

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

86

Violin Etudes

I

after own Preludes

for violin solo

original composition

2000 / 2009

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

*

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1

♩ = 130

[after prelude *tbp43_05*]

Measures 1-3 of the piece. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Measure 1 starts with a first finger trill on G4. Measures 2 and 3 continue with similar trill patterns. The second staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing whole rests for all three measures.

Measures 4-5 of the piece. The first staff continues the trill patterns from the previous section. The second staff contains whole rests for both measures.

Measures 6-9 of the piece. The first staff shows more complex trill patterns. The second staff contains whole rests for all four measures.

Measures 10-13 of the piece. The first staff continues with trill patterns. The second staff contains whole rests for all four measures.

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original composition – travelsbypiano (2000 / 2009)

Measures 14, 15, 16, and 17. The notation features a complex rhythmic pattern with many beamed notes, primarily eighth and sixteenth notes, creating a dense texture. The bass line is mostly rests.

Measures 18, 19, 20, and 21. The notation continues with the complex rhythmic pattern of beamed notes. The bass line remains mostly rests.

Measures 22, 23, and 24. Measure 23 includes a sharp sign (#) above a note. The notation continues with the complex rhythmic pattern. The bass line remains mostly rests.

Measures 25, 26, 27, and 28. The notation continues with the complex rhythmic pattern of beamed notes. The bass line remains mostly rests.

Measures 29, 30, 31, and 32. Measure 32 ends with a double bar line and a fermata symbol. The notation continues with the complex rhythmic pattern. The bass line remains mostly rests.

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original composition – travelsbypiano (2000 / 2009)

Measures 33-36: This system contains four measures of music. Measures 33 and 34 feature a complex rhythmic pattern with sixteenth-note runs. Measures 35 and 36 continue with similar rhythmic motifs, including some rests. The notation is on a single staff with a treble clef.

Measures 37-40: This system contains four measures of music. Measures 37 and 38 show dense sixteenth-note passages. Measures 39 and 40 continue with similar rhythmic motifs, including some rests. The notation is on a single staff with a treble clef.

Measures 41-44: This system contains four measures of music. Measures 41 and 42 feature a complex rhythmic pattern with sixteenth-note runs. Measures 43 and 44 continue with similar rhythmic motifs, including some rests. The notation is on a single staff with a treble clef.

Measures 45-47: This system contains three measures of music. Measures 45 and 46 show dense sixteenth-note passages. Measure 47 continues with similar rhythmic motifs, including some rests. The notation is on a single staff with a treble clef.

Measures 48-51: This system contains four measures of music. Measures 48 and 49 feature a complex rhythmic pattern with sixteenth-note runs. Measures 50 and 51 continue with similar rhythmic motifs, including some rests. The notation is on a single staff with a treble clef.

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Musical notation for measures 52 through 55. Each measure contains a complex, multi-measure rest in the upper staff, with a corresponding rest in the lower staff. The rests are marked with measure numbers 52, 53, 54, and 55.

Musical notation for measures 56 through 59. Measures 56, 57, and 58 feature complex, multi-measure rests in the upper staff, with corresponding rests in the lower staff. Measure 59 is a whole rest in the upper staff, with a corresponding whole rest in the lower staff. The rests are marked with measure numbers 56, 57, 58, and 59.

2

$\text{♩} = 200$
[after prelude *tbp43_06*]

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

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

The image displays a musical score for Violin Etudes I, consisting of 23 measures. The score is organized into seven systems, each with a violin staff and a piano accompaniment staff. The measures are numbered 19 through 41. Measures 19-22, 23-26, and 27-28 feature a consistent rhythmic pattern of eighth notes in the violin part, with the piano accompaniment providing a steady bass line. Measure 29 introduces a change in the violin part with a sharp sign and a different rhythmic structure. Measures 30-33, 34-37, and 38-41 show a progression of eighth-note patterns, with some measures featuring a sharp sign and a change in the piano accompaniment. The score is presented in a clean, black-and-white format with standard musical notation.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

The image displays a musical score for Violin Etudes I, consisting of six systems of two staves each. The measures are numbered 42 through 65. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. The first system (measures 42-45) features a series of eighth-note patterns. The second system (measures 46-49) includes a key signature change to one sharp (F#) and continues with eighth-note patterns. The third system (measures 50-53) shows a continuation of the eighth-note patterns with some slurs. The fourth system (measures 54-57) maintains the eighth-note patterns. The fifth system (measures 58-61) introduces a triplet of eighth notes in measure 59. The sixth system (measures 62-65) concludes with eighth-note patterns and slurs.

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original composition – travelsbypiano (2000 / 2009)

66 | 67 | 68 | 69

Violin Etudes I, measures 66-69. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

70 | 71 | 72 | 73

Violin Etudes I, measures 70-73. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

74 | 75 | 76 | 77

Violin Etudes I, measures 74-77. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

78 | 79 | 80 | 81

Violin Etudes I, measures 78-81. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

82 | 83 | 84 | 85

Violin Etudes I, measures 82-85. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

86 | 87 | 88 | 89

Violin Etudes I, measures 86-89. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and a fermata.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

The image displays a musical score for a violin etude, consisting of six systems of music. Each system contains two staves: a treble clef staff for the violin and a bass clef staff for the piano accompaniment. The measures are numbered as follows:

- System 1: Measures 90, 91, 92, 93. The violin part features eighth-note patterns with various accidentals, while the piano part has whole rests.
- System 2: Measures 94, 95, 96, 97. The violin part includes a descending eighth-note run in measure 94, followed by eighth-note patterns. The piano part has whole rests.
- System 3: Measures 98, 99, 100, 101. The violin part consists of eighth-note patterns. The piano part has whole rests.
- System 4: Measures 102, 103, 104, 105. The violin part continues with eighth-note patterns. The piano part has whole rests.
- System 5: Measures 106, 107, 108, 109. The violin part features eighth-note patterns. The piano part has whole rests.
- System 6: Measures 110, 111, 112. The violin part shows eighth-note patterns. The piano part has whole rests.

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113 | 114 | 115 | 116

Violin Etudes I, measures 113-116. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests.

117 | 118 | 119 | 120

Violin Etudes I, measures 117-120. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests.

121 | 122 | 123

Violin Etudes I, measures 121-123. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests.

124 | 125

Violin Etudes I, measures 124-125. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests.

126 | 127 | 128 | 129

Violin Etudes I, measures 126-129. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and some notes.

130 | 131 | 132 | 133

Violin Etudes I, measures 130-133. The first staff shows a melodic line with eighth notes and slurs. The second staff shows a bass line with rests and some notes.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

The image displays a musical score for a violin etude, consisting of five systems of two staves each. The measures are numbered 134 through 151. The notation includes various rhythmic values, accidentals, and articulation marks. Measure 134 features a descending eighth-note pattern in the upper staff and a corresponding eighth-note pattern in the lower staff. Measures 135-141 continue with similar rhythmic and melodic motifs, often using slurs and accents. Measures 142-145 show a more complex melodic line with sharp accidentals in the upper staff, while the lower staff remains mostly silent with rests. Measures 146-147 continue this complex melodic line. Measures 148-151 show a return to a more rhythmic pattern in the upper staff, with a long slur spanning measures 150 and 151, and a sharp accidental in measure 150.

3

♩ = 90
[after prelude *tbp43_08*]

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

17 18 19 20

Musical notation for measures 17-20. Each measure contains a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation is presented on a single staff with a treble clef. Below each measure, there is a corresponding bass staff with a whole rest, indicating that the bass line is silent during these measures.

21 22 23 24

Musical notation for measures 21-24. Similar to the previous system, each measure features intricate rhythmic patterns on the treble staff, while the bass staff contains whole rests.

25 26 27 28

Musical notation for measures 25-28. The treble staff continues with complex rhythmic figures, and the bass staff remains silent with whole rests.

29 30 31 32

Musical notation for measures 29-32. The notation shows a continuation of the complex rhythmic patterns in the treble staff, with the bass staff silent.

33 34 35 36

Musical notation for measures 33-36. The final system on the page, showing measures 33-36 with complex rhythmic patterns in the treble staff and whole rests in the bass staff.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

37 38 39 40

Violin Etudes I, measures 37-40. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with quarter notes.

41 42 43 44

Violin Etudes I, measures 41-44. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with quarter notes.

45 46 47 48

Violin Etudes I, measures 45-48. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with quarter notes.

49 50 51 52

Violin Etudes I, measures 49-52. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with quarter notes.

53 54 55 56

Violin Etudes I, measures 53-56. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with quarter notes.

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57 | 58 | 59 | 60

Violin staff with sixteenth-note patterns. Bass staff with rests.

61 | 62 | 63 | 64

Violin staff with sixteenth-note patterns. Bass staff with rests.

65 | 66 | 67 | 68

Violin staff with sixteenth-note patterns. Bass staff with rests.

69 | 70 | 71 | 72

Violin staff with sixteenth-note patterns. Bass staff with rests.

73 | 74 | 75 | 76


Violin staff with sixteenth-note patterns. Bass staff with rests.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

Musical notation for measures 77, 78, 79, and 80. The notation is written on a single staff with a treble clef. Each measure contains a complex, fast-moving melodic line with many slurs and ties. Below the main staff are two empty staves, likely for a second instrument or a different part of the score.

Musical notation for measures 81, 82, and 83. Measure 81 continues the complex melodic line. Measure 82 shows a continuation of the fast-moving melody. Measure 83 features a treble clef and a dynamic marking of *8va* (octave up), indicating a change in register. Below the main staff are two empty staves.

4

 = 130

[after prelude *tbp43_15*]



tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

21 22 23 24

Violin Etudes I, measures 21-24. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff is empty.

25 26 27 28

Violin Etudes I, measures 25-28. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff is empty.

29 30 31 32

Violin Etudes I, measures 29-32. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with eighth-note patterns.

33 34 35 36

Violin Etudes I, measures 33-36. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with eighth-note patterns.

37 38 39 40

Violin Etudes I, measures 37-40. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with eighth-note patterns.

5

 = 100
[after prelude *tbp43_20*]



1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

17 | 18 | 19 | 20

Musical notation for measures 17-20. The top staff contains a melodic line with eighth-note patterns and slurs. The bottom staff contains a bass line with rests and a fermata.

21 | 22 | 23 | 24

Musical notation for measures 21-24. The top staff contains a melodic line with eighth-note patterns and slurs. The bottom staff contains a bass line with rests and a fermata.

25 | 26 | 27 | 28

Musical notation for measures 25-28. The top staff contains a melodic line with eighth-note patterns and slurs. The bottom staff contains a bass line with rests and a fermata.

29 | 30 | 31 | 32

Musical notation for measures 29-32. The top staff contains a melodic line with eighth-note patterns and slurs. The bottom staff contains a bass line with rests and a fermata.

33 | 34 | 35 | 36

Musical notation for measures 33-36. The top staff contains a melodic line with eighth-note patterns and slurs. The bottom staff contains a bass line with rests and a fermata.

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37 38 39 40

Violin Etudes I, measures 37-40. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The key signature has one sharp (F#). The bass line is mostly rests.

41 42 43 44

Violin Etudes I, measures 41-44. The music continues with the same complex rhythmic pattern. The bass line remains mostly rests.

45 46 47 48

Violin Etudes I, measures 45-48. The music continues with the same complex rhythmic pattern. The bass line remains mostly rests.

49 50 51 52

Violin Etudes I, measures 49-52. The music continues with the same complex rhythmic pattern. The bass line remains mostly rests.

53 54 55 56

Violin Etudes I, measures 53-56. The music continues with the same complex rhythmic pattern. The bass line remains mostly rests.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

57 58 59 60

Violin Etudes I, measures 57-60. The music consists of a single melodic line on a five-line staff. Measures 57 and 58 feature a series of eighth-note chords moving in parallel motion. Measures 59 and 60 continue this pattern with a slight melodic shift. The bass staff below is empty, indicating no accompaniment.

61 62 63 64

Violin Etudes I, measures 61-64. The music continues with eighth-note chords in parallel motion. Measures 61 and 62 show a change in the interval between notes. Measures 63 and 64 conclude the sequence with a final chord. The bass staff is empty.

65 66 67 68

Violin Etudes I, measures 65-68. The music continues with eighth-note chords in parallel motion. Measures 65 and 66 show a change in the interval between notes. Measures 67 and 68 conclude the sequence with a final chord. The bass staff is empty.

69 70 71 72

Violin Etudes I, measures 69-72. The music continues with eighth-note chords in parallel motion. Measures 69 and 70 show a change in the interval between notes. Measures 71 and 72 conclude the sequence with a final chord. The bass staff is empty.

73 74 75 76

Violin Etudes I, measures 73-76. The music continues with eighth-note chords in parallel motion. Measures 73 and 74 show a change in the interval between notes. Measures 75 and 76 conclude the sequence with a final chord. The bass staff is empty.

77 78 79 80

Violin Etudes I, measures 77-80. The music continues with eighth-note chords in parallel motion. Measures 77 and 78 show a change in the interval between notes. Measures 79 and 80 conclude the sequence with a final chord. The bass staff is empty.

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81 82 83 84

Violin Etudes I, measures 81-84. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests.

85 86 87 88

Violin Etudes I, measures 85-88. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests.

89 90 91 92

Violin Etudes I, measures 89-92. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests.

93 94 95 96

Violin Etudes I, measures 93-96. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests.

6

♩ = 140

[after prelude *tbp46_05*]

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

33 (16) 34 (17) 35 36

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

37 38

39 40 41

42 43 44

45 46 47

48 49 50

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

51 | 52

51 52

53 | 54 | 55 | 56

53 54 55 56

3va

57 | 58 | 59 | 60

57 58 59 60

61 | 62 | 63 | 64

61 62 63 64


65 | 66 | 67

65 66 67

68 | 69 | 70

68 69 70

7

 = 100

[after prelude *tbp53_18*]



1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

20 21 22 23

Violin Etudes I, measures 20-23. The notation shows a continuous melodic line with a mix of eighth and sixteenth notes, often beamed together. The bass line is mostly rests.

24 25 26 27

Violin Etudes I, measures 24-27. The notation continues the melodic pattern with similar rhythmic values and phrasing.

28 29 30 31

Violin Etudes I, measures 28-31. The notation continues the melodic pattern with similar rhythmic values and phrasing.

32 33 34 35

Violin Etudes I, measures 32-35. The notation continues the melodic pattern with similar rhythmic values and phrasing.

36 37 38 39

Violin Etudes I, measures 36-39. The notation continues the melodic pattern with similar rhythmic values and phrasing.

40 41 42 43

Violin Etudes I, measures 40-43. The notation continues the melodic pattern with similar rhythmic values and phrasing.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)


Measures 44, 45, 46, and 47. Each measure contains a complex violin etude with multiple voices of sixteenth notes, often beamed together in groups of six or eight. The notation is on a single staff with a treble clef. Below each measure is a corresponding bass staff with a single note, likely indicating the bass line or a specific fingering.

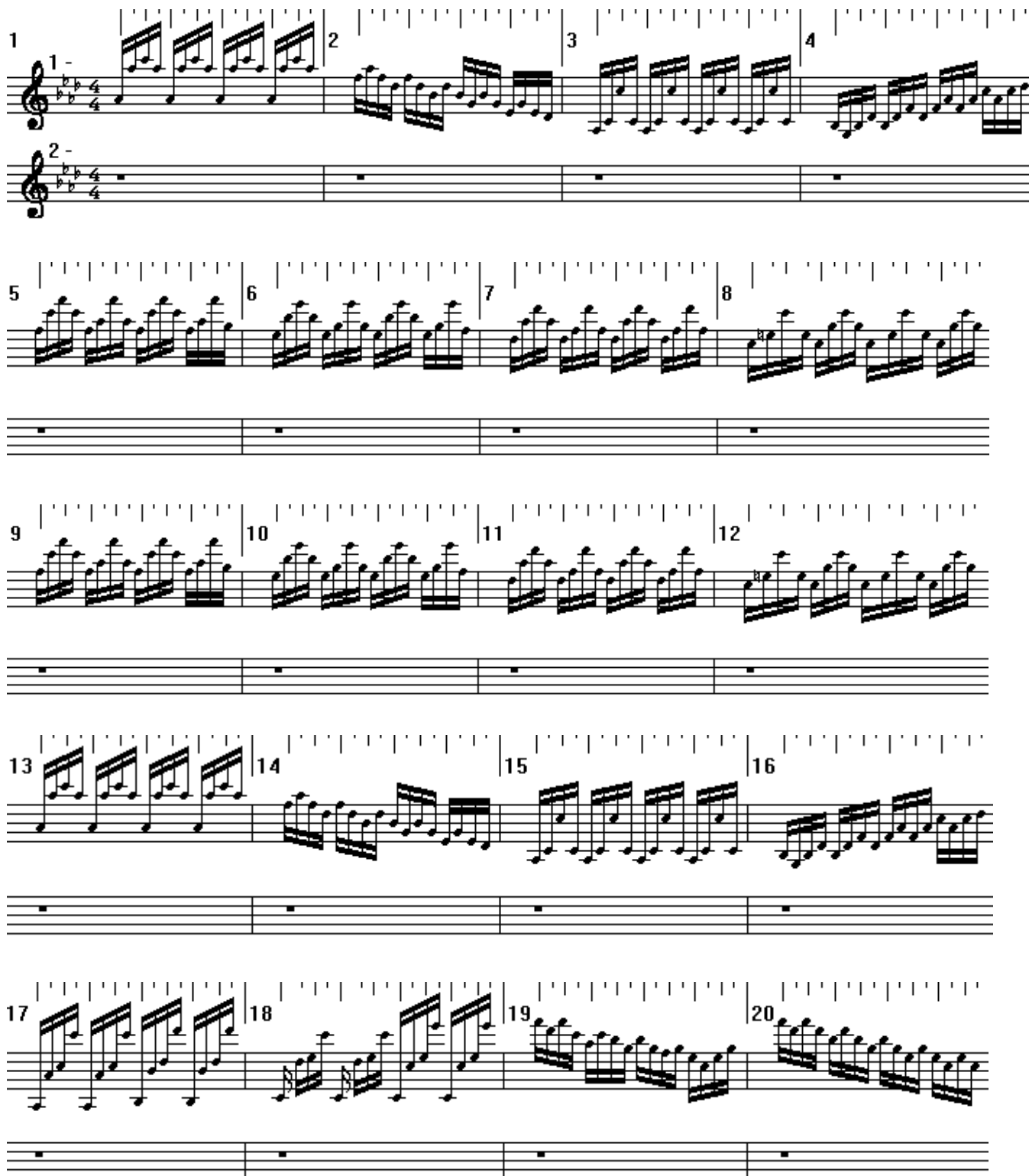
Measures 48, 49, 50, and 51. Similar to the previous system, these measures feature intricate sixteenth-note patterns in the violin part. The bass staff continues with single notes.

Measures 52, 53, 54, and 55. The complexity of the sixteenth-note figures remains high. The bass staff shows a steady sequence of notes.

Measures 56, 57, 58, and 59. Measure 59 concludes the sequence with a final chord and a fermata. The bass staff also concludes with a final note.

8

 = 130
[after prelude *tbp46_09*]



1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

1 -

2 -

tbp86 – Violin Etudes I (after own Preludes)
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21 22 23 24

Violin Etudes I, measures 21-24. The first staff shows a sequence of eighth-note chords. Measures 21 and 22 feature a rhythmic pattern of eighth notes. Measures 23 and 24 continue with similar rhythmic patterns, including some sixteenth-note runs.

25 26 27 28

Violin Etudes I, measures 25-28. The first staff shows a sequence of eighth-note chords. Measures 25 and 26 feature a rhythmic pattern of eighth notes. Measures 27 and 28 continue with similar rhythmic patterns, including some sixteenth-note runs.

29 30 31 32

Violin Etudes I, measures 29-32. The first staff shows a sequence of eighth-note chords. Measures 29 and 30 feature a rhythmic pattern of eighth notes. Measures 31 and 32 continue with similar rhythmic patterns, including some sixteenth-note runs.

33 34 35 36

Violin Etudes I, measures 33-36. The first staff shows a sequence of eighth-note chords. Measures 33 and 34 feature a rhythmic pattern of eighth notes. Measures 35 and 36 continue with similar rhythmic patterns, including some sixteenth-note runs.

37 *8va* 38 39 40

Violin Etudes I, measures 37-40. The first staff shows a sequence of eighth-note chords. Measure 37 is marked *8va*. Measures 38 and 39 feature a rhythmic pattern of eighth notes. Measure 40 continues with similar rhythmic patterns, including some sixteenth-note runs.

41 42 43 44

Violin Etudes I, measures 41-44. The first staff shows a sequence of eighth-note chords. Measures 41 and 42 feature a rhythmic pattern of eighth notes. Measures 43 and 44 continue with similar rhythmic patterns, including some sixteenth-note runs.

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45 46 47 48

8va

This system contains measures 45 through 48. Each measure consists of a single eighth note followed by a sixteenth-note triplet. The notes are: 45 (G4, A4, B4), 46 (A4, B4, C5), 47 (B4, C5, D5), and 48 (C5, B4, A4). The piece is in 2/4 time and the key signature has one sharp (F#).

49 50 51 52

This system contains measures 49 through 52. Each measure consists of a single eighth note followed by a sixteenth-note triplet. The notes are: 49 (A4, B4, C5), 50 (B4, C5, D5), 51 (C5, B4, A4), and 52 (B4, A4, G4).

53 54 55 56

This system contains measures 53 through 56. Measures 53 and 54 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 53 notes: G4, A4, B4; Measure 54 notes: A4, B4, C5. Measures 55 and 56 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 55 notes: B4, C5, D5; Measure 56 notes: C5, B4, A4. A key signature change to two sharps (F# and C#) occurs at the beginning of measure 54.

57 58 59

This system contains measures 57 through 59. Each measure consists of a single eighth note followed by a sixteenth-note triplet. The notes are: 57 (A4, B4, C5), 58 (B4, C5, D5), and 59 (C5, B4, A4).

60 61 62 63

This system contains measures 60 through 63. Measures 60 and 61 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 60 notes: G4, A4, B4; Measure 61 notes: A4, B4, C5. Measures 62 and 63 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 62 notes: B4, C5, D5; Measure 63 notes: C5, B4, A4.

64 65 66 67

This system contains measures 64 through 67. Measures 64 and 65 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 64 notes: A4, B4, C5; Measure 65 notes: B4, C5, D5. Measures 66 and 67 each consist of a single eighth note followed by a sixteenth-note triplet. Measure 66 notes: C5, B4, A4; Measure 67 notes: B4, A4, G4. A key signature change to three sharps (F#, C#, and G#) occurs at the beginning of measure 66.

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68 69 70 71

Violin Etudes I, measures 68-71. The music features a melodic line with eighth-note patterns and a bass line with rests.

72 73 74

Violin Etudes I, measures 72-74. Measure 73 is marked with a 3/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with rests.

75 76 77 78

Violin Etudes I, measures 75-78. The music features a melodic line with eighth-note patterns and a bass line with rests.

79 80 81 82

Violin Etudes I, measures 79-82. The music features a melodic line with eighth-note patterns and a bass line with rests.

83 84 85 86

Violin Etudes I, measures 83-86. The music features a melodic line with eighth-note patterns and a bass line with rests.

87 88 89 90

Violin Etudes I, measures 87-90. The music features a melodic line with eighth-note patterns and a bass line with rests.

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91 92 93 94

Violin Etudes I, measures 91-94. The first staff shows a continuous eighth-note pattern. Measures 91 and 92 feature a steady eighth-note accompaniment. Measures 93 and 94 introduce a more complex rhythmic pattern with accents and slurs.

95 96 97 98

Violin Etudes I, measures 95-98. Measures 95 and 96 continue the eighth-note accompaniment. Measures 97 and 98 feature a more complex rhythmic pattern with accents and slurs.


99 100 101

Violin Etudes I, measures 99-101. Measures 99 and 100 continue the eighth-note accompaniment. Measure 101 features a more complex rhythmic pattern with accents and slurs.

102 103

Violin Etudes I, measures 102-103. Measure 102 is in 3/4 time and features a complex rhythmic pattern with accents and slurs. Measure 103 is in 4/4 time and features a complex rhythmic pattern with accents and slurs.

9

 = 120

[after prelude *tbp46_10*]



tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

25 | 26 | 27 | 28

Violin Etudes I, measures 25-28. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

29 | 30 | 31 | 32

Violin Etudes I, measures 29-32. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

33 | 34 | 35 | 36

Violin Etudes I, measures 33-36. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

37 | 38 | 39 | 40

Violin Etudes I, measures 37-40. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

41 | 42 | 43 | 44

Violin Etudes I, measures 41-44. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

45 | 46 | 47

Violin Etudes I, measures 45-47. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with whole notes.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

48 49 50 51

Violin Etudes I, measures 48-51. The first staff contains the main melodic line with various rhythmic patterns and slurs. The second staff is empty.

52 53 54 55

Violin Etudes I, measures 52-55. The first staff contains the main melodic line. The second staff is empty.

56 57 58 59

Violin Etudes I, measures 56-59. The first staff contains the main melodic line. The second staff is empty.

60 61 62 63

Violin Etudes I, measures 60-63. The first staff contains the main melodic line. The second staff contains a bass line with a few notes and rests.

64 65 66 67

Violin Etudes I, measures 64-67. The first staff contains the main melodic line. The second staff is empty.

68 69 70 71


Violin Etudes I, measures 68-71. The first staff contains the main melodic line. The second staff is empty.

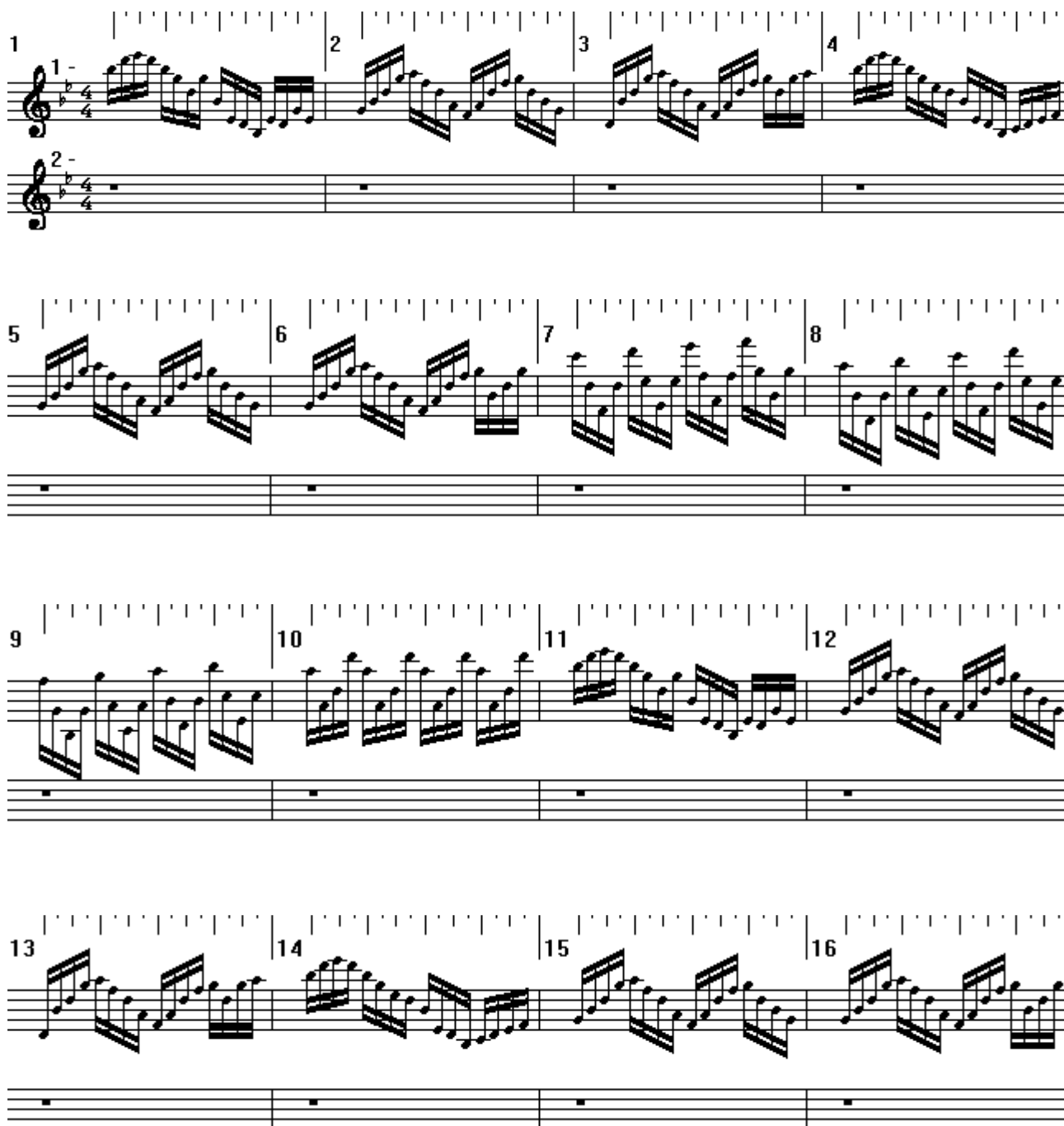
tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

Musical score for measures 72-74. The top staff shows a violin line with a series of sixteenth-note patterns. Measure 72 features a sequence of sixteenth-note chords. Measure 73 is a dense sixteenth-note texture. Measure 74 continues with sixteenth-note chords. A *pp* dynamic marking is placed below measure 73. The bottom staff shows a bass line with a few notes and rests.

Musical score for measures 75-76. The top staff shows a violin line with a sixteenth-note pattern in measure 75, followed by a whole note chord in measure 76. The bottom staff shows a bass line with a few notes and rests.

10

 = 120
[after prelude *tbp46_20*]



tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

17 18 19 20

Violin Etudes I, measures 17-20. The notation shows a single melodic line on a five-line staff with a treble clef. Measures 17 and 18 feature a continuous sixteenth-note pattern. Measures 19 and 20 show a more varied rhythmic pattern with eighth and sixteenth notes. Below the main staff are two empty staves.

21 22 23 24

Violin Etudes I, measures 21-24. The notation shows a single melodic line on a five-line staff with a treble clef. Measures 21 and 22 continue the sixteenth-note pattern. Measures 23 and 24 show a more varied rhythmic pattern with eighth and sixteenth notes. Below the main staff are two empty staves.

25 26 27 28

Violin Etudes I, measures 25-28. The notation shows a single melodic line on a five-line staff with a treble clef. Measures 25 and 26 continue the sixteenth-note pattern. Measures 27 and 28 show a more varied rhythmic pattern with eighth and sixteenth notes. Below the main staff are two empty staves.

29 30 31 32

Violin Etudes I, measures 29-32. The notation shows a single melodic line on a five-line staff with a treble clef. Measures 29 and 30 continue the sixteenth-note pattern. Measures 31 and 32 show a more varied rhythmic pattern with eighth and sixteenth notes. Below the main staff are two empty staves.

33 34 35 36

Violin Etudes I, measures 33-36. The notation shows a single melodic line on a five-line staff with a treble clef. Measures 33 and 34 continue the sixteenth-note pattern. Measures 35 and 36 show a more varied rhythmic pattern with eighth and sixteenth notes. Below the main staff are two empty staves.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

Measures 37, 38, 39, and 40. Each measure contains a complex violin etude with multiple stems and intricate rhythmic patterns. The notation is presented on a single staff with a treble clef and a key signature of one sharp (F#).

Measures 41, 42, 43, and 44. Each measure contains a complex violin etude with multiple stems and intricate rhythmic patterns. The notation is presented on a single staff with a treble clef and a key signature of one sharp (F#).

Measures 45, 46, and 47. Each measure contains a complex violin etude with multiple stems and intricate rhythmic patterns. The notation is presented on a single staff with a treble clef and a key signature of one sharp (F#).

Measures 48 and 49. Each measure contains a complex violin etude with multiple stems and intricate rhythmic patterns. The notation is presented on a single staff with a treble clef and a key signature of one sharp (F#).

Measures 50, 51, 52, and 53. Each measure contains a complex violin etude with multiple stems and intricate rhythmic patterns. The notation is presented on a single staff with a treble clef and a key signature of one sharp (F#).

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

54 55 56 57

Violin Etudes I, measures 54-57. The music consists of a single melodic line on a five-line staff. Measures 54 and 55 feature a rhythmic pattern of eighth notes with a dotted quarter note, moving in a descending sequence. Measures 56 and 57 continue this pattern with some melodic variation. Below the main staff are two empty staves.

58 59 60 61

Violin Etudes I, measures 58-61. Measures 58 and 59 show a continuation of the eighth-note rhythmic pattern. Measure 60 introduces a more complex rhythmic structure with sixteenth notes. Measure 61 returns to the eighth-note pattern. Below the main staff are two empty staves.

62 63 64 65

Violin Etudes I, measures 62-65. Measures 62 and 63 feature a rhythmic pattern of eighth notes. Measure 64 has a more complex rhythmic structure with sixteenth notes. Measure 65 returns to the eighth-note pattern. Below the main staff are two empty staves.

66 67 68 69

Violin Etudes I, measures 66-69. Measures 66 and 67 feature a rhythmic pattern of eighth notes. Measure 68 has a more complex rhythmic structure with sixteenth notes. Measure 69 returns to the eighth-note pattern. Below the main staff are two empty staves.


70 71 72 73

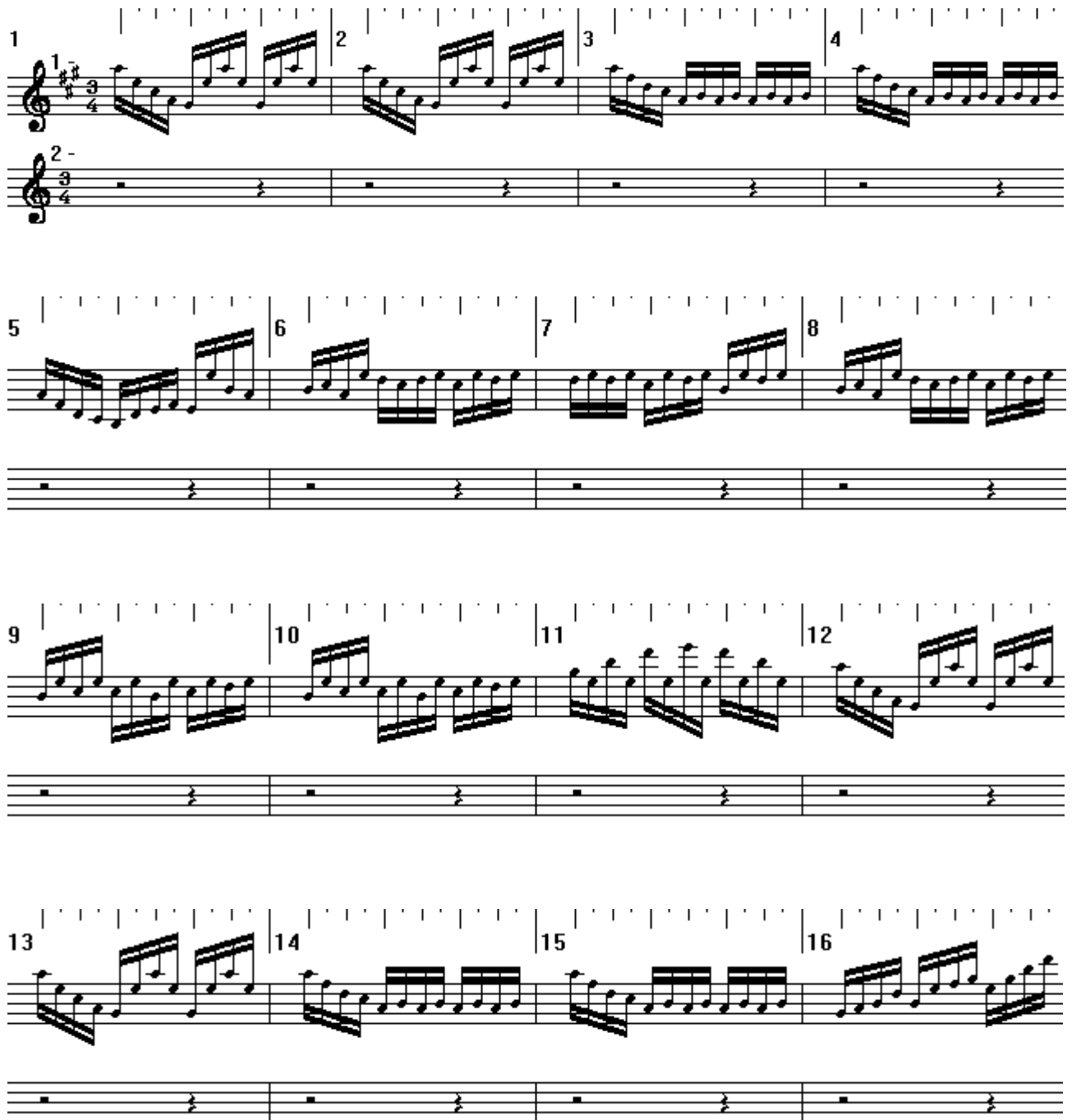
Violin Etudes I, measures 70-73. Measures 70 and 71 feature a rhythmic pattern of eighth notes. Measure 72 has a more complex rhythmic structure with sixteenth notes. Measure 73 returns to the eighth-note pattern. Below the main staff are two empty staves.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

The image displays a musical score for Violin Etudes I, consisting of six systems of music. Each system contains a single staff with a treble clef and a key signature of one flat (B-flat). The measures are numbered 74 through 95. The music is characterized by rapid, repetitive patterns of eighth and sixteenth notes, often with slurs and accents. The first five systems each consist of a single staff with a treble clef and a key signature of one flat (B-flat). The sixth system (measures 93-95) includes a double bar line and a 2/8 time signature at the end of measure 95. The bottom two staves of each system are empty, suggesting a piano accompaniment part that is not present in this excerpt.

11

 = 130
[after prelude *tbp46_23*]



tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

17 18 19 20

Musical notation for measures 17-20. Each measure contains a complex rhythmic pattern of eighth and sixteenth notes. The bass line is mostly rests with occasional notes.

21 22 23 24

Musical notation for measures 21-24. The patterns continue with varying rhythmic structures. The bass line remains mostly empty.

25 26 27 28

Musical notation for measures 25-28. The notation features dense sixteenth-note passages. The bass line has some notes in measures 26 and 28.

29 30 31 32

Musical notation for measures 29-32. The patterns consist of repeated rhythmic motifs. The bass line is mostly rests.

33 34 35 36

Musical notation for measures 33-36. The notation shows a continuation of the complex rhythmic patterns. The bass line has some notes in measures 34 and 36.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

37 38 39 40

Violin Etudes I, measures 37-40. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests and a fermata.

41 42 43

Violin Etudes I, measures 41-43. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests and a fermata.

44 45 46 47

Violin Etudes I, measures 44-47. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests and a fermata.

48 49 50 51

Violin Etudes I, measures 48-51. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests and a fermata.

52 53 54 55

Violin Etudes I, measures 52-55. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows a bass line with rests and a fermata.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

56 57 58 59

Violin Etudes I, measures 56-59. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with rests and a fermata.

60 61 62 63

Violin Etudes I, measures 60-63. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with rests and a fermata.

64 65 66 67

Violin Etudes I, measures 64-67. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with rests and a fermata.

68 69 70 71

Violin Etudes I, measures 68-71. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with rests and a fermata.

72 73 74 75

Violin Etudes I, measures 72-75. The first staff shows a melodic line with eighth-note patterns and slurs. The second staff shows a bass line with rests and a fermata.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

76 | 77 | 78 | 79

Violin Etudes I, measures 76-79. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with rests.

80 | 81 | 82 | 83

Violin Etudes I, measures 80-83. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with rests.

84 | 85 | 86 | 87

Violin Etudes I, measures 84-87. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with rests.

88 | 89 | 90 | 91

Violin Etudes I, measures 88-91. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with rests.

92 | 93 | 94 | 95

Violin Etudes I, measures 92-95. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with rests.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

96 97 98 99

Musical notation for measures 96-99. The top staff shows a series of sixteenth-note patterns, primarily ascending and then descending. The bottom staff shows rests.


100 101 102 103

Musical notation for measures 100-103. The top staff continues with sixteenth-note patterns. Measure 103 features a treble clef and an *8va* marking. The bottom staff shows rests.

104 105 106

Musical notation for measures 104-106. Measure 104 has sixteenth-note patterns. Measures 105 and 106 feature a long, sustained melodic line with a slur and a fermata. The bottom staff shows rests.

12

 = 130
[after prelude *tbp43_24u*]

1 2 3 4




5 6 7 8



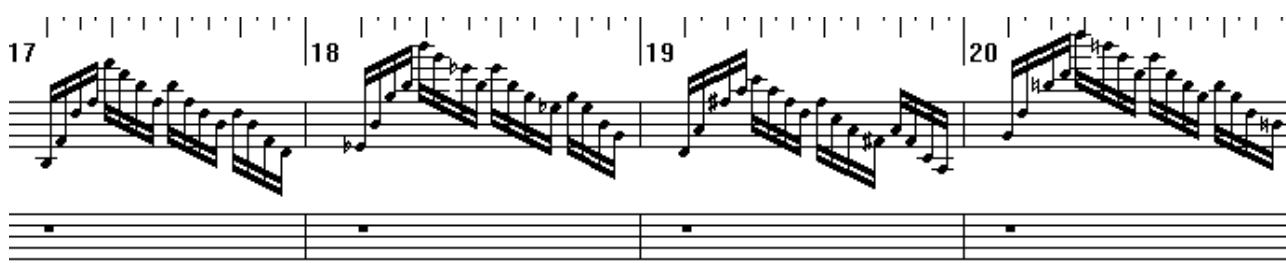
9 10 11 12



13 14 15 16

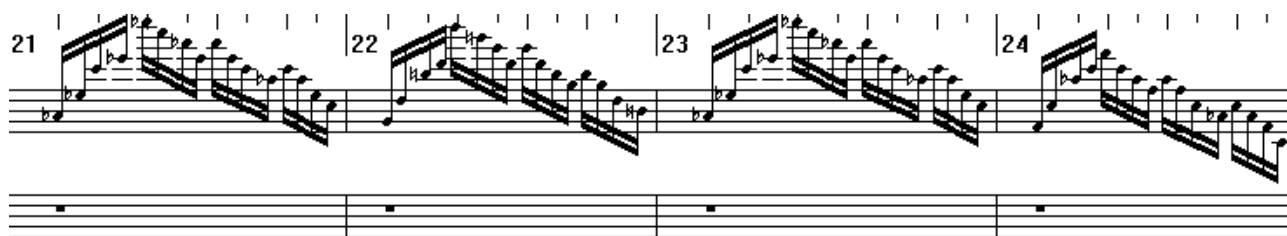


17 18 19 20



tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

21 | 22 | 23 | 24



Violin Etudes I, measures 21-24. This system contains four measures of music. Measures 21 and 23 feature a descending eighth-note scale with a flat key signature. Measures 22 and 24 feature an ascending eighth-note scale with a natural key signature. The bottom staff of each measure contains a whole rest.

25 | 26 | 27 | 28



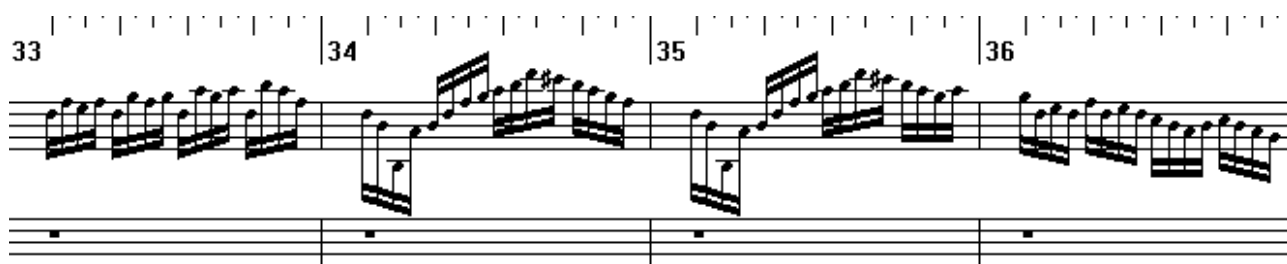
Violin Etudes I, measures 25-28. This system contains four measures of music. Measures 25 and 27 feature a descending eighth-note scale with a flat key signature. Measures 26 and 28 feature an ascending eighth-note scale with a natural key signature. The bottom staff of each measure contains a whole rest.

29 | 30 | 31 | 32



Violin Etudes I, measures 29-32. This system contains four measures of music, all featuring a descending eighth-note scale with a flat key signature. The bottom staff of each measure contains a whole rest.

33 | 34 | 35 | 36



Violin Etudes I, measures 33-36. This system contains four measures of music. Measures 33 and 36 feature a descending eighth-note scale with a flat key signature. Measures 34 and 35 feature an ascending eighth-note scale with a natural key signature. The bottom staff of each measure contains a whole rest.

37 | 38 | 39 | 40



Violin Etudes I, measures 37-40. This system contains four measures of music. Measures 37 and 39 feature a descending eighth-note scale with a flat key signature. Measures 38 and 40 feature an ascending eighth-note scale with a natural key signature. The bottom staff of each measure contains a whole rest.

41 | 42 | 43 | 44



Violin Etudes I, measures 41-44. This system contains four measures of music. Measures 41 and 43 feature a descending eighth-note scale with a flat key signature. Measures 42 and 44 feature an ascending eighth-note scale with a natural key signature. The bottom staff of each measure contains a whole rest.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

45 46 47 48

Violin Etudes I, measures 45-48. This system contains four measures of music. Measures 45 and 46 feature a descending eighth-note scale. Measures 47 and 48 feature an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

49 50 51

Violin Etudes I, measures 49-51. This system contains three measures of music. Measures 49 and 50 feature a descending eighth-note scale. Measure 51 features an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

52 53 54

Violin Etudes I, measures 52-54. This system contains three measures of music. Measures 52 and 53 feature a descending eighth-note scale. Measure 54 features an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

55 56 57 58

Violin Etudes I, measures 55-58. This system contains four measures of music. Measures 55 and 56 feature a descending eighth-note scale. Measures 57 and 58 feature an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

59 60 61 62

Violin Etudes I, measures 59-62. This system contains four measures of music. Measures 59 and 60 feature a descending eighth-note scale. Measures 61 and 62 feature an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

63 64 65 66

Violin Etudes I, measures 63-66. This system contains four measures of music. Measures 63 and 64 feature a descending eighth-note scale. Measures 65 and 66 feature an ascending eighth-note scale. The notation includes stems, beams, and various accidentals (sharps and flats) on the notes.

tbp86 – Violin Etudes I (after own Preludes)
original composition – travelsbypiano (2000 / 2009)

67 68 69 70

Musical notation for measures 67-70. The top staff shows a complex melodic line with many sixteenth notes and slurs. The bottom staff shows a simple bass line with a few notes.

71 72 73 74

Musical notation for measures 71-74. The top staff continues the complex melodic line. The bottom staff shows a simple bass line.

75 76 77

Musical notation for measures 75-77. The top staff continues the complex melodic line. The bottom staff shows a simple bass line.

78 79

Musical notation for measures 78-79. Measure 78 has a few notes in the top staff and a few notes in the bottom staff. Measure 79 has a few notes in the top staff and a few notes in the bottom 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

This is (supposed to be) a solo violin score but notes may run on two or more staves either for better readability or simply for piano habit; please don’t let that make you forget that the instrument here is a violin, solo. Anyway, 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 veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

Bar reset

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

Time signatures

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

Tempo markings (Allegro, Andante and merry friends)

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

Bar numbers

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

Volume (p, f, etc.) and accents

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

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

Legato and Staccato

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

Tails (note grouping)

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

When this kind of quirk becomes 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.

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.

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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. “Currently” 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

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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...