Six
PROGRESSIVE SONATINAS
For The
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

Vte de Marin

Opera 16.

Entered at Stationer's Hall.

Price 10^{s}. 6^{d}.

Printed for the Author,
by CLEMENTI BANGER HYDE COLLARD and DAVIS 26 CHEAPSIDE.
and may be had at all the principal Music Shops in London.

Vte de Marin

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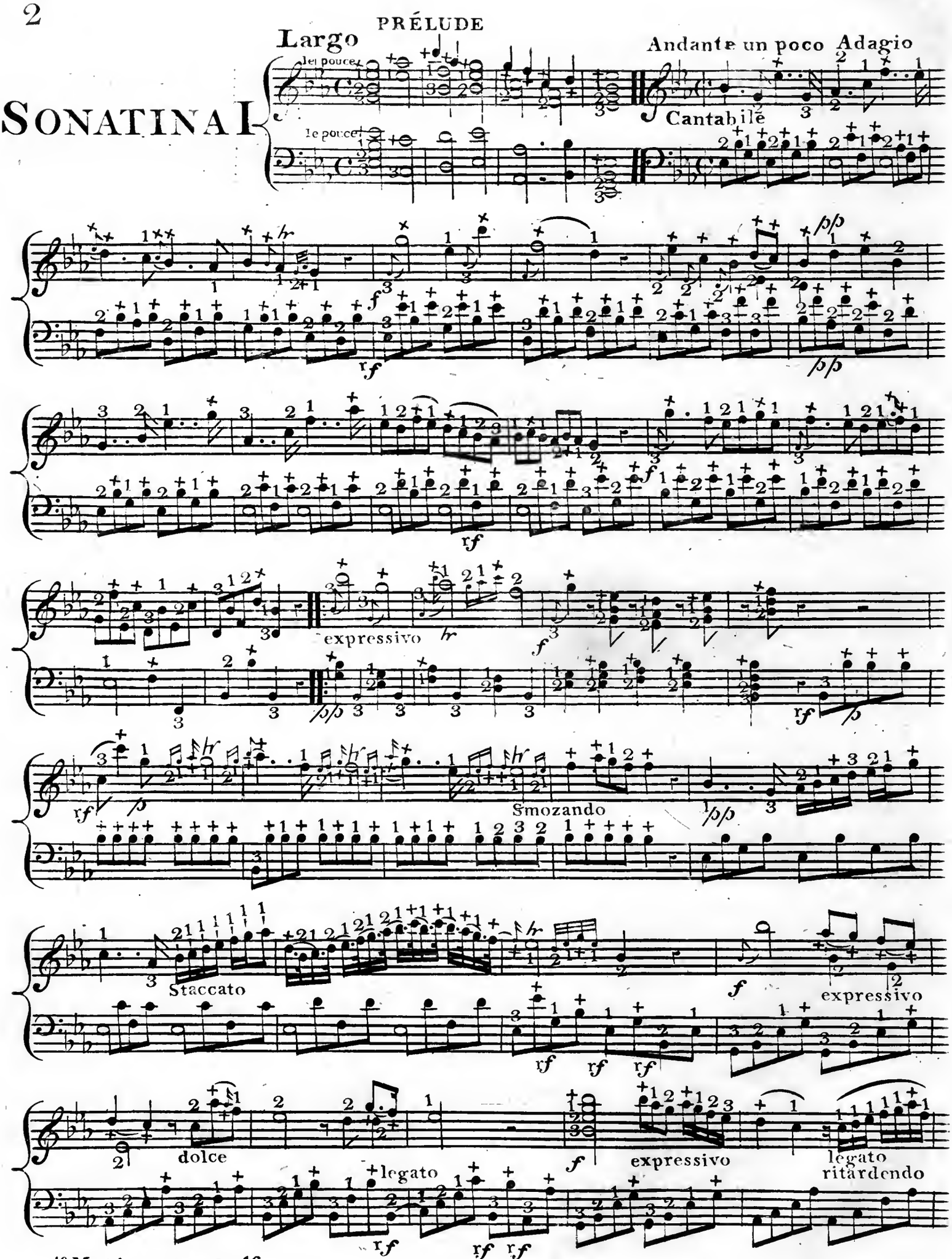
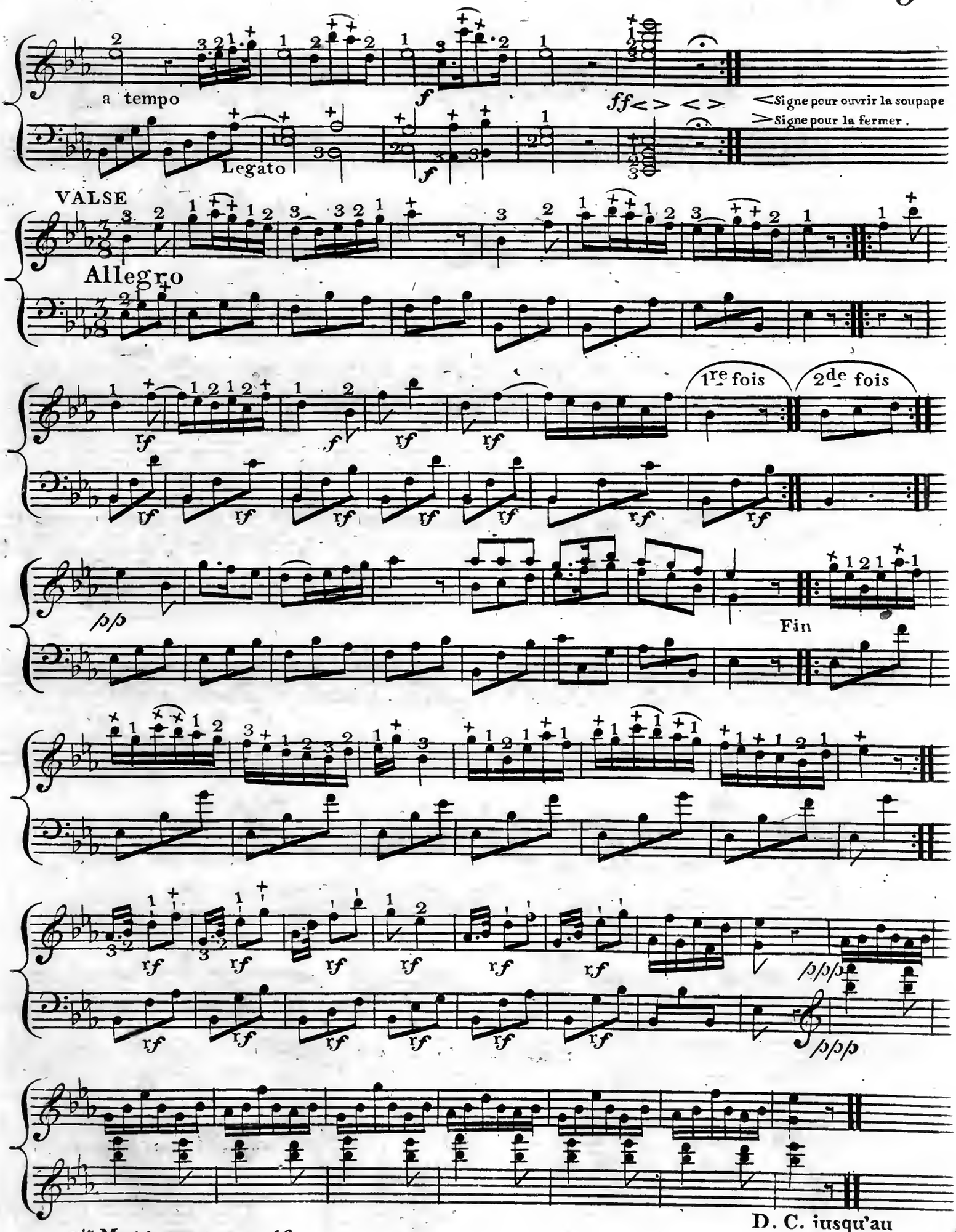
SONATINA I

PRÉLUDE



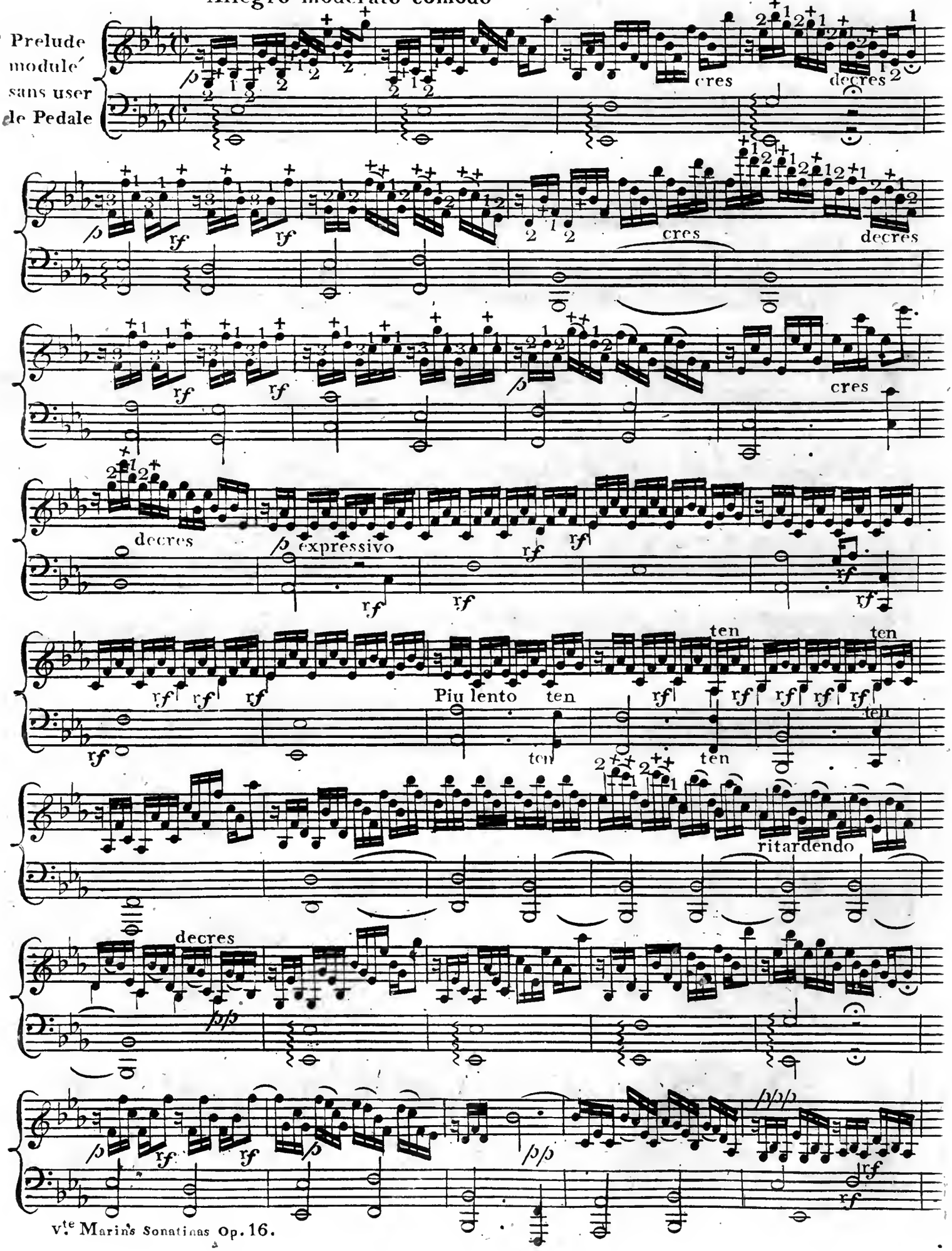


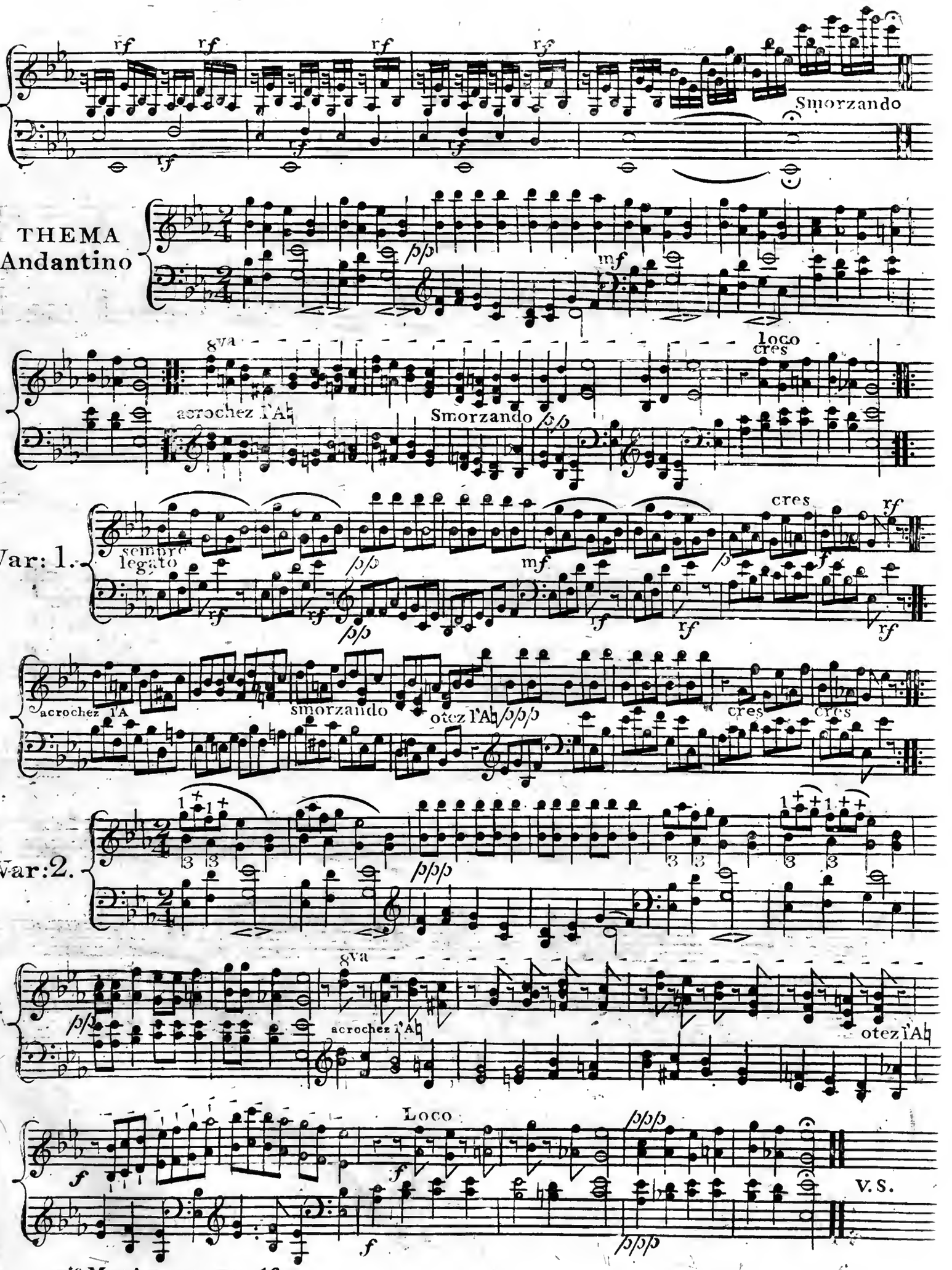
D. C. jusqu'au mot Fin.

SONATINA II

Allegro moderato comodo

Prelude module sans user de Pedale




rf
Smorzando
THEMA
Andantino
pp
mf
8va
loco
cres
acrochez l'Ab
Smorzando
Var: 1.
sempre
legato
acrochez l'A
smorzando
otez l'Ab
ppp
Var:2.
Loco
V.S.

MENUETTO Allegretto

a crochez La Pedale
A (ou La)

con gracia

8va

Loco

cres cres cres

8va sempre

ten ten ten 1re fois 2de fois

Fin.

TRIO

otez La Pedale A.

Loco

La 1re fois, fort; La seconde, Piano.

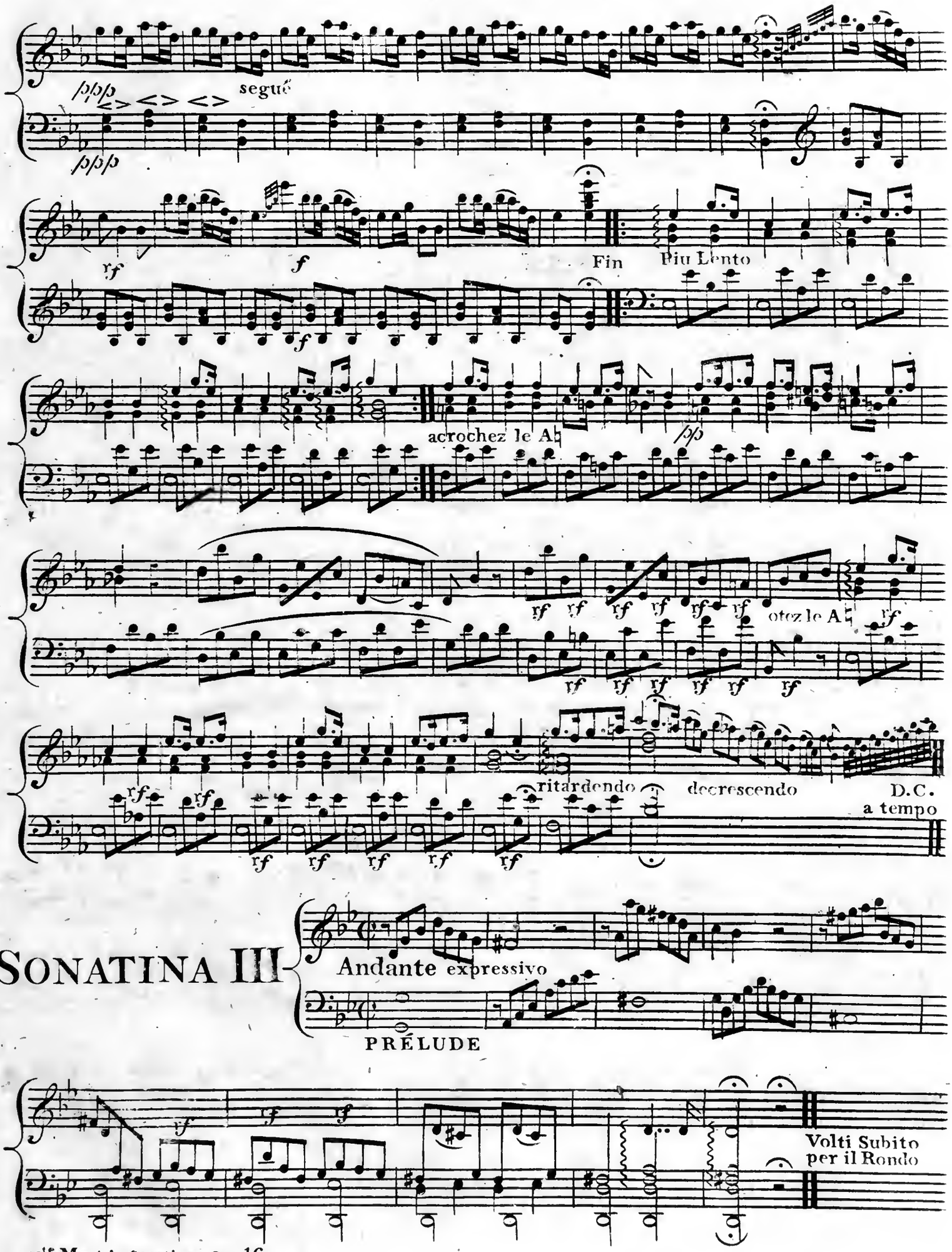
expressivo

leDb avec le C ♯. otez le C ♯. avec le B ♮. otez le B ♮.

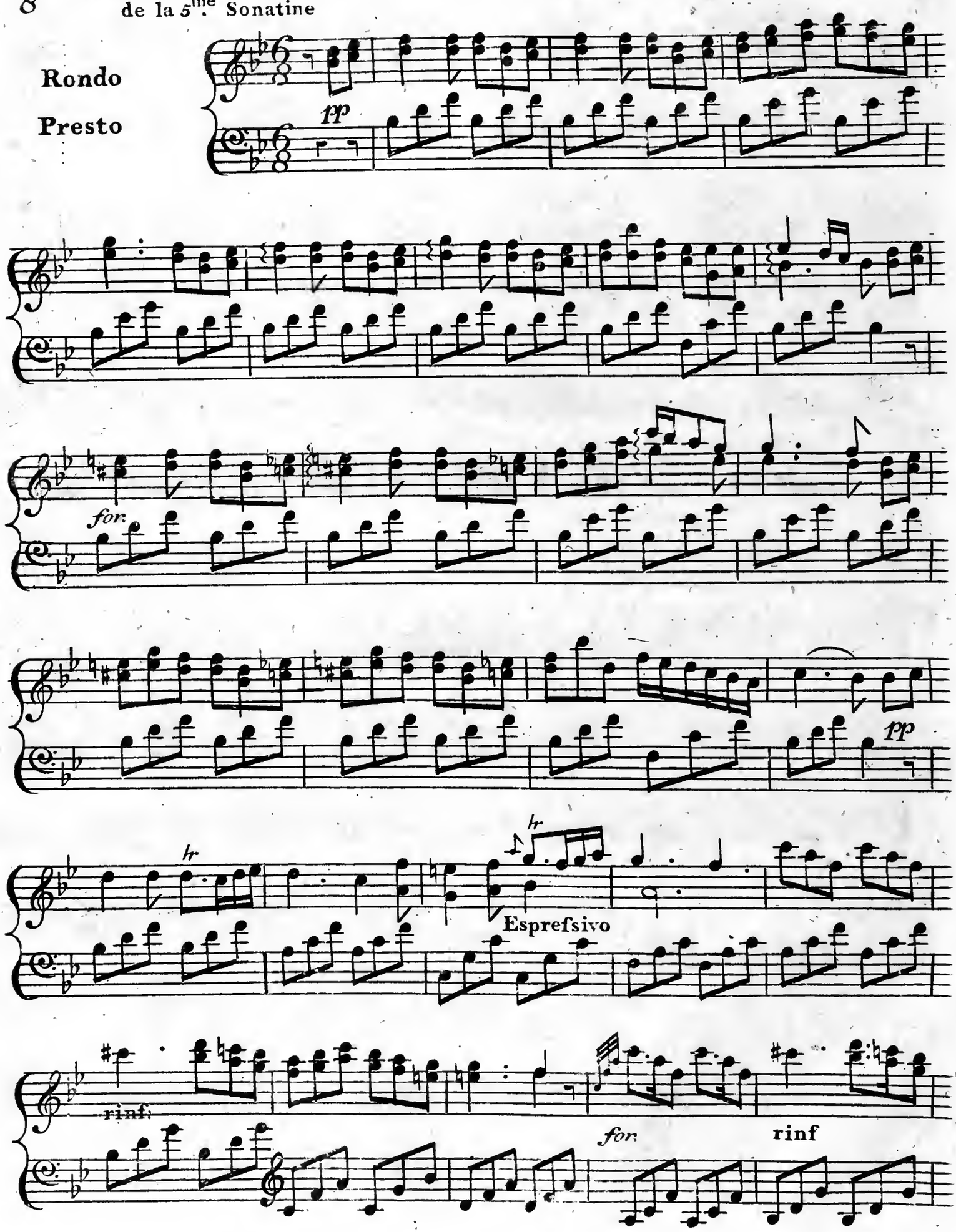
D. C. al 1o Menuetto.

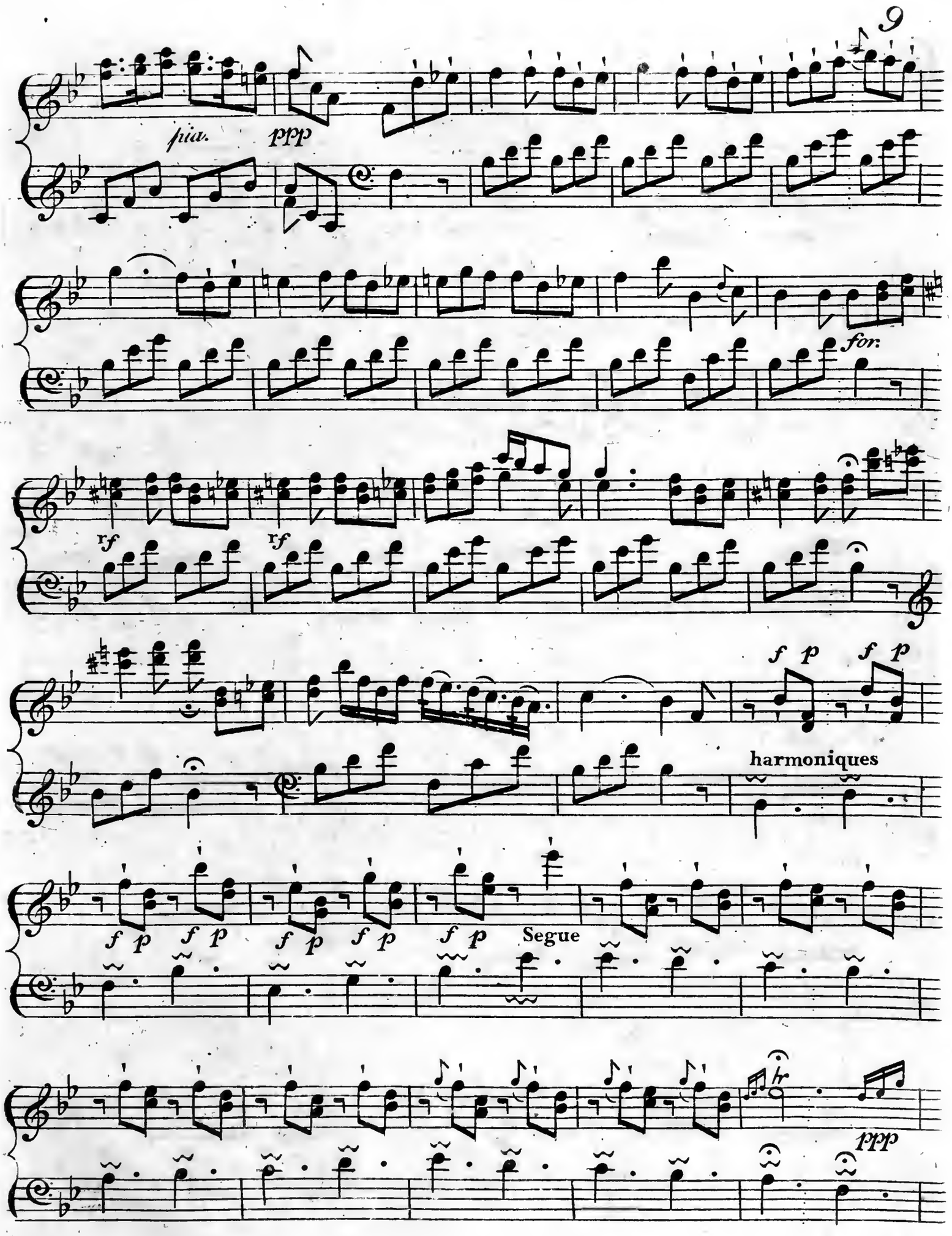
COSAQUE

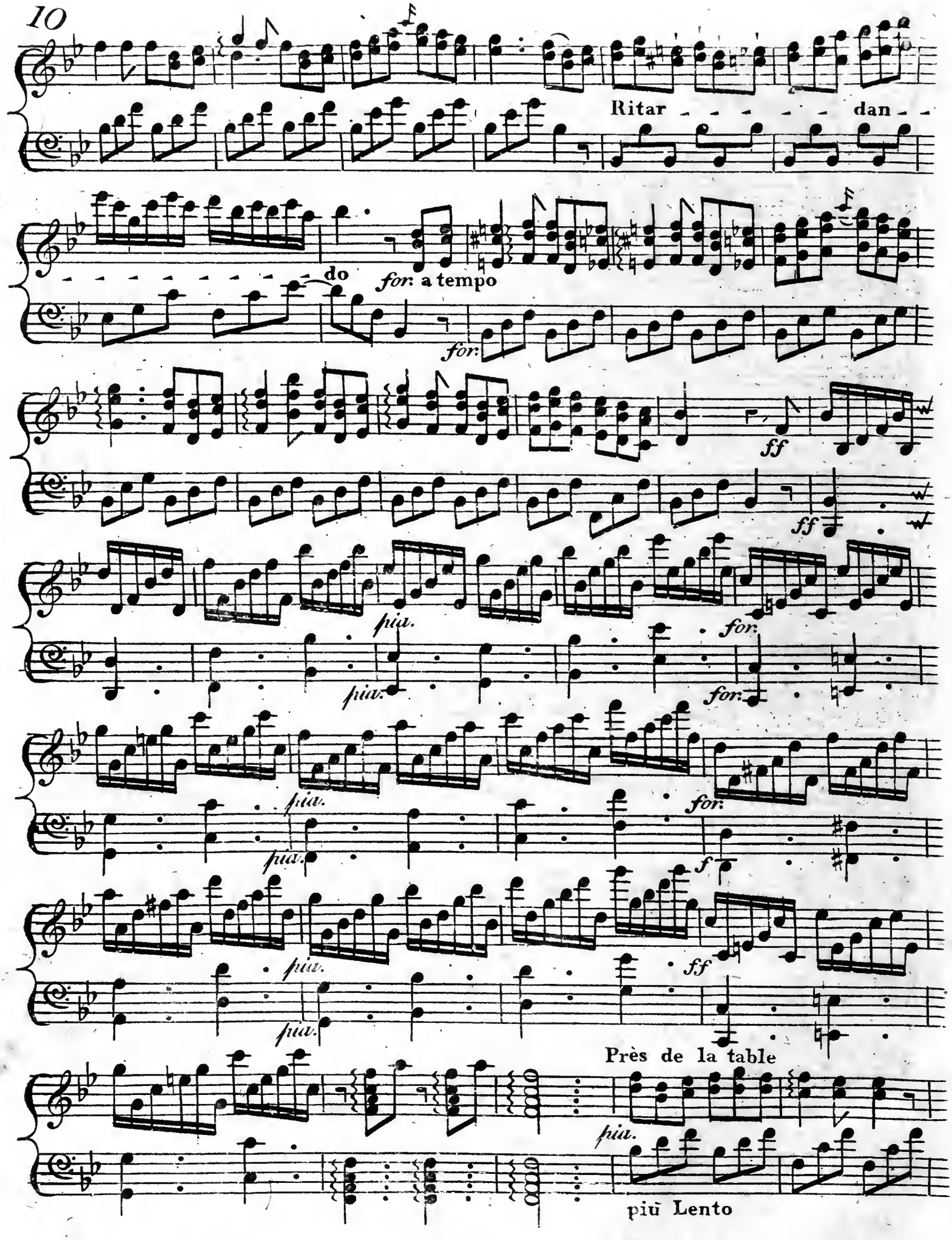
RONDO Allegro

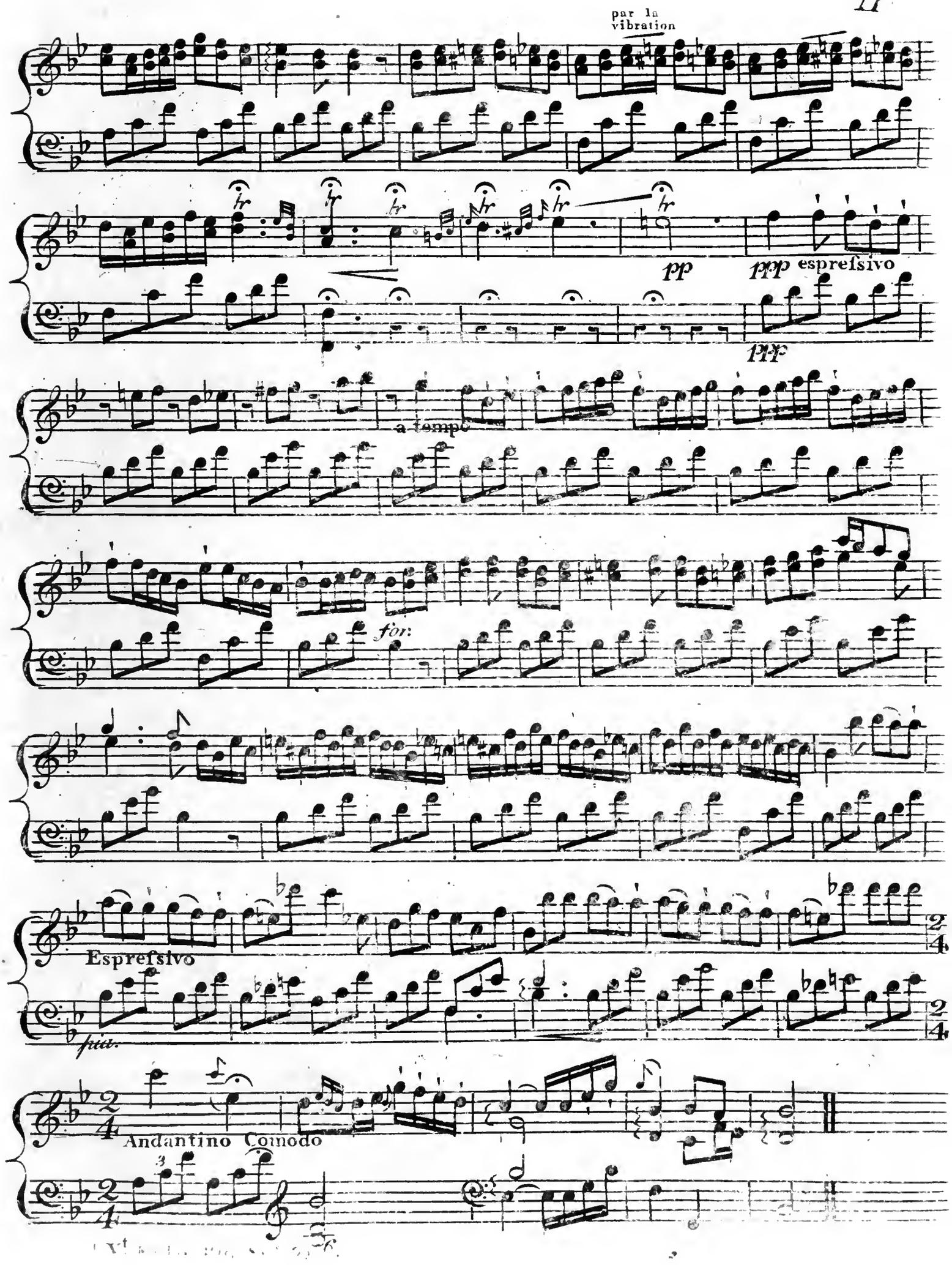

ppp
segué
ppp
rf
f
Fin
Piu Lento
acrochez le A♮
pp
rf
otez le A♮
ritardendo
decrescendo
D.C.
a tempo
SONATINA III
Andante expressivo
PRÉLUDE
Volti Subito
per il Rondo

L'Auteur N'avoit que dix ans lorsq'uil a composé ce petit Rondo et celui de la 5me Sonatine




pia.
ppp
for.
rf
rf
f p
f p
harmoniques
f p
f p
f p
f p
f p
Segue
ppp


Ritar - - - - - - dan - -
do
for: a tempo
for:
ff
ff
piu.
piu.
for:
for:
piu.
piu.
for:
f
piu.
piu.
ff
Près de la table
piu.
più Lento


par la vibration
pp
ppp espreſsivo
ppp
a tempo
for:
Espreſsivo
fin.
Andantino Comodo

SONATINA IV

Andantino

Pastorale un poco Adagio

Dans ce morceau tous les A ♭ doivent etre fais avec le G ♯

dolce

1re fois

2de fois

Legato

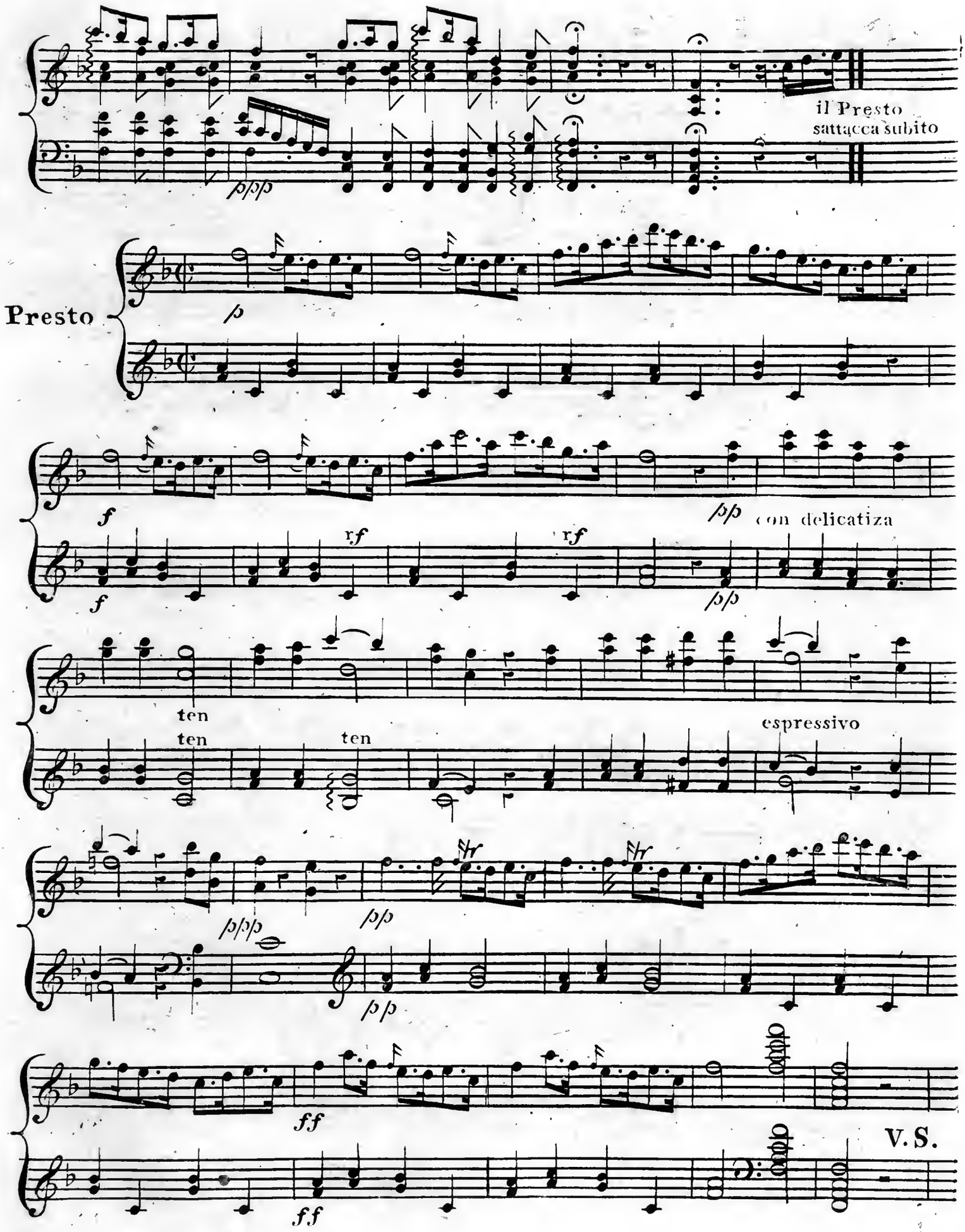
diminuendo

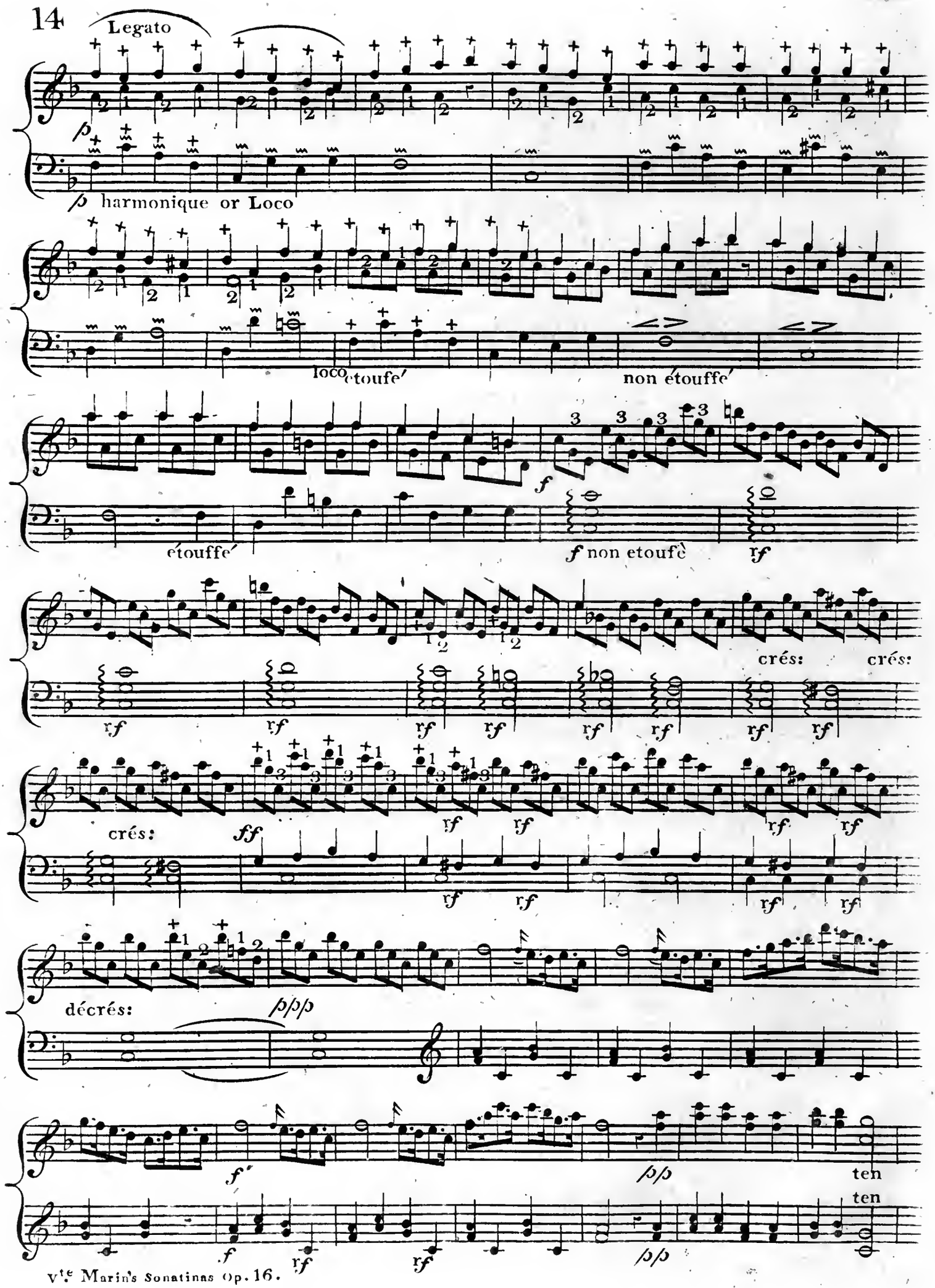
p/p expressivo

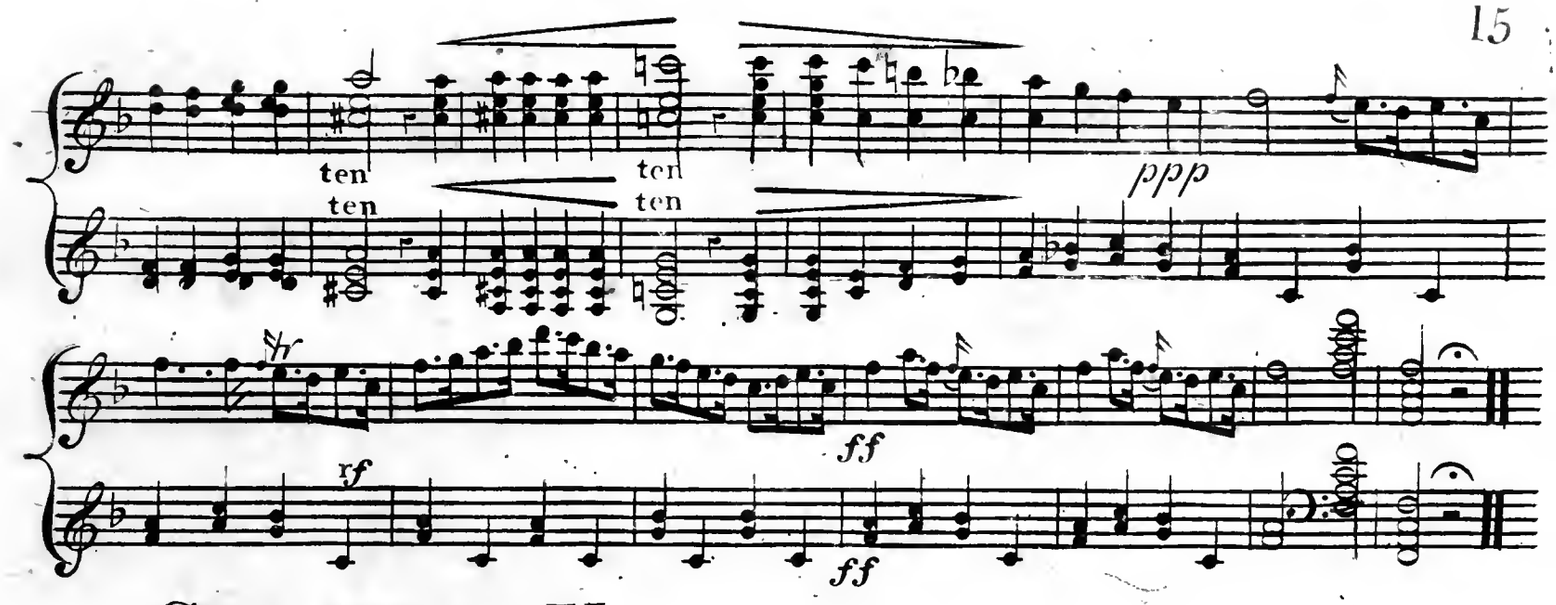
Smorzando

ritardendo

a tempo

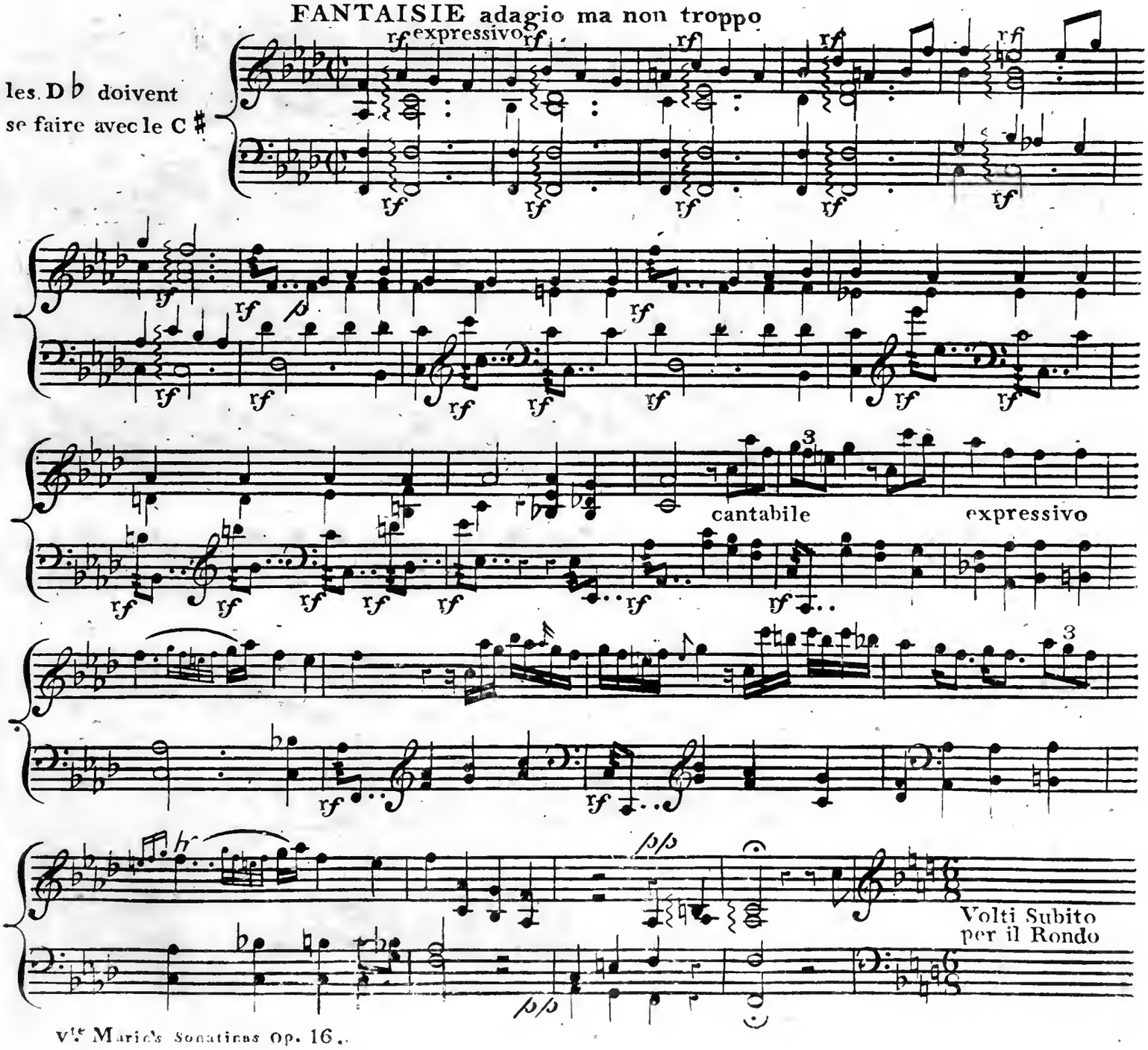

il Presto
sattacca subito
Presto
con delicatiza
ten
ten
ten
espressivo
V.S.


Legato
p
p harmonique or Loco
loco
etoufe'
non étouffe'
étouffe'
f
f non etoufè
rf
crés:
crés:
crés:
ff
décrés:
p p p
f
p p
ten
ten
f
rf
rf
p p



SONATINA V

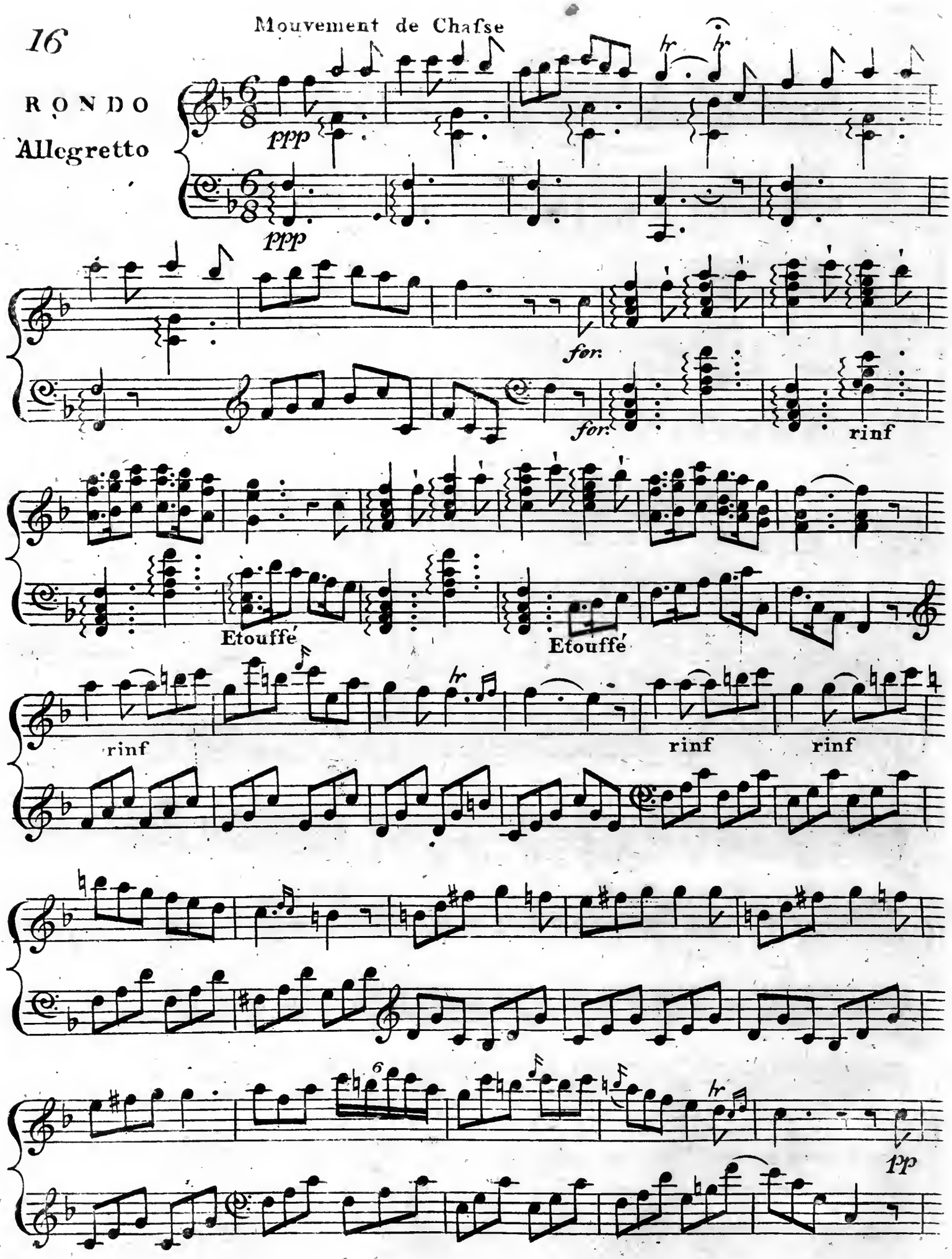
FANTAISIE adagio ma non troppo

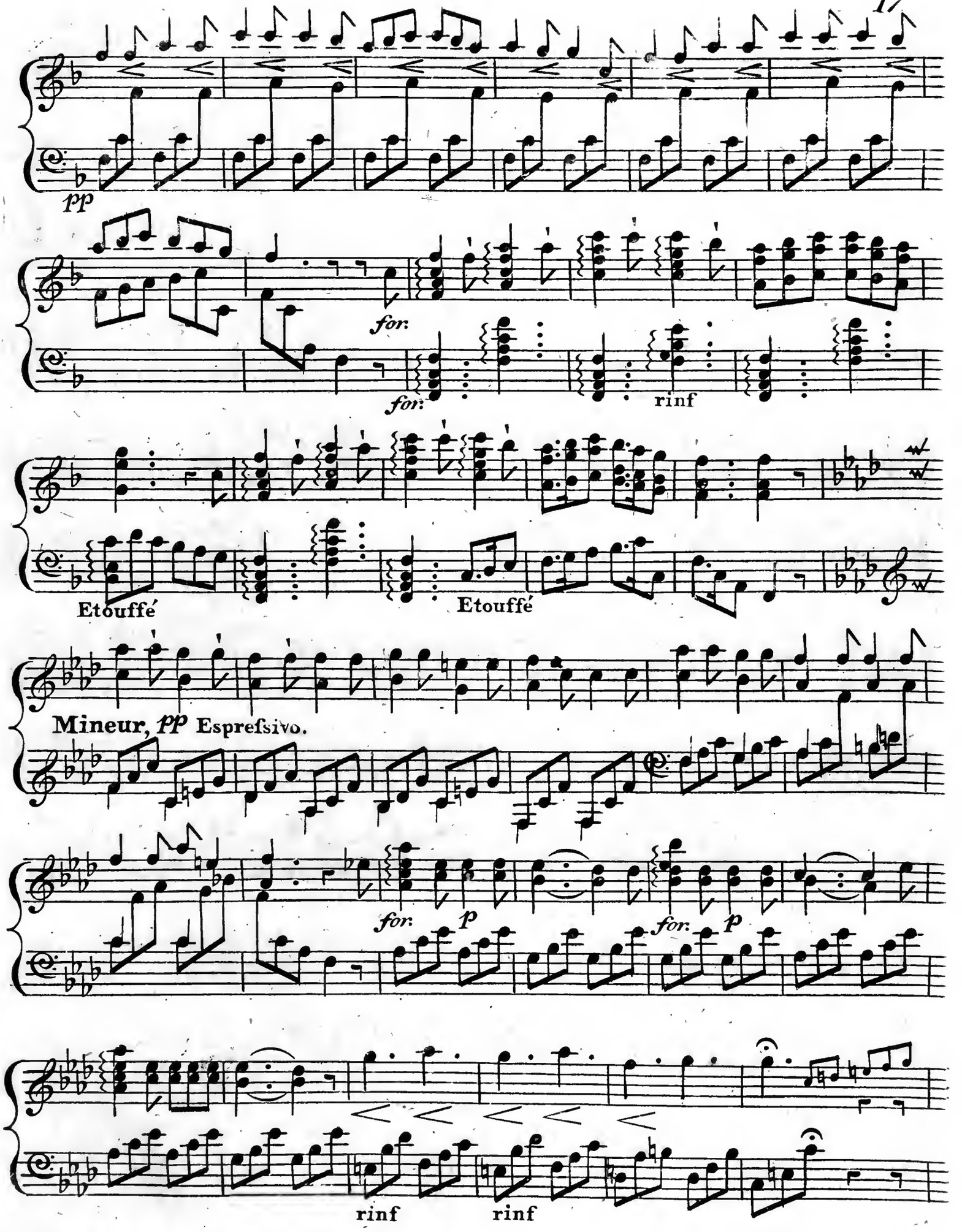


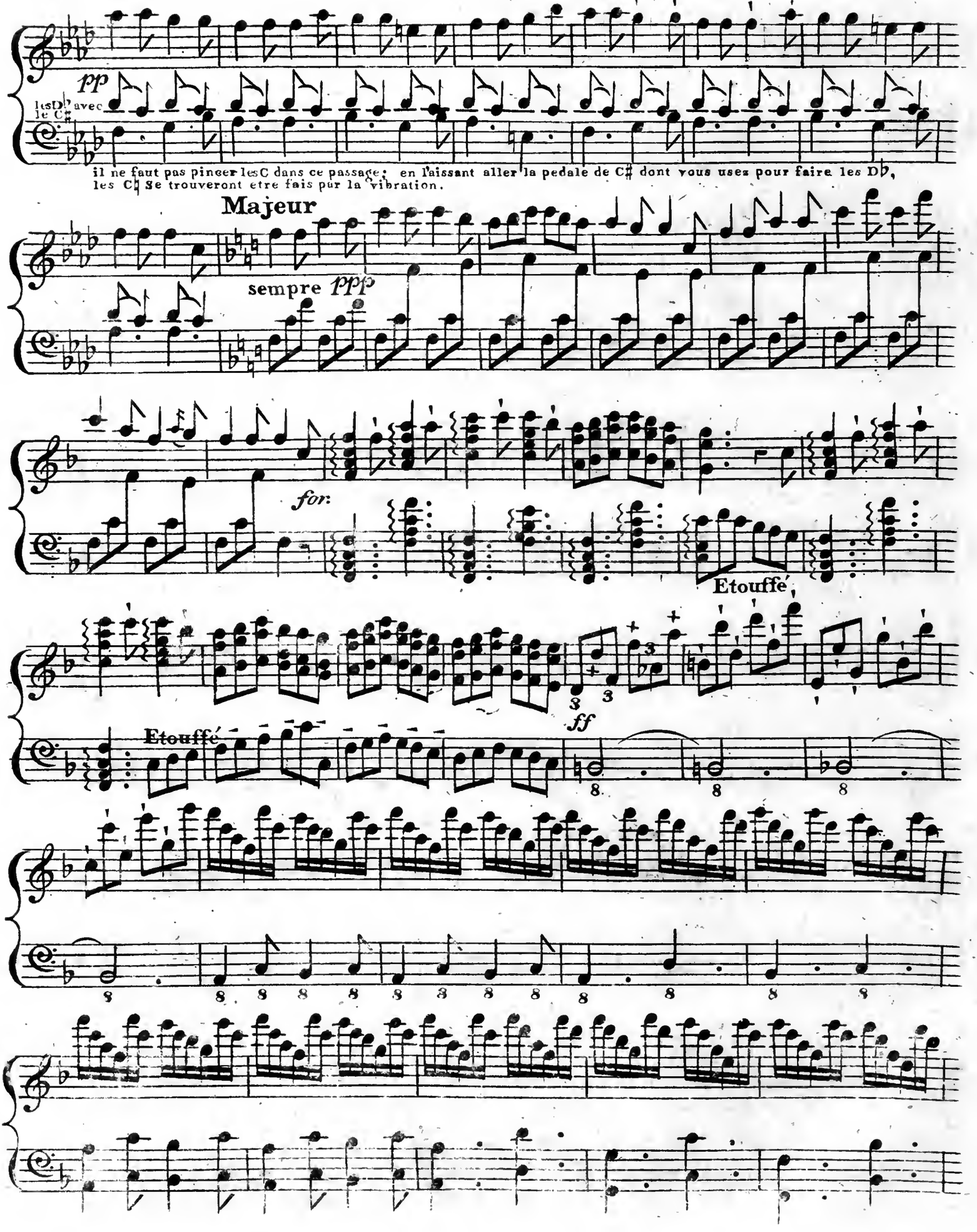
Mouvement de Chafse

RONDO

Allegretto




pp
for:
for:
rinf
Etouffé
Etouffé
Mineur, pp Espreſsivo.
for:
p
for:
p
rinf
rinf


pp
les D♭ avec le C♯
il ne faut pas pincer les C dans ce passage; en laissant aller la pedale de C♯ dont vous uses pour faire les D♭, les C♮ se trouveront etre fais par la vibration.
Majeur
sempre ppp
for:
Etouffé
Etouffé
ff

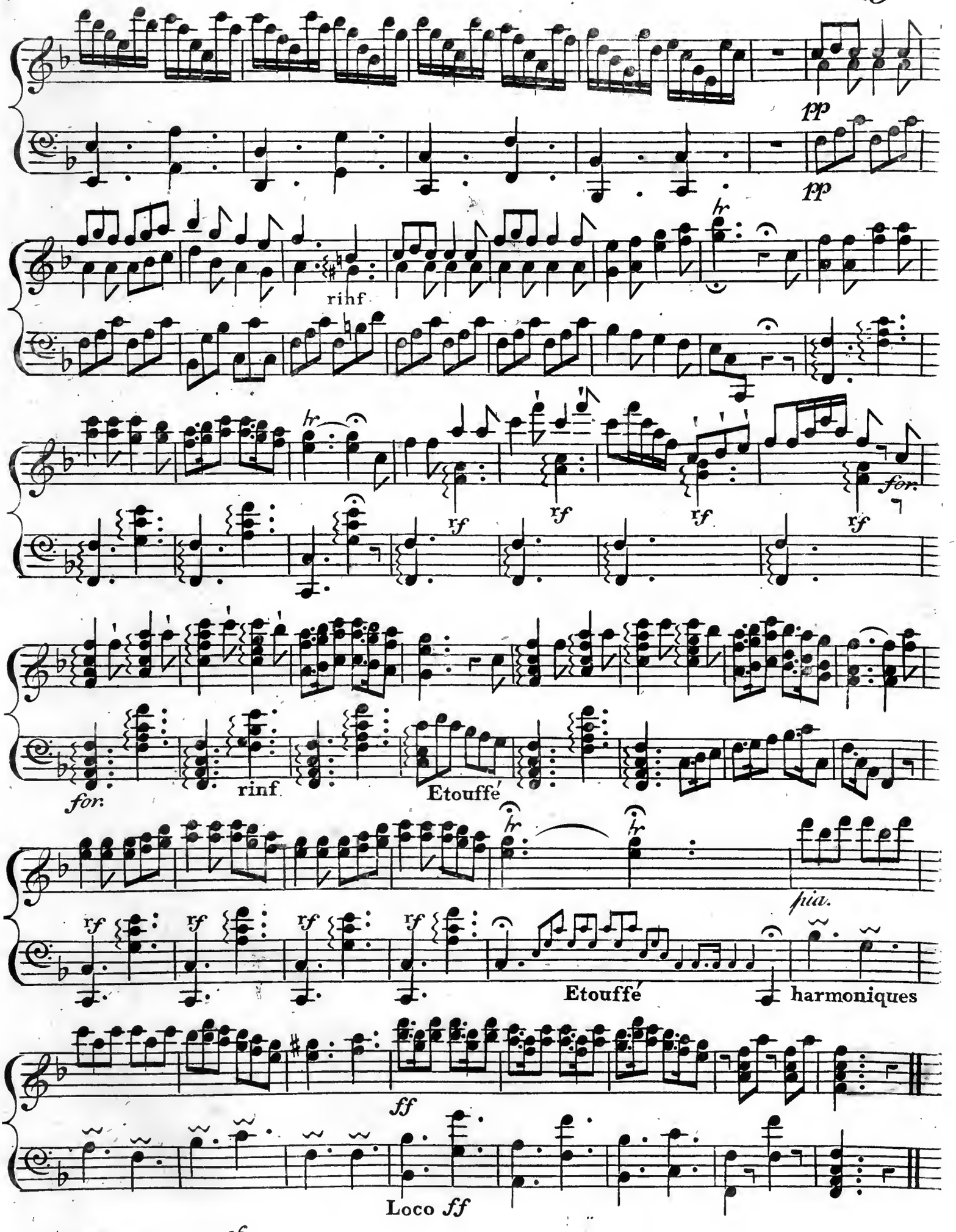
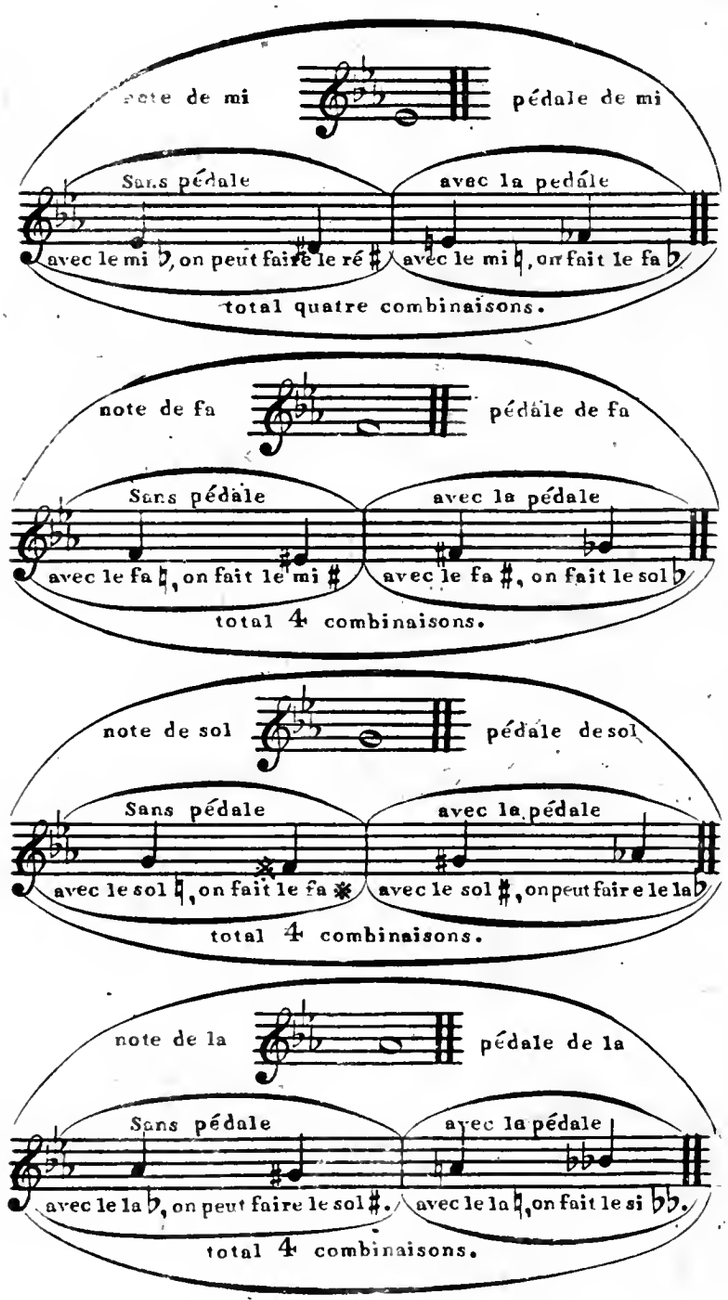
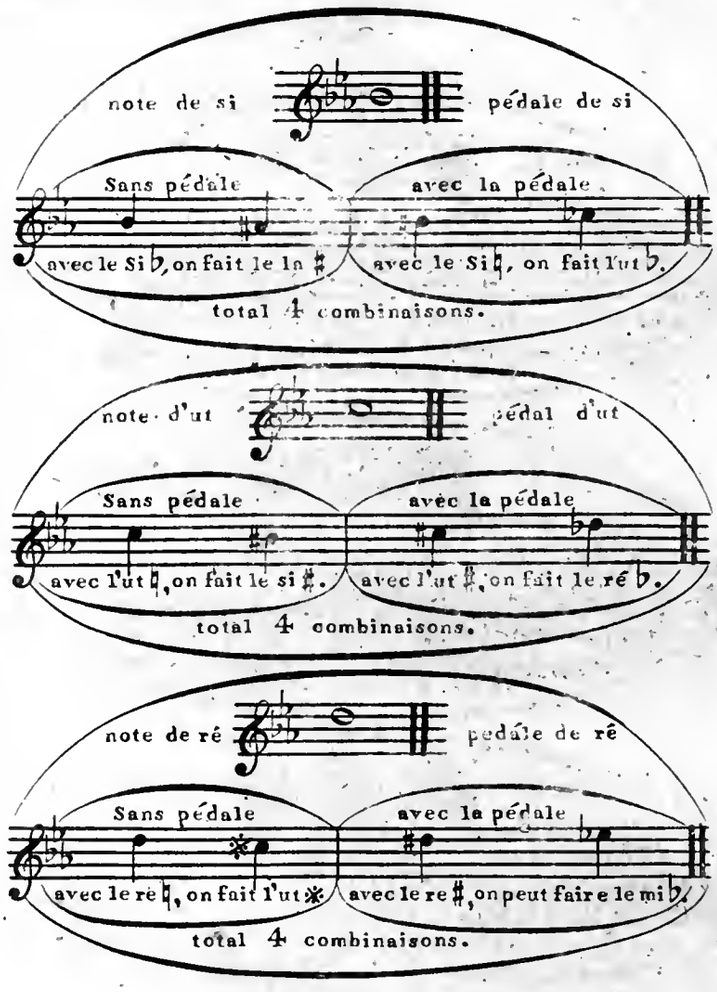

pp
pp
rinf
rf
rf
rf
rf
for.
for.
rinf
Etouffé
rf
rf
rf
rf
pia.
Etouffé
harmoniques
ff
Loco ff

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; cequi fait en tout sur chaque note avec sa pédale, quatre combinaisons.

ÉXEMPLE. La Harpe accordée en mi ♭.





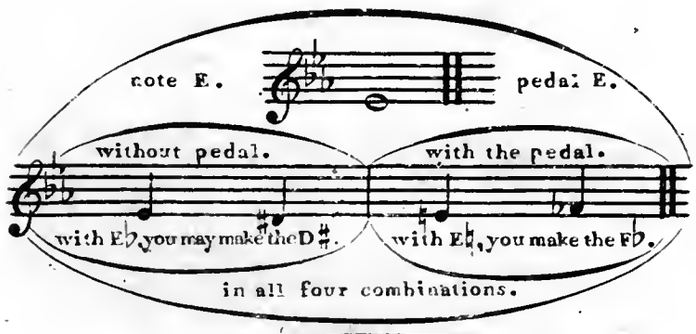
On auroit pû ajouter presqu'a chaque note de cette gâme, deux combinaisons de plus; mais il eut été inutile de surcharger cette théorie, de double diezes et de double bémols, peu usités sur la Harpe.

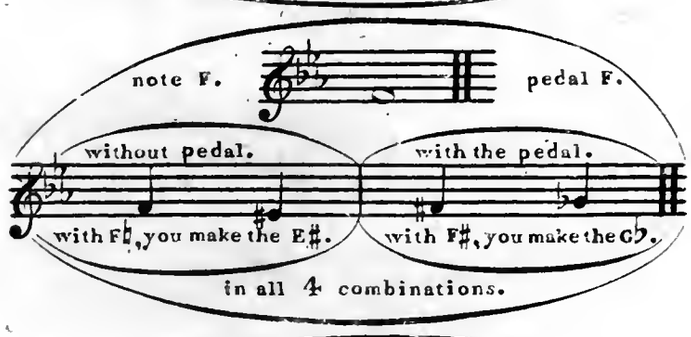
(il faut nécéssairement pour que la Harpe soit a peu prés juste dans ses changements de Diezes en Bemols &c; que les Pédales soient réglées, d'apres les proportions observées lorsqu'on accorde un Piano Forté. ces deux instruments ayant les mêmes inconveniens dans leurs tons et demis tons, doivent avoir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

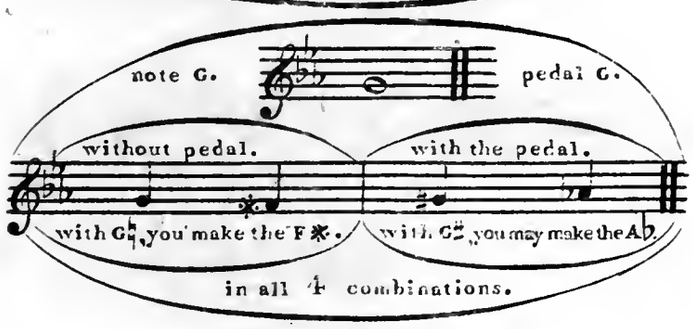
INDEX for the knowledge Enharmonic of the HARP and PEDALS.

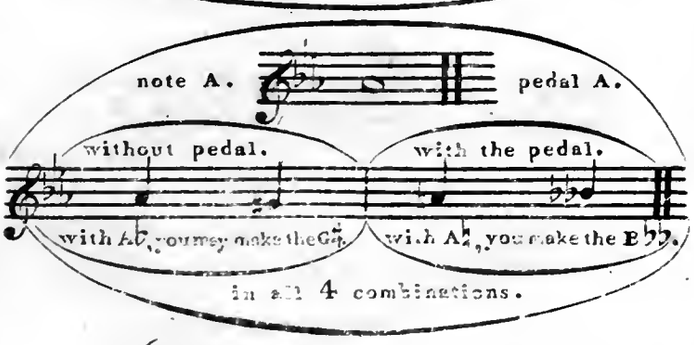
Each note gives two different notes without the pedal, and with the pedal two other combinations, which makes altogether on each note with its pedal, four combinations.

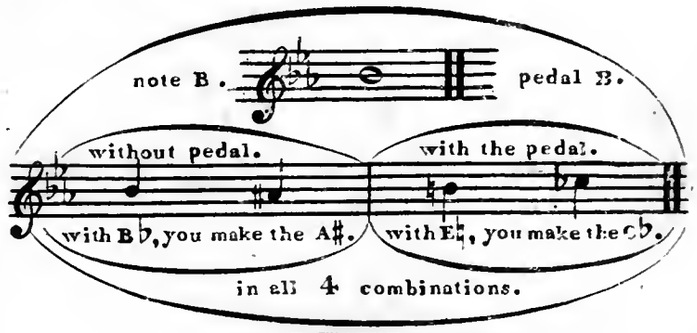
EXAMPLE. the Harp tuned in E flat.

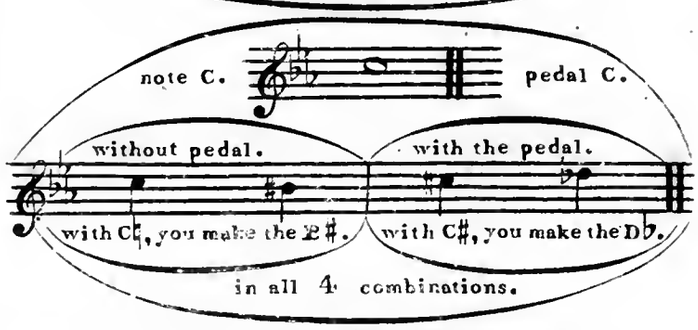


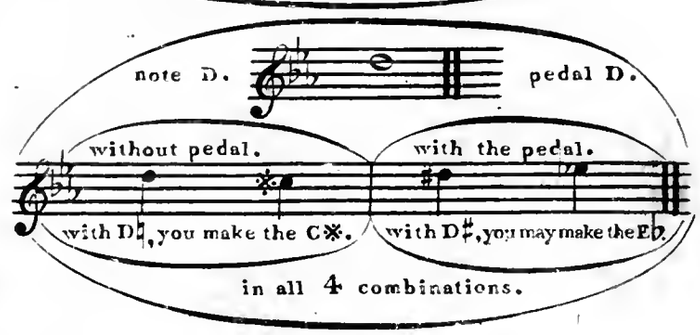












Two combinations more might have been added to almost every note of this gamut; but it would have been useless to overcharge this theory with double Sharps and double Flats, seldom used on the Harp.

(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.)

N B. Pour les ♭ et les ♯ qui se font par transposition dans le cours de cette Sonatine, voyez la Table, Page 20.

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

SONATINA VI

Pour l'usage des Pedales

PRÉLUDE

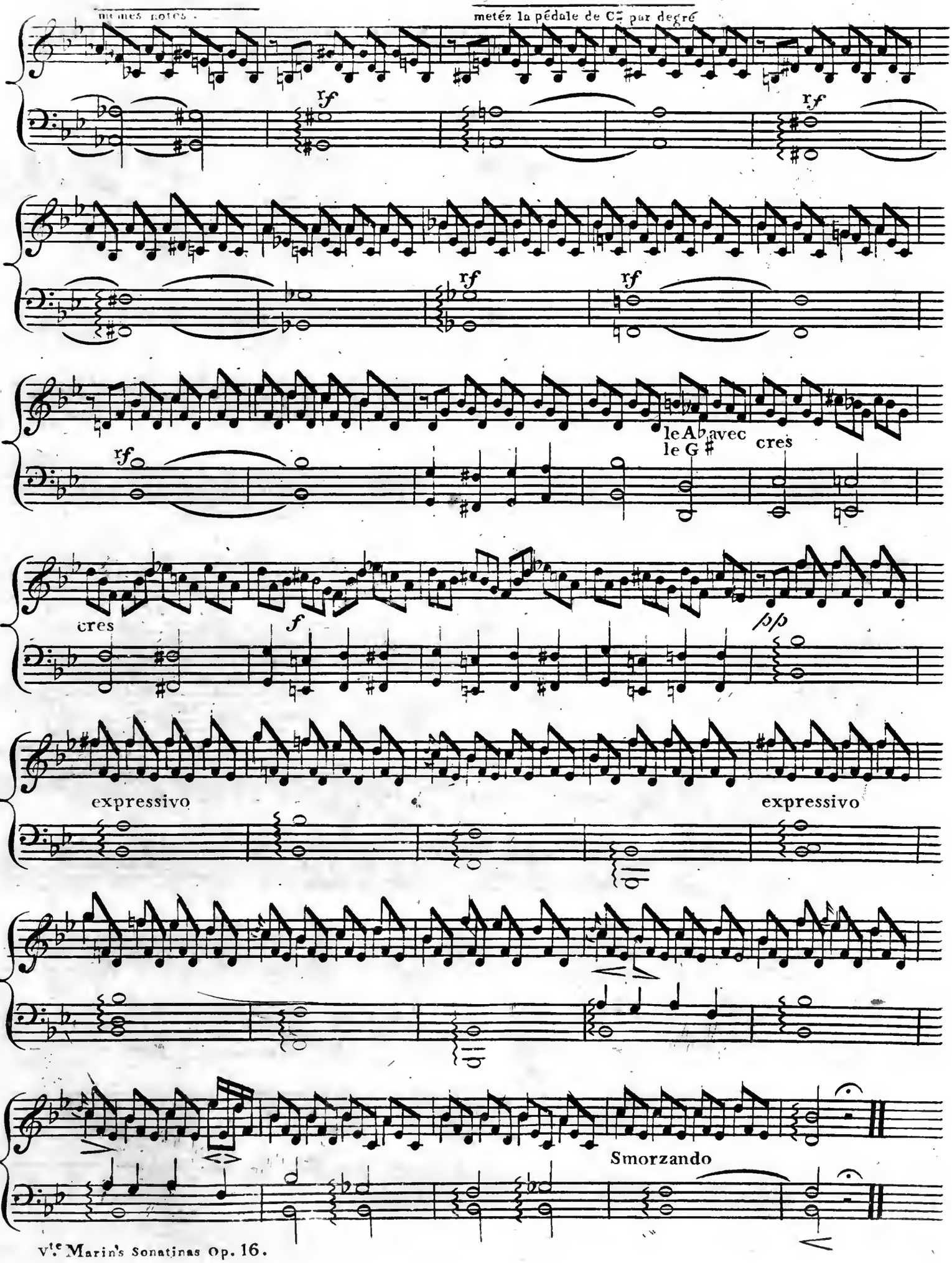
Allegro ma non troppo

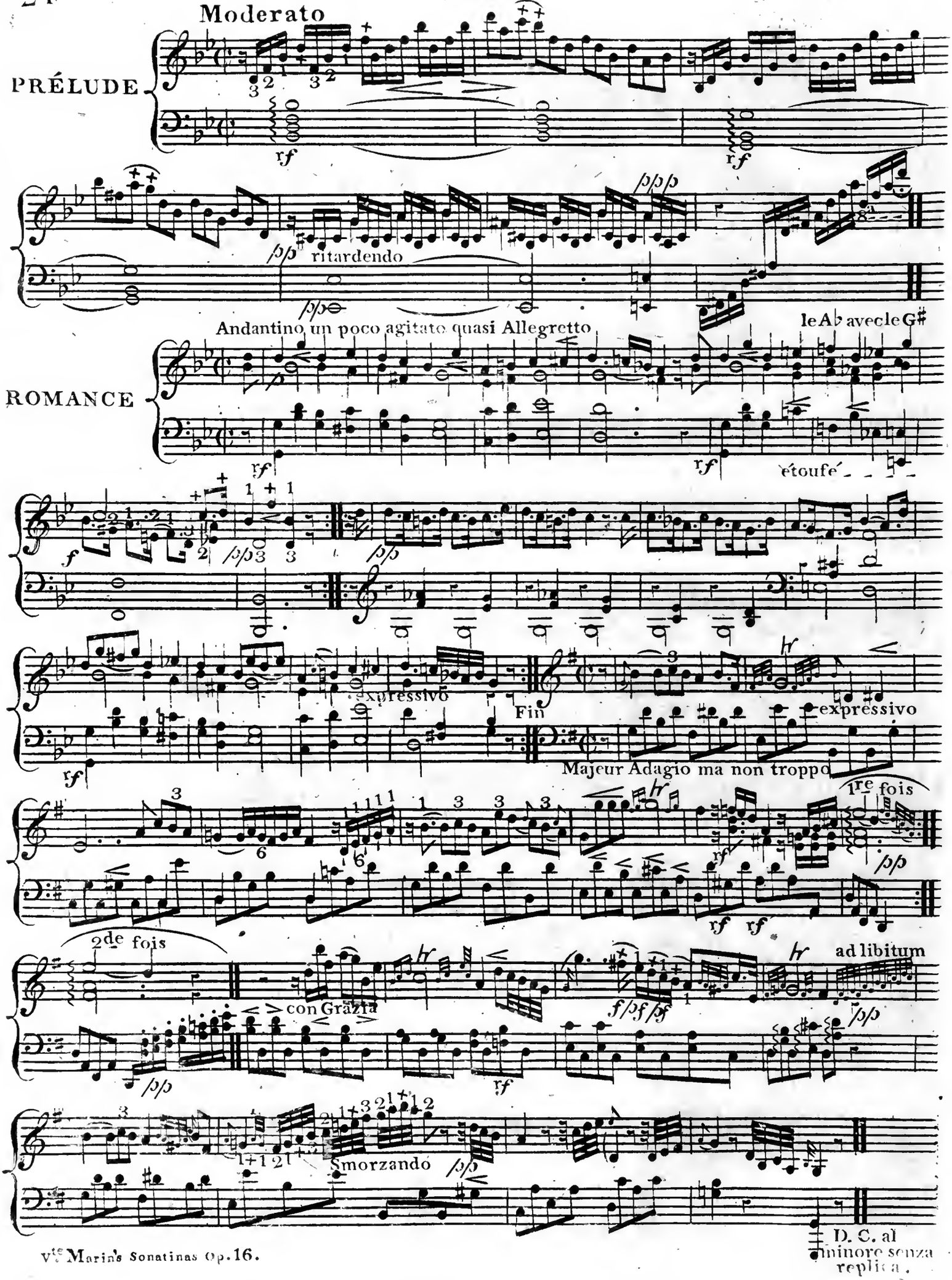
sempre Legato et Piano

rf

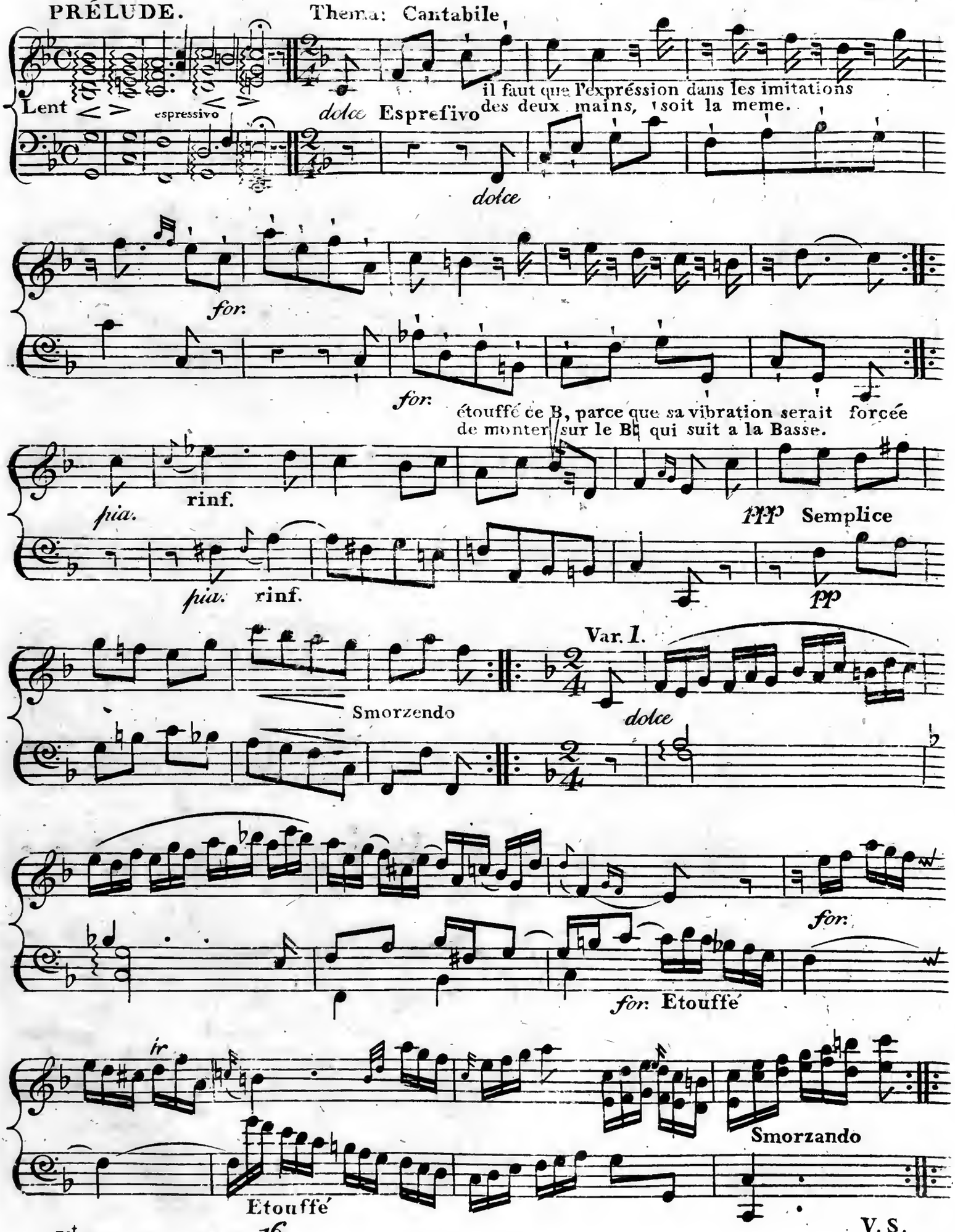
ralentati a piacere

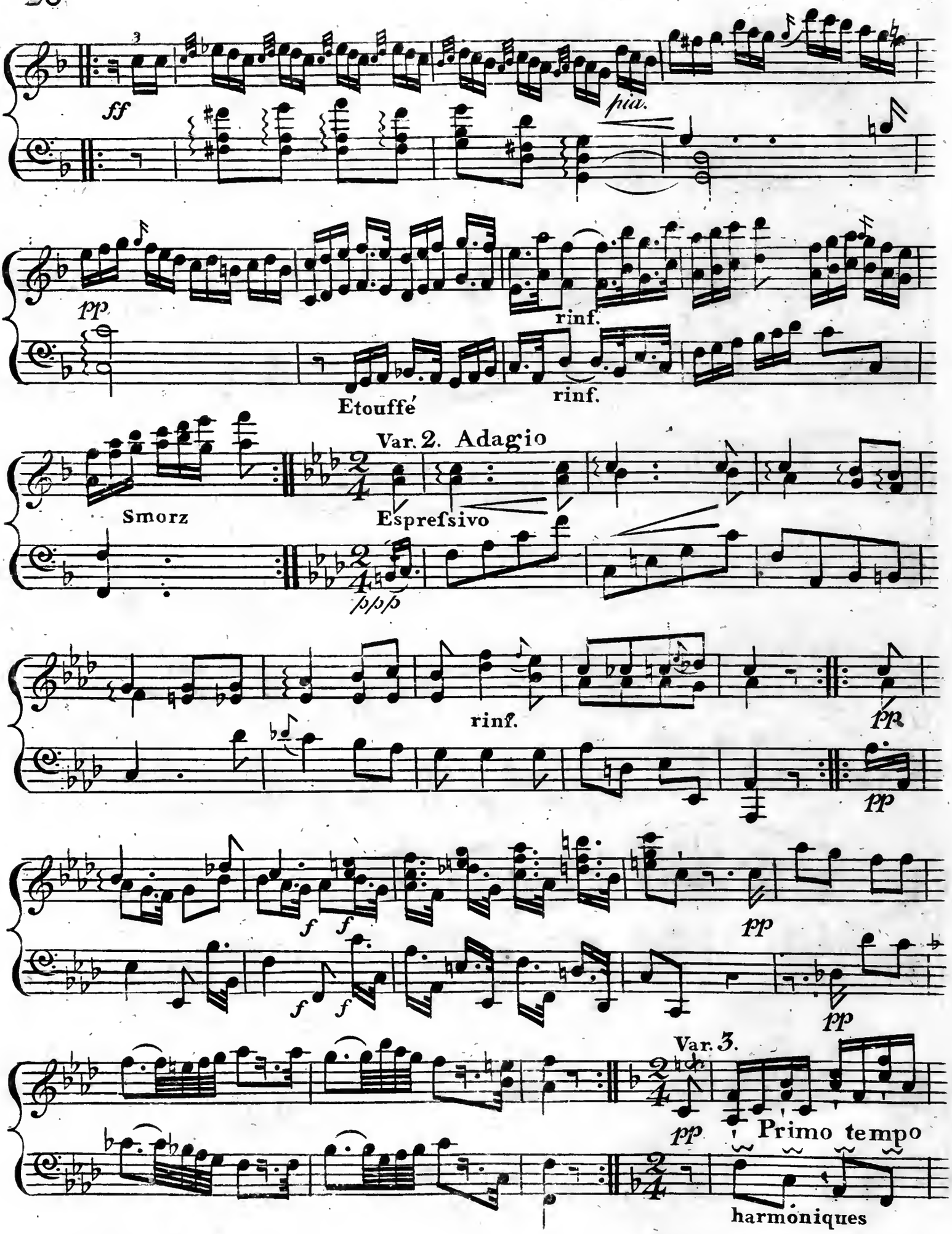
expressivo

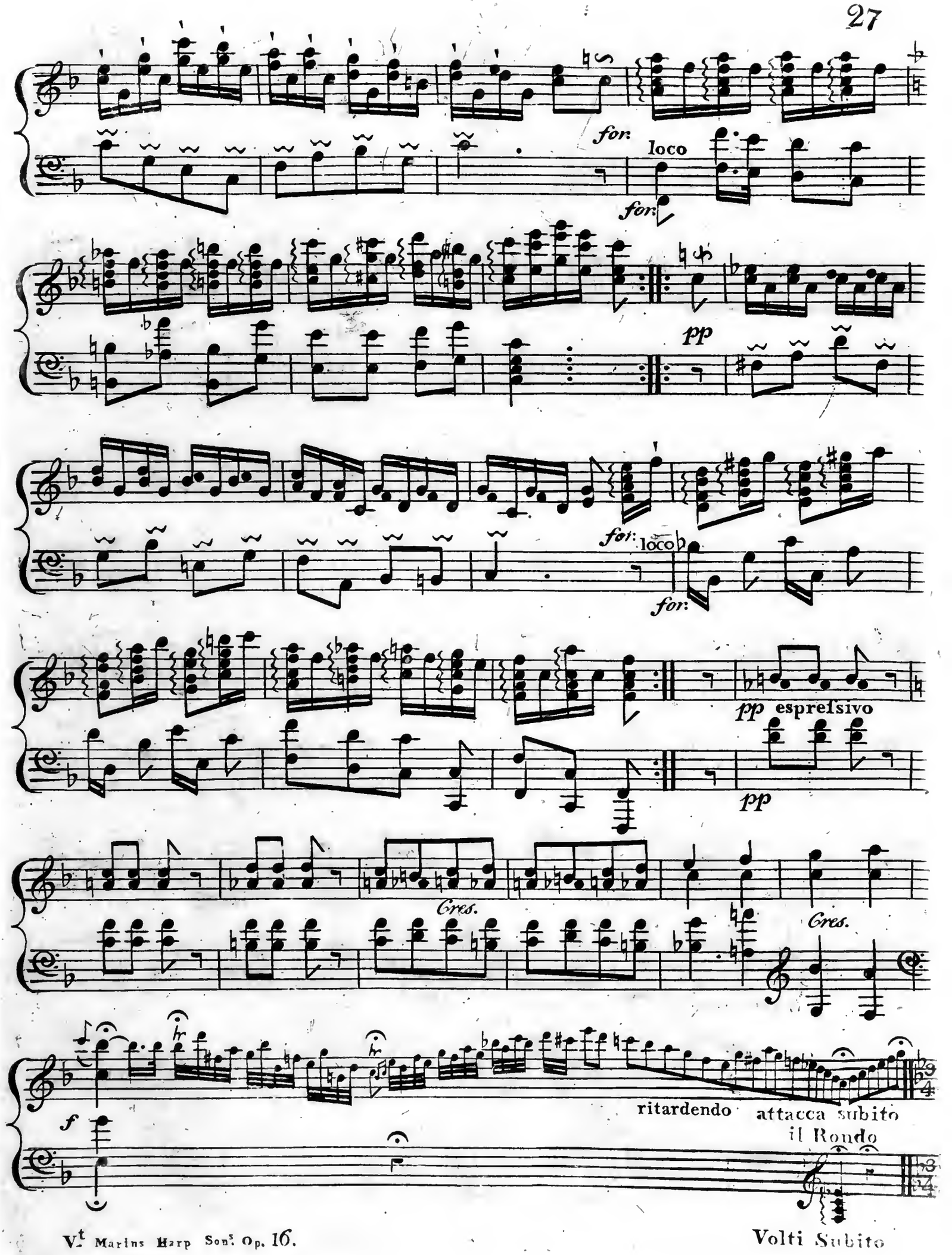

mêmes notes
metéz la pédale de C♯ par degré
rf
rf
rf
rf
rf
le A♭ avec
le G ♯
cres
cres
f
pp
expressivo
expressivo
Smorzando


Moderato
PRÉLUDE
ritardendo
Andantino un poco agitato quasi Allegretto
le Ab avec le G#
ROMANCE
étoufé
expressivo
Fin
expressivo
Majeur Adagio ma non troppo
1re fois
2de fois
con Grazia
ad libitum
Smorzando
D. C. al minore senza replica.

PRÉLUDE.


Thema: Cantabile
Lent
espressivo
dolce Espresivo
il faut que l'expréssion dans les imitations des deux mains, soit la meme.
dolce
for.
for.
étouffé ce B, parce que sa vibration serait forcée de monter sur le B♮ qui suit a la Basse.
pia.
rinf.
ppp Semplice
pia.
rinf.
pp
Var. I.
Smorzendo
dolce
for.
for. Etouffé
ir
Smorzando
Etouffé

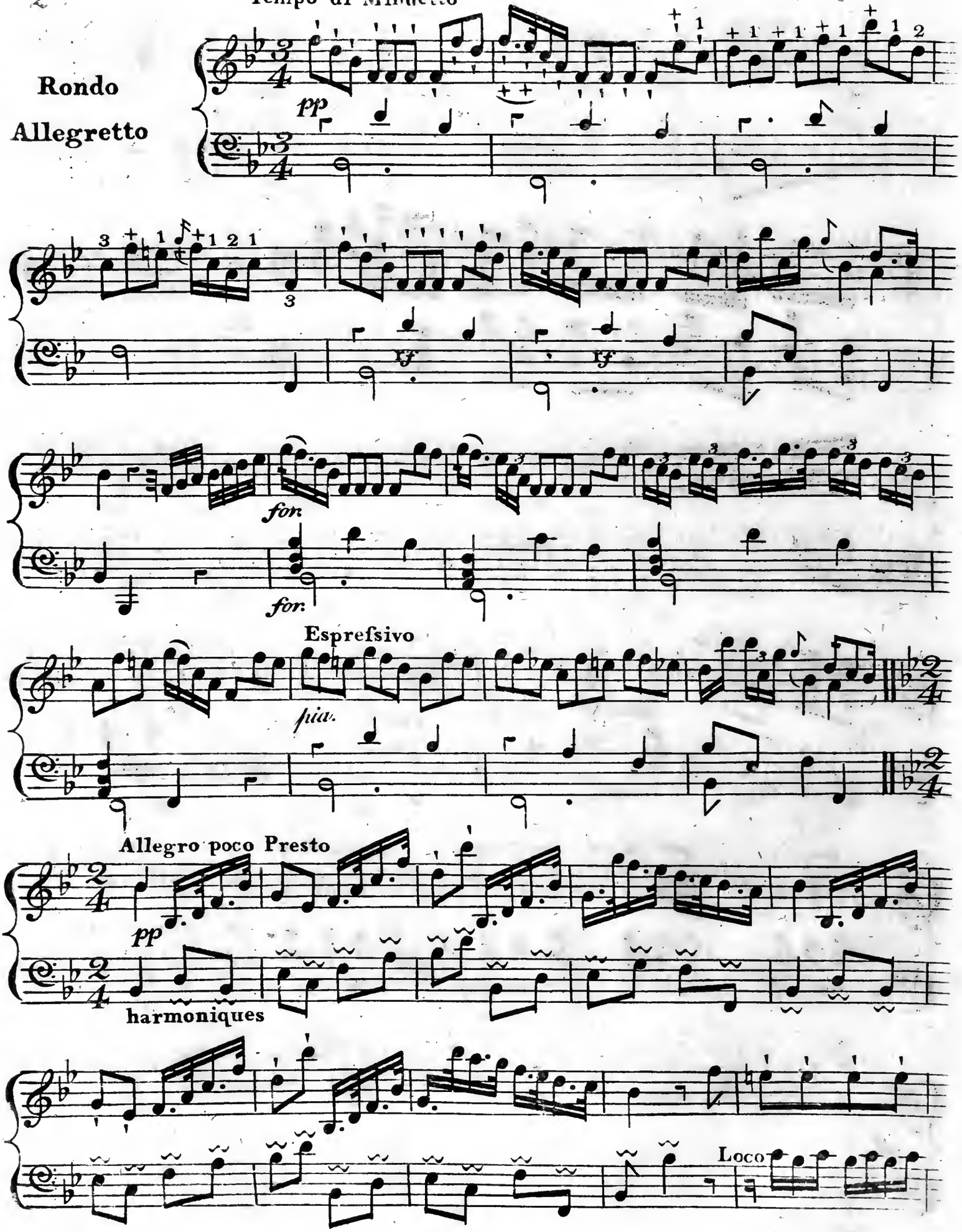

ff
pia.
pp
rinf.
Etouffé
rinf.
Var. 2. Adagio
Smorz
Espreſsivo
p p p
rinf.
pp
pp
f f
f f
pp
pp
Var. 3.
pp
Primo tempo
harmoniques

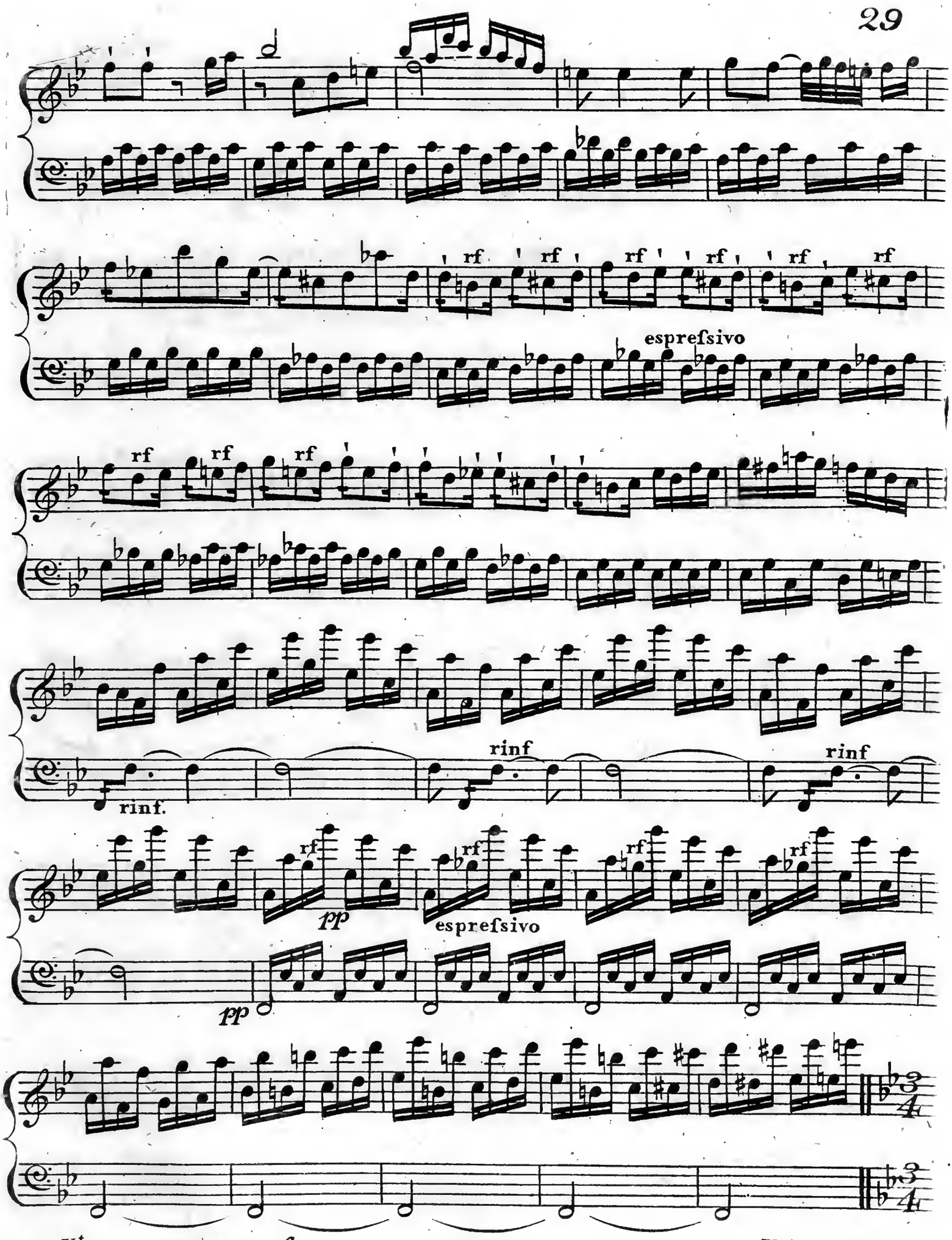

for.
loco
for.
pp
for:
loco
for:
pp espresivo
pp
Cres.
Cres.
hr
hr
f
ritardendo
attacca subito
il Rondo

Tempo di Minuetto

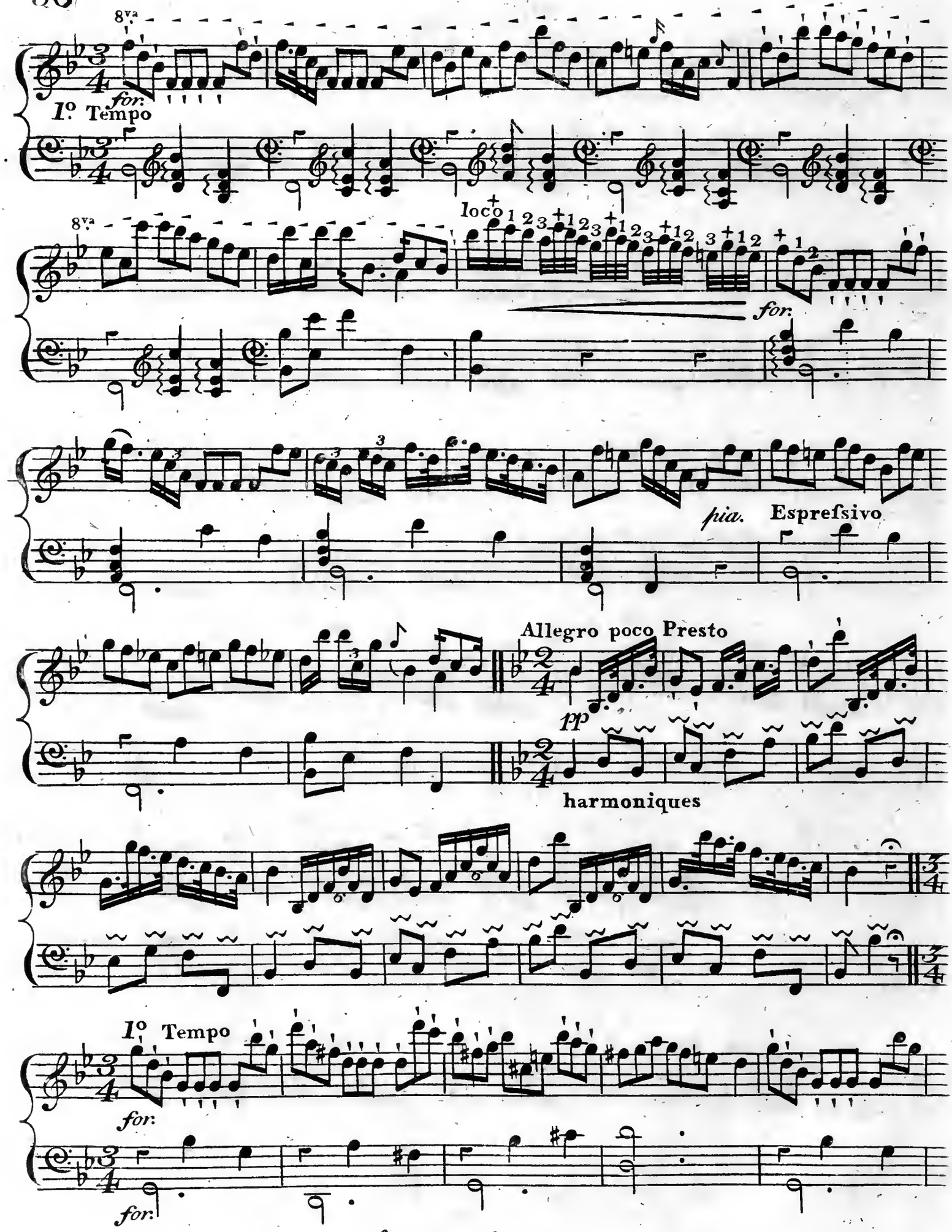
Rondo

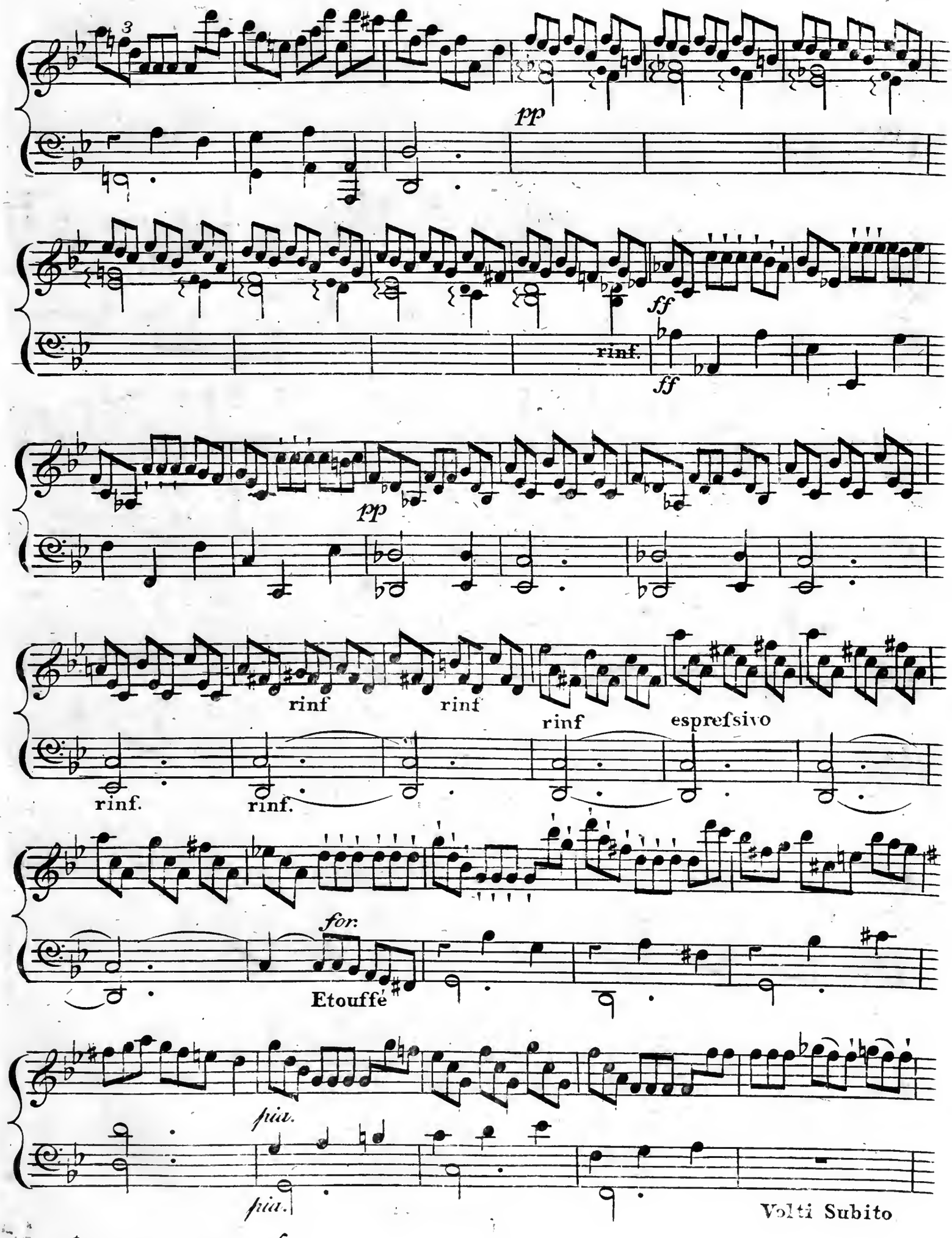
Allegretto

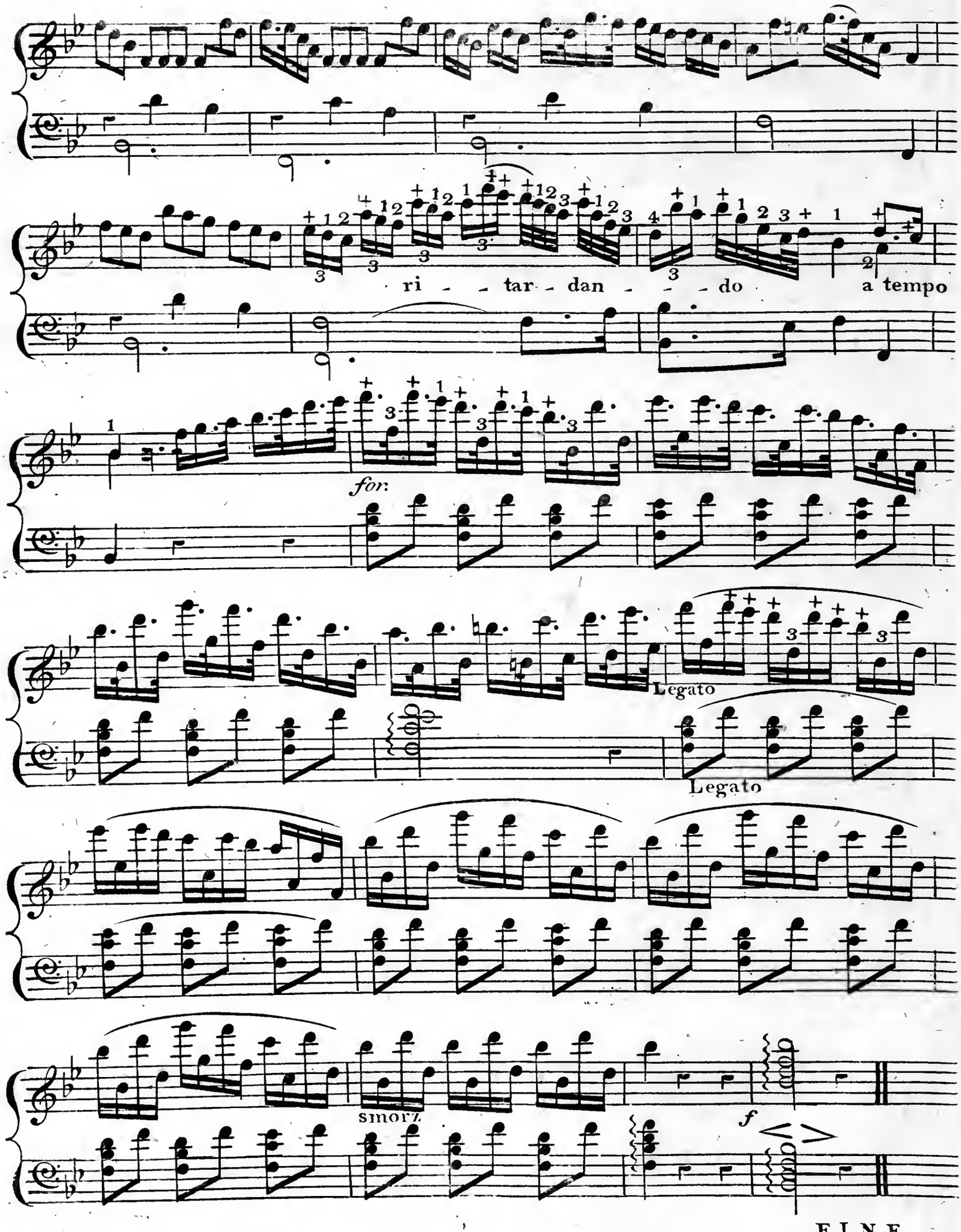




Volti Subito


8va
for:
1o Tempo
8va
loco
for:
pia. Espreſsivo
Allegro poco Presto
pp
harmoniques
1o Tempo
for:
for:


3
pp
ff
rinf.
ff
pp
rinf
rinf
rinf
espresivo
rinf.
rinf.
for.
Etouffé
fria.
fria.
Volti Subito


ri - - tar - dan - - - do
a tempo
for:
Legato
Legato
smorz
f
FINE