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# Three Sonatinas

for the

## Pianoforte

BY

### H. LICHNER.

OPUS 4.

Nº 1 in C. 50¢    Nº 2 in F. 50¢    Nº 3. in G. 50¢

### NEW-YORK. G. SCHIRMER.

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# SONATINA.

## Nº2.

Revised and fingered by S. J.

H. Lichner. Op. 4. Nº2.

*Allegro moderato.*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The upper staff begins with a piano (*p*) dynamic marking. The first measure contains a quarter note G4 with a finger number '2' above it, followed by a quarter note A4 with a finger number '4' above it. The second measure contains a quarter note B4 with a finger number '3' above it, followed by a quarter note C5 with a finger number '2' above it. The third measure contains a quarter note D5 with a finger number '2' above it, followed by a quarter note E5 with a finger number '2' above it. The fourth measure contains a quarter note F5 with a finger number '2' above it, followed by a quarter note G5 with a finger number '1' above it. The lower staff contains a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, with finger numbers 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5 written below the notes.

The second system of musical notation continues the piece. The upper staff has a quarter note G4 with a finger number '4' above it, followed by a quarter note A4 with a finger number '3' above it. The second measure has a quarter note B4 with a finger number '2' above it, followed by a quarter note C5 with a finger number '2' above it. The third measure has a quarter note D5 with a finger number '1' above it, followed by a quarter note E5 with a finger number '5' above it. The fourth measure has a quarter note F5 with a finger number '5' above it, followed by a quarter note G5 with a finger number '4' above it. The lower staff continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, with finger numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5 written below the notes.

The third system of musical notation continues the piece. The upper staff has a quarter note G4 with a finger number '3' above it, followed by a quarter note A4 with a finger number '1' above it. The second measure has a quarter note B4 with a finger number '2' above it, followed by a quarter note C5 with a finger number '5' above it. The third measure has a quarter note D5 with a finger number '2' above it, followed by a quarter note E5 with a finger number '1' above it. The fourth measure has a quarter note F5 with a finger number '5' above it, followed by a quarter note G5 with a finger number '5' above it. The lower staff continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, with finger numbers 4, 1, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 written below the notes. A *p dolce.* dynamic marking is present in the first measure of the upper staff.

The fourth system of musical notation concludes the piece. The upper staff has a quarter note G4 with a finger number '3' above it, followed by a quarter note A4 with a finger number '1' above it. The second measure has a quarter note B4 with a finger number '2' above it, followed by a quarter note C5 with a finger number '4' above it. The third measure has a quarter note D5 with a finger number '4' above it, followed by a quarter note E5 with a finger number '5' above it. The fourth measure has a quarter note F5 with a finger number '4' above it, followed by a quarter note G5 with a finger number '5' above it. The lower staff continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, with finger numbers 4, 1, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 written below the notes.

*p dolce.*

*ritard.* *mf* *p* *a tempo.*

*mf* *p* *ritard.* *a tempo.*

*pp*

Andante sostenuto.

*p espressivo.*

3 2 1 4 2 1 3 2 1

4 5 4 1 4

1. 2.

*p*

4 2 3 4 1 3 5

5 4 3 3 3

*f* *p* *rit.*

3 5 4 2 1 3 5 4 1

1 2 1

*a tempo.*

*mf*

3 2 1 4 2 1 3 2 5

4 5 5 2

*p* *pp*

3 2 1 3 2 1 2

1 2 1 2

4 3 2 5 4

1 4 3 2 5 1 5

# Polonaise.

Allegro con grazia.

First system of musical notation (measures 1-6). The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melody with slurs and fingerings (2, 1, 2, 1, 5, 1, 2, 1). The left hand plays a steady accompaniment of quarter notes with a fingering of 4. The dynamic marking is *p*.

Second system of musical notation (measures 7-12). The right hand continues the melody with slurs and fingerings (2, 1, 4, 1, 5, 1, 1, 2, 1). The left hand accompaniment has a fingering of 4. The dynamic marking is *p*.

Third system of musical notation (measures 13-18). The right hand melody includes slurs and fingerings (5, 1, 3, 5, 1, 2, 1, 4, 4, 4, 3, 2, 1, 1, 4). The left hand accompaniment has a fingering of 4. The dynamic marking changes to *mf* in the final two measures.

Fourth system of musical notation (measures 19-24). The right hand melody features slurs and fingerings (4, 1, 3, 2, 4, 5, 1, 2, 1, 4, 1, 4). The left hand accompaniment has a fingering of 4. The dynamic marking is *ritard.* in the final measure.

Fifth system of musical notation (measures 25-30). The piece returns to the initial melody with slurs and fingerings (2, 1, 2, 1, 5, 1, 2, 1). The left hand accompaniment has a fingering of 4. The dynamic marking is *p*. The tempo marking is *a tempo.*

Sixth system of musical notation (measures 31-36). The right hand melody includes slurs and fingerings (2, 1, 4, 1, 5, 1, 1, 2, 1). The left hand accompaniment has a fingering of 4.

The sheet music consists of seven systems, each with a treble and bass staff. The first system includes fingerings (5, 1, 3, 5, 1, 2, 1, 4, 4, 4, 3, 2, 5, 3, 2, 3, 1) and a *p dolce* marking. The second system continues with similar fingerings. The third system features an accent (^) and fingerings (5, 4, 1, 4, 1, 4, 1, 3). The fourth system has a *p* marking and fingerings (5, 3, 4, 3, 2, 1, 2, 1, 5, 1). The fifth system includes a *mf* marking and fingerings (2, 1, 2, 1, 5, 4). The sixth system has a *f* marking and fingerings (5, 1, 2, 2, 5, 4). The seventh system includes a *mf* marking and fingerings (4, 5, 1, 2, 1, 1, 2, 3, 1, 2, 3, 2, 3). The piece concludes with a double bar line and repeat signs.

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— Transcription d'après Rossini:	
No. 1. "Cujus Animam." Air du <i>Sabat Mater</i>	75
No. 2. Chanté. Chœur religieuse	75
Dance macabre. Poème symphonique de C. Saint-Saëns. Transcription	2 00
Am Meer. (By the Sea). Melody by Schubert. Transcription	35
Elektra. (Elektra) by Schubert. Tr.	40
Lob der Thürken (Elogy of Tears), by Schubert. Transcription	35
Einzug der Gäste auf Warburg. (March from R. Wagner's <i>Tannhäuser</i> )	1 00
Op. 11. <i>Madama Butterfly</i> . Song	1 00
<b>Lowe, C.</b> , An Indian Tale	60
<b>Ludovic, G.</b> , Compositions (medium difficulty):	
6 Morceaux caractéristiques, each	35
No. 1. Le Bal. (The Ball). Op. 30	35
No. 2. Fanfare militaire. Op. 31	35
No. 3. Fête au Village. (Village Fête) Val. Op. 32	35
No. 4. <i>Martha</i> . de Marguerite. (Song of Marguerite). Op. 33	35
No. 5. l'Orange. (The Tempest). Op. 34	35
No. 6. Les Clochettes (Silver Bells) Op. 35	35
Op. 36. Fleurs d'Oranger. Valse Brill.	60
Op. 37. Valse des Patineurs	60
Op. 38. Tour d'Europe. Mélange d'Airs nationaux	75
Op. 39. Bord du Lac. Caprice	75
Op. 42. Galop du Diable	75
Op. 43. Souvenir de Bâle. Polka-Mazurka de Salon	50
Op. 44. Rêve d'un Ange	50
Op. 45. <i>Martha</i> . Capriccio	12
Fantaisies brillantes, each:	60
No. 1. <i>No. ma</i> . Bellini	75
No. 2. <i>Filée enchaînée</i> . Mozart	75
No. 3. <i>Éclaircie d'Amore</i> . Donizetti	75
No. 4. <i>Maria</i> . de Rossini	75
No. 5. <i>Puritaine</i> . Bellini	75
No. 6. <i>Freischütz</i> . Weber	75
No. 7. <i>Trois Tours</i> . Verdi	75
No. 8. <i>Cassa Ricca</i> . Rossini	75
No. 9. <i>Rigoletto</i> . Verdi	75
No. 10. <i>Martha</i> . Flotow	75
No. 11. <i>Lucia</i> . Donizetti	75
No. 12. <i>Traviata</i> . Verdi	75
Op. 49. Souvenir du Camp. Pas redoublé	35
Op. 50. Perles et Dentelles. Valse	60
Op. 51. Les Fleurs. Valse	60
Op. 52. Aller et Retour. Galop	50
Op. 53. Cavalier léger. Galop	60