



SONATEN
UND
KLAUIER-STÜCKE

SONATES ET MORCEAUX DE PIANO. SONATES AND PIANO PIECES.

VON

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REVIDIERT UND MIT FINGERSATZ VERSEHEN

VON

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Vorwort.

Viele junge Clavierspieler sehen in dem Gebrauche des Pedals nur ein Mittel, um das Spiel zu verstärken oder abzuschwächen, während die Erfahrung lehrt, dass erst dessen richtige Anwendung dem Spiele Reiz und Poesie verleiht. Ich halte es daher für zweckmässig, zur Belehrung der Schüler in diesem Vorworte mit wenigen Worten die Erwägungen anzudeuten, auf welche die Pedalbezeichnungen des vorliegenden Werkes gegründet sind.

Das linke Pedal (Verschiebung) kann das Spiel abschwächen oder dessen Klangfarbe verändern, je nachdem, ob die Hämmer sich den Saiten nähern, ob sich eine Filzplatte einschiebt oder die Hämmer sich parallel zur Claviatur verschieben. Durch diesen Unterschied wird der Gebrauch des linken Pedals oft dem Belieben des Einzelnen anheimgestellt, während dies beim rechten (grossen) Pedal nicht der Fall ist. Mit letzterem will ich mich eingehender beschäftigen.

Das rechte Pedal kann, je nach den einzelnen Fällen, harmonischen oder melodischen Zwecken dienen. Es ist ein harmonisches Mittel, wenn man eine dem Aushalten der Töne in der Orchestermusik ähnliche Wirkung erzielen will, wiesiedortdenBlasinstrumenten und manchmal dem Quartett übertragen wird. Auf dem Clavier, das ein Orchester im Kleinen ist, erreicht man diesen Effect durch das Hinzunehmen des rechten Pedals, allein dasselbe muss bei den Accordwechseln, besonders häufig übrigens bei den Fortissimi, erneuert oder aufgehoben werden. Die tiefen Noten, welche die Finger nicht zu halten im Stande sind,

Préface.

Beaucoup de jeunes pianistes ne voient dans l'usage de la pédale qu'un moyen de force ou de douceur, tandis que l'expérience démontre que c'est le bon emploi de cet organe qui communique au jeu le charme et la poésie. J'ai donc cru bien faire, pour l'édification des élèves, d'indiquer succinctement dans cette préface les considérations sur lesquelles sont basées les indications de pédale du présent volume.

La petite pédale peut adoucir le jeu ou en modifier le timbre selon que les marteaux se rapprochent des cordes, qu'un feutre s'interpose ou que les marteaux se déplacent parallèlement au clavier. Cette distinction rend l'emploi de la petite pédale souvent facultatif tandis qu'il n'en va pas de même pour la grande pédale; c'est de celle-ci que je m'occupe plus particulièrement.

La grande pédale peut être envisagée (selon les cas) comme un moyen harmonique ou mélodique. Il est harmonique lorsqu'on veut obtenir un effet semblable aux tenues orchestrales confiées aux instruments à vent et parfois au quatuor. Sur le piano (orchestre en miniature), on obtient cet effet par l'adjonction de la grande pédale, mais il est nécessaire d'en renouveler ou d'en suspendre la mise aux changements d'harmonie, fréquemment sur les temps forts par parenthèse. Les notes profondes que

Preface.

Many young piano players consider the pedals only a means for making their playing louder or softer. But experience shows that it is the use of the pedals which lends poetry and grace to one's playing. Consequently I consider it advisable to explain to the pupil in a few words the principles on which the signs for the use of the pedals have been applied in this work.

The left, or soft pedal can either soften the tone, or give it another colour according to whether in the instrument in use it brings the hammers nearer to the strings, whether a piece of felt is introduced between the hammers and the strings, or whether the hammers are shifted parallel to the keyboard. In consequence of this difference the use of this pedal is often left to the discretion of the player. With the right, or loud pedal that is not the case. Concerning it I will enter more into detail.

In some cases the right pedal can be used for harmonic purposes, in others for melodic ones. It is a harmonic means when it is desired to produce an effects like that of holding notes in orchestral music, as is there sometimes done by the wind instruments and sometimes by the quartet. On the piano, which is a miniature orchestra, this effect is obtained by putting down the right pedal; when the chords change, but particularly in fortissimo passages, it must be let go and then put down again, or not, according to circumstances. Bass notes, which the player cannot hold because his hand must move up the keyboard, can

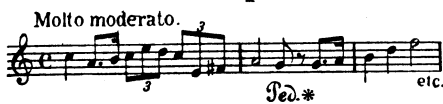
können durch das Pedal verlängert werden; bisweilen bei kurzen Noten angewendet, muss es schnell genommen und ausgelassen werden.

Die Clavicymbeln besaßen keine Pedale; daher weisen die Musikstücke der Meister aus der den Fortepianos vorangehenden Epoche keinerlei diesbezügliche Angaben auf. Das Aushalten des Tones geschah durch die Finger, und die Notenschrift deutet darauf hin.

Der melodische Gebrauch des Pedals soll die Härte des Spieles in den Endnoten beseitigen, ohne dass hiebei die Phrasirung ausseracht gelassen werden dürfte.

Ich kann diesen Punkt nicht stark genug betonen; die Sänger werden dieser Vorschrift gerecht, indem sie sich ausgehaltener Töne bedienen.

Hier ein Beispiel dafür:



Je nachdem, ob ein melodischer oder rhythmischer Effect erzielt werden soll, hat man mehr oder weniger Pedal zu nehmen oder aber ganz davon abzusehen.

Wenn die Hand in einem sehr gebundenen Tonsatz ihre Lage verändert, so kann das Pedal auch die sich daraus ergebende Uncorrectheit ausgleichen.

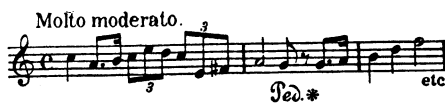
Beispiele: (Nr. 1 ohne Verschiebung, Nr. 2 mit Verschiebung.)



(Hier wechselt die linke Hand.)

les doigts ne peuvent soutenir, pourront être prolongées par la pédale; celle-ci employée parfois sur les notes brèves, devra être mise et enlevée avec rapidité. Les anciens clavecins ne possédaient point de pédales, aussi la musique des maîtres de l'époque qui a précédé les Fortés, est-elle dépourvue de toute indication; la tenue du son s'obtenait par les doigts et l'écriture musicale en porte la trace. L'emploi mélodique de la pédale a pour résultat de faire disparaître la sécheresse du jeu dans les notes terminales, tout en respectant la ponctuation.

Je ne saurais trop insister sur ce point; les chanteurs mettent en pratique ce précepte au moyen des sons filés. En voici un exemple:



Selon l'effet à obtenir (mélodique ou rythmique) on mettra plus ou moins de pédale, ou bien même on s'en abstiendra.

Lorsque la main se déplace dans une phrase très liée, la pédale peut également corriger le défaut qui en résulte. Exemples (No. 1 sans déplacement, No. 2 avec déplacement.)



(Ici la main gauche change de registre.)

be prolonged by means of the pedal; at times in the case of short notes it must be let go and then quickly put down again.

The old pianos had no pedals, and so the works of the composers of those times preceding to the Fortepianos have no indications for the use of the pedal. The fingers held down the keys the full value of the notes exactly as indicated in the printed music.

The melodic use of the pedal is intended to soften down the hardness of the outer tones without, however, disregarding the phrasing.

I cannot sufficiently insist on this point. Singers follow this rule by using long held notes.

Here is an example:



Here the pedal must be used more or less according to whether it is desired to produce a melodic or a harmonic effect.

When the hand changes its position in very legato movements the pedal can prevent incorrectnesses, which otherwise would arise.

Example: (Nr. 1 without the soft pedal, Nr. 2 with it.)



(Here the left hand shifts.)

Bei dicht aneinander gereihten Accorden ist es oft nöthig, das Pedal zu nehmen, und zwar nicht bei den Accorden selbst, sondern unmittelbar nach ihrem Anschlag. Auf diese Weise ist das falsche Nachklingen nicht zu befürchten. Zugleich sei erwähnt, dass der gewöhnlichste Fehler nicht sowohl in der zu häufigen Anwendung des Pedals als vielmehr darin besteht, dass es nicht oft genug aufgehoben wird.

Drei Klippen sind zu vermeiden: Die Verworrenheit, die Härte und die Eintönigkeit des Spiels.

Zum Schlusse rathe ich den Schülern, sich an Selbstbeurtheilung zu gewöhnen, indem sie das Pedal auf verschiedene Arten anwenden und diese untereinander vergleichen; oft werden sie dabei mehrere gute oder wenigstens annehmbare finden*), wogegen es ihnen schwerer fallen dürfte, sich vor den schlechten zu bewahren. Sie werden bald bemerken, dass der Gebrauch des Pedals zuweilen, je nach dem Instrumente, das man spielt, abgeändert werden kann; sie werden auch lernen, dass es hiefür keine absolut feststehenden Gesetze gibt, und dass man sich am besten von dem Bestreben leiten lässt, den Geschmack mit den Regeln in völlige Uebereinstimmung zu bringen.

C. de Beriot,
Professor am Pariser
Conservatorium.

*) Das Gefühl für Orchestermusik trägt ausserordentlich zum verständigen Gebrauche des rechten Pedals bei. Das Aushalten der Accorde bleibt bisweilen dem Gutdünken des Einzelnen überlassen; ebenso verhält es sich mit dem Hinzunehmen des Pedals, welches die Gruppe der Blasinstrumente in ihrer Rolle als harmonische Stütze vertritt.

Dans les harmonies serrées il est souvent nécessaire de mettre la pédale, non pas sur les accords mêmes, mais immédiatement après leur attaque; on n'a pas à craindre ainsi les fausses vibrations. Il est bon de remarquer que le défaut le plus commun est moins de mettre trop de pédale que de ne pas l'enlever assez souvent.

Enfin, il faut éviter trois écueils: la confusion, la sécheresse et la monotonie.

Pour conclure, je conseille aux élèves de s'exercer à devenir leurs propres juges en employant la pédale de diverses manières et les comparant entr'elles; souvent ils pourront en trouver plusieurs bonnes ou tout au moins admissibles), mais il leur sera moins facile peut-être de se garder des mauvaises; ils verront que l'emploi de la pédale peut-être parfois modifié en raison de l'instrument que l'on joue; ils apprendront aussi qu'il n'y a rien d'absolu et que la meilleure façon de se guider est d'établir un bon accord entre le goût et les préceptes.*

C. de Beriot,
professeur au Conservatoire
de Paris.

*) *Le sentiment de l'orchestre fait admirablement bien comprendre l'emploi judicieux de la grande pédale. Les tenues de l'harmonie sont parfois facultatives, il en est de même de l'adjonction de la grande pédale représentant le groupe des instruments à vent dans leur rôle de soutien harmonique.*

When several chords follow immediately one after the other, it is often necessary to use the pedal, but not till just after the chord has been struck. If it be put down after the chord has been struck, there is no fear of running the sound of the chords one into the other. The commonest mistake is not the too frequent use of the pedal, but the omission to let it go at the right place.

There are three dangers specially to be avoided: indistinctness, hardness, monotony.

In conclusion I would advise the learner to accustom himself to rely on his own judgement. Let him use the pedal in different ways, and compare with each other the effects produced. Often he will find several more or less good ones*), but all possible; he will, however, find it more difficult to avoid the really bad. He will soon discover that the pedal must be used differently according to the instrument he is playing on; he will also learn that there are no fixed laws in this matter, and that the best thing is to try and bring his taste into harmony with the rules.

C. de Beriot,
Professor at the Paris
Conservatoire.

*) The taste for orchestral music greatly assist the intelligent use of the pedal. Sometimes the holding out of the notes is left to the player's discretion; just so is it with the employment of the pedal, which in its capacity as a harmonic support plays the same part as do the wind instruments in the orchestra.

CAPRICE.

Nº I.

Allegro con fuoco.

Op. 49.

J. N. Hummel.
(1778-1837)

rfz *ff* *m.g.*

Adagio, ma non troppo.

f *p* *f* *p*

con anima

fz

p *p* *p*

fz *p* *fz* *p*

dolente *pp*

U. E. 93.

Allegro agitato.

The musical score is written for piano in a 6/8 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight systems of two staves each. The notation is highly detailed, featuring numerous slurs, ties, and fingerings. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). Performance instructions such as *Ped.* and *Ped.** are placed throughout the score. The piece concludes with the instruction *leggeremente* (lighter). Measure numbers 34 and 35 are indicated at the bottom of the score.

3 3 2 192

pp

Tea * 2 3 1 1 *Tea* * 2 5 1 4 2 4 1 5

23

p e legato *Tea* *Tea* *Tea* * *Tea* *Tea* *Tea* *

4 5 2 3 4 2 2 3 4

cresc. *mf* *Tea* *Tea*

dolce

Tea *Tea* *Tea* *Tea* *

1 3 2 3 5 5 3

cresc. *sosten.* *p* *p*

Tea * *Tea* *

4 3 5 3 1 5 1 2

sf *p* *sf* *p* *f*

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

p

This page of musical notation consists of seven systems of staves. The first system shows a piano introduction with a *p* dynamic. The second system features a *sfz* dynamic and includes fingerings such as 3, 1, 1, 4, 2, 3, 4, and 3. The third system is marked *f* and *sf*, with fingerings 3, 4, 2, 3, 4, 3, 4, 2, 3, and 4. The fourth system includes a *ff* dynamic and fingerings 2, 1, and 2. The fifth system is marked *fz* and includes a *dimin.* instruction. The sixth system is marked *pp* and includes fingerings 5, 4, 3, 4, 3, 4, and 2. The seventh system includes fingerings 4, 1, 2, 1, 5, and 3. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5. A trill is marked with a '7' above it.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand has a steady accompaniment. Dynamics include *pp*. A trill is marked with a '7' above it.

Allegretto scherzando.

Third system, beginning the *Allegretto scherzando* section. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is more rhythmic. Dynamics include *p*. Trills are marked with 'Ped *' below the staff.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *p*. Trills are marked with 'Ped *' below the staff.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *ff* and *p*. Trills are marked with 'Ped *' below the staff.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *pp*. Trills are marked with 'Ped *' below the staff.

Seventh system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *cresc.*. Trills are marked with 'Ped *' below the staff.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The piece begins with a mezzo-forte (*mf*) dynamic. The first system includes a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff. The second system features a piano (*p*) dynamic in the bass staff. The third system has a mezzo-forte (*mf*) dynamic in both staves. The fourth system includes a sforzando (*sf*) dynamic in the bass staff and a crescendo (*cresc.*) marking. The fifth system features a piano (*p*) dynamic in the bass staff and a *sempre legato* instruction. The sixth system has a piano (*p*) dynamic in the bass staff and a crescendo (*cresc.*) marking. The seventh system begins with a decrescendo (*decresc.*) marking and ends with a piano (*p*) dynamic. The notation includes various musical symbols such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 4, 1, 2, 1, 3). The left hand has a rhythmic accompaniment with fingerings (3, 4, 1, 2, 3, 4, 5). Dynamics include *p*, *cresc.*, and *mf*. A *ped ** marking is present.

Second system of the piano piece. The right hand continues with slurs and fingerings (3, 4, 3, 4, 2, 3, 1). The left hand has a steady accompaniment with fingerings (1, 3, 1, 5, 4, 5). Dynamics include *fz*, *calando*, and *p*. A *ped ** marking is present.

Third system of the piano piece. The right hand has a melodic line with slurs and fingerings (4, 1, 5, 3, 3, 4). The left hand has a rhythmic accompaniment with fingerings (5, 4, 2, 4). Dynamics include *p* and *simile*.

Fourth system of the piano piece. The right hand has a melodic line with slurs and fingerings (4, 2, 2, 2). The left hand has a rhythmic accompaniment with fingerings (3, 1, 1, 5, 5, 1, 1). Dynamics include *simile* and *f*.

Fifth system of the piano piece. The right hand has a melodic line with slurs and fingerings (4, 3, 4, 1, 2, 4, 2, 5). The left hand has a rhythmic accompaniment with fingerings (4, 5, 5, 4, 5). Dynamics include *p* and *mf*.

Sixth system of the piano piece. The right hand has a melodic line with slurs and fingerings (2, 4, 1, 5, 3). The left hand has a rhythmic accompaniment with fingerings (4, 3, 4, 5). Dynamics include *p*, *cresc.*, *dim.*, and *p*. A *simili* marking is present.

Seventh system of the piano piece. The right hand has a melodic line with slurs and fingerings (3, 4, 1, 3, 2, 3). The left hand has a rhythmic accompaniment with fingerings (2, 4, 3, 3, 3, 3). Dynamics include *p*.

1 3 1 4 2 3

p

3 2 4 1 1 4 1 3

f *p*

4 5 3 4 3 4

cresc. *p* *cresc.* *p*

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

cresc. *p* *ped ** *ped ** *ped **

3 1 2 3 3 1 1 3 4

p *sf*

*ped ** *ped **

3 2 1 2 3 1 5 1 1 2

p *ritard.* *p a tempo*

*ped ** *ped ** *ped **

1 2 2 2 2 2

2818

tr *cre*

*ped ** *fz* *p* *ped ** *ped **

scen - do

mf

f

p

fz

fz

fz

fz

p

f

p

p

fz

fz

pp

p

mf

f

p

ritard.

Adagio.

Musical score for the first system of the Adagio section, measures 1-6. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand provides a steady accompaniment with a 'Ped.' (pedal) marking and asterisks. Dynamics range from *f* to *p*.

Musical score for the second system of the Adagio section, measures 7-12. The right hand continues with melodic development, including a *cresc.* (crescendo) marking. The left hand accompaniment includes a *Ped.* marking and asterisks. Dynamics include *f*, *p*, and *cresc.*

Musical score for the third system of the Adagio section, measures 13-18. The right hand features a *pp* (pianissimo) dynamic. The left hand accompaniment includes a *calando* (ritardando) marking. Dynamics include *pp* and *calando*.

Allegro vivace.

Musical score for the first system of the Allegro vivace section, measures 19-24. The tempo changes to 3/8. The right hand has a melodic line with accents and slurs. The left hand has a rhythmic accompaniment. Dynamics include *p*, *mf*, and *p*.

Musical score for the second system of the Allegro vivace section, measures 25-30. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *f* (forte) dynamic. Dynamics include *mf*, *f*, and *p*.

Musical score for the third system of the Allegro vivace section, measures 31-36. The right hand continues with melodic development. The left hand accompaniment includes a *mf* (mezzo-forte) dynamic. Dynamics include *mf*.

System 1: Treble clef contains a melodic line with slurs and fingerings (4, 3, 4, 1, 4, 2, 1, 4, 1, 4, 4). Bass clef contains a bass line with slurs and fingerings (1, 2, 4, 1, 4, 4). Dynamics include *sf* and *sf*. A *ped ** marking is present at the end.

System 2: Treble clef contains a melodic line with slurs and fingerings (3, 3, 1, 1, 2, 1, 2, 1). Bass clef contains a bass line with slurs and fingerings (2, 3, 1, 2). Dynamics include *f*, *sf*, and *sf*. A *ped ** marking is present.

System 3: Treble clef contains a melodic line with slurs and fingerings (1, 1, 3, 5, 4, 5, 4, 1). Bass clef contains a bass line with slurs and fingerings (3, 15, 2, 12, 1, 3, 2, 3, 1, 3). Dynamics include *sf*, *rfz*, *p*, *cresc.*, and *p*. A *ped ** marking is present.

System 4: Treble clef contains a melodic line with slurs and fingerings (4, 4). Bass clef contains a bass line with slurs and fingerings (5, 1). Dynamics include *p* and *pp*. A *ped ** marking is present.

System 5: Treble clef contains a melodic line with slurs and fingerings (4, 2, 3, 1). Bass clef contains a bass line with slurs and fingerings (1). Dynamics include *p*, *rfz*, and *sf*. A *ped ** marking is present.

System 6: Treble clef contains a melodic line with slurs and fingerings (3, 1, 4, 2, 3, 1, 4, 2, 2). Bass clef contains a bass line with slurs and fingerings (1, 2, 1, 3, 2, 1, 3, 2, 1, 1). Dynamics include *p* and *mf*. A *ped ** marking is present.

This page of musical notation consists of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes various musical elements such as notes, rests, slurs, and ornaments. Dynamics like *f*, *sf*, *ff*, and *p* are used throughout. Performance instructions include *Ped.* (pedal) and asterisks (*). Fingerings are indicated by numbers 1-5. A *cresc.* (crescendo) marking is present in the final system. The piece concludes with a double bar line and a final *Ped.* instruction.