

X. L. C. R. EDITION.

DEPOT FOR THE U. S. A.

To Mr. D. D. WOOD PHILA

FOUR SONATINAS

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Department

FOR
SMALL HANDS



No 1 in G⁴
No 2 in C⁴

BY
ADAM GEIBEL

No 3 in G⁴
No 4 in C⁴

SONATINAS

For

SMALL HANDS.

No. 3.

ADAM GEIBEL.

All'o molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The right hand features a more active melodic line with eighth-note runs. The left hand continues with a steady accompaniment. A piano (*p.*) dynamic marking appears in the second measure of the right hand, and a crescendo (*cresc.*) marking is placed at the end of the system.

The third system shows the continuation of the melodic and harmonic themes. The right hand has a more flowing, connected line. The left hand accompaniment remains consistent with the previous systems.

The fourth system continues the musical development. The right hand has a melodic line with some grace notes. The left hand accompaniment features chords and eighth-note patterns. A piano (*p.*) dynamic marking is present at the end of the system.

The fifth system concludes the piece. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment features chords and eighth-note patterns. A mezzo-forte (*mf*) dynamic marking is present in the second measure, and a crescendo (*cresc.*) marking is placed at the end of the system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the end of the system.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some slurs, and the lower staff has a steady accompaniment. The dynamics remain consistent with the previous system.

Third system of musical notation. The upper staff continues with a melodic line, and the lower staff has a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

Fourth system of musical notation. The upper staff features a more active melodic line with sixteenth notes. The lower staff has a steady accompaniment. A dynamic marking of *f* (forte) is present in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with some rests, and the lower staff has a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

Sixth system of musical notation. The upper staff has a melodic line with some slurs, and the lower staff has a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

Sonatina No.3.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a dynamic marking of *cresc.* (crescendo). The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment. A dynamic marking of *dim.* (diminuendo) is present, followed by *poco* and *a poco* markings, indicating a gradual change in dynamics.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a *rit.* (ritardando) marking. The lower staff has a harmonic accompaniment with a *mf* (mezzo-forte) dynamic marking. The tempo marking *a tempo* is also present.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a harmonic accompaniment with chords and moving lines.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *p.* (piano) is present, followed by a *cresc.* (crescendo) marking.

The sixth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a harmonic accompaniment with chords and moving lines.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a harmonic accompaniment of chords. Dynamic markings include *p* and *mf*.

Second system of musical notation. The right hand continues the melodic line. The left hand has a *cres* marking. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand provides a steady accompaniment. A *p* dynamic marking is present.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a *mf* marking and a *cres.* marking.

Sixth system of musical notation. The right hand has a melodic line. The left hand accompaniment includes a *f* marking. The system ends with a double bar line and a repeat sign.

Sonatina No. 3.

Mouvement de Marche.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo marking *moderato.* and the dynamic marking *mf* are placed in the upper left of the first staff. The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation continues the piece with two staves. The melody in the upper staff continues with similar rhythmic patterns, while the bass line provides harmonic support.

The third system of musical notation includes a repeat sign in the middle of the upper staff. The dynamic marking *p* appears in the lower staff towards the end of the system. The music concludes this section with a final chord.

The fourth system of musical notation features a more active melody in the upper staff with slurs and accents. The bass line continues with a steady accompaniment.

The fifth system of musical notation concludes the piece. It features a *p* dynamic marking and ends with a *Fine.* marking in the upper staff. The final chord is sustained in both staves.

TRIO.

Con *p* grazia.

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and a *Con grazia.* marking. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the musical notation from the first system, maintaining the same key signature, time signature, and dynamics.

The third system continues the musical notation, showing a change in the upper staff's melody and the lower staff's accompaniment.

The fourth system continues the musical notation, featuring a prominent chordal texture in the upper staff.

The fifth system concludes the Trio section. It includes dynamic markings: *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The notation ends with a double bar line and a fermata over the final notes.

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BY W. F. SUDDS.

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