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

53

P r e l u d e s

III

for SFX
or piano

original composition

2000 – 2001

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

*

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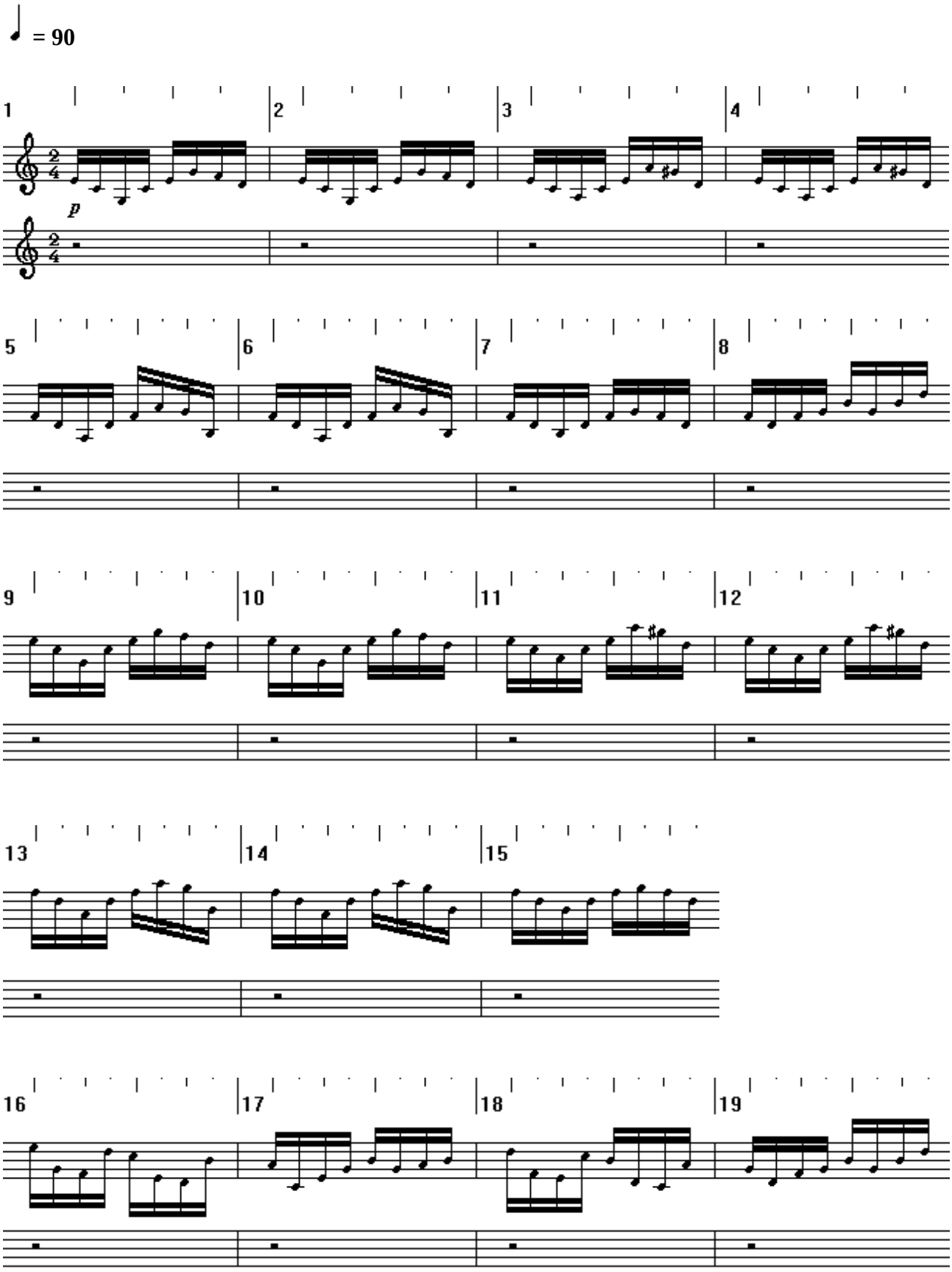
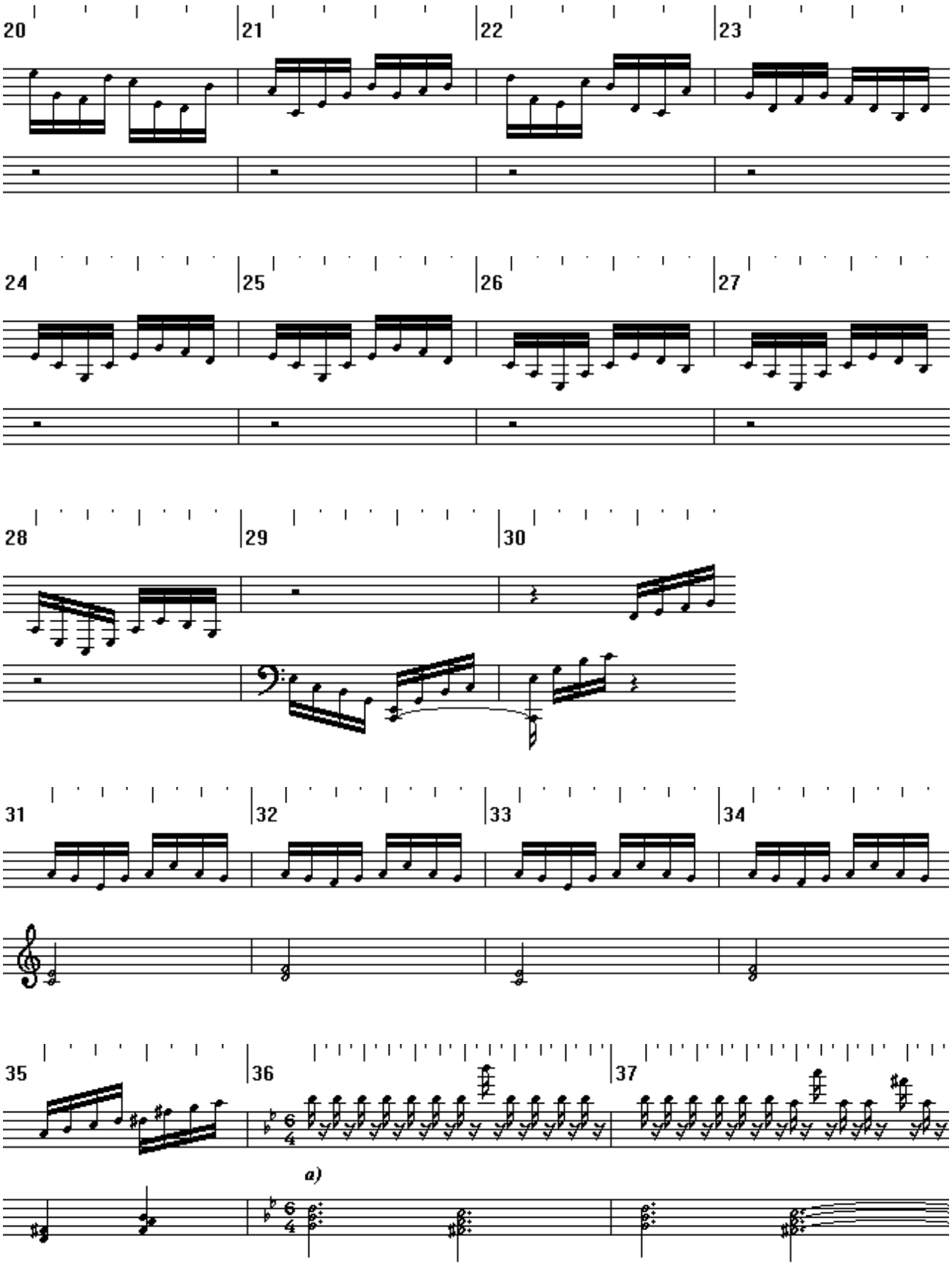
tbp53 – Preludes III – No. 1 in C
original composition – travelsbypiano (2000 – 2001)

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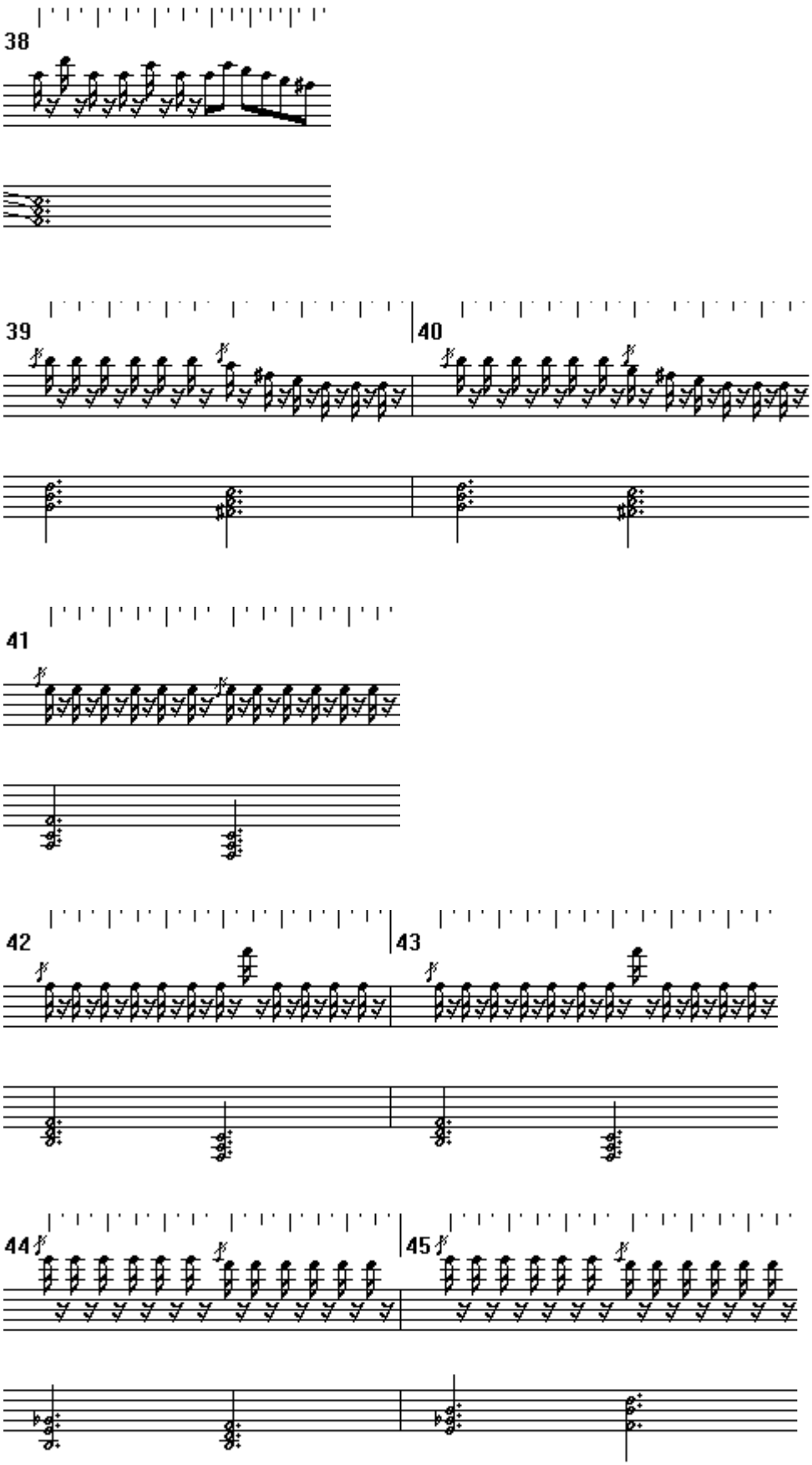
a)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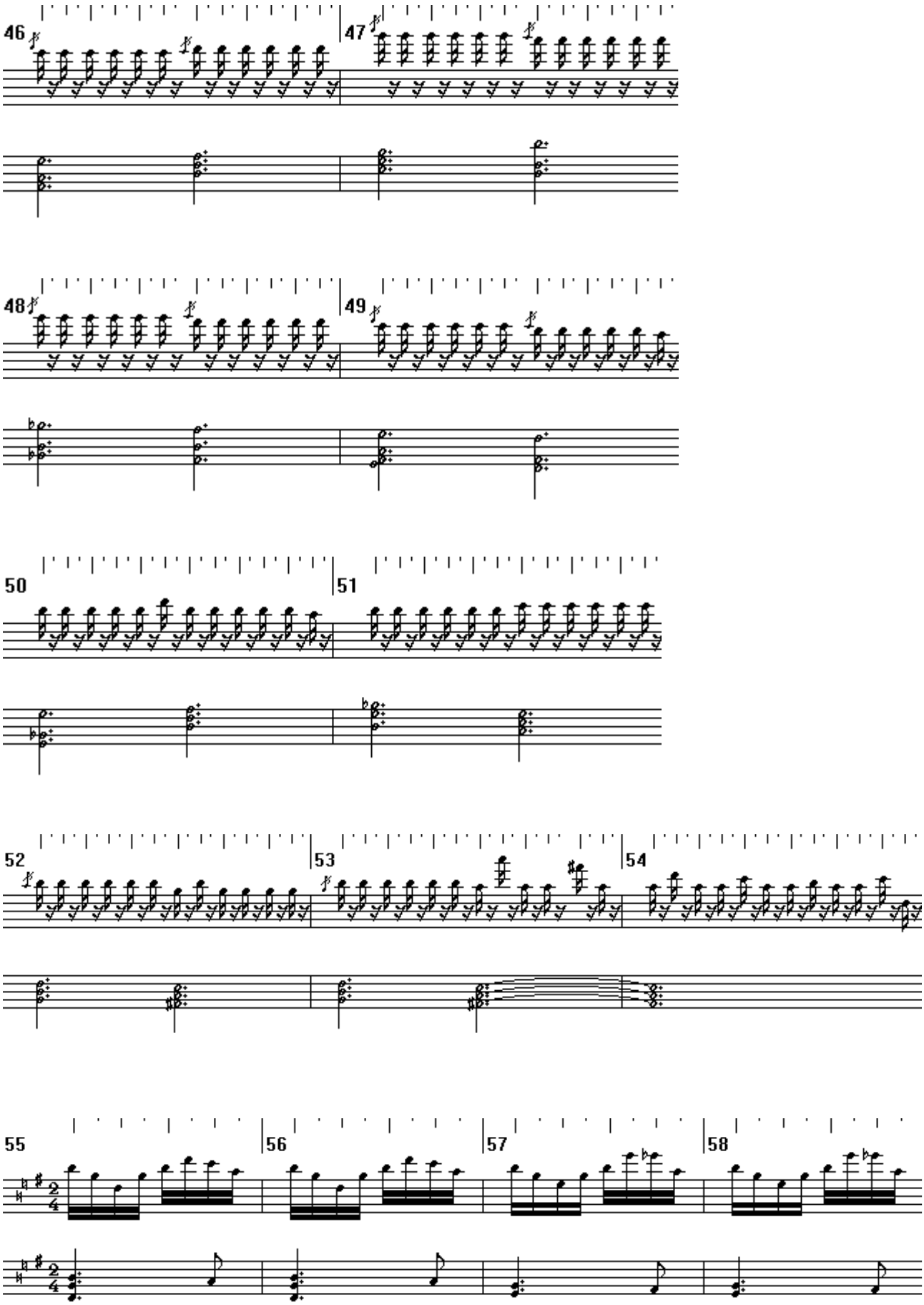
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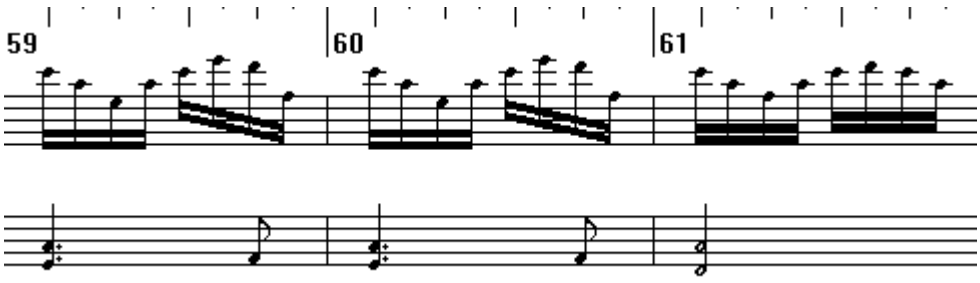
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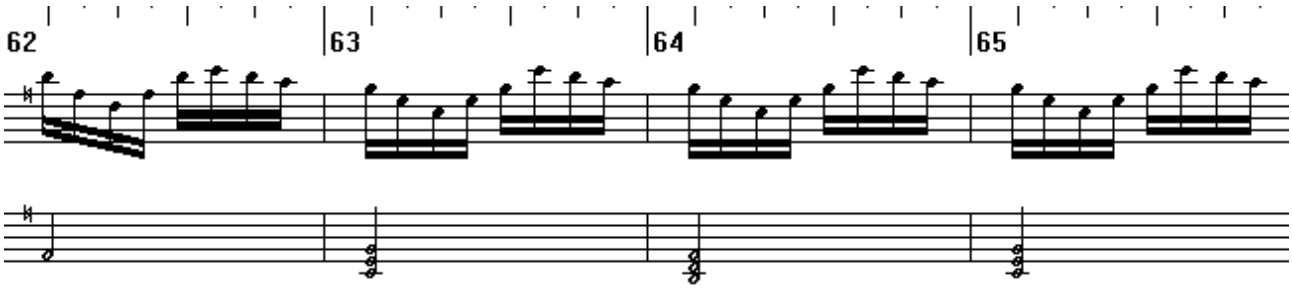
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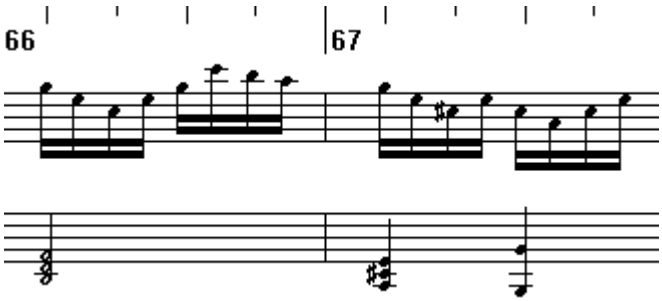
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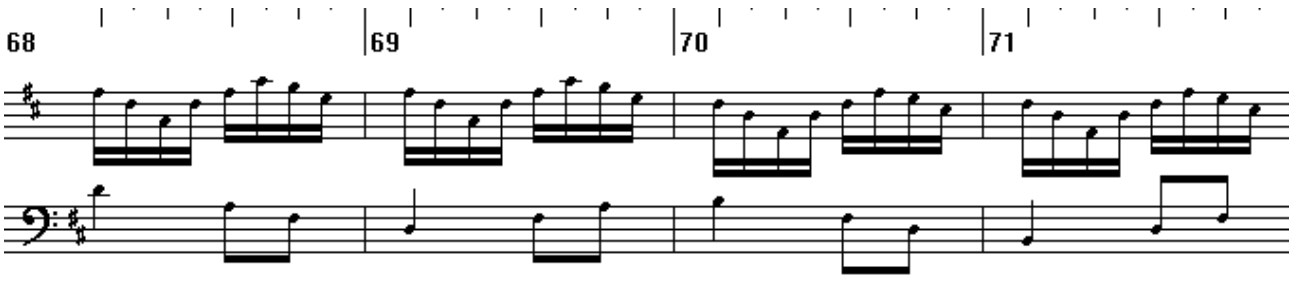
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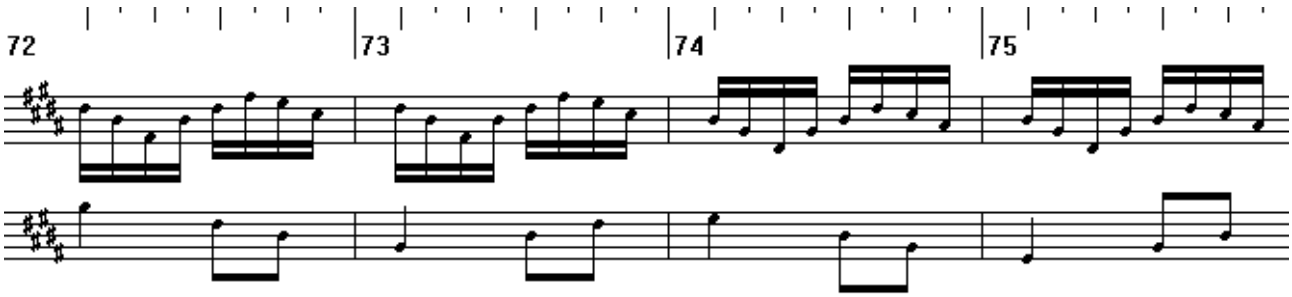
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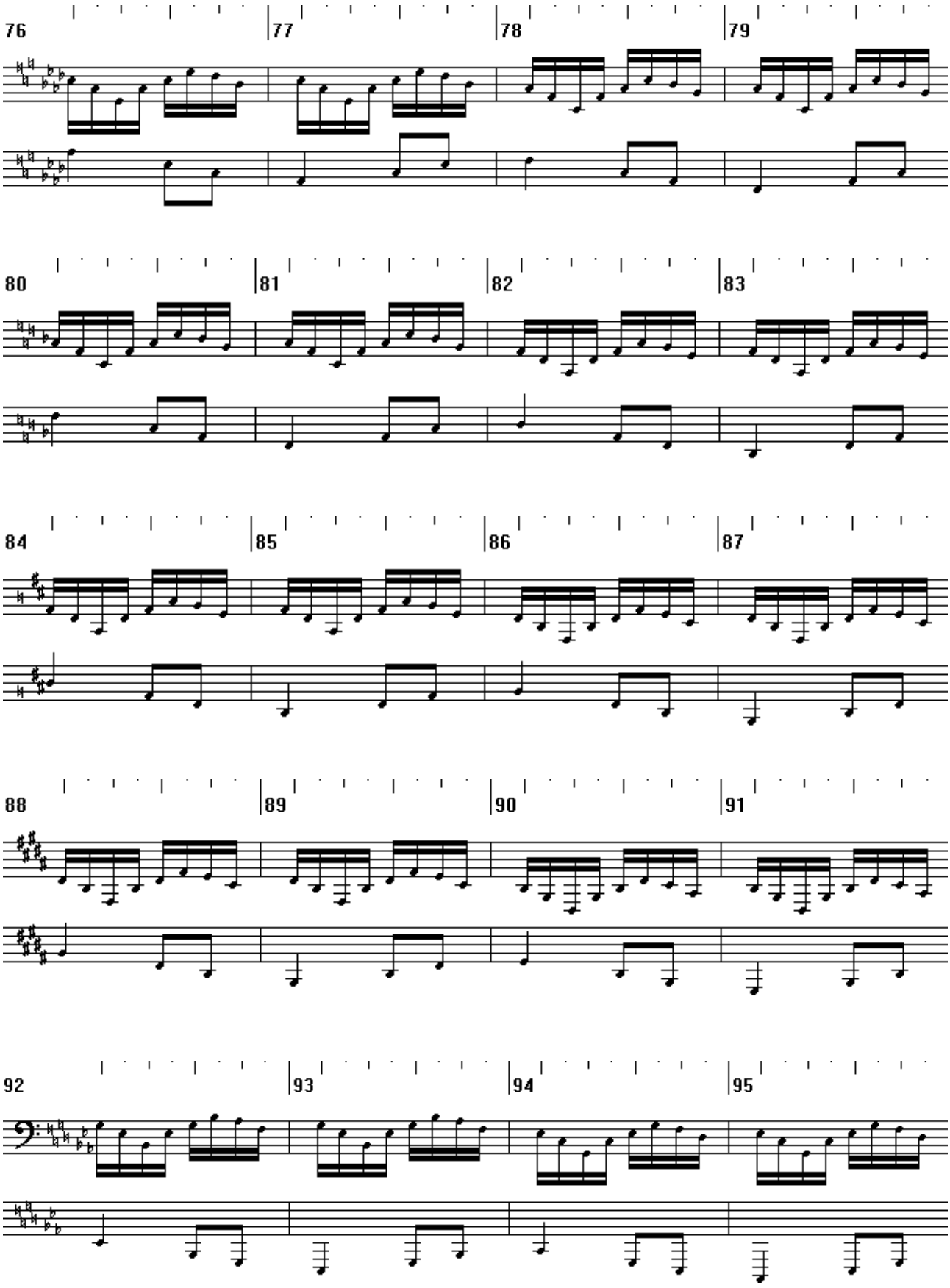
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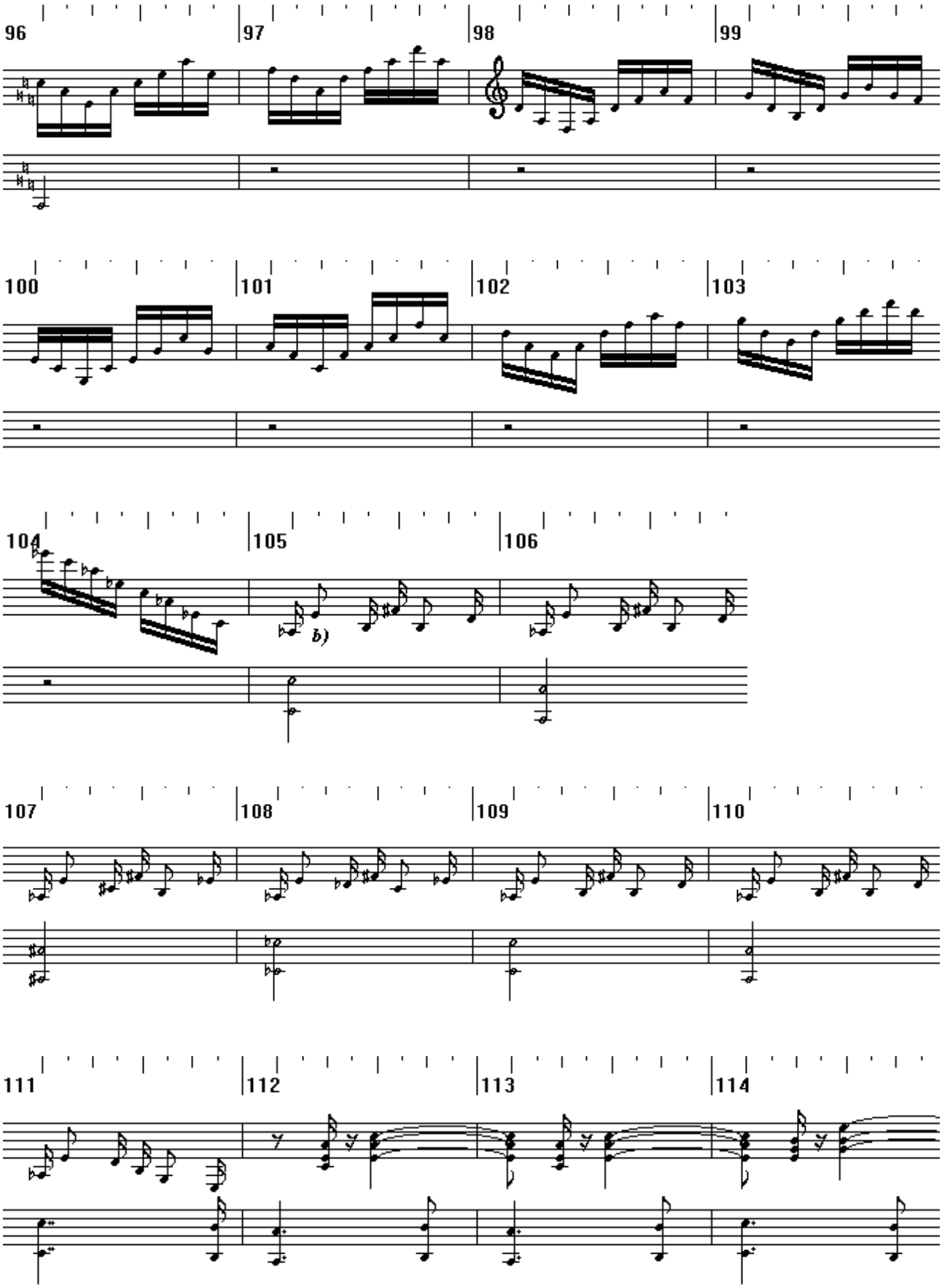
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b)
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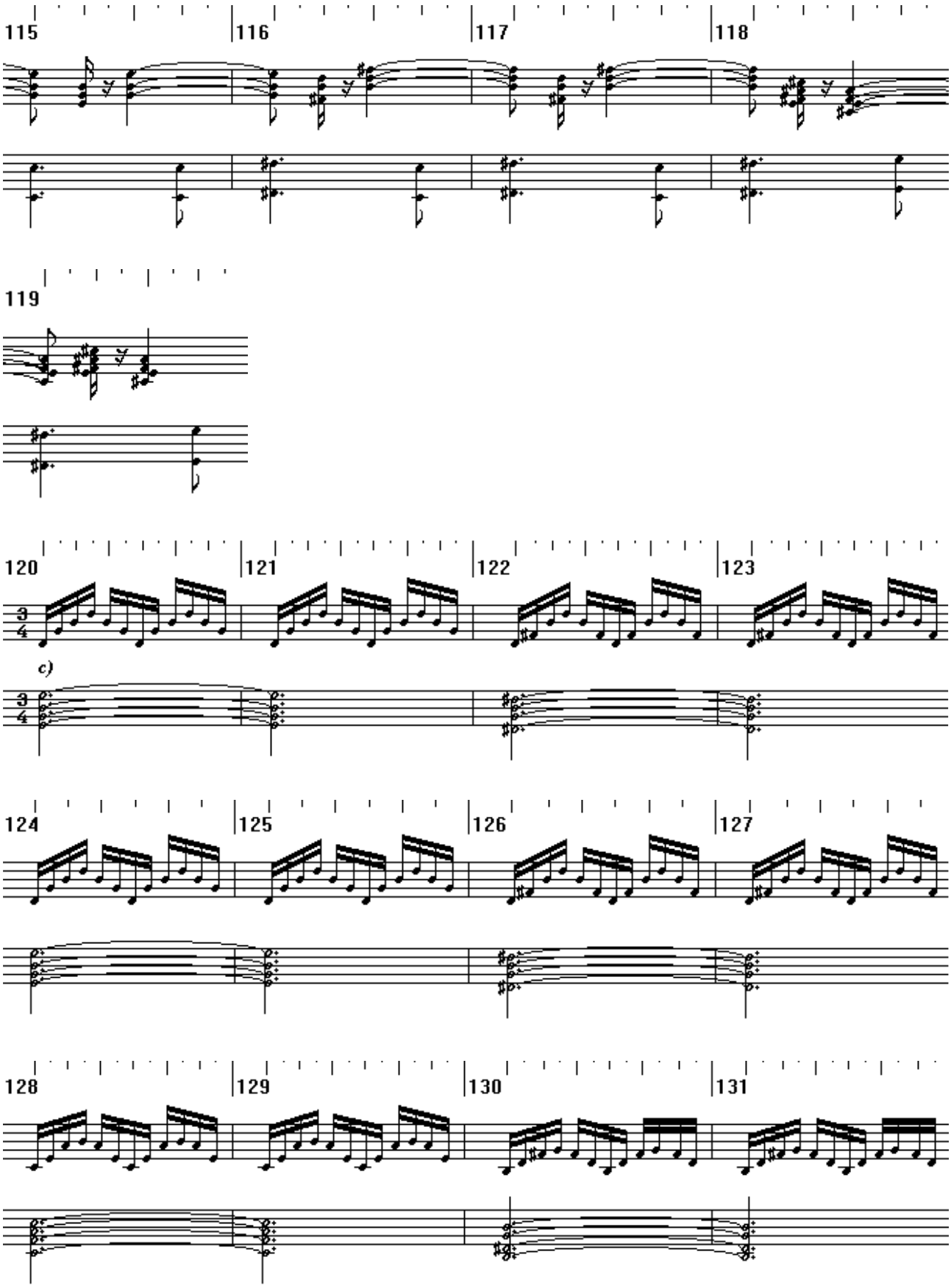
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c)
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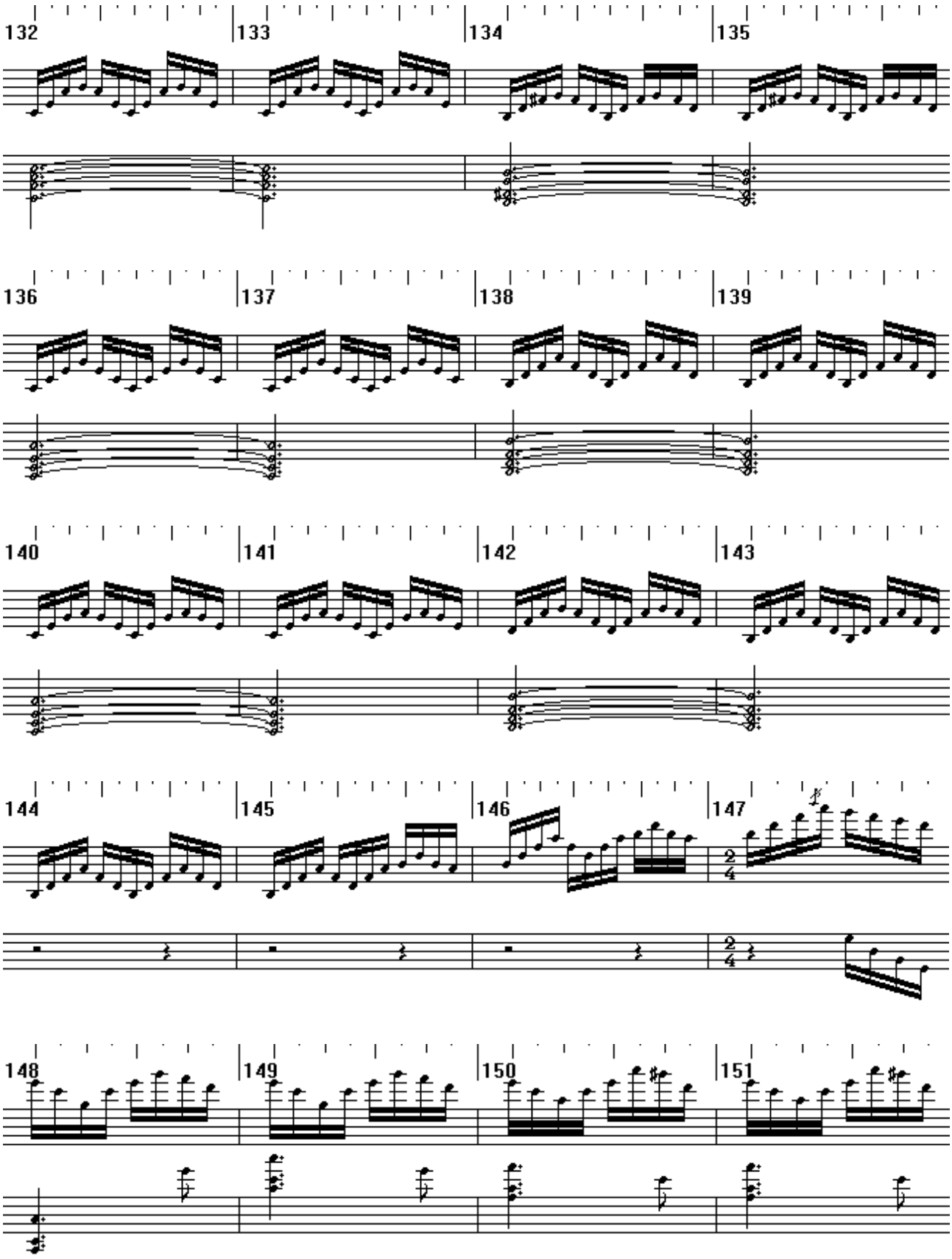
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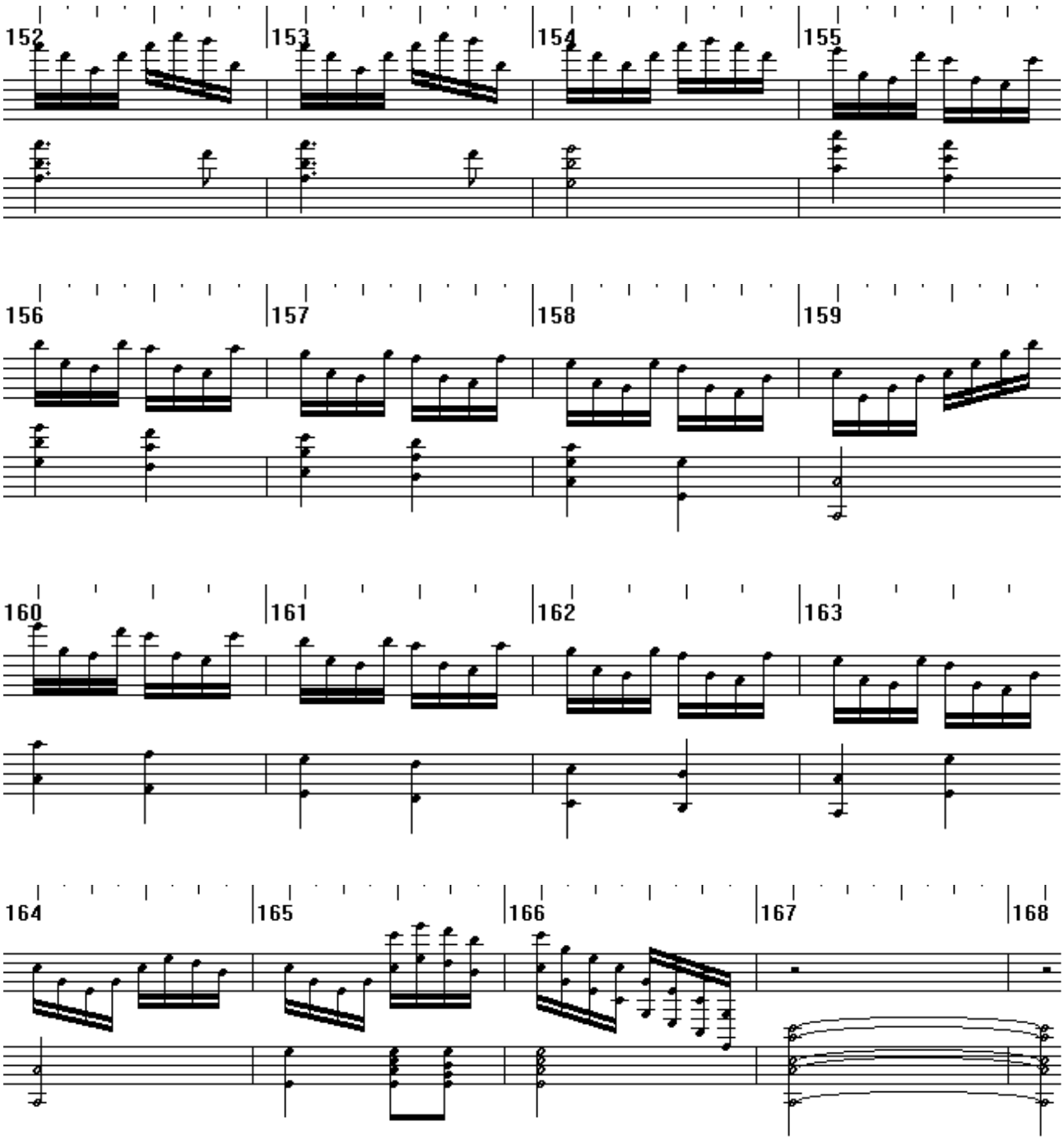
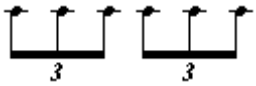


a)
sic., con metronomo a 135 (che poi ritorna 90 a [55]), oppure con metro 4/4 e metronomo a 90, ma m.d. in terzine

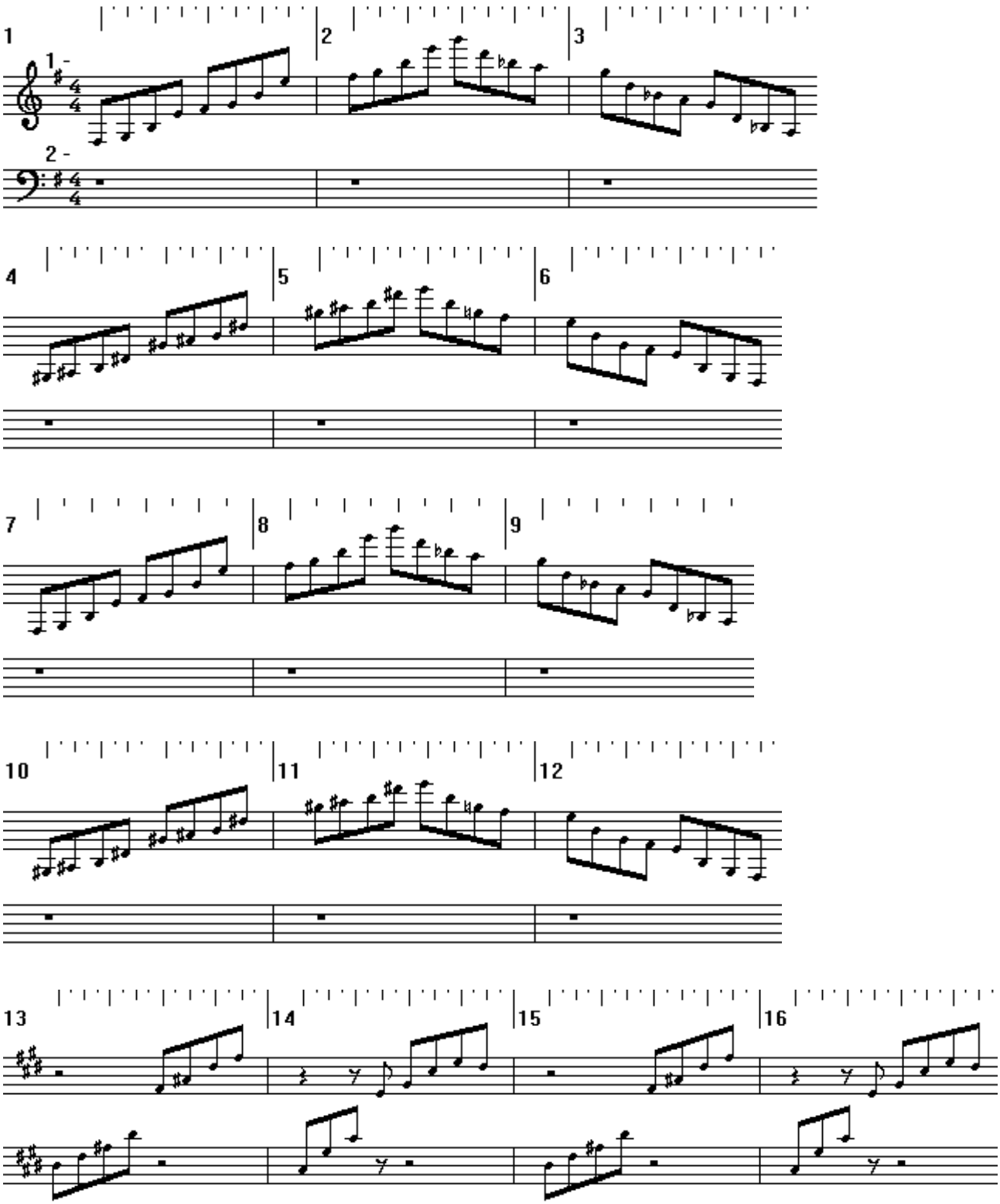
b)

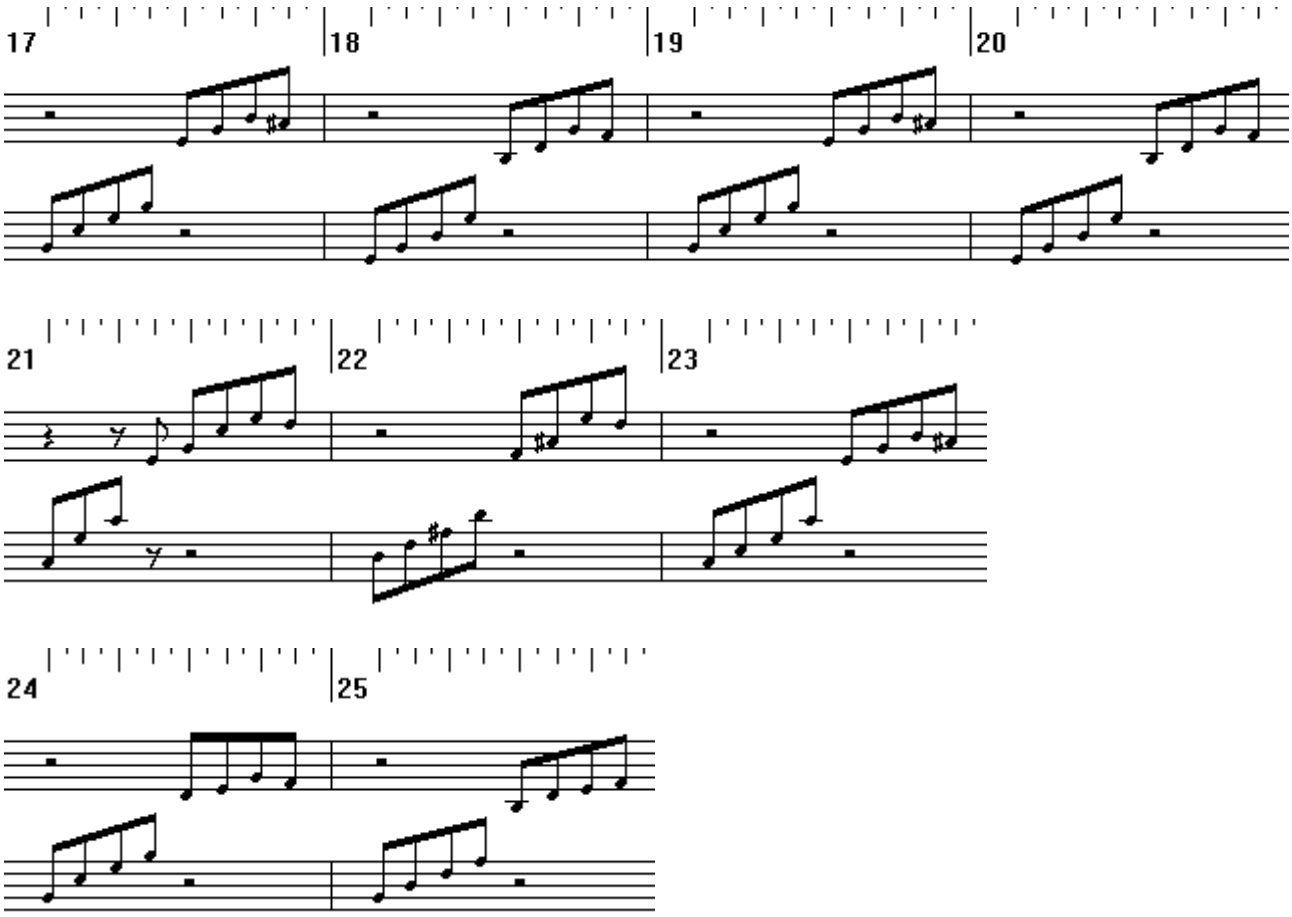
[105-119] m.d.: terzine: 

c)
[120-146] discorso simile a quanto detto per **a)** (vero metro qui è 2/4 e la m.d. è in sestine)

tbp53 – Preludes III – No. 2 in Em
original composition – travelsbypiano (2000 – 2001)

♩ = 130

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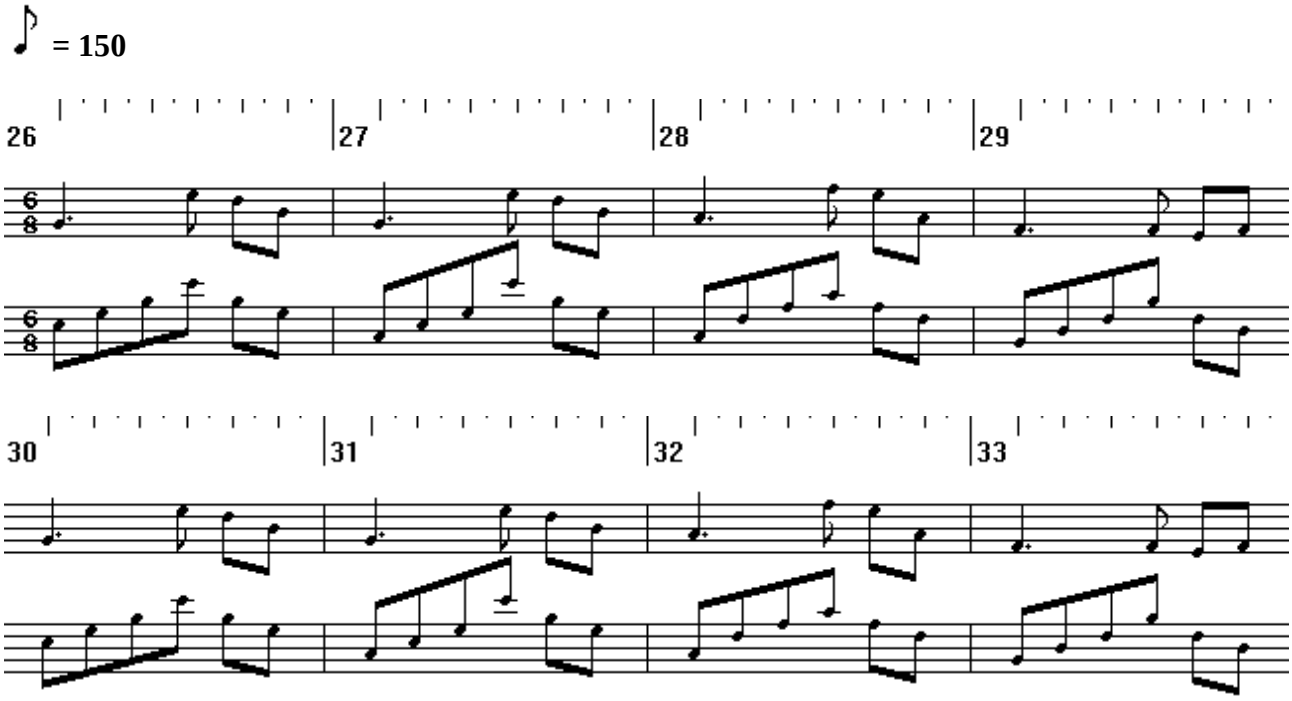
= 150
26
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6/8
6/8
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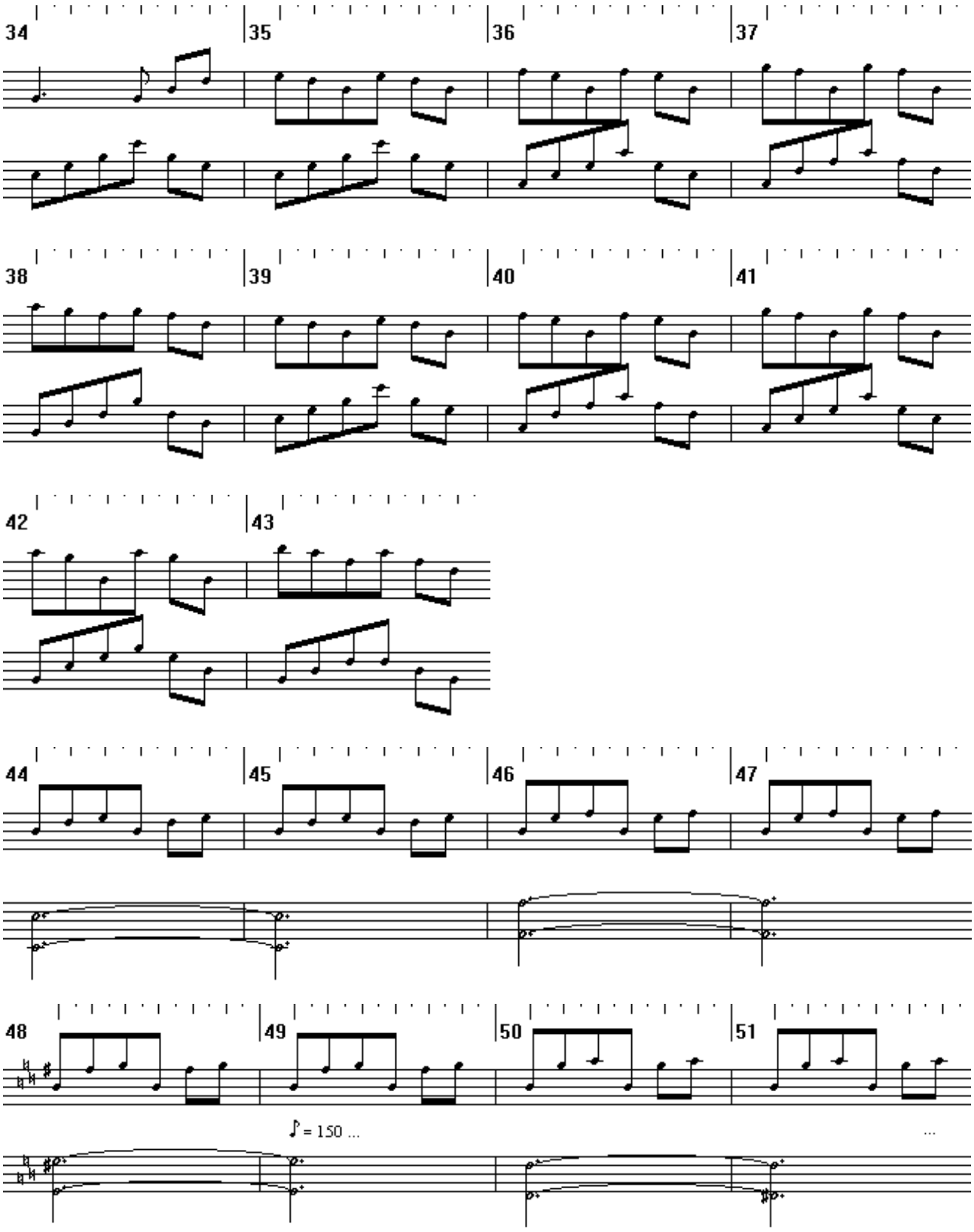
33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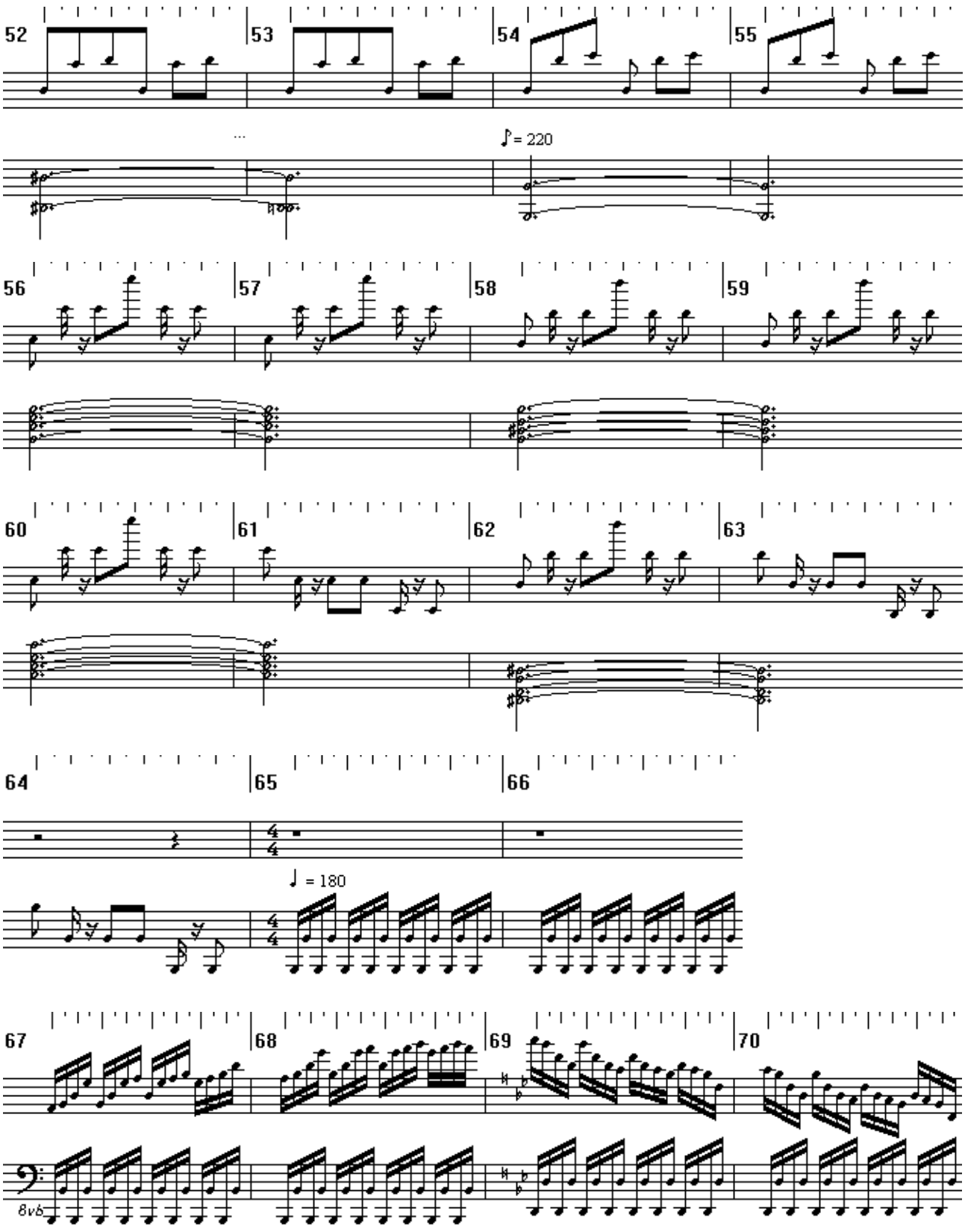
♪ = 150 ...
...


52
53
54
55
♪ = 220
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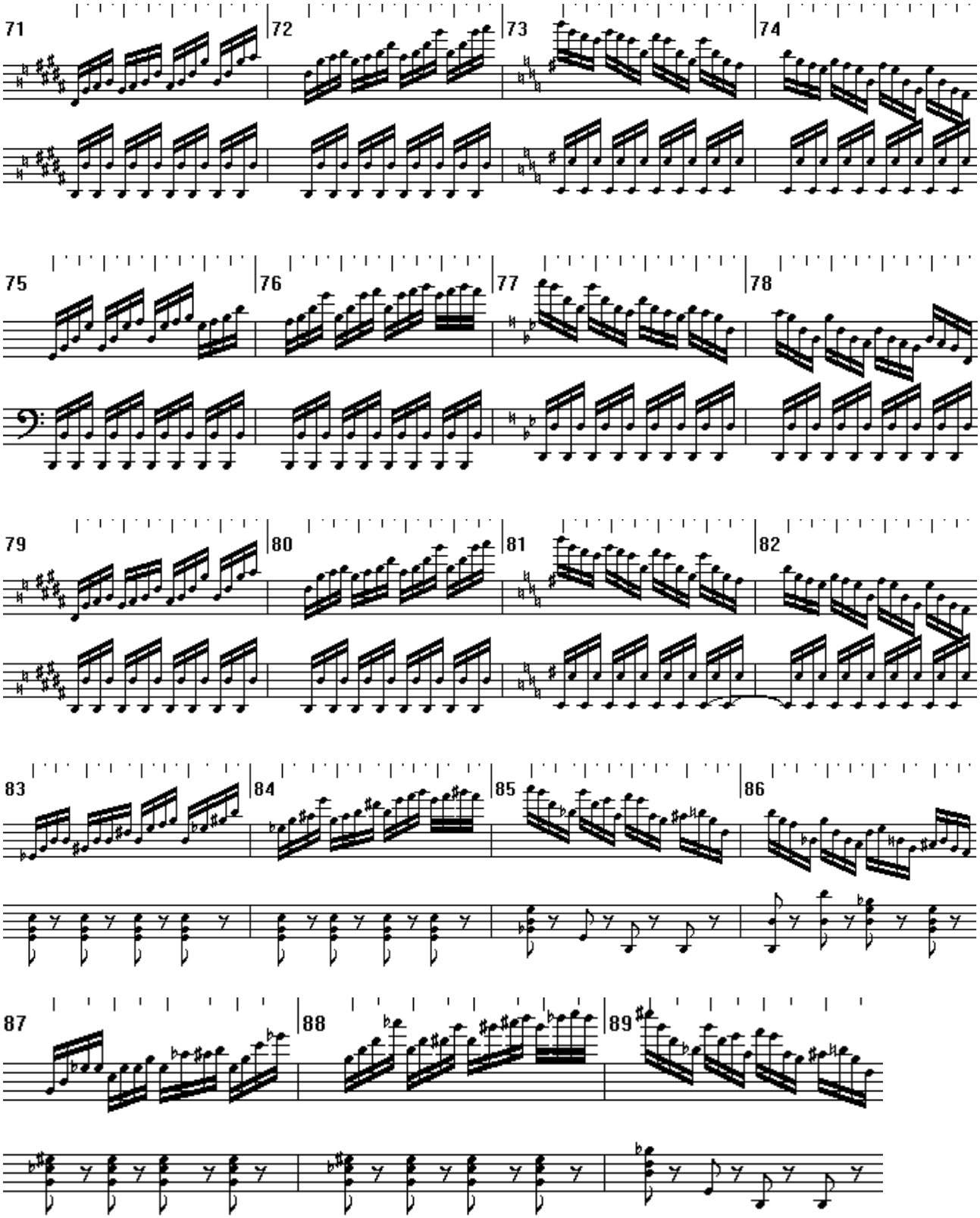
65
66
4/4
♩ = 180
67
68
69
70
8vb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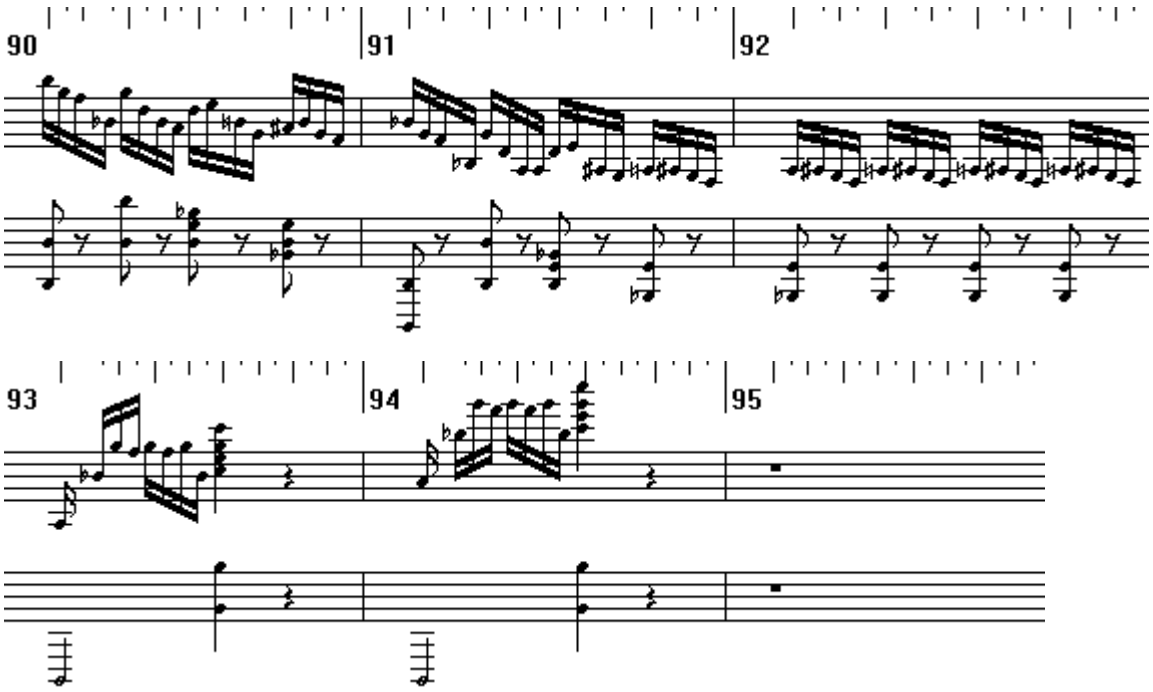
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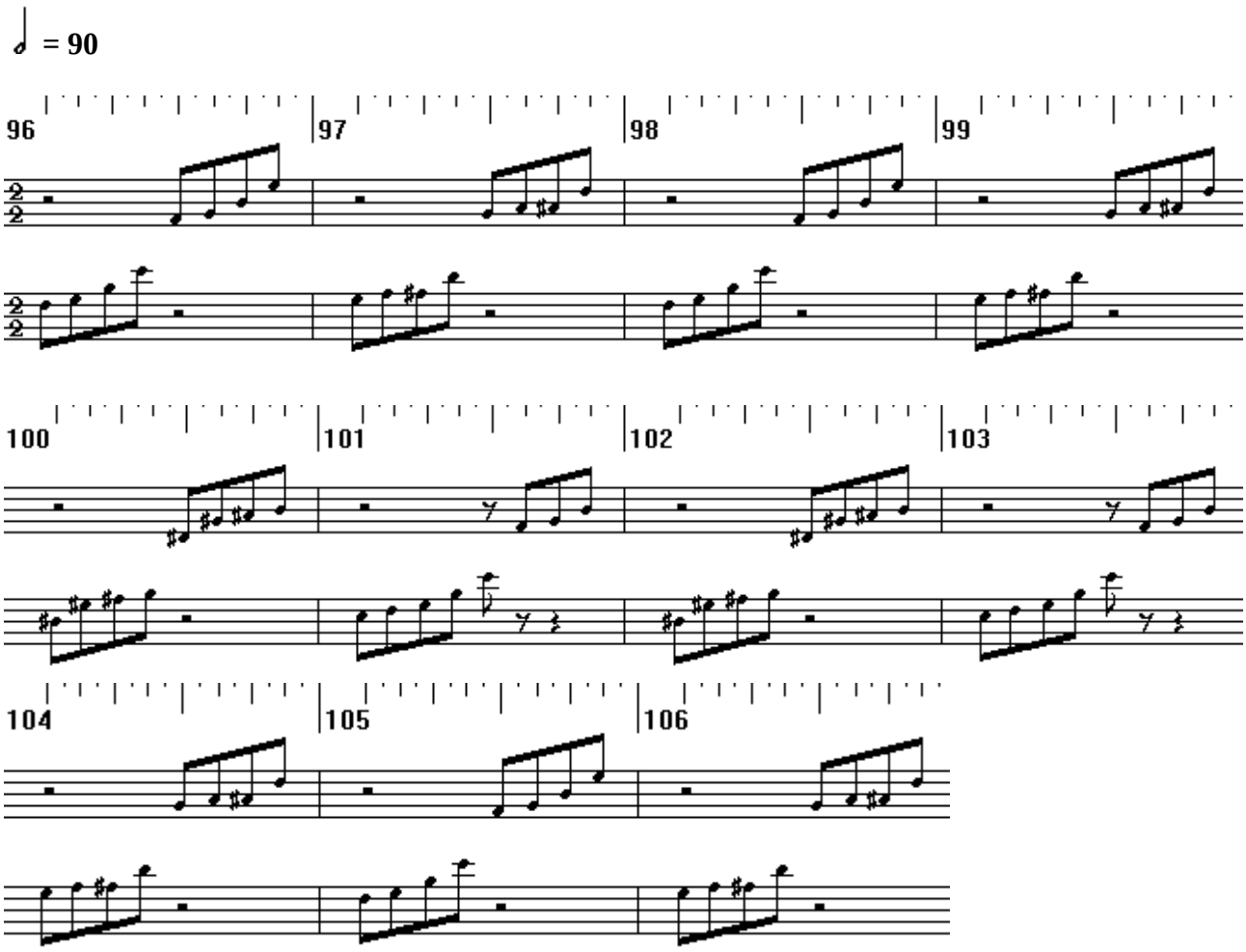
♩ = 90
96
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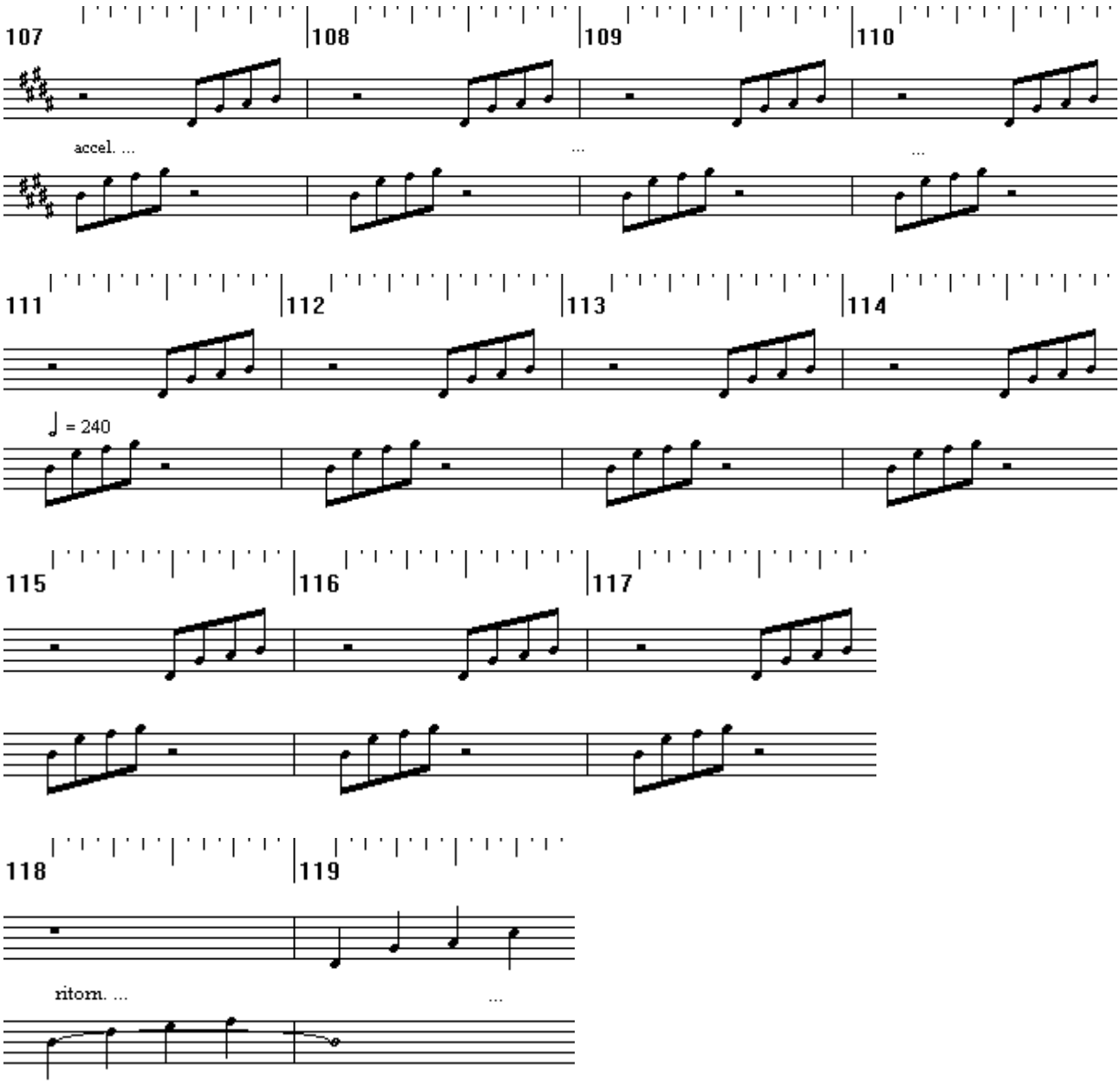
105
106


107
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109
110
accel. ...
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...
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112
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114
♩ = 240
115
116
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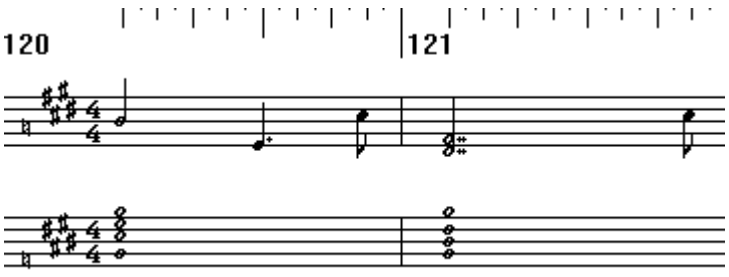
119
ritom. ...
...

♩ = 90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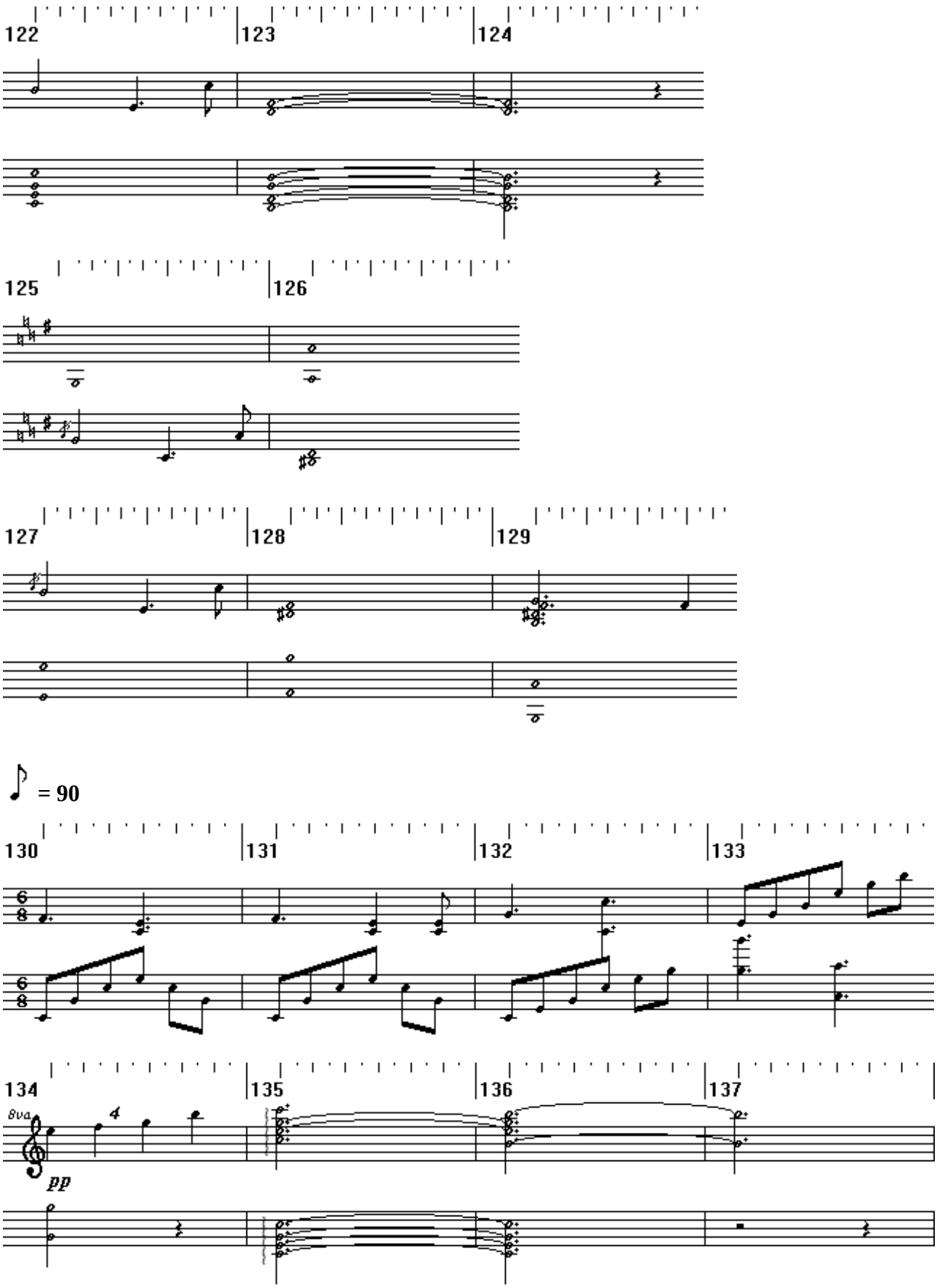
122
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129
= 90
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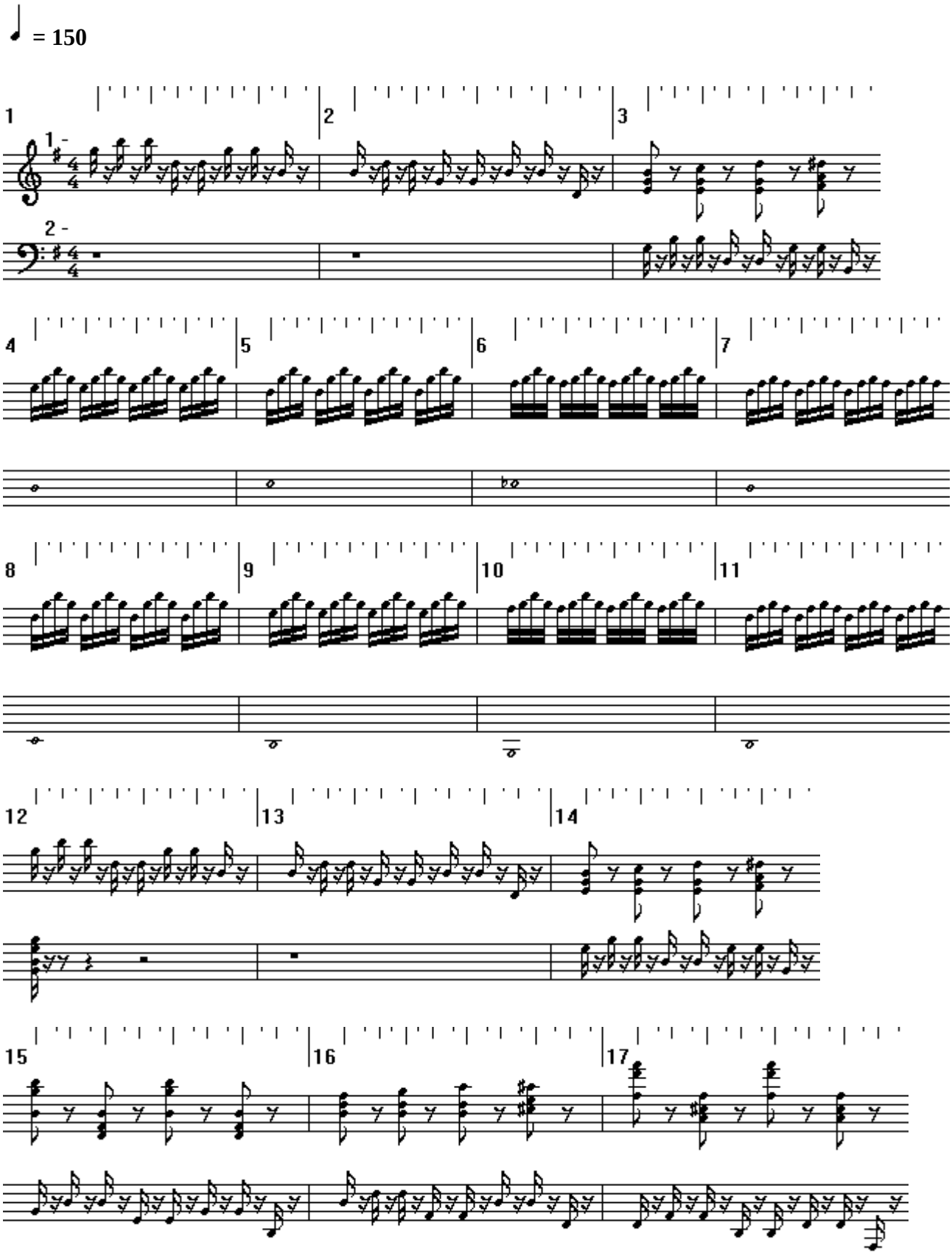
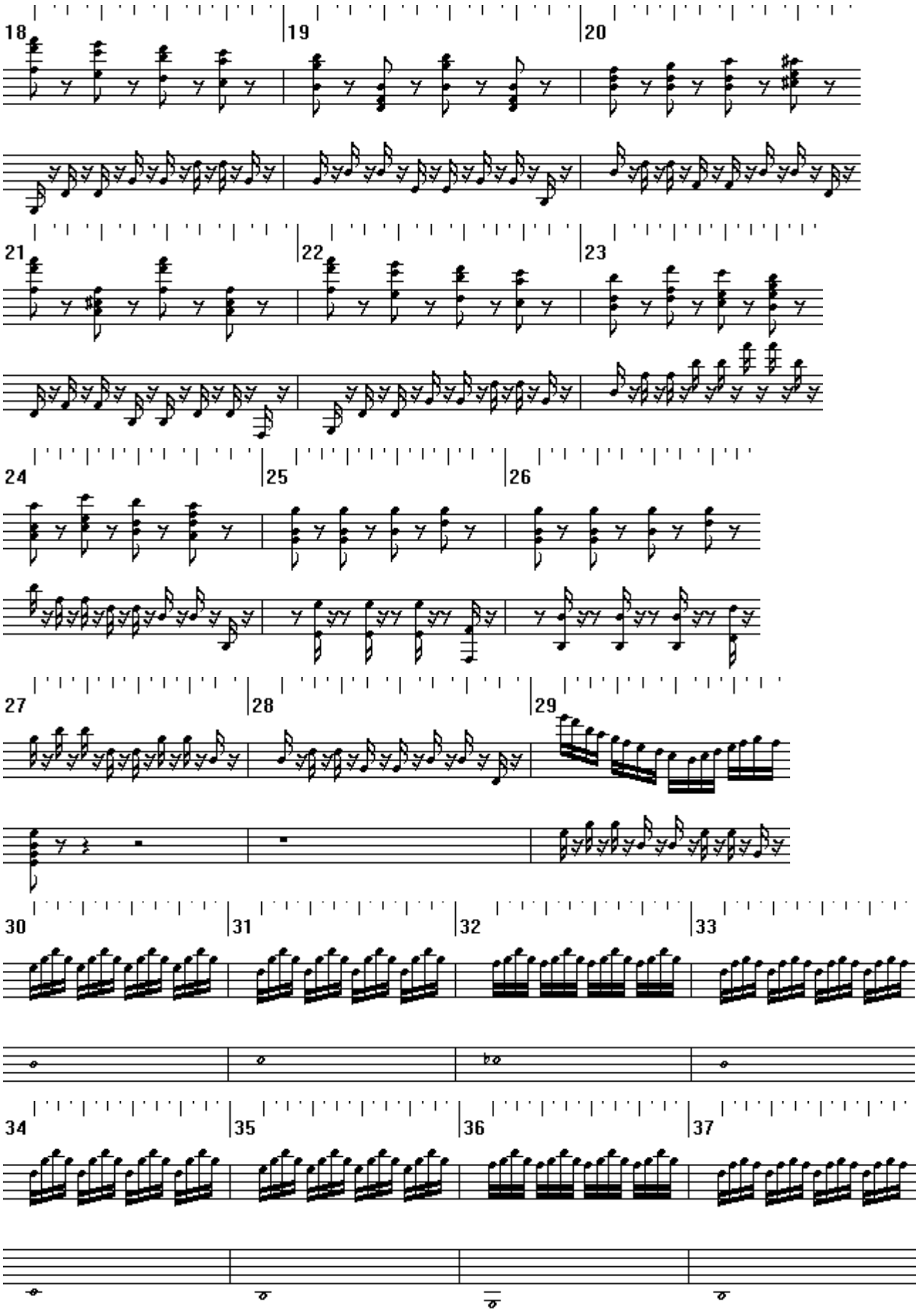
8va
pp

tbp53 – Preludes III – No. 3 in G
original composition – travelsbypiano (2000 – 2001)

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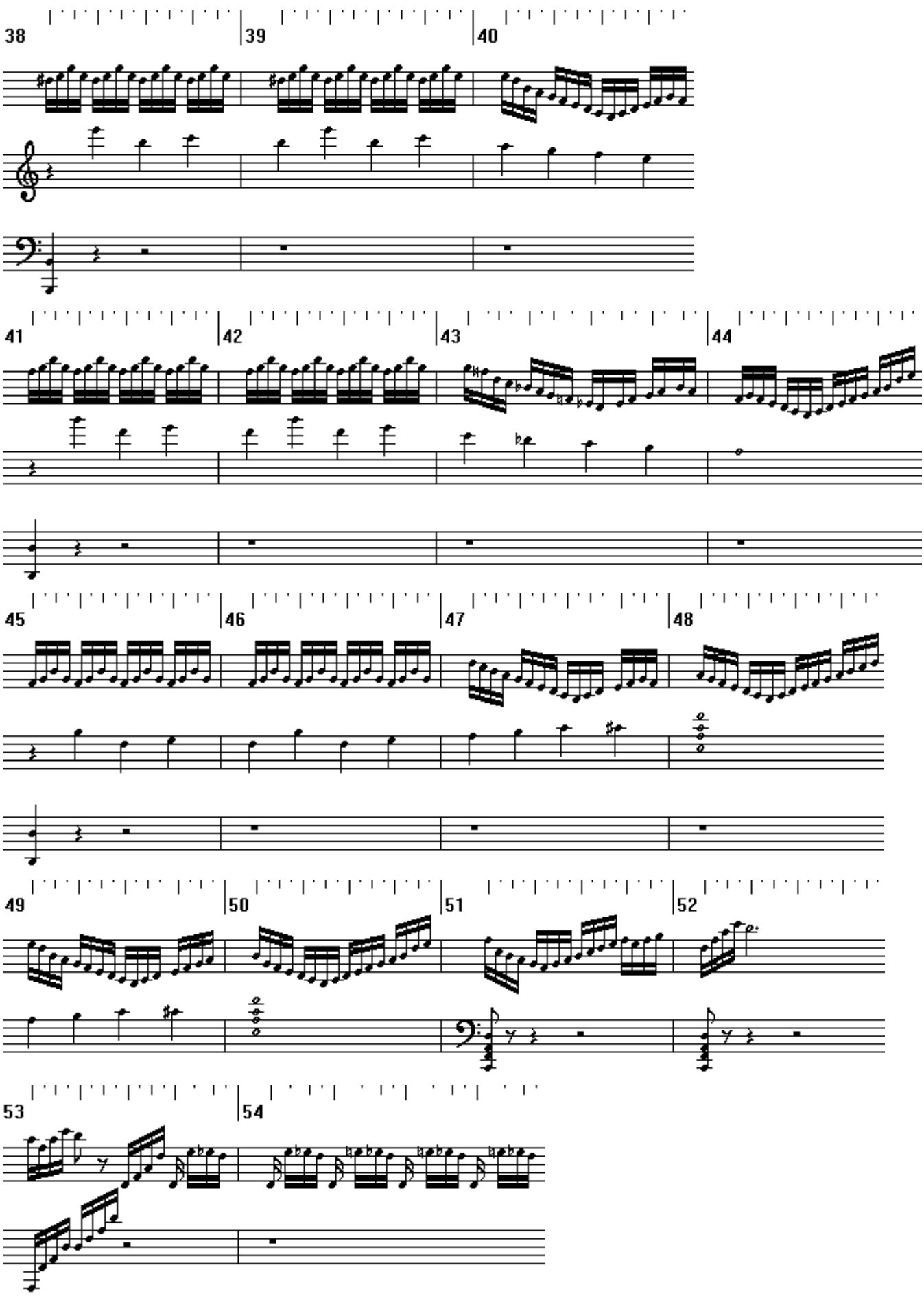
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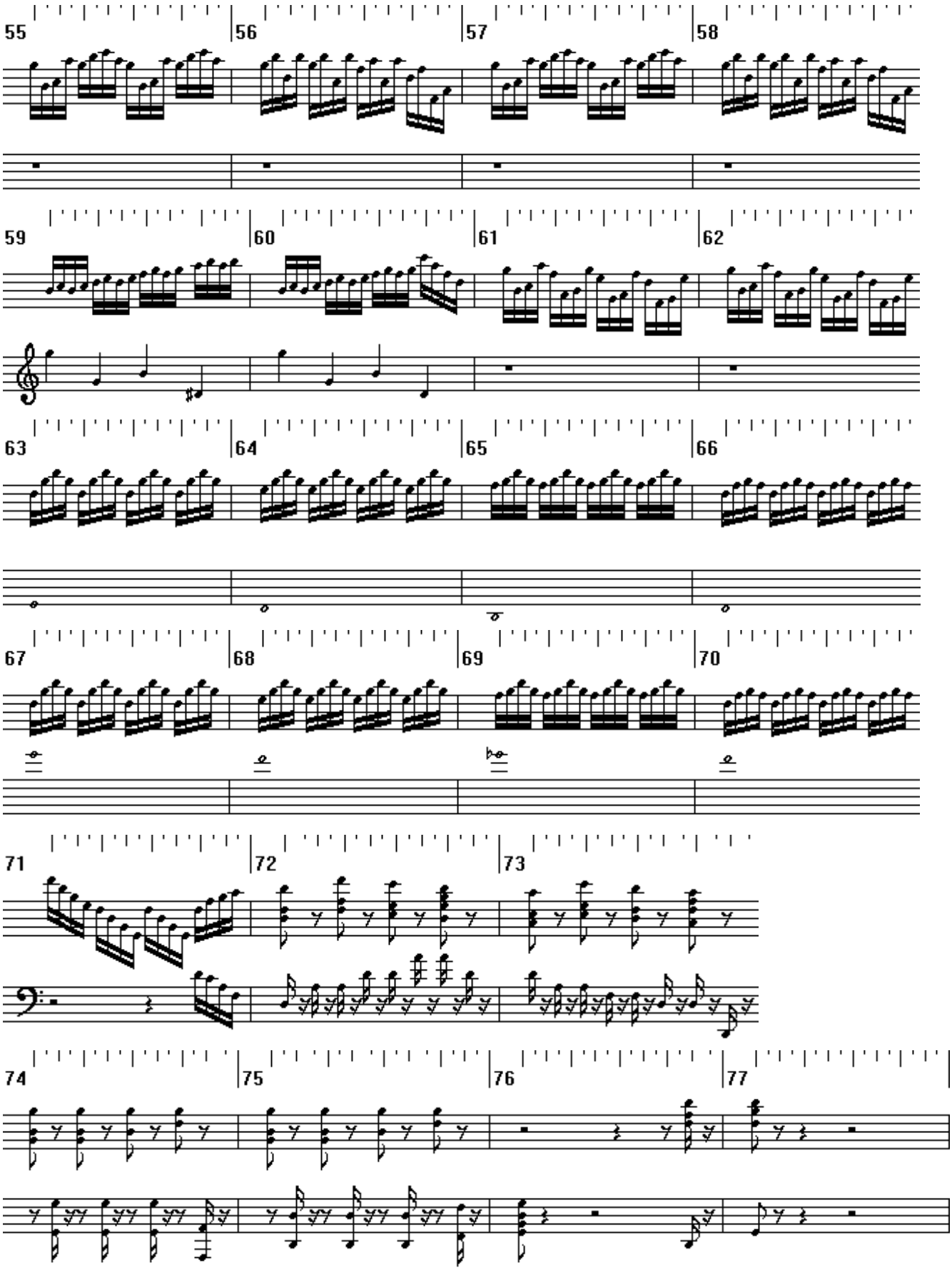
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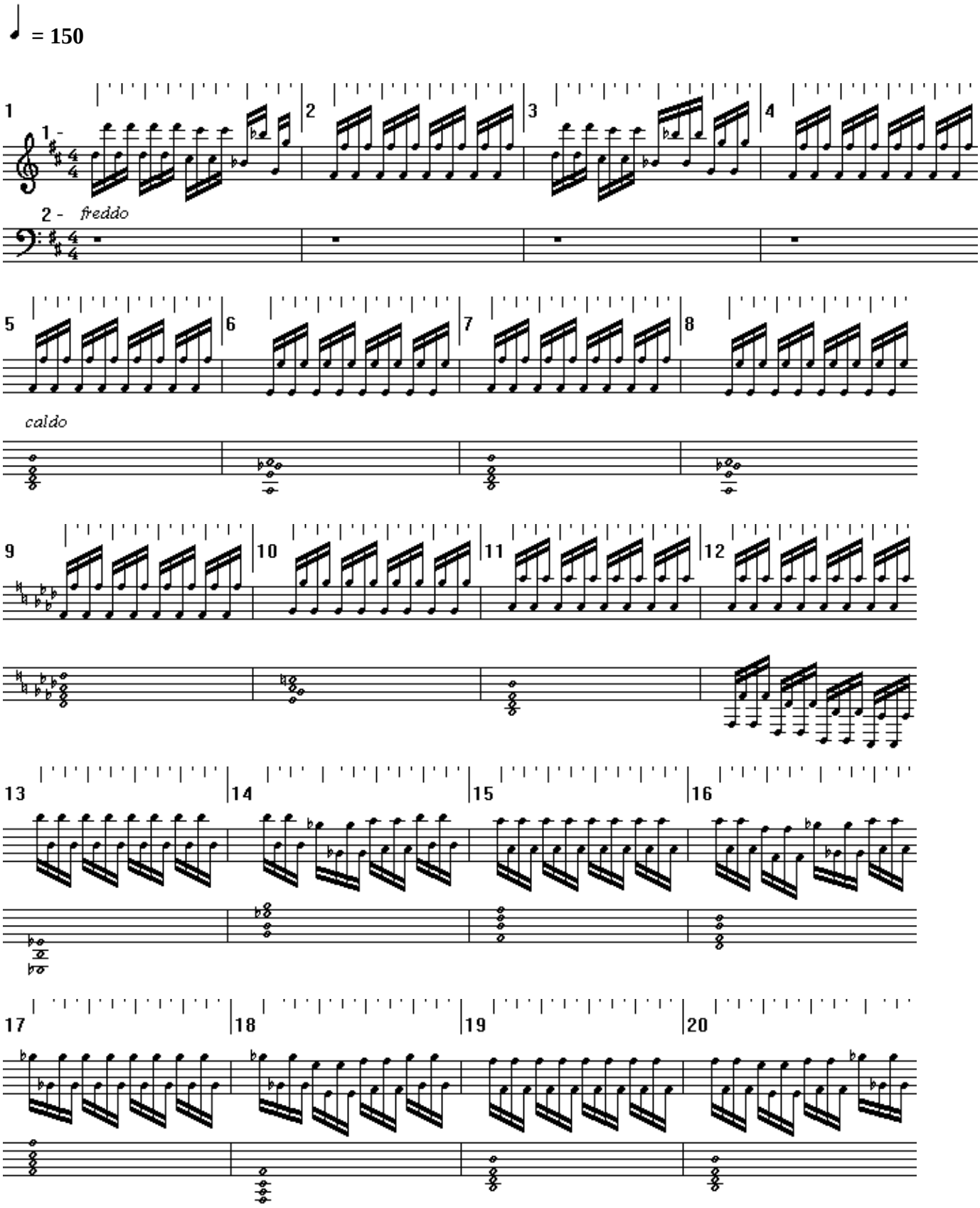
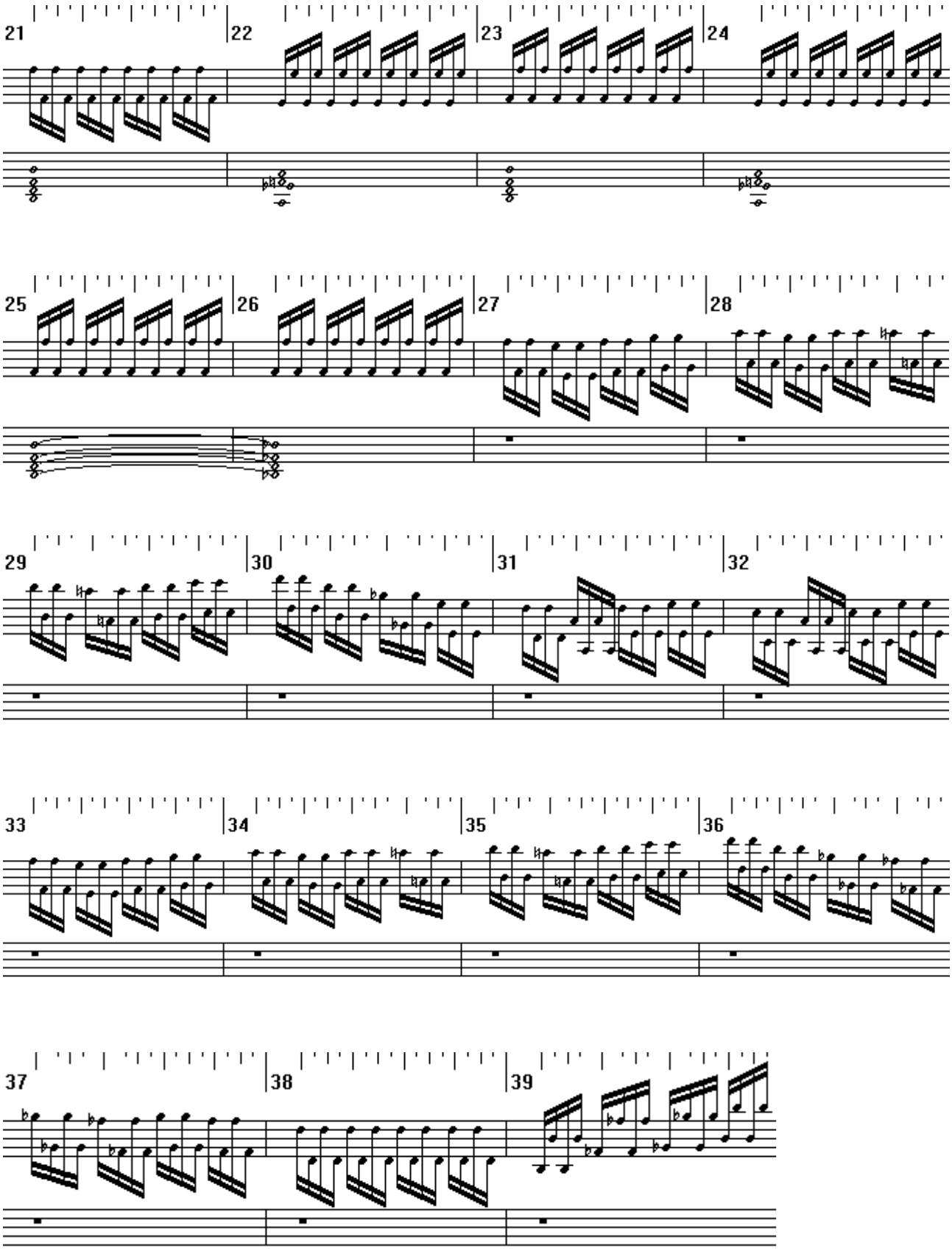
tbp53 – Preludes III – No. 4 in Bm
original composition – travelsbypiano (2000 – 2001)

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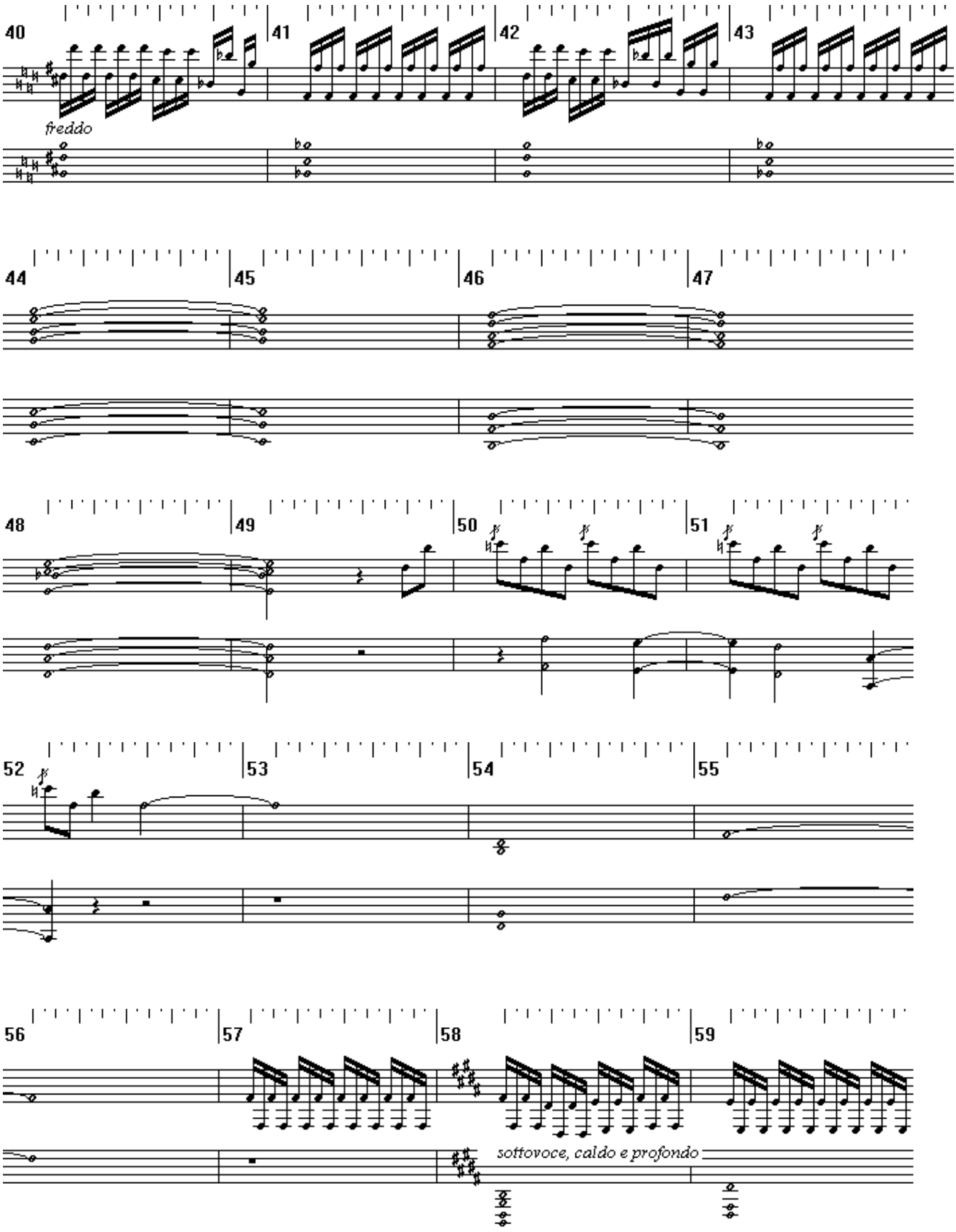
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freddo
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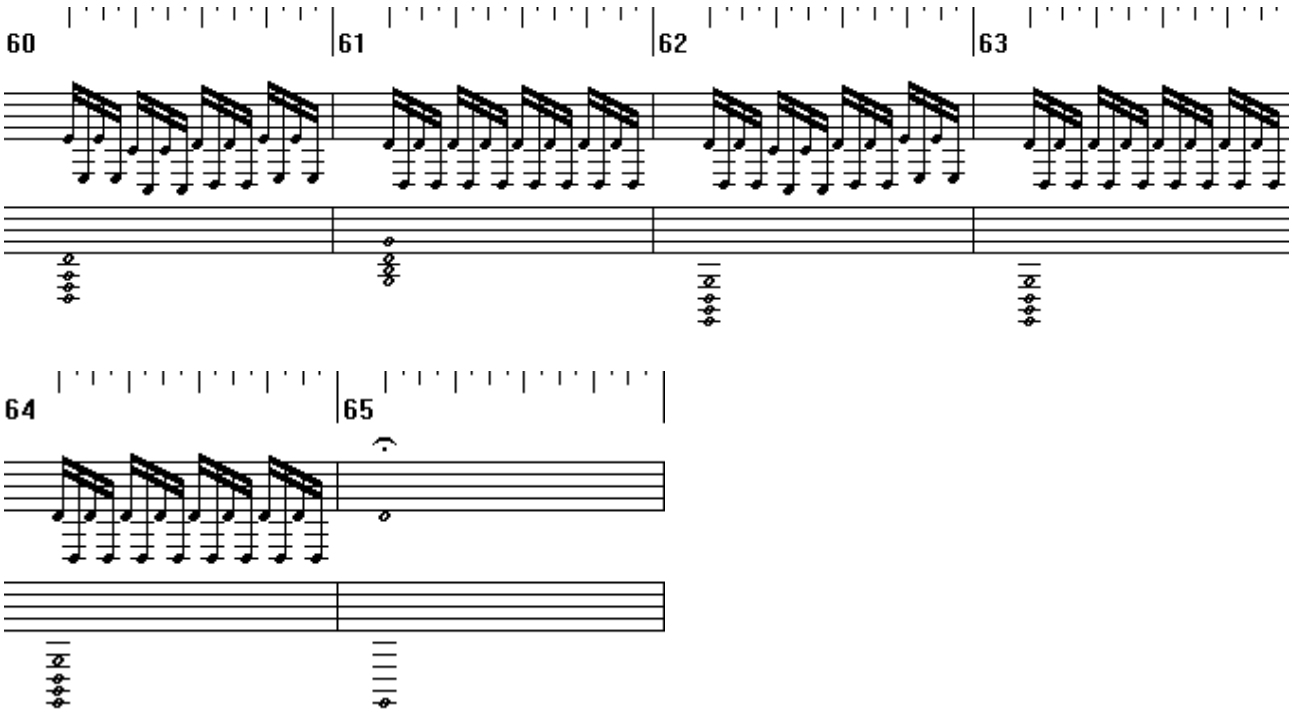
sottovoce, caldo e profondo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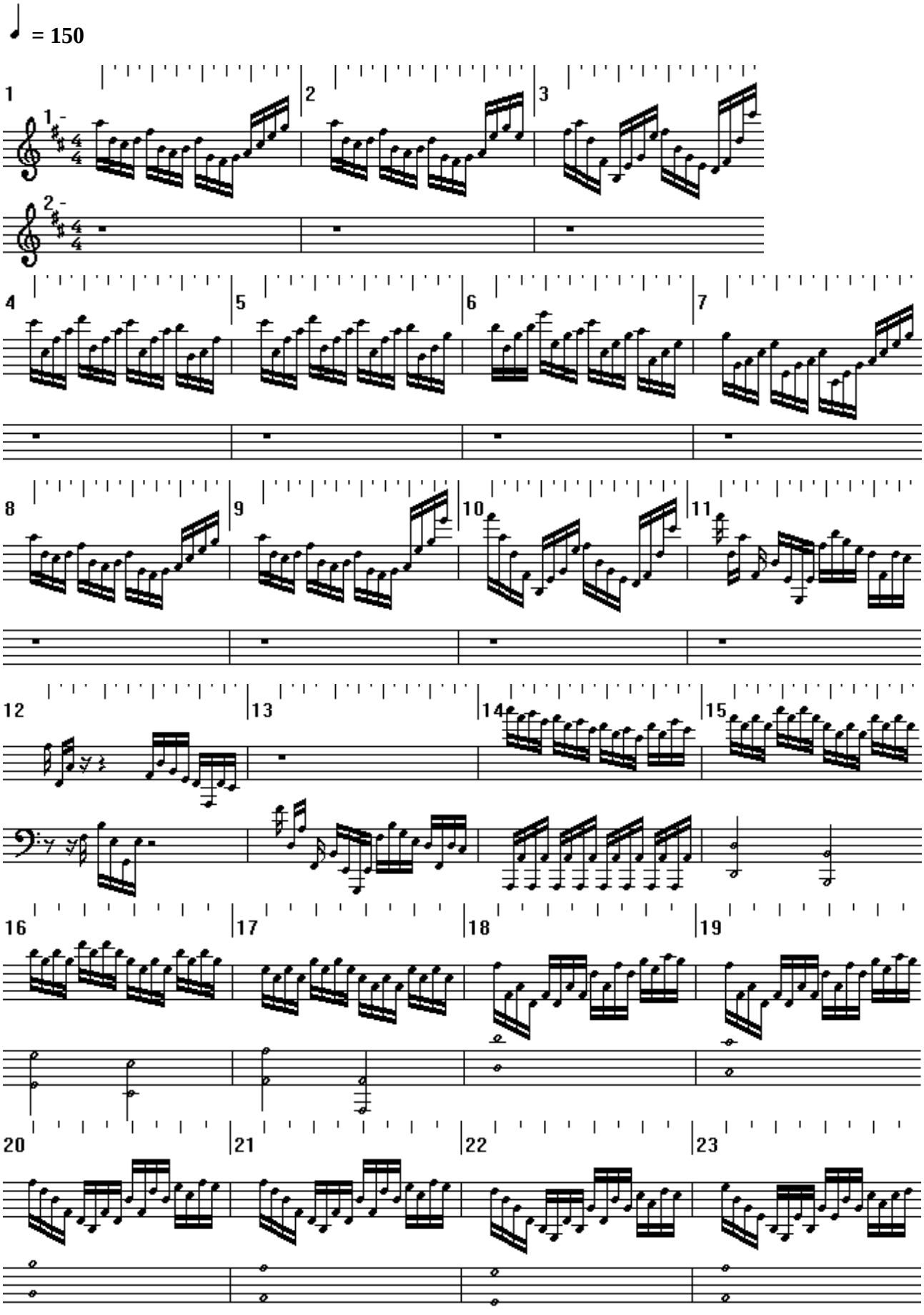
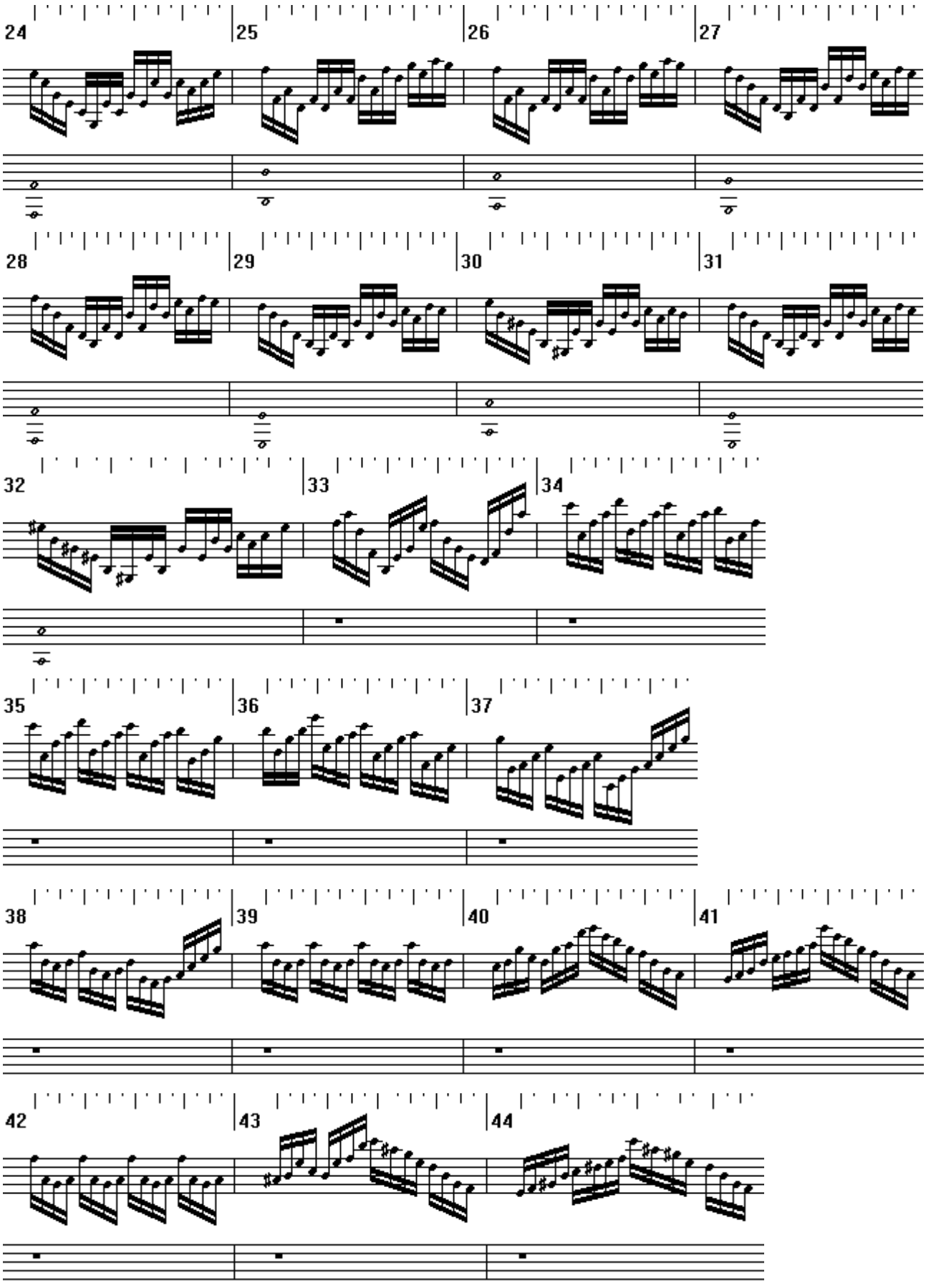
tbp53 – Preludes III – No. 5 in D
original composition – travelsbypiano (2000 – 2001)

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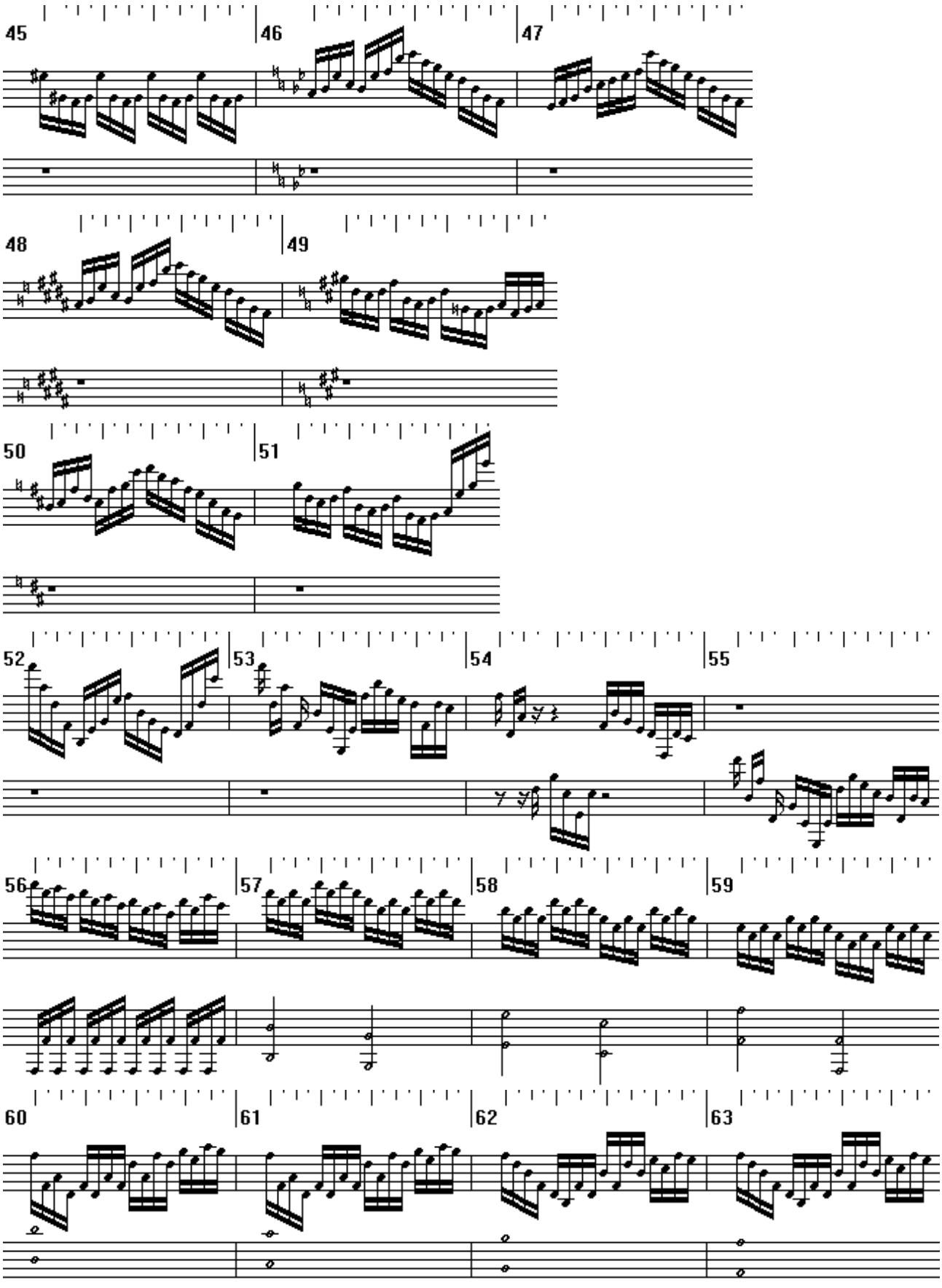
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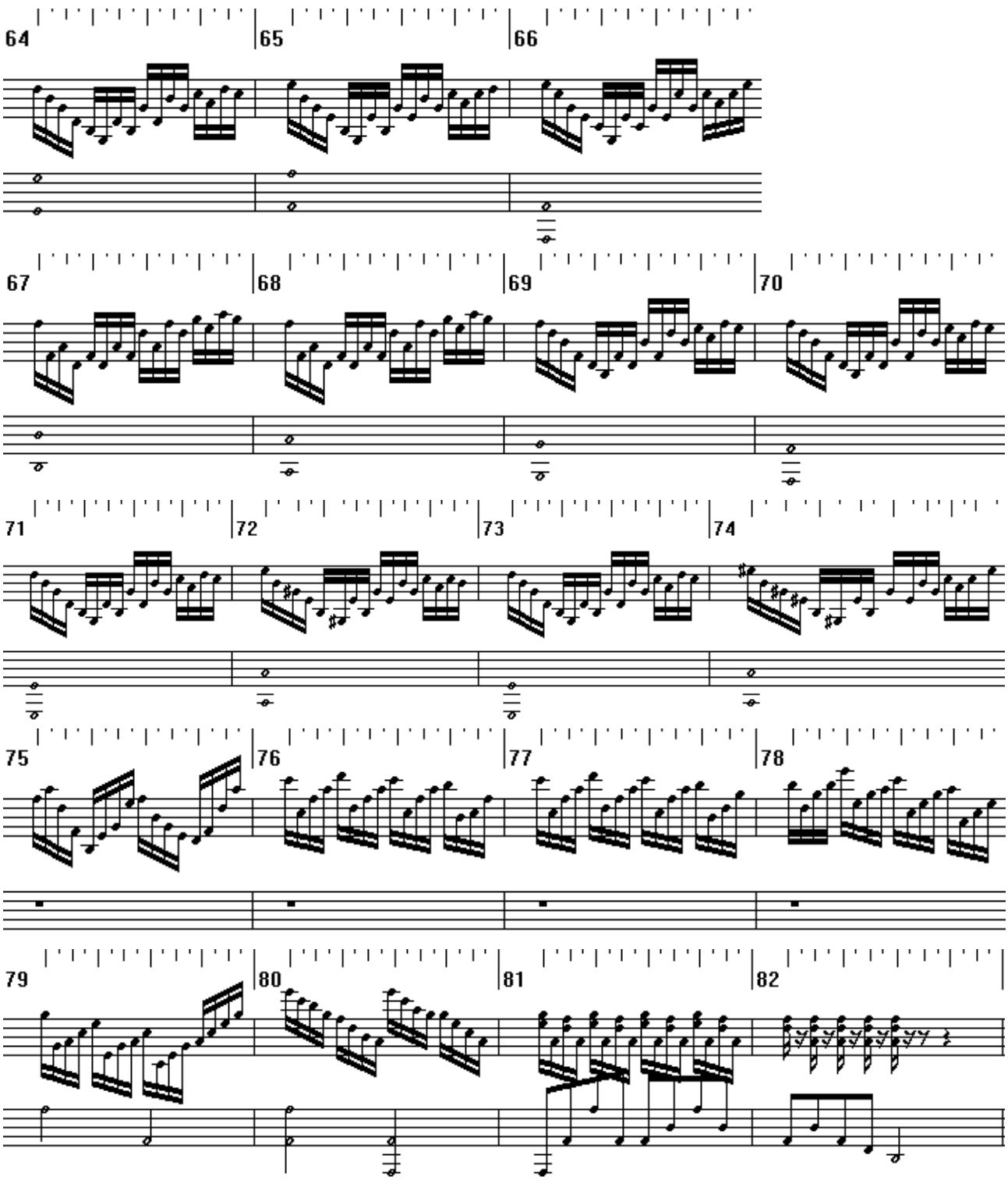
64
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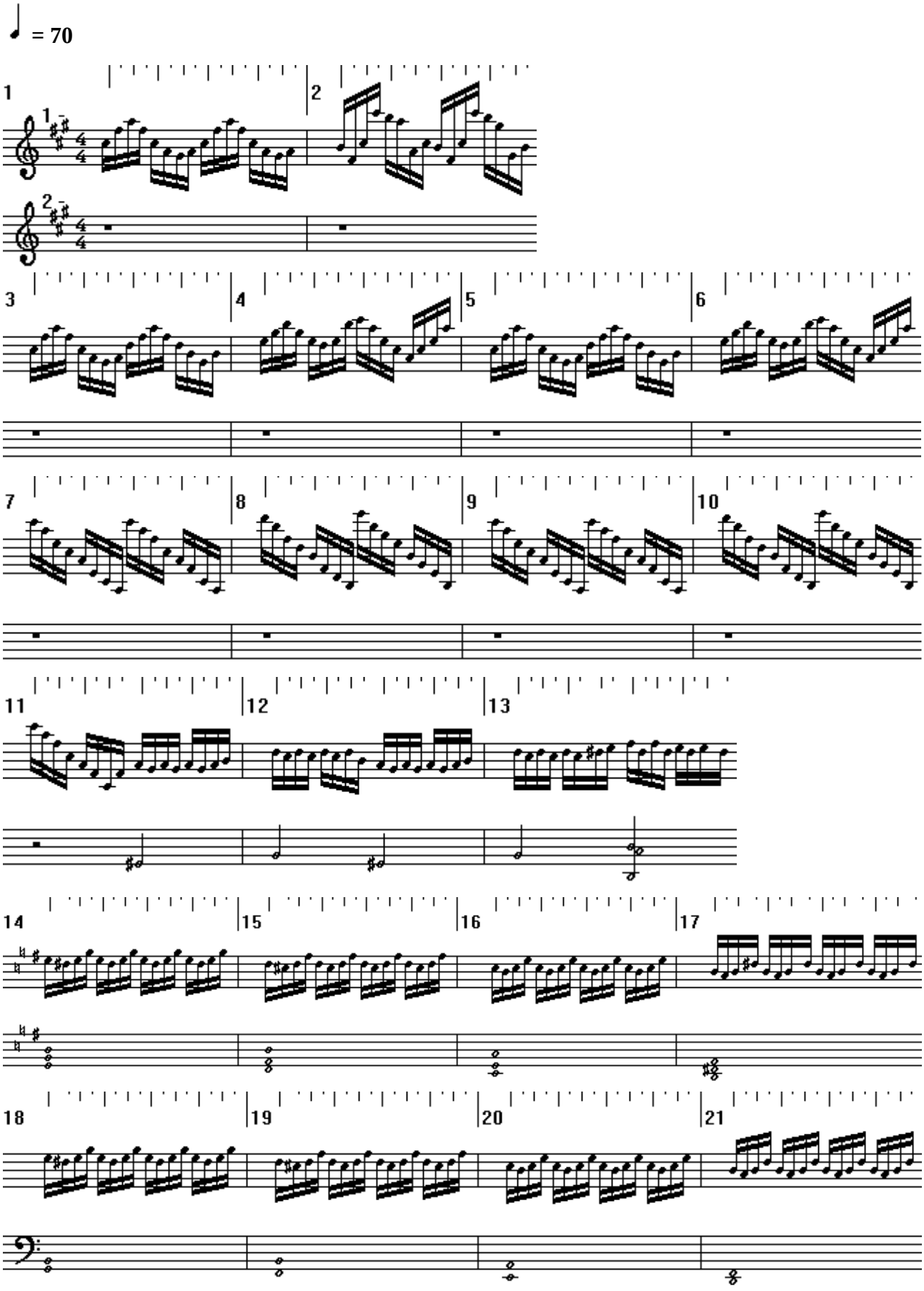
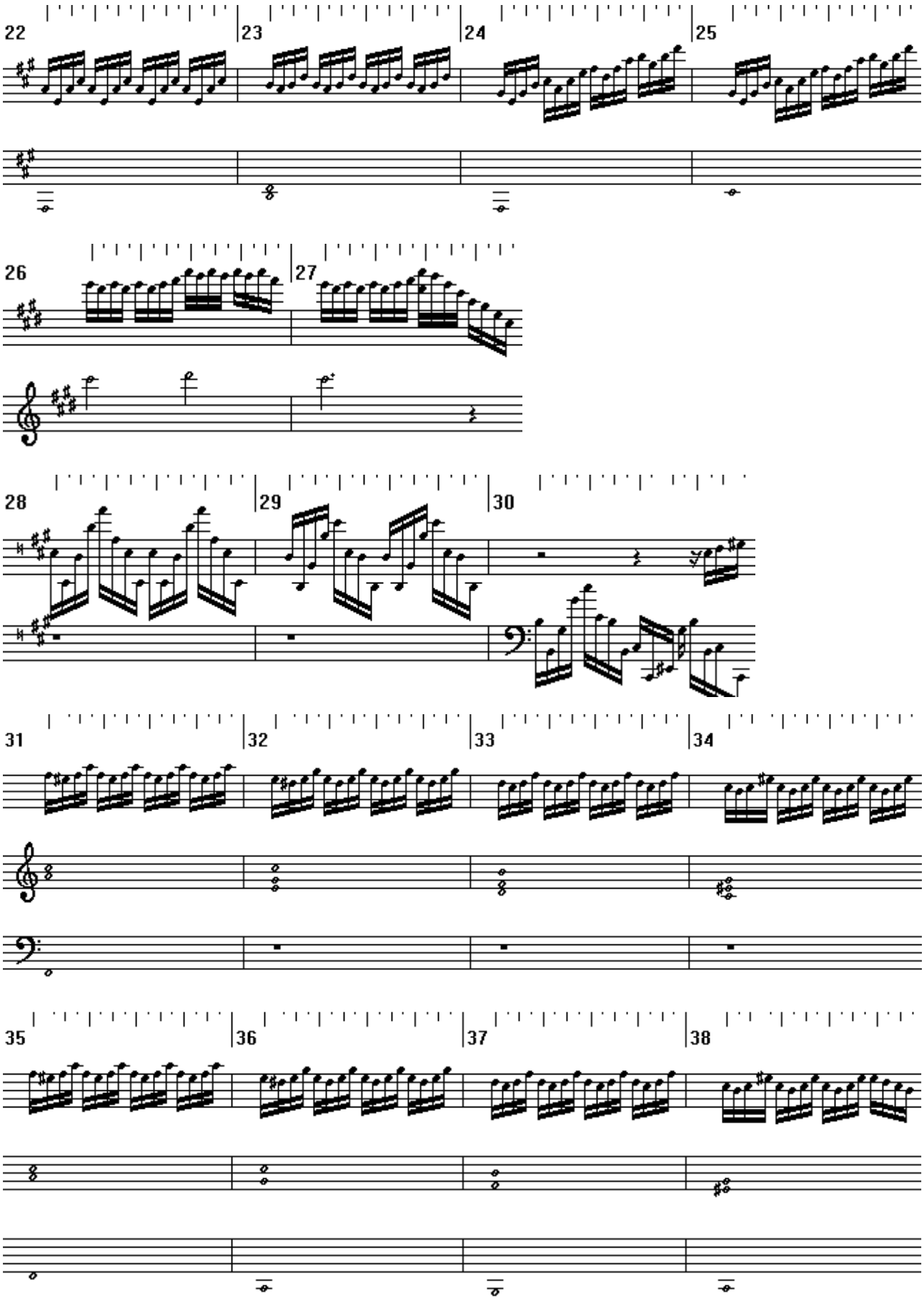
tbp53 – Preludes III – No. 6 in F#m
original composition – travelsbypiano (2000 – 2001)

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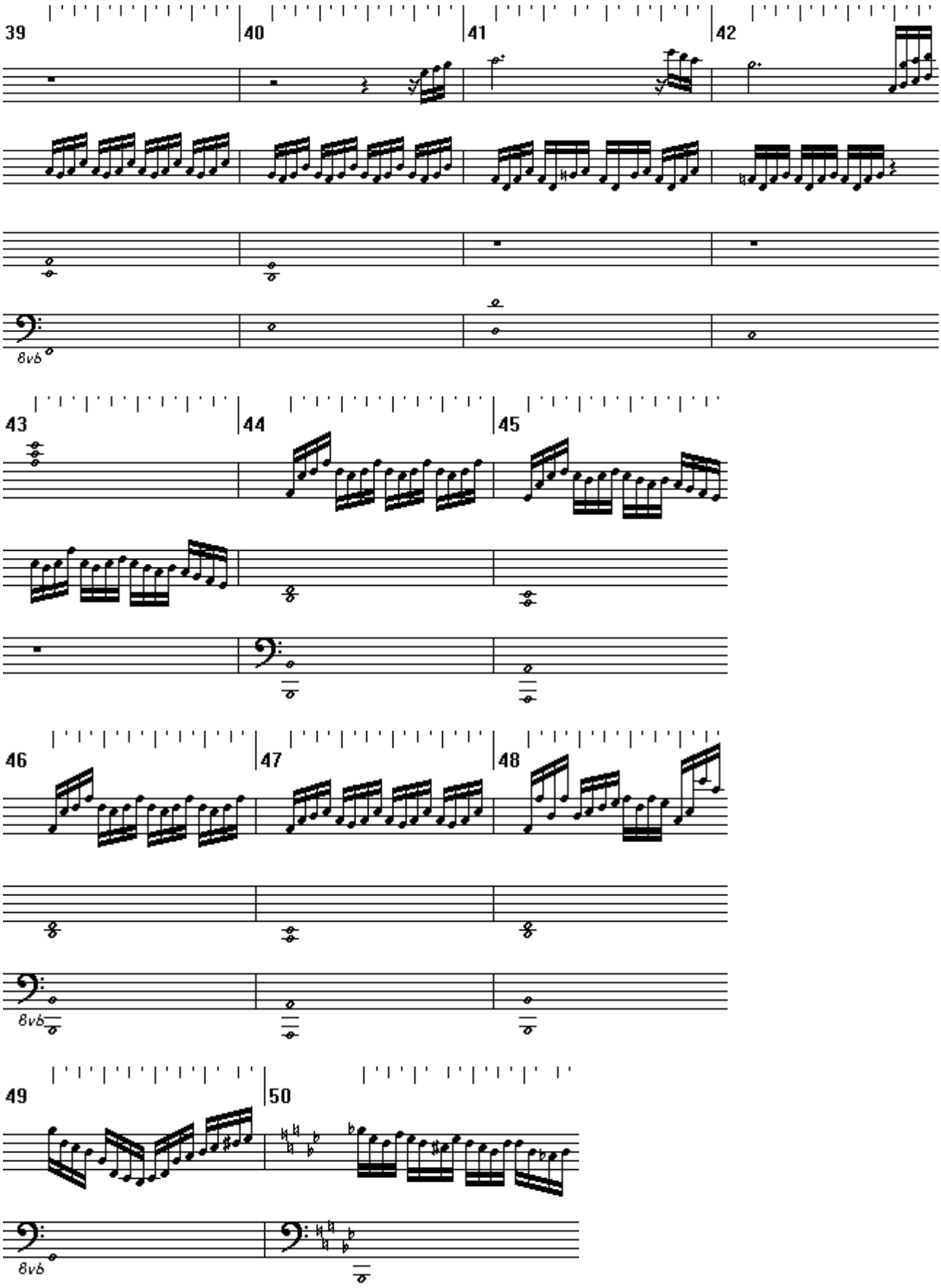
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8vb
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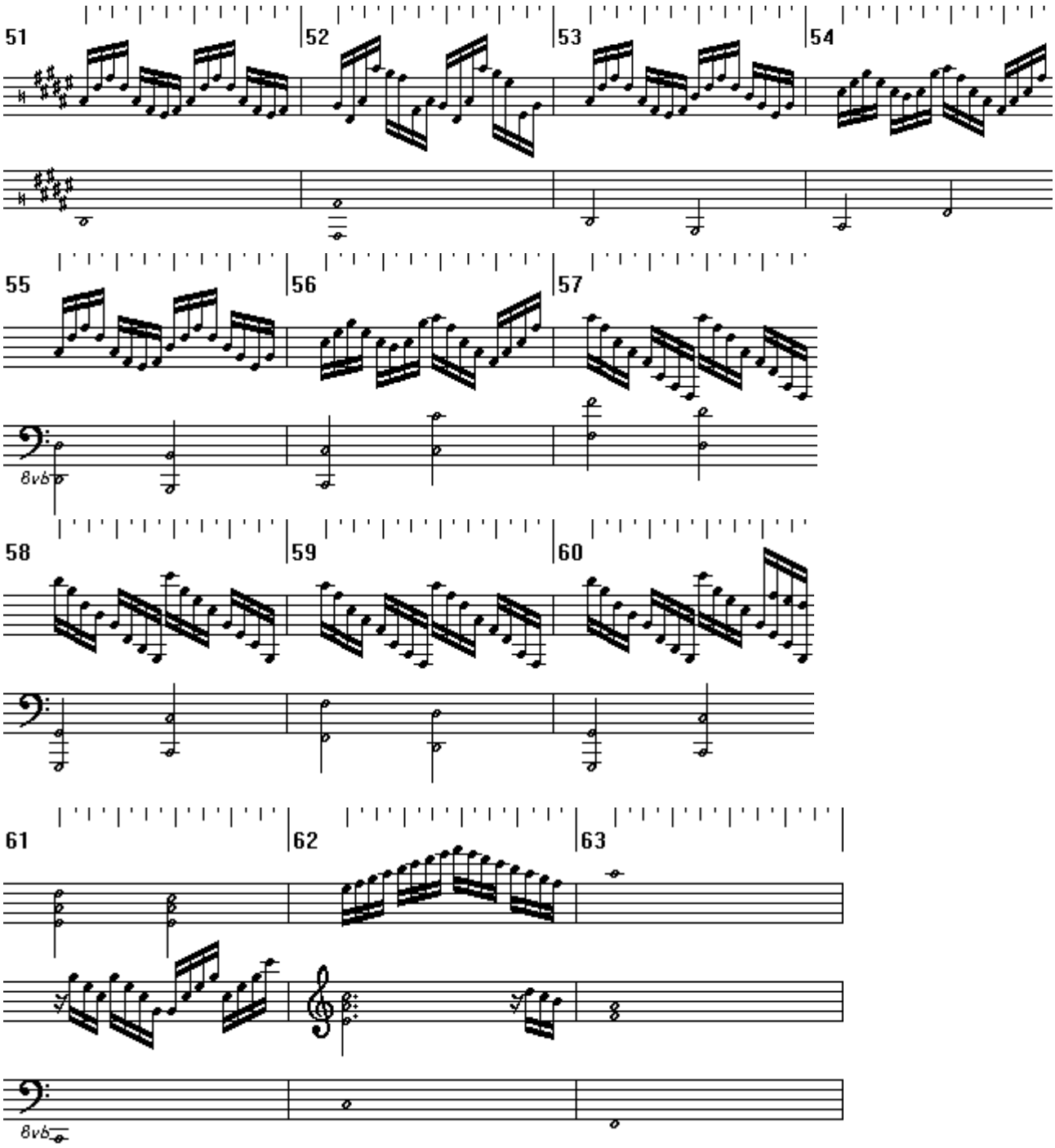
48
8vb
49
50
8vb


51
52
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8vb
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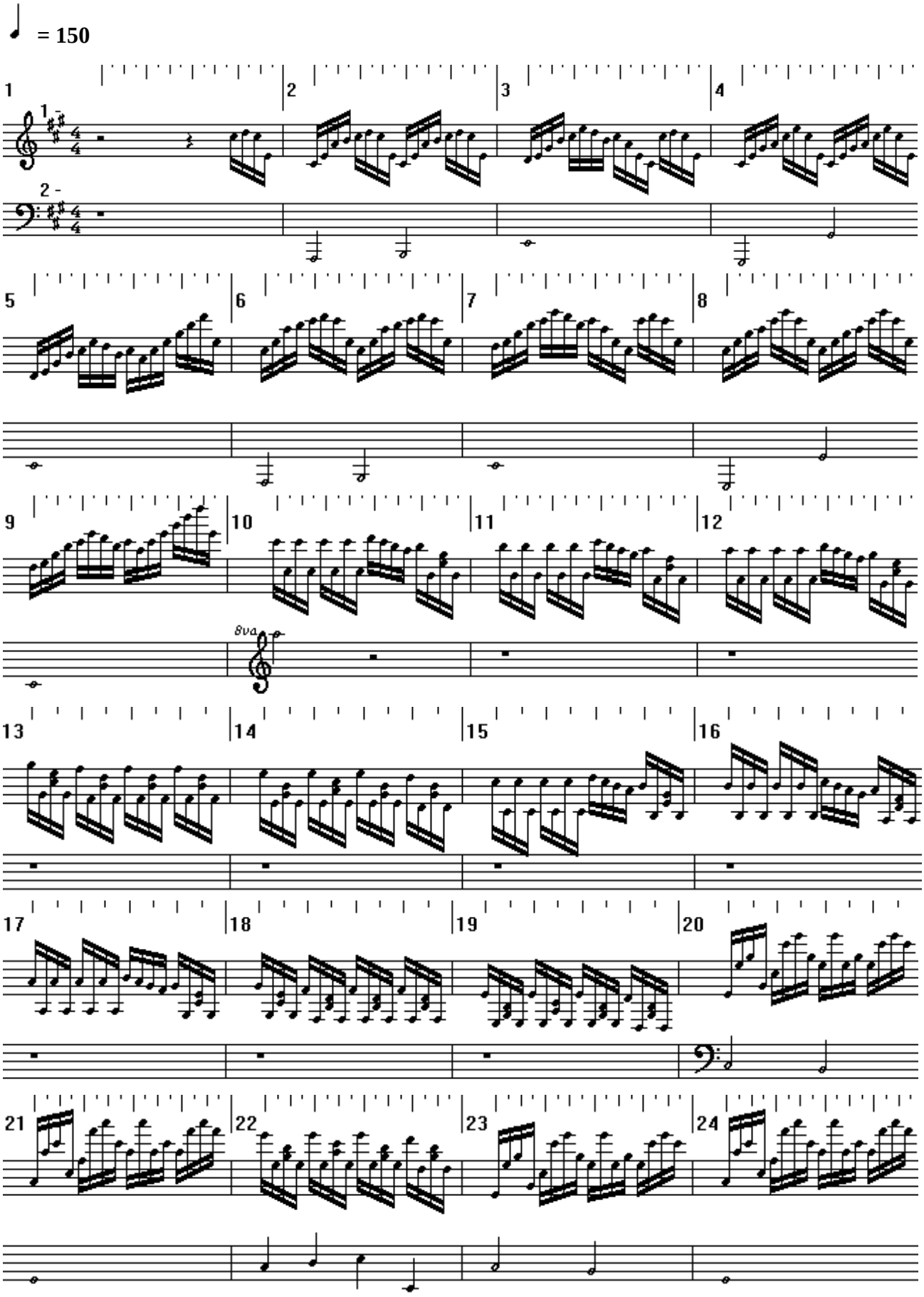
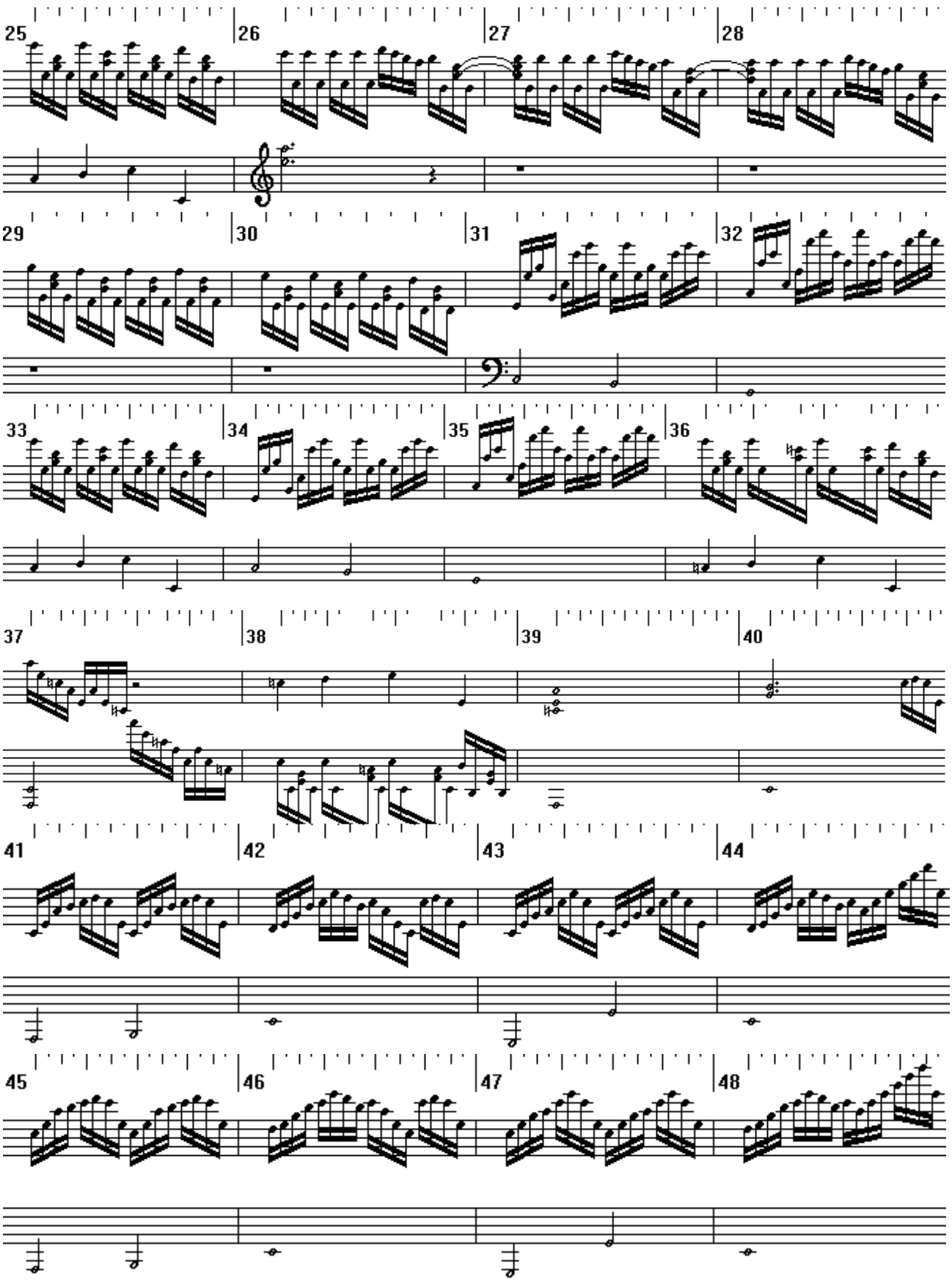
62
63
8vb

tbp53 – Preludes III – No. 7 in A
original composition – travelsbypiano (2000 – 2001)

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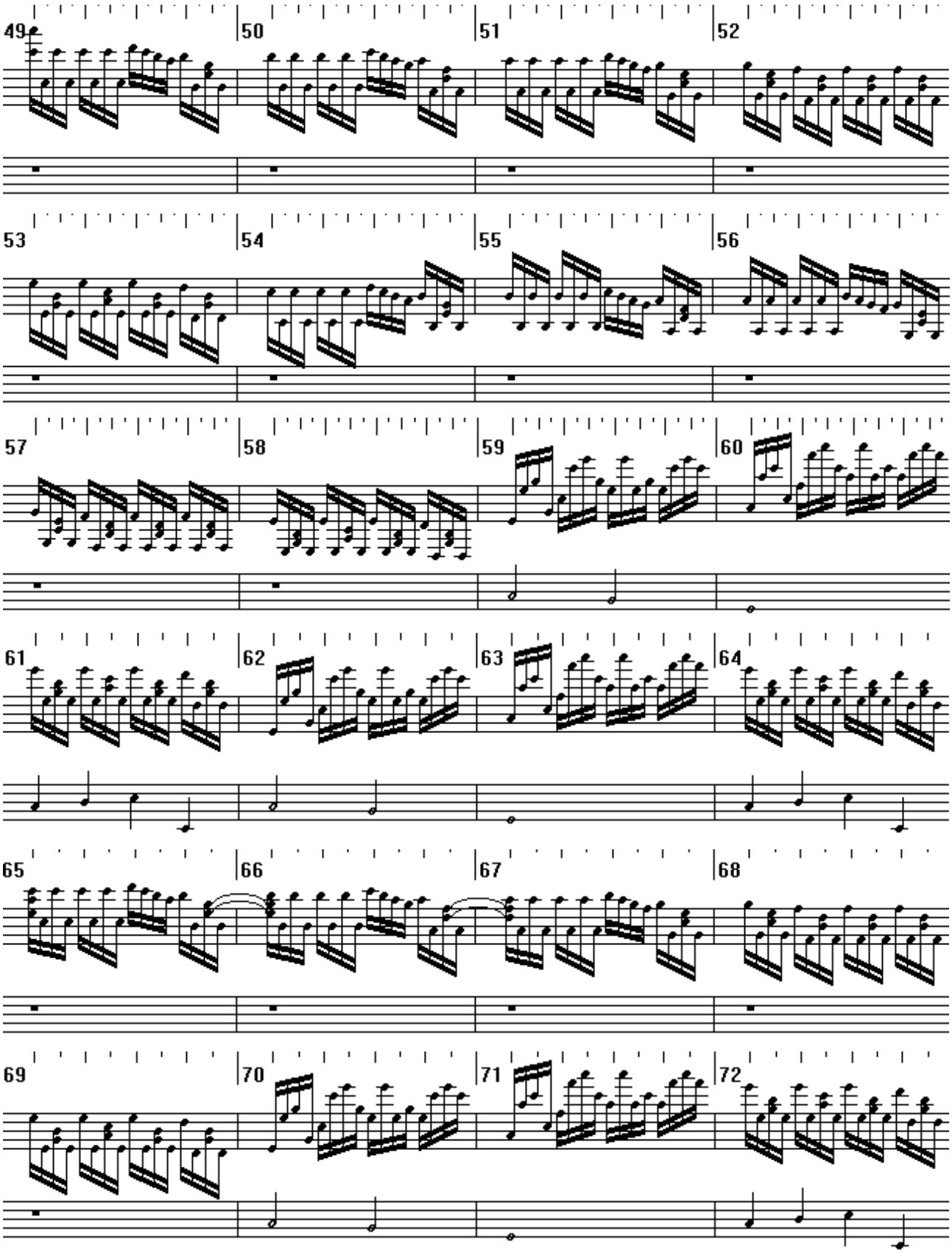
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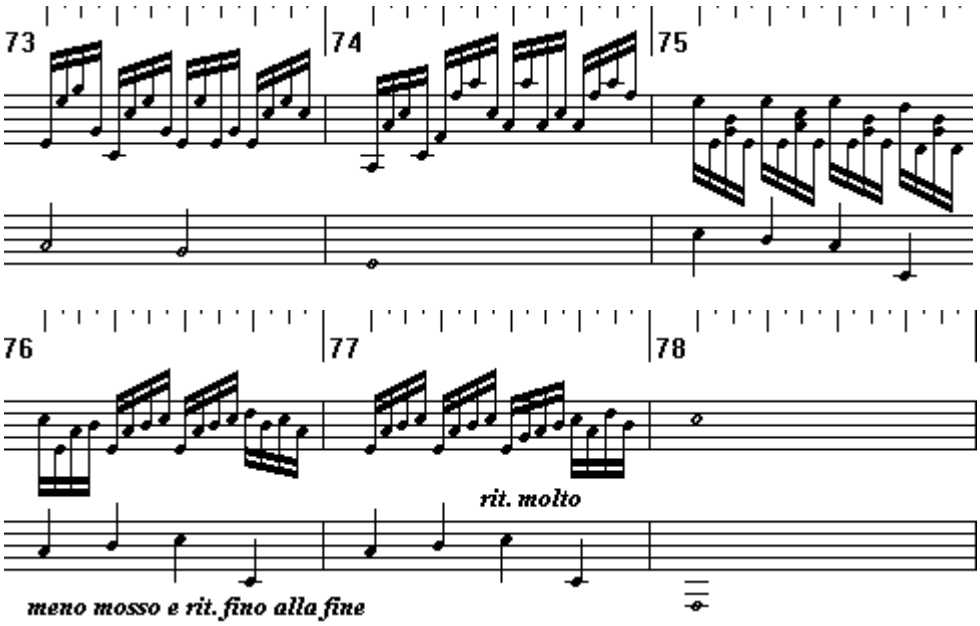
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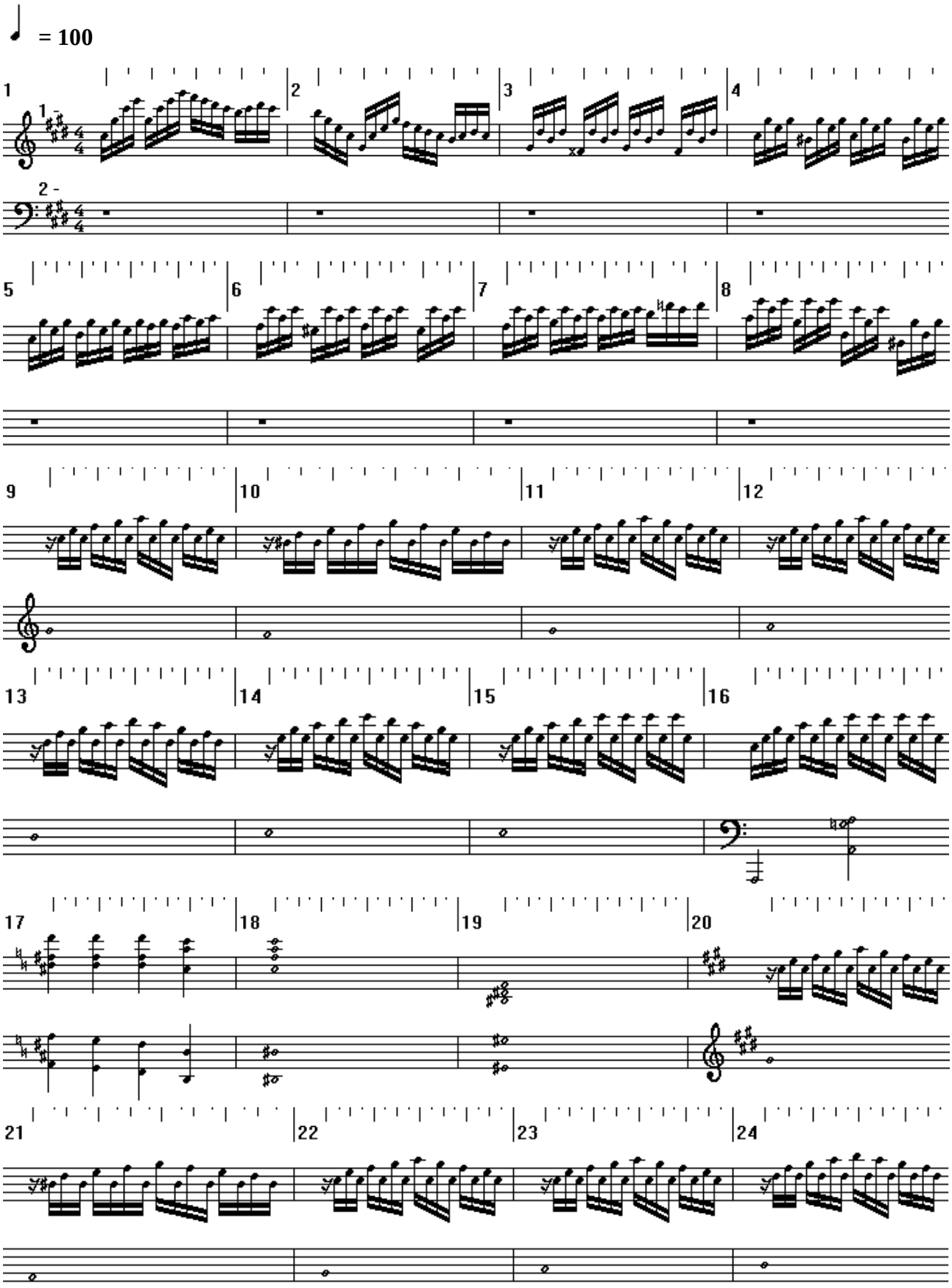
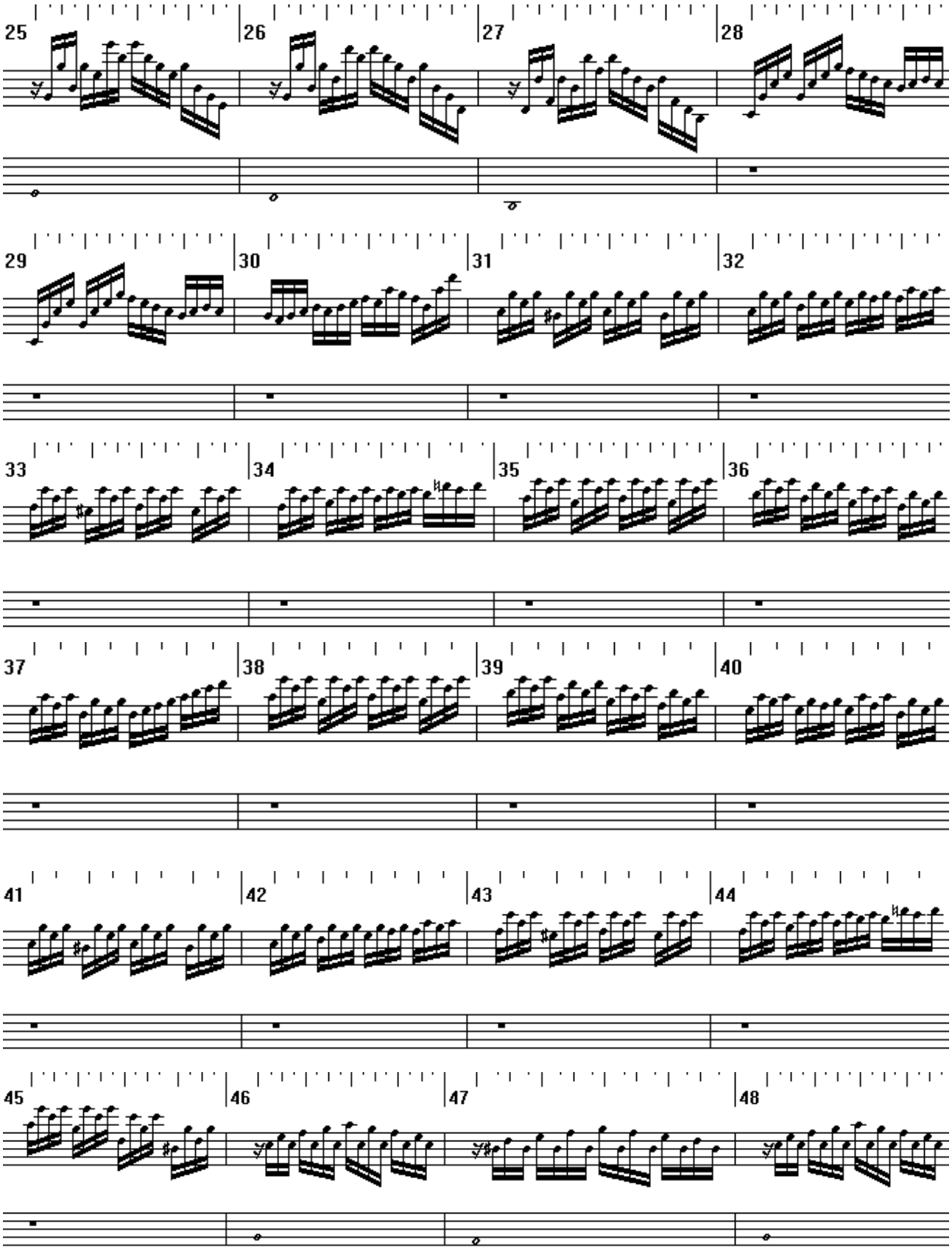
rit. molto
meno mosso e rit. fino alla fine

tbp53 – Preludes III – No. 8 in C#m
original composition – travelsbypiano (2000 – 2001)

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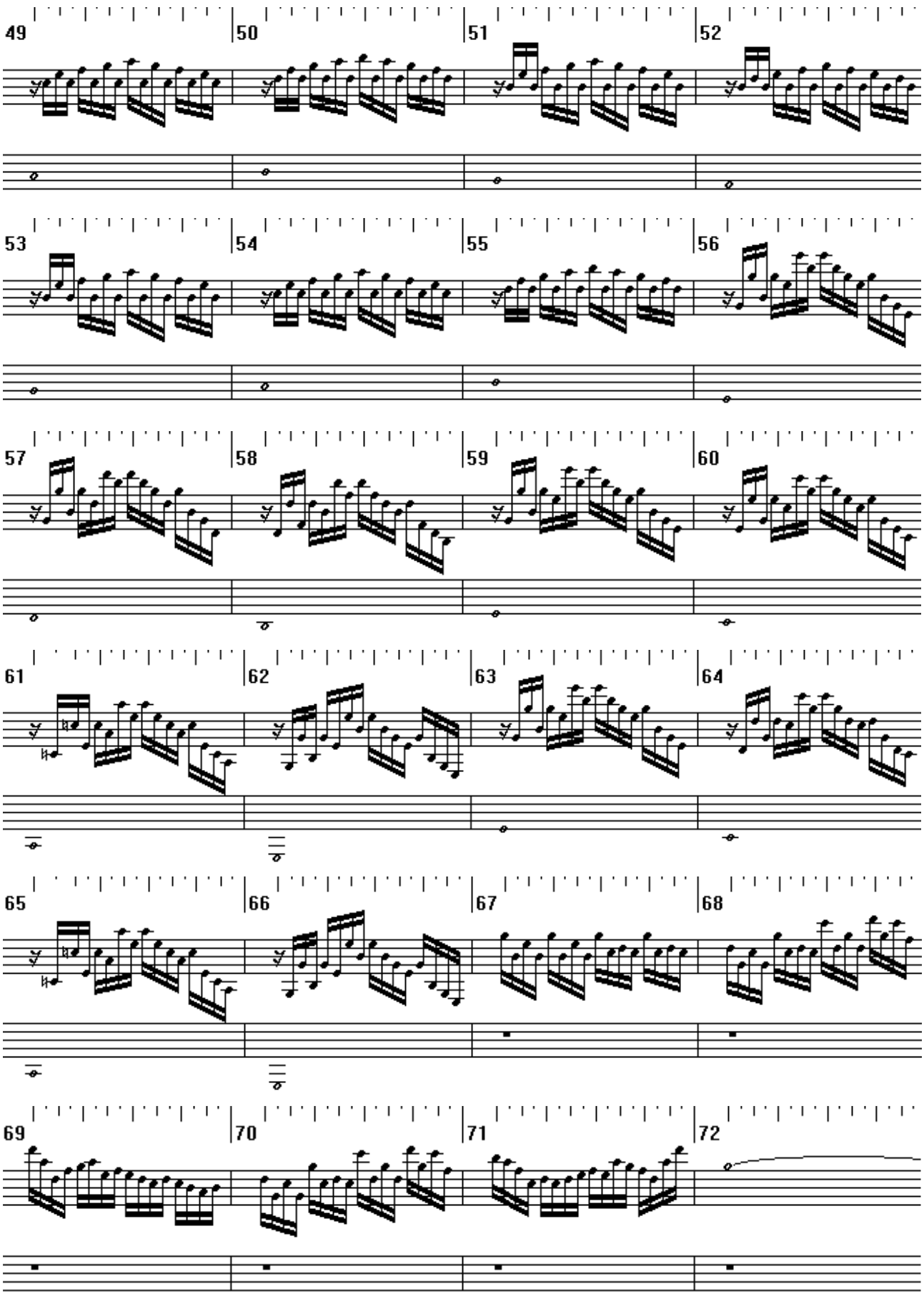
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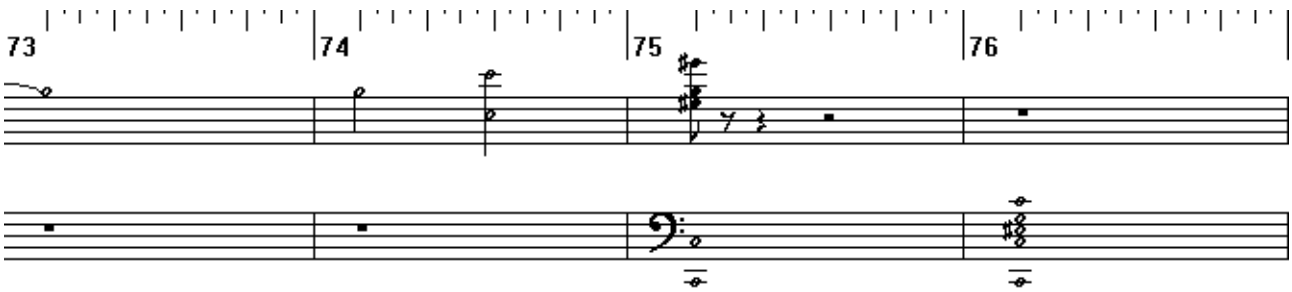
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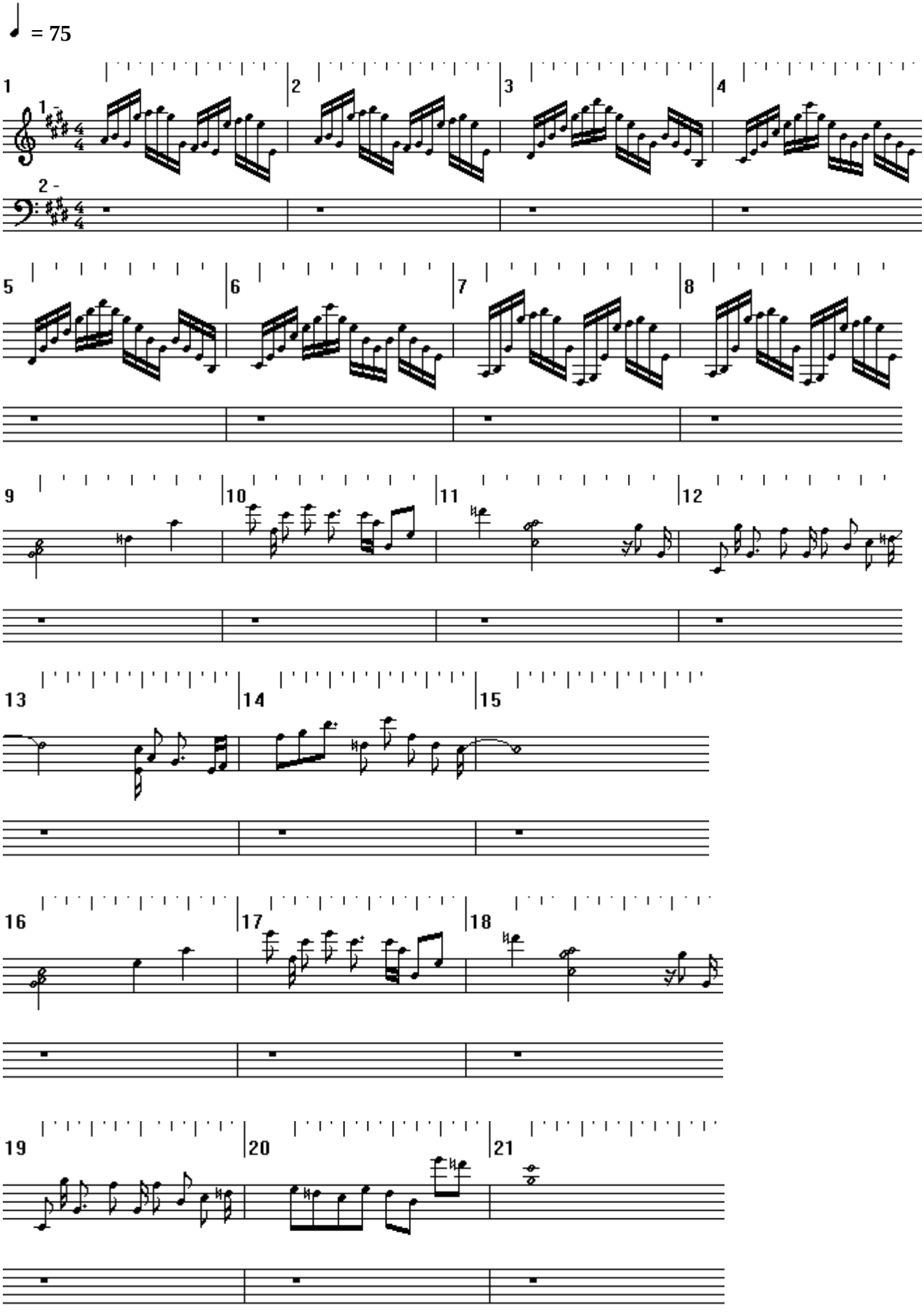
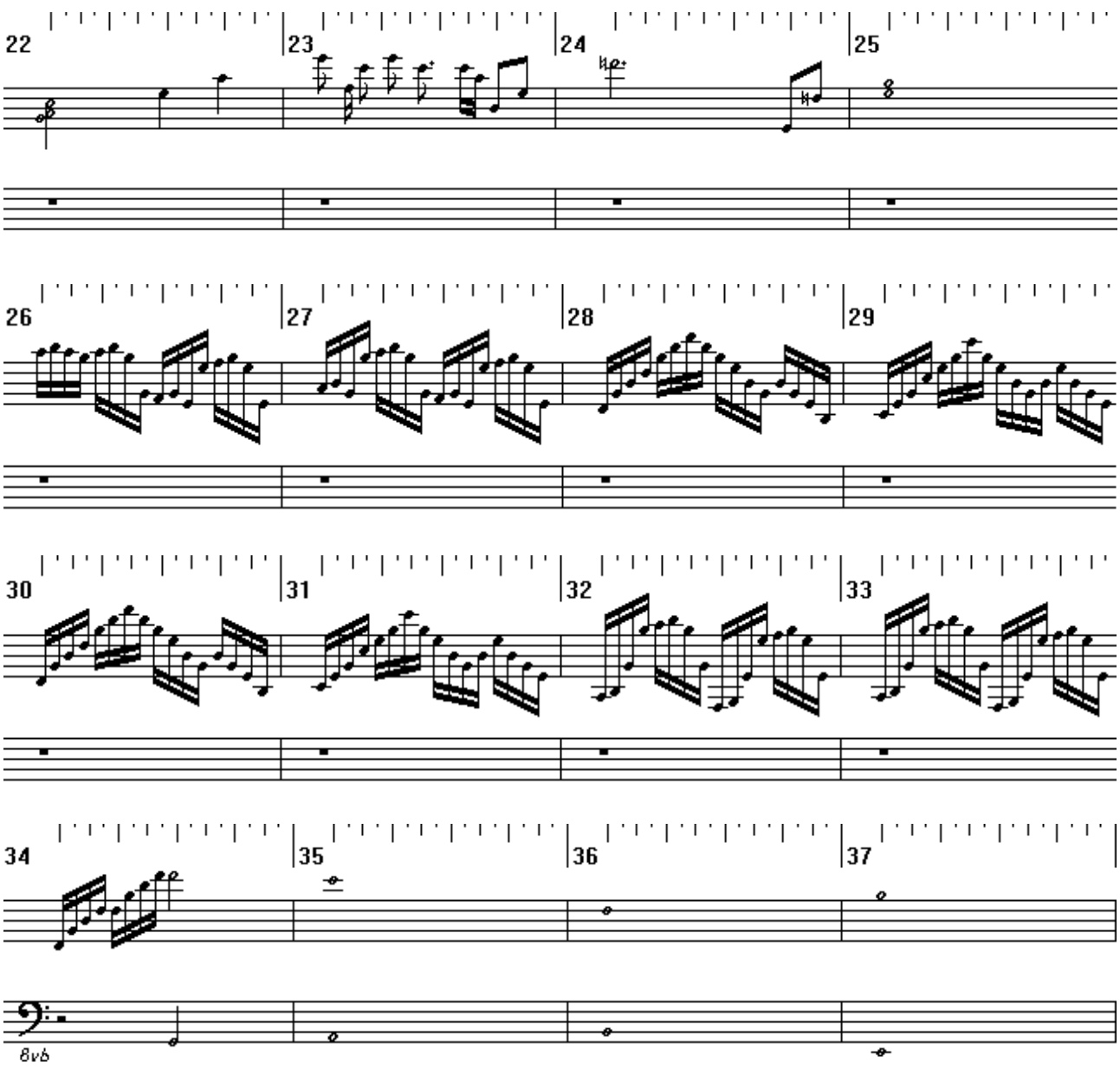
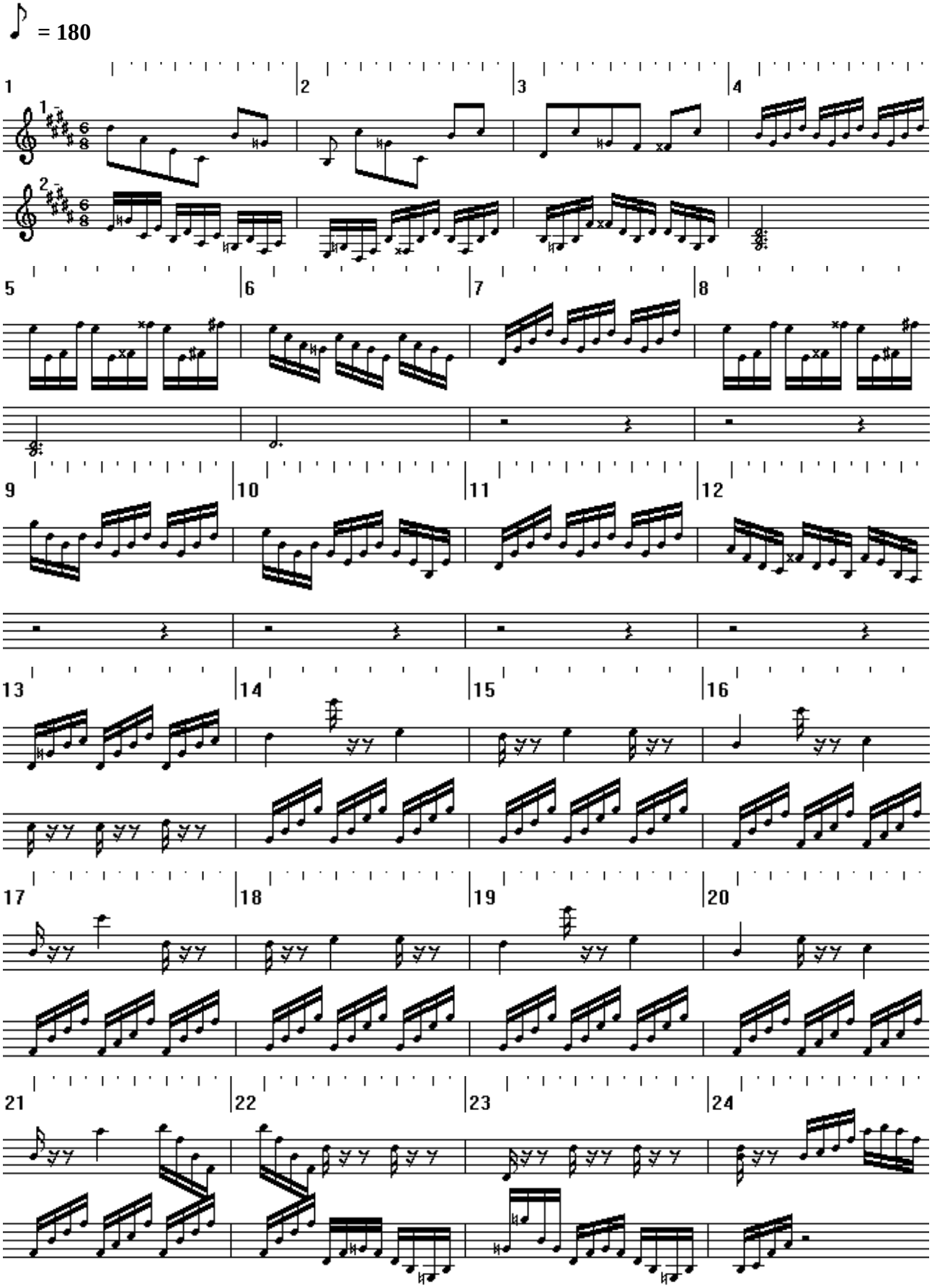
tbp53 – Preludes III – No. 9 in E
original composition – travelsbypiano (2000 – 2001)

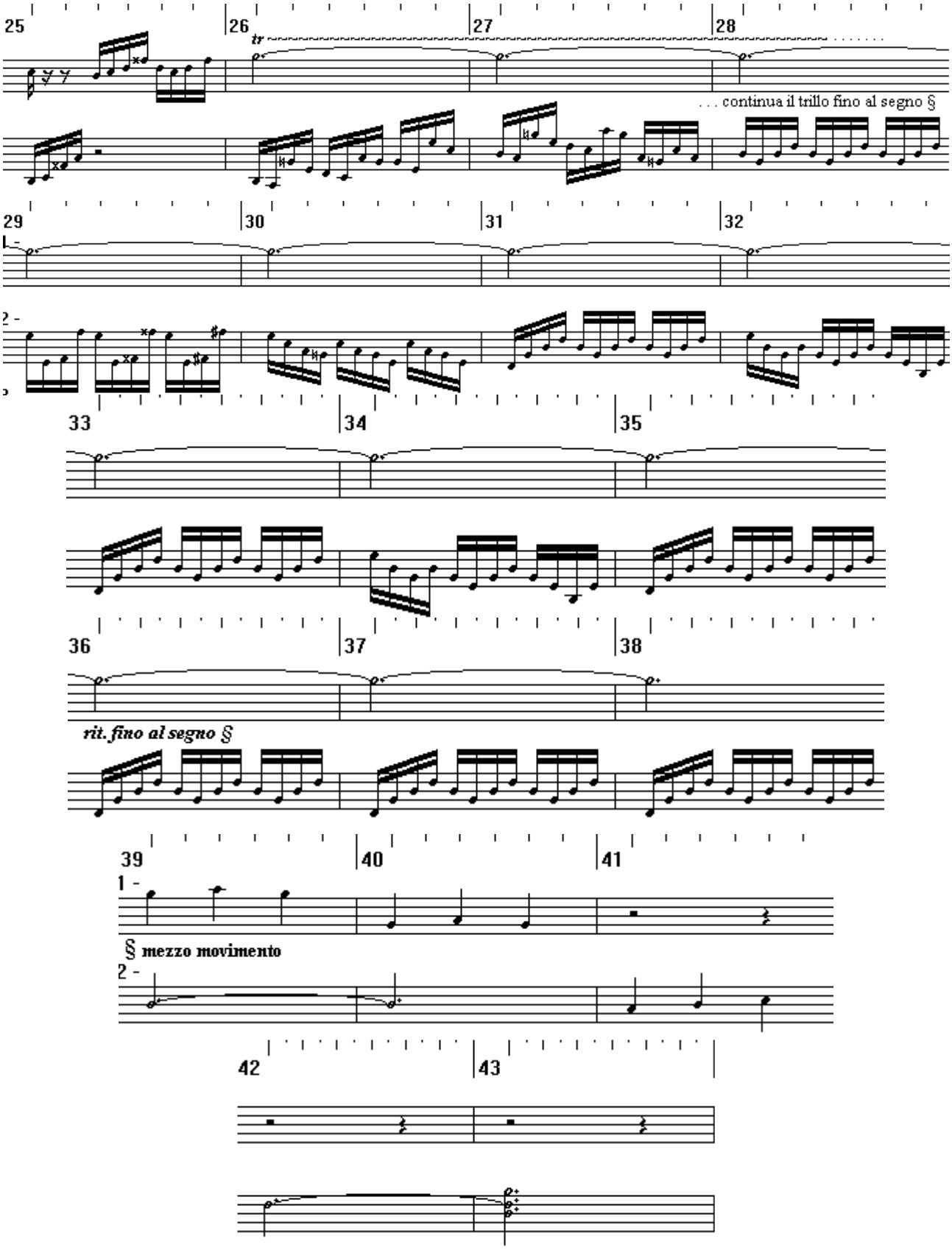




[9..25] sic., ma cercare di tenere le note di tutto un periodo, per ogni periodo (usare/aiutarsi col *tre corde* e gli altri pedali) Assolutamente non forte.
I periodi sono: {9-1,11-1};{11-2,13-2};{13-3,15-4};{16-1,18-1};{18-2,21-4};{22-1,24-3};{24-4,25-4}

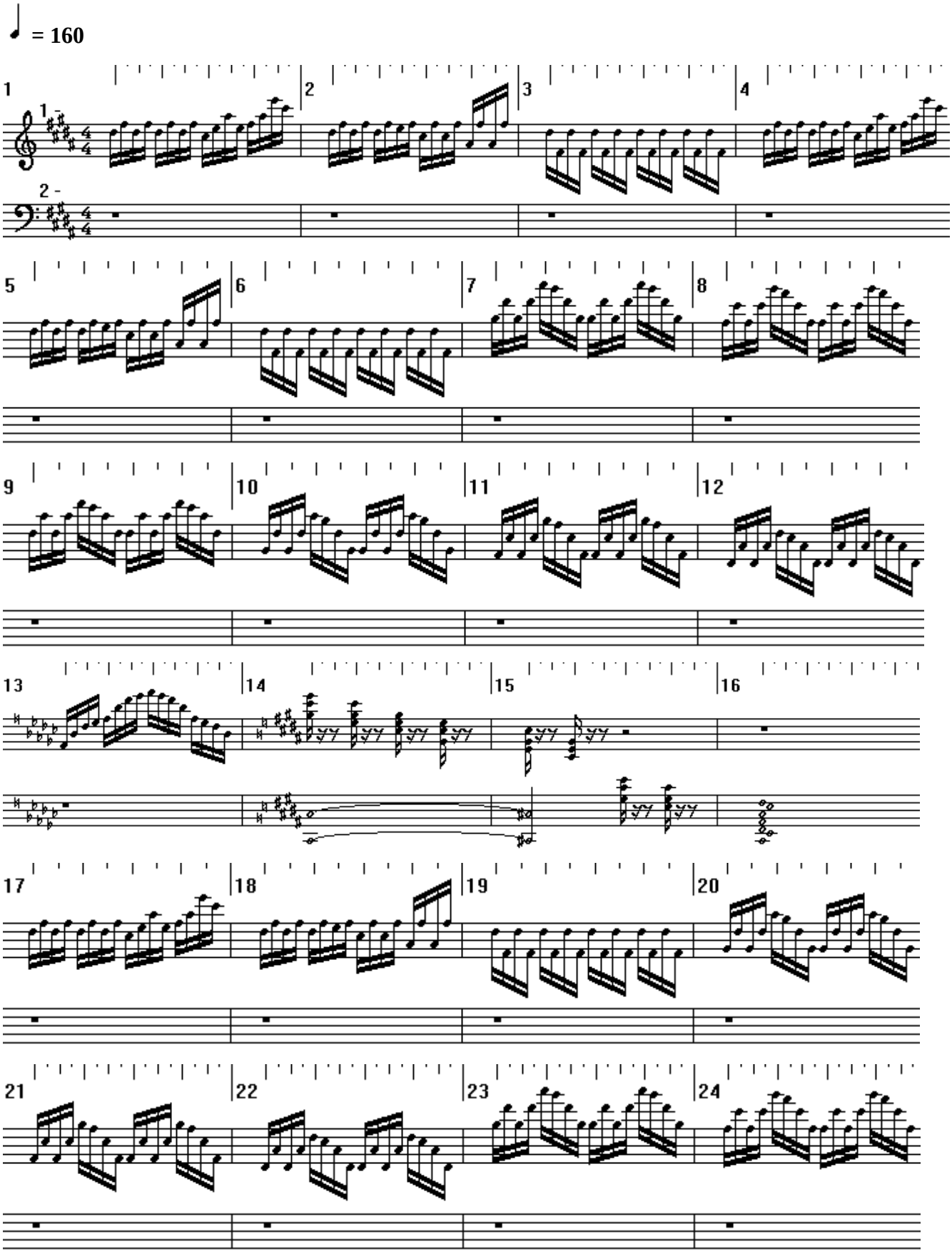
tbp53 – Preludes III – No. 10 in G#m
original composition – travelsbypiano (2000 – 2001)

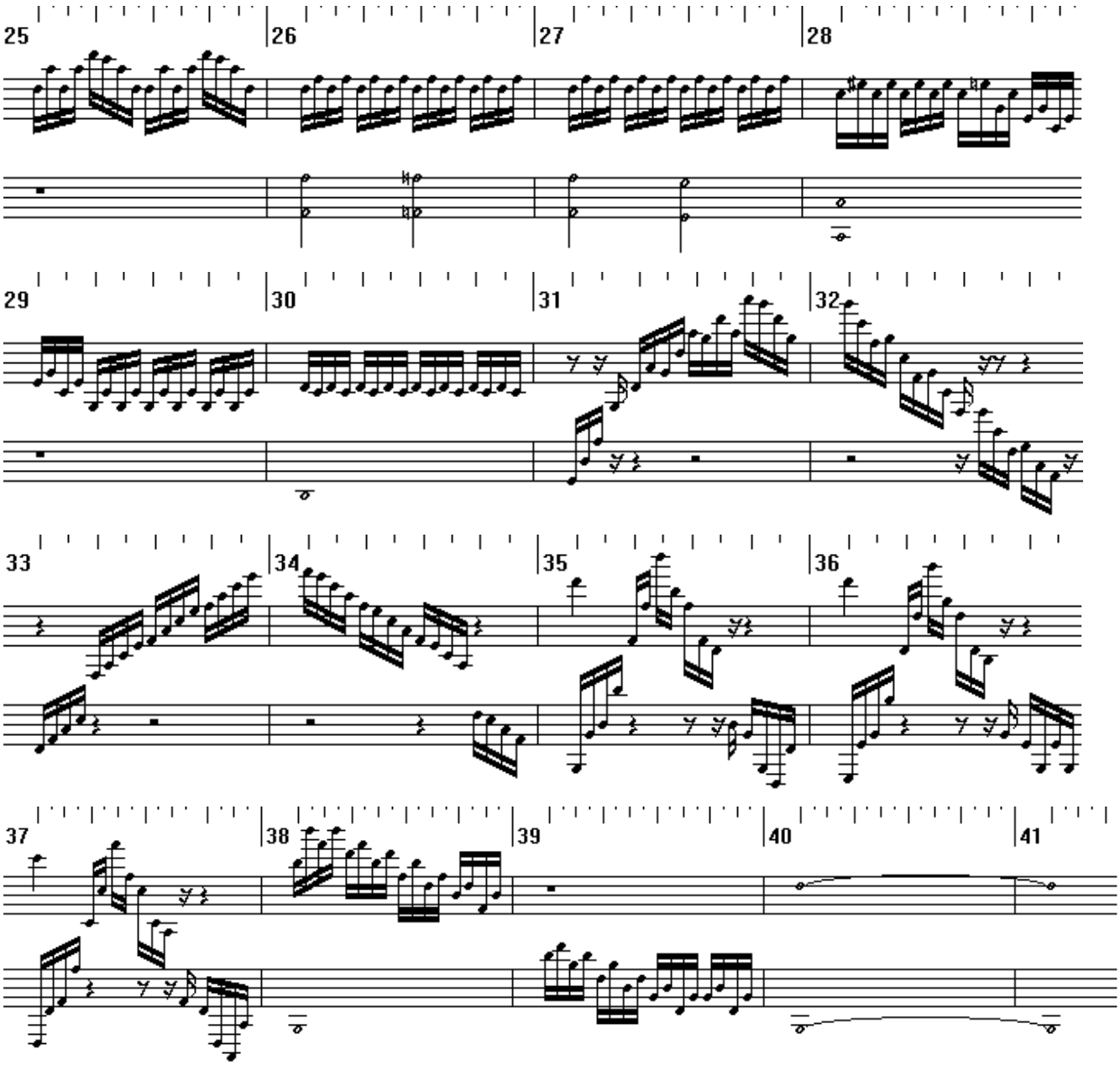




risoluzione del trillo [26-38]:

tbp53 – Preludes III – No. 11 in B
original composition – travelsbypiano (2000 – 2001)

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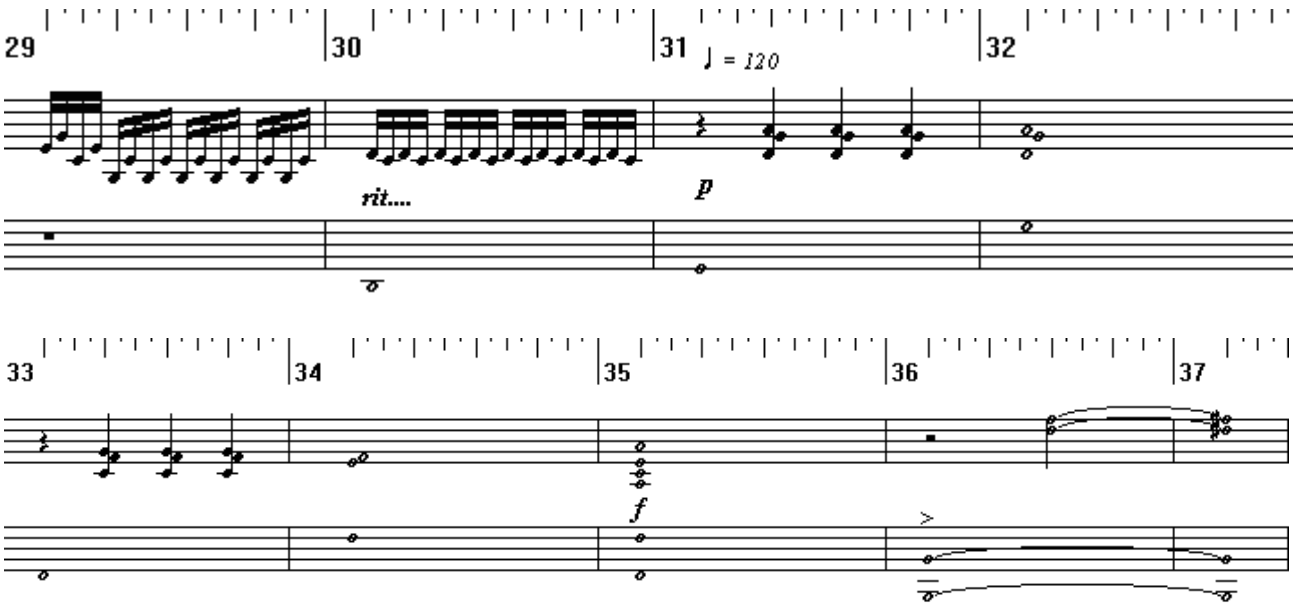
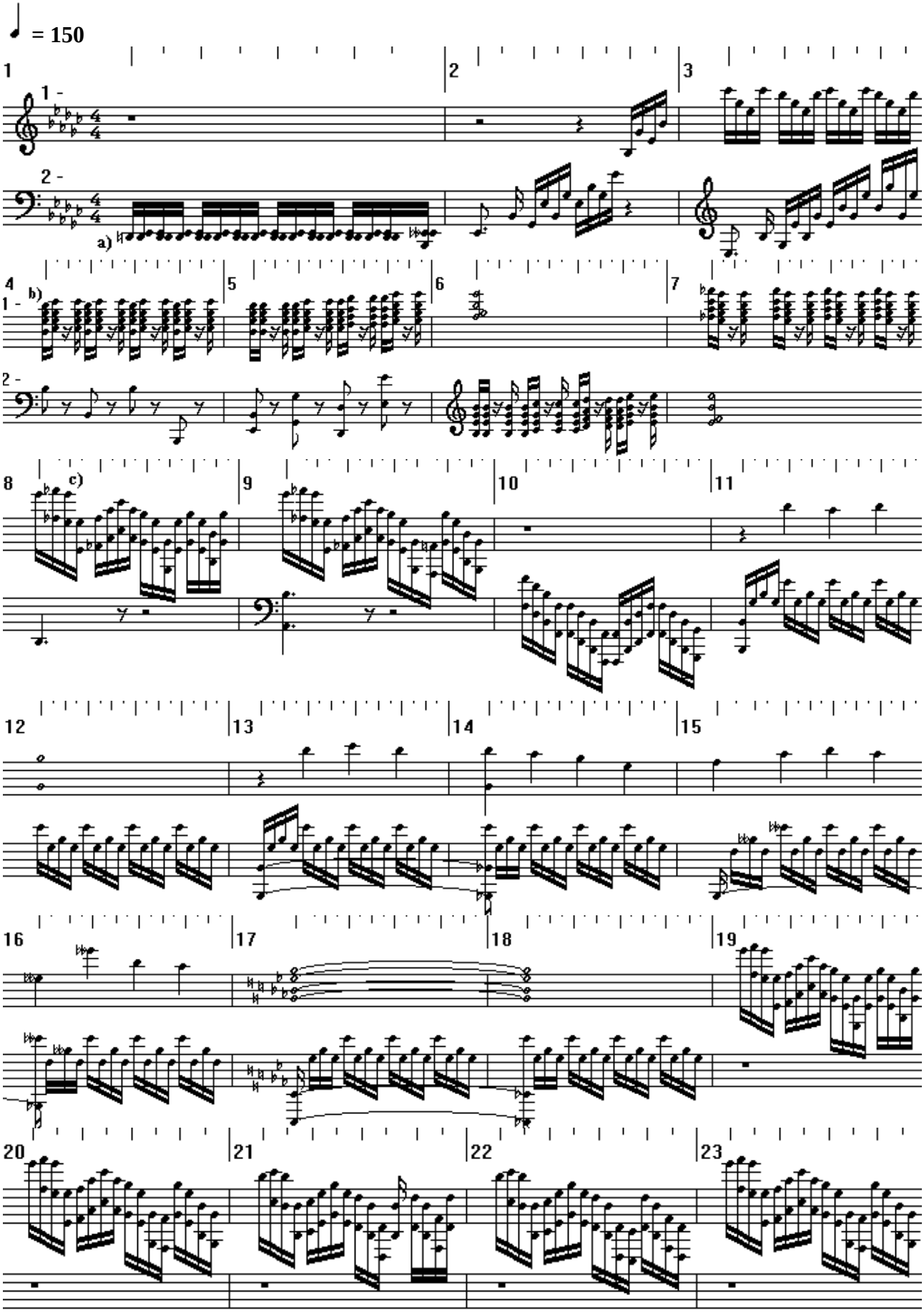
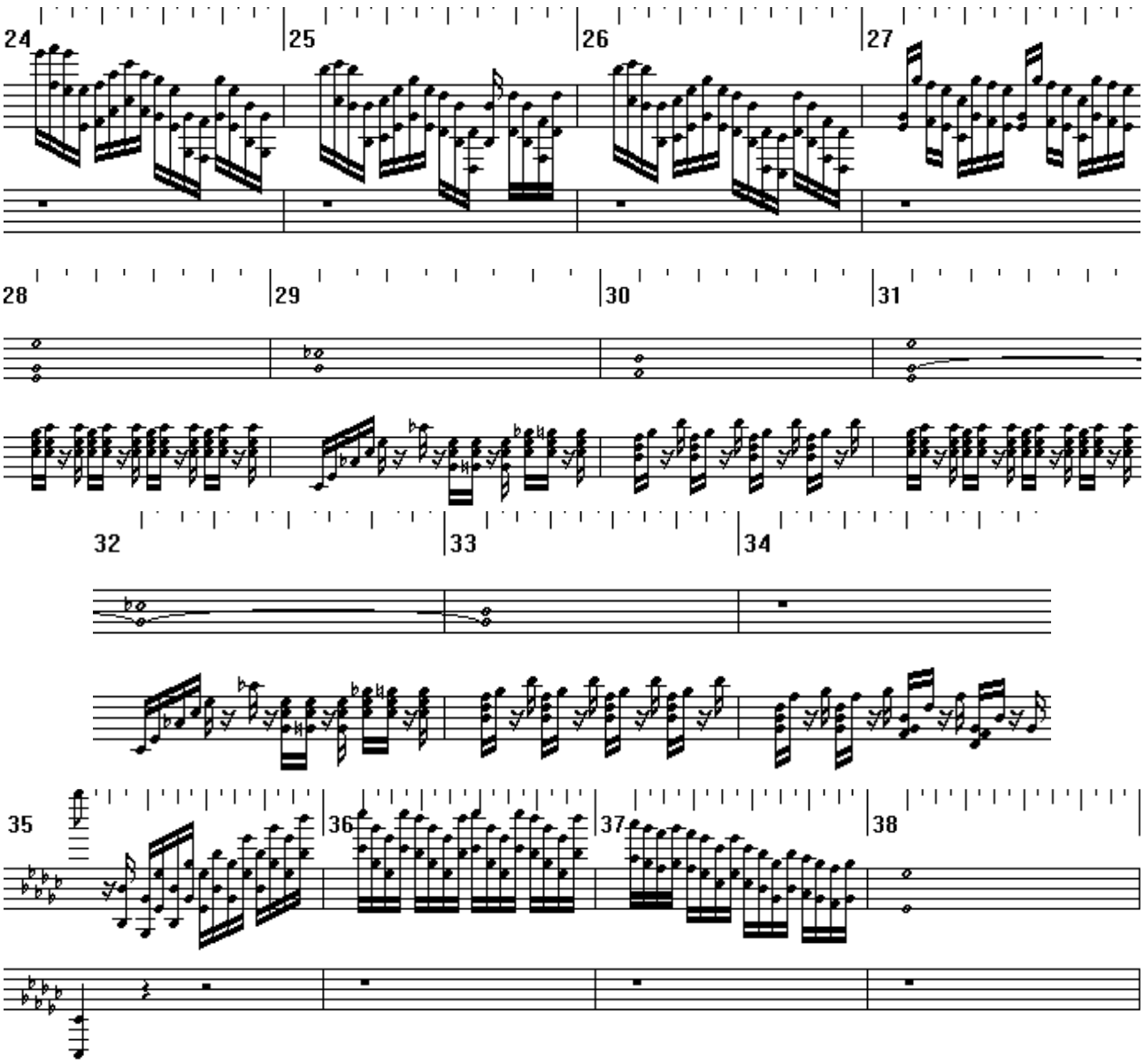
quello era il finale (per la) versione SFX2.
finale per la versione piano:



* inoltre, il metronomo è 160 per la versione piano, ma 150 nella versione originale.

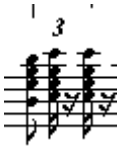
tbp53 – Preludes III – No. 12 in Ebm
original composition – travelsbypiano (2000 – 2001)





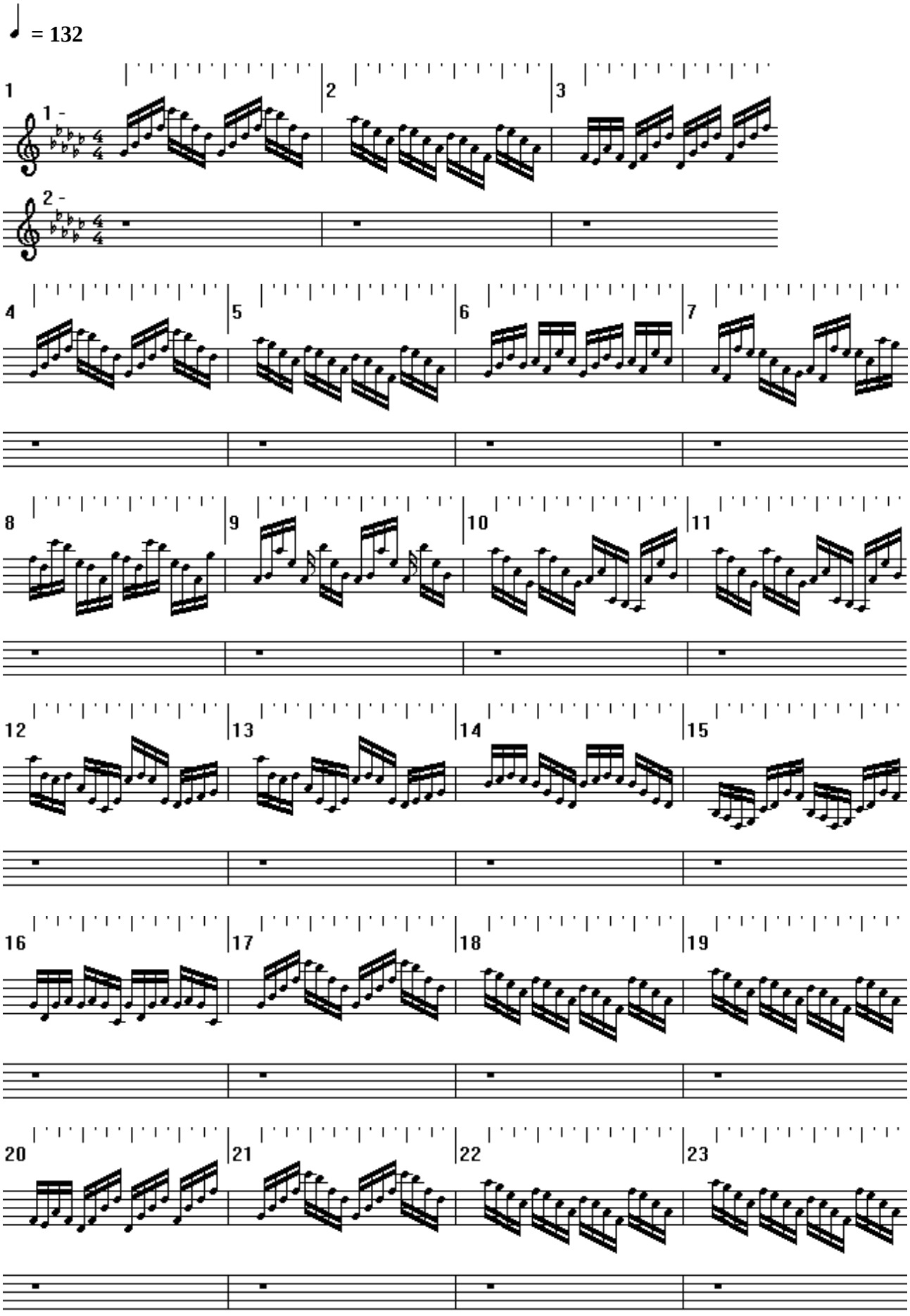
a)
trillo. risoluzione:

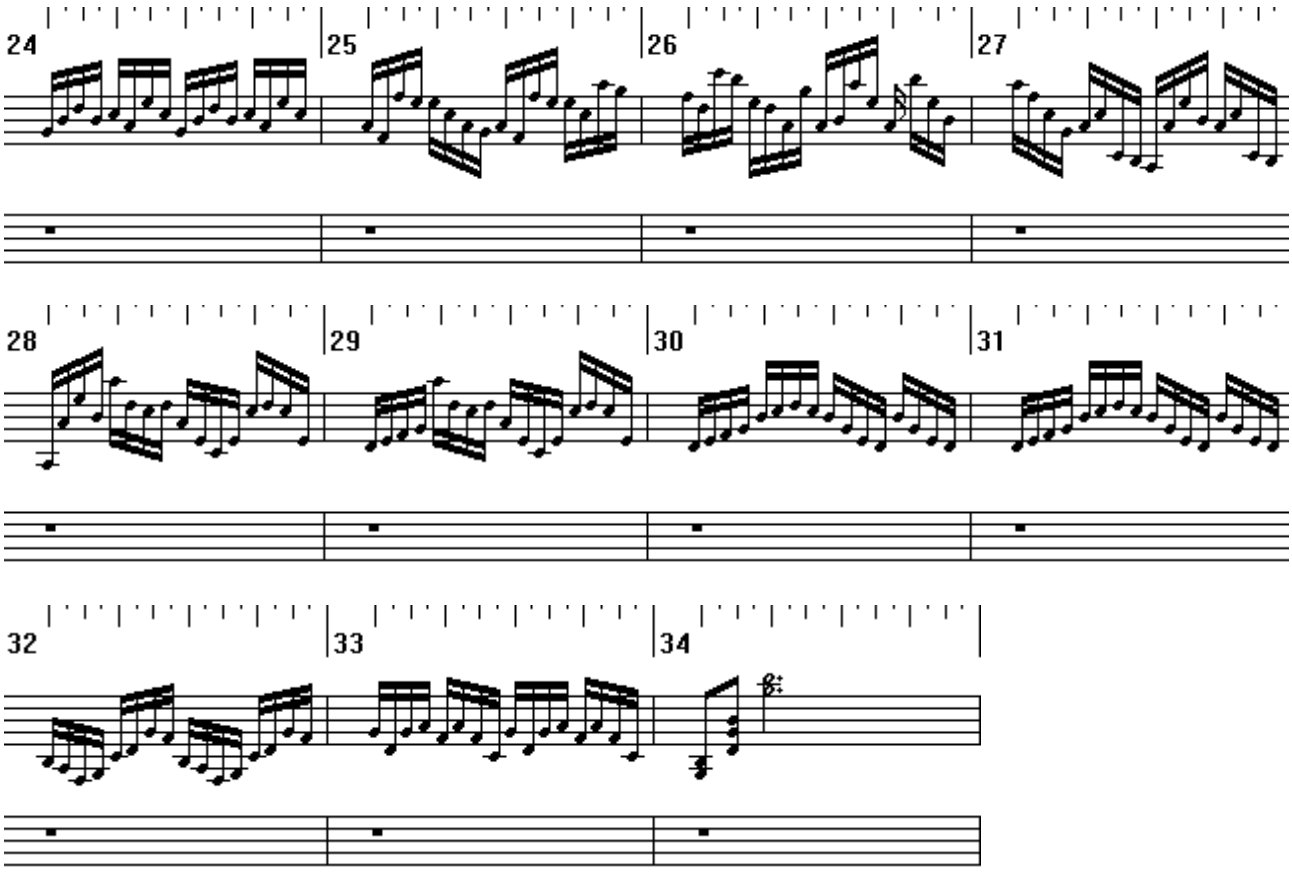
b)
terzine. Vale anche per [28-34 (tranne i primi due quarti di [29] e [32])]



c) usare le due mani

tbp53 – Preludes III – No. 13 in Gb
original composition – travelsbypiano (2000 – 2001)

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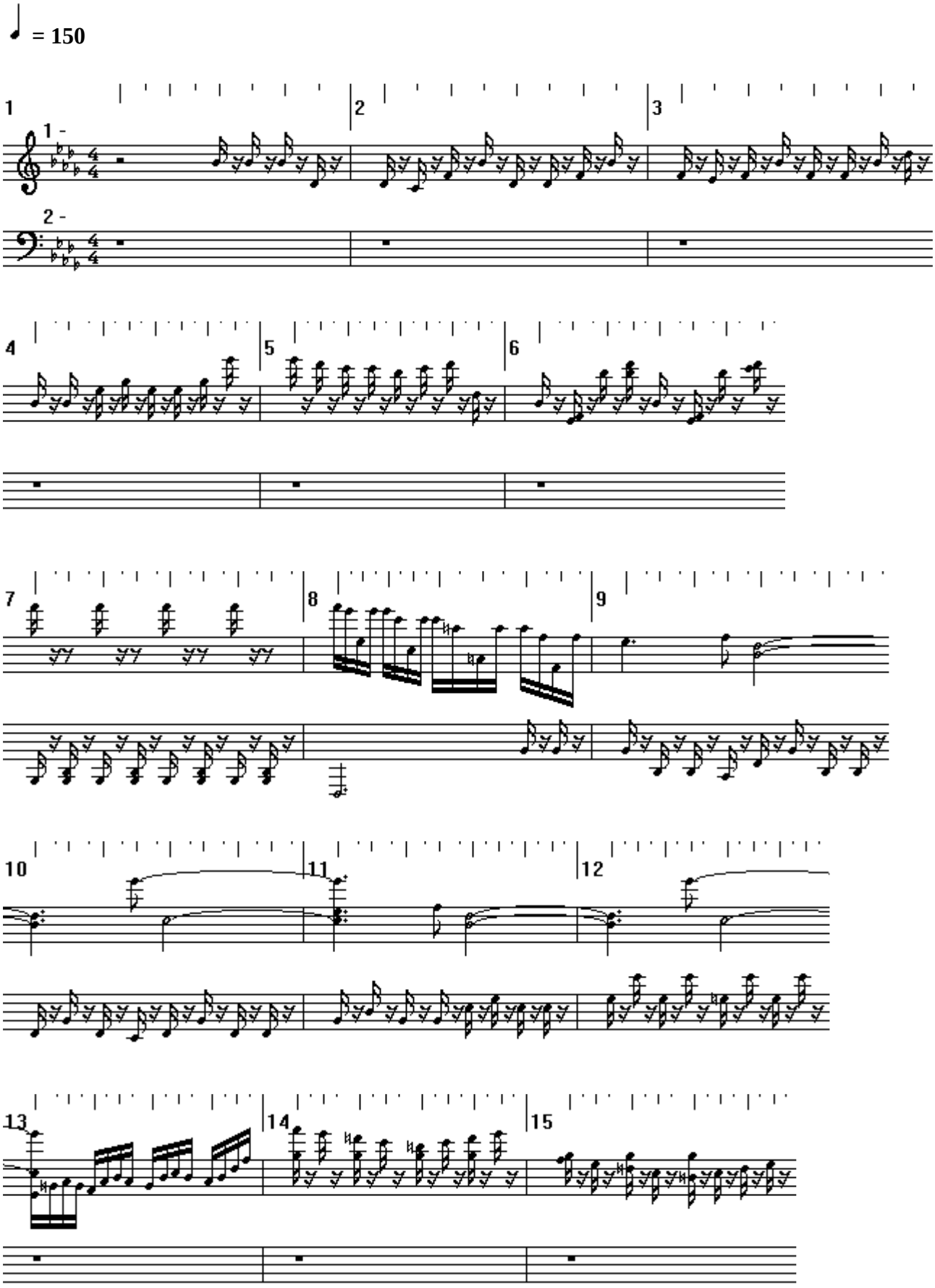
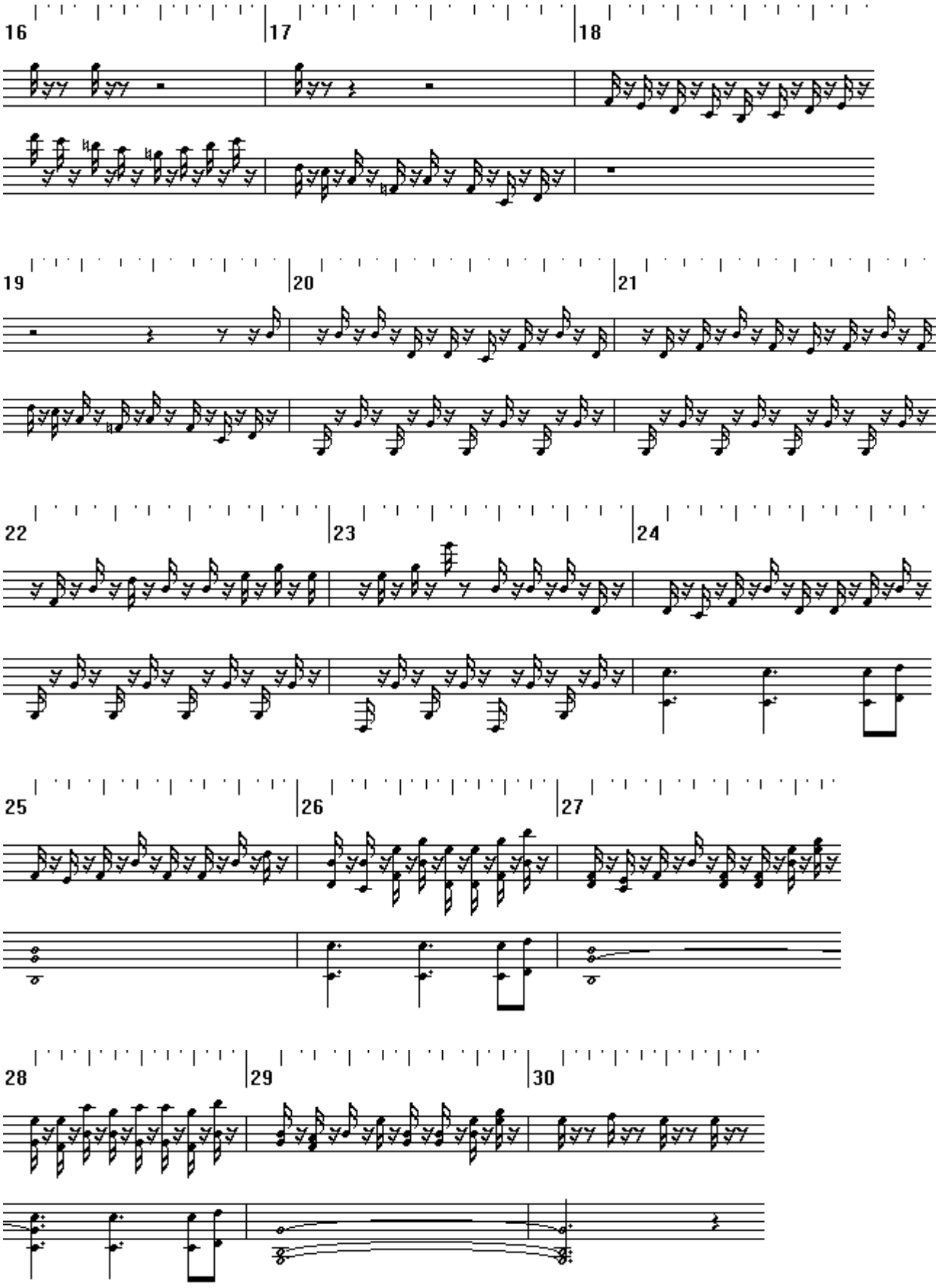
tbp53 – Preludes III – No. 14 in Bbm
original composition – travelsbypiano (2000 – 2001)

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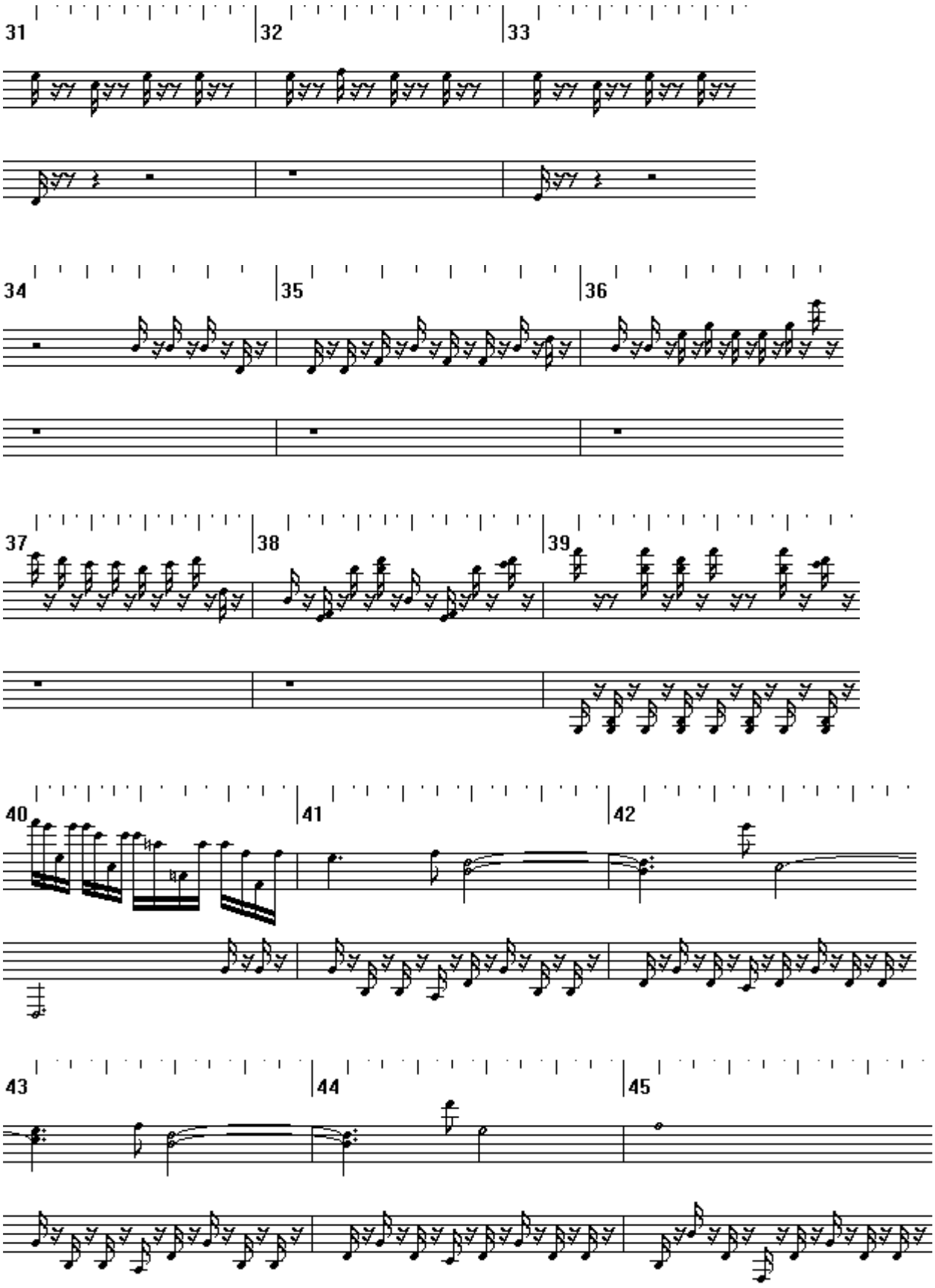
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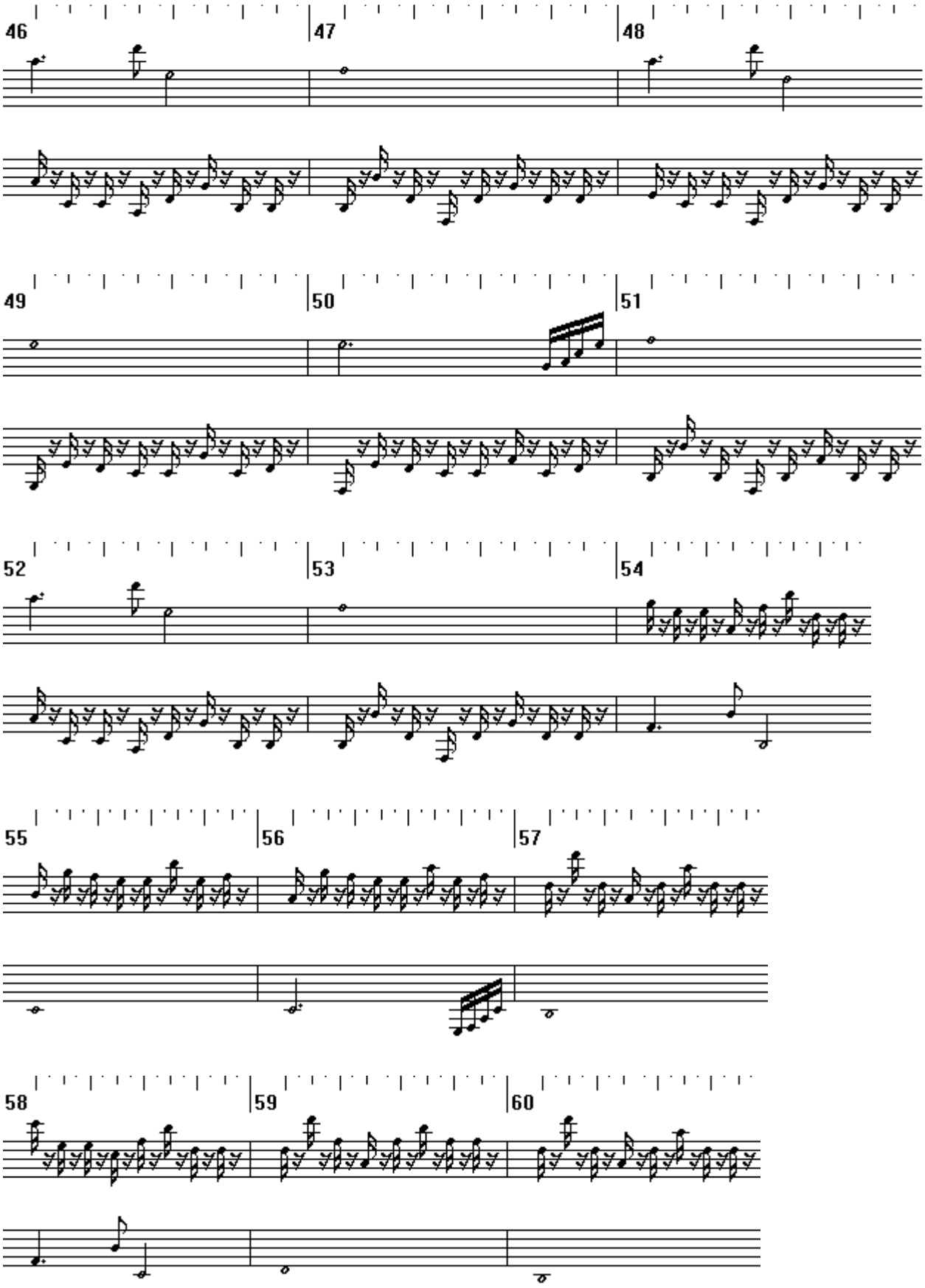
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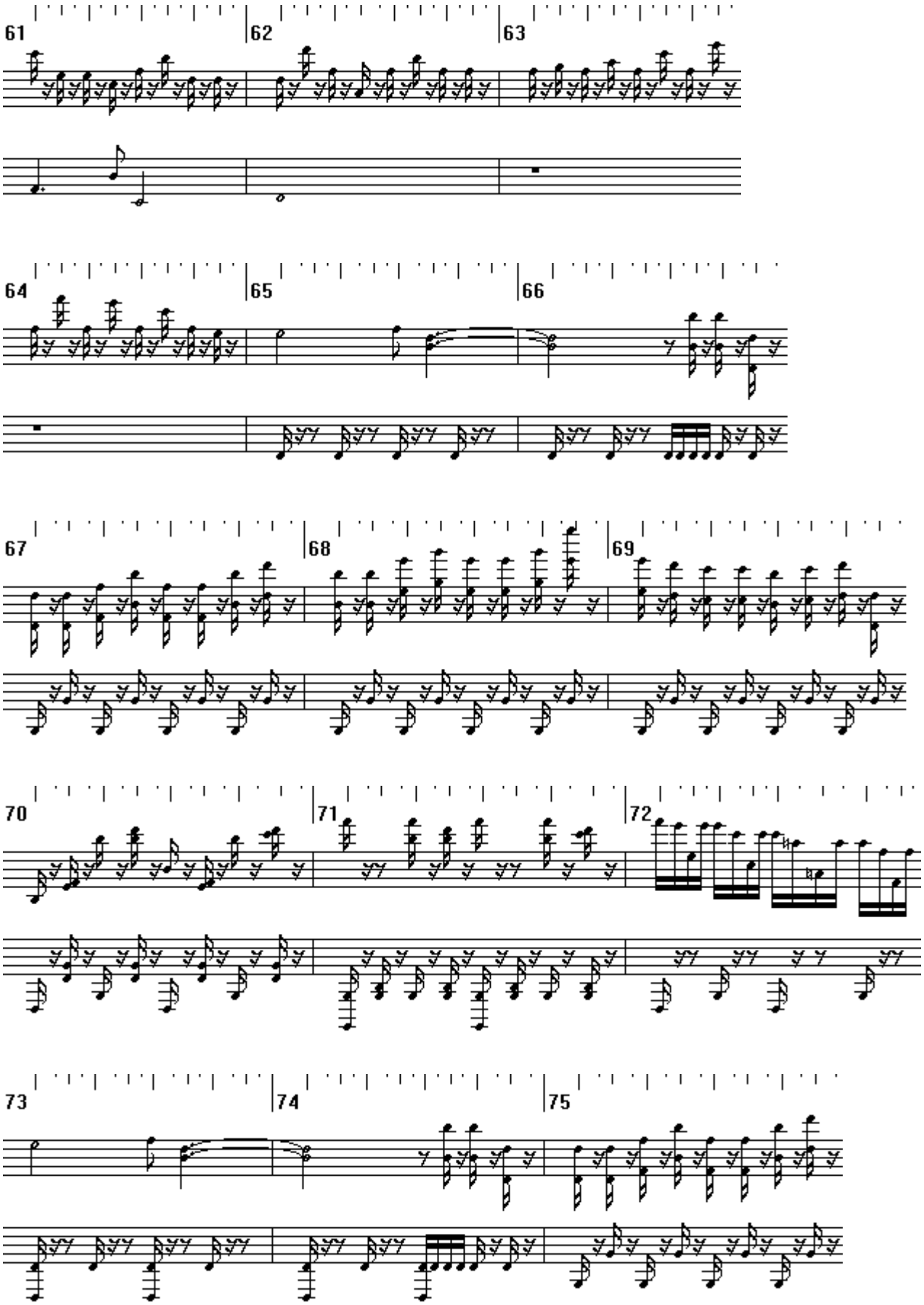
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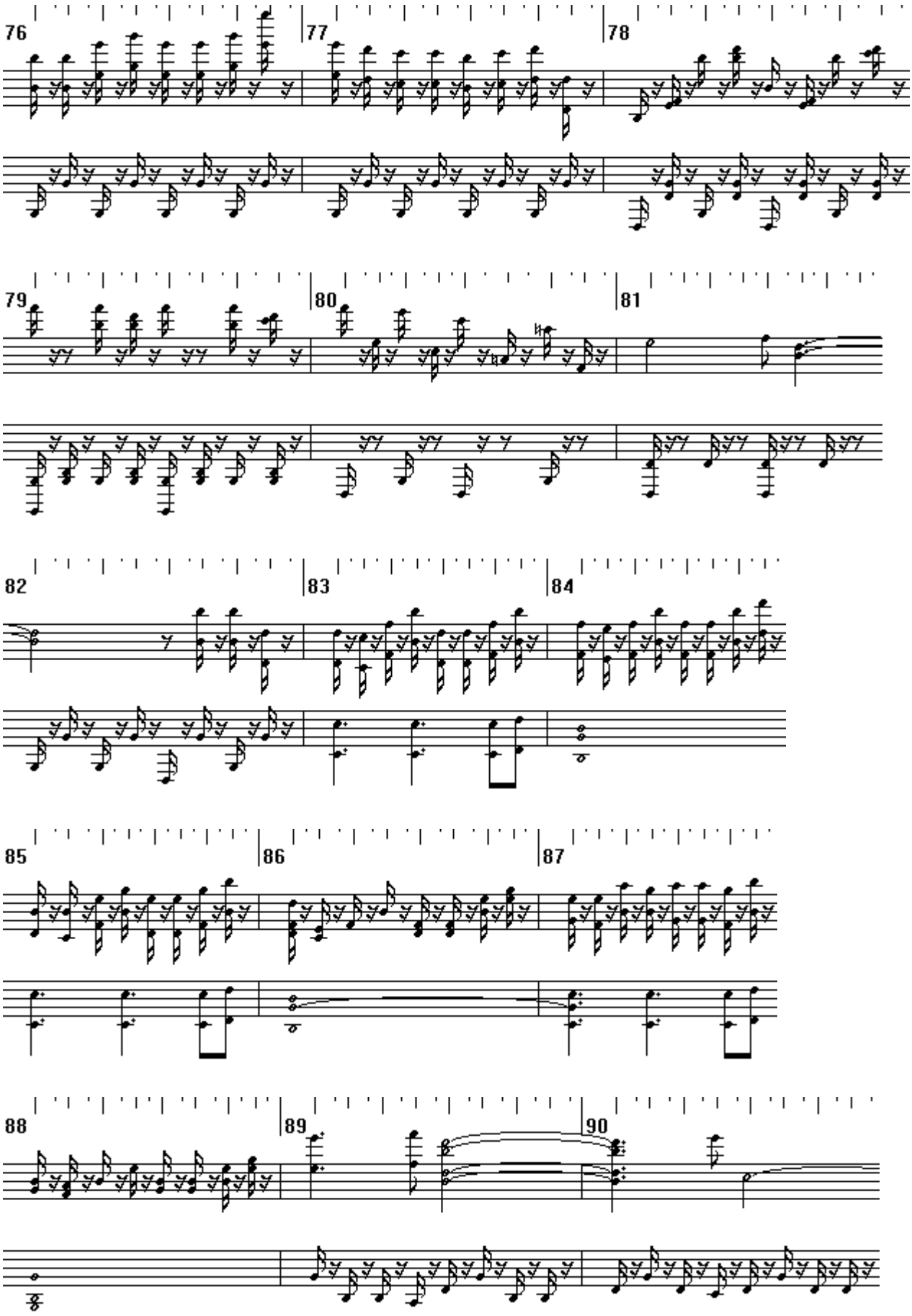
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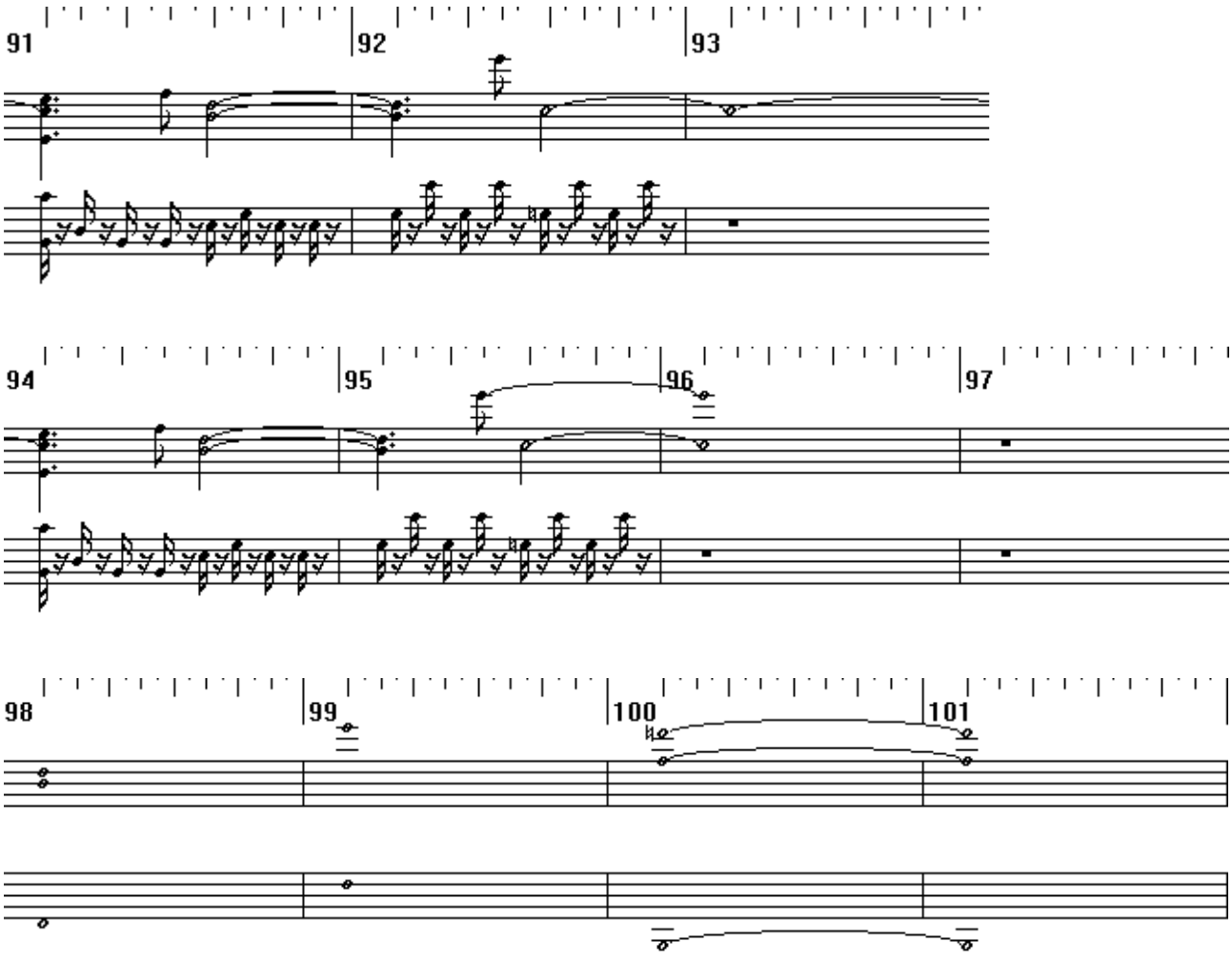
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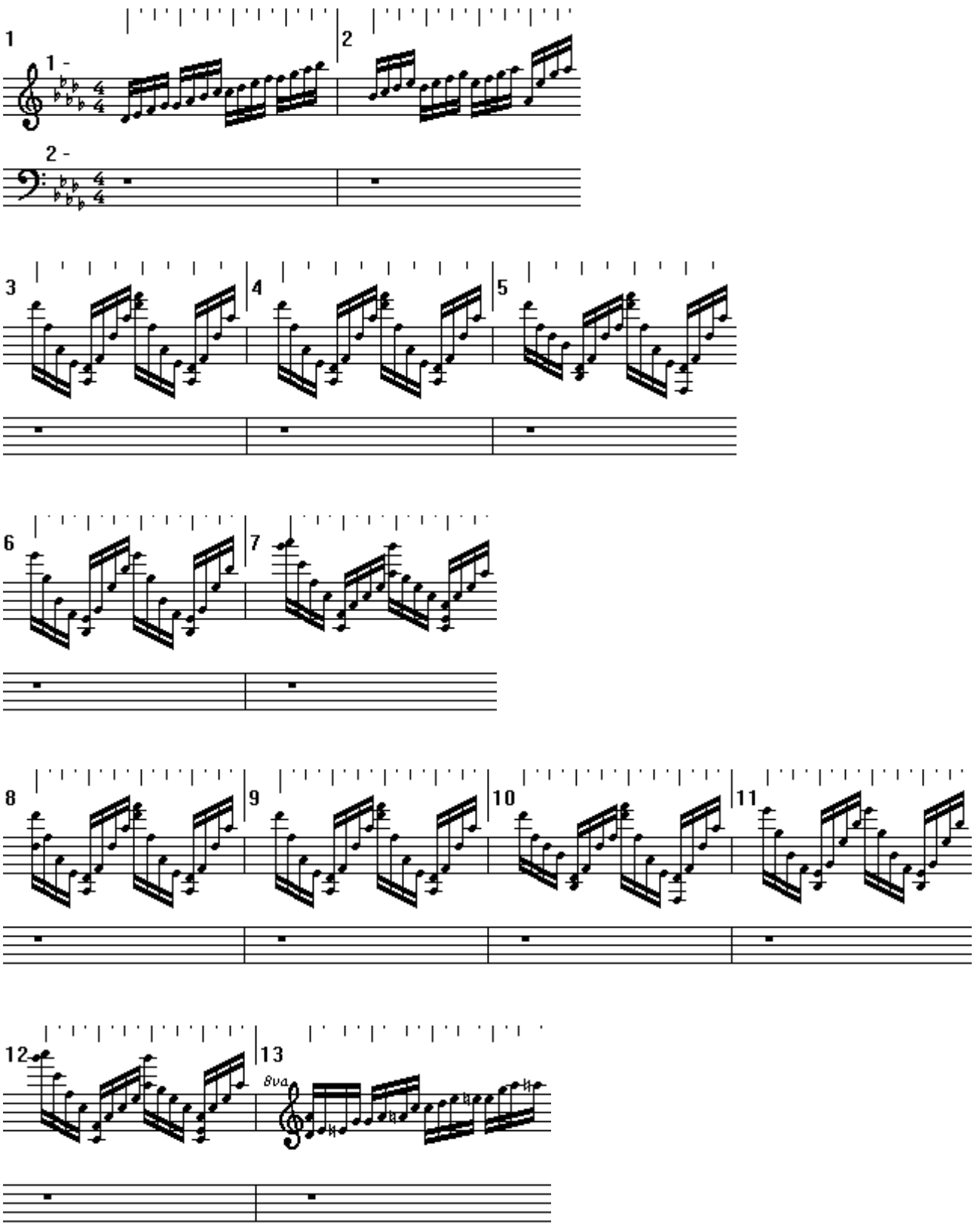
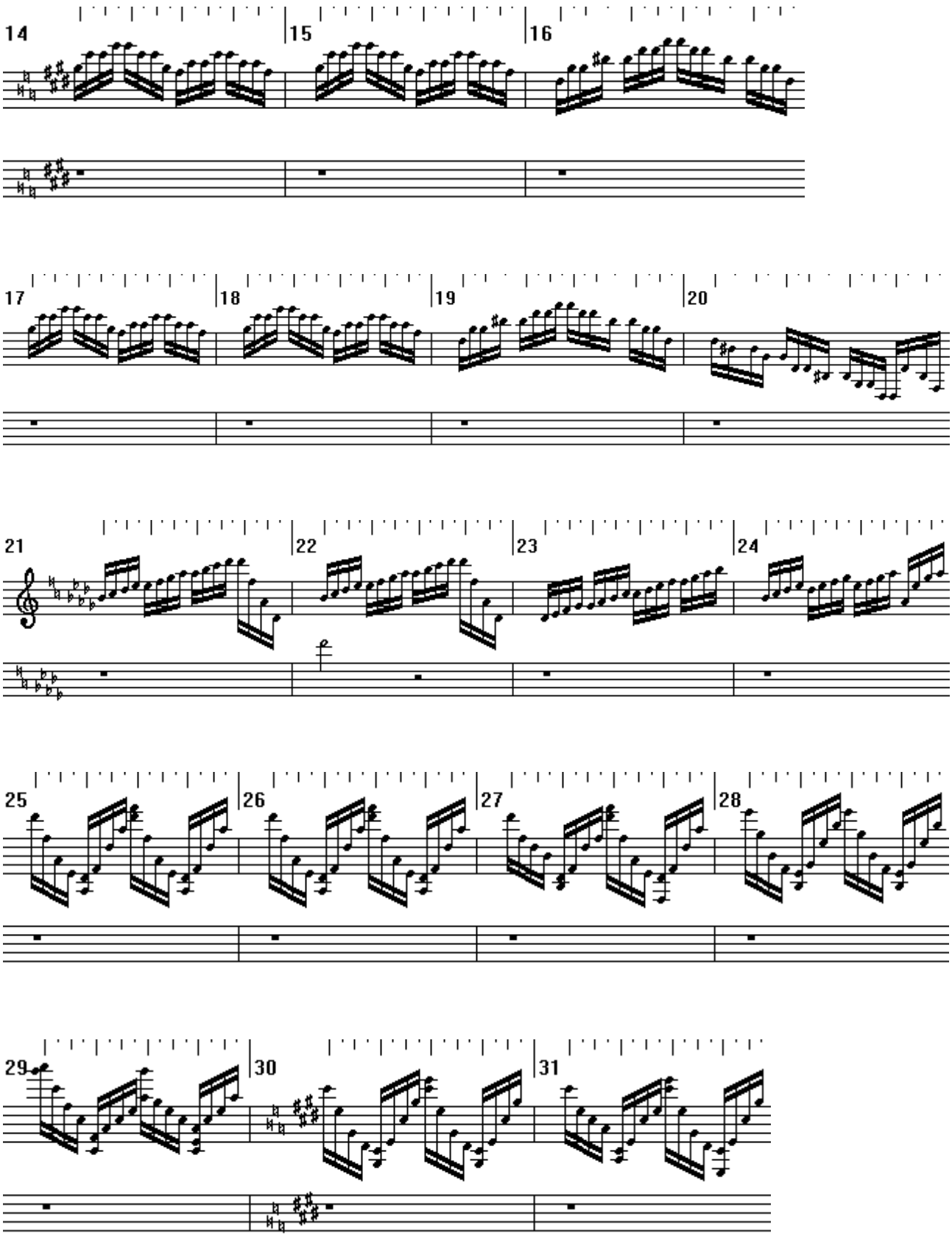
tbp53 – Preludes III – No. 15 in Db
original composition – travelsbypiano (2000 – 2001)

♩ = 150

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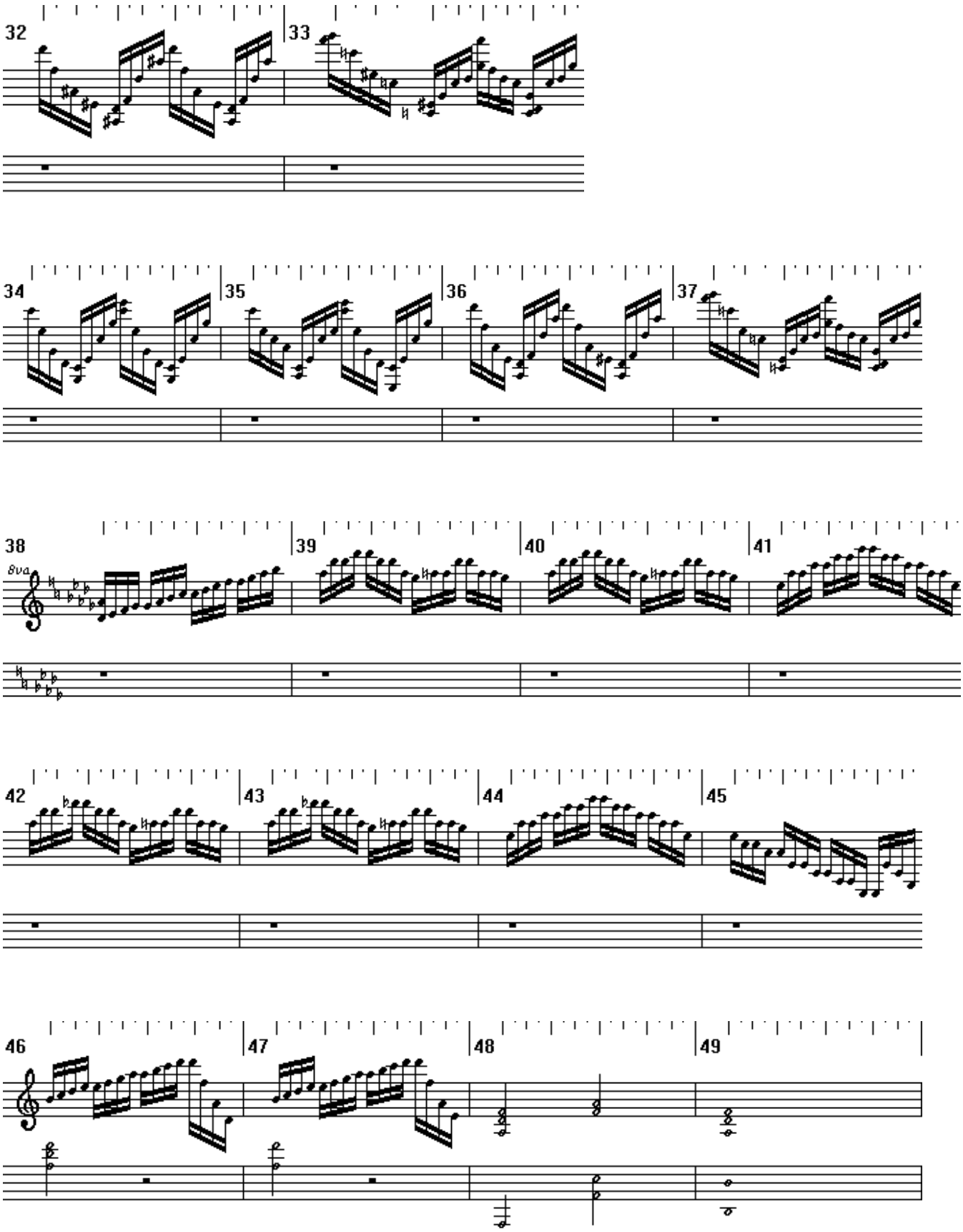
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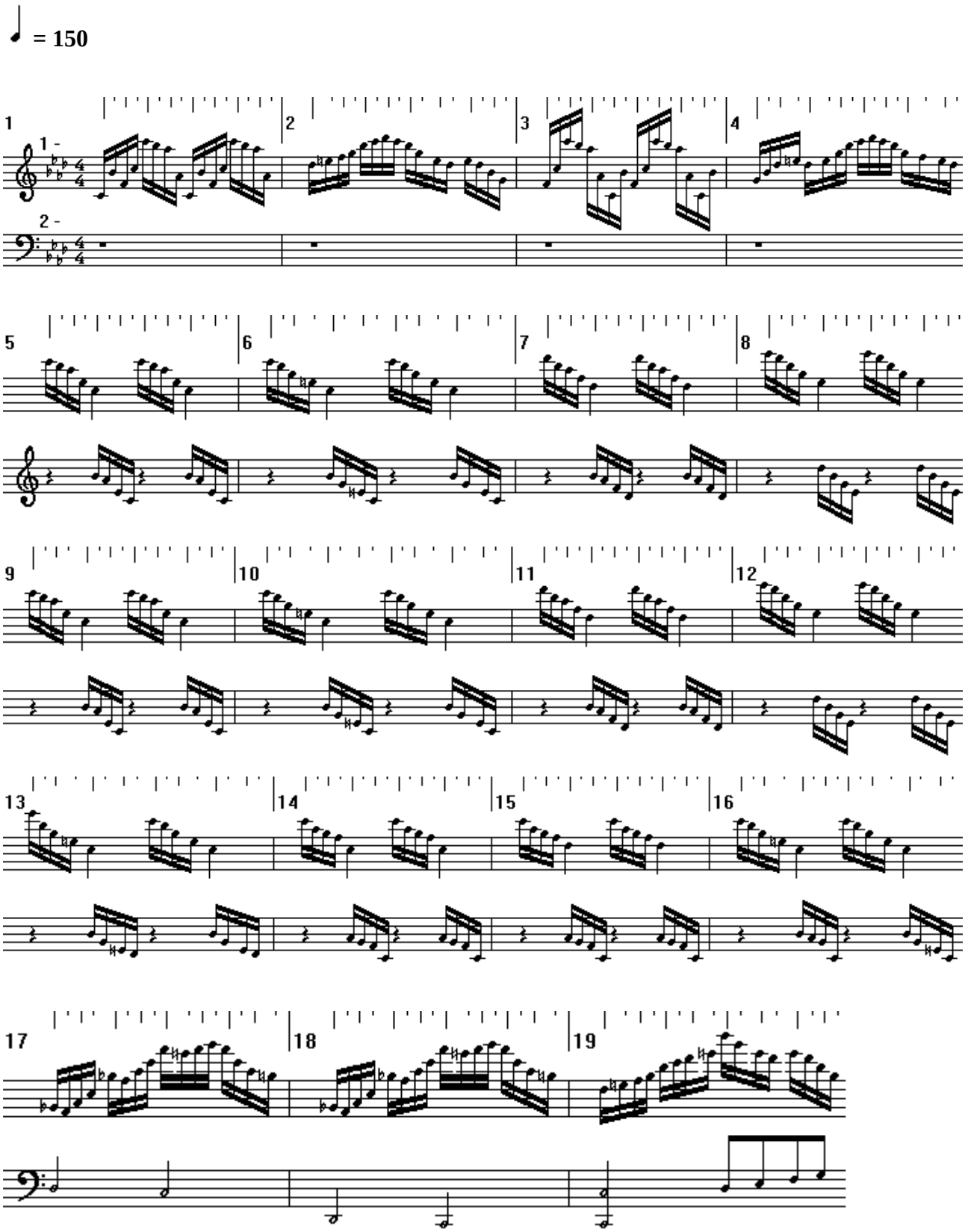
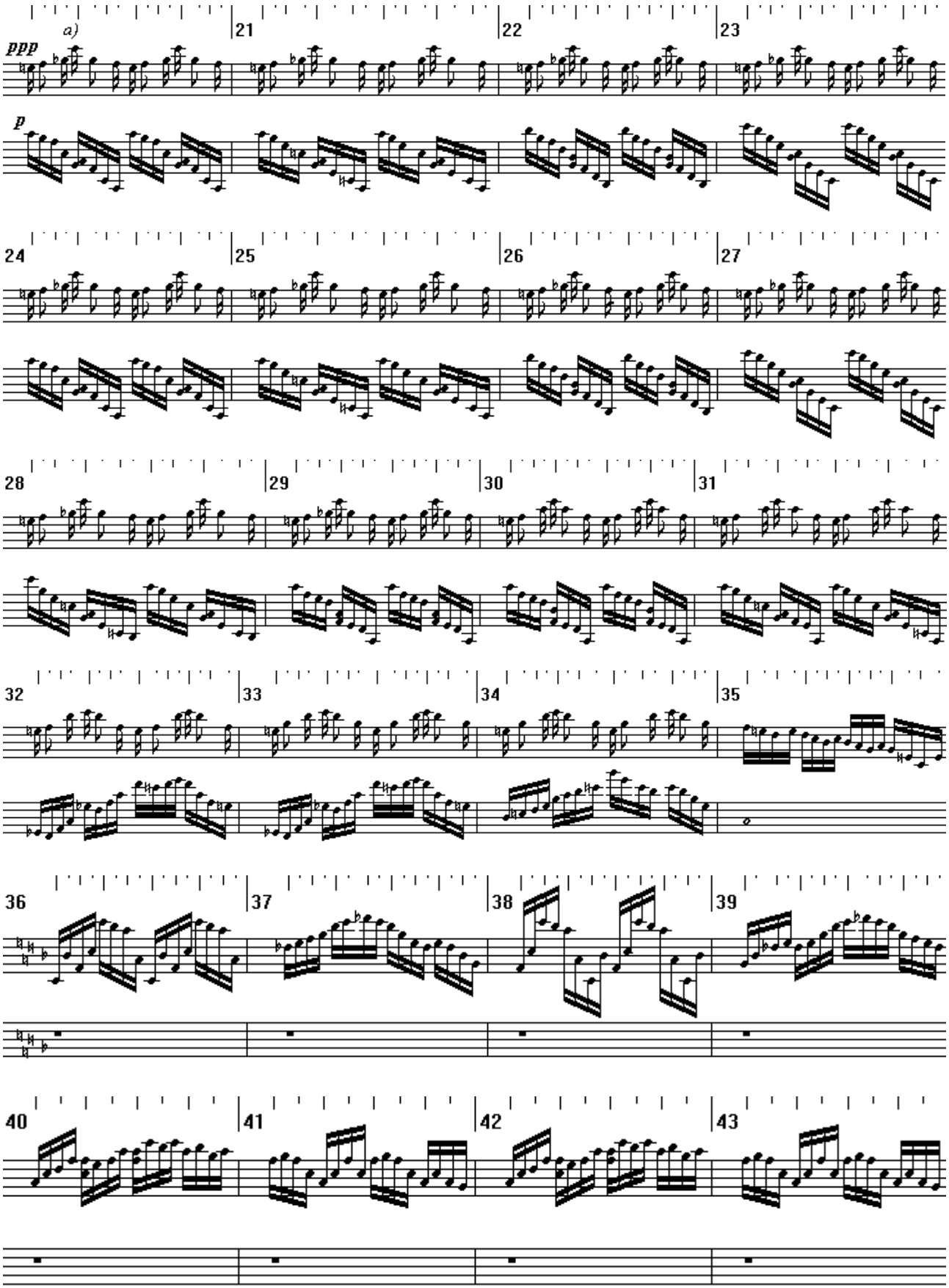
tbp53 – Preludes III – No. 16 in Fm
original composition – travelsbypiano (2000 – 2001)

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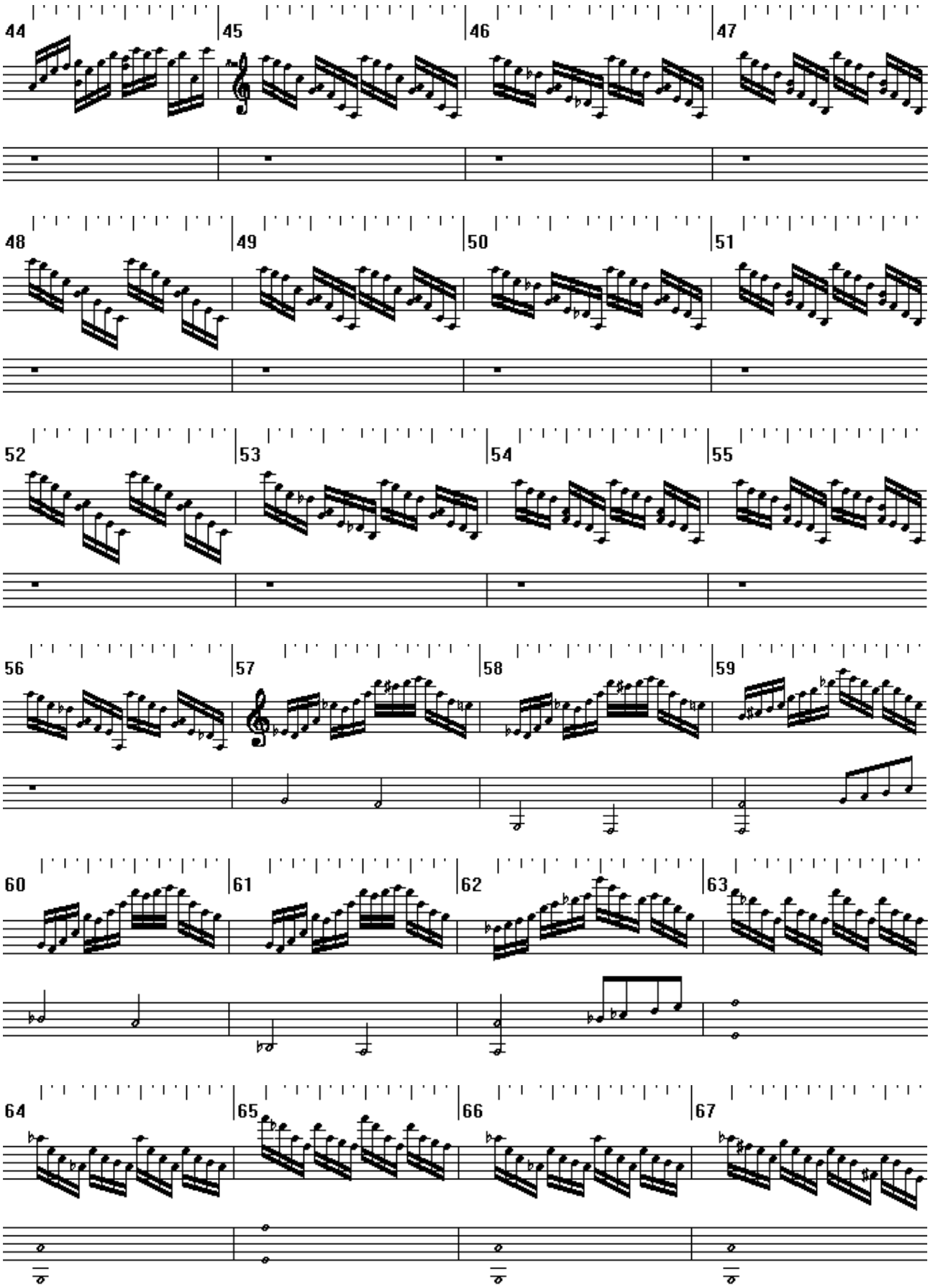
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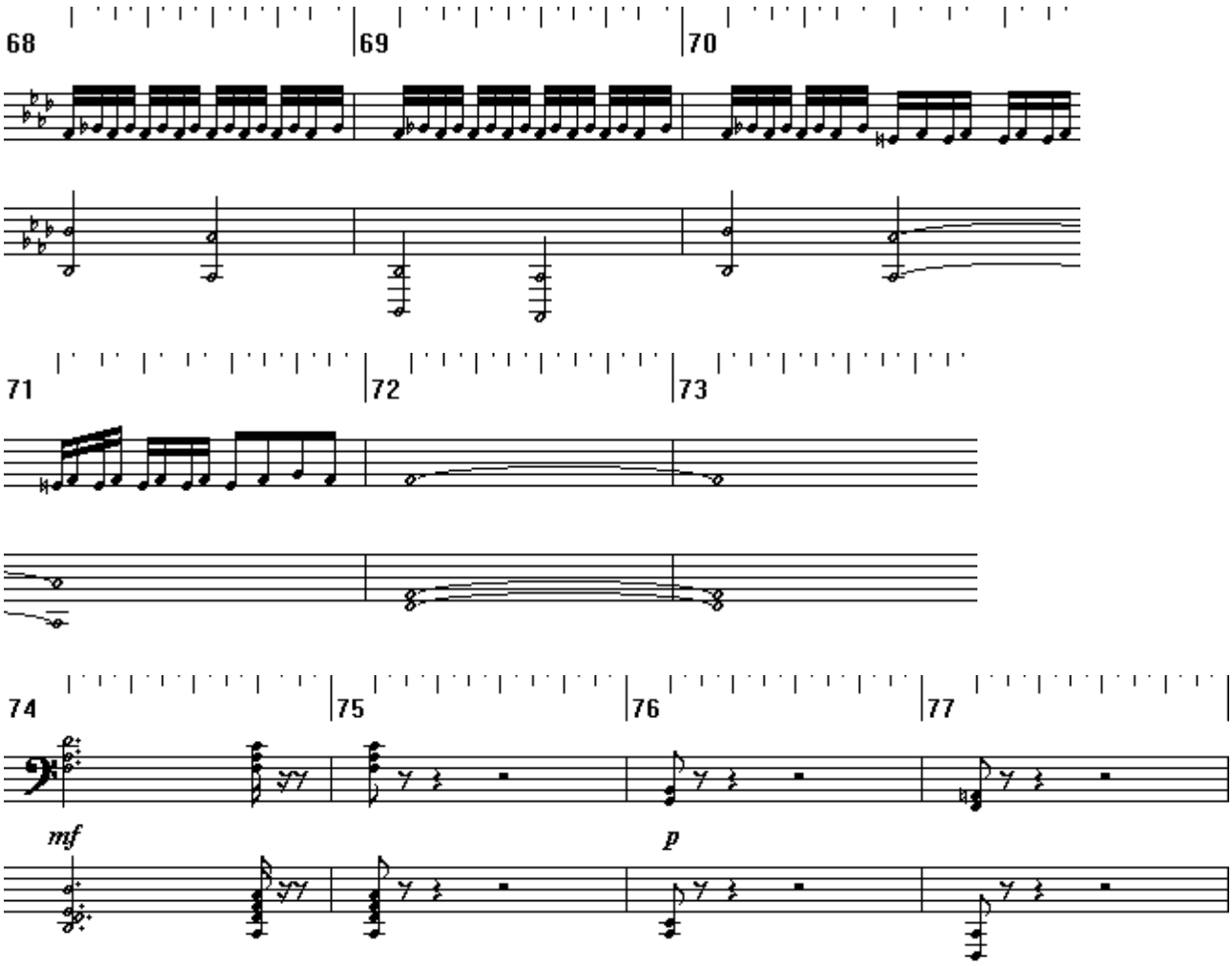

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* questa è la versione originale (SFX2). nella versione piano, battute [20-34], tutte le note del primo rigo diventano facoltative.

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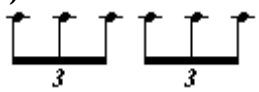
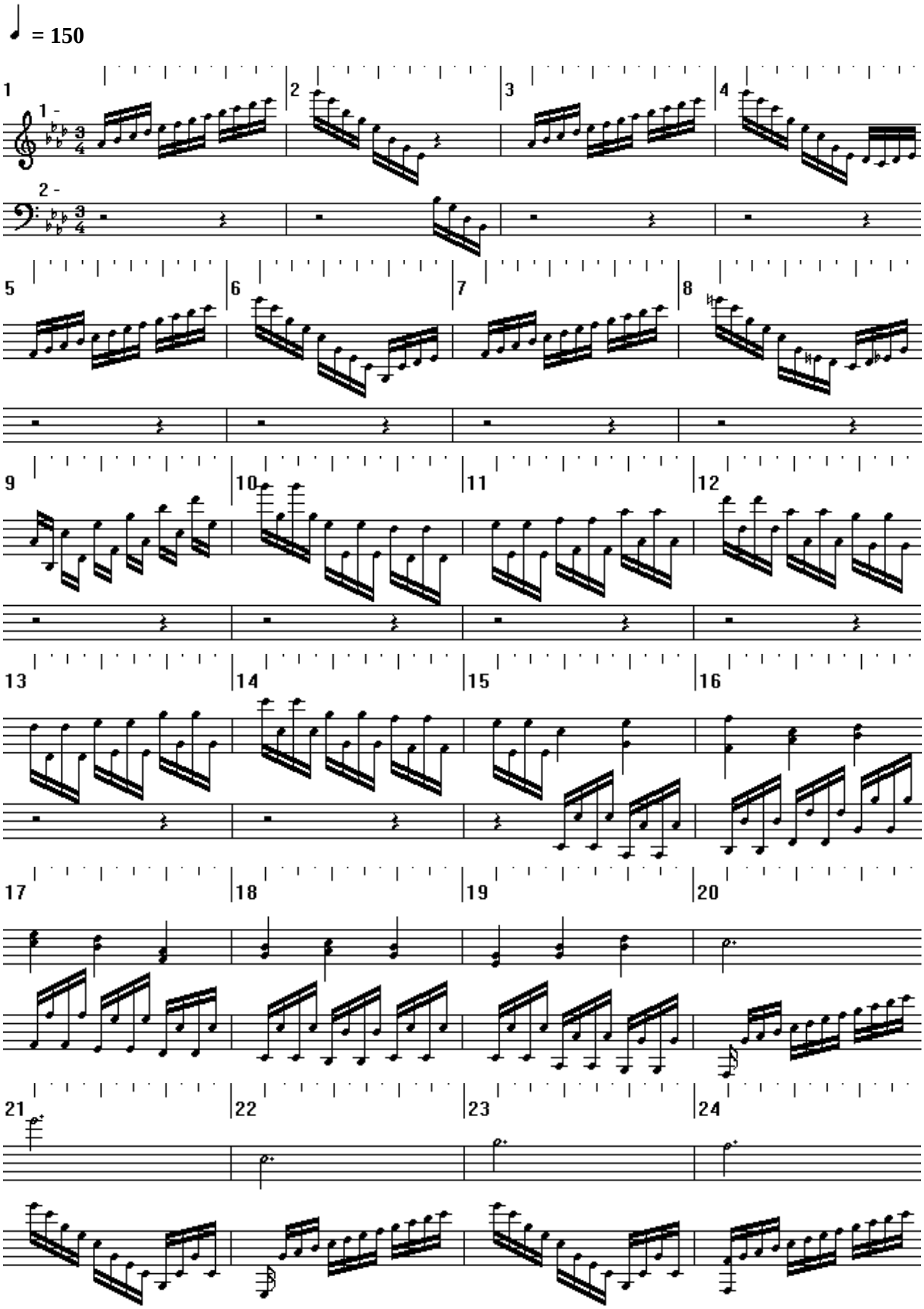
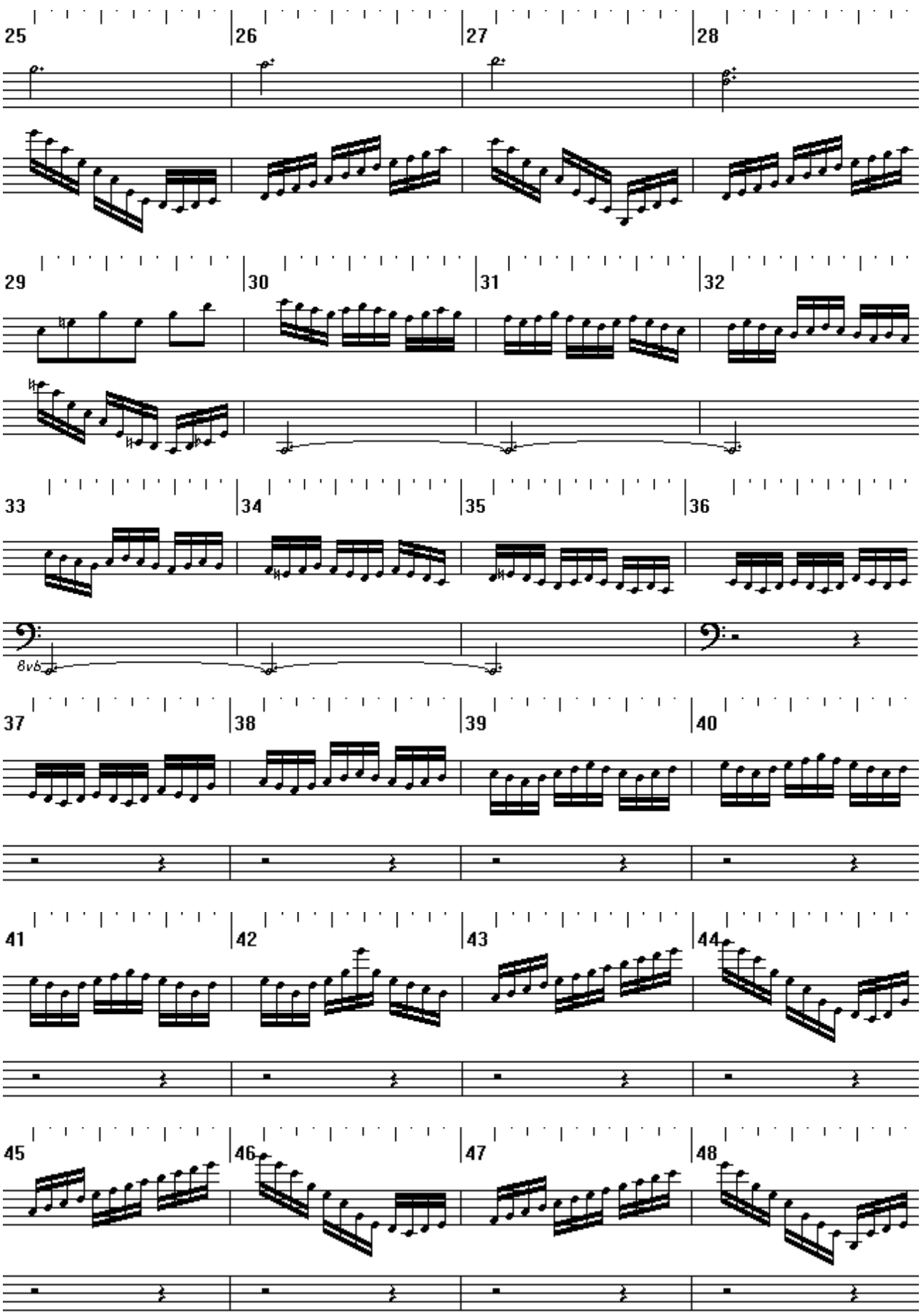


sempre simile. I volumi tornano normali a [35].

tbp53 – Preludes III – No. 17 in Ab
original composition – travelsbypiano (2000 – 2001)

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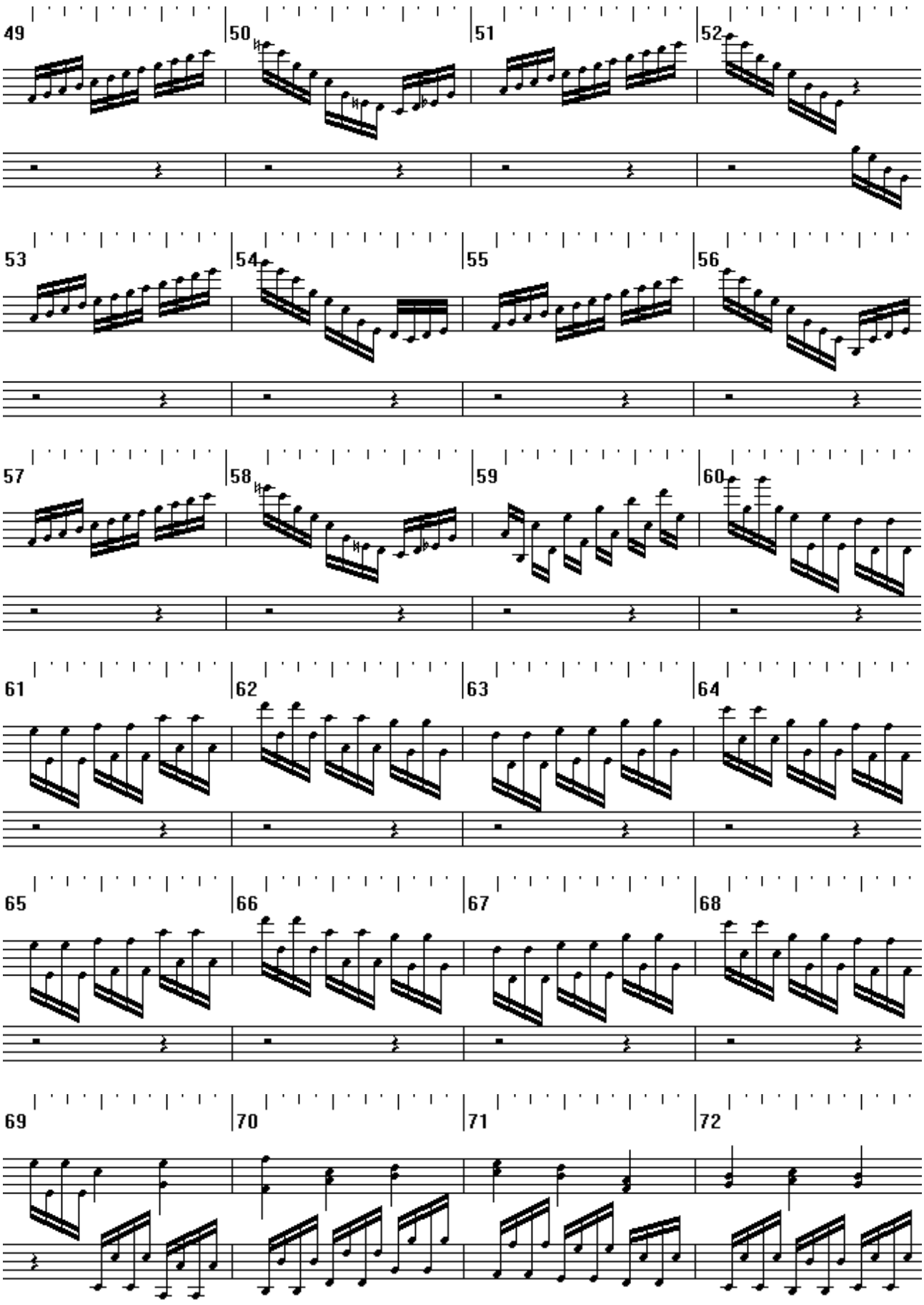
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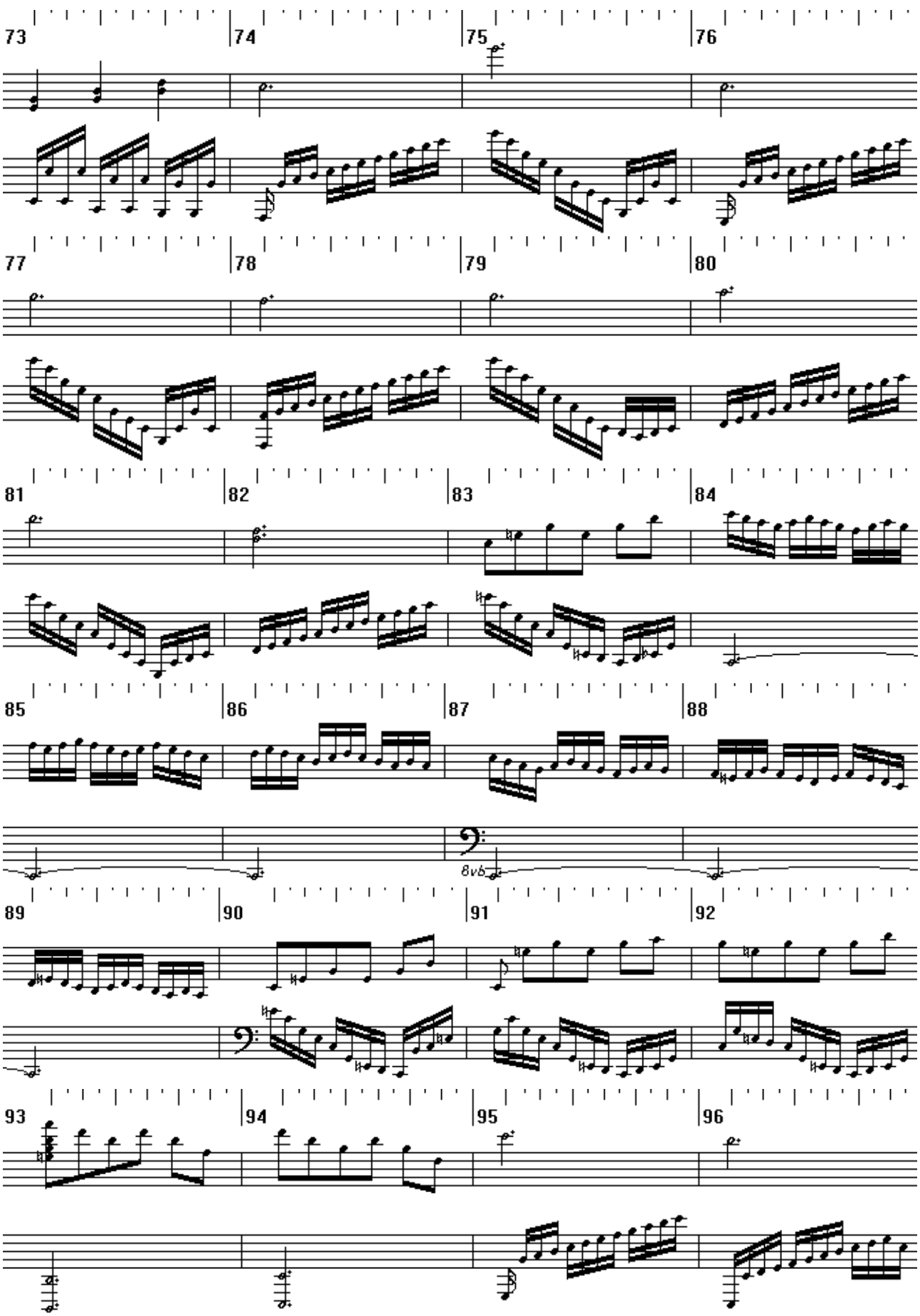
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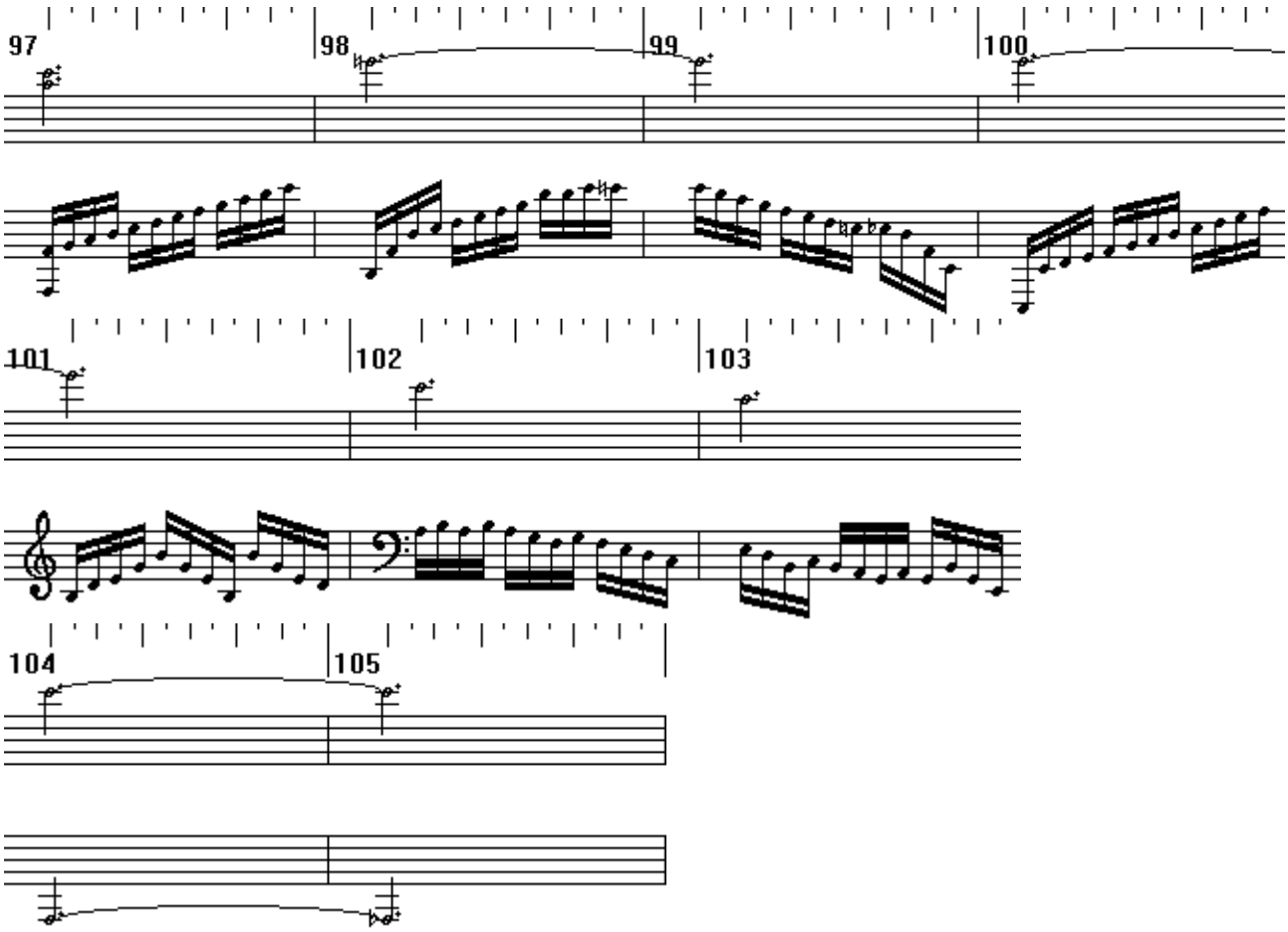
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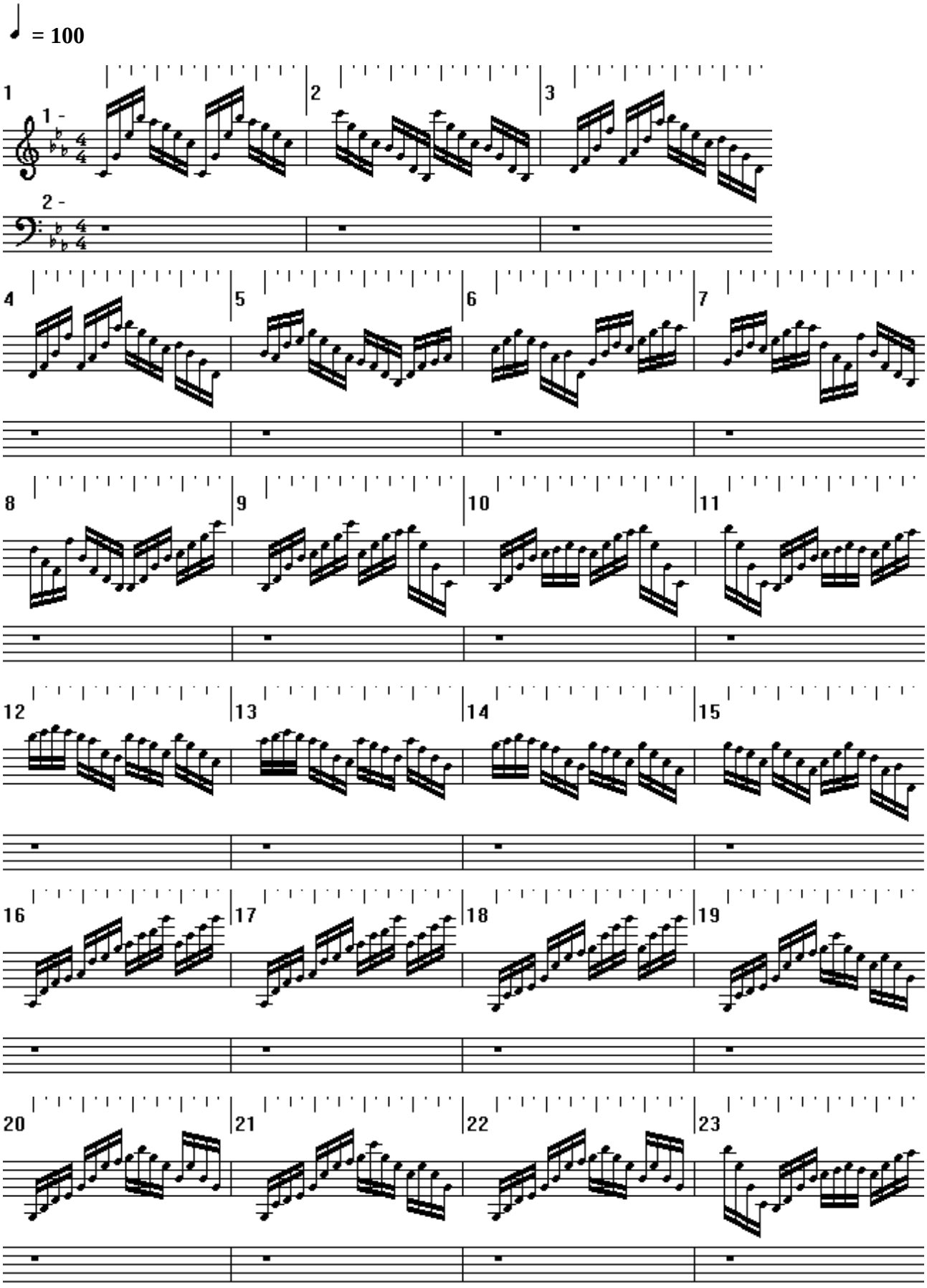
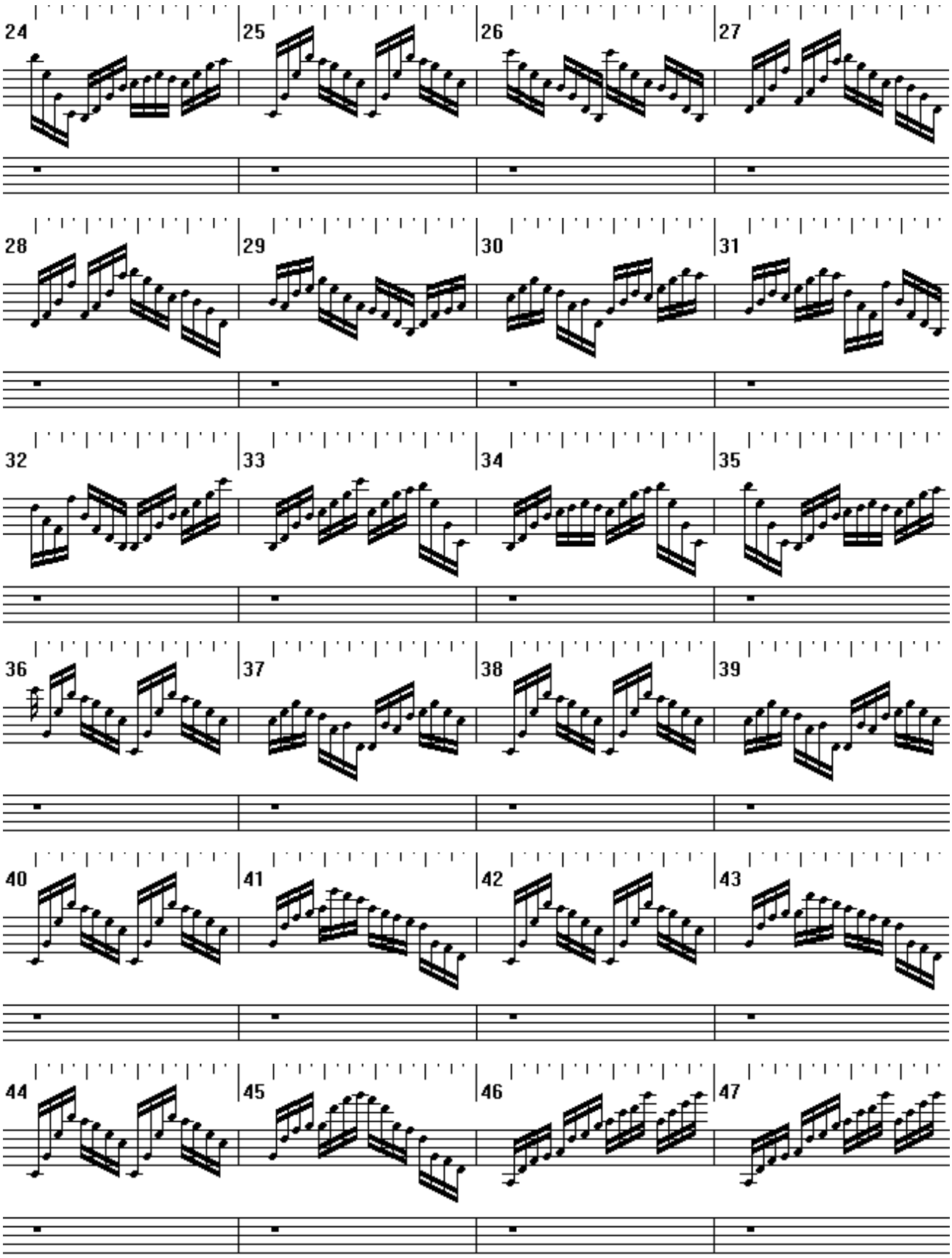
tbp53 – Preludes III – No. 18 in Cm
original composition – travelsbypiano (2000 – 2001)

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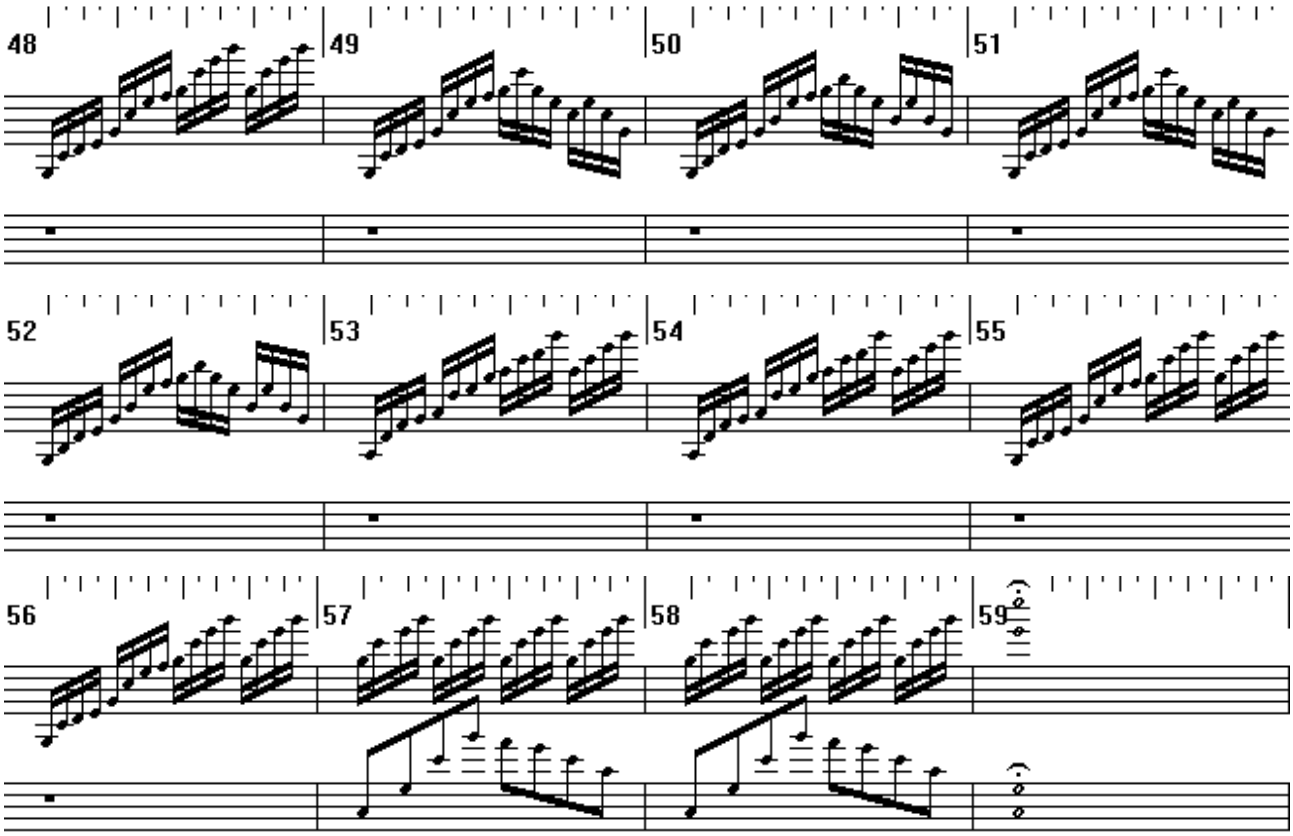
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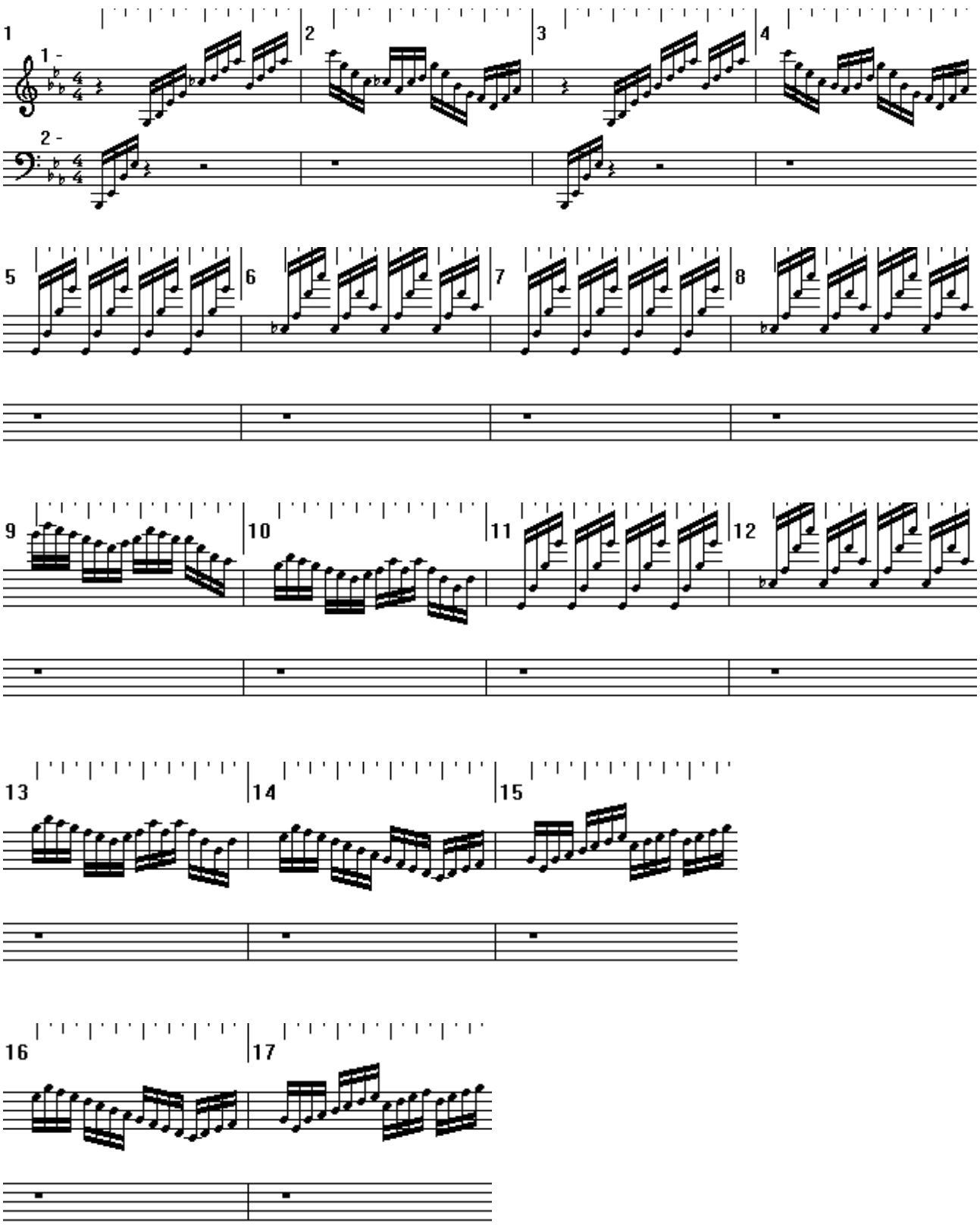
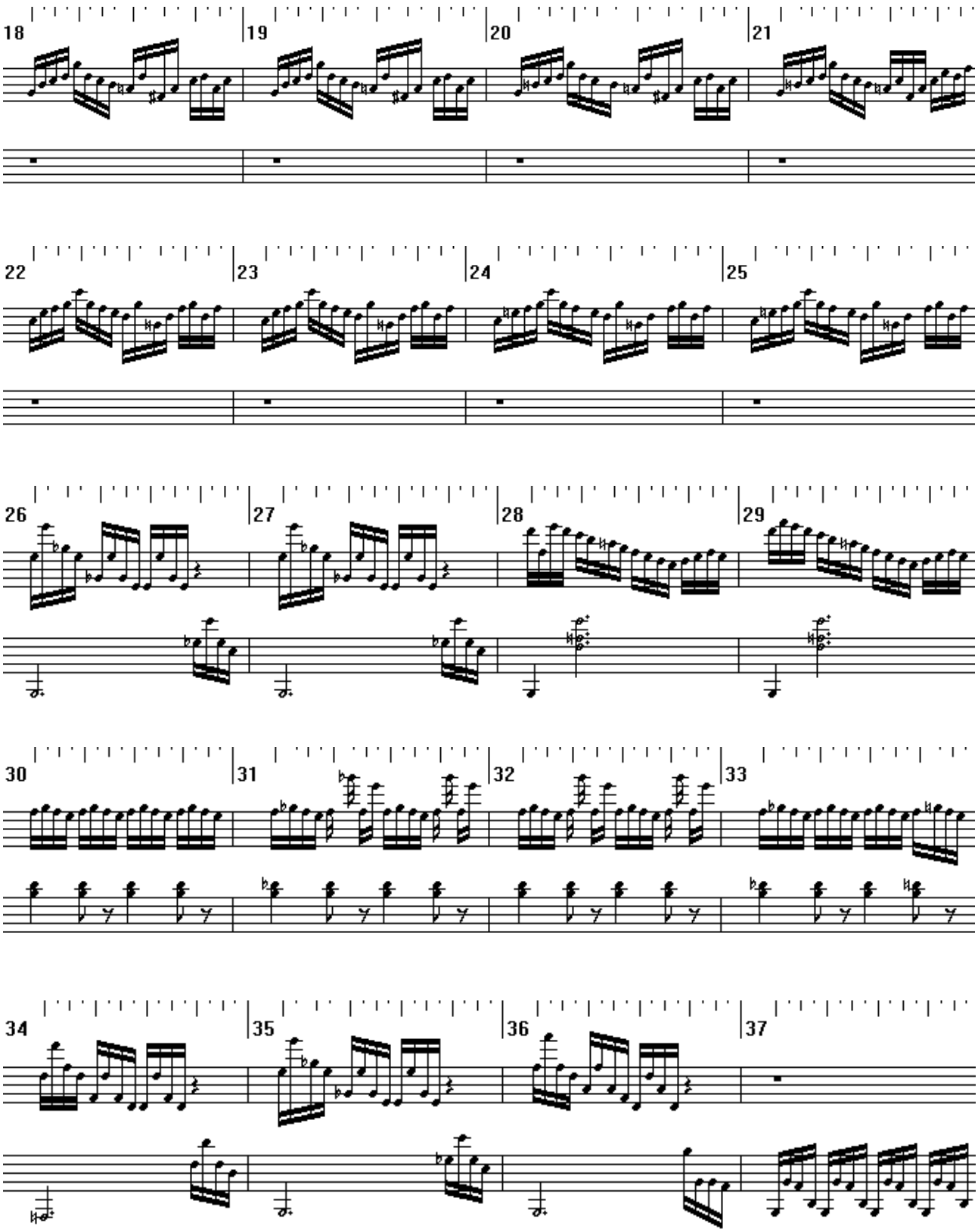
tbp53 – Preludes III – No. 19 in Eb
original composition – travelsbypiano (2000 – 2001)

♩ = 150

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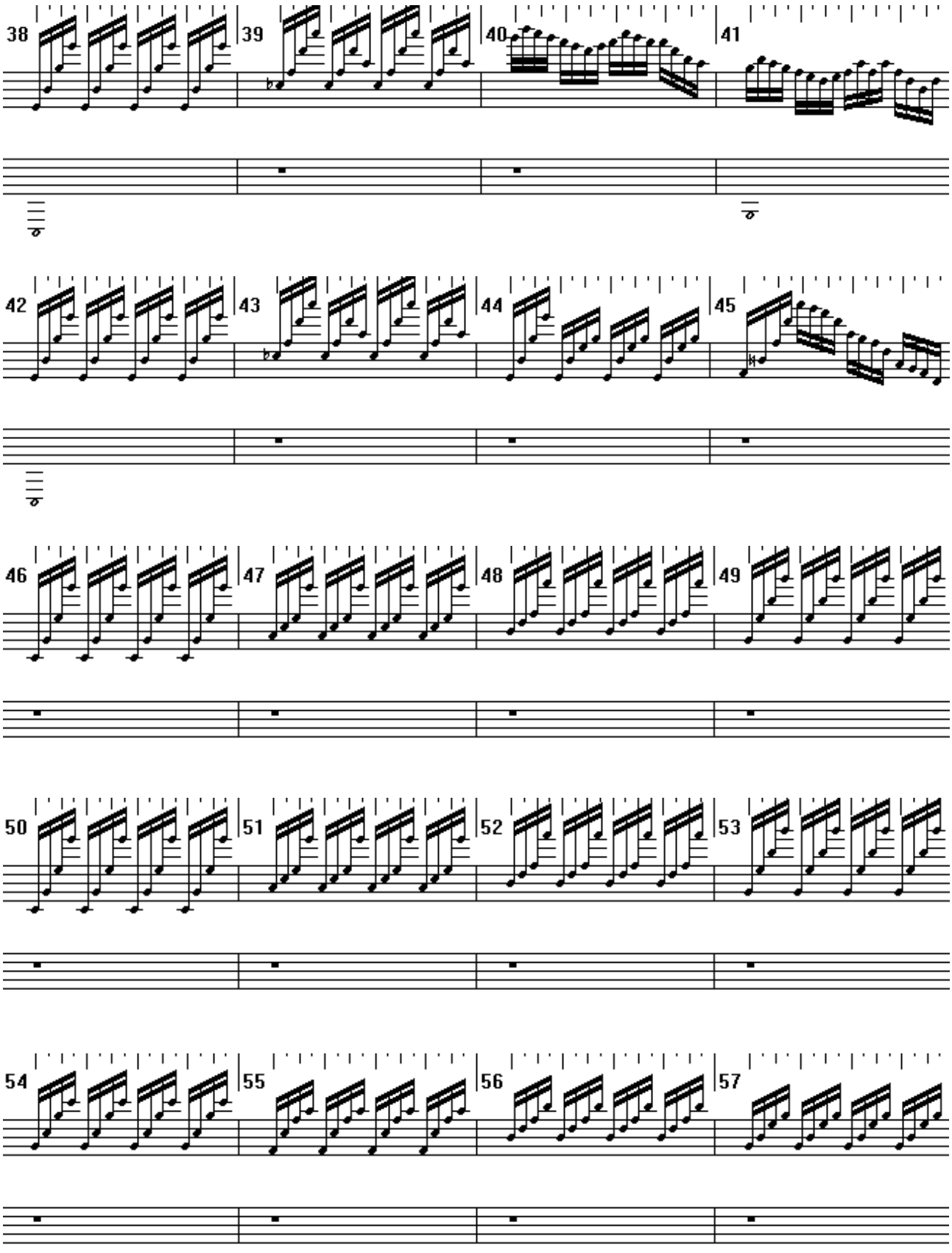
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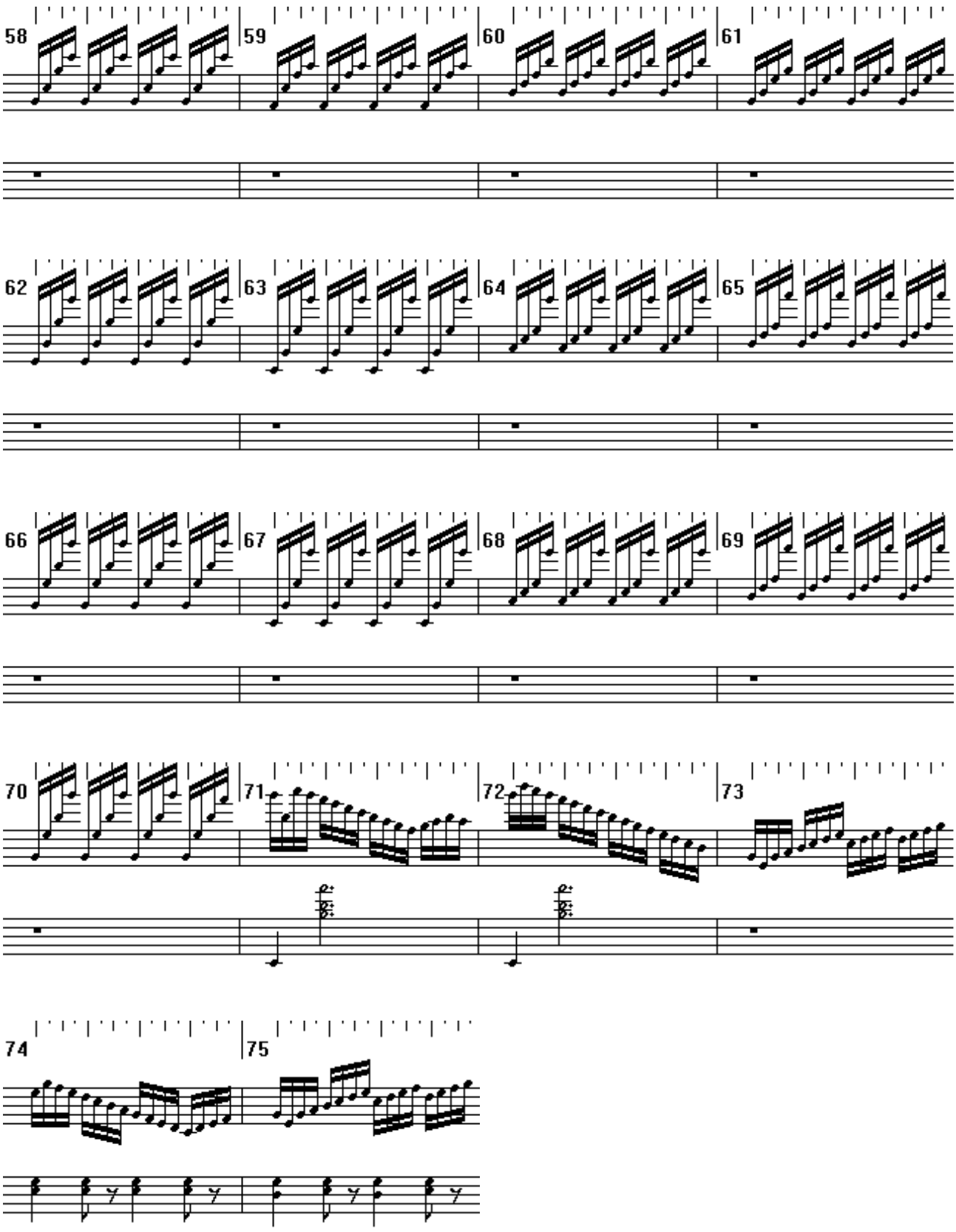
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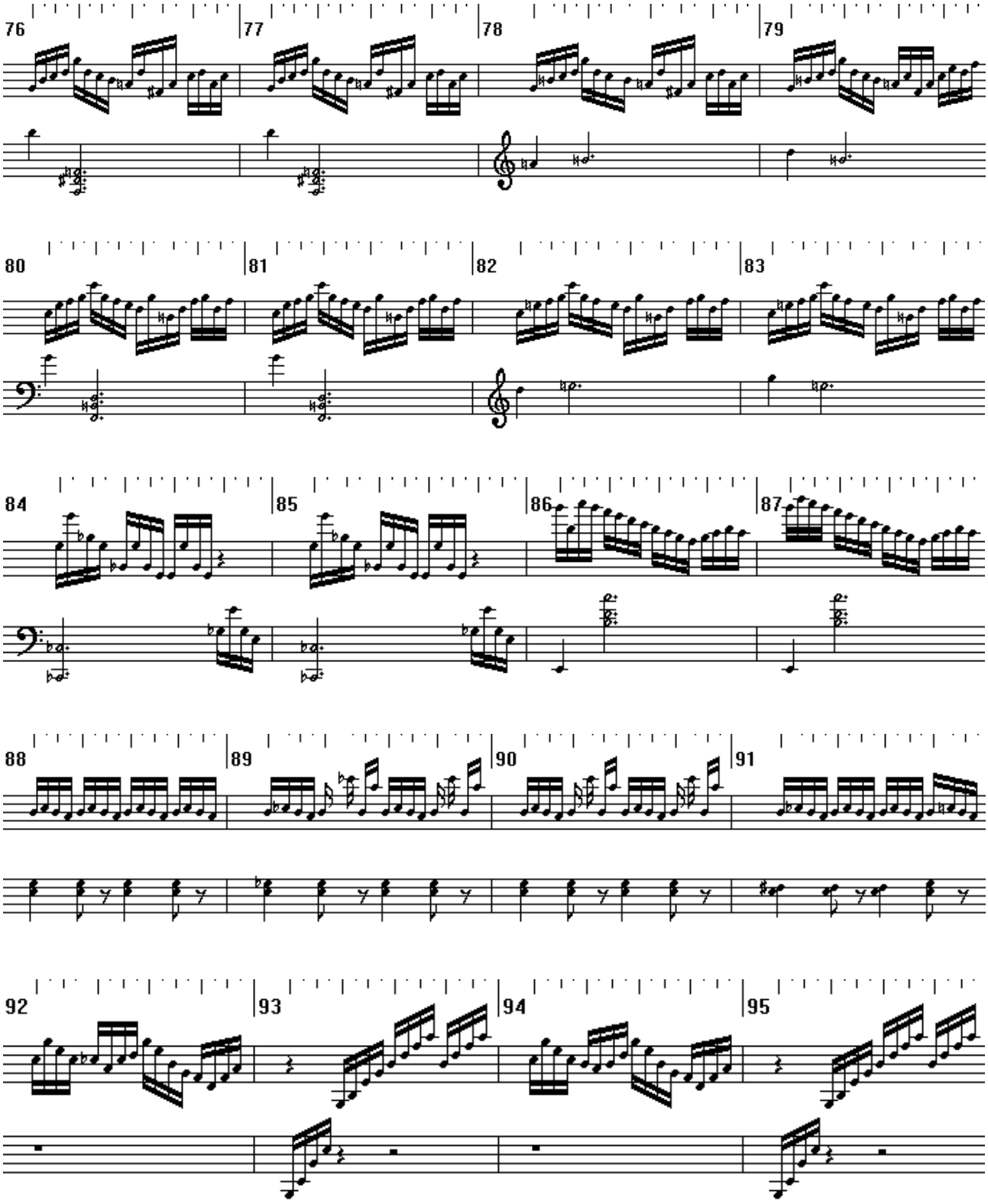
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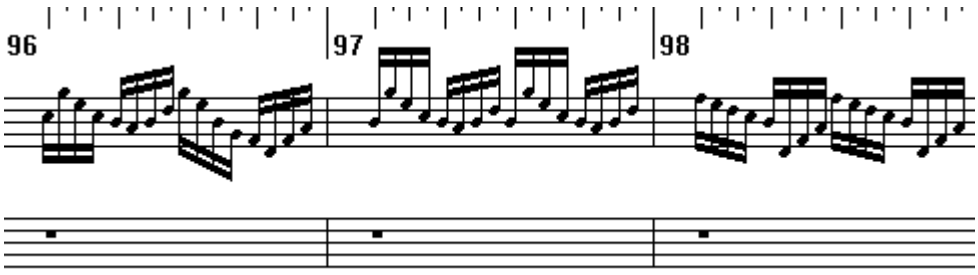
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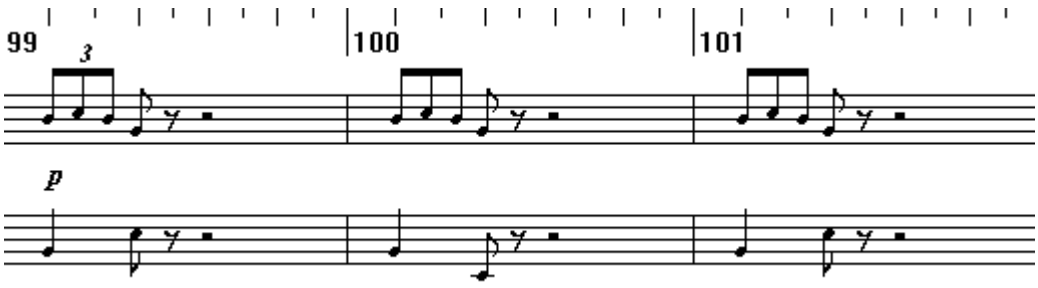
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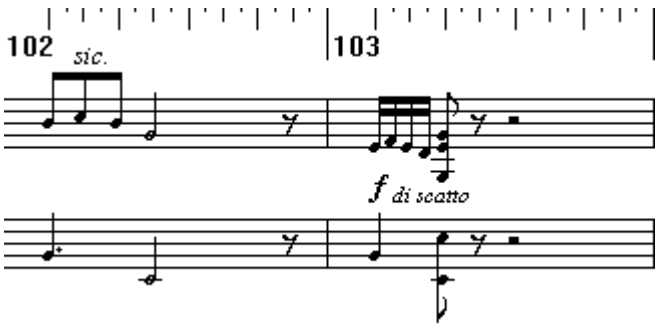
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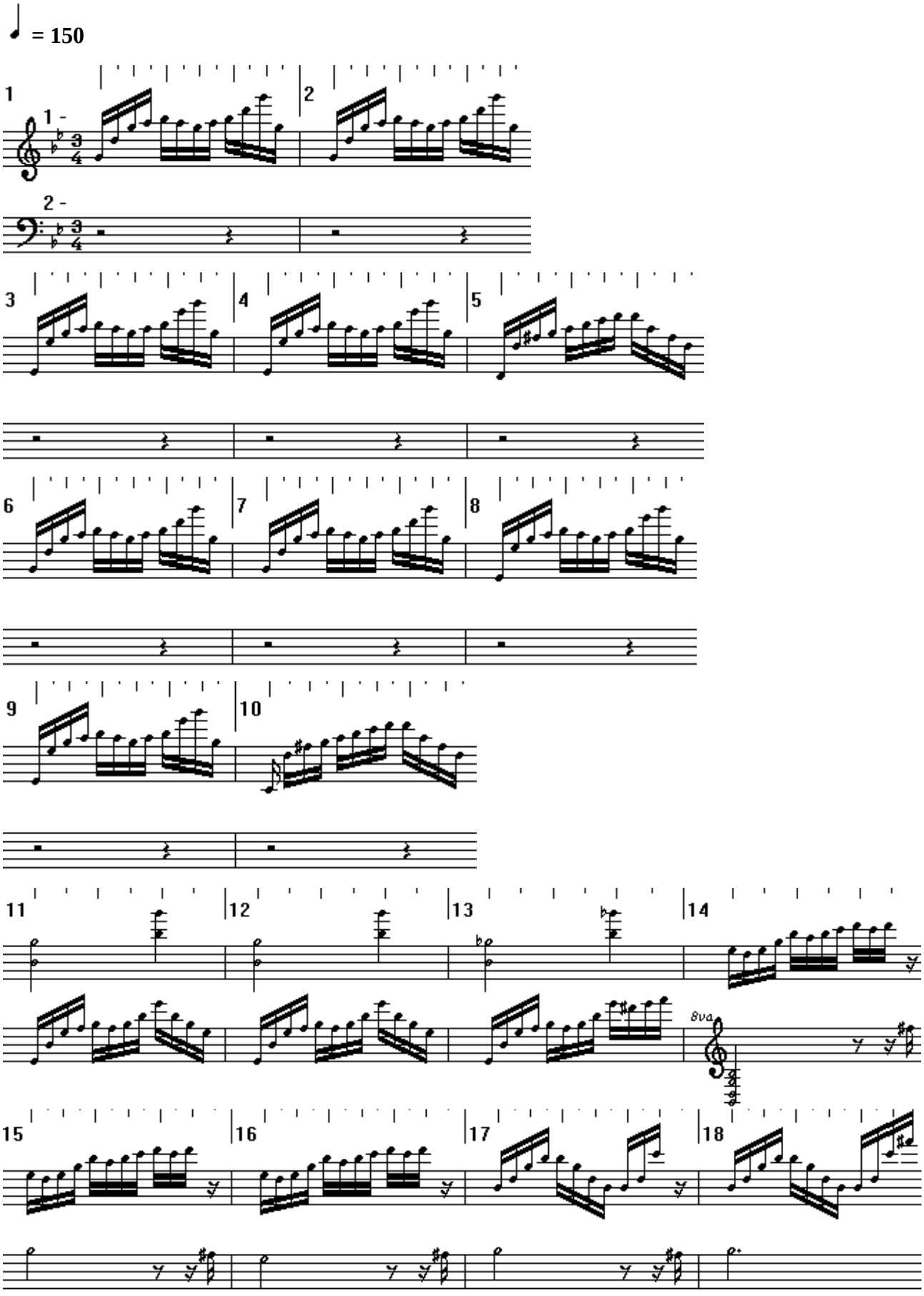
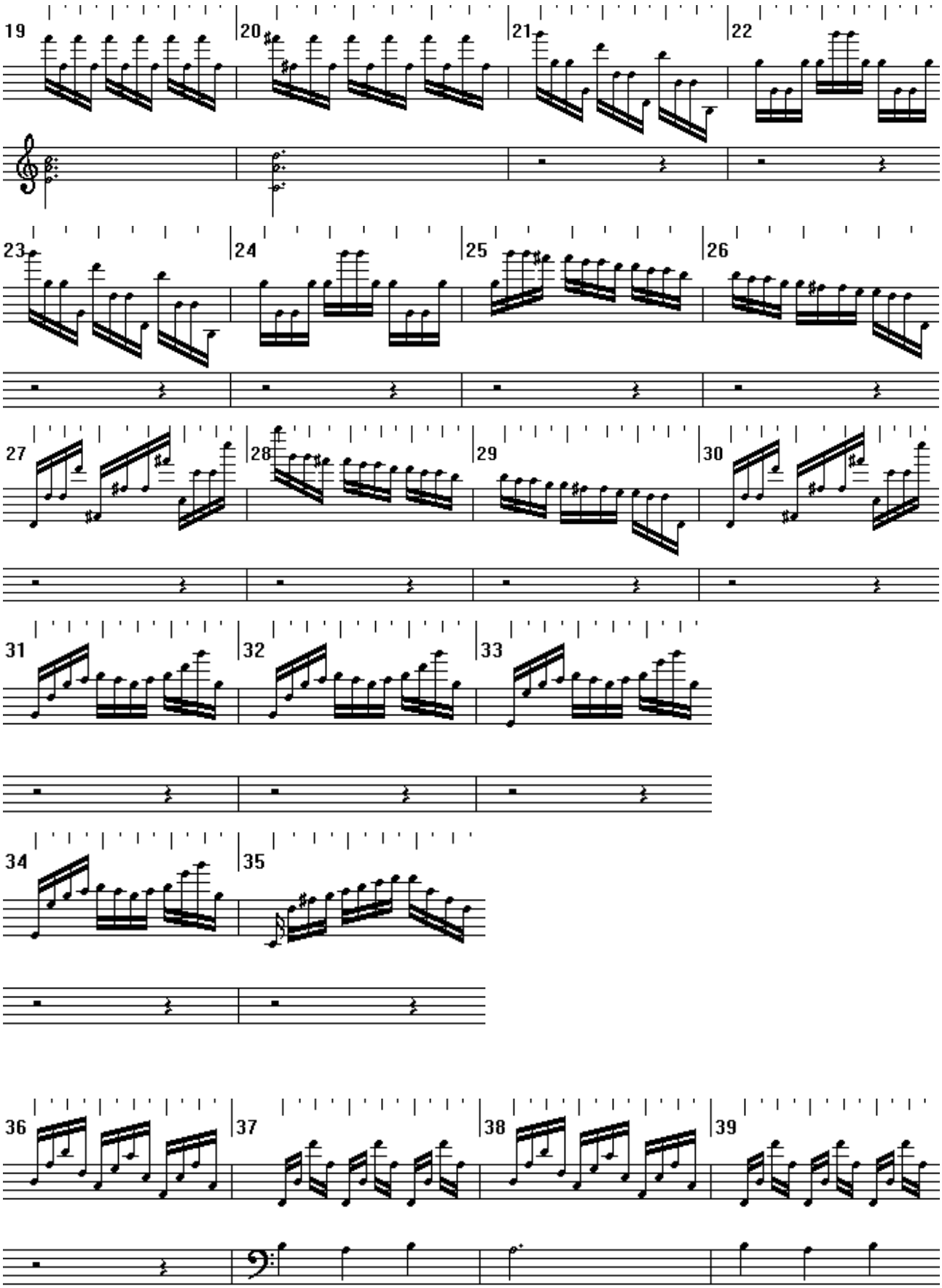
f di scatto

tbp53 – Preludes III – No. 20 in Gm
original composition – travelsbypiano (2000 – 2001)

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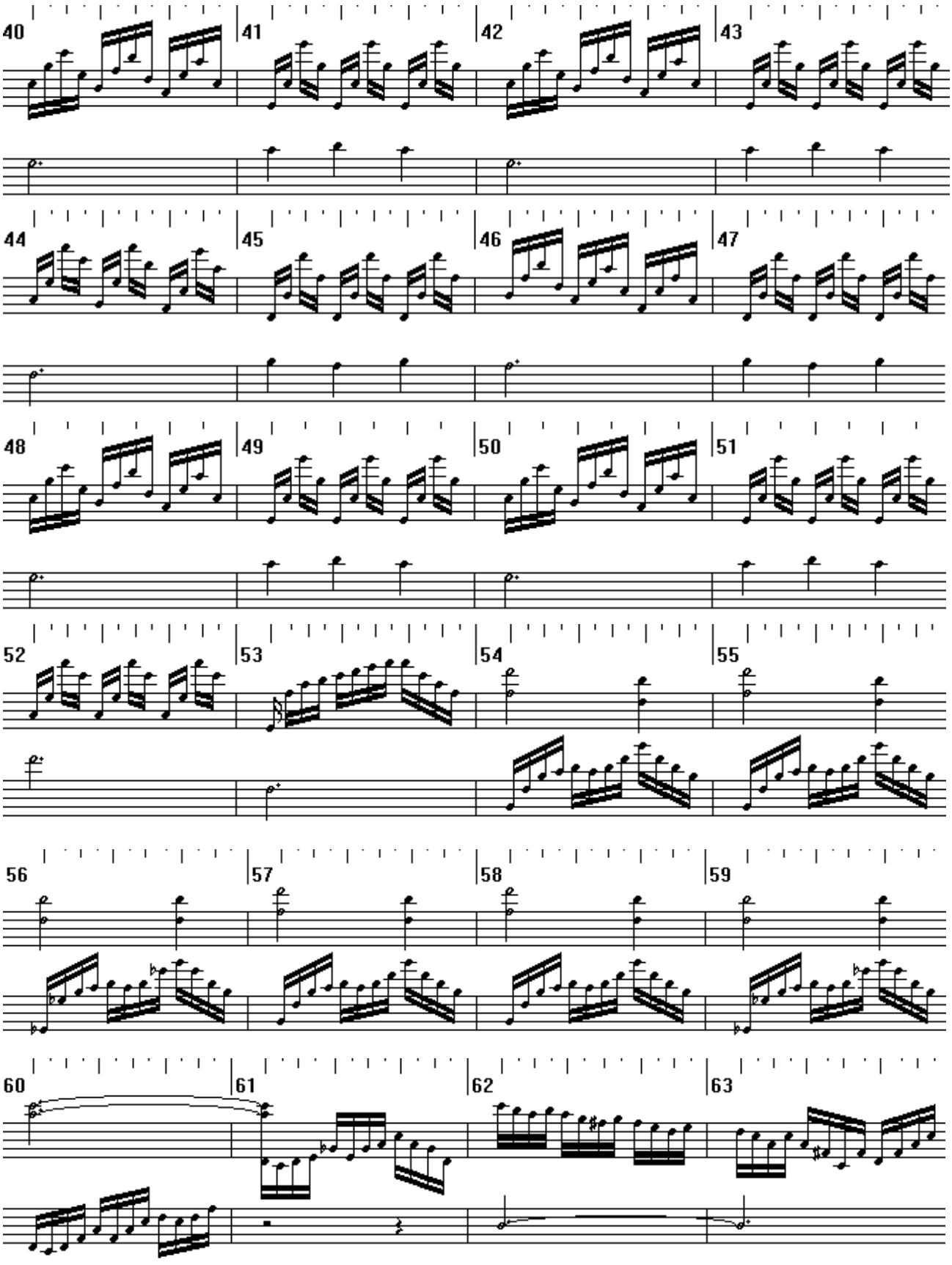
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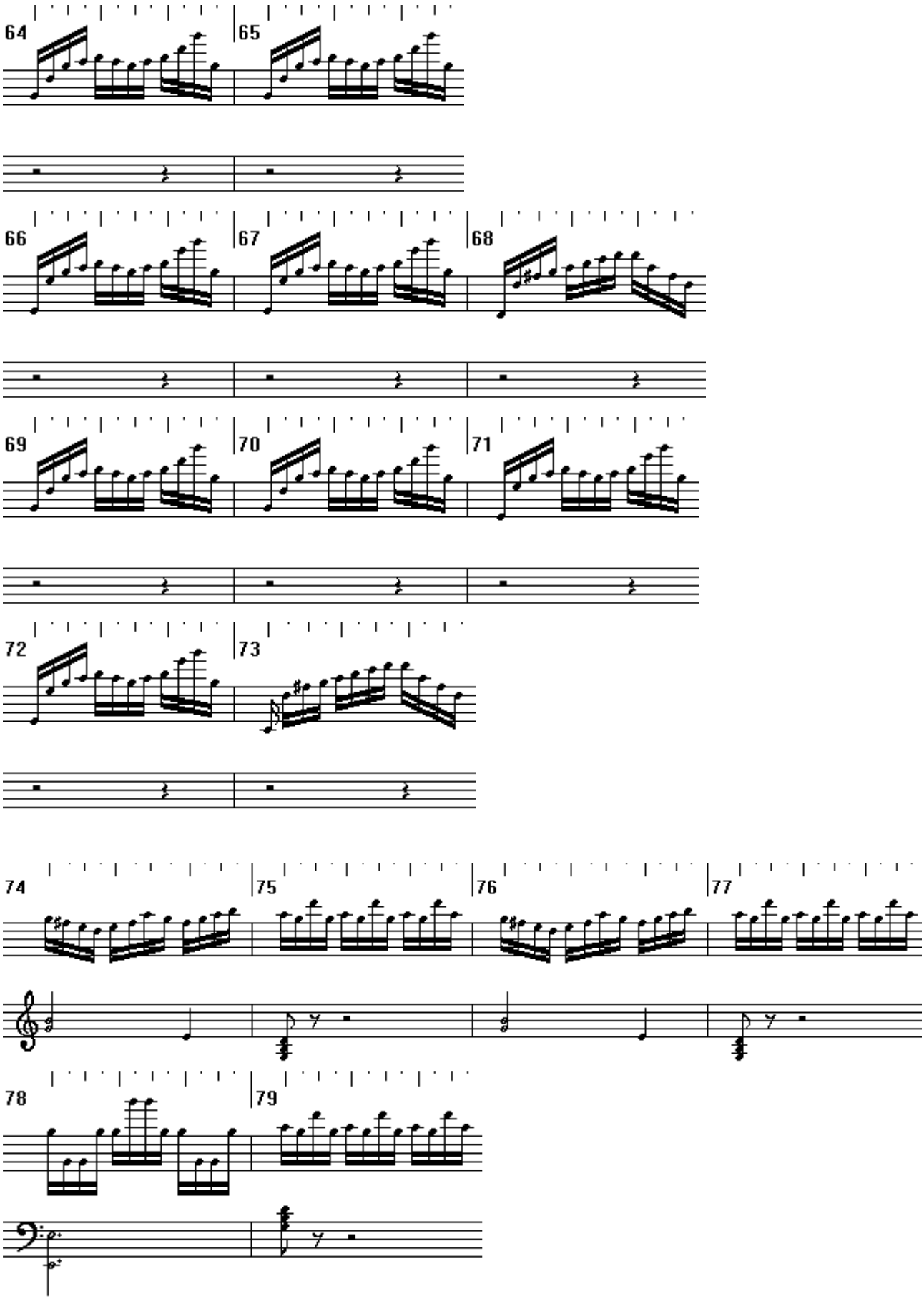
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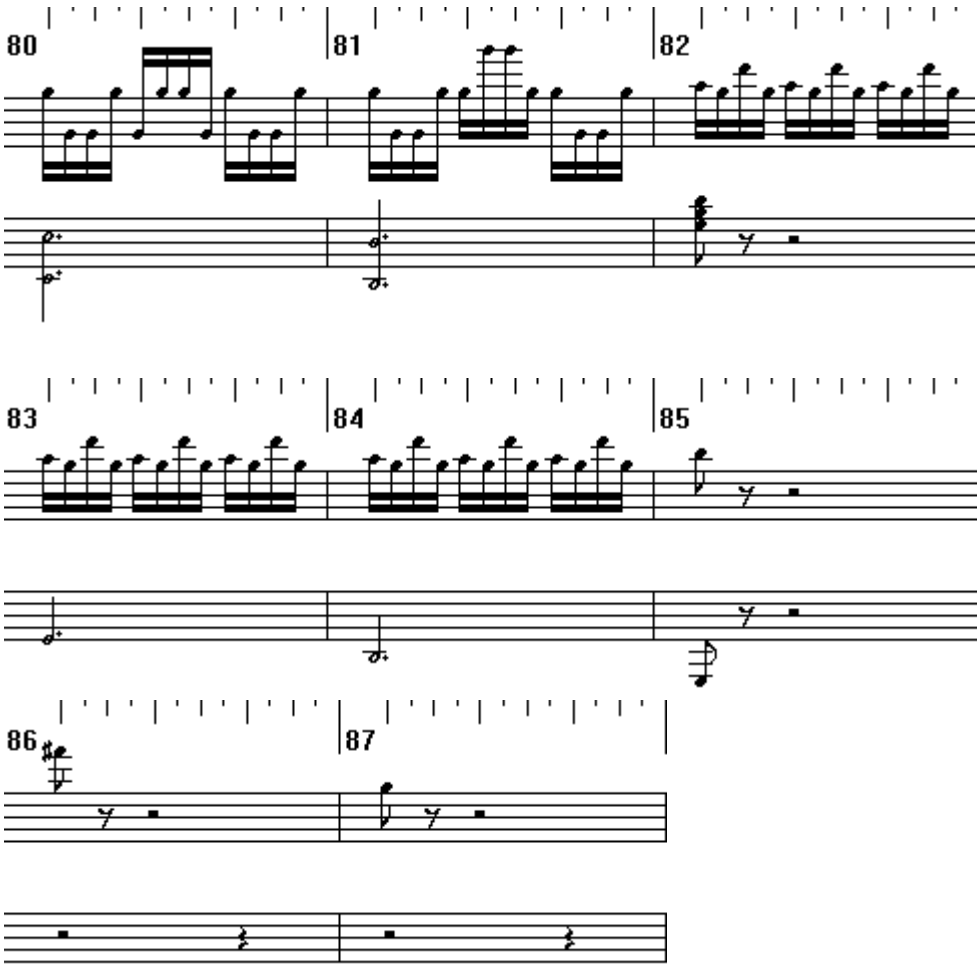
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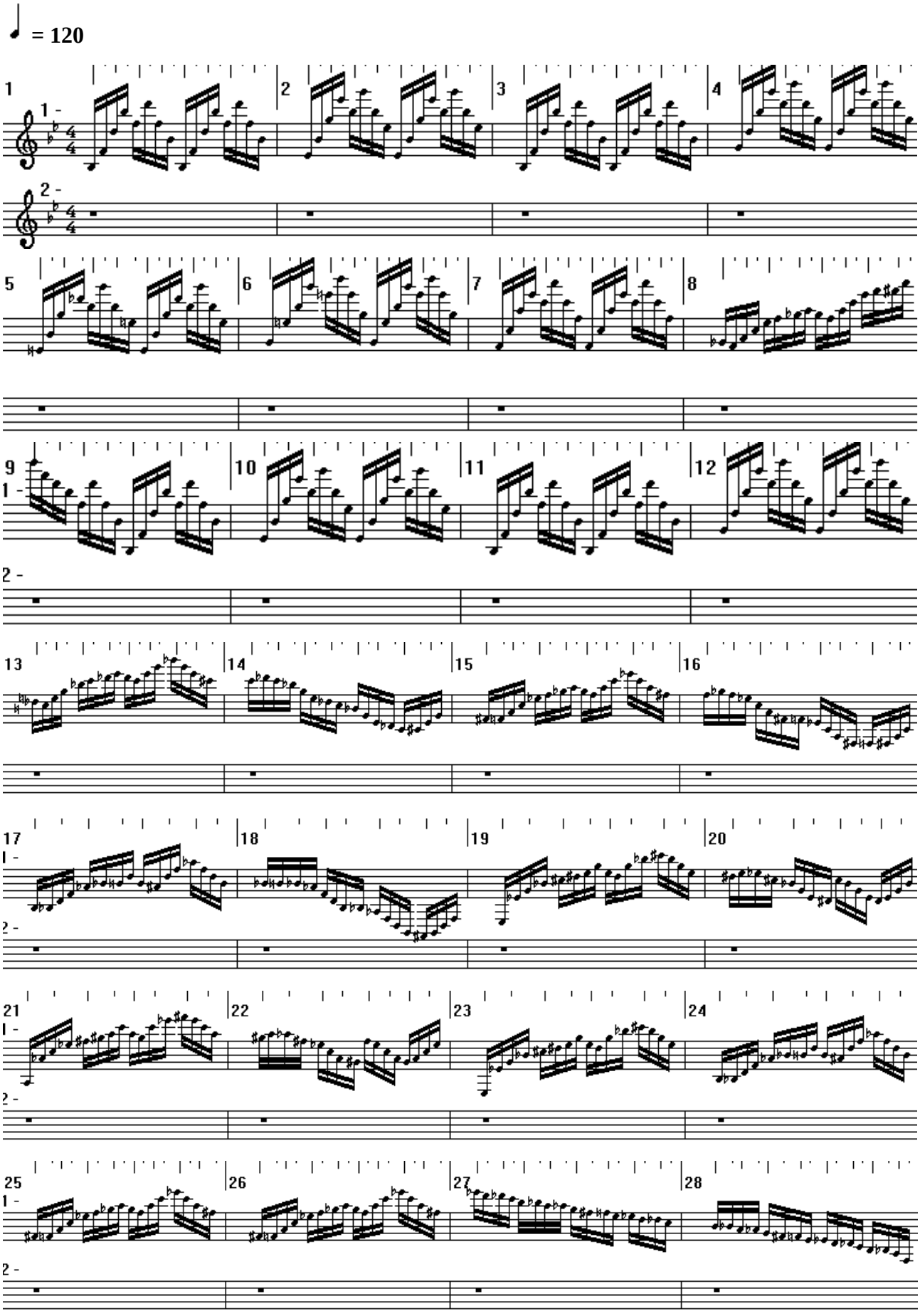
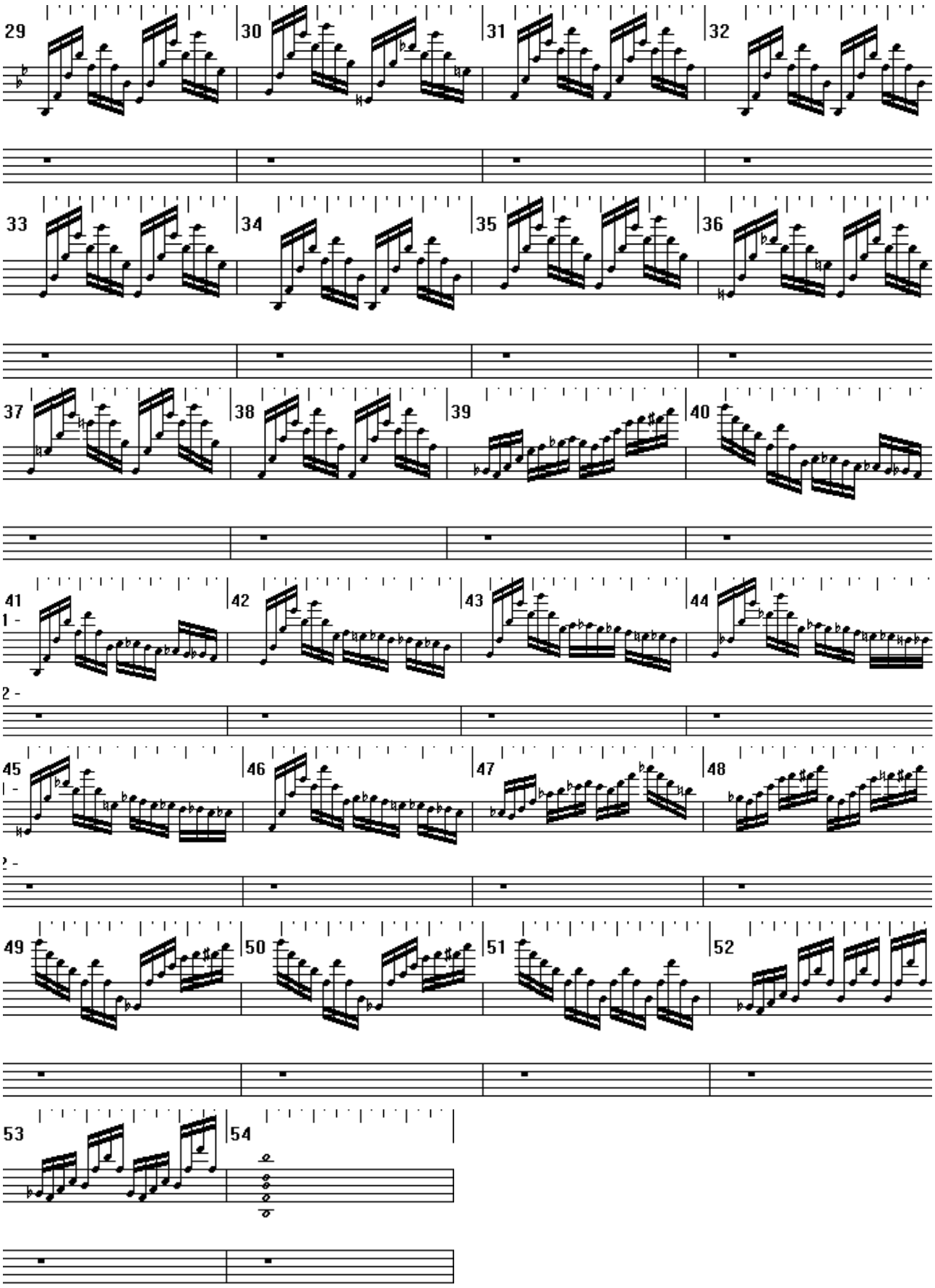
tbp53 – Preludes III – No. 21 in Bb
original composition – travelsbypiano (2000 – 2001)

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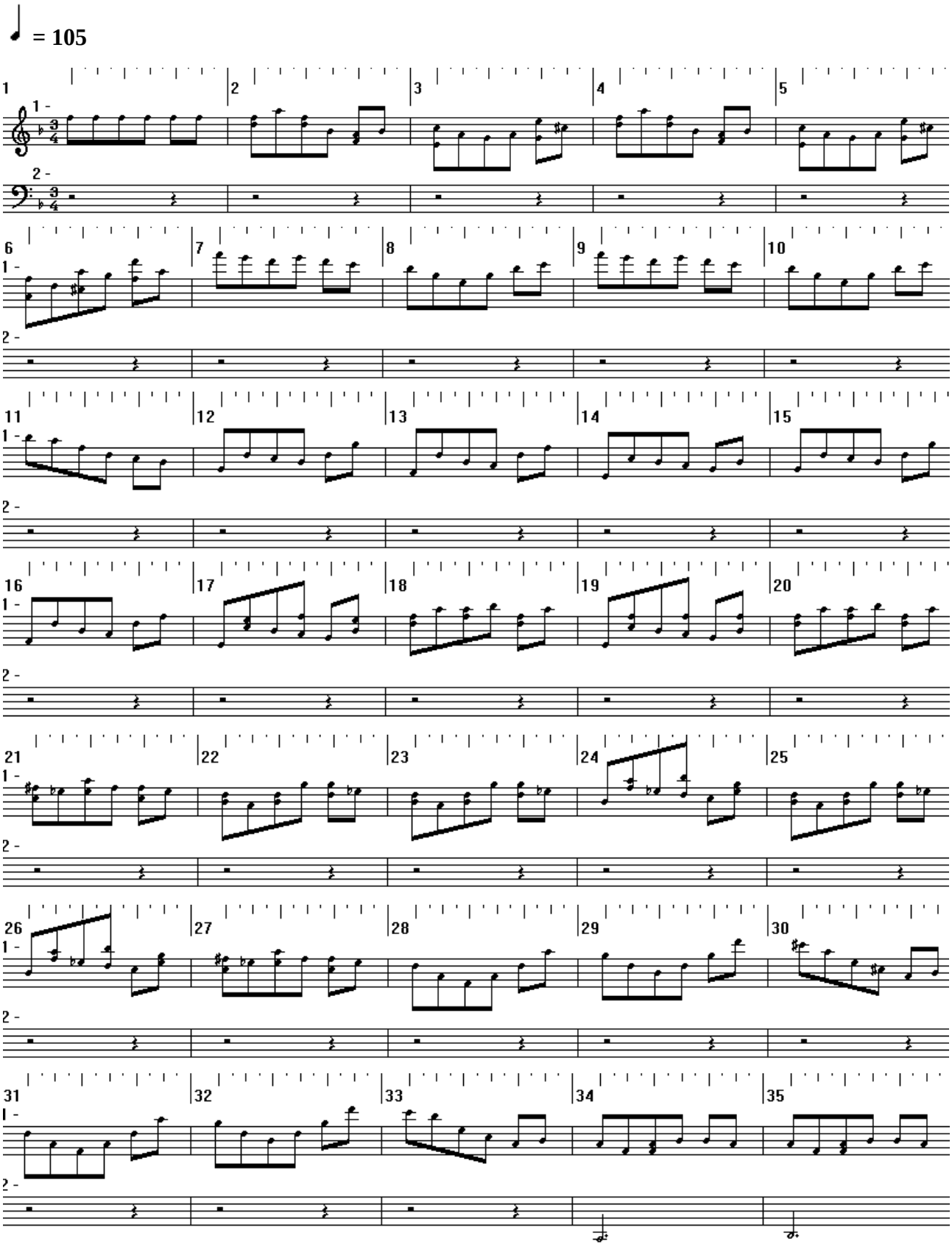
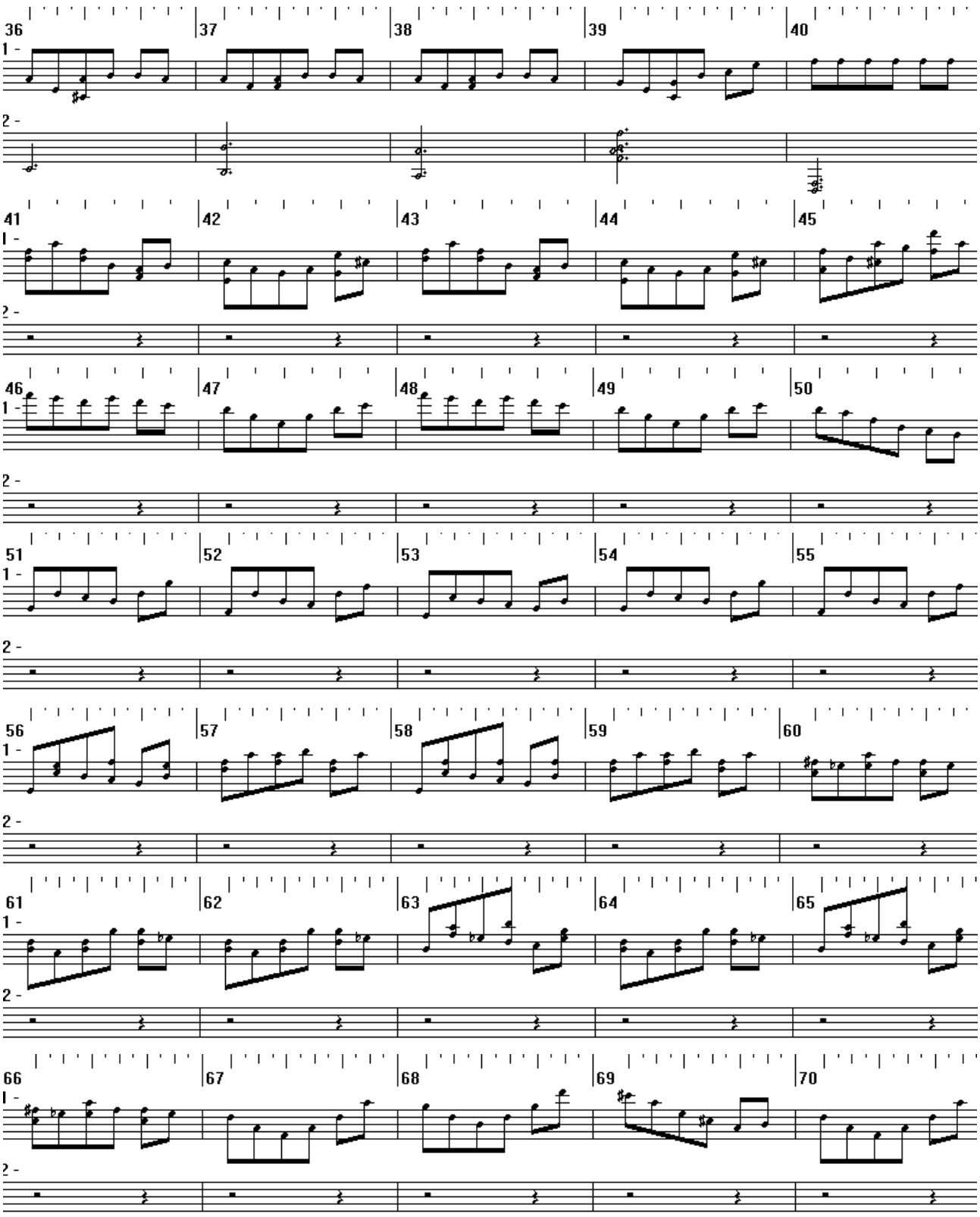
tbp53 – Preludes III – No. 22 in Dm
original composition – travelsbypiano (2000 – 2001)

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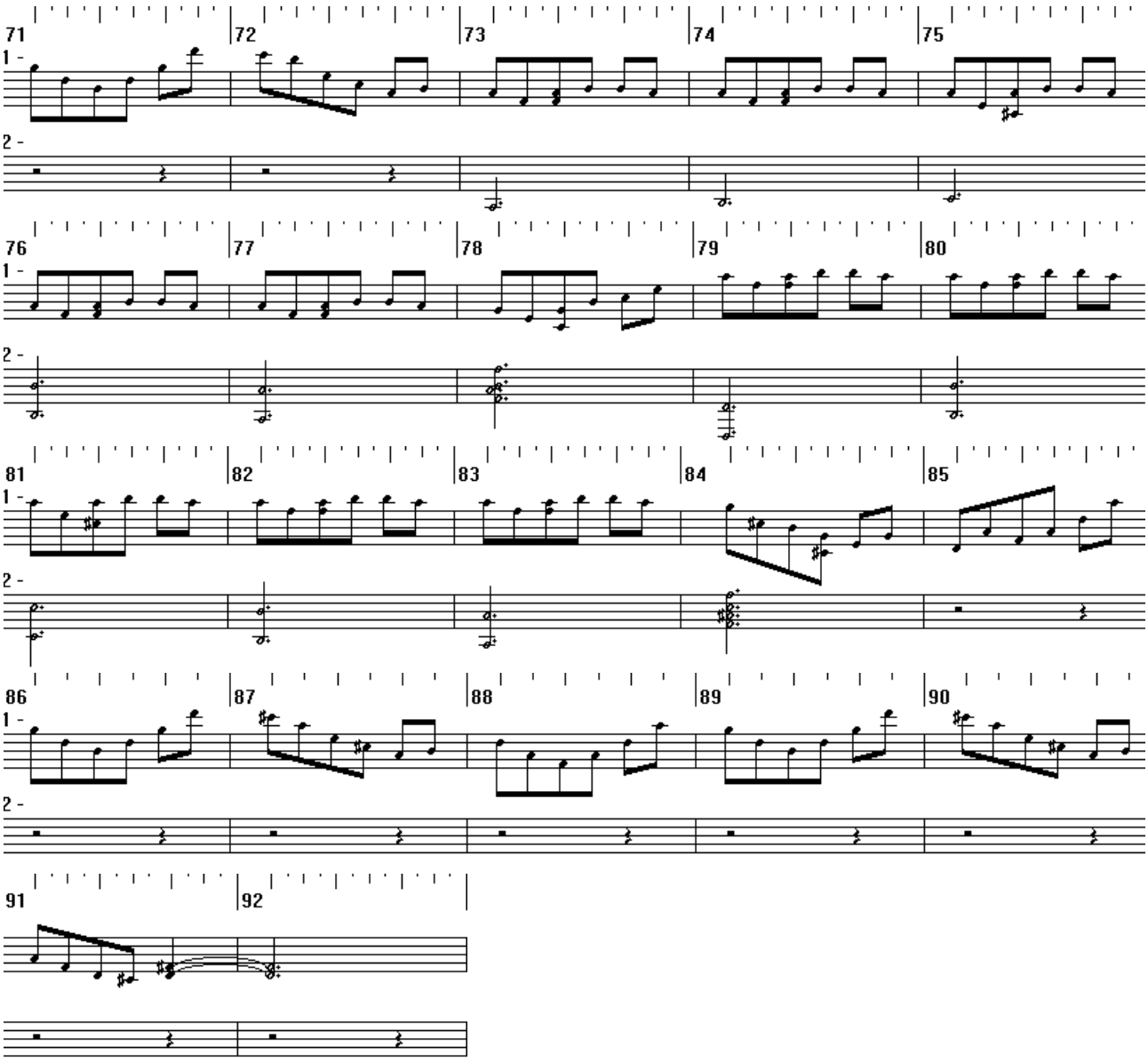
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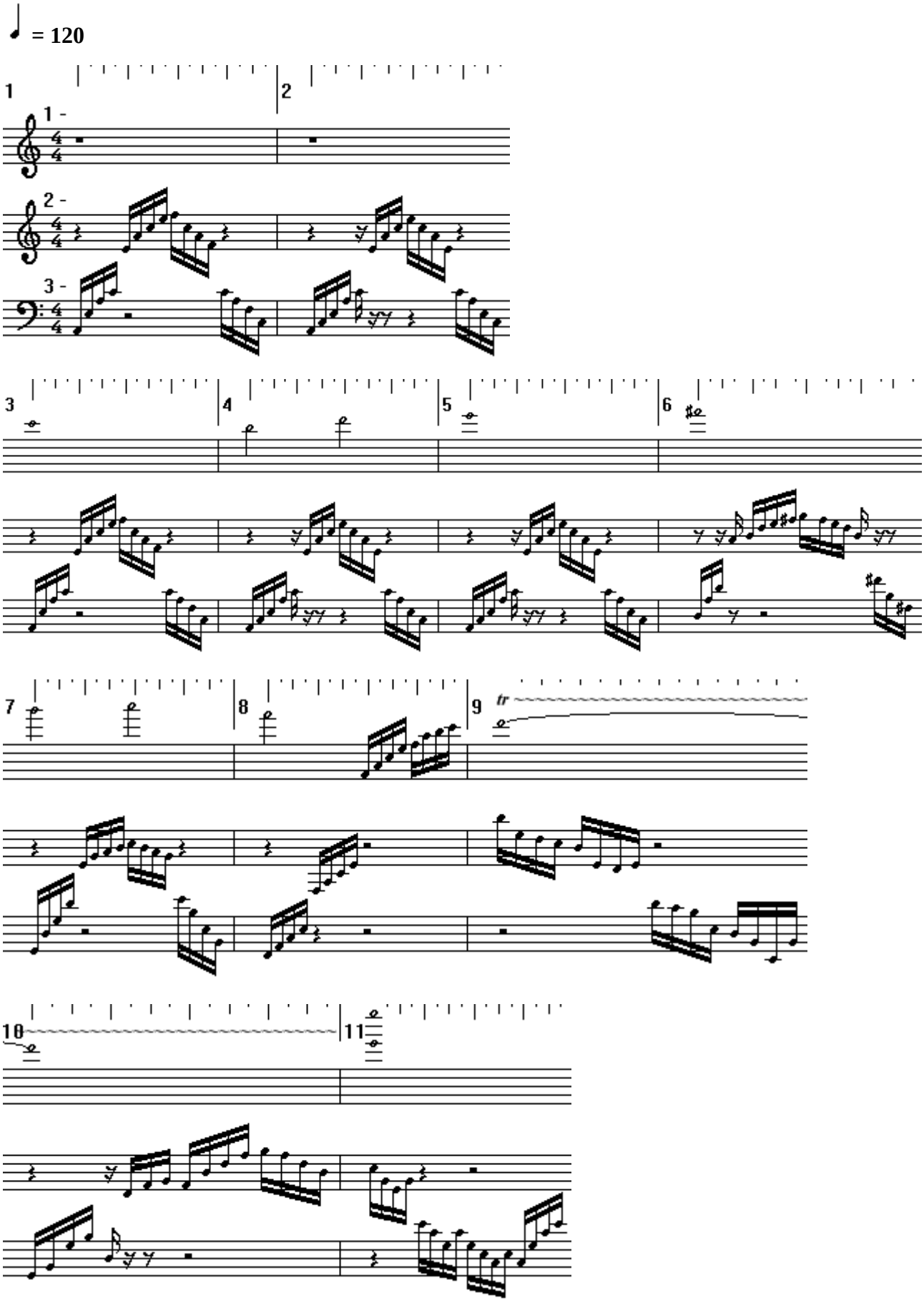
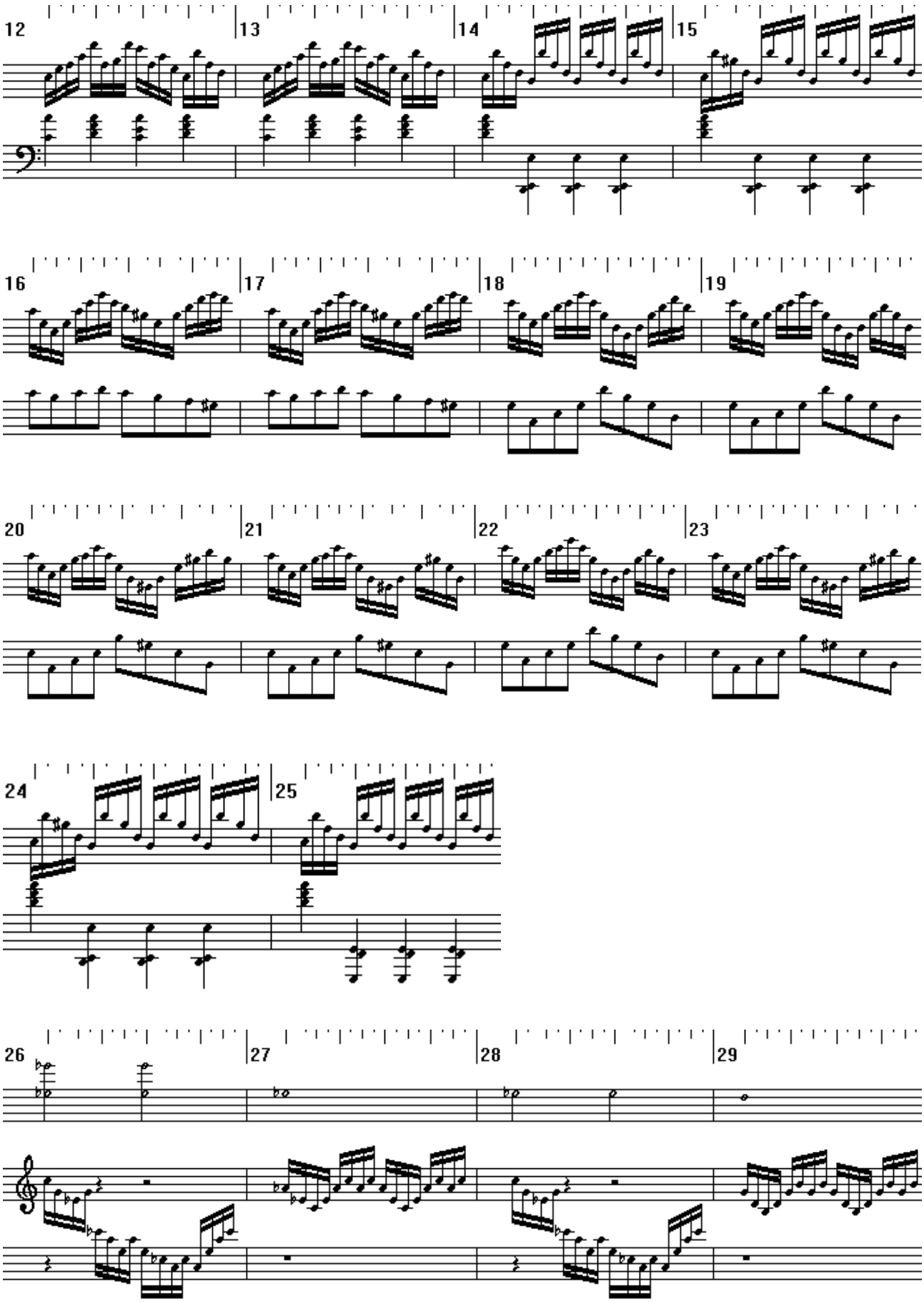
tbp53 – Preludes III – No. 23 in Am
original composition – travelsbypiano (2000 – 2001)

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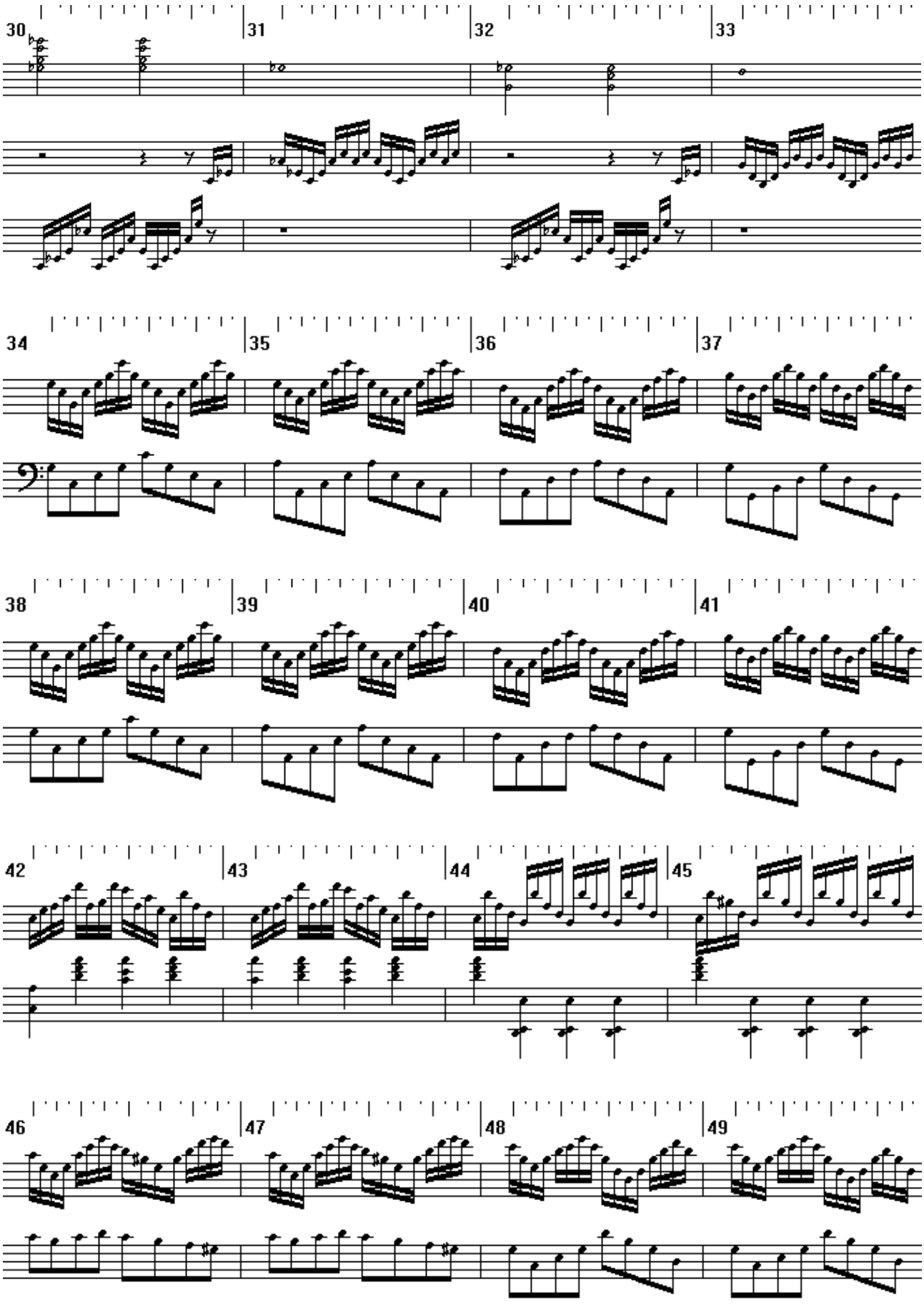
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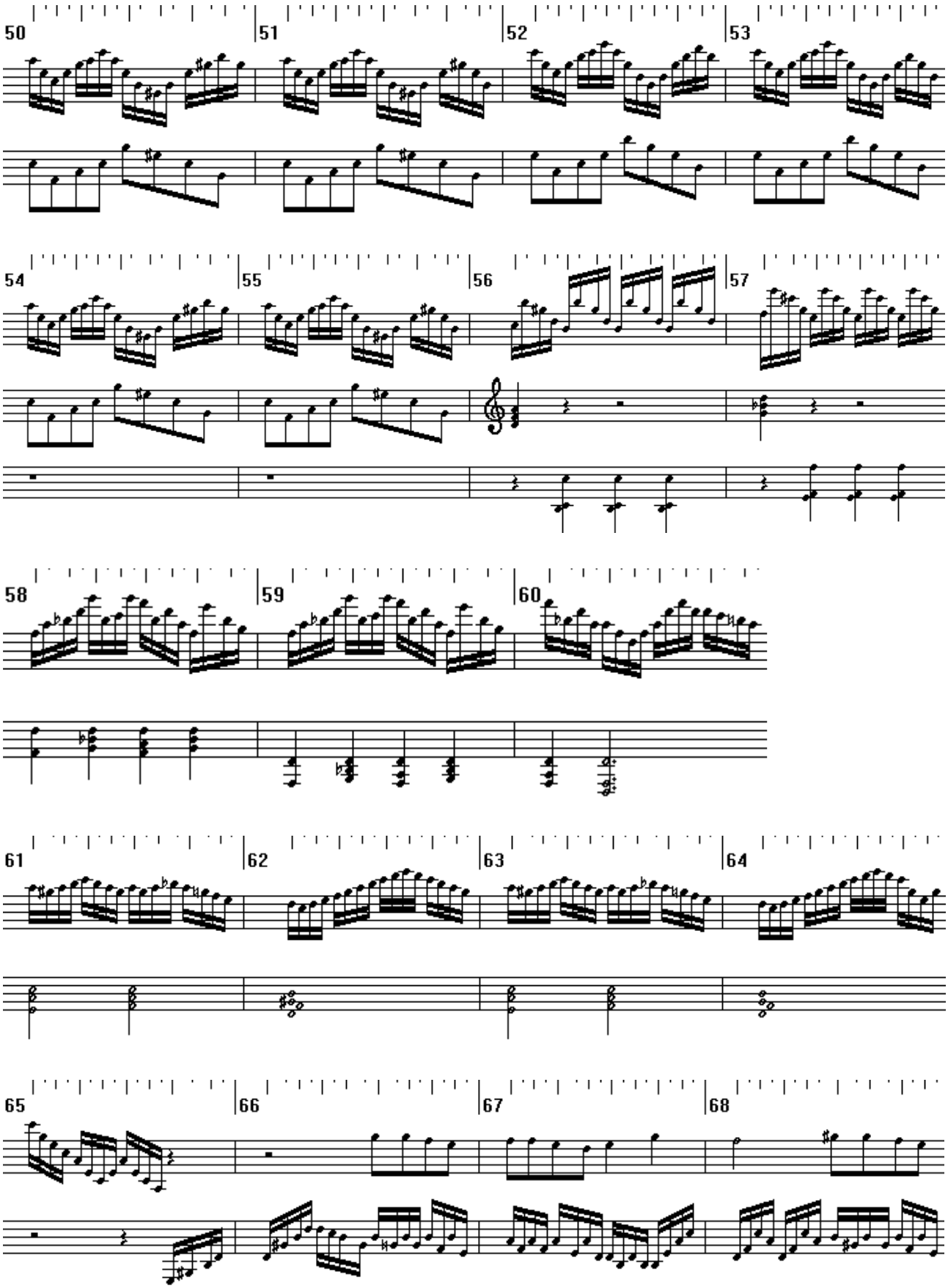
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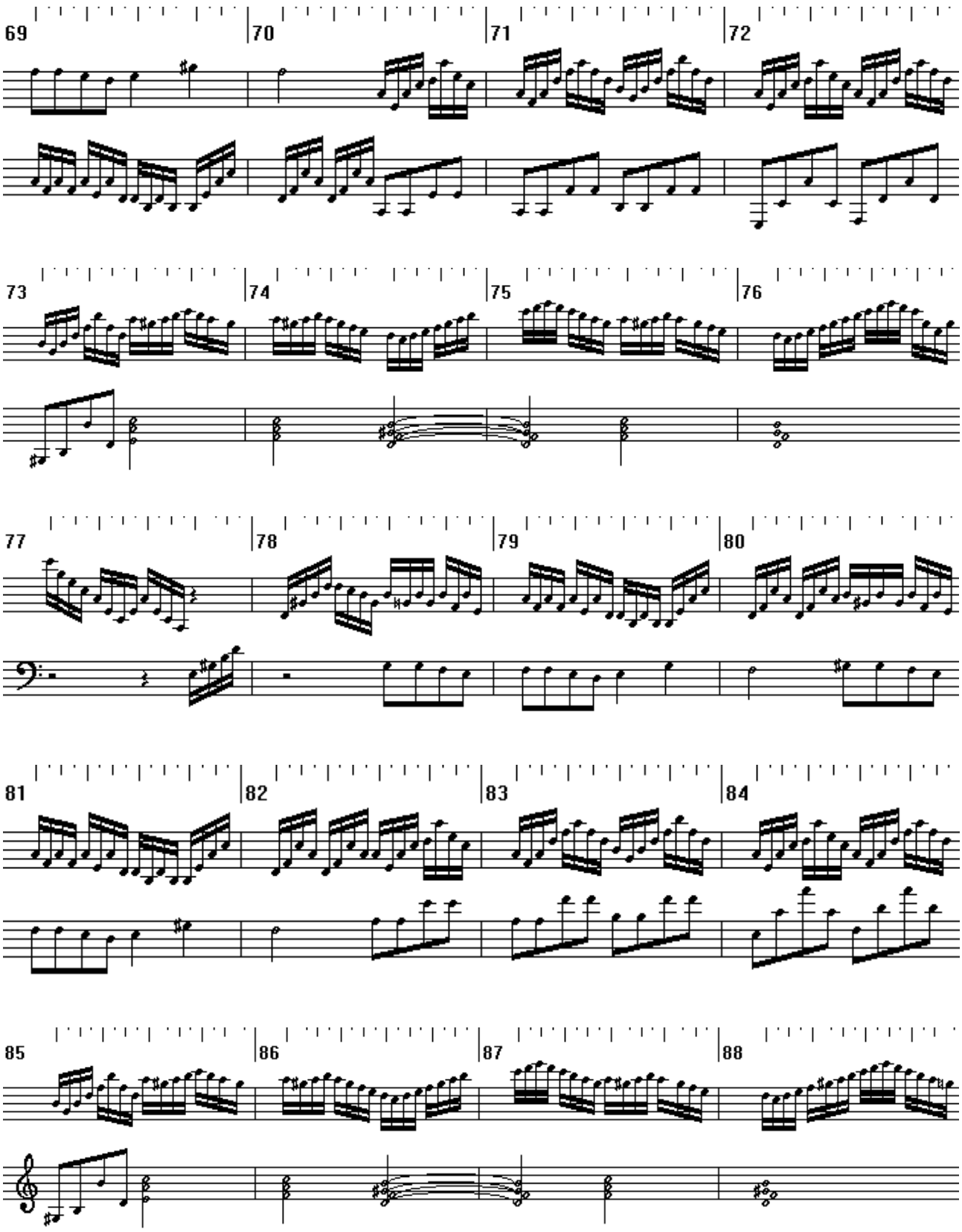
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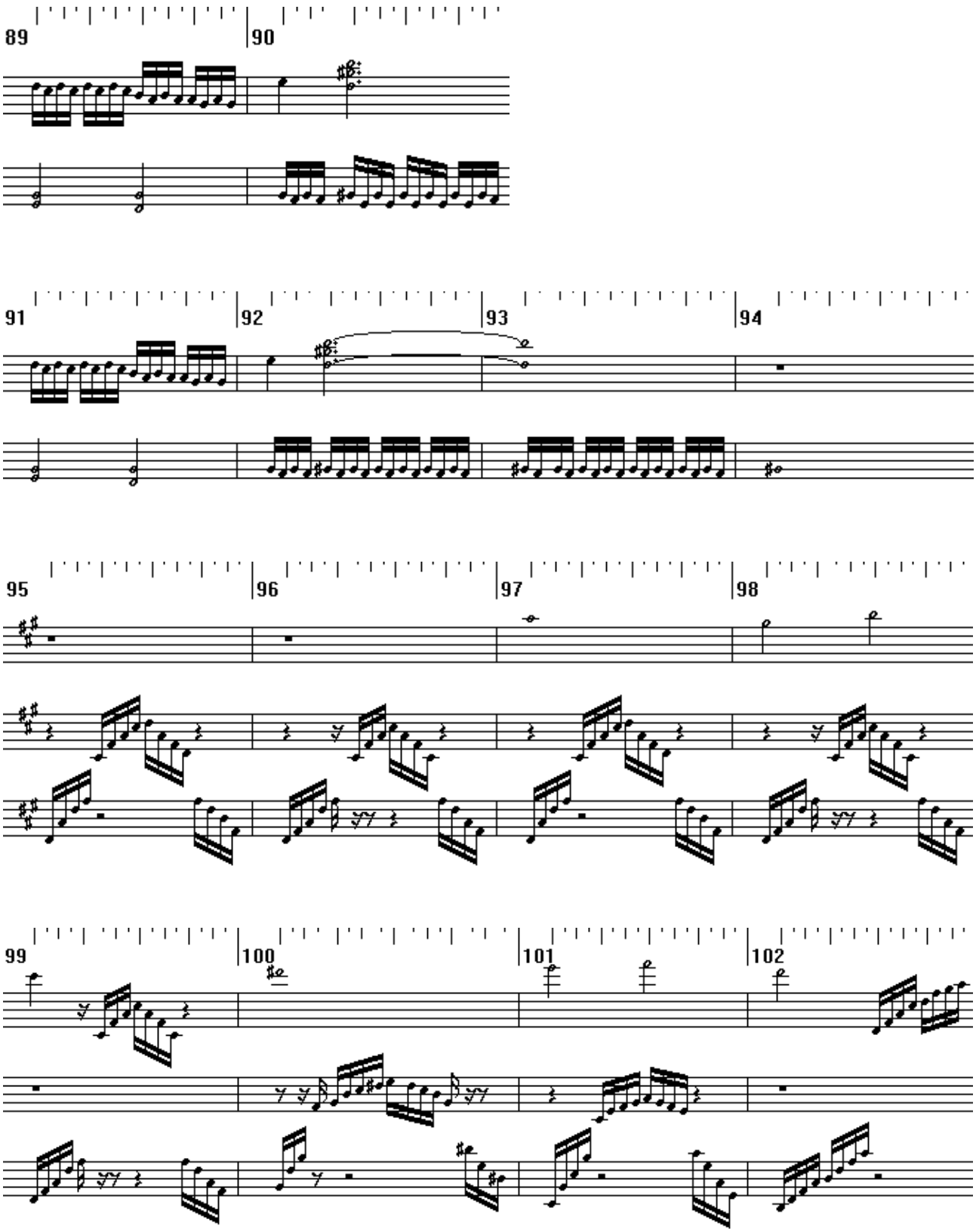
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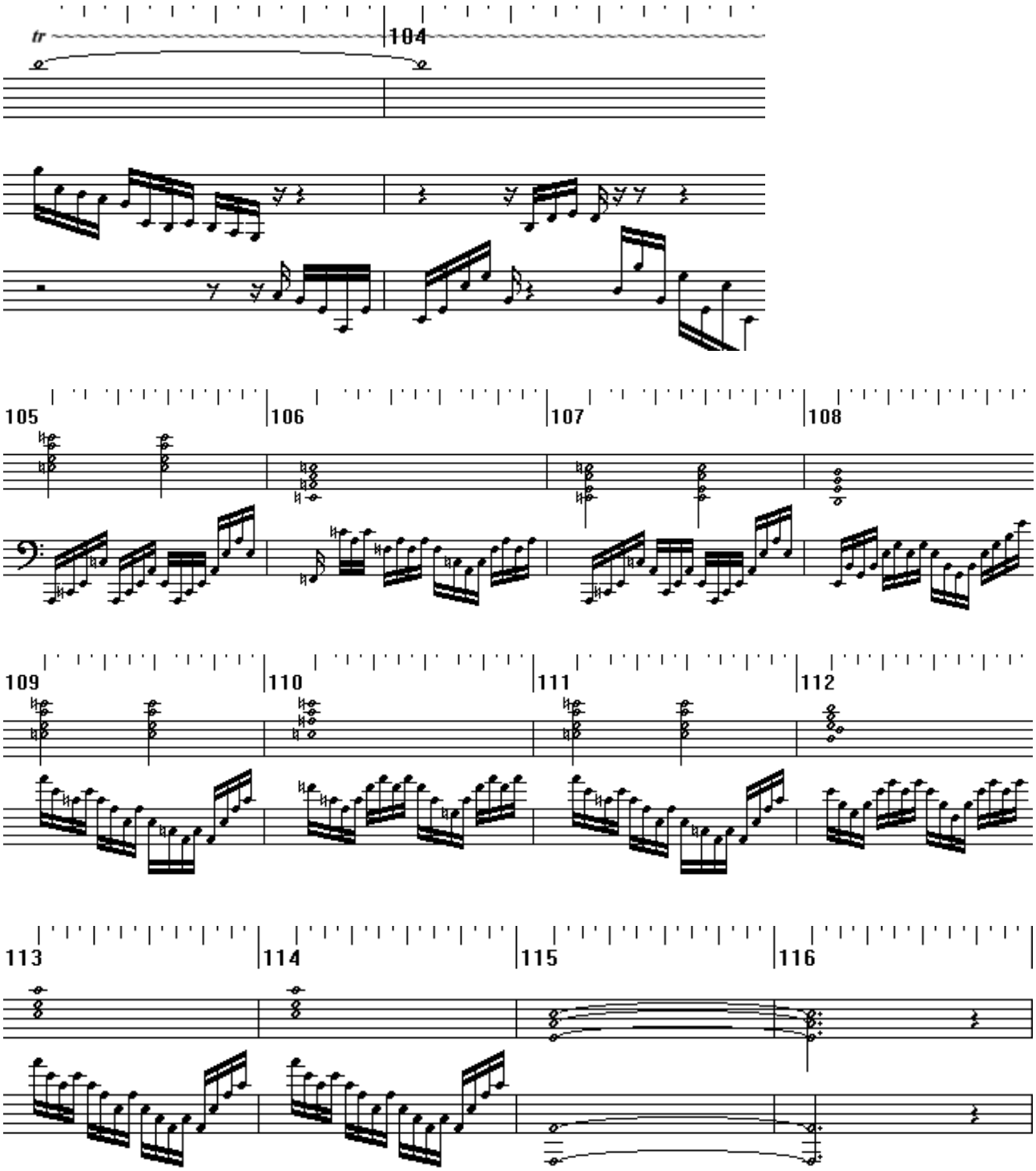
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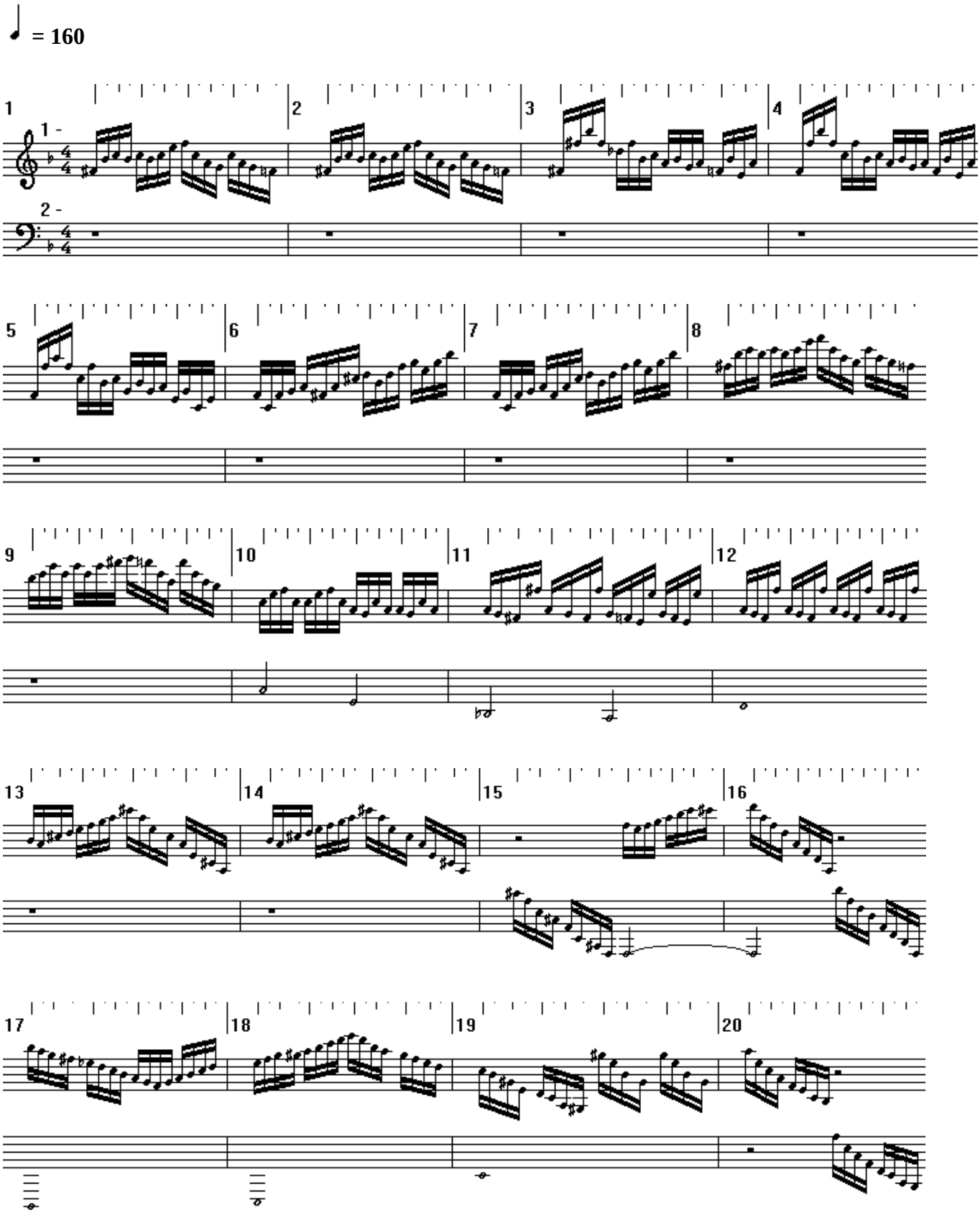
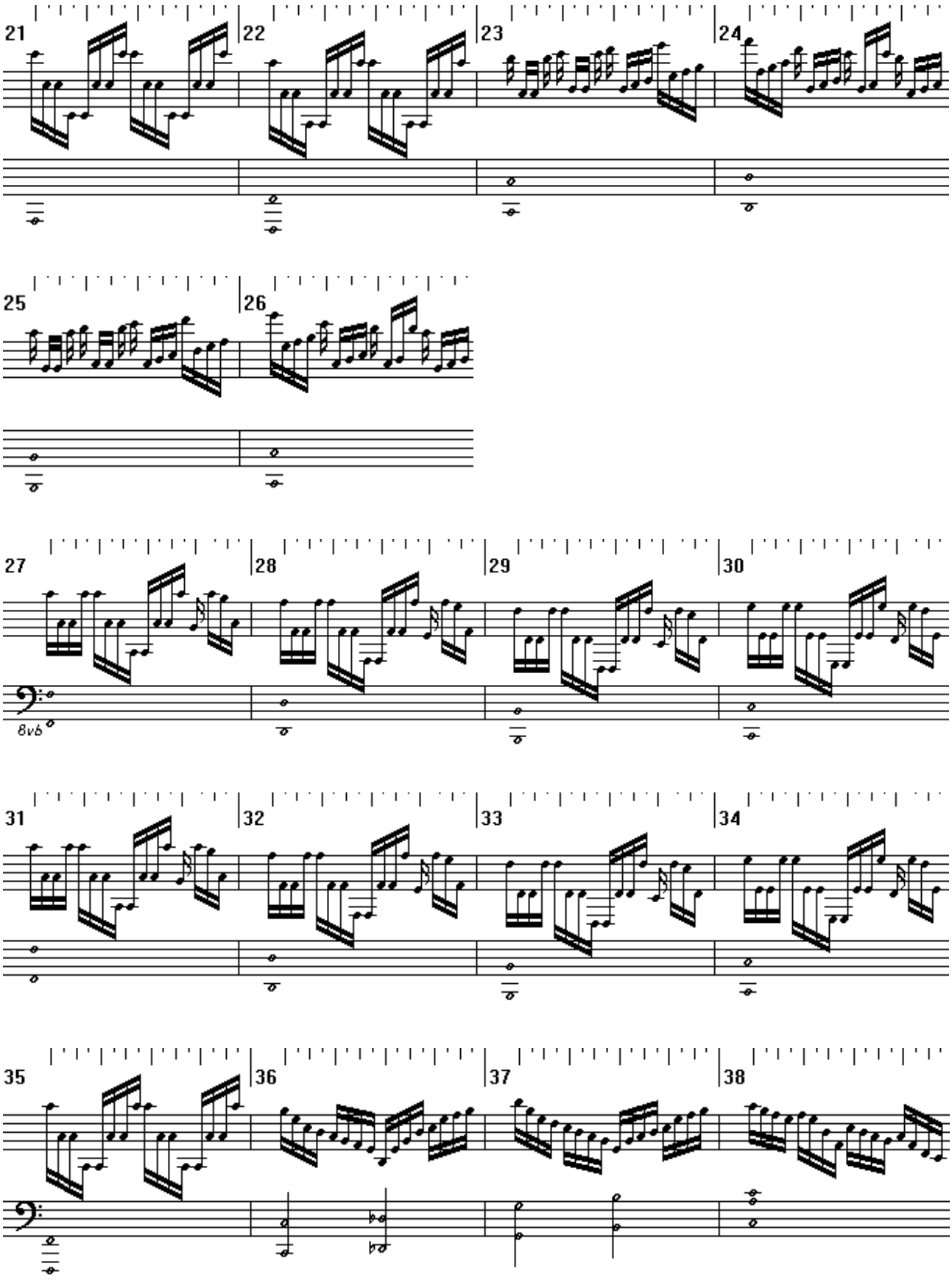
tbp53 – Preludes III – No. 24 in F
original composition – travelsbypiano (2000 – 2001)

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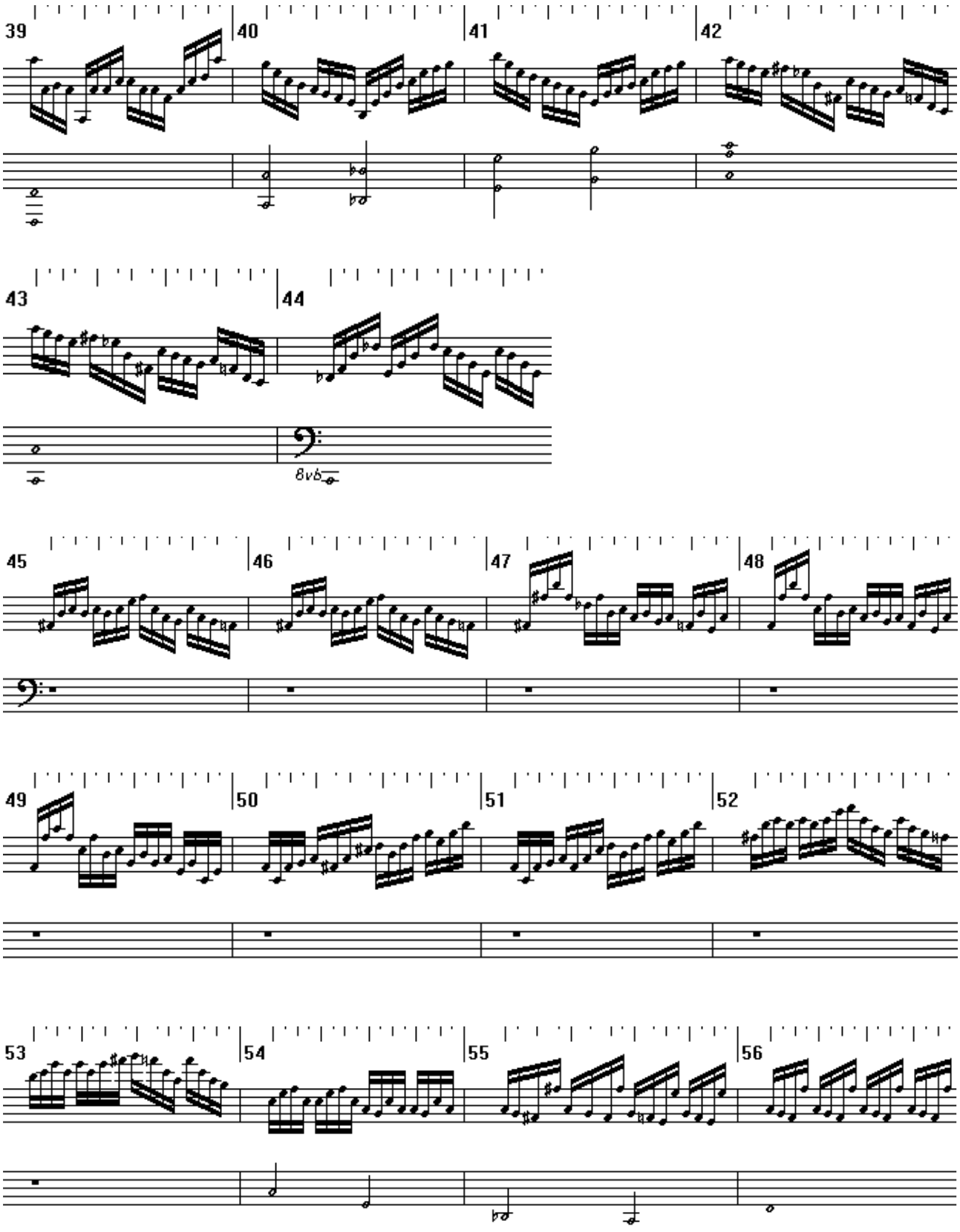
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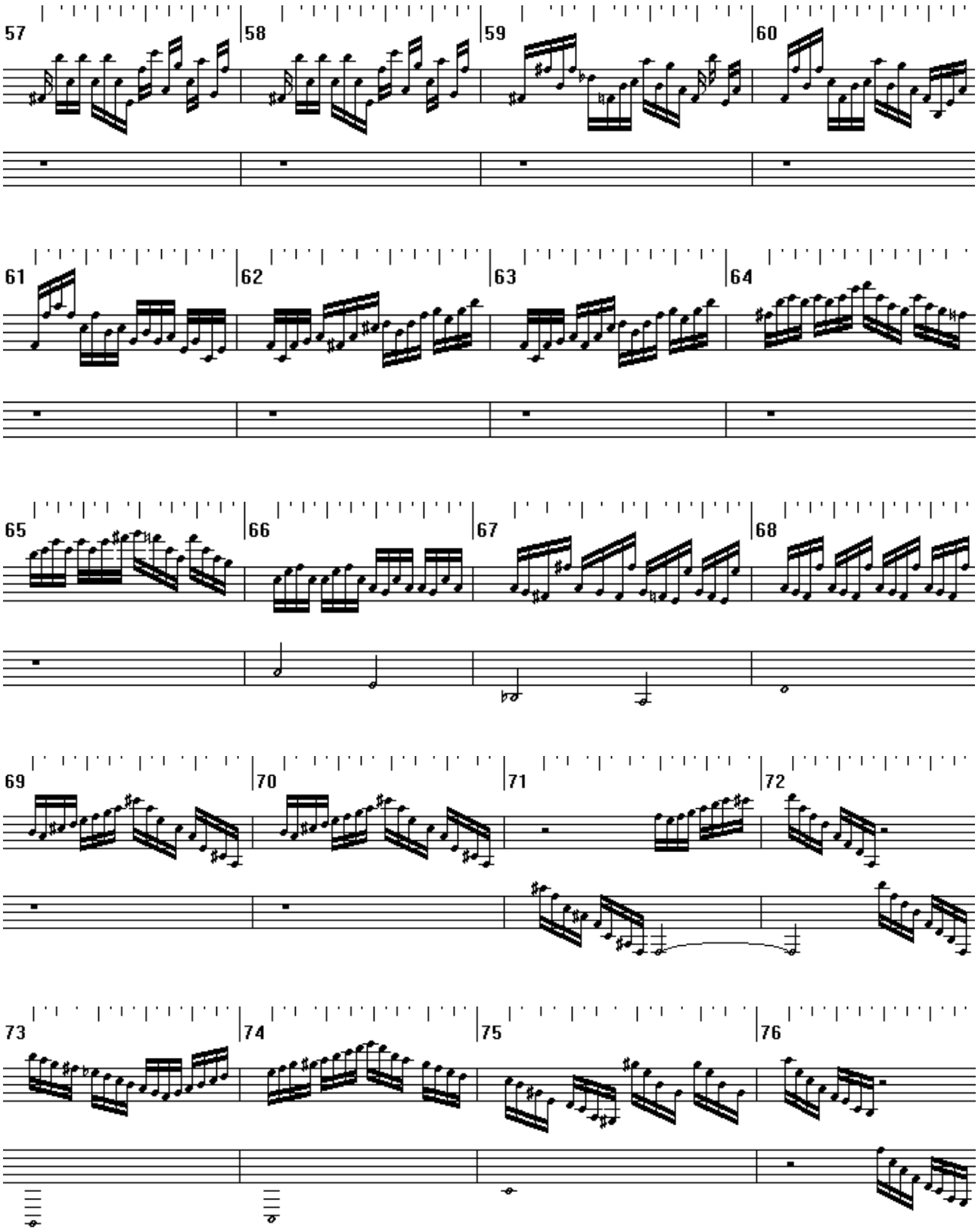
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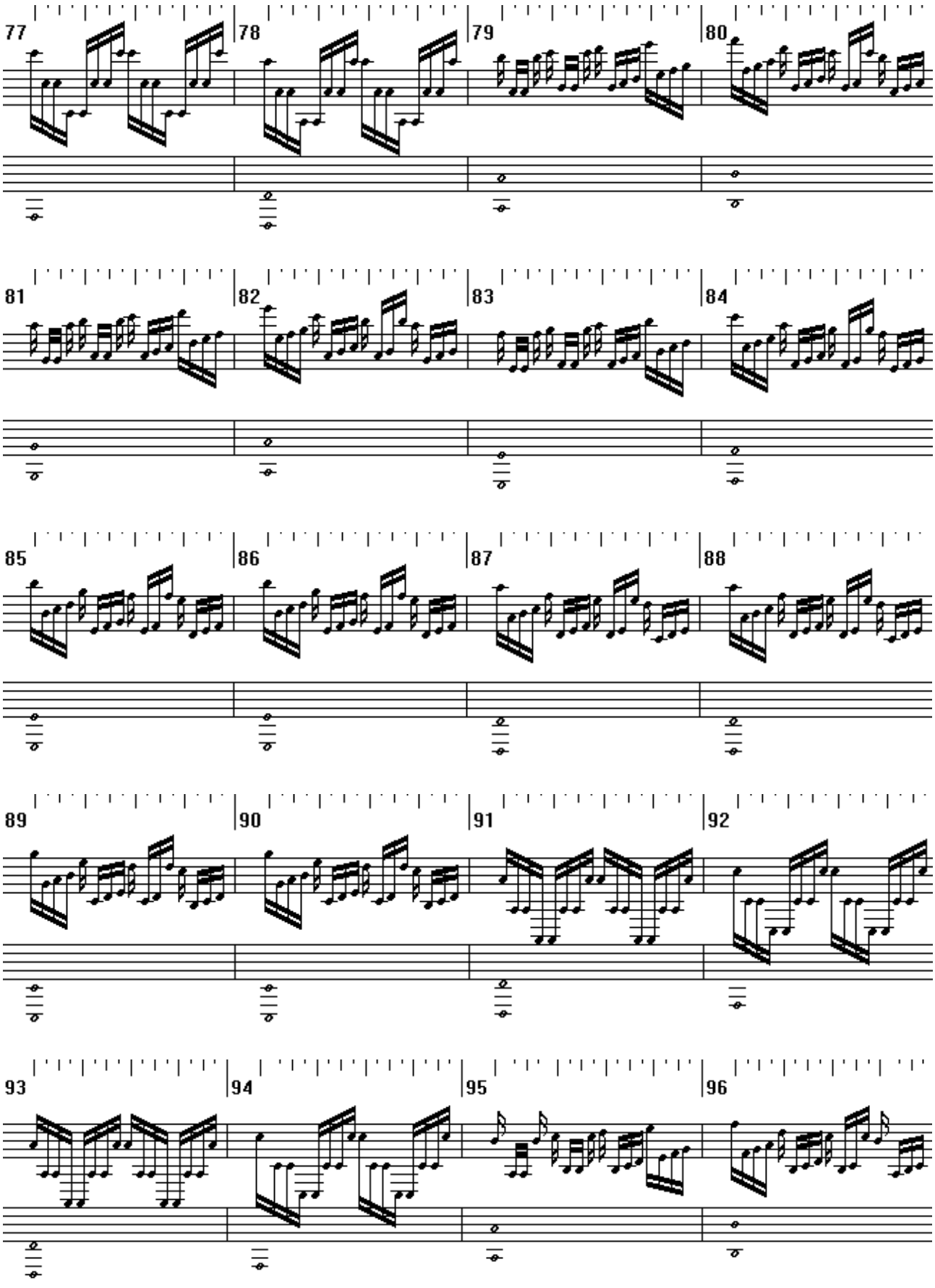
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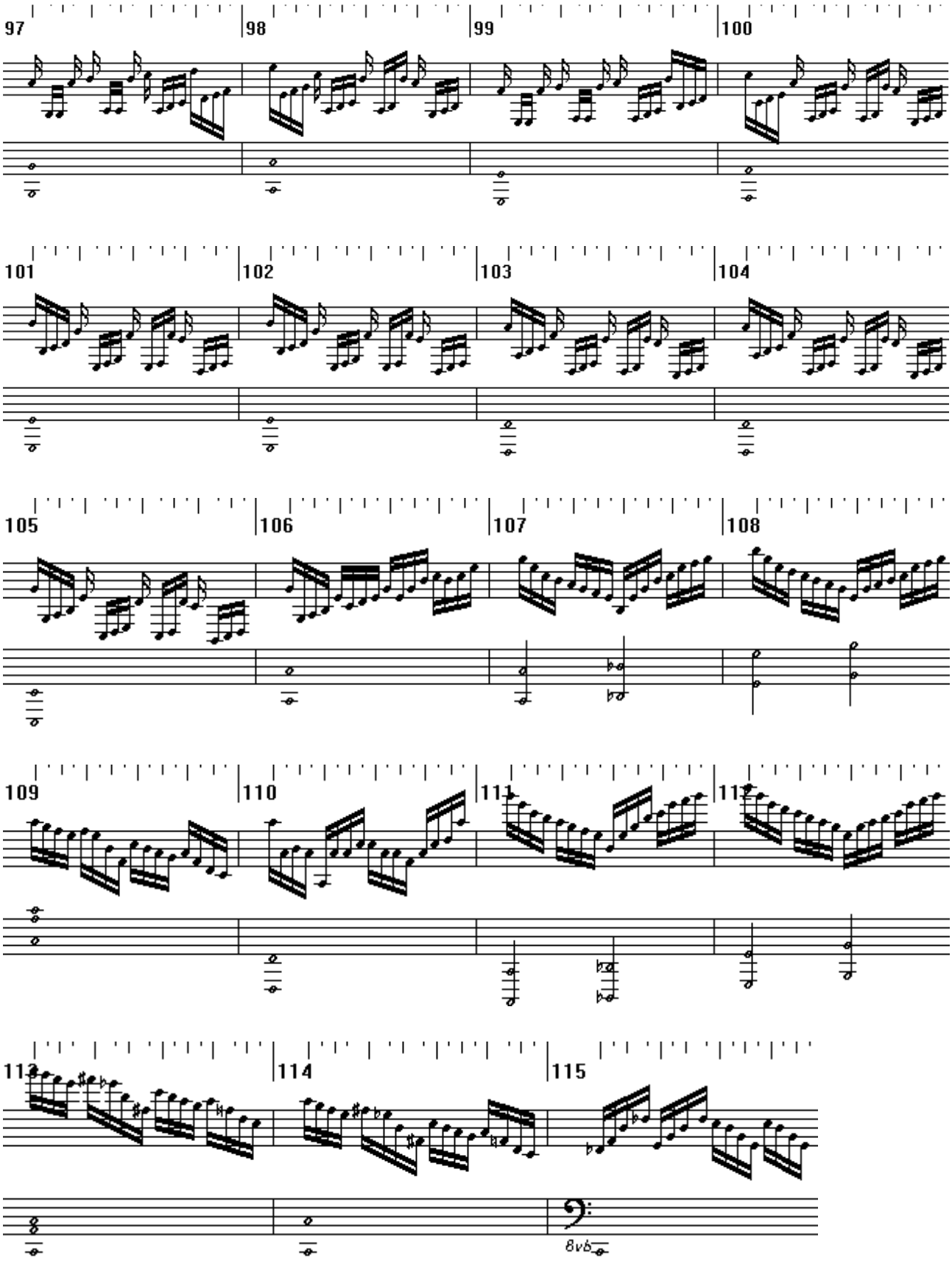
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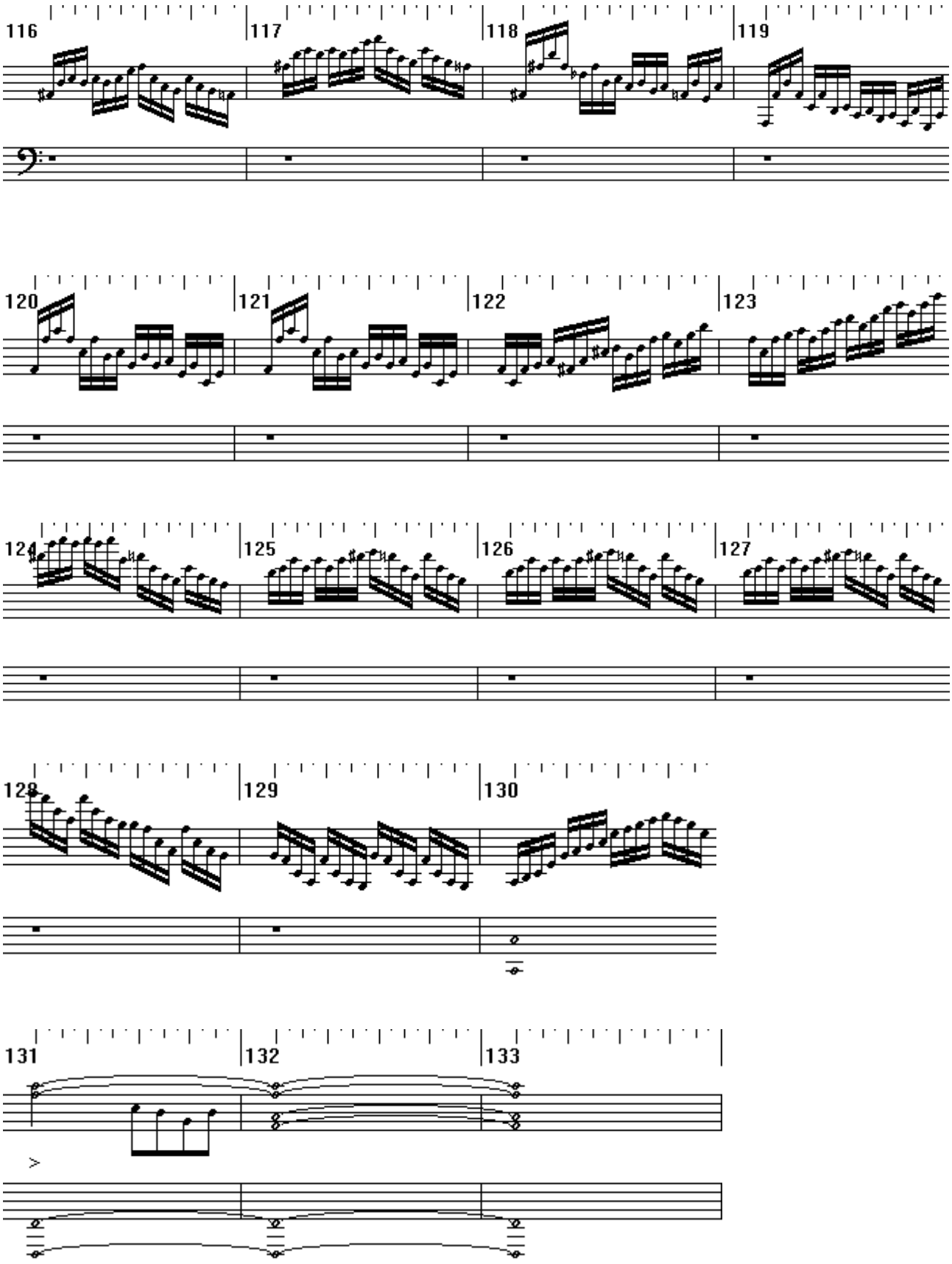
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How To Read This Score

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 → 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 annyoing 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 "D0UJIN EDITI0N" 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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Links/Contact

Main site/blog
http://travelsbypiano.wordpress.com

YouTube channel
http://www.youtube.com/user/travelsbypiano

Scores/MP3
http://imslp.org/wiki/Category:Novegno,_Roberto
http://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 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...