

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

51

Sonata

No. 3

in E minor

1. Allegro
2. Allegro

for piano

original composition

2000

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

*

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*Allegro*** (♩ = 120)

The musical score is written for piano in 4/4 time. It consists of two staves: a treble staff (labeled 1-) and a bass staff (labeled 2-). The key signature has one sharp (F#). The tempo is marked *Allegro* with a metronome marking of 120 quarter notes per minute. The score is divided into measures 1 through 15. Measures 1-3 show the initial melody and accompaniment. Measures 4-7 continue the melodic development with some chromaticism. Measures 8-11 show a more active bass line. Measures 12-15 feature a rhythmic pattern of eighth notes in the bass and quarter notes in the treble.

** da / after / après:
EDVARD GRIEG, Piano Sonate op. 7 in e-moll:

The musical score is for Edvard Grieg's Piano Sonata op. 7 in e-moll, marked *Allegro moderato*. It is in 2/4 time and has a key signature of two flats (Bb and Eb). The score shows measures 1 through 4. The treble staff begins with a melody marked *p* (piano). The bass staff has a steady accompaniment of eighth notes. There are some markings below the bass staff, possibly indicating fingerings or articulation.

This musical score page contains measures 16 through 39 of the piece 'tbp51 – Sonata No.3'. The notation is organized into four systems, each with two staves. Measures 16-19 form the first system, 20-23 the second, 24-27 the third, and 32-35 the fourth. Measures 28-31 and 36-39 are placed between these systems. The notation includes various musical symbols such as notes, rests, and accidentals. A prominent feature is the continuous sixteenth-note arpeggiated pattern in the lower staff of each system. The upper staff contains more complex melodic and harmonic lines, including some chords and rests. Measure numbers are printed at the beginning of each system and between the systems.

40 41 42 43



87 88 89

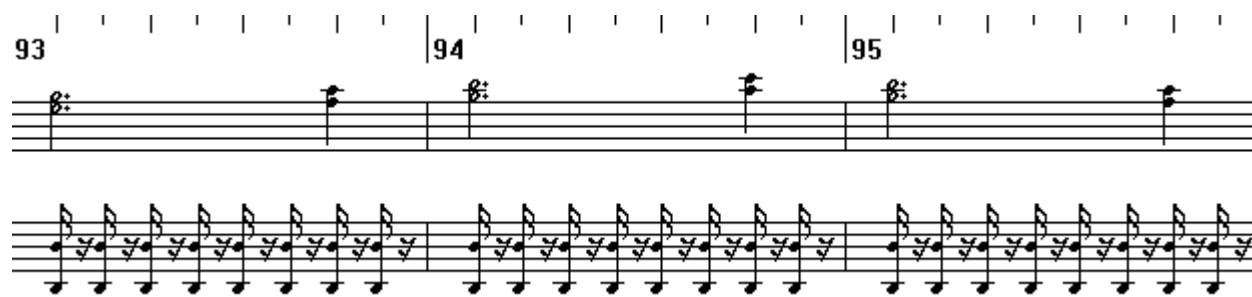
p



90 91 92



93 94 95



96 97 98



99 | 100 | 101

102 | 104

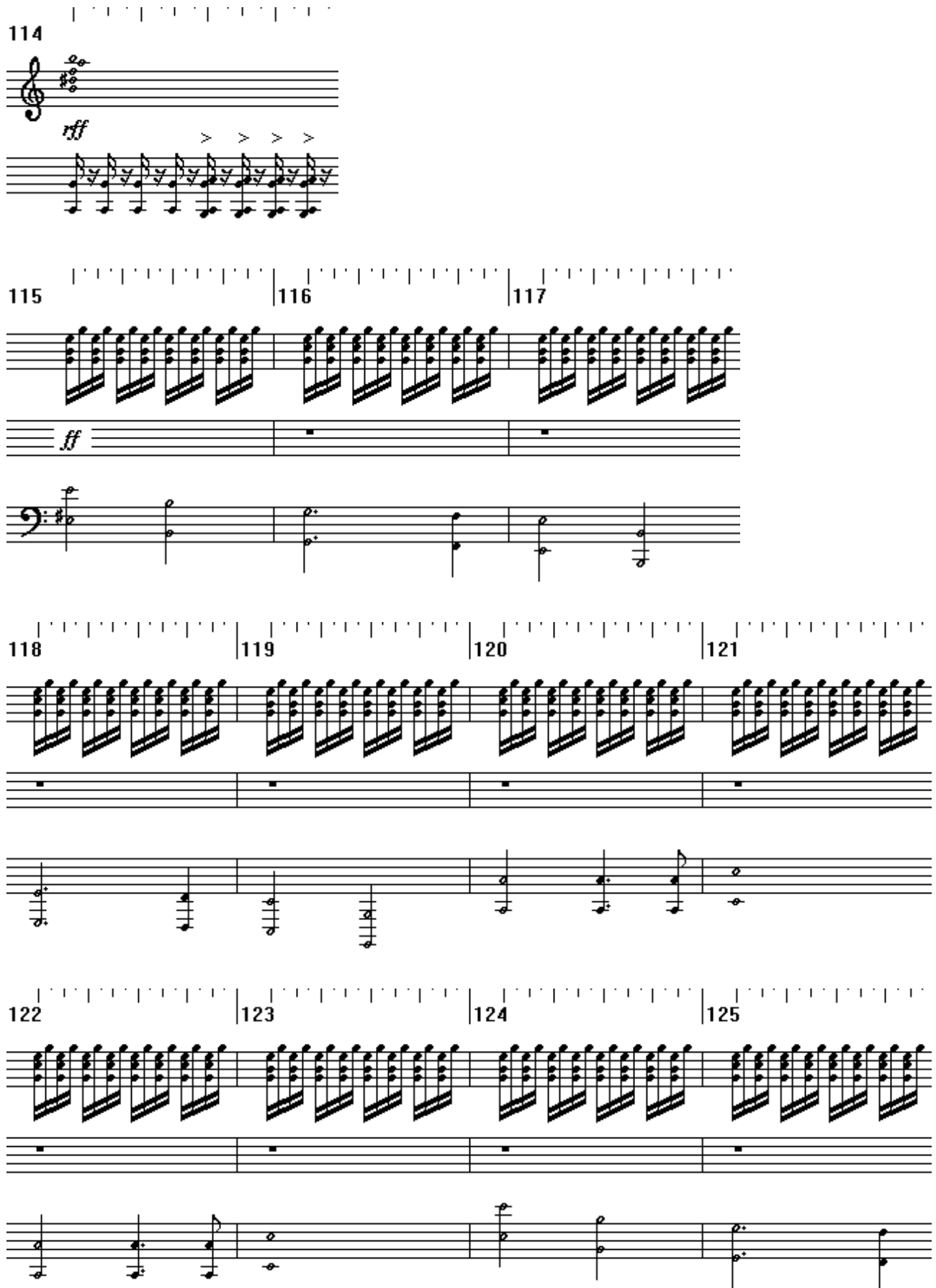
105 | 106 | 107

108 | 109 | 110

112 | 113

The musical score is presented in a standard notation format. It begins with measures 99, 100, and 101. Measure 102 is marked with a piano (p) dynamic and a pianissimo (pp) dynamic. The score continues with measures 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, and 113. The notation includes a variety of musical symbols such as notes, rests, and dynamic markings. The score is divided into systems, with measures 99-101, 102-104, 105-107, 108-110, and 112-113. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score includes a variety of musical symbols such as notes, rests, and dynamic markings.

114



115 116 117

118 119 120 121

122 123 124 125

tbp51 – Sonata No.3
original composition – travelsbypiano (2000)

This musical score is for a piano piece titled "tbp51 – Sonata No.3" by travelsbypiano (2000). It consists of two systems of staves. The first system contains measures 126 through 129, and the second system contains measures 130 through 141. Each measure is marked with a measure number above the staff. The notation is primarily for the right hand, featuring dense chords and rapid sixteenth-note passages. The left hand provides a harmonic accompaniment with sustained chords and occasional moving lines. The score includes dynamic markings such as *sempre ff* (fortissimo) and *p* (piano). The key signature has one flat (B-flat), and the time signature is 4/4. The notation is written on grand staves, with the right hand on the upper staff and the left hand on the lower staff.

126 127 128 129

130 131 132 133

134 135 136 137

138 139 140 141

sempre ff

p

tbp51 – Sonata No.3
original composition – travelsbypiano (2000)

This musical score is for a piano piece titled "tbp51 – Sonata No.3" by travelsbypiano (2000). It consists of five systems of music, each containing three staves. The first staff of each system features a complex, rapid sequence of chords, while the second and third staves provide a more melodic and harmonic accompaniment. The score is divided into measures 142 through 156. Measures 142-145 and 146-149 show a consistent pattern of dense chordal textures. Measures 150-152 introduce a change in the chordal texture, with some measures featuring a single note. Measures 153-156 show a more varied texture, with some measures featuring a single note and others featuring a more complex chordal texture. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

142 143 144 145

146 147 148 149

150 151 152

153 154 155 156

8vb

157 158 159 160

p

161 162 163 164

165 166 167 168

169 170 171 172

173 174 175 176

177 178 179 180

The musical score is presented in a system of six staves. The first staff contains measures 157 through 160, with a piano (*p*) dynamic marking below measure 157. The second staff contains measures 161 through 164. The third staff contains measures 165 through 168. The fourth staff contains measures 169 through 172. The fifth staff contains measures 173 through 176. The sixth staff contains measures 177 through 180. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring complex rhythmic patterns and ties.

This musical score segment contains measures 181 through 200. It is written for two staves, likely piano and a second instrument or voice. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measures 181-184 show a series of ascending and descending eighth-note patterns. Measures 185-188 continue these patterns with some changes in rhythm and dynamics. Measures 189-192 show a more complex arrangement with some notes beamed together. Measures 193-196 feature a prominent melodic line in the upper staff, with a sharp sign (#) appearing in measure 194. Measures 197-200 conclude the segment with a final cadence, featuring a whole note in the upper staff and a half note in the lower staff.

Allegro (♩ = 120)

The musical score is written for two staves, Treble and Bass clef, in 4/4 time. The key signature has one sharp (F#). The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The score consists of 20 measures, numbered 1 through 20. Measures 1-4 are the first system, measures 5-8 the second, measures 9-12 the third, measures 13-16 the fourth, and measures 17-20 the fifth. The melody in the Treble staff is primarily composed of eighth and sixteenth notes, often in pairs. The Bass staff features a continuous, rhythmic accompaniment of sixteenth-note chords, starting with a piano (*p*) dynamic in measure 1. The piece concludes in measure 20 with a final chord in the Treble staff and a sustained accompaniment in the Bass staff.

This musical score page contains measures 21 through 36 of the piece 'tbp51 – Sonata No.3'. The notation is organized into three systems, each with two staves. The top staff of each system features complex, dense chords and arpeggiated textures, while the bottom staff provides a rhythmic and harmonic foundation with more linear melodic lines. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are clearly marked at the beginning of their respective measures. The notation includes various musical symbols such as stems, beams, and note heads, indicating a complex rhythmic and harmonic structure.

This musical score page contains measures 37 through 60 of the piece 'tbp51 – Sonata No.3'. The notation is arranged in four systems, each with two staves. The upper staff of each system contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a complex accompaniment featuring dense sixteenth-note patterns, often in a descending or ascending scale-like fashion. Measure numbers 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60 are clearly marked at the beginning of their respective measures. The key signature and time signature are not explicitly shown on this page, but the notation suggests a common time signature of 4/4 or 2/2.

This musical score is for a piano piece titled "tbp51 – Sonata No.3" by travelsbypiano (2000). It consists of two staves, with measures 61 through 82. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems of four measures each. The first system contains measures 61-64, the second 65-68, the third 69-72, the fourth 73-76, the fifth 77-79, and the sixth 80-82. The piece concludes with a double bar line at the end of measure 82.

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

77 78 *mf* 79

80 81 82

83 84

f

85 86

p

$\text{♩} = 150$

87 88 89 90

p

91 92 93 94

p

95 96 97 98

p

tbp51 – Sonata No.3
original composition – travelsbypiano (2000)

99 100 101 102

103 104 105 106

107 108 109

110 111 112 113

114 115 116 117

118 119 120

rit. ...

121 122 123 124

♩ = 100

Tempo I

125 126 127 128

129 130 131 132

133 134 135 136

137 138

This musical score is for a piano piece titled 'tbp51 – Sonata No.3' by travelsbypiano (2000). It consists of two staves, with the upper staff containing the melody and the lower staff providing a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 139 through 162 indicated at the beginning of each system. The melody is characterized by frequent eighth-note patterns, often beamed in groups of four. The accompaniment features a steady eighth-note pulse. The piece concludes with a final chord in measure 162.

139 140 141 142

143 144 145 146

147 148 149 150

151 152 153 154

155 156 157 158

159 160 161 162

This musical score is for a piano piece titled 'tbp51 – Sonata No.3' by travelsbypiano (2000). It consists of six systems of two staves each, covering measures 163 to 186. The notation is in treble and bass clefs. The right hand (top staff) features a melodic line with various intervals, including octaves and chords. The left hand (bottom staff) provides a rhythmic accompaniment with dense, repeated eighth-note patterns. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with measure numbers 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, and 186 marked at the beginning of each system.

187 188 189

190 191 192 193

194 195 196 197

198 199

200 201 202

cresc. e accel. ...

più allegro (♩ = 130)

203 204 205 206

f

This musical score segment covers measures 207 through 222. It is written for two staves, likely piano and a lower instrument or voice. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 207-210: The first system contains measures 207, 208, 209, and 210. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff has a more rhythmic accompaniment with eighth notes.

Measures 211-214: The second system contains measures 211, 212, 213, and 214. The upper staff continues the melodic development, and the lower staff maintains the rhythmic pattern.

Measures 215-216: The third system contains measures 215 and 216. The upper staff shows a change in the melodic line, and the lower staff continues its accompaniment.

Measures 217-218: The fourth system contains measures 217 and 218. Measure 217 features a triplet of eighth notes in the upper staff, marked with a '3' and a slur. Measure 218 continues the melodic and rhythmic flow.

Measures 219-222: The fifth system contains measures 219, 220, 221, and 222. Measure 219 has an accent (>) over the first note. Measure 220 has an accent (>) over the first note. Measure 221 has a forte (ff) dynamic marking. Measure 222 concludes the segment with a final chord in the upper staff and a sustained note in the lower staff.

primo movimento

[40] e simili: ovviamente le note vanno divise tra le due mani. Queste battute vanno suonate un po' più forte del contesto, e diminuendo.

[41-43] e simili: dovrebbe essere evidente ma: *p*

[87-112]: sempre piano, quasi sottovoce. Inoltre, un poco sotto il movimento (110 bpm).

[113-114]: tornare al movimento, anzi, accelerare fino a 140 bpm. (Tempo I a [157])

[115-151]: ad essere *ff* è solo la m.s.. (ottave). Non che la m.d. debba essere *p* ma insomma... a parte il passaggio [115-156] il volume non deve mai raggiungere il *f*, perciò prendere il *fff* e *ff* con un grano di sale: senz'altro dev'essere *relativamente ff*, ma in concreto a seconda dello strumento e/o dell'interpretazione può essere *f*, o anche *fff* !

secondo movimento

Indicativamente:



sempre simile.

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

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 subdivision 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. A footnote will describe 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 elsewhere on the web). This should fix 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”.

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 the score you are holding now already cost me several hours of sleep / free time and many a fit of rage and/or frustration. If you paid something to get this score, you could even say you were paying for my overtime editing work, not for the music herself.

Q. Free time? Isn’t this your main occupation?

A. NOT.

Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?

A. Long story short, pick your favorite from: 1) Sounds nice for a pipe dream 2) Save your dreams for when you’re sleeping 3) No way, José

Q. I have a request.

A. Drop me a line (see links/contact page below)

Q. I want to play your works in public!

A. Go ahead. I’m cool with it ☺

Q. Is it really OK without any additional fee or something?

A. If you have this score, you can. If you paid for it, the amount you paid already covers public performances. If you didn’t pay for it, then it means it required no fee in the first place. Of course I’d be delighted to know when and where my works were played and even more to hear them played, but it’s not required in any way.

Q. Why some of your scores are free while some are not? Why not making them all free?

A. Because I’m torn between distributing my works as far and wide as possible and earning them due recognition. My top and foremost goal in distributing my works is granting them survival. Free is very nice but it has its limits. Apparently even if you’re self-published, unless you go commercial you aren’t taken seriously. This is ridiculous if you ask me, but it works like that. Shocking truth. Anyway the general criteria I’m currently using is: compositions → free; transcriptions → some free, some not.

Q. Hey, is it me or is this copy-pasta slightly changing from one pdf to the next!?

A. Yes, that’s right. Brought to you by “It’s Life. Bear With It”™ and yours truly ☺ Honestly I’d rather have the latest version on all pdfs including the already posted ones, but since Differential PDF Update (codename DeltaUpP) hasn’t been developed yet I don’t want to get insane over the issue. Besides the older versions are correct, I just add some more details from time to time.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel

<http://www.youtube.com/user/travelsbypiano>

Scores/MP3

[http://imslp.org/wiki/Category:Novegno, Roberto](http://imslp.org/wiki/Category:Novegno,_Roberto)

<http://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 bought them, Thank you once again.

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...