

# MUSICA ANTIQUA BOHEMICA

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37

JIŘÍ ANTONÍN BENDA

## SONATINE

I - XXXIV

PIANO



1984

EDITIO SUPRAPHON PRAHA

JIRÍ ANTONÍN BENDA patří k nejvýraznějším a také nejpozoruhodnějším představitelům české hudební emigrace 18. století v Německu. Pocházel z bohatě rozvětveného muzikantského rodu, který byl rozsazen na území severovýchodních Čech, zvláště v oblasti sevřené přibližně pořčím Labe, povodím obou Orlic a hraničními Orlickými horami. Prvé příslušníky Bendova muzikantského rodu zjišťujeme již v polovině 16. století v Čilci u Nymburka. Od počátku 17. století vznikají dvě linie tohoto rodu. Prvá z nich se utvořila ve Skalsku a okolí, druhá v oblasti vytčené Nymburkem, Lysou nad Labem a Starými Benátkami nad Jizerou. Prvou linií zakládá Martin Benda (1676—1746) a jeho syn Felix Benda (1708—1768). Z druhé linie pocházel Jan Jiří Benda (1686—1762). Jak bylo zjištěno podrobnými genealogickými studiemi, žilo v tomto kraji od počátku 17. do konce 18. století asi 115 příslušníků tohoto rodu.

Jiří Antonín Benda se narodil dne 30. června 1722 ve Starých Benátkách v severovýchodních Čechách jako syn tkalce a lidového hudebníka Jana Jiřího Bendy (1686—1762). Prošel výchovou na piaristickém gymnasiu v Kosmonosích (1735), později studoval na jezuitském gymnasiu v Jičíně (1739—42). V tomto prostředí poznal nejen deklamační patos, 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 vlohly došlo teprve v Gotě, na dvoře durynského vévody Fridricha 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 osvícenského racionalismu a svobodomyšlnými zednářskými myšlenkami a filosofickými názory Voltairovými, d'Alembertovými, Helvétiovými, Holbachovými a Rousseauovými. V letech 1765—66 podnikl Benda studijní cestu po Itálii. Navštívil hlavně Benátky, Turin a Řím. V Benátkách se setkal s J. A. Hassem a A. Schweitzerem. V letech 1770—1780 vstupuje Benda do nejplodnější a zároveň myšlenkově nejbohatší periody svého života. V Gotě přišel do styku s divadelní společností Seylerovou, v níž tehdy působila za ředitele A. Schweitzera proslulá herečka Brandesová, pro kterou napsal Benda svá melodramata a monodramata. Roku 1778 opustil službu na gotském dvoře. Jeho nástupcem se stal Anton Schweitzer. Benda odešel na kratší dobu do Hamburku a do Vídně, kde se marně ucházel o kapelnické místo. Roku 1780 se vrátil znovu do gotského kraje. Skromně a v ústraní žil v Georgenthalu a Ohrdruffu. Roku 1781 podnikl cestu do Paříže, aby tam provedl singspiel *Romeo a Julie*. V Berlíně nastudoval patrně roku 1782 melodram *Ariadna na Naxu*. Sklonek svého života prožil do r. 1788 v ústraní v lázních Ronneburku a v saské Kostřici, kde zemřel 6. listopadu roku 1795.

Jiří Benda svým osobitým a myšlenkově nevšedním dílem připravil půdu hudebnímu klasicismu beethovenského typu. Nový skladebný projev se ohlásil nejen v jeho hudbě kantátové a dramatické, v které usiluje o tragický patos a dramatickou pravdivost v duchu Gluckovy reformy, ale i v jeho tvorbě orchestrální a nástrojové. Ve svých skladbách mistrně spojuje hloubavou přemítavost s typicky českou muzikantskou vlohou, opřenou o zdravý lidový základ. Benda byl muž pevně vyhraněného uměleckého charakteru. Proto byl vzdálen toho, aby nekriticky a pasivně přejímal italské skladebné vzory nebo velké dědictví školy Bachovy. Melodické myšlení Bendovo je osobité a roste z lidových nápěvných prvků rodné země, které nesporně formovaly jeho hudební mluvu.

Z Bendovy komorní tvorby jsou vývojově nejvýznamnější jeho klavírní *sonáty a sonatiny*, v nichž domýšlí a myšlenkově přehodnocuje slohové a technické podněty díla J. S. Bacha a klavírní styl Domenica Scarlattioho (1685—1757), Wilh. Friedemanna Bacha (1710—1784), C. Ph. Em. Bacha (1714—1788) a Joh. Christ. Bacha (1735—1782). Podobně jako klavírní (cembalové) sonáty, tak i klavírní (cembalové) sonatiny zaujímají v tvorbě Bendově pozoruhodné místo. V nich se jeví Benda jako mistr klavírního (cembalového) stylu a specifické zvukové barvy tohoto klávesového nástroje. Nesmíme zapomenout, že Benda byl současníkem C. Ph. Em. 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 tvoří více než 52 koncertů, přes 300 sólových skladeb a četné klavírní sonáty, působilo zcela nepochybně také na klavírní tvorbu Bendovu. Vždyť C. Ph. Em. Bach byl Bendovi nejbližší ze všech Bachů. Do prvního styku s klavírními koncerty Bachovými se dostává Benda v době svého berlínského pobytu. Ale i po odchodu Bendově z Berlína pokračuje jeho osobní styk s C. Ph. Em. Bachem, jak ostatně průkazně dokázal Vladimír Helfert ve své monografii o Jiřím Ant. Bendovi. Jeho styky s C. Ph. Em. Bachem byly velmi důležité a oplodňující další umělecký růst a vývoj Bendova hudebního myšlení.

Cyklus 34 klavírních (cembalových) *sonatin* Jiřího Antonína Bendy, který přináší naše edice, je ukázkou toho, jak i v této malé klavírní formě dovedl jejich autor tvůrčím a osobitým způsobem navázat na klavírní (cembalovou) tvorbu svých velkých vzorů, jejichž klavírní dílo vývojově předcházelo skladebnému klavírnímu dílu Ben-

dovu. Bendovy sonatiny jsou až na dvě výjimky vesměs jednověté skladby malého formového rozsahu. Převládají dvoudílné a třídílné písňové formy (AB a ABA), pak formy rondové a malých variací. Tyto klavírní miniatury, plně jiskřivých, svěžích, melodicky velmi prostých hudebních nápadů slohově navazují na scarlattiovský skladební typ. V hudební dikci často narazíme na mozartovskou stylizaci klavírní věty a na mozartovské nádhavné prvky (zvl. čís. 1, 9, 10, 14 a 21), někdy též na lidově znějící pastorelové útvary. Osobitý charakter mají jmenovitě sonatiny pomalého pohybu v mollových tóninách. Jejich náladový okruh je mnohem intimnější a výrazově prostší než výrazová průraznost Bendových klavírních sonát. Rovněž v harmonickém myšlení a smělém vedení hlasů nedosahují průbojnosti jeho sonát, ale jejich hudební obsah i vyřizbený smysl pro formovou konciznost svědčí o nevšední invenci autorově. A tak možno říci, že Bendovy klavírní sonatiny svým svěžím hudebním obsahem, především svým kouzelným melodickým lyrismem, technickou brilancí i hudební výpností patří nesporně mezi pozoruhodné klavírní skladby tohoto formového druhu v komorní hudbě 18. století.

#### PRAMENY A LITERATURA

Podrobný soupis skladeb Jiřího Bendy uvádí Robert *Eitner* v *Quellenlexikonu* (sv. I, str. 436–9). Jejich evidence je zaznamenána v ústředním katalogu hudebních bohemi a moravik v hudebně historickém oddělení Moravského muzea v Brně. Tištěné a rukopisné klavírní skladby Bendovy jsou uloženy v Berlíně (stát. knihovna), Bruselu (knihovna konzervatoře), Drážďanech (zemská knihovna), Gotě (zemská knihovna), Kodani (královská knihovna), Lehnici (Bibliotheca Rudolfiná), Lipsku (městská hud. knihovna), Londýně (British museum), Lüneburku (městská knihovna), Marpurku (býv. knihovna Wagenerova), Mnichově (státní knihovna), Paříži (konzervatoř), Řezně (býv. knihovna Proskeho), Římě (Santa Cecilia), Vídni (státní knihovna), Wolfenbüttelu, u nás v hud. oddělení pražského Národního muzea, Ústřední knihovně města Prahy, v hud. hist. oddělení Moravského muzea v Brně a v jiných českých veřejných a ústavních hudebních knihovnách. Množství klavírních skladeb, zvláště sonát a sonatin, vyšlo ještě za života Bendova. Tak např. sonáta G dur byla vydána ve sbírce Giovanni Ulrica *Haffnera Oeuvres mélées*, která vycházela v l. 1755–65 (celkem 12 svazků). Některé jeho klavírní sonáty vydal G. L. *Winter* r. 1757 v Berlíně a další sonáty vyšly v Lipsku u Breitkopfa r. 1773. Benda vydával své klavírní skladby 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., 1861–1863 a 1867–1872). V edici *Fritze Oberdörffera* vyšly Bendovy sonáty a sonatiny v rámci edice *Deutsche Klaviermusik des 17. und 18. Jahrhunderts* (Berlín – Lichterfelde, F. *Vieweg* 1937). V antologii *Alte Klaviermusik* (vyd. E. *Pauer*) II. řada, seš. 3 vyšla jedna klavírní sonáta Bendova a klavírní sonatiny vydal také *Willy Kahl* ve sbírce *Deutsche Klaviermusik des XVIII. Jahrhunderts* (Wolfenbüttel 1933 a r. 1936). Bendův klavírní koncert G dur s prův. smyčcového orchestru vyd. *Myra Bethan* v *Nagelově Musik-Archiv*, čís. 144 (Hannover 1939). V četných jiných edicích vycházely jednotlivě Bendovy klavírní skladby samostatně nebo neúplně. V české klavírní literatuře byly Bendovy sonatiny otištěny ve sbírkách *Album starších českých mistrův* (vyd. K. *Hülka*, Praha 1891), *Sonatiny a sonáty* (vyd. *Jos. Jiránek*, Praha 1928), *České sonatiny* (vyd. *Kat. Emingerová*, Praha, nedat.) a v edici *Česká hudba XXXIV*, 1932 (vyd. *Jar. Fiala*). Ve sbírce *Musica Antiqua Bohemica* byly vydány Bendovy sonatiny ve sv. 14 (Praha 1953) a sv. 17 (Praha 1954). Souborné vydání Bendových klavírních sonát vyšlo v téže sbírce, sv. 24 (Praha 1956).

O Bendových klavírních skladbách se zmiňuje *Vlad. Helfert* v knize *Jiří Benda I.–II. sv.* (Brno 1929 a 1934). Zde je také podrobný výčet pramenů a literatury o Bendovi (srovnej též heslo v *Československém hud. slovníku*, Praha 1963, 76–78). Viz též *Rich. Hodermann*: *Georg Benda* (Coburg 1895), *Karel Hülka*: *Jiří Benda* (Praha 1903) a *Alois Hnilička*: *Portréty starých českých mistrův hudebních* (Praha 1922). K dějinám klavírní hudby viz tuto literaturu: *A. D. Aleksejev*: *Klavirnoje iskusstvo. Očerki i materialy po istorii pianisma* (Moskva–Leningrad 1952). *B. van Beijnum*: *Bouw en Geschiedenis van het Klavier* (Rotterdam 1932). *A. Dolmetsch*: *The Interpretation of Music of the XVIIth and XVIIIth Centuries* (Londýn 1915). *Lothar Erbrecht-Hoffmann*: *Deutsche und italienische Klaviermusik vor der Bachzeit. Studien zur Thematik und Themenverarbeitung in der Zeit von 1720–1760* (Lipsko 1954). *J. C. Eschmann*: *Wegweiser durch die Klavier-Literatur* (vyd. *Adolf Ruthardt*, Lipsko 1925, 10. vyd.). *Rosamond E. M. Harding*: *Experimental Pianofortes and the Music written for them* (Proc. Mus. Ass. sv. 57, 1931). *Tjž*: *The Pianoforte to 1851* (Cambridge 1933). *Willy Kahl*: *Das lyrische Klavierstück Schuberts und seiner Vorgänger* (AfMw III, 1920). *Tjž*: *Das lyrische Klavierstück zu Beginn des 19. Jhdts. und seine Vorgeschichte im 17. und 18. Jhd* (AfMw 1921, 8). *Tjž*: *Aus der Frühzeit des lyrischen Klavierstück* (Zeitschrift für Musik 1922). *Tjž*: *Selbstbiographie deutscher Musiker des 18. Jhdts* (Kolín n. R. 1947). *W. Niemann*: *Das Klavierbuch. Geschichte der Klaviermusik und ihrer Meister bis zur Gegenwart* (Lipsko 1910). *Tjž*: *Klavierlexikon* (Londýn 1918, 4. vyd.). *G. Schünemann*: *Geschichte der Klaviermusik* (Berlín 1940). *C. F. Weitzmann-Seifert*: *Geschichte der Klaviermusik* (Lipsko 1899). *H. Westerby*: *The History of the Pianoforte Music* (Londýn 1924). K Bendovu pobytu v Gotě viz práci *Armin Fetta*: *Musikgeschichte der Stadt Gotha* (rkp. disertace Freiburg in Breisgau).

*Jan Racek*

#### YDAVATELSKÁ ZPRÁVA

Vydání Bendových klavírních sonatin těsně navazuje na edici jeho klavírních sonát, která vyšla ve 24. svazku sbírky *Musica Antiqua Bohemica* (Praha 1956). Jako předlohy k tomuto vydání Bendových sonatin jsem použil šestidílné sbírky klavírních, později též písňových skladeb, kterou Benda vydával pro abonenty v nepravidelných časových lhůtách od r. 1780 do r. 1787. Prvé dva sešity vyšly nejprve s názvem *Sammlung / vermischter Clavierstücke / für geübte und ungeübte Spieler*. Velký úspěch obou sešitů podnítil skladatele, aby oba díly vydal znovu



v podstatně větším rozsahu pod rozšířeným názvem *Sammlung / vermischter Clavier-und Gesangstücke* atd. Tento název se pak opakuje u pěti sešitů, mění se pouze dedikace a titulatury skladatele. Pouze třetí díl sbírky měl zvláštní název *Rondeaux und Lieder / auch / kleine und größere Clavierstücke*. Původní dva svazky vyšly v Gotě vlastním nákladem skladatele, všechny další pak vycházely v Lipsku „im Schwickertschen Verlage“. Dnes jsou tyto původní tisky velmi vzácné a žádná z veřejných hudebních knihoven v Československu je nemá v kompletním znění. Jediný jejich kompletní celek má v majetku prof. dr. Jaromír Fiala z Prahy, jemuž děkuji za laskavé zapůjčení této vzácné tištěné předlohy.

Jednotlivé sonatiny jsou vybrány z těchto svazků původního souborného vydání: ze svazku I. sonatiny čís. 1—7, z II. sv. čís. 8—10, z III. sv. čís. 11—16, ze IV. sv. čís. 17—22, z V. sv. čís. 23—27 a ze sv. VI. čís. 28 až 34.

Notace byla uzpůsobena dnešní notační praxi. Notační systém horní řádky byl převeden důsledně ze sopránového do houslového klíče, opraveny zřejmé tiskové chyby. Osnova obou řádků byla rozvržena tak, aby byl sice uchován typ a charakter klasické klavírní věty i co do vizuálního dojmu, ale aby bylo dosaženo větší přehlednosti a čitelnosti než jak je tomu v původním tisku.

Tempová označení zůstala beze změny a doslovně byla převzata z původní tištěné předlohy.

Intonace byla rovněž ponechána jako v předloze. Byly opraveny pouze drobné nelogičnosti.



Ornamentiky používá Jiří Benda ve srovnání s jeho současníky velmi úsporně. Ozdoby jsou vysvětleny všude tam, kde by mohlo dojít k nejasnostem. Vodítkem tu byla logika vedení hlasů a zásady, které vyslovil Ph. Em. Bach ve svém díle *Versuch über die wahre Art das Klavier zu spielen* (vyd. 1753—1762, nově W. Niemann, Lipsko 1925, 5. vyd.). Tak zvané dlouhé opory jsou vypsány ve tvaru, v jakém se skutečně hrají. Jen v případech, kde se dnešní jejich výklad rozchází, jsou uvedeny v původním znění s připojenou poznámkou, obsahující návrh historicky správné interpretace. Takový je např. tvar . Správná interpretace  je uvedena v poznámce, avšak vydavatel si je vědom, že dosavadní praxe kolísá a že by doslovný předpis mohl vyvolat zmatek.

Rytmus není proti původnímu znění změněn. Velká většina fermat (korun) je opatřena závorkami. To značí, že fermatu na takovém místě není třeba respektovat. V původním tisku Bendově znamenala fermata místo, kde skladatel dovoloval a doporučoval provedení krátké kadence podle volné hráčovy improvizace. Je to jeden z dokladů tehdejší improvizáční praxe, která ovšem dnes již docela vymizela z moderního interpretačního pojetí historických skladeb. Poněvadž místa, opatřená fermatami, ztratila svůj původní význam, proto tyto fermaty bez kadencí není nutno také dodržovat.

Dynamika je v notovém textu předloh vyznačena jen zcela ojediněle. V našem vydání je všude vypracována, a to v duchu moderního kladívkového klavíru. Kde však výraz skladby vyžaduje „terasovitou“ dynamiku, je ponechána. Proto se bude v notovém textu dobře orientovat i cembalista.

Frázování v předlohách buď chybělo zcela nebo bylo provedeno jen nahodile. Frázování bylo provedeno podle hudební logiky jednotlivých skladeb ve smyslu nejnovějších reprodukčních zásad.

Prstoklad je vypracován podrobně, a to z toho důvodu, že edice je určena také praktické reprodukční potřebě.

Pedalizace v předlohách docela chyběla. Byla provedena se zřetelem k reprodukční praxi. Následují-li po sobě znaménka P bez vložené značky\*, pustí se pedál teprve až u značky P, nikoli dříve. Pak teprve se znovu stiskne pedál nový (tzv. výměna). Tedy : hrej 

Václav Jan Sýkora

JIRÍ ANTONÍN BENDA (Georg Anton B.) gehört in der musikalischen Weltliteratur zweifellos zu den ausdrucksvollsten und bemerkenswertesten Repräsentanten der böhmischen Musikeremigration im 18. Jahrhundert. Er entstammte einem reichverzweigten Musikergeschlecht, das in Nordwestböhmen besonders in dem annähernd durch das Stromgebiet der Elbe, den Flußlauf der Schwarzen und der Weißen Adler und das Adlergebirge umschlossenen Landstrich verbreitet war. Die ersten Angehörigen des Musikergeschlechts Benda sind schon in der Mitte des 16. Jahrhunderts in dem Ort Čilec bei Nymburk urkundlich belegt. Seit der Mitte des 17. Jahrhunderts entstehen zwei Linien des Geschlechts. Die eine bildete sich in Skalsko und Umgebung heraus, die andere entstand in dem durch Nymburk, Lysá and der Elbe und Staré Benátky (Alt-Benátek) an der Iser begrenzten Gebiet. Die erste Linie wurde von Martin Benda (1676—1746) und dessen Sohn Felix Benda (1708—1768) begründet. Der zweiten Linie entstammte Jan Jiří Benda (1686—1762). Wie durch eingehende geschlechtskundliche Forschungen ermittelt wurde, lebten in dem genannten Landstrich vom Anfang des siebzehnten bis zum Ende des achtzehnten Jahrhundert an 115 Angehörige des Geschlechts.

Jiří Antonín Benda wurde am 30. Juni 1722 in Staré Benátky in Nordostböhmen als Sohn des Webers und Volksmusikers Jan Jiří Benda (1686—1762) geboren. Seine Schulbildung erhielt er am Piaristengymnasium in

Kosmonosy (1735), später studierte er am Jesuitengymnasium in Jičín (Gitschin, 1739—1742). In diesem Milieu machte er sich mit dem deklamatorischen Pathos und mit der dramatischen Bewegtheit der Oratorienübungen und jesuitischen Schuldramen des Spätbarocks vertraut. Im Jahre 1742 zog er mit der Familie seines Vaters Jan Jiří Benda nach Berlin, wo er Violinist der königlichen Kapelle wurde. Zur größten Entfaltung seiner schöpferischen Anlagen als Komponist kam es erst in Gotha, am Hofe des Thüringer Herzogs Friedrich III. und seiner Gemahlin Luise Dorothea. Im Jahre 1750 wurde er zum Maestro der herzoglichen Kapelle ernannt.

In Gotha gelangte Benda in einen fortschrittlichen Kulturkreis, der von den Ideen des französischen Rationalismus, von den Tendenzen des Freimaureertums den philosophischen Anschauungen Voltaires, d'Alemberts, Helvetius', Holbachs und Rousseaus durchdrungen war. In den Jahren 1765—1766 unternahm Benda eine Studienreise nach Italien. Er besuchte namentlich Venedig, Turin und Rom. In Venedig begegnete er J. A. Hasse und A. Schweitzer. Das Jahrzehnt 1770—1780 bedeutet für Benda den fruchtbarsten und zugleich ideell reichsten Zeitraum seines Dasein. In Gotha kam er mit Seylers Theatergesellschaft in Berührung, in der damals unter A. Schweitzer als Direktor die berühmte Schauspielerinnen Brandes wirkte, für die Benda seine Melodramen und Monodramen schrieb. Im Jahre 1778 schied er aus dem Dienst am Gothaer Hof, wo Anton Schweitzer sein Nachfolger wurde. Er begab sich für kurze Zeit nach Hamburg und Wien, wo er sich vergeblich um eine Kapellmeisterstelle bewarb. Im Jahre 1780 kehrte er ins Gothaische zurück; dort lebte er in bescheidener Zurückgezogenheit in Georgenthal und Ohrdruff. Im Jahre 1781 begab er sich nach Paris, um dort sein Singspiel *Romeo und Julie* zur Aufführung zu bringen. In Berlin studierte er, offenbar 1782, sein Melodram *Ariadne auf Naxos* ein. Seinen Lebensabend verbrachte er seit 1788 in einsiedlerischer Abgeschiedenheit im Altenburgischen in Bad Ronneburg und in dem sächsischen Köstritz wo er am 6. November 1795 starb.

Jiří Benda ist mit seinem an persönlichen Eigenwerten reichen und ideell außergewöhnlichen Lebenswerk der Wegbahner des gipfelnden Klassizismus Beethovenscher Prägung. Der neue tonsetzerische Ausdruck kündigt sich nicht nur in seiner Kantatenmusik und seinen dramatischen Gebilden an, in denen er tragisches Pathos und dramatische Wahrheit im Geiste von Glucks Reform anstrebt, sondern auch in seinem Schaffen auf dem Gebiete der Orchester- und der Instrumentalmusik. In seinen Kompositionen verbindet er meisterhaft eine sinnende Gemütsanlage mit einer typisch tschechischen, auf kernhafte Volksgrundlagen gestützten Musikantenbegabung. Benda war ein Mann von festgeprägtem Künstlercharakter. Er war daher weit davon entfernt, unkritisch und passiv die italienischen Vorbilder der Tonkunst oder das gewaltige Erbe von Bachs Schule zu übernehmen. Die ist der Grund, warum auch Bendas melodisches Denken ganz persönlich ist und aus den melodischen Volkselementen seines Heimatlandes aufsteigt, die unstreitig, seine Tonsprache geformt haben.

Von Bendas Kammerwerken sind entwicklungsgeschichtlich die bedeutendsten seine *Klaviersonaten und Sonatinen* in denen er die stilistischen und technischen Anregungen J. S. Bachs und den Klavierstil Domenico Scarlattis (1685—1757), Wilhelm Friedemann Bachs (1710—1784), C. Ph. Emanuel Bachs (1714—1788) und Johann Christian Bachs (1735—1782) fortgestaltet und ideell umwertet. Ähnlich wie seine Klavier- (Cembalo-) Sonaten nehmen auch die Klavier- (Cembalo-)Sonatinen in Bendas Schaffen eine bemerkenswerte Stelle ein. Benda erweist sich in ihnen als ein Meister des Klavier- (Cembalo-) Stils und der spezifischen Klangfarbe dieses Tasteninstrumentes.

Es ist zu berücksichtigen, daß Benda Zeitgenosse C. Ph. Emanuel Bachs war, des hervorragenden Repräsentanten des Klavierstils aus der Zeit des Stilbruchs vom Barock zum Rokoko und des Klassizismus in der zweiten Hälfte des 18. Jahrhunderts. Emanuel Bachs gewaltige Klavierproduktion, wie sie sich in mehr als 52 Konzerten, über 300 Solowerken und zahlreichen Klaviersonaten darbietet, wirkte ganz zweifellos auch auf Bendas Klavierkompositionen ein. Stand doch C. Ph. Em. Bach von allen Angehörigen der Familie Bach Benda am nächsten. In die erste Berührung mit Bachs Klavierkonzerten kam Benda zur Zeit seines Berliner Aufenthalts. Doch auch nach Bendas Scheiden von Berlin setzte sich sein persönlicher Verkehr mit C. Ph. Em. Bach fort, wie übrigens von Vladimír Helfert in seiner Monographie über Jiří Antonín Benda beweiskräftig dargetan wurde. Dieser Verkehr mit Emanuel Bach erwies sich für Bendas weiteres Reifen und für seine künstlerische Entwicklung als sehr bedeutsam und befruchtend.

Der Zyklus von 34 Klavier- (Cembalo-) *Sonatinen* Jiří Antonín Bendas in der vorliegenden Ausgabe ist ein Zeugnis dafür, wie sehr es ihr Komponist auch in dieser Kleinform verstanden hat, in schöpferischer und persönlicher Weise an das Schaffen seiner großen Vorbilder anzuknüpfen, deren Klavierwerk seinem eigenen Schaffen entwicklungsgeschichtlich vorausging. Bendas Sonatinen sind bis auf zwei Ausnahmen einsätzig komponierte kleinen Umfangs. Es überwiegen liedmäßige zwei- und dreiteilige Formen (AB and ABA), sodann Rondoformen und aus kleinen Variationen bestehende Gebilde. Diese reizvollen musikalischen Minia-

turen mit ihrer Fülle funkelnder, frischer, melodisch verblüffend einfacher musikalischer Eingebungen knüpfen stilmäßig an Scarlattis Typus des Tonsatzes an. In der musikalischen Diktion stoßen wir häufig auf eine an Mozart erinnernde Stilisierung des Klaviersatzes und auf Mozartsche melodische Elemente (bes. Nr. 1, 9, 10, 14 und 21), manchmal auch auf volkstümlich klingende Pastorellengebilde. Persönliche Eigenart haben namentlich die in Moll-Tonarten gehaltenen Sonatinen von langsamem Tempo. Ihr Umkreis von Stimmungen ist viel intimer und ausdrucksmäßig schlichter als die Durchschlagskraft des Ausdrucks in Bendas Klaviersonaten. Auch im harmonischen Denken und kühner Stimmungsführung reichen sie nicht an die Durchschlagskraft seiner Sonaten heran, doch zeugt ihr musikalischer Gehalt und der geläuterte Sinn für formale Gedrungenheit von der außerordentlichen Erfindungsgabe ihres Schöpfers. Und so kann gesagt werden, daß Bendas Klaviersonatinen vermöge ihres frischen musikalischen Gehalts, vor allem durch ihren bezaubernden melodischen Lyrismus, ihre technische Brillanz und ihren musikalischen Scharfsinn unleugbar zu den bemerkenswerten Klavierwerken dieser Formgattung in der Kammermusik des 18. Jahrhunderts gehören.

## QUELLEN UND LITERATUR

Eine ausführliche Zusammenstellung von Werken Jiří Bendas ist in Robert Eitners Quellenlexikon (Bd. 4, S. 436–439) enthalten. Ihre Evidenzführung ist im Zentralkatalog musikalischer Bohemica und Moravica in der musikhistorischen Abteilung des Mährischen Museums in Brünn verzeichnet. Gedruckte und handschriftliche Kompositionen Bendas erliegen in Berlin (Staatsbibliothek), Brüssel (Bibliothek des Konservatoriums), Dresden (Landesbibliothek), Gotha (Landesbibliothek), Kopenhagen (Königliche Bibliothek), Liegnitz (Bibliotheca Rudolphina), Leipzig (Städtische Musikbibliothek), London (British Museum), Lüneburg (Städtische Bibliothek), Paris (Konservatorium), Regensburg (ehem. Proke-Bibliothek), Rom (Santa Cecilia), Wien (Staatsbibliothek), Wolfenbüttel; in der Tschechoslowakei in der Musikabteilung des Prager Nationalmuseums, in der Zentralbibliothek der Stadt Prag, in der musikhistorischen Abteilung des Mährischen Museums in Brünn und in anderen öffentlichen und Anstaltsbibliotheken. Eine Anzahl Klavierkompositionen, namentlich Sonaten und Sonatinen, erschien noch zu Bendas Lebzeiten. So wurde z. B. die G-dur-Sonate in der Sammlung des Giovanni Ulrico Haffner Oeuvres mêlées veröffentlicht, die 1755–1765 erschien (im ganzen 12 Bände). Manche von seinen Klaviersonaten gab G. L. Winter i. J. 1757 in Berlin heraus und weitere Sonaten erschienen 1773 bei Breitkopf in Leipzig. Benda gab seine Klavierkompositionen seit 1780 systematisch in der Sammlung vermischter Clavierstücke für geübte und ungelübte Spieler heraus, u. zw. zuerst im Selbstverlag bei C. W. Ettinger in Gotha, späterhin in derselben Sammlung bei Schwicker in Leipzig. In neuerer Zeit erschienen Bendas Klavierkompositionen in der von dem französischen Verleger und Klavierpädagogen Aristide Ferrus redigierten Edition Trésor des pianistes (20 Bde, 1861–1863 und 1867–1872). In der Ausgabe Fritz Oberdorffers erschienen Bendas Sonaten und Sonatinen im Rahmen der Edition Deutsche Klaviermusik des 17. und 18. Jahrhunderts (Berlin-Lichterfelde, F. Vieweg 1937). In der Anthologie Alte Klaviermusik (hg. v. E. Pawr), II. Reihe, Heft 3, erschien eine Klaviersonate Bendas; die Klaviersonatinen wurden auch von Willy Kahl in der Sammlung Deutsche Klaviermusik des XVIII. Jahrhunderts (Wolfenbüttel 1933 und 1936) herausgegeben. Bendas Klavierkonzert G-dur mit Begleitung des Streichorchesters gab Myra Bethas in Nagels Musik-Archiv, Nr. 144 (Hannover 1939) heraus. In zahlreichen anderen Editionen erschienen einzelne von Bendas Klavierkompositionen selbständig oder unvollständig. In der tschechischen Klavierliteratur wurden Bendas Sonatinen in den Sammlungen Album starších českých mistrův (hg. v. K. Hálka, Prag 1891), Sonatiny a sonáty (hg. v. Jos. Jirák, Prag 1928), České sonatiny (hg. von Kat. Emingerová, Prag, ohne Jahreszahl) und in der Edition Česká hudba XXXIV. 1932 (hg. v. Jaroslav Fiala) herausgegeben. In der Sammlung Musica Antiqua Bohemica erschienen Bendas Sonatinen in Bd. 14 (Prag 1953) und Bd. 17 (Prag 1954). Eine vollständige Ausgabe von Bendas Klaviersonaten erschien in derselben Sammlung, Bd. 24 (Prag 1956).

Bendas Klavierkompositionen erwähnt Vladimír Holfert in seinem Werk Jiří Benda I.–II. (Brünn 1929 und 1934). Dortselbst auch eine ausführliche Aufzählung der Quellen und der Literatur über Benda (vgl. auch das Schlagwort in Pazdřeks Musiklexikon, S. 61–62). Siehe auch: Richard Hodermann: Georg Benda (Koburg 1895), Karel Hálka: Jiří Benda (tschechisch, Prag 1903) und Alois Hnilička: Portréty starších českých mistrův hudebních (Bildnisse alter tschechischer Meister der Musik, Prag 1922). – Zur Geschichte der Klaviermusik s. nachstehende Literatur: A. D. Aleksejev: Klavirnoje iskusstvo. Očerki i materialy po istorii pianisma (Moskau-Leningrad 1952). B. van Beijnum: Bouw en Geschiedenis van het Klavier (Rotterdam 1932). A. Dolmetsch: The Interpretation of Music of the XVIIth and XVIIIth Centuries (London 1915). Lothar Erbrecht-Hoffmann: Deutsche und italienische Klaviermusik vor der Bachzeit. Studien zur Thematik und Themenverarbeitung in der Zeit von 1720–1760 (Leipzig 1954). J. C. Eschmann: Wegweiser durch die Klavier-Literatur (hg. v. Adolf Ruthardt, Leipzig 1925, 10. Aufl.). Rosamond E. M. Harding: Experimental Pianofortes and the Music written for them (Proc. Mus. Ass. Bd. 57, 1931). Rosamond E. M. Harding: The Pianoforte to 1851 (Cambridge 1933), Willy Kahl: Das lyrische Klavierstück Schuberts und seiner Vorgänger (AfMw III, 1920). Derselbe: Das lyrische Klavierstück zu Beginn des 19. Jhdts und seine Vorgeschichte im 17. und 18. Jahrhundert (AfMw 1921, 8). Derselbe: Aus der Frühzeit des lyrischen Klavierstücks (Zeitschrift für Musik 1922). Derselbe: Selbstbiographien deutscher Musiker des 18. Jhdts (Köln a. Rh. 1947). W. Nimmann: Das Klavierbuch. Geschichte der Klaviermusik und ihrer Meister bis zur Gegenwart (Leipzig 1910). Derselbe: Klavierlexikon (London 1918, 4. Aufl.). G. Shünemann: Geschichte der Klaviermusik (Berlin 1940). C. F. Weitemann-Seifert: Geschichte der Klaviermusik (Leipzig 1899). H. Westerby: The History of the Pianoforte Music (London 1924). Zu Bendas Gothaer Aufenthalt s. die Arbeit von Armin Fett: Musikgeschichte der Stadt Gotha (Manuskript, Dissertation, Freiburg i. Breisgau).

Jan Racek

## EDITIONSBERICHT



Die vorliegende Ausgabe von Bendas Klaviersonatinen knüpft unmittelbar und die Editionen seiner im 24. Band der Sammlung *Musica Antiqua Bohemica* (Prag 1956) erschienenen Klaviersonaten an. Als Vorlage zu der vorliegenden Ausgabe von Bendas Sonatinen zog ich die sechsteilige von Klavierkompositionen, späterhin auch von Gesangsstücken heran, die Benda für Abonnenten in unregelmäßigen Zeitabständen von 1780 bis 1787 herausgab. Die ersten zwei Hefte erschienen zuerst unter dem Titel *Sammlung / vermischter Clavierstücke / für geübte und ungeübte Spieler*. Der große Erfolg der zwei Hefte veranlaßte den Komponisten beide Teile in wesentlich größerem Umfang unter dem erweiterten Titel *Sammlung / vermischter Clavier- und Gesangsstücke etc.* wiedererscheinen zu lassen. Dieser Titel wiederholt sich dann bei fünf Heften, es ändert sich nur die Zueignung und die Titulatur des Komponisten. Bloß der dritte Teil der Sammlung hatte den Sondertitel *Rondeaux und Lieder / auch / kleine und größere Clavierstücke*. Die ursprünglichen zwei Bände erschienen in Gotha im Selbstverlag des Komponisten, die weiteren erschienen jedoch in Leipzig „im Schwickertschen Verlage“. Heute sind alle diese ursprünglichen Drucke sehr selten und keine einzige der öffentlichen Musikbibliotheken in der Tschechoslowakei besitzt sie in vollständiger Fassung. Das einzige komplette Ganzstück ist im Besitze von Prof. Dr. Jaromír Fiala in Prag, dem ich für leihweise Überlassung dieser seltenen gedruckten Vorlage danke.

Die einzelnen Sonatinen der vorliegenden Ausgabe sind folgenden Bänden der ursprünglichen Gesamtausgabe entnommen: aus Band I. die Sonatinen Nr. 1–7, aus Band II. die Sonatinen Nr. 8–10, aus Band III. die Sonatinen Nr. 11–16, aus Band IV. die Sonatinen Nr. 17–22, aus Band V. die Sonatinen Nr. 23–27 und aus Band VI. die Sonatinen Nr. 28–34.

Die Notierung wurde der gegenwärtigen Notierungspraxis angepaßt. Das Notierungssystem der oberen Zeile wurde konsequent aus dem Sopran- in den Violinschlüssel umgeschrieben, offenkundige Druckfehler wurden berichtigt. Das Zweizeilensystem wurde so aufgeteilt, um zwar den Typus und Charakter des klassischen Klaviersatzes auch in Hinsicht auf den visuellen Eindruck zu bewahren, zugleich aber eine größere Übersichtlichkeit und Lesbarkeit zu erreichen, als dies bis dem Originaldruck der Fall ist.

Die Tempobezeichnungen blieben unverändert und wurden wortgetreu aus der gedruckten Originalvorlage übernommen.

Auch die Intonierung wurde in der Gestalt beibehalten, in der sie sich in der Vorlage vorfindet. Berichtigt wurden nur geringfügige Abweichungen von der logischen Führung.



Von Ornamentik, d. h. von Verzierungen, macht Jiří Benda im Vergleich mit seinen Zeitgenossen nur sehr sparsam Gebrauch. Die bei ihm vorkommenden Verzierungen werden überall dort erläutert, wo sich Unklarheiten ergeben könnten. Maßgebend waren hiebei die Logik der Stimmführung und die von Ph. Em. Bach in seinem „Versuch über die wahre Art das Klavier zu spielen“ (1753–1762, Neuauflage W. Niemann, Leipzig 1925, 5. Auflage) ausgesprochenen Grundsätze. Die sog. langen Stützen sind in der Gestalt ausgeschrieben, in der sie tatsächlich gespielt werden. Nur in Fällen, in denen ihre heutige Deutung schwankt, werden sie in der ursprünglichen Fassung mit einer beigelegten Anmerkung angeführt, die einen Vorschlag für eine historisch richtige Interpretation enthält. Ein solcher Fall ist z. B. die Gestalt . Die richtige Interpretation  ist in der Anmerkung angegeben, doch ist sich der Herausgeber bewußt, daß die bisherige Praxis schwankend ist und daß eine wörtliche Vorschrift Verwirrung stiften könnte.

Der Rhythmus wurde gegenüber der ursprünglichen Fassung unverändert belassen. Die große Mehrheit der Fermaten (Coronen) ist in Klammern gesetzt. Dies bedeutet, daß die Fermate an einer solchen Stelle nicht berücksichtigt zu werden braucht. In Bendas Originaldruck bedeutete eine solche Fermate eine Stelle, an der der Komponist die Ausführung einer kurzen Kadenz nach freier Improvisation des Spielers gestattete und empfahl. Es ist dies einer der Belge für die damalige Improvisationspraxis, die heute aus der modernen Auffassung der Wiedergabe historischer Kompositionen schon völlig geschwunden ist. Solche mit Fermaten versehene Stellen haben folglich auch ihre ursprüngliche Bedeutung eingebüßt, weshalb diese Fermaten ohne Kadenz auch nicht eingehalten zu werden brauchen.

Die Dynamik erscheint im Notentext der Vorlagen nur ganz vereinzelt bezeichnet. In unserer Ausgabe ist sie überall ausgearbeitet, u. zw. im Geiste des modernen Hammerklaviers. Wo jedoch der Ausdruck der Komposition eine „terrassenförmige“ Dynamik notwendig macht, wurde sie belassen. Dies wird auch dem Cembalisten eine gute Orientierung im Notentext ermöglichen.

Die Phrasierung fehlte in den Vorlagen entweder völlig oder war nur gelegentlich ausgeführt. Es war daher notwendig, die Phrasierung nach der musikalischen Logik der einzelnen Kompositionen im Sinne der neuesten Grundsätze musikalischer Wiedergabe festzulegen.

Der Fingersatz ist eingehend ausgearbeitet, u. zw. aus dem Grunde, weil die Edition auch für Zwecke der praktischen Reproduktion bestimmt ist.

Die Pedalisierung fehlte in den Vorlagen völlig. Sie wurde mit Berücksichtigung der Reproduktionspraxis ausgeführt. Folgen die Zeichen P aufeinander ohne das eingefügte Zeichen\*, so ist das Pedal erst beim Zeichen P, nicht etwa früher, loszulassen. Erst dann ist wieder ein neues Pedal niederzudrücken (der sog. Wechsel). Es ist also  als  zu spielen.

Übersetzt von Pavel Eisner

Václav Jan Sýkora

**JIŘÍ ANTONÍN BENDA** undoubtedly occupies a place in music of unusual importance and interest as one of the many Czech émigré musicians living in Germany during the eighteenth century. He came from a large family of musicians distributed over north-east Bohemia and particularly numerous in the roughly bounded by the Elbe, the two Orlice rivers and the Orlice mountains. The Benda family of musicians is first heard of half way through the sixteenth century at Čilec near Nymburk. At the beginning of the seventeenth century two branches of the original family emerged, the first of which was settled in the surroundings of Skalsko, and the second in the region lying between Nymburk, Lysá on-the-Elbe and Staré Benátky on the Jizera. The founder of the first of these lines was Martin Benda (1676—1746) and his son Felix Benda (1708—68). Jan Jiří Benda (1686—1762) was descended from the second line. Genealogical studies in that part of the country, from the beginning of the seventeenth century to the end of the eighteenth century, established the existence of over 115 members of the Benda family.

Jiří Antonín Benda was born on the 30th June, 1722, at Staré Benátky in north-east Bohemia. He was the son of the musician Jan Jiří Benda (1686—1762). His mother was a weaver. He was educated at the Piarist school at Kosmonosy (1735). Later he studied at the Jesuit college in Jičín (1739—42) where he became acquainted with the declamatory pathos and dramatic intensity of the Jesuit oratorios and religious plays of late Baroque period. In 1742 he moved with the family of his father Jan Jiří Benda to Berlin where he became a violinist in the court orchestra. However, his greatest activity as a composer began in Gotha at the court of the Duke of Thuringia, Frederic III. and his wife Louisa Dorothea. In 1750 Benda was appointed leader of the Duke's orchestra. In Gotha he found himself in a progressive and cultured atmosphere permeated by the ideals of French rationalism, freemasonry and the philosophies of Voltaire, d'Alembert, Helvetius, Holbach and Rousseau. From 1765—66 he travelled in Italy for purposes of study and visited among other places Venice, Turin and Rome. In Venice he met J. A. Haas and A. Schweitzer. The most fruitful years of Benda's life were the years 1770—1780 which were also the years when he reached his highest achievements. In Gotha he was in contact with Seyler's theatrical company where the actress Brandes was a member of the cast under theatre director Schweitzer, and it was for Brandes that Benda wrote his melodramas and monodramas. In 1778 he gave up his post at the court of Gotha where Anton Schweitzer became his successor. Benda then spent some time in Hamburg and went on to Vienna where he applied without success for the post of conductor. In 1780 he returned to the Gotha countryside where he lived in modest retirement at Georgenthal and Ohrdruff. In 1781 he made the journey to Paris in order to produce there his opera, *Romeo and Juliet*. In 1782 he seems to have started rehearsals in Berlin of his melodrama, *Ariadna auf Naxos*. The end of his life from the year 1788 was spent in complete retirement at Spa Ronnebourg and at Köstritz in Saxony, where he died on the 6th November, 1795.

Jiří Benda whose work is notable for both its compositional method and its thought-content, did much to prepare the way for the classicism as typified by Beethoven. These features are present not only in his cantatas and dramatic works, where he conveys an intensity of expression and sense of tragic pathos in the spirit of Gluck's reforms, but also in his orchestral and instrumental music. In his works he achieves a masterly combination of profound thoughtfulness and typical Czech musicality, deeply rooted in its native element. Benda was a man of firmly defined artistic character, which explains his inability to accept unconditionally the Italian style of composing and the great legacy of the school of Bach. His individual and melodious style derives from the folk elements of his native land, which were undoubtedly among the main factors in forming his musical idiom.

Benda's most interesting chamber music works, from the point of view of compositional development, are his piano sonatas and sonatinas in which he proves that he had fully grasped both the stylistic and technical innovations in the works of Johann Sebastian Bach and in the piano style of Domenico Scarlatti (1685—1757), Wilhelm Friedemann Bach (1710—1784), Carl Philip Emanuel Bach (1714—1788) and Johann Christian Bach (1735—1782). Both his piano (harpsichord) sonatas and his piano (harpsichord) sonatinas occupy a notable place in his work. In these works Benda proves himself to be a master of piano (harpsichord) style and of the tone colour possibilities of this keyboard instrument. One should not forget that Benda was a contemporary of Carl Philip Emanuel Bach, the excellent representative of piano composition at the time when Baroque was giving way to Rococo and the classicism of the second half of the eighteenth century the great body of piano works of Carl Philip Emanuel Bach, comprising over 50 concertos, over 300 solo pieces and many sonatas, undoubtedly influenced the piano works of Benda. Carl Philip Emanuel Bach was of all the Bachs the nearest to Benda. It was in Berlin that Benda first came into contact with the piano concertos of Bach. And their friendship continued even after Benda had left Berlin, as Vladimír Helfert points out in his book on Jiří Antonín Benda.



The friendship between Benda and Carl Philip Emanuel Bach was a very important and inspiring factor in Benda's, life and stimulated his artistic growth.

The cycle of 34 piano (harpsichord) sonatinas by Jiří Antonín Benda, which appear in this edition, is an example of his ability, even in a small-scale composition, to produce creative and original work linking up with the piano style evolved by his immediate predecessors. Benda's sonatinas are, with two exceptions, one-movement compositions on a small scale. They are mostly either in binary or ternary form (AB, ABA) or rondos or variations. These piano miniatures are lively, fresh, melodious and overflowing with musical ideas and carry on the tradition of the Scarlatti type of composition. Benda's piano stylisation often resembles that of Mozart and some of his melodies are Mozartian in character (ie. Nos. 1, 9, 10, 14 and 21). Also the folk element is strongly discernable. The most original of the sonatinas are those in slow tempi and in minor keys. They are distinguished by a mood of even greater intimacy and simplicity than marks the more dynamic expression of his piano sonatas. Also the harmony and part writing have not such boldness and clarity in his sonatas, although their musical content and conciseness of form leave no doubt of the unusual inventiveness of the composer. In fact it may be said that Benda's piano sonatinas with their fresh musical content and especially their charming melodic lyricism, technical brilliance and wittiness undoubtedly hold an important place as unusually interesting piano compositions in this form in the music of the eighteenth century.

### SOURCES AND BIBLIOGRAPHY

A detailed catalogue of the works of Jiří Benda is given by Robert *Eitner* in the *Quellenlexikon* (Vol. I, pp. 436–9). His works are also given in the main catalogue of Bohemian and Moravian musicians in the Music History Department of the Moravian Museum in Brno. Printed and manuscript piano works by Benda are housed in Berlin (State library), Brussels (Conservatoire Library), Dresden (provincial library), Gotha (provincial library), Copenhagen (Royal library), Liegnitz (Biblioteca Rudolfina), Leipzig (City music library), London (British Museum), Lüneburg (City library), Marburg (formerly Wagener's library), Munich (State library), Paris (Conservatoire), Regensburg (formerly Proske's library), Rome (Santa-Cecilia), Vienna (State library) and in Wolfenbüttel. In Bohemia in the Music Department of the National museum in Prague, the central city library of Prague, the Music History Department of the Moravian museum in Brno and other public and institutional music libraries. Many piano compositions particularly sonatas and sonatinas were published during Benda's lifetime. E. g. the sonata in G major was published in Giovanni Ulric *Haffners* collection, *Oeuvres mêlées*, which appeared in 1755–65 (altogether 12 volumes). Some of his piano sonatas were published in 1757 by G. L. *Winter* of Berlin, and others were published in Leipzig by Breitkopf in 1773. Benda published his piano works regularly from 1780 in the collection, *Sammlung vermischter Clavierstücke für geübte und ungeübte Spieler*, at first at his own expense, with C. W. *Ettinger* of Gotha, later in the same collection with *Schwickert* of Leipzig. In more recent times Benda's piano works were published in the edition, *Trésor des pianistes*, edited by the French publisher and music teacher *Aristide Farrenc* (20 Vol. 1861–1863 and 1867–1872). *Fritz Oberdörffer* published Benda's Sonatas and sonatinas as part of the edition *Deutsche Klaviermusik des 17. und 18. Jahrhunderts* (Berlin-Lichterfelde, F. Vieweg 1937). One of Benda's piano sonatas was published in the anthology, *Alte Klaviermusik* (published by E. *Passer*), second set, Vol. 3, and his piano sonatinas were published by *Willy Kahl* in the collection *Deutsche Klaviermusik des XVIII. Jahrhunderts* (Wolfenbüttel 1933 and 1936). Benda's concerto G major for piano and string orchestra was published by *Myra Bethan* in the edition *Nagel Musik-Archiv*, No. 144 (Hannover 1939). Benda's piano compositions also appeared in many other editions singly or incomplete. In Czech piano literature Benda's sonatas have appeared in the collections *Album of Older Czech Masters* (published by K. *Hálka*, Prague, 1891), *Sonatinas and sonatas* (published by *Josef Jiránek*, Prague, 1928), *Czech sonatinas* (published by *Kateřina Eminger*, Prague, undated) and in the edition *Czech Music XXXIV*, 1932 (published by J. *Fiala*). Benda's sonatinas appeared in the edition *Musica antiqua bohemica*, Vol. 14 (Prague 1953) and Vol. 17 (Prague 1954). The complete edition of Benda's piano sonatas appeared in the same edition, Vol. 24 (Prague 1956).

Benda's piano compositions are mentioned in *Vladimír Helfert's* book *Jiří Benda Vol. I–II* (Brno 1929 and 1934) where there is also a detailed catalogue of sources and bibliography concerning Benda (compare article in the *Czechoslovak Dictionary of Music*, Praha 1963, pp. 76–78). See also: *Richard Hodermann*: *Georg Benda* (Coburg 1895). *Karel Hálka*: *Jiří Benda* (Prague 1903). *Alois Hnilička*: *Portraits of the Old Czech musicians* (Prague 1922). For mention of Benda in the history of piano music see the following: *A. D. Alekseyev*: *Klavirnoje iskusstvo. Očerki i materialy po istorii pianisma* (Moskva-Leningrad 1952). *B. van Beijnum*: *Bouw en Geschiedenis van het Klavier* (Rotterdam 1932). *A. Dolmetsch*: *The Interpretation of Music of the XVIIth and XVIIIth centuries* (London, 1915). *Lothar Ebrecht-Hoffmann*: *Deutsche und italienische Klaviermusik vor der Bachzeit. Studien zur Thematik und Themenverarbeitung in der Zeit von 1720–1760* (Leipzig, 1954). *J. C. Eschmann*: *Wegweiser durch die Klavier-Literatur* (published by *Adolf Ruthardt*, Leipzig 1925, 10th ed.). *Rosamond E. M. Harding*: *Experimental pianofortes and the music written for them* (Proc. Mus. Ass., Vol. 57, 1931). *Idem*: *The pianoforte to 1851* (Cambridge 1933). *Willy Kahl*: *Das lyrische Klavierstück Schuberts und seiner Vorgänger* (AfMw III, 1920). *Idem*: *Das lyrische Klavierstück zu Beginn des 19. Jhdts und seine Vorgeschichte im 17. und 18. Jhd* (AfMw 1921, 8). *Idem*: *Aus der Frühzeit des lyrischen Klavierstück* (Zeitschrift für Musik 1922). *Idem*: *Selbstbiographie deutscher Musiker des 18. Jhdts* (Cologne 1947). *W. Niemann*: *Das Klavierbuch. Geschichte der Klaviermusik und ihrer Meister bis zur Gegenwart* (Leipzig 1910). *Idem*: *Klavierlexikon* (London 1918, 4th ed.). *G. Schünemann*: *Geschichte der Klaviermusik* (Berlin 1940). *C. F. Weitzmann-Seifert*: *Geschichte der Klaviermusik* (Leipzig 1899). *H. Westerby*: *A History of Pianoforte Music* (London 1924). For information concerning Benda's life in Gotha see the work of *Armin Felt*: *Musikgeschichte der Stadt Gotha* (manuscript of the dissertation in Freiburg in Breisgau).

*Jan Racek*

## EDITOR'S NOTES



This edition of Benda's piano sonatinas follows closely the edition of his piano sonatas, which appeared in No 24 of *Musica Antiqua Bohemica* (Prague 1956). As the basis for this edition of Benda's sonatinas I have used the six-volume collection of piano pieces, later of songs, which Benda published for subscribers at irregular intervals between 1780 and 1787. The first two volumes appeared first of all with the title: *Sammlung / vermischter Clavierstücke / für geübte und ungeübte Spieler*. The great succes of these two volumes induced the composer to publish them both a second time in a considerably larger edition under the more general title: *Sammlung / vermischter Clavier- und Gesangstücke etc.* This title was used for the next five volumes where only the dedication and the manner of giving the composer's name vary. Only the third volume had a special title: *Rondeaux und Lieder / auch / kleine und größere Clavierstücke*. The original two volumes were published in Gotha at the composer's own expense. All the others, however, were published in Leipzig „im Schwickertschen Verlage“. Today these original prints are very rare and not a single public library in Czechoslovakia possesses a complete set. The only complete set in the country is in the possession of Prof. Dr. Jaromír Fiala, of Prague, for whose kindness in lending me his rare print I offer my grateful thanks.

The sonatinas have been selected from the volumes of the original edition as follows: From Volume I, No 7; from Volume II, Nos. 8 and 10; from Volume III, Nos 11 and 16; from Volume IV, Nos 17 and 22; from Volume V, Nos. 23 and 27, and from Volume VI, Nos. 28 and 34.

*The notation* has been altered to correspond to the practice of today. The notation of the upper stave has been changed from the soprano to the treble cleff, and obvious printing errors have been corrected. The staves have been placed in such a way as to preserve the original character of a classical movement as regards the visual impression, yet giving greater legibility than was the case in the original print.

*Indications of Tempo* have been left unchanged and appear exactly as they are given in the original edition.

*The notation* has also been left as as it was in the original edition. Only a few illogical places have been corrected.



*Ornamentation* is used by Jiří Benda, in comparison with his contemporaries, very sparingly. The ornaments are explained in every case where there might be ambignity. In this I have been guided by the logic of the part writing and by the principles laid down by Carl Philip Emanuel Bach in his work: *Versuch über die wahre Art das Klavier zu spielen* (published, 1753—1762 and reprinted by W. Niemann, Leipzig, 1925, 5th ed.). The appoggiaturas have been written out as they are to be played. Only in those cases where according to the practice of today they would be played otherwise are they given as in the original with the addition of a note suggesting the dirrect historic method of interpretation. As an example, of this the figure  correct interpretation  has been given in the notes. On the other hand I am fully aware that hitherto methods on interpretation vary and that to be too exact would only cause confusion.

*The rhythm* has been left as in the original. Most of the pauses have been put in brackets, in which case these pauses are not necessarily to be observed. In the original, Benda placed pauses where the interpreter could, if he chose, improvise a short cadenza. In fact here is proof of the prevalent practice of improvisation at that time which today has completely dissapeared when interpreting older works. It is therefore clear that these pauses are unnecessary as it is needless to observe a pause where no cadenza is to follow.

*Dynamics* are almost non-existent in the original. In this edition they have been added in accordance with the hammer action of the modern piano. Where the composition demands "stepped" dynamics they have been left unchanged. In this way harpsichordists will the more easily orientate themselves.

*Phrasing* was either non-existent or only very haphazard in the original. Phrasing has been added in the spirit of the most modern principles of interpretation.

*Fingering* has been worked out in detail, as this edition is also intended for practical purposes.

*Indications for the use of the pedal*, entirely lacking in the original, have been inserted in accordance with interpretative practice. If two Ps follow each other without the mark \*, the pedal should be lited only at the P and not before. Only then should the pedal be depressed again. Thus  should be played .

Václav Jan Sýkora

Translated by Roberta Samsour

# CONTENTO

Sonatina I	Rondeau. Andante	Pag. 1
Re mag. — D dur		
Sonatina II	Andantino	3
Fa mag. — F dur		
Sonatina III	Allegro	4
La min. — a moll		
Sonatina IV	Mezzo allegro	6
Do mag. — C dur		
Sonatina V	Allegretto	11
Sol. mag. — G dur		
Sonatina VI	Allegretto	12
Re min. — d moll		
Sonatina VII	Allegro moderato	15
Sib mag. — B dur		
Sonatina VIII	Allegro assai	19
Re mag. — D dur		
Sonatina IX	Andante quasi allegretto	21
Fa mag. — F dur		
Sonatina X	Allegretto	23
Fa mag. — F dur		
Sonatina XI	Menuet	25
Do mag. — C dur		
Sonatina XII	Andantino quasi allegretto	27
Re mag. — D dur		
Sonatina XIII	Allegro non troppo	29
Do min. — c moll		
Sonatina XIV	Allegretto con spirito	34
La mag. — A dur		
Sonatina XV	Andante con moto quasi un poco allegretto	37
Sib mag. — B dur		
Sonatina XVI	Allegro	39
Sol min. — g moll		
Sonatina XVII	Presto	41
Re mag. — D dur		

	Pag.
Sonatina XVIII Mib mag. — Es dur	43
	<i>Andante quasi allegretto</i>
Sonatina XIX Do mag. — C dur	45
	<i>Allegretto</i>
Sonatina XX Sol mag. — G dur	47
	<i>Andante con moto</i>
Sonatina XXI Fa mag. — F dur	49
	<i>Allegretto moderato</i>
Sonatina XXII Sib mag. — B dur	51
	<i>Allegro</i>
Sonatina XXIII Sol min. — g moll	55
	<i>Andante un poco allegretto</i>
Sonatina XXIV Sol mag. — G dur	57
	<i>Menuet</i>
Sonatina XXV Re mag. — D dur	59
	<i>Allegro</i>
Sonatina XXVI Do mag. — C dur	62
	<i>Andantino quasi un poco allegretto</i>
Sonatina XXVII Sol mag. — G dur	64
	<i>Un poco allegretto</i>
Sonatina XXVIII Do mag. — C dur	66
	<i>Tempo di minuetto</i>
Sonatina XXIX Mib mag. — Es dur	69
	<i>Allegretto</i>
Sonatina XXX Sol min. — g moll	72
	<i>Andante un poco allegretto</i>
Sonatina XXXI Sol mag. — G dur	74
	<i>Allegretto</i>
Sonatina XXXII La mag. — A dur	76
	<i>Rondeau. Andante con moto, quasi mezzo allegretto</i>
Sonatina XXXIII Fa mag. — F dur	79
	<i>Allegro</i>
Sonatina XXXIV Re mag. — D dur	83
	<i>Presto</i>

# SONATINE SONATINA I

JIRÍ ANTONÍN BENDA  
(1722 - 1795)

Rondeau. Andante

The musical score consists of five systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and includes fingerings such as 1, 3, 1, 2, 1, 3, 1, 2, 1, 3, 2. The second system features a *Ped.* marking and fingerings like 1, 3, 2, 1, 3, 4, 5, 3, 4, 5, 1, 2, 3, 4, 5, 1, 3. The third system includes dynamics *f* and *p*, and *Ped.* markings. The fourth system starts with a fortissimo (*ff*) dynamic and includes *Ped.* markings. The fifth system concludes with fingerings 2, 1, 3, 2, 3, 4.

*senza tempo*

# SONATINA II

Andantino

2 3  
mf  
Ped. \*  
\*)

5 3  
Ped. \*  
Ped. \*  
\*)

5 3 3 3  
f  
Ped.

5 4 4 2  
2  
Ped.

3  
p  
Ped. Ped. \*  
21

3  
f  
Ped. \* Ped. \* Ped. \*

\*) etc. sempre simile  
\*\*)   
\*\*\*)

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

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \* *Ped.*

1 5 4 2 1 5 1 3 2 3 4

*mf* \* *Ped.* \* *Ped.* \*

4 4 3 5 3 3 3 (3 4)

4 1 4 1

# SONATINA III

*Allegro.*

*f* \* *Ped.* \* *Ped.* \*

2 5 4 2 5 1 4

*Ped.* \* *Ped.* \*



*Ped.* \* *Ped.* \*

4 5 2 3 5 4 3 3 1  
*Fine* *p leggiero*  
*Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

1 3 2 1 1 4  
*cresc.* *f*  
*Ped.*

\* *Ped.* \* *Ped.* \* 3 \*

2 4 1 2 4 3 2 4  
*p*  
*Ped.* \* *Ped.* \* *Ped.*

3 1 1 1 3 2 4

*Ped.*

3 1 5 4 1

*p*

3 5 4 3 2 3 5 4 3 1 4

*sf sf f*

*D. C. al Fine*

*Ped.*

# SONATINA IV

Mezzo allegro

5 2 1 3 2 5 2 1

*p sf p f*

*Ped.*

1 4 (4) (4) (2)

*decresc.*

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

*p* *f*

Ped. \*

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

*Fine*

Ped. \*

3 2 4 3 2 4 1 5 1 3

*p*

1

*f*

1 2 5 1 2 5

*decresc.*

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

*p* *sf* *p* *f*

Ped. \* Ped. \*



2 4 8 4 2 2 4 2 3 1 5 1 2 5 3 2 5 3 2 5 4

*mf* *p*

*Ped.* \* *Ped.* \*

*f*

1 3 3 1 1

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

*p* **Fine**

*Ped.* \*

1 5 1 3 1 2 2 4 1 2 1

*pp*

1 2 2 4 1 3 5 1 3 1 2

*p* *cresc.*

1 1 2 3 2 4 3

*f* *p*

*Ped.* \*

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

*f* *p* *f*

*Ped. \**

3 3 2 3 4 1 1 3

2 1 4 1 2 5 3 1 2 1

*p*

*Ped. \**

1 3 1

2 2 1 4 2 3 1 3

*f* *p*

3

3 4 1 3 2 1 4 1 2 1

*p* *f* *pp*

(3)

2 4 1 4 2 1

1 2

2 1 2 1 2 3

*p* *cresc.* *f*

D. C. al Fine

1 1

# SONATINA V

Allegretto

The musical score consists of six systems of piano and bass staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The first measure is marked with a forte dynamic 'f' and the instruction 'senza Ped.'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sfz', 'p', 'rit.', and 'a tempo'. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

## SONATINA VI

Allegretto

The musical score for Sonatina VI, Allegretto, is presented in six systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The key signature has one flat (B-flat).

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (4, 4, 5).
- System 2:** Features a mezzo-forte (*mf*) dynamic. The right hand continues with slurs and fingerings (1, 5, 3, 1, 3, 2, 1, 3). The left hand has a sustained bass line with slurs and fingerings (2, 3, 2, 2, 1, 5).
- System 3:** The right hand has slurs and fingerings (4, 1, 3, 1, 2, 5, 1, 4, 4, 3). The left hand has slurs and fingerings (2, 5, 4, 5, 2).
- System 4:** The right hand has slurs and fingerings (2, 4, 4, 2, 1, 4, 2, 2). The left hand has slurs and fingerings (2, 4, 1, 3, 2, 1, 4, 1, 4).
- System 5:** The right hand has slurs and fingerings (4, 1, 4, 5, 3, 1, 1, 2). The left hand has slurs and fingerings (3, 1, 4, 3).
- System 6:** The right hand has slurs and fingerings (1, 3, 4, 3). The left hand has slurs and fingerings (4, 3, 3, *p*).



1 2

5 4 3 4 4 1 1 3

*cresc.* *f*

*p* *sf* *p*

*Ped.*

4 1 1 5 4 3 3 4 5 5

4 4 1 5 4 3 3 4 5 5

*p*

3 3 3 2 1

First system of musical notation, measures 1-4. The piece is in G major (one sharp). The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and triplets. Dynamics include *mf* and *f*. Fingering numbers 1-5 are present.

Second system of musical notation, measures 5-8. The right hand continues with slurred melodic phrases. The left hand has a more active role with chords and moving lines. Dynamics include *p*. Fingering numbers 1-4 are present.

Third system of musical notation, measures 9-12. The right hand plays a steady eighth-note pattern. The left hand has a simple accompaniment. Dynamics include *p*. Fingering numbers 1-2 are present.

Fourth system of musical notation, measures 13-16. The right hand features a descending melodic line with slurs and fingering. The left hand has a simple accompaniment. Dynamics include *cresc.* and *f*. Fingering numbers 1-5 are present.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and fingering. The left hand has a simple accompaniment. Dynamics include *p*, *sf*, and *p*. Fingering numbers 1-5 are present.

Ped. \*

# SONATINA VII

Allegro moderato

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The score includes various musical notations: *Ped.* (pedal) markings with asterisks, *cresc.* (crescendo) and *f* (forte) markings, and *sim.* (sostenuto) markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final *mf* dynamic marking.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*AV*  
*CRSC.*

*f*

*Ped.* \* *Ped.*

*la sinistra legato*

*Ped.* \*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

\* *Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.*

5 4 3 1 4 3

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4 3 2 4 3 2 4 3

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4 4 3 1 4 3

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4 3 4 3

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4 3 2 1 2 3 5 1 3 2

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



First system of a piano score. The right hand features a melodic line with slurs and fingerings (2, 4, 1, 4, 1, 3, 2). The left hand has a simple accompaniment. Dynamics include *f*, *p legato*, and *cresc.*

Second system of a piano score. The right hand has more complex passages with slurs and fingerings (4, 1, 3, 3, 5, 12, 4, 1, 4, 2, 5). The left hand has a bass line with slurs and fingerings (5, 2, 25). Dynamics include *f* and *p*. A *Ped.\** marking is present.

Third system of a piano score. The right hand continues with slurs and fingerings (3, 5, 1, 3, 5, 1, 2, 3, 5, 1, 2, 1, 5, 3, 2). The left hand has a bass line with slurs and fingerings (1, 3, 2). Dynamics include *mf*, *f*, and *decresc.*

Fourth system of a piano score. The right hand has slurs and fingerings (1, 4, 3, 2, 1, 5, 3, 2, 1, 4, 3). The left hand has a bass line with slurs and fingerings (2, 3, 4, 3, 2). Dynamics include *p* and *crescendo e poco rit.*

Fifth system of a piano score. The right hand has slurs and fingerings (5, 1, 23, 4, 3). The left hand has a bass line with slurs and fingerings (23, 4, 3). Dynamics include *f* and *p a tempo*. A *Ped.\** marking is present.

Sixth system of a piano score. The right hand has slurs and fingerings (2, 3, 4, 3, 2). The left hand has a bass line with slurs and fingerings (2, 3, 4, 3, 2). Dynamics include *cresc.* and *f*. A *Ped.\** marking is present.



# SONATINA IX

Andante quasi allegretto

Tempo di Minuetto

mf

Ped. \* Ped. \* Ped. Ped.

Ped. \*

Ped. \*

f

Ped. Ped. Ped. \*

mf

Ped. Ped. \*

mf

Ped. \* Ped \* Ped. \*

f p

Ped \* Ped. Ped. \*

# SONATINA X

Allegretto

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

*f*

*Ped.* \* *Ped.*

5 1 2 1 2 1 2 1

\* *Ped.* \* *Ped.* \*

5 1 2 1 5 3 2 1

*Ped.* \* *Ped.*

\* *Ped.* \*

5 4 1

*Ped.* \* *Ped.* \*

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

*f*

*Ped.* *Ped.* *Ped.*

2 4 3 4 3 5 3 5 3

*p*

*Ped.*

\*

2 2 2 2 2

*p*

*Ped.*

5 4 5 2 3

*f*

*Ped.*

3 3 2 1 2

*mp*

*Ped.* \*

5 4 1 1 2 3 2 1

*f*

*Ped.* \*

5 3 3 2 5 3 2

*f*

*Ped.* \* *Ped.* \* *Ped.*

*f*

\* *Ped.* \* *Ped.* \*

5 4 1

*f*

*Ped.* \* *Ped.* \*

# SONATINA XI

## Menuet

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

*f*

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

*f*

*Ped.* \*

2 4 5 1 2

*f* *p*

*Ped.* \* *Ped.* \*

5 1 2 5 2 5 1 2 1

*f*

*Ped.* \* *Ped.* \*

Variazione

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

*f*

5 4 3 1 1 1 4

*sf*

*Ped.* \*

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

*Ped.* \*

3 5 1 2 1

*p* *f*

*Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \*

## SONATINA XII

Andantino quasi allegretto

1 5 4 2 3 4 \*)<sup>2</sup> \*\*)

*p*

*Ped.* \* *Ped.* *Ped.* \*

4 4 2 2 1 2

*f*

*Ped.* \* *Ped.* *Ped.* \*

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

*f*

*Ped.* \* *Ped.* \*

4 1 3 3 5 3 1 5 4 5 2

*decresc.*

*Ped.* \* *Ped.* \*

\*)

\*\*) ete sempre simile

4 3 1  
*p*  
Ped. \* Ped. Ped. \*

*f*  
Ped. \* Ped. Ped. Ped.

2 1 *tr* 13 4 1 3 1 2 1 2 3 5 4 1 2 1 5 3 2 3 5  
Ped. \* Ped. \*

4 1 2 1 3 1 3 2 2 4  
*sfp p*  
Ped. \* Ped. \*

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

*f*  
\* Ped. \* Ped. \* Ped.



decresc. *p*

\* Ped. \* Ped. \* Ped. Ped. \*

*f*

Ped. \* Ped.

Ped. Ped. \* Ped. \* Ped. \*

*p*

Ped. \* Ped. \*

# SONATINA XIII

Allegro non troppo

*p* legato

Ped. \*

*p*

Ped. \*

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

*sf* *p* *cresc.* *f*

*Ped.* \*

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

*p*

*Ped.* \*

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

*f*

4 1 4 1 3 1

*mf*

*Ped.* \* *Ped.* \*

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

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

*f*

1 2 1 3 5 3 4

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

2 1 3 4 5 1

3 3 5 3 1 2 1 2

*p* *legato*

4 3 4

3 5 3 1 2 1 2

*mf*

3 1 5 3 2

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

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

*p*

4 3 2 4 3 2 4 3 2 4 3 2 3

*sfp* *cresc.*

*Ped.* \*

*f* *p*

*Ped.* \*

*p*

*Ped.* \*

*p*

*Ped.* \*

*pp* *p* *legato*

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

1 5 4

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

*p* *cresc.*

*Ped.* *Ped.*

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

*f* *mf*

*Ped.* *Ped.*

3 4 1 5 2

*Ped.*

2 4 2 3 1 5 2

*Ped.* *Ped.*

2 3 1 5 1 4 1 3

*cresc.* *f*

*Ped.*



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains three measures. The first measure has a *cresc.* marking and a triplet of eighth notes. The second measure has a *f* dynamic and a slur over a quarter note and an eighth note. The word *Fine* is written above the staff. The third measure has a *p* dynamic and a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a triplet of eighth notes. The second measure has a *f* dynamic and a slur over a quarter note and an eighth note. The third measure has a *p* dynamic and a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note. The third measure has a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a slur over a quarter note and an eighth note. The second measure has a *f* dynamic and a slur over a quarter note and an eighth note. The third measure has a *p* dynamic and a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note. The third measure has a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a slur over a quarter note and an eighth note. The second measure has a slur over a quarter note and an eighth note. The third measure has a *mf* dynamic and a slur over a quarter note and an eighth note. Pedal markings are present below the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The upper staff features a triplet of eighth notes, followed by a half note, and another triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *p* and *cresc.* There are also *tr* (trills) markings above the first and last notes of the upper staff.

Second system of musical notation. Treble clef. The system contains two staves. The upper staff has a half note followed by a quarter note, then a triplet of eighth notes, and finally a quarter note with a triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *f* and *p*. There are *tr* markings above the first and last notes of the upper staff. Below the staves, there are three *Ped. \** markings. A measure number **12 (5)** is indicated at the end of the system.

Third system of musical notation. Treble clef. The system contains two staves. The upper staff has a half note followed by a quarter note, then a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *f* and *p*. There are *tr* markings above the first and last notes of the upper staff. Below the staves, there are two *Ped. \** markings. A measure number **4** is indicated at the end of the system.

Fourth system of musical notation. Treble clef. The system contains two staves. The upper staff has a half note followed by a quarter note, then a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *f* and *p*. There are *tr* markings above the first and last notes of the upper staff. Below the staves, there are two *Ped. \** markings. A measure number **5** is indicated at the end of the system.

Fifth system of musical notation. Treble clef. The system contains two staves. The upper staff has a half note followed by a quarter note, then a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *f* and *p*. There are *tr* markings above the first and last notes of the upper staff. Below the staves, there are six *Ped. \** markings. A measure number **21** is indicated at the start of the system, and **45** at the end.

Sixth system of musical notation. Treble clef. The system contains two staves. The upper staff has a half note followed by a quarter note, then a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. The lower staff has a half note followed by a quarter note. Dynamics include *f* and *p*. There are *tr* markings above the first and last notes of the upper staff. Below the staves, there are six *Ped. \** markings. The system concludes with the instruction **D. C. al Fine**.



# SONATINA XV

Andante con moto quasi un poco allegretto

The musical score is presented in seven systems, each containing a treble and bass staff. The notation includes various dynamics such as *p*, *mf*, *fp*, and *f*. Pedal markings are indicated by "Ped." and asterisks (\*). Fingerings are shown with numbers 1-5 above or below notes. The piece concludes with a final cadence in the bass staff.

*f* *p* *mf* *poco esp.*  
Ped. \* Ped. \* Ped. \*

*fp* *Ped.* \*

*fp* *p* *fp* *p* *f*  
Ped. \* Ped. \* Ped.

*p* *f* *p*  
Ped. Ped. Ped. Ped. Ped. \*

*fp* *mf*  
Ped. Ped. \* Ped. Ped.

*f* *p*  
Ped. Ped. \* Ped. \* Ped. \*

# SONATINA XVI

Allegro

*f* *risoluto*  
*senza Ped.*

Measures 1-4: Treble clef, 2/4 time signature. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter note B4, quarter note C5. Measure 3: quarter note D5, quarter note E5. Measure 4: quarter note F5, quarter note G5. Bass clef accompaniment: measure 1: quarter rest, quarter note G3. Measure 2: quarter rest, quarter note A3. Measure 3: quarter rest, quarter note B3. Measure 4: quarter rest, quarter note C4. Fingerings: 4, 2, 2, 3, 3, 1.

*p*

Measures 5-8: Treble clef. Measure 5: quarter note G4, quarter note A4. Measure 6: quarter note B4, quarter note C5. Measure 7: quarter note D5, quarter note E5. Measure 8: quarter note F5, quarter note G5. Bass clef accompaniment: measure 5: quarter rest, quarter note G3. Measure 6: quarter rest, quarter note A3. Measure 7: quarter rest, quarter note B3. Measure 8: quarter rest, quarter note C4. Fingerings: 4, 12, 1, 5, 3, 3, 3, 5, 2, 1.

*f*

Measures 9-12: Treble clef. Measure 9: quarter note G4, quarter note A4. Measure 10: quarter note B4, quarter note C5. Measure 11: quarter note D5, quarter note E5. Measure 12: quarter note F5, quarter note G5. Bass clef accompaniment: measure 9: quarter rest, quarter note G3. Measure 10: quarter rest, quarter note A3. Measure 11: quarter rest, quarter note B3. Measure 12: quarter rest, quarter note C4. Fingerings: 5, 4, 12, 1, 5, 4, 2.

*mf* *f*

Measures 13-16: Treble clef. Measure 13: quarter note G4, quarter note A4. Measure 14: quarter note B4, quarter note C5. Measure 15: quarter note D5, quarter note E5. Measure 16: quarter note F5, quarter note G5. Bass clef accompaniment: measure 13: quarter rest, quarter note G3. Measure 14: quarter rest, quarter note A3. Measure 15: quarter rest, quarter note B3. Measure 16: quarter rest, quarter note C4. Fingerings: 34, 1, 3, 1, 4, 3, 3, 3.

*p*

Measures 17-20: Treble clef. Measure 17: quarter note G4, quarter note A4. Measure 18: quarter note B4, quarter note C5. Measure 19: quarter note D5, quarter note E5. Measure 20: quarter note F5, quarter note G5. Bass clef accompaniment: measure 17: quarter rest, quarter note G3. Measure 18: quarter rest, quarter note A3. Measure 19: quarter rest, quarter note B3. Measure 20: quarter rest, quarter note C4. Fingerings: 3, 1, 3, 1, 3, 5, 4, 2, 2, 1, 4, 2, 3.

*cresc.* *f*

Measures 21-24: Treble clef. Measure 21: quarter note G4, quarter note A4. Measure 22: quarter note B4, quarter note C5. Measure 23: quarter note D5, quarter note E5. Measure 24: quarter note F5, quarter note G5. Bass clef accompaniment: measure 21: quarter rest, quarter note G3. Measure 22: quarter rest, quarter note A3. Measure 23: quarter rest, quarter note B3. Measure 24: quarter rest, quarter note C4. Fingerings: 1, 4, 1, 4, 3.

5 4 2 12 1 5

*calando*

This system shows the first two staves of a musical score. The upper staff contains a melodic line with fingerings 5, 4, 2, 12, 1, and 5. The lower staff provides harmonic accompaniment. The tempo marking *calando* is placed in the right-hand portion of the system.

*p* *f* *a tempo*

This system continues the musical score. The upper staff features a melodic line with a dynamic marking *p* (piano) and a fermata. The lower staff has a dynamic marking *f* (forte) and the tempo marking *a tempo*.

*p*

This system shows the third system of the score. The upper staff contains a melodic line with a dynamic marking *p* (piano) at the end. The lower staff provides accompaniment.

*f*

This system shows the fourth system of the score. The upper staff contains a melodic line with a dynamic marking *f* (forte) at the end. The lower staff provides accompaniment.

*mf*

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

This system shows the fifth system of the score. The upper staff contains a melodic line with a dynamic marking *mf* (mezzo-forte). The lower staff provides accompaniment. The system concludes with a double bar line and two measures of sustained chords, with time signatures  $\frac{4}{2}$  and  $\frac{2}{1}$  indicated above the notes.

# SONATINA XVII

Presto

*non legato*  
*p*  
1 5 4

*f*  
2 3 5 4 1

2 5 5 4 2 1 2 3 5 4 1. 5 4 2  
*p*  
*Ped.* \*

2.  
*f marc.*  
*f*  
\* 1 4 2

*Ped.* \* 1 4 2

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of eighth notes with fingerings 5, 4, 2, 1. The bass clef has a few notes, including a 'v' marking.

Second system of musical notation. Treble clef, key signature of two sharps. Fingerings 2, 5, 2, 3, 2, 1, 2, 5 are shown. A 'Ped.' marking is present in the bass staff. A 'decresc.' instruction is written in the treble staff. A double asterisk (\*) is placed below the bass staff.

Third system of musical notation. Treble clef, key signature of two sharps. Fingerings 5, 4, 2, 5 are shown. A 'p' dynamic marking is present in the bass staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. Fingerings 4, 2, 3, 4, 1, 2, 5 are shown. A 'f' dynamic marking is present in the bass staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. Fingerings 5, 4, 2, 1, 2, 5, 2, 3, 5 are shown.

Sixth system of musical notation, divided into two endings. First ending (1.) has a 'ff' dynamic marking. Second ending (2.) has a 'ff' dynamic marking. 'Ped.' markings and double asterisks (\*) are present in the bass staff.

# SONATINA XVIII

Andante quasi allegretto

The musical score consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a *Ped.* marking with an asterisk. The second system features a forte (*f*) dynamic and includes *Ped.* markings with asterisks. The third system is marked *mf* and includes a *Ped.* marking with an asterisk. The fourth system starts with a piano (*p*) dynamic and ends with a sforzando (*sfp*) dynamic, including *Ped.* markings with asterisks. The fifth system is marked *mf* and includes a *Ped.* marking with an asterisk. The sixth system is marked *p* and includes *Ped.* markings with asterisks. The score is filled with musical notation including notes, rests, slurs, and various fingerings (1-5) for both hands.

*P.d.* \* *f* *Ped.* *Ped.* \* *Ped.* \* *Ped.*

*p* *mf* \*

*f* *Ped.* \* *Ped.* \*

*p* *senza tempo* *a tempo* *p* *p* *Ped.* \*

*f* *Ped.* *Ped.* \* *Ped.* *Ped.* \*

*p* *pp* *Ped.* \* *Ped.* \*



# SONATINA XIX

Allegretto

First system of musical notation, measures 1-4. Treble clef, 2/4 time signature. Measure 1: *f*, notes G4, A4, B4, C5. Measure 2: notes D5, C5, B4, A4. Measure 3: notes G4, F4, E4, D4. Measure 4: notes C4, B3, A3, G3. Fingerings: 1, 3, 3, 3. Dynamics: *f* in measure 1, *p* in measure 3. Pedal marks: \* in measure 2, \* in measure 4.

Second system of musical notation, measures 5-8. Treble clef, 2/4 time signature. Measure 5: notes G4, A4, B4, C5. Measure 6: notes D5, C5, B4, A4. Measure 7: notes G4, F4, E4, D4. Measure 8: notes C4, B3, A3, G3. Fingerings: 1, 2, 5, 5, 1, 2, 5, 1, 2. Dynamics: *f* in measure 5. Pedal marks: Ped. \* in measure 5, Ped. \* in measure 7.

Third system of musical notation, measures 9-12. Treble clef, 2/4 time signature. Measure 9: notes G4, A4, B4, C5. Measure 10: notes D5, C5, B4, A4. Measure 11: notes G4, F4, E4, D4. Measure 12: notes C4, B3, A3, G3. Fingerings: 2, 4, 5, 2, 3, 2, 2, 1. Dynamics: *f* in measure 9, *p* in measure 11. Pedal marks: Ped. \* in measure 10, Ped. \* in measure 12.

Fourth system of musical notation, measures 13-16. Treble clef, 2/4 time signature. Measure 13: notes G4, A4, B4, C5. Measure 14: notes D5, C5, B4, A4. Measure 15: notes G4, F4, E4, D4. Measure 16: notes C4, B3, A3, G3. Fingerings: 2, 3, 3, 2, 3, 2, 4, 2. Dynamics: *pp* in measure 13. Pedal marks: Ped. \* in measure 14, Ped. \* in measure 16.

Fifth system of musical notation, measures 17-20. Treble clef, 2/4 time signature. Measure 17: notes G4, A4, B4, C5. Measure 18: notes D5, C5, B4, A4. Measure 19: notes G4, F4, E4, D4. Measure 20: notes C4, B3, A3, G3. Fingerings: 3, 3, 3, 4. Dynamics: *f* in measure 17. Pedal marks: Ped. \* in measure 17, Ped. \* in measure 19, Ped. \* in measure 20.

Sixth system of musical notation, measures 21-24. Treble clef, 2/4 time signature. Measure 21: notes G4, A4, B4, C5. Measure 22: notes D5, C5, B4, A4. Measure 23: notes G4, F4, E4, D4. Measure 24: notes C4, B3, A3, G3. Fingerings: 5, 4, 3, 1, 5. Dynamics: *p* in measure 22. Pedal marks: Ped. \* in measure 21, Ped. \* in measure 24.

First system of musical notation. Treble clef: *f*, *p*. Bass clef: *Ped.* \* *Ped.* \* Fingerings: 1, 3, 2, 5, 5, 1, 2, 3, 3, 1.

Second system of musical notation. Treble clef: *f*, *mf*. Bass clef: *Ped.* \* *Ped.* \* *Ped.* Fingerings: 2, 3, 3, 4, 5.

Third system of musical notation. Treble clef: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* Fingerings: 1, 2, 3, 1, 2, 1, 4, 1, 2, 1, 3.

Fourth system of musical notation. Treble clef: *cresc.*, *f*, *p*. Bass clef: *Ped.* \* *Ped.* \* Fingerings: 2, 1, 4, 5, 2, 1, 2, 4, 3, 1, 4, 1, 3.

Fifth system of musical notation. Treble clef: *f*. Bass clef: *Ped.* \* *Ped.* \* Fingerings: 3, 1, 2, 5, 2, 1.

Sixth system of musical notation. Treble clef: *f*. Bass clef: *Ped.* \* Fingerings: 5, 1, 2, 4, 5, 3, 3, 2.

\*1) Musical notation for a trill or ornament.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *p* (piano) in the first measure, *pp* (pianissimo) in the third measure. Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *f* (forte) in the third measure. Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Pedal marking: *Ped.* with an asterisk in the fourth measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes first and second endings. Pedal markings: *Ped.* with an asterisk in the first, second, third, and fourth measures.

# SONATINA XX

Andante con moto

First system of musical notation for the sonatina. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *mp* (mezzo-piano) in the first measure, *mf* (mezzo-forte) in the third measure. Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Second system of musical notation for the sonatina. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *f* (forte) in the second measure, *p* (piano) in the third measure. Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

3 *f* *p* *Fine* *f*  
 Ped. Ped. \* Ped. \*

*p* *f*  
 Ped. \*

*p* *cresc.*  
 Ped. \* Ped.

*f* *p* *mf*  
 Ped. \* Ped. \* Ped. \* Ped.

*p* *sfp* *p*  
 \*

5 2 1 3 5 2 1 5 3

*poco rit.* *mp*

*mf* *f.*

*p* *f* *p*

*Ped. Ped.* \* *Ped. \**

# SONATINA XXI

Allegretto moderato

*f* *p leggiero*

*Ped. \** *Ped. \**

*f* *p*

*Ped. \** *Ped.* \*

mf mp mf  
Ped. \*

mp p pp rit.  
\*

f a tempo

p pp

poco f p poco rit. a tempo  
Ped. Ped. Ped. \*

f p leggiero  
Ped. \*

21  
5  
Ped. \*

*f* *Ped.* \* *Ped.* \* *p* \*

*mf* *Ped.* \* *p* *mf* *Ped.* \* *p* \*

# SONATINA XXII

Allegro moderato

*p* *Ped.* *Ped.* \*

*p* *Ped.* \* *Ped.* *Ped.* \* *f* *Ped.* \*

*Ped.* *Ped.* *Ped.* \*

5 5 2 5 5 4 5 5 1

Ped. \* Ped. \* Ped. \*

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

*mf* *p* *cresc.*

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

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

*f* *meno f*

Ped. \* Ped. \*

3 3 br 2 2 5 3 2 2 1 3

*p* *mf*

Ped. \* Ped. \*

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

*f* *p*

2 3 1 5

Ped. Ped. \*

\*) 3 4 2 1 2 1 4 3 2 1 2 4 3 2 3 5 3 2 1 2



*p* *f*  
*Ped.* \* *Ped.* *Ped.* \* *Ped.*

*p* *f*  
*Ped.* *Ped.* *Ped.* \* *Ped.* \*

*p*  
*Ped.* \* *Ped.* \* *Ped.* \*

*f*  
*Ped.* \*

*sf* *p* *rit.* *p* *Allegro*



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

*p*

*Ped.* *Ped.* \* *Ped.* \*

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

*f*

*Ped.* *Ped.* \* *Ped.* *Ped.* *Ped.*

2 1 3 2 5 2 2 5 2 4

*Ped.* \* *Ped.* \* *Ped.* \*

4 2 3 5

*fz* *pp* *p*

*Ped.* \* *Ped.* \* *Ped.* *Ped.*

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

*f*

\* *Ped.* *Ped.* *Ped.* *Ped.* \*

## SONATINA XXIII

Andante un poco allegretto

The musical score is presented in six systems, each containing a treble and bass clef staff. The tempo is marked "Andante un poco allegretto". The piece begins with a piano (*p*) dynamic. The first system includes fingering numbers 2, 4, 3, 5, 1, 3, 3 in the treble and 2, 3, 1, 4, 3 in the bass. A pedal point is indicated with "Ped. \*". The second system features a forte (*f*) dynamic and includes fingering numbers 2, 5, 3, 1, 4, 2, 5, 4, 5, 4, 5, 3, 4, 5, 3, 2, 3 in the treble and 3, 1, 2, 1 in the bass. The third system starts with piano (*p*) and includes fingering numbers 2, 1, 5, 2, 3, 1, 4, 2 in the treble and 2 in the bass. A pedal point is marked "Ped. \*". The fourth system includes piano (*p*) and a crescendo (*cresc.*) marking, with fingering numbers 1, 4, 2, 1, 5, 3, 2, 3, 1, 3 in the treble and 1, 5, 5, 4, 1, 4 in the bass. Pedal points are marked "Ped. \*". The fifth system features forte (*f*) and piano (*p*) dynamics, with fingering numbers 3, 2, 1, 4, 3, 2 in the treble and 2, 4, 1, 3, 4, 3, 2 in the bass. A pedal point is marked "Ped. \*". The sixth system concludes the piece with a pedal point marked "Ped. \*".

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A first pedal point is marked with an asterisk (\*) at the end of the first measure. The system concludes with a piano (*p*) dynamic and a second pedal point marked with an asterisk (\*).

Second system of musical notation. The right hand features a more active melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand continues with a bass line. A first pedal point is marked with an asterisk (\*) at the beginning of the system. A forte (*f*) dynamic is indicated in the middle of the system. The system ends with a second pedal point marked with an asterisk (\*).

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line. A mezzo-forte (*mf*) dynamic is marked at the beginning of the system. A first pedal point is marked with an asterisk (\*) at the start. A second pedal point is marked with an asterisk (\*) at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line. The tempo is marked as *calando* (rushing) and then *a tempo* (returning to the original tempo). A piano (*p*) dynamic is indicated. A first pedal point is marked with an asterisk (\*) at the beginning of the system. The system ends with a second pedal point marked with an asterisk (\*).

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line. A first pedal point is marked with an asterisk (\*) at the beginning of the system. The system ends with a second pedal point marked with an asterisk (\*).

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line. A forte (*f*) dynamic is indicated at the beginning of the system. The system concludes with a first pedal point marked with an asterisk (\*) at the end.

# SONATINA XXIV

## Menuet

*mp*

*Ped.* \* \* \* *Ped.* \*

*p*

*Ped.* \* \* \* *Ped.* \*

*puccif*

*mf*

*tr.*

*p*

*Ped.* \* \*

52

5 4 2 1 2 (2 1) 3 1 4 5 4 2 1 4  
3 1 4 3 *cresc.* *f*

5 4 2 3 1 2 1 2 5 4 3 *f* *decresc.*

*mp* *mp*  
3 *Ped.* \* *Ped.* \*

*poco f* *poco f*  
*Ped.* \* *Ped.* \*

*p* *p*  
*Ped.* \* *Ped.* \*

*poco f* *poco f*  
*Ped.* \*

# SONATINA XXV

Allegro

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a mezzo-forte (*mf*) dynamic. The first measure contains a triplet of eighth notes. The second measure has a fermata over a quarter note. The third measure has a first finger fingering (1) under a quarter note. The fourth measure has a fermata over a quarter note. The fifth measure has a triplet of eighth notes with a fermata. The sixth measure has a fourth finger fingering (4) under a quarter note. The seventh measure has a second finger fingering (2) under a quarter note. The eighth measure has a triplet of eighth notes with a fermata. The bass clef part has a first finger fingering (1) under a quarter note, a third finger fingering (3) under a quarter note, and a fifth finger fingering (5) under a quarter note.

Second system of musical notation. The treble clef part continues with a first finger fingering (1) under a quarter note, a fermata over a quarter note, a fermata over a quarter note, a fifth finger fingering (5) under a quarter note, a first and fourth finger fingering (1 4) under a quarter note, a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, and a triplet of eighth notes with a fermata. The bass clef part has a fourth finger fingering (4) under a quarter note, a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a fourth finger fingering (4) under a quarter note, a second finger fingering (2) under a quarter note, and a fourth finger fingering (4) under a quarter note. A *crescendo* marking is present in the final measure.

Third system of musical notation. The treble clef part has a fourth finger fingering (4) under a quarter note, a first finger fingering (1) under a quarter note, a triplet of eighth notes with a fermata, a fourth finger fingering (4) under a quarter note, a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a triplet of eighth notes with a fermata, a first and fourth finger fingering (1 4) under a quarter note. The bass clef part has a third finger fingering (3) under a quarter note, a second finger fingering (2) under a quarter note, a *poco* dynamic marking, an *a* dynamic marking, and a *poco* dynamic marking. A fifth finger fingering (5) is shown under a quarter note.

Fourth system of musical notation. The treble clef part has a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, a first finger fingering (1) under a quarter note, a triplet of eighth notes with a fermata, a fifth finger fingering (5) under a quarter note, a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a triplet of eighth notes with a fermata, a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, a triplet of eighth notes with a fermata. The bass clef part has a first finger fingering (1) under a quarter note, a third finger fingering (3) under a quarter note, a fourth finger fingering (4) under a quarter note, a *f* dynamic marking, a *p* dynamic marking, and a *p* dynamic marking. Pedal markings (*Ped.*) are present under the first, third, and fifth measures. An asterisk (\*) is placed under the third measure.

Fifth system of musical notation. The treble clef part has a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, a first finger fingering (1) under a quarter note, a second finger fingering (2) under a quarter note, a first finger fingering (1) under a quarter note. The bass clef part has a first finger fingering (1) under a quarter note, a *f* dynamic marking, and a first finger fingering (1) under a quarter note. An asterisk (\*) is placed under the first measure.

Sixth system of musical notation. Treble clef part starts with a fermata over a quarter note, followed by a first finger fingering (1) under a quarter note, and a triplet of eighth notes with a fermata. The bass clef part has a first finger fingering (1) under a quarter note.

etc. sempre simile

4 1 3 1 2 1 *sf. sf.* *f.* Ped. \*

1 4 2 4 1 2 1 5 2 3 1 2 3 Ped. \* Ped. \* Ped.

2 3 4 3 2 1 2 3 1 2 3 5 *mf* Ped. \*

1 4 1 2 3 1 4 1 3 *crescendo* Ped. \*

5 1 4 3 1 3 1 *poco a poco* Ped. \*

2 1 3 1 2 1 3 1 *p.* Ped. \* Ped. \*



*f* *Ped.* \*

*p* *Ped.* \*

*crescendo* *f* *Ped.* \*

*sf sf* *Ped.* \*

*f* *Ped.* \*

*Ped.* \*

*Ped.* \*

*ff* *Ped.* \*

\*)

# SONATINA XXVI

Andantino quasi un poco allegretto

5 4 1 3 4 5 3 4 2 3 1 3 2 1 4 2  
4 1 2 1 2 1 5  
*p* *f* Ped. \*

4 2 2 3 4 2 4 2  
3 1 4 1 7  
*p* *f* Ped. \*

5 4 3 3 2 1 3 1 4 4  
2 1 2 1 4  
*p* *pp* *p* Fine Ped. \*

1 2 1 5 5 4 2 3 3 4 2  
1 4 1 3 3 4 2  
*f* *p* Ped. \* Ped. \* Ped. Ped. Ped.

1 4 2 1 3 2 3 2 1 3 2 3 2 1 3 3 1 3  
*quasi cadenza* \*

1 5 1 2 5 4  
*p* *a tempo* *f*  
*come sopra*  
 Ped. \*

*p*  
 Ped. \* Ped. \* Ped. \*

*f* *p* *mf*  
 Ped. \* Ped. \*

*p*  
 Ped. \* Ped.

*f*  
 Ped. \* Ped. \* Ped. \*

*p* *calando* *a tempo*  
 D. S. al Fine  
 Ped \*

# SONATINA XXVII

Un poco allegretto 5

*p grazioso*

*f*  
*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped.*

*mf*  
*Ped.*

*Ped. \** *Ped.* *Ped.*

*poco rit.* *p* *a tempo*

*f*  
*Ped. \**

\*)

\*\*)

Musical notation for the first system, featuring a treble and bass staff with various notes and rests.

*Ped.* \* *Ped.* \* *Ped.* \*

Musical notation for the second system, including dynamic markings *mf* and *poco legato*.

Musical notation for the third system, showing fingerings and articulation marks.

Musical notation for the fourth system, including dynamic markings and a *Ped.* instruction.

Musical notation for the fifth system, including the marking *poco rit.*

Musical notation for the sixth system, including dynamic markings *p* and *a tempo*.

Musical notation for the first system, consisting of two staves (treble and bass). The music includes various note values, rests, and articulation marks. A dynamic marking of *f* is present in the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \*

Musical notation for the second system, consisting of two staves (treble and bass). The music includes various note values, rests, and articulation marks.

*Ped.* \*

# SONATINA XXVIII

Tempo di Minuetto

Musical notation for the first system of the Minuetto section, consisting of two staves (treble and bass). The music includes fingerings (1, 5, 2, 1, 3, 5, 3, 2, 4) and a dynamic marking of *f*.

Musical notation for the second system of the Minuetto section, consisting of two staves (treble and bass). The music includes fingerings (3, 2, 5, 1, 5, 2, 3, 1, 5, 2, 5, 1, 5, 1, 2, 4, 5) and a trill (tr) in the treble staff.

Musical notation for the third system of the Minuetto section, consisting of two staves (treble and bass). The music includes first and second endings (1., 2.) and fingerings (4, 1, 3, 4, 5, 2, 3, 4, 5).

*Ped.* \* *Ped.* \* 2 3 4 5

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

4 1

Ped. \*

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

2 3 1 2 1 1 1

Ped. \*

4 1 3 br 1. 2. Fine

2 4 3 2

Ped. \* Ped. \*

mf 3 \*<sup>1</sup>/<sub>2</sub> br 1 \* br 3 1 3 4

Ped. \* Ped. \* Ped. \*

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

5 3

Ped. \* Ped. \*

\*<sup>1</sup>/<sub>2</sub>

3 2 3 1 3 5 4 3 2

*mf*

*Ped.* \* *Ped.* \*

2 3 3 2 2 1 4

*Ped.* \*

2 3 3 3

*mf*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

5 4 5 4

*Ped.* \* *Ped.* \*

D. C. al Fine



# SONATINA XXIX

Allegretto

*mf dolce*

*p cresc.*  
*Ped. \**

*f rit. p*

*f a tempo p*  
*Ped. \**

*f*

*Ped. \**

*\*) 4 3 2 1 etc. sempre simile*

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

2

*P. d.* \*

4

*mf*

*cresc.*

*f*

*p*

*Ped.* \*

*mf*

*cresc.*

*f*

*Ped.*

*p*

*f*

*p*

*Ped.* \*

3213

*pp*

*Ped.* \*

4 4 2 3 3 1 5

*mf dolce*

2 4

3 3 2 3 5 3

*p cresc.*

Ped. \*

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

*f rit. p*

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

*f p*

Ped. \*

2 4 1 1 5

*f*

3 5 2

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

*p f*

Ped. \*

# SONATINA XXX

Andante un poco allegretto

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*, *f*, *p*, *cresc.*. Fingerings: 4, 5, 4, 4, 4, 3, 4, 3, 1, 3, 2, 3, 1, 3, 1. Pedals: Ped. \* (twice). A star symbol is present below the first measure.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings: 2, 1, 2, 5, 1, 3, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 1, 15. Pedals: Ped. \* (twice). A star symbol is present below the second measure.

Third system of musical notation. Treble and bass staves. Dynamics: *calando*, *p*, *mp*, *a tempo*. Fingerings: 5, 4, 5, 3, 2, 1, 5, 3, 2, 1. Pedals: Ped. \* (twice). A star symbol is present below the first measure. The instruction "come sopra" is written above the final measure.

Fourth system of musical notation. Treble and bass staves. Dynamics: *legato*, *mf*. Fingerings: 2, 3, 1, 1, 7, 7. A star symbol is present below the first measure.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. Fingerings: 2, 2, 1, 4, 3. Pedals: Ped. \* (twice). A star symbol is present below the second measure.

# SONATINA XXXI

Allegretto

*non legato*

1 *mf* 2 3 4 5 1 3 2 1 5 1 5 1 3 3 4 1 3

*p* *f p* *f p* *f*  
Ped. \* Ped. \* Ped. \*

*f* Ped. \* 3/4 1/5 2/4

*f* Ped. \*

*f* Ped. \*

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

1 3 2 3 1

4 2 1

*mf*

*p* *f* *p*

Ped. \*

*f* *p* *f*

Ped. \* Ped. \*

1 3 2 1 5 1 5 1 2 5 4

1 3 (2) 2 1 (2 1)

5 2

Ped. \*

# SONATINA XXXII

Rondeau.

Andante con moto, quasi mezzo allegretto

First system of musical notation, piano (*p*) dynamics. Includes fingerings: 3, 2, 3, 5, 5, 3, 5, 4.

Second system of musical notation, forte (*f*) dynamics. Includes fingerings: 3, 2, 2, 1, 4, 1, 3, 2, 4, 5, 1, 4, 2, 5. Includes *Ped.* and *w* markings.

Third system of musical notation, forte (*f*) dynamics. Includes fingerings: 3, 1, 2, 4, 3, 2, 5, 5, 5, 4, 3. Includes *Ped.* and *w* markings.

Fourth system of musical notation, piano (*p*) dynamics. Includes fingerings: 3, 3, 3, 1, 3, 2, 1, 2, 1, 3, 3, 3, 2. Includes *Ped. \** marking.

Fifth system of musical notation, fortissimo (*fp*) dynamics. Includes fingerings: 1, 3, 4, 1, 4, 1, 4, 2. Includes *Ped. \** markings.

Sixth system of musical notation, mezzo-forte (*mf*) dynamics, labeled *quasi cadenza*. Includes fingerings: 3, 1, 4, 2, 1, 3, 3, 5, 1, 4. Includes *w* markings.

\*) ossia



1 4 2 1 3 1 4 2 3

*rit.* *p a tempo*

*f* *Ped.* \*

*p* *f* *p*

1 5 5 4 5

*f* *f* *p*

3 2

4 2 1 4 4 5 4 2 3 3

*f* *p* *fp*

3 2

First system of musical notation. Treble and bass staves. Treble staff contains triplets and slurs. Bass staff contains chords and slurs. Dynamics: *fp*, *f*, *p*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 3, 3, 3, 4, 5, 2, 4, 3, 5, 1, 5, (4), 4, 1, 3, 1, 3, 5, 2.

Second system of musical notation. Treble and bass staves. Treble staff contains slurs and accents. Bass staff contains chords and slurs. Dynamics: *f rit.*, *p a tempo*. Pedal marking: *Ped.* with asterisk. Fingering numbers: 2, 3, 2, 3.

Third system of musical notation. Treble and bass staves. Treble staff contains slurs and accents. Bass staff contains chords and slurs. Dynamics: *f*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains slurs and accents. Bass staff contains chords and slurs. Dynamics: *p*, *f*. Pedal marking: *Ped.* with asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff contains slurs and accents. Bass staff contains chords and slurs. Dynamics: *p*, *f poco rit.*

Footnote musical notation: *\*)* followed by a short musical phrase with a slur and a fingering number 4.

# SONATINA XXXIII

Allegro

First system of musical notation. Treble clef starts with a forte (*f*) dynamic. The bass clef has a '2' below it. Fingerings include 5, 3, 3, and 5.

Second system of musical notation. Treble clef has fingerings 1 2 3 1 3 4 2 5 4 3 5. Bass clef has a '2' below it.

Third system of musical notation. Treble clef has fingerings 4 3 4 3 1 1 4. Bass clef has a '3' below it and a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation. Treble clef has fingerings 1 4 1 4 1 4 1 3 2 1 1 5 2. Bass clef has a '5' below it and a piano (*p*) dynamic marking.

Fifth system of musical notation. Treble clef has fingerings 2 5 1 4 1 4 3 5 3 1 2 1 5 3. Bass clef has a '1' below it and a mezzo-forte (*mf*) dynamic marking. The word 'crescendo' is written above the staff.

Sixth system of musical notation. Treble clef has fingerings 4 3 3 1 4 2 1 2 4 2 3 5. Bass clef has a '2' below it and a piano (*p*) dynamic marking. The word 'ritardando' (*rit.*) is written below the staff.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

*Ped.* \*

Musical notation for the second system, including fingerings (3, 2, 1, 4) and dynamics (*p*).

Musical notation for the third system, including dynamics (*f*) and pedal markings.

*Ped.* \*

*Ped.* \*

Musical notation for the fourth system, including dynamics (*p*, *f*) and fingerings (5, 4, 3, 2, 1, 5, 4).

*Ped.* \*

*Ped.* \*

Musical notation for the fifth system, including dynamics (*mp*) and fingerings (3, 2, 1, 4, 5).

Musical notation for the sixth system, including dynamics (*cresc.*) and fingerings (1, 4, 2, 5).

First system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The right hand features a melodic line with slurs and fingerings (1, 4, 5, 5, 1, 2). The left hand provides a bass accompaniment with fingerings (2, 1). Dynamics include *f* and *mf*.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The right hand has a melodic line with slurs and fingerings (1, 5, 2, 2, 1, 4, 1, 4). The left hand has a bass line with fingerings (1, 2) and dynamics *mf* and *p*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The right hand has a melodic line with slurs and fingerings (4, 5, 4, 4, 3, 5, 3). The left hand has a bass line with fingerings (2, 1) and dynamics *p* and *f*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The right hand has a melodic line with slurs and fingerings (3, 5, 1, 2, 3, 1, 3). The left hand has a bass line with fingerings (1, 2) and dynamics *f*.

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

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

First system of musical notation. Treble clef, key signature of one flat. Fingerings: 1 5, 2 1, 1 3, 1 2, 1 3, 1 4, 1 4. Bass clef.

Second system of musical notation. Treble clef. Dynamics: *f*, *p*, *mf*, *f*. Performance instruction: *calando*. Fingerings: 1 4, 1 3, 2 1, 3, 3, 4, 2. Bass clef. Pedal markings: 3, 4, 3.

Third system of musical notation. Treble clef. Dynamics: *p*, *f*. Performance instruction: *a tempo*. Fingerings: 4, 3, 4, 2, 1, 2 4, 2 3, 4 2. Bass clef. Pedal marking: *Ped.* \*

Fourth system of musical notation. Treble clef. Fingerings: 3, 2, 5, 3, 2, 5, 2, 1. Bass clef. Pedal marking: *Ped.* \*

Fifth system of musical notation. Treble clef. Dynamics: *p*, *f*. Fingerings: 4, 4, 2, 1, 2, 4, 2, 3, 4, 2. Bass clef. Pedal markings: *Ped.* \*, *Ped.* \*

Sixth system of musical notation. Treble clef. Dynamics: *p*. Fingerings: 5, 3, 4, 2. Bass clef. Pedal markings: *Ped.* \*, *Ped.* \*

## SONATINA XXXIV

Presto

*f non legato*

*p*

*f*

*p giocoso*

4 1 2<sup>1</sup> 2 5 2 4 2 5 4 3 5 1 2 3

*cresc.*

2 1 5 1 (2<sup>1</sup>) 1 2 1 3 1 2 4 1 4

*p*

*Ped. Ped.* \*

3 1

*rit.*

*non legato*

*f a tempo*

*p*

1 3 2 1 5 4 1 2 1 4

*p*

*Ped. \**

*Ped. \**



Musical notation for the first system, featuring treble and bass staves with various notes and rests.

*Ped. \** *Ped. \**

Musical notation for the second system, including fingerings (5, 2, 3, 2, 3, 1, 2, 4) and dynamics (*pp poco rit.*).

Musical notation for the third system, including dynamics (*f*) and articulation (*non legato*, *a tempo*).

Musical notation for the fourth system, including dynamics (*p*).

Musical notation for the fifth system, including dynamics (*f*) and pedal markings.

*Ped. \** *Ped. \**