

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

136

Pastorale sopra un nome giapponese

in D major

for piano

original composition

2010 / 2013

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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[17]

[18]

[19]

[20]



[35]

[44]



Handwritten musical score, first system. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Dynamics: *p*. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Handwritten musical score, second system. Treble and bass staves. Key signature: three flats. Dynamics: *p*. The melodic line continues with some grace notes and slurs.

Handwritten musical score, third system. Treble and bass staves. Key signature: three flats. Dynamics: *p*. The word *cantabile* is written above the bass staff. The accompaniment consists of steady chords.

Handwritten musical score, fourth system. Treble and bass staves. Key signature: three flats. Dynamics: *dim.* and *cresc.*. The melodic line has a dynamic marking of *dim.* and the bass staff has a *cresc.* marking.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: three flats. Dynamics: *mf* and *f*. The word *mf* and *cresc.* are written above the treble staff, and *f* is written above the bass staff.

Handwritten musical score, sixth system. Treble and bass staves. Key signature: three flats. Dynamics: *tra*. The word *tra* is written above the treble staff. The music concludes with a final chord.



Handwritten musical score consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, each with a treble and bass staff. Key markings include:

- bra* (bravura)
- dim* (diminuendo)
- mp tranquillo* (mezzo-piano, tranquil)
- rf* (ritardando)
- cantabile* (cantabile)

A bracketed section in the lower right of the page is labeled **[ = 13 - 44 ]**. The handwriting is in black ink on white paper.



Handwritten musical score, first system. Treble and bass clefs. Key signature: two sharps (F# and C#). Dynamics: *rocco dim*, *rf*, *f*.

Handwritten musical score, second system. Treble and bass clefs. Key signature: two sharps. Dynamics: *bra*.

Handwritten musical score, third system. Treble and bass clefs. Key signature: two sharps. Dynamics: *meno f*, *f*.

Handwritten musical score, fourth system. Treble and bass clefs. Key signature: two sharps. Dynamics: *meno f*.

Handwritten musical score, fifth system. Treble and bass clefs. Key signature: two sharps. Dynamics: *(mp) dim*.

Handwritten musical score, sixth system. Treble and bass clefs. Key signature: two sharps.



Handwritten musical score for piano, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp*, *p*, *cresc.*, *accel.*, *rit.*, and *meno f*. There are also numerical markings like '3' and '3c' above notes, and a tempo marking of '♩ 40'. The score is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense and expressive, with many slurs and ties. At the bottom, there are some additional notes and markings, including '(nono pp)' and '6a'.



Handwritten musical notation for the first system. The treble clef staff contains a melodic line with notes and rests, including a measure with a flat sign (b). The bass clef staff contains a bass line with notes and rests. A dynamic marking *dim* is present in the treble staff. The letter *Y.* is written at the end of the system.

Handwritten musical notation for the second system. The treble clef staff contains notes with slurs and accents. The bass clef staff contains notes and rests. Dynamic markings include *poco cresc* and *pp subito*. The letter *Y.* is written at the end of the system.

Handwritten musical notation for the third system. The treble clef staff contains chords and notes. The bass clef staff contains rests. A dynamic marking *pp* is present in the treble staff. The letter *Y.* is written at the end of the system.

Handwritten musical notation for the fourth system. The treble clef staff contains notes and rests. The bass clef staff contains notes and rests. Dynamic markings include *sottovoce* and *ppp*. The letter *Y.* is written at the end of the system.

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 flattened or sharpened. 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 sharpened? F#, C#, G#, D#. There you go. If you say “4 sharps” it is sufficient information to know which notes are sharpened.

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

Example from Piano Sonata No.17, tpb 104, 1<sup>st</sup> 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, tpb 104, 1<sup>st</sup> 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

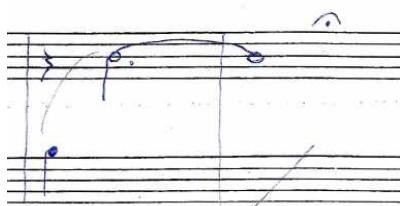
You will sometimes find at the end of the score my signature and, especially in the early compositions, the date (and place). I would like to point out that even if the signature is only on the last page, this doesn't make the other ones fake: they are all authentic. Also, the date and place (where found) 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 tpb117).

Example:

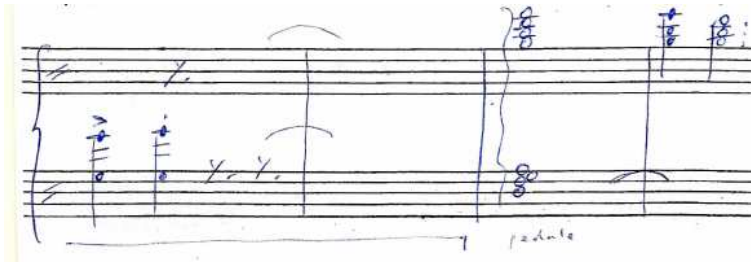




### Trailing sound

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 “DOUJIN EDITION” 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-inputting from scratch is out of the question when I have a complete midi already, which in turn required a lot of time to tweek 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://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...