

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

79

Sonata

No. 11

in G minor

1. Allegro energico
2. Moderato misterioso

for piano

original composition

2006 – 2008

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

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Allegro energico (♩ = 150)

The musical score is written for piano in 4/4 time, marked *Allegro energico* with a tempo of 150 beats per minute. The key signature has one flat (B-flat). The score consists of 19 measures, divided into five systems. Measures 1-12 are marked *f* (forte), while measures 13-19 are marked *mp* (mezzo-piano). The notation features a mix of chords and moving lines in both hands, with some measures containing complex rhythmic patterns and accidentals.

Measures 1-4: First system, measures 1-4. Measure 1 has a first ending bracket. Measure 2 has a second ending bracket. Measure 3 has a third ending bracket. Measure 4 has a fourth ending bracket.

Measures 5-8: Second system, measures 5-8. Measure 5 has a fifth ending bracket. Measure 6 has a sixth ending bracket. Measure 7 has a seventh ending bracket. Measure 8 has an eighth ending bracket.

Measures 9-12: Third system, measures 9-12. Measure 9 has a ninth ending bracket. Measure 10 has a tenth ending bracket. Measure 11 has an eleventh ending bracket. Measure 12 has a twelfth ending bracket.

Measures 13-16: Fourth system, measures 13-16. Measure 13 has a thirteenth ending bracket. Measure 14 has a fourteenth ending bracket. Measure 15 has a fifteenth ending bracket. Measure 16 has a sixteenth ending bracket.

Measures 17-19: Fifth system, measures 17-19. Measure 17 has a seventeenth ending bracket. Measure 18 has an eighteenth ending bracket. Measure 19 has a nineteenth ending bracket.

20 21 22 23

p

24 25 26 27

28 29 30 31

leggero

32 33 34

35 36 37

cresc. ... *f*

Detailed description: This is a musical score for a piano piece, measures 20 through 37. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature has one sharp (F#). The time signature is 4/4. Measures 20-23: The lower staff begins with a piano (*p*) dynamic. Measures 24-27: The upper staff has a melodic line, while the lower staff has a more active, rhythmic accompaniment. Measures 28-31: The lower staff features a rapid, sixteenth-note pattern, with the instruction *leggero* above it. Measures 32-34: The upper staff has a melodic line, and the lower staff continues with a rhythmic pattern. Measures 35-37: The piece concludes with a crescendo (*cresc. ...*) and a fortissimo (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

71 2 72

Musical notation for measures 71 and 72. Measure 71 has a piano (p) dynamic. Measure 72 has a forte (f) dynamic.

73 74 75

Musical notation for measures 73, 74, and 75. Measure 73 has a piano (p) dynamic. Measure 74 has a forte (f) dynamic. Measure 75 has a piano (p) dynamic.

76 77 78

Musical notation for measures 76, 77, and 78. Measure 76 has a piano (p) dynamic. Measure 77 has a piano (p) dynamic. Measure 78 has a piano (p) dynamic.

79 80 81 82

Musical notation for measures 79, 80, 81, and 82. Measure 79 has a piano (p) dynamic. Measure 80 has a piano (p) dynamic. Measure 81 has a piano (p) dynamic. Measure 82 has a piano (p) dynamic.

83 84 85

Musical notation for measures 83, 84, and 85. Measure 83 has a piano (p) dynamic. Measure 84 has a piano (p) dynamic. Measure 85 has a piano (p) dynamic.

86 87 88

89 90 91

92 93 94

95 96 97 98

99 100 101 102

cresc. ...

ff

8va

Detailed description: This is a musical score for a piano piece, measures 86 through 102. The score is written for two staves. Measures 86-88 show a melodic line in the upper staff and a supporting bass line in the lower staff. Measures 89-91 continue this pattern. Measures 92-94 feature a 'cresc. ...' marking and more complex rhythmic patterns. Measures 95-98 are marked 'ff' and feature a series of chords in the upper staff and a melodic line in the lower staff. Measures 99-102 are marked '8va' and feature a series of chords in the upper staff and a melodic line in the lower staff. The key signature is B-flat major (two flats).

This musical score page contains measures 103 through 121 of Sonata No. 11. The notation is as follows:

- Measures 103-106:** A system of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measure 103 features a complex chordal texture. Measures 104-106 show a more active melodic line in the upper staff, while the lower staff provides harmonic support.
- Measures 107-110:** A system of two staves. The upper staff is in treble clef. The lower staff begins with a mezzo-piano (*mp*) dynamic marking. Measures 107-110 show a steady melodic progression in the upper staff and a more rhythmic, eighth-note pattern in the lower staff.
- Measures 111-113:** A system of two staves. The upper staff is in treble clef. The lower staff continues the melodic line from the previous system. Measures 111-113 show a continuation of the melodic and harmonic themes.
- Measures 114-117:** A system of two staves. The upper staff is in bass clef. The lower staff begins with a piano (*p*) dynamic marking. Measures 114-117 show a melodic line in the upper staff and a more active, eighth-note pattern in the lower staff.
- Measures 118-121:** A system of two staves. The upper staff is in treble clef. The lower staff continues the melodic line from the previous system. Measures 118-121 show a continuation of the melodic and harmonic themes, with some chromatic movement in the upper staff.

122 123 124

125 126 127

128 129 130

185 186 187 188

189 190 191 192

Moderato misterioso (♩ = ~ 100)

1 2 3 4

5 6 7

8 9

10 11 12

p sempre molto legato e quasi sottovoce

13 14 15

This musical score page contains measures 16 through 30 of a piece. The notation is arranged in five systems, each with two staves. Measures 16-19 are in 6/4 time, measures 20-22 in 4/4, measures 23-25 in 7/8, and measures 26-30 in 4/4. The key signature changes from one flat to two flats between measures 25 and 26. The notation includes various note values, rests, and dynamic markings.

Measures 16-19: Two staves in 6/4 time. The top staff has a whole note followed by a half note, then a quarter note and an eighth note. The bottom staff has a series of eighth notes and quarter notes.

Measures 20-22: Two staves in 4/4 time. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

Measures 23-25: Two staves in 7/8 time. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

Measures 26-30: Two staves in 4/4 time. The top staff has a series of eighth notes and quarter notes. The bottom staff has a series of eighth notes and quarter notes.

31 32 33 34

35 36

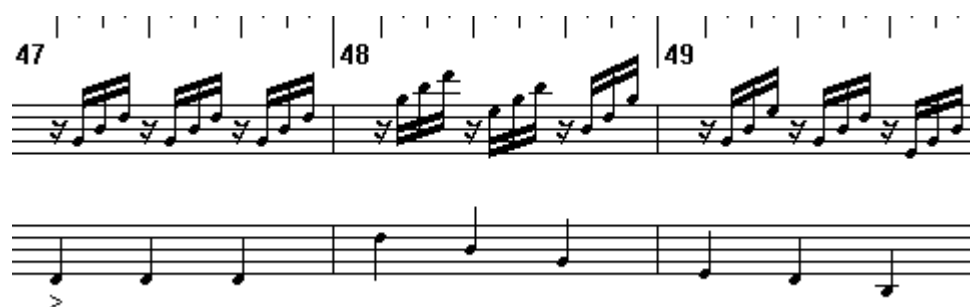
37 38 39

40 41 42

43 44 45 46

sim.

47 48 49



50 51



52 53 54



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. “Currrently” means that it may change in the future.

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Links/Contact

Main site/blog

<http://travelsbypiano.wordpress.com>

YouTube channel (example performances)

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

Scores

<http://travelsbypiano.load.cd>

http://imslp.org/wiki/Category:Novegno,_Roberto

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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...