

p
ETUDES.

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J. N. Hummel, Op. 125.
(1778–1837.)

Allegro.

1.

Allegro moderato.

The image shows five staves of musical notation for piano, arranged vertically. The top staff is in treble clef and has a dynamic marking of *p*. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The music consists of six measures. The first measure starts with a forte dynamic *f*. The second measure starts with a dynamic *cresc.*. The third measure starts with a dynamic *f*. The fourth measure starts with a dynamic *cresc.*. The fifth measure starts with a dynamic *f*. The sixth measure starts with a dynamic *cresc.*

Allegro non troppo.

4.

1. 2.

Rea * *Rea* *

Allegro moderato assai.

5.

p

legato

cresc.

f

ff

p

cresc.

f

p

tr

p

p

Allegro con brio.

Allegro comodo.

Allegro comodo.

7.

The sheet music consists of ten staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The sixth staff shows a bass clef, a key signature of one sharp, and a common time signature. The seventh staff shows a treble clef, a key signature of one sharp, and a common time signature. The eighth staff shows a bass clef, a key signature of one sharp, and a common time signature. The ninth staff shows a treble clef, a key signature of one sharp, and a common time signature. The tenth staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes various dynamics such as *p*, *fz*, *f*, *cresc.*, and *ff*. Fingerings are indicated above the notes, and踏板 (pedal) markings are shown below the bass staff.

Allegro. ₃

Sheet music for piano, page 8, showing five staves of musical notation. The music is in common time. The first staff (treble clef) starts with dynamic *f*, followed by *dim.*, then *p*, and finally *cresc.*. The second staff (bass clef) starts with *f*, followed by *dim.*, then *p*, and finally *cresc.*. The third staff (treble clef) starts with *f*. The fourth staff (bass clef) includes dynamic markings *cresc.*, *ff*, and *ff*. The fifth staff (bass clef) includes dynamic markings *mf*, *cresc.*, and *f*.

Allegretto.

9.

p *cresc.* - - - - - *f*

f

sf *dim.* *p*

f

Allegro brillante.

10.

p

cresc.

f

ff

p

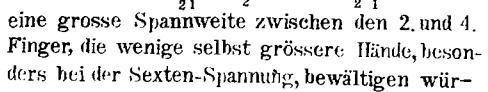
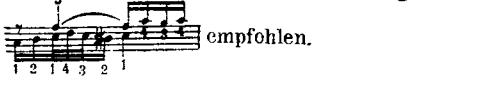
Vivace.

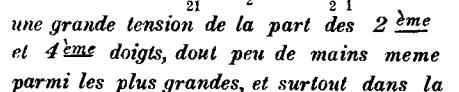
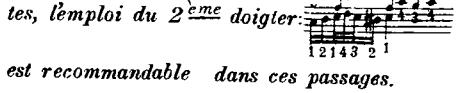
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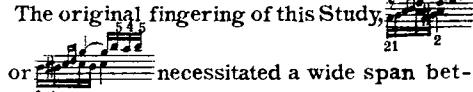
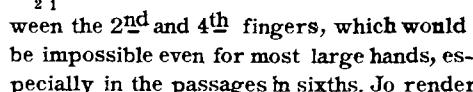
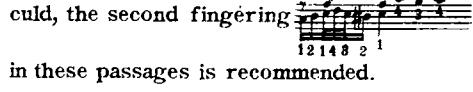
p staccato

Allegro moderato.

12.

Diese Etude verlangte in der Original-Fingersatz-Ausführung:  oder  eine grosse Spannweite zwischen den 2. und 4. Finger, die wenige selbst grössere Hände, besonders bei den Sexten-Spannungen, bewältigen würden. Um die glatte Ausführung zu ermöglichen, musste der Original-Fingersatz durch einen zweckmässigeren und zugleich auch moderneren ersetzt werden. Bei manchen Stellen, wie unter Anderen im 3. u. 4. Takt muss auch die linke Hand helfend eintreten. Für kleinere Hände, denen schon die Spannung der Quinte mit dem 2. u. 4. Finger Schwierigkeiten verursachen würde, wird für diese Stellen der zweite Fingersatz  empfohlen.

Cette étude exigeait dans l'exécution avec le doigt original:  ou  une grande tension de la part des 2^{ème} et 4^{ème} doigts, dont peu de mains même parmi les plus grandes, et surtout dans la tension de la sixte, ne pouvaient se renouer maitreis. Pour faciliter une exécution n'offrant aucun obstacle, on a du substituer au doigt original un qui soit à la fois plus conforme au but es plus moderne. Dans plusieurs passages, ainsi entr'autres dans la 3^{ème} et 4^{ème} mesures, on doit avoir recours à l'assistance de la main gauche. Pour les mains plus petites, auxquelles la tension de la quinte, exigée des 2^{ème} et 4^{ème} doigts, causerait déjà des difficultés, l'emploi du 2^{ème} doigt:  est recommandable dans ces passages.

The original fingering of this Study,  or  necessitated a wide span between the 2nd and 4th fingers, which would be impossible even for most large hands, especially in the passages in sixths. To render a smooth execution possible, it was necessary to substitute a more suitable, and at the same time more modern method of fingering for the original. In many passages, e. g., in bars 3 and 4, the left hand must also be used. For small hands, for which the span of the fifth with the 2nd and 4th fingers would be difficult, the second fingering  in these passages is recommended.

Allegro moderato.

13.

p

cresc.

f

ff

cresc.

tr

f

ff

8.

2.

3.

mf

p

pp

Allegro moderato.

Sheet music for piano, page 14, featuring five staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *legato molto*, *p*, *m.s.*
- Staff 2: *dim.*, *p*, *cre*, *scendo*
- Staff 3: *f*, *p*, *m.s.*, *m.d.*
- Staff 4: *mf*, *p*, *cre*
- Staff 5: *scendo*, *tr*, *f*, *Led.*

Fingerings are indicated above the notes in each staff.

Tempo di Polacca.

15.

The musical score consists of four staves of piano music. The top staff is in treble clef, 3/4 time, and key signature of one sharp. The second staff is in bass clef, 3/4 time, and key signature of one sharp. The third staff is in treble clef, 3/4 time, and key signature of one sharp. The fourth staff is in bass clef, 3/4 time, and key signature of one sharp. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5 for the treble staff and 1, 2, 3, 4, 5 for the bass staff. Dynamics include *p*, *f*, and *mf*. Measure 15 begins with a forte dynamic (*f*) in the bass staff.

Durch den in dieser Etüde manchmal schwierigen Fingersatz, wird bei den Terzengängen das grösstmögliche Legato erzielt. Darum ist es angezeigt, den Fingersatz sehr gewissenhaft zu beobachten.

Grave an doigter, parfois difficile il est vrai, emploie dans cette étude un obtient dans les suites de tierces, le plus grand legato possible. Pour cette raison, la stricte obserrection du doigter est de toute nécessite.

The fingering given in this Study, though sometimes difficult, produces the most perfect legato that is possible in the passages in thirds. The student should therefore pay great attention to the fingering.

Allegro con fuoco.

The image shows page 16 of a piano score titled "Allegro con fuoco." The music is in common time and consists of two staves. The top staff is for the treble clef (right hand) and the bottom staff is for the bass clef (left hand). The key signature is A major (three sharps). The dynamic is generally forte (f), indicated by multiple f marks. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and 1-2, 2-3, 3-4, 4-5. Articulation marks like dots and dashes are also present. The score includes several performance instructions: "sf" (sforzando) at measure 1, "Ped." (pedal) at measure 1, asterisks (*) at measures 1, 2, 3, 4, and 5, and "Ped." again at measure 5. Measures 1 through 5 are shown, followed by a repeat sign and measures 6 through 10.

Adagio.

17.

Adagio.

17.

p

1 2 3 4 5 6 7 8

delicatamente

cresc.

4

mf

p

5

f

p

5