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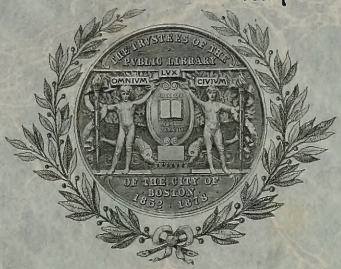

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LE

TRÉSOR DES PIANISTES.

7me LIVRAISON.

Théophile MUFFAT ———— Recueil de Pièces, (4) G. 1.

Georges BENDA ———— Six Sonates, (5) A.

Emmanuel BACH ———— Six Sonates; 7me Recueil (11) 7.

Louis van BEETHOVEN ———— Trois Sonates, Op. 31. (15) 16, 17, 18.

———— Deux Sonates, Op. 49. (15) 19, 20.

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BREITKOPF ET HAERTEL
Universitaets Strasse, goldner Baer.

1864.

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NOTICE BIOGRAPHIQUE

DE

THÉOPHILE MUFFAT.

Théophile MUFFAT vécut à Vienne dans la première moitié du dix-huitième siècle; il fut organiste de Charles VI et maître de clavecin des princes et princesses de la famille impériale. Il est probable qu'il naquit dans la capitale de l'Autriche ou qu'il y fut amené fort jeune par son père, Georges Muffat, célèbre organiste et compositeur. Voici ce qui me semble donner de la valeur à cette conjecture : Dans l'Avis au lecteur que Théophile a placé en tête de ses *Componimenti* (ou sept *Suites*), dont nous reproduisons aujourd'hui la très-rare édition, on voit : qu'en 1726, il avait publié à Vienne un petit recueil intitulé *Settanta due Versetti;* que dans cet opuscule il avait promis de donner, par la suite, un autre ouvrage plus important pour le clavecin, et que c'était pour remplir cet engagement qu'il faisait paraître son volume des *Componimenti.* Dans la dédicace à l'empereur Charles VI, Muffat dit qu'il espère que Sa Majesté voudra bien accueillir son œuvre avec la même bonté que le fut celle qu'en 1690 Georges Muffat, son père, présenta à Sa Majesté Léopold Ier. — La même dédicace, ainsi que l'Avis au lecteur, contient ces paroles remarquables : *Siccome riconosco dalle clementissime beneficenze della* Sacra Cesarea, Cattolica, e Real Maesta Vostra *l'essermi potuto applicare alla grand' arte della musica, come ho fatto per trent' anni continui, sotto la condotta del sempre celebre e giammai abbastanza lodato Giovanni-Giuseppe Fux, supremo maestro di cappella di V. M. etc.* — «Comme je reconnais devoir aux bienfaits de Votre Majesté Impériale d'avoir pu m'appliquer au grand art de la musique, pendant trente années consécutives, sous la direction du célèbre et jamais assez loué Jean-Joseph Fux, premier maître de chapelle de Votre Majesté, etc. »

Ces renseignements authentiques prouvent que le volume des *Componimenti,* publié après les *Settanta due Versetti,* n'a pas pu paraître avant 1728, et peut-être un peu plus tard, à cause du temps qu'a dû exiger la gravure sur cuivre de plus de cent planches; qu'à l'époque de sa publication, c'est-à-dire vers 1728, l'auteur avouait que pendant trente ans il avait été sous la direction du célèbre maître de chapelle Fux. — Il est probable que Théophile Muffat n'avait guère pu commencer l'étude du contrepoint avant l'âge de dix à douze ans. Ces douze années, ajoutées aux trente passées auprès de son maître, peuvent faire supposer qu'en 1728 Muffat devait être âgé d'environ quarante-deux ans, et qu'il naquit vers 1686.

Quant à la présence de son père, Georges Muffat, à Vienne, en 1686, je n'y vois rien d'impossible; il se pourrait que les dates données par Gerber et les écrivains venus après lui ne fussent point exactes, s'il en était comme de celle de 1690, que le biographe allemand dit être l'époque du séjour de Georges à Rome. Lorsque je publierai l'*Apparatus musico-organicus* de ce compositeur, je prouverai, par un document

authentique, que c'est en 1682 qu'il était dans la capitale du monde chrétien, et que, le 4 septembre, il se disposait à quitter cette ville pour retourner à Salzbourg.

En 1723, Théophile Muffat se trouva à Prague et assista, en qualité d'organiste de la Cour, au couronnement de Charles VI comme roi des Romains (1).

Les renseignements biographiques relatifs à cet éminent musicien se bornent, on le voit, à peu de chose, et nous ne savons au juste ni où il est né, ni la date de sa naissance, ni celle de sa mort; mais un ouvrage remarquable de lui nous est resté; malheureusement son excessive rareté le rendait comme perdu pour les pianistes.

Le recueil de Théophile Muffat nous semble mériter l'attention et l'estime des connaisseurs. Bien qu'on n'y trouve pas au même degré que dans les compositions du même genre de Jean-Sébastien Bach et de Hændel, dont il était le contemporain, la puissance et ce jet sublime de création qui caractérise les œuvres des génies de premier ordre, on ne peut s'empêcher d'y reconnaître de grandes qualités: le naturel et la clarté des idées, une harmonie pure, une facture assez souvent peu compliquée, mais dans certains morceaux assez riche pour qu'on puisse classer leur auteur parmi les musiciens savants. Enfin, les pièces de Muffat sont en général agréables, intéressantes et quelques-unes sont d'un effet remarquable; on y aperçoit une tendance vers le développement de la forme, et, quelquefois, des harmonies assez neuves. — Selon notre habitude, et pour faciliter les recherches des amateurs dans un recueil volumineux, nous citerons parmi les morceaux les plus saillants: les Allemandes, pp. 4, 30, 48, 80, et les Sarabandes, pp. 20, 34, 52. — La Courante, p. 82, est élégante et légère; l'*Aria*, p. 58, l'Ouverture, p. 64, la Sarabande, p. 70, la Fantaisie et Fugue, p. 76, sont remarquables et leur style a de l'analogie avec celui de Hændel; les Finales, pp. 12 et 41, ainsi que le Prélude, p. 14, sont d'un caractère avancé, c'est-à-dire plus modernes que l'époque à laquelle ils appartiennent.

Dans son Avis au lecteur Muffat fait remarquer que, pour faciliter l'exécution de ses pièces, il a toujours écrit sur la portée de la main droite tout ce qui doit être joué de cette main, et sur la portée de la basse tout ce qui doit être fait de la main gauche; nous n'avons pu suivre rigoureusement ce principe, parce qu'ayant transposé en clef de *sol* la clef d'*ut* qui se trouve dans l'original, cela aurait occasionné souvent l'emploi de beaucoup de lignes supplémentaires, ce qui est toujours gênant pour l'œil dans des passages à trois ou à quatre parties.

(1) Il y a eu un troisième musicien du nom de *Muffat* (Jean-Ernest), qui fut violoniste de la chapelle impériale à Vienne en 1721-1727, et qui se distingua dans l'opéra de *Costanza e fortezza*, représenté à Prague, en 1723, pour la fête du couronnement. Voyez Dlabacz, *Dict. des artistes de la Bohême*, t. II, p. 342.

SEPT SUITES

pour le

CLAVECIN

COMPOSÉES

par

THÉOPHILE MUFFAT.

PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

T. d. P. (4) G. 1.

COMPONIMENTI MUSICALI

PER

IL CEMBALO

DI

TEOFILO MUFFAT

Organista di Corte e Camera
Di sua Sacra, Cesarea, Cattolica, e Real Maestà CARLO VI Imperatore;
Di sua Maestà l'Imperatrice AMALIA, vedova,
E Maestro di cembalo di ambidue le Serenissime Archi-Duchesse regnanti,
E parimente
Di Sua Altezza Reale Duca di Lorena e Gran-Duca di Toscana.

Scolpiti in rame e fatti stampare
Da GIOVANNI CHRISTIANI LEOPOLD, intagliatore in AUGUSTA,
Con grazia e privilegio di sua Sacra, Cesarea,
Cattolica, e Real Maestà.

ALL'

AUGUSTISSIMO POTENTISSIMO ET INVITTISSIMO

CARLO VI,

IMPERATORE DE' ROMANI,

SEMPRE AUGUSTO,

RE DI GERMANIA, SPAGNA, UNGHERIA, BOEMIA, DALMAZIA, CROAZIA, SCHIAVONIA, ETC.;

ARCHI-DUCA D'AUSTRIA;

DUCA DI BORGOGNA, STIRIA, CARINTIA, VIRTEMBERGA, ETC.;

CONTE D'ABSBURGO, FIANDRA, TIROLO E GORIZIA, ETC.

SACRA CATTOLICA E REAL MAESTÀ

Siccome riconosco dalle clementissime beneficenze della SACRA CESAREA CATTOLICA E REAL MAESTÀ VOSTRA *l'essermi potuto applicare alla grand' arte della musica, come ho fatto per trent' anni continui, sotto la condotta del sempre celebre, e giammai abbastanza lodato Giovanni Giuseppe Fux, supremo maestro di cappella di V. M., così ho creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne ho cavato. Deboli sono, egli è vero, le presenti fatiche : tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V. M. con quell' istesso benignissimo compatimento col quale nell'* 1690 *dall'* AUGUSTISSIMO GENITORE *della Medesima furono accolte quelle del padre mio. Quest' esempio, che mi ha dato coraggio, m'empie d'uguale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente,*

DELLA SACRA CESAREA CATTOLICA E REAL MAESTÀ VOSTRA,

Umilissimo, devotissimo et obligatissimo servitore e vassallo

TEOFILO MUFFAT.

AL BENIGNO LETTORE.

Per sodisfare alla promessa fatta da me nella mia prima operetta dei Settanta due Versetti, stampata in Vienna l'anno 1726, cioè, che in progresso di tempo averei data alla luce un altra opera di maggiore momento, per uso del Grave-Cembalo, ecco, Lettor cortese, che a Te la presento, dell'altra molto più copiosa, e più faticata, per la maggior diligenza usatavi, come che consagrata al più Gran Monarca del mondo.

A questo si aggiunge l'incontro avuto per mia buona sorte dello stampatore più celebre, e più famoso dei tempi nostri, il quale con tanta nitidezza ne ha fatto la stampa, che io per me giudico niente di più bello, di più accurato, diligente, e dove più le parti con proporzione trà di loro corrispondano, siasi per ancora veduto in Germania.

Contiene quest'opera dei leggiadri capricci d'ogni specie, volgarmente galanterie al giusto metodo di suonare il cembalo non solamente con artifizio ridotti, mà lasciandone giudice l'orecchio, secondo il vezzo dello stilo moderno a recar piacer adattatissimi. Ogni sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta applicatura delle dita, affinchè abbiano minor fatica coloro, che sapranno ai suoi luoghi adattarle opportunamente.

È però da notare, che a ciascheduna delle mani è di tal maniera il proprio uficio distribuito, che le note della chiave di sopra debbono toccarsi colla mano destra, e quelle della chiave inferiore, colla mano sinistra.

Il potermi servire di più chiavi mi sarebbe riuscito di maggior comodo perchè le note si fossero contenute quasi nello spazio delle 5 linee. A persuasione di molti me ne sono tuttavolta astenuto, considerando che tutti non sono assuefatti a tante mutazioni. Laonde, prescindendo dalle Fughe e dalle Fantasie, ho assegnato una sola chiave alla mano destra, e questa d'ordinario in soprano, ed alla sinistra quella del basso, ed alle volte del contralto.

Toccante la pulizia del suonare, mi sono servito dei soliti contrassegni che ne dimostrano le maniere, e gli ho posti nell'ultima pagina espressi in tal modo, che dalle note

sottoposte se ne comprenda il valore. Quello però che raccomando, si è di farne uso con tale arte, e discretezza, onde si conservi la giusta battuta, e la vera modulazione.

In tutti i diesis, e nei bemolli, tolto il caso di dover toccare l'ottava, o che la necessità richieda altrimenti, si deve sempre sfuggire l'uso del dito pollice.

È ben vero, che in opportunità del trillo chiuso = t~ = se avverrà, che nel tempo stesso debba toccarsi una nota in diesis o in bemolle una terza più basso; tal nota si dovrà sostenere col dito indice, e servirsi del pollice e del medio per chiudere il trillo.

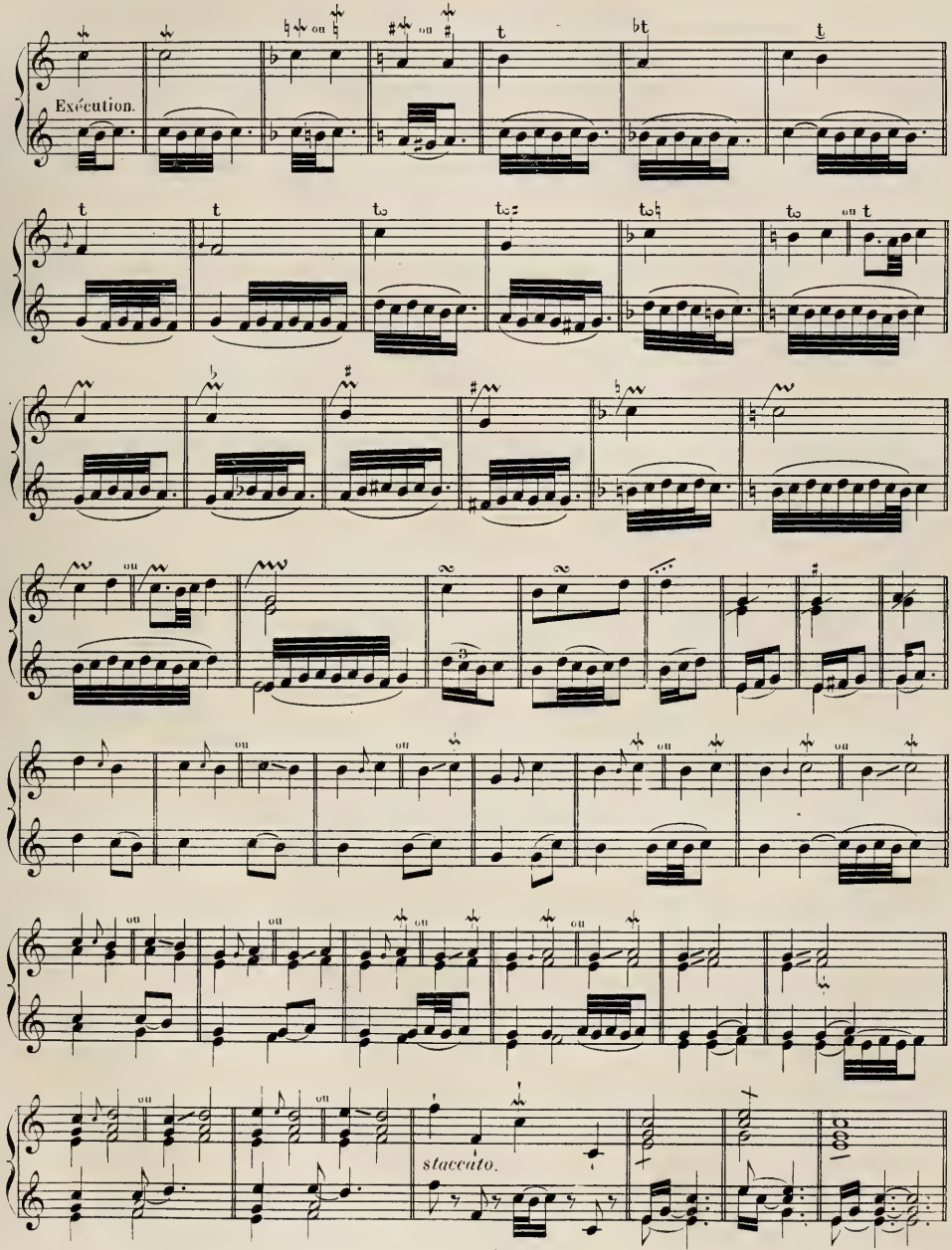
Quando poi si debbono sostenere le note lunghe, e le legature, è da osservarsi, che se le note che seguono salgono più alto, o scendono, debbe cambiarsi il dito che sostiene la nota lunga con altro più idoneo, per toccare in tempo opportuno le dette note seguenti, senza lasciare la tastatura.

Rispetto ai nomi delle sonate, mi son servito più tosto di termini francesi, che italiani, affine di non scostarmi dal ricevuto uso comune. Del rimanente tutto quel di più, che si poteva fare osservare già da altri autori se ne possono estrarre abbondantamente le cognizioni.

Intanto, se avrò riprove che quest'opera incontri, e venga approvata dai periti nell'arte, non avrò ripugnanza di publicarne un'altra, tanto più facilmente, quanto che io la tengo già in pronto quasi che per intiero.

In oltre quantunque io sappia, che tutto quello che si scrive, e si dona al pubblico, bene spesso rimane soggetto al perverso giudizio degli ignoranti maligni, voglio tutta volta sperare che gente di professione, senza punto detrarre al povero nome mio, si degneranno d'avere un giusto riguardo alla diligenza laboriosa, colla quale mi sono applicato, per servire alla publica utilità. Vivi felice.

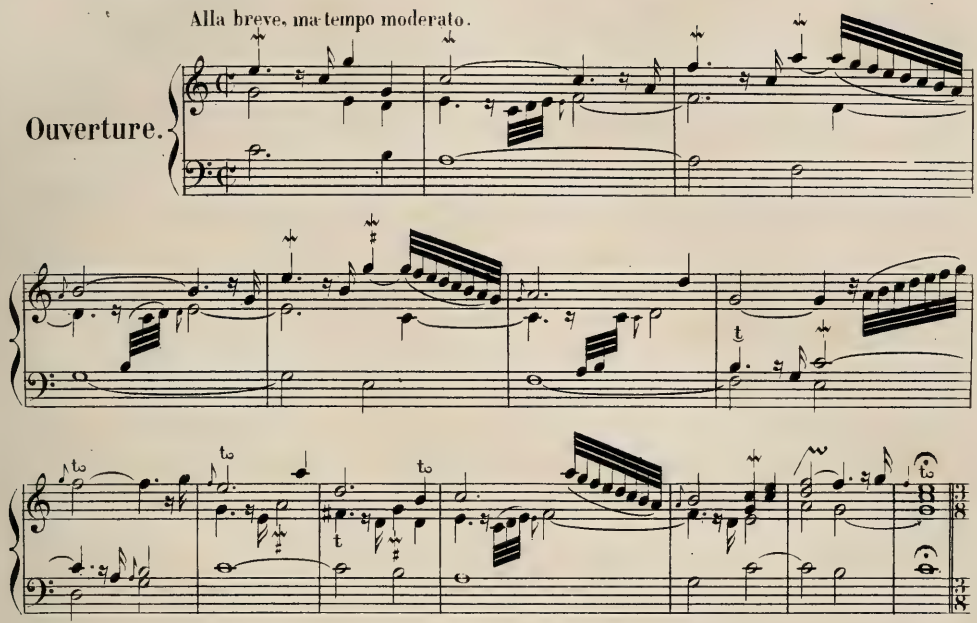
Signes d'agrément.



I

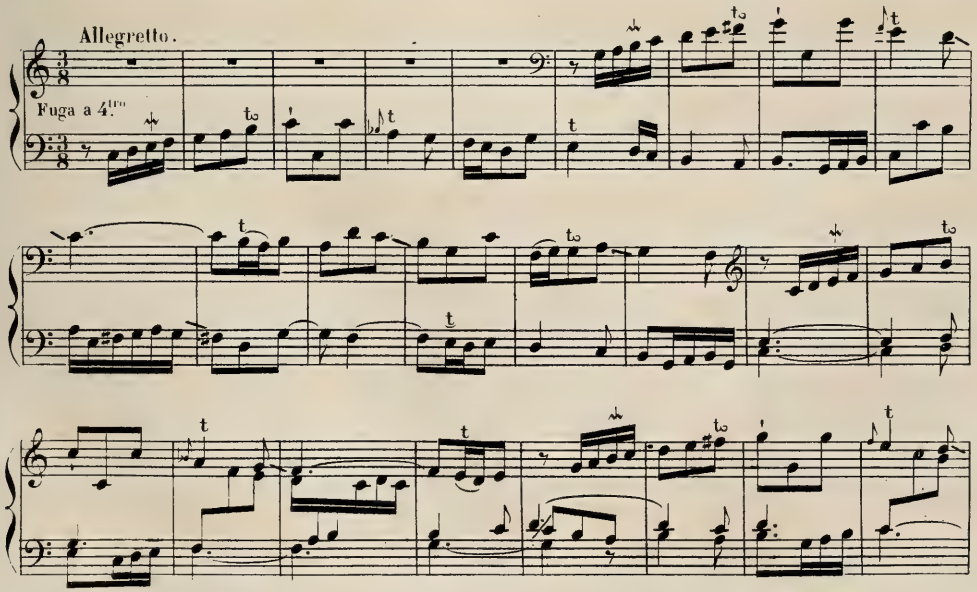
Alla breve, ma tempo moderato.

Ouverture.

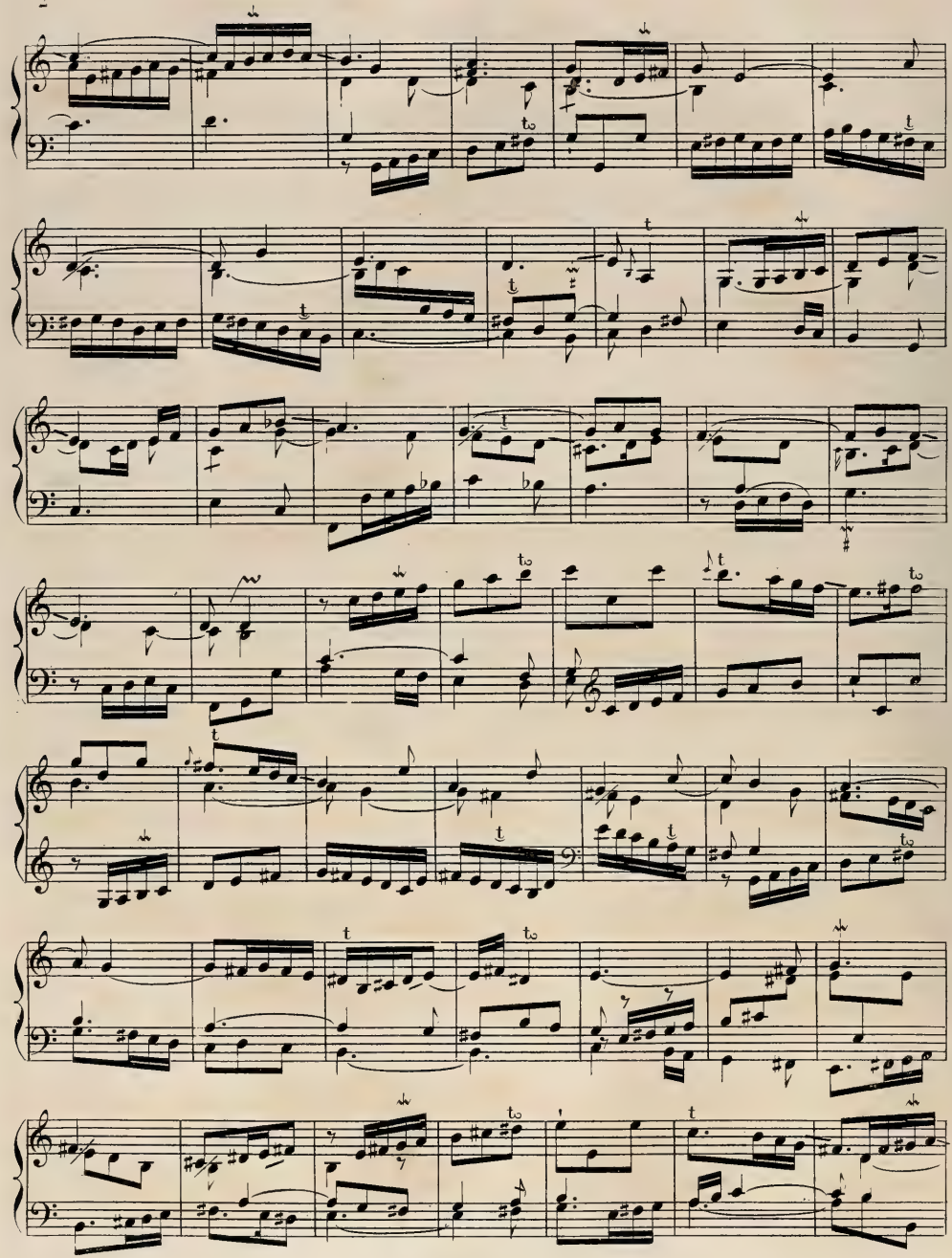


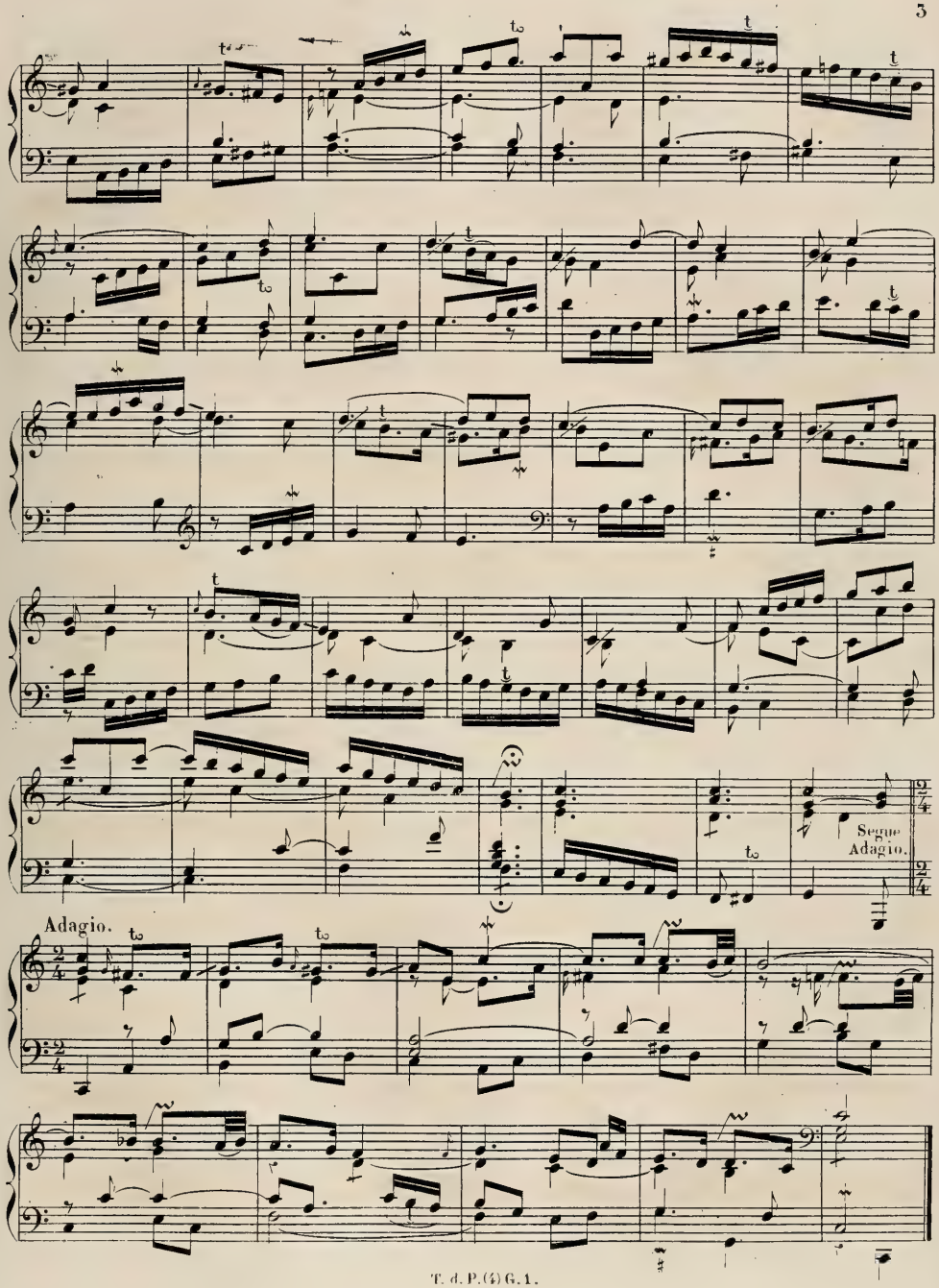
Allegretto.

Fuga a 4.tro



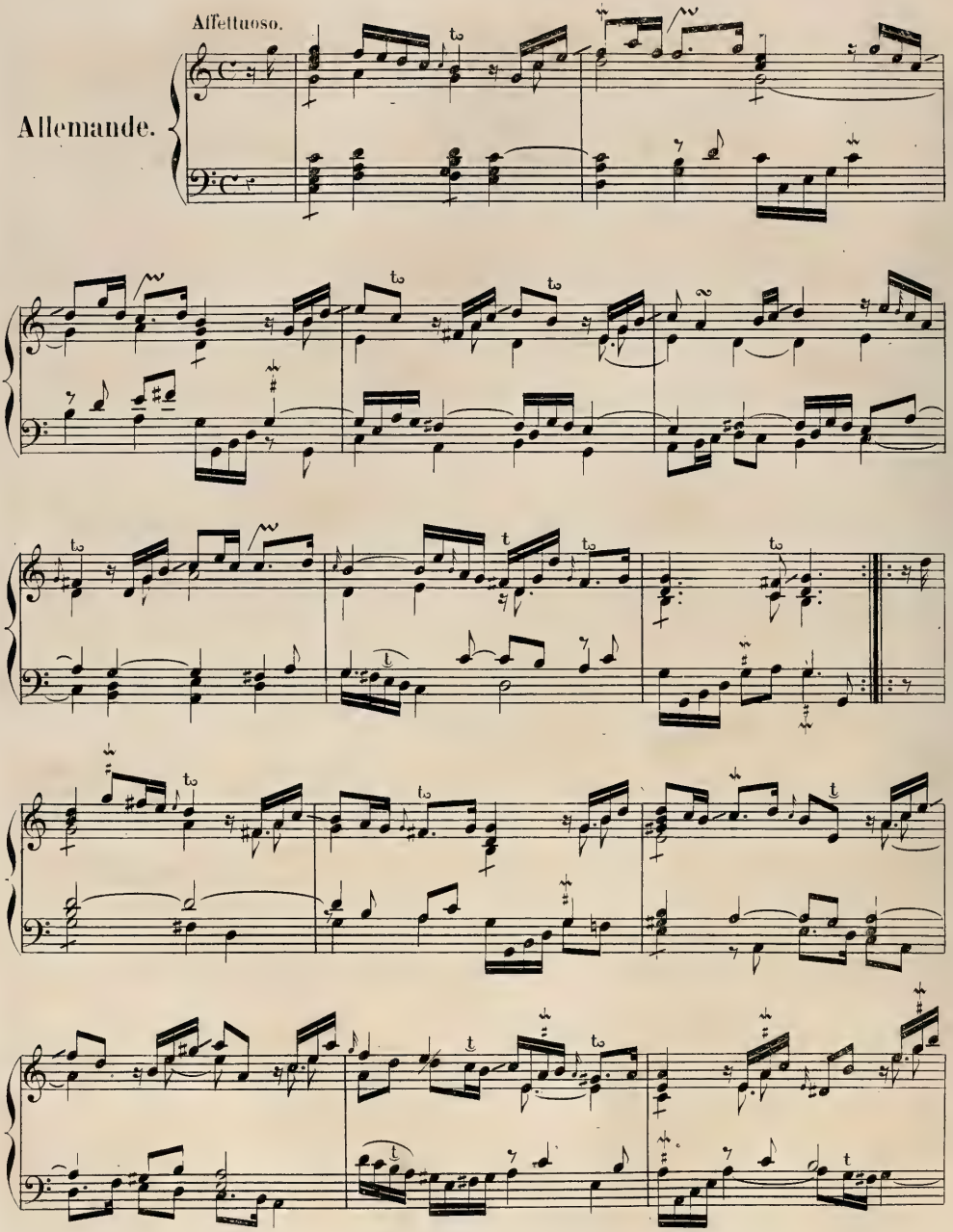
Paris, Imp: AROUY, rue St. Honoré, 67.

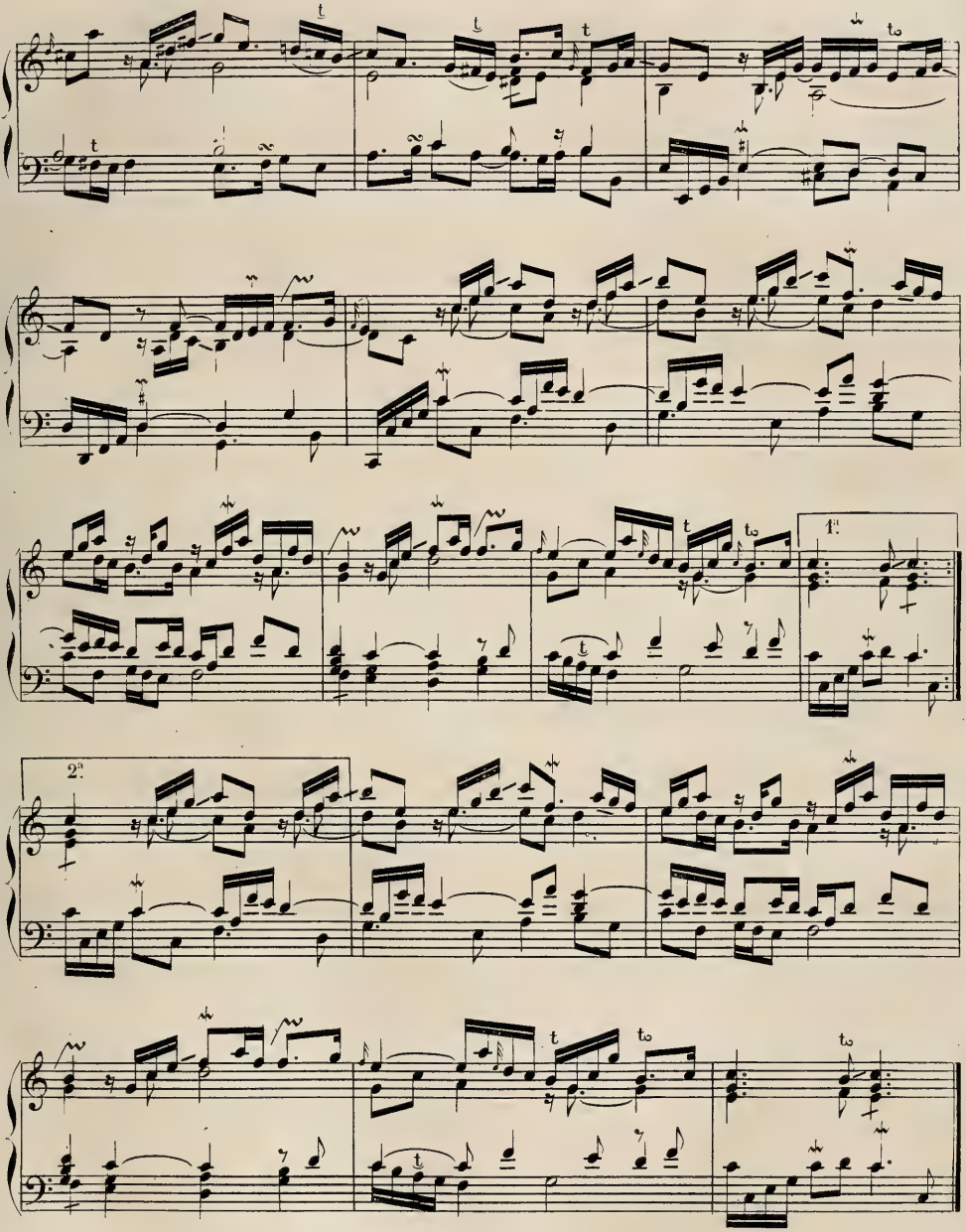



Segue
Adagio.
Adagio.

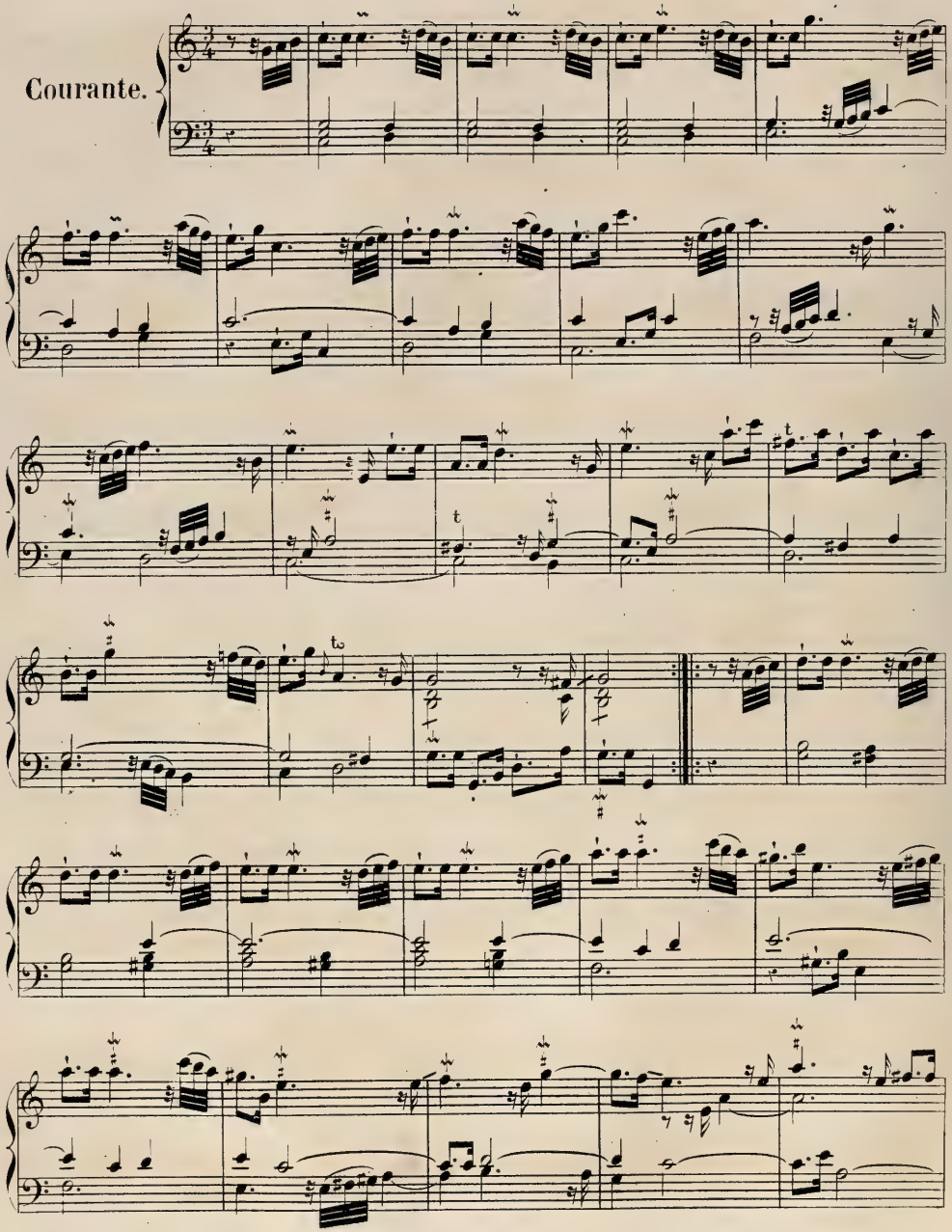
Allemande.

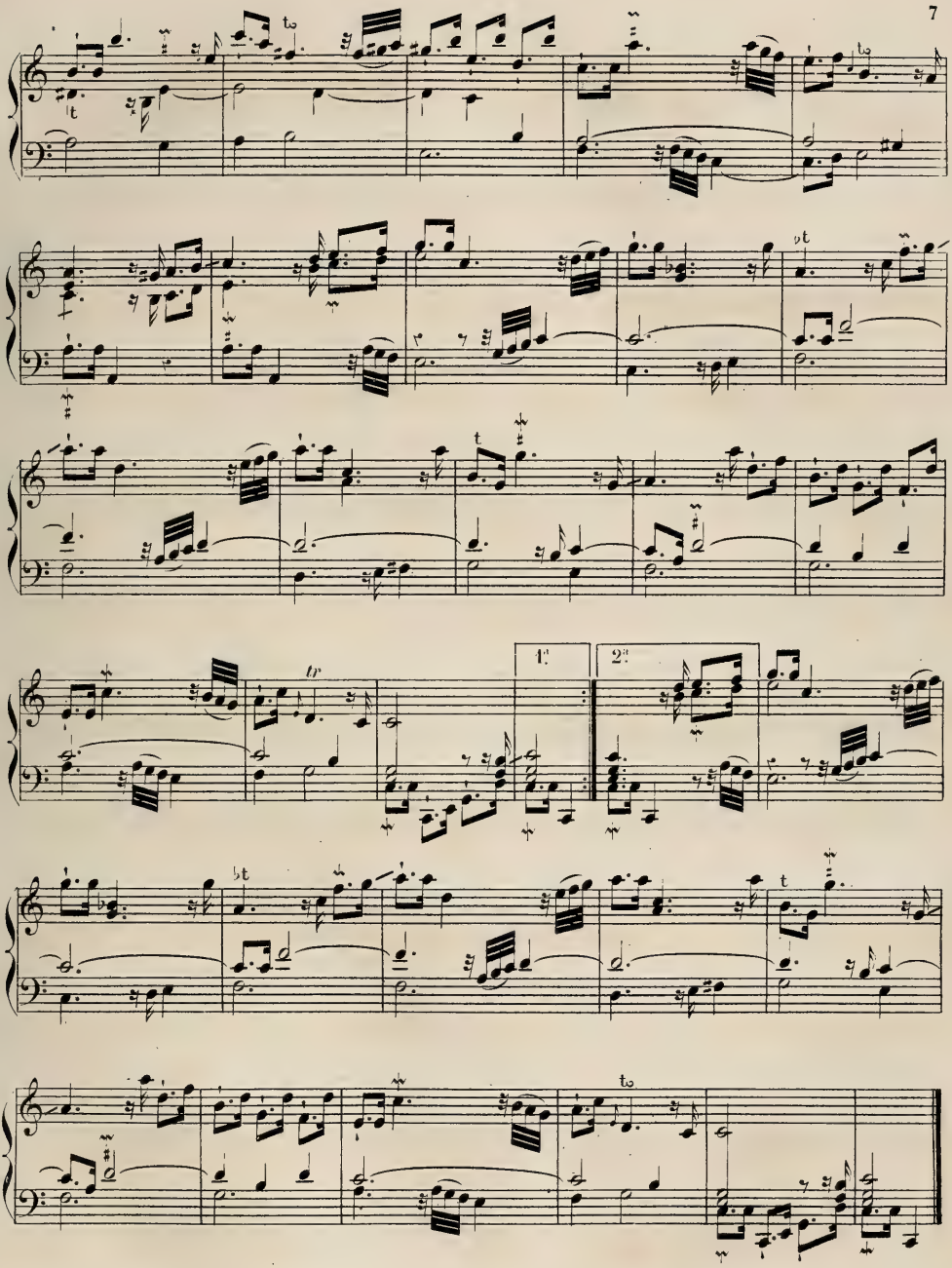
Affettuoso.

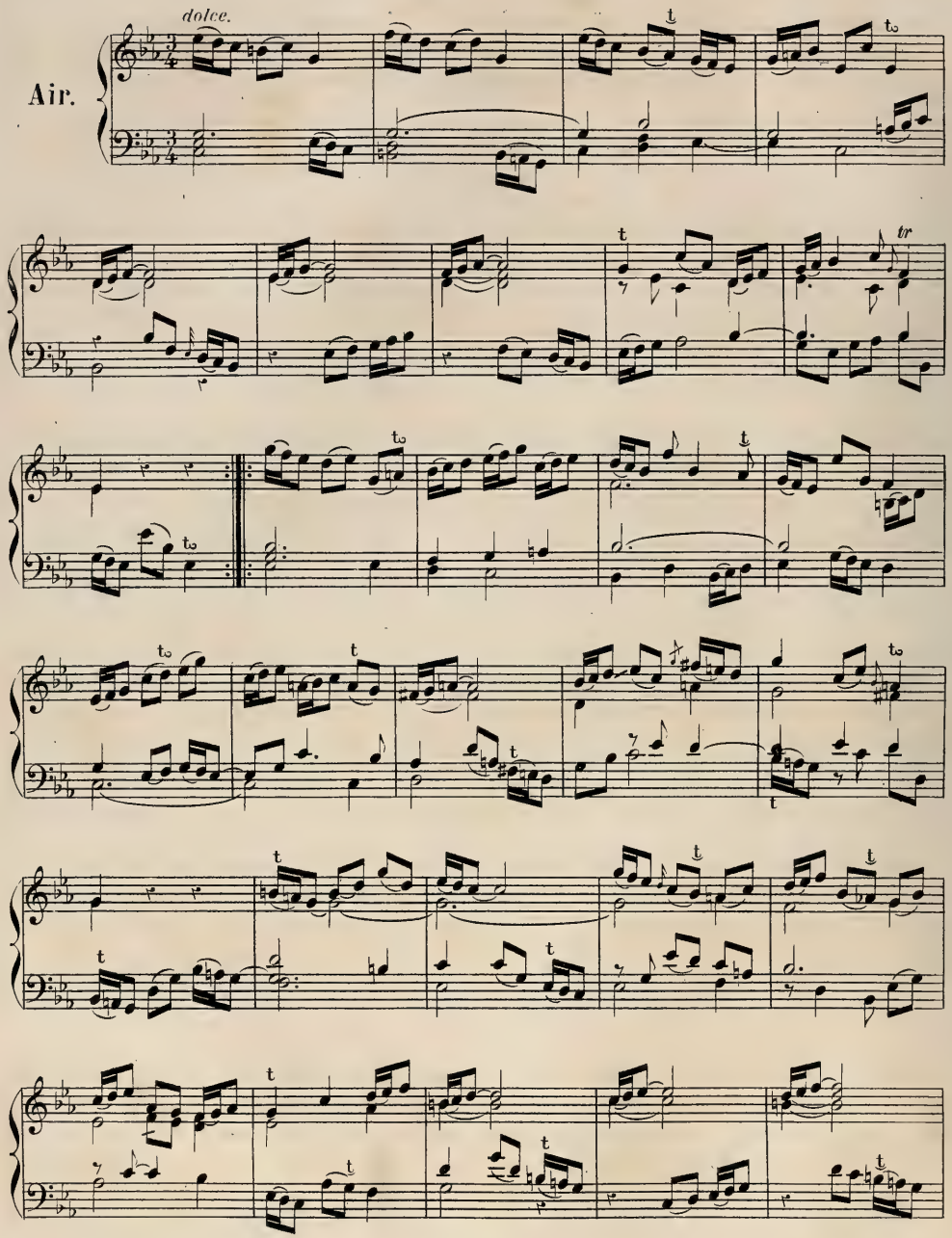


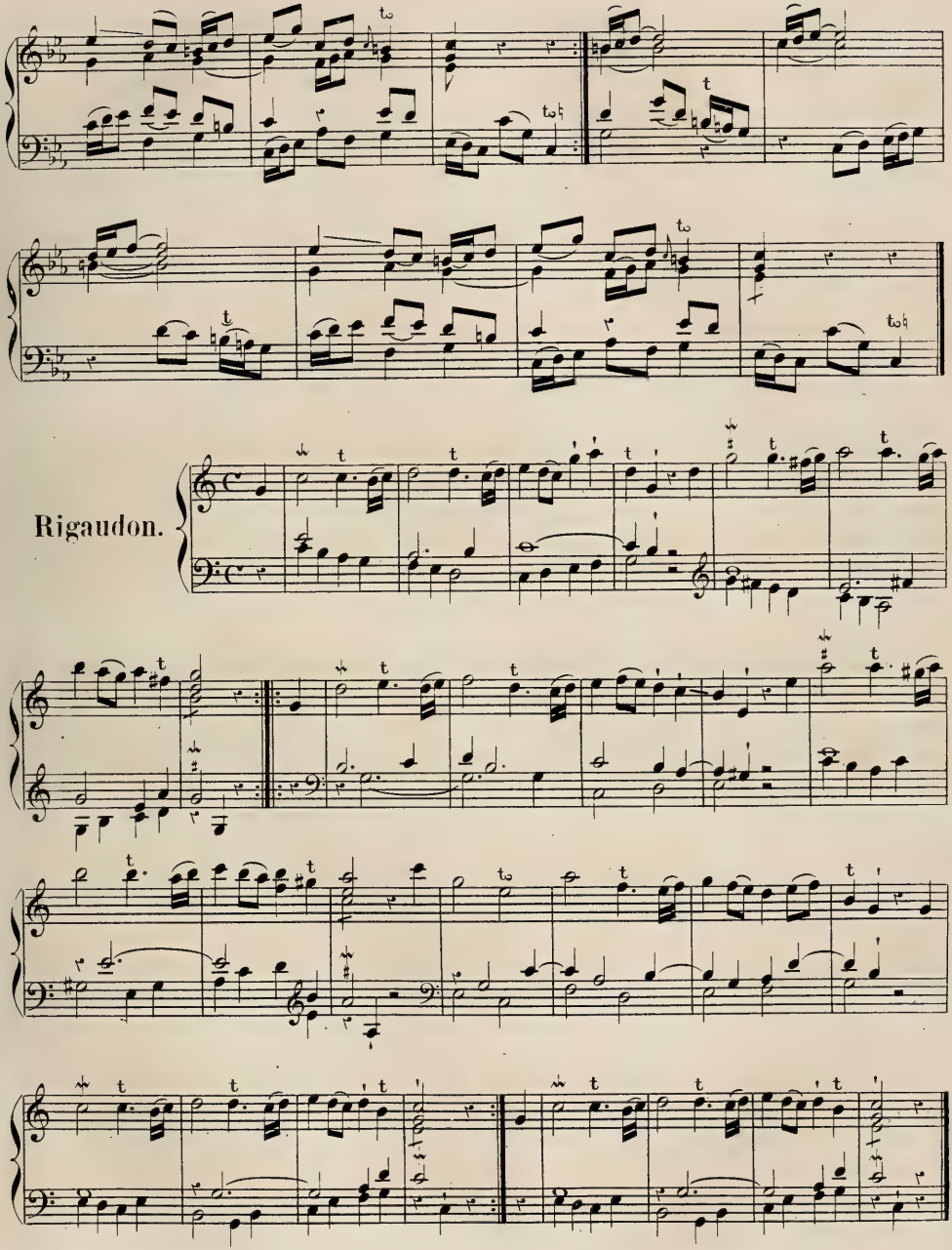

1.
2.

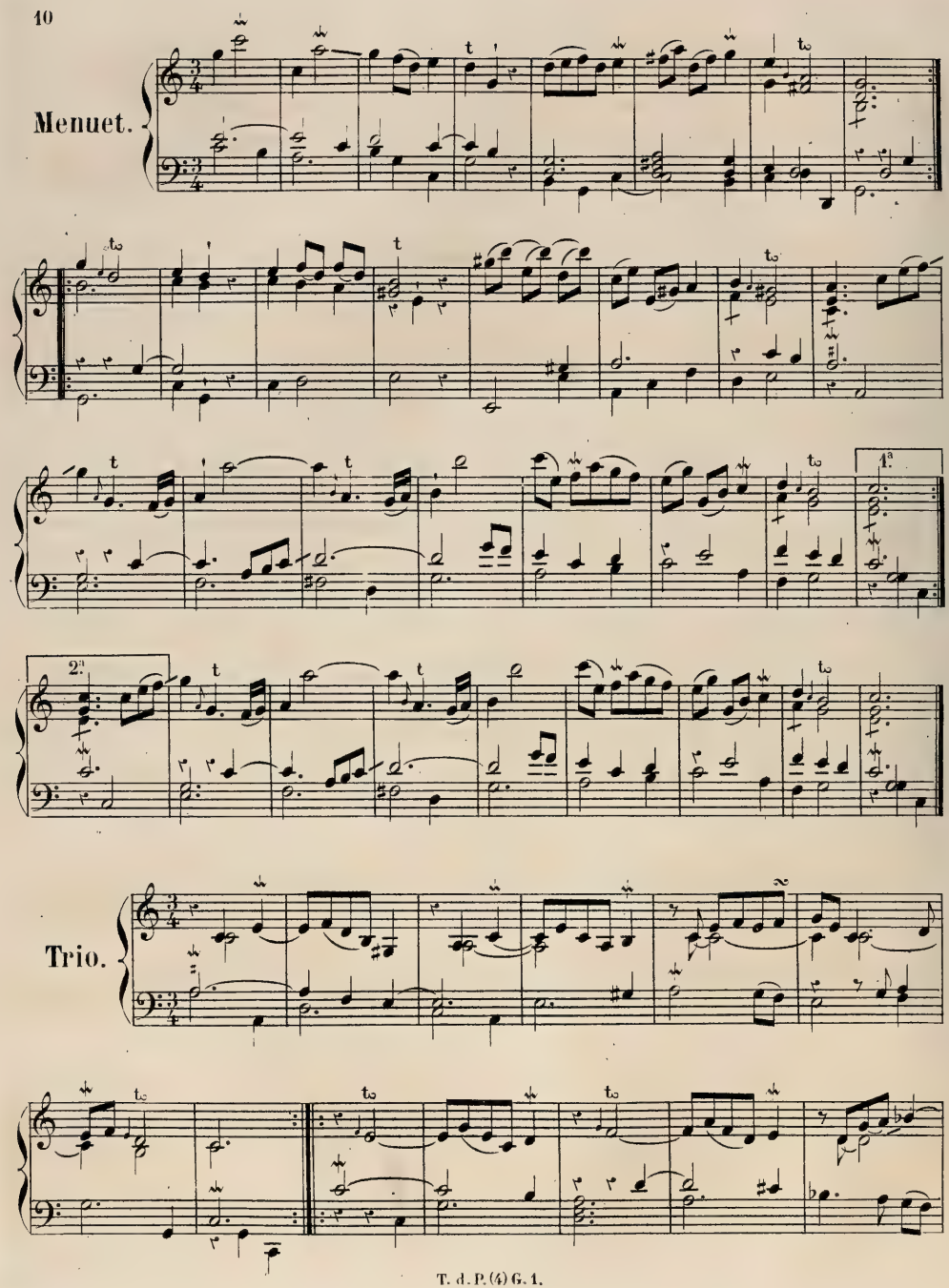
Courante.

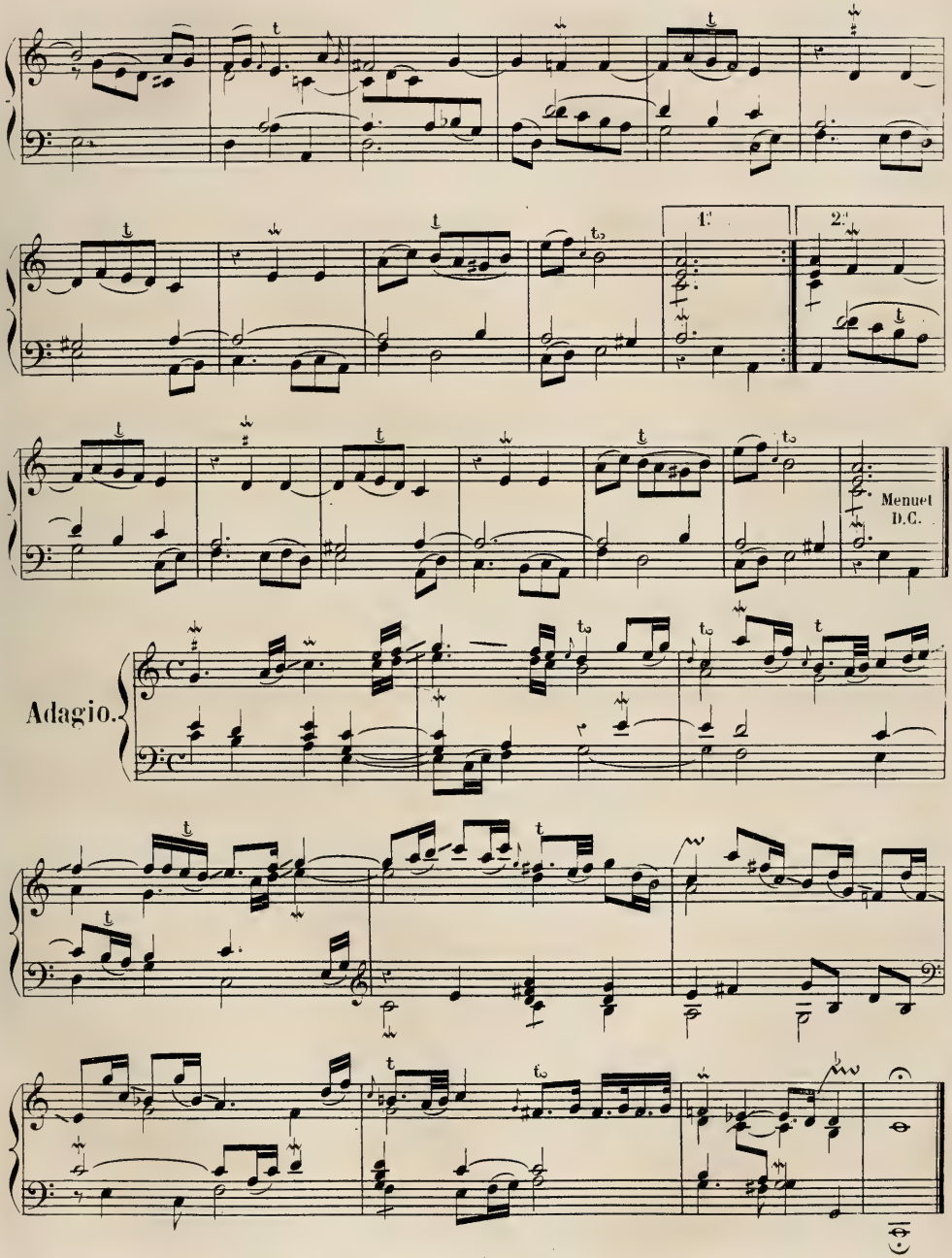



1.
2.


dolce.
Air.
tr

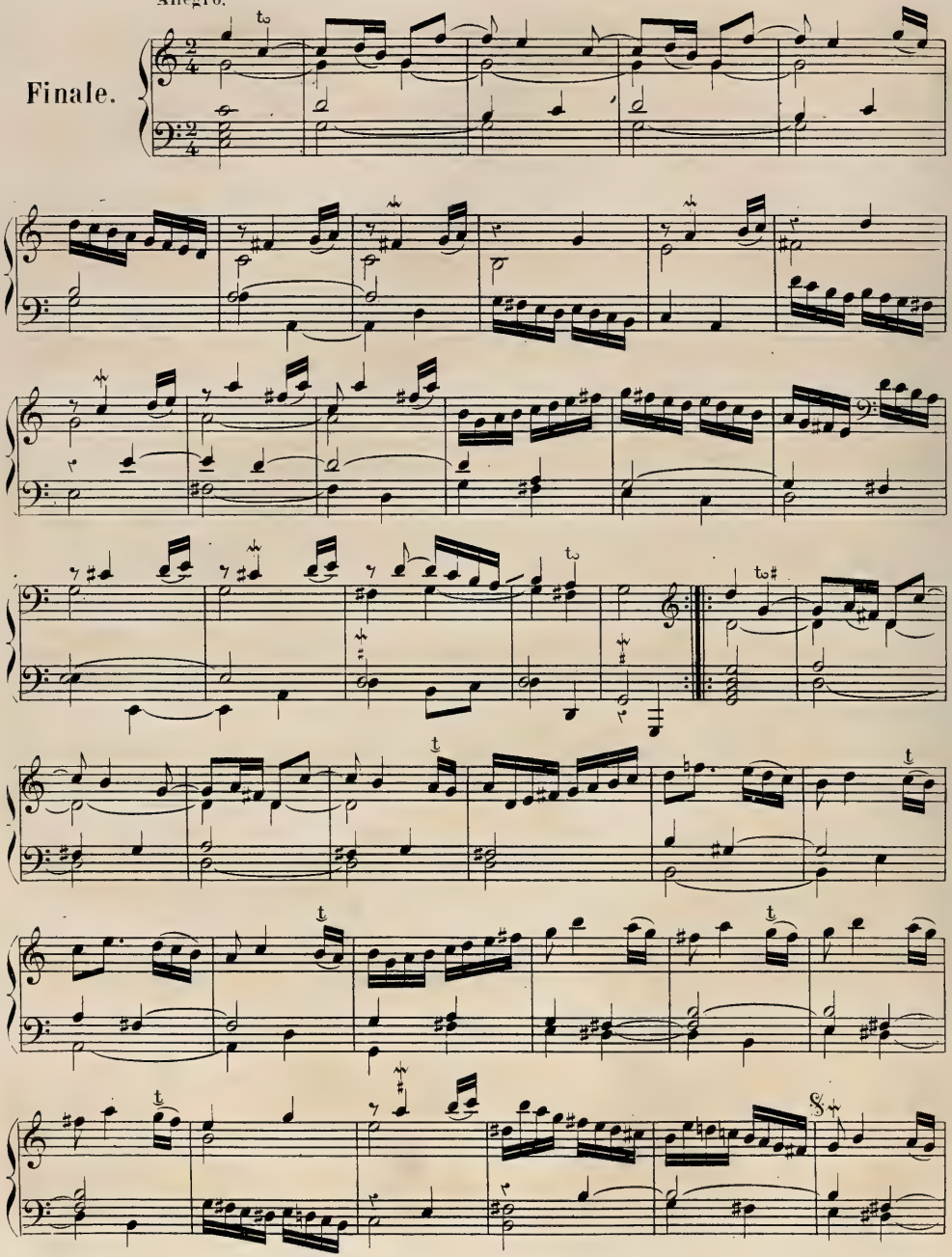

Rigaudon.

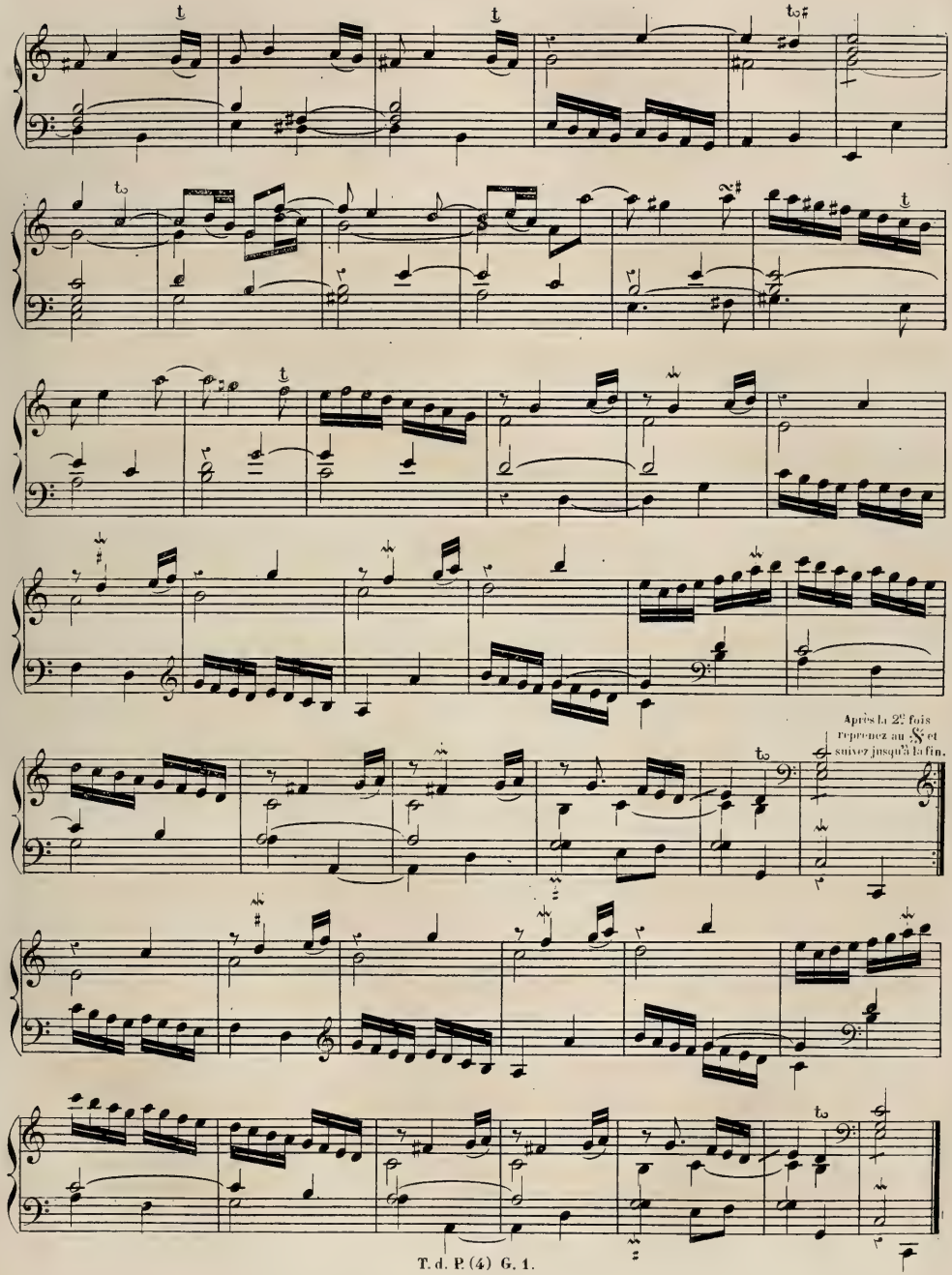

Menuet.
1.ª
2.ª
Trio.


1.
2.
Menuet
D.C.
Adagio.

Allegro.

Finale.

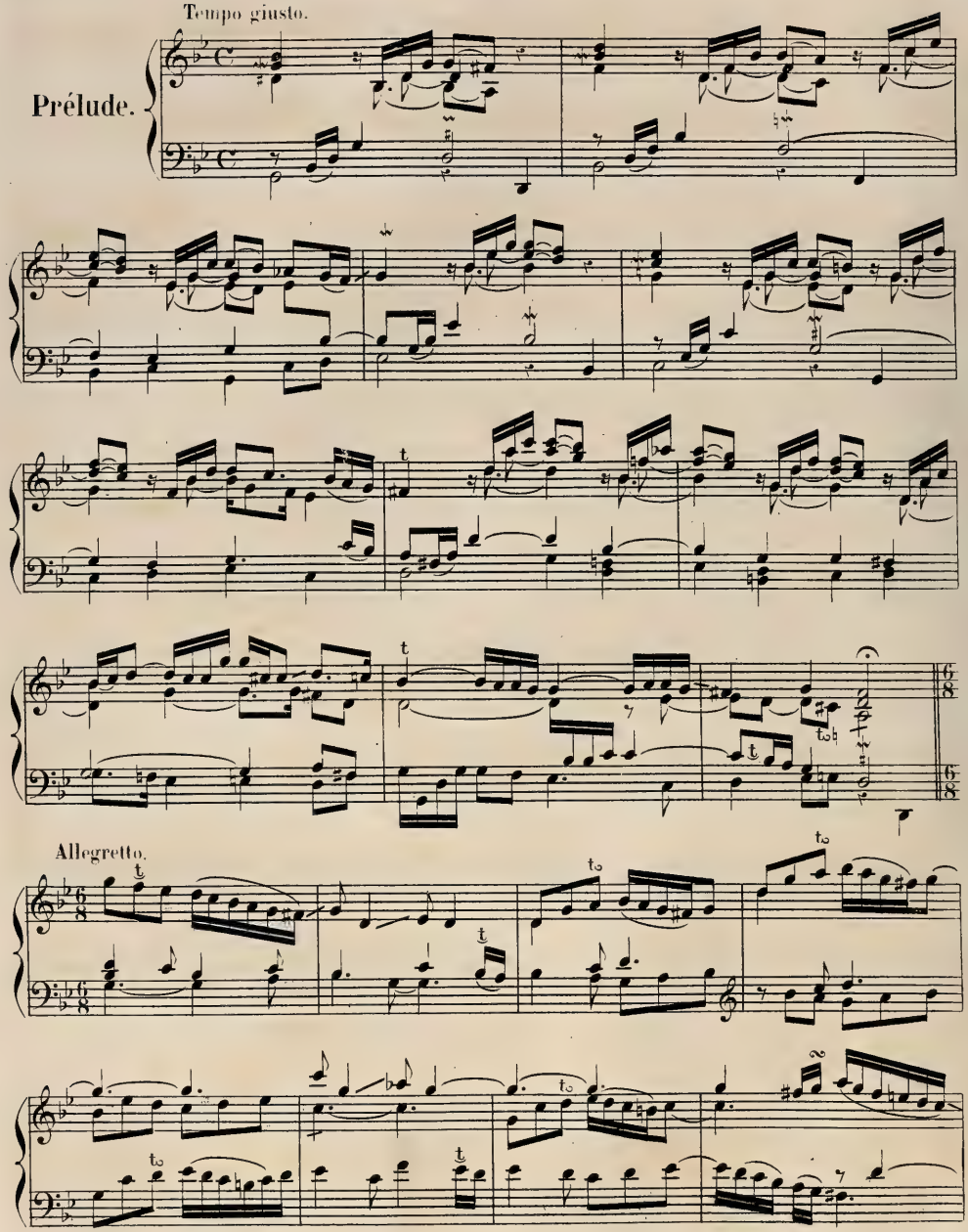


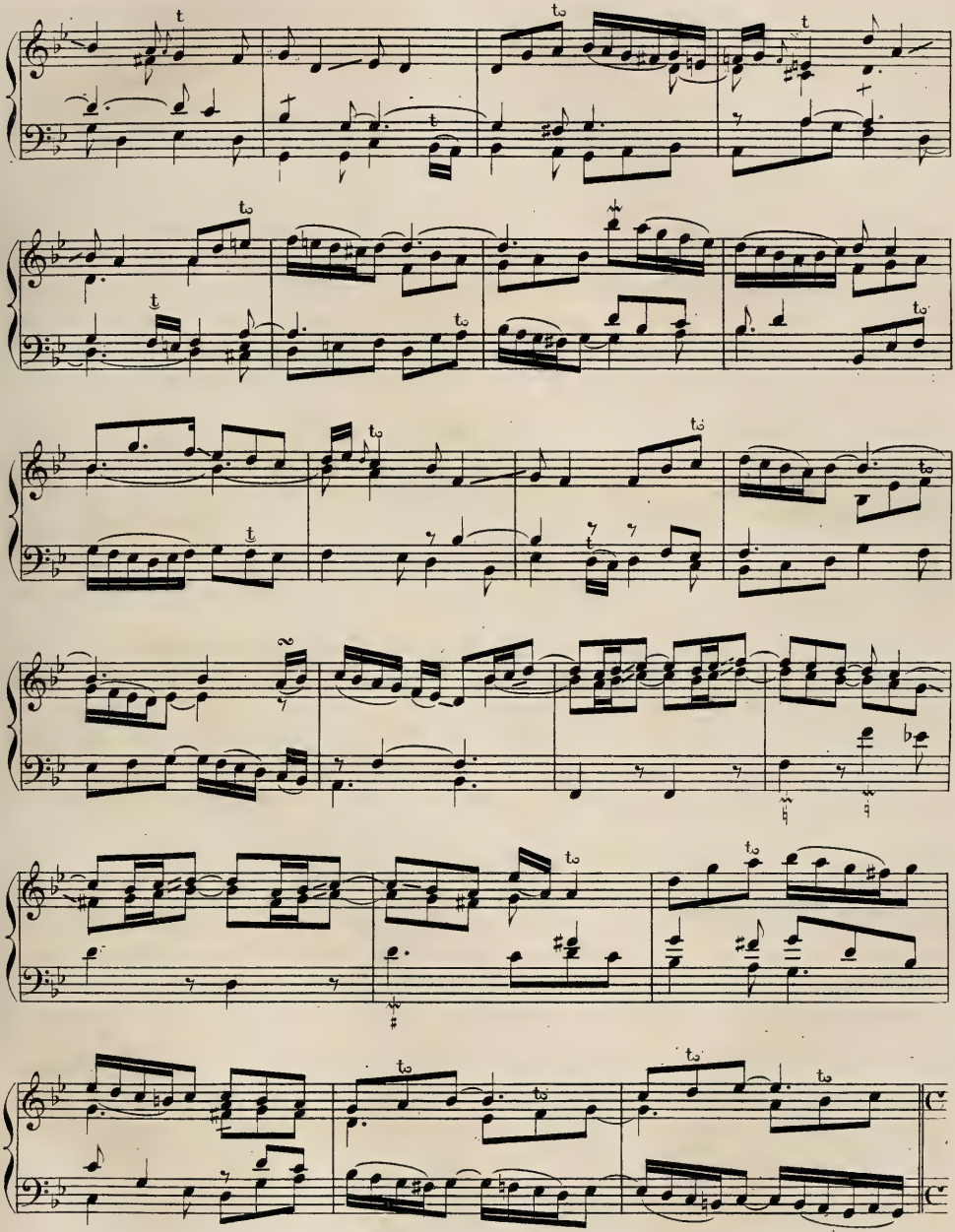

Après la 2e fois
reprenez au 𝄋 et
suivez jusqu'à la fin.

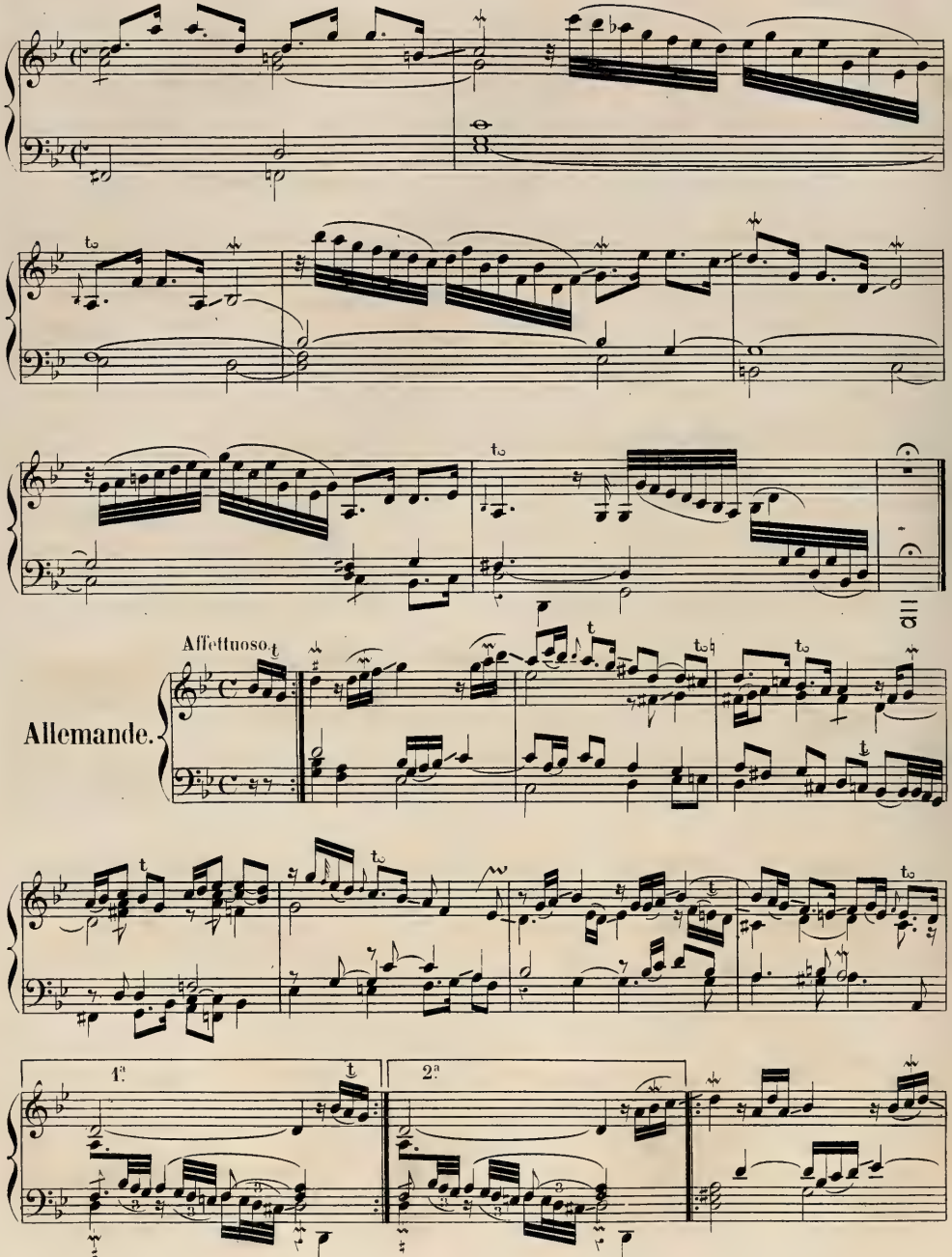
II

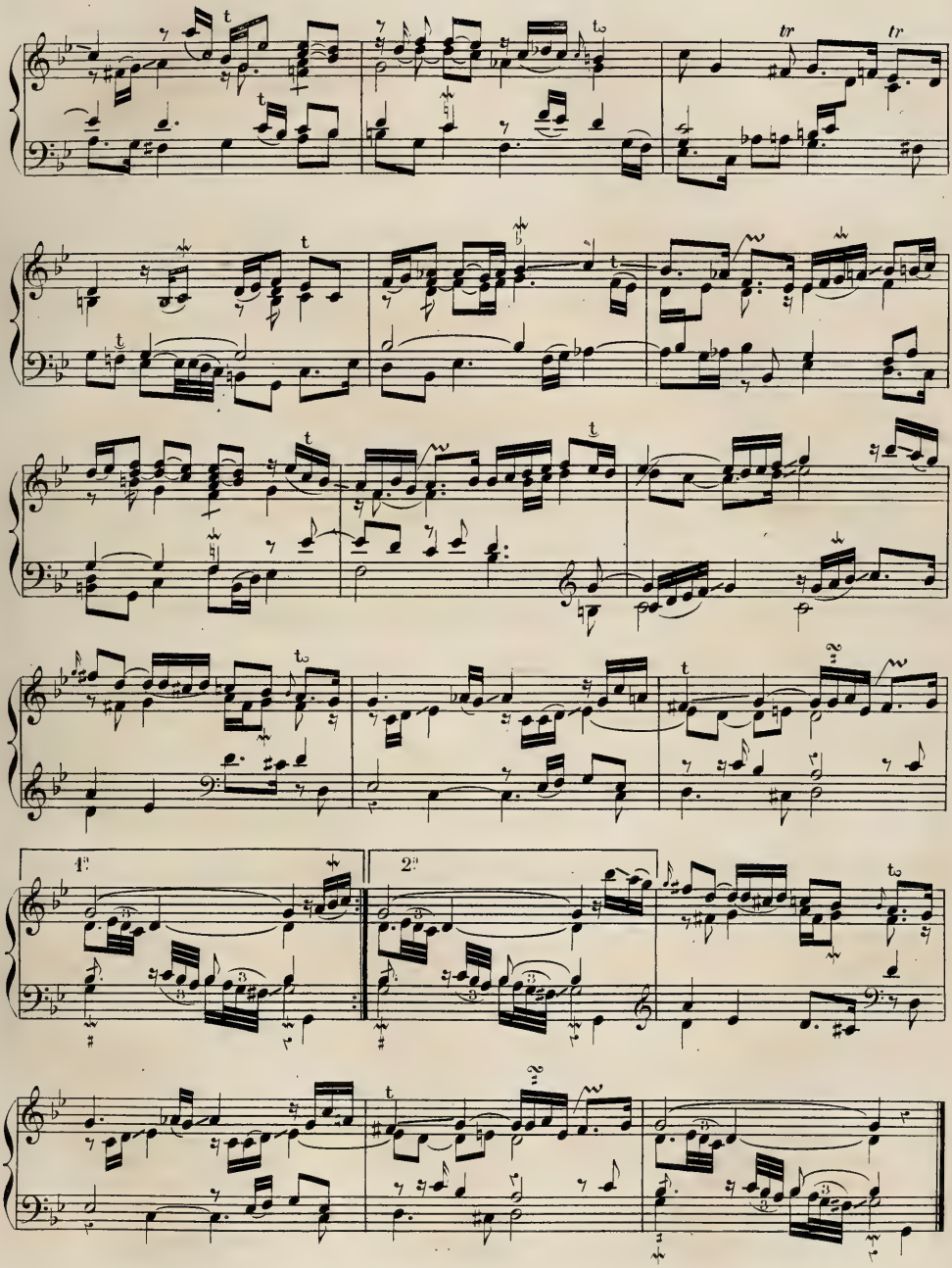
Tempo giusto.

Prélude.

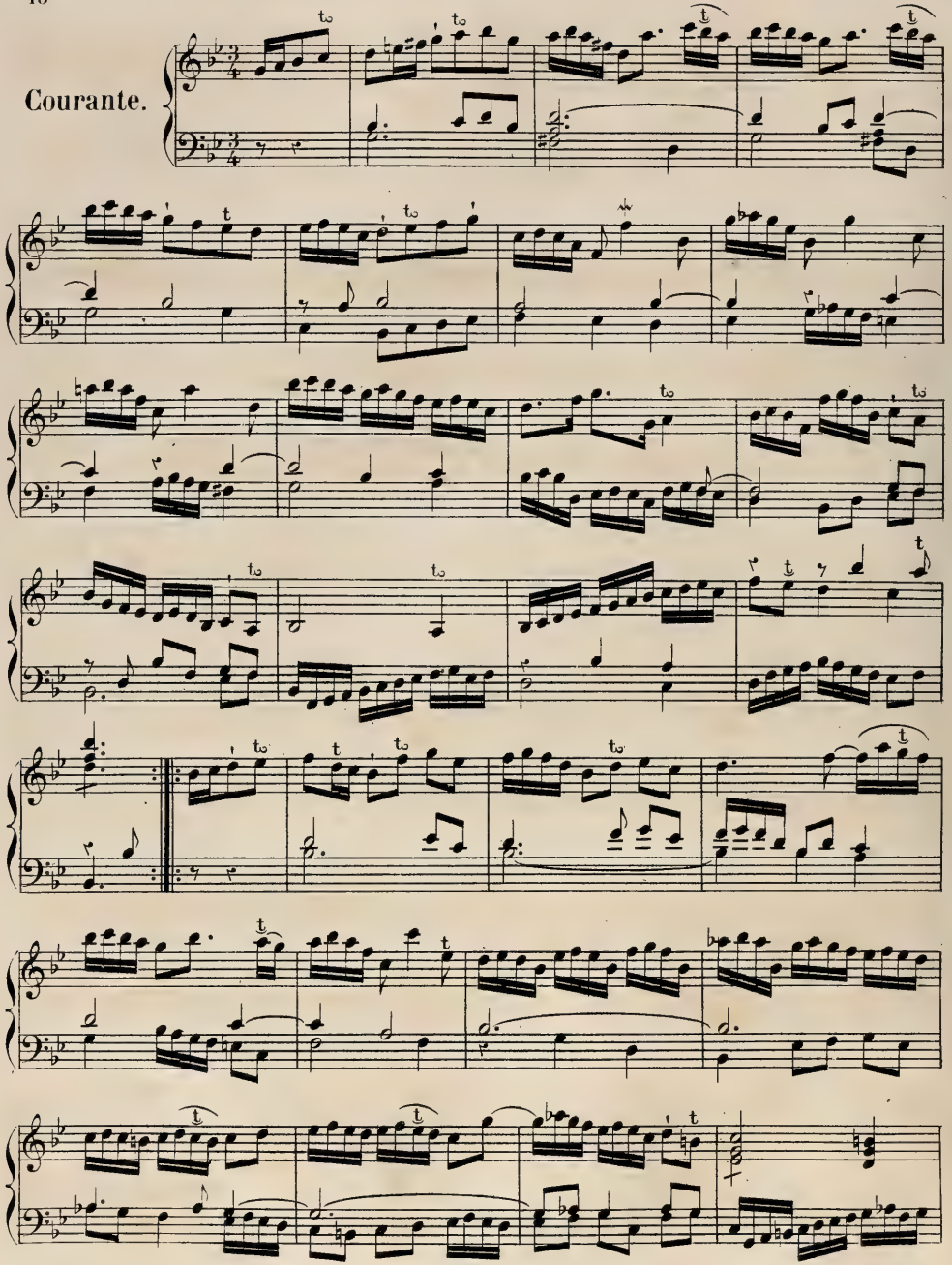


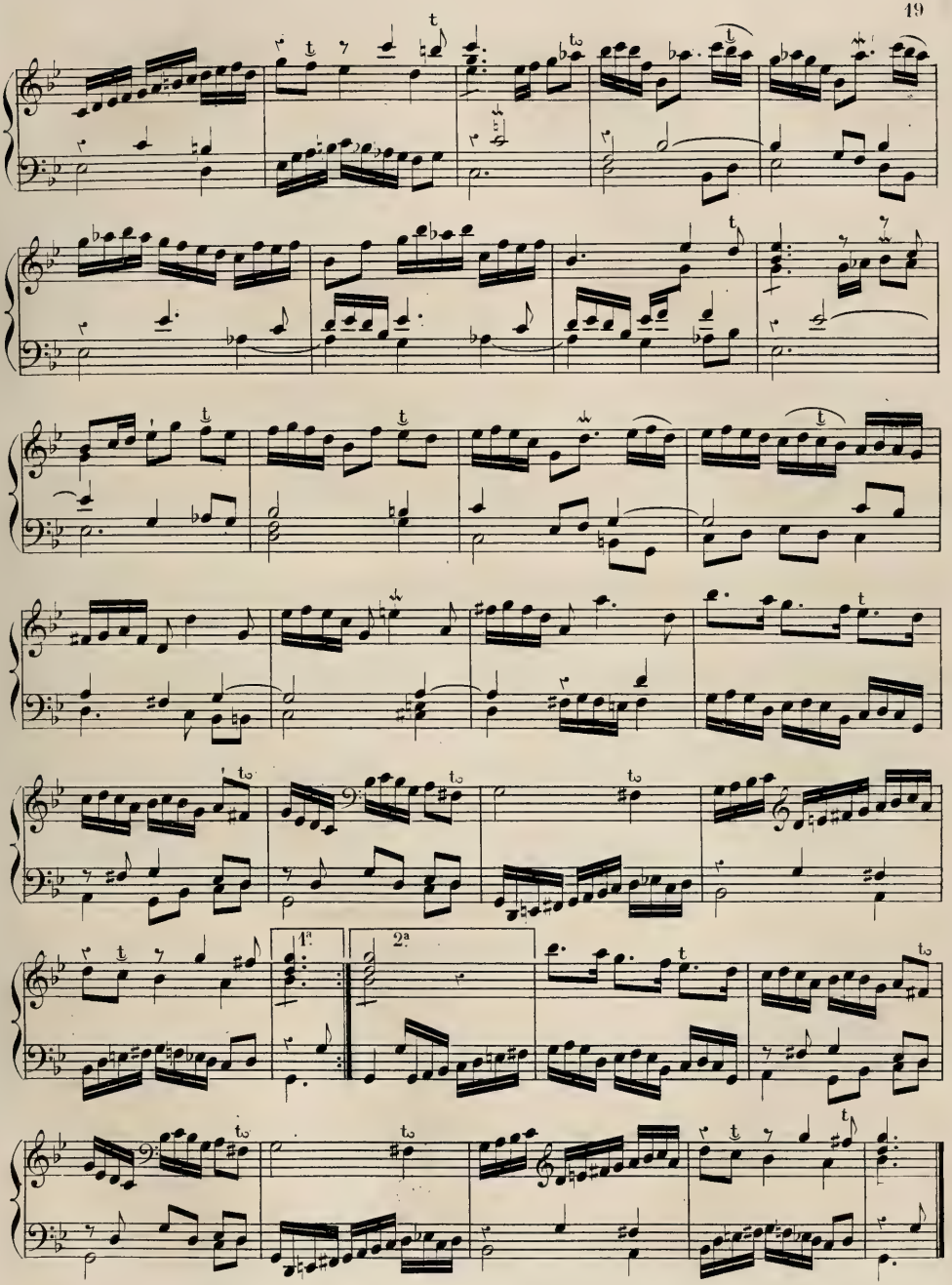


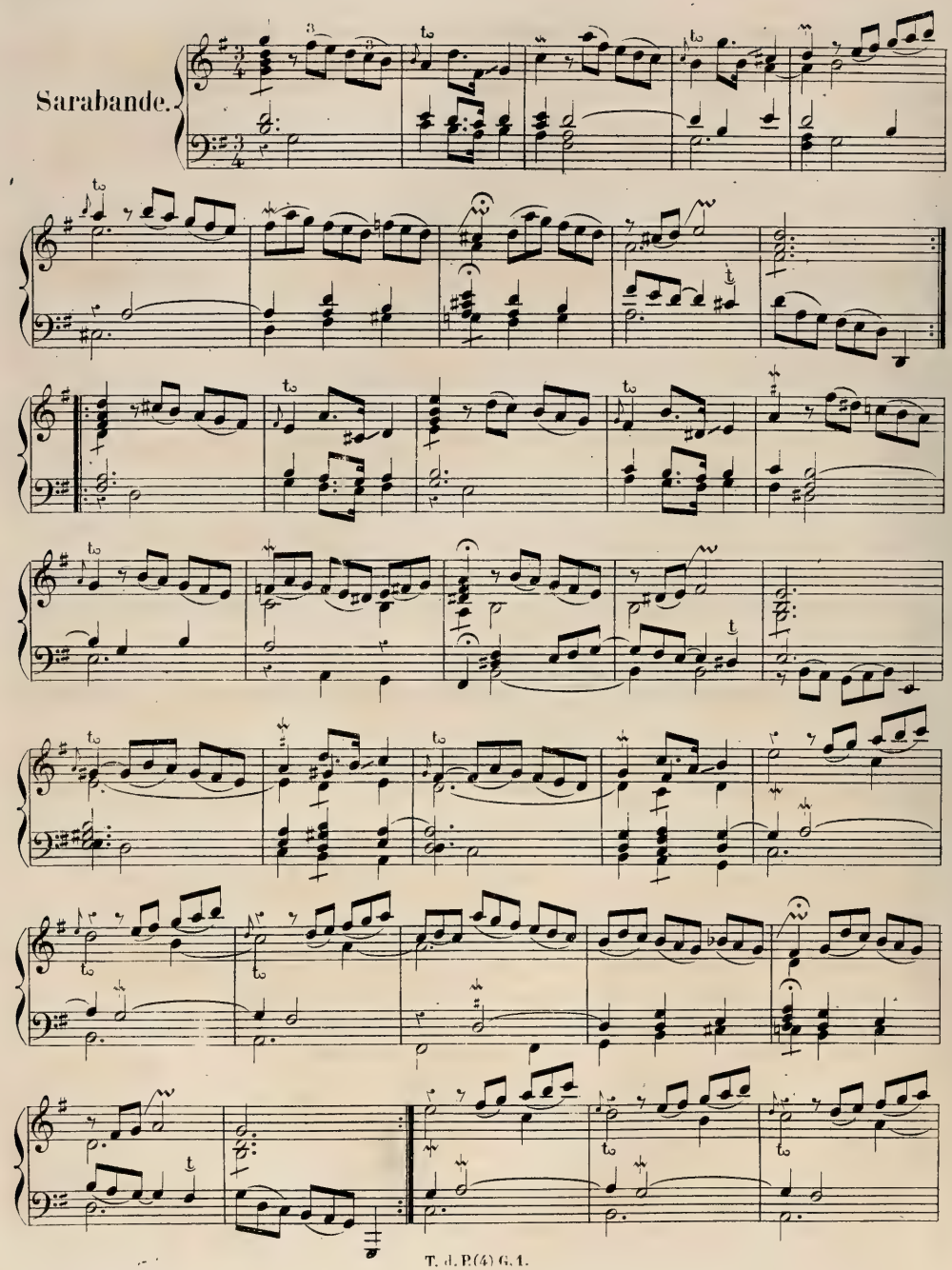

Affettuoso.
Allemande.
1ª
2ª

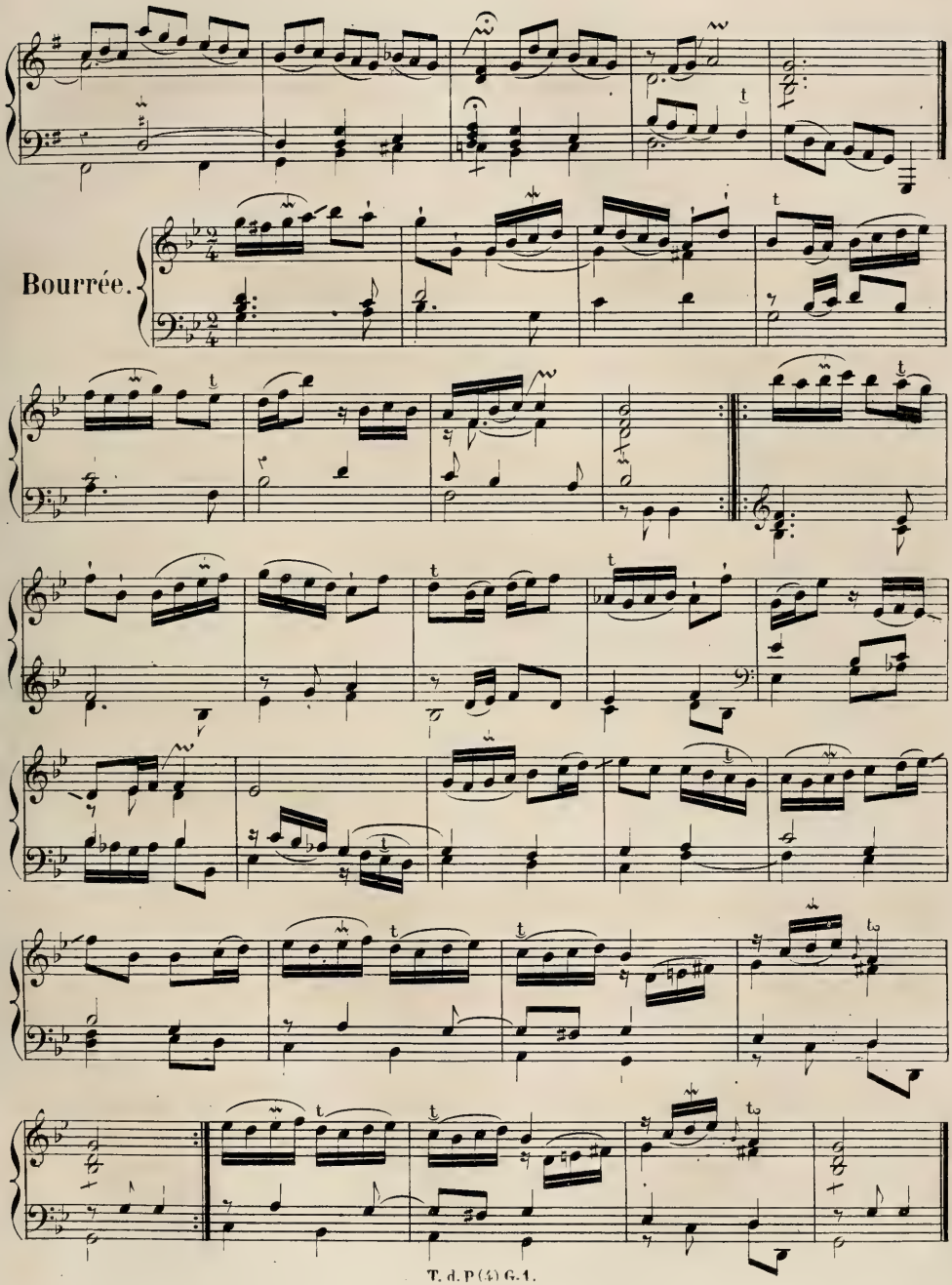

1.
2.

Courante.

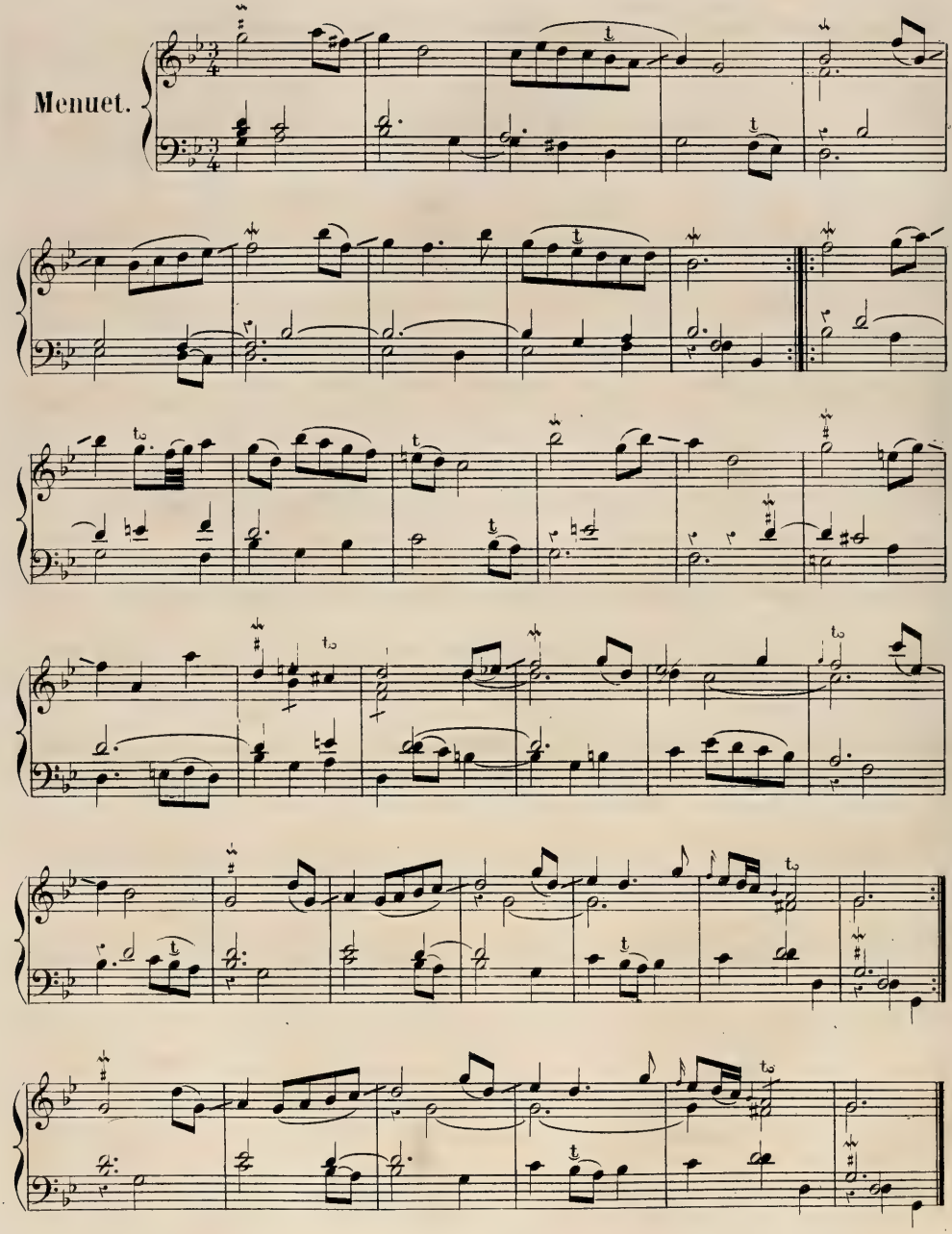


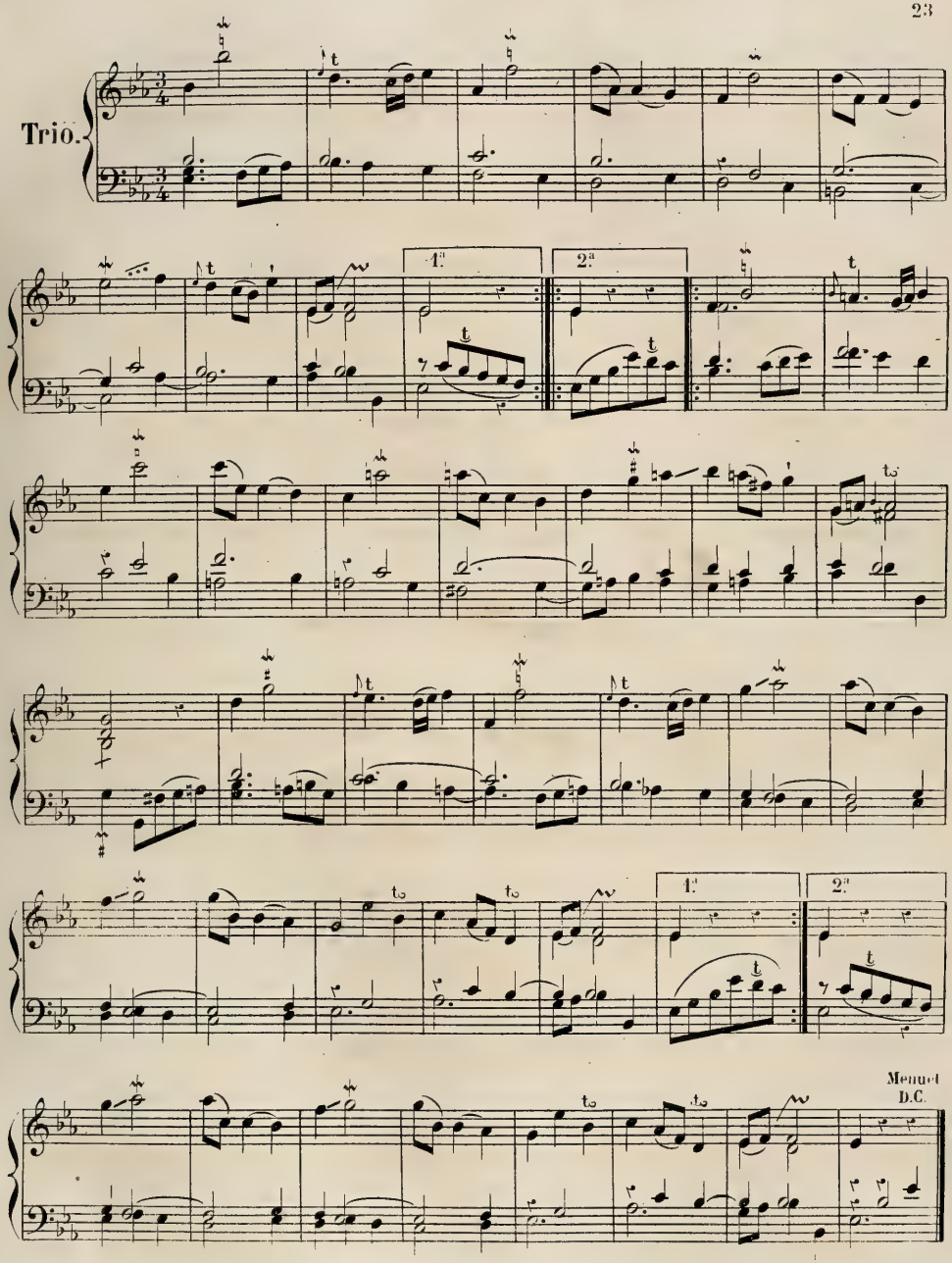

1a
2a

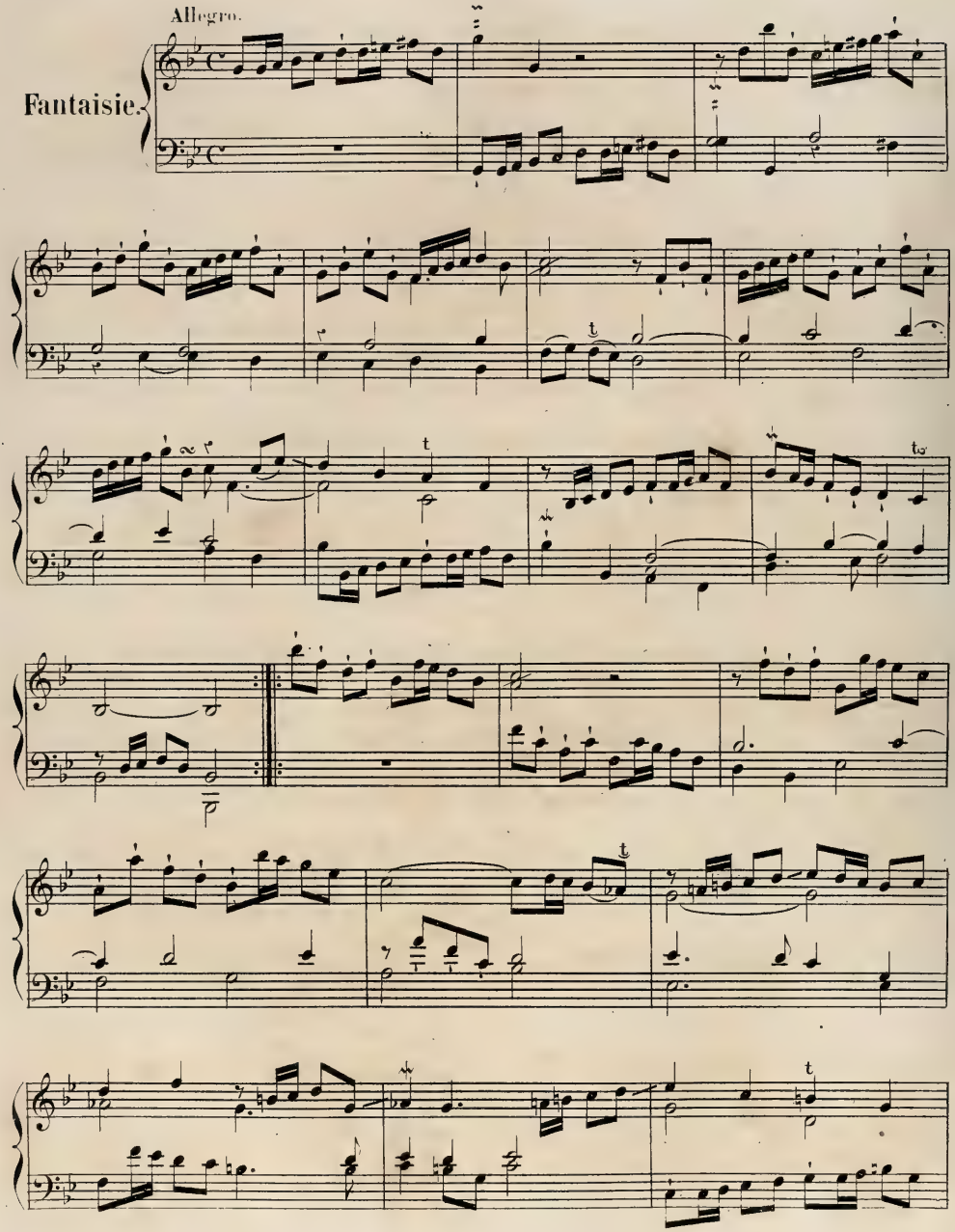

Sarabande.

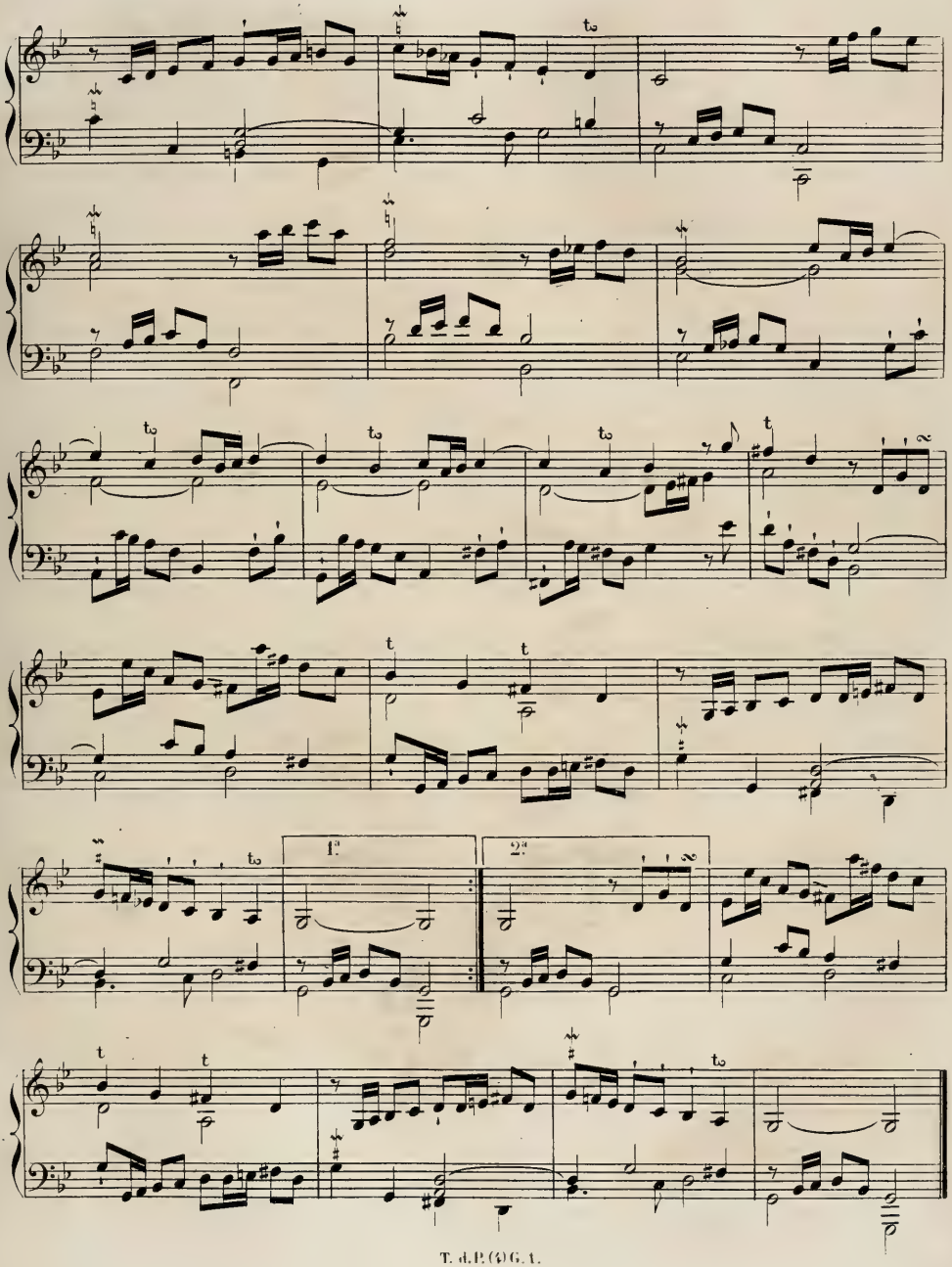

Bourrée.

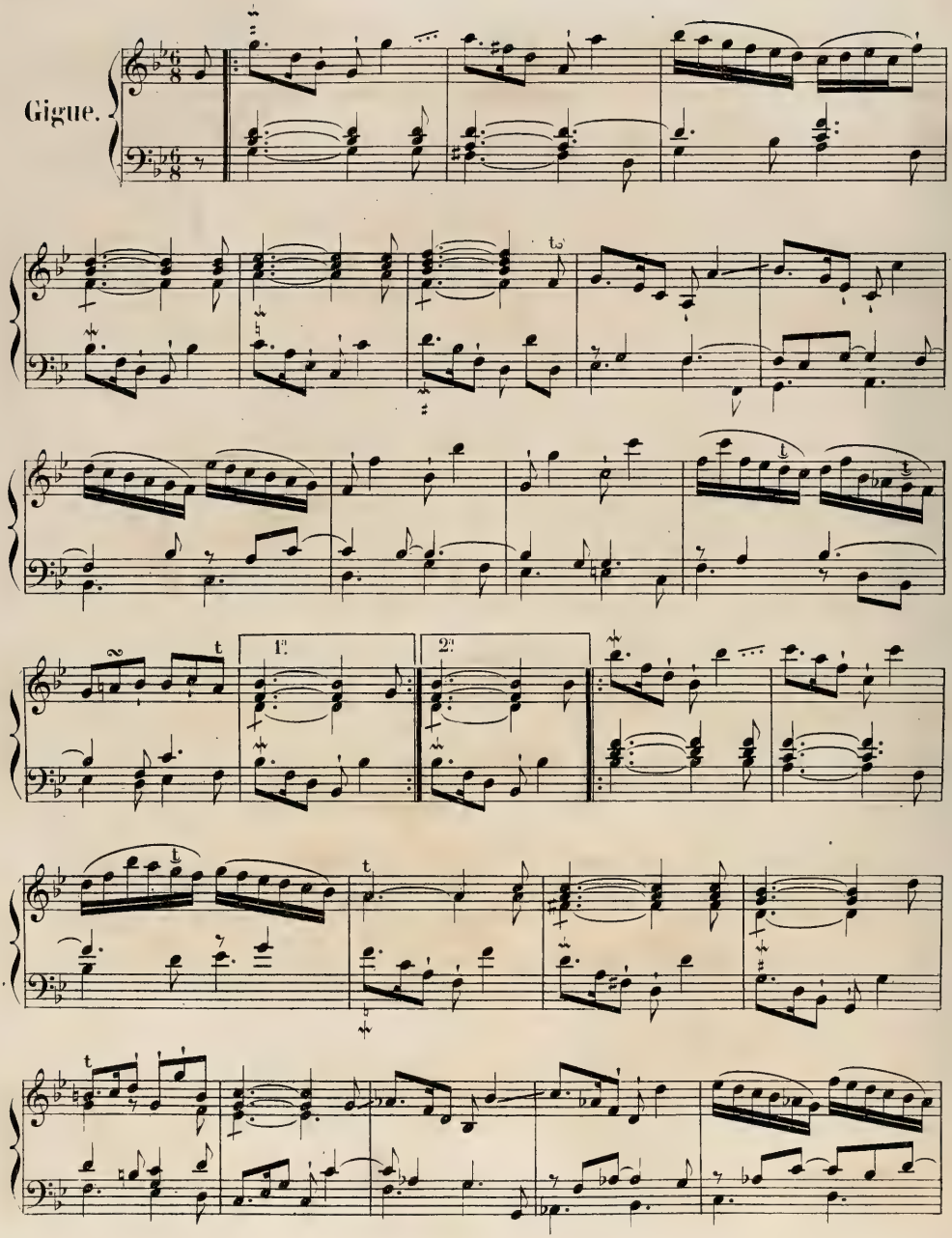
Menuet.

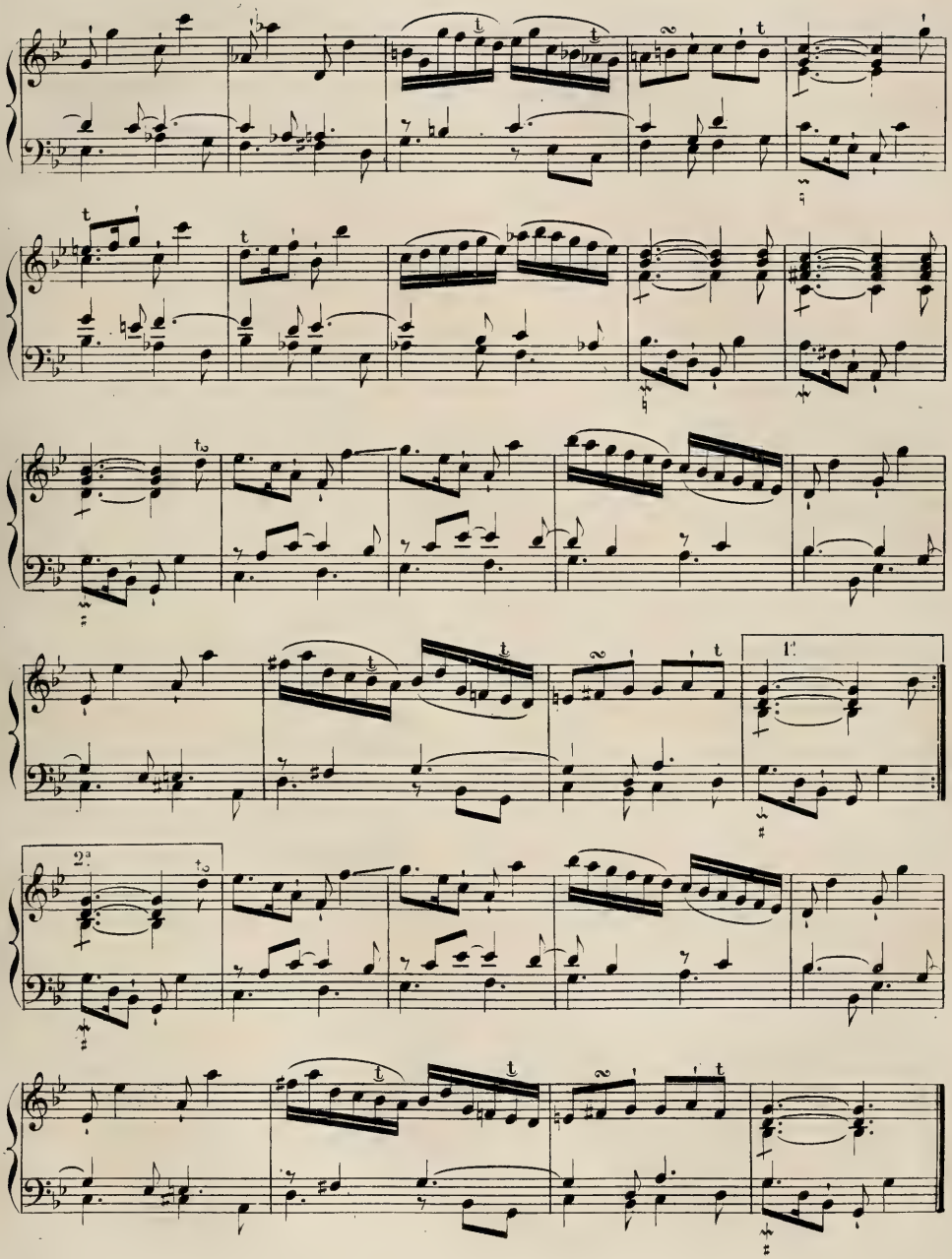



Trio.
1.
2.
Menuet
D.C.

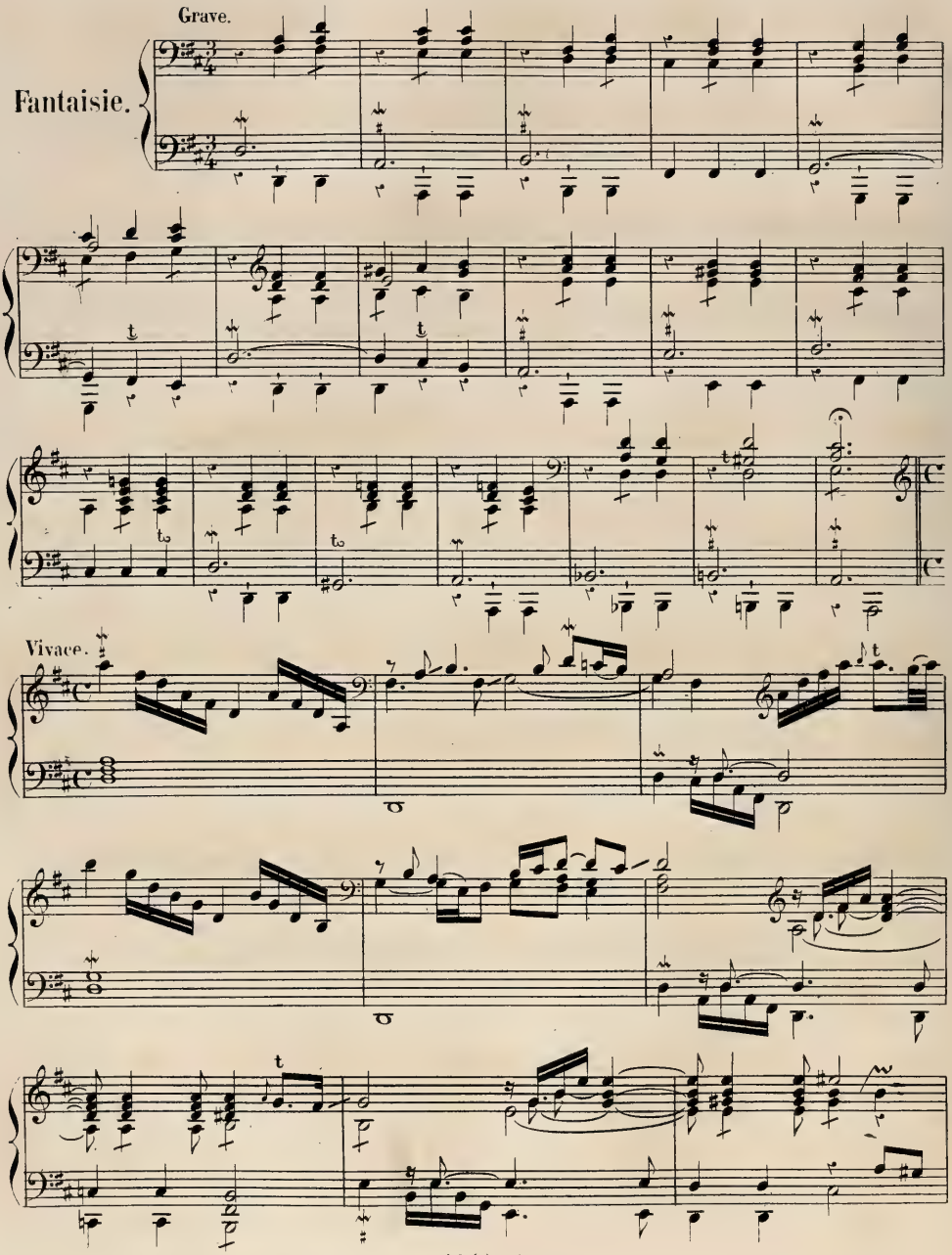

Allegro.
Fantaisie.

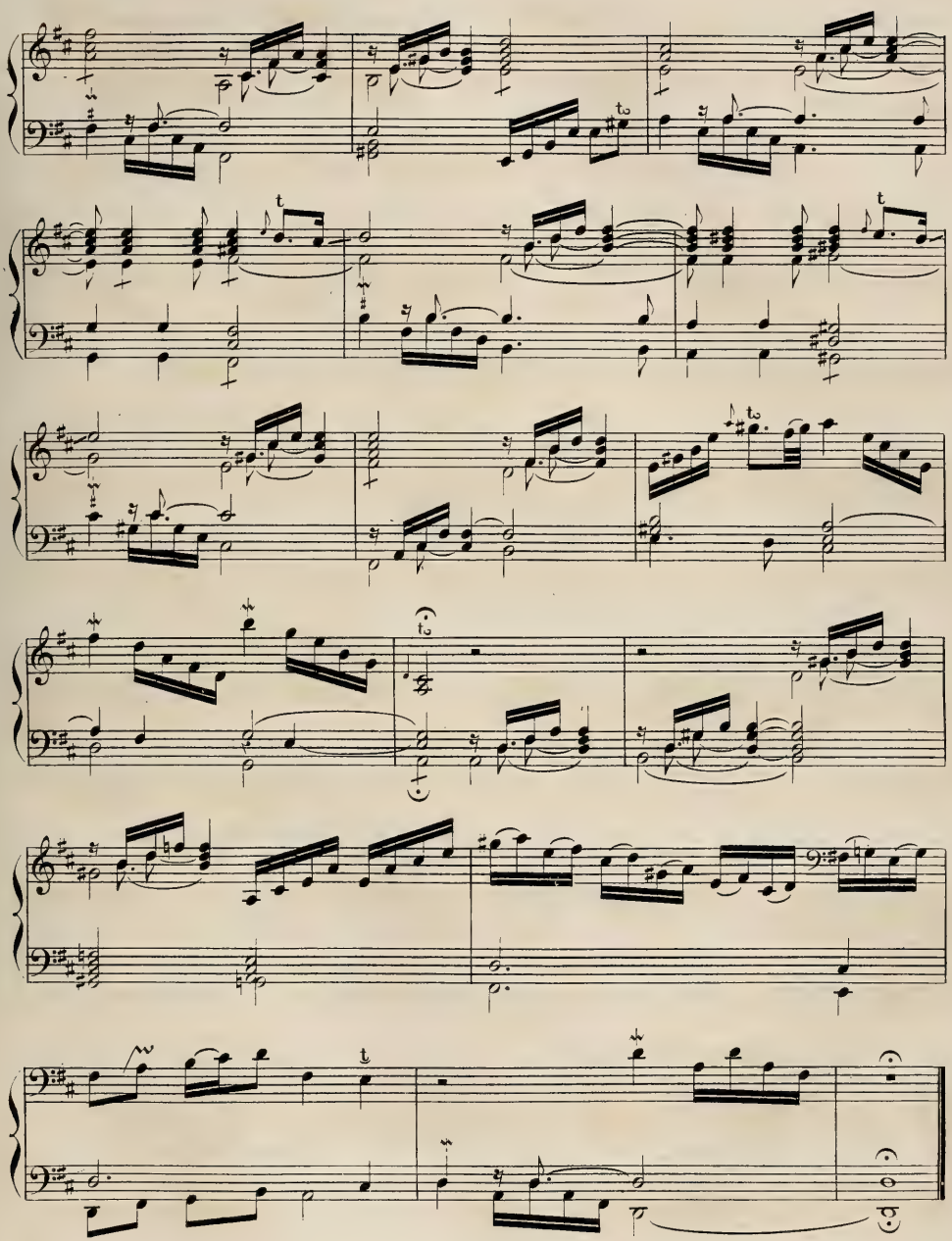

1.
2.


Gigue.
1a
2a



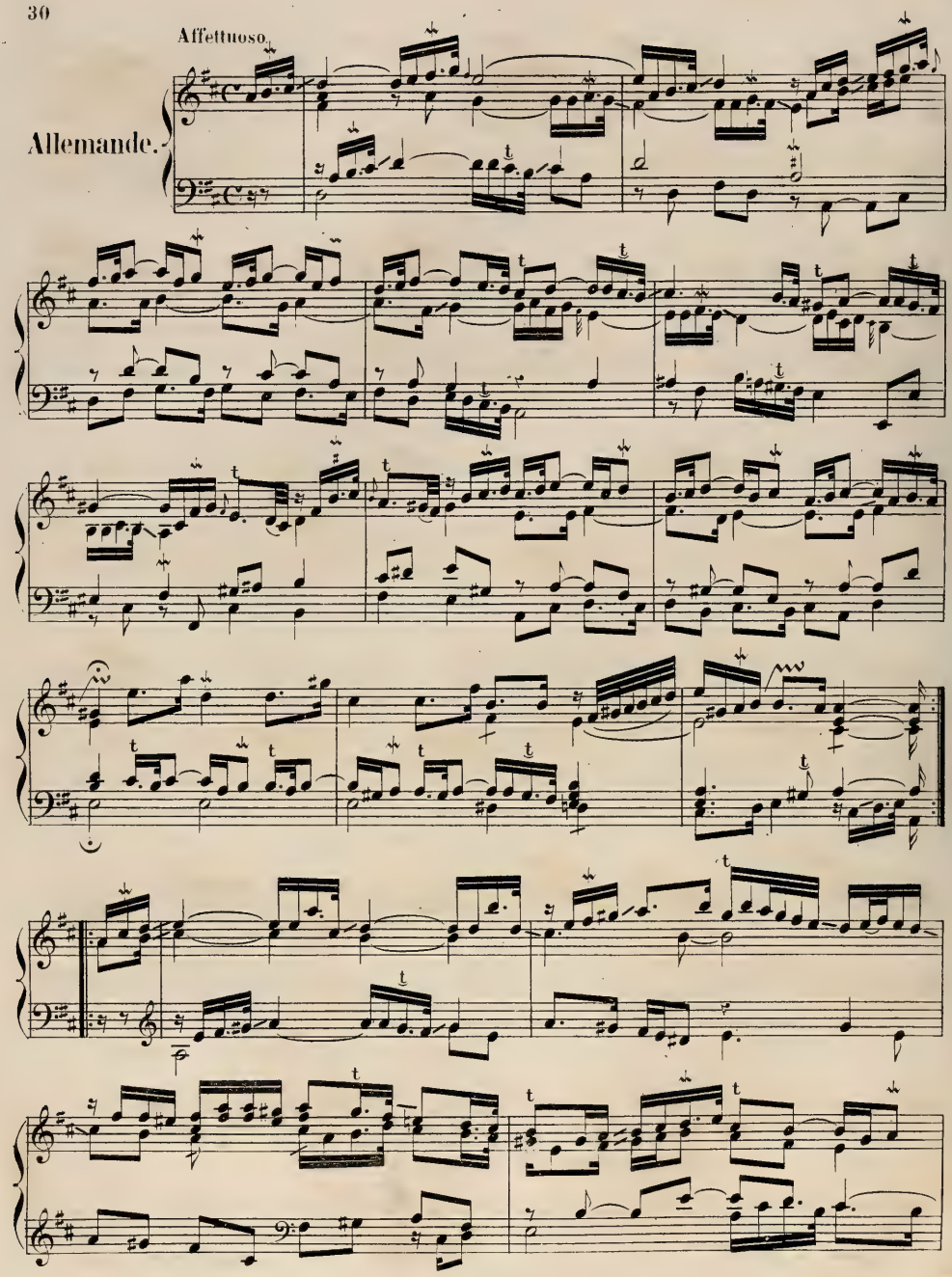
III

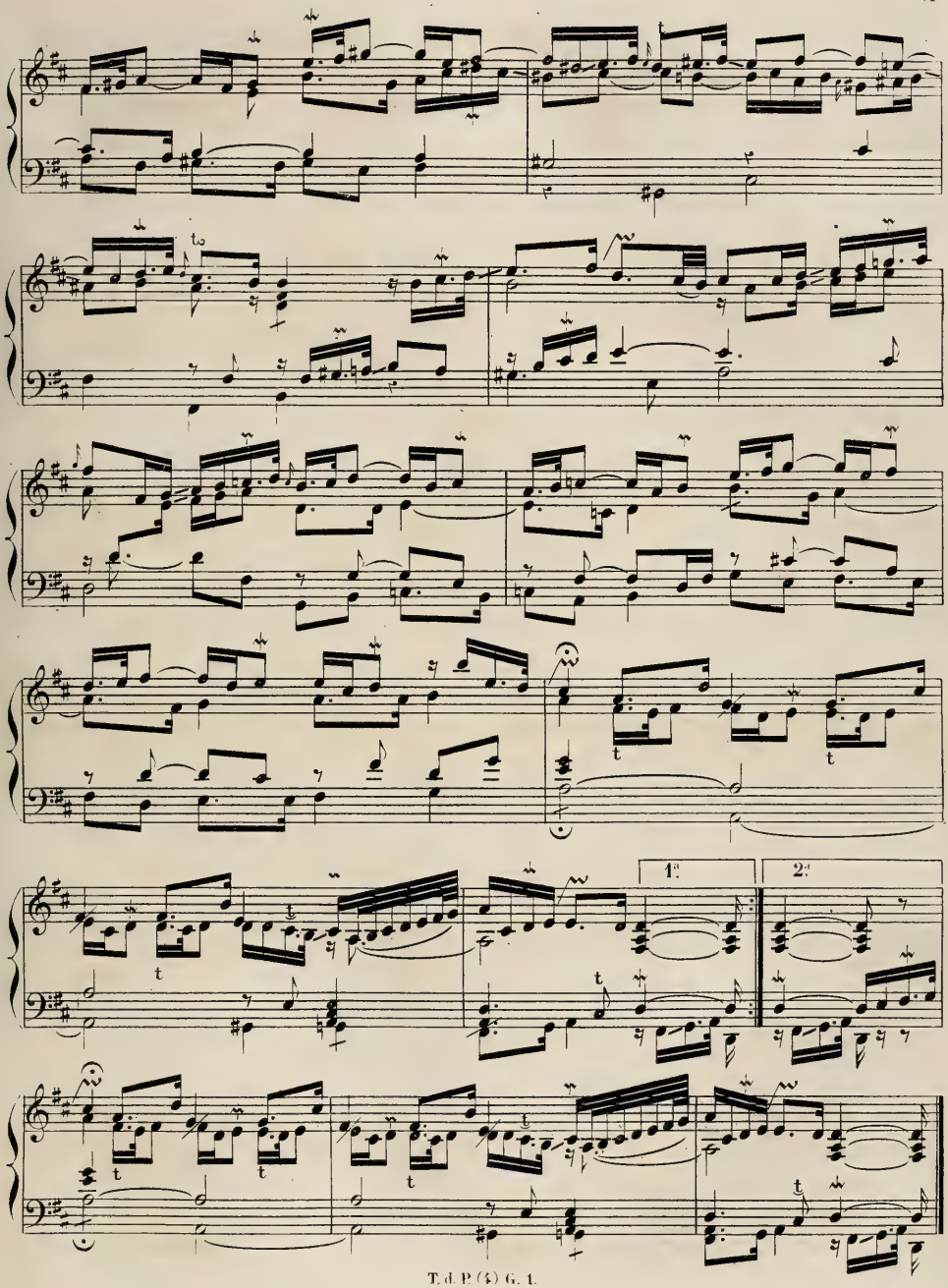


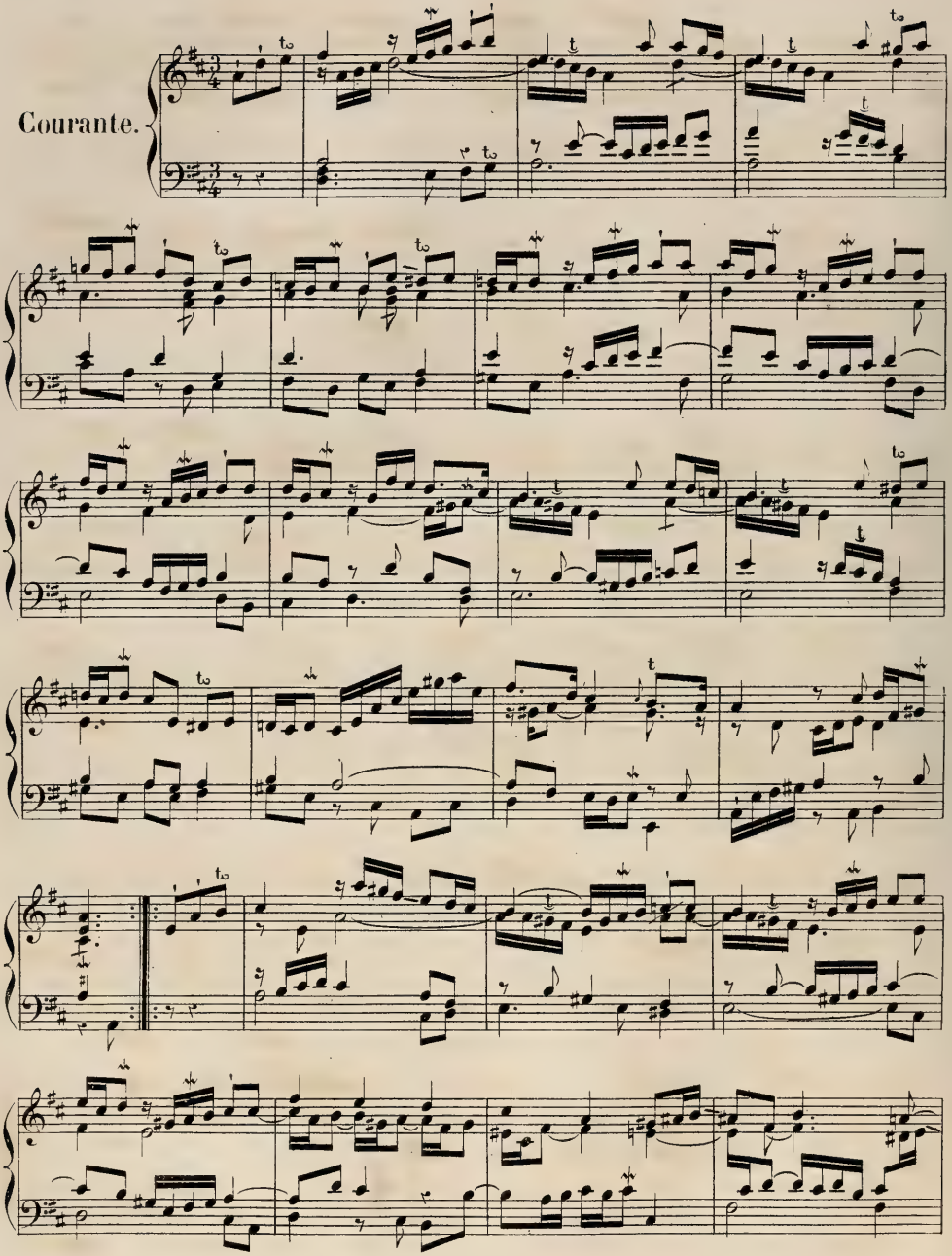


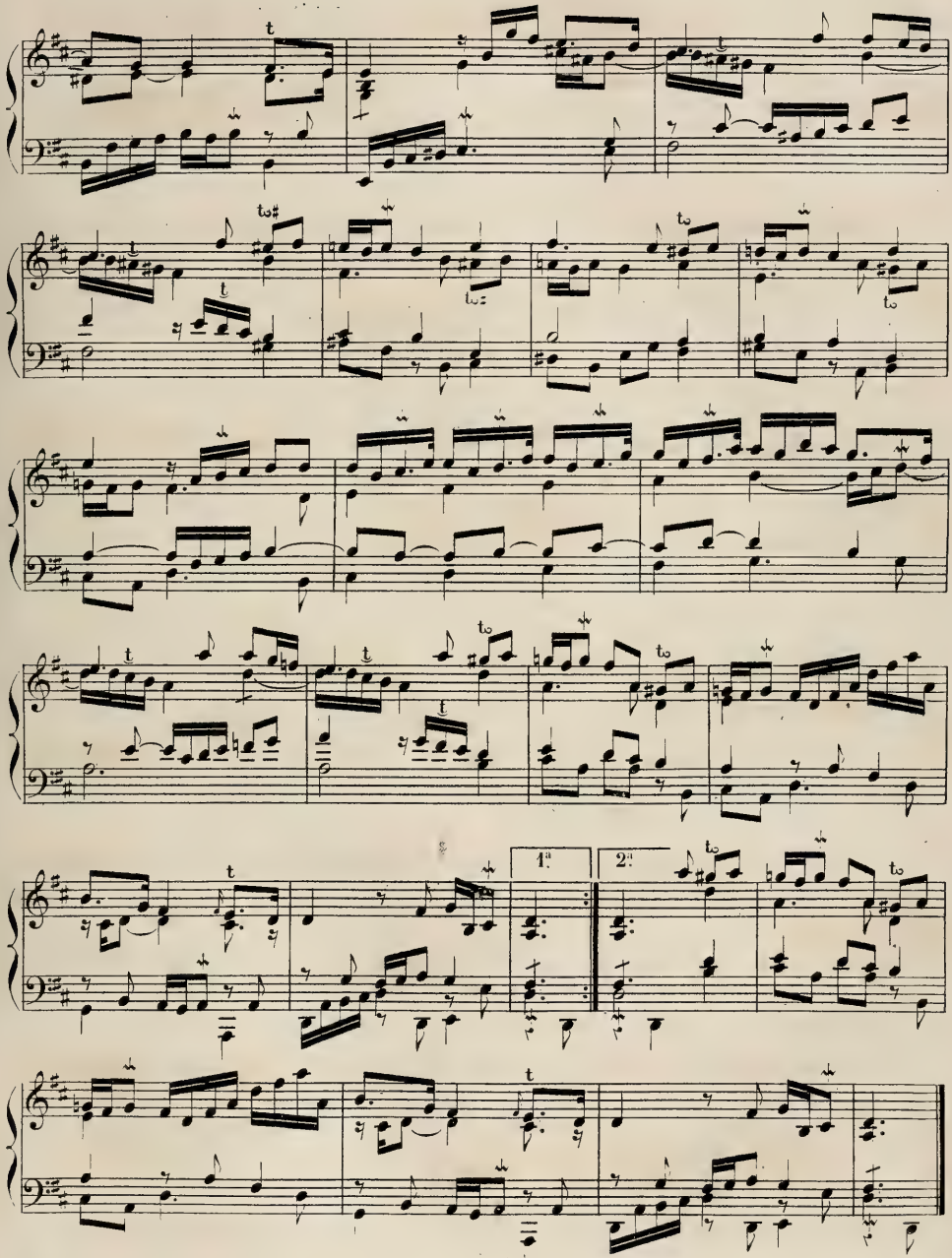
Affettuoso.

Allemande.



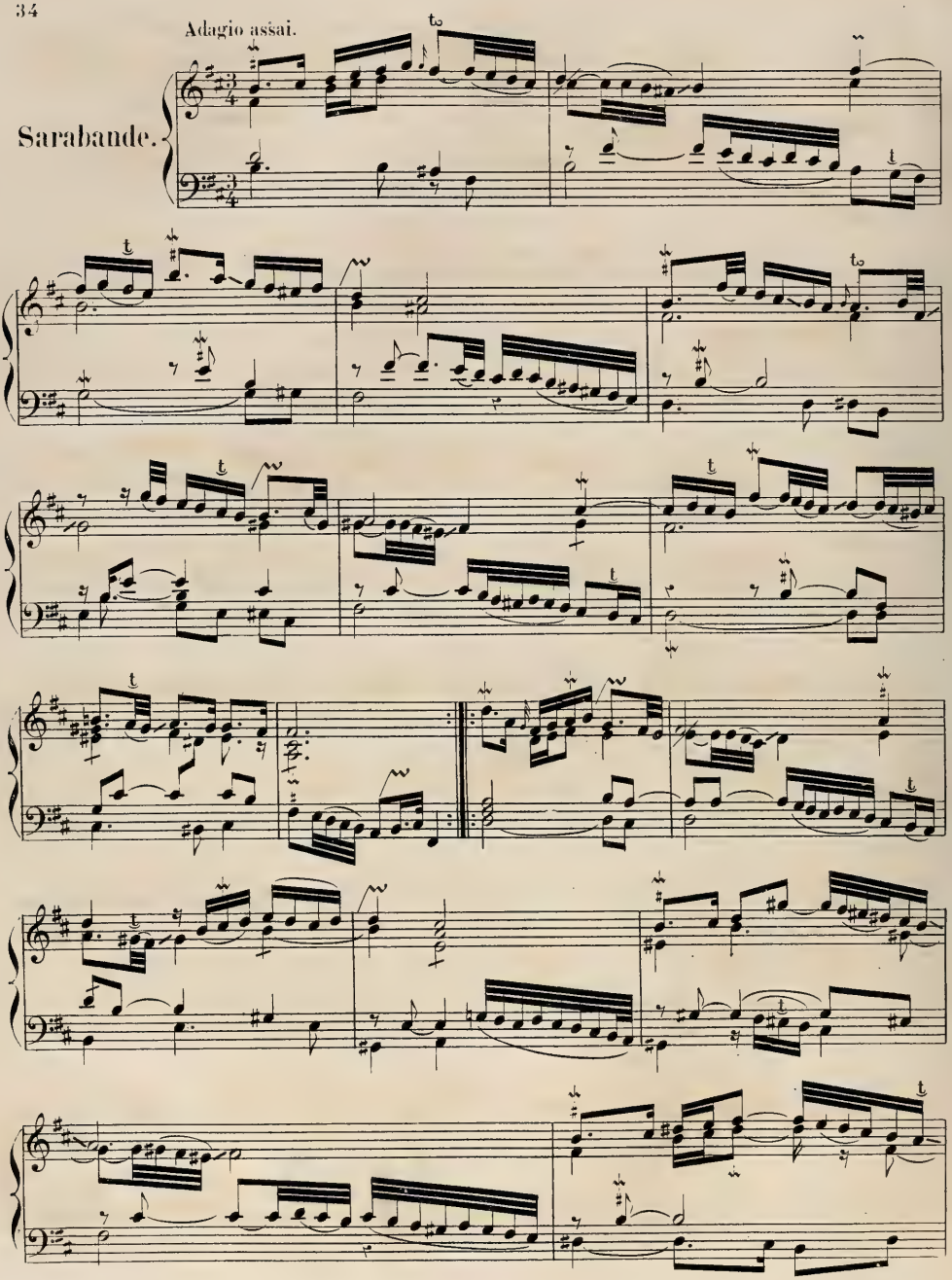

1.
2.

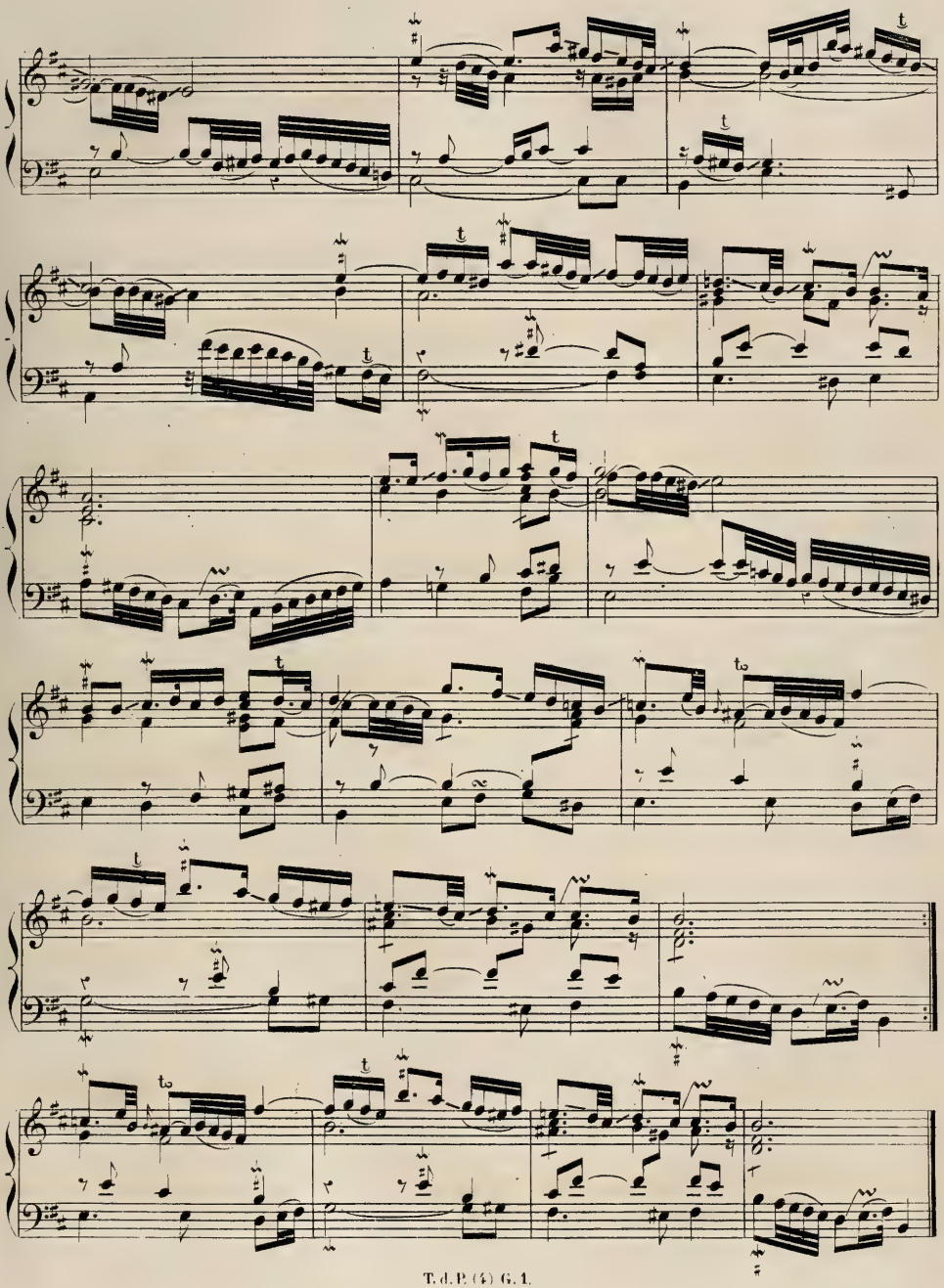

Courante.

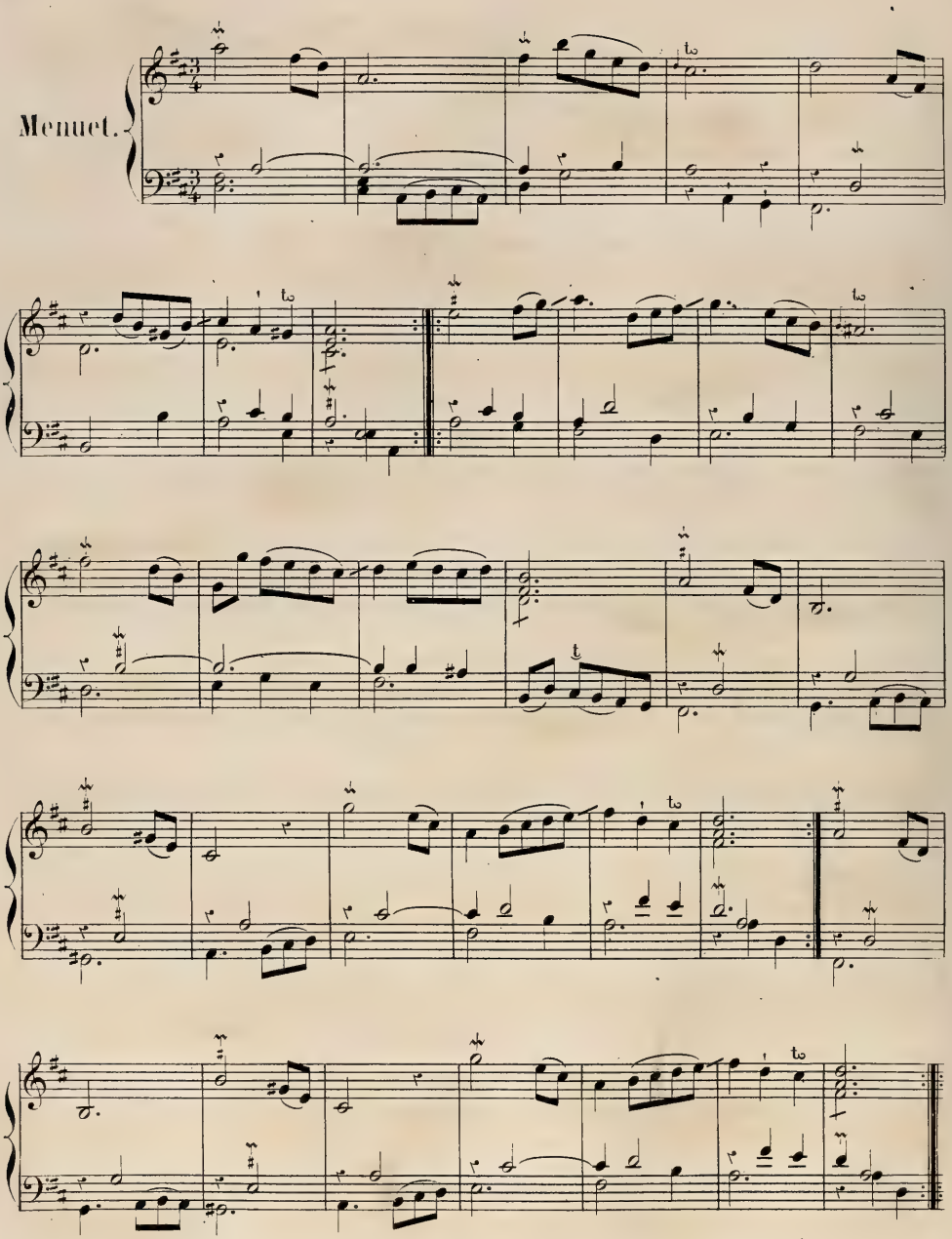

1.a
2.a

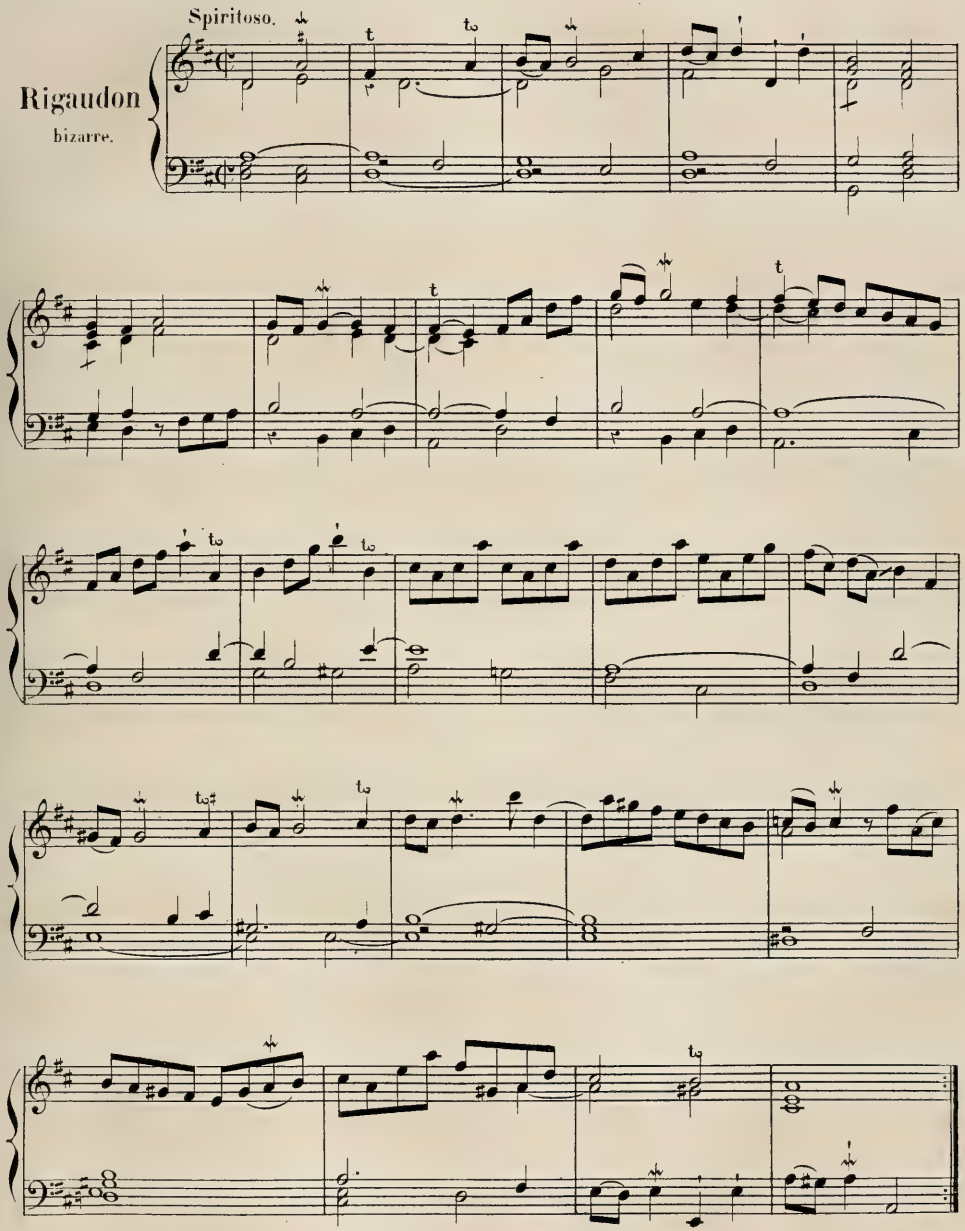
Adagio assai.

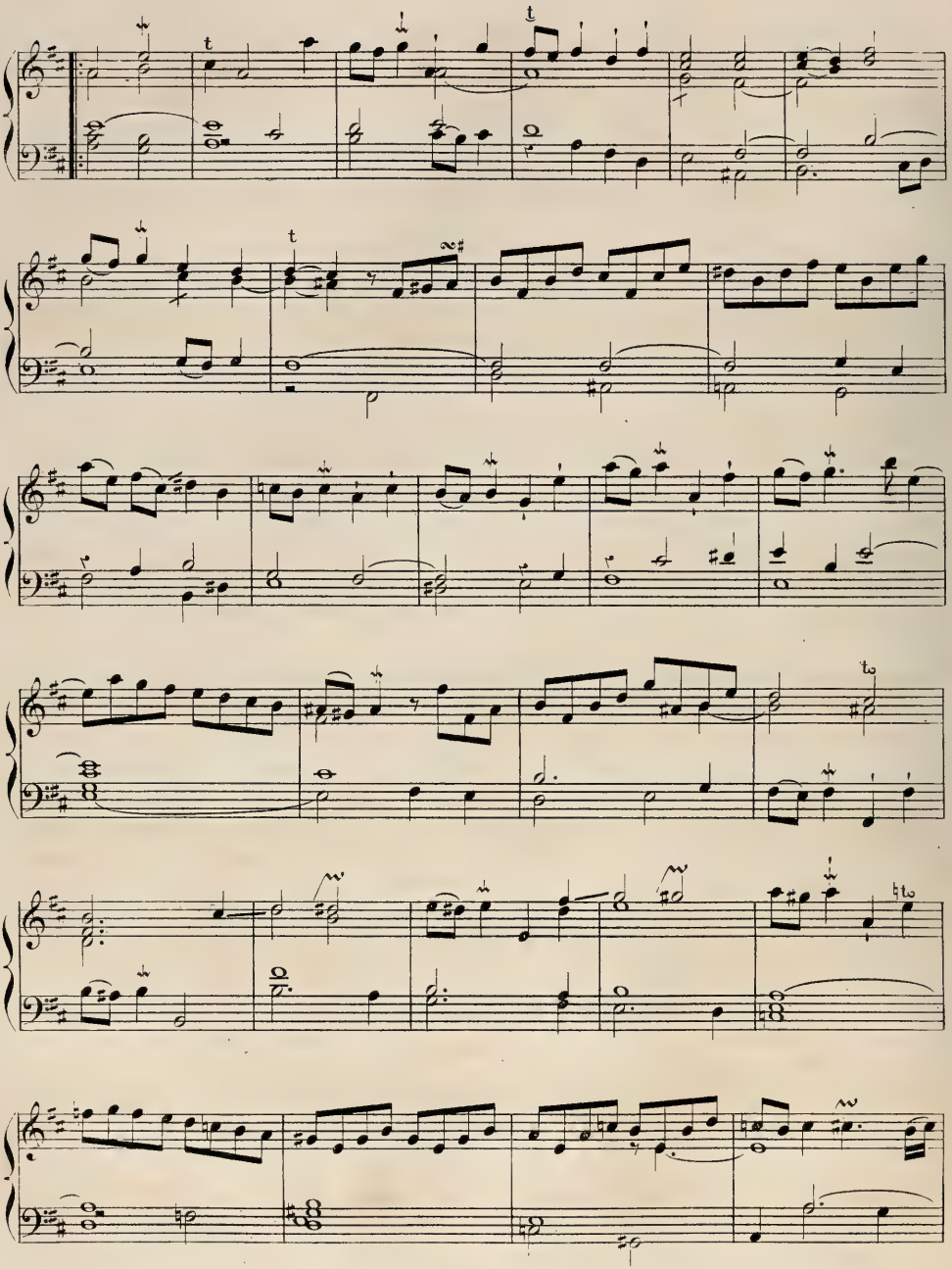
Sarabande.

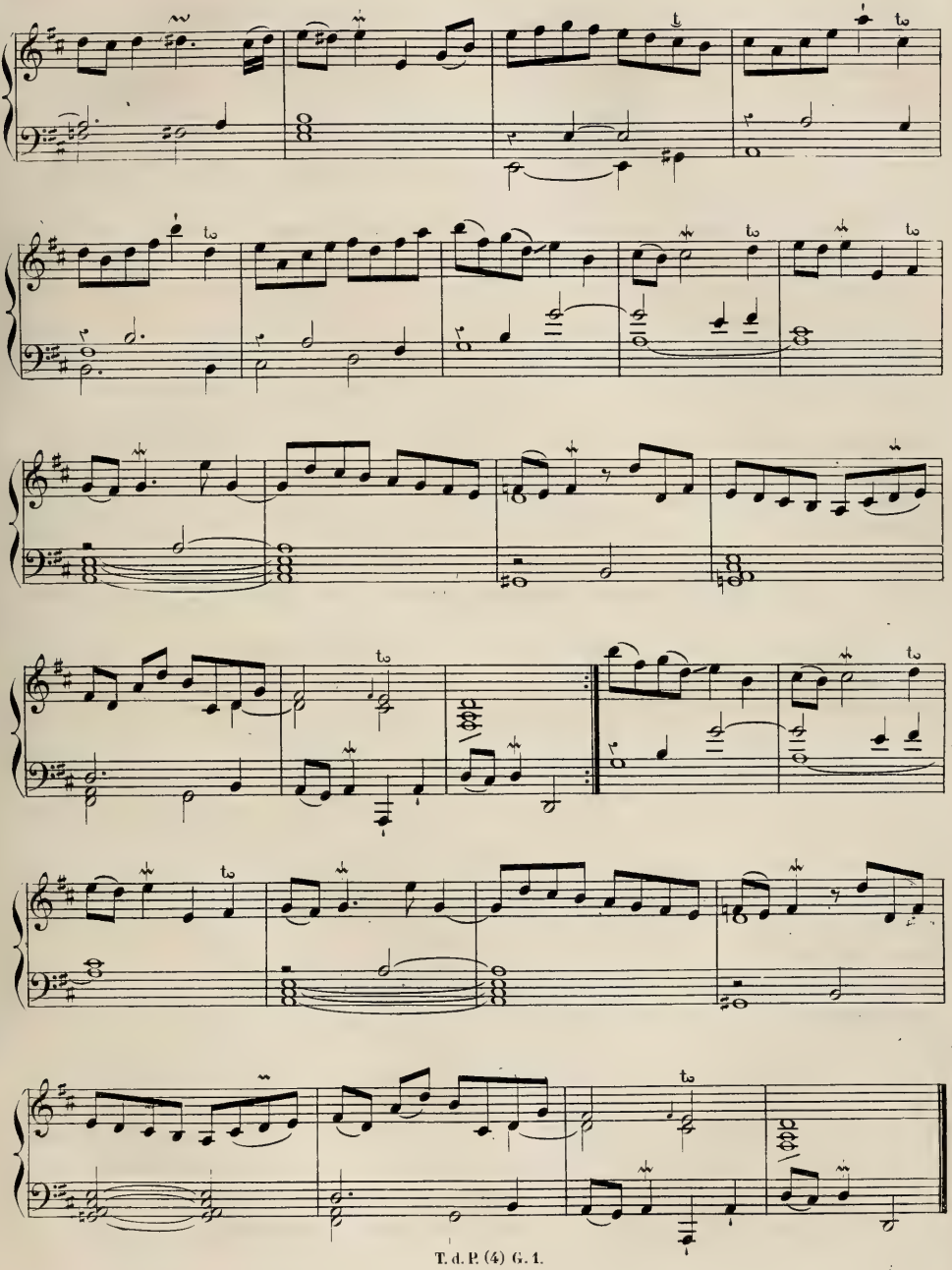


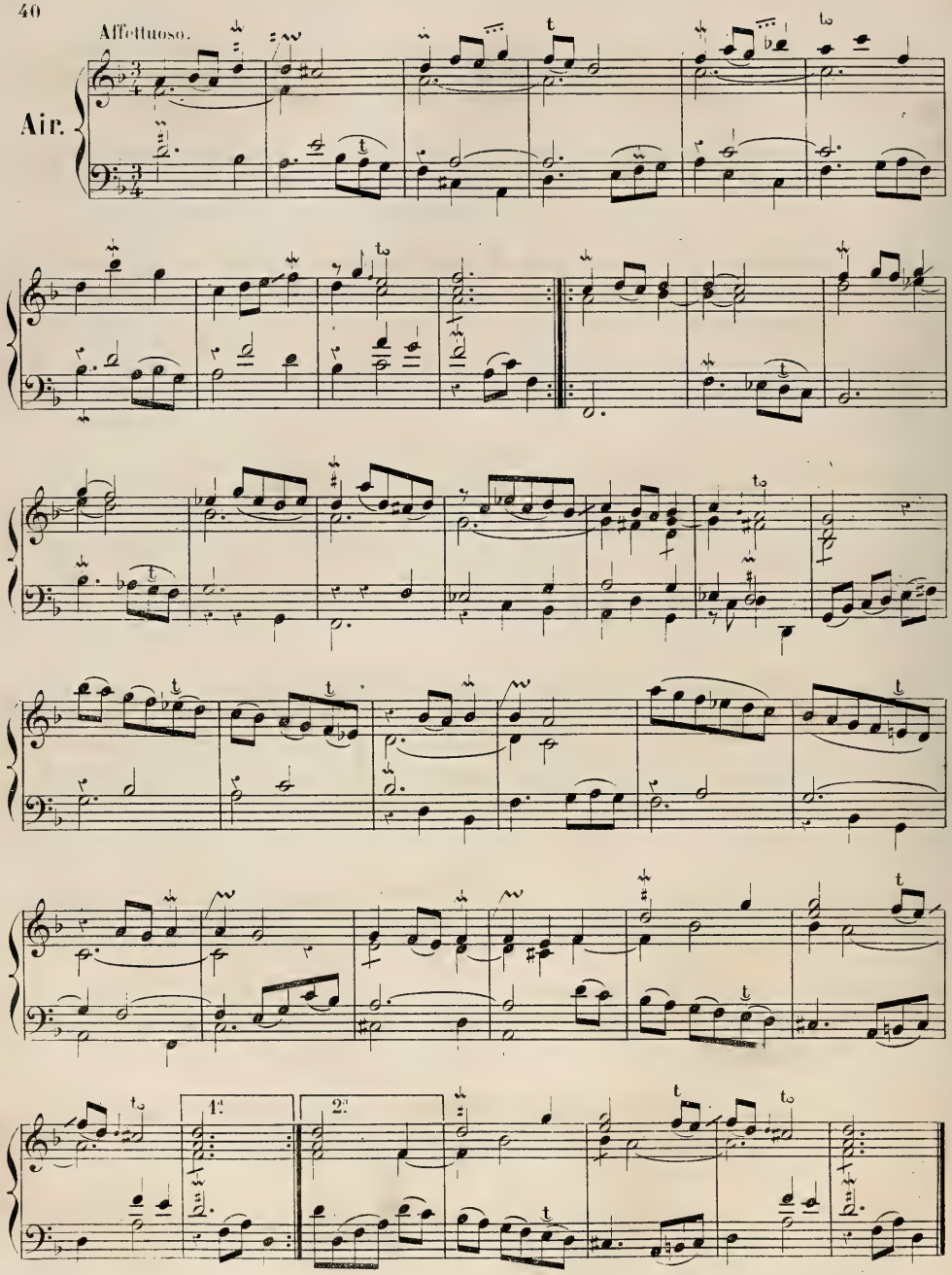


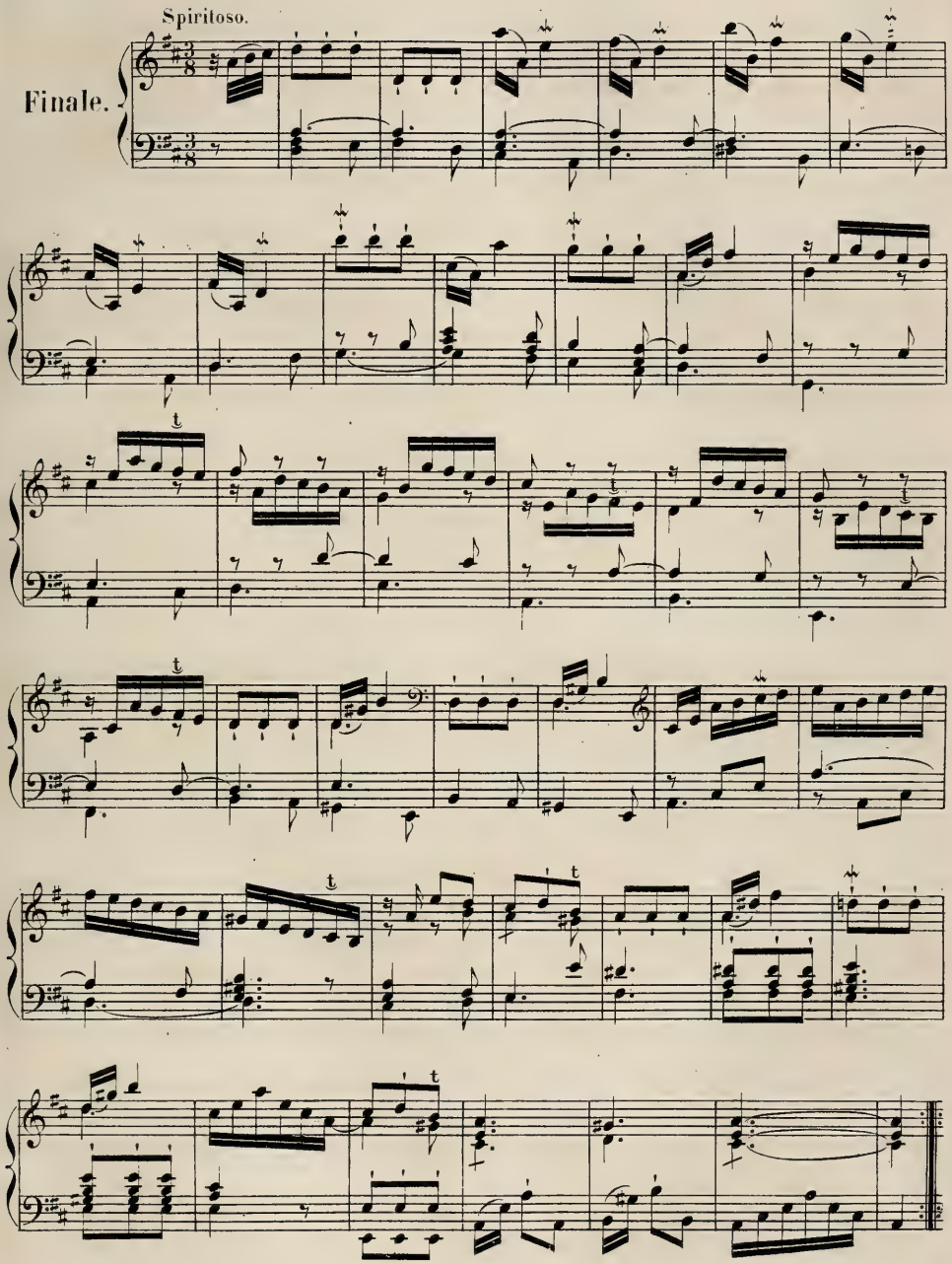

Menuet.

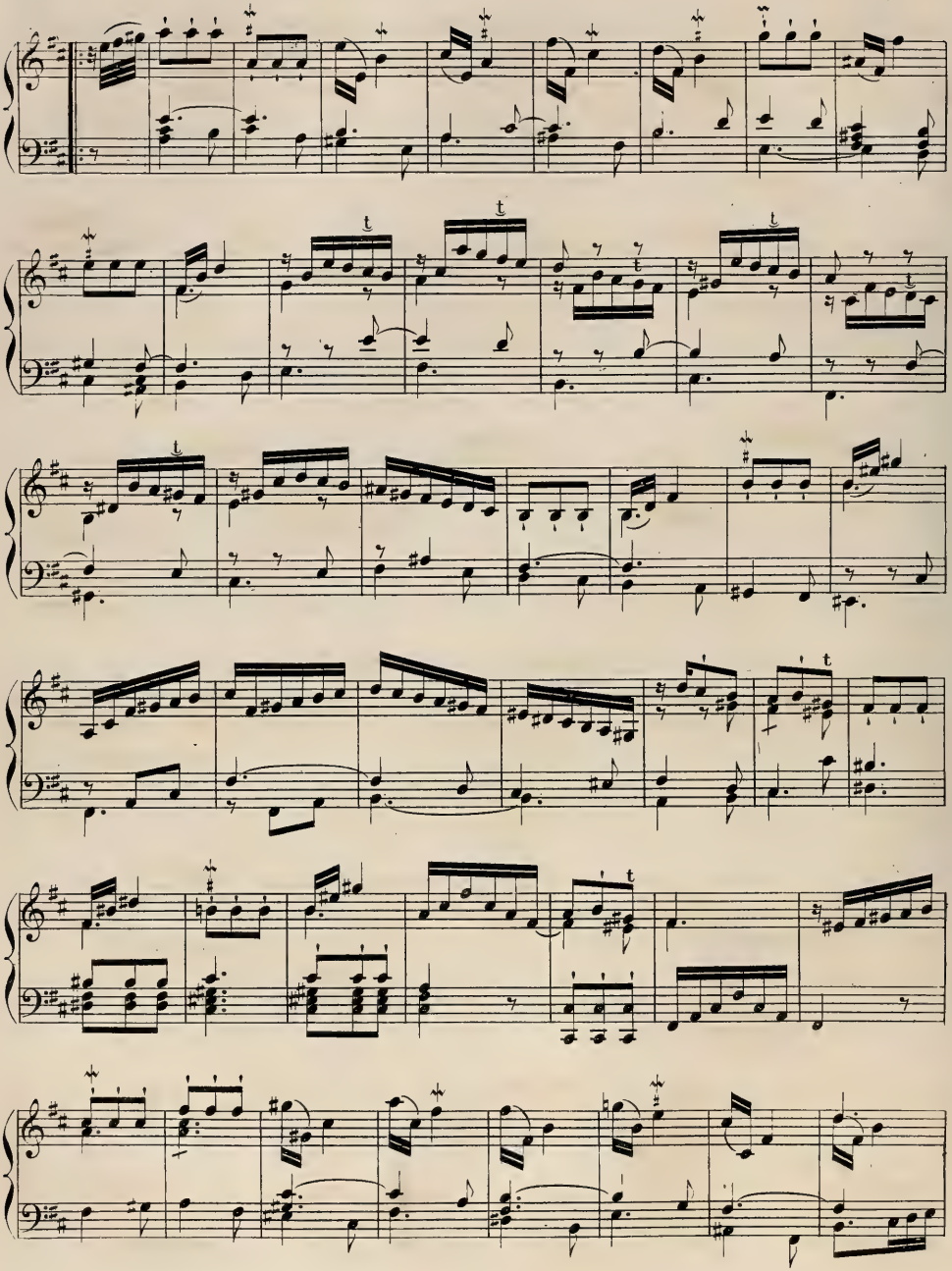

Spiritoso.
Rigaudon
bizarre.

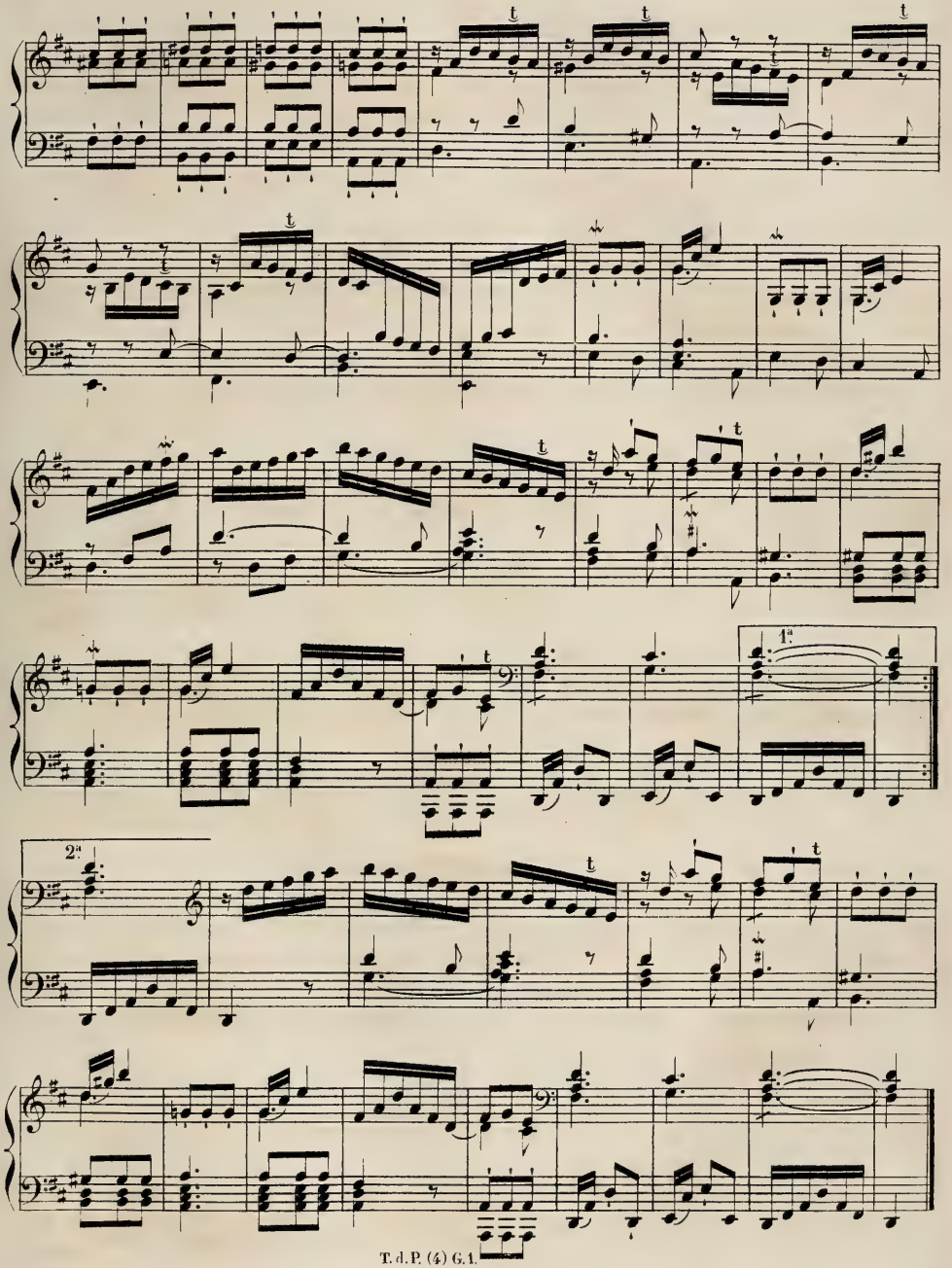





Affettuoso.
Air.
1.
2.


Spiritoso.
Finale.

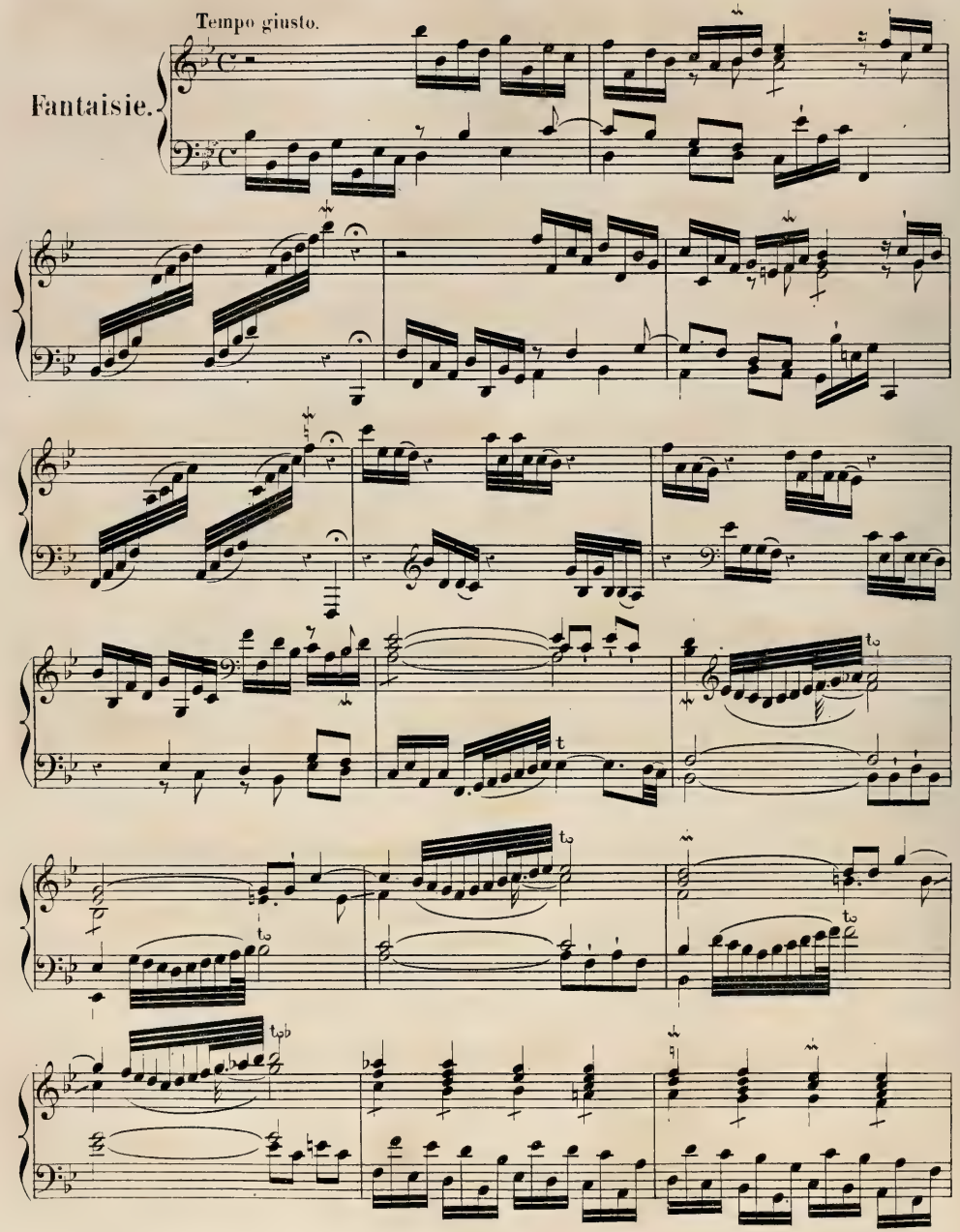


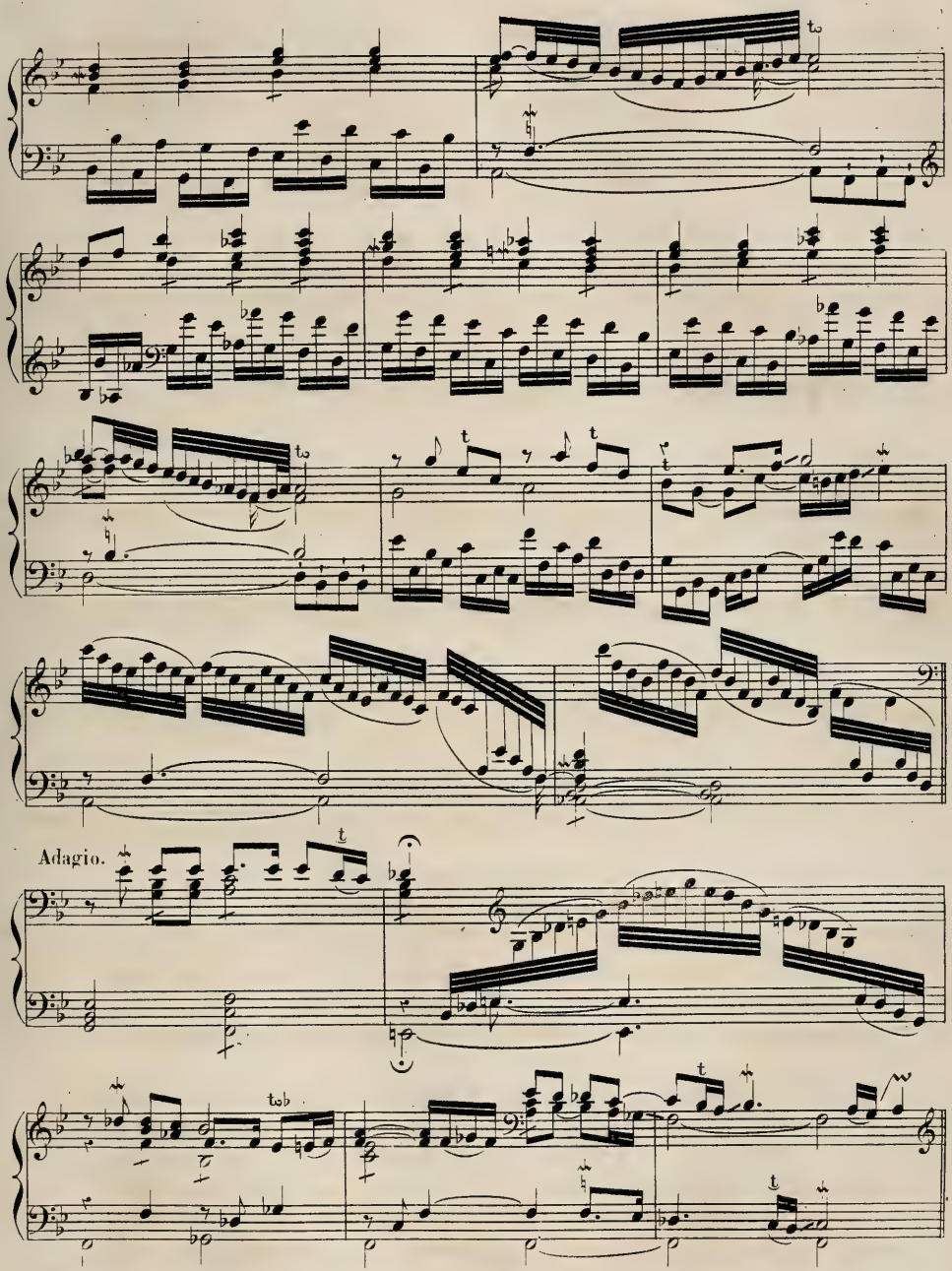

1ª
2ª

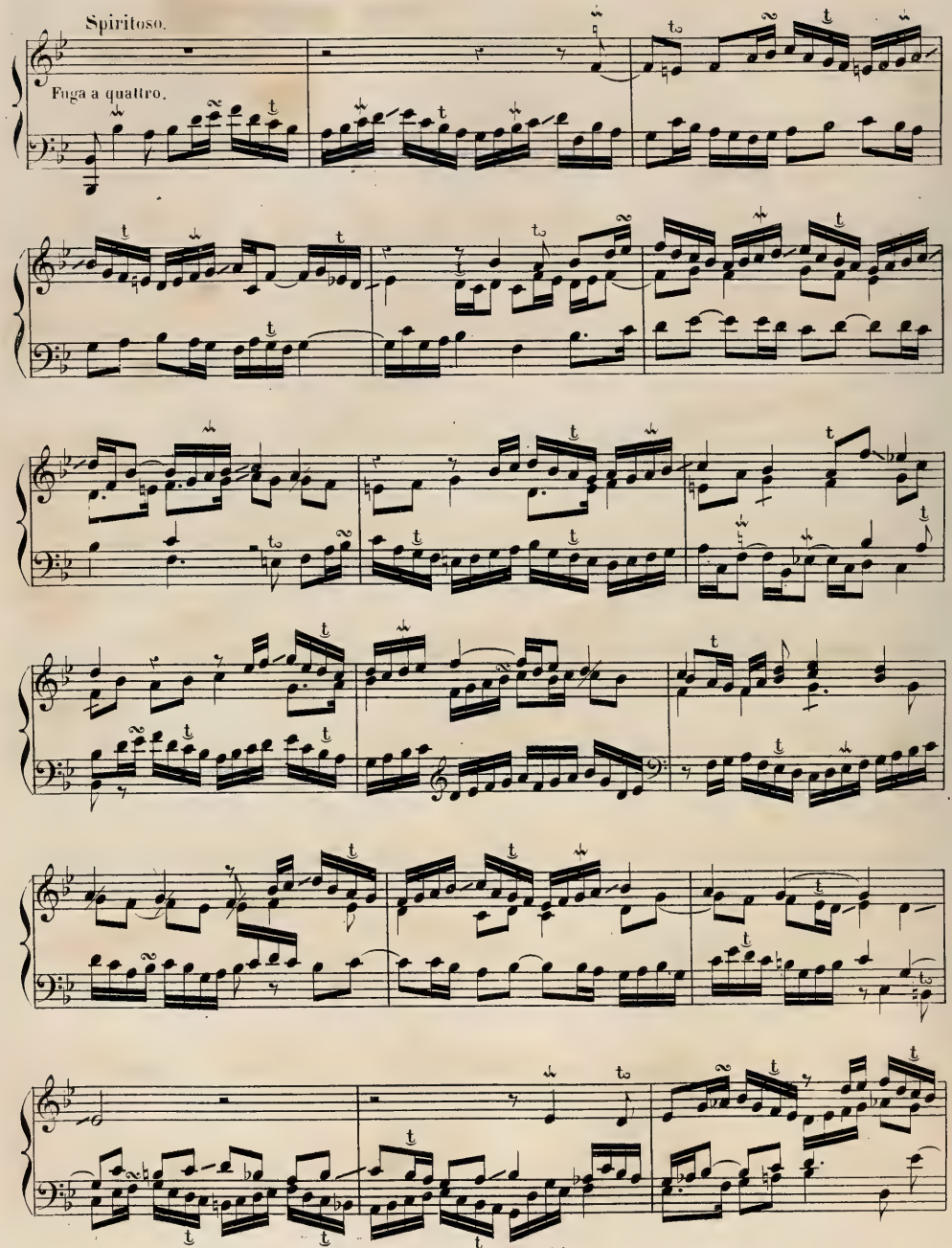
IV

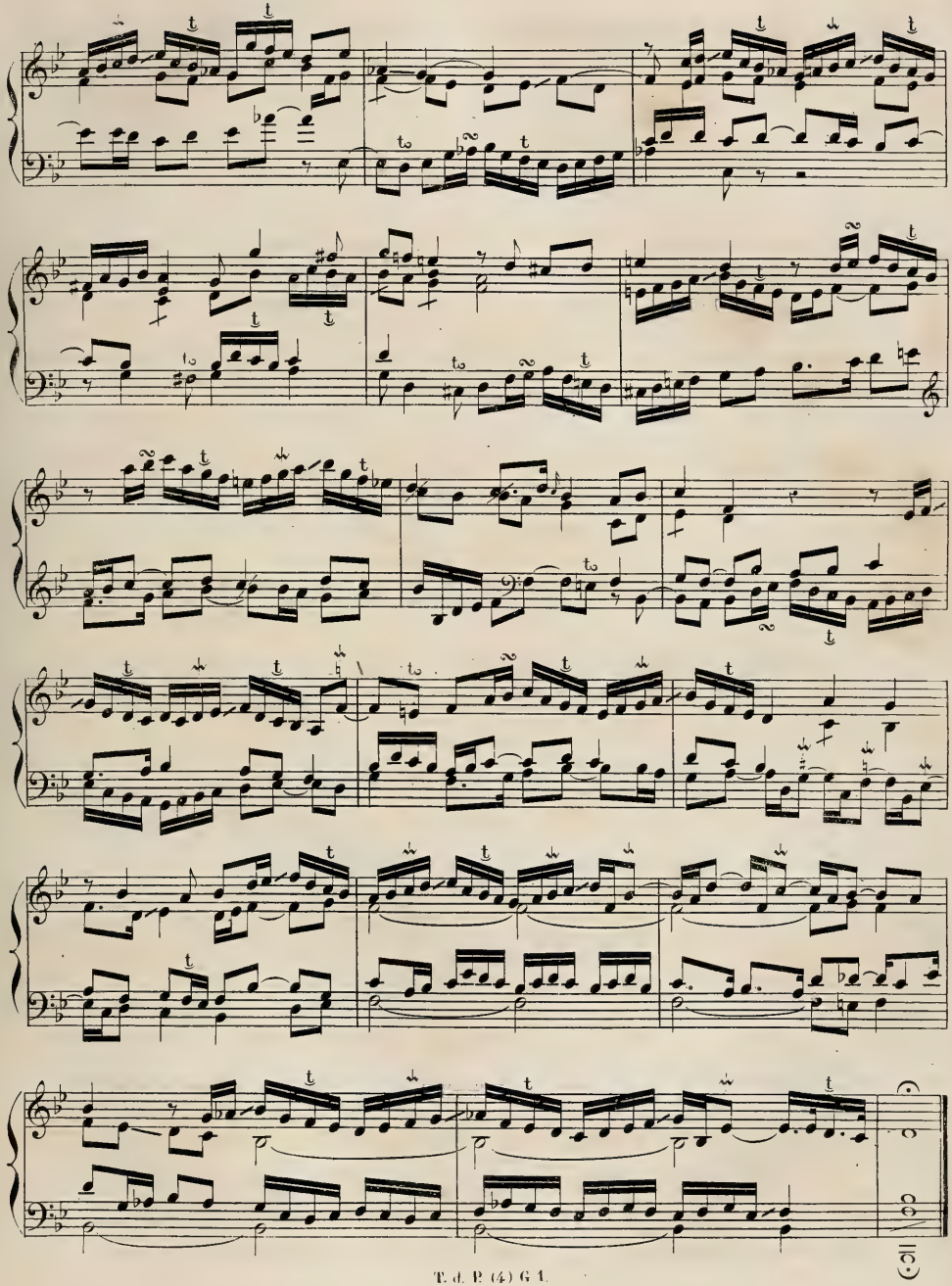
Tempo giusto.

Fantaisie.



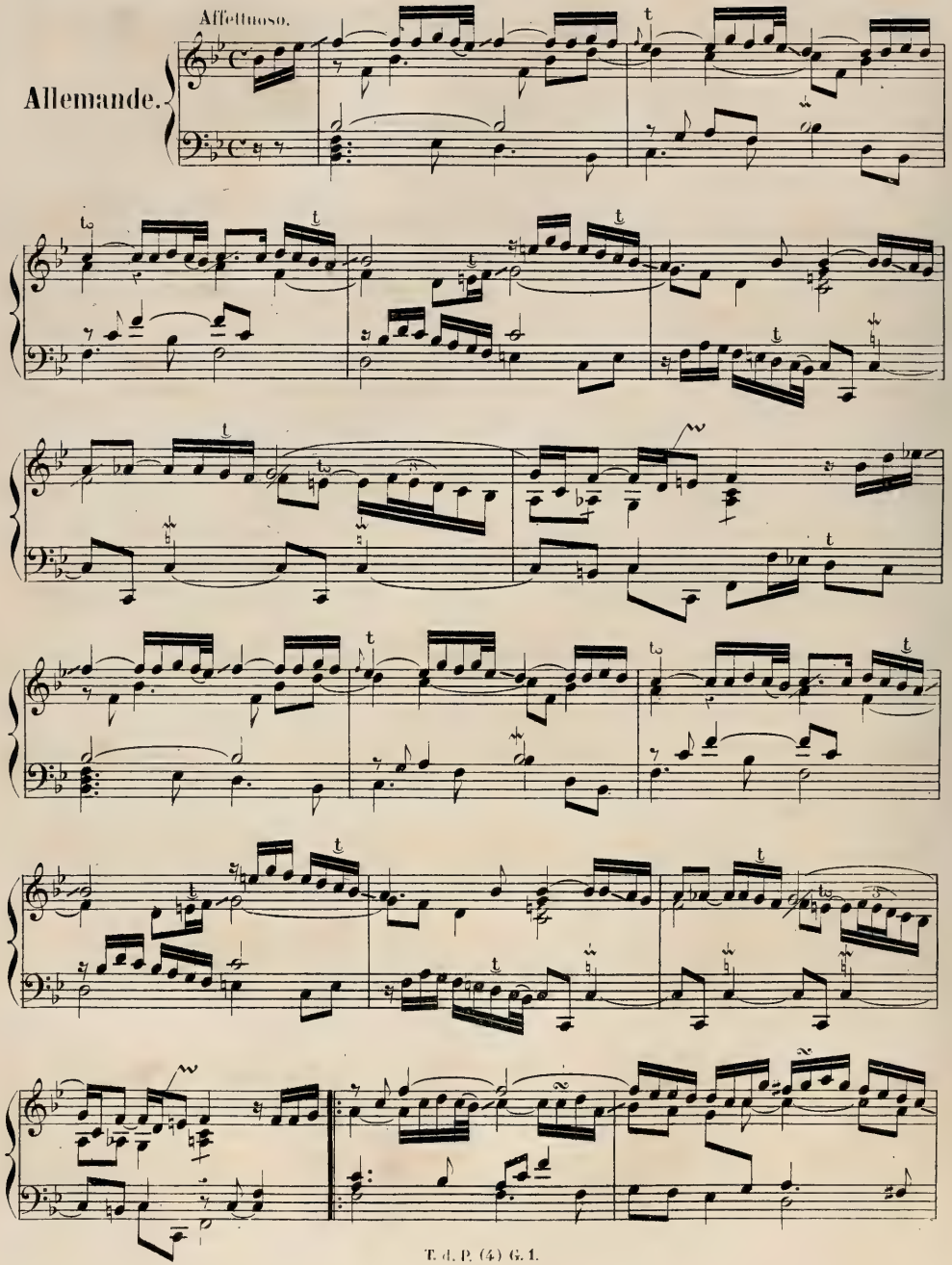

Adagio.

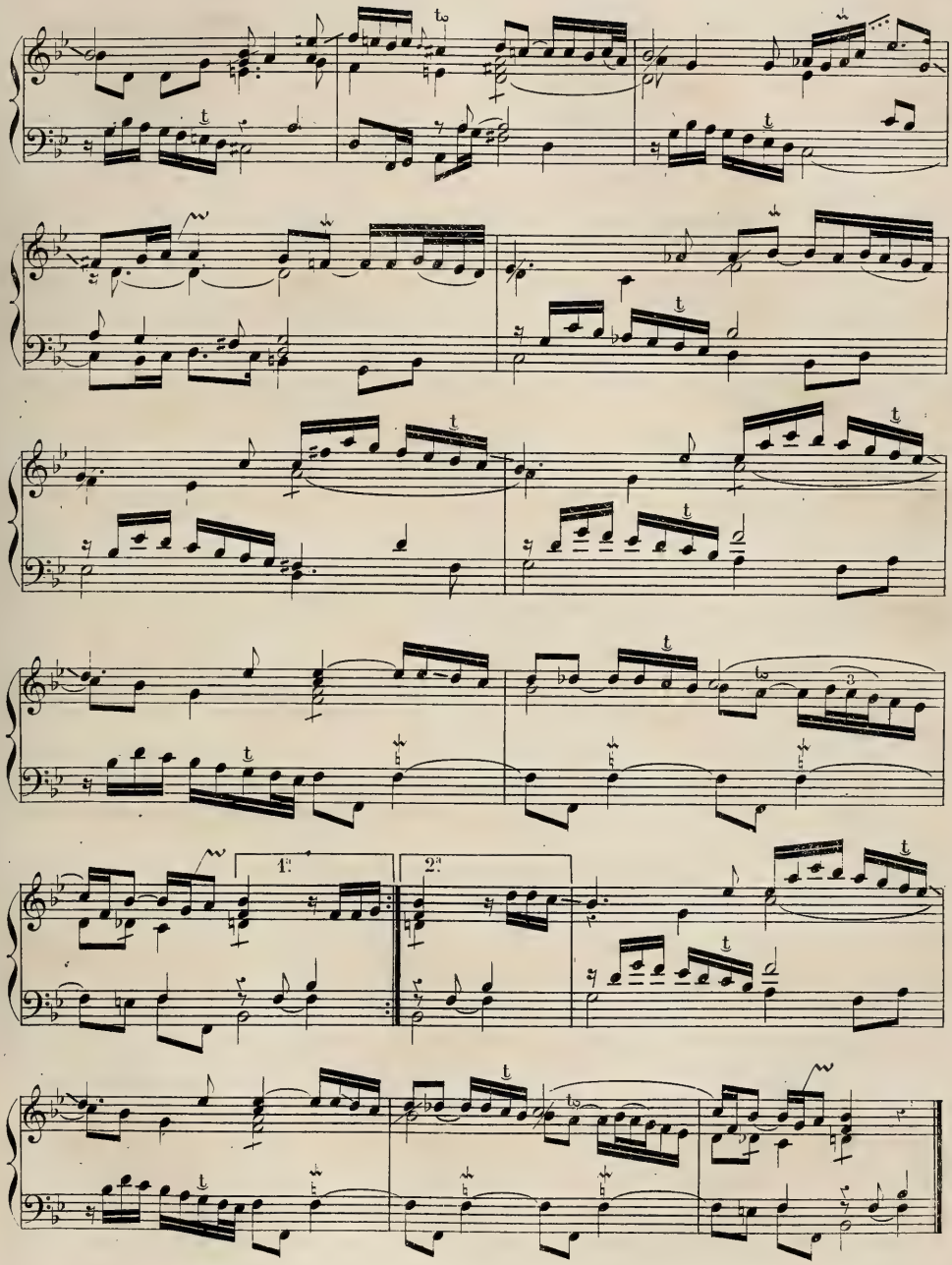

Spiritoso.
Fuga a quattro.



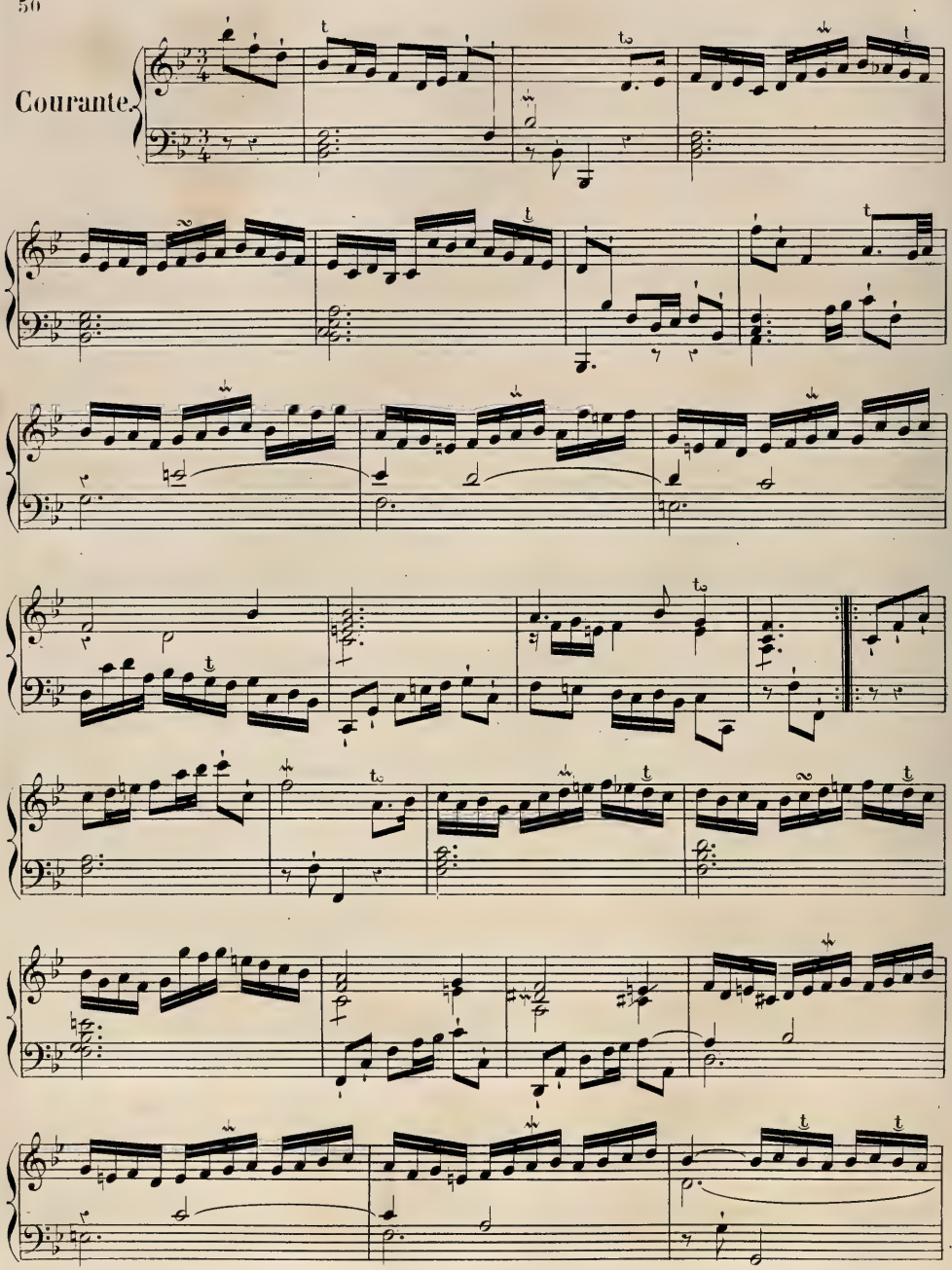
Affettuoso.

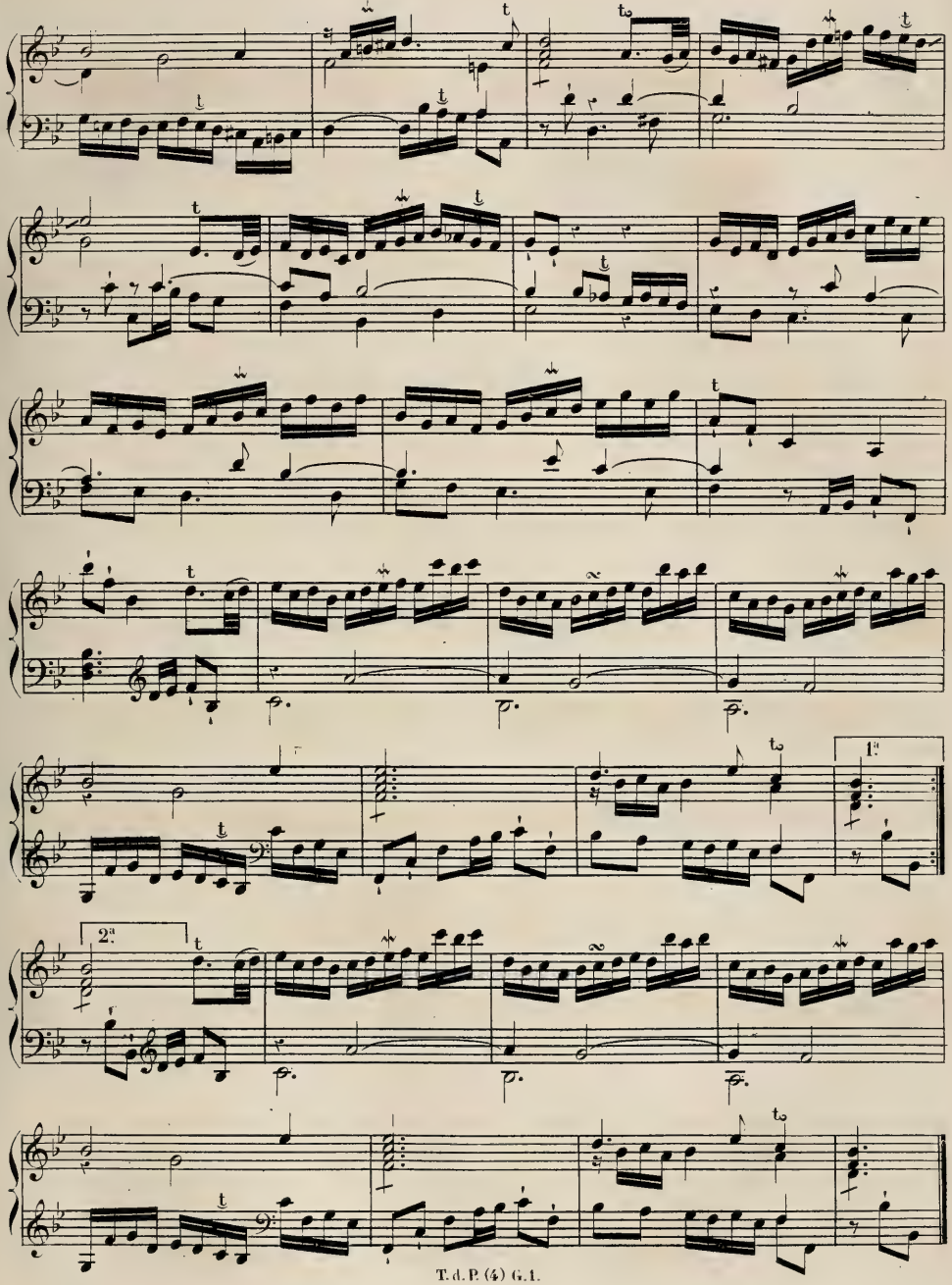
Allemande.



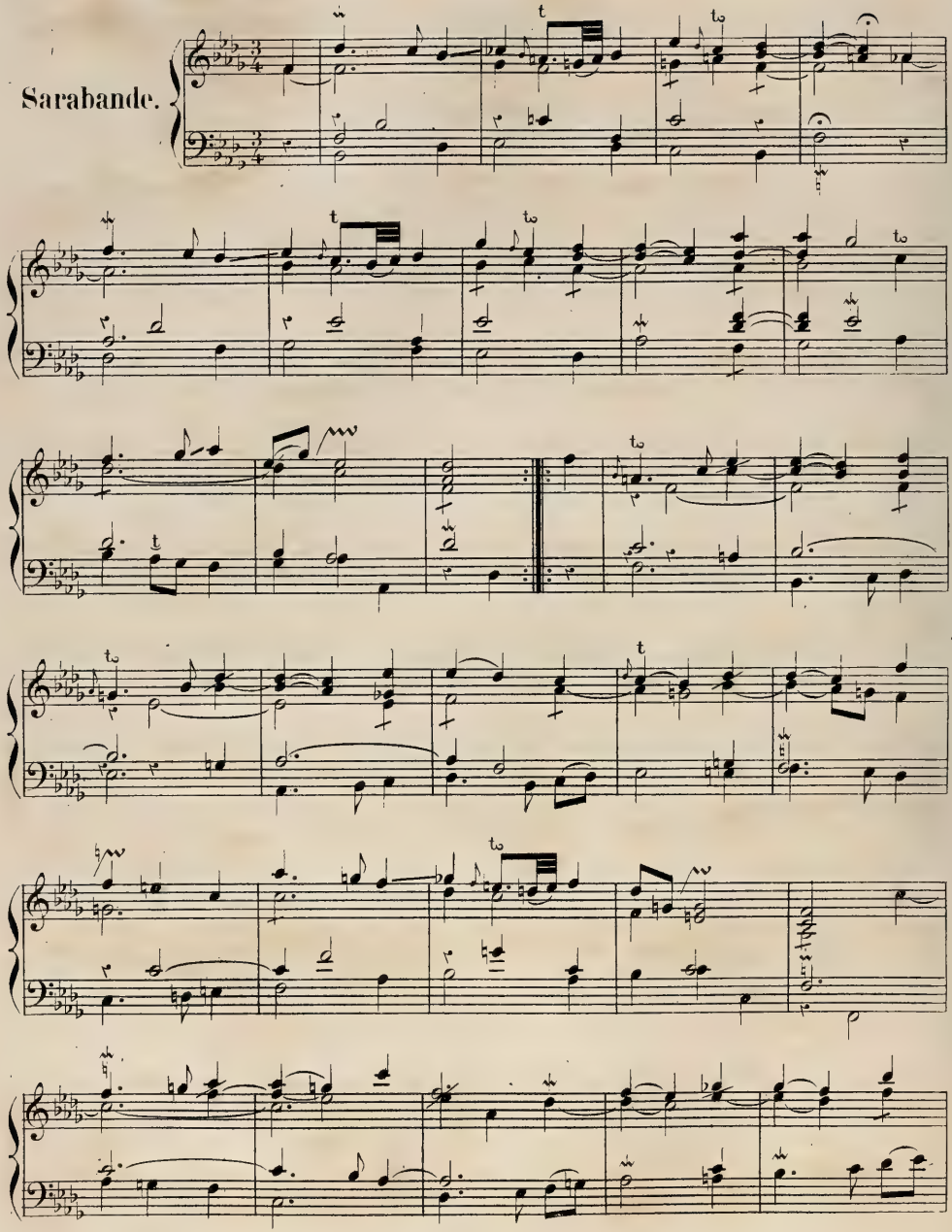

1.
2.

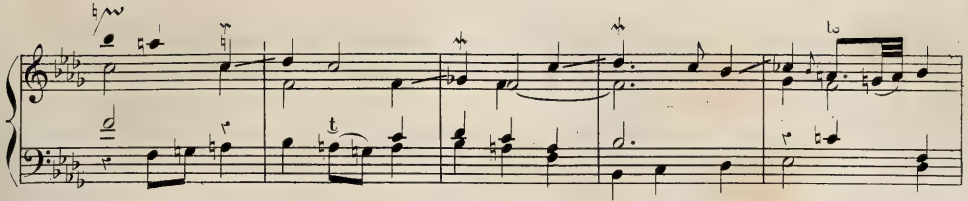
Courante.

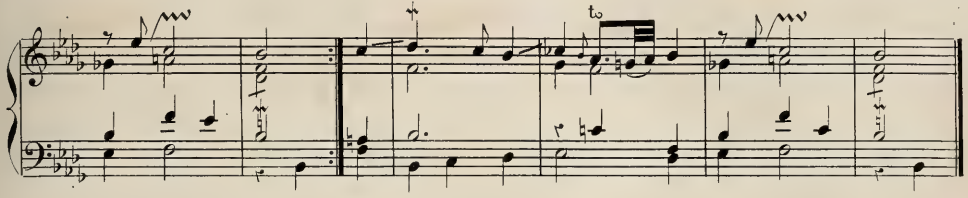



1ª
2ª

Sarabande.

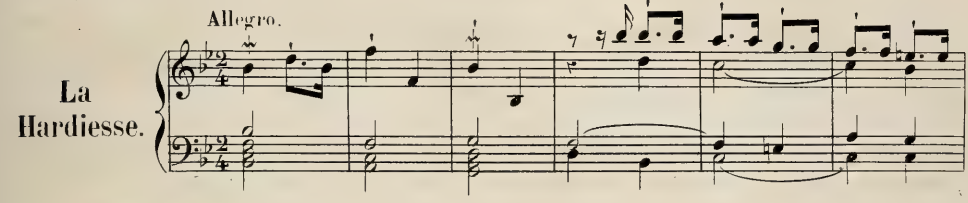


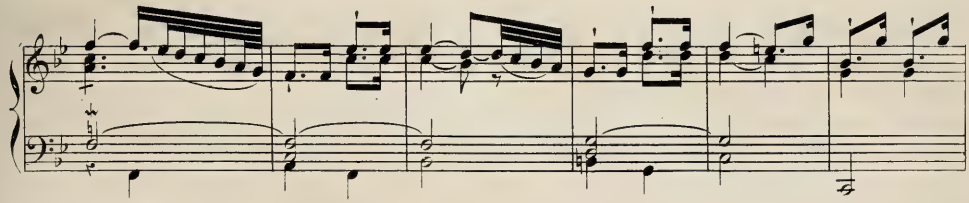


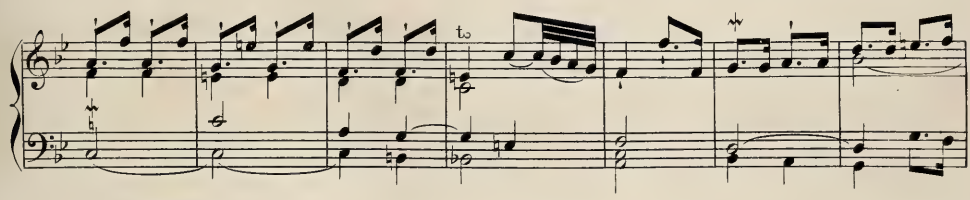


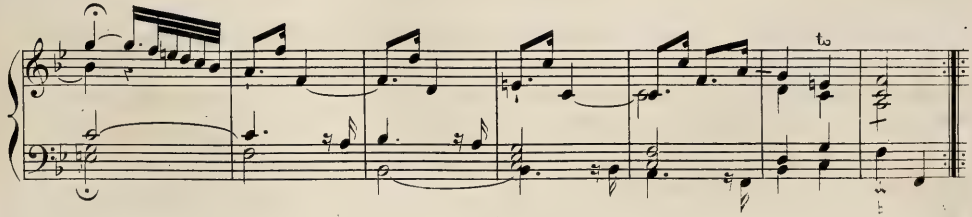
Allegro.

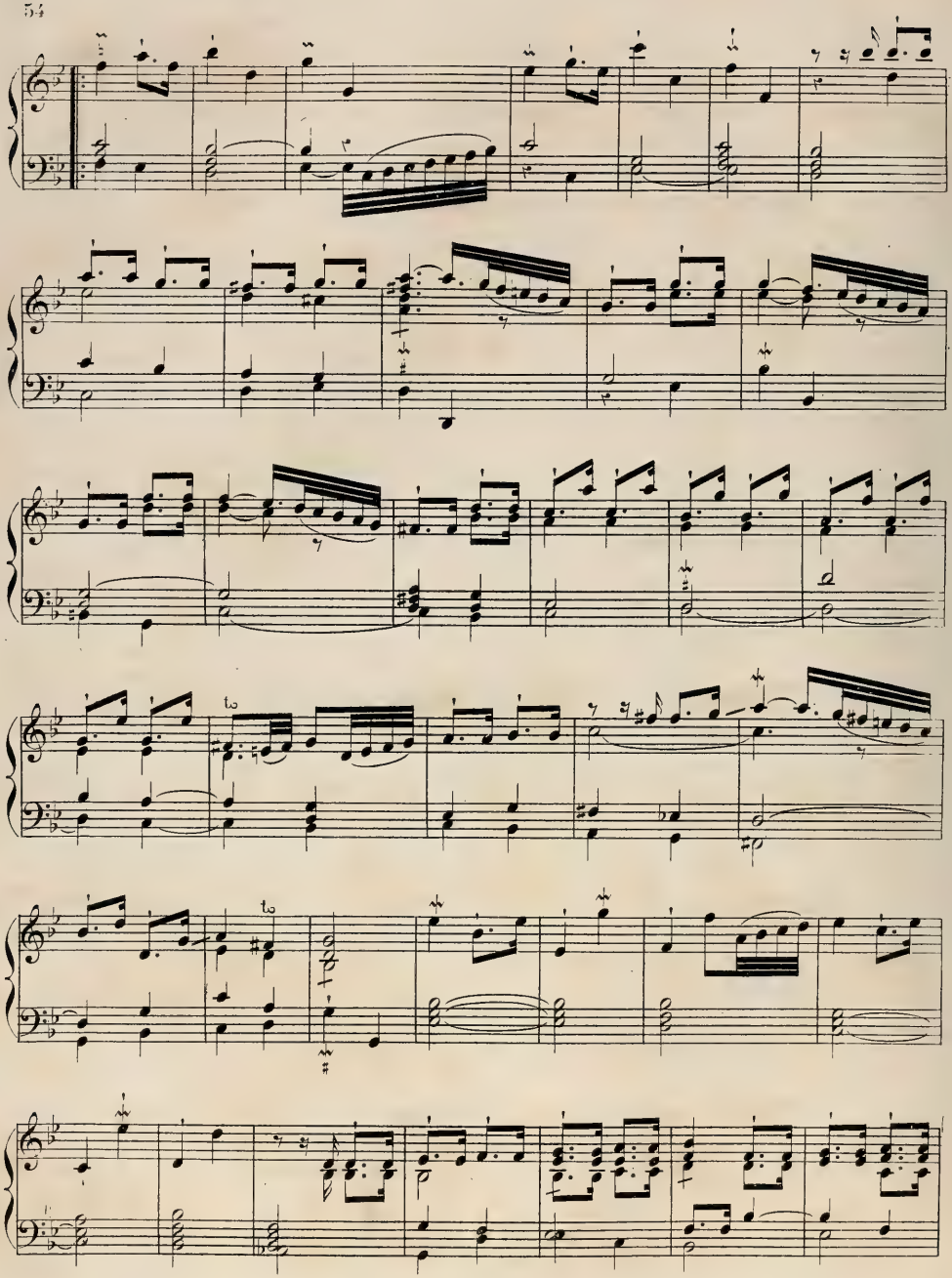
La Hardiesse.

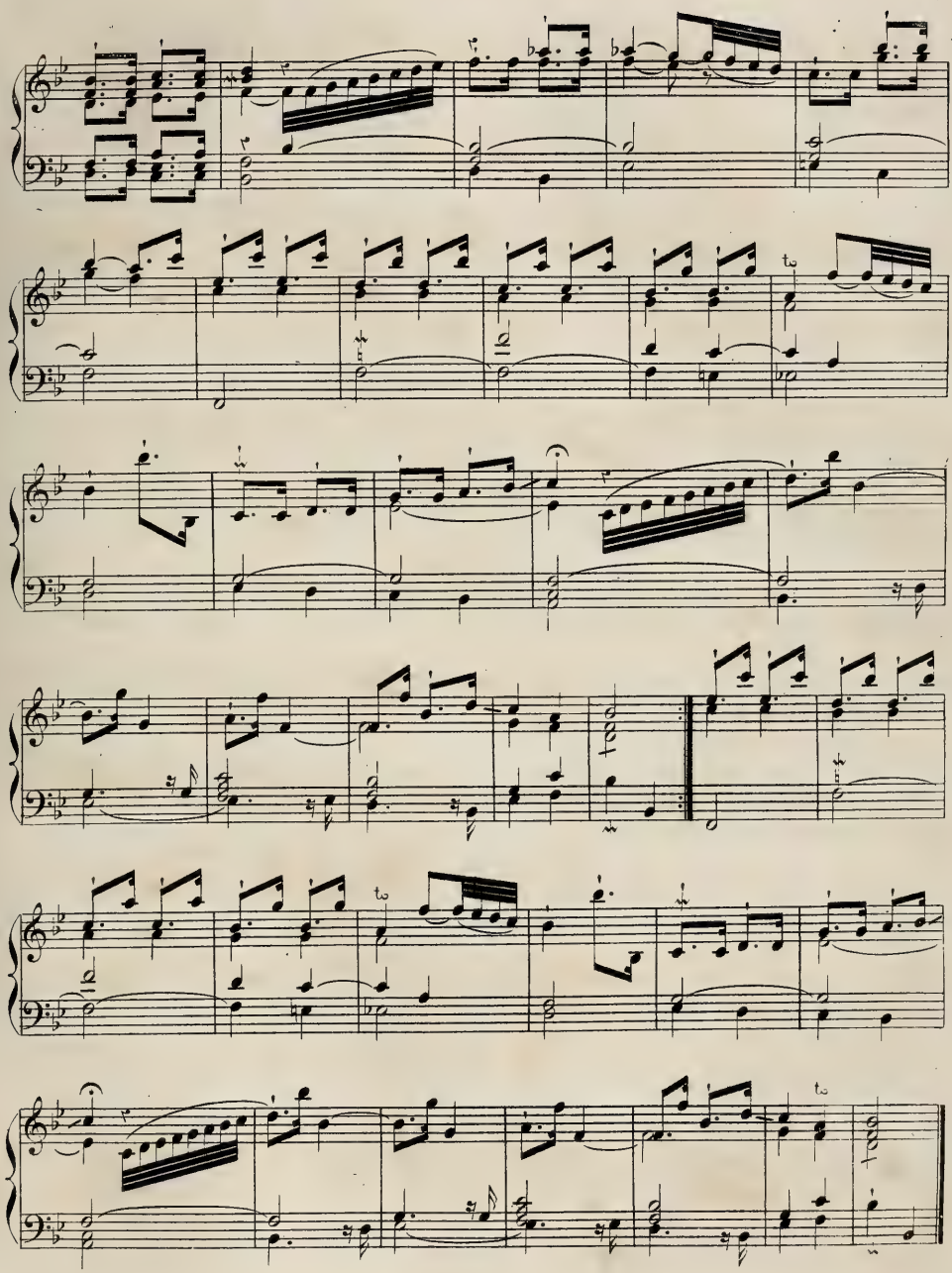




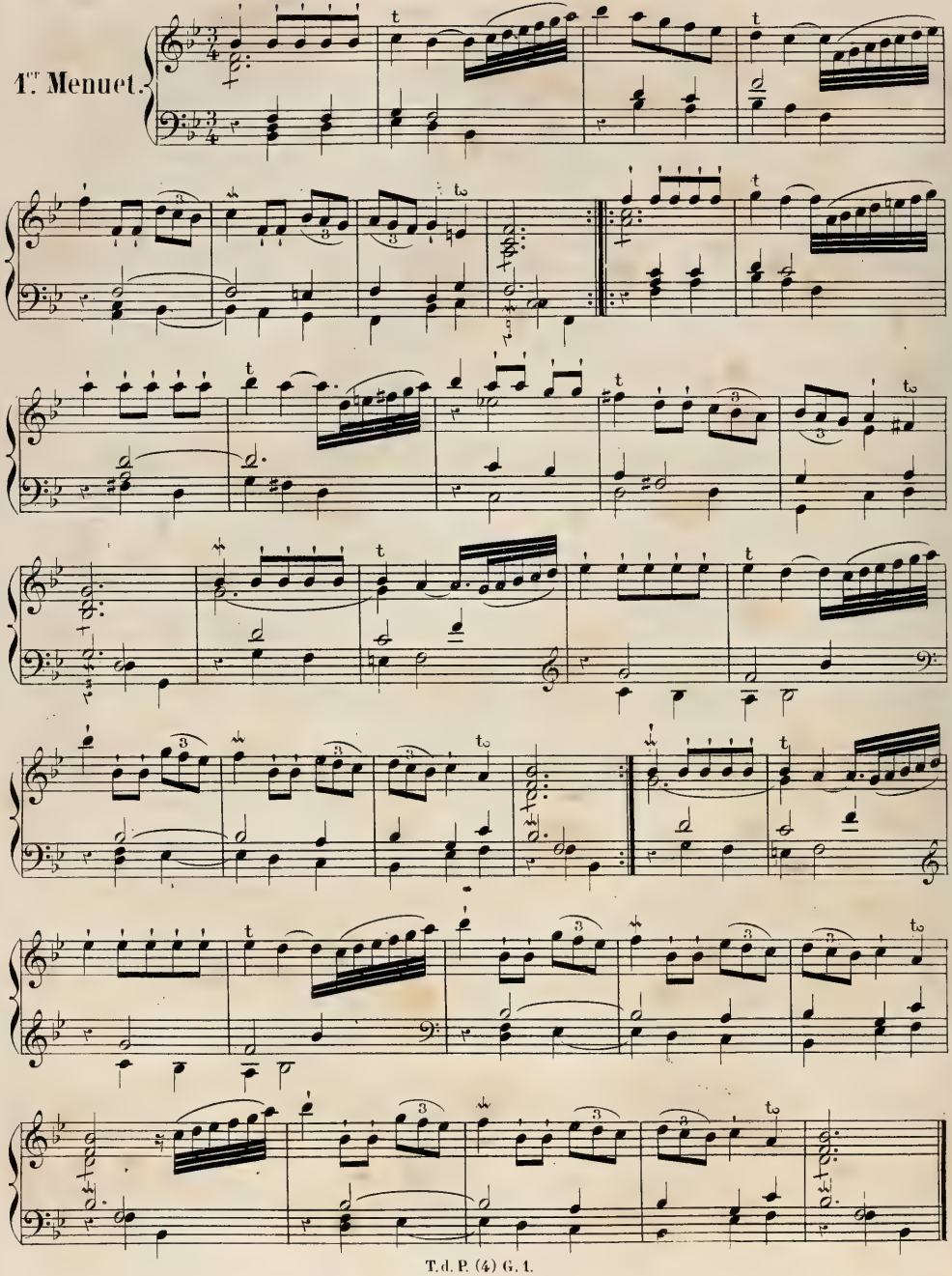




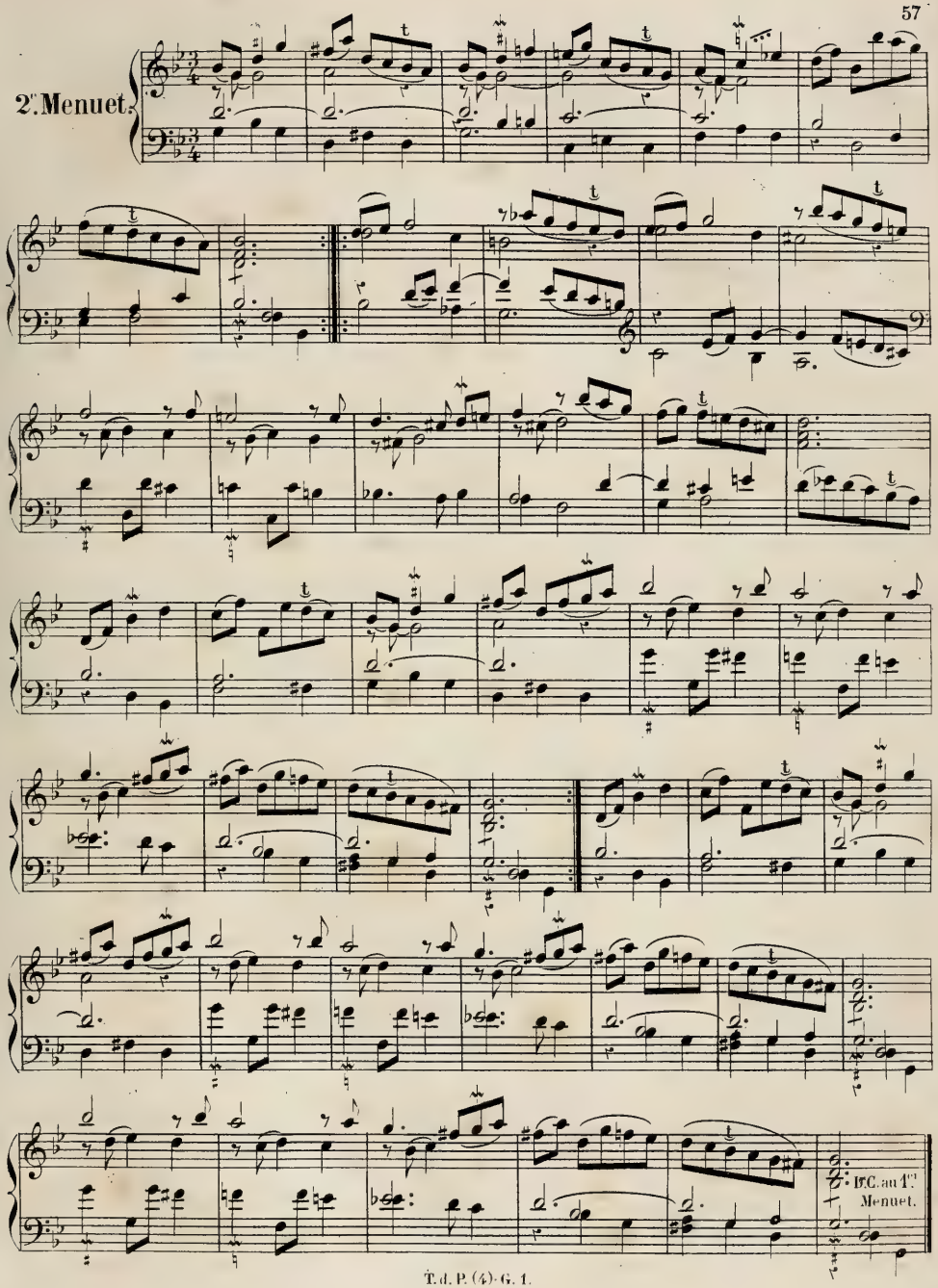




1.T Menuet.

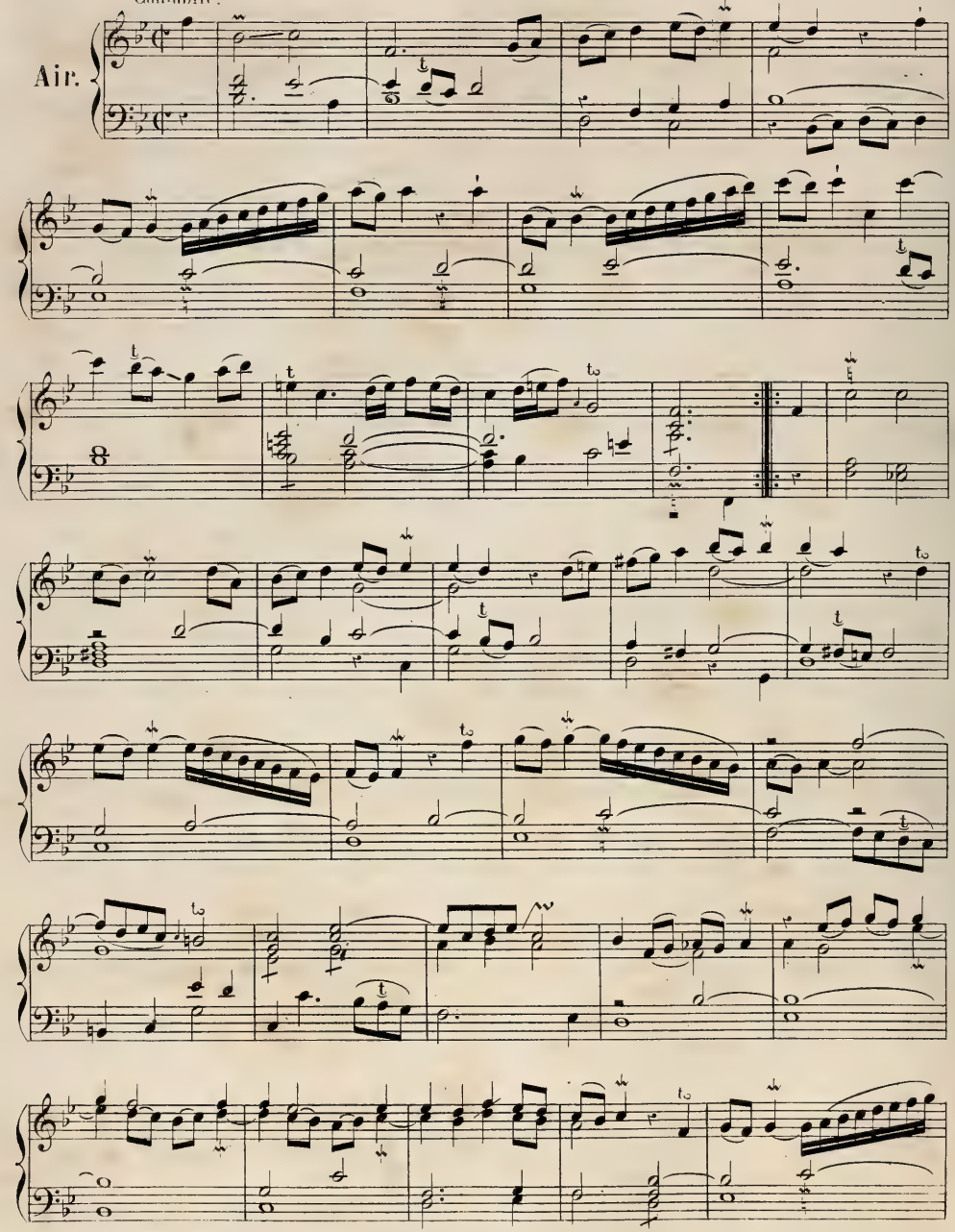


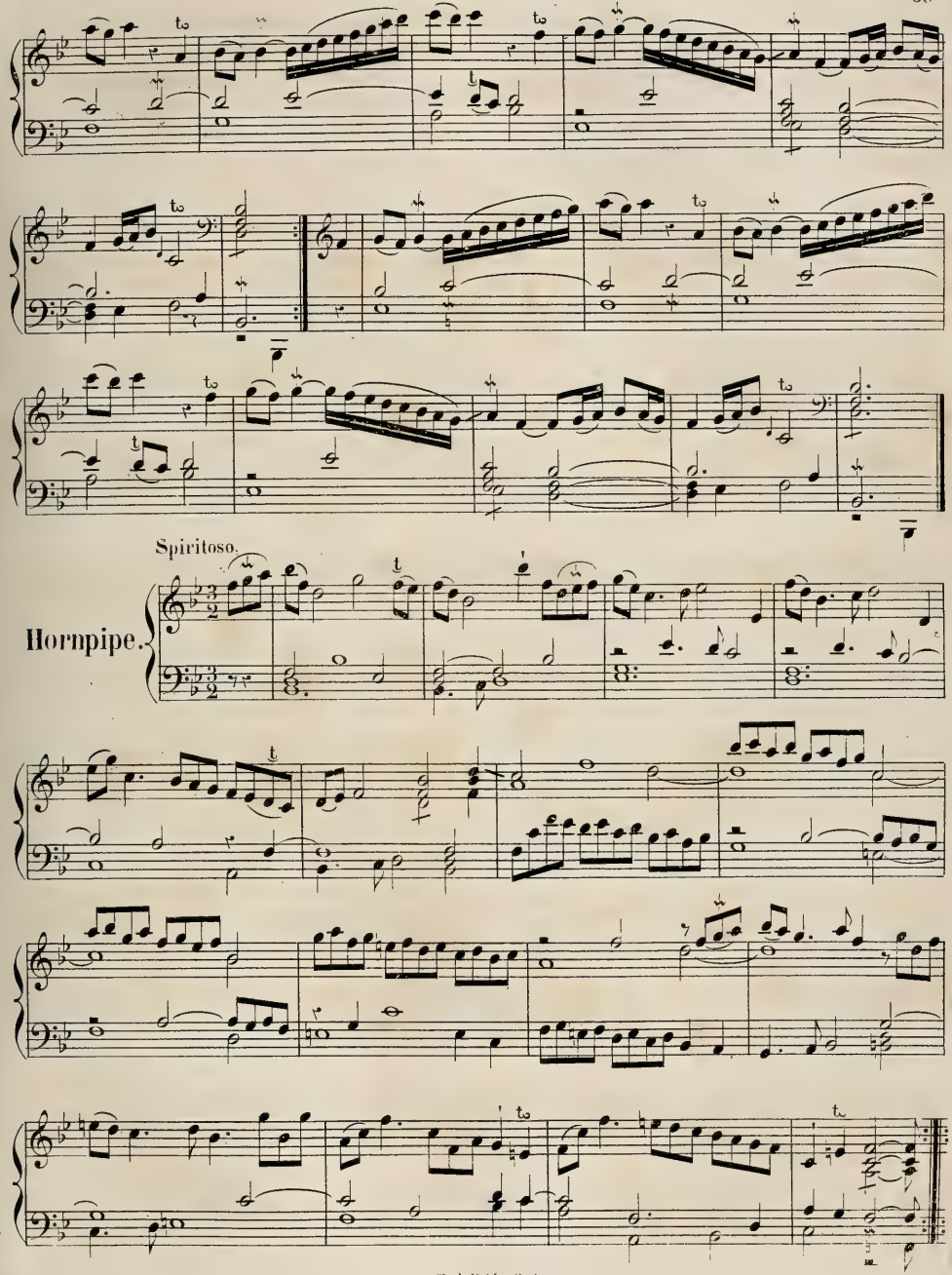
2. Menuet.

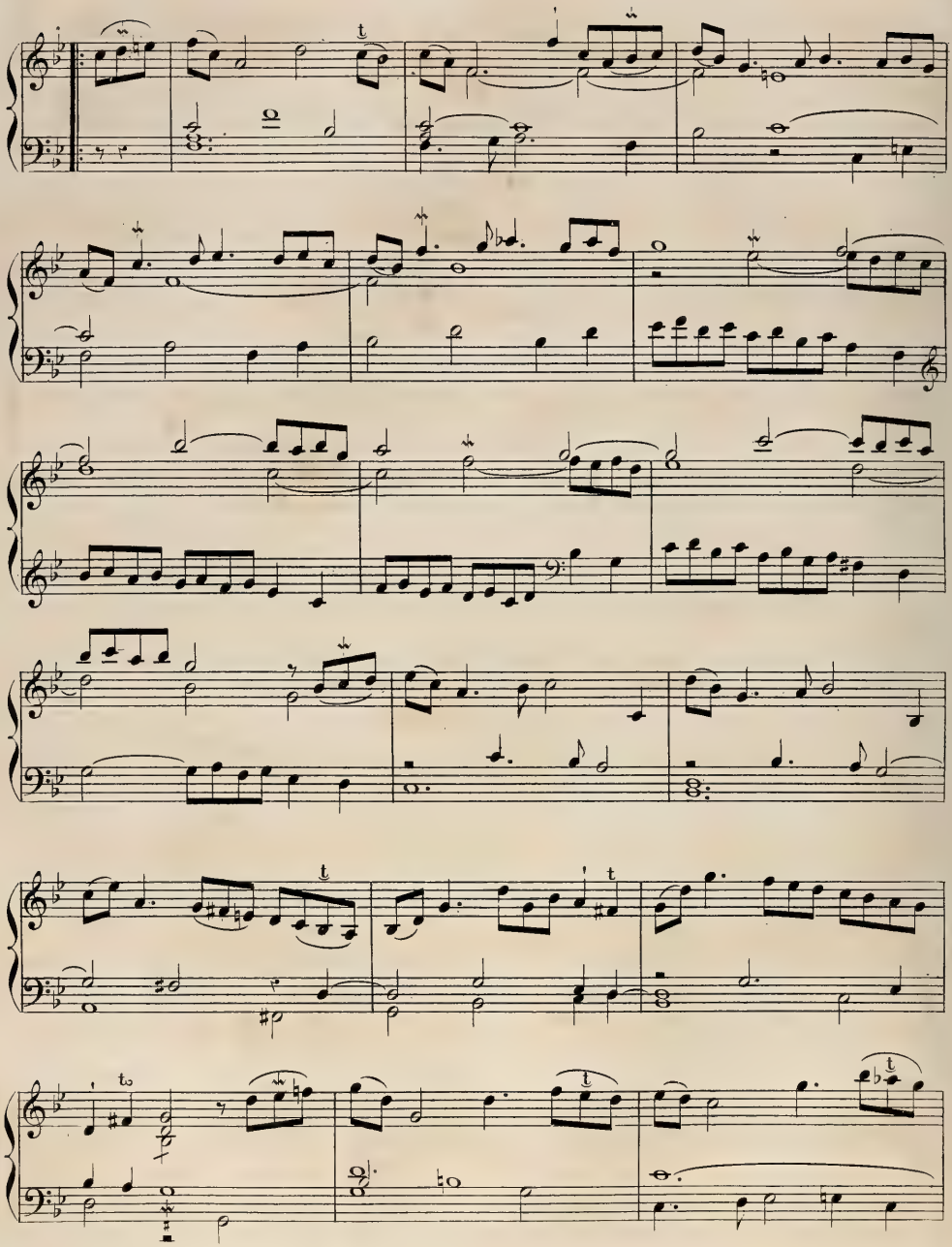


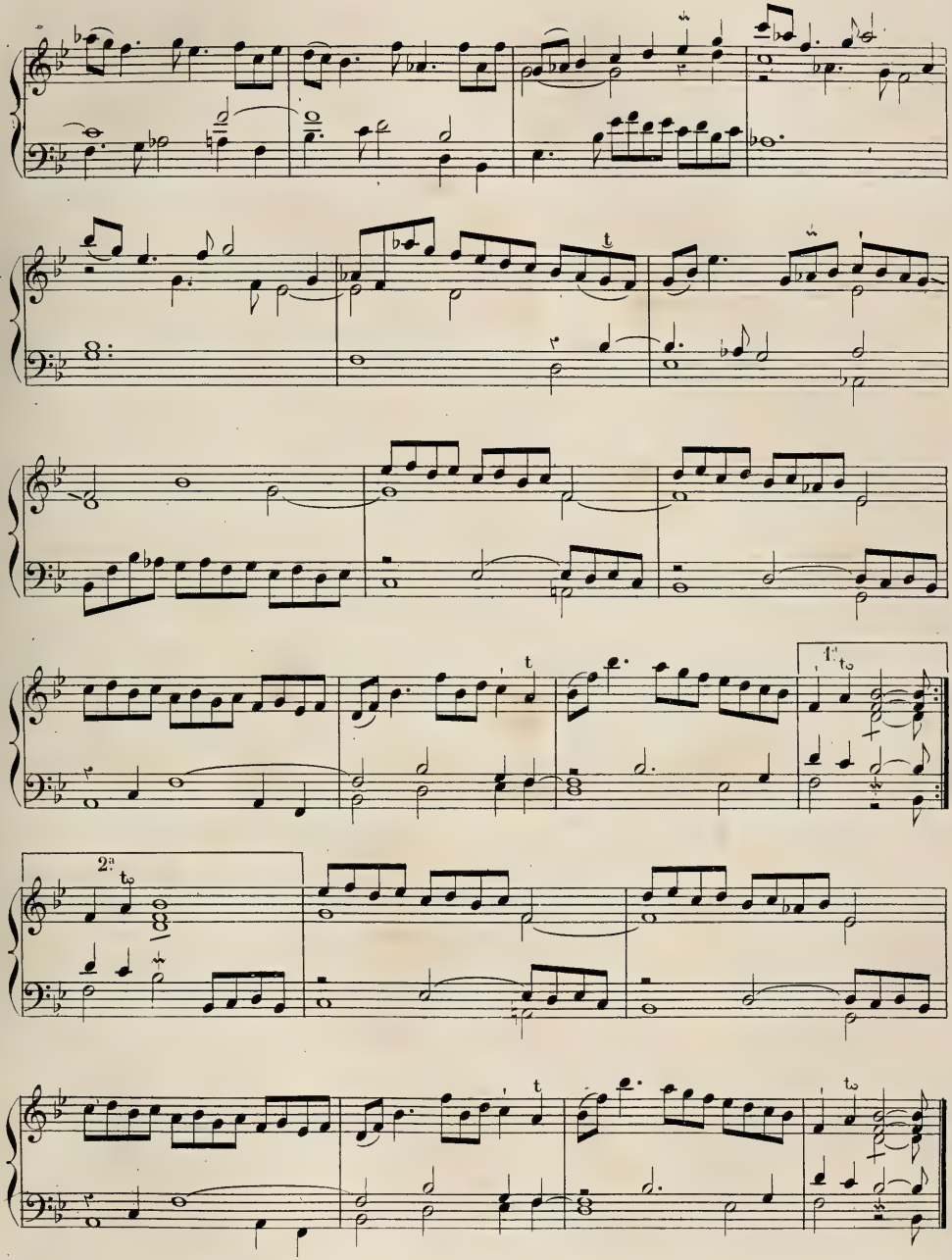
Cantabile.

Air.



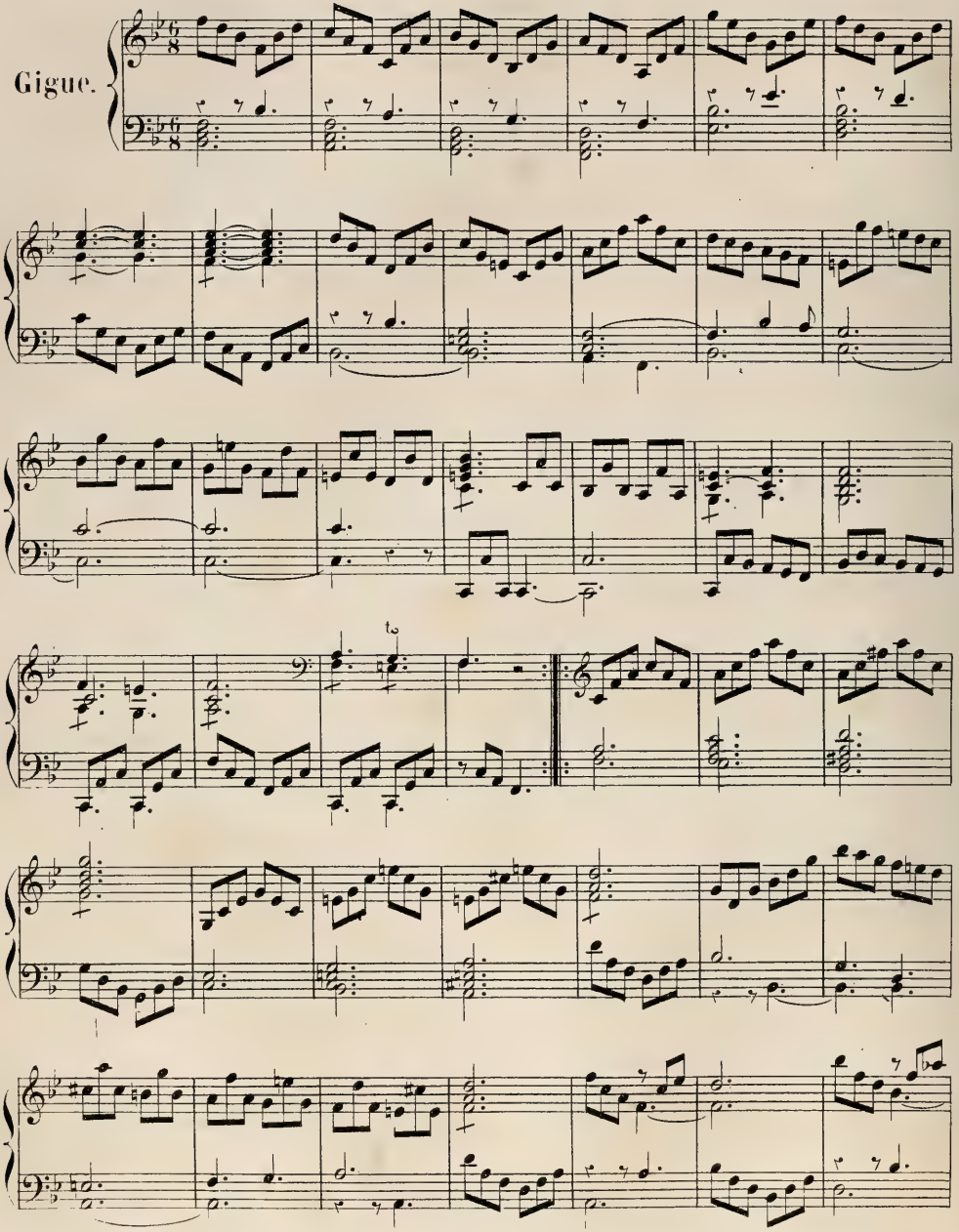

Spiritoso.
Hornpipe.

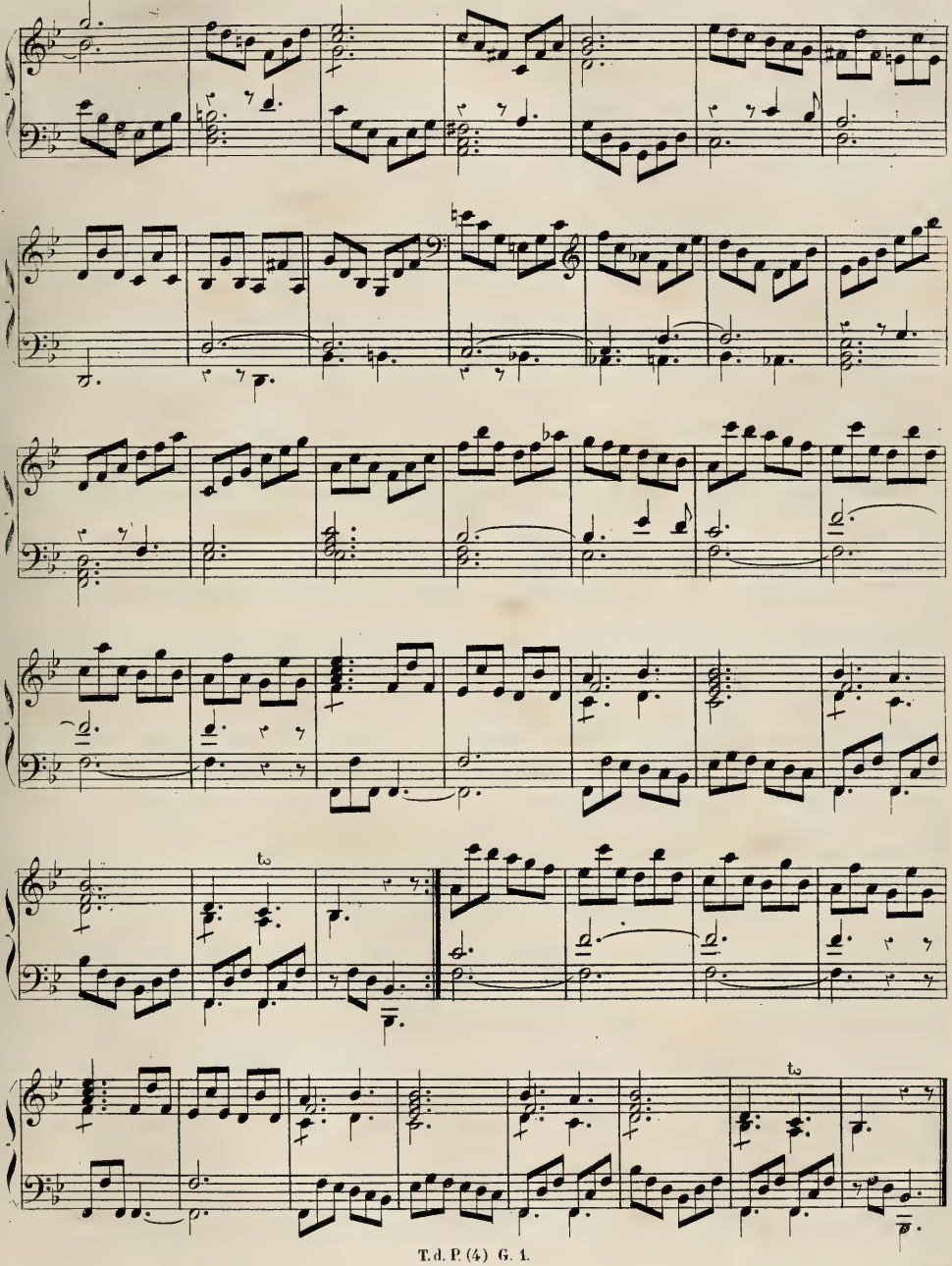



1ª
2ª

Allegro assai.

Gigue.

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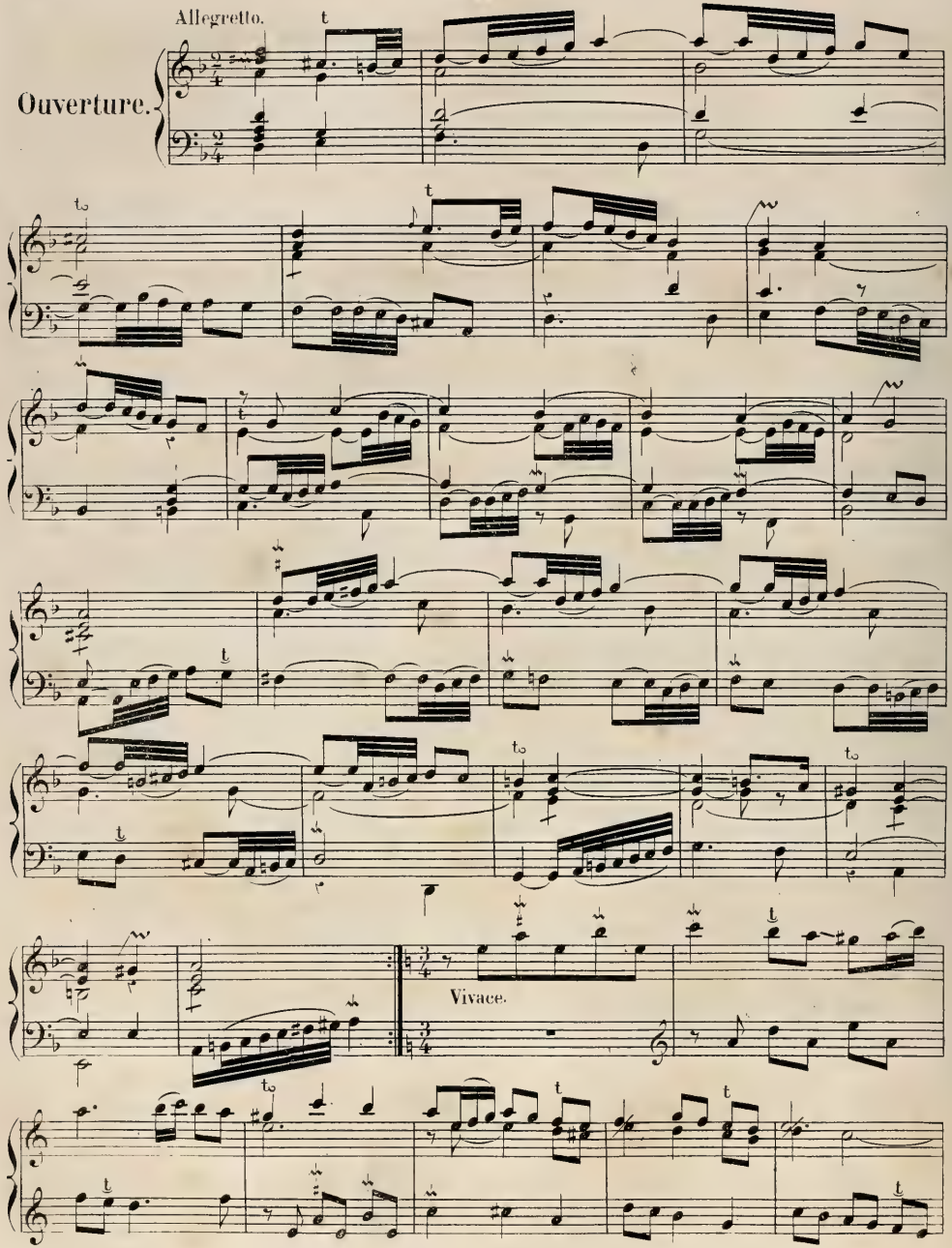
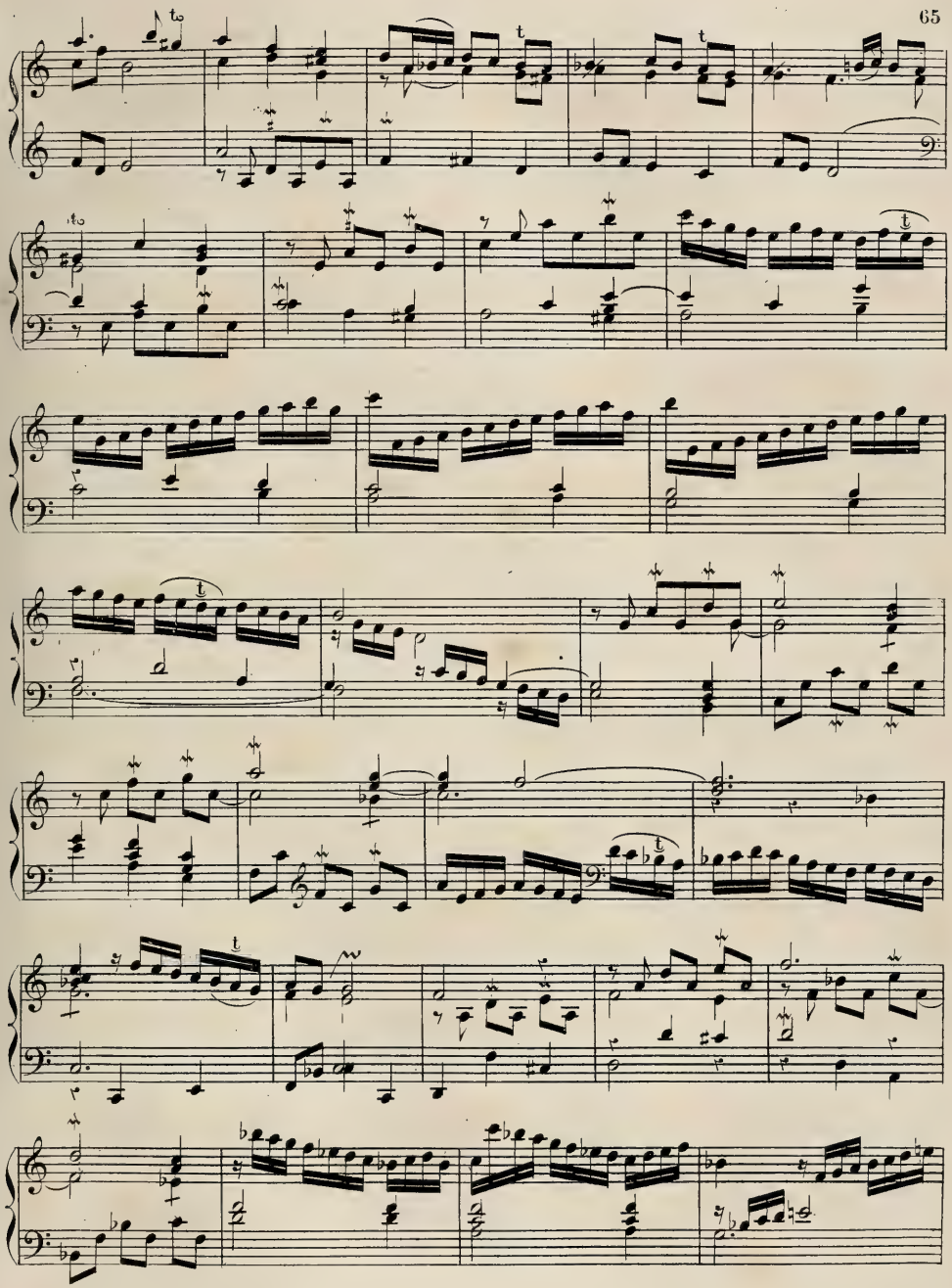
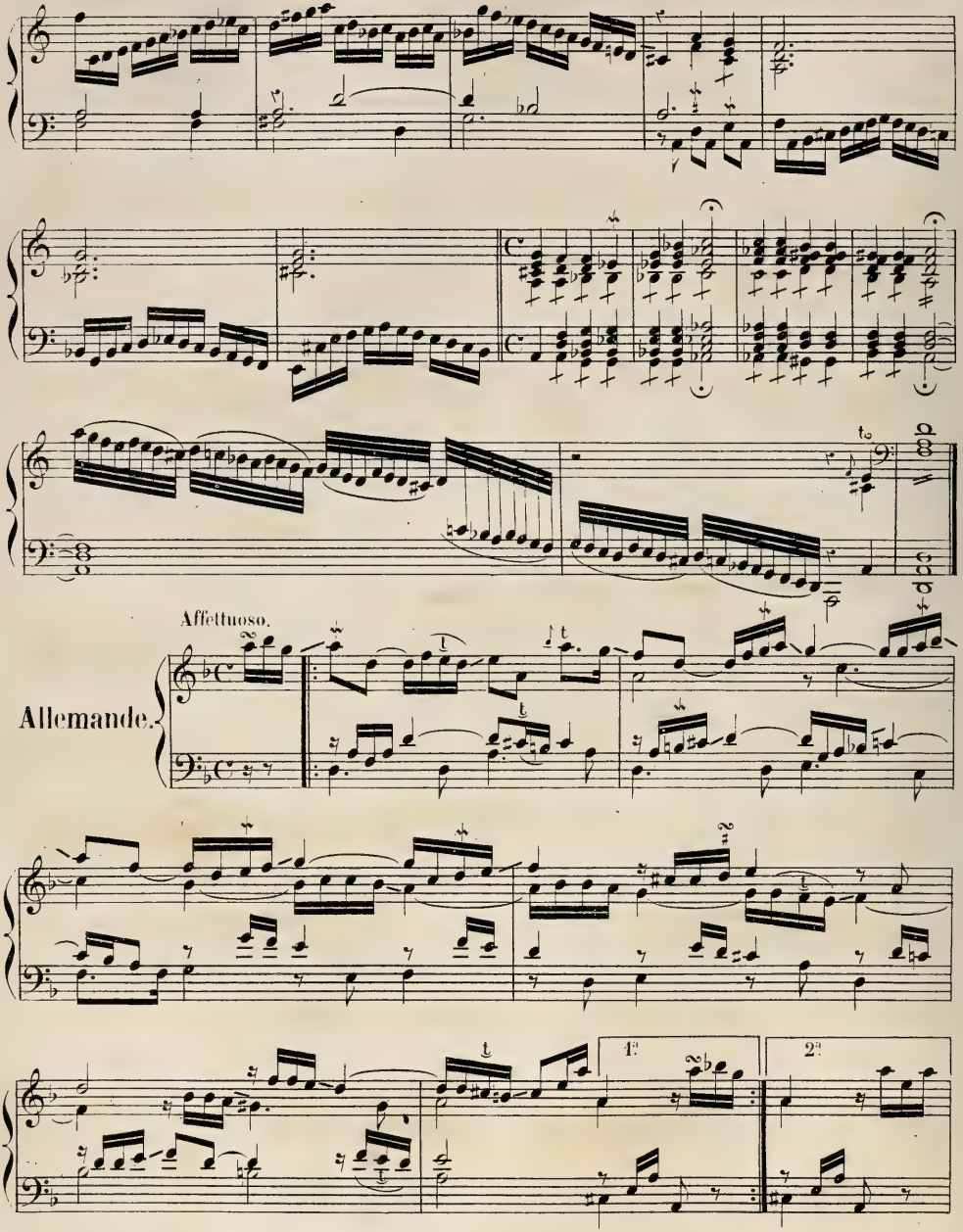
V

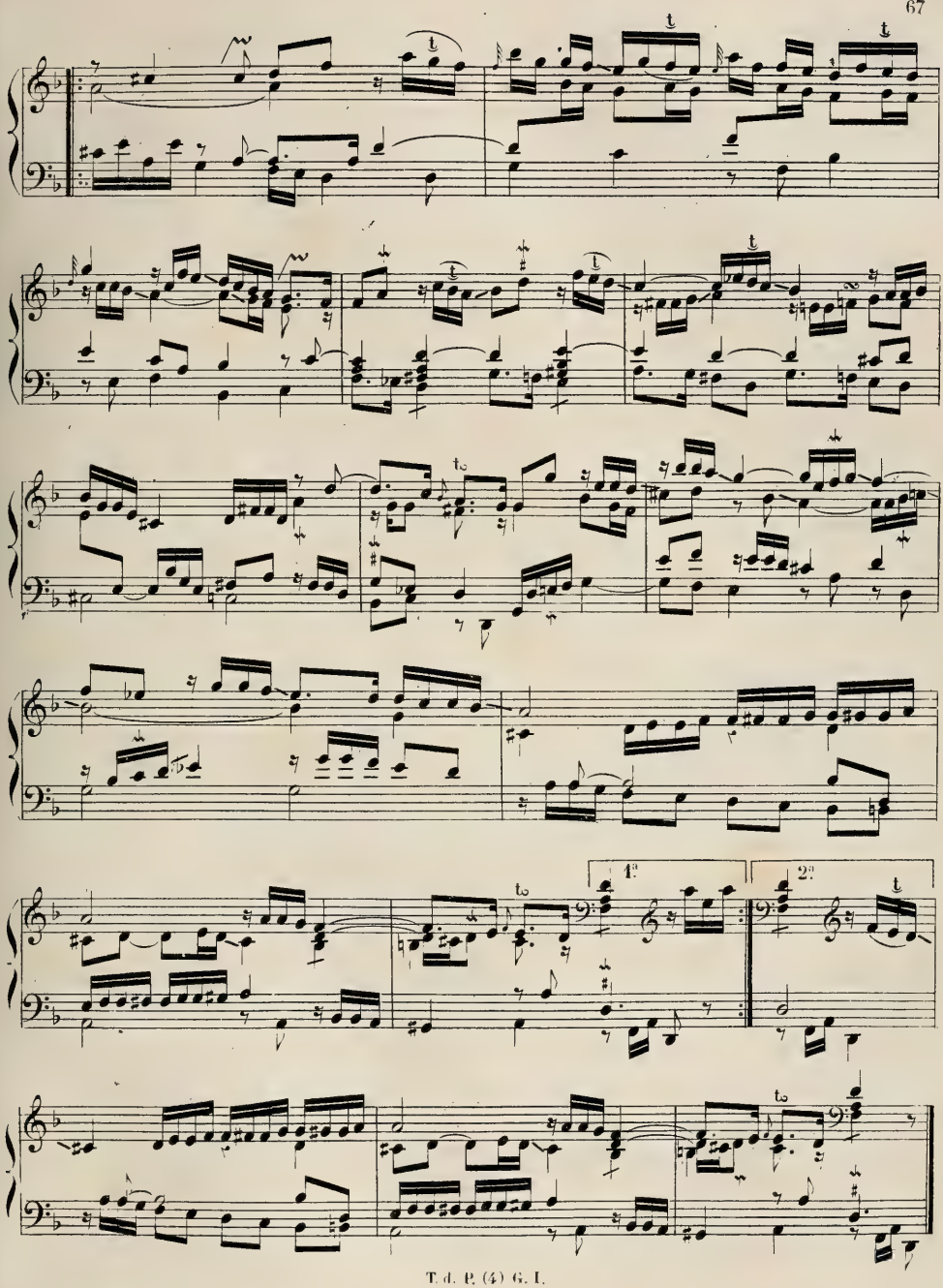
Allegretto.

Ouverture.

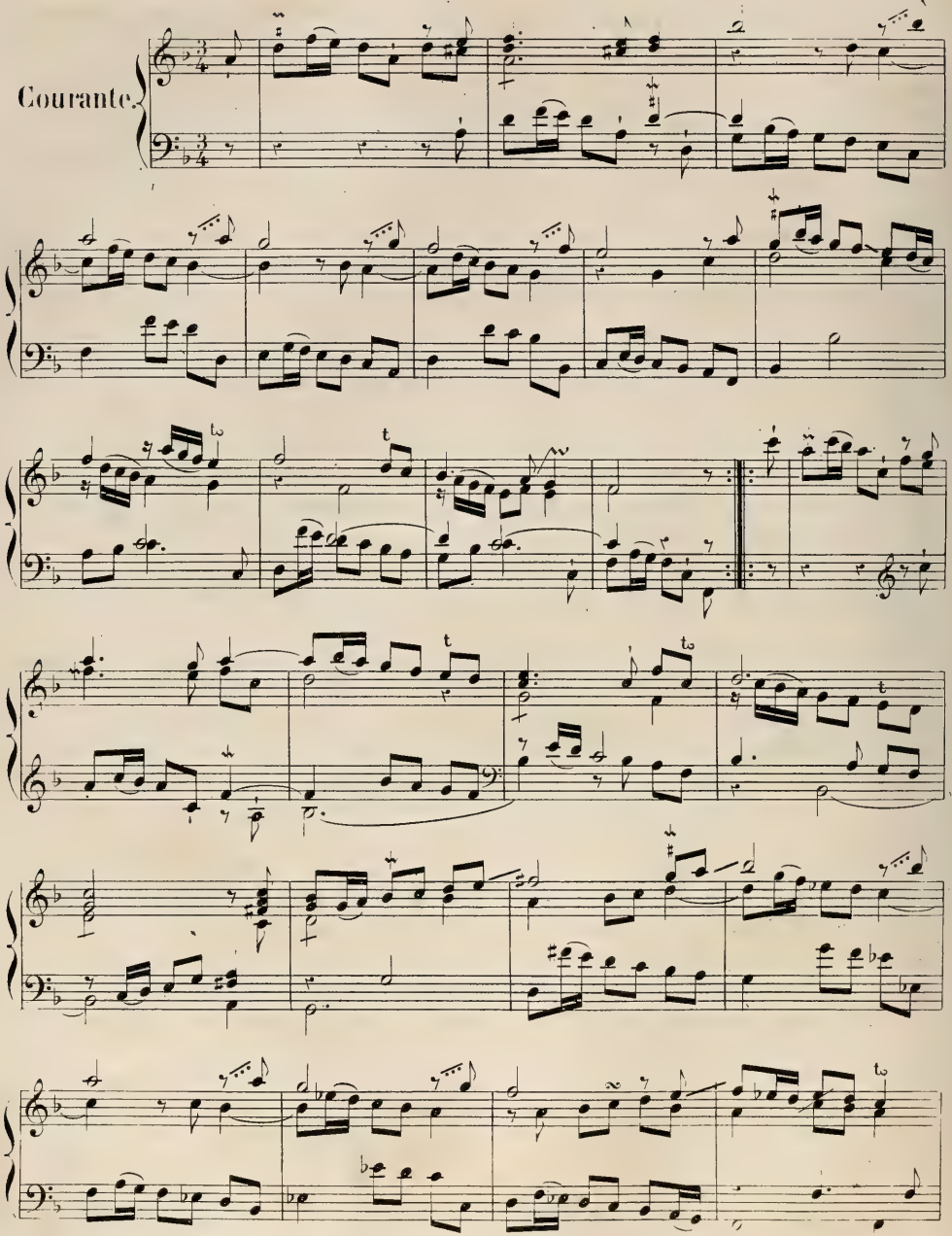


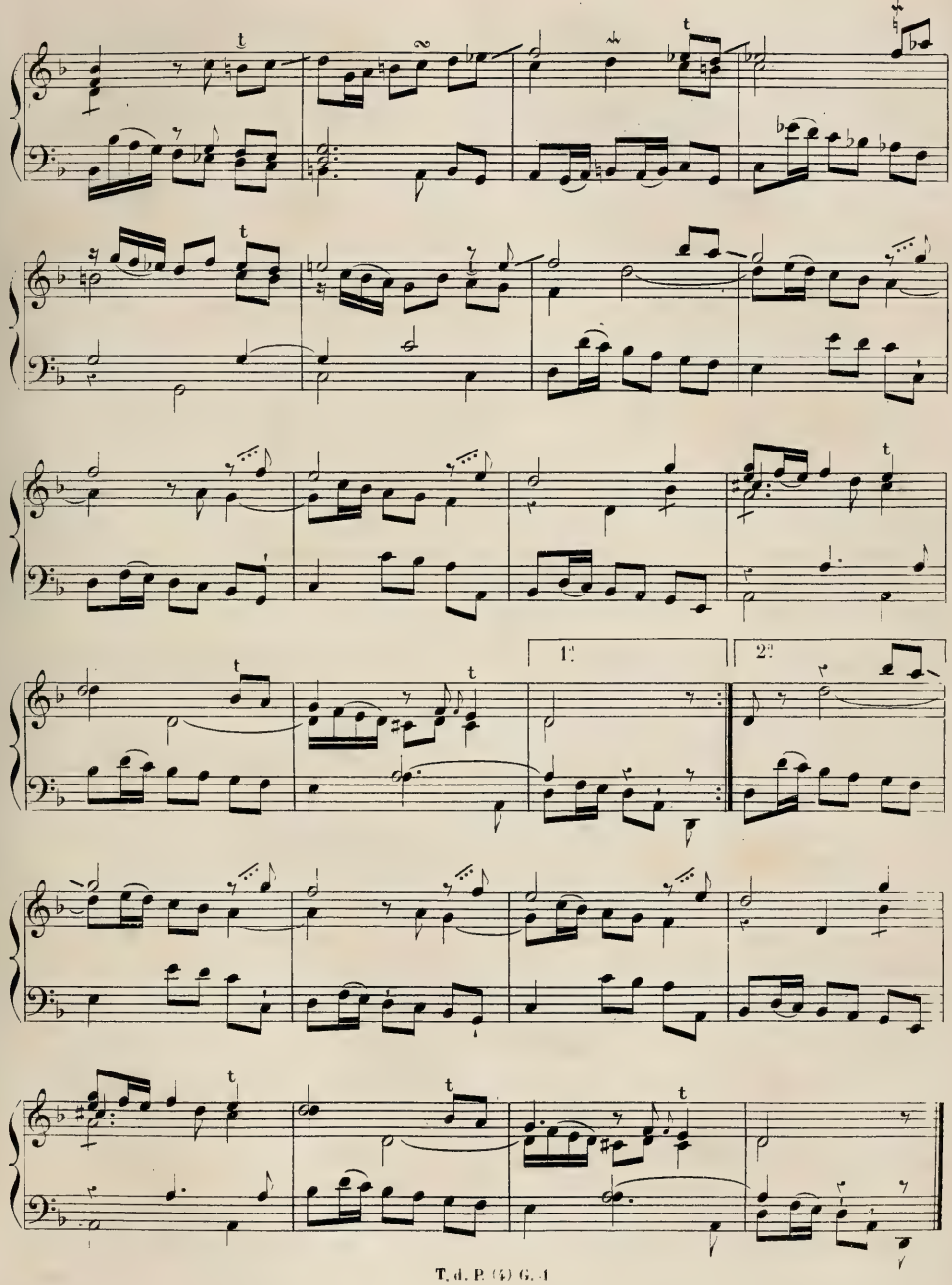



Affettuoso.
Allemande.
1.
2.


1a
2a

Courante.

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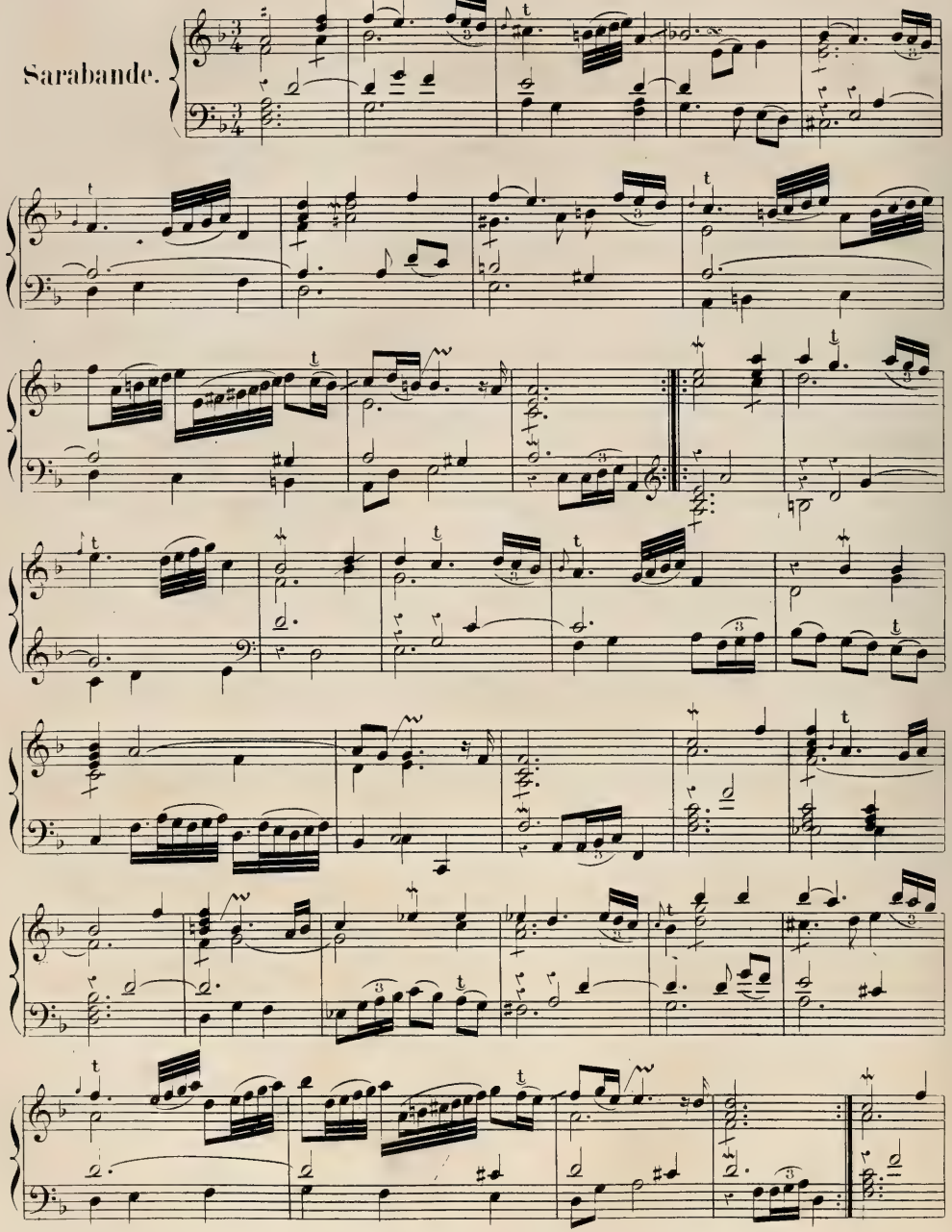
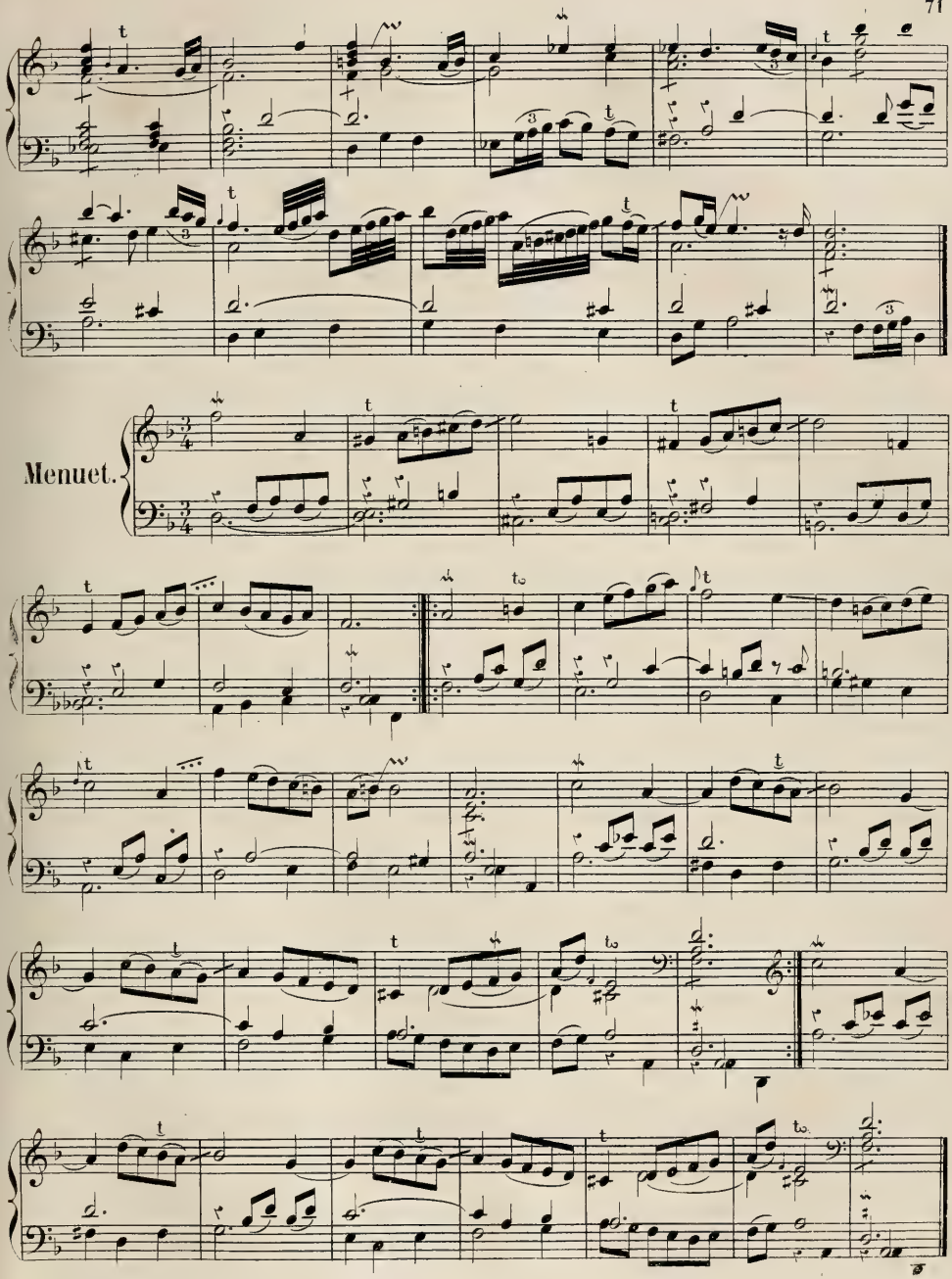
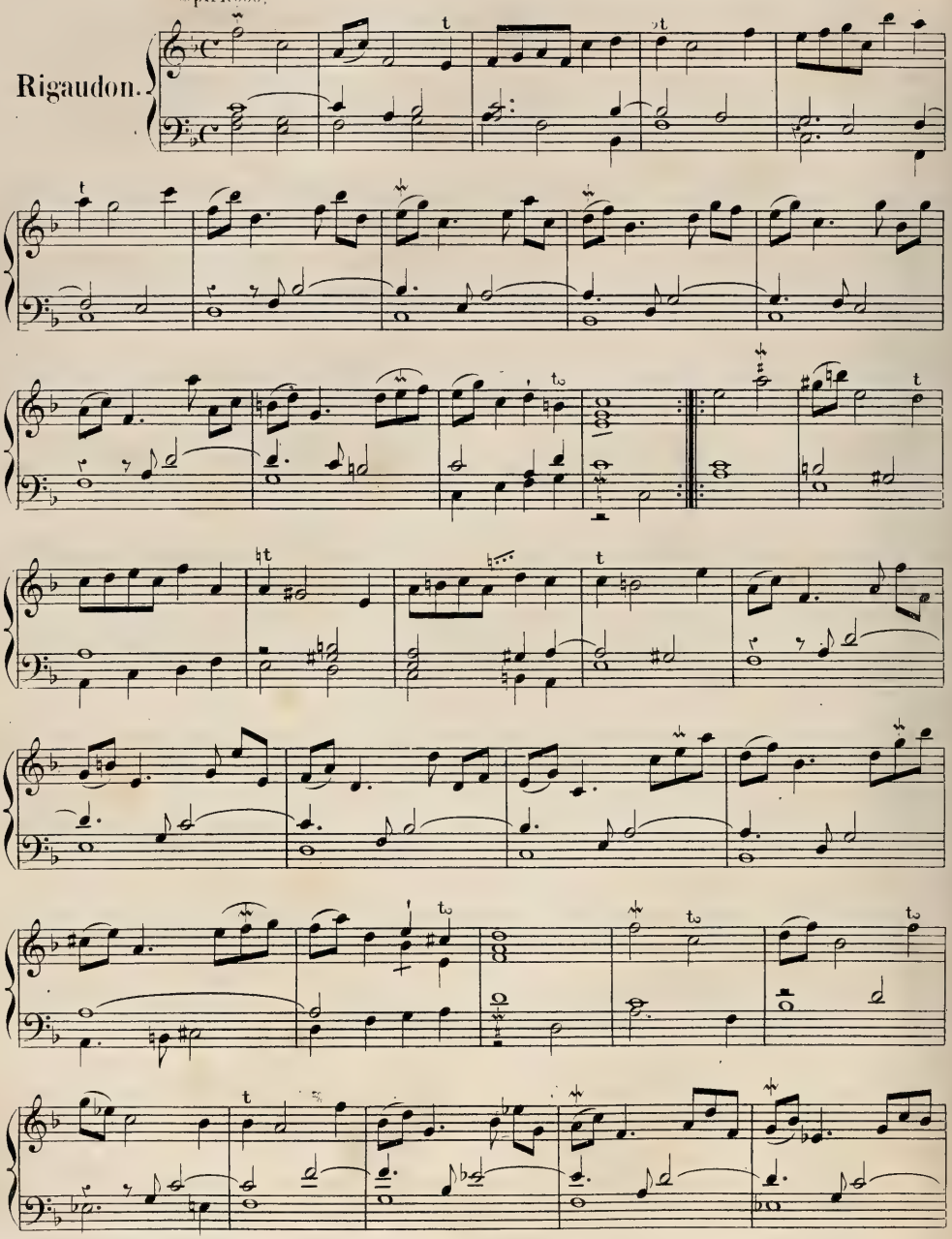
Sarabande.

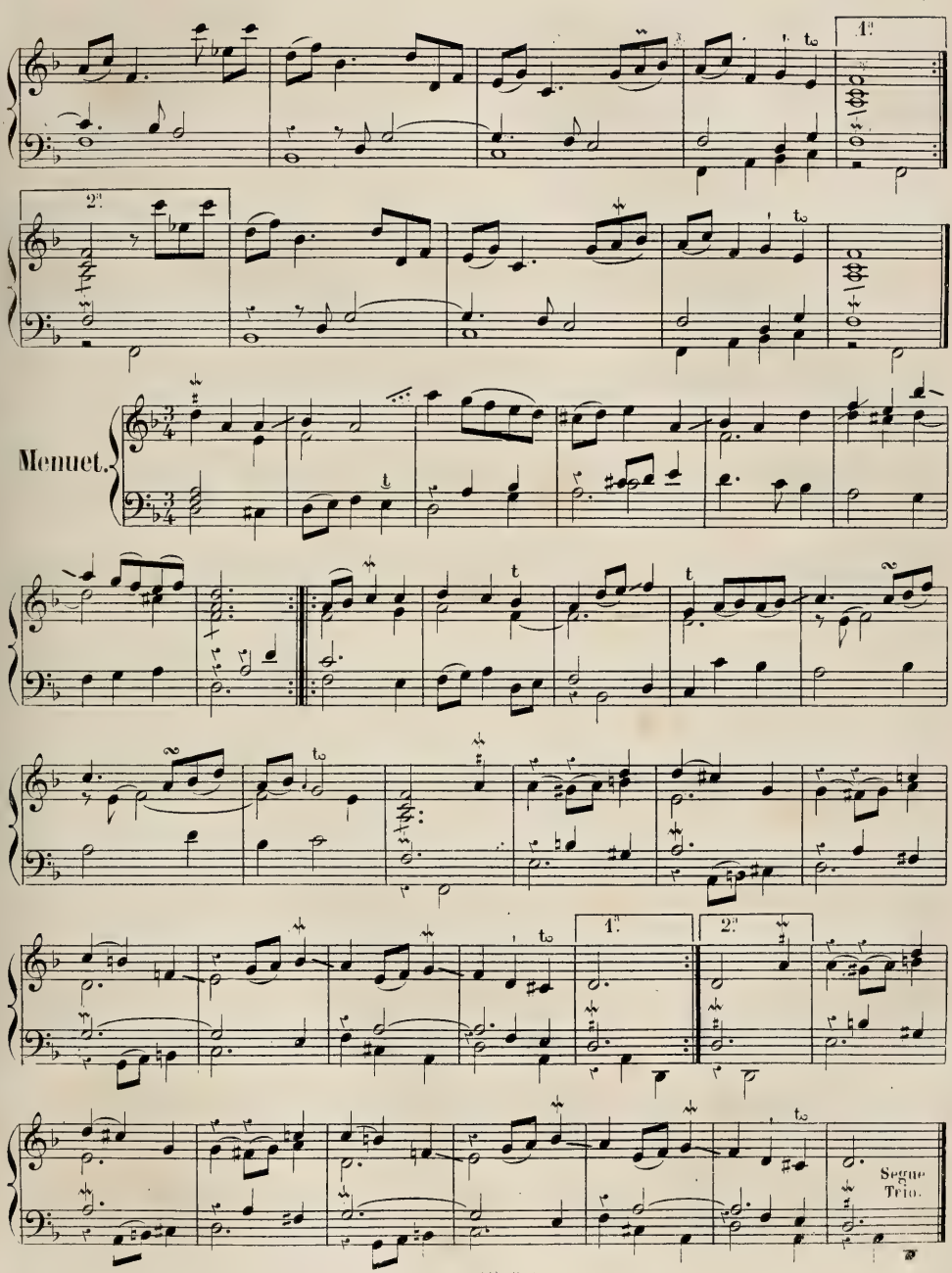


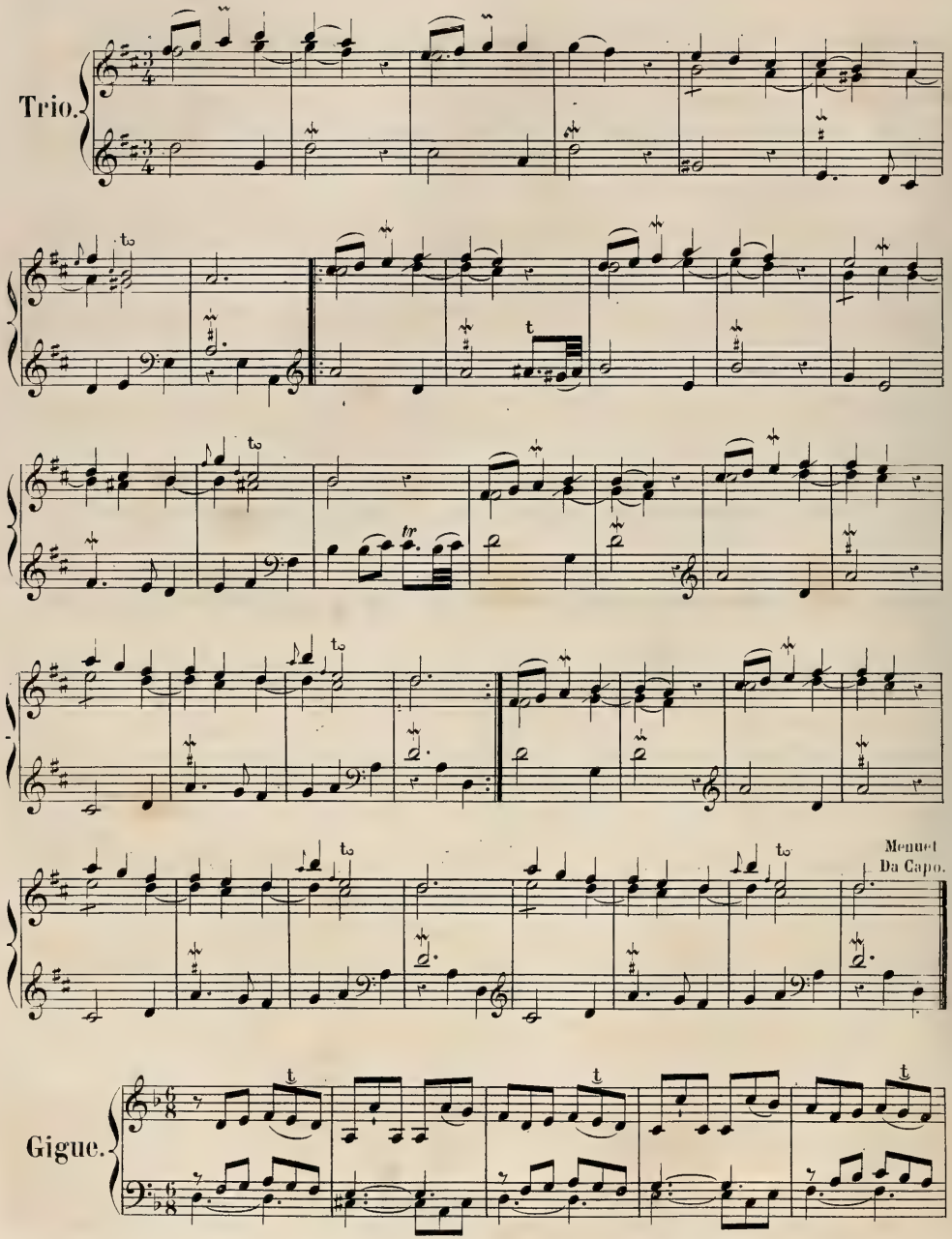

Menuet.

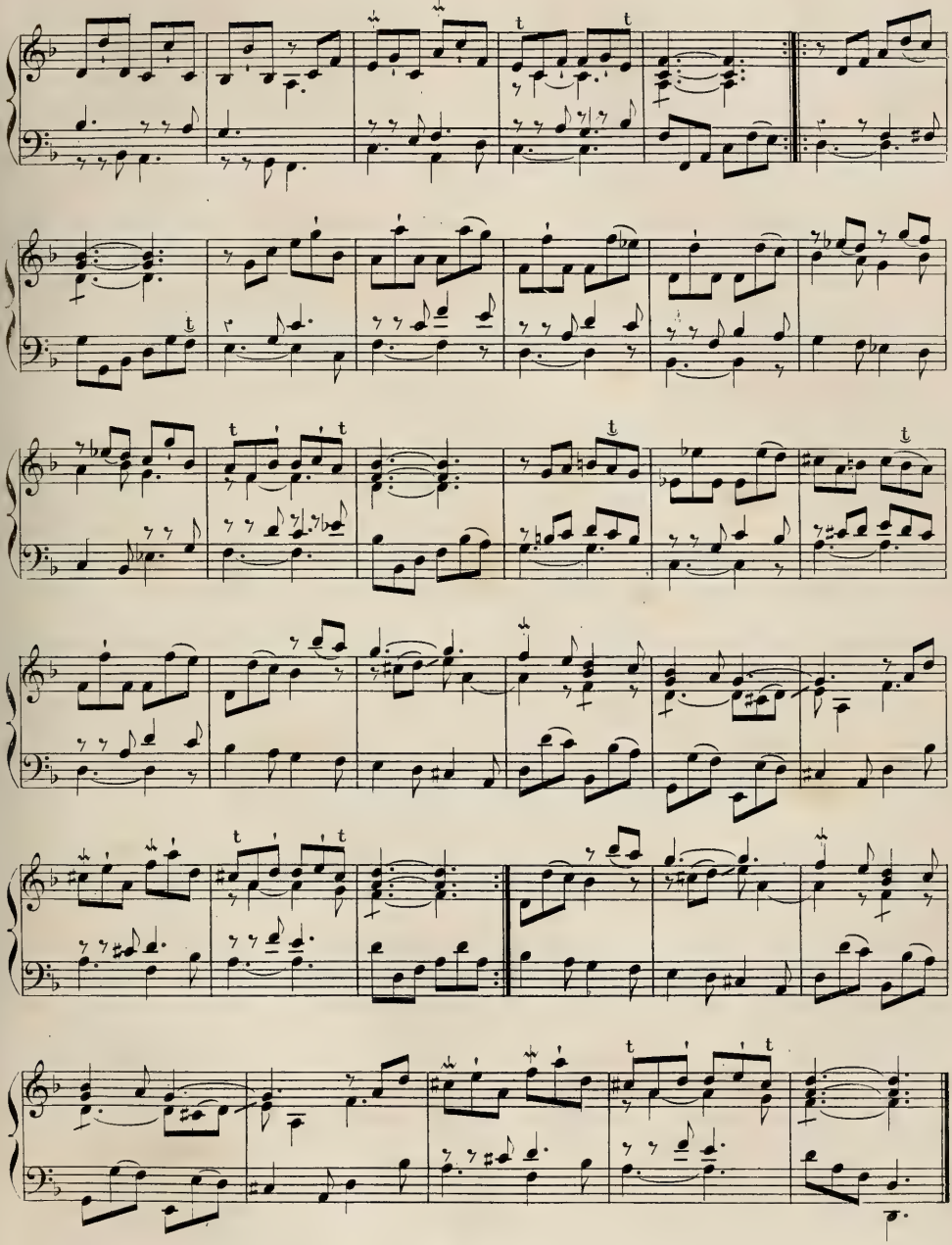
Spiritoso.

Rigaudon.




1.
2.
Menuet.
1.
2.
Segue
Trio.

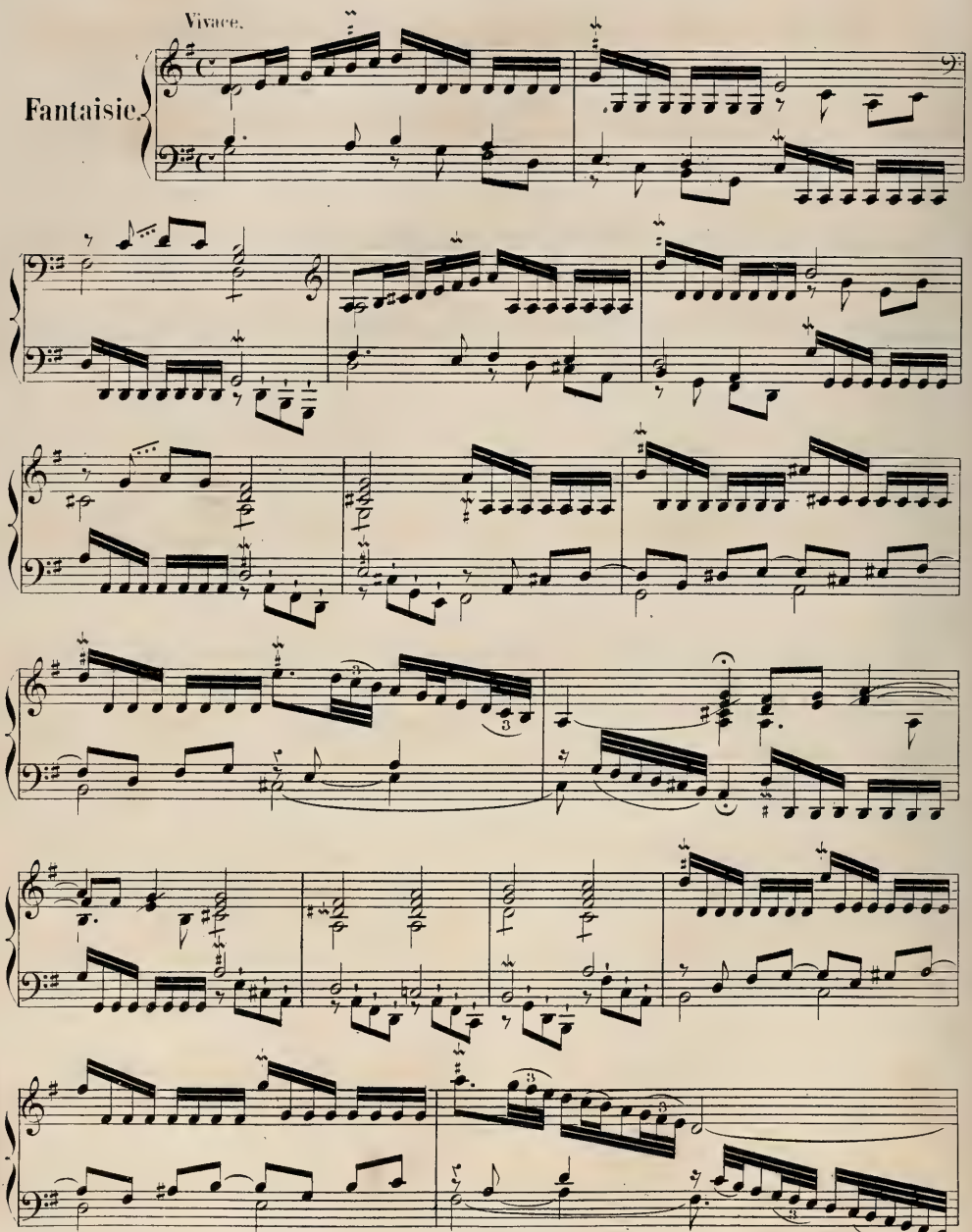

Trio.
Menuet
Da Capo.
Gigue.

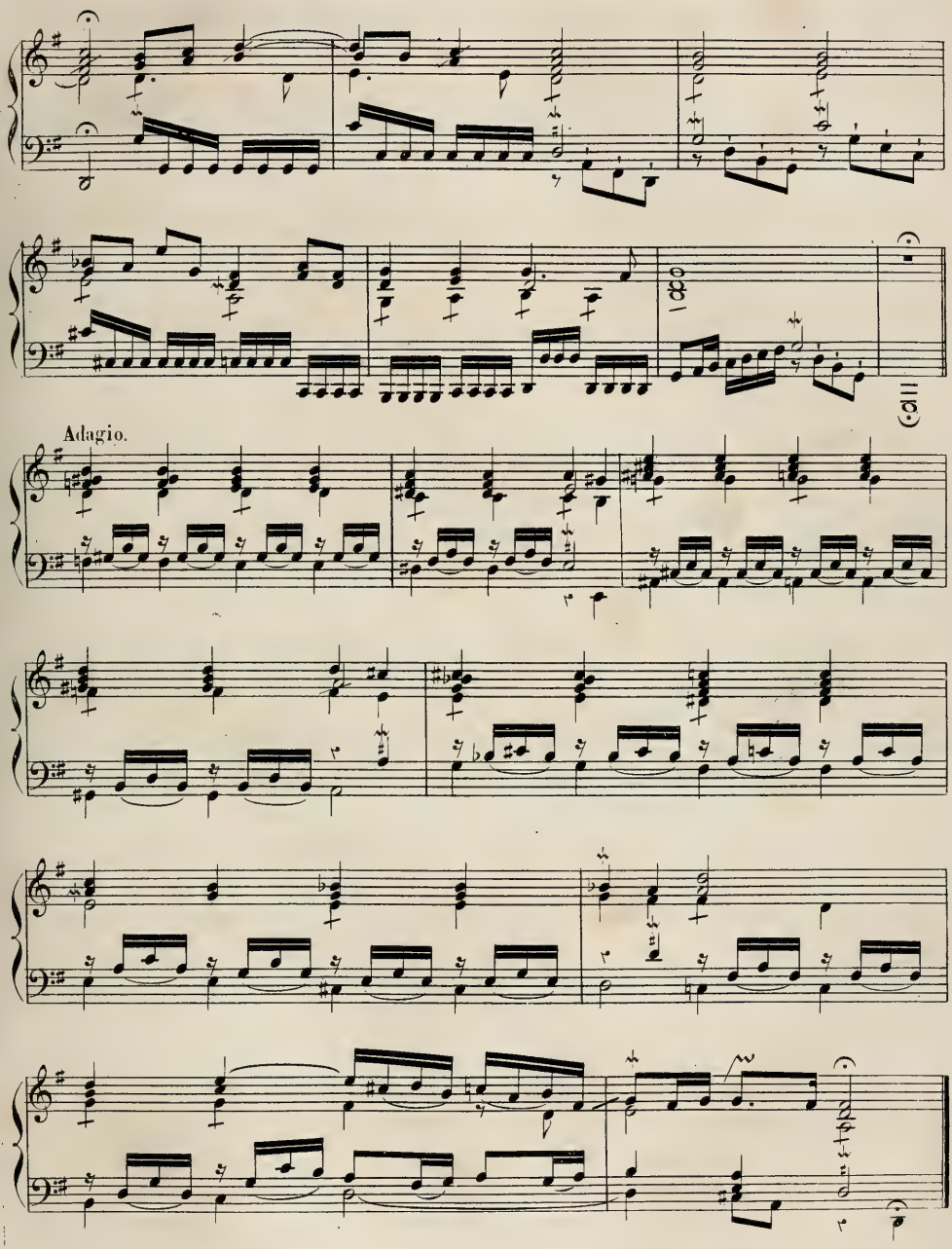


VI

Vivace.

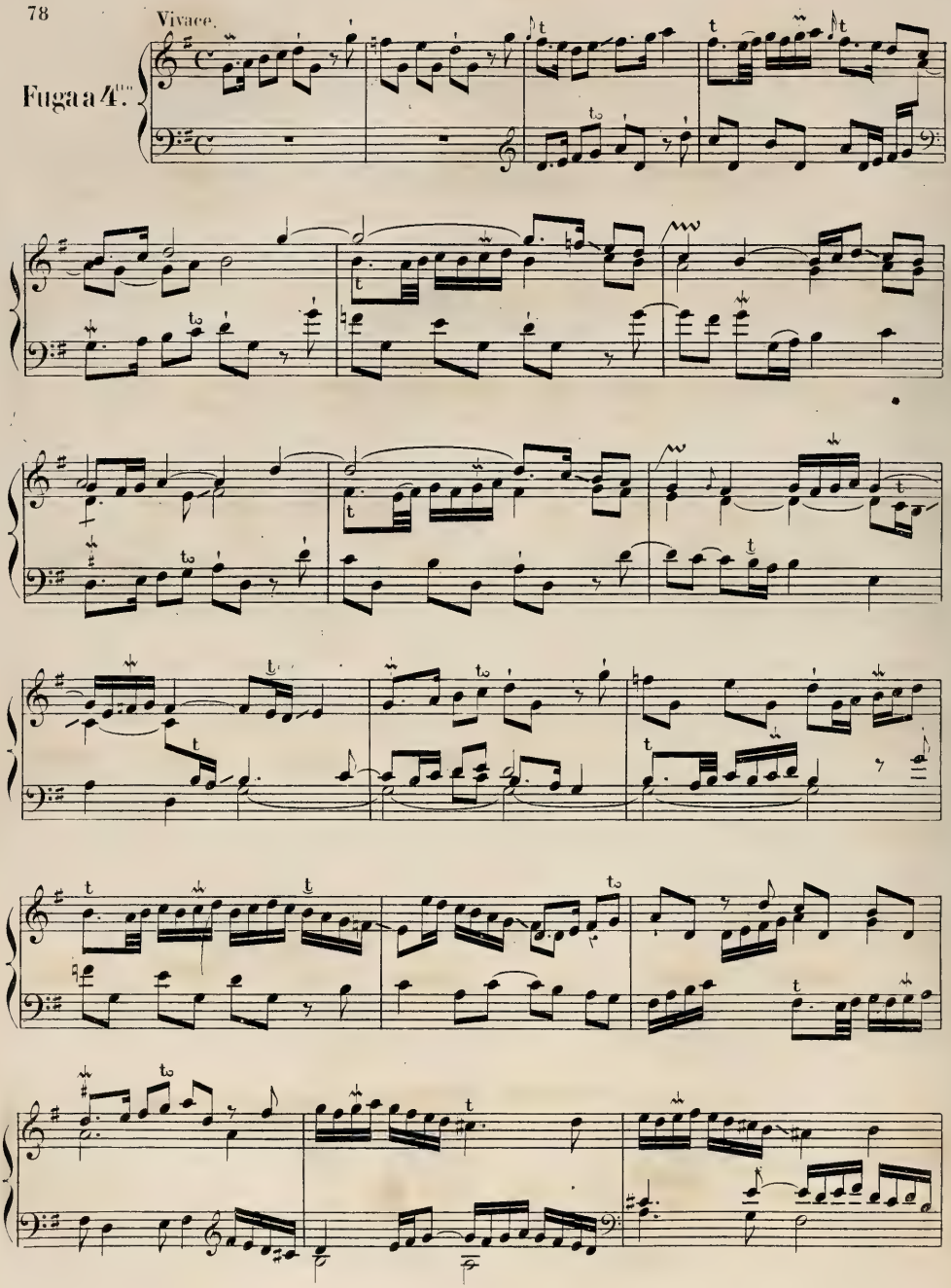
Fantaisie.

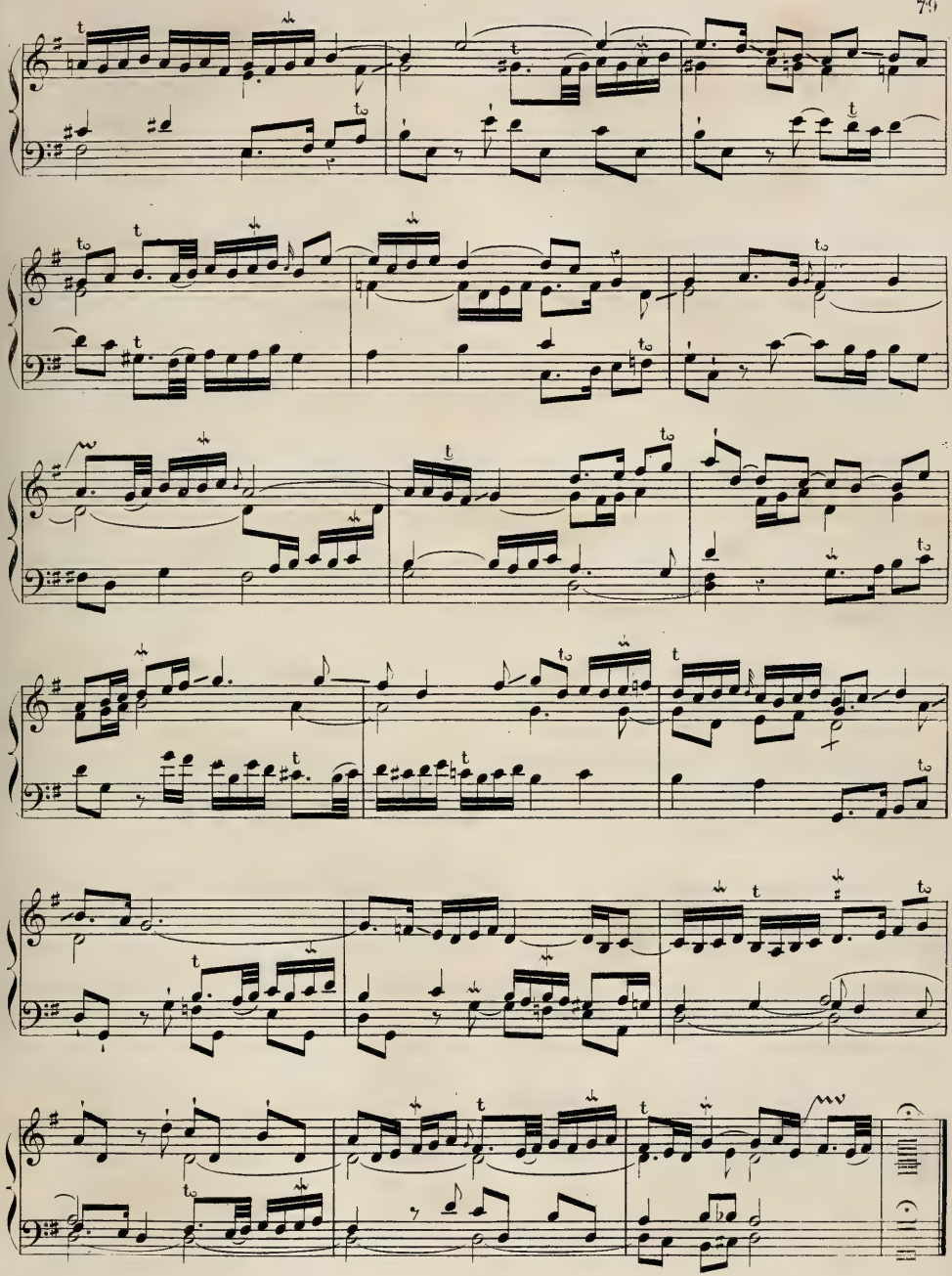



Adagio.

Vivace.

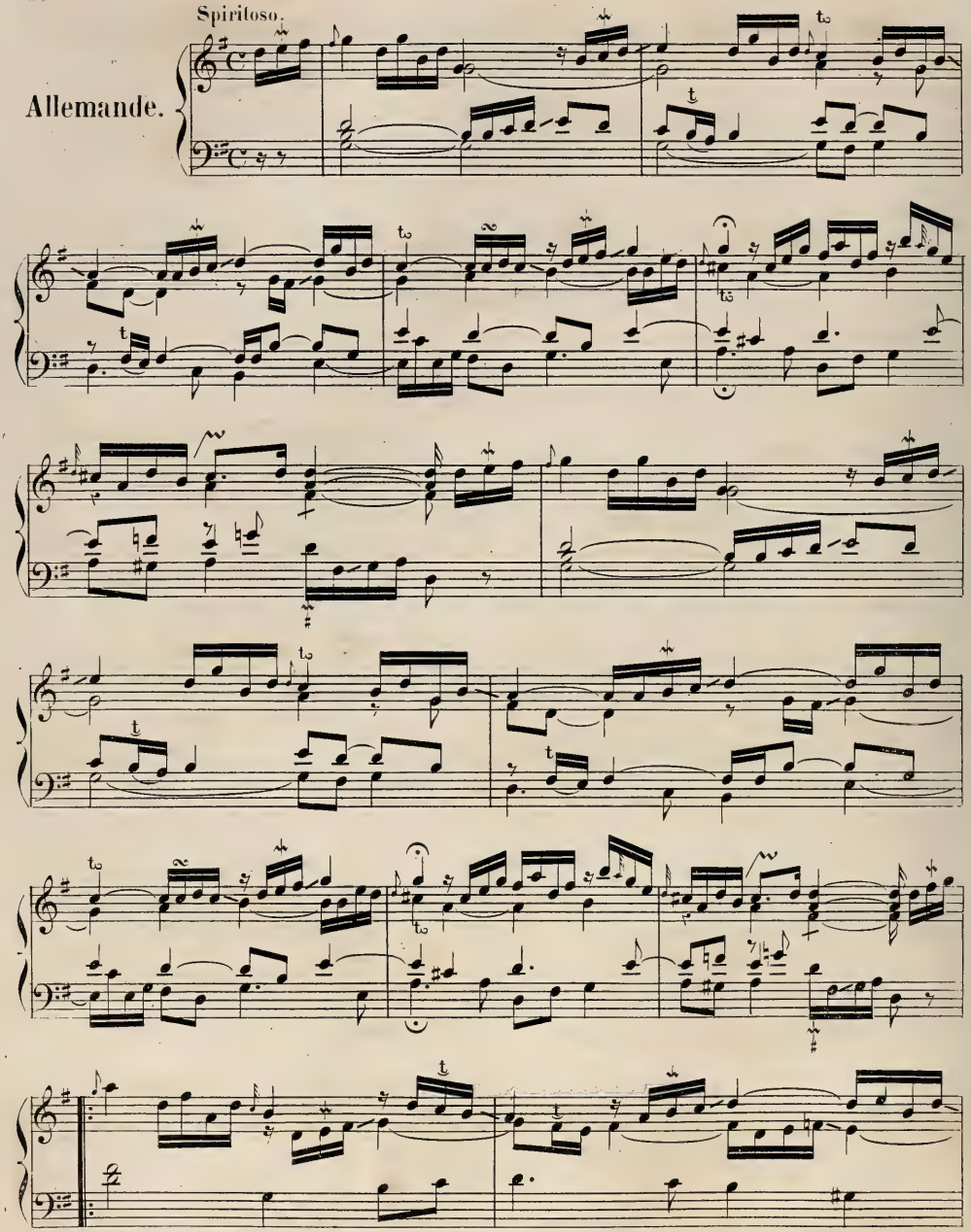
Fuga a 4^tro.

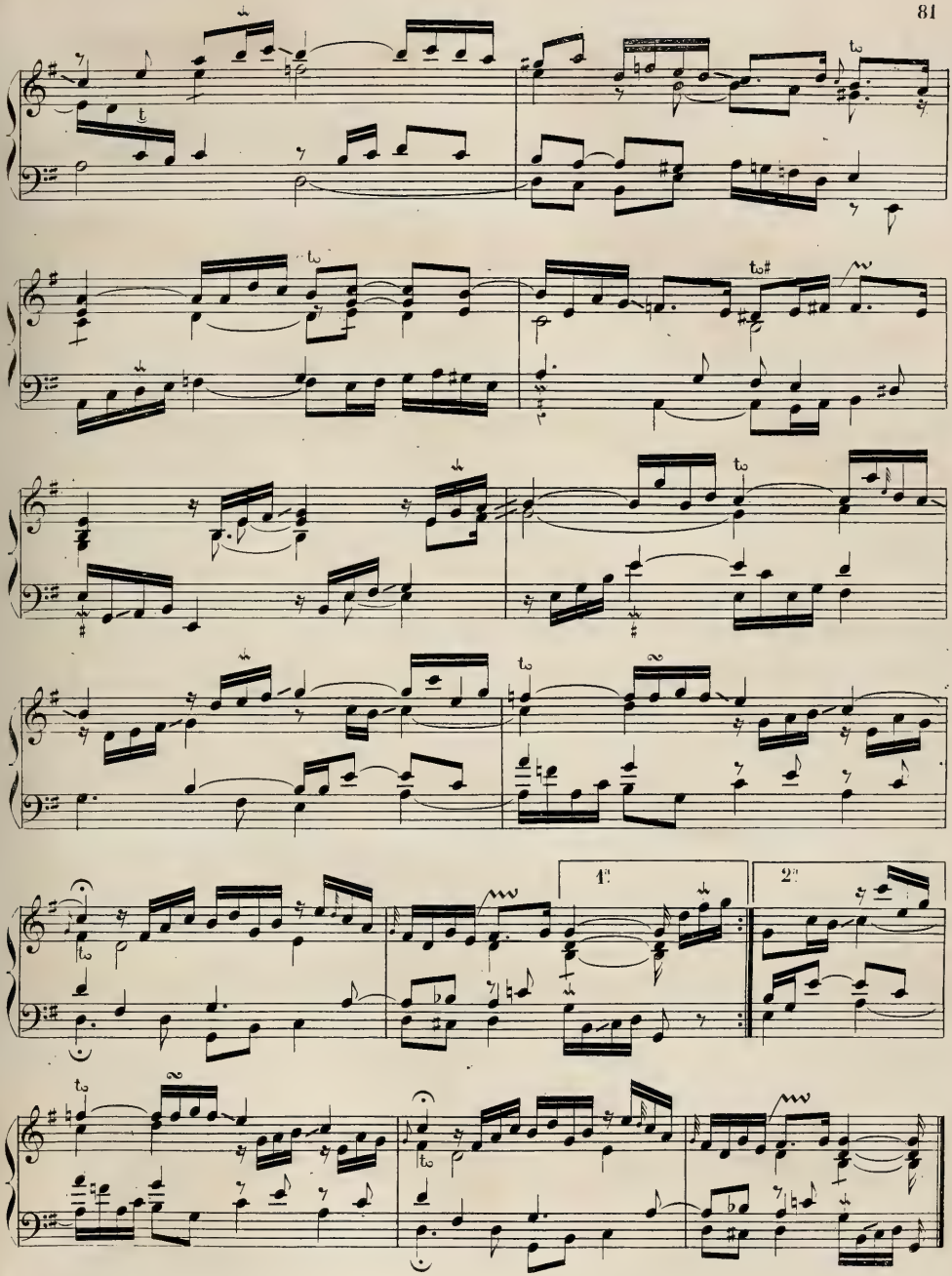




Spiritoso.

Allemande.

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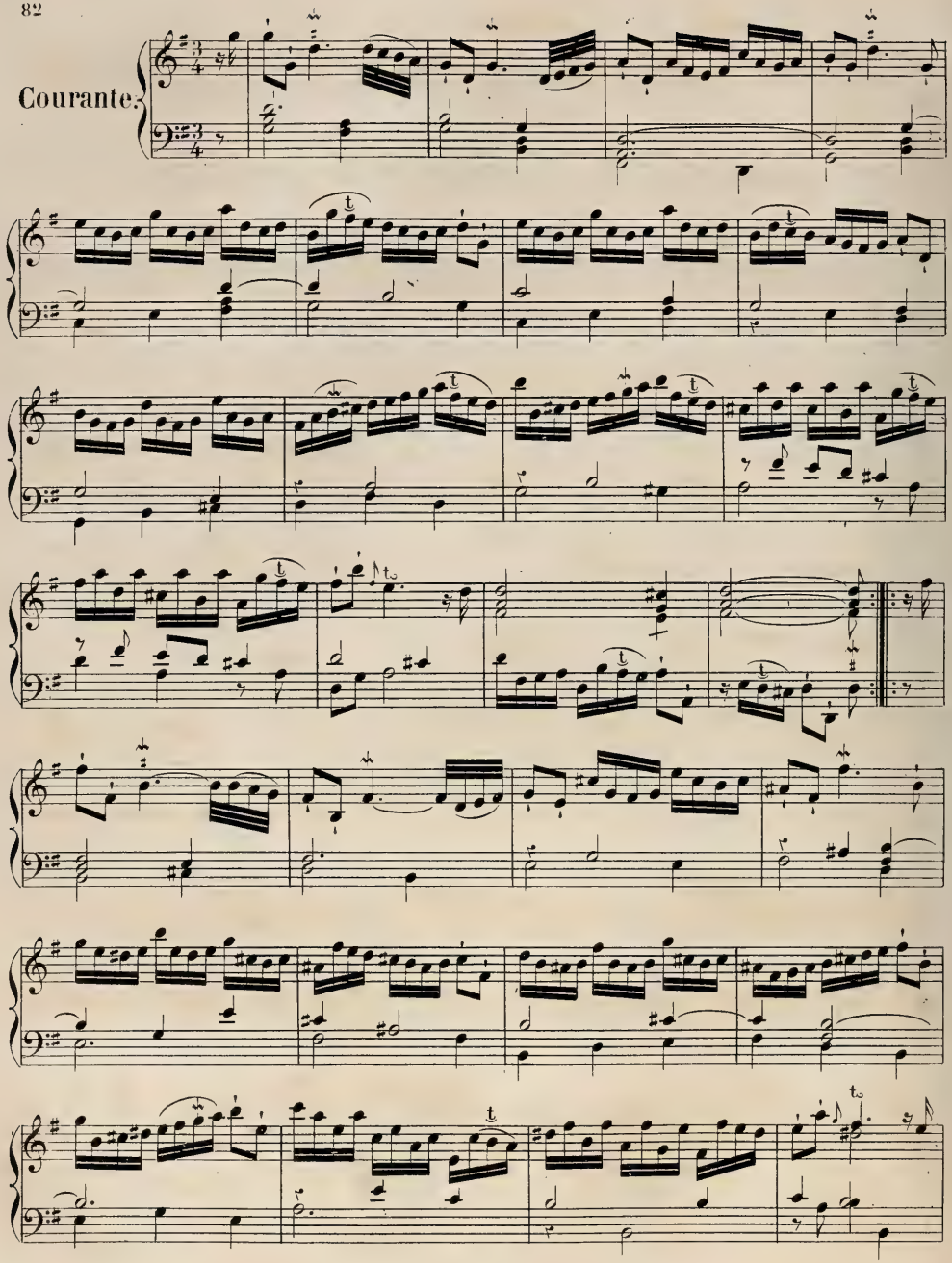
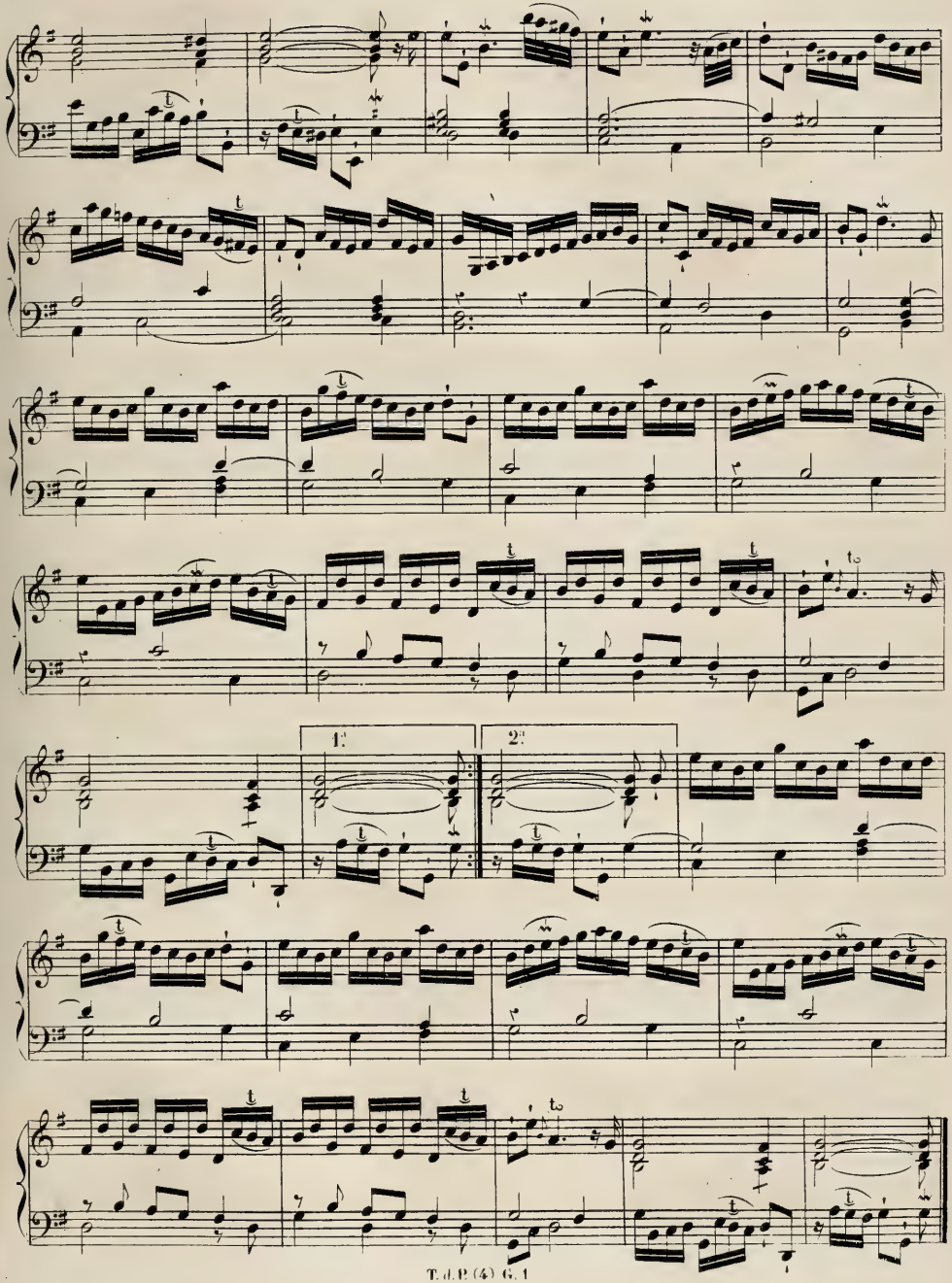

Courante.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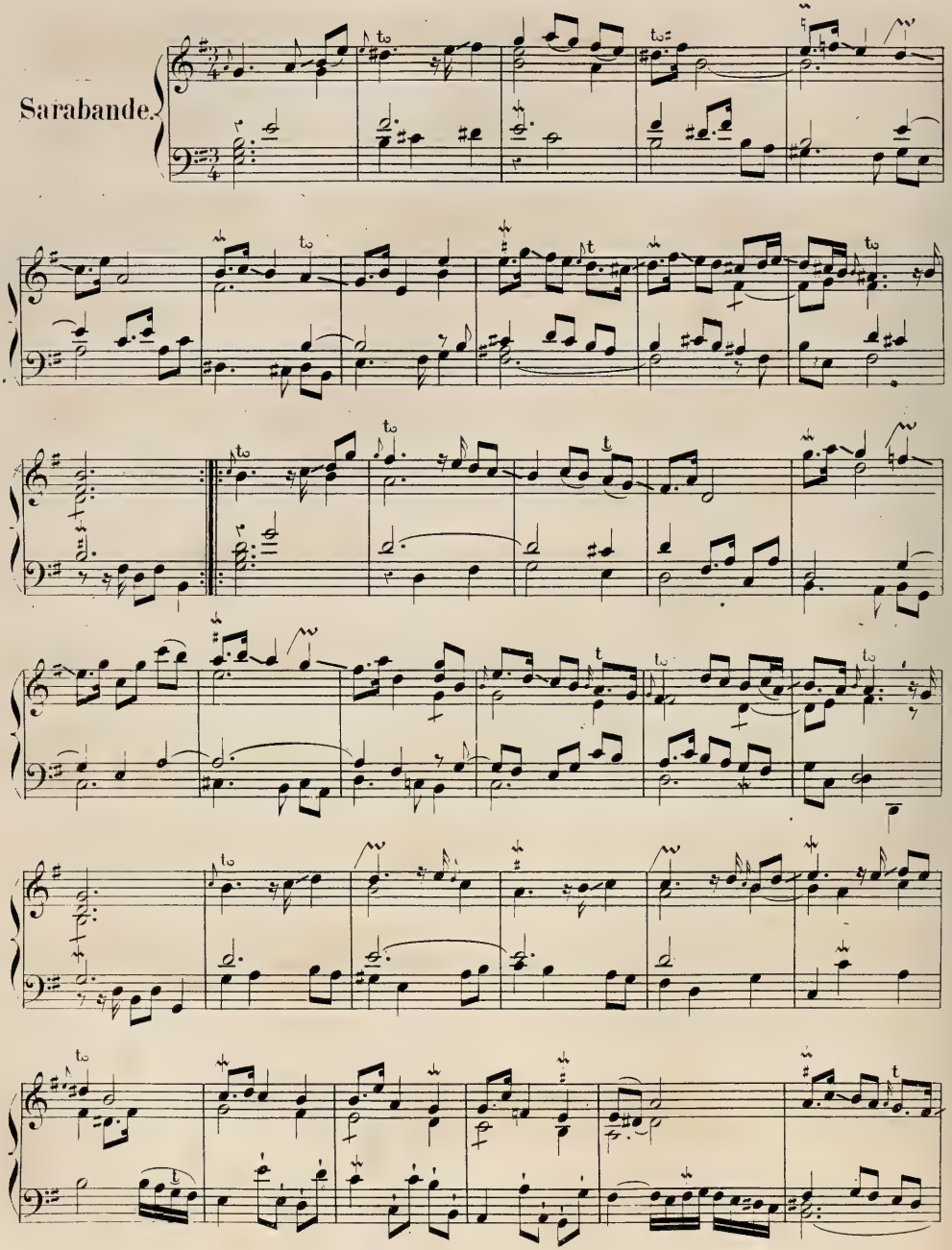
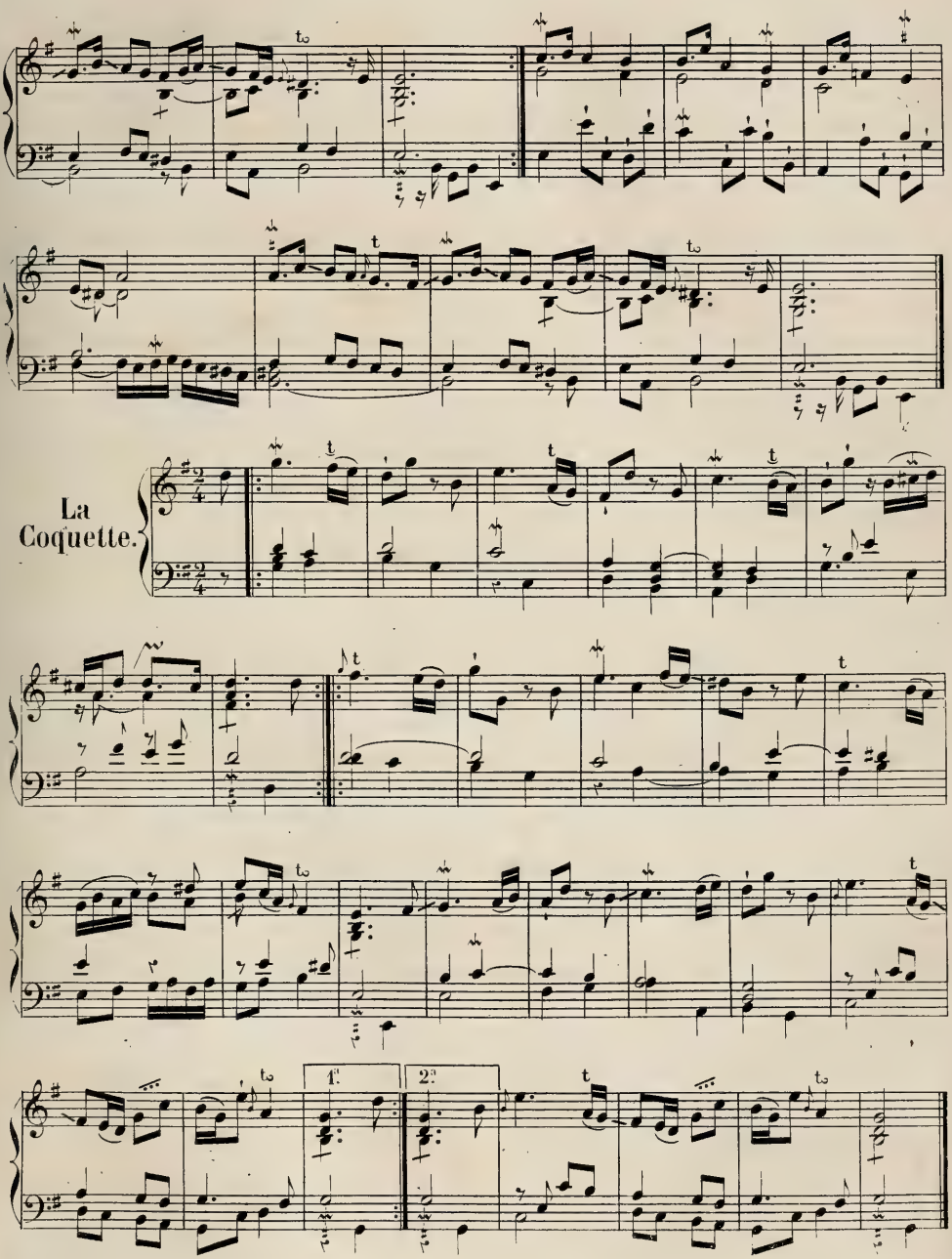

Sarabande.


La
Coquette.
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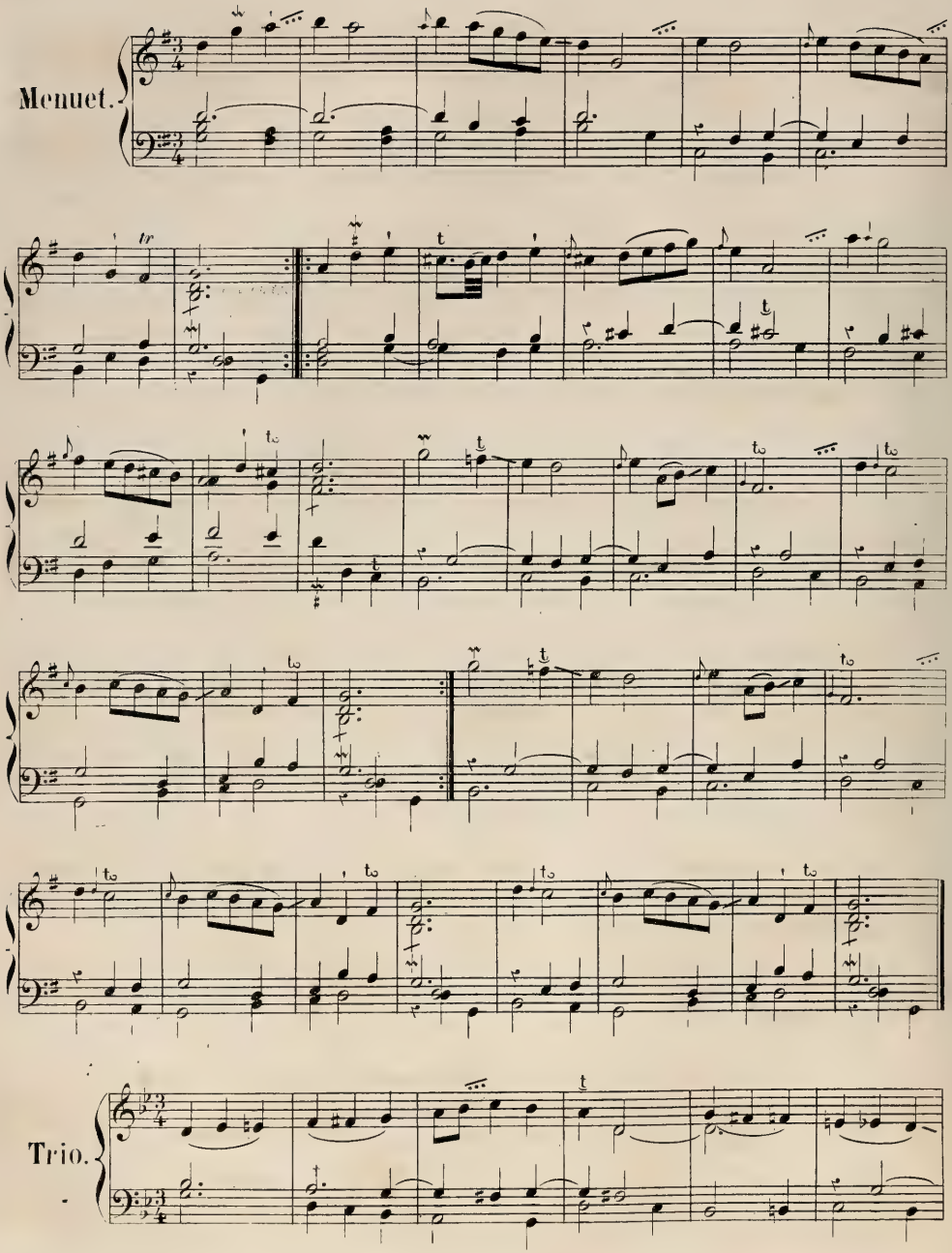
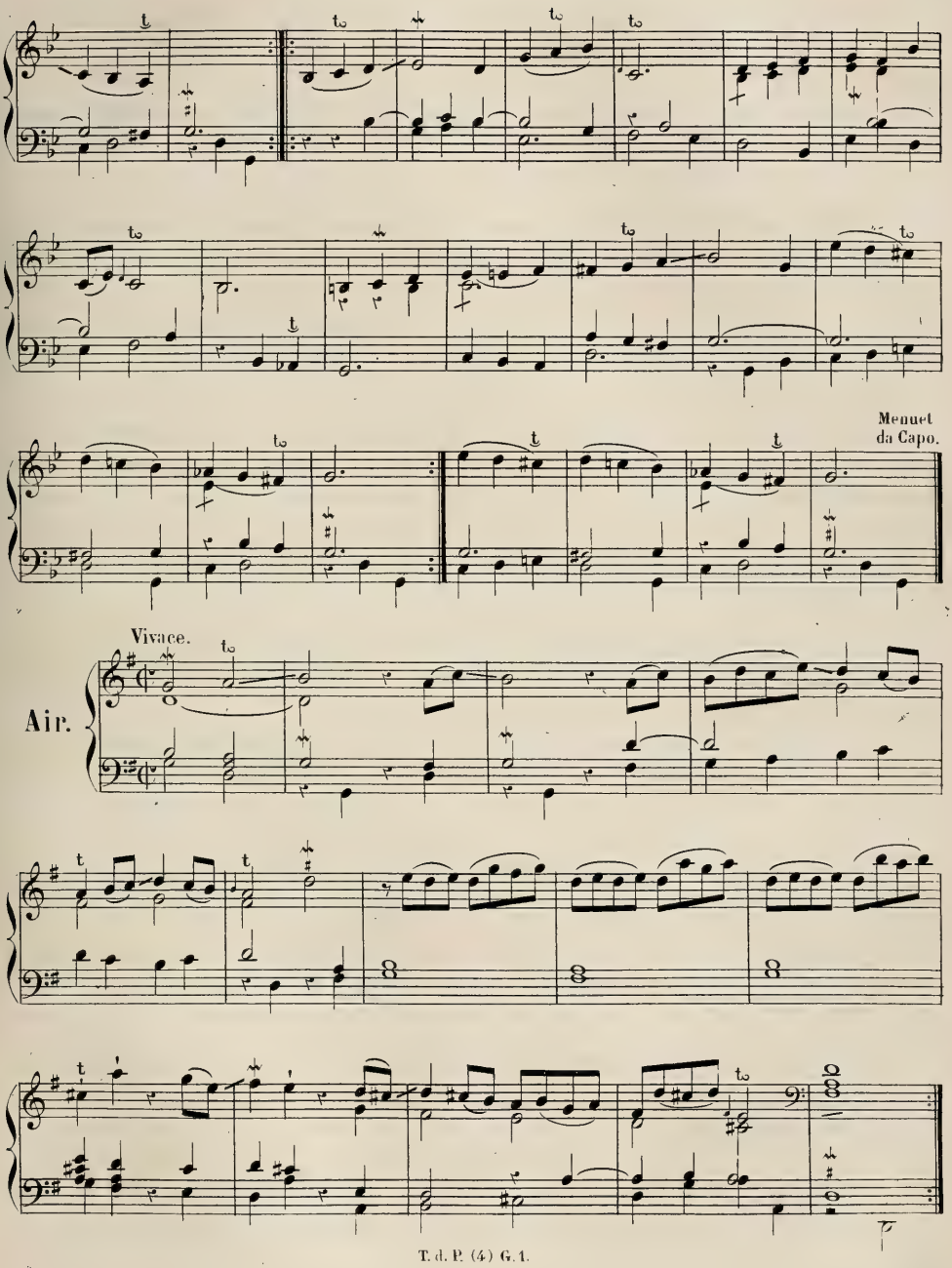
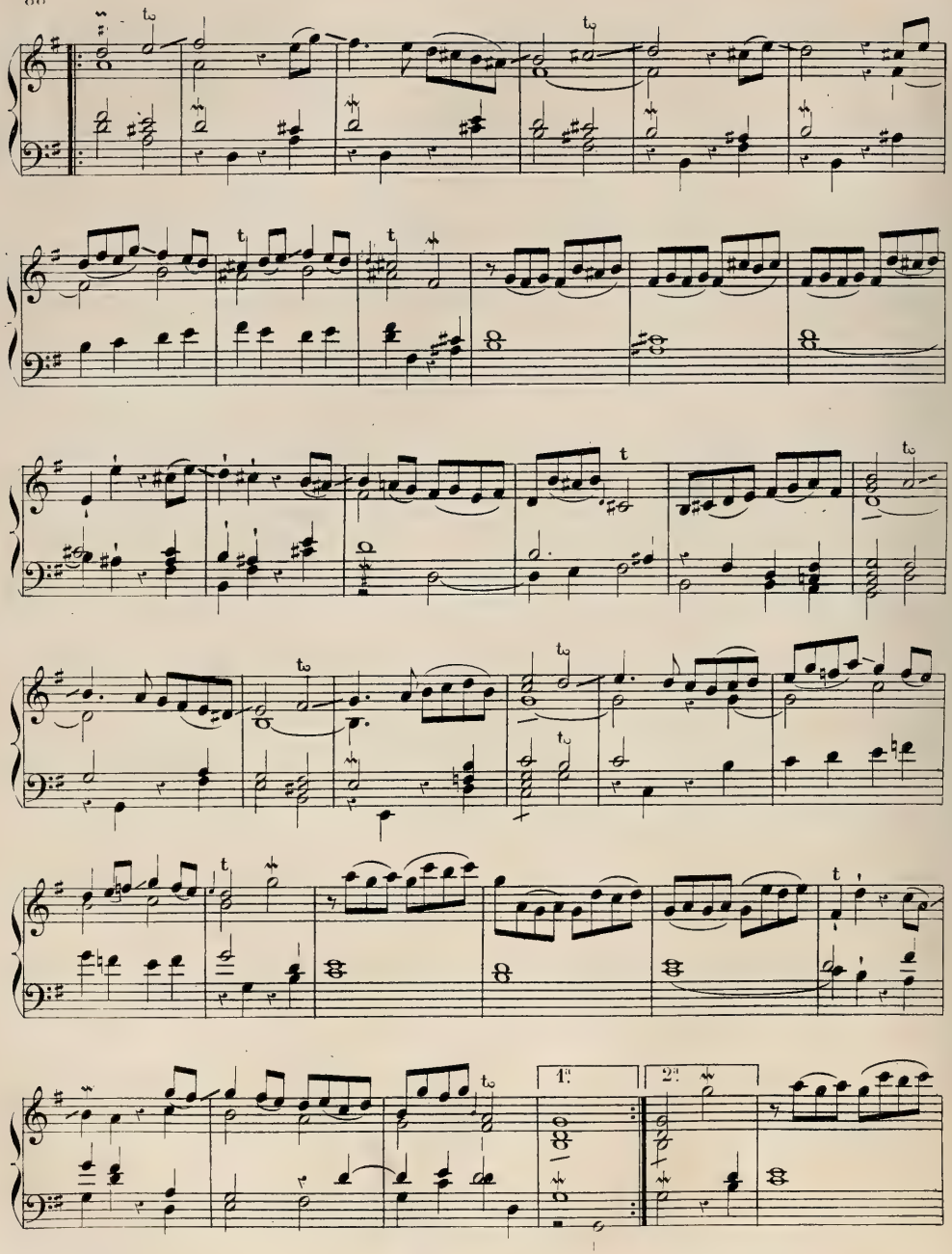
2.


Menuet.
Trio.


Menuet
da Capo.
Vivace.
Air.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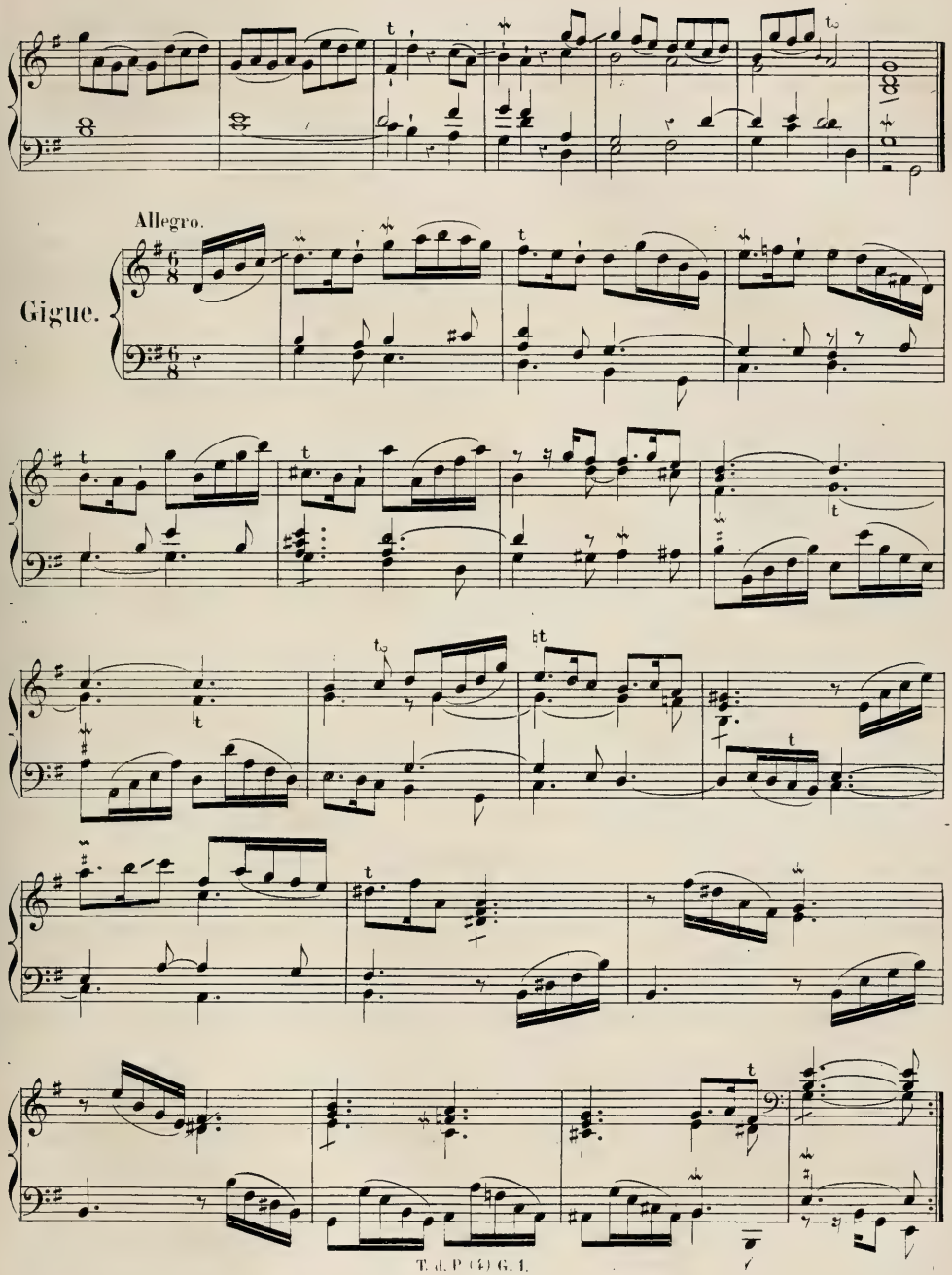
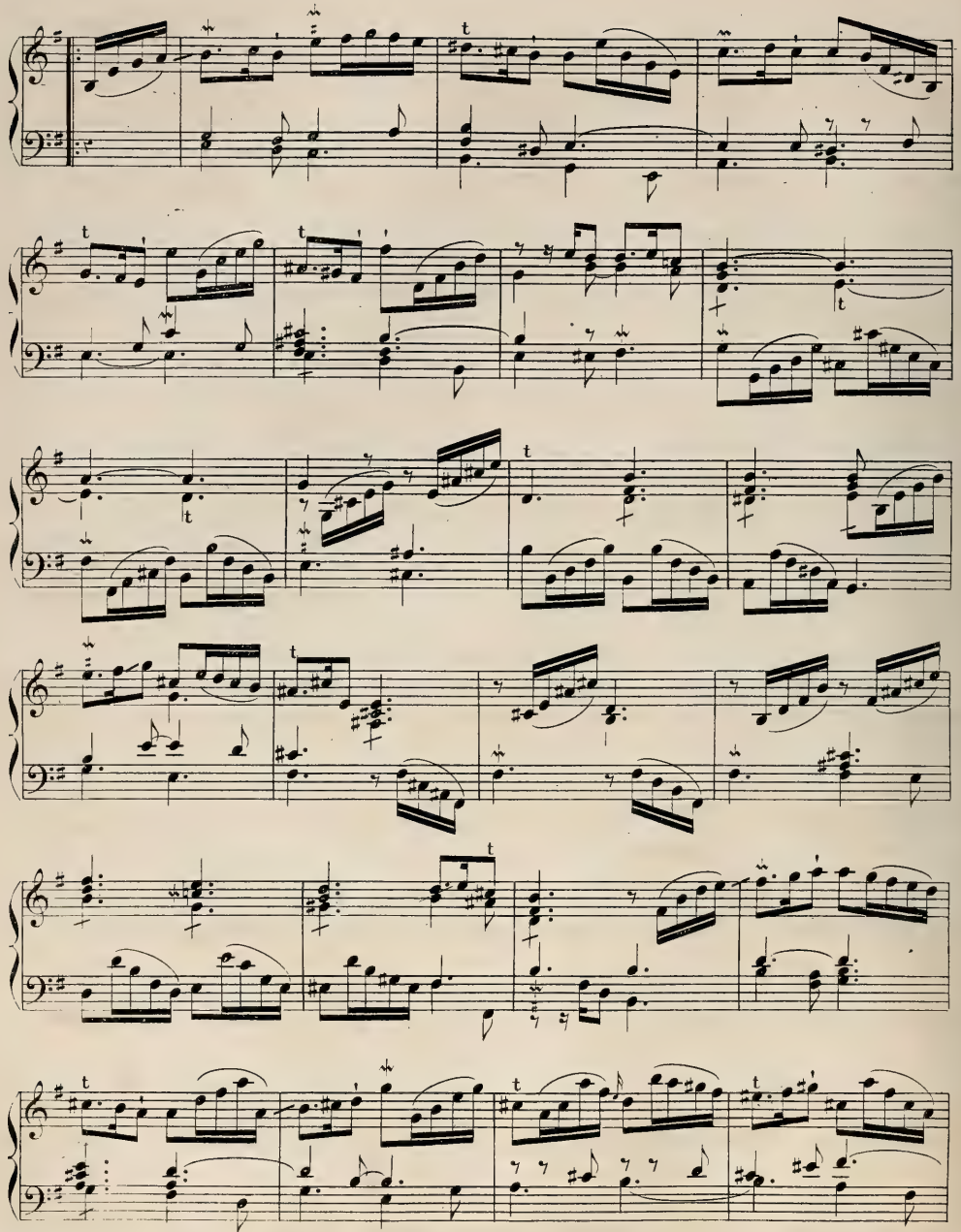
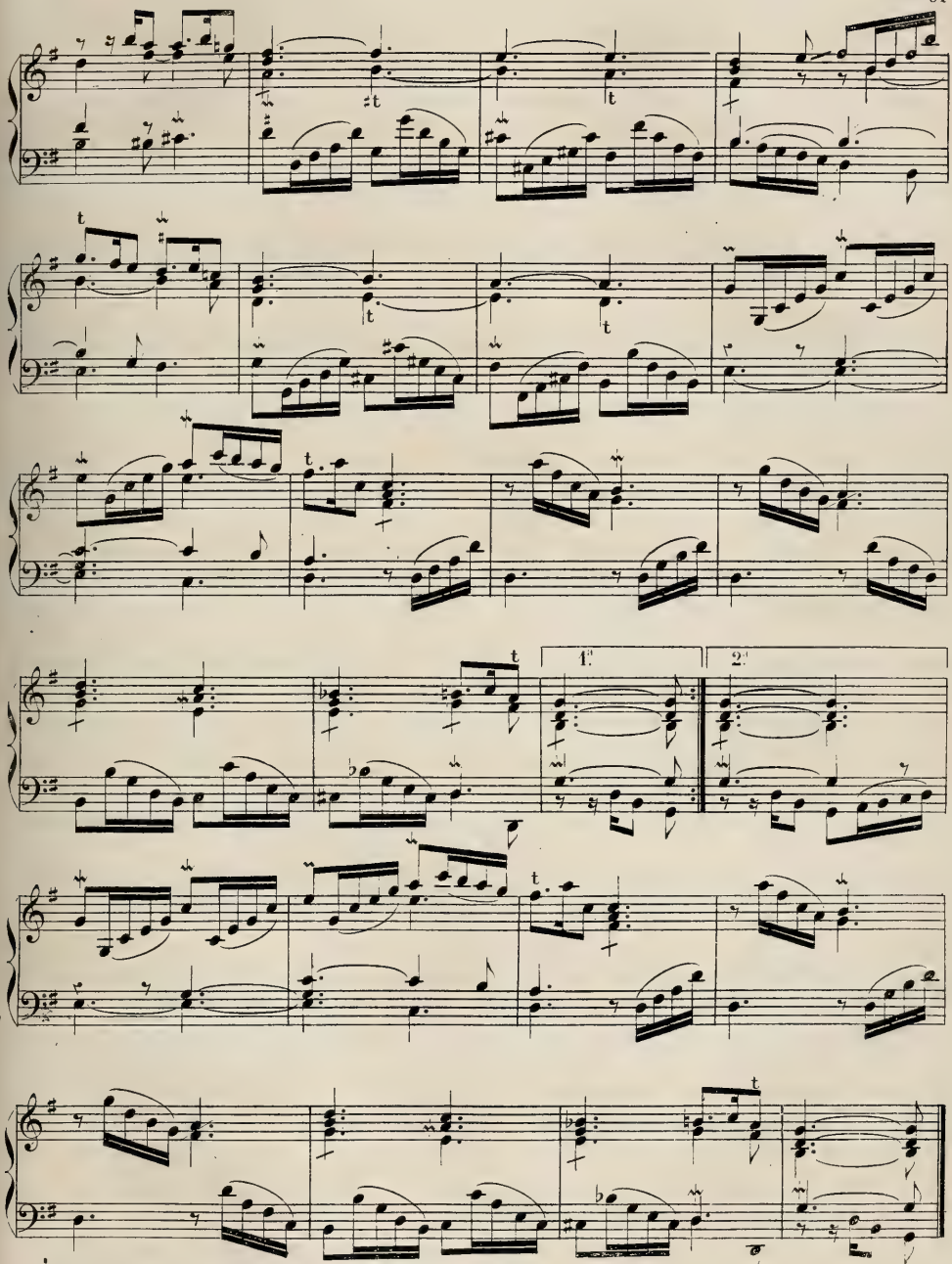

Allegro.
Gigue.

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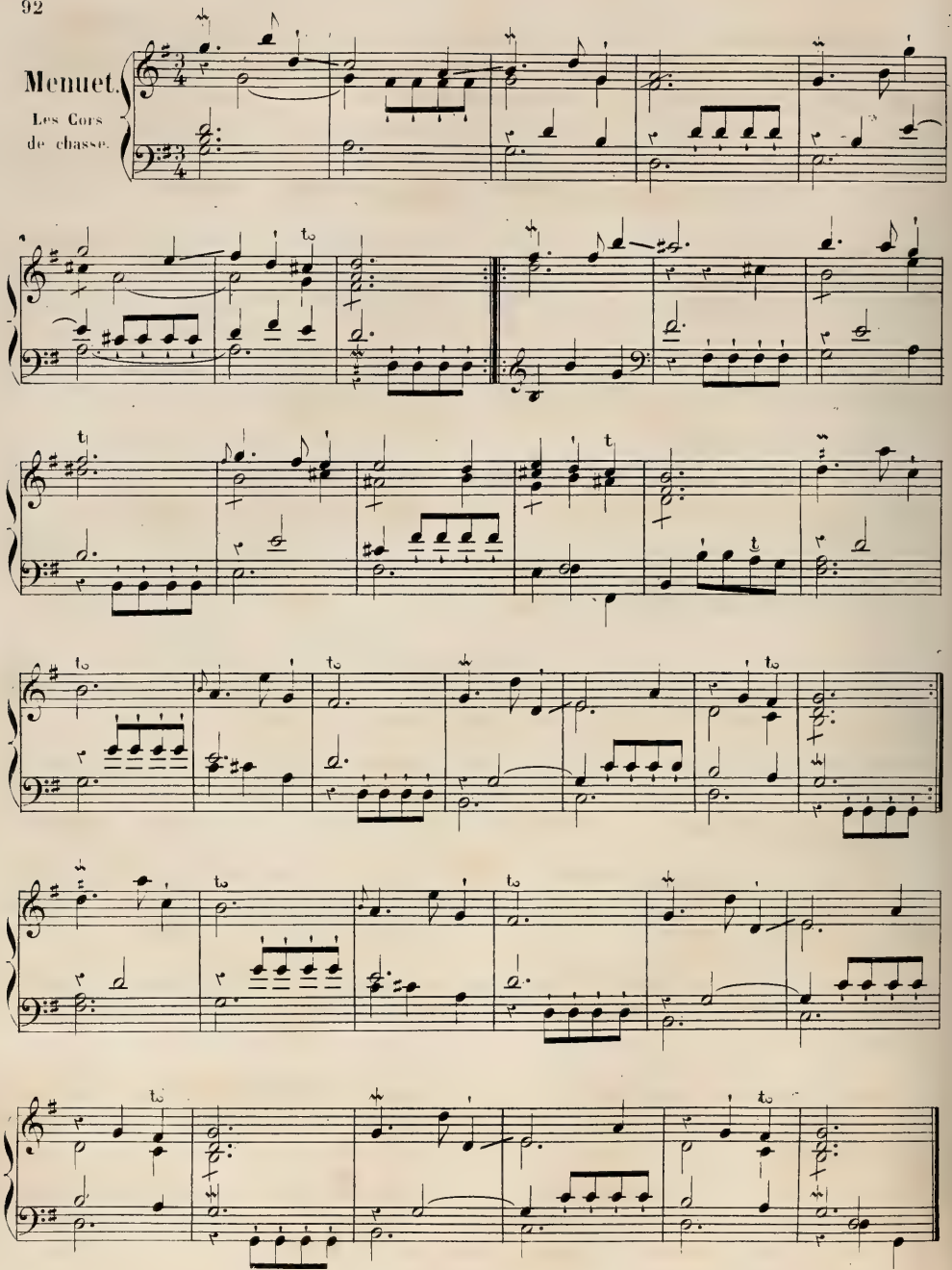
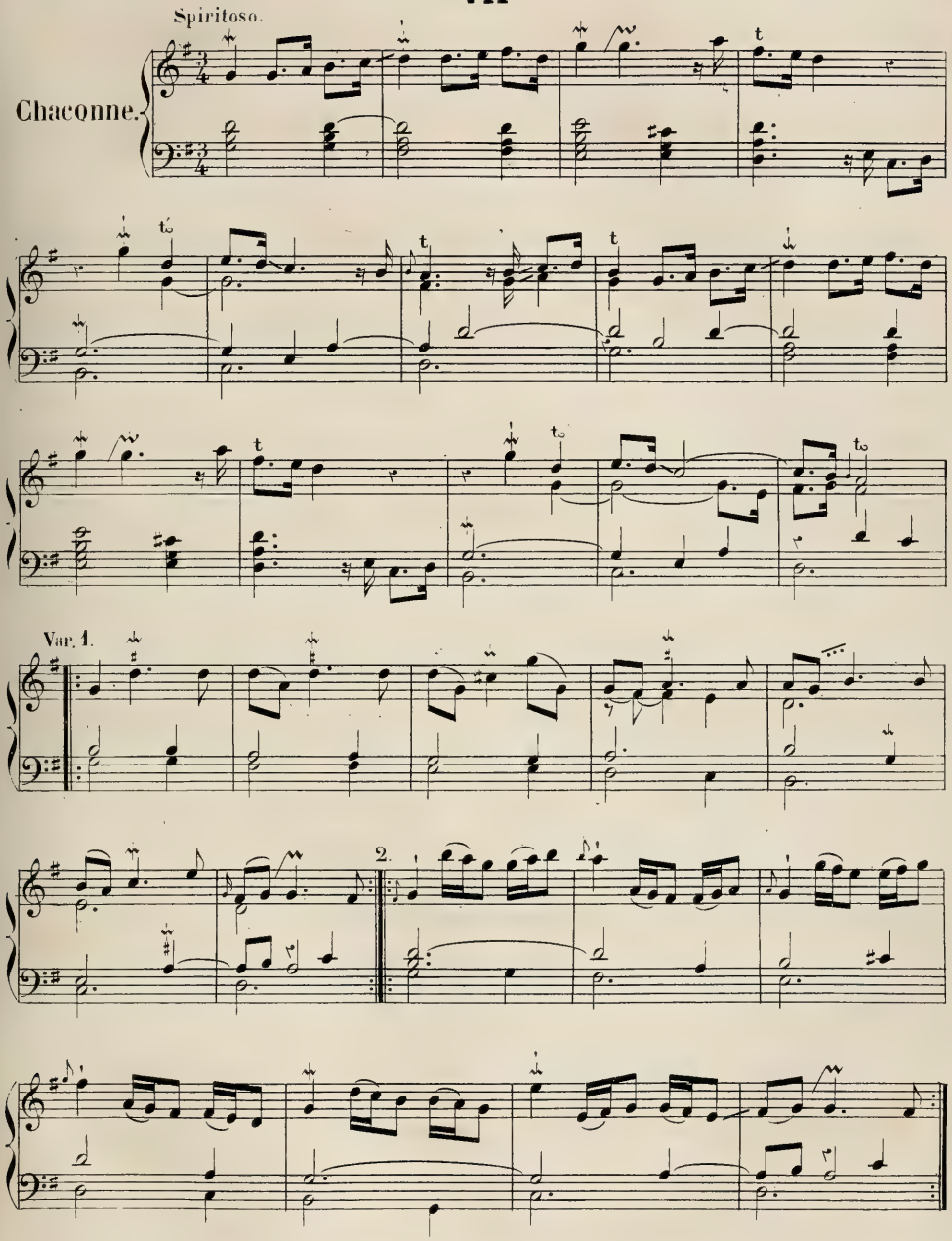
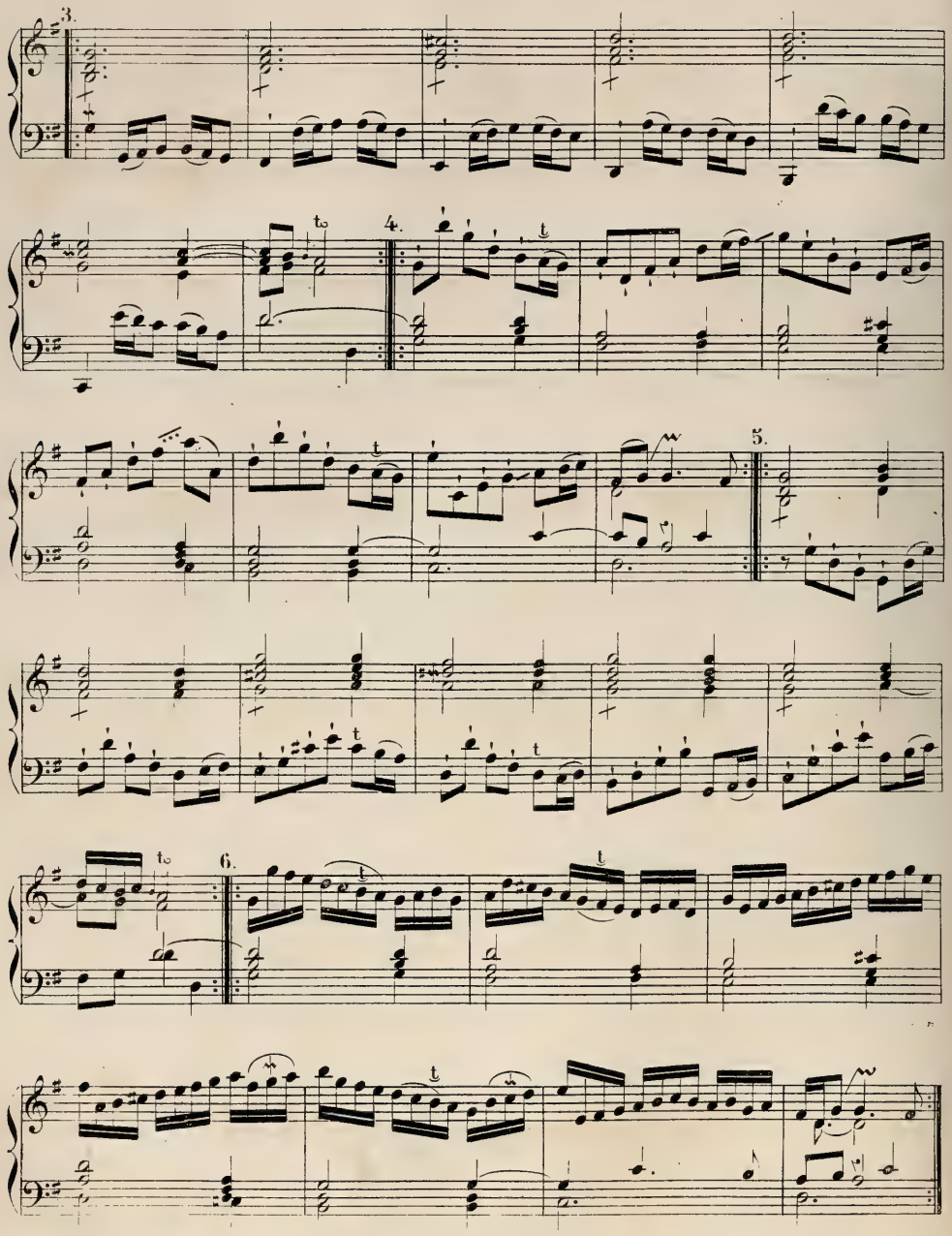

Menuet.
Les Cors de chasse.

VII

Spiritoso.

Chaconne.

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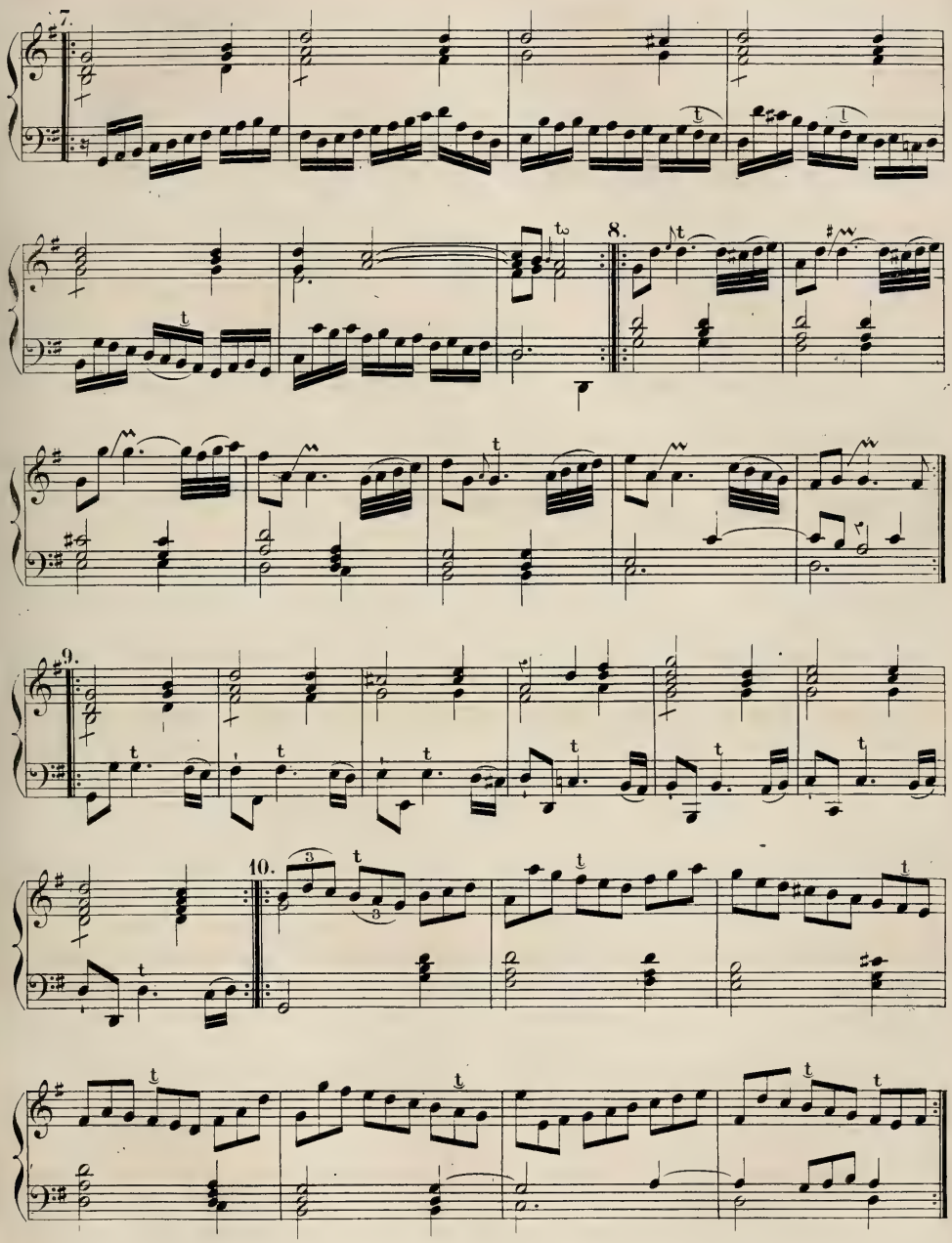
7.
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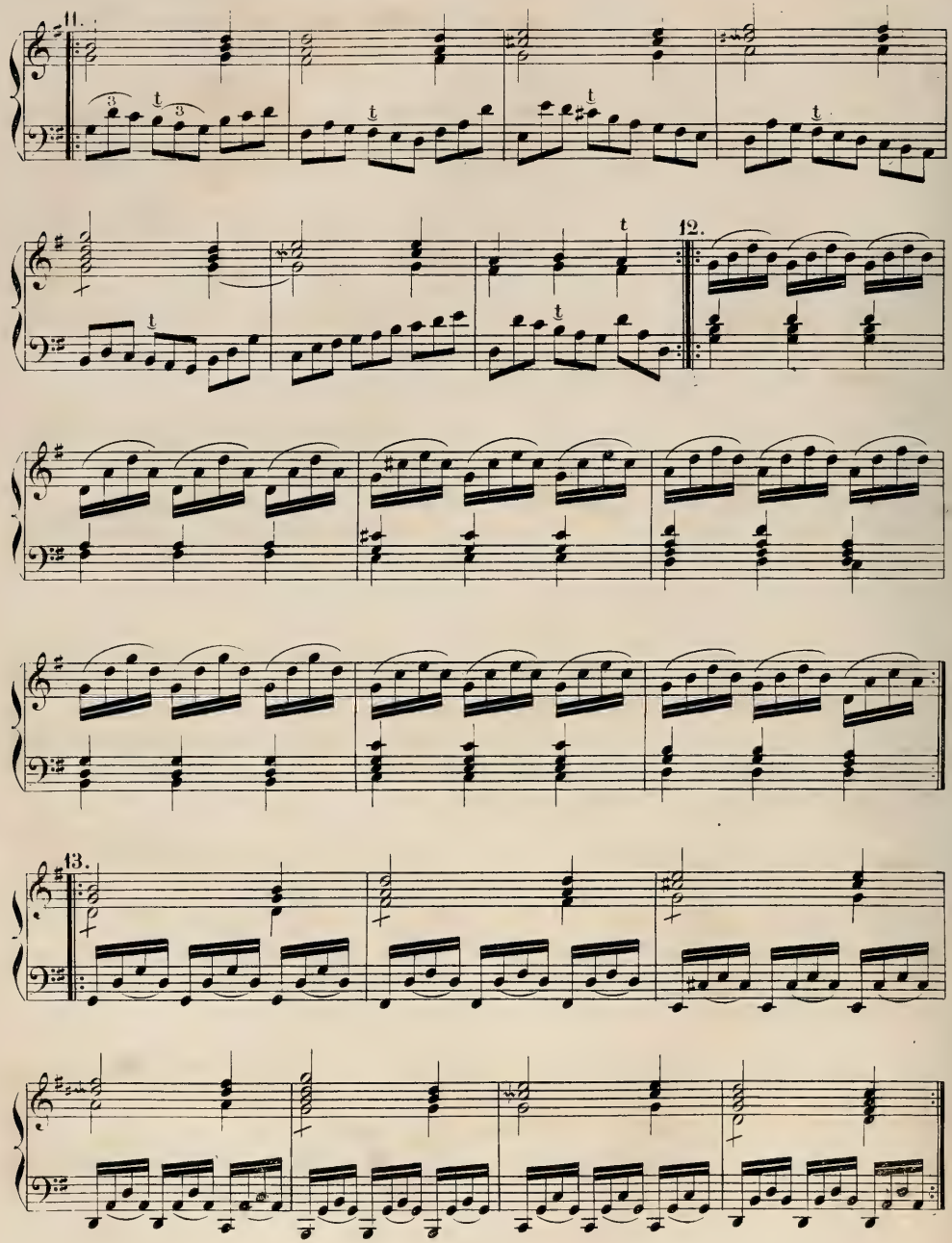
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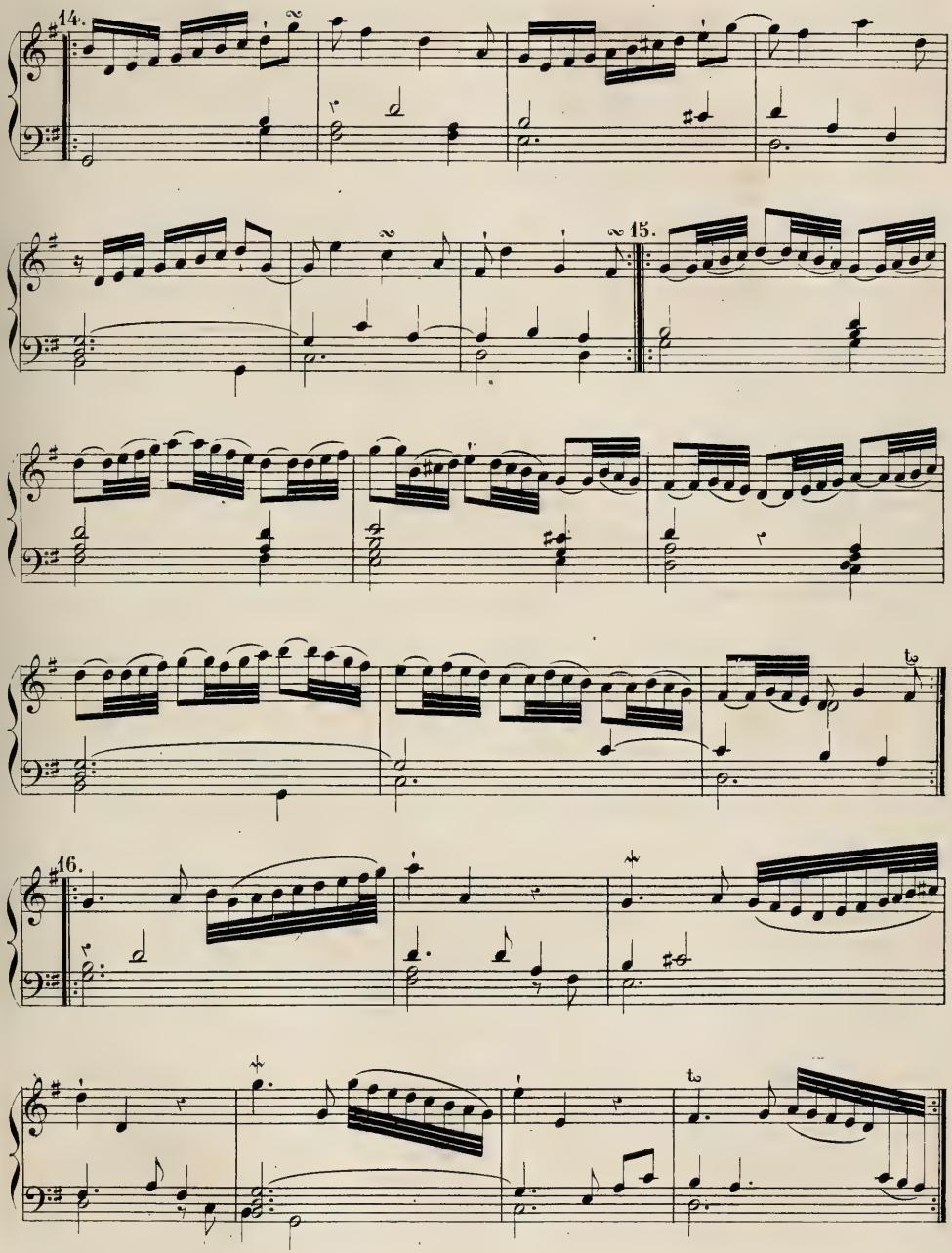
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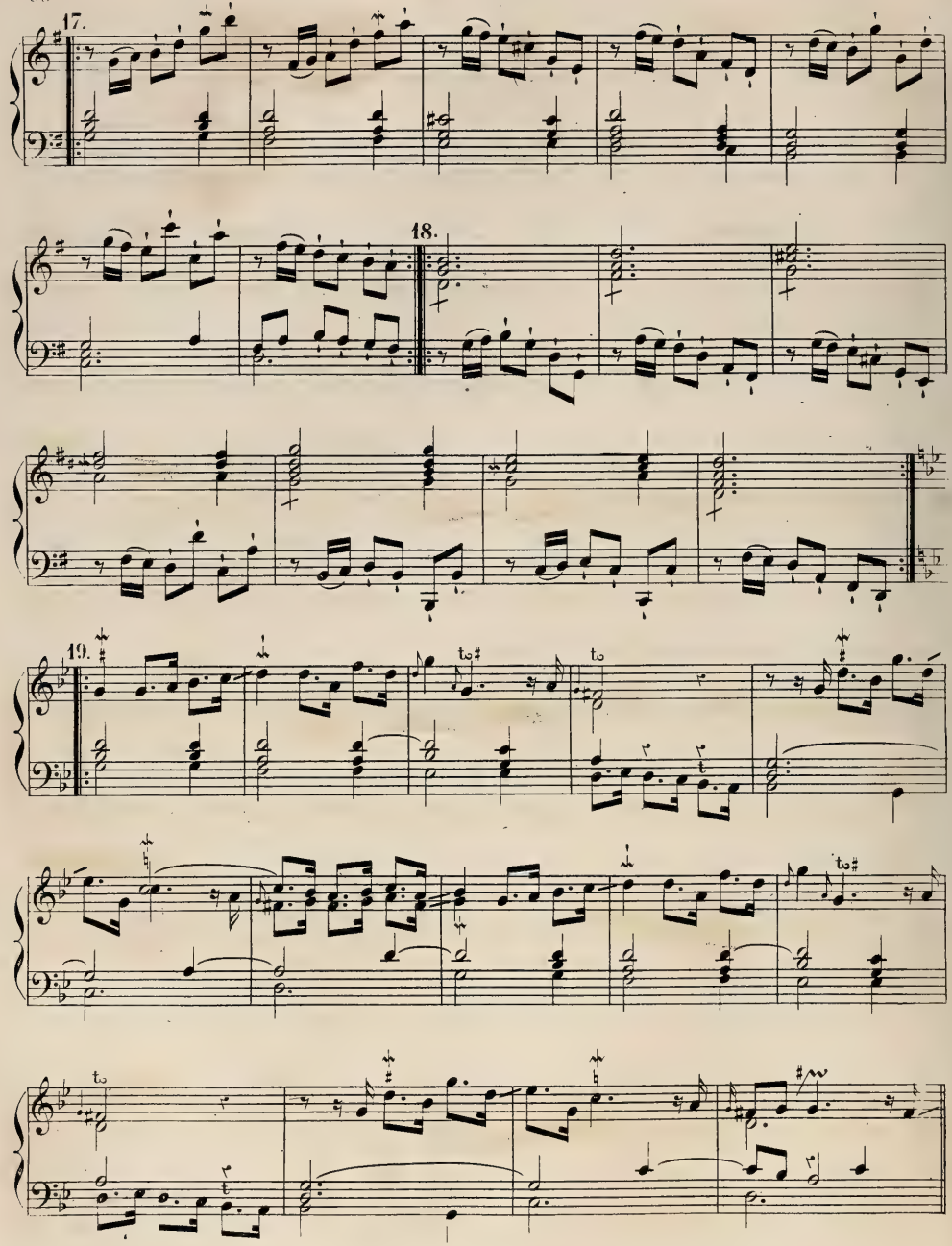
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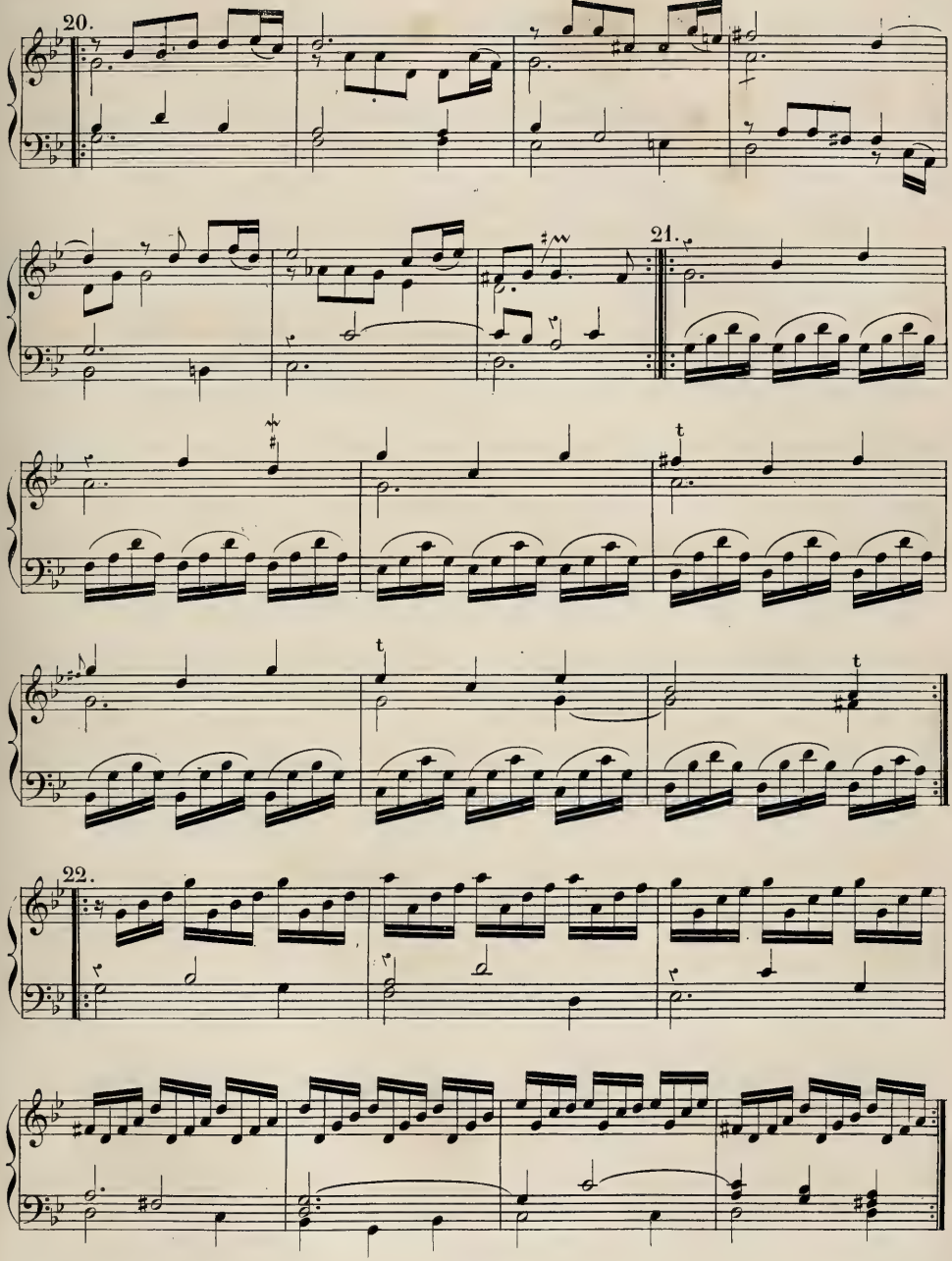
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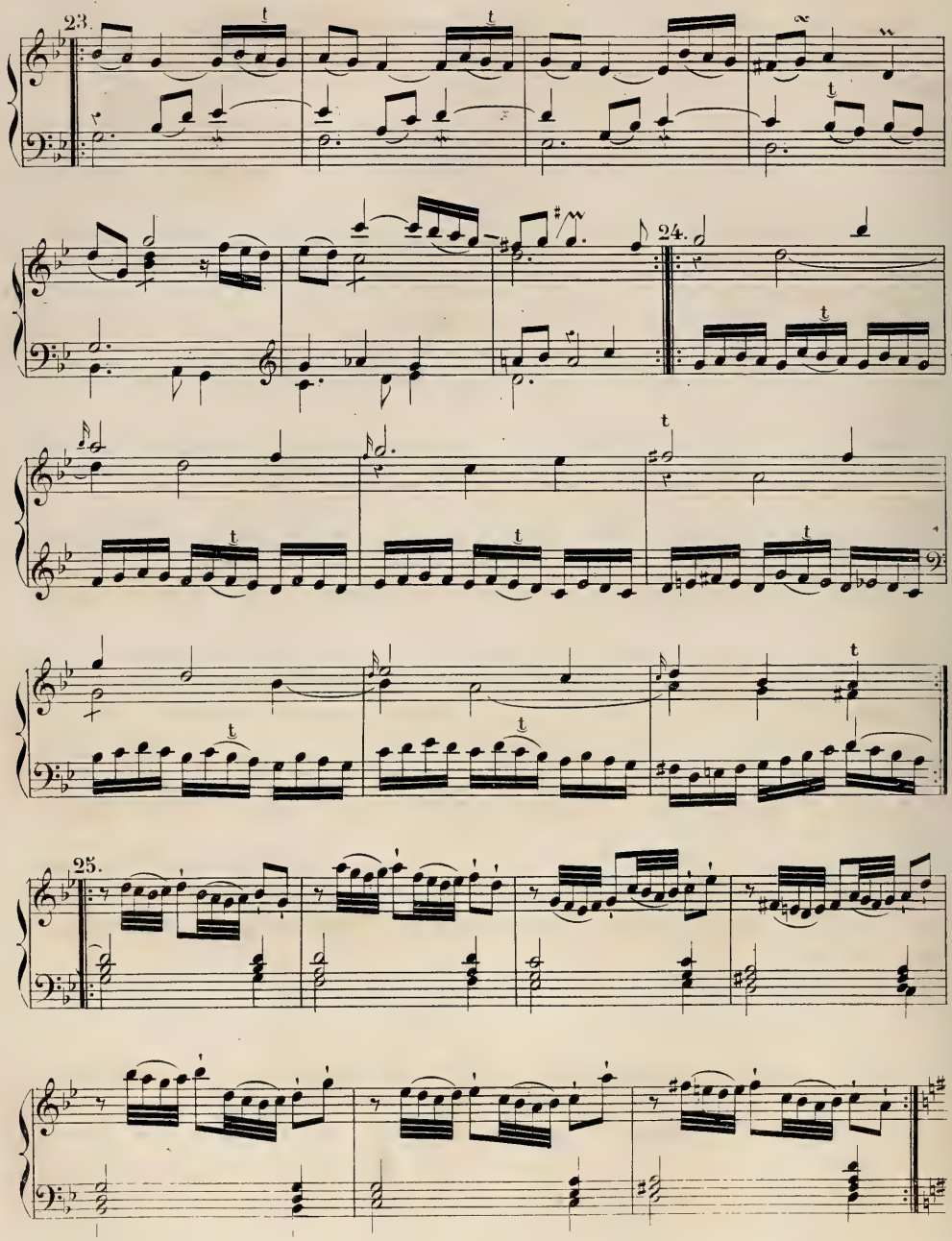
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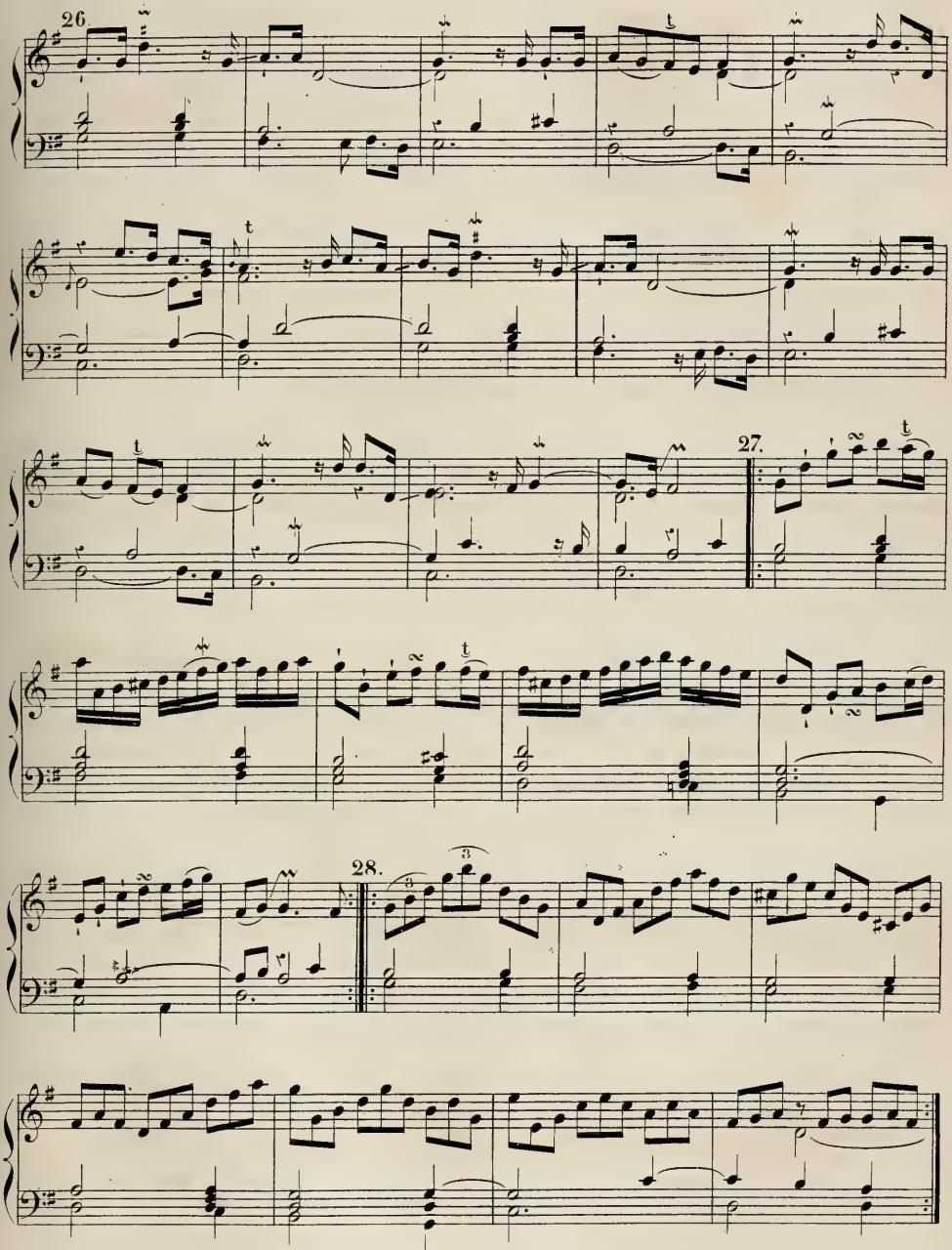
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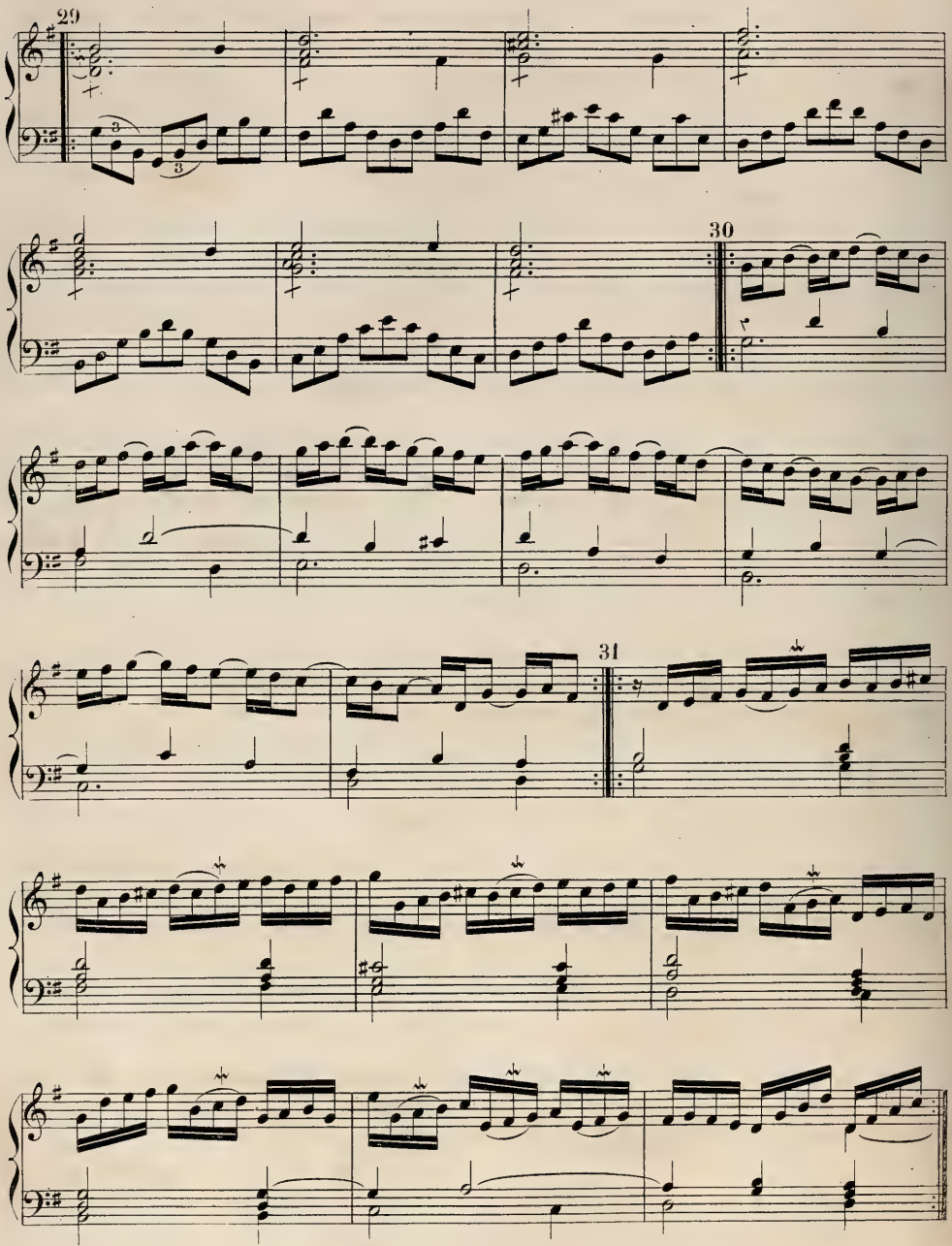
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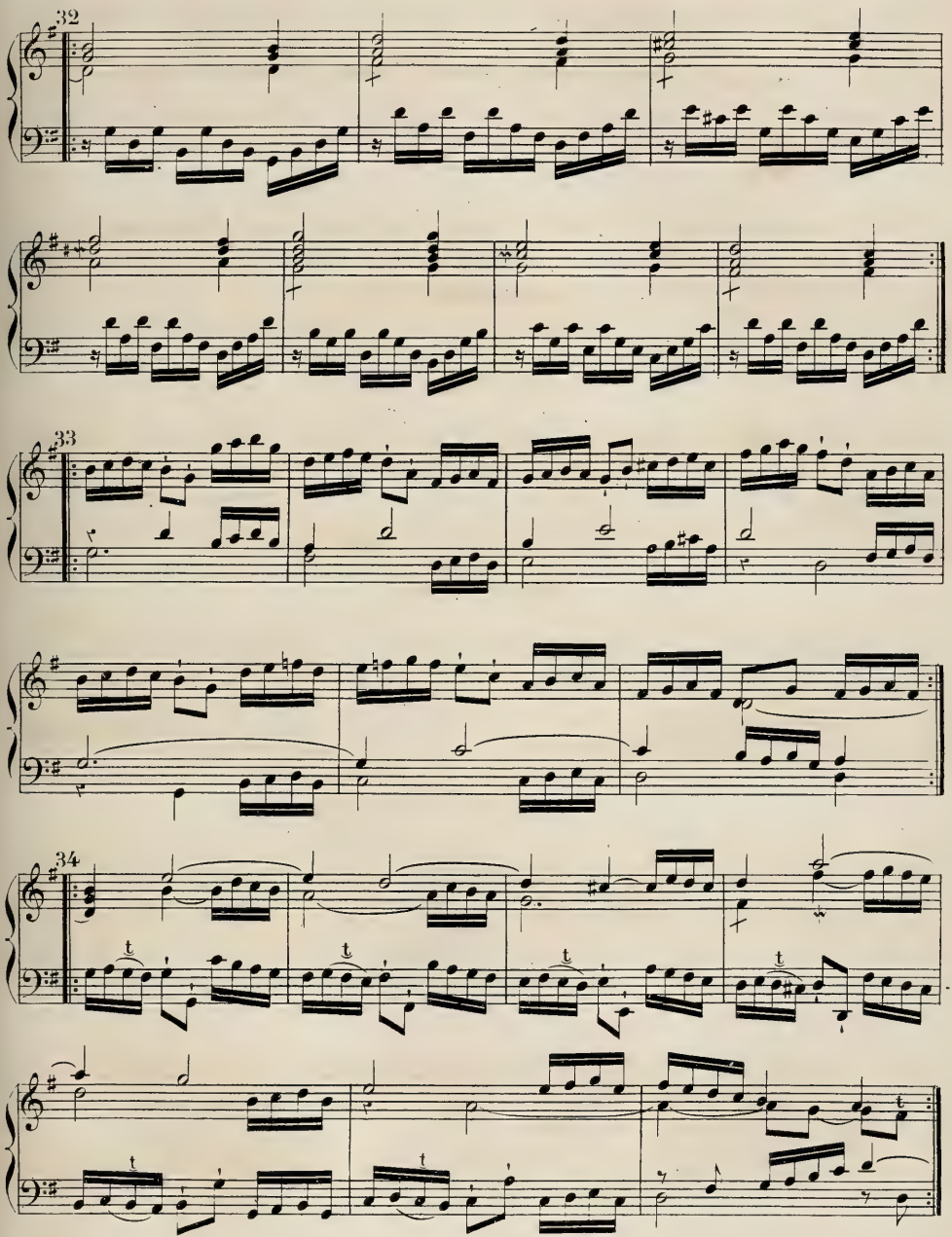
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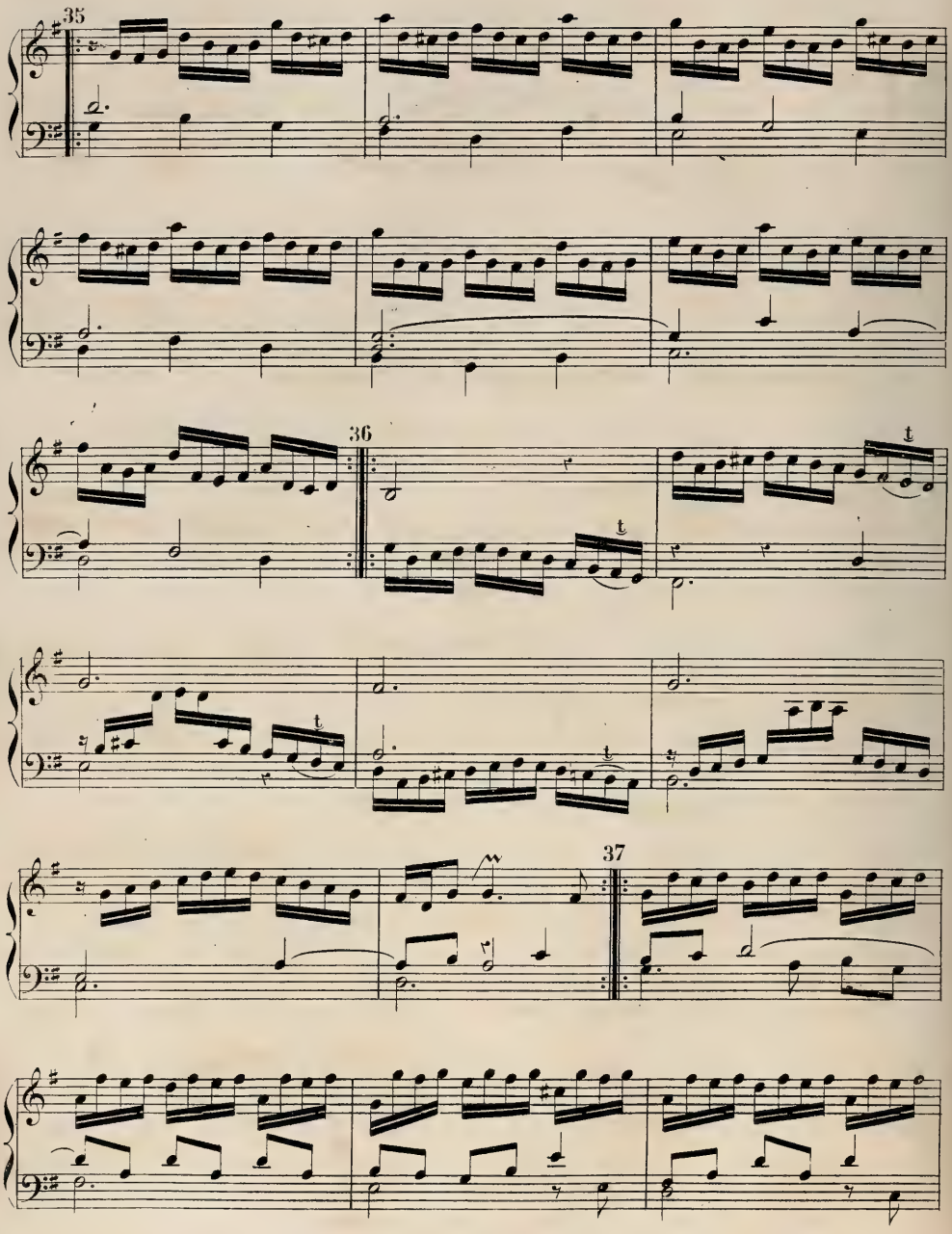
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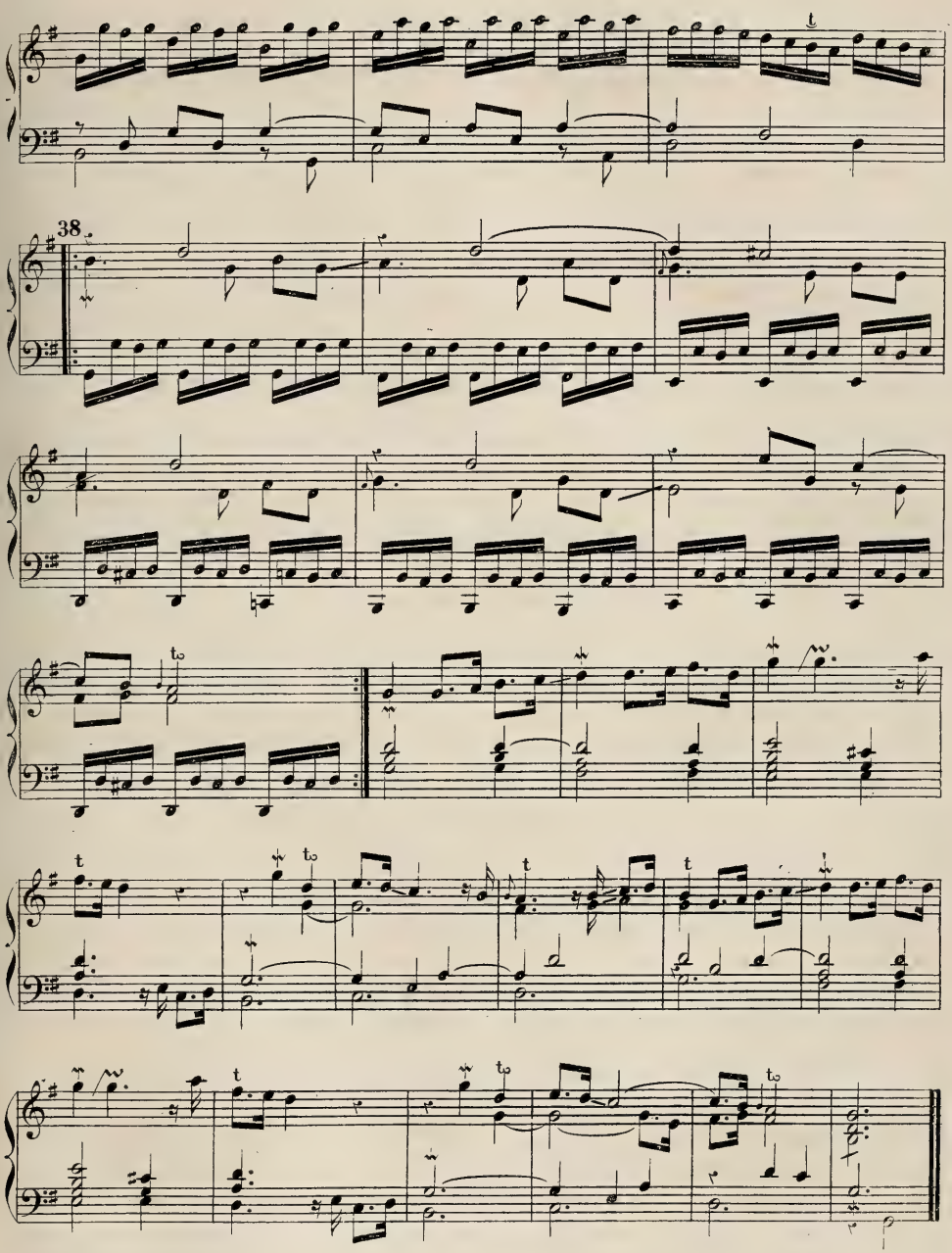


FINE

NOTICE BIOGRAPHIQUE

DE

GEORGES BENDA.

La famille des BENDA est célèbre en Allemagne où elle a produit un grand nombre de musiciens distingués. Originaire de la Bohême, elle est issue d'un simple tisserand, qui vivait à Altbenatek vers le commencement du dix-huitième siècle. En dehors de son métier, il jouait de plusieurs instruments, et enseigna à ses enfants la musique qu'il aimait avec passion. Georges, le troisième de ses quatre fils, né en 1721 ou 1722 (1), apprit de lui à jouer du hautbois; plus tard il se livra aussi à l'étude du violon et du clavecin, et parvint à un degré d'habileté remarquable sur ces deux instruments.

En 1740, le fils aîné, François Benda, devenu maître des concerts du roi de Prusse, appela auprès de lui toute la famille qui vint s'établir à Berlin. Le séjour de cette capitale exerça une heureuse influence sur le talent de Georges. Admis dans la chapelle du roi comme second violon, il eut de fréquentes occasions d'entendre les compositions de Hasse et de Graun qui servirent à perfectionner son goût. En 1748, il passa au service du duc de Saxe-Gotha, en qualité de maître de chapelle. Le duc Frédéric III aimait passionnément la musique d'église; Georges composa pour son service plusieurs œuvres. Elles satisfirent tellement le prince qu'il l'envoya à ses frais en Italie : ce voyage eut lieu en 1764. Benda s'arrêta à Munich, joua un concerto de sa composition devant l'électeur et reçut en cadeau une belle montre. Il alla ensuite à Venise, visita plusieurs autres villes et se rendit à Rome, où il composa un morceau d'église pour l'anniversaire de la naissance du duc de Saxe-Gotha. Ce morceau, considéré comme un de ses meilleurs ouvrages, n'a point été publié. De retour à Gotha, en 1766, il écrivit plusieurs opéras et ses deux duodrames célèbres *Ariane à Naxos* et *Médée*, desquels plus tard Mozart faisait l'éloge dans sa correspondance.

La position de Benda était lucrative et agréable; cependant, par une conséquence de son caractère inconstant et bizarre, il la quitta tout à coup en 1778, se privant par là d'un traitement de *douze cents thalers* (4,500 francs) et ne demandant pas même une pension pour ses longs services. Il partit subitement et alla à Hambourg, où on lui confia la direction de l'orchestre du théâtre. — Bientôt il se fatigua de la dépendance où le mettait cet emploi; il retourna à Gotha, pria le prince de lui pardonner et en

(1) Tous les biographes font naître Georges Benda à *Altbenatka*, probablement un village de la Bohême, que je ne trouve pas dans nos dictionnaires géographiques. Dlabacz, dans son *Dictionnaire des Artistes de la Bohême*, écrit *Altbenatek*; Schlichtegroll seul, dans son *Nécrologue* (VIe année, tom. II), dit que Georges naquit à *Jungbunzlau*. — Jungbunzlau (en bohémien *Mlada-Boleslaw*) est une ville royale de la Bohême; c'est le chef-lieu du cercle de Bunzlau. On y trouve des tanneries et des *fabriques de drap*.

reçut une pension annuelle de deux cents thalers. Le successeur de ce prince, le duc Auguste de Saxe-Gotha, y ajouta deux cents autres thalers. Benda se retira à Georgenthal, agréable village à trois lieues de Gotha, et rassembla toutes ses compositions pour le piano dont il se proposait de donner une édition complète.

En 1781 il se rendit à Paris pour y faire exécuter son *Ariane à Naxos*. Cet ouvrage n'eut pas en France le même succès qu'il avait eu en Allemagne; toutefois les connaisseurs apprécièrent le mérite de la musique, où l'on trouva « une belle facture, beaucoup d'harmonie, et l'art de rendre de grands effets par des moyens simples et sagement combinés (1). » — En Italie les compositions de Benda furent très-estimées, comme le prouve un article de la *Gazette de Florence*, dont Dlabacz nous a conservé un extrait dans son *Dictionnaire des Artistes de la Bohême*, tom. I, p. 109.

De retour à Georgenthal, Benda semblait s'y plaire, mais son humeur changeante lui fit encore quitter cette résidence; il alla s'établir à Ordruff, se fatigua bientôt du séjour de cette ville, et se retira enfin, en 1788, à Ronnebourg où, quatre ans après, il exprima l'ennui qui le dévorait dans une sorte d'élégie connue sous le nom de *Plaintes de Benda* (Benda's Klagen). Fatigué du monde et de lui-même, il alla, peu de temps après, chercher une solitude à Kœstritz où il mourut le 6 novembre 1795, à l'âge d'environ soixante-treize ans.

Les œuvres de Benda pour le piano qui ont été publiées sont : les six sonates que nous reproduisons aujourd'hui; elles parurent en 1757 à Berlin; deux concertos et trois recueils de pièces (2) cités par M. Fétis, mais que jusqu'à présent nous ne connaissons pas. D'autres ouvrages pour le même instrument sont restés en manuscrits; peut-être pourrons-nous en trouver quelques-uns dans les grandes bibliothèques d'Allemagne et particulièrement dans la bibliothèque royale de Berlin.

Les six sonates de Benda, qui ont été publiées à Berlin il y a plus d'un siècle et que nous donnons dans cette septième livraison du *Trésor des Pianistes*, ne sont point l'œuvre d'un de ces rares génies qui impriment à leurs travaux une individualité, une originalité si grande qu'ils ne peuvent être comparés qu'à eux-mêmes; mais après les créateurs hors ligne, il est encore des musiciens dont les œuvres méritent l'estime des connaisseurs. Les sonates de Benda, quoique n'égalant pas celles d'Emmanuel Bach, dont elles rappellent un peu la manière, sont néanmoins très-intéressantes; l'harmonie en est pure, et le caractère souvent gracieux. Les morceaux lents sont remarquables par leur expression et seront toujours entendus avec plaisir; les finales de la première, de la troisième, ainsi que de la quatrième sonate, sont très-animés et marchent très-franchement sous le rapport de la mélodie comme sous celui de la modulation.

(1) Voyez le *Mercure de France*, année 1781, juillet, pp. 178 et suivantes. Ce compte-rendu, très-détaillé, nous apprend encore que l'exécution était loin d'être satisfaisante. — Quant à la musique, Bachaumont en fait également l'éloge dans ses *Mémoires secrets* (tom. XVII, p. 288, année 1781). Il dit, dans son analyse de l'*Ariane* de Benda : « la musique y joue, pour ainsi dire, le premier rôle; elle a paru, d'un bout à l'autre de l'ouvrage, riche, variée, expressive, et toujours bien assortie aux sentiments des personnages. »

(2) Ces *Pièces de Clavecin*, que Benda publia en 1781 par souscription, eurent en Allemagne un succès dont on ne pourrait citer un autre exemple, car la liste des souscripteurs, imprimée en tête du premier cahier, se monta à 3,000, qui furent recueillis en peu de temps. Voyez l'ancien Dictionnaire de Gerber, t. I, p. 134.

SEI SONATE

per il

CEMBALO

Composte

da

GIORGIO BENDA,

Maestro di cappella di sua Altezza Serenissima il Duca di Gotha ed Altenburgo.

Stampate da

Giorgio Ludovico Winter a Berlino, 1757,

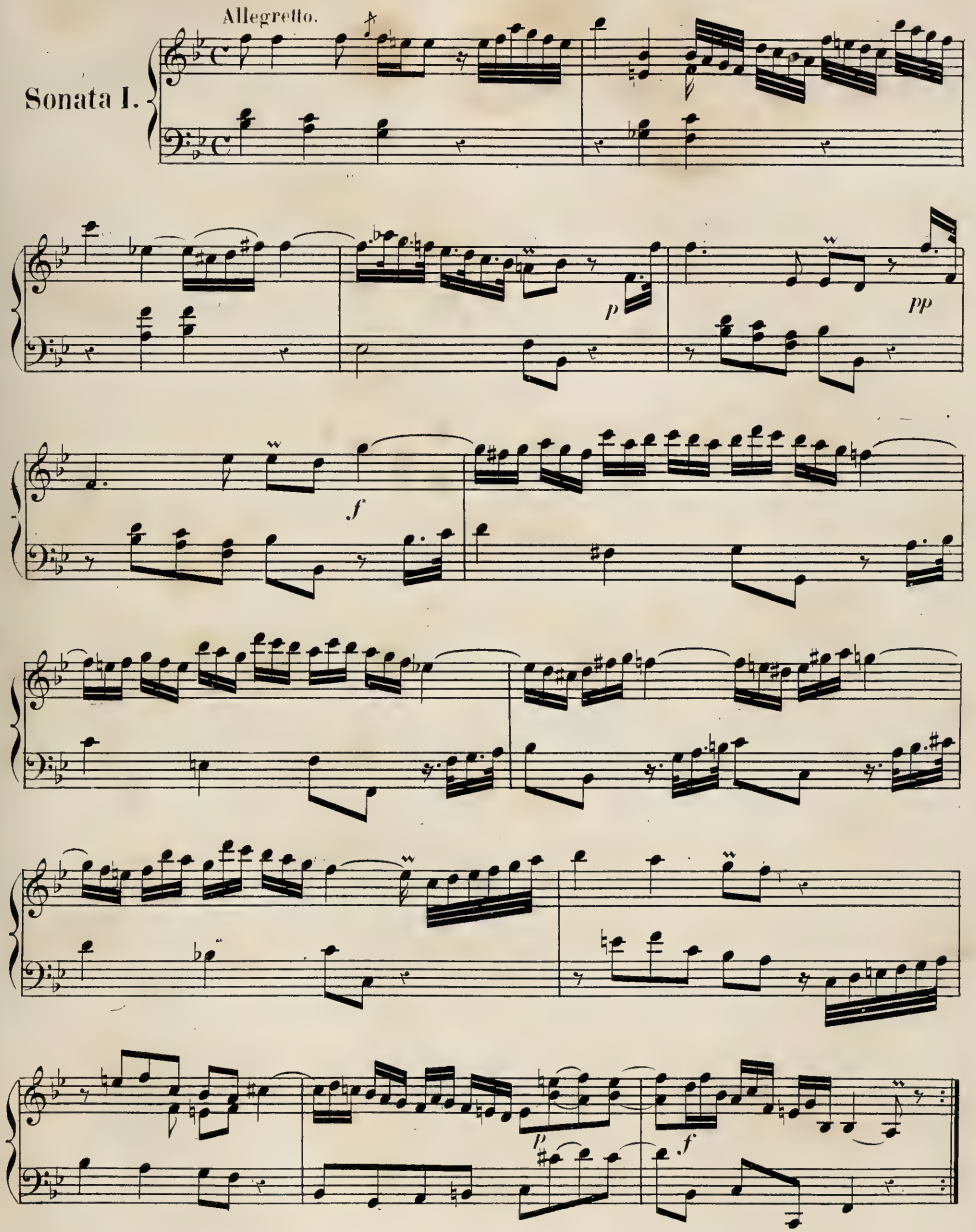
Alle spese dell' autore.

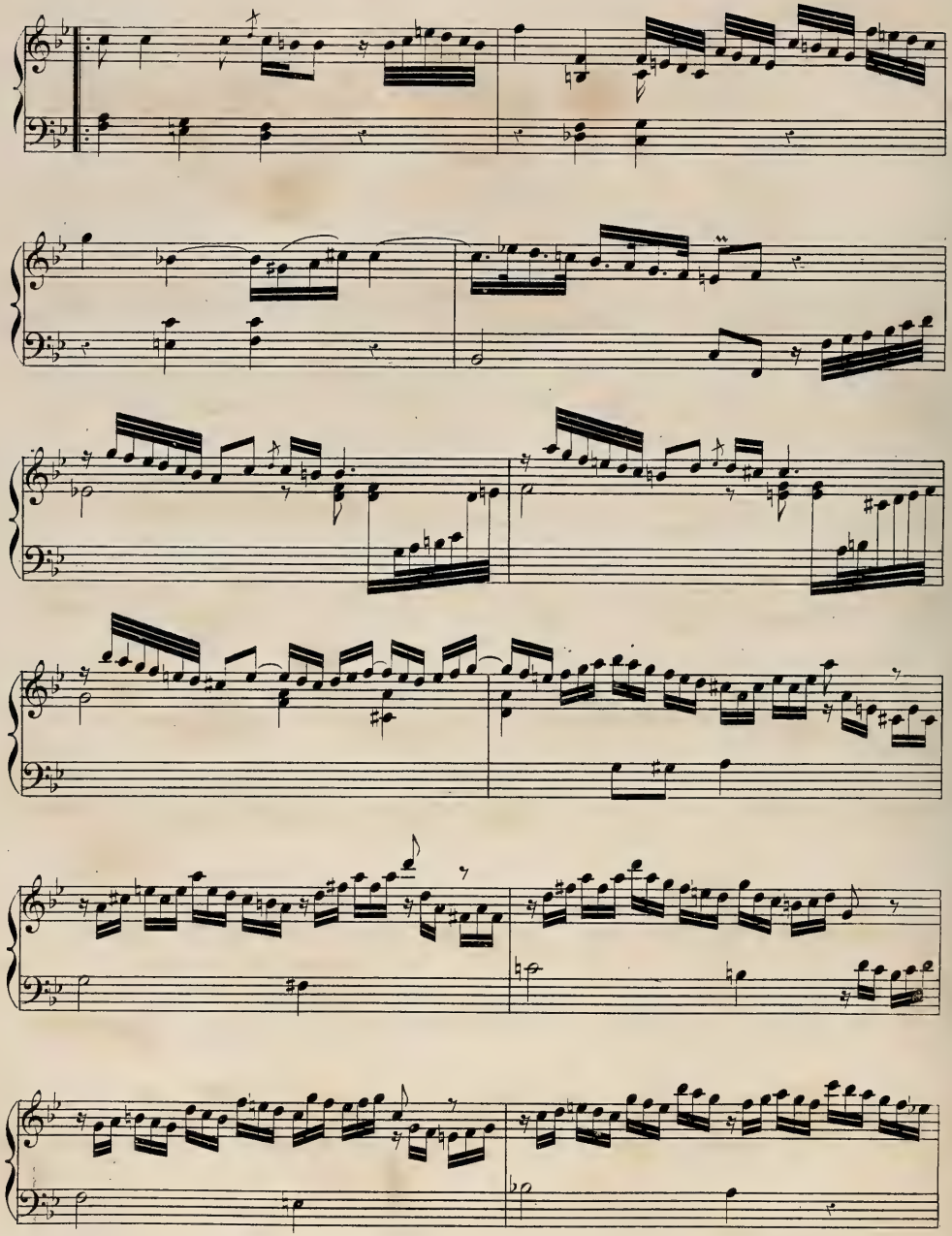
PUBLIÉ PAR A. FARRENC. — PARIS, 1864.

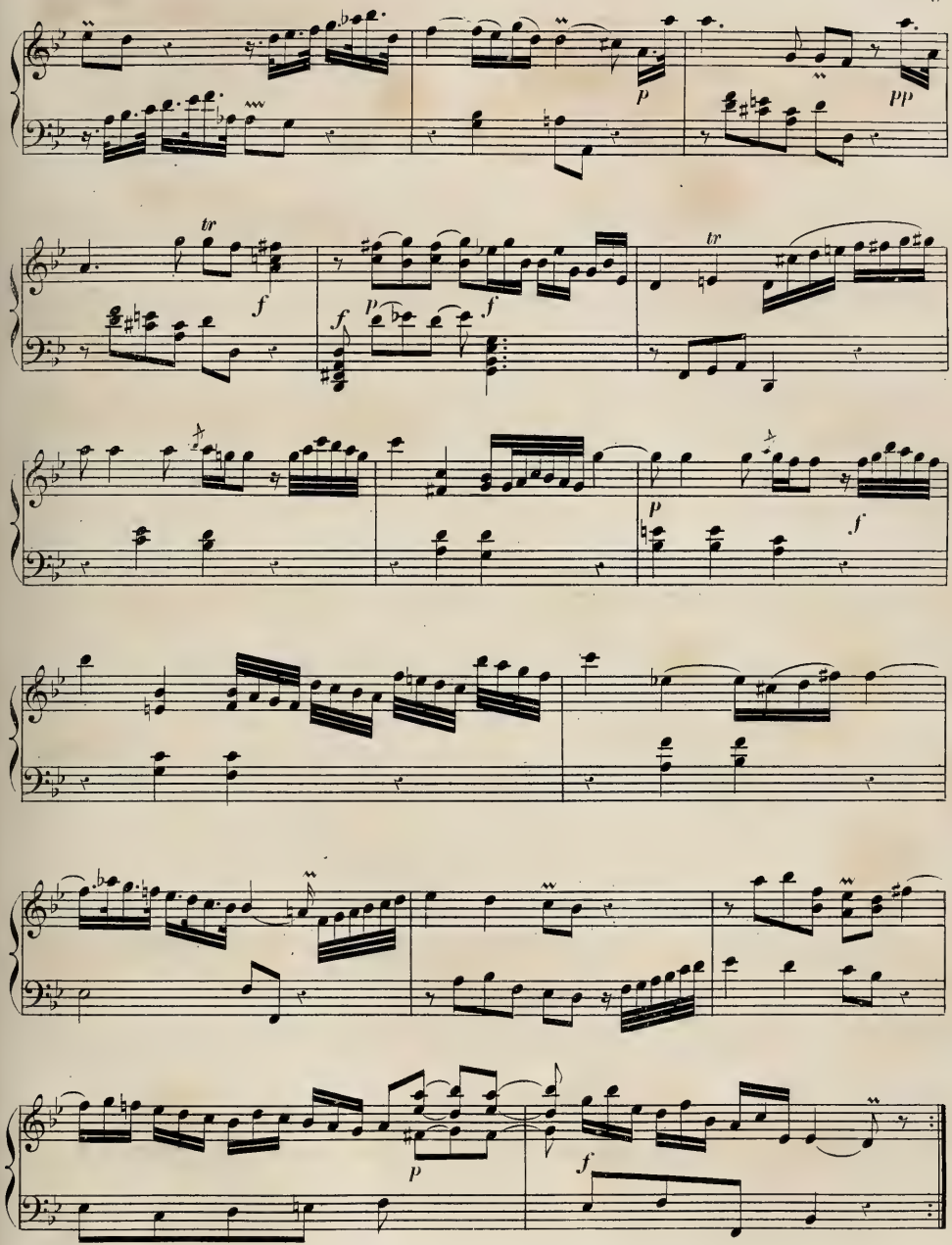
T. d. P. (5) A.

Sonata I.

Allegretto.



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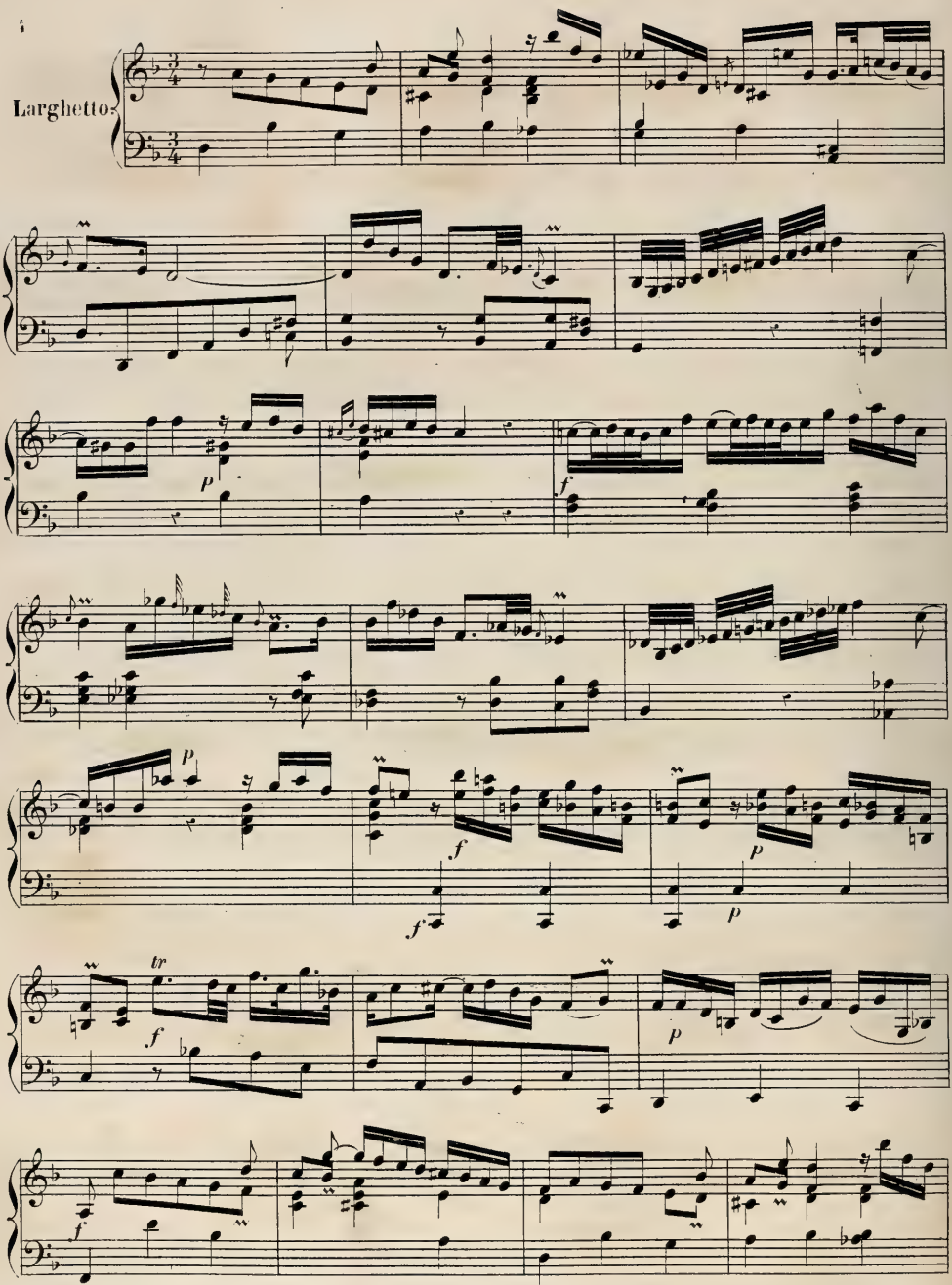
Larghetto
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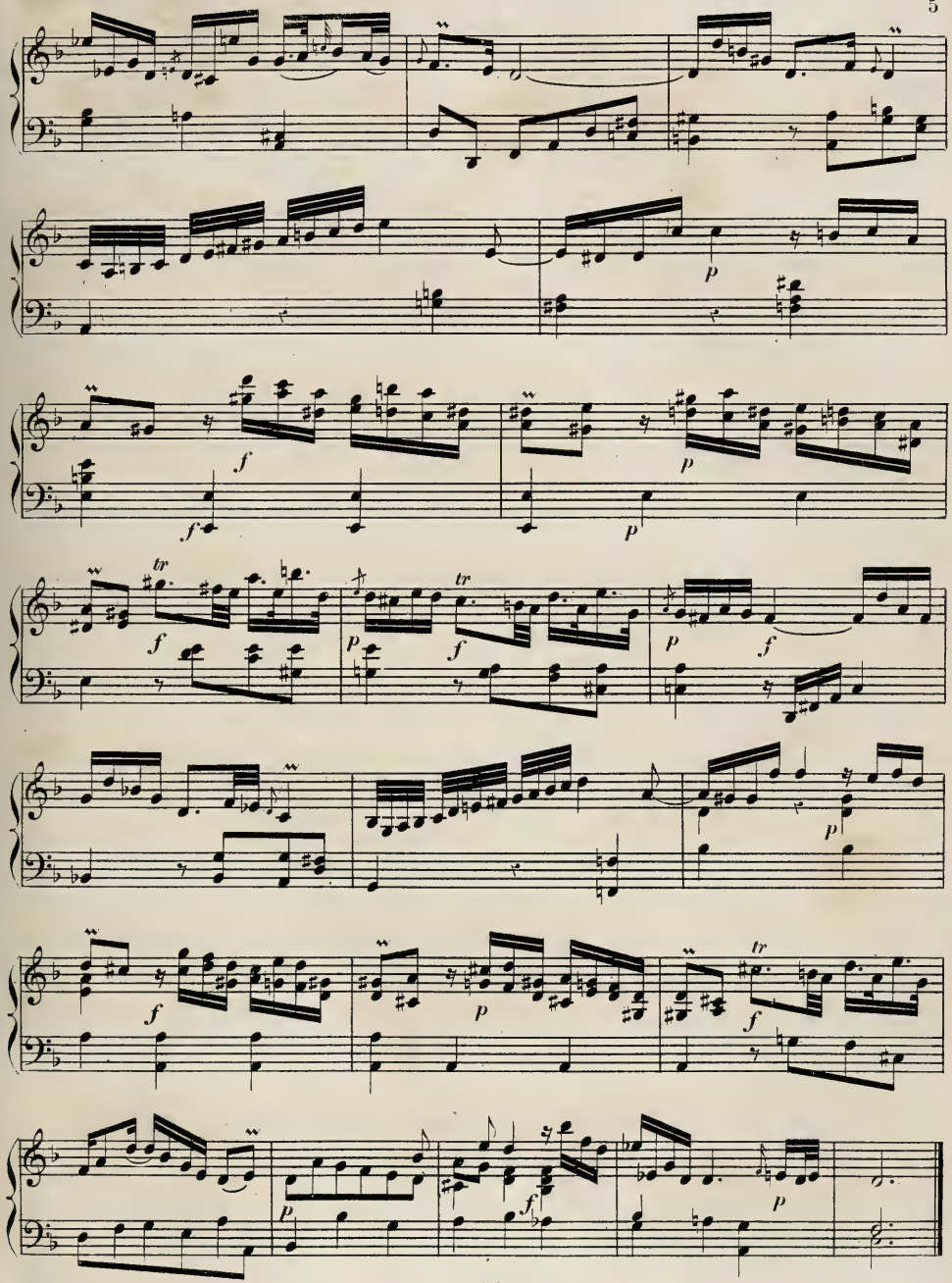
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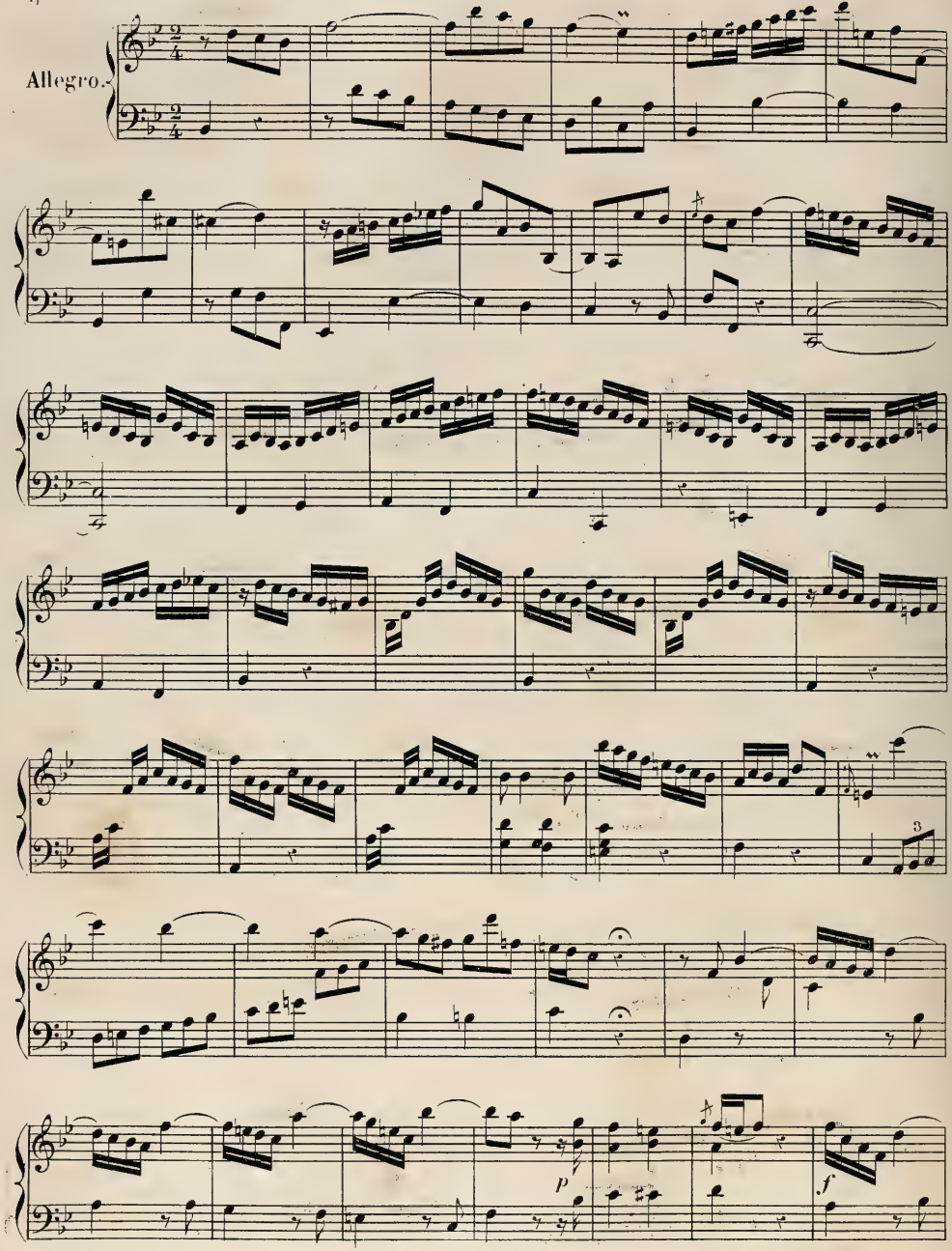
Allegro.
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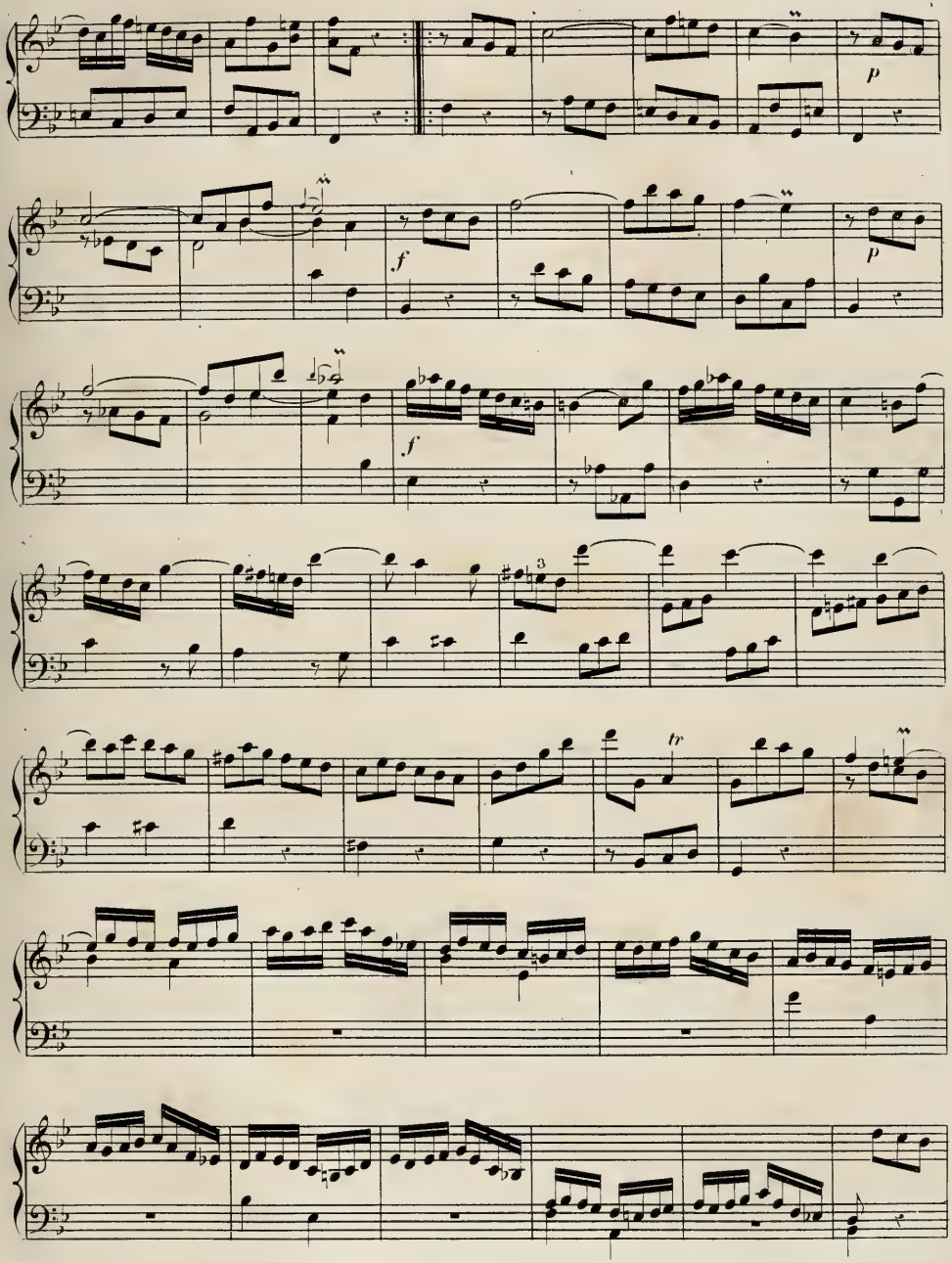
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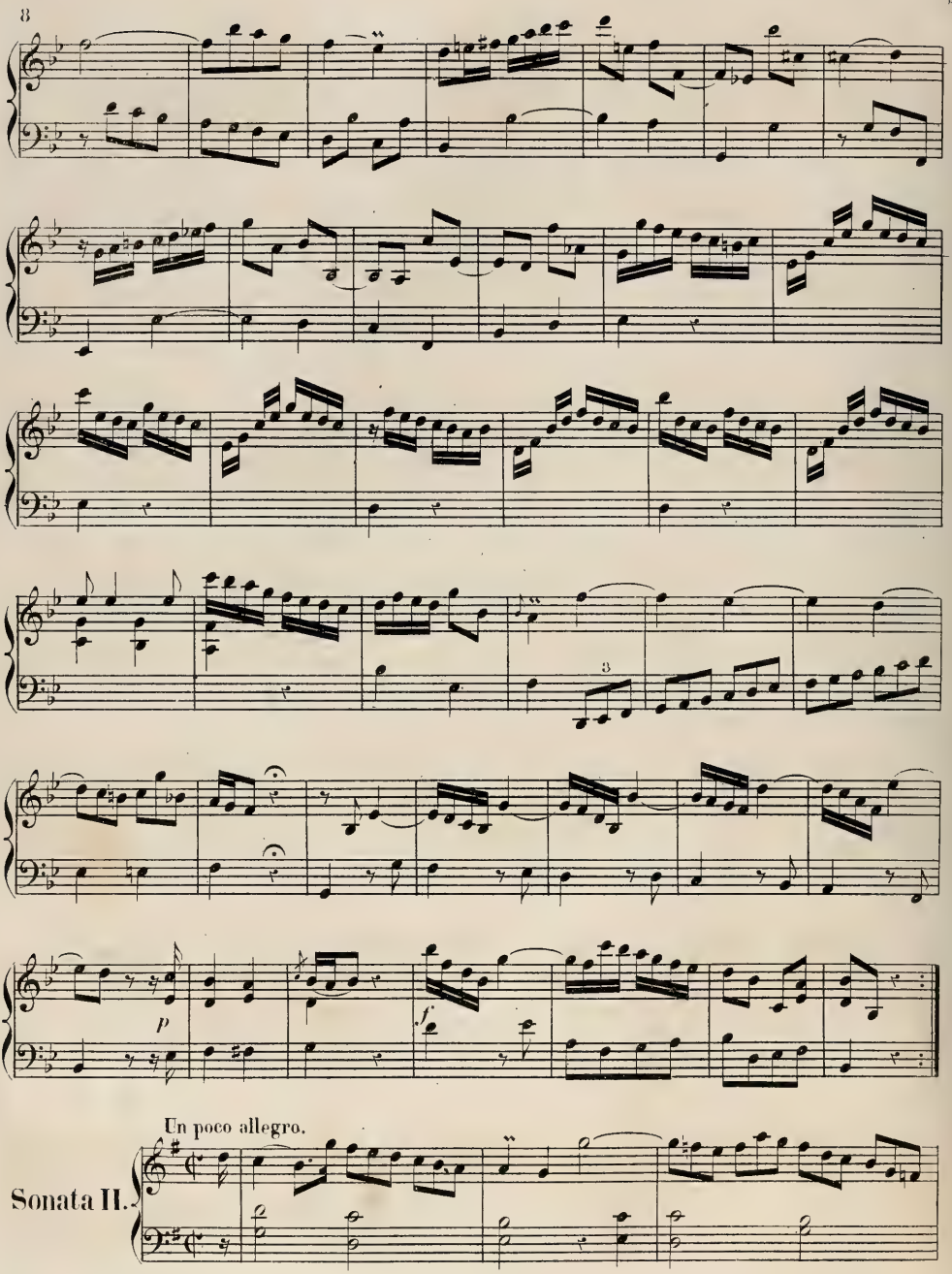
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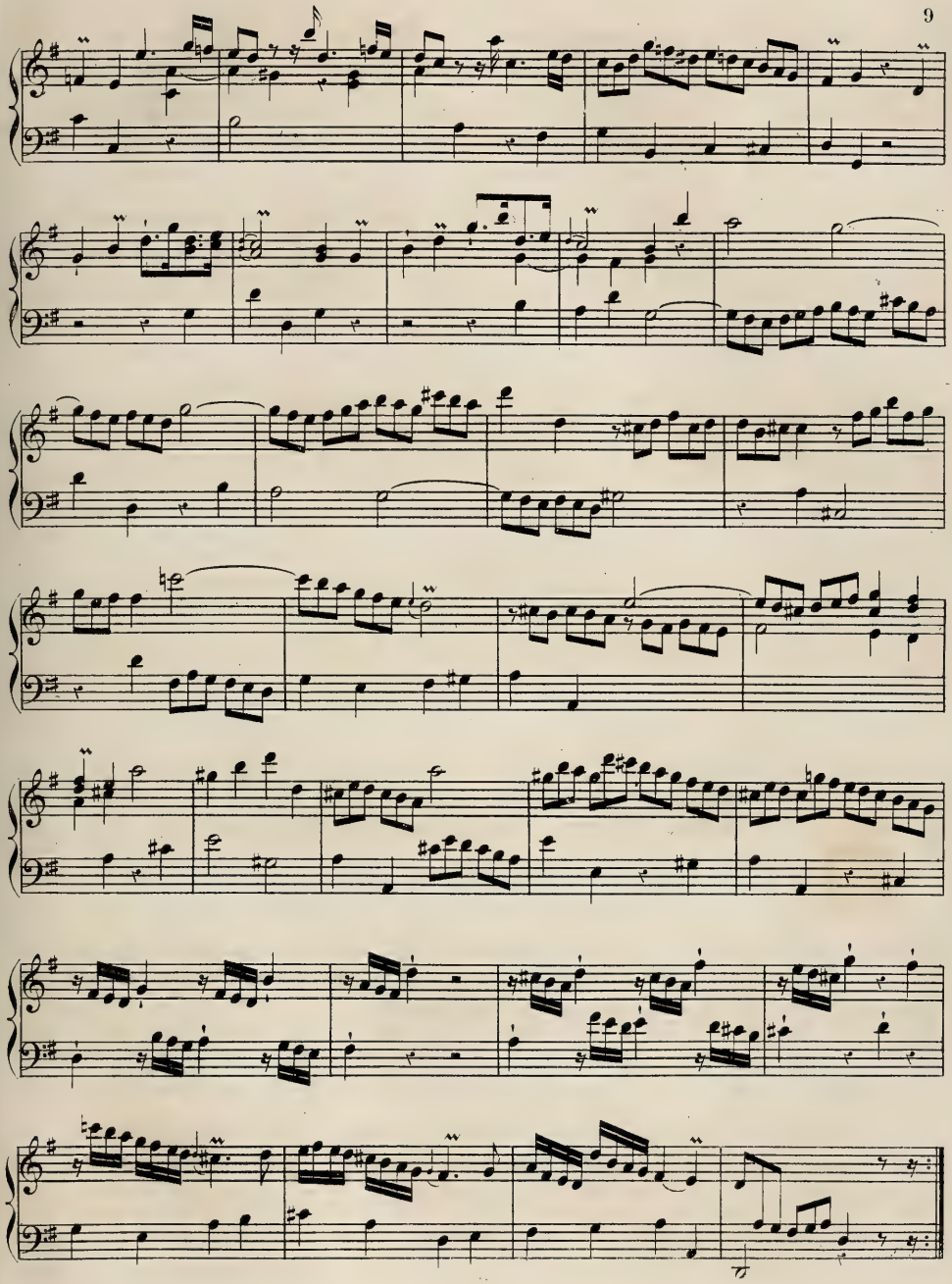
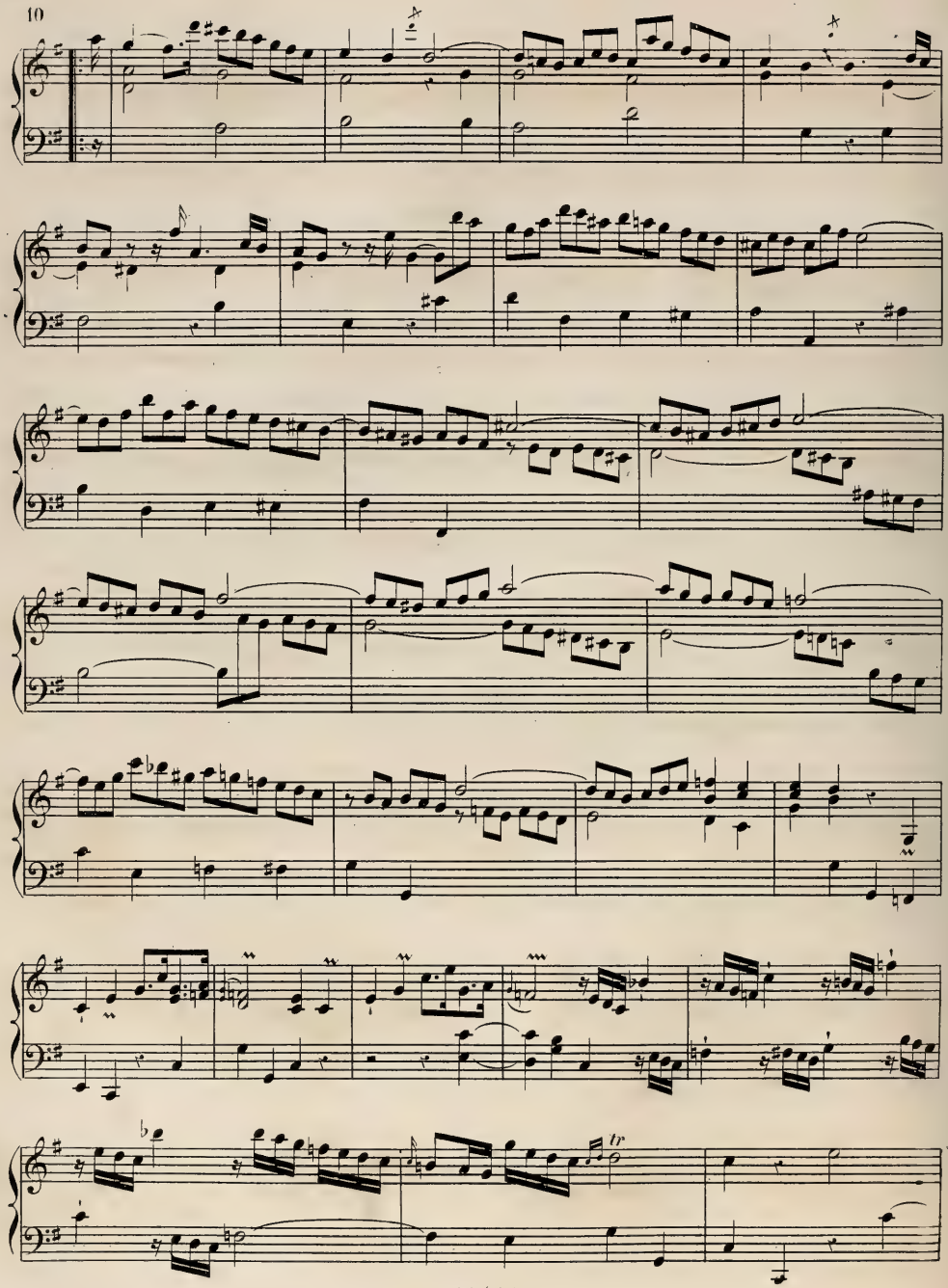
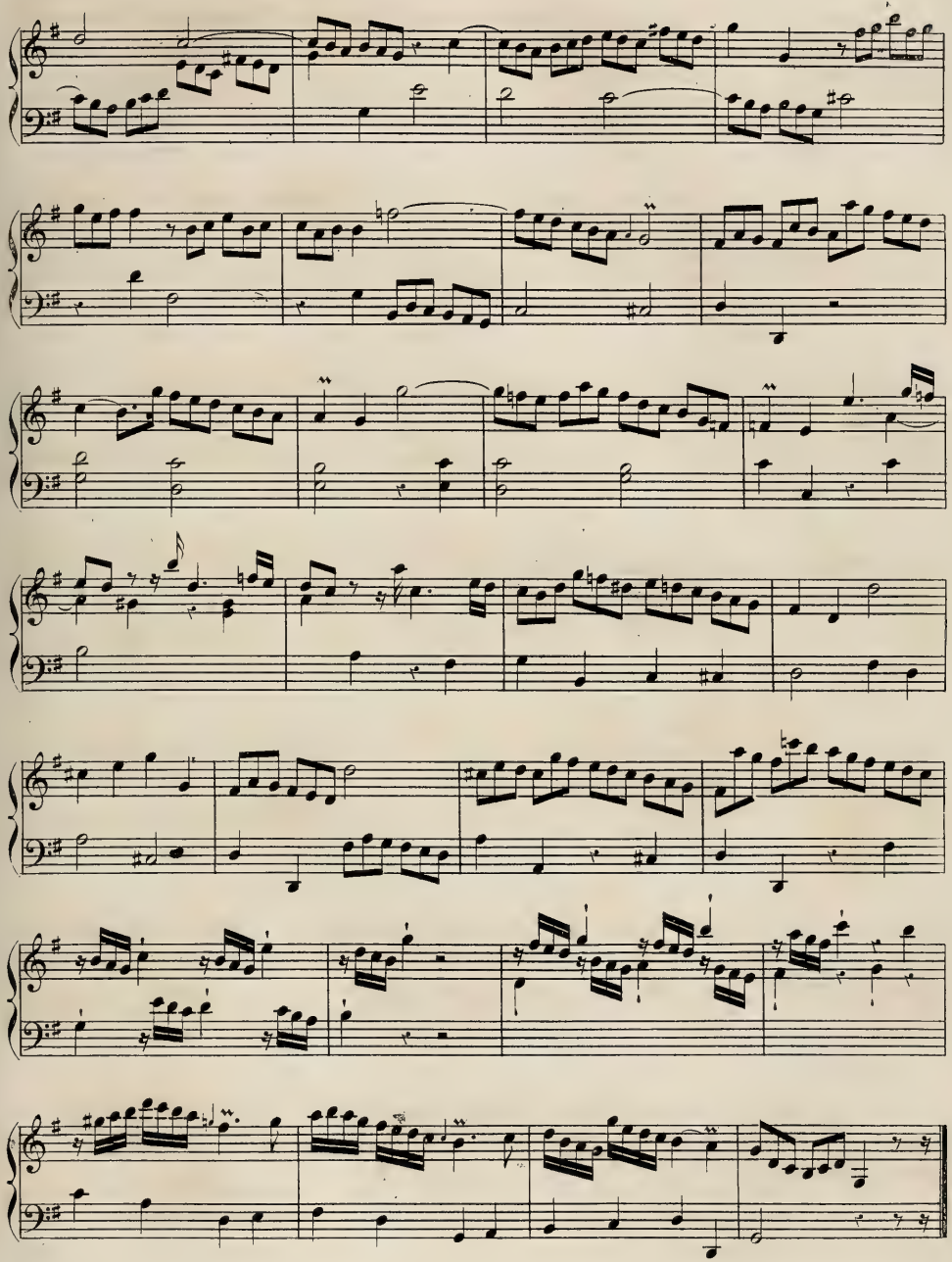
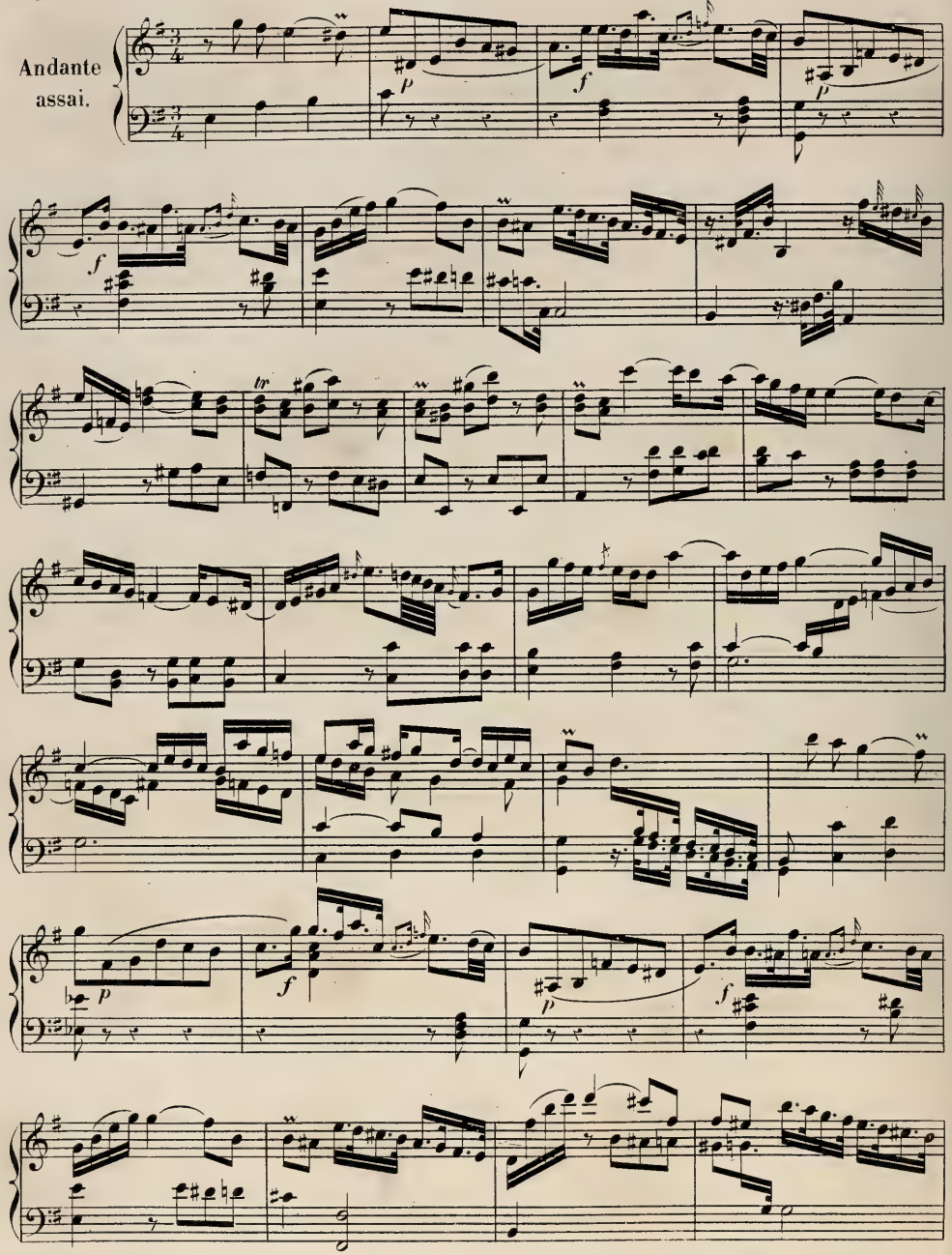
Un poco allegro.
Sonata II.





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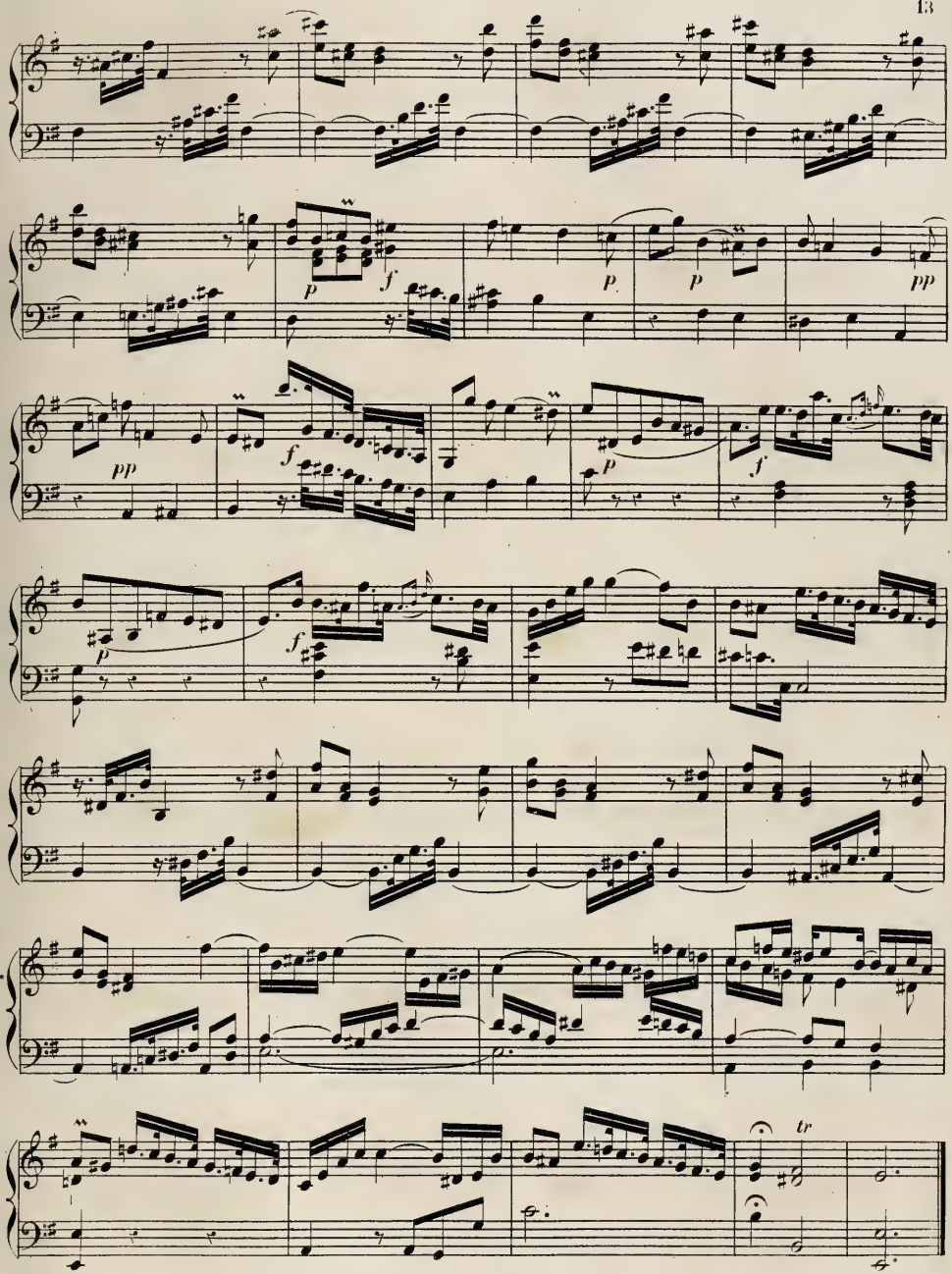
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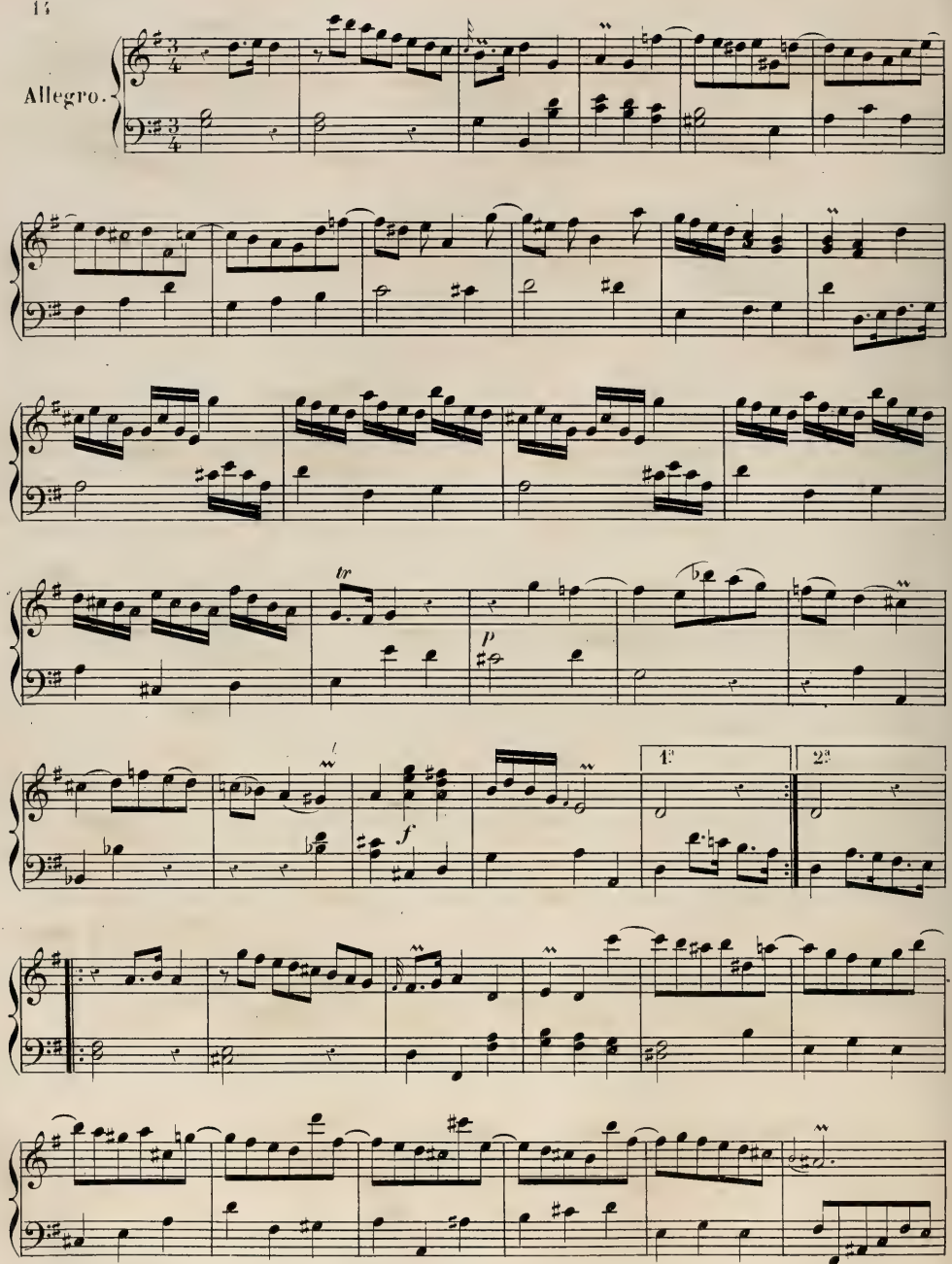
Allegro.
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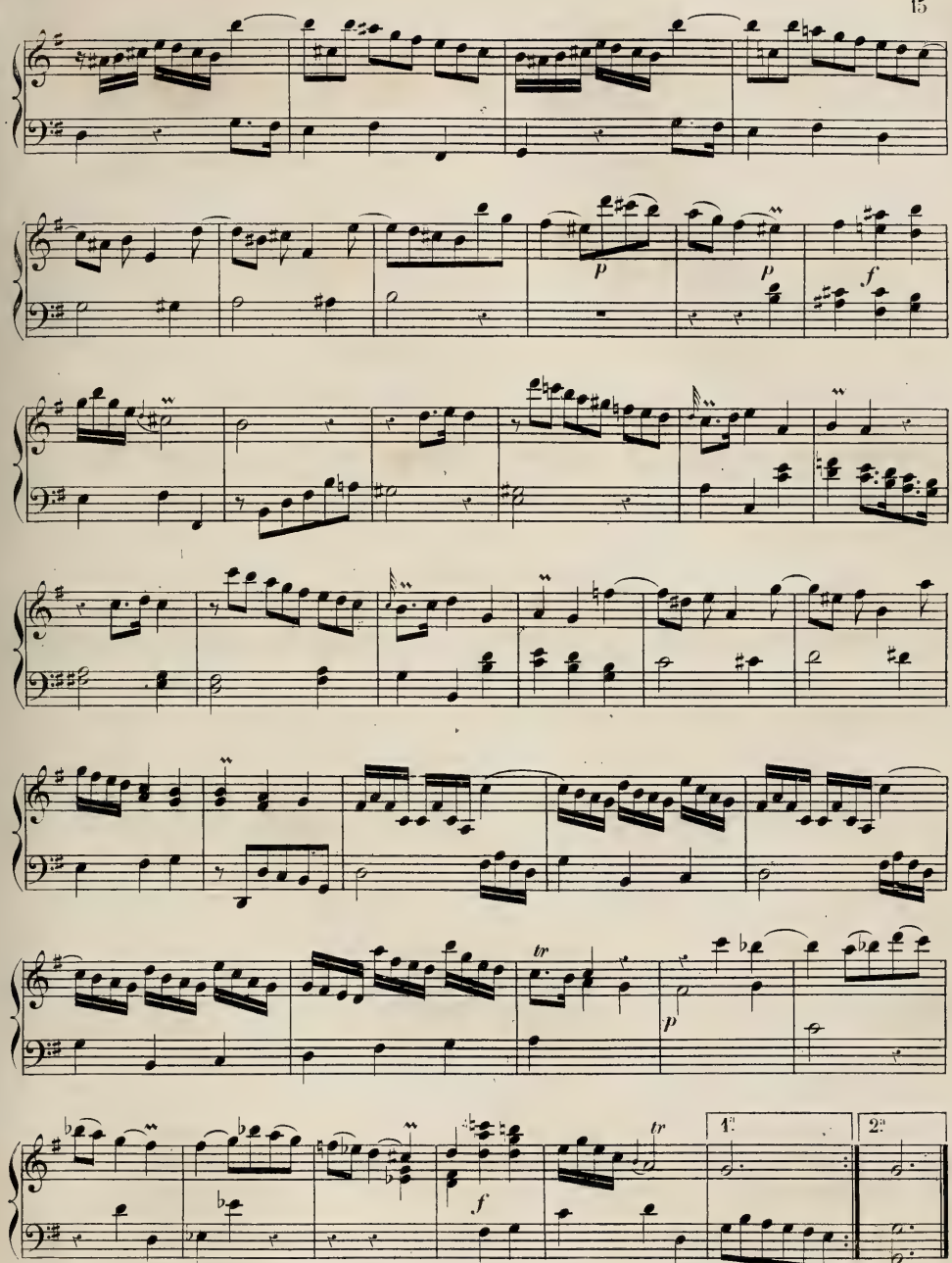
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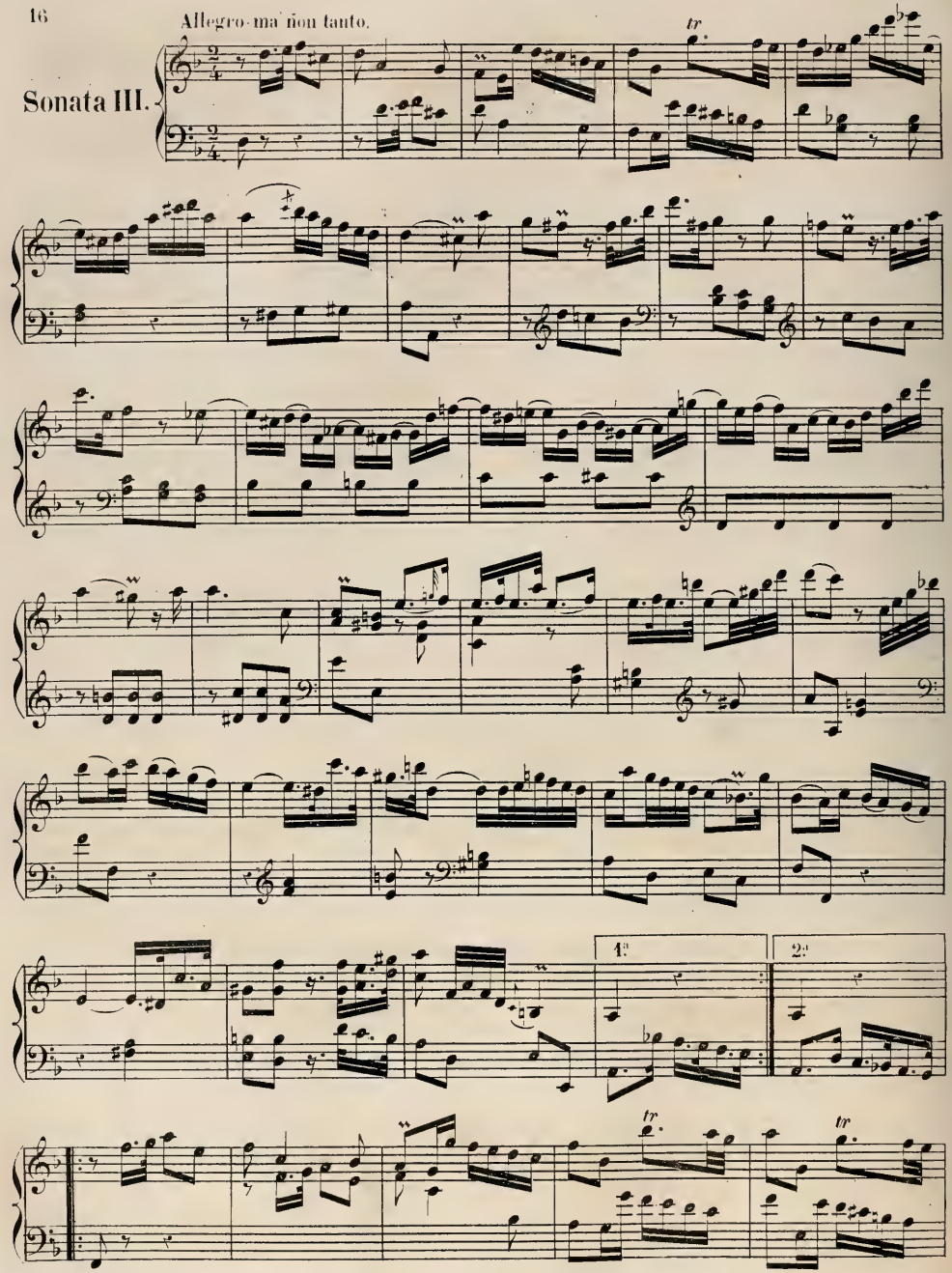
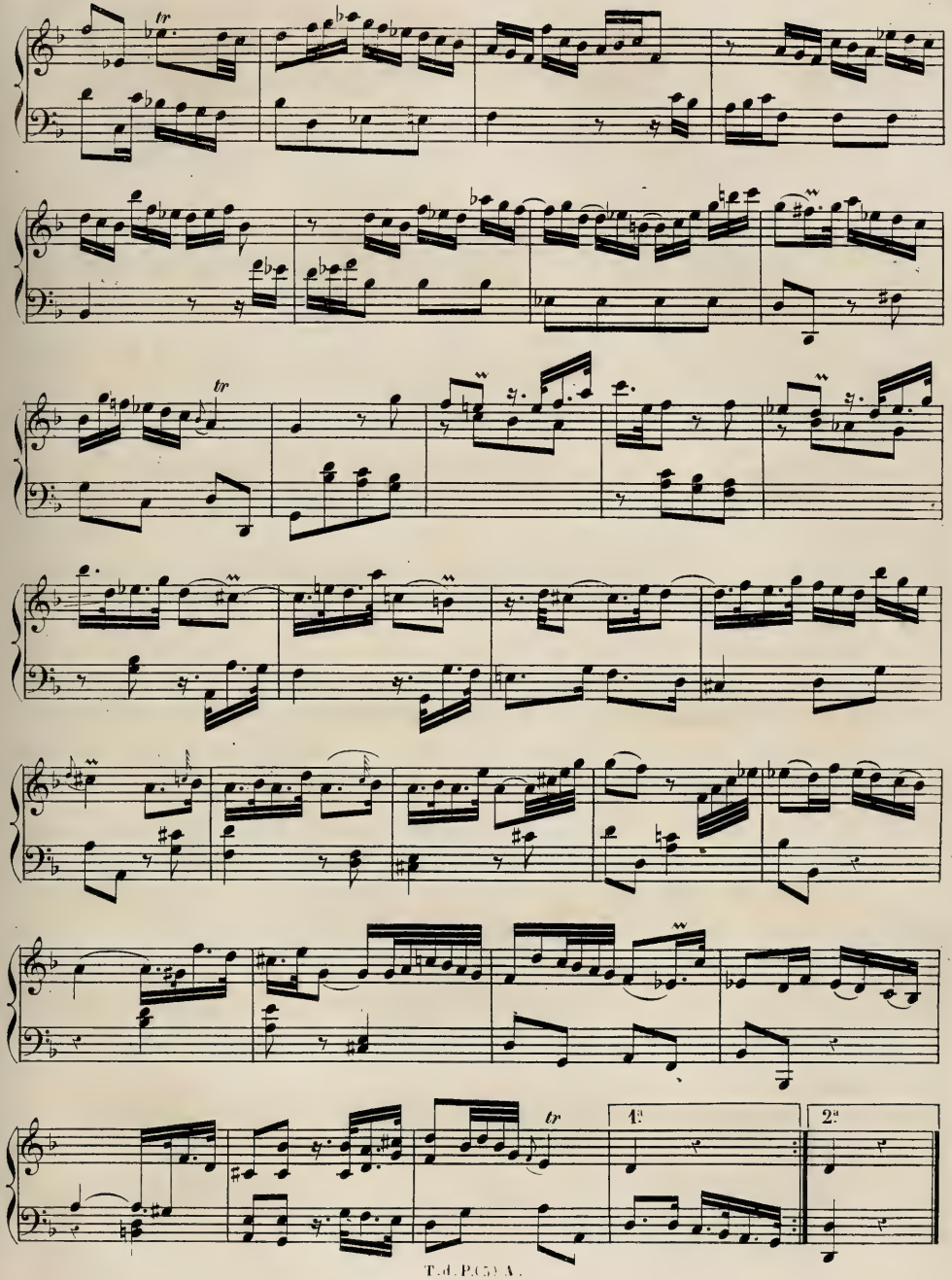
Sonata III.

Allegro ma non tanto.

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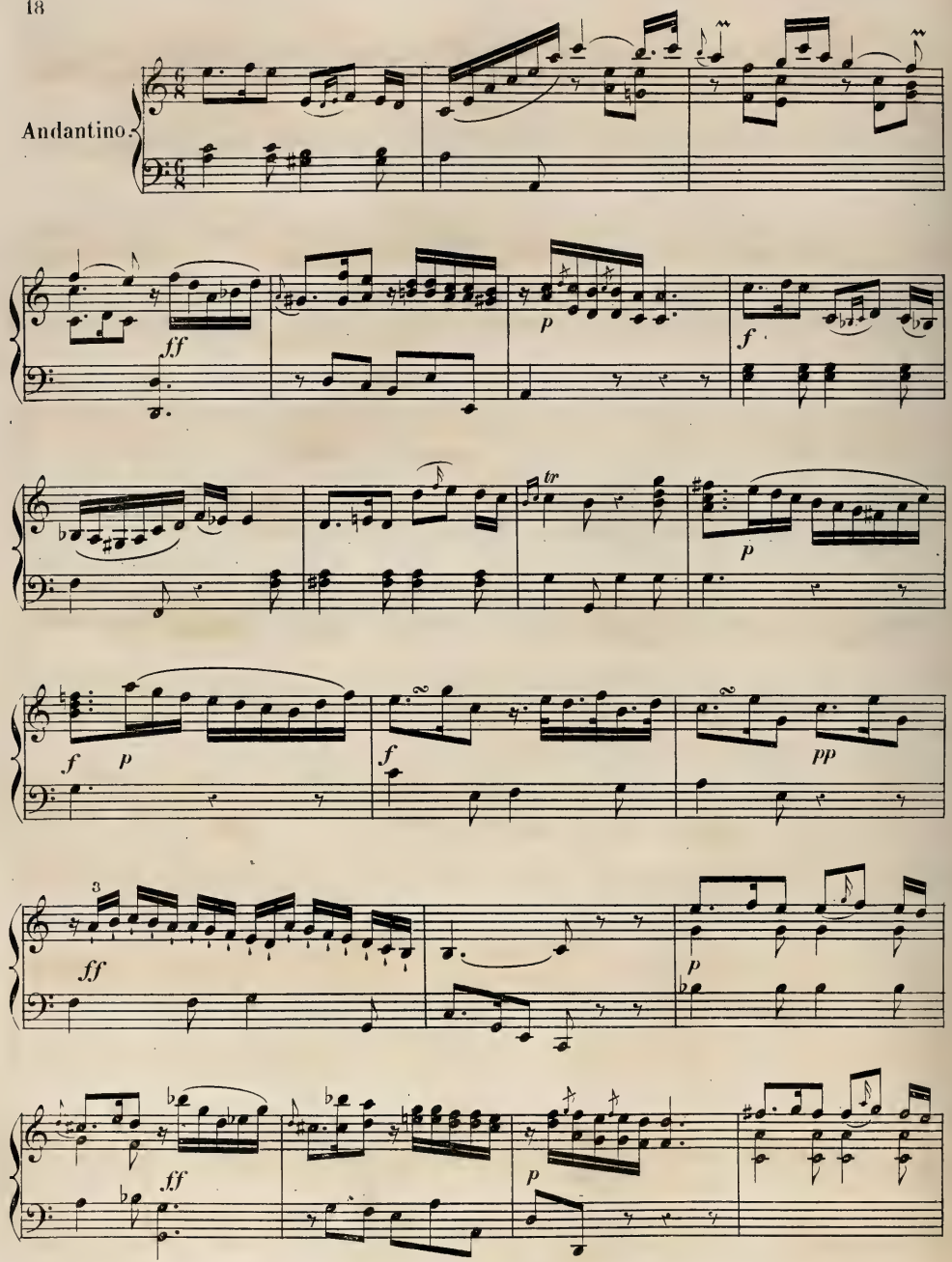
Andantino.
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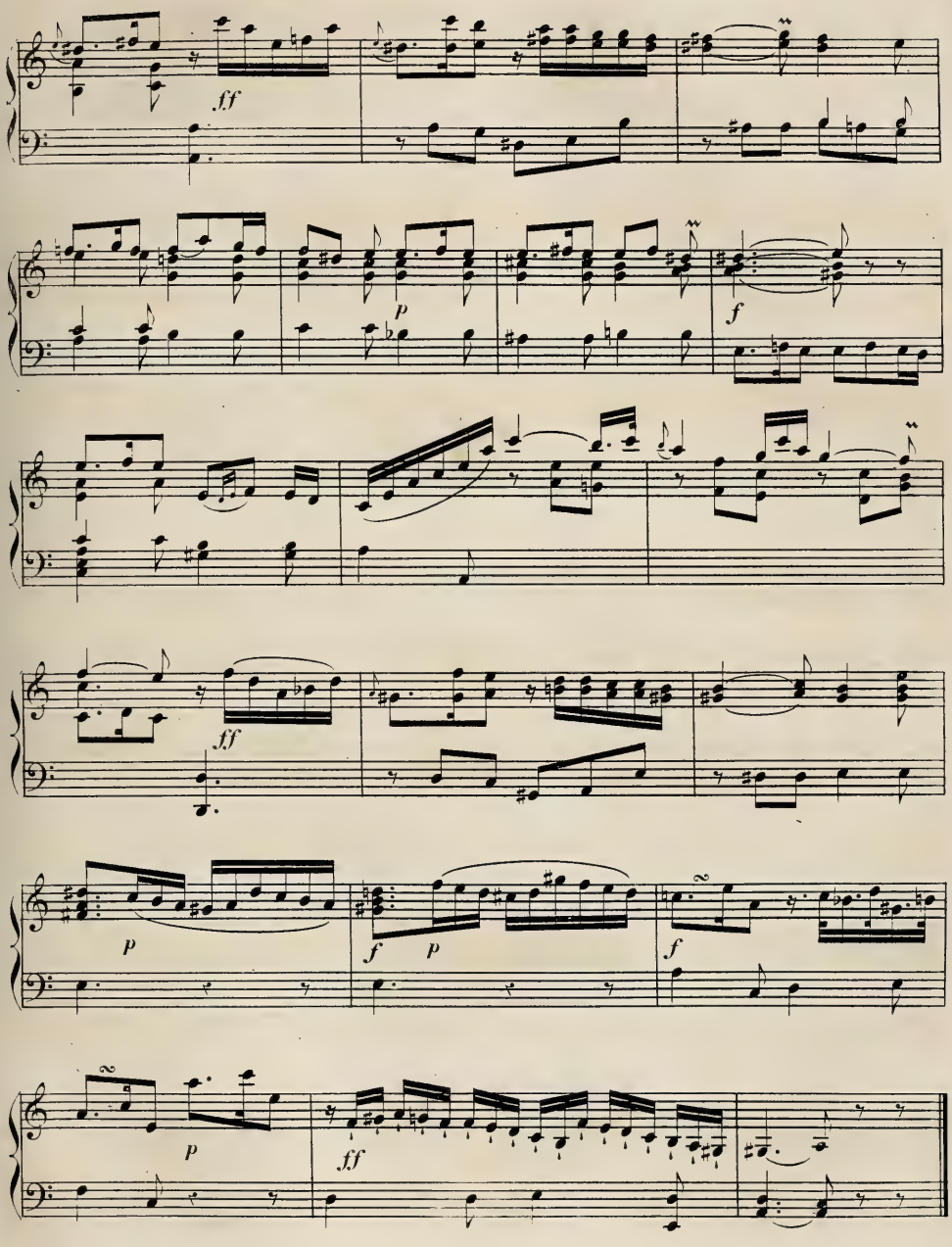
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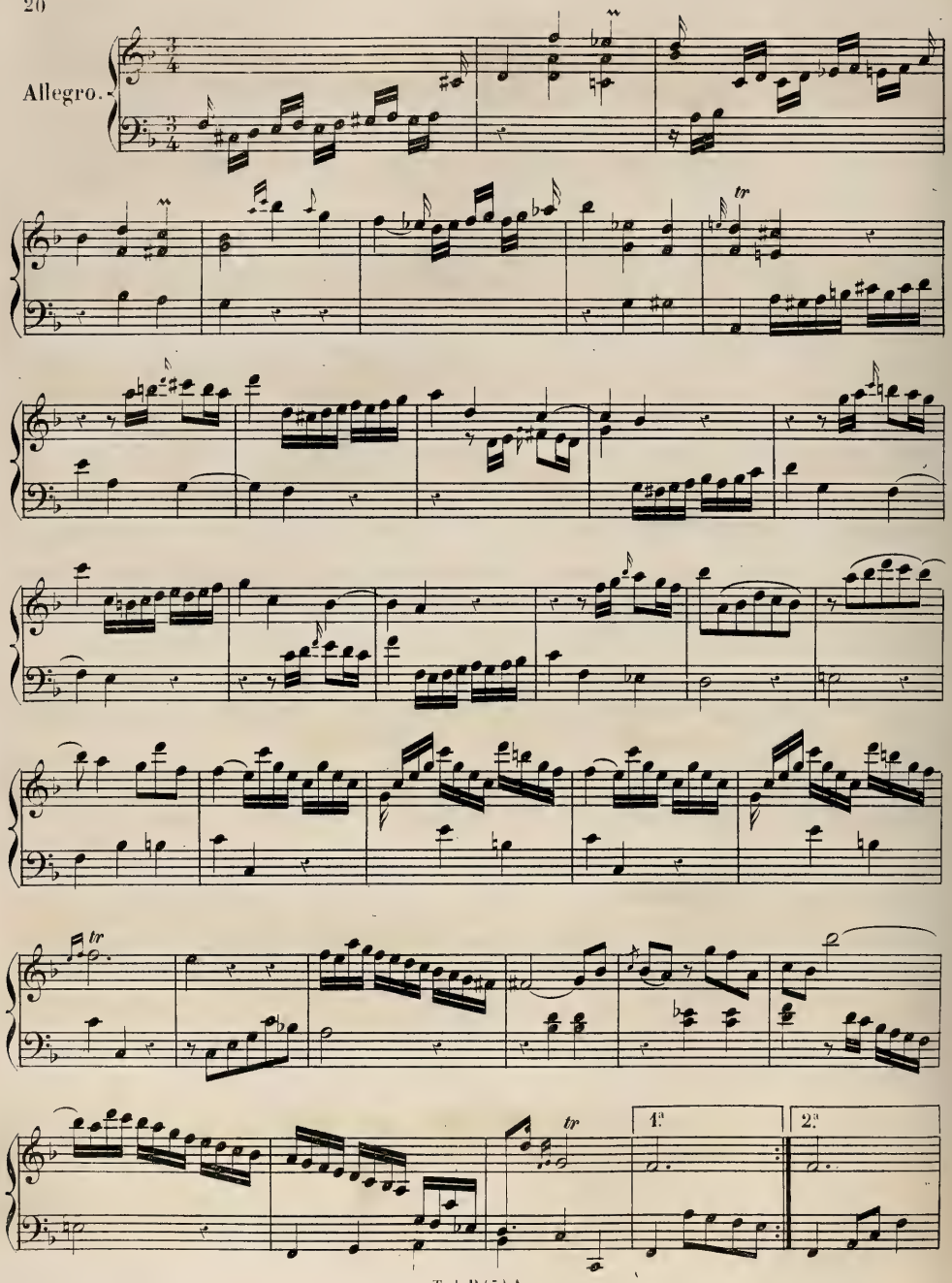
Allegro.
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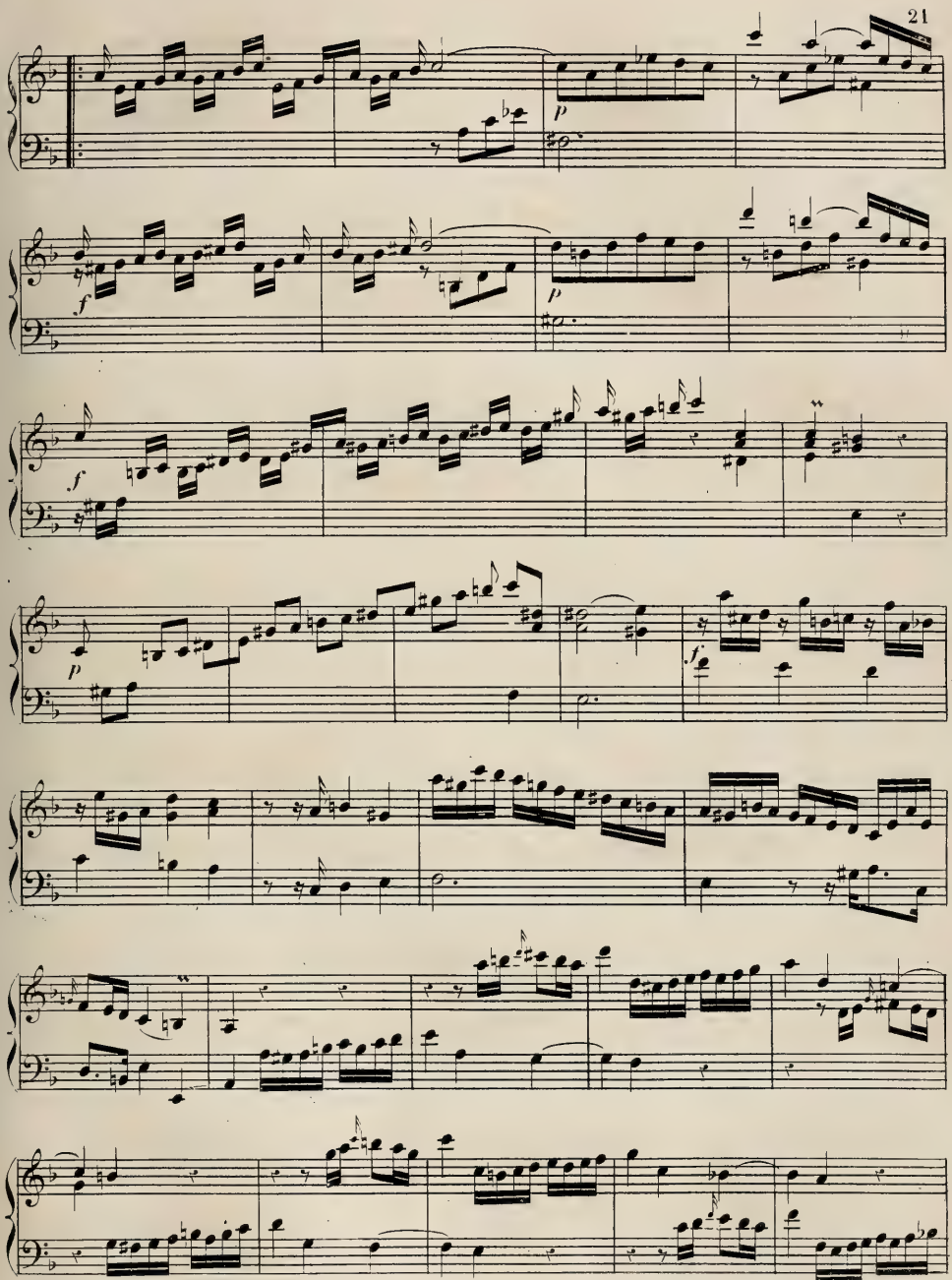
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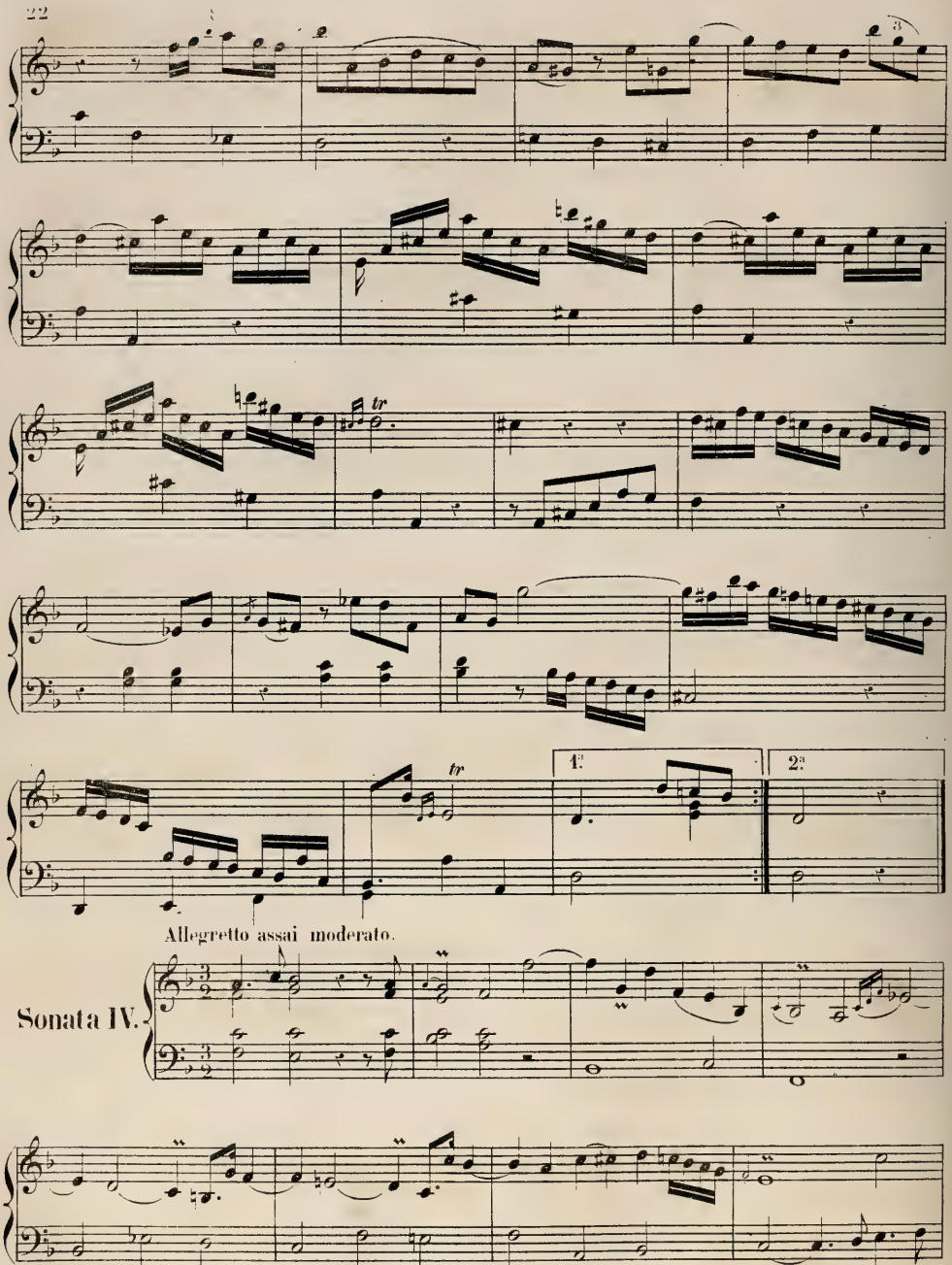
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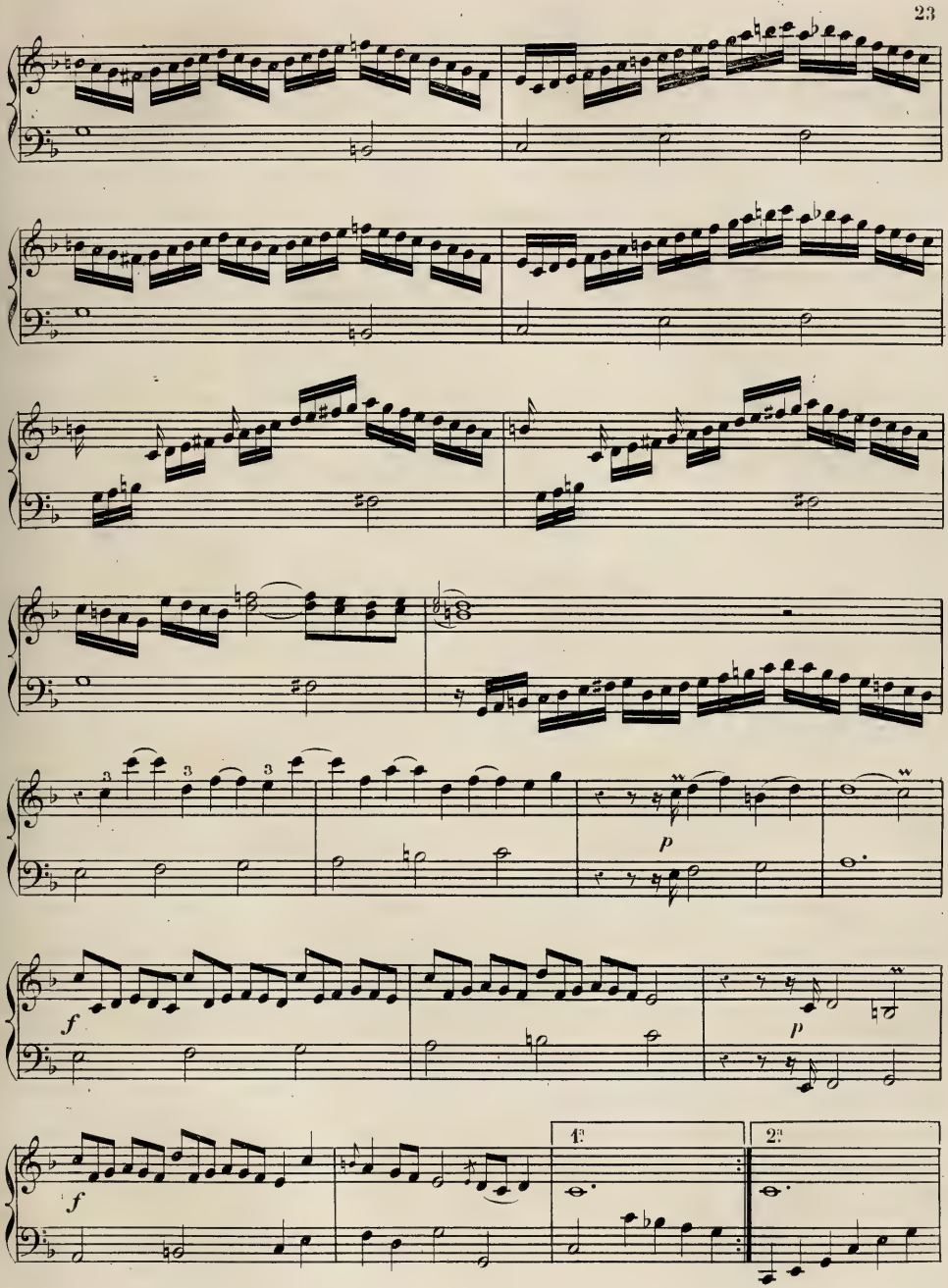
Allegretto assai moderato.
Sonata IV.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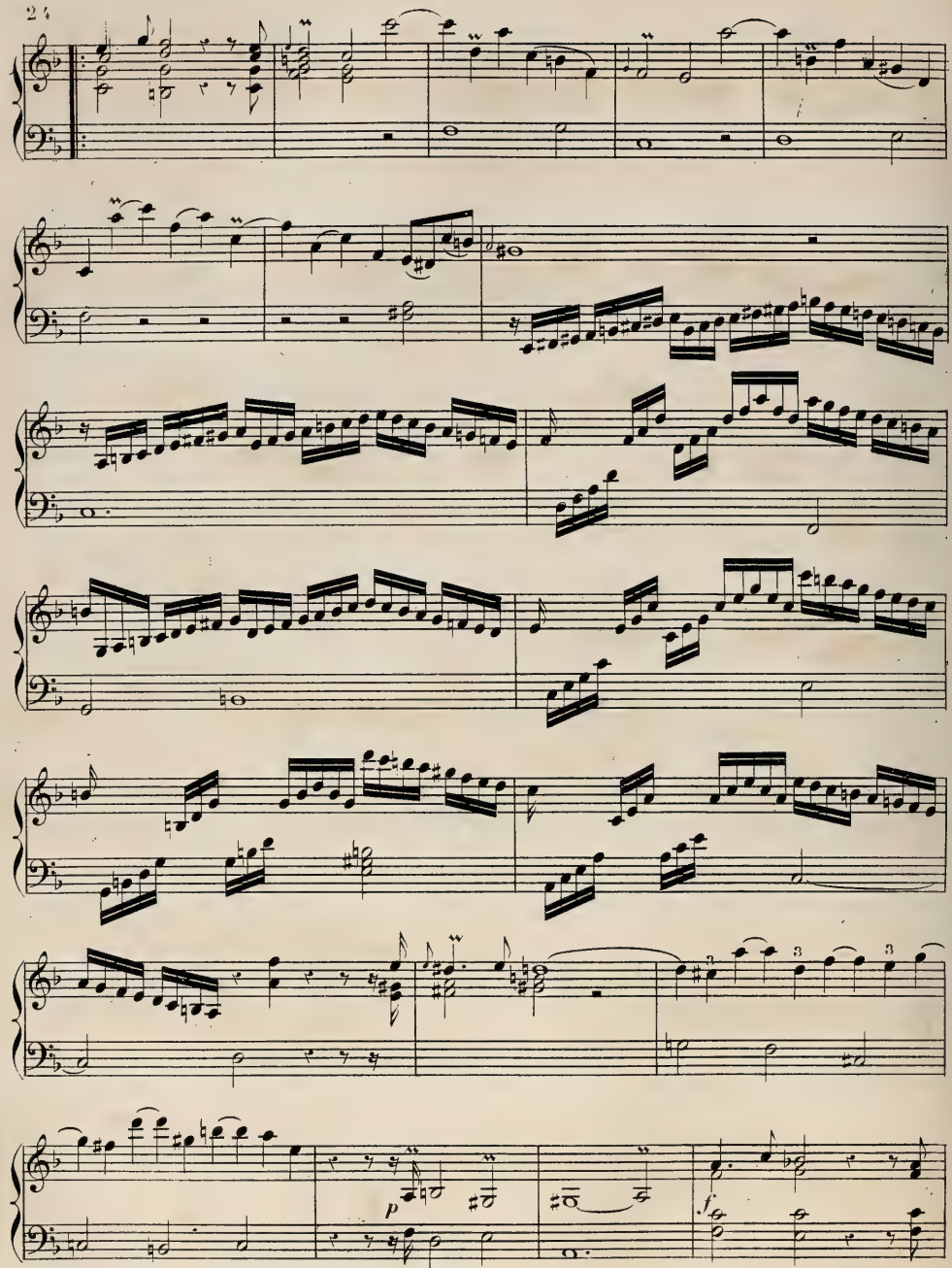
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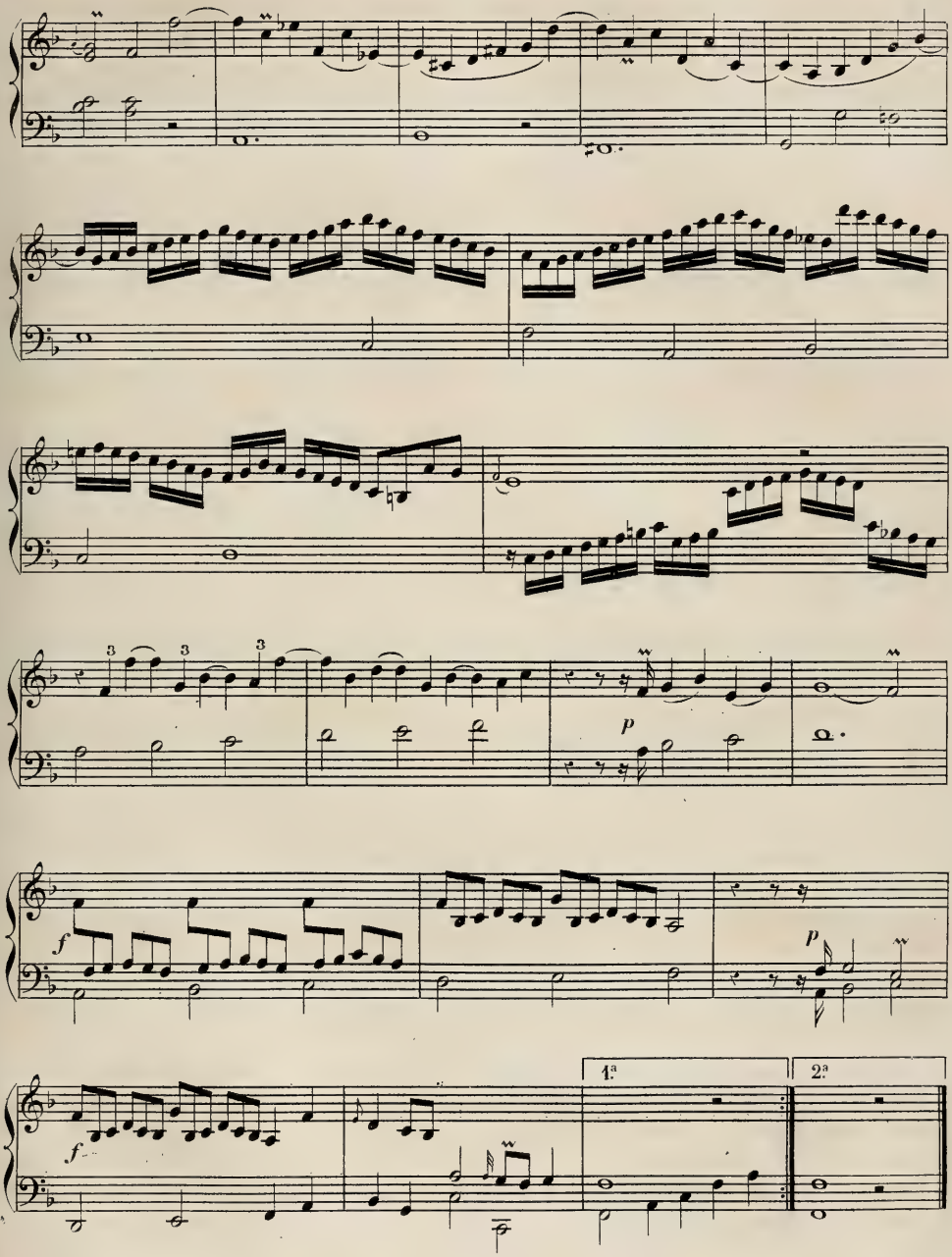
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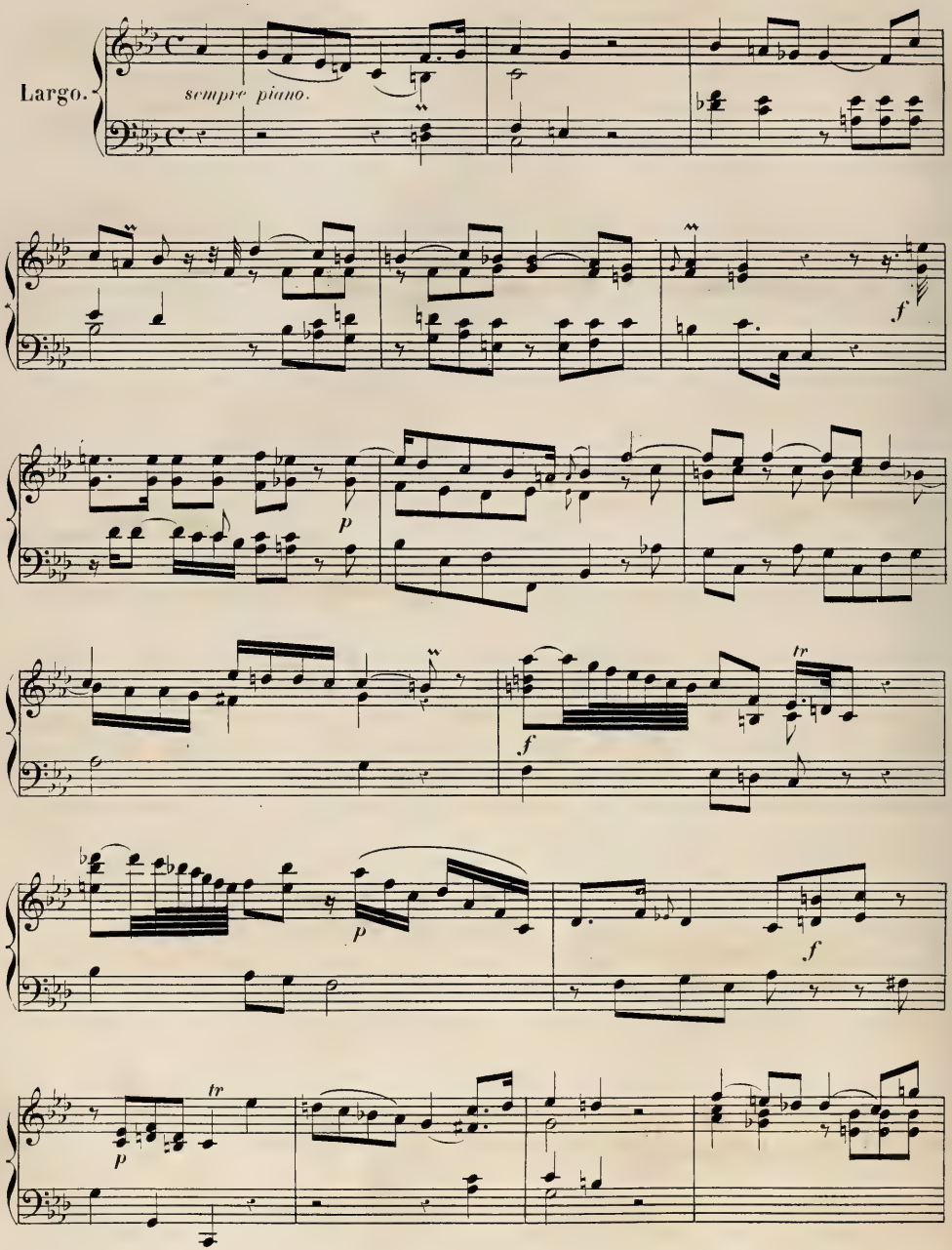
Largo.
sempre piano.
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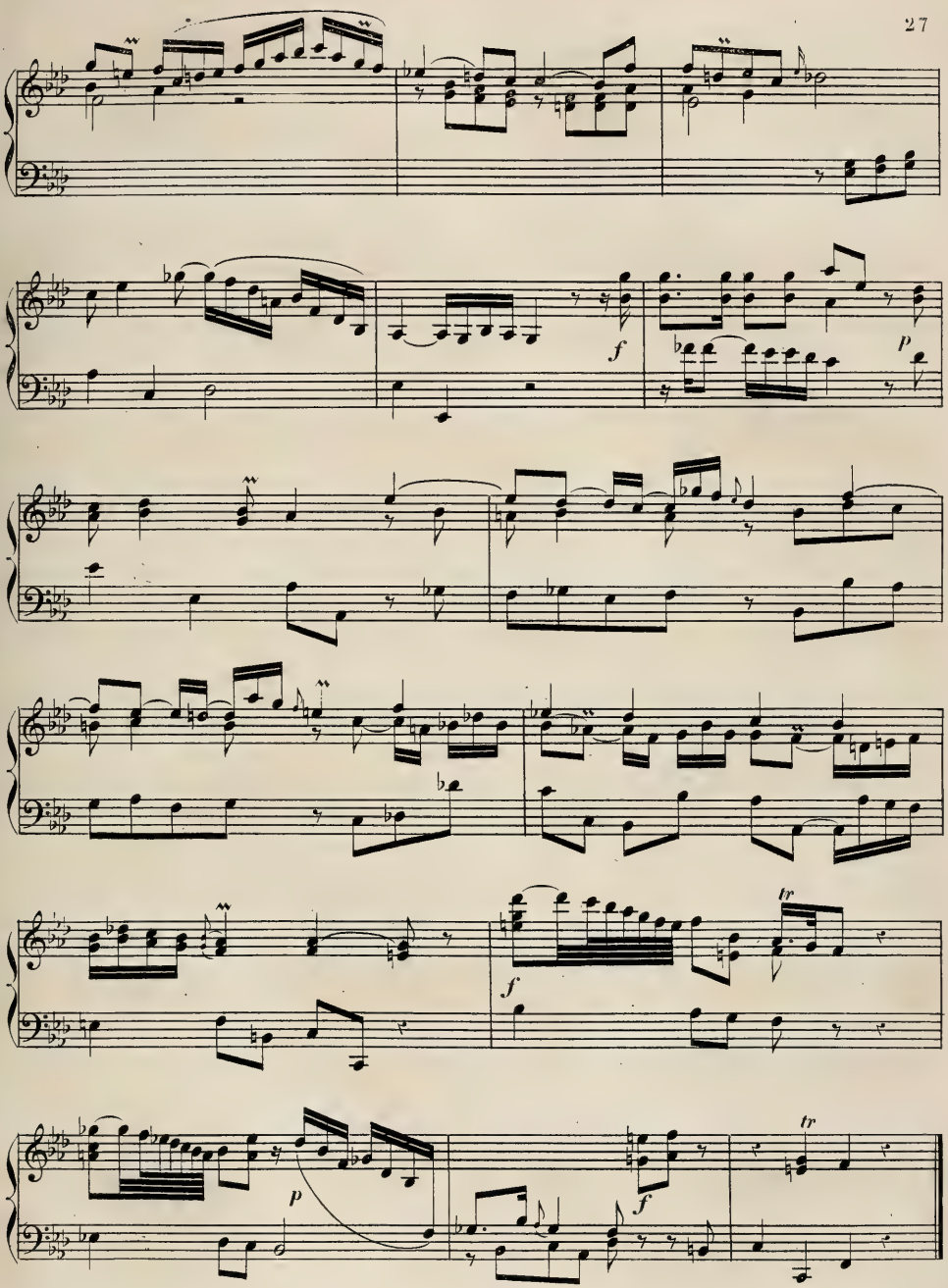
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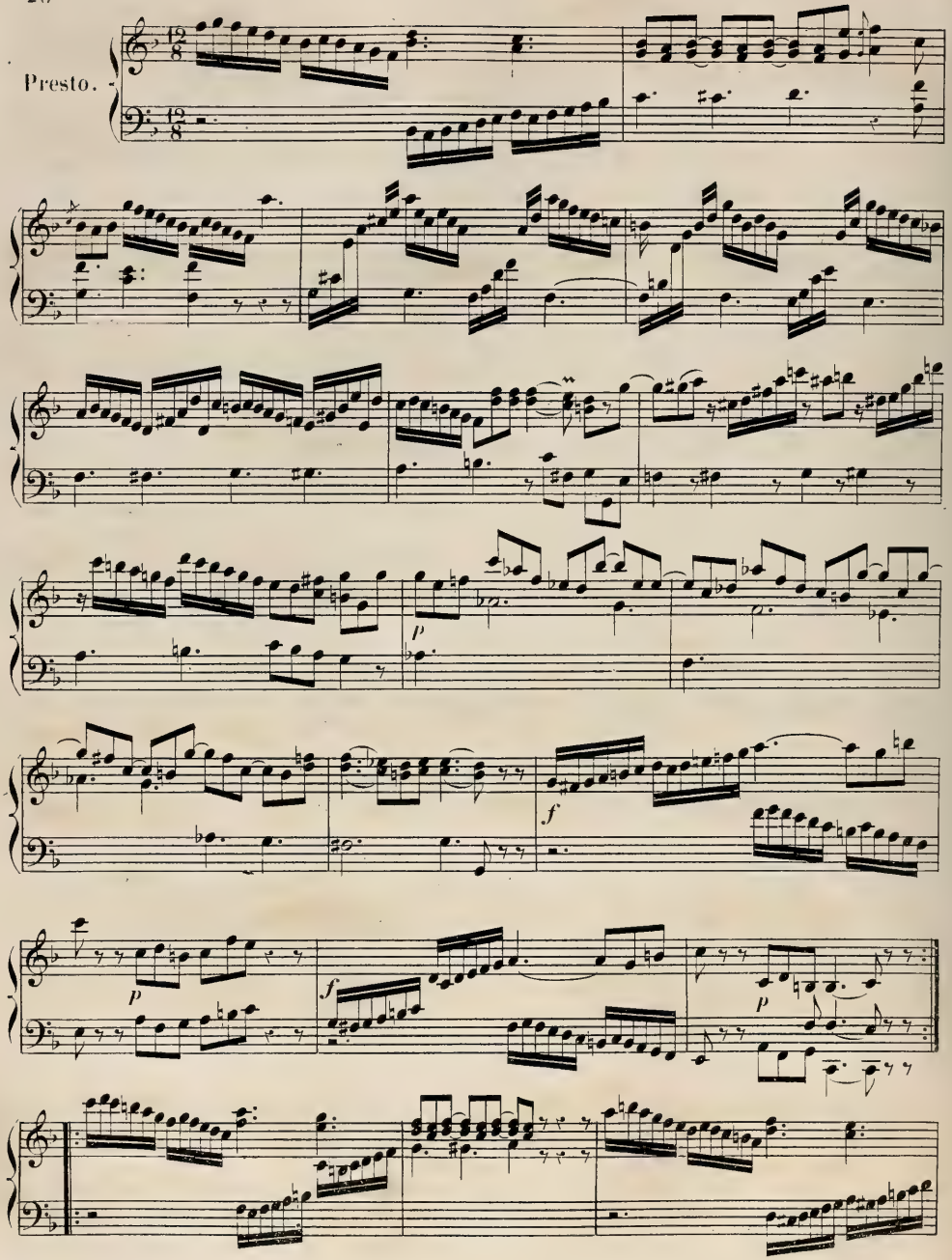
Presto.
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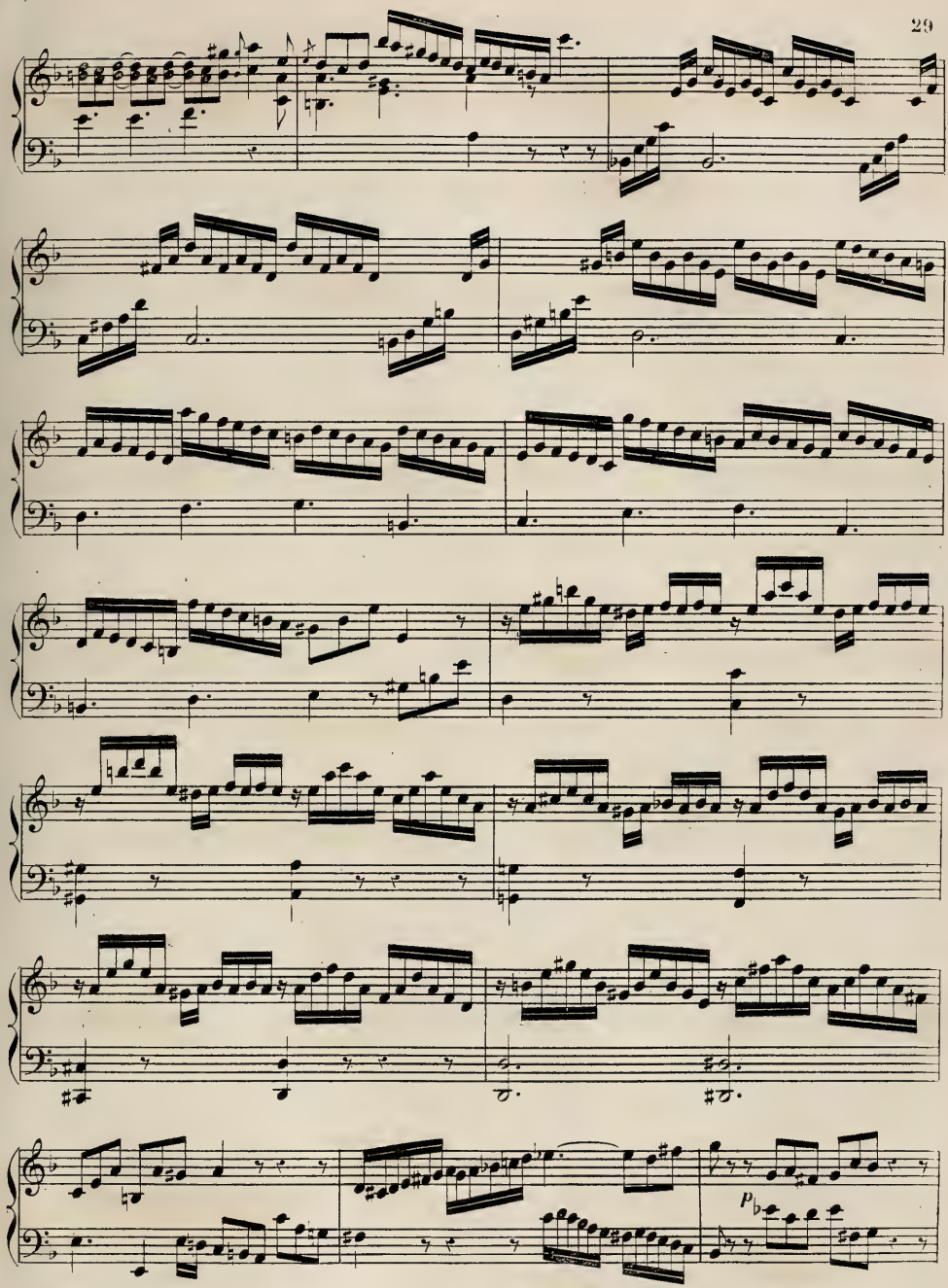
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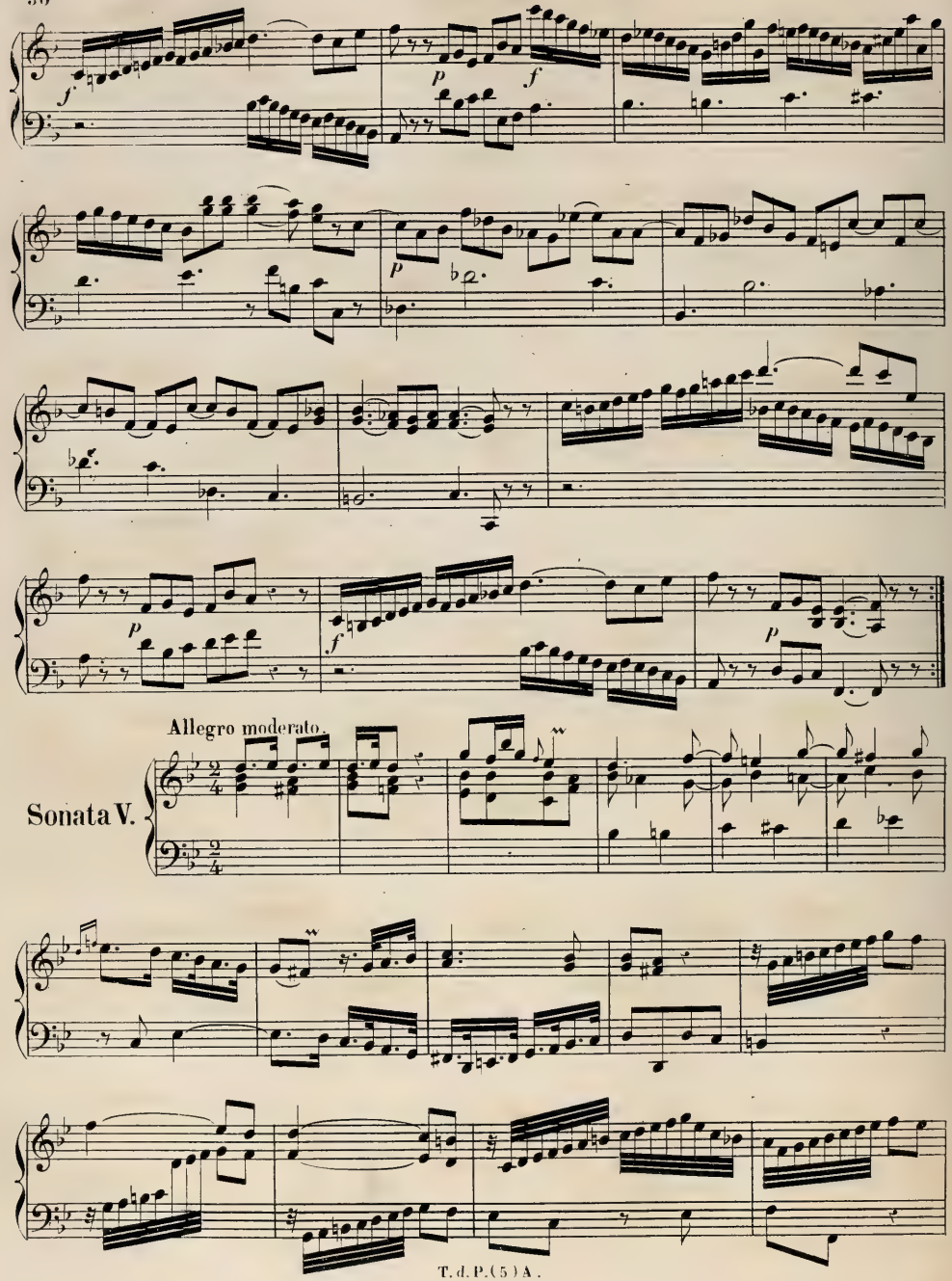
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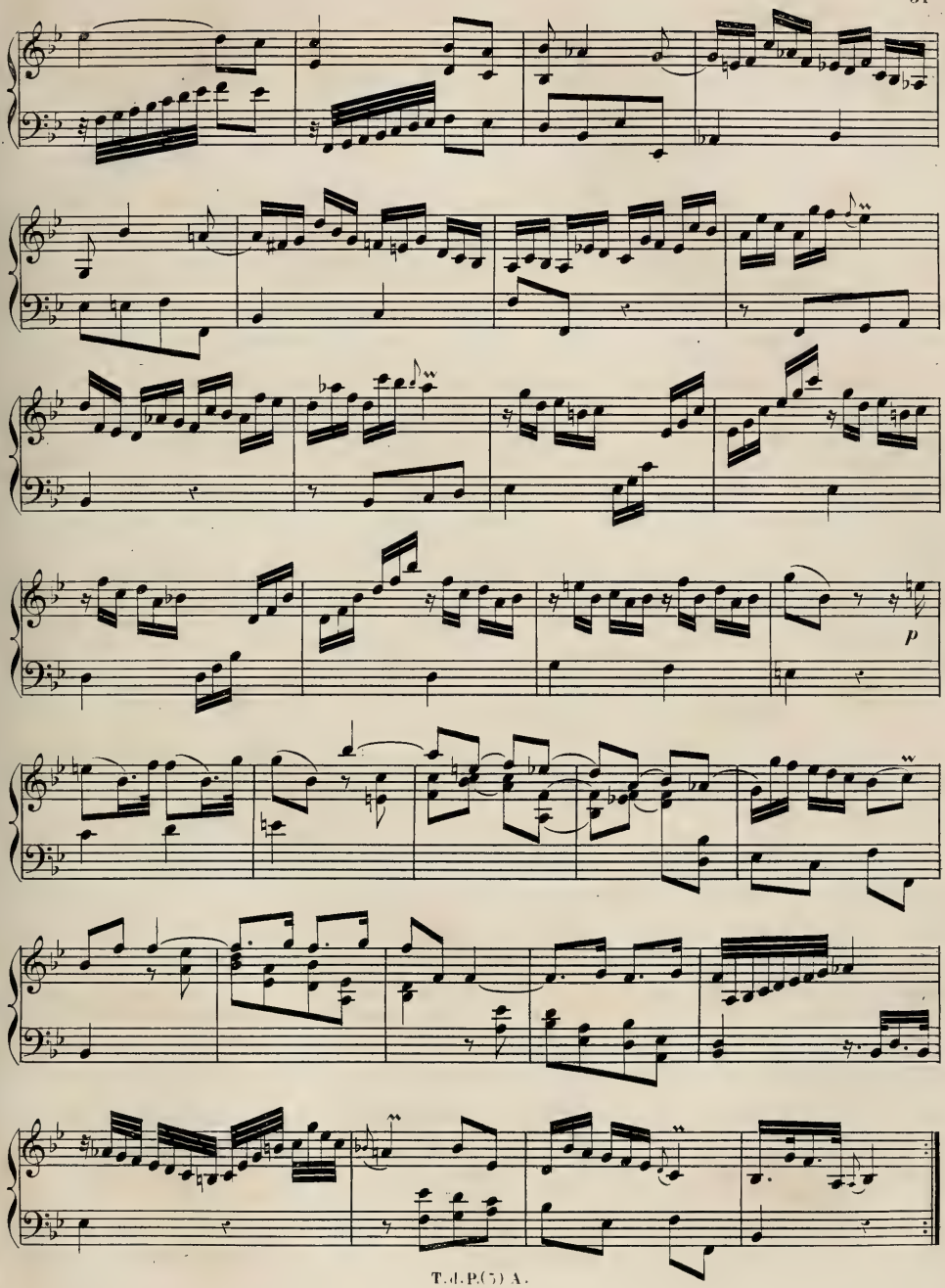
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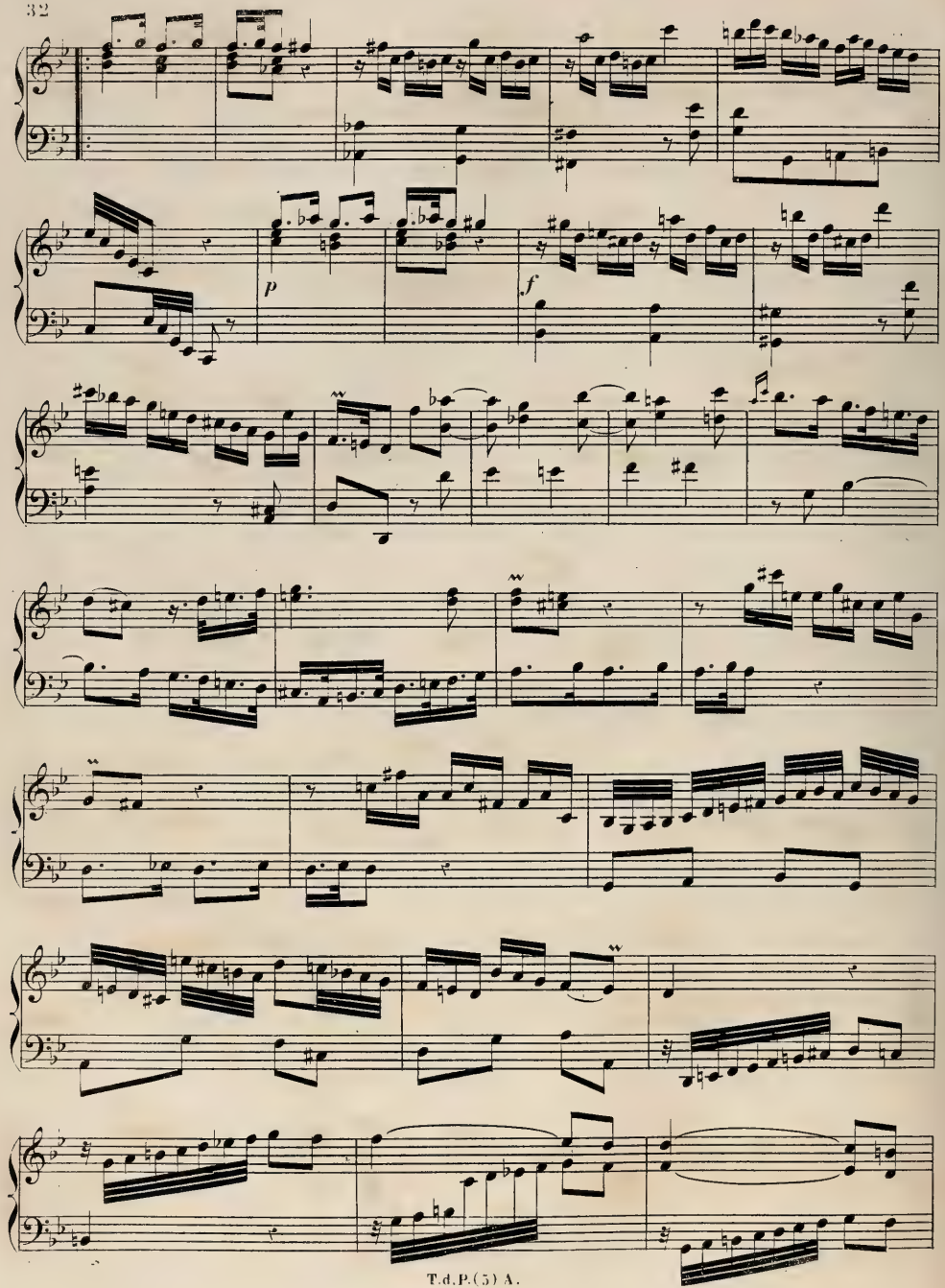
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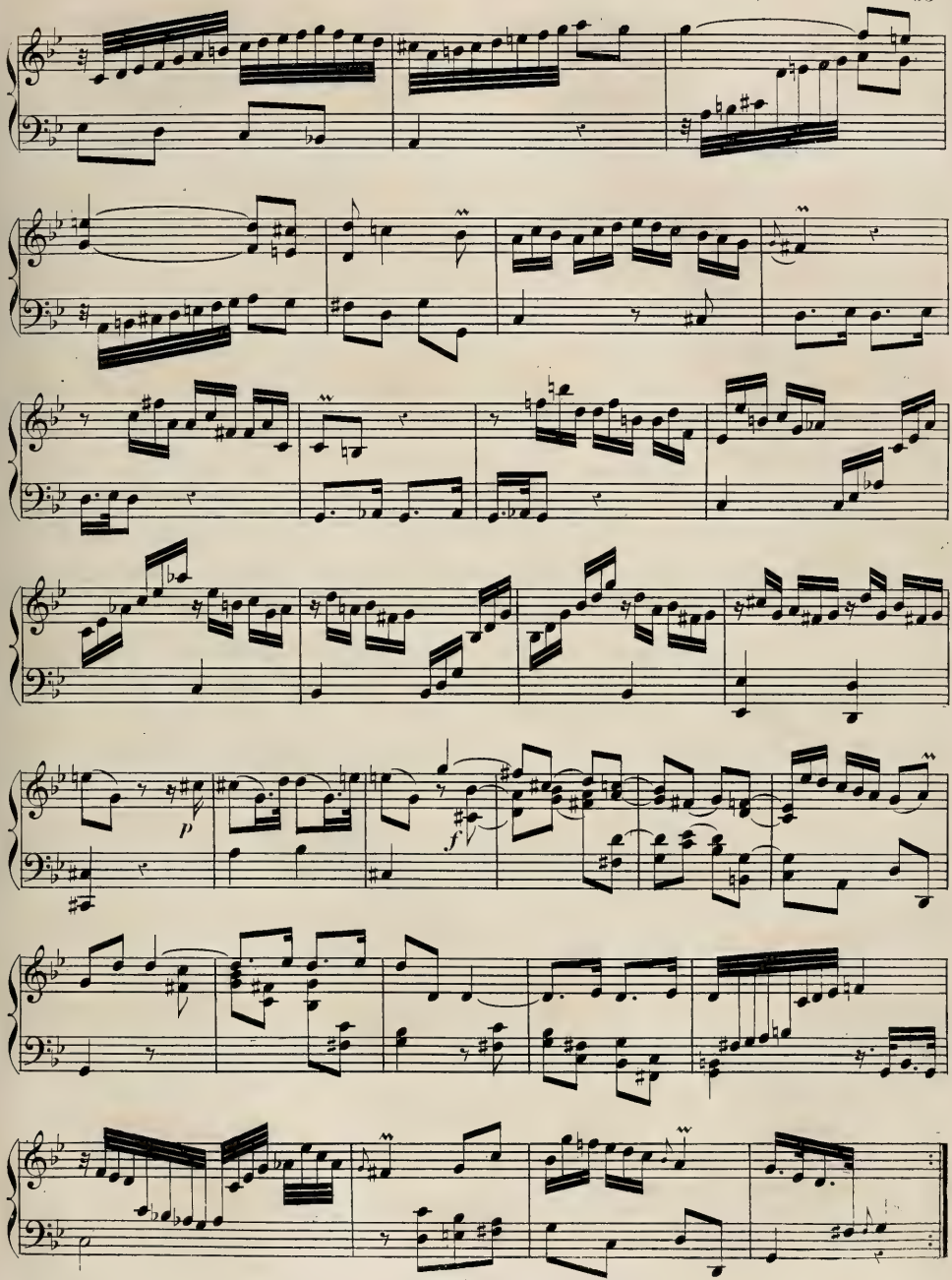
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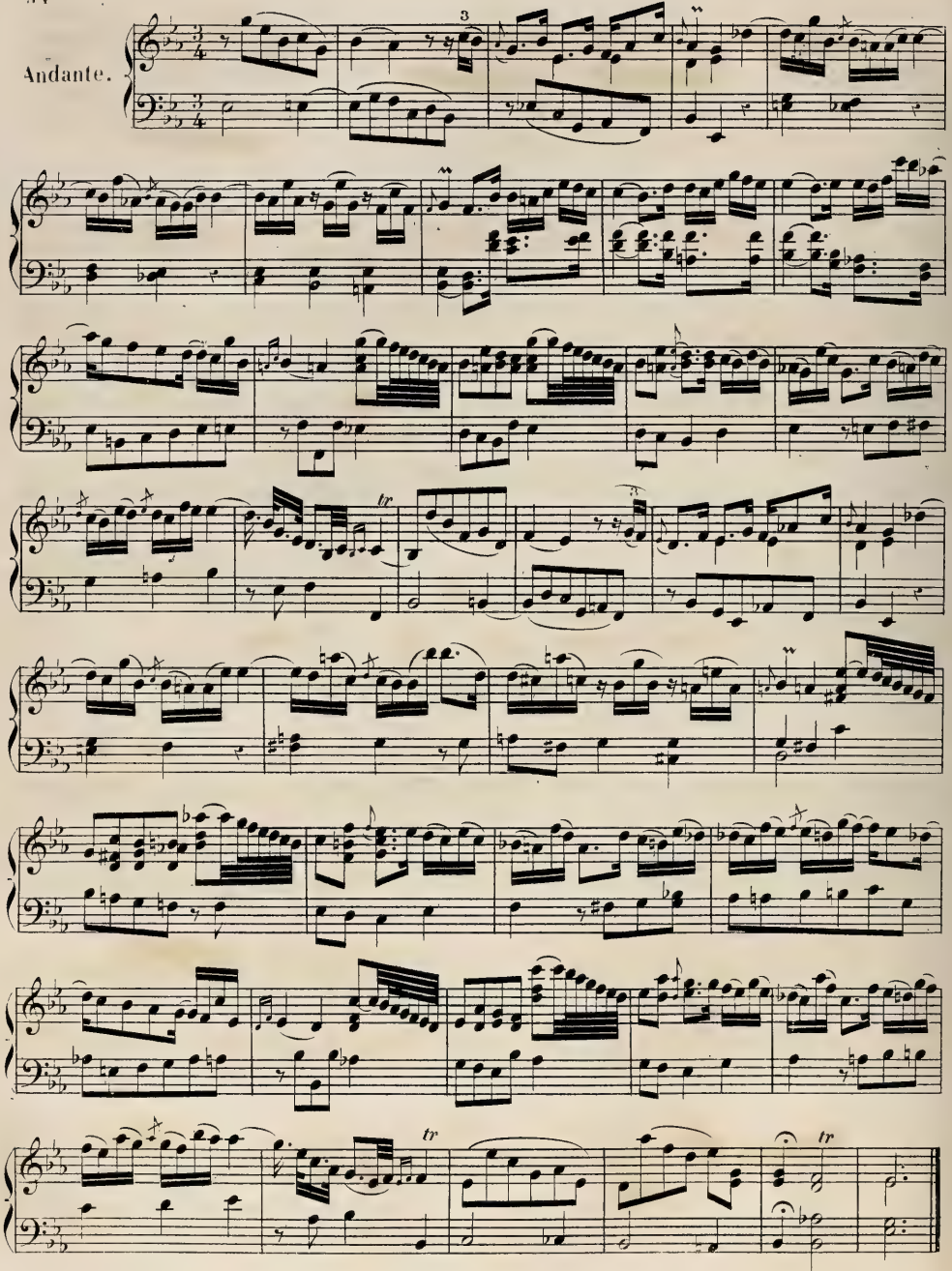
Andante.
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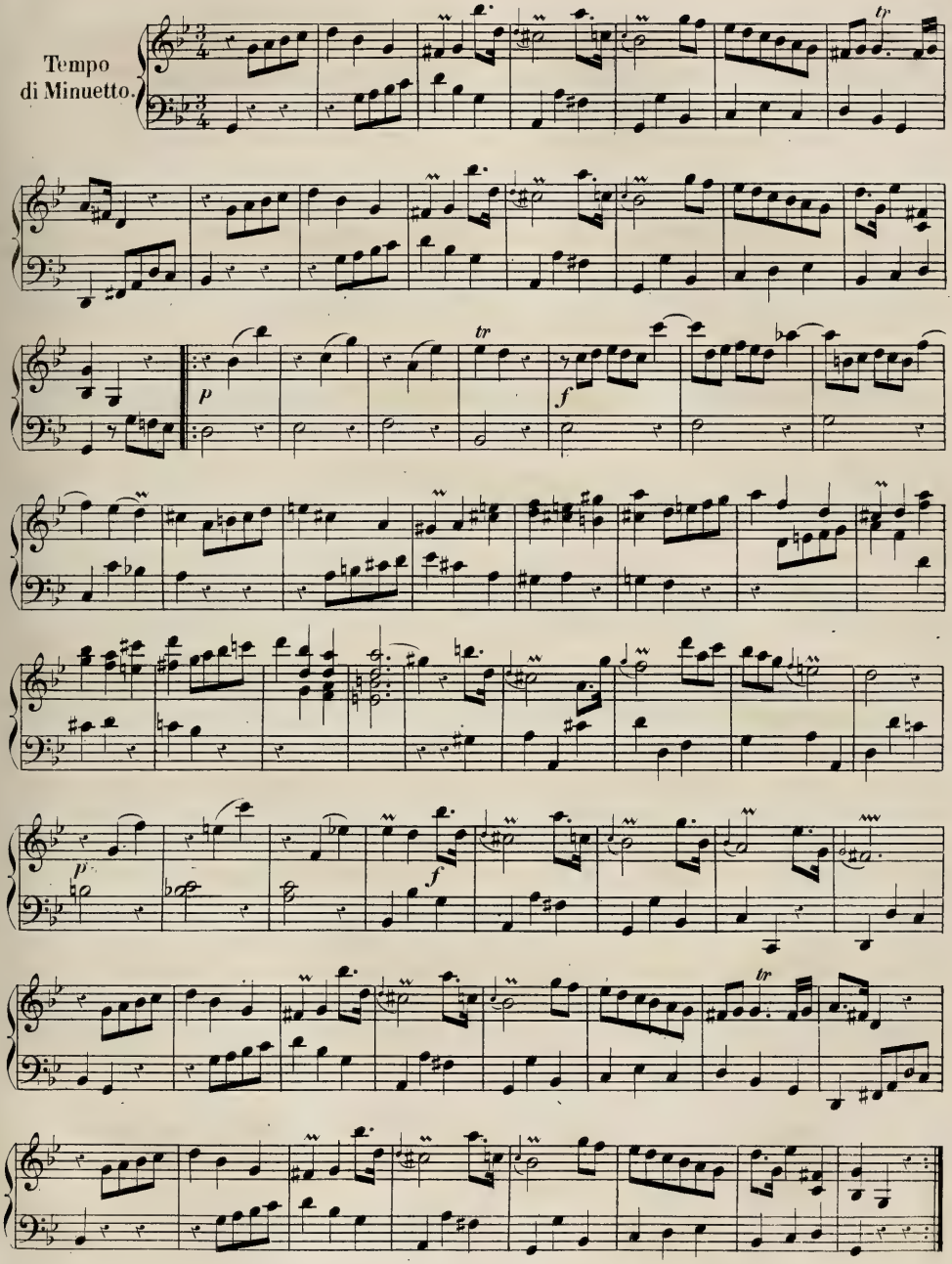
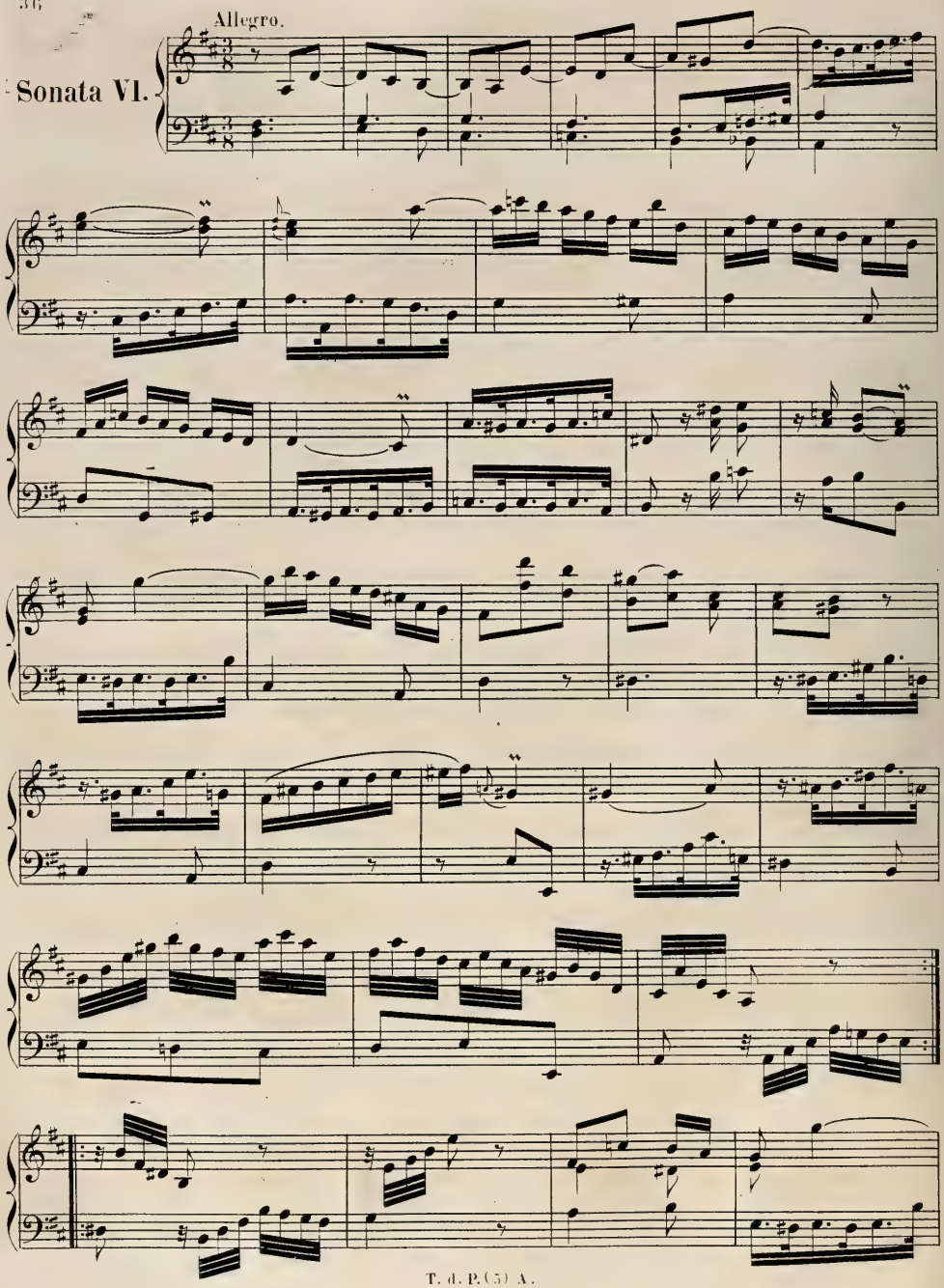
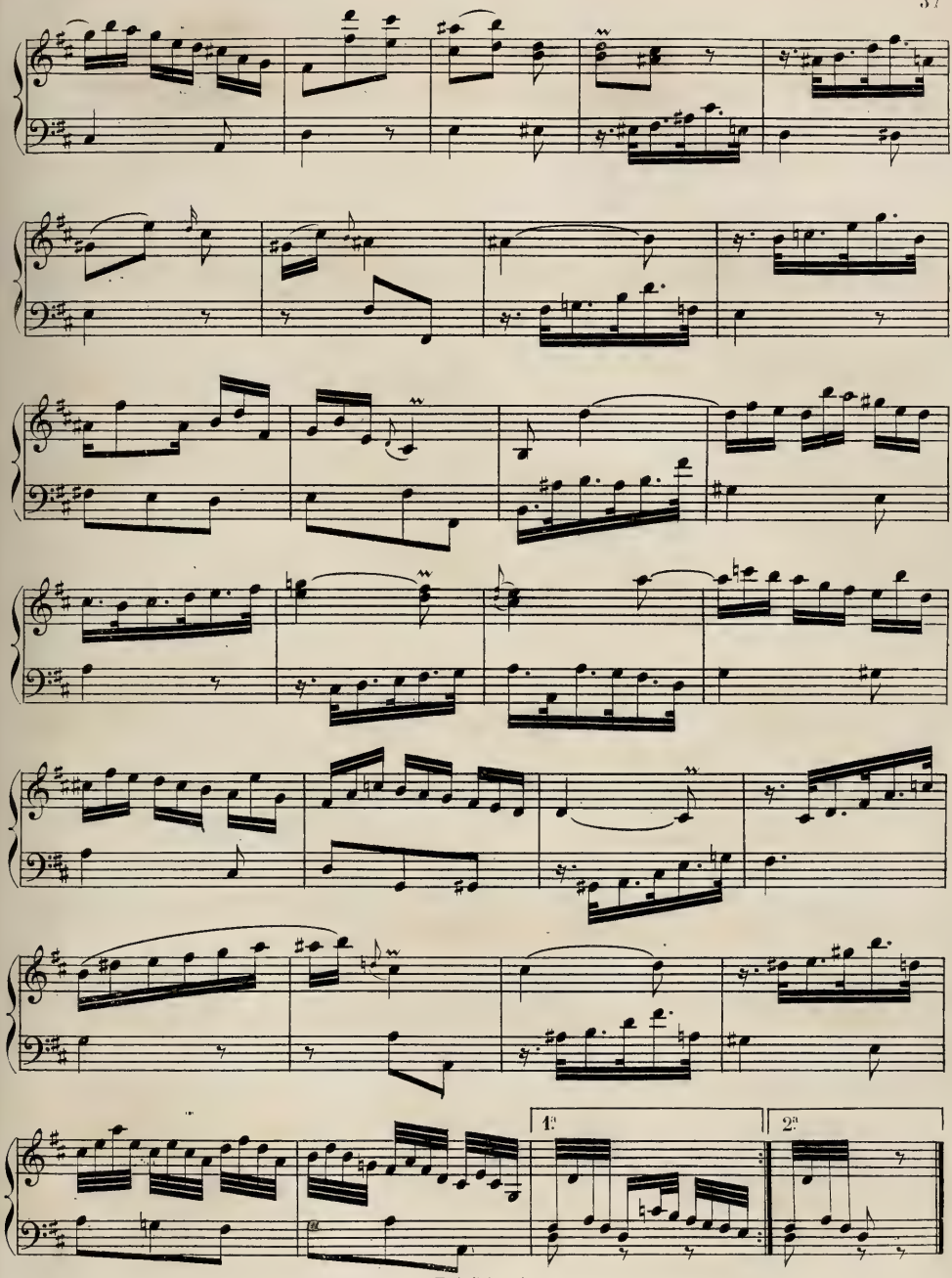
tr
tr

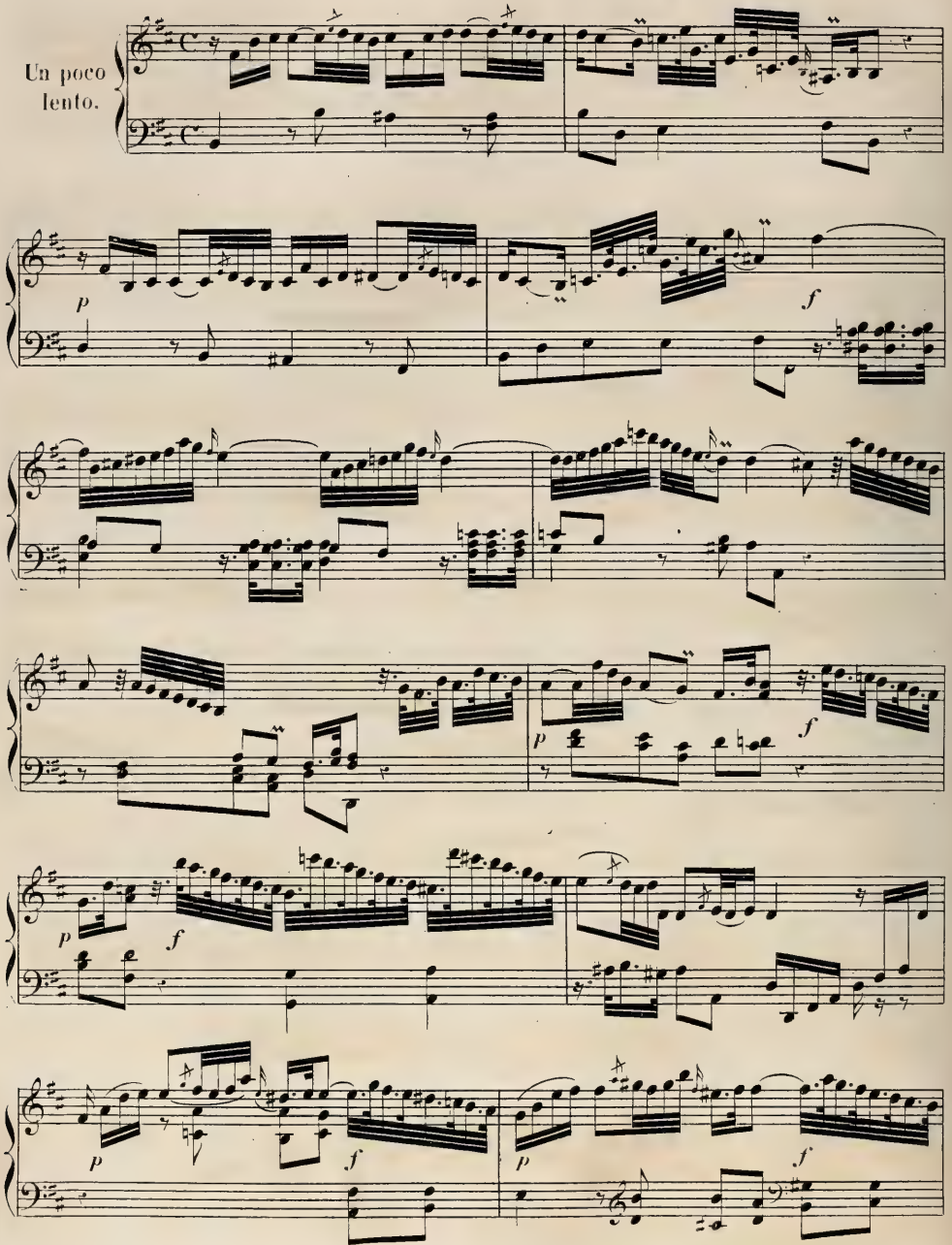

Tempo
di Minuetto.
tr
p
tr
f
p
f
tr

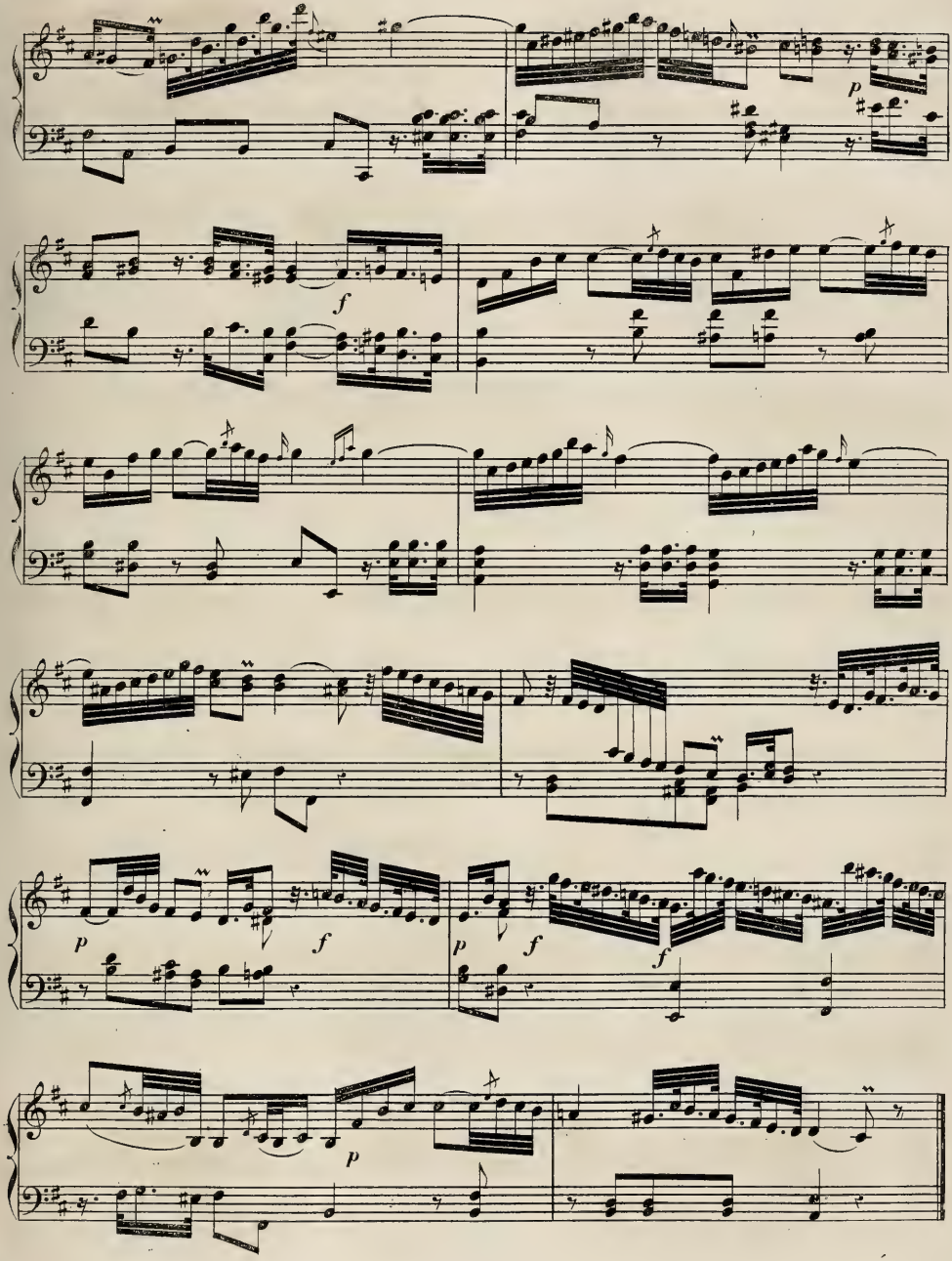
Allegro.

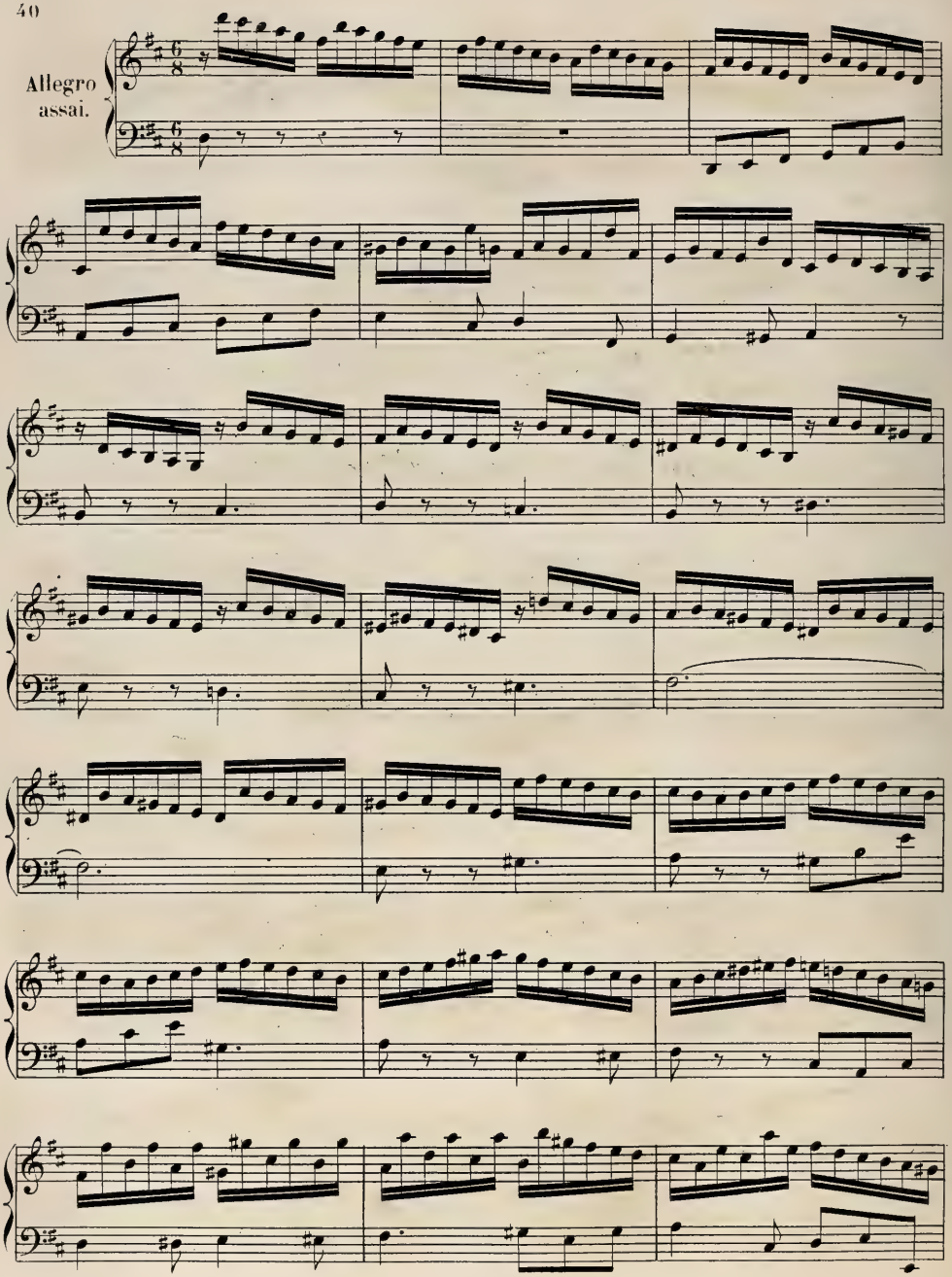
Sonata VI.

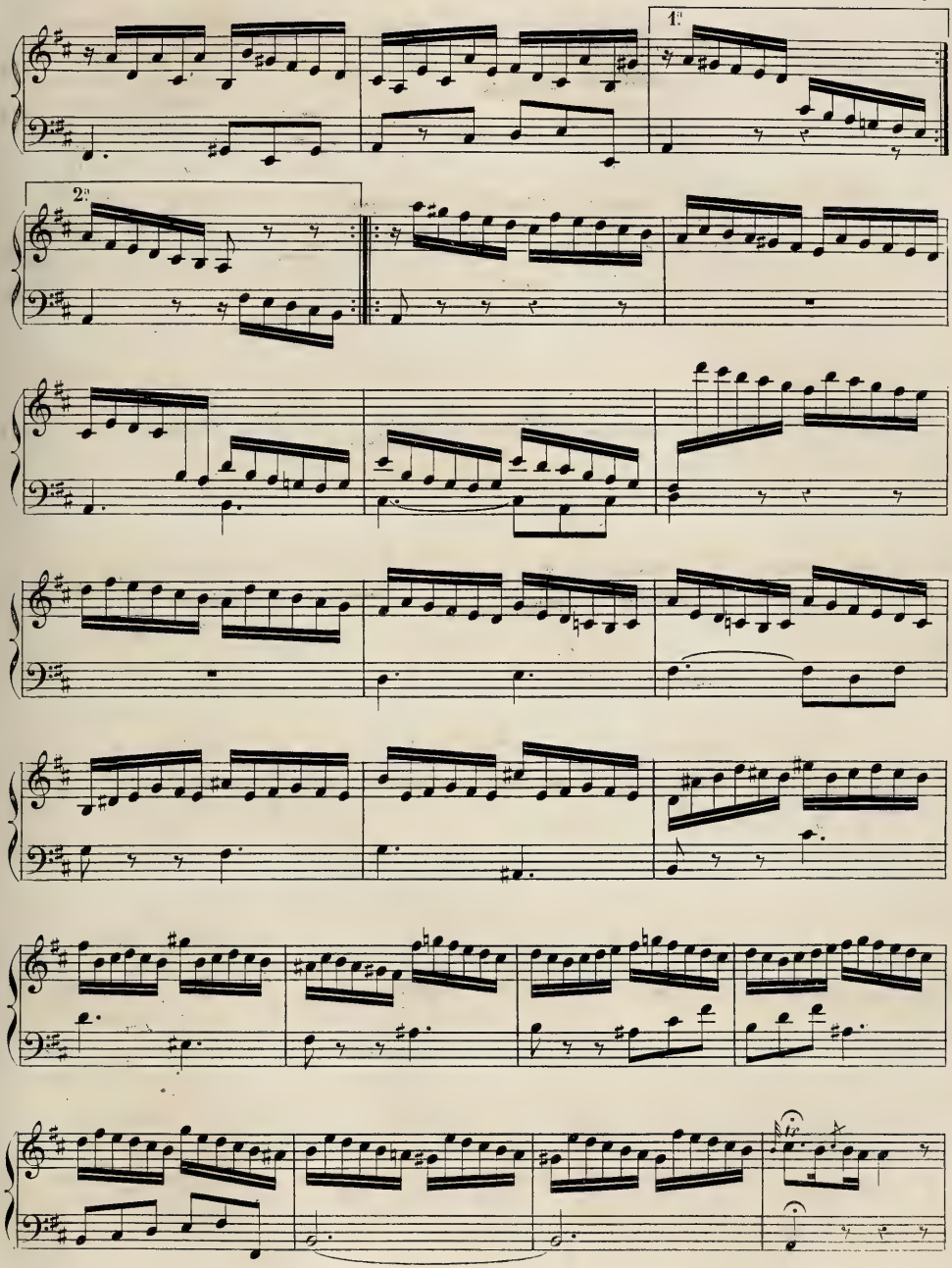


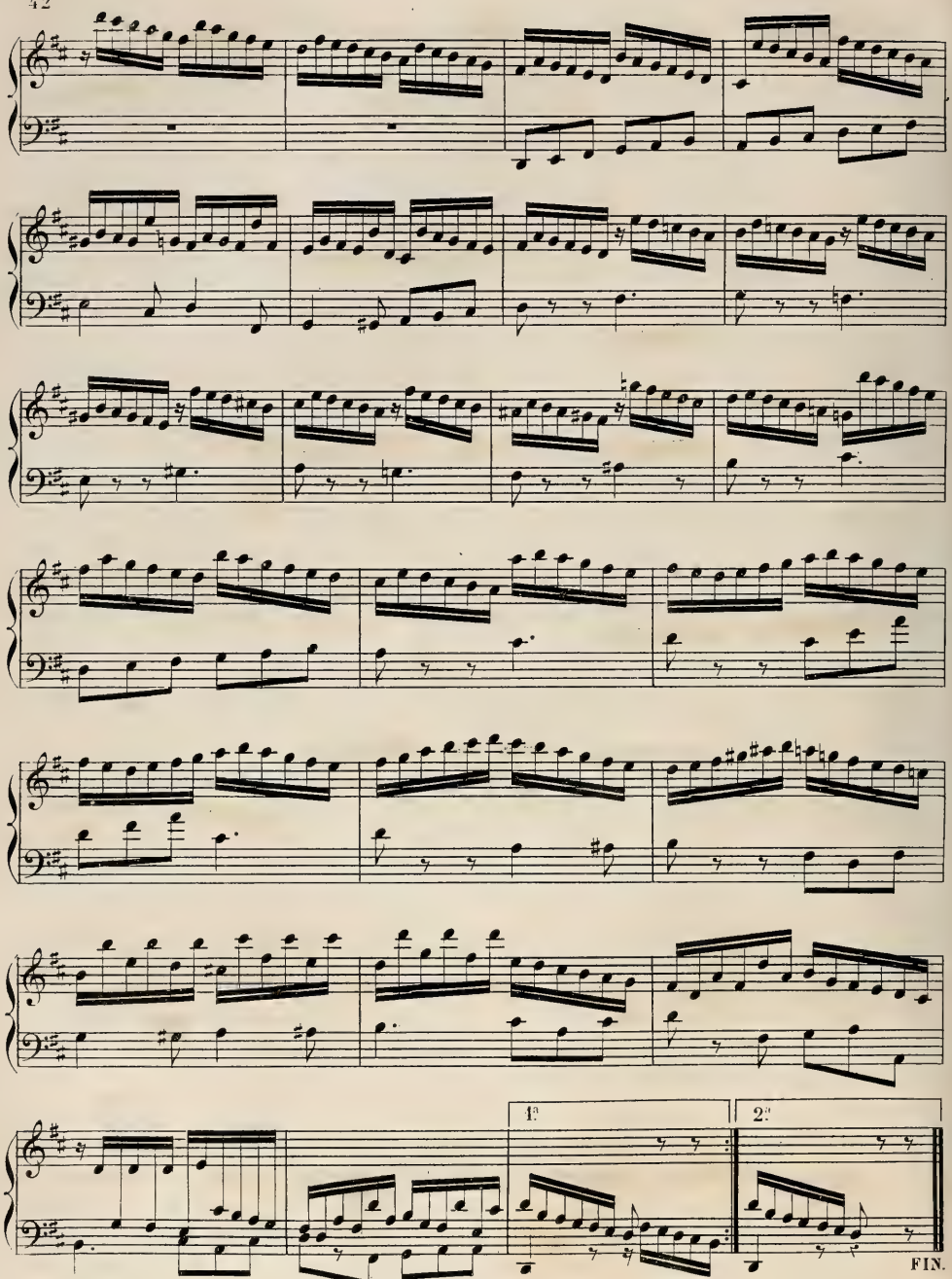

1ª
2ª


Un poco
lento.
p
f
p
f
p
f
p
f
p
f


p
f
p
f
p
f
f
p
f


Allegro
assai.


1.
2.
tr


1e
2e
FIN.

1748—1774.

SIX SONATES

pour le

CLAVECIN

par

Ch. Ph. Emmanuel BACH.

(7me RECUEIL)

La 1re sonate se trouve dans *Marpurg: Raccolta ecc. per l'anno* 1757; Leipzig, Breitkopf;—la 2me dans le volume intitulé *Tonstücke für das Clavier von Herrn C. P. E. Bach und einigen andern classichen Musickern;* Berlin, 1762;—la 3me et la 4me dans *Musickalisches Mancherley;* Berlin, 1763;—la 5me est tirée du recueil *Clavierstücke verschiedener Art, Erste Sammlung;* Berlin, 1765;—la 6me fait partie du 3me livre de la collection *für Kenner und Liebhaber,* Leipzig, 1781.

PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

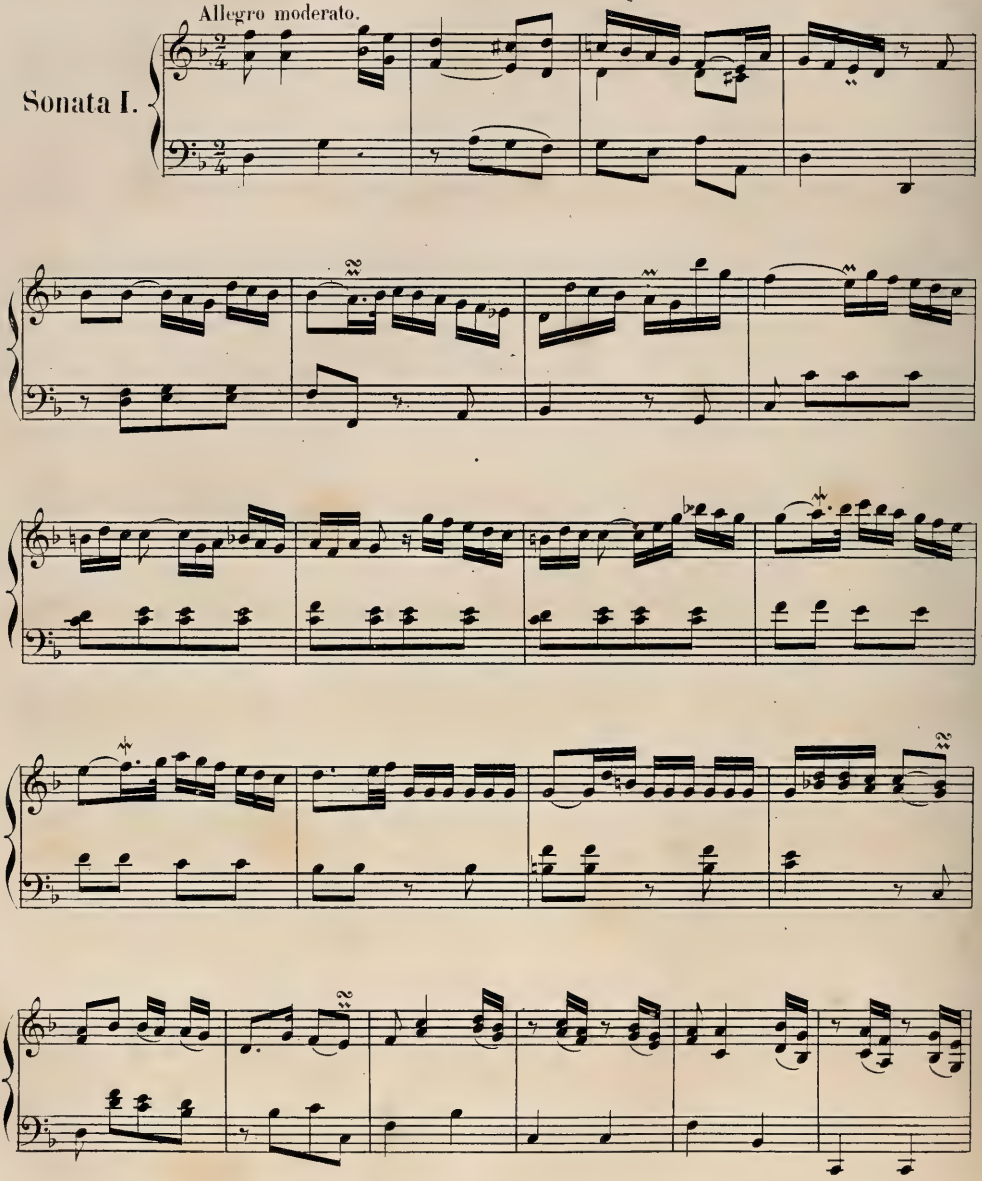
T. d. P. (11) 7.

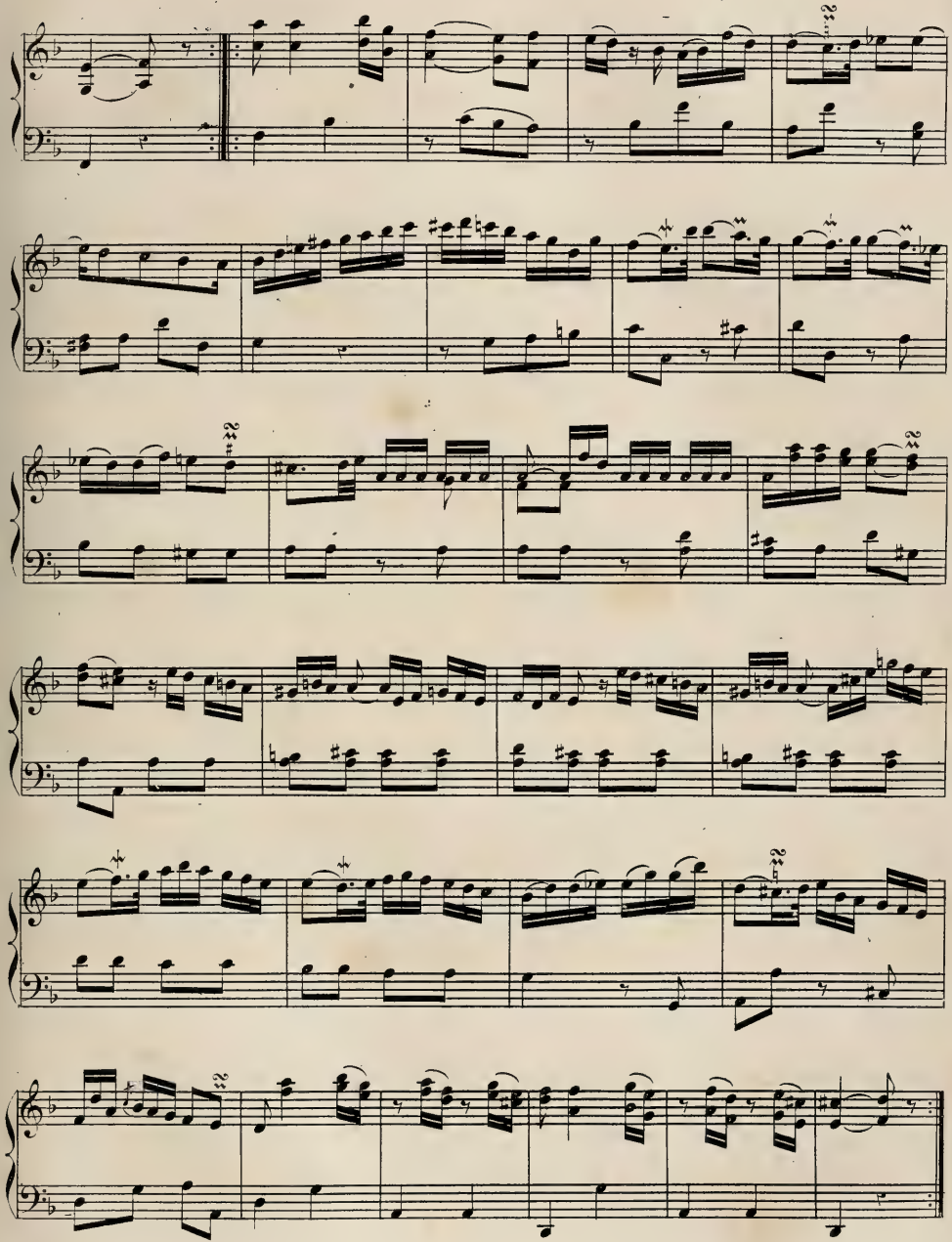
Ch. Ph. Emmanuel BACH, 6 Sonates, 7me Recueil.

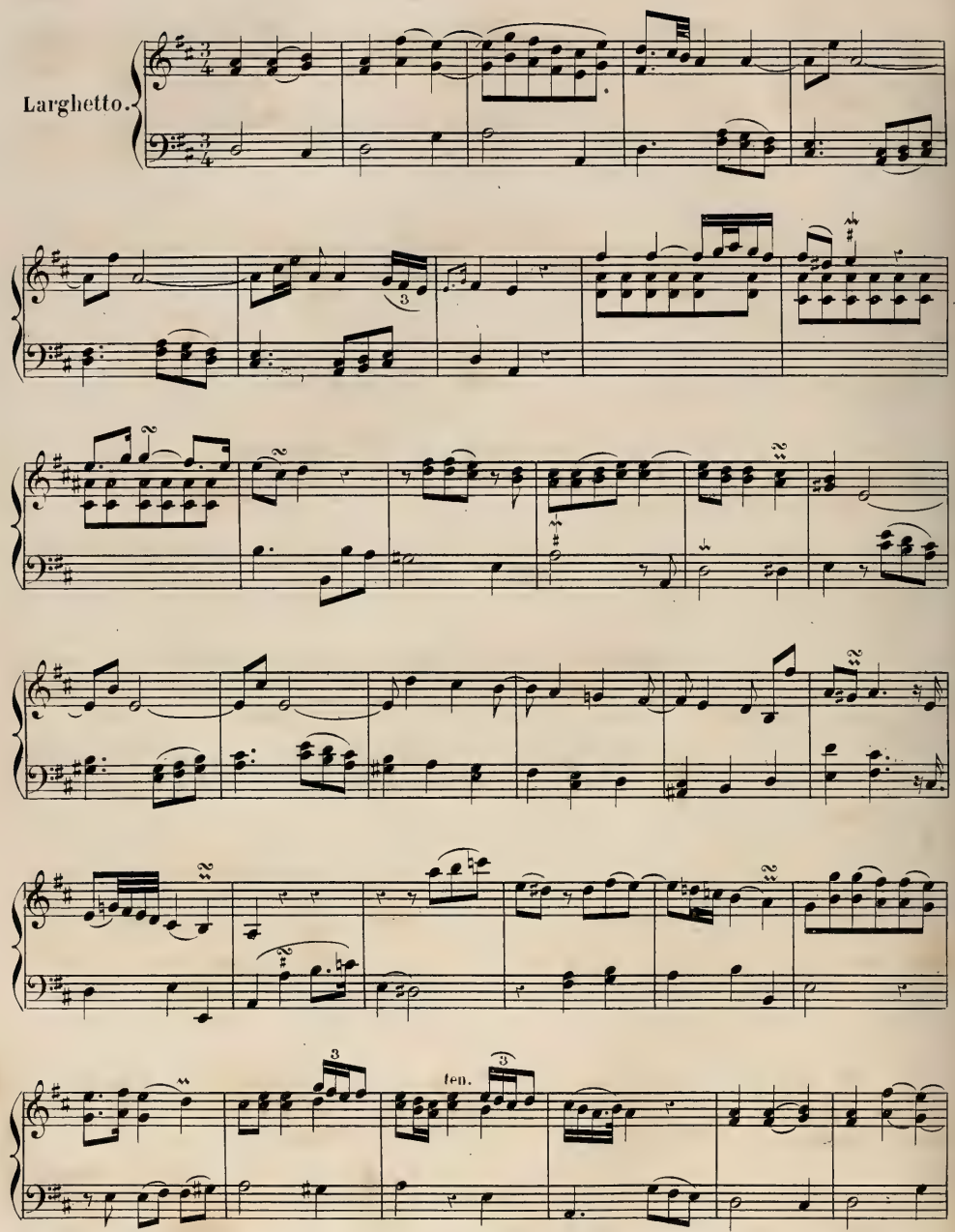
Composée à Berlin, en 1756.

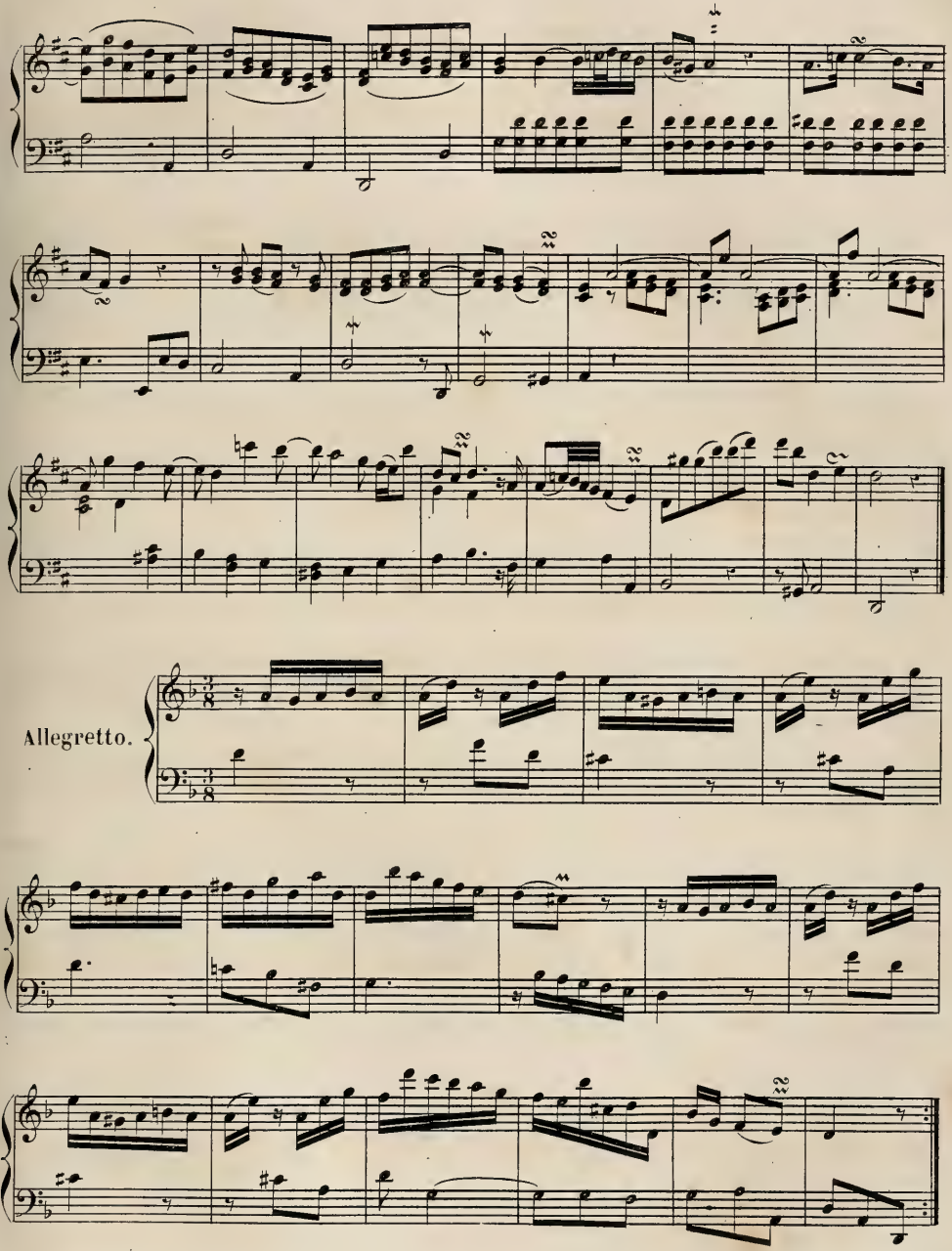
Allegro moderato.

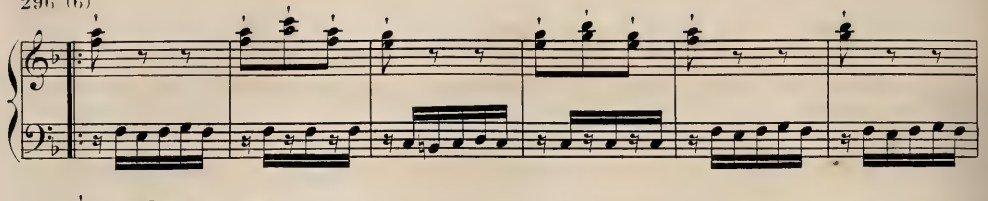
Sonata I.

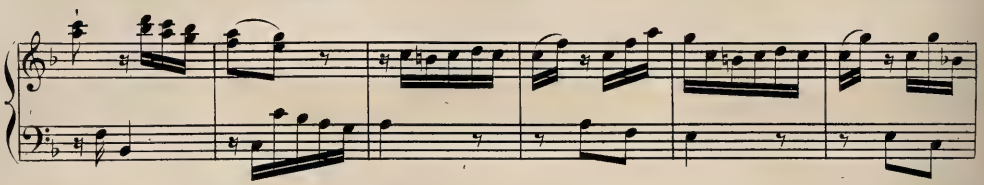


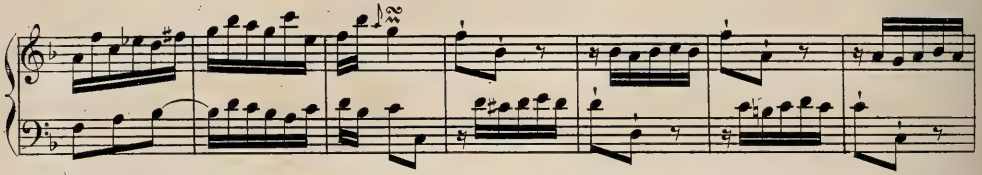


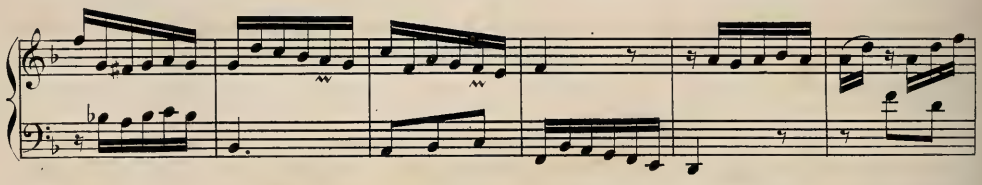

Larghetto.
ten.

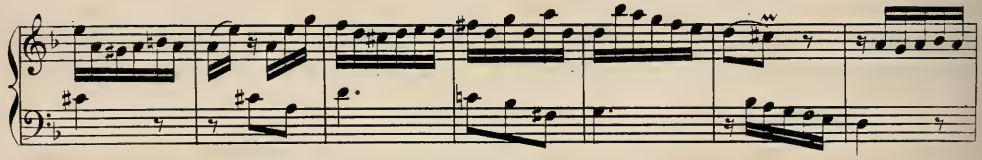

Allegretto.

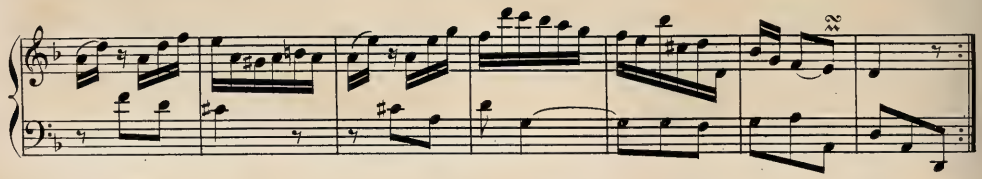








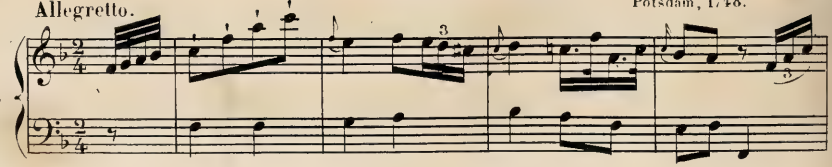


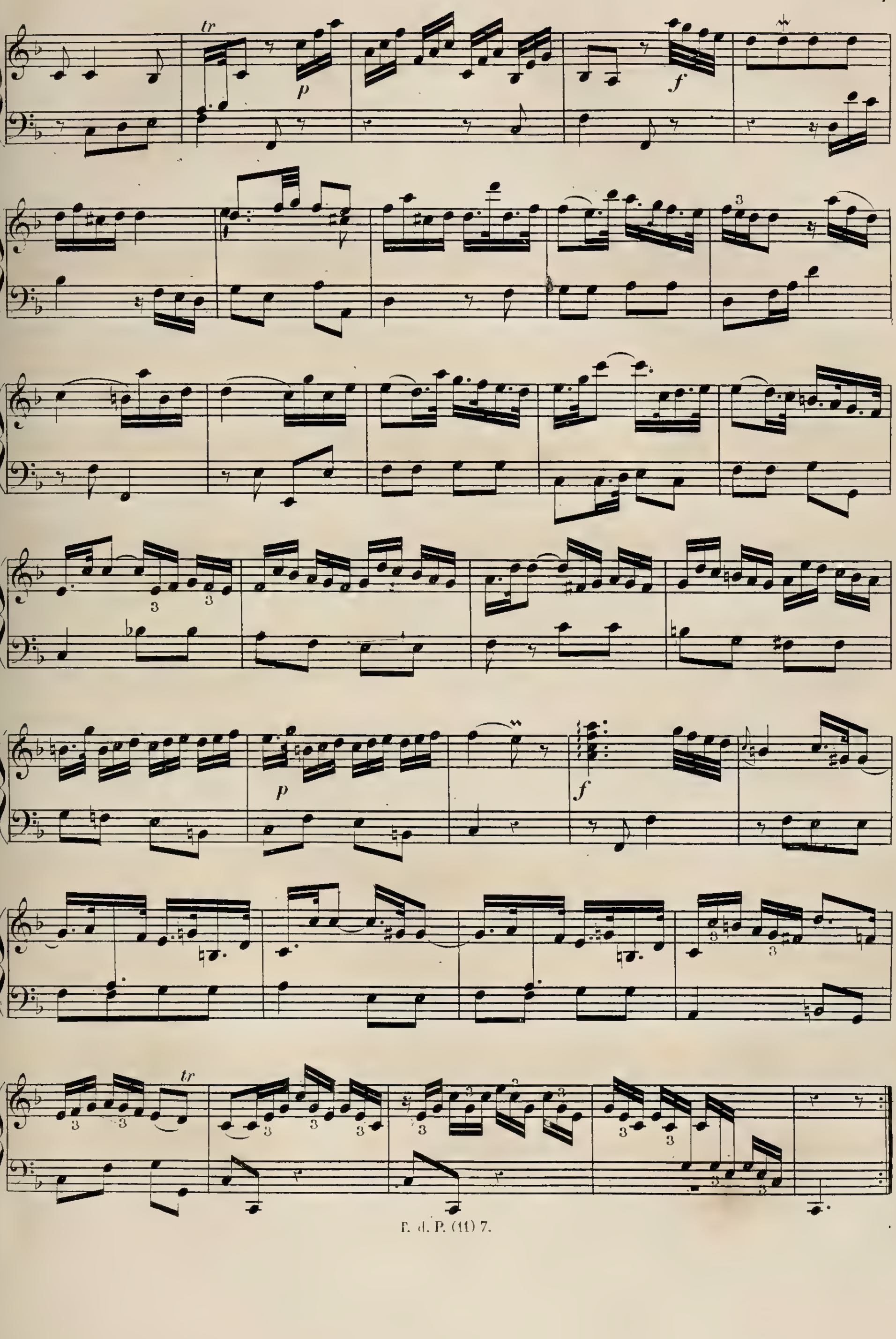


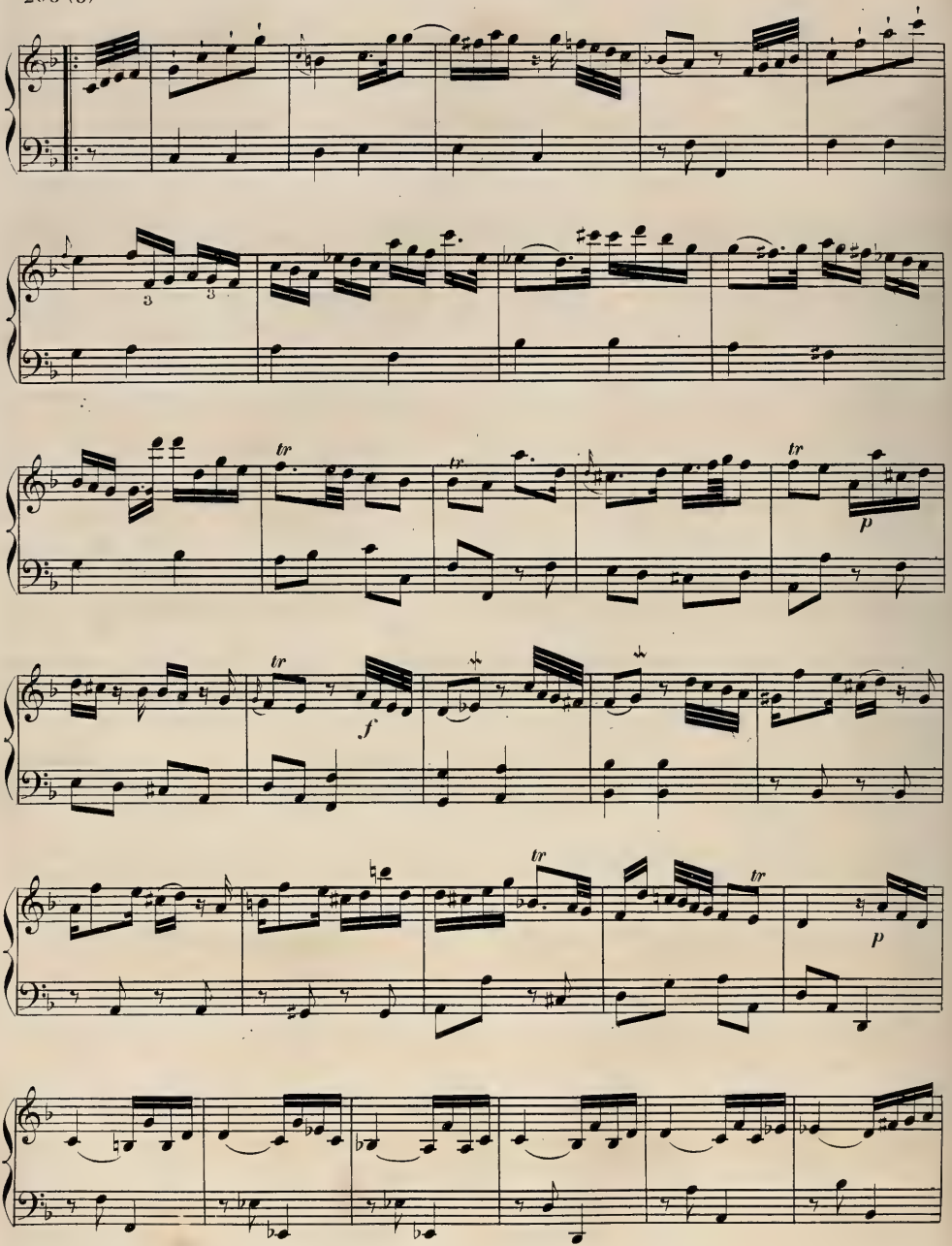
Allegretto.

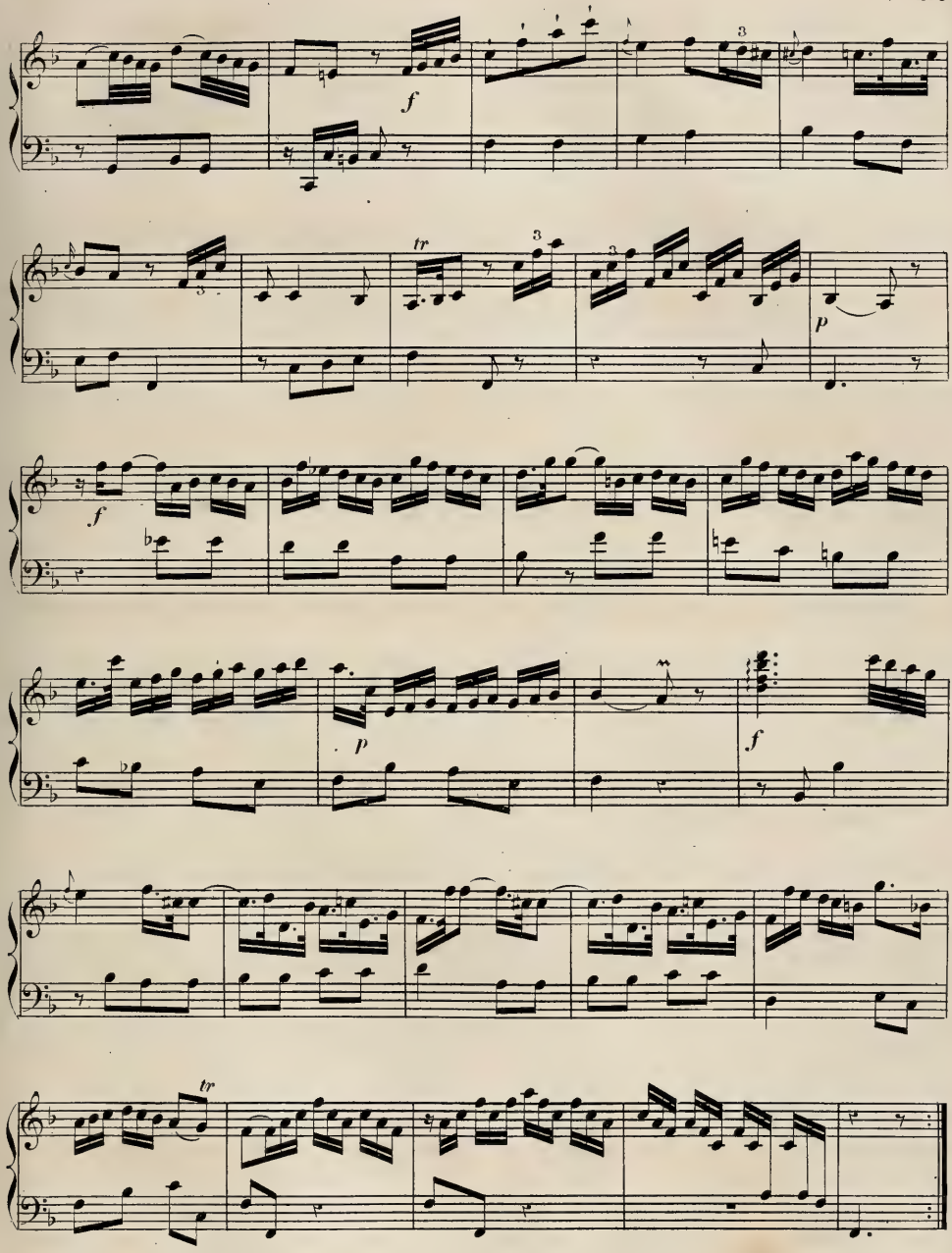
Potsdam, 1748.

Sonata II.




tr
p
f
p
f
tr


3
3
tr
tr
tr
p
tr
f
tr
tr
p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p
f
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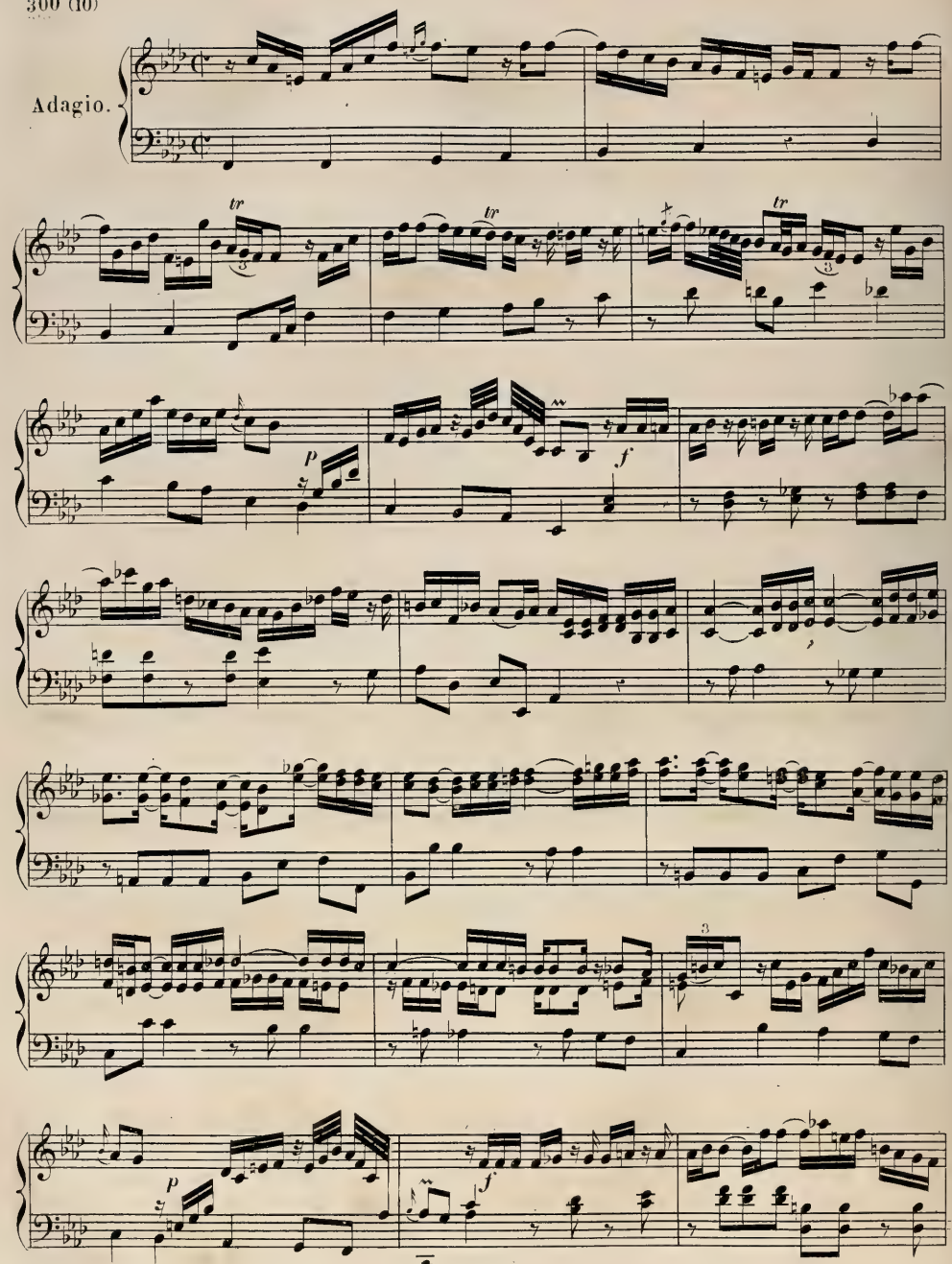
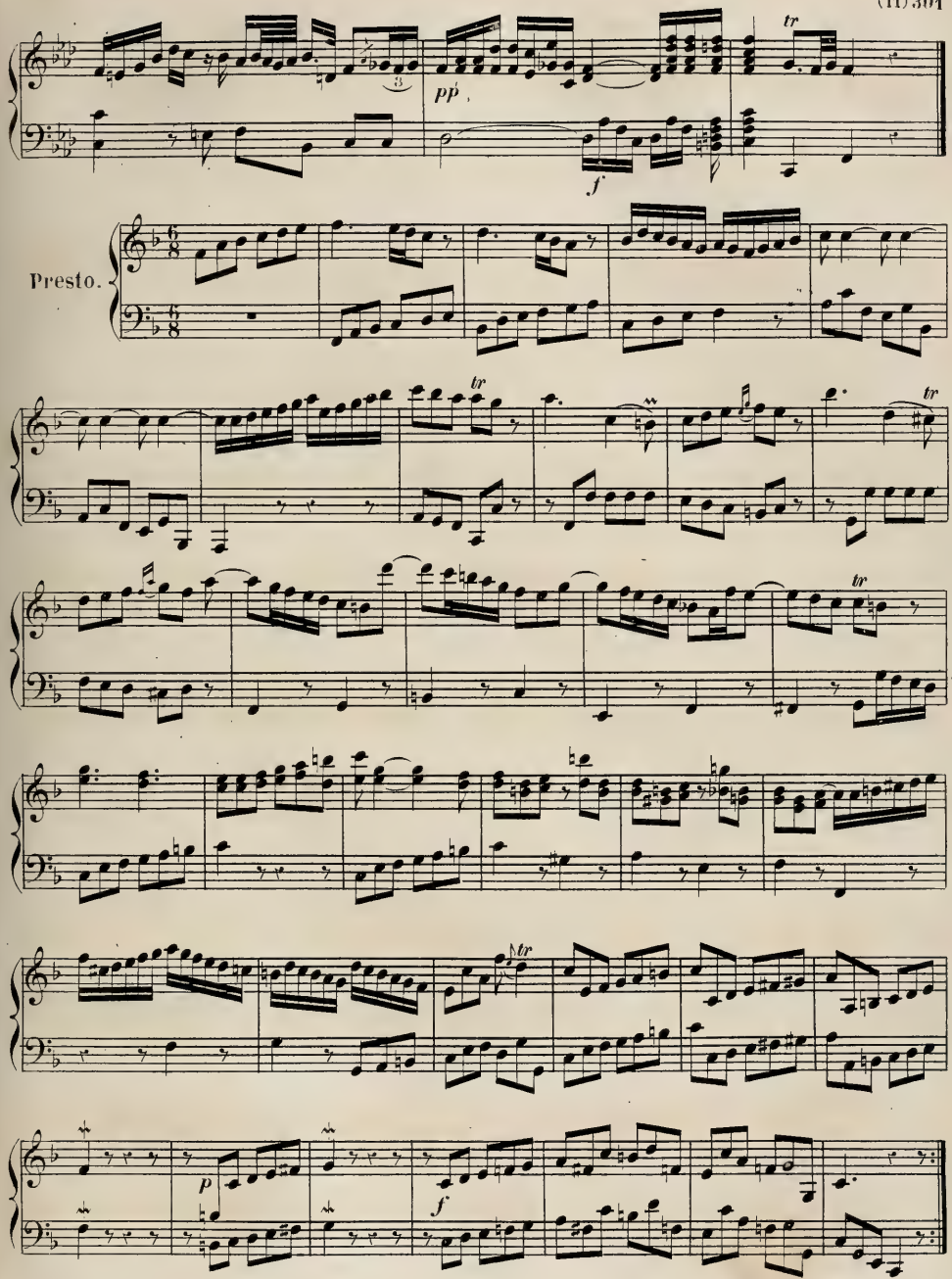
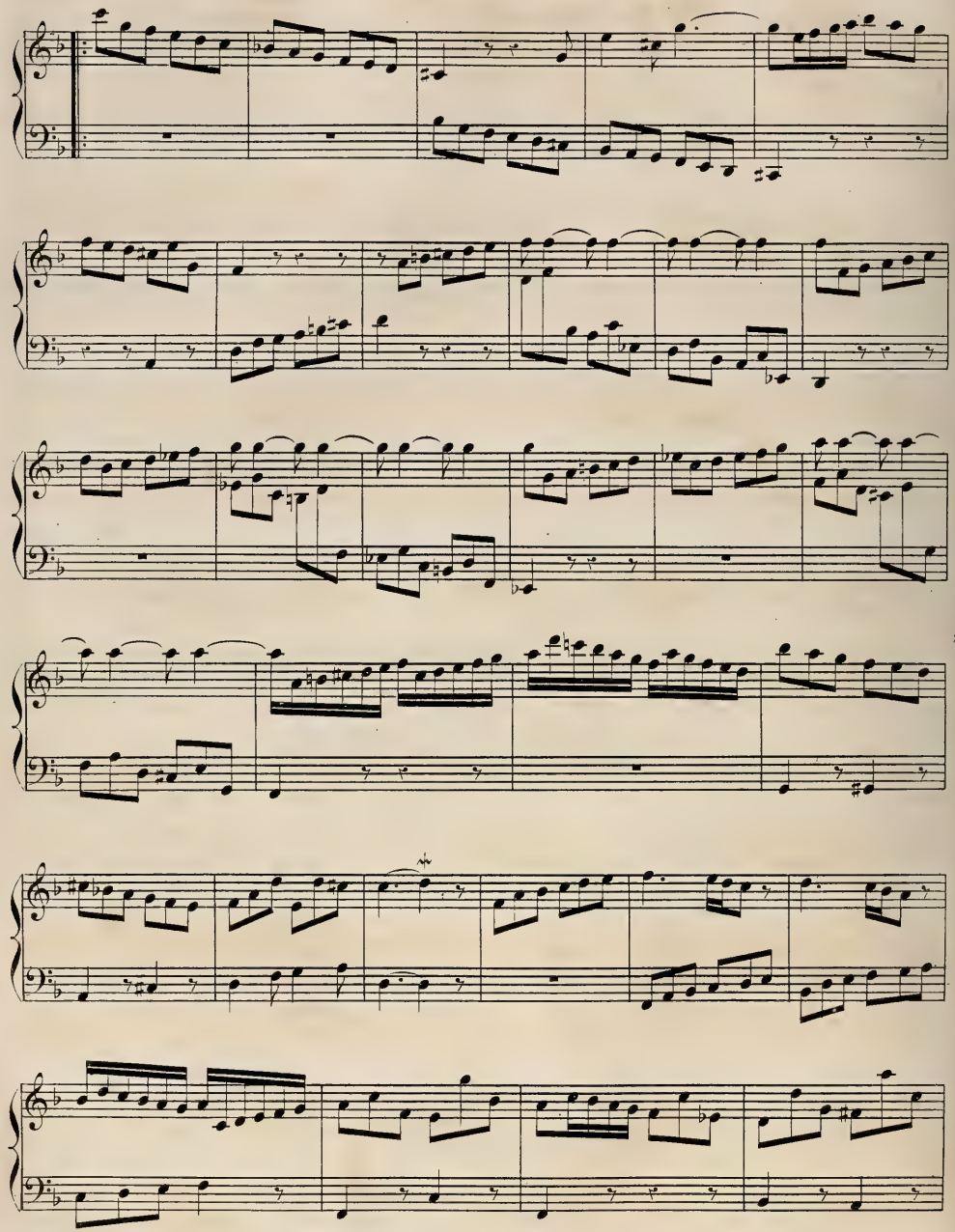
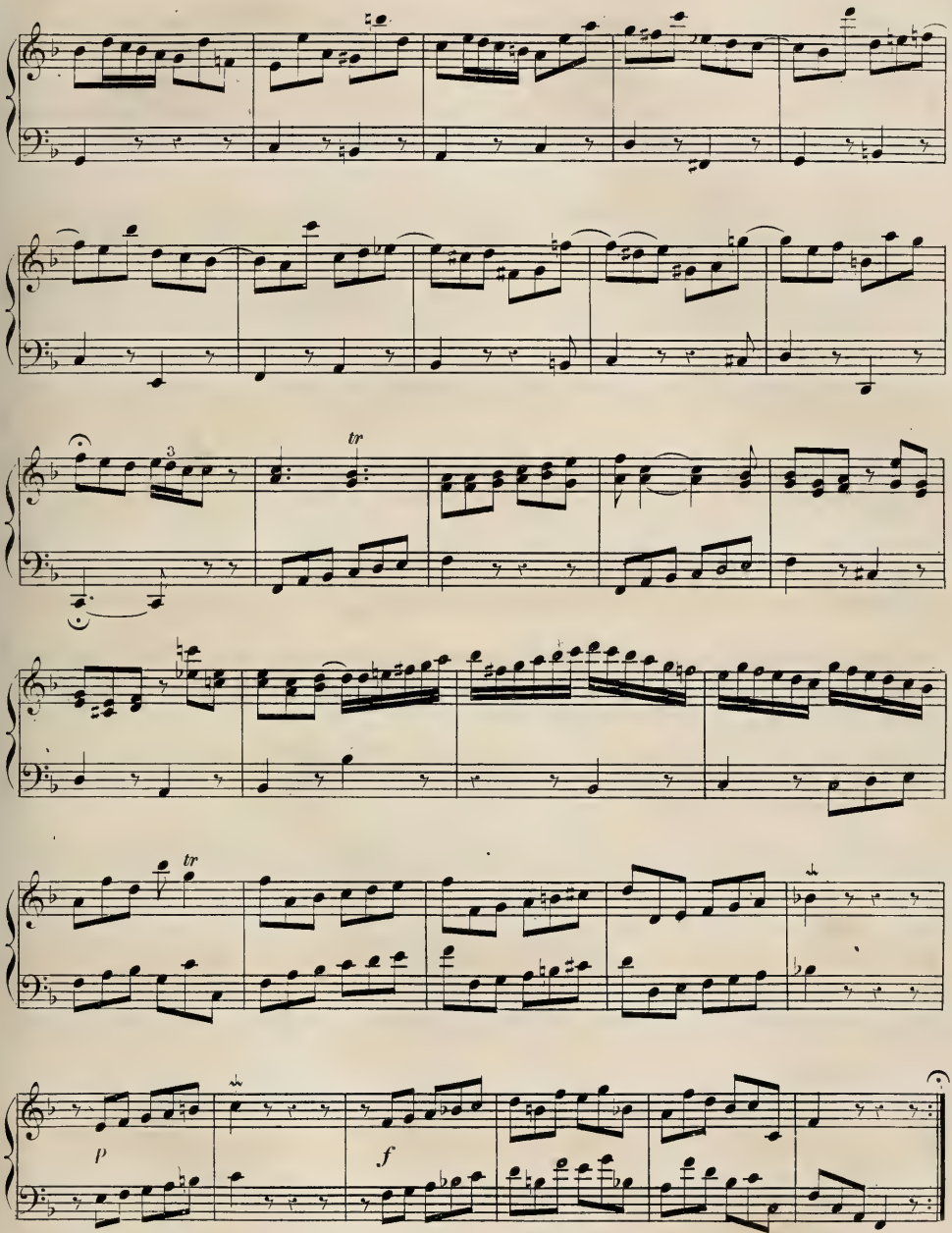
f
tr


Adagio.
tr
tr
tr
p
f
3
3
3
p
f


pp
f
Presto.
tr
p
f

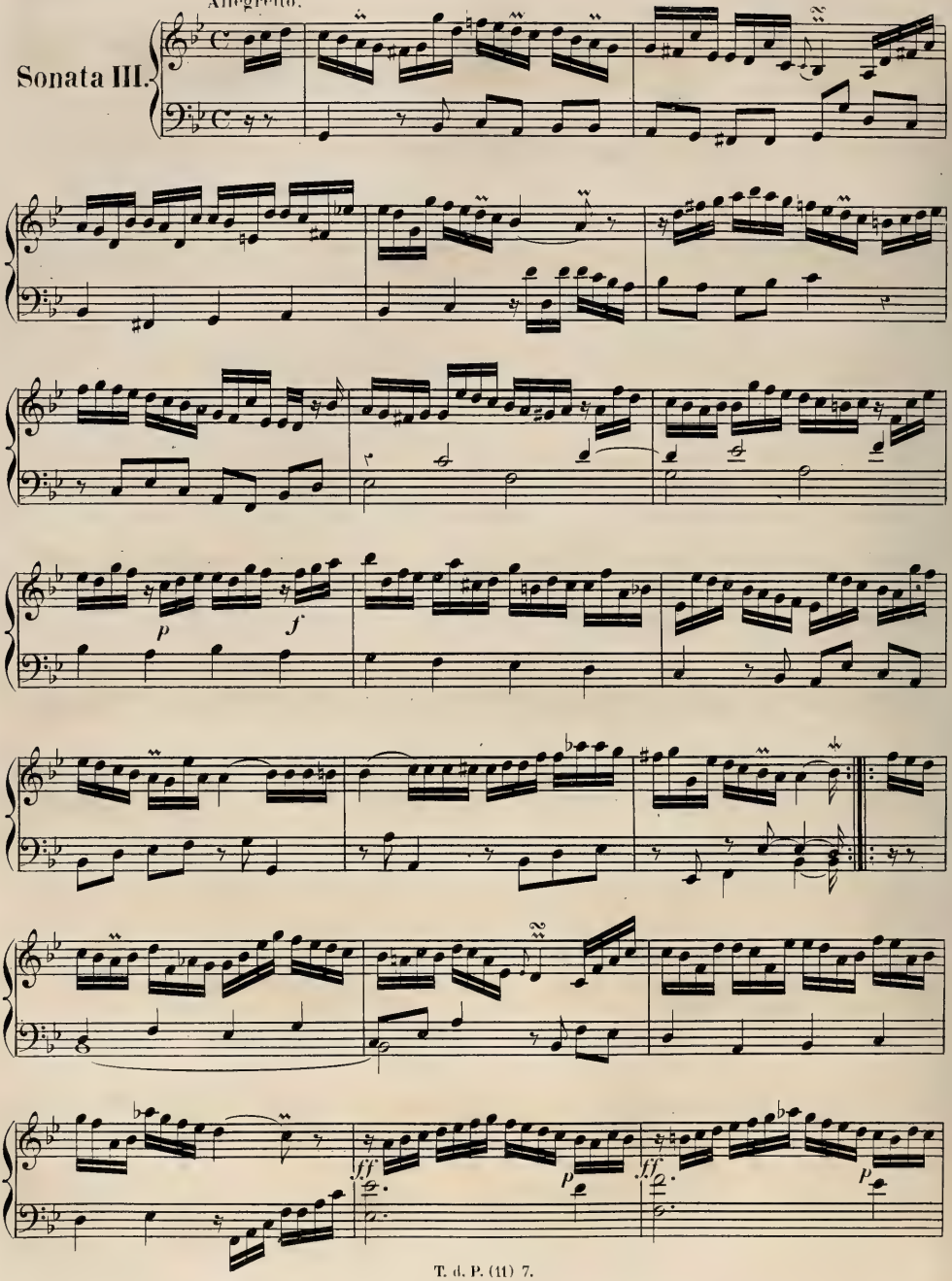


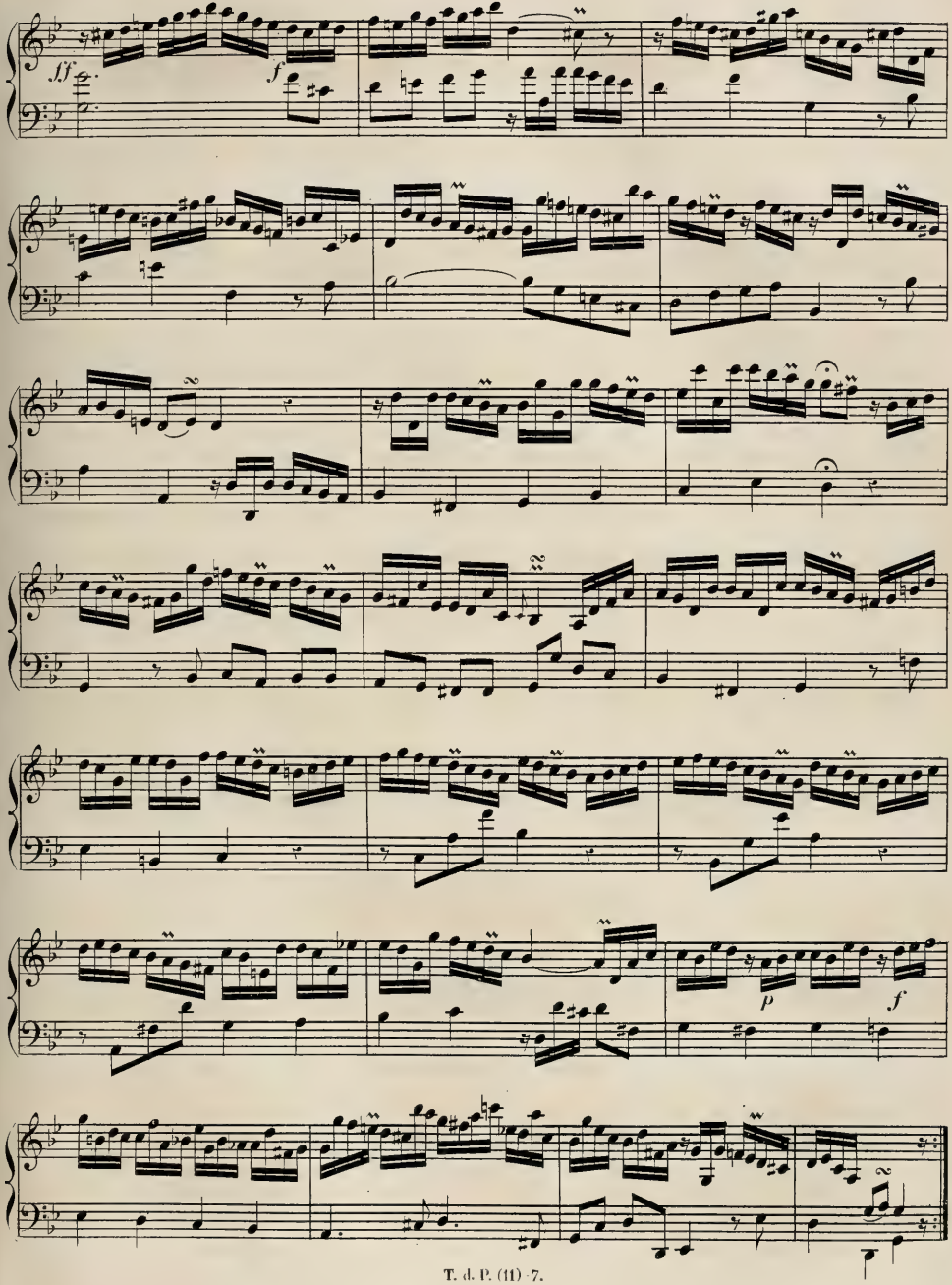

3
tr
tr
p
f

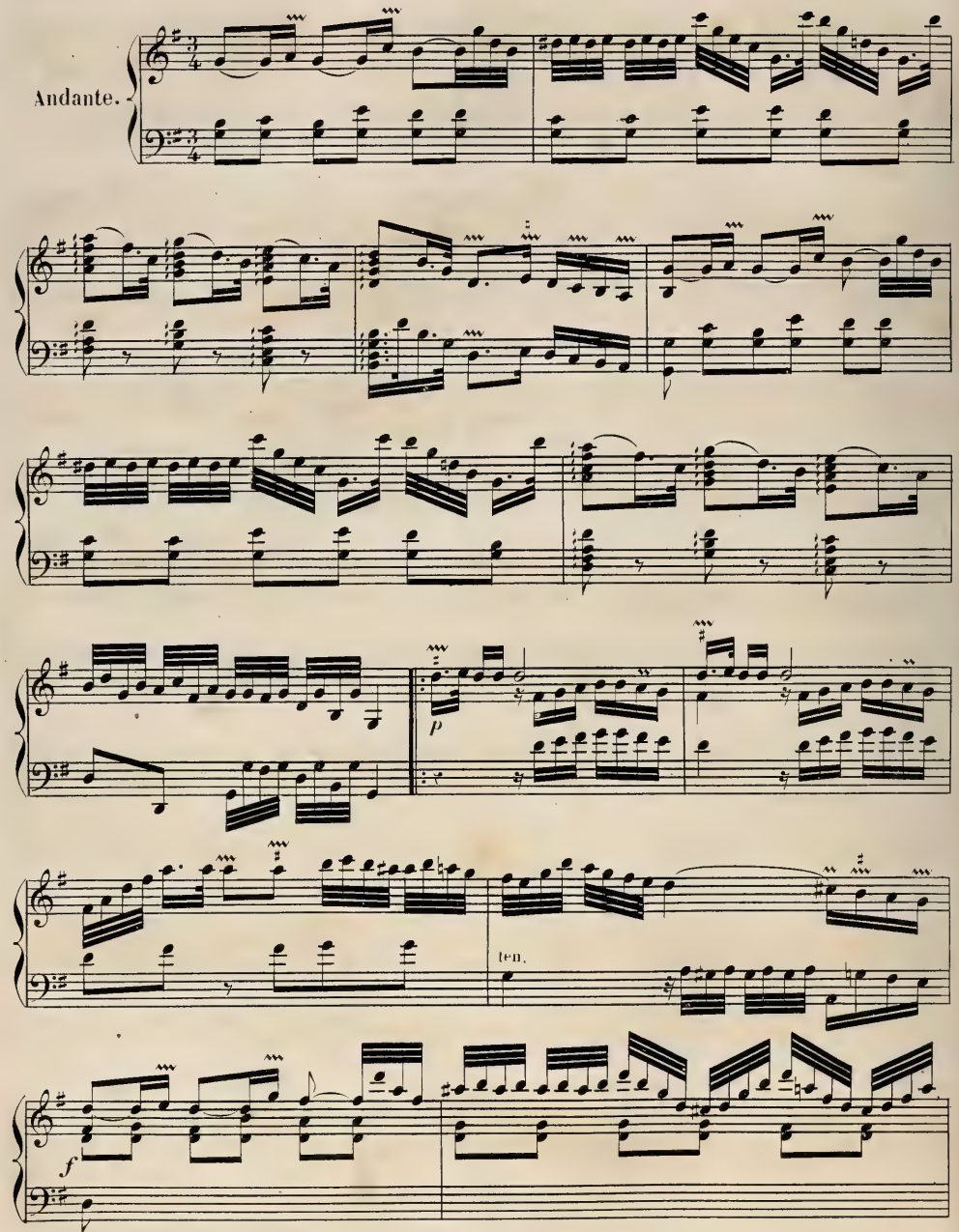
Allegretto.

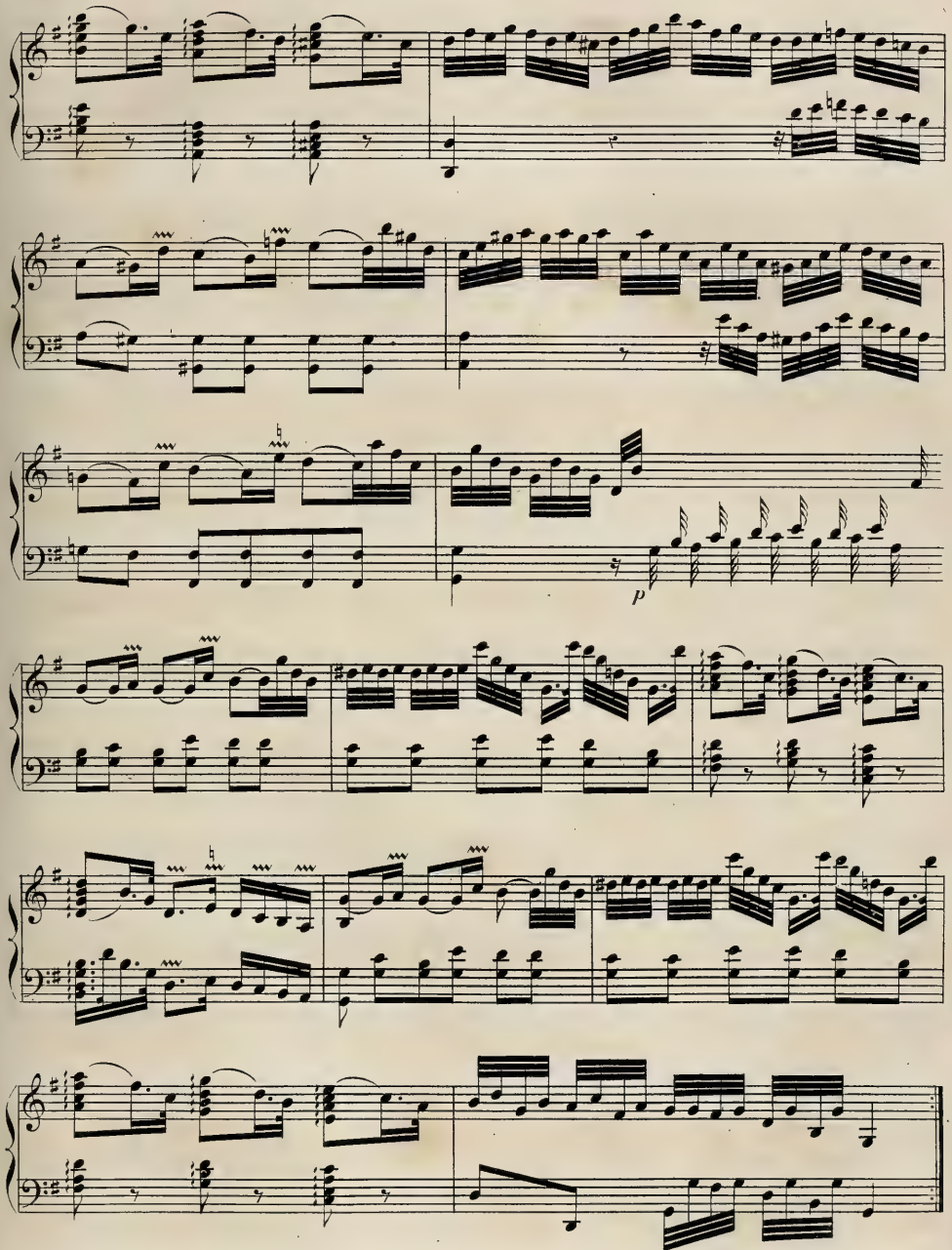
Berlin, 1757.

Sonata III.




ff
f
p
f


Andante.
p
ten.
f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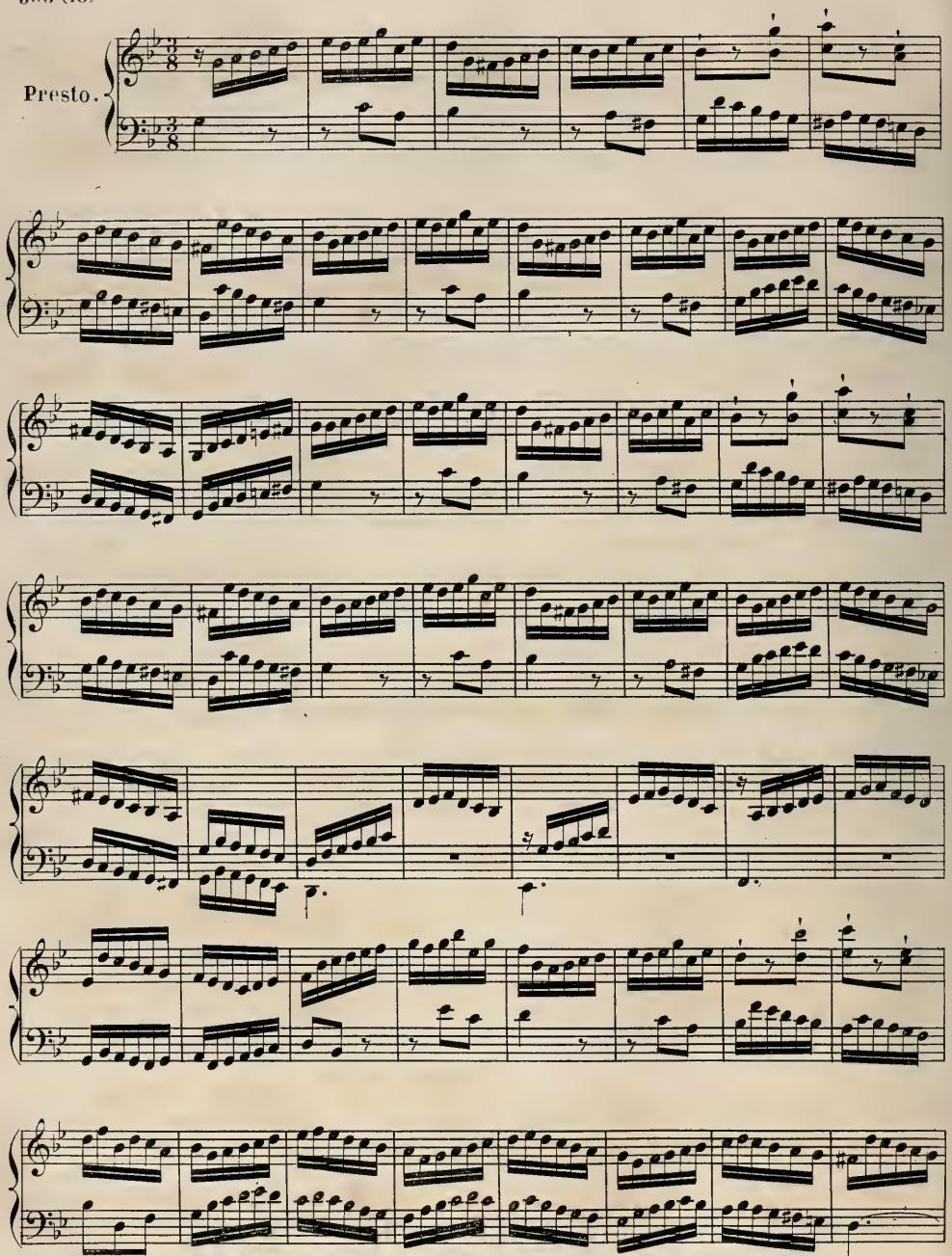
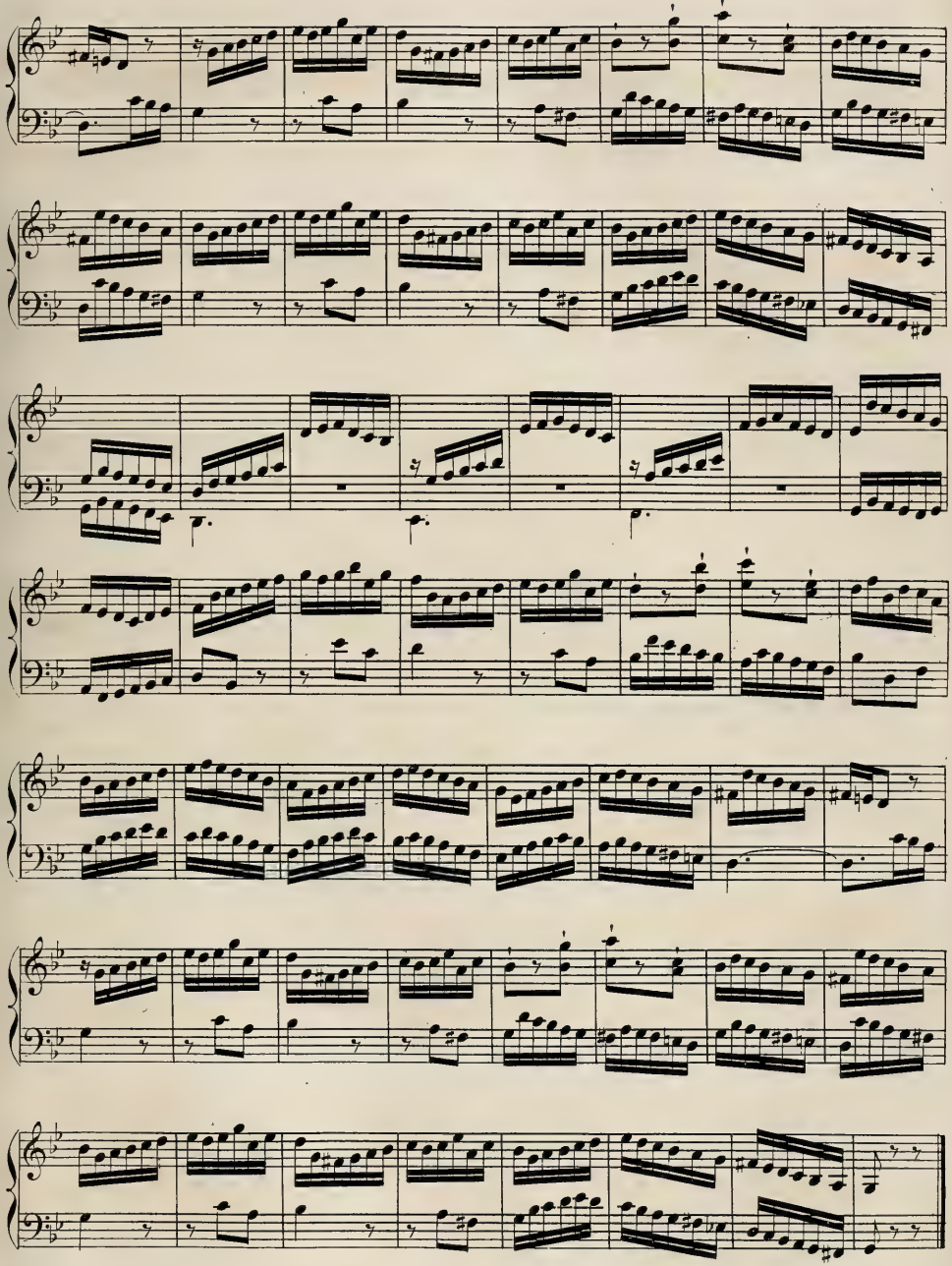
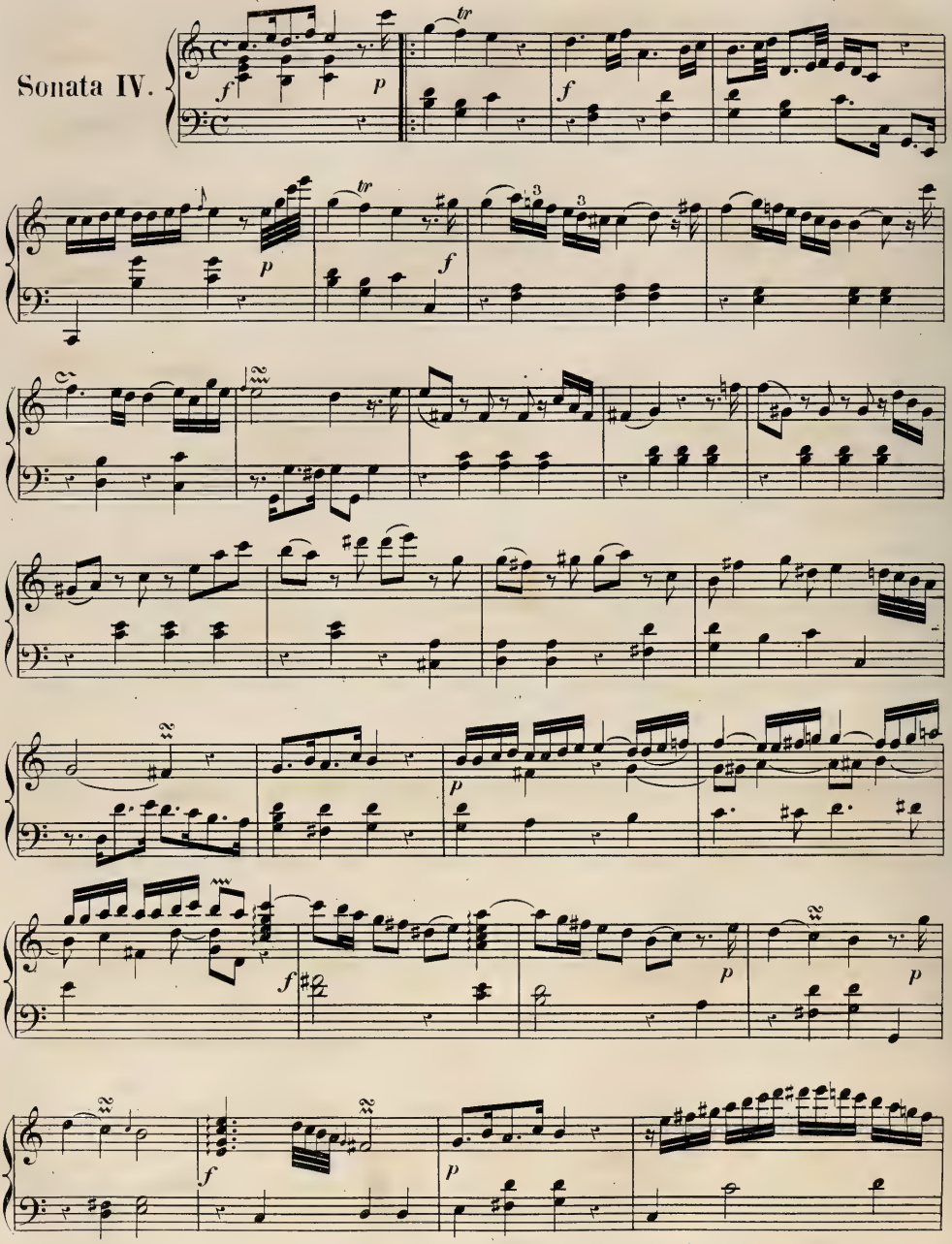
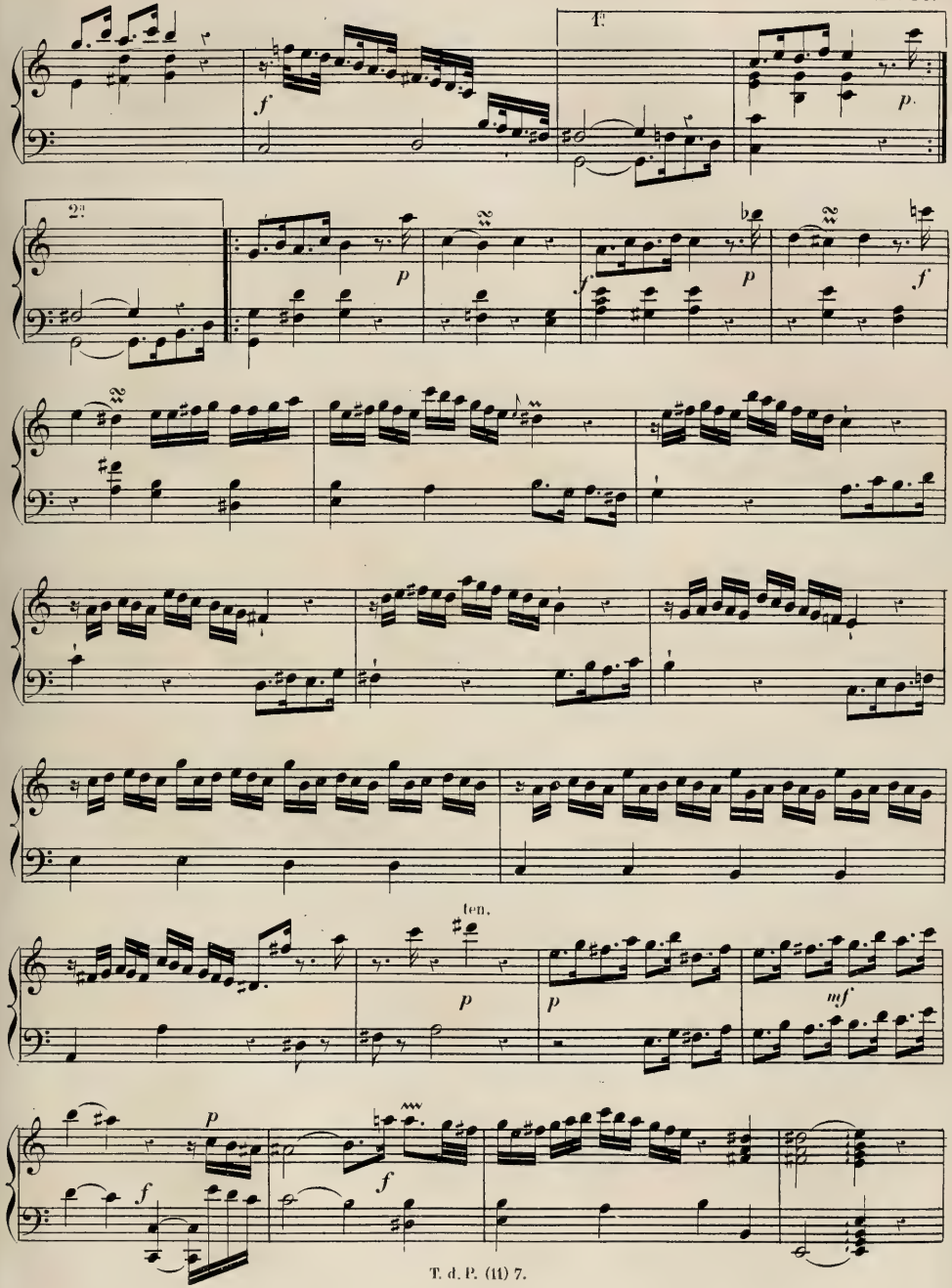

Presto.

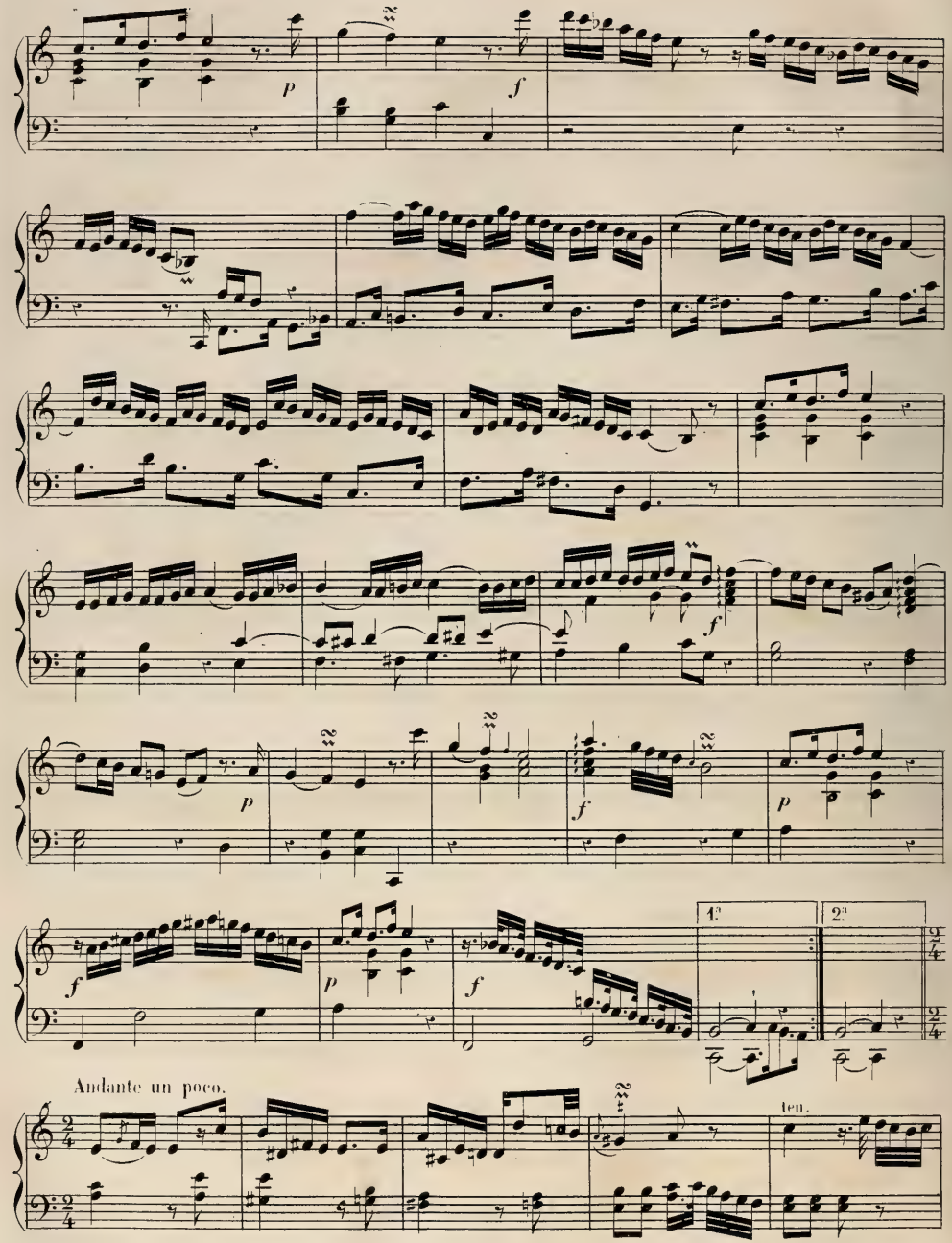


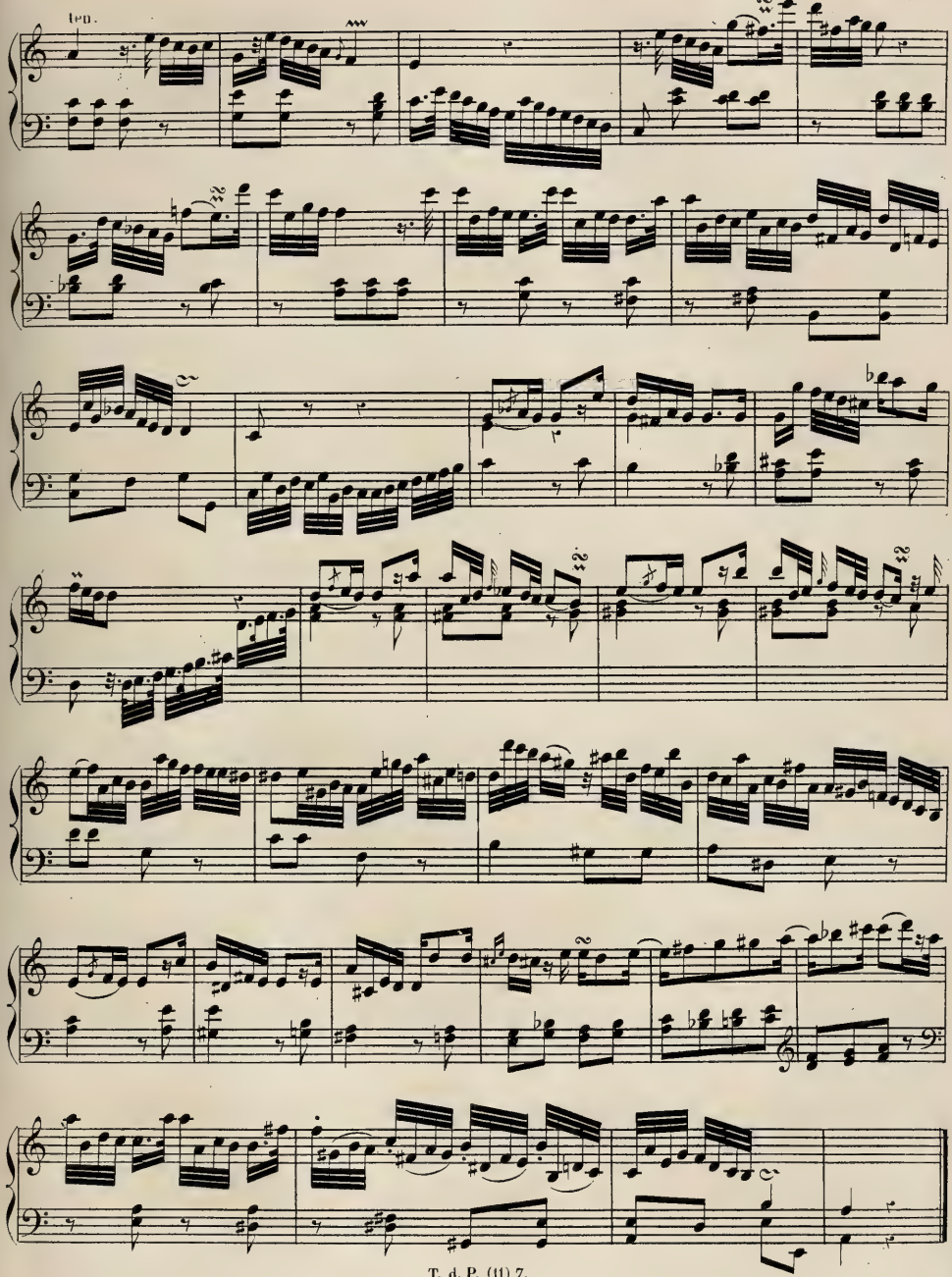
Allegro. Berlin, 1749.

Sonata IV.




T.
2.
ten.


p
f
f
p
f
p
1.
2.
Andante un poco.
ten.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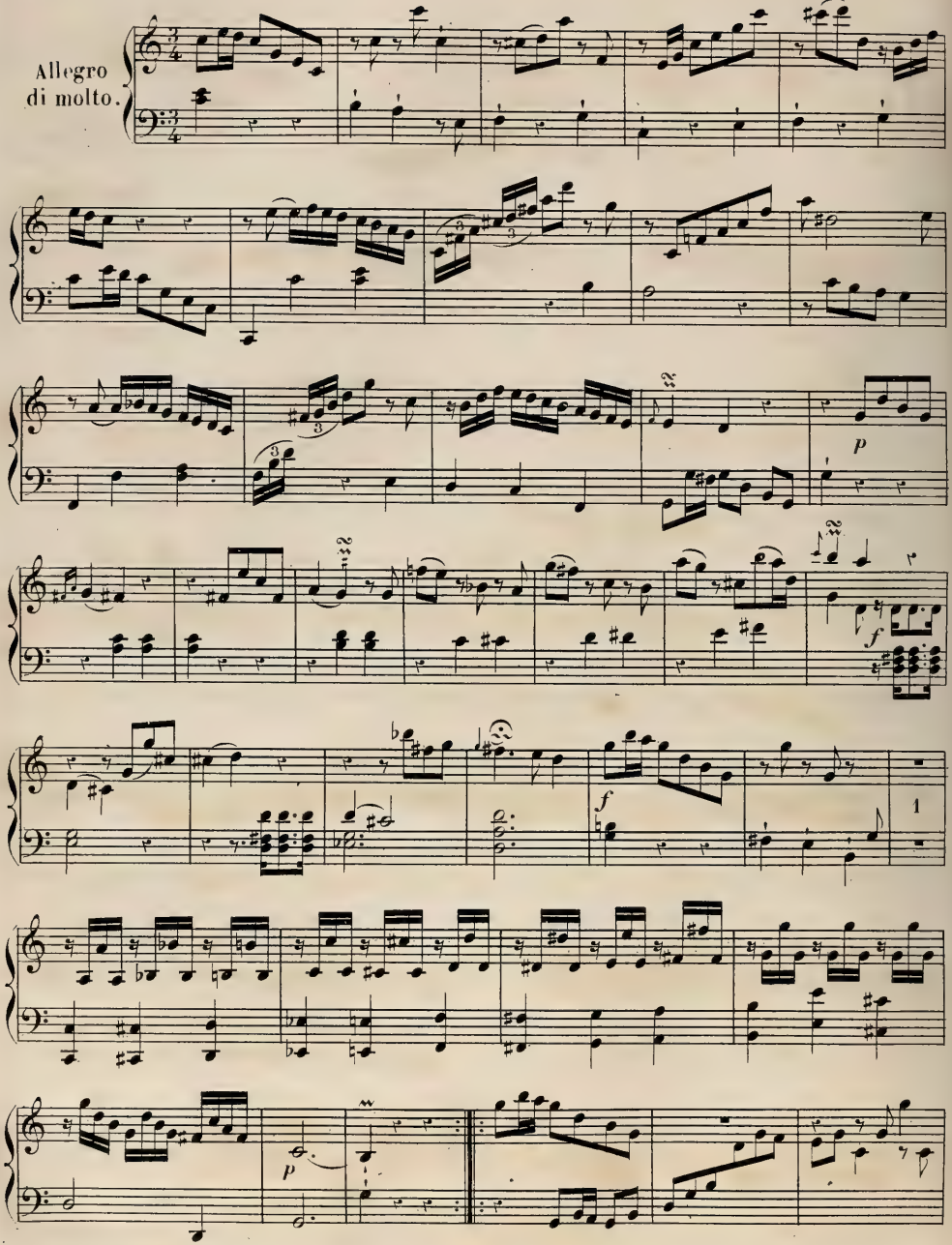
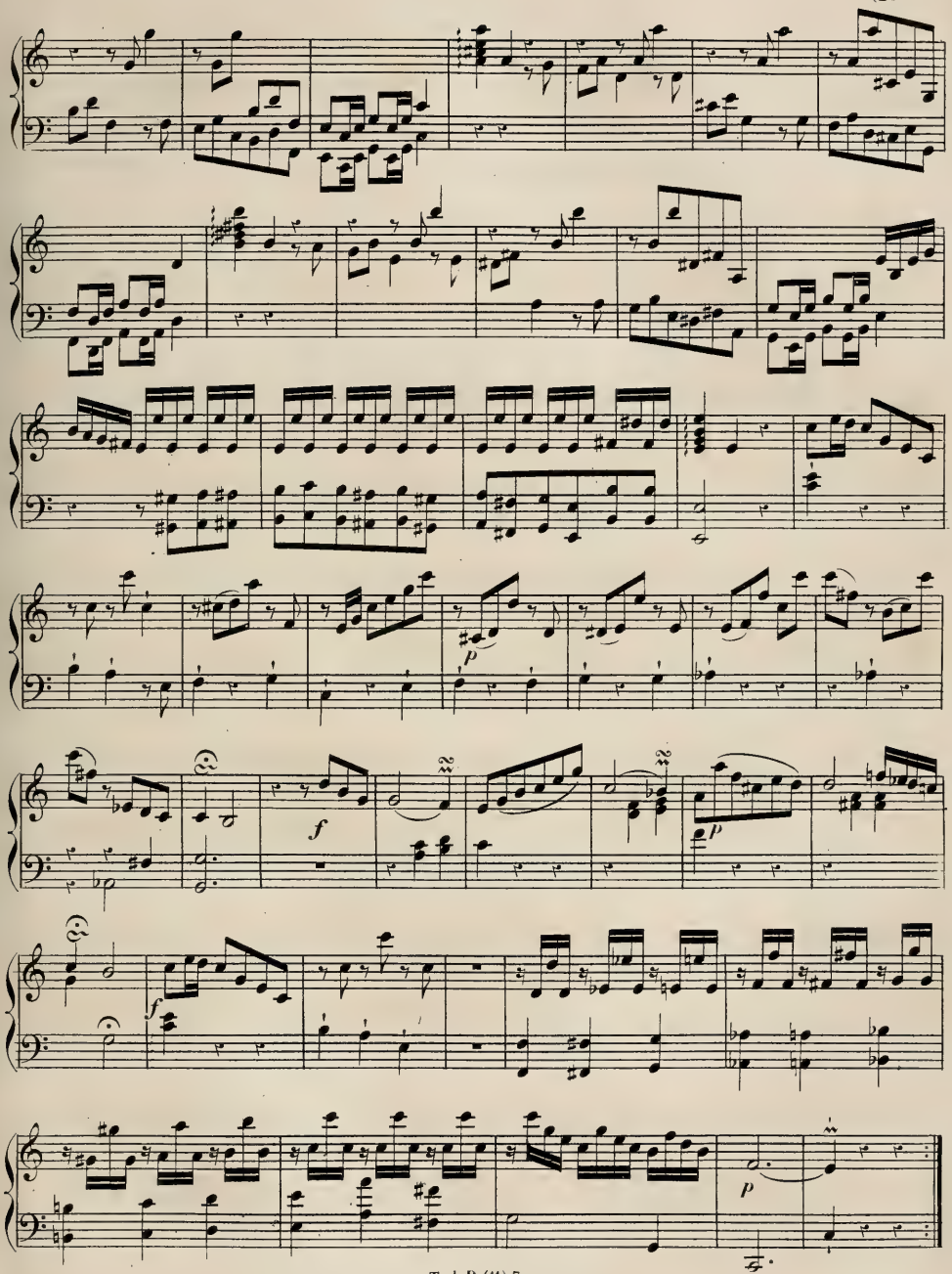
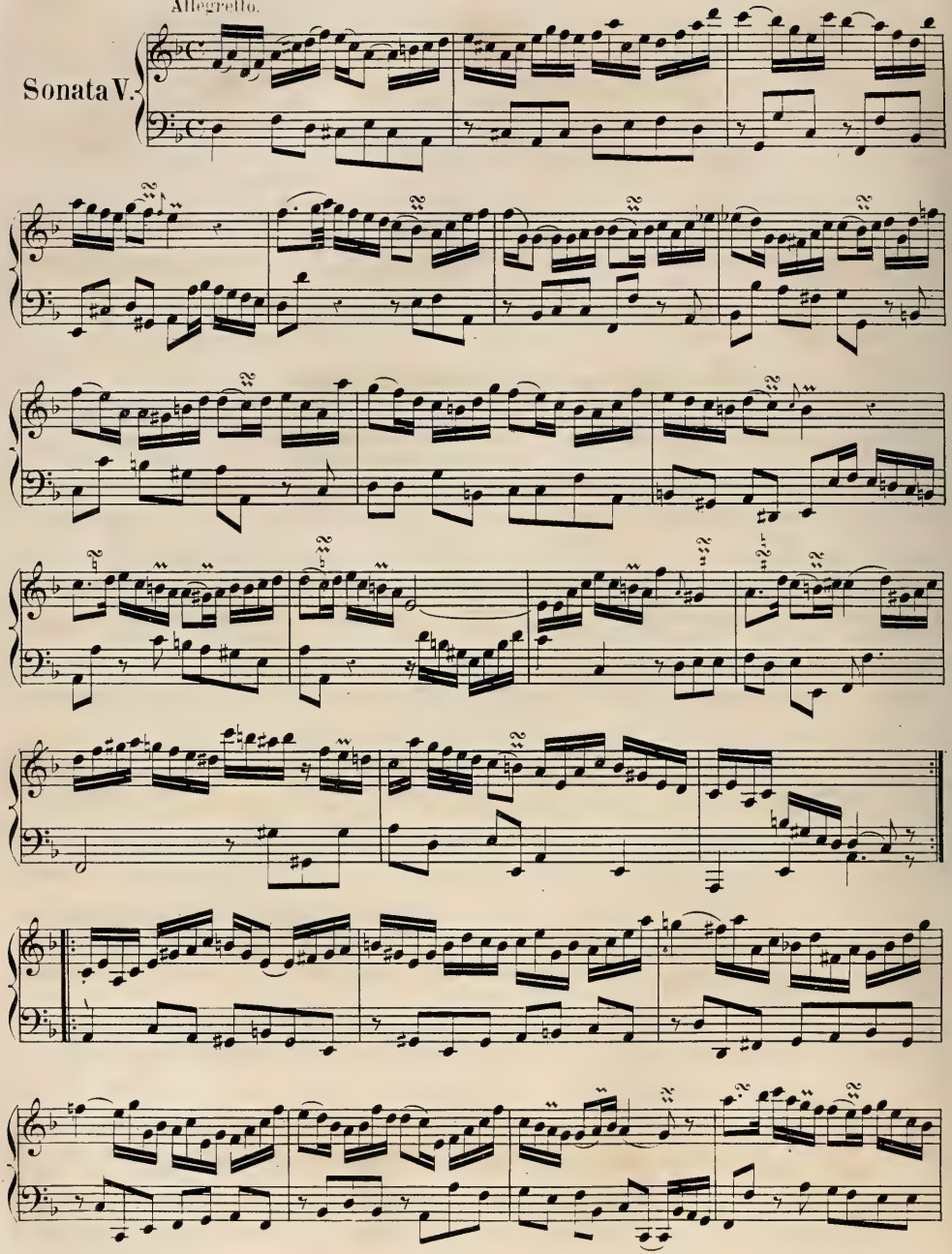

Allegro
di molto.
p
f
f
1
p

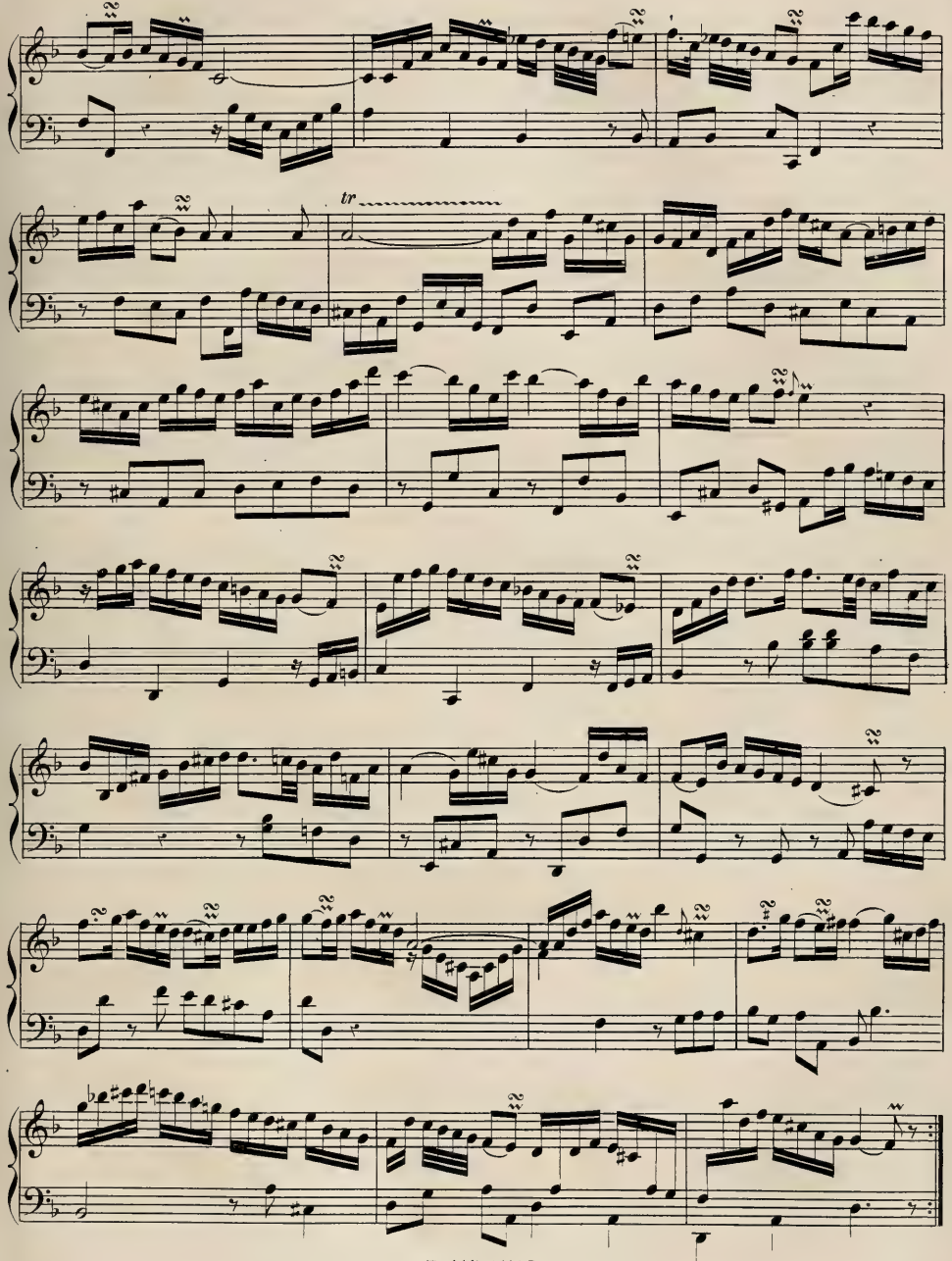

p
f
p
f
p

Berlin, 1763.

Allegretto.

Sonata V.

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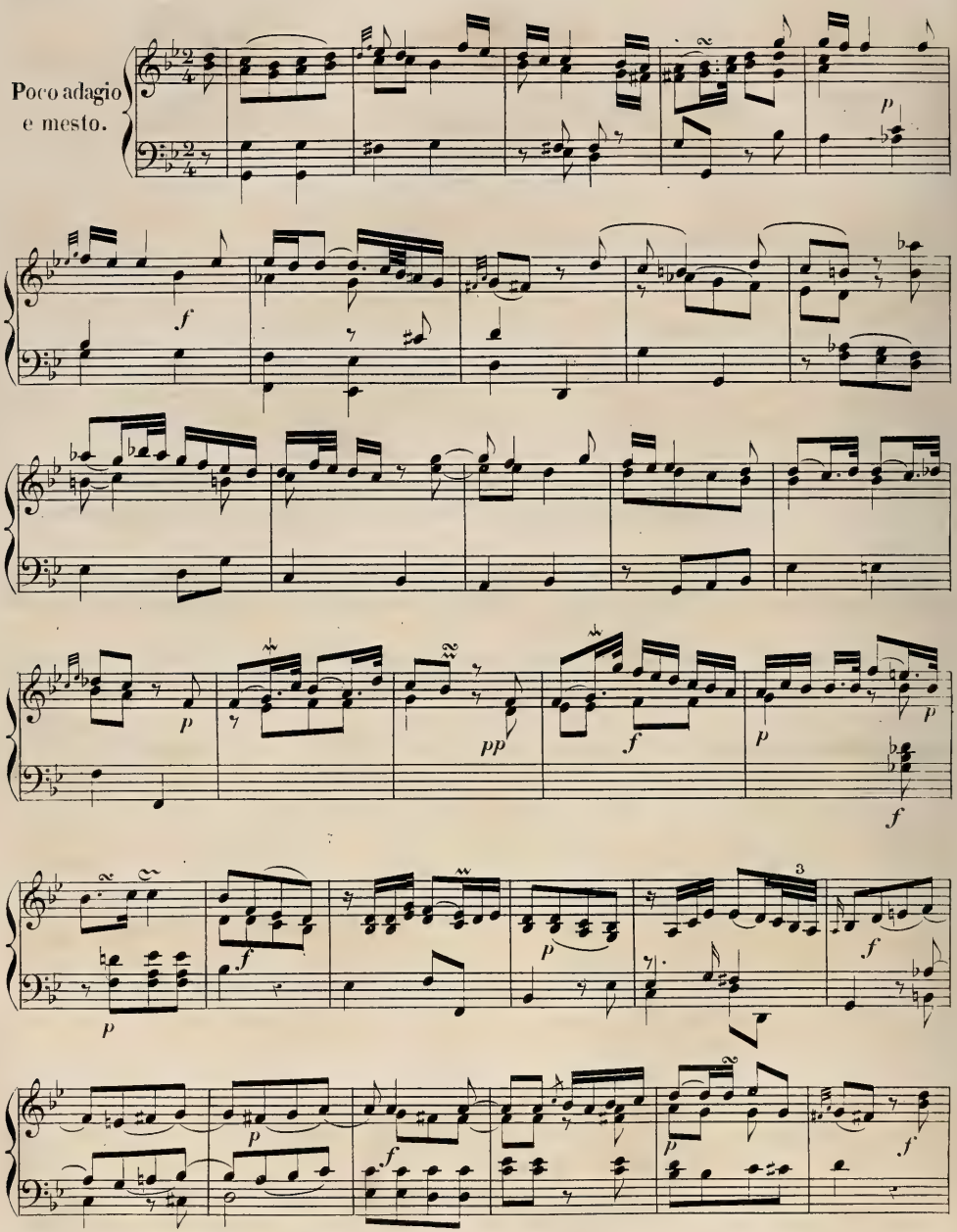
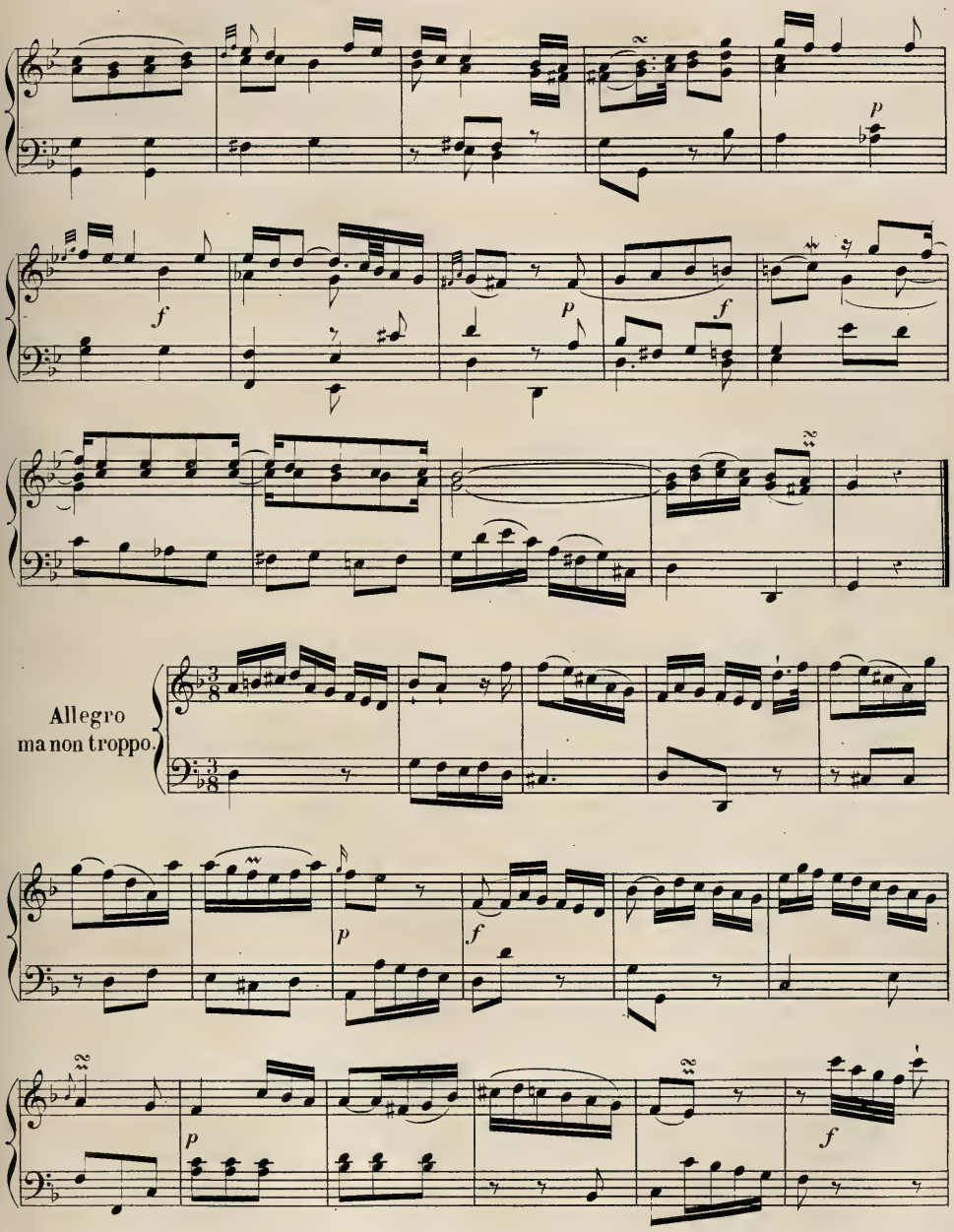
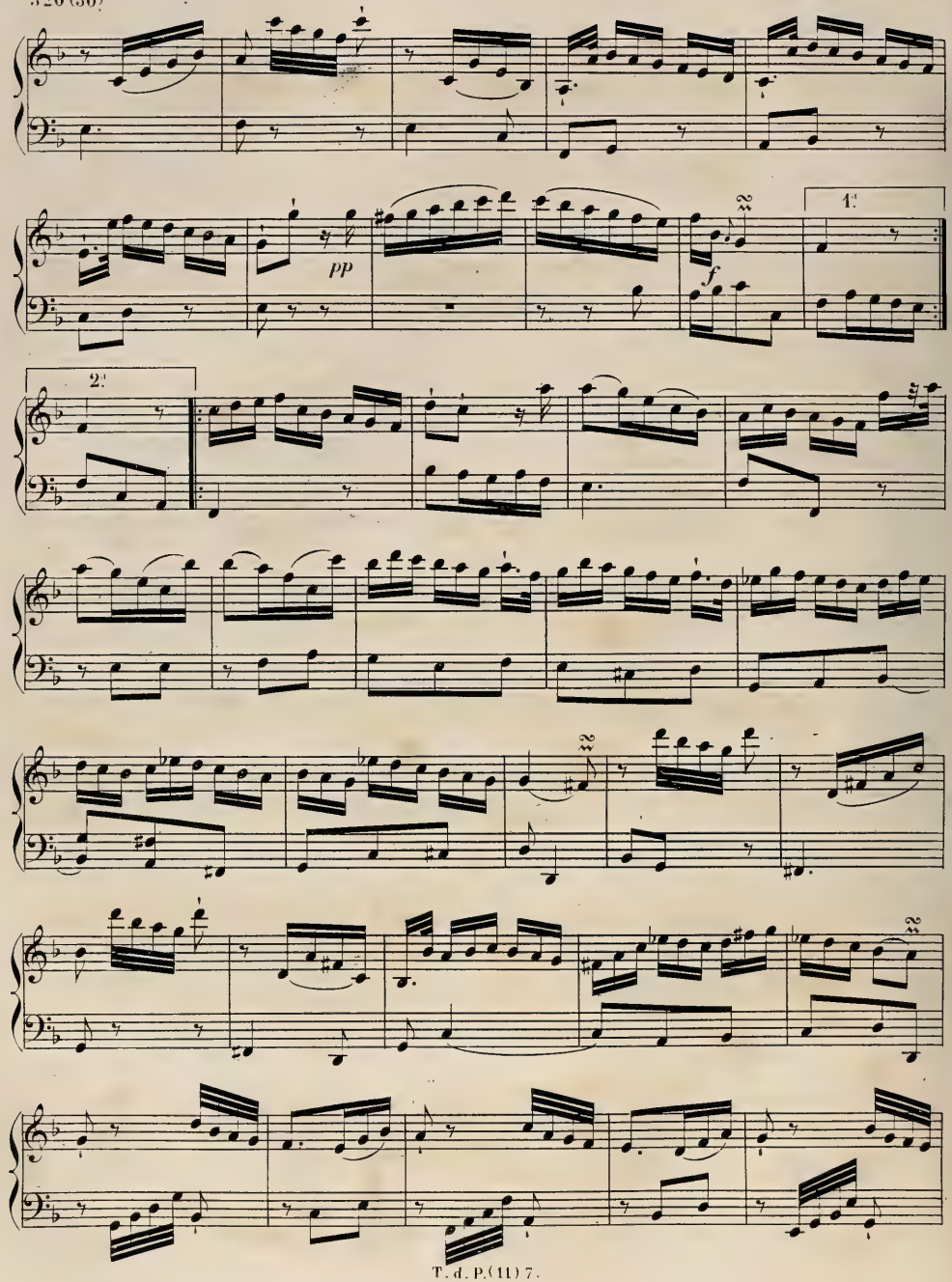
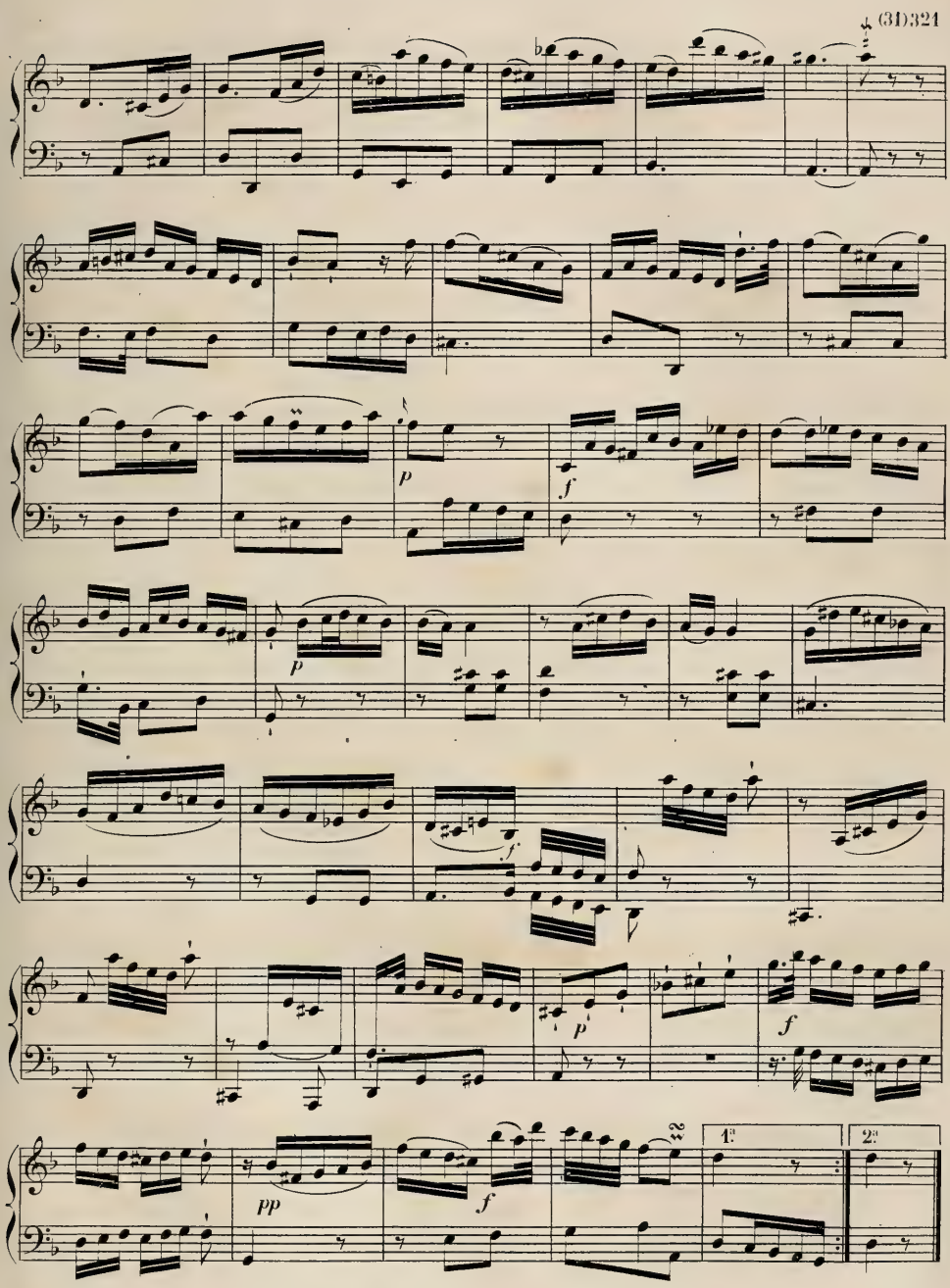

Poco adagio
e mesto.


Allegro
ma non troppo.

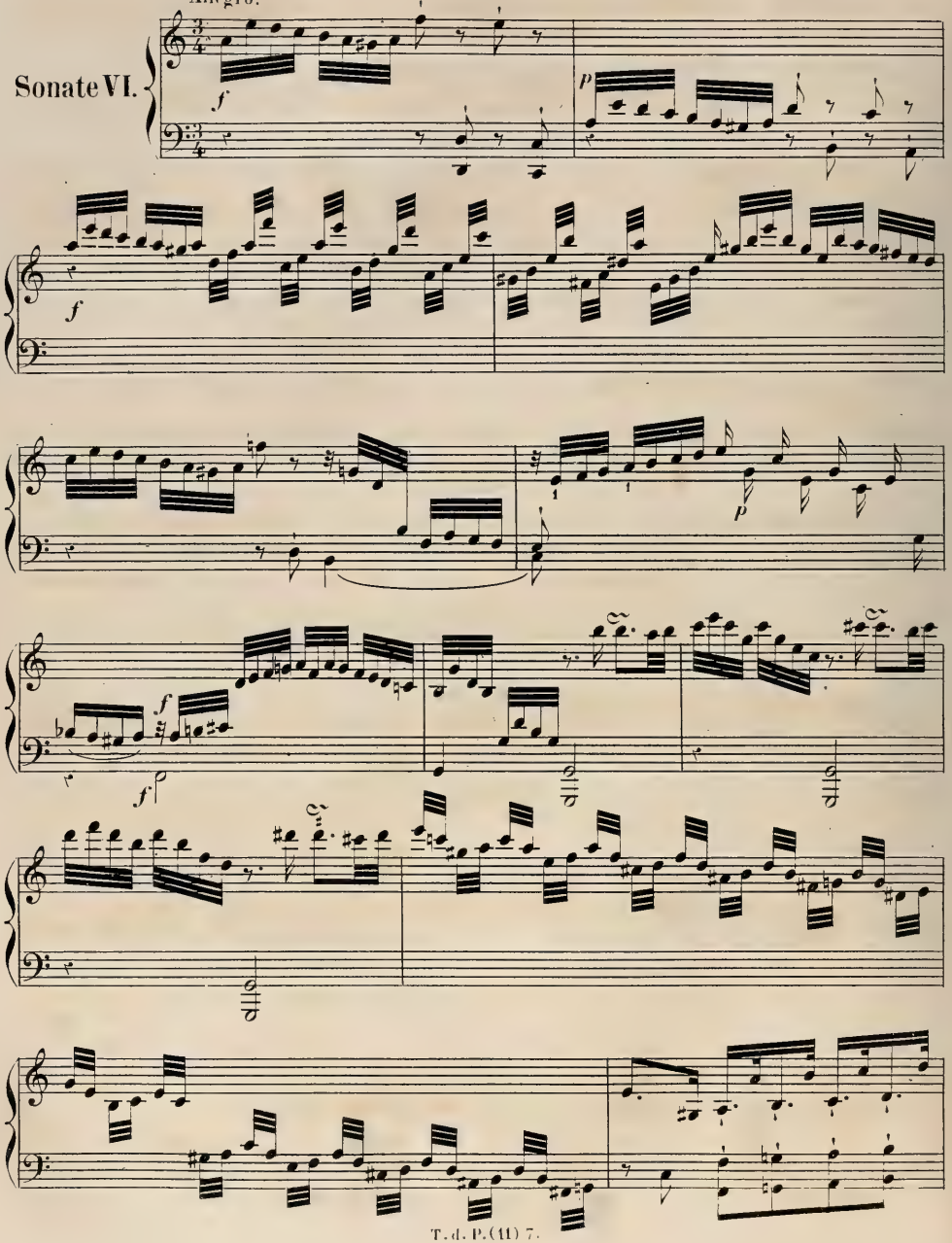

pp
f
1.
2.

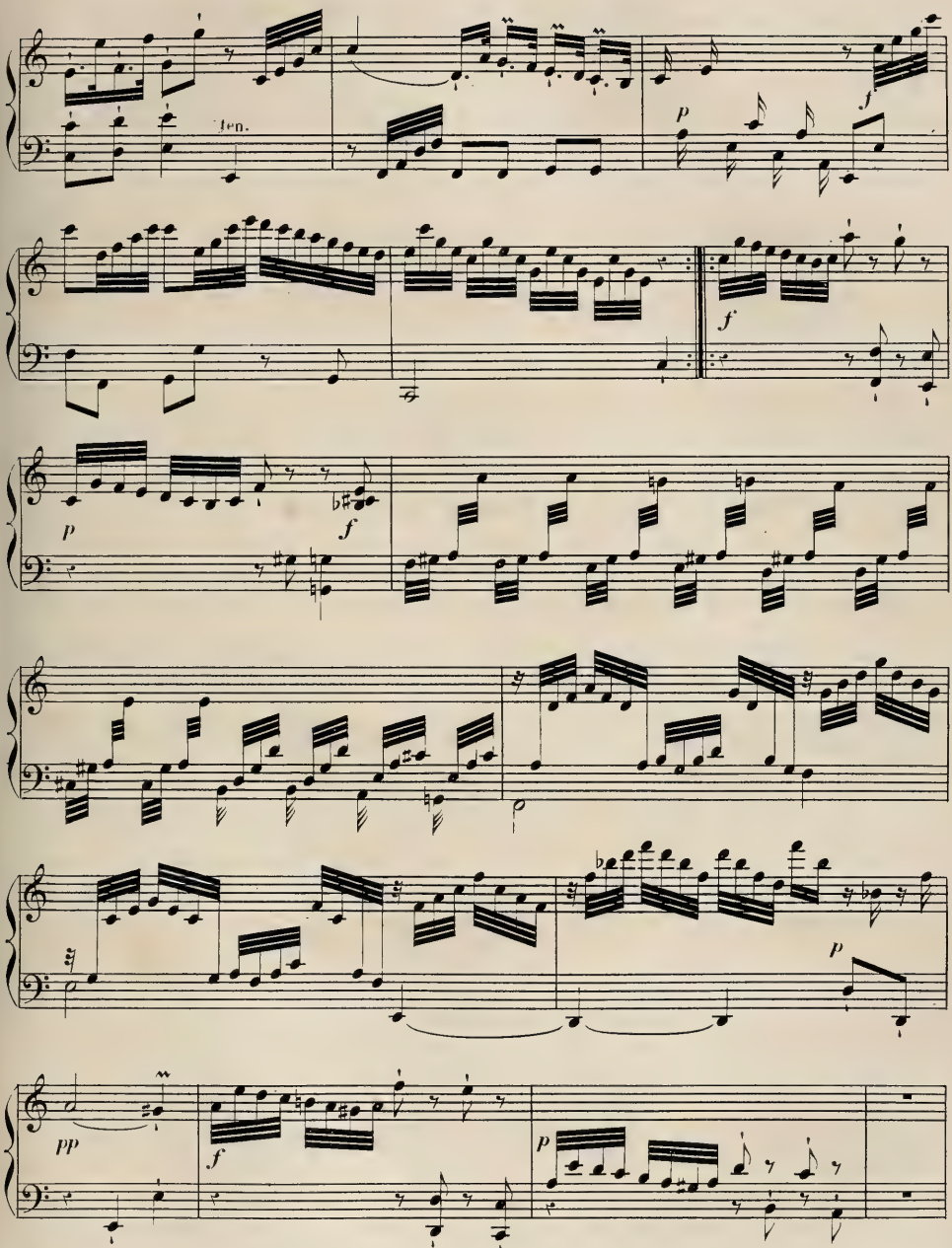

p
f
p
f
p
f
pp
f
1.
2.

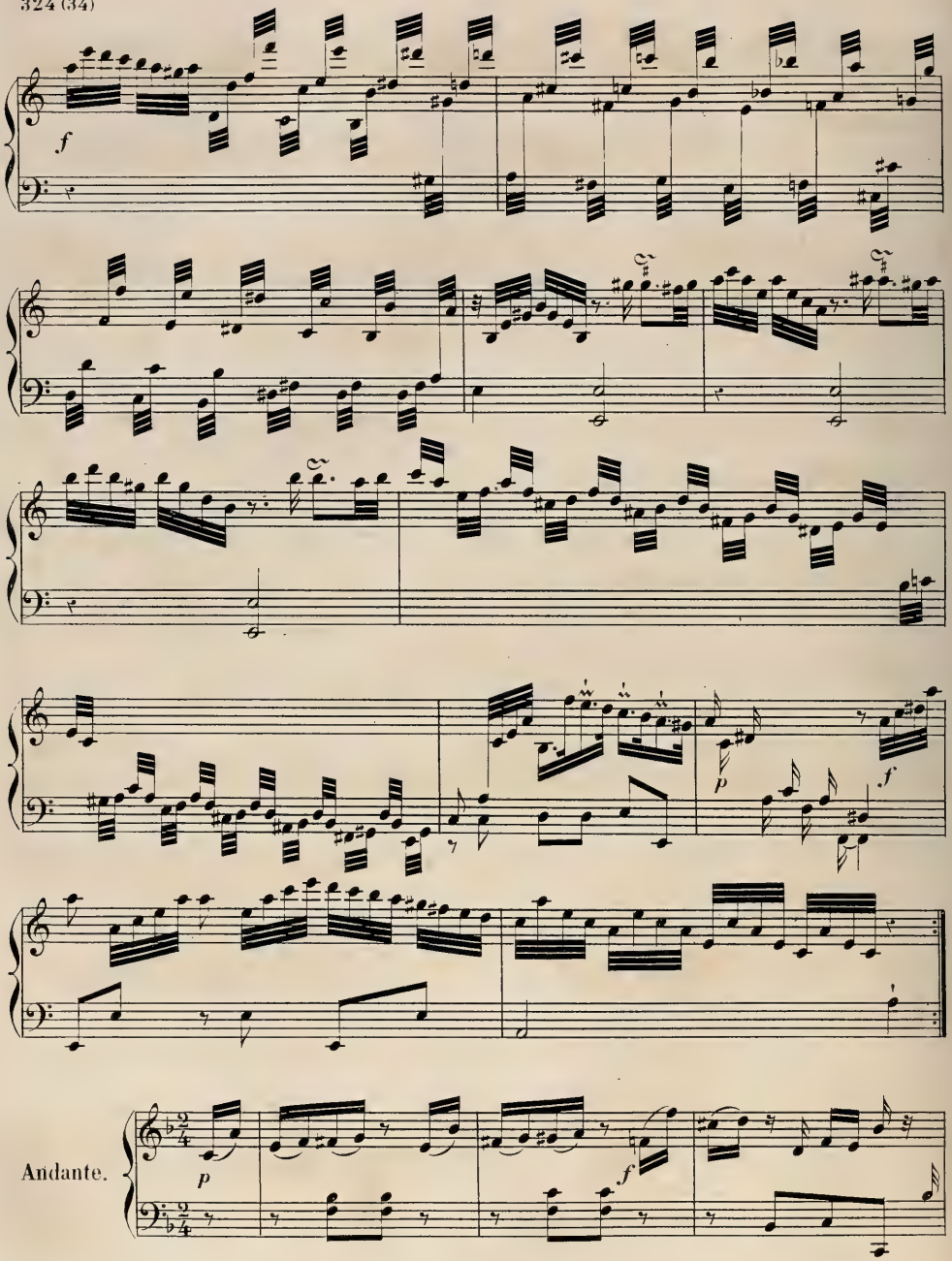
Hambourg, 1774.

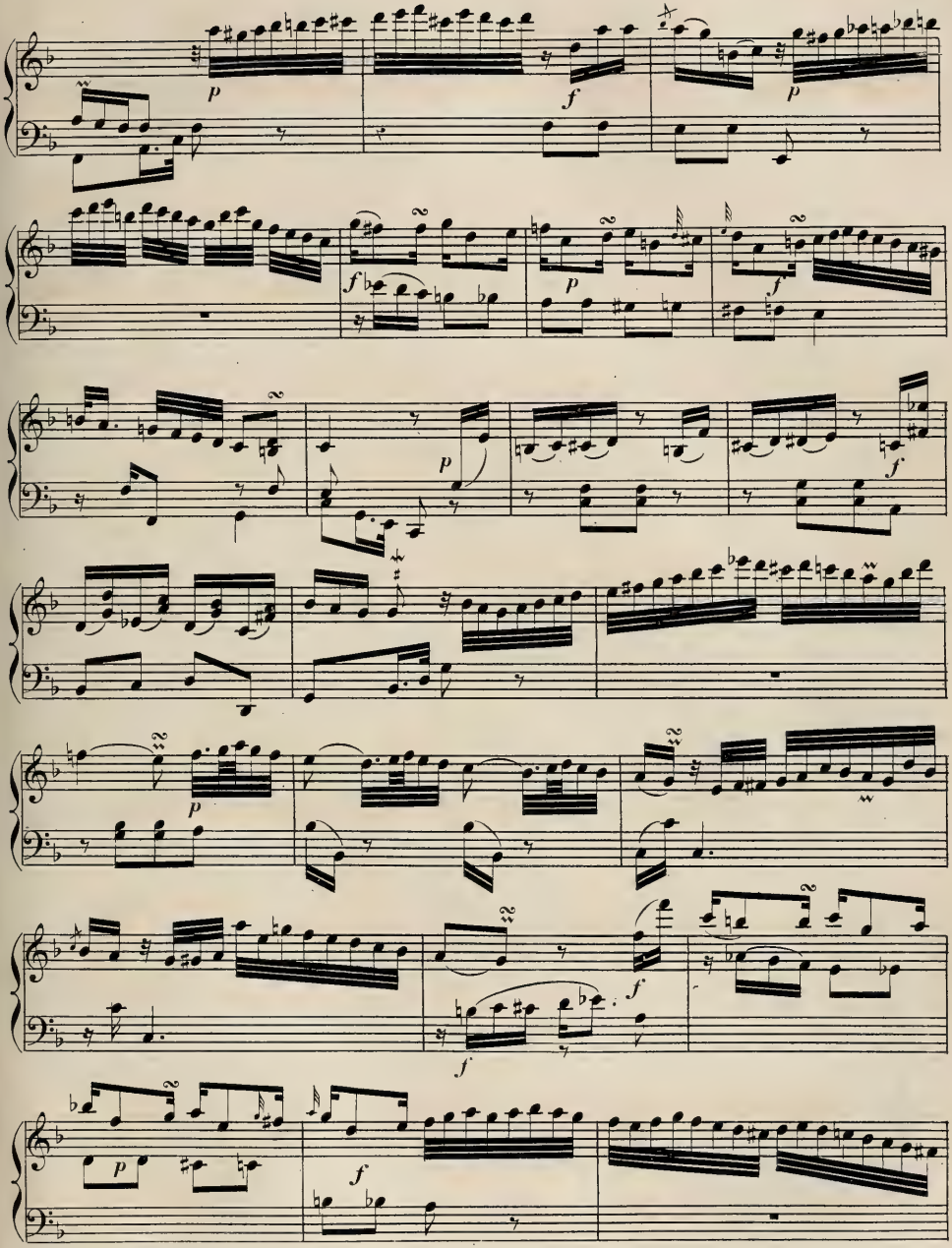
Allegro.

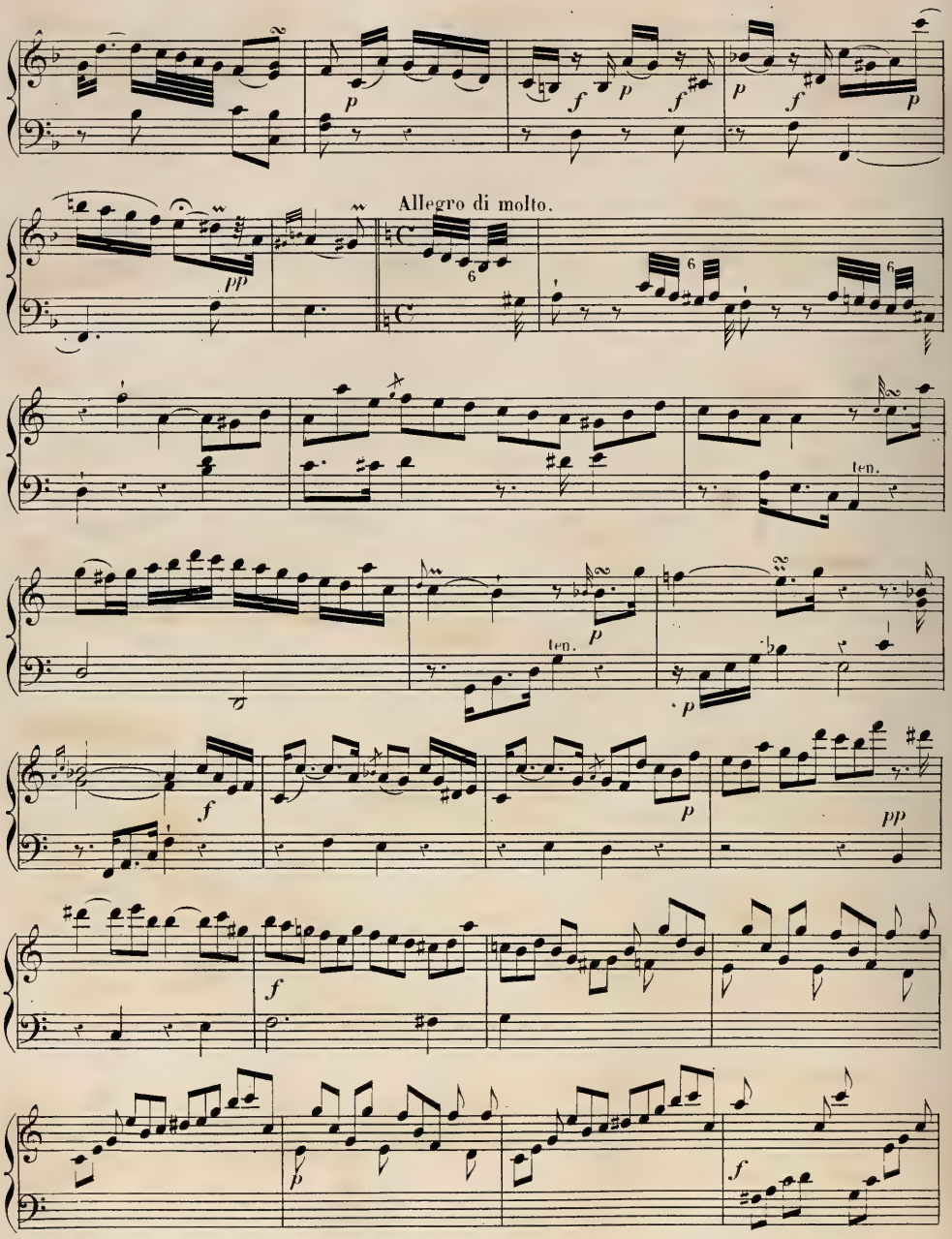
Sonate VI.

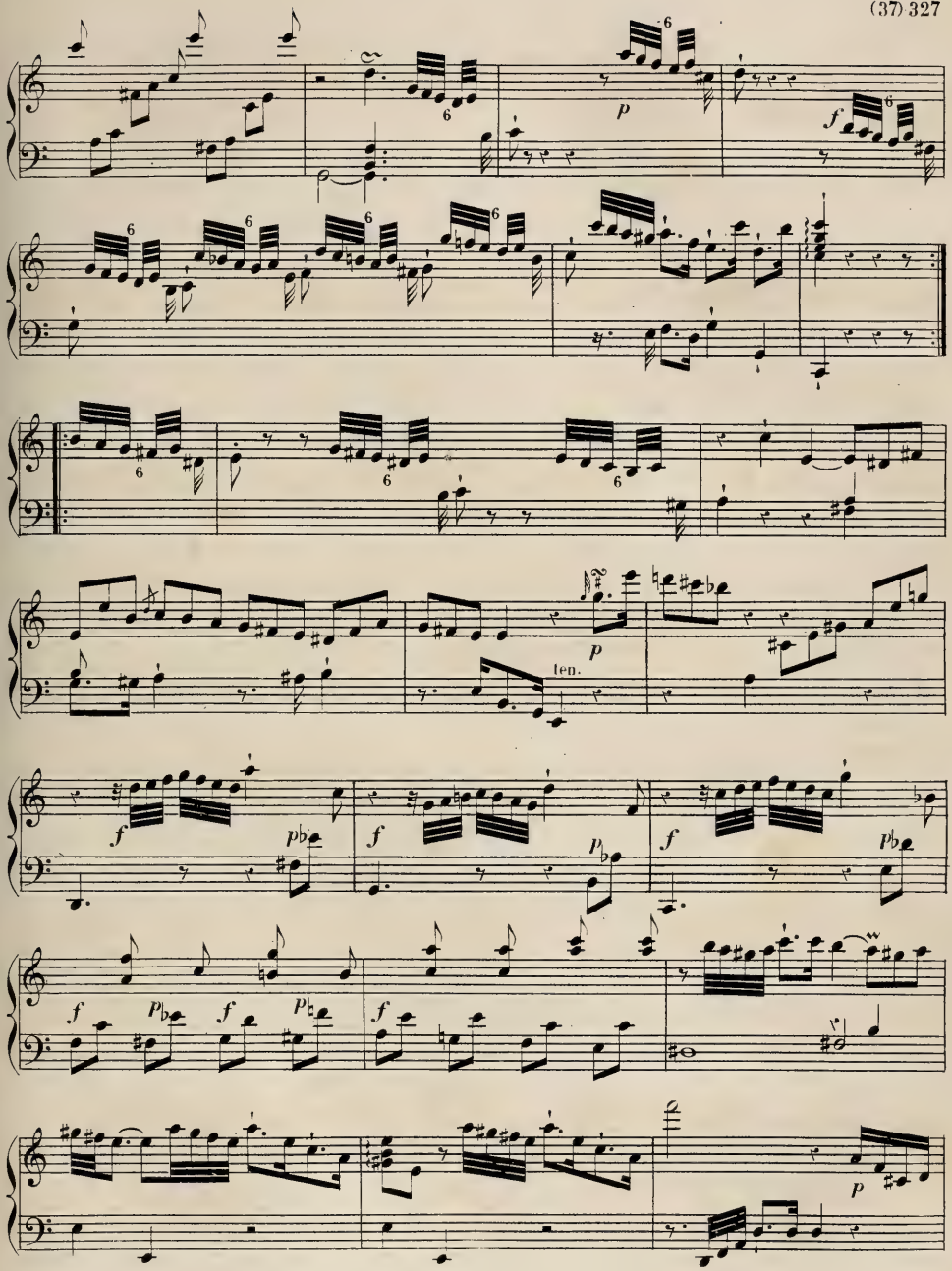



ten.
p
f
f
p
f
p
pp
f
p


f
p
f
Andante.
p
f




Allegro di molto.
ten.
ten.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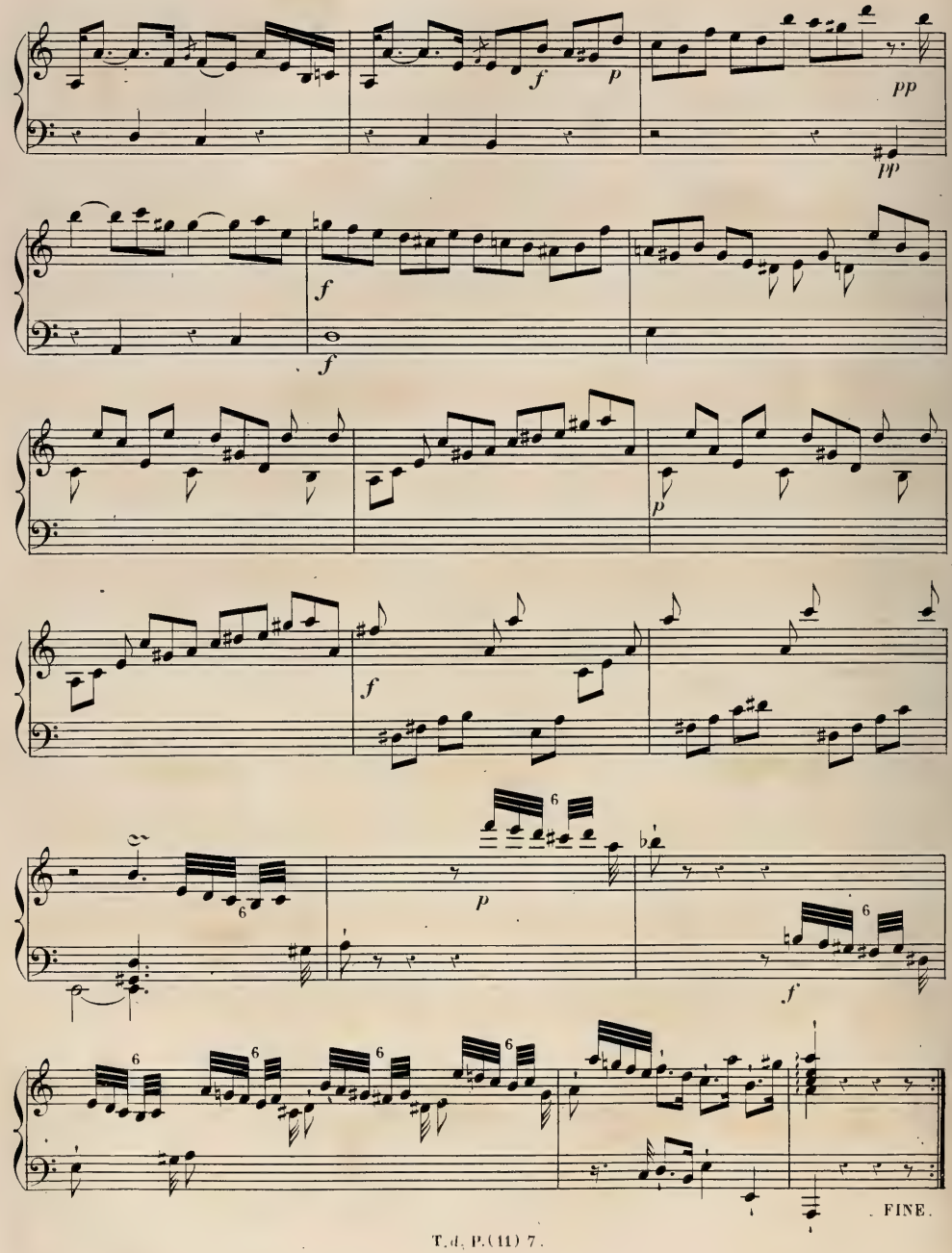
f
p
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p
6
6
f
6
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6
6
FINE.

TROIS SONATES

pour le

PIANO-FORTE,

COMPOSÉES

par

L. VAN BEETHOVEN.

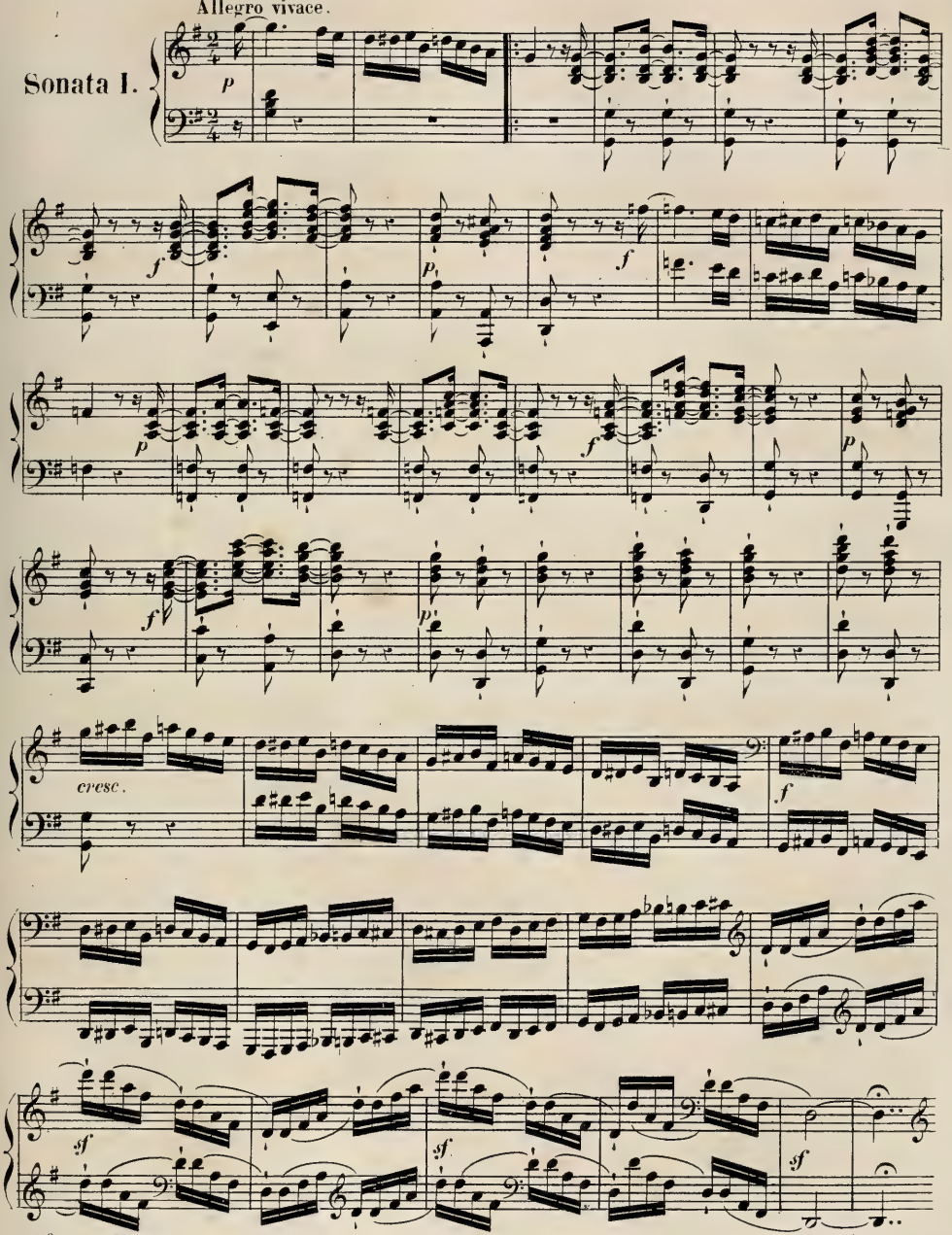
Œuvre 31. Prix:

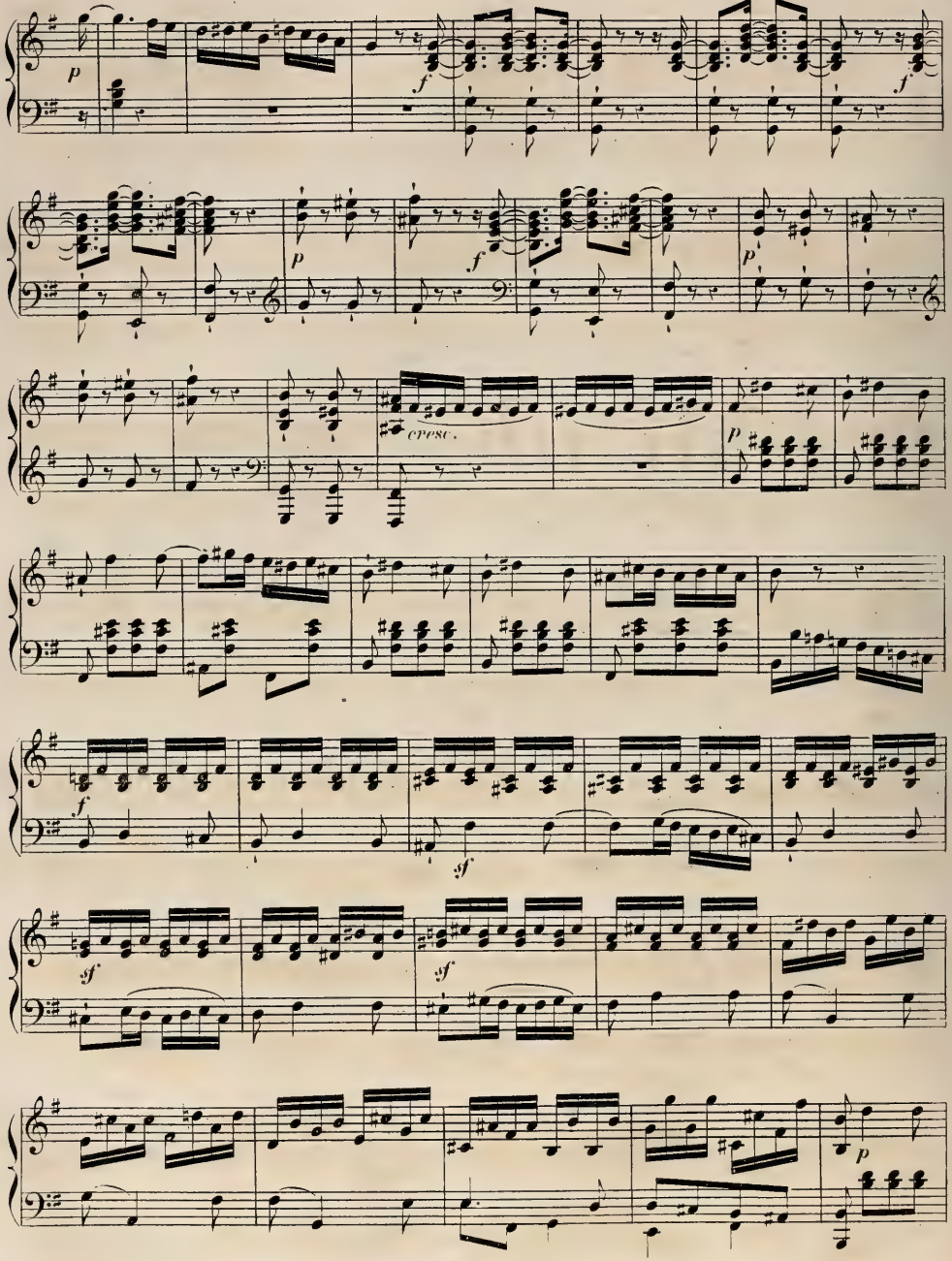
PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

T. d. P. (15) 16-17-18.

Allegro vivace.

Sonata I.

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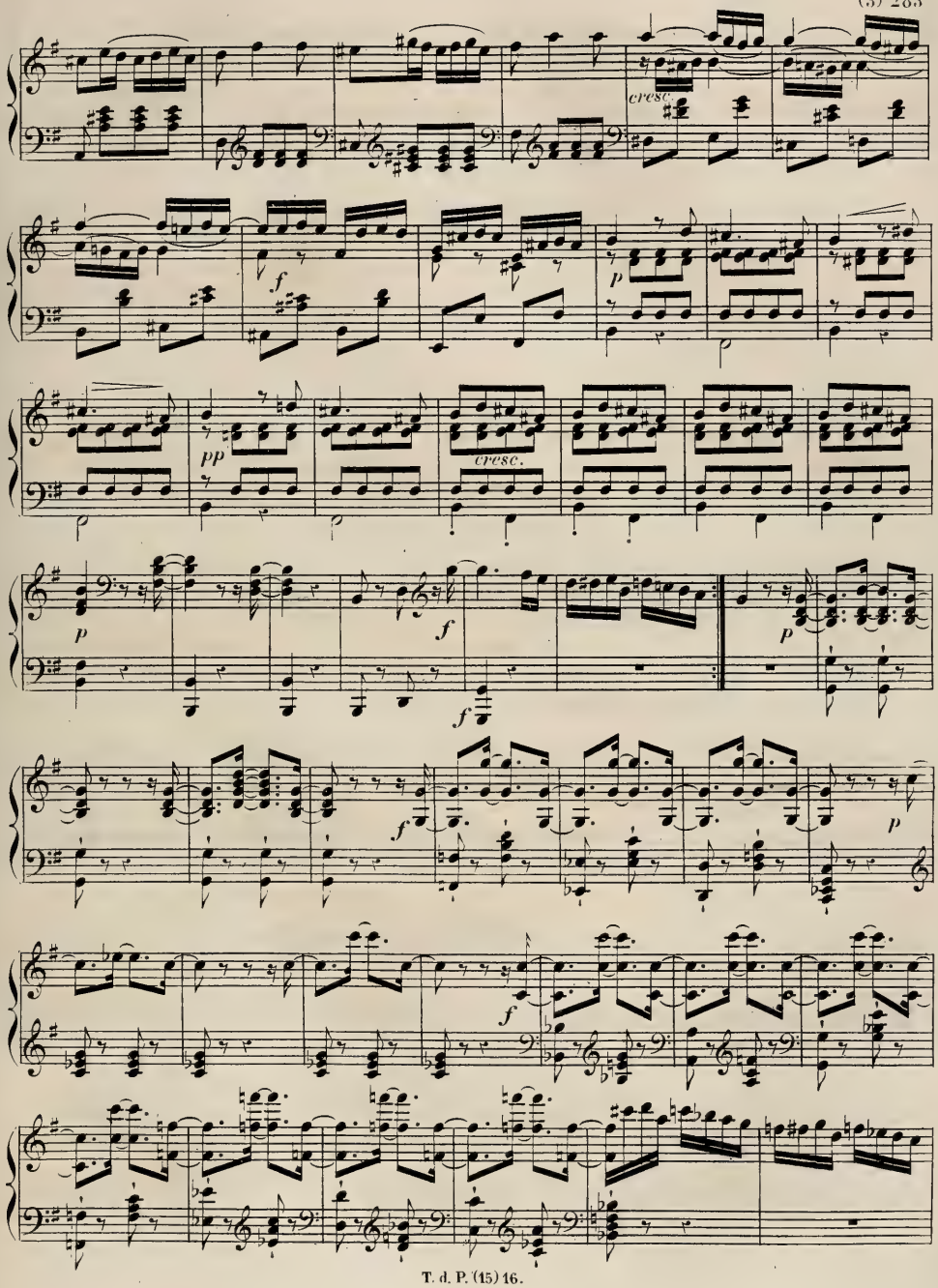
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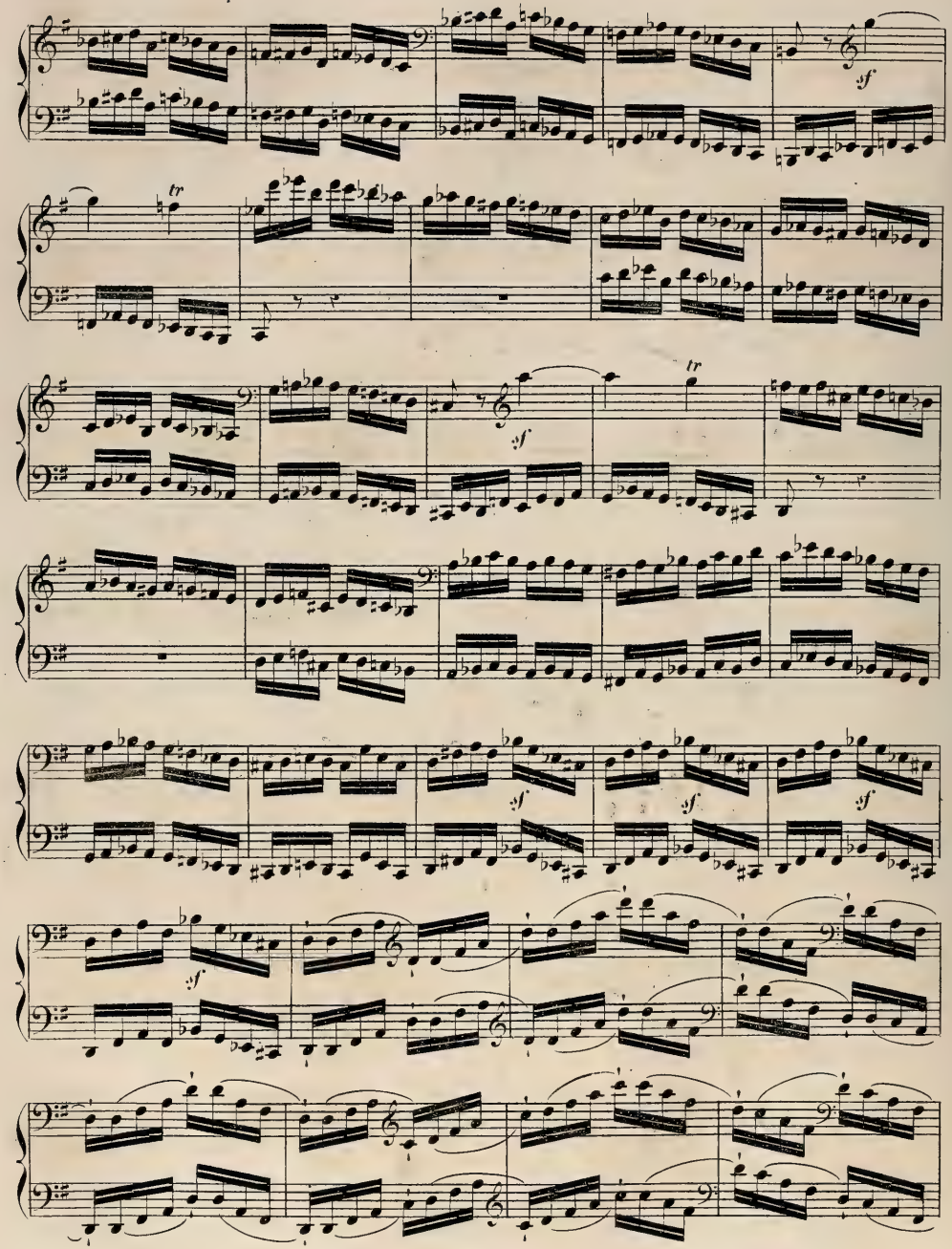
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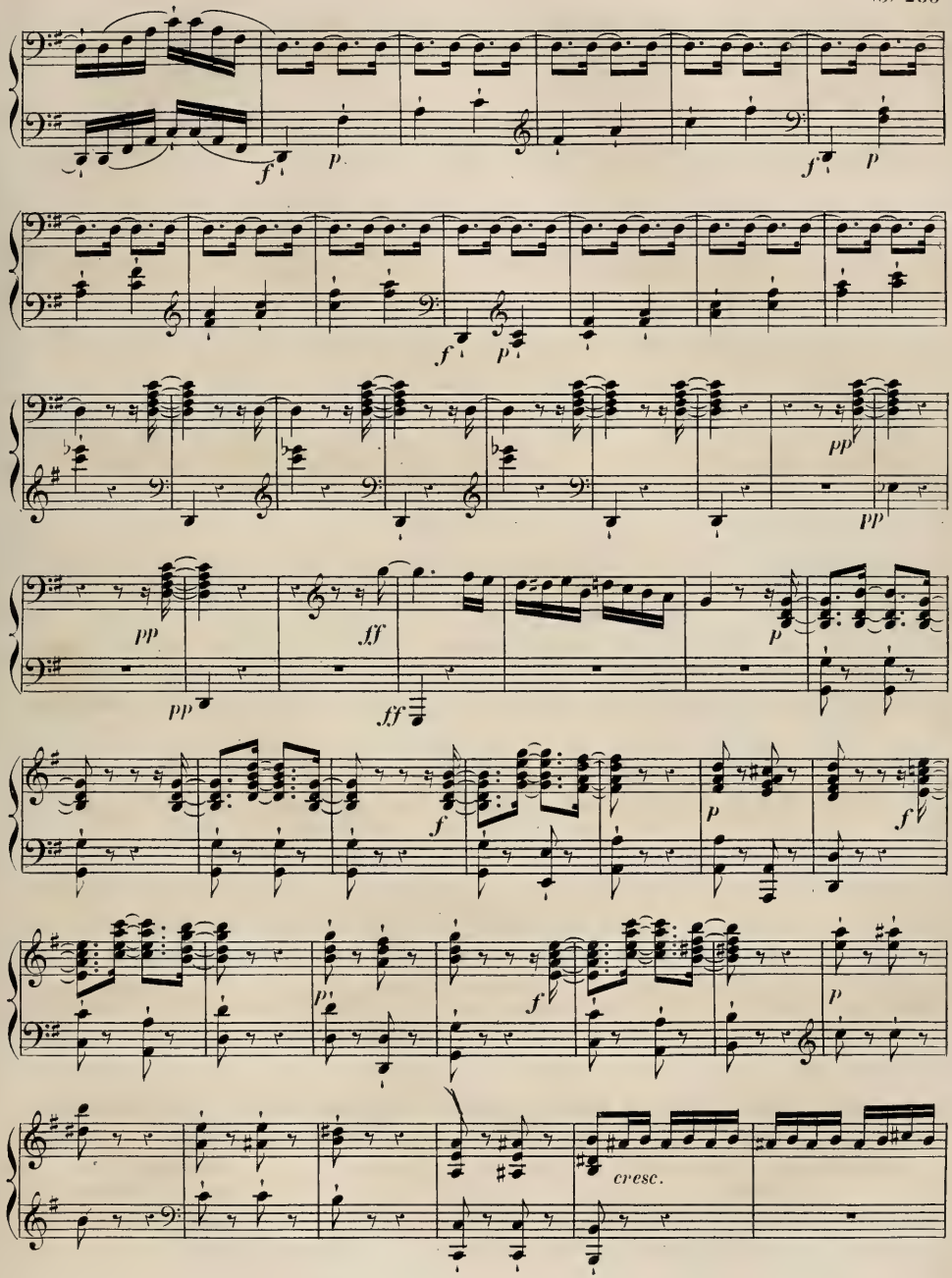
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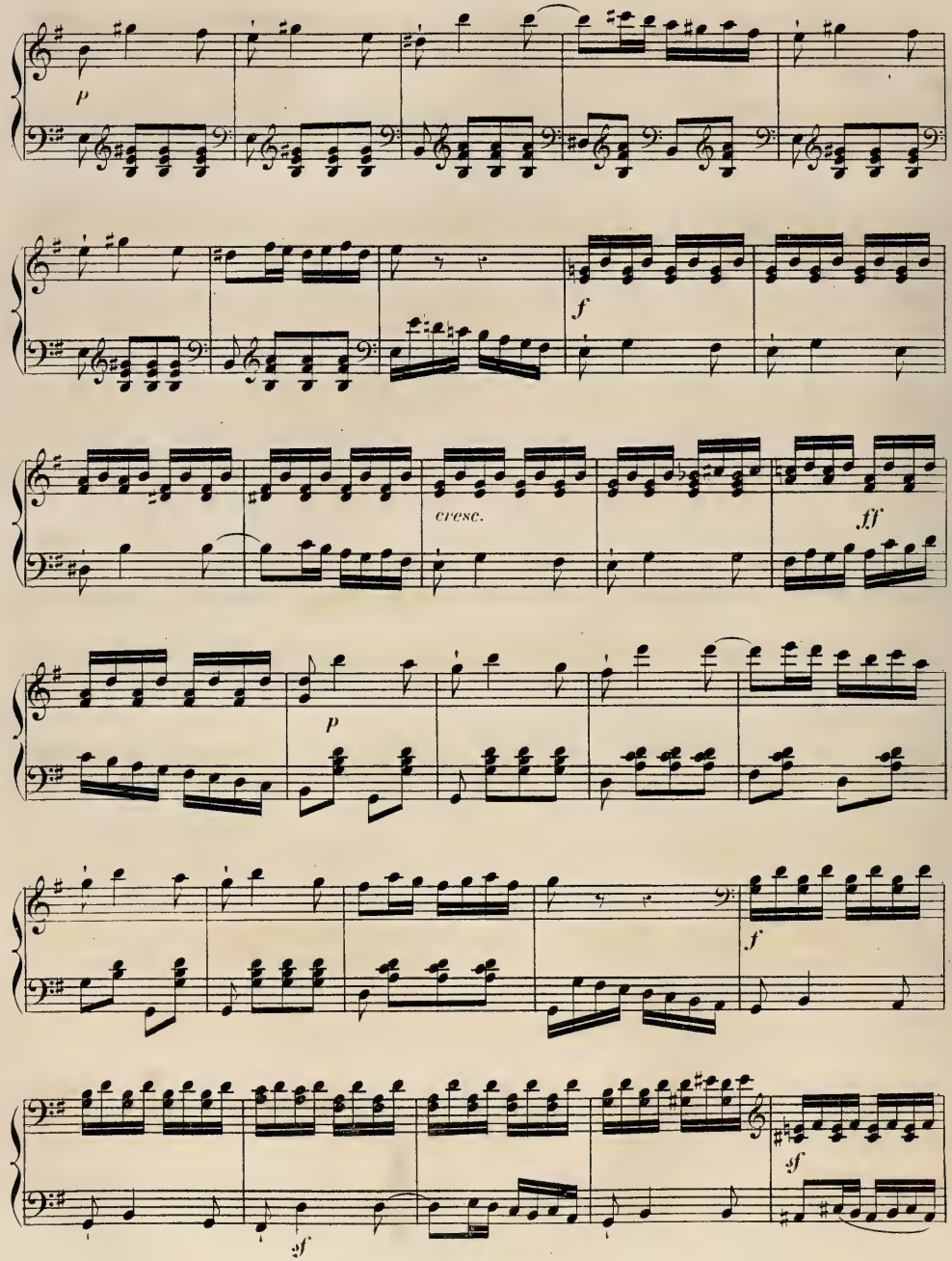
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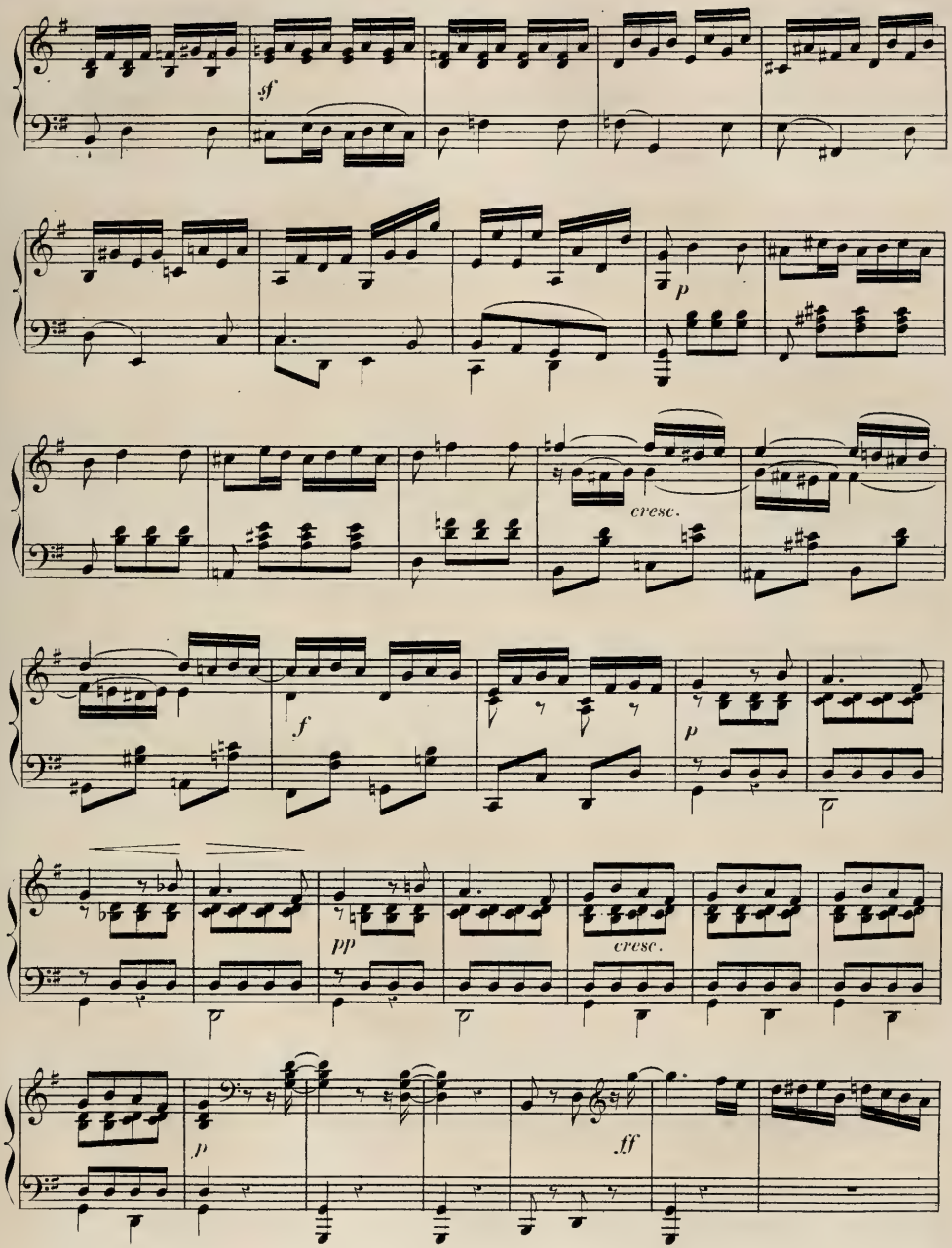
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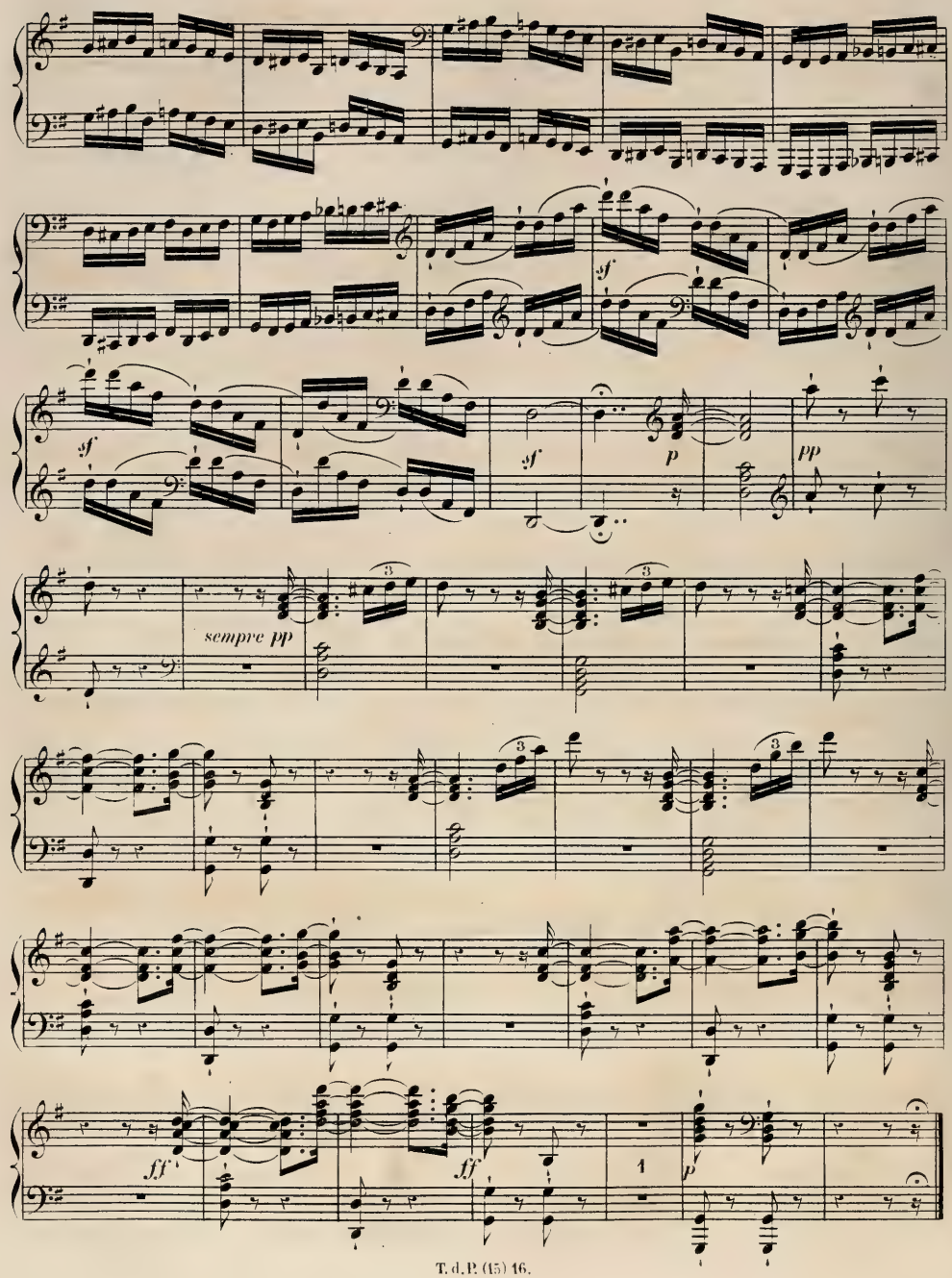
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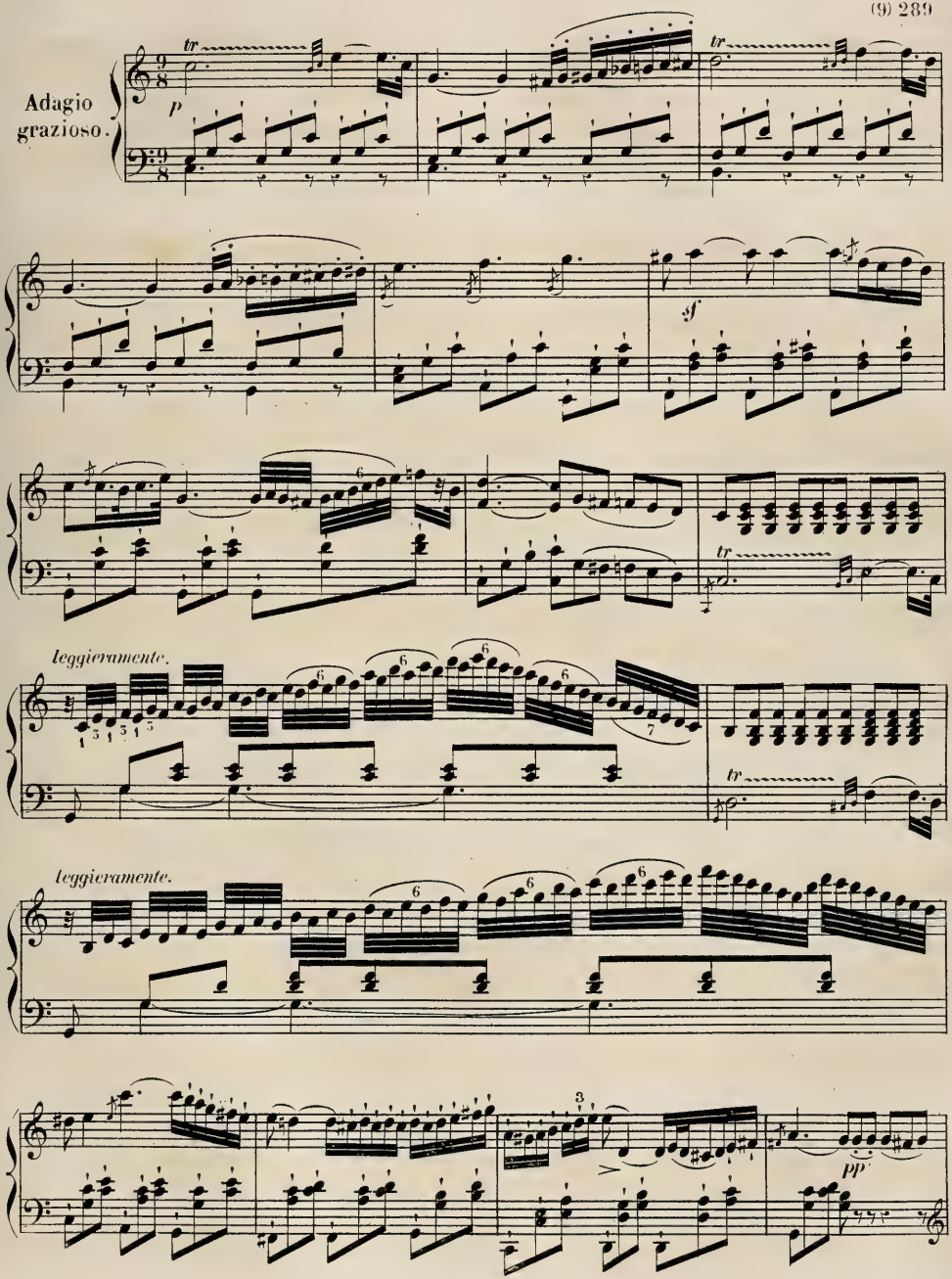
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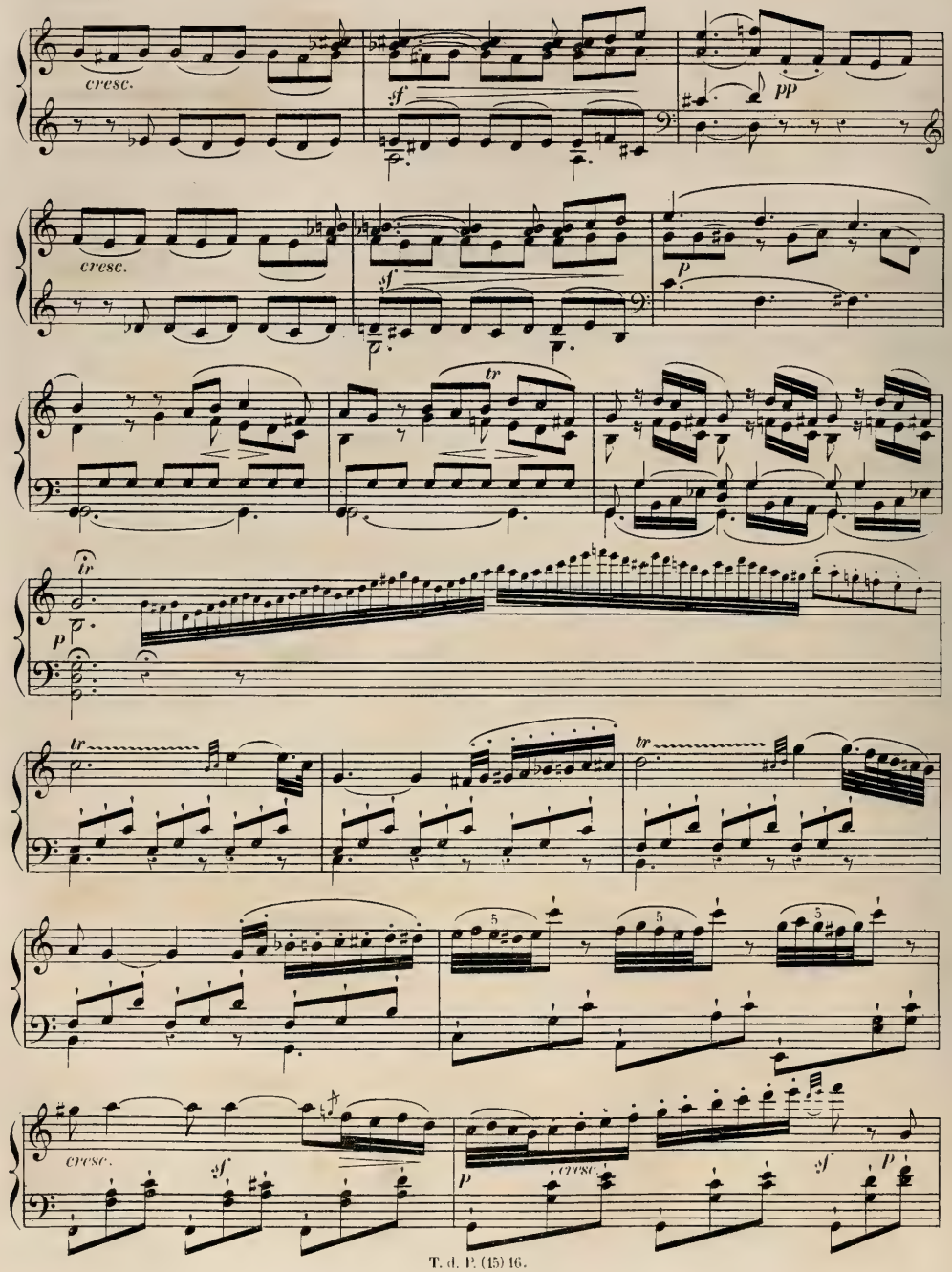
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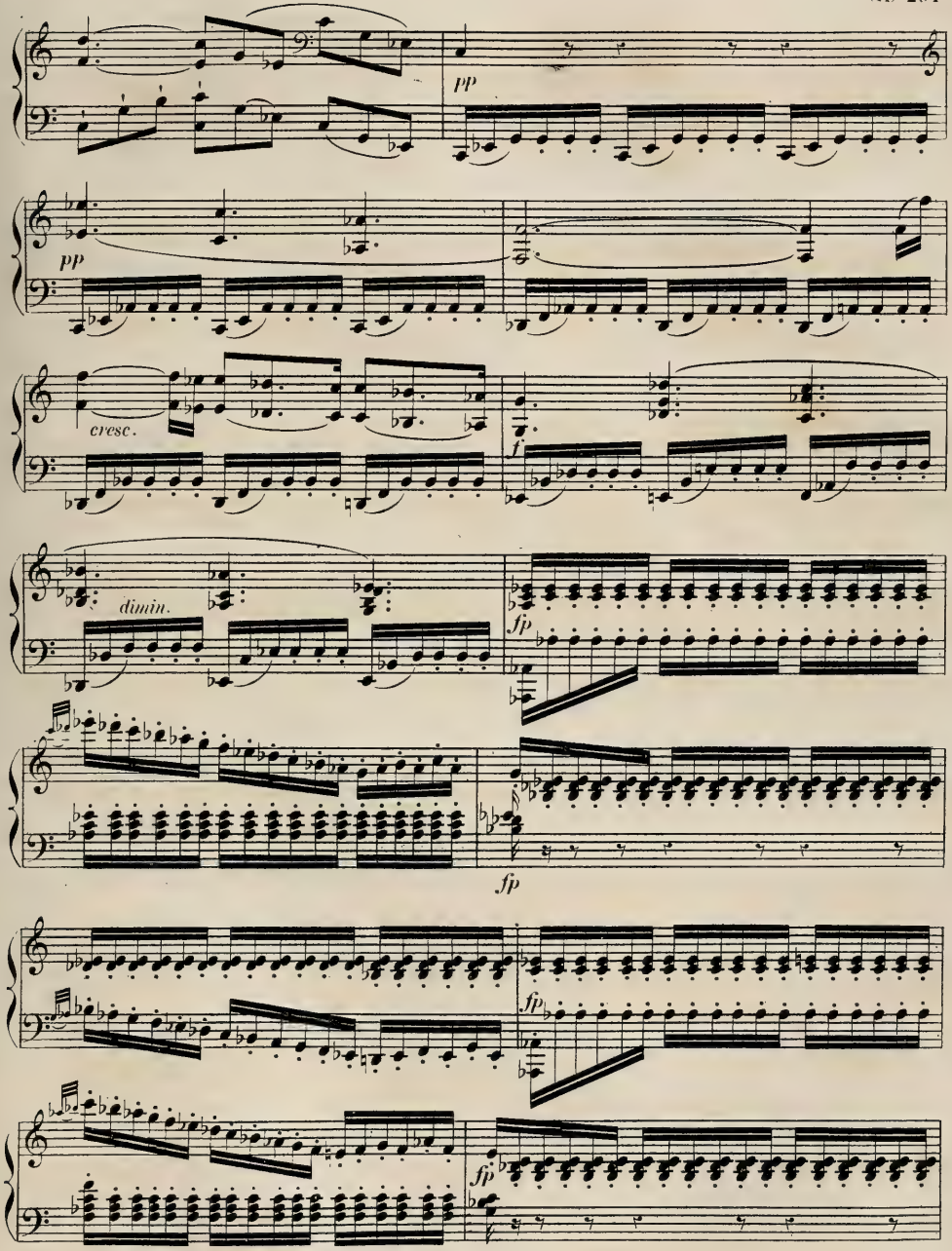
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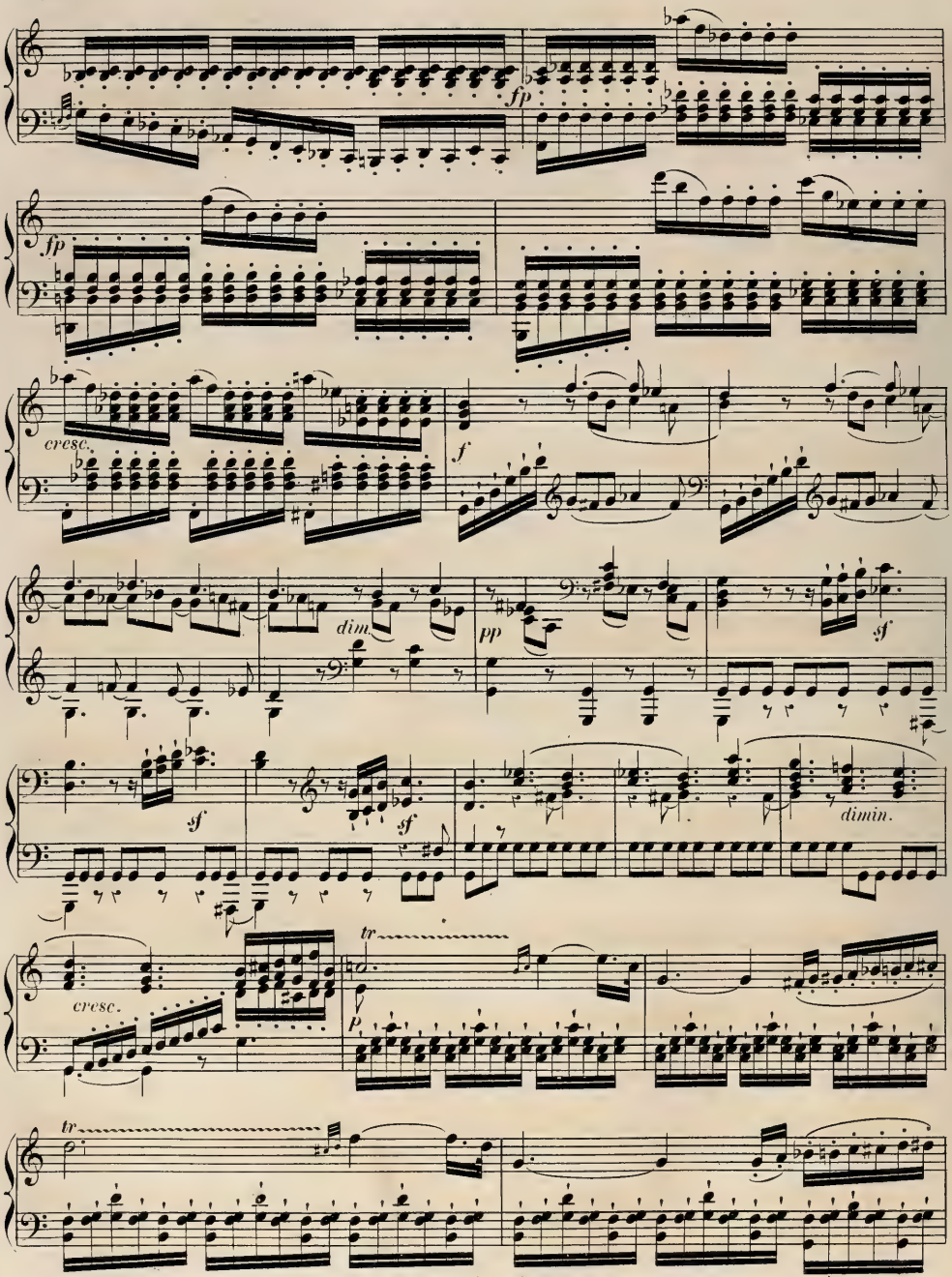
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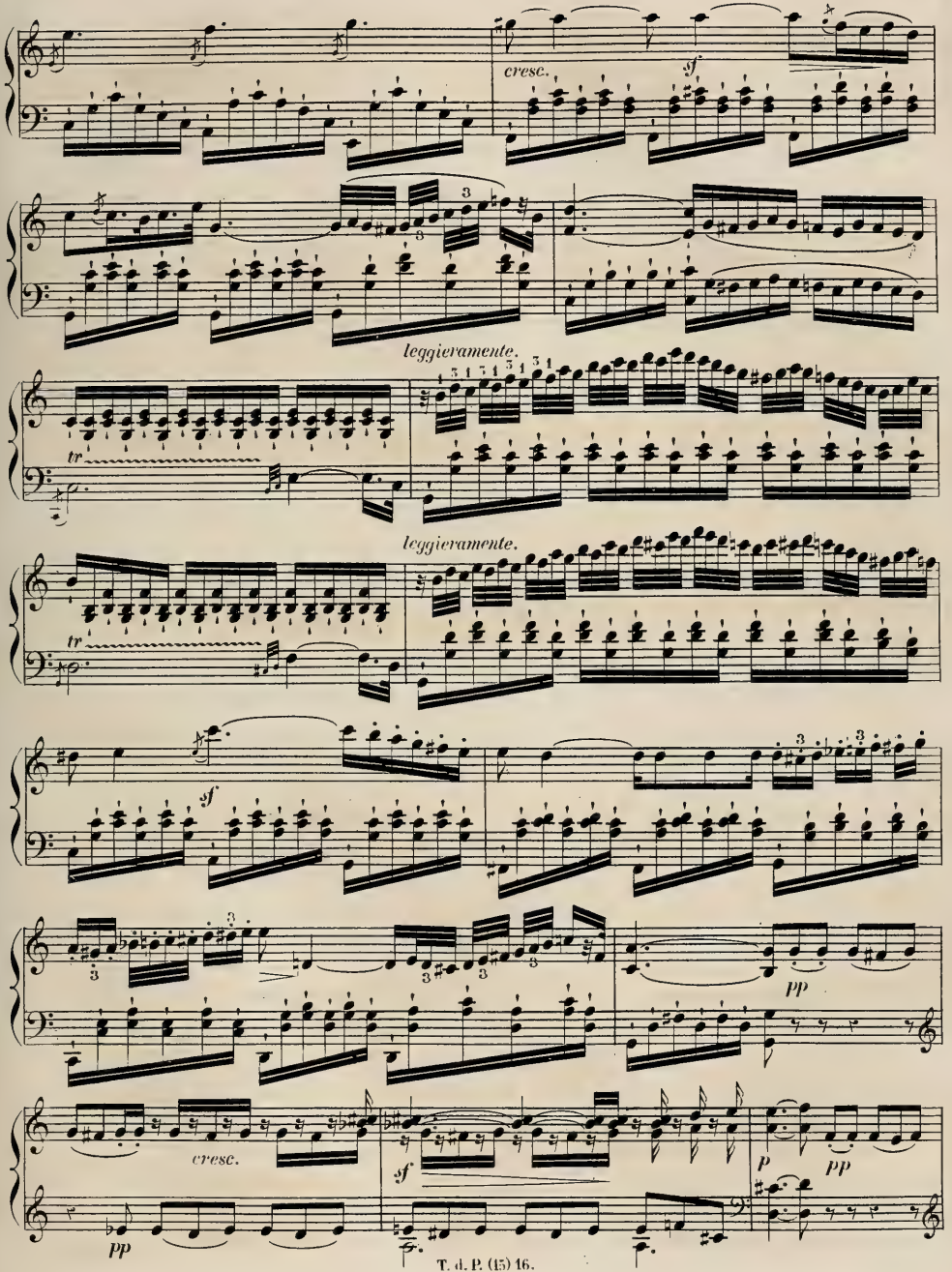
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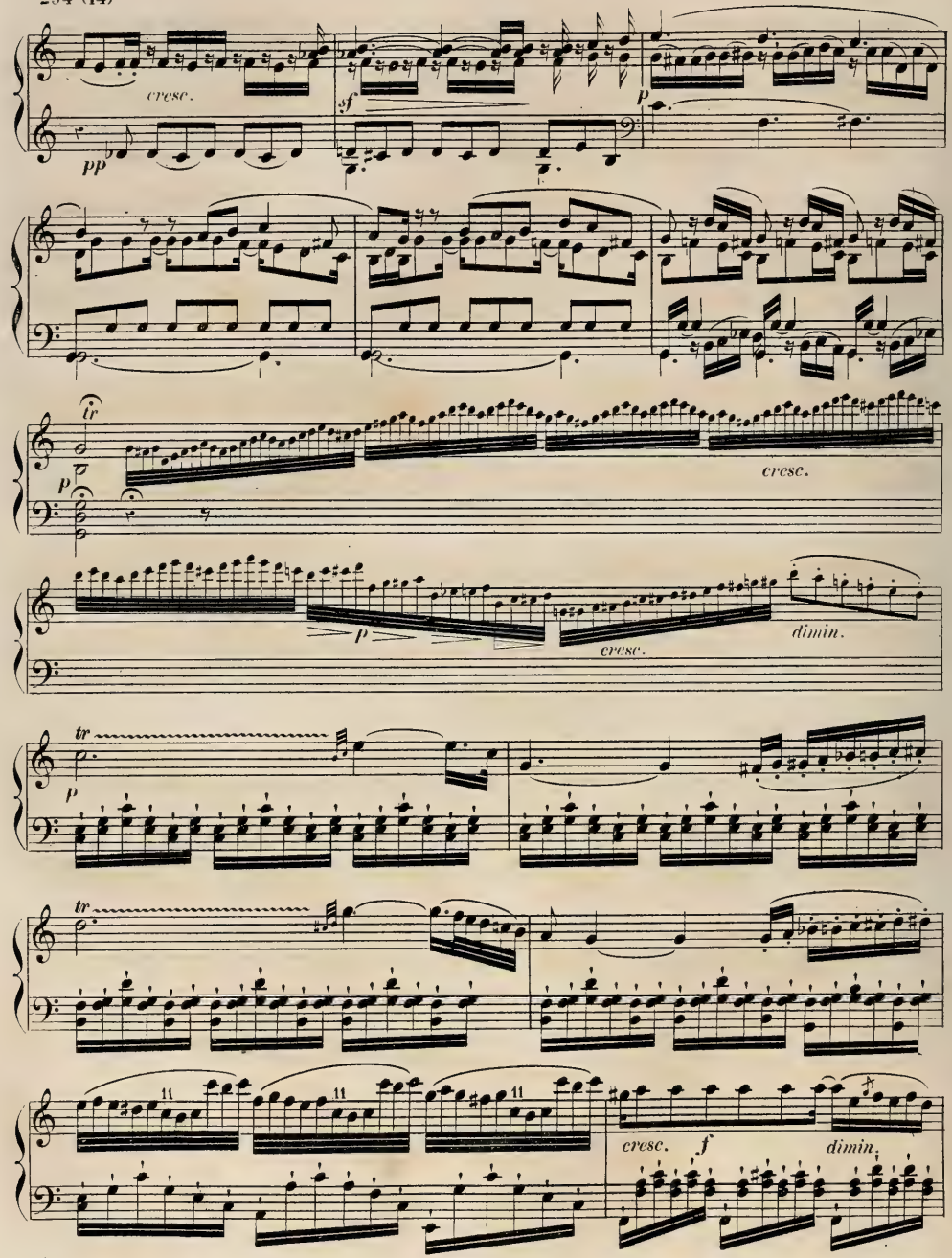
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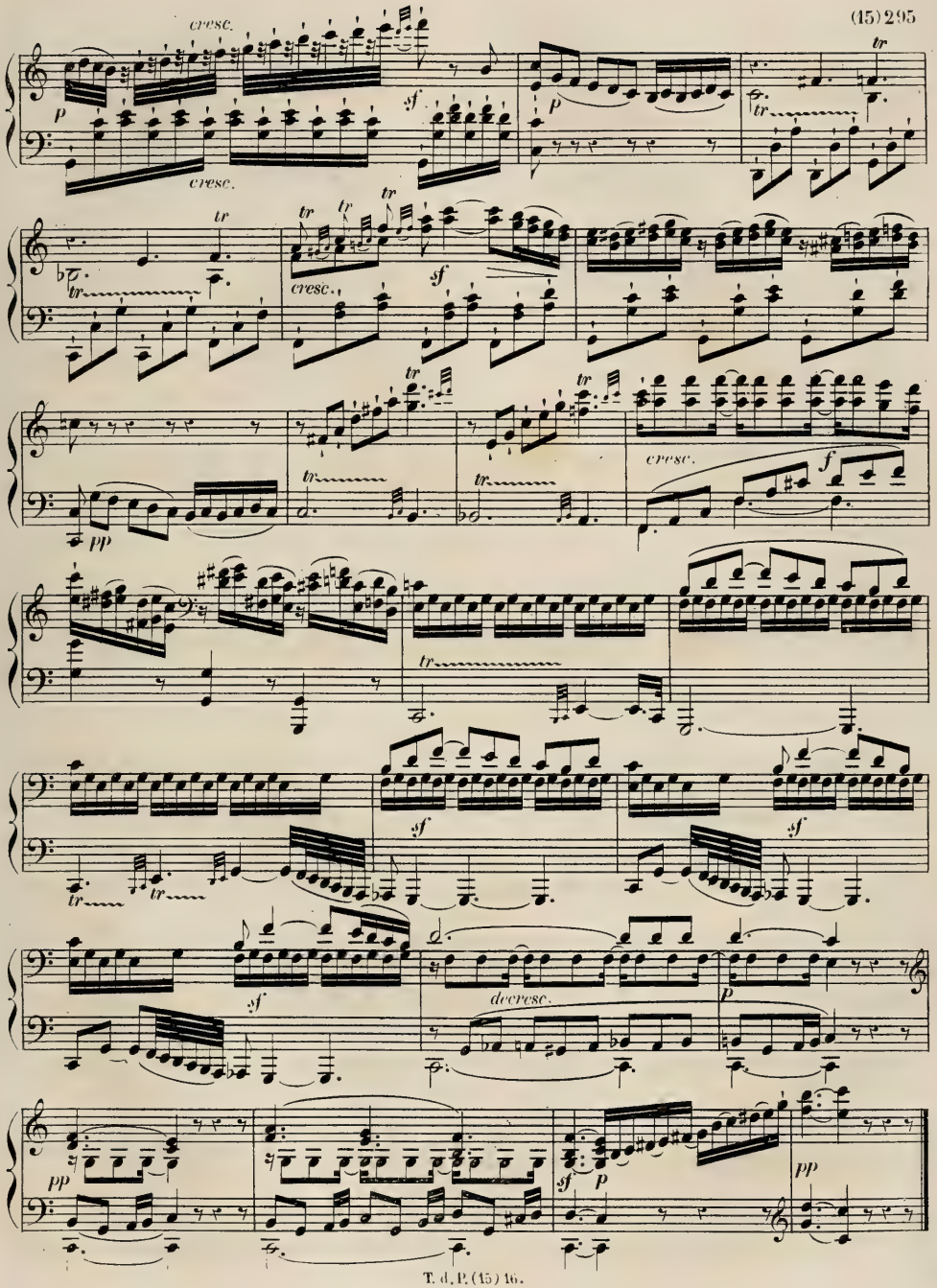
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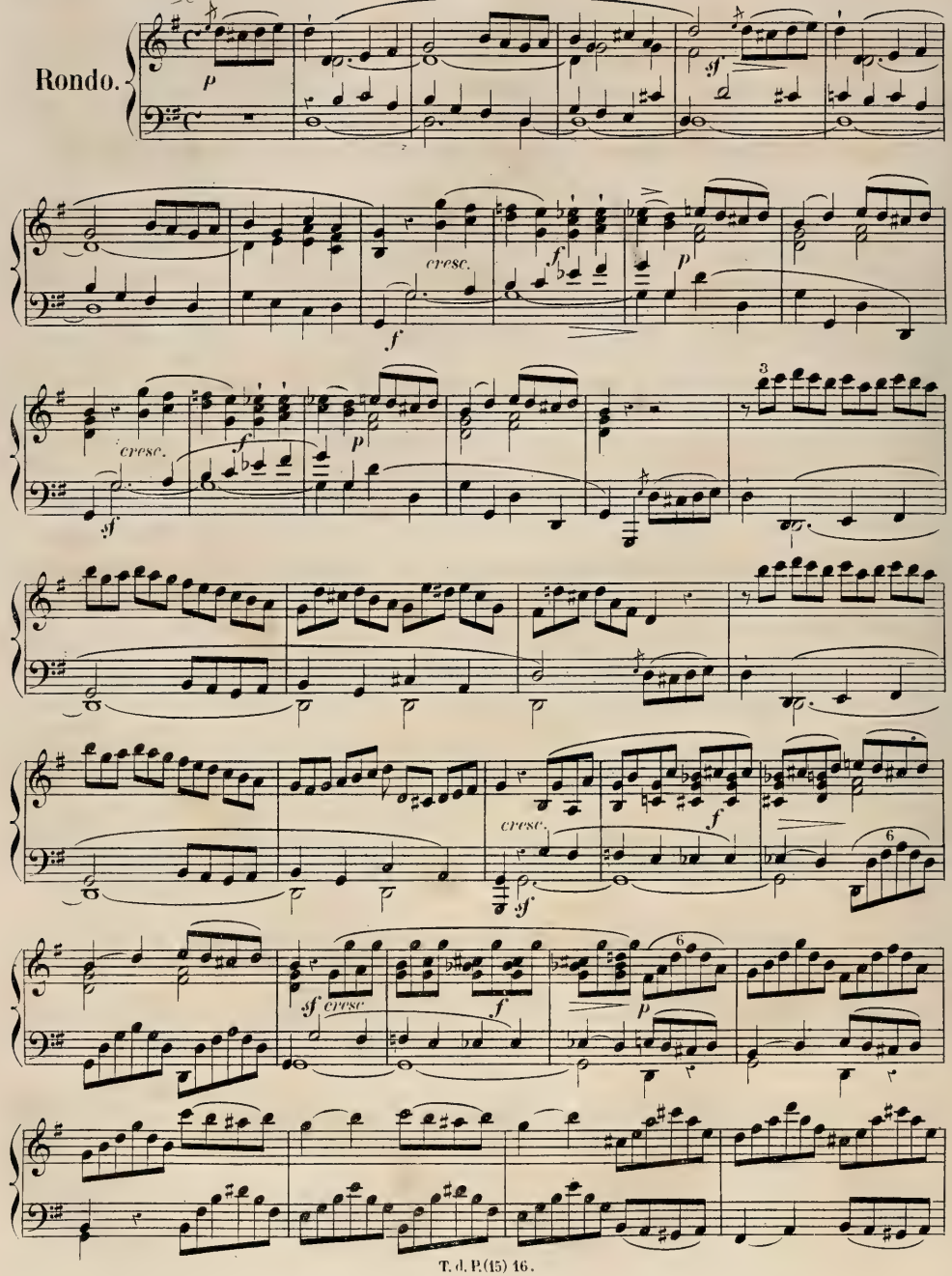
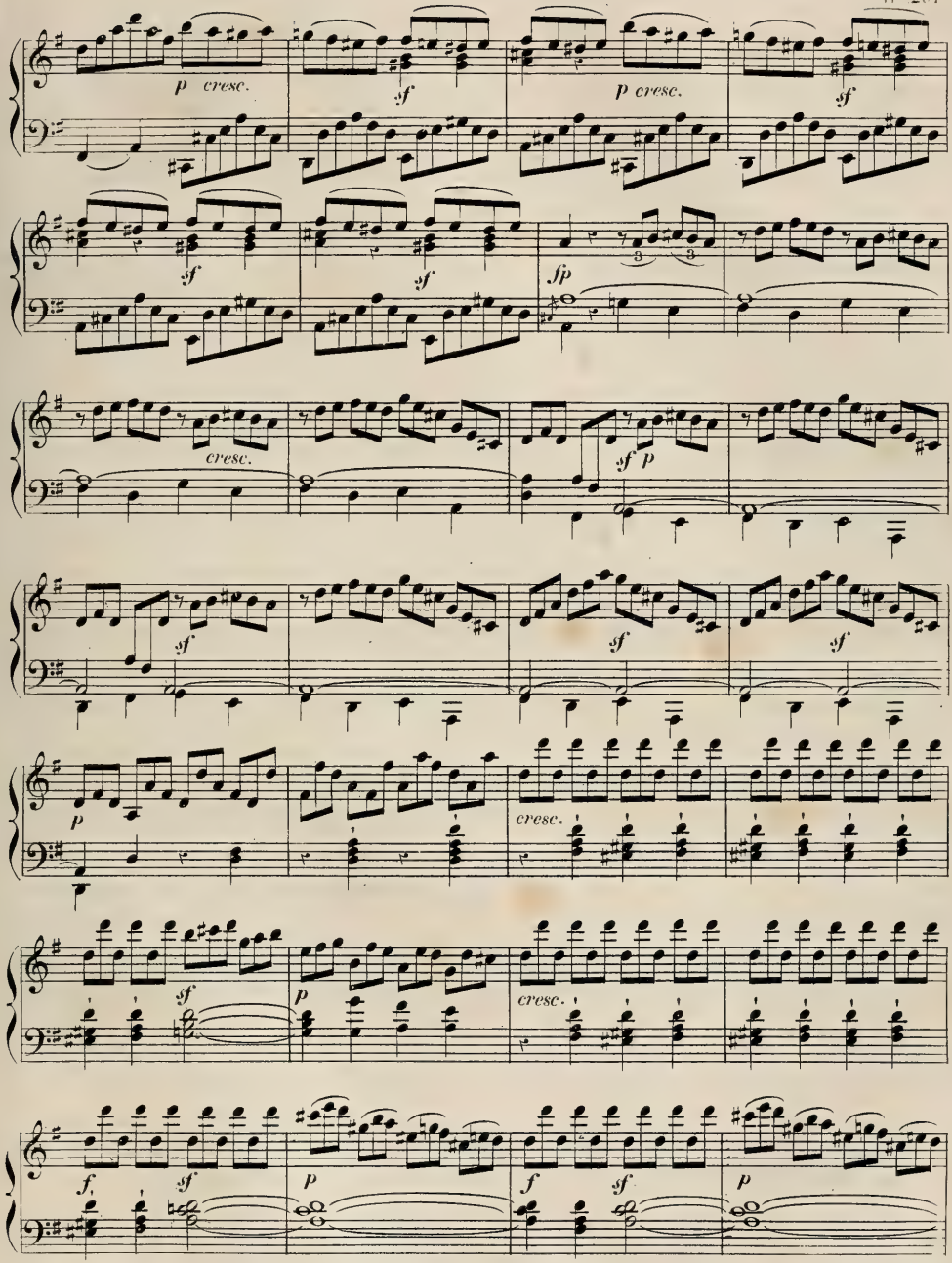
Allegretto.

Rondo.

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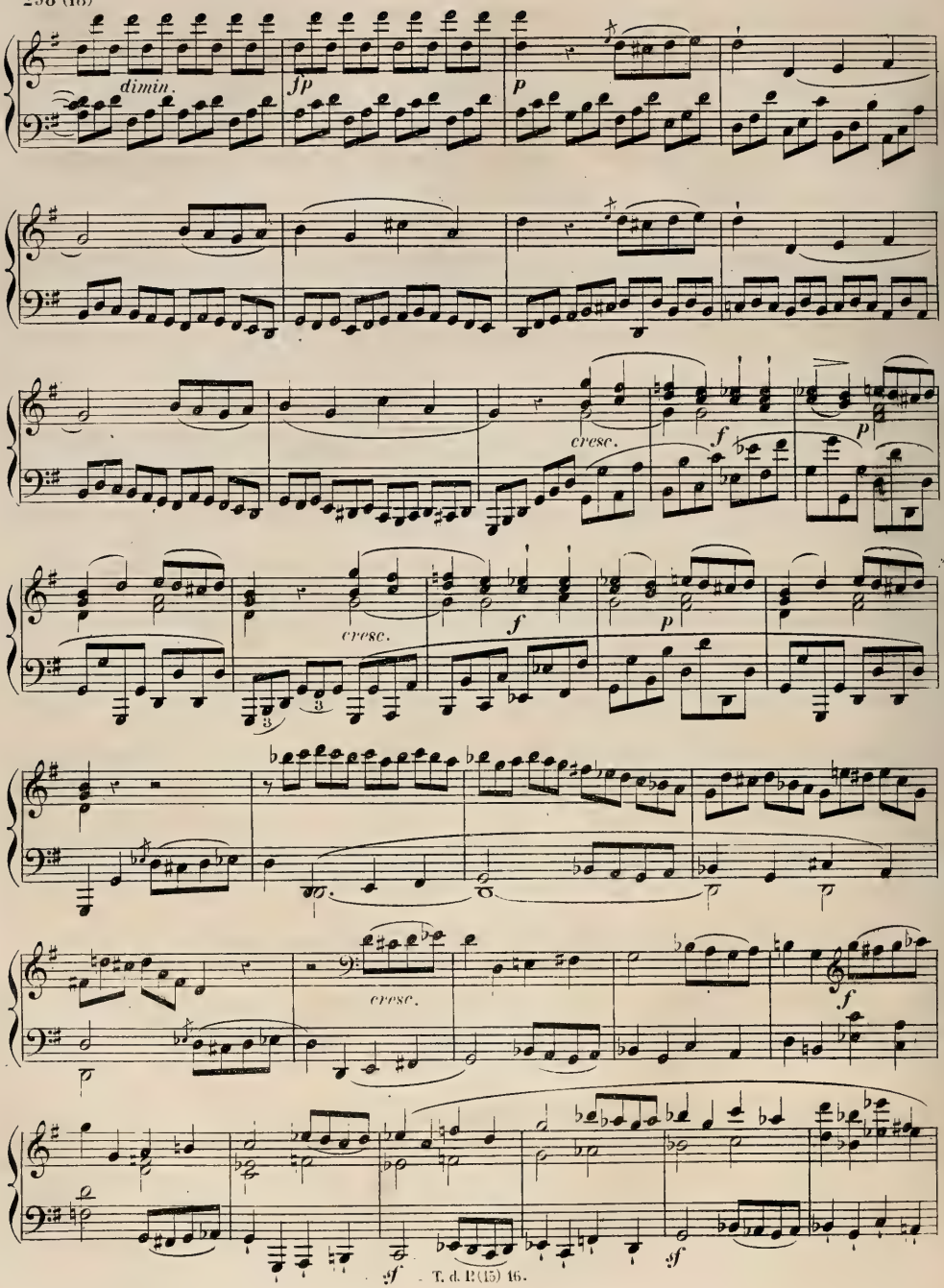
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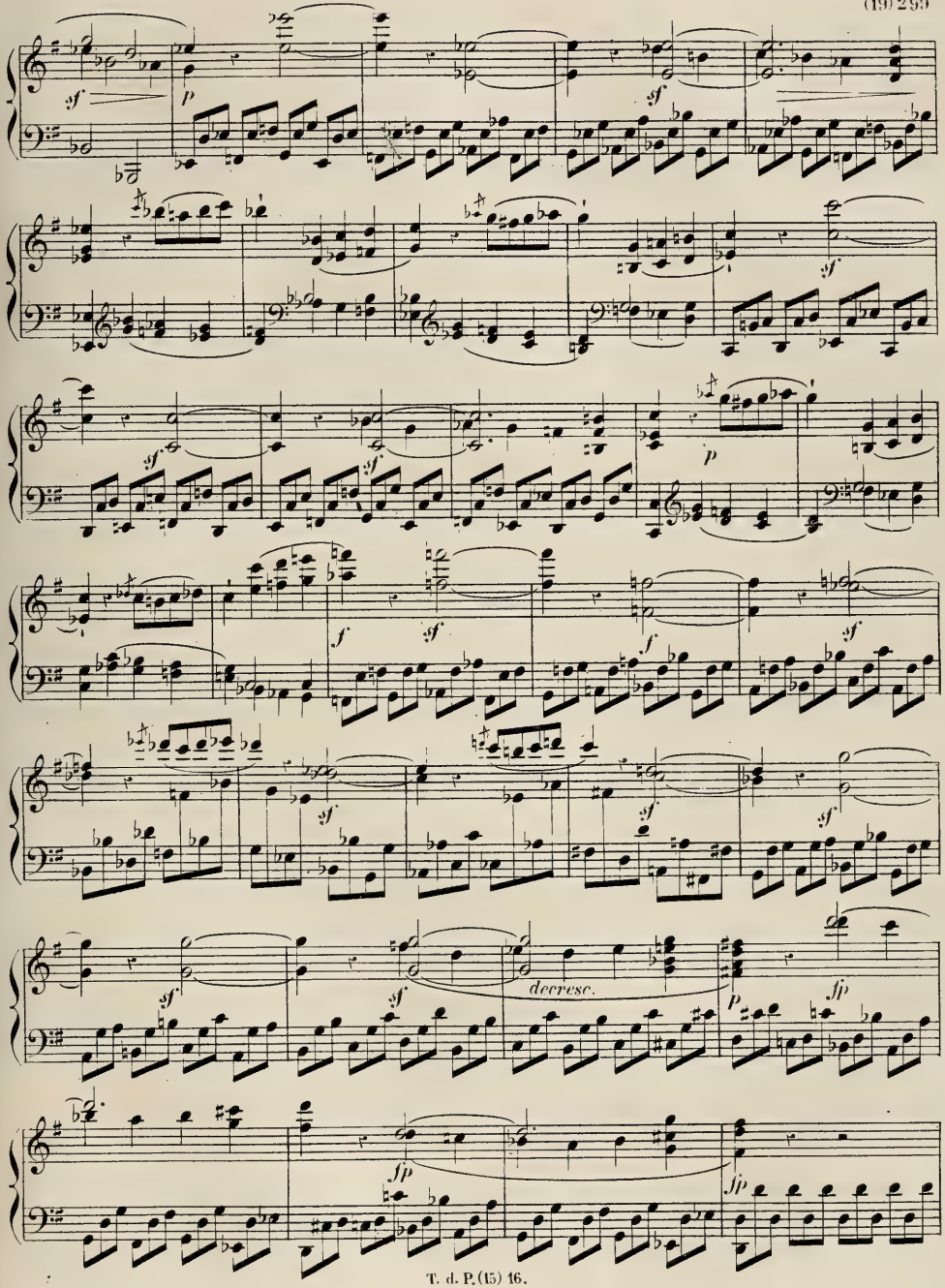
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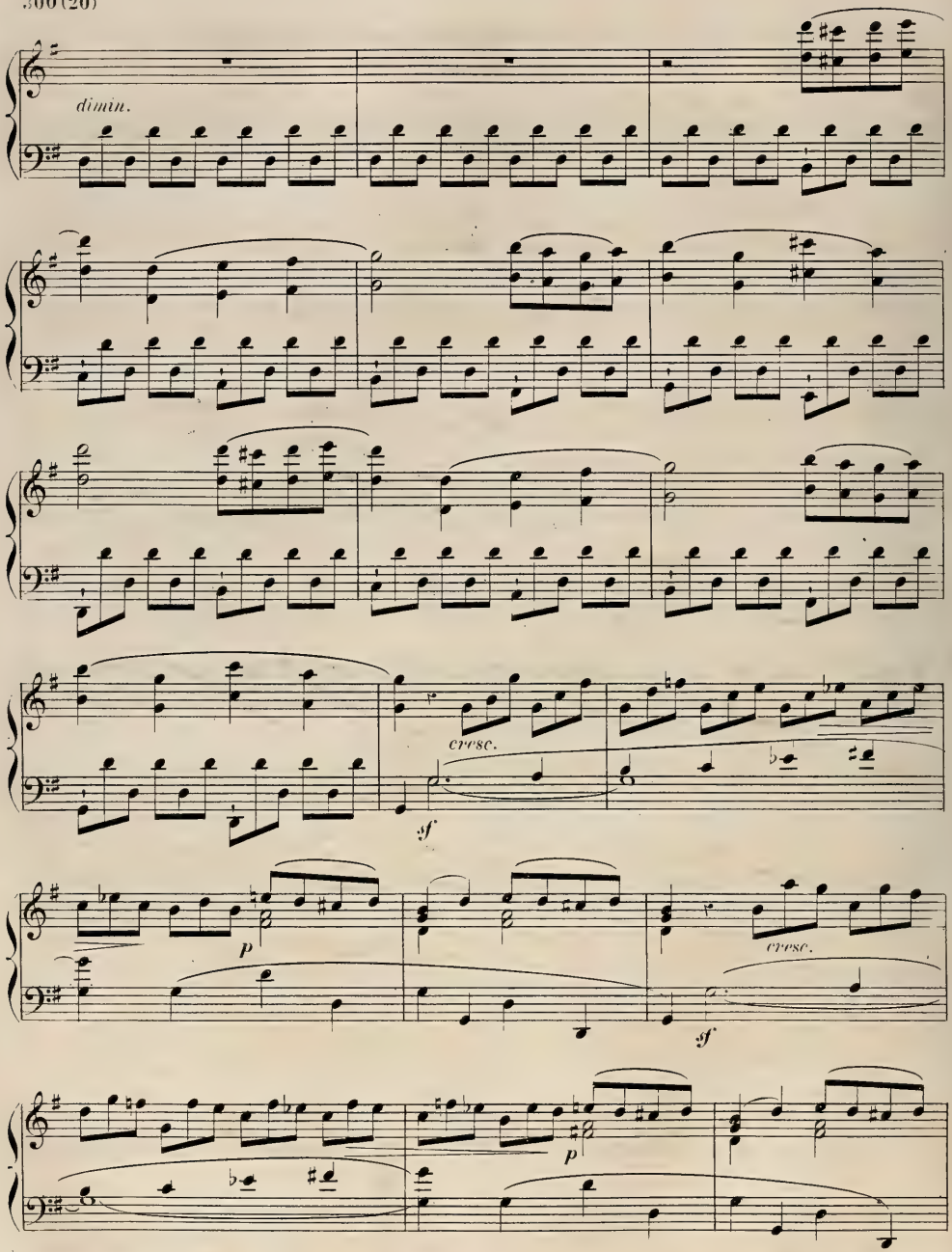
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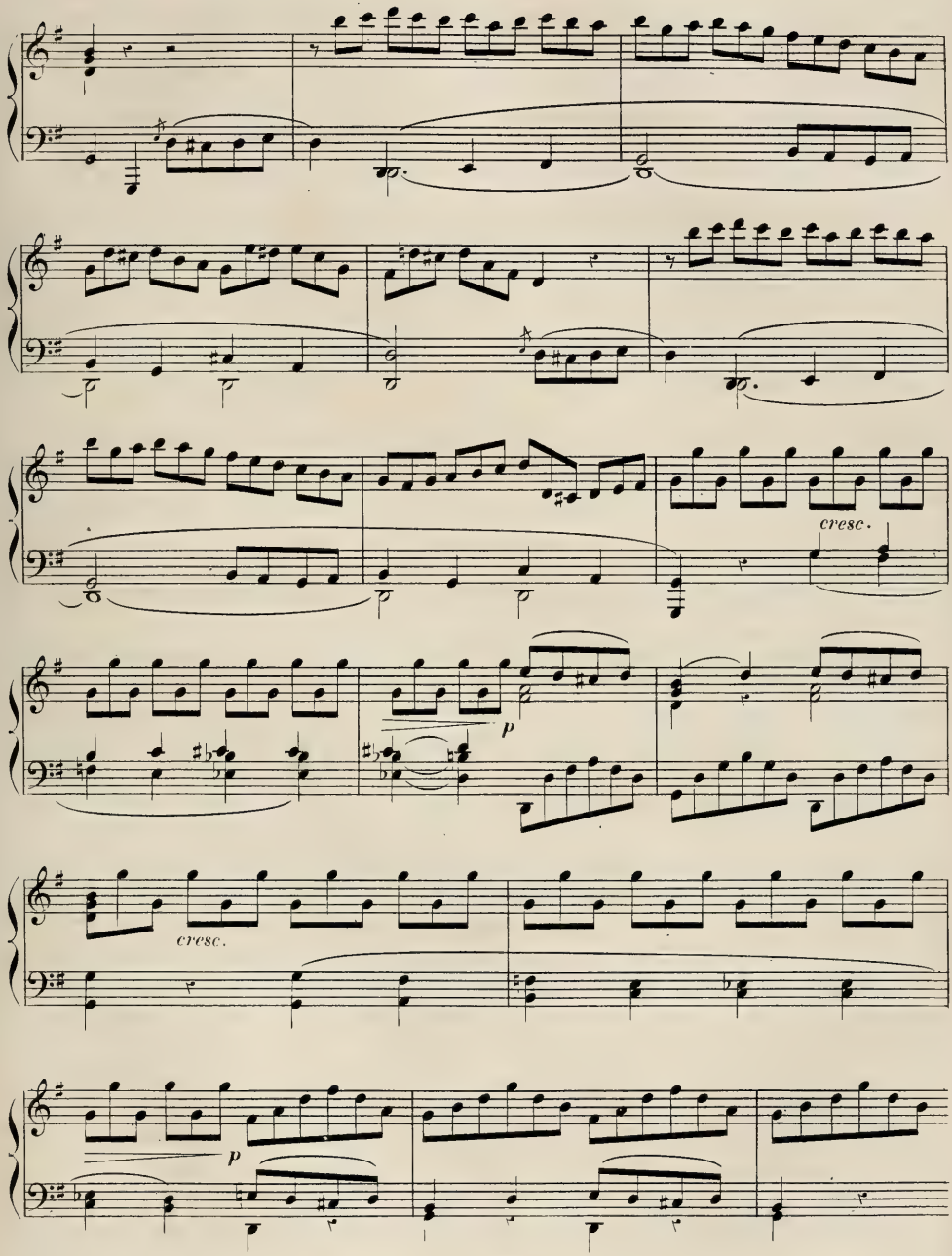
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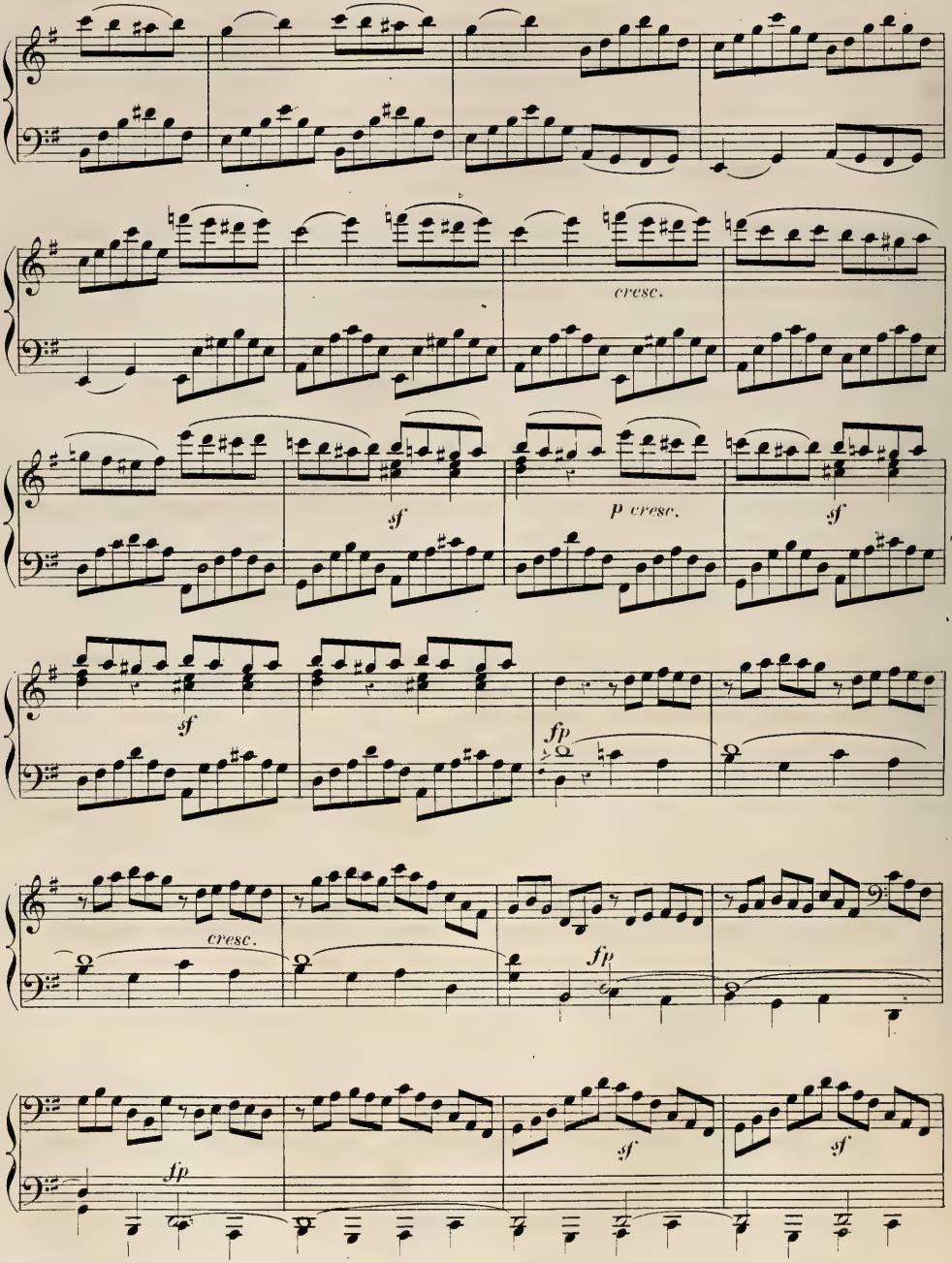
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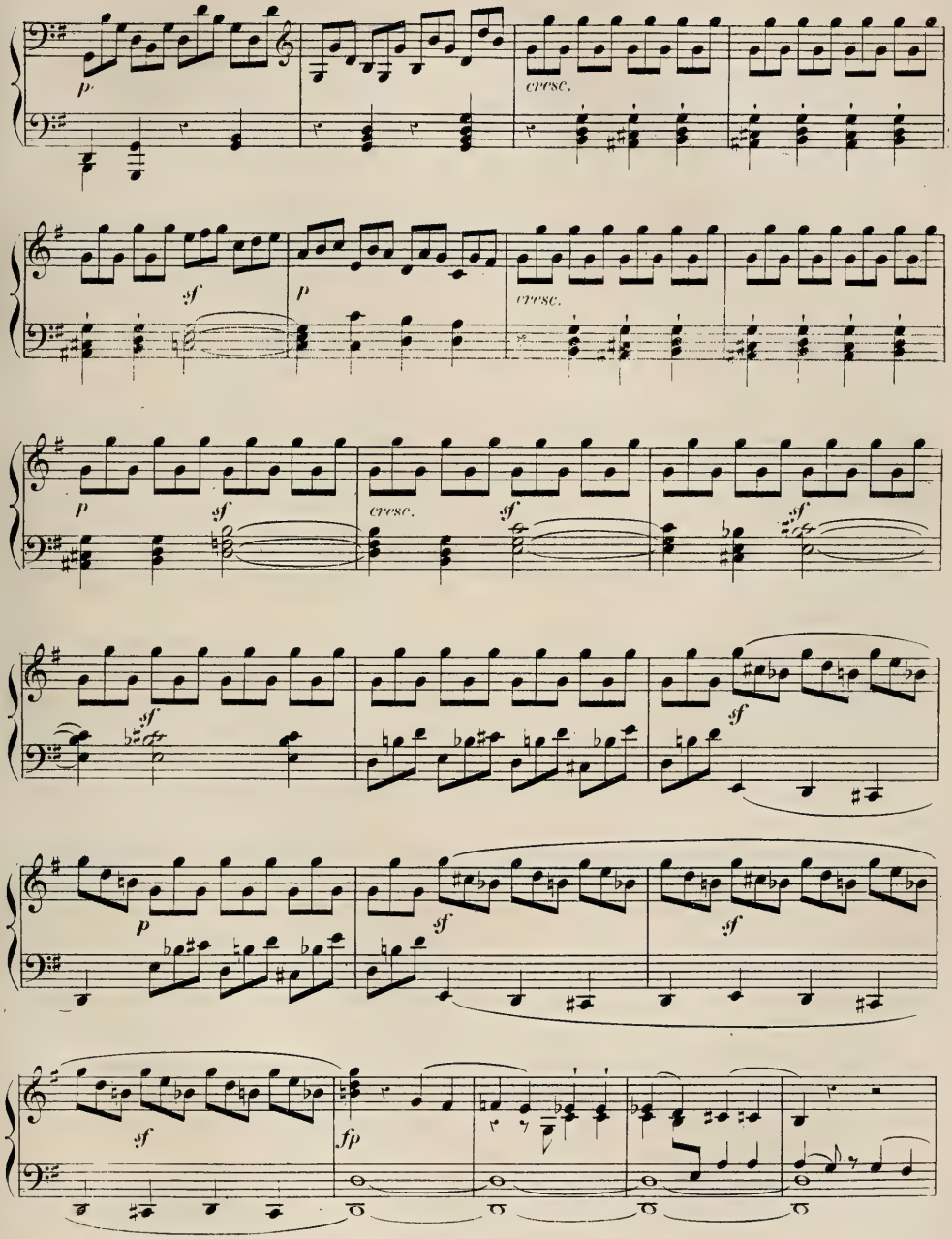
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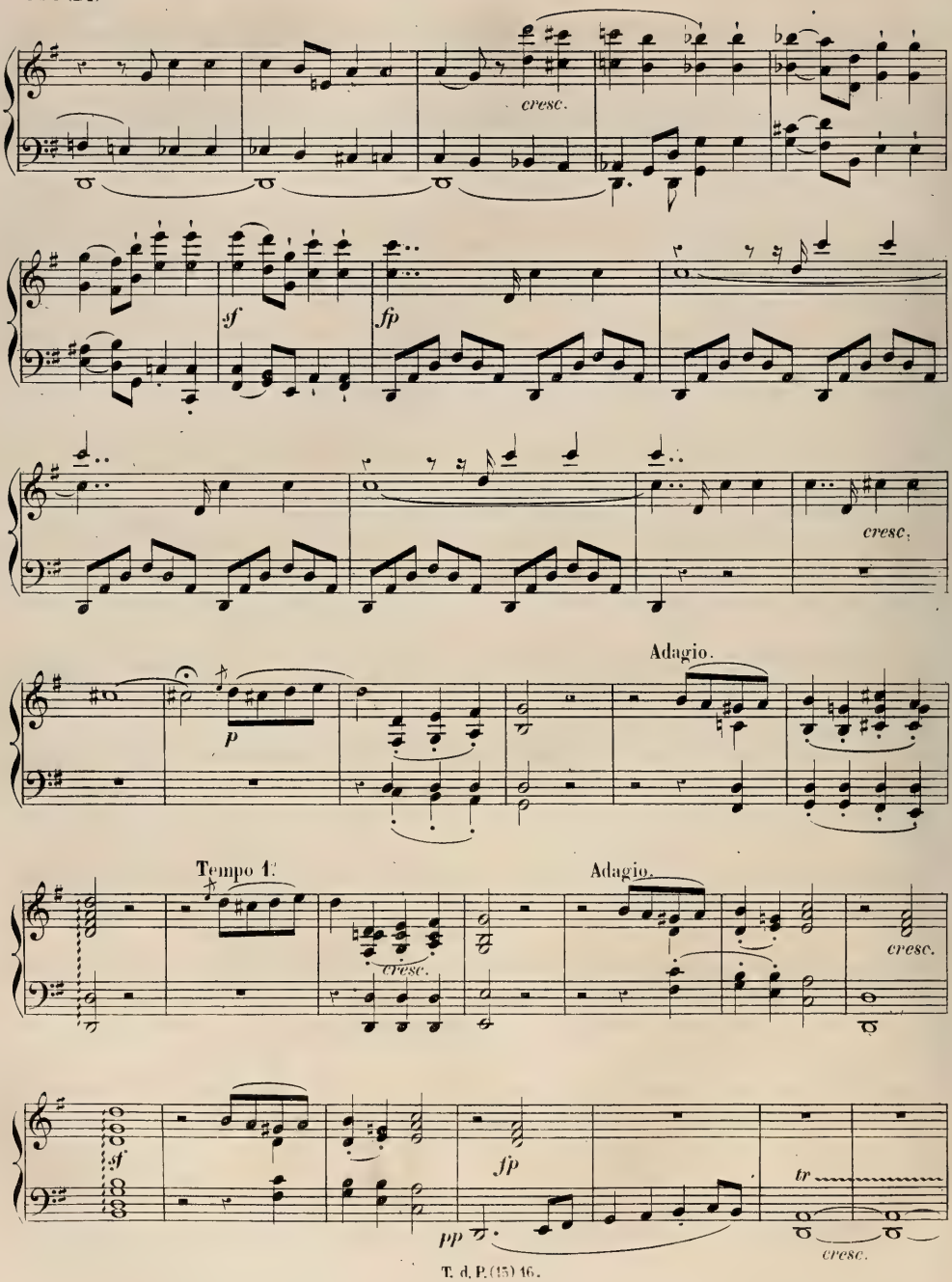
fp


cresc.
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Adagio.
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Tempo 1.
Adagio.
cresc.
cresc.
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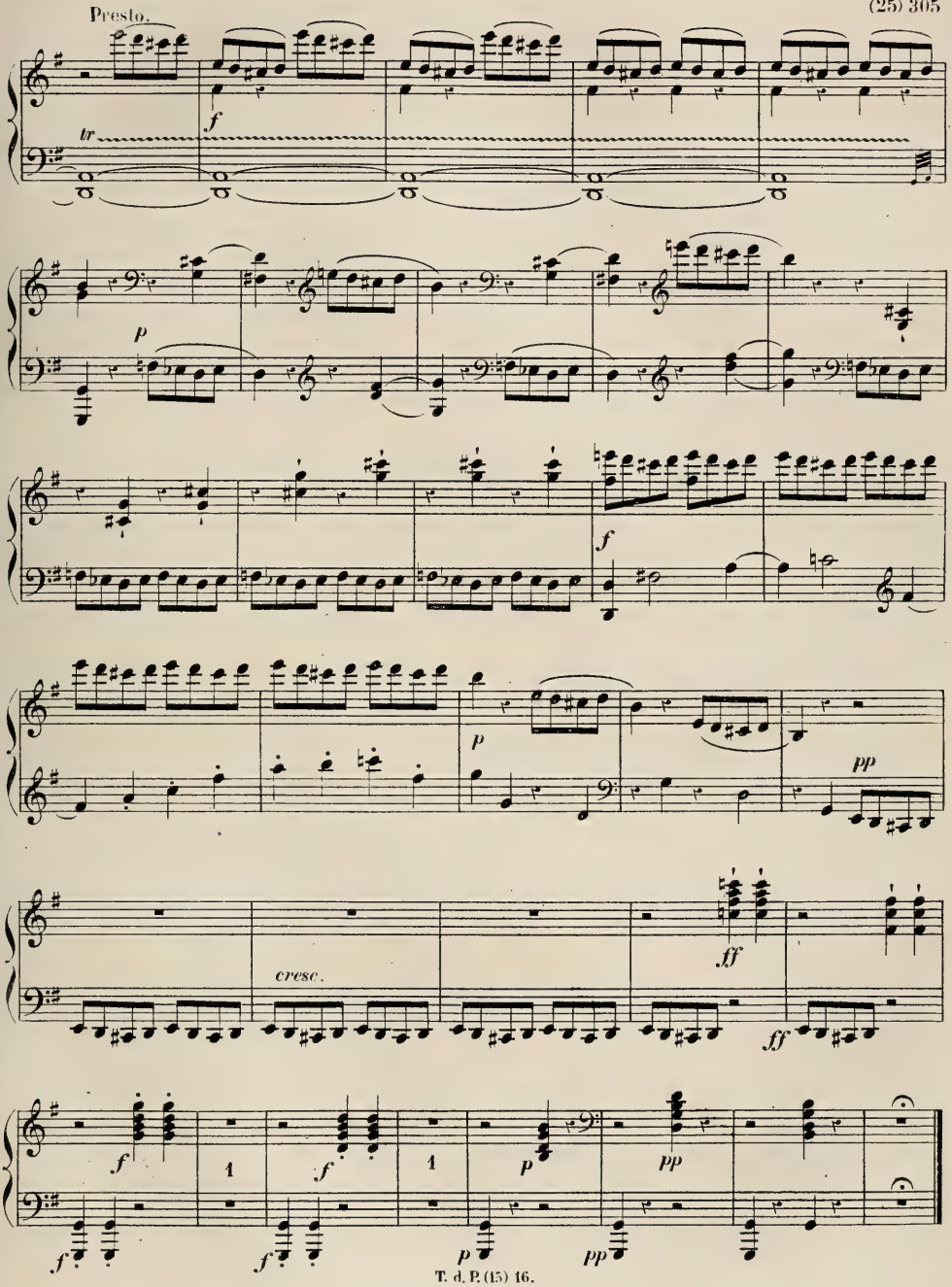
fp
pp
tr
cresc.


Presto.
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p
f
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pp
cresc.
ff
ff
f
1
f
1
p
pp
f
f
p
pp

TROIS SONATES

pour le

PIANO-FORTE,

COMPOSÉES

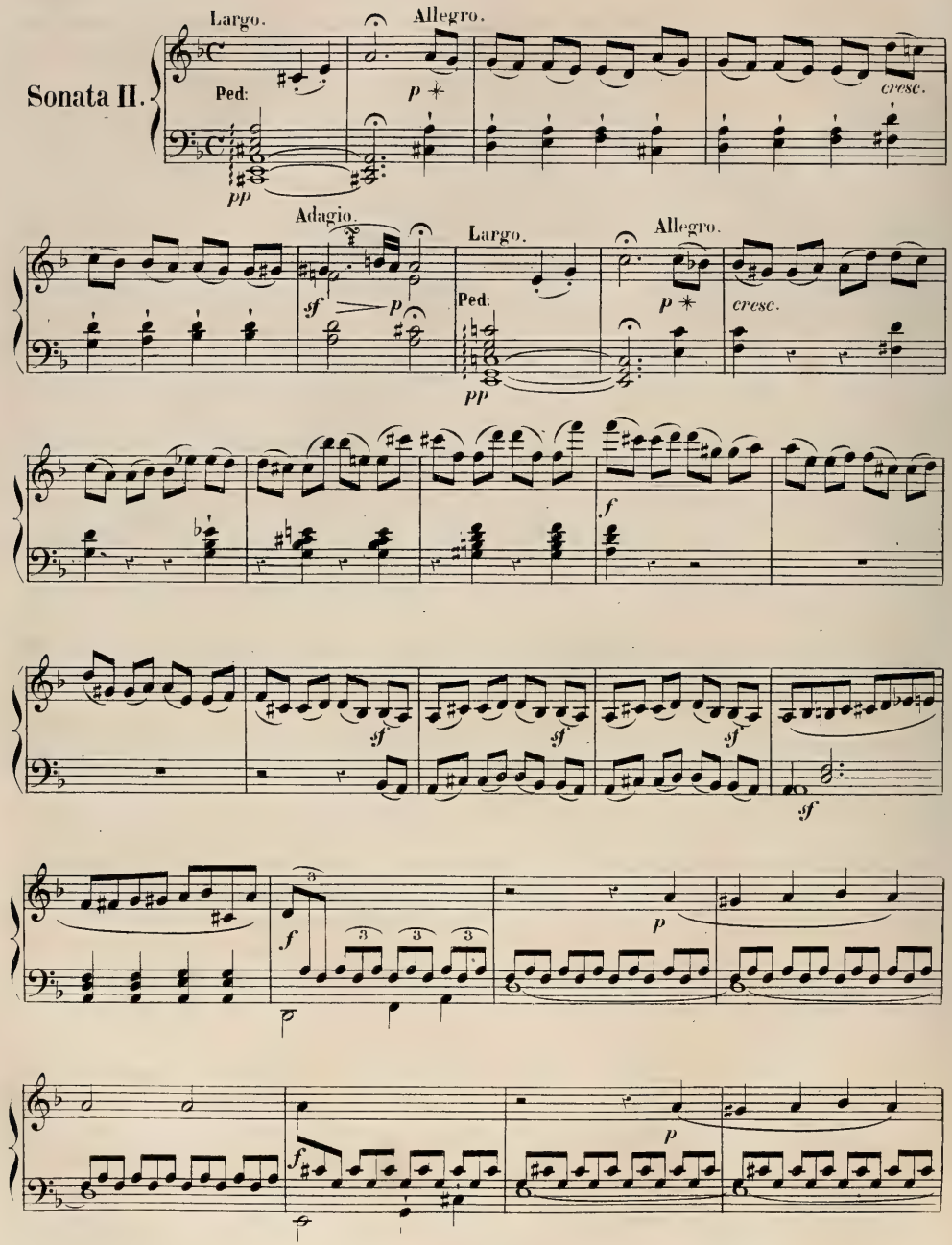
par

L. VAN BEETHOVEN.

Œuvre 31. Prix:

PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

T. d. P. (15) 16-17-18.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Allegro.
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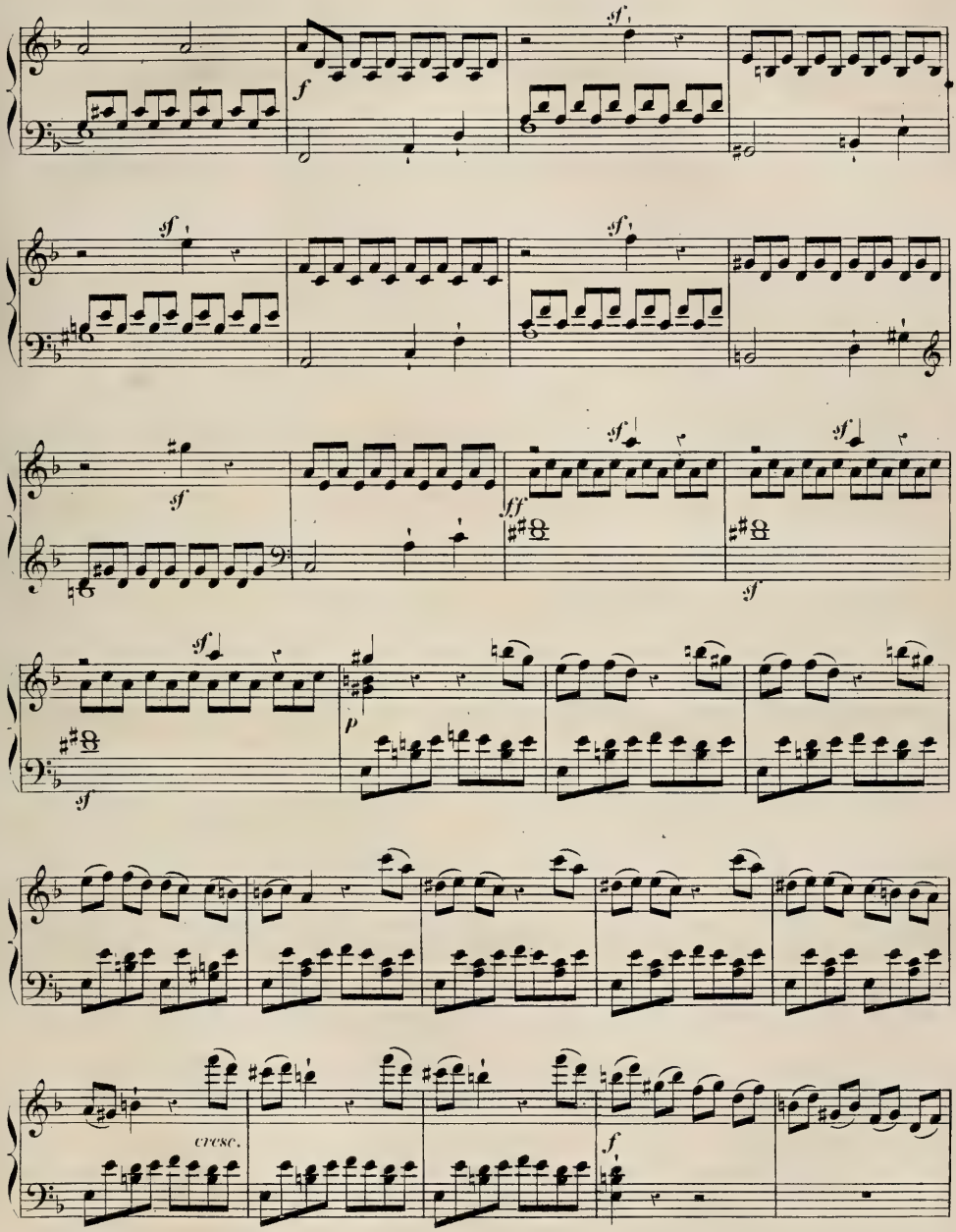
cresc.
Adagio.
Largo.
Allegro.
Ped:
cresc.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p
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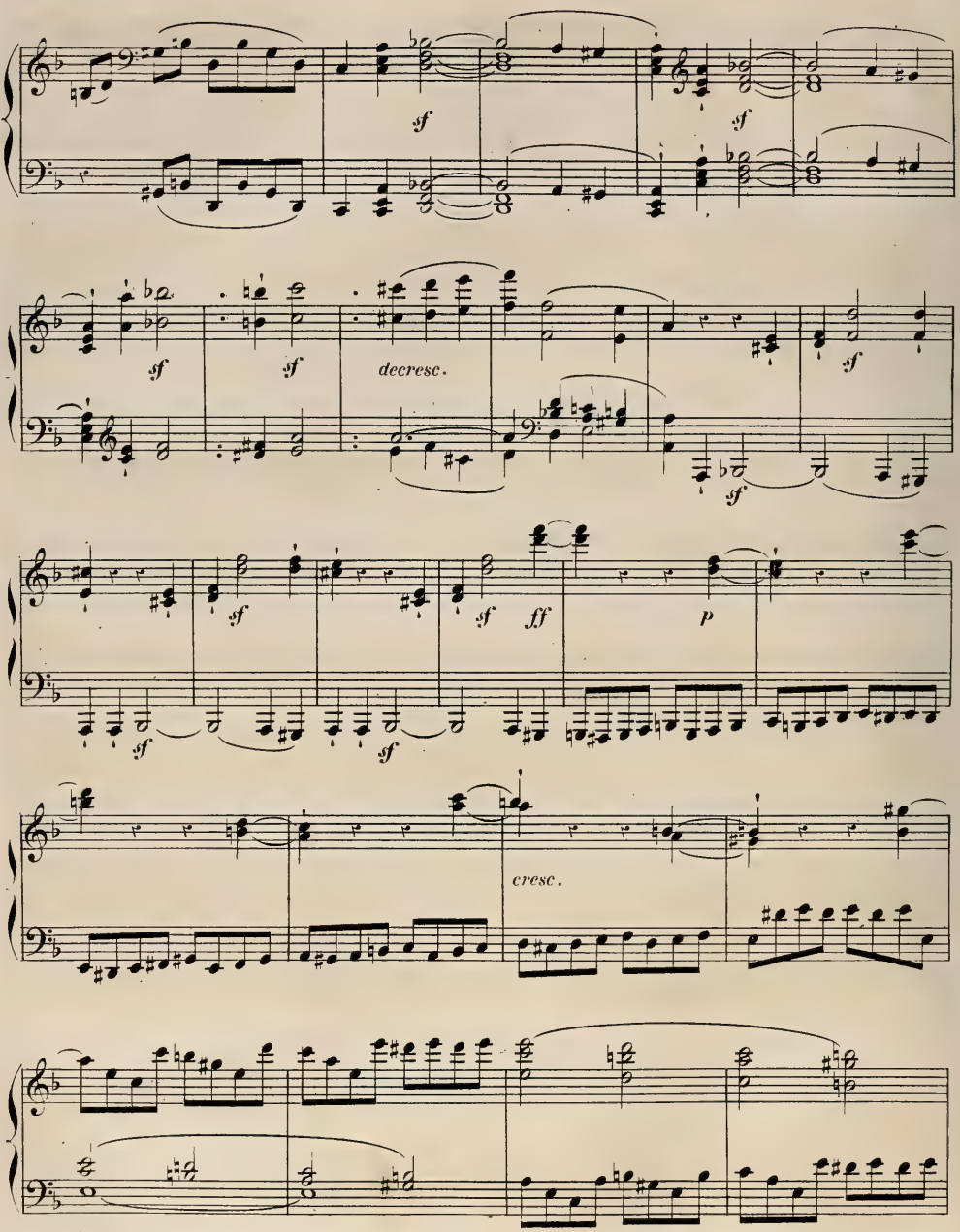
f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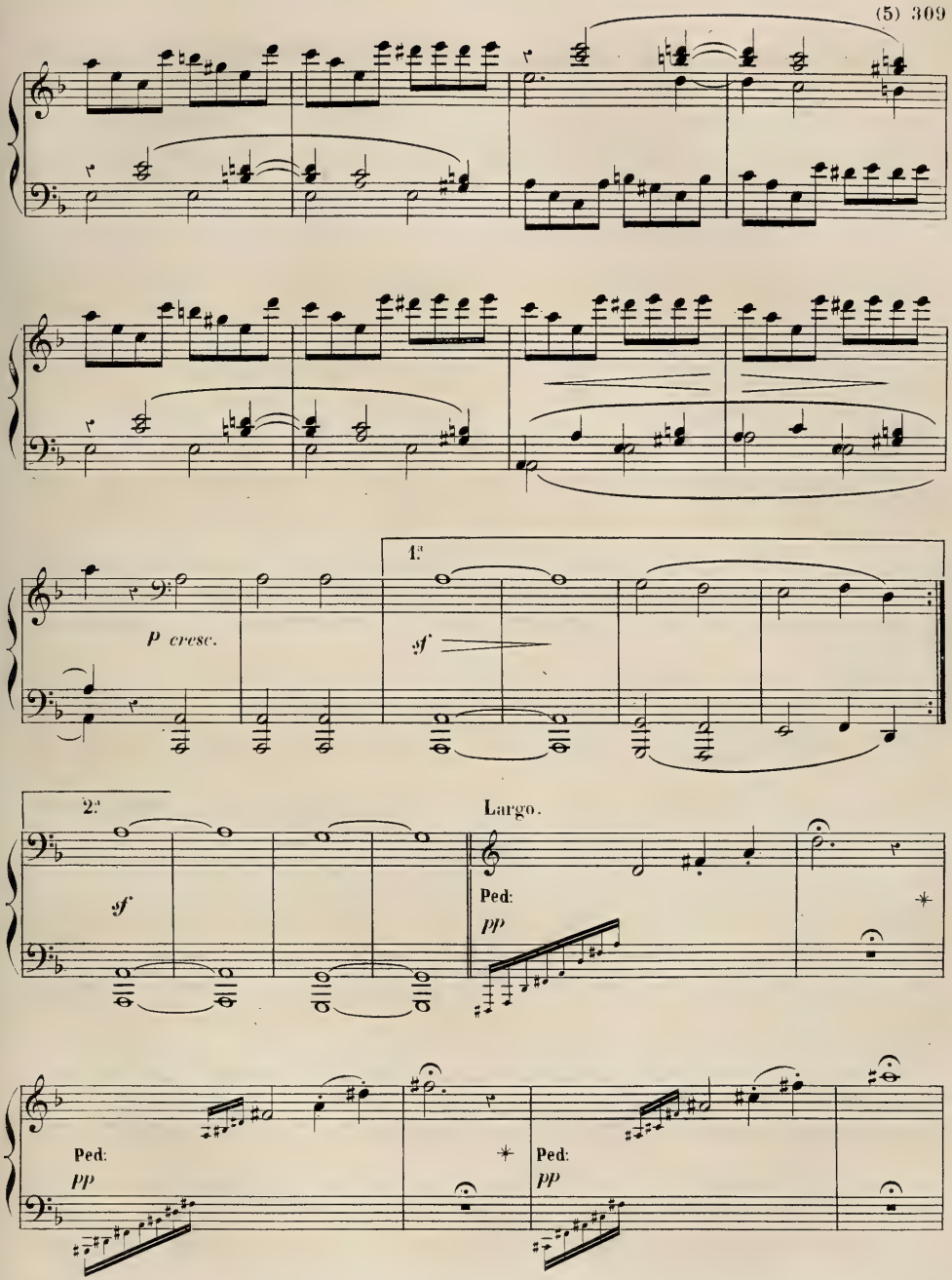
sf
cresc.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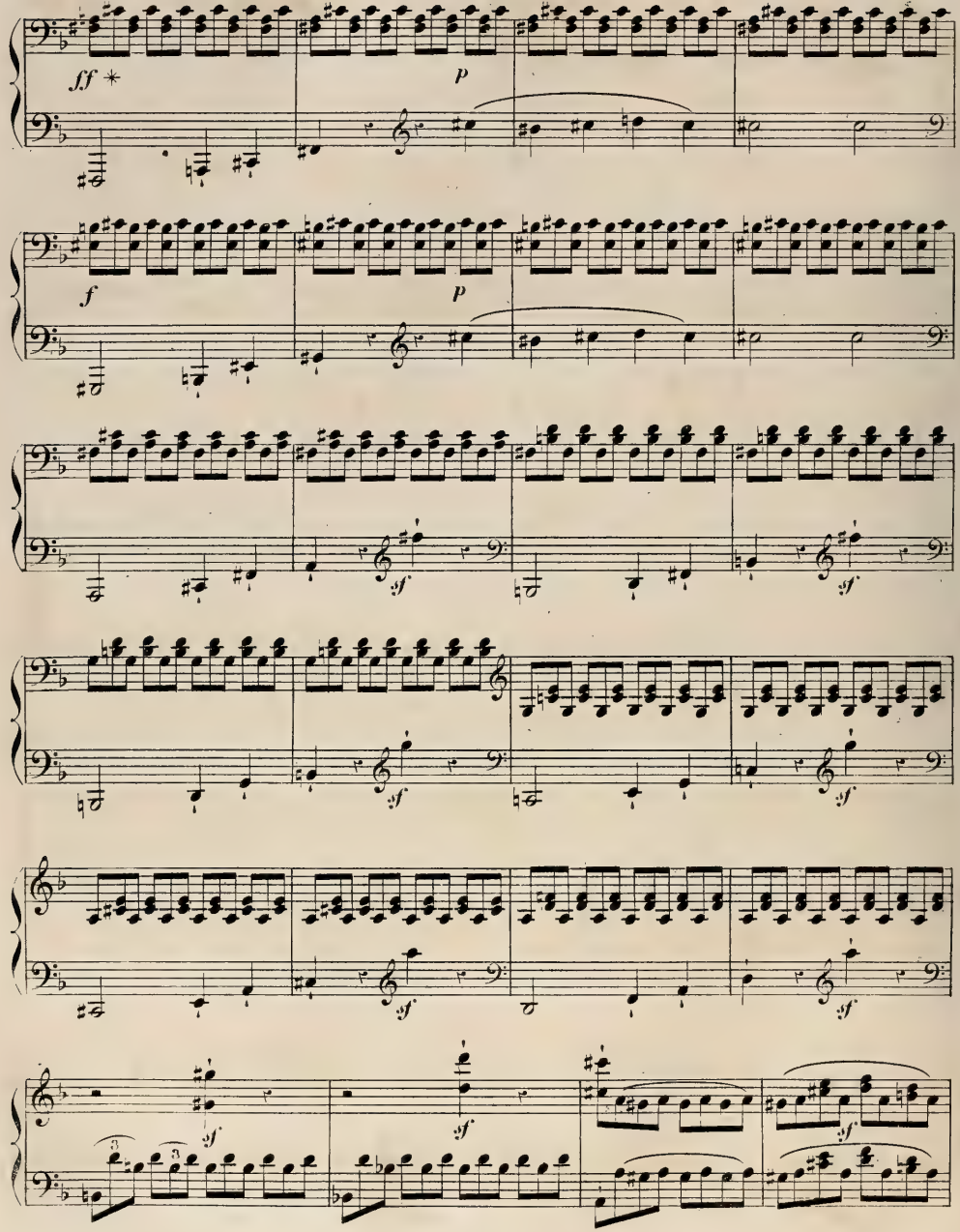
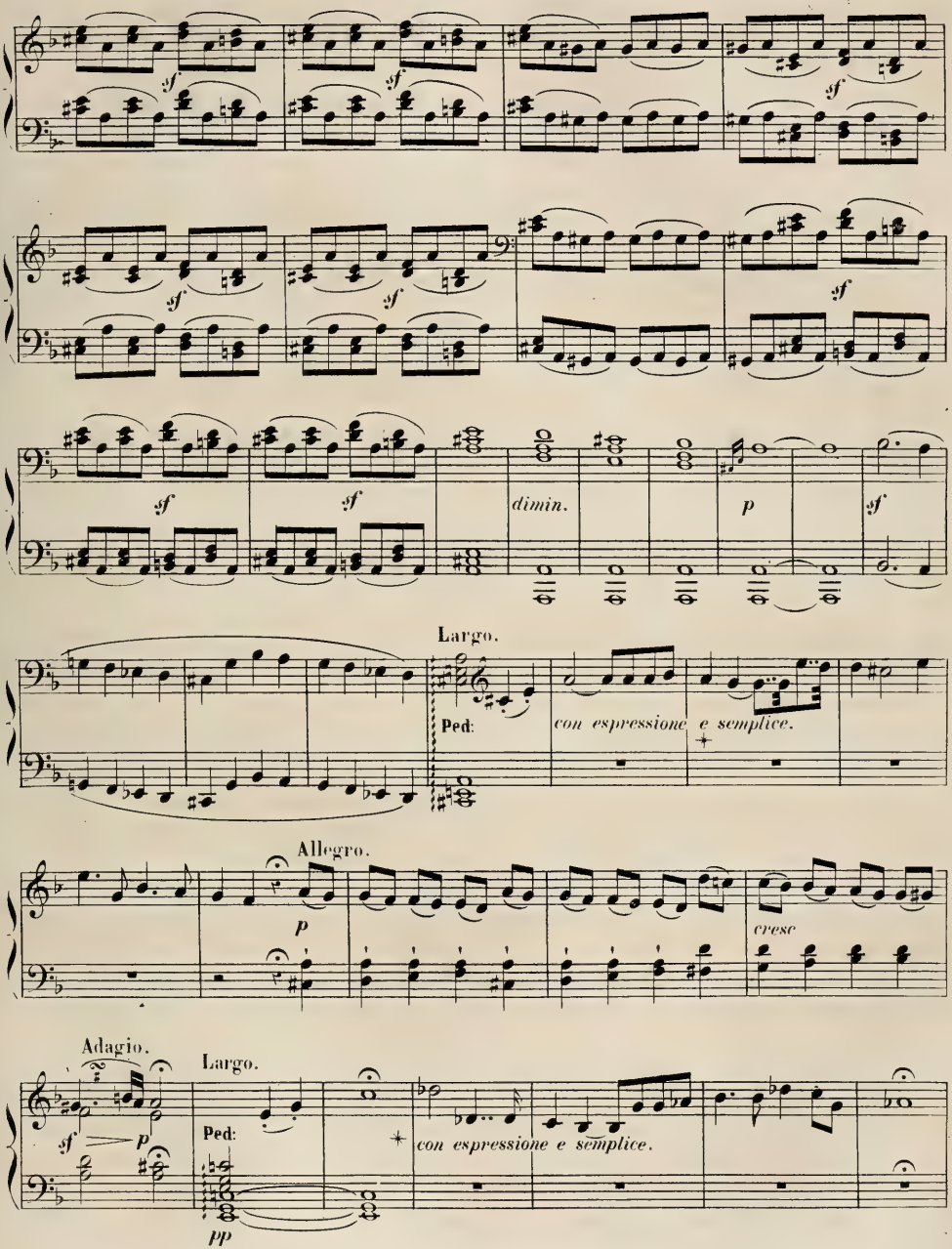
Ped:
pp
Ped:
pp
Ped:
pp

Allegro.




sf
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sf
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dimin.
p
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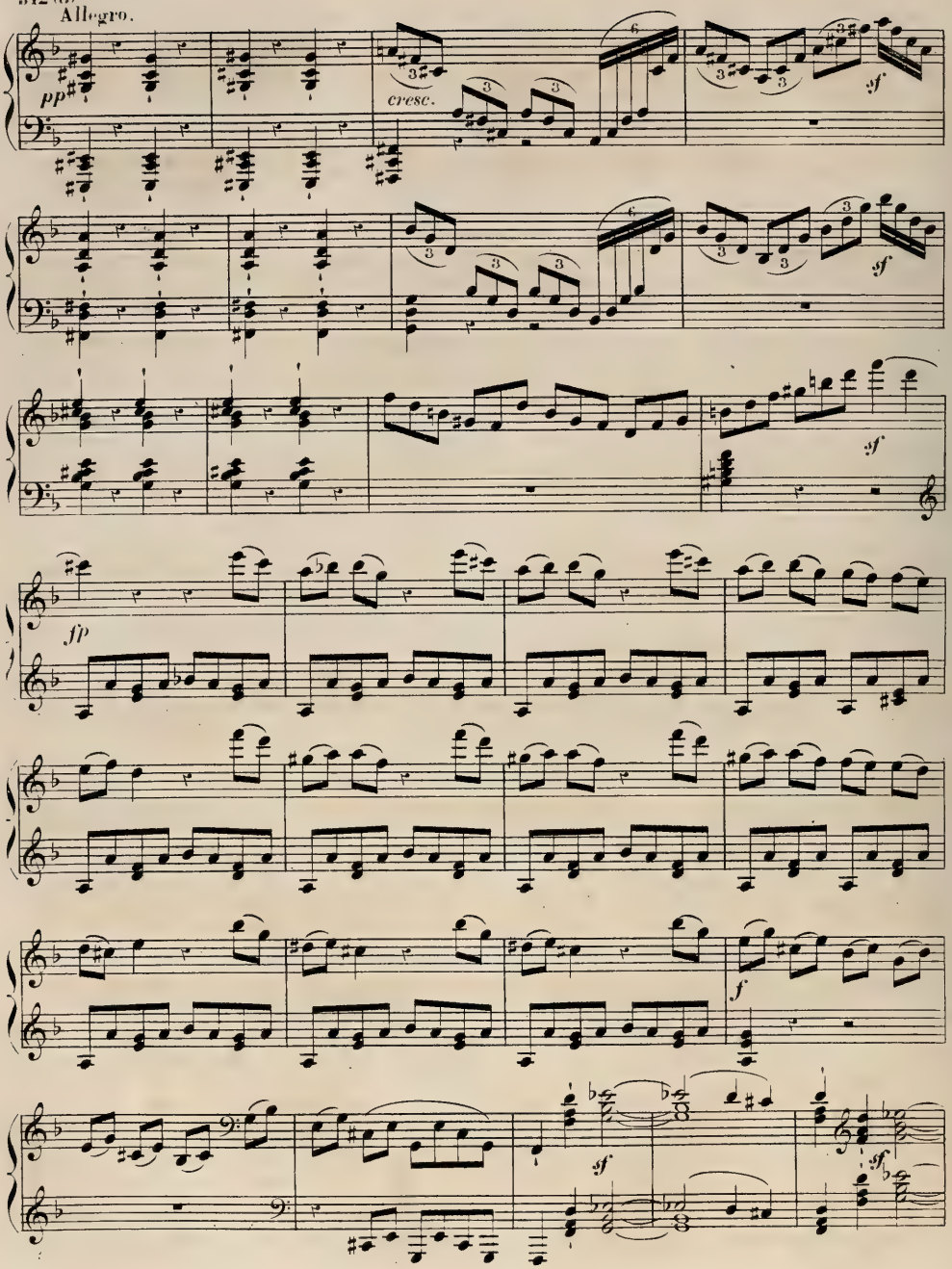
Largo.
Ped:
con espressione e semplice.
Allegro.
p
cresc
Adagio.
Largo.
sf
p
Ped:
con espressione e semplice.
pp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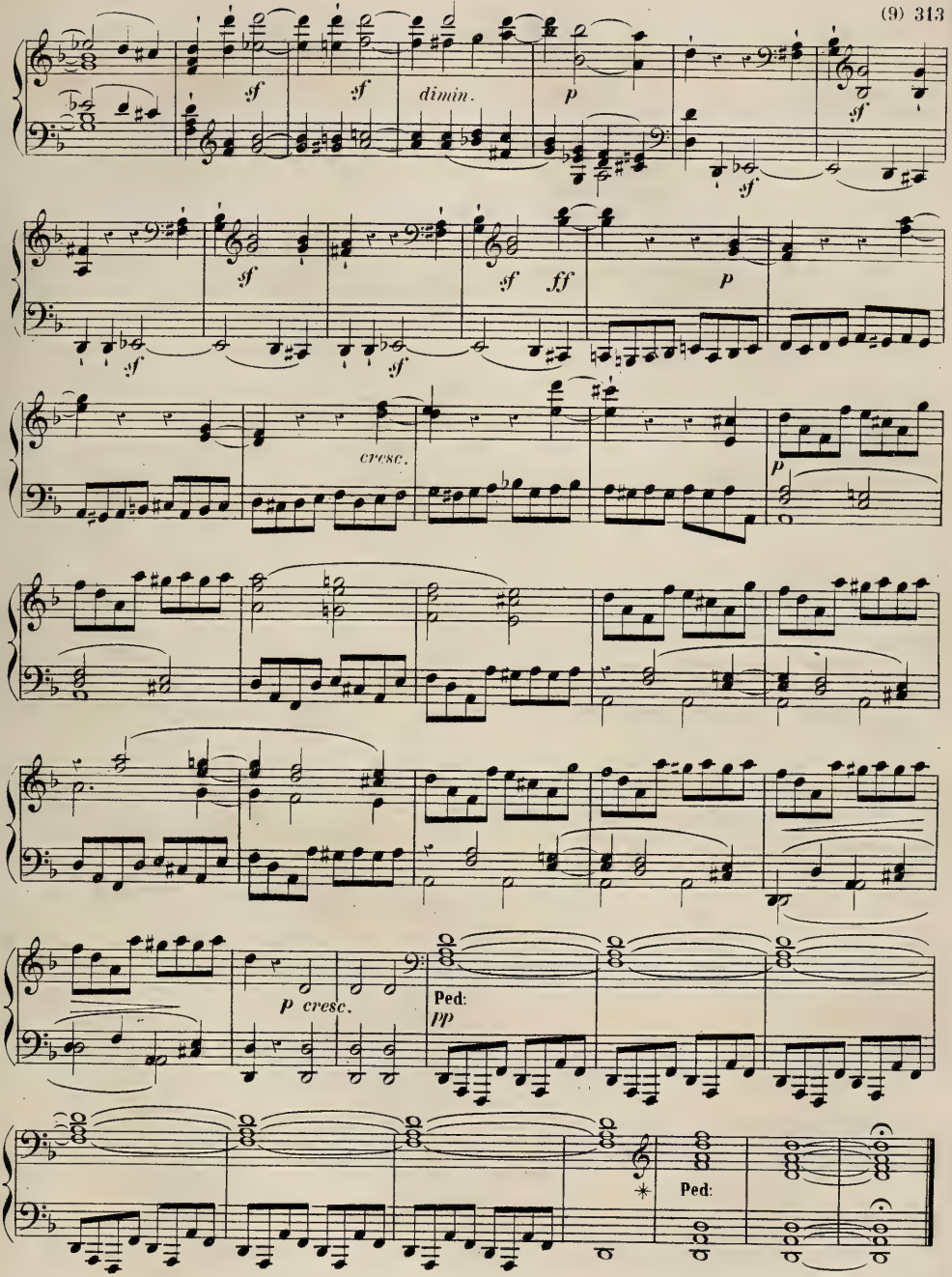
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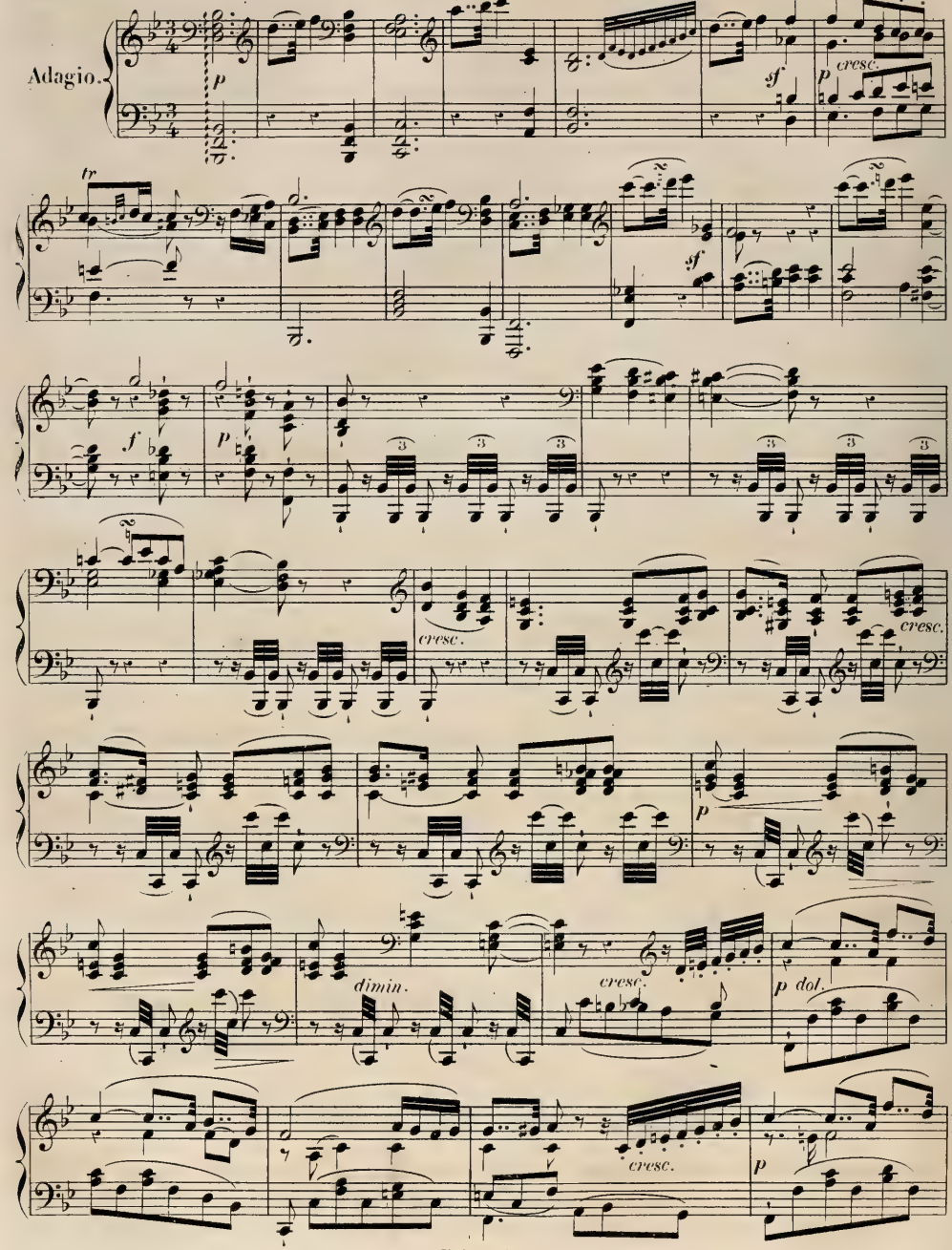
Adagio.
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p
dimin.
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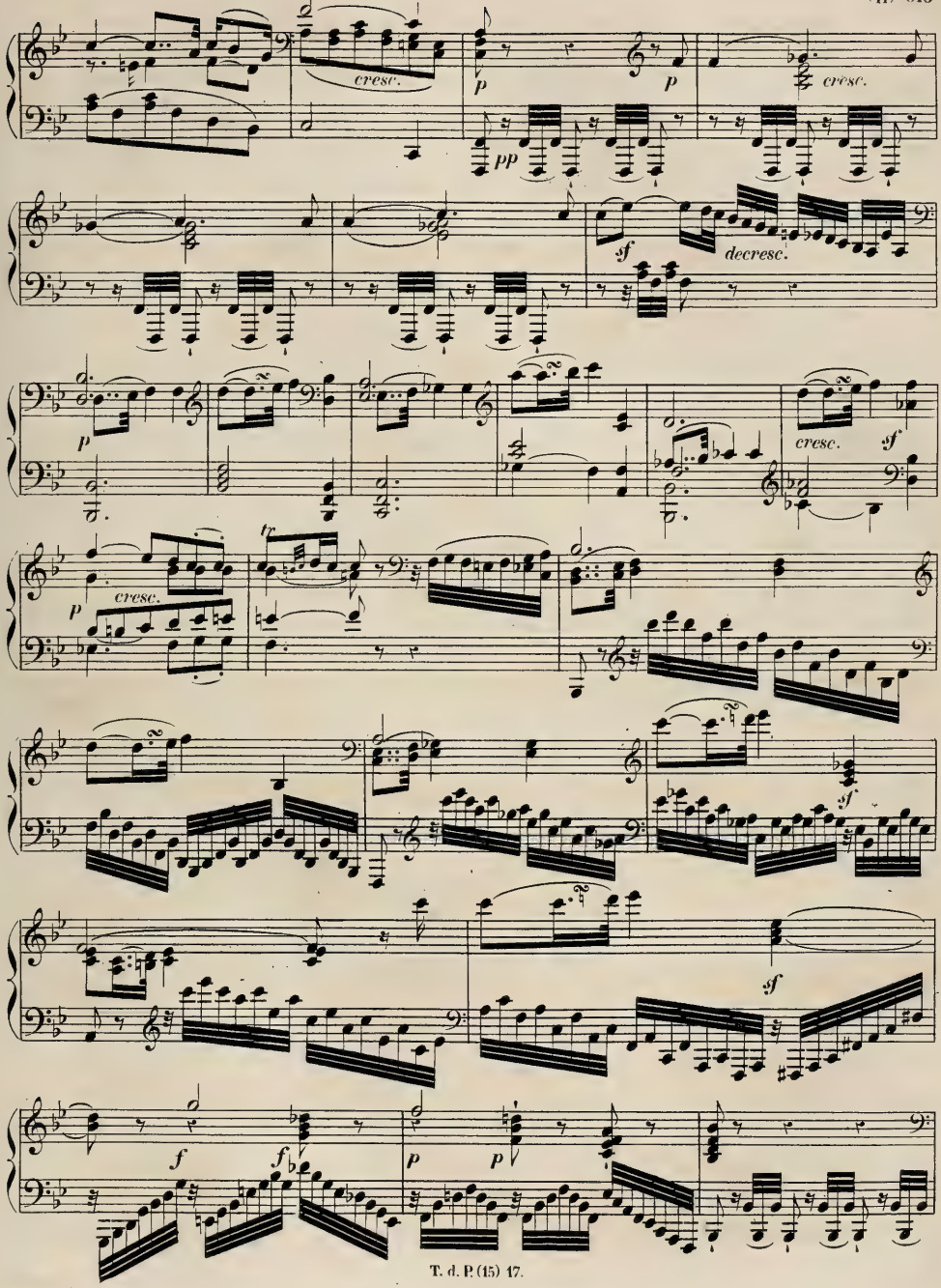
p dol.
cresc.
p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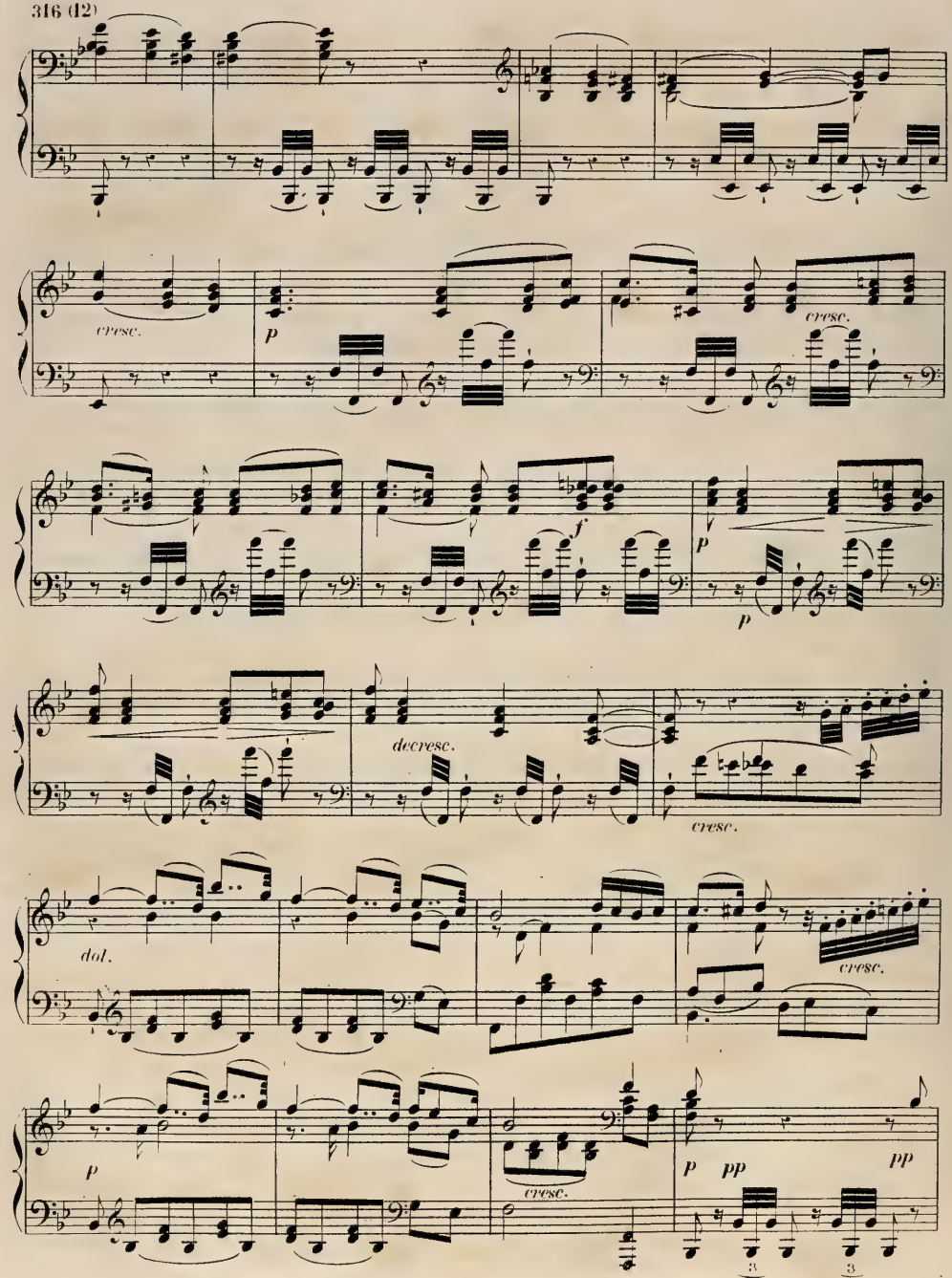
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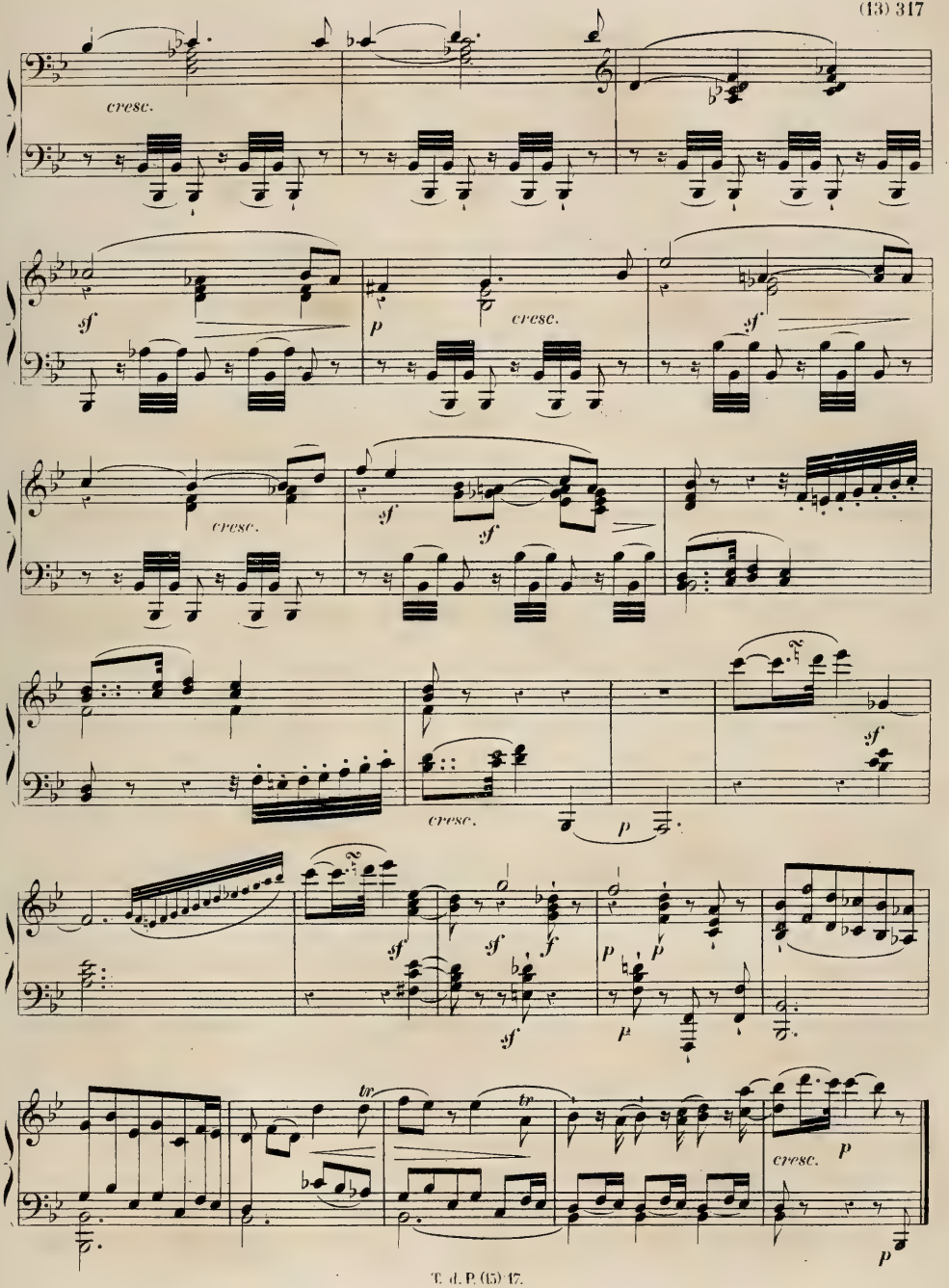
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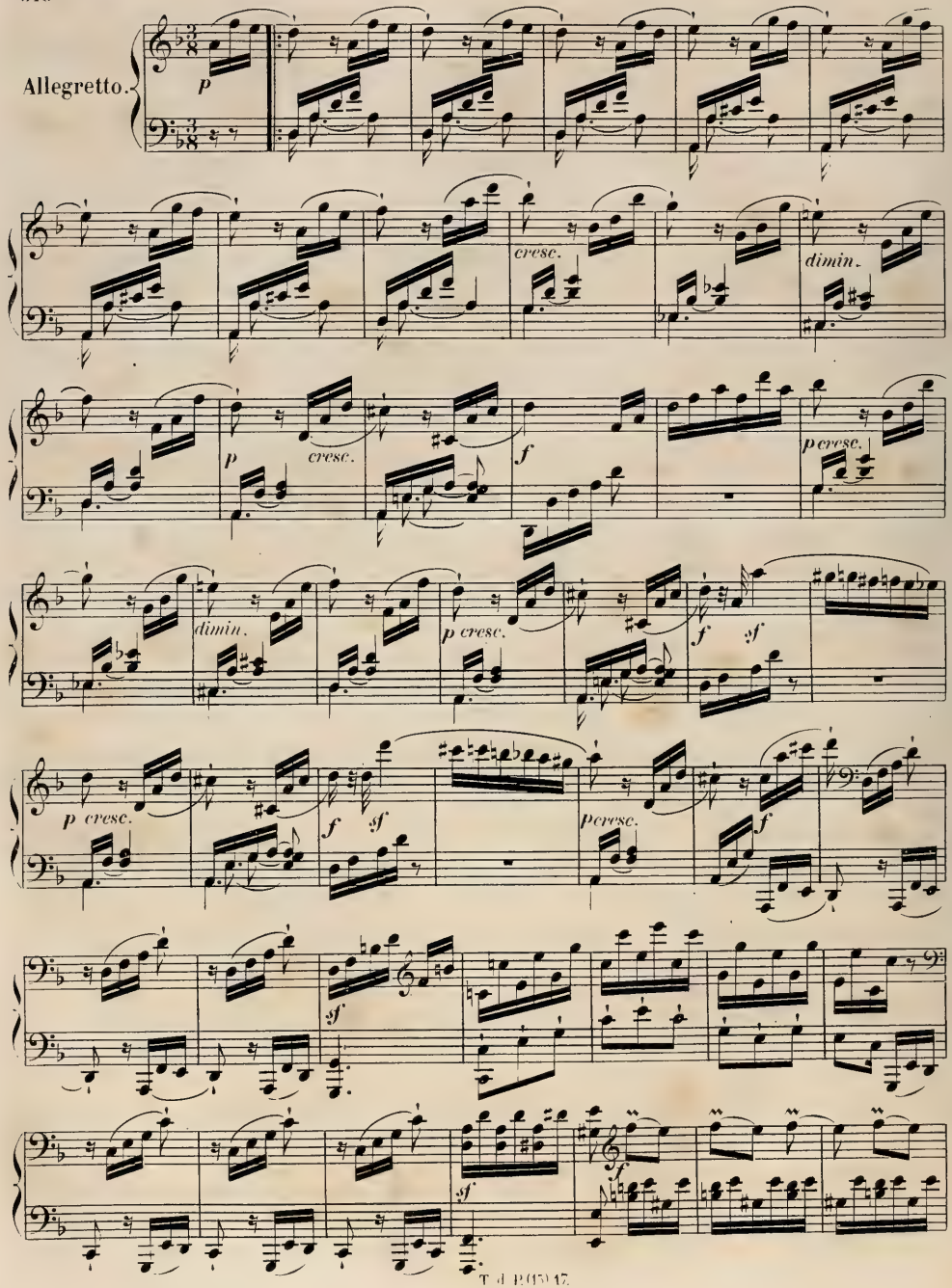
Allegretto.
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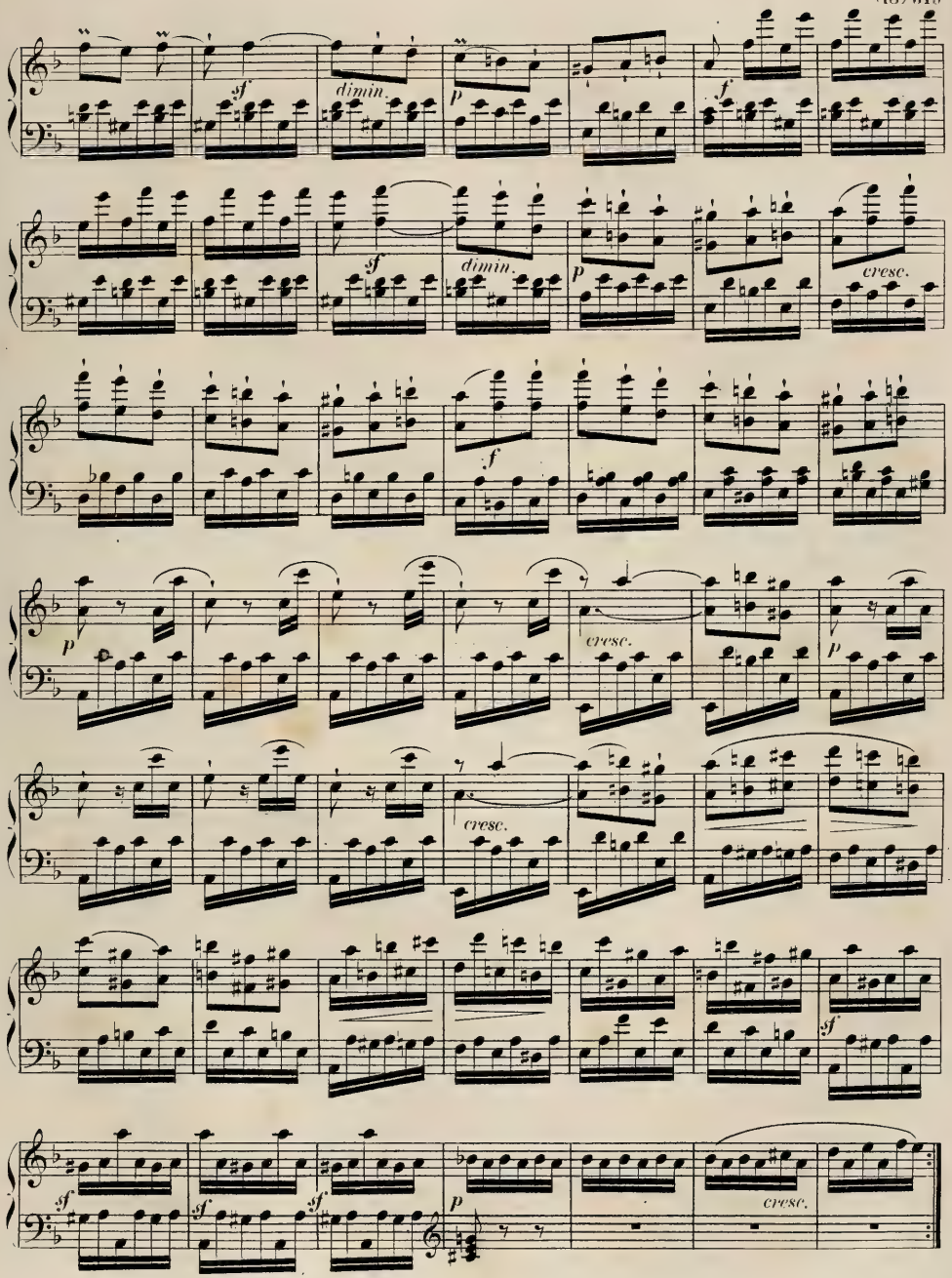
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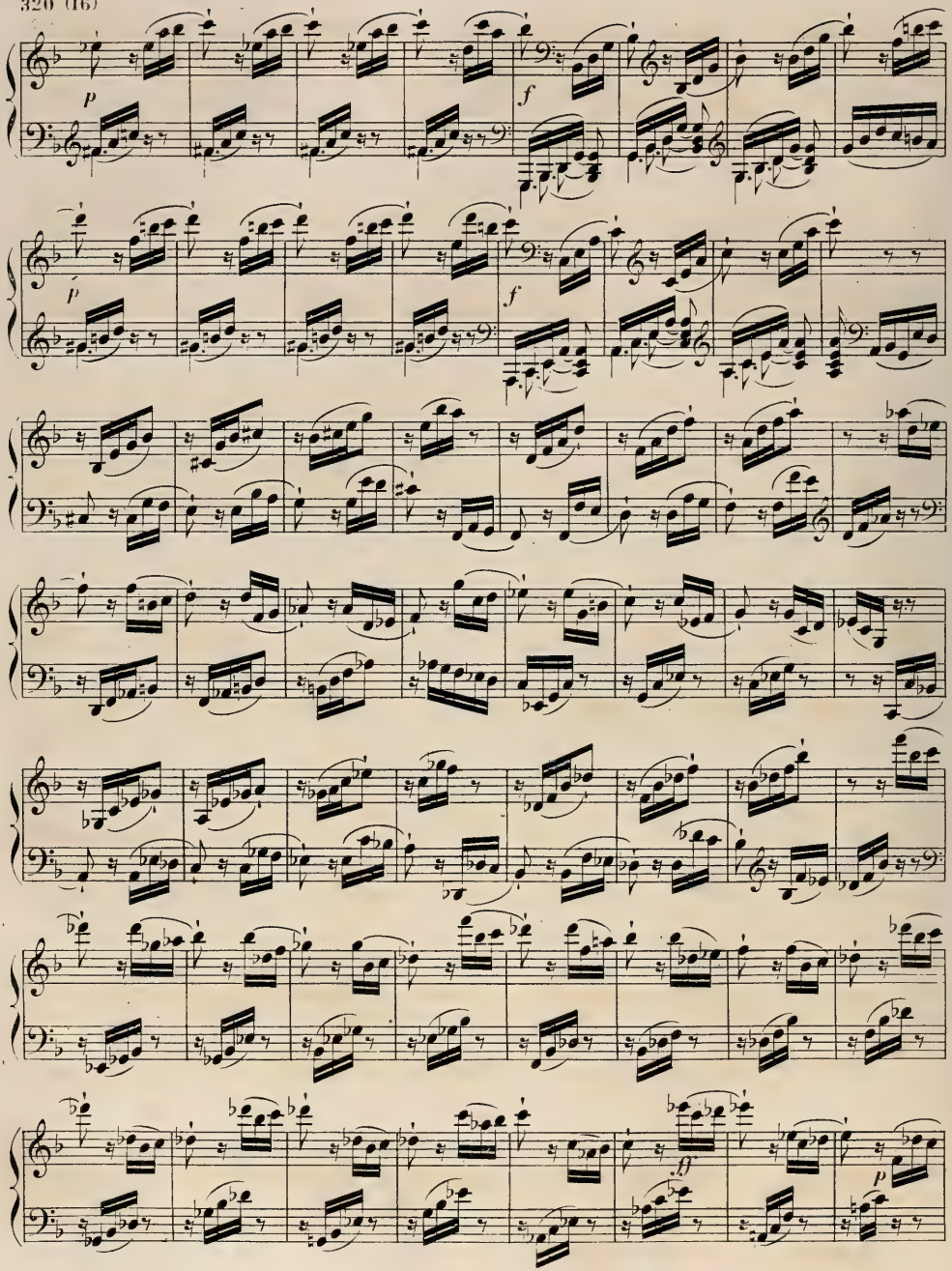
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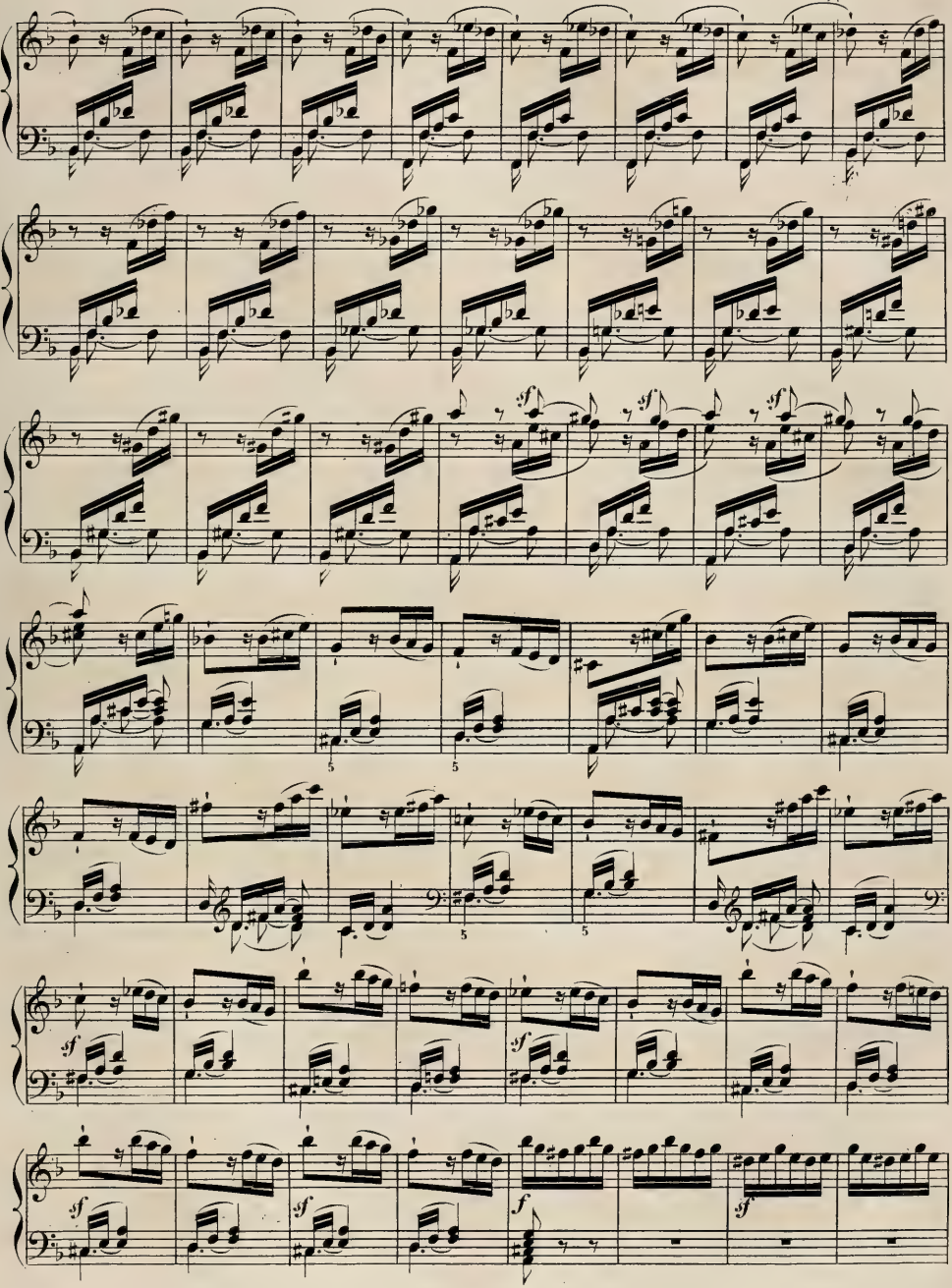
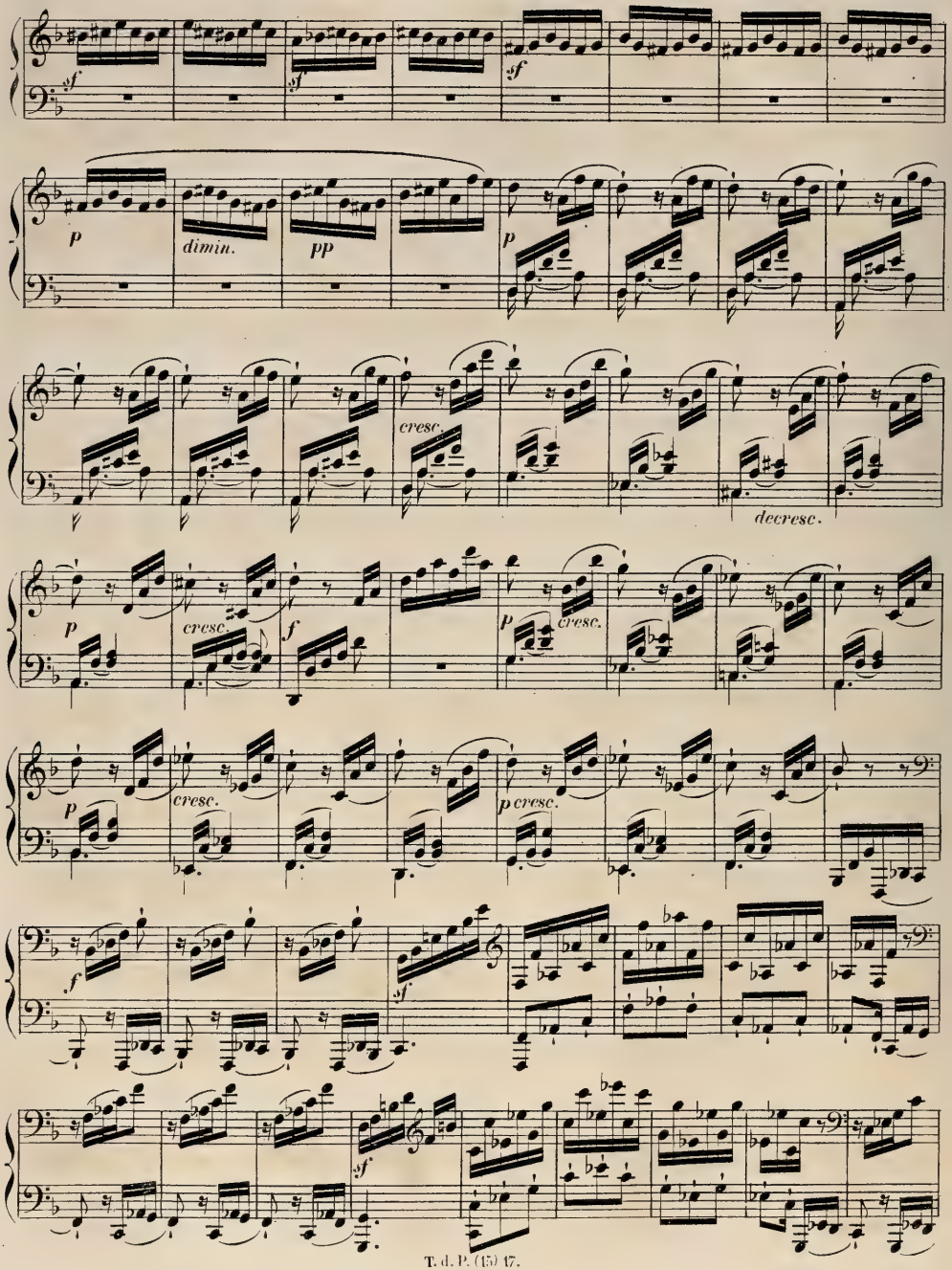
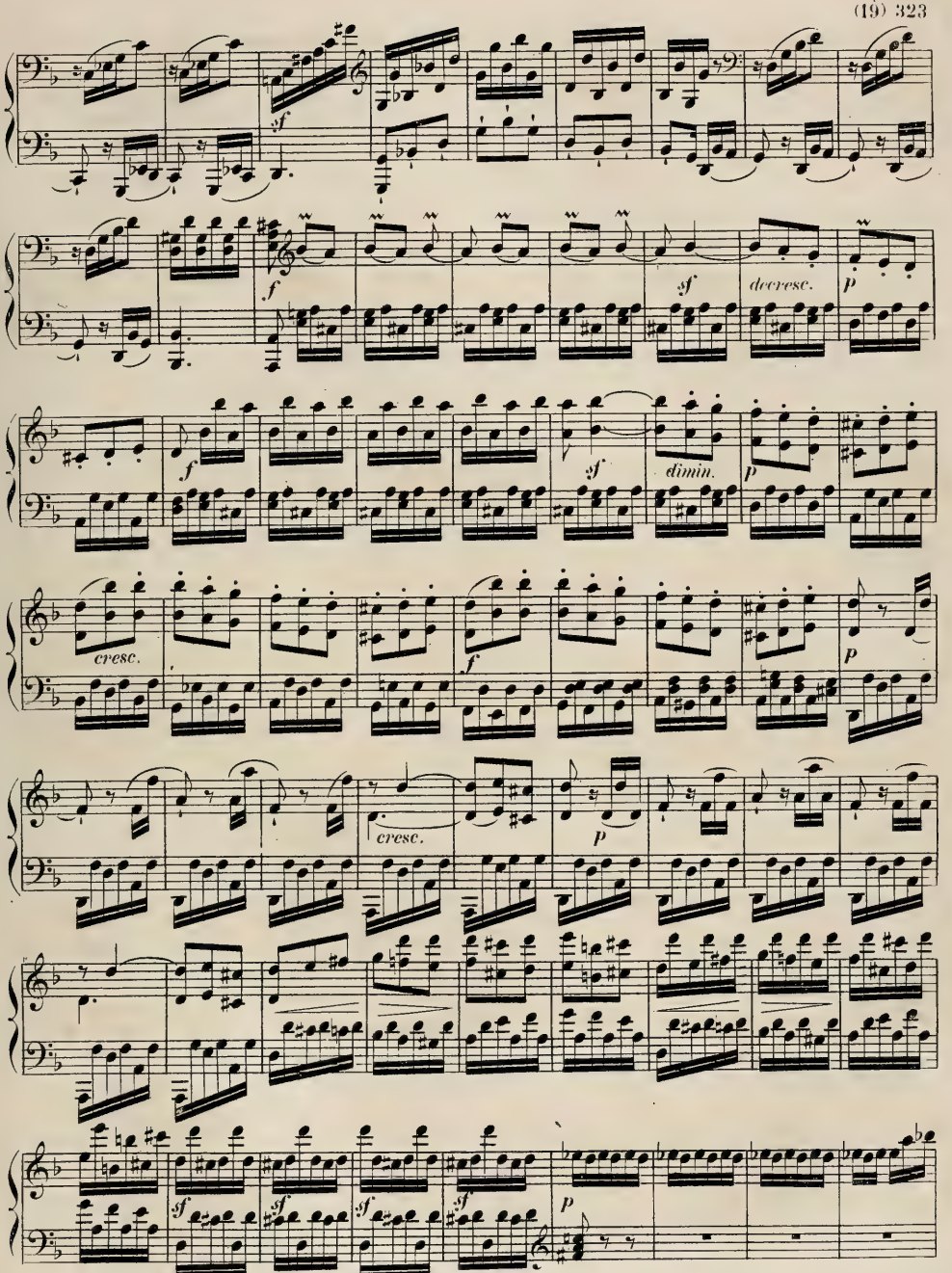
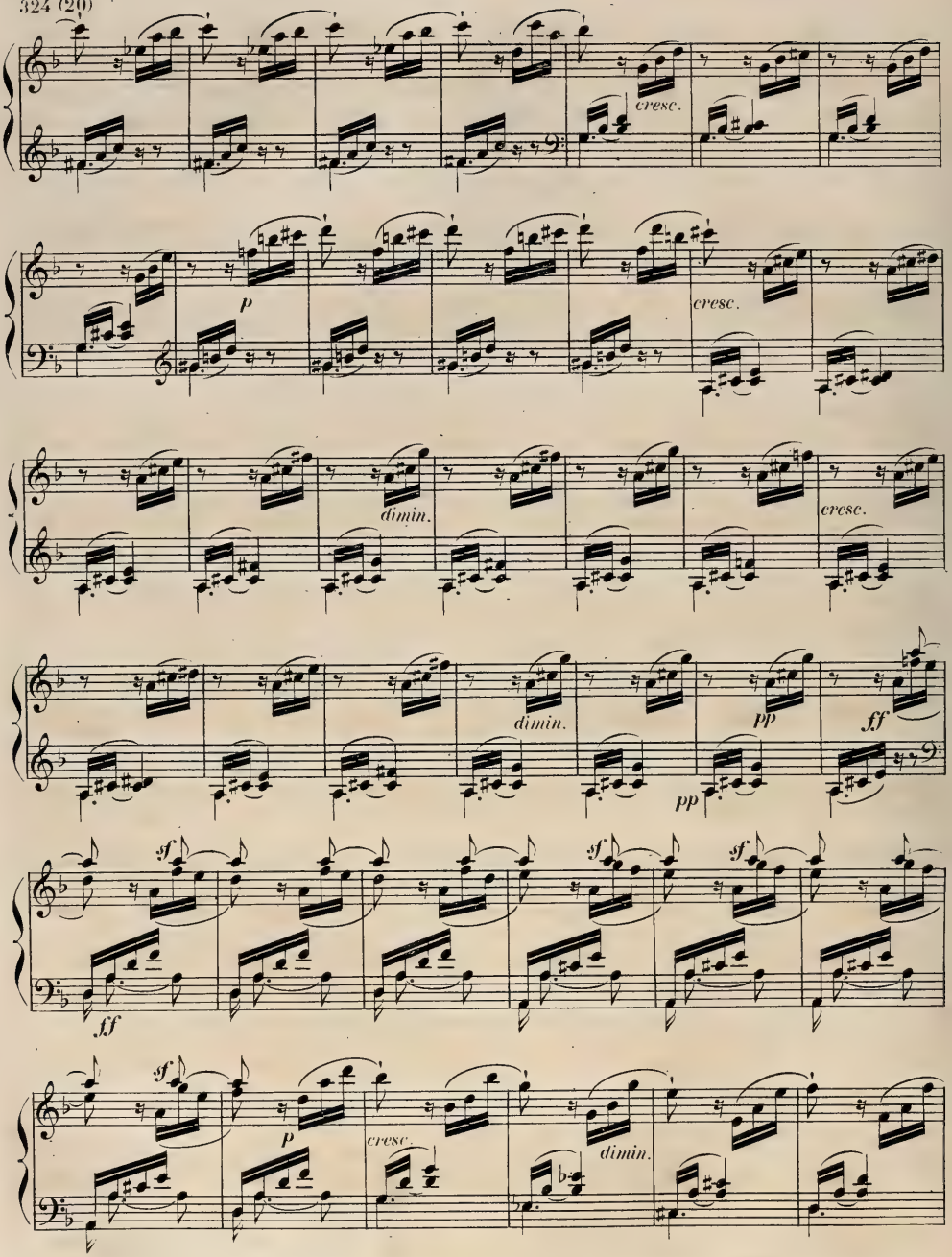
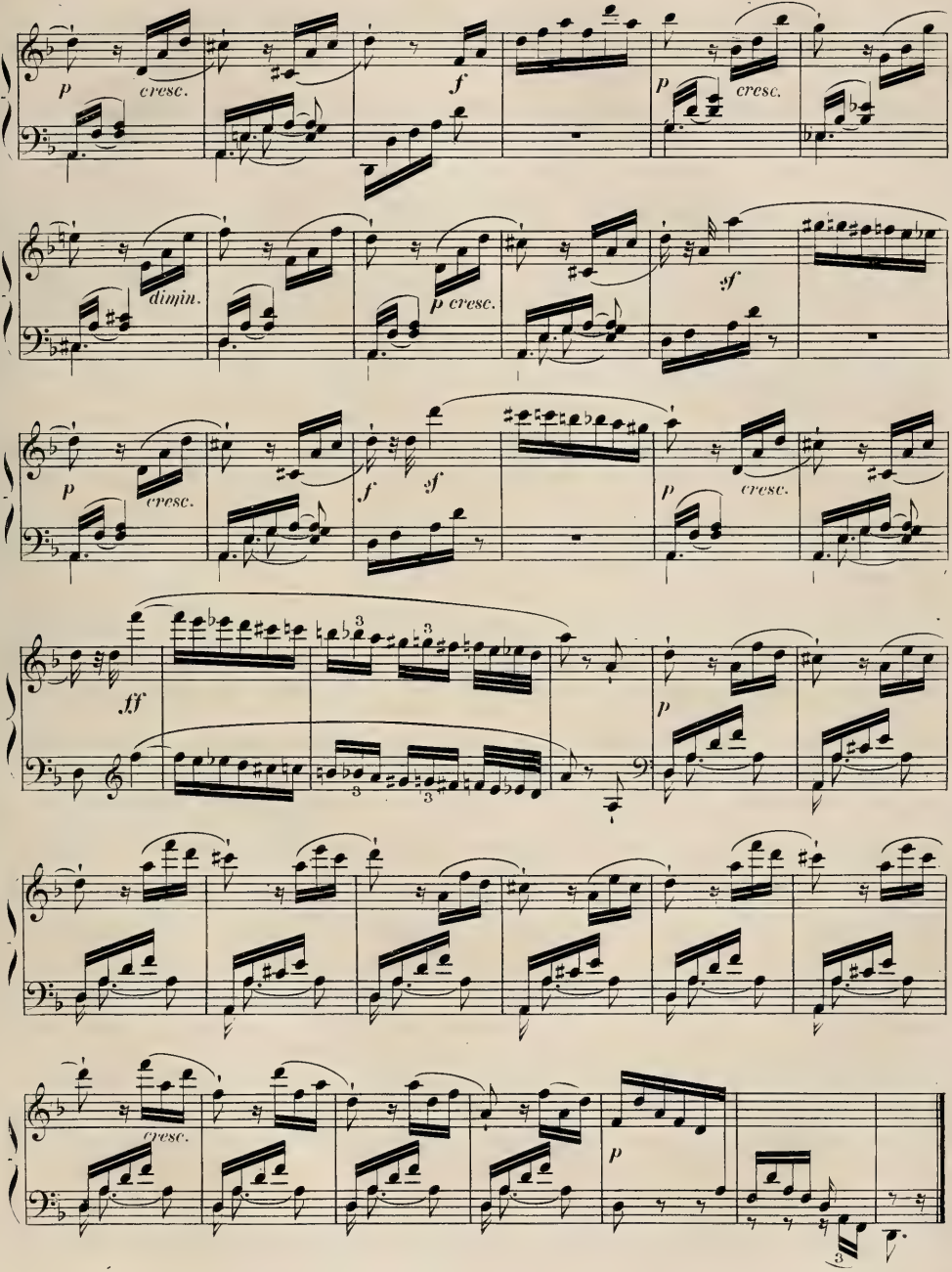
ff
p




sf
sf
sf
p
dimin.
pp
p
cresc.
decresc.
p
cresc.
f
p
cresc.
p cresc.
f
sf
sf


sf
f
sf
decresc.
p
f
sf
dimin.
p
cresc.
f
p
cresc.
p
sf
sf
sf
sf
p


cresc.
p
cresc.
dimin.
cresc.
dimin.
pp
ff
pp
sf
sf
sf
ff
sf
p
cresc.
dimin.


p
cresc.
f
p
cresc.
dimin.
p cresc.
sf
p
cresc.
f
sf
p
cresc.
ff
p
cresc.
p

TROIS SONATES

pour le

PIANO-FORTE,

COMPOSÉES

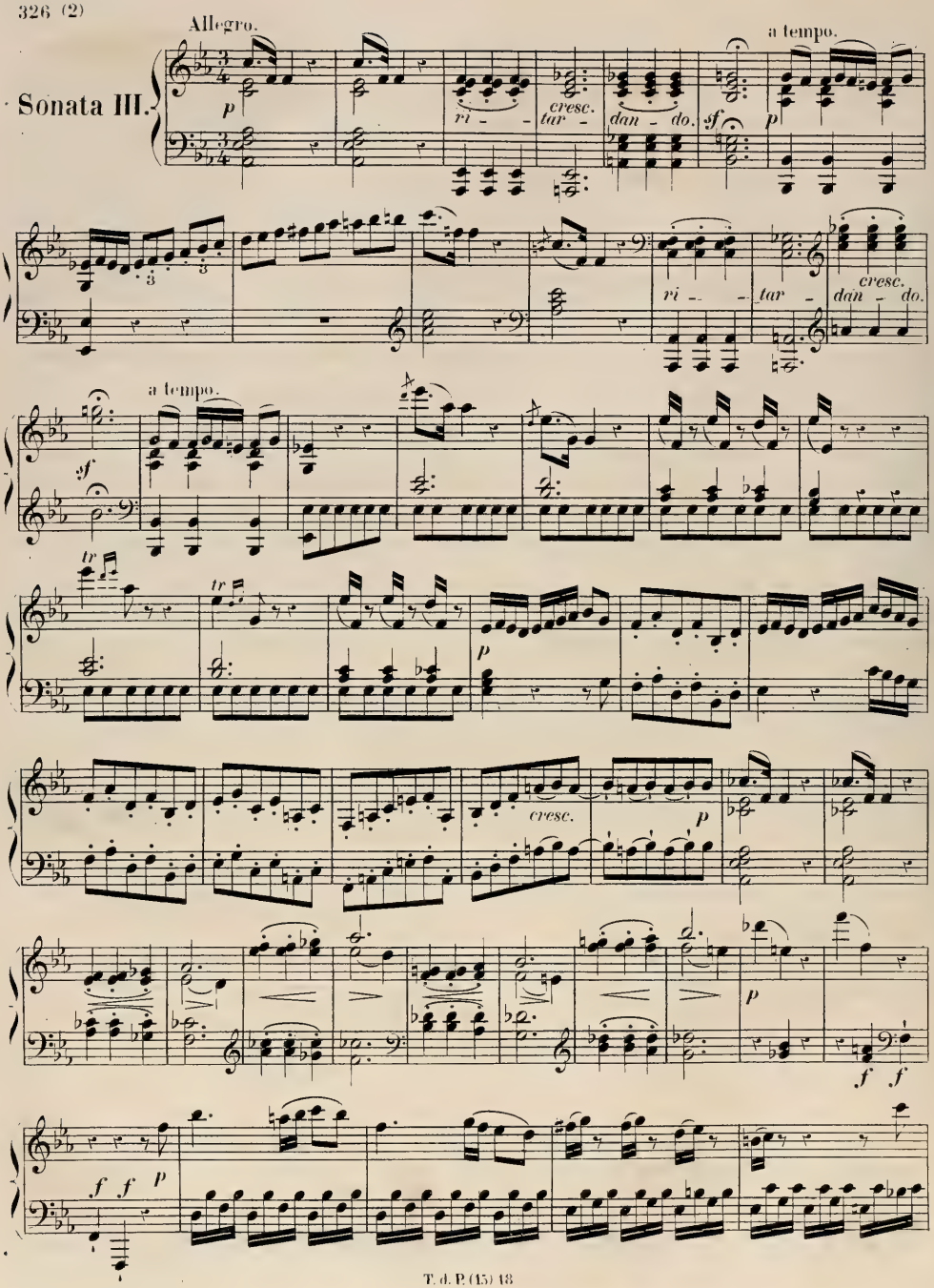
par

L. VAN BEETHOVEN.

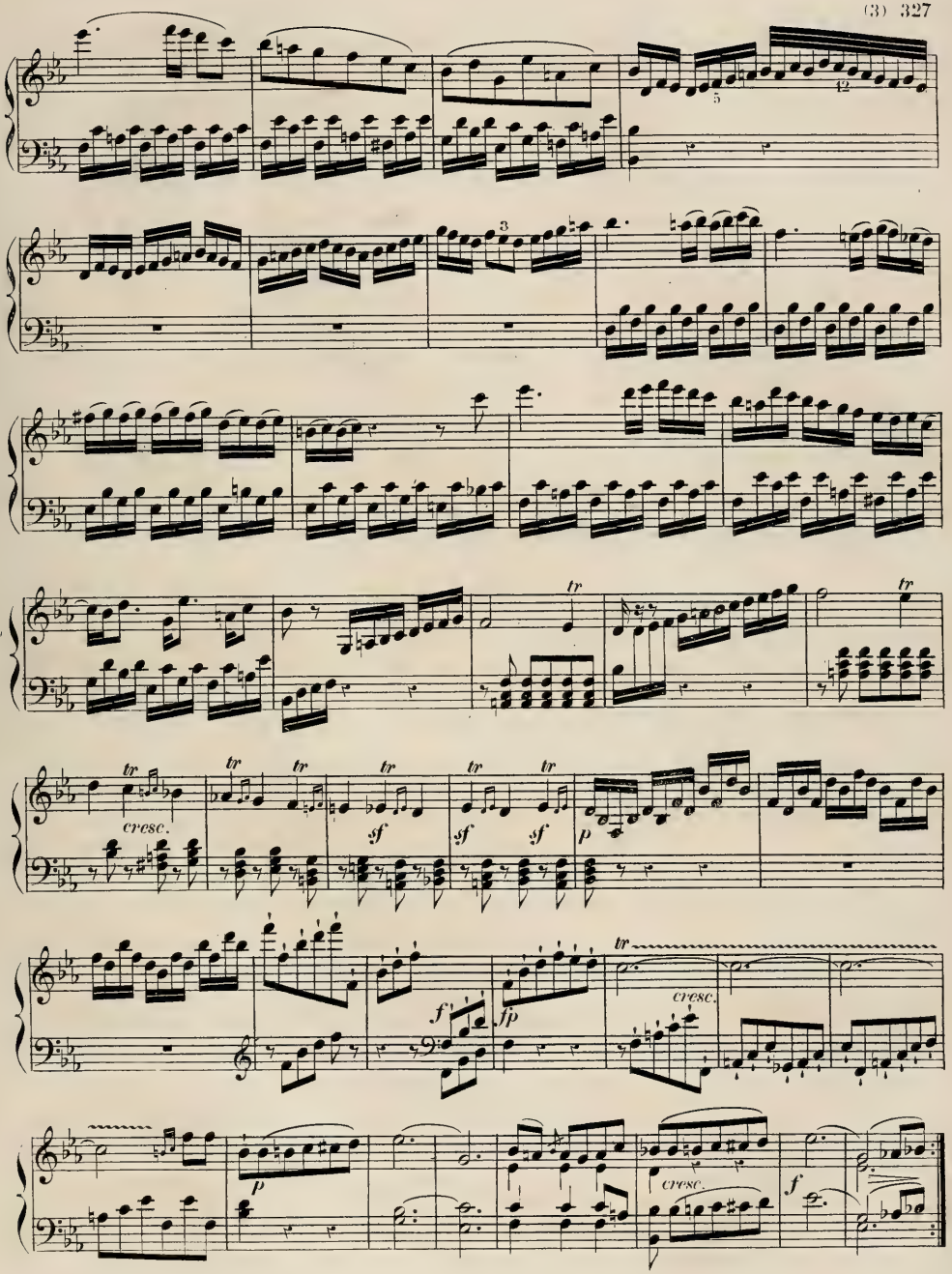
Œuvre 31. Prix:

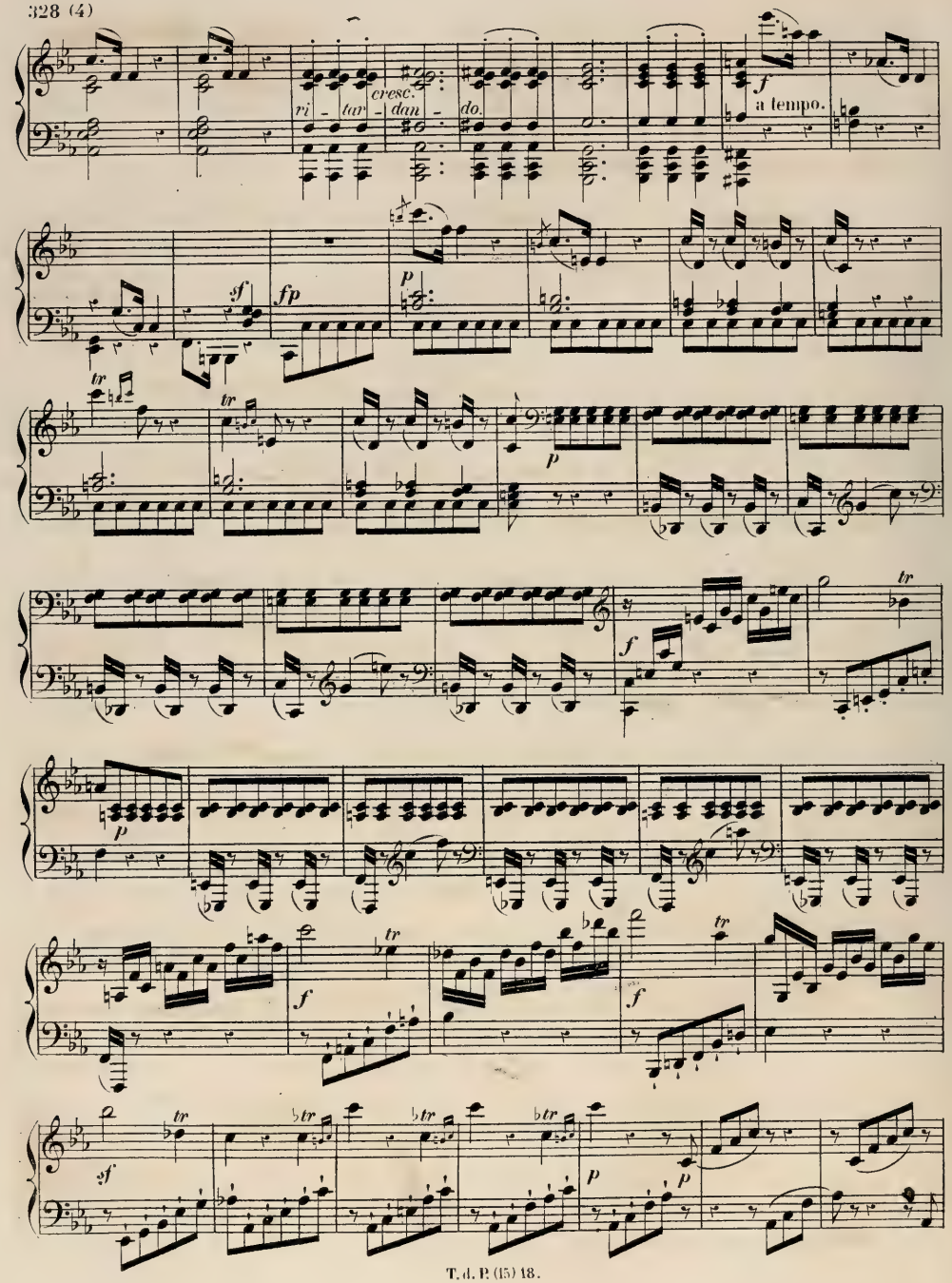
PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

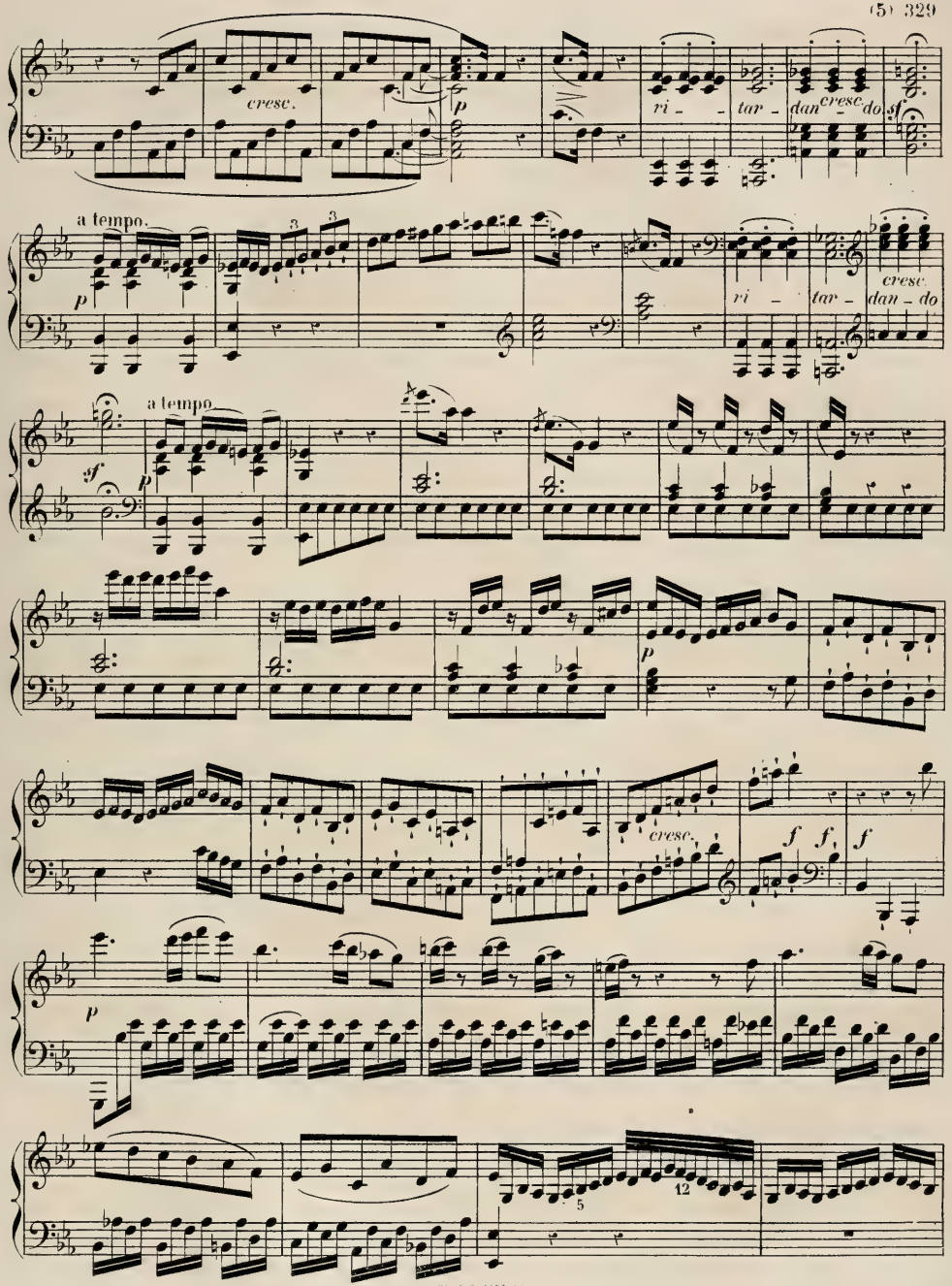
T. d. P. (15) 16-17-18.

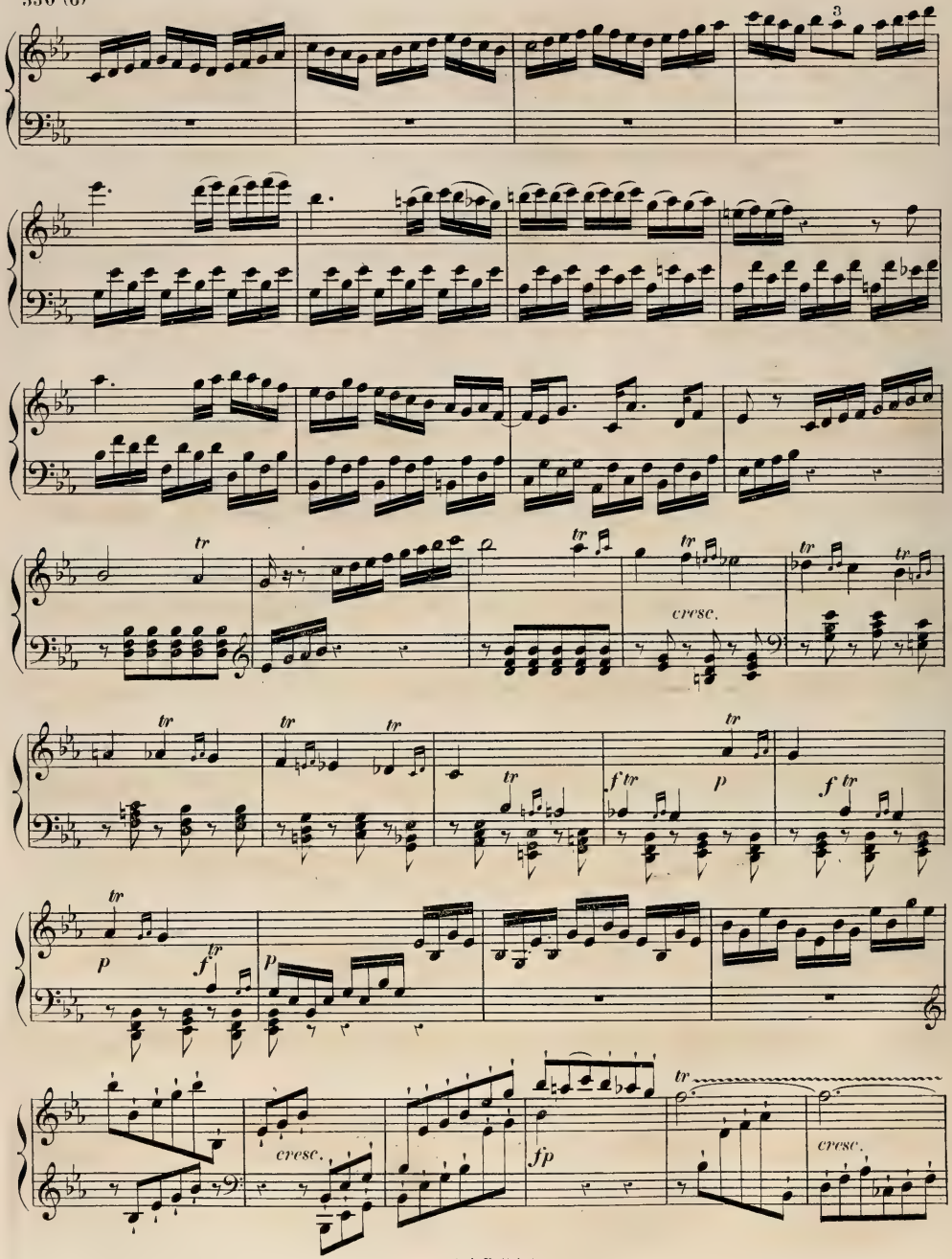

Sonata III.

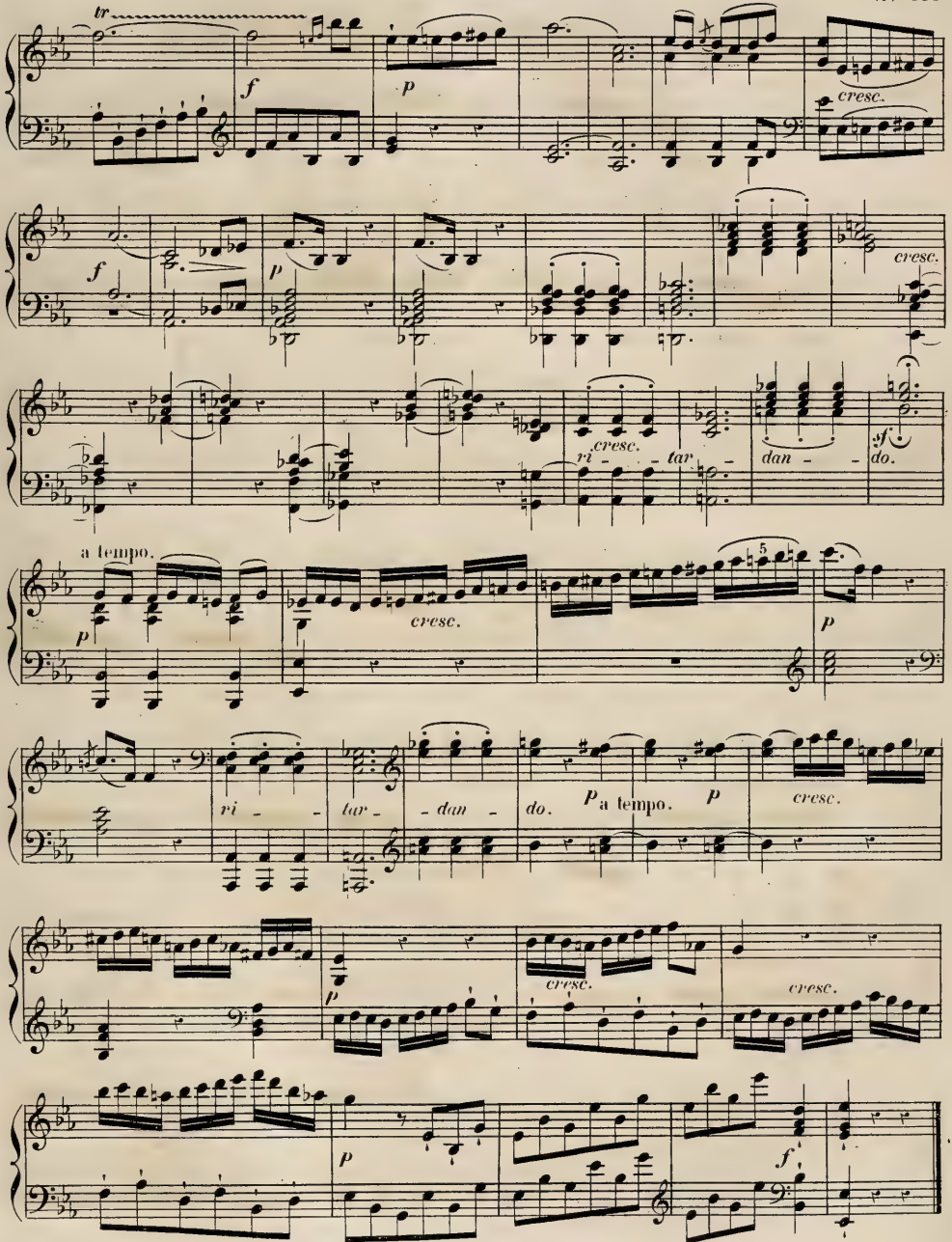
Allegro.
a tempo.
p
ri - tar - dan - do.
cresc.
sf
p
ri - tar - dan - do.
cresc.
a tempo.
sf
tr
tr
p
cresc.
p
p
f f
f f p

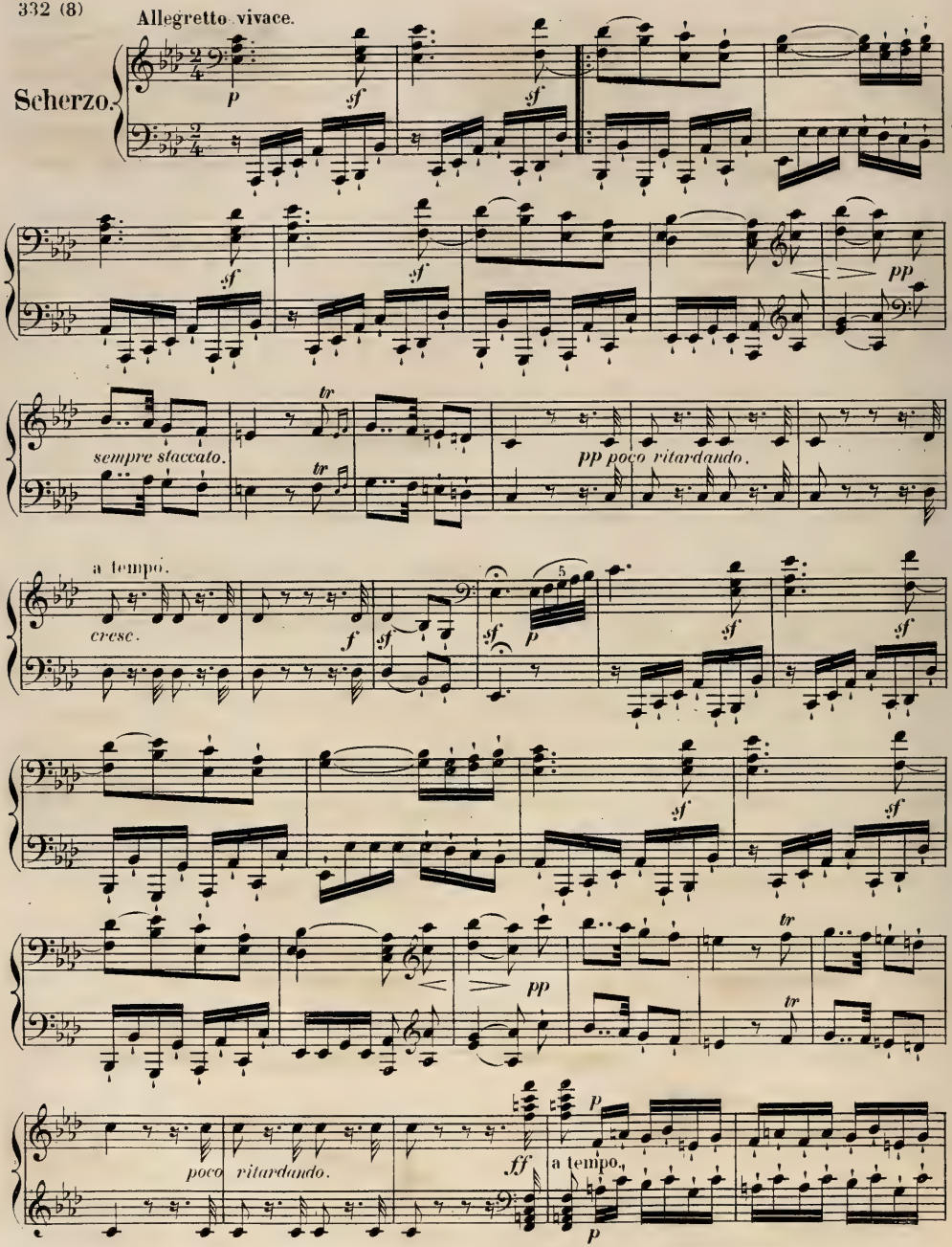

cresc.
cresc.
cresc.

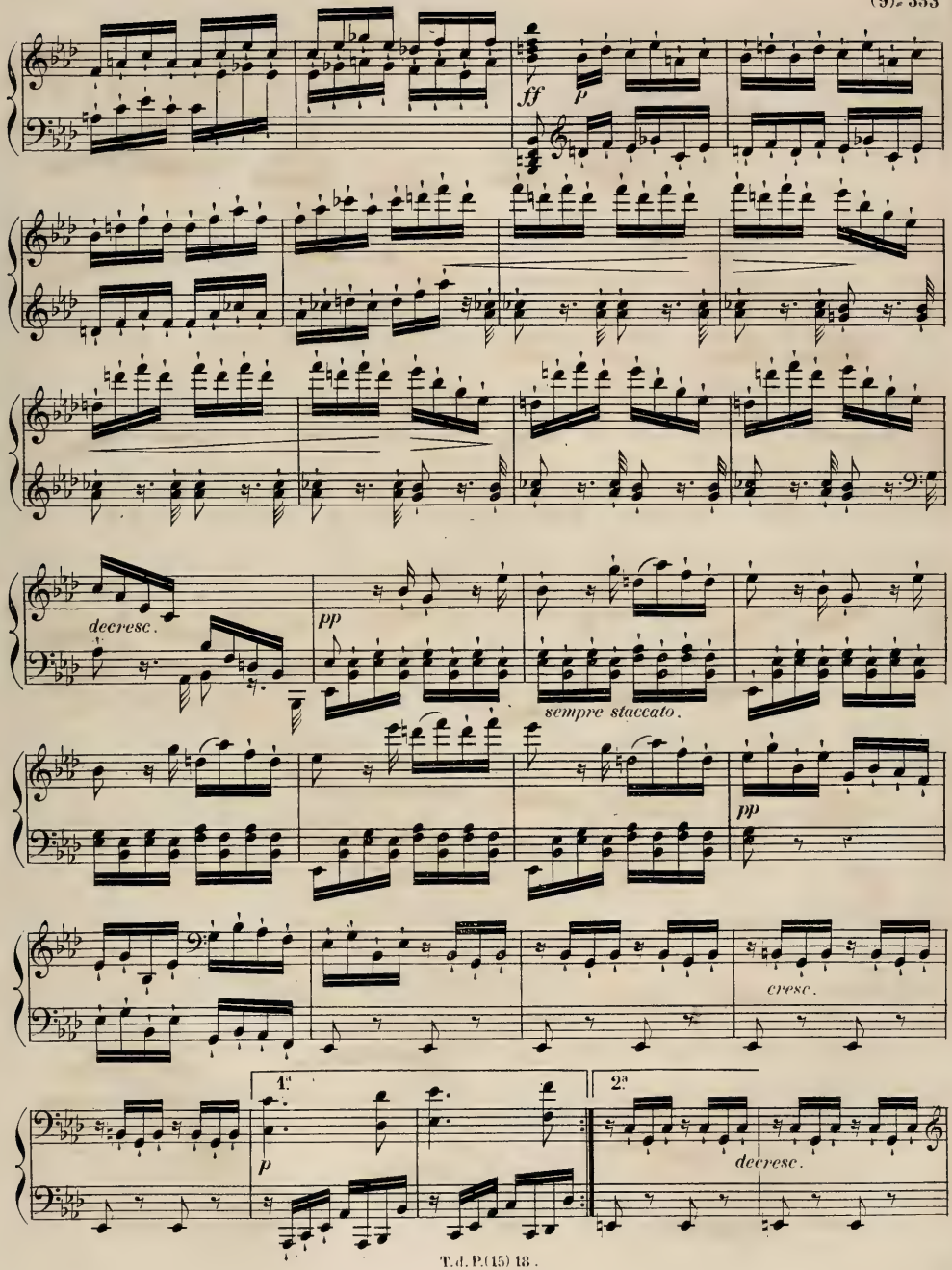

cresc.
ri - tar - dan - do.
a tempo.

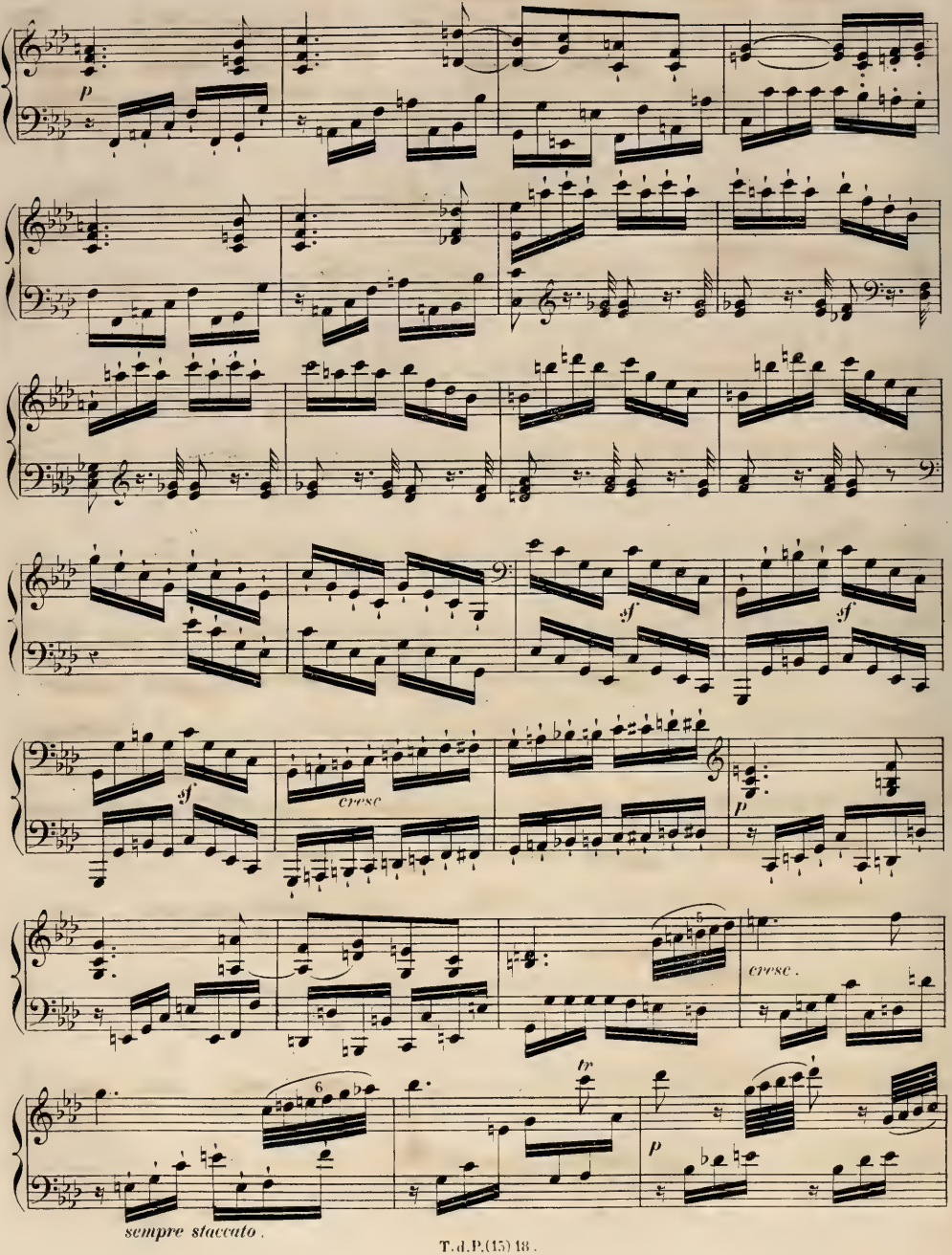

cresc.
p
ri - tar - dan - do
cresc
sf
a tempo.
p
ri - tar - dan - do
cresc
a tempo.
sf
p
p
cresc.
f
f
f
p
5
12

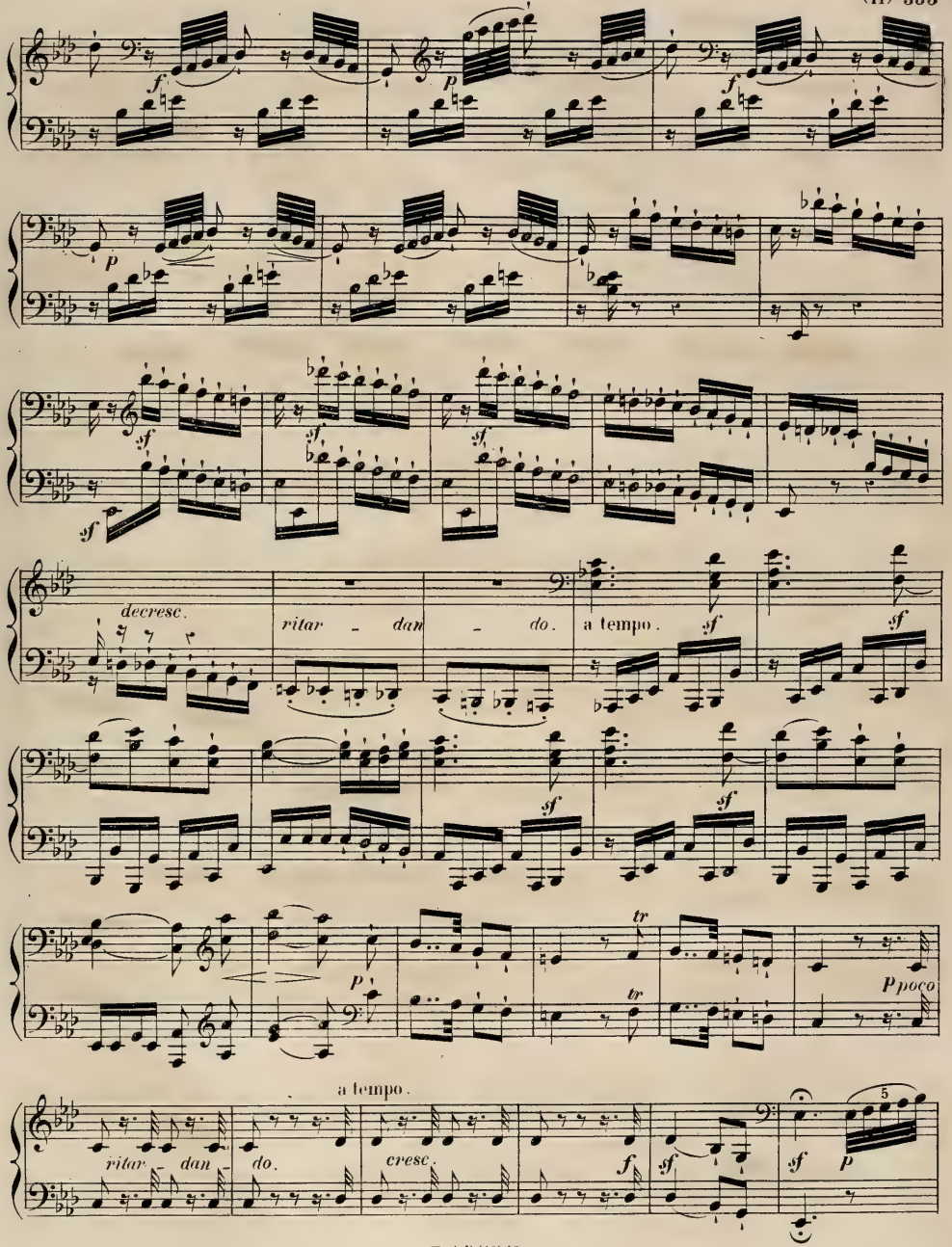

3
tr
cresc.
f tr
p
fp

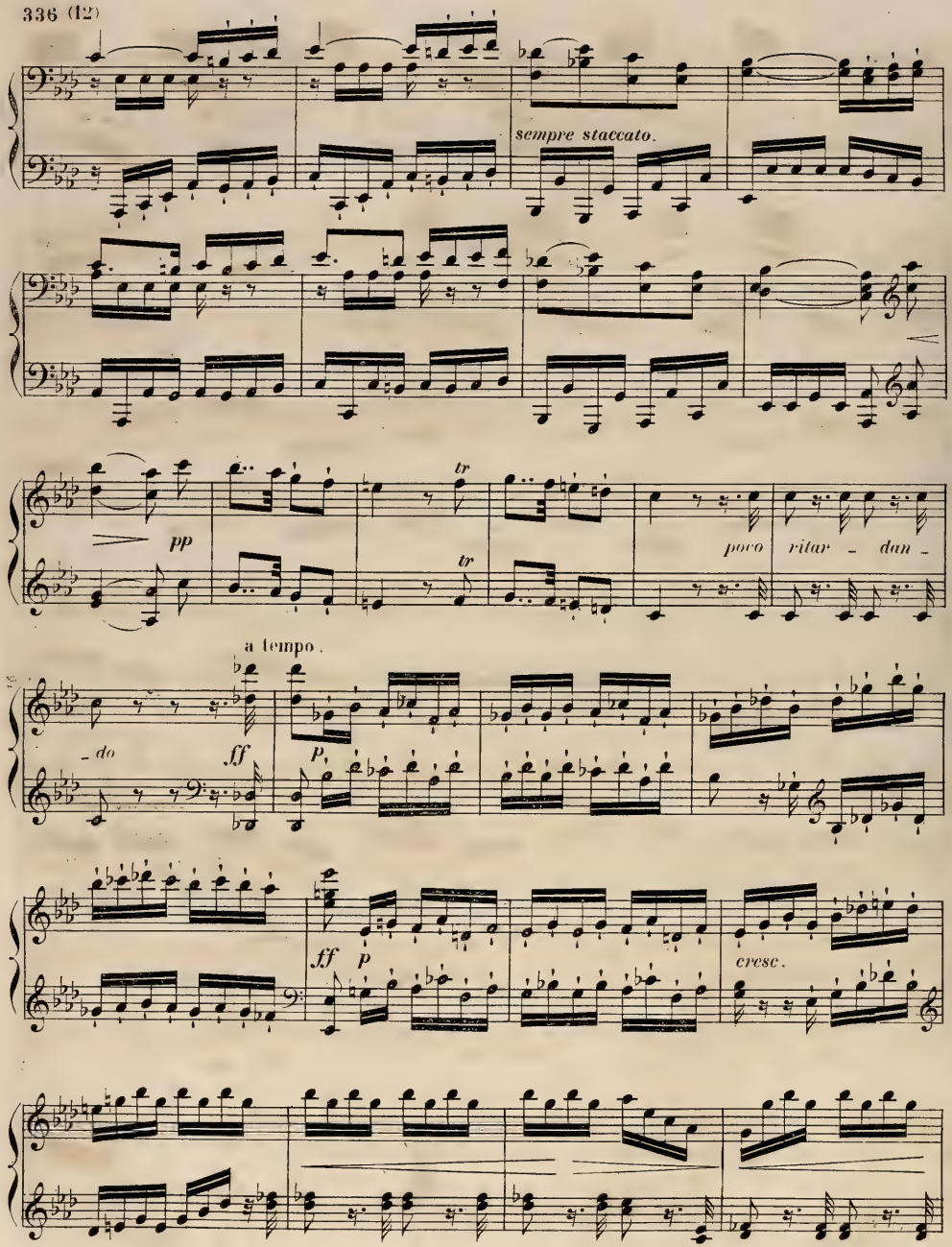

tr
f
p
cresc.
f
p
cresc.
cresc.
ri - - tar -
dan - -
ff
do.
a tempo.
p
cresc.
p
ri - - tar -
- dan -
do.
p
a tempo.
p
cresc.
p
cresc.
cresc.
p
f

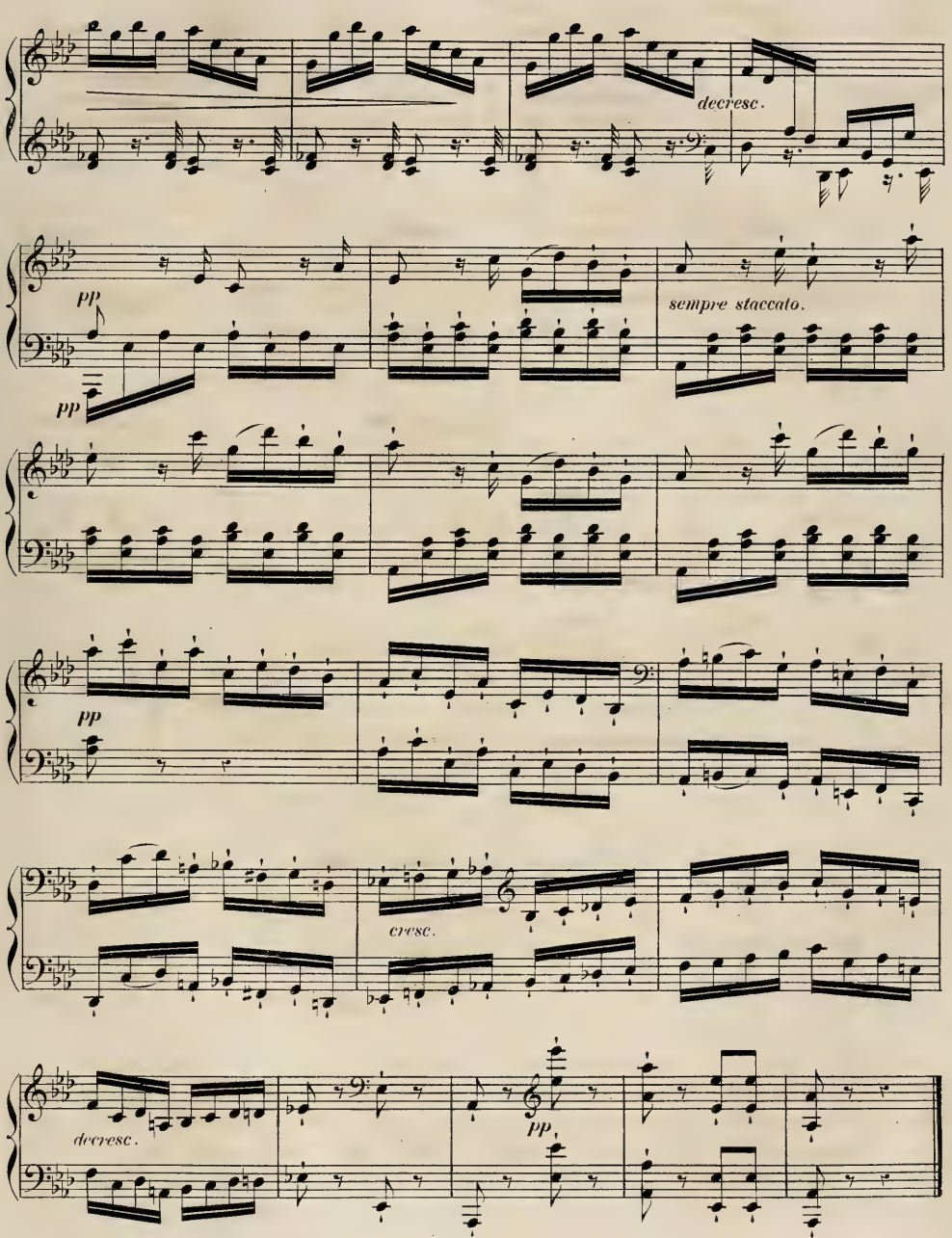

Allegretto vivace.
Scherzo.
sempre staccato.
pp poco ritardando.
a tempo.
cresc.
poco ritardando.
a tempo.


ff
p
decresc.
pp
sempre staccato.
pp
cresc.
1ª
2ª
p
decresc.

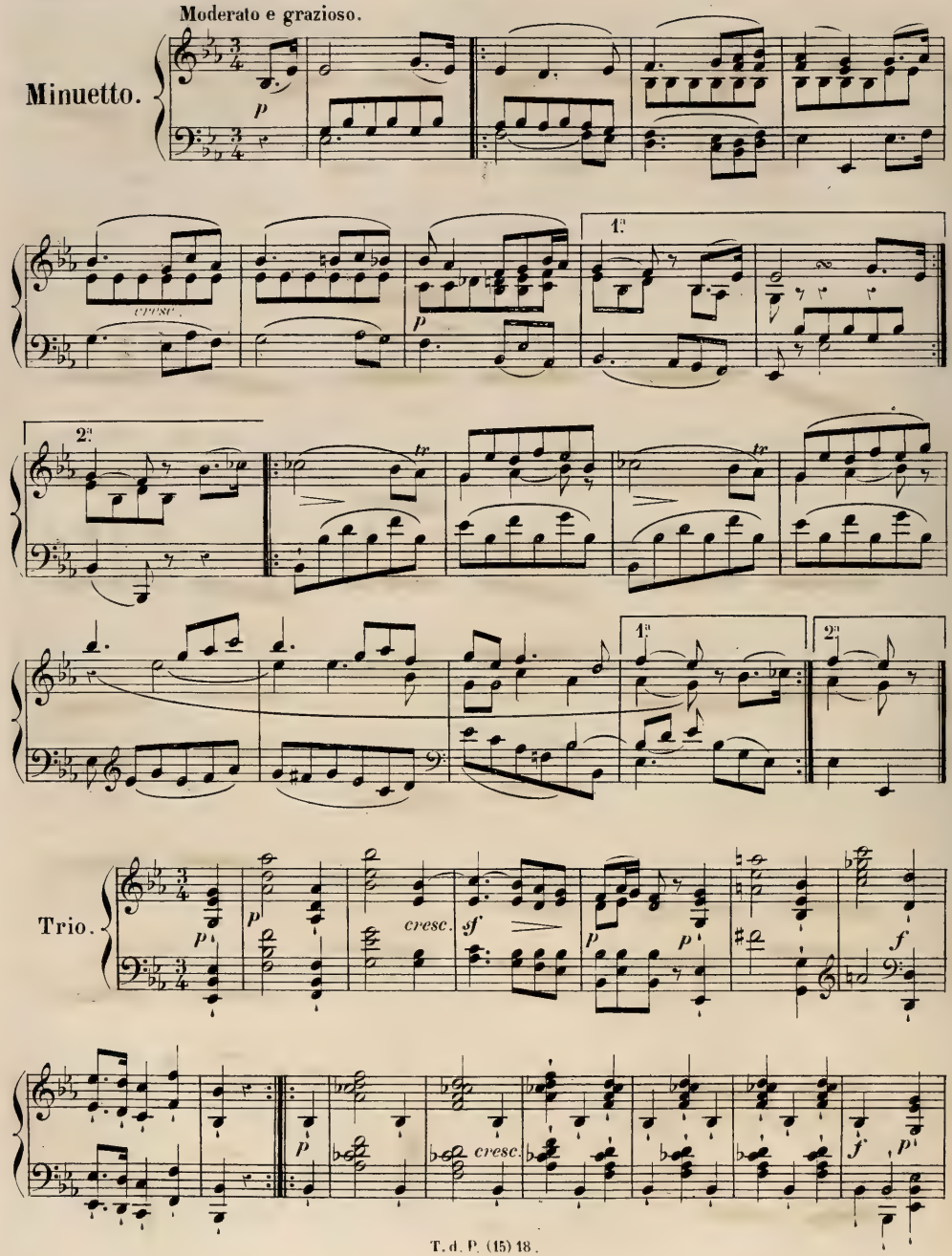

p
sf
sf
cresc
sf
p
cresc.
6
fp
p
sempre staccato.

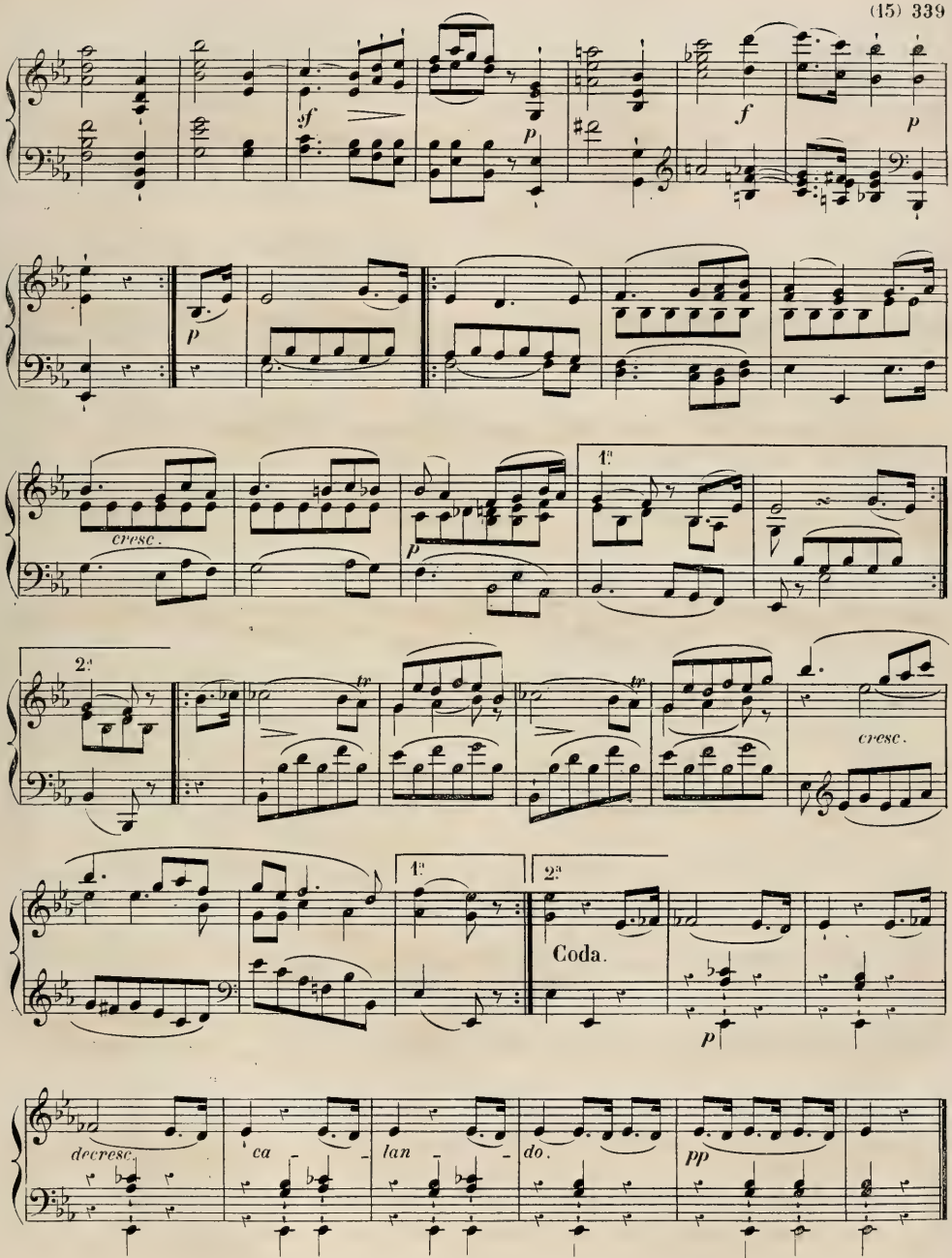

f
p
f
p
sf
sf
sf
sf
decresc.
ritar - dan - do.
a tempo.
sf
sf
sf
sf
tr
tr
p
p poco
a tempo.
ritar - dan - do.
cresc.
f
sf
sf
p
5

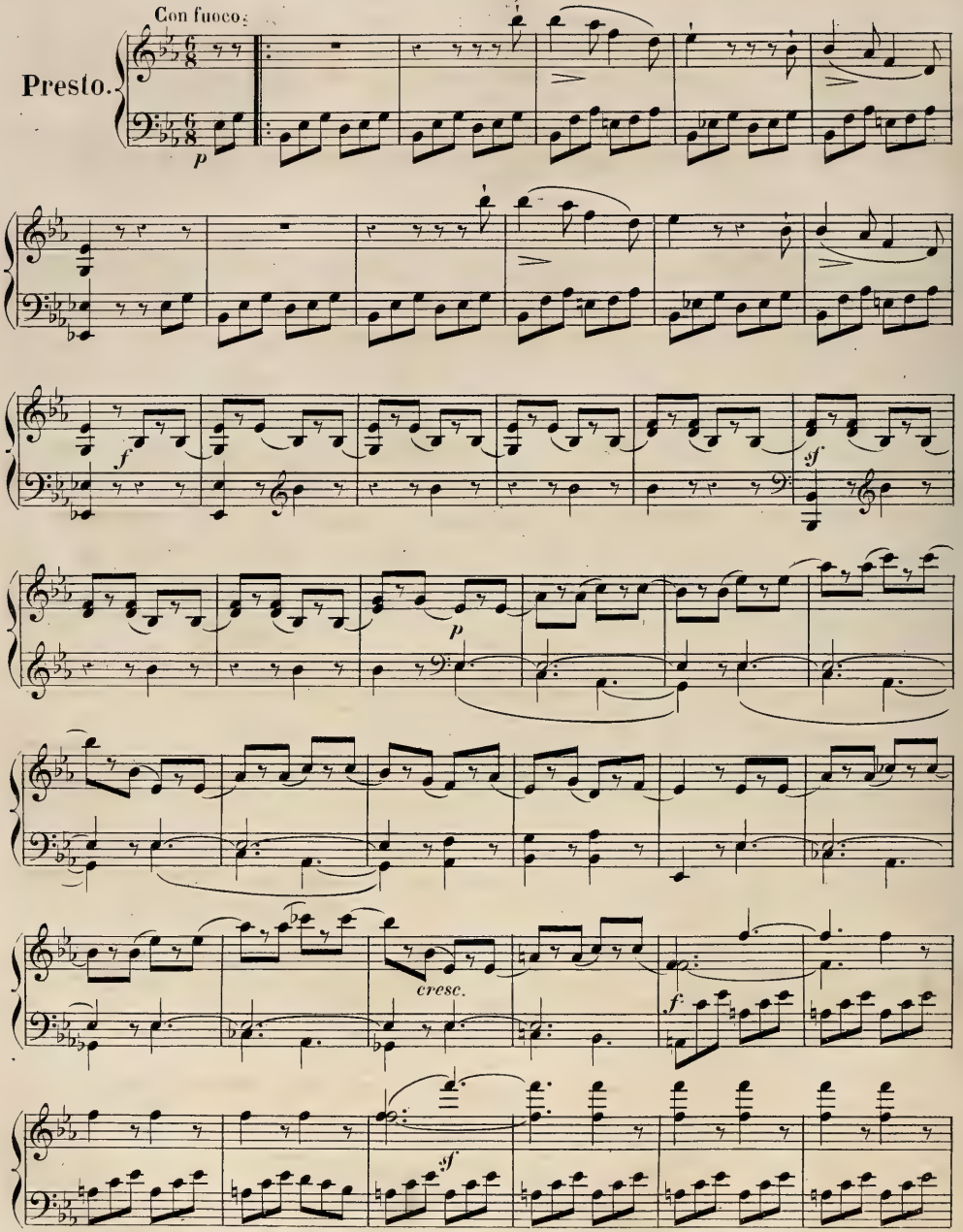

sempre staccato.
pp
tr
tr
poco ritar - dan -
a tempo.
- do
ff
p
ff
p
cresc.

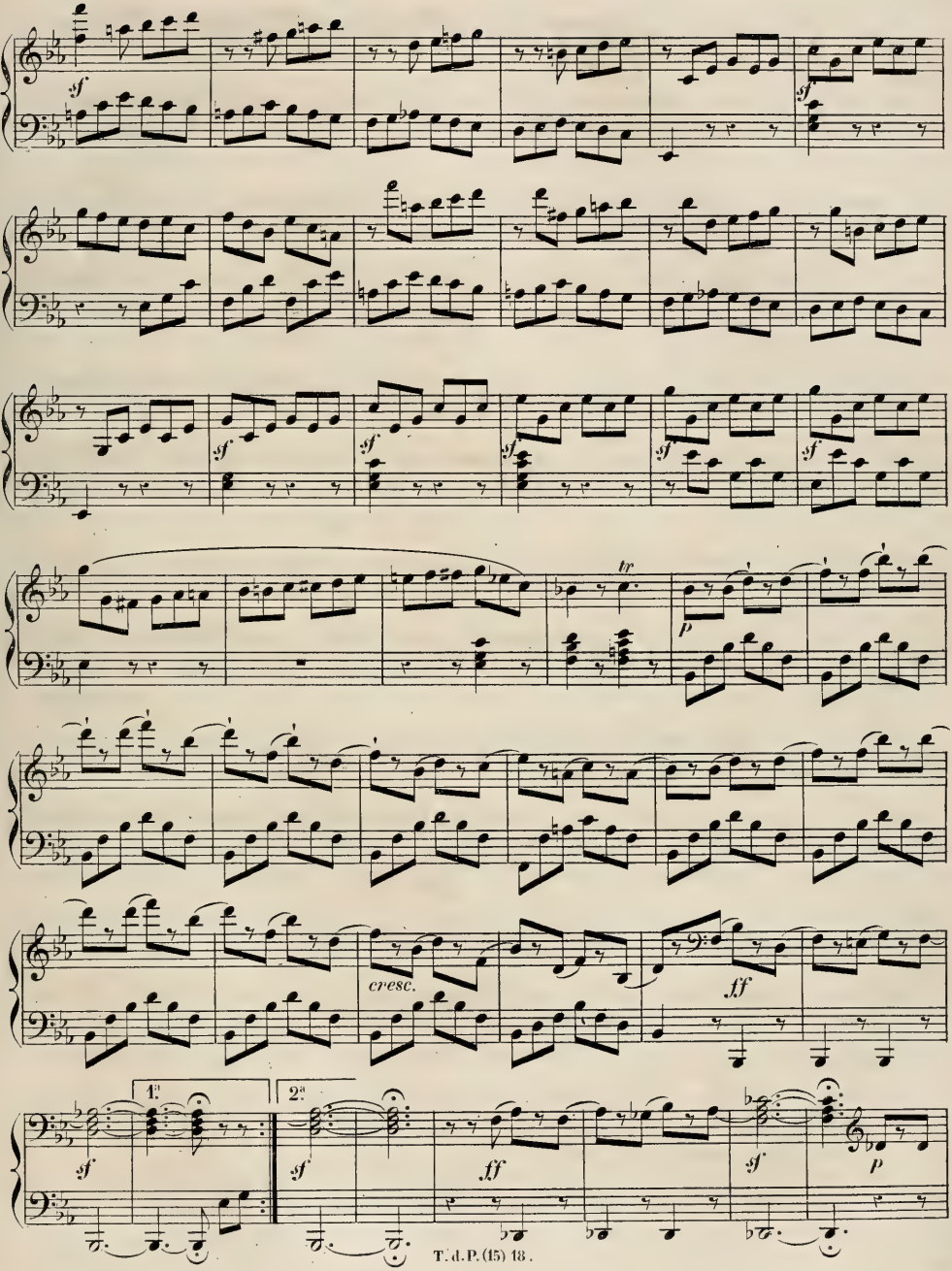

decresc.
pp
pp
sempre staccato.
pp
cresc.
decresc.
pp

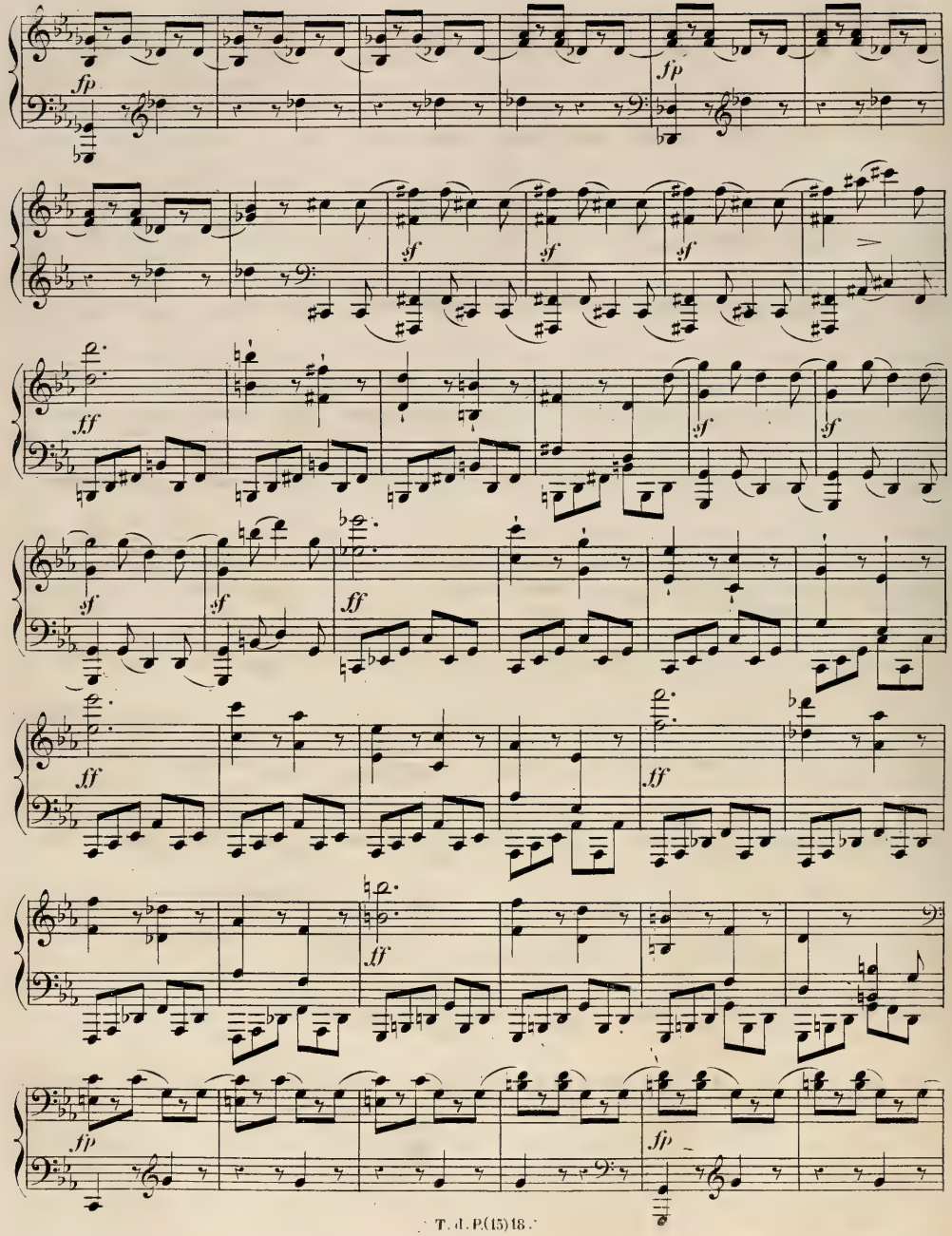
Moderato e grazioso.

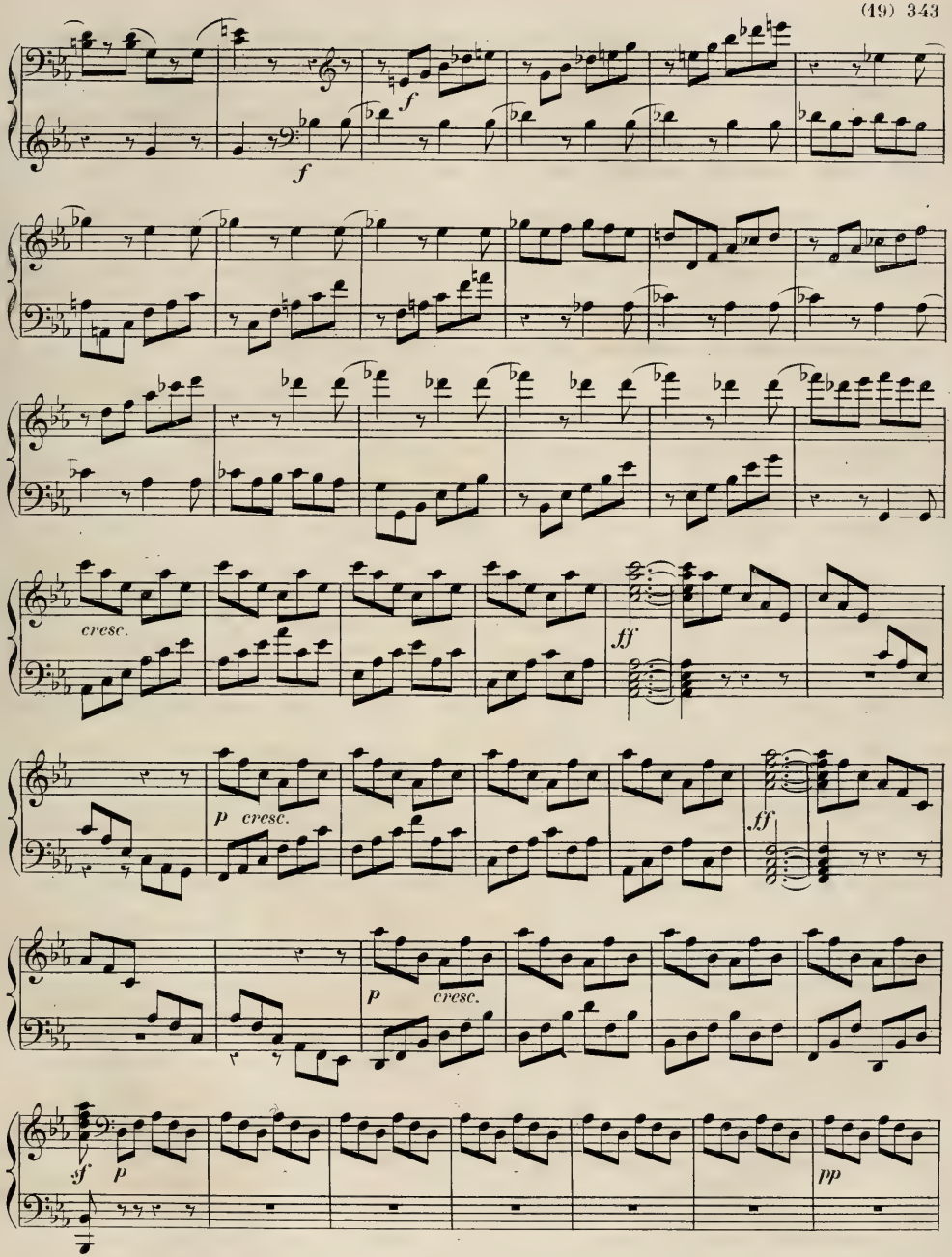


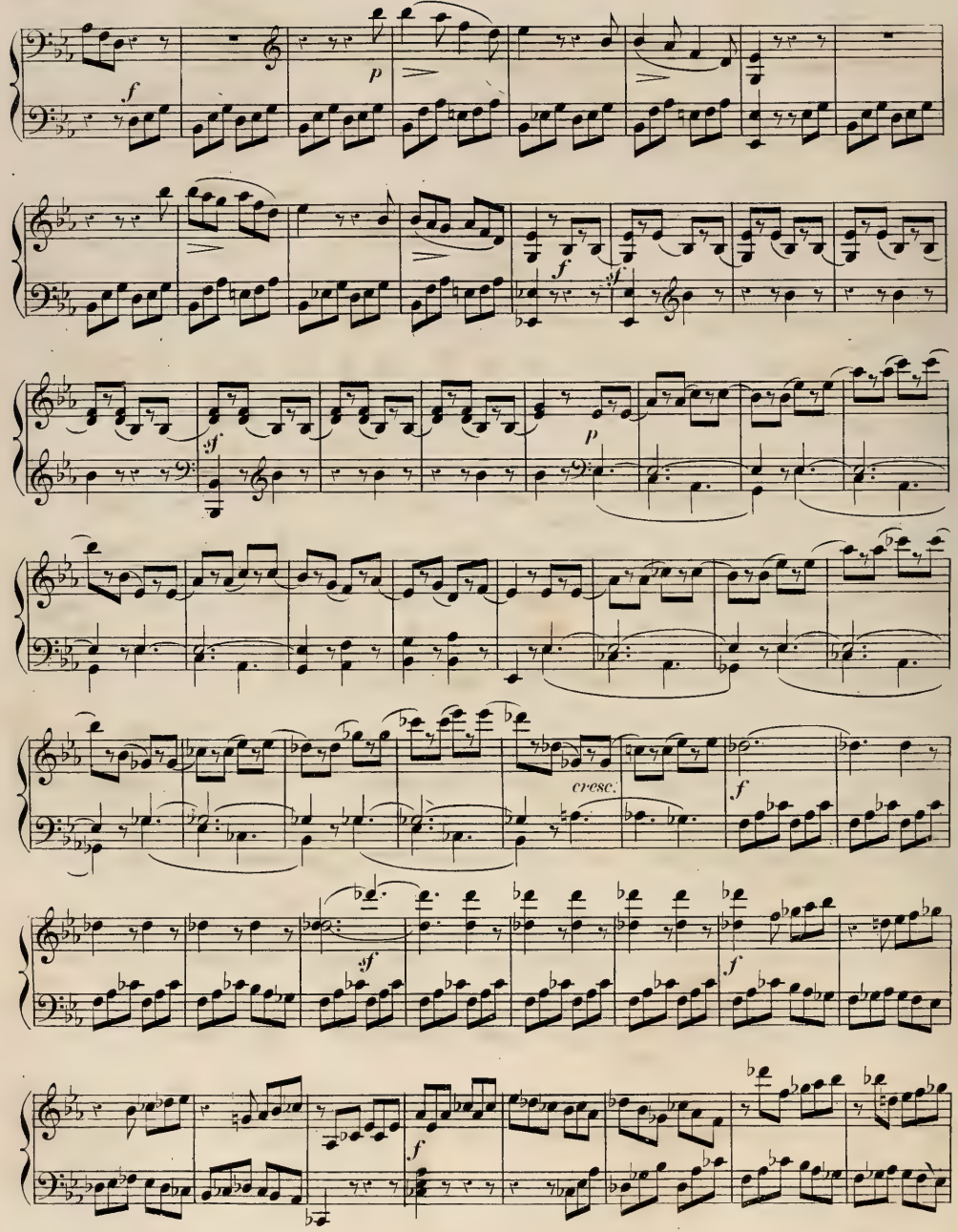

sf
p
f
p
p
cresc.
p
1a
2a
tr
tr
cresc.
1a
2a
Coda.
p
decresc.
ca
lan
do.
pp

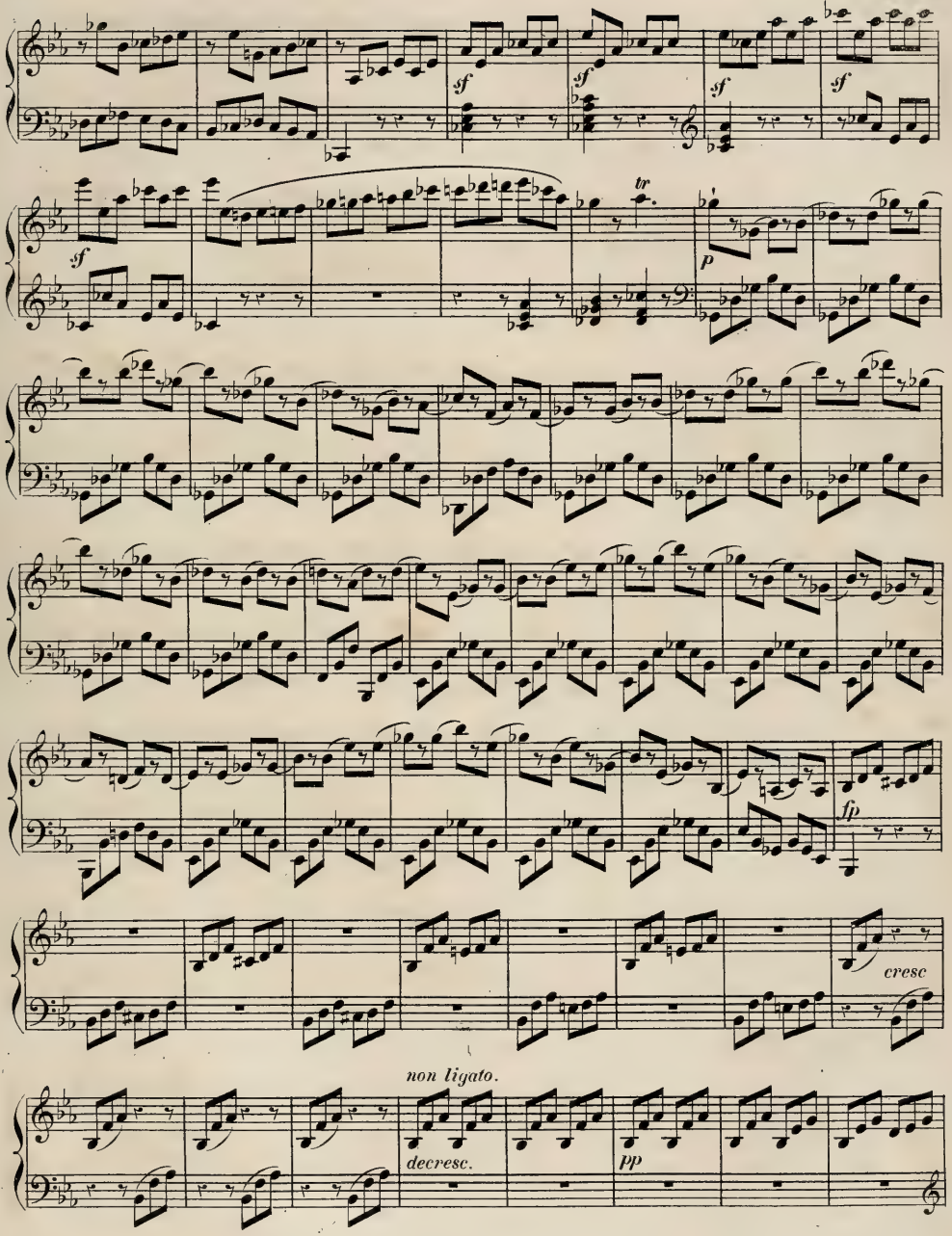

Con fuoco
Presto.
p
f
sf
p
cresc.
f
sf

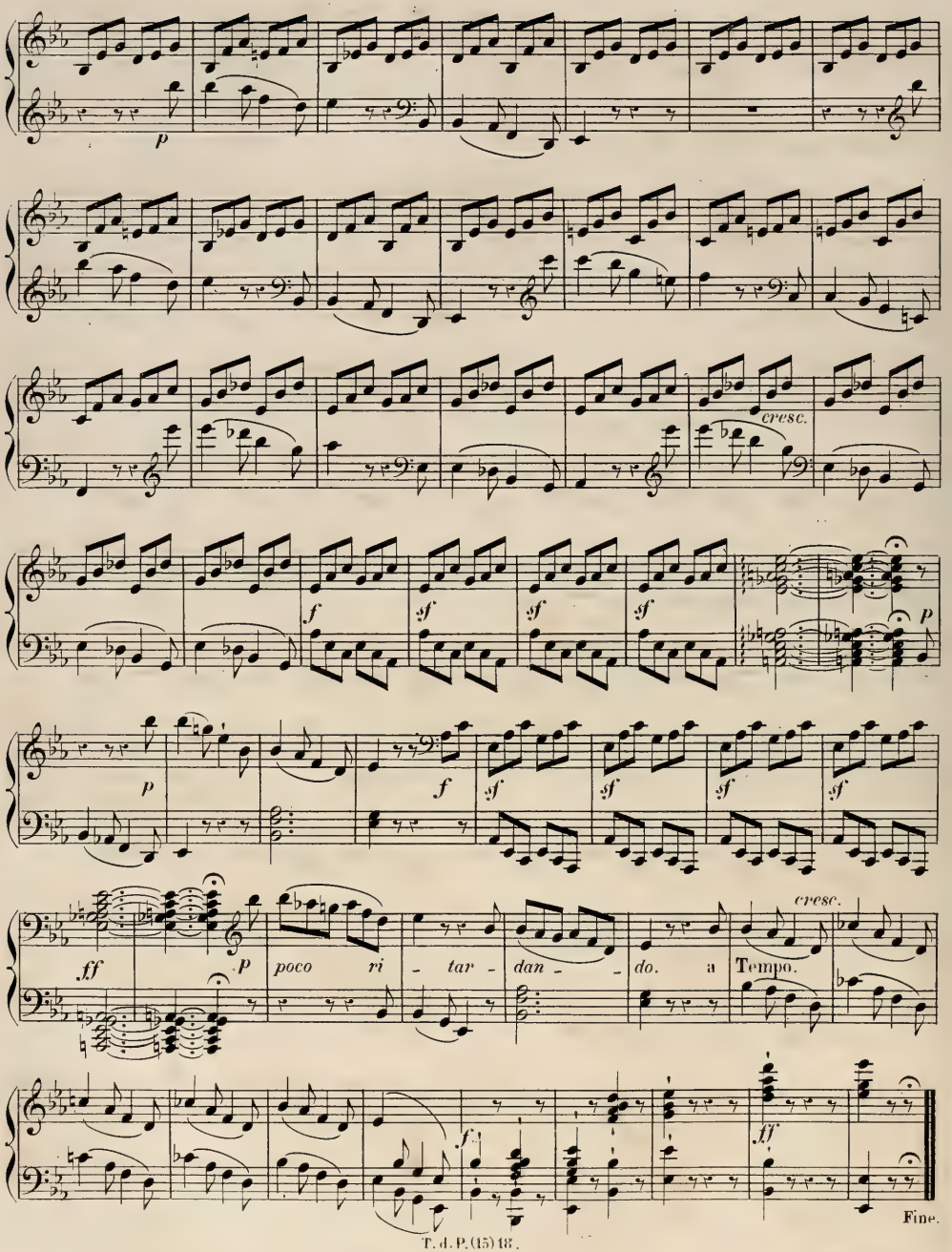

sf
sf
sf
sf
sf
sf
sf
tr
p
cresc.
ff
1.
2.
sf
sf
ff
sf
p


fp
fp
sf
sf
sf
ff
sf
sf
sf
ff
ff
ff
ff
fp
fp


f
f
cresc.
ff
p
cresc.
ff
p
cresc.
sf
p
pp


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


sf
sf
sf
sf
sf
tr
p
fp
cresc
non ligato.
decresc.
pp


p
cresc.
f
sf
sf
sf
sf
p
p
f
sf
sf
sf
sf
sf
ff
p
poco ri - tar - dan - do.
a Tempo.
cresc.
f.
ff
Fine.

DEUX SONATES

pour le

PIANO-FORTE,

COMPOSÉES

par

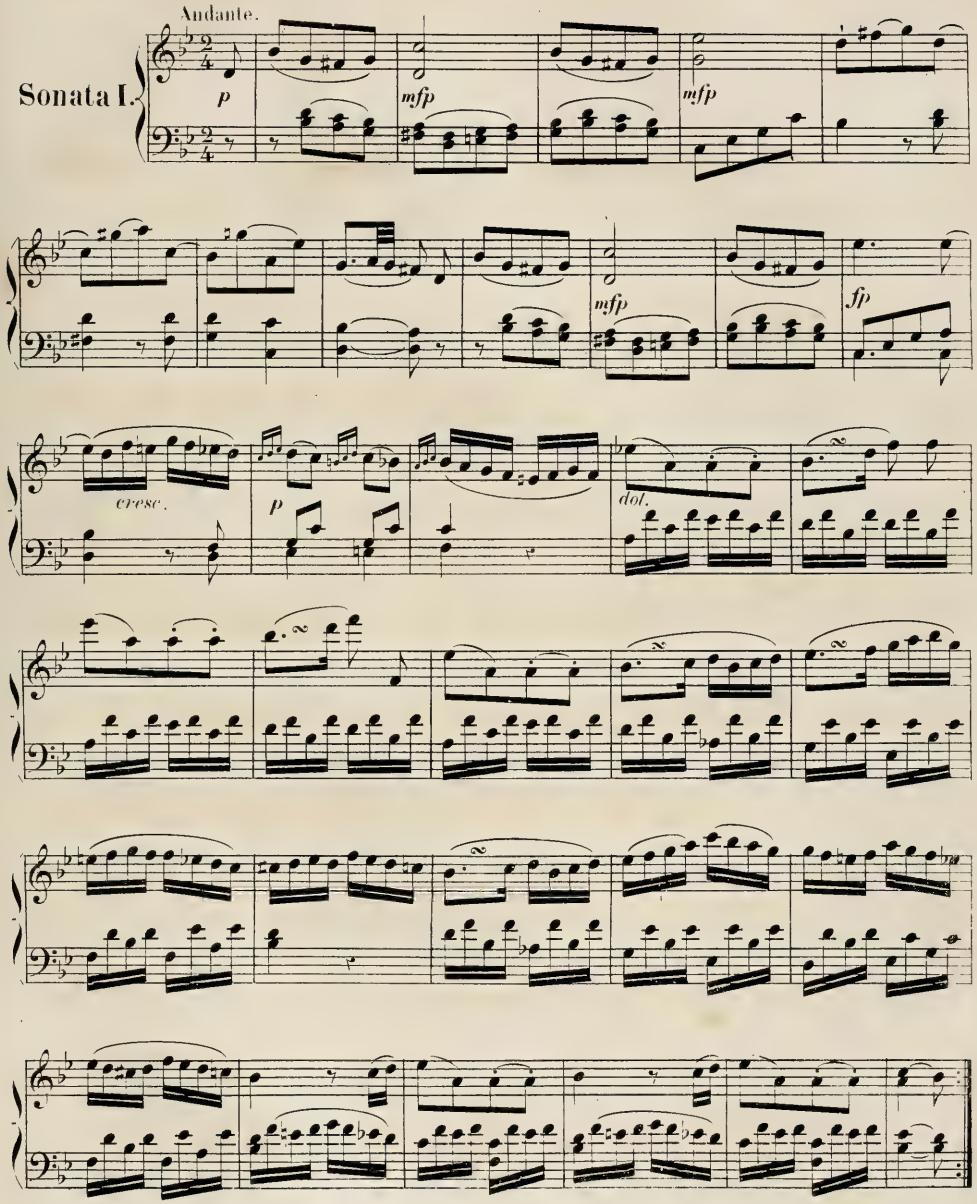
L. VAN BEETHOVEN.

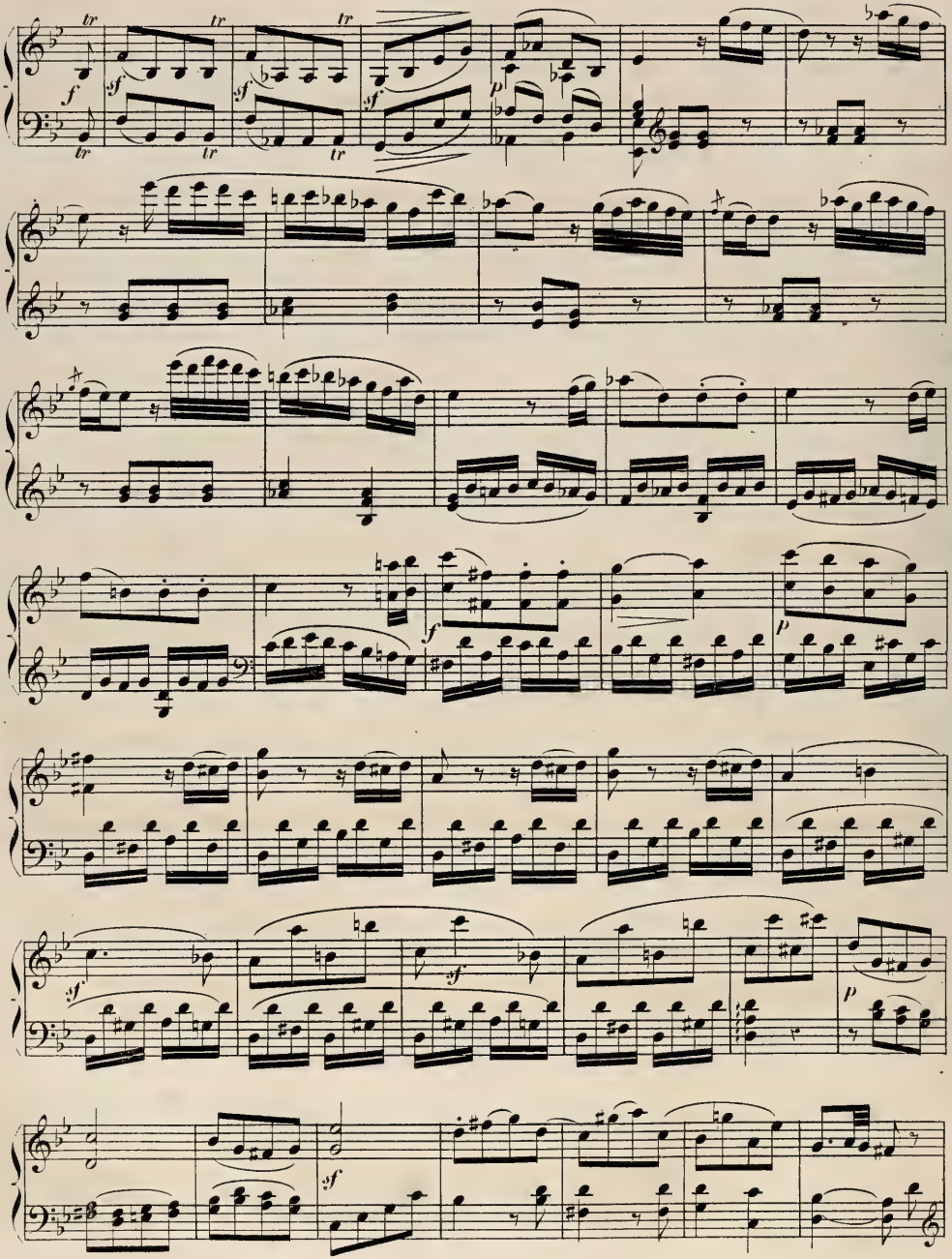
Œuvre 49. **Prix:**

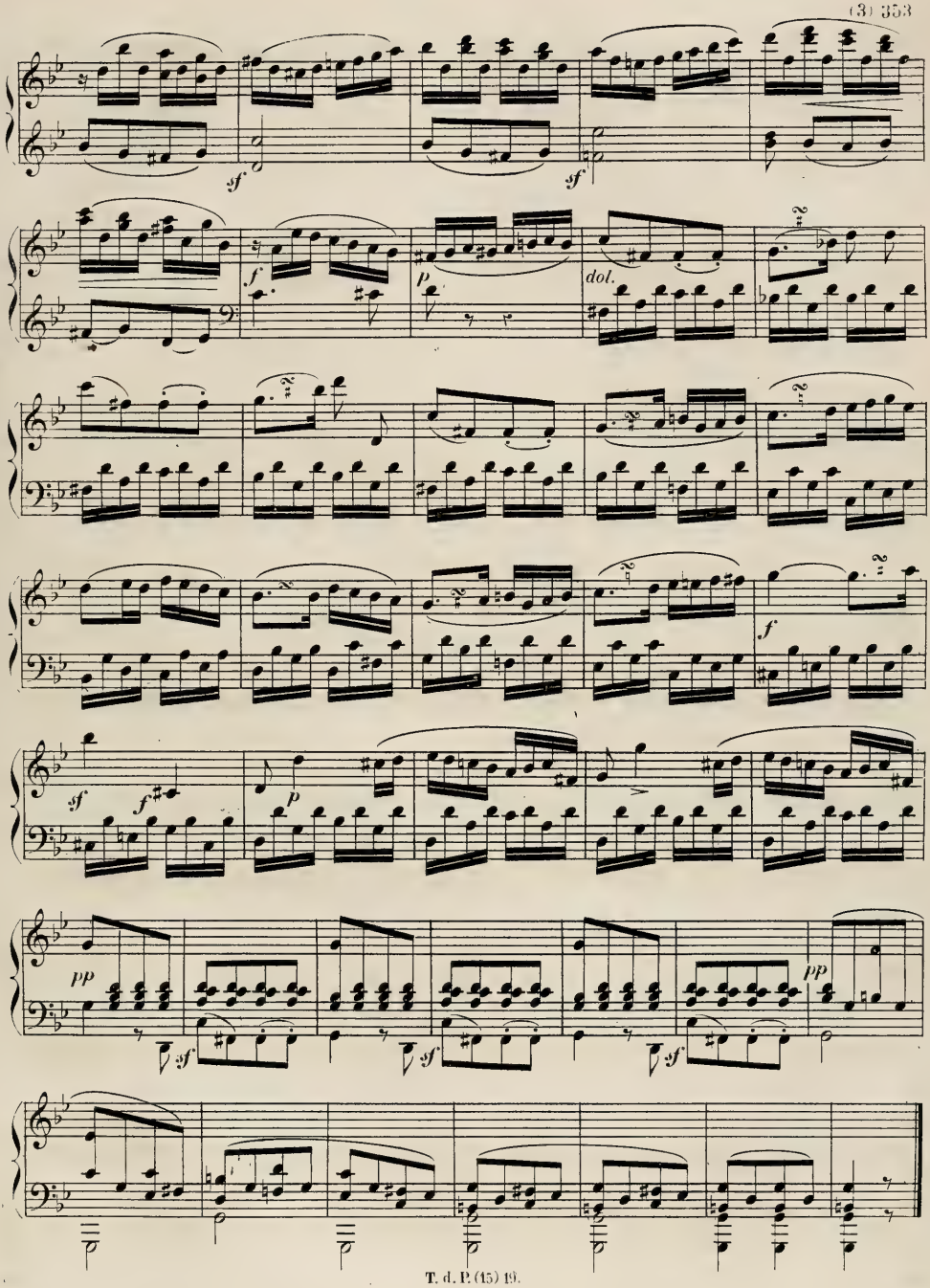
PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

T. d. P. (15) 19-20.

L. V. BEETHOVEN, Op. 49, N.° 1.

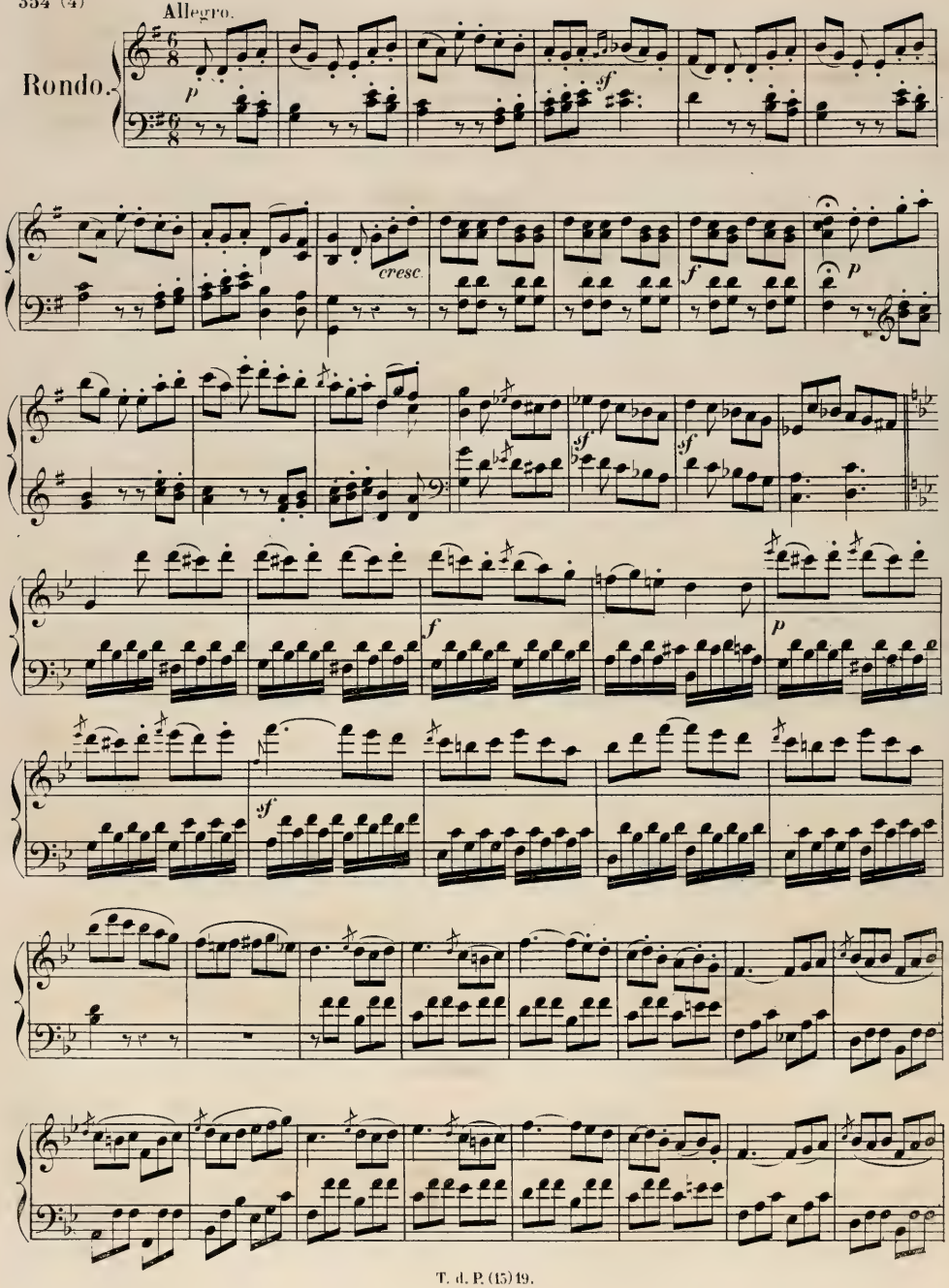

Andante.
Sonata I.

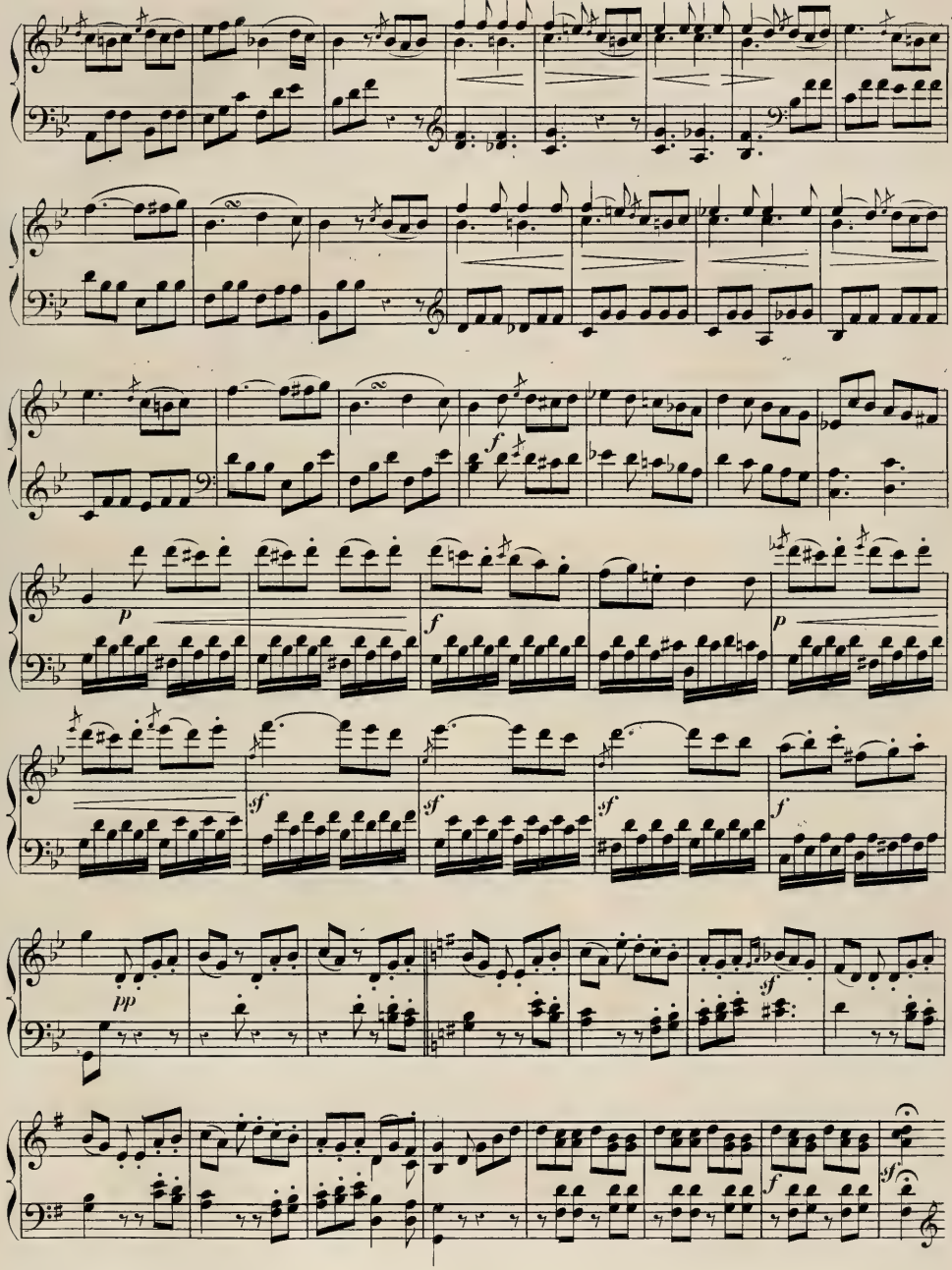


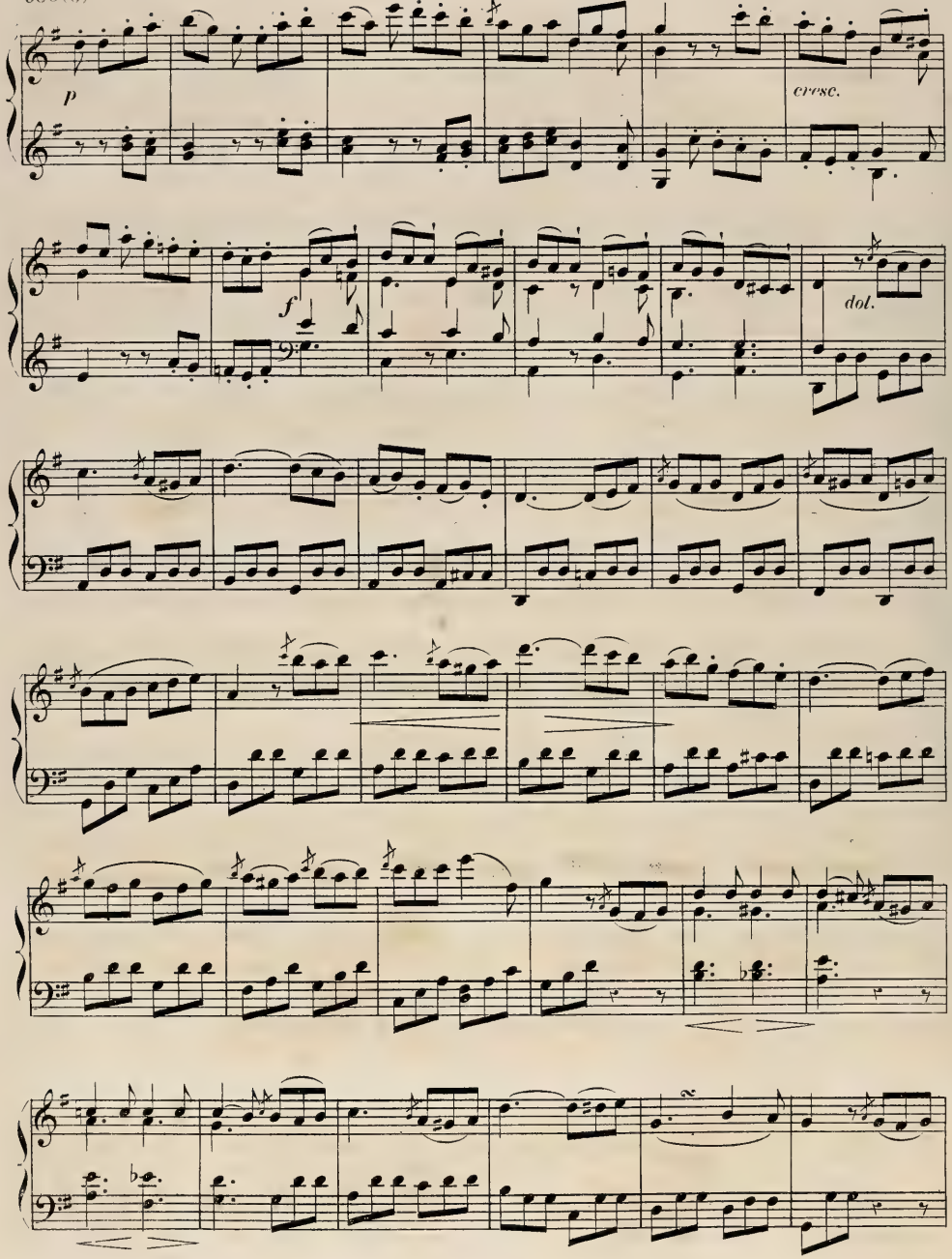

sf
sf
f
p
dol.
f
sf
f
p
pp
sf
sf
sf
pp

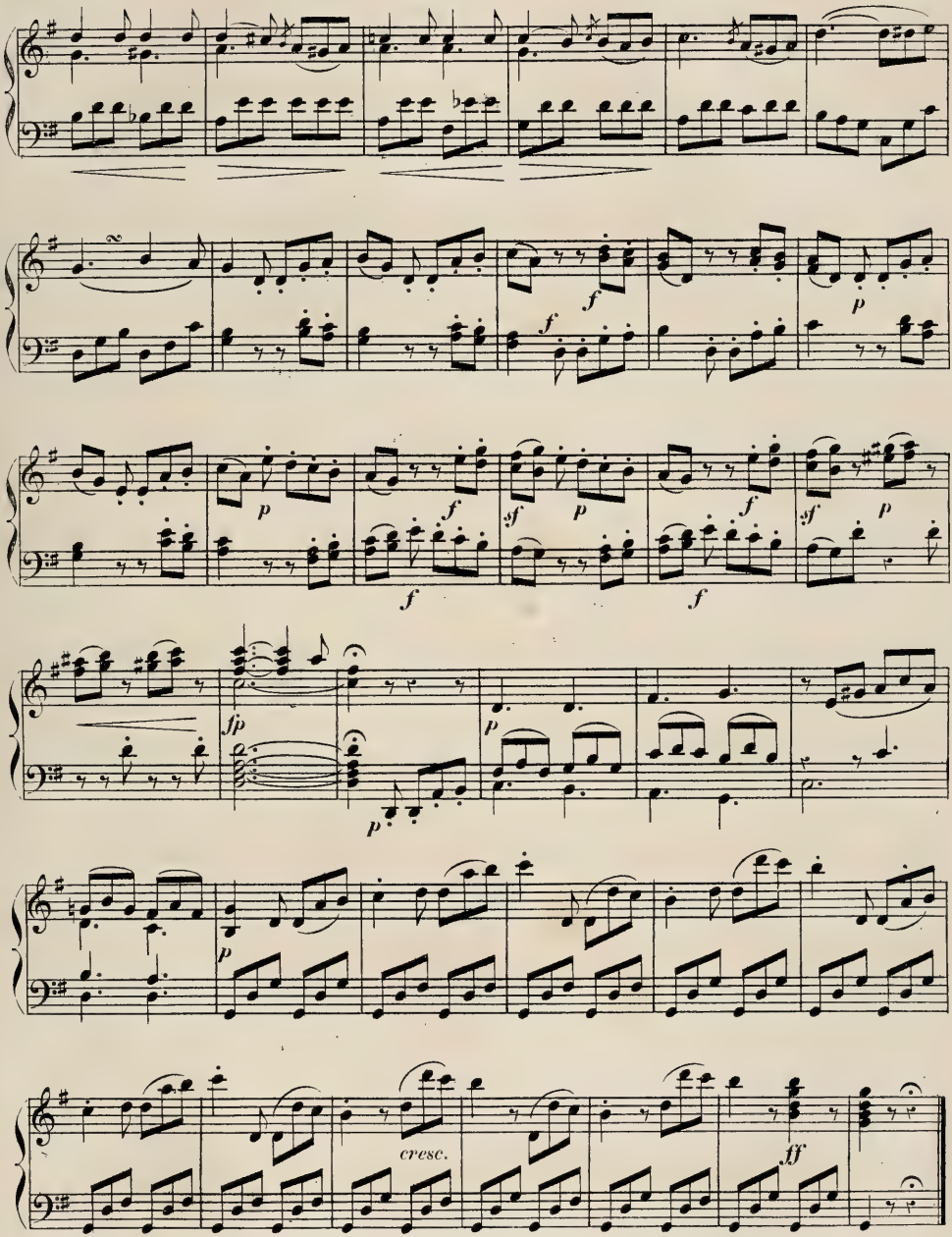
Allegro.

Rondo.




p
f
p
f
sf
sf
sf
f
pp
sf
f
sf


p
cresc.
f
dol.


f
p
f
p
f
sf
p
f
f
sf
p
fp
p
p
cresc.
ff

DEUX SONATES

pour le

PIANO-FORTE,

COMPOSÉES

par

L. VAN BEETHOVEN.

Œuvre 49. **Prix:**

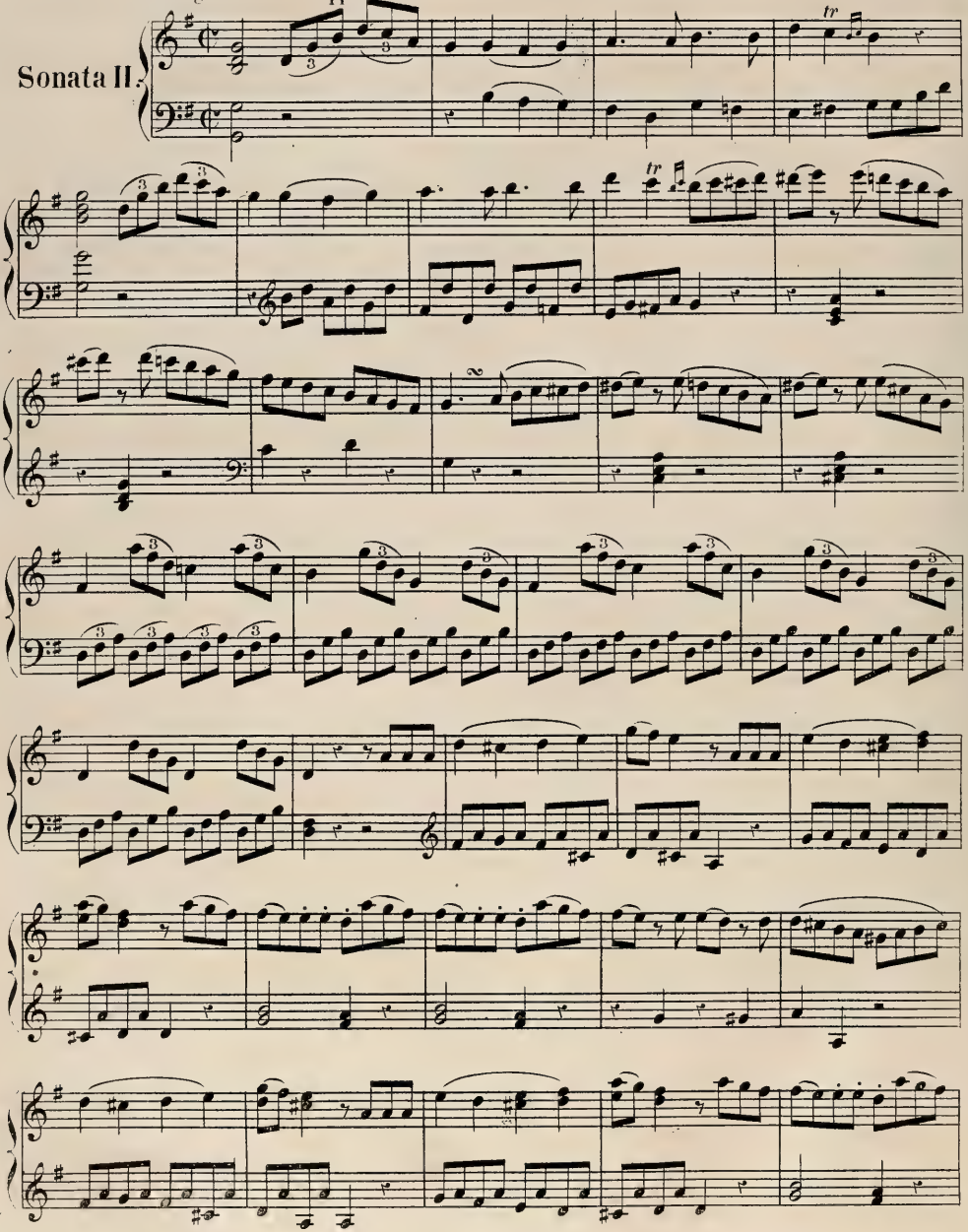
PUBLIÉ PAR A. FARRENC.—PARIS, 1864.

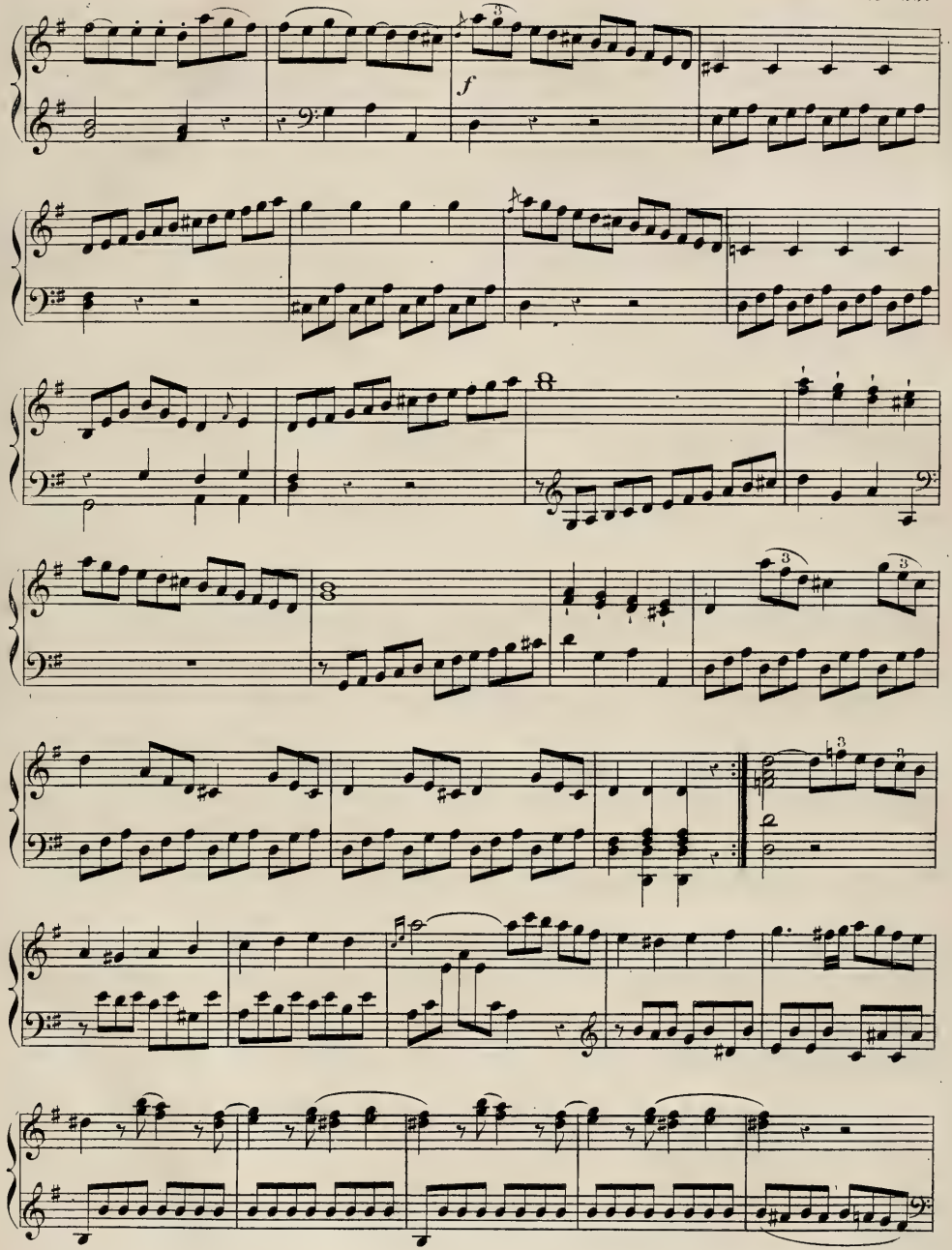
T. d. P. (15) 19-20.

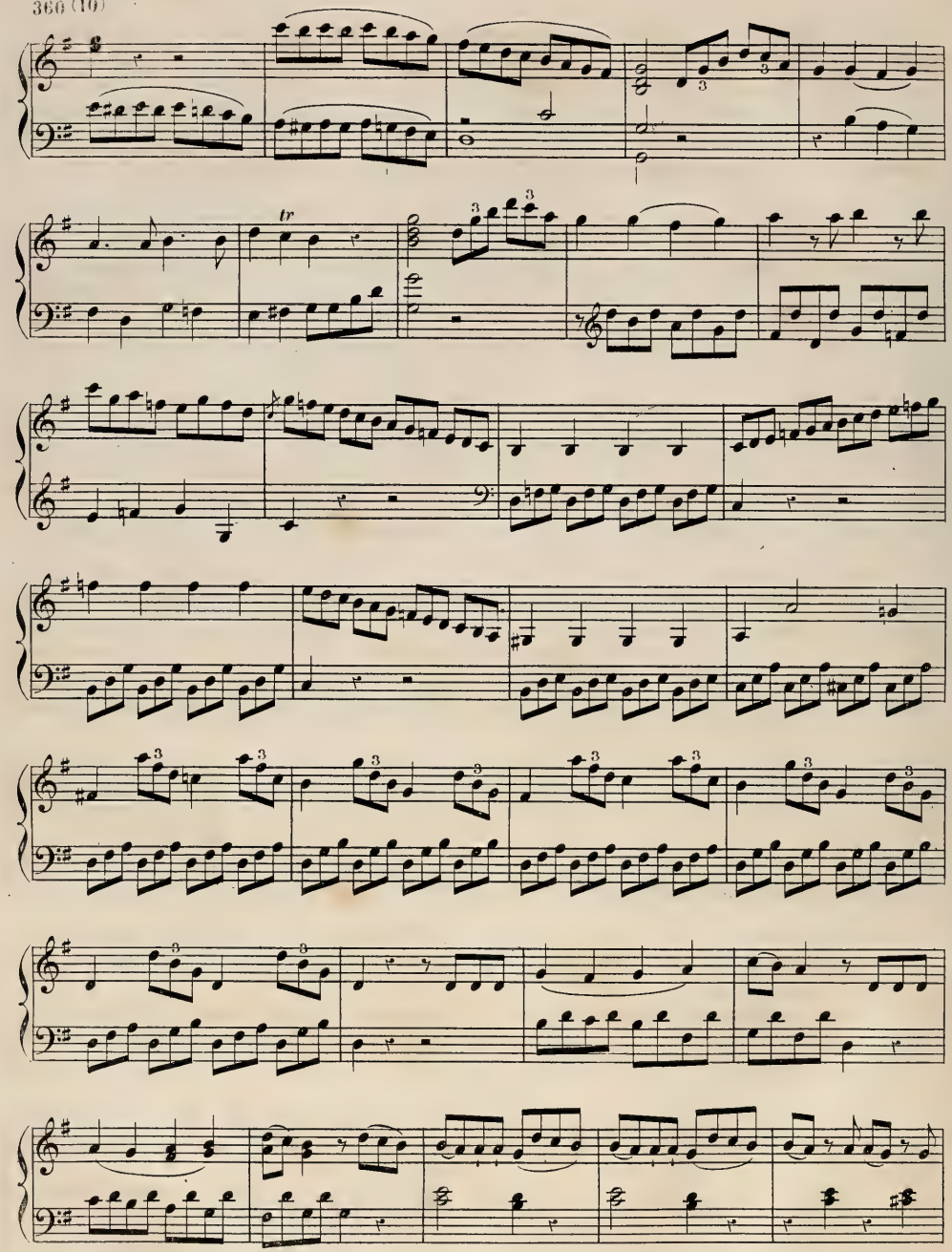
L. V. BEETHOVEN, Op. 49, N°2.

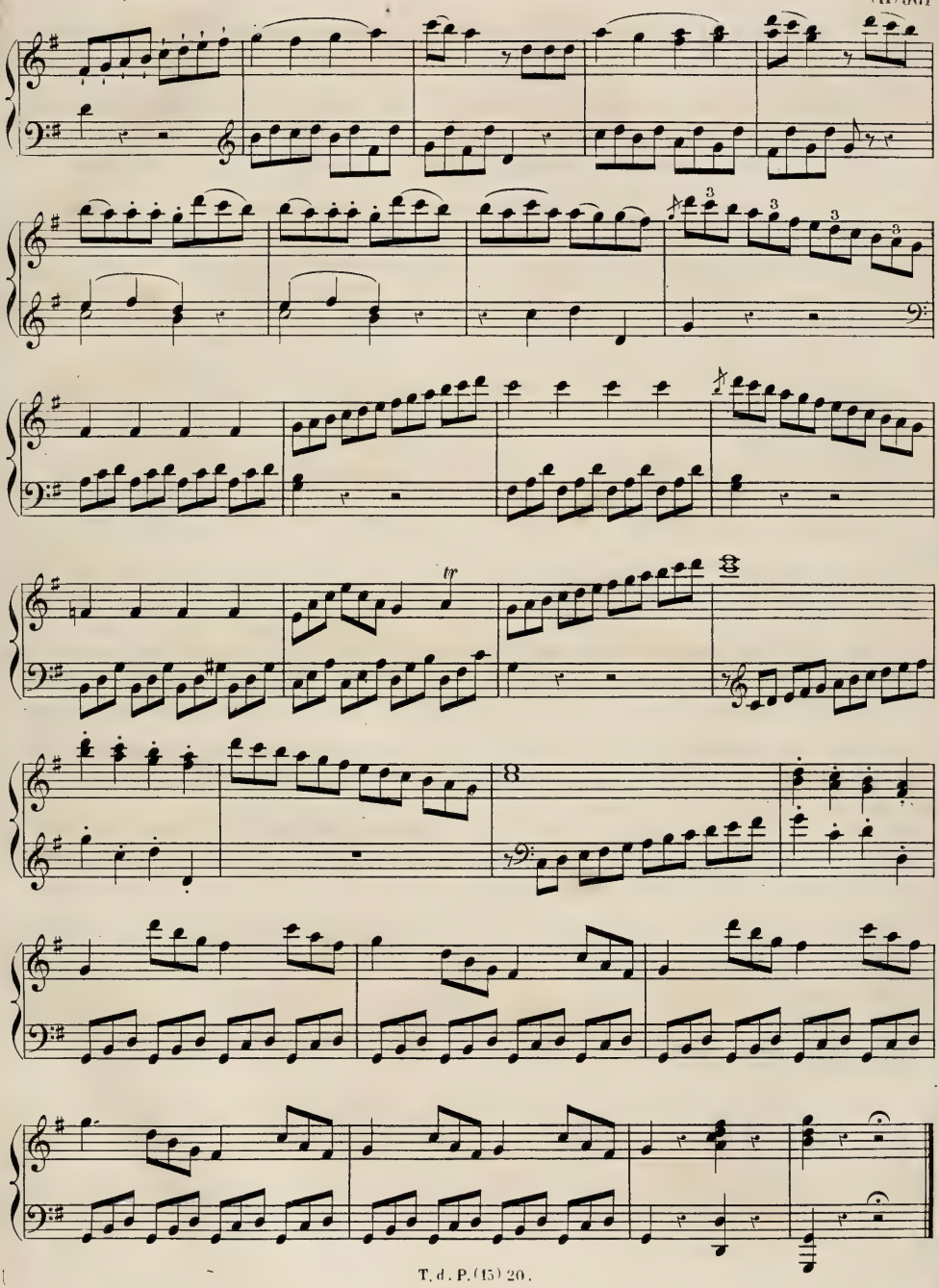
Allegro ma non troppo.

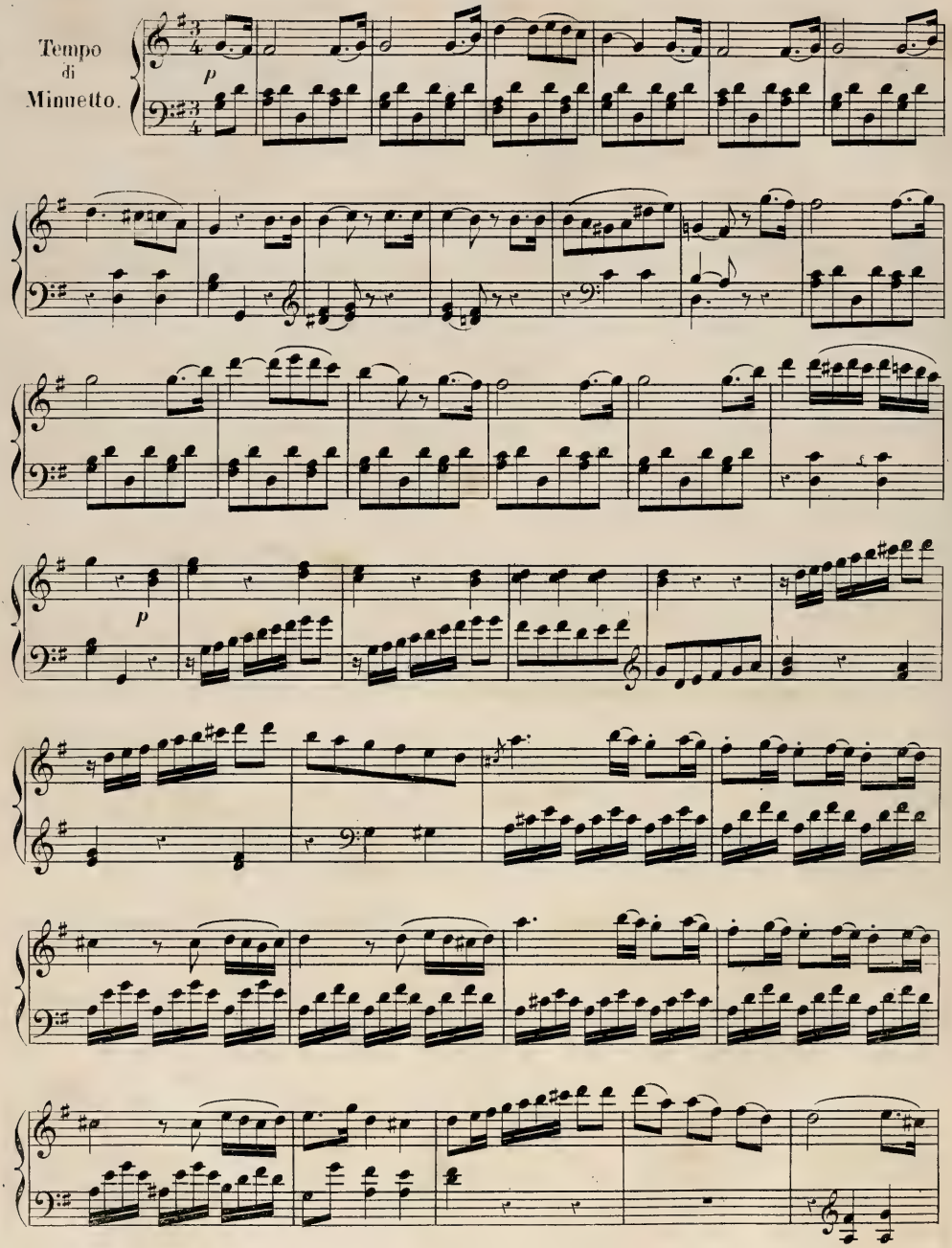
Sonata II.

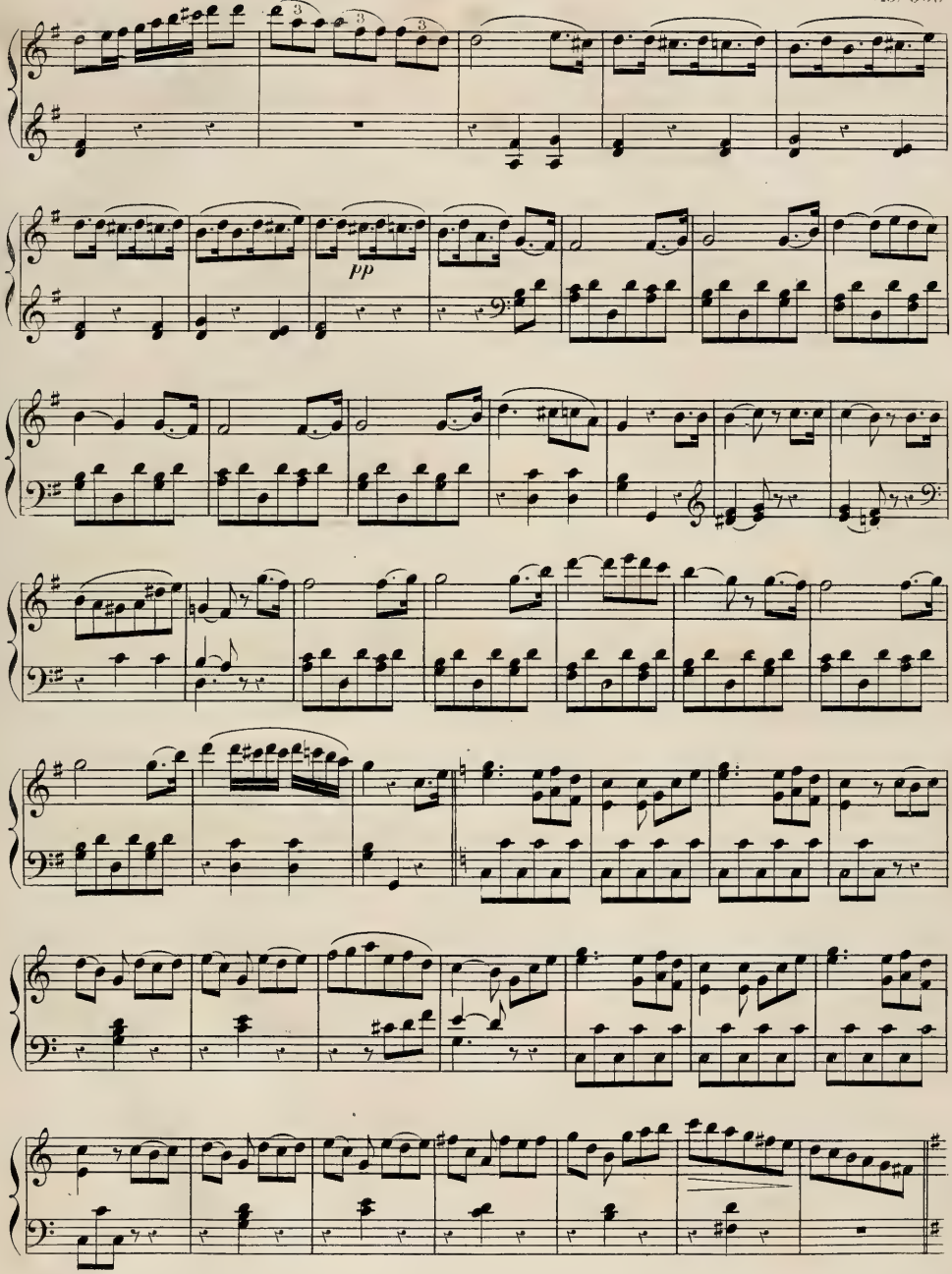


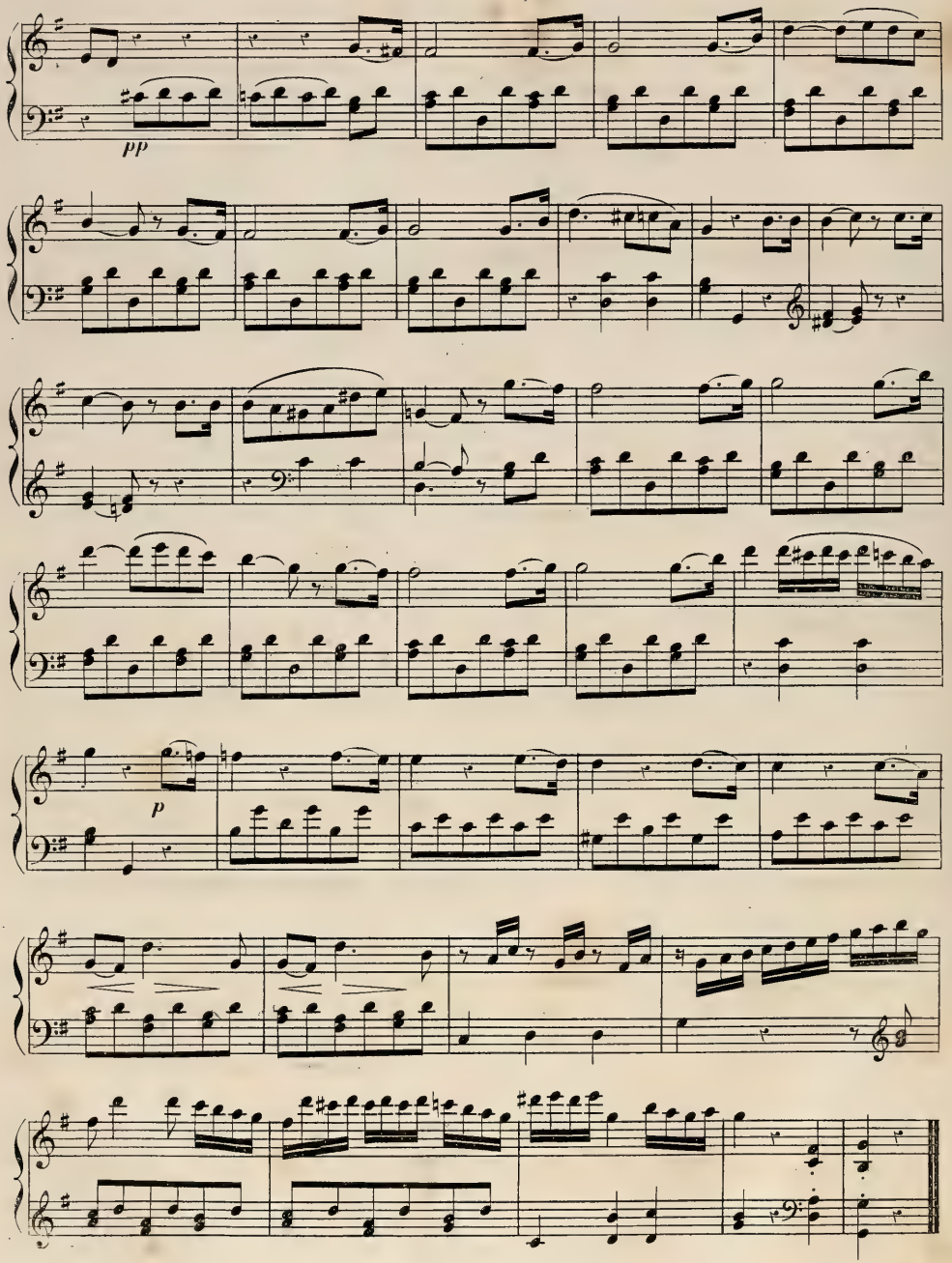

f




tr
8


Tempo
di
Minuetto.
p
p


3
3
3
pp



(Baudon, Grav.)

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