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## Foreword

### ❧ TO TEACHERS

Sonatinas are an essential part of every pianist's study. However, many of the standard sonatinas of Clementi and Kuhlau are too difficult for the intermediate level. The sonatinas chosen for this volume are technically and musically appropriate for intermediate students, as well as being lyrical and musically satisfying. Most of the major historical periods are represented.

### ❧ FEATURES

- 9 artistic sonatinas in their entirety, appearing in progressive order of difficulty
- Pianistic editorial fingerings, dynamics and articulations
- Composer biographical information
- Practice directions for the first movement of each sonatina
- Suggested keys for transposition of portions of some first movements
- Creative suggestions for further musical and technical exploration
- Mastery and memorization checklists
- Glossary

## *First Movement*

### *BEFORE YOU PLAY*

- Mark the form in the music: *sonata-allegro*

#### Exposition

A section: measures 1–8

B section: measures 9–16

#### Development

B section: measures 17–24

#### Recapitulation

A section: measures 25–28

B section: measures 29–34 (to beat 1)

#### Codetta (a short coda)

Measures 34 (beat 2)–35

- On the closed key cover, tap the rhythm hands together with swing.

### *AS YOU PLAY*

Imagine the sound of a clarinet or saxophone playing the melody. Don't play too fast.

### *CREATE*

In measures 17–20, play all the B♭s as B♮s to make this section sound major.

## Practice Record

Date learned \_\_\_\_\_

Date memorized \_\_\_\_\_



## Composer Facts

**Martha Mier** (American, 1936–). Martha Mier is an independent piano teacher in Lake City, Florida. A graduate of Florida State University, she is an active clinician and adjudicator. Her educational piano music for students of all levels has made her one of today's most popular composers.

# Jazz Sonatina

Martha Mier

Moderato (♩ = ♩<sup>3</sup>)

The musical score is written for piano and consists of ten measures across four systems. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is Moderato, with a note equal to a quarter note triplet. The score is divided into two systems of five measures each. The first system (measures 1-5) starts with a *f* dynamic and ends with a *mf* dynamic. The second system (measures 6-10) starts with a *f* dynamic and ends with a *mf* dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The bass line consists of chords and single notes with fingerings. Measure numbers 4, 7, and 10 are enclosed in boxes at the beginning of their respective lines.

# Sonatina in G Major

Op. 136, No. 2

Carl Reinecke

Allegro moderato

Musical notation for measures 1-4. Treble clef, G major key signature, common time. Dynamics: *p* (measures 1-2), *mp* (measures 3-4). Fingerings: 2, 1, 5, 3, 2, 2, 3, 1. Pedal: *legato* (measure 1). A hairpin crescendo is shown over measures 3-4.

Musical notation for measures 5-8. Treble clef, G major key signature, common time. Dynamics: *mp* (measures 5-6), *p* (measures 7-8). Fingerings: 5, 2, 3, 1, 5, 3, 2, 5. Pedal: *legato* (measures 5-6). A hairpin crescendo is shown over measures 7-8.

Musical notation for measures 9-12. Treble clef, G major key signature, common time. Dynamics: *mf* (measures 9-10), *p* (measures 11-12). Fingerings: 2, 1, 5, 3, 5, 4, 1, 3, 2. Pedal: *legato* (measures 9-10). A hairpin crescendo is shown over measures 11-12.

Musical notation for measures 13-16. Treble clef, G major key signature, common time. Dynamics: *p* (measures 13-14), *mp* (measures 15-16). Fingerings: 1, 5, 3, 4, 1, 4, 1, 3, 1, 5, 2. Pedal: *legato* (measures 13-14). A hairpin crescendo is shown over measures 15-16.