

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

91

Violin Sonata

No. 1

in C minor

1. Allegro moderato
2. Romance. Andante
3. Allegro non troppo

for violin solo

original composition

2004-2005 / 2009

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

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Allegro moderato (♩ = 86)

The musical score is written for a single staff in treble clef, with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked 'Allegro moderato' with a metronome marking of a quarter note equal to 86 beats per minute. The score consists of 27 measures, numbered 1 through 27. Measures 1-4 are on the first line, 5-8 on the second, 9-12 on the third, 13-16 on the fourth, 17-20 on the fifth, 21-24 on the sixth, and 25-27 on the seventh line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of beamed sixteenth notes and eighth notes, suggesting a lively but controlled tempo. The notation includes stems, beams, and note heads, with some measures containing multiple notes beamed together. The overall structure is a single melodic line.

This musical score page contains measures 28 through 51 of a violin sonata. The notation is written on a single staff with a treble clef. Measures 28-42 feature a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. Measures 43-49 show a change in texture, with the melody moving to a lower register and becoming more rhythmic, often using dotted rhythms. Measure 50 begins with a new melodic phrase, and measure 51 concludes the section with a final cadence marked by a double bar line and repeat dots.

28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

This musical score page contains measures 103 through 122 of a piece. The notation is organized into six systems, each with a measure number at the beginning. Measures 103-106 are on a single staff with a key signature of one sharp (F#). Measures 107-109 continue on the same staff. Measures 110-111 are on a single staff. Measures 112-114 are on a grand staff (treble and bass clefs). Measures 115-118 are on a grand staff. Measures 119-122 are on a grand staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

103 104 105 106

107 108 109

110 111

112 113 114

115 116 117 118

119 120 121 122

This musical score page contains measures 123 through 146 of a Violin Sonata. The notation is arranged in six systems, each with a four-measure group. The first system (measures 123-126) features a violin line with eighth and sixteenth notes and a piano accompaniment with eighth notes and rests. The second system (measures 127-130) shows a more complex texture with sixteenth-note runs in the violin and sustained chords in the piano. The third system (measures 131-134) continues with similar rhythmic patterns. The fourth system (measures 135-138) introduces a more active piano part with eighth-note accompaniment. The fifth system (measures 139-142) and the sixth system (measures 143-146) feature increasingly rapid sixteenth-note passages in both the violin and piano parts, culminating in a dense, fast-moving texture.

This image displays a musical score for a violin sonata, specifically measures 147 through 171. The notation is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into six systems, each containing four measures. Measures 147-150 form the first system, 151-152 the second, 153-156 the third, 157-160 the fourth, 161-164 the fifth, 165-168 the sixth, and 169-171 the seventh. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of beamed sixteenth notes and eighth notes, suggesting a fast or lively tempo. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The overall structure is a continuous melodic line with some harmonic support in the lower register.

147 148 149 150

151 152

153 154 155 156

157 158 159 160

161 162 163 164

165 166 167 168

169 170 171

This musical score page contains measures 172 through 283 of a Violin Sonata. The notation is arranged in seven systems, each with a four-measure line. Measures 172-174 are in the first system, 175-178 in the second, 179-182 in the third, 183-186 in the fourth, 187-190 in the fifth, 277-280 in the sixth, and 281-283 in the seventh. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* and *sva*. A repeat sign is present at the beginning of measure 188. The score concludes with a double bar line at the end of measure 283.

ROMANCE. Andante (♩ = 86)

1 2 3

4 5 6 7

8 9 10

11 12 13 14

15 16 17 18

19 20 21

22 23

24 25 26

(♩ = 100)

27 28 29

Più allegro

30 31 32 33

34 35 36 37

38 39 40 41

42 43 44

45 46 47

48 49 50

rit. ...

51 *Tempo I* 52 53 54

55 56 57

58 59 60 61

62 63 64

65 66 67 68

69 70 71

72 73

This musical score is for measures 51 through 73 of a piece. It is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Tempo I' at measure 51. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into systems, with measures 51-54 on the first line, 55-57 on the second, 58-61 on the third, 62-64 on the fourth, 65-68 on the fifth, 69-71 on the sixth, and 72-73 on the seventh. The music features a mix of melodic lines and harmonic accompaniment, with some measures containing complex rhythmic patterns and others being more static.

Measures 74-80 of the Violin Sonata No. 1. The score is written on a single staff. Measures 74-76 show a continuous eighth-note pattern. Measures 77-79 continue this pattern, while measure 80 ends with a whole note chord and a fermata.

Allegro non troppo (♩ = 180)

Measures 1-17 of the Violin Sonata No. 1. The score is written on a single staff. Measure 1 is a whole note chord. Measures 2-3 show a continuous eighth-note pattern. Measures 4-7 continue this pattern, while measure 8 ends with a whole note chord and a fermata. Measures 9-11 continue the eighth-note pattern, while measure 12 ends with a whole note chord and a fermata. Measures 13-15 continue the eighth-note pattern, while measure 16 ends with a whole note chord and a fermata. Measure 17 continues the eighth-note pattern.

This musical score is for a violin part, spanning measures 18 to 73. The notation is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into systems of four measures each, with measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 66, 67, 68, 69, 70, 71, 72, and 73 indicated at the beginning of their respective measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A repeat sign is present at the end of measure 32, leading to measure 66. The score concludes with a double bar line at the end of measure 73.

This musical score page contains measures 74 through 101 of a violin sonata. The notation is written on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into seven systems, each containing four measures. Measures 74-77 show a melodic line with some chromaticism and a B-flat. Measures 78-81 feature a more rhythmic, eighth-note pattern. Measures 82-85 continue this pattern with some chromatic movement. Measures 86-89 show a similar rhythmic pattern with some chromaticism. Measures 90-93 continue the rhythmic pattern. Measures 94-97 show a melodic line with some chromaticism. Measures 98-101 show a melodic line with some chromaticism and a B-flat.

74 75 76 77

78 79 80 81

82 83 84 85

86 87 88 89

90 91 92 93

94 95 96 97

98 99 100 101

This musical score page contains measures 102 through 121 of a Violin Sonata. The notation is organized into three systems, each with two staves. The first staff of each system is in treble clef, and the second is in bass clef. Measure numbers 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, and 121 are printed above the first staff of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots appears at the end of measure 121. The key signature is one sharp (F#).

The image displays a musical score for a violin sonata, specifically measures 177 through 187. The score is written on two staves, with the upper staff containing the primary melodic line and the lower staff providing harmonic support. Measures 177-180 show a continuous eighth-note pattern in the upper staff, while the lower staff features a more complex, syncopated rhythm. Measures 181-184 continue this pattern, with measure 183 introducing a descending eighth-note scale in the upper staff. Measures 185-187 conclude the sequence, with measure 187 ending on a whole note chord. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' and 'p'.

177 178 179 180

181 182 183 184

185 186 187

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

This is (supposed to be) a solo violin score but notes may run on two or more staves either for better readability or simply for piano habit; please don’t let that make you forget that the instrument here is a violin, solo. Anyway, 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. “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...