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

# 104

## Sonata

No. 17

1. Allegro
2. Moderato alla breve

for piano

original composition

2010

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

*

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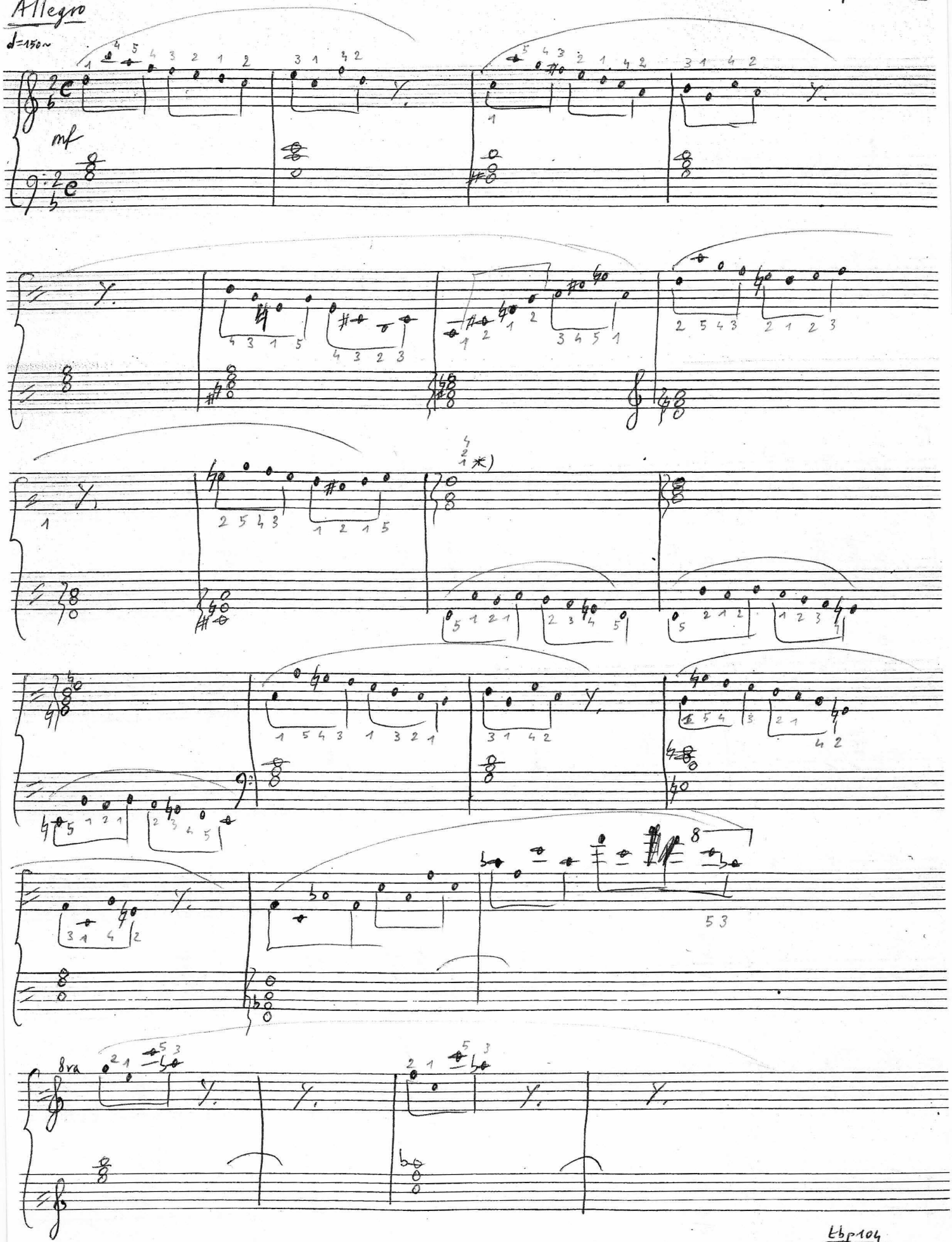
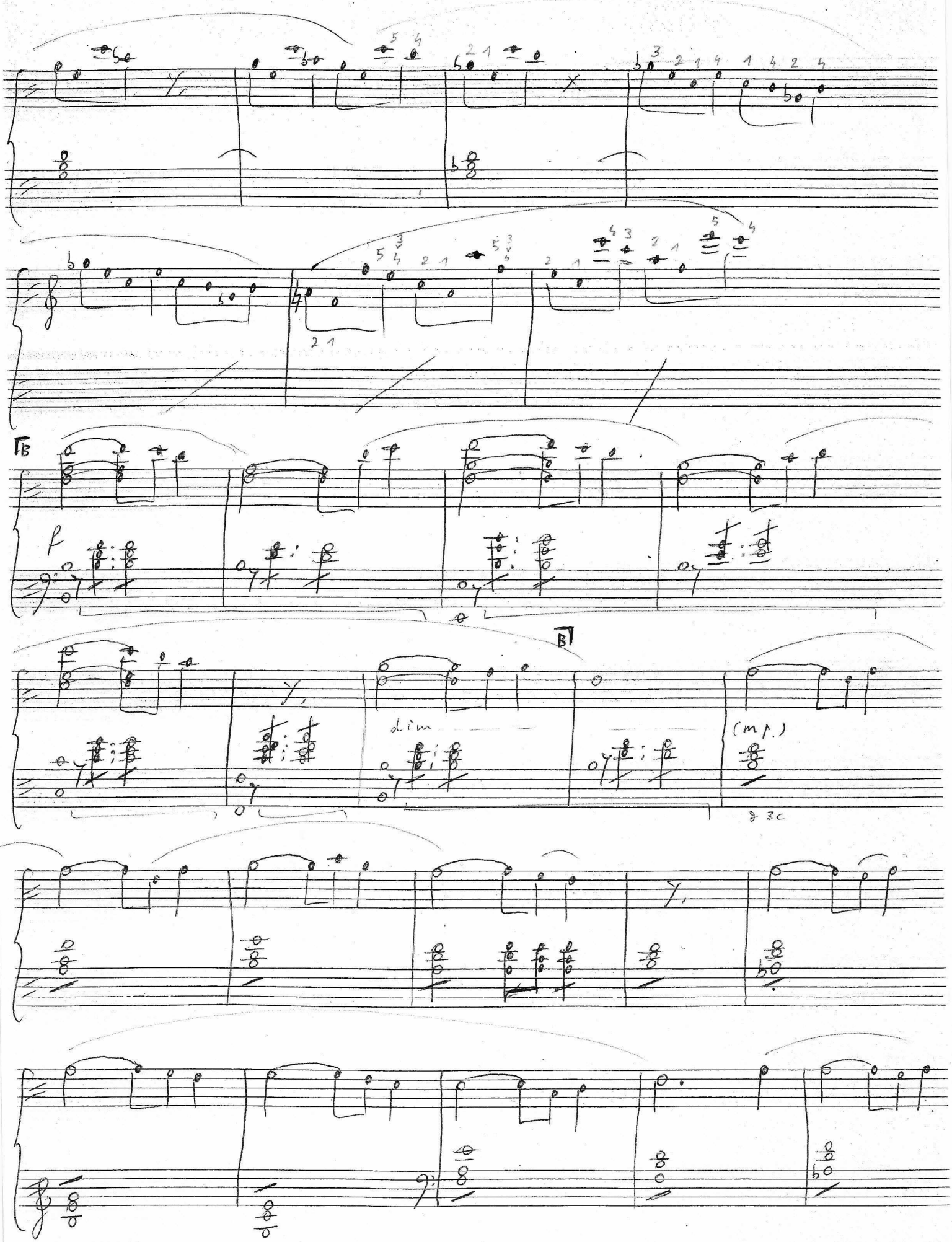
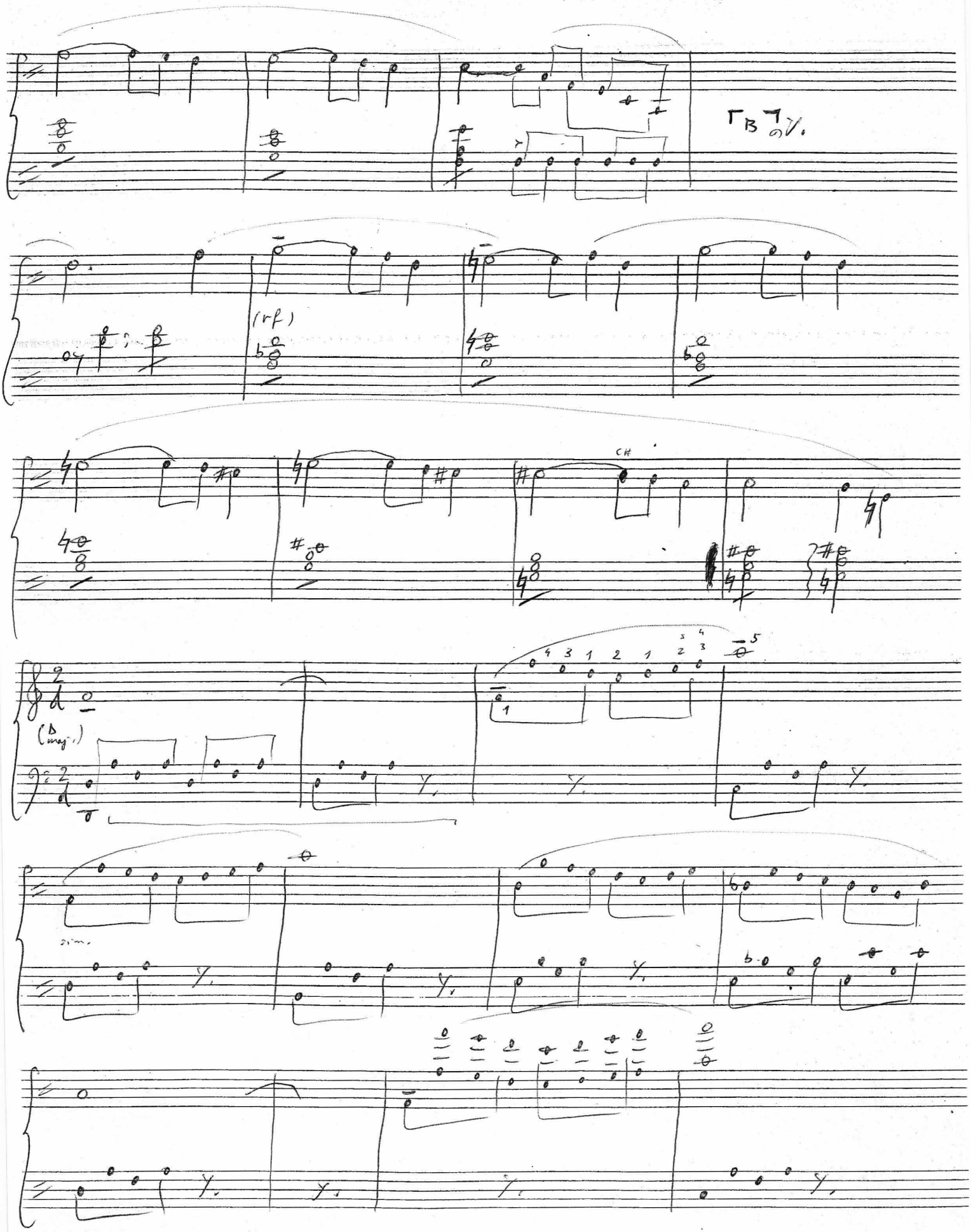


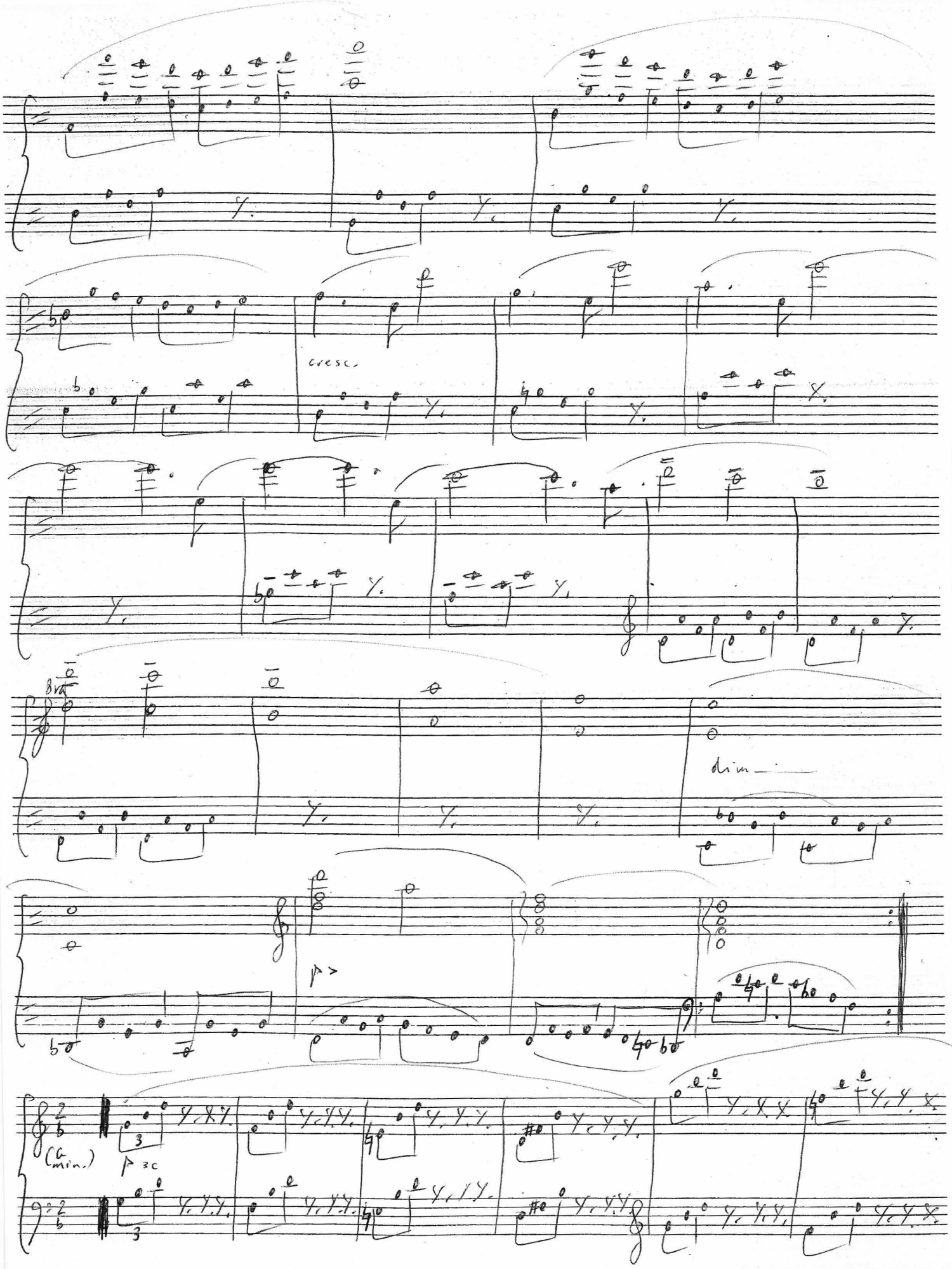

*) suonare: 3-c. (tre corde) qui e simile dove opportuno



Gbp104
Piano Sonata (n.17) in G m
1° mov.

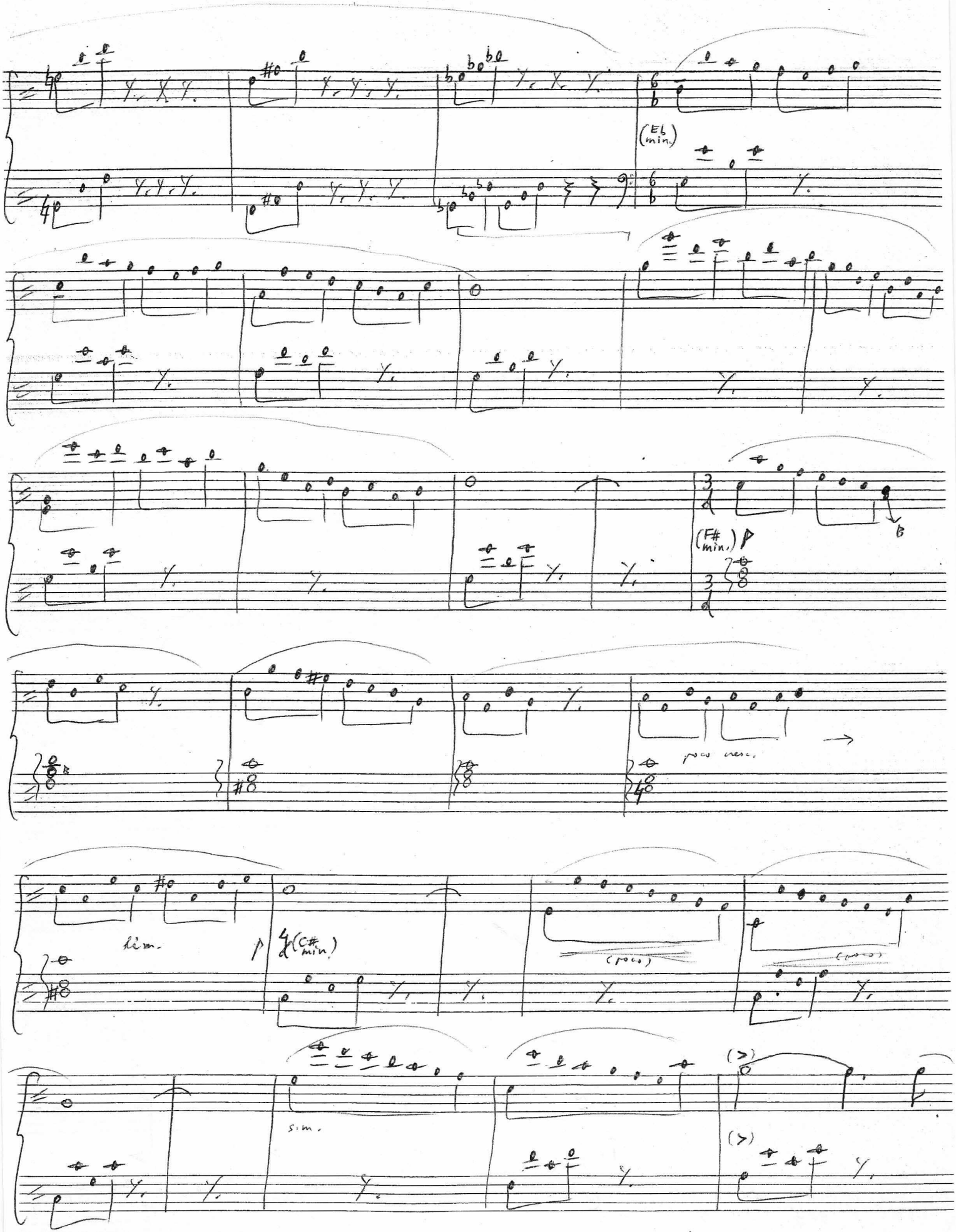

TB
f
dim
(mp)


(rf)
CH
(D maj.)
dim.



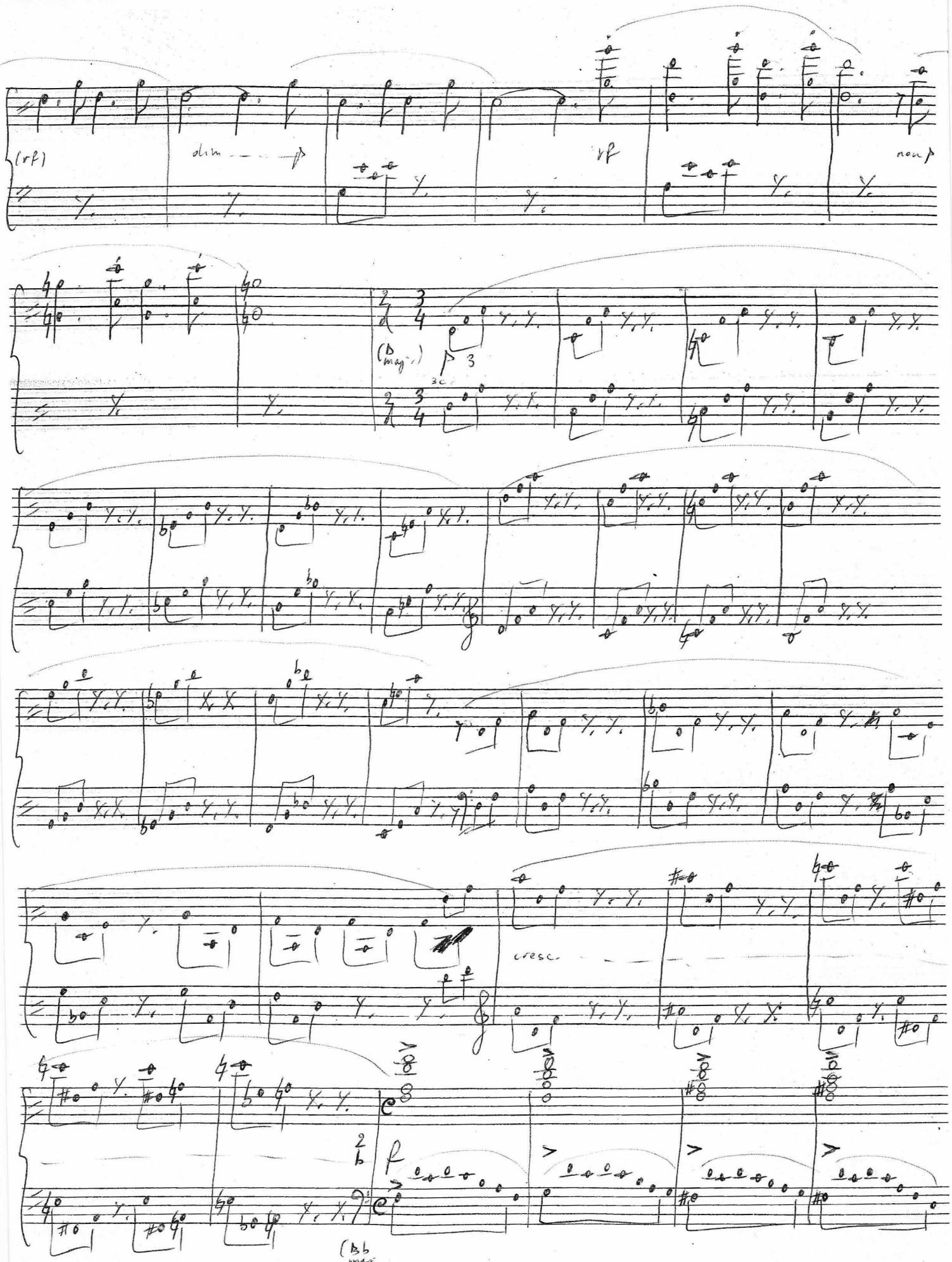



Ubp104_1






44104-1



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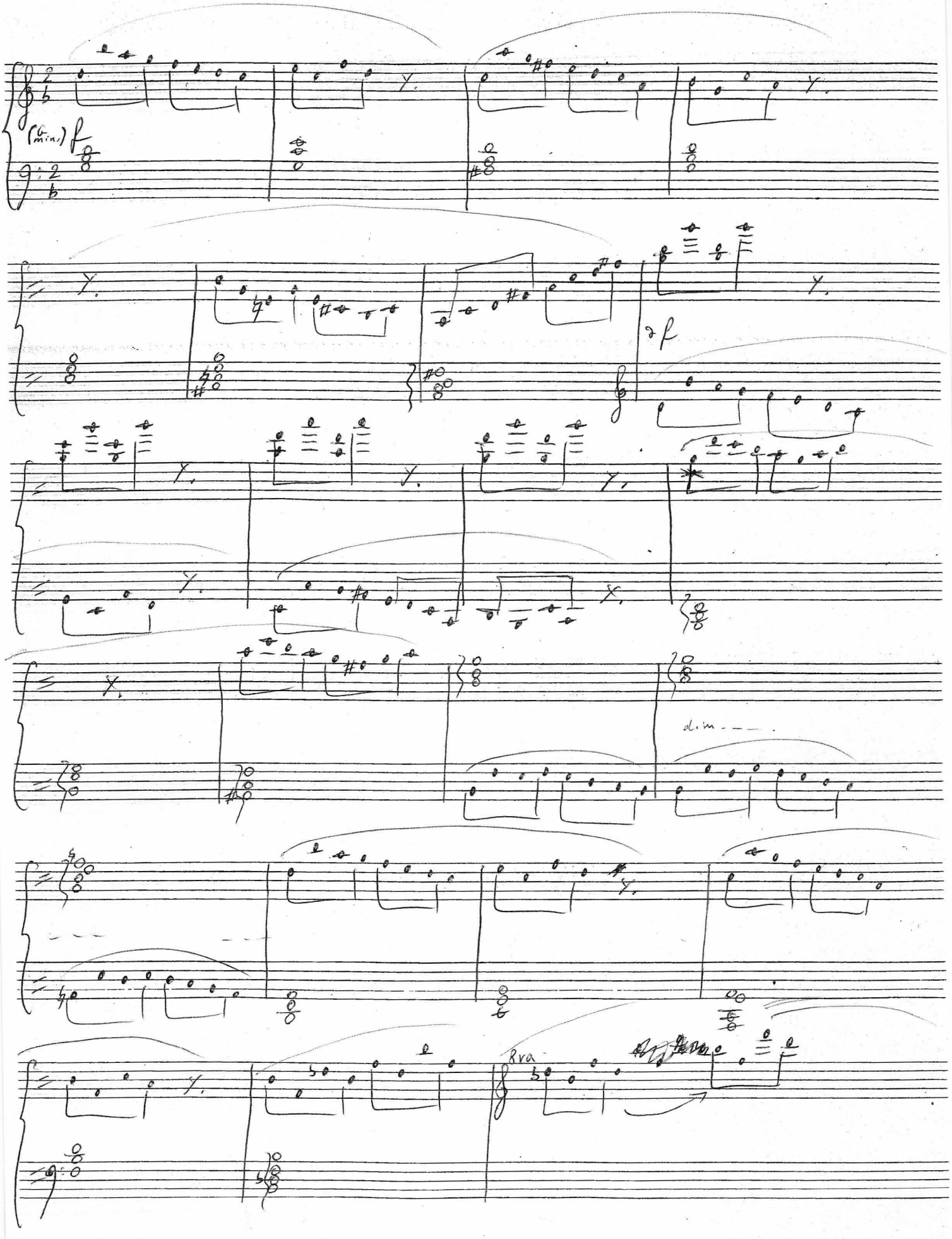
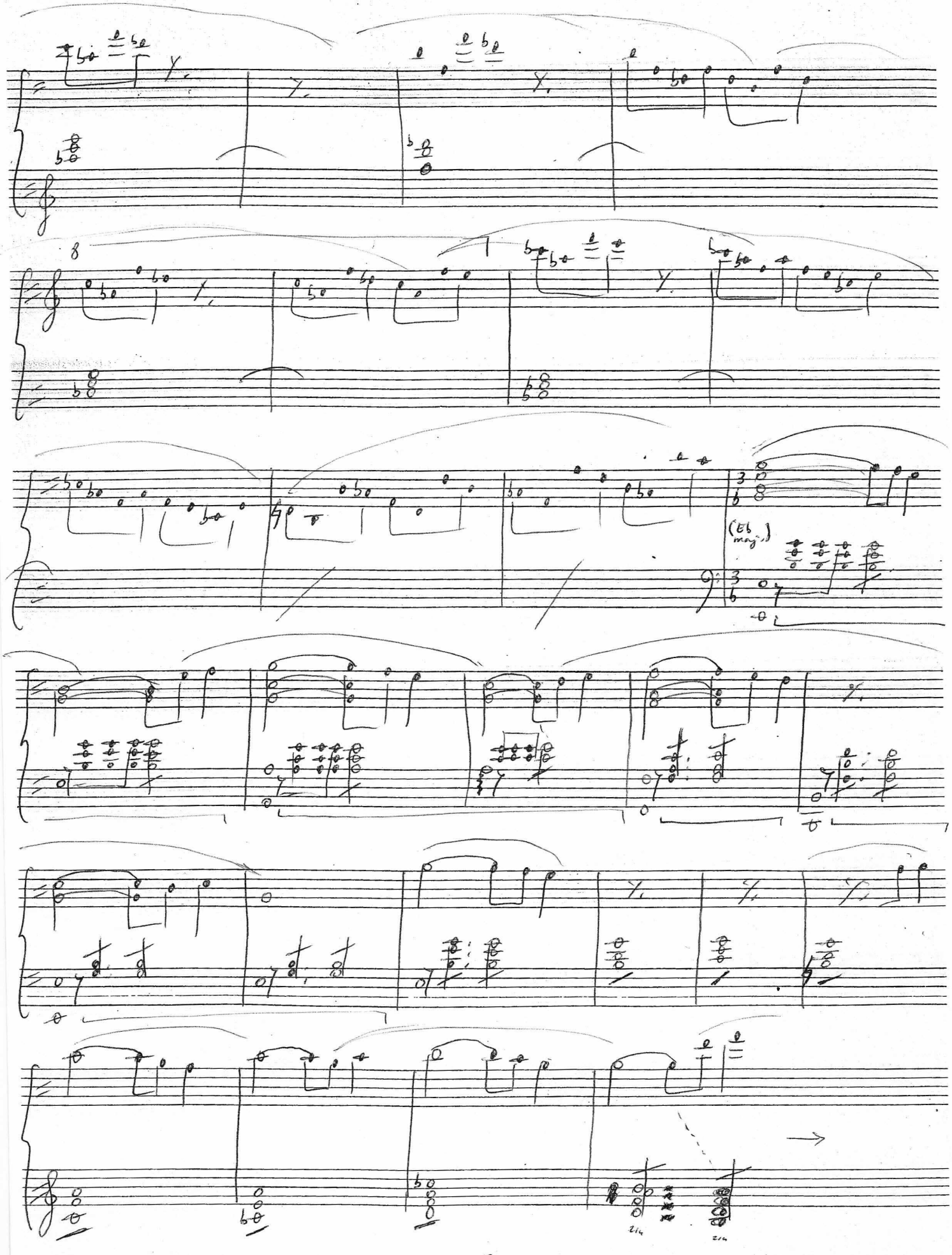
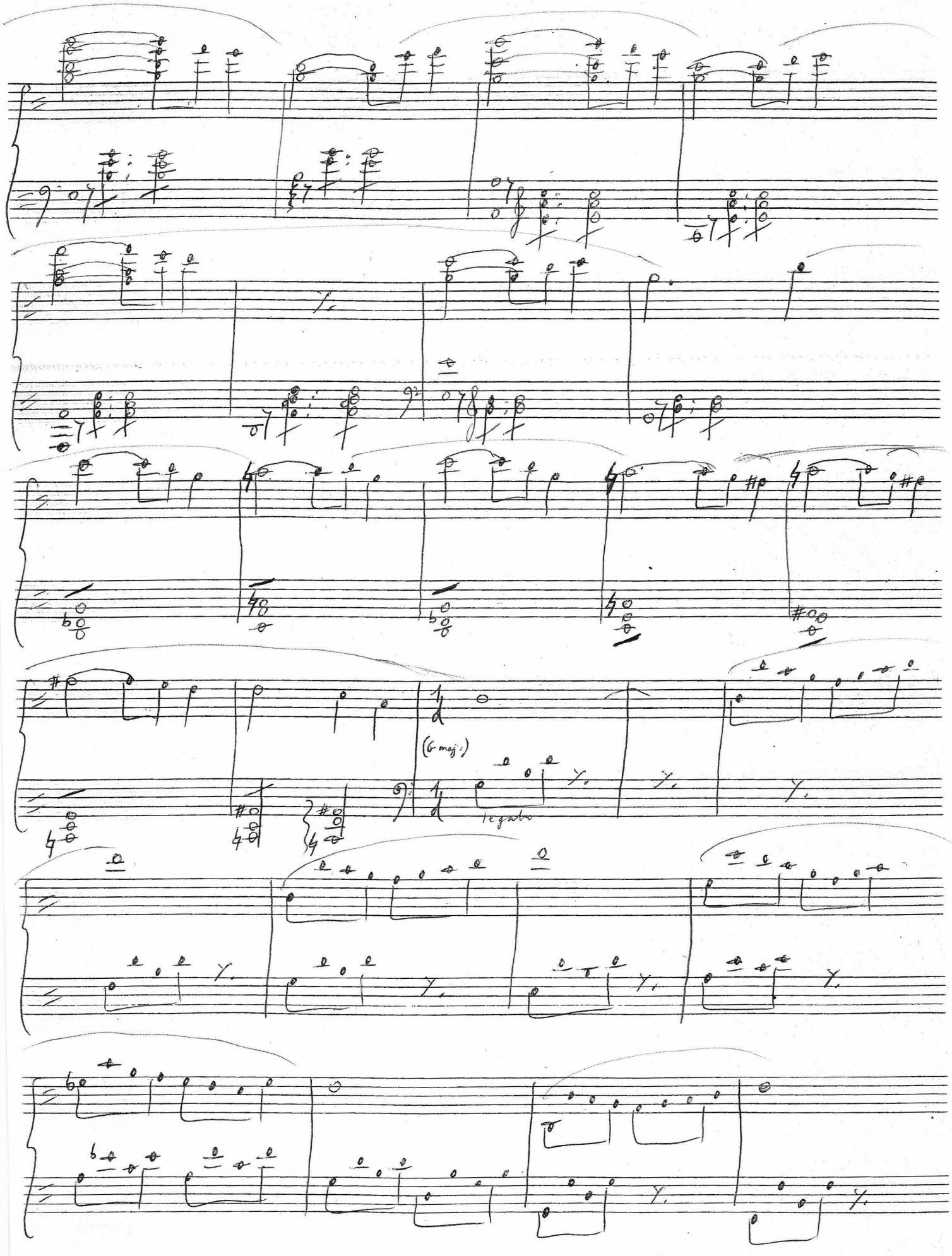
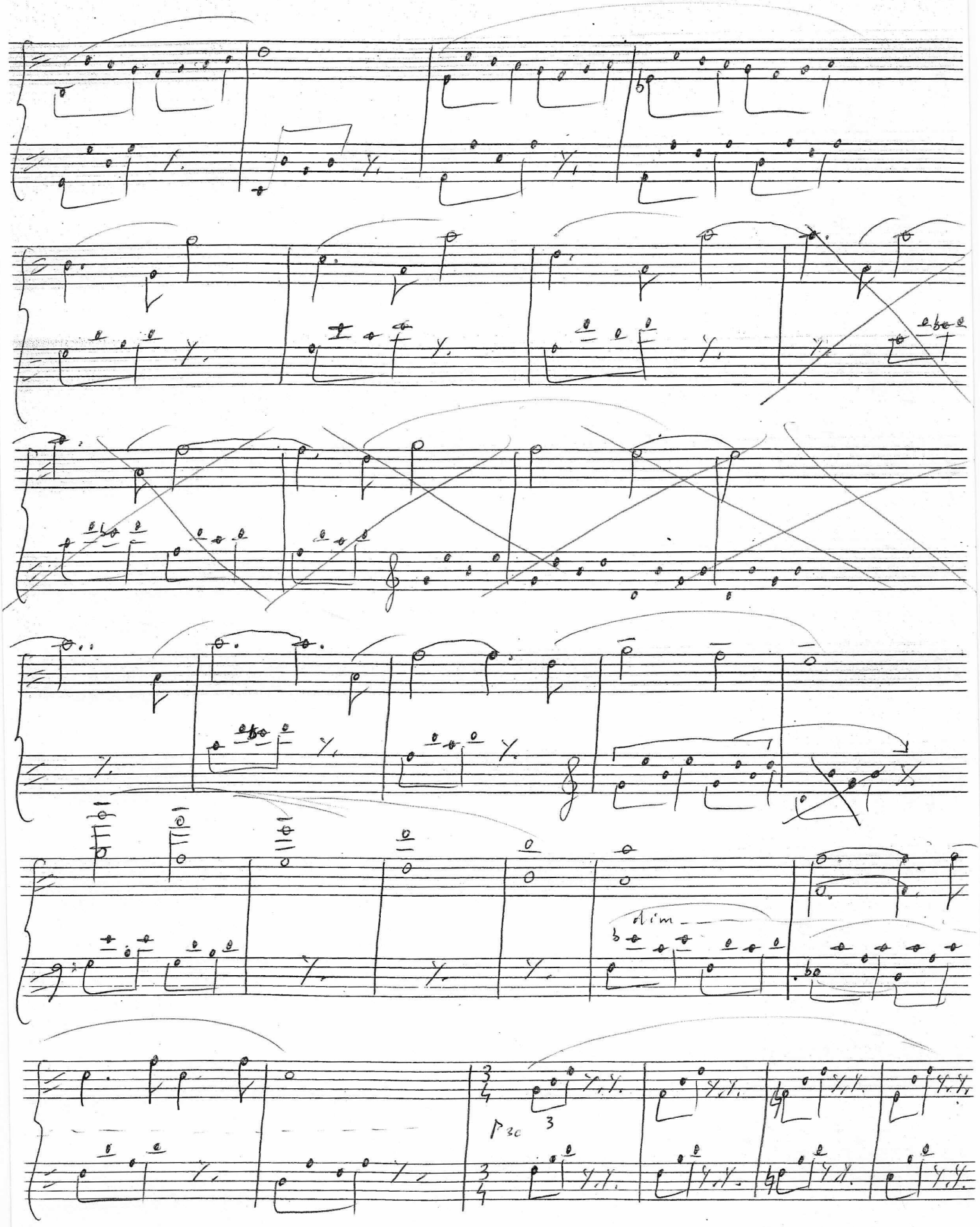
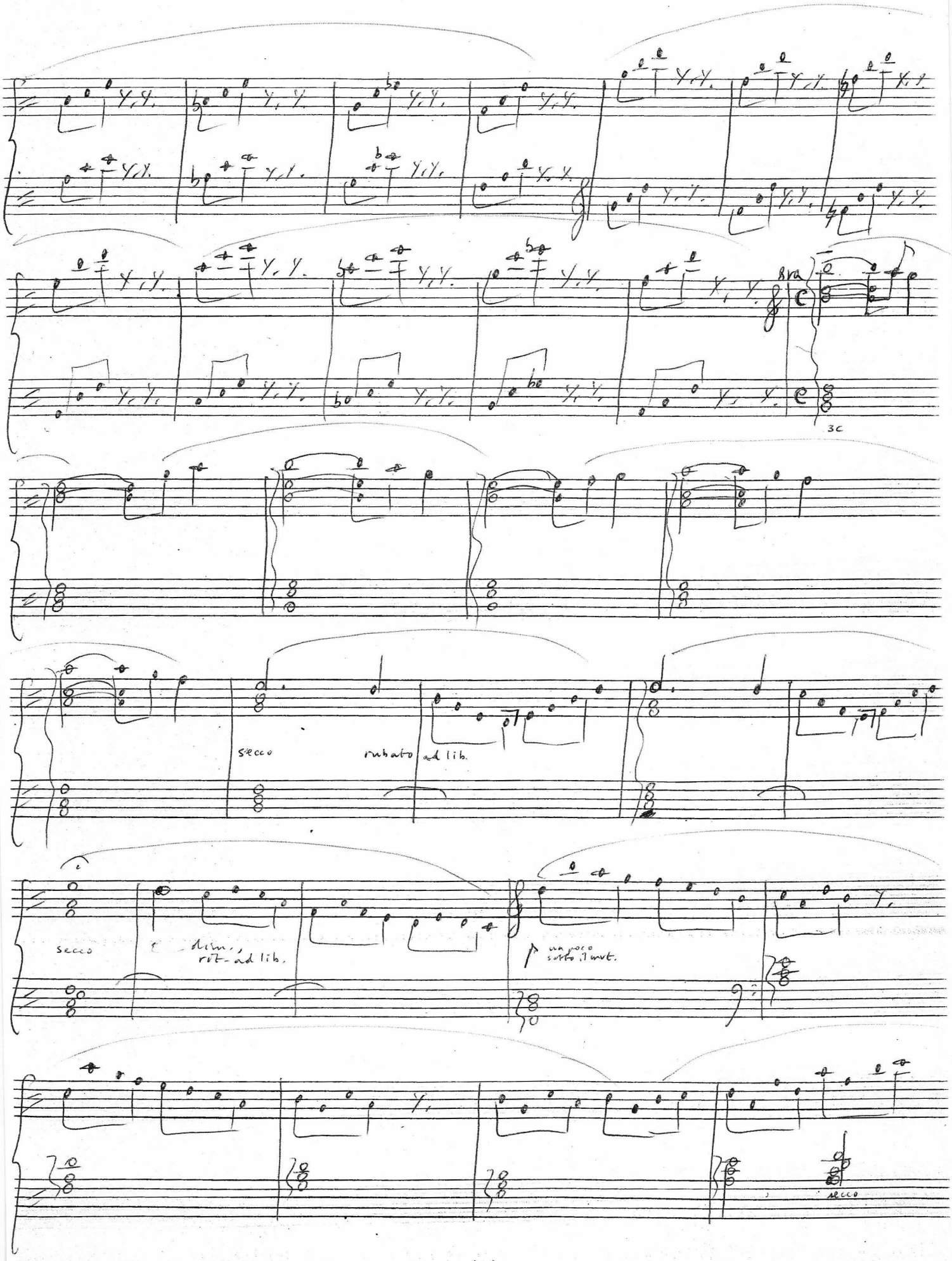
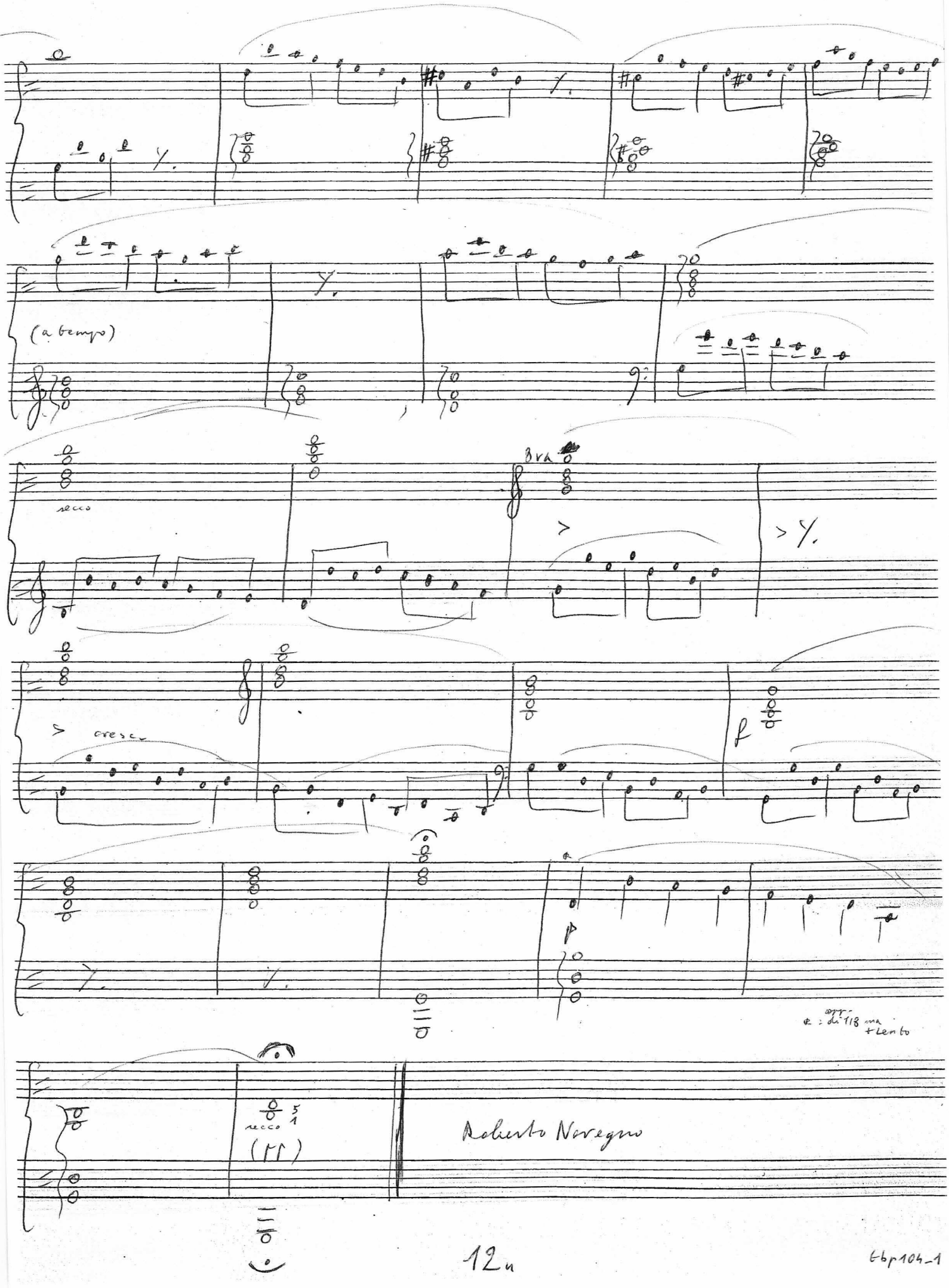

(G min.) f
8va


8
(Eb maj.)


(G maj.)
legato


dim
p 3c
3


8va
3c
secco
rubato ad lib.
secco
dim., rit. ad lib.
un poco sotto il mvt.
secco



(a tempo)

secco

Bra

cresc.

f

p

opp. di 118 ma + Lento

secco 5 1

(pp)

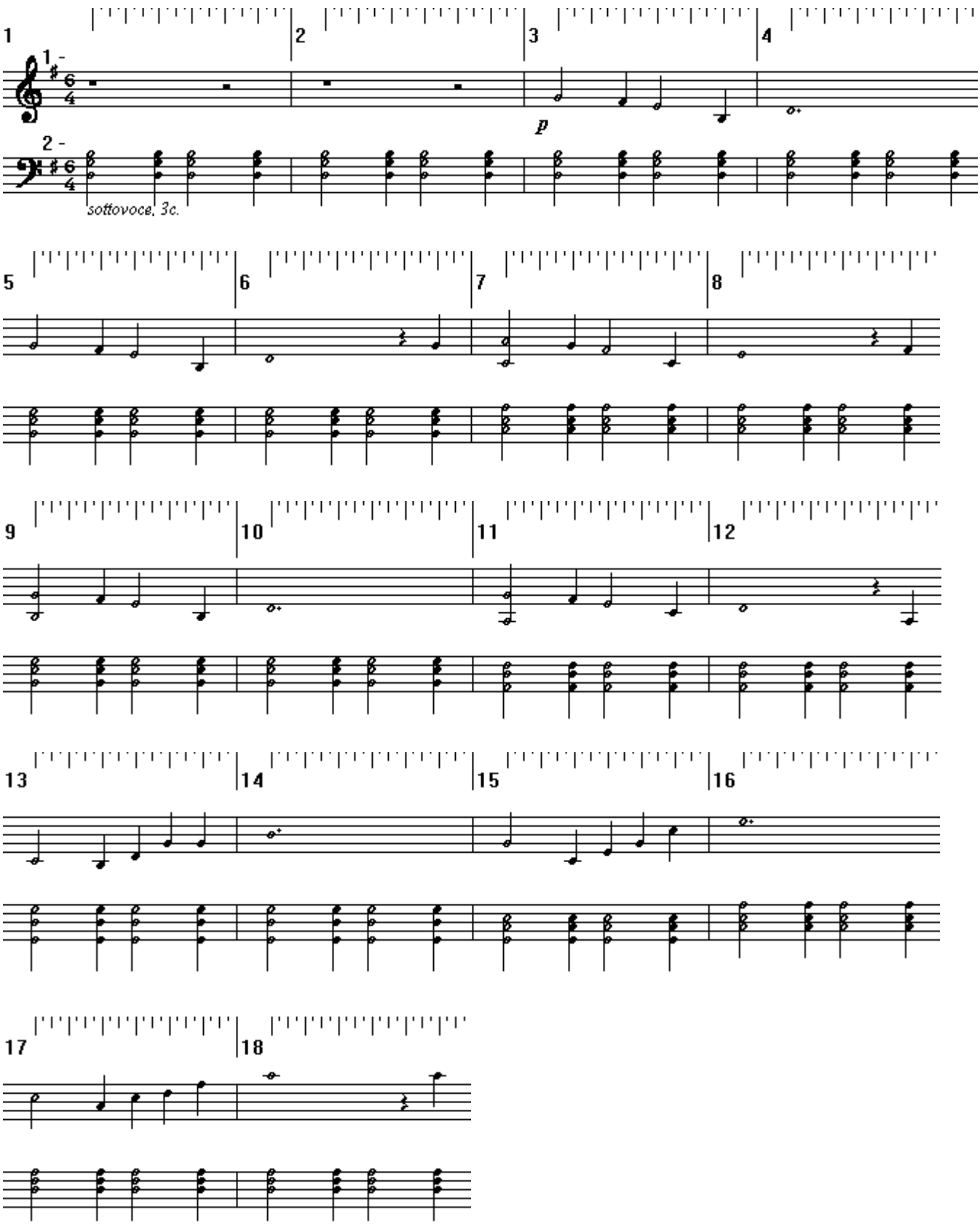
Roberto Novegno

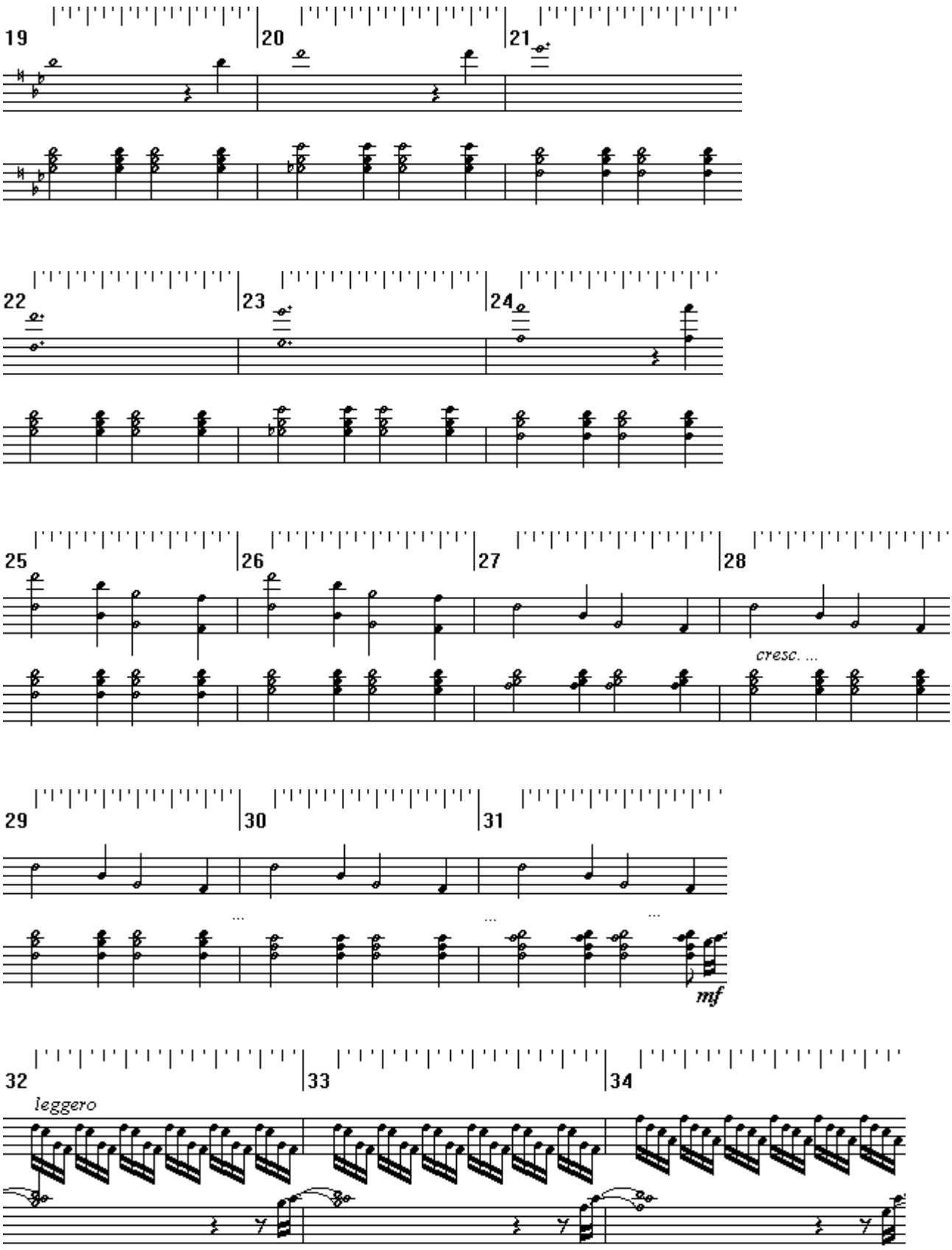


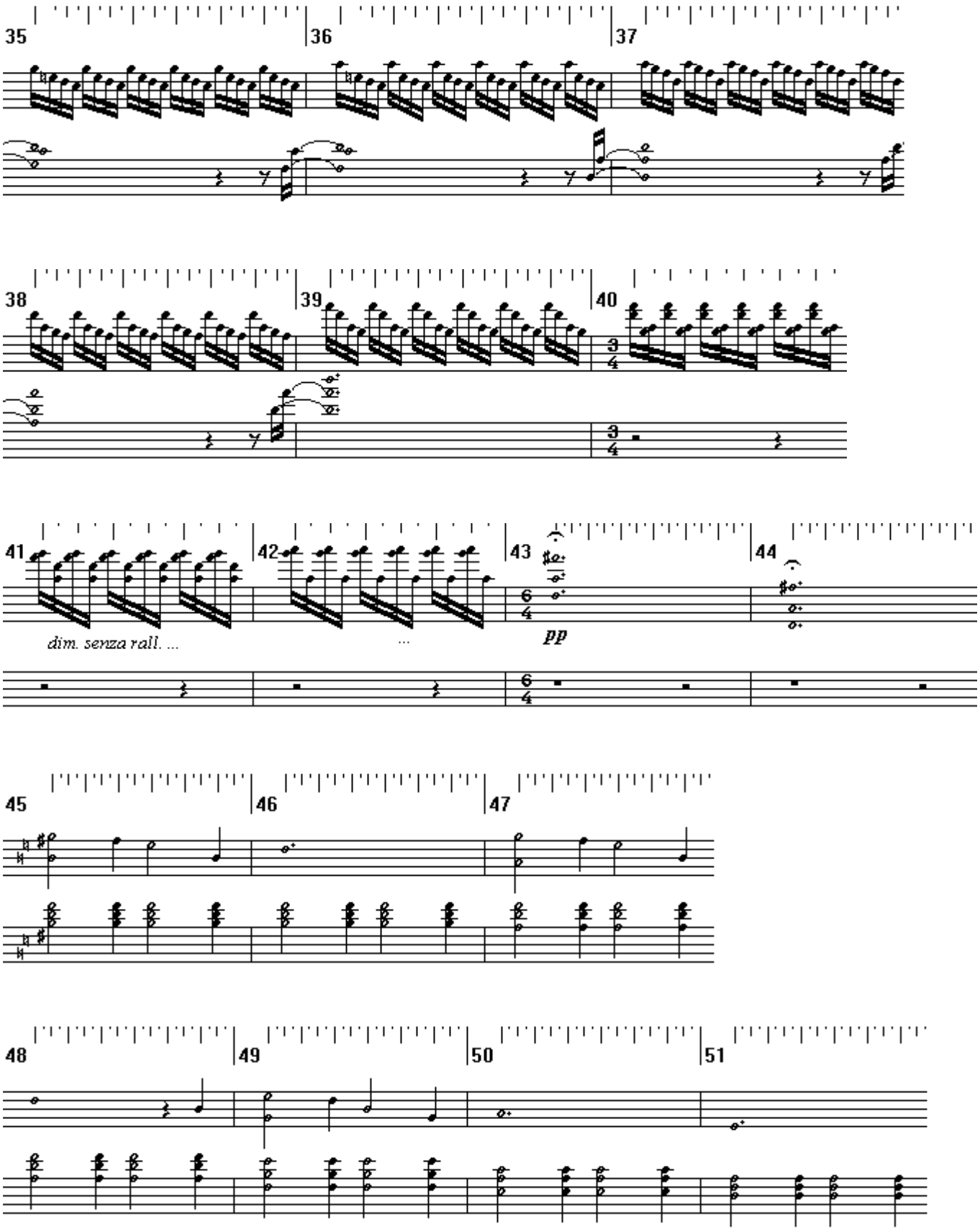
tbp104_1

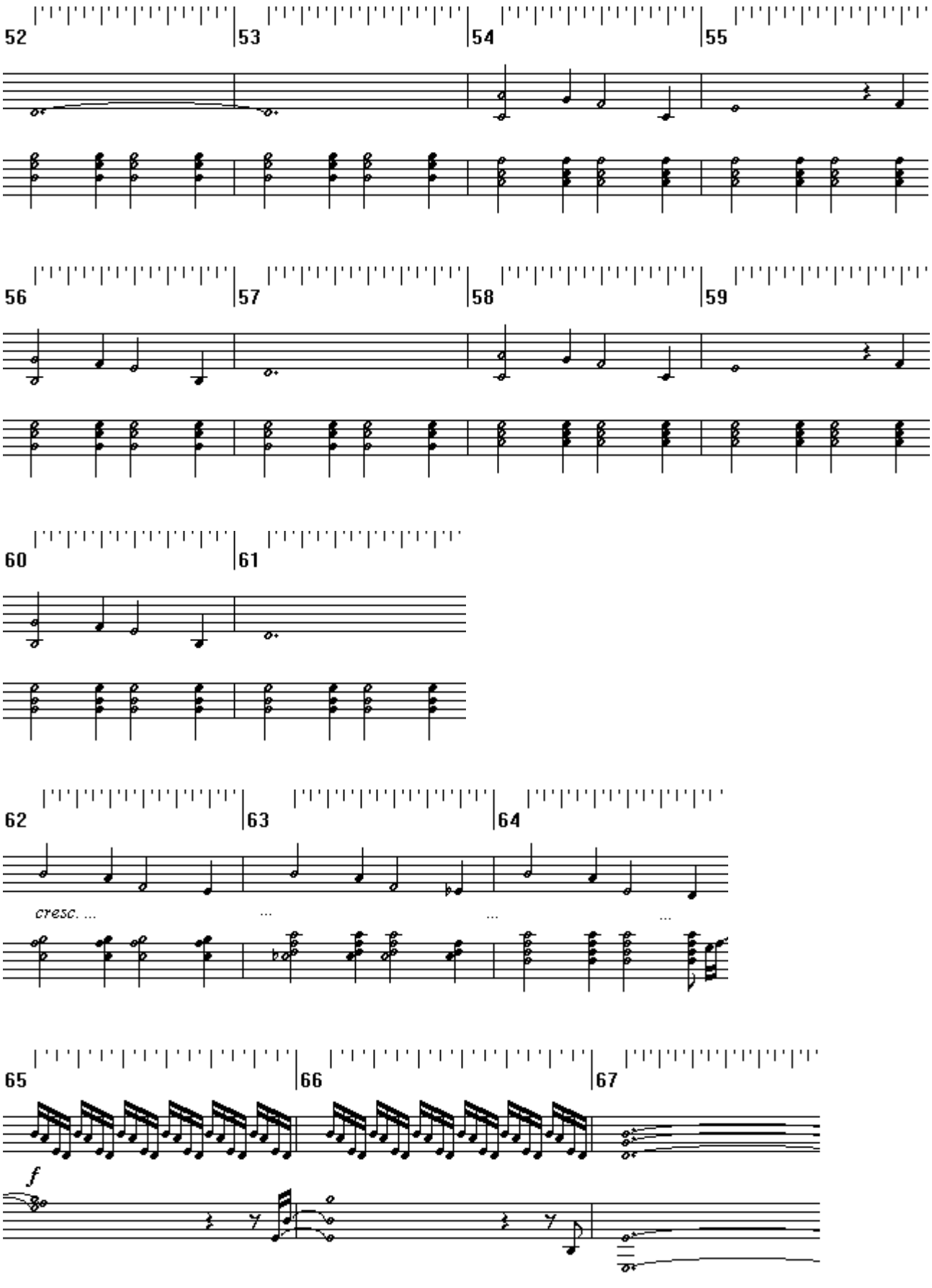
tbp104 – Sonata No.17 – 2nd movement
original composition – travelsbypiano (2010)

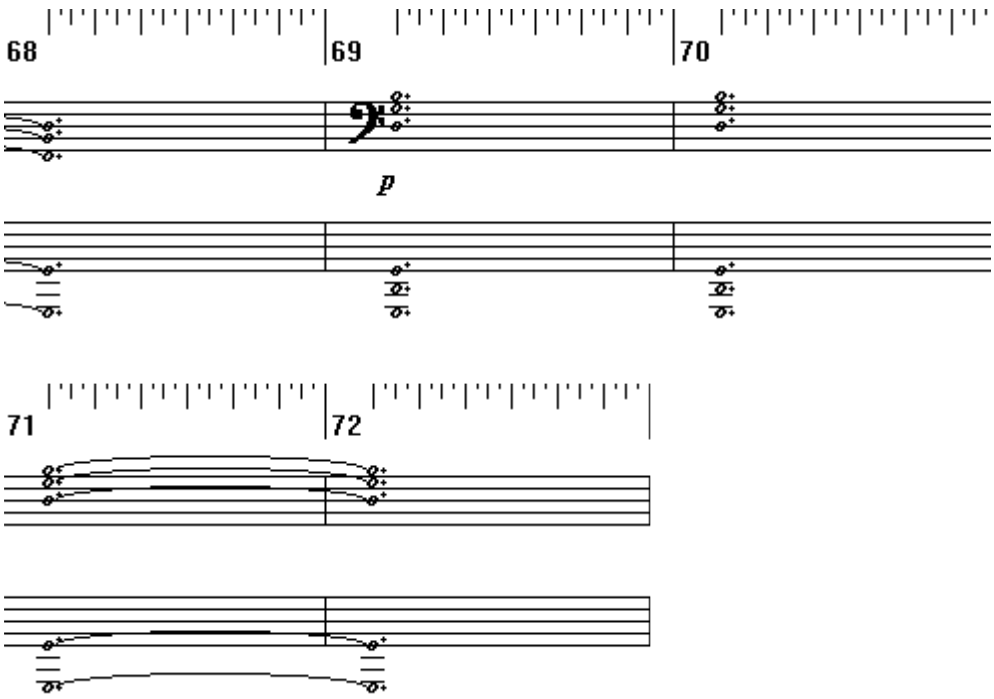
***Moderato alla breve*** **( = 210)**




19
20
21
22
23
24
25
26
27
28
cresc. ...
29
30
31
mf
32
33
34
leggero


35
36
37
38
39
40
41
42
43
44
dim. senza rall. ...
pp
45
46
47
48
49
50
51


52
53
54
55
56
57
58
59
60
61
62
63
64
cresc. ...
65
66
67
f


68
69
70
p


71
72

# How To Read This Score
# (Manuscript)

This PDF score is a scan of my original manuscript. For some compositions I still prefer to write out the score in the old, traditional way (= by hand) when it is faster than typesetting or sequencing a digital copy.

Since this a hand-written score you will find a few shorthands I commonly use. Some of these are not "standard" and may be puzzling at first, so please refer to the cheat sheet below ☺

***

**Key signature shorthands / 1**

Alterations (b, #) of a key signature are either noted with the usual symbols OR with a shorthand that tells how many flats or sharps must be considered, with "b" for "flats" and "d" for "sharps" (d comes from "diesis" which is the Italian word for "sharp")

Examples:

E flat major or C minor could be shorthanded as

3
b

G major or E minor could be shorthanded as

1
d

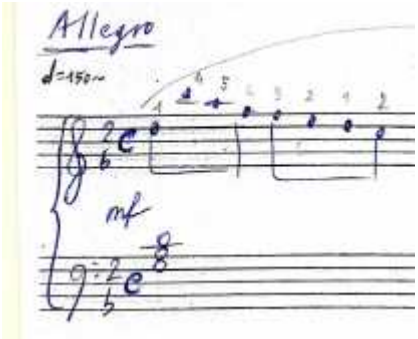
Note that since I (generally) write tonal music there is no confusion: a certain number of flats or sharps always determines which notes are supposed to be flatted or sharped. If the piece is in C sharp minor or E major, how many sharps you have? 4: F#, C#, G#, D#. Which are the keys with 4 sharps? C#m and E. Which notes are sharped? F#, C#, G#, D#. There you go. If you say "4 sharps" it is sufficient information to know which notes are sharped.

If some other interpretation is required, I don't use this shorthand in the first place.

Example from Piano Sonata No.17, tbp 104, 1st movement: the Sonata is in G minor so you read

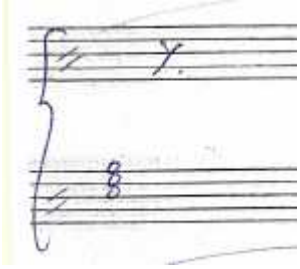
2
b

since G minor has two "flats": B flat and E flat.



**Key signature shorthands / 2**
When the key signature (note: *clef included*) doesn't change from one stave to the next, then the following staves will have the shorthand "=" ("equal" sign) instead of repeating the same key signature of the preceding stave.

Again, example from Piano Sonata No.17, tbp 104, 1st movement: the key signature doesn't change on the second (and following) staves, it's still G minor, so you get:



Note that the "=" signs are somewhat tilted in order to be more noticeable on the pentagram.

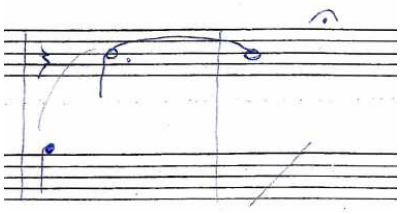
**Bar numbers**
Bar numbers, when noted, are written between square brackets. [1] is bar 1.

**Repetition shorthand**
When a long passage is repeated but it is too far apart to use the customary repetition signs, I write instead [ = start – finish]. So if you see [ = 90 – 115 ] it means: play again from bar 90 to 115, or more precisely: the following 26 bars are the same as bar 90 to bar 115.

**Fingering**
I'm no professor. The fingering indications I sometimes put in, just for kicks, refer to how _I_ play. which may be (technically) the "wrong" way (yes, even if I'm the composer).

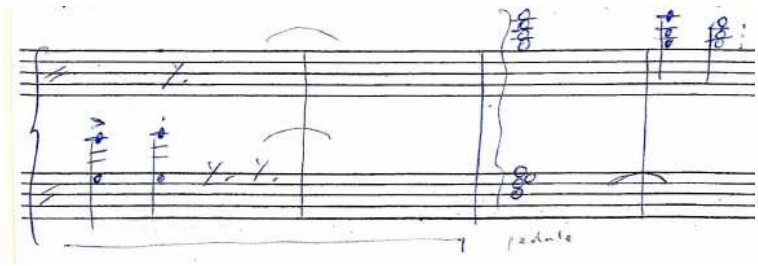
**(Date and) Signature**
You will sometimes find at the end of the score my signature and, especially in the early compositions, the date (and place). I would like to point out that even if the signature is only on the last page, this doesn't make the other ones fake: they are all authentic. Also, the date and place (where found) don't mean "when and where I completed the composition", but rather "when and where I finished compiling the score".

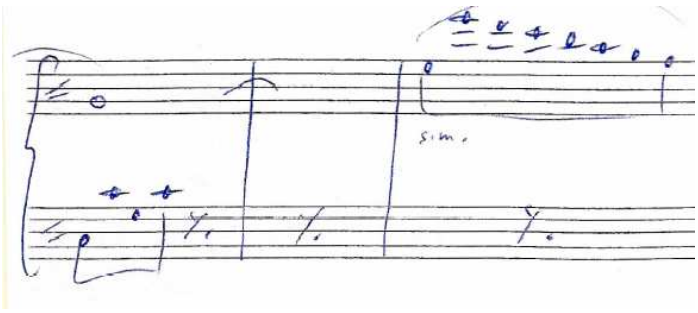
**Silenced bars**
Sometimes an empty part of a bar (for example only the left hand) or a whole empty bar, or a few empty bars or a whole empty stave or even more (you get the picture) appear slashed out. This is to underline there's nothing to play in there. For example if the right hand is written, but the left hand is empty and slashed out it means the left hand should stay silent. It is NOT a flag to say: play ad lib. It doesn't mean the whole bar is wrong and must be skipped entirely either: in these cases the bar is *crossed* out.
In the case of several whole bars slashed out, it's because I miscalculated the space. Just jump to the next written bar (arrow signs will be used for additional clarity) (see page 3 of tbp117).
Example:



**Trailing sound**
An arch-like sign across two or more bars means the "sound" from the first bar of the group should carry on to the next. This is a hint to use the *tre corde* pedal or to keep the last notes down, it doesn't mean you have to play again the same bar! This definition (what do you mean "the sound of the first bar"?) is pretty sloppy on purpose: as you play you'll understand what it means in each case. Again, think with the *tre corde* pedal. Note that this "trailing" sign could be applied to only one hand.

Examples:






**Notes and comments**
Generally marked with a big asterisk * and tinily written out in the footer… in Italian.
Sorry about that `m(-_-)m`

# 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 distribution 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. There may be a footnote describing 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 on IMSLP.org. This should clear up 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". So, self-made digital publishing, edition zero.

**Q.This is all fine and dandy (yeah, right…) but are you ever going to release a better looking score?**
A. Most likely… NOT.

**Q. Why not?**
A. I don't have the time. Consider that producing these flimsy "zero edition" scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

**Q. Free time? Isn't this your main occupation?**
A. Not (*shobon...* )

**Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?**
A. That was my closet dream as a young boy... Well, if anything these "zero edition" scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

**Q. I want to produce a proper typeset edition of your scores.**
A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my "source" edition (see front page). Thank you.

**Q. I want to play your works in public / record and publish a performance!**
A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That's mandatory. Aside from that, I'd be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you'd definitely make my day.

**Q. Why did you choose "by-nc-sa" out of all the Creative Commons licenses available?**
A. For a mix of practical and philosophical considerations. "Attribution" (by): well, that's a given. "Non-Commercial" (nc): I'm not making any money out of this... so neither should you! "Share-Alike" (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don't want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn't be fair if I did not allow the same for my own original works. "Share-Alike" (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

**Q. I have a request / inquiry.**
A. Drop me a line (see links/contact page below)

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**
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**
*

## Links/Contact

**Main site/blog**
https://travelsbypiano.wordpress.com

**YouTube channel**
https://www.youtube.com/user/travelsbypiano

**Scores/Recordings**
https://imslp.org/wiki/Category:Novegno,_Roberto
https://travelsbypiano.musicaneo.com

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## Words of Thanks

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Thank you for reaching to the scores.

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and/or sharing them with family and friends.

Thank you for your Support!..

… and Thank You
to the Great Masters of the Past...