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

112

第二雨曲

夜雨

「yau」

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"Rain of Japan" ~ "Pioggiapponese" ~ "Regenstücke"

No.2

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°
°
°
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*

for piano

original composition

2010

D o U J I N E D I T I o N
(m a n u s c r i p t)

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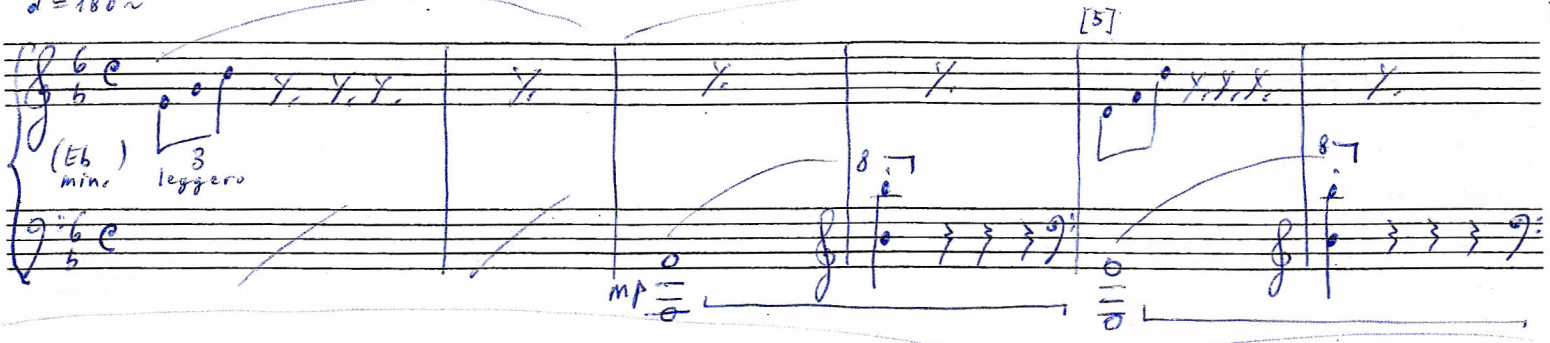
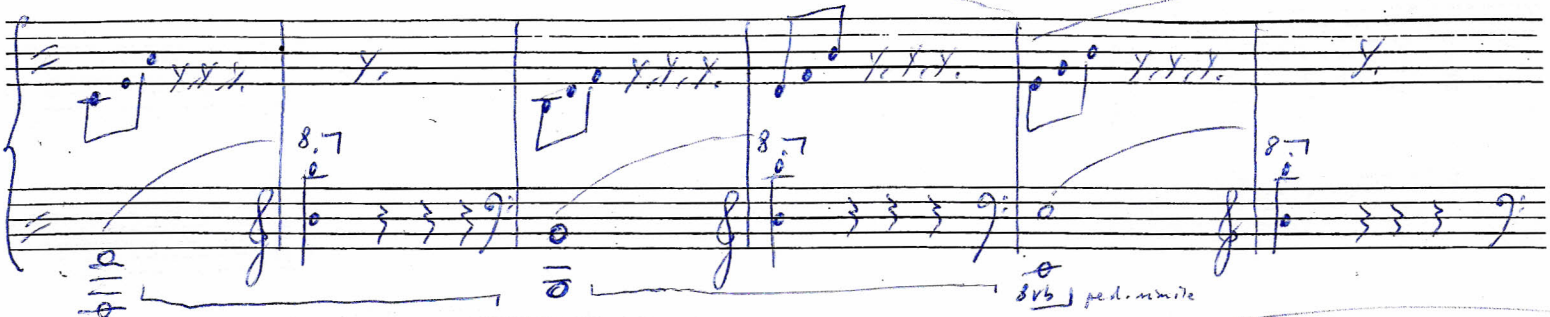
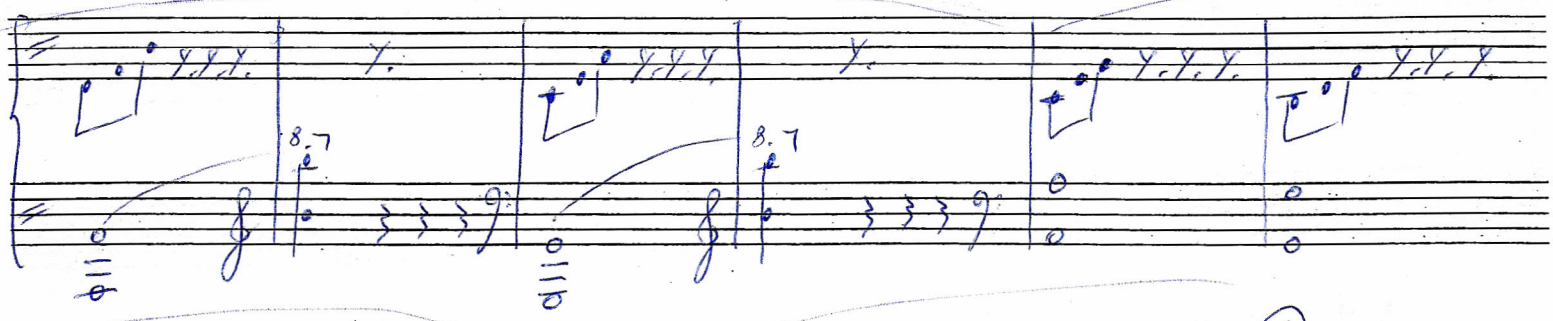
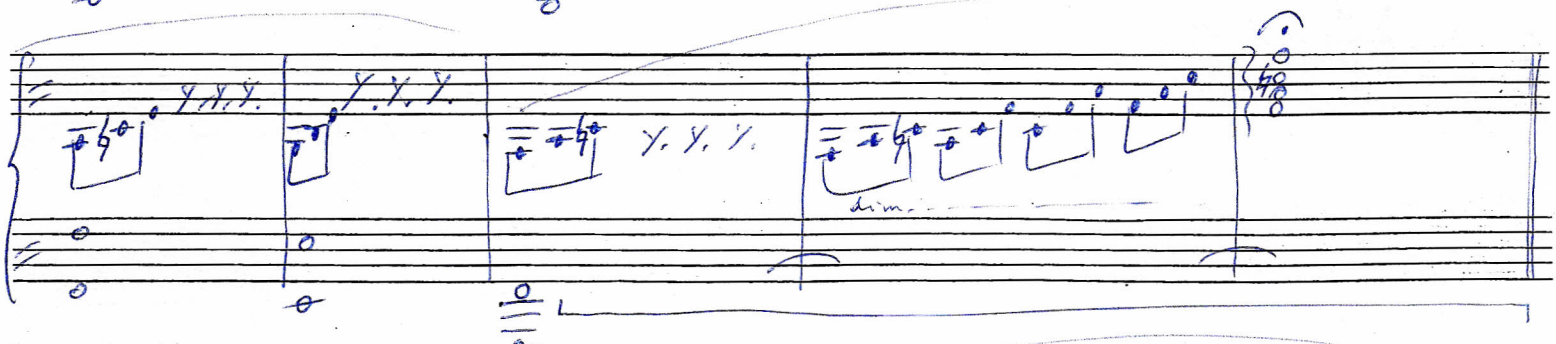
Allegro agitato
♩ = 180 ~

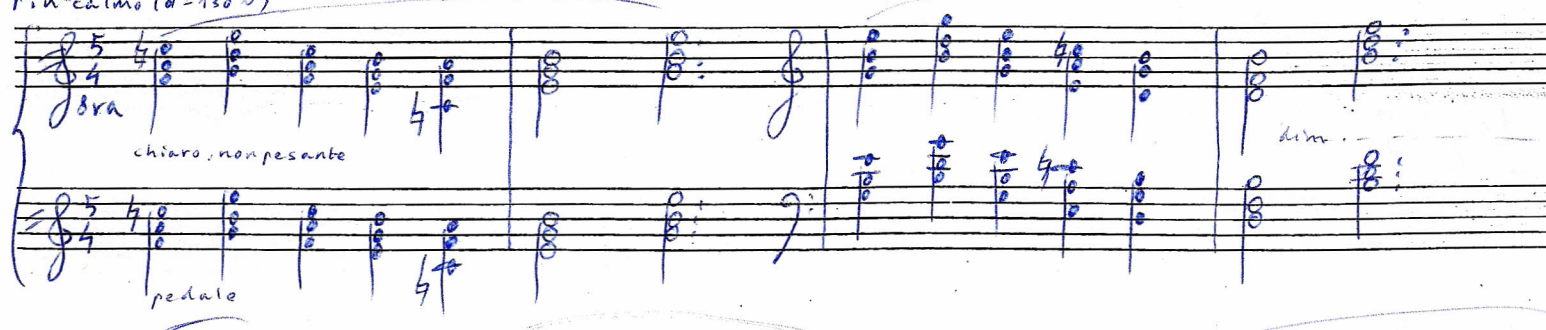


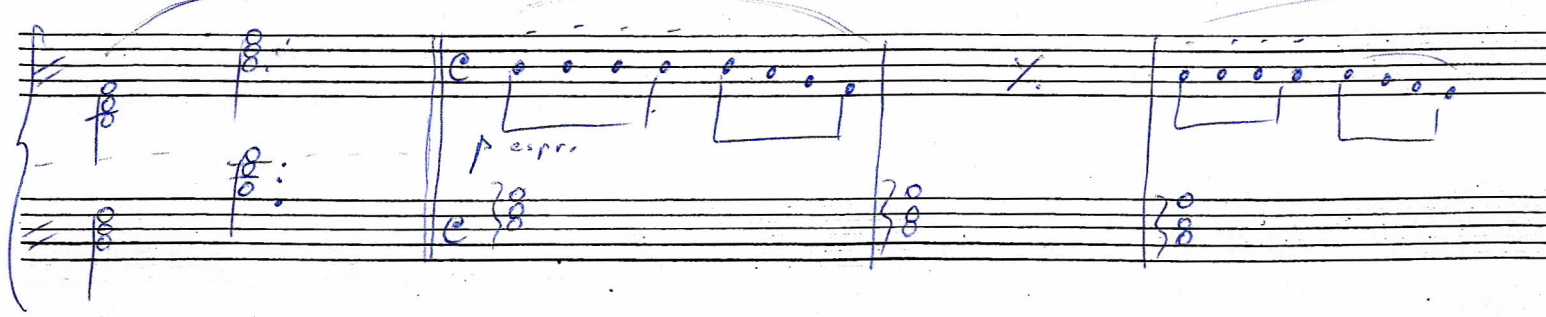


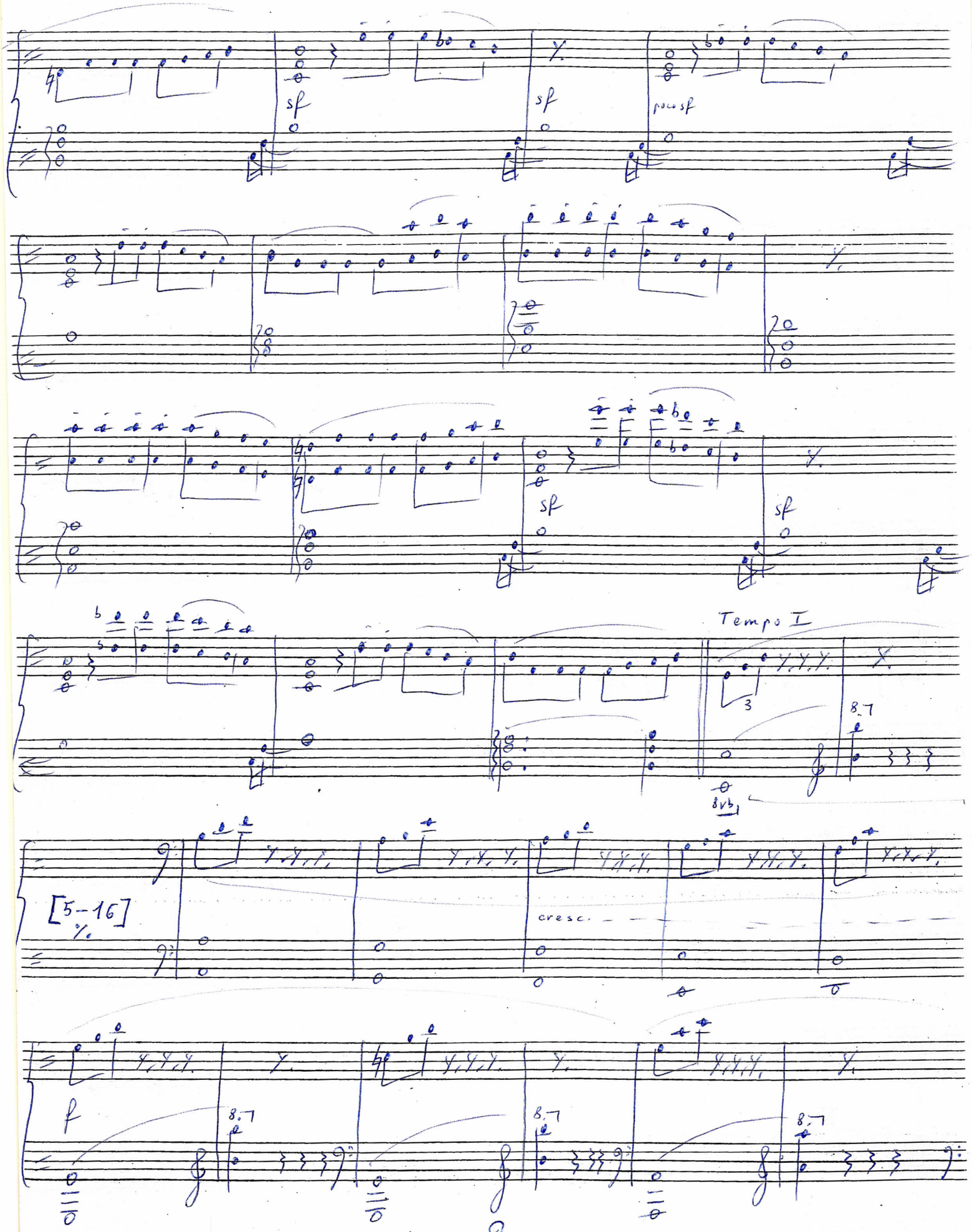


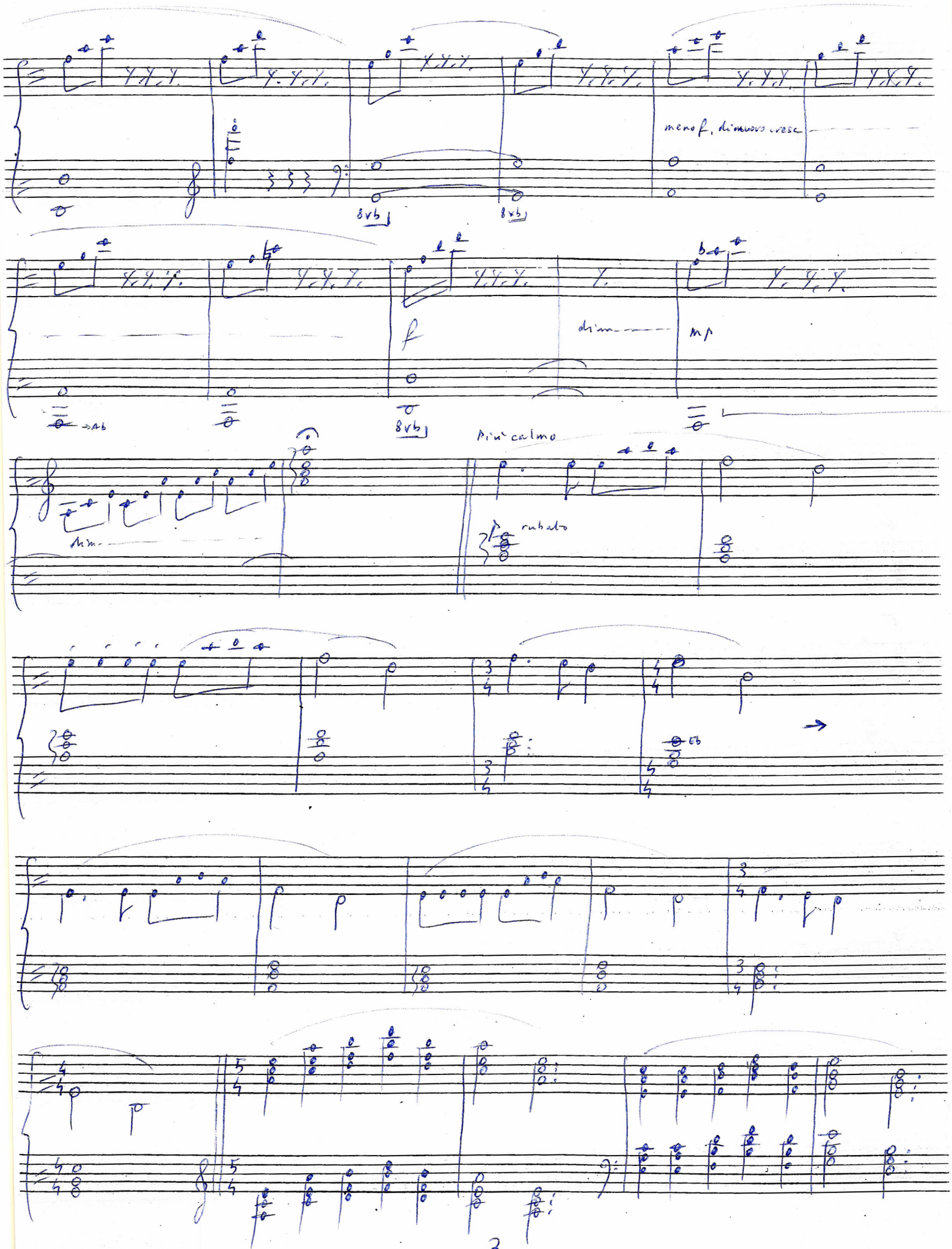


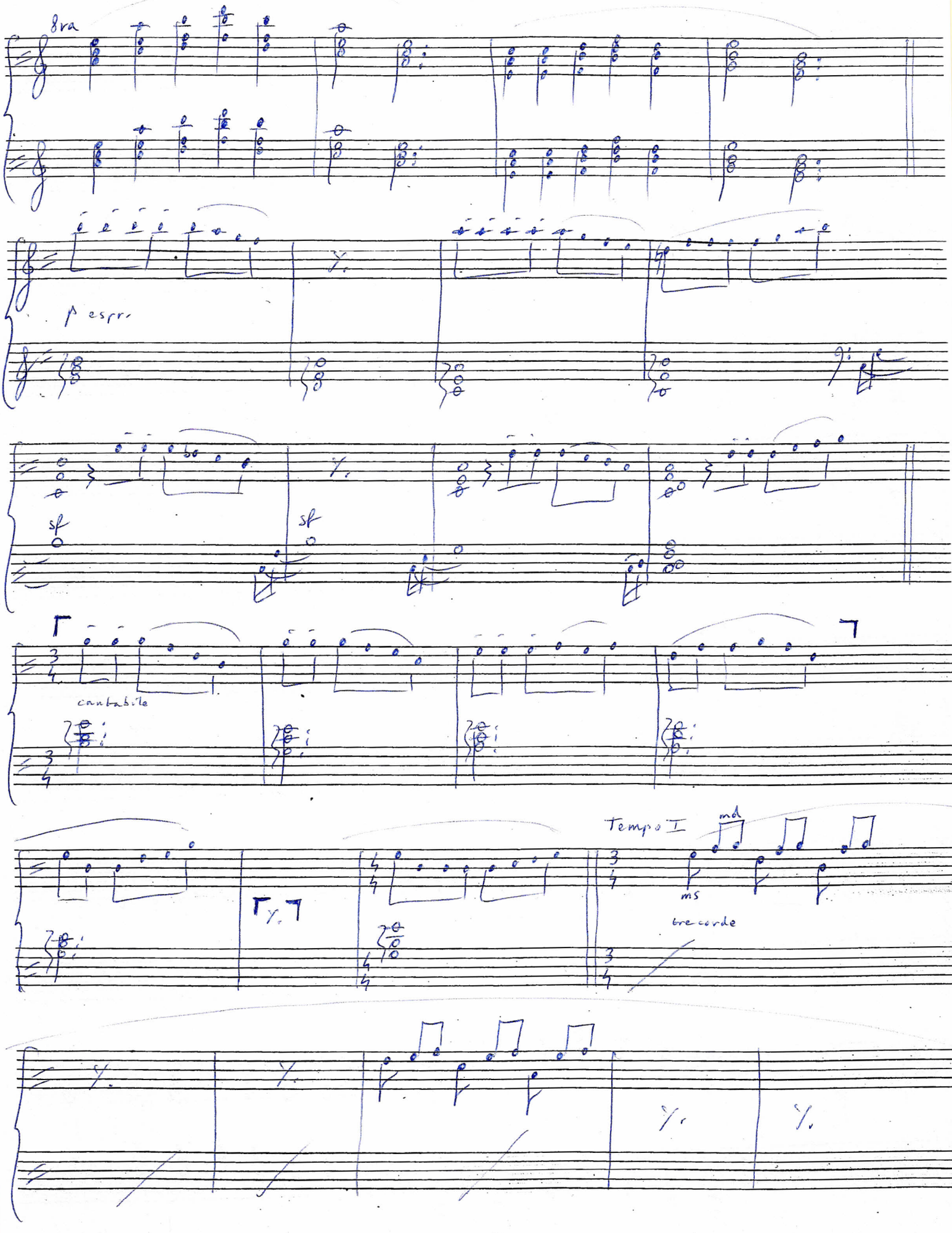
Più calmo (♩ = 130 ~)

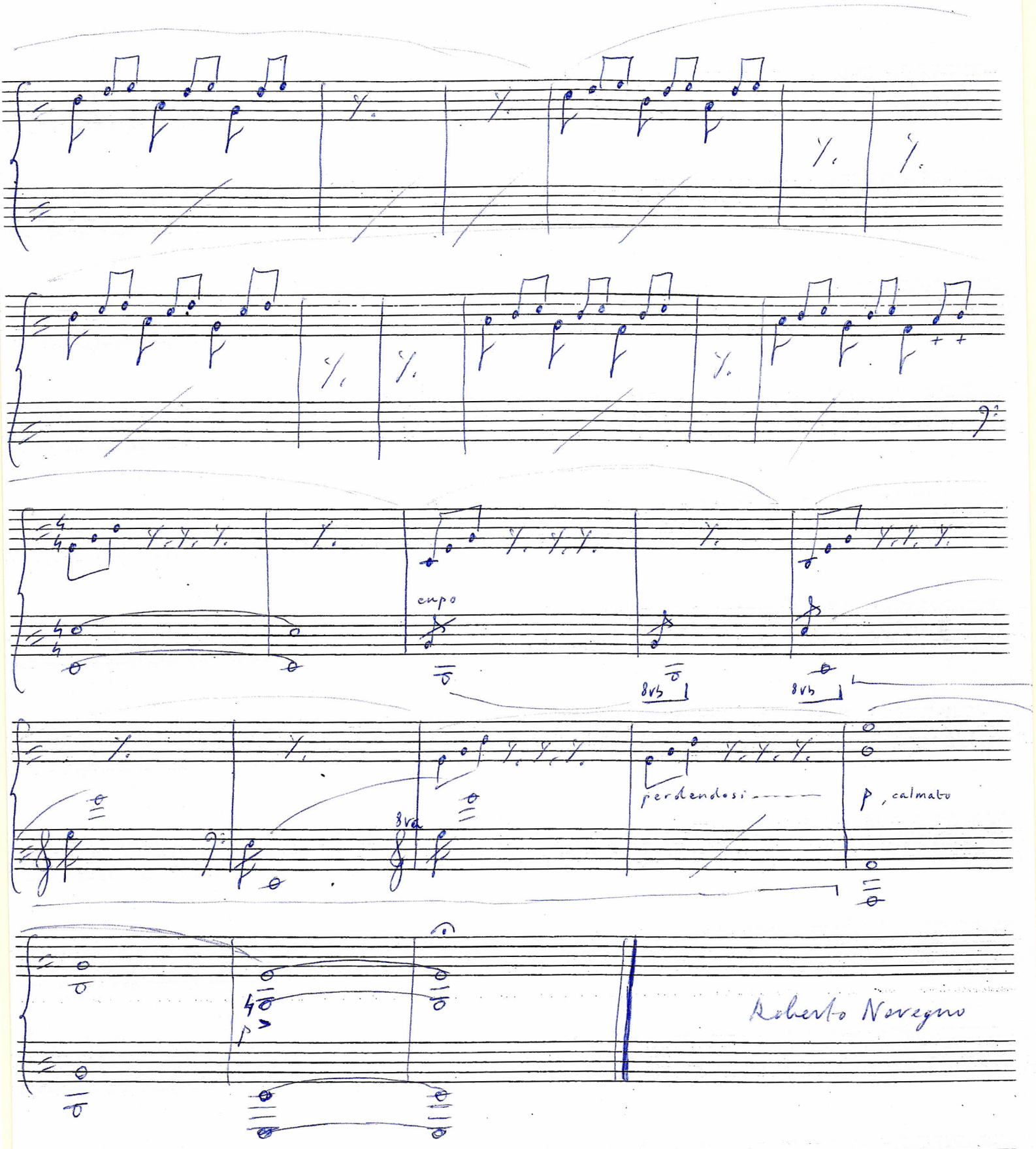





sf
sf
poco sf
sf
sf
Tempo I
8va
[5-16]
cresc.
f


meno f, di nuovo cresc
8vb
8vb
f
dim
mp
8vb
Più calmo
rubato
dim
Eb


8va
p espr.
sf
sf
cantabile
Tempo I
md
ms
tre corde


empo
8vb
8vb
8va
perdendosi
p, calmato
Roberto Norregno

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

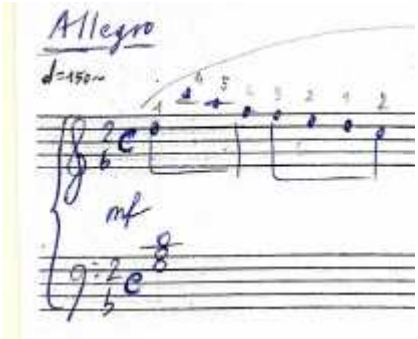
Note that since I (generally) write tonal music there is no confusion: a certain number of flats or sharps always determines which notes are supposed to be flatted or sharped. If the piece is in C sharp minor or E major, how many sharps you have? 4: F#, C#, G#, D#. Which are the keys with 4 sharps? C#m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

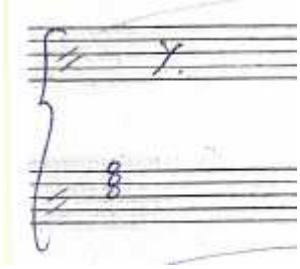
2
b

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.

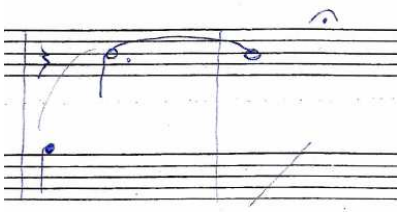
Bar numbers
Bar numbers, when noted, are written between square brackets. [1] is bar 1.

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).

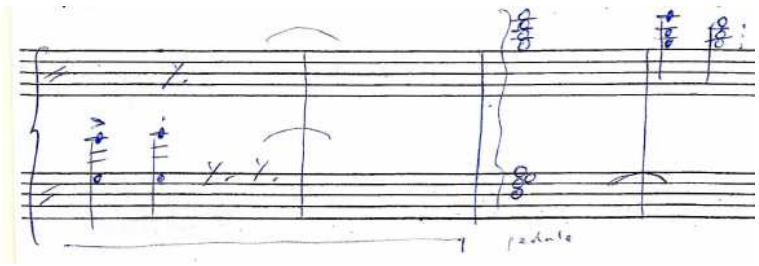
(Date and) Signature
You will sometimes find at the end of the score my signature and, especially in the early compositions, the date (and place). I would like to point out that even if the signature is only on the last page, this doesn't make the other ones fake: they are all authentic. Also, the date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

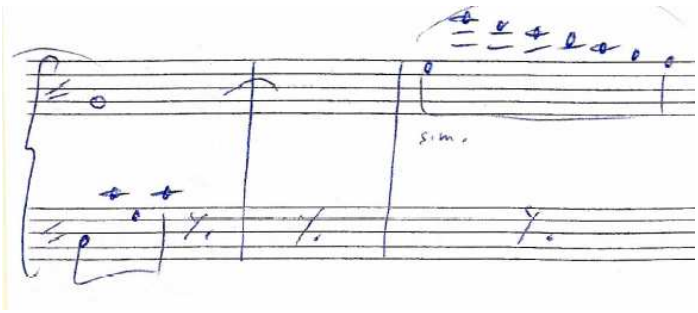
Silenced bars
Sometimes an empty part of a bar (for example only the left hand) or a whole empty bar, or a few empty bars or a whole empty stave or even more (you get the picture) appear slashed out. This is to underline there's nothing to play in there. For example if the right hand is written, but 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`

Questions and Answers

Q. So what does "D0UJIN EDITI0N" mean, anyway?
A. Self-made (digital publishing), edition zero.

Q. Are you ever going to release a better looking score?
A. Yeah, no.

Q. Why not?
A. I don't have the time. Consider that producing these flimsy "zero edition" scores already cost me several hours of free time and many fits of rage and/or frustration. Yeah free time (not my main RL job).

Q. Then shouldn't you have spent that time to produce a proper typeset in the first place?
A. I tried but for what I could see, to get really good results with typesetting software you need to input notes in it from scratch, instead of importing from midi files. Re-inputing from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweak around to produce a decent digital recording. The amount of tweaking and rework required on an imported midi for a typeset is about as much trouble as bitmap editing, if not more, but with less flexibility at that. To sum it up these *bitset* scores, as I call them (typesetting via bitmap editing), are the most time-efficient compromise I could manage. I'm sorry but after all these years it's still "this or nothing", really.

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 (*starting from the release under by-nc-sa, see below*)... so neither should you! "Share-Alike" (sa) is to explicitly allow derivative works, bound to the original license terms. 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. Some of your (transcription) scores were initially distributed as paid releases, what's the deal here?
A. They either didn't sell at all or sold too little. Consider that I waited for the last purchased license to expire before turning them free, which means at least one full year has passed without a single purchase. In this state of things keeping releases "locked" under a fee makes little sense as it starts clashing with my primary goal of diffusion and survival of music (see above). OK, let me come clean. I tried to see if I could make a living out of this. I couldn't, but thank you for your support. I tried to see if going "commercial" would boost popularity and improve diffusion of my works. It didn't, but thank you for your support anyway. Now I just want to release everything I can, while I can.

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

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

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...