

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)

Musical score for tbp51 – Sonata No.3, measures 1-15. The score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff (labeled 1-) and a bass clef staff (labeled 2-). The music is divided into measures 1 through 15, with bar lines and measure numbers clearly marked. The first staff contains a melodic line with various note values and rests. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns, often with slurs and accents. The tempo is marked *Allegro* with a metronome marking of ♩ = 120.

\*\* da / after / après:

EDVARD GRIEG, Piano Sonate op. 7 in e-moll:

Musical score for Edvard Grieg, Piano Sonata op. 7 in e-moll, measures 1-4. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked *Allegro moderato*. The first staff contains a melodic line starting with a piano (*p*) dynamic. The second staff contains a rhythmic accompaniment consisting of eighth-note patterns. The score includes dynamic markings and articulation symbols like accents and slurs.

This musical score consists of two systems of staves, each with a treble and bass clef. The first system covers measures 16 through 23, and the second system covers measures 24 through 39. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f* and *e*. A prominent feature is the continuous sixteenth-note arpeggiated accompaniment in the bass clef of every measure. The melody in the treble clef is more varied, featuring chords, single notes, and rests. Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39 are clearly marked at the beginning of each measure.

tbp51 – Sonata No.3  
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40 41 42 43

Musical notation for measures 40-43. Measure 40 features a complex sixteenth-note arpeggiated figure in the right hand. Measures 41-43 show a more melodic line in the right hand and a supporting bass line in the left hand.

87 88 89

*p*

Musical notation for measures 87-89. Measure 87 is a whole rest. Measures 88-89 feature a bass clef with a few notes. Below, a piano (*p*) dynamic marking is followed by a dense sixteenth-note arpeggiated texture in the right hand.

90 91 92

Musical notation for measures 90-92. Measure 90 has a bass clef with a few notes. Measures 91-92 feature a dense sixteenth-note arpeggiated texture in the right hand.

93 94 95

Musical notation for measures 93-95. Measure 93 has a bass clef with a few notes. Measures 94-95 feature a dense sixteenth-note arpeggiated texture in the right hand.

96 97 98

Musical notation for measures 96-98. Measure 96 has a bass clef with a few notes. Measures 97-98 feature a dense sixteenth-note arpeggiated texture in the right hand.

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The musical score is presented in a system of two staves. The upper staff contains the harmonic accompaniment, and the lower staff contains the melodic line. The score is divided into measures 99 through 113. Measures 99, 100, and 101 feature a simple harmonic accompaniment of chords. Measures 102 through 104 feature a more complex accompaniment with a melodic line in the upper staff, marked *pp* and *8va*. Measures 105 through 107 feature a simple harmonic accompaniment in the bass clef, marked *p*. Measures 108 through 110 feature a simple harmonic accompaniment. Measures 112 through 113 feature a more complex accompaniment with a melodic line in the upper staff, marked *pp* and *8va*.

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114

*trill*

115 | 116 | 117

*ff*

118 | 119 | 120 | 121

*ff*

122 | 123 | 124 | 125

*ff*

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126 | 127 | 128 | 129

Musical notation for measures 126-129. The upper staff contains a dense texture of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff contains a sparse bass line with single notes and rests.

Musical notation for measures 126-129, showing the bass line in detail. The notes are: 126: G2, B1; 127: G2, B1; 128: G2, B1; 129: G2, B1.

130 | 131 | 132 | 133

Musical notation for measures 130-133. The upper staff contains a dense texture of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff contains a sparse bass line with single notes and rests.

Musical notation for measures 130-133, showing the bass line in detail. The notes are: 130: G2, B1; 131: G2, B1; 132: G2, B1; 133: G2, B1.

134 | 135 | 136 | 137

Musical notation for measures 134-137. The upper staff contains a dense texture of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff contains a sparse bass line with single notes and rests.

Musical notation for measures 134-137, showing the bass line in detail. The notes are: 134: G2, B1; 135: G2, B1; 136: G2, B1; 137: G2, B1.

138 | 139 | 140 | 141

Musical notation for measures 138-141. The upper staff contains a dense texture of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff contains a sparse bass line with single notes and rests.

*sempre ff*

Musical notation for measures 138-141, showing the bass line in detail. The notes are: 138: G2, B1; 139: G2, B1; 140: G2, B1; 141: G2, B1.

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142 143 144 145

146 147 148 149

150 151 152

153 154 155 156

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Musical score for tbp51 – Sonata No.3, measures 157-180. The score is presented in a system of two staves per measure, with measure numbers 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, and 180 indicated above the notes. The first staff of each measure contains the melodic line, and the second staff contains the bass line. A dynamic marking of *p* (piano) is placed below the first staff at measure 157. The notation includes various note values, rests, and articulation marks such as slurs and accents.

tbp51 – Sonata No.3  
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181 | 182 | 183 | 184

185 | 186 | 187 | 188

189 | 190 | 191 | 192

193 | 194 | 195 | 196

197 | 198 | 199 | 200

*Allegro* (♩ = 120)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

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

21 | 22 | 23 | 24

25 | 26 | 27 | 28

29 | 30 | 31 | 32

33 | 34 | 35 | 36

Musical score for tbp51 – Sonata No.3, measures 37-60. The score is presented in two systems of two staves each. The first system contains measures 37-40, the second system contains measures 41-44, the third system contains measures 45-48, the fourth system contains measures 49-52, the fifth system contains measures 53-56, and the sixth system contains measures 57-60. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a final cadence in measure 60.

tbp51 – Sonata No.3  
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Musical score for tbp51 – Sonata No.3, measures 61-82. The score is written for two staves (treble and bass clef) and is divided into systems of four measures each. The measures are numbered 61 through 82. The notation includes various rhythmic values, accidentals, and dynamic markings. A *mf* marking is present above measure 79. The score concludes with a double bar line at the end of measure 82.

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83 | 84

*f*

85 | 86

$\text{♩} = 150$

87 | 88 | 89 | 90

*p*

91 | 92 | 93 | 94

95 | 96 | 97 | 98

tbp51 – Sonata No.3  
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Musical score for tbp51 – Sonata No.3, measures 99-120. The score is presented in a system of four staves. The top staff contains the main melodic line, which is a continuous eighth-note pattern. The second staff contains a bass line with whole notes and rests. The third staff contains a bass line with eighth notes. The fourth staff contains a bass line with whole notes and rests. The measures are numbered 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, and 120. The score ends with a *rit. ...* marking.

121 122 123 124

♩ = 100

*Tempo I*

125 126 127 128

129 130 131 132

133 134 135 136

137 138

Musical score for tbp51 – Sonata No.3, measures 139-162. The score is presented in six systems, each containing two staves. The measures are numbered 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, and 162. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece features a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The upper staff typically carries a melodic line with some rests, while the lower staff provides a dense, rhythmic accompaniment. The key signature changes from one flat to two flats between measures 145 and 146. The score concludes with a final cadence in measure 162.

This musical score consists of six systems of two staves each, covering measures 163 to 186. The notation is as follows:

- Measures 163-166:** The upper staff features a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment of sixteenth-note chords.
- Measures 167-170:** Similar to the previous system, with a melodic line in the upper staff and rhythmic accompaniment in the lower staff.
- Measures 171-174:** The upper staff continues with a melodic line, while the lower staff maintains the rhythmic accompaniment.
- Measures 175-178:** The upper staff shows a more complex melodic line with slurs and ties. The lower staff has rests.
- Measures 179-182:** The upper staff continues with complex melodic lines. The lower staff has rests.
- Measures 183-186:** The upper staff continues with complex melodic lines. The lower staff has rests.

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Musical score for measures 187-202. The score is written for two staves. Measures 187-189 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 190-193 continue this pattern. Measures 194-197 feature a more complex rhythmic accompaniment. Measures 198-199 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 200-202 feature a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The score includes dynamic markings such as *cresc. e accel. ...* and *f*.

*p*ù *allegro* (♩ = 130)

Musical score for measures 203-206. The score is written for two staves. Measures 203-206 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The score includes dynamic markings such as *f*.

Musical score for tuba, measures 207-222. The score is written on a grand staff (treble and bass clefs). Measures 207-210 show a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Measures 211-214 continue this pattern. Measures 215-216 show a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Measures 217-218 show a melodic line in the treble clef with a triplet of eighth notes and a rhythmic accompaniment in the bass clef. Measures 219-222 show a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The score ends with a double bar line and a fermata over the final notes.

207 208 209 210

211 212 213 214

215 216

217 218

219 220 221 222

*ff*

## 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 *rff* 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.

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## 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.

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### 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 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...