

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

90

Sonata

No. 13

in E minor

for piano

original composition

2009

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

\*

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*Vivo* (♩ = 165 - 175)

The musical score is written for two staves, Treble and Bass, in 4/4 time. The key signature has one sharp (F#). The tempo is marked *Vivo* with a metronome marking of 165-175 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 notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. A 'deciso' marking is present in measure 2. The score ends with a repeat sign in measure 20.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

*deciso*

This musical score is for a piece titled "tbp90 – Sonata No.13" by travelsbypiano (2009). It consists of two staves, a treble and a bass staff, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures 21 through 38. Measures 21-23 show a complex texture with many beamed notes and slurs. Measures 24-27 feature a more sparse texture with a prominent bass line. Measures 28-31 continue this pattern with a steady bass line and a more active treble line. Measures 32-34 show a return to a more complex texture with many beamed notes. Measures 35-38 feature a very active bass line with many beamed notes and slurs, while the treble line is more sparse. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

21 22 23

24 25 26 27

28 29 30 31

32 33 34

35 36 37 38

39 40 41

3/4

42 43 44 45

3/4

46 47 48

3/4

49 50 51 52

3/4

53 54 55

3/4

This musical score is for the piece 'tbp90 – Sonata No.13' by travelsbypiano (2009). It consists of five systems of music, each with two staves. The first system (measures 56-57) features a treble staff with chords and a bass staff with a melodic line. The second system (measures 97-99) has a treble staff with a melodic line and a bass staff with a simple accompaniment. The third system (measures 100-103) shows a more complex texture with both staves having melodic lines. The fourth system (measures 104-107) continues this complexity with various chordal and melodic elements. The fifth system (measures 108-110) includes a 'Sva' (Sustained) marking in the treble staff and a dense, fast-moving melodic line in the bass staff. The score is written in a key with one sharp (F#) and a 4/4 time signature.

56 57

97 98 99

100 101 102 103

104 105 106 107

108 109 110

Sva

111 112 113 114

sim.

This system contains measures 111 to 114. The top staff features a melodic line with eighth and sixteenth notes, including a trill in measure 113. The bottom staff provides harmonic support with sustained chords and single notes. A bracket under the first measure of the bottom staff is labeled 'sim.'.

115 116 117 118

*p*

This system contains measures 115 to 118. Both staves are in 3/4 time. The top staff has a melodic line with a slur over measures 115 and 116. The bottom staff features a continuous eighth-note accompaniment. A dynamic marking of *p* (piano) is placed at the beginning of measure 115.

119 120 121 122

This system contains measures 119 to 122. The top staff has a melodic line with a slur over measures 119 and 120. The bottom staff continues the eighth-note accompaniment. The time signature changes to 4/4 at the start of measure 122.

123 124 125

*cresc. ...*

This system contains measures 123 to 125. The top staff features a melodic line with a trill in measure 123 and a crescendo marking '*cresc. ...*' above measure 124. The bottom staff has a melodic line with eighth notes and a trill in measure 125.

126 127

*cresc. ...*

This system contains measures 126 to 127. The top staff has a melodic line with a crescendo marking '*cresc. ...*' above measure 126. The bottom staff features a continuous eighth-note accompaniment.

128 129 130 131

132 133 134 135

136 137 138 139

140 141 142 143

144 145 146 147

*cresc. sempre...*

*ff*

*fff*

*ped.*

*sempre f*

*con strepito, ff*

*sempre ff*

Detailed description: This is a page of a musical score for a piano sonata. It contains measures 128 through 147. The score is written for two staves, treble and bass. Measures 128-131 show a melodic line in the right hand with a 'cresc. sempre...' instruction. Measures 132-135 feature a complex texture with chords and moving lines in both hands, marked 'ff' and 'fff', and including a 'ped.' (pedal) instruction. Measures 136-139 continue with a 'sempre f' instruction and a 'con strepito, ff' instruction. Measures 140-143 show a 'ff' marking and a dense, rhythmic texture. Measures 144-147 conclude the page with a 'sempre ff' instruction and a final melodic flourish in the right hand.

This musical score is for a piano piece, measures 148 through 165. It is written for two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 148 features a complex chordal texture in the right hand and a rhythmic pattern in the left. Measure 149 includes a 'dim.' (diminuendo) marking. Measure 150 shows a change in the right hand's texture. Measures 151-154 continue the melodic and harmonic development. Measure 155 introduces a 'p' (piano) dynamic marking. Measures 156-158 show sustained chords in the right hand and moving lines in the left. Measures 159-162 feature a consistent rhythmic pattern in the left hand. Measures 163-165 conclude the section with sustained chords in the right hand and a final melodic line in the left.

148 149 *dim. ....* 150 151

152 153 154

155 156 157 158

159 160 161 162

163 164 165

166 167 168 169

3va

3va

Detailed description: This system contains measures 166 through 169. The top staff is in treble clef, and the bottom staff is in treble clef with a '3va' (three octaves above) marking. Measure 166 features a series of eighth notes in the top staff and a complex sixteenth-note pattern in the bottom staff. Measure 167 continues the eighth-note melody in the top staff and has a whole rest in the bottom staff. Measure 168 shows a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 169 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff, ending with a fermata.

170 171 172

Detailed description: This system contains measures 170 through 172. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 170 has a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 171 features a whole note chord in the top staff and a whole note chord in the bottom staff. Measure 172 has a descending eighth-note line in the top staff and a whole note chord in the bottom staff.

173 174 175 176

*p*

Detailed description: This system contains measures 173 through 176. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 173 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 174 continues the eighth-note melody in the top staff and has a whole rest in the bottom staff. Measure 175 shows a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 176 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff, ending with a fermata. A piano (*p*) dynamic marking is present at the start of measure 173.

177 178 179 180

Detailed description: This system contains measures 177 through 180. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 177 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 178 continues the eighth-note melody in the top staff and has a whole rest in the bottom staff. Measure 179 shows a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 180 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff, ending with a fermata.

181 182 183

Detailed description: This system contains measures 181 through 183. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 181 features a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff. Measure 182 continues the eighth-note melody in the top staff and has a whole rest in the bottom staff. Measure 183 shows a descending eighth-note line in the top staff and a sixteenth-note pattern in the bottom staff, ending with a fermata.

This musical score is for Sonata No. 13, measures 184 through 202. It is written for two staves, likely piano and a second instrument. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into five systems, each containing two staves. The measures are numbered 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, and 202. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into five systems, each containing two staves. The measures are numbered 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, and 202.

203 204 205 206

Measures 203-206: The right hand plays a series of chords, each marked with a 'y' (yaccato) symbol. The left hand plays a continuous eighth-note arpeggiated pattern.

207 208

Measures 207-208: Measure 207 features a half-note chord in the right hand and a half-note in the left hand. Measure 208 features a half-note chord in the right hand and a half-note in the left hand. The left hand starts with a forte (*rf*) dynamic.

209 210 211 212

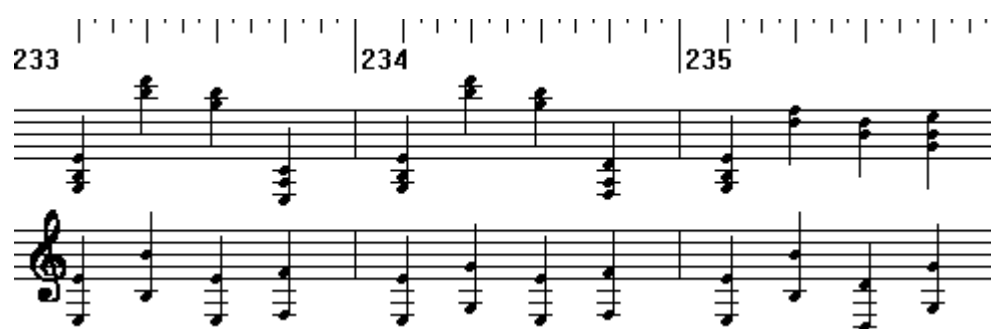
Measures 209-212: The right hand plays a series of chords. The left hand plays a continuous eighth-note arpeggiated pattern. Measure 210 features a treble clef change in the left hand.

213 214 215 216

Measures 213-216: The right hand plays a series of chords. The left hand plays a continuous eighth-note arpeggiated pattern. Measure 213 features a bass clef change in the left hand.

This musical score page contains measures 217 through 232 of Sonata No. 13. The notation is organized into four systems, each with two staves. Measures 217-220 are in the first system, 221-224 in the second, 225-228 in the third, and 229-232 in the fourth. The music features a variety of textures, including dense chords, arpeggiated patterns, and melodic lines. Dynamic markings include *f* (forte) and *sim.* (sostenuto). A *8va* marking is present in measure 229. A slur connects measures 226 and 227, and another slur connects measures 230 and 231. The notation includes various note values, rests, and articulation marks.

233 234 235



236 237



238 239 240 241



242 243 244 245



246 247 *cresc. e accel. ...* 248 ...



249 | 250

*Presto con gioia* (♩ = 240)

251 | 252 | 253 | 254

255 | 256 | 257 | 258

259 | 260 | 261 | 262

263 | 264 | 265 | 266

Measures 267-270 of the musical score. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including triplets. The bottom staff (bass clef) provides harmonic support with chords and single notes. Measure 270 includes a '3va' marking above the treble staff.

Measures 271-274 of the musical score. Measures 271 and 272 show chords with accents (>) in both staves. Measures 273 and 274 feature a treble staff with a treble clef and a 'ff' (fortissimo) dynamic marking, while the bass staff contains sustained chords. Measure 273 also has a 'ff' marking in the bass staff.

Measures 275-277 of the musical score. Measures 275 and 276 show sustained chords in both staves, with a 'ff' (fortissimo) dynamic marking in the bass staff at the beginning of measure 275. Measure 277 continues the sustained chords in both staves.

## 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 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.

### **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.

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## 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. “Currently” 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](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...