

40 Mus. pr.

20485

Sammlung
Sermischser Clavier- und Gesangstücke

für

geübte und ungeübte Spieler.

Der

regierenden Herzogin von Gotha und Altenburg

gewidmet

von

Georg Bendt,

Herzogl. Sachsen-Gothaischen Capelldirector.

Erster Theil.

Neue vermehrte Ausgabe.

Leipzig,

im Schwickerischen Verlage.

143 A

* Beigekunden 4 Stucke des Kl.-Quintette
(1780)



000000000000000000000000

000000000000000000000000

B o r b e r i c h t.

Hier übergebe ich dem musikalischen Publicum den ersten Theil meiner ihm versprochenen Clavierstücke. Ich bin weit entfernt mir zu schmeicheln, daß alles, was dieser Theil enthält, Allen gefallen sollte, da ich nichts für Alle; sondern etwas für jeden zu setzen gesucht habe. Ein jeder überschlage also was nicht für ihn ist, und suche das seinige. Wer die Stücke gehörig vorträgt, und doch nichts nach seinem Geschmacke findet, den beklage ich — der beklage mich, wollte ich sagen. Die Sonate aus dem C moll, habe ich hauptsächlich für das Clavier, oder für die wenigen Spieler gesetzt, die den Vorzug kennen, den dieses Instrument, im Ausdruck, vor dem Flügel hat *) Die erste Sonate aus dem G. hat eine vierstimmige Begleitung von 2 Violinen, der Bratsche und dem Violoncell, wodurch sie eine harmonische Zierde erhält. In dem zweyten Theile wird auch einiges für den Gesang geliefert.

Georgenthal bey Gotha
im May 1780.

Georg Benda.

*) Man höre, um von dieser Wahrheit ganz innig überzeugt zu seyn, C. P. E. Bach in Hamburg.

Nachstehende Musikalien sind bey mir in Menge zu haben.

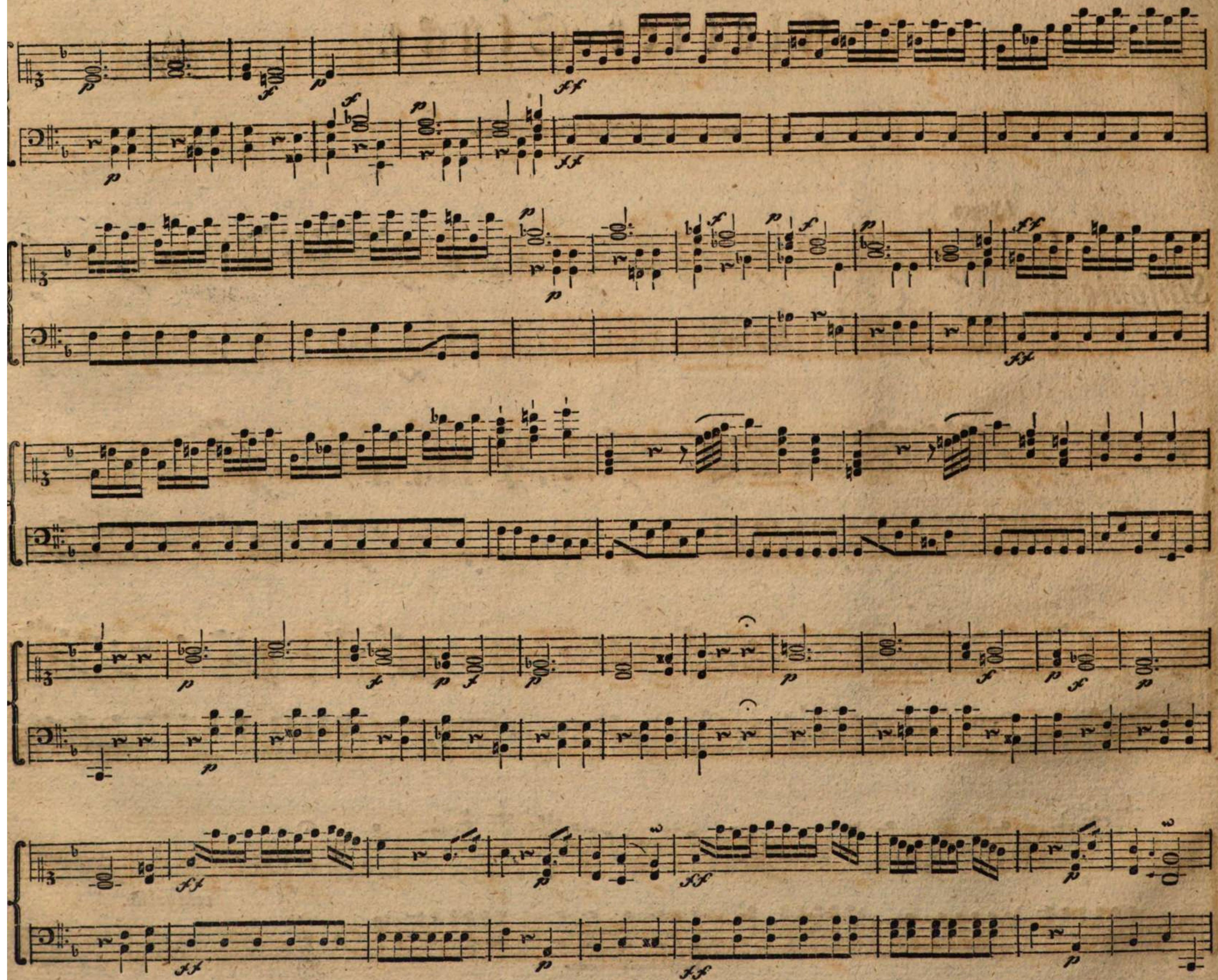
- A**lmanach (musikal.) für Deutschland auf das Jahr 1782. à 12 gr. 83. u. 84. à 16 gr.
Amors Guckkasten, eine komische Operette von Michaelis, in Musik gesetzt von C. G. Neese. Øfol. 1 Thlr.
- Almynts Klagen über die Flucht der Salage. Eine Cantate für die Distantstimme, begleitet von 2 Waldh. 2 Flöten, 2 Violinen, Bratsche und Bass, v. G. Benda. Øfol. 16 gr.
- Ariadne auf Naxos, eine Cantate, von Hr. von Gerstenberg, in Musik gesetzt von J. Fr. Reichardt. Øfol. 3 Thlr.
- Ariadne auf Naxos. Ein Duodrama von Hr. Brandes. In Musik gesetzt und nach der neuesten verbesserten Partitur für das Clavier eingerichtet, v. G. Benda. Øfol. 20 gr.
- Ariane à Naxos, Duodrama de Mr. Brandes. Mis en musique et arrangé pour le Clavecin, de George Benda. Øfol. 20 gr.
- Ariadne auf Naxos, ein Duodrama von Georg Benda, vollständigere und verbesserte Partitur. Øfol. 3 Thlr.
- Ariane à Naxos. Duodrame par George Benda en Partition complète et revue par l'auteur. Øfol. 3 Thlr.
- Avison's, Karl, Versuch über den musikalischen Ausdruck. Aus dem Engl. 8. 6 gr.
- Bachs, C. P. E. Versuch über die wahre Art das Clavier zu spielen, mit Exempeln und achtzehn Probestücken in sechs Sonaten erläutert. 2 Theile. 2te Aufl. 4. 6 Thlr.
- vier Orchester-Sinfonien mit zwölf obligaten Stimmen, Sr. Königl. Hoheit Friedr. Wilhelm Prinzen von Preußen gewidmet. Fol. 3 Thlr.
- Der Barbier von Sevilla, eine komische Oper in vier Akten, in Musik gesetzt von Fr. Ludw. Benda. Øfol. 1 Thlr.
- Die Befreyung Israels, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klavier herausgegeben von Joh. Heinr. Rolle. Øfol. 1 Thlr.
- Benda, Georg, Sei Sonate per il Cembalo Solo. Øfol. 1 Thlr. 8 gr.
- II Concerti per il Cembalo accompagnati da due Violini, Viola e Violoncello. Øfol. 1 Thlr. 16 gr.
- Concertino par il Cembalo, accompagnato da due Violini, Viola e Violoncello. Øfol. 16 gr.
- Benda, Fr. Ludw. drey Violinen-Concerne. Fol. 2 Thlr.
- Burney, C. Abhandlung über die Musik der Alten, mit Anmerkungen von J. J. Eschenburg. 4. 1 Thlr. 12 gr.
- Stabat mater, oder Pasions-Cantate, mit der deutschen Parodie des Hrn. Klopstock, in einem Clavierauszeuge, von J. B. Pergolessi. 4. 16 gr.
- Pasions-Cantate nach der Poesie des Hrn. Buschmann, componirt von G. A. Homilius. Øfol. 3 Thlr.
- Cantaten u. Arien verschiedener Dichter, in Musik gesetzt v. J. A. Hiller. 4. 1 Thlr. 12 gr.
- Ephalus und Prokris. Ein Melodrama von R. M. Raumler, im Clavierauszeuge von Reichardt. Øfol. 1 Thlr. 4 gr.
- Canzonette des Hrn. Abt Metastasio: ecco quel fiero istante, für eine Soprano Stimme mit Begleitung des Claviers und zweier Violinen, componirt von J. A. Raumann. 4. 8 gr.
- Collezione di Arie italiane, composte da Georgio Benda. 2 Tom. Øfol. 4 Thlr.
- Dorfgalla, eine komische Operette von Herrn Gotter, in Musik gesetzt von Anton Schweizer. Øfol. 1 Thlr. 16 gr.
- Die Einsprüche, eine komische Operette von Michaelis, in Musik gesetzt von Neese. Øfol. 1 Thlr. 12 gr.
- Fremdmäurerlieder mit neuen Melodien, von J. A. Raumann. 4. 12 gr.
- Grefslar, Salomon, sechs Sonaten für das Clavier. Øfol. 1 Thlr.
- Des Hrn. Gretri Semire und Azor, eine komische Operette in vier Akten, mit einer deutschen Uebersetzung in einem Clavierauszeuge herausgegeben von Joh. A. Hiller. 1 Thlr. 16 gr.
- Händels, G. Fr. Te Deum laudamus mit dem lateinischen Texte unterlegt und zur Kirchenmusik eingerichtet, von J. A. Hiller. Øfol. 2 Thlr. 6 gr.
- Häslers, Joh. Wilh. sechs Sonaten fürs Clavier. Øfol. 1 Thlr.
- — Neue Sonaten fürs Clavier, oder Pianoforte, nebst einem Anhange von einigen Liedern und Handstücken. Øfol. 1 Thlr. 8 gr.
- — leichte Sonaten fürs Clavier. Øfol. 1 Thlr. 6 gr.
- — Clavier- und Singstücke verschiedener Art. Øfol. 1 Thlr. 6 gr.
- Haydn, des Hrn. Joseph, Pensionsmusik des Stabat mater, mit einer deutschen Parodie in einem klaviermäßigen Auszuge herausgegeben v. J. A. Hiller. Øfol. 2 Thlr.
- Herrmanns Tod, ein musikalisches Drama nebst einigen Liedern, aufs Clavier gesetzt von J. H. Rolle. Øfol. 1 Thlr. 16 gr.
- Der Holzhauer, oder die drey Wünsche. Eine komische Operette im Clavierauszeuge mit Begleitung einiger Instrumente von G. Benda. Øfol. 1 Thlr. 12 gr.
- Horatii Carmen ad Aelium Lamiam. Ode des Horaz, in Musik gesetzt von J. A. Hiller. Øfol. 8 gr.
- Idamant, oder das Gesübbe, ein musical. Drama, in Musik gesetzt und als ein Auszug zum Singen beym Claviere, nebst einer Sonate, von J. H. Rolle. Øfol. 1 Thlr. 16 gr.
- Ino. Ein musikalisches Drama von Brandes, mit Musik von Joh. Friedr. Reichardt. Øfol. 1 Thlr. 8 gr.
- Neue Kirchenmusik bestehend in dem 23sten Psalm mit vier Singestimmen, Orgel und einer willkürlichen Begleitung von verschiedenen Instrumenten, gesetzt von J. H. Knecht. Øfol. 1 Thlr. 4 gr.
- Lieder mit Begleitung des Fortepiano von Holzer. 4. 10 gr.
- Funzig geistliche Lieder für Kinder, mit Claviermäßig eingerichteten Melodien, nebst Begleitung der Violinstimme, von J. A. Hiller. 4. 1 Thlr. 6 gr.
- Medea, im Clavierauszeuge, der Dialog von Gotter, in Musik gesetzt von Georg Benda. Øfol. 20 gr.
- Meefens, C. G. zwölf Klaviersonaten. Fol. 1 Thlr. 12 gr.
- — sechs neue Klaviersonaten, nebst Veränderungen über die Melodie der Romanze aus der Jubelhochzeit: Kunz fand einst einen armen Mann ic. und über ein bekannetes Arioso. Fol. 1 Thlr. 8 gr.
- Die Pilgrime beym heiligen Grabe, ein Oratorium von Hasse, in Clavierauszug gebracht von J. A. Hiller. Øfol. 1 Thlr. 8 gr.
- Poltis oder das gerettete Troja, eine Operette in drey Akten, in Musik gesetzt von J. A. Hiller. 4. 1 Thlr. 8 gr.
- Pygmalion, ein Monodrama von J. J. Rousseau, nach einer neuen Uebersetzung mit musikalischen Zwischensätzen begleitet, und für das Clavier ausgezogen von G. Benda. Øfol. 12 gr.
- Reichard, G. F. Concerto per il Clavicembalo accompagnato da due flauti-traversi, due Violini, Viola e Basso. Fol. 1 Thlr.
- Sammlung italienischer Arien, mit unterlegtem Clavierauszeuge, von Georg Benda. Øfol. 2 Theile. 4 Thlr.
- Sammlung vermischter Clavierstücke, für geübte und ungeübte Spieler, von G. Benda, 1ste, 2te, 3te Samml. Øfol. à 1 Thlr. 4te Samml. 20 gr.
- Scheibe, Joh. Ad. Über die musikalische Composition, die Theorie, Melodie und Harmonie. Mit Notentafeln. 4. 3 Thlr. 12 gr.
- Schmidtchen, M. C. B. Kurzgefasste Ansangsgründe auf das Clavier für Ansänger. 4. 8 gr.
- Sophonisbe. Ein Monodrama von Meissner. In Musik gesetzt und für das Clavier eingerichtet von C. G. Neese. Øfol. 1 Thlr.
- XII. Variations pour le Clavecin ou Pianoforte par I. H. Knecht. Øfol. 4 gr.
- Wechselgesang der Miriam und Debora, aus dem zehnten Gesange der Klopstockischen Messiaade, in Musik gesetzt und Hrn. Hofrat Wieland zugeeignet von J. H. Knecht. Øfol. 10 gr.
- Des Hrn. Wieland Alceste, ein Singspiel in fünf Aufzügen, in Musik gesetzt von Anton Schweizer. Øfol. für den Pränumerationspreiß 3 Thlr. 8 gr.

Klavier - Stücke.

Allegro.

Sinfonia.

The sheet music consists of six staves of musical notation for piano. The first two staves are in common time (indicated by '3') and minor key (indicated by a flat symbol). The third and fourth staves are in common time and major key (indicated by a sharp symbol). The fifth and sixth staves are also in common time and major key. The music features various dynamics such as *p*, *f*, and *ff*. The notation includes eighth and sixteenth note patterns, as well as rests. The piece concludes with the instruction *volti subito.*



3

volti.

11146049

Andante mesto.

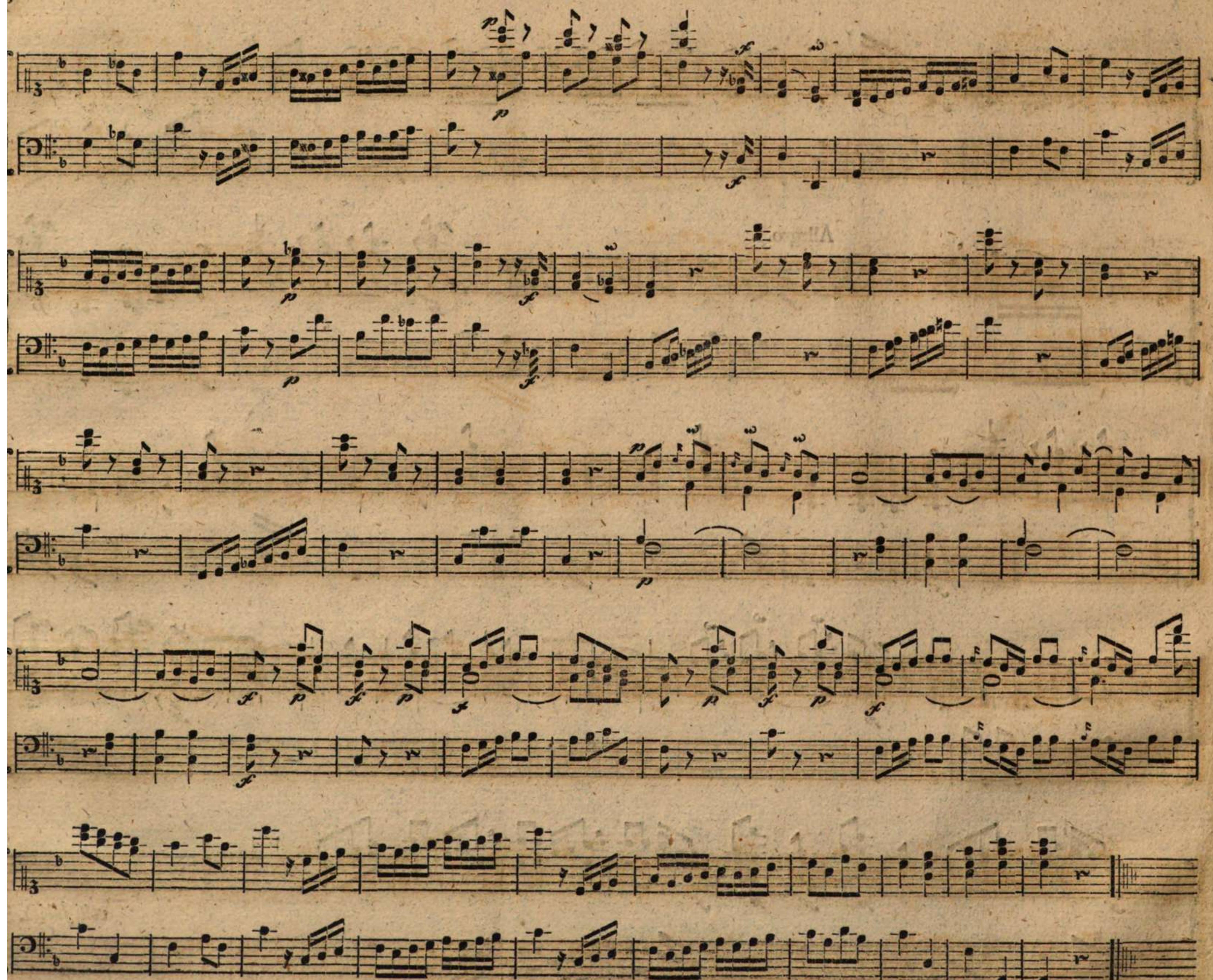
Sempre piano.

The musical score consists of ten staves of music. The top staff begins with a bass clef, a key signature of three flats, and a common time signature. It features a continuous eighth-note pattern with various rests and dynamic markings, including a prominent instruction '*Sempre piano.*' in cursive script. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. It also contains a continuous eighth-note pattern with rests. Subsequent staves follow a similar pattern, alternating between bass and treble clefs and maintaining the same key signatures and time signatures. The music is characterized by its rhythmic density and the use of eighth notes throughout.

10

Allegro.

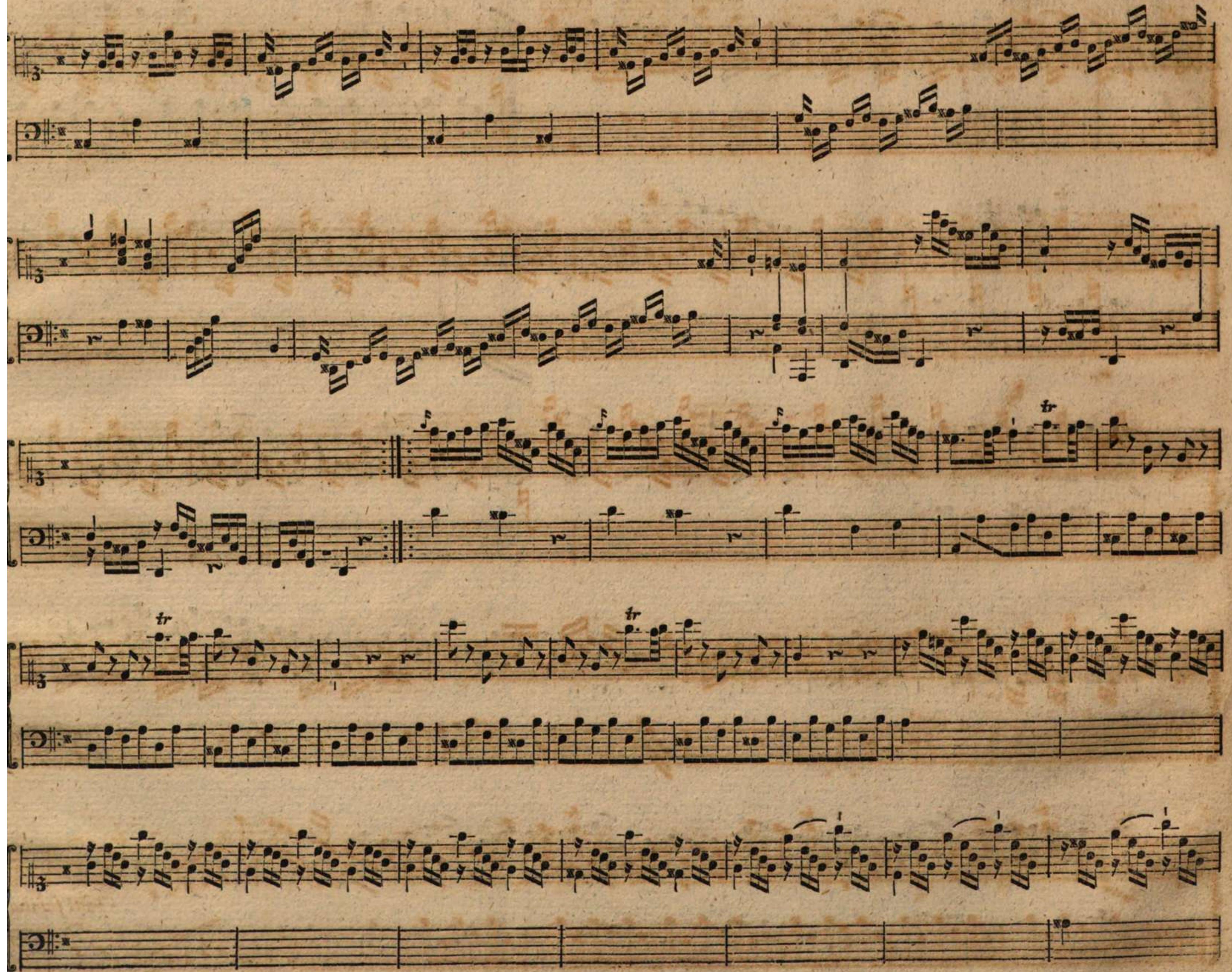
volti subito.

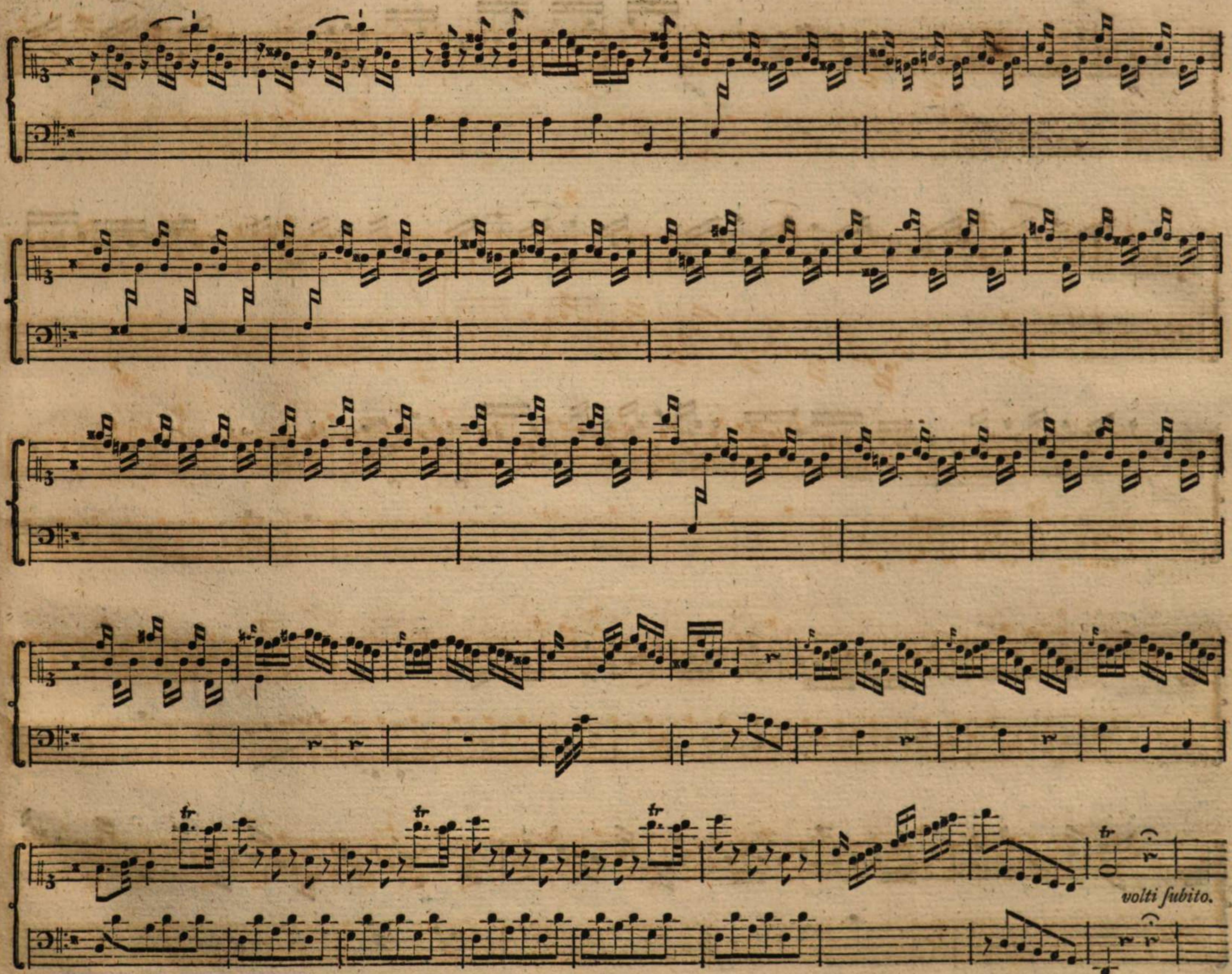


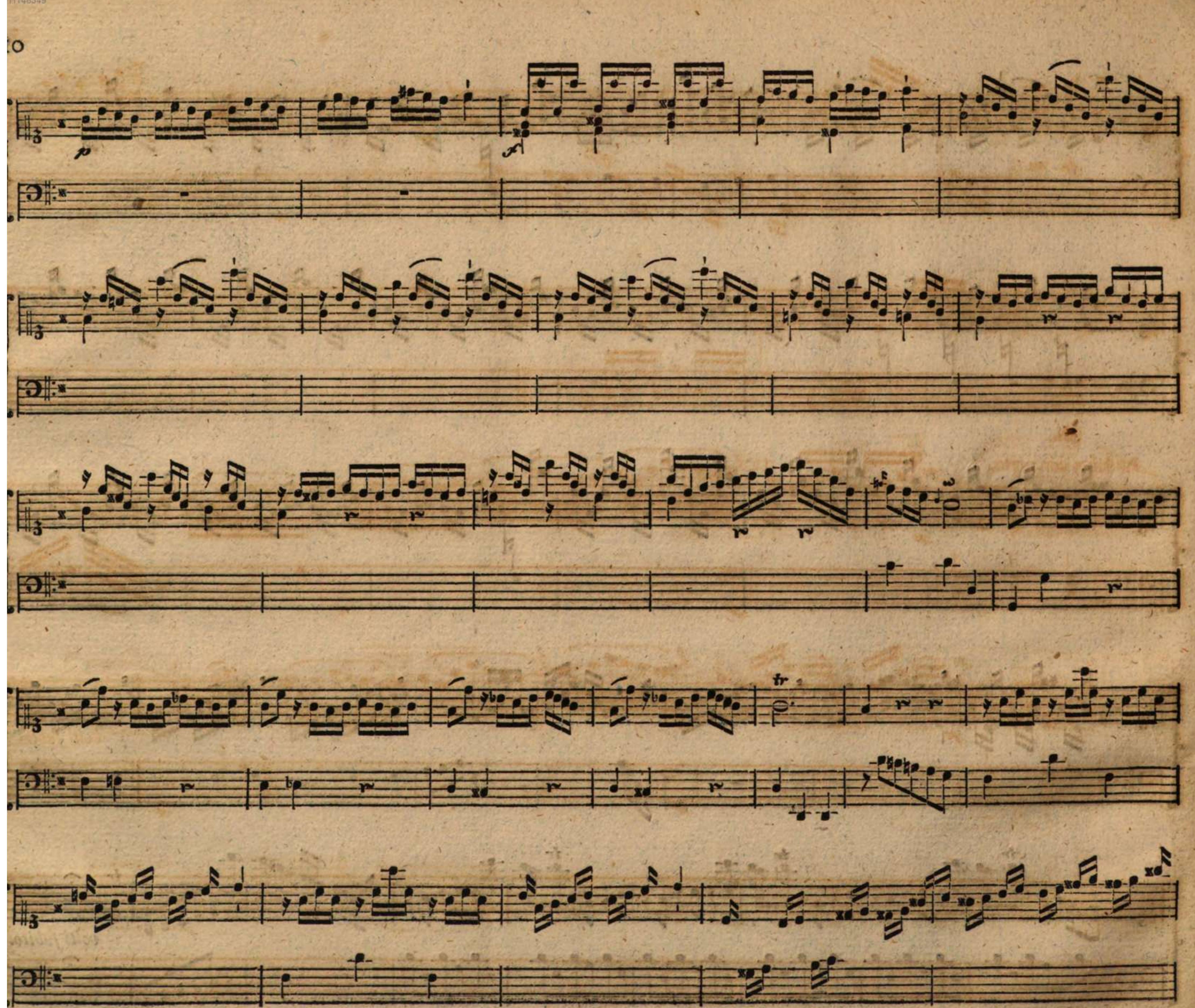
Allegro.

Sonata I.

volti presto.









Andante con moto.



volti subito.



A handwritten musical score for two staves, likely for a harpsichord or organ. The music consists of five measures. Measures 12 and 13 feature sixteenth-note patterns in common time. Measure 14 begins with a bass note followed by eighth-note pairs. Measure 15 concludes with a bass line and a treble line ending with a fermata. The score is written on aged paper.

12

13

14

15

alla seconda volta.

Allegro affai.

13

13

volti subito.

A page of handwritten musical notation on five staves. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measures are separated by vertical bar lines. The first staff begins with a treble clef, the second with a bass clef, and the third with a soprano clef. Measure numbers 100, 105, 110, and 115 are written above the staves. The music consists of six measures of notes, followed by a repeat sign with a 'D' (Dame) and another section of six measures.

This page contains six systems of musical notation, each consisting of four measures. The notation is handwritten on five-line staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The key signature for both staves is one sharp. The notation includes vertical stems, horizontal strokes, and various rests. There are also some dynamic markings and small numbers placed within parentheses below the bass staff.

Rondeau.

Andante.

Sonatina

I.

Senza tempo.

Andantino.

Sonatina II.

Allegro.

Sonatina *III.*

Il Fine.

da Capo.

Mezzo allegro.

Sonatina

IV.

da Capo.

11146048

Variaz.

100

101

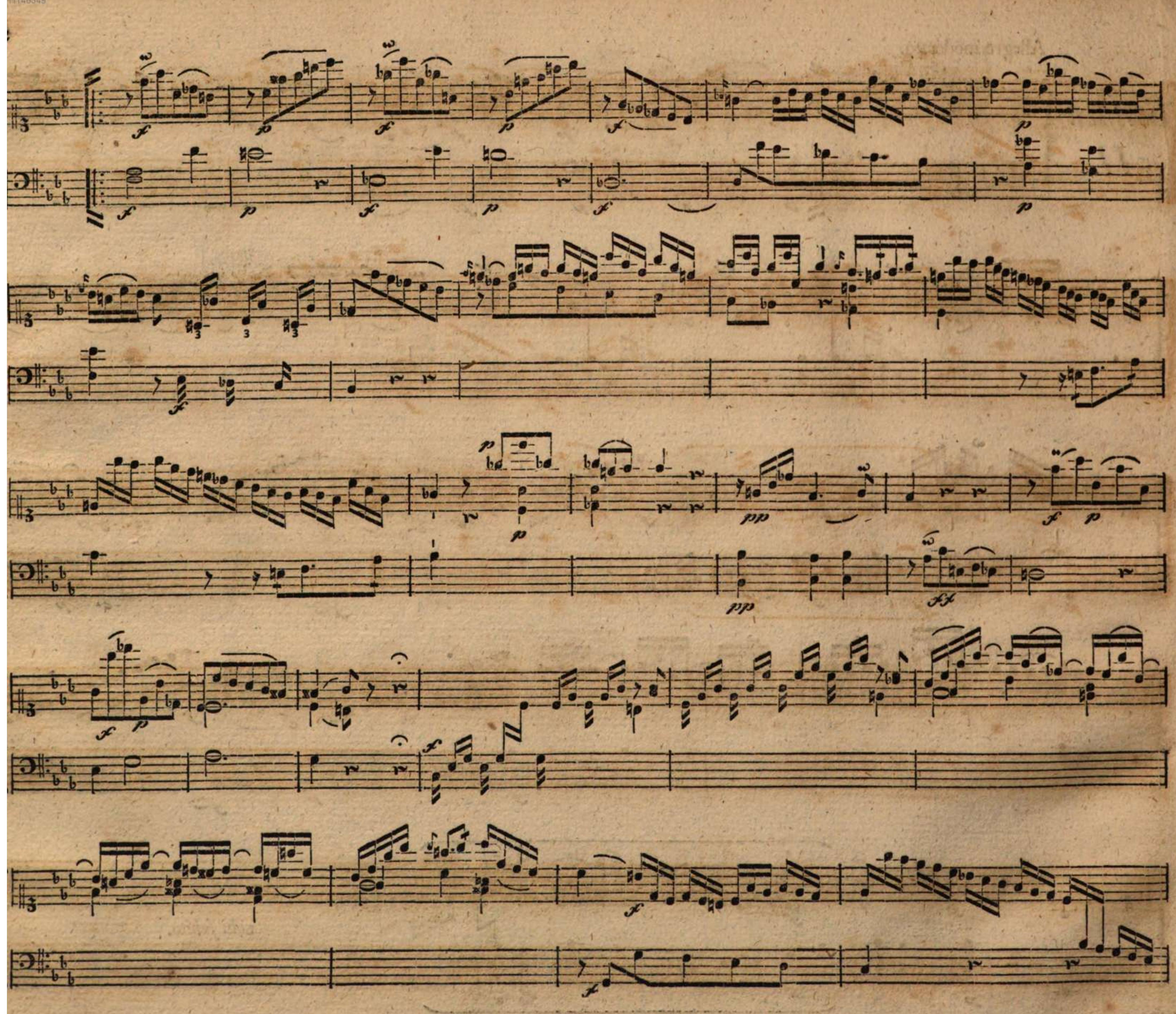
da Capo.

Allegro moderato.

Sonata

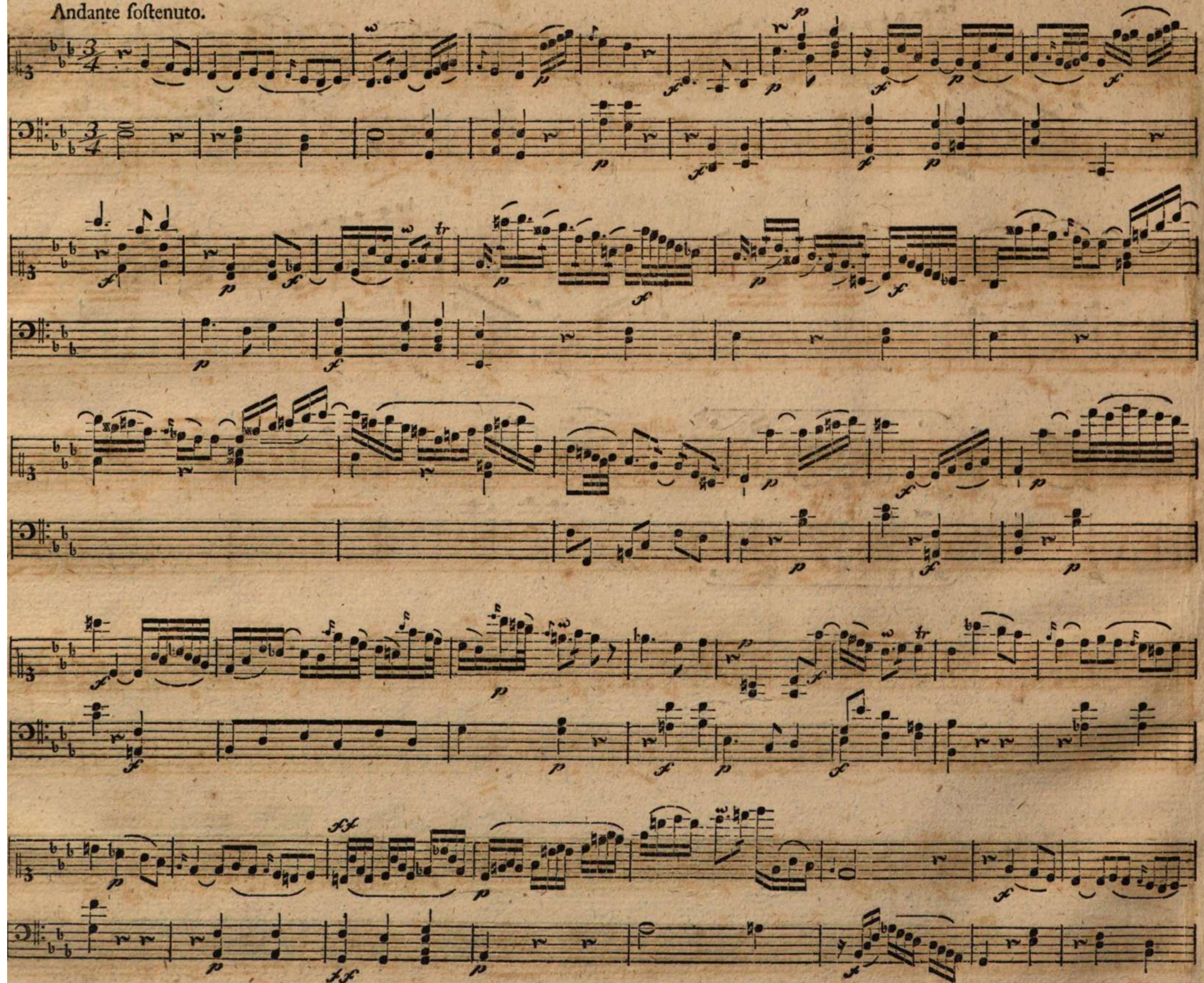
II.

The score consists of six staves of handwritten musical notation for piano. The key signature is mostly B-flat major (two flats), with some changes in the right hand's part. The tempo is Allegro moderato. The score includes dynamic markings like *f* (fortissimo), *p* (pianissimo), and *sforzando* (*sf*). The music consists of six staves of handwritten musical notation on five-line staves.



A page from a musical score featuring three staves of music for two voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one flat, and the time signature is common time (indicated by a '3'). The music consists of six measures. Measures 1-3 feature sixteenth-note patterns in the soprano and eighth-note patterns in the bass. Measures 4-6 show eighth-note patterns in the soprano and sixteenth-note patterns in the bass. Measure 4 includes dynamic markings f , $0.00:$, and f . Measure 5 includes $0.00:$. Measure 6 concludes with a repeat sign and two endings. Ending 1 continues the eighth-note pattern in the soprano. Ending 2 begins with a bass note followed by a treble note, then continues with eighth-note patterns in the soprano. The page is numbered 23 in the top right corner.

Andante sostenuto.



Allegro.

Il Fine.

da Capo.

Allegretto.

Sonatina V.

Handwritten musical score for Sonatina V. in 3/4 time. The score is divided into two systems. The first system contains three staves: the top staff is in soprano C-clef, the middle staff is in alto C-clef, and the bottom staff is in bass F-clef. The second system also contains three staves: the top staff is in soprano C-clef, the middle staff is in alto C-clef, and the bottom staff is in bass F-clef. The notation is handwritten in black ink on aged paper.

Allegretto.

Sonatina VI.

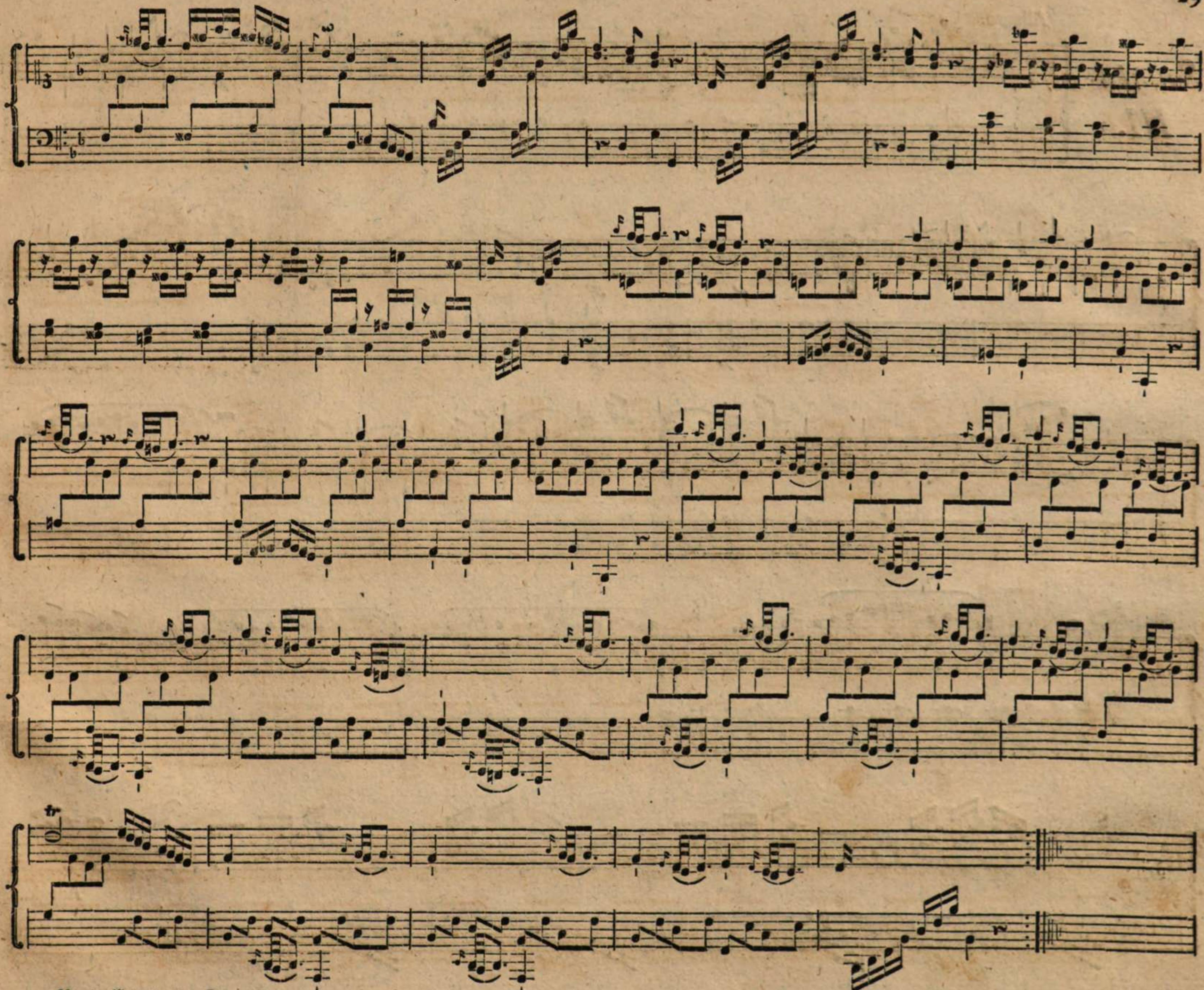
Handwritten musical score for Sonatina VI. in 3/4 time. The score is divided into two systems. The first system contains three staves: the top staff is in soprano C-clef, the middle staff is in alto C-clef, and the bottom staff is in bass F-clef. The second system also contains three staves: the top staff is in soprano C-clef, the middle staff is in alto C-clef, and the bottom staff is in bass F-clef. The notation is handwritten in black ink on aged paper.

A handwritten musical score for organ, consisting of six staves of music. The music is written in common time, with various key signatures (G major, C major, F major, D major) indicated by sharps and flats. The notation includes note heads, stems, bar lines, and rests. The score is divided into measures by vertical bar lines. The paper is aged and shows some discoloration and foxing.

Allegro moderato.

Sonatina VII.

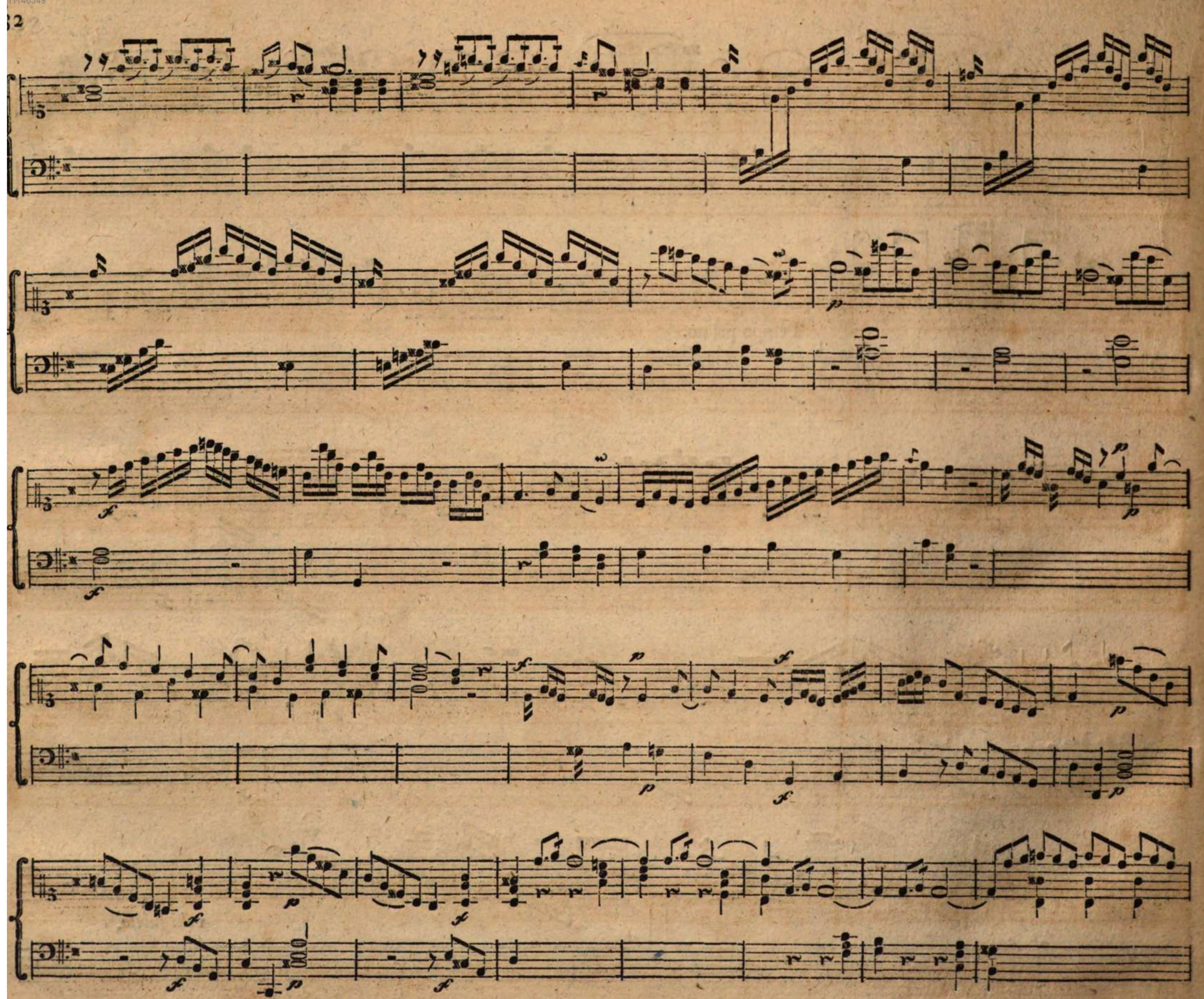
The image shows a handwritten musical score for a sonatina, labeled "Sonatina VII." at the top left. The title "Allegro moderato." is written above the first system of music. The score consists of six systems of music, each with two staves. The top staff of each system is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The music features various note values including eighth and sixteenth notes, with some grace notes indicated by small 'e' symbols. The notation includes several measures of eighth-note patterns, followed by measures with sixteenth-note patterns and grace notes. The manuscript is written in black ink on aged, yellowish-brown paper.



*Allegro.*Sonata
III.

A handwritten musical score for a three-part sonata. The score consists of six staves, each with a different key signature and time signature. The top two staves are in common time, C major, and the bottom four staves are in common time, G major. The first staff features a complex rhythmic pattern with eighth and sixteenth notes. The second staff has a steady eighth-note bass line. The third staff contains eighth-note chords. The fourth staff shows eighth-note chords with a bass line. The fifth staff has eighth-note chords. The sixth staff concludes with a bass line. The score is divided into sections by large brace brackets. The first section is labeled "Allegro." and the last section is labeled "Adagio."

A page of musical notation for two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. The instruction "Tempo primo." is centered above the staffs. The instruction "volti subito." is at the end of the bass staff.

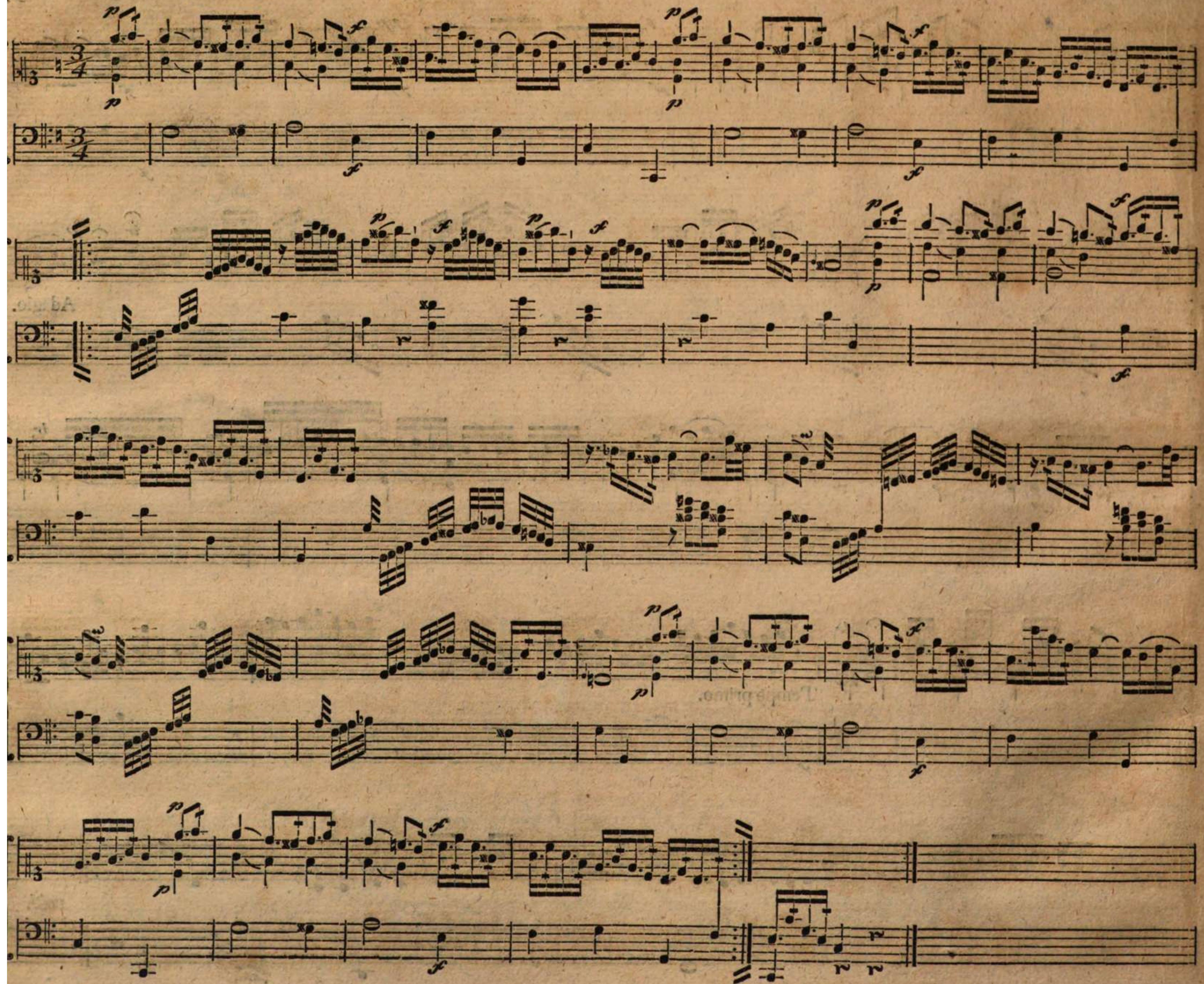


Adagio.

Tempo primo.

volti.

4
Andante quasi Allegretto.



Andantino.



Variaz. 1.



Variaz. 2.

Variaz. 3.

Il Fine.

VOLINO PRIMO.

Allegro. Sempre piano.

Andante con moto.

A handwritten musical score for two voices and piano, consisting of ten staves of music. The score is written in ink on aged, yellowish paper. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a bass clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a bass clef and a common time signature. The music includes various dynamics such as *p* (piano), *f* (forte), and *mp* (mezzo-forte). The score concludes with the instruction *Il Fine.*

VIOLINO SECONDO.

Allegro. Sempre piano.

The sheet music is composed of ten staves of musical notation for Violin Secondo. The music is in 3/4 time and Allegro tempo, with dynamic instructions "Sempre piano". The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure numbers are present above the staves at various points. The music concludes with a final measure ending on a double bar line.

Andante con moto.

The image shows a handwritten musical score for two voices and piano. The score consists of ten staves of music, divided into two sections by a vertical bar line. The first section begins with the instruction "Andante con moto." and continues with "Allegro assai. Sempre piano." The music is written in various time signatures, including common time, 3/4, and 2/4. The vocal parts are written in soprano and alto clefs, and the piano part is indicated by a treble clef and a bass clef. The score is written on aged, yellowed paper.

11140248

Andante con moto.

Allegro assai. *Sempre piano.*

Il Fine.

VIOLONCELLO.

Allegro. *Sempre piano.*

The musical score consists of ten staves of cello music. The key signature is common time (C). The dynamics are generally 'p' (piano) unless otherwise indicated. Measure numbers 1 through 10 are placed above the staves. The music includes various note heads (solid black, hollow black, and white), stems, and beams. Measures 5 and 9 include slurs and grace notes. Measures 6 and 10 feature fermatas. Measures 7 and 10 contain double bar lines.

Andante con moto.

2

pizzicato.

col'arco.

Allegro assai. *Sempre piano.*

5

7

pizzicato.

col'arco.

al Fine.

VIOLA.

Allegro. *Sempre piano.*

A musical score for the viola, consisting of ten staves of music. The music is in 3/4 time and Allegro tempo, with dynamic instructions *Sempre piano*. The viola part is supported by a basso continuo line, indicated by a bass staff with a cello-like basso part and a keyboard-like continuo part. The viola part features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, often with grace notes. The basso continuo part provides harmonic support with sustained notes and simple chords. The score is written on aged, yellowish paper.

Andante con moto.



Allegro assai. Sempre piano.

le Fine.