

MSC
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117
M266
op. 16
1800

not later than 1803

M266

Six
PROGRESSIVE SONATINAS

For The
G. Harp

*Interspersed, with some easy Preludes, Containing also a Table
For the Theory of the Pedal.*

Composed for, and Inscribed to

Her Royal Highness

The PRINCESS of WALES

By the

Ste de Marin

Opera 16.

Entered at Stationer's Hall.


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Ste de Marin



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SONATINA I

PRÉLUDE

Largo **Andante un poco Adagio**

le pouce

Cantabile

rf *p/p*

rf

expressivo *hr* *f* *p*

rf *p* **Smorzando** *p/p*

Staccato *f* *expressivo*

dolce *legato* *f* *expressivo* *legato ritardando*

a tempo

Legato

ff <> <>

< Signe pour ouvrir la soupape
> Signe pour la fermer.

VALSE

Allegro

rf *rf* *rf* *rf* *rf* *rf* *rf* *rf*

1^{re} fois 2^{de} fois

pp Fin

rf *rf* *rf* *rf* *rf* *rf* *rf* *rf* *ppp*

4 SONATINA II

Allegro moderato comodo

Prelude
module
sans user
de Pedale

The musical score consists of eight systems of two staves each (treble and bass clef). The first system includes a 'Prelude' section with a 'module sans user de Pedale' instruction. The score is marked with various dynamics including *p*, *mf*, *rf*, *ff*, *pp*, *ppp*, *cres*, and *decres*. Performance instructions include *expressivo*, *Piu lento*, *ritardando*, and *ten*. The piece concludes with a *ppp* dynamic marking.

rf rf rf rf Smorzando

THEMA
Andantino

p/p mf

8va acrochez l'Ab Smorzando p/p loco cres

Var: 1.

sempre legato p/p mf f rf

acrochez l'Ab smorzando otez l'Ab p/p/p cres cres

Var: 2.

p/p/p

8va p/p/p acrochez l'Ab otez l'Ab

Loco p/p/p f p/p/p V.S.

MENUETTO Allegretto

a crochez La Pedale.
A (ou La)

TRIO

otez La Pedale A.

Loco
La 1^e fois, fort; La seconde, Piano.

expressivo

COSAQUE

RONDO Allegro *mf*

ppp *ppp* segue

rf *f* Fin Piu Lento

acrochez le A *pp*

rf *rf* *rf* *rf* *rf* *rf* otez le A *rf*

rf *rf* *rf* *rf* *rf* ritardando decrecendo D.C. a tempo

SONATINA III

Andante espressivo
PRÉLUDE

rf *rf* *rf* *rf* *rf* Volti Subito per il Rondo

L'Auteur N'avoit que dix ans lorsqu'il a composé ce petit Rondo et celui de la 5^{me} Sonatine

Rondo

Presto

This musical score is for a piece by V. S. Marin, Op. 16. It is written for a single melodic line and a piano accompaniment. The score is divided into several systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with a *pia.* (piano) dynamic, followed by a *ppp* (pianissimo) section. The piano accompaniment features a steady eighth-note pattern. The melodic line includes trills and slurs. Dynamics range from *ppp* to *for.* (fortissimo). The word "harmoniques" is written above the piano staff in the fifth system. The piece concludes with a *Segue* section, marked *ppp*, consisting of a series of chords with trills. A page number "9" is written in the top right corner.

Ritar dan

do for: a tempo
for:

ff

piu. for.

piu. for.

piu. ff

Près de la table
piu.
più Lento

par la vibration

pp *ppp espressivo*

a tempo

for.

Espressivo
fuu.

Andantino Comodo

SONATINA IV

Andantino

Pastorale un poco Adagio

Dans ce morceau
tous les A b
doivent être faits
avec le G #

dolce

1^{re} fois *2^{de} fois*

Legato

pp espressivo *diminuendo*

Smorzando

ritardando *a tempo*

p/p

il Presto
sattacca subito

Presto

p

f *rf* *rf* *p/p* con delicatiza

f *p/p*

ten ten ten espressivo

ppp *pp* *p/p*

ff *ff*

V.S.

Legato

p

p harmonique or Loco

loco étouffé non étouffé

étouffé *f* non étouffé *rf*

rf *rf* *rf* *rf* *rf* *rf* *rf* *rf* crés: crés:

crés: *ff* *rf* *rf* *rf* *rf*

décrés: *ppp* *f*

f *pp* ten ten

ten ten ppp

rf ff

SONATINA V

FANTASIE adagio ma non troppo

les. D \flat doivent se faire avec le C \sharp

rf espressivo

rf rf

cantabile espressivo

rf

p/p

Volti Subito per il Rondo

RONDO
Allegretto

ppp

ppp

for.

for.

rinf

Etouffé

Etouffé

rinf

rinf

rinf

pp

pp

for.
for. *rinf*

Etouffé *Etouffé*

Mineur, pp Espressivo.

for. *p* *for.* *p*

rinf *rinf*

pp
les D^b avec le C[#]

il ne faut pas pincer les C dans ce passage: en laissant aller la pedale de C[#] dont vous usez pour faire les D^b, les C[#] se trouveront etre fais par la vibration.

Majeur

sempre ppp

for.

Etouffé

ff
Etouffé

8

pp

pp

rinf

hr

for

rf

rf

rf

rf

for

for

rinf

Etouffé

hr

hr

rf

rf

rf

rf

harmoniques

Etouffé

ff

ff

Loco ff

TABLE pour la connaissance Enharmonique de la HARPE et des PEDALES.

Chaque note fournit deux notes différentes sans pédale: et avec la pédale deux autres combinaisons; ce qui fait en tout sur chaque note avec sa pédale, quatre combinaisons.

ÉXEMPLE. — La Harpe accordée en mi \flat .

note de mi pédale de mi

Sans pédale avec la pédale

avec le mi \flat , on peut faire le ré \sharp avec le mi \flat , on fait le fa \flat

total quatre combinaisons.

note de si pédale de si

Sans pédale avec la pédale

avec le Si \flat , on fait le la \sharp avec le Si \flat , on fait lut \flat

total 4 combinaisons.

note de fa pédale de fa

Sans pédale avec la pédale

avec le fa \flat , on fait le mi \sharp avec le fa \flat , on fait le sol \flat

total 4 combinaisons.

note d'ut pédale d'ut

Sans pédale avec la pédale

avec l'ut \flat , on fait le si \sharp avec l'ut \flat , on fait le ré \flat

total 4 combinaisons.

note de sol pédale de sol

Sans pédale avec la pédale

avec le sol \flat , on fait le fa \sharp avec le sol \flat , on peut faire le la \flat

total 4 combinaisons.

note de ré pédale de ré

Sans pédale avec la pédale

avec le ré \flat , on fait l'ut \sharp avec le ré \flat , on peut faire le mi \flat

total 4 combinaisons.

note de la pédale de la

Sans pédale avec la pédale

avec le la \flat , on peut faire le sol \sharp avec le la \flat , on fait le si $\flat\flat$

total 4 combinaisons.

On auroit pû ajouter presque à chaque note de cette gamme, deux combinaisons de plus; mais il eut été inutile de surcharger cette théorie, de double diezes et de double bémols, peu usités sur la Harpe.

(il faut nécessairement pour que la Harpe soit à peu près juste dans ses changements de Diezes en Bemols &c; que les Pédales soient réglées, d'après les proportions observées lorsqu'on accorde un Piano Forté. ces deux instruments ayant les mêmes inconviens dans leurs tons et demis tons, doivent avoir aussi les mêmes tempéraments pour les rapprocher le plus possible de la parfaite justesse, que l'on n'a pas encor donné à ces instruments.)

INDEX for the knowledge Enharmonic of the HARP and PEDALS.

Each note gives two different notes without the pedal, and with the pedal two other combinations, which makes altogether on each note with its pedal, four combinations.

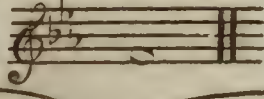
EXAMPLE. the Harp tuned in E flat.

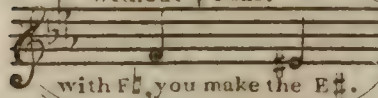
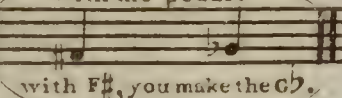
note E.  pedal E.

without pedal.  with the pedal. 

with E \flat , you may make the D \sharp . with E \sharp , you make the F \flat .

in all 4 combinations.

note F.  pedal F.

without pedal.  with the pedal. 

with F \flat , you make the E \sharp . with F \sharp , you make the G \flat .

in all 4 combinations.

note G.  pedal G.

without pedal.  with the pedal. 

with G \flat , you make the F \ast . with G \sharp , you may make the A \flat .

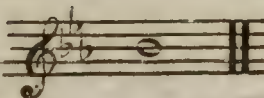
in all 4 combinations.

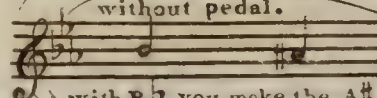
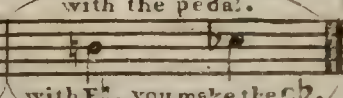
note A.  pedal A.

without pedal.  with the pedal. 

with A \flat , you may make the G \sharp . with A \sharp , you make the B $\flat\flat$.

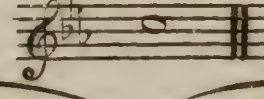
in all 4 combinations.

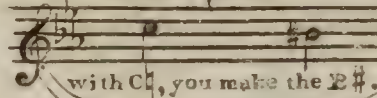
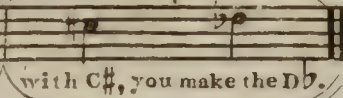
note B.  pedal B.

without pedal.  with the pedal. 

with B \flat , you make the A \sharp . with B \sharp , you make the C \flat .


in all 4 combinations.

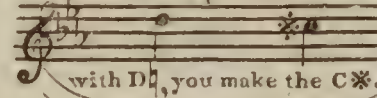
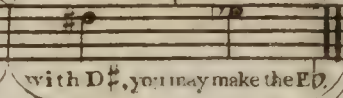
note C.  pedal C.

without pedal.  with the pedal. 

with C \flat , you make the B \sharp . with C \sharp , you make the D \flat .

in all 4 combinations.

note D.  pedal D.

without pedal.  with the pedal. 

with D \flat , you make the C \ast . with D \sharp , you may make the E \flat .

in all 4 combinations.

Two combinations more might have been added to almost every note of this gamut; but it would have been useless to overcharge this theory with double Sharps and double Flats, seldom used on the Harp.

(For the Harp to be in tune in its changes of Sharps into Flats &c. it is absolutely necessary the pedals should be regulated according to the same proportions observed in tuning the Piano Forte, these two instruments having the same inconveniencies in their tones and half tones ought to have the same means to bring them as near as possible to a more perfect exactness than has yet been given them.)

22 N.B. Pour les b et les \sharp qui se font par transposition dans le cours de cette Sonatine, voyez la Table, Page 20.

N.B. For the b and \sharp which are made by transposition in the course of this Sonatina see the Table, Page 21.

PRÉLUDE

SONATINA VI

Pour l'usage des Pedales

Allegro ma non troppo sempre Legato et Piano

The musical score consists of six systems, each with a treble and bass staff. The first system is the prelude, marked 'Allegro ma non troppo sempre Legato et Piano'. The second system is marked 'rallentati a piacere' and 'espressivo'. The third system is marked 'rff'. The fourth system is marked 'rff'. The fifth system is marked 'rff'. The sixth system is marked 'rff'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

mêmes notes

metez la pédale de C² par degré

First system of musical notation. The treble staff contains a series of eighth notes. The bass staff contains a series of chords, with dynamics markings *rf* (ritardando forte) appearing above the staff.

Second system of musical notation. The treble staff continues with eighth notes. The bass staff contains chords with dynamics markings *rf* (ritardando forte) above the staff.

Third system of musical notation. The treble staff continues with eighth notes. The bass staff contains chords with dynamics markings *rf* (ritardando forte) above the staff. A note in the treble staff is marked with *cres* (crescendo).

le A^b avec le G[#] *cres*

Fourth system of musical notation. The treble staff contains eighth notes with dynamics markings *cres* (crescendo) and *f* (forte). The bass staff contains chords with dynamics markings *pp* (pianissimo) above the staff.

Fifth system of musical notation. The treble staff contains eighth notes with dynamics markings *pp* (pianissimo) above the staff. The bass staff contains chords with dynamics markings *pp* (pianissimo) above the staff. The word *expressivo* is written below the bass staff.

expressivo

expressivo

Sixth system of musical notation. The treble staff contains eighth notes with dynamics markings *pp* (pianissimo) above the staff. The bass staff contains chords with dynamics markings *pp* (pianissimo) above the staff.

Seventh system of musical notation. The treble staff contains eighth notes with dynamics markings *pp* (pianissimo) above the staff. The bass staff contains chords with dynamics markings *pp* (pianissimo) above the staff. The word *Smorzando* is written above the bass staff.

Smorzando

Moderato

PRÉLUDE

3 2 3 2

rf

ppp ritardando

ppp

Andantino un poco agitato quasi Allegretto

le Ab avec le G#

ROMANCE

rf étouffé

f 1 + 1 2 1 2 1 3 3

ppp

expressivo Fin *expressivo*

Majeur Adagio ma non troppo

1^{re} fois

2^{de} fois

rf *rf*

con Grazia

f *pp* *ad libitum*

Smorzando

PRÉLUDE.

Thema: Cantabile,

Lent *espressivo* *dolce* *Espressivo* *dolce*

il faut que l'expression dans les imitations des deux mains, soit la même.

for. *for.*

pia. *rinf.* *pia.* *rinf.* *pp* *Semplice* *pp*

étouffé de B, parce que sa vibration serait forcée de monter sur le B_b qui suit à la Basse.

Var. I. *Smorzando* *dolce*

for. *for. Etouffé*

ir *Smorzando* *Etouffé*

ff *piu.*

pp *rinf.*

Etouffé *rinf.*

Var. 2. Adagio

Smorz *Esprefsivo*

ppp

rinf. *pp*

f *pp*

Var. 3.

pp *Primo tempo*

harmoniques

for: loco

for:

pp

for: loco

for:

pp espressivo

pp

Cres.

Cres.

f

ritardando

attacca subito

il Rondo

Tempo di Minuetto

Rondo
Allegretto

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *d* (diminuendo) and contains several measures of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous pattern of eighth notes.

The second system continues the two-staff format. The upper staff includes dynamic markings of *rf* (ritardando forte) and *espreffivo* (expressive). The lower staff continues with eighth-note patterns and includes a *b* (basso) marking.

The third system features more complex rhythmic patterns in the upper staff, with multiple *rf* markings. The lower staff maintains the eighth-note accompaniment.

The fourth system shows a change in the lower staff's accompaniment, with *rinf* (ritardando) markings. The upper staff continues with its melodic line.

The fifth system includes dynamic markings of *pp* (pianissimo) and *espreffivo*. The upper staff has *rf* markings, and the lower staff has *pp* markings.

The sixth system concludes the piece with a final melodic line in the upper staff and a simple accompaniment in the lower staff. The key signature changes to three flats (E-flat major) and the time signature changes to 3/4.

8^{va}
 1^o Tempo
for.

8^{va}
 loco 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1

for.

piu. Espresivo

Allegro poco Presto

pp

harmoniques

1^o Tempo
for.

for.

pp

ff
rinf.
ff

pp

rinf rinf rinf espressivo
rinf. rinf.

for.
Etouffé

pia.
pia.
Volti Subito

ri - tar - dan - do a tempo

for.

Legato

smorz

f

FINE

