

*Sarah P. Chappell*

**SONATINAS**



**M. GLEMMERTY**  
 REVISED AND FINGERED BY  
**LOUIS KOHLER**

OP. 36.

No	1.	IN	C.	.....	30.
..	2.	..	G.	.....	35.
..	3.	..	C.	.....	35.
..	4.	..	F.	.....	40.
..	5.	..	G.	.....	40.
..	6.	..	D.	.....	40.

COMPLETE 1.75

**F. KUHLAU.**

OP. 20.

No	1.	.....	50.
..	2.	.....	75.
..	3.	.....	75.

**H. LICHNER.**

No	1.	OP. 49.	.....	50.
..	1.	OP. 66.	.....	40.
..	1.	OP. 221.	.....	50.
..	2.	OP. 221.	.....	60.

**G. LANGE.**

No	1.	IN	C.	.....	50.
..	2.	..	G.	.....	50.
..	3.	..	F.	.....	50.
..	4.	..	C.	.....	50.
..	5.	..	G.	.....	50.

**A. GEIBEL.**

No	1.	IN	C.	.....	40.
..	2.	..	G.	.....	40.
..	3.	..	F.	.....	60.
..	4.	..	C.	.....	60.



# SONATINA.

No. III. Op. 36. No. 3.

M. CLEMENT I.

*Spiritoso.*

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Spiritoso*. The score includes various dynamics: *f* (forte), *p* (piano), and *dolce* (softly). There are also performance instructions such as *cres.* (crescendo) and *tr* (trill). The notation includes many slurs, accents, and fingerings (1-4). There are also some 'x' marks above notes, possibly indicating breath marks or specific articulation. The piece ends with a double bar line and repeat dots.



System 1: Treble and Bass clefs. Treble clef starts with *p* and *cres.* dynamics. Bass clef has *f* and *ff* dynamics. Includes fingering numbers (1, 2, 4) and 'x' marks.

System 2: Treble clef starts with *dim.* and *pp* dynamics. Bass clef has *f* dynamics. Includes fingering numbers (2, 1, x, 1, 2, 4, 3, 1, 2, x, x) and 'x' marks.

System 3: Treble clef starts with *p* and *cres.* dynamics. Bass clef has *f* and *ff* dynamics. Includes 'x' marks.

System 4: Treble clef has *dolce.* dynamics. Bass clef has *f* dynamics. Includes fingering numbers (3, 4, 3, 4, 3, 4) and 'x' marks.

System 5: Treble clef has *cres.* dynamics. Bass clef has *cres.* dynamics. Includes the word *Sua* and fingering numbers (3, 2, x, 1, 3, 1, 3, 4, 3).

System 6: Treble clef has *f* dynamics. Bass clef has *f* dynamics. Includes the word *tr* and fingering numbers (x, 1, x, 3, x, 3, 1, x, 4, 3).

System 7: Treble clef starts with *p* and *cres.* dynamics. Bass clef has *f* and *cres.* dynamics. Includes the word *tr* and fingering numbers (x, 1, 2, 2, 2, 1, 3).



*Un poco Adagio.*

The first system of the score consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The lower staff begins with a bass clef and contains a bass line with fingerings (4, 2) and a dynamic marking of *dolce*. The system concludes with a *cres.* marking and a fermata over the final notes.

The second system continues the piece. The upper staff features a melodic line with ornaments and fingerings, including a *dim.* marking. The lower staff has a bass line with a *f* dynamic marking, a *dim.* marking, and a *P* (piano) dynamic marking. The system ends with a double bar line and a repeat sign.

*Allegro.*

The 'Allegro' section begins with a 2/4 time signature. The upper staff contains a rapid melodic line with many ornaments and fingerings (1, 2, 3, 4). The lower staff features a complex accompaniment with many chords and fingerings. Dynamics include *f*, *p*, *fz*, and *f*. The section concludes with a double bar line.



This page of musical notation consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 and 'x' for natural harmonics. Dynamics include *p*, *f*, *cres.*, *dim.*, and *pp*. The piece concludes with a double bar line. At the bottom of the page, there are some handwritten or printed markings:  $\times 2$ ,  $\times 3$ ,  $\times 4$ , and  $\times 2$ .



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