

COLLECTION
OF THE MOST PLEASING

SONATINAS

| | | | |
|--|---|--------------|----|
| BATTMANN, J.L. | Op. 300, No. 1 | Sonatina | 60 |
| BATTMANN, J.L. | " 300, No. 3 | " | 65 |
| BATTMANN, J.L. | " 313, No. 3 | " | 60 |
| BEETHOVEN, L.van. | <i>in G</i> No. 1 | " | 20 |
| BEETHOVEN, L.van. | <i>in F</i> No. 2 | " | 40 |
| CLEMENTI, M. | Op. 36, No. 1 | " | 30 |
| DIABELLI, A. | " 168, No. 3 | " | 40 |
| JANKE, G. | " 15, No. 1 | " | 50 |
| KUHLAU, F. | " 55, No. 1 | " | 30 |
| LANGE, G. | " 114, No. 1 | " | 50 |
| LICHNER, H. | " 149, No. 6 | " | 60 |
| REINECKE, C. | " 47, No. 2 | " | 75 |
| REINECKE, C. | " 127 ^a , No. 1 | " | 35 |
| REINECKE, C. | " 127 ^a , No. 3 | " | 40 |
| REINECKE, C. | " 127 ^a , No. 4 | " | 40 |
| REINECKE, C. | " 136, No. 3 | " | 20 |
| SCHMIDT, A. | " 14, No. 1 | " | 20 |
| SCHMIDT, A. | " 14, No. 4 | " | 35 |
| ARMSTRONG, W.D. | | <i>in G</i> | 50 |
| KUHLAU, F. | Op. 20, No. 2 | " | 75 |
| SCHMOLL, A. | " 61, | " | 35 |
| SCHMITT, J. | " 248, No. 3 | " | 30 |
| SCHMITT, J. | " 249, No. 1 | " | 30 |
| SCHMOLL, A. | " 65, | " | 35 |
| ENCKHAUSEN, H. | " 76, No. 1 | " | 40 |
| LICHNER, H. | " 297, No. 6 | " | 60 |
| DIABELLI, A. | " 168, No. 5 | " | 40 |
| FÖRSTER, A. | " 42, No. 2 | " | 50 |
| VOGEL, M. | " 40, No. 1. <i>On Motives from Weber's "Freischütz."</i> | | 50 |
| REINECKE, C. (<i>Liedersanatinen.</i>) | | Sonatina III | 20 |
| LICHNER, H. | Op. 49, No. 1 | " | 50 |
| BEETHOVEN, L.v. | " 49, No. 1 | Sonata | 50 |
| DUSSEK, J. L. | Op. 20, No. 1 | Sonatina | 35 |
| BIEHL, A. | Op. 57, No. 1 | " | 30 |
| SPINDLER, F. | Op. 57, No. 1 | " | 35 |

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4

f

1 2 3 4 5 4 1 2 1 3 1 5 1

sf *sf* *sf*

1 2 3 4 3 2 3 2 1 1 2 4 1 4 2

sf *p* *f* *p* *f*

4 5 4 2 1 3 5 1 2 1 2 3 1 5 1 2 1

p *f* *p dolce.*

5 2 3 3 2 5 4 2 3 1 2 3 4 3 5

es ad libitum.

System 1: Treble and Bass clefs. Treble clef starts with a *cresc.* dynamic. Bass clef has a *f* dynamic. Includes an *Ossia.* section below the bass line. Fingerings are indicated with numbers 1-5.

System 2: Treble and Bass clefs. Treble clef starts with a *p* dynamic. Bass clef has a *cresc.* dynamic. Includes fingerings and a *2 1 2 1 2 1 2 1* sequence below the bass line.

System 3: Treble and Bass clefs. Treble clef starts with a *sf dim.* dynamic. Bass clef has a *p* dynamic. Includes a *cresc.* dynamic and fingerings.

System 4: Treble and Bass clefs. Treble clef starts with a *f* dynamic. Bass clef has a *p* dynamic. Includes a *cresc.* dynamic and fingerings.

System 5: Treble and Bass clefs. Treble clef starts with a *dim.* dynamic. Bass clef has a *p* dynamic. Includes a *pp* dynamic and an *Ossia.* section below the bass line. Fingerings are indicated with numbers 1-5.

Andante. M.M. ♩ = 120

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Andante' with a metronome marking of 120 M.M. (♩ = 120). The piece begins with a piano (*p*) dynamic and features a variety of musical textures, including arpeggiated chords and flowing melodic lines. Dynamic markings include *p*, *cresc.*, *dim.*, *mf*, *sf*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a *pp* dynamic and a final chord.

MENUET. M.M. ♩ = 120

p sempre staccato.

f

p

f

Fine.

TRIO. M.M. ♩ = 108

p

sf

p

pp

D. C. senza ripetizione al Fine.

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