

FRANZ BENDEL

Ausgewählte Klavierstücke.

*Choix de morceaux de piano,
revus et doigtés par*

Neu herausgegeben von

*Selected piano pieces,
newly edited and fingered by*

LUDVIG SCHYTTE.

Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau), Berlin.

Carl Haslinger qdm. Tobias, Wien.

- Op. 9 SOUVENIR DE HONGRIE — Grande Polka.
Op. 14 No. 1. ANDANTE (F dur) von W. A. Mozart.
 No. 2. MENUETT (Es dur) von W. A. Mozart.
Op. 27 SEXTEN-ETUDE (Etude héroïque, B moll).
Op. 90 SOUVENIR D'INNSBROUCK.
Op. 103 a AUF DER BARKE — BARCAROLE.
Op. 104 INVITATION AU GALOP.
Op. 105 No. 2. RICORDANZA No. 1 (F dur).
Op. 107 No. 1. WIEGENLIED — BERCEUSE.
Op. 107 No. 2. DER KLEINE FÄHNRICH.
Op. 115 INVITATION À LA POLKA.
Op. 118 No. 2. UNE PROMENADE DE MATIN.
Op. 135 DEUTSCHE MÄRCHENBILDER:
 No. 1. No. 4.
 No. 2. SCHNEEWITTCHEN. No. 5. ROTKÄPPCHEN.
 No. 3. ASCHENBRÖDEL. No. 6.
Op. 137 No. 4. SILBERQUELLE IM CHAMOUNIX-THAL.
Op. 139 AM GENFER SEE — AU LAC LÉMAN:
 No. 1. SONNTAGMORGEN AUF GLION.
 No. 2. PROMENADE À CHÂTELARD.
 No. 3. BOSQUET DE JULIE.
 No. 4. MONDSCHNEINFABRT.
 No. 5. CASCADE DU CHAUDRON.
 No. 6. GONDELFEST IN VEVEY.
 No. 7. ABSCHIED VON GENÈVE.
DORNRÖSCHEN.
FRÜHLINGSMORGEN.
LA GONDOLA.
GUTE NACHT.
RICORDANZA No. 2 (B dur).
SPINNRÄDCHEN.
WIE BERÜHRT MICH WUNDERSAM — für Klavier übertragen.

„Wie berührt mich wundersam.“

Improvisation.

bearbeitet von
Ludwig Klee.

Franz Bendel.

Andante molto tranquillo.

dolce

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante molto tranquillo' and the mood is 'dolce'. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first four measures, followed by a fermata. The left hand provides harmonic support with chords and single notes. Fingerings are indicated with numbers 1-5. The system concludes with a repeat sign and an asterisk.

The second system continues the piece. It features a piano (*p*) dynamic in the first measure, which then changes to mezzo-forte (*mf*). The right hand has a melodic line with a slur and a fermata. The left hand continues with harmonic accompaniment. The system ends with a repeat sign and an asterisk.

The third system shows the continuation of the musical piece. It maintains the piano (*p*) dynamic. The right hand has a melodic line with a slur and a fermata. The left hand provides accompaniment. The system concludes with a repeat sign and an asterisk.

The fourth system is the final system on the page. It features a piano (*p*) dynamic. The right hand has a melodic line with a slur and a fermata. The left hand provides accompaniment. The system concludes with a repeat sign and an asterisk.

54

pp dolciss.

p

p

53

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

p

p

f

fz

fz

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

f

f

p

pp dolciss.

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

pp

pp

pp

dim. e rit.

Ped. * Ped. * Ped. *

Wie berührt mich wundersam oft ein Wort von dir,

p

p

p

mf cresc.

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

das von dei - ner Lip - pe kam und vom Her - zen mir. Was ist mein?

f *rit. e dim.* *p*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

was ist dein? Ach, ich weiss es nicht, wie aus dir in Lust und Pein

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

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

molto cantabile
mei - ne See - le spricht.

p *rit.* *dolciss.* *m.g.*

Red. * Red. * Red. * Red. * Red. *

m.g. *mf* *f* *espress.* *sf*

Red. * Red. * Red. * Red. *

sf *p* *dim.* *p* *dim.* *pp*

Red. * Red. * Red. * Red. * Red. *

5 4 5 3 5 4 5 3 5 4 5 3 4 5 4

p *p* *cresc.* *f* *dim.*

Red. * Red. * Red. * Red. * Red. * Red. *

ten. *ritard.* *a tempo*

p *cresc.* *dim.* *p* *pp* *pp*

Red. * Red. * Red. * Red. *

p *f* *dim.* *p* *cresc.* *ten.* *ritard.*

Red. * Red. * Red. * Red. * Red. * Red. *

ritard. *a tempo*

p *p* *marcato*

Red. * Red. * Red. *

p *pp* *f*

Red. * Red. * Red. * Red. *

dim. p cresc. f dim. p dim. m.g.

Red. * Red. * Red. * Red. *

This system contains the first two staves of music. The upper staff features a melodic line with various dynamics: *dim.*, *p*, *cresc.*, *f*, *dim.*, *p*, *dim.*, and *m.g.*. The lower staff provides harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A *Red.* (Reduction) symbol is placed below the lower staff at several points, marked with asterisks.

p *f* *dim.* *p* *dim.*

Red. * Red. * Red. * Red. *

This system contains the third and fourth staves. The upper staff continues the melodic development with dynamics *p*, *f*, *dim.*, *p*, and *dim.*. The lower staff accompaniment includes chords and melodic fragments. Fingerings and articulation marks are present. *Red.* symbols with asterisks are located below the lower staff.

pp *mf* *f*

Red. * Red. * Red. * Red. *

This system contains the fifth and sixth staves. The upper staff features dynamics *pp*, *mf*, and *f*. The lower staff accompaniment includes chords and melodic lines. Fingerings and articulation marks are present. *Red.* symbols with asterisks are located below the lower staff.

p *dim.* *pp* *mf* *dim.*

Red. * Red. * Red. * Red. *

This system contains the seventh and eighth staves. The upper staff features dynamics *p*, *dim.*, *pp*, *mf*, and *dim.*. The lower staff accompaniment includes chords and melodic lines. Fingerings and articulation marks are present. *Red.* symbols with asterisks are located below the lower staff.

f

Red.

This system contains the ninth and tenth staves. The upper staff features a dynamic of *f*. The lower staff accompaniment includes chords and melodic lines. Fingerings and articulation marks are present. A *Red.* symbol is located below the lower staff.

Strenu

f *poco a poco dimin.*

* *Red.*

Red.

*

Red.

a tempo

p *ritard.*

marcato

*

Red.

marcato

*

Red.

*

mf

Red.

*

Red.

*

Red.

*

cresc.

f

Red.

*

Red.

*

Red.

*

sempre accel.

cresc.

Red. * *Red.* * *Red.* *

f

accelerando e molto cresc.

ritard.

Red. *

a tempo

ff *fz* *fz* *fz*

Red. 4 * *Red.* 4 * *Red.* 5 * *Red.* 4 *

fz

cresc. *e* *accel.*

Red. 4 * *Red.* * *Red.* * *Red.* *

ff

poco rit.

* *Red.* 4 * *Red.* 3 * *Red.* 4 * *Red.* 3 * *Red.* 4 * *Red.* 1/2 * *Red.* 4 *

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Includes fingerings (1, 2, 4), dynamics (f), and pedal markings (* Ped.).

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Includes fingerings (3, 2, 1, 3), dynamics (f), and pedal markings (* Ped.).

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Includes fingerings (3, 2, 1, 3), dynamics (f), and pedal markings (* Ped.).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Includes the instruction *sempre dimin.*, fingerings (3, 2, 3, 3), dynamics (p), and pedal markings (* Ped.).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Includes the instruction *ten. ritard.*, *una corda*, fingerings (3, 2, 5, 3, 1), dynamics (pp), and pedal markings (* Ped.).

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