

travelsbypiano

104

Sonata

No. 17

1. Allegro
2. Moderato alla breve

for piano

original composition

2010

DOUJIN EDITIoN

*

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Allegro

$\text{♩} = 150$

Handwritten musical notation for the first system. The right hand (treble clef) features a melodic line with fingerings: 1 4 5 4 3 2 1 2, 3 1 4 2, 5 4 3 2 1 4 2, 3 1 4 2. The left hand (bass clef) provides harmonic accompaniment with chords and a dynamic marking of *mf*.

Second system of handwritten musical notation. The right hand continues the melodic line with fingerings: 4 3 1 5, 4 3 2 3, 1 2 1 3 4 5 1, 2 5 4 3, 2 1 2 3. The left hand accompaniment includes a dynamic marking of *mf* and a fermata over the first measure.

Third system of handwritten musical notation. The right hand has fingerings: 1, 2 5 4 3, 1 2 1 5, and a note marked with a star and a circled 5 (5*). The left hand accompaniment includes a dynamic marking of *mf* and a fermata over the first measure.

Fourth system of handwritten musical notation. The right hand has fingerings: 1 5 4 3, 1 3 2 1, 3 1 4 2, 5 4 3, 2 1, 4 2. The left hand accompaniment includes a dynamic marking of *mf* and a fermata over the first measure.

Fifth system of handwritten musical notation. The right hand has fingerings: 3 1 4 2 and a circled 8. The left hand accompaniment includes a dynamic marking of *mf* and a fermata over the first measure.

Sixth system of handwritten musical notation. The right hand has fingerings: 2 1 5 3, 2 1 5 3. The left hand accompaniment includes a dynamic marking of *mf* and a fermata over the first measure.

*) monare: $\left\{ \begin{array}{l} \text{p} \\ \text{w} \end{array} \right.$ 3-c. (bre corde) qui e simile
dava opportuno

Handwritten musical notation, first system. Treble clef. Fingerings: 5, 4, 2, 1, 3, 2, 1, 4, 1, 4, 2, 4. Includes slurs and dynamic markings.

Handwritten musical notation, second system. Treble clef. Fingerings: 5, 4, 2, 1, 3, 2, 1, 4, 1, 4, 2, 4. Includes slurs and dynamic markings.

Handwritten musical notation, third system. Treble clef. Includes slurs and dynamic markings.

Handwritten musical notation, fourth system. Treble clef. Includes slurs, dynamic markings (*dim*, *(mp)*), and a box containing the letter 'B'.

Handwritten musical notation, fifth system. Treble clef. Includes slurs and dynamic markings.

Handwritten musical notation, sixth system. Treble clef. Includes slurs and dynamic markings.

Handwritten musical notation, first system. Treble clef staff with notes and slurs. Bass clef staff with chords. Includes the handwritten text "Γ B 7/V." in the right-hand section.

Handwritten musical notation, second system. Treble clef staff with notes and slurs. Bass clef staff with chords and the handwritten text "(rf)" above the first measure.

Handwritten musical notation, third system. Treble clef staff with notes and slurs. Bass clef staff with chords. Includes the handwritten text "CH" above the third measure.

Handwritten musical notation, fourth system. Treble clef staff with notes and slurs. Bass clef staff with notes and slurs. Includes the handwritten text "(Dury)" in the first measure and a sequence of numbers "4 3 1 2 1 2 3 5" above the treble staff.

Handwritten musical notation, fifth system. Treble clef staff with notes and slurs. Bass clef staff with notes and slurs. Includes the handwritten text "sim." in the first measure.

Handwritten musical notation, sixth system. Treble clef staff with notes and slurs. Bass clef staff with notes and slurs.

This is a handwritten musical score for piano and guitar. It consists of seven systems of staves. The first six systems are for piano, with a grand staff (treble and bass clefs) and a single bass clef staff. The seventh system is for guitar, with a treble clef staff and a bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The guitar part is written in a style that suggests a specific fingering or technique, with some notes marked with 'x' and 'y'. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The overall style is that of a personal manuscript or a working draft.

Handwritten musical score for piano and guitar. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of seven systems of staves. The first six systems are for piano, with a grand staff (treble and bass clefs) and a single bass clef staff. The seventh system is for guitar, with a treble clef staff and a bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The guitar part is written in a style that suggests a specific fingering or technique, with some notes marked with 'x' and 'y'. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The overall style is that of a personal manuscript or a working draft.

Handwritten musical score system 1. The upper staff contains a melodic line with notes and rests. The lower staff contains a piano accompaniment with chords and rhythmic markings. Dynamics include *dim* (diminuendo) and *pp* (pianissimo). A *nono* marking is present at the end of the system.

Handwritten musical score system 2. The upper staff features a melodic line with a *40* marking. The lower staff includes a piano accompaniment with a *3c* marking and a *(B^b maj)* chord indication. The system concludes with a *40* marking.

Handwritten musical score system 3. This system continues the melodic and piano accompaniment. It includes various accidentals such as flats and naturals, and a *40* marking at the end.

Handwritten musical score system 4. The upper staff shows a melodic line with a *b^b* marking. The lower staff features a piano accompaniment with a *40* marking.

Handwritten musical score system 5. The upper staff includes a melodic line with a *#* marking. The lower staff features a piano accompaniment with a *cresc* (crescendo) marking and a *ff* (fortissimo) dynamic.

Handwritten musical score system 6. The upper staff shows a melodic line with a *40* marking. The lower staff includes a piano accompaniment with a *2/b* marking and a *f* (forte) dynamic.

(B^b maj
G min)

Handwritten musical score, first system. Treble clef, 2/4 time signature, key signature of one flat (Bb). The piece begins with a piano (p) dynamic and a "min." (minor) marking. The melody is written on the upper staff, and the accompaniment is on the lower staff. The first measure contains a treble clef, a 2/4 time signature, and a Bb key signature. The first two measures of the melody are marked with an 'x'.

Second system of the handwritten musical score. The melody continues with a dynamic marking of *mf* (mezzo-forte). The accompaniment features chords with accidentals, including a sharp sign (#) in the second measure. The first measure of the melody is marked with an 'x'.

Third system of the handwritten musical score. The melody continues with a dynamic marking of *mf*. The accompaniment features chords with accidentals, including a sharp sign (#) in the second measure. The first measure of the melody is marked with an 'x'.

Fourth system of the handwritten musical score. The melody continues with a dynamic marking of *dim.* (diminuendo). The accompaniment features chords with accidentals, including a sharp sign (#) in the second measure. The first measure of the melody is marked with an 'x'.

Fifth system of the handwritten musical score. The melody continues with a dynamic marking of *mf*. The accompaniment features chords with accidentals, including a sharp sign (#) in the second measure. The first measure of the melody is marked with an 'x'.

Sixth system of the handwritten musical score. The melody continues with a dynamic marking of *mf*. The accompaniment features chords with accidentals, including a sharp sign (#) in the second measure. The first measure of the melody is marked with an 'x'.

Handwritten musical notation, first system. Treble clef staff with notes and accidentals (flats, naturals). Bass clef staff with chords and accidentals. Includes a large slur over the top staff.

Handwritten musical notation, second system. Treble clef staff with notes and accidentals. Bass clef staff with chords and accidentals. Includes a large slur over the top staff.

Handwritten musical notation, third system. Treble clef staff with notes and accidentals. Bass clef staff with chords and accidentals. Includes a large slur over the top staff and a section labeled "(Eb maj.)" in the bass staff.

Handwritten musical notation, fourth system. Treble clef staff with notes and accidentals. Bass clef staff with chords and accidentals. Includes a large slur over the top staff.

Handwritten musical notation, fifth system. Treble clef staff with notes and accidentals. Bass clef staff with chords and accidentals. Includes a large slur over the top staff.

Handwritten musical notation, sixth system. Treble clef staff with notes and accidentals. Bass clef staff with chords and accidentals. Includes a large slur over the top staff and an arrow pointing right.

Handwritten musical score for piano, consisting of six systems of staves. The score includes treble and bass clefs, various musical notations such as notes, rests, and accidentals, and dynamic markings like 'p' and 'legato'. The notation is dense and appears to be a student or working draft manuscript.

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a series of notes with slurs, and the lower staff contains notes with stems and beams. There are some markings like 'x' and 'y' below the notes.

Handwritten musical notation for the second system, consisting of two staves. The upper staff has notes with stems and beams. The lower staff has notes with stems and beams, and includes dynamic markings 'f' and 'ff'. There are also some markings like 'x' and 'y' below the notes.

Handwritten musical notation for the third system, consisting of two staves. The entire system is heavily crossed out with diagonal lines, indicating it is to be discarded or revised.

Handwritten musical notation for the fourth system, consisting of two staves. The upper staff has notes with stems and beams. The lower staff has notes with stems and beams, and includes some markings like 'x' and 'y' below the notes.

Handwritten musical notation for the fifth system, consisting of two staves. The upper staff has notes with stems and beams. The lower staff has notes with stems and beams, and includes a 'dim' marking. There are also some markings like 'x' and 'y' below the notes.

Handwritten musical notation for the sixth system, consisting of two staves. The upper staff has notes with stems and beams. The lower staff has notes with stems and beams, and includes a 'p30' marking and a 3/4 time signature. There are also some markings like 'x' and 'y' below the notes.

Handwritten musical score for piano and voice, consisting of six systems of staves. The score includes vocal lines with lyrics and piano accompaniment. Performance instructions such as "secco", "rubato ad lib.", and "un poco sotto il metr." are present. The page is numbered "11" at the bottom center and "6p.104-1" at the bottom right.

Handwritten musical notation, first system. Treble and bass staves with notes and chords.

Handwritten musical notation, second system. Treble and bass staves. Includes the instruction *(a tempo)*.

Handwritten musical notation, third system. Treble and bass staves. Includes the instruction *secco* and a dynamic marking *>*.

Handwritten musical notation, fourth system. Treble and bass staves. Includes the instruction *cresc.* and a dynamic marking *p*.

Handwritten musical notation, fifth system. Treble and bass staves. Includes the instruction *allegro* and a dynamic marking *p*.

Handwritten musical notation, sixth system. Treble and bass staves. Includes the instruction *secco* and a dynamic marking *(ff)*.

Roberto Norregren

op. 118 ma + Lento

Moderato alla breve (♩ = 210)

1 2 3 4

1 -

2 -

p

soffavoce, 3c.

5 6 7 8

9 10 11 12

13 14 15 16

17 18

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

19 20 21

Musical notation for measures 19-21. Measure 19: Treble clef, key signature of one flat, quarter rest, quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 20: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 21: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2.

22 23 24

Musical notation for measures 22-24. Measure 22: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 23: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 24: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2.

25 26 27 28

Musical notation for measures 25-28. Measure 25: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 26: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 27: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 28: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. *cresc. ...*

29 30 31

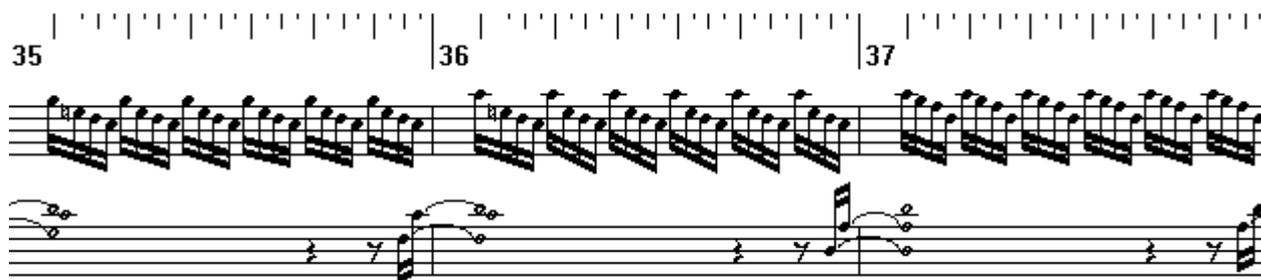
Musical notation for measures 29-31. Measure 29: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 30: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 31: Treble clef: quarter note G4, quarter note F4, quarter note E4. Bass clef: quarter note G2, quarter note F2, quarter note E2. *mf*

32 33 34

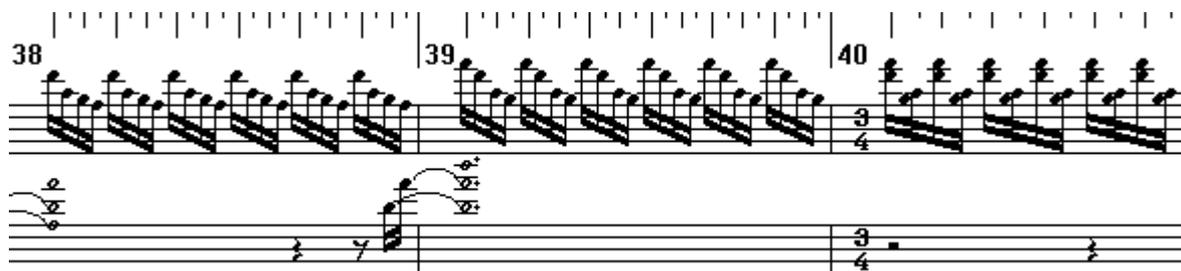
Musical notation for measures 32-34. Measure 32: Treble clef: eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 33: Treble clef: eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Bass clef: quarter note G2, quarter note F2, quarter note E2. Measure 34: Treble clef: eighth notes G4, F4, E4, D4, C4, B3, A3, G3. Bass clef: quarter note G2, quarter note F2, quarter note E2. *leggero*

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

35 36 37



38 39 40

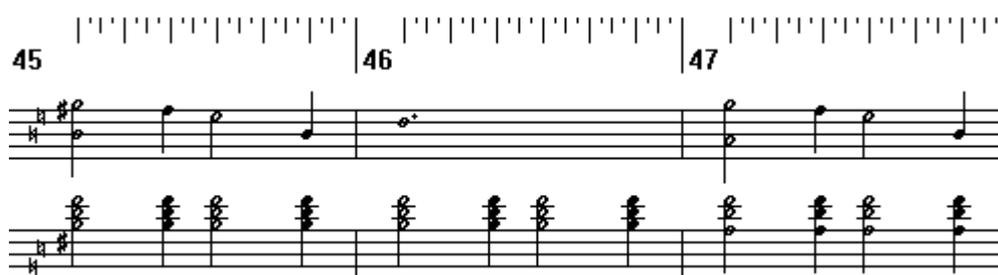


41 42 43 44

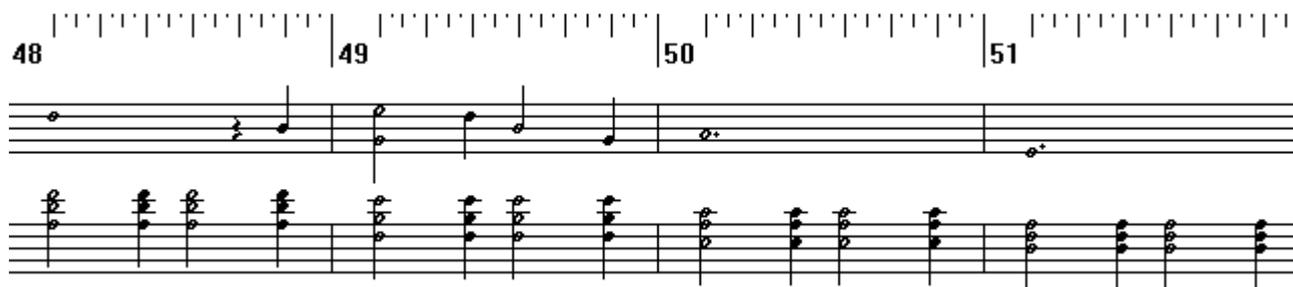
dim. senza rall. ... *pp*



45 46 47



48 49 50 51



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

The image displays a musical score for the second movement of Sonata No. 17, measures 52 through 67. The score is written for two staves, likely piano and bass. Measures 52-55 show a melodic line in the upper staff and a block of chords in the lower staff. Measures 56-59 continue this pattern. Measure 60 shows a melodic line in the upper staff and a block of chords in the lower staff. Measures 62-64 show a melodic line in the upper staff and a block of chords in the lower staff, with a *cresc. ...* marking. Measures 65-67 show a melodic line in the upper staff and a block of chords in the lower staff, with a *f* marking.

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

Musical score for measures 68-72. The score is written for two staves. Measures 68, 69, and 70 are shown with a piano (*p*) dynamic marking. Measures 71 and 72 are shown with a fermata over the notes. The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

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, 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, tpb 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

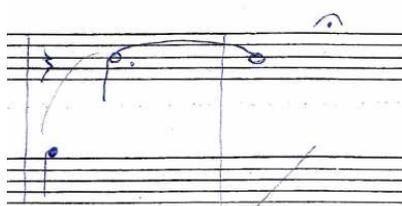
You will sometimes find at the end of the score my signature and, especially in the early compositions, the date (and place). I would like to point out that even if the signature is only on the last page, this doesn't make the other ones fake: they are all authentic. Also, the date and place (where found)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

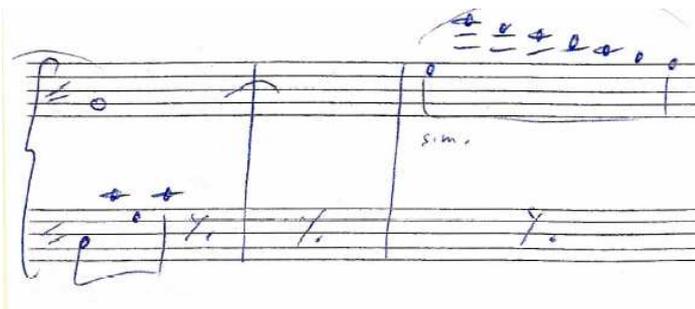
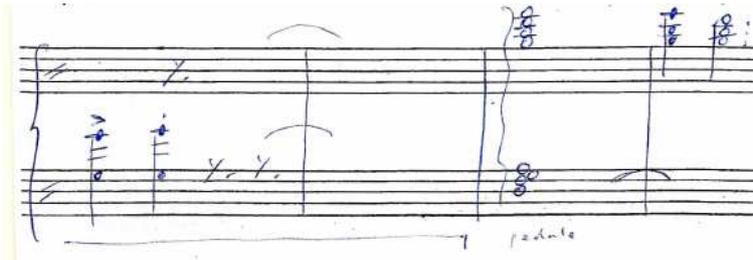
Example:



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

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 veeeeeeery 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. $1/8 = 180 \rightarrow 3/8 = 60$).

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 annoying 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 “DOUJIN EDITION” 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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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...