

Musica	
3107	
B	500,13







S a m m l u n g  
Vermischter Clavier- und Gesangstücke

für  
Geübte und Ungerübte.

Dem  
Hochwürdigsten Fürsten, Herrn Martin,

Abten zu St. Blasien &c. &c.

gewidmet

von

G e o r g B e n d a.



Zweyter Theil.

---

G o t h a,

beym Verfasser und in Commission bey C. W. Ettinger. 1781.

Mus 3107-3-500,2





Compendium

Arithmetica Practica

161

Arithmetica Practica

161

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica

Arithmetica Practica



# V o r b e r i c h t.



**B**ey Uebergabe des zweyten Theils meiner vermischten Klavierstücke erfülle ich zwar mein Versprechen, dem musikalischen Publikum etwas vom Gesange zu liefern; befürchte aber, daß ich mich durch die Art, die ich hierzu gewählt habe, nur einem kleinen Theile der Musikfreunde empfehlen werde; denn er enthält keine Lieder, womit Deutschland zeither ist überschwemmt worden; er enthält nur so etwas für den, der mit dem ernsthaftesten Gesange nicht unbekannt ist, der auch dann und wann gern den Scherz mit einer Thräne verwechselt. Ich würde gerne gesucht haben, mir zugleich auch den ungeübten Sänger zum Freunde zu machen, wenn es mir der zu eingeschränkte Raum der wenigen Bogen erlaubt hätte. Künftig aber will ich mich bemühen, vermittelt einer andern Einrichtung, auch auf ihn Rücksicht zu nehmen.

Der dritte Theil dieses Werks wird um Pfingsten herauskommen und die Pränumeration hierauf unter den bisherigen Bedingungen bis zu Ende des Aprils dieses Jahres angenommen. Ein mehreres durch Zeitungen und andere wöchentliche Nachrichten. Georgenthal, den 4ten Februar, 1781.

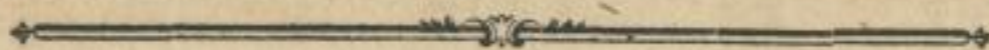
Georg Benda.

\* 2

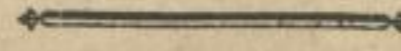
Namen,



# Namen, welche in der Liste des ersten Theils fehlen, und neue Pränumeranten.



- |   |   |   |
|---|---|---|
| <p style="text-align: center;"><b>Adorf.</b></p> <p>Hr. G. W. Gruber, Postmeister, emeritus.</p> <p style="text-align: center;"><b>Altenburg.</b></p> <p>Hr. Enke, Praef. Chor. musici. Mat. Pieter.</p> <p style="text-align: center;"><b>Anspach.</b></p> <p>Hr. Geh. Sekret. Lösch. Hr. Proceßrath Pfeiffer.</p> <p style="text-align: center;"><b>Bayreuth.</b></p> <p>Fräulein von Geradorf. Demois. Hirt. Frau Com-<br/>missionärstättin Kühnel. Hr. Cantor Peter, 2 Exempl. Eine Ungenannte.</p> <p style="text-align: center;"><b>Braunschweig.</b></p> <p>Dem. Liebzig.</p> <p style="text-align: center;"><b>Breslau.</b></p> <p>Hr. Kaufmann Adolph. Hr. Buchhalter Bartenstein.<br/>Hr. Reg. Quartiermeister Bock. Hr. Handlungsverwandte<br/>Heinau. Hr. Hofrath Heine. Hr. Kaufmann Reil. Hr.<br/>Director Klette. Hr. Studiosus Känzel. Hr. Reuschreiber<br/>Metzner. Freyfräulein von Seidlitz. Demoiselle Süß.<br/>Frau Hofrathin Wunsten.</p> <p style="text-align: center;"><b>Chemnitz.</b></p> <p>Hr. Buchhändler Hartwig, 2 Exemplare.</p> <p style="text-align: center;"><b>Clausthal.</b></p> <p>Hr. Hartmann. Hr. Seidensticker. Demois. Sticker.<br/>Hr. Organ. Tauberbier.</p> <p style="text-align: center;"><b>Dresden.</b></p> <p>Hr. geheime Secretair Brunwald.</p> <p style="text-align: center;"><b>Eisleben.</b></p> <p>Hr. C. Jur. Lange.</p> <p style="text-align: center;"><b>Erlangen.</b></p> <p>Baronesse von Dairette. Baronesse von Visbpach.</p> <p style="text-align: center;"><b>Georgenthal.</b></p> <p>Demoiselle Heimberger.</p> <p style="text-align: center;"><b>Görlitz.</b></p> <p>Hr. Amtschreib. Bernbauer. Hr. Doct. Geisler. Hr.<br/>Mayer. Hr. Nitzsche. Hr. Senator Sohr. Hr. Kaufmann<br/>Wildhain.</p> <p style="text-align: center;"><b>Gotha.</b></p> <p>Herr von Bergen. Hr. Ob. Hofm. v. Buchwald, 2 Ex.<br/>Hr. Strünger, 100 Exempl. Hr. Oberconsist. Asses. Gelbke.</p> | <p>Dem. Karsten. Hr. Cammermeister Müller. Frau Genera-<br/>lum von Nepita. Hr. Hofdiakon. Schneegass. Fräulein von<br/>Schwarzfels. Frau Cammerherrin von Uechteritz.</p> <p style="text-align: center;"><b>Göttingen.</b></p> <p>Frau geb. Justizräthin Böhmern. Hr. Böttcher. Hr.<br/>Fischer. Hr. Fleischmann. Hr. Kern.</p> <p style="text-align: center;"><b>Gradiß.</b></p> <p>Hr. Organist Jäschke.</p> <p style="text-align: center;"><b>Großglogau.</b></p> <p>Dem. Rieckhöfer. Hr. Advokat Schuster. Hr. D. A. R.<br/>Referendar. Walde.</p> <p style="text-align: center;"><b>Grüneberg.</b></p> <p>Hr. Corrector Feisch.</p> <p style="text-align: center;"><b>Hamburg.</b></p> <p>Das Adresscomtoir, 14 Exempl.</p> <p style="text-align: center;"><b>Halle.</b></p> <p>Hr. Buchhändler Gebauer, 2 Exempl.</p> <p style="text-align: center;"><b>Hedemünden.</b></p> <p>Hr. Pastor Schultheisus.</p> <p style="text-align: center;"><b>Herrnhuth.</b></p> <p>Demois. Erdmuth Gebra.</p> <p style="text-align: center;"><b>Hirschberg.</b></p> <p>Hr. Kaufmann Emker. Dem. Linke. Hr. Kaufmanns-<br/>ältester Schäfer. Hr. Cantor Teucher. Frau Baronesse von<br/>Zeplich auf Tiefhartmannsdorf bey Hirschberg. Hr. Praefect.<br/>Zängel.</p> <p style="text-align: center;"><b>Hof.</b></p> <p>Hr. von Bachhaus. Dem. Zimmeling.</p> <p style="text-align: center;"><b>Lahm.</b></p> <p>Hr. Cantor Schneider.</p> <p style="text-align: center;"><b>Langensöls in Nymptschischen.</b></p> <p>Hr. Organist Bogatsch.</p> <p style="text-align: center;"><b>Leipzig.</b></p> <p>Hr. Buchhändler Ceusius, 6 Ex. Demois. Engelschall.<br/>Hr. Studiosus Geisler. Hr. Musikus Gäsler. Hr. Jaco-<br/>bäer, Buchdrucker. Hr. Kaufmann Jahn. Hr. Löbel. Hr.<br/>Marcus. Hr. Studiosus Schmidt. Ein Ungenannter. Hr.<br/>Musikus Wiener, 2 Exempl.</p> | <p style="text-align: center;"><b>Lößau.</b></p> <p>Hr. Kelig. Hr. von Mostig.</p> <p style="text-align: center;"><b>Merseburg.</b></p> <p>Hr. Doct. Reinhard. Hr. Scherzer.</p> <p style="text-align: center;"><b>Mettendorf.</b></p> <p>Hr. Doct. Frölich.</p> <p style="text-align: center;"><b>Mieselwitz.</b></p> <p>Fried. Bernhard Freyher von Seckendorf.</p> <p style="text-align: center;"><b>Meiße.</b></p> <p>Hr. Regierungsrath Bock. Dem. Dörner. Frau Obri-<br/>sten von Frohnhöfer. Dem. Jäckel. Hr. Caserneninsp. Bieg.<br/>Hr. Postsecret. Meusel. Frau Majorin von Portugal. Dem.<br/>Scholz. Hr. Steiner. Fräulein von Welzbeck.</p> <p style="text-align: center;"><b>Nisky.</b></p> <p>Hr. Doct. Duschig.</p> <p style="text-align: center;"><b>Oels.</b></p> <p>Hr. Doct. Delabon. Hr. Probst Dominick. Frau Prä-<br/>sidentin von Seidlitz.</p> <p style="text-align: center;"><b>Oblau.</b></p> <p>Demoiselle Asmann.</p> <p style="text-align: center;"><b>Rudentin.</b></p> <p>Hr. Cand. Erdmann.</p> <p style="text-align: center;"><b>Schwarzenberg.</b></p> <p>Hr. Blöde.</p> <p style="text-align: center;"><b>Setmershausen.</b></p> <p>Demoiselle Nolte.</p> <p style="text-align: center;"><b>Tann.</b></p> <p>Hr. Amtschreiber Bränkorn. Hr. Hofrath Simon. Hr.<br/>Cantor Isinger.</p> <p style="text-align: center;"><b>Waldenburg.</b></p> <p>Frau Gräfin von Schönburg-Waldenburg.</p> <p style="text-align: center;"><b>Waltershausen.</b></p> <p>Hr. Faktor Rinkel.</p> <p style="text-align: center;"><b>Wechselburg.</b></p> <p>Hr. Hofrath und Amtmann Köbler.</p> <p style="text-align: center;"><b>Wernsdorf.</b></p> <p>Hr. Adermann.</p> <p style="text-align: center;"><b>Zeitz.</b></p> <p>Hr. Cantor Thieme.</p> |
|---|---|---|



Seite 2. System 1. Fact 5. muß das 2te Achtel nicht c sondern a heißen.



Sonata  
I.

Allegro.

The image displays a handwritten musical score for a piece titled "Sonata I." The tempo is marked "Allegro." The score is written in treble and bass clefs with a common time signature (C). It consists of seven systems of two staves each. The notation is highly detailed, featuring numerous slurs, ornaments, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and the instruction "volti subito." in the bottom right corner. A small Roman numeral "I" is visible in the top right corner of the first system.

Benda Klavierstücke.

volti subito.

2



Handwritten musical score for a three-part setting, likely a Minuet, in 3/4 time. The score is written on six systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef. The music features intricate sixteenth-note passages, particularly in the upper voices, and includes dynamic markings such as 'p' (piano) and 'tr' (trill). The notation is dense and characteristic of 18th-century manuscript notation.



This image shows a page of handwritten musical notation, likely a three-part setting. The page is divided into six systems, each consisting of two staves. The upper staff of each system is in the treble clef, and the lower staff is in the bass clef. The music is written in a historical style, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a final measure marked with a '3', indicating a triplet or a specific rhythmic ending. The paper shows signs of age, with some staining and wear.



This page contains a handwritten musical score for piano, organized into eight systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style characteristic of the late 18th or early 19th century, featuring a variety of note values, rests, and dynamic markings. The tempo is indicated as 'Andante con moto' and the character as 'Arioso'. The score includes several trills (marked 'tr') and dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'p' (piano). The notation is dense and expressive, with many slurs and phrasing marks. The paper shows signs of age, with some staining and wear.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar complex melodic patterns in the treble staff and accompaniment in the bass staff. Dynamic markings such as *ff* and *p* are present.

**Presto.**

Third system of musical notation, marked **Presto.** The tempo is significantly faster. The treble staff shows a more active melodic line with frequent slurs and dynamic markings like *f* and *p*. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, concluding the piece with **Il Fine.** The treble staff ends with a trill and a final chord. The bass staff concludes with a few final notes and rests.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with accompaniment. The treble staff has many slurs and dynamic markings.

Sixth system of musical notation, ending with **da Capo.** The treble staff has a melodic line with slurs and dynamics. The bass staff has a few notes and rests. A repeat sign is visible at the end of the system.

Benda Klavierstücke.



## Jesus am Creuze, aus einer Passionsmusik.

Langsamklagend.

(mit Ernst.)

Recitativ.

Wo ist mein Je - sus? Ach! welch ein be - trübtes Ort! Was für Ge - säße - ten! Welch ein kläg - li - ches Geschi - ck! Ver -

(im vorigen Affect.)

ruh - te, so vollführet dann den beschlossnen Wort! Braucht ihr zum Tö - den mehr als Augen - bli - ck? Doch nein; Er soll mehr als ein

Andante.

ein - zig - mal, Er soll in lan - ger, häng - lich lan - ger bit - terer Qual des To - des Sta - chel zehn - fach in das Herz em - pfangen. Dort

ist Er an dem mar - ter - vol - len Pfahl an sei - nen Wun - den auf - ge - han - gen: des Cör - pers eig - ne Schwe - re zwingt Ge - hein' und



a tempo.

Nerv', Ge - hein und Nerv' aus ih - rer La - ge: aus Haupt und Ar - men dringt das Blut nach - dem be - stemmen Her - zen, das kaum, nur

Un poco Adagio.

noch mit ma - tem Schläge, nur noch mit ma - tem Schläge, der lang - sa - men Er - sti - ckung wi - der - steht. Und

doch, bey die - sen un - er - träg - lich schwe - ren Schmer - zen, wird die - ses Herz durch kei - nen an - dern Lieb be - lebt als durch die Lie - be:

die - se steht ige großmuthsvoll für mörde - ri - sche Feinde zum Him - mel um Ver - gebung. **Andante.** A - ber seht, dort ne - ben dem ge-



lieb - ten Freun - de die Mut - ter, der das Schwerdt durch ih - re See - le geht! vor - dem die see - lig - ste von al - len

de - nen, die je - mals, durch ein wei - ses tu - gend - haf - tes Kind, be - glück - te Mut - ter wor - den sind; ist die un - see - lig - ste, so

gar des Trosts der Thrä - nen, so groß ist ih - re Noth, be - randt. Und da dein Schmerz sich ganz un - heil - bar glaubt, Ma - ri - a,

ord - net Er, mit ei - nem Bli - ck voll Trost, dein künf - ti - ges Ge - schi - ck.

Arie.



Adagio.  
Sehr langsam.

9

Violino I.

Violino II.

Viola.

Voce.

Cemb. e  
Violonc.

Wird einst um euch mein

brechend Augenweinen, Geliebteste, Geliebteste, die Gott mir, als die Weinen zur Lieb und

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C



Erst dar - nie - der schaut,

— von sei - nem Erst dar - nie - der schaut.

Wird einst — um euch, mein bre - chend Au - ge weinen, Ge - lieb - te - ste, Ge - lieb - te - ste, die



Gott mir, als die Wei - nen zur Lieb' und Vor - sorg' an - ver - traut; so soll mir der zum Trost er - schei - nen, der jetzt so

lieb - reich auf die Seinen von sei - nem Kreuz - dar - nie - der schaut,

von sei - nem Kreuz dar - nie - der schaut; mir zum Trost soll der er -



scheinen, der jetzt so lieblich, so lieb-reich auf die Seinen von sei-nem Erret-  
dar-nie-der

schant.

*Andante moderato.*

*Etwas langsam.*

Ver-läßt mein Tod euch in be-trüb-tem Sein-de; mein Je-sus weiß für eu-re Thrä-nen Rath: Er kennt, Er liebt der



Menschheit sanf - te Ban - de, die Er ge - knüpft und selbst ge - tra - gen, die

Er ge - knüpft und selbst ge - tra - gen hat: ver - läßt mein Tod euch in be - trüb - tem

Stan - de, mein Je - sus weiß für eu - re Thrä - nen Rath; Er kennt, Er liebt der Menschheit sanf - te Ban - de, die Er ge -

Benda Klavierstücke.

Ⓧ



knüpfte und selbst ge- tra- gen hat.

Tempo primo.

Wird einst — um euch mein- bre- chend Au- ge weinen, Ge- lieb- te- ste, Ge- lieb- te- ste, die Gott mir, als die

Tempo primo.

Wet- ten, zur Lieb' und Vor- sorg' an- der:

*dal Segno.*



Sonata seconda, per il Violino e Cembalo concertato.

Mezzo allegro.



This page contains a handwritten musical score for three systems. Each system consists of three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The notation is dense and includes various musical symbols such as notes, rests, and ornaments. The first system features prominent trills and slurs in the upper staves. The second system continues with similar complex notation, including some trills marked with 'tr'. The third system concludes with a double bar line and repeat signs in the upper staves, followed by further notation in the lower staves.



The image shows a page of handwritten musical notation, page 17, from a manuscript. The page contains four systems of music, each consisting of three staves. The first two systems are in G major, and the last two are in E major. The music is a keyboard piece, likely for a harpsichord or early piano, and features intricate keyboard techniques, including trills, grace notes, and complex rhythmic patterns. The notation is in a historical style with various clefs and ornaments.

Benda Klavierstücke,

6



This page contains a handwritten musical score for three systems. Each system consists of three staves: a treble clef staff at the top, a middle staff with a 3/4 time signature, and a bass clef staff at the bottom. The notation is dense and includes various musical symbols such as notes, rests, trills (tr), and slurs. The paper shows signs of age and wear.



Andantino.

The first system of musical notation consists of three staves. The top staff is in G-clef (treble clef), the middle in C-clef (alto clef), and the bottom in F-clef (bass clef). The time signature is 3/4. The music features a melodic line in the treble clef with trills and slurs, and a bass line in the bass clef. The middle staff contains a complex texture of sixteenth-note patterns.

The second system of musical notation continues the piece with three staves. It features similar melodic and bass line patterns as the first system, with trills and slurs in the treble clef and sixteenth-note textures in the middle staff.

The third system of musical notation continues the piece with three staves. It features similar melodic and bass line patterns as the first system, with trills and slurs in the treble clef and sixteenth-note textures in the middle staff.

The fourth system of musical notation concludes the piece with three staves. It features similar melodic and bass line patterns as the first system, with trills and slurs in the treble clef and sixteenth-note textures in the middle staff. The system ends with a double bar line and the instruction *volti subito.*



A handwritten musical score for three staves, likely a piano or lute arrangement. The score is written in G major and 3/4 time. It consists of six systems of three staves each. The first five systems contain dense musical notation with various ornaments, including trills and mordents. The final system concludes with a double bar line and the word "Fine." written above the first staff and below the third staff. The paper shows signs of age, including some staining and foxing.



Allegro.

21

Benda Klavierstücke,

8

volti subito.



This page contains a handwritten musical score for three systems. Each system consists of three staves: a treble clef (G-clef), a soprano clef (C-clef), and a bass clef (F-clef). The music is written in a historical style, featuring various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes slurs, ties, and repeat signs. The first system has a treble staff with a G-clef, a soprano staff with a C-clef, and a bass staff with an F-clef. The second system has a treble staff with a G-clef, a soprano staff with a C-clef, and a bass staff with an F-clef. The third system has a treble staff with a G-clef, a soprano staff with a C-clef, and a bass staff with an F-clef. The music is written in a historical style, featuring various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes slurs, ties, and repeat signs.



The page contains four systems of musical notation, each consisting of three staves. The top staff of each system is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a historical style, likely 18th or 19th century. It features a variety of note values, including minims, crotchets, and quavers, along with rests and slurs. There are also some decorative flourishes and dynamic markings. The paper shows signs of age, with some staining and wear.

S 2

*volti subito.*





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking and contains several measures of music, including a complex sixteenth-note passage. The middle staff is in alto clef with a 3/4 time signature and contains a melodic line with some rests. The bottom staff is in bass clef with a 3/4 time signature and contains a bass line with rests and notes.



The second system of musical notation consists of three staves. The top staff continues the treble clef line with more complex sixteenth-note passages. The middle staff continues the alto clef line with melodic figures. The bottom staff continues the bass clef line with a steady bass line.



The third system of musical notation consists of three staves. The top staff concludes with a double bar line. The middle staff concludes with a double bar line. The bottom staff concludes with a double bar line and the text *Il Fine.* written below it.



Four empty musical staves are shown at the bottom of the page, arranged vertically.



Mezzo Allegro.

Arie.

25

Sehr mäßig geschwind.

Flauto I.

Musical staff for Flauto I, showing a melodic line with slurs and accents.

*v. Viol.*

Flauto II.

Musical staff for Flauto II, showing a melodic line with slurs and accents.

*v. Viol.*

Violino I.

Musical staff for Violino I, showing a melodic line with slurs and accents.

Violino II.

Musical staff for Violino II, showing a melodic line with slurs and accents.

*unis.*

*unis.*

Viola.

Musical staff for Viola, showing a melodic line with slurs and accents.

Canto.

Musical staff for Canto, showing a melodic line with slurs and accents.

Bassi.

Musical staff for Bassi, showing a melodic line with slurs and accents.

Musical score for piano accompaniment, showing multiple staves with complex rhythmic patterns and slurs.

Stolz auf Gott und sein Er - bar - men le - be

Benda Klavierstücke.

8



Adagio.

ich in Je - su Chr - sten, und wie ru - hig, wie

Tempo primo.

ru - hig le - be ich! Stolz auf Gott und sein Er - bor - men

Tempo primo.



le - be ich in Je - su Cr -

men,

Un poco Lento.

sanfthaltend.

Un poco Lento.

und wie ru - big, wie ru - big le - be ich, le - be

volti subito.



Tempo primo.

Tempo primo.

ich! Stolz auf Gott und sein Er - bar - men - le - be

ich in Je - su Chr -



Adagio.

men, und wie ru- big, wie

*pp*

Tempo primo.

*c. V. I.*

*c. V. II.*

*f* *pp*

ru- big le- be ich! Stolz auf Gott und sein Er-

*pp*

Tempo primo.

Benda Klavierstücke.

S



bar - men le - be ich in Je - su Vir -

*Un poco Lento.*

men, und wie ru - hig, wie ru - hig le -

*Un poco Lento.*



Andante affai moderato.

Musical score for the first system, including vocal line and piano accompaniment. The tempo is marked "Andante affai moderato." The score consists of seven staves. The vocal line is on the fifth staff, with lyrics: "le- ich, le-be ich." The piano accompaniment is on the first, second, third, fourth, and sixth staves. The tempo marking "Andante affai moderato." appears again at the end of the system.

Musical score for the second system, including vocal line and piano accompaniment. The tempo is marked "Andante affai moderato." The score consists of seven staves. The vocal line is on the fifth staff, with lyrics: "sunden, ster-be ich auf Je-su Wunden, und wie sanf-te stirbt es sich! Nichts trennt Je-sum und trennt mich, o wie". The piano accompaniment is on the first, second, third, fourth, and sixth staves.



Tempo primo.

sanf - te stirbt es sich! Nichts trennt Je - suum und trennt mich.

*7 6 4 3 7 4 3 3*

Tempo primo.

Stolz auf Gott und sein Er - bar - men le - be ich in Je - su

*Dal Segno.*



*Sonatina*  
*I.*

*Allegro affai.* *p*

Venda Klavierstücke.

3



Andante quasi Allegretto.

Sonatina  
II.

First system of the musical score for Sonatina II. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Die nehmliche Melodie aus dem geraden Takte in ungeraden verwandelt, mit eben der Anzahl Noten.

Tempo  
di Menuet.

Second system of the musical score for Sonatina II. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Tempo di Menuet'.



Allegretto.

Sonatina  
III.

The image displays a handwritten musical score for a piece titled "Sonatina III" in the tempo "Allegretto". The score is written on seven systems, each consisting of two staves. The upper staff of each system uses a treble clef, and the lower staff uses a bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a double bar line and repeat dots at the end of the seventh system.



## Menuet.

Menuet.

*Variaz.*

I L F I N E.



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Ms. 3107  
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(Mus. Q. 228)



