

# **21 Cramer Studies Taught by Beethoven**

Most of the jazz masters played a substantial amount of old-school rep. It's part of a certain kind of American worldview: First you know the tradition, then you deface it. Several interviewees in Len Lyon's *The Great Jazz Pianists* (1983) discuss studying harmony, theory, and repertoire.

**Teddy Wilson:** "The traditional disciplines — rhythm, harmony, and melody — go way back in the history of music. All the great composers mastered them, and they achieved freedom within those disciplines. I had a very fine classical teacher, Richard McLanahan..I got an offer to perform Grieg's *Piano Concerto* with the National Symphony in Washington D.C., if I had it under my fingers. But I didn't feel equipped."

**John Lewis:** "I still play written music — Chopin, Bach, Beethoven — as much as I can."

**George Shearing:** [on playing Mozart, Poulenc, Bach, and Gershwin from Braille scores] "I had classical piano and theory as well, but only from age twelve to age sixteen. That's why it's so important for me to learn concerti from Braille—to keep up with my theory."

**Ahmad Jamal:** "I was playing Lizst études in competition when I was eleven years old."

**Horace Silver:** "I got a harmony book from a music store and studied basic positions."

**Oscar Peterson:** "What I went through as a student was probably what everyone else grooming himself for the classical field goes through—Czerny, Hanon, Dohnanyi."

**Red Garland:** "I never played piano until I was in the army.... When I left the army, I bought an exercise book by Theodore Presser, and that was a great help for me."

**Jimmy Rowles:** [Where do your dissonances come from?] "That's Ravel. He's my man, but I like a lot of those cats. Debussy, Scriabin, Prokofiev, Rachmaninoff, Erik Satie, Villa-Lobos."

**Marian McPartland:** "I did my studying at the Guild Hall Music School in London, and I worked very hard at scales, the Hanon book of scales, arpeggios, doubled thirds. I'd practice eight hours a day, doing Bach fugues and Beethoven sonatas."

**Billy Taylor:** "There was pressure from my mother to stay with my Bach and study traditional piano. I wasn't too thrilled about it, but I continued, until I met a neighbor of mine, Henry Grant, who was director of the high school band and a great music teacher. Almost all of the great jazz musicians who came out of Washington prior of '55 worked with him. He's one of the few people Duke Ellington actually studied with, and they were good friends....He'd hear me playing something by Ellington, say, "Prelude to a Kiss," and show me a piece by Debussy with the same kind of harmony...The classical practicing I did was because he made me want to learn these things — all the little Debussy and Chopin preludes. He'd show me my own voice leadings in a piece and blow my mind."

**Jaki Byard:** "In the army I got interested in Stravinsky's music and in Chopin again. I studied Chopin's *Fantasie-Impromptu* and analyzed it. I began to analyze everything by Chopin, Bach, Brahms, Beethoven, and all these cats to find out what was happening in these compositions."

**Ramsey Lewis:** [*What did you study in college?*] “Heavy classics. It was the usual: Bach, Chopin, and so on.”

**Bill Evans:** “My heritage is classical, too. I’ve played a lot of Bach and up through the contemporary composers.”

**McCoy Tyner:** “At Granoff, I just studied theory and harmony, which amounted to basic eighteenth-century composition. But when I was young, I did practice scales a lot and a few compositions....I did use Hanon, Czerny, and Macfarren, which are all fine.”

**Toshiko Akiyoshi:** “You start like anyone else: Bach, Hanon, Czerny.”

**Chick Corea:** “With [Salvatore] Suolo, I studied classical piano music, like Bach, Beethoven, and Chopin.”

**Herbie Hancock:** “When I was eleven, I performed at a young people’s concert with the Chicago symphony. I played the first movement of a Mozart concerto. In fact, I studied classical piano all the way through college, until I was twenty.” [*How are you preparing for a duo piano tour with Chick Corea?*] “I just got out my Oscar Beringer scale book, the Chopin études, Hindemith’s *Ludus Tonalis*, Bach’s *Well Tempered Clavier*, some Debussy and Ravel, and Slominsky’s *Thesaurus of Scales and Melodic Patterns*. I’ve heard that McCoy Tyner and John Coltrane used to practice out of that.”

Even the man from Saturn is in the same bag:

**Sun Ra:** “The composers I studied were Chopin, Rachmaninoff, Scriabin, Schoenberg, Shostakovich, the whole gamut. I think I studied everything at that school except farming.”

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There are many different kinds of piano exercises out there including books from Hanon, Czerny, and Clementi. The studies by Johann Baptist Cramer appeal to me because they are very *musical*. Cramer was not just a professional, he was an idiosyncratic professional who made artistic choices even when writing simple two page pieces for students.

Certain passages in Beethoven sonatas and concertos are obviously indebted to Cramer. When teaching his nephew, Beethoven assigned these 21 studies.

The Schirmer edition of 84 studies is excerpted here in my PDF. The very fast metronome markings can be safely disregarded, for playing all the notes strongly and evenly at medium tempo is good enough. There are also many legato markings, but most jazz pianists play more non-legato than legato, and the Cramer studies certainly sound good non-legato. The dynamics are not so important, either. The main thing is *evenness*.

This is the means, not the end. Teddy Wilson also told Len Lyons in *The Great Jazz Pianists*: “If you can play Chopin, it doesn’t help you play jazz. It’s as different as day and night. There’s nothing in the feeling of nineteenth or even early twentieth-century European music that has the jazz feeling at all.”

# Studies

## Book I

Allegro ( $\text{♩} = 132$ )

J. B. CRAMER

1.

*f sempre legato*

dimin.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. Measure 11 begins with eighth-note patterns in both staves. Measure 12 starts with eighth-note patterns, followed by sixteenth-note patterns in the right hand. Measure 13 begins with sixteenth-note patterns in the right hand. Measure 14 begins with eighth-note patterns in the right hand. Measure 15 begins with eighth-note patterns in the right hand. Measure 16 begins with eighth-note patterns in the right hand.

*cresc.*

**f**

11 12

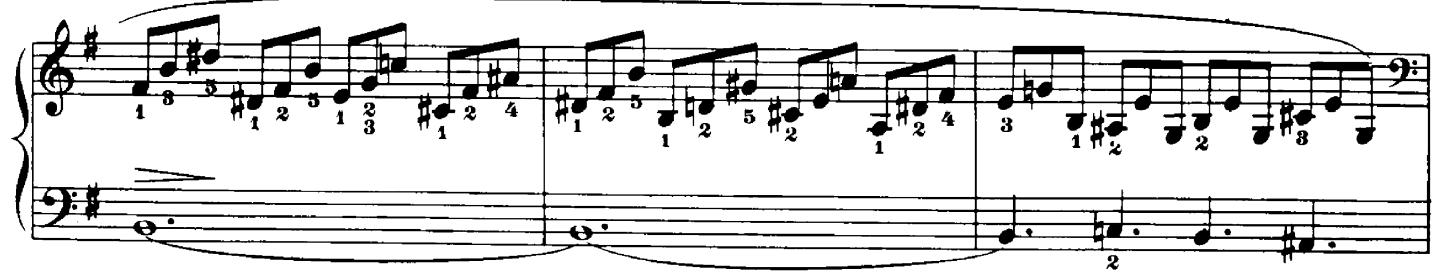
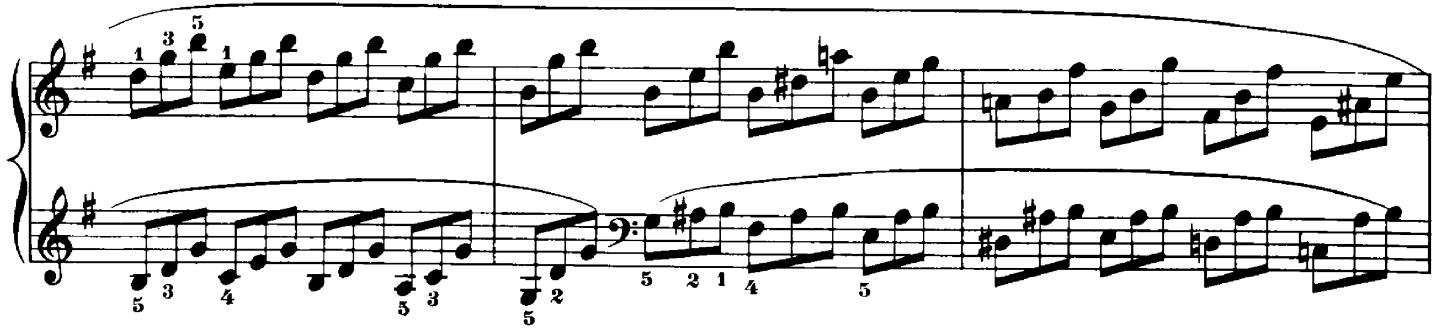
3 4 1 3 4 1 3 4 1 3

A musical score for piano featuring two staves. The top staff uses a bass clef and the bottom staff also uses a bass clef. The score consists of four measures. In the first measure, there are eighth-note patterns with a dynamic marking 'dimin.' above the notes. In the second measure, there are eighth-note patterns with a dynamic marking 'p' above the notes. Measures three and four also feature eighth-note patterns with a dynamic marking 'p' above the notes.

Presto ( $d. = 100$ )  
sempre legato

*sf*

*dimin.*      *cresc.*



**Moderato** ( $\text{♩} = 100$ )

3.

A musical score for piano. The top staff is in treble clef, G major (two sharps), and common time. It features a melodic line with various note heads and fingerings (1, 2, 3, 4, 5) above them. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It shows a sustained note followed by a bass line with notes 3, 5, 3, and 4. A dynamic marking 'p' (piano) is placed over the bass line. The page number '1' is at the top center.

A musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with various note heads and stems, some with numbers (1, 2, 3, 4, 5) above them, indicating fingerings. The bottom staff is a bass clef staff with a key signature of one sharp. It shows a sustained note followed by a bass line with notes and stems. Fingerings are also present on the bass line. Measure numbers 3, 5, 4, and 5 are written below the staff. A brace on the left side groups the two staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of five measures. The first measure contains eighth-note pairs (1, 2) and sixteenth-note pairs (1, 2). The second measure contains eighth-note pairs (1, 2) and sixteenth-note pairs (1, 2). The third measure contains eighth-note pairs (1, 2) and sixteenth-note pairs (1, 2). The fourth measure contains eighth-note pairs (1, 2) and sixteenth-note pairs (1, 2). The fifth measure contains eighth-note pairs (1, 2) and sixteenth-note pairs (1, 2). The bottom staff uses a bass clef and consists of four measures. The first measure contains a single eighth note. The second measure contains three eighth notes. The third measure contains a single eighth note. The fourth measure contains three eighth notes.

Sheet music for piano, measures 1-2. Treble and bass staves. Key signature: F major (one sharp). Measure 1: Treble staff has eighth-note pairs (2,4), (2,4), (2,4), (1). Bass staff has eighth notes (3), (2). Measure 2: Treble staff has eighth-note pairs (2,4), (2,4), (2,3,4). Bass staff has eighth notes (3), (2).

*cresc.*

Sheet music for piano, measures 3-4. Treble and bass staves. Key signature: F major (one sharp). Measure 3: Treble staff has eighth-note pairs (2,4), (2,4), (2,4). Bass staff has eighth notes (3), (4). Measure 4: Treble staff has eighth-note pairs (2,4), (1,4,5,2), (1,4,5,1). Bass staff has eighth notes (2).

*dimin.*

Sheet music for piano, measures 5-6. Treble and bass staves. Key signature: F major (one sharp). Measure 5: Treble staff has eighth-note pairs (2,4), (2,4), (2,4). Bass staff has eighth notes (5). Measure 6: Treble staff has eighth-note pairs (2,4), (2,4), (2,4). Bass staff has eighth notes (4).

*p*

*cresc.*

Sheet music for piano, measures 7-8. Treble and bass staves. Key signature: F major (one sharp). Measure 7: Treble staff has eighth-note pairs (1,5,4,2), (1,4), (2,5). Bass staff has eighth notes (5). Measure 8: Treble staff has eighth-note pairs (1,5,4,2), (1,4), (2,5). Bass staff has eighth notes (1).

*f*

*dimin.*

Sheet music for piano, measures 9-10. Treble and bass staves. Key signature: F major (one sharp). Measure 9: Treble staff has eighth-note pairs (2,5,4,1,2), (2,1), (1,2). Bass staff has eighth notes (1). Measure 10: Treble staff has eighth-note pairs (2,5,4,1,2), (1,2), (2,1). Bass staff has eighth notes (5,3,2).

Sheet music for piano, measures 11-12. Treble and bass staves. Key signature: F major (one sharp). Measure 11: Treble staff has eighth-note pairs (1,4), (5,4,2,1), (5,4,2,1). Bass staff has eighth notes (2). Measure 12: Treble staff has eighth-note pairs (1,4), (5,4,2,1), (5,4,2,1). Bass staff has eighth notes (2).

*pp*

Con moto ( $d = 104$ )

4.

*f* *sempre legato*

*p*

*cresc.*

*dimin.*

*p* *cresc.*

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature consists of three flats. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes: measure 1 (treble) has 5, 3, 2, 1, 5; measure 2 (treble) has 1, 5, 1, 4; measure 3 (treble) has 1, 4, 1; measure 4 (treble) has 1, 4; measure 5 (treble) has 1, 5, 1, 3; measure 6 (treble) has 2, 1, 3, 2; measure 7 (treble) has 1, 1; measure 8 (treble) has 1, 4; measure 9 (treble) has 1, 3, 2; measure 10 (bass) has 3, 2, 5, 2. Dynamics include a forte dynamic 'f' at the beginning of the piece, a piano dynamic 'p' in measure 5, and another forte dynamic 'f' in measure 10.

A horizontal strip of sheet music for piano, showing a melodic line. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, A-flat major, and 2/4 time. Fingerings are indicated above the notes: 1, 2, 3, 4; 5, 4; 5, 4; 3, 2, 1; 2, 1; 4, 5; 1, 2, 4; 1, 2, 4; 2, 3, 1; 4, 3; 5, 2, 1; 4, 3; 5, 2, 1; 4, 3; 5, 2, 1; 4, 3; 5, 2, 1; 4, 3. Dynamic markings include a forte dynamic at the beginning and a piano dynamic (p) in the middle section.

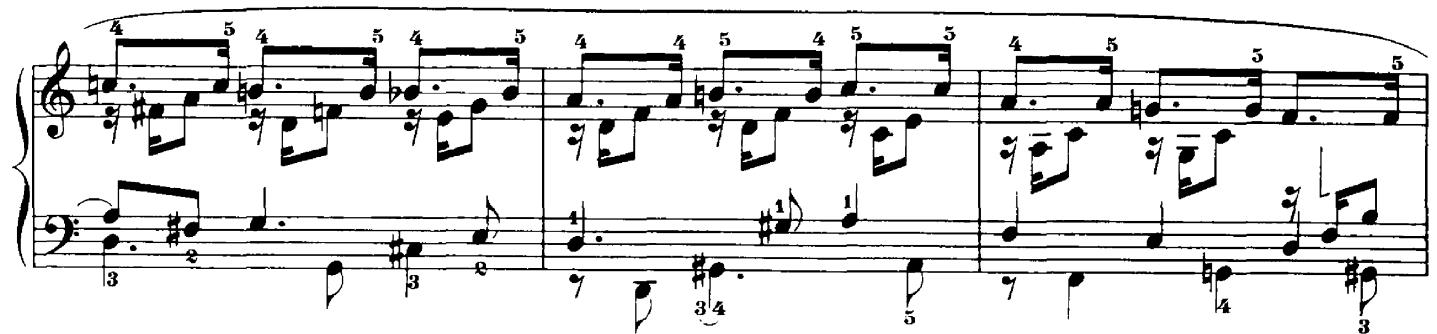
A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time and B-flat major. Measure 11 starts with a forte dynamic (f). The right hand plays eighth-note chords with fingerings: 3-1-4, 1-4-3-2, 1-2-3-2-1, 1, 1-4, 1. The left hand provides harmonic support. Measure 12 begins with a forte dynamic (f) and continues with eighth-note chords: 1-3, 5-1-3, 5-2-1-3, 2-4-1-3. Fingerings are indicated above the notes.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have a key signature of one flat. The music consists of six measures. Fingerings are indicated above the notes: measure 1 (treble) has 1 5, 5 2, 1; measure 2 (treble) has 4 5, 2, 1 4; measure 3 (treble) has 1 4; measure 4 (treble) has 1 4; measure 5 (treble) has 1 5, 2 4 3; measure 6 (treble) has 4 3, 5 1. The bass staff shows a continuous eighth-note pattern. Measure 1 (bass) has 2; measure 2 (bass) has 2 1; measure 3 (bass) has 5 4; measure 4 (bass) has 2; measure 5 (bass) has 5 2; measure 6 (bass) has 4 3.

A musical score for piano, page 10, measures 5-10. The top staff is treble clef, B-flat key signature, and 2/4 time. The bottom staff is bass clef, B-flat key signature, and 2/4 time. The melody consists of eighth-note patterns with fingerings: 1, 5; 2, 3; 4, 5; 4, 2; 5, 1, 5, 2; 2, 3, 1, 2, 4, 5, 1. The harmonic bass line features sustained notes with fingerings: 1, 1; 1, 1; 1, 1; 2, 3, 5; 3, 2, 4, 5, 4. Measure 10 concludes with a dynamic 'p' and a bass note with a circled '2' above it.

**Allegro moderato** ( $\text{♩} = 132$ )

Sheet music for piano, page 5, measures 1-10. The music is in common time (indicated by 'C'). The left hand (bass) provides harmonic support with sustained notes and chords. The right hand (treble) plays a continuous eighth-note pattern. Measure 1 starts with a dynamic of *mf*. Measure 2 includes fingerings (1, 2) above the notes. Measures 3-4 show a transition with different note patterns. Measures 5-6 continue the eighth-note pattern. Measures 7-8 show a change in harmonic rhythm. Measure 9 begins with a dynamic of *cresc.* Measure 10 concludes with a dynamic of *f*.



Vivace (♩ = 108)

6.

The sheet music consists of five staves of musical notation for piano. The top staff uses a treble clef and common time (indicated by a '2'). The second staff uses a bass clef and common time (indicated by a '4'). The third staff uses a treble clef and common time (indicated by a '2'). The fourth staff uses a bass clef and common time (indicated by a '4'). The fifth staff uses a treble clef and common time (indicated by a '2'). Measure 6 starts with a dynamic *f* and a *legato* instruction. It features sixteenth-note patterns with fingerings (3, 3, 3, 3) and a dynamic *dim.*. Measure 7 begins with a dynamic *f*, followed by a sixteenth-note pattern with fingerings (3, 4, 3, 4, 3). Measures 8 and 9 show continuous sixteenth-note patterns with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (*dim.*, *f*). Measure 10 concludes with a dynamic *p*.

*cresc.*

4 2      1 3      1 3      4 2

>

8

9 1

>

8

A musical score for piano, page 5. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and shows a harmonic bass line with sustained notes. The page number '5' is at the top left.

The image shows a page of sheet music for piano. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: in the first measure, fingers 1, 2, 3, and 4 are used; in the second measure, fingers 1, 2, 3, 4, and 5 are used. A dynamic marking 'dimm.' (diminuendo) is placed below the first measure. In the third measure, a dynamic 'p' (piano) is placed above the bass staff. The music continues with more measures, each with its own unique pattern of notes and rests.

Piuttosto moderato ( $\text{d} = 92$ )

7.

*dolce e sempre legato*

*cresc.*

*dimin.*

*rinf.*

This image shows a page of sheet music for a six-string guitar. The music is divided into six horizontal staves, each representing a string. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one flat, indicating B-flat major or A minor. The time signature is common time (indicated by a 'C'). Fingerings are indicated above the notes, such as '4' over a note on the first staff. Dynamic markings include 'morendo' and 'pp' (pianissimo) at the end of the piece. The music consists of eighth and sixteenth note patterns, often grouped by parentheses and connected by slurs. The strings are numbered 1 through 6 from top to bottom.

**Allegro** ( $\text{♩} = 84$ )

The image shows page 8 of a piano sheet music score. It consists of six staves of musical notation, each with a treble clef and a bass clef. The key signature is B-flat major. The time signature varies throughout the page, including measures in common time, 5/4, 3/2, and 2/2. The music features complex fingerings such as 'tr' (trill), 'mf' (mezzo-forte), and various numbered fingerings (1, 2, 3, 4, 5) placed above or below the notes. The piano keys are indicated by black and white squares under the notes. The notation is dense and requires careful reading.

The musical score consists of six staves of piano music. The first staff uses treble and bass clefs, with a key signature of one flat. Fingerings such as 4, 3, 2 and 5, 4, 2 are indicated above the notes. The second staff also uses treble and bass clefs, with a key signature of one flat. It includes dynamic markings like *cresc.* and *sempre ff*. The third staff uses treble and bass clefs, with a key signature of one flat. The fourth staff uses treble and bass clefs, with a key signature of one flat. The fifth staff uses treble and bass clefs, with a key signature of one flat. The sixth staff uses treble and bass clefs, with a key signature of one flat. The music features various dynamics, including *p*, *f*, *ff*, and *cresc.*, and performance instructions like *sempre ff*.

Allegro moderato ( $\text{♩} = 132$ )

9.

*p legato*



Moderato espressivo ( $\text{♩} = 138$ )

12.

*p sempre legato*

*rf*      *rf*

*dimin.*

*dolce*

*31*

*1*

*3*

*2*

*f*

*dimin.*

*rif*

*smorz.*

*p*

*p*

*3*

*1*

*2*

*rif*

*rif*

*rif*

*p*

*smorz.*

Spiritoso ( $\text{♩} = 132$ )

13.

*sempre legato*

*f*

*dimin.*

Sheet music for piano, page 26, measures 1-2. Treble and bass staves. Key signature: F major (one sharp). Measure 1: Dynamics: cresc. (crescendo), f (fortissimo). Fingerings: 1, 2, 3, 4, 5. Measure 2: Dynamics: f (fortissimo). Fingerings: 1, 2, 3, 4, 5.

Sheet music for piano, page 26, measures 3-4. Treble and bass staves. Key signature: F major (one sharp). Measure 3: Dynamics: p (pianissimo), sf (sforzando). Fingerings: 1, 2, 3, 4, 5. Measure 4: Dynamics: dimin. (diminuendo). Fingerings: 1, 2, 3, 4, 5.

Sheet music for piano, page 26, measures 5-6. Treble and bass staves. Key signature: F major (one sharp). Measure 5: Dynamics: dimin. (diminuendo). Fingerings: 1, 2, 3, 4, 5. Measure 6: Dynamics: dimin. (diminuendo).

Sheet music for piano, page 26, measures 7-8. Treble and bass staves. Key signature: F major (one sharp). Fingerings: 1, 2, 3, 4, 5.

Sheet music for piano, page 26, measures 9-10. Treble and bass staves. Key signature: F major (one sharp). Dynamics: cresc. (crescendo), f (fortissimo). Fingerings: 1, 2, 3, 4, 5.

Maestoso ( $\text{♩} = 76$ )

15.

The sheet music consists of six staves of musical notation for piano. The first staff uses a treble clef and has a key signature of four flats. The tempo is marked as Maestoso with a tempo of  $\text{♩} = 76$ . The dynamics for this staff are **f**, **p**, and **f**. The second staff uses a bass clef and has a key signature of four flats. The dynamics for this staff are **p**, **f**, and **f**. The third staff uses a treble clef and has a key signature of four flats. The dynamics for this staff are **p**, **f**, **p**, and **ff**. The fourth staff uses a bass clef and has a key signature of four flats. The dynamics for this staff are **p**, **f**, and **p**. The fifth staff uses a treble clef and has a key signature of four flats. The dynamics for this staff are **p**, **ff**, and **p**. The sixth staff uses a bass clef and has a key signature of four flats. The dynamics for this staff are **p**, **f**, and **p**. There are various grace notes and fingerings indicated throughout the piece.

The musical score consists of six staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is two flats. Measure 1 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 2 and 3 show eighth-note patterns with dynamics *p* and *cresc.*. Measures 4 and 5 continue with eighth-note patterns. Measures 6 and 7 feature sixteenth-note patterns with dynamics *rif.* Measures 8 and 9 show eighth-note patterns. Measures 10 and 11 feature sixteenth-note patterns. Measures 12 and 13 show eighth-note patterns. Measure 14 concludes with a dynamic *dim.* and a crescendo dynamic *cresc.* Fingerings are indicated above the notes throughout the piece.

Moderato con espressione ( $\text{♩} = 132$ )

16.

*p*

*rf*

*p*

*rf*

*poco più f*

*dim.*

The sheet music consists of six staves of musical notation for piano. The music is in common time and has a key signature of four flats. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *fz*. Fingerings are indicated above some notes, such as 1, 2, 3, 4, 5, and 1234. The music is divided into measures by vertical bar lines.

Allegro ( $\text{♩} = 138$ )

18.

*f* *sempre legato*

Piano sheet music for page 18, measures 18-23. The music is in 2/4 time, key signature is one flat. The left hand provides harmonic support with sustained notes and chords. The right hand plays rapid sixteenth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *f* and *dimin.* Measure 18 ends with a forte dynamic. Measures 19-22 show continuous sixteenth-note patterns. Measure 23 begins with a dynamic marking *f*.

*dimin.*

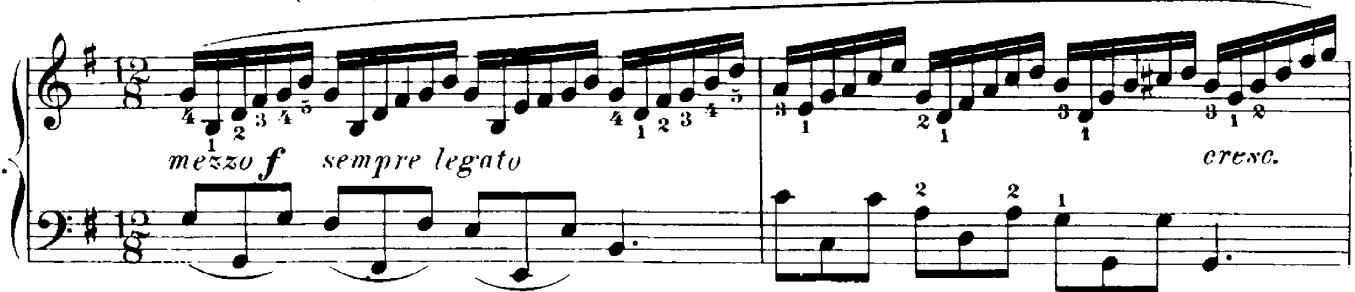
*f*

*f*

*dimin.*

Moderato (d. = 84)

21.



Sheet music for piano, five staves:

- Staff 1: Treble clef, key signature of two sharps, dynamic *f*. Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.
- Staff 2: Bass clef, dynamic *ff*. Fingerings: 1, 5, 1, 4, 4, 5.
- Staff 3: Treble clef, dynamic *f*, *dimin.* Fingerings: 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.
- Staff 4: Bass clef, dynamic *p*, *cresc.* Fingerings: 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4.
- Staff 5: Treble clef, dynamic *ff*, *dimin.* Fingerings: 5, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 6: Bass clef, dynamic *p*.
- Staff 7: Treble clef, dynamic *pp*.

Con brio ( $\text{d} = 152$ )

23.

rf

p

fz

dimin.

ff

5 3 2

4

5 2 4 3 4

4 3 3 4

*ff*

2 3

1 3

*fz*

3 2 3 5 4

2 3 2 4 3

*dim.*

2 3 2 4 3

5 2 2

5

*ff*

2 3 4 3

2 3

*fz*

8 4

2 3

4 3 5 4

2 3

*fz*

2 3 4 3

*fz*

*cresc.*

1 2

2 3

4 3 5 4

2 3

*dim.*

3

*mf*

5 3

4 3 5 4

2 3

1

2 3

4 3 5 4

2 3

*cresc.*

5

2 4

3 2

1

*dim.*

3

4

Con moto ( $\text{♩} = 92$ )

24.

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*pp*

*cresc.*

4 3 5 4  
 2 2 3  
 3 2 2 3  
 3 2 3  
 2 5 3  
 4  
*f*  
*p*  
*cresc.*  
*ff*  
*dimin.*  
*p*  
*cresc.*  
*ff*  
*dimin.*  
*pp*  
*p*

Vivacissimo ( $\text{d} = 152$ )  
sempre legato

27.

Sheet music for piano, page 27, Vivacissimo ( $\text{d} = 152$ ). The music consists of six staves of piano notation. The first staff has a treble clef, a key signature of four flats, and a tempo of  $\text{d} = 152$ . The second staff has a bass clef and a key signature of four flats. The third staff has a treble clef and a key signature of four flats. The fourth staff has a bass clef and a key signature of four flats. The fifth staff has a treble clef and a key signature of four flats. The sixth staff has a bass clef and a key signature of four flats. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes in various measures. Articulation marks include  $mf$ ,  $dim.$ ,  $f$ ,  $fz$ , and dynamic markings like  $\frac{a}{\phi}$  and  $\frac{8}{\phi}$ . The music is labeled "Vivacissimo ( $\text{d} = 152$ ) sempre legato".

1 5 1 5      1 4 1 4      1 5 1 5 1 4 1 4      1 3 2 5 1 4 2 5      1 4 2 5 1 4 2 5      1 4 2 5 1 4 2 5  
*p*

1 4 2 5 3 2      4 2      4 2 3 2      4 2 3 2      4 2 3 2      4 2 3 2  
*cresc.*

25

4 2 3 2      4 2 3 2      4 2 5 4 3 2 5      4 2 5 4 3 2 5      4 2 5 4 3 2 5      4 2 5 4 3 2 5  
*ff*

3 2 5 1 3 2 5 1      2 3 4 2 5 1      3 2 5 1 3 2 5 1      2 3 5 1 3 2 5 1      3 2 5 1 3 2 5 1  
*decresc.*

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

p

C. 5 4 3 2 8 8

Presto ( $\text{♩} = 132$ )

29.

*simile*

*mf*

*rf*

*f*

*p*

*f*

*p*

*f*

*mf*

*rf*

*dim.*

51

Musical score for two staves (Treble and Bass) across six systems:

- System 1:** Treble staff has eighth-note pairs. Bass staff has eighth notes.
- System 2:** Treble staff has eighth-note pairs. Bass staff has eighth notes.
- System 3:** Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *cresc.*, *ff*.
- System 4:** Treble staff has eighth-note pairs. Bass staff has eighth notes.
- System 5:** Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *rf*, *dimin.*
- System 6:** Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *cresc.*
- System 7:** Treble staff has eighth-note pairs. Bass staff has eighth notes.
- System 8:** Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *f*, *p*.
- System 9:** Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *f*, *p*, *ff*.

Measure numbers: 51, 52.

**Moderato con espressione** ( $\text{♩} = 132$ )

Sheet music for piano, page 30, measures 5-9. The music is in 3/4 time, B-flat major. The left hand plays sustained notes while the right hand plays eighth-note patterns. Measure 5: Right hand eighth-note pattern (1, 2, 3, 4). Measure 6: Right hand eighth-note pattern (2, 1, 2, 3). Measure 7: Right hand eighth-note pattern (3, 2, 1, 1). Measure 8: Right hand eighth-note pattern (1, 2, 3, 4). Measure 9: Right hand eighth-note pattern (2, 1, 2, 3). The instruction "dolce" is at the top, and "sempre legato" is written below measure 5.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time and key signature of B-flat major. Fingerings are indicated above the notes: in the first measure, the right hand has 4-1 over two groups of three notes; in the second measure, the right hand has 4 over four notes; in the third measure, the right hand has 2-4 over two groups of two notes; in the fourth measure, the right hand has 1-2-3-1-2 over five notes, with a dynamic 'cresc.' above it; in the fifth measure, the right hand has 1-2-3 over three notes. The left hand in the bass staff has a single note in the first measure, a sustained note with a dynamic 'p.' in the second measure, and a single note in the fourth measure. Measure 5 ends with a bass note followed by a fermata. The page number '143' is at the top right, and a tempo marking 'p.' is written below it.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (indicated by three flats). The music consists of five measures. Measure 1: Treble staff has a wavy line above it, and the bass staff has a '4' below it. Measure 2: Treble staff has a '2' above it, and the bass staff has a '4' below it. Measure 3: Treble staff has a '4' above it, and the bass staff has a '4' below it. Measure 4: Treble staff has a '1' above it, and the bass staff has a '4' below it. Measure 5: Treble staff has a '2' above it, and the bass staff has a '5' below it. Fingerings are indicated above the notes: measure 1 (wavy line), measure 2 (2), measure 3 (4), measure 4 (1), measure 5 (2). Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2-5 start with a dynamic 'p' followed by a sharp symbol (sharp dynamic). Measures 2-5 also have a 'p' dynamic below them.

A musical score for piano featuring five staves of music. The top staff uses a treble clef, while the bottom staff uses a bass clef. The score includes various fingerings such as 4-3-1-5, 1-1, 1-4, 4, 4-1-3-4-5-3, and 1-4-dimin-1-2. It also includes dynamic markings like 'cresc.' and 'dimin.'. The music consists of eighth and sixteenth note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Fingerings are indicated above the notes: measures 1-2 show 2 4 3 2 4 2 and 3 1 3; measure 3 shows 2 5 4; measure 4 shows 1 3 5; and measure 5 shows 1 2 4 3. Dynamics include a dynamic 'p' (piano) at the beginning of the first measure, a crescendo 'cresc.' with a dynamic '1/2' in measure 4, and a dynamic 'ff' (fortissimo) at the end of measure 5. Measure numbers 45 and 46 are visible at the bottom of the page.

Sheet music for piano, five staves. The music is in common time and consists of five staves of musical notation. The first staff uses a treble clef, the second and fourth staves use a bass clef, and the third and fifth staves use a bass clef. The key signature is three flats. The music features various note patterns, some with fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., *p*, *cresc.*, *dim.*, *f*, *pp*). The notes are primarily eighth and sixteenth notes, with occasional quarter notes. The music is divided into measures by vertical bar lines.

# Aria

Moderato (♩ = 116)

41.

Sheet music for piano showing measures 41 through 10 of an aria. The music is in 3/4 time, key signature of A major (three sharps). The left hand provides harmonic support with sustained notes and chords. The right hand plays intricate melodic patterns with grace notes and dynamic markings like "dolce" and "dim.". Measure 41 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measures 42-43 show a transition with eighth-note patterns and grace notes. Measures 44-45 continue the melodic line with grace notes and dynamic changes. Measures 46-47 feature sustained notes and eighth-note chords. Measures 48-49 show a return to the melodic line with grace notes and dynamic changes. Measures 50-51 feature sustained notes and eighth-note chords. Measures 52-53 show a return to the melodic line with grace notes and dynamic changes. Measures 54-55 feature sustained notes and eighth-note chords. Measures 56-57 show a return to the melodic line with grace notes and dynamic changes. Measures 58-59 feature sustained notes and eighth-note chords. Measures 60-61 show a return to the melodic line with grace notes and dynamic changes. Measures 62-63 feature sustained notes and eighth-note chords. Measures 64-65 show a return to the melodic line with grace notes and dynamic changes. Measures 66-67 feature sustained notes and eighth-note chords. Measures 68-69 show a return to the melodic line with grace notes and dynamic changes. Measures 70-71 feature sustained notes and eighth-note chords. Measures 72-73 show a return to the melodic line with grace notes and dynamic changes. Measures 74-75 feature sustained notes and eighth-note chords. Measures 76-77 show a return to the melodic line with grace notes and dynamic changes. Measures 78-79 feature sustained notes and eighth-note chords. Measures 80-81 show a return to the melodic line with grace notes and dynamic changes. Measures 82-83 feature sustained notes and eighth-note chords. Measures 84-85 show a return to the melodic line with grace notes and dynamic changes. Measures 86-87 feature sustained notes and eighth-note chords. Measures 88-89 show a return to the melodic line with grace notes and dynamic changes. Measures 90-91 feature sustained notes and eighth-note chords. Measures 92-93 show a return to the melodic line with grace notes and dynamic changes. Measures 94-95 feature sustained notes and eighth-note chords. Measures 96-97 show a return to the melodic line with grace notes and dynamic changes. Measures 98-99 feature sustained notes and eighth-note chords. Measures 100-101 show a final return to the melodic line with grace notes and dynamic changes.

*f*

*ff*

*dolce*

(53)

*p*

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

## A P P E N D I X

### BEETHOVEN'S ANNOTATIONS TO CRAMER'S TWENTY-ONE PIANO STUDIES, TRANSLATED INTO ENGLISH BY JOHN SHEDLOCK<sup>1</sup>

#### No. 1

*The rhythmische Accent ist auf allen Takttheilen gleich. In solcher Weise kommt er in tonleitermäßig fortschreitenden Gängen vor. Um die erforderliche Bindung zu erzielen, hebt sich der Finger nicht eher von der ersten Note jeder Gruppe, bis die 4te Note anzuschlagen ist. Es versteht sich, daß mit Schülern dieses Studium anfangs sehr langsam geübt werden muß.*

The rhythmical accent is the same on all beats of the bar. In this way, it appears in scale-like progressions. In order to obtain the necessary binding, the finger must not be lifted off the first note of each group until the fourth note is to be struck. With pupils, this Study must naturally be practiced at first in a very slow time.

#### No. 2

*Wiederum ist der rhythmische Accent auf der ersten Note jeder Triole gleichmäßig anzubegen. In den 4 Eingangstakten halt der Daumen den Grundton fest, damit der zerlegte Dreiklang, desgleichen alle zerlegten Accorde, deutlich werden. Ebenso ist die Triolenfigur in der linken Hand zu behandeln, um Bindung zu erzielen.  
-against the 16<sup>th</sup> bar is written: Die Melodie in der 3. Note der Triole.*

In like manner the rhythmical accent must be uniformly placed on the first note of each triplet. In the four introductory bars the thumb adheres firmly to the fundamental note, so that the broken third, and in a similar manner all broken chords, may be made clear. In order to obtain binding, the triple figure in the left hand must be dealt with in the same way.

-against the 16<sup>th</sup> bar is written: the melody in the 3<sup>rd</sup> note of the triplet.

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<sup>1</sup> John Baptist Cramer, *Selection of Studies with Comments by Beethoven*, with a preface, translation, explanatory notes and fingering by J. S. Shedlock, pp. iv-vi.

### No. 3

*Die Melodie liegt fast durchgehends in der 3ten Note jeder Gruppe; der rhythmische Accent aber ist auf der ersten Note gleichmäßig anzugeben. Der Bindung wegen bleibt der Finger auf dieser accentuirten Note liegen.*

The melody is nearly always to be found in the third note of each group; but the rhythmical accent must be given uniformly on the first note. On account of binding, the finger should dwell on this accented note.

### No. 4

*Hier sind durchgehends Lä ngen u. Kürzen zu beobachten, d. h. die 1te Note Lang (-), die 2te kurz (u), die 3te wieder lang, die 4te wieder kurz. Gleiches Verfahren wie Scandiren des trochäischen Versmaßes. Anfangs verlängerung der 1ten und 3ten Note durch Punkte. Erst später beschleunige man die Bewegung, wobei dann die scharfen Ecken leichtwegfallen; dernach u. nach gebildetere Sinn des Schülers wird schon mitwirken u. Bindung erzielt werden. Die Hände etwas breit hinlegen.*

Here, the longs and shorts must be attended to throughout, i.e. the 1<sup>st</sup> note long (-), the 2<sup>nd</sup> short (u), the 3<sup>rd</sup> in its turn long, and the 4<sup>th</sup> in its turn short: the same as in scanning Trochaic measure. At first, the 1<sup>st</sup>, also 3<sup>rd</sup> note, is to be intentionally lengthened so that the long may be perceptibly distinguished from short, but without prolonging the 1<sup>st</sup> and 3<sup>rd</sup> note as if they were dotted. The movement should only be increased later on, and then the sharp edges will easily be smoothed down. The intelligence of the pupil becoming gradually more formed will help, and proper binding will be obtained. The hands to be somewhat spread out.

### No. 5

*Der Satz ist durchhaus vierstimmig. Die Melodie liegt in der Oberstimme, wie es die Schreibart zeigt. Wäre aber auch die Schreibart diese:*

, so müsste dennoch die erste Note jeder Gruppe gleichmäßig accentuiert und angehalten werden. Die Mittelstimme ec, fc, gc, u. s. f. darf nicht mit gleicher Stärke, wie die Oberstimme, angeschlagen werden. Das Vermass zeigt sich als ein trochäisches.

The movement is written in four voices. The melody lies in the upper voice, as it is shown by the mode of writing. Were, however, the latter as follows:



, still the first note of each group would have to be uniformly accentuated and held down. The middle voice e-c, f-c, g-c, etc., must not be given out with the same strength as that of the upper voice. The measure shows itself as trochaic.

#### No. 6

*Der rhythmische Accent auf der ersten Note jeder Triole. Hierbei sind aber die rhythmischen Gliederungen wohl zu beachten, die bald länger, bald kürzer sind; ausserdem würde eine falsche rhythmische Fortschreitung in der Melodie hörbar werden. Der Satz vierstimmig bis zum 15 Takte.*

The rhythmical accent on the 1<sup>st</sup> note of each triplet. But here the rhythmical articulations, now long, now short, must be attended to, for without this a false rhythmical progression would become perceptible in the melody. The Study up to the 15<sup>th</sup> bar is in four voices.

#### No. 7

*Hier führt die erste und dritte Note jeder Gruppe die Melodie (im trochäischen Versmass). Der Finger halt die lange Sylbe (erste Note) fortan zwei Achtel dauernd an. Der Tenor secundirt dem Sopran; darum dürfen Alt und Bass niemals mit gleicher Stärke angeschlagen werden.*

Here the 1<sup>st</sup> and 3<sup>rd</sup> notes of each group carry the melody (in trochaic measure). The finger continues to dwell for the space of two quavers, on the long syllable (1<sup>st</sup> note). The tenor seconds the soprano; therefore alto and bass should not be given out with equal strength.

#### No. 8

*Die Melodie ergiebt sich aus den höchstgeschwängsten Noten. Die rhythmische Accente sind ungleich vertheilt: im ersten Takt ruhen sie auf dem ersten und dritten Takttheil, im zweiten Takte aber auf der ersten Note jeder Gruppe. Die rechte Hand ist breit hinzulegen und mit Festigkeit auf den schweren Takttheilen (ersten und dritten), im zweiten, vierten, sechsten, achten und zehnten Takte auf der ersten (Note) jeder Gruppe anzuhalten, sonst kommt die Hand aus dem Gleichgewicht.*

- against the 11<sup>th</sup> bar is written: *Der Anschlag hier gleichmäßig breit.*
- bars 16 and 17: *Der Bindung wegen die erste Note (jeder Gruppe) stets anzuhalten.*
- bar 19: *Der rhythm. Akzent auf jeder Gruppe gleich.*

The melody is to be found in the highest tailed notes. The rhythmical accents are unequally distributed; in the first bar they occur on the 1<sup>st</sup> and 3<sup>rd</sup> beats, in the second bar, however, on the first note of each group. The position of the right hand must be broad and firm on the accented beats (1<sup>st</sup> and 3<sup>rd</sup>) in the 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> and 10<sup>th</sup> bars on the first (note) of every group, otherwise the hand loses its equilibrium.

- against the 11<sup>th</sup> bar is written: the touch here uniformly broad.
- bars 16 and 17: on account of binding the first note must always be held on.
- bar 19: the rhythmical accent uniformly on each group.

#### No. 9

*Die Triole als Melodie tragende Figur im Baß. Der Accent fällt durchweg auf die erste Note jeder Triole, die fast immer auch die Mittelstimmen trägt. Diese Ex. muß Anfangs mit starkem Anschlag behandelt werden, auch lagsam; weil der Charakter der Melodie eine gewisse Breite erfordert, soll sie niemals schnell gespielt werden; gerade in mäßiger Bewegung ist u. bleibt sie schwer, weil die Achtsamkeit immer gespannt bleibt.*

The triplets in the bass constitute a melody-bearing figure. The accent falls throughout on the first note of each triplet, which almost always supports the middle voices. This Study must be practised at first with firm touch, also in slow time. Since the character of the melody demands a certain breadth, it should never be played quickly; in moderate movement it actually is, and remains difficult, because the player's attention is always on the stretch.

#### No. 12

*Die Melodie liegt durchgehends in der 2ten Note jeder Gruppe, der rhythm. Accent auf jeder ersten der Gruppen. Man gebe diesen anfänglich bei sehr mäßigem Tempo ziemlich stark an, jedoch nicht mit kurzem Anschlag; je mehr weiterhin das Tempo beschleunigt wird, desto mehr schwindet der grelle Accent, u. Melodie und Charakter der Etude werden deutlich hervortreten.*

The melody throughout lies in the second note of each group, the rhythmical accent falls on each first of the group. This should be given at first in very moderate tempo and fairly strong though not with short touch. In proportion as the tempo afterwards increased, the

less will be heard of it, and the melody and character of the Study will stand out in clearer light.

### No. 13

*Zweck ist Studium der Längen u. Kürzen in Passagen. Der rhythm. Accent kommt fast auf allen Takttheilen vor, z. B. vom 2. bis inclus. 5. Takt, - vom 7. bis inclus. 11. Takt Längen und Kürzen, deren erstere ich also bezeichne ♩ u. unter die zu accentuiren Note setze. Durch Beachtung der Längen u. Kürzen tritt der melodische Gang in der Passage hervor; ohne die Beachtung verliert jede Passage ihre Bedeutung.*

The study of longs and shorts in passages is here the aim. The rhythmical accent occurs on almost all beats of the bar, from the 2<sup>nd</sup> to the 5<sup>th</sup> bar inclusive – from the 7<sup>th</sup> to the 11<sup>th</sup> bar inclusive. Longs and shorts, the first of which I mark ♩, placing it under the note, which has to be accented. By paying heed to the longs and shorts the melodic movement stands out in the passages; without so doing, every passage loses its meaning.

### No. 15

*Längen und Kürzen abwechselnd in beiden Händen. Der Haupt-Accent ruht auf der ersten Note jeder Gruppe, der Finger halt daher diese erste fest an, ausgenommen in jenen Gruppen, in denen eine Secunden-Fortschreitung erscheint, z. B. schon im 2ten Takte im Baß. Vom 13. bis inclus. 16. Takte liegt die Melodie in den höchsten Noten. Die Accentuation hierbei gleicht ungefähr der Scansion des Jambus. Ferner ist bei der Reprise des Motivs im 9. u. 12. Takte auf den Accent der Mittelstimme zu achten, die ich so ♩ bezeichne.*

Longs and shorts alternatively in both hands. The principal accent rests on the first note of each group; hence the finger holds firmly on to it, except in those groups in which there is a progression of a second, as, for instance, already in the second bar in the bass. From the 13<sup>th</sup> to the 16<sup>th</sup> bar inclusive the melody lies in the highest notes; the accentuation here resembles iambic measure. Further when the motive is taken up again from the 9<sup>th</sup> and 12<sup>th</sup> bars, attention must be paid to the accent in the middle voice, which I mark thus ♩.

No. 16

*Zweck ist das Studium der Baßfiguren, die meist in Längen u. Kürzen fortschreiten, delikat u. schwer sind. Einige Stellen bezeichne ich wieder mit V - alle Nuancen lassen sich nicht bezeichnen, in anderen Tonstücken auch nicht. Diese Etuden schaffen Rath u. Hilfe für alle Fälle.*

The aim here is the study of the bass figure, which progresses, for the most part, in longs and shorts: a delicate and difficult matter. In some places I again mark a V: all nuances cannot be indicated, neither can they in other pieces. These studies provide counsel and help for all cases.

No. 18

*Zweck ist die Behandlung der Längen u. Kürzen in Passagen, deren Gruppen in Terzen, Quarten u. dgl. Auf- und absteigen. 1te u. 3te jeder Gruppe sind lang, 2te u. 4te kurz, die Accentuation gleichmäßig.*

The aim is proper treatment of the longs and shorts in passages in which groups rise or fall in thirds, fourths, etc. The 1<sup>st</sup> and 3<sup>rd</sup> of each group are long, the 2<sup>nd</sup> and 4<sup>th</sup> short; the accentuation uniform

No. 21

*Zweck ist der Accent der fünften Note jeder Gruppe, die meist als kleine Secunde erscheint. Ein trochäisches Versmaß liegt jeder Gruppe zu Grunde, erste Note schwer u. lang, fünfte aber weniger.*

Attention must be paid to the accent of the fifth note of each group, which mostly appears as a minor second. Trochaic measure forms the basis of each group: the first note accented and long, but less so the fifth.

No. 23

*Die Melodie im innigsten Zusammenhange führt die erste Note jeder Gruppe, darum darf der fünfte Finger die Taste nicht eher verlassen, bis die nächste Melodienote anzugeben sit. Nur so wird die Bindung im Zusammenhang erzielt.*

The first note of each group bears the melody in closest connection, hence the finger ought not to leave the key until the next melody-note is to be struck. Only thus will proper binding be achieved.

No. 24

*In den fünf ersten Taktten ist die erste Note der 1ten Triole mit der dritten der 2ten Triole bestens zu verbinden, damit die Melodie so hervortrete:*

*. Der Finger darf sich daher von der langen nicht heben. Ubrigens gilt die Regel des Vortrags der Triole, hier aber wird die zweite Triole weniger stark accentuirt.*

In the first five bars the first note of the first triplet and the third note of the second triplet must be connected together in the best possible manner, so that the melody may stand out

thus:

The finger therefore must remain on the long note. For the rest, the rule for the rendering of the triplet holds good; but here the second triplet must be less strongly accentuated.

No. 27

*Zunächst ist die Melodie aufzusuchen, die ungleich vertheilt liegt. Sie beginnt mit es, as, c, as, u. s. f. Ferner ist das Ganze mit Längen u. Kürzen vorzutragen, die sich fortan verfolgen. Die Hand muß sich hier mehr als gewöhnlich fest auf die Tasten legen, fast darauf stemmen.*

The melody, which is unequally distributed, must first be sought out; it begins with E flat, A flat, C, A flat, etc. Further, the whole must be rendered with longs and shorts, which in fact follow one another. The hand must lie more firmly than usual over the keys, almost press on them.

No. 29

*Zweck ist, die Hand leicht abziehen zu lernen; er wird erreicht, wenn sie sich stets auf die erste Note der beiden verbundenen stellt u. im fast senkrechten Aufheben die zweite Note berührt.*

The aim is to learn to withdraw the hand lightly: this will be accomplished if it is placed firmly on the first of the two connected notes, moving almost perpendicularly upwards as the second note is struck.

No. 30

*Die Accentuation betreffend, gleicht diese Etude den Nummern 14 und 21, es muß ein Trochäus hörbar werden.*

In the matter of accentuation this Study is similar to Nos 14 and 21. The trochaic measure must be audible.

No. 41

*Zweck ist die Führung der zweiten Stimme im 4stimm. Satz mit Beobachtung aller Längen u. Kürzen. Diese Etude ist eine der schwierigsten. Strenge Bindung durchgehends.*

The aim is the management of the second voice in the four-part writing, with due attention to all the longs and shorts. This Study is one of the most difficult and most important. Strict binding throughout.