

Sonatina

Tenor Saxophone & Guitar

Arr.: Colette Mourey

Anton Diabelli

EMR 29615

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Sonatina

Anton Diabelli

(1781-1858)

Arr.: Colette Mourey

1

Andantino cantabile ♩ = 96

Tenor Saxophone

Guitar

p dolce

4

CI 7

8

mp dolce

12

f mp

p

17

CI

EMR 29615

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2 Scherzo

Allegro ♩ = 80

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of two flats. The notation includes dynamic markings: *mp*, *sfz*, *mp*, *sfz*, and *mp*. A first ending bracket labeled "1/2CI" spans the final two measures.

5

Musical notation for measures 6-10. The notation includes dynamic markings: *mp*, *f*, and *p*. First ending brackets labeled "CI" are present above measures 7 and 8.

10

Musical notation for measures 11-15. The notation includes dynamic markings: *sfz*, *mp*, *sfz*, and *mp*. A first ending bracket labeled "1/2CI" spans the final two measures.

15

Musical notation for measures 16-20. The notation includes dynamic markings: *f* and *CI*. A first ending bracket labeled "CI" spans measures 16-17.

20

Musical notation for measures 21-25. The notation includes dynamic markings: *mp* and *sfz*. A first ending bracket labeled "CI" spans measures 21-22.

3 Rondo

Allegretto ♩ = 100

The musical score is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a repeat sign in the first measure of both staves. The first staff starts with a *mp* dynamic. The second staff starts with a *p* dynamic. Measure 5 is marked with a '5' above the staff. Measure 10 is marked with a '10' above the staff and includes a *f* dynamic marking. Measure 15 is marked with a '15' above the staff. Measure 20 is marked with a '20' above the staff and includes an *sfz* dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also markings for '1/2 CI' and 'CI' above the bottom staff in measures 10 and 15 respectively.

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