

X.L.C.R. EDITION.

DESIGNED BY W. F. GILMAN

To Mr. D. D. WOOD PHILA

FOUR SONATINAS

FOR SMALL HANDS



No 1 in G[♯] 2/4
 No 2 in G[♯] 2/4
 No 3 in G[♯] 3/4
 No 4 in G[♯] 3/4
 BY ADAM GEIBEL

SONATINAS

For
SMALL HANDS.

No. 2.

ADAM GEIBEL.

Andantino.

p

dim.

p

cresc.

dim.

mf

cresc.

dim.

cresc.

dim.

f

p

The first system of music consists of two staves. The treble staff begins with a melodic line in G major, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (p) and pianissimo (pp).

The second system continues the musical development. The treble staff has a more active melodic line with some slurs. The bass staff continues with a steady accompaniment. Dynamics are marked with p.

The third system begins with a *dim.* (diminuendo) marking. The treble staff features a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamics include p.

The fourth system continues with a *dim.* marking. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. Dynamics include p.

RONDO.
Allegro.

The fifth system marks the beginning of the Rondo section. It is in 2/4 time and features a more rhythmic and active melody in the treble staff. The bass staff has a steady accompaniment. Dynamics include p.

The sixth system continues the Rondo section. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. Dynamics include p.

Sonatina No. 3.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It includes performance markings: *tempo.* above the upper staff, *poco - - rit.* above the lower staff, and a *p* (piano) dynamic marking above the lower staff. The notation shows a continuation of the melodic and harmonic themes.

The third system shows further development of the musical themes. The upper staff features a more active melodic line, while the lower staff maintains a steady accompaniment.

The fourth system continues the piece with similar melodic and harmonic patterns. The notation is clear and well-structured.

The fifth system includes a first ending bracket labeled '8' above the upper staff. The music concludes with a final chord in the lower staff.

The sixth system features a second ending bracket labeled '8' above the upper staff. The piece ends with a final chord in the lower staff.

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

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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.
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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, Morikowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

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

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