

Original version without later changes — Version originale sans changements ultérieurs — Ursprüngliche Lesart ohne spätere Veränderungen

Concerto a Tromba principale (1803)

Johann Nepomuk HUMMEL (1778-1837)


Prepared by Edward H. Tarr

I.

Allegro con spirito

Trumpet in B \flat 

65 

71 

78 

83 

95 

102 

112 

116 

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Solo part comparison — comparaison de la partie solo — Solopart Vergleich
Concerto a Tromba principale (1803)

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I.

Allegro con spirito

Trumpet in E original version

Trumpet in E later changes

41 23

41 23

66 Solo 8^{va} 3

73

79 tr 3 3 3 3

84 5 3 3

95 3

102

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Compare the barlines (drawn with a ruler vs. freehand) and the writing style (neat vs. hasty).

Is there really a significant difference between the appearance of the notes on the left-hand page with its ruled barlines and that on the right with its freehand ones?

2. The trumpet concerto on pages 1-88 (fol. 43-86v), with both bassoon parts on pp.89-91 (fol. 87-88r), all of which appears here in facsimile.

3. Cadenzas to seven of Mozart's piano concertos (on fol. 89-106v). They appear in brown ink. De Haan feels that this is the same ink employed by the copyist to notate the orchestral parts of the trumpet concerto.³⁸ A comparison of the first page of the cadenzas with the first page of the trumpet concerto, however, reveals that de Haan was most probably wrong. Except for perhaps the ink color, the pages in question display no similarities whatsoever.

There are the following significant differences in orthography: the letter "A" twice at the beginning of the word "Allegro", as well as the shape of the treble clef (here wide, and hardly extending below the first line of the staff) and of the bass clef (here narrow, in the trumpet concerto wide). On p. 8 (fol. 46v) of the trumpet concerto we furthermore observe that the note heads of the running sixteenth notes are not at all as large as those in the cadenzas. Therefore, the two models were presumably notated by different scribes.

4. The best possibility for a comparison is offered (on fol. 107-132) by Hummel's arrangement (for one piano and strings) of Mozart's concerto KV 365 for two pianos and orchestra, whereby the title page and the first page(s) are missing. Here we agree immediately with de Haan that Hummel was most probably the scribe. Such an attribution is indicated on fol. 130 by a remark to a copyist that "the cadenza should be written into the piano part" ("Die Cadenz wird in die Klavierstimme hinein geschrieben"); the cadenza itself appears on separate leaves at the end (fol. 131-132).

MUS. EX. 2: fol. 89v

Example 2: The first page of Hummel's cadenzas to piano concertos by Mozart (London, British Library, Add. MS 32222)