Extemporaneous Embellishments in J.A. Benda's Keyboard Sonatinas, Based on a Survey of Primary Sources by C.P.E. Bach and D.G. Türk

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EXTEMPORENEOUS EMBELLISHMENTS IN J.A. BENDA'S KEYBOARD
SONATINAS, BASED ON A SURVEY OF PRIMARY SOURCES BY C.P.E. BACH
AND D.G. TÜRK

By

Maria Sumareva

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

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December 2016
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the requirements for the degree of 
Doctor of Musical Arts

EXTEMPORANEOUS EMBELLISHMENTS IN J.A. BENDA'S KEYBOARD 
SONATINAS, BASED ON A SURVEY OF PRIMARY SOURCES BY C.P.E. BACH 
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Jiří Antonín Benda’s solo keyboard works, and his thirty-five keyboard sonatinas in particular, remain largely unexplored by modern scholars, pianists, and pedagogues. This essay aims to draw closer attention to these sonatinas, focusing on the applicability of two essential eighteenth-century performance practices—extemporaneous embellishment and variation of reprises—in these works.

The first three chapters provide the historical background of Benda’s sonatinas, the purpose of the study, a biographical sketch of the composer, a review of the literature pertinent to Benda’s life and his keyboard works, as well as the structure and method of research employed in the subsequent chapters. A survey of C.P.E. Bach and Türk’s treatises, highlighted in chapter 4, yielded (1) a classification of extemporaneous embellishments and types of variation of repeated material, as well as (2) a set of aesthetic criteria determining the appropriate context for such embellishments. A crucial preliminary step in devising ornamentation, identifying the melodic outline of the original melody, is discussed in chapter 5 along with the extracts from Bach’s *Six Sonatas with Varied Reprises*, Wq. 50, which illustrate various types of embellishments and variation. The sixth chapter establishes the appropriate context and type of embellishment or
variation, and offers variants of such embellishments in selected sonatinas by Benda, all based on the principles and examples found in the previous chapters. The conclusion of the essay highlights the process of devising extemporaneous embellishments in Benda’s sonatinas, which can be applied to other eighteenth-century keyboard works.
ACKNOWLEDGEMENTS

This study emerged concurrently with the process of recording the complete sonatinas by J.A. Benda, an opportunity granted by the Frost School of Music and Presser Foundation via the Presser Award. I am grateful to both institutions for enabling the completion of this recording, which provided me with an invaluable insight into Benda’s musical language and greatly contributed to establishing the focus points of this essay.

Neither this essay nor the recording of the sonatinas would have been possible without the expert instruction of my adviser and mentor, Dr. Naoko Takao, who first introduced me to Benda’s keyboard works. Also, neither project would have been possible without the guidance, support, and invaluable insight from my piano professor, Santiago Rodriguez. I am immensely grateful for the impact of their teaching and advice, which extends far beyond these two projects.

I am also deeply grateful to Professor Tian Ying and Dr. Lansing McLoskey for their suggestions and encouragement during the completion of this essay, as well as for their mentorship throughout my studies at the University of Miami.
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CHAPTER 1
INTRODUCTION

Historical Background

Jiří Antonín (Georg Anton) Benda (1722-1795) was regarded as one of the most prominent composers during his lifetime. The German poet, keyboardist, and composer, Christian Friedrich Daniel Schubart (1739-1791), referred to Benda as “one of the foremost composers that ever lived—one of the epoch makers of our time.”¹ Such praises, perhaps, were generally provoked by Benda’s staged works, such as the melodramas Medea and Ariadne auf Naxos. These two works played a central role in the establishment and development of melodrama as a genre, which in turn exerted significant influence on the development of opera in the subsequent centuries. W. A. Mozart’s admiration for these works is documented in a letter to his father dated November 12, 1778, in which he writes:

The piece I saw was Benda’s Medea. He has composed another one, Ariadne auf Naxos, and both are really excellent. You know that of all the Lutheran Kapellmeister Benda has always been my favorite, and I like those two works of his so much that I carry them about with me.²

The German music critic and composer Johann Friedrich Reichardt, whom Rosa Newmarch, the English musicologist and author of The Music of Czechoslovakia,³ called


“one of the most enlightened critics of the period,” wrote the following impressions after attending the 1782 production of *Ariadne auf Naxos* in Berlin:

I began by being touched by an indescribable emotion, tossed here and there on surges of feeling, and as it were under a spell…it is certain that Benda’s genius attained its aim marvelously well; that his music fitted every human emotion and swept away all my doubts.4

This melodrama left such a lasting impression on Reichardt that fourteen years later, he continuously praised the work, writing in the *Musikalischer Almanach* of 1796: “In truth such genial music was never before heard on our German stage.”5

Benda’s symphonies, choral church music, and keyboard concerti have also been held in high esteem by his contemporaries as well.6 His keyboard works attracted the praise and recognition from a number of prominent literary and musical figures of the eighteenth century, such as music historians Charles Burney and Ernst Ludwig Gerber, keyboardist and composer Daniel Gottlob Türk, and the already mentioned Reichardt and Schubart.7 Benda’s keyboard sonatas were often compared and given equal status to those of C.P.E. Bach.8 The mutual influence between Bach and Benda was noted by

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4 Johann Friederich Reichardt, quoted in Newmarch, 25. The original source of the quote from Reichardt is not cited, but most likely the quote comes from Karl Ludwig Junker, and Johann Friedrich Reichardt, *Musikalischer Almanach auf das jahr 1782. The Music of Czechoslovakia* is a posthumous publication, and citations and bibliography are omitted. However, Newmarch’s authority as musicologist gives credibility to the quotations, which are probably given in her own translation.


7 Ibid., 134-135.

8 Ibid., 138.
several authors, further indicating the meritoriousness of the works of this composer who has yet to gain recognition among today’s pianists as well as musicians in general.

Most of Benda’s solo works for keyboard were published in a collection of six volumes dedicated to “experienced and inexperienced players” (Sammlung Vermischter Clavierstücke für geübte und ungeübte Spieler). According to George Fee, the author of the most extensive study of Benda’s keyboard works, the first volume of the Sammlung gathered 2,076 subscribers, which is a fantastic number considering that the average number of subscriptions was 150-600. Benda’s collection was most likely modeled after C.P.E. Bach’s six volumes of keyboard works “for connoisseurs and lovers” (für Kenner und Liebhaber), the first volume of which was published in 1779, one year before the first volume of Benda’s Sammlung. Interestingly, despite C.P.E. Bach’s reputation and fame as a keyboardist and composer, the first volume of his collection gathered only 509 subscribers.

**Benda’s Solo Keyboard Works: Intended Instruments**

The main body of Benda’s solo compositions for keyboard consists of seventeen sonatas and thirty-five sonatinas. Thirty-four of the sonatinas as well as ten of his sonatas appeared in Benda’s six-volume Sammlung. As customary for the time, in the preface to the collection, these works were described by Benda as Klavierstücke (keyboard pieces).

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10 Fee, 135.


12 Fee, 135.
During the first half of the eighteenth century, *Klavier* was used as a generic term that indicated any kind of keyboard instrument: harpsichord, clavichord, fortepiano, or even organ (although the works for organ were more commonly labeled as such, or else the instrument specification was evident from the texture of the music idiomatic to the instrument). In the second half of the eighteenth century, the word *Klavier* (or *Clavier*) was more commonly used in reference to the clavichord. The only piece in his *Sammlung* for which Benda specified his preferred instrument was the C minor sonata from the first volume of the collection. In the preface to this volume, Benda notes that “the Sonata in C minor is intended mainly for the clavichord, or rather for those few players who are familiar with the superiority of that instrument, in expression, over the Flügel [harpsichord]”.

The expressive qualities and the nuanced dynamics (including markings such as *pp*, *ff*, and *mf*) found in many of the sonatinas suggest that, most likely, Benda envisioned their execution on the clavichord or fortepiano. As is the case with most keyboard music of the eighteenth century, such dynamic gradation, as well as the articulations and other expressive elements pertaining to the execution of these pieces are perfectly suitable for performance on a modern piano. It is unfortunate that most of these works have not been


explored by modern pianists and pedagogues, and almost never appear in concert programs.

**The Sonatinas**

Compared to his sonatas, Benda’s sonatinas received even less attention from scholars, performers and teachers alike. Sonatina No. 3 in A minor and No. 6 in D minor\(^{16}\) have been included in several anthologies of intermediate level repertory, becoming somewhat familiar to piano teachers. However, the remaining thirty-three sonatinas are largely unknown to the pedagogues, performers, and the general public. Complete recordings of Benda’s sonatas and concerti have been done by several harpsichordists. Fewer recordings of the sonatas exist on the fortepiano, and even fewer have been done on the modern piano.\(^{17}\) It was not until December 2013 that the complete *Sammlung* was recorded on period instruments by Ensemble Arcomelo and harpsichordist Michelle Benuzzi.\(^{18}\) Until then, to the knowledge of the author, only nineteen of the thirty-five sonatinas have been recorded (also on period instruments), but only by sporadic inclusion by various artists and not as a significant collection.

A lesser interest in the sonatinas could be partially attributed to the seeming simplicity of their appearance on the page, encouraging performers to quickly dismiss

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\(^{16}\) The numbering of the sonatinas used throughout this essay is based on Timothy Roberts’ Urtext edition of the complete set (Oxford University Press, 1997); the numbering reflects the order of the appearance of the sonatinas in Benda’s *Sammlung* rather than the order of their composition, which cannot be determined.

\(^{17}\) For example, Rudolph Firkusny’s recorded only one (the A minor sonata from *Sammlung*, vol. 2), and Tessa Birnie’s recording of Benda’s sonata in F minor is not available in US.

\(^{18}\) Georg Benda, *Sammlung vermischter Clavier- und Gesangstücke | Chamber music and songs*, with Elena Bertuzzi (soprano), Paolo Boronovo (tenor), Ulrike Slowik (violin), Michele Benuzzi (harpsichord), and Ensemble Arcomelo, released in December 2013, Brilliant Classics #94433, 6 CDs.
them as being of lesser quality. Benda’s rather conventional use of harmony, for example, or the employed textures which are mostly very thin and often consisting of only two voices, may be contributing to such dismissal especially upon a casual study. However, when examined more closely and as a set, these works reveal a great mastery of idiomatic writing; inventiveness in treatment of form, melody, and texture; wit; liveliness; and great charm. Jan Racek noted similar virtues of these works in the preface to his edition of the thirty-four sonatinas published in 1984, describing them as “lively, fresh, melodious and overflowing with musical ideas.”

The thirty-five sonatinas explore a surprising variety of idioms and forms, and exhibit a great deal of imagination in manipulating rhythm, texture and melody, dynamics and articulations. The influences of Empfinsamkeit as well as vocal and dramatic idioms are strongly felt in a number of sonatinas. Several other examples evoke dance idioms such as the menuet.

Most of the sonatinas are one-movement miniature works, with the exception of three which contain one variation each (nos. 4, 9 and 11). George Fee notes that “the sonatinas are actually character pieces, more akin to bagatelles, songs without words, or small etudes than they are to the standard image of the sonatina.” One-movement miniatures or character pieces were not a commonly cultivated genre among the composers of the later eighteenth century. C.P.E. Bach’s 23 Pièces Caractéristique, which exhibit a strong influence of French baroque masters, and Benda’s keyboard sonatinas are among the few rare examples of such works from this period.

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20 Fee, 143.
Unlike C.P.E. Bach in his above mentioned set, Benda chose not to give suggestive names to his one-movement pieces, using the more generic titles such as sonatina, rondo (rondeau), or menuet. However, he gave great attention to tempo and character markings throughout the set, which indicates his serious treatment of these works. Several prominent characteristics found among the sonatinas include the transparency of texture, improvisatory passages, lyrical and declamatory melodic qualities, and frequent contrasts of dynamics and/or textures. The concise yet rich musical content of Benda’s sonatinas make them especially appealing for didactic as well as concert repertory.

**Statement of the Problem**

In approaching the pre-Classical keyboard works in general, the modern performer needs to understand the stylistic features of the music, which requires certain knowledge of historical performance practice and musical conventions of the respective period. A great deal of research has been conducted on historical performance, and many of the eighteenth-century primary sources pertaining to the subject of keyboard performance have been translated into English. Even a brief overview of the subject reveals the importance of the extemporaneous embellishments, and, specifically, the elaboration of fermatas over cadential points and variation of reprises in interpreting eighteenth-century keyboard works. At the same time, numerous musicians, including C.P.E. Bach and D.G. Türk, argued against excessive variations or elaborations often employed by the performers of lesser skill and knowledge or lacking “good taste.” While the extemporaneous embellishments were and are expected from the performer in certain
musical contexts, when done inappropriately, such additions tend to subtract from, rather than contribute to, the affect and effect of the works.

Benda’s sonatinas include numerous written-out passages of improvisatory quality, which usually function as transitions. At the same time, in a number of other places throughout the sonatinas, improvisation, embellishment, or a varied reprise are invited from the performer by the presence of fermatas or frequent repeat signs. But before one can delve into varying the reprises and improvising cadenzas over the fermatas, it is important to first of all understand the basic criteria based on which such additions could be made and when and where they are most appropriate. Unfortunately, this is normally beyond the common knowledge for many pianists today. To a surprising degree, this must have been true even in the times contemporary to the practice, judging by the observations mentioned by C.P.E. Bach, Türk and other leading musician of the time.

**Purpose of the Essay**

The main purpose of this essay is to draw closer attention to the entire body of sonatinas by J.A. Benda, and explore the applicability of extemporaneous ornamentation in these works based on the aesthetic criteria described in primary contemporary sources pertaining to keyboard performance. The secondary, but equally important aim of this study is to provide practical guidance in the process of applying existing knowledge towards more informed performances of Benda’s sonatinas, with hope that this process can be replicated in approaching other works of similar stylistic features. A biography of the composer is included in this chapter in order to provide the performers of his works
with an understanding of his artistic and social milieu, which contributed to his unique profile as a composer.

**Biographical Information**

**Benda Family**

Jiří Antonín Benda was one of the most distinguished members of the eighteenth-century dynasty of musicians. His father, Jan Jiří Benda, was a linen-weaver as well as a village musician. He was perhaps the one who first introduced Jiří Antonín to the violin and oboe. The father and son are known to have performed dance music together at various festivities in their native town in Bohemia. His mother, Dorota Brixi, came from an esteemed Bohemian family of musicians. With such musical family background, it is not surprising that Benda and many of his siblings pursued musical careers as well. Benda’s sister, Anna Franziska, was an accomplished singer. His older brothers, Franz

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22 Although this could be assumed by many authors, the only source available to the present author that states that Benda’s father was his teacher (however, without specifying the instrument) is John Clayton Bridges, “Georg Benda's Ariadne Auf Naxos: Prototype of the German Melodrama” (M.M. thesis, University of Rochester, 1956), 22.

23 According to Fee, Jan Jiří Benda played several popular instruments, including the violin, oboe, bagpipe, dulcimer, and xylophone (Fee, 2).

24 Jeffrey Lane Bell-Hanson, “Musical Rhetoric in the Symphonies of Jiří Antonín Benda” (DMA thesis, University of Iowa, 1997), 16.

25 Music was an important part of the general education in Bohemia at that time. Singing or playing an instrument often served as an additional source of income, while excellence in instrumental or vocal performance offered hopes for employment opportunities at various courts abroad.

(or František) and Johann (or Jan Jiří), as well as their younger brother Joseph were distinguished violinists and composers. The former, Franz Benda is best known today for his contribution as performer and pedagogue and is considered to be one of the founders of the German violin school.\textsuperscript{27}

Jiří Antonín Benda and his wife Christina Eleonora Leichner, whom he married in 1751, had seven children.\textsuperscript{28} Five of them (Friedrich Ludwig, Heinrich, Catherina Justina, Herman Christian, and Carl Ernst Eberhard) became professional musicians.\textsuperscript{29,30} Apart from Benda’s own children, many of his nephews and nieces pursued musical careers as well.

Descendants of Benda dynasty continue to enrich the European musical scene to the present day. Among them is the conductor, cellist, and composer Christian Benda. His extensive discography as a conductor includes recordings of the twelve symphonies as well as the melodramas \textit{Medea}, \textit{Ariadne auf Naxos}, and \textit{Pygmalion} by his ancestor Jiří Antonín Benda.


\textsuperscript{28} Bell-Hanson, 20.


\textsuperscript{30} It is interesting to note that, according to Bell-Hanson, Benda was not known as a family man. The matters of the house were managed entirely by his wife, while Benda himself was known to frequently spend his spare time at card and board games at a local inn (Bell-Hanson, 20).
Jiří Antonín Benda’s Life

Jiří Antonín Benda was born on June 30, 1722 in Staré Benátky (current Be
Nad Jizerou), a small town in the vicinity of Prague.31 As Jeffrey Lane Bell-Hanson
asserts in his dissertation on “Musical Rhetoric in the Symphonies of Jiří Antonín
Benda,” serious music was also cultivated in Benda’s native town in the residences of his
parents’ landlord, Count Klenow, and the opera patron Franz Anton Sporck. Based on
documentation provided by Benda’s biographer Franz Lorenz, Bell-Hanson concludes
that Benda was likely exposed to the music of Alessandro Scarlatti, Giovanni Battista
Pergolesi, Leonardo Vinci, Johann Joseph Fux, Antonio Caldara and others during his
visits to Prague.32

At the Piarist school in Kosmonosy, which he attended between 1735 and 1739,
Benda continued his studies of music, among other subjects.33 In 1739, he entered the
Jesuit College in Jičín, where he was exposed to the theatrical and oratory Jesuit
traditions. Some scholars believe that the study of oratory and Jesuit theatre at these
institutions sparked Benda’s interest in staged works, contributing towards his later
success in the melodrama genre.34 It is also likely that his interest in philosophy,
remarked by several authors, originated during his studies in Kosmonosy and Jičín.

By the time Benda had begun his college studies, his older brothers Franz and
Johann (Georg) were employed in the orchestra of Prince Frederick II of Prussia. Franz

31 Bell-Hanson, 15.
32 Ibid., 16.
33 Arthur Simeon Winsor, “The Melodramas and Singspiels of Georg Benda” (Ph.D. diss.,
University of Michigan, 1967), 1.
34 Bell-Hanson, 17.
had become one of the leading musicians at the royal court. With the help of Frederick II, who ascended the throne in 1740, Franz arranged for his parents and siblings (including Jiri Antonin, Anna Franziska, the young Joseph) to move to Prussia in 1742. Like many Bohemian musicians and families of the eighteenth century, Bendas are believed to have moved to Germany due to political and religious tensions felt in their motherland at that time. According to Bell-Hanson, “in 1742 Benda’s father was suspected by the Viennese-aligned authorities of harboring reformationist sympathies. Whether these suspicions were justified or not, Benda’s family chose to flee to Germany rather than face potential prosecution.”

Benda joined his older brothers as a violinist in the royal court’s orchestra. With Franz’s help, he was appointed as second violinist in the ensemble. At the Berlin court, Benda was surrounded by such prominent musicians as Johann Joachim Quantz, C.P.E. Bach, the brothers Johann Gottlieb and Carl Heinrich Graun, and Johann Friedrich Agricola among others. According to Mary Hays and Sir Richard Phillips in the Annual Necrology for 1797-8 published in 1780, Benda never received a formal education as a composer, and is believed to have relied solely on his “innate musical talent and self-instruction” in obeying “the rules of art.” However, it would be fair to assume that the stimulating musical environment at the Berlin court contributed substantially to Benda’s development as a performer and composer. According to Bell-Hanson, in addition to his duties as a violinist in King’s orchestra, Benda was also appointed a répétiteur for the

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36 Bell-Hanson, 17; also in Fee, 3.
37 Winsor, 1.
38 Hays and Phillips, 225.
royal opera company. This suggests that he must have already possessed sufficient keyboard skills prior to moving to Berlin, although the details about his earlier keyboard studies remain unknown.\(^{39}\)

While in Berlin, Benda and C.P.E. Bach developed a friendly relationship, which was to be maintained years after leaving the royal court. In 1750, Benda moved to Gotha, where he became Kapellmeister at the court of Duke Friedrich III. In 1754, most likely upon Benda’s invitation, Bach gave two concerts at the court of Gotha.\(^{40}\) Several works by Benda, namely church music, were found in Bach’s personal library, further indicating his respect for his friend’s compositions.\(^{41}\)

In his position as Kapellmeister at Gotha, Benda was in charge of supervising the music at the church and at the Court Theatre.\(^{42}\) His employment at Gotha proved to be among the most productive periods in his career. His first six sonatas for solo keyboard were published in 1757. According to Newmarch, during his first fifteen years at Gotha, Benda composed six sonatas for cembalo with string quartet accompaniment, as well as his clavier concertos.\(^{43,44}\) In addition to that, he wrote a great deal of church music, since this was the primary musical interest of his patron, Duke Friederich III.\(^{45}\) Most of

\(^{39}\) Bell-Hanson, 18.


\(^{41}\) Bell-Hanson, 18.

\(^{42}\) Newmarch, 22.

\(^{43}\) Ibid.

\(^{44}\) Unfortunately, only eight of Benda’s keyboard concertos survived. While some scholars believe that their number was far greater, the majority of sources available to the present author list nine concertos in total, one of which is now lost.

\(^{45}\) Bell-Hanson, 24.
Benda’s symphonies were also written during his service at Gotha. According to Bell-Hanson, the court orchestra and the trumpeters were often called to provide music at the theater, and he believes that some of Benda’s symphonies may have been written for such occasions. Regardless of the possible circumstances of their composition, according to Hays and Phillips, Benda’s symphonies were admired by his contemporaries as highly as those by Mozart and Haydn were at the beginning of the nineteenth century.

While Duke Friedrich III of Gotha favored French theater and Church music, his wife, Duchess Luisa Dorothea, had an affinity for Italian staged musical works. Although operatic productions were prohibited at Gotha’s court due to financial considerations, this prohibition was lifted in 1765 in honor of duchess’s birthday. On this specific occasion, Benda’s only opera seria, Xindo Riconosciuto, was produced at the court.

After the successful staging of Xindo Riconosciuto, Benda obtained a six-month paid leave from his patron in order to study the Italian opera in its country of origin. As Newmarch explains, while the Italian style dominated the public taste, in the Italian works known to Benda prior to this trip, he found “much that was superficial; much that seemed to set aside all that he had acquired in his solid German musical education.” At the same time, Johann Adolf Hasse, a prominent German born operatic composer, acquired considerable fame after his return from Italy. The operas of Benda’s compatriot

47 Bell-Hanson, 21-22.
48 Hays and Phillips, 225.
49 Ibid., 22.
50 In Drake, Bauman and Pilková, as well as in most other sources, Benda’s trip to Italy dated 10 October 1765, while Newmarch dates the beginning of the trip as September 1767.
51 Newmarch, 23.
Josef Mysliveček, active in Italy at that time, enjoyed a tremendous success as well. As pointed out by Newmarch, these factors might have instigated Benda’s desire to “win dramatic fame.”

During his Italian journey, Benda was often accompanied by the German violinist, keyboardist, and composer Friederich Wilhelm Rust. Among the first performances that the two attended in Venice was an opera by Baldassare Galuppi. As Newmarch states, “accustomed to the fuller sonority of orchestration and the richer harmony of the German school, Benda was disgusted with the ‘tinkling tones’ of the Venice orchestra and left the theatre after the first act of the opera.” Bell-Hanson further elaborates on this incident noting that unlike Benda, Rust had repeatedly attended the productions of Galuppi’s work and finally convinced Benda to join him for another performance. On that occasion, Benda was more accepting of the music. Gradually he began to absorb the Italian style and as Newmarch points out, later “confessed that his first clear impressions of the possibilities of dramatic art came to him in the Italian opera houses.” During this trip to Italy, Benda also visited Bologna, Florence, and Rome, becoming acquainted with operas by Galuppi, Gluck, Traetta, Piccinni, and Paisiello.

Since the successful staging of Xindo riconosciuto in 1765 until the untimely death of the Duchess Luisa Dorothea in 1767, Italian intermezzi were produced quite regularly at the court of Gotha. After his return from Italy, Benda wrote two such works:

52 Newmarch, 23.
53 Ibid., 23.
54 Bell-Hanson, 23.
55 Newmarch, 23.
56 Drake, Bauman and Pilková, “Georg Benda.”
*Il buon marito*, and *Il nuovo maestro di capella*, which were staged at the court in 1766 and 1767 respectively.\(^{57}\) As Bell-Hanson explains, after the passing of the duchess, music making at the court was greatly reduced and productions of staged musical works stopped.\(^{58}\)

In 1770, Benda was promoted to the rank of *Kapelldirektor*.\(^{59}\) The new title freed him from many responsibilities concerned with running the court orchestra.\(^{60}\) The death of Friederich III in 1772 was followed by a long period of mourning, during which all musical activities at the court were discontinued.\(^{61}\) This led Benda temporarily into a stage of “indolence and ease,” for which, according to Hays ad Phillips, “he had a strong propensity.”\(^{62}\) The new stimulus and inspiration came with the Seyler’s troupe of actors, which moved to Gotha in 1744.

In May of that year, a fire in Weimar burned to ashes the town’s palace and its theater, leaving Seiler’s troupe without a home. The Duchesse Anna Amalia of Saxe-Weimar arranged for the actors to move to the city of Gotha, an opportunity generously granted by Frederich III’s successor, Duke Ernst II.\(^{63}\) The arrival of the troupe stimulated Benda’s interest in German staged works. Benda became acquainted with the actor and playwright Johann Christian Brandes and his wife, Charlotte, who possessed an

\(^{57}\) Bell-Hanson, 22.

\(^{58}\) Ibid., 24.

\(^{59}\) Drake, Bauman and Pilková, “Georg Benda.”

\(^{60}\) Bell-Hanson, 25.

\(^{61}\) Ibid., 24.

\(^{62}\) Hays and Phillips, 226.

astounding talent as an actress. The group arrived to Gotha together with the composer and conductor Anton Schweitzer, who had previously been the musical director of the theatre in Weimer. Schweizer had started a musical setting of Brandes’ *Ariadne auf Naxos* in Weimer, however abandoned the project in favor of remodeling the existing music for his singspiel *Alceste*. The latter had been received with a great success in Weimer and enjoyed a lasting popularity.64

Upon arrival to Gotha, Seyler turned to Benda with his text for *Ariadne*, which was specifically intended to glorify his wife’s remarkable talent as an actress. Schweitzer’s success and presence in Gotha might have stimulated Benda’s ambitions to re-affirm his reputation in staged works. Charlotte Brandes was not a particularly skilled or gifted singer; however, Benda greatly admired her acting talents and skills. Such circumstances led Benda to explore a new genre, the melodrama.65,66 It is the success of Benda’s melodramas *Ariadne auf Naxos*, and subsequent *Medea* that affirmed the genre on the German stage, and served examples for countless imitations in the subsequent decades.67

*Medea*, Benda’s second melodrama, was set on a libretto by Friedrich Wilhelm Gotter. It was premiered in Leipzig in 1775, featuring another central actress of the Seyler’s troupe, Madame Seyler. This work had a great success as well, and it was later performed by Charlotte Brandes. Benda continued his collaboration with Gotter in the

64 Newmarch, 24.

65 Hays and Phillips, 226.

66 Although similar ideas first have occurred to Jean-Jacques Rousseau, and his *Pygmalion* realized with music by Horace Coignet in 1770 is considered the first example of melodrama, it is likely that Benda was not aware of this precedent when conceiving his first work in this genre.

subsequent years, producing four singspiels: *Der Jarmarkt* (1775), *Walder* (1776), *Romeo und Julie* (1776) and *Der Holzhauer* (1777).\(^{68}\) There might have been another reason for this collaboration: both Benda and Gotter are believed to have been members of the Freemasons.\(^{69}\)

Although Benda was actively composing for the stage, the position of supervising music at the theater was given to Anton Schweizer who moved to Gotha with the actors in 1744. The specific details behind this decision are unknown, but it is clear that Schweizer contributed to Benda’s dissatisfaction with his circumstances at Gotha, which lead to his resignation from the post of Kapelldirector in 1778. The following quote from Hays and Phillip’s account of Benda’s resignation sheds some light on the tensions between the two composers:

> Caprice, and probably some portion of dislike to his rival Schweizer, who, however, was very far inferior to him, and with whom he had some cause to be offended, induced Benda, in 1778, to request his dismission from Gotha, where his income amounted upward of two hundred a year. In this imprudent resolution he persisted, against the advice of all his friends, and went to Hamburg, where he was engaged by Schroeder, under very advantageous terms, as director of music to the theater.\(^{70}\)

As Bell-Hanson keenly remarks, Benda’s resignation from Gotha may also be interpreted as a sign of confidence in his own prospects of finding a better position elsewhere.\(^{71}\)

Benda did not remain in Hamburg for long. He compiled a list of works he wrote in Gotha and traveled to Vienna and Berlin, seeking employment as well as looking after

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\(^{68}\) Bell-Hanson, 25-26.

\(^{69}\) Ibid., 19. However, this information is not confirmed or mentioned in any other sources pertaining to Benda’s biography available to the present author.

\(^{70}\) Hays and Phillips, 227.

\(^{71}\) Bell-Hanson, 26.
the careers of his children. Bell-Hanson points out that this list mentioned some thirty symphonies, of which only seventeen have survived. For Vienna, Benda wrote Missa Brevis and two other melodramas, Pygmalion and Philon und Theone. His earlier works were well received in Vienna, which perhaps gave him the hope of obtaining the position of Kapellmeister of the national opera of Austria, for which he applied without success.

He returned to Gotha in 1779 to visit his sister and friends and remained there, accepting a modest pension from Duke Ernst II, coupled with a supplementary pension from duke’s brother Prince August. Also in 1779, Benda wrote his last melodrama, Philon und Theone, revised and re-introduced as Almansor und Nadine in 1790 in Prague. According to Winsor, the melodramas Pygmalion and Almansor und Nadine are of particular interest as they combine elements of melodrama and singspiel.

After returning to Gotha, Benda began to prepare his keyboard works for publication, which appeared in Sammlung Vermischter Clavierstücke für geübte und ungeübte Spieler, published in six volumes between 1780 and 1787. In 1781, Benda travelled to Paris, in order to direct the production of Ariadne auf Naxos at the Comédie-Italienne. He also travelled to Mannheim, for the only and unsuccessful production of his last singspiel, Das tartarische Gesetz.

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72 Bell-Hanson, 26.
73 Ibid., 26.
74 Ibid., 26-27.
75 Ibid., 27.
76 Ibid.
77 Winsor, 6.
78 Drake, Bauman and Pilková, “Georg Benda.”
Benda spent his final years in isolation in small towns in the Thuringian area. After his return to Gotha in 1779, he settled in Georgenthal, then in Ohrdruf, and finally in Köstritz. The last work he composed was *Bendas Klagen* (Benda’s Lament), a cantata for soprano and orchestra written in 1792. This work, in fact, is Benda’s lament for the passing of his oldest son, Friedrich Ludwig, a gifted violinist and composer, who died that year (1792) at the age of forty. Benda died on November 6, 1795, at the age of seventy-three.

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79 Drake, Bauman and Pilková, “Georg Benda.”

80 Bell-Hanson, 27.
CHAPTER 2
SURVEY OF AVAILABLE LITERATURE IN ENGLISH

Introductory Remarks

Significant sources describing Benda’s life and personality, as well as several studies of his music are available in Czech and German languages. Among them are the two most extensive biographies of Benda by the Czech musicologist Vladimir Helfert\textsuperscript{81} and the German scholar Fanz Lorenz,\textsuperscript{82} various German publications from the eighteenth and early nineteenth centuries mentioning Benda, as well as theses, dissertations and other studies of Benda’s music. Unfortunately, none of these studies have been translated to English in their entirety.

This chapter will review the most significant sources pertaining to Benda’s life and his keyboard music available in English. Many of them cite or synthesize significant information extracted from Czech and German literature. In many cases, the authors of the studies in English were proficient in either German or Czech, providing their own translations or summaries of selected passages from the original sources.

Biographical Information

Oxford Music Online provides two substantial biographical accounts of Benda’s life. The first article to be discussed below is co-authored by John D. Drake, Thomas

\textsuperscript{81} Helfert, Vladimír. \textit{Jiří Benda: Príspevek k problému ceské hudební emigrace}, (Brno, 1929).

\textsuperscript{82} Franz Lorenz, \textit{Die Musikerfamilie Benda}, (Berlin: de Gruyter, 1967).
Bauman, and Zdeňka Pilková.\textsuperscript{83} It covers the main events of the composer’s career and briefly mentions the works that received the most praise during his life-time, which include his melodramas, selected singspiel, the six keyboard sonatas published in 1757, as well as his sinfonias and keyboard concerti. A brief mention about Benda’s children, five of whom continued the musical traditions of the family, is included at the end of the article.

Thomas Bauman’s article on Benda,\textsuperscript{84} found in The New Grove Dictionary of Opera, varies slightly from the Grove entry by Drake, Bauman, and Pilková in that Bauman focuses primarily on Benda’s staged works. Composer’s collaboration with Seiler troupe is given more attention here, and the five staged works written for this company (the melodramas \textit{Ariadne auf Naxos} and \textit{Medea}, and singspiels \textit{Der Jahrmarkt}, \textit{Walder} and \textit{Romeo und Julie}) are discussed in light of their contribution to the development of German opera.

A short biography of Benda is included in Arthur Simeon Winsor’s dissertation “The Melodramas and Singspiels of Georg Benda,” written in 1967.\textsuperscript{85} Unfortunately, the sources used by Winsor in compiling his biographic sketch of Benda cannot be easily verified. He uses footnotes primarily to provide further details regarding events or names mentioned in the text. His account of Benda’s life includes information about the performances of Benda’s later staged works, which include the melodramas \textit{Pygmalion}


and *Almansor und Nadine*, and singspiels *Das tartarische Gesetz* and *Das Findelkind*. The biography is accompanied by an overview of the prevailing styles and aesthetic views of the time.\(^86\) Although Winsor is primarily concerned with Benda’s staged works, some important general stylistic features of Benda’s music are revealed in the course of his study.

Another dissertation that provides significant biographical information, supplying additional details regarding specific circumstances or environment of the main events in Benda’s life is Jeffrey Lane Bell-Hanson’s DMA thesis on the “Musical Rhetoric in the Symphonies of Jiří Antonín Benda.”\(^87\) Bell-Hanson divides his biographical sketch into nine sections, each corresponding with various periods of Benda’s life and his musical career. Bell-Hanson presents some interesting details of Benda’s interests and cultural milieu, including information pertaining to periodicals and other contemporary reading sources of the time that may have been read by the composer. This thesis appears to be the only source that indicates that Benda was a member of the Freemasons. The source of this statement is not provided in Bell-Hanson’s text, and such information does not appear in any other sources, therefore it could not be verified by the present author.

Benda’s musical family is also discussed in Rosa Newmarch’s posthumous book *The Music of Czechoslovakia*.\(^88\) Newmarch calls Benda musical dynasty of the eighteenth century “the Bach family of Bohemia,” and Jiří Antonín “the flower of the family.”\(^89\)

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\(^86\) Winsor, 8-15.

\(^87\) Jeffrey Lane Bell-Hanson. “Musical Rhetoric in the Symphonies of Jiří Antonín Benda” (DMA thesis, University of Iowa, 1997).


\(^89\) Newmarch, 20-21.
Although she cites the authors quoted in her text properly, Newmarch does not include a bibliography, therefore the origin of her sources remains unclear. In the introduction to this book, Henry J. Wood mentions that Newmarch was fluent in Czech and had a profound knowledge of Czech literature and culture.\(^\text{90}\) Newmarch mentions Karel Hůlka’s\(^\text{91}\) monograph on Jiří Antonín Benda, describing it as an “admirable” source, “which furnishes many interesting details about the musical life of Bohemia in the eighteenth century.”\(^\text{92}\) Perhaps this publication served as one of the main sources for her account of Jiří Antonín’s life. Newmarch’s discussion of Benda’s music includes a brief mention of his keyboard concerti, symphonies, and church music, but focuses mainly on his melodramas and their reception during the composer’s life.

Another source which provides brief, yet significant information pertaining to Benda’s life as well as his personality and philosophical views is the first volume of the *Annual Necrology for 1787-8*, authored by Mary Hays and Sir Richard Phillips and published in London in 1800.\(^\text{93}\) Hays and Phillips note that in composition, Benda relied mainly on his talent and ear. They provide us with a valuable segment of Benda’s letter dated on March 4, 1788 (the addressee of the letter is unknown), in which he expresses his opinion on skepticism, as well as some of his beliefs regarding the afterlife. This brief statement written by Benda himself reveals his philosophical thinking and understanding of life.


\(^{92}\) Newmarch, 21.

\(^{93}\) Hays and Phillips, 224-230.
The sources which Hays and Phillips drew from are unfortunately not listed. However, the article was published only five years after Benda’s death, and Hays and Phillips make numerous references to Benda’s friends and contemporaries throughout their article. They also include certain details about Benda’s character traits, which lead to the assumption that some of the information used in compiling this article was provided directly by Benda’s friends and colleagues.

**Studies of Benda’s Keyboard Music**

One of the most extensive studies on Benda and his keyboard music available in English is George D. Fee’s dissertation titled “The Solo Keyboard Sonatas and Sonatinas of Georg Anton Benda: A Stylistic Analysis, Their Historical Context, and a Guide to Performance,” written in 1985. This dissertation printed in two volumes and containing 1012 pages, is divided into two parts: (I) Historical Background and (II) The Works. Part 1 provides biographical information as well as an insight into Benda’s personality through citing anecdotes and contemporary accounts of Benda’s peculiar character traits, including his forgetfulness which was the subject of numerous stories published in *Alemeigne Musikalische Zeitung*, his love for food and wine as well as his affection for gambling. Fee also provides accounts of Benda’s remarkable intelligence and wit, as well as his interest in philosophy and religion, which perhaps began during his studies in Bohemia and was further stimulated through the influence of French Enlightenment views which prevailed at the courts in Berlin and Gotha. According to Fee, Benda spoke Latin, French, Italian, German, and Czech. Benda’s sensitivity and spontaneous enthusiasm, as well expression of deep feelings are also noted here. Fee also lists the
original editions of Benda’s keyboard works available in U.S. at the time and points out that the manuscripts of Benda’s works are scattered among multiple libraries in Europe.\textsuperscript{94}

In chapter 3 of his dissertation, Fee discusses the prevailing views and purposes of the sonata common in the German musical circles during the eighteenth century. Among the theorist and composers cited in this chapter are Johann Nikolaus Forkel, Daniel Gottlob Türk, Johann Abraham Peter Schulz, Anton Schindler, and Carl Philip Emanuel Bach. This chapter provides an excellent overview of the musical diversity of form, purpose and content of a solo keyboard sonata throughout the eighteenth century. The discussion of this chapter is centered around the sonata, and sonatinas are mentioned only in passing. However, since a sonatina, according to Türk cited in the same chapter, is but a “little (short) sonata,” this chapter of Fee’s dissertation contributes significantly to a better understanding of the historical context of Benda’s sonatinas as well.

Fee lists self-expression, enhancement of reputation or income, performance, pedagogy, enjoyment, and stimulation of the musical amateur as the primary purposes of the sonata during that time.\textsuperscript{95} The role of the amateur in shaping the musical content of sonatas and sonatinas is addressed in considerable detail.\textsuperscript{96} The final conclusion of this discussion can be summarized best in Fee’s own words: “simplicity, in many aspects was an essential goal of most eighteen century music. But the great music of that century contained a bottomless depth of feeling.”\textsuperscript{97}

\textsuperscript{94} Fee, 35.
\textsuperscript{95} Ibid, 37.
\textsuperscript{96} Ibid., 39-42.
\textsuperscript{97} Ibid., 42.
Chapter 3 of Fee’s study also addresses the problem of dating Benda’s keyboard works. He concludes that while in some cases the publishing dates may reveal the approximate period of composition, it cannot be asserted that all works published in one collection were written around the time of the publication. Several evidences, which include Gotter’s account of Benda preparing his keyboard works for publication as well as the appearance of several works from Sammlung in earlier anthologies, point to the fact that at least some pieces published Sammlung must have been written several years before its publication.

In the subsequent chapters, Fee addresses the significance of Benda’s works in other genres, as well as the general prevailing musical styles of the period and their reflection in Benda’s music. He discusses the possible influence of Franz Benda, C.P.E. Bach, and other prominent musicians of the time on Benda. Fee examines historical accounts that have compared or equated Benda’s keyboard sonatas to those by C.P.E. Bach and lists general stylistic similarities and differences in the keyboard sonatas of the two composers.98

Fee gathers evaluations of Benda’s keyboard works by eighteenth as well as twentieth-century musicians and critics. He concludes part 1 of his dissertation with the discussion of aspects of performance such as the Emotional Expression, Taste, Good Execution, Humor, Enjoyment, Wonder and Authenticity, drawing on well-respected primary and secondary sources pertaining to these subjects.

As can be seen from the description above, part 1 of Fee’s study covers a great deal of information necessary for understanding the historical background of Benda’s

98 Fee, 102-105.
keyboard works. This portion of his dissertation successfully highlights the significance of Benda as a composer in general, and demonstrates the importance and the stature of Benda’s keyboard sonatas among his contemporaries.

Part 2 of Fee’s dissertation entitled “The Works” is concerned with Benda’s keyboard sonatas and sonatinas. Fee examines the forms and tempo indications, the use of rhythm, harmony, melody, and texture, as well as the influence of folk and dance music represented in the sonatas and sonatinas. In addition, Fee surveys aspects of historical performance practice such as articulation, phrasing, and accentuation, flexibility of tempo, use of dynamics, observance of the repeat sign, essential ornaments and improvised embellishments.

Fee’s research is an invaluable resource for anyone studying the keyboard works of J.A. Benda. The extensive coverage of historical background and performance practices makes many chapters in this document relevant to keyboard music of many other eighteen century composers. However, the vastness of the scope of Fee’s survey does not allow for a more detailed approach to individual works. Although Fee discusses several aspects of the sonatinas, commenting on their similarity to character pieces or bagatelles, covering prevailing formal structures, and gathering classifications of the sonatinas according to their level of difficulty presumed by several other authors, more attention is devoted to the sonatas rather than sonatinas throughout his study.

Another scholarly publication which addresses Benda’s keyboard music is Ai Wei Lee’s DMA dissertation entitled “An Informed Approach to Performing Selected
Sonatinas of Johann Ludwig Krebs and Georg Benda.”99 This work is opposite in scope to Fee’s document discussed above. Lee examines and compares two sonatinas by Georg Benda with two sonatinas by Johann Ludwig Krebs in the same keys. Lee’s study includes a brief survey of sonatina as a genre, and provides a short overview of performance practice aspects such as articulation and touch, dynamics, tempo, use of pedals, and selected ornaments. The discussion of historical performance practice is drawn largely from two secondary sources: Sandra P. Rosenblum’s *Performance Practices in Classic Piano Music* 100 and George Lucktenberg’s chapter on “Ornaments & Embellishments in Eighteenth-Century Keyboard Music,” found in James Bastien’s *How to Teach Piano Successfully*.101 Lee addresses only the ornamentation signs found in the four sonatinas examined in her study, therefore not all ornaments found in Benda’s keyboard works are discussed. Extemporaneous embellishments are not addressed either. Although this study does not provide sufficient information pertaining to performance of all Benda’s sonatinas, Lee provide some practical suggestions for the performance of sonatinas nos. 13 and 22 examined in her research. The compositional analysis of the works focuses on phrase structure, form, use of sequences, and modulation. Lee includes a critical comparison of available modern editions of both works listed above. The editions covered by Lee add to the discussion of modern editions present in Fee’s dissertation by including more modern sources.


Benda’s keyboard sonatas are also discussed in Karin Heuschneider’s survey of *The Piano Sonata of the Eighteenth Century in Germany*. Her study is concerned with tracing the evolution of sonata form within the German Pre-Classical school. Benda’s sonatas are included in part 2 of her book, which deals with the “chief exponents of sonata composition” among the German eighteenth-century composers. The three composers discussed in this section of the book are W.F. Bach, C.P.E. Bach and J.A. Benda. Heuschneider associates the sonatas of W.F. Bach with the earlier stages in the development of sonata form, which she considers culminates in C.P.E. Bach’s works. In this context, she considers that Benda’s sonatas represent the “final consolidation of the sonata form.”

Heuschneider distinguishes between two prototypes from which the earlier sonatas of the mid-eighteenth century evolved: (1) binary or ternary dance forms with two repeated parts; (2) various Baroque ternary forms with a set tonal frame. She notes that Benda’s movements written in the sonata form are based either on the Baroque ternary forms corresponding to the exposition/development/recapitulation outline, or on binary forms with repeated sections, corresponding to an abridged sonata form. The latter type of formal structure usually is accompanied by one of the following tonal outlines: I-V :||: V-I or I-i :||: i-I:||.

Heuschneider notes that Benda’s earlier works exemplify the developmental stages of sonata form in their design and structure, showing the influence of the sonatas by C.P.E. Bach. Compared to his later sonatas, Benda’s earlier works show a stronger

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103 Heuschneider, v.
influence of the Baroque technique of melodic continuation and development, referred to as *Fortspinnung* (spinning out). Heuschneider finds that the sonata form is fully established in Benda’s later works. Although, as Fee and other authors have remarked, it is not possible to estimate the composition dates of Benda’s keyboard works based solely on the dates of their publication, Heuschneider’s observations on the compositional characteristics of the sonatas may serve as a reference point in establishing their possible chronological order.

Heuschneider’s approach throughout her study of Benda’s sonatas focuses on defining structural procedures and techniques. She discusses elements of composition such as the form, modulation types, motivic and thematic units, as well as techniques of thematic/motivic exposition and development. Heuschneider examines the thematic and tonal layout of individual works to highlight the primary tendencies and the evolution of the form throughout Benda’s sonata output. She analyzes sixteen sonatas by J.A. Benda, but none of his sonatinas are addressed. Although not all of Benda’s sonatinas follow the design of sonata form, Heuschneider’s analytical approach employed in her study is relevant to the examination of form in several sonatinas and will be used in the present study.

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CHAPTER 3

METHOD

Broad Structural Organization

The process of solving the practical issues of applying extemporaneous ornamentation in Benda’s sonatinas has unfolded in two main stages. The first stage consisted of a survey of selected primary sources pertaining to extemporaneous embellishments in the eighteenth-century keyboard music. The second stage applied the findings of this survey to devising embellishments in selected sonatinas by Benda.

(1) The Survey of Primary Sources

The sources examined as part of stage one described above are: School of Clavier Playing by D.G. Türk, as well as the Essay on the True Art of Playing Keyboard Instruments, and Six Sonatas with Varied Reprises, Wq. 50/1-6 by C.P.E. Bach. The selection of these sources is based on various factors: historical significance, focus on performing practices specific to keyboard music, and relevance to Benda’s works. The survey of these sources has a two-fold aim: (a) identifying the main principles and criteria governing the addition of extemporaneous ornamentation in the eighteenth-century keyboard music; and (b) analyzing selected musical examples drawn from Bach’s six sonatas Wq. 50, demonstrating the types of variation discussed in part (a).
(a) Survey of the theoretical sources

The examination of Bach and Türk’s treatises serves to identify the basic criteria for determining whether the original material should be varied or embellished. A broad classification of ornaments and variation types, guidelines in regard to the treatment of fermatas and transitions, as well as the proper use of appoggiatura with original illustrations are derived from these two treatises and presented in chapter 4.

(b) Survey of C.P.E. Bach’s Sonatas with Varied Reprises, Wq. 50/1-6

An overview of the Six Sonatas with Varied Reprises as a set provides a context for the selected musical examples presented in chapter 5. These examples illustrate variation and embellishment types discussed in the survey of theoretical sources (chapter 4). For an easier comparison of the original material and its varied repeat, these excerpts are presented in a two-system format. The analysis of these excerpts reveals the importance of identifying the melodic outline prior to analyzing or devising embellishments, as discussed in the same chapter.

(2) Extemporaneous Embellishments in Benda’s Sonatinas

Based on the criteria for determining the appropriate musical context for extemporaneous embellishments discussed in chapter 4, a selection is made among Benda’s sonatinas for the formulation of embellishments according to the findings. Based on their similarities in character and/or form, the selected sonatinas are grouped into three main categories: (1) Minuets; (2) Rondos; and (3) Sonata-Form. General observations regarding the possible context for embellishments in each of these categories are made in
the introduction of each section. The selected sonatinas within each group are then discussed individually, identifying the most suitable context for embellishment, and offering examples of possible embellishments in those contexts.
CHAPTER 4
EXTEMPORE EMBELLISHMENTS ACCORDING TO TÜRK AND BACH

General Classification and Guidelines

C.P.E. Bach and D.G. Türk divide all ornaments into two main classes: (1) the “essential ornaments” and (2) the “extempore embellishments.” Essential ornaments are those that are indicated by signs or a few small notes, and are usually prescribed by the composer. The extempore embellishments are those of greater extent, added (improvised) by the performer and rarely provided by the composer.105

C.P.E. Bach did not venture into a detailed discussion of extempore embellishments, beyond providing some general guidelines to their application and brief treatment of the embellished fermatas. He states that “there are several reasons for this,” one of them being that the application of such embellishments “is governed chiefly by taste; as a result, they are too variable to classify.”¹⁰⁶ Türk, however, discussed the extempore embellishments in greater detail, dividing them into three categories: (1) embellished fermatas (including adding improvised transitions at important sectional junctures)¹⁰⁷; (2) embellished cadences (or cadenzas); and (3) “the variations and elaborations by which a composition is made more beautiful” (from now on referred to as “variation of repeated material”).¹⁰⁸ Due to the brevity of Benda’s sonatinas, the discussion of cadenzas would not be relevant to this study. However, the other two

¹⁰⁵ Türk, 231; Bach, 80.
¹⁰⁶ Bach, 80.
¹⁰⁷ Türk, 293.
¹⁰⁸ Ibid., 289.
categories of extempore embellishments identified by Türk will be discussed in more
detail in the following subchapters. Although, due to the limitation of this study, essential
ornaments will not be addressed in this essay, an exception will be made for the
appoggiatura. Its prominent use and significance to the harmonic and melodic language
justify its particular relevance to devising varied repeats.

**Variation of Repeated Material**

Both Türk and Bach have repeatedly spoken against excessive embellishing so
common among many performers of the time. Although both authors acknowledged that
embellishments or variations of repeated material, when done appropriately, can greatly
enhance the expressive power of a composition, both authors also stressed that addition
of such embellishments has to be considered carefully, and is not always necessary or
desirable. Both Türk and Bach stated that performer who wishes to apply embellishment
and variation of repeats must possess and apply a great deal of imagination, thorough
knowledge of harmony, understanding of the structure and affect of the composition,
good judgement, and skillful execution. If such essential attributes and qualities are
lacking, one is advised to better leave the composition unchanged. Yet, all of the above
mentioned requirements also were and still are essential components of a good
performance, expected of professional musicians then and today. It is also true, however,
that such attributes alone may not suffice if the understanding of stylistic nuances of the
eighteenth century musical language, as well as of the purpose of embellishments and the
criteria in determining their appropriate musical context is lacking.
The accounts of Bach, Türk, as well as many of their contemporaries show that while not always done to the benefit of the composition, extemporaneous ornamentation and the practice of varying the repeats was widespread and common during that time. Their accounts also show that the eighteenth-century performers were more than brave in applying this practice. The incompetence of many performers venturing into extempore embellishments is what drove these scholars to define a set of rules and guidelines that, when applied, would aid towards a better understanding of the purpose and proper application of embellishments, which were essential part of the musical language of the time. That is why the present author believes that reviewing some of the ideals and principles revealed by Türk and Bach in their treatises, could be of help to modern performers in bettering their understanding of the practice, and refining their experiments with its application, particularly with regard to Benda’s sonatinas.

Although Bach preferred not to delve into much detail concerning extempore embellishments in general, and variation of repeated material in particular, Türk found it necessary to treat the topic in greater depth. Türk states that in approaching variation of the repeated material, the most important question to be asked is “what can actually be varied?” He admits, however, that it is a question difficult to answer fully, as no set of rules and limitations could possibly substitute for a refined taste, skill in execution, thorough knowledge of harmony, good judgement, and imagination—the attributes and qualities necessary for successful and appropriate addition of embellishments.\(^{109}\) As a general rule, Türk suggests that “only those places should be varied (but only when the composition is repeated) which would otherwise not be interesting enough and

\(^{109}\) Türk, 310.
consequently become tedious.”¹¹⁰ Once again, however, he emphasizes that to “recognize these places presumes the right feeling without which every possible rule concerning the extempore embellishments and variations would probably be fruitless for the most part.”¹¹¹ While “good judgement,” “refined taste,” “imagination,” or “right feeling” are concepts subjective and relative, the following observations by Bach and Türk provide a more solid framework for devising variation and embellishments.

According to Bach (with whom Türk is in full accord), embellishments “are better suited to slow or moderate than to rapid tempos, and to long rather than short notes.”¹¹² Bach also urges his reader to note that:

Embellishments are best applied to the places where a melody is taking shape, as it were, or where its partial, if not complete, meaning or sense has been revealed. Hence, with regard to the latter case, they are found chiefly at half or full closes, caesurae, and fermate.¹¹³

Türk identifies a set of rules and guidelines to be followed when attempting variations of repeated material. All of these rules, summarized below, are in agreement with the recommendations and observations found throughout Bach’s Essay:

1. The variation must suit the character of the composition, and the goal of the variation must be “to give more strength and truth to the affect” rather than to display one’s technical facility.¹¹⁴

2. The variation must be “of significance and at least as good as the given melody,” otherwise “it would be better to leave the composition unvaried.” ¹¹⁵

¹¹⁰ Türk, 311.
¹¹¹ Ibid., 311.
¹¹² Bach, 84.
¹¹³ Ibid., 84.
¹¹⁴ Türk, 312.
3. Even the most beautiful and fitting of ornaments should not be repeated too often, while the better and the more extensive elaborations “should be saved for near the end of a composition.”

4. All embellishments must be performed in an effortless manner.

5. “Those passages which in themselves are already of striking beauty or liveliness, as well as compositions in which sadness, seriousness, noble simplicity, solemn and lofty greatness, pride, and the like are predominant characteristics should be completely spared from variations and elaborations, or these should be used very sparingly and with suitable discrimination.”

6. Tempo should not be changed due to the embellishments and “counting must be maintained in the strictest manner, even for the most extensive ornaments.” However, it is also understood that certain flexibilities of tempo are allowed and might be necessary “for the sake of the affect.”

7. The variation must be based on the given (original) harmony.

8. The bass line can be varied, so long as the basic original harmony is retained.

9. Only those passages in which the remaining voices are accompanimental can be varied.

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115 Türk, 312.
116 Ibid.
117 Ibid., 312-313.
118 Ibid., 313.
119 Ibid.
120 Ibid., 313-314.
121 Ibid., 314.
122 Ibid.
To illustrate some of the rules stated above, Türk provided a realized variation of the melody of an *adagio* movement (provided in the Appendix). The melody is set over a figured bass line, which distinguishes it from other examples from keyboard literature such as C.P.E. Bach’s sonatas with varied repeats, which will be examined in the following chapter. Türk remarks that not all of the above stated rules have been used in the variations to this *adagio* “because several pieces of varying character would be required for this purpose.”¹²³ He also admits that not all the elaborations provided in this example are truly necessary. The abundance of ornamentation employed in the varied version of this *adagio* is by no means an example of moderation in embellishing, so strongly advocated by both Bach and Türk; rather, it serves the purpose of illustration of many variation possibilities and types.¹²⁴

Since none of the sonatinas by Benda are in a tempo slower than *andante* and therefore could not bear so many elaborations, this particular example by Türk is not directly relevant to embellishing Benda’s sonatinas. Nevertheless, Türk’s *adagio* presents a wealth of embellishing patterns that can serve as an inspiration for further modifications as applicable for the tempo and context of Benda’s works. Particularly worth noting are Türk’s variations of simple melodic ideas such as (a) written-out appogiaturas, (b) repeated notes, and (c) pick up notes, extracted and shown in Example 4.1.

¹²³ Türk, 314.
¹²⁴ Ibid.
Example 4.1. Extracted melodic patterns from Türk’s ornamented *adagio*.

Turk, excerpts from the illustration (unnumbered in the source) found on pp. 314-316.
The excerpts shown in Example 4.1 illustrate several types of variation, including: rhythmic substitutions such as the use of dotted rhythm in place of even notes (Ex. 4.1, a.1, b.1, and c.3), repetition of a given note in quicker rhythmic values (Ex. 4.1, b.1 and b.2), addition of various types of embellishing tones (Ex. 4.1, a.2, a.3, a.5, a.6, c.1, and c.4), and use of more elaborate melodic figurations filling in melodic intervals or an implied harmony (Ex. 4.1, a.4, a.7, c.1, c.2, c.3, and c.4). The latter often involves expansion of melodic range and addition of chromatic tones that add to the expressive qualities of the melody.

To classify the multiple possibilities of varying the repeats, Türk identified several types of variation: 1) adding more notes to the ones given (adding that while this is the most commonly encountered type, it is “not always appropriate”); 2) changing the figuration, while maintaining the same number of notes; 3) reducing the number of notes; 4) tempo rubato (i.e. rhythmic variations); 5) varying dynamics; 6) varying articulations.\(^\text{126}\) All of these types will be seen throughout Bach’s sonatas with varied repeats, surveyed in the following chapter.

**Embellished Fermatas**

Although not all fermatas are meant to be embellished, Türk admits that there are instances in which an embellishment over the *fermata* would be desired, particularly in “compositions rich in affects.” \(^\text{127}\) Elaboration of *fermata* is the only extempore embellishment discussed in more detail in Bach’s *Essay*. Bach states that fermatas “are
often employed with good effect, for they awaken unusual attentiveness.”

Bach defines fermata as a sign denoting “that a tone is to be held as long as required generally by the nature of the composition.” Bach further explains:

At times, a note without the sign may be held for expressive reasons. Aside from this, there are three places at which the fermata appears: over the next to the last, the last, or the rest after the last bass note.

According to Bach, fermatas over rests “occur most frequently in allegro movements and are not [to be] embellished.” As Bach explains, the other two types are to be found more frequently in slower, “affetuosso movements and must be embellished if only to avoid artlessness. In any event elaborate decoration is more necessary here than in other parts of movements.”

Bach suggests that if an elaboration of a fermata is desired by the composer, the corresponding sign “should be written at the beginning and again at the end of an elaborated fermata.” Türk is less strict about this rule, as will be seen throughout his examples of embellished fermatas (Example 4.2 and 4.3). In devising such embellishments, Türk advises performers to follow the three general rules, quoted below:

128 Bach, 143.
129 Ibid.
130 Ibid.
131 Ibid.
132 Ibid.
133 Ibid.
134 Some of Türk’s additional remarks in regard to each rule were omitted from these quotes.
1. Every embellishment must suit the character of the composition.

Therefore, it would be most unsuitable, if in an Adagio of sorrowful or similar character, one would add on a merry passage to embellish the fermata, etc.

2. The embellishment, to be exact, should be based only on the prescribed harmony.

When the fermata occurs over a six-four chord...then actually no other interval should be included in the embellishment which does not belong to this harmony. However, passing tones are an exception to this. In general, it is customary not to be too exact as far as the second rule is concerned. One should only avoid actual modulations to other keys.

3. The embellishment should not be too long; nevertheless, one is not bound as far as meter is concerned. ¹³⁵

Türk provided numerous examples of embellished fermatas, which are shown in Examples 4.2 and 4.3. As he himself pointed out, “the embellishments given here will not be applicable to every special case.”¹³⁶ In regard to their execution, Türk added the following:

The duration of the notes cannot be more exactly specified; therefore it is possible now and then to linger somewhat longer, and in other places on the contrary, to play a little faster, according to the demands of the affect.¹³⁷

¹³⁵ Türk, 291.
¹³⁶ Ibid.
¹³⁷ Ibid.
Example 4.2. D.G. Türk, examples of embellished fermatas (part 1).\footnote{Türk, excerpt from the illustration (unnumbered in the source) found on pp. 291-292. The figured bass symbols provided in Türk’s original illustration were omitted here; the labeling of individual fermata examples and their embellishments with letters and numbers was kept as in the source.}
Example 4.3. D.G. Türk, examples of embellished fermatas (part 2).\textsuperscript{139}

\begin{itemize}
  \item [(h)]
  \begin{musicnote}
    \begin{musicexample}
      \(\text{Allegro}\)
    \end{musicexample}
  \end{musicnote}

  \item [(i)]
  \begin{musicnote}
    \begin{musicexample}
      \(\text{Moderato}\)
    \end{musicexample}
  \end{musicnote}

139 Türk, excerpt from the illustration (unnumbered in the source) found on pp. 291-292. The figured bass symbols provided in Türk’s original illustration were omitted here; the labeling of individual fermata examples and their embellishments with letters and numbers was kept as in the source.
As we can see in the examples above, the embellishments of a fermata vary in length and sophistication. In this particular set of examples, the elaborations of fermatas range from six to twenty-nine notes. Instead of getting involved in a detailed analysis of each of these examples, perhaps it would be more fitting to quote Türk’s own comments in their regard:

From some of these examples it may be seen that the appoggiaturas before the actual fermatas, and in addition, even the main notes can also be embellished. In general, when required by the affect, it is customary to take the tempo somewhat slower already for the notes before fermata, assuming that one is playing by himself or that there is an attentive accompanist. It is also not absolutely necessary to end the embellishment each time with the given interval. It is only understood that instead, a close must be made upon another tone belonging to the harmony, as in the second example of $b$ and $i$.\textsuperscript{140}

It is also understood that the length, pace, and melodic characteristics of the embellished fermatas must depend on the nature, scope, and character of the composition as a whole. These characteristics will also vary depending on the structural role and placement of the given fermata within the movement.

\textsuperscript{140} Türk, 293.
For performers who would not venture into such elaborations for various reasons, and yet would not want to leave a fermata without any adornment, Türk suggest “to make use of a trill or a mordent” as shown in Example 4.4 below.\(^{141}\)

Example 4.4. D.G. Türk, examples of trills and mordents as substitute elaboration of fermatas.\(^{142}\)

\[
\begin{align*}
\text{Example 4.4. D.G. Türk, examples of trills and mordents as substitute elaboration of fermatas.}^{142}
\end{align*}
\]

Bach’s gives similar, but slightly more specific instructions regarding the embellishment of fermatas with trill or mordent, stating:

Those who lack the ability to introduce elaborations may apply a long ascending trill when necessary to an appoggiatura which stands a step above a final tone (a). When the appoggiatura lies a step below, it should be played simply and the final tone trilled (b). The same applies to a fermata without an appoggiatura (c).\(^{143}\)

The examples (a), (b), and (c) referred to in the quote above are illustrated in Example 4.

\(^{141}\) Ibid.

\(^{142}\) Türk, 293. Illustration unnumbered in the source.

\(^{143}\) Bach, 146.
Example 4.5. C.P.E. Bach, examples of trills as fermata embellishments.\textsuperscript{144}

In addition, Bach also provides eight examples of elaborated fermatas, shown in Example 4.6. He advises that all of these example would “require a slow or at most a moderate tempo,” adding that “since such elaborations must be related to the affect of a movement, they can be successfully employed only when close attention is paid to a composition’s expressive aim.”\textsuperscript{145}

\textsuperscript{144} Bach, 146, fig.165.

\textsuperscript{145} Bach, 144.
Example 4.6. C.P.E. Bach, examples of elaborated fermatas.\textsuperscript{146}

\begin{footnotesize}
\textsuperscript{146}Bach, fig. 164, pp.144-145.
\end{footnotesize}
Transitions

Türk notes that in addition to fermatas, "rondos and similar pieces … also give opportunities for extempore embellishments." Here, Türk refers particularly to devising transitions that would link sections in neighboring keys to the return of the main theme in the main key. He states that although composers often prescribe such transitions themselves, when it is not the case and the performer must invent her own transition—the following three rules must be observed: 148

1. Transitions must be short.

2. By means of the transition one should lead skillfully into the principal subject and especially into the given interval [pitch] of the upper voice (melody).

3. The transition must, as well as it can considering its brevity, correspond to the over-all character of the composition. There is again no restriction as far as the meter is concerned.

147 Türk, 293.

148 Türk, 294.
Türk provides several variants of transitions for two themes, the first of which starting on the first scale degree (Example 4.7), and the second starting on the third scale degree (Example 4.8). For each theme, Türk offers a transition from a close on the subdominant, and one from a close on the dominant.

Example 4.7. Excerpt of Türk’s illustration of transitions (part 1).\footnote{Türk, excerpt from the illustration (unnumbered in the source) on pp. 294-295.}
Although Türk lists “brevity” among the main requirements that a transition must meet, this concept is clearly relative as the examples above vary from a short passage of six notes to rather extended passages of thirty-three notes, with additional graces and rests. In some of these examples, the melodic range is contained within an interval of a sixth (Example 4.7, close on the dominant), while in others it reaches nearly three octaves (Example 4.8, close on the dominant). The transitions for the second theme (Example

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150 Türk, excerpt from the illustration (unnumbered in the source) found on pp. 294-295.
4.8) engage both hands, which allows for their greater melodic range. Türk explains that he intentionally included the left hand in these examples in order to illustrate how it can greatly benefit the execution of such elaborations, as well as add variety to their content.\textsuperscript{151} He admits, however, that the transitions given for this theme (Example 4.8) “are probably a little too long.”\textsuperscript{152}

Concluding his exploration of embellished fermatas and transitions, Türk adds that at times a transition may be added after a \textit{fermata}. All rules stated above, would still apply in this instance, and one must strive to “join all the parts as effectively as possible.”\textsuperscript{153}

**Appoggiaturas**

Among the added embellishing tones, appoggiaturas are used most frequently. Türk states that appoggiaturas “provide more continuity, charm, vitality, and lyricism in the composition,”\textsuperscript{154} while Bach writes:

[appoggiaturas] are among the most essential embellishments…they enhance harmony as well as melody…Appoggiaturas modify chords which would be too simple without them. All syncopations and dissonances can be tracked back to them. What would harmony be without these elements?\textsuperscript{155}

Both Bach and Türk devoted a considerable portion of their treatises to discuss the proper execution and addition of this ornament in various musical contexts. Therefore, it would be worthwhile to discuss a few rules and recommendations regarding

\textsuperscript{151} Türk, 296.
\textsuperscript{152} Türk, 296.
\textsuperscript{153} Türk, 296.
\textsuperscript{154} Türk, 194.
\textsuperscript{155} Bach, 87.
the proper way of addition and execution of appoggiaturas from both authors before proceeding with the analysis of musical examples from Bach’s sonatas and devising embellishments for Benda’s sonatinas. Selected rules and guidelines will be discussed in the following section.

Bach and Türk on the proper use of appoggiatura

Türk and Bach agree that appoggiaturas receive their value from the note to which they are attached, or in other words—they are always played on the beat. As far as their length is concerned, there are two types of appoggiaturas: variable and invariable (short) appoggiaturas. The length of the variable appoggiatura is usually indicated by the note head/stem of the ornament, or spelled out in regular notation.¹⁵⁶ The variable appoggiaturas appear on accented beat(s) of the measure. According to Bach, the “variable appoggiatura in duple time appears commonly on either the downbeat or the upbeat; but in triple time only on the downbeat and always before a relatively long note.”¹⁵⁷ Türk adds that in slow tempos appoggiaturas “are also found on every beat or beat division of the measure.”¹⁵⁸

As Türk suggests, “when teaching appoggiaturas, there are two matters which must be examined in the first place, namely (1) where can an appoggiatura be placed, and (2) how must the player determine its value and execute it?”¹⁵⁹ As for the proper rhythmic execution of the variable appoggiatura, Türk gives the following three rules:¹⁶⁰

¹⁵⁶ Bach, 87.
¹⁵⁷ Bach, 88.
¹⁵⁸ Türk, 199.
¹⁵⁹ Türk, 194.
1) “The appoggiatura receives half the value of the following note when that note can be divided into two equal parts (halves)”

2) “Before dotted (compound) notes, the appoggiatura receives two-thirds of the complete value of the note and consequently, the main note itself receives only one-third of its full value (or the value of the dot)”

3) “An appoggiatura receives the full value of the following note if this note is tied to another note (generally shorter) of the same pitch”

Türk adds that the third rule could also be applied “for appoggiaturas before notes which are followed by rests,” particularly in passages of gentle character. As he explains, in this case “the appoggiatura would receive the complete value of the main note and this note would then fall during the value of the rest.” All of the above rules are also explained and/or illustrated in Bach’s Essay. In addition, Bach suggests that at times, the length of the appoggiatura is dictated by the accompaniment or the affect. For example, “when the appoggiatura forms an octave with the bass it is played rapidly because of the emptiness of the interval. On the other hand it is often prolonged when it forms a diminished octave.” Bach recommends the rapid execution of the appoggiatura before triplets so that the rhythmic clarity of the triplet is maintained. According to Bach, “it is wholly natural that the invariable short appoggiatura should appear most

160 Türk, 202-203.
161 Ibid., 204.
162 Ibid., 204.
163 Bach, 90.
164 Ibid., 95.
165 Ibid., 92.
166 Ibid., 92.
frequently before quick notes,” and if “it carries one, two, three, or more tails—it is played so rapidly that the following note loses scarcely any of its length.”\textsuperscript{167} Bach also notes that the short, invariable appoggiatura may be used in substitution for a cadential trill.\textsuperscript{168} This observation will be particularly useful to remember in devising varied repeats of Benda’s sonatinas, as well as for accommodating students lacking the necessary technical skills to execute the trill at the desired tempo within the given note-length.

Worth noting are a few additional guidelines given by Bach regarding the proper execution and use of appoggiatura. First and foremost, it is important to remember that “appoggiaturas are louder than the following tone, including any additional embellishment, and they are joined to it in the absence as well as the presence of a slur.”\textsuperscript{169} Since the releases of appoggiaturas expire softly, it is particularly effective in \textit{affettuoso} passages.\textsuperscript{170} However, Bach warns against an indiscriminant use of this embellishment, as the abundance of appoggiaturas may “make a melody insipid unless they are followed by livelier embellishments or are themselves supplemented by additional ornaments.”\textsuperscript{171}

In regard to the melodic/intervallic relationship of the appoggiatura and the note to which it is attached, Bach explains that appoggiaturas may either repeat the preceding tone (Example 4.9, a.1 and a.2), lie a step above or below the main tone (Example 4.9, b), approach the main tone by a leap (Example 4.9, a.2), or be approached by a leap

\textsuperscript{167} Bach, 91.
\textsuperscript{168} Ibid., 92.
\textsuperscript{169} Ibid., 88.
\textsuperscript{170} Ibid., 95.
\textsuperscript{171} Ibid., 95-96.
Bach’s illustrations of the above statements are shown in Example 4.9 (a.1), (a.2), (b), and (c). As we can see in Example 4.9 (a.2), when the appoggiatura and the main tone are separated by a leap, the former usually repeats the preceding note.

Türk suggests the following musical contexts as best suited for the addition of appoggiaturas, all of which are illustrated in Example 4.10 (a) through (k):

1. Before a long note occurring on an accented beat and following several short notes; a descending appoggiatura may be used if the preceding note is higher (a), and an ascending one may be used when the preceding note is lower (b)

2. “Between descending thirds” (c)

3. “Before a repeated note” (d)

4. “With ascending and descending seconds” (e)

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172 Bach, 87.

173 Türk, 195-196.
5. Before cadences: before the cadential trill (f); before the last note of a full cadence (g) and a half cadence (h), especially when preceded by shorter notes (i) before a cadence preceded by shorter notes; (k) before fermatas (especially when preceded by shorter notes).

Example 4.10 (a-k). D.G. Türk, illustration of permissible appoggiaturas.\footnote{Türk, 196. Copy of Türk’s illustration (unnumbered in the source), the individual examples being labeled as in the source.}

In addition to providing the above guidelines as to where appoggiaturas may be added, Türk also gives a list of instances where the addition of the ornament should be avoided. This list is quoted below, and illustrated in Example 4.11 (a) through (l):\footnote{Türk, 197.}

1) Before another expressly notated appoggiatura; the latter may be indicated by a small note (a) or written out as a main note (b).
2) At the beginning of a composition (c), of a separate musical idea (d), of a so-called phrase member (e), or after a rest (f), or before certain dissonances which must be prepared (g).

3) Whenever roughness (h) or mistake (i) in the harmony results.

4) Before passages which are defiant and sharply accented (k) or before a lower final note after a trill (l)

Example 4.11. Türk’s illustration of incorrect additions of appoggiaturas.\(^{176}\)

\(^{176}\) Türk, 197-198. Copy of Türk’s illustration (unnumbered in the source); the placement of letter names identifying individual examples within the illustration was maintained as closely as possible to the original.
Bach discusses some additional considerations on the proper use of appoggiaturas. Some of these considerations are quoted below:

1) The ascending variable appoggiatura is difficult to use except when it repeats the preceding tone; but the descending kind is met in all contexts.\textsuperscript{177}

2) Ascending appoggiatura after a trill is better than the descending.\textsuperscript{178}

3) When an appoggiatura is decorated, the following tone is best performed plainly... in slow pieces the appoggiatura as well as the following tone may be embellished on occasion.\textsuperscript{179}

4) Appoggiaturas are often written in large notation as a means of indicating that neither they nor the following tones are to be decorated.\textsuperscript{180}

5) Descending appoggiaturas written in large notation may be decorated by another appoggiatura, long or short, when they repeat the preceding tone, or when they do not lead into closing tones.\textsuperscript{181}

All of the above discussed criteria will be useful in devising varied repeats of selected sonatinas by Benda (Chapter 6). Examples of adding appoggiaturas in Bach’s sonatas with varied repeats will be seen in the following chapter.

\textsuperscript{177} Bach, 90.
\textsuperscript{178} Ibid., 88.
\textsuperscript{179} Ibid., 96.
\textsuperscript{180} Ibid., 96.
\textsuperscript{181} Ibid., 97.
CHAPTER 5

C.P.E. BACH SONATAS WITH VARIED REPRISES, WQ. 50/1-6

The survey of C.P.E. Bach’s *Six Sonatas with Varied Reprises*, Wq.50 aims to illustrate some of the concepts, rules, and guidelines discussed in the previous chapter, expanding modern performer’s vocabulary of musical elements that can be applied in similar contexts. As one of the most representative written-out examples of varying repeated material in keyboard literature of the eighteenth-century, Bach’s set Wq. 50 was recommended for study by Türk himself, who wrote:

For whoever wants to study more examples with the intention of broadening his insight into the use of extempore ornaments, I know of nothing better to recommend than Bach's Six Sonatas with Varied Reprises.¹⁸²

In his extensive study on *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach*, Frederick Neumann also recommends and discusses the set as one of the most representative sources of written-out embellishments in instrumental music of the period.¹⁸³

This chapter provides an overview of the set, highlighting its relevance to Benda’s sonatinas. In addition, the chapter addresses the importance of identifying the melodic outline prior to devising or analyzing embellishments. Lastly, examples illustrating variation types and patterns identified in Chapter 4 are extracted from these sonatas and discussed in separate sections, each section representing the specific variation type or embellishment.

¹⁸² Türk, 317-318.

Overview

C.P.E. Bach’s six harpsichord sonatas with varied reprises Wq 50/1-6 were written in 1759 for her Royal Highness Princess Amalia of Prussia. With the exception of the third movement of Sonata in B-flat major, Wq. 50/5 (Tempo di minuetto), the outer movements of the first five sonatas are either in binary (A :||: B :||) or rounded binary (A :||: B A¹ :||) forms, where each repeat is varied and fully written out. The adaptation of these forms in individual movements vary, but the tonal relationship between sections is generally the same: A section begins in the main key and modulates to the dominant or relative major key; B section modulates through various keys and leads to the return of the tonic. The movements that are in rounded binary form often show clear features of the sonata form, representing several thematic ideas in the A section [Exposition], some of which are re-worked or substituted with new material in section B [Development] and repeated in the main key in the A¹ section [Recapitulation]. In movements which follow this structure, Bach maintains the same type of variation for each distinctive theme throughout the sections. Therefore, for the purpose of identifying the employed types of variation, in most cases, it is sufficient to examine the “exposition” of each movement.

The middle slow movements of the first five sonatas in this set are mainly through-composed, serving as a contrasting transition that links the outer movements (both in the main key of the piece). For the purpose of this essay, the examination of the slow movements of these sonatas will be omitted for two reasons: 1) none of Benda’s sonatinas employ such slow tempi; 2) none of the slow movements in this set provide us with examples of varied repeated material.
The Sonata in C minor, Wq. 50/6, is the only sonata in this set that is in one movement—Allegro moderato. It is in double variation form, where the first theme (in C minor) is in simple binary form (A :|| B :||), and the second theme (in C major) is in rounded binary (A :||: B A:||) form. Each section of each theme is repeated and embellished in their original statements as well as in the variations.

Relevance of Bach’s Sonatas Wq. 50 to Benda’s sonatinas

Bach’s sonatas Wq. 50 are directly relevant to embellishment of Benda’s keyboard works, considering the personal connection between the composers, as well as the aforementioned stylistic similarities of their keyboard music. In more specific terms, selected movements from Bach’s sonatas and Benda’s sonatinas can be associated by form, tempo and/or character.

As mentioned in Chapter 4, it is important to remember that tempo and character are central factors in determining the amount and type of embellishments. According to Bach and Türk, embellishments are better suited to compositions in slower rather than faster tempos,\(^{184}\) while in pieces in which “sadness, seriousness, noble simplicity, solemn and lofty greatness, pride, and the like are predominant characteristics,” embellishments should be applied only sparingly, if at all.\(^{185}\)

Below is the complete list of tempo and character indications encountered in Benda’s sonatinas: Andante (no. 1); Andante quasi allegretto (nos. 9 and 18); Andante con moto, quasi un poco allegretto (nos. 15 and 32); Andante con moto (no. 20); Andante

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\(^{184}\) Bach, 84. Quoted in Chapter 4, p. 38.

\(^{185}\) Türk, 313. Quoted in Chapter 4, p. 39.
un poco allegretto (no. 23); Andantino (no. 2); Andantino quasi un poco allegretto (no. 26); Andantino quasi allegretto (no. 12) Un poco allegretto (no. 27); Allegretto (nos. 5, 6, 10, 19, 29, and 31); Allegretto con spirito (no. 14); Allegretto moderato (no. 21); Allegro non troppo (no. 13); Allegro (nos. 3, 16, 22, 25, 33, and 35); Mezzo allegro (no. 4); Allegro moderato (no. 7); Allegro assai (no. 8); Tempo di Minuet (nos. 28 and 9/2); Presto (nos. 17 and 34).

A list of tempi employed in the outer movements of Bach’s sonatas is as follows: Allegretto (Sonatas I/i and II/i) Allegretto grazioso (Sonata IV/i), Allegro (Sonata IV/iii), Allegro assai (Sonata II/iii), Allegro moderato mà innocently (Sonata III/iii), Allegro moderato (Sonata VI), Poco allegro (Sonata V/i), Vivace (Sonata I/iii), Presto (Sonata III/i), Tempo di minuetto (Sonata V/iii).

By comparing these two lists, one may note that most of the outer movements of Bach’s sonatas can be related to the tempi of Benda’s sonatinas. The first movements of sonatas I through V, the third movements of sonatas III, IV, and V, as well as sonata VI will be particularly relevant to this study. The following sections will draw examples of variation patterns from these movements. However, before proceeding with the analysis of these examples and variation types, one more aspect involved in analyzing as well as devising such variations—identification of the melodic outline—will be discussed.

**Melodic outline and variation of repeated material**

The process and importance of reducing the written-out embellishment to the skeletal outline has been endorsed and recommended by Frederick Neumann, in his extensive study on ornamentation—Ornamentation in Baroque and Post-Baroque Music,
with Special Emphasis on J.S. Bach. Such process reveals that ornaments such as anticipations, suspensions, appoggiaturas (single and double), and other embellishing tones are often an essential part of the original melody. The variations of that melody add, subtract, or substitute such ornaments with other melodic figures. Therefore, identifying the primary outline of a melody should be done before attempting any variations of that melody.

The notes that form the melodic outline of the original melody supply the essential tones for completing the harmony at any given moment in music. In turn, the substitution of these notes with other chord tones may result in poor voice leading or doubling of the harmonic tones already present in other parts, resulting in incomplete or undefined harmonies.

To illustrate the importance of the outline tones, let us examine the opening five measures of C.P.E. Bach’s Sonata in F major Wq.50/1 shown in Example 5.1. The main harmonic tones within the melody (or, its outline) are colored in red.

\[\text{\cite{Neumann, 573.}}\]
Example 5.1: C.P.E. Bach, Sonata I/i, mm.1-5.

It is immediately apparent that the melodic skeleton provides the essential tones in defining or completing the underlying harmony, while the notes in between (appoggiaturas, anticipations, passing tones, and connecting passages) are written out embellishments that “make the melody more beautiful.”¹⁸⁷ Let us consider the same melody without these written embellishments, as presented in Example 5.2:

¹⁸⁷ Türk, 289. Quoted in Chapter 4, p.35.
A comparison of the outline with the actual melody proves Bach’s observation that embellishments are in fact “indispensable” part of the composition, and that “without them the best melody is empty and ineffective, [and] the clearest content clouded.”

He states that embellishments serve many functions:

They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance. Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions.

At the same time, Bach acknowledges that despite “their many commendable services, it is unfortunate that there are also poor embellishments and that good ones are sometimes used too frequently and ineptly.” He suggests that “notes of no great moment and those sufficiently brilliant by themselves should remain free of them, for

188 Bach, 79.
189 Ibid.
190 Ibid.
embellishments serve only to increase the weight an import of notes and to differentiate them from others."\textsuperscript{191}

In regard to varying the repeated material, Bach states:

Not everything should be varied, for if it is the reprise will become a new piece. Many things, particularly \textit{affettuoso} or declamatory passages, cannot be readily varied. Also, galant notation is so replete with new expressions and twists that it is seldom possible even to comprehend it immediately…All variations must relate to the piece’s affect, and they must always be at least as good as, if not better than the original. For example, many variants of melodies introduced by executants in the belief that they honor a piece, actually occurred to the composer, who, however, selected and wrote down the original because he considered it the best of its kind.\textsuperscript{192}

These observations are nearly identical with those made by Türk, quoted in the previous chapter. The following example will illustrate some of these principles in practice. Example 5.3 shows the opening measures of the F major sonata Wq. 50/1, in both their original statement and their varied repeat. The original material is presented in the top system, and its variation is provided in the system below, both systems being joined by a dotted line. The outline notes are once again colored in red.

\textsuperscript{191} Bach, 81.

\textsuperscript{192} Bach, 165.
Even such a brief fragment provides a vivid illustration of Bach’s above quoted observations. Despite the considerable changes of the melody in the varied repeat of the given fragment, the gentle quality of the melodic flow is maintained in the variation, while none of the added embellishments are of virtuosic nature. One can also note that parts of the melody remain unchanged in the repeat (as, for example most of mm. 3 and 14). Naturally, in his own variations, Bach stays true to his recommendations regarding embellishments. In his final remarks regarding varied repeats he concludes:
Constant attention must be given to preceding and succeeding parts; there must be a vision of the whole piece so that the variation will retain the original contrasts of the brilliant and the simple, the fiery and the languid, the sad and the joyful, the vocal and the instrumental… It is of first importance always to make certain that the lineaments of a piece, by which its affect is recognized, remain unobscured.\textsuperscript{193}

Considering all the above quoted observations, it is of course unimaginable that variation patterns extracted from even such fine examples as his own varied reprises can be applied indiscriminately to any other piece of music, based solely on similarity of their tempo and character indications. Nevertheless, the study of these examples may serve as an important step in preparing the performer to devise his own variations by broadening his understanding of the melodic vocabulary of the period and of this practice as a whole.

All examples in the following section will be presented in the same format as Example 5.3: original material shown on the bottom system and its varied repeat presented on the system above, both systems joined by dotted line; the melodic outline will be given in red on both systems, when appropriate or relevant to the example.

**Selected Examples of Variations found in Bach’s Sonatas Wq.50/1-6**

An examination of C.P.E. Bach’s sonatas with varied repeats revealed the use of each of the six types of variations described by Türk.\textsuperscript{194} These types of variation occur in the melody as well as in the bass line, alone or in combination. Often, more than one type of variation is employed in a given measure or even at a given moment in the music.

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\textsuperscript{193} Bach, 166.

\textsuperscript{194} See Chapter 4, p. 43.
This chapter will be divided into the following sections, discussing the main types of variations listed by Türk: 1) addition of notes to the ones given; 2) substitute figurations maintaining the same amount of notes; 3) melodic reduction; and 4) *tempo rubato*, rhythmic and dynamic variations. For readers wishing to continue the exploration of variation possibilities found in Bach’s set, six additional examples that synthesize some of the variation types discussed in this chapter are provided in the Appendix.

**Addition of Notes to the Ones Given**

Addition of notes to the ones given is perhaps the largest category of all variation types, which can occur in a variety of musical contexts. The study of C.P.E. Bach’s *Six Sonatas with Varied Reprises* (Wq. 50/1-6) reveals several types of addition of notes: addition of embellishing tones such as (1) appoggiaturas; (2) neighboring and passing tones; (3) filling in of intervals, rests, and sustained notes; (4) addition of rapid figurations before cadences; (5) addition of notes transforming the subdivision and flow of the melody; and (6) addition of notes in the left hand. Each of these types of addition of notes will be discussed in separate sections. Although the addition of notes in the left hand will be discussed separately, this variation type can be seen in many examples throughout the chapter.

1. **Appoggiatura**

The discussion of the examples in this section will be organized by the type of musical context where additions or substitutions of appoggiaturas are encountered: (a) on
longer melodic tones; (b) on sequential descending melodic patterns; and (c) on substitute harmonic tones.

a. On longer melodic tones

Examples 5.4 and 5.5, which show excerpts of the third movement of Sonata III in A minor (Allegro moderato ma innocentemente), illustrate the addition of a descending appoggiatura to longer melodic tones in an ascending stepwise motion context. In Example 5.4, the note E of m. 9 is embellished with a descending half-step appoggiatura in m. 25 (its varied repeat). This E is further emphasized by repetition, which allows it to regain its tone strength in order to carry over the measure, as opposed to being heard solely as the release of the added appoggiatura.

Example 5.4. C.P.E. Bach, Sonata III/iii, mm. 9-10/25-26.

In a similar melodic context, the appoggiatura in m. 67 shown in Example 5.5 is added to a dotted eighth-note, and is followed by a sixteenth-note rest. In both examples,
the appoggiaturas are added on the weaker beat of the measure. Although both Bach and Türk suggested that the appoggiaturas should occur on the strong beat, this exception is justified, as in both cases the embellished tone is “accented” either by its length (as in Example 5.4) or by the underlying harmonic change (as in Example 5.5).

Example 5.5. C.P.E. Bach, Sonata III/iii, mm. 33-34/67-68.

b. On sequential descending melodic patterns

Example 5.6 illustrates the addition of ascending chromatic appoggiaturas to a sequential descending melodic pattern, where each appoggiatura is approached by a descending leap of a sixth. As in the previous example, here Bach indicates the specific rhythmic execution of the ornament in regular notation as opposed to using the grace-note sign. The expressive quality of the appoggiaturas is enhanced by the added sixteenth-note rests, which also specify the proper rhythmic execution of the ornament and its release. This example also illustrates an instance of a harmonic tone exchange
between the melody and bass on the second beat of m. 80 (variation of m. 46), which results in a slight modification of the original outline.

Example 5.6. C.P.E. Bach, Sonata III/iii, mm. 45-46/79-80.

The following example illustrates a substitution of an existing chromatic ascending appoggiaturas with a shorter, descending whole-step appoggiaturas in the context of a descending melodic sequence.

Example 5.7. C.P.E. Bach, Sonata II/i, mm. 13-14/50-51.
c. On substitute harmonic tones

As part of variation procedure, Bach often substitutes or adds harmonic tones to
the original outline, expanding or reducing the range of the original melody. The
following two examples illustrate two such instances, in which the added harmonic tones
are further embellished by appoggiaturas.

In mm. 47-48 of the first movement of Sonata IV in D minor (*Allegretto grazioso*)
shown in Example 5.8, we find the addition of both single and double appoggiaturas. The
original melody in mm. 21-22 outlines the G-minor harmony, centering on the note G,
where m. 22 is essentially a varied repeat of the preceding measure. In the variation of m.
21 (m. 47), the interval between the outline notes is expanded from a minor third to a
perfect fifth; the modified outline tones, G and D, are embellished by ascending
chromatic appoggiaturas. In m. 48, the outline tones, again G and D, are transposed an
octave higher, and are further embellished with double appoggiaturas. The ascending
motion of the melody created by the substitution of harmonic tones and further
emphasized by the added appoggiaturas expand the length of the phrase.

Example 5.8. C.P.E. Bach, Sonata IV/i, mm. 21-22/47-48.
In Example 5.9, ascending and descending appoggiaturas are used in place of the accents implied by the staccato wedges of the original melody (m. 13). The C found on beat two of m. 13 is substituted by A in m. 29; the A, in turn, is embellished by an ascending chromatic appoggiatura. Both appoggiaturas added in m. 30 are approached by a leap of a third. A type of variation of existing appoggiaturas is found in m. 31: the descending scalar passage of m. 15, which can be seen as a chain of written out appoggiaturas, is transposed and varied rhythmically in m. 31. More examples of rhythmic variation will be discussed later in this chapter.

Example 5.9. C.P.E. Bach, Sonata III/iii, mm. 13-16/29-32.

2. Neighboring and Passing Tones

Addition of lower or upper neighboring tones, as well as that of single or double passing tones is a common procedure in embellishing repeated material, and can be seen in various musical contexts throughout Bach’s set. Some of these contexts will be seen in the following examples, that will illustrate addition of: (a) double neighboring tones; (b)
upper neighboring tones; (c) accented upper and lower neighboring tones. Nearly all of the examples provided in this section, as well as throughout this chapter, will include addition of single and/or double passing tones. These embellishments are an indispensable part of any melody or type of addition of notes, and therefore, it is hardly possible to isolate their occurrences in separate examples.

a. Double neighboring tones

An isolated instance of the use of double neighboring tones on notes of longer values can be seen in the variation of m. 62 of the third movement of the A-minor sonata, shown in Example 5.10. The A and F stated on both beats of m. 62 are substituted by the sixteenth-note rest, followed by the added lower and upper neighboring tones in m. 96. The resulting expressive melodic gesture delays the appearance of A and F until the very last sixteenth-note subdivision of each beat. The octave texture of the original material is reduced to a single voice in its variation, both in the melody and the bass lines.

Example 5.10. C.P.E. Bach, Sonata III/iii, mm. 62/96.
Another instance of addition of double-neighboring tones can be seen within beats one and two of m. 50 of the first movement of Sonata IV, shown in Example 5.11. This measure is part of a three-measure-long embellishment preceding the final cadence of the exposition. The double neighboring tones are added to the upper outline tones F and A (the latter being also an addition, as it is not present in the original version of the melody). This addition results in change of subdivision and flow of the melody. More examples of this type will be seen in the respective section of the chapter.

Example 5.11. C.P.E. Bach, Sonata IV/i, mm. 24/50.

b. Upper neighboring tones

As has already been seen in the previous example, addition of neighboring tones often affects the overall flow of the melody by changing its subdivision. Measures 18 and 38 of the first movement of Sonata V in B flat major shown in Example 5.12 illustrate another such instance. In m. 38 (variation of m. 18), an upper-neighboring tone is added
to each of the first notes of the first three triplets, while the repetition of the main note is followed by a passing tone that connects it to the next group.

Example 5.12. C.P.E. Bach, Sonata V/i, mm. 18/38.

c. Accented upper and lower neighboring tones

Example 5.13, which shows the opening eight measures of the first movement of the A-minor sonata (Wq. 50/3), illustrates the addition of accented neighboring tones and harmonic tones between repeated notes. This movement, marked *presto*, is the fastest movement in the entire set of Wq. 50. The added embellishing tones increase the rhythmic drive of the melody, contributing to the restless character of the movement. The resulting sixteenth-note pace of the melody is maintained across seven measures. The turns that occur in m. 2 and mm. 4-7 (the original statement) are fully written out as even sixteenth notes in their varied repeat (m. 36 and mm. 38-41), continuing the rhythmic pace established in the preceding measures.
3. **Filling in of Intervals and Long Notes**

Filling in of melodic or harmonic intervals and notes of longer rhythmic values are perhaps the types of embellishment most widely used by modern performers, and are certainly found in abundance in Bach’s sonatas as well. This section will discuss selected examples of filling in of: (a) melodic intervals under an octave, (b) melodic spans larger than an octave, and (c) sustained notes.
a. Melodic intervals under an octave

An occurrence of filling in of a melodic interval of a fourth can be seen in
Example 5.14, which shows the opening measure of the first movement of Sonata II in G
major.

Example 5.14. C.P.E. Bach, Sonata II/i, mm. 1/38.

The added double passing tones that connect D to G of the original melody in its
varied repeat, anticipate the rhythmic flow of the following descending scale. This
melodic addition borrows time from the rhythmic value of the first note (D), which is
stated as a full quarter note in the original melody.
A similar melodic context and embellishment are found in the variation of the opening measure of the B-flat major sonata, shown in the following example. The leap of a perfect fourth found in the melody in m. 1 is filled in by double passing tones as well, while the B flat found on beat two of m. 1 is further embellished by an added appoggiatura (m. 21). As in the previous example, the added passing tones borrow time from the starting pitch, which is of longer value.

Example 5.15. C.P.E. Bach, Sonata V/i, mm. 1/21.
In Example 5.16, which shows mm. 9-11/43-45 of the first movement of Sonata III in A minor, we see instances of filling in of an ascending leap of a seventh (m. 45). In addition, these measures exemplify rhythmic displacement of notes and addition of harmonic tones. In mm. 9 and 11, the outline notes on beats two and three are delayed by eighth-note rests. In mm. 43 and 45 (the varied repeat of mm. 9 and 11), these notes are moved to the beginning of each beat, while the remaining portion of each beat is taken by the added harmonic tone, forming series of ascending melodic leaps.

Example 5.16. C.P.E. Bach, Sonata III/i, mm. 9-12/43-46.

So far we have looked at examples of filling in singular melodic intervals. However, it is not uncommon for a series of faster paced melodic intervals to be filled in by harmonic or passing tones as well. The most common additions that fill in melodic intervals are the harmonic, passing, or leading tones. The interpolation of these tones in
chains of melodic intervals of even note values causes an acceleration in rhythmic subdivision of the beat, as will be seen in the following example.\textsuperscript{195}

Example 5.17, which shows mm. 13-14/39-40 of \textit{Allegretto grazioso} (the first movement) of Sonata IV in D major, illustrates the embellishment of a sequence of ascending sixths. The original alternating hand figure found in mm. 13-14 is embellished by added harmonic and leading tones in mm. 39-40. The added notes change the original subdivision from duplet to triplet sixteenth notes. Perhaps due to the faster pace of the melody in its variation, the final arpeggio of the original m. 14 is played as a blocked chord in the varied repeat, providing contrast to the prevailing melodic flow.

Example 5.17. C.P.E. Bach, Sonata IV/i, mm. 13-14/39-40.

b. Melodic spans larger than an octave

The “filling in” approach can also be applied to arpeggiated figurations covering a larger melodic span. Such passages are often marked by a decidedly virtuosic character,

\textsuperscript{195} More examples of addition of notes resulting in faster melodic subdivision will be seen in the respective section of this chapter.
as can be seen in Examples 5.18, which shows an excerpt from the first movement of Sonata V in B flat major. In m. 31 (variation of m.11) shown in this example, an ascending scalar passage in thirty-second notes is introduced in lieu of the arpeggio-based pattern in sixteenth-note triplets of the original melody, both covering a span of two octaves.

Example 5.18. C.P.E. Bach, Sonata V/i, mm. 10-11/30-31.

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c. Sustained notes

Melodic intervals are perhaps among the most easily recognizable musical contexts that invite “addition of notes,” and the ones most frequently taken advantage of by performers in devising varied repeats. We have seen several types of melodic figurations or addition of notes used in such contexts. The following examples will demonstrate how similar figurations can be used to embellish long sustained notes of the melody. One such instance can be seen in mm. 46-49 of the first movement of Sonata II in G major, shown in Example 5.19. In lieu of the quarter note B on the downbeat of m. 9, Bach employs an ascending and descending arpeggios joined by a leading tone in its...
varied repeat (m. 46). The descending arpeggio incorporates all the outline tones of the second beat of m. 9, but in a different order. The ascending figuration featuring thirds and minor seconds introduced in m. 46 is carried into mm. 47 and 48, creating a continuous sixteenth-note movement across the entire phrase. These intervallic motives of ascending thirds and seconds form a chain of ascending two-note slurs in m. 48, substituting the slower descending melodic parallel sixth motion of m. 11.

Example 5.19. C.P.E. Bach, Sonata II/i, mm. 9-12/46-49.

Scalar passages are also used in embellishing sustained notes, as will be seen in Example 5.20 (mm. 40-44 of the third movement of Sonata I in F major). In mm. 9 and 11 (the original statement of the material), the long notes A and G are embellished by short mordents, while the middle voice outlines the harmony and provides melodic movement. In the varied repeat of these measures, the sustained notes are filled with ascending scalar passages, spanning an octave to the note they are embellishing. These passages incorporate the harmonic tones originally provided in the middle voice,
eliminating the latter altogether. While the upper range of the melody of mm. 10 and 12 is slightly reduced in its variation, the bass range is expanded by the ascending octaves added in mm. 41 and 43 in lieu of the rests in mm. 10 and 12.

Example 5.20. C.P.E. Bach, Sonata I/iii, mm. 9-12/40-44.

4. Rapid Passages in Cadences

As quoted in the earlier chapter, Türk recommended saving the more elaborate embellishments “for near the end of a composition,”196 while Bach stated such embellishments are best suited in cadences, caesuras, and fermatas.197 Although Bach does not use embellishments and addition of notes exclusively in such contexts, it is true that some of the more elaborate and rapid embellishments found in Wq. 50 sonatas occur more frequently in cadences of phrases, sections, or movements.

_Vivace_ (the third movement) of Sonata I in F major, includes several such examples. The movement is a small-scale sonata form, and each of its sections

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196 Türk, 312. Quoted in Chapter 4, p. 39.

197 Bach, 84. Quoted in Chapter 4, p.38.
(exposition, development, and recapitulation) has a codetta. Examples 5.21 and 5.22 show the final cadences that precede the codettas of the development and recapitulation sections, respectively. Measure 129 and 158 (Example 5.21 and 5.22) are the only measures in this movement where Bach employs thirty-second notes.

Example 5.21. C.P.E. Bach. Sonata I/iii, mm. 75-78/127-130.

Example 5.22. C.P.E. Bach, Sonata I/iii, mm. 104-107/156-159.
Bach uses a similar, four descending thirty-second notes pattern in cadences throughout the first movement of the same sonata, in both the original and the embellished versions.¹⁹⁸ This movement (Allegretto) is in binary form, where each section has a codetta as well. Example 5.23 shows the cadence preceding the codetta of the A section. Here, Bach uses a descending passage in sixteenth-note triplets. Measures 20 (the varied repeat of m. 9) shown in this example also demonstrates an instance of a slight harmonic alteration within the cadential pattern as part of the variation, and therefore the Roman numeral analysis is provided for this example. The original subdominant chord on the downbeat of m. 9 is substituted by the supertonic chord on the downbeat of m. 20. However, since both (IV and ii) chords serve the predominant function in the cadence, this substitution does not violate any of the rules set forth by Bach and Türk in regard to preserving the original harmony in the variation of repeated material.

¹⁹⁸ Examples illustrating these instances are not provided due to their similarity to the Ex. 5.28 and 5.29
Example 5.23. C.P.E. Bach, Sonata I/i, mm. 8-10/19-21 (the final cadence of exposition before the codetta).

A more elaborate embellishment of a cadence is seen in m. 41 of *Allegretto grazioso* (the first movement) of Sonata IV in D minor, shown in Example 5.24. Measures 15-16 and 41-42 represent the final cadence of the first theme of the movement in its original and varied versions. The scalar passage seen in m. 41 fills the span between the transposed D and F of the original outline.

Example 5.24. C.P.E. Bach, Sonata IV/i, mm. 15-16/41-42.
A rapid embellishment contained within the range of the given melody is found at the end of the third movement (*Allegro moderato ma innocente*) of Sonata III in A minor. The final two measures of this movement are shown in Example 5.25.

Example 5.25. C.P.E. Bach, Sonata III/iii, mm. 65-66/99-100.

Example 5.26, which shows the end of the exposition of the final movement of Sonata IV in D minor, exemplifies the reworking of a larger portion of material in faster subdivision. The sixteenth-note triplet subdivision is an essential part of the musical fabric of the movement, and is present from its opening measures. Nevertheless, mm. 37-39 shown in the example below represent the first instance in the movement where this type of figuration is maintained continuously for over two measures.

In the varied repeat of the developmental section B of the same movement, Bach uses an even faster figuration to embellish the cadence that concludes the primary theme material. These measures are shown in Example 5.27.

Example 5.27. C.P.E. Bach, Sonata IV/iii, mm. 47-50/93-96.

Sonata VI in C minor, in double variation form, provides several more variants of rapid passages as cadence embellishments. One such example can be seen in the second variation of Theme 1, where the cadence of the A section of the variation is considerably
transformed. Measures 190-192 and 198-200 provided in Example 5.28, show a dramatic
expansion of the original melodic range. The resolution of the cadence is emphasized by
the linear rapid descending passage.

Example 5.28. C.P.E. Bach, Sonata VI, mm. 190-192/198-200 (Theme 1, Variation 2).

5. Addition of Notes Transforming the Subdivision and Flow of the Melody

This section draws attention to several instances of “addition of notes” that result
in change of rhythmic subdivision. In some of these examples, the change of subdivision
is accompanied by transformation of texture, and/or considerable transformation of the
melody. Types of addition of notes seen in this section include addition of single and
double neighboring and passing tones, harmonic tones, and arpeggiations. This section
will be divided into the following subsections: (a) transformation of duple to triple
subdivision; (b) transformation of triple to quadruple subdivision; (c) transformation of
subdivision and texture.
a. Transformation of tuple to triple subdivision

Measures 34-36 of the third movement (Allegro) of Sonata IV in D minor shown in Example 5.29 illustrate the transformation of duple to triple subdivision of the melody by the addition of passing and harmonic tones. The bass line is also varied in these measures: the pickup to beat two of m. 34 substitutes the repeated C with an ascending F-major arpeggio; a similar procedure in the bass is seen on beat one of the following measure, in slower rhythmic values. The bass line is also transposed an octave lower, maintaining the contrary motion voice leading with the melody until the last beat of m. 36.

Example 5.29. C.P.E. Bach, Sonata IV/iii, mm. 14-16/34-36.
Example 5.30, which shows mm. 17-20 and 54-57 of the first movement of Sonata II (Allegretto) illustrates the transformation of dotted snapping rhythm into even triplets. Although no new pitches are added in the variation of mm. 17-20, the rhythm of the melody is transformed by the repetition of the preceding outline notes as part of the subsequent triplet figures.

Example 5.30. C.P.E. Bach, Sonata II/i, mm. 17-20/54-57.

b. Transformation of triple to quadruple subdivision

The last two examples demonstrated the transformation of the duple subdivision to triple subdivision. The triple subdivision of the original melody, in turn, can be transformed into even faster, quadruple subdivision. Two such examples have already been seen in the earlier sub-section of the chapter (Example 5.11 and 5.12). A similar instance of triple to quadruple subdivision shift can be seen in mm. 17-20 and 37-40 of the first movement of Sonata V (Poco allegro), shown in Example 5.31
c. Transformation of subdivision and texture

The following examples will demonstrate both subdivision and texture transformation. Example 5.32 shows the first five measures of the third movement (Allegro assai) of the G-major sonata. The opening theme of this movement is a sixteen measure long period, composed of two eight-bar phrases. The first six measures of both phrases are identical in the original statement of the theme; the last two measures are

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199 Example 5.26 also shows an instance of melodic reduction: the descending passage in triplet sixteenth on beat three of m. 19 is reduced to a descending eighth-note appoggiatura and its release; as a result, the suspension of E on beat four of the m. 11 is omitted.
different as the antecedent ends in a half cadence while the consequent phrase ends on a perfect authentic cadence. The entire period is repeated and varied. Although the beginnings of the antecedent and consequent phrases are identical in their original statements, in the repeat each of the phrases receives a different variation. These variations, as well as the original material are shown in Example 5.32, where mm. 17-22 are part of the varied repeat of the antecedent, and mm. 25-30 are part of the variation of the consequent.

Example 5.32. C.P.E. Bach, Sonata II/iii, mm. 1-5/17-21/25-29.

As can be seen in the variation of the antecedent phrase (Example 5.32, mm. 17-21), the left hand pedal point G becomes part of the triplet figuration. In the variation of the consequent phrase (mm. 25-29), the melodic intervals of the original are played harmonically, and the triplet subdivision is shifted into the bass.
In the variation of the final statement of this theme shown in Example 5.33, Bach reverts to an even faster subdivision of sixteenth notes.

Example 5.33. C.P.E. Bach, Sonata II/iii, mm. 72-75/120-123.

6. Addition of Notes in the Left Hand

Examples of left hand variations can be seen throughout this chapter in various contexts. These variations are manifested in the form of added melodic movement (harmonic or passing tones), transposition, and part reduction. This section will provide a two additional examples of variation of the bass involving addition of notes.

Example 5.34 illustrates an instance of addition of broken octaves, which serve to enliven the rhythmic drive of the movement. This example shows an excerpt of the first movement of Sonata III in A minor, the opening of which was seen in Example 5.13 earlier in the chapter. Example 5.13 illustrated neighboring and harmonic tones introduced in between the repeated notes of the melody, initiating a continuous sixteenth-note motion. The added broken octaves in mm. 47 and 49 seen in Example 5.34 echo this sixteenth-note movement introduced earlier in the varied repeat of the movement.
Another example of addition of notes in the left hand can be seen in mm. 115 and 117 of the third movement of the same sonata, shown in Example 5.35. Here, a descending octave is filled in with an arpeggio, preceded by a leading tone. The repeated intervals of m. 63 and 65, on the other hand, are reduced to dotted quarter notes, maintaining only the bass notes of the interval.


**Substitute Figuration Maintaining the Same Amount of Notes**

One of the alternative types of variation to addition of notes is maintaining the same amount of notes, but substituting the melodic figuration. Türk and Bach emphasized repeatedly the importance of moderation and sparing use of additional embellishments. The type of variation discussed in this section might be one of the more appropriate and desirable kinds, particularly for works in faster tempos with an already elaborate melodic fabric. It is also true that this type of variation is difficult to use for it may easily lead to errors in harmony and voice leading. It is used sparingly throughout Bach’s Wq. 50 sonatas, and it is even more difficult to separate from other surrounding types of variation. As a result, examples in this section will be very short, while the given variation type may occur in only a part of the provided measure(s).

This variation type manifests itself primarily through inversion of melodic direction, re-arranging and/or substituting tones of the given figuration. Selected measures of the third movement of Sonata I provided in Example 5.36 illustrate such melodic manipulations. In m. 46 we see an instance of tone substitution: an ascending chromatic appoggiatura is added in lieu of the repeated D; m. 51 is an example of rearrangement of notes within a figuration with some chromatic alteration; m. 61 is an example of inverted melodic direction of an arpeggio.
Example 5.36. C.P.E. Bach, Sonata I/iii, mm. 14-15/45-46; mm. 21/51; mm. 28-31/59-62.

Measures 7 and 18 of the first movement of Sonata I (Example 5.37) also employ the same amount of notes. Measure 18 reverses the original melodic direction, embellishes the C major arpeggio found on the downbeat of m. 7 with a chromatic appoggiatura, and transposes parts of the melody and bass line an octave lower.
A similar instance of re-arranging melodic notes with addition of chromatic tones can be seen in the following excerpt from the first movement of Sonata II (second beats of mm. 5/42 and 6/43).

In the next example, we will see a re-arrangement of melodic elements, as well as substitution of an appoggiatura with a descending third: in m. 84, the appoggiatura found
on beats one of the original melody (m. 37) is substituted with a descending third, while the melodic patterns of beats two and three switch places.

Example 5.39. C.P.E. Bach, Sonata II/iii, mm. 37/84.

Example 5.40 shows an instance of substitute figuration with the same amount of notes, as well as articulation variation. The added slurs stress the ascending and descending leading tones to the outer notes of the melodic outline.

Example 5.40. C.P.E. Bach, Sonata II/i, mm. 31-32/68-69.
Melodic Reduction

As has been already suggested, due to the ornate nature of the melodic language of the Galant style, the addition of more notes to the ones given is not always a desirable means of variation. Melodic reduction can occasionally serve as an alternative, and often a preferable means of varying ornate melodic gestures. This section will examine a few, most representative instances of such type of variation found among Bach’s Wq. 50 sonatas.

The closing theme of the first movement of Sonata II represents one such example. Example 5.41 shows an excerpt of the closing theme at the end of the exposition. The same type of melodic reduction is employed in the varied repeat of all its statements throughout the movement. The melodic figures on beats two of mm. 24-25 are reduced to their primary outline tones, presented in syncopated rhythm in mm. 61-62.

Example 5.41. C.P.E. Bach, Sonata II/i, mm. 24-26/61-63.
Measures 38-40 and 85-87 of the third movement of Sonata II provide another illustration of melodic reduction (Example 5.42). The more elaborate melodic pattern seen in m. 38, comprised within an octave between the downbeats of mm. 38 and 39, is reduced to an ascending scalar movement contained within a perfect fourth, once again presented in syncopated rhythm. The melodic movement added in the bass in m. 85 provides rhythmic and harmonic context for the syncopated tones of the melody.

Example 5.42. C.P.E. Bach, Sonata Sonata II/iii, mm. 38-40/85-87.

Example 5.43, which shows the opening measures of the third movement of Sonata IV, illustrates a different type of melodic reduction. By eliminating the passing tones that connect the primary outline tones, the triplet scalar passages found on the downbeats of mm. 1 and 2 are transformed into duplet arpeggiated figures in mm. 21 and 22. The sixteenth-note pace established in the varied repeat of the first two measures is carried on until the end of the phrase, transforming the blocked chords of m. 3 into arpeggiated and scalar patterns.
Example 5.43. C.P.E. Bach, Sonata IV/iii, mm.1-4/21-24.

 Tempo Rubato: rhythmic and dynamic variations

The eighteenth-century concept of tempo rubato differs greatly from the common understanding of rubato as it applies to literature from the nineteenth century and onward. First of all, it is important to note that even Bach’s and Türk’s (roughly contemporary) definitions of tempo rubato differ considerably. Türk himself states that “this term appears with more than one meaning.”²⁰⁰ He gives several explanations of the term, which he associates primarily with rhythmic displacement of notes achieved by anticipation or retardation of melodic tones. As per Türk’s definition, the concept of tempo rubato can also be identified as a rhythmic variation. Some of Türk’s illustrations of this type of tempo rubato are provided in the Example 5.44. Türk warns us, however, that this kind of rubato “must be applied with great care, because errors in harmony could

²⁰⁰ Türk, 363.
result.”

He states that the last measure shown in Example 5.44 (B) would only be “bearable in a rather slow tempo.”

Example 5.44. Türk’s illustrations of *tempo rubato*.\(^{203}\)

One of the most vivid examples of Bach’s use of this type of *rubato* can be seen in mm. 32-33 (varied repeat of mm. 12-13) of the first movement of Sonata V, shown in Example 5.45.

\(^{201}\) Türk, 364.

\(^{202}\) Ibid.

\(^{203}\) This example combines two separate illustrations by Türk, found on pp. 363-364 of his *School* (illustrations unnumbered in the source). The original labeling of individual measures was modified from the original for clarity purposes.
Another example of such rhythmic variation applied by Bach can be seen in mm. 6 and 26 of the same movement, shown in Example 5.46. In m. 26, the notes of the original melody remain unchanged, but their rhythm is reworked entirely. Although m. 25 is an example of addition of notes, it already introduces the syncopation idea featured in the following measure.
In addition to describing \textit{tempo rubato} as a type of rhythmic variation seen in the above examples, Türk states that:

This term is sometimes also understood to mean only a special kind of execution in which the accent that should fall on the strong notes is placed on the weak ones, or in other words, when the notes that fall on the weak beats are played louder than those which fall on the strong beats.\textsuperscript{204}

Essentially, the type of \textit{rubato} described above could be classified as dynamic variations. Among Bach’s sonata, an instance of such variation can be found in mm. 109-112 and 125-128 of Sonata VI, shown in the following example. The \textit{piano} and \textit{forte} alternation added in m. 125 (the varied repeat of m. 109) reverse the accentuation of tones, bringing out the harmonic tones as opposed to the written-out appoggiaturas that would be emphasized otherwise. Measure 127 shown in this excerpt is another instance of melodic reduction, which continues the \textit{piano} and \textit{forte} alternation introduced in m. 125.

Example 5.47. C.P.E. Bach, Sonata VI, mm. 109-112/125-128.
Bach’s definition of *tempo rubato* is quite different from the ones given by Türk. Bach associates this term with “the presence of more or fewer notes than are contained in the normal division of the bar.” As far as performance of this type of *tempo rubato* is concerned, Bach states:

The most difficult but most important task is to give all notes of the same value exactly the same duration. When the execution is such that one hand seems to play against the bar and the other strictly with it, it may be said that the performer is doing everything that can be required of him. It is only rarely that all parts are struck simultaneously… Proper execution of this tempo demands great critical faculties and high order of sensibility… As soon as the upper part begins slavishly to follow the bar, the essence of the rubato is lost, for then all other parts must be played in time.206

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205 Bach, 161.

206 Ibid.
Example 5.48 illustrates Bach’s definition of *tempo rubato*. Although each of the *rubato* passages seen mm. 44-45 of this example are contained within one beat and do not extend over an entire measure, the irregular rhythmic subdivision of the melody found in these measures would require the performer to respect the above mentioned conditions. The notes added in these passages serve to fill in the melodic intervals of the original melody, extending the range of the melody by a major third.

Example 5.48. C.P.E. Bach, Sonata IV/i, mm. 18-20/44-46.

The *rubato* idea introduced in mm. 44 and 45 (Example 5.48) as part of the varied repeat of the exposition, is extended over several measures in the development section. This can be seen in Example 5.49, which illustrates mm. 57-64 and 108-115 of the movement. The *rubato* passages in m. 110 and mm. 112-114 are contained primarily within the range of the original melody. All notes of the original melody are retained in these measures, and the notes added include neighboring and passing tones. The original
and the added notes are then evenly distributed across the measure, forming an irregular division of the bar in the right hand part.

Example 5.49. C.P.E. Bach, Sonata IV/i, mm. 57-64/108-115.

Elaborations seen in the last two example can perhaps be attained only by highly imaginative performers with greater experience in the art of variation. Due to complexities involved in their execution and devising, employment of such elaborations may be better left to the composer’s discretion. Elaborations of this type will not be attempted in the varied repeats of Benda’s sonatinas. Nevertheless, they are included in
this section for the purpose of acquainting modern performers with a wider range of possible extemporaneous ornaments.

**Conclusive Remarks**

The excerpts provided in this chapter demonstrate that Bach rarely repeated the same melodic ideas in the same way. Usually, at least one aspect of a given musical fragment would be varied at its repetition. This is true not only with consideration of the varied repeats, but also within the first statement of the material.

Although Bach’s Wq.50 set of sonatas is more representative of the variation as a composition rather than a form of extemporaneous ornamentation, the study of these sonatas offers a significant insight into the art of varying the repeated material. Throughout the set, the addition of notes proves to be the most commonly employed variation type. Yet, several examples in this chapter demonstrate that the variation of a given passage does not always have to involve additional embellishments. Melodic reduction, as well as variation of rhythm, dynamic and/or articulation can also be employed with great success in appropriate context.

The examples shown in this chapter illustrate a wide range of embellishment and variation possibilities in various musical contexts. However, as has been previously established from the suggestions by Bach and Türk, all embellishments must depend on the character and tempo of each movement in general, and on their structural significance in particular. For a better understanding of such relationships, a study of the pieces in their entirety would be necessary.
Prefatory Remarks

This chapter discusses extemporaneous embellishments as applicable to selected sonatinas by J.A. Benda. Sonatinas included in this chapter are selected based on the criteria determining the suitable context for embellishment identified in the previous chapters. Some of the primary considerations determining the selection are: 1) the presence of frequently repeated sections/phrases/melodic ideas; 2) presence of fermatas requiring elaboration; 3) texture (homophonic rather than imitative or polyphonic); 4) tempo and character (slower tempos being prioritized). The discussion of the selected sonatinas is organized by category each selection represents: 1) Minuets; 2) Rondos; and 3) Sonata Form.

Individual sonatinas within each group are discussed separately, highlighting the most appropriate areas for embellishment within each piece. A significant portion of the original material is given as reference in order to provide the context for embellishments. Depending on the nature and amount of suggested embellishments in each piece, the examples are given in either a two-system format (original material being presented on the bottom staff, and the variation on the top staff), or the original material and the variation(s) of selected measures are provided as separate examples.

With a few exceptions identified in each section, sonatinas in tempos faster than *allegretto* are not included, as based on the criteria established in the previous chapters, rapid tempos are the least suitable for additional embellishments. Sonatinas lacking repeat signs (nos. 14, 22, 25, and 34) as well as those of particularly short length (such as
nos. 5 and 20, 30) will also be omitted. With the exception of cases where an embellishment of a fermata is required, movements in the sonata form will be omitted as well, as due to their more complex melodic and formal design no significant variations or embellishments seem fitting.\(^{207}\)

**Minuets**

The minuet, bearing a character of “elegant and noble simplicity”\(^{208}\) embodies the main ideals of the Galant Style. It is represented in several sonatinas, obvious examples being nos. 11 and 24, which appear under the title of “Menuet,” and no. 28, in *Tempo di Minuet*. The variation included in Sonatina no. 9 is also a *Tempo di Minuet*. Sonatinas nos. 2 and 10 evoke the “elegant and noble” dance as well by their meter, tempo, and character.

The direct or indirect connection of these sonatinas to the minuet suggest that little if any additional embellishments would be appropriate in them, according to the recommendations by Bach and Türk seen in the previous chapters. The simplicity of texture, melodic material, as well as the moderate technical demands of the sonatinas in this group suggest that perhaps they were specifically intended for the amateur or the “inexperienced” player referred to in the title of Benda’s six-volume collection.\(^{209}\) Given this assumption, it would also be fair to presume that Benda did not expect sophisticated variations or embellishments in the repeated sections of these pieces, since such were

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\(^{207}\) Except for the variation of Sonatina 11, all embellishments and variations offered in this chapter were devised by the author of this essay.

\(^{208}\) Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768), 279.

\(^{209}\) *Sammlung Vermischter Clavierstücke für geübte und ungeübte Spieler* (Collection of Miscellaneous Keyboard Works for Experienced and Inexperienced Players)
entrusted only to experienced masters. Addition or subtractions of essential ornaments, as well as occasional variation of dynamics and articulations may be the preferable means of variation in these works. However, since these types of variation lay outside the scope of this study, they will not be discussed in detail. As George Fee points out, “in many cases where one of Benda’s phrases appears as if it could benefit from embellishment, a case could be made that Benda desired the plain statement, as a contrast to embellishment subsequently notated.” This observation made in regard to Benda’s entire body of keyboard works is particularly relevant to sonatinas of this group. At the same time, the simplicity that characterizes these pieces in part or as a whole, coupled with repetition of certain sections invites consideration of some (even if minimal) variation of the repeated material.

The majority of the sonatinas in this group are in rounded binary, ternary, or rondo-like form. In instances where certain section, phrase, or motive is repeated multiple times, some variation and embellishments of such sections may be considered desirable. The following subsections will discuss each sonatina of this group individually, opportunities for embellishments being pointed out and illustrated with examples, when appropriate.

**Sonatina 11 - Menuet**

Sonatina no. 11, entitled Menuet is in simple monothematic binary form (A::B::), with an attached variation. The brevity of each section (each being eight measures long), as well as the presence of the attached variation justify the need of taking

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210 Fee, 814-815.
the repeats without requiring additional variation or embellishments. A mere change in
dynamics would perhaps suffice.

This sonatina and its variation serve as an invaluable example of Benda’s own
approach to variation, which can be very instructive in embellishing the repeated material
in other sonatinas of this group. The variation types employed by Benda in the variazione
of no. 11 include: addition of notes (addition of embellishing tones, and filing out of
intervals and long notes), texture reduction (substitution of harmonic intervals with
melodic patterns), rhythmic variation, rapid figuration in cadences, and register
displacement. Sonatina no. 11 and its variation by Benda are provided in Example 6.1.
For an easier visual comparison, this example follows the format used in the previous
chapter: the original material is presented on the bottom system, and its variation is
shown on the top system; both systems are joined by a dotted line.
Example 6.1 J.A. Benda, sonatina 11: Menuet and variation (original statement).
Sonatina 24 - Menuet

The Menuet no. 24 is in a rondo like form ABABA (A||:BA:||). The A section (or, the refrain) is a sixteen-measure period, consisting of two eight-measure phrases. The first four measures of each phrase present a melodic idea with an accompanying figure that incorporates a parallel melodic line in the bass. In the second half of each phrase, both parts engage in a continuous eight-note figuration that leads to the cadence. This figuration is particularly reminiscent of mm. 13-14 of sonatina no. 11. The following examples show two possible variations of the A section of Menuet no. 24, inspired by the patterns and types employed in Benda’s variazione of no. 11. Example 6.2 shows the original statement of the A material in mm. 33-48 (bottom system) and one possible variation of its repetition (top system), while Example 6.3 provides an alternative variation of the same section.\(^{211}\)

\(^{211}\) The variations and embellishments suggested in Example 6.3 and all subsequent examples in this chapter were devised by the author of this essay.
Example 6.2. J.A. Benda, Sonatina no. 24, A section: original statement and suggested variation.
Example 6.3. J.A. Benda, Sonatina 24: alternative variation of Section A.

In contrast to the A section, where the main melodic ideas and the tonality of G major are firmly established, the quasi through-composed section B undergoes a series of harmonic inflections and melodic development. Example 6.4 shows a possible variation of the opening measures of Section B, varying the sequentially repeated melodic idea. Even though section B is also repeated, due to its brevity and developmental quality no further embellishments seem fitting or necessary.
Sonatina 28

Sonatina No. 28 (*Tempo di Minuet*) is in ternary form (ABA), where A section is in small-scale monothematic binary form (a::||: b::||), while section B is a monothematic rounded binary form (a::||: ba::||). Section A is characterized by animated movement in both soprano and bass, limiting the opportunities for melodic variation in this section. Given its lively pace, which grants it its transient quality, the repeats of the first statement of section A may remain unvaried. Example 6.5 shows the original material of this section, while Example 6.6. illustrates the possible variations of mm. 2-4 and mm. 10-11, which could be employed at the final, *da capo* statement of the section. Variation types used in this example are: filling in of intervals and long notes (m. 2 and 10); addition of appoggiatura (m. 3); and melodic reduction (m.11).
Example 6.5. J.A. Benda, Sonatina 28: section A (mm. 1-16, original statement).


a) mm. 2-4

b) mm. 10-11
The contrasting B section of sonatina no. 28 is set in a different key (F major).

The clear homophonic texture, with frequent rests and slower rhythmic values of the accompaniment, emphasizes the melodious quality of this section. The primary candidates for variation in this section are the passages leading up to notes of ‘special importance’ (such as the high A in mm. 19 and 35, and the A flat in m. 31) and cadences (mm. 23 and 41-42). Section B and the suggested embellishments of the above mentioned material are shown in the following two examples. Variation types used in these example include: addition of notes (mm. 19, 27, 31, 34, and 39); rhythmic variation (m. 23); and melodic reduction (m. 36).

Example 6.7. J.A. Benda, Sonatina 28: Section B:a (mm. 17-24, original statement)

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212 Referring to Bach (81), quoted in Chapter 4, p. 68-69.
Example 6.8. J.A. Benda, Sonatina 28: Section B: ab (mm. 25-40, original statement).
**Sonatina 9**

Sonatina no. 9 is a movement in rounded binary form (A::|:BA::||), with an attached variation. This variation, however, is very different from the one seen in sonatina no. 11. In the *variazione* of no. 9, Benda preserves the same number of notes, simply rearranging them from common time (*andante quasi allegretto*) to triple time (*tempo di minuet*). Due to the repetition of each section in both the *andante* and the *minuet* versions of the melody, some embellishments may be considered in the final statement of the A section material of the minuet. Example 6.9 presents both the *andante* and the *minuet* in their original form, while Example 6.10a shows variations of selected measures of *tempo di minuet*. Example 6.10b illustrates how the melodic pattern introduced in the variation of m. 35 of the *minuet* can also be employed in the repeat of the *andante*. 
Example 6.9. J.A. Benda, Sonatina 9 (original statement).

Andante quasi allegretto

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

Tempo di Minuet
Example 6.10. J.A. Benda, Sonatina 9: (suggested) variations of selected measures.

Sonatina 10

Sonatina no. 10, *allegretto*, follows A ||: BA:|| structure, where the second statement of the A section material is abbreviated. The most suitable context for variation in this sonatina is perhaps the motive repeated in mm. 21-25 in the B section, as well as the final statement of the A material (mm. 37-44). Even for these measures, however, only minimal embellishments seem fitting due to the dynamic character of the piece. The full version of the sonatina in its original form is shown in Example 6.11. Example 6.12 shows possible variations of selected measure, which include: addition of appoggiaturas (m. 25); addition of notes (m. 26); and substituting arpeggio figuration with a scale (m. 39).
Example 6.11. J.A. Benda, Sonatina 10 (original statement).
Example 6.12. J.A. Benda, Sonatina 10: (suggested) variation of selected measures.

Sonatina 2

Sonatina 2 (*Andantino*) follows a rounded binary structure (*A||: BA:||*), the last statement of the A material being abbreviated. Benda’s meticulous notation of ornaments and articulation throughout the piece leaves little room for additional embellishments. Opportunities for variation may be explored in mm. 15-18, as well as the final statement of the A material (mm. 24-28). Example 6.13 shows mm. 9-28 (*||:BA:||*) in its original form, while Example 6.14 provides a possible variation of selected measures. The main variation types employed in these measures include: addition of notes transforming the subdivision (mm. 14-15 and 24-27); substitution of trills with appoggiaturas (mm. 16-18); rhythmic variations (m. 17); melodic reduction (m. 19); and substitute figuration maintaining the same amount of notes (m. 20).
Example 6.13 J.A. Benda, Sonatina 2: mm. 9-28 (original statement).
Rondos

Rondo is the most frequently employed form among the sonatinas: nos. 1, 2, 3, 8, 12, 14, 15, 16, 18, 21, 22, 23, 26, 27, 30, 31, 32, and 34, all constitute variants of rondo form, among which ABABA is one of the most recurrent schematas. When present, section C is often set in the parallel major or minor key.

As Türk describes, the return of the refrain is often preceded by a fermata, which invites embellishment and/or addition of a short transition leading back to the main theme. Among Benda’s eighteen rondo-form sonatinas, fermata(s) over rests are found sonatinas nos. 1, 16, 18, 21, 22, 23, and 34, while fermatas over or notes are found in rondos nos. 1, 12, 15, 21, 26, 27, 32, and 34. Most of the fermatas over rests in the above-mentioned rondos do not require elaboration. However, nearly all fermatas over notes in
the given sonatinas may be embellished. In addition to elaboration of fermatas, the frequent repetition of the refrain in rondos can be explored as potential context for variation of the material. Sonatinas nos. 1, 12, 15, 21, 26, 27, 32, and 34 are examined below to demonstrate opportunities for elaboration in the three categories mentioned: fermata(s) over rests, fermata(s) over notes, and refrain in rondos.

**Sonatina 1 - Rondeau**

The Rondeau (*Andante*) in D major is in \( \text{A ||: BA :||B1A} \) form. The first return of the refrain after the B section is preceded by a written-out embellishment of the close on a dominant (m. 20), that serves as a transition into the refrain and ends on a fermata (m. 23). This transition (m. 21-23), marked *senza tempo*, serves as an invaluable example of Benda’s own concept of an extempore embellishment. Example 6.15 shows sections \( \text{||:BA:|| B1A (mm. 8-44)} \) in their original statement.
Example 6.15. J.A. Benda, Sonatina 1: mm. 8-44 (original statement).
Since the *senza tempo* passage of mm. 21-23 is essentially a written out elaboration of the appoggiatura embellishing the close on the dominant in m. 20, the fermata in m. 24 does not require further embellishment. Although mm. 21-23 represent a written out “extempore embellishment,” due to the repetition of the section the same embellishment may lose its extemporaneous quality if repeated exactly as written.

Example 6.16 shows an extended version of Benda’s written-out transition, that may be considered at the repetition of this passage. The pickup to m. 25 shown in this example illustrates one of the many possible variations of the repeated-note pickup of the refrain.

Example 6.16. J.A. Benda, Sonatina 1: (suggested) variation of mm. 20-25.

![Example 6.16. J.A. Benda, Sonatina 1: (suggested) variation of mm. 20-25.](image)

Another embellishment that may be considered at the repetition of section B is an addition of a rapid figuration on the downbeat of m. 15, leading to an authentic cadence in the dominant key (A major). A possible variation of this measure is shown in the context of the phrase in the next example.

Example 6.17. J.A. Benda, Sonatina 1: (suggested) variation of m. 15.

![Example 6.17. J.A. Benda, Sonatina 1: (suggested) variation of m. 15.](image)
Although the present author believes that an elaboration of fermata over the rest in m. 35 is not necessary, one may still consider an addition of a short embellishment reinforcing the dominant harmony. A possible version of such embellishment is suggested in Example 6.18, along with one other possible variation of the pick-up to the refrain.

Example 6.18. J.A. Benda, Sonatina 1: (suggested) embellishment of the fermata, m. 35.

Sonatina 12

Sonatina no. 12, *Andante quasi allegretto*, is of a more sophisticated and whimsical character. The piece follows a rather unusual rondo form: A ||: BAC:|| BA. The tonal scheme of this sonatina oscillates between the tonic (D major) and dominant (A major) keys. Each “section” modulates into the key of the next one, leading directly into the new material without interruption. Example 6.19 shows the original statement of sections ||:BAC:|| (mm. 8-28).

The cadence of section C provides an opportunity for elaboration of the fermata (m. 28). Since mm. 8-28 are repeated, this fermata may be embellished differently twice. Two possible embellishments are provided in Example 6.20 (a, b). These embellishments are partially derived from the melodic patterns seen in the preceding measures.
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Example 6.20. J.A. Benda, Sonatina 12: (suggested) embellishment of fermata, m. 28.

Sonatina 15

Sonatina 15 in B-flat major has one of the most specific tempo and character indication of all 35 sonatinas: *andante con moto, quasi un poco allegretto*. It is in A||:BA:|| CA form. Section C begins in the key of G minor (the relative minor key) and ends in the key of D minor. Fermatas found in the cadence of mm. 33-34 invite both an elaboration of the cadential six-four chord and a transition from D minor into B-flat major. The original statement of sections ||:BA:||C (mm. 8-34) is given in Example 6.21.
Example 6.21. J.A. Benda, Sonatina 15: mm. 8-34 (original statement).

Embellishments of the fermatas in mm. 33-34 are given in Example 6.22. In m. 33 of this example, the present author chose to continue the three-part texture of m. 32, rather than reducing the elaboration to a single melodic line.
Example 6.22. J.A. Benda, Sonatina 15: (suggested) embellishment of fermatas, mm. 33-34.

In contrast to the fluid movement of the section A material, the melody of the B section is angular and devoid of melodic embellishments, being based solely on outline tones. This skeletal notation may be seen as an opportunity for embellishments. However, the accentuation of the notes by means of staccato wedges also indicates that Benda deliberately spared the melody of adornments. Some minor addition of embellishments, nevertheless, may be considered at the repetition of this section. Suggested variation of mm. 10-16 are shown in Example 6.23, while Example 6.24 (a) and (b) shows two possible embellishments of the final cadence (mm. 40-42).

Example 6.23. J.A. Benda, Sonatina 15: (suggested) variation of mm. 10-16.
Example 6.24. J.A. Benda, Sonatina 15: (suggested) variations of mm. 40-42.

(a) Section A (final statement): mm. 40-42

(b) Section A (final statement): mm. 40-42

Sonatina 21

Sonatina no. 21, *allegretto moderato*, has the following structure:

A||:BA:||codetta. The constant juxtaposition of slower and rapid melodic elements, as well as the meticulous notation of articulations and written-out melodic embellishments throughout the piece leave very little possibility for variation or further embellishment.

The original statement of mm. 8-34 (||:BA:||codetta) are shown in the following example.
Example 6.25. J.A. Benda, Sonatina 21: mm. mm. 8-34 (original statement).

The fermata over the rest in m. 14 has a clearly rhetoric function, heightening the effect of the dynamic outburst of the following measure, and does not require embellishment. However, the fermata on the dominant chord in m. 23 (section B), followed by a written-out transition, may be embellished. Since mm. 8-31 are repeated, this fermata may be embellished differently twice. Two variants of a possible
elaborations of this fermata are shown in Example 6.26, although in at least one of its statements the fermata may also be left un-embellished.

Example 6.26. J.A. Benda, Sonatina 21: (suggested) embellishment of fermata in m. 23.

Sonatina 26

Sonatina 26 is one of a few pieces where Benda’s notation of reprises is open to interpretation. This rondo has two episodes framed by the refrain. The repeat signs (||: :||) are found at the downbeat of the first statement of the refrain and at the very last measure of section C. However, *Il Fine* indication appears at the end of the first statement of the refrain (in m. 8). In his edition of the 35 sonatinas, Timothy Roberts suggests that according to the placement of the repeat signs, it is possible that Benda has intended for the entire piece to be repeated twice, resulting in ABACABACA form, also found in Sonatina 27.²¹³ The present author agrees with George Fee, who believes that the particular placement of repeat signs in combination with *Il Fine* may also be an alternate notation of *Da Capo al Fine* or *Dal Segno al Fine* (where *segno* would have been used instead of the repeat sign in m. 1); in this case one would repeat only the refrain, ending

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in m. 8 at its second statement. In fact, this is exactly how this sonatina appears in MAB edition, without any editorial comments regarding the alteration of Benda’s original notation. With the repeat signs treated in this manner, the form of the piece would be ABACA. Sections A and B (mm. 1-17) are shown in the following example.

Example 6.27. J.A. Benda, Sonatina 26: Sections A and B (mm. 1-17, original statement).

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214 Fee, 259.

As can be seen in Example 6.27, the final cadence of section B offers an opportunity for embellishing the fermata on the cadential six-four chord (a close on the dominant), while the transition into the refrain is already provided by Benda. One possible elaboration of the fermata of m. 14 can be seen in Example 6.28.216

Example 6.28. J.A. Benda, Sonatina 26: (suggested) elaboration of fermata in m. 14.

If the D.C. al Segno treatment of the repeat is taken, additional variations or embellishments do not seem necessary or fitting in this sonatina, besides the ones required by the fermata. Section C provides an additional example of Benda’s own written-out transition (mm. 34-35). This section and transition can be seen in the following example.

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216 Türk’s and Bach’s embellishments of cadences with similar voicing seen in Chapter 4 can also serve as an inspiration for alternative embellishment versions. Of particular relevance would be Türk’s cadences (a), (2) and (e) shown in Example 4.2, and Bach’s cadences (2) and (8) seen in Example 4.6.
Example 6.29. J.A. Benda, Sonatina 26: mm. 25-35 (original statement).

Sonatina 27

Sonatina 27, *un poco allegretto*, is in ABAC:||A form. The original statement of mm. 1-26 (sections A and B) are shown in Example 6.30, while section C in parallel minor is shown in Example 6.31.

As can be seen in the examples above, the transitions from both sections B and C back to the refrain offer opportunities for embellishment of fermatas. Since both sections are repeated, the following example provides two possible elaborations of each cadence.

Example 6.32. J.A. Benda, Sonatina 27: (suggested) elaboration of fermatas.

Given that the refrain of this sonatina is repeated five times due to the repeat signs, some variation of the recurring statements of the material may be desirable. The following example proposes several variants of mm. 6-8 (a) and mm. 14-16 (b), the last three measures of the first and second phrases, respectively. The types of variation used in this example are: rhythmic variation, melodic reduction, and addition of notes accompanied by texture reduction.
Example 6.33. J.A. Benda, Sonatina 27: (suggested) variants of selected measures of the refrain.

Sonatina 32

Sonatina 32 in A major, offers another example of Benda’s elaborate tempo and character indication. Marked *andante con moto, quasi mezzo allegretto*, the sonatina is in ABACA rondo form. Both sections B and C provide an opportunity for embellishment of fermatas. Section B begins in the tonic key and modulates to the dominant, while section C begins in the parallel minor key and ends with a fermata on the dominant seventh chord (E7). Sections A and B (mm. 1-20) are shown in Example 6.34, while section C (mm. 30-39) is provided in Example 6.35.
Example 6.34. J.A. Benda, Sonatina 32: mm. 1-21 (original statement).
Example 6.35. J.A. Benda, Sonatina 32: mm. 30-40 (original statement).

The fermata over the cadential six-four chord in the dominant key (E major) at the end of section B is followed by a written-out transition, and therefore does not require an extensive elaboration. Perhaps an arpeggiation of the E-major chord would suffice. The fermata at the close of section C, on a dominant seventh chord (E7), invites an addition of a short transition leading into the refrain. Two possible embellishments of the fermata of section B are suggested in Example 6.36a, while Example 6.36b shows the suggested embellishment of the fermata in Section C, which also acts as transition into the refrain.
Example 6.36. J.A. Benda, Sonatina 32: (suggested) elaboration of fermatas.

Sonatina 34

Sonatina 34, *presto*, is in ABACA form. This sonatina contains both fermatas over notes (m. 19, over the cadential six-four chord), and over rests (mm. 22 and 41). The original statements of sections A and B (mm. 1-22) are provided in Example 6.37, while section C (mm. 30-41) is shown in Example 6.38.
Example 6.37. J.A. Benda, Sonatina 34: Sections A and B (mm. 1-22, original statement).
Both of the fermatas over rests occur before the return of the refrain, following the rather abrupt endings of sections B and C. Although embellishing fermatas over rests in fast movements would normally not be considered, in this particular contexts addition of short lead-in passages into the refrain seem welcome. Possible elaborations of the fermata over the cadential six-four chord of m. 19 and the fermatas over the rests in mm. 22 and 41 are suggested in Example 6.39.

Sonata Form

Sonata form, which was rapidly developing throughout the eighteenth century, is represented in Sonatinas nos. 7, 13, 19, 29, 33, and 35. In most of these sonatinas additional embellishments or variation of repeated material do not seem fitting due to some or all of the following characteristics: fast tempos, concise format, variety of thematic material, and frequent juxtaposition of contrasting melodic elements. Therefore, this section focuses only on the sonatinas that contain fermatas over notes or rests: nos. 13, 29, and 33.

Sonatina 13

Sonatina no. 13 in C minor, *allegro non troppo*, is perhaps one of the most dramatic and complex of all thirty-five. The exposition (A), as well as the development and recapitulation (BA¹) are repeated (A:||: BA¹ :||). The features of the sonata form are
especially evident in this sonatina. Compared to other Benda’s sonatinas in this form, Sonatina no.13 has a rather extensive development section. The primary and secondary thematic material have clearly distinguishable and contrasting identities, expressed in their texture, melodic movement, and character. The exposition of the sonatina is given in the following example.
Example 6.40. J.A. Benda, Sonatina 13: Exposition (mm. 1-33, original statement).
The fermata rest preceding the secondary theme (m. 21) seems to be effective without further embellishment. However, at the repetition of the exposition, a short lead-in passage can be considered, for the sake of variation. A possible variant of such passage is shown in Example 6.41a.

In addition, the skeletal notation of the secondary theme as well as the repetition of certain patterns may present an opportunity for filling in of intervals at the repeat of the section. One such possible addition is shown in Example 6.41b.

Example 6.41. J.A. Benda, Sonatina 13: (suggested) variation of mm. 21-22, and 24.

![Example 6.41](image)

Example 6.42 shows how a similar variation of the corresponding passage may be employed at the repeat of the recapitulation.
Sonatina 29

Sonatina 29 is in A||:BA₁:||, where A stands for the exposition, B for the development and A₁ for the recapitulation. The omission of the repeat sign at the end of the exposition may seem accidental. However, the first measure of the development is identical with that of the exposition, and creates a brief illusion of a false reprise. Due to the brevity of the development section (24 measures), the omission of the repeat in this sonatina aids rather than compromises the formal balance of the work. The exposition of the sonatina is shown in Example 6.43.
Example 6.43. Sonatina 29: Exposition (mm. 1-38, original statement).

Fermatas are found at the cadence of the primary theme in both the exposition and the recapitulation. The cadence of the primary theme in mm. 15-16, may be performed effectively without additional embellishments. In the context of the preceding phrase featuring a series of harmonic inflections and chromatic appogiaturas, the elongation of the suspension and the rest in mm. 15 and 16, respectively, seem sufficient to emphasize
the arrival at F major (V/V). The location of this fermata early in the piece, as well as the fact that the exposition is not repeated, support the plain statement of these measures.

The cadence of the primary theme in the recapitulation, however, may be embellished, particularly at its subsequent repetition. The original statement of this cadence is shown in Example 6.44, in the context of the preceding and following measures.

Example 6.44. J.A. Benda, Sonatina 29: mm. 71-82 (original statement).

Two variants of this cadence are shown in Example 6.45 (a) and (b). In illustration (a), Benda’s embellishment of m. 77 is preserved in its original form, but a transitional passage into the secondary theme is added. Illustration (b) provides a variation of Benda’s embellishment, followed by a shorter link into the secondary material. The embellishment of m. 77 in illustration (b) is inspired by a similar pattern employed by Türk, seen in Chapter 4.\textsuperscript{217}

\footnote{217 See Example 4.3 (I), p.46 of this essay.}
Example 6.45. J.A. Benda, Sonatina 29: (suggested) embellishments of fermatas, mm. 77-78.

Sonatina 33

The form of Sonatina 33 in F major, *allegro*, follows the traditional repeat scheme of the binary form: A:||BA¹:||. As in Sonatina 29, A stands for the exposition, B – for the development, and A¹ – for the recapitulation. The exposition is comprised of three distinctive thematic blocks, from now on referred to as principal, secondary, and closing themes. The principal theme ends with a close on the dominant (C major); the secondary theme begins in C major and ends with a close on G major (V/V). Fermatas in the cadence of the secondary theme offer opportunities for embellishment and addition of a short transition into the closing theme, which begins and ends in the key of C (V in the key of F major). The exposition of the sonatina is given in the following example.
Example 6.46. J.A. Benda, Sonatina 33: Exposition (mm. 1-44, original statement).

Due to the rapid tempo and buoyant character of the piece, this cadence is effective without embellishments. However, since the section is repeated, the fermata
could be embellished in at least one of the statements. The following example shows two versions of mm. 25 and 26: a) with only an addition of a short link into the closing theme; b) with embellishments derived from the chromatic appoggiaturas and syncopation seen in the four measures preceding the cadence.


The same type of cadence appears at the respective place in the recapitulation. The original cadence (a) and its two suggested embellishments (b and c) are shown in Example 6.48.

Example 6.48. J.A. Benda, Sonatina 33: embellishments of mm. 89-90.
CONCLUSION

With a recording of Benda’s complete sonatinas being a concurrent project, this thesis began with two primary aims: 1) highlighting the artistic merits of Benda’s sonatinas, considering them a valuable addition to the concert and didactic repertory; 2) solving specific questions and challenges pertaining to the historical accuracy in performing these works, from the modern pianists’ perspective. Along the process of performance preparation as well as research, the addition of extemporaneous ornamentation proved to be the most challenging area of the eighteenth-century performance practice. It is posited that such would be the case for any modern pianists without specialized training in historical performance practice. Therefore, this area and its relevance to Benda’s works became the focus points of this essay.

After completing a survey of literature covering Benda’s biography and keyboard works, the author turned to some of the most relevant and thorough contemporary primary sources covering the topic of extemporaneous embellishments – the treatises by Türk and Bach, as well as Bach’s *Six Sonatas with Varied Reprises*, Wq. 50/1-6. The study of these sources helped establish a framework for the process of devising elaborations in Benda’s sonatinas, revealing three crucial preliminary steps: 1) analysis of form; 2) identification of melodic outline; 3) establishing the need for embellishments and determining the most suitable contexts for such.

Devising the actual embellishments was also done in several stages, beginning with identifying the most suitable embellishment type for a given context, and continuing with revising and refining the resulting embellishments. Often, an embellishment of a
given musical fragment seemed fitting until viewed in the context of the entire piece. Upon revision, many examples were altered or discarded altogether. It is, therefore, more than likely that on revisiting these works in the future, a need for further refinement of the choice of embellishments will arise, which may result in adding or reducing their number and content.

Bach and Türk’s insistence that only embellishments of no lesser quality than the original material should be considered was one of the most difficult criteria to abide by. The implementation of this principle relies in part on the subjective judgment of the performer as well as that of the listener/reader, and can be extremely limiting for a modern performer not experienced in the craft of composition or extemporaneous ornamentation. At the same time, the study of Bach’s sonatas with varied reprises as well as other examples found in Bach’s and Türk’s treatises encourage and suggest a broad range of possibilities in employing embellishments. Many would surely find the study of these sources to be more liberating than confining.

In devising the embellishments for Benda’s sonatinas, the present author tried to abide by the following recommendation by Frederick Neumann:

The modern performer, unless he combines a gift for melodic invention with a sure sense of historical styles, will generally be best advised to exercise great reserve; in other words, he should search for the lower border of the "ornamentation belt" and not aspire to any degree of luxuriance… The smaller the addition, the smaller the offense if the style is not right.\textsuperscript{218}

While the survey of the primary sources explored in this essay is only a small step towards tackling the extemporaneous embellishments, it has undoubtedly expanded the present author’s arsenal of melodic ideas, enabling and encouraging a far greater freedom

\textsuperscript{218} Neumann, 572-3.
and confidence in applying some of these concepts in practice. The principles and processes revealed in the course of the study are applicable not only to Benda’s compositions, but also to other works of the period. It is my hope that the reader will find some of this information useful in approaching embellishments in the eighteenth-century keyboard literature.

The survey of C.P.E. Bach’s sonatas Wq.50 is of utmost relevance to the exploration of applicable embellishments in Benda’s sonatinas, and has been a great source of inspiration. Due to its limitations, this essay could not discuss this set in greater detail, focusing primarily on identifying and extracting specific variation types found across these sonatas. However, the study of this set in its entirety is highly recommended to anyone wishing to further their understanding of extemporaneous embellishments as well as the musical language of the eighteenth century in general. It is a pity that these (as well as many other) works by C.P.E. Bach are not yet readily available in modern editions, for they would be an invaluable educational and musical resource to modern performers and pedagogues, as well as a valuable addition to the concert repertory.219

The study of Benda’s keyboard sonatinas would be a rewarding musical experience for anyone, and these works are worthy of becoming more widely known and appreciated. These sonatinas would be a great addition to the pianists’ concert and didactic repertory, and it is hoped that this study will encourage the reader to further explore the body of Benda’s keyboard works as well as his compositional output as a

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219 In this study, the present author used Winter’s 1760 publication of the set, available on imslp.org; the right hand part in the presented examples was transposed from soprano to treble clef by the present author. Currently, a modern edition of this and other sonata sets by C.P.E. Bach is being prepared by the Packart Humanities Institute in cooperation with Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard, as part of their editorial and publishing project: Carl Philip Emanuel Bach|The Complete Works (CPEB: CW).
whole. It is also hoped that the study of Benda’s music would inspire a broader survey of the less-familiar eighteenth-century composers and works, which is sure to be a rewarding and instructive musical journey expanding one’s understanding of the musical developments that lead to the crystallization of the Classical style.
APPENDIX

This appendix consists of two sections. Section (a) provides the illustration of Türk’s adagio, discussed in Chapter 4. Section (b) of this appendix discusses six additional excerpts from C.P.E. Bach’s sonatas Wq. 50. These excerpts synthesize several variation types discussed in Chapter 5.
(a) Embellished adagio by D.G. Türk

Example A.1. D.G. Türk, embellished adagio.220

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220 Türk, 314-316. Illustration unnumbered in the source.
(b) Additional examples from *C.P.E. Bach’s Sonatas with Varied Reprises, Wq.50*

Example A.2 shows part of the closing section of the exposition of the first movement of Sonata II in G major. In this excerpt, the role of the left hand extends beyond providing a harmonic foundation for the melody. Rather, here the left hand has a melodic function, engaging in a dialog with the right hand part. This example also illustrates Bach’s treatment of repeated melodic ideas, both in its original statement and in its variation. This excerpt combines several types of variation, including: addition of notes (arpeggiations, neighboring and passing tones); reduction; substitution of melodic figuration maintaining the same amount of notes; and transposition (primarily in the bass line).
Example A.2. C.P.E. Bach, Sonata IV/iii, mm. 8-16/28-36.
In Example A.3, we see an instance of addition and reduction of notes, as well as variation of the bass line.


The next two examples also involve a combination of several types of variation, including reduction, rhythmic variation, and substitute figurations maintaining the same amount of notes. Example A.4 is perhaps one of the few examples that does not involve addition of notes—the broadest and most frequently used category of variations.
Example A.4. C.P.E. Bach, Sonata II/iii, mm. 33-40/80-87.

In Example A.5, we see an interesting reworking of the melody, which combines addition of rests, chromatic appoggiaturas, rhythmic variations, and filling in melodic intervals.
Example A.5. C.P.E. Bach, Sonata III/iii, mm. 59-62/93-96.

Example A.6 illustrates several types of addition of notes. The introduced embellishments range from addition of double appoggiaturas, to extended melodic figurations that highlight the original harmony. The latter result in expansion or alteration of the original melodic outline.

Example A.6. C.P.E. Bach, Sonata IV/i, mm. 8-11/34-37.
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