Measure 2 is marked *2 -*. Measure 3 is marked *3 -*. Measure 4 is marked *4 -*. The score includes various musical notations such as eighth notes, quarter notes, and rests. The text *tre corde* is written above the second staff.

The image displays a musical score for a piece titled "Preludes IX" by travelsbypiano (2009). The score is written for three staves, likely representing different voices or instruments. The first system contains measures 5 through 8, and the second system contains measures 9 through 12. The third system contains measures 13 through 15. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., γ). The key signature is one flat (B-flat), and the time signature is 4/4. The score is presented in a clean, professional layout with clear notation and measure numbers.

7

 = 134



1 2 3 4

5 6 7 8

9 10 11 12


13 14 15 16

tre corde sempre

tbp88 – Preludes IX
original composition – travelsbypiano (2009)

The image displays a musical score for two staves, measures 17 through 23. The notation is in treble and bass clefs. Measures 17-20 show a melodic line in the upper staff with various intervals and a descending line in the lower staff. Measures 21-23 feature a more complex texture with multiple voices in both staves, including a prominent melodic line in the upper staff and a more active, lower-voiced line in the lower staff. The score is written in a standard musical notation style with notes, rests, and bar lines.

8

 = 170



1 2 3

4 5 6 7

8 9 10

11 12 13 14

tre corde

7

The image displays a musical score for a piece titled "Preludes IX" by travelsbypiano (2009). The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 15 through 27 indicated above the staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. A dynamic marking of *sva* (sforzando) is present at the beginning of measure 15. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

15 *sva* 16 17 18

19 20 21 22

23 24

25 26 27

9

$\text{♩} = 170$

1 2 3

4 5 6

7 8 9 10

11 12 13

14 15

tre corde

sua

10

$\text{♩} = 71$

1 -

2 -

tre corde sempre

8

9

10

11

12

13

ff

14

p

pp

15

pp

p


16 17 18

19 20 21

f *p* *pp*

The image displays a musical score for two staves, measures 16 through 21. The top staff contains measures 16, 17, and 18. Measure 16 features a complex, multi-measure rest with a series of beamed eighth notes. Measures 17 and 18 contain single notes. The bottom staff contains measures 19, 20, and 21. Measure 19 begins with a forte (*f*) dynamic and a multi-measure rest. Measures 20 and 21 feature a piano (*p*) dynamic and a multi-measure rest. Measure 21 is marked with a pianissimo (*pp*) dynamic. The score is written in a standard musical notation with a treble clef and a key signature of one flat.

11

 = 160



1 2 3 4

5 6 7 8

9 10 11

12 13 14 15

The image displays a musical score for a piece titled "Preludes IX" by travelsbypiano (2009). The score is presented in two systems, each with two staves. The first system contains measures 16, 17, 18, and 19. The second system contains measures 20 and 21. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clean, professional style with clear notation and a consistent layout.

Measures 16-19 are shown in the first system. Measure 16 begins with a treble clef and a B-flat key signature. The melody starts on a whole note chord of B-flat and D. Measure 17 continues with a whole note chord of B-flat and D. Measure 18 features a half note chord of B-flat and D, followed by a half note chord of B-flat and D. Measure 19 shows a half note chord of B-flat and D, followed by a half note chord of B-flat and D. Measures 20-21 are shown in the second system. Measure 20 begins with a treble clef and a B-flat key signature. The melody starts on a whole note chord of B-flat and D. Measure 21 continues with a whole note chord of B-flat and D.

12

$\text{♩} = 60$

1 *1 -* *2 -* *3 -*

2 *a tempo* *rapido* *rapido*

4 *a tempo* *rapido*

6 *rapido*

8 *a tempo*

11 *sempre a tempo*

12 *sempre a tempo*


13 *sempre a tempo*

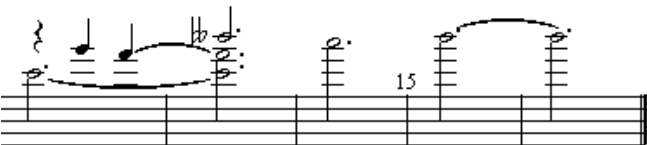
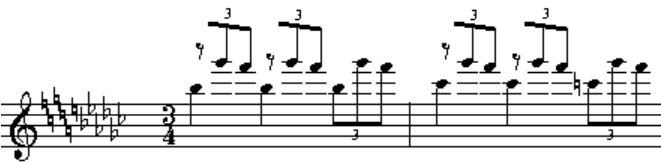
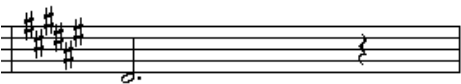
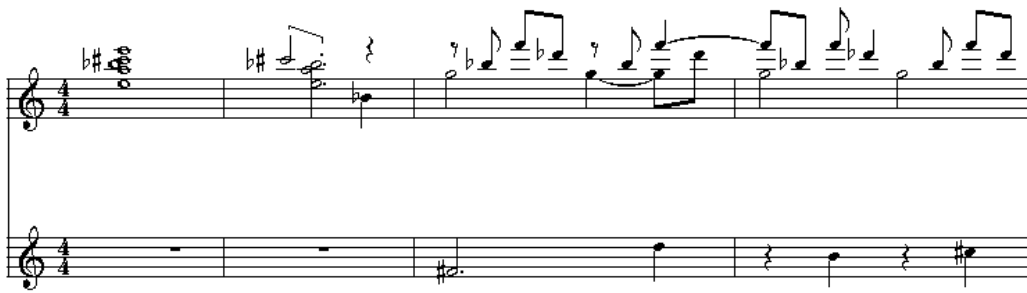
14 15

*più veloce
(non rapido)* *a tempo*


16 17 18

13

 = 120



14

 = 178



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

f

Measures 14-19 of the musical score. The score is written for two staves. Measures 14-16 are on the top staff, and measures 17-19 are on the bottom staff. Measure 14 features a complex, fast-moving melodic line with many beamed sixteenth notes. Measure 15 continues this line. Measure 16 shows a more static, chordal texture. Measure 17 begins with a new melodic line. Measure 18 features a long, sweeping melodic line with many beamed sixteenth notes. Measure 19 continues this line. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo).

15



1 = 120

1 - 2 - 3 - 4

5 - 6 - 7


8 - 9

10 - 11 - 12 - 13

14 - 15 - 16 - 17

The image displays a musical score for a piano piece, specifically measures 18 through 27. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. Measures 18-21 are grouped together, followed by measures 22-25, and then measures 26-27. The notation includes various musical symbols such as notes, rests, and dynamic markings. A key signature of one sharp (F#) is indicated at the beginning of the first system. The piece concludes with a final measure (27) marked with a double bar line and a fermata.

16

 = 150



1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

Musical score for Preludes IX, measures 16-25. The score is written for two staves, likely piano and bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

Measures 16-19: The piano part features a series of eighth-note chords and single notes, while the bass part provides a simple harmonic accompaniment with eighth and quarter notes.

Measures 20-23: The piano part continues with eighth-note chords and single notes. The bass part features a more active line with eighth and quarter notes, including some grace notes.

Measures 24-25: Measure 24 begins with a *rapido* marking. The piano part features a rapid eighth-note run. Measure 25 ends with a double bar line and a fermata over the final chord.

17

$\text{♩} = 120$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

This musical score is for a piece titled "Preludes IX" by travelsbypiano (2009). It consists of two staves, likely representing the right and left hands of a piano. The score is divided into measures, with measure numbers 21 through 39 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style, with a clear and legible layout.

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39

18

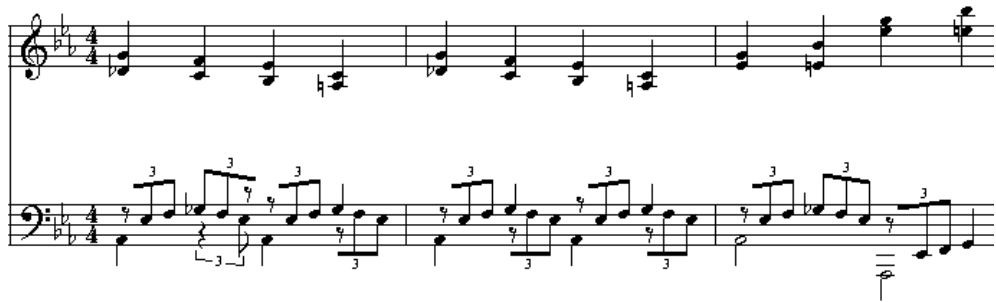
 = 90




Musical score for piece 18, measures 1-16. The score is written for two staves (treble and bass clef) in 3/4 time. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 90. The score is divided into measures 1 through 16. Measures 1-4 are on the first system, 5-8 on the second, 9-12 on the third, and 13-16 on the fourth. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *3va* (triple octave up) in measure 11. The piece concludes with a final double bar line at the end of measure 16.

19

 = 105



20

 = 160



1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

21

$\text{♩} = 120$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

più veloce

tbp88 – Preludes IX
original composition – travelsbypiano (2009)

This musical score is for a piece titled "Preludes IX" by travelsbypiano (2009). It consists of two systems of staves, each with a treble and bass clef. The first system contains measures 21 through 32. Measures 21-24 are on the first staff, and measures 25-28 are on the second staff. Measures 29-32 are on the first staff, and measures 33-36 are on the second staff. The second system contains measures 37 through 43. Measures 37-40 are on the first staff, and measures 41-43 are on the second staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clean, professional style with clear notation and measure numbers.

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43

22

$\text{♩} = 112 - 90$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20 21

tre corde sempre

23

$\text{♩} = 120$

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19 20

24

$\text{♩} = 150$

1

1 - 2 -

$\text{♩} = 240$

3 4 5 6 7 8 9 10 11 12 13

This musical score is for a piano piece titled 'Preludes IX' by travelsbypiano (2009). It consists of 27 measures, arranged in four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 26. The piece concludes with a final chord in measure 27.

Measures 14-17: The first system contains measures 14, 15, 16, and 17. Measure 14 features a treble staff with a half note and a bass staff with a half note. Measures 15-17 show more complex rhythmic patterns with eighth and sixteenth notes.

Measures 18-20: The second system contains measures 18, 19, and 20. Measure 18 has a treble staff with a half note and a bass staff with a half note. Measures 19-20 show more complex rhythmic patterns with eighth and sixteenth notes.

Measures 21-24: The third system contains measures 21, 22, 23, and 24. Measure 21 has a treble staff with a half note and a bass staff with a half note. Measures 22-24 show more complex rhythmic patterns with eighth and sixteenth notes.

Measures 25-27: The fourth system contains measures 25, 26, and 27. Measure 25 has a treble staff with a half note and a bass staff with a half note. Measure 26 features a treble staff with a half note and a bass staff with a half note, marked with a forte (*ff*) dynamic. Measure 27 shows a final chord in the treble staff and a half note in the bass staff.

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.

Q. Hey, is it me or is this copy-pasta slightly changing from one pdf to the next!?

A. Yes, that’s right. Brought to you by “It’s Life. Bear With It”™ and yours truly ☺ Honestly I’d rather have the latest version on all pdfs including the already posted ones, but since Differential PDF Update (codename DeltaUpP) hasn’t been developed yet I don’t want to get insane over the issue. Besides the older versions are correct, I just add some more details from time to time.

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**

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel

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

Scores/MP3

<http://travelsbypiano.load.cd>

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...