

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

82

Sonata

No. 12

in B minor

1. Allegro agitato
2. Moderato
3. FINALE. Allegro

for piano

original composition

2008

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

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*Allegro agitato* (♩ = 128)

The musical score is written for piano in 4/4 time, marked *Allegro agitato* with a tempo of 128 beats per minute. The key signature has two sharps (F# and C#). The score consists of 21 measures, organized into six systems of two staves each (treble and bass clef).  
Measures 1-3: The right hand begins with a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.  
Measures 4-6: The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs.  
Measures 7-9: The right hand continues with rapid sixteenth-note passages, and the left hand provides harmonic support with chords and moving lines.  
Measures 10-12: The right hand has some rests, while the left hand maintains a consistent eighth-note pattern.  
Measures 13-17: Both hands engage in a more active, rhythmic dialogue with various note values.  
Measures 18-21: The piece concludes with a final, energetic flourish in the right hand and a sustained accompaniment in the left hand.

Measures 22-24 of the musical score. The key signature is one sharp (F#). Measure 22 features a treble staff with a series of eighth notes and a bass staff with a whole note chord. Measure 23 continues the treble staff's eighth-note pattern and the bass staff's whole note. Measure 24 shows the treble staff with eighth notes and the bass staff with a whole note chord.

Measures 25-27 of the musical score. Measure 25 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 26 continues the treble staff's eighth-note pattern and the bass staff's whole note. Measure 27 shows the treble staff with eighth notes and the bass staff with a whole note chord.

Measures 28-29 of the musical score. Measure 28 features a treble staff with a series of eighth notes and a bass staff with a whole note chord. Measure 29 continues the treble staff's eighth-note pattern and the bass staff's whole note.

Measures 55-57 of the musical score. Measure 55 has a treble staff with a series of eighth notes and a bass staff with a whole note chord. Measure 56 continues the treble staff's eighth-note pattern and the bass staff's whole note. Measure 57 shows the treble staff with eighth notes and the bass staff with a whole note chord.

Measures 58-60 of the musical score. Measure 58 features a treble staff with a series of eighth notes and a bass staff with a whole note chord. Measure 59 continues the treble staff's eighth-note pattern and the bass staff's whole note. Measure 60 shows the treble staff with eighth notes and the bass staff with a whole note chord.

This musical score is for a piano piece, measures 61 through 82. It is written for two staves, treble and bass clef. The key signature changes from D major (two sharps) at measure 61 to B-flat major (two flats) at measure 65. The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 61 starts with a treble staff melodic line and a bass staff accompaniment. Measures 62-64 continue this pattern with some changes in the bass line. Measure 65 introduces a new key signature and a piano (*p*) dynamic. Measures 66-72 show a more active bass line with sixteenth-note patterns. Measures 73-75 continue the sixteenth-note patterns in both hands. Measures 76-78 show a change in the treble staff melody. Measures 79-82 conclude the section with a crescendo (*cresc. ...*) and a final chord in measure 82.

61 62 63 64 *dim. ...*

65 *p* 66

67 68 69

70 71 72

73 74 75

76 77 78

79 80 81 82 *cresc. ...*

This musical score is for a piano piece in G major, 2/4 time. It consists of six systems of staves, each with a treble and bass clef. The key signature has one sharp (F#). The score begins at measure 83 with a forte (f) dynamic. Measures 83-85 show a complex interplay between the hands, with the right hand often playing sixteenth-note patterns and the left hand providing a steady eighth-note accompaniment. Measures 86-88 continue this texture, with the right hand featuring more melodic lines. Measures 89-91 show a shift in the right hand's texture, with more sustained notes and some triplet markings. Measures 92-95 return to a more active right hand with sixteenth-note runs. Measures 96-100 show a more rhythmic, almost percussive texture with many eighth and sixteenth notes. Measures 101-103 conclude the section with a final melodic flourish in the right hand and a sustained bass line.

83 84 85

86 87 88

89 90 91

92 93 94 95

96 97 98 99 100

101 102 103

This musical score is for Sonata No. 12, measures 104 through 120. It is written for piano in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score is presented in five systems, each with a treble and bass staff. Measures 104-106 show a melodic line in the treble and a rhythmic accompaniment in the bass. Measures 107-110 feature a more complex texture with multiple voices in both staves. Measures 111-114 continue this texture with some melodic development. Measures 115-118 show a return to a more active bass line. Measures 119-120 conclude the section with a final melodic flourish in the treble and a sustained bass line.

104 105 106

107 108 109 110

111 112 113 114

115 116 117 118

119 120

This musical score is for measures 121 through 130 of Sonata No. 12. It is written for piano in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score is presented in five systems, each with a treble and bass staff. Measures 121-122 show a melodic line in the treble with eighth and sixteenth notes, and a bass line with whole and half notes. Measures 123-124 continue the melodic development with eighth notes and a descending line. Measures 125-126 feature a more active treble line with sixteenth notes and a bass line with eighth notes. Measures 127-128 show a melodic phrase in the treble and a bass line with eighth notes. Measures 129-130 conclude the system with a melodic line in the treble and a bass line with eighth notes. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

*Moderato* (♩ = 150\*\*)



14 15 16 17

18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

34 35 36 37

38 39 40 41

*p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

*poco accel. ...*

*Un poco più mosso*

*b)* *b)*

This musical score is for Sonata No. 12, measures 42 through 67. It is written for piano and consists of two staves, treble and bass clef. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into systems of two staves each. Measures 42-45 are the first system, 46-49 the second, 50-54 the third, 55-59 the fourth (starting with a *Tempo I* marking), 60-63 the fifth, and 64-67 the sixth. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). There are also articulation marks like accents and slurs. The piece concludes with a final cadence in measure 67.

This musical score is for a piano piece in D major, 2/4 time. It consists of six systems of two staves each (treble and bass clef). The measures are numbered 68 through 91. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piece features a mix of eighth, quarter, and half notes, with some measures containing chords or triplets. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score ends with a double bar line after measure 91.

Measures 92-96: Treble and bass staves in D major. Measure 92 has a triplet of eighth notes in the treble. Measure 93 has a whole note chord in the treble. Measure 94 has a half note in the treble. Measure 95 has a half note in the treble. Measure 96 has a half note in the treble. Measures 97-98: Treble and bass staves. Measure 97 has a half note in the treble. Measure 98 has a half note in the treble. The bass staff has a half note in measure 97 and a half note in measure 98. The word "rit. ..." is written below measure 97. The letter "c)" is written below measure 98.

\*\*)

Oppure / or / ou bien: 6/8, = 150

a)

Option a) shows a musical phrase in 6/8 time, starting with a quarter note followed by an eighth note, then a quarter note, and finally a half note.

b)

Option b) shows a musical phrase in 6/8 time, starting with a quarter note followed by an eighth note, then a quarter note, and finally a half note.

simile

c)

Option c) shows a musical phrase in 6/8 time, starting with a quarter note followed by an eighth note, then a quarter note, and finally a half note. The notation includes a measure rest for measure 97 and a measure rest for measure 98.

**FINALE. Allegro** (♩ = 160)

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of 33 measures. The notation is arranged in six systems, each with a treble and bass staff. Measure numbers 1 through 33 are placed above the first note of each measure. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often provides harmonic support with chords and sustained notes, while the treble line carries the primary melodic themes. The piece concludes with a final cadence in measure 33.

This musical score is for Sonata No. 12, measures 34 through 57. It is written for a piano in G major (one sharp) and 4/4 time. The score is presented in two systems, each with a grand staff (treble and bass clefs).  
Measures 34-41: The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.  
Measures 42-45: The right hand continues the melodic development with some triplet-like figures, and the left hand maintains a steady eighth-note pattern.  
Measures 46-49: The right hand introduces chords and longer note values, while the left hand continues its accompaniment.  
Measures 50-53: The right hand has a more active melodic line with eighth notes, and the left hand continues with eighth notes.  
Measures 54-57: The final measures show a continuation of the melodic and rhythmic themes, ending with a half note in the right hand and a chord in the left hand.  
The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and bar lines.

This musical score is for Sonata No. 12, measures 58 through 84. It is written for two staves, Treble and Bass, in the key of D major (two sharps). The time signature is 4/4. The score is divided into six systems, each containing two staves. Measures 58-61 are in the first system, 62-66 in the second, 67-71 in the third, 72-76 in the fourth, 77-80 in the fifth, and 81-84 in the sixth. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat signs at measure 84.

This musical score is for Sonata No. 12, measures 85 through 99. It is written for piano in G major (one sharp) and 3/4 time. The score is divided into four systems, each with a treble and bass staff. Measures 85-89 form the first system, 90-94 the second, 95-98 the third, and measure 99 is the final system. The melody in the treble staff is characterized by eighth-note patterns and occasional ties. The bass staff provides harmonic support with chords and moving lines. Measure 95 features a key signature change to A major (two sharps). Measure 98 ends with a fermata. Measure 99 concludes with a final chord in A major.



## 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...