

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

99

Sonata

No. 16

in B minor

1. Quasi allegro
2. Vivace leggero

for piano

original composition

2009

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

\*

This score is released under the  
“Creative Commons Attribution Non-Commercial Share-Alike” (by-nc-sa) license (v3.0)  
Please visit <http://creativecommons.org> for more information

*Quasi allegro* (♩ = 120)

The musical score is written for piano in 4/4 time, with a tempo of 120 beats per minute. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The score is divided into measures 1 through 19. Measures 1-3 are marked with a '1' and a '2' above the staves. Measures 4-7 are marked with a '4', '5', '6', and '7' above the staves. Measures 8-11 are marked with an '8', '9', '10', and '11' above the staves. Measures 12-15 are marked with a '12', '13', '14', and '15' above the staves. Measures 16-19 are marked with a '16', '17', '18', and '19' above the staves. The score includes various musical notations such as notes, rests, beams, and slurs. A dynamic marking of *p* (piano) is present at the end of measure 18.

This musical score is for the piece 'tbp99 – Sonata No.16' by travelsbypiano (2009). It consists of two staves, likely representing the right and left hands of a piano. The score is divided into measures, with measure numbers 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, and 54 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and dynamic markings (e.g., 'p' for piano). The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but is likely 4/4 based on the measure lengths. The score is presented in a clean, black-and-white format with a clear layout for each measure.

This musical score is for Sonata No. 16, measures 55 through 73, and measure 110. The score is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into systems of two staves each. Measures 55-58 are the first system, 59-62 the second, 63-66 the third, 67-70 the fourth, 71-73 the fifth, and 110 the sixth. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score concludes with a double bar line and repeat signs at the end of measure 73.

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70

71 72 73 1 2 110

**Vivace leggero** (♩ = 224)  
「枯れ葉の舞」

The musical score is presented in a standard format with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Vivace leggero' with a quarter note equal to 224 beats per minute. The title '枯れ葉の舞' (Dance of Dry Leaves) is written in Japanese. The score is divided into measures, with measure numbers 1 through 19 indicated. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece begins with a treble staff and a bass staff, both in 3/4 time. The first measure (1) is a quarter rest in the treble and a quarter note in the bass. The second measure (2) is a quarter rest in the treble and a quarter note in the bass. The third measure (3) is a quarter rest in the treble and a quarter note in the bass. The fourth measure (4) is a quarter rest in the treble and a quarter note in the bass. The fifth measure (5) is a quarter rest in the treble and a quarter note in the bass. The sixth measure (6) is a quarter rest in the treble and a quarter note in the bass. The seventh measure (7) is a quarter rest in the treble and a quarter note in the bass. The eighth measure (8) is a quarter rest in the treble and a quarter note in the bass. The ninth measure (9) is a quarter rest in the treble and a quarter note in the bass. The tenth measure (10) is a quarter rest in the treble and a quarter note in the bass. The eleventh measure (11) is a quarter rest in the treble and a quarter note in the bass. The twelfth measure (12) is a quarter rest in the treble and a quarter note in the bass. The thirteenth measure (13) is a quarter rest in the treble and a quarter note in the bass. The fourteenth measure (14) is a quarter rest in the treble and a quarter note in the bass. The fifteenth measure (15) is a quarter rest in the treble and a quarter note in the bass. The sixteenth measure (16) is a quarter rest in the treble and a quarter note in the bass. The seventeenth measure (17) is a quarter rest in the treble and a quarter note in the bass. The eighteenth measure (18) is a quarter rest in the treble and a quarter note in the bass. The nineteenth measure (19) is a quarter rest in the treble and a quarter note in the bass.

This musical score is for a piano piece titled "tbp99 – Sonata No.16" by travelsbypiano (2009). The score is presented in a system of two staves, with measures 20 through 62. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with measure numbers 20, 21, 22, 23, 24, 25, 26, 27, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, and 62. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures by vertical bar lines, with measure numbers 20, 21, 22, 23, 24, 25, 26, 27, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, and 62. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures by vertical bar lines, with measure numbers 20, 21, 22, 23, 24, 25, 26, 27, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, and 62.

This musical score is for the piece 'tbp99 – Sonata No.16' by travelsbypiano (2009). It consists of two staves, likely representing the right and left hands of a piano. The score is divided into measures, with measure numbers 63 through 81 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *z* for *zando*, *f* for *forte*). The key signature changes from one key to another, indicated by the number of sharps or flats. The score is presented in a clean, black-and-white format, typical of a digital musical score.

63 64 65 66

67 68 69

70 71 72 73

74 75 76 77

78 79 80 81

This musical score page contains measures 82 through 101 of Sonata No. 16. The notation is arranged in five systems, each with two staves. Measures 82-85 are in treble clef with a key signature of one sharp (F#). Measures 86-89 are in treble clef with a key signature of one sharp. Measures 90-93 are in bass clef with a key signature of one sharp. Measures 94-97 are in bass clef with a key signature of one sharp. Measures 98-101 are in treble clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

82 83 84 85

86 87 88 89

90 91 92 93

94 95 96 97

98 99 100 101



The image displays two systems of musical notation for a piano sonata. The first system covers measures 102 to 107. Measures 102-105 are in treble clef, while 106-107 are in bass clef. The second system covers measures 157 to 164. Measures 157-159 are in treble clef, and 160-164 are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'senza rif.' (senza ripetizione).

a)

A single musical staff in treble clef, key of D major (two sharps), and 3/4 time signature. It contains a sequence of notes: a half note D4, a quarter note E4, a quarter note F#4, a half note G4, a quarter note A4, and a quarter note B4.

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.

### **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.

\*  
\* \*  
\* \* \*  
\* \*  
\*

## **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)

\*  
\* \*  
\* \* \*  
\* \*  
\*  
\*

## **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...