

X. L. C. R. EDITION

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Sarah P. Chay.

SONATINAS



M. GLENNERY REVISED AND FINGERED BY LOUIS KÖHLER

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. CLEMENTI.

Spiritoso.

Spiritoso.

f

p

f.

dolce.

cres.

f

p

cres.

11

1008-4.

12

Un poco Adagio.

12 *Un poco Adagio.*

dolce

dim.

cres.

dolce.

cres.

dim.

fz p

The image shows a page of sheet music for piano, consisting of ten staves. The music is written in common time. The first staff uses a treble clef, while the second, third, and fourth staves use a bass clef. The fifth, sixth, and seventh staves return to a treble clef. The eighth, ninth, and tenth staves return to a bass clef. The music features a variety of dynamics, including *p*, *f*, *cres.*, *dim.*, *pp*, *fz*, and *p*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and x. The music includes several measures of sixteenth-note patterns, eighth-note chords, and eighth-note rhythms. The paper has a light beige or cream color.

 INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become *self-taught* players, it will be found the most *valuable aid* ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.

2. The exercises are more carefully *graded*, introducing the pupil to but *one new feature* at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.

3. The art of fingering, touch, accent, etc., is more fully treated than in average works.

4. It contains *full and complete* instructions in Harmony and Thorough-base, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.

5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.

6. It is the only piano school which treats, at any length, on the proper use of the so-called, and *much-abused*, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of *musical form*, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

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That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains *more than double the amount of musical information* found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

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