

Padre José Gallés

(1761-1836)

Sonate en ut majeur

(vers 1800)

№ 16

Andantino mosso (72 = ♩)

PIANO

quasi f e piuttosto staccato

quasi senza pedale

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Musical notation for the first system, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first system consists of four measures. The right hand features a melodic line with slurs and a five-finger fingering (5) over a sixteenth-note triplet in the third measure. The left hand provides a steady accompaniment. The dynamic marking *mf* is placed between the staves.

Musical notation for the second system, measures 5-8. The right hand continues the melodic development with slurs and a triplet of eighth notes in the eighth measure. The left hand accompaniment remains consistent. The dynamic marking *mf* is present.

Musical notation for the third system, measures 9-12. The right hand begins with a piano (*p*) dynamic and includes a trill (tr) in the fourth measure. The left hand accompaniment continues. A hairpin crescendo is shown in the right hand.

Musical notation for the fourth system, measures 13-16. The right hand features a forte (*f*) dynamic and includes a sixteenth-note triplet in the second measure. The left hand accompaniment continues. A hairpin crescendo is shown in the right hand.

Musical notation for the fifth system, measures 17-20. The right hand starts with a piano (*p*) dynamic and includes a sixteenth-note triplet in the first measure. The left hand accompaniment continues. The dynamic marking *mp* is used in the second measure, and *appena rit.* (just a little ritardando) is indicated in the third measure. The system concludes with a *mf* dynamic and a repeat sign.

8^a b^a ad lib.

A small musical notation block at the bottom left, labeled (4), showing a fingering exercise for the right hand. It consists of a single measure with a sixteenth-note triplet, with fingering numbers 5 and 3 indicated above the notes.


quasi *f* *f* *p*

(5) *tr* *f* *p*

tr *quasi f* *mp*

(a) //

quasi f (6) 342

(a) Le signe  équivalent à un ritenuto à peine perceptible et n'affecte que les notes comprises entre ses deux extrémités

(5)  (6) 

⊕ Nous croyons que ces deux premières mesures, trop visiblement négligées comme écriture, gagneraient à être jouées en supprimant la partie de la main gauche, c'est à dire, comme au début de la 1^{re} partie.

mf p 5 f mf

f mf

f p

(7) tr p f

(8) p f appena rit.

¹ 8^a b^a ad lib. (.)

(7) (8)