

## README 1ST

Regarding my runaway piano score....:

1. I often play by ear. But as many had asked about the score, I finally wrote it. I wrote it in the mid of my routines, so please understand :D if the score lacks some musical instructions/expressions such as *p*, *mp*, *Ped*, *cresc*, *decresc*, and so on.. Also, sorry if u might find some mistakes or unharmonized notes :p.
2. Usually I used Cakewalk Overture for score writing, but as I haven't been writing any for pretty long time, I used my old Cakewalk Pro Audio 9 (which I had to re-install to my laptop :p). I didn't know how to change the clef in a track (bass clef to treble clef or vice versa) so I made 3 tracks, 2<sup>nd</sup> and 3<sup>rd</sup> tracks are for left hand which ranges from bass to treble clef. Anyone knows how? Please tell me :).
3. I couldn't really transcribe what I play into the score. I copied-pasted a lot, so u can see that this song is really easy. U will notice I used same notes but in higher or lower part.. aaargh, u can just play it at ur will :p..
4. I wrote it in MIDI type (.mid), so if u want to have the mid file, tell me. I might will put the mid file as well in the internet.
5. ummm.... What else uh? Many things came to my mind as I wrote the score,, but now I forgot it :p. I will add them later..
6. Much luck for playing!! Had u any questions, remarks, comments, or anything, feel free to contact me via email or YM: surat\_vita@yahoo.com

Thx,  
Vita

# runaway

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1

1:  
2:  
3:

This system contains measures 1 through 4. The first staff (1:) is in treble clef with a key signature of one flat and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The second staff (2:) is empty. The third staff (3:) is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

5

1:  
2:  
3:

This system contains measures 5 through 7. The first staff (1:) continues the melodic line with some rests. The second staff (2:) continues with a rhythmic accompaniment of eighth notes. The third staff (3:) is empty.

8

1:  
2:  
3:

This system contains measures 8 through 10. The first staff (1:) has a rest in measure 8 followed by a melodic phrase. The second staff (2:) continues with eighth-note accompaniment. The third staff (3:) is empty.

11

1:  
2:  
3:

This system contains measures 11 through 14. The first staff (1:) has a melodic phrase followed by a rest. The second staff (2:) continues with eighth-note accompaniment. The third staff (3:) is empty.

14

1:  
2:  
3:

17

1:  
2:  
3:

20

1:  
2:  
3:

23

1:  
2:  
3:

26

1:

2:

3:

30

1:

2:

3:

34

1:

2:

3:

37

1:

2:

3:

40

1:  
2:  
3:

This system covers measures 40 to 42. The first staff (1) contains a melodic line with eighth and sixteenth notes, including some rests. The second staff (2) is empty. The third staff (3) contains a bass line with a complex rhythmic pattern of sixteenth notes and eighth notes.

43

1:  
2:  
3:

This system covers measures 43 to 46. The first staff (1) features a melodic line with chords and rests. The second staff (2) is empty. The third staff (3) continues the bass line with intricate sixteenth-note patterns.

47

1:  
2:  
3:

This system covers measures 47 to 50. The first staff (1) shows a melodic line with chords and rests. The second staff (2) is empty. The third staff (3) continues the bass line with intricate sixteenth-note patterns.

50

1:  
2:  
3:

This system covers measures 51 to 54. The first staff (1) features a melodic line with chords and rests. The second staff (2) is empty. The third staff (3) continues the bass line with intricate sixteenth-note patterns.

54

1:  
2:  
3:

This system contains measures 54, 55, and 56. Part 1 (treble clef) starts with two chords, followed by a melodic line with eighth notes and a quarter rest. Part 2 (treble clef) is silent. Part 3 (bass clef) has a melodic line with eighth notes and chords.

57

1:  
2:  
3:

This system contains measures 57, 58, and 59. Part 1 (treble clef) has a melodic line with eighth notes and chords. Part 2 (treble clef) is silent. Part 3 (bass clef) has a melodic line with eighth notes and chords.

60

1:  
2:  
3:

This system contains measures 60, 61, and 62. Part 1 (treble clef) has a melodic line with eighth notes and chords. Part 2 (treble clef) is silent. Part 3 (bass clef) has a melodic line with eighth notes and chords.

63

1:  
2:  
3:

This system contains measures 63, 64, and 65. Part 1 (treble clef) has a melodic line with eighth notes and chords. Part 2 (treble clef) is silent. Part 3 (bass clef) has a melodic line with eighth notes and chords.

66

1:



2:



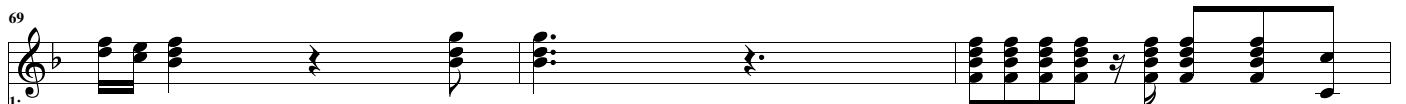
3:



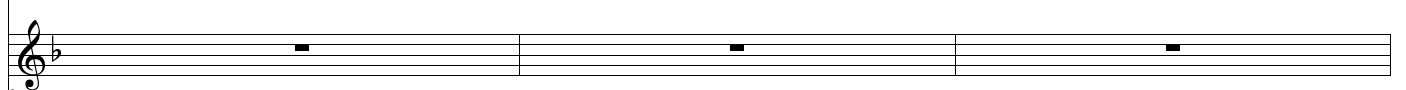
System 66: Staff 1 (treble clef) contains a sequence of chords and notes with slurs and accents. Staff 2 (treble clef) is mostly empty with a few rests. Staff 3 (bass clef) features a complex rhythmic pattern with many sixteenth notes and slurs.

69

1:



2:




3:



System 69: Staff 1 (treble clef) shows chords and notes with slurs. Staff 2 (treble clef) is mostly empty. Staff 3 (bass clef) continues the rhythmic pattern with slurs and accents.

72

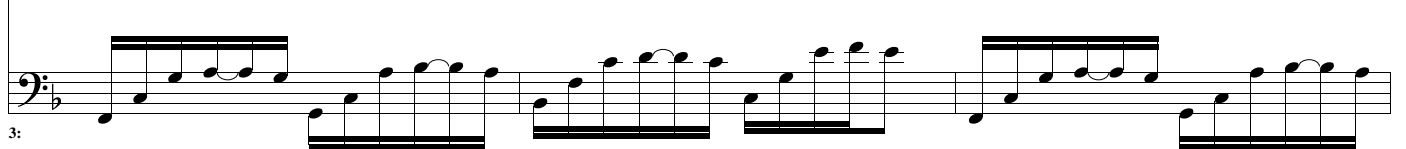
1:



2:



3:



System 72: Staff 1 (treble clef) contains chords and notes with slurs. Staff 2 (treble clef) is mostly empty. Staff 3 (bass clef) features a complex rhythmic pattern with many sixteenth notes and slurs.

75

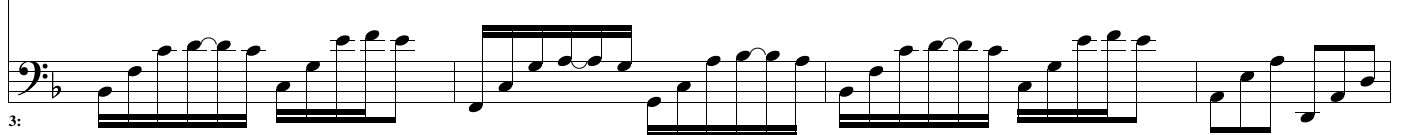
1:



2:



3:



System 75: Staff 1 (treble clef) contains chords and notes with slurs. Staff 2 (treble clef) is mostly empty. Staff 3 (bass clef) continues the rhythmic pattern with slurs and accents.

79

1:  
2:  
3:

This system contains measures 79, 80, and 81. The first staff (1:) is in treble clef with a key signature of one flat. It features a series of chords and melodic lines, including a triplet of eighth notes in measure 81. The second staff (2:) is empty. The third staff (3:) is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

82

1:  
2:  
3:

This system contains measures 82, 83, and 84. The first staff (1:) continues the melodic and harmonic material from the previous system. The second staff (2:) remains empty. The third staff (3:) provides a consistent bass line accompaniment.

85

1:  
2:  
3:

This system contains measures 85, 86, and 87. The first staff (1:) shows a change in the melodic line and includes a final chord in measure 87. The second staff (2:) is empty. The third staff (3:) concludes the bass line with a final note and a fermata.