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HUMMEL

SONATA IN E FLAT, OP. 13.

This sonata, which is charming from beginning to end, is very unequal in regard to difficulty. A pupil, who might be able to play without effort the first *allegro*, will perhaps be obliged to let a good while intervene between the study of this part and that of the other two, which require infinitely more mechanism and talent.

ALLEGRO CON BRIO.

PAGE 2. The first bar of this first part is to be attacked *fortissimo* and with much resolution. The movement should be full of *entrain* and the rhythm of the most decided. —It is of great importance to give the opening the free pace which is its principal character; this will be obtained by rigorously keeping the time and by great clearness of *attack*. The *ensemble* of the hands therefore must be carefully observed, mostly in the chords, which would, otherwise, lose
1st line. all decision and energy. —The *staccatos* of the left
3rd bar. hand, at the third bar, are to be performed *piano* but with firmness, whilst the octaves of the right hand should be well sustained and connected. —The
2d line. scale will get by a rapid *crescendo*, to the *forte*, at
1st bar. the chords, which the performer is to strike very neatly, avoiding to arpeggiate them; and the two following bars should be played likewise with much resolution. Then come a *piano* and a *dolce*, at a passage which must be told with grace and lightness;
3rd line. the B-E, B-F of the first bar, third line, are to be
1st bar. played *legato* and with great softness, and, after the arpeggiated chord marked with a *sf*, the fingers should be slightly lifted off the groups of semiquavers. Care should be taken to give the chords of the bass their strict length only, and therefore, to separate them all.

The remainder of the page and the beginning of the next should be practised according to these instructions. —The scales and passages there to be met
5th line. with, are not easy, and it will be profitable to study
6th line. them as exercises, till they are performed with clearness and evenness; they are all to be played *forte* and

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with great decision. —It will be necessary to soften
PAGE 3. only at the *p* of the fourth bar (page 3), then slacken much, in playing more and more *diminuendo*, at the bar that precedes the *cantabile*.

2d line. That strain is replete with gracefulness and sentiment. As much the opening of the sonata has required spirit and heartiness, so much is it necessary to impart calm and softness into this charming melody. It is to be told simply, with a most sustained sound; all the notes must be perfectly tied, and therefore, the keys deeply pressed, the fingers being lift off only during the crotchet or quaver rests, which are here as the breathing of the singer. The slurs, besides, will guide the performer; they are to be strictly observed, as well as the few indicated modulations. —The semibreves, minims and crotchets of the bass should be held down their whole length and a little more marked than the quavers,
4th line. which are to accompany *pianissimo*. —The shakes
2d bar. of the fourth line should be executed as simple small
5th bar. notes. A little farther, the student must endeavour to preserve the equality of the quavers of the bass, whilst the triplets are to be played quietly, with elegance, and in increasing the sound as the passage ascends. —The last notes should be slackened, but
5th line. without exageration; the *rallentando* is only to serve
1st bar. for giving breadth to the time and unfolding the
3rd bar. better this graceful phrase. —At the *tempo* the movement will be resumed; the chord will be played *sforzando*, and the strain continue with softness. —The notes of the small scale in triplets should be
5th bar. played *mezzo staccato* and with much delicacy; the performer must observe the tie placed on the D, C, B,
7th line. as well as the least signs indicating the different ways of attacking the notes. —The last three bars of this melody should be rendered with much expression and ampleness; the last notes are to be slackened imperceptibly and the small notes marked with this sign ~~~ played rapidly, on the same time and not as those of this other *gruppetto* ∼. —These two kinds of ornaments, though very different as to accent, are often performed wrongly as one and the same.

4th bar. We are come to a passage more brilliant and no less pretty, which requires the student should practise with care, that he may obtain neatness, *ensemble*
PAGE 4. of the hands, lightness in the semiquavers and clearness in the melody which last is to be brought out, though played with softness; the accompaniment should be softer still and very even in sound and pace. —The left hand is to separate each quaver of the bass, in accenting it a little, and the G's flat of the second, third, fifth and sixth bars of page 4 should be deeply
3rd line. pressed down. —At the *forte* of the second bar,
2d bar. third line, returns all the energy of the beginning of the sonata; the chords must be attacked well and tied two and two, that is to say, the first should be much accented, the second less so and the fingers lifted off. —The passages should be brilliant and above all very clearly executed, the time being strictly
6th line. kept. —After the cadenza, the gracefulness and
3rd bar. softness are resumed. —We advise to attend to the minims and crotchets of the bass which must be well connected, such as a melody; the small scales of the 7th line.
treble should be light at first, then played *crescendo* to the *forte* of the last passage of the repetition. This *forte* lasts only a bar, then the performer is to play *decrescendo* and finish *piano*.

PAGE 5.

The second resumption begins with a lively and decided accent. We shall not follow it from bar to bar, for we should have to repeat all that we have said above. —We will however call attention to the charming phrase of the sixth line, which should be 6th line.
told with all possible elegance and gracefulness. It is brought in by three chords played *mezzo staccato* 2d bar.
and very slightly slackened; then it ascends *crescendo*, broadly, till the F, and returns to the *piano*, in notes gently played *mezzo staccato* to ascend again with sentiment, but with less sound than the first time. —In
7th line. the following passage the student must attentively ob-
2d bar. serve the alternation of *fortes* and *pianos*, of sustained
PAGE 6. and separated notes, and also the *pianissimo* at the
3rd line. chords, which brings back by a happy modulation the
6th bar. subject of the sonata. —All this must be extremely well sustained, without the least interruption in the sound between the chords, which are to be executed as if one were playing on the organ. —This *legato* is to last during the three bars commencing at the end of
4th bar. the fourth line and to be told *crescendo*, with much ampleness.

It remains now for us nothing more to say; for the pupil can entirely study the second part of the *allegro*, in following the observations made about the first repetition. The passages of the eighth page will es-
PAGE 8. pecially require to be carefully studied, for they are difficult, mostly for small hands; it will be necessary to attend to justness and neatness, repeat slowly the passages which might leave something to be desired in that respect, and give all this ending part the firmness and brio it requires.

ADAGIO.

The style of this movement is eminently noble and
PAGE 9. broad. —A well sustained and calm playing, great precision in the time, a sentiment now profound, now graceful, these are the requisites to render it well.

The student must count by quavers, that is, by four 4th line.
and slowly, for the movement of this adagio is very grave. The chords should be arpeggiated with much firmness, from the lowest note upwards, beginning with the left hand and playing so that all the notes follow one another with extreme rapidity. Many pupils arpeggiate the chords of each hand together, this is wrong playing : the first note of the right hand should only come after the last of the left hand, but this more swiftly than can be expressed by words. It is likewise necessary that the force should rest on the highest note, which is that of the melody; all the notes must be connected and the pedal may be used at each chord to lengthen the sound.

The small notes of the third bar are to be played 3rd bar.
at the second time, without hurry, and the two de-

misemiquavers must have their strict length. —The last two times of that bar should be very soft, so should the end of the phrase. —The quaver-rest is to be scrupulously counted; then the arpeggios will
7th *bar.* be resumed *piano* and go *crescendo* to the A flat of the seventh bar, fourth line, which must be well accented; then, the *piano* returns again. —All the chords that are not arpeggiated must be attacked with the most perfect *ensemble* of the hands; they are to be tied to one another so that there cannot be the least interruption of the sound. The beautiful phrase ending,
5th line. 7th *bar.* at the seventh bar, fifth line, should be rendered with much expression and ampleness, and the small notes that follow played slowly and *pianissimo*.

6th line. The triplet passage to which we are getting, should be calm and softly modulated, yet expressive. The fingers should be carefully lift off the semiquavers separated by semiquaver rests, at the bass; and the notes of the treble tied in twos, deeply pressed down. These last have something plaintive and tender that gives great charm to this part of the adagio. They should be quite differently modulated after the *cres-*
PAGE 10. *cendo* of the second bar, page 10; the alternation
1st line. from the *forte* to the *piano* will carry to a bar marked
2d *bar.* with a *f*, which is to be performed with much ampleness and sentiment. —The three following bars are written in several parts; they require to be studied very attentively, that every part may be perfectly distinct, mostly the treble which is the first
2d line. and should be therefore predominant. —The B's
2d and flat must be well pressed down as well as all the
3rd *bar.* *sf* at the beginning of the third line, and the C's of the bass are to be constantly held down.

3rd line. The student is to tie in twos first, then to play *mezzo*
2d and *staccato* the notes of the *rentree* which leads to the
3rd *bar.* beautiful strain of the fourth line; this *rentree* should be quiet, a little subdued even; and the charming dialogue, which commences at this point of the piece, is to be told with a soft full sound, as much sustained
4th line. as possible. —The bass should be performed with much care, aiming to justness and lightness in the notes and chords which accompany the semiquavers tied in twos; the same attention must be payed to the *legato* in the other bars, where the bass is to sustain the melody, to which it adds an important part
5th line. that should be distinctly heard. —The *crescendo* of
2d *bar.* the second bar, fifth line, is to be well marked and the phrase should end with gracefulness and feeling.

What comes next is more severe and rather difficult; the harmony is closely knit, very bold; it is important it should be rendered resolutely and with
PAGE 11. great exactness. —We cannot too much recommend calm, regularity of time, clearness in the different parts. There are four of them which should be perfectly distinct; the modulations, the slurs that unite the notes in groups of two or three, must be strictly
2d line. observed as well as the least signs. The performer is
1st *bar.* to play *pianissimo* the passage beginning at the first bar of the second line, it should be very much sustained, well rhythmed in the demisemiquavers and very strictly counted. —The indicated *crescendo* at the end of the line will enliven it; it should be carefully graduated so as to grow into an energetic *forte*, 3rd line.
at the first time of the second bar, third line; but it 2d *bar.*
softens immediately; the phrase becomes again very soft and expressive and it should be modulated according to the signs. —The shakes are to be very close, 4th line.
the small notes that unite them, very light, so should 1st *bar.*
the quadruples, finally the last group of small notes 2d *bar.*
is not to be very rapid, but to be performed with gracefulness. The first part of the adagio terminates *piano*. The bass must preserve all its evenness of pace and always maintain the time; the student might however slightly slacken it, during the performance of the small notes, to give more breadth to the end of the phrase.

All that follows should be perfectly connected and the chords of the fourth bar, fifth line, are to go *crescendo* to the *fortissimo* at the other four chords, which 5th line.
must be arpeggiated and dashed off with much 4th *bar.*
energy. —The strain we have studied before, returns 6th line.
here, followed by the same passages; there is some slight difference, but the manner of rendering them remains the same. —We recommend the modulations of the first three bars of the fifth line, page 12; **PAGE 12.**
they are to bring back with sentiment the theme of the adagio; to this a fine sonority should be imparted and it should be *sung* broadly, in following the indicated *crescendo*. —The small notes will be short, but 6th line.
without dryness and the different lengths should be 2d *bar*
strictly measured, which by no means excludes the gracefulness that is to be given to this pretty phrase.

Page 13 consists only of passages analogous to **PAGE 13.**
those we have already analysed; we shall not analyse them anew, but we advise our readers once more to scrupulously follow our previous observations. This piece more than any other requires a good execution; performed without a rigorous measure, without modulations or style, it would be nothing but a real chaos, in which one could hardly discover a few melodic passages; whilst thoroughly understood and rendered with care and accuracy, the broad and expressive sentiment, which is imprinted on it, cannot fail to please and touch.

FINALE. ALLEGRO CON SPIRITO.

The finale, though less popular than the first move- **PAGE 14.**
ment, is extremely pretty. Of a very free and resolute character, it has also its *finesses* and coquetteries and we shall find it very interesting to study. It requires by turns, energy, lightness and much brio and *entrain*.

The first E's are to be played *piano* and *mezzo-stac-* 3rd line.
cato; but the performer must give to this *début* the spirited accent which is to pervade nearly the whole of this last part and which will be obtained by the firm attack of the notes and the lightness of the *staccatos*. One should not believe that firmness and lightness cannot be united; these two qualities are as necessary the one as the other in all that is to be briskly detached.
—The passages commencing at the end of the fourth 4th line
line should be played *crescendo* to the *forte* (twice fol-

lowing); the pause rest should be pretty long; then the
2d *bar.* performer will resume vividly and daintily the small designs in semiquavers and play them by threes, as the slur and dot on each quaver indicate. —The chords in the bass must be as quickly pressed down and dropped as what precedes, and the *crescendo* at the last bar of the page should not be overlooked, though it is very short and is soon put an end to by
PAGE 15. the two *piano* chords. —With the *fortissimo* that co-
2d and 3rd line. mes next, we get into a series of chords and passages that are to be executed with extreme energy; the left hand must above all attack in a more particular manner the minims marked with a *sf*. The student should observe with care the chords and octaves which are to be either dotted or held down; this is very important as to effect. —The *singing* bass, played by the
4th and 5th line. left hand (fourth and fifth line, page 15), should be firm and sustained, whilst the right hand is to perform the passages with the pointed out modulations, beginning with a *piano* and getting to the *fortissimo* through a brilliant *crescendo*.

6th line. Here comes a passage replete with sweetness and expression, but a graceful expression, in which there is no sadness; it should be rendered as much *sostenuto* as the octaves of the melody will permit. The fourth finger of the right hand (french fingering) is to be always placed on the flats, in order to tie better. This fingering, the only right one, is often neglected by most pupils; it is the reason which makes us mention it here. —The accompaniment low notes should be brought out a little and the chords be soft enough
7th line. not to crush the melody. The A's flat at the last but
3rd *bar.* one bar of the page, should be held on with expression and the least modulations carefully observed.

PAGE 16. What comes after this pretty melody greatly wants
3rd line. study to be executed with the necessary neatness, vigour, *ensemble*. —We will advise students to practise very slowly these two pages, as well as all the complicated passages of this finale; it is the best means to secure permanent progress; we will even say that it is the only way to learn anything thoroughly and conquer by degrees all the obstacles that hinder a good execution. —All these passages must be studied very attentively; the modulations should be very strictly followed; the points indicating the dotted notes and chords, now in the treble, now in the bass, are to be carefully observed, as well as the slurs and held down notes in the bass.

There are a great many details which require the greatest attention and which we cannot follow from bar to bar on account of the length of the sonata; but we will however point out the *sf* on the G♭ of fifth line,
5th line. the *piano* of the following line which is to go softning
6th line. to the extremest *pianissimo*, then the chords marked
3rd *bar.* with *f*, which bring back vigour in to the passage.

PAGE 17. The first two lines of page 17 are to be played *piano*
1st line. at first, then *crescendo*, and, save the arpeggios and the scale at the end of the fourth line and the beginning of the fifth, which should be soft and light, all must be carried on with energy to the end of the repetition. The chords and octaves are to be struck 4th line.
with the greatest resolution.

We are come to the most tightly knit, most complicated passage in the whole sonata; it is fugued and very beautiful, in point of composition, but difficult to perform and ill repaying for the trouble. But the young pianist must provide himself with patience to study it with the required care, and repeat it as an exercise.

The first two lines of page 18 should be played **PAGE 18.**
piano, neatly bringing out however the theme of the 1st line.
fugue. Except the dotted quavers of this theme, all must be *legato* and much sustained. The fingers are to keep down every long note, after attacking them with firmness; the intervening part, consisting of equal quavers, should be very soft and a little subdued, so as to leave all their importance to the other notes. —Clearness and an unalterable measure are two indispensable qualities in this little fugue. The more a passage is complicated, the more important it is to perform it with calm and steadiness.

These observations apply to the whole ending of this page for which we have to recommend once more extreme accuracy as regards modulations; we wish the student as much precision as ensemble in this hard part of the piece. —The feature that terminates
it, second bar, second line, page 19, passes without **PAGE 19.**
any transition from the *fortissimo* to the *pianissimo*, 2d line.
then comes a charming reminiscence of the first sub- 2d *bar.*
ject of the finale, which should be told with all possible lightness and *finesse*. —There remains still a 4th line.
little of the fugue in this pretty passage, and it is necessary to mark distinctly the beginning of each part; so the bass is to be very delicately played to let the treble entirely prevail. —The A of the second bar, 5th line.
fifth line, must be marked and held down, and the 2d *bar.*
phrase should end a little *crescendo*. —The passage, 3rd *bar.*
at the left hand, is to begin *piano*, in a rather subdued way, and go *crescendo* to the *forte*, at the right hand; here it is to diminish to get to the theme we have studied in beginning, which theme should be resumed with the same *finesse*. The passages that follow **PAGE 20.**
have nothing more than those of the first repetition, except their new modulations and greater development; and the strain of the twenty first page only **PAGES 21, 22 AND 23.**
differs from the first, in the key which it returns in; therefore the performer can study them according to our previous instructions; the same may be done for the whole ending part of the sonata. It is extremely brilliant, full of energy and *entrain*. It must be performed with spirit and growing animation, at least if the fingers permit, for, *first of all*, the student must not run the risk to lose the equilibrium of the time, the *ensemble* of the hands, in short, all that constitutes a neat, regular, intelligent playing, which retains possession of itself and makes the hearers listen whit pleasure.

ADELINE CHARPENTIER.

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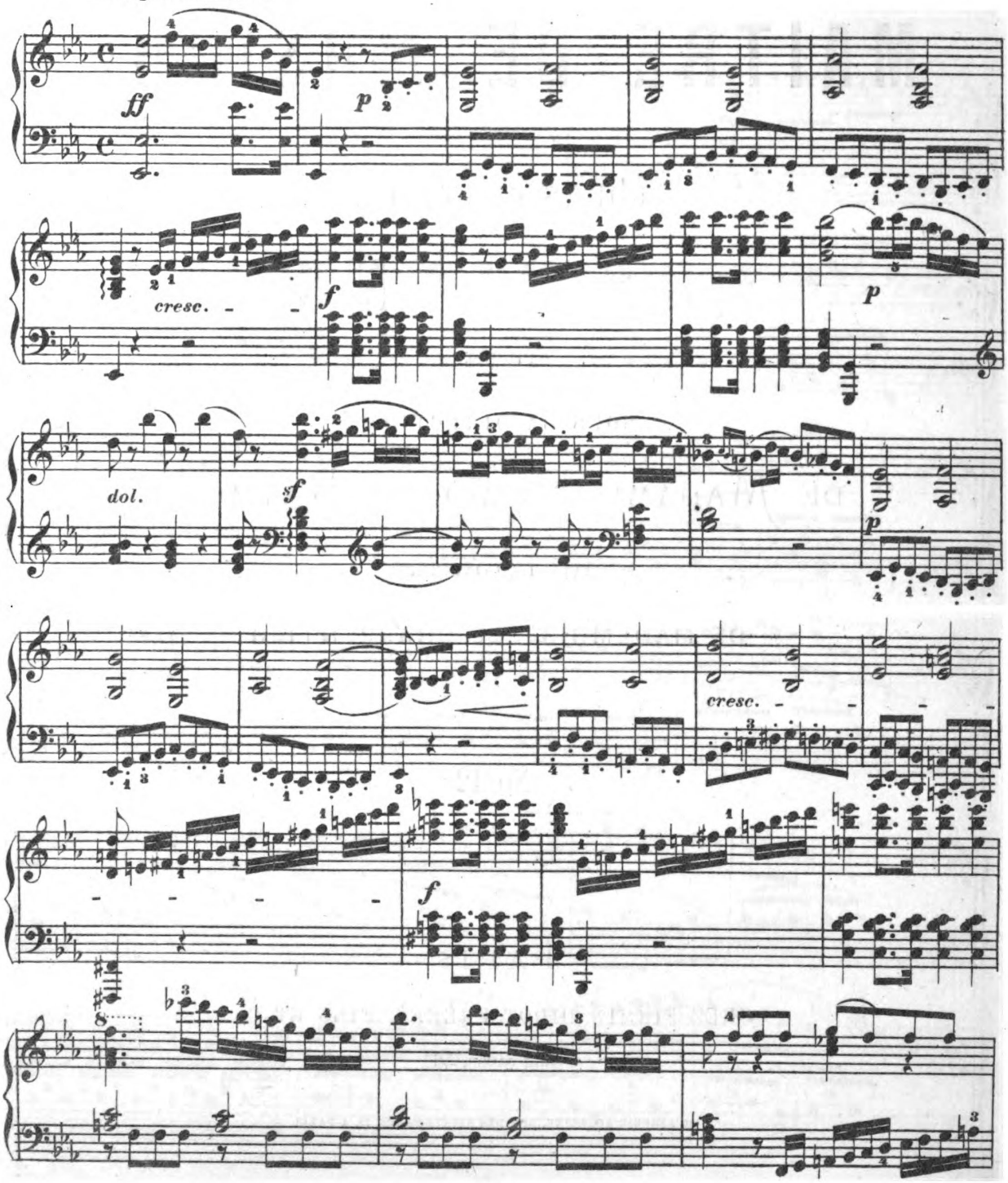
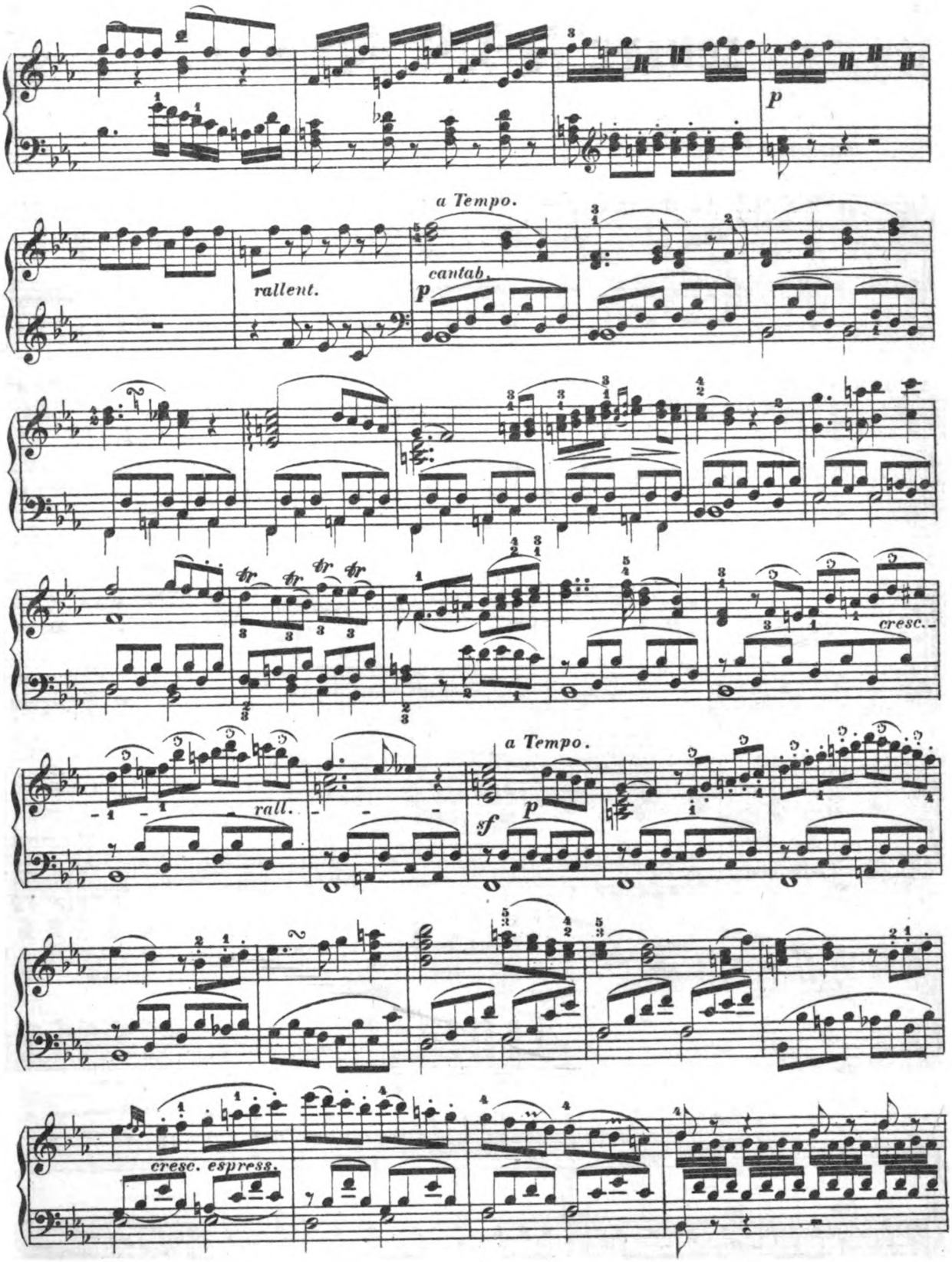
SONATE DE J. N. HUMMEL.

Op. 13.

Allegro con brio.

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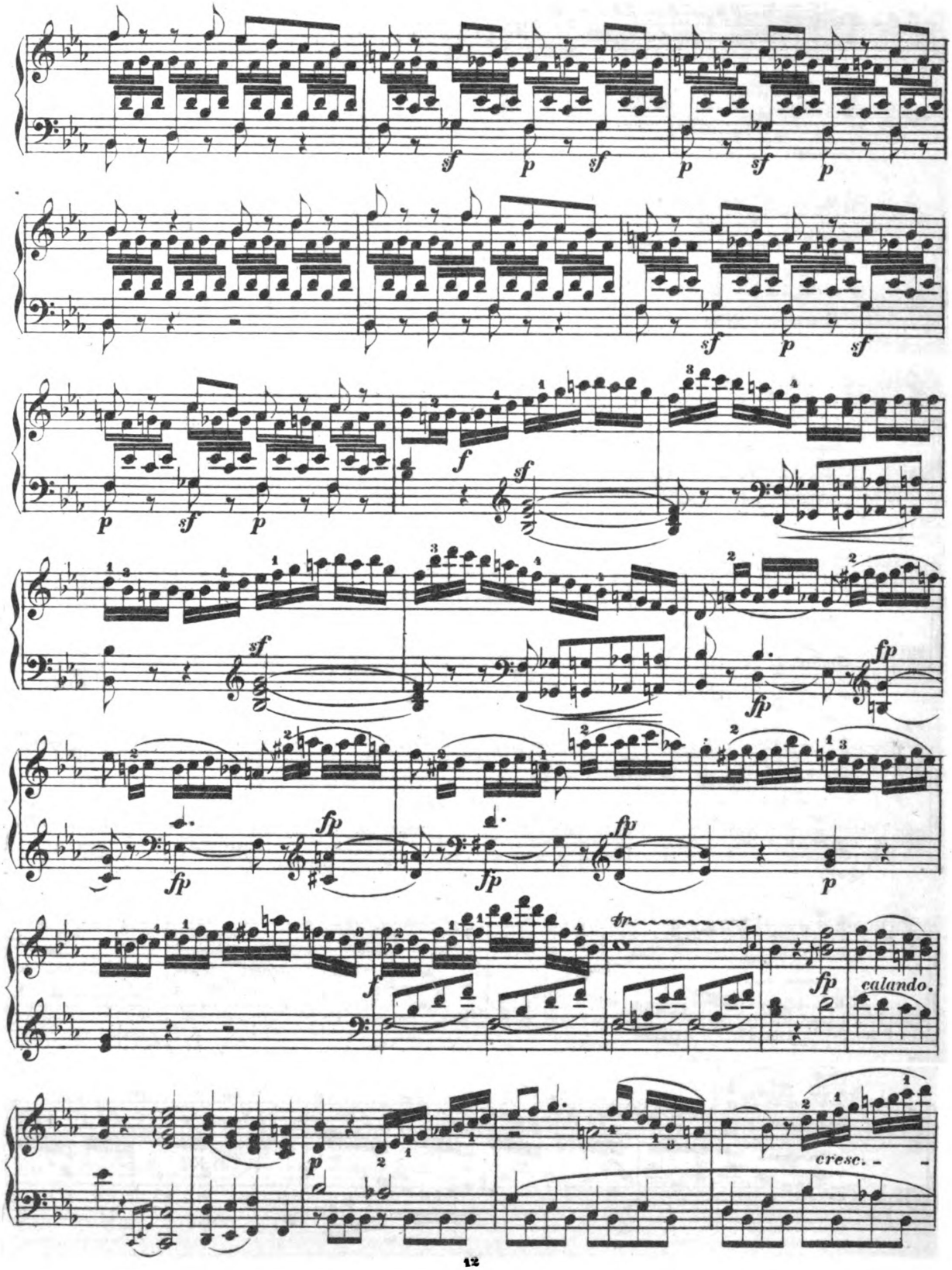
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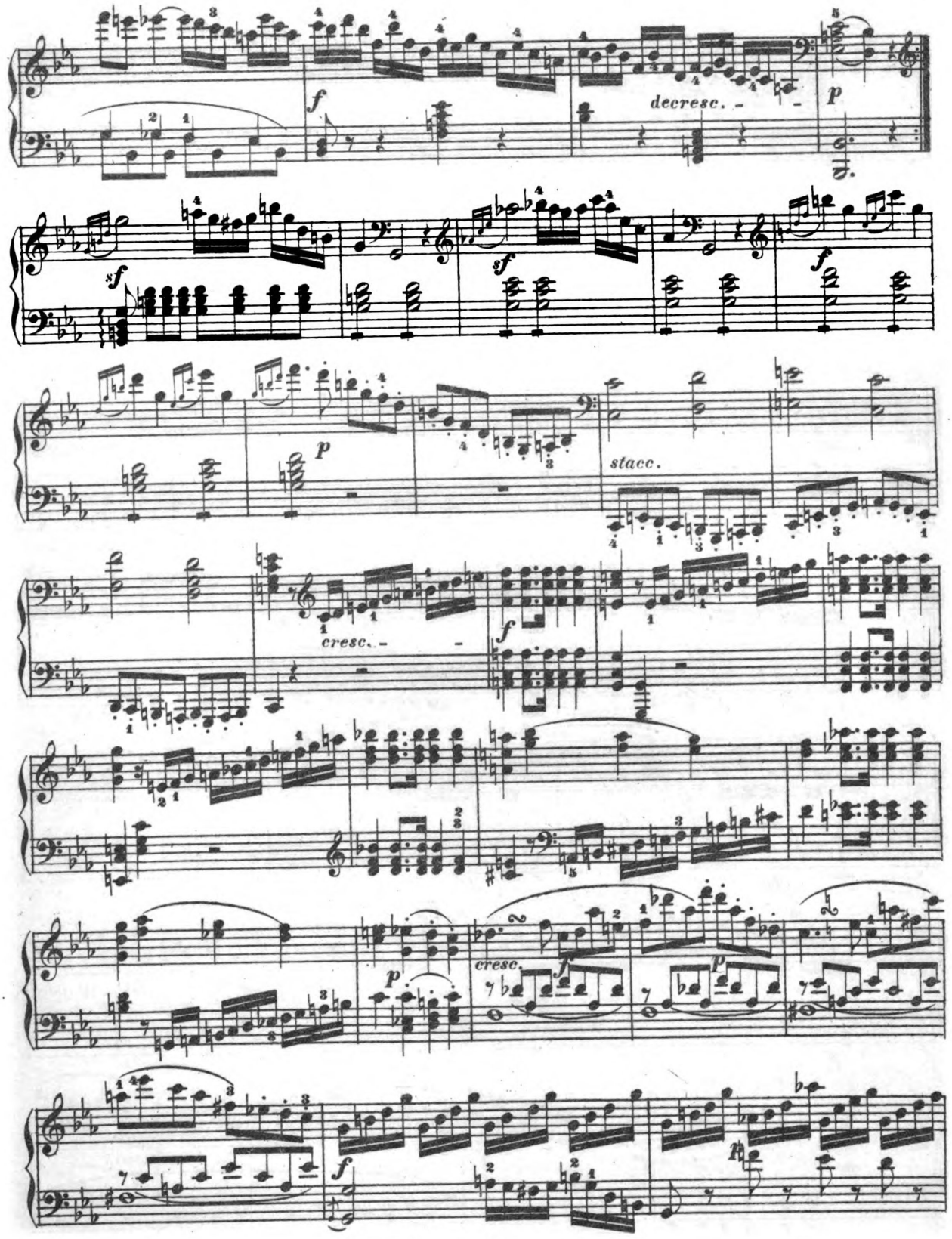
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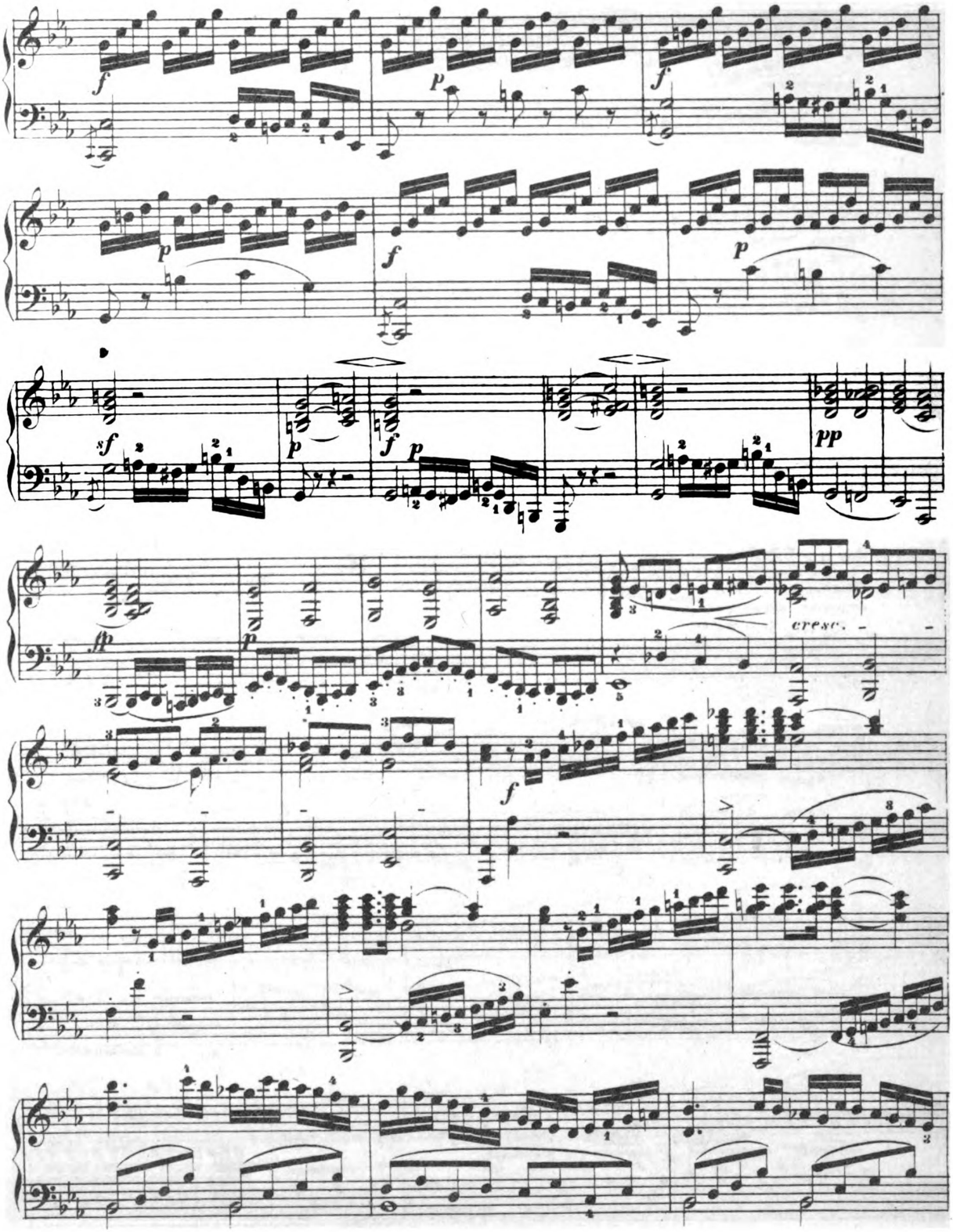
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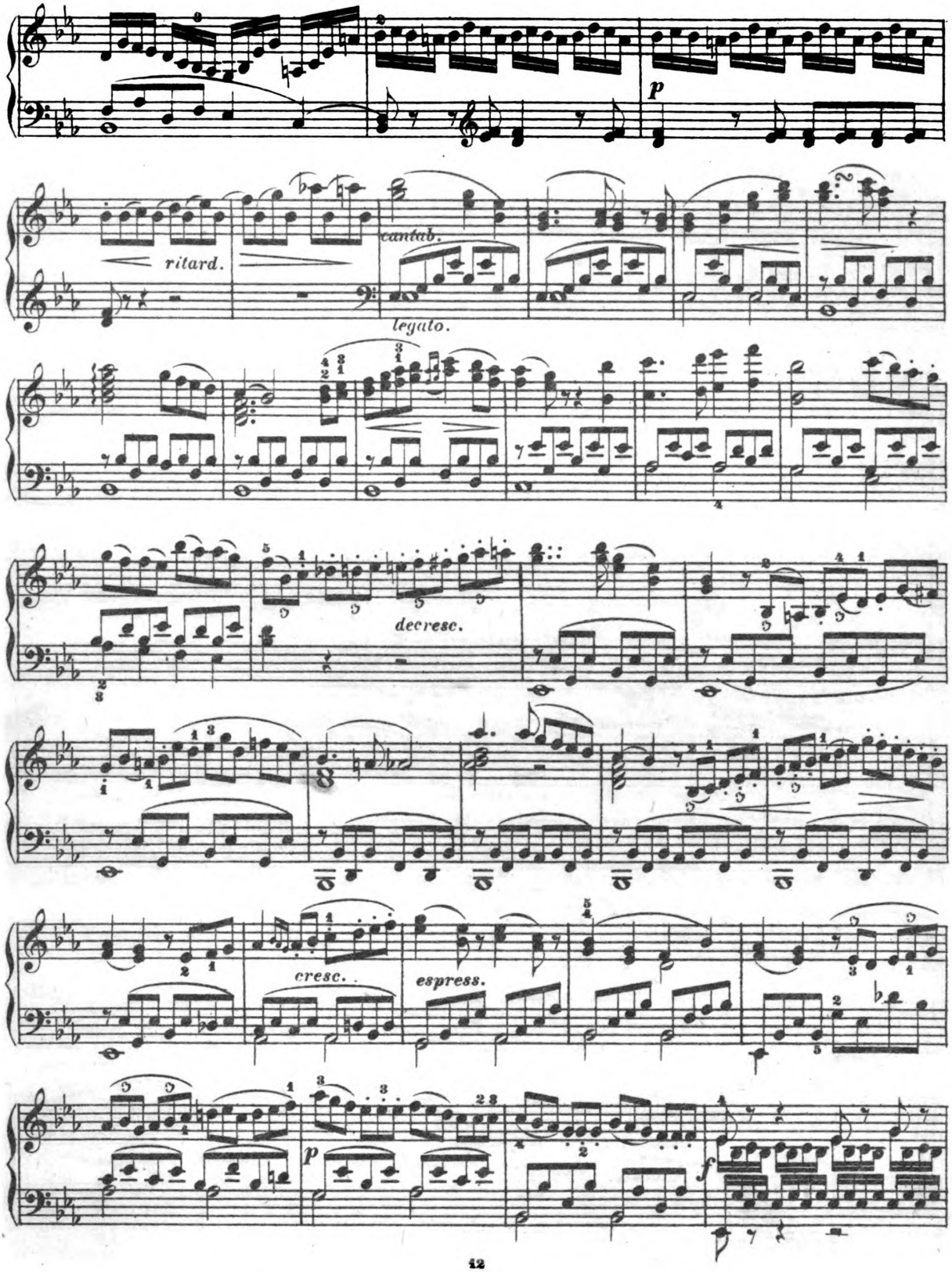
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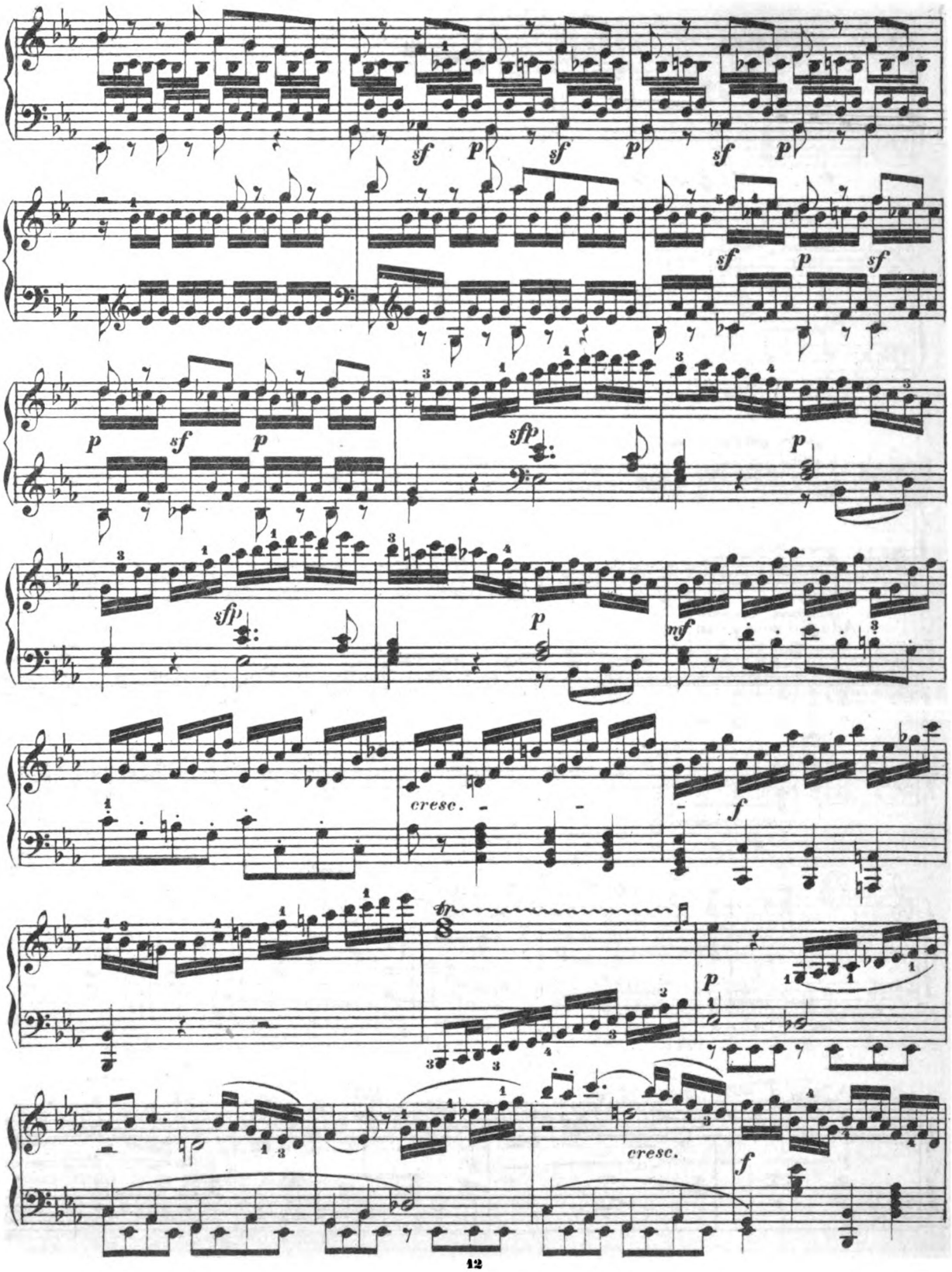
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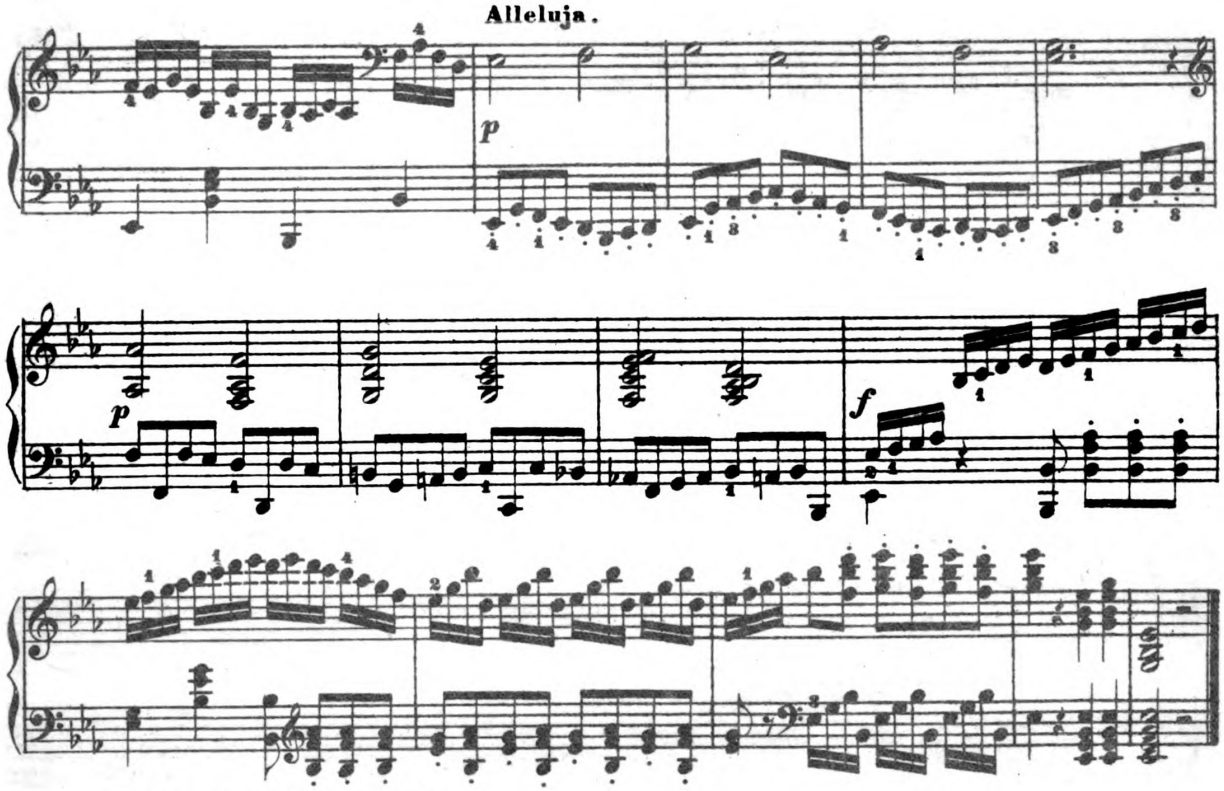
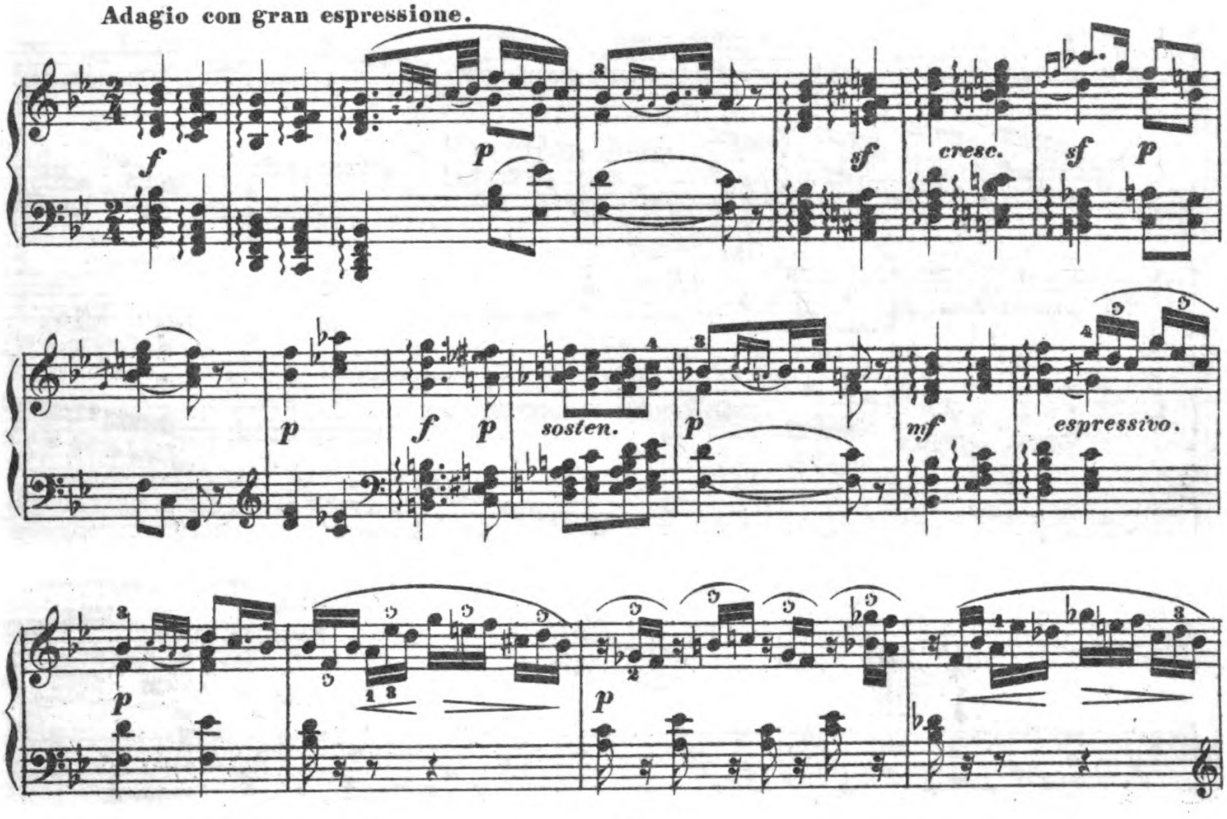
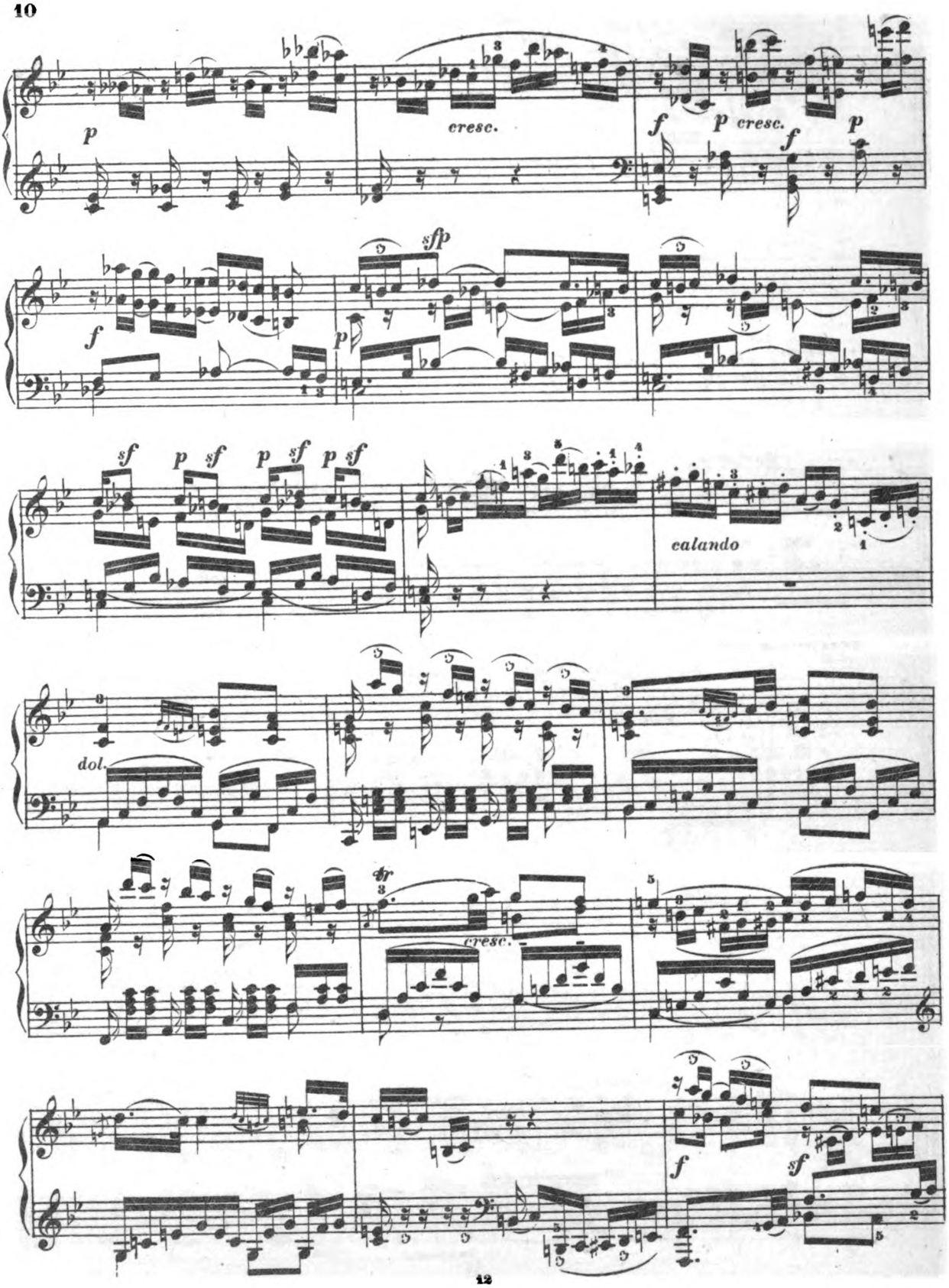


Adagio con gran espressione.

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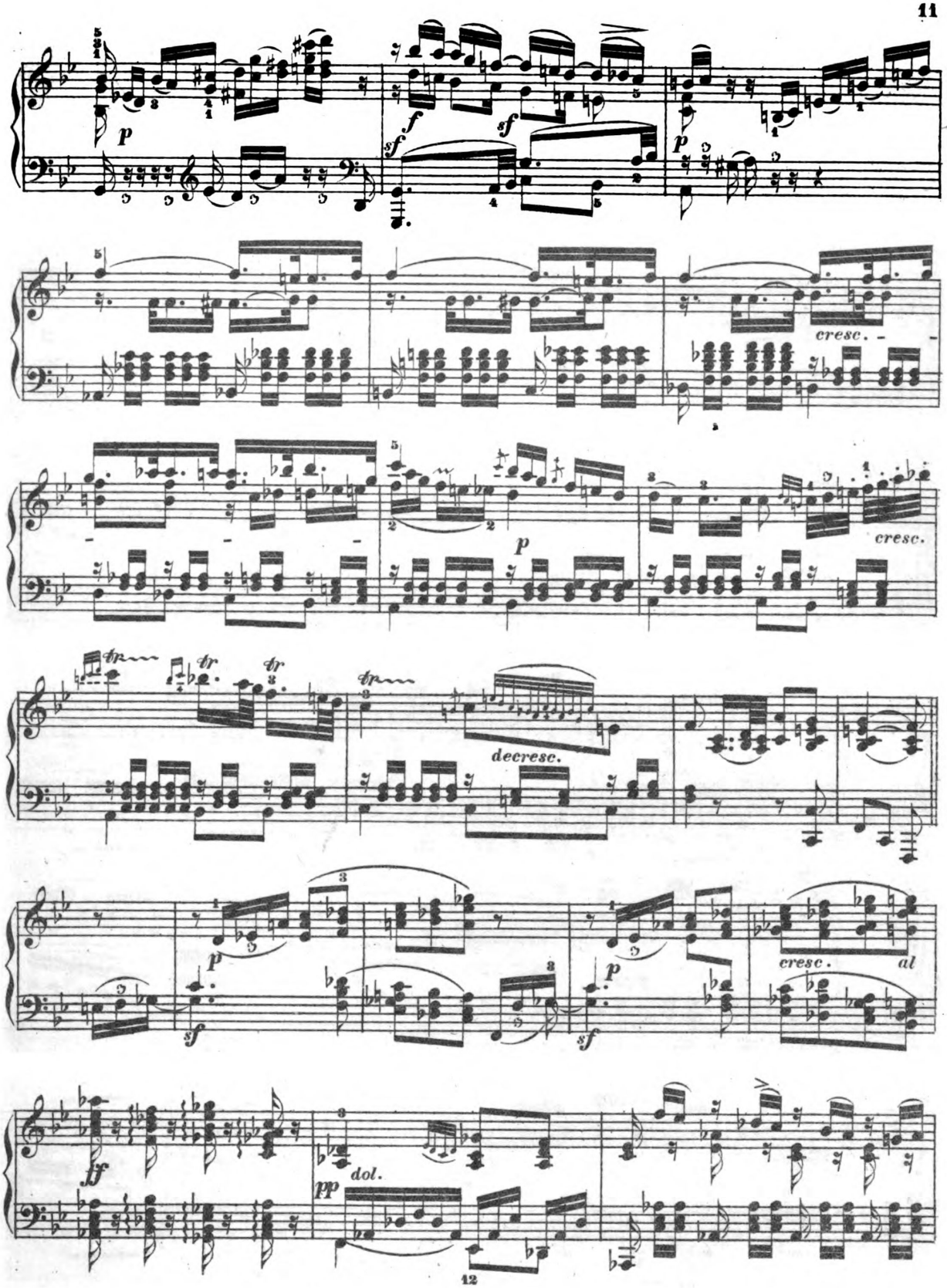
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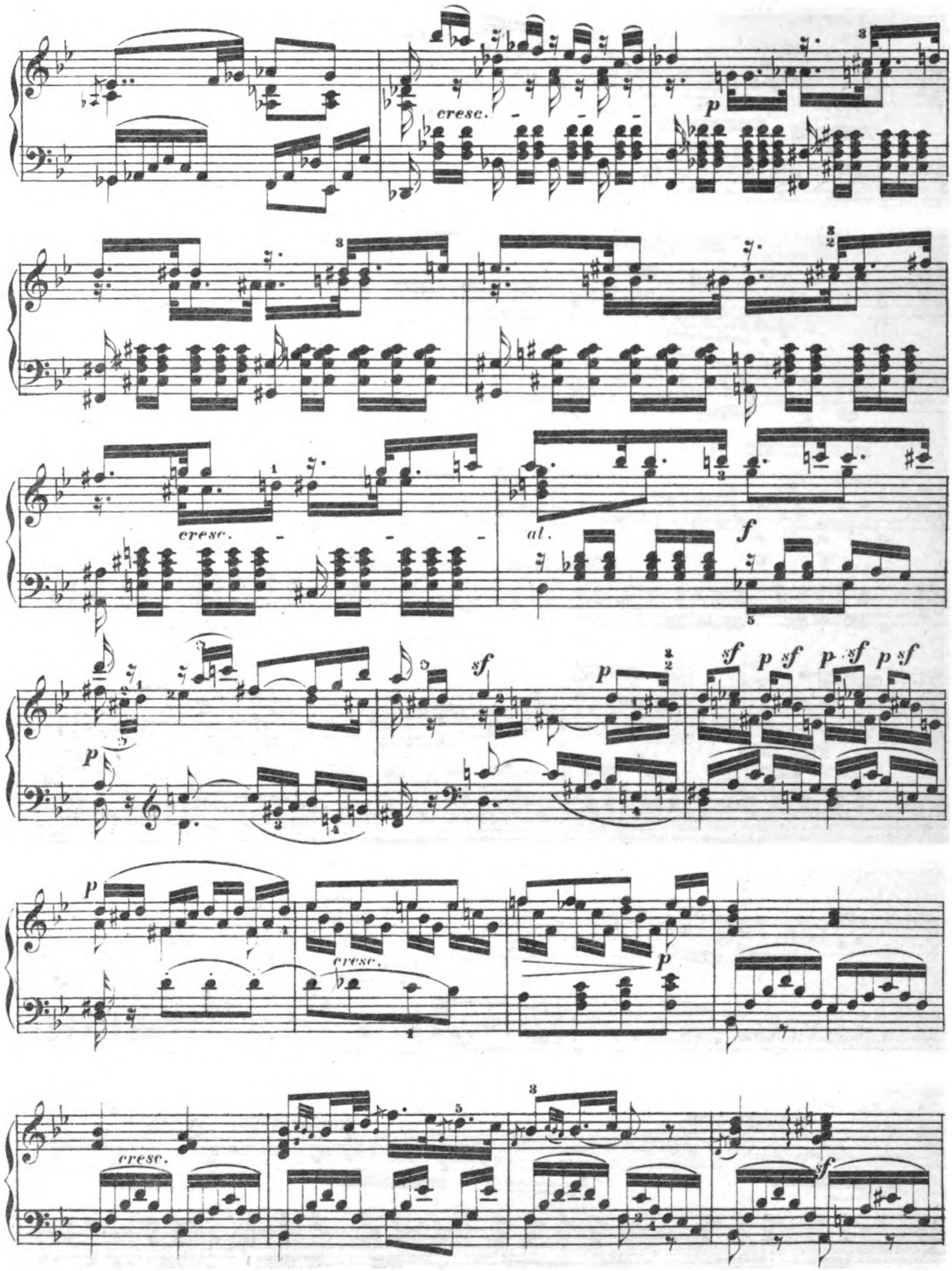
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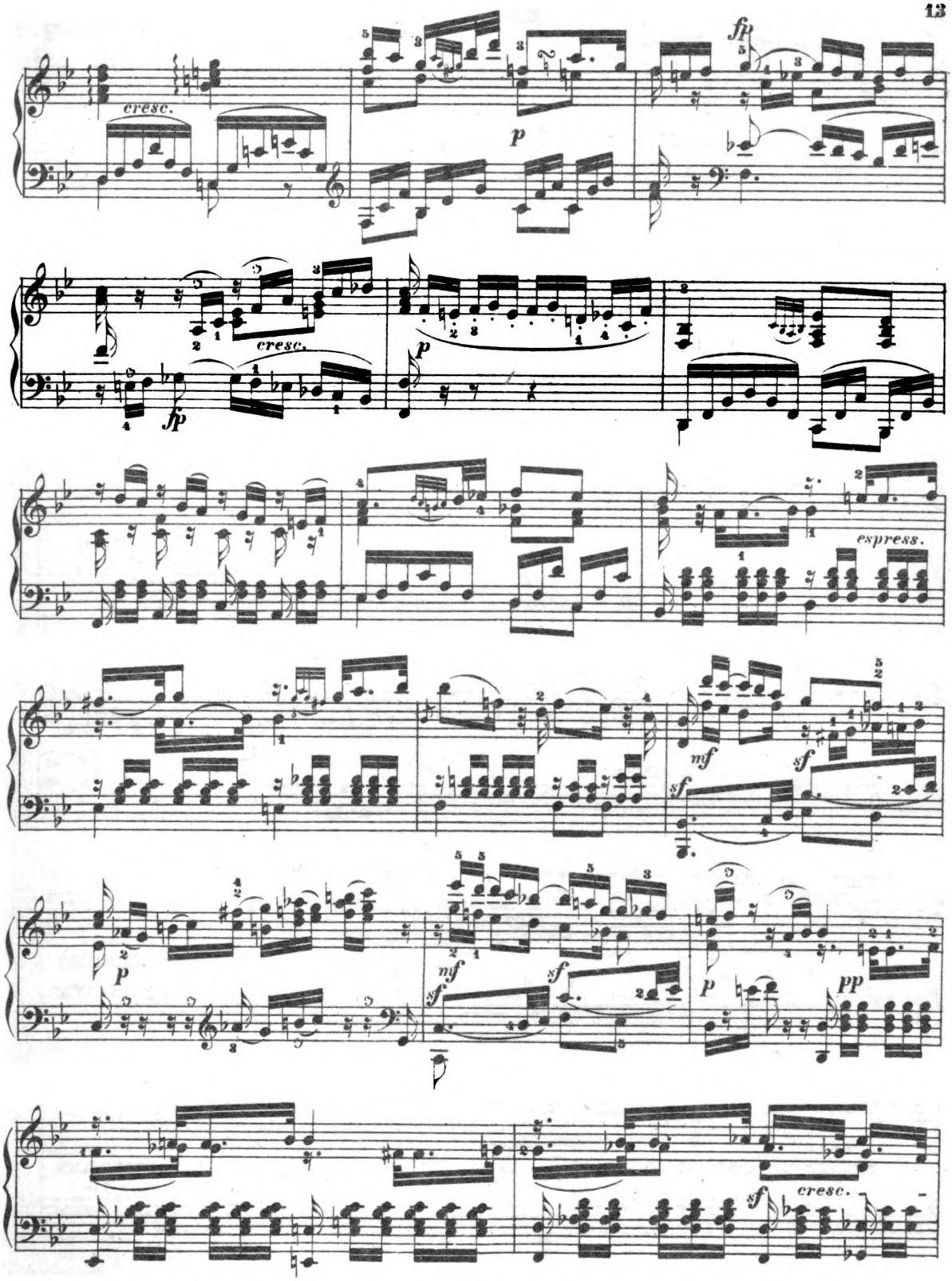
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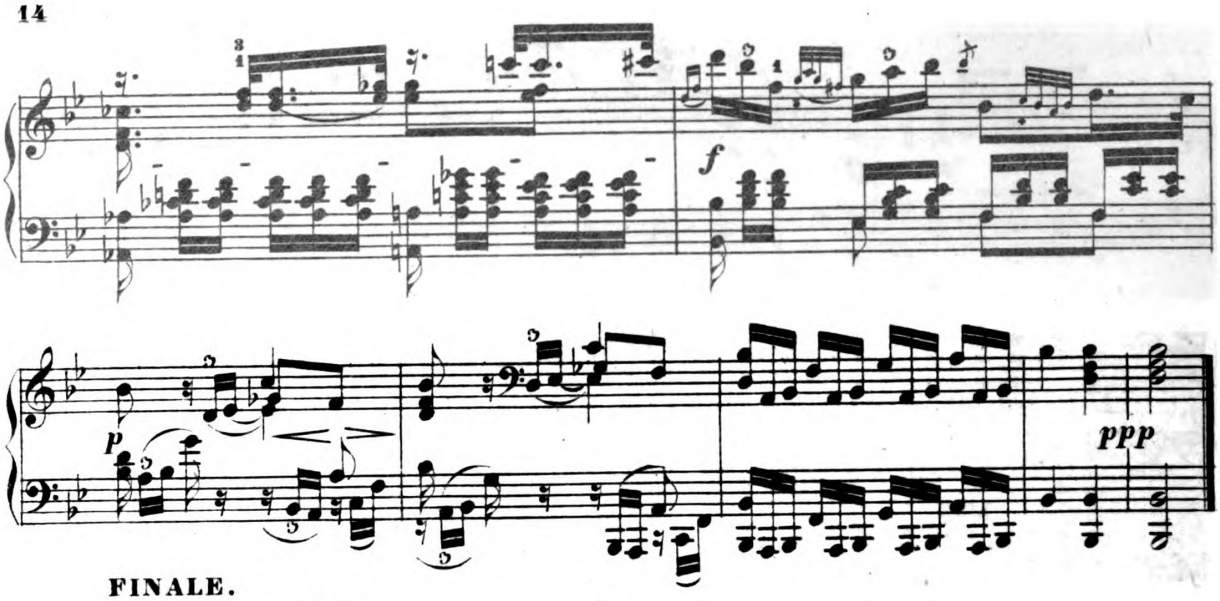
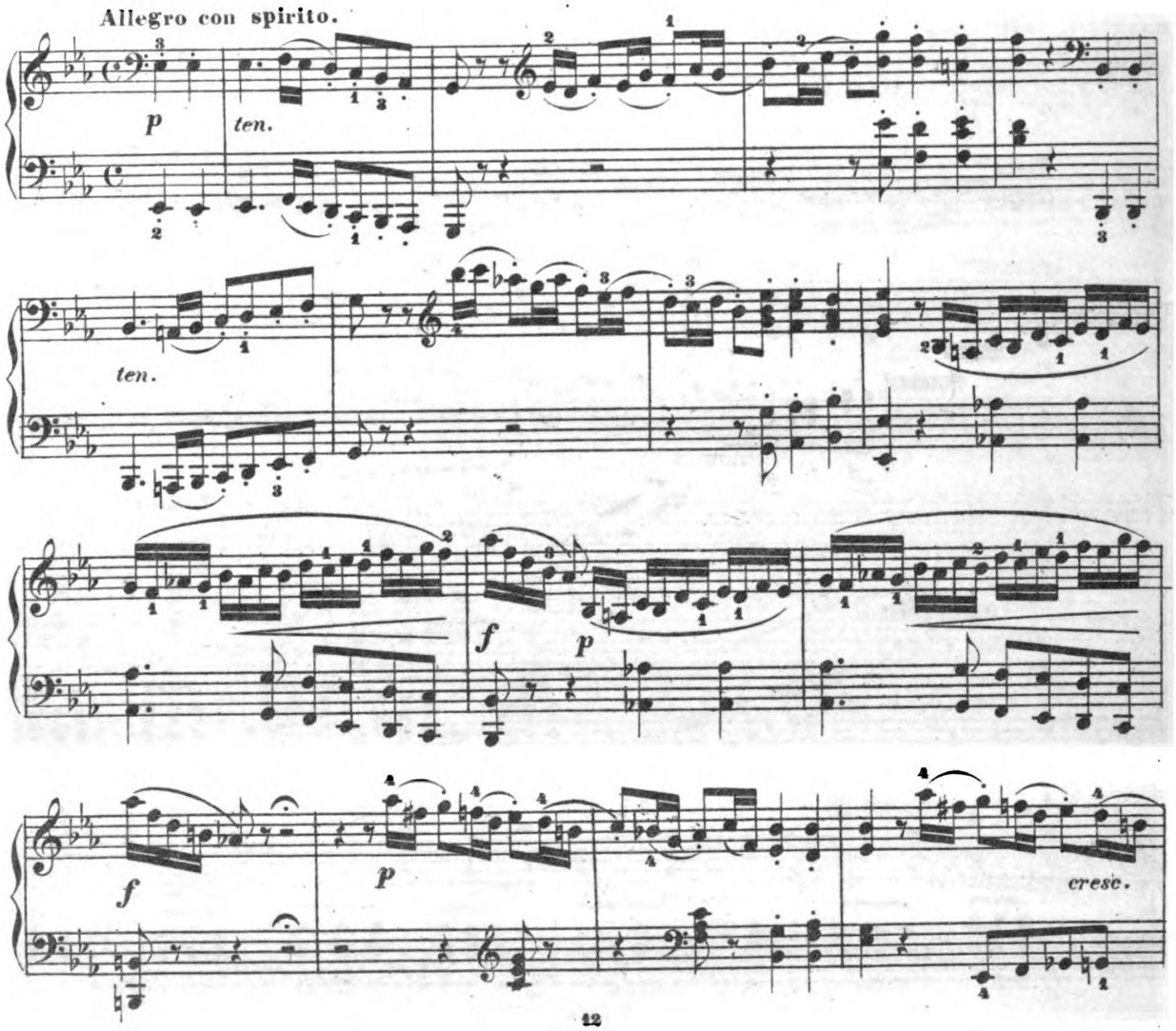
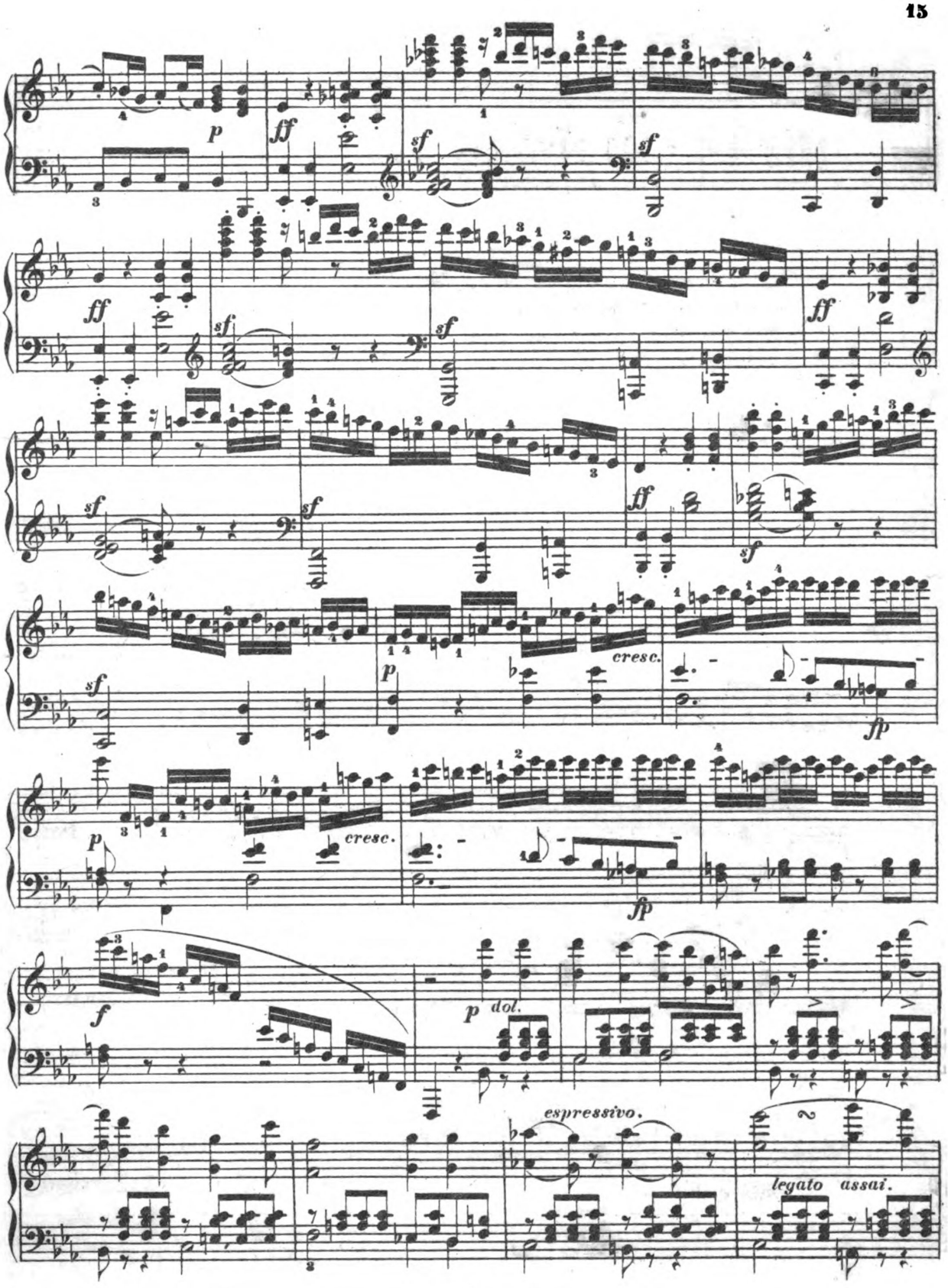


FINALE.

Allegro con spirito.

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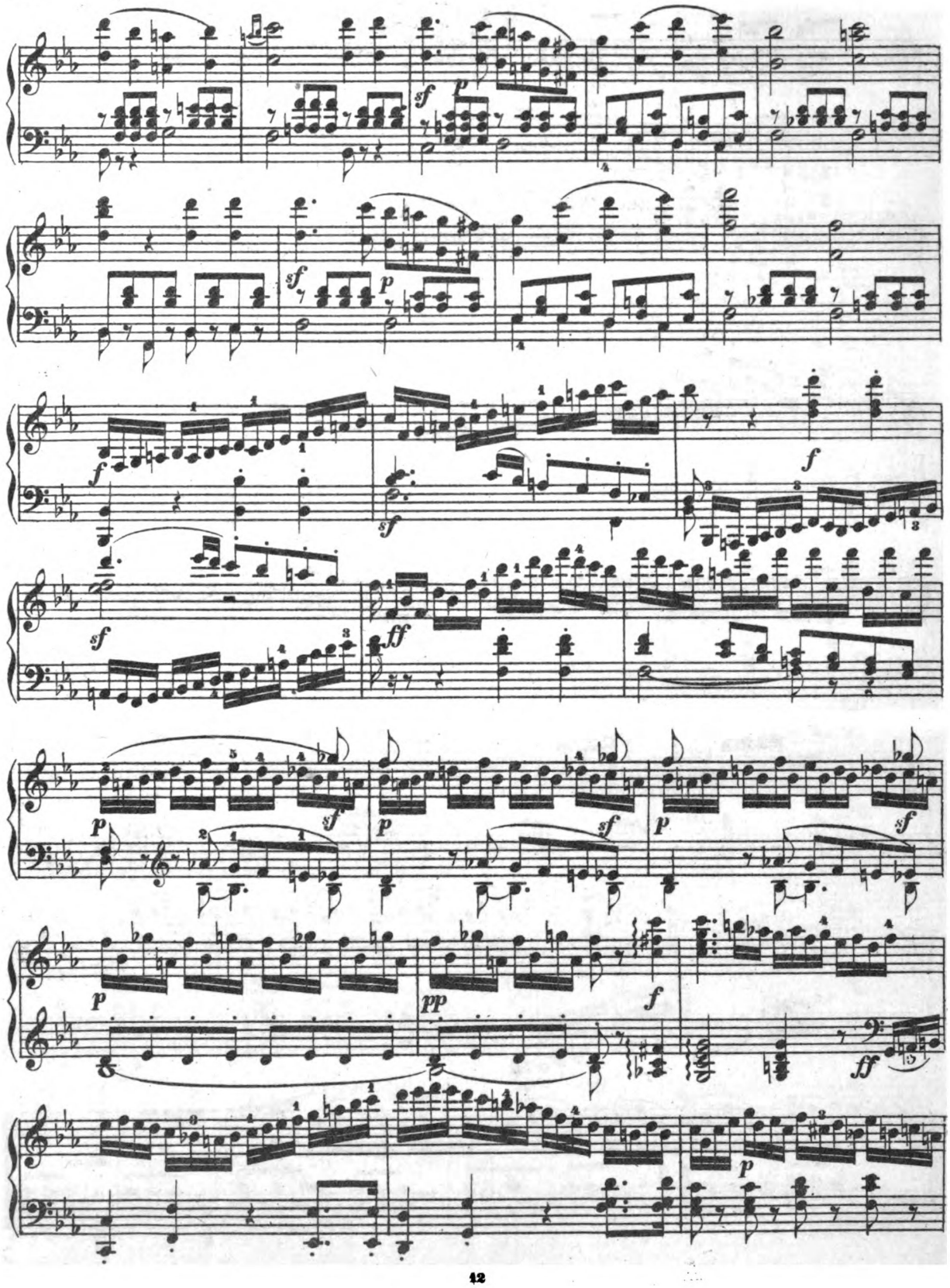
espressivo.
legato assai.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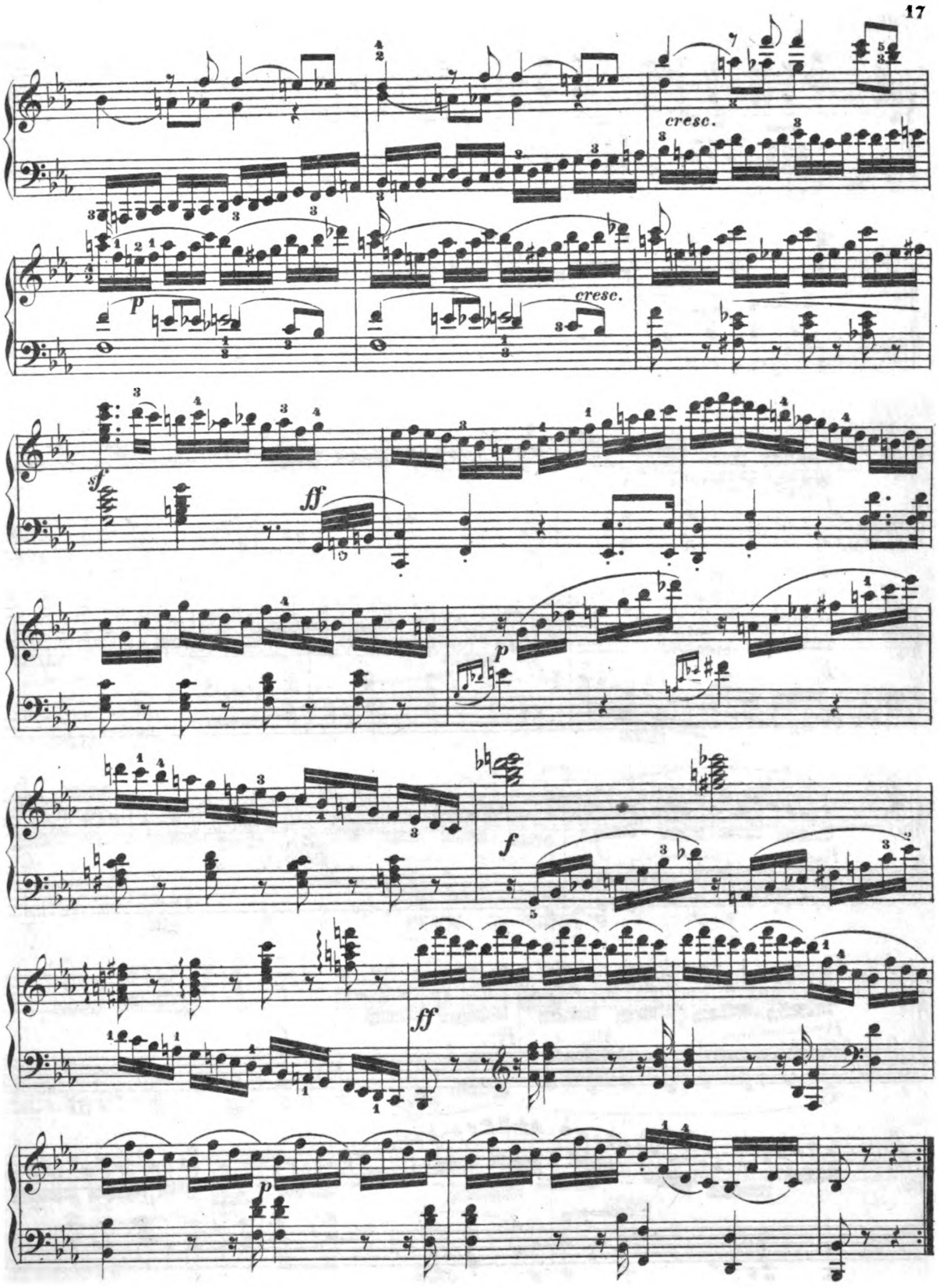
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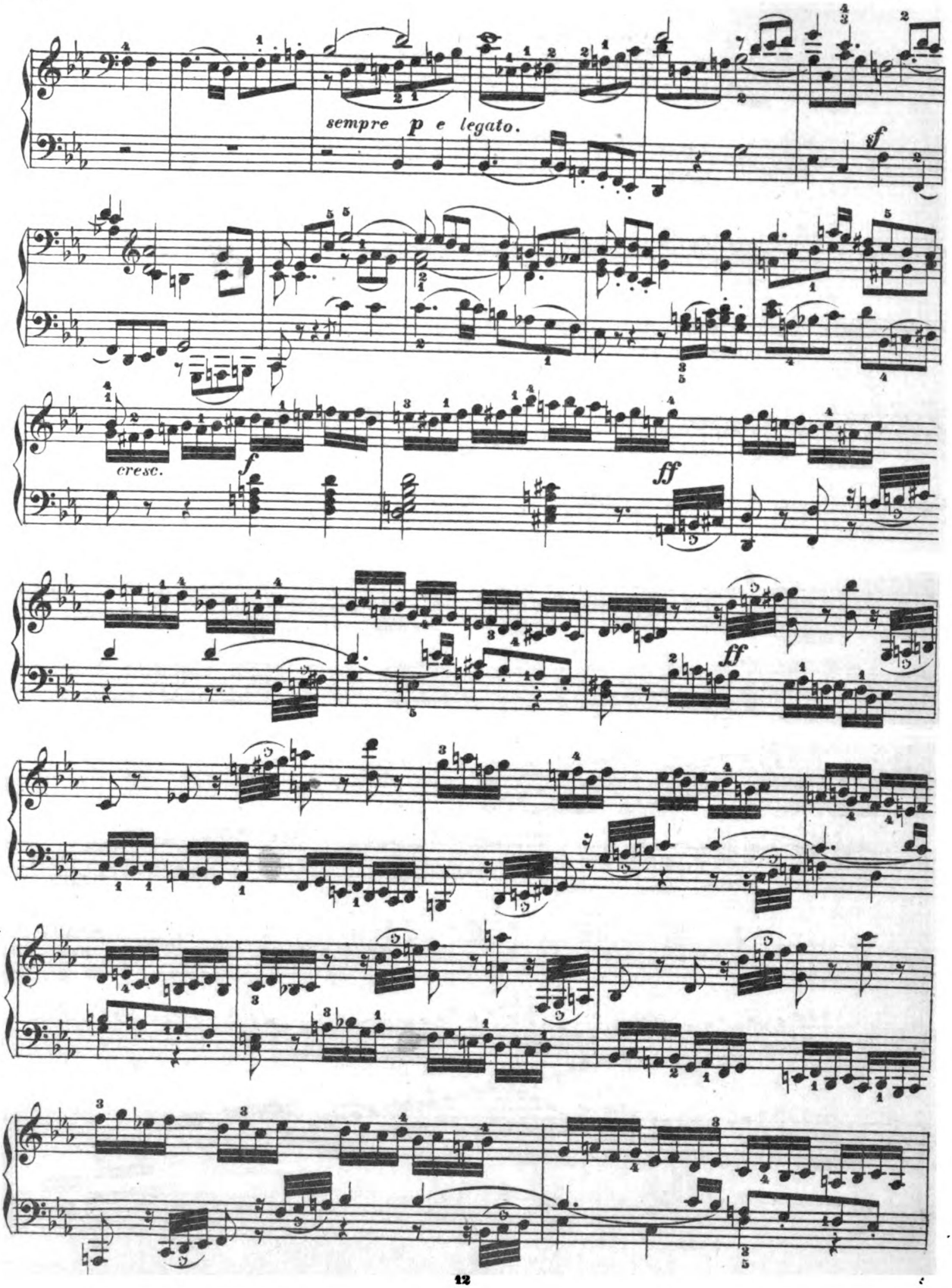
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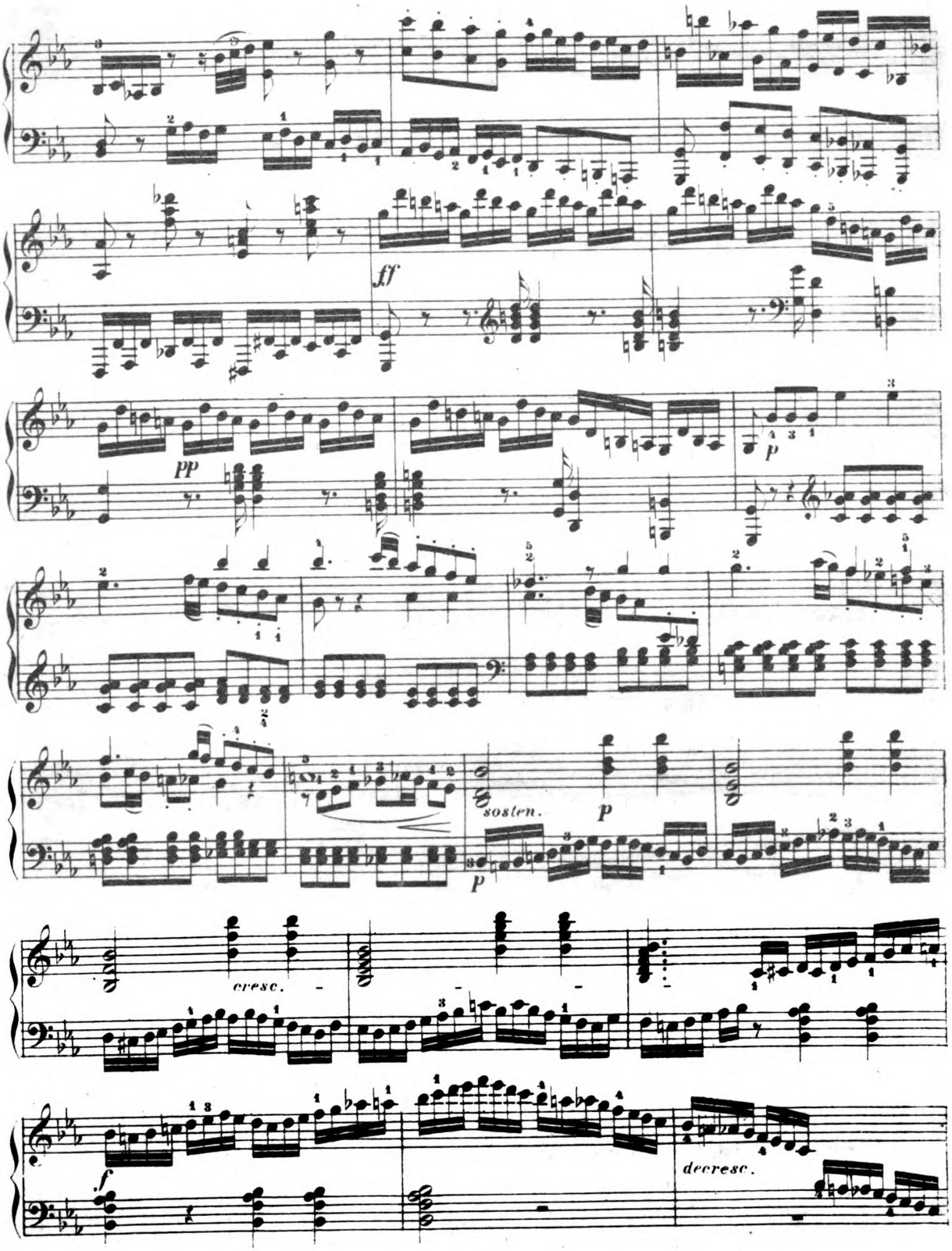
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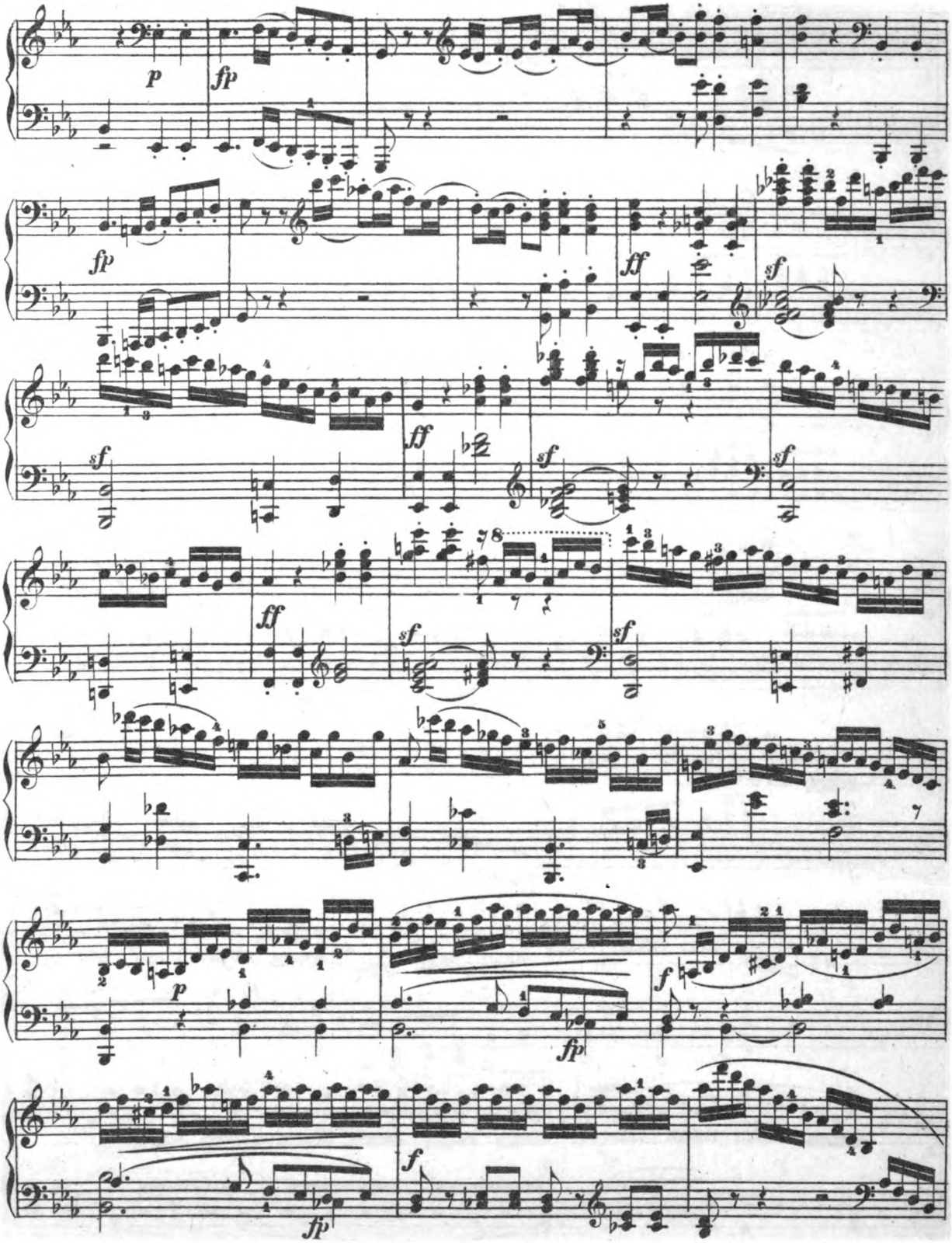
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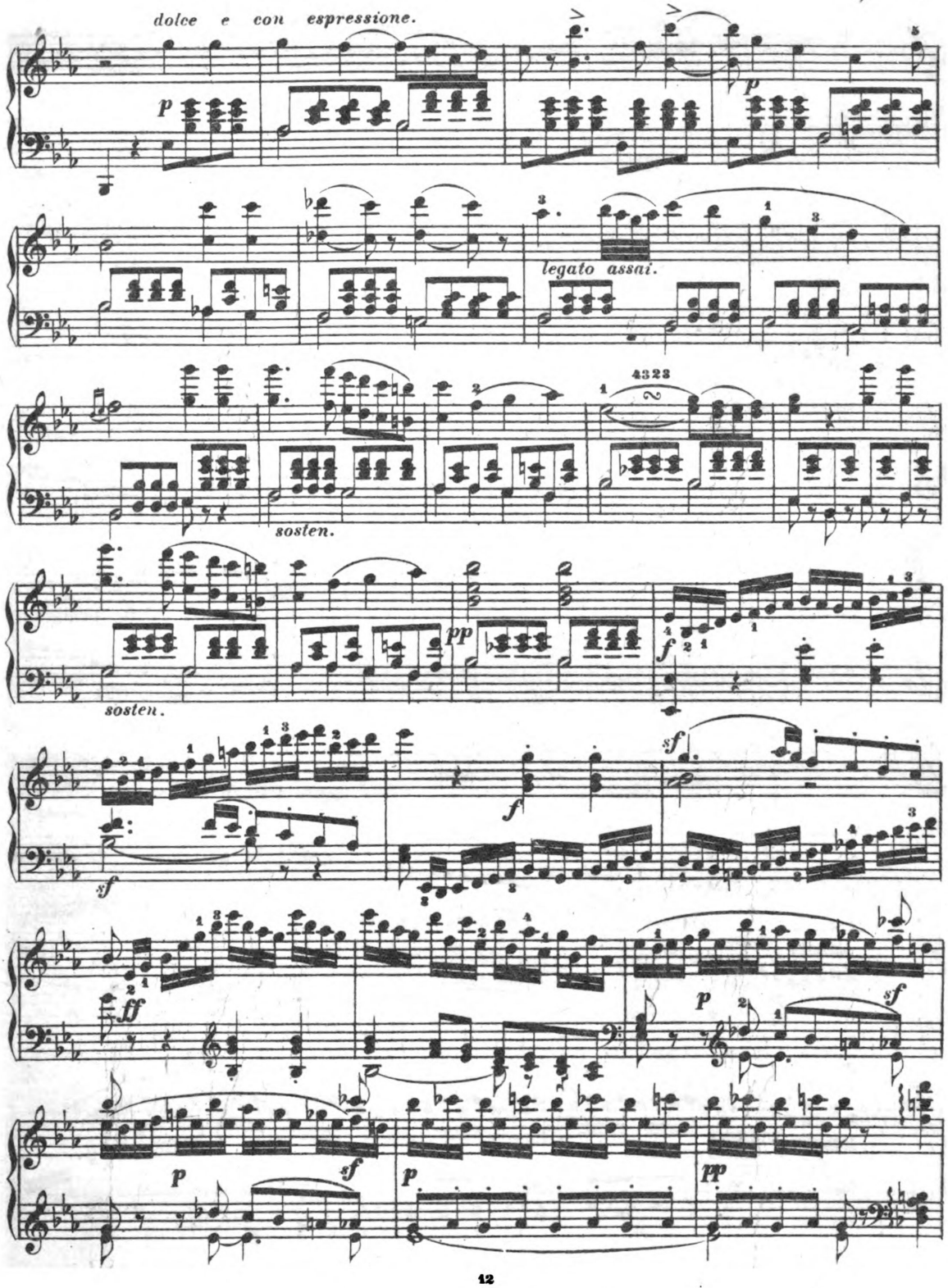
dolce e con espressione.
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legato assai.
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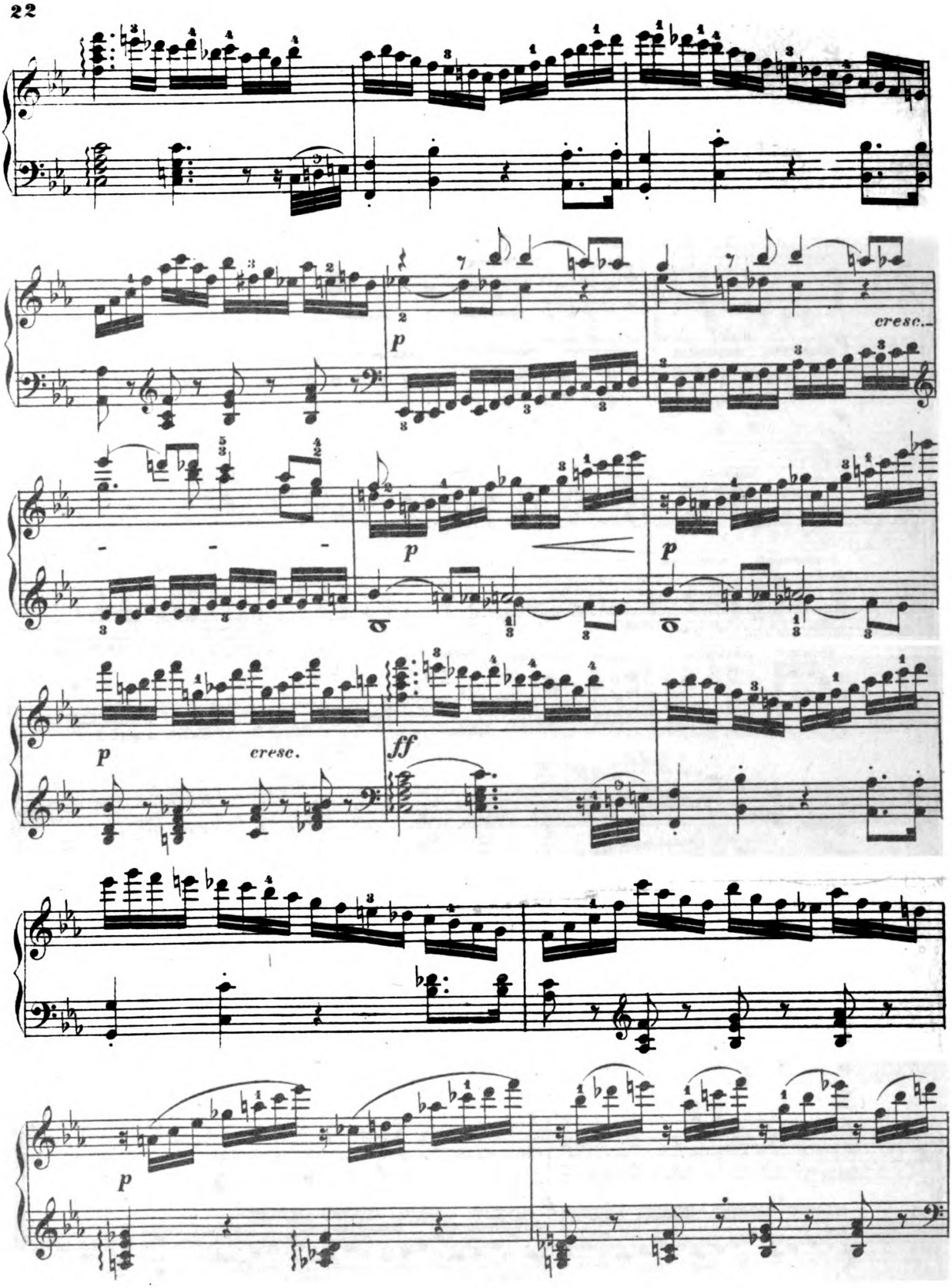
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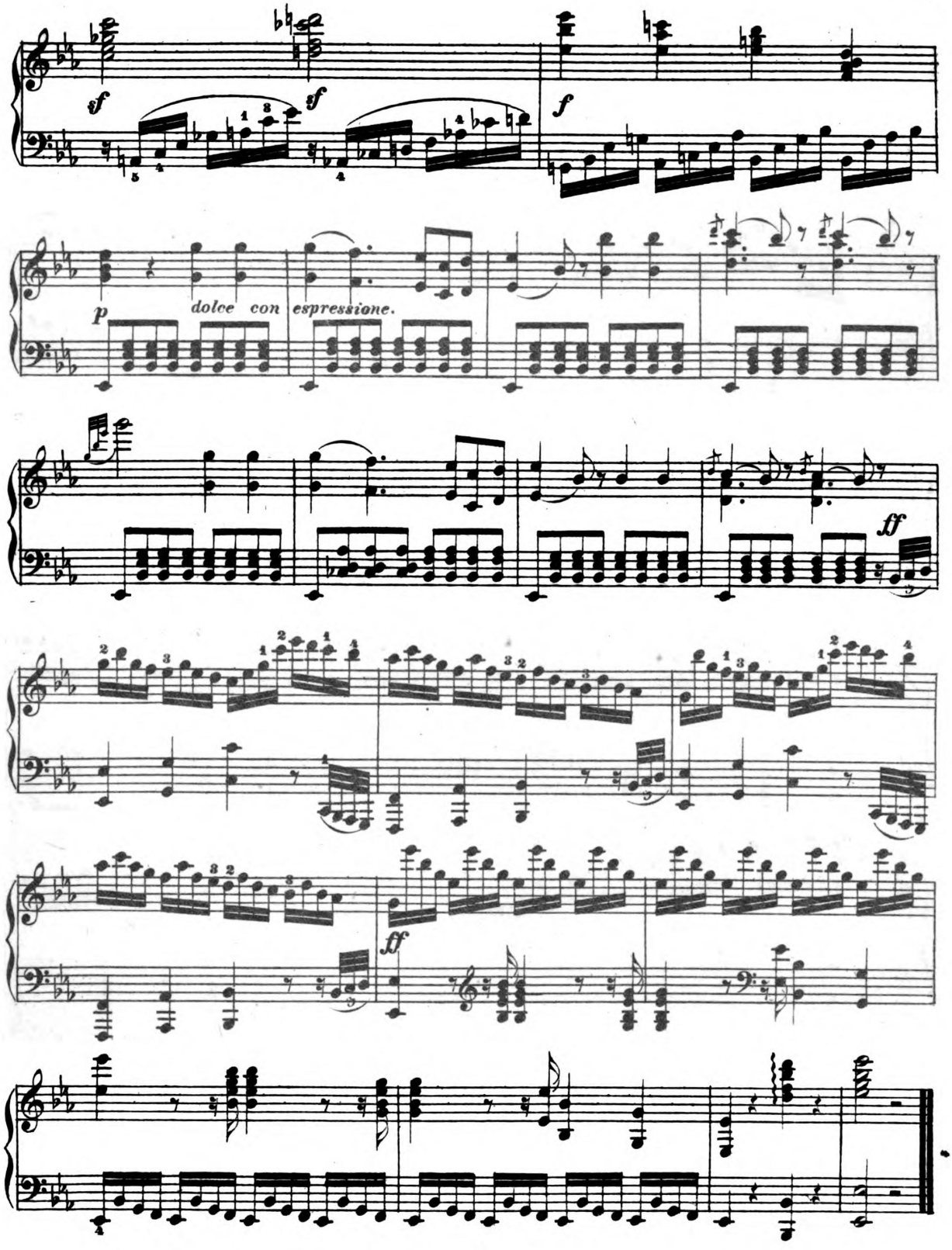
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