

**JOHANN NEPOMUK HUMMEL'S PIANO ETUDES, OP. 125:  
A PEDAGOGICAL ANALYSIS**

By  
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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

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**ABSTRACT**

JOHANN NEPOMUK HUMMEL'S PIANO ETUDES, OP. 125:

A PEDAGOGICAL ANALYSIS

by

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Advisor: Prof. Sylvia Kahan

This study focuses on Hummel's Piano Etudes, Op. 125 (1833), his final works for piano solo. Hummel's etudes and his piano treatise *Ausführliche theoretisch-practische Anweisung zum Piano-Forte Spiel* (A Complete Theoretical and Practical Course on the Art of Pianoforte Playing) are his two monumental pedagogical works on the art of playing the piano, and together represent the sum total of his considerable expertise. The treatise, published in 1828 and copiously illustrated with examples and exercises, is primarily theoretical: its purpose is to explain the entire technique of piano playing. The etudes, which draw upon the essence of the ideas set forth in the treatise and which represent musical renderings of a variety of musical and technical problems, are entirely practical. In this study I analyze all twenty-four etudes and assess their importance in the context of the repertoire of piano pedagogy in general. Each etude is examined for its technical objectives, fingering, articulation, touch, dynamics, pedaling, and tempo. Whenever possible, the technical problems presented by an etude are directly correlated with Hummel's piano treatise. In passages where Hummel's instructions cannot produce the desired effect on the modern piano, an informed, alternative approach is suggested. These analyses will help the modern performer to develop a deeper understanding of Hummel's technique and a greater interpretative insight into his piano etudes.

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## TABLE OF CONTENTS

ABSTRACT .....	iv
ACKNOWLEDGEMENTS .....	v
LIST OF TABLES .....	vii
LIST OF FIGURES .....	viii
 CHAPTER I: INTRODUCTION	
A. Statement of Purpose .....	1
B. State of Research .....	4
 CHAPTER II: BACKGROUND	
A. A Brief Biography of Hummel .....	9
B. Hummel’s Piano Treatise .....	14
 CHAPTER III: HUMMEL’S PIANO ETUDES Op. 125	
A. Preface .....	22
B. Piano Etudes, Op. 125 .....	27
 CHAPTER IV: CONCLUSION .....	 183
BIBLIOGRAPHY .....	186

**LIST OF TABLES**

Table 1	Different order of Hummel's etudes among the authorized, Leduc, and Universal editions.....	24
Table 2	The technical issues of Hummel's etudes.....	26

## LIST OF FIGURES

Figure 1.1	Etude no. 1, simultaneous crossing of fingers over thumbs in both hands, mm. 1-11 .....	29
Figure 1.2	Etude no. 1, sequential placement of crossings in the two hands within a canonic texture, mm. 12-18 .....	30
Figure 1.3	Etude no. 1, mm. 21-29, displacement by a sixteenth note of the hand crossings begins at m. 23 .....	31
Figure 1.4	Etude no. 1, phrase markings in the Universal edition, mm. 1-8 .....	32
Figure 1.5	Etude no. 1, phrase markings emphasizing the highest notes in the Universal edition, mm. 9-12 .....	32
Figure 1.6	Etude no. 1, phrase markings emphasizing the highest notes in the Universal edition, mm. 13-16 .....	33
Figure 1.7	Etude no. 1, different phrasings in the right and left hands in the Universal edition, mm. 29-33 .....	34
Figure 2.1	Etude no. 2, the theme requiring the gliding technique in m. 1 .....	35
Figure 2.2	Etude no. 2, the gliding technique in a thicker texture, mm. 35-44.....	36
Figure 2.3	Etude no. 2, the appoggiatura within a chord in m. 7 .....	37
Figure 2.4	Etude no. 2, the short appoggiaturas accompanied by different articulations, mm. 10-19 .....	38
Figure 3.1	Etude no. 3, parallel thirds accompanied by arpeggiated passages, mm. 1-7 .....	39
Figure 3.2	Hummel <i>Treatise</i> , fingering of the double chromatic scale .....	40
Figure 3.3ab	Etude no. 3, different fingerings between the Farrenc and the Universal editions, mm. 6-7 .....	42
Figure 3.4ab	Etude no. 3, different fingerings between the Farrenc and the Universal editions, mm. 11-15 .....	43
Figure 3.5ab	Etude no. 3, different fingerings between the Universal editions and the Farrenc, mm. 2 and 6 .....	44
Figure 3.6	Etude no. 3, using the same fingers to articulate the staccato double scalar passage, m. 32 .....	46
Figure 3.7	Etude no. 3, thirds played by the left hand, mm. 8-10 .....	46
Figure 3.8	Etude no. 3, thirds played by each hand in turn, mm. 19-23 and 33-38 ..	47
Figure 4.1abc	Etude no. 4, dynamic markings in the authorized editions, mm. 1-5 .....	49
Figure 4.2	Etude no. 4, dynamic markings in the Heugel edition, mm. 1-8 .....	50
Figure 4.3ab	Etude no. 4, separate dynamic markings for left and right hands, Haslinger and Cramer editions, mm. 7-8 .....	51
Figure 4.4	Etude no. 4, dynamic markings in the Farrenc edition, mm. 5-10 .....	52
Figure 4.5	Etude no. 4, the single dynamic marking in the Heugel edition, mm. 5-8 .....	52
Figure 4.6ab	Etude no. 4, dynamic markings in the Haslinger and Cramer editions, mm. 7-17 .....	53

Figure 4.7abcd	Etude no. 4, sudden dynamic changes in the middle of the phrase, mm 15-22 .....	55
Figure 5.1	Etude no. 5, ascending arpeggios on strong beats, requiring the crossing of thumb under fingers, mm. 1-5 .....	58
Figure 5.2	Etude no. 5, descending arpeggios (on strong beats), mm. 9-13 .....	59
Figure 5.3	Hummel <i>Treatise</i> , melodic notes sustained beyond their notated values .....	60
Figure 5.4	Etude no. 5, arpeggios in which the first note is sustained, mm. 27-34 .....	61
Figure 5.5ab	Etude no. 5, <i>sforzando</i> on the first note in the left hand, Haslinger and Cramer editions, mm. 1-5 .....	62
Figure 5.6	Etude no. 5, position of the sforzandi in the Farrenc edition, mm. 1-11..	63
Figure 5.7	Etude no. 5, position of the <i>sforzando</i> in the Farrenc edition, mm. 18-23 .....	64
Figure 5.8	Etude no. 5, <i>sforzandi</i> in the Heugel edition, mm. 1-6 .....	65
Figure 5.9a	Etude no. 5, <i>sforzando</i> on the first note, mm. 1-5 .....	66
Figure 5.9b	Etude no. 5, <i>sforzando</i> on the third note, mm. 18-24 .....	66
Figure 5.10	Etude no. 5, mm. 21-29 transposition of the bass sequence up an octave in measure 28 .....	68
Figure 6.1abc	Etude no. 6, subject played by the left hand, mm. 1-8 .....	69
Figure 6.2	Etude no. 6, third (and fourth) entrances of the subject in the treble clef in the Heugel edition, mm. 1-13.....	71
Figure 6.3	Etude no. 6, Hummel's fingering mm. 1-6 .....	72
Figure 6.4	Etude no. 6, Hummel's fingering in the thicker texture, mm. 7-9 .....	73
Figure 6.5	Etude no. 6, sustaining the subject while executing the counter-melody in running thirds, mm. 19-24 .....	73
Figure 7.1	Etude no. 7, contrapuntal and homophonic chordal texture, mm. 1-9 .....	74
Figure 7.2	Etude no. 7, the gliding technique in m 2 and m 4 .....	75
Figure 7.3	Etude no. 7, cross-over fingerings, mm. 6-8 .....	76
Figure 7.4ab	Etude no. 7, gliding technique in the Farrenc edition, but cross-over fingerings in the Universal edition in mm. 4-5 .....	76
Figure 7.5	Etude no. 7, dynamic shading in the Haslinger edition, mm 1-12 .....	78
Figure 8.1	Etude no. 8, octave passages in both hands and the accompaniment pattern functions as pedal, mm. 1-14 .....	79
Figure 8.2	Etude no. 8, mm. 25-39, the contrasting middle section begins at m. 29	80
Figure 8.3	Hummel <i>Treatise</i> , $\frac{2}{4}$ meter .....	81
Figure 8.4	Hummel <i>Treatise</i> , $\frac{6}{8}$ meter .....	82
Figure 8.5	Etude no. 8, return to $\frac{6}{8}$ meter and the motive on the second beat, mm. 45-58 .....	82
Figure 8.6	Etude no. 8, the closing passage with its wide leaps, mm. 79-92 .....	83
Figure 9.1ab	Etude no. 9, sudden dynamic changes in the Haslinger and Universal editions, mm. 1-9 .....	84

Figure 9.2	Etude no. 9, dynamics in the Cramer edition, mm. 1-6 .....	85
Figure 9.3	Etude no. 9, dynamics in the Heugel edition, mm. 1-5 .....	86
Figure 9.4ab	Etude no. 9, different fingerings between Haslinger and Universal editions, mm. 1-5 .....	87
Figure 9.5abc	Etude no. 9, parallel passages in the work of Hummel and Chopin .....	89
Figure 9.6	Etude no. 9, Hummel's Sonata Op. 106, composed 1824, (mm. 90-93) .	91
Figure 10.1	Etude no. 10, the appoggiatura using two-finger positions in the right hand mm. 1-5 .....	92
Figure 10.2	Etude no. 10, the appoggiatura within a chord, mm. 9-14 .....	93
Figure 10.3	Etude no. 10, two-note appoggiaturas in the left and parallel thirds in the right hand, mm. 15-17 .....	93
Figure 10.4	Etude no. 10, two-note pattern within thicker texture and sudden dynamic changes, mm. 25-30 .....	94
Figure 10.5	Etude no. 10, two-note appoggiaturas within chords in m. 46 .....	95
Figure 10.6	Etude no. 10, two-note appoggiatura with counter melody, mm. 50-56 .	95
Figure 10.7ab	Etude no. 10, similarities in the use of appoggiaturas by Hummel and Chopin .....	96
Figure 10.7abc	Etude no. 10, parallel passages in the music of Hummel and Chopin .....	97
Figure 11.1	Etude no. 11, two articulations in the right hand plus the sustained-note and chordal passages in the left hand, mm. 1-6 .....	99
Figure 11.2	Etude no. 11, interval of a major seventh in m. 2.....	100
Figure 11.3	Etude no. 11, gliding technique and cross-over fingerings, mm. 7-9 .....	101
Figure 12.1	Etude no. 12, theme with sustained notes in the right hand, and arpeggios in the left mm. 1-5 .....	102
Figure 12.2	Etude no. 12, sustained notes requiring the gliding technique, mm. 6-8 .	103
Figure 12.3	Etude no. 12, sustained note in a chord, mm. 15-23 .....	104
Figure 12.4	Etude no. 12, implicit "over <i>legato</i> " technique, mm 24-26 .....	104
Figure 12.5	Etude no. 12, theme in both hands with sustained note and arpeggio figurations with and without sustained note, mm. 24-30 .....	105
Figure 13.1	Etude no. 13, theme-mordent plus eighth note, mm. 1-4 .....	106
Figure 13.2	Etude no.13, mordent in the Universal edition, m.1.....	107
Figure 13.3	Hummel <i>Treatise</i> , upper and lower mordent signs and their realizations	108
Figure 13.4abcde	Etude no. 13, mordant indications among all available editions .....	109
Figure 13.5	Etude no. 13, Hummel's fingerings in the Farrenc edition, mm 1-4 .....	110
Figure 13.6	Etude no. 13, fingerings and arrangement in the Universal edition, mm. 1-4 .....	111
Figure 14.1	Etude no. 14, broken chords accompanied by syncopated chordal passage, mm. 1-5 .....	112
Figure 14.2	Etude no. 14, wide leaps and sudden dynamic changes, mm. 3-7 .....	112
Figure 14.3	Etude no. 14, exchange of musical material between left and right hands, mm. 8-13 .....	113
Figure 14.4	Etude no. 14, broken octave passage in both hands, mm. 14-16 .....	113
Figure 14.5	Etude no. 14, two-note articulations in the Heugel edition, mm. 14-16 ..	114

Figure 14.6	Etude no. 14, one-phrase articulation in the Universal edition, mm. 5-6 .....	115
Figure 14.7	Etude no. 14, syncopated phrasing in the Universal edition, mm. 14-16	115
Figure 14.8	Etude no. 14, syncopated articulation in the Universal edition, m. 2 and m. 4 .....	116
Figure 14.9	Etude no. 14, syncopated phrasing in the Universal edition, m. 48 .....	116
Figure 15.1	Etude no. 15, two independent melodies run from one hand into the other, mm. 1-9 .....	118
Figure 15.2	Etude no. 15, scalar triplets become parallel thirds in the middle section, mm. 19-27 .....	119
Figure 15.3	Etude no. 15, different phrasing of the middle section in the Universal edition, mm. 19-27 .....	120
Figure 15.4ab	Etude no. 15, different phrasings between the Farrenc and Universal editions, mm. 28-30 .....	121
Figure 15.5ab	Etude no. 15, different phrasing in the Farrenc and Universal editions, mm. 48-52 .....	122
Figure 15.6ab	Etude no. 15, different fingerings in parallel thirds between the Farrenc and Universal editions, mm. 19-24 .....	123
Figure 15.7ab	Etude no. 15, different fingerings in the Farrenc and Universal editions, mm. 28-30 .....	124
Figure 16.1	Etude no. 16, theme and accompaniment requiring two different touches, mm. 1-3 .....	126
Figure 16.2	Etude no. 16, improvisational passage, mm. 12-17.....	127
Figure 16.3	Etude no. 16, dynamic markings in the Haslinger edition, mm. 1-7 .....	128
Figure 16.4	Etude no. 16, dynamic markings in the Cramer edition, mm. 1-9 .....	129
Figure 16.5ab	Etude no. 16, <i>forte</i> in the middle section, mm. 8-14 .....	130
Figure 16.6	Etude no. 15, dynamic markings in the Haslinger edition, mm. 15-25 ...	131
Figure 16.7	Etude no. 16, dynamic markings in the Cramer edition, mm. 15-26 .....	132
Figure 17.1	Etude no. 17, broken chords and octaves in both hands, mm. 1-9 .....	133
Figure 17.2	Etude no. 17, phrasings in Universal edition, mm. 1-8 .....	134
Figure 17.3	Etude no. 17, pedal markings in the Universal edition, mm. 9-16 .....	135
Figure 18.1	Etude no. 18, time signatures in the Farrenc and Heugel editions, mm. 1-10 .....	137
Figure 18.2	Etude no. 18, fingerings for <i>legato</i> , mm. 1-10 in the Farrenc edition .....	138
Figure 18.3	Etude no. 18, fingerings in the Universal edition, mm. 1-10 .....	139
Figure 18.4ab	Etude no. 18, different fingerings in the Farrenc and Universal editions, mm. 6-15 .....	140
Figure 18.5	Etude no. 18, sustained notes and fingerings, mm. 38-49 .....	141
Figure 19.1	Etude no. 19, mm. 1-6 .....	142
Figures 19.2abcd	Etude no. 19, different articulations of two notes among four editions, mm 1-4 .....	143
Figure 19.3ab	Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 1-8	145

Figure 19.4ab	Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 9-16.....	147
Figure 19.5ab	Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 21-25 .....	148
Figure 20.1	Etude no. 20, repeated notes in the right hand, mm 1-3 .....	150
Figure 20.2abcde	Etude no. 20, differing articulations in the five editions, mm 1-2 .....	151
Figure 20.3	Etude no. 20, effect created by the crossing hand and the repeated notes, mm 8-10 .....	153
Figure 21.1abc	Etude no. 21, crossing of hands in the Farrenc, Universal and Heugel editions, mm. 1-5 .....	155
Figure 21.2abcde	Etude no. 21, staccato markings among the editions, mm. 1-2 .....	157
Figure 21.3	Hummel <i>Treatise</i> , the wedge used to indicate staccato .....	159
Figure 21.4	Etude no. 21, demonstrating the full range of finger pressures while crossing over the hands, mm. 9-16 .....	160
Figure 22.1	Hummel <i>Treatise</i> , trill exercise (In this treatise, a plus sign [+] indicates the thumb; hence + 1 2 3 4 rather than 1 2 3 4 5) .....	161
Figure 22.2	Etude no. 22, sustained trill connected to <i>fioritura</i> , mm. 1-6 .....	162
Figure 22.3	Etude no. 22, the combination of a trill and a melody, mm. 8-11 .....	162
Figure 22.4	Etude no. 22, fingering in the Universal edition, m. 10 .....	163
Figure 22.5	Hummel <i>Treatise</i> , facilitating the realization of a combined trill and melody .....	164
Figure 22.6	Etude no. 22, facilitating the simultaneous realization of a combined trill and melody in the Universal edition, m. 10 .....	165
Figure 22.7abc	Etude no. 22, fingering of the trill beginning with the higher auxiliary note, mm. 3 and 7 .....	166
Figure 22.8	Hummel <i>Treatise</i> , musical example drawn from Hummel's Sonata, Op 106 demonstrating sustained <i>fioritura</i> .....	169
Figure 22.9	Etude no. 22, <i>fioritura</i> passage, mm. 1-6 .....	171
Figure 23.1	Etude no. 23, rapidly moving chords, mm. 1-24 .....	172
Figure 23.2	Etude no. 23, staccato markings in the Haslinger, mm. 75-76 .....	173
Figure 23.3	Etude no. 23, staccato indication in the Universal edition, m 1 .....	173
Figure 23.4ab	Etude no. 23, different fingerings of Hummel and Trneček, mm. 1-2 ....	174
Figure 23.5	Etude no. 23, different fingerings of Hummel and Trneček in m. 11 .....	175
Figure 23.6ab	Etude no. 23, different fingerings of Hummel and Trneček, mm. 13-16. ....	176
Figure 23.7	Etude no. 23, different fingerings of Hummel and Trneček, mm. 17-20. ....	177
Figure 24.1	Etude no. 24, the subject using two touches, mm. 1-4 .....	178
Figure 24.2	Etude no. 24, mm. 1-12 .....	179
Figure 24.3	Etude no. 24, both hands play the subject and counter-melodies, mm. 12-17 .....	180
Figure 24.4	Etude no. 24, Hummel's fingerings for <i>legato</i> , mm. 1-9 .....	181

## CHAPTER I: INTRODUCTION

### A. Statement of Purpose

Johann Nepomuk Hummel (1778-1837) was a leading composer, piano virtuoso, and teacher in the Vienna of his day. With his elegant *legato* playing and wonderfully clean technique, he founded a representative school of piano playing in early nineteenth-century Vienna, and his technique and pedagogy profoundly influenced the following pianist-composers: Czerny, Mendelssohn, Schumann, Chopin, Liszt, Hiller, Henselt, and Thalberg, to name but some. His piano treatise, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte Spiel* (A Complete Theoretical and Practical Course on the Art of Pianoforte Playing) was published in 1828, sold thousands of copies within days of its publication.<sup>1</sup> Its subsequent rapid publication in German, English, French, and Italian translations is a reflection of Hummel's international stature. This treatise covers the entire technique of piano playing, and offers useful insight into Hummel's own piano playing.

Published some five years after his treatise, Hummel's Piano Etudes, Op. 125 (1833) were his last works for piano solo. The etudes represent a compendium of the pedagogical ideas set forth in the treatise, and that which was detailed and explained at great length in the treatise is here transformed into music of remarkable concision and density.

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<sup>1</sup> Joel Sachs, "Hummel, Johann Nepomuk," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 11:831.

To play Hummel's etudes as intended requires that the pianist master the most difficult elements of technique, including rapid scales, arpeggios, octaves, and running thirds and sixths. Accuracy alone, however, is insufficient: the pianist must also develop a refined sense of touch, sonority, *legato* playing, and the artistic application of ornaments. Because Hummel considers the ability to produce every possible gradation of touch to be essential to beautiful performance, he includes several etudes designed to develop mastery of finger pressure under every possible circumstance.

And because Hummel considers fingering to be arguably the most important element of technique, he carefully indicates the fingerings in each etude. These fingerings demonstrate the practical application of the system introduced in his treatise, but they also reveal a fundamental philosophy informing Hummel's style of playing, in which the production of elegant *legato* is supreme. Thus his fingerings are oriented horizontally, and intended more towards connecting successive tones than for moving the fingers vertically over the keys.

Hummel's etudes clearly reflect his predilection for the keyboard music of the high Baroque. He considers the works of J. S. Bach and G. F. Handel to be the pinnacle of keyboard art, and thus to be a stylistic goal for keyboard studies. Accordingly, he states that J. S. Bach's works are "a means of forming the taste for the loftiest departments of the art,"<sup>2</sup> and he concludes the comprehensive coverage of fingering in the second volume of his treatise with Bach's Fugue in C-sharp minor from the *Well-Tempered Clavier*, Book I, and the Allegro from Handel's Fourth Suite in E minor (which Hummel entitles "*Fuga*").<sup>3</sup> In his Op. 125 Etudes, Hummel includes five that are written in the contrapuntal style of Bach (nos. 2, 6, 7, 18, and 24),

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<sup>2</sup> Hummel, *Treatise*, 1:110.

<sup>3</sup> *Ibid.*, 2:298-306.

in genres such as French overture style (no. 4) and concludes the collection with a *fughetta* (no. 24). Hummel is keen to use the difficulties of playing polyphonic music on the keyboard as a means to develop the independence of fingers. These etudes contain many passages in which one hand must play two—and sometimes three—melodies in counterpoint, each line with its own set of expressions and dynamics; they are among the most technically difficult of the entire collection.

Hummel's etudes are of great pedagogical value. Because they embody the essence of Hummel's comprehensive understanding of piano technique, because they are the musical manifestations of the tenets set forth in Hummel's monumental *Treatise*, they merit careful, detailed analysis. The main goal of the present study is to reveal Hummel's pianistic technique through an analysis—made in conjunction with his treatise—of the twenty-four etudes. Such an analysis will help the performer to develop a deeper understanding of Hummel's technique, which will in turn lead to greater interpretative insight into the piano etudes. This study will also include a performance guide for the Hummel etudes, and assess their importance within the context of the repertoire of piano pedagogy as a whole.

Chapter I is a general introduction to the subject. Chapter II begins with a concise biography of Hummel: his importance as pedagogue and virtuoso is examined; his subsequent influence on other composers is noted. Hummel's biography is based principally upon Joel Sachs's article "Johann Nepomuk Hummel" in the *New Grove Dictionary of Music and Musicians* and Mark Kroll's book *Johann Nepomuk Hummel: A Musician's Life and World*.<sup>4</sup>

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<sup>4</sup> Joel Sachs, "Hummel, Johann Nepomuk," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 11:828-836. Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007).

There follows an overview of Hummel's piano treatise with which—because its every topic informs the composition of the etudes—the pianist must be thoroughly acquainted. Chapter III focuses on issues of analysis and performance in each of the twenty-four etudes. This chapter will be divided into two sections: Preface and Etudes. In the Preface, I will compare all the available editions of Hummel's etudes, both those published in Hummel's lifetime and the posthumous publications dating from 1926 and after. The Preface is followed by a detailed analysis of each etude in which individual elements—fingering, articulation, touch, dynamics, pedaling, and tempo—are examined in light of Hummel's pedagogy. The performance issues and technical objectives of each etude are analyzed, and suggestions for performance practice, based on Hummel's piano treatise, are discussed where relevant. I then provide a performance guide to the etudes that reflects Hummel's ideals; in passages where Hummel's instructions will not produce the desired effect on the modern piano, I suggest an informed alternative approach. Chapter IV is a summary of the key elements revealed by the analyses. It includes a discussion of the importance of re-evaluating the Hummel etudes in light of their pedagogical and technical relevance to the modern performer, and concludes with an evaluation of the pedagogical value of the etudes from the perspective of the performer.

## **B. State of Research**

Several twentieth-century scholars have produced studies of Hummel's life and works. A full biography of Hummel by Karl Benyovszky, *Der Mensch und Künstler*, was published by Eos-Verlag in 1934<sup>5</sup>; it exists only in the original German, and has long been out of print. David

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<sup>5</sup> Karl Benyovszky, *J. N. Hummel, Der Mensch und Künstler* (Bratislava: Eos-Verlag, 1934).

Branson's chapter on Hummel in *John Field and Chopin* (1972) demonstrates the similarities between Hummel's works—especially his piano concertos—and Chopin's early compositions.<sup>6</sup> Joel Sachs's *Kapellmeister Hummel in England and France* (1977) traces Hummel's concert tours and provides insight into the musical life of England and France in the early 1830's.<sup>7</sup> Mark Kroll's *Johann Nepomuk Hummel: A Musician's Life and World* (2006) is the first full biography of Hummel's life and career in English.<sup>8</sup> Kroll surveys Hummel's relationship with other composers and explores the influence of Hummel's piano treatise on their works.

There have been several doctoral dissertations written on Hummel. Francis Humphries Mitchell covers the historical development of the piano concerto and analyzes Hummel's seven piano concertos.<sup>9</sup> Peter Felix Ganz surveys the origin of the etude, and examines etudes from Cramer to Scriabin in a comprehensive manner. His discussion of the general style of Hummel's etudes is quite brief, however, and he does not relate much detail about any particular etude in Op. 125.<sup>10</sup> Bong Hi Kim summarizes Hummel's piano treatise and discusses the stylistic traits in Hummel's piano works including nine Piano Sonatas, and seven Piano concertos.<sup>11</sup> Joel Sachs focuses on Hummel's musical activities and on his business with publishers in England and France from 1830 to 1833.<sup>12</sup> Derek Carew examines Hummel's own compositional and performance styles. He considers Hummel's extempore facility as the most important factor in his piano style and shows it through analysis of Hummel's works, including the Piano Sonata,

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<sup>6</sup> David Branson, "Hummel," Chapter 8 in *John Field and Chopin* (New York: St. Martin's Press, 1972), 146-67.

<sup>7</sup> Joel Sachs, *Kapellmeister Hummel in England and France* (Detroit: Information Coordinator, 1977).

<sup>8</sup> Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007).

<sup>9</sup> Francis Humphries Mitchell, "The Piano Concertos of Johann Nepomuk Hummel," Ph.D. dissertation, Northwestern University, 1957.

<sup>10</sup> Peter Felix Ganz, "The Development of the Etude for Pianoforte," Ph.D. dissertation, Northwestern University, 1960.

<sup>11</sup> Bong Hi Kim, "Johann Nepomuk Hummel and His Contribution to Piano Music and the Art of Playing the Piano," D.M.A. dissertation, Eastman School of Music of the University of Rochester, 1967.

<sup>12</sup> Joel Sachs, "Hummel in England and France: A Study in the International Musical Life of the Early Nineteenth Century," Ph.D. dissertation, Columbia University, 1968.

Op. 81, the Piano Septet, Op. 74, and the Piano Quintet, Op. 87.<sup>13</sup> Marion Barnum's dissertation is, in essence, a summary of Hummel's piano treatise.<sup>14</sup> Kimberly Utke Schouten analyzes Hummel's *Litania Lauretans* and discusses aspects of performance practice and gives specific examples of interpretative problems of the conductor.<sup>15</sup> J. Wade Irvin investigates the similarities and differences between two Bassoon concertos by Johann Nepomuk Hummel and Gordon Jacob and shows the stylistic contrasts between a classical and a twentieth-century concerto.<sup>16</sup> Ching-Ling Yang covers the historical development of the etude and briefly discusses Hummel's etudes in a categorization of the concert work.<sup>17</sup> Ja Young Jung analyzes Hummel's twenty-four preludes, asserting that the preludes can be played continuously as a set because of their unified harmonic structure.<sup>18</sup> Jarl Olaf Hulbert examines Hummel's role as a teacher and discusses his piano treatise and pedagogy, demonstrating Hummel's influence on other composers and students such as Chopin, Hiller, Henselt, and Thalberg.<sup>19</sup> Most recently, Edward Phillips has explored the stylistic and rhetorical similarity between Hummel's concerto for trumpet and Mozart's opera *Don Giovanni*.<sup>20</sup>

Numerous articles on Hummel have been published in the last fifty years. Richard Davis's article "The Music of J. N. Hummel: Its Derivation and Development" discusses

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<sup>13</sup> Derek Carew, "An Examination of the Composer/Performer Relationship in the Piano Style of J. N. Hummel," Ph.D. dissertation, University of Leicester (United Kingdom), 1981.

<sup>14</sup> Marion Barnum, "A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and His Treatise on Piano Playing," D.M.A. dissertation, University of Iowa, 1971.

<sup>15</sup> Kimberly Utke Schouten, "A Critical Edition and Conductor's Analysis of Johann Nepomuk Hummel's *Litania Lauretana*," D.M.A. dissertation, Graduate College of the University of Iowa, 1986.

<sup>16</sup> J Wade Irvin, "An Analysis and Comparison of Two Contrasting Bassoon Concertos by Johann Nepomuk Hummel and Gordon Jacob," D.M.A. dissertation, The University of Alabama, 1990.

<sup>17</sup> Ching-Ling Yang, "The Development of the Piano Etude from Muzio Clementi to Anton Rubinstein: A Study of Selected Works from 1801 to 1870," D.M.A. dissertation, University of North Carolina at Greensboro, 1998.

<sup>18</sup> Ja Young Jung, "Johann Nepomuk Hummel's Twenty-Four Preludes, Op. 67: an Investigation and Analysis," D.M.A. dissertation, City University of New York, 2002.

<sup>19</sup> Jarl Olaf Hulbert, "The Pedagogical Legacy of Johann Nepomuk Hummel," Ph.D. dissertation, University of Maryland, College Park, 2006.

<sup>20</sup> Edward Phillips, "Mozartean Gesture and Rhetoric in Hummel's Concerto for Trumpet," D.M.A. dissertation, University of North Texas, 2008.

Hummel's musical style and his influence on the nineteenth-century composers such as Beethoven and Chopin.<sup>21</sup> Joel Sachs has written four articles on Hummel, all published in the 1970s; they are: "Hummel and George Thomson of Edinburgh," "Authentic English and French Editions of J. N. Hummel," "Hummel and the Pirates: The Struggle for Musical Copyright," and "A Checklist of the Works of Johann Nepomuk Hummel."<sup>22</sup> Sachs's articles deal primarily with Hummel's business with publishers, his advocacy of copyright law and his authorized editions. In "Hummel" Joel Sachs reviews two modern editions of the Op. 125 etudes, one edition by Noël Lee (Heugel/United), and a second by Hans Trneček (Universal).<sup>23</sup> Sachs is also the author of the article "Johann Nepomuk Hummel" in the *New Grove Dictionary of Music and Musicians*.<sup>24</sup> In addition to *Johann Nepomuk Hummel: A Musician's Life and World*, Mark Kroll also published two earlier articles on Hummel: "La Belle Exécution," in which Hummel's suggestions on handling *Adagio* tempo in his piano treatise are discussed, and "Hummel the Romantic."<sup>25</sup> Walter Schenkman's article "Beyond the Limits of Urtext Authority: A Contemporary Record of Early Nineteenth-Century Performance Practice," also investigates Hummel's piano treatise, especially the chapters on interpretation.<sup>26</sup> Articles by Eric Frederick Jensen and Elizabeth Norman MaKay, "Schumann, Hummel, and 'The Clarity of a Well-Planned

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<sup>21</sup> Richard Davis, "The Music of J. N. Hummel: Its Derivation and Development," *The Music Review* 26, no. 3 (August 1965): 169-91.

<sup>22</sup> Joel Sachs, "Hummel and George Thomson," *The Musical Quarterly* 56, no. 2 (April 1970): 270-87; "Authentic English and French Editions of J. N. Hummel," *Journal of the American Musicological Society* 25, no. 2 (Summer 1972): 203-29; "Hummel and the Pirates: the Struggle for Musical Copyright," *Musical Quarterly* 59, no. 1 (January 1973): 31-60; "A Checklist of the Works of Johann Nepomuk Hummel," *Notes* 30, no.4 (June 1974): 732-54.

<sup>23</sup> *Ibid.*, "Hummel," *The Musical Times* 125, no.1700 (October 1984): 579-81.

<sup>24</sup> *Ibid.*, "Hummel, Johann Nepomuk," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 11:828-836.

<sup>25</sup> Mark Kroll, "La Belle Exécution," *Historical Musicology; Sources, Methodes, Interpretations*, ed. Stephen A. Crist and Roberta Montemorra Marvin (2004): 234-55; "Hummel the Romantic," *Early Music America* 13, no. 2 (2007): 20-3.

<sup>26</sup> Walter Schenkman, "Beyond the Limited of Urtext: A Contemporary Record of Early Nineteenth-Century Performance Practice," *College Music Symposium* 23 no. 2 (2005): 145-63.

Composition,” and “Debts and Credits,” discuss Hummel’s relationship with and influence on Schumann and Schubert.<sup>27</sup>

The re-assessment of Hummel’s output has been paralleled by an increase in the number of recordings of his compositions: as of September 2011, 636 recordings were listed in WorldCat, including his Trumpet Concerto, Bassoon Concerto, Piano Concertos in A minor and B minor, and Piano Sonatas. A recording of the Op. 125 Etudes by Mary Louise Boehm was released in 1975 and digitally remastered in 1996.<sup>28</sup> A recording by John Khouri of the Op. 125 Etudes on a restored instrument by Jacob Pfister (c. 1820) gives an idea of what Hummel’s etudes might have sounded like on the instruments of his day.<sup>29</sup>

Yet, while there have been many recent studies of Hummel’s piano treatise, and while an increasing number of his compositions are available in recorded form, there have been virtually no comprehensive studies of Hummel’s piano etudes. The aim of this dissertation is to provide such an analysis.

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<sup>27</sup> Eric Frederick Jensen, “Schumann, Hummel, and ‘The Clarity of a Well-Planned Composition’,” *Studia Musicologica Academiae Scientiarum Hungaricae* 40, 1-3 (1999): 59-70; Elizabeth Norman McKay, “Debts and Credits,” *The Musical Times* 140, no.186 (Autumn 1999): 30-5.

<sup>28</sup> J. N. Hummel, *Romantic Etudes for Piano* (2 CDs), Mary Louise Boehm, SPJ Music, CDX 5151.

<sup>29</sup> J. N. Hummel, *24 Grand Etudes, Op. 125*, John Khouri, Music and Art Programs of America, CD-1165.

## CHAPTER II: BACKGROUND

### A. A Brief Biography of Hummel

Johann Nepomuk Hummel was born on 14 November 1778 in Pressburg (now Bratislava, Slovakia) to Johannes and Margarethe Hummel; his father, a professional violinist and conductor, was his first music teacher. Johann Nepomuk began violin lessons at age four and started piano lessons the following year. The elder Hummel quickly realized his son was a musical prodigy: “with my guidance he made good progress on the piano, and by his sixth year his playing was already very finished and fluent. While I was serving as the music teacher at the military institute in Wartberg, my Nepomuk was on the same level as most of the students, but in piano playing he was the best.”<sup>1</sup>

By the age of eight, Nepomuk was making astonishing progress on the piano, and his father realized it was time to find a better teacher for his son.<sup>2</sup> Johannes had by then received the invitation to serve as music director of Theater auf der Wieden in Vienna; he moved the family

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<sup>1</sup> Karl Benyovszky, *J. N. Hummel, Der Mensch und Künstler*, 26-27, citing Moritz Müller, “Ein Alter Musikmeister,” *Europa*, no. 37, 1837, quoted in Mark Kroll, *Johann Nepomuk Hummel: A Musician’s Life and World* (Lanham, MD: Scarecrow Press, 2007), 9.

<sup>2</sup> “Max Johann Seidel, a friend and colleague of Johann Nepomuk Hummel in Weimar who wrote an extensive biographical sketch of Hummel in the years following the composer’s death,” relates an anecdote regarding Hummel’s choice to become a pianist. “These early years, little Hummel, intent on giving his own vocal and instrumental ‘concerts’ on the street, would often pick up his violin and sneak out of the house after his father had left for his evening performances. But one day, when Hummel was playing as usual, a schoolboy began to tease him by meowing like a cat. The two boys were soon fighting in the street, and at one point Hummel was struck with such force that the violin flew out of his hands and fell to the ground. Hummel promptly picked up the instrument and smashed it on his adversary’s shoulder, the violin breaking into pieces. This experience became traumatic for Hummel. The little Hummel apparently abandoned his career as a street violinist and chose to remain within the safe confines of his home. There he would practice on his piano undisturbed for the entire day and would become a pianist.” Max Johann Seidel, *Biographische Notizen aus dem Leben des am 17ten October 1837 Verstorbenen Großherzogliche-Sachsen-Weimarischen Kapellmeister und Ritter Mehrere Orden: Johann Nepomuk Hummel, ersten Klavierspilsler seiner Zeit* (handwritten), 6; quoted from Mark Kroll, *Johann Nepomuk Hummel: A Musician’s Life and World* (Lanham, MD: Scarecrow Press, 2007), 5-6.

to Vienna in 1786. Shortly thereafter, Johannes brought his eight-year old son to Mozart. Nepomuk played so impressively that Mozart offered to house and teach him for free.<sup>3</sup> After some two years of study, and following Mozart's advice and encouragement, Johannes and his son decided to embark on a concert tour that was to last four years. Nepomuk gave his first performance in Dresden on 10 March 1789 where he played a piano concerto and Mozart's variations on *Lison Dormait*, K. 264. Father and son continued with stops in Austria-Hungary, Germany, Holland, and Denmark. England was to be their final destination; they stayed until the fall of 1792. A tour of France and Spain had been planned, but the French Revolution and the ensuing Reign of Terror compelled their return to Vienna in early 1793.

Once back in Vienna, the younger Hummel began to play in the private homes of important sponsors. He also made a few trips outside the Austrian capital to perform, but for the most part, devoted his time to studying, teaching and composing. Albrechtsberger taught him counterpoint, and Salieri instructed him in vocal composition, aesthetics, and the philosophy of music. In 1795, Hummel began organ lessons with Haydn, with whom he had become acquainted in London. Though only fifteen,<sup>4</sup> he set about establishing a large studio, giving nine or ten lessons a day and composing until 4 am.<sup>5</sup>

At about this time, Beethoven came to Vienna to study with Haydn and Albrechtsberger. Beethoven and Hummel quickly became associates and, just as quickly, adversaries. The two

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<sup>3</sup> "According to Johannes's own description of his boy's audition, Nepomuk played small pieces by Bach that he had practiced. After Nepomuk had finished the Bach, Mozart placed another and not exactly easy composition before him, one of his own this time, to see how good his sight-reading might be." Mark Kroll assumes that we do not know the work by "Bach" that Hummel played, but considering the date, it was probably by C. P. E. or J. C. rather than Johann Sebastian. See Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007), 12.

<sup>4</sup> Hummel and his father gave piano lessons in Edinburgh in 1790 to supplement their income during their concert tour. Hummel was just twelve at the time. *Ibid.*, 242.

<sup>5</sup> Joel Sachs, "Hummel, Johann Nepomuk," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 11:829.

were not reconciled until 1827, when Hummel rushed back to Vienna to say goodbye to the gravely ill Beethoven. In accordance with Beethoven's wishes, Hummel was to improvise on themes from Beethoven's works at a memorial concert. It was at this event that Hummel met Franz Schubert.<sup>6</sup>

Once in Vienna, Beethoven was quickly recognized as a virtuoso, and an intense competition between him and Hummel ensued. The playing styles of these two men were fundamentally unlike, and led to the formation of two distinctly different schools of piano playing in early nineteenth-century Vienna. The first, represented by Hummel, emphasized fluent technique, graceful elegance, and clarity of texture. Hummel's style may be described as Mozartean: it was characterized by a restrained Classicism with a clear, almost delicate execution. The second school, represented by Beethoven, stressed technical power and dramatic execution, and was notable for its full tone, orchestral effects, and wide range of dynamics.<sup>7</sup> Beethoven's pupil, Czerny, in describing these two schools of piano playing, noted "the competition became so intense that the two masters formed parties which opposed one another with bitter enmity."<sup>8</sup> Though Czerny was a Beethoven partisan, he had to admit that Hummel's purling, brilliant style was compelling: "I myself was influenced by Hummel's manner of playing to the extent that it kindled in me a desire for greater cleanness and clarity."<sup>9</sup>

In 1804, Haydn recommended Hummel as his successor to the post of Kapellmeister to Prince Nikolaus von Esterházy at Eisenstadt.<sup>10</sup> Hummel's application was successful, and he

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<sup>6</sup> Schubert dedicated his last three piano sonatas to Hummel. However, since both composers were dead by the time of the sonatas' first publication, the publishers changed the dedication to Robert Schumann, who was still active at the time.

<sup>7</sup> K. Marie Stolba, *The Development of Western Music: A History*, 2<sup>nd</sup> ed. (Boston: McGraw Hill, 1995), 333.

<sup>8</sup> Carl Czerny, "Recollections from My Life," *The Musical Quarterly*, 43, no. 3 (July, 1956), 309.

<sup>9</sup> *Ibid.*, 309.

<sup>10</sup> In 1803 Haydn recommended Hummel for the post of *Hofkapellmeister* at Stuttgart, but Hummel lost the

held this post for seven years before being dismissed for dereliction of duty. In 1811 Hummel married the opera singer Elisabeth Röckel, who was to bear him two children, Eduard and Karl. In 1814, Frau Hummel persuaded her husband to begin performing publicly again as a pianist. Hummel's reputation as a virtuoso performer was revived, and, to quote Joel Sachs, "his playing was the subject of many an enthusiastic review in which certain features remain constant: his clarity, neatness, evenness, superb tone and delicacy, as well as an extraordinary quality of relaxation and the ability to create the illusion of speed without taking too rapid tempos."<sup>11</sup>

With a family to support, Hummel began to look for a secure position. In 1816, he obtained the post of *Kapellmeister* at Stuttgart, but conditions there proved to be unbearable. Dogged by incessant intrigue and a constant battle for permission to leave to concertize, he resigned in 1818. Once again in search of a secure employment, he auditioned for the post of *Kapellmeister* at Weimar, was chosen in 1819, and remained there until his death in 1837. Hummel's situation in Weimar represented a huge improvement over the posts he had held at Esterházy and Stuttgart. His main duty was to conduct at the court theater. The repertory was varied, including works by Mozart, Weber, Beethoven, Bellini, and Rossini. He was granted a three-month annual leave every spring that he might tour and maintain his international reputation as a pianist, and he continued to teach private lessons in his beautiful house on the Marienstrasse. Among his most brilliant students were Hiller, Henselt, and Thalberg. It was during his Weimar years that Hummel wrote his finest concert pieces, including the piano concertos Op. 85 and Op. 89.

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Position to Weimar *Kapellmeister* Johann Friedrich Kranz.

<sup>11</sup> Joel Sachs, "Hummel, Johann Nepomuk," in the *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 11:830.

Hummel's piano treatise, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte Spiel* (A Complete Theoretical and Practical Course on the Art of Pianoforte Playing) was published in 1828. Its composition so completely occupied him during the almost five years he spent writing it that he was obliged to abandon a commission from the Paris Opéra. In recognition of Hummel's reputation and influence, the treatise was published in German, English, French, and Italian.

Through his treatise and compositions, Hummel's piano technique and pedagogy exerted a profound influence on nineteenth-century pianist-composers, including Czerny, Mendelssohn, Schumann, Chopin, Liszt, Hiller, Henselt, and Thalberg.<sup>12</sup> Schumann studied Hummel's Sonata in F-sharp minor, Op. 81; the Piano Concerto in A minor, Op. 85; and Hummel's piano treatise.<sup>13</sup> For some years Schumann considered becoming Hummel's pupil so as to be able to list his name as a teacher.<sup>14</sup> During concert tours early in their careers, both Chopin and Liszt performed Hummel's concertos in A minor, Op. 85 and B minor, Op. 89.<sup>15</sup> Chopin considered Hummel to be a master of fingering technique, and he wrote in his own unfinished piano method that "everything is a matter of knowing good fingering,"<sup>16</sup> and "as many different sounds as there are fingers...Hummel was the most knowledgeable on the subject."<sup>17</sup>

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<sup>12</sup> For a more detailed discussion of Hummel's influence on these composer's see Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007), 241-330 and Jarl Olaf Hulbert, "The Pedagogical Legacy of Johann Nepomuk Hummel," Ph.D. dissertation, University of Maryland, College Park, 2006, 34-96.

<sup>13</sup> Kroll, *Johann Nepomuk Hummel: A Musician's Life and World*, 281.

<sup>14</sup> Eric Frederick Jensen, "Schumann, Hummel, and 'The Clarity of a Well-Planned Composition'," *Studia Musicologica Academiae Scientiarum Hungaricae* 40, 1-3 (1999): 59-70.

<sup>15</sup> Kroll, *Johann Nepomuk Hummel: A Musician's Life and World*, 297.

<sup>16</sup> Jean-Jacques Eigeldinger, *Chopin Pianist and Teacher as Seen by His Pupils* (London, and New York: Cambridge University Press, 1986), 18.

<sup>17</sup> *Ibid.*, 40.

Hummel nearly became Liszt's piano teacher: Liszt's father Adam had met Hummel at the Esterházy court while employed there as an accountant and during Hummel's tenure as *Kapellmeister*. Adam Liszt asked Hummel to become his son's teacher, but could not afford Hummel's fee for lessons; Franz Liszt became Czerny's student instead. Hummel also briefly gave lessons to Mendelssohn.

Hummel remained active as a touring performer in 1820s, including a tour of Russia in 1822 during which Hummel met John Field. Hummel also made acquaintance with the young Chopin while visiting Warsaw during a concert tour of 1828. Hummel made appearances in Paris and London in the early 1830s, and returned to Vienna for the last time in 1834. By this time, age and illness were overtaking him, and he was forced to retire from public life. Hummel died on 17 October 1837. At his memorial service in Vienna on 27 November 1837, his passing was marked by a performance of Mozart's Requiem.

## **B. Hummel's Piano Treatise**

Given that every subject addressed in Hummel's piano treatise is present in his piano etudes, a thorough overview of this treatise is necessary. I will use the English translation of the treatise, *A Complete Theoretical and Practical Course on the Art of Pianoforte Playing*, as the basis of my summary.<sup>18</sup> Somewhat puzzling is the fact that no translator is named anywhere in the volume.<sup>19</sup> I will henceforth refer to it simply as the "treatise."

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<sup>18</sup> Hummel, *A Complete Theoretical and Practical Course on the Art of Pianoforte Playing*, 3 vols. (London: T. Boosey, 1828. Reproduced in photocopy, Chicago: Newberry Library, 1981).

<sup>19</sup> Marion Phyllis Barnum suggests as a possible English-language translator Thomas Boosey, Jr., son of Thomas Boosey, the founder of Boosey & Company. Thomas Boosey, Jr. was a director of the company from 1816 to 1854.

The treatise consists of three volumes, each volume being divided into numerous sections and chapters. Volume I, entitled “Elementary Instructions,” addresses the fundamentals of music, and begins with the proper position of sitting at the piano and the correct use of body, arms, hands, and fingers. Hummel writes that the hand should be held in a rounded position and turned rather outward, like the feet; by this means the employment of the thumb on the black keys will be much facilitated. The hand position should be level with the wrists and arms and in a still and relaxed position. Hummel emphasizes the importance of the fingers in executing the notes, and states that the quickness of motions resides in the joints of the fingers, which should move with lightness and freedom, and not be lifted up too high from the keys. Hummel further says that to attain the necessary facility, steadiness, and certainty in playing, the student must avoid every violent movement of the elbows and hands.<sup>20</sup>

After discussing the position of the body and the hands, Hummel addresses the fundamentals of music: notation, key and time signatures, scales, rhythm, dynamics, and tempo markings. This section is followed by five-finger exercises and sixty practical pieces which exemplify the rules contained in Volume I.<sup>21</sup> Hummel again states the necessity for independence of fingers and quiet hand motion, indicating that:

. . . for the purpose of training all the fingers of both hands [to] an equal degree of power and independence of action, I have added the following collection of examples, which consists of short groups of notes within the compass of a fifth, the hand remaining always in one fixed position. These must be practiced at first with

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See Marion Barnum, “A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and His Treatise on Piano Playing,” D.M.A. dissertation, University of Iowa, 1971, 45-46. Joel Sachs suggests Mary Anne Bacon, daughter of Richard MacKenzie Bacon (editor of *The Quarterly Musical Magazine and Review*), as the translator. See Joel Sachs, *Kapellmeister Hummel in England and France* (Detroit: Information Coordinator, 1977), 62.

<sup>20</sup> Hummel, *Treatise*, 1:4.

<sup>21</sup> These sixty pieces are generally very short: the first forty pieces are made up of eight to sixteen measures.

each hand separately, and then with both hands together, till they are played without effort and with the requisite roundness and finish. Particular attention must be given to the rules which direct, that the hands should be held perfectly still, the fingers moved with freedom and facility, without being lifted up from the keys, and that they should not be allowed to dwell longer upon them than is necessary.<sup>22</sup>

At the end of Volume I, Hummel includes a supplementary chapter in which he suggests graded pieces that might be used in piano instruction, arranged for beginning, intermediate, and advanced students (see below).

Selections for the Beginner:

- Müller: Instructive Lesson, 6 books and 3 Sonatines progressives, Op.18
- Hummel: 6 *pièces faciles*
- Pleyel: 18 *pièces faciles*
- Wanhall: Works for beginners
- Dussek: 6 Sonatines progressives Op. 20, Books 1 & 2
- Kuhlau: Little Rondos
- Clementi: Sonatinas Opp. 36, 37, 38.
- Czerny: (Unspecified works)
- Gelinek: Sonatines *faciles*, 1 & 2
- Likl: Sonatines Nos. 1, 2, 3, with violin and accompaniment
- Haslinger: Youth's Musical Friend
- Häser: Little Pieces for Beginners in All the Keys and Musical Diversions

When the student has advanced somewhat, she or he may study works of greater difficulty by Pleyel, Kozeluch, Hummel, Haydn, and Mozart. And when the student has attained a still greater degree of skill, works by Dussek, Beethoven, Clementi (Preludes and Exercises; *Gradus ad Parnassum*), and Cramer (Studies). Finally, as practice in the strict—or fugal—style of

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<sup>22</sup> Hummel, *Treatise*, 1:34.

composition, and as a means of forming the taste for the loftiest departments of the art, Hummel suggests students play the keyboard works of J. S. Bach and G. F. Handel.<sup>23</sup>

Volume II is concerned solely with fingering, and is filled with thousands of examples and exercises reflecting Hummel's belief in its importance. In his introduction "On fingering in general," Hummel writes: "I consider this subject as one of the most important of my treatise, and have endeavored to elucidate it in every case, rather by numerous examples than by words." He continues: "By fingering is understood the correct and appropriate application of the fingers of both hands. This is founded on convenience, and neatness or elegance of appearance, on which again depends, in a great degree, precision and certainty of performance."<sup>24</sup> He divides this volume into ten chapters:

1. On repeating the same succession of fingers, when a passage consists of a progression of similar group of notes, with the requisite examples for practice;
2. On the passage of the thumb under the other fingers, and of the fingers over the thumb, with exercises;
3. On the omission of one or more fingers, with exercises;
4. On the substitution of one finger for another on the same note, with exercises;
5. On extensions and skips, with exercises;
6. On the use of the thumb and little finger on the black keys, with exercises;
7. On passing a long finger over a shorter, and passing a short finger under a longer one, with exercises;
8. On changing one or more fingers on the same key, with or without the repetition of the note; and inversely, on the successive application of the same finger on two or more different keys; with exercises;
9. On changing and crossing over the hands, and on placing them one under the other, with exercises;
10. On the distribution of parts between the two hands, and on licenses of fingering admitted in the strict style, with examples of fugues.

Hummel regards the fugal style of Bach and Handel as the most difficult to properly finger and thus he places his discussion of fingering compositions in the strict or fugal style in

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<sup>23</sup> Ibid., 1:109-110.

<sup>24</sup> Ibid., 2:1.

the last chapter, stating: “In the strict style of composition, all kinds of fingering must be said to take place; whoever desires to play a fugue properly, must beforehand be intimately acquainted with them, and have the entire mechanism of fingering perfectly at his command.”<sup>25</sup>

Not surprisingly, given Hummel’s predilection for *legato* and his reputation for elegance, most of his fingering systems are designed to promote *legato* playing. Volume II, Chapters 2 and 7 focus on the crossing of the thumb under the fingers, and the crossing of a long finger over the thumb, respectively. Both techniques are employed to extend the player’s facility and quickness and to reduce to an absolute minimum any audible separation of sounds. Chapter 8 focuses on the connection of successive tones, including a “gliding technique” in which the same finger slides from one key to an adjacent key, or keys, in a stepwise progression. When a passage contains a wide leap, Hummel recommends replacing a finger on the first note while continuing to hold down the key as the best means to achieve *legato*. Hummel explains that this silent substitution of the fingers would be employed before or after an extension in order to prepare for advancing in the performance by a fresh position of the fingers.

Volume III is divided into two sections. The first deals with ornaments and covers all signs and figures such as trills, mordents, turns, and appoggiaturas. In the second section, Hummel addresses the issue of musical performance in general, discussing subjects such as use of the pedal, the touches proper to pianofortes of German and English construction, the use of the metronome, the tuning of the piano and improvisation.

In discussing beauty of performance, Hummel discriminates between those performances which are “correct” and those which are “beautiful,” writing that “Beautiful performance is

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<sup>25</sup> Ibid., 2:297.

frequently termed *expressive*, but, as it appears to me, not with sufficient accuracy. Correctness of performance relates to the mechanism of playing, as far as it can be indicated by musical notation. Beauty of performance supposes everything nicely rounded off, and accurately suited to any given composition, and to every passage in it; it includes whatever is tasteful, pleasing, and ornamental.”<sup>26</sup> He especially emphasizes that a painstaking refinement of touch is absolutely necessary to achieve beauty in performance:

To arrive at a correct and beautiful style of performance, it is requisite that the player should be the perfect master of his fingers, that is, that they should be capable of every possible gradation of touch. This can be effected only by the finest internal sensibility in the fingers themselves, extending to their very tips, by which they are rendered capable of increasing their pressure on the keys, from the most delicate contact, to the utmost degree of power.<sup>27</sup>

Hummel is conservative with regard to the use of the pedal, and suggests the pianist employ it only with the “utmost moderation”:

The use of the damper pedal, combined occasionally with the piano pedal (as it termed), has an agreeable effect in many passages, its employment however is rather to be recommended in slow than in quick movements, and only where the harmony changes at distant intervals: all other pedals are useless, and of no value either to the performer or to the instrument... Neither Mozart, nor Clementi, required these helps to obtain the highly deserved reputation of the greatest and most expressive performers of their day.<sup>28</sup>

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<sup>26</sup> Ibid., 3:39.

<sup>27</sup> Ibid., 3:40-41.

<sup>28</sup> Ibid., 3:62.

Hummel uses three signs for the damper pedal and soft pedals in the music excerpts of his treatise (3:63): one for depressing the damper pedal ( $\ominus$ ), a second for releasing it ( $\ast$ ), and a third for the soft pedal ( $\triangle$ ).

As a touring pianist, Hummel had the opportunity to play upon all different kinds of pianos and to comment upon their characteristics and qualities. Here he compares pianofortes of German and English construction, and the variety of touches proper to them:

The German (Vienna) piano is played upon with great facility of touch. It allows the performer to impart to the execution every possible degree of light and shade, speaks clearly and promptly, has a round, fluty tone, which in a large room contrasts well with the accompanying orchestra, and does not impede rapidity of execution by requiring too great an effort. On the other hand, the English piano has fullness of tone, nevertheless this instrument does not admit of the same facility of execution as German; the touch is heavier, the keys sink much deeper, and, consequently the return of the hammer upon the repetition of a note, cannot take place so quickly.<sup>29</sup>

He recommends that those unaccustomed to the heavier action of English piano still play all quick passages and runs with the usual lightness of fingers. He insists that even passages which require strength to execute be produced by the power of the fingers, and not by the weight of the arms.

The last chapter of Volume III deals with improvisation. Hummel states that “To extemporize freely, the player must possess as natural gifts, invention, intellectual acuteness, fiery elevation, and flow of ideas, and as the result of scientific education such as perfect readiness, certainty regarding the laws of harmony, and the most diversified application of

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<sup>29</sup> Ibid., 3:64.

them.”<sup>30</sup> Hummel concludes this last chapter by describing the component pieces of his skill at the art of improvisation:

After I had so far made myself master of playing on the instrument, of harmony with all its applications, of the art of modulating correctly and agreeably, of enharmonic transition, of counterpoint, that I was able to reduce them to practice; and that, by a diligent study of the best ancient and modern composition, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting, and combining them. . . . I aimed particularly at a good connection and succession of ideas, at strictness of rhythm, at variety of character, at changes of coloring, at the avoiding of great diffusiveness (which easily degenerated into monotony). . . . When by degrees the taste and judgment were correctly formed; and when, after a couple of years quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing mechanically with the fingers, what the mind on the instant had suggested. . . . Lastly, when I had succeeded in attaining such firmness and certainty in all this, as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarrassment in extemporizing before an audience of 2 or 3000 persons, than in executing any written composition to which I was slavishly tied down.<sup>31</sup>

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<sup>30</sup> Ibid., 3:73.

<sup>31</sup> Ibid., 3:73-74.

### CHAPTER III: HUMMEL'S PIANO ETUDES OP. 125

#### A. Preface

Hummel's Op. 125 (1833) consists of twenty-four piano etudes encompassing the circle of fifths and contrasting each major key with its parallel minor.<sup>1</sup> These etudes were commissioned by the French publisher Aristide Farrenc, and published simultaneously in Paris by Farrenc, in Vienna by Haslinger, and in London by Cramer, Addison & Beale in 1833.<sup>2</sup>

Throughout this study, these three editions will be referred to as the "authorized editions." In general, and in respect of the original commission, whenever it is necessary to illustrate a musical passage from the etudes, I will cite the Farrenc edition; where there are differences among the authorized editions, I will include parallel examples from one or both of the others.

The title on the cover of the Cramer edition is: "Twenty Four Studies for the Piano-Forte in the Various Major and Minor Keys, composed and carefully fingered for the use of students."

The Haslinger edition likewise states: "24 *Etuden für das Pianoforte mit Bezeichnung des Fingersatzes von J. N. Hummel*" (24 Etudes for the Pianoforte with Fingerings by J.N. Hummel).

The cover of the Farrenc edition makes no mention of fingerings. There is no doubt, however, as

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<sup>1</sup> Significantly, Hummel's use of the circle of major keys moving in fifths, followed by the parallel minor, is the exact tonal plan later adopted by Chopin in his Preludes, Op. 28 (1839). See Ja Young Jung, "Johann Nepomouk Hummel's Twenty-Four Preludes, Op. 67: An Investigation and Analysis," D.M.A. Dissertation, City University of New York, 2002.

<sup>2</sup> "Farrenc offered Hummel an extra 200 francs (over and above the fee of 400 francs for the original commission) to recompose six of the etudes. Farrenc believed these six were too small-scaled for the major publication that the collection was sure to be. Hummel accepted the offer, and Op. 125 finally appeared two months later than originally planned." See Joel Sachs, "Authentic English and French Editions of J. N. Hummel," *Journal of the American Musicological Society* 125, no. 2 (Summer 1972): 212.

to the importance of fingerings to Hummel: the second volume of his treatise is filled with more than a thousand fingering examples and exercises.<sup>3</sup>

The fingerings and articulations are identical among the three authorized editions (save for nos. 19, 20, and 21), but there are discrepancies in the dynamics in nos. 4, 7, 9, and 16 that will be examined in the following chapter. It is not clear whether these dynamic markings were Hummel's or those of the editors—if there were any—of the three editions.<sup>4</sup>

Editions of the Hummel etudes were published in the early twentieth century by Leduc (Paris, 1926) and Universal (Vienna, 1927, reprinted in 1980-1986). The Leduc edition, edited by Isidore Philipp, appears to have been modeled after the Farrenc edition, since the size and spacing of the notation, the articulations, fingerings, and dynamics are identical. It differs from the authorized editions in some significant ways, however: Philipp included metronome markings for each etude, and reduced the original twenty-four etudes to eighteen. Excluded were two fast-tempo etudes (nos. 11 and 19), one etude in contrapuntal style (no. 2), one etude of mordents (no. 13), and two slow etudes (no. 22 and no. 24 “*Fughetta*”). Philipp, moreover, changed the order of certain etudes (see Table 1, page 24), further altering Hummel's original tonal plan.

The Universal edition, edited by Hans Trneček, contains just seventeen of the original twenty-four etudes, and like the Leduc edition, alters the original order (see Table 1, page 24). Its

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<sup>3</sup> In her dissertation, Marion Barnum specifies the number of exercises in Hummel's treatise: 675 in Volume 1; 1193 in Volume 2; 61 in Volume 3. See Marion Barnum, “A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and His treatise on Piano Playing,” D.M.A. dissertation, University of Iowa, 1971, 47 and 115.

<sup>4</sup> There is no information about the editors of the three authorized editions on the cover pages. In Joel Sachs's article, “Authentic English and French Editions of J. N. Hummel,” Sachs relates all known information on the relationships between the publishers and Hummel, but makes no mention of any editors. See Joel Sachs, “Authentic English and French Editions of J. N. Hummel,” *Journal of the American Musicological Society* 125, no. 2 (Summer 1972): 203-229.

articulations, fingerings, and dynamics differ significantly from those of the authorized editions; in a few etudes Hans Trneček has indicated pedal markings. It should be noted that Hummel—who was involved in the proofreading of the authorized editions—did not indicate any pedal markings, and it is likely consistent with his focus on finger technique to assume that the absence of pedal markings is neither a mistake nor an oversight.

Hans Trneček has eliminated three fast-tempo etudes (nos. 8, 9, and 11) and four Bach-influenced etudes: the two *fughettas* (nos. 6 and 24); the etude in French overture style (no. 4); and the study in touch and sonority (no. 16). These etudes are generally short (one or two pages in length) and, save for no. 6, have slow tempi: *Grave* or *Adagio*. Given that the exclusion of these etudes indicates a failure on the part of the editors of the Leduc—and especially the Universal—editions to fully comprehend Hummel’s understanding that etudes in the style of Bach are an important means to the development of independence of fingers and a sophisticated sense of touch, I will discuss these editorial deletions in detail in the following chapter.

The table below presents the original order of Hummel’s etudes in the authorized editions; the second column shows the reduced and revised order of the Leduc edition, including metronome markings; the third shows the radically different order of the Universal edition.

Table 1: Different order of Hummel’s etudes among the authorized, Leduc, and Universal editions

Authorized editions	Leduc edition	Universal edition
1. C Major: <i>Allegro</i>	Etude 1, ♩=144	Etude 8
2. C Minor: <i>Allegro ma non troppo</i>		Etude 4
3. G Major: <i>Tempo di Polacca</i>	Etude 2, ♩=100	Etude 15
4. G Minor: <i>Grave non troppo</i>	Etude 3, ♩=84	

5.	D Major: <i>Allegro con brio</i>	Etude 4, ♩=144	Etude 6
6.	D Minor: <i>Fughetta, Allegro moderato</i>	Etude 5, ♩=104	
7.	A Major: <i>Andante cantabile</i>	Etude 6, ♩=92	Etude 2
8.	A Minor: <i>Vivace</i>	Etude 7, ♩.=138	
9.	E Major: <i>Allegro</i>	Etude 8, ♩=132	Etude 1
10.	E Minor: <i>Allegro comodo</i>	Etude 9, ♩.=66	Etude 7
11.	B Major: <i>Allegro ma cantabile</i>		
12.	B Minor: <i>Allegro moderato assai</i>	Etude 10, ♩= 96	Etude 5
13.	F <sup>#</sup> Major: <i>Allegro moderato</i>	Etude 11, ♩=96	Etude 12
14.	F <sup>#</sup> Minor: <i>Allegro con fuoco</i>	Etude 12, ♩=138	Etude 16
15.	D <sup>b</sup> Major: <i>Allegro moderato</i>	Etude 18, ♩=144	Etude 13
16.	C <sup>#</sup> Minor: <i>Adagio sostenuto</i>		
17.	A <sup>b</sup> Major: <i>Allegro brillante</i>	Etude 13, ♩=126	Etude 10
18.	G <sup>#</sup> Minor: <i>Allegretto</i>	Etude 14, ♩=104	Etude 9
19.	E <sup>b</sup> Major: <i>Allegro</i>		
20.	E <sup>b</sup> Minor: <i>Allegro moderato</i>	Etude 15, ♩=84	Etude 3
21.	B <sup>b</sup> Major: <i>Allegro</i>	Etude 17, ♩=92	Etude 14
22.	B <sup>b</sup> Minor: <i>Adagio</i>		Etude 17
23.	F Major: <i>Vivace</i>	Etude 16, ♩.=144	Etude 11
24.	F Minor: <i>Un poco Adagio</i>		

The Heugel edition, edited by Noël Lee, omits all fingerings and indicates many fewer dynamic indications than the authorized editions. Notable is the elimination of the separate dynamic indications for each hand. This edition runs counter to Hummel's belief that precise fingering is among the most important components of a pianist's technique, and that independence of each hand is also essential for realizing the technical objectives of Hummel's etudes.

A six-volume collection of the complete works for piano by J. N. Hummel, edited by Joel Sachs, was published by Garland in 1990. It is principally a collection of reprints and facsimiles

of the first editions of Hummel's complete piano works. The twenty-four etudes are collected in Volume IV, entitled *Shorter Compositions for Piano: Most from the Weimar years*, and are facsimiles of the Farrenc edition. According to Sachs, "for the purposes of this edition ... the German or Austrian version has generally been used because the documentary evidence leaves absolutely no doubt of the composer's involvement in the publication. Sometimes, however, another print has been more appropriate, such as in the case of the Etudes Op. 125, which were composed for the French publisher Aristide Farrenc."<sup>5</sup>

In the following chapter, where all available editions of each etude are compared, I will for the most part be making comparisons among the three authorized editions, the Universal edition, and the Heugel edition. The roles of Hans Trneček and Noël Lee, as editors of the Universal and Heugel editions, respectively, will be examined whenever they differ from the authorized editions. I exclude the Leduc and Garland editions (on account of their similarity to the Farrenc), and the Editio Opus (on account of its similarity to the Universal edition, and its possibly spurious origins.)

The table below collates the technical issues by etude.

Table 2: The technical issues of Hummel's etudes

Technique employed	Etude numbers
Appoggiatura	2, 10
Arpeggio	5, 12
Broken chord and octave	17
Polyphony	2, 7, 18
Crossing hands	8, 11, 20, 21

<sup>5</sup> *J. N. Hummel: The Complete Works for Piano, Vol. IV, Shorter Compositions for Piano: Most from the Weimar years*, ed. Joel Sachs (New York & London: Garland, 1990) xiii.

Crossing-over fingering	1, 3, 5, 7, 11, 18
Dynamic shading	7, 11
Fughetta	6, 24
Gliding technique	2, 7, 11, 12, 18, 24
Legato	1, 2, 3, 7, 11, 12, 17, 18
Mordent	13
Rapid octave	8
Over legato <sup>6</sup>	5, 12
Rapid scale	1
Repeated note	20
Repeated chord	23
Thirds	3, 15
Touch and sonority	4, 16, 24
Trill	22

## B. Piano Etudes, Op. 125

### Hummel: Etude no.1 in C major, Op.125: *Allegro*

Hummel's Etude no. 1 is a study in rapid scales in contrary motion. Once the pianist sets a tempo at the beginning of the first phrase, it must be maintained throughout the rapid sixteenth-note scalar passages to the very end. Given the seamless construction of this etude, there is no place to stop or to relax, save for the eighth- and quarter-note rests in measure 8 (see Figure 1.1). The purpose of this etude is twofold: first, to demonstrate to the pianist that correct fingering is the only means by which rapid, seamlessly flowing scales may be executed; and second, to encourage mastery of the cross-over fingering—i.e., the crossing of thumb under fingers, and of

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<sup>6</sup> Over legato is a technique in which some notes are sustained beyond their notated value. See page 60 for a detailed discussion of this technique.

fingers over the thumb.<sup>7</sup> Hummel adds to the technical difficulty of an already demanding exercise by having both hands play in contrary motion throughout the etude.<sup>8</sup>

In his treatise, Hummel describes cross-over fingering as the crucial technique around which his whole system of fingering is formed:

The passage of the thumb under the other fingers and of the fingers over the thumb are two natural means that serve, as it were, to multiply the number of our fingers, and to enlarge the narrow bounds within which we should otherwise be confined. As a well-adapted application of these means is the foundation of the whole system of fingering, so any superfluous or unsuitable employment of them easily becomes obstructive and prejudicial.<sup>9</sup>

Hummel especially emphasizes the role of the thumb: “The thumb is the most important of the fingers; it is the pivot or point of support about which, whether the hand is to contract or to expand, the other fingers must turn, and direct themselves with the utmost possible facility and quickness, and without the least audible separation of the sounds.”<sup>10</sup>

Hummel constructs this etude so that, at first, each crossing of the fingers over the thumb occurs at the same moment in both hands (see Figure 1.1).

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<sup>7</sup> See Table 2 in the Preface (Chapter 2, page 26).

<sup>8</sup> Hummel states “The practice of the ascending and descending scales for both hands together, in different intervals and movements, will be found of singular utility of the pupil.” See, Hummel, *Treatise*, 2:80. Here, as elsewhere (unless otherwise noted), I use the English-language translation where no translator is named.

<sup>9</sup> *Ibid.*, 2:66.

<sup>10</sup> *Ibid.*, 2:1.

Figure 1.1: Etude no. 1, simultaneous crossing of fingers over thumbs in both hands, mm. 1-11

The musical score for Etude no. 1, mm. 1-11, is presented in four systems. Each system consists of a treble staff and a bass staff. The tempo is marked 'Allegro.' and the dynamics are 'fz'. The score is in 2/4 time. The first system (mm. 1-4) shows the initial simultaneous crossing of fingers over thumbs. The second system (mm. 5-8) continues this pattern. The third system (mm. 9-11) concludes the simultaneous crossing. The final measure (m. 11) features an 8-measure rest in the right hand, indicated by a dashed line and the number '8'.

At measure 13, the contrary motion ends, and a canonic idea begins, first in the left hand, and followed by the right hand at the distance of an eighth note later, keeping the interval of a tenth between the two voices. In this passage, the crossings of fingers over the thumb occur in sequence instead of simultaneously. Because these cross-over fingerings play an important role

in seamlessly connecting the phrases of both passages, the pianist is obliged to master this technique under different circumstances (Figure 1.2).

Figure 1.2: Etude no. 1, sequential placement of crossings in the two hands within a canonic texture, mm. 12-17

The image shows a musical score for Etude no. 1, measures 12-17. The score is in G major and 2/4 time. It features a canon with two hands playing the same melodic line in contrary motion. The right hand starts in measure 12, and the left hand starts in measure 13. The score includes fingerings (1-5) and a 'Loco.' marking above measure 13. Circled numbers 1 and 2 indicate specific crossing points between fingers and thumbs in both hands.

In measure 18, the canon ends, and a *sforzando* C major chord at the beginning of measure 19 re-introduces the C major scale in contrary motion introduced in measure 1. After five measures, however, Hummel alters the pattern (mm. 23-29). This change affects the point at which the crossing of fingers over thumbs occurs in each hand, shifting the pattern from simultaneous shifts in both hands to a separation at the distance of a sixteenth note. This rapid-fire displacement of the thumbs in the context of the fast and unceasing contrary scalar movement requires the utmost independence of the fingers (see Figure 1.3).

Figure 1.3: Etude no. 1, mm. 21-29, displacement by a sixteenth note of the hand crossings begins at m. 23

The image displays a musical score for Etude no. 1, measures 21 through 29. The score is written for piano and consists of three systems of staves. Each system includes a treble and bass clef staff. The music is characterized by rapid, sixteenth-note arpeggiated patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. A downward-pointing arrow above the first staff in measure 23 indicates a displacement by a sixteenth note. The score includes various musical notations such as slurs, accents, and dynamic markings. The word 'Loco.' is written above the first staff in measure 27. The piece concludes with a final cadence in measure 29.

Only by mastering this fingering system will the pianist be able to play this etude—and those that follow—*legato*. Of equal importance is the phrasing. Even though the authorized editions do not indicate any phrase markings in this etude, the pianist should subdivide the first section (mm. 1-8) into four two-measure phrases; this will help give musical shape to the scale and will prevent the study from sounding as if it were merely a finger exercise.

The Universal edition is the only one to indicate phrase markings in this etude, inserting slurs every two measures through measure 6. When the arpeggios commence in measure 7, the slurs become shorter and the accent is shifted to the second and fourth arpeggios. Without this

marking, the accent would fall naturally on the down beat of each measure; with it, the phrase effectively becomes syncopated (Figure 1.4).

Figure 1.4: Etude no. 1, phrase markings in the Universal edition, mm. 1-8

The image displays the first eight measures of Etude no. 1 in the Universal edition. The score is written for piano in 2/4 time, marked **Allegro**. It consists of three systems of two staves each (treble and bass clef).  
 - **Measure 1:** Starts with a forte (**fz**) dynamic. The right hand has a triplet of eighth notes (fingerings 3, 4, 3) and the left hand has a triplet of eighth notes (fingerings 3, 4, 3).  
 - **Measure 2:** Dynamics change to **f** in the right hand and **dim.** in the left hand. The right hand has a triplet (fingerings 2, 1, 1) and the left hand has a triplet (fingerings 2, 1, 1).  
 - **Measure 3:** Dynamics change to **p** in the right hand and **cresc.** in the left hand. The right hand has a triplet (fingerings 1, 1, 1) and the left hand has a triplet (fingerings 1, 1, 1).  
 - **Measure 4:** Dynamics change to **f** in the right hand and **dim.** in the left hand. The right hand has a triplet (fingerings 3, 5, 3) and the left hand has a triplet (fingerings 3, 4, 3).  
 - **Measure 5:** Dynamics change to **p** in the right hand and **cresc.** in the left hand. The right hand has a triplet (fingerings 2, 1, 1) and the left hand has a triplet (fingerings 2, 1, 1).  
 - **Measure 6:** Dynamics change to **f** in the right hand and **f** in the left hand. The right hand has a triplet (fingerings 3, 4, 5) and the left hand has a triplet (fingerings 3, 4, 5).  
 - **Measure 7:** Dynamics change to **cresc.** in the right hand and **ff** in the left hand. The right hand has a triplet (fingerings 5, 3, 4) and the left hand has a triplet (fingerings 5, 3, 2).  
 - **Measure 8:** Dynamics change to **f** in the right hand and **f** in the left hand. The right hand has a triplet (fingerings 1, 2, 1) and the left hand has a triplet (fingerings 1, 2, 1).  
 The score includes various articulation marks such as slurs, accents, and asterisks (\*). Fingerings are indicated by numbers 1-5 above or below notes.

In measures 10-12 of the Universal Edition, the top note of each arpeggio is emphasized by the breaking of the slurs between the third and the fourth notes. Thus the pianist creates an agogic accent on the highest note of each arpeggio (see Figure 1.5). With a gentle lifting movement at the end of each slur, the pianist is able to maintain a supple wrist and to play the highest note of arpeggio with precision.

Figure 1.5: Etude no. 1, phrase markings emphasizing the highest notes in the Universal edition, mm. 9-12

Trneček maintains this phrasing throughout the canonic passage. By displacing the accents in each hand, a still-greater independence in each hand is required (Figure 1.6).

Figure 1.6: Etude no. 1, phrase markings emphasizing the highest notes in the Universal edition, mm. 13-16

In measures 30-32, Trneček continues to emphasize the highest notes in the right hand while slurring the phrase in the left hand to outline a long tonic harmony supported by the pedal (Figure 1.7).

Figure 1.7: Etude no. 1, different phrasings in the right and left hands in the Universal edition, mm. 29-33

Thus, the readings of the authorized editions and that of the Universal edition are quite different: the Universal edition inserts phrasing that emphasizes the highest notes and creates a syncopated effect requiring an even greater degree of independence between the hands. The authorized editions, on the other hand, all place the emphasis on rapid, fluent scalar passages requiring the mastery of cross-over fingerings. Alone among the editions, the Heugel indicates neither fingering nor phrasing.

### **Hummel: Etude no. 2 in C minor, Op.125: *Allegro non troppo***

Hummel's Etude no. 2 is a study in *legato* playing and the application of the short appoggiatura. The etude is written in contrapuntal style, and the pianist must execute two voices simultaneously in one hand, each with its own articulation: the *legato* melody and the staccato notes with the short appoggiatura in the contrapuntal texture. The contrast in touches starts with

the theme of this etude, a *legato* melody in measure 1 and a series of staccato notes in measure 3. Later on, Hummel interweaves two different articulations as the theme and accompaniment so that the pianist must deal with two touches simultaneously.

In this etude, Hummel introduces a gliding technique—using the same finger to articulate two or more successive keys—in order to achieve *legato* playing.<sup>11</sup> The theme in measure 1 requires the pianist to produce a smooth connection of the melodic notes while down holding the thumb (Figure 2.1). In order to play the descending eighth notes *legato*, Hummel suggests gliding the fifth finger from the black key to an adjacent white key.

Figure 2.1: Etude no. 2, the theme requiring the gliding technique, mm. 1-4

The image shows a musical score for Etude no. 2, measures 1-4. The score is in 3/4 time, key of B-flat major. The right hand starts with a piano (p) dynamic and features a descending eighth-note melody. The left hand starts with a forte (f) dynamic and features a series of chords. Fingerings are indicated by numbers 1-5. A circled '5' in the first measure of the right hand indicates the gliding technique.

Hummel indicates *piano* for the highest notes in the right hand (see Figure 2.1). Playing these notes softly aids in maintaining a relaxed hand position; doing so is a necessity given that the pianist must span an interval of up to a ninth while keeping the thumb held down. Hummel repeatedly indicates *piano* or *decrescendo* for the succession of the same finger throughout this etude, save for measures 38-40, where *sempre forte* is indicated.

<sup>11</sup> Hummel, *Treatise 2*: 254. This fingering is discussed in Volume 2, Chapter 8, entitled “On Changing One or More Fingers on the Same Key with or without the Repetition of the Note; and, Inversely, on the Successive Application of the Same Finger to Two or More Different Keys.” Hummel does not give this fingering any specific name; in this study, I will henceforth refer to this technique as the “gliding technique.” See also Table 2 in the Preface (Chapter 3, page 26).

The gliding technique facilitates *legato* playing in the passages with thicker contrapuntal textures by creating a sense of *legato* among the lines of several parts in measures 37-44 (Figure 2.2).<sup>12</sup>

Figure 2.2: Etude no. 2, the gliding technique in a thicker texture, mm. 35-44

The image shows a musical score for Etude no. 2, measures 35-44. The score is written for piano and consists of two systems of staves. The first system starts at measure 37. The music is in G major and 4/4 time. The upper voice (treble clef) features a complex texture with many notes, often beamed together. The lower voice (bass clef) provides a harmonic foundation with fewer notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), and *sempre forte*. The gliding technique is highlighted by long horizontal lines connecting notes across measures, particularly in the upper voice. The score ends at measure 44.

The *legato* theme in measure 1 is followed by eighth notes with eighth rests in measure 2, becoming staccato notes with short appoggiaturas in measure 3. Hummel explains the realization of the appoggiatura in his treatise by dividing it into two types: long and short. The long appoggiatura borrows one-half the value of the principal note and takes the accent, rather than the principal note itself. The short appoggiatura, on the other hand, is to be executed as quickly as possible. It is the principal note, and not the appoggiatura that takes the accent and this holds

<sup>12</sup> Hummel illustrates with an example that the gliding technique can be employed in passages of two or more voices having extensions and syncopations, where the same finger is drawn from one white key to another without being lifted between them. Hummel, *Treatise*, 2:254.

whether the principal note is long or short, dotted or otherwise. The short appoggiatura is indicated by small, slashed eighth note, and is to be played upon the beat.<sup>13</sup>

Hummel designed this etude so that each finger has equal opportunity to practice the short appoggiatura, either as a single melody, or as one voice within a chord. As the etude continues, the appoggiaturas become more difficult to play: Hummel moves them into the texture of a chord and accompanies them with a different articulation in the other hand. The appoggiatura passage is introduced in the soprano voice in measure 3; it then appears in the alto voice accompanied by the soprano in measure 7. The pianist should produce two different lengths of notes in the right hand between the eighth notes and the staccato notes. In addition, the pianist must develop independence among the fingers to be able to produce within one hand the correct balance between the appoggiatura and the accompanying voice (Figure 2.3).

Figure 2.3: Etude no. 2, the appoggiatura within a chord in m. 7

The image shows a musical score for Etude no. 2, measure 7. The score is written for piano and consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The right hand part begins with a dynamic marking of *fz* (forzando) and a piano (*p*) dynamic. It features a series of eighth notes with appoggiaturas (small, slashed eighth notes) on the beats. The left hand part begins with a dynamic marking of *f* (forte) and a piano (*p*) dynamic. It features a series of chords with appoggiaturas. The score is divided into two systems by a double bar line. The first system covers measures 7 and 8, and the second system covers measures 9 and 10. The right hand part in the second system is marked with *f<sup>a</sup>* and *2<sup>a</sup>* dynamics. The left hand part in the second system is marked with *f* dynamic.

In measure 12, the short appoggiatura is played by the left hand, while the right hand accompanies it with a *legato* chordal passage (see Figure 2.4). In measure 16, the one-measure

<sup>13</sup> Hummel, *Treatise*, 3:11-2. David Piersel writes: “The practice of notating short, unaccented appoggiaturas by means of a slashed eight note became established notational procedure in the nineteenth century. Beethoven and Schubert did not use the slashed eight-note symbol, but Chopin and Schumann did. Whether playing this ornament before the beat became common practice in the generation after Hummel is not known. Method books up to ca. 1850 consistently indicated the short appoggiatura as played on the beat, as in Hummel’s treatise.” See David Piersel, “Ornamentation as Presented in Piano Method Books, ca. 1790-1850,” Ph. D. dissertation, University of Iowa, 1970, 249.

appoggiatura phrase is extended through four measures and played by each hand in turn. The right hand starts to play the short appoggiatura in descending stepwise motion, while the left hand accompanies. This time the accompaniment is written in parallel thirds; contrasting touches are required to distinguish the staccato notes and the *legato* parallel thirds. The appoggiatura pattern is then passed to the left hand and is joined with a second voice as the line descends into the bass and the right hand accompanies with an octave pattern in measures 18-19 (see Figure 2.4). In addition to dealing with the two different touches between the two hands, the pianist must manage two different lengths of notes within the left hand: the eighth note in the bass and the staccato eighth note in the tenor.

Figure 2.4: Etude no. 2, the short appoggiaturas accompanied by different articulations, mm 10-19

The image shows a musical score for Etude no. 2, measures 10-19. The score is in G minor (three flats) and 2/4 time. It features a right hand with descending appoggiatura patterns and a left hand with parallel thirds and octave patterns. Dynamics include *f*, *p*, and *cresc.* Fingerings and articulations are clearly marked throughout the passage.

The pianist needs to achieve a correct balance when, in one hand, one voice executes a series of appoggiaturas, and the other sustains different length of the notes, while, at the same time, a different set of articulations is executed in the other hand. By composing his second etude in a contrapuntal style, Hummel asks the pianist to develop independence of the fingers and the

ability to play *legato*. Moreover, in order to execute all four voices and to play each articulation successfully, the pianist needs not only independent finger technique, but an understanding of and the ability to interpret contrapuntal music.

### Hummel: Etude no. 3 in G major, Op. 125: *Tempo di Polacca*

Hummel's Etude no. 3 is a technical study in parallel thirds. Hummel explores the use of parallel thirds in the diatonic scale, the chromatic scale, a repeating two-note pattern, and a staccato succession of thirds. The challenge of this etude is to voice every tone evenly while maintaining a smooth *legato*. The *legato* playing of the thirds in the right hand should be achieved as much as possible by the fingers; the pervasive *legato* of the etude is supported by the articulation of the left hand. The first note of each arpeggio is to be sustained; transferring the function of the pedal to the left hand so that the pianist will produce clear running thirds without the undesirable overlapping of harmonies the pedal would cause (Figure 3.1).

Figure 3.1: Etude no. 3, parallel thirds accompanied by arpeggiated passages, mm. 1-7

The image shows the first seven measures of Hummel's Etude no. 3. The music is written for piano in G major, 3/4 time. The right hand (RH) plays parallel thirds, and the left hand (LH) plays arpeggiated passages. The score is divided into three systems. The first system is labeled 'ÉTUDE 3°' and 'Tempo di Polacca.' The music includes various fingerings and articulation marks, such as slurs and accents, to guide the performer in achieving a smooth and clear performance.

When beginning work on this etude, it is important to find comfortable fingerings. Hummel illustrates the fingerings of the major, minor, and chromatic scales in double thirds in his treatise.<sup>14</sup> He employs mostly two kinds of fingerings for major scales in thirds: a combination of  $\frac{3}{1}, \frac{4}{2}, \frac{3}{1}, \frac{4}{2}$  and  $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}, \frac{3}{1}, \frac{4}{2}, \frac{5}{3}$ . These fingerings are designed for connecting the successive tones by means of cross-over fingerings. Hummel, however, employs the thumb consecutively (instead of changing the finger) on the semitones E-F and B-C in the lower voice of the double chromatic scale as shown below (Figure 3. 2).<sup>15</sup>

Figure 3.2: Hummel *Treatise*, fingering of the double chromatic scale (In this treatise, a plus sign [+] indicates the thumb hence + 1 2 3 4 rather 1 2 3 4 5)

**CHROMATIC SCALES.**

<sup>14</sup> Hummel, *Treatise*, 2:88. The fingerings of the major, minor and chromatic scales in double thirds are introduced in Volume 2, Chapter 2, entitled “On the Passage of the Thumb under the Other Fingers, and of the Fingers over the Thumb.”

<sup>15</sup> Ibid. James Huneker writes that “Chopin’s fingering of the double chromatic scale in his etude Op. 25, no. 6 derives directly from Hummel.” He writes: “It is to be conjectured that Chopin was influenced in his method of fingering by the piano of his favorite makers, Pleyel and Wolff, of Paris—who before they adopted the double escapement, certainly produced instruments with the most pliant touch possible—and therefore regarded the use of the thumb in the ascending scale on two white keys in succession—the semitones e-f and b-c—as practicable.” See James Huneker, *Chopin: The Man and His Music* (New York: Charles Scribner’s Sons, 1900), 191.

The authorized editions of this etude follow Hummel's fingerings as given in his treatise and indicate a combination of  $\frac{3}{1}, \frac{4}{2}, \frac{3}{1}, \frac{4}{2}$  or  $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}$  fingerings for diatonic scales, and  $\frac{3}{1}, \frac{4}{2}$  fingerings for the descending chromatic scale.<sup>16</sup> When using them, the pianist needs to sustain the higher note as long as possible over the gap in the lower voice that inevitably occurs when the pianist passes over with two fingers together. In measure 1, for example, the pianist must continue to depress the C in the soprano as the third finger passes over to touch D. If this is done, the break between A and B in the alto voice will be brief and as inaudible as possible (see Figure 3.1). The effect of playing thirds *legato* is accomplished by connecting the notes of the soprano melody while minimizing the gap in the lower voice as much as possible.

In the Universal edition, the fingerings for both diatonic and chromatic scales differ from those of the authorized editions.<sup>17</sup> In ascending and descending scales, Trneček consistently employs a cross-over fingering with the combination of  $\frac{3}{2}, \frac{4}{1}$  fingerings while Hummel uses  $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}$ , or a cross-over fingering with the combination of  $\frac{3}{1}, \frac{4}{2}$  in the same passages. In measure 6 of the Universal edition, for example, a cross-over fingering with the combination of  $\frac{3}{2}, \frac{4}{1}$  is employed in both ascending and descending scales, while Hummel indicates  $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}$  for the ascending scale and a cross-over fingering with the combination of  $\frac{3}{1}, \frac{4}{2}$  for descending scale (Figure 3.3).

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<sup>16</sup> Hummel *Treatise*, 2:88.

<sup>17</sup> Hans Trneček, the editor of the Universal edition writes: "The fingering given in this study, though sometimes difficult, produces the most perfect *legato* that is possible in the passages in thirds." See *Étude Pour le Pianoforte par J. N. Hummel Oeuvre 125*, ed. Hans Trneček (Vienna: Universal, 1927, reprinted 1980-86).



Figure 3.4ab: Etude no. 3, different fingerings between the Farrenc and the Universal editions, mm. 11-15

a. Farrenc edition

Musical score for the Farrenc edition of Etude no. 3, measures 11-15. The score is in G major and 3/4 time. It shows two systems of music. The first system covers measures 11 and 12, and the second system covers measures 13 and 14. The right hand (treble clef) features a complex, rapid sixteenth-note pattern. The left hand (bass clef) plays a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include 'f' (forte) and 'cresc.' (crescendo).

b. Universal edition

Musical score for the Universal edition of Etude no. 3, measures 11-15. The score is in G major and 3/4 time. It shows two systems of music. The first system covers measures 11 and 12, and the second system covers measures 13 and 14. The right hand (treble clef) features a complex, rapid sixteenth-note pattern. The left hand (bass clef) plays a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include 'f' (forte) and 'cresc.' (crescendo).

The cross-over fingering in the Universal edition causes the pianist to use the thumb on a black key—something Hummel avoids in his system. In measure 2, for example, Trneček indicates  $\frac{3}{1}$  on the first and third beats, thus using the thumb on a black key, whereas Hummel

indicates  $\frac{4}{2}$  and  $\frac{3}{2}$  respectively. Indications to use the thumb on black keys also occur in measure 6 in the Universal edition; this is contrary to the authorized edition: in the same passage, Hummel avoids using the thumb instead indicating  $\frac{4}{2}$  (see Figure 3.5). Yet because fingering is of such crucial importance to the proper execution of running thirds, the pianist should experiment with both sets of fingerings.

Figure 3.5ab: Etude no. 3, different fingerings between the Universal and the Farrenc editions, m. 2 and m. 6

a. Universal edition

The image displays two musical staves for Etude no. 3, measures 2 and 6. The top staff is labeled 'a. Universal edition' and shows measures 2 and 6 with various fingering numbers (1-5) and circled numbers (3, 1) indicating specific fingerings. The bottom staff is labeled 'm. 6' and shows measure 6 with different fingering numbers and circled numbers (3, 1) indicating specific fingerings. The score includes dynamic markings such as *p* (piano) and *f* (forte).

## b. Farrenc edition

ÉTUDE 5<sup>e</sup>

Tempo di Polacca.

m. 6

Interestingly, there is one phrase in which a descending succession of thirds is to be played staccato rather than *legato* (see Figure 3.6), and in which Hummel indicates a repeated succession of the fingering  $\frac{2}{4}$  throughout. Hummel explains that the same fingering is to be employed “in scales of double or triple notes on the white keys, where a whole series of notes are to be played, either staccato, or by drawing the hand along.”<sup>18</sup> Here, Hummel briefly applies this rule to the descending thirds in measure 32.

<sup>18</sup> Hummel, *Treatise*, 2:254. This fingering is discussed in Volume 2, Chapter 8, entitled “On the Successive Application of the Finger to Two or More Keys.”

Figure 3.6: Etude no. 3, using the same fingers to articulate the staccato double scalar passage, m. 32



While runs of melodic parallel thirds appear mostly in the right hand, there are runs of parallel thirds in the left hand as well—especially in the repeated middle section. Hummel has designed this etude so that each hand must execute running thirds, and thus the etude will develop equal strength in both hands. After the left hand accompanies the right hand in the first section (mm. 1-8), the left hand begins to play thirds (m. 9) and the right hand takes over the accompaniment (Figure 3.7).

Figure 3.7: Etude no. 3, thirds played by the left hand, mm. 8-10

In measures 20-23 and 34-38, both hands have equal opportunity to play thirds in a call and response manner (see Figure 3.8). The pianist should be able to play the running thirds melodically without having to slow down, and must be able to produce the same melodic contour with the same degree of smoothness in either hand. This is especially true in those places where both hands play thirds in dialogue: the pianist must listen to each hand, keeping the same tempo and same quality of playing.

Figure 3.8: Etude no. 3, thirds played by each hand in turn, mm. 19-23 and 33-38

The image displays a musical score for Etude no. 3, focusing on the sections where thirds are played by each hand in turn. The score is written for piano and consists of four systems of music. The first system shows measures 19-23. The second system shows measures 21-23. The third system shows measures 33-34. The fourth system shows measures 35-38. The score includes dynamic markings such as *p*, *cresc.*, and *decresc.*, and fingering numbers for the fingers. A downward arrow is present above measure 34.

Hummel indicates *Tempo di Polacca* for this etude. In his treatise, Hummel describes this tempo as being in “polonaise or Polish dance time,” and indicates that it should be played “moderately, measuredly, and still more moderately.”<sup>19</sup> It should thus be noted that Hummel

<sup>19</sup> Hummel, *Treatise*, 1:69. According to William Barclay Squire and Maurice J. E. Brown, the term “Polacca” is “applied to compositions in a Polish style (“alla polacca”) [and] usually taken as the Italian equivalent of polonaise. The term was used in the eighteenth century by composers including Bach (Brandenburg Concerto no.1, finale) and Telemann (Concerto in F, TWV 51: f 4); in the nineteenth century it came to be applied to instrumental or vocal

does not indicate a tempo of *allegro* or faster, since this etude is much more a study for the development of *legato* than it is an exercise in speed, and the student must devote the time needed to develop this skill without feeling rushed.

### **Hummel: Etude no. 4 in G minor, Op. 125: *Grave***

Hummel's Etude no. 4 is a study in the control of sonorities. It stands apart from the others in that it is not so technically challenging; rather, the sudden dynamic changes and different dynamic levels in each phrase require great refinement of touch and a variety of attack pressures. This etude reflects Hummel's belief that mastering the gradations of touch is fundamental to the pianist's technique.

Though the dynamic markings in this etude are crucial, the available editions—including the authorized editions—are not in agreement. The dynamic markings in the Haslinger and Cramer editions are similar, and there are more of them than in the Farrenc edition.<sup>20</sup> The Heugel edition has fewer dynamic markings than the authorized editions; the Universal edition does not include this etude in its collection.

In the first phrase, measures 1-5, the dynamic indications differ among the editions. While the Farrenc edition does not give any dynamic markings for this phrase, the Haslinger and Cramer edition indicate different dynamic levels. The theme is introduced in the left hand by a single voice marked *piano* in the first measure; when the right hand enters in measure 2, this

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pieces related tenuously or not at all to the polonaise." See "Polacca" in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 20:7-8.

<sup>20</sup> The three authorized editions employ the same fingerings and articulations (save for nos. 19, 20, and 21), but the Haslinger and Cramer editions contain more dynamic markings than the Farrenc for this etude, and also for nos. 5, 9, 16, and 19.

voice is also marked *piano*. The Cramer edition indicates a *crescendo* in this measure, while the Haslinger gives no change of dynamic. In measure 3, both the Cramer and Haslinger editions indicate *sforzando* on the first chord, but only the Haslinger edition indicates *forte* for the rest of the chords. The dynamic marking returns to *piano* on the second chord of measure 4 in both the Cramer and Haslinger editions. These sudden dynamic changes within a single phrase require the utmost control of the pressure of the fingers (Figure 4.1).

Figure 4.1abc: Etude no. 4, dynamic markings in the authorized editions, mm. 1-4

a. Farrenc edition

Grave, non troppo.

ETUDE 4<sup>e</sup>

b. Haslinger edition

Grave non troppo.

N° 4.  
in  
G minor.

## c. Cramer edition

GRAVE, NON TROPPO.

G  
MINOR.

The image shows the first eight measures of Etude no. 4 in G minor by Cramer. The tempo is marked 'GRAVE, NON TROPPO.' The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for piano. The right hand (RH) starts with a piano (*p*) dynamic, followed by a fortissimo (*fz*) dynamic, and then returns to piano (*p*). The left hand (LH) starts with a piano (*p*) dynamic, followed by a fortissimo (*fz*) dynamic, and then returns to piano (*p*). The piece is characterized by its slow, deliberate pace and the use of trills and slurs. Fingerings are indicated throughout the score, and the overall mood is somber and contemplative.

In contrast, Noël Lee, editor of the Heugel edition, suggests *forte* throughout the first phrase (Figure 4.2).

Figure 4.2: Etude no.4, dynamic markings in the Heugel edition, mm. 1-8

Grave non troppo

The image shows the first eight measures of Etude no. 4 in G minor by Heugel. The tempo is marked 'Grave non troppo.' The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for piano. The right hand (RH) starts with a fortissimo (*[f]*) dynamic, followed by a fortissimo (*ff*) dynamic, and then returns to fortissimo (*[f]*). The left hand (LH) starts with a fortissimo (*ff*) dynamic, followed by a fortissimo (*ff*) dynamic, and then returns to fortissimo (*ff*). The piece is characterized by its slow, deliberate pace and the use of trills and slurs. Fingerings are indicated throughout the score, and the overall mood is somber and contemplative.

As the texture becomes thicker (beginning in measure 5), all four editions indicate *fortissimo*. The Haslinger and Cramer editions, moreover, indicate separate dynamic markings for each hand in measures 7-8: the left hand plays *fortissimo* octave patterns while the chords in the right hand are marked *sforzando* (see Figure 4.3 below). Thus the pianist must distinguish the *sforzando* from the underlying *fortissimo*.

Figure 4.3ab: Etude no. 4, separate dynamic markings for left and right hands, Haslinger and Cramer editions, mm. 7-9

a. Haslinger edition

b. Cramer edition

While the Haslinger and Cramer editions emphasize the right-hand chords with the *sforzando*, the Farrenc edition emphasizes the left-hand octave pattern by maintaining the *fortissimo* without indicating *sforzando* in the right hand in measures 7-8 (Figure 4.4).

Figure 4.4: Etude no. 4, dynamic markings in the Farrenc edition, mm. 5-10

The Heugel edition indicates only *fortissimo* at the beginning of this phrase, and does not contain either further *fortissimo* markings in the left, or the *sforzando* in the right hand (Figure 4.5).

Figure 4.5: Etude no. 4, the single dynamic marking in the Heugel edition, mm. 5-8

In measure 9, the music is marked *piano* in all four editions. The Farrenc and Heugel editions do not indicate any subsequent dynamic markings through measure 13, but as before, the Haslinger and Cramer editions indicate further dynamic changes within the phrase, starting with *piano* and proceeding to *crescendo*. While the Cramer indicates *crescendo* in measure 15, the Haslinger edition puts the *crescendo* in measure 10 and recommences the *piano* in measure 13.

The *piano* is again followed by *crescendo*, finally leading into *fortissimo* in the next phrase. Both editions, moreover, slur this phrase (mm. 9-11) when the music is marked *piano* and *crescendo*.

This demands a more *legato* touch from the pianist in order to create the longer line and the proper gradation of dynamics during the *crescendo* (Figure 4.6).

Figure 4.6ab: Etude no. 4, dynamic markings in the Haslinger and Cramer editions, mm. 7-17

a. Haslinger edition

The musical score for Etude no. 4, Haslinger edition, mm. 7-17, is presented in four systems. The first system (mm. 7-9) shows a piano (p) dynamic marking and a 'dol.' (dolente) marking with a downward-pointing arrow above it. The second system (mm. 10-12) includes a 'cresc.' (crescendo) marking. The third system (mm. 13-15) features a piano (p) dynamic marking. The fourth system (mm. 16-17) includes another 'cresc.' marking. The score is heavily annotated with fingering numbers (1-5) and slurs, indicating a legato performance style.

## b. Cramer edition

The image shows two systems of musical notation for a piano etude. The first system begins with a piano (*p*) dynamic marking. A slur is placed over the first few measures of the right hand. The second system features a *cresc.* (crescendo) marking in the middle and ends with a fortissimo (*ff*) dynamic. The score includes various fingerings (e.g., 1, 2, 3, 4) and articulation marks (plus signs) throughout both systems.

In measure 17, the theme—in the midst of a thick, homophonic texture—returns, now marked *fortissimo*. The left hand states the theme in octaves while the right hand takes it up with a three-note chord. In the middle of the phrase, the dynamic suddenly shifts to *piano* as the texture thins. The etude ends, just as it starts, with a single voice. While the Haslinger and Cramer editions indicate *pianissimo* in measures 21-22, the Farrenc and Heugel editions indicate *piano*. As he did in measures 9-17, Hummel marks a slur indicating the change to *piano* and the necessity of a *legato* touch (Figure 4.7).

Figure 4.7abcd: Etude no. 4, sudden dynamic changes in the middle of the phrase, mm. 15-22

## a. Haslinger edition

The Haslinger edition of Etude no. 4, measures 15-22, is presented in three systems. The first system (measures 15-17) shows a melodic line in the right hand with a *cresc.* marking and a downward-pointing arrow above measure 17. The second system (measures 18-20) features a dense, rhythmic accompaniment in both hands, marked *ff*. The third system (measures 21-22) shows a return to a more melodic texture, with dynamic markings *p* and *pp* circled in the right and left hands respectively.

## b. Cramer edition

The Cramer edition of Etude no. 4, measures 15-22, is presented in two systems. The first system (measures 15-17) shows a melodic line in the right hand with a *cresc.* marking and a downward-pointing arrow above measure 17. The second system (measures 18-22) features a dense, rhythmic accompaniment in both hands, marked *ff*. The dynamic markings *p* and *ff* are circled in the right and left hands respectively.

## c. Farrenc edition

The Farrenc edition of measures 17-20 features a complex texture. The right hand plays a melodic line with slurs and fingerings (e.g., 5, 2, 4, 5, 4, 2, 3, 4, 5). The left hand has a more rhythmic accompaniment with slurs and fingerings (e.g., 5, 4, 5, 2, 3, 4, 5, 5, 4, 2, 3, 4). Dynamics include a circled *ff* in measure 18 and a circled *p* in measure 19. The piece concludes with a double bar line in measure 20.

## d. Heugel edition

The Heugel edition of measures 17-20 shows a different dynamic approach. The right hand part is similar to the Farrenc edition but includes slurs and fingerings (e.g., 5, 2, 4, 5, 4, 2, 3, 4, 5). The left hand accompaniment is also present with slurs and fingerings (e.g., 5, 4, 5, 2, 3, 4, 5, 5, 4, 2, 3, 4). Dynamics include a circled *ff* in measure 18 and a circled *p* in measure 19. The piece concludes with a double bar line in measure 20.

The discrepancies in the dynamics among the four editions demonstrate a subtle distinction in priorities. The Haslinger and Cramer editions tend to focus upon the ability of the fingers to produce the pressures necessary to create the extreme degrees of loudness and softness

called for in each phrase. The Farrenc and Heugel editions, on the other hand, suggest an overall dynamic and mood for each section of this etude.

The issue of editions aside, however, the wide variety of dynamics in this etude is indicative of the importance Hummel places upon the development of touch in the pianist's fingers, and the requisite internal sensibility necessary to use it. Even though Hummel's treatise favors the close finger technique and the minimal use of the arms, given the considerable difference in action between the early nineteenth century fortepiano and the modern grand piano, the pianist today should consider using more arm weight to produce the powerful *forte* and *fortissimo* sonorities indicated in this etude; a historically informed performance will take into account the fact that Hummel's close finger technique was predicated upon the light action of the fortepianos of his day. A *Grave* tempo indication in a French overture, moreover, requires a full, robust sound and a deliberately heavy touch.<sup>21</sup> The longer note values are given more weight and emphasis than the shorter ones, and will thus have a heavier sound on the modern piano when the pianist uses arm weight. The pianist must also deal with the change in hand positions and fingerings for each three-note chord, and the transitions between the very quick motions necessary to execute the thirty-second notes and those necessary to execute the longer notes. Thus, Hummel's employment of French-overture style in this etude was chosen not only for the training in rhythmic precision, but also for control of the arm and finger pressure necessary to cleanly articulate the differences between long notes and short notes.

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<sup>21</sup> "The French overture consists of two sections. The most conspicuous stylistic feature of the first section is its combination of a slow tempo (usually marked *Grave* or *Lento*) with dotted and double-dotted rhythms. The second section unfolds in a contrasting fugal style." See Gerge Gow Waterman and James R. Anthony, "French Overture" in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 9:233. Hummel's etude no. 4 is written in the style of the first section of the French overture. In his treatise, Hummel describes *Grave* as being "slow, solemn, serious, and measured" See Hummel, *Treatise*, 1:68.

**Hummel: Etude no. 5 in D major, Op.125: *Allegro con brio***

Hummel's Etude no. 5 is a study of the arpeggio. It demands both great technical refinement and endurance from the pianist, since the sixteenth-note arpeggios are relentless and must be played *forte* throughout. Given the rapid execution of arpeggios that exceed the span of an octave, and which must be connected by the thumb, the fundamental difficulty of this etude is the correct management of the thumb. In measures 1-4, for example, the arpeggios require the pianist to repeatedly pass the thumb under the fingers and cross the second finger over the thumb, and to span intervals between the first and the second notes of each arpeggio varying from a third to a sixth (Figure 5.1).

Figure 5.1: Etude no. 5, ascending arpeggios on strong beats, requiring the crossing of thumb under fingers, mm. 1-5

In measures 9-12, the arpeggios change direction from ascending to descending on strong beats, requiring the pianist to pass the thumb under the fingers in the opposite direction.

The thumb, moreover, now has to span the octave, both descending and ascending with a very quick motion (Figure 5.2).

Figure 5.2: Etude no. 5, descending arpeggios (on strong beats), mm. 9-13

This etude also requires the pianist to employ a technique in which some notes are sustained beyond their notated value, and by means of the fingers only, rather than the pedal. Hummel introduces this technique in his treatise with a series of music examples showing its realization (see Figure 5.3). He states: “There are certain groups of notes which include a melody, and which must not be detached like other passages; the delivery of them must be connected and the melody brought out.”<sup>22</sup>

<sup>22</sup> Hummel, *Treatise*, 3:60.

Figure 5.3: Hummel *Treatise*, melodic notes sustained beyond their notated values



While Hummel does not use any specific term for this technique, modern scholars have filled in the terminology gap. Mark Kroll calls this technique “over *legato*,” and Howard Ferguson refers to it as “*tenuto* touch.”<sup>23</sup> Kroll explains that “over *legato*” was “first used by harpsichordists, and was a standard technique for keyboard players in the eighteenth and early nineteenth centuries.”<sup>24</sup> Ferguson also writes “*tenuto* touch is immensely important in the performance of early keyboard music, for it provides tonal and textural contrast and adds warmth of sound, essentially filling the role of the sustaining pedal on the modern piano.”<sup>25</sup>

This technique would be applied in this etude to the arpeggios of measures 29-36, even though Hummel does not add a double stem to the first sixteenth note in each group to indicate that it should be sustained. And whereas those arpeggios in the previous section that exceed the span of an octave require the damper pedal to connect them, the range of sixteenth notes in

<sup>23</sup> Mark Kroll, “As If Stroked With a Bow: Beethoven’s Keyboard Legato and the Sonatas for Violin and Piano,” chapter 7 of *The Beethoven Violin Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana and Chicago: University of Illinois Press, 2004), 130; Howard Ferguson, *Keyboard Interpretation from the 14<sup>th</sup> to the 19<sup>th</sup> Century* (Oxford, New York, and Toronto: Oxford University Press, 1975), 61.

<sup>24</sup> Kroll, *ibid.*

<sup>25</sup> Ferguson, *Keyboard Interpretation*, 61.

measures 29-36 is sufficiently narrow that the pianist may achieve *legato* by the fingers alone. Furthermore, while the arpeggios in the previous section are closer to simple figuration than the embellishment of a melody, the first note of each group of sixteenth notes in measures 29-36 must be brought out melodically. The accompaniment and fingerings in the left hand support Hummel's intention that *legato* playing be achieved solely by the fingers, as the sustained note A in left hand functions as a pedal (Figure 5.4).

Here in particular, knowledge of Hummel's intentions is crucial. The modern pianist who has not read Hummel's treatise or contemporary commentary on the "over *legato*" technique will likely voice each of four sixteenth-notes of the arpeggios equally, without sustaining the melodic note, and simply use the damper pedal for each quarter note. To do so would create a very different kind of *legato* from that which Hummel intended.

Figure 5.4: Etude no. 5, arpeggios in which the first note is sustained, mm. 27-34

The musical score for Etude no. 5, measures 27-34, is presented in three systems. The first system (measures 27-28) shows a right-hand melody of quarter notes and a left-hand accompaniment of arpeggiated sixteenth notes. The second system (measures 29-30) features a right-hand melodic line of quarter notes with circled first notes, and a left-hand accompaniment of arpeggios. The third system (measures 31-34) shows a right-hand melodic line with circled first notes and a left-hand accompaniment of sustained notes. Dynamics include forte (fz), piano (p), and pianissimo (pp). Fingerings are indicated throughout.

In addition to the study of arpeggio technique, this etude deals with the technical difficulty of wide leaps in the left hand. The pianist has to execute a two-octave leap marked *sforzando* with a very quick motion in the left hand while simultaneously dealing with fast arpeggio figurations in the right hand. Interestingly, the available editions indicate the *sforzando* in different places. In the Haslinger and Cramer editions, it is consistently marked on the first note in the left hand (Figure 5.5).

Figure 5.5ab: Etude no. 5, *sforzando* on the first note in the left hand, Haslinger and Cramer editions, mm. 1-5

a. Haslinger edition

Allegro con brio.

N<sup>o</sup> 5.  
in  
D major.

*f*

*fz*

*fz*

b. Cramer edition

ALLEGRO CON BRIO.

D  
MAJOR.

*f*

*fz*

*fz*



In measure 18 of this same edition, when the hands exchange ideas—that is, when the right hand executes the fast, wide leap while the left hand takes the arpeggios—the *sforzando* is marked on the first note, as in measure 1, then is moved to the third note in measures 19-28 (Figure 5.7).

Figure 5.7: Etude no. 5, position of the *sforzando* in the Farrenc edition, mm. 18-23

The image displays a musical score for measures 18 through 23 of Etude no. 5. The score is written for piano and is in the key of D major (two sharps). It consists of two systems of staves, each with a treble and bass clef. The first system covers measures 18, 19, and 20, and the second system covers measures 21, 22, and 23. In measure 18, the right hand has a wide leap starting on a grace note, and the left hand has a series of arpeggios. The *sforzando* (fz) marking is placed on the first note of the left hand. In measures 19 and 20, the *sforzando* marking moves to the third note of the left hand. In measure 21, the *sforzando* marking is on the first note of the right hand. In measure 22, it is on the first note of the left hand. In measure 23, it is on the first note of the right hand. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5).

The *sforzando* in the left hand has the effect of emphasizing the bass note. In measure 1, the first two notes of the left hand are written out so that the first low D2 gets both the metrical and the musical accent. Because the arpeggios in the right hand are difficult to execute, and lining up the sixteenth notes in both hands presents yet more difficulty—perhaps more than was intended for this etude—Hummel shifts from notated sixteenths in measure 1 to grace notes in measure 2 (see Figure 5.6). Hence the *sforzando* migrates to the third note of the measure, which is now the downbeat.

Likewise, in measure 17, when the hands exchange technical ideas, Hummel repeats this convention. The first two notes of the right hand are notated as sixteenths, and the *sforzando*

occurs on the first of them. In the following measure, the two sixteenth-notes again become grace notes, and the *sforzando* migrates to the third note, allowing the pianist to focus on executing the arpeggios.

In the Heugel edition, the *sforzando* is consistently indicated on the third of the first three notes in the left hand. The editor, Noël Lee thus considers the long (i.e., third) note to be the downbeat, the notation of measure 1 notwithstanding (Figure 5.8).

Figure 5.8: Etude no. 5, *sforzandi* in the Heugel edition, mm. 1-6

The image displays a musical score for Etude no. 5, measures 1 through 6. The tempo is marked "Allegro con brio". The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The right hand (RH) features a continuous arpeggiated pattern of sixteenth notes, starting on a half note in the first measure and continuing with eighth notes in subsequent measures. The left hand (LH) consists of three notes per measure, with the first two notes being sixteenth notes and the third being a quarter note. The first measure has a dynamic marking of *f* (forte) above the RH and *sf* (sforzando) below the LH. In measures 2 through 6, the *sf* marking is placed below the third note of the LH. A dashed line with the number "8" above it spans across measures 4 and 5, indicating an eighth-note rest for the RH in those measures.

The Universal edition places the *sforzando* on the first note of the left hand in mm. 1-17, then moves it to the third note in mm. 19-25, then returns it to the first note in measure 46, where the D major arpeggio marks a return to the opening theme. Given that measure 19 marks the beginning of the middle section where the harmonic change occurs, Trneček would want the pianist to focus on bringing out the shifting harmony of the arpeggios. Then, when the third



Because the different placement of the *sforzando* in the authorized editions results in two rather different readings, and because these two readings represent different technical tasks, it is necessary to ask whether the placement of the *sforzando* in the Haslinger and Cramer editions is in error, and whether the Farrenc edition alone reflects Hummel's true intentions. If the Haslinger or Cramer editions are used, the pianist must focus both on the difficult arpeggios and on bringing out the first—and lowest—note of the left hand. To have this low bass note sounding in almost every measure will give the music a rich, resonant sound, but it will also oblige the pianist to slow the tempo of the etude.

If, on the other hand, the Farrenc edition is used, the pianist would automatically play the first two notes lightly so as to quickly cover the wide leap. The result is threefold: the third note is emphasized (i.e., the *sforzando* occurs naturally); no extra effort or thought from the player is required; and the tempo is not slowed. The Farrenc edition is therefore the more effective reading, one that assists the pianist in executing both the wide leaps and the difficult arpeggios at the fast tempo Hummel has specified.

Another factor to consider is the gradual increase in the compass of keyboards over the years. Until about 1790, the fortepiano generally had a compass of five octaves, from F1 to F6. Additional half-octaves were gradually added at both ends of the keyboard, eventually reaching a compass of seven octaves for grand pianos by about 1840. In 1833, when these etudes were written, Hummel's piano would have had a lowest note not extending below F1.<sup>26</sup> This is apparent in his writing: the left-hand arpeggios in measure 28, for instance, are written an octave

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<sup>26</sup> Beethoven also altered the bass octave in the left hand to an octave higher in his Piano Sonata Op. 2, no. 3, the second movement, measure 26. Beethoven frequently had to alter recapitulations in his piano sonatas because he didn't have the high or low notes for the later iterations.

higher despite the sequential movement wherein the first note of each arpeggio descends through stepwise motion through measures 17-28 (Figure 5.10).

Figure 5.10: Etude no. 5, mm. 21-29, transposition of the bass sequence up an octave in measure 28

The image displays a musical score for Etude no. 5, measures 21-29. The score is written for piano and consists of three systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 21-23) shows a descending arpeggiated sequence in the bass clef, with the first note of each arpeggio circled. The second system (measures 24-26) continues this sequence, with the first notes circled. The third system (measures 27-29) shows the sequence transposed up an octave in measure 28, with the first notes circled. The score includes dynamic markings such as *fz* and *m. 28*.

A modern pianist might legitimately play the last two arpeggios in this sequence an octave lower, as Hummel would probably have done had his piano extended into that register.

### **Hummel: Etude no. 6 in A minor, Op.125: *Allegro moderato***

Hummel's Etude no. 6, *Fughetta*, is a study in independence of the fingers. This is one of three etudes -- along with Etude no. 2 in contrapuntal style and no. 4, which uses French-overture structure -- that reflects the profound influence of J. S. Bach upon Hummel. Etude no. 6

demonstrates Hummel's understanding of contrapuntal texture as the best means to develop both strength and independence in the fingers, as it requires the pianist to develop the ability to independently realize every voice in a polyphonic texture.

The subject is introduced by the left hand in measure 1. It is joined by a second left-hand voice in measure 3, and by a third voice—still in the left hand—in measure 7. The authorized editions all specify that the left hand must be used throughout so as to prevent the pianist from using the right hand when the third entrance of the subject is introduced in measure 7; however, they do not do so in the same way. Alone among the authorized editions, the Haslinger specifies “linke Hand” [left hand] in measure 1, and places the entrance of the third statement of the subject in the bass clef (see Figure 6.1 below). The Farrenc and Cramer editions specify “main gauche” and “Left Hand,” respectively, at measure 7, but notate the entrance of the subject in the treble clef (Figure 6.1).

Figure 6.1abc: Etude no. 6, subject played by the left hand, mm. 1-8

a. Haslinger edition

**Allegro moderato.**

**N<sup>o</sup> 6.**  
*in*  
**D minor.**

(linke Hand.)

*p*

1 2 3 2 1

2 1 2 1 2 3 2 1 1 3

5 5 3 + 5 4 3 5 + 3 2 1 1 3

1 2 1 1 2 2 1 1 1 1

3 4 5 2 1 5 4 1 2 5 4 1 1 5 4 2 5 4 3 2 3 4 5 4 3 5 2 3 4 5 4 5 5

b. Farrenc edition

*Alf<sup>o</sup> moderato.*

ÉTUDE 63  
FUGHETTA.

*p*

main gauche.

c. Cramer edition

FUGHETTA.  
ALLEGRO MODERATO.

D  
MINOR.

*f<sup>o</sup>*

Left Hand

The Heugel edition does not designate which hand is to take the subject when the third voice enters in measure 7. The notes with stems down, however, suggest the pianist should play them with the left hand. Noël Lee perhaps moves them to the treble staff for visual clarity (Figure 6.2).

Figure 6.2: Etude no. 6, third (and fourth) entrances of the subject in the treble clef in the Heugel edition, mm. 1-13

**Allegro moderato**

*FUGHETTA*

*p*

The image displays three systems of musical notation for a piano piece. The first system is labeled 'Allegro moderato' and 'FUGHETTA', with a piano dynamic 'p'. It shows the initial part of the piece in the bass clef. The second system shows the third entrance of the subject in the treble clef, indicated by a downward arrow above the staff. The third system shows the fourth entrance of the subject in the treble clef. The score includes various musical notations such as stems down, slurs, and fingering numbers.

Reflecting his concern for fingering as the means to clearly differentiate subject from counter-melody and for the production of *legato*, Hummel indicates the fingering of each note. These fingerings help the pianist to sustain the longer notes of the subject while simultaneously articulating the shorter notes of the counter-melody, all within the same hand. In measure 3, for

example, as the second voice is introduced in the tenor, the pianist must sustain the subject with the thumb and second finger as the counter-melody in the bass progresses with fingers three and five (Figure 6.3). The pianist must also stretch his or her adjacent fingers to cover intervals such as the third and fourth while sustaining the long notes of the theme (see the circled fingerings in the bass, Figure 6.3).

Figure 6.3: Etude no. 6, Hummel's fingering mm. 1-6

Alleg<sup>ro</sup> moderato.

ÉTUDE 6<sup>e</sup> FUGGETTA.

The image shows a musical score for Etude no. 6 by Carl Czerny, titled 'FUGGETTA'. It is in G major (one sharp) and 2/4 time. The tempo is 'Alleg<sup>ro</sup> moderato'. The score is divided into two systems, each with two staves (treble and bass). The first system contains measures 1-3. The second system contains measures 4-6. Fingerings are indicated by numbers 1-5. In the bass staff of the second system, four pairs of fingerings (5-4, 5-3, 5-4, 5-4) are circled, indicating specific fingerings for the counter-melody while the subject is sustained.

When the third voice is introduced in measure 7, the pianist must execute an even thicker texture, sustaining not only the subject but two counter-melodies (see Figure 6.4). Here, the pianist needs to move the fingers side-to-side in order to connect each note within the vertical sonority. It should be noted that there is not much opportunity to lift the fingers in this kind of texture.<sup>27</sup>

<sup>27</sup> "The position of his fingers reminded of spiders," wrote Czerny in describing Hummel's hand position. See Carl Czerny, "Recollections from My Life," *The Musical Quarterly* 42, no. 3 (July, 1956): 309.

Figure 6.4: Etude no. 6, Hummel's fingering in the thicker texture, mm. 7-9

As the subject develops, the counter-melody is doubled in parallel thirds, adding to the technical difficulty in measures 19-24. The pianist must hold the long note of the theme while maintaining the equality and smoothness of the runs in parallel thirds. The theme passes from hand to hand with every passing measure, and equal strength is required in the hands to properly execute it (Figure 6.5).

Figure 6.5: Etude no. 6, sustaining the subject while executing the counter-melody in running thirds, mm. 19-24

Hummel's fingerings in this passage are oriented horizontally, and intended more for connecting successive tones than for moving the fingers vertically in the keys. Since the fortepiano in Hummel's era had a much lighter action and a more shallow key bed than the

modern piano, the performer today must develop ever more strength in each finger in order to work the deeper, heavier action of today's instrument. Because Hummel's fingerings do not otherwise allow the fingers to lift enough to press the keys deeply, the modern pianist will have difficulty producing a loud enough sound unless this extra strength has been developed.

### Hummel: Etude no. 7 in A major, Op. 125: *Andante cantabile*

Hummel's Etude no. 7 is a study in playing *legato* and in dynamic shading. The texture is simultaneously contrapuntal and homophonic: between one and five voices sound at any given moment, and the pianist must bring out the counterpoint while at the same time executing parallel thirds or three-note chords in one or both hands. The primary challenge of this etude is to connect the voices and make them sing, a task made all the more difficult by the dense texture. This etude demonstrates Hummel's continuing emphasis on *legato* technique and his use of polyphonic texture as a means of developing both *legato* and independence of fingers (Figure 7.1).

Figure 7.1: Etude no. 7, contrapuntal and homophonic chordal texture, mm. 1-9

The image shows the first nine measures of Hummel's Etude no. 7. The score is written for piano in A major (one sharp) and 3/4 time. It is titled 'ÉTUDE 7e' and 'Andante cantabile.' The music is characterized by a dense, polyphonic texture with multiple voices in both hands. The right hand often plays parallel thirds or chords, while the left hand provides a counterpoint. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked with a tempo of 'Andante cantabile'.

Because Hummel considers fingerings to be the primary means of producing *legato*, he gives them for almost every note in the authorized editions. In measure 2, for example, Hummel uses the gliding technique to connect F<sup>#</sup> and E in the right hand with a consecutive application of the fourth finger effected through a “glide”. In this same measure, the fifth finger of the left hand must hold the first note throughout, while the rest of the fingers execute the remaining notes; the pianist is therefore obliged to keep finger-lift to a minimum. In measures 3-4, Hummel again uses the gliding technique to connect nearly every top note with the fifth finger (Figure 7.2).

Figure 7.2: Etude no. 7, the gliding technique in m. 2 and m. 4

The image shows a musical score for Etude no. 7, measures 2 and 4. The tempo is marked "Andante cantabile." The key signature is one sharp (F#), and the time signature is 3/4. The score is written for piano, with a right hand (treble clef) and a left hand (bass clef). Fingerings are indicated by numbers 1-5 above or below notes. In measure 2, the right hand has a circled "4 4" above the notes F# and E. In measure 4, the right hand has a circled "5 5 5 5" above the notes G, A, B, and C. The left hand has various fingerings throughout, including a circled "5" in measure 2 and "5 4 5" in measure 4.

Hummel also frequently employs cross-over fingerings to connect the notes within a chordal passage. In order to achieve a *legato* soprano line in measure 6, for instance (see Figure 7.3), he instructs the pianist to cross the fourth finger over the fifth in the first two chords. Whenever passages move in parallel thirds, Hummel indicates a series of cross-over fingerings.

Figure 7.3: Etude no. 7, cross-over fingerings, mm. 6-8



In the Universal edition, the cross-over fingering is the preferred means of connecting chordal passages, whereas Hummel employs the gliding technique in every possible place. In the authorized editions, for example, Hummel employs the fifth finger for all the top notes in measure 4, whereas the Universal edition indicates the crossing of the fourth finger over the fifth (Figure 7.4). Another example of this technique occurs in measure 5. The authorized editions keep the fourth finger on the successive notes G<sup>#</sup> and A, where the Universal edition alternates the third and fourth fingers, requiring a cross-over.

Figure 7.4ab: Etude no. 7, gliding technique in the Farrenc edition, but cross-over fingerings in the Universal edition in m. 4-5

a. Farrenc edition

Andante cantabile.

ÉTUDE 79

This figure shows two versions of measures 4 and 5 of Etude no. 7. The top version is the Farrenc edition, marked 'Andante cantabile'. It features a gliding technique where the right hand's notes are connected smoothly. A red circle highlights a fingering in measure 5: 5 4 3 2 1 3 4 5. The bottom version is the Universal edition, which uses cross-over fingerings. A red circle highlights a fingering in measure 4: 5 4 3 2 1 3 4 5. Both versions show the right hand playing a sequence of chords and the left hand providing a steady accompaniment.

## b. Universal edition

The musical score is for a piece titled "Andante cantabile." It is in G major (one sharp) and 4/4 time. The tempo is "Andante cantabile" and the instruction is "sempre molto legato". The score is in two systems. The first system shows measures 1-4, and the second system shows measures 5-8. Dynamics include piano (*p*), forte (*f*), and crescendo (*cresc*). Fingerings are indicated with numbers 1-5. The right hand plays parallel thirds, and the left hand plays a simple bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

In addition to playing *legato*, this etude is designed for training in the refinement of finger touch by indicating the same dynamic shading in every phrase. In this etude the phrase lengths are rather short (two or three measures at most), always beginning *piano* and followed by a *crescendo*. In measure 1, the second note has an accent mark which becomes *forte* or *sforzando* in later phrases; these should be interpreted more as syncopations than as dynamic markings. The theme starts *piano*; in measure 2, the right hand adds two more voices under *piano* and then begins to *crescendo*. The *forte* for the second note in measure 3 should also be understood as syncopating that note. The *piano* returns in the same measure, but with a thicker texture, and *crescendos* into measure 4. In measures 5-6, each hand plays parallel thirds, again beginning *piano* and swelling. This dynamic sequence repeats throughout the etude (Figure 7.5).

Figure 7.5: Etude no. 7, dynamic shading in the Haslinger edition, mm. 1-12<sup>28</sup>

*N<sup>o</sup> 7.  
in  
A major.*

*Andante cantabile.*

The image shows the first 12 measures of Etude no. 7 in A major, Op. 10, No. 7 by Frédéric Chopin. The score is presented in three systems, each with a grand staff (treble and bass clefs). The tempo is 'Andante cantabile'. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes dynamic markings of *p*, *f*, and *cresc.*. The second system continues with *p* and *cresc.* markings. The third system also features *p* and *cresc.* markings. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating a focus on technical precision and dynamic control.

Interestingly, while all authorized editions indicate the same fingerings for this etude, the Farrenc does not designate any dynamic markings. The same happens in the Etude no. 4, in which the Haslinger and Cramer editions have many more dynamic markings than the Farrenc; this may be interpreted as demonstrating the high priority it places upon training the fingers to express all degrees of dynamic level. The Universal edition follows exactly the same dynamic markings as the Haslinger and Cramer, despite of the discrepancies between fingering. The Heugel edition indicates neither fingerings nor dynamics.

<sup>28</sup> The dynamic sequences in the Haslinger and Cramer editions are identical.

**Hummel: Etude no. 8 in A minor, Op. 125: *Vivace***

Hummel's Etude no. 8 is a study in the performance of rapid, staccato octaves. Hummel explores the use of octaves in various pitch patterns, such as diatonic and chromatic scales, repeated-note patterns, and passages of wide leaps. The etude requires a supple and very light wrist if the staccato eighth notes are to be cleanly executed. As has been the case in previous etudes, the left hand frequently functions as a "pedal," sustaining the first note of each figuration, but Hummel assigns octave technique to both hands in order to promote equal strength in each (Figure 8.1).

Figure 8.1: Etude no. 8, octave passages in both hands and the accompaniment pattern functions as pedal, mm. 1-14

The image displays the musical score for Hummel's Etude no. 8, Op. 125, in A minor, marked *Vivace*. The score is presented in three systems, each consisting of a grand staff (treble and bass clefs). The first system begins with the title "ÉTUDE 8º" and a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic marking. The third system includes a *cresc.* (crescendo) marking and a final *f* dynamic. The score is written for piano and includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings. The piece is in 8/8 time and consists of 14 measures.

In his treatise, Hummel suggests using the thumb and fifth finger to play octaves, placing the fourth finger on the black keys, and keeping the hand position close to the keys. He writes:

“In passages of octaves played staccato, the hand is lifted up almost imperceptibly, and the fingers strike the notes lightly and detached.”<sup>29</sup> This shows Hummel’s reliance on finger technique, rather than the arm, to execute octaves. The fingerings of the octave passages in the authorized editions closely follow Hummel’s fingerings as given in the treatise. An exception to the rule occurs on the fourth note in measure 1, however, where Hummel marks it for the third finger, creating a more favorable hand position for the two successive black key octaves (see Figure 8.1).<sup>30</sup> The Universal edition does not include this etude. It is included in the Heugel edition, but without fingerings.

This etude is distinct in having a middle section that contrasts in texture and technique. The staccato octave passages in the previous section change to a *legato* melody in the right hand, while the left hand retains the original accompaniment pattern but with the sustained notes marked with slurs. Hummel indicates *cantabile ed espressivo* for this section (Figure 8.2).

Figure 8.2: Etude no. 8, mm. 25-39, the contrasting middle section begins at m. 29

<sup>29</sup> Hummel, *Treatise*, 2:249. This octave fingering is discussed in Vol. 2, Chapter 6, entitled “Use of the Thumb and Little Finger on the Black Keys.”

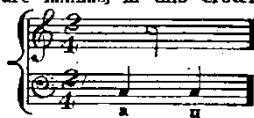
<sup>30</sup> Hummel’s fingerings of octave passages in his treatise do not include two consecutive black key octaves. His example consists of alterations of white and black keys moved by half steps.

In this middle section, Hummel changes the time signature from  $\frac{6}{8}$  to  $\frac{2}{4}$ , returning to  $\frac{6}{8}$  in the third section when the octave passages start. Hummel writes: “The student has to pay attention [to] time signature not only as the marks of time but also as the rhythmic movement of the piece. The parts of the bar are divided into accented and unaccented. By the former are to be understood those parts upon which our feelings naturally bestow a certain degree of weight or stress. The latter pass by our ear, as it were, and, in comparison with former, appear light and unimportant.”

Hummel indicates  $\frac{2}{4}$  as a division into two quarter notes, accented and unaccented, respectively (Figure 8.3).<sup>31</sup>

Figure 8.3: Hummel *Treatise*,  $\frac{2}{4}$  meter

(3.) Two crotchet time ( $\frac{2}{4}$ ) differs from the less Allabreve only in this, that in the latter the parts of the bar are minims, in this crotchets. Ex:



Hummel explains  $\frac{6}{8}$  as a compound meter, where the pulse (the dotted quarter note) is subdivided into three, yet the meter also possesses a certain resemblance to duple meter on account of its principal division into the accented and unaccented notes. Thus  $\frac{6}{8}$  is similar to  $\frac{2}{4}$  time due to the placement of accented and unaccented notes for each dotted quarter note; his subdivision of the dotted quarter notes into six eighth notes, however, shows an accent on both the first and fourth eighth notes (Figure 8.4).<sup>32</sup>

<sup>31</sup> Hummel, *Treatise*, 1: 60. In this example, “a” denotes accented notes, “u” unaccented.

<sup>32</sup> *Ibid.*, 1: 61.

Figure 8.4: Hummel *Treatise*,  $\frac{6}{8}$  meter

(2.) Six quaver time ( $\frac{6}{8}$ ), except as to the species of the notes, is in a similar situation to ( $\frac{6}{4}$ ), and in its principal divisions, it resembles ( $\frac{2}{4}$ ) time.



Playing an accent on the first and fourth eighth-notes in octaves in the first section helps the pianist to maintain better technical control, and to avoid any tendency to rush. It also distinguishes the middle section, in which the fourth note of the triplet in the left hand should be played without stress and the measure should feel as if in “one,” from the surrounding sections.

When, during the transition to the third section, the time signature returns to  $\frac{6}{8}$  (m. 52), the fourth note should again be stressed. This is appropriate not only because the music is back in “two,” but also because the new motive begins on the second beat of the measure (Figure 8. 5).

Figure 8.5: Etude no. 8, return to  $\frac{6}{8}$  meter and the motive on the second beat, mm. 45-58

When the octave theme recurs, Hummel begins to alter the melodic motion, going from steps to skips. As the closing passage of this etude draws near (m. 82), both hands play passages in which the leaps get wider and wider, until the final leap spans an octave. The execution of this passage is very difficult (Figure 8.6).

Figure 8.6: Etude no. 8, the closing passage with its wide leaps, mm. 79-92

The image displays a musical score for the closing passage of Hummel's Etude no. 8, measures 79-92. The score is presented in two systems. The first system covers measures 79-81, marked 'Loco.' and includes fingerings (e.g., 5, 4, 5, 4, 5) and dynamics like *p.f.* and *fz*. The second system covers measures 82-92, featuring a final *ff* dynamic marking and concluding with a double bar line. The notation includes treble and bass clefs, various note values, and complex fingering patterns.

As he has done in his earlier etudes, Hummel here varies the theme with different figurations each time it appears. In so doing, he presents the student with a series of ever greater technical challenges, while at the same time reinforcing the progress just made. The efficiency of these etudes in developing good technique is therefore often belied by their brief duration and economy of materials.

### **Hummel: Etude no. 9 in E major, Op.125: *Allegro***

Hummel's Etude no. 9 is a study in chords and figurations. The phrases always begin with a three- or four-note chord in each hand. Both hands must then execute a wide leap in order

to perform the sixteenth-note figurations that follow, the first three of which are always played as a close-position duet between right and left hands at the interval of a third. These leaps, and the sudden transition between the vertical and horizontal elements they connect, form the main challenge of this etude. The left hand, especially, has to transit back and forth between bass and treble registers at an almost blinding speed: the Haslinger and Universal editions specify the tempo as *Allegro*; the Cramer, Farrenc and Heugel editions, *Allegro spiritoso*.

The dynamic markings of this etude also are not in agreement in the available editions—including the authorized editions. The Haslinger and Universal editions indicate the same dynamic markings: every chord occurring at the beginning of a phrase is marked *forte* or *sforzando*; every sixteenth-note passage is marked *piano*. The sudden shifts in dynamics that occur throughout this etude require a precise attack of the fingers and the utmost control, the acquisition of which is the ultimate purpose of this etude (Figure 9.1).

Figure 9.1ab: Etude no. 9, sudden dynamic changes in the Haslinger and Universal editions, mm. 1-5

a. Haslinger edition

N<sup>o</sup> 9.  
in  
G major.

Allegro.

*fz* *p* *f* *p*

*cresc.* *f* *p*

b. Universal edition



As in the Haslinger and Universal editions, the Cramer edition marks *forte* on the first chord and *piano* on the sixteenth-note passage in measure 1. However, the Cramer edition does not indicate *piano* further until measure 5 where the new phrase begins with the sixteenth-note figuration (Figure 9.2).

Figure 9.2: Etude no. 9, dynamics in the Cramer edition, mm. 1-6



The Heugel edition is less precise with regard to dynamics than the Haslinger and Universal editions. In the Heugel, the first chord of each phrase is marked *sforzando* through measures 1-3; the edition does not, however, specify *piano* for the sixteenth-note figurations, nor does it give any further dynamics until measure 10; the transitional passage to the second section is marked *crescendo* and *piano* (mm. 11-12). The *sforzando* returns on the first three chords of the recurrence of the theme in the second section (mm. 14-16), but there are no further dynamic markings until the end of the etude. The pianist would thus play both chords and figurations *forte* almost throughout, producing a brilliant sound but a quite different dynamic effect from that of the Haslinger and Universal editions (see Figure 9.1). Unlike two other authorized editions, the Farrenc edition does not include any dynamic markings. The technical objective of this etude is therefore different depending upon which edition the pianist uses.

Figure 9.3: Etude no. 9, dynamics in the Heugel edition, mm. 1-5

**Allegro spiritoso** **IX**

The musical score for Etude no. 9, measures 1-5, is presented in two systems. The first system contains measures 1 and 2, and the second system contains measures 3, 4, and 5. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked **Allegro spiritoso**. The score is for piano, with a section indicator **IX** above the first system. The music features a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamic markings include *fz* (sforzando) at the beginning of measures 1, 2, 4, and 5.

While the Universal and Haslinger editions employ the same dynamic markings, they specify different fingerings. The Haslinger edition starts the sixteenth-note figuration with the second finger when it occurs on a black key and with the thumb when the figuration starts on a white key. It follows that the same fingering would be used for major and minor scales commencing with a black key and ascending with the right hand. The Universal edition, however, retains the thumb for most of the figuration-initiating notes starting on black keys, thus reducing the need to cross the second finger over the thumb at the beginning of the phrase (Figure 9.4).<sup>33</sup>

Figure 9.4ab: Etude no. 9, different fingerings between Haslinger and Universal editions, mm. 1-5

a. Haslinger edition

The image displays the musical score for Etude no. 9, Haslinger edition, measures 1-5. The score is written for piano and bass staves in G major (two sharps) and 3/4 time, marked 'Allegro.' The first system (measures 1-3) features a right-hand melody with sixteenth-note runs and a left-hand accompaniment. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include 'fz p' (fortissimo piano) and 'f' (forte). The second system (measures 4-5) continues the piece with similar textures and dynamics, including a 'cresc.' (crescendo) marking. The score is presented in a standard musical notation format with clefs, key signature, and time signature.

<sup>33</sup> Hans Trneček's employment of the thumb on black keys has been discussed in chapter 3, which focuses on Hummel's Etude no. 3.

## b. Universal edition

**Allegro.**

The image displays two systems of musical notation for a piano piece. The first system is marked 'Allegro.' and features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked 'fz' and 'p3'. The second system continues the piece, marked 'f' and 'cresc.', with various fingering numbers and articulation marks.

Numerous articles on Hummel explore his influences on nineteenth-century composers, among them, Chopin, Mendelssohn, Schubert, and Schumann.<sup>34</sup> Among books and articles on Hummel's influence on Chopin, Richard Davis has demonstrated similarities between Hummel's ninth etude, Op. 125 and passages in Chopin's Piano Concerto No. 1, Op. 11 (1830), as well as his own Rondo for Piano and Orchestra, Op. 56 (1814); see Figure 9.5. Each of these passages features at least one substantial chord followed by sixteenth-note figuration at the interval of a third.<sup>35</sup>

<sup>34</sup> See Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007); David Branson, "Hummel," Chapter 8 in *John Field and Chopin* (New York: St. Martin's Press, 1972), 146-67; Ja Yong Jung. "Johann Nepomuk Hummel's Twenty-Four Preludes, Op. 67: an Investigation and Analysis," D.M.A. dissertation, City University of New York, 2002; and Jarl Olaf Hulbert, "The Pedagogical Legacy of Johann Nepomuk Hummel," Ph.D. dissertation, University of Maryland, College Park, 2006.

<sup>35</sup> See Richard Davis, "The Music of J. N. Hummel: Its Derivation and Development," *The Music Review* 26, no. 3 (August 1965): 7. The similarity is also mentioned in the liner notes by Kees Kooper for a CD recording, J. N. Hummel, *Romantic Etudes for Piano* (2 CDs), Mary Louise Boehm, pianist, SPJ Music, CDX 5151.

Figure 9.5abc: Etude no. 9, parallel passages in the work of Hummel and Chopin

- a. Hummel Rondo Op. 56 (mm.173-77), composed 1814

*Allegro grazioso  
con fuoco*

*f sf*

E: I V I

- b. Chopin Piano Concerto Op. 11 (mm.284-86), composed 1830

*Allegro maestoso  
risoluto*

*fz f cresc. sf*

E: I V I

- c. Hummel Etude Op. 125 No. 9 (mm.1-3), composed 1833

*Allegro spiritoso*

*f p leggiero sf*

E: I V I

In addition to Richard Davis' examples, David Branson points to the similarity of the compositional styles of Hummel's Rondo Op. 56 and Chopin's Concerto Op. 11 by identifying additional parallel passages between the two works. Branson comes to the conclusion that

Chopin knew Hummel's Rondo and was influenced by it.<sup>36</sup> David Branson writes that Hummel's Rondo contains elements that recur in Chopin's music and that Hummel's A minor Concerto (1821) made the most impact on the formation of the first movement of Chopin's Concerto in E minor.<sup>37</sup> It can also be inferred that Chopin knew Hummel's *Rondo Brillant* Op. 56, since it was on the same program at the Warsaw Conservatory of 27 May 1825, when Chopin performed Moscheles' Piano Concerto in F minor.<sup>38</sup> Chopin's letter to Jan Bialoblocki of 8 September 1825 also suggests that "Chopin was already playing Hummel and the other composers of the "brilliant" school of piano playing at this time. This is not surprising, given that his teachers, Adalbert Zywny and Josef Elsner, were conservative musicians who valued Hummel's music."<sup>39</sup>

Adolph Gutmann, one of Chopin's well-known students, reports that "Chopin held Clementi's *Gradus ad Parnassum*, Bach's pianoforte fugues, and Hummel's compositions as the key to pianoforte-playing, and that he considered training in these composers a fit preparation for his own works. Chopin was particularly fond of Hummel and his style."<sup>40</sup> "Liszt wrote that Hummel was one of the composers Chopin played again and again with the greatest pleasure; and from Mikuli we learn that of Hummel's compositions his master liked best the Fantasia, the Septet, and the Concertos."<sup>41</sup>

Comparison of the parallel passages above (see Figure 9.5) demonstrates Hummel's influence on Chopin by tracing the origin of an idea by Hummel that was later developed by Chopin. After Chopin employed similar passages in his Piano Concerto no. 1, related motions

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<sup>36</sup> See David Branson, "Hummel," Chapter 8 in *John Field and Chopin* (New York: St. Martin's Press, 1972), 146-48.

<sup>37</sup> *Ibid.*, 147.

<sup>38</sup> Hummel's *Rondo Brillante* was played by Mlle. Sredulanka in this concert. See William G. Atwood, *Fryderyk Chopin: Pianist From Warsaw* (New York: Columbia University Press, 1987), 13.

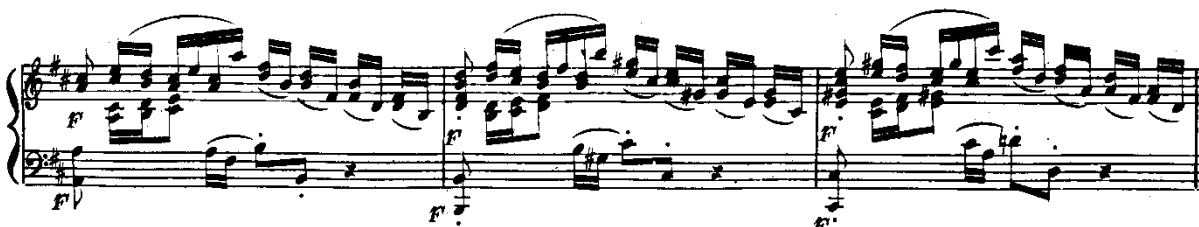
<sup>39</sup> Frédéric Chopin, *Chopin's Letters*, trans. E. L. Voynich (New York: Dover Publication, 1988), 14, quoted in Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World* (Lanham, MD: Scarecrow Press, 2007), 325.

<sup>40</sup> Frederick Niecks, *Frederick Chopin as a Man and Musician* (New York: Novello, Ewer & Co., 1888) 2:189.

<sup>41</sup> *Ibid.*, 2:107.

reappeared in Hummel's Etude no. 9. Richard Davis points out that the "most curious example of the interaction of Chopin and Hummel is to be found if we leap many years ahead to Hummel's Etude in E major, no. 9. It is to be inferred, given an 1833 date of publication, that Hummel drew upon Chopin's Concerto, which was completed in 1830."<sup>42</sup> Richard Davis insists that Hummel knew Chopin and his works firsthand. And indeed, Chopin later acknowledged this fact. Nevertheless, it was Hummel who first employed the close hand position featured in his Rondo, and who later employed a similar figuration in his sonata and etude (Figure 9.6).

Figure 9.6: Hummel's Sonata Op. 106, composed 1824, (mm. 90-93)



Perhaps it would be more proper to say that Hummel would re-use passages from his own work—the *Rondo brillant*, Op. 56—in the Etude no. 9 (both works are in E major) rather than to say that he employs a passage used by Chopin in his Concerto Op. 11.

### **Hummel: Etude no. 10 in E minor, Op.125: *Allegro comodo***

Hummel's Etude no. 10 is a study in executing the appoggiatura. This etude demonstrates Hummel's virtuosity at developing and exploring a simple motive through a series of different figurations. A two-note motivic pattern of minor seconds in sixteenth notes beginning with an

<sup>42</sup> Richard Davis, "The Music of J. N. Hummel: Its Derivation and Development," *The Music Review* 26, no. 3 (August 1965): 169-91.

accented dissonance and resolving to a consonance is played by each hand and developed through various figurations; with each repetition, the level of technical difficulty increases. The appoggiaturas begin in a single voice in the right hand (Figure 10.1).

Figure 10.1: Etude no. 10, the appoggiatura using two-finger positions in the right hand mm. 1-5

The image shows a musical score for Etude no. 10. It consists of two systems of music. The first system is labeled 'Allº comodo.' and 'ÉTUDE 10º'. It features a right hand with a melodic line and a left hand with a bass line. The right hand starts with a piano (p) dynamic and includes fingerings 2, 3, 4, 5. The second system continues the piece, with the right hand moving to a forte (fz) dynamic and including fingerings 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5, 4, 2, 5. The left hand also moves to a forte (fz) dynamic and includes fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.

After the introduction in the right hand (mm. 1-4), the two-note appoggiatura pattern appears within a chord (m. 9). The theme is then heard in the alto (mm. 9-10), and follows in the soprano (mm. 11-12). In measures 13-14, the appoggiaturas are passed from alto to soprano voice, alternating every eighth-beat. The pianist needs to sustain and bring out the eighth notes melodically, while at the same time cleanly executing the appoggiaturas. The shifting back and forth of the appoggiatura between alto and soprano demands careful balance, and requires great independence of finger movement and pressure, which the pianist must achieve through the exercise of various two-finger combinations: 2-3, 3-4, 4-5, and 5-4 (Figure 10.2).

Figure10.2: Etude no. 10, the appoggiatura within a chord, mm. 9-14

At measure 15, the two-note appoggiatura pattern moves to the left hand. At measure 17, both hands execute appoggiaturas. Those in the right hand, however, are now harmonized in thirds, rendering the passage even more technically challenging (Figure 10.3).

Figure 10.3: Etude no. 10, two-note appoggiaturas in the left and parallel thirds in the right hand, mm. 15-17

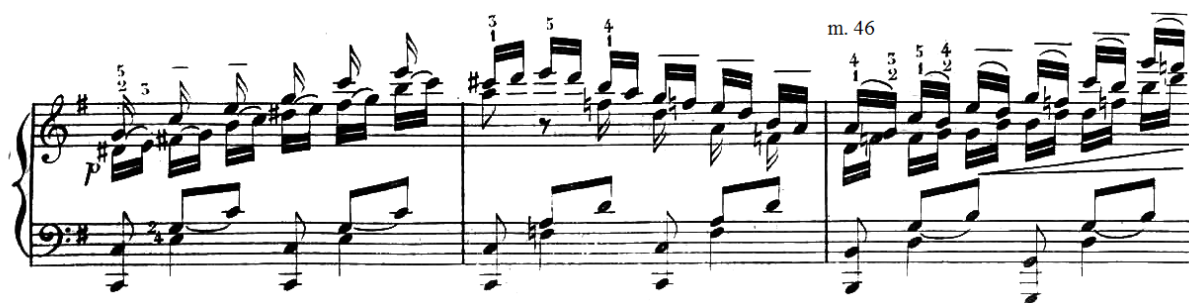
From measure 25, the two-note appoggiatura pattern is developed within a yet-thicker texture, to which are added more dynamic changes. Whereas in the previous section the dynamic is *piano*, here the appoggiaturas are marked *sforzando*. The appoggiaturas now appear within

chords, of which those in the left hand are thicker, three-note chords marked *forte*. At measure 27, the dynamic suddenly drops to *piano* and returns to *sforzando* in measure 28. In other circumstances, a pianist would use the arms to produce the *forte* and *sforzando*, but to suddenly shift to *piano* requires playing on fingertips rather than using the arms. Executing such sudden dynamic changes demands the utmost control of finger pressure and touch (Figure 10.4).

Figure 10.4: Etude no. 10, two-note pattern within thicker texture and sudden dynamic changes, mm. 25-30

In measure 40, the theme reappears as introduced in measure 1. However, after six measures Hummel varies the theme with new figurations (m. 46); the two-note appoggiaturas become chords with various intervals, and present yet more difficult technical challenges (Figure 10.5).

Figure 10.5: Etude no. 10, two-note appoggiaturas within chords in m. 46



In measures 51-56, the appoggiaturas are played with a counter-melody also made up of minor seconds. The pianist needs to bring out this eighth-note counter-melody while executing the appoggiaturas, which continue to shift between alto and soprano voices. The pianist must also pay close attention to the rhythmic changes here, since the second and third eighth notes of the counter-melody are tied, and thus produce a syncopated rhythm (Figure 10.6).

Figure 10.6: Etude no. 10, two-note appoggiatura with counter melody, mm. 50-56

 This image shows a musical score for Etude no. 10, measures 50-56. The score is written for piano in E minor and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with two-note appoggiaturas and a counter-melody of eighth notes. The bass staff provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above the notes. Dynamic markings include *ff* (fortissimo), *p* (piano), and *f* (forte). A marking 'cresc.' (crescendo) is present in the lower part of the score. The score is annotated with various musical symbols, including ties and slurs, to highlight the syncopated rhythm and the interaction between the appoggiaturas and the counter-melody.

As in Hummel's Etude no. 9, the compositional style of no. 10 resembles that of Chopin, and in particular, Chopin's Etude in E minor, Op. 25, no. 5, which similarly employs a series of

two-note appoggiatura patterns made up of minor seconds.<sup>43</sup> Both Hummel's and Chopin's etudes are composed in the same key, and perhaps more importantly, the first three two-note appoggiaturas in both etudes are identical. The harmonic progressions of the two etudes are likewise similar: in Hummel the sequence is I-II<sub>7</sub>-V<sub>6</sub>-I; in Chopin it is I-II<sub>5</sub><sup>6</sup>-V<sub>7</sub>-I (Figure 10.7).

Figure 10.7ab: Etude no.10, similarities in the use of appoggiaturas by Hummel and Chopin

a. Hummel Etude no. 10, Op. 125, mm. 1-5

Allegro comodo.

ÉTUDE 10<sup>e</sup>

*p*

*fz*

b. Chopin Etude no. 5, Op. 25, mm. 1-7

Vivace  $\text{♩} = 184$   
*leggiero*

Opus 25 Nr. 5

5.

*scherzando*

<sup>43</sup> Noël Lee notes this in the preface of his edition of Hummel's etudes. See *Oeuvres Choieses Pour Piano*, ed. Noël Lee (Paris: Heugel, 1982). The resemblance of Hummel's etudes to Chopin's is also indicated in liner notes by Kees Kooper for the CD recording, J. N. Hummel, *Romantic Etudes for Piano* (2 CDs), Mary Louise Boehm, SPJ Music, CDX 5151.

The dates of publication of these two etudes suggest the possibility that Hummel's etude no. 10 had an influence on Chopin. Hummel's etudes were published in 1833, while Chopin's Op. 25 etudes were composed between 1835 and 1837, and published in 1837. In writing about the Hummel-Chopin connection, however, Richard Davis shows that a passage in Hummel's Etude no. 10 comes from the end of the first movement of Chopin's 1830 Piano Concerto no. 1 in E minor, which predates Hummel's etudes by three years (Figure 10.7abc).<sup>44</sup>

Figure 10.8abc: Etude no. 10, parallel passages in the music of Hummel and Chopin

a. Hummel Etude Op. 125 no. 10, m. 1



b. Chopin Etude Op. 25 no. 5, m. 1



c. Chopin Piano Concerto Op. 11, mm. 660- 661



<sup>44</sup> Richard Davis, "The Music of J. N. Hummel: Its Derivation and Development," *The Music Review* 26, no. 3 (August 1965): 188.

While Davis asserts that Chopin was influenced by Hummel's compositional style—and he supports this claim by citing a series of passages demonstrating compositional parallels between Hummel and Chopin—he notes also that Hummel's etudes were published well after Chopin had established himself as a composer and after Hummel had himself come to know Chopin and his music. Davis therefore assumes that Chopin's Concerto in E minor was composed prior to Hummel's tenth etude, and that the influence flowed from Chopin to Hummel, not the reverse.<sup>45</sup> But when considering the year of the publication of the E minor Concerto (1833), the question is raised as to whether Hummel ever had the opportunity to hear or study it prior to its publication. Chopin performed the E minor Concerto in Warsaw in October, 1830, in Vienna in April, 1831,<sup>46</sup> and in Paris in February, 1832.<sup>47</sup> None of these dates and locations corresponds to what we know about Hummel's whereabouts at the time. Hummel was in Weimar in 1830, and gave a concert in Strasbourg, France in April, 1831. Thereafter he went to England to concertize, staying there until May, 1831.<sup>48</sup> In 1832, Hummel remained in Weimar on account of a cholera epidemic in Europe.<sup>49</sup> Thus, while it is possible that Hummel—through his personal relationship with Chopin—knew the E minor Concerto before he composed his tenth etude, it remains an open question as to who borrowed from whom. Moreover, the similarity between Hummel's ninth and tenth etudes and Chopin's compositions speaks to Hummel's influence upon Chopin's piano writing.

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<sup>45</sup> Ibid., 187-188.

<sup>46</sup> William G. Atwood, *Fryderyk Chopin: Pianist from Warsaw* (New York: Columbia University Press), 36, 45.

<sup>47</sup> Kornel Michalowski and Jim Samson, "Chopin, Fryderyk Franciszek," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 5:708-709.

<sup>48</sup> Joel Sachs, "Hummel in England and France: A Study in the International Musical Life of the Early Nineteenth Century," Ph.D. dissertation, Columbia University, 1968, 23-82.

<sup>49</sup> Ibid., 94.

### Hummel: Etude no. 11 in B major Op.125: *Allegro ma Cantabile*

Hummel's Etude no. 11 is a study in *legato* and *cantabile* playing. It presents a dense texture that requires the pianist simultaneously to execute two different articulations in the right hand and at the same time to maintain a *cantabile* style of playing. The soprano line consists of a series of six two-eighth note figures; in the alto line, a series of twelve eighth notes unfolds in a long phrase connected by a slur. This requires the pianist to connect the entire phrase in the alto while separating each two-note figure in the soprano. Below, the left hand plays sustained notes which function as a finger pedal. When both hands play chordal passages, the texture becomes very dense. The challenge therefore is to negotiate the thick texture with both hands, clearly execute the contrasting articulations in the right hand, and sustain a *cantabile* style of playing throughout (Figure 11.1).

Figure 11.1: Etude no. 11, two articulations in the right hand plus the sustained-note and chordal passages in the left hand, mm. 1-6

The image shows the musical score for Hummel's Etude no. 11, measures 1 through 6. The score is written for piano and is in B major (two sharps) and common time. The tempo and mood are indicated as "All.º ma cantabile." The score is divided into two systems. The first system (measures 1-3) shows the right hand with two distinct articulations: a soprano line of six two-eighth note figures and an alto line of a long phrase of twelve eighth notes. The left hand plays sustained notes and chordal passages. The second system (measures 4-6) continues the right hand's articulations and the left hand's sustained notes and chordal passages. The dynamics range from piano (p) to crescendo (cresc.).

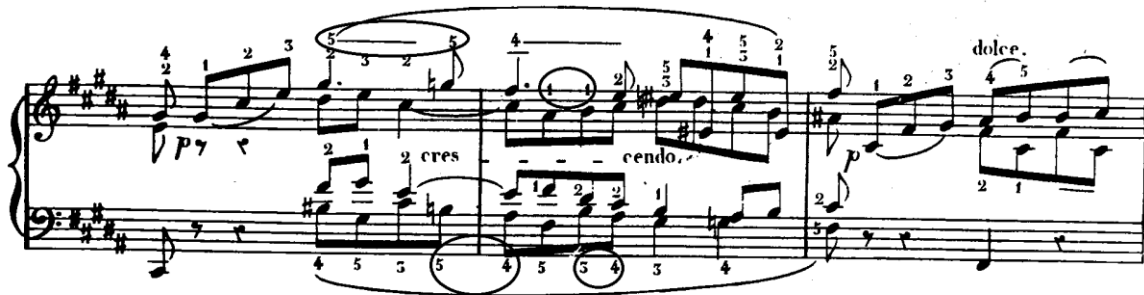
The fingers must accommodate the distance—variously spanning a third to a ninth—between alto and soprano voices, and still execute the two-note figures in the soprano. Since the second finger and the thumb are used to play the alto melody, the pianist has only the outer three fingers of the right hand with which to articulate the melody. For example, on the second note in the alto in measure 2, the pianist must execute the octave with thumb and fifth finger, while stretching the fifth to reach the C<sup>#</sup> grace note. One beat later (circled in Figure 11.2 below), the third finger and thumb span a seventh while the fifth finger executes the next grace note. At the same time, the dynamics are indicated a *crescendo-decrescendo*, so that the pianist has to develop precise dynamic control in the midst of negotiating the other technical demands of this phrase (Figure 11.2).

Figure 11.2: Etude no. 11, interval of a major seventh in m. 2

The fingerings in the authorized editions are designed to promote *legato* playing. Here, as before, Hummel employs the gliding technique to articulate the melody, and uses cross-over fingerings to foster *legato* between chords. In the right hand, for example, the fifth finger slides down from G<sup>#</sup> to G in measure 7; in measure 8, the thumb glides upwards from A<sup>#</sup> to B. Over the bar line of measures 7-8, the left hand crosses the fourth finger over the fifth, and repeats the

identical motion again a moment later. The pianist must keep the fingers close to the keys when using these fingerings: they simply do not allow for lifting the fingers high (Figure 11.3).

Figure 11.3: Etude no. 11, gliding technique and cross-over fingerings, mm. 7-9



The Universal edition does not include this etude in its publication. The Heugel edition does not indicate any fingering.

The dynamic contour of this etude is *piano*, followed by a *crescendo* that does not exceed *forte*, followed by a *decrescendo*—a sequence that repeats throughout. The dynamic of *piano*, which is difficult to establish and to maintain on account of the thick texture and variety of articulations, reflects Hummel's focus upon *cantabile* playing and his insistence that the pianist develop a precise touch in each finger. The repetition of identical dynamic shadings in phrase after phrase recalls Hummel's Etude no. 7. Indeed, both nos. 7 and 11 have a common focus on the independence of fingers necessary to negotiate a thick texture and yet still play *cantabile*. And both exhibit Hummel's predilection for playing *legato* within a polyphonic texture and for that refinement of touch that can be developed by inserting dynamic shadings into it.

**Hummel: Etude no. 12 in B minor, Op.125: *Allegro moderato assai***

Hummel's Etude no. 12 is a study in playing *legato* and arpeggio. In one hand, a note is sustained by one finger while a filigree figure is played above or below the sustained note. The other hand plays an arpeggio figure. The quiet and *legato* theme in the right hand is made more technically difficult by the addition of a whole note that must be sustained throughout each measure. This theme is accompanied by arpeggio figurations changing hand position—by wide leap—every four sixteenth-notes. These figurations are marked both *piano* and *legato*, requiring the pianist to produce a smooth melodic line in spite of the shifting hand positions, arpeggios, and leaps (Figure 12.1).

Figure 12.1: Etude no. 12, theme with sustained notes in the right hand, and arpeggios in the left, mm. 1-5

The image shows the first five measures of Hummel's Etude no. 12. The score is written for piano in B minor, 4/4 time, with the tempo marking 'All. moderato assai.' The right hand (treble clef) plays a melodic line with sustained notes, marked with a piano (*p*) dynamic. The left hand (bass clef) plays arpeggiated figures, marked with a piano (*p*) dynamic and the instruction 'p legato.' The score includes various dynamics such as *cresc.*, *f*, and *p*, and features fingerings and slurs throughout.

Hummel employs sustained notes for a variety of purposes in this etude, and the pianist must understand each purpose to apply it as Hummel intends. In measures 6-8, for example (see Figure 12.2), the sustained notes in the soprano employ the gliding technique. Unlike the

figuration in 12.1, the sustained notes in Figure 12.2 should be considered an application of a gliding technique for better *legato* playing.

Figure 12.2: Etude no. 12, sustained notes requiring the gliding technique, mm. 6-8



In his treatise, Hummel suggests the gliding technique in passages in several parts “on occasion of extensions and syncopations, where the same finger is drawn from one white key to another, without being lifted up between them.”<sup>50</sup>

In measures 16-21, the sustained notes become chords adding more technical difficulty. As in figure 12.1, the sustained notes are used to achieve independence between the sustaining finger and the other fingers in the hand (Figure 12.3).

Starting on beat two of measure 25, the arpeggios begin with a sustained note that should be treated as an implicit “over *legato*,” holding some notes down longer than their notated value using only the fingers (Figure 12.4).<sup>51</sup>

<sup>50</sup> Hummel, *Treatise*, 2:254. This gliding technique is discussed in Vol. 2, Chapter 8, entitled “On Changing One or More Fingerings on the Same Key with or without the Repetition of the Note; and, Inversely, on the Successive Application of the Same Finger to Two or More Different Keys.”

<sup>51</sup> See page 60 for a full discussion of this technique.

Figure 12.3: Etude no. 12, sustained note in a chord, mm. 15-23

Figure 12.3 displays the musical score for Etude no. 12, measures 15-23. The score is written for piano and voice. The piano part features complex rhythmic patterns and fingerings, with a sustained note in a chord highlighted in measure 16. The vocal part includes the lyrics "cen - do." and dynamic markings such as *f*, *p*, and *cresc.*. The score includes various technical markings, including fingerings (e.g., 4 5 4 3, 5 4 3 2 1) and articulation symbols (e.g., accents, slurs).

Figure 12.4: Etude no. 12, implicit “over *legato*” technique, mm. 24-26

Figure 12.4 displays the musical score for Etude no. 12, measures 24-26. The score is written for piano and voice. The piano part features complex rhythmic patterns and fingerings, with a sustained note in a chord highlighted in measure 25. The vocal part includes the lyrics "cen - do." and dynamic markings such as *f*, *p*, and *cresc.*. The score includes various technical markings, including fingerings (e.g., 5 2 4 1, 5 4 3 2 1) and articulation symbols (e.g., accents, slurs).

In measures 26-27, Hummel combines all the elements—theme with sustained note; arpeggio; implicit “over *legato*”—introduced in previous sections. The right hand plays the first half of the theme with the sustained note, accompanied by arpeggios in the left hand; the left hand then takes up the second half of the theme with the sustained note, while the right hand performs the arpeggio figuration with sustained note using “over *legato*” technique (Figure 12.5).

Figure 12.5: Etude no. 12, theme in both hands with sustained note and arpeggio figurations with and without sustained note, mm. 24-30

The image displays a musical score for Etude no. 12, measures 24-30. The score is written for piano in G major and 3/4 time. It consists of two systems of music. The first system (measures 24-27) shows the right hand playing a theme with a sustained note, while the left hand plays arpeggios. The second system (measures 28-30) shows the left hand playing the theme with a sustained note, while the right hand plays arpeggios. Fingerings and dynamics (p, ff) are indicated throughout.

Thus the sustained notes in this etude must be understood in three ways in order to be performed properly. When presented with the theme (see Figure 12.1 and Figure 12.3), the sustained note helps the pianist to achieve independence between the sustaining finger and the other fingers in the hand. When the sustained note is used in a two-part melody (see Figure 12.2), the pianist must successively apply the same finger on two different notes in order to achieve a smooth *legato*. And when the sustained note is simply implied—as in certain arpeggios (see Figure 12.4)—the pianist must bring it out using the “over *legato*” technique.

**Hummel: Etude no. 13 in F# major, Op. 125: *Allegro moderato***

Hummel’s Etude no. 13 is a study of mordents.<sup>52</sup> The theme consists of a mordent played by the right hand and consistently repeated in almost every measure throughout. The challenge to the pianist is to develop the degree of independence in the fingers necessary to execute these mordents fluently. Yet as if this were not enough, Hummel also makes the pianist sustain—what is essentially—an eighth-note while executing the mordent, thus demanding the most precise rhythmic control. While the written-out mordent in this etude appears to be a pair of grace notes, it is in fact a mordent and must be played on the beat. In measure 1, the mordent is written out, while in measure 4, it is indicated by its symbol alone. The confusing notation notwithstanding, the first note of the mordent (C<sup>#</sup>) and the eighth-note (F<sup>#</sup>) should be played together and on the beat in measure 1 (Figure 13.1). The clearest rendering is founded in the Universal edition (Figure 13.2).

Figure 13.1: Etude no. 13, theme—mordent plus eighth note, mm. 1-4



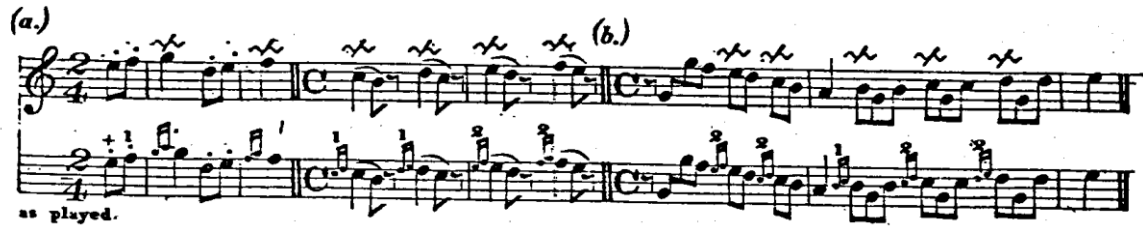
<sup>52</sup> I use the term “mordent” here to indicate what a musician of the nineteenth century would have understood the term to mean—i.e., a rapid alternation between an indicated note and the note above, or “upper mordent.” The meaning of mordent has changed over the years. In the Baroque period, a mordent was a lower mordent (alternation of the principal note with the note below), indicated with a short squiggle with a vertical line through it, and an upper mordent sign, a squiggle without the vertical line through it, was called as *pralltriller* (half-shake) or *schneller* (inverted or upper mordent). In the nineteenth century, the term mordent was generally applied to what is now called the upper mordent, and the lower mordent became known as an inverted mordent. See David Schulenberg, “German Baroque, Ornaments” in the *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 18:729-730, 741.

Figure 13.2: Etude no.13, mordent in the Universal edition, m. 1



In his treatise, Hummel illustrates the lower and upper mordent signs with their realizations. He uses the longer upper mordent sign—a squiggle without the vertical line through it—to denote an imperfect trill of short duration with incomplete termination. He employs a lower mordent symbol (as in the modern system), a short squiggle with a vertical line through it, to indicate a mordent and explains its realization as an upper mordent, which “begins with the principal note over which it stands, and together with its subsidiary note above, is, as it were, hurried over rapidly by the fingers” (Figure 13.3).<sup>53</sup>

<sup>53</sup> Hummel, *Treatise*, 3:8-9. David Piersel examines and compares the mordent sign in the piano methods from 1790 to 1850 and shows that the term mordent (using a lower mordent symbol as in the modern system) originally referred to alternations of the principal note with the note below. Sometime after 1804, however, (following Louis Adam’s “Méthode de piano du Conservatoire”), the term mordent began to appear with the upper mordent sign as in the modern system in which the principal note alternates with the upper note. Piersel also points out that Hummel’s use of the Baroque mordent sign (the lower mordent sign as in the modern system) is unique, but that its realization is not. See David Piersel, “Ornamentation as Presented in Piano Method Books, ca. 1790-1850,” Ph.D. dissertation, University of Iowa, 1970, 241.

Figure 13.3: Hummel *Treatise*, upper and lower mordent signs and their realizations

In this etude, the mordent is written two ways: as a spelling-out of pitches and as a symbol. The realizations of the written-out mordents in all editions are identical: an upper mordent starting on the principal note, moving to the subsidiary above, and returning to the principal. Interestingly, the available editions employ two ways of indicating mordents when they use a symbol. In the Farrenc and Heugel editions, the mordent is indicated with an upper mordent sign as in the modern system, while the Haslinger, Cramer, and Universal editions follow Hummel's use of the lower mordent sign to denote the upper mordent. The Universal edition, however, writes out a realization of the upper mordent when using the sign so as to prevent misinterpretation as a lower mordent. A modern pianist using the Haslinger or Cramer editions, which do not include a realization of the mordent, would likely play the lower mordent sign as indicated unless they knew (from some source other than these two editions) that Hummel uses the lower mordant sign to indicate an upper mordent. Here, a scholarly knowledge of Hummel's treatment of the mordent is crucial if the pianist is to realize the mordent as intended (Figure 13.4).

Figures 13.4 abcde: Etude no. 13, mordant indications among all available editions

a. Farrenc edition

upper mordent sign

b. Heugel edition

upper mordent sign

c. Haslinger edition

lower mordent sign

d. Cramer edition

lower mordent sign

## e. Universal edition

The image shows a musical score for measures 1-4 of Etude no. 13. The score is in G major (one sharp) and 2/4 time. It features a treble and bass clef. Fingerings are indicated by numbers 1-5. A 'cresc.' marking is present in measure 2. A 'lower mordent sign' is indicated above the treble staff in measure 3. The bass staff has a 'p' marking in measure 1. The score includes various musical notations such as slurs, ties, and dynamic markings.

While the authorized editions do not agree on which symbol to use for the mordent, their fingerings are identical throughout this etude. In measure 3, Hummel obliges the pianist to span intervals as wide as a seventh with the second and fifth fingers, and to sustain the alto note with the second finger while playing the soprano melody with the fourth and fifth fingers. This requires the pianist to span the sixth between  $C^\sharp$  and  $A^\sharp$  with the second and fourth fingers. In practical terms, even a pianist with large hands will find this passage very difficult to play as Hummel has fingered it. Silently substituting the thumb for the second finger while holding the  $C^\sharp$  will help reduce this difficulty (Figure 13.5).

Figure 13.5: Etude no. 13, Hummel's fingerings in the Farrrenc edition, mm. 1-4

The image shows a musical score for measures 1-4 of Etude no. 15. The score is in G major (one sharp) and 2/4 time. It features a treble and bass clef. Fingerings are indicated by numbers 1-5. The tempo is marked 'Alleg. moderato.' and the dynamics include 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

To facilitate the smoothest possible execution in measures 3-4, Trneček, in the Universal edition, puts the alto  $C^\sharp$  in the left hand rather than the right. And whereas in the authorized editions,

Hummel indicates cross-under fingering using 2-1 for the first two notes of each phrase, in the Universal edition, Trneček recommends starting with the thumb on the first note (see Figure 13.6).

Figure 13.6: Etude no. 13, fingerings and arrangement in the Universal edition, mm. 1-4

**Allegro moderato**

**Hummel: Etude no. 14 in A major, Op. 125: *Allegro con fuoco***

Hummel's Etude no. 14 is a study in bravura playing in broken chords and octaves. The broken chords, introduced by the right hand, are accompanied by syncopated chordal passages and wide leaps in the left hand (Figure 14.1).<sup>54</sup> Virtuoso technique is required in order to execute the broken chords and octaves that range across much of the piano keyboard under a fast tempo marking of *Allegro con fuoco*. Hummel assigns technical objectives to both hands that emphasizing the equal strength of each.

<sup>54</sup> The first phrase of this etude is similar to that of Hummel's Etude no. 3 in that the right hand plays bravura arpeggio figuration accompanied by a wide leap passage marked with *forte*.

Figure 14.1: Etude no. 14, broken chords accompanied by syncopated chordal passage, mm. 1-5

ETUDE 14<sup>e</sup>

Allegro con fuoco.

The score shows two systems of music. The first system covers measures 1-3, and the second system covers measures 4-5. The right-hand part consists of broken chords, while the left-hand part features syncopated chordal passages. Dynamics are marked as *f* and *p*.

The broken chords are followed by broken octaves, marked *forte*, which move from low to high register. In measure 5, the last broken octaves on the third beat jump to the middle register with a wide leap from C6 to play E<sup>#</sup>4 marked *piano* (see Figure 14.2 below). The simultaneous wide leap and sudden dynamic change requires the utmost control of finger pressure and accuracy from the pianist (Figure 14.2).<sup>55</sup>

Figure 14.2: Etude no. 14, wide leaps and sudden dynamic changes, mm. 3-7

m. 5

The score shows two systems of music. The first system covers measures 3-5, and the second system covers measures 6-7. The right-hand part features wide leaps and sudden dynamic changes, while the left-hand part continues with syncopated passages. Dynamics are marked as *f* and *p*.

<sup>55</sup> The combination of a wide leap and a sudden dynamic change is also utilized in Etude no. 9.

In measure 8, both hands exchange musical materials, with the left hand playing the broken chords and the right hand taking up the syncopated chordal passages. This exchange of musical material between hands occurs throughout this etude, so that each hand has equal opportunity to play the broken chords (Figure 14.3).

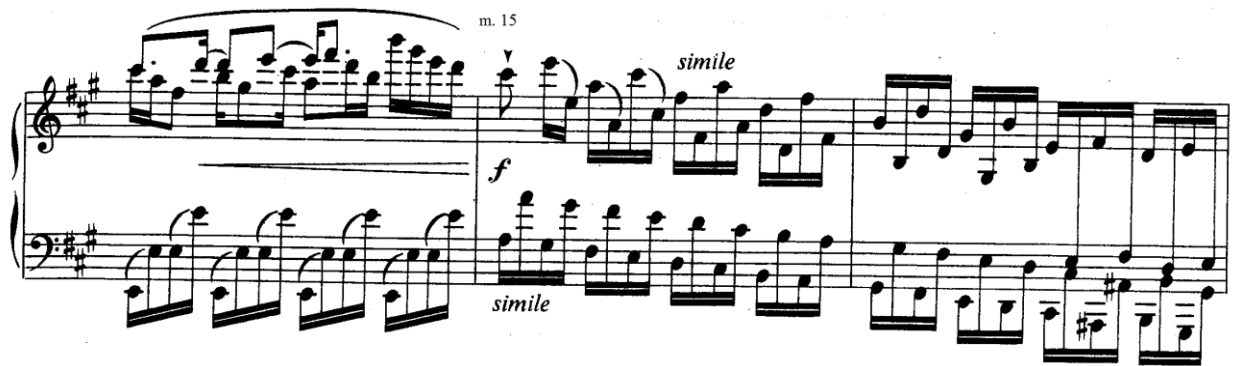
Figure 14.3: Etude no. 14, exchange of musical material between left and right hands, mm. 8-13

In measure 15, both hands start to play broken octaves; the right hand moves with a skipping motion between each octave, while the left hand moves by stepwise motion (Figure 14.4).

Figure 14.4: Etude no. 14, broken octave passage in both hands, mm. 14-16

Interestingly, the articulation of the broken octaves (mm. 15-16) varies among the available editions. The authorized editions employ a two-note slur when the octave is played in measures 3-8 (Figure 14.2), but do not indicate any slurs for the broken octaves in measures 15-16 (Figure 14.4). The Heugel edition, on the other hand, suggests maintaining the two-note articulation when the broken octave passages are played by both hands in measures 15-16 (Figure 14.5).

Figure 14.5: Etude no. 14, two-note articulations in the Heugel edition, mm. 14-16



The Universal edition has the most distinct articulation for the broken octave passages. Rather than a two-note articulation, the broken octave figuration in measure 5 is marked with a long slur, suggesting that it be played as one single, *legato* phrase. Furthermore, Trneček indicates the pedal markings for the broken-octave passages to emphasize the feeling of a long phrase (Figure 14.6).<sup>56</sup> In the authorized editions, however, Hummel clearly indicates two different articulations for this passage: a two-note articulation for the octaves and a single phrase from the middle of the third beat (Figure 14.2). The pianist using the authorized editions would thus shorten the second note of each two-note octave figure in order to separate it from the first

<sup>56</sup> I will discuss the pedal markings in the Universal editions again on page 117.

note of the next. And when the two-note figuration ends, the pianist must then play the following phrase *legato*.

Figure 14.6: Etude no. 14, one-phrase articulation in the Universal edition, mm. 5-6

The image shows a musical score for Etude no. 14, measures 5-6. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music is in 4/4 time. The right hand plays a series of eighth-note chords, with fingerings indicated by numbers 1-5. The left hand plays a broken octave figuration, with notes marked with asterisks (\*). Dynamics include *fz*, *f*, *p*, and *fz*. The score is annotated with curved lines and arrows indicating phrasing and articulation points.

Trneček also indicates different articulations when the broken octave figuration occurs in both hands (mm. 15-16). The phrasing in the right hand is syncopated by an eighth note so that phrases begin on the highest note of every group of four notes. In the left hand, however, a single, very long phrase beginning on the downbeat is indicated (Figure 14.7).

Figure 14.7: Etude no. 14, syncopated phrasing in the Universal edition, mm. 14-16

The image shows a musical score for Etude no. 14, measures 14-16. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music is in 4/4 time. The right hand plays a series of eighth-note chords, with fingerings indicated by numbers 1-5. The left hand plays a broken octave figuration, with notes marked with asterisks (\*). Dynamics include *fz*, *f*, and *fz*. The score is annotated with curved lines and arrows indicating phrasing and articulation points. A measure number 'm. 15' is indicated above the right hand staff.

This syncopated phrasing starts at the beginning of the etude and appears whenever broken chords are present in the etude. In measures 2 and 4, for example, the slurs connect the second and fifth, and sixth and ninth notes in the right hand (see Figure 14.8).

Figure 14.8: Etude no. 14, syncopated articulation in the Universal edition, m. 2 and m. 4

**Allegro con fuoco.**

The image shows two systems of musical notation for measures 2 and 4 of Etude no. 14. The top system is for measure 2, and the bottom system is for measure 4. Both systems are in a key signature of two sharps (F# and C#) and a common time signature (C). The right hand (treble clef) contains a complex melodic line with many slurs and fingerings (1-5). The left hand (bass clef) contains a rhythmic accompaniment with slurs and fingerings. Dynamics include 'f' (forte) and 'Ped.' (pedal). There are asterisks (\*) in the left hand of both measures, likely indicating specific articulation points.

In measure 48, Trneček emphasizes the syncopation in both the right and left hands by tying the second eighth note of each beat to the first eighth of the succeeding beat in the right hand, and the third sixteenth to the second sixteenth of the following beat in the left hand (Figure 14.9). In the authorized editions, there are no slurs marked in this passage, and thus the stress falls naturally on the first note of each two eighth note group.

Figure 14.9: Etude no. 14, syncopated phrasing in the Universal edition, m. 48

The image shows the musical notation for measure 48 of Etude no. 14. It is in a key signature of two sharps (F# and C#) and a common time signature (C). The right hand (treble clef) contains a complex melodic line with many slurs and fingerings (1-5). The left hand (bass clef) contains a rhythmic accompaniment with slurs and fingerings. Dynamics include 'cresc.' (crescendo) and 'f' (forte). There are asterisks (\*) in the left hand, likely indicating specific articulation points.

Of all the editions, only the Universal indicates that the pedal is to be used; there are no pedal markings whatsoever in the authorized editions and none in the Heugel edition. It has previously been noted in the discussion on Hummel's treatise (Chapter II, page 19) that Hummel was conservative with respect to pedaling. Given his involvement in the proofreading of the authorized editions, it may be assumed that the absence of pedal markings is neither a mistake nor an oversight, but a reflection of his emphasis on the refinement of finger technique. Hummel makes this clear in the passage below:

Let the pupil never employ the Pedals before he can play a piece correctly and intelligibly. Indeed, generally speaking, every player should indulge in the use of them with the utmost moderation; for it is an erroneous supposition that a passage, correctly and beautifully executed without pedals, and of which every note is clearly understood, will please the hearer less, than a mere confusion of sounds, arising from a series of notes clashing one against another.<sup>57</sup>

In the Universal edition, however, there are pedal markings in ten of the seventeen etudes,<sup>58</sup> which the editor has added in passages of broken chords upon the same harmony (usually on the last phrase at the end of the piece), in passages with wide leaps, and on chords marked *forte* or *sforzando*. These additions reflect a practical reality that the modern pianist must confront when playing the Hummel etudes. The modern pianist has to decide on a case by case basis where to apply the pedal, and where to adhere to Hummel's fingerings alone, and given the complete absence of pedal markings in the authorized editions, must rely solely upon his or her best judgment when making these decisions. It is in light of this difficulty that the addition of pedal markings in the Universal edition should be regarded.

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<sup>57</sup> Hummel, *Treatise*, 3: 62.

<sup>58</sup> The Universal edition includes pedal markings in etudes nos. 1, 2, 5, 10, 14, 15, 17, 18, 20, and 21.

**Hummel: Etude no. 15 in D<sup>b</sup> major, Op. 125: *Allegro moderato***

Hummel's Etude no. 15 is a study in executing two simultaneous and independent melodies as they flow seamlessly within and between the hands. In the first two measures, the right hand begins playing *legato* scalar triplets with a sequence of melodic sixteenth notes above tied to a quarter and an eighth notes; the effect produced is a syncopated melody. In measures 3-4, the running triplets-plus-melody idea is given to the left hand while the right hand fills out the harmonies (Figure 15.1). This exchange between the hands of musical and technical material repeats phrase by phrase throughout the etude. The challenge to the pianist is to express clearly the two melodic lines and to make a smooth transition as these lines pass from one hand to the other.

Figure 15.1: Etude no. 15, two independent melodies run from one hand into the other, mm. 1-9

Allegro moderato.

ÉTUDE 15<sup>e</sup>

The musical score for Hummel's Etude no. 15, measures 1-9, is presented in two systems. The first system (measures 1-3) shows the right hand playing a melodic line of scalar triplets (eighth notes) with a sequence of melodic sixteenth notes above, tied to a quarter and an eighth note. The left hand provides harmonic accompaniment. The second system (measures 4-6) shows the roles reversed: the left hand plays the melodic line while the right hand provides accompaniment. The score includes dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo).

The time signature and tempo make a clean execution of these two melodic lines even more difficult. The *Allegro moderato* tempo marking and  $\frac{2}{4}$  time indicate a subdivision of the measure into two quarter notes, yet because of the four groups of triplets, the measure is more naturally felt as if divided into four eighth notes. It is especially difficult to keep the feeling of duple meter in passages where the running sixteenth triplets also become running parallel thirds in measure 20 (see Figure 15.2 below). And, yet, the slur over every group of six notes in the right hand clearly indicates that the underlying beat should be felt as two quarter notes, and the pianist must make the fast notes flow accordingly. Despite the technical challenge of the parallel thirds, the pianist should play them *cantabile* and adhere to the *piano* marking, lest the etude be reduced to a mere mechanical exercise. In keeping with the purpose of this etude, both hands execute the running thirds in turn (Figure 15.2).

Figure 15.2: Etude no. 15, scalar triplets become parallel thirds in the middle section, mm. 19-27

The phrasing of the parallel thirds in the middle section in the Universal edition differs from that of the authorized editions. While the latter editions maintain a regular phrasing of every six parallel thirds (see Figure 15.2 above), the Universal edition offsets the accent at the beginning of measure 21 so that the next phrase begins, not on the downbeat, but on the second set of sixteenth notes. This offsetting of the phrase is maintained into the middle of measure 22, and then the next four beats are grouped into a single, long phrase in measures 22-23 (see Figure 15.3).

Figure 15.3: Etude no. 15, different phrasing of the middle section in the Universal edition, mm.19-27

Beginning in measure 28, the authorized editions shorten the phrasing by half, so that each triplet is phrased individually. The pianist would require a lot more hand motion and would create a more lifted sound to articulate such a short slur. On the other hand, in the Universal

edition, Trneček connects the triplets into groups of four beats, always beginning the phrase on the second beat of the measure. This is a quite different reading of this passage, and requires considerable control on the part of the pianist to accurately shape the longer phrase (Figure 15.4).

Figure 15.4ab: Etude no. 15, different phrasings between the Farrenc and Universal editions, mm. 28-30<sup>59</sup>

a. Farrenc edition

b. Universal edition

The offsetting of accent in the Universal edition reappears at the end of the etude.

Beginning in measure 49, slurs connect the second and third set of triplets and the fourth and first set of triplets as the music crosses the bar. Thus the accent falls on the second and fourth sets of triplets and creates a syncopated effect.<sup>60</sup> In the authorized editions, there are no slurs marked in this passage, and thus the stress falls naturally on the first beat of each measure (Figure 15.5).

<sup>59</sup> Since the phrasing marks in the Haslinger, Cramer and Farrenc editions are identical, I use the musical figure only from Farrenc edition.

<sup>60</sup> The Universal edition's syncopated phrasing also has been seen in previous Etudes nos. 1, 3, 5, and 14.

Figure 15.5ab: Etude no. 15, different phrasing in the Farrenc and Universal editions, mm. 48-52

## a. Farrenc edition

The Farrenc edition of Etude no. 15, mm. 48-52, is presented in two systems. The first system (mm. 48-51) features a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a piano (*p*) dynamic. A downward-pointing arrow is positioned above the treble staff at the beginning of measure 51. The second system (mm. 52) features a treble clef staff with a *cresc.* dynamic and a bass clef staff with a *f* dynamic. The score includes various fingering numbers (1-5) and articulation marks.

## b. Universal edition

The Universal edition of Etude no. 15, mm. 48-52, is presented in two systems. The first system (mm. 48-51) features a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a piano (*p*) dynamic. A downward-pointing arrow is positioned above the treble staff at the beginning of measure 51. The second system (mm. 52) features a treble clef staff with a *cresc.* dynamic and a bass clef staff with a *f* dynamic. The score includes various fingering numbers (1-5) and articulation marks, including asterisks (\*) in the bass staff.



## b. Universal edition

The relationship between phrasing and fingering is more obvious in measures 28-30. On the second beat of measure 28, the last interval of the third triplet and the first interval of the fourth are identical, and because the pianist must lift the right hand in order to re-articulate the notes, Hummel indicate the same fingering be used. But because Trneček wants this figuration connected as one long phrase, he suggests that the pianist exchange the fourth and third fingers at these same places (Figure 15.7).

Figure 15.7ab: Etude no. 15, different fingerings in the Farrenc and Universal editions, mm. 28-30

## a. Farrenc edition

## b. Universal edition

As before, this etude exhibits Hummel's predilection for using two separate and independent melodies within one hand to achieve the independence of the fingers. And as before, Hummel is intent upon challenging both hands so that each will develop equal strength and facility.

**Hummel: Etude no. 16 in C<sup>#</sup> minor, Op. 125: *Adagio sostenuto***

Hummel's Etude no. 16 is a study in varieties of sonority and touch. Its slow tempo, minor key, and focus upon sonority rather than technical display, are reminiscent of Etude no. 4.<sup>62</sup> Here, two different kinds of touch are necessary to properly execute the music. The right-hand theme, written as a series of vertical sonorities, requires that a *legato* line be maintained in the highest voice. To produce a sustained and solemn sound with the right hand, the pianist should depress the keys deeply, feeling for the bottom of the key well, and must use the arms to bring out the round, full sound of the chords. In the left hand, a dotted eighth-rest followed by a run of four sixty-fourth notes and one sixteenth note must be executed with a very light, and soft

<sup>62</sup> While the Haslinger and Farrenc editions indicate *Adagio sostenuto*, the Cramer edition marks *Andante sostenuto* for this etude.

touch. The accompaniment pattern should be executed by the fingertips of the left hand and the keys should only be depressed halfway to produce a *pianissimo* dynamic (Figure 16.1).

Figure 16.1: Etude no. 16, theme and accompaniment requiring two different touches in the Haslinger edition, mm. 1-3<sup>63</sup>

The musical score for Etude no. 16, measures 1-3, is presented in a grand staff. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo/mood is 'Adagio sostenuto.' The right hand (treble clef) begins with a piano (*p*) dynamic. The first measure contains a half note chord (E4-G4-B4) and a quarter note (A4). The second measure contains a half note chord (F#4-A4-C#5) and a quarter note (B4). The third measure contains a half note chord (G#4-B4-D5) and a quarter note (C#5). The right hand's dynamics progress from *p* to *cresc.* and finally to *f*. The left hand (bass clef) begins with a pianissimo (*pp*) dynamic and a 'sempre pianissimo' instruction. It features a rhythmic accompaniment pattern of eighth notes. Fingerings are indicated for both hands: right hand (1, 2, 3, 4, 5) and left hand (1, 2, 3, 4, 5).

It is also desirable to use the pedal in this etude to better sustain the sound of the chordal passages. The pianist, for example, would use the pedal on the second chord in measure 1, lifting and then re-applying it for the first chord in measure 2, but releasing when the left hand starts playing the accompaniment so that the sixty-fourth notes are heard clearly and individually. The same pedaling would be applied to the chordal passages in the right hand throughout this etude (see Figure 16.1 above). In measures 13-16 especially, as the quasi-improvisational music builds to the climax, the pedal is necessary to create the round and full sound of *forte* for each chord in the left hand on the modern piano (Figure 16.2)

<sup>63</sup> I use the musical figure from the Haslinger edition, since there are no dynamic markings in the Farrenc edition.

Figure 16.2: Etude no. 16, improvisational passage, mm. 12-17

The image shows a musical score for Etude no. 16, measures 12-17. The score is in 4/4 time and G major. It features a complex improvisational passage with many dynamic markings (f, fz, p, pp) and fingering numbers (1-5) above and below notes. The right hand has a melodic line with many slurs and ties, while the left hand has a more rhythmic accompaniment with some chords and single notes. The score is divided into two systems, with measure 13 marked at the beginning of the second system.

As is true for Hummel's etude no. 4, the dynamic markings for etude no. 16 do not agree among the available editions, including the authorized editions. The Haslinger and Cramer editions indicate the greatest number of dynamics, while the Farrenc—an authorized edition—has no dynamic markings whatsoever. The Heugel edition has fewer dynamic markings than the Haslinger and Cramer editions; the Universal edition does not include this etude in its collection.<sup>64</sup>

The Haslinger edition attempts to show the pianist all the necessary touches by marking every dynamic level and also the sudden dynamic changes within phrases. In measure 1, for example, it indicates separate dynamic indications for each hand: *piano* in the right hand;

<sup>64</sup> The discrepancies of dynamic markings among the available editions in this etude are similar to that of Hummel's etude no. 4. The Haslinger and Cramer editions mark the most dynamics while the Heugel edition suggests only an overall dynamic shape for each section. The Farrenc includes far fewer dynamics than the Haslinger and Cramer editions, even though both are authorized. The Universal edition does not include either etude.

*pianissimo* in the left. The dynamic swells with *crescendo* and then suddenly returns to *piano* on the last note of measure 2. The *crescendo* occurs again in measure 5, followed by a sudden dynamic change to *piano*, intended to produce *subito piano*, on the last two notes of measure 6. The pianist must produce many different gradations of touch in each measure, despite playing the same figurations in each hand (Figure 16.3).

Figure 16.3: Etude no. 16, dynamic markings in the Haslinger edition, mm. 1-7

The image displays the first seven measures of Etude no. 16 in E major, 4/4 time, marked 'Adagio sostenuto.' The score is in G-clef (treble clef) and C-clef (bass clef). The key signature has two sharps (F# and C#). The right hand (RH) plays a series of chords and dyads, while the left hand (LH) plays a rhythmic pattern of eighth notes. Dynamic markings include *p* (piano) in measure 1, *cresc.* (crescendo) in measure 2, *p* in measure 3, *cresc.* in measure 5, and *p* in measure 6. The left hand is marked *pp* (pianissimo) and *sempre pianissimo* (always pianissimo) in measure 1. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in measure 7.

The Cramer edition also indicates separate dynamics for each hand—*piano* for the right and *pianissimo* for the left—but the first phrase does not include the *crescendo* and *piano* markings in measure 2 as does the Haslinger. Instead, the Cramer edition emphasizes the accent on the first chord. Like the Haslinger, the second phrase swells with *crescendo* in measure 5, but the Cramer edition indicates *piano* in measure 7 instead of measure 6, which is intended to express the end of the phrase (Figure 16.4).

Figure 16.4: Etude no. 16, dynamic markings in the Cramer edition, mm. 1-9

The image displays the first nine measures of Etude no. 16 in C major, Cramer edition. The score is written for piano in 2/4 time, marked 'ANDANTE SOSTENUTO'. The key signature is one sharp (F#), and the mode is MINOR. The right hand begins with a *p* dynamic and a 'Cantabile' instruction. The left hand starts with a *pp* dynamic. The score includes various fingering numbers (1-4) and articulation marks. Dynamic markings include *p*, *pp*, *cresc.*, *f*, and *for*. The piece concludes with a *for* marking and a triplet of eighth notes.

At measure 9—the beginning of the middle section—the dynamic changes to *forte* and is maintained through measure 16 (Figure 16.5). In this passage, the accompaniment is also marked *forte*, which, to execute properly, the pianist must shift from depressing the keys midway through their stroke to depressing them fully to the bottom of the key well.

In measure 17 of both editions, the first theme returns with dynamics much like those at the beginning: *piano* in the right hand; *pianissimo* in the left. In this third section of the etude, a dynamic of *sforzando* is used to emphasize the harmonic changes. In the Haslinger edition, the *crescendo* is followed by a *sforzando*, which reinforces the *crescendo* before the return to *piano*. These *piano-crescendo* dynamic changes, emphasized with *sforzando-piano*, occur throughout these five measures; in order to execute these dynamics cleanly and properly, the pianist must develop every possible gradation of touch (Figure 16.6).

Figure 16.5ab: Etude no. 16, *forte* in the middle section, mm.8-14

## a. Haslinger edition

## b. Cramer edition

Figure 16.6: Etude no. 16, dynamic markings in the Haslinger edition, mm. 15-25

The image displays three systems of musical notation for Etude no. 16, mm. 15-25, in the Haslinger edition. The score is written for piano and includes various dynamic markings and performance instructions. The first system (mm. 15-16) features a *f* marking in the bass clef and a *fz* marking in the treble clef. The second system (mm. 17-18) includes a *p* marking in the treble clef, a *fz* marking in the bass clef, and a *cresc.* marking in the treble clef. The third system (mm. 19-20) shows a *sf* marking in the treble clef and a *pp* marking in the bass clef. The score also contains numerous fingering numbers (1-5) and articulation marks such as accents and slurs.

The Cramer edition also marks *sforzando* as does the Haslinger, but since there is no *crescendo* marking before *sforzando*, the pianist would play this *sforzando* with a sudden attack of finger pressure to create the two contrasting dynamics of *piano* and *sforzando* (Figure 16.7).

Figure 16.7: Etude no. 16, dynamic markings in the Cramer edition, mm. 15-26

The image shows three systems of musical notation for Etude no. 16, measures 15-26. Each system consists of a treble and bass clef staff. The music is in G major and 4/4 time. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex chordal structures. Dynamic markings are placed throughout the score: *sf* (sforzando) appears in measures 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26; *p* (piano) appears in measures 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26; and *pp* (pianissimo) appears in measure 15. The Cramer edition's dynamic markings are more frequent than the Heugel edition's, which only suggests overall dynamics for sections.

The Heugel edition indicates fewer dynamic markings than the Haslinger and Cramer editions but does suggest overall dynamics for each of the three sections. Noël Lee indicates *mezzo forte* in measure 1 and then no further dynamic markings until measure 12. Lee suggests *forte* at the start of the improvisational passage in measure 13 then when the theme returns in the third section, the dynamic indicated is *piano*.

### Hummel: Etude no. 17 in A<sup>b</sup> major, Op. 125: *Allegro Brillante*

Hummel's Etude no. 17 is a study in broken chords and octaves. Both hands negotiate simultaneous broken chords, which consist of various intervals up to an eleventh. The pianist

must manage two independent lines with wide leaps in each hand at a fast *Allegro brillante* tempo (Figure 17.1).

Figure 17.1: Etude no. 17, broken chords and octaves in both hands, mm. 1-9

Each section changes dynamic levels, alternating between *piano* and *forte*. The etude begins *piano*, changing to *forte* at measure 17; when the theme returns in measure 25, the dynamic likewise returns to *piano*. The constant alternating between *piano* and *forte* requires that the pianist practice the broken chords at very different dynamic levels. The intent is to continually develop and refine the control of finger pressure. What is more, Hummel indicates *legato* in measure 1, despite the wide intervals moving in contrary motion; see measures 3-4, for example, where the right hand must execute B<sup>b</sup> then E<sup>b</sup>, an ascending interval of an eleventh, while at exactly the same moment, the left hand executes G then E<sup>b</sup>, a descending interval of a tenth.

While the authorized and Heugel editions do not indicate any slurs in this etude, the Universal edition makes liberal use of them. As he did in Etude nos. 1, 3, 5, 14, and 15, Trneček

uses slurs to establish a syncopated phrasing. Here, slurs bisect each group of four sixteenth-notes, connecting the third note of one beat to the second note of the next beat, thereby shifting the accent to the middle of the first beat. Without the slurs, the accent would naturally fall upon the first note, as it does in the other editions. Trneček also eliminates the *legato* marking at the beginning of the etude, thus suggesting the pianist separate those notes where one phrase ends and another begins (Figure 17.2). This is a quite different reading of this etude, and one that presents a technical challenge differing from Hummel's original intent, which is to emphasize the connection of every sixteenth note with the fingers to the greatest degree possible.

Figure 17.2: Etude no. 17, phrasings in Universal edition, mm. 1-8

The differences in approach between Hummel and Trneček are especially obvious in the above example. In measures 3-4, and again in measure 7, Trneček affixes a staccato to those notes attained by leap. The pianist using the Universal edition must lift the wrist after playing the first note in measure 3 in order to articulate the note at the end of the slur, and must then play the

second note separately and with a short attack so as to execute the staccato. The pianist would then connect the following three notes as indicated by the slur, then again lift the wrist after C, the first note of the second group of four sixteenths. In measure 4, the second, third, and fourth sixteenth-notes are separated by the staccato markings to emphasize the end of the phrase (see Figure 17.2). Again, without these articulations, the pianist using the authorized editions would try to move the fingers side to side in order to connect the consecutive notes as Hummel intended.

The Universal edition is also unique in showing pedal markings. Trneček suggests using the pedal when both hands execute wide leaps, as in measure 3 (see Figure 17.2). He also uses the pedal to help achieve the indicated dynamic. In measures 9-12, the first two of each group of four sixteenth-notes are pedaled to bring out the *forte* dynamic; when the dynamic changes *fortissimo* in measures 13-15, the pedal sustains the whole beat (Figure 17.3).

Figure 17.3: Etude no. 17, pedal markings in the Universal edition, mm. 9-16

The image displays a musical score for Etude no. 17, measures 9-16, from the Universal edition. The score is written for piano and consists of two systems of music. The first system covers measures 9-12, and the second system covers measures 13-16. The notation includes treble and bass staves with various articulations such as slurs, staccato markings, and fingerings. Pedal markings are indicated by 'Ped.' with an asterisk. Dynamics include forte (f) and fortissimo (ff). The score is in G minor (three flats) and 3/4 time.

Whether marked or not, it is necessary to use the pedal in this etude to create smooth connections between the notes. Despite Hummel's intention to achieve *legato* mostly by the fingers, on the modern piano, it is very difficult to smoothly execute the wide intervals in both hands, and especially of the tenth in the left hand. The modern pianist should be able to judge the proper places in which to apply the pedal in order to fully exploit the sound of the instrument, and also to conform to modern piano technique.

**Hummel: Etude no. 18 in G<sup>#</sup> minor, Op. 125: *Allegretto***

Hummel's Etude no. 18 is a study in *legato* playing with tied notes. The goal of this etude is to master the gliding technique and cross-over fingerings as a means to achieve *legato* playing while managing a thick texture. The theme consists of chains of three sixteenth notes under a duple meter (always  $\frac{6}{16}$ ). The last note of the first group is tied to the first note of the second; the last note of the second is tied across the bar to the first in the following measure. Hummel assigns different time signatures to his melody and accompaniment:  $\frac{6}{16}$  for the tied sixteenths;  $\frac{2}{8}$  for the chordal passages. When the hands exchange musical material, the time signatures change accordingly. In the Heugel edition, Noël Lee alters this so that both hands begin in  $\frac{6}{16}$ , and the eighth note in the left hand is changed into a dotted eighth note (Figure 18.1).

Figure 18.1: Etude no. 18, time signatures in the Farrenc and Heugel editions, mm. 1-10<sup>65</sup>

a. Farrenc edition

Allegretto.

ÉTUDE 18<sup>e</sup>

*p*

*f*

*f*

b. Heugel edition

Allegretto

*p*

*f*

In order to seamlessly connect the chain of sixteenth notes, Hummel makes the pianist alternately cross the thumb under the fingers and then cross the fingers over the thumb. The chordal passages of the accompaniment are also designed to test the pianist's ability to play *legato* by moving the fingers from side to side within a very close position: when the right hand

<sup>65</sup> The Universal edition is identical to the authorized editions, using the same time signature.

takes up the chordal passage (mm. 6-9), the etude requires the pianist to exchange fingers silently while sustaining a note (Figure 18.2).

Figure 18.2: Etude no. 18, fingerings for *legato*, mm. 1-10 in the Farrenc edition

The image shows a musical score for Etude no. 18, mm. 1-10. The score is in G major (one sharp) and 6/8 time, marked 'Allegretto.' and 'p'. The right hand plays a melodic line with various fingerings indicated by numbers 1-5. The left hand plays a chordal accompaniment with sixteenth notes. Fingerings are circled and numbered throughout the score. The score is labeled 'ETUDE 18' on the left.

In the Universal edition, Trneček suggests different fingerings for connecting the notes of the theme. In the authorized editions, the thumb is crossed under the other fingers, but Trneček recommends 3-4-5 on the first three notes in measure 1 and an exchange of the thumb while sustaining the B. While Hummel repeatedly recommends crossing the thumb under the other fingers on the second and third notes in measure 3, Trneček indicates crossing the third finger over the fifth on these two notes. And when the left hand takes up the sixteenth notes in measures 6-9, Trneček prefers crossing the long fingers over the other fingers rather than crossing the thumb under the fingers (Figure 18.3).

Figure 18.3: Etude no. 18, fingerings in the Universal edition, mm. 1-10

**Allegretto.**

The musical score for Etude no. 18, measures 1-10, is presented in two systems. The first system (measures 1-8) features a right hand melody with slurs and fingerings (1, 2, 3, 4, 5) and a left hand accompaniment with slurs and fingerings (3, 4, 5). Dynamics include *p* and *cresc.*. The second system (measures 9-10) continues the right hand melody with slurs and fingerings (5, 4, 3, 2, 1) and the left hand accompaniment with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *f*.

In measure 10, Hummel employs a gliding technique in the right hand for better *legato* in measures 10-12 (Figure 18.4). Hummel also makes the fourth finger of the left hand continuously cross over the thumb in order to connect each note in this passage. Trneček, however, recommends substituting fingers on the two highest notes in the right hand in measures 11-12 instead of using the gliding technique. Trneček also indicates different phrase markings in the left hand that separate the first and second notes in measures 9-10, while Hummel's cross-over fingering connects the left hand notes as one single line (Figure 18.4).

Figure 18.4ab: Etude no. 18, different fingerings in the Farrenc and Universal editions, mm. 6-15

## a. Farrenc edition

Farrenc edition musical score, measures 6-15. The score is in G major and 6/8 time. It features a complex texture with many sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. A circled fingering '5 5' is shown above measure 10. Dynamics include 'f' and 'f x'.

## b. Universal edition

Universal edition musical score, measures 6-15. The score is in G major and 6/8 time. It features a complex texture with many sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. A circled fingering '3 5 4 3' is shown above measure 10. Dynamics include 'f' and 'f x'. There are asterisks at the end of some measures.

After the theme reappears in the second section (m. 36), the texture is thickened by the addition of dotted eighth-notes to the chain of sixteenth-notes in measure 38; the pianist needs to hold the fifth finger of the left hand to sustain the dotted eighth notes while playing the chain of

sixteenth notes *legato*. The right hand then takes the dotted eighth-and sixteenth-notes in the middle of the phrase (m. 42; see Figure 18.5 below).

Hummel has written a left hand part that requires the pianist to cross the thumb under the fingers and to use the gliding technique in order to connect the notes (mm. 41-43). In measures 46-47, Hummel asks pianist to employ the gliding technique with the thumb and fifth fingers in the chordal passages of the accompaniment, with the result that these fingers constantly move from side to side within a very close position. In the right hand, Hummel also specifies the gliding technique for the fifth finger in order to bring out the melodic lines from the surrounding homophony (Figure 18.5, mm. 46-48).

Figure 18.5: Etude no. 18, sustained notes and fingerings, mm. 38-49

The image displays a musical score for Etude no. 18, measures 38-49. The score is written for piano and consists of two systems of music. The first system covers measures 38-43, and the second system covers measures 44-49. The key signature is two sharps (F# and C#), and the time signature is 2/8. The score includes various musical notations such as notes, rests, and dynamic markings (p and f). Fingerings are indicated by numbers 1-5 above or below notes. Sustained notes are marked with an 'x' above them. The score is annotated with several circles and lines highlighting specific passages: a large circle in the first system encompasses measures 41-43, and another circle in the second system encompasses measures 46-48. These annotations correspond to the techniques described in the text, such as crossing the thumb under the fingers and using gliding techniques.

This etude demonstrates Hummel's predilection for *legato* technique and the independence of fingers necessary to distinguish the primary theme from the more sustained

counterpoint that surrounds it. As with many of his etudes, Hummel again requires the pianist to exercise the gliding technique and the cross-over fingering in order to achieve *legato* playing.<sup>66</sup>

### Hummel: Etude no. 19 in E<sup>b</sup> major, Op. 125: *Allegro*

Hummel's Etude no. 19 is a study in quick two-note patterns in which each thirty second and sixteenth note group is separated from the next by a thirty-second rest and a leap of varying distance (Figure 19.1). The pianist must deal with leaps up to the interval of a tenth and must do so very quickly in order to reach the second note (see m. 4, Figure 19.1). Each two-note group is played with various two-finger positions, and in keeping with Hummel's intent to develop equal strength, each hand takes up the two-note pattern. The main goal of this etude is to develop an accurate fingertip technique through the execution of quick rhythms and leaps.

Figure 19.1: Etude no. 19, mm. 1-6

<sup>66</sup> See the Table 2 in the preface (Chapter 2, page 26).

The articulation of the two-note patterns varies among the editions, with even the authorized editions not agreeing on articulation. In the Haslinger, the first two notes (mm. 1-2) are marked with slur and a staccato over the second note to emphasize the gesture (Figure 19.2). While the Cramer also slurs the two-note groups, it does not mark the second note staccato. The Farrenc does not specify any articulations. There are no slurs in the Heugel edition, although Lee has written staccato at the beginning of this etude, indicating perhaps that both notes should be played staccato. The Universal edition does not include this etude in its publication.

Figures 19.2abcd: Etude no. 19, different articulations of two notes among four editions, mm. 1-4

a. Haslinger edition

Allegro.

N<sup>o</sup> 19.  
in  
E<sup>s</sup> major.

*p*

5 1 2 +

This musical score shows the first four measures of Etude No. 19 in the Haslinger edition. The piece is in E major and 2/4 time, marked 'Allegro'. The right hand features a series of eighth-note pairs with various fingerings (3-1-2, 3-1-2, 3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 5-3) and slurs. The first two notes of the first measure are slurred together, and the second note is marked with a staccato symbol. The left hand provides a simple accompaniment of quarter notes and chords, with a fingering of 5-1-2+ indicated for the first measure.

b. Cramer edition

ALLEGRO.

E<sup>b</sup>  
MAJOR.

*p*

2 + 1 2 + 1 2 3 + 1 2 3 + 1 2 3 1 2 3 4 2 4 1 4 + 4 +

This musical score shows the first four measures of Etude No. 19 in the Cramer edition. The piece is in E-flat major and 2/4 time, marked 'ALLEGRO'. The right hand features a series of eighth-note pairs with various fingerings (2-1, 2-1, 2-3, 2-3, 1-2, 1-2, 3-4, 2-4, 1-4, 1-4) and slurs. The first two notes of the first measure are slurred together. The left hand provides a simple accompaniment of quarter notes and chords, with a fingering of 4-1-3+ indicated for the first measure.

## c. Farrenc edition

ÉTUDE 19

*Allegro*

## d. Heugel edition

*Allegro*

*Pstaccato*

The different articulations of these four editions require different technical approaches if the articulations are to be played as written. The Haslinger and Cramer editions slur the first two notes, so the pianist should use a light, quick stroke of the finger inwards and toward the palm on the second note in order to execute this gesture, and perhaps especially so in the Haslinger on account of the staccato. The pianist using the Farrenc edition must also connect the two notes, but without making the second staccato, since the notation indicates they are to be played evenly. The pianist using the Heugel edition must evenly play both notes staccato. In his treatise, Hummel explains moving the finger an inward motion to play staccato in fast tempo.

When these marks (staccato markings) appear over a series of quick notes, the hand must not be taken up at all; but the fingers must be hurried away from the keys, very lightly and in an inward direction. The greater the lightness with which these detached

notes are played, the more pleasing the effect which they will produce.<sup>67</sup>

The dynamic markings also differ among the editions. The Haslinger and Cramer editions indicate the most dynamics, and save for few places, are in agreement. In both, *piano* is indicated at the beginning of this etude, which the Haslinger edition maintains through measure 8, while the Cramer edition indicates dynamic shading from *crescendo* to *forte* to *piano* in measures 6-8 (Figure 19.3).

Figure 19.3ab: Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 1-8

a. Haslinger edition

The image shows the first eight measures of Etude no. 19 from the Haslinger edition. The music is written for piano in 2/4 time, E-flat major, and marked 'Allegro.' and 'piano'. The right-hand part features a complex, rapid melody with many slurs and fingerings (e.g., 3 1 2 3 1 2 3 4 1 2 3 8, 1 2 3 8, 1 2 3 4 5 3, 8 5 4 2 1 2, 1 4 1 5 4 8, 4 5 3 2, 5 3 2 4). The left-hand part provides a simple accompaniment with chords and single notes. The score includes dynamic markings like 'piano' and 'loco.' and various fingering numbers.

<sup>67</sup> Hummel, *Treatise*, 1:65.

## b. Cramer edition

The image displays a musical score for the Cramer edition of a piece in E-flat Major, marked ALLEGRO. The score is in 4/4 time and consists of two systems. The first system shows measures 9-13, with the right hand playing a complex melodic line and the left hand playing a two-note pattern. The second system shows measures 14-18, with the right hand continuing the melodic line and the left hand playing a two-note pattern. The score includes dynamic markings such as piano (*p*), forte (*f*), and fortissimo (*for.*), as well as articulation markings like 'loco' and 'mo.' (movable). The key signature is E-flat Major, and the tempo is ALLEGRO.

When the left hand takes up the two-note pattern (mm. 9-10), the dynamic is changed to *forte* in the Haslinger and Cramer editions (Figure 19.4).<sup>68</sup> When the right hand takes up the two-note pattern in the middle of the phrase (mm. 11-13), both editions change the dynamic to *piano*, but mark it in different places: in the Haslinger edition, the shift to *piano* is indicated in measure 11, requiring the pianist suddenly to shift dynamics at precisely the moment the hands exchange the two-note pattern; in the Cramer edition, *piano* is not indicated until measure 13, indicating a *diminuendo* to *piano* at the end of phrase.

<sup>68</sup> The *pf* dynamic marking in measure 9 of the Haslinger edition seems to be a typographical error; what is meant is *f*.

Figure 19.4ab: Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 9-16

## a. Haslinger edition

The Haslinger edition score for measures 9-16 shows a complex rhythmic and melodic structure. The first system (measures 9-12) features a treble clef with a melodic line and a bass clef with a more rhythmic accompaniment. Dynamic markings include *pf* in the bass (measure 9), *f* in the bass (measure 10), and *p* in the treble (measure 11). The second system (measures 13-16) continues the piece, with a *f* marking in the bass (measure 13) and a *p* marking in the bass (measure 14). The piece concludes with a final chord in measure 16.

## b. Cramer edition

The Cramer edition score for measures 9-16 shows a different fingering approach compared to the Haslinger edition. The first system (measures 9-12) features a treble clef with a melodic line and a bass clef with a more rhythmic accompaniment. Dynamic markings include *for* in the bass (measure 9), *for* in the bass (measure 10), and *p* in the treble (measure 11). The second system (measures 13-16) continues the piece, with a *for* marking in the bass (measure 13) and a *for* marking in the bass (measure 14). The piece concludes with a final chord in measure 16.

Both editions have identical dynamic markings in the transitional passage in measures 17-20. The markings require the pianist to progress from soft to loud as the interval of each two-

note pattern gets wider. The pianist must abruptly produce two extreme dynamic levels—*piano* and *sforzando* (or *forte*)—across measures 21-25. The Haslinger edition asks the pianist to maintain a *piano* dynamic throughout this passage, save for the *sforzando* first high A<sup>b</sup> in measure 23 and the *fortissimo* octaves in measure 25. The Cramer edition lacks the *sforzando* marking on the high A<sup>b</sup> in measure 23 and therefore suggests a proportional shift from *forte* to *piano* over these two measures 21-23 (Figure 19.5).

Figure 19.5ab: Etude no. 19, dynamics in the Haslinger and Cramer editions, mm. 21-25

a. Haslinger edition

b. Cramer edition

The Heugel edition includes fewer dynamics than the Haslinger and Cramer editions: save for the *forte* at the last two octaves at the end of the first section (m. 25), there is only a *piano* marking at the beginning of the etude; the *piano* is then restated at the beginning of the second section and there are no further dynamics. Lee therefore suggests playing the two-note pattern lightly throughout, save for the two octaves in measure 25. Despite being one of the authorized editions, the Farrenc edition does not indicate any dynamic markings.

**Hummel: Etude no. 20 in E<sup>b</sup> minor, Op. 125: *Allegro moderato***

Hummel's Etude no. 20 is a study in repeated notes in the right hand with a crossing of the left hand over the right. The right hand plays a series of the sixteenth-note triplets in which the second and third notes are a repetition of the same note. In his treatise, Hummel suggests fingering a series of three repeated notes thus: 3-2-1.<sup>69</sup> His reasoning of this fingering is twofold: a change of fingers may place the hand in a more advantageous position; it will also avoid the fatigue that would result from overuse of the same finger.<sup>70</sup> In this etude, Hummel indicates the second finger and the thumb for the two repeated notes (Figure 20.1).

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<sup>69</sup> Hummel, *Treatise*, 2:252. Hummel introduces the fingering on repeated notes in Vol. 2, Chapter 8, entitled "On Changing One or More Fingers on the Same Key with or without the Repetition of the Note; &, Inversely, on the Successive Application of the Same Finger to Two or More Different Keys."

<sup>70</sup> *Ibid.*, 2:252. Hummel writes: "By changing fingers on the actual repetition of a note, we partly gain a fresh position of the fingers and partly an increased degree of facility in re-striking the note; the frequent repetition of a note with the same finger would fatigue the hand too much."

Figure 20.1: Etude no. 20, repeated notes in the right hand, mm. 1-3

The image shows the first three measures of Etude no. 20 by Carl Czerny. The music is in G major (one sharp) and 2/4 time, marked 'Allº moderato'. The right hand (RH) plays a series of triplets of repeated notes, primarily on black keys (F# and G). The left hand (LH) plays a steady accompaniment of eighth notes and rests. The score includes fingering numbers (1-5) and a dynamic marking 'p'.

In discussing the position of the fingers in playing these repeated notes, Hummel indicates they must be positioned almost one above the other, so that they can be used in rapid-fire succession. The flow is almost always in the direction of little finger-to-thumb.<sup>71</sup> In this etude, the groups of three-sixteenth triplets are mostly played on the black keys. The pianist must therefore keep the hand especially compact so as to stay within the narrower space of the repeated black-key note, and to place the second finger and the thumb vertically over the key so as to strike it in the same place both times. Only by doing so will the pianist be able to execute an even and controlled repetition of a note.

The pianist must pay attention to the articulation of the repeated notes if she or he is to understand Hummel's technical approach to executing them. When the triplet consists of three different notes, all three are grouped under one slur. In those triplets with a repeated note, however, Hummel slurs only the first two notes. Here, the pianist must use a detached touch and a quick stroke the second finger, inwards toward the palm, to separate the repeated notes (see

<sup>71</sup> Ibid., 2:252. Hummel writes: "In such quick reiterations of a note, the fingers required must be held over each other, almost in a perpendicular position, and hurried from the key, one after the other, in a direction from the little finger toward the thumb, seldom in the reverse order."

Figure 20.1). To emphasize the detached articulation, the Haslinger and Universal editions indicate staccato over the second of the repeated notes (Figure 20.2). The Cramer, Farrenc and Heugel editions are identical in indicating a two-note slur for the repeated note, but do not mark a staccato on the third note.

Figure 20.2abcde: Etude no. 20, differing articulations in the five editions, mm. 1-2

a. Haslinger edition

*Allegro moderato.*

b. Universal edition

*Allegro moderato.*

c. Farrenc edition

*All<sup>o</sup> moderato.*

## d. Cramer edition

ALLEGRO MODERATO.

## e. Heugel edition

Allegro moderato

The Universal edition employs a slightly different phrasing for the second and fourth group of triplets, extending the slur from the first note of the second triplet to the second note of the third triplet and likewise for the fourth and fifth triplets. This creates a stress on the second and fourth triplets, and emphasizes the highest note in each measure. In the other four editions, the accent falls on the first, third and fifth triplets—i.e., those triplets with repeated notes (see Figure 20.2). The preference of Trneček for a syncopated phrasing has been seen before in etudes nos. 1, 3, 5, 14, 15, and 17 and will reappear later in this etude.

In this etude, the left hand must leap back and forth from the low to the high register, crossing over the right hand in order to execute notes on the treble clef. These notes should be played *legato* and treated as part of the melody. The *crescendo* under these notes in all editions

indicates they are more important than what is being played by the right hand (see Figure 20.1).

In this etude, and especially in measures 9-12, the crossing hands create a particular effect such that while the right hand produces an endless series of triplets in the middle register, the left hand executes an alternating low- and high-register melodic content (Figure 20.3).

Figure 20.3: Etude no. 20, effect created by the crossing hand and the repeated notes, mm. 8-10

Hummel uses the crossing-hand technique in a number of his larger piano works: the Rondo *quasi una Fantasia*, Op. 19; Fantasy, Op.18; Six Bagatelles, Op. 107; Variations, Opp. 8, 21, 40(a), 75, and 76; and Sonatas, Opp. 38 and 81. Hummel momentarily employs the crossing hands in etude nos. 8 (m. 40) and 11 (mm. 10 and 27). The etude that follows, no. 21, is also a study in crossing-hand technique.

**Hummel: Etude no. 21 in B<sup>b</sup> major, Op. 125: *Allegro moderato***

Hummel's Etude no. 21 is a study in alternately crossing the hands. Hummel introduces this topic in Volume 2, Chapter 9, titled "On changing and crossing over the hands, and on placing them one under the other."<sup>72</sup> He notes the latter style of fingering is no longer as common in his day as it had been in the past, and he observes that a single hand can just as often accomplish what used to be given to both. For the sake of thoroughness, he offers the following explanation: the indication that one must cross the hands is normally explicit in the notation. Notes with descending stems are to be played by the left hand; those with ascending stems, by the right hand. He goes on to state, however, that when the hands are placed one above the other, this is not always so. Moreover, when the notes of both hands occur on the same staff, the player may experience a considerable degree of confusion.<sup>73</sup>

In Hummel's Etude no. 21, the notes of both hands are indeed written on the same staff. In measure 1, for instance, the right- and left-hand notes are on the treble staff; stem down for the right hand and stem up for the left. The pianist who uses the authorized editions must figure out which hand crosses over which by the fingerings indicated. The Universal and the Heugel editions, however, indicate "m.g." (*main gauche*: left hand) and "m.d." (*main droite*: right hand) in the passages where the pianist needs to change hands. This indication is particularly necessary in the Heugel edition, which has no fingerings (Figure 21.1).

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<sup>72</sup> Hummel, *Treatise*, 2:288.

<sup>73</sup> Hummel writes: "These modes of fingering occur at the present day much less seldom than formerly, as they may often be accomplished by one hand only, and are rather a slight of hand addressed to eye, than a difficulty for the fingers. However, as the pupil must necessarily become acquainted with these varieties, I shall not omit giving an explanation of them." "The changing, crossing over, and placing of the hands under each other, is generally indicated by the notation; for, such passages, it is to be considered as a rule that the notes of which the tails are drawn downwards belong to the left hand, and those with the tails drawn upwards, to the right; though in placing the hands under each other, such is not always the case, as this sometimes gives rise to confusion, particularly when the notes of both hands are written on the same stave." *Ibid.*, 2:288.

Figure 21.1abc: Etude no. 21, crossing of hands in the Farrenc, Universal and Heugel editions, mm. 1-5<sup>74</sup>

a. Farrenc edition

ÉTUDE 21<sup>e</sup>

All. moderato.

*p* Legato molto.

cresc.

*p*

b. Heugel edition

Allegro moderato

*m.g.*

*p* legato molto

cresc.

*p*

*m.d.*

<sup>74</sup> Since the Haslinger and Carmer editions are identical to the Farrenc edition, I reproduce only an excerpt from the Farrenc edition.

## c. Universal edition

The image displays a musical score for piano, identified as the Universal edition. It consists of three systems of music, each with a treble and bass staff. The first system is marked "Allegro moderato." and "legato molto". The second system includes markings "dim.", "p", "crescendo", and "scendo". The third system includes "m.s.", "p", and "m.d.". The score features complex rhythmic patterns with triplets and sixteenth notes in both hands.

In measure 1, the right hand plays running sixteenth-note triplets as the left hand crosses back and forth over the right, playing notes on the bass and treble staves. Hummel indicates that the running sixteenth notes in the right hand are to be played *legato molto*, while those in the left hand are to be played staccato. Given that the left hand crosses over the right on almost every eighth note, the pianist must develop the accuracy to execute a wide leap while at the same time managing two different touches: *legato* and staccato (see Figure 21.1).

The staccato markings vary among editions. In the Haslinger and Universal editions, the dot is used for notes written on the treble staff, while the wedge symbol is used for those written on the bass staff. In the Cramer and Heugel editions, the staccato dot is employed for notes written on both the treble and bass staves. In measure 1 of the Farrenc edition, the staccato dot is

marked only for the notes written in the treble staff, but thereafter it is used for notes on both the treble and bass staves (Figure 21.2).

Figure 21.2abcde: Etude no. 21, staccato markings among the editions, mm. 1-2

a. Haslinger edition

Allegro moderato.

*p* *legato molto.*

2

2

1 5 2

4 2

1 5 2

1 4 2

1 5 2

5

2

5

5

Detailed description: This musical score shows the first two measures of Etude no. 21 in the Haslinger edition. The tempo is marked 'Allegro moderato.' and the dynamics are 'p' (piano). The piece is in 2/4 time and B-flat major. The first measure contains a sixteenth-note triplet in the treble staff, marked 'legato molto', with a '2' above it. The bass staff has a single note on the fifth line. The second measure continues the triplet in the treble staff, with a '2' above it, and the bass staff has a single note on the second line. Fingering numbers are provided for the treble staff notes.

b. Universal edition

Allegro moderato.

*p* *legato molto*

*m.s.*

2

2

1 5 2

4 2

1 5 4

2 4 2

1 4 2

1 5 2

5

2

5

5

Detailed description: This musical score shows the first two measures of Etude no. 21 in the Universal edition. The tempo is marked 'Allegro moderato.' and the dynamics are 'p' (piano). The piece is in 2/4 time and B-flat major. The first measure contains a sixteenth-note triplet in the treble staff, marked 'legato molto' and 'm.s.' (manuscript), with a '2' above it. The bass staff has a single note on the fifth line. The second measure continues the triplet in the treble staff, with a '2' above it, and the bass staff has a single note on the second line. Fingering numbers are provided for the treble staff notes.

c. Cramer edition

ALLEGRO MODERATO.

*f* *legato molto*

2

2

+ 4 1

+ 3 1

+ 4

1

+ 3 1

+ 4 1

+ 4 1

3

4

1

4

4

3

Detailed description: This musical score shows the first two measures of Etude no. 21 in the Cramer edition. The tempo is marked 'ALLEGRO MODERATO.' and the dynamics are 'f' (forte). The piece is in 2/4 time and B-flat major. The first measure contains a sixteenth-note triplet in the treble staff, marked 'legato molto', with a '2' above it. The bass staff has a single note on the fourth line. The second measure continues the triplet in the treble staff, with a '2' above it, and the bass staff has a single note on the first line. Fingering numbers are provided for the treble staff notes.

## d. Heugel edition

The image shows a musical score for the Heugel edition. It consists of two staves, treble and bass clef, in a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegro moderato' and the dynamics are 'm.g.' (mezzo-giochiato) and 'p legato molto'. The music features a complex, flowing melodic line in the treble staff and a more rhythmic accompaniment in the bass staff.

## e. Farrenc edition

The image shows a musical score for the Farrenc edition, titled 'ÉTUDE 24<sup>e</sup>'. It consists of two staves, treble and bass clef, in a key signature of one flat. The tempo is marked 'Allo moderato.' and the dynamics are 'p Legato molto.'. The score includes numerous fingerings and articulation marks, such as slurs and accents, throughout both staves.

Although composers prior to Hummel used the dot and the wedge to distinguish different degrees of staccato, Hummel does not acknowledge any difference between them; his treatise instead suggests their equivalence.<sup>75</sup>

<sup>75</sup> Geoffrey Chew and Clive Brown explain: “Before the second half of the 19th century, dots, dashes and wedges were likely to have the same meaning, although some notators and theorists distinguished between dots and dashes, meaning different degrees of staccato, at least from the time of Quantz (*Versuch*, 1752) and Leopold Mozart (*Violinschule*, 1756), and it was generally expected in the 18th century that performers would make use of a variety of different touches. . . . On the basis of the theoretical writings, the dash has usually been considered to indicate a shorter and sharper execution and the dot a longer and lighter one (though the writings of some theorists suggest alternative interpretations). In Baroque thoroughbass notation, vertical dashes are sometimes used to indicate *tasto solo* passages, no doubt also implying some degree of emphasis or articulation.” See “Staccato” in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 24: 240-1. Clive Brown writes in his article “Dash,” “By the mid-18th century some theorists, for example Riepel and Quantz, proposed differentiated meanings for dots and vertical dashes while others, such as C.P.E. Bach felt that a single sign for staccato was more appropriate (part of Bach’s argument was that the use of staccato dots would obviate the possibility of confusion with the dashes used to indicate *tasto solo*). In the 19th century composers became increasingly concerned to convey

Marks indicating that the notes are to be perceptibly detached from one another, as (••• or '''''), occur both over and under the notes. The keys are to be struck smartly by the fingers and quitted immediately, without lifting up the hand too far. This style of playing is called the staccato.<sup>76</sup>

The below example shows Hummel using the wedge sign in his treatise to denote staccato (Figure 21.3).<sup>77</sup>

Figure 21.3: Hummel *Treatise*, the wedge used to indicate staccato



Hummel does discuss a different degree of staccato when the markings are written with slur over them (•••••):

When a curved line is drawn over the dots, which generally takes place in passages of a singing character, the notes must, as it were, be gently detached by the fingers, and each, for itself, receive a certain increasing degree of emphasis.<sup>78</sup>

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their intentions to performers with greater precision, and some began consciously to use two forms of staccato mark. However, the vertical dash acquired rather different meanings in Germany, where it tended to be associated with a sharper attack than the dot, and in France, where it implied greater lightness and shortness than the dot." See "Dash" in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 7: 30-1.

<sup>76</sup> Hummel, *Treatise*, 1: 65. Hummel does not differentiate the length between the dot and wedge symbols. Marion Barnum writes "Hummel was justified in a practical sense in considering the vertical stroke and the dot interchangeable. In the publication of music at this time, frequently the two staccato signs were printed interchangeably without regard to what a composer may have indicated." See, Marion Barnum, "A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and His Treatise on Piano Playing," D.M.A. dissertation, University of Iowa, 1971, 59.

<sup>77</sup> Hummel, *Treatise*, 1:65.

<sup>78</sup> Hummel, *Treatise*, 1:66.

But because he otherwise uses the two signs interchangeably, the execution of the wedge in the Haslinger and Universal editions should be interpreted as the staccato normally indicated by the dot.

In measure 5, the pattern reverses, with the left hand taking up the sixteenth-note triplets and the right hand crossing over the left (see Figure 21.1). The pianist must be able to negotiate this exchange seamlessly, as if the sixteenth notes were written in the same hand. Hummel's clear intent is to demand equal facility from each hand. In measure 9, the hands again exchange their musical material, and as the music builds to the climax in measure 16, the left hand must produce a variety of finger pressures, including *piano*, *crescendo*, and *sforzando*, while playing the melodic notes and crossing back and forth over the right hand (Figure 21.3).

Figure 21.4: Etude no. 21, demonstrating the full range of finger pressures while crossing over the hands, mm. 9-16

The image displays a musical score for Etude no. 21, measures 9 through 16. The score is written for piano and features complex hand-crossing patterns. The notation includes sixteenth-note triplets and various dynamic markings such as *cresc.*, *f*, *ff*, and *sf*. The score is presented in four systems, each with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above or below notes. The music demonstrates a wide range of finger pressures and technical challenges, particularly in the crossing between hands.

In this etude the musical ideas, which require touches ranging from staccato to *legato* and which transit from *piano* to *fortissimo*, pass from one hand to the other. The pianist cannot manage these transitions without having equal facility in each hand.

### Hummel: Etude no. 22 in B<sup>b</sup> minor, Op. 125: *Adagio*

Hummel's Etude no. 22 is a study in trill technique and musicality at an *adagio* tempo. Discussing the execution of various ornaments in his treatise, Hummel states: "Of all the graces used as embellishment, the shake [i.e. trill] is the most difficult; for, as circumstances require, it must be played with any of the five fingers. It is therefore necessary to start one's practice of the trill as early as possible; the perfect and equal elasticity of the first joints of the fingers alone can achieve a well turned and brilliant effect."<sup>79</sup> For this purpose, Hummel recommends the following exercise (learned from Mozart), which requires the pianist to practice the trill with every combination of pairs of fingers (Figure 22.1).<sup>80</sup>

Figure 22.1: Hummel *Treatise*, trill exercise

The image shows two staves of musical notation for a trill exercise. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Both staves begin with a trill symbol (tr) above the first note. The right hand part consists of 12 notes with the following fingerings: +1, +2, 1 2, 1 3, 2 3, 2 4, 3 4, 2 4, 2 3, 1 3, 1 2, +2, +1. The left hand part consists of 12 notes with the following fingerings: 1+, 2+, 2 1, 3 1, 3 2, 4 2, 4 3, 4 2, 3 2, 3 1, 2 1, 2+, 1+.

<sup>79</sup> Ibid., 3:2.

<sup>80</sup> Ibid., 3:2.

Hummel's Etude no. 22 requires frequent execution of long and sustained trills by various fingers, and sometimes, the difficult task of playing trill and melody simultaneously. In the opening, the theme and the accompanying chordal passage are both introduced in the left hand; in measure 3 they are joined by the right hand, which plays a sustained trill that blossoms into a brilliant *fioritura* passage (Figure 22.2).

Figure 22.2: Etude no. 22, sustained trill connected to *fioritura*, mm. 1-6

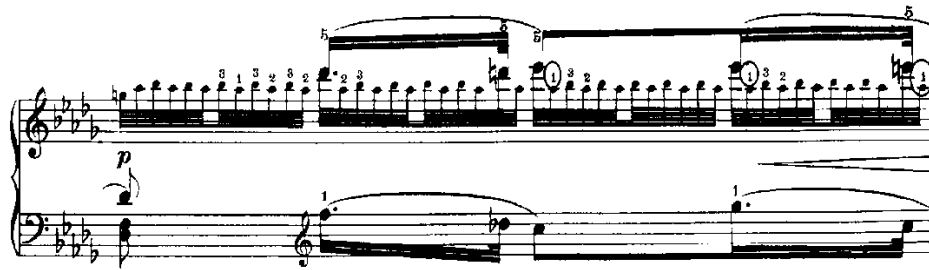
After the sustained trills in measures 3 and 7, the combination of a trill and melody in the same hand is introduced in measures 10-11 (Figure 22.3).

Figure 22.3: Etude no. 22, the combination of a trill and a melody, mm. 8-11

Hummel's articulations in measure 10 help the pianist by showing where the pianist can relax the wrist (see Figure 22.3). The pianist should gently lift the wrist after playing first E<sup>b</sup> at the end of the first slur, and drop the wrist to play the second E<sup>b</sup> to start the new slur. By employing these wrist movements of executing two small phrases, the pianist is able to relax his or her wrists to produce delicate and smooth trills without holding the same hand position.

Although Hummel indicates using the second and third fingers throughout measure 10 for playing the trill, in the Universal edition, Trneček, suggests varying the fingering during the execution of the trill to help maintain the relaxation of the wrist. Trneček suggests using the thumb after playing the melodic note, and returning to the second and third fingers for the execution of a long trill; thus, by varying the fingering, the pianist is able to avoid holding the same hand position throughout the long trill, and thus is able to let the wrist relax (Figure 22.4).

Figure 22.4: Etude no. 22, fingering in the Universal edition, m. 10



The pianist should develop independence among the fingers to be able to produce within one hand the correct balance between trills and melodic notes. The pianist should bring out the melodic notes, and make them louder than the trill even during the *crescendo* at the end of measure 10. Maintaining the correct balance, however, becomes even more difficult when the melodic line and the notes of the trill are separated by a wider interval. In this etude, the most distant melodic notes lie at an interval of a major seventh from the trill note, and the pianist has

to stretch the second and fifth fingers to execute the passage. To help, Hummel suggests that “when double-notes or notes lying somewhat distant from each other are to be played along with the trill, and the resulting span of the hand does not allow uninterrupted continuation of the trill, the performer may stop the trill for the duration of the affected melodic note(s); however, the trill must recommence immediately, so that the interruption passes unnoticed by the ear” (Figure 22.5).<sup>81</sup>

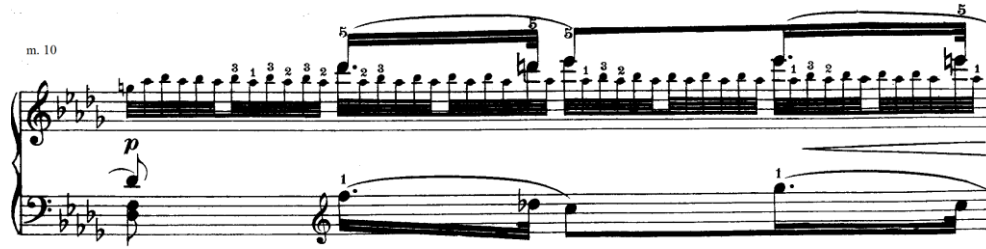
Figure 22.5: Hummel *Treatise*, facilitating the realization of a combined trill and melody



The Universal edition follows Hummel’s suggestion for facilitating the simultaneous realization and fully writes out the combination of the trill and melody throughout this etude (Figure 22.6).

<sup>81</sup> Hummel, *Treatise* 3:7. Beethoven scholar William S. Newman asserts that the combination of a trill and a melodic line is Beethoven’s most characteristic use of trill and has since been called the “Beethoven trill.” Newman points out the frequent use of this device in Beethoven’s late sonatas, especially Opp. 106, 109, and 110, and states that “one question of performance practice arising here is that of choosing between the simultaneous and alternating realizations.” He claims that, “in both Hummel’s and Czerny’s treatises, the alternating solution is actually introduced as a way of facilitating the simultaneous realization. The evidence indicates that Beethoven intended simultaneous realizations, but it is equally clear that the large majority of performers prefer the alternating realizations.” See William S. Newman, “The Performance of Beethoven’s Trills,” *Journal of American Musicological Society* 29, no. 3 (Autumn 1976): 460-61.

Figure 22.6: Etude no. 22, facilitating the simultaneous realization of a combined trill and melody in the Universal edition, m. 10



Hummel also asserts that “every trill should begin on the note itself over which it stands, and not with the subsidiary note above, unless the contrary be expressly indicated.”<sup>82</sup> In the past, trills typically began with the higher auxiliary note; Hummel wished to alter this style of musical ornamentation, “as it was founded upon the necessities of singing and later adapted to other instruments.” Hummel states that “all instruments are particular in terms of touch and hand position; pianoforte technique therefore should not necessarily operate on the same principles as voice realization without alteration or improvement.”<sup>83</sup> He elucidates two principal reasons as to why the principal tone should be the beginning note of trill:

- (a) because the note shaken, after which a sort of close generally follows, ought to be more strongly impressed upon the ear, than the subsidiary note, and the stress should naturally fall upon the accented of the two members, namely on the note to be shaken [and] (b) because, on the piano forte, the succession of notes differs in some respects from that usual on other instruments; and, on account of the position of the hands and the consequent arrangement of the fingers, [if] it generally is more convenient for the player to begin with the principal note itself than with the subsidiary note. To commence the shake with the note above, he will often be obliged, either to lift up the hand, or to substitute another finger on the same key.<sup>84</sup>

<sup>82</sup> Hummel, *Treatise* 3:3.

<sup>83</sup> *Ibid.*, 3:3.

<sup>84</sup> *Ibid.*, 3:3.

In the music examples of his treatise, Hummel consistently maintains the principal note beginning through the fingerings and the realizations of the trill. In this etude, however, for the single trills in measures 3, 7, and 31, the fingerings seem to suggest beginning the trills with the higher auxiliary note. In the authorized editions, the fingerings for the trills in measures 3 and 7 are marked 2-1 instead of 1-2.<sup>85</sup> The trill in measure 32 is also marked 3-1 rather than 1-3 (Figure 22.6).

Figure 22.7abc: Etude no. 22, fingering of the trill beginning with the higher auxiliary note, mm. 3 and 7 (N.B. The Cramer edition is the only edition which replicates the fingering system as in Hummel's treatise)<sup>86</sup>

a. Cramer edition

The image displays three systems of musical notation for Etude no. 22, Cramer edition. The key signature is B-flat minor (three flats) and the time signature is 2/4. The tempo is marked ADAGIO. The first system shows measures 3 and 7, with a piano (p) dynamic. The second system shows measures 8 and 9, with a piano (p) dynamic. The third system shows measures 10 and 11, with a crescendo (cresc.) marking and a piano (p) dynamic. The trills in measures 3, 7, and 31 are marked with fingerings 1+ and 1, indicating the higher auxiliary note.

<sup>85</sup> The Farrenc edition does not indicate the fingering for the trill in measure 3, but does mark the fingering 2-1 for the trill in measure 7.

<sup>86</sup> "English Fingering," in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 8:242-43. English fingering is "the Fingering of keyboard music with figures 1 to 4 representing four fingers, and + the thumb, of each hand, a system used in England and elsewhere in the 19th century and now obsolete. The term contrasted with Continental fingering which provides the figures 1 to 5 for each hand, 1 standing for the thumb, a system in general use throughout the world today."

## b. Farrenc edition

ÉTUDE 22<sup>e</sup>

Adagio.

11

*p*

*delicatamente.*

*cresc.*

8

*Loco.*

21

*f*

*cresc.*

## c. Haslinger edition

N<sup>o</sup> 22.

in  
B minor.

Adagio.

21

*p*

*delicatamente.*

*p*

*cresc.*

21.

*tr.*

*cresc.*

This discrepancy between the treatise and the etudes is odd, since Hummel considers fingerings to be one of the most important factors in playing the piano, and the ten chapters and hundreds of carefully fingered music examples in his treatise attest to this. Hummel evidently took great pains to ensure that the fingerings in his etudes were correct; the title on the cover of the Cramer edition includes the language “composed and carefully fingered for the use of students.” Likewise, the Haslinger edition is titled *24 Etuden für das Pianoforte mit Bezeichnung des Fingersatzes von J. N. Hummel* (24 Etudes for pianoforte with fingerings by J. N. Hummel). Thus, a question arises here. Despite Hummel’s assertion in his treatise that the principal note begins the trill, does the pianist initiate the trills with the higher auxiliary note in measures 3, 7, and 32? Or were these fingerings given by an otherwise unknown editor (or editors) following an older style of executing the trill that was still in use during Hummel’s life? Hummel is writing at that moment in time when the practice of beginning the trill on the upper neighbor was giving way to the practice of beginning the trill on the principal note. Indeed, Franz Kullak notes that “the first who, as he himself asserts, internationally reversed this old rule for beginning the trill, and established the beginning of the ordinary trill on the principal note, was J. N. Hummel in his “Ausführliche theoretisch-practische Anweisung zum Pianoforte-Spiel,” published in 1828, a year after Beethoven’s death.”<sup>87</sup> Joel Sachs, writing about ornaments in Hummel’s treatise, notes that while “some of the information about ornaments seems to reflect Hummel's personal style more than the common practice, it nevertheless gives an invaluable insight into the aesthetics of his generation.”<sup>88</sup> Furthermore, if we look back at the trill exercise Hummel learned from Mozart, it does indeed show that the trill starts on the principal, and not the auxiliary, note (see Figure

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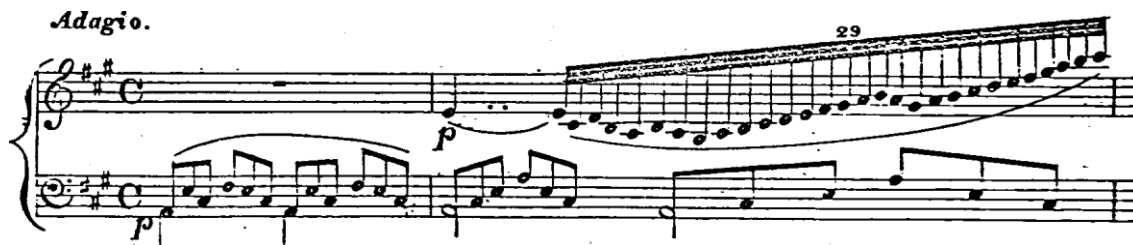
<sup>87</sup> Franz Kullak, *Beethoven's Piano Playing, with an Essay on the Execution of the Trill*, trans. Theodore Baker (New York: G. Schirmer, 1901), 66.

<sup>88</sup> Joel Sachs, “Hummel, Johann Nepomuk,” in the *New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 11:831.

22.1). It would therefore appear that the discrepancy between Hummel's treatise and his etudes are the responsibility of an unknown editor (or editors) who adhered to an older style.

In addition to addressing proper technique for trills, this etude is also designed to clarify the treatment and execution of *fioritura* within an *adagio* tempo marking. In his treatise, Hummel emphasizes that "much of the beauty of performance lies in the expressive handling of tempos and proper phrase accentuation"<sup>89</sup>; he illustrates this with an excerpt from the *adagio* of his Sonata in D major, Op. 106 (Figure 22.8).<sup>90</sup>

Figure 22.8: Hummel *Treatise*, musical example drawn from Hummel's Sonata, Op. 106 demonstrating sustained *fioritura*



Hummel emphasizes that each hand must act independently; above all, the left hand must keep time strictly. For Hummel,

a strict and metrical accompaniment is the basis for the embellishment notes, which are grouped in various numbers and without regular distribution as to measure. Further, to establish the speed at which the embellishment notes are played, the performer must examine which bar contains a greater or lesser number of notes. Likewise, the pianist must play the first notes of the bar rather slower than the following notes, to prevent a need for

<sup>89</sup> Hummel, *Treatise*, 3:42.

<sup>90</sup> *Ibid.*, 3:51.

lengthening notes at the end of the bar to fill up the remaining time. Finally, embellishments must be executed with lightness, delicacy, and the utmost possible finish.<sup>91</sup>

The florid passages of Etude no. 22 are quite similar to the example Hummel offers from his *adagio* movement. The pianist should be able to play the florid scalar passages with freedom, even as the left hand plays in strict time. To execute the left-hand part in exact time is important because the theme of this etude is introduced and played by the left hand throughout. The pianist should be able to listen to the theme of the left hand throughout the phrase, while dealing with the technical challenges of the right hand. To achieve the necessary freedom in the right hand, the pianist must carefully calculate the number of notes per measure: every florid phrase in this etude contains a different number of notes to be played against eighth notes in the left hand. In the florid scale of measures 3-4, for instance, the pianist can begin the running sixty-fourth-note passage rather slowly, accelerate through the second chord, then return to a slower speed. Starting this phrase slowly increases the pianist's technical control and fits the singing style appropriate for the *adagio* (Figure 22.9).

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<sup>91</sup> Ibid., 3:53. Before Hummel, Mozart explained how to manage *tempo rubato* in an *Adagio* in that “the left hand should go on playing in strict time” while the melody in the right hand should “flow like oil.” W. A. Mozart, *Letters of Mozart and His Family*, ed. and trans. Emily Anderson, 2d ed. prepared by A. Hyatt King and Monica Carolan, (New York: St. Martin's Press, 1966), 339-40.

Figure 22.9: Etude no. 22, *fioritura* passage, mm. 1-6

The image displays a musical score for Etude no. 22, specifically the *fioritura* passage from measures 1 to 6. The score is written for piano and is in F major (two flats) and 3/4 time. The tempo is marked *Adagio*. The score is divided into two systems. The first system contains measures 1, 2, and 3. Measure 3 features a trill (tr.) and a flourish (fioritura) passage. The second system contains measures 4, 5, and 6. Measure 6 is marked *Cresc.* and ends with a fermata. Fingerings and dynamics (p) are indicated throughout the score.

### Hummel: Etude no. 23 in F major, Op. 125: *Vivace*

Hummel's Etude no. 23 is a study in the rapid repetition of chords. In one—and at times both—hands, two voices of the chord are sounded on every eighth note. One of these two voices consists of repeated notes, while the other moves stepwise or chromatically. On every second beat of the measure, the position of the repeated line and the moving line is reversed, so that if the fifth finger has just had the repeated note and the moving line was played by the thumb and first finger, the thumb will now take the repeated note and the third, fourth, and fifth fingers execute the moving line (see mm. 1-2, Figure 23.1). This constant exchange requires that the pianist change hand position very quickly. The interval that separates these two voices is constantly changing, and may be as narrow as a second or as wide as an octave. The pianist must manage the ever-shifting voices within a *vivace* tempo, while accurately executing the constant

change in intervallic width. As in so many others of Hummel's etudes, the technical difficulties are given to both hands, sometimes in alternation, sometimes simultaneously (Figure 23.1)

Figure 23.1: Etude no. 23, rapidly moving chords, mm. 1-24

The image shows the musical score for Etude no. 23, mm. 1-24. The score is in 6/8 time, marked 'Vivace'. It features rapid, repeated chords in both hands, with many notes marked with fingerings (1-5). The piece is titled 'ÉTUDE 23e'. The score is arranged in four systems, each with a treble and bass staff. The first system is labeled 'Vivace.' and 'ÉTUDE 23e'. The second system has a key signature change to one sharp (F#). The third system has a key signature change to two sharps (F# and C#). The fourth system has a key signature change to one sharp (F#) and a common time signature change to 4/4.

Even though there is no indication of staccato, executing of repeated notes will necessitate a “staccato” motion and result in a “staccato” sound. Because one naturally lifts the finger to restrike the same note, the resulting texture will be that of chords executed in staccato fashion. The Haslinger edition does indicate staccato only at the very end of this etude because

the chords do not have the repeated notes in measures 75-76 (Figure 23.2). These markings demonstrate that the chords in the previous section should be executed staccato, and that they require the same detached touch as the moving chords without repeated notes; the Universal edition indicates staccato from the beginning of the etude (Figure 23.3).

Figure 23.2: Etude no. 23, staccato markings in the Haslinger, mm. 75-76

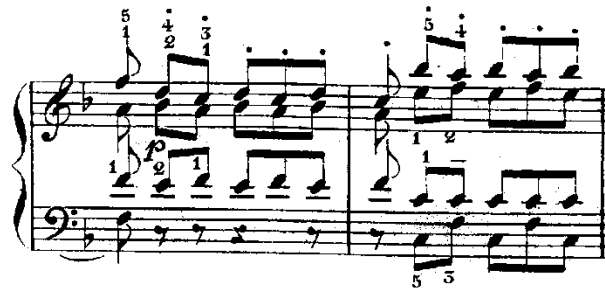


Figure 23.3: Etude no. 23, staccato indication in the Universal edition, m. 1



When beginning work on this etude, it is important to find comfortable fingerings to manage successfully the repeated chords in this fast tempo. The fingerings of the Universal edition differ from those of the authorized editions. While Hummel suggests using the same finger in playing the repeated notes, Trneček recommends changing the fingers on the repeated

notes. For example, Hummel repeats 5-5-5- or 1-1-1 on F and C in measure 1 while Trneček suggests using the second finger on the first C in the fourth chord then changing to the thumb in the fifth chord in measure 1 (Figure 23.4).

Figure 23.4ab: Etude no. 23, different fingerings of Hummel and Trneček, mm. 1-2

a. Hummel

The image shows the first two measures of Hummel's fingering for Etude no. 23. The music is in 6/8 time with a key signature of one flat (B-flat). The tempo is marked 'Vivace.'. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Fingerings are indicated by numbers 1-5. In the first measure, the right hand starts with a circled '5' on the first note. In the second measure, the right hand starts with a circled '1' on the first note. The left hand starts with a circled '1' on the first note in both measures.

b. Trneček

The image shows the first two measures of Trneček's fingering for Etude no. 23. The music is in 6/8 time with a key signature of one flat (B-flat). The tempo is marked 'Vivace.'. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Fingerings are indicated by numbers 1-5. In the first measure, the right hand starts with a circled '5' on the first note. In the second measure, the right hand starts with a circled '2' on the first note. The left hand starts with a circled '1' on the first note in both measures. The word 'p staccato' is written below the right hand staff. A '1/2 4' marking is present below the left hand staff in the second measure.

Hummel's fingerings are intended to center the hand over the line with the repeating notes: when the repeating note changes pitch and finger, the position of the hand shifts to correspond. While Trneček's fingering follows Hummel's on the first beat of the measure, the



The difference between the fingerings of Hummel and Trneček is still more obvious in measures 13-16, where Hummel employs the fifth finger for virtually all of the soprano notes, while Trneček indicates 4-5-4 on the moving soprano notes in measures 14 and 16 (Figure 23.6).

Figure 23.6ab: Etude no. 23, different fingerings of Hummel and Trneček, mm. 13-16

a. Hummel

Figure 23.6a shows the musical score for Hummel's fingering of Etude no. 23, measures 13-16. The score is written for piano in G major, 2/4 time. The right hand (soprano) plays a melodic line with a constant presence of the fifth finger. The left hand (bass) plays a supporting accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *cresc.* and *f p*. Two circled areas highlight the fifth finger's role in measures 14 and 16.

b. Trneček

Figure 23.6b shows the musical score for Trneček's fingering of Etude no. 23, measures 13-16. The score is written for piano in G major, 2/4 time. The right hand (soprano) uses a 4-5-4 fingering pattern on the moving notes in measures 14 and 16, which is circled. The left hand (bass) plays a supporting accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f p* and *cresc.*

When both hands execute two-note chords simultaneously, Trneček suggests using cross-over fingerings in both hands. In measure 18, he directs the right hand to cross the second and fourth fingers over the thumb and third finger. This requires changing the second finger to the thumb on the repeated note A between the first and second eighth-notes. The fingering in the

left hand also requires crossing the thumb over the second and changing the fourth to the fifth finger. Trneček keeps these fingerings in the next two measures to play the sequence of passages while Hummel keeps using the same finger—the fifth—as much as possible on the repeated notes (Figure 23.7).

Figure 23.7: Etude no. 23, different fingerings of Hummel and Trneček, mm. 17-20

a. Hummel

Figure 23.7a shows the musical score for Hummel's fingering of Etude no. 23, measures 17-20. The score is in G major, 2/4 time, and consists of two staves: a treble clef staff and a bass clef staff. The piece begins at measure 18. The right hand plays a sequence of chords and single notes, while the left hand plays a sequence of chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Circled numbers indicate specific fingerings that are repeated or used for multiple notes. For example, in measure 18, the right hand uses fingers 1, 3, 5, 2, 3, 4, and 5, while the left hand uses fingers 3, 5, 5, and 4. In measure 19, the right hand uses fingers 2, 3, 4, and 5, while the left hand uses fingers 1, 3, 2, 1, 3, 2, 1, and 5. In measure 20, the right hand uses fingers 2, 3, 4, and 5, while the left hand uses fingers 1, 3, 2, 1, 3, 2, 1, and 5. The score ends with a double bar line in measure 20.

b. Trneček

Figure 23.7b shows the musical score for Trneček's fingering of Etude no. 23, measures 17-20. The score is in G major, 2/4 time, and consists of two staves: a treble clef staff and a bass clef staff. The piece begins at measure 18. The right hand plays a sequence of chords and single notes, while the left hand plays a sequence of chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Circled numbers indicate specific fingerings that are repeated or used for multiple notes. For example, in measure 18, the right hand uses fingers 4, 2, 3, 1, 4, 1, 5, 5, 5, and 5, while the left hand uses fingers 3, 1, 2, 4, 5, 4, 5, and 5. In measure 19, the right hand uses fingers 4, 2, 3, 1, 4, 1, 5, 5, 5, and 5, while the left hand uses fingers 2, 1, 2, 4, 5, 4, 5, and 5. In measure 20, the right hand uses fingers 4, 2, 3, 1, 4, 1, 5, 5, 5, and 5, while the left hand uses fingers 2, 1, 2, 4, 5, 4, 5, and 5. The score ends with a double bar line in measure 20.

Fingering is crucial to the clean execution of rapidly changing vertical sonorities in a polyphonic texture. Trneček's substitution and cross-over fingerings are not sufficiently efficient to execute the rapidly changing sonorities of this etude under the specified tempo. Hummel's

fingering, on the other hand, is more efficient both in terms of facilitating the forward motion, and in accurately executing the constantly changing series of vertical intervals.

### Hummel: Etude no. 24 in F minor, Op. 125: *Larghetto*

Hummel's Etude no. 24, entitled *Fughetta*, is a study in contrasting touches and in the independence of the fingers. Hummel makes the pianist execute two different touches in one hand to play the subject—a series of *legato*, slurred quarter notes accompanied by staccato eighth notes (Figure 24.1).<sup>92</sup>

Figure 24.1: Etude no. 24, the subject using two touches, mm. 1-4

The image shows the first four measures of Hummel's Etude no. 24. The music is in F minor (three flats) and 4/4 time. The tempo is marked 'Larghetto'. The right hand (treble clef) plays a series of quarter notes, slurred together, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand (bass clef) plays a series of eighth notes, slurred together, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The right hand starts with a piano (p) dynamic. The left hand starts with a piano (p) dynamic. The score includes slurs and fingerings for both hands.

The subject is introduced in the right hand, measures 1-3. The Haslinger and the Cramer editions explicitly indicate the subject is to be played by the right hand alone.<sup>93</sup> The Farrenc and Heugel editions do not specify whether one or both hands play this subject. The tempo marking is also different among the editions: the Farrenc and the Heugel indicate *Larghetto*, while the Haslinger indicates *Un poco Adagio*. The Cramer edition does not specify a tempo marking.

<sup>92</sup> The Haslinger and Cramer editions use the staccato dot while the Farrenc and Heugel editions employ the Wedge sign for the eighth notes.

<sup>93</sup> The Haslinger edition indicates “Die Rechte Hand allein” and the Cramer edition writes “with the right hand alone.”

Once the subject is introduced—mostly by the second and the third fingers—Hummel gives it, in measures 4-6, to the fourth and fifth fingers. Hummel, who varies his fingering for the express purpose of strengthening the weaker fingers, then gives the left hand the subject. In measures 7-10, the pianist must use the thumb and second finger in the left hand to execute the subject; in measures 11-12, the fourth and fifth fingers have the subject (Figure 24.2).

Figure 24.2: Etude no. 24, mm. 1-12

Un poco Adagio.

N<sup>o</sup> 24:  
in  
F minor.

When the subject shifts to the tenor voice in measures 7-9, a counter-melody is introduced in the right hand. This counter-melody requires the pianist to hold sustained notes of

various lengths, and obliges the pianist to manage many different articulations while bringing out the subject (see Figure 24.2).

In measures 13-15, the subject is played by both hands: the right hand has it in the fifth finger; the left hand in the thumb. At the same time, both hands execute a different counter-melody (Figure 24.3).

Figure 24.3: Etude no. 24, both hands play the subject and counter-melodies, mm. 12-17

The image shows a musical score for Etude no. 24, measures 12-17. The score is in G major and 4/4 time. It features two staves: a treble clef staff and a bass clef staff. The right hand (treble clef) plays the subject in the fifth finger (circled in red) and a counter-melody. The left hand (bass clef) plays the subject in the thumb (circled in red) and a counter-melody. The score includes fingering numbers (1-5), articulation marks (accents), and dynamic markings (p, cresc., f). The subject is a six-note melodic phrase: G4-A4-B4-A4-G4-F#4. The counter-melody in the right hand is a descending eighth-note scale: G4-A4-B4-A4-G4-F#4-E4-D4. The counter-melody in the left hand is an ascending eighth-note scale: G3-A3-B3-A3-G3-F#3-E3-D3.

In his treatise, Hummel discusses the importance of accurately articulating the subject within the polyphonic fabric as a whole:

The pupil must not suffer the fingers to dwell on the keys, either longer or shorter than the exact time of the notes; otherwise he will introduce a number of sounds, false and not appertaining to the harmony, and which, particularly in playing on the organ, produce at all times an injurious, and sometimes even an intolerable effect. . . . The performance must throughout be connected and flowing; and the entrances of the subjects must be somewhat

forcibly marked, that they may not escape the observation of the ear.<sup>94</sup>

As he does in contrapuntal etudes nos. 2, 6, 7 and 11, Hummel employs in this final etude the gliding technique: in measure 2, he gives the subject to the third finger, gliding it from A<sup>b</sup> to G. Hummel also employs the substitution of fingers on the same note in order to achieve *legato* in a polyphonic texture: in measure 4, he indicates the silent substitution of the fifth for the fourth finger while executing the ascending soprano line C-D-E. In measures 7-9, the subject is played by the thumb and second finger, with a 1-2 finger substitution employed as the subject ascends from F to G (Figure 24.5). Hummel retains these fingerings for the subject as the texture thickens in measures 11-13.

Figure 24.4: Etude no. 24, Hummel's fingerings for *legato*, mm. 1-9

Un poco Adagio.  
 N<sup>o</sup> 24:  
 in  
 F minor.  
 p  
 (Die rechte Hand allein.)  
 p  
 6.

<sup>94</sup> Hummel, *Treatise*, 2:297.

In closing with this *Fughetta*, Hummel's twenty-fourth etude affirms his conviction that a mastery of polyphonic technique is essential if the fingers are to achieve true independence. Those etudes in which one hand plays two or three melodies in counterpoint—each line with its own expressive and articulation markings—reflect this conviction. They further reflect Hummel's belief, emphasized in his piano treatise, that the works of Bach and Handel are the pinnacles of keyboard art, and thus a paradigm of keyboard studies and “means of forming the taste for the loftiest departments of the art.”<sup>95</sup> Hummel concludes his comprehensive coverage of fingering in the second volume of his treatise with Bach's Fugue in C-sharp minor from the *Well-Tempered Clavier*, Book I (BWV 873), and the Allegro from Handel's Fourth Suite in E minor (entitled “*Fuga*”).<sup>96</sup>

In Hummel's final word in the treatise on fingering, he states that “in the strict style of composition, all kinds of fingering may be said to take place; whoever desires to play a fugue properly, must beforehand be intimately acquainted with them, and have the entire mechanism of fingering perfectly at his command.”<sup>97</sup> His inclusion in Op. 125 of five etudes written in contrapuntal style (nos. 2, 6, 7, 8, and 24) and the conclusion of his entire set of etudes with this *fughetta* is a demonstration of his conviction that it is the contrapuntal style of composition that puts a mastery of fingerings to its ultimate test.

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<sup>95</sup> Ibid., 1:110.

<sup>96</sup> Ibid., 2:298-306.

<sup>97</sup> Ibid., 2:297.

## CHAPTER IV: CONCLUSION

Hummel's piano etudes represent the essence of his profound understanding and mastery of piano technique. They provide us, moreover, with keen insights into Hummel's own piano playing. The purpose of this study has been to illuminate the specifics of Hummel's technique and his pedagogy.

1. Hummel's etudes comprise a wealth of technical challenges: rapid scales, arpeggios, octaves, repeated notes, running thirds and sixths, and polyphonic textures, all of which must be mastered by any pianist who desires to be competent.
2. In addition to acquiring the aforementioned mastery, the etudes demand the most precise control of the fingers. To play Hummel's etudes well, the pianist must develop the most refined sense of touch and sonority, including the ability to produce every possible gradation of touch.
3. Since Hummel considers the development of equal strength in each hand to be absolutely necessary, he designs each etude so that the technical obstacle always passes back and forth between the hands. While more often than not the left hand accompanies the right, Hummel is careful to give the left hand equal opportunity to exercise the specific technical challenge being studied.
4. Hummel's fingerings—present in each of the three “authorized editions”—are a reflection of his conviction that precise fingerings are necessary to produce the clean, elegant, and *legato* style of playing which, for Hummel, is the pinnacle of pianistic technique. Thus, the crossing of

fingers over thumb, the gliding of a single finger from one key to an adjacent key, or keys, and the substitution of one finger for another on the same key (so that the hand may reposition itself to better execute the next motif) are fundamental to his technique. The result is that Hummel's fingerings move more in the horizontal than the vertical plane over the keys. In situations that do not require the crossings, gliding, or substitution described above, Hummel's fingerings demonstrate an efficient and rational approach to fingering repeated notes, chords, scales, and parallel thirds and sixths.

5. Hummel uses sustained notes in his etudes as a means to compel the student to develop complete independence of the fingers, and his instruction not to use the pedal ensures that the demand for sustain rests wholly in the fingers. Hummel asks the pianist to sustain notes of various durations, while at the same time executing a counter-melody or melodies, all within a single hand. To produce a fluent balance between the sustained notes and the moving notes under these circumstances requires complete independence of the fingers. The pianist must also develop a reflexive ability to produce the necessary sense of sustain and connection using the over-legato technique; this requires that the pianist be able to instantly distinguish a sustained note from its figuration, or from another contrapuntal line or lines.

6. Hummel is keen to use the contrapuntal style of composition as a means to mastery of piano playing at all levels. Five etudes that are written in the contrapuntal style (nos. 2, 6, 7, 18, and 24) require the pianist to execute interweaving melodies, each line with its own set of expressions and dynamics. Only by confronting the difficulties of playing polyphonic music at the keyboard will the pianist develop the necessary independence of fingers that is the foundation of Hummel's pianistic technique. These five etudes clearly reflect Hummel's estimation of the music of Bach and Handel as the highest stylistic goal for keyboard playing. The concluding

etude of the entire set, a *fughetta* (no. 24) is a testament to his belief that contrapuntal music is the most severe test of the pianist's ability.

Through the development of the independence of fingers, *legato* playing, and all degrees of touch, combined with a full understanding of fingering systems and interpretative skills, Hummel's etudes are designed to bring the pianist to full mastery of the instrument. Yet they have all but disappeared from our piano literature and are only rarely used for technical study. This is unfortunate, given that they offer considerable insight into Hummel's own methods and pianism and represent the culmination of piano playing in Vienna in his time. More importantly, Hummel's pedagogy and technique profoundly influenced the following generation of pianists from which our modern piano literature and technique are descended. Hummel therefore stands at a unique juncture in the history of piano playing and technique. He codifies and preserves the fundamentals of good technique from the keyboard masters of the late eighteenth century and transmits them to a new generation of composers and piano virtuosi in the middle of nineteenth century. The modern pianist only stands to gain from a thorough study of these etudes.

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