

MUSICA ANTIQUA BOHEMICA

RED. DR. JAN RACEK

REV. V. J. SÝKORA

24

JIŘÍ ANTONÍN BENDA

SONATE

I - XVI

PIANO



1978

EDITIO SUPRAPHON PRAHA

JIRÍ ANTONÍN BENDA je známý ve světové hudební literatuře jako jeden z tvůrců scénického melodramu a vynikající představitel české hudební emigrace 18. století v Německu. Narodil se dne 30. června 1722 ve Starých Benátkách v severovýchodních Čechách z českého, široce rozvětveného muzikantského rodu. Prošel výchovou na piaristickém gymnasiu v Kosmonosích (1735), později studoval na jezuitském gymnasiu v Jičíně (1739–42). V tomto prostředí poznal nejen deklamační pathos, ale i dramatickou vzrušenost oratorních cvičení a školních jezuitských her pozdního baroku. Roku 1742 se vystěhoval s rodinou svého otce Jana Jiřího Bendy do Berlína, kde se stal houslistou královské kapely. K největšímu rozmachu jeho tvůrčí skladatelské vlohy došlo teprve v Gotě, na dvoře durinského vévody Friedricha III. a jeho choti Luisy Doroty. Roku 1750 byl jmenován maestrem vévodské kapely. Benda se dostal v Gotě do pokrokového kulturního prostředí, které bylo prostoupeno ideami francouzského osvícenství a svobodomyšlnými zednářskými myšlenkami a filosofickými názory Voltairovými, d'Alembertovými, Helvétiovými, Holbachovými a Rousseauovými. V letech 1765–6 podnikl Benda cestu po Itálii. Navštívil hlavně Benátky, Turín a Řím. Roku 1778 opustil službu na gothajském dvoře a jeho nástupcem se stal Anton Schweizer. Po krátkém pobytu v Hamburku a ve Vídni se znovu r. 1780 vrátil do gothajského kraje. Skromně žil v ústraní a ve filosofickém přemítání v Georgenthalu a Ohrdruffu. Sklonek svého života strávil od r. 1788 v samotářské izolaci v altenburském kraji v lázních Ronneburku a v saské Kostřici, kde zemřel 6. listopadu r. 1795.

Jiří Benda je nesporně jedním z nejvýraznějších a vůdčích zjevů evropského předklasického a raně klasického hudebního slohu. Svým osobitým a myšlenkově nevšedním dílem připravil nástup vrcholného klasicismu beethovenovského typu. Nový skladebný projev se hlásí nejen v jeho tvorbě orchestrální a nástrojové, ale i v jeho hudbě chrámové, kantátové a dramatické, v níž usiluje o tragický pathos a dramatickou pravdivost v duchu Gluckovy reformy. Ve svých skladbách mistrně a účinně spojuje hloubavou přemítavost s typicky českou muzikantskou vlohou. Benda byl muž pevně vyhraněného uměleckého charakteru; proto byl vzdálen toho, aby nekriticky a pasivně přejímal italské skladebné vzory nebo velké dědictví školy Bachovy. Bendovo melodické myšlení je osobité a nápěvně roste z lidových melodických prvků rodné země, jež nesporně formovaly jeho hudební mluvu. Filosofické myšlenky Rousseauovy a Voltairovy, především svobodomyšlné ideje osvícenství a zednářství usměrňovaly jeho základní skladatelský a myslitel-ský typ. Na sklonku svého života se však názorově zlomil. Tehdy doléhaly na něho již prvé vlny romantického pesimismu. Stává se stoupencem deismu a obrací se proti osvětské voltairovské skepsi. Tento romantický rys Bendovy povahy se jeví i v jeho sklonu k samotářskému hloubání.

Z Bendovy orchestrální tvorby vynikají především jeho klavírní a houslové koncerty. V nich se ohlašuje, zvláště ve volných středních větách, dokonce již beethovenovský pathos. Benda napsal přes 30 symfonií, v nichž s mistrnou rozvahou spojoval v jediný celek technickou dokonalost s inspiračním vzletem. Z Bendovy komorní tvorby jsou vývojově nejvýznamnější jeho klavírní sonáty, v nichž domýšlí a myšlenkově přehodnocuje slohové podněty díla J. S. Bacha a klavírní styl Wilh. Friedemanna Bacha (1710–84), C. Ph. Em. Bacha (1714–88) a Joh. Christ. Bacha (1735–82). Rovněž jeho smyčcové a dechové ensemblové komorní skladby (na př. *Scherzi notturni*) jsou psány zcela vyhraněným a osobitým skladebným způsobem. Zvláštní skupinu tvoří Bendovy chrámové kantáty, z nichž se dochovalo přes 100 skladeb ve třech ročnících z let 1751, 1754 a 1761. Také ve chrámových kantátách, jež jsou na svou dobu osobité a odvážně zdramatisované, vytvořil Benda skladby myšlenkově i formově nezávislé na tvorbě J. S. Bacha. Z Bendových oratorií se dochovalo pouze jediné oratorium *Der sterbende Jesus*, podobně jako jediná italská opera (*Xindo riconosciuto* r. 1765) a dvě intermezza. Zato známe četné Bendovy árie, které psal pro svou sestru Annu. Jeho světské kantáty tvoří přechod k melodramům, jež jsou nejzávažnějšími projevy jeho skladatelské vlohy. Je sice pravda, že Benda převzal myšlenku melodramatické formy od J. J. Rousseaua, jehož melodram *Pygmalion* byl po prvé proveden r. 1770 v Lyoně s hudbou Coigneatovou a r. 1775 v Paříži také částečně s hudbou Rousseauovou. Bendova zásluha tkví v tom, že myšlenku melodramu umělecky domyslíl a dále umělecky řešil, aby postavil takto nově koncipovaný melodram na důkladně promyšlený hudebně-dramatický princip, opírající se o systém doprovázeného recitativu. Benda napsal čtyři scénické melodramy: *Ariadna na Naxu* (1774), *Medea* (1775), *Pygmalion* (1779) a *Almansor a Nadine* (*Philon und Theone*). Těmito čtyřmi melodramatickými skladbami založil Benda souvislou tradici českého scénického melodramu, která vede v novější době v české hudbě až k melodramu Fibichovu a Foerstrovu. Melodramatický princip Bendův dosáhl nejvyšší slohové a technické vytříbenosti v *Medei*, zvláště v citově opravdových projevech lidské bolesti a ve scénách, v nichž se dramatická zahrocenost stupňuje až v démonickou otřesnost. Nemalý vývojový význam mají také Bendovy singspiely (*Der Dorfjahrmarkt* z r. 1775, *Walder* z r. 1776, *Romeo a Julie* z r. 1776, *Der Holzhauer* z r. 1778 a *Das tartarische Gesetz* z r. 1782). Svými singspiely Benda pronikavě zasáhl do vývoje německého hillerovského singspielu. Benda v nich předčil Hillera hudebně-dramatickým pojetím. Zvláště v singspielu *Der Dorfjahrmarkt* se přiblížil k realistickému hudebně-dramatickému typu, v němž zobrazil výjevy ze sešského venkovského života. Zaznívají tu lidové písňové a tačecní nápěvné prvky tak příznačné pro pozdější českou operní tvorbu, jak je známe např. ze Smetanovy *Prodané nevěsty*. I v Bendových singspielech narážíme místy na beethovenovský hudební výraz. Můžeme proto Benda v určitém směru považovat za předchůdce Beethovova klasicismu.

Bendův případ, jmenovitě v oboru hudebně-dramatické tvorby, je nám názorným příkladem toho, jak nevšedním a osobitým způsobem se mohla vyvíjet nejen hudební vloha Bendova, ale i české hudební umění 18. století, kdyby tu bývaly byly příznivé předpoklady hospodářské, společenské a kulturní, zvláště však podmínky k samostatnému vývoji naší hudby na domácí půdě v rámci předchozí staleté české hudební tradice.

Výjimečné místo zaujímají v tvorbě Bendově klavírní (*cembalové*) sonáty, v nichž se Benda jeví jako mistr klavírního (*cembalového*) stylu a specifické zvukové barvy tohoto klávesového nástroje. Jiří Antonín Benda byl současníkem a vrstevníkem Carla Philippa Emanuela Bacha, vynikajícího představitele klavírního slohu z doby stylového přelomu z baroka do rokoka a klasicismu v druhé polovině 18. století. Mohutné klavírní dílo C. Ph. Em. Bacha, které čítá více než 52 koncertů, přes 300 sólových skladeb a četné klavírní sonáty, působilo nepochybně také na klavírní tvorbu Bendovu. Vždyť C. Ph. Em. Bach byl Bendovi nejbližší ze všech Bachů. Po prvé přichází Benda do intensivnějšího styku s jeho klavírními koncerty v době svého pobytu v Berlíně. Ale i po odchodu Bendově z Berlína pokračuje jeho osobní styk s C. Ph. Em. Bachem. Již prof. Vlad. Helfert dokumentárně prokázal ve své monografii o Jiřím Ant. Bendovi, že tento styk Bendův s C. Ph. Em. Bachem byl velmi důležitý a plodný pro další umělecký růst a vývoj Bendova hudebního myšlení. Cyklus šestnácti klavírních sonát, který přináší naše edice, je názornou ukázkou toho, jak Benda tvůrčím a samostatným způsobem navazoval na klavírní tvorbu svých předchůdců, především na skladebné dílo C. Ph. Em. Bacha. Benda vytvořil ve svých klavírních sonátách dílo nevšední myšlenkové hloubky, vynikající technické dokonalosti a osobité formové výstavby. Klavírní sonáty Bendovy jsou vesměs třívěté. Střídají na základě principu kontrastu ponejvíce rychlou, pomalou a rychlou větu, nebo dvě věty volného pohybu s menuetem (sonáta čís. 5, g moll), též rychlou a pomalou větu s variacemi v závěrečné části (sonáta čís. 8, G dur). V rychlých krajních větách se nejvýrazněji projevuje barokně klasická syntéza Bendova skladebného principu s některými prvky rokokové pastorální melodiky a ornamentálního klavírního stylu (na př. v sonátě G dur, čís. 2). Rychlé věty Bendových klavírních sonát se namnoze pohybují v okruhu mozartovské klavírní faktury, jak ji především známe z Mozartových pathetických klavírních fantasií vzrušeně dramatického, recitativního charakteru (zvl. první věta sonáty C dur, čís. 10 a sonáta F dur, čís. 11). Do těchto pohybově oživených krajních vět proniká také lidový nápevný živel (na př. thema variací třetí věty sonáty G dur, čís. 8). Pro Bendův skladebný sloh jsou však zvláště příznačné střední volné věty jeho klavírních sonát, v nichž najdeme přesvědčivé doklady Bendova appassionátového slohu, který zvláště důrazně vykristalisoval v jeho chrámových kantátách, a to zcela nezávisle na kantátovém slohu J. S. Bacha. Jejich vzrušený, rapsodický a dramatický výraz má značný, dosud plně nedoceněný vývojový význam, neboť zcela nepochybně působil na vznik a další slohový vývoj Beethovenova appassionátového hudebního výrazu a tím také na utváření Beethovenovými scénickými melodramy. Vztah mezi hudební mluvou Bendovou a Beethovenovou najdeme nejen mezi Bendovými scénickými melodramy a některými dramatickými předehrami Beethovenovými (na př. mezi *Ariadnou na Naxu* a Beethovenovou předehrou *Coriolanovi*), ale především v Bendově klavírním slohu, který se ve volných větách jeho sonát, klavírních trií a koncertů nápadně blíží ranému pathetickému klavírnímu stylu Beethovenovu. V působnosti Bendova klavírního stylu na hudební mluvu Beethovenovu musíme především hledat pozoruhodný vývojový význam Bendova klavírního díla, jeho tvůrčí pokrokovost a především jeho zcela výjimečné a osobité postavení ve světové klavírní literatuře.

PRAMENY A LITERATURA

Podrobný soupis Bendových skladeb uvádí Rob. Eitner v Quellenlexikonu (sv. I, str. 436–9). Jejich evidence je zaznamenána v ústředním katalogu hudebních bohemičů a moravik v hudebně historickém oddělení Moravského musea v Brně. Tištěné a rukopisné skladby Bendovy jsou uloženy v hudebních archivech a knihovnách, zvláště v Berlíně, Bruselu, Drážďanech, Lipsku, Mnichově, Neapoli, Paříži, Římě, Vídni, Wolfenbüttelu, u nás v pražském Národním museu, Ústřední knihovně města Prahy, v hud. hist. oddělení Moravského musea v Brně (též na snímcích filmového archivu tohoto ústavu) a v jiných českých veřejných a ústavních hudebních knihovnách. Množství klavírních skladeb J. A. Bendy vyšlo tiskem již za jeho života. Některé jeho klavírní sonáty vydal G. L. Winter r. 1757 v Berlíně. Své klavírní skladby vydával Benda soustavně od r. 1780 ve sbírce *Sammlung vermischter Clavierstücke für geübte und ungeübte Spieler* zprvu svým nákladem u C. W. Ettingera v Gotě, později v téže sbírce v Lipsku u *Schwickerta*. V novější době byly vydány Bendovy klavírní skladby v edici *Trésor des pianistes*, kterou redigoval francouzský nakladatel a hudební pedagog Aristide Farrenc (20. sv., 1861–63 a 1867–72). Ve vydání Fritze *Oberdörffra* vyšlo 12 Bendových sonatin a dvě sonáty G dur s prův. smyč. orchestru vyd. Myra Bethan v Nagelově Musik-Archiv, čís. 144 (Hannover 1939). V četných jiných edicích vycházely jednotlivé klavírní skladby Bendovy samostatně nebo neúplně, u nás v edici Kat. *Emingerové*, Jar. *Fialy*, Karla *Hůlky*, Josefa *Jiráňka* a v edici *Musica antiqua bohemičů*.

Fr. *Brückner*: Georg Benda und das deutsche Singspiel (SIMG, roč. V, 1903–4). Vlad. *Helfert*: K dějinám melodramu (Dalibor, roč. XXX, 1908). *Týž*: K otázce národnosti v dějinách hudby v Čechách — Jiří Benda (Naše doba, roč. XVI, 1909). *Týž*: Jiří Benda I. — II. sv. (Brno 1929 a 1934). Zde je podrobný výpočet pramenů a literatury o Bendovi (srovnej též heslo v Pazdírkově Hudebním slovníku naučném, str. 61–62). *Týž*: Průkopnický význam české hudby v 18. století (v publikaci Co daly naše země Evropě a lidstvu, Praha 1939). Rich. *Hodermann*: Georg Benda (Coburg 1895). Ot. *Hostinský*: Jiří Benda o recitativu (Dalibor, roč. II, 1880). Karel *Hůlka*: Jiří Benda (Praha 1903). Edgar *Istiel*: Die Entstehung des deutschen Melodrams (Berlín 1906). Al. *Hnilička*: Portréty starých českých mistrů hudebních (Praha 1922). O Beethovenově vztahu k Bendovu skladebnému dílu viz. Jan *Racek*: Beethoven. Růst hrdiny bojovníka (Praha 1955) a Rudolf *Pečman* v diplomní práci Slovánské prvky v díle L. v. Beethovena. Strojopis

(Brno 1954). Drobnější příspěvky k životu a dílu Bendovu Jar. *Čeleda* (Bertramka, roč. II., čís. 4, 1950, str. 6–7), Kat. *Emingerová* (Hudební besídka, roč. II, 1925–26, str. 73 a d.), Vlad. *Helfert* (Radiojournal, roč. IX, čís. 5, 1931, str. 6), Al. *Hnilička* (Dalibor, roč. XXXVIII, 1921–22, str. 108–9), Karel *Hůlka* (Dalibor, roč. XXIV, str. 273), Em. Ant. *Meliš* (Dalibor, roč. 1862, str. 275), J. V. *Vacek* (Česká hudba, roč. XXVIII, str. 5) a j.

Jan Racek

VYDAVATELSKÁ ZPRÁVA

Toto první souborné vydání Bendových velkých klavírních sonát pořídil vydavatel podle znění sonát, jak byly otištěny v původních tiscích, vyšlých ještě za života skladatele. Jako předloha sloužila k prvním šesti sonátám sbírka „*Sei sonate per il cembalo solo | composte | da | Giorgio Benda | maestro di capella etc. etc. | Stampate da Giorgio Ludovico Winter a Berlino | 1757.*“

Další sonáty vyňaty jsou ze šestidílné sbírky, kterou vydával autor pro abonenty v nepravidelných lhůtách od r. 1780 do r. 1787. První dva sešity vyšly nejprve pod názvem „*Sammlung | vermischter Clavierstücke | für geübte und ungeübte Spieler*“. Velký úspěch obou sešitů podnítil vzápětí skladatele, aby oba díly vydal znovu v podstatně větším rozsahu pod rozšířeným názvem: „*Sammlung | vermischter Clavier- und Gesangstücke etc.*“. Tento název se pak opakuje u pěti sešitů, mění se pouze dedikace a titulatura skladatele. Pouze 3. díl sbírky měl zvláštní název „*Rondeaux und Lieder | auch | kleine und größere Clavierstücke*“. Původní dva svazky vyšly v Gotě vlastním nákladem skladatelovým, všechny další pak vycházely v Lipsku „*im Schwickertschen Verlage*“. Dnes jsou všechny tyto původní tisky velkou vzácností a žádná knihovna v ČSSR je nemá souborně. Jedině díky pomoci zahraničních velkých knihoven bylo možno stanovit hudební text všech sonát. Jednotlivé sonáty jsou vzaty z těchto svazků sbírky „*Sammlung etc.*“:

ze sv. I. sonáty č. 7 a 8,

ze sv. II. sonáta č. 9,

ze sv. III. sonáta č. 10,

ze sv. IV. sonáty č. 11 a 12,

ze sv. V. sonáty č. 13 a 14,

a ze sv. VI. sonáty č. 15 a 16.

Vydavatel stanovil na základě těchto předloh hudební text po stránce rytmu, tempa a intonace. Převodl horní systém ze sopránového do houslového klíče. Opravil zřejmé tiskové omyly. Rozvrhl osnovu obou řádek tak, aby byl sice zachován typ a charakter klasické sonáty i co do vizuálního dojmu, ale aby bylo dosaženo větší přehlednosti a čitelnosti. Ozdoby, jež jsou celkem u Bendy ve srovnání se současnými používány jen velmi úsporně, jsou vysvětleny tam, kde by mohlo dojít k různým výkladům. Byl rozlišen dlouhý a krátký předraz (v předloze ještě nerozlišeno) – vodítkem práce zde byla logika vedení hlasů a zásady, vytyčené ve „*Versuch über die wahre Art das Klavier zu spielen*“ Ph. Em. Bacha (1753–1762, nově W. Niemann, Lipsko 1925, 5. vyd.). Dynamika je v textu předloh vyznačena jen zcela ojediněle. V našem vydání je vydavatelem všude vypracována, a to v duchu moderního kladívkového klavíru, nejen proto, že na tomto nástroji budou dnes skladby hrány a poznávány, ale i proto, že skladby samy, tvořící svým typem jasně přechod od cembala k nové nástrojové řeči fortepiana, přímo volají po vypracování crescendové dynamiky. Protože však tato dynamika je provedena střídavě, nevybočujíc ze zvukových zásad hudby klasické, bude se v textu dobře orientovat i cembalista, odkázaný svým nástrojem na dynamiku terasovou. Frázování většinou zcela chybělo. Bylo tedy vesměs nutno stanovit frázování podle nejnovějších zásad. Pedalisace ovšem v předloze chyběla zcela, stejně tak i prstoklady. Oboje bylo vydavatelem stanoveno se zřetelem k pedagogickým potřebám.

Poznámka k pedalisaci: Následují-li po sobě znaménka *P* bez vložené značky *x*, pustí se pedál teprve až u značky *P*, nikoliv dříve! Pak teprve se znovu stiskne pedál nový (t. zv. výměna).

Tedy *P P*

hrej *P x P*

Václav Jan Sýkora

JIRÍ ANTONÍN BENDA ist in der Musikliteratur der Welt als einer der Schöpfer des szenischen Melodramas und als ein hervorragender Repräsentant der tschechischen Musikeremigration des 18. Jahrhunderts in Deutschland bekannt. Er wurde am 30. Juni 1722 in Alt-Benatek (Staré Benátky) im nordöstlichen Böhmen geboren und entstammt einem weitverzweigten tschechischen Musikantengeschlecht. Er genoß seine Erziehung am Piaristengymnasium in Kosmonosy (1735), später studierte er am Jesuitengymnasium in Jičín (1739–1742). In diesem Milieu lernte er nicht nur das Deklamationspathos, sondern auch den dramatischen Impetus der Oratorienübungen und der Schulspiele an den Jesuitenschulen des Spätbarocks kennen. Im Jahre 1742 wanderte er mit der Familie seines Vaters Jan Jiří Benda nach Berlin aus, wo er Geiger der Königlichen Kapelle wurde. Zu der größten Entfaltung seines schöpferischen Kompositionstalents kam es erst in Gotha, am Hofe des Herzogs von Thüringen Friedrich III. und seiner Gemahlin Louise Dorothea. Im Jahre 1750 wurde er zum Maestro der herzoglichen Kapelle ernannt. In Gotha gelangte Benda in das fortschrittliche Kulturmilieu, welches von Ideen der französischen Aufklärung und von den freisinnigen Gedanken der Freimaurer, sowie den philosophischen Anschauungen Voltaires, d'Alemberts, Helvetius, Holbachs, und Rousseaus durchsetzt war. In den Jahren 1765–1766 unternahm Benda eine Studienreise nach Italien, wo er vor allem Venedig, Turin und Rom besuchte. Im Jahre 1778 verließ er den Dienst am Gothaer Hof und sein Nachfolger wurde Anton Schweitzer. Nach einem kurzen Aufenthalt in Hamburg und Wien kehrte er im Jahre 1780 abermals in den Gothaer Kreis zurück und lebte abgeschieden und in philosophischen Meditationen in Georgenthal und Ohrdruff. Seine letzten Lebensjahre verlebte er vom Jahre 1788 an in menschencheurer Abgeschiedenheit in der Gegend von Altenburg, in Bad Ronneburg und in Köstritz in Sachsen, wo er am 6. November 1795 starb.

Jiří Benda ist ohne Zweifel eine der markantesten und führenden Erscheinungen des europäischen vorklassischen und frühklassischen Musikstils. Durch sein individuelles und gedanklich ungewöhnliches Werk bereitet er dem Hochklassizismus des Beethoven'schen Typus den Boden. Eine neue Art des kompositorischen Ausdrucks äußert sich nicht nur in seinen orchestralen und instrumentalen Schöpfungen, sondern auch in seiner Kirchen-, Kantaten- und dramatischen Musik, in welchen er tragisches Pathos und dramatische Wahrhaftigkeit im Geiste der Reform Glucks anstrebt. Er verbindet in seinen Kompositionen meisterhaft und wirkungsvoll grüblerische Nachdenklichkeit mit der typisch tschechischen musikantischen Begabung. Benda war ein Mann von fest umrissenem künstlerischen Charakter, weshalb er weit davon entfernt war, die italienischen Kompositionsvorbilder oder das große Erbe der Schule Bachs kritiklos und passiv zu übernehmen. Sein melodisches Denken entspricht seiner Individualität und seine Melodik wächst aus volkstümlichen Elementen seines Heimatbodens hervor, welche ohne Zweifel seine Tonsprache geformt haben. Rousseaus und Voltaires philosophische Gedanken, vor allem aber die freisinnigen Ideen der Aufklärung und Freimaurerei, haben seinen Komponisten- und Denkertypus grundlegend beeinflusst. An seinem Lebensabend trat jedoch ein Umschwung in seinen Anschauungen ein. Damals drangen auf ihn schon die ersten Wellen des romantischen Pessimismus ein. Er wird ein Anhänger des Deismus und wendet sich gegen den aufklärerischen Skeptizismus Voltaires. Dieser romantische Zug der Veranlagung Bendas äußert sich auch in seinem Hang zu weltabgewandter Meditation.

Aus Bendas orchestralem Schaffen ragen besonders seine Klavier- und Violinkonzerte hervor. In ihnen, vor allem in den langsamen Mittelsätzen, kündigt sich sogar schon das Beethoven'sche Pathos an. Benda hat über 30 Symphonien verfaßt, in welchen er in meisterlicher Überlegung technische Vollkommenheit mit dem Flug seiner Inspiration verbindet. Aus Bendas Kammermusikschaffen sind in seinem Entwicklungsgang am bedeutendsten die Klaviersonaten, in welchen er die stilistischen Impulse Johann Sebastian Bachs und den Klavierstil Wilhelm Friedemann Bachs (1710–84), Carl Philipp Emanuel Bachs (1714–88) und Johann Christian Bachs (1725–82) zu Ende denkt und umwertet. – Auch seine Kammerwerke für Streicher- und Bläserensembles (z. B. die *Scherzi notturni*) sind in einer ganz ausgeprägten und originellen Art der Komposition geschrieben.

Eine besondere Gruppe bilden Bendas Kirchenkantaten, von denen über hundert in drei Jahrgängen aus den Jahren 1751, 1754 und 1761 erhalten geblieben sind. Auch in diesen Kirchenkantaten, welche für ihre Zeit neu und kühn dramatisiert sind, schuf Benda Kompositionen, die in ihrem Gedankeninhalt und in ihrem formalen Bau ganz unabhängig von dem Schaffen J. S. Bachs sind. Von Bendas Oratorien ist bloß ein einziges, „*Der sterbende Jesus*“, ebenso wie nur eine italienische Oper (*Xindo riconosciuto* aus d. J. 1765) und zwei Intermezzi erhalten geblieben. Dagegen kennen wir zahlreiche Arien Bendas, die er für seine Schwester Anna geschrieben hat. Seine weltlichen Kantaten bilden den Übergang zu den Melodramen, welche die bedeutungsvollsten Äußerungen seines Kompositionstalents darstellen. Es ist wohl wahr, daß Benda die Idee für die melodramatische Form von Jean Jacques Rousseau übernommen hat, dessen Melodrama *Pygmalion* zum erstenmal i. J. 1770 in Lyon mit der Musik von Coignet und i. J. 1775 in Paris, zum Teil auch mit Rousseau's Musik aufgeführt wurde. Bendas Verdienst besteht darin, daß er die Idee des Melodramas künstlerisch zu Ende gedacht und eine weitere künstlerische Lösung gefunden hat, um so ein neu konzipiertes Melodrama auf einem sorgfältig durchdachten musikdramatischen Prinzip aufzubauen, welches sich auf das System des begleiteten Rezitatifs stützt. Benda hat vier szenische Melodramen geschrieben: *Ariadne auf Naxos* (1774), *Medea* (1775), *Pygmalion* (1779) und *Almansor und Nadine* (*Philon und Theone*). Mit diesen vier melodramatischen Komposi-

tionen begründete Benda eine ununterbrochene Tradition des tschechischen szenischen Melodramas, welche in der neuesten Zeit in der tschechischen Musik bis zum Melodrama Fibichs und Foerstes führt. Bendas melodramatisches Prinzip erreichte die höchste stilistische und technische Vollkommenheit in der *Medea*, vor allem in den von wahrhaftem Gefühl getragenen Äußerungen des menschlichen Schmerzes und in den Szenen, in welchen sich die dramatische Zuspitzung bis zu einer erschütternden Dämonik steigert. Von wesentlicher Bedeutung für die Entwicklung sind auch Bendas Singspiele (*Der Dorfjahrmarkt* aus d. J. 1775, *Walder* aus d. J. 1776, *Romeo und Julie* aus d. J. 1776, *Der Holzhauer* aus d. J. 1778 und *Das tartarische Gesetz* aus d. J. 1782). Mit seinen Singspielen hat Benda einschneidend in die Entwicklung des deutschen Hillerischen Singspiels eingegriffen. Er hat auf diesem Gebiet Hiller durch seine musikdramatische Auffassung übertrroffen. Vor allem in seinem Singspiel „*Der Dorfjahrmarkt*“ näherte er sich dem realistischen musikdramatischen Typ, in welchem er Szenen aus dem bäuerlichen Landleben darstellte. Hier erklingen volksliedhafte und tanzliedartige, für das spätere tschechische Opernschaffen so typische Elemente, wie wir sie z. B. aus Smetanas *Verkaufter Braut* kennen. Auch in Bendas Singspielen stoßen wir stellenweise auf den musikalischen Ausdruck Beethovens. In gewisser Beziehung können wir deshalb Benda als den Vorläufer des Beethoven'schen Klassizismus ansehen.

*

In Bendas Schaffen nehmen die *Klavier- (Cembalo-) Sonaten* eine Ausnahmstellung ein, in welchen er sich als Meister des Klavier- (Cembalo-) stils und der spezifischen Klangfarbe dieses Tasteninstrumentes erweist. Jiří Antonín Benda war ein Zeit- und Altersgenosse Carl Philipp Emanuel Bachs, des hervorragenden Repräsentanten des Klavierstils aus der Zeit des Stilumbruchs vom Barock zum Rokoko und zum Klassizismus der zweiten Hälfte des 18. Jahrhunderts. Das gewaltige Klavierwerk C. Ph. Em. Bachs, welches mehr als 52 Konzerte, über 300 Solokompositionen und zahlreiche Klaviersonaten umfaßt, übte ohne Zweifel seine Wirkung auch auf Bendas Schaffen von Klavierkompositionen aus. War doch C. Ph. Em. Bach Benda der nächststehende von allen aus dem Geschlechte der Bachs. Zum erstenmale kam Benda mit Bachs Klavierkonzerten während seines Berliner Aufenthaltes in Berührung. Aber auch nachdem er Berlin verlassen hatte, setzte er seinen persönlichen Verkehr mit C. Ph. Em. Bach fort. Schon Prof. Vladimír Helfert hat in seiner Monographie über Jiří Ant. Benda dokumentarisch nachgewiesen, daß dieser Verkehr Bendas mit C. Ph. Em. Bach für das weitere Wachstum und die Entwicklung des musikalischen Denkens Bendas von großer Bedeutung und sehr fruchtbar war. Der Zyklus von sechzehn Klaviersonaten, welche unsere Edition veröffentlicht, ist ein anschauliches Beispiel dafür, wie Benda selbständig schöpferisch an das Klavierwerk seiner Vorgänger, besonders an das Werk C. Ph. Em. Bach anknüpfte. Benda hat in seinen Klaviersonaten ein Werk von ungewöhnlicher Gedankentiefe, hervorragender technischer Vollkommenheit und origineller Formgestaltung geschaffen. Bendas Klaviersonaten sind durchwegs dreisätzig. Nach dem Prinzip der Kontraste wechseln sie meist einen raschen, einen langsamen und wieder einen raschen Satz, oder zwei Sätze in langsamem Tempo mit einem Menuett ab (Sonate Nr. 5, g moll), auch einen raschen und langsamen Satz mit Variationen im Schlußteil (Sonate Nr. 8, G dur). In den raschen Ecksätzen äußert sich am markantesten eine Synthese des barock-klassischen Kompositionsprinzips Bendas mit manchen Elementen der pastoralen Melodik des Rokoko und des ornamentalen Klavierstils (z. B. in der Sonate G dur, Nr. 2). Bendas rasche Sätze, der Klaviersonaten bewegen sich vielfach im Bereiche der Mozartischen Klavierfaktur, wie wir sie vor allem aus Mozarts pathetischen Klavierphantasien von erregt-dramatischem, rezitativischem Charakter kennen (besonders der erste Satz der Sonate C dur, Nr. 10 und die Sonate F dur, Nr. 11). In diese lebhaft bewegten Ecksätze dringt auch das melodische Element der Volksweisen ein (z. B. das Thema der Variationen des dritten Satzes der Sonate G dur, Nr. 8). Für Bendas Kompositionsstil sind jedoch die langsamen Mittelsätze seiner Klaviersonaten besonders typisch, in welchen wir überzeugende Belege für Bendas Appassionato-Stil finden, der sich in seinen Kirchenkantaten besonders prägnant, z. zw. unabhängig vom Stil J. S. Bachs, herauskristallisiert hat. Sein erregter, rhapsodischer und dramatischer Ausdruck hat eine große, bisher nicht voll gewürdigte Entwicklungsbedeutung, denn er hat ohne Zweifel das Entstehen und die weitere Stilentwicklung des Appassionato-Ausdrucks bei Beethoven, und damit auch die Bildung der Beethoven eigenen Tonsprache, beeinflußt. Eine Beziehung zwischen der Tonsprache Bendas und Beethovens finden wir nicht nur zwischen Bendas szenischen Melodramen und einigen dramatischen Vorspielen Beethovens (z. B. zwischen der „*Ariadne auf Naxos*“ und der *Coriolan-Ouverture*), sondern vor allem auch in Bendas Klavierstil, welcher sich in den langsamen Sätzen seiner Sonaten, Klaviertrios und Konzerte dem frühen, pathetischen Klavierstil Beethovens auffallend nähert. Darin, wie Bendas Klavierstil auf Beethovens Tonsprache eingewirkt hat, müssen wir die für die Entwicklung beachtenswerte Bedeutung von Bendas Klavierwerk suchen, seine schöpferische Fortschrittlichkeit und, vor allem, die ganz außerordentliche und individuelle Stellung, die er in der Klavierliteratur der Welt einnimmt.

QUELLEN UND LITERATUR

Ein ausführliches Verzeichnis der Kompositionen Bendas bringt Robert Eitner im Quellenlexikon (Band I, S. 436–9). Ihre Übersicht ist im Zentralkatalog der musikalischen Bohemica und Moravica in der musikhistorischen Abteilung des Mährischen Museums in Brünn vermerkt. Die

gedruckten Kompositionen und die Manuskripte Bendas sind in Musikarchiven und Bibliotheken, vor allem in Berlin, Brüssel, Dresden, Leipzig, München, Neapel, Paris, Rom, Wien, Wolfenbüttel, bei uns im Prager Nationalmuseum, in der Zentralbibliothek der Hauptstadt Prag, in der musikhistorischen Abteilung des Mährischen Museums in Brünn (auch auf Aufnahmen des Filmarchivs dieser Anstalt) und in anderen tschechischen öffentlichen- und Institutsbibliotheken deponiert. Eine Anzahl von Klavierkompositionen J. A. Bendas ist schon zu seinen Lebzeiten im Druck erschienen. Einige seiner Klaviersonaten hat G. L. Winter i. J. 1757 in Berlin herausgegeben. Seine Klavierkompositionen veröffentlichte Benda systematisch seit dem Jahre 1780 in der „*Sammlung vermischter Clavierstücke für geübte und ungeübte Spieler*“ zunächst auf eigene Kosten bei C. W. Eitinger in Gotha, später in derselben Sammlung in Leipzig bei Schwickert. In neuerer Zeit wurden Bendas Klavierwerke in der Edition „*Trésor des pianistes*“ veröffentlicht, welche der französische Verleger und Musikpädagoge Aristide Farrenc redigierte (Be. 20, 1861 bis 1863 und 1867–72). In der Ausgabe veröffentlicht, welche der französische Verleger und Musikpädagoge Aristide Farrenc redigierte (Be. 20, 1861 bis 1863 und 1867–72). In der Ausgabe von Fritz Oberdörffer sind 12 Sonatinen und zwei Sonaten im Rahmen der Edition „*Deutsche Klaviermusik des 17. und 18. Jahrhunderts*“ erschienen (Berlin-Lichterfelde, F. Vieweg 1937). Bendas Klavierkonzert G dur mit Begleitung eines Streichorchesters hat Myra Bethan in Nagels Musik-Archiv, Nr. 144 (Hannover 1939) herausgegeben. In zahlreichen anderen Editionen erschienen einzelne Klavierkompositionen von Benda selbständig oder unvollständig, bei uns in der Edition der Kateřina Emingerová, Jaromír Fiala, Karel Hůlka, Josef Jiránek und in der Edition *Musica Antiqua Bohemica*.

Fr. Brückner: Georg Benda und das deutsche Singspiel (SIMG, Jahrg. V, 1903–4). Vladimír Helfert: K dějinám melodramu – Zur Geschichte des Melodramas (Dalibor Jahrg. XXX, 1908). Derselbe: K otázce národnosti v dějinách hudby v Čechách – Jiří Benda – Zur Frage der Nationalität in der Musikgeschichte Böhmens – Jiří Benda – (Naše doba – Unsere Zeit, Jahrg. XVI., 1909). Derselbe: Jiří Benda I. – II. Bd. (Brünn 1929 und 1934). Hier ist eine ausführliche Aufzählung der Quellen Literatur über Benda (vergleiche auch das Schlagwort in Pazdřeks Hudební slovník naučný – Musikenzyklopädie, S. 61–62). Derselbe: Průkopnický význam české hudby v 18. století – Die bahnbrechende Bedeutung der tschechischen Musik im 18. Jahrhundert (in der Publikation: Co daly naše země Evropě a lidstvu – Was unsere Länder Europa und der Menschheit geschenkt haben, Prag 1939). Richard Hodermann: Georg Benda (Coburg 1895). Ot. Hostinský: Jiří Benda o recitativu – Jiří Benda über das Rezitativ (Dalibor, Jahrg. II, 1880). Karel Hůlka: Jiří Benda (Prag, 1903). Edgar Istel: Die Entstehung des deutschen Melodramas (Berlin 1906). Alois Hnilička: Portréty starých českých mistrů hudebních – Porträte alter tschechischer Meister der Musik (Prag 1922). Über Beethovens Beziehungen zu Bendas Kompositionswerk siehe Jan Racek: Beethoven. Růst hrdiny-bojovníka – Beethoven. Wachsen eines Heldenkämpfers (Prag 1955) und Rudolf Pečman in der Diplomarbeit: Slovanské prvky v díle L. v. Beethovena – Slawische Elemente im Werke L. v. Beethovens. Maschinschrift (Brünn 1954). Kleine Beiträge über Leben und Werk Bendas von Jaroslav Čeleda (Bertramka, Jahrg. II, Nr. 4, 1950, S. 6–7), Kateřina Emingerová (Hudební besídka, Jahrg. II, 1925–6, S. 73 u. f.), Vladimír Helfert (Radiojournal, Jahrg. IX, Nr. 5, 1931, S. 6), Alois Hnilička (Dalibor, Jahrg. XXXVIII, 1921–22, S. 108–9), Karel Hůlka (Dalibor, Jahrg. XXIV, S. 273), Em. Ant. Meliš (Dalibor Jahrg. 1862, S. 275), J. V. Vacek (Česká hudba – Tschechische Musik, Jahrg. XXVIII, S. 5) u. a.

Jan Racek

REVISIONSBERICHT

Die bisher angeführten Druckausgaben sind größtenteils sehr ungenau, der musikalische Text ist durch heute bereits überwundene Herausgeberprinzipien belastet (z. B. Jiráneks Phrasierung nach Riemann), und so eignen sie sich heute weder für den wissenschaftlichen, noch für den praktischen Gebrauch. Den wissenschaftlichen Interessen haben jedoch zwei deutsche Drucke ausgezeichnet entsprochen: F. Oberdörffer hat in seiner Sammlung Deutsche Klaviermusik des 17. und 18. Jahrhunderts zwei Sonaten von Benda veröffentlicht: der dritte Band dieser Sammlung brachte die Sonate F dur (bei uns Nr. 14) und der sechste, ausschließlich Benda gewidmete Band die Sonate c moll (unsere Nr. 15). Es handelt sich um einen genauen Abdruck des ursprünglichen Textes der ersten Ausgaben beider, durch Revisionsanmerkungen nur unwesentlich ergänzter Kompositionen.

Diese erste Gesamtausgabe der großen Klaviersonaten Bendas hat der Herausgeber in der Fassung hergestellt, in welcher die Sonaten in den ursprünglichen, noch zu Lebzeiten des Autors erschienenen Druckausgaben gedruckt waren. Als Vorlagen dienten zu den ersten sechs Sonaten die Sammlung „*Sei sonate per il cembalo solo | composte | da Giorgio Benda | maestro di capella etc. etc. | Stampate da Giorgio Ludovico Winter a Berlino | 1757.*“

Weitere Sonaten sind einer sechsteiligen Sammlung entnommen, welche der Autor für Abonnenten in unregelmäßigen Intervallen vom Jahre 1780 bis zum Jahre 1787 herausgab. Die ersten zwei Hefte erschienen zuerst mit dem Titel „*Sammlung | vermischter Clavierstücke | für geübte und ungeübte Spieler*“. Der große Erfolg beider Hefte veranlaßte den Autor gleich darauf, beide Teile neuerdings in einem wesentlich erweiterten Umfang unter dem Titel: „*Sammlung vermischter Clavier- und Gesangstücke etc.*“ herauszugeben. Dieser Titel wiederholt sich dann bei fünf Heften, wobei sich nur die Dedikation und Titulatur des Komponisten ändert. Lediglich der dritte Teil der Sammlung erhielt den separaten Titel „*Rondeaux und Lieder | auch | kleinere und gröszere Clavierstücke*“. Die ursprünglichen zwei Bände sind in Gotha im Selbstverlag des Komponisten, alle weiteren dann in Leipzig „im Schwickertschen Verlage“ erschienen. Heute sind alle diese ursprünglichen Drucke große Raritäten und keine Bibliothek in der ČSSR besitzt sie vollständig. Nur dank der Hilfe großer ausländischer Bibliotheken war es möglich den Notentext aller Sonaten festzustellen. Die einzelnen Sonaten sind den nachfolgenden Bänden der „*Sammlung etc.*“ entnommen:

- aus Band I die Sonaten Nr. 7 und 8,
- aus Band II. die Sonate Nr. 9,
- aus Band III. die Sonate Nr. 10,

aus Band IV. die Sonaten Nr. 11 und 12,
aus Band V. die Sonaten Nr. 13 und 14,
aus Band VI. die Sonaten Nr. 15 und 16.

Der Herausgeber stellte auf Grund dieser Vorlagen den musikalischen Text bezüglich des Rhythmus, der Tempi und Intonation fest. Er übertrug das obere System aus dem Sopranschlüssel in den Violinschlüssel, korrigierte offenkundige Druckfehler und gliederte das System beider Liniengruppen so, daß zwar der Typ und der Charakter der klassischen Sonate auch bezüglich des visuellen Eindrucks erhalten bleiben, aber eine bessere Übersicht und Lesbarkeit erzielt werden konnte. Verzerrungen, welche bei Benda, verglichen mit den Zeitgenossen, nur sehr sparsam verwendet werden, sind nur dort erklärt, wo es zu verschiedenen Auslegungen kommen könnte. Zwischen dem langen und kurzen Vorschlag wird ein Unterschied gemacht (in der Vorlage wurden sie nicht unterschieden) — maßgebend war hier für die Arbeit die Logik der Stimmführung und die im „*Versuch über die wahre Art das Clavier zu spielen*“ aufgestellten Richtlinien Philipp Emanuel Bachs (1753–1762, neu von W. Niemann, Leipzig 1925, 5. Aufl.). Die Dynamik ist im Text der Vorlagen nur ganz vereinzelt bezeichnet. In der vorliegenden Ausgabe wurde sie vom Herausgeber überall ausgearbeitet, u. zw. im Geiste des modernen Hammerklaviers, nicht nur deshalb, weil die Kompositionen heute auf diesem gespielt und kennen gelernt werden, sondern auch aus dem Grunde, weil sie selbst, da sie in ihrem Typ deutlich den Übergang vom Cembalo zu den neuen Ausdrucksmöglichkeiten des Fortepianos bilden, nach einer Ausarbeitung der Crescendodynamik geradezu verlangen. Da jedoch diese Dynamik sparsam durchgeführt ist, ohne die Klangprinzipien der klassischen Musik zu überschreiten, wird sich auch der Cembalist, welcher durch sein Instrument auf die Terrassendynamik angewiesen ist, im Text gut orientieren können. Phrasierungshinweise haben meistens ganz gefehlt. Es war notwendig, die Phrasierung nach den neuesten Grundsätzen zu bestimmen. Selbstverständlich hat auch die Pedalisierung, ebenso wie die Bezeichnung der Fingersätze, in der Vorlage gefehlt. Beide wurden vom Herausgeber mit Rücksicht auf die pädagogischen Bedürfnisse durchgeführt.

Anmerkung zur Pedalisierung: Folgen nacheinander die Zeichen *P* ohne das eingeschaltete Zeichen *x*, ist das Pedal erst bei *P*, keinesfalls früher aufzuheben! Dann erst tritt man neuerlich das Pedal (sog. Wechsel).

Also *P P*
spiele *P x P*

Übersetzt von I. Turnovská

Václav Jan Sýkora

JIŘÍ ANTONÍN BENDA is known to world musical literature as one of the creators of scenic melodrama and an outstanding representative of 18th century Czech musical emigration in Germany. He was born on June 30th, 1722, in Staré Benátky in the North-East of Bohemia, and came from a wide-spread family of Czech musicians. He attended the secondary school of the Piarist order in Kosmonosy (1735), studying later at a Jesuit school of the same type in Jičín (1739–42). Here he became acquainted not only with the declamatory pathos, but also with the dramatically stirred character of the oratorical exercises and the Jesuite school dramas of the late Baroque period. In 1742 he emigrated with the family of his father Jan Jiří Benda to Berlin, where he became violinist of the Royal Orchestra. His creative gift made itself evident only later in Gotha, at the court of Count Friedrich III. of Düringen and of his wife, Louise Dorothea. In 1750 he was appointed master of the Royal Orchestra. In Gotha, Benda was surrounded by a progressive cultural atmosphere permeated with the ideas of the French Age of Enlightenment, of the freethinking Masonic Order and with the philosophical conceptions of Voltaire, d'Alembert, Helvetius, Holbach and Rousseau. In the years 1765–1766 Benda set out on a tour of study to Italy. There he visited especially Venice, Torino and Rome. In 1778 he left the Gotha court, where Anton Schweitzer became his successor. After a short stay in Hamburg and Vienna he returned to the Gotha district once more in 1780, and lived modestly, withdrawing from public life and spending his time in philosophical reflections, in Georgenthal and Ohrdruff. The last years of his life from 1788, he spent in solitary isolation in Ronneburg Spa in the Altenburg region, and in Köstritz in Saxonia, where he died on November 6th, 1795.

Jiří Benda is doubtlessly one of the most outstanding figures among the leaders of the European preclassical and early classical musical style. With his original and highly characteristic work he prepared the way for the culminating

period of Beethovenian classicism. A new compositional method is to be felt not only in his orchestral and instrumental works but also in his church music, cantatas and dramatic compositions, which aim at achieving tragical pathos and dramatic truth in the spirit of Gluck's reform. In his compositions, Benda luckily combines, in a masterful and effective way, thoughtful meditateness and a typically Czech musical ingenium. Possessing a strong, personal artistic character, he was far from accepting uncritically and passively the example of the Italian school or the great heritage of Bach. Benda's melodic thinking is personal and grows from the elements of folk melodies of his native country which, doubtlessly, played the decisive part in the development of his musical language. The philosophical ideas of Rousseau and Voltaire, and above all the liberal ideas of Enlightenment and Free-Masonry, shaped the basic outlook of Benda, the composer and philosopher. Towards the end of his life, however, his ideas changed abruptly under the influence of the first wave of romantic pessimism. He became a follower of deism and opposed the enlightened Voltarian scepticism. This romantic trait of Benda's character was displayed also in his tendency for solitary meditation.

Among Benda's orchestral works, his piano and violin concertos hold the foremost place. In them, especially in their slow movements, one can feel even a Beethoven-like pathos. Benda wrote more than 30 symphonies in which with masterful decision he succeeded in blending his accomplished technique and the upsurge of his inspiration into one single whole. From Benda's chamber music works, the most important are his piano sonatas, inspired by the works of J. S. Bach and the piano style of Wilhelm Friedemann Bach (1710–1784), Carl Philip Emanuel Bach (1714–1788) and Johann Christian Bach (1735–1782) which, in these works, not only reaches its logical conclusion but also bears the stamp of Benda's personality. Benda's church cantatas of which more than 100 works in three cycles dating from the years 1751, 1754 and 1761, have been preserved, form a group of their own. Also in these works, for that time boldly dramatised and individual, Benda proves to be independent on the works of J. S. Bach as far as both their form and their contents are concerned. From Benda's oratorios, only one, "*Der sterbende Jesus*", has been preserved. This is also the case of a single Italian opera ("*Xindo riconosciuto*" from the year 1765) and two intermezzos. On the other hand we know numerous arias which Benda wrote for his sister Anne. His secular cantatas form a transition to Benda's melodramas which are the most important expressions of his talent. The idea of a scenic melodrama Benda took over, of course, from Jean Jacques Rousseau, whose melodrama "*Pygmalion*" was performed for the first time in 1770 in Lyon with music by Coignat and 1775 in Paris, partly also with Rousseau's own music. But it was Benda who brought the idea of the melodrama to its artistic conclusion and further solution and who based this new conception of melodrama on a well thought out musico-dramatical principle growing out of the system of accompanied recitative Benda wrote four scenic melodramas: "*Ariadne auf Naxos*" (1774), "*Medea*" (1775), "*Pygmalion*" (1779), and "*Almansor und Nadine*" ("*Philon und Theone*"). With these four compositions Benda laid the foundations of an uninterrupted tradition of Czech scenic melodrama which, in modern Czech music, leads to the melodrama of Fibich and Foerster. Benda's principle culminated, as far as both stylistic and technical refinement is concerned, in "*Medea*", especially in the expressions of bitter pain, permeated with deep and ardent feeling, and in the scenes where dramatic tension is heightened almost to breaking point. Important also is Benda's contribution to the development of the "Singspiel" ("*Der Dorffjahrmarkt*" from the year 1775, "*Walder*" from 1776, "*Romeo and Juliet*" from 1776, "*Der Holzhauer*" from 1778 and "*Das tartarische Gesetz*" from 1782). Benda's singspiels greatly influenced the development of the German singspiel of Hiller. In his works Benda surpassed Hiller with his musical and dramatical conception. Especially in the singspiel "*Der Dorffjahrmarkt*" he approached a realistic type of music-drama in which he pictured a scene from the life of the village peasants. Here we can hear the elements of folk songs and folk dances, so characteristic for the later Czech operas as we know them e. g. from Smetana's "*The Bartered Bride*". Even in Benda's singspiels we meet, here and there, with a Beethoven-like musical expression. We can, therefore, consider Benda—in a certain way—as a precursor of Beethoven's classicism.

Benda's piano (cemballo) sonatas, which show the composer as a master of the piano (cemballo) style and a specific tone-colour of this keyed instrument, occupy a special place among Benda's works. Jiří Antonín Benda was a contemporary of Carl Philipp Emanuel Bach, an outstanding representative of the piano style from the period of stylistic transition between Rococo and Baroque in the second half of the 18th century. These two composers also lived in the same social surroundings. The mighty piano work of C. Ph. Em. Bach comprising more than 52 concertos, over 300 solo compositions and many piano sonatas, doubtlessly influenced Benda's piano music. It was exactly C. Ph. Em. Bach whom Benda liked most of all the members of the Bach family. He became better acquainted with Bach's piano concertos for the first time when staying in Berlin. But even after Benda had left Berlin, his personal contact with C. Ph. Em. Bach continued. It was Prof. Vladimír Helfert who, by means of documents, proved in his monography on Jiří Ant. Benda that this contact with C. Ph. Em. Bach was very important and fruitful for Benda's further artistic development and the shaping of his musical thought. The cycle of sixteen piano sonatas, published in this collection, is a characteristic example of the independent and creative way in which Benda gained inspiration from the piano compositions of his predecessors, above all from the works of C. Ph. Em. Bach. In his piano sonatas, Benda created works of un-

usually deep-felt thought, outstanding technique and individual formal construction. Benda's piano sonatas consist mostly of three movements. By way of contrast, they alternate usually a fast, a slow and again a fast movement, or two slow movements and a menuet (Sonata No. 5 in G minor), or again a fast, a slow movement and a final variation movement (Sonata No. 8 in G major). The first and final fast movements show most markedly a baroque—classical synthesis of Benda's compositional method with certain elements of the rococo pastoral melodies and the ornamental piano style (e. g. in Sonata No. 2 in G major). The fast movements of Benda's piano sonatas remain mostly within the limits of a Mozartlike piano setting as we know it above all from Mozart's passionate piano fantasias of a dramatically agitated recitative-like character (especially the first movement of the Sonata No. 10 in C major and No. 11 in F major). These fast lively movements are sometimes also penetrated by folk melodic elements (e. g. the theme of the variations of the third movement of Sonata No. 8 in G major). Especially characteristic of Benda's style, however, are the middle slow movements of his piano sonatas in which we find convincing proofs of Benda's "appassionato" style which especially markedly crystallised in his church cantatas, quite independently of the cantata style of J. S. Bach. Their agitated, rhapsodic and dramatic expression is of considerable, not yet fully appreciated, importance, as it doubtlessly influenced the origin and further, development of Beethoven's "appassionato" musical expression and in this way also the shaping of Beethoven's individual musical language. Some points which Benda's and Beethoven's musical languages have in common can be found not only in Benda's scenic melodramas and certain dramatic overtures of Beethoven (e. g. "*Ariadne auf Naxos*" and Beethoven's overture to "*Coriolanus*") but, above all, in Benda's piano style which, in the slow movements of his sonatas, piano trios and concertos, strikingly approaches the passionate piano style of the early Beethoven. And it is in the influence of Benda's piano style on the musical language of Beethoven that the remarkable importance of Benda's piano work for the development of music, his creative progressive character and, above all his completely exceptional and unique position in world piano literature, is to be sought.

SOURCES AND LITERATURE

Robert *Eitner* gives a detailed list of Benda's compositions in *Quellenlexikon* (vol. I, page 436—9). They are also listed in the Central Catalogue of musical Bohemica and Moravica in the Musical-Historical Department of the Moravian museum in Brno. Benda's compositions, both printed and in manuscript form, are kept in the music archives and libraries especially in Berlin, Brussels, Dresden, Leipzig, Munich, Naples, Paris, Rome, Vienna and Wolfenbüttel; in Czechoslovakia in the Prague National Museum, in the Prague Central Library, in the Musical-Historical Department of the Moravian Museum in Brno (also on photographs in the Film Archives of the same institute) and in other Czech libraries, both public and belonging to music institutions. Many piano compositions of J. A. Benda were published during his lifetime. Some of his piano sonatas were published in 1757 by G. L. *Winter* in Berlin. Benda published his piano compositions systematically in the collection "*Sammlung vermischter Clavierstücke für geübte und ungeübte Spieler*", at first in the publishing house of C. W. *Eitlinger* in Gotha, later in the same collection in Leipzig by *Schwickert*. More recently, some of Benda's piano compositions were published in the edition *Trésor des pianistes*, edited by the French publisher and music teacher *Aristide Farrenc* (vol. 20, 1861—1863 and 1867—1872). *Fritz Oberdörffer* edited 12 Benda's sonatas and two sonatas in the *deutsche Klaviermusik des 17. und 18. Jahrhunderts* (Berlin-Lichterfelde, F. *Vieweg*, 1937). *Myra Bethan* edited Benda's piano concertos in G major with the accompaniment of string orchestra in *Nagel's Musik-Archiv* No. 144 (Hannover 1939). Many editions included independently or incompletely, some individual piano compositions by Benda; in Czechoslovakia editions by *Kateřina Emingerová*, *Jaromír Fiala*, *Karel Hůlka* and *Josef Jirůnek*. The collection *Musica Antiqua Bohemica*.

Fr. Brückner: *Georg Benda und das deutsche Singspiel* (SIMG, vol. V, 1903—1904). *Vladimír Helfert*: *K dějinám melodramu* (Some aspects of the History of Melodrama, Dalibor, vol. XXX, 1908). Id.: *K otázce národnosti v dějinách hudby v Čechách — Jiří Benda* (Nationality in the History of Music in Bohemia — Jiří Benda; *Naše doba*, vol. XVI, 1909). Id.: *Jiří Benda, I.—II.* (Brno, 1929, and 1934). Contains a detailed list of sources and literature on Benda (compare also the paragraph on Jiří Benda in the *Pazdírek Music Dictionary*, p. 61—62). Id.: *Průkopnický význam české hudby v 18. století* (Pioneer Role of Czech Music in the 18th Century, in the publication *Co daly naše země Evropě a lidstvu*, Praha 1939). *Richard Hodermann*: *Georg Benda* (Coburg, 1895). *Otakar Hostinský*: *Jiří Benda o recitativu* (Jiří Benda on Recitativ; Dalibor, vol. II., 1880). *Karel Hůlka*: *Jiří Benda* (Praha 1903). *Edgar Istel*: *Die Entstehung des deutschen Melodramas* (Berlin 1906). *Alois Hnilička*: *Portréty starých českých mistrů hudebních* (Portraits of old Czech Musicians (Praha 1922). On Beethoven's relation to Benda's compositions see *Jan Racek*: *Beethoven. Růst hrdiny, bojovníka* (Praha 1955) and *Rudolf Peřman* in his thesis *Slovanské prvky v díle Ludvíka van Beethovena* (Slavonic Elements in the Works of L. v. Beethoven; in manuscript, Brno, 1954). Minor contributions on Benda's life and work *Jaroslav Čeleda* (*Bertramka*, vol. II, No. 5, 1950, p. 6—7), *Kateřina Emingerová* (*Hudební besídka*, vol. II, 1925—26, p. 73 es.), *Vladimír Helfert* (*Radiojournal*, vol. IX, No. 5, 1931, p. 6), *Alois Hnilička* (Dalibor, vol. XXXVIII, 1921—22, p. 108—9), *Karel Hůlka* (Dalibor, vol. XXIV, p. 273), *Emanuel Antonín Meliš* (Dalibor, vol. 1862, p. 275), *J. V. Vacek* (*Česká Hudba*, vol. XXVIII, p. 5) a. o.

Jan Racek

EDITOR'S NOTES

The above mentioned prints are, in their majority, very inaccurate, the music being sometimes subjected to out-of-date editing principles (e. g. *Jirůnek's* phrasing according to *Riemann*), and fulfill neither the requirements of musical practice nor those of a scholarly editing work. On the other hand, the following two German prints were of great

service to the purposes of scientific research. F. Oberdörffer published in his collection *Deutsche Klaviermusik des 17. und 18. Jahrhunderts* two of Benda's sonatas: in volume No. 3 of his collection the Sonata in F major (our No. 14) appeared and volume No. 6, devoted completely to Benda, included the Sonata in C minor (our No. 15). In both cases the music text of the first editions was reprinted with the greatest accuracy and only a few revision marks were added.

Our present complete edition of Benda's large piano sonatas has been edited in accordance with the original versions, as contained in the first prints published during the composer's lifetime. The following models were used for the first six sonatas the collection: *Sei sonate per il cembalo solo | composte | da Giorgio Benda | maestro di capella etc. etc. Stampate da Giorgio Ludovico Winter a Berlino 1757.*

Further sonatas were taken from a collection in six volumes, published irregularly by the composer for subscribers from 1780 to 1787. The first volumes appeared at first under the title "*Sammlung | vermischter Clavierstücke | für geübte und ungeübte Spieler*". Their great success stimulated the composer to enlarge the extent of both volumes and publish them once more as "*Sammlung | vermischter Clavier- und Gesangstücke etc.*" The same title is repeated in the following four volumes, only the dedications and the composer's title being subject to change. Only volume No. 3 of the collection had a special title, "*Rondeaux und Lieder | auch | kleine und gröszere Clavierstücke*". The first two volumes were published in Gotha by the composer himself, all the rest appeared in Leipzig "*im Schwickertschen Verlage*". All of these original prints are now very rare and no library in Czechoslovakia possesses a complete set of them. Only thanks to the help of large libraries abroad was it possible to reconstitute the original version of all the sonatas. I found out only additionally that a well preserved copy of all the six volumes of this "*Sammlung*" is in possession of Prof. Dr Jar. Fiala in Prague, to whom it was given by Dr Ludvík Hornov. The individual sonatas are taken from the following volumes of the collection "*Sammlung etc.*":

- from volume No. I. — sonatas No. 7 and 8,
- from volume No. II. — sonata No. 9,
- from volume No. III. — sonata No. 10,
- from volume No. IV. — sonatas No. 11 and 12,
- from volume No. V. — sonatas No. 13 and 14,
- from volume No. VI. — sonatas No. 15 and 16.

In accordance with these prints, the editor has fixed the rhythm, tempo and intonation. In the upper stave the soprano clef has been replaced by the treble clef. Obvious misprints have been corrected. The music has been divided between the two staves so as not only to preserve the visual impression of the type and character of a classic sonata, but also to make the music clearer and more legible. The embellishments, used by Benda in comparison with his contemporaries only very modestly, have been explained only where various readings were possible. Distinction has been made between the acciaccaturas and the appoggiaturas (undistinguished in the original) in accordance with logical voice-leading and methods stated in Philipp Emanuel Bach's "*Versuch über die wahre Art das Klavier zu spielen*" (1753—1762, new edited by W. Niemann, Leipzig, 1925, 5th edition). In the original prints, the dynamic marks appear only very seldom. In our edition they have been supplied by the editor in accordance with the technique of the modern pianoforte, not only because this is the instrument on which the compositions will be played and learned, but also because the works themselves, representing in their type a marked transition from cembalo to the new instrumental language of the pianoforte, require a system of "crescendo" dynamics. As this, however, is worked out only on a moderate scale, with all due respect to the sound-principles of the classic style, the dynamic marks will also be of good service to the cembalists, who have at their disposal only the "terrace" dynamics of their instrument. Phrase marks, with a few exceptions, were absent altogether. In most cases it was necessary to constitute new phrasing, corresponding to the most up-to-date principles. Pedal marks, as well as the indication of fingering, were, of course, completely absent. The editor has supplied both, with due regard to pedagogical requirements.

Notes to pedal-marks: Where two "P" marks follow immediately and no "x" mark is inserted, the first pedal should be held until the second "P", whereupon a new pedal should be pressed ("exchange").

Thus: P P
should be played: P x P

Václav Jan Sýkora

SONATA I. Si b mag. — B dur	Allegretto	Pag. 1
SONATA II. Sol mag. — G dur	Un poco allegro	10
SONATA III. Re min. — D moll	Allegro ma non tanto	20
SONATA IV. Fa mag. — F dur	Allegretto assai moderato	28
SONATA V. Sol min. — G moll	Moderato	38
SONATA VI. Re mag. — D dur	Allegro moderato	46
SONATA VII. Do min. — C moll	Allegro moderato	54
SONATA VIII. Sol mag. — G dur	Allegro moderato	61
SONATA IX. La min. — A moll	Allegro	71
SONATA X. Do mag. — C dur	Mezzo allegro	81
SONATA XI. Fa mag. — F dur	Allegretto assai moderato,	93
SONATA XII. Do min. — C moll	Allegro non troppo	103
SONATA XIII. Mi b mag. — Es dur	Allegro non troppo	112
SONATA XIV. Fa mag. — F dur	Allegro moderato	122
SONATA XV. Do min. — C moll	Allegro ma non troppo	129
SONATA XVI. Do mag. — C dur	Moderato	138

SONATA I

JIŘÍ A. BENDA
(1722–1795)

Allegretto

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. Dynamics include *mf*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5. Some notes have 'x' above them, possibly indicating breath marks for a flute or similar. The score includes various musical ornaments like trills and grace notes, and complex rhythmic patterns such as triplets and sixteenth-note runs.

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

mf *f*

P P X P X P X

3 1 4

(4 3) 3 2 1 3 3 5 1 3 4 4 3 2 3

f

2 5 3 3 1 2 3

P X

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

p *cres.*

2 1 3 2 3 1 3 5

P X

1 4 2 3 1 2 3 5(3) 2 1 3 1 2 3

f mp

4 4 1 2 3 1 2 3 1 2

P P X P

5(3) 2 1 3 5 3 1 3 4 4

P X P X

52 54 5

1 3 4 2 2 1 3

f f

54 4 2 4 3

First system of musical notation. Treble clef, bass clef. Includes fingerings (3, 1, 2, 5, 4, 5, 1, 2, 1, 2, 1, 4, 3, 4), dynamics (p, pp, fz), and performance markings (P X).

Second system of musical notation. Treble clef, bass clef. Includes fingerings (4, 2, 2, 4, 1, 2, 4, 3, 5, 2, 1, 3, 4, 1, 2, 1, 2), dynamics (f, p, f), and performance markings (P X, tr).

Third system of musical notation. Treble clef, bass clef. Includes fingerings (3, 2, 3, 3, 2, 1, 1, 5, 5, 3, 1, 4, 3, 3, 2, 1, 1), dynamics (mf, f, p), and performance markings (P X).

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (4, 1, 4, 4, 4, 4, 4, 5, 3, 2, 1, 3, 2), dynamics (f, p), and performance markings (P X).

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (4, 3, 2, 1, 3, 2, 2, 3, 1, 2, 3, 1, 2, 23, 131, 2), dynamics (mf), and performance markings (P X).

Sixth system of musical notation. Treble clef, bass clef. Includes fingerings (4, 5, 3, 1, 2, 4, 3, 2, 1, 4, 2, 4, 2, 1, 4, 5, 2, 5, 2, 5, 2, 3), dynamics (f, p, f), and performance markings (P X).

Larghetto

The musical score is written for piano in 3/4 time, marked *Larghetto*. It consists of six systems of staves. The first system begins with a *mp* dynamic and the instruction *sempre legato*. The second system features a *mf* dynamic and a *cresc.* instruction. The third system includes a *f* dynamic. The fourth system starts with a *mf* dynamic and a *cresc.* instruction. The fifth system is marked *f non legato*. The sixth system begins with a *p* dynamic and a *legato* instruction. The score includes various musical notations such as slurs, ties, and ornaments. Dynamics range from *p* (piano) to *f* (forte). Performance instructions include *sempre legato*, *cresc.*, *non legato*, and *etc. simile*. Fingerings and articulation marks (like 'x') are provided throughout. The piece concludes with a *decreso.* instruction.

*)

**)

***) etc. simile

5 232 4 1 4 5 1 2 2 1 1 2 *) 3 2 21 5 4 3

mf *mp*

P P P X P 4 X P X P X

4 2 1 1 2 1 5 4 3 1 2 131 2

cresc. *f* *p* *f non legato*

5 P X P P

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

p *f* *p* *f*

X P P X P 2 X 54 P 2 X 54

3 3 1 5 4 2 3 343 2 1 1 3

p *f* *mf* *cresc.* *f*

P 3 2 P 4 P X 5 P

2 1 5 4 3 1 131 2 5 4 1 5 3 5 5 3 4 4 2 5 1 4 2 5 2 4 2 3 1 2 1 2 5 2 2

p *f* *p* *f legato*

X P X P P X P X P X

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

mp *cresc.* *f* *decrec. e rit. pp*

5 3 P X P P P X P P X P X

*)

Allegro
risoluto

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes fingerings such as 4, 5, 1, 1, 1, 1, 2, 4, 5, 2. The second system continues with similar dynamics and includes fingerings like 5, 1, 2, 1, 5, 1, 2, 4, 3, 3, 4. The third system is marked *non troppo legato* and features a series of sixteenth-note passages with fingerings 4, 3, 2, 5, 4, 1, 2, 1, 4, 1, 1, 1, 4. The fourth system includes dynamics *f*, *mp*, and *P*, with fingerings 3, 1, 2, 1, 4, 1, 1, 1, 5, 2, 3, 5, 3, 5, 4, 2. The fifth system features dynamics *f*, *mp*, and *P*, with fingerings 5, 2, 1, 2, 5, 3, 5, 5, 2, 3, 5, 3, 5, (2 1 2) 5, 1, 2, 1, 3. The sixth system concludes with dynamics *mf* and *f*, and fingerings 4, 3, 1, 4, 3, 3, 2, 5, 3, 5.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. A dynamic marking *p cresc.* is present in the right hand.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. A dynamic marking *f* is present in the right hand, and a *p* marking is at the end.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. Dynamic markings *f*, *P*, and *P* are present. There are also 'x' marks under the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. Dynamic markings *f* and *p* are present. A section marked (b) is indicated in the right hand.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. Dynamic markings *f* and *p* are present.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two staves. Fingerings are indicated by numbers 1-5. A dynamic marking *f* is present.

First system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 2, 4, 3, 4, 5, 3, 1, 2, 3. Pedal markings: 1, (5), (3).

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 3, 5, 4, 5, 3, 2, 1, 3.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Includes trills marked with *) and tr. Fingerings: 1, 2, 1, 2, 4, 2, 1, 3, 2, 5, 3, 1, 3. Pedal marking: 3.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 1, 4, 2, 1, 1, 3, 2, 4, 3, 1, 2, 1, 1, 3, 2, 1.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Includes dynamic marking *f*. Fingerings: 1, 3, 2, 4, 3, 2, 1, 1, 2, 4, 51, 1, 3.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 4, 2, 1, 4, 5, 1, 1, 2, 1, 2, 1.

*) Musical notation for a trill exercise in the key signature of two flats.

System 1: Treble clef with a melodic line featuring slurs and fingerings (1, 4, 5, 2, 2, 2, 2, 2, 1). Bass clef accompaniment with fingerings (5, 12, 1, 5, 2, 1, 2) and dynamics *f*, *P*, and *x*.

System 2: Treble clef with a melodic line featuring slurs and fingerings (5, 3, 2, 1, 2, 3, 5, 4, 3, 2, 1). Bass clef accompaniment with fingerings (5, 5) and dynamics *mp*, *f*, and *mp*. Below the system are dynamic markings *P*, *P*, *P*, *x*, and *P*.

System 3: Treble clef with a melodic line featuring slurs and fingerings (5, 2, 1, 2, 3, 5, 3, 4, 3, 1, 5, 3). Bass clef accompaniment with fingerings (5, 4, 2, 3, 1, 3) and dynamics *mf*. Below the system are dynamic markings *P*, *x*, *P*, and *x*.

System 4: Treble clef with a melodic line featuring slurs and fingerings (2, 4, 1, 2, 1, 2, 1, 2, 1, 3, 2). Bass clef accompaniment with fingerings (1, 5, 3, 4, 3, 5) and dynamics *f*. Above the system are dynamic markings (1), *3*, and *2*.

System 5: Treble clef with a melodic line featuring slurs and fingerings (2, 4, 5, 4, 5, 3). Bass clef accompaniment with fingerings (5, 1, 3, 1, 2, 5, 2) and dynamics *p*, *cresc.*, *f*, and *p*. Above the system is the number 54.

System 6: Treble clef with a melodic line featuring slurs and fingerings (5, 3, 2, 4, 1, 4, 3, 2, 1, 4, 2, 5, 2). Bass clef accompaniment with fingerings (4, 3, 2, 2, 4, 1, 4, 5) and dynamics *f*, *p*, and *P*. Below the system are dynamic markings *p*, *x*, and *P*.

SONATA II

Un poco allegro

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and ornaments. Dynamics include *poco f*, *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-5. There are also some 'X' marks and a 'P' in the bass staff. The score concludes with a circled number 131.

System 1: Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes followed by a series of eighth notes with fingerings 2, 4, 5, 1, 4. The left hand has a triplet of eighth notes. A *cresc.* (crescendo) marking is present. The system concludes with a fermata over the final notes.

System 2: Treble clef. The right hand continues with eighth-note patterns, including a triplet and a quarter note. The left hand has a triplet of eighth notes. The system ends with a fermata.

System 3: Treble clef. The right hand features a complex eighth-note pattern with fingerings 4, 3, 4, 3, 4, 5, 3, 3. There are markings for *legato* and *mf*. The left hand has a triplet of eighth notes. The system ends with a fermata and a *P* (piano) dynamic marking.

System 4: Treble clef. The right hand has a melodic line with fingerings (3) 4, (2) 3, 1, 2, 1, 2, 1, 2, 1. The left hand has a bass line with chords and fingerings 3, 4, 4, 3. The system ends with a fermata and a *P* dynamic marking.

System 5: Treble clef. The right hand has eighth-note patterns with fingerings 5, 4, 5, 2, 3, 4, 2, 3, 2, 4. The left hand has a bass line with chords and fingerings 2, 2, 2, 4, 2. The system ends with a fermata and a *P* dynamic marking.

System 6: Treble clef. The right hand has eighth-note patterns with fingerings 1, 2, 3, 3, 4, 1. The left hand has a bass line with chords and fingerings 4, 1, 1, 2, 1. The system ends with a fermata.

*) **)

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a slur over the first two measures and a fermata over the second measure. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A dynamic marking *f* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4. A dynamic marking *P* and a cross symbol *x* are present.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4. A dynamic marking *mf* is present.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4.

*)13131

poco f

1 2 3 4 P

p *mf*

x P P P x P

p

x 4 2 4 3 1 3

cresc. *f*

2 3 1 1 1

5 1 1 1

**) 2 1 3 5 1 2 3 4 3 8 4 5 5 3 3 5 2 2

legato P x

1 3 1 2 25

*) **) ***)

Andante assai

The musical score is written for piano in G major and 3/4 time, marked "Andante assai". It consists of six systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp intensivo*, *p*, *f*, *sf*, *mf*, *poco f ma cantabile*, *ten.*, *p legalissimo*, *cresc.*, *mf*, and *mp*. Performance instructions include *legato sempre* and *legatissimo*. Rehearsal marks are placed above measures 131, 343, and 454. A small melodic fragment is shown at the bottom left, marked with an asterisk (*).

1 4 3 1 2 1 1 4 1 4 3 1 2 5
 f p
 P X 3 P X 2

1 2 4 4 131 2 5 1 3 1 3 2 1 2 4 5 4 1
 sf p
 P X 41 P X P X

2 5 3 2 4 1 5 2 2 1 4 2 4 1
 sf mf p
 P X 3 P X 3

cresc. poco a poco f
 P X 3 54 P X 5 3 54 P X 5 3 54

p sf f decresc. poco a poco
 P X legato 1 1 3 1 5

pp f mp p
 P X 4 1 2 4 P X 2 4

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The score includes various dynamics and performance instructions:

- System 1:** Treble clef starts with *f* and *p*. Bass clef has *P* and *X*. Fingerings: 1 4 3, 1 2, 1 1 4, 1 4 3, 1 2.
- System 2:** Treble clef has *sf* and *mf*. Bass clef has *P* and *X*. Fingerings: 1 2 4, 4, 3, 5, 1 4 3, 2, 4 1.
- System 3:** Treble clef has *cresc. poco a poco*. Bass clef has *P* and *X*. Fingerings: 5 2, 2 1, 4 2, 4 1, 5 2, 2 1, 4 2, 4 1, 5 2, 2 1, 4 2, 4 1.
- System 4:** Treble clef has *f* and *p legatissimo*. Bass clef has *P* and *X*. Fingerings: 2 1, 5, 2, 4 1, 1 5, 1. Measure numbers 41 and 42 are indicated.
- System 5:** Treble clef has *cresc.* and *mf*. Bass clef has *X*. Fingerings: 3, 5 1, 5 2, 4 1, 3, 4 1, 3, 5, 1 4 3.
- System 6:** Treble clef has *allarg.* and *sf*. Bass clef has *P* and *X*. Fingerings: 2 1 2 4, 5, 1 1 4, 3 2, 5, 1 4 3, 3 1, 1 3, 2.

Allegro moderato

The musical score is written for piano in a 3/4 time signature with a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The first system begins with a *mf* dynamic and includes fingerings (2, 1, 4, 3, 2, 1, 5, 3, 5, 2, 4) and a *legato* marking. The second system features a *cresc.* marking. The third system starts with a *f* dynamic and includes a *P* marking. The fourth system begins with a *p* dynamic and includes a *P* marking. The fifth system starts with a *mp* dynamic and includes a *p* marking. The sixth system includes first and second endings, with a *f* dynamic and a *P* marking. Various articulations such as accents and slurs are used throughout the piece.

Musical notation system 1, featuring treble and bass staves. The treble staff begins with a *mf* dynamic marking. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 1, 4, 3, 4, 2, 1, 5).

Musical notation system 2, featuring treble and bass staves. The treble staff is marked *legato*. The system includes slurs, accents, and fingerings (e.g., 3, 5, 2, 4, 3, 5, 2, 4, 2).

Musical notation system 3, featuring treble and bass staves. The system includes slurs, accents, and fingerings (e.g., 2, 1, 2, 2, 3, 4, 1, 3, 2, 1).

Musical notation system 4, featuring treble and bass staves. The treble staff is marked *p sempre legato*. The system includes slurs, accents, and fingerings (e.g., 2, 1, 2, 3, 3, 2, 1).

Musical notation system 5, featuring treble and bass staves. The treble staff includes dynamic markings *cresc.*, *f*, and *p*. The system includes slurs, accents, and fingerings (e.g., 1, 4, 2, 4, 2, 4, 3, 2).

Musical notation system 6, featuring treble and bass staves. The treble staff includes dynamic markings *f* and *mf*. The system includes slurs, accents, and fingerings (e.g., 2, 1, 3, 4, 5, 4, 2, 1, 2, 1, 3).

System 1: Treble clef, key signature of one sharp (F#). The piece begins with a 7-measure rest in the treble. The bass line starts with a 4-measure rest, followed by a 2-measure rest, and then a series of chords and single notes. Fingerings are indicated with numbers 1-5. A 4-measure rest is shown in the bass line at the end of the system.

System 2: Treble clef. The melody begins with a 2-measure rest, followed by notes with fingerings 1, 4, 4, 2, 4, 5, 4, 4, 2. Dynamics include *p*, *cresc.*, and *f*. The bass line consists of chords and single notes with fingerings 2, 1, 5, 4, 1, 3, 2, 1, 5, 3, 1.

System 3: Treble clef. The melody features a 4-measure rest, followed by notes with fingerings 1, 3, 1, 3, 1, 2, 4, 3, 5, 4, 2. Dynamics include *P* and *X*. The bass line has notes with fingerings 1, 2, 5.

System 4: Treble clef. The melody starts with a 3-measure rest, followed by notes with fingerings 2, 4, 4, 2, 1. Dynamics include *p*, *legato*, and *(P X)*. The bass line has notes with fingerings 3, 2, 5, 3, 1.

System 5: Treble clef. The melody begins with a 2-measure rest, followed by notes with fingerings 4, 2, 2, 1, 4. Dynamics include *mp* and *p*. The bass line has notes with fingerings 4, 5, 1, 3, 1, 4.

System 6: Treble clef. The melody starts with a 1-measure rest, followed by notes with fingerings 1, 2, 1, 2, 4, 3, 1. Dynamics include *f*, *P*, *X*, *P*, *P*, *X*, *P*, *X*. The piece concludes with a first and second ending. The bass line has notes with fingerings 2, 3, 1.

*) $\frac{2}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

SONATA III

Allegro ma non tanto

f energico

mf

p *cresc.*

f *p poco dolce*

cresc. *f* *mf* *cresc.*

f sf

P *X* *P* *X* *P* *X*

*)

First system of musical notation. Treble clef, key signature of one flat (B-flat), 4/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The word *legato* is written below the first measure of the right hand. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Continues the melodic and accompanimental lines. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics and articulation marks are present.

Third system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Dynamics and articulation marks are present.

Fourth system of musical notation. The dynamic marking changes to mezzo-forte (*mf*). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics and articulation marks are present.

Fifth system of musical notation. The dynamic marking changes to *cresc.* (crescendo). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics and articulation marks are present.

Sixth system of musical notation. The dynamic marking changes to *f* (forte). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics and articulation marks are present.

Seventh system of musical notation. The dynamic marking changes to *cresc.* (crescendo). The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics and articulation marks are present.

*) etc. simile

Andantino
espressivo

The musical score is written for piano in 8/8 time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Andantino' and the mood is 'espressivo'. The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *sf* (sforzando). It also features performance instructions like 'sempre legato' and 'decresc.' (decrescendo). Fingerings are indicated by numbers 1-5 above or below notes. There are several trills and slurs throughout the piece. The score ends with a measure marked '132'.

*) etc. sim.

**) etc. sempre sim.

4 5 4 3 5 4 3 4 1
 2 1 1 1 1 1 1 1
 2 1 2 3 4 1 5 4 3
 1 2 3 4 1 2 3 4 1 2 3 4 5 4 3
p *mf* *f*
 1 P P P X P P P X

5 4 1 4 2 4 1 3 2 3 2 1 3 2 4 1
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 P P X P X P P 4 P P P P

3 2 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 P P P P X P X P X P X

3 4 1 2 3 4 1 2 3 4 1 2 3 4 5
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 P X P X P X P X P X P X

4 2 1 3 2 1 4 3 5 4 3 2 1 4 3 2 1
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 sf p sf p f P X

3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 pp P X f P X

Allegro

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *P* (piano), *cresc. simile*, *p* (piano), and *cresc.*. There are also articulation marks like **)*, ***) b*, and *x*. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The first system starts with *f* and includes a **)* marking. The second system has *P x* and *P x* markings. The third system features *cresc. simile*. The fourth system has *p* and *cresc.* markings. The fifth system includes *P*, *P*, *x*, and *P* markings. The sixth system has *P*, *P*, *x*, and *P* markings.

*) Orig. divisione di Benda

**) 

Musical notation for the first system. The treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef contains a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation (2 1 3 2). Fingerings 1, 2, 3, 4 are shown for various notes.

Musical notation for the second system. The treble clef features a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef has a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation 5 3.

Musical notation for the third system. The treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef has a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation *tr*. First and second endings are marked with 1. and 2.

Musical notation for the fourth system. The treble clef features a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef has a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation *tr*.

Musical notation for the fifth system. The treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef has a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation *tr*.

Musical notation for the sixth system. The treble clef features a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef has a bass line with notes and rests. Dynamic markings include *P* and *X*. A trill is indicated above a note in the treble clef with the notation *tr*.

First system of musical notation. Treble clef, bass clef. Treble staff starts with a piano (*p*) dynamic and contains a melodic line with slurs and fingerings (3, 2, 3, 2, 2, 1, 2, 3, 4, 2). Bass staff contains accompaniment with slurs and fingerings (3, 2, 2, P, X).

Second system of musical notation. Treble clef, bass clef. Treble staff starts with a forte (*f*) dynamic and contains a melodic line with slurs and fingerings (5, 2, 1, 1, 2, 1, 4, 2, 3, 1, 2, 1). Bass staff contains accompaniment with slurs and fingerings (1, 4, p).

Third system of musical notation. Treble clef, bass clef. Treble staff starts with a forte (*f*) dynamic and contains a melodic line with slurs and fingerings (3, 3, 1, 4, 3, 4, 2, 1, 2, 1, 2, 3, 3). Bass staff contains accompaniment with slurs and fingerings (2, 3, 4).

Fourth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs and fingerings (1, 5, (3) 1, 2, 1, 1, 3). Bass staff contains accompaniment with slurs and fingerings (3, 4, 2, 4). The instruction *cresc. simile* is written below the treble staff. Dynamics *P* and *X* are marked at the beginning of the system.

Fifth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs and fingerings (1, 1, 1, 5, 2, 1, 1, 3). Bass staff contains accompaniment with slurs and fingerings (3, 1.4, 2, 4).

1. 2. 1. 1. 1. 2. 5. 5.

p *legato cresc.*

3 1 4 2 2

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

P *P* *X*

3 5 4 2 1 2 3 191 2 3

P *P* *X* *P* *X* *P* 3 2 *X*

3 1 4 1 2 1 3 4 3 2 5 1 2 53

f

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

5 4 4 4 5 *trm* 13 1. 21 2.

4 3) 3 4 5 *P* *P* *X* *P* *X* *P* *X*

SONATA IV

Allegretto assai moderato

The musical score consists of six systems, each with a piano (left) and treble (right) clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system begins with a dynamic of *mf* and includes fingerings (3, 1, 4, 2, 3) and a first ending bracket labeled 121. The second system starts with *p legato* and *cresc.*, leading to a dynamic of *f*, with fingerings (4, 2, 4, 1, 3, 5, 4, 2, 4) and a second ending bracket labeled 121. The third system is marked *poco non legato* and *f*, featuring a complex rhythmic pattern with fingerings (3, 2, 1, 1, 4, 1, 1, 1, 1, 3, 3). The fourth system is marked *p* and continues the rhythmic pattern with fingerings (3, 2, 1, 1, 4, 1, 1, 1, 1, 3, 3). The fifth system is marked *mf* and *pp*, with fingerings (2, 1, 3, 2, 3, 2). The sixth system concludes with fingerings (5, 4, 2).

cresc. *mf*

legato *f* *p*

f *p*

f *p* 11:52

mf *p* 12:1

mf *p*

First system of musical notation. Treble clef contains a whole note chord with a sharp sign. Bass clef contains a complex rhythmic pattern with fingerings 3, 4, 4, 3, 1, 4.

Second system of musical notation. Treble clef contains eighth-note runs with fingerings 1, 2, 4, 1, 2, 3, 5, 4, 5, 1, 1, 1, 3. Bass clef contains a pattern with fingerings 4, 2, 2, 1 and a chord marked with a cross (X).

Third system of musical notation. Treble clef contains eighth-note runs with fingerings 1, 2, 4, 1, 3, 1, 3, 2, 1, 2, 4, 1, 5, 2, 1, 4, 1, 4, 3. Bass clef contains a pattern with fingerings 4, 2, 2, 1 and chords marked with crosses (X).

Fourth system of musical notation. Treble clef contains eighth-note runs with fingerings 2, 1, 2, 4, 1, 5, 3, 2, 5, 3, 5, 3, 4. Dynamics include *cresc.*, *f*, and *p*. Bass clef contains a pattern with fingerings 4, 2, 2, 1 and a chord marked with a cross (X).

Fifth system of musical notation. Treble clef contains a melodic line with fingerings 3, 4, 3, 1, 2, 3, 2, 4, 1. The word *legato* is written above the staff. Bass clef contains a simple accompaniment with fingerings 1, 3.

Sixth system of musical notation. Treble clef contains a melodic line with fingerings 3, 1, 1, 1. Bass clef contains a pattern with fingerings 1, 2, 1, 4, 2, 5 and a chord marked with a cross (X). Dynamics include *p* and *mf*.

132 5 2 1 3 1 5 132 5 5 2 1 2 3

5 P X 4 P 5 X

1 1 3 4 1 1 2 4

3 1

4 4 3

3 5 3 4 1

1 2 2 4 2 3 2 5 1 3

f legato *p* *mf*

3 4

5 5 2 2

f *p* *mf*

4 P X 3

5 2 4 1 4 1 3

f *p* *mf*

5 3 1 2 4 25 P X P X

Largo

p ma intensivo

p *x* *p* *x* *p* *p* *x* *p* *x*

p *x* *p* *x* *p* *x*

pp ben legato

f *f* *p*

p *x* *p* *x* *p* *p* *x*

sf *sf* *p*

p *x* *p* *x*

*)

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

P *x* *P* *P* *x* *P* *x* *P* *P* *P* *x*

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

P *x* *P* *P* *x* *P* *x*

p *f* *p*

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

mf *espressivo* *legato* *con calore*

52 2 3 5 12

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

f *P* *x*

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

f *p* *x* *P* *P* *x* *sf* *rit.* *P* *x*

Presto

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

f

3 1 3 3 4 1 4 3

3 2 5 1 2 3 1 2 3

p

5 2 5 5 4 2 5 X

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

P *P* *cresc.*

3 2 5 5 4 2 5 1 4

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

f

1 4 1 2 4

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

p *poco legato*

1 2 1 5 1

5 4 2 2 1 5 2 2 5 3

sf

1 4 1 4 3 1

First system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *p* (piano). Fingerings: 1 2 1, 2, 3, 2, 1, 2, 1, 2, 3. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* and *p*. Fingerings: 1 2 1, 3 2 3 1, 2 1, 4 4 4 2. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 3 2 4 3, 2, 5 4, 5 3. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Fingerings: 3 2 4 3, 5 4, 5 3, 4 2, 1 4 1, 3, 2 1, 4. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Fingerings: 2 3 2 5, 2 3, 1 3, 3, 5, 4 2. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *P*. Instruction: *crescendo poco a poco*. Fingerings: 2 3, 1 3, 2 3, 3, 5 4 2. Includes slurs and accents.

2 5 3 2 5 3 2 5 3

mf

4 5

2 5 3 2 5 3 2 3

f

5 3 2

1 3 2 1 4 5 2 4 5 2

f

P X *P* X *P* X

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

P X *P* X *P* X

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

P X *P* *P* *P*

1 2 3 2 1 1

X 1 1 2 1 2 3 1 2 3 5 3

First system of musical notation. Treble clef staff contains a melodic line with dynamics *p* and *f*. Bass clef staff contains a supporting line with dynamics *p* and *f*. Fingerings are indicated by numbers 1-5. A 4-measure rest is present in the bass staff.

Second system of musical notation. Treble clef staff continues the melodic line with dynamics *p* and *f*. Bass clef staff continues the supporting line with dynamics *p* and *f*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble clef staff continues the melodic line with dynamics *p* and *poco legato*. Bass clef staff continues the supporting line with dynamics *p* and *poco legato*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble clef staff continues the melodic line with dynamics *f* and *sf*. Bass clef staff continues the supporting line with dynamics *f* and *sf*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble clef staff continues the melodic line with dynamics *f* and *p*. Bass clef staff continues the supporting line with dynamics *f* and *p*. A 4-measure rest is present in the bass staff. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble clef staff continues the melodic line with dynamics *f* and *p*. Bass clef staff continues the supporting line with dynamics *f* and *p*. Fingerings are indicated by numbers 1-5. The system ends with a *P x* marking.

SONATA V

Moderato

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations: dynamics such as *mf*, *p*, *f*, and *cresc.*; articulation such as *legato*; and numerous fingerings (1-5) and slurs. There are also some performance instructions like *P x* and *cresc. sim.*. The notation includes eighth and sixteenth notes, triplets, and some complex rhythmic patterns.

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

5 2 1 2 5 2 5 2 1 2

f *p* *f* *p*

P X *P*

1 5 2 5 2 5 2 4

cresc. *f* *p*

4 1 4

3 1 4 3 5 4 4 2 2 2 2

f

2 5 4 1 3 5 4 1 1

3 1/4 1/4 5 5 1/4 5 1/4 1/4 5

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

(*P* X)

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

This page of musical notation is for a piano piece, likely in a key with two flats and a 3/4 time signature. It consists of seven systems, each with a treble and bass staff. The music is characterized by intricate fingerings, slurs, and dynamic markings.

- System 1:** Starts with a *mf* dynamic. The right hand features a trill and a series of sixteenth-note runs. The left hand has a simple accompaniment. Dynamics include *p* and *p*.
- System 2:** Continues the melodic lines. Dynamics include *p* and *p*.
- System 3:** Features a *p legato* marking and a *cresc.* (crescendo) section. Dynamics include *mf*.
- System 4:** Includes a *f* (forte) dynamic and a *legato* marking. Dynamics include *p*.
- System 5:** Starts with a *f* dynamic. Dynamics include *p* and *legato*.
- System 6:** Continues with complex rhythmic patterns. Dynamics include *p*.
- System 7:** Ends with a *cresc. sim.* (crescendo simile) marking. Dynamics include *p*.

3 1 5 5 3 1 3 1

mf *legato*

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

p

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

p *p* *f*

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

p *f*

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

p *f* *p*

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

p

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

f *rit.*

Andante

The musical score is divided into seven systems, each with a treble and bass staff. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *mp*, *P*, *mf*, *sf*, *p*, *cresc.*, and *f*. There are also articulation marks like accents and slurs, and technical markings including fingerings (1-5), triplets, and trills. The piece concludes with a trill marked '131 tr'.

*)

**)

***)

****)

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

cresc. *f* *decresc.*

$\frac{2}{4}$ P X $\frac{3}{4}$ P X P X P X $\frac{1}{4}$ P

This system contains the first two measures of the piece. The right hand features a melodic line with various fingering patterns (e.g., 2, 1, 2, 4, 3, 1, 4, 3, 2, 1, 5, 4, 1, 3, 1, 2, 4, 1, 5) and dynamic markings of *cresc.*, *f*, and *decresc.*. The left hand provides a harmonic accompaniment with dynamic markings *P* and *X*.

4 5 2 3 3 4 5 2 4 5 3

p *sf* *sf* *p*

$\frac{1}{5}$ P P X P X P X

This system contains measures 3 and 4. The right hand includes a complex passage with a *sf* (sforzando) dynamic marking. The left hand continues with *P* and *X* markings.

5 4 3 4 3 2 3 5 4 2

cresc. *f legato* *decresc.*

3 1 $\frac{2}{4}$ 1 3 2 3 5

This system contains measures 5 and 6. The right hand features a melodic line with a *f legato* dynamic marking. The left hand has a *(b)* marking and continues with *P* and *X* markings.

12 3 1 2 5 1 3 1 2 5 3

p *sf* *sf* *p*

P X P X P X

This system contains measures 7 and 8. The right hand includes a complex passage with a *sf* dynamic marking. The left hand continues with *P* and *X* markings.

5 4 3 4 2 3 3 2 4 5 4 3 2 1 2 13 23 *tr*

cresc. *f* *decresc.*

5 2 P X 2 P

This system contains measures 9 and 10. The right hand features a melodic line with a *f* dynamic marking and a *tr* (trill) marking at the end. The left hand has *P* and *X* markings.

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

mp *rit.*

$\frac{4}{4}$ P X $\frac{4}{4}$ P P X $\frac{3}{4}$ P X

This system contains measures 11 and 12. The right hand features a melodic line with a *mp* dynamic marking and a *rit.* (ritardando) marking. The left hand continues with *P* and *X* markings.

*)

**)

Tempo di minuetto

The musical score is written for piano in G major, 3/4 time, and consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system includes a fingering exercise marked with an asterisk (*) and the sequence '31', with a slur over the notes. The third system continues the melodic and harmonic development. The fourth system features a piano (*p*) dynamic and includes a sequence of notes marked with 'P x P x P x' below the bass staff. The fifth system is marked mezzo-forte (*mf*). The sixth system concludes the piece with a final flourish. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) to guide the performer.

Musical notation for the first system. The treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5 and slurs. The bass staff contains a supporting line with fingerings 2, 3, 2, 3 and dynamics *P*, *x*, *P*, *x*, *mf*, *f*.

Musical notation for the second system. The treble staff contains a melodic line with fingerings 3, 1, 4, 1, 5, 2, 1, 5 and slurs. The bass staff contains a supporting line with fingerings 3, 1, 2, 3, 5 and dynamics *p*, *P*, *x*, $\frac{1}{2}P$, *x*, *P*, *x*, *f*.

Musical notation for the third system. The treble staff contains a melodic line with fingerings 3, 1, 3, 5, 2, 3, 5, 1, 3 and slurs. The bass staff contains a supporting line with fingerings 1 and dynamics *f*.

Musical notation for the fourth system. The treble staff contains a melodic line with slurs. The bass staff contains a supporting line with slurs.

Musical notation for the fifth system. The treble staff contains a melodic line with slurs and a *trium* marking. The bass staff contains a supporting line with slurs.

Musical notation for the sixth system. The treble staff contains a melodic line with slurs. The bass staff contains a supporting line with slurs and a *rit.* marking.

SONATA VI

Allegro moderato

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro moderato".

- System 1:** Starts with a piano (*p*) dynamic and a "legato" marking. The right hand features a melodic line with slurs and fingerings (1, 4, 3, 1, 3, 2, 5, 2, 1). The left hand provides a bass accompaniment with fingerings (2, 4, 1, 3, 1, 3, 5, 1, 5, 1).
- System 2:** Dynamics shift to forte (*f*) and mezzo-forte (*mf*). The right hand has a more active melodic line with slurs and fingerings (4, 3, 3, 2, 4, 1, 4, 1). The left hand continues with a steady accompaniment, including a "legato" marking and fingerings (3, 3, 1, 2, 3).
- System 3:** Features a variety of dynamics including *f* and *mf*. The right hand has complex melodic passages with slurs and fingerings (2, 3, 1, 3, 3, 4, 2, 3, 1, 4, 2, 3, 5, 1, 4, 2, 3, 4, 2). The left hand has fingerings (1, 4, 2, 2, 2, 2).
- System 4:** Dominated by a forte (*f*) dynamic. The right hand has a series of slurs and fingerings (2, 1, 3, 2, 4, 2, 2, 5, 4, 1, 4, 1, 5, 2, 1, 4, 1, 3, 2). The left hand has fingerings (3, 3, 3, 3, 4, 2, 4).
- System 5:** Dynamics include *mf*. The right hand has slurs and fingerings (2, 1, 3, 1, 2, 3, 1, 5, 4, 1, 2, 1, 1, 2, 1, 3, 5). The left hand has fingerings (3, 2, 1, 4, 2, 4, 3, 5).
- System 6:** Starts with a "cresc." marking and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The right hand has slurs and fingerings (2, 1, 2, 3, 5, 2, 4, 1, 2, 4, 1, 2, 4, 2, 3). The left hand has a bass line with slurs and fingerings (1, 5, 3, 2, 5, 3, 2, 1).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns with fingerings 5, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 2. The left hand has a bass line with fingerings 3, 2, x, P, x, P, x, 3. Dynamics include *f*, *p*, and *cresc.* (crescendo).

Second system of musical notation. The right hand continues with eighth-note patterns, including a triplet of eighth notes with fingerings 5, 4, 3, 2, 1 and a sixteenth-note triplet with fingerings 4, 5, 4. The left hand has a bass line with fingerings 3, 5, 2, 4, 5. Dynamics include *f* and *mf* (mezzo-forte).

Third system of musical notation. The right hand features eighth-note patterns with fingerings 1, 2, 3, 2, 3, 1, 3, 1, 3, 2, 1. The left hand has a bass line with fingerings 5, 2, 4, 1, 3, 2, 4, 1, 5, 3, 5. Dynamics include *f* and *mf*. A *P* (piano) dynamic is marked with an 'x' below the left hand.

Fourth system of musical notation. The right hand has eighth-note patterns with fingerings 3, 1, 4, 3, 2, 1, 2, 4, 1, 4, 1. The left hand has a bass line with fingerings 2, 3, 3, 2, 3. Dynamics include *f*, *mf*, and *legato* (legato).

Fifth system of musical notation. The right hand features eighth-note patterns with fingerings 2, 3, 1, 3, 3, 2, 1, 2, 1, 4, 3, 4, 1, 2, 1. The left hand has a bass line with fingerings 1, 5, (4 5 4 2), 3, 2. Dynamics include *f* and *legato*.

Sixth system of musical notation. The right hand has eighth-note patterns with fingerings 2, 1, 3, 2, 3, 2, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 1, 2, 3, 4, 3, 2, 3. The left hand has a bass line with fingerings 3, 1, P, x, P, x, 2, P, x, 2, P, x. Dynamics include *cresc.*, *f*, and *P* (piano). The system concludes with two first endings (1. and 2.) for the right hand.

Lento

mp mu intensivo

p *f*

non legato *f (poco rf)*

rf *f* *decresc.*

p *f* *p* *f*

*) **) ***)

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

mf *f* *p*

1 5 4 P 2 X P X

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

mp *p*

2 P X 1 4 1 4 5 1 4 P X 1 2

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

p *f*

P X 1 P X P X P

2 1 3 1 3 3 4 1 3 2 non legato 2 3 4 2 3

f (poco rf) *f*

X 2 1 2 3 4 1 2 3 4 P X

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

p *rf* *rf* *f*

1 2 1 3 2 1 2 3 P X P X

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

p *rit.*

P X P X P X *attacca Allegro assai*

Allegro assai

f

sempre senza pedale

5 2 5 2 5 2 5 2 5 1 (3)

5 1 3

Detailed description: This system contains the first two measures of the piece. The right hand features a rapid sixteenth-note scale starting on G4, with fingering 5, 2, 5, 2, 5, 2, 5, 2, 5, 1, and a triplet of 1, 2, 3. The left hand has a simple accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

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

4 3 2 1 2 4

Detailed description: This system contains measures 3 and 4. The right hand continues the scale with a second ending (2) starting on G4, with fingering 1, 5, 5, 3, 2, 4, 1, 2, 4, 1, 4, 3, 2, 1, 2, 5. The left hand has a melodic line with a slur: G3, F3, E3, D3, C3, B2, A2, G2.

5 5 3 5 3 5 3

3 2 3 2

Detailed description: This system contains measures 5 and 6. The right hand has a scale with slurs and accents, with fingering 5, 5, 3, 5, 3, 5, 3. The left hand has a simple accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

3 3 (2 1) 3 2 4 2 1 4 1 3 1 2 5

3 1 2

Detailed description: This system contains measures 7 and 8. The right hand has a scale with slurs and accents, with fingering 3, 3, (2 1), 3, 2, 4, 2, 1, 4, 1, 3, 1, 2, 5. The left hand has a simple accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

2 2 4 1 3 (2) 1 3 1 3

f *p*

2 4

Detailed description: This system contains measures 9 and 10. The right hand has a scale with slurs and accents, with fingering 2, 2, 4, 1, 3, (2), 1, 3, 1, 3. The left hand has a simple accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamic markings *f* and *p* are present.

1 3 1 3 4 1 3 2 1 3 2

sf

4 4 4 2

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 3, 1, 3, 4, 1, 3, 2, 1, 3, 2). The left hand provides a bass line with slurs and fingerings (4, 4, 4, 2). A dynamic marking of *sf* is present in the first measure.

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

cresc. *f*

1 4 1 3 2 3

This system contains the next two measures. The right hand continues the melodic line with slurs and fingerings (1, 2, 1, 2, 2, 5, 4, 2, 1, 3, 5, 3, 4, 1, 3, 4). The left hand has slurs and fingerings (1, 4, 1, 3, 2, 3). Dynamic markings include *cresc.* and *f*.

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

p cresc. *f*

4 2 1 3 1 2 3 1 2 1

This system contains the next two measures, including a repeat sign. The right hand has slurs and fingerings (5, 1, 2, 4, 2, 3, 4, 1, 2, 4, 1., 5, 2., 5, 3, 3). The left hand has slurs and fingerings (4, 2, 1, 3, 1, 2, 3, 1, 2, 1). Dynamic markings include *p cresc.* and *f*.

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

f

5

This system contains the next two measures. The right hand has slurs and fingerings (5, 2, 5, 2, 4, 3, 1, 4, 2, 5, 3, 5, 3, 2, 1). The left hand has slurs and fingerings (5). A dynamic marking of *f* is present.

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

1 2

This system contains the final two measures. The right hand has slurs and fingerings (3, 2, 1, 2, 2, 5, 2, 5, 2, 5, 2, 5). The left hand has slurs and fingerings (1, 2).

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

5 2 4 3 2 5 3 1 5 1

3 5 3 2 3 1 2 3 1 2

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

5 2 5 2 5 2 5 1

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

3 5 3 5 3 5

3 5 3 5 3 2 3 2 5

3 5 3 2 5 4 3 1 2 3

f *p*

1 2 3 1 4 2 1 3

sf

2 2 2 1 4 3 3 4 1 3 2

cresc. *f*

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

p *cresc.* *rit.*

1. 2.

SONATA VII

Allegro moderato

The musical score consists of five systems of piano and bass clef staves. The first system begins with a treble clef staff containing a melodic line with slurs and fingerings (2, 4, 4, 2), and a bass clef staff with a single note (5). Dynamics include *f* and *p*. The second system continues the melodic line with a *cresc.* marking and includes a bass clef staff with notes and a (b) marking. The third system features a treble clef staff with a *mf legato* marking and a bass clef staff with notes and an X marking. The fourth system shows a treble clef staff with a melodic line and a bass clef staff with notes and an X marking. The fifth system concludes with a treble clef staff and a bass clef staff with notes and an X marking. Fingerings are indicated throughout the score, and dynamic markings include *f*, *p*, *mf*, and *cresc.*

5 3 4 3 3 3 3 3 2 4

f *p* *P*

legato *cresc.* *f*

P *X*

p *f* *p* *P* *P* *X*

1. *cresc.* *f* *p* *f* *p*

2. *f* *p*

P *X* *P* *X*

f *p* *f* *P* *X*

p *f* *p*

P *X* *P* *X*

First system of musical notation. Treble clef, key signature of two flats. The right hand features a complex melodic line with many slurs and fingerings (e.g., 4, 3, 1, 3, 5, 4, 3, 3, 3, 2, 4, 3, 4, 5, 3, 1). The left hand has a bass line with fingerings (2, 1, 1) and dynamic markings *cresc.* and *f*. A *P* and *X* marking are present below the bass line.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues with slurs and fingerings (4, 3, 4, 2, 1, 2, 3, 2, 4, 2, 4). The left hand has fingerings (1/2, 5, 4, 1) and dynamic markings *p* and *pp*. *P* and *X* markings are present below the bass line.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has slurs and fingerings (2, 4, 1, 5, 2, 3, 5, 1, 5, 2, 4, 3). The left hand has fingerings (3, 4, 2, 4, 4, 1, 2, 1) and dynamic markings *f* and *p*.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has slurs and fingerings (2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3). The left hand has fingerings (5, 4, 2, 2, 1, 4, 2) and dynamic markings *f* and *P*. *P* and *X* markings are present below the bass line.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has slurs and fingerings (2, 1, 2, 4, 2, 1, 2, 5, 2, 1, 2, 4, 1, 1, 2, 1, 2, 4, 2, 2). The left hand has fingerings (4, 2, 3, 4, 3, 5, 3, 13, 4) and dynamic markings *legato* and *P*. *P* and *X* markings are present below the bass line.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has slurs and fingerings (5, 1, 3, 4, 1, 3, 4, 2, 1, 5, 4, 3). The left hand has fingerings (5, 2, 2, 4, 2) and dynamic markings *f* and *p*. *P* and *X* markings are present below the bass line.

*)

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns with fingerings 2, 4, 3, 4, 3, 2, 1, 2, 2, 4, 2, 1, 3. The left hand provides a harmonic accompaniment. Dynamics include *P* and *p*. A measure marked with an 'X' is present.

Second system of musical notation. Treble clef. The right hand continues with eighth-note patterns, including a *legato* section and a *cresc.* (crescendo) section. Dynamics range from *f* to *p*. A measure marked with an 'X' is present.

Third system of musical notation. Treble clef. The right hand features a *p* dynamic section with fingerings 2, 1, 2, 4. The left hand has a *p.* dynamic section. Dynamics include *f* and *P*. A measure marked with an 'X' is present.

Fourth system of musical notation. Treble clef. The right hand includes a *poco meno mosso* section and a *pp decresc.* (pianissimo decrescendo) section. The system concludes with a *rit. ppp* (ritardando pianissimo) section. Dynamics include *p*, *pp*, and *ppp*. A measure marked with an 'X' is present.

Andante sostenuto

Fifth system of musical notation. Treble clef, key signature of two flats. The tempo is *Andante sostenuto*. The right hand begins with a *mf legato* section. Dynamics include *mf*, *p*, and *P*. A measure marked with an 'X' is present.

Sixth system of musical notation. Treble clef. The right hand features a *cresc.* (crescendo) section. Dynamics include *f*, *p*, and *P*. A measure marked with an 'X' is present.

*) Musical notation for a footnote, showing a short melodic phrase in the bass clef.

System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings (5, 4), (3), 2, 1, 4, 2, 1, tr, 1, 4, 3, 1, 4, 5, 3, 3. Bass clef contains a harmonic accompaniment. Dynamics include *f*, *p*, *f*, *p*, *sf*. Pedal markings: P, P, x, P, P, x, P, x, P, P, x, P, x.

System 2: Treble clef contains a melodic line with fingerings 4, 3, 4, 5, 3, 3, 4, 3, 1, 2, 1, 2, 3, 5, 3, 1, 2, 1, 2, 4, 1. Bass clef contains a harmonic accompaniment. Dynamics include *p*, *sf*, *legato sempre cresc.*. Pedal markings: P, x, 2/4 P, x, 2/4.

System 3: Treble clef contains a melodic line with fingerings 1, 4, 2, 1, 1, 4, 1, 4, 1. Bass clef contains a harmonic accompaniment. Dynamics include *mf*, *p*, *f*. Pedal markings: P, x, 1/4, 2/3 P, x, 1/5.

System 4: Treble clef contains a melodic line with fingerings 1, 3, 1, 3, 1, 2, 1, 2, 4, 2, 4, 2, 5. Bass clef contains a harmonic accompaniment. Dynamics include *p*, *f*. Pedal markings: P, x, 1/4, P, x, 4, 1, 2, 4, 4.

System 5: Treble clef contains a melodic line with fingerings 2, 5, 2, 1, 2, 1, 4, 2, 1, 5, 1, 4, 1, 5. Bass clef contains a harmonic accompaniment. Dynamics include *p*, *f*, *p*, *f*. Pedal markings: 1, 2/4, 1/5 P, P, x, P, P, x, P, P, x, P, x.

System 6: Treble clef contains a melodic line with fingerings 4, 5, 4, 1, 2, 1, 4, 2. Bass clef contains a harmonic accompaniment. Dynamics include *p*, *cresc.*, *f*. Pedal markings: 4 P, x, 4 P, x, P, P, P.

*)

2 1 1 2 3 2 1 2

p subito

4 4 5 4 2 1 2 1 1

5 2 4 1 3 2 1 3 1 2

mf legato

1/2 1/2 P 2/4 X 1 P X P X

4 2 1 5 2 1 4 2 2 1

f *p* *f* *decreso.* *p* *f*

P P X P P X P 5 P X 1/4 P X P X 1/5

3 1 2 1 3 5 2 4 2 4 2 (5/4)

p *f*

1/4 P X P X 4 1 2 5 2

1/2 2) 4 *) 8 2 1 3 5 1 tr

p *f* *p* *f* *tr*

1 1/5 P P X P P 3/5 X 4 P P X

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

p *sf* *p* *sf* *p*

P X 2/4 1/3 P 5 P X

*)

Allegro

The musical score consists of six systems of music, each with a treble and bass clef staff. The piece is in 3/4 time and B-flat major. The first system begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second system features a mezzo-forte (*mf*) dynamic. The third system concludes with a *Fine* marking and a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a *poco* (poco) marking. The fifth system starts with a sforzando (*sf*) dynamic and includes a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic and concludes with a *Da capo al Fine* instruction. Various fingerings, including triplets and slurs, are indicated throughout the score.

SONATA VIII

Allegro moderato

The musical score consists of five systems of music. The first system begins with a piano (p) dynamic and a forte (f) dynamic in the right hand. The second system features a piano (p) dynamic. The third system includes dynamics of forte (f), piano (p), and forte (f). The fourth system has dynamics of piano (p), forte (f), piano (p), and forte (f). The fifth system starts with mezzo-forte (mf) and concludes with a decrescendo (decresc.) and piano (p) dynamic. The score is heavily annotated with fingering numbers (1-5) and articulation marks such as accents, slurs, and breath marks.

mf ten.
P x P P x P

p pp f
x

P xP xP

rit. Adagio non tanto p legato sempre
xP xP x P x

legato
P P P P x

dolcissimo rit. trm
pp P P P P P P x

Allegro moderato (Tempo I.)

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of eighth-note triplets and sixteenth-note patterns, starting with a forte (*f*) dynamic. The left hand provides a simple accompaniment with notes 2, 2, and 4.

Second system of musical notation. The right hand continues with eighth-note patterns, including a triplet of eighth notes. The left hand has notes 5, 2, and 2.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand has notes 2, 4, and 5. The system concludes with a piano (*P*) dynamic and a cross symbol (*X*).

Fourth system of musical notation. The right hand includes a triplet of eighth notes and a fermata. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The left hand has notes 1, 4, 2, 2, and 4. The system concludes with a piano (*P*) dynamic and a cross symbol (*X*).

Fifth system of musical notation. The right hand includes a triplet of eighth notes and a fermata. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The left hand has notes 1, 4, 2, 2, and 4. The system concludes with a piano (*P*) dynamic and a cross symbol (*X*).

Sixth system of musical notation. The right hand features a triplet of eighth notes and a fermata. Dynamics range from piano (*P*) to forte (*f*). The left hand has notes 3, 4, 2, 2, and 4. The system concludes with a piano (*P*) dynamic and a cross symbol (*X*).

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a melodic line with slurs and fingerings (2, 4, 1, 3, 1, 2, 3, 5, 1, 3, 2, 3). The left hand provides harmonic support with chords and single notes, including a 2/4 P chord. Dynamics include *p* and *P*. There are 'x' marks below the staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (2, 4, 2, 1, 2, 3, 1, 2, 3, 4, 3, 2). The left hand has a bass line with slurs and fingerings (4, 2, 3, 2, 3, 2, 4). Dynamics include *p*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (2, 1, 2, 3, 5, 1, 3, 4, 3, 1, 3, 2, 4). The left hand has a bass line with slurs and fingerings (3, 2, 4, 5, 4, 5, 4). Dynamics include *p* and *P*. There are 'x' marks below the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (2, 1, 5, 1, 1, 3, 2, 1, 4, 1, 2, 5, 1, 2, 1, 2). The left hand has a bass line with slurs and fingerings (5, 4, 1). Dynamics include *cresc.*, *f*, and *P*. There are 'x' marks below the staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (2, 4, 3, 2, 4, 3, 1, 1, 3, 4, 3, 2, 1). The left hand has a bass line with slurs and fingerings (1, 3, 2, 4, 3, 5, 2, 1, 3, 1). Dynamics include *p* and *P*. There are 'x' marks below the staff.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and fingerings (5, 2, 3, 4, 2, 4, 3, 2). The left hand has a bass line with slurs and fingerings (2, 5, 4, 3, 2, 1, 3, 2, 1). Dynamics include *f* and *p*. There are 'x' marks below the staff.

First system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *f*, *p*, and *P*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

Second system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *p*, *f*, *mf*, and *decresc.*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

Third system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *mf ten.* and *P*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

Fourth system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

Fifth system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *f* and *P*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

Sixth system of musical notation. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). Dynamics include *p* and *P*. The system concludes with the tempo marking *Adagio non tanto* and the instruction *p'legato sempre*. Fingerings are indicated with numbers 1-5. The system contains four measures of music.

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

P *X* *P P P* *X*

legato

pp *rit.* *f*

dolcissimo *tr.* **Allegro moderato (Tempo I.)**

P *P* *P P P* *P* *P* *P* *P* *P* *X*

3 1 3 1 5 4

2 4 5 2

4 1

P *X*

Andante quasi allegretto

p *f*

P P P P P P *X*

p *f*

P P P P P P *X*

1 5 1 2 4 1 2 4 5 1 1

f *p* *f* *p* *f*

4 1 3 4 3

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

p *f*

1 3 3 5 3

P P P P P P X

52

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

meno f

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

P P X

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

p

3 4 1 3 5 4 5 4 5 2 2

P P X

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

p *f* *p*

3 1 1 3 1 3 1 1 3 3

P P P P P P X P P

(1) 3 5 4 2 1 5 4 2 5 4 2

f

3 4 2 1 3 2

(II. culando)

P P P P P X P X

(II. 52)

Andantino con variazioni

Musical score for 'Andantino con variazioni'. The piece is in G major and 3/4 time. It consists of three systems of music. The first system starts with a piano (*p*) dynamic and includes a *cresc.* marking. The second system features a *f* *decresc.* marking followed by a *pp* dynamic. The third system includes another *cresc.* and *f* *decresc.* marking, ending with a *p* dynamic. Fingerings and articulation marks (accents, slurs) are present throughout. The bass line includes 'P' and 'X' markings.

Risoluto

Var. 1

Musical score for 'Risoluto', Variation 1. The piece is in G major and 3/4 time. It features a *f* dynamic and the instruction *m.s. ben tenuto*. The score is characterized by rapid sixteenth-note passages in the right hand and a steady bass line. Fingerings are indicated for both hands. The piece concludes with a *p* dynamic and an 'X' marking.

1 2 4

f *p* *f* *p*

P *P* *P* *P*

1 2 4

f *p* *x* *p*

P *P* *x* *P*

2 4

p *x* *x* *p*

x *P* *x* *P*

3 5

p *x* *p* *x*

P *x* *P* *x*

Cantabile

Var. 2

mp *ten.* *p*

P *x* *P* *x* *P* *x*

3 5

p *x* *p* *x*

P *x* *P* *x*

ossia

p *x*

II. $\frac{2}{4}$ *P*

legato

x P P x

1. *b. +)* 2. *rit.*

P x P x

Ben ritmico

Var. 3

f p f p f p

P P P x P

f p cresc. f

x P P P x P x P x

f p f p f p

P P P x P

1. 2. *rit.*

f p f

P P P x P x P x

*) simile come sopra