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THE CELEBRATED

STUDIES

OF

J. B. CRAMER

With new fingering & explanatory notes

BY

JULIUS KNORR.

Part 1st. $2.00. *Part 2d. $2.00.* *Complete $3.50.*

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PREFACE.

Cramer's Studies for the Piano have been more extensively used than any other collection, simply because they impart the best preparation for the works of the classical composers. A thorough acquaintance with them, therefore, becomes a matter of necessity for all who would devote themselves, especially in a practical manner, to the art of Music. And even for those modern compositions, of the higher order, which exact so much in the way of mechanical execution on the part of the player, *Cramer's* Studies offer the best primary knowledge, no less than for works of the Classical School. Indeed their beneficial influence in forming a quiet and firm habit of the hands and fingers, cannot be employed too early. But every close observer, especially of late years, fails to perceive much of this desirable influence in our younger musical students. The writer himself has had occasion to instruct finished players, who, after practising *Cramer's* Studies with their former teachers or by themselves, had not derived the slightest good from them as it regards their execution; thus entirely missing the aim, which *Cramer* had in writing them.

In the first place the great majority of our teachers are absolutely incapable of teaching the pupils entrusted to their care a correct, much less an artistic touch. On the other hand it proves undeniably how superficially and carelessly teachers and students engage in the study of this excellent work. For these reasons, and at the earnest solicitation of many friends, I undertook to edit *Cramer's* Studies (the first 21 of them contained in this first book, and a selection of the remaining 67 in the second book, of this ed.), in order to insure them an earnest and thorough study, since, without that, they never can promote a real artistic developement in the pupil. Each of the 21 studies contained in this book has been provided with brief remarks, both general and special, upon musical elocution and upon mechanical points. The fingering also has been revised, and an attentive perusal will show many places, where an improvement has been made upon that of former editions, where it was too often opposed to all rules and good order. The marks of M.M. have, however, been omitted, as a distinct movement cannot, in my opinion be set down for any of the Studies.

THE EDITOR.

The translator would here remark, that besides a perfectly correct fingering, *Knorr* has also in many places indicated the musical phrasing of the single studies much more correctly, by that external mark of musical punctuation, *the Slur*, than it was done in the London edition published by *Cramer* himself. He would also add that, as far as the musical contents are concerned, this edition will be found much more correct *than any other edition* of these studies.

BOSTON. G. A. SCHMITT.

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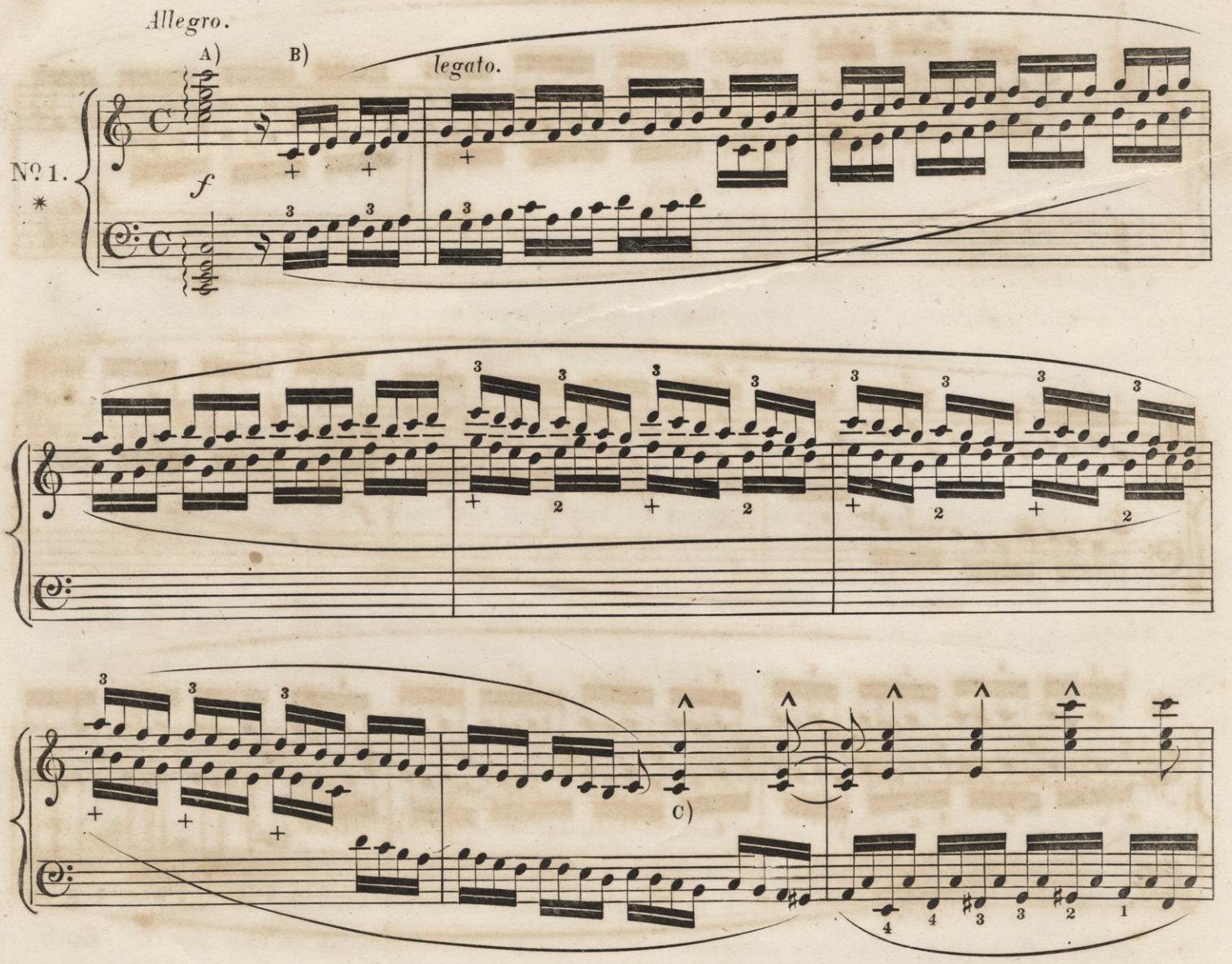
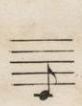
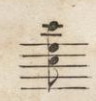
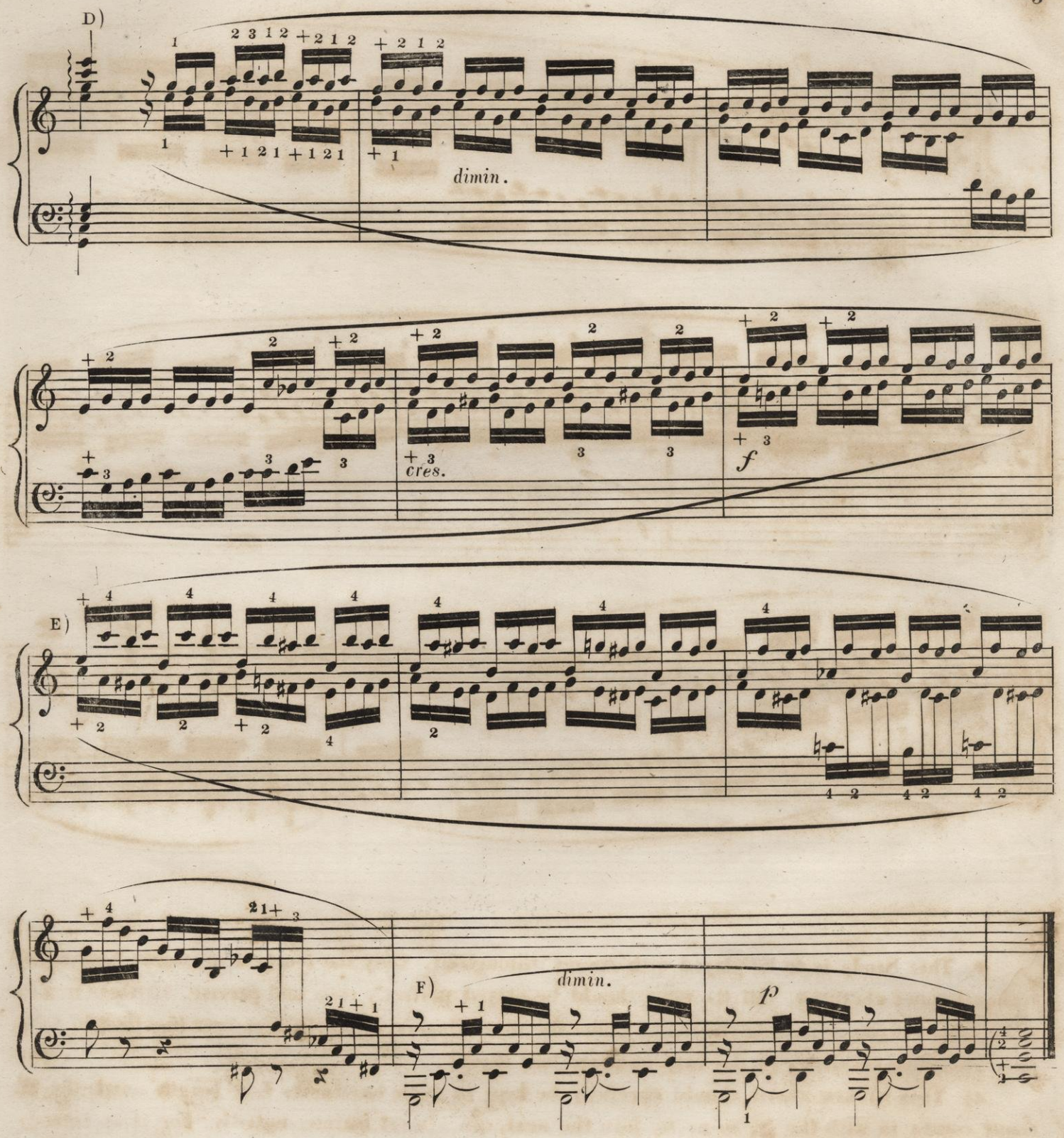


* This Study is to be played with energy throughout. Only the few last measures have a more tranquil, quiet character. All the runs should be played perfectly even and precise. All these runs are to be played without passing the thumb under the other fingers, or the fingers over the thumb, (the only exception occurring in the last measure but three).

A) This broken chord should carefully be kept in both hands its full length until the 3d count comes in with the 𝄾, so as to join the next run almost uninterruptedly. For it is intended to open the Study with energy, and those players do wrong, who drop it merely like a prelude, as if the study only commenced with the run.

B) The artistic way of playing this run is to play each of its tones perfectly equal in strength (well accenting the accented parts of the measure). Shades and lights indicated by *dim.* and *cres.* are introduced further on.

C) Syncopations are always accented above the other notes, here  and 



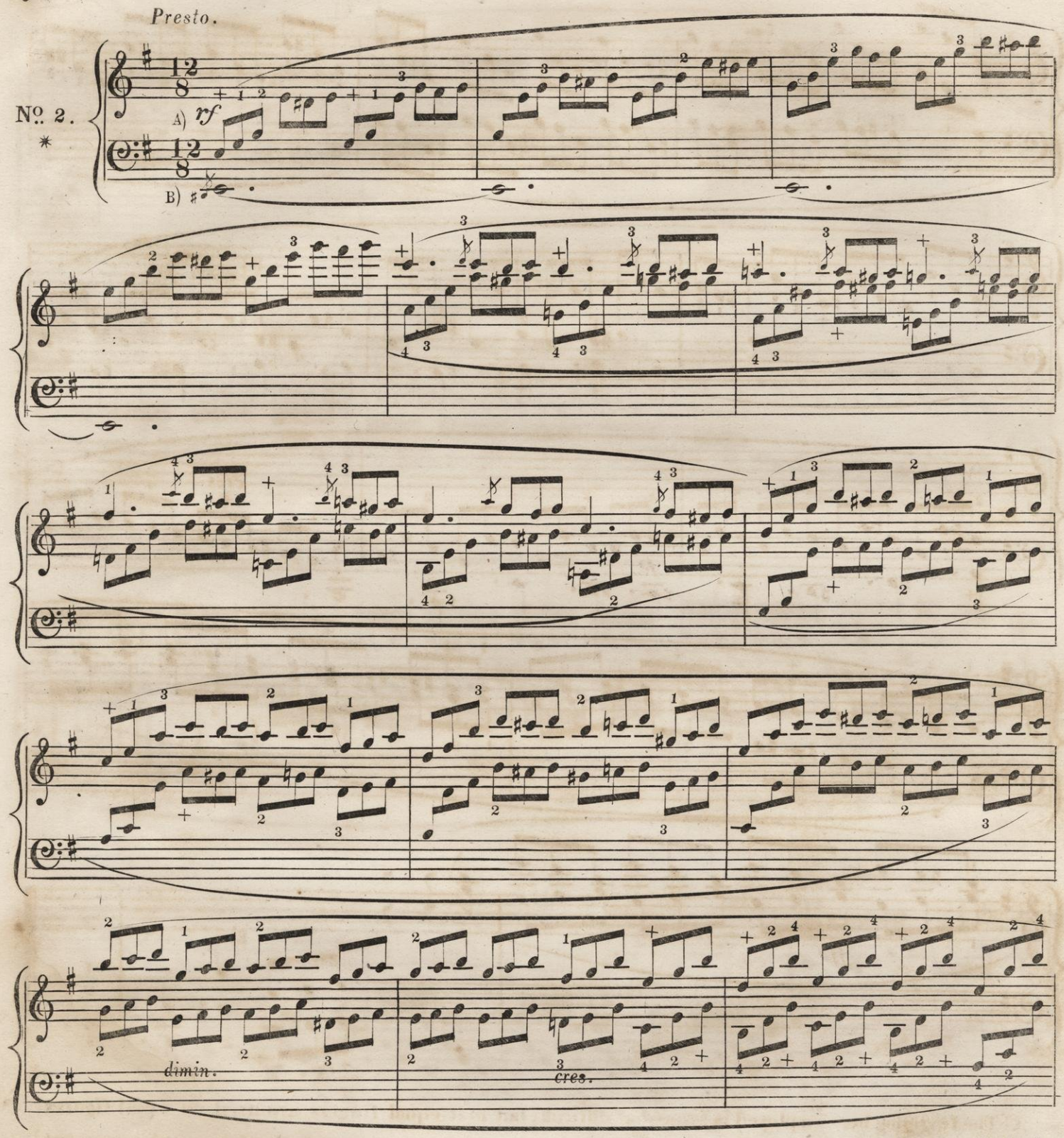
D) This broken chord is to be played like the first under A.

E) The fingering here employed seemed to be preferable to that of the original edition, as the *third* and *fourth* fingers are particularly to be used.

F) The halfnotes (minims) of the left hand and the syncopations, coming in a sixteenth (semiquaver) later, should be slightly accented. Both hands should be lighty raised; the right hand after every sixteenth preceding a rest, and simultaneously the left at the end of the sycopations just referred to.

Presto.

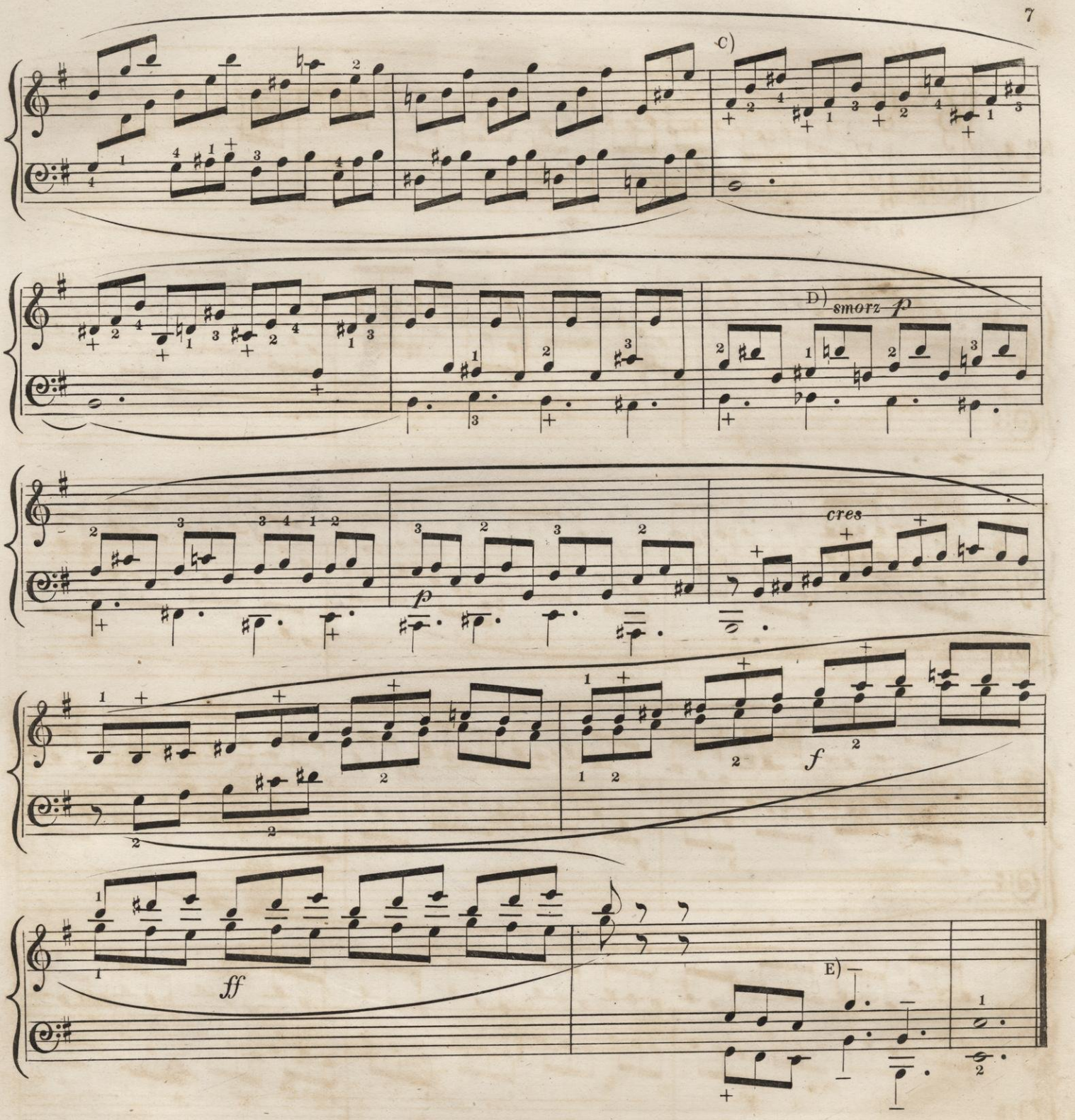
No. 2.
*



*) This study continues much excited excited to the last. The right hand of the player will feel rather tired, though it certainly will increase in strength by perseverance. It is absolutely necessary in playing this study to keep both hands perfectly quiet and to raise each single finger most precisely.

A) $\frac{12}{8}$ time is distinguished from C time by its having four accents, which should be expressed here, but with due proportion to the loudness of the passage in which they occur.

B) The appogiatura should come in strongly and strictly with the first note of the right hand.

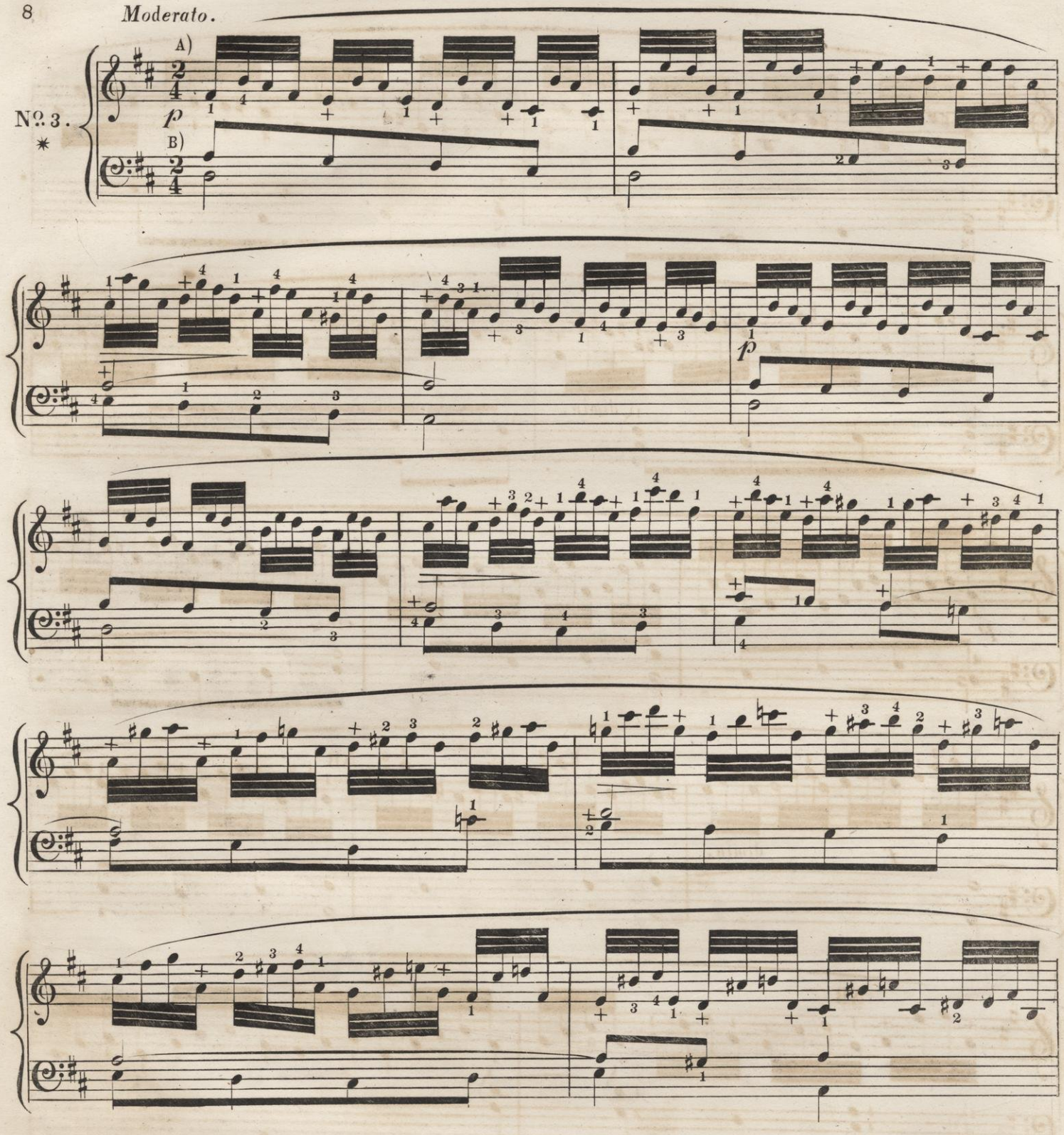


C) The fingering here employed is somewhat difficult, but in it equal fingers are used on equal figures.

D) *Smorz*. does not mean here a gradual dying away (i.e. decreasing in loudness and movement) of the whole run; but rather a delicate keeping back of the four quarters, in contrast to the four preceding quarters.

E) The mark — is of modern origin, and means that a note is to be kept its full value, with a tone somewhat broader. It produces a particular effect here, as one of the hands cannot connect its tones.

Moderato.



No. 3.
*

*) This study is of a quiet character and is particularly to be practised slowly, in order nowhereto neglect equality of time and tone. The figure in which it moves is especially intended for a practice of the third and fourth fingers.

A) The thumb and the first finger follow in this figure in their regular order after one another, except where the lower tone is played on a black key, when the reverse is the case. Exceptions are only admissible, where it would be too inconvenient to follow the rule. Such places are marked by N.B.

B) The bass-notes should be connected as delicately, softly, and effectively as possible by means of the fingers set down. It is well to study them separately.

NB

dimin.

p

cres.

f

dimin.

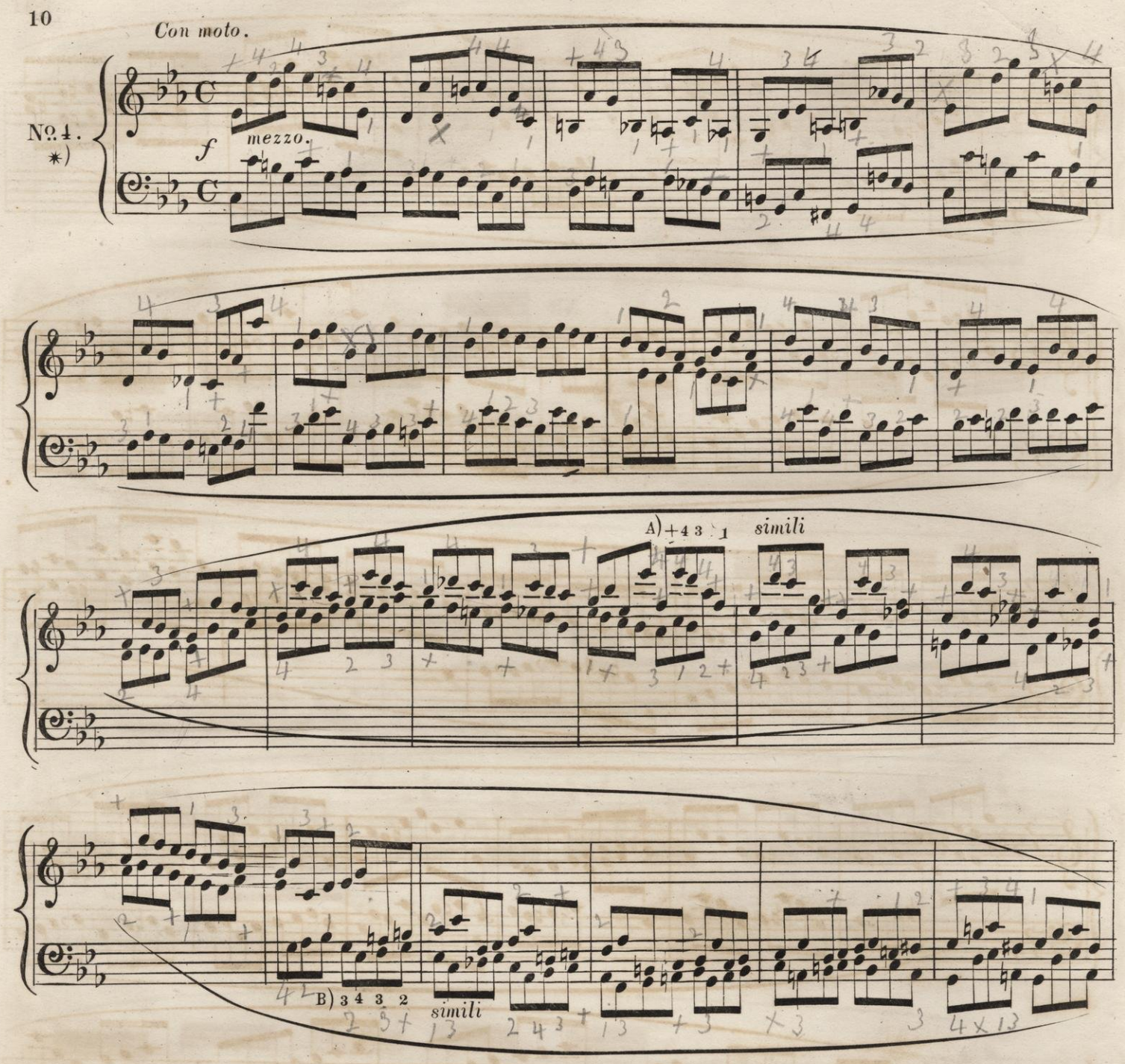
NB

NB

pp

Con moto.

No. 1.
*)



*) This is a beautiful movement in two parts, not presenting any special object, as most Etudes do. Such passages allow of so great a diversity in fingering, which is to be derived from the scales or other regular runs or figures, or else to be determined on from reasons of expediency, that it seemed better not to prescribe a particular one. I would advise the more expert player, who is familiar with the changes of fingering, to play the whole study at sight, slowly and without interruption, so as to proceed from one series of fingers to another (although it may not be very good). This course once taken should not be abandoned or interrupted. Such experiments frequently repeated, are very improving to the player.

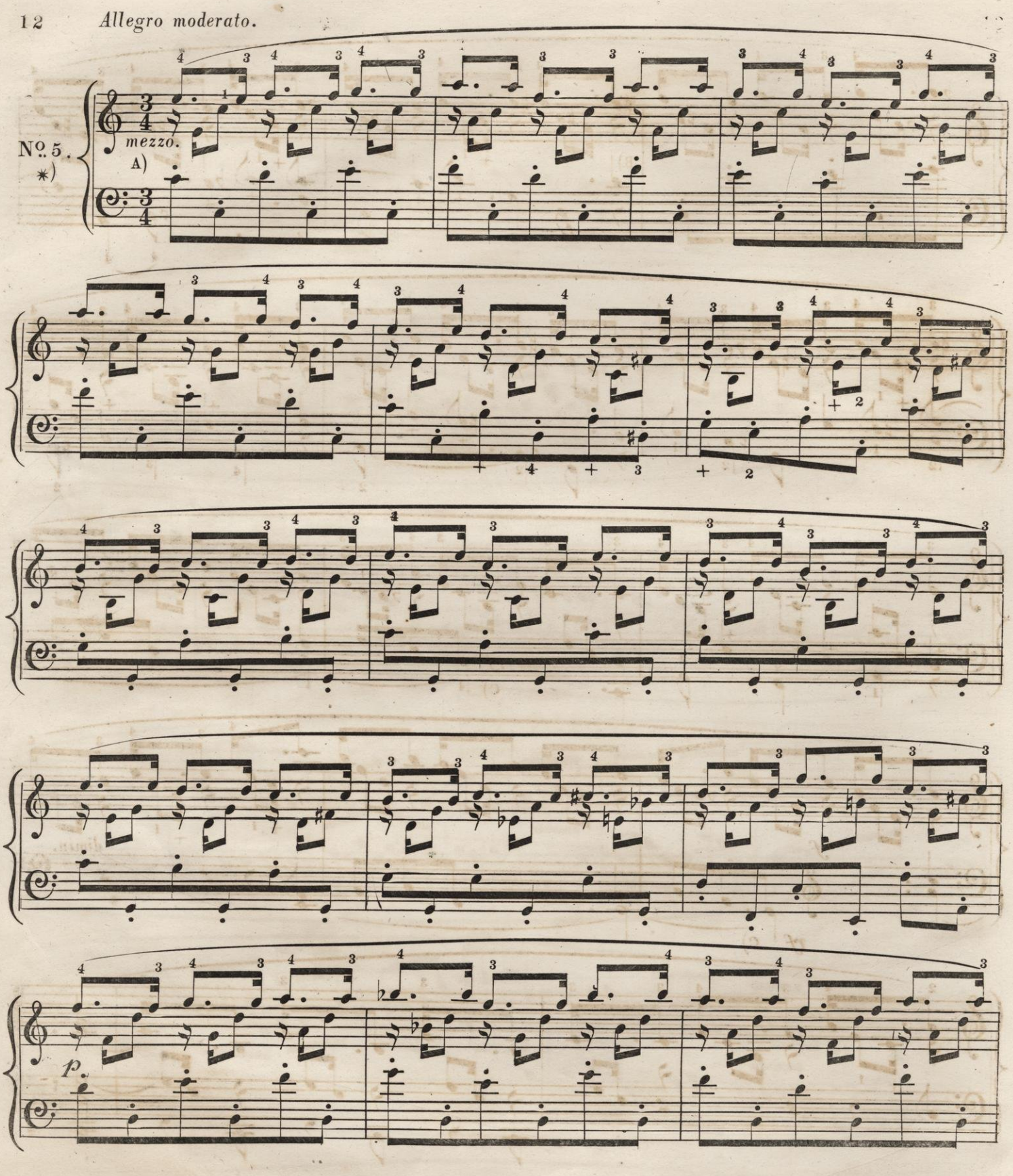
A) This may be the best fingering here, to prevent a collision of the two hands.

B) This is a very useful fingering, as it teaches the art of stretching the hands, (though of course not here necessary).

f

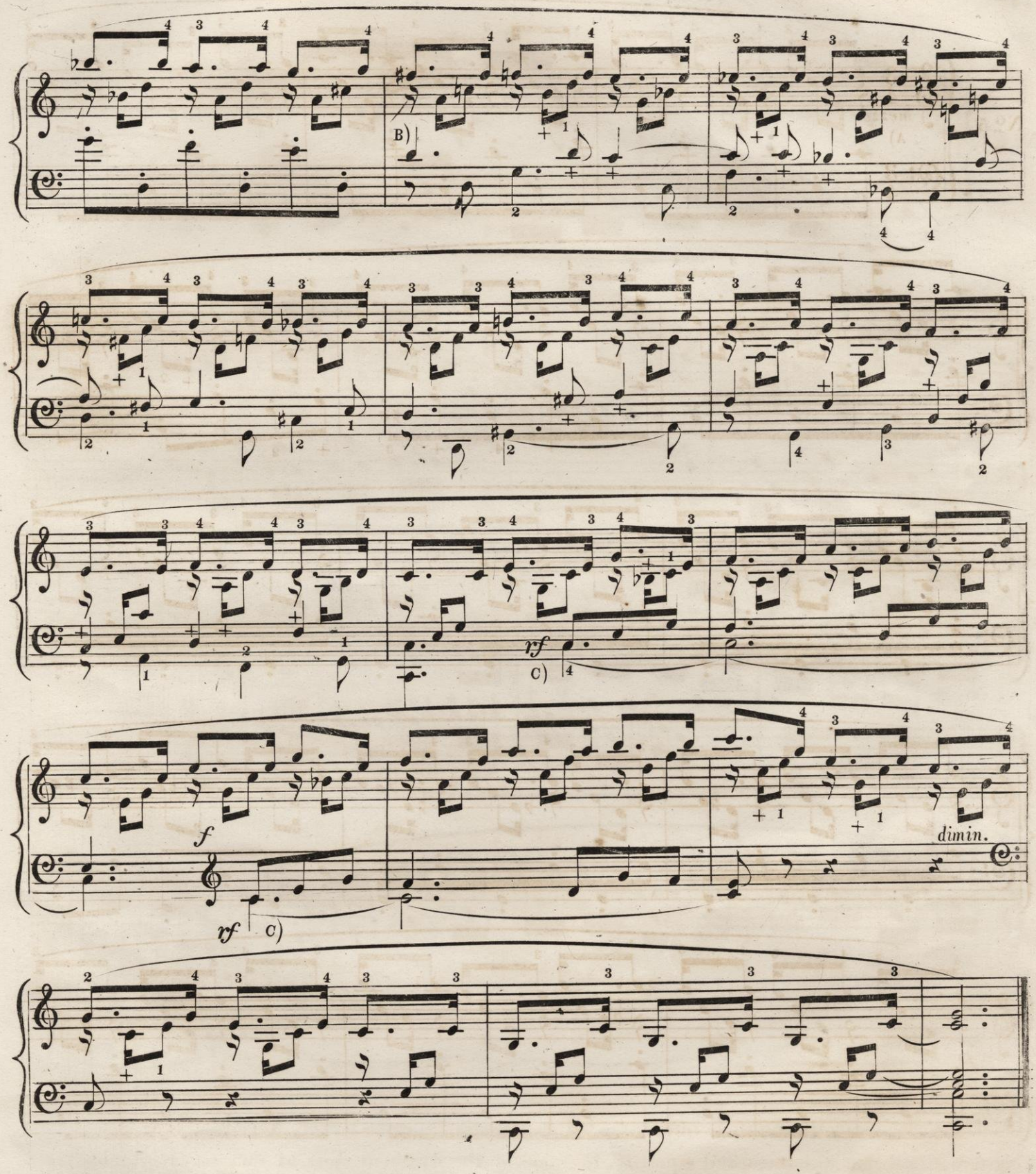
p

Allegro moderato.



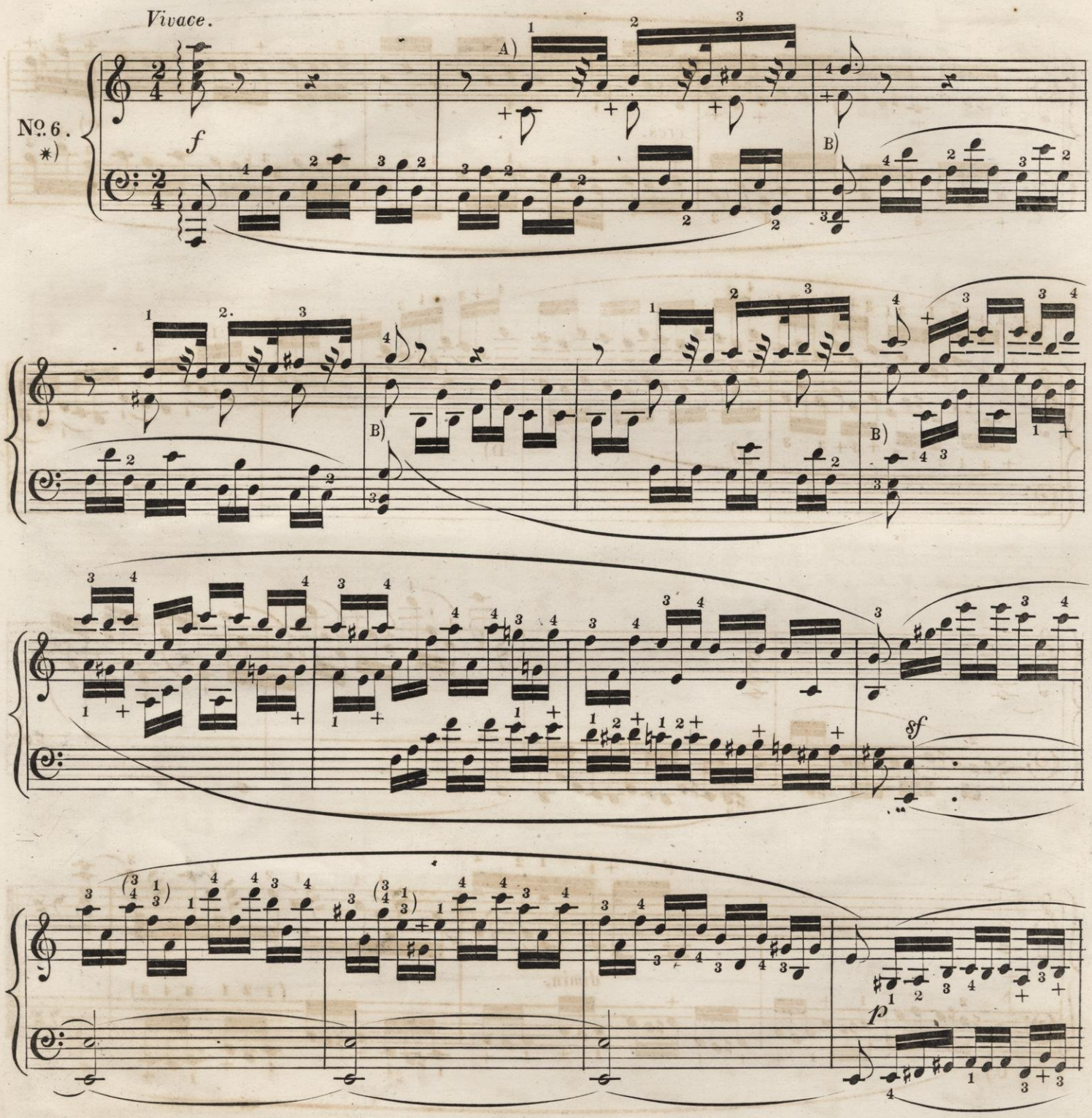
*) This study contains an exercise for the third and fourth fingers of the right hand in closer and more distant positions. It should be made a special object, constantly to round these fingers well and hold them perpendicularly when striking the key. This will ensure in all cases a sound touch, even where the use of the little finger on black keys increases the difficulty.

A) The *staccato* should be given with energy, which should not abate in the least when the intervals become smaller.



B) During the next six measures, written in the strict style, the thumb of the left hand should be raised as heavily as possible, so as to make a loss in the value of the notes played by it imperceptible.

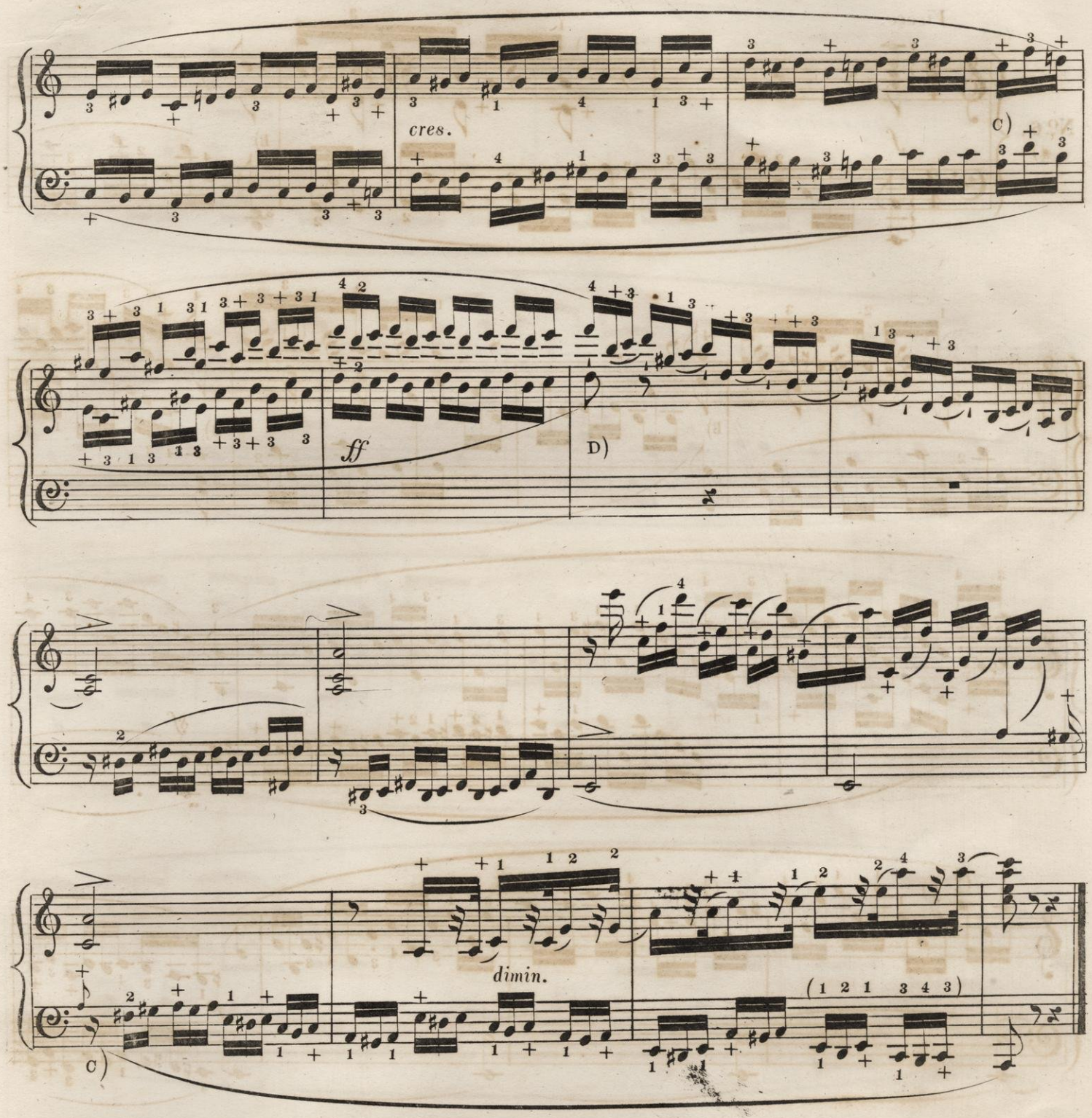
C) This syncopation should be accented very strongly so as not to lose any of its sound through the next six quarter-notes.



*) The character of this study is rather spirited, as appears from the outset. Nevertheless it should be played with all due quietness and equality. In none of the different runs of this study should the hands move onward by passing fingers over and under.

A) The thirty-second notes (demisemiquavers) of the right hand can be played in correct proportion to the triplet: sixteenth-notes (semiquavers) of the left only when both hands are independent of each other. See, however, the note C) below, to No. 9.

B) This chord must be carefully connected with the preceding notes. In so doing the 3d. finger should strike in the middle of the key.

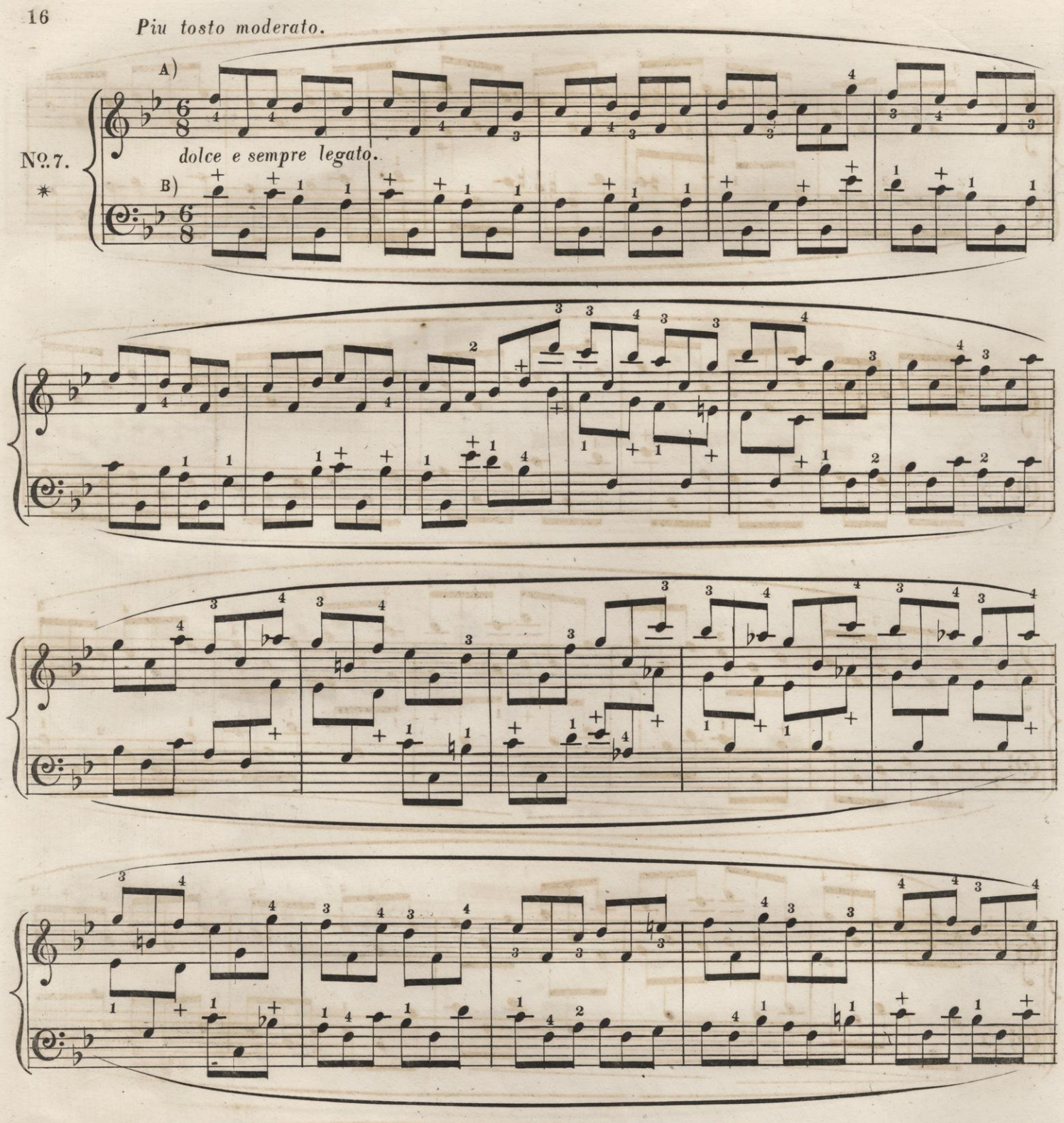


C) The fingering of such fourths is + and 3. On black keys 1 and 3 are used.

D) In case the above fingering, which employs the third finger in order to get the fourth finger on the highest note of the figure, should not be preferred for practising, the first, second, and third fingers may be used for the three notes of every figure. This last way of fingering might probably facilitate the connection of the three notes which are slurred together.

E) The small note is not a grace-note. It indicates, that the fingers should be raised from the key at once, on account of the following notes. The three notes of the chord should therefore be struck together.

Piu tosto moderato.



*) The object of this study is not apparent, nor does the fingering admit of special rules.

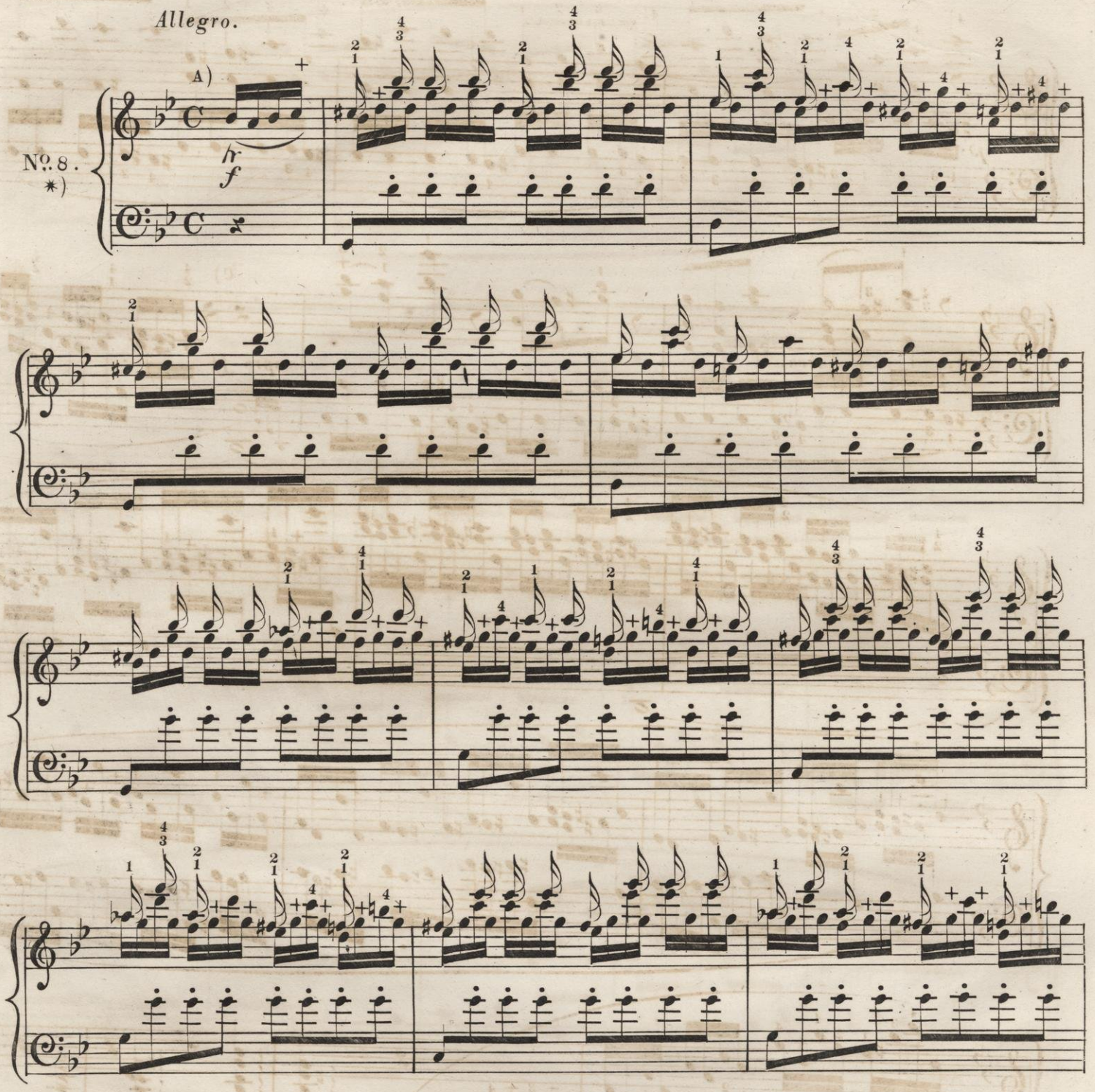
A) It might therefore be best to use the third and fourth fingers throughout and uniformly (except where the intervals are too small);

B) for the left hand the first finger and thumb should be used in the same way. The left hand should in all those cases, where the first is succeeded by the little finger, be lightly drawn from the 1st down to the little finger (as if it were sliding over the intermediate keys, which however are not to be touched) . By dexterity in this movement, which should be carefully practised here, a connection between two such distant notes can be produced, at least apparently.

morendo.

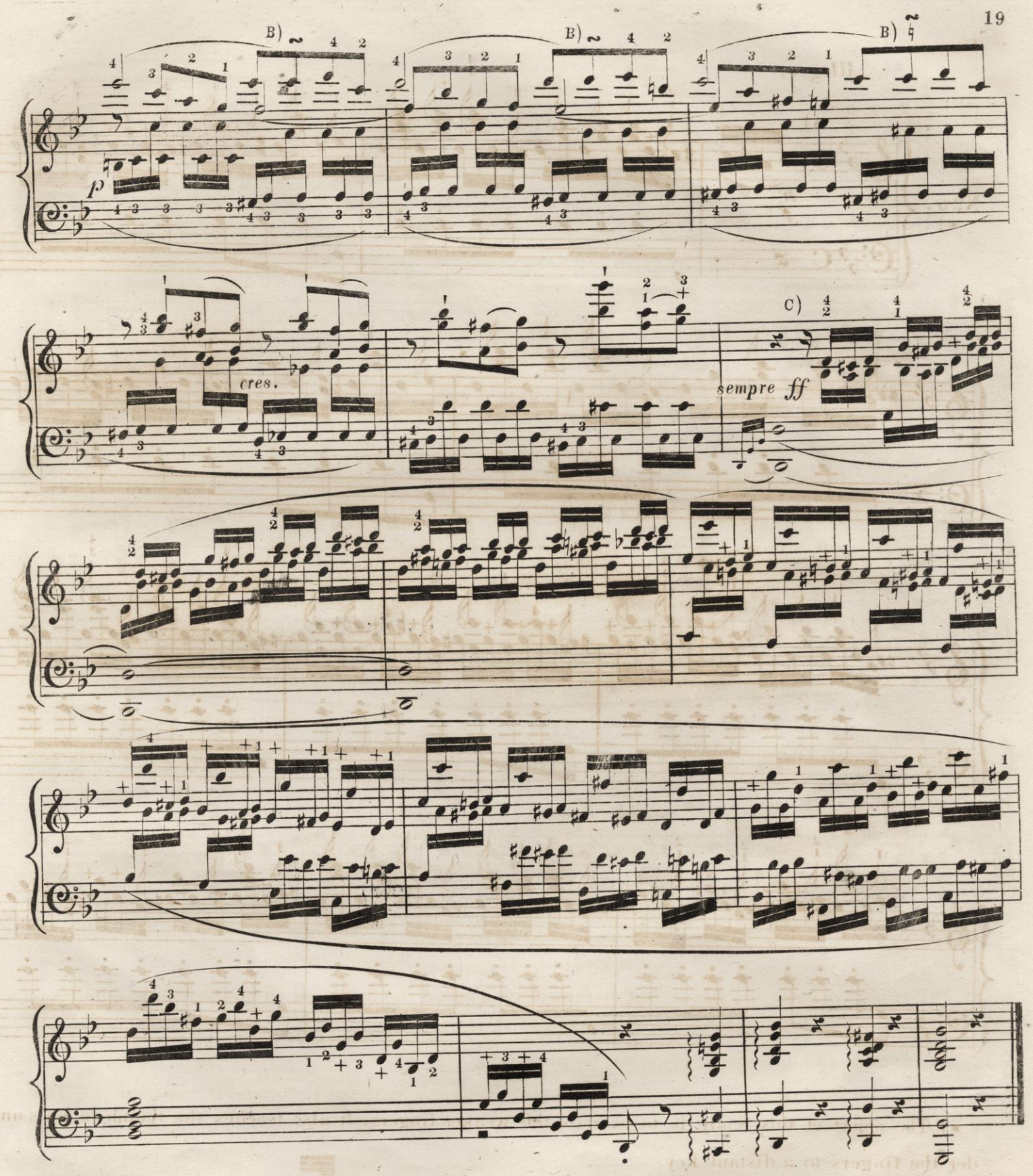
pp

Allegro.



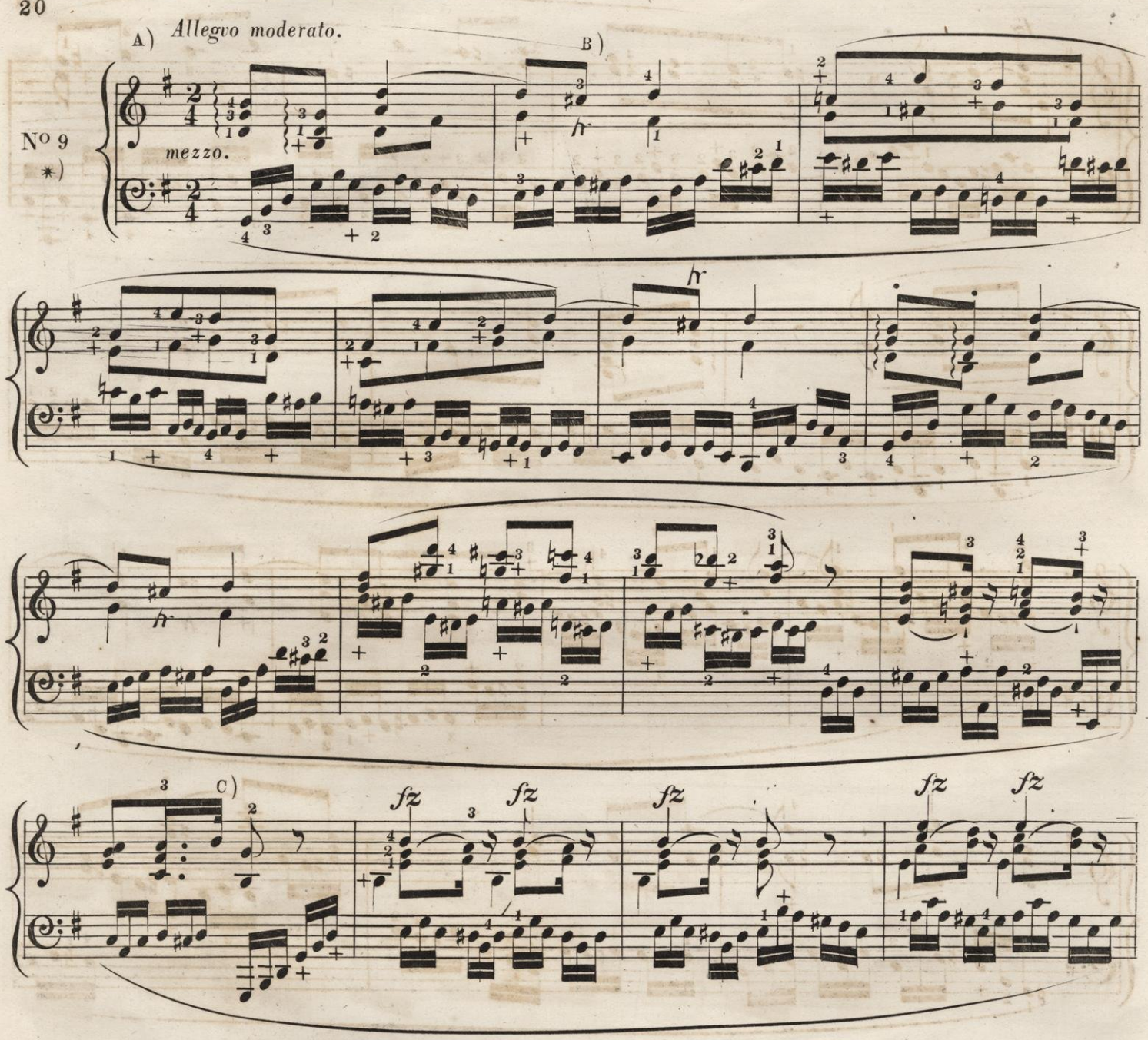
*) The object of this Study is to exercise the weaker fingers. It also teaches the thumb to pass under the fingers to a distant key.

A) The trill at the beginning is to be played like a *mordente* and must not interrupt the even playing of the four notes. The *mordente* in this connection is difficult enough to influence even the movement of the whole study.



B) It is best to divide the four notes of the Turn evenly over the two sixteenth notes of the left hand.

C) The double-notes should be struck accurately together, and so carefully connected as not to break any of them from weakness.

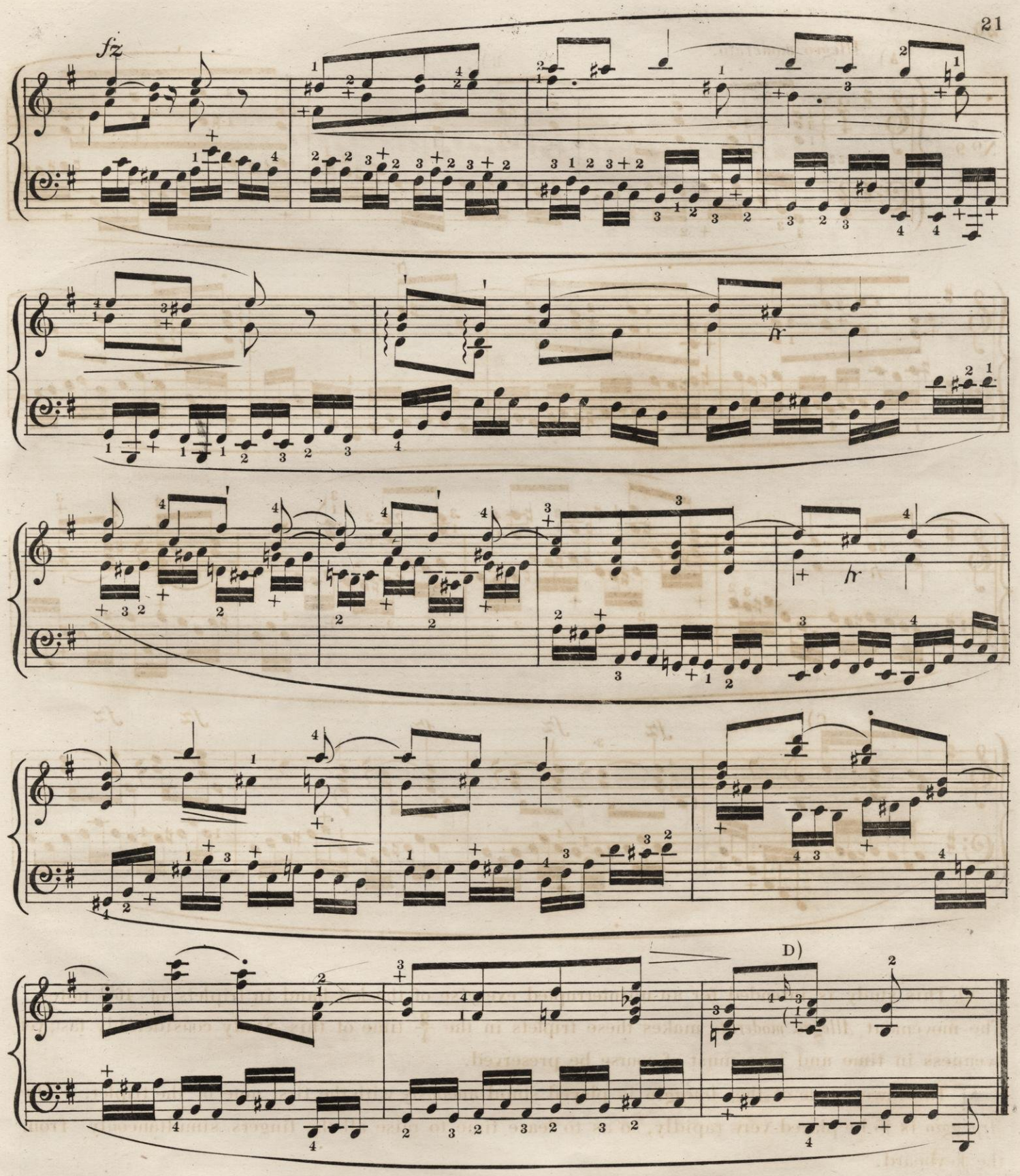


*) This study is intended for an uninterrupted exercise of the left hand in triplets of 16th notes. The movement *Allegro moderato* makes these triplets in the $\frac{2}{4}$ time of this Study considerably fast; yet evenness in time and tone must of course be preserved.

A) The lowest note of the *Arpeggio* is played simultaneously with the first note of the triplet. The *Arpeggio* is to be played very rapidly, so as to leave time to raise all the fingers simultaneouly from the keyboard.

B) It is best to play this trill with the *conclusion* simply thus These five notes should be played very smoothly to the triplet of the left hand.

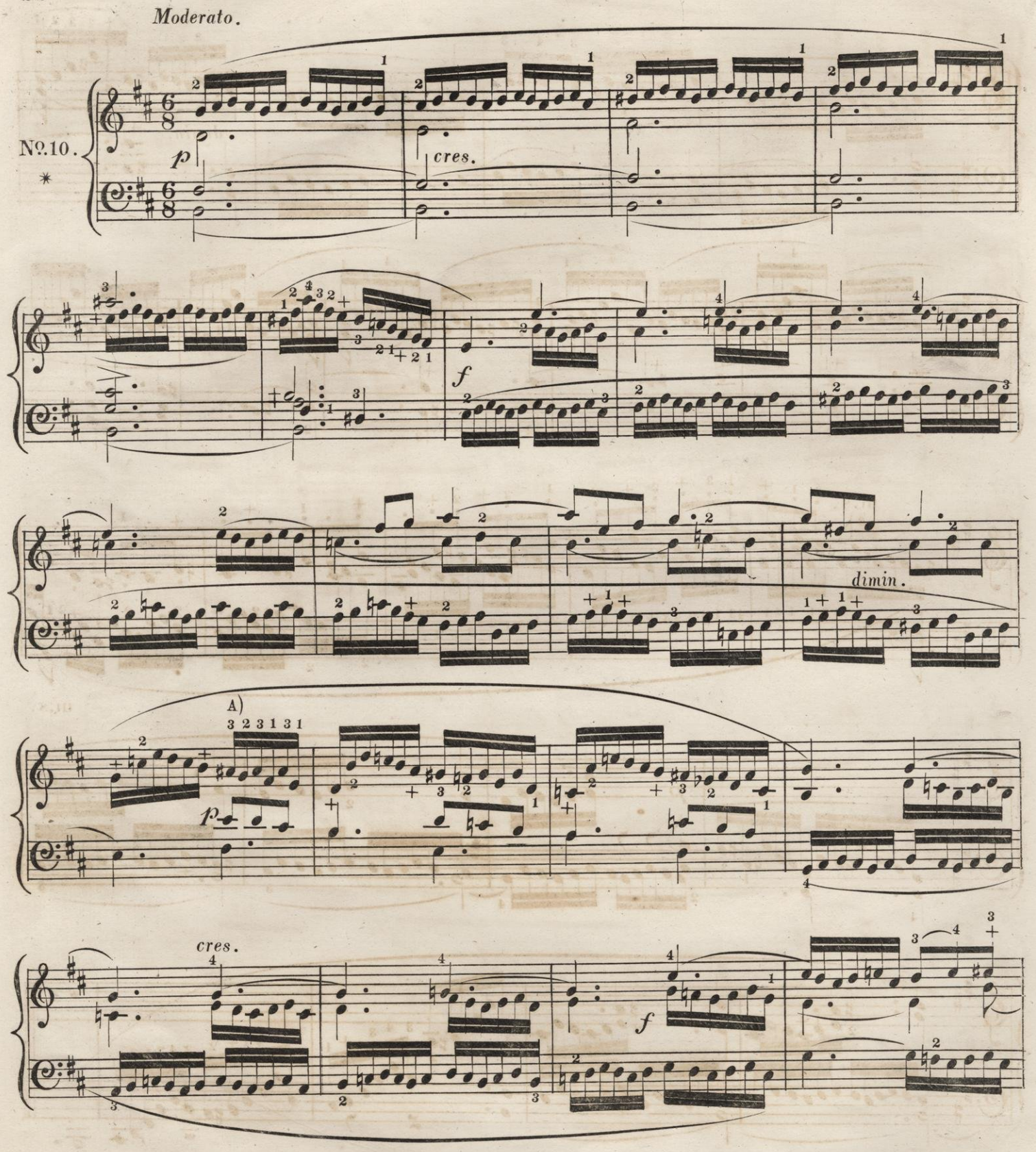
C) When practising slowly care should be taken to avoid playing this 32nd note *accurately* between the notes *D* and *G* of the left hand, which would not be keeping accurate time. This passage should be practiced by carefully counting the 32nd notes of the right hand, while the left hand mechanically plays the triplets to them; thus the 32nd note will receive its precise value. In a quick movement this difficulty ceases to exist after the



hands have become independent of each other.

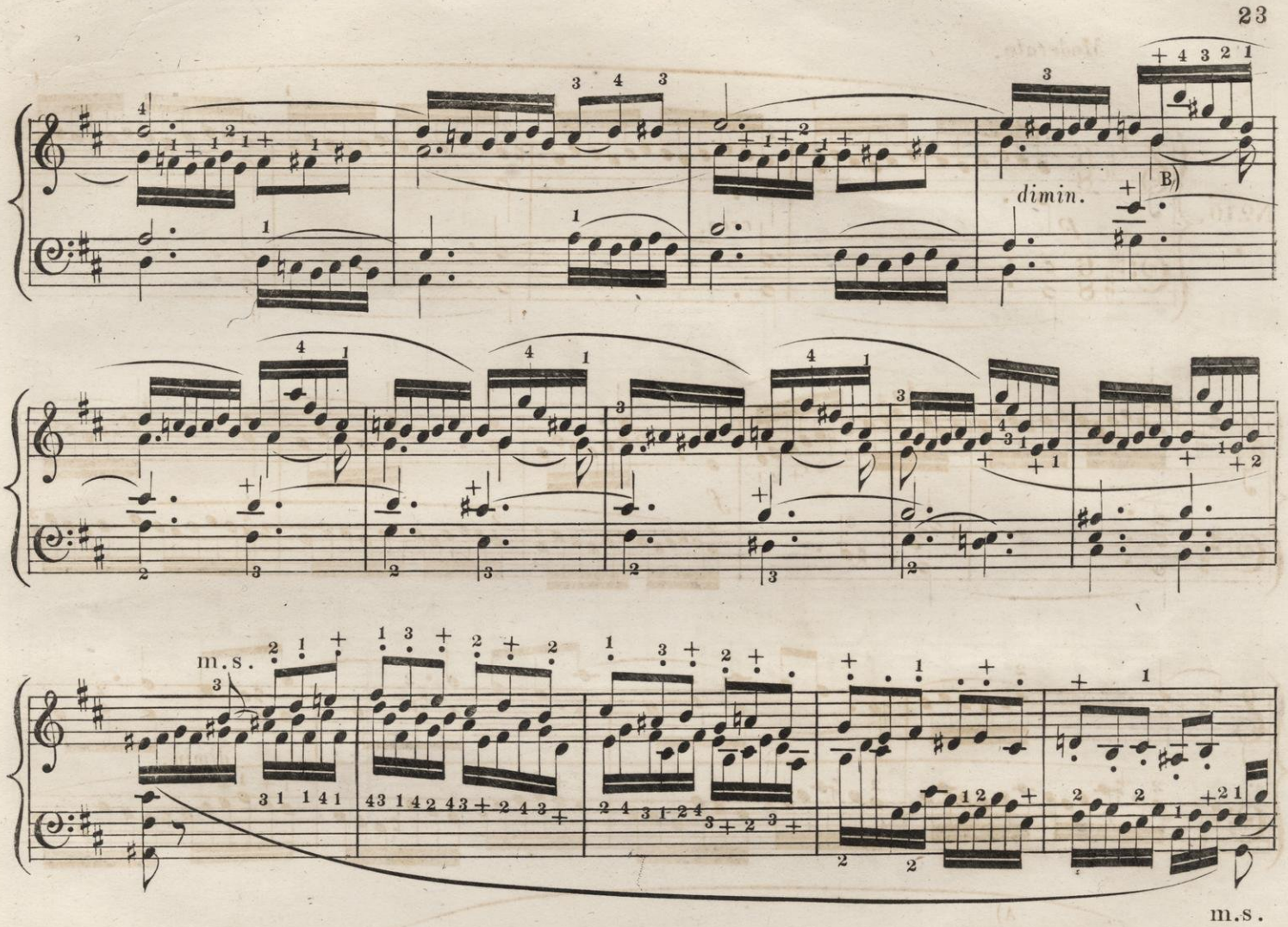
D) The long *Appoggiatura* receives its full value as 16th. note; the time in which it is played being deducted from the following 8th. note. It is somewhat accented and played together with all the notes before which it stands (the *A* of course excepted).

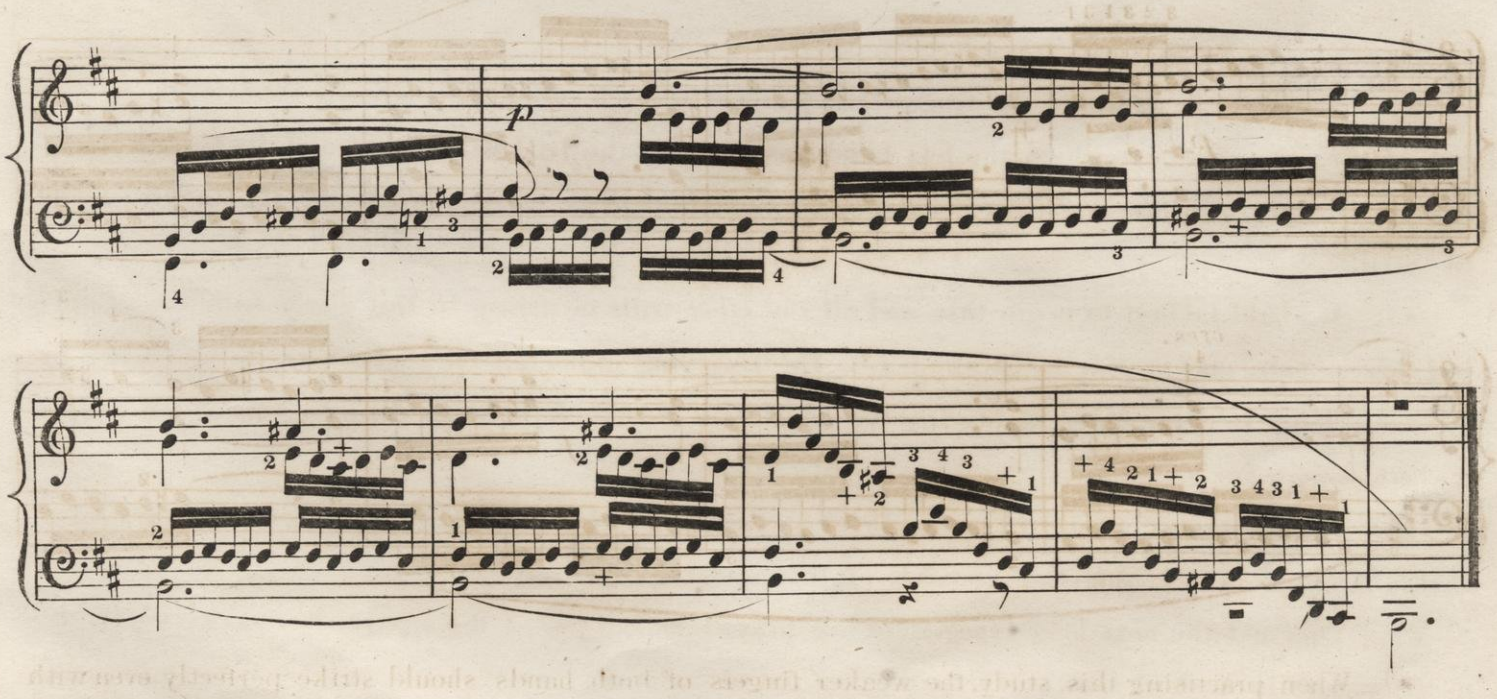
Moderato.



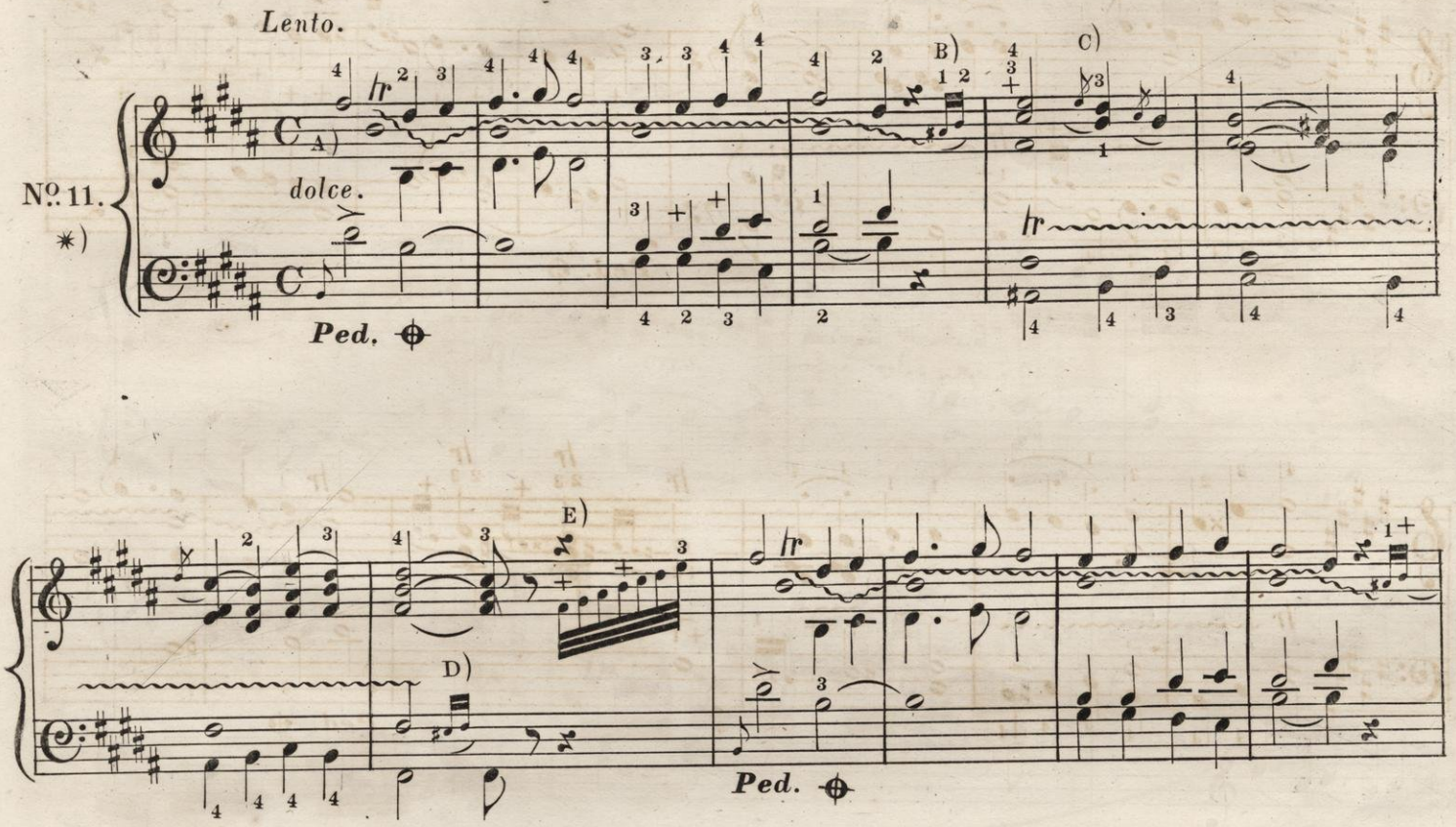
*) When practising this study, the weaker fingers of both hands should strike perfectly even with the other fingers.

A) The fourth 8th note of this and the two following measures should receive a soft pressure, thus prolonging the tone, as it were.



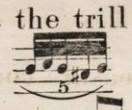


B) The syncopation in this and the three following measures, occurring on the second half of the fourth 8th note of the measure, must be accented so strongly, as to be clearly heard through the remainder of the measure above the other notes.



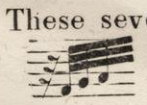
*) An exercise to make the fingers independent of each other. It is greatly facilitated by the fact, that there is no case where the left hand has to make the trill with the 3d. and 4th fingers, and that in the right hand the 2d finger never strikes or is held down while the 3d. and 4th fingers make the trill.

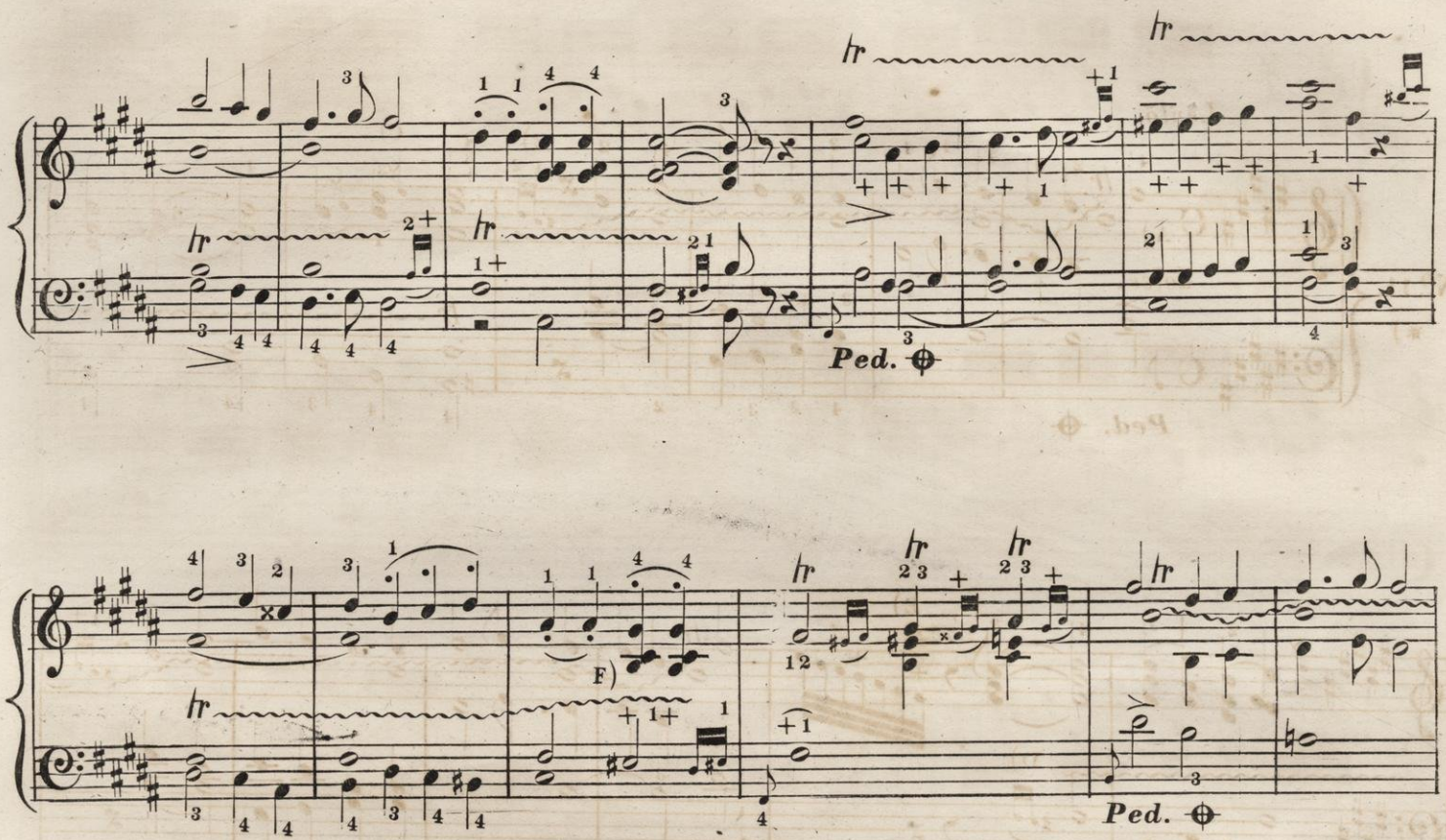
A) It would be best to begin this and all the other trills occurring in this study with the principal lower note, and to play it in 32d. notes. The fingering of the other (melody) notes to be played by the same hand is determined by placing the hand over five keys. Intervals exceeding the Fifth require the little finger (or thumb).

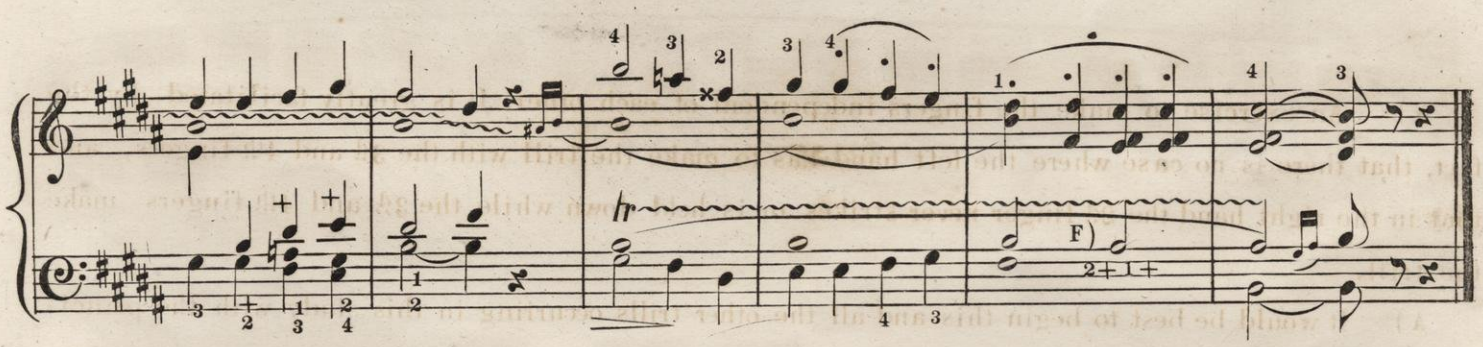
B) The conclusion of the trill, to be played as fast as the trill itself, forms part of the eighth 8th note of this measure, which therefore consists of five notes: 

C) This and the next long *appogiatura* are played thus ; the *appoggiatura* occurring in the next measure is a short one.

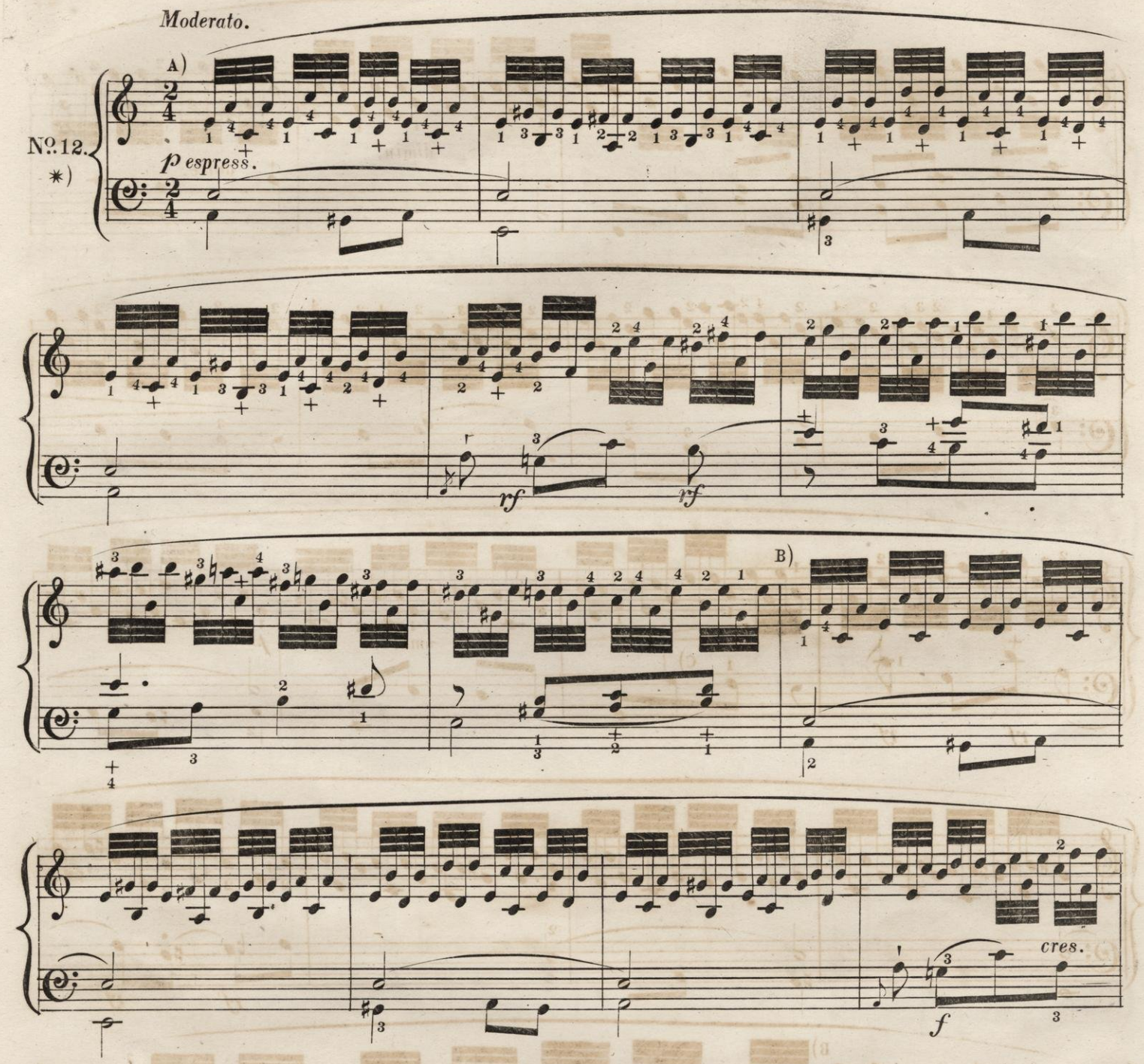
D) The fourth 8th note of the upper part is to be played according to the rule under B)

E) These seven notes may come in by a 32d note after the seventh 8th note of the measure as if written  , so as to equal the trill-notes of the study in time.

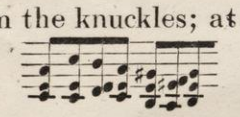




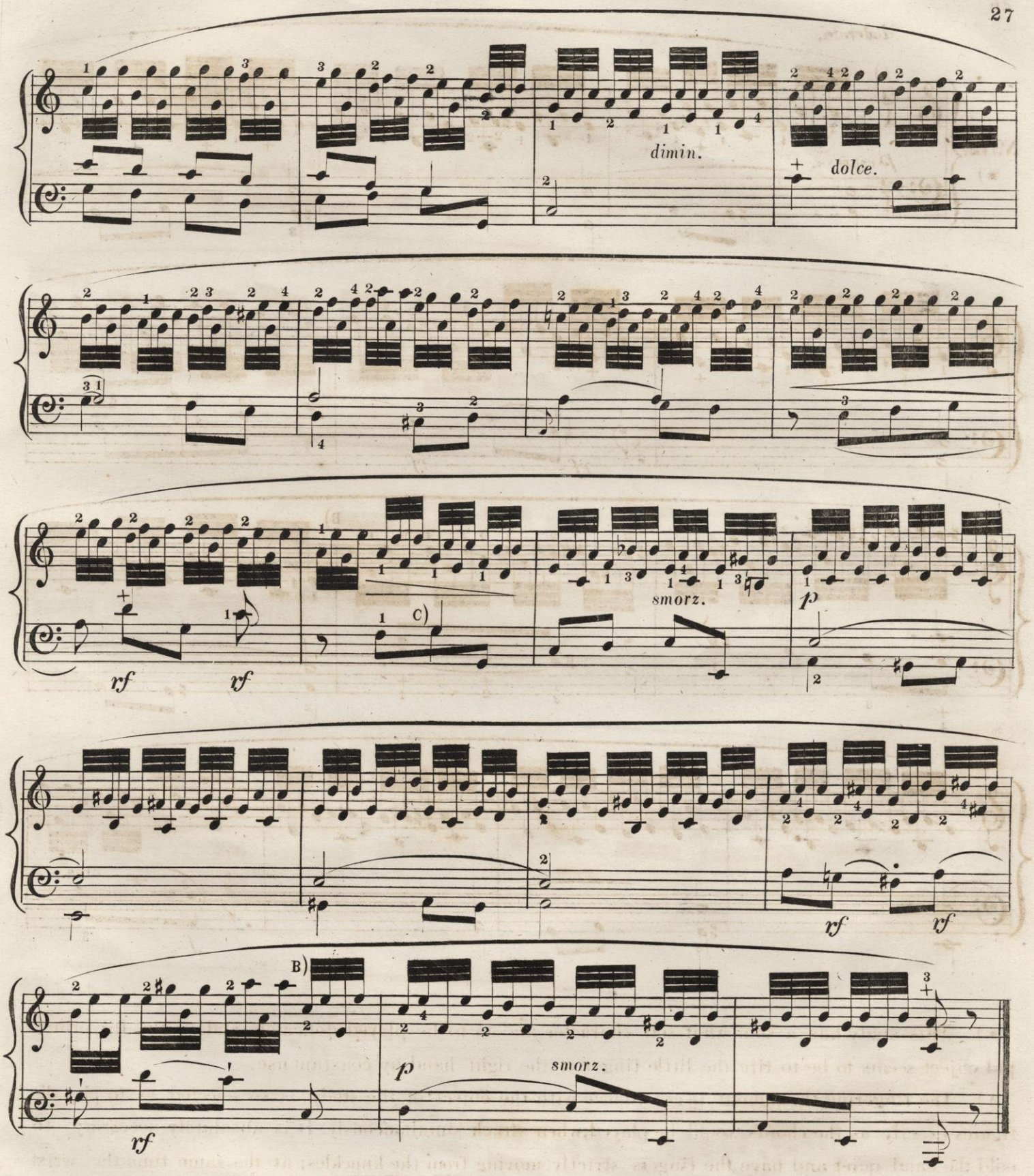
F) The fourth 8th note of the measure contains only five trill-notes , and must not receive a conclusion, as this would sound like the succeeding trill and thus render its entrance less distinct.



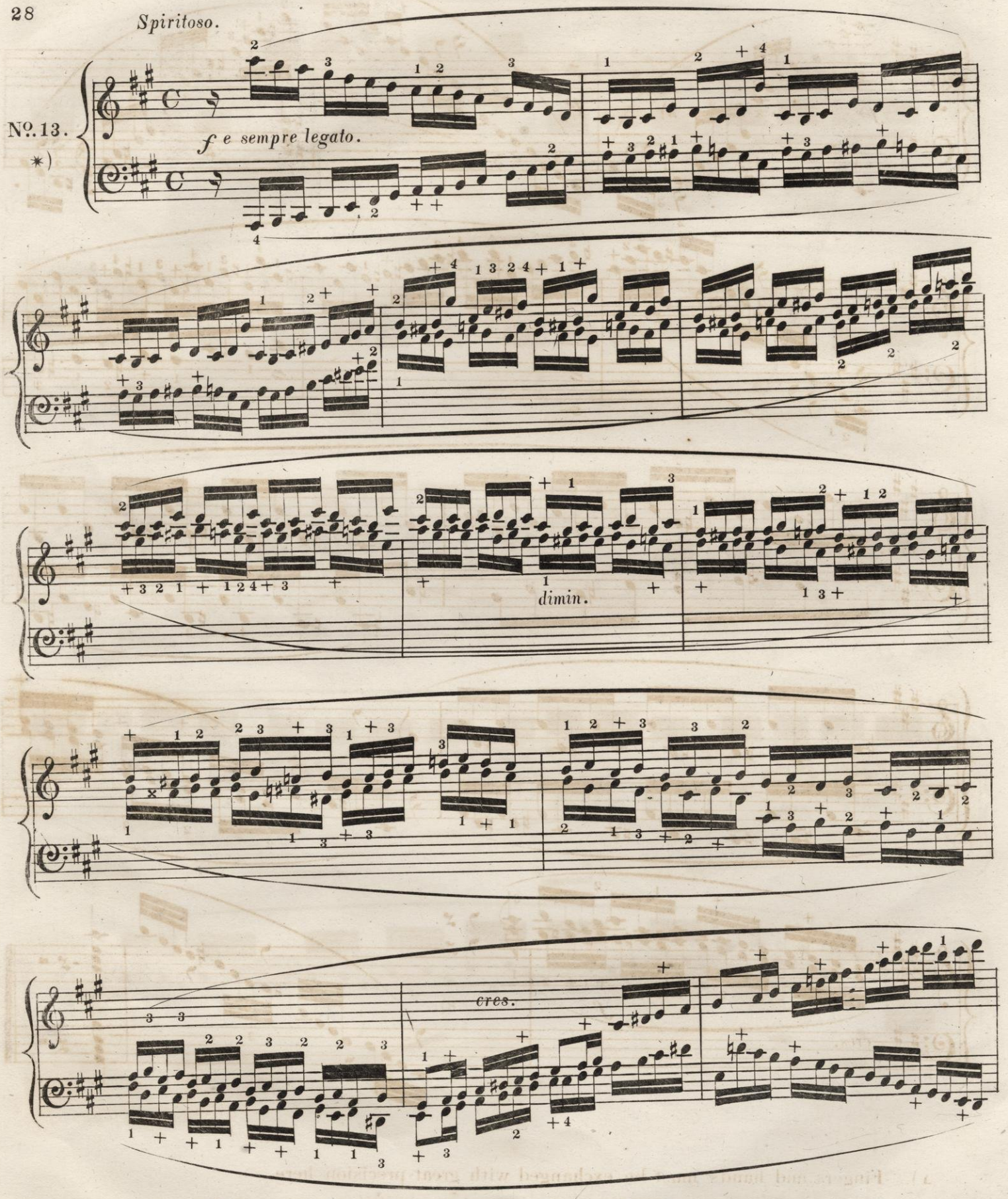
*) This study has a somewhat soft character and is to be played delicately and gently. Its principal object seems to be to tire the little finger of the right hand by constant use.

A) The fingering throughout, in accordance with the object of the study, is so selected, as to play the figures exactly as the chords would be played, when struck simultaneously. It is absolutely necessary to hold the hand quiet and have the fingers strictly moving from the knuckles; at the same time the wrist is held loose and free, as if it had to strike the chords thus:  etc.

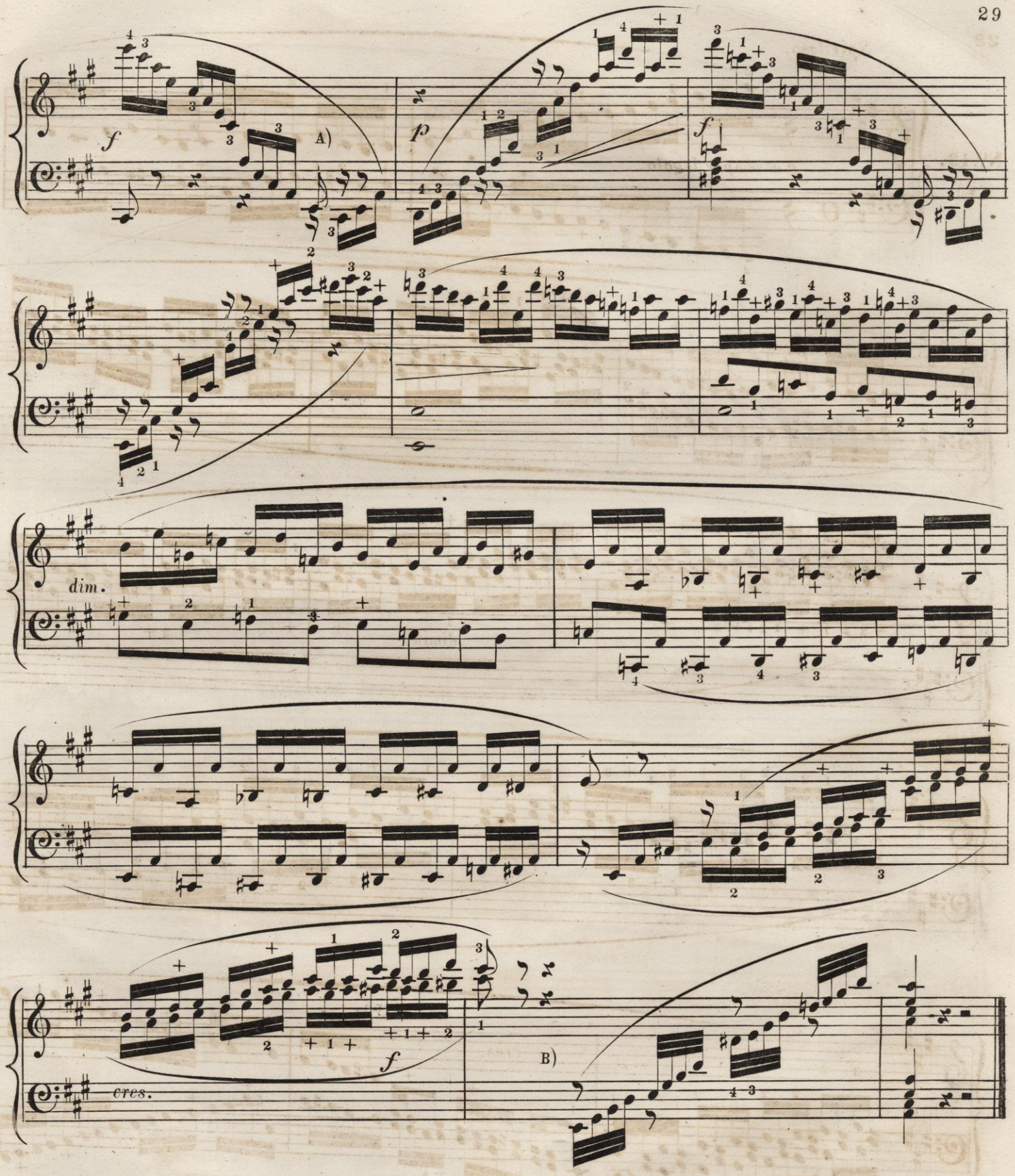
B) It appears from the note under A) why the first finger here begins the figure. The hand must be skilfully drawn down from the preceding key, so as to prevent a disconnection, which would result from the impossibility of stretching the distance between the two keys.



c) The third 8th note of this measure should be softly accented, to restore the evenness of time and measure, which had been interrupted by the two perverse accents of the preceding measure.



*) This study has in view agility and smoothness in quick playing. It is remarkable for the frequent use of the scale, a case of rare occurrence with *Cramer*.

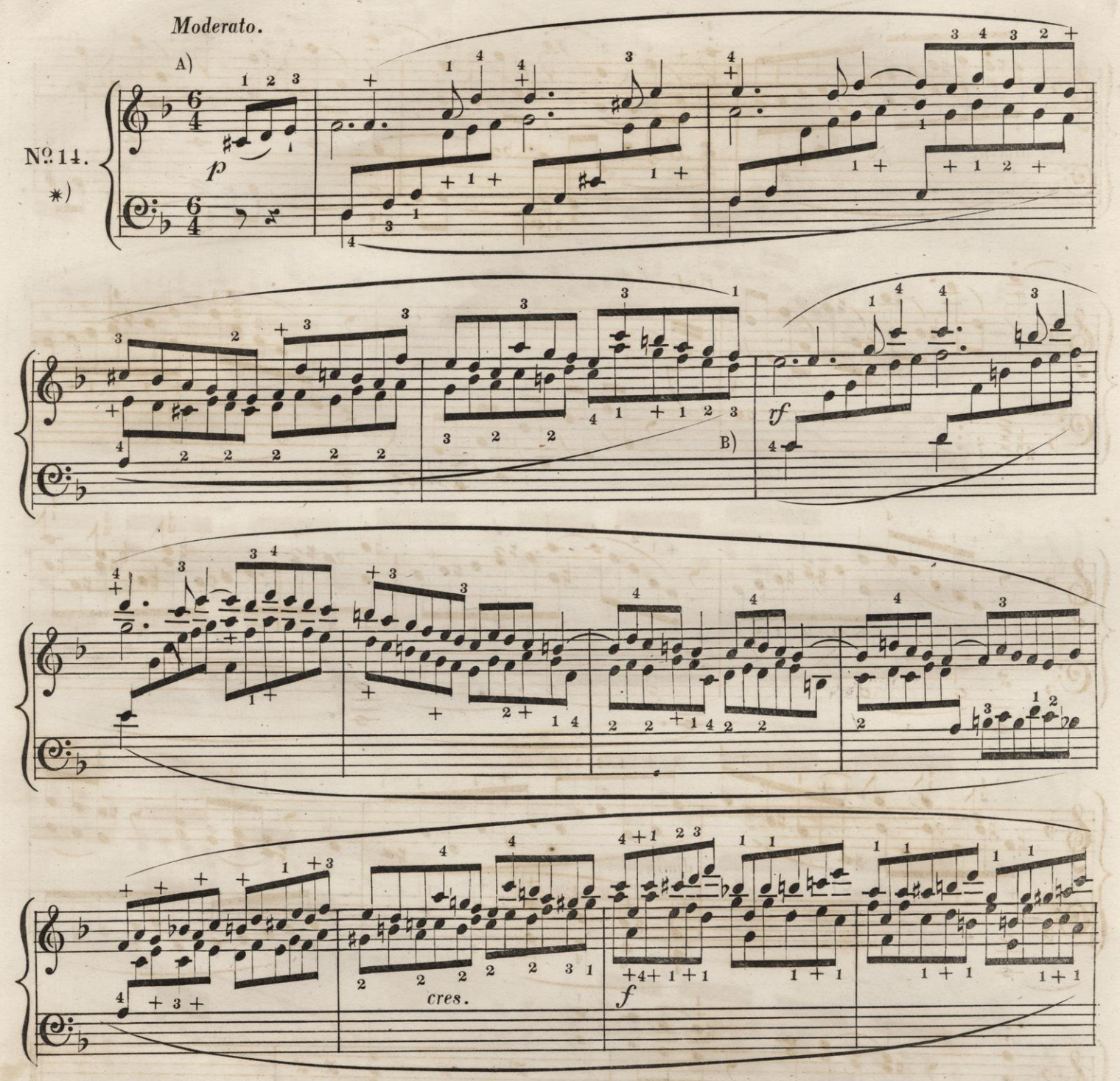


A) Fingers and hands must be exchanged with great precision here.

B) This close should be played in strict time and as brilliantly as possible.

Moderato.

№ 14.



*) The first half of this Study admits of many different ways of fingering, like the above No. 1. Here the player should employ the regular one, as it is set down, which is useful in many particulars. The second half presents an opportunity of exhibiting considerable strength in playing.

A) By a slight modification in touch the difference between raising the hand after the second tone, and playing the third tone *staccato*, should be made perceptible.

B) From the third to the fourth finger the hand must be drawn a Ninth downward as skillfully, as if it were only a Second.

dimin.

ff

rinf.

c)

dimin.

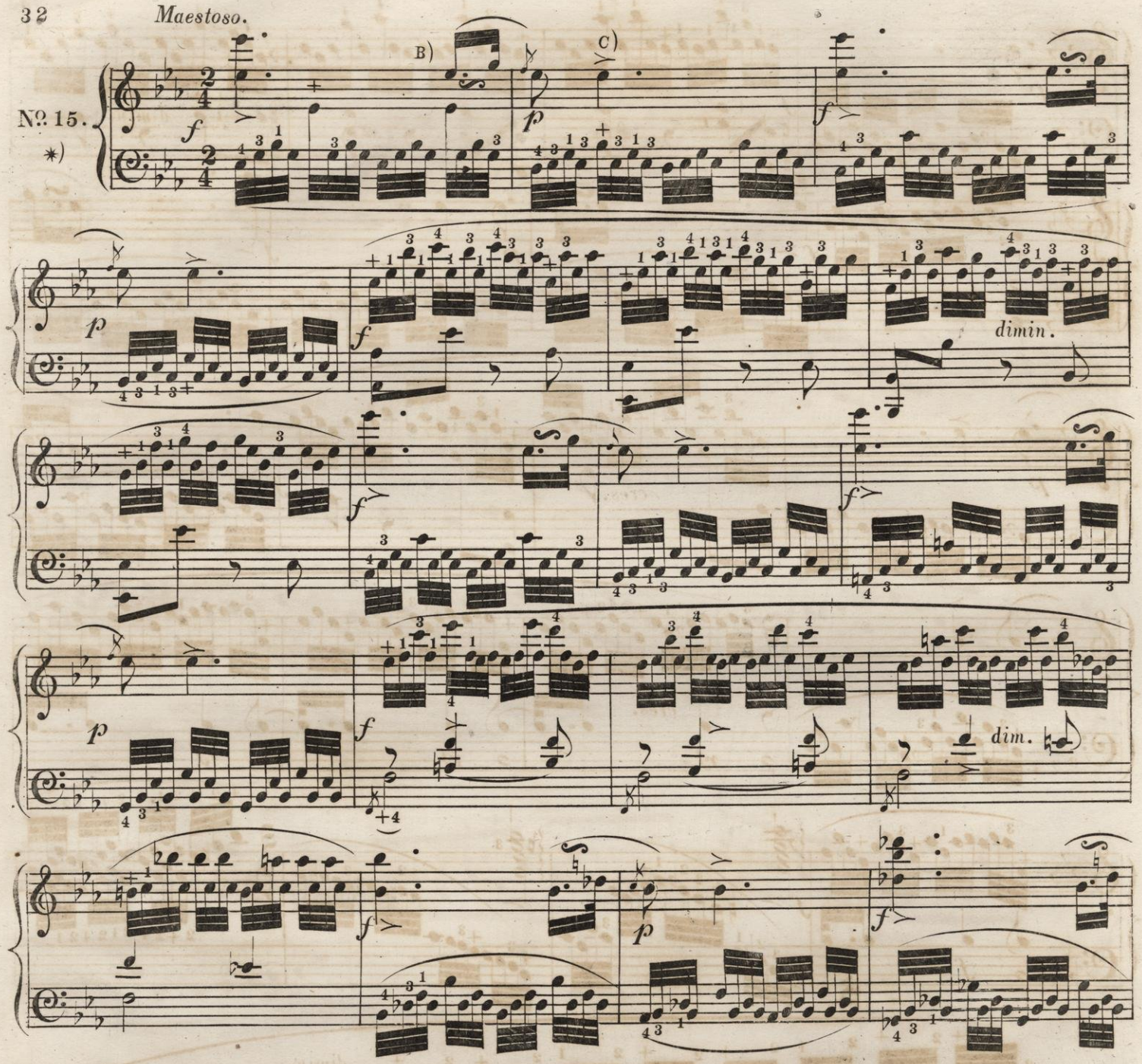
pp

pp

rf

c) It is not difficult here to slide from a black to a white key over an intervening one, on account of the extension of the hand.

Maestoso.

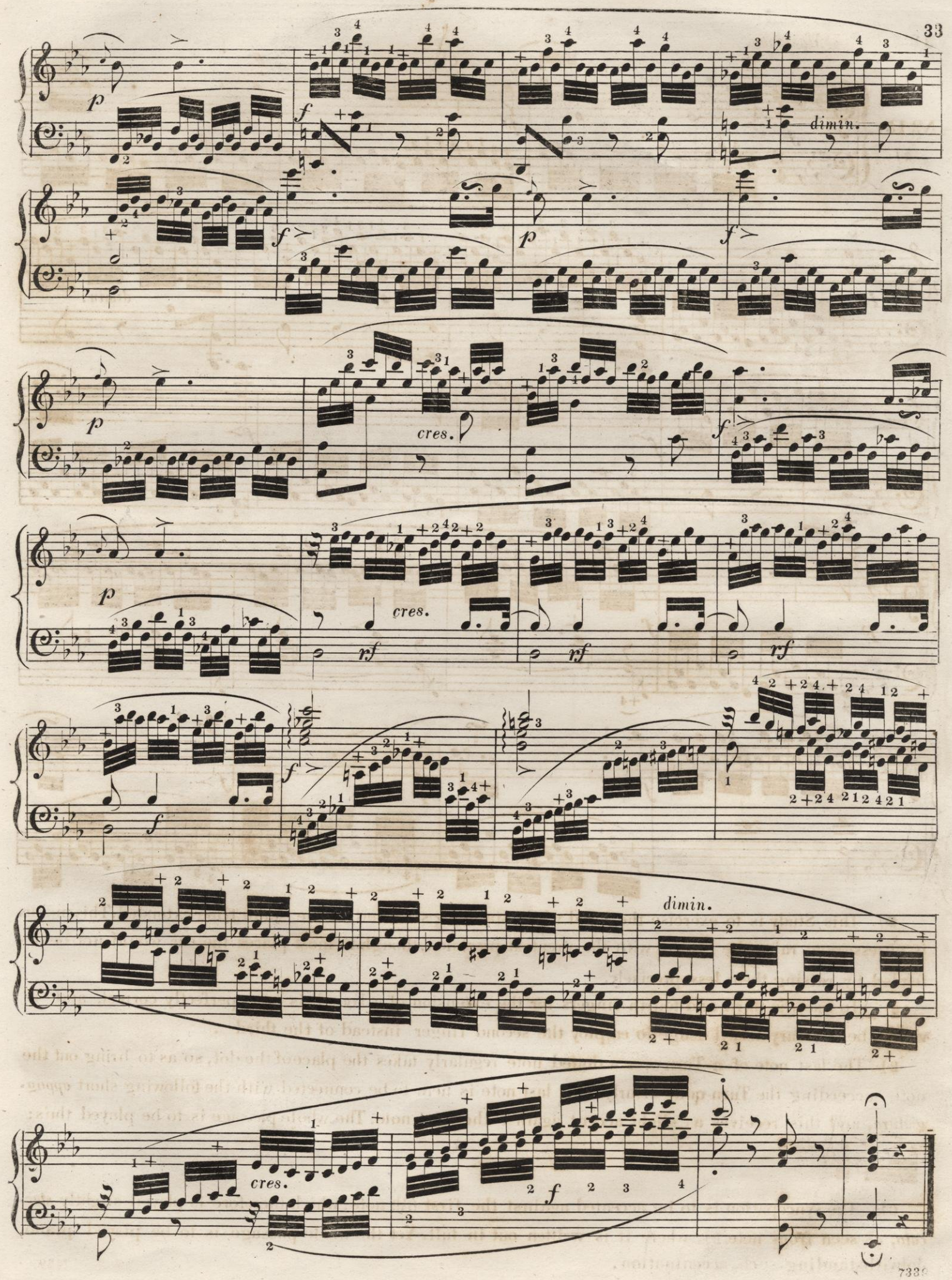


*) This Study is to exercise the hand while standing still and at the same time extended. This makes it necessary to raise the fingers with the greatest precision, though in most places the ear would not be offended by raising them less precisely.

A To use the third and fourth fingers for the extension of a Fourth is here perfectly correct, and it would be contrary to all usage to employ the second finger instead of the third .

B) The last note of a Turn over a dotted note regularly takes the place of the dot, so as to bring out the note succeeding the Turn quite clearly. This last note is here to be connected with the following short *appoggiatura*, and this receives a slight accent against the next note. The whole passage is to be played thus:

C) The syncopation is to be accented against the first 8th note, which therefore is played slightly *staccato*, as seen from note B), where it is written out in full. Yet the whole passage is to be played piano, notwithstanding such accentuation.


dimin.
cres.
cres.
dimin.
cres.

Moderato con espressione.

No. 16.

*) An exercise for the left hand in uninterrupted 16th notes. The player should here also, in slow and quick movement, take care to play perfectly even in all respects.

A) Those who have practiced the five-finger-exercise with extended hand will not find this fingering surprising (especially in a study).

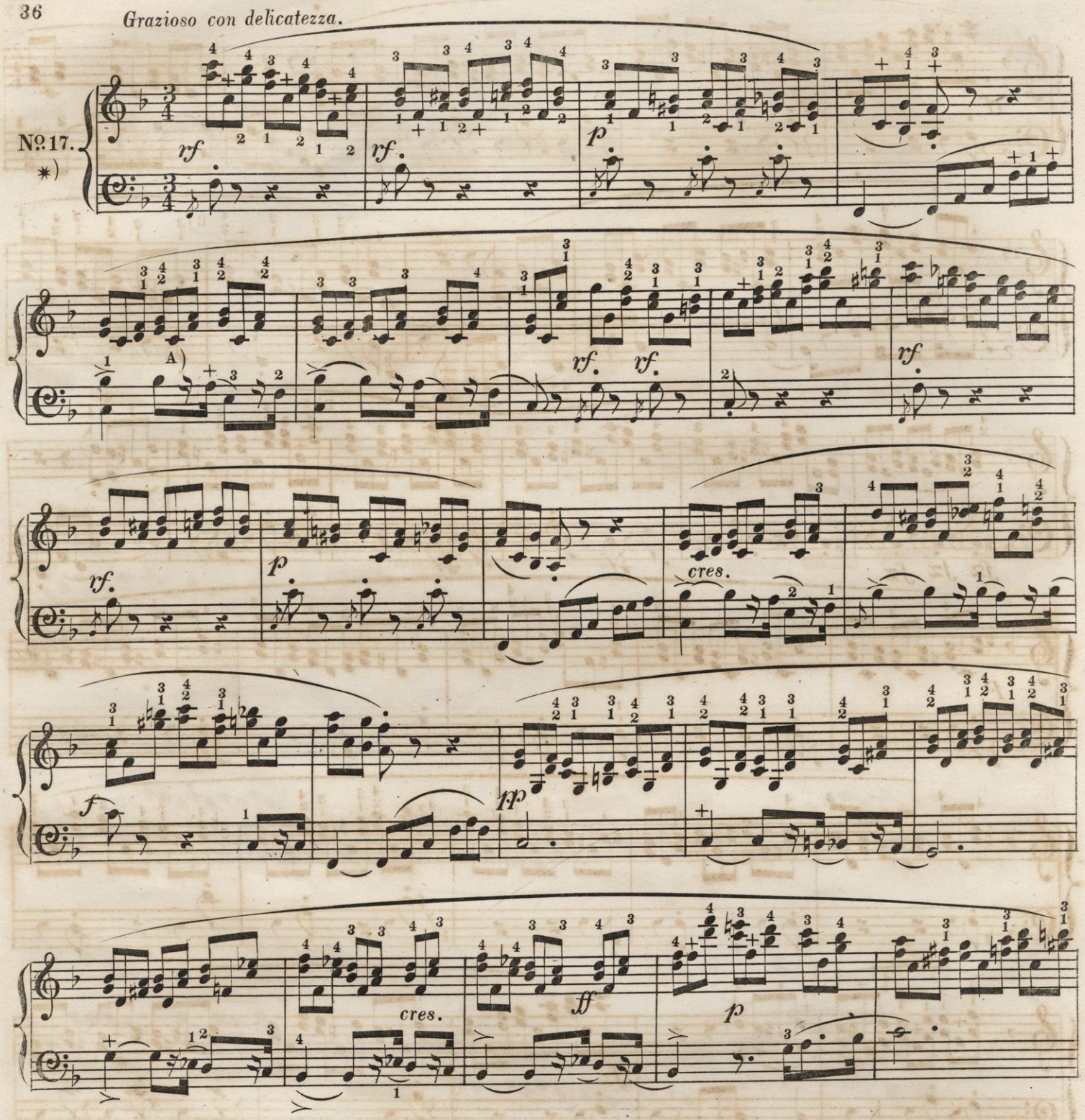
B) The last note of the Turn takes the place of the second dot: ; so as to bring out the following 16th note quite clearly. This 16th note must be closely connected to the next note.

dim.

f

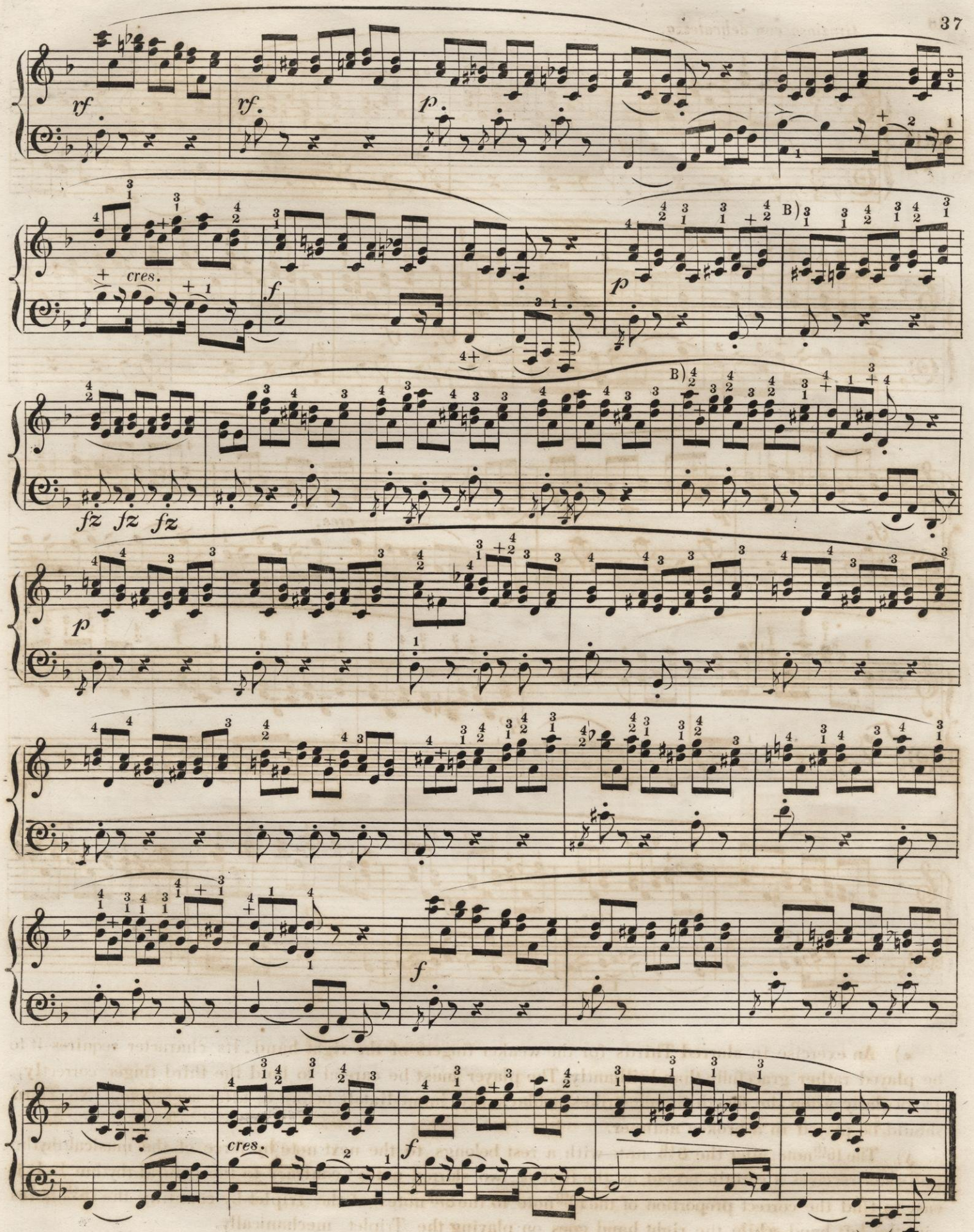
p

Grazioso con delicatezza.

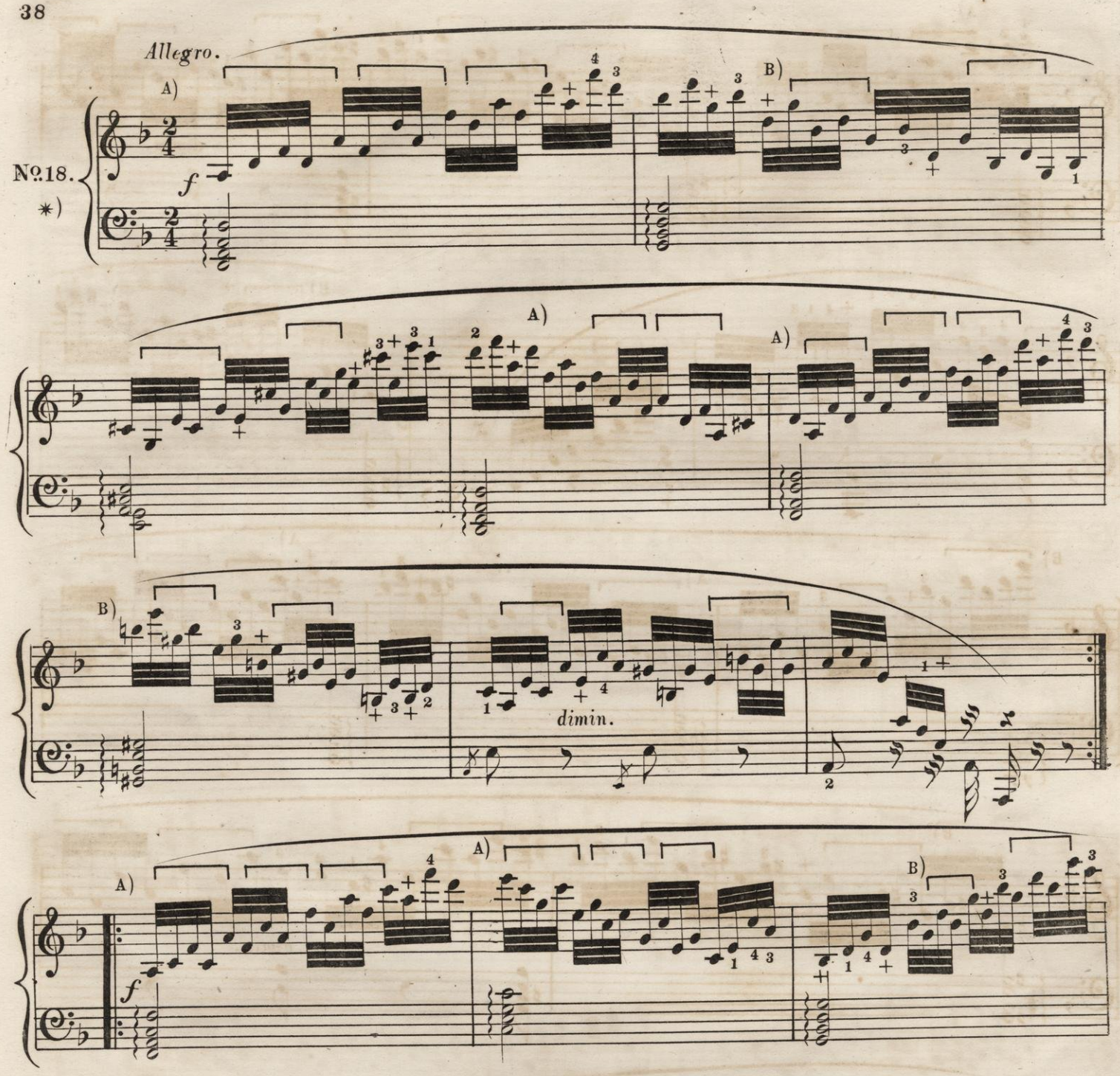


*) An exercise in slurred Thirds for the weaker fingers of the right hand. Its character requires it to be played rather gracefully than brilliantly. The player must be careful to hold the third finger correctly, particularly when the fourth finger strikes a black key, immediately before or after such note. No Third should be played in a broken manner.

A) The 16th note after the 8th note with a rest belongs to the next note by force of the musical rhythm, and thus receives a certain accent as the first of two slurred notes (contrary to the natural rhythm). It is easy to find the correct proportion of the 16th note to the 8th notes of the Triplet by counting the 16th notes with the left hand, while the right hand goes on playing the Triplet mechanically.



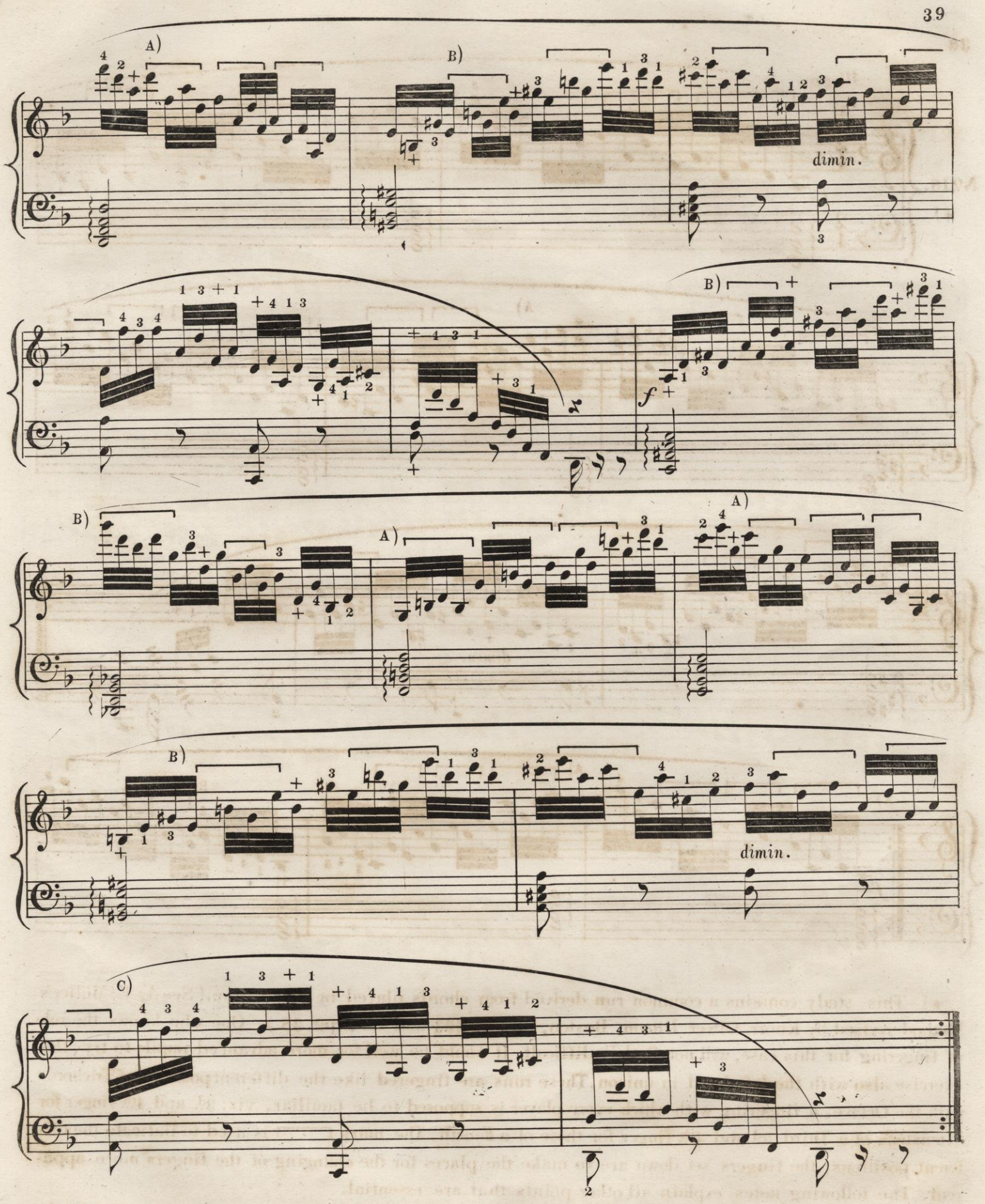
B) Only the highest (Treble) part is connected here, as the repetition of one note (e) does not admit of a connection of the lower part.



*) This study contains a common run derived from chords played by contraction. (See A. E. Müller's Method revised by Knorr, Oliver Ditson, Boston, Pt. 1 pg. 103 and Pt. 2 pg. 38). One who knows the rule of fingering for this case, will not find it difficult. It would be well for more advanced pupils to try this exercise also with the left hand in unison. These runs are fingered like the different positions of Trichords with the Octave, a fingering with which every player is supposed to be familiar, viz: 3d. and 4th. finger for extensions of a Third, 2d. and 4th. finger for those of a Fourth. The mark ⌐¬ is used to indicate the different positions; the fingers set down are to make the places for the changing of the fingers more apparent. The following notes explain all other points that are essential.

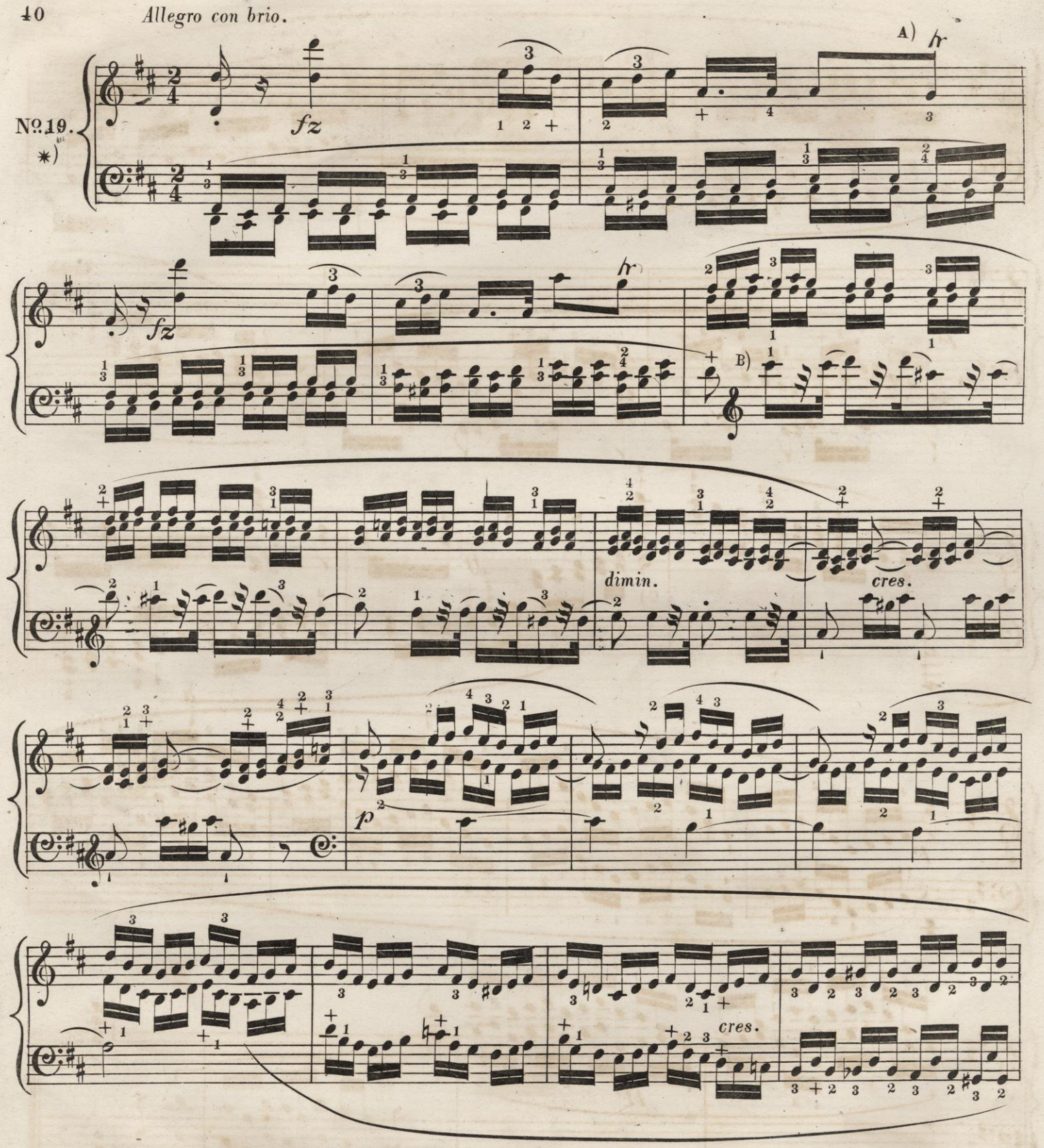
A) Such a run wholly on white keys, takes its fingering from all the three positions of the Trichord with the Octave.

B) Such a run with black keys takes its fingering from only one Trichord-position with the Octave.



c) A different fingering which may be used here to advantage.

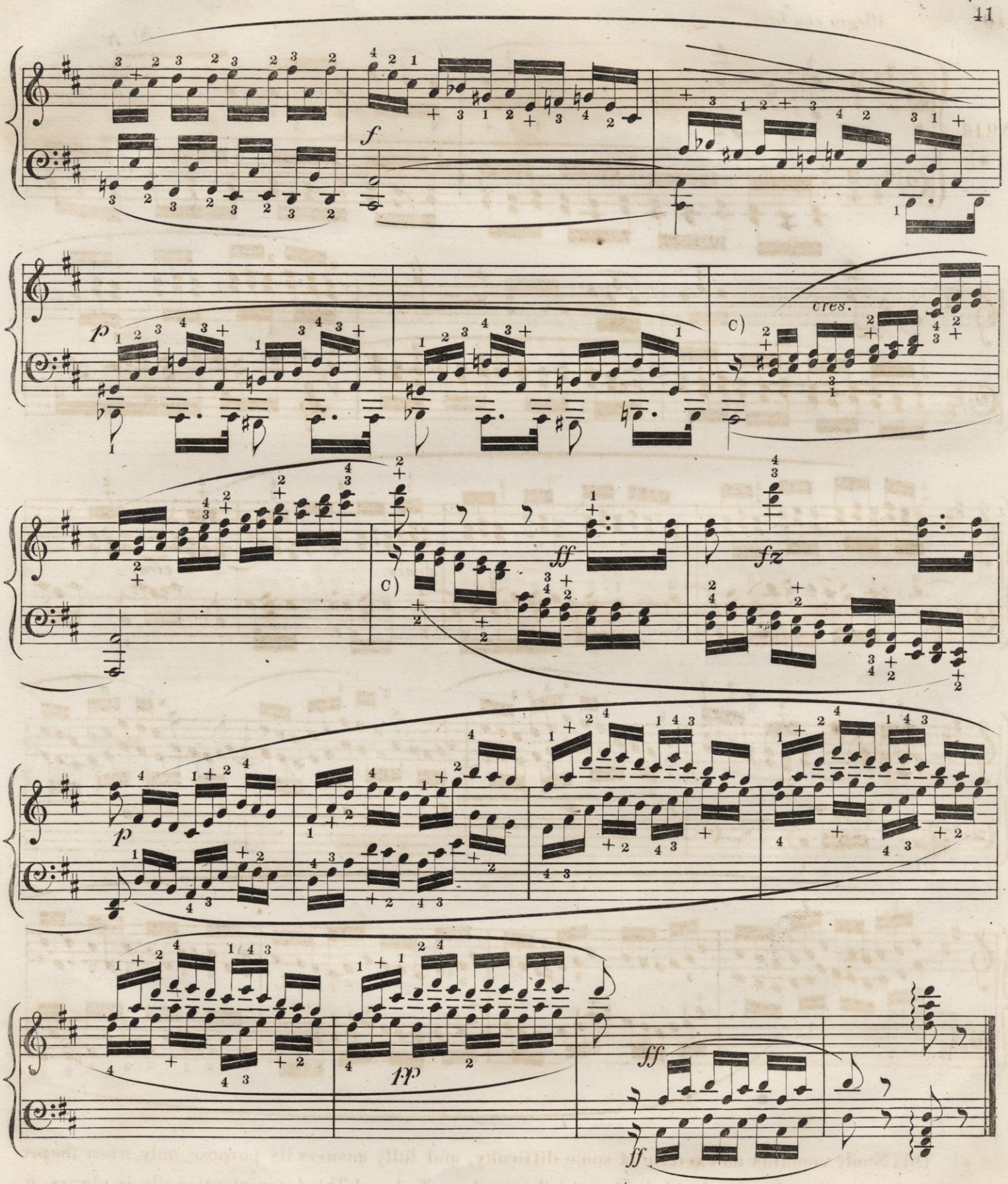
Allegro con brio.



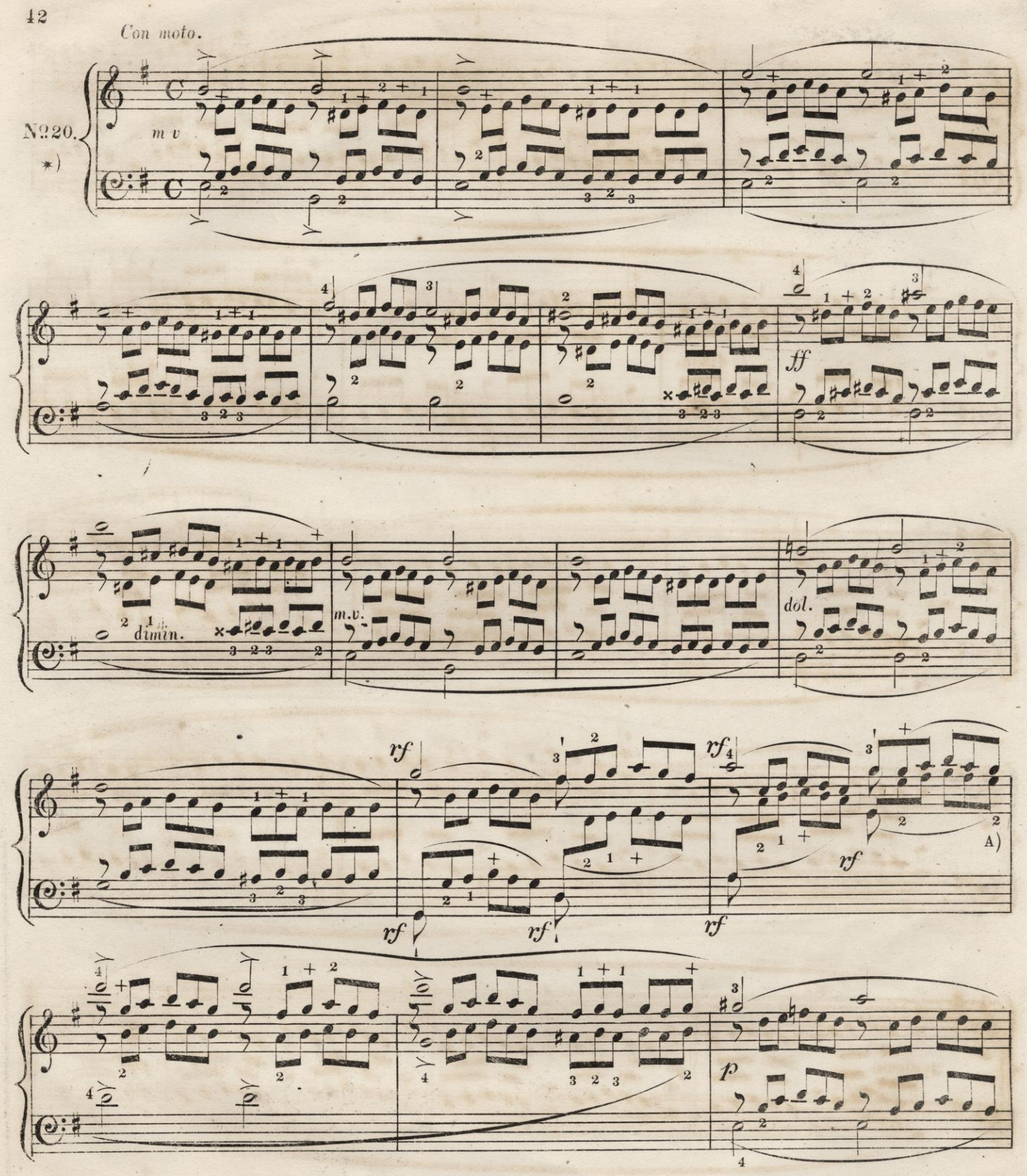
*) This Study contains an exercise of some difficulty, and fully answers its purpose only, when the performer is careful to strike the double notes *strictly* together. To break Thirds unintentionally is always a proof of deficient mechanical ability.

A) See, above, note B) to No. 9. This trill however, may be made also with seven notes.

B) See, above, note A) to No. 6; in quick movements the 32d. note might be played together with the last 16th note of the Triplet.

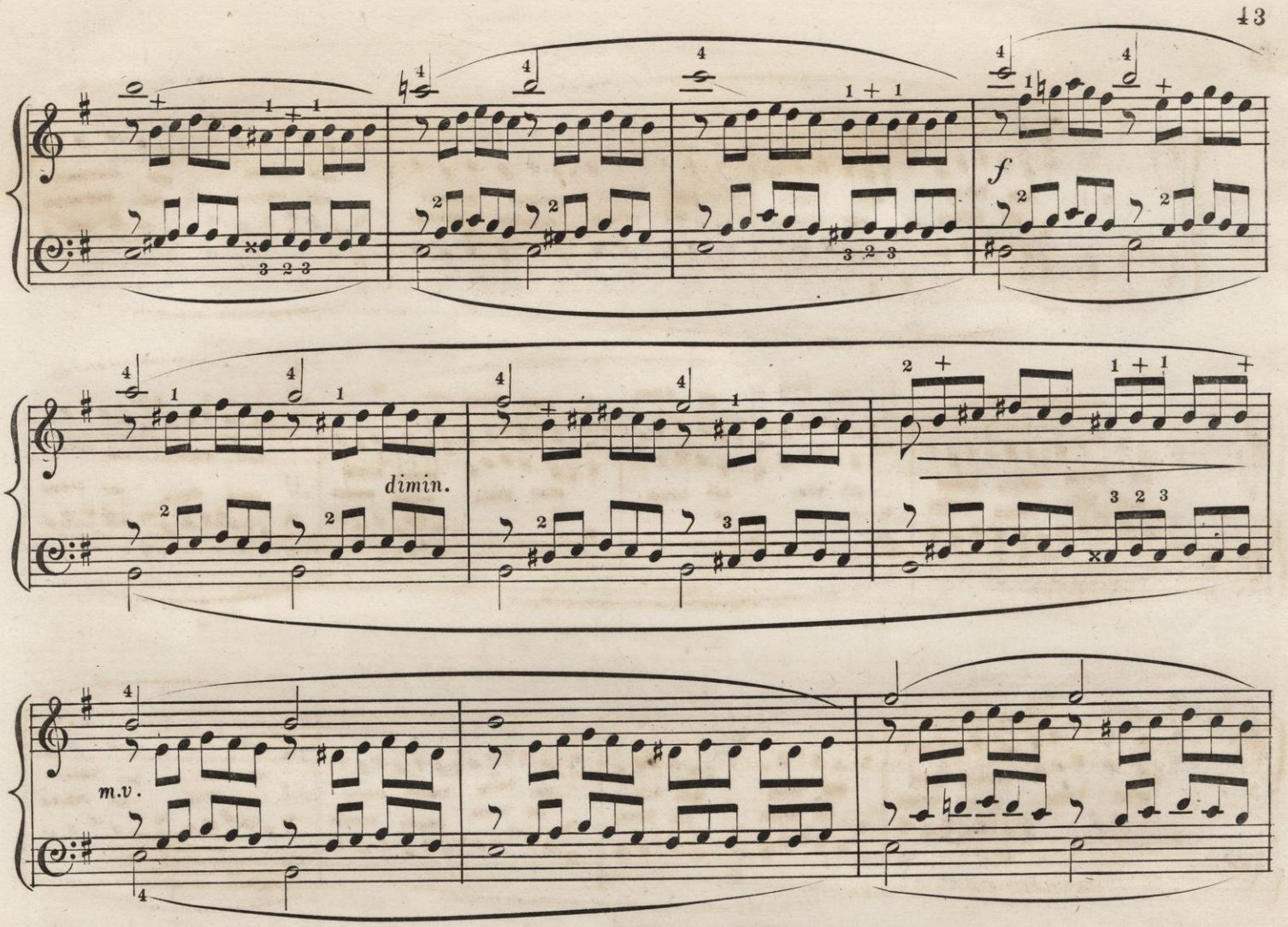


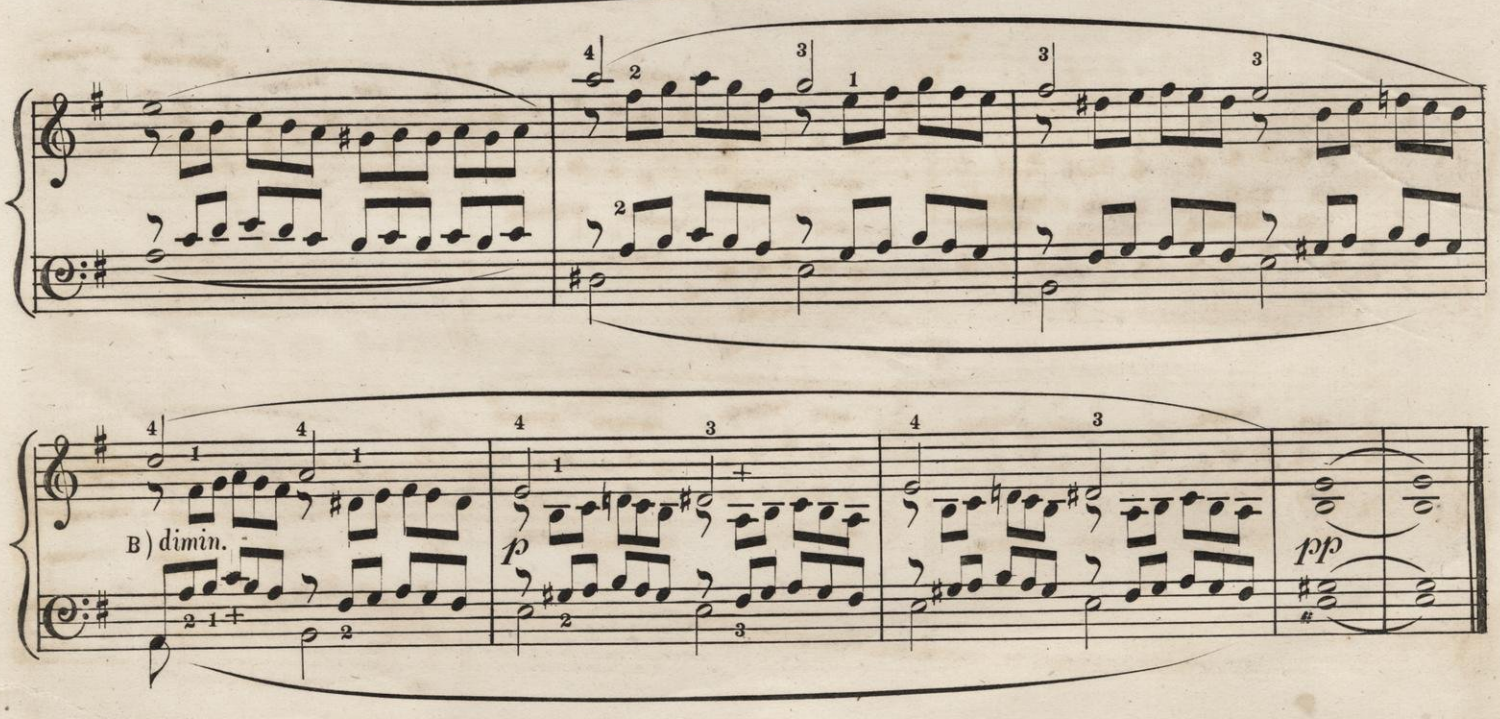
c) The successive use of the third and fourth fingers makes this way of playing the scale in Thirds with one hand, where three and four Thirds are played in one position of the hands, the second finger being always passed over, somewhat more difficult. But for the diatonic scales in Thirds it is much more certain, than the inconsistent fingering of the Methods. Compare A. E. Müller's Method revised by J. Knorr, Pt. 2. pg. 57.



*) This Study is not difficult for such players as have diligently practiced the five - finger exercises. The player should be particularly attentive to play the tones of both hands strictly together.

A) Of this drawing down of the hand to the fourth finger, see, above, note B) to No.7.



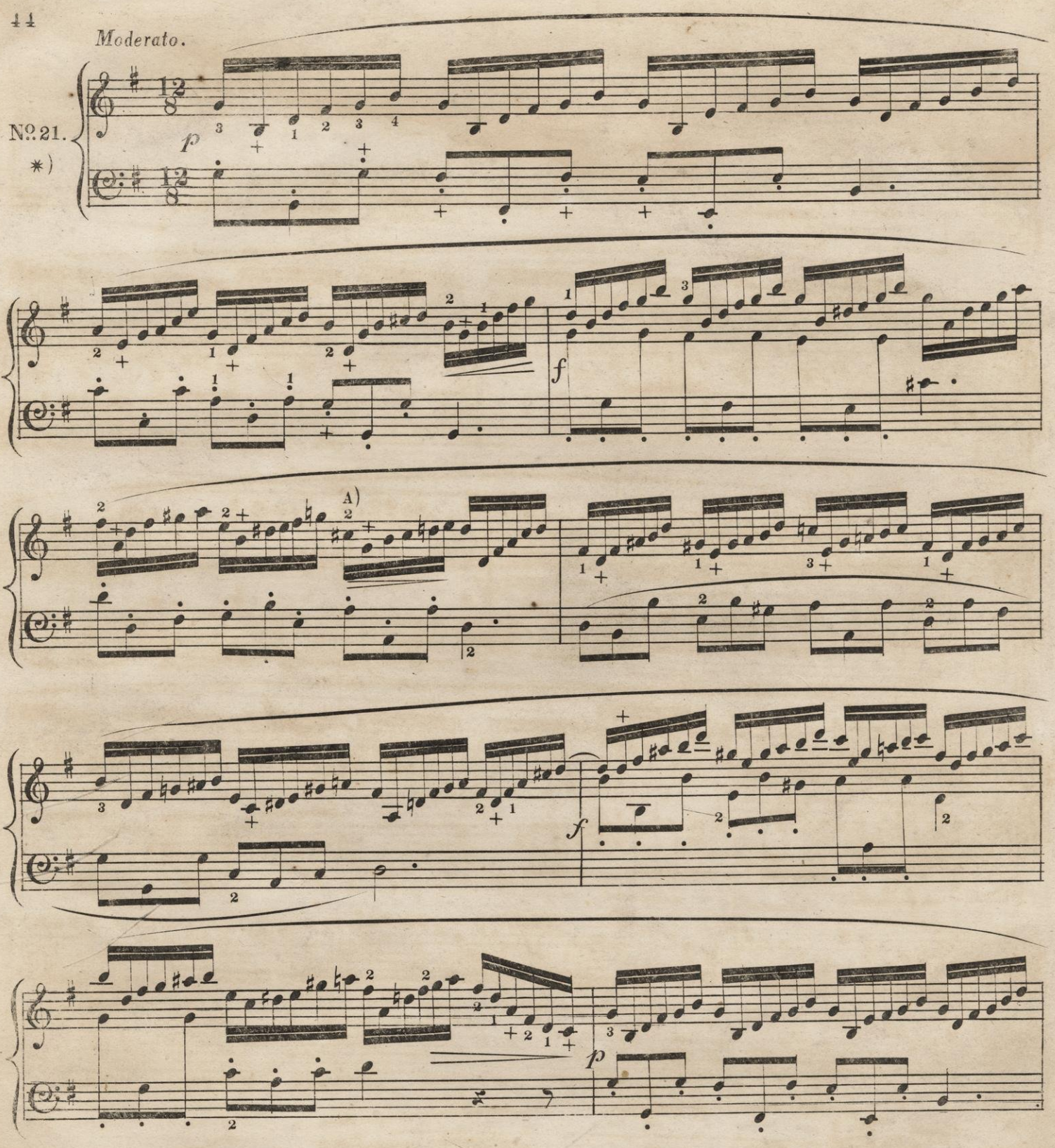


B) Although *dimin.* only means a decrease in strength, yet here, after the soothing close, a very slight decrease in movement is required.

Moderato.

No. 21.

*)



*) This study contains a useful exercise for the extension of contiguous fingers of the right hand. It is to be played strictly *legato*, and the fingers (carefully bent) must strike with the fleshy end. (the third joint falling perpendicularly upon the key) so that really an extension of both fingers takes place (and not a useless stretching merely).

A) The tones $c\sharp, g, b$ sound here particularly attractive, and may therefore be made prominent to the hearer by a slight prolongation.