

Schirmer's Library of Musical
Classics

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Vols. 52, 53

FRIEDRICH KUHLAU
SONATINAS
FOR THE
PIANO
IN TWO VOLUMES



Revised and Fingered by
LUDWIG KLEE

VOL. I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
PHILIP HALE

NEW YORK : G. SCHIRMER

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FRIEDRICH KUHLAU was born at Ulzen, in Hanover, in the year 1786. There is a dispute concerning the precise date. According to Riemann it was the 13th of March; according to Pougin and Grove it was the 11th of September. When he was seven years old, he was sent by his mother one dark winter-night to draw water from a fountain; he fell, and, wounding himself, lost the use of an eye. His parents were poor, but they managed to allow him some pianoforte lessons, and they

afterward sent him to Brunswick, where he attended a singing-school and learned several instruments, among them the flute. From Brunswick he went to Hamburg and studied harmony under Schwencke. He then began to publish his first compositions, which were chiefly for the pianoforte and the flute. In 1810 Hamburg was annexed to the French empire, and Kuhlau fled to Copenhagen to escape conscription. During the last years of the 18th century and the beginning of this century the Scandinavian and Danish lovers of music depended for the gratification of their taste on the foreigners who visited them or settled among them. The Abbé Vogler and Naumann were welcomed in Stockholm; Scheibe and Schulz and Gluck were honored in Copenhagen; and Sarti and Siboni were not the only Italians that exerted a personal musical influence under a northern sky. Kuhlau was appointed first flute of the court orchestra, with the title of chamber-musician. (Riemann says that he was one of the violinists, and thus contradicts the other agreeing biographers.) Now, as the National opera was not in a flourishing condition, Kuhlau planned its restoration, and in 1814 he wrote the music to a drama called "Roeverbergen"—"The Mountain of the Brigands." The success of this opera was instantaneous, and Kuhlau was hailed at once as "The great Danish composer." It is said that he made free use in this opera of national airs, and sought thereby to give the music a local coloring. A second opera, "Eliza," was also received favorably, and Kuhlau was relieved from his duties in the orchestra and appointed composer to the Court. He then bought a house in Lyngbye, a little town near Copenhagen, and lived there with his parents, whom he brought over from Germany. It was there that he composed the operas, "Lulu," "The Enchanted Harp," "Hugo and Adelheid," and "The Hill of the Elves." The last-named work (1828) is really a vaudeville, in which Danish airs are introduced. These operas were popular in their day in Denmark, but in other countries the composer was known chiefly by his pieces for the flute and for the



pianoforte. In 1825 Kuhlau visited Vienna, and in September he went with friends to call on Beethoven, who was in Baden near by. There was merry-making. Kuhlau extemporized a canon, to which Beethoven replied by a canonical pun on his visitor's name, "*Kühl, nicht lau*" (cool, not luke-warm). The next morning Kuhlau received another punning canon, which, by the way, was on the notes B-A-C-H, with the following letter:

BADEN, 3 September, 1825.

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful

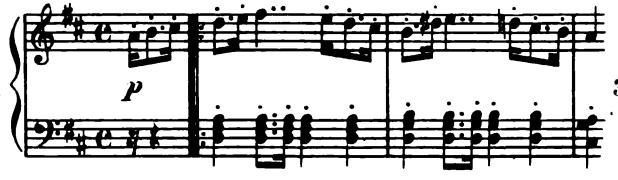
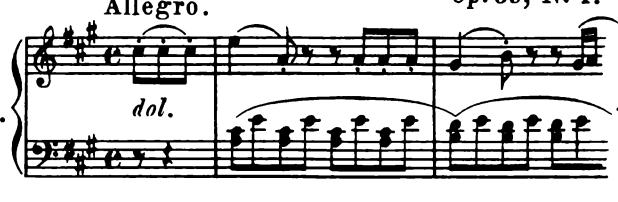
BEETHOVEN.

In 1830 Kuhlau's house was burned, and many of his manuscripts were destroyed; his father died soon after; and from chagrin and grief his own health declined. He was ailing for a year, and died near Copenhagen the 12th or the 18th of March, 1832. He was buried with pomp, and a funeral march of his own composition accompanied him to the grave. Memorial services were held in the theatre and by the societies of which he was a member.

The once admired operas, songs and male quartets have not escaped oblivion, but his compositions for the flute still "afford inestimable models of construction and originality." His pianoforte music for beginners is of genuine value. It is true, as Weitzmann says, that his pieces for the pianoforte do not contain novel thoughts, but "they are always written in a serious and noble style," and they serve admirably the purposes of instruction.

The chief works of "The Beethoven of the Flute," as he has been called, are as follows: 3 grand trios for 3 flutes op. 13; 3 grand trios for 3 flutes op. 86; 1 grand trio for 3 flutes op. 90; 3 quintets for flute and string-quartet op. 51; grand quartet for 4 flutes in E, op. 103; 6 sets of 3 duets for 2 flutes, op. 10, 39, 80, 81, 87; solos with pianoforte op. 57; 3 fantasias op. 95; trios, 2 flutes and pianoforte op. 119; 7 sonatas for flute and pianoforte. Then there are 4 sonatas for violin and pianoforte. The chief pianoforte compositions are these: Concertos op. 7, 93; quatuors op. 32, 50; sonatas for 4 hands op. 8, 17, 44, 66; rondos and variations op. 58, 70, 72, 75, 76; sonatas op. 5, 20, 26, 30, 34, 46, 52, 55, 59, 60, 88; Gr. Sonate brillante op. 127; allegro pathétique 4 hands op. 123; and rondos, divertissements, varied themes and danses. PHILIP HALE

Index.

<p>1. Allegro. Op. 20, N° 1. Page. 3</p> 	<p>7. Allegro non tanto. Op. 55, N° 4. Page. 33</p> 
<p>2. Allegro. Op. 20, N° 2. 8</p> 	<p>8. Tempo di Marcia. Op. 55, N° 5. 38</p> 
<p>3. Allegretto con spirito. Op. 20, N° 3. 15</p> 	<p>9. Allegro maestoso. Op. 55, N° 6. 42</p> 
<p>4. Allegro. Op. 55, N° 1. 22</p> 	<p>10. Allegro. Op. 59, N° 1. 47</p> 
<p>5. Allegretto. Op. 55, N° 2. 25</p> 	<p>11. Allegro. Op. 59, N° 2. 56</p> 
<p>6. Allegro con spirito. Op. 55, N° 3. 29</p> 	<p>12. Allegro con spirito. Op. 59, N° 3. 64</p> 



Fingered and phrased by
LUDWIG KLEE.

SONATINA.

Op. 20, N° 1.

FR. KUHLAU.

Allegro.

1.

a) These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

10380

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4

sf

cresc.

f

decresc.

p

pp

legato.

mf

p dolce.

pp

legato.

mf

p

f

cresc.

sf ff

Andante.

Musical score for the Andante section, featuring two staves. The top staff uses a treble clef and 6/8 time, while the bottom staff uses a bass clef and 6/8 time. The score includes dynamic markings such as *p dolce.*, *pp*, *cresc.*, *dim.*, and *pp*. Fingerings like 1, 2, 3, 4, 5 are indicated above the notes. Measure numbers 5 and 6 are present at the end of each staff respectively.

Rondo.

Musical score for the Rondo section, featuring two staves. The top staff uses a treble clef and 2/4 time, while the bottom staff uses a bass clef and 2/4 time. The score includes dynamic markings such as *p*, *f*, *legato.*, *sf*, and *f2*. Fingerings like 1, 2, 3, 4, 5 are indicated above the notes. Measure numbers 3, 4, 5, and 6 are present at the end of each staff respectively.

6

p

legato.

pp

cresc.

dimm.

p

rall.

a tempo. *poco a poco cresc.*

p

f

sf

10380

legato.

7

Sheet music for piano, page 7. The music is divided into ten staves. The top staff (treble clef) has dynamic markings *f*, *f*, and *f*. The second staff (bass clef) has dynamic markings *sf* and *sf*. The third staff (treble clef) has dynamic markings *p* and *sf*. The fourth staff (bass clef) has dynamic markings *f* and *sf*. The fifth staff (treble clef) has dynamic markings *legato.* and *sf*. The sixth staff (bass clef) has dynamic markings *p* and *cresc.* The seventh staff (treble clef) has dynamic markings *f* and *p*. The eighth staff (bass clef) has dynamic markings *cresc.* and *f*. The ninth staff (treble clef) has dynamic markings *a tempo.*, *cresc.*, *f*, and *v*. The tenth staff (bass clef) has dynamic markings *p dolce.*, *poco a poco rall.*, *a tempo.*, *cresc.*, *f*, and *v*.

Fingered and phrased by
LUDWIG KLEE.

SONATINA.

Op. 20, N° 2.

FR. KUHLAU.

Allegro.

The musical score for "Sonatina. Op. 20, N° 2." by Fr. Kuhlau, fingered and phrased by Ludwig Klee, is presented in an "Allegro" tempo. The score is divided into two systems of six measures each. The first system begins with a dynamic of *p*, followed by a crescendo, a dynamic of *f*, and a dynamic of *sf dim.*. The second system begins with a dynamic of *p* and ends with a dynamic of *p* followed by *cresc.* The music features various fingerings (1, 2, 3, 4, 5) and includes dynamic markings such as *f*, *sf*, *cresc.*, *dim.*, *legato*, and *frisoluto*.

a) 
9

sf *p dolce.* *sf*

sf *f* *4*

dim. *p* *f*

p *f* *poco a poco dim.*

cresc. *ten.* *ten.* *p* *cresc.* *p* *legato.*

p *f* *risoluto.*

p *1 cresc.* *f* *dim.* *p* *1 cresc.*



10

dim.

p legato.

cresc.

f

p

cresc.

f

p

f

sf

p dolce.

p dolce.

sf

sf

f

dim.

p

f

p

f

p

cresc.

Adagio e sostenuto.

11

p con espress.

a) *tr*

cresc.

mf

p

pp

3

5

2

4

3

4

2

4

p

tr

cresc.

p

Allegro scherzando.

The sheet music contains eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is mostly G major (one sharp) with some changes in the bass clef staff. The time signature varies between common time and 6/8. The music is labeled "Allegro scherzando." The first staff starts with a dynamic of *p*. The second staff begins with a dynamic of *p*, followed by a crescendo. The third staff starts with a dynamic of *p*, followed by a crescendo. The fourth staff starts with a dynamic of *p*, followed by a crescendo. The fifth staff starts with a dynamic of *p*, followed by a crescendo. The sixth staff starts with a dynamic of *p*, followed by a crescendo. The seventh staff starts with a dynamic of *p*, followed by a crescendo. The eighth staff starts with a dynamic of *p*, followed by a crescendo. The music includes various articulations such as slurs, grace notes, and dynamic markings like *ff*, *sf*, *mf*, *p*, and *pp*. The bass clef staff uses a unique rhythmic pattern of eighth and sixteenth notes. The music concludes with a dynamic of *p*.

13

cresc. assai.

f

dim.

p

cresc.

cresc.

p

cresc.

p

cresc.

p

cresc.

sf p

dim.

p

f

10881

Sheet music for piano, page 14, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *p*, *f*, *cresc.*, *mf*, and *dim.*. Fingerings are indicated by numbers above the notes. The second system begins with a bass clef and a key signature of one sharp (F#), with dynamic markings like *poco a poco cresc.* and *poco a poco decresc.* Fingerings are also present in this section. The music concludes with a final dynamic marking of *f*.

Fingered and phrased by
LUDWIG KLEE.

SONATINA.

Op. 20, N° 3.

FR. KUHLAU.

Allegro con spirito.

3.

f

p

sf

dolce.

poco a poco cresc.

sf

p

sf

dim.

p

mf

p

sf

p

pp

ten.

p

dim.

ten.

1. 5

16

2.

p *poco a poco cresc.*

f *dim.* *f* *dim.* *f* *dim.*

sf *dim.* *sf* *dim.* *sf* *dim.*

sf *sf* *dim.* *sf* *p* *espress.*

p *b* *b* *p*

dim. *f* *sf* *sf* *sf* *p*

sf *sf* *sf* *sf* *sf* *sf*

dim. *f* *sf* *sf* *sf* *sf* *sf* *sf*

dolce. *p* *cresc.* *f* *sf*

Sheet music for piano, page 17, featuring six staves of musical notation. The music includes dynamic markings such as *p*, *f*, *sf*, *dim.*, *mf*, *pp*, *ten.*, and *sostennuto*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music transitions from a fast section to a slower, more sustained section labeled "Larghetto". The page number 10382 is at the bottom left, and a note at the bottom right provides instructions for playing appoggiaturas.

poco a poco cresc.

dim.

mf

pp

ten.

sostennuto.

cresc.

dim.

cresc.

dim.

cresc.

dim.

a) b) Strike the appoggiatura. *f* simultaneously with the notes for the right hand, *d* and *e*. c)

10382

18

p *f stacc.* *p* *f* *p*

p cresc. *sf* *p cresc.* *f* *sf* *dim.*

p *cresc.* *sf* *p*

cresc. *p*

dim. *p*

Allegro Polacca.

Sheet music for piano, page 19, featuring eight staves of musical notation. The music is primarily in common time, with some measures in 2/4 indicated by a '2' above the staff. The key signature varies between G major (one sharp) and E major (no sharps or flats). The notation includes various dynamics such as *dim.*, *p*, *mf*, *cresc.*, *f*, and *sf*. Fingerings are marked above the notes, often using numbers 1 through 5. The music consists of eighth and sixteenth note patterns, with occasional rests and grace notes. The page number 19 is at the top right, and the page number 10382 is at the bottom left.

20

Sheet music for piano, page 20, featuring ten staves of musical notation. The music is in common time and includes various dynamics such as *f*, *p*, *cresc.*, *dim.*, and *arco*. Fingerings are indicated above the notes, for example, '1 3 4' or '5 4 2'. The notation is dense with sixteenth-note patterns and occasional eighth-note chords.

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and consists primarily of eighth-note patterns. Fingerings are indicated above the notes, such as '3' over a note in the first staff and '1 2 3' over a cluster of notes in the tenth staff. Dynamics include 'dim.', 'cresc.', and 'p dolce.'. The bass staff in the lower half of the page features sustained notes and rhythmic patterns. Measure numbers are present at the beginning of each staff.

10382

SONATINA.

Op. 55, N° 1.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.

4.

dolce.

legato.

cresc.

dim.

dolce.

legato.

mf

p

cresc. sf.

sf.

p

cresc.

^{*)} Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.
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Musical score for piano, page 23, featuring ten staves of musical notation. The score includes dynamic markings such as *mf.*, *f*, *sf*, *p*, *dolce.*, *4 legato.*, *p*, *cresc.*, *f*, *dim.*, *p*, *Vivace.*, *p*, *sf*, *p*, *cresc.*, *poco a poco cresc.*, *dim.*, *sf*, *p*, and *5*. Performance instructions include fingerings like 1, 2, 3, 4, 5 and 1 2 3 4 5. The music consists of two systems of measures, separated by a repeat sign.

24

espressivo.

dolce.

p legato.

p

f

p

poco a poco cresc.

p

10383

SONATINA.

Op. 55, N° 2.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegretto.

5. *dolce.*

p *) *legato.*

p *mf* *f*

p *mf* *sf*

dolce. *p* *mf* *f* *dolce.*

legato. *p* *mf* *pp* *p*

p *mf* *f*

p *mf* *sf*

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.
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Cantabile.

pp *legato.*

pp *legato.*

a) *b)*

dim. e rit.

Allegretto.

p scherz.

pp *legato.*

p

pp

legato.

f *sf*

f *sf*

a) *b)*

Sheet music for piano, page 27, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a 'rit.' instruction. The second system begins with a dynamic of $p\frac{5}{2}$. Various performance instructions are included, such as 'legato.', 'a tempo.', 'dolce.', 'cresc.', and 'dolce.'. Fingerings are indicated above the notes. Measure numbers 103 and 104 are marked at the bottom left.

103 104 a)

Sheet music for piano, page 28, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). Various dynamics and performance instructions are included, such as *cresc.*, *dim.*, *f*, *p*, *sf*, *a tempo.*, *cresc. e rit.*, *legato.*, *cresc.*, *ff*, *p*, *pp*, *p*, *cresc.*, *pp*, *p*, *fff*, *pp*, *p*, *f*, *s*, and *s*.

Fingered and phrased by
LUDWIG KLEE.

SONATINA.

Op. 55, N° 3.

FR. KUHLAU.

Allegro con spirito.

^{*)} Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

30

Allegretto grazioso.

10385 a)

Sheet music for piano, page 31, showing two systems of musical notation.

Top System:

- Staff 1: Treble clef, 2 sharps, 2 measures. Dynamics: *p*, *ff*.
- Staff 2: Treble clef, 2 sharps, 2 measures. Dynamics: *p*.
- Staff 3: Bass clef, 2 sharps, 2 measures. Dynamics: *ff*.
- Staff 4: Bass clef, 2 sharps, 2 measures. Dynamics: *ff*.

Bottom System:

- Staff 1: Treble clef, 2 sharps, 2 measures. Dynamics: *p*, *ff*.
- Staff 2: Treble clef, 2 sharps, 2 measures. Dynamics: *ff*.
- Staff 3: Bass clef, 2 sharps, 2 measures. Dynamics: *p*.
- Staff 4: Bass clef, 2 sharps, 2 measures. Dynamics: *pp*, *legato.*

Performance Instructions:

- dim.* (Measure 2 of Staff 4)
- smorz.* (Measure 2 of Staff 6)
- cresc.* (Measure 2 of Staff 8)

Measure Numbers:

- 10385 (Measure 1 of Staff 1)
- 10385 b) (Measure 1 of Staff 4)

32

pp *legato.*

ff

f

dim.

p

ff

dim.

p

ff

cresc.

Fingered and phrased by
Ludwig Klee.

SONATINA.

Op. 55, N° 4.

FR. KUHLAU.

Allegro non tanto.

The sheet music contains eight staves of musical notation for two hands. Fingerings (numbered 1-5) and slurs are used to guide the performer. Dynamics include *dolce.*, *p legato.*, *cresc.*, and *sf*. Measure numbers 7 through 14 are visible. The key signature changes between G major and F major.

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next. a)  b) like a.

Andante con espressione.

Alla Polacca.

mf

p legato.

sf

f

dim.

p

a)

Musical score for piano, page 35, featuring ten staves of music. The music is primarily in common time (indicated by a 'C') and includes various dynamics such as *mf*, *p*, and *p dolce*. Fingerings are indicated above the notes, and pedaling is suggested by the letter 'S' with a dot. The score consists of two systems of five staves each. The first system begins with a dynamic of *p* and a tempo marking of $\frac{4}{4}$ followed by *legato.* The second system begins with *mf* and $\frac{4}{4}$ followed by *legato.* The score concludes with a dynamic of *p dolce* and a tempo marking of $\frac{8}{5}$ followed by *legato.*

This page of sheet music for piano contains eight staves of musical notation, numbered 36 at the top left. The music is written in common time and consists of two systems of measures.

Staff 1: Measures 1-2. Dynamics: *mf*, *p* *legato.* Fingerings: 1, 2, 3, 4, 5. Measure 2 concludes with a repeat sign.

Staff 2: Measures 3-4. Fingerings: 2, 3, 4, 5. Measure 4 concludes with a repeat sign.

Staff 3: Measures 5-6. Fingerings: 1, 2, 3, 4, 5. Measure 6 concludes with a repeat sign.

Staff 4: Measures 7-8. Dynamics: *p*, *mf*, *dim.*, *p*. Fingerings: 1, 2, 3, 4, 5.

Staff 5: Measures 9-10. Fingerings: 1, 2, 3, 4, 5. Measure 10 concludes with a repeat sign.

Staff 6: Measures 11-12. Fingerings: 1, 2, 3, 4, 5. Measure 12 concludes with a repeat sign.

Staff 7: Measures 13-14. Dynamics: *f*, *p*. Fingerings: 1, 2, 3, 4, 5.

Staff 8: Measures 15-16. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5.

dim.

p

mf

p $\frac{2}{4}$ *legato.*

p $\frac{4}{4}$ *legato.*

p $\frac{4}{4}$ *legato.*

f

ff

sf

Fingering markings (e.g., 1, 2, 3, 4, 5) are present above many notes and chords throughout the piece.

SONATINA.

Op. 55, N° 5.

Tempo di Marcia.

FR. KUHLAU.

8.

p

cresc. *mf* *dim.*

p *legato.*

cresc.

dim. *p*

p

leggiero.

ps legato

cresc.

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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ff. * dim.

cresc. f p

cresc. mf

dim. p legato.

cresc.

ff. ff. ff.

Vivace assai.

The sheet music contains ten staves of musical notation for piano, arranged in two columns of five staves each. The key signature is A major (three sharps). The tempo is indicated as *Vivace assai*. The music features dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *ritard.*, and *a tempo*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and pedaling. The music includes various musical techniques like sixteenth-note patterns, eighth-note chords, and grace notes. The first staff begins with a dynamic *p* and a 3/8 time signature, followed by a 6/8 section with *legato* markings. Subsequent staves show a mix of 4/4 and 2/4 time signatures, with dynamic changes and performance instructions like *cresc.* and *dim.*

Sheet music for piano, page 41, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign. Various dynamics and fingerings are indicated throughout the piece.

Staff 1: Measures 1-4. Fingerings: 4, 1 2 3; 2 3 2 8; 1; 2 5. Dynamics: *p*.

Staff 2: Measures 5-8. Fingerings: 1 4; 2 1 3; 1 3; 1 2 4 1 3. Dynamics: *cresc.*

Staff 3: Measures 9-12. Fingerings: 2 4 1 3; 1 5; 1 2 4 1 3. Dynamics: *p*.

Staff 4: Measures 13-16. Fingerings: 1 3; 4 8; 1 3; 2 1 3; 8 2; 5. Dynamics: *legato.*

Staff 5: Measures 17-20. Fingerings: 5; 1 3; 2 1 3; 1 2 3; 2 1 1.

Staff 6: Measures 21-24. Fingerings: 2 1; 1 3; 2 1; 1 4; 2 1; 5. Dynamics: *cresc.*, *f*, *dim.*, *p*.

Staff 7: Measures 25-28. Fingerings: 2 1; 1 b; 2 1; 2 1; 1 b; 2 1; 2 1; 2 b.

Staff 8: Measures 29-32. Fingerings: 2; 2; 2; 2; 2; 2; 2; 2.

Staff 9: Measures 33-36. Fingerings: 2; 2; 2; 2; 2; 2; 2; 2.

Staff 10: Measures 37-40. Fingerings: 2; 2; 2; 2; 2; 2; 2; 2; 2; 2.

Fingered and phrased by
Ludwig Klee.

SONATINA.

Op. 55, N° 6.

FR. KUHLAU.

Allegro maestoso.

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a treble clef, common time, and a dynamic *f marcato*. The second staff starts with a bass clef and a dynamic *p*. The third staff has a treble clef and a dynamic *dolce*. The fourth staff begins with a bass clef and a dynamic *f marcato*. The fifth staff has a treble clef and a dynamic *dolce*. The sixth staff begins with a bass clef and a dynamic *sf*. The seventh staff has a treble clef and a dynamic *cresc.*. The eighth staff begins with a bass clef and a dynamic *f*. The ninth staff has a treble clef and a dynamic *dim.*. The tenth staff begins with a bass clef and a dynamic *p con anima*. The music features various dynamics, including *f*, *p*, *sf*, *cresc.*, *dim.*, and *p con anima*. Fingerings are indicated above the notes throughout the piece.

43

f

p

dolce.

dolce.

cresc.

p

p sostenuto.

p

p

mf

b)

10388

44

poco a poco cresc.

dimin. *p*

p con anima.

pp

f *p* *f*

dolce. *f*

dolce.

cresc. *f* *f* *p*

e) like a. d like b.)

dolce.

ff

Menuet.

p

p legato.

cresc.

p

p

p

p

p

e) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

46 **Trio.**

dolce

p 8/5

mf

p

dolce

p 8/5

2/4

Men. D.C. senza replica, e poi la Coda.

Coda.

pp

f

pp

v

v

SONATINA.

Op. 59, N° 1.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.

10.

*p*⁵

f

p

*p*³

f

*p*⁵

f

p

f

p

f

p

f

p

a tempo.

dim. e riten. p dolce.

mf

pp

legato.

Musical score for piano, page 48, featuring five staves of music. The score includes dynamic markings such as *mf*, *pp*, *cresc.*, *f*, *dimin.*, *p*, *pp*, *mf*, *p*, *f*, *p^b*, and *cresc.*. Fingerings like 1, 2, 3, 4, 5, and 1-3-5 are indicated above the keys. Performance instructions include *simile.* and a small diagram labeled 'a)' showing a sequence of notes. The music consists of measures 1 through 10, with measure 10 being a repeat of measure 1.

mf *pp* *mf* *cresc.* *f* *dimin.*

f

p

pp

mf

p

pp

p^b

simile.

p

mf

cresc.

a)

The sheet music consists of six staves of musical notation for piano. The top staff starts with a treble clef, a key signature of one sharp, and a 4/5 time signature. It features a dynamic 'f' and fingerings 4, 5, 1, 2, 4, 5, 8, 1, 4, 5, 8, 1, 4, 5, 8, 1, 4, 5, 8. The second staff begins with a bass clef and a 4/4 time signature, with a dynamic 'p rit.' and fingerings 2, 5, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8. The third staff starts with a treble clef and a 2/4 time signature, with a dynamic 'f' and fingerings 2, 5, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8. The fourth staff begins with a bass clef and a 2/4 time signature, with a dynamic 'p' and fingerings 2, 5, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8. The fifth staff starts with a treble clef and a 2/4 time signature, with a dynamic 'f' and fingerings 2, 5, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8. The bottom staff begins with a bass clef and a 2/4 time signature, with a dynamic 'ff' and fingerings 2, 5, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8, 1, 2, 4, 5, 8. The music includes various dynamics such as *a tempo.*, *p rit.*, *f*, *p*, *pp*, *ff*, and *legato.*. Fingerings are indicated above the notes, and time signatures change frequently throughout the piece.

Musical score for piano, page 50, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *pp*, *smorzando e ritard.*, *mf*, *a tempo.*, *p*, *mf*, *p*, *f*, and *p*. Fingerings are indicated above the notes, and a bass clef is present in the bottom staff.

The score consists of five staves:

- Staff 1:** Treble clef. Dynamics: *f*, *p*, *pp*. Fingerings: 1, 2, 3, 4, 5. Performance instruction: *smorzando e ritard.*
- Staff 2:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Performance instruction: *p*.
- Staff 3:** Treble clef. Fingerings: 1, 2, 3, 4, 5. Performance instruction: *a tempo.*
- Staff 4:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *mf*, *p*, *mf*.
- Staff 5:** Bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *f*.

Sheet music for piano, page 51, featuring five staves of musical notation. The music is in common time and consists of measures 5 through 10. Fingerings are indicated above the notes, and dynamics are shown below the staff.

Staff 1: Measures 5-6. Fingerings: 5, 2, 1; 3, 3. Measure 7: Fingerings: 8, a). Measure 8: Fingerings: 1, 8. Measure 9: Fingerings: 3, 1, 3. Measure 10: Fingerings: 1, 3. Dynamic: *dolce*.

Staff 2: Measures 5-6. Fingerings: 5, 1, 4. Measure 7: Fingerings: 2, 1, 4. Measure 8: Fingerings: 2, 1, 4. Measure 9: Fingerings: 2, 1, 4. Measure 10: Fingerings: 2, 1, 4. Dynamic: *legato*.

Staff 3: Measures 5-6. Fingerings: 2. Measure 7: Fingerings: 1, 8. Measure 8: Fingerings: 4. Measure 9: Fingerings: 1, 8. Measure 10: Fingerings: 4. Dynamics: *mf*, *cresc.*, *f*, *dimin.*

Staff 4: Measures 5-6. Fingerings: 1, 4. Measure 7: Fingerings: 4. Measure 8: Fingerings: 5. Measure 9: Fingerings: 1, 4. Measure 10: Fingerings: 1, 8.

Staff 5: Measures 5-6. Fingerings: 4. Measure 7: Fingerings: 2. Measure 8: Fingerings: 2. Measure 9: Fingerings: 2. Measure 10: Fingerings: 2.

Staff 6: Measures 5-6. Fingerings: 8, a). Measure 7: Fingerings: 1, 2, 4. Measure 8: Fingerings: 1, 2, 4. Measure 9: Fingerings: 1, 2, 4. Measure 10: Fingerings: 1, 2, 4. Dynamics: *p*, *f*, *sf*, *sf*, *sf*, *ff*. A small note "a)" is located at the bottom left of this staff.

Rondo.

Allegro scherzando.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in 2/4 time and major key. The first staff begins with a dynamic *p*. The second staff starts with *f*, followed by *sf* and *p*. The third staff starts with *p*, followed by *p₁*. The fourth staff starts with *p₁*, followed by *sf* and *p₂*. The fifth staff starts with *mf*, followed by *p* and *ritard.*. The sixth staff starts with *mf* and *dim.*. The seventh staff starts with *p*. The eighth staff starts with *cresc.*. The ninth staff starts with *f*. The tenth staff starts with *p*. The eleventh staff starts with *cresc.*. The twelfth staff starts with *f* and *ritard.*, followed by *p₁* and *p₂*.

4

f

p

sf

frisol.

sf

p

p

fp

legato.

cresc.

f

dimin.

sf

p

fp

cresc.

f *sf*

p

fp

10389

8

p

sf

fp

cresc.

sf

ff

sf ff

p

sf

p

sf

p

rf

p

sf

mf

p

ritard.

mf

a tempo

dim.

p

cresc.

f

Rit.

1 2 3 4 5 6

p *p*

cresc.

a tempo.

ritard. *p* *p* *f* *sf*

legato.

cresc.

f *p* *f*

p

ff

SONATINA.

Op. 59, N° 2.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.

11. {

57

10380

58

58
p
cresc.
sf *p*
sf *p*
cresc. *f* *p* *pp* *sf* *p*
legato.
sforzando *p* *cresc.* *più cresc.*
f *dimin.* *p* *b2: cresc.*
ten. *ten.* *ten.* *ten.*
mf
smorzando. *pp*
pp
cresc.

10890

59

59

f *p* *mf* *p* *pp* *sf* *p* *mf*
p *pp* *mf* *f* *p* *p* *mf*
sf *p* *p* *mf*
più cresc. *f* *cresc.* *dim.* *dolce.* *legato.*
p *mf* *poco a poco cresc.* *dim.* *p* *f*
pp *mf* *cresc.* *f*

60

p dolce.

legato.

f dimin.

f p

f sf

mf cresc.

sf dimin.

p

f f

p mf

f f

p

mf

f f

sf

mf

f

sf

sf

mf

f

sf

sf

mf

f

sf

ff ff

R.W.

10390

Rondo.

61

Allegro.

Sheet music for piano, Rondo, Allegro, page 61. The score consists of eight staves of musical notation. The first staff uses a treble clef and a common time signature. The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The fifth staff uses a treble clef and a common time signature. The sixth staff uses a bass clef and a common time signature. The seventh staff uses a treble clef and a common time signature. The eighth staff uses a bass clef and a common time signature. Various dynamics and performance instructions are included, such as 'p' (piano), 'mf' (mezzo-forte), 'sf' (fortissimo), 'f' (forte), 'cresc.' (crescendo), and 'p4' (pianissimo). Measure numbers are indicated above the staves.

A page of musical notation for orchestra and piano, featuring ten staves of music. The notation includes various dynamics such as *cresc.*, *sf*, *p*, *ff*, *dimin.*, *pp*, and *mf*. Performance instructions like "3 2 1", "4", "5", and "2 3 2" are placed above certain notes. The music consists of two systems of measures, separated by a repeat sign with a "dimin." instruction. The instrumentation includes multiple woodwind parts (flutes, oboes, bassoon), strings (violin, viola, cello, double bass), and piano. The piano part is prominent throughout, often providing harmonic support or leading melodic lines.

63

10890

SONATINA.

Op. 59, No. 3.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro con spirito.

12.

a tempo.

65

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a dynamic *p*. Subsequent staves include dynamics such as *p*, *f*, *ff*, *p*, *f*, *p*, *dolce.*, *f*, *p*, and *ff*. Fingerings are indicated above the notes in many measures. Measure 10 starts with a dynamic *p* and includes two small groups of notes labeled 'a)' and 'b)' with dynamics *sf* and *sf* respectively. The page number 65 is located in the top right corner.

10391 a) b) *sf*

66

This page contains ten staves of musical notation for piano, starting at measure 66. The notation is dense and complex, featuring multiple voices and dynamic markings such as *sf*, *p*, *f*, and *mf*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music includes sections labeled *dimin.* and *legato*. The piano keys are shown with black and white dots, and the music is divided into measures by vertical bar lines.

10391 4 4 2 4 4 4 4 4 4 4

67

1 4 1 4 1 4 1 4 1 2
f p 1 2
5 4 2 1 4 2 5 1 2 3 1 2
p 5
8 1 4 1 8 1 2 3 2 1 4 4
p 5
2 1 5 4 2 1 5 3 2 1 4 4
f p
8 3 2 1 5 2 1 2 2 2 2
f p
2 3 2 1 5 2 1 2 2 2 2
f p
4 1 8 2 1 2 1 2 1 2 1 2
f f
2 2 2 1 2 1 2 1 2 1 2
ff ff ff ff

10391 a) sf

Allegro vivace.

The sheet music contains eight staves of musical notation for piano, arranged in two systems of four staves each. The notation includes various dynamics such as *p*, *f*, *cresc.*, *dim.*, and *sfp*. Performance instructions like "2", "3", "4", and "5" are placed above certain notes and measures. The music is in common time and features a variety of key signatures, including C major, G major, and F major. The first staff uses a treble clef, while the second staff uses a bass clef. The third and fourth staves also use bass clefs. The fifth and sixth staves use treble clefs. The seventh and eighth staves use bass clefs. The music is labeled "Rondo" and "Allegro vivace".

69

cresc.

marcato.

p

a)

cresc.

cresc.

dimin.

p

legato.

f

marcato.

p

sf

sf

p

dimin.

p

p

f

dim.

10891

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