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BEETHOVEN'S ANNOTATIONS TO CRAMER'S TWENTY-ONE PIANO STUDIES: CONTEXT AND ANALYSIS OF PERFORMANCE

Presented in Partial Fulfillment of the Requirements for the Degree

'Doctor of Musical Arts' (DMA)

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March 2006

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To Aliki Vatikioti †,

My beloved teacher, who was the first to show me how to approach Beethoven's masterworks for the piano.

Many thanks and my deepest appreciation to my supervisor, Professor Simon Keefe for his time, support and expertise. I would also like to thank Martino Tirimo for his advice and guidance as well as Petros Moschos for his personal interest, support and encouragement through the entire degree process. Also many thanks to Eoin Hayden and Michael Bradley for their advice on language issues.

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The present study focuses on the annotations Beethoven appended to twenty-one piano studies by John Baptist Cramer, when teaching his nephew Karl. Beethoven held Cramer's collection of studies in high esteem and considered them the best preparatory school for his own works. The reading of his annotations reveals a continual pre-occupation with issues such as legato (or *bindung* in Beethoven's own words), accentuation and the application of poetic feet in the music. This study examines the context of these annotations and applies them to Beethoven's piano music. The author's goal is to stimulate interest in Cramer's neglected *Studio per il Pianoforte* and to use Beethoven's advice on the execution of these studies as a guide for the performance of his own works. The author believes that this study will serve as a valuable tool to the teachers who teach the piano music of Beethoven and his era, the students who study his music as well as the professional performers of Beethoven's piano works.

INTRODUCTION

Modern scholarship has devoted a great deal of attention to problems of performance practice in Beethoven's piano music. Issues such as tempo, articulation, phrasing, dynamics, fingering have been discussed extensively by Charles Rosen, Kenneth Drake, Barry Cooper, Robin Stowell, Alan Tyson and other eminent scholars. Not infrequently, controversy is evident, mainly because the evidence we have about these issues is quite obscure and must be gathered almost entirely from bits of information in diverse sources (Beethoven's letters, his contemporaries' writings, editions of Beethoven's era, manuscripts, sketchbooks, etc.). It is all the more surprising, then, that one of the major sources of information, the instructions for the playing of twenty-one Cramer's studies, which Beethoven wrote for the use of his nephew Karl, has attracted only sporadic attention.

The original Haslinger edition of Cramer's studies with Beethoven's annotations in his own hand is not extant; as a result, the only primary source is a copy made by Anton Schindler in another Haslinger edition. Schindler entered Beethoven's annotations on the top of each study over the name 'Beethoven' and he also entered his own annotations, signed 'A. S.' over nearly all of the other sixty-three studies, 'following my teacher's example'.[1] Although Schindler's *Biographie von Beethoven* is well known for its inaccuracies, we have no serious reason to question the authenticity of his copy. Scholars have argued in favour of its authenticity by using contemporary evidence - including evidence from Beethoven's manuscripts, sketchbooks and music - that

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[1] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way* (New York: Norton, 1988), pp. 23-24.

'acknowledges the importance of the musical concept in these annotations' as well as the fact that Schindler was in close contact with Beethoven in his late years.[2]

In 1893, the British Beethoven scholar John Shedlock discovered Schindler's copy of Cramer's studies in the State Library of Berlin and published it for the first time, translating Beethoven's annotations into English, quoting Schindler at length and summarizing the value of the annotations, as he understood them: 'In one respect Beethoven's mode of treating the Cramer Etudes becomes clear after reading the comments; he regarded the mere notes in the music as an incomplete revelation of the composer's intentions; they were the letter into which the interpreter had to infuse the spirit. But though in relation to the Cramer Etudes these declarations are of extreme interest, in their application to Beethoven's pianoforte works they become of the highest importance ... only those who have true feeling of music and who, in addition, have reflected long and carefully on their art ought fully to apply these Beethoven directions to the great composer's music.'[3]

The first German edition of the annotations appeared only in 1961, edited by Anna Gertrud Huber. It includes the original text in German, the first few bars of each annotated study and a brief preface and conclusion.[4] Most recently, in 1974, Hanns Kann published the 21 studies together with their annotations in German and an extensive

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[2] For a discussion of the authenticity of Schindler's copy, see William Newman, "Yet Another Major Beethoven Forgery by Schindler?", *The Journal of Musicology*, Vol. 3/4 (1984), pp. 397-423. Also, Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1988), pp. 94-101.

[3] John Baptist Cramer, *Selection of Studies with Comments by Beethoven*, with a preface, translation, explanatory notes and fingering by J. S. Shedlock (London: Augener, 1893), p. 8. In the present thesis, Shedlock's translations of Beethoven's annotations have been used and slightly adapted by the author.

[4] William Newman, "Yet Another Major Beethoven Forgery by Schindler?", p. 412.

introduction, where he regularly quotes from Schindler and gives several experimental passages and exercises written by Beethoven, gathered from a variety of sources.[5]

Sandra Rosenblum devotes a whole section to the annotations in her *Performance Practices in Classic Piano Music*. Rosenblum identifies four key issues that are discussed in the annotations: prosody, accents, legato playing and aspects of keyboard technique, urging performers to apply the annotations to Beethoven's own music.[6] William Newman was more occupied with Beethoven's annotations to Cramer's Etudes and in his *Beethoven on Beethoven* he, like Rosenblum, makes four remarks about the annotations: firstly, that they concern only local relationships within the passagework; second, that they reveal a constant alertness to polyphony; third, that they emphasize four aspects of performance – correct prosody, proper accenting, legato playing, and alertness to pseudopolyphony; and lastly, that they include occasional suggestions on keyboard technique.[7] Newman warns us that these annotations are often 'laconic, even obscure and awkward at times' and states - creating expectations in his readers - that 'they require some clarification and interpretation'.[8] In the short section he devotes to the topic, Newman confines himself only to discussing the four issues mentioned above. Although Newman's clarification of the annotations is all too brief, he contributed greatly to recognizing the value of the annotations; he was, indeed, the first scholar to try to apply them to Beethoven's own piano works.[9]

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[5] John Baptist Cramer, *21 Etüden für Klavier*, edited by Hans Kann (Wien: Universal Edition, 1974).
[6] Sandra Rosenblum, *Performance Practices in Classic Piano Music*, pp. 100-103.
[7] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, p. 177.
[8] Ibid., p. 177.
[9] William Newman, *Performance Practices in Beethoven's Piano Sonatas – An Introduction* (New York: Norton, 1971), pp. 74-75.

The significance of Beethoven's annotations to 21 of Cramer's studies had already been identified by Schindler in the second part of his *Life of Beethoven*. Fully aware as Schindler was of their value he did not hesitate to describe them as 'one of the most precious heirlooms' in his master's working library. 'If his intention to write his own School of Piano Playing had ever come to be realized these *Studies* would have constituted the most important part of the practical exercises, for he regarded them as the most suitable preparatory study for his own works'. The fact that Beethoven really did intend to write a School of Piano Playing –as he first mentioned in 1818 – in order to protect his works from being mangled in performance has been confirmed by Dr. Gerhard von Breuning's testimony on p. 23 of Wegeler's Supplement to the biographical notices: 'I possessed Pleyel's *School of Piano Playing;* he (Beethoven) was not satisfied with this, or with any of the others.' Breuning goes on to recall how, when he was a boy, the sick Beethoven had told him: 'I myself would have liked to write a School of Piano Playing, but I never had the time; if I had, I should have written something along completely different lines.'[10]

Elsewhere, in his notes to the first two volumes of Cramer's studies, which contain Beethoven's instructions, we see Schindler striving to justify his decision not to make this source, which he himself regarded as indispensable, accessible to the public: 'If it should be asked why I have not published the complete practical application of these studies in the interests of Beethoven's music, then let it serve as an answer if I point out that the tendency, which has dominated piano playing over the past 30 years, of regarding technique as the sole requirement, would have taken no notice of so

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[10] Anton Schindler, *Beethoven As I Knew Him*, translated by Constance S. Jolly and annotated by Donald W. MacArdle (Chapel Hill: The University of North Carolina Press, 1966), p. 182.

diametrically opposed an approach. A time must surely come which will again strive to understand instrumental music of every genre by studying its spiritual aspect; only then will it be possible to clear a way to the understanding of Beethoven's intentions. Musicians of understanding will realize this. That notwithstanding, I, for my own part, can confirm that the way is an arduous one. Without the prior study of (German) prosody, without a detailed knowledge of the iambic, trochaic, dactylic and spondaic meters which are the verse forms that underlie all instrumental music, the student can achieve nothing, for it is on this knowledge that the art of correct accentuation and the discrimination between long and short quantities in groups of notes is based. The correct recitation of poetry serves as an analogy here.'[11]

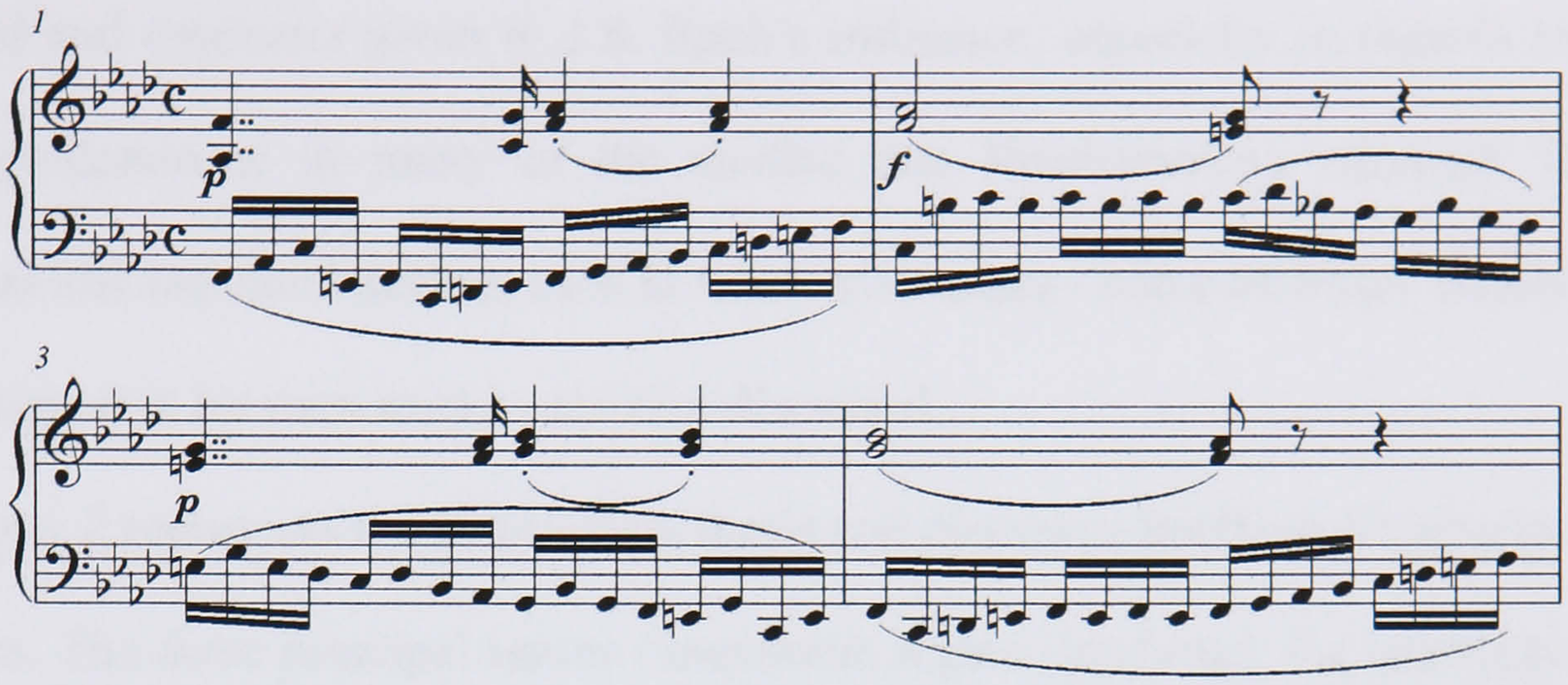
Thus, Schindler confines the significance of Beethoven's annotations to the valuable information they include about the realization of several poetic meters. However, a thorough examination of the annotations reveals that Beethoven is occupied with other major issues too. It should be noted that all annotations concern only the passagework rather than any independent melodic lines that the passagework may accompany. An example is the Study No. 16, where Beethoven makes no mention regarding the execution of the right hand melody (Example 1). The annotations reads: 'The goal here is the study of the bass figure, which progresses, for the most part, in longs and shorts'.

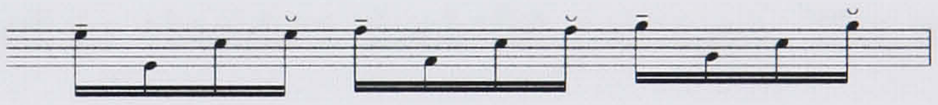
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[11] John Baptist Cramer, *Selection of Studies with Comments by Beethoven*, with a preface, translation, explanatory notes and fingering by J. S. Shedlock, p. ii.

Example 1

Cramer Study No. 16/1-4



Within the passagework, Beethoven's annotations emphasize three aspects of performance – maximum legato (or 'Bindung' in his own words), correct prosody (including the recognition and scanning of specific poetic feet), and proper accentuation. The annotation to Study No. 5 touches on all three topics: '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 meter reveals itself to be trochaic'.

By examining Beethoven's annotations, this thesis will determine how Beethoven wanted the studies to be practised and performed and also how the annotations provide evidence about Beethoven's wishes in regard to the interpretation of his own works. The need for a careful examination of Beethoven's own works in order to complete the latter task is self-evident.

Chapter 1 serves as an introduction to John Baptist Cramer's *Studio per il Pianoforte* and to Beethoven's admiration for it. The main characteristics of his studies are discussed and emphasis given to J.S. Bach's influence, especially in regards to the polyphony predominant in many of the studies that Beethoven so admired. Other compositional and technical devices used in Cramer's studies - some of which Beethoven may have adapted in his own works - are also discussed.

Chapter 2 represents the heart of my thesis and discusses Beethoven's annotations of the studies. The three principal issues - maximum legato [bindung], the application of poetic feet and proper accentuation - are explained in detail; examples from Beethoven's own works, where the annotations could be applied, are also discussed. The musical examples from Cramer's studies are taken from Nicholas Temperley's edition of *Studio per il Pianoforte*. In Temperley's editorial policy 'the first authentic edition is used as the main source and where more than one authentic edition exists, the English one has been chosen'.[12] Autograph sources or continental editions preceding or contemporary with the reproduced edition have been consulted to elucidate doubtful passages. The examples from Beethoven's works are taken from the *Henle Verlag* Urtext edition, generally considered the most reliable edition, although the *Wiener Urtext* edition has also been consulted. In the editorial policy of *Henle* the autograph score always assumes the role of principal source. Where the autograph score is not extant, the oldest surviving source is taken as the main source.

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[12] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, in the London Pianoforte School 1776-1860 series, Vol. 9. (New York & London: Garland Publishing, 1985), pp. xi-xix.

Many Beethoven's annotations place great emphasis on *Bindung* or legato playing. We have it also from Schindler that Beethoven 'abjured the *staccato* style', especially in the performance of phrases, and that he derisively termed it 'finger dancing', or 'manual air-sawing'.[13] The discussion about legato goes even further when Beethoven identifies pseudopolyphony in the passagework and suggests the use of the so-called prolonged touch, that is the sustaining of certain notes for longer than their written values. The reading of Beethoven's annotations also reveals a constant interest in prosody and poetic feet. Prosody originated in ancient Greek and Roman poetry. But what is the relationship between prosody and music? In the annotations, we can see the terms 'trochaic' or 'iambic', which would seem more suitable in an ancient Greek poetry treatise rather than in a piano method book. The discussions of this topic will explain how Beethoven applied these terms to music and why the application of these poetic feet are so important to the performance of his music. Finally, Beethoven's annotations often deal with proper accentuation. Indeed, descriptions of Beethoven's playing leave the impression that accentuation helped create the impression of characteristic energy and 'fiery expression' for which it was famous.[14] The discussion will show how important metrical accentuation was for Beethoven as well as how he dealt with passages where accents are present on as well as off the beat.

Chapter 3 represents a conclusion to the whole thesis in the form of an application of Beethoven's annotations to a single piece - the second movement of his Sonata Op. 54 in F major (*Allegretto*). Beethoven's annotations may throw new light on the performance of this rather neglected work and others besides if Beethoven's performing

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[13] Reginald Gerig, *Famous Pianists and Their Technique* (New York: Robert B. Luce, 1974), pp. 90-91.
[14] Franz Kullak, *Beethoven's Piano Playing*, transcribed by Theodore Baker (New York: Da Capo, 1973), p. 5.

instructions on Cramer's studies are applied to other works by him as well. In this respect, they may be considered a valuable source of information about Beethoven's performance practices, if not 'the most fitting preparation for his own works'.[15]

[15] Cf. p. 4.

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JOHN BAPTIST CRAMER AND THE *STUDIO PER IL PIANOFORTE*

'Our master declared that Cramer's Etudes were the chief basis of all genuine playing. If he had ever carried out his own intention of writing a pianoforte method, the etudes would have formed in it the most important part of the practical examples, for on account of the polyphony predominant in many of them, he looked upon them as the most fitting preparation for his own works.'[1]

Anton Schindler

The above statement, which is found in Schindler's biography of Beethoven, raises two important questions: why was a minor composer, such as John Baptist Cramer, so highly regarded by such a major historical figure, and, what was so special about Cramer's collection of studies that made Beethoven regard them as 'the best preparation for his own works'?

It is useful at this stage to introduce the principal characteristics of Cramer's *Studio per il Pianoforte*. Emphasis will be placed on Bach's and Scarlatti's influence, which explains the polyphony of which Beethoven was so fond, as well as the brilliant character that dominates in many of the studies. Other compositional and technical devices used in the *Studio* – some of which Beethoven may have adapted in his own works – will also be discussed.

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[1] Anton Schindler, *Beethoven As I knew Him*, p. 182.

John Baptist Cramer was born in Mannheim, Germany on 24 February 1771. He came from a distinguished family of musicians: his grandfather played in the famous Mannheim Orchestra, his father was the leader of several important orchestras in London, while his brother was a violonist. Cramer was brought to London when he was only two years of age. In addition to studying violin and theory with his father, he studied the pianoforte with Johann Schroeter and then with Muzio Clementi for two years, as well as composition with Carl Friedrich Abel. His first public appearance as a soloist came at the age of ten. At thirteen, in March of 1784, together with his teacher Clementi, Cramer performed a 'Duetto for Two Pianofortes' at one of the Hanover Square Great Concerts - the first public two-piano performance of any description on record.[2] From then on, he worked on his own. In 1788 he made his first concert tour as a pianist in Europe and started to gain a reputation both as a pianist and a teacher. He returned to London in 1791 and did not leave the English capital until 1799, when he went for a second tour to Germany, Austria and the Netherlands. These and other journeys to Central Europe gave him the opportunity to be in contact with all of the leading musicians of his era, such as Weber, Kalkbrenner, Czerny, Moscheles, Beethoven, Mendelssohn, Liszt, Berlioz and others. In 1800, Cramer came back to England and stayed there for almost all of the remainder of his career. He was admired by the English audiences and 'Glorious John', as they used to call him, must have had some of the breathtaking public appeal of Franz Liszt, as we can infer from an interesting anecdote from Robert Schumann: 'While playing Kalkbrenner's four-part one-handed fugue, I thought of the excellent Thibaut, author of the book 'On the Purity of Music', who told me that once, at a concert given by Cramer in London, a polite lady Somebody, an art amateur, actually rose, against all

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[2] Reginald Gerig, *Famous Pianists and Their Technique*, p. 60.

English convention, and stood on tiptoe to stare at the artist's hands. The ladies near her imitated her example, until finally the whole audience was standing, and the lady whispered ecstatically into Thibaut's ear: "Heavens, what trills! – what trills! And with the fourth and fifth finger! – and with both hands at once!" The whole audience murmured in accompaniment: "Heavens! What a trill! What trills! – and with both hands!"'[3]

As a pianoforte player, Cramer was known for his expressive, singing style and particularly for his performances of Mozart.[4] Indeed, he gave many premieres of Mozart concertos in London. Writing about his interpretations on Mozart Ignatz Moscheles said: 'His interpretation of Mozart, and his own Mozart-like compositions, are like breathings "from the sweet south" . . . Those thin, well shaped fingers are best suited for legato playing; they glide along imperceptibly from one key to the other, and whenever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece!'[5] Cramer, following the successful example of Clementi, entered the music publishing business in 1811, becoming a partner in Chappell & Co. Publications, but withdrew to form a partnership with Robert Addison and T. Frederick Beale in 1824. In 1844, he established his own publishing firm, J. B. Cramer & Co., which still exists. Cramer spent a number

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[3] Robert Schumann, *On Music and Musicians*, translated by Paul Rosenfeld and edited by Konrad Wolff (New York: Norton, 1969), p. 50.
[4] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, in the London Pianoforte School 1776-1860 series, Vol. 9, p. xvi.
[5] Ignaz Moscheles, *Recent Music and Musicians as Described in the Diaries and Correspondence of Ignatz Moscheles*, edited by Charlotte Moscheles and translated by A. D. Coleridge (New York: Da Capo Press, 1970), p. 34.

of years in Paris after he retired from the concert platform in 1835, but returned again to England in 1845, where he continued to compose. He died in London on 16 April 1858.[6]

Cramer composed solely for the pianoforte and his oeuvre contains, among other works, 118 sonatas and 9 piano concertos. But while none of these works is widely known today, Beethoven occasionally borrowed from Cramer's sonatas, while Schumann considered Cramer and Moscheles as the only prominent sonata composers of their era. Cramer's most successful work, although little known today, was his *Studio per il Pianoforte*. The *Studio* is divided into two volumes, the first of which appeared in 1803-1804 and the second in 1810.[7] These eighty-four studies (forty-two in each volume) occupy a position of great importance in the pianoforte literature as they were the first of their kind. Indeed the term 'Study' (*étude* in French) appears to have obtained its modern pedagogical meaning through them, although in Cramer's title it was used in the singular as a name for the whole set. Before Cramer's *Studio*, no complete collection of teaching pieces for the pianoforte had yet appeared. There had been various methods, which included brief examples in a book of instructions - for example Clementi's *Introduction to the Pianoforte* (1801); and the idea of using the term *Studio* in such a collection does not appear to have been exclusive to Cramer. Muzio Clementi had already expressed his intention of calling one of his works 'Studio for the pianoforte'. The earlier publication of

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[6] A thorough biography and discussion of Cramer's works and performing style can be found in Helen Metzelaan, "Cramer, Johann [John] Baptist", *The New Grove Dictionary of Music and Musicians* (New York: Macmillan, 2001), Vol. 6, pp. 640-643.

[7] The full titles of these two volumes as they appeared in their first edition are: *Etuden pour le pianoforte, contenant 42 Exercises, en Différens tons, calculés pour faciliter les progrés des Personnes qui se proposent d'etudier cet à fond* op. 39 and *The Suite de l'etude pour le pianoforte* op. 40.

Cramer's *Studio per il Pianoforte* obliged Clementi to choose another title, and he adopted *Gradus ad Parnassum*.[8]

In the *Studio*, each study deals with a technical problem by many repetitions and sequences of the same melodic pattern, but in a way that makes a performable piece of music, with sufficient variety and harmonic interest. One can read in the 'Prefatory observations' written by the composer himself in a later edition of the *Studio* (1835): 'Throughout the work the Author has endeavoured to give a melodious character to each Exercise, thereby interesting the performer and allowing him free scope for sentiment and expression.'[9]

In the new edition of the *Studio*, which appeared in 1835, sixteen new studies were added augmenting the collection to one hundred. In this collection, there was no attempt to make the studies graduate from the easiest to the most difficult – a practice we often see in later collections of studies. This was justified by Cramer himself in his introduction to the *Studio*: 'It is difficult to settle the Order in which the Exercises should be selected for practice: talents are so varied in different persons that it is impossible to find one method which shall be suitable to all. It is, therefore, desirable that those who have practiced the first ten numbers should afterwards select such as their own particular dispositions and the experience of their own particular necessities would dictate to them.'[10]

Cramer's *Studio* was used as a model by several composers. Daniel Steibelt and Joseph Wölfl, both famous virtuosos of their time who lived in London, wrote sets of

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[8] For more information on the Clementi-Cramer dispute see: Alan Tyson, "A Feud between Clementi and Cramer", *Music & Letters*, Vol. 54 (1973), pp. 281-288.
[9] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. 171.
[10] Ibid., p.170.

studies based on Cramer's. Steibelt's Etudes were published by Goulding, D'Almaine, Potter & Co. in 1809, and Wölfl's *Practical School for the Pianoforte*, a collection of fifty exercises, was published by Clementi & Co. in 1812. Furthermore, Ludwig Berger, a pupil of Clementi, also used Cramer's *Studio* as a model for his twelve studies Op. 12 in 1816-1817. Ignatz Moscheles wrote a set of twenty-four studies in 1825 and the London pianist and composer Cipriani Potter published two books of studies containing twenty-four studies altogether in 1826. The archetype for all these sets was Cramer's *Studio per il Pianoforte*, which became an essential element in the nineteenth-century pianist's repertoire. Beethoven used them for his nephew Carl. We also know that Clara Schumann played these studies, and her father Friedrich Wieck borrowed shamelessly from No. 1 in his own book of lessons for the piano, with the aim to make his daughter play the Cramer studies if her playing was not up to his exacting standards.[11] Robert Schumann praised them as being the finest training 'for head and hand'.[12] Even Frederick Chopin considered them a necessary tool for a pianist and used them to teach his pupils how to play legato and shape a *cantabile* melodic line.[13]

Cramer's prefatory remarks to the enlarged edition of the *Studio* in 1845 reveals something of his aims and influences: 'The original object of the Author in composing the following studies was, practically, to point out to the student what ought to be expected from the great works of Sebastian Bach, and, in certain measure, to prepare him

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[11] Nancy Reich, *Clara Schumann: the Artist and the Woman* (London: Cornell University Press, 1985), p. 55.
[12] Robert Schumann, *On Music and Musicians*, p. 51.
[13] Reginald Gerig, *Great Pianists and their Technique*, p. 161.

for the cultivation of the compositions of this illustrious artist, who may be considered the Raphael, as Handel is justly esteemed the Michael Angelo of music.'[14]

Indeed, a close study of Cramer's works reveals a composer who was associated with the 'old style', particularly in his use of counterpoint, a device often regarded in the later eighteenth century as too 'scientific' for popular taste. Popular piano music of the day was *galant* in style, borrowing tunes from opera and popular ballads, and setting them to simple accompaniments; arrangements of orchestral and operatic music and collections of popular tunes were much easier to sell; and publishers were trying to popularize the piano sonata by commissioning works, in which some or all the movements were based on popular tunes. According to Nicholas Temperley, the steep decline in the demand for serious piano music in England between 1805 and 1830 is to be accounted for by the fact that 'piano playing was an adjunct to the rapid rise in social status of the newly rich, which was not yet being experienced to the same degree in Europe'.[15] Thus, we are wondering here why and how Cramer, who lived in this musical environment, was influenced by a composer such as Bach when writing for an instrument whose use in the English musical life was principally for entertainment.

Bach's music was not very well-known in England at the end of the eighteenth century. The prevailing taste was for Handel, who had the edge because of his long and successful residence in London. Charles Burney, comparing Handel with Bach believed that the first 'was perhaps the only great Fughist, exempt from pedantry and his themes are almost always natural and pleasing. Bach, on the contrary, disclaimed facility so

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[14] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. 171.
[15] Ibid., p. 402.

much that his genious never stooped to the easy and graceful'. Burney, while acknowledging Bach's great significance, believed that if he had, like Handel, been employed to compose opera in the major centres he would have 'sacrificed all unmeaning art and contrivance . . . by writing in a style more popular, and generally intelligible and pleasing and would thus have become one of the greatest musicians of the century!'[16]

Burney reflected general opinion to some extent. Although Bach's works, particularly the *Well-Tempered Clavier*, were becoming known by the time Cramer published the *Studio*, it had taken some time for them to gain popularity with the English musical public. It appears that even Cramer might have acquired a copy of the *Well-Tempered Clavier* more by accident than by design: a 'memoir' published some years later in the *Harmonicon* reported that the composer, while in Paris in 1788, had met a young Russian who 'possessed in manuscript the works of the celebrated Johann Sebastian Bach, in consequence of his having been a pupil of Carl Philip Emanuel Bach'. We cannot be sure whether, what the Russian had, was actually a copy of the *Well-Tempered Clavier*, but he gave his copy to Cramer in lieu of money to pay his debts.[17] Various editions of the *Well-Tempered Clavier* were later reprinted in London around 1800 by Lavenu (Nägeli) and Broderip and Wilkinson (Simrock).

However, London musical life was very much dominated by Handel; his oratorios were heard regularly in concert, and many were arranged for piano and organ. The same did not apply to the works of Bach, despite the presence in London of a group of musicians who could well have promoted his music. These included his son, Johann Christian Bach, as well as Charles Burney, who had received a manuscript copy of the

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[16] Charles Burney, *A General History of Music*, Vol. 2 (New York: Dover Publications, 1957), p. 955.
[17] Memoir of J. B. Cramer, *Harmonicon, 1* (1823), p. 179.

Well-Tempered Clavier in 1772 from C P. E. Bach; and Carl Friedrich Abel, who was a friend of J. C. Bach and the son of Bach's gamba soloist in Cöthen.[18] None of these made any effort to introduce Bach's music in London: it was thanks to the efforts of the Germans Carl Friedich Horn and A. F. C. Kollmann, who had arrived in London between 1780 and 1790, that Bach started gaining fame in London.[19] Kollmann was a theorist of considerable note and published his *Essay on Practical Musical Composition* in 1799, as well as the first English translation of Johann Nikolaus Forkel's biography of Bach, *On J. S. Bach's Life, and Works*, in 1820; Horn, together with Samuel Wesley, produced a complete critical edition of the *Well-Tempered Clavier* between 1810 and 1813. This edition provided analytical markings (for subjects, inversions, diminutions, augmentations, etc.) as well as a method of study, progressing from the easy to the more difficult pieces which were 'set in keys less in use in England than upon the Continent', and therefore required a 'constant and preserving application'. The works of Bach invited analysis and explanation and Kollmann, a theorist and composer himself, provided an analysis of the F-minor prelude from *Well-Tempered Clavier II* in his *Essay on Musical Harmony* (1796) and published even more of Bach's works in his *Essay on Practical Musical Composition* (1799).

The preludes and fugues of the *Well-Tempered Clavier* presented two distinct sides of keyboard writing, the one free and improvisatory - prelude - and the other more strict and regulated - fugue. A study of the *Studio* shows that Cramer's set of studies was influenced by both of those styles. Cramer cited, in his introduction to the 1835 edition,

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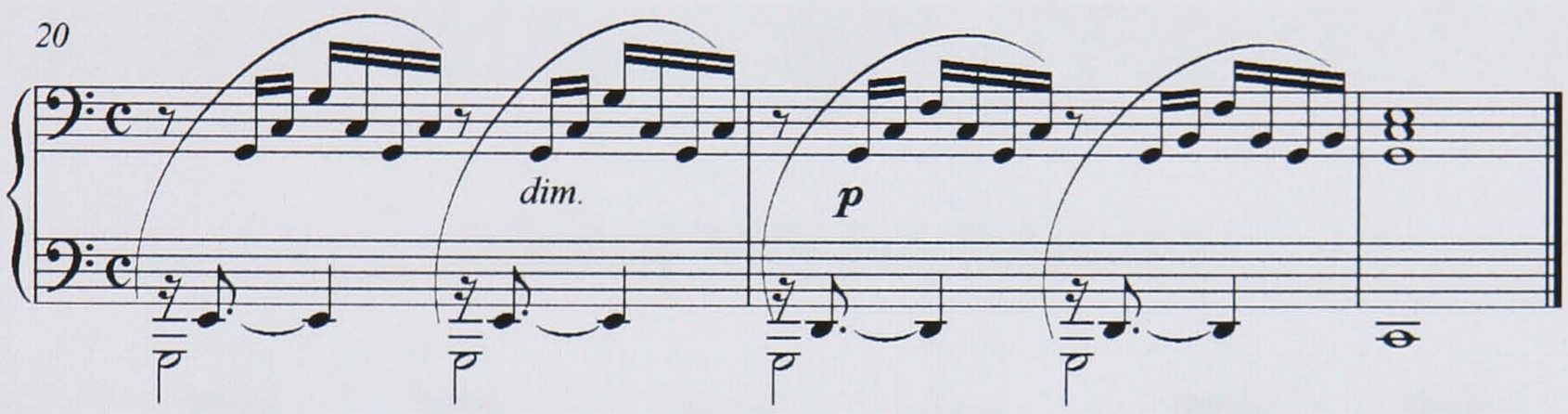
[18] Here, one could easily surmise that Cramer was introduced to Bach's music by Abel when he was still a child, as we know that Abel was his teacher in composition.

[19] For more information on the introduction of Bach's music into England, see: Hans Ferdinand Redlich, 'The Bach Revival in England (1750-1850)', *Hinrichsen's Musical Year Book,* Vol. 7 (1952), pp. 287-300.

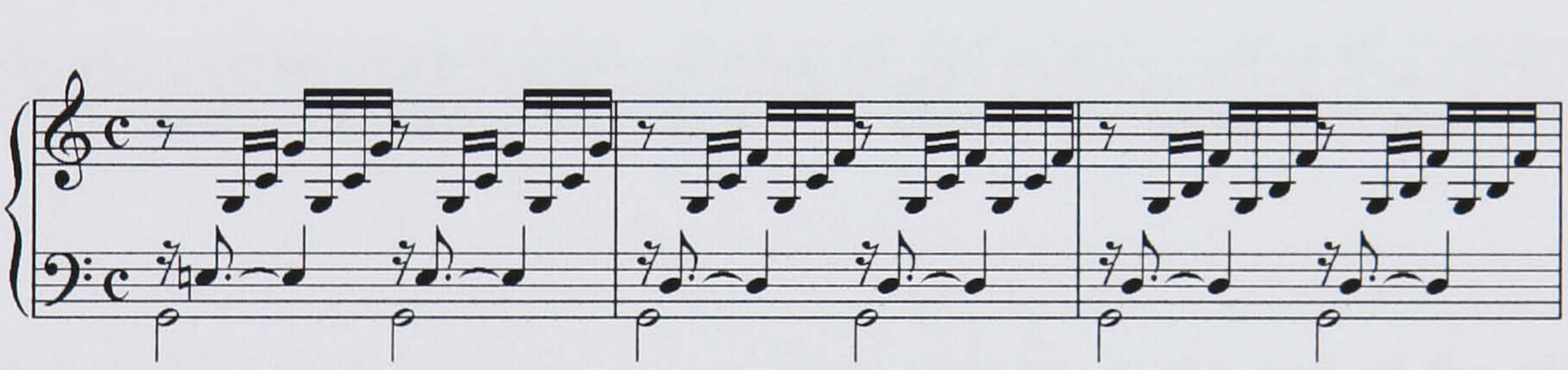
only four of the one hundred studies as being 'written expressly after the manner of Sebastian Bach'.[20] However, a closer study of the collection will show that there were many more. For example, the first Study of the collection ends with a near exact quotation of Bach's prelude in C major of the *Well-Tempered Clavier I* (Example 2).

Example 2

Cramer Study No. 1/20-23



J. S. Bach BWV 846, Prelude/29-31



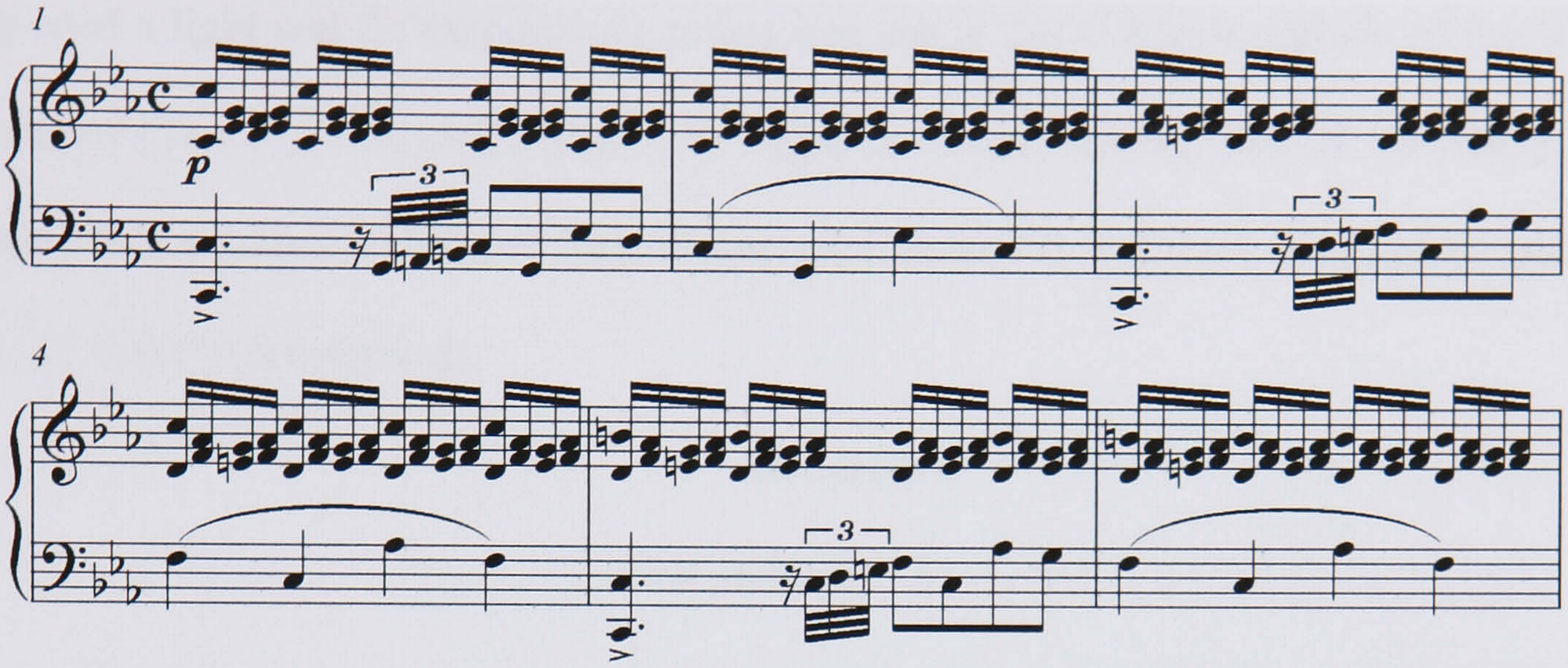
Perhaps the most influential of Bach's preludes appears to be the one in C minor from *Well-Tempered Clavier I*, notable for its 'moto perpetuo' character and parallel figuration in both hands, aspects that dominate many of Cramer's studies. The most striking example of Cramer's adaptation of this prelude for the piano occurs in the final Study of Vol. 1, No. 42, where the right hand plays a complex two-part texture over a bass melodic line; the two parts are later reversed (Example 3).

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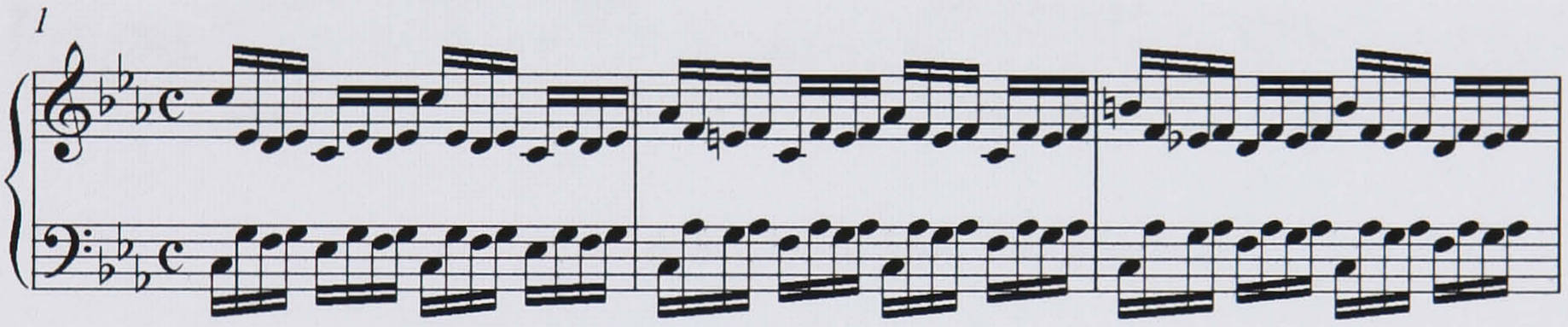
[20] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. 171.

Example 3

Cramer Study No. 42/1-6



J. S. Bach BWV 847, Prelude/1-3

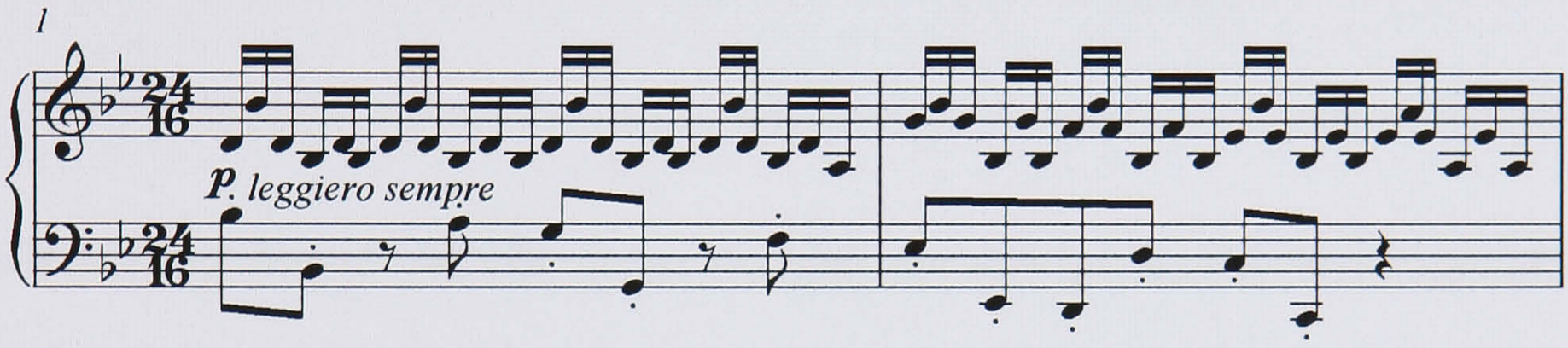


The resemblance to Bach's work is even more striking at the end of the piece where Cramer quotes Bach almost directly. Cramer's use of key is often related to Bach's; the key of C minor, for example, seemed to trigger preludes in the style of that in the *Well-Tempered Clavier I*, as shown in Cramer's Study No. 59, though a similar type appears in the key of F sharp minor as well in No. 61. Bach's influence can also be found in Cramer's Study No. 4, again in C minor. Once more the 'moto perpetuo' dominates and the aim is to achieve a pianistic legato creating long musical phrases, as it is implied by the long slurs, a technique often used by Bach. It is also worth noting that this particular Study is carefully fingered in order to achieve legato playing without the use of the pedal.

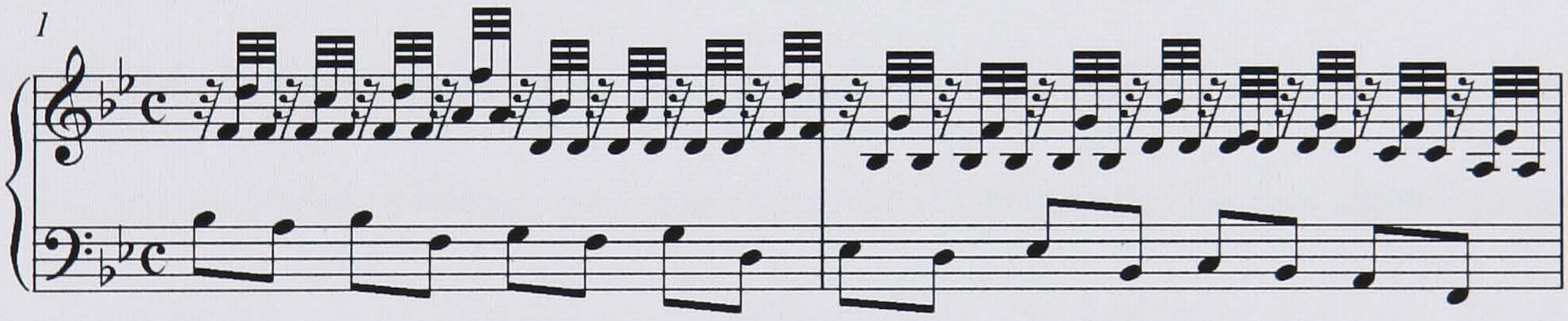
Other examples, where Cramer's choice of key may have been influenced by the *Well-Tempered Clavier*, can be found in Studies Nos 21, 31 and 50. The key of G major often suggested a light and flowing texture as one can see in the G Major prelude of the *Well-Tempered Clavier I*; this style can also be found in Cramer's Study No. 21. Similarly, the fleeting B-flat major prelude of *Well-Tempered Clavier I* is reflected in Cramer's studies Nos. 31 and 50 (Example 4).

Example 4

Cramer Study No. 31/1-2



J. S. Bach BWV 866, Prelude/1-2



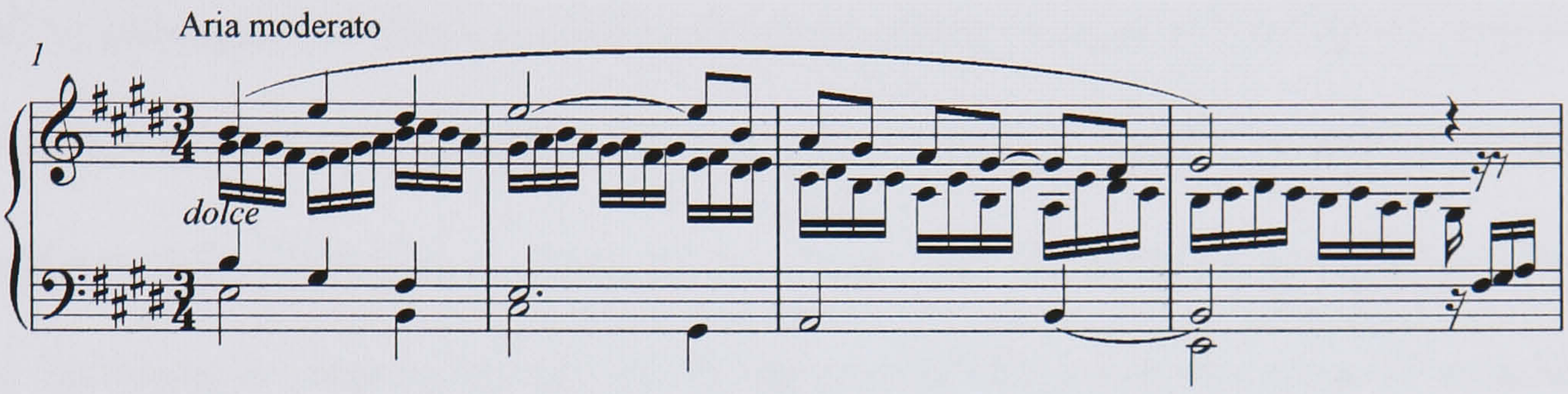
It is possible that this may have had something to do with temperament still being adjusted at this time. Cramer refers to the Study No. 31 as an exercise in contrasting touches, where the left hand plays staccato against the right hand legato and he pairs it with No. 5, which features the same device.

In addition, the frequent use of polyphonic writing perhaps also reminds us of Bach's style. The collection of Cramer's studies includes pieces written in three or sometimes four voices or layers such as Nos 3, 5, 8, 9, 12, 30, 41 and others (Example 5).

This was apparently one of the qualities of the collection, which made Beethoven regard it as 'the most fitting preparation for his own works'.[21]

Example 5

Cramer Study No. 41/1-4



Cramer's introduction in the *Studio* is revealing about what he felt was important in the collection and the skills he believed to be necessary for the pianist to acquire. Although borrowing heavily in stylistic terms from Bach, he still sought to emphasize expressive and articulative skills not associated with harpsichord and clavichord music. Cramer was known for his melodic writing, and placed great importance on the development of a smooth legato touch. Accordingly, in his introduction, he suggests that one should 'hold down each note for its full proportion of time in quick as well as in slow movements, except where passages are expressly marked *staccato*'.[22] Indeed, many of the studies, such as Nos 4, 7, 13, 30, 57 come with the indication *sempre legato* and are phrased accordingly. Other studies feature an expressive melody in an inner part, where the rich tenor sound of the early piano's middle register came into its own; these pieces sound particularly effective when played on such an instrument. The weight of the thumb and

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[21] Anton Schindler, *Beethoven As I Knew Him*, p. 182.
[22] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. 170.

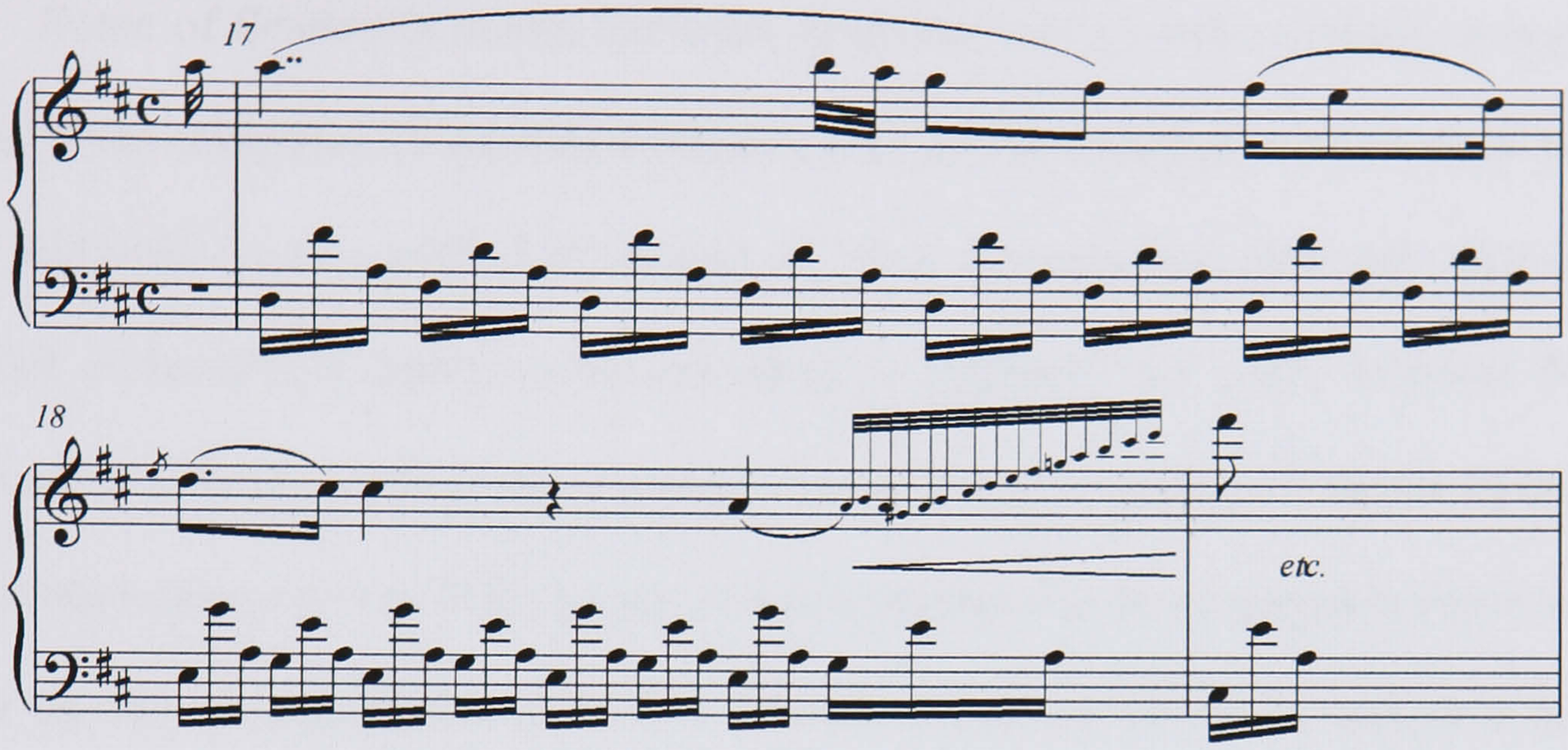
index finger needed to bring out the melody, a technique that was particularly suited to the middle register. One can see this type of writing in studies such as Nos 7, 28, 31, 67, 68, and 75.

The exploitation of the piano's expressive capabilities and its potential for light and shade was also a preoccupation. Some studies mainly revolve around crescendos in ascending passages and diminuendos in the descending ones as in Nos 13, 43, and 46. We could also add the opening studies of each volume, Nos 1 and 43, to the same category although no such indication is given by the composer. In addition, the *Studio* is notable for its inclusion of expressive pieces, together with the usual obstacles of octaves and complex passages of double thirds. The expressive pieces feature long-breathed *legatissimo* melodies, as if in the imitation of the voice. In some cases, Cramer managed to marry the best of Bach's expressive style with his own, as in the case of No. 75, while studies like No. 77 are purely 'vocal' pieces and one cannot but recall the writing style of a Chopin Nocturne (Example 6).

Study No. 41 (Example 5) betrays its vocal origins with the title of 'aria moderato' and shares much of the lyrical quality of Bach's E-major prelude in *Well-Tempered Clavier I.* The influence of Bach, which is present at the *Studio*, was a major factor that made Beethoven regard Cramer's collection so highly, mainly because of the polyphonic texture which is dominant in many of the studies. Beethoven became familiar with the preludes and fugues from Bach's *Well-Tempered Clavier* when he was still a child through his teacher Christian Gottolob Neefe. He acquired a lifelong fascination with polyphonic textures, which also appear frequently in his compositions from all periods, such as the second movement of Op. 2, No. 2, the *Adagio cantabile* of the *Sonate*

Example 6

Cramer Study No. 77/17-18



Pathétique, and, more clearly, the *Fuga* of the late Op. 110.

Many of the technical skills that preoccupied later nineteenth-century composers were first gathered in Cramer's collection. Double thirds and octaves, which came to be so popular, are used in addition to various figurations for both hands. Some are decidedly pianistic in their conception, such as the roaming left-hand accompaniment in No. 16. However, thirds, sixths and octaves were nothing new; one acquainted with the early eighteenth-century keyboard repertoire may suspect the influence of the Italian keyboardist Domenico Scarlatti in this respect. Scarlatti's contribution to the development of the keyboard technique was immense when he composed a collection of '*30 Essercizi per gravicembalo*' in 1738. These exercises, appearing under the title 'sonata', are binary single-movement pieces and introduce new keyboard technical ideas including wide skips, unprepared jumps, hand crossings, double thirds and sixths, rapid octave passages in one hand and quick repeated notes and glissandos. With this

collection, Scarlatti created a new virtuosic style for the keyboard, which could be regarded as an important predecessor to the keyboard etude.[23]

Some of Scarlatti's works had been made known in London chiefly through the efforts of the composer Thomas Roseingrave, who met the composer on a visit in Italy in 1709 and published an edition of sonatas in 1739; between that date and 1800 over a hundred of Scarlatti's sonatas were published in England.[24] In 1785, Ambrose Pitman published a selection of Scarlatti's sonatas, 'revised with a variety of improvements'. In fact, Pitman changed very little; he just selected sonatas that he presumably felt would be easier for the average pianist and chose fifteen sonatas out of the Roseingrave edition, making only minor changes, such as eliminating the tenor clef, which had fallen into disuse.[25] Burney wrote of 'the Scarlatti sect', citing Kelway as a leading performer. He also reported manuscripts in private hands, notably John Worgan's.[26] While Worgan kept his collection only for his own use, other composers were more ready to share their wealth: in 1791 Muzio Clementi published a collection of works by Scarlatti, including twelve sonatas. However, two are not actually by Scarlatti, while the E-major Sonata (Kp. 380) was transposed into F. Indications of dynamics and articulation were also added.[27]

Clearly, Cramer did not intend to provide strict imitations of Scarlatti, and very few of his pieces would actually sound effective on the harpsichord. However, there is

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[23] For more information on the influence of Scarlatti in the London Pianoforte School, see Leon Plantinga, "Clementi, Virtuosity and the 'German Manner'", *Journal of American Music Societies*, Vol. 25 (1972), pp. 303-330, and Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge: Cambridge University Press, 2003), pp. 276-319.

[24] Details of Scarlatti's music in England can be found in Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti*, p. 281.

[25] Domenico Scarlatti, *The Beauties of D. Scarlatti. Selected from his Suites de Leons, for the Harpsichord or Pianoforte and Revised with a Variety of Improvements by A. Pitman* (London: 1785), pp. 1-2.

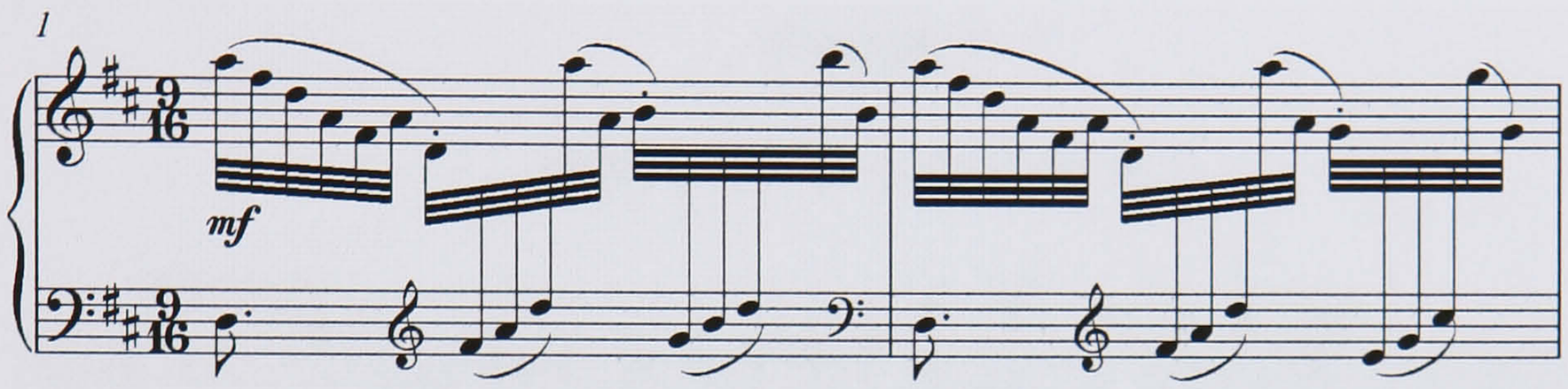
[26] Charles Burney, *A General History Of Music*, Vol. II, p. 1009.

[27] Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti*, p. 221.

evidence of the harpsichord style in studies such as the brilliant No. 70 and the broken chords of No. 33 (Example 7).

Example 7

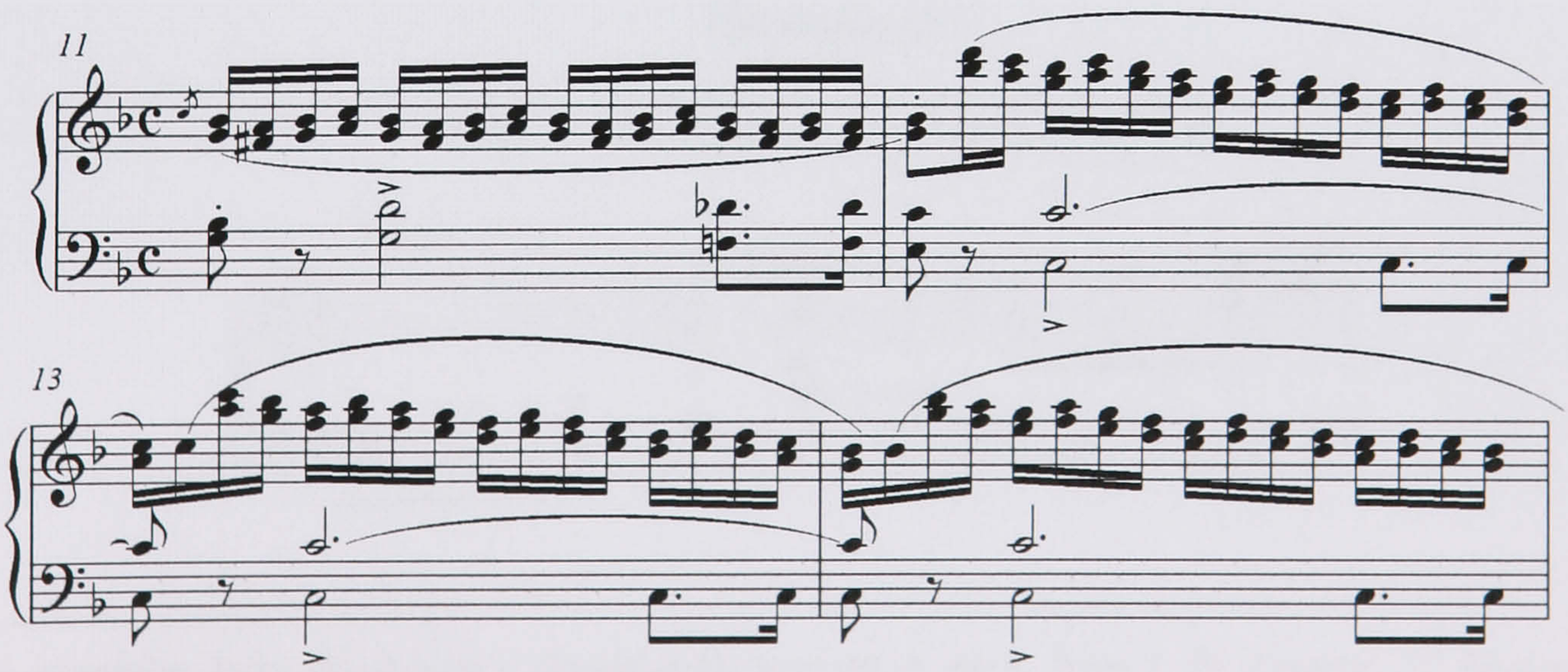
Cramer Study No. 33/1-2



Scarlatti's influence is even stronger in studies such as No. 60 with its many hand crossings (indicated clearly in the notation) and hurrying thirds and sixths. Similarly, the double thirds of No. 19 and No. 35 reveal a tendency for the bright and showy aspect of harpsichord technique (Example 8).

Example 8

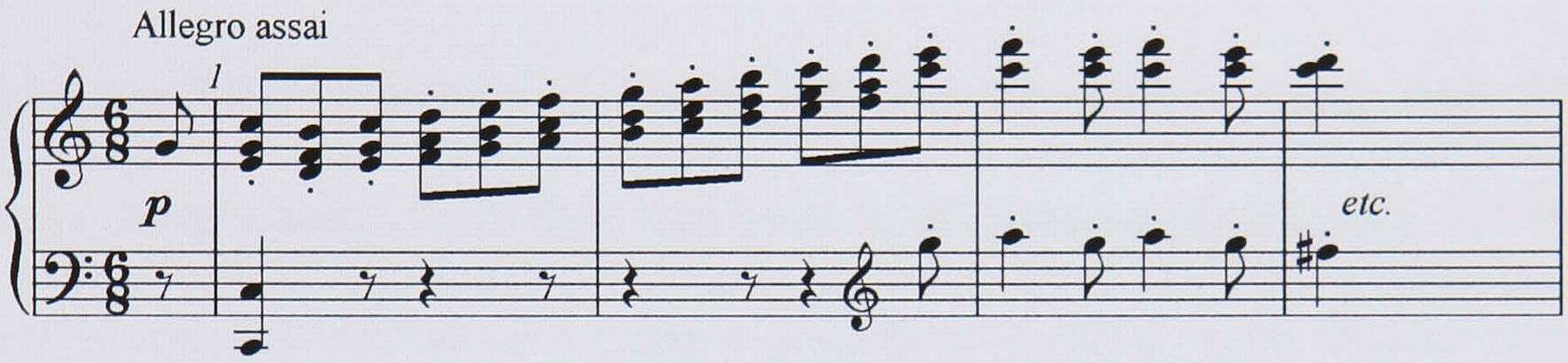
Cramer Study No. 35/11-14



This brilliant Scarlatian technique can also be found in several places in Beethoven's own works. Even in his earliest works one cannot fail to notice the brilliant scales, arpeggios and hand crossings of the Sonata Op. 2, No. 2 or the fast double thirds, sixths and octaves of Op. 2, No. 3 (Example 9).

Example 9

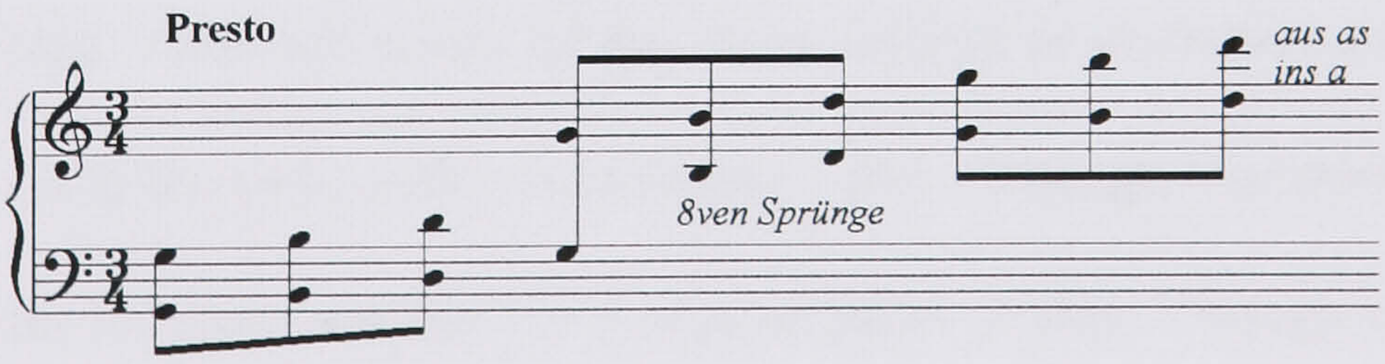
Beethoven Op. 2, No. 3/iv/1-4



The most striking examples of Beethoven's appeal to this kind of keyboard technique, which is also found in Cramer's collection, can be seen in his sketchbook, which contains several finger exercises; here, one can see fast brilliant scales, thundering octaves and arpeggios in both hands, chromatic thirds, sixths, hand crossings and huge leaps (Example 10).[28]

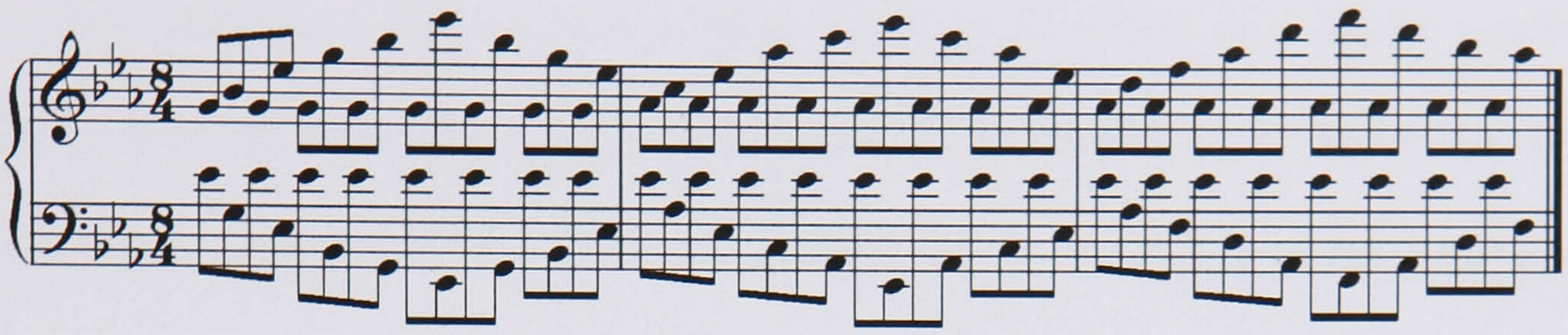
Example 10

'Kafka' Sketchbook (S.185) 68v, p. 224



[28] All the examples from Beethoven's sketchbooks have been taken from J. B. Cramer, *21 Etüden für Klavier*, edited by Hans Kann, pp. xi-xvi.

'Kessler' Sketchbook (S.263) 23v, p.70



All these aspects of keyboard technique, which originated with Scarlatti, are also included in Cramer's collection of studies; this may be another reason why Beethoven declared that these studies were the chief basis of all genuine playing and that 'if he had carried out his own intention of writing a pianoforte method, these Etudes would have formed in it the most important part of the practical examples'.[29]

The brilliant character of many of Cramer's studies could also be connected with the development of piano manufacturing in England. By the end of the eighteenth century the piano had replaced the harpsichord and two different types of instruments were generally used: the English and the Viennese. The difference between the Viennese instruments, which were made almost entirely of wood, and the English ones, with their iron reinforcements and later the all-iron frame, resulted in the development of two quite distinct schools of pianism. Hummel, comparing the two different instruments, asserted that the English action 'does not admit of the same facility of execution as the German; the touch is heavier and the keys sink much deeper'. But, although Hummel preferred the Viennese instrument, he admitted that 'as a counterpoise to this, through the fullness of

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[29] Anton Schindler, *Beethoven As I Knew Him*, p. 186.

tone of the English Pianoforte, the melody receives a peculiar charm and harmonious sweetness'.[30]

The growth of piano manufacturing in the late 1790s in London resulted in important developments in keyboard composition and performance and there were a number of composers – such as Clementi and Dussek - who exploited the greater power of the English-made pianos, both for their virtuoso display and in order to achieve new artistic effects. Cramer could not escape from this tradition; and we can clearly attribute the many 'bravura' pieces in his *Studio* to developments in keyboard manufacturing that created new demands on composers and performers. These 'bravura' studies were the means of showing off the virtuoso capabilities of the piano. With their emphasis on rapid scales and arpeggios, they not surprisingly appear more often in the key of C major, which with its absence of black keys made fast playing easier. The opening studies of each volume of the *Studio* are of this type. In this way, Cramer created a tradition, as many collections of studies that appeared later in the nineteenth century start with a piece in the key of C major, such as those by Potter, Czerny, Berens, Heller and others; even Chopin's famous Study Op. 10, No.1 is a classic of this type, although here it can be claimed that the choice of key is more an obstacle than a help.[31]

An innovative feature of the *Studio* is the number of studies that aim to develop facility in executing trills, such as studies Nos 11 and 68. These studies are polyphonic

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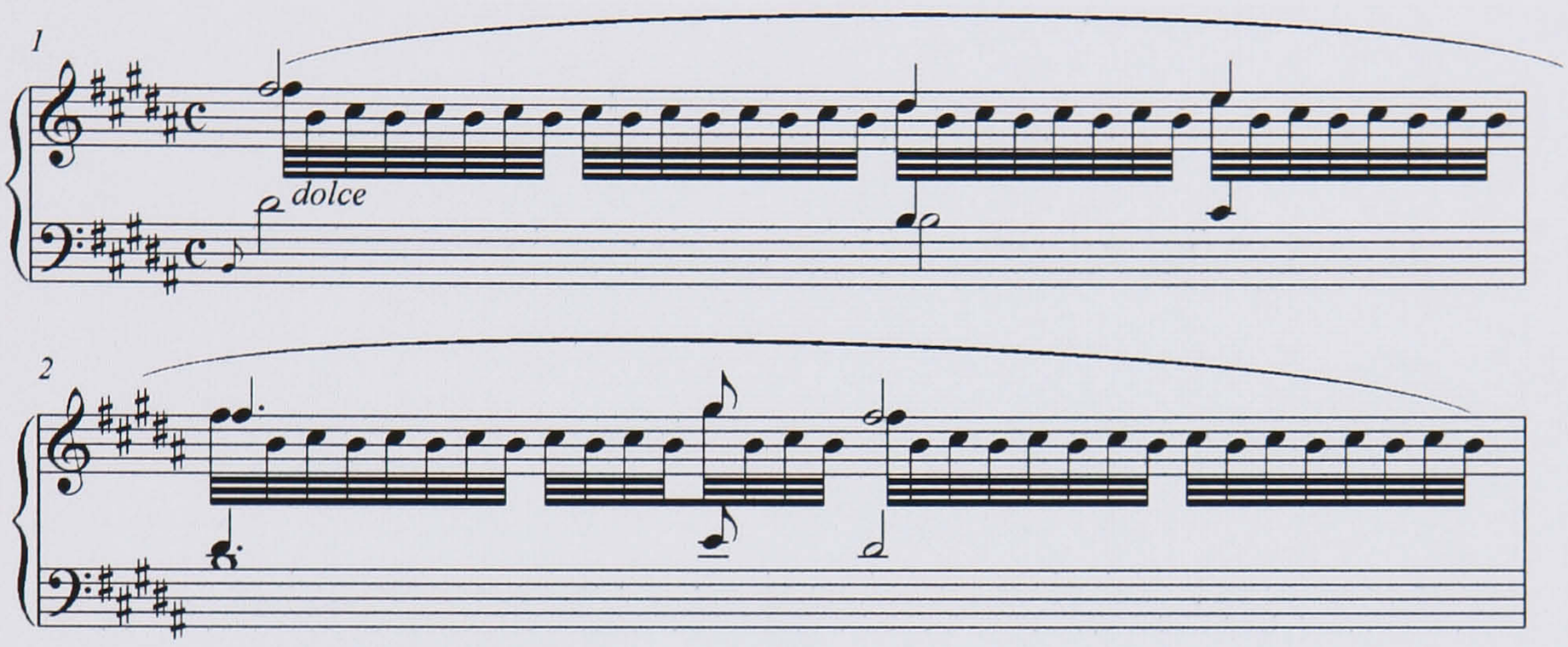
[30]Johann Hummel, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Pianoforte* (London: Boosey, 1827), pp. 64-65.

[31] Chopin's pupil Mikuli reported that his teacher made his pupils play the scales of B and D flat major (and so on, reducing the number of sharps and flats) before attempting 'the most difficult scale of all, that of C major'. See Heinrich Neuhaus, *The Art of Piano Playing*, (New York: Praeger Publishers, 1973), p. 86.

with three or four layers, one of which has a melody, another the trill, and the other(s) a bass moving line (Example 11).

Example 11

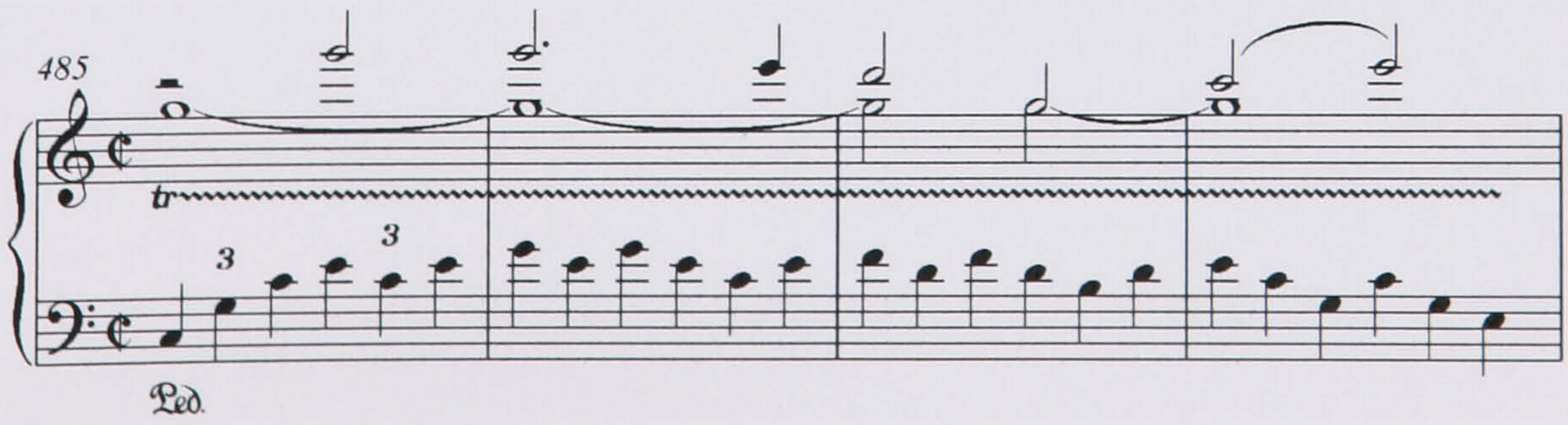
Cramer Study No. 11/1-2



Beethoven seems also to have been fond of this type of writing since he uses it in several occasions in his own compositions, such as in the late sonatas Op. 109 and Op. 111. The earliest that a polyphonic texture including a trill is used is the *Waldstein* Sonata Op. 53 (Example 12). The fact that this particular work was finished in 1804, the same year as the *Studio* appeared in press, might lead us to surmise that Beethoven was influenced by Cramer's use of this device.

Example 12

Beethoven Op. 53/iii/485-489



The *Studio per il Pianoforte* remained a popular work long after its initial publication. Cramer's work is remarkable for its thorough exploitation of piano technique, especially at such an early stage in the piano's history and is a valuable source of information regarding advances in technical writing for the piano.

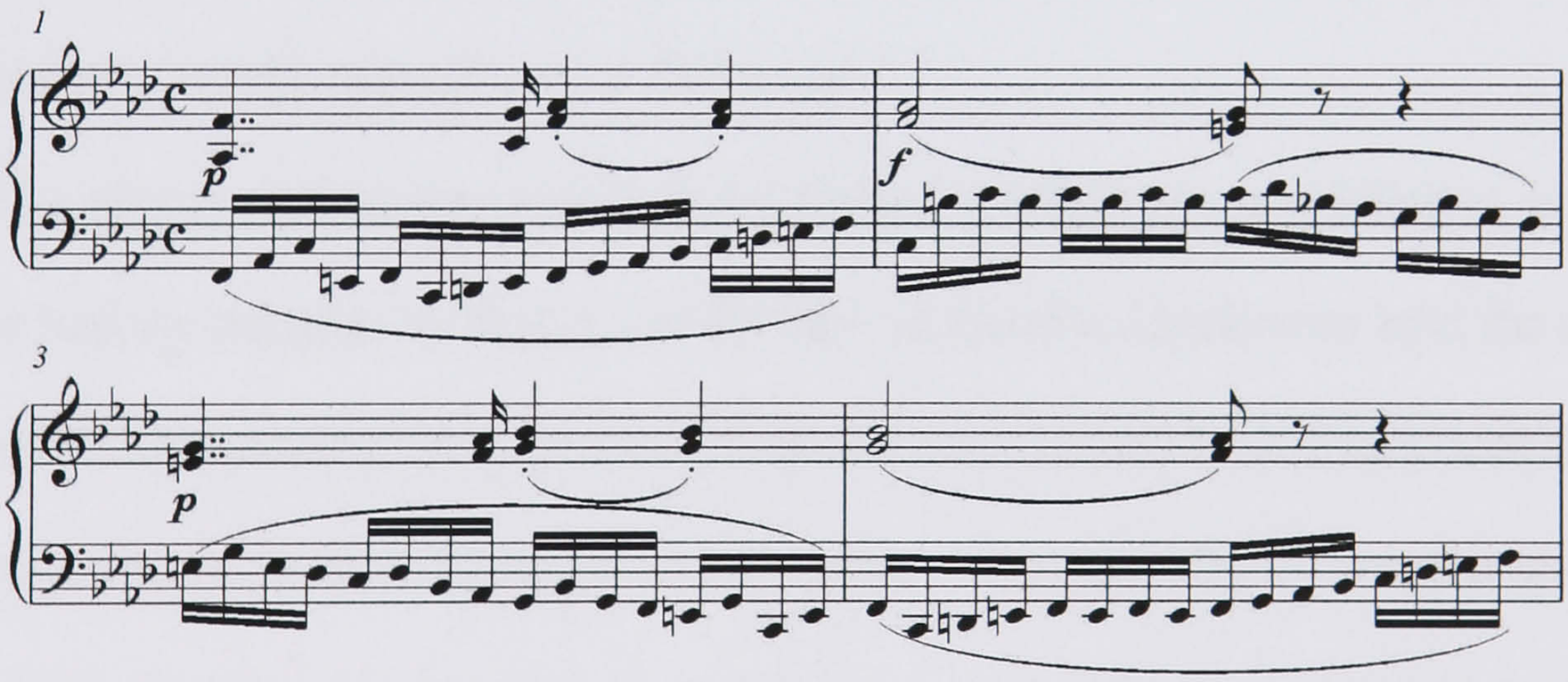
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BEETHOVEN'S ANNOTATIONS TO CRAMER'S TWENTY-ONE PIANO STUDIES

Beethoven repeatedly expressed his admiration for the collection and, as has already been mentioned, regarded it as the 'best preparatory school for a proper understanding of his own pianoforte works'.[1] His high esteem for the studies derived mainly from their polyphonic textures, their brilliant passage-work and their new technical devices. Beethoven's pianoforte works contain all these elements too; a noteworthy example is the similarity between one of the main melodic motives as well as accompanimental figures of the *Finale* of the famous *Appassionata* (Sonata Op. 57) and Cramer's Study No.16 (Example 13).

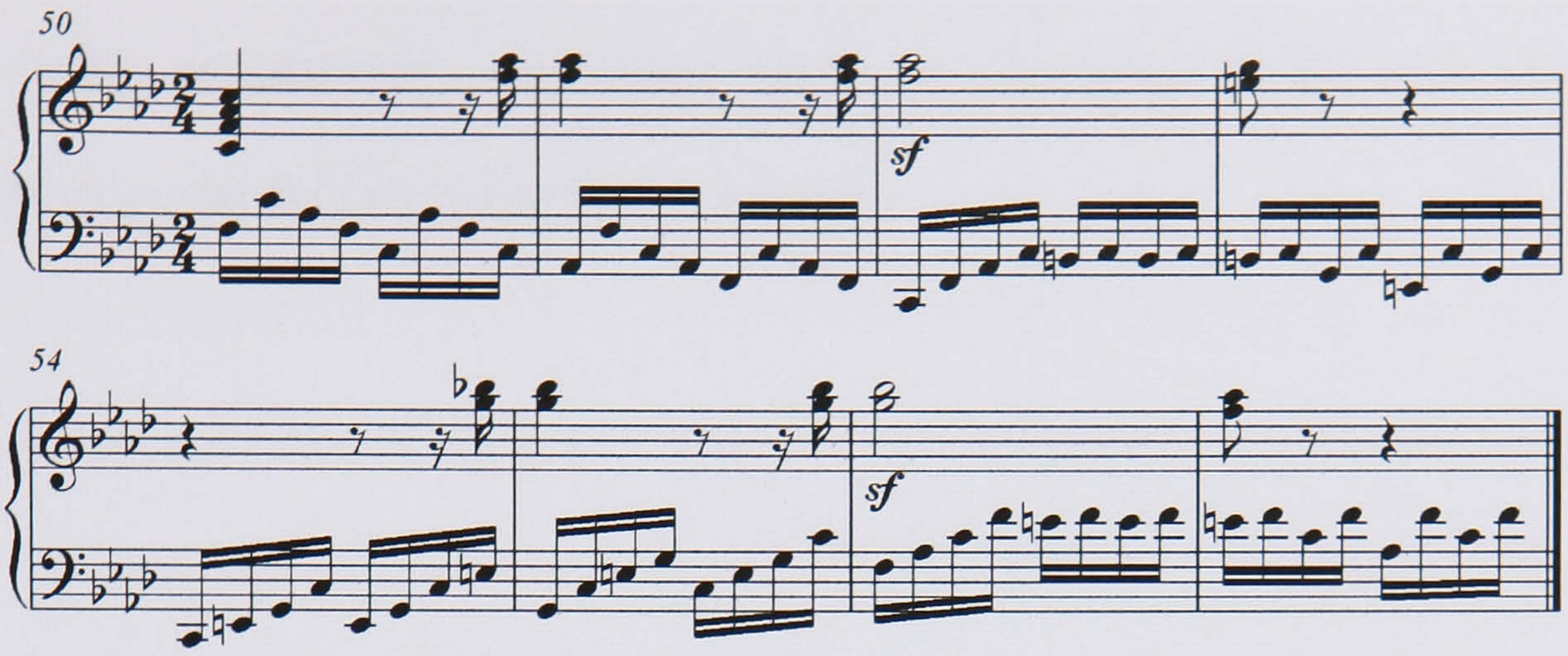
Example 13

Cramer Study No. 16/1-4



[1] Anton Schindler, *Beethoven As I Knew Him,* p. 186.

Beethoven Op. 57/iii/50-57



It could reasonably be suggested here that Beethoven borrowed some ideas for composing his Op. 57 from this particular Study; and this was not the only occasion that Beethoven used ideas earlier employed by Cramer. William Newman has also stated that the theme of the *Allegro Finale* of Op. 26 could have derived from music by Cramer, and especially from his 3 sonatas Op. 23, which were published in 1799 and performed in Vienna in the same year by their composer. In addition, Czerny, Beethoven's pupil, more specifically traced the theme of the *Allegro Finale* to Cramer's Sonata Op. 23, No. 1, third movement, in the same key of A flat major.[2]

The above similarities reveal that Cramer, a relatively uncelebrated composer, may have had an important influence on Beethoven and that Beethoven held the *Studio* in high esteem. The parallel examination of Beethoven's pianoforte works and Cramer's *Studio* may reveal further significant similarities; however, this is not the aim of the present study. Besides, the practice of exchanging ideas between composers was, and is, quite common. What is more important for present purposes is to explore how Beethoven would have wanted these studies to be performed and to use his practical advice as a guide for interpreting his works.

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[2] William Newman, *The Sonata in the Classical Era* (New York: Norton, 1983), pp. 516-517.

I shall now examine each of Beethoven's three principal areas of interest, as revealed in his annotations - maximum legato (or 'Bindung' in his own words), the application of poetic feet and proper accentuation.

i) Bindung

Beethoven's annotations of Cramer's studies often use the term *Bindung*, which means binding, connecting together, or *legato* (as translated by William Newman).[3] In studies Nos 1, 2, 3, 4, 8 and 23 Beethoven uses *Bindung* to indicate legato touch and there are other annotations where, without using the term, he indirectly suggests the application of legato to the annotated studies. For example, one reads in the annotation of Study No. 7: 'Here the first and third notes of each group carry the melody (in trochaic meter). The finger continues to dwell for the space of two quavers on the long syllable (first note)'. One could find at least ten occasions in the twenty-one annotated studies where Beethoven requires the legato touch. How is his fascination for this kind of touch justified? Where is it applied and how can we benefit from these annotations when we decide which touch to use when playing Beethoven's own works?

At this point, we must turn to the treatises of the eighteenth and early nineteenth century and examine theoretical discussion of keyboard touch, especially the touch appropriate to notes without either staccato marks or slurs, the so called 'normal' touch.

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[3] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, p. 179.

The first treatise that comes to mind - first chronologically and also in terms of its influence on subsequent writings - is Carl Philipp Emanuel Bach's *Essay on the True Art of Playing Keyboard Instruments*, which was published in 1753. Bach observed that 'notes that are neither detached, slurred nor fully held are sounded for half their value, unless the abbreviation *Ten.* [*Tenuto*] is written over them, in which case they must be held fully'.[4] Similarly, Friedrich Wilhelm Marpung wrote in 1755 that 'both legato and staccato are different from the ordinary touch, in which one raises the finger from the preceding key quite quickly and just before depressing the following note'.[5] In 1789, Daniel Gottlob Türk suggested that 'for notes that are to be played in the usual way, that is, neither detached nor slurred, the finger is raised from the key a little earlier than the duration of the note requires … if there are some notes intermingled that should be held for their full value, then *ten.* or *tenuto* is written over them'.[6] What we gather from the above three theoretical treatises is that there is a disagreement about the exact duration of the notes when the 'normal' touch is applied: Bach suggested a separation of unmarked notes equal to one-half of the value of the notes, while Marpung and Türk agreed that the finger should be raised from one key just before striking the next. What all three agree on is that non-legato was the 'normal' keyboard touch. Just a few years after Bach's and Marpung's treatises appeared, Nicolo Pasquali in *The Art of Fingering the Harpsichord*, published in 1760, compared keyboard playing to singing and string playing, pointing out that 'the Legato is the Touch that this Treatise endeavours to teach, being a general

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[4] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments,* translated and edited by William J. Mitchell (London: Cassell, 1951), p. 157.
[5] Daniel Raessler, "Change in Keyboard Touch Around 1800: From Non-legato to Legato", *Early Keyboard Journal*, Vol. 1, 1982-1983, p. 27.
[6] Daniel Gottlob Türk, *Klavierschule* (Leipzig: Schwickert, 1789), translated by Raymond H. Haggh as *School of Clavier Playing* (Lincoln: University of Nebraska Press, 1982), p. 356.

Touch for almost all Kinds of Passages, and by which the Vibration of the Strings are made perfect in every Note … all those Passages that have none of these Marks for other touches must be played *legato*, i.e., in the usual Way'.[7] With these comments, Pasquali anticipated the trend toward more legato playing and became the first to suggest legato as the 'normal' touch, only a few years after Bach and Marpung established non-legato as the technique that should be generally applied. But Pasquali's comments on 'normal' touch did not seem to have had an immediate influence or, if they did, their must have remained only locally influential, as we do not have any evidence that legato was used as the 'normal' touch during Pasquali's era.[8]

It was not until 1795, thirty-five years after Pasquali's treatise, that Nikolaus Joseph Hüllmandel, placing for the first time the word *Pianoforte* ahead of *Harpsichord* in the title of his treatise, suggested that 'everything is executed by … holding a key on till the next is struck'.[9] Between 1797 and 1804, three new methods written specifically for the fortepiano appeared in Germany, France and England. Johann Peter Milchmeyer in *Die wahre Art das Pianoforte zu spielen* (1797) stated that 'normal touch consisted of connecting the notes and was to be used when the notes were unmarked', therefore advocating legato as the 'normal' touch. Milchmeyer went even further suggesting that 'slurred playing was produced by holding the keys longer than the note values indicated and was to be employed whenever the composer included curved lines over the notes'. This overlapping was recommended especially for playing broken-chord patterns in the left hand and, in addition, 'all passages from C above the third line of the G clef to the

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[7] Nicolo Pasquali, *The Art of Fingering the Harpsichord* (Edinburgh: Bremmer, c.1760), p. 26.
[8] Daniel Raessler, "Change in Keyboard Touch Around 1800", pp. 28-29.
[9] Nikolaus Joseph Hüllmandel, *Principles of Music, Chiefly Calculated for Piano Forte or Harpsichord* (London: 1795), pp. 20-21.

highest notes of the piano, could be played in the 'slurred' way without offending the ear ... through this touch the upper notes of the instrument, which are inclined to a certain hardness and dryness could be sweetened and made more gentle'.[10] Muzio Clementi wrote in 1801 that 'when the composer leaves the LEGATO, and STACCATO to the performer's taste, the best rule is, to adhere chiefly to the LEGATO, reserving the STACCATO to give SPIRIT occasionally to certain passages, and to set off the HIGHER BEAUTIES of the LEGATO'.[11] Similar advice is given by Louis Adams, in his *Méthode de Piano*, (1804) who wrote that 'sometimes the composer indicates that the phrase ought to be slurred; when he does not, leaving the choice of legato and staccato to the performer, the performer should adhere to legato'.[12]

It is interesting here to point out that John Baptist Cramer, in his introduction of his collection of studies, expresses a similar view to Milchmeyer, Clementi and Adams regarding 'normal' touch, explaining that one should 'hold down each note its full proportion of time in quick as well as in slow movements, except where passages are expressly marked *staccato*'.[13] Although these comments appear in the later edition of the studies in 1835, we have no reason to doubt that Cramer had the same kind of touch in mind when he composed and played these studies at the beginning of the nineteenth century.

As is apparent from the above sources, the change from non-legato to legato as the 'normal' touch happened around the turn of the century and was widespread. In

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[10] Sandra Rosenblum, *Performance Practices in Classic Piano Music*, pp. 153-154.
[11] Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte* (New York: Da Capo Press, 1974), p. 9.
[12] Daniel Raessler, "Change in Keyboard Touch", p. 30.
[13] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. 170.

Germany, though native writers added little to the information on touch, the tutors of Clementi and Adams along with others published in England and France were promptly translated into German.[14] The increase in legato playing must have been linked to the changing musical style in general, as we can see in the revised fourth edition of Leopold's Mozart's *Violinschule*, published in 1804, where the earlier advice that non-legato was the usual way of playing the violin was replaced by a new statement that 'everything cantabile needs slurred, bound and sustained notes; this is even more imperative in an Adagio than in an Allegro'.[15]

The idea of a shift towards legato as the 'normal' touch at the turn of the century is also supported by the reports we have about the style of playing of the great piano virtuosos of the late eighteenth and early nineteenth centuries, who were admired particularly for their cantabile legato style. When Clementi was asked by his pupil Ludwig Berger in 1806 whether in 1781 he had begun to treat the piano in his present style (i.e. the 'legato' style), he answered *no*, and added that he had now achieved a more melodic and noble style of performance 'after listening to famous singers and also by means of the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing'.[16] John Field, Clementi's pupil between 1794 and 1802, was famous for his exquisite singing tone and legato playing too.[17] Alexander Dubuk, who knew Field when he was living in St. Petersburg claimed that 'the chief beauty of Field's compositions lay in his playing [of them] – his touch on

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[14] Sandra Rosenblum, *Performance Practices*, p. 154.
[15] Daniel Raessler, "Change in Keyboard Touch", p. 31.
[16] Reginald Gerig, *Famous Pianists and Their Technique*, p. 57.
[17] John Baptist Cramer, *Studio per il Pianoforte*, edited with an introduction by Nicholas Temperley, p. xii.

the keys – the way his melodies sang…'.[18] John Baptist Cramer, who was, according to Thayer, at the beginning of the nineteenth century and for a number of years after one of the foremost European pianists, was well-known for his fine legato playing and Beethoven assured him once that he preferred his touch to that of any other player.[19]

When considering Beethoven's opinion about 'normal' touch, one cannot ignore the fact that he was very fond of C. P. E. Bach's treatise, which favoured the non-legato touch. Beethoven was introduced to Bach's treatise when he was still a child by his teacher Christian Gottlob Neefe and it is known that Czerny, when he became a pupil of Beethoven's in 1801, was asked to bring with him the *Essay on the True Art of Playing Keyboard Instruments*.[20] However, we cannot be sure whether Beethoven agreed with the section about 'normal' touch at that time. In fact, it seems rather unlikely than he did, since Czerny also reports that 'he [Beethoven] went through the practice pieces in Bach's treatise, making me particularly aware of the legato'; it seems here that Beethoven, although he held Bach's treatise in high esteem and made use of it in his teaching, he neglected Bach's advice for 'normal' touch and advised a different kind of touch instead. In addition, at a later stage, Beethoven recommended Clementi's tutor to Czerny, which favoured the legato touch.[21] Beethoven's preference for Clementi's methods may also be supported by his letter to the bookseller Tobias Hasslinger, where he asks him for a copy of Clementi's book translated into German for a young pupil; a year later, he asked for another two copies when the first copy had not arrived; and in 1826 he asked for yet

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[18] Patrick Piggott, *The Life and Music of John Field, 1782-1837* (Berkeley: University of California Press, 1973), p. 102.
[19] Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, revised and edited by Elliot Forbes (Princeton: Princeton University Press, 1967), p. 209.
[20] Elizabeth Norman McKay, *The Impact of the new Pianofortes on Classical Keyboard Style: Mozart, Beethoven and Schubert* (West Midlands: Lynwood Music, 1987), p. 49.
[21] Ibid., p. 49.

another copy of the same book.[22] Beethoven's admiration for Cramer, for both his compositions and style of playing, also supports the argument that Beethoven was fond of the legato touch. Beethoven's comments on Mozart's style of playing, which favoured a more detached touch, show that Beethoven disliked the old fashioned style of non-legato; he describes Mozart's playing as 'choppy' and more suitable for the harpsichord than for the fortepiano.[23]

Information gathered by Beethoven's pupils and friends also show that he applied legato as the 'normal' touch in his own playing. Czerny stated that legato was 'one of the unforgettable features of his playing' while Schindler reports that Beethoven 'disliked the *staccato* style, especially in the performance of phrases' and that 'there are many passages in his works, which, though not marked with slurs, need to be played *legato*'.[24] Reichardt, after hearing Beethoven perform his fourth piano concerto, wrote that 'the Adagio, a masterpiece of lovely drawn-out melody, he truly sang on his instrument with deep, melancholy feeling that moved me to the core'.[25]

Beethoven's dislike for the non-legato touch and preference for the legato is also expressed in one of his letters to Streicher as early as 1796, where he believes that 'there is no doubt that so far as the manner of playing is concerned, the *pianoforte* is still the least studied and developed of all instruments; often one thinks that one is merely listening to a harp. And I am delighted, my dear fellow, that you are one of the few who realize and perceive that, provided one can feel the music, one can also make the

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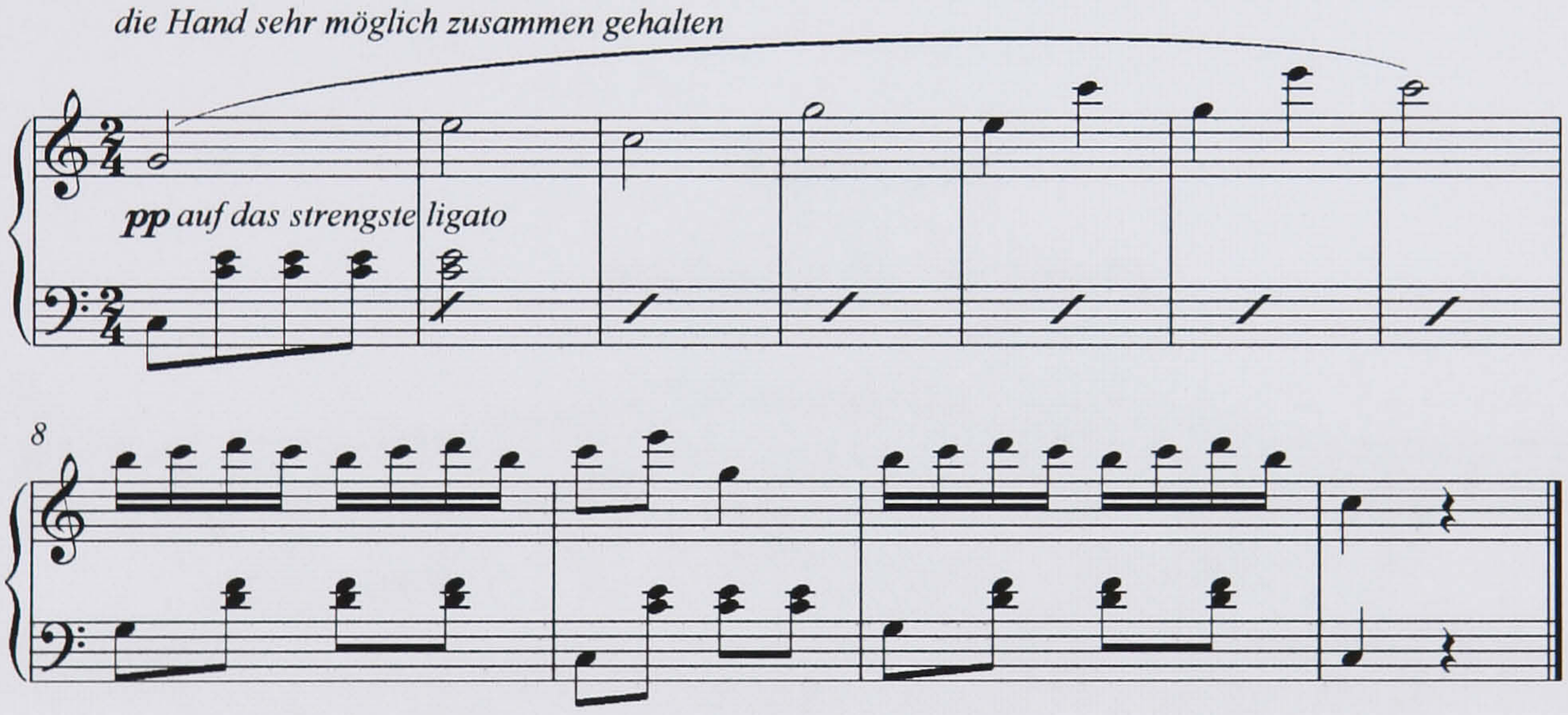
[22] Emily Anderson (ed. and trans.), *The Letters of Beethoven* (New York: Norton, 1985), pp. 1250, 1308, 1313 and 1323.
[23] Sandra Rosenblum, *Performance Practices*, pp. 24-25.
[24] Reginald Gerig, *Famous Pianists and Their Technique*, pp. 90-91.
[25] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, p. 229.

pianoforte sing'.[26] The importance of this letter becomes evident on account of its early date and the piano's potential for singing and it could further be considered as an early request for legato treatment.

In addition, Beethoven's dedication to the legato style of playing is evident in his scores. In one score of some early exercises, which can now be found in the British Museum, Beethoven advised that 'the hands must keep together as much as possible' with 'the strictest legato' (Example 14).

Example 14

'Fischhof' 4r, Nottebohm, *Beethoveniana* II, 362



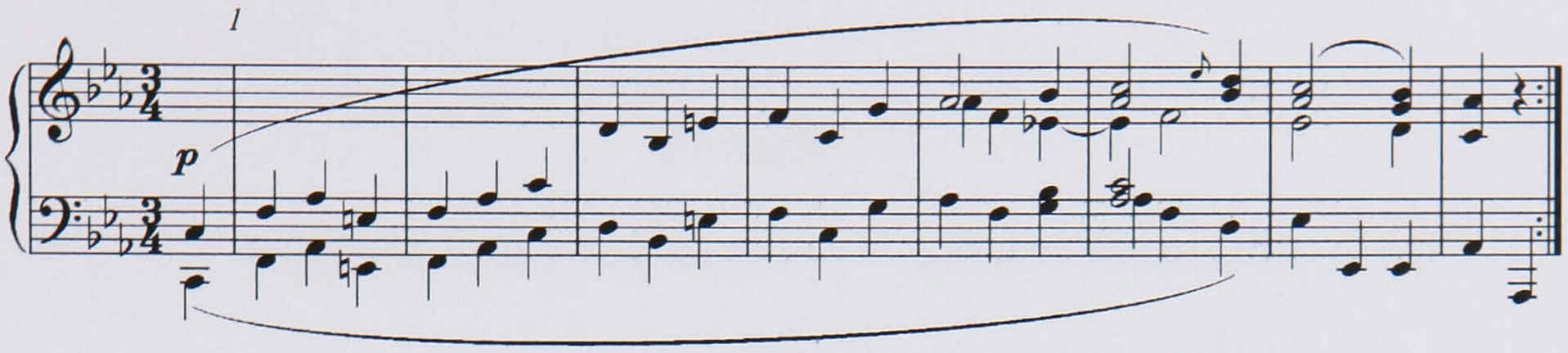
Long slurs, apparently indicating legato, appear very frequently in his scores too. For example, a long six-bar slur at the beginning of the second movement of the Sonata Op. 10, No. 2 cannot be interpreted as anything other than an indication of a legato touch (Example 15).

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[26] Emily Anderson, *The Letters of Beethoven*, pp. 25-26.

Example 15

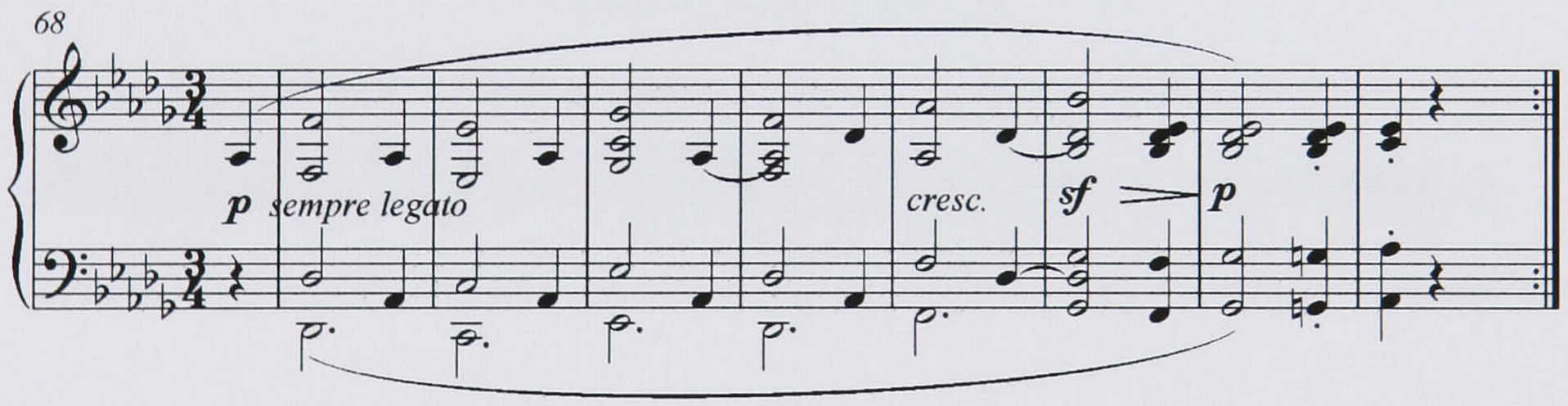
Beethoven Op. 14, No. 1/ii/1-8



Similarly, at the beginning of the Trio of the Piano Sonata Op. 26, Beethoven inserts a six-bar slur over the notes, indicating the application of legato. It is also worth noting that Beethoven, in addition to the slur, writes *sempre legato*, making his intentions even clearer (Example 16).

Example 16

Beethoven Op. 26/ii/68-76

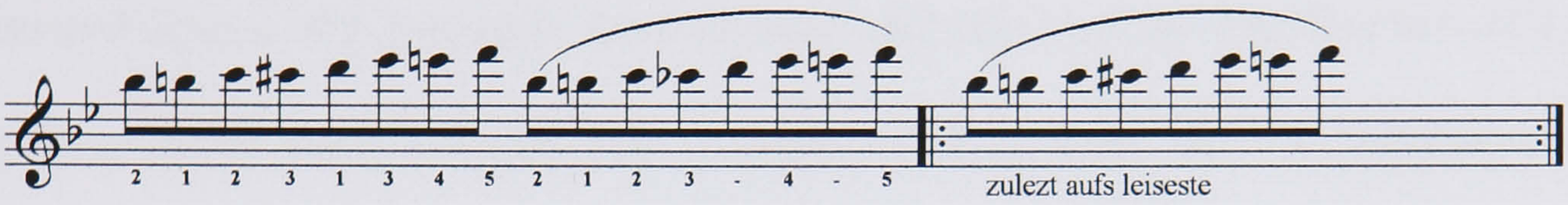


The original fingering that Beethoven sometimes suggests in his scores could also be regarded as additional evidence of his predilection for the legato touch. In another early exercise a chromatic rise is repeated four times and on each of the last three occasions is covered by a slur, the last of them, Beethoven instructs, being the softest. At the second

repeat of the fragment, the slur and two successive finger slides, replacing four individual fingers, create a 'super' legato (Example 17).

Example 17

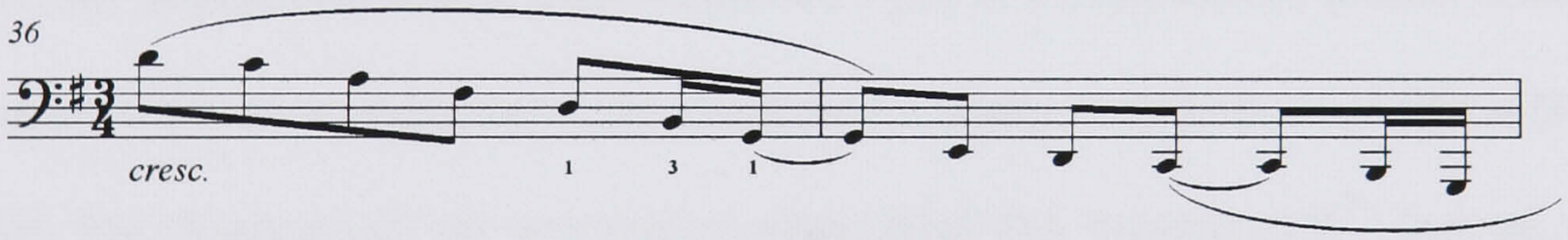
Kafka Sketchbook, folio 39v-15, in Kafka Sketchbook II 187.



In the Bagatelle Op. 126, No. 1, the use of the thumb instead of the expected fifth finger on the last note of the bar in the left hand part ensures the continuity of the line after the tie (Example 18).[27]

Example 18

Beethoven Op. 126, No. 1/36-37



From all of the above sources, it is apparent that Beethoven considered legato touch one of the most important features to be employed in piano performance. Bearing in mind that his roots were in the Classical tradition that favoured a detached style of playing, it could be argued that Beethoven's performing style pointed forwards to a new era and

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[27] A more thorough study regarding the significance of Beethoven's original fingerings can be found in William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, pp. 284-300.

moved towards the connected cantabile style of the romanticists.[28] It should also be noted that Beethoven most likely did not alter his 'normal' touch even when playing the music of his predecessors, which used to be played with a more detached and highly articulated touch. This is also supported by Charles Rosen, who believes that 'Beethoven may have played Mozart's Concerto in D minor, K. 466, since he wrote cadenzas for it, with a more emphasized *legato* and *cantabile* than Mozart'; he also implies that Beethoven's touch might have been more suitable than Mozart's for a work 'as revolutionary as this concerto'.[29]

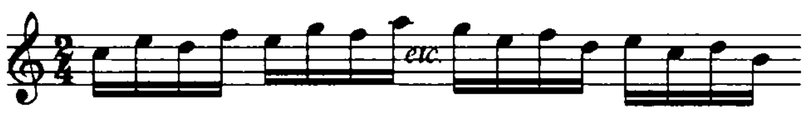
Beethoven's preference for the legato touch must have been passed on to his pupil Carl Czerny who wrote in his Pianoforte School (1839) that 'legato must be employed in all cases where the Author has not indicated any particular expression. For in music, the Legato is the rule, and all other modes of execution are only the exceptions'.[30] Czerny left his observations on performing Beethoven in the fourth volume of his piano method Op. 500 as well as in his editions of Beethoven's music. His observations should be treated with respect because he was Beethoven's pupil, a professional pianist himself and an eminent musical figure in the early nineteenth century. However, as William Newman suggests, his observations are sometimes superficial and inconsistent.[31] Indeed, Czerny wrote for the finale of the Sonata Op. 57, where slurs are rare that 'the passages are to be played with clear evenness and lightness, little *legato*, and only rarely stormy'.[32] Similarly, the passages of semiquavers and demisemiquavers in the *Adagio* sections of

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[28] The same view is expressed in Elizabeth Norman McKay, *The Impact of the New Pianofortes on Classical Keyboard Style*, p. 49.
[29] Charles Rosen, *Piano Notes: the Hidden World of the Pianist* (London: Penguin, 2004), p. 202.
[30] Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op. 500*, translated by J. A. Hamilton (London: Cocks, 1839), Vol. III, p. 22.
[31] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, p. 21.
[32] Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Vol. IV, p. 62.

the first movement of Op. 109, which are also rarely slurred, should be played according to Czerny 'very lightly, like dream figures, just as the *Vivace* is effective only very *legato* and singing'.[33] It should be noted here that, according to Czerny, there is a correlation between lightness and non-legato, as he specifically mentions it in his *Piano Forte School*. One quickly realizes that Czerny's comments on the execution of these two particular works contradict his previous statement that the general rule for the unmarked notes is to apply the legato touch. The question, apparently raised here, is whether there are some cases where Beethoven wanted the application of the non-legato touch.

Beethoven, as has already been stated, abjured the non-legato style of playing and preferred a more sustained, singing style of performance. In one of his letters to Czerny, Beethoven wrote to him about the kind of touch he wanted his nephew to learn: 'I should like him to use all the fingers now and then, and in such passages as



so that he may slip one finger over another. Admittedly such passages sound, so to speak, as if they were 'played like pearls' (i.e. with only a few fingers) – but occasionally we like to have a different kind of touch'.[34] Here, Beethoven shows his preference for the more legato style of playing; however, he is not totally negative about 'pearly' touch, which is the slightly detached, non-legato style of playing. In fact, in spite of his opposition to the old fashioned detached and highly articulated style of playing, Beethoven often found it useful to return to it.[35] In the second movement of his Sonata Op. 31, No. 1 he even directed a passage to be played *leggieramente*, with only two fingers in order to achieve the pearly touch; ironically, the

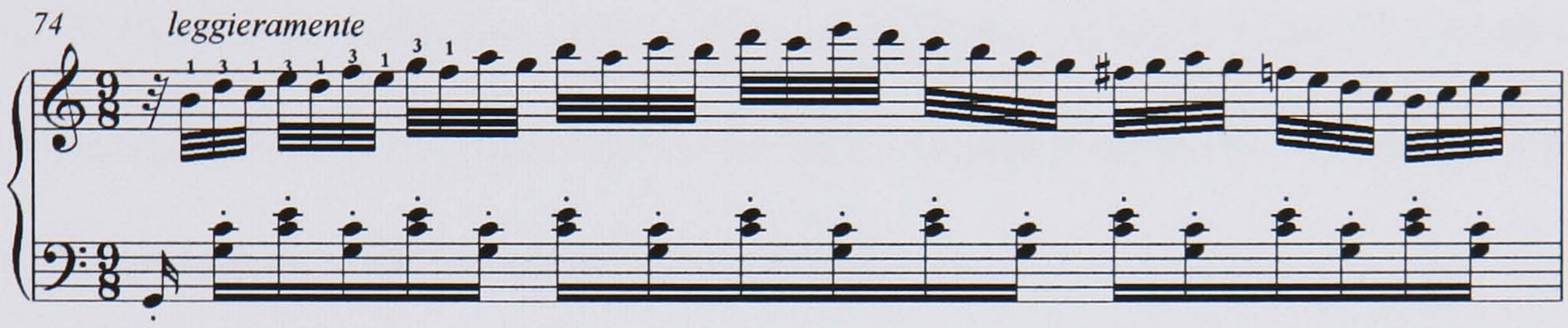
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[33] Ibid., p. 67.
[34] Emily Anderson, *The Letters of Beethoven*, p. 743.
[35] Charles Rosen, *Beethoven's Piano Sonatas: a Short Companion* (New Haven and London: Yale University Press, 2002), p. 37.

figuration of this passage is the same as the one he wanted his nephew to play with all five fingers (Example 19).

Example 19

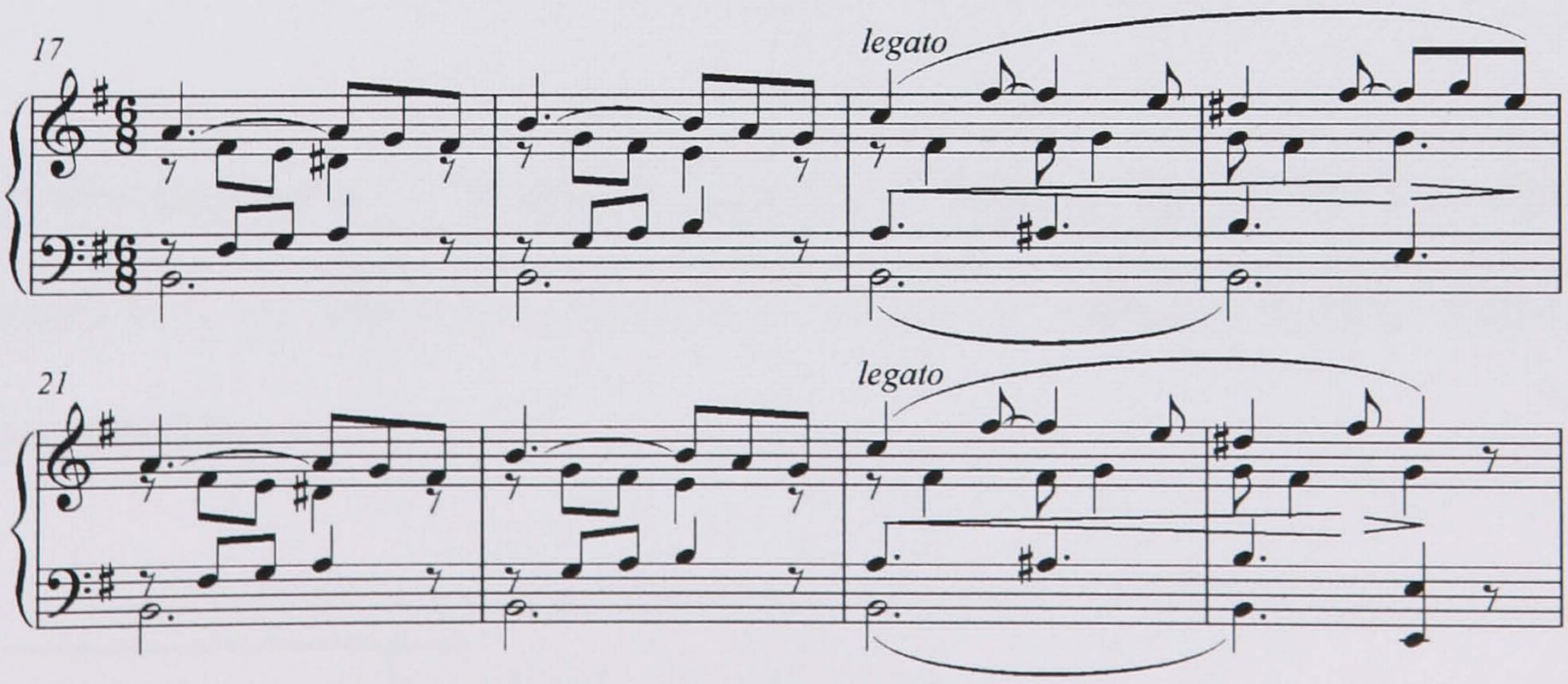
Beethoven Op. 31, No. 1/ii/74



Another example, where Beethoven indirectly instructs the non-legato touch, can be found in the second movement of the Sonata Op. 109, bars 17-24. Bars 19-20 and 23-24 are slurred together and are additionally marked *legato*. It is obvious that, when something is repeatedly marked *legato*, something else must not be legato. That means that bars 17-18 and 21-22 ought to be played with a different kind of touch, and that is the non-legato touch (Example 20).

Example 20

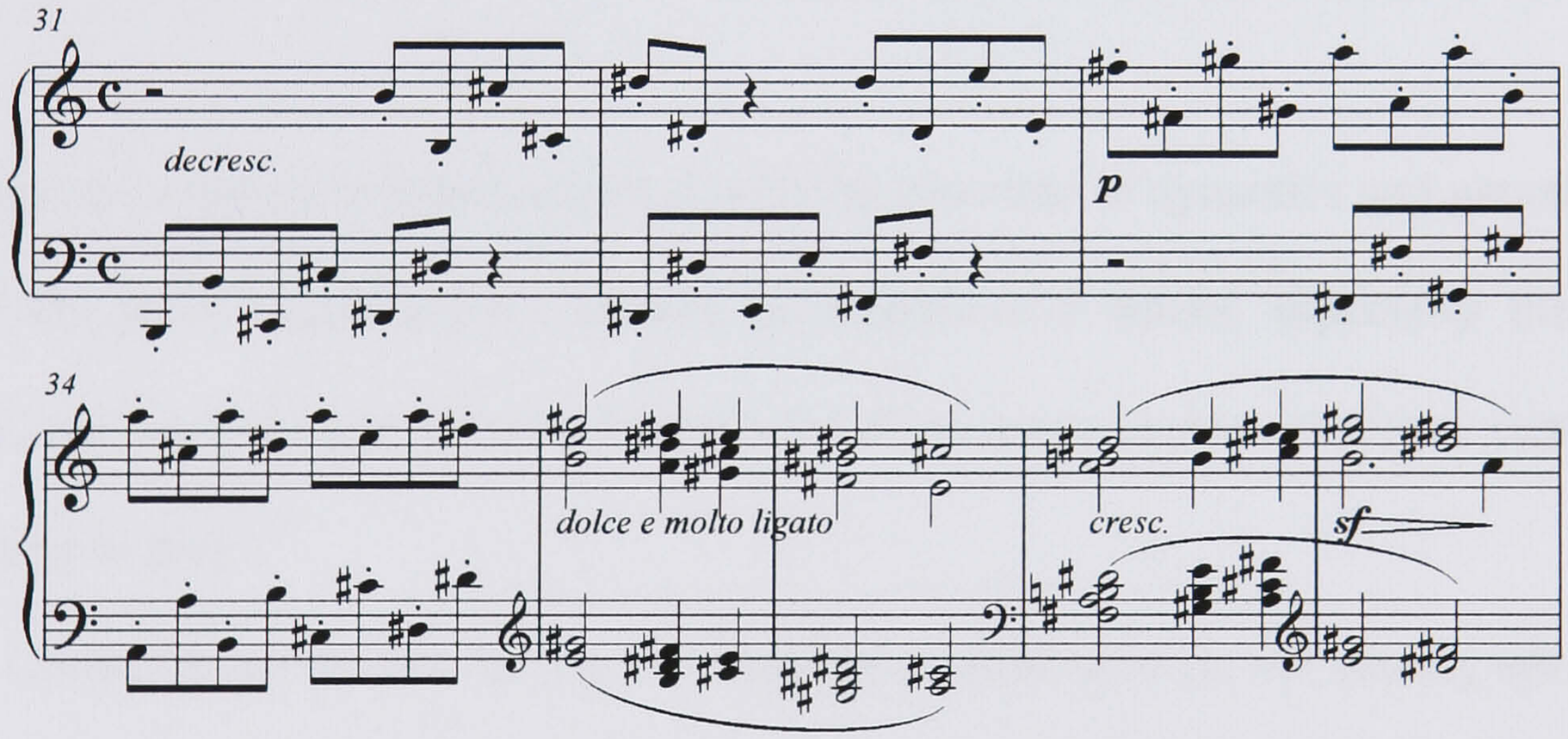
Beethoven Op. 109/ii/17-24



When playing Beethoven's or any other composer's works, it is dangerous to make general rules regarding touch, as Czerny did. Except on isolated occasions such as the second movement of Op. 31, No. 1, it would appear that Beethoven did not use the detached or non-legato technique for long sections, but only used it to achieve an interesting variety of textures.[36] His scores are full of places where sections played staccato or non-legato happily co-exist with long legato cantabile lines. For example, in the first movement of the Sonata Op. 53 staccato broken octaves are followed by slurred chords, marked *dolce a molto ligato* (Example 21).

Example 21

Beethoven Op. 53/i/31-38



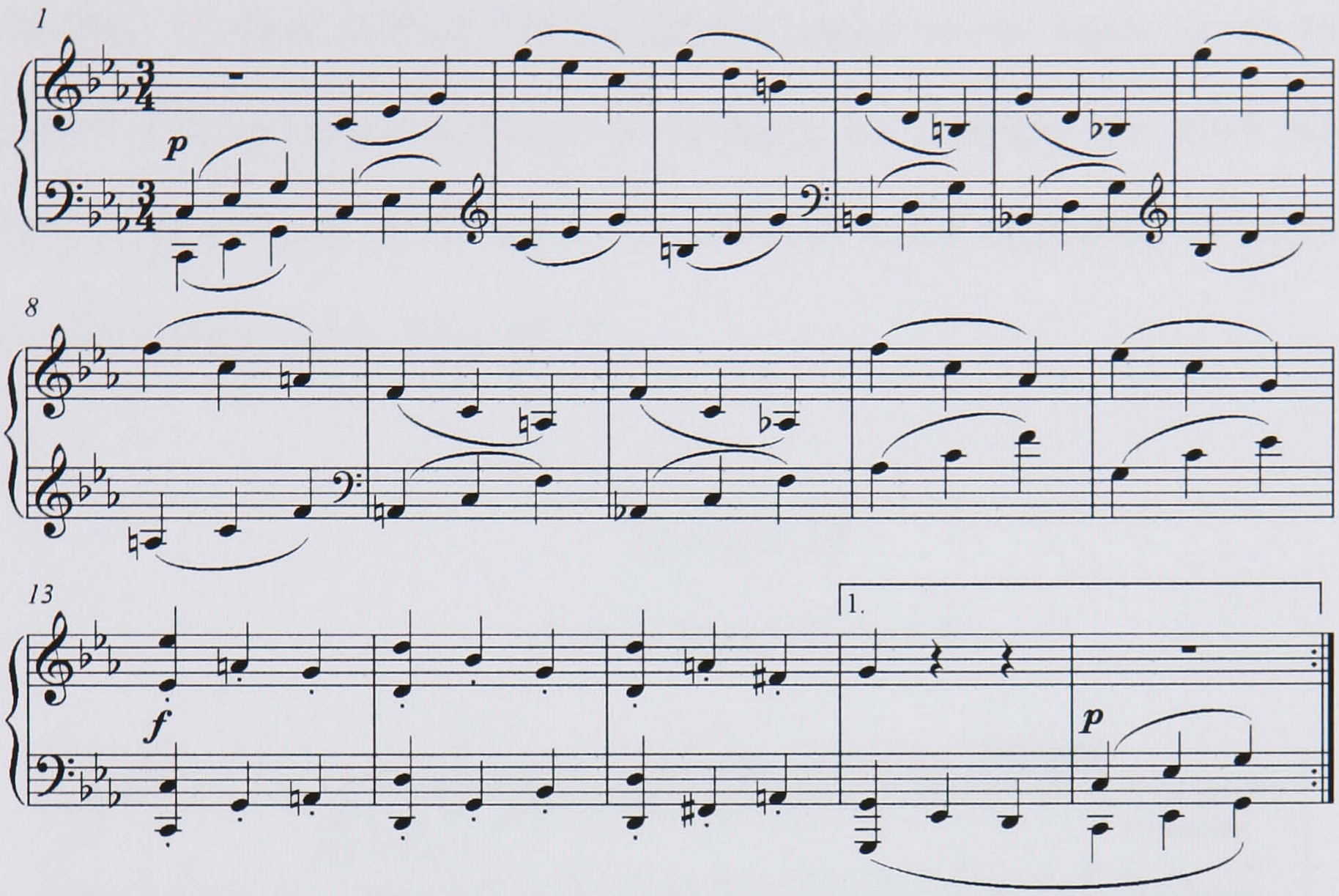
The opposite happens in the second movement of the Sonata Op. 27, No. 1; twelve three-note slurred bars are followed by three bars, where the notes are marked with staccato dots (Example 22).

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[36] Charles Rosen, *Beethoven's Piano Sonatas: a Short Companion*, p. 39.

Example 22

Beethoven Op. 27, 1/ii/1-17



The frequent contrasts in touch, together with the contrasts in dynamics and phrasing, are one of the most characteristic features of Beethoven's works, especially the piano sonatas, and, according to Charles Rosen, one of the many reasons that they remain 'so fascinating to play'.[37]

Cramer's twenty-one studies that Beethoven annotated do not usually reveal any of these contrasts for reasons relating to generic expectations. A Study, or 'etude', is, after all, a composition designed to improve the technique of an instrumental performer by isolating specific difficulties and focusing on one technical problem.[38] Beethoven's annotations to them, however, contain valuable information regarding his feeling of

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[37] Ibid., pp. 41-42.

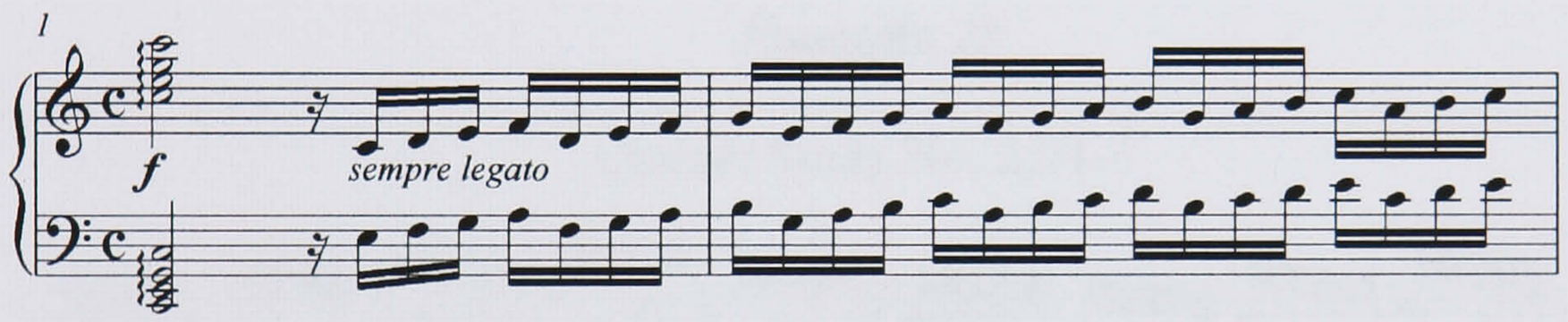
[38] Don Michael Randel (ed.), *The New Harvard Dictionary of Music* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), p. 293.

touch. We must examine in particular his annotations to studies Nos 1, 2, 3, 4, 5, 7, 8, 15, 23 and 24, where Beethoven discusses legato (*Bindung*).

In most of these studies, Cramer himself indicated the legato touch by either putting slurs over or under the bars, or verbally, by inserting the word *legato* or, sometimes, *sempre legato* in the score. For example, at the beginning of Study No. 1, Cramer writes *sempre legato* (Example 23).

Example 23

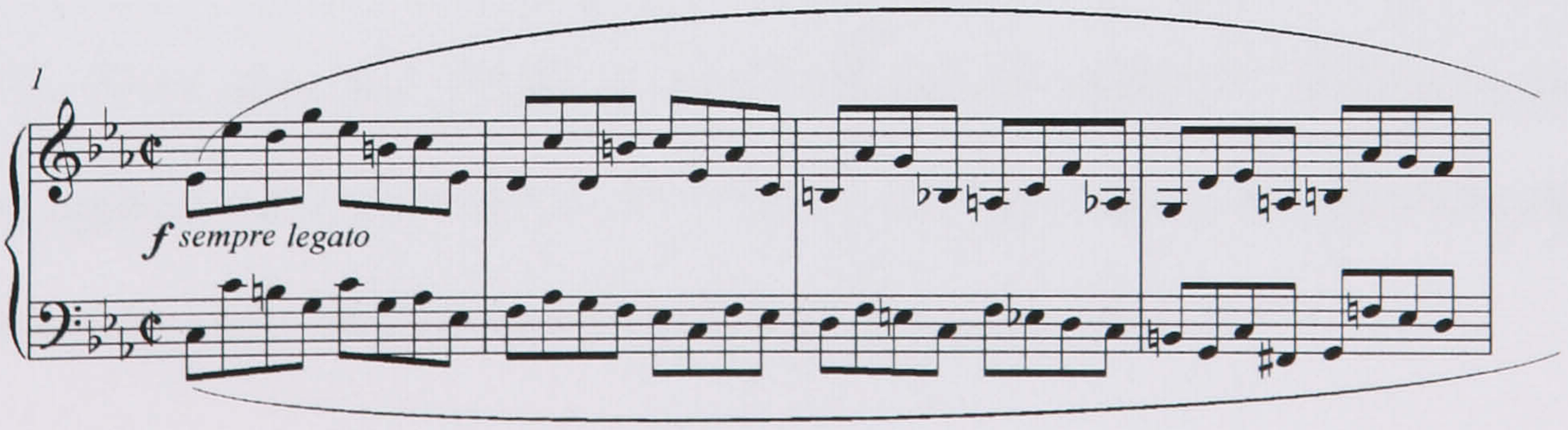
Cramer Study No. 1/1-2



The same indication can be found in Study No. 4, but this time the need for the legato touch is also supported by the long slurs he has put over both the right and the left hand parts (Example 24).

Example 24

Cramer Study No. 4/1-4

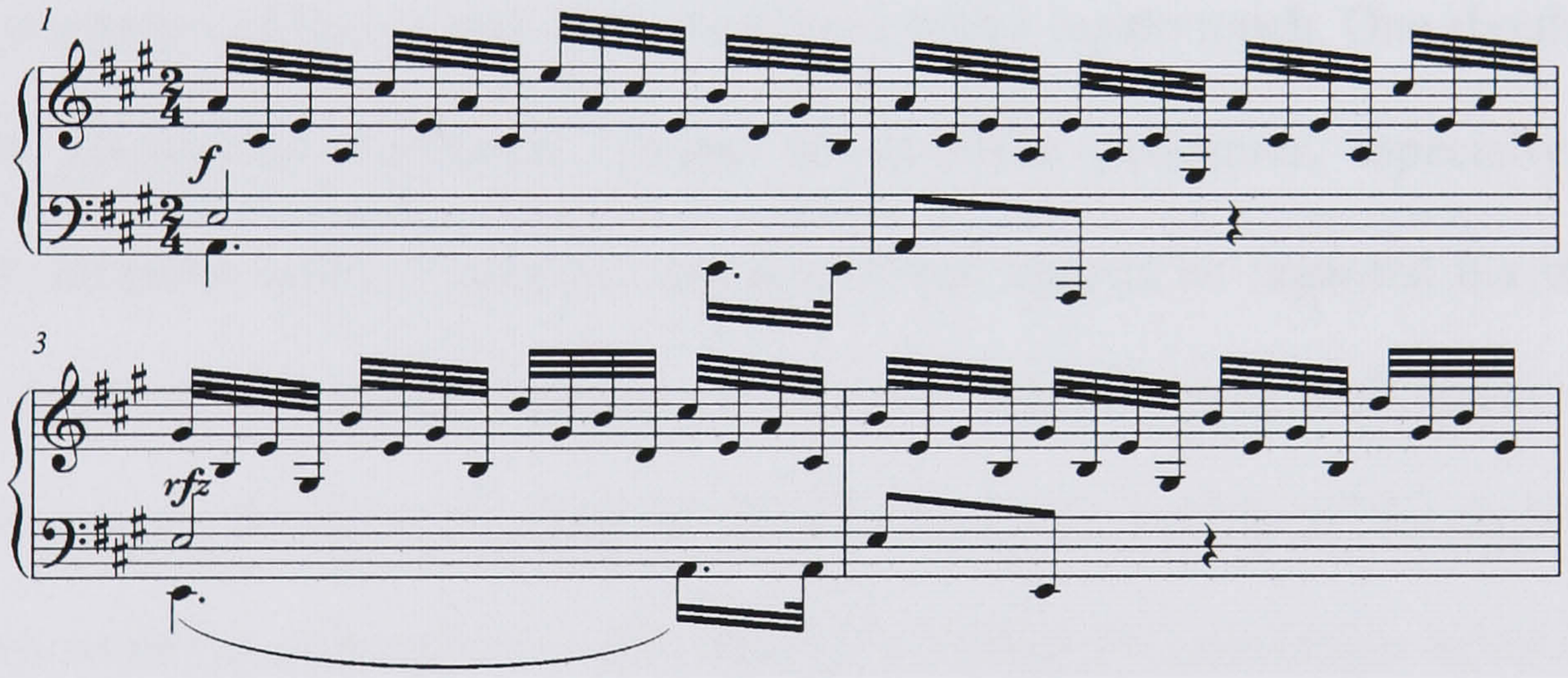


Beethoven, in his annotations on these two studies, also expresses the view that they should be played *legato*. For example, at the end of his annotation on the Study No. 4 he writes that 'the intelligence of the pupil becoming gradually more formed will help and proper legato [bindung] will be obtained'.

It is interesting though to look at those studies that are left unmarked by Cramer, as far as touch is concerned, and to consider Beethoven's annotations. For example, there is no indication in the original score about which touch to apply in the right hand part, for at least the first ten bars, of Study No. 23 (Example 25).

Example 25

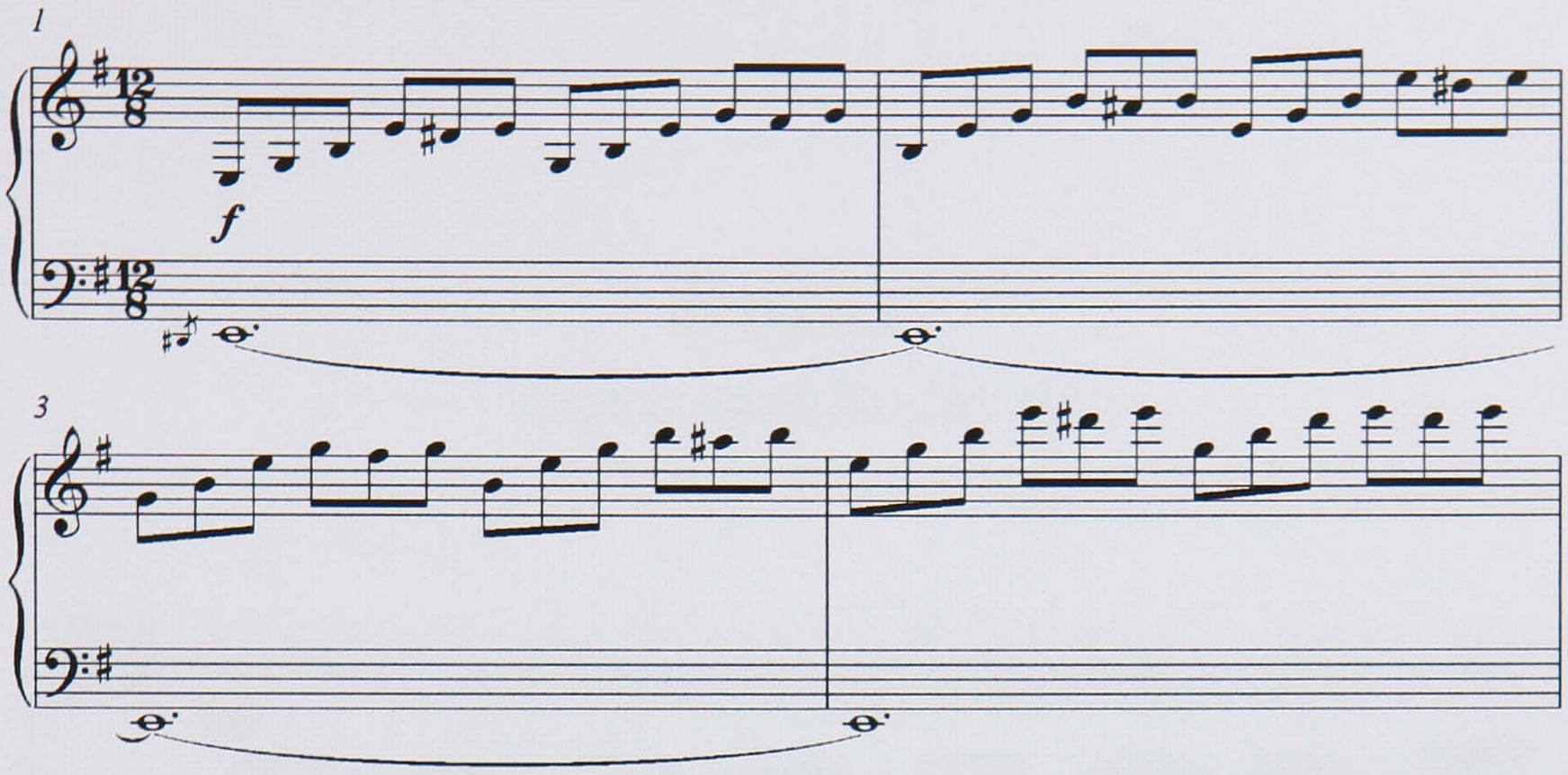
Cramer Study No. 23/1-4



Beethoven's annotation though is clear: 'the melody is to be found in the first note of each group, hence the finger ought not to leave the key until the next melodic note is to be struck. Only thus will proper legato [bindung] be achieved'. Similarly, the term *Bindung* appears in the annotation of Study No. 2, where again no indication regarding the touch of the right hand is marked by Cramer (Example 26).

Example 26

Cramer Study No. 2/1-4



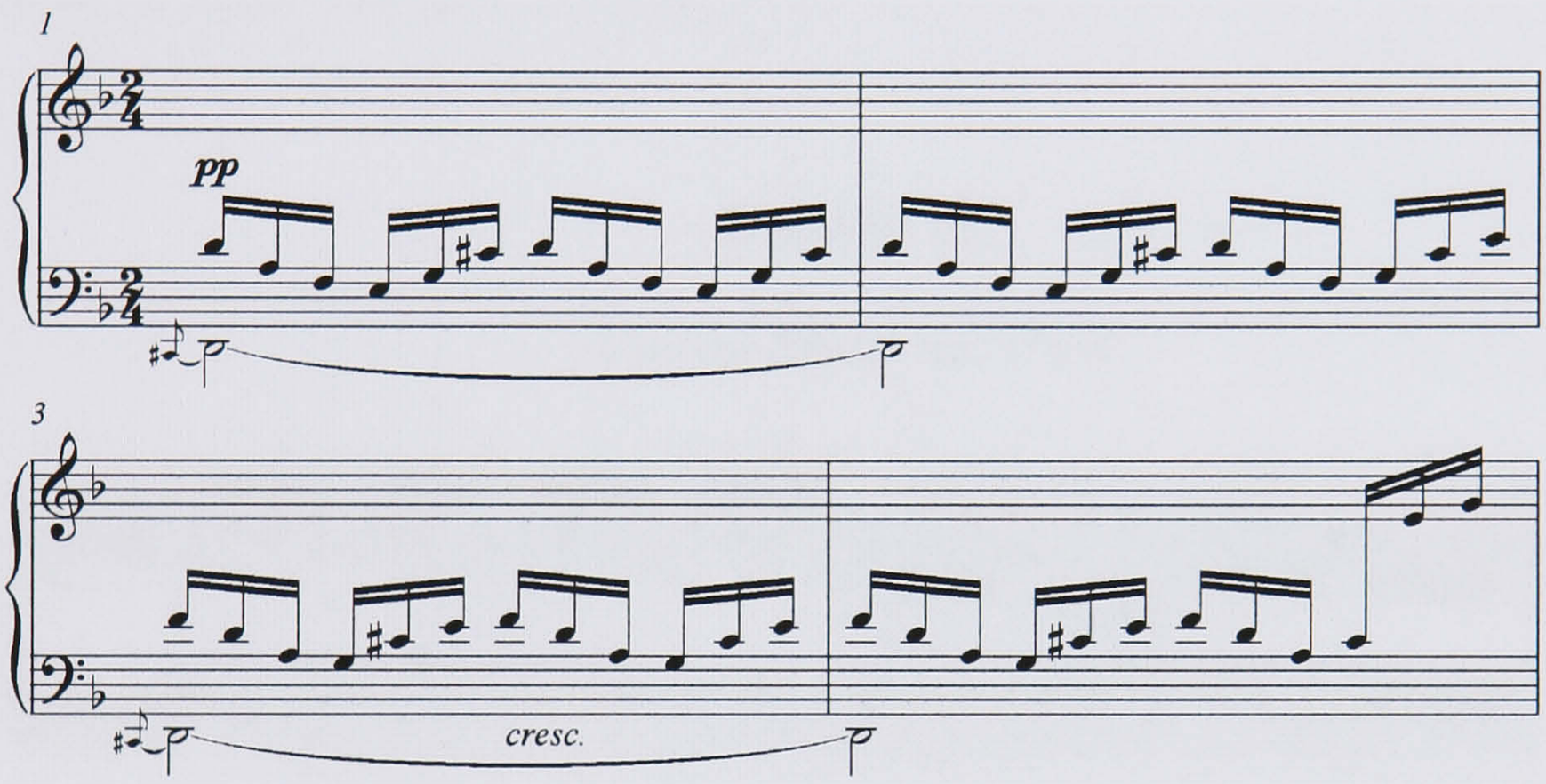
It would be no exaggeration to say that Beethoven wanted most of these studies (maybe with the exception of Nos. 8 and 29) to be played with a legato touch. One should bear in mind that Beethoven considered Cramer an exquisite performer, especially for his sustained, cantabile style of playing, and one of the reasons he regarded his studies as 'the best method for the preparation of his own works' could well have been the opportunity they offered for teaching this kind of touch. At the turn of the century, when Beethoven made his annotations, legato started to replace the non-legato as the 'normal' touch; however, this different approach was new when Beethoven was teaching Carl, and his nephew could still have been applying the old-fashioned detached style in his playing. Thus, Beethoven, for teaching purposes, may have considered Cramer's studies an ideal resource for teaching the more sustained, legato touch.

In another study, left unmarked by Cramer (Example 27), Beethoven annotated: 'In the first five bars the first note of each 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, remains on the long note. For the rest, the rule for the rendering of the triplet holds good…'.

Example 27

Cramer Study No.24/1-4

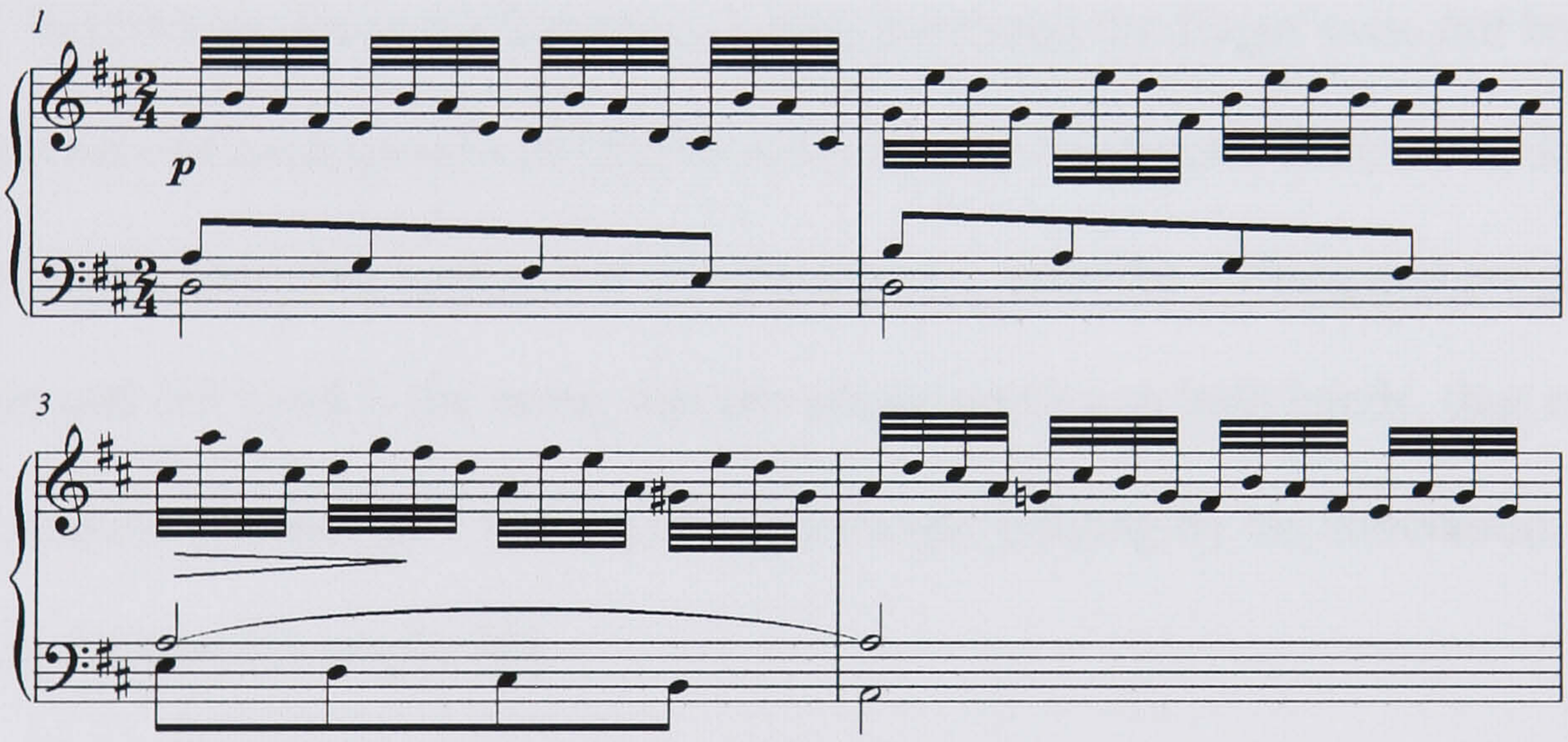


Here, although the term *Bindung* does not appear, the implication of the legato touch is made clear with the phrases 'must be connected together' and 'the finger remains'. However, what is more important in Beethoven's annotation is the identification of a hidden line in the passage-work. Although Cramer's score at first glance appears merely to be technically challenging passage-work for the right hand, it is given added significance by Beethoven, as he singles out certain notes, thus creating a 'new' melodic line. In this way, the score becomes polyphonic, consisting of three voices, two for the right hand and one for the left, since the first and seventh notes in each bar, according to Beethoven, should not be executed as semiquavers, as the score suggests, but should be

held down until the sixth and twelfth semiquavers are played. The polyphonic texture, which is suggested here albeit in rudimentary fashion, reminds us of Schindler's statement that Beethoven regarded Cramer's studies very highly because of the 'polyphony predominant in many of them'.[39] Polyphonic writing, where three or four voices are clearly written out, can be found in many studies in Cramer's collection. For example, in Study No. 3, the writing suggests a single line for the right hand while the left hand plays two moving lines (Example 28).

Example 28

Cramer Study No. 3/1-4



Similarly, Study No. 9 consists of a single line in the left hand moving in triplets while the right hand is written, in most parts of the Study, in two voices (Example 29).

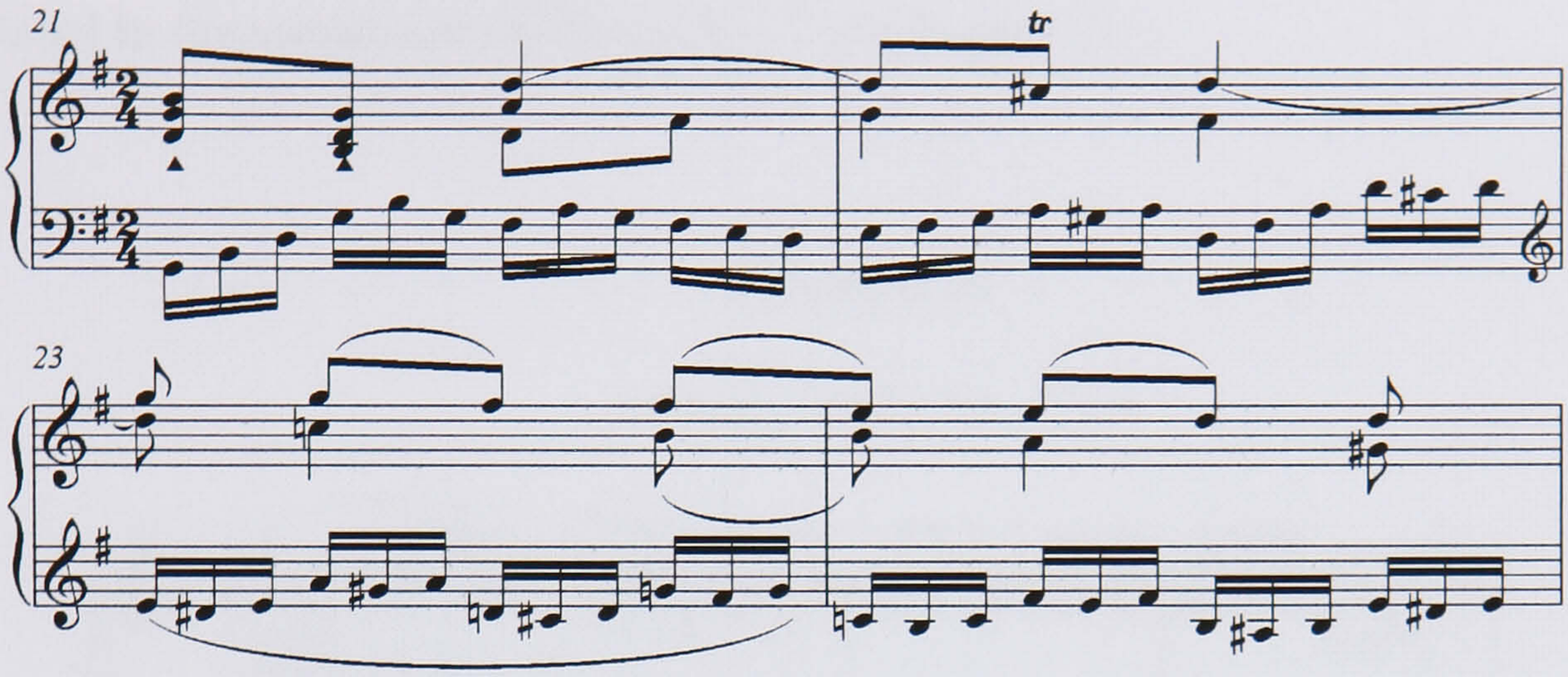
In addition, the annotation on Study No. 24 alerts us to the fact that Beethoven detected his beloved polyphony even in cases where the polyphony is not immediately evident.

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[39] Anton Schindler, *Beethoven As I Knew Him*, p. 182.

Example 29

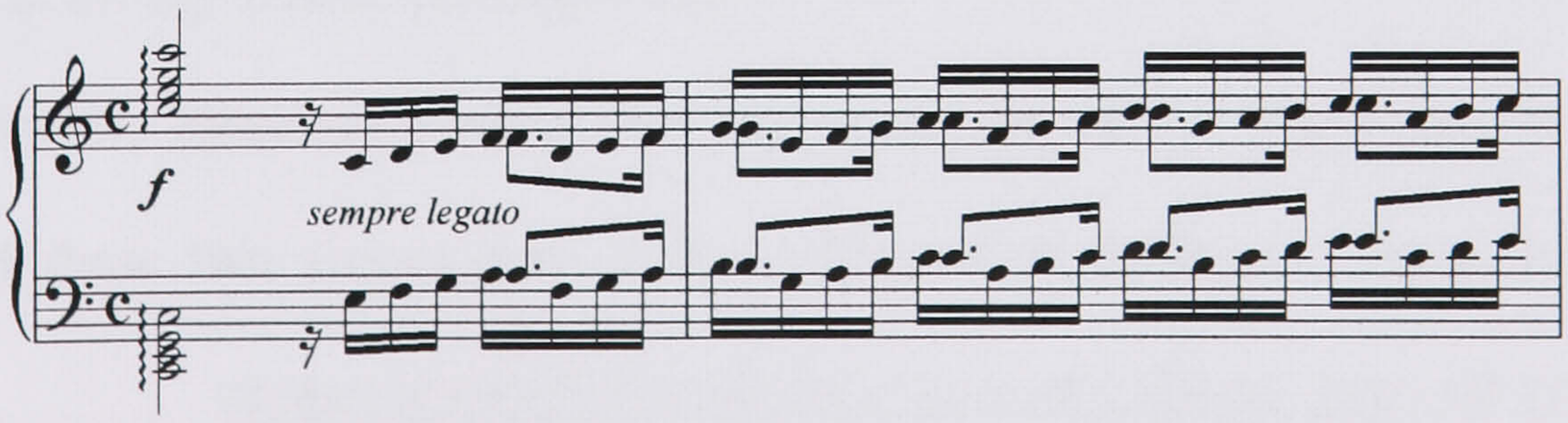
Cramer Study No. 9/21-24



Beethoven treats the passage-work in Study No.1 in a similar way. In his annotation we read that 'in order to obtain the necessary legato [bindung] the finger must not be lifted off the first note of each group until the fourth note is to be struck'. Beethoven does not specify to which hand this applies but we can assume, since the writing and progression in the right and left hand is the same, that the advice applies to both hands, thus creating a four-part texture. Beethoven's version of this passage, judging by his annotation, would be heard as follows (Example 30).

Example 30

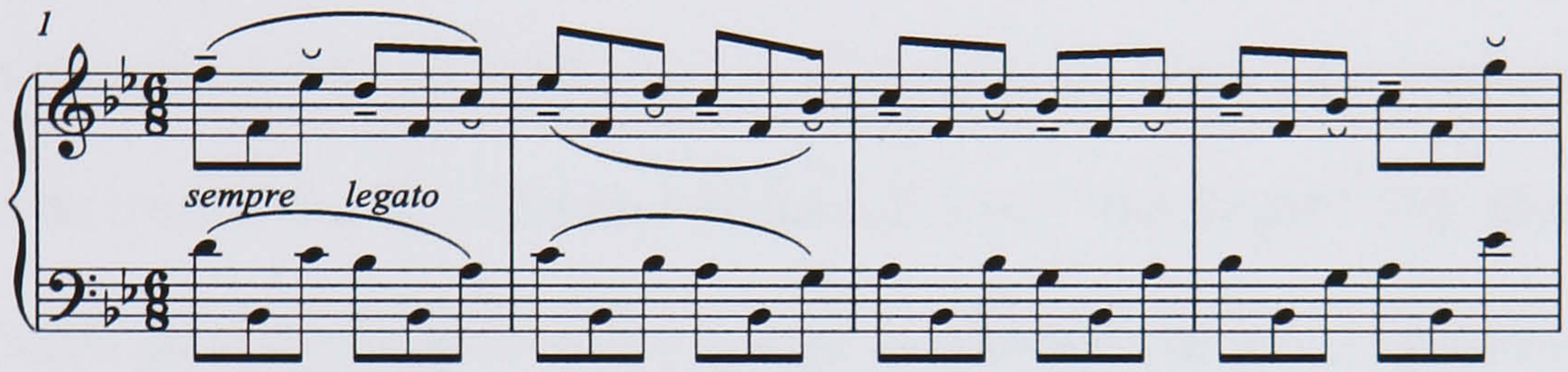
Cramer Study No. 1/1-2 (after Beethoven's annotation)



The re-creation of a texture of a single line in each hand into a four-part layered one, by means of holding some notes for longer than their written value, is even more clearly stated in the annotation of Study No. 7 (Example 31).

Example 31

Cramer Study No. 7/1-4



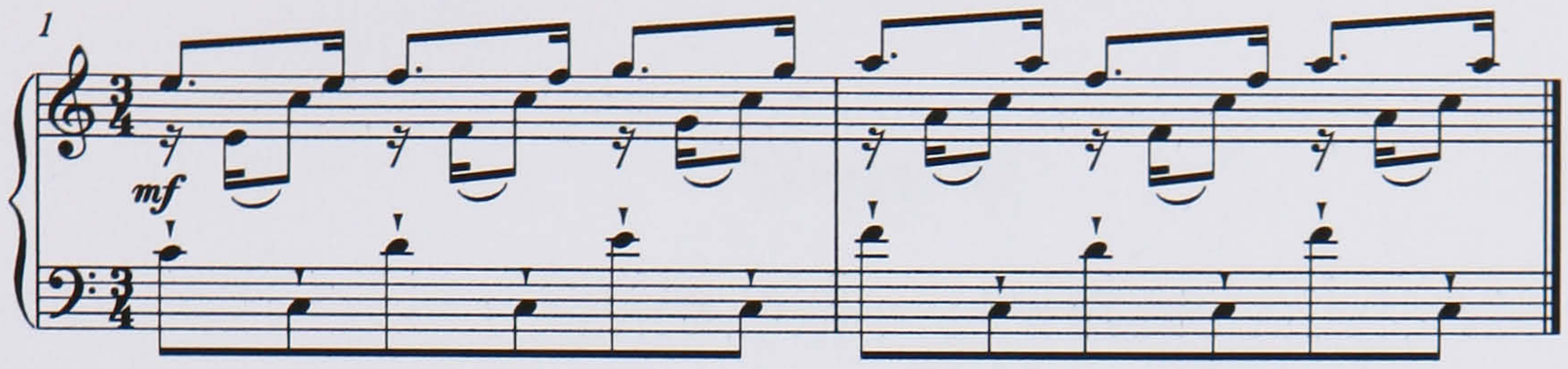
Here, we read that 'the first and third notes of each group carry the melody (in trochaic meter). The finger continues to dwell, for the duration of two quavers, on the long syllable (first note). The tenor seconds the soprano; therefore, alto and bass should not be given out with equal strength'. Thus, the over-holding of the first note of each group 'until the third note is struck', together with a softer sound of the second quaver of each group, establish a polyphonic texture.

Beethoven's fascination with polyphony can also be seen in the annotation of Study No. 5. Here, Cramer's style of writing, of course, clearly reveals the existence of two voices in the right hand (Example 32).

However, Beethoven states that the execution of the Study should reveal the presence of these two voices even if the writing were different: 'Were, however, the writing as follows,  , still the first note of each group would have to be uniformly … held down'.

Example 32

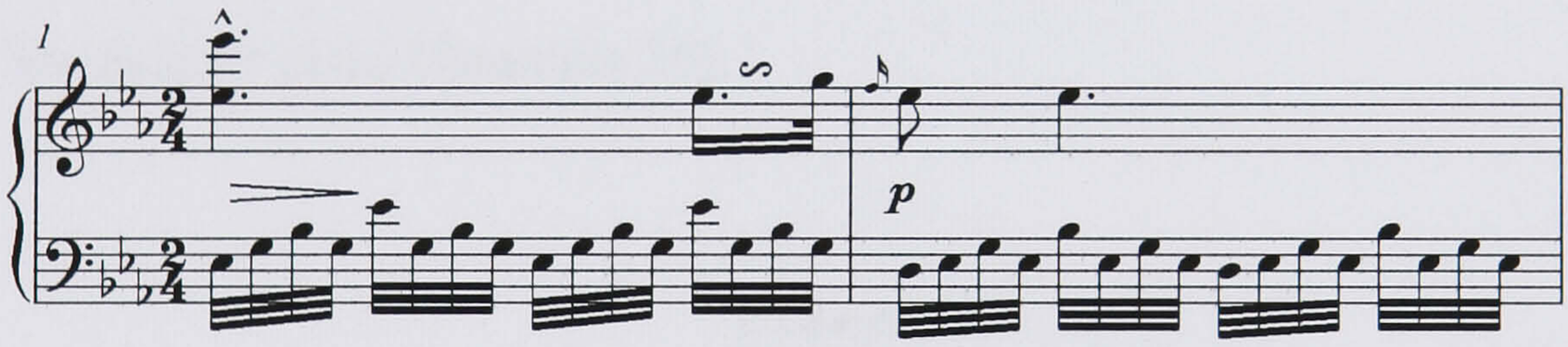
Cramer Study No. 5/1-2



Furthermore, the annotation on Study No. 15 (Example 33) gives us information about how Beethoven treated the 'alberti bass' in the left hand: 'the finger holds firmly [on the first note of each group], except in those groups in which there is a progression of a second, as for instance, already in the second bar in the bass'.

Example 33

Cramer Study No. 15/1-2



This statement reminds us of Czerny's later advice that one should hold down 'only such notes belonging to those chords as are consonant or agreeable to the ear'.[40] One could argue that a similar (though not identical) effect could be achieved by the use of the damper pedal. This would work for most parts of the Study, as the notes of the left hand, which are indicated to be held down, belong to the same chord as the right hand octaves

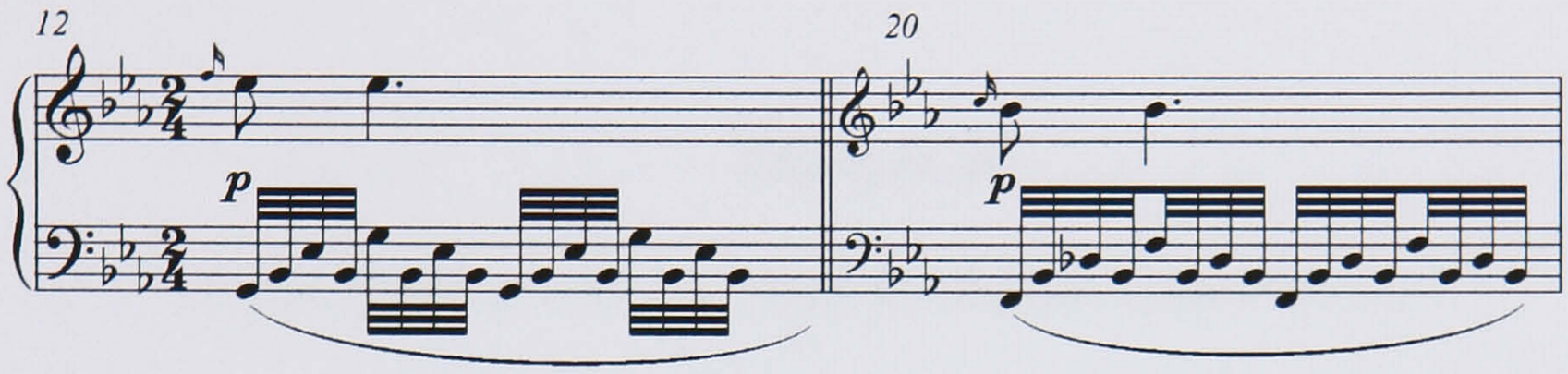
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[40] Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Vol. III, p. 19.

at the beginning of each bar. However, the use of the damper pedal would somewhat cloud bars 12, 20, 28 and 32, where the right hand plays an appoggiatura (Example 34).

Example 34

Cramer Study No. 15/12,20

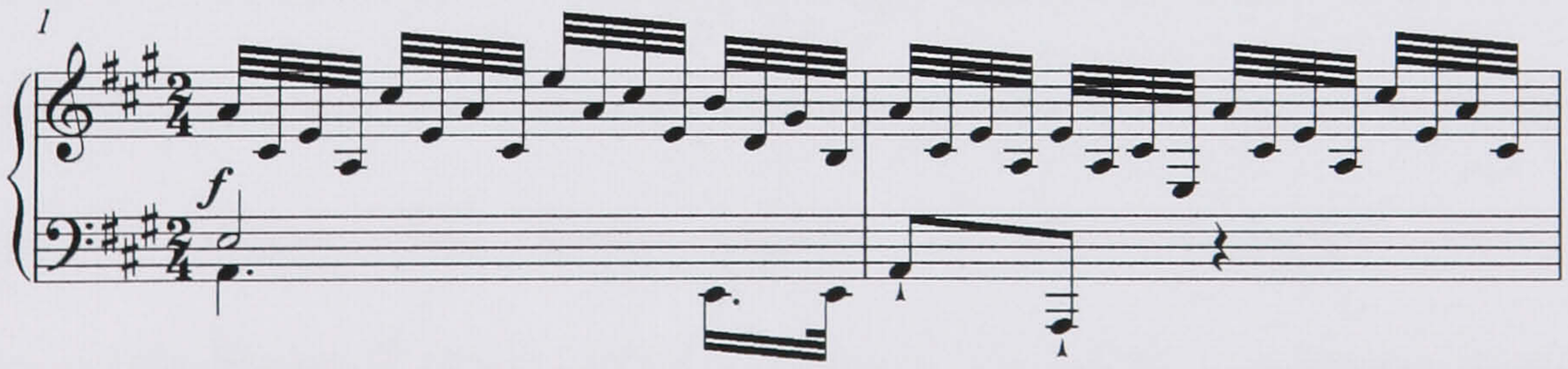


Thus, one is urged to sustain the sound of the note, which marks the changes of harmony in the left hand part, with the fingers, using the so called 'finger pedalling', rather than the damper pedal mechanism.[41]

The annotation of Study No. 23, however, reveals a different approach towards the use of the damper pedal (Example 35).

Example 35

Cramer Study No. 23/1-2

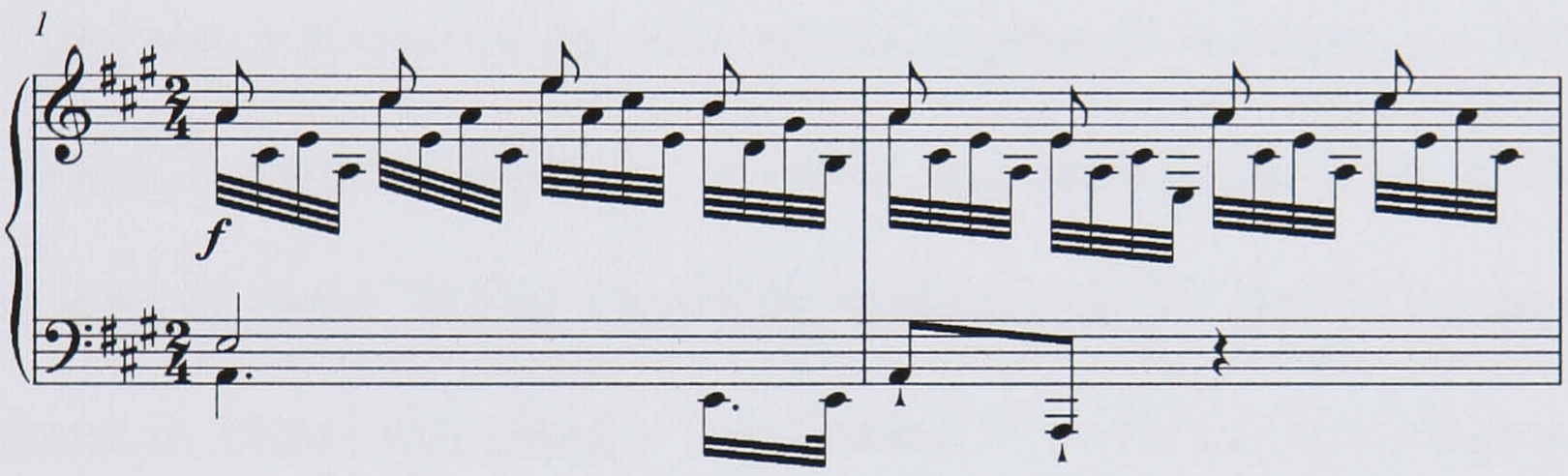


[41] Joanna Goldstein, *A Beethoven Enigma. Performance Practice and the Piano Sonata op. 111* (New York: Peter Lang, 1988), p. 34.

Again, here, Beethoven suggests the over-holding of some notes in order to create a melodic line in the passage-work of the right hand: 'the melody is found in the first note of each group; hence the finger ought not to leave the key until the next melodic note is to be struck. Only in this way will proper legato [bindung] be achieved'. Thus, Beethoven's version would be as follows (Example 36).

Example 36

Cramer Study No.23/1-2 (after Beethoven's annotation)



According to Beethoven, the first higher A should be held down for four semiquavers until the higher C sharp is struck. Both melodic notes (the higher A and the higher C sharp) because of the mode of writing cannot be played with any finger other than the fifth; this means that, although one can hold down the A until the fourth semiquaver is struck (the lower A), there will inevitably be a gap just before the next melodic note (the higher C sharp), since one must raise the fifth finger from the higher A in order to play the higher C sharp. The same applies to the connection of the other melodic notes (the higher C sharp with the higher E, the higher E with the higher B, etc.). The only way to achieve a smooth connection between these melodic notes, without a gap between them, would appear to be through using the damper pedal. Unfortunately,

there is no reference to the use of the damper pedal in this or any of Beethoven's other annotations. However, that does not mean that Beethoven wanted these studies to be played entirely without pedal. We know that Beethoven used the pedal much more than he indicated in his scores and that he was known to have pioneered an increased use of it, in part to improve the legato.[42] If we want to achieve legato between the melodic notes, as suggested by Beethoven in Study No. 23, the use of the damper pedal would appear to be the only means to this end.

The over-holding of some notes for longer than their written value was part of Classic performance practice at the end of the eighteenth century, as Milchmeyer's treatise illustrates.[43] Twentieth-century theorists and performers have given different names to this kind of touch. Walter Gieseking believed that it 'provides a greater degree of connectedness in a line' and called it 'legatissimo'.[44] In the words of Kenneth Drake it is the 'sustained style', while Howard Ferguson called it the 'tenuto Touch';[45] Sandra Rosenblum devoted a whole section to this kind of touch, implementing examples from Beethoven's annotations on Cramer's studies, in her *Performance Practices in Classic Piano Music* under the title 'the prolonged touch'.[46] It is not crucial for present purposes to determine which term best fits the kind of touch that Beethoven describes, as each

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[42] A thorough discussion about Beethoven's use of pedals can be found in William Newman, *Beethoven on Beethoven: Playing his Piano Music His Way*, pp. 231-252.

[43] Cf. p. 36.

[44] Walter Gieseking and Karl Leiner, *Rhythm, Dynamics, Pedal* (Bryn Mawr, Pensylvania, Theodor Presser, 1938), p. 37. Carl Czerny also used the term *legatissimo* when he described the kind of touch, which is under discussion here. See Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Vol. III, p. 19.

[45] Kenneth Drake, *The Sonatas of Beethoven As He Played and Taught Them*, (Bloomington: Indiana University Press, 1972), p. 129 and Howard Ferguson, *Keyboard Interpretation* (London: Oxford University Press, 1975), p. 65.

[46] Sandra Rosenblum, *Performance Practices*, pp. 155-158.

appears to have the same or similar meaning.[47] It is more important to examine Beethoven's methodology for finding specific notes in passage-work that he connects through the 'prolonged' touch in order to create a 'new' melodic line.

An examination of Beethoven's annotations reveals that the 'prolonged' touch is only used when an established pattern is repeated several times. For example, in Study No. 1 (see Example 23), the first four ascending semiquaver notes form a pattern that is repeated fourteen times until bar 5. Similarly, the first six quavers of Study No. 2 (Example 26) form a pattern that is repeated eight times until bar 5. The same applies to studies Nos 3, 5, 7, 12, 23, 24 and 27. In contrast, Study No. 4 (Example 24) does not reveal any repetition of a pattern and probably explains why Beethoven, although he mentions that legato should be applied, does not single out any melodic notes that should be held down for longer than their written value. After a pattern is established and repeated, it remains to examine which notes Beethoven singles out and connects in order to form a melodic line. Here, the factors that we need to consider are the position of the notes on the strong or weak beats of the bar, the proximity of the pitches, the changes of harmony and the changes of direction in the passage-work.

The annotation of Study No. 1 (Example 23) reveals that the notes that Beethoven advises the performer to over-hold are the ones that fall on the strong beats of the bar. These notes, together with the fourth note of each group of four semiquavers, form Beethoven's melodic line. The inclusion of the fourth note in the melody can be justified by its proximity to the following G, which again falls on the strong beat. The case in Study No. 7 is similar (Example 31). Here, the first note of each triplet is held for the

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[47] The term "prolonged touch", which is going to be used here when referring to the over-holding of some certain notes has been chosen by the author.

space of two quavers until the third note is struck. The third note of the triplet is included in the melody not only because of its proximity with the next note, but also because it marks a change of harmony. This also happens in Study No. 24 (Example 27). However, here, only the first note of the first and third groups of triplets is over-held, while the first note of the second and fourth groups are not treated in this way. This can be explained by the time signature of the Study. The 2/4 indication means that the second and fourth groups do not fall on the strong beats of the bar. However, even if the time signature were 4/8, Beethoven would probably treat the passage in the same way. This is because the E's, which are placed at the beginning of the second and fourth groups, are not close to the D's of the first and third groups. The change of harmony as well as the change in direction of the passage-work mean that one note from the second and fourth group should be singled out in the melodic line and Beethoven chooses the C sharps because of their proximity to the following D's, which fall on the strong beat.

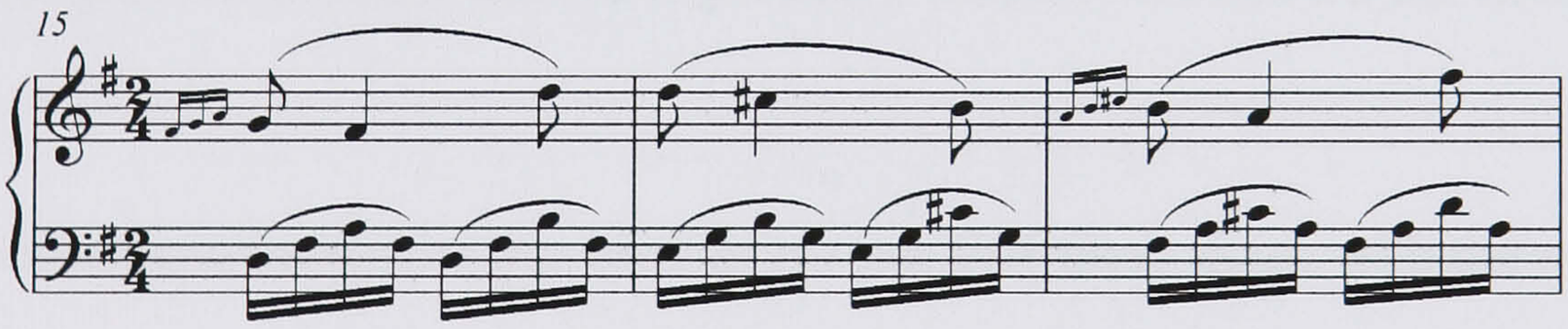
The importance of the change of direction in the passage-work in singling out a melodic line can be demonstrated through a comparative examination of the annotations of Studies No 2 (Example 26) and No. 23 (Example 25). If we isolate the first two groups in both cases (the first two triplets in Study No. 2 and the first two groups of semiquavers in Study No. 23), it is obvious that there is no change of harmony in the second group. In Study No. 2 the E of the second triplet does not mark a change of direction as it continues the ascending direction of the first triplet. In Study No. 23, however, the C sharp marks a new direction as it is placed a tenth higher over the last note of the first group, which descends. As a result, Beethoven views these passages in different ways. In Study No. 2, he suggests that only the first note of the first and third triplets should be

sustained, excluding any notes from the second and fourth triplets. However, in Study No. 23, all first notes of each group of demisemiquavers are, according to Beethoven, required to be over-held.

Deciding whether and where to apply the 'prolonged' touch when performing Beethoven's works, requires us to take into consideration all of the kinds of factors discussed above. However, there are no general rules to follow; other factors should be considered too, such as tempo, the mood of the work, pedalling, etc. Beethoven's annotations on Cramer's studies reveal that he was fond of this kind of touch and we have no reason not to believe that he applied it when he was playing his own works. Schindler remembered that Beethoven held down certain notes (F sharp in bar 15, A natural in bar 17) using 'a soft, gliding touch' in the first movement of the Piano Sonata Op. 14, No. 2 (Example 37).[48]

Example 37

Beethoven Op. 14, No. 2/i/15-17



One is prompted to find other places too where Beethoven might have used the 'prolonged' touch. An example can be found in the first movement of the Sonata Op. 14, No. 1 (Example 38).

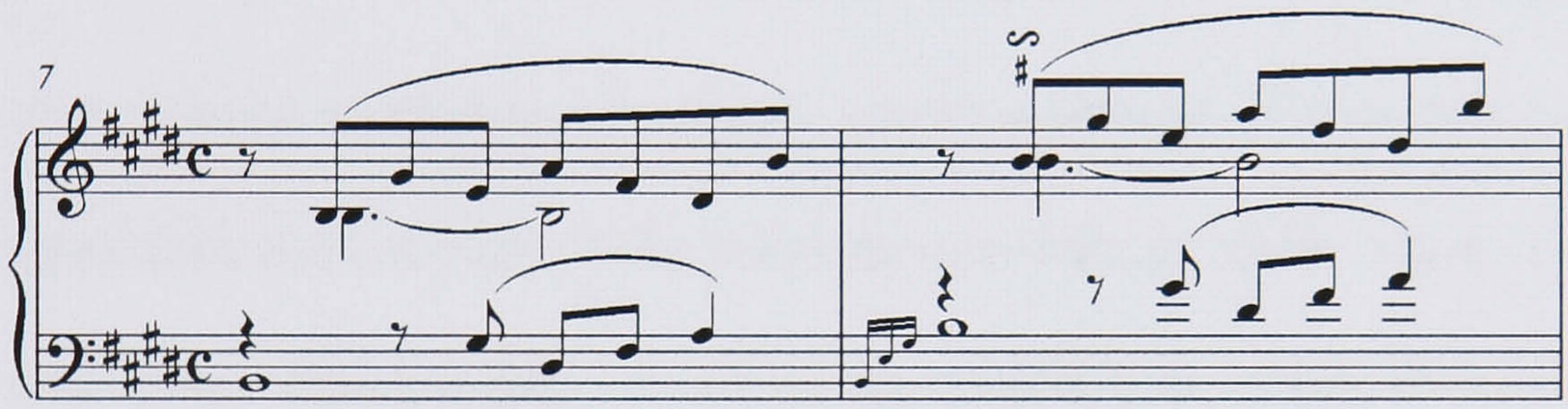
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[48] Kenneth Drake, *The Sonatas of Beethoven As He Played and Taught Them*, p. 129.

In bars 7 and 8, the A is followed by an F sharp, a D sharp and a B. The first three notes descend, while the B marks a change of direction, being placed a sixth higher than the D sharp. Thus, the A, which falls on a strong beat of the bar, together with the B could form a short melodic pattern, on account of the reasons stated above as well as their proximity in pitch. This means that the A could be held for three quavers until the B is struck.

Example 38

Beethoven Op. 14, No. 1/i/7-8



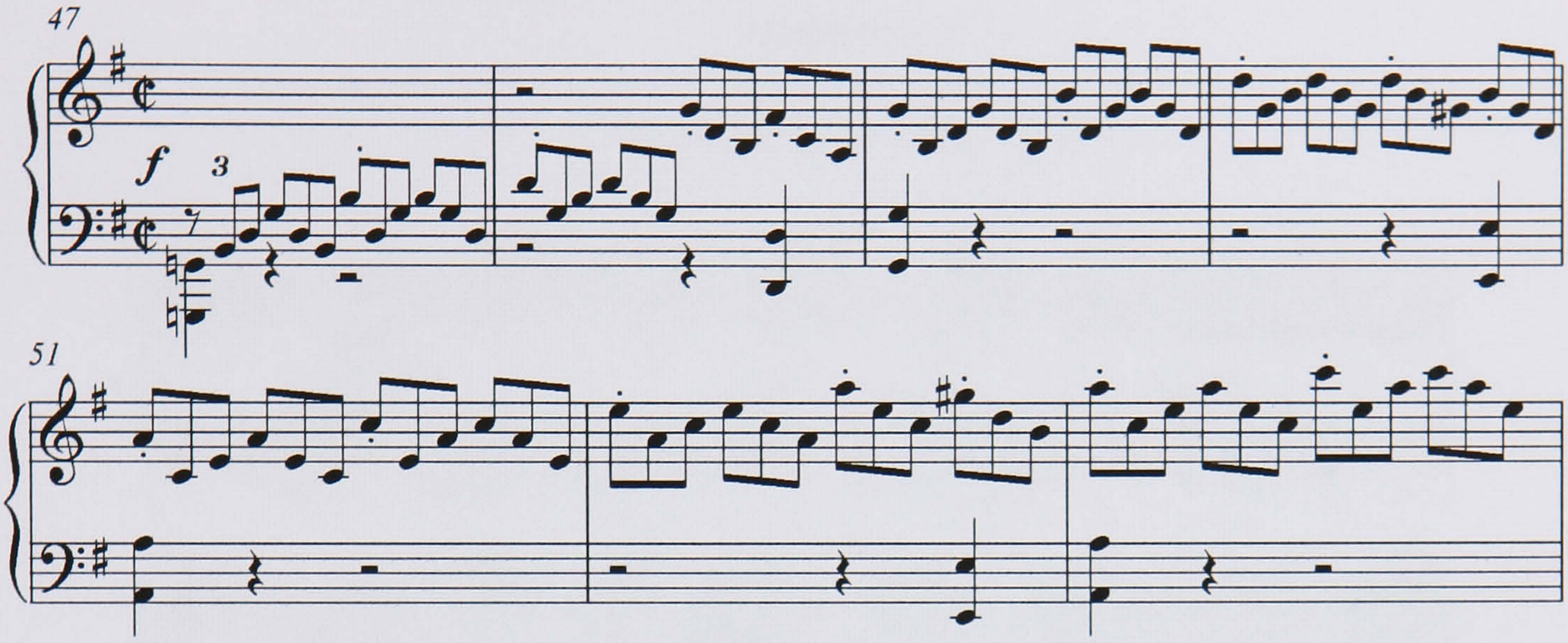
In the third movement of the same Sonata, a whole section (bars 47-79) is left unmarked by Beethoven, as far as touch is concerned, with the exception of some staccato dots in the right hand part. In fact, the dots here probably indicate accents on the notes (Example 39).[49]

A close examination of this section reveals that these notes with the staccato dots actually form a hidden melodic line. The B, which falls on the third beat of bar 47, is the starting point of a pattern, which is later repeated. The B, which falls on the fourth beat of the bar, belongs to the same harmony and direction that was established in the third triplet and this is why it does not belong to the melodic line; this is also supported by the fact that it has no dot on it in the score. The D, which follows on the first beat of bar 48,

[49] A detailed discussion about Beethoven's staccato signs can be found in William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, pp. 139-146.

Example 39

Beethoven Op. 14, No. 1/iii/47-53



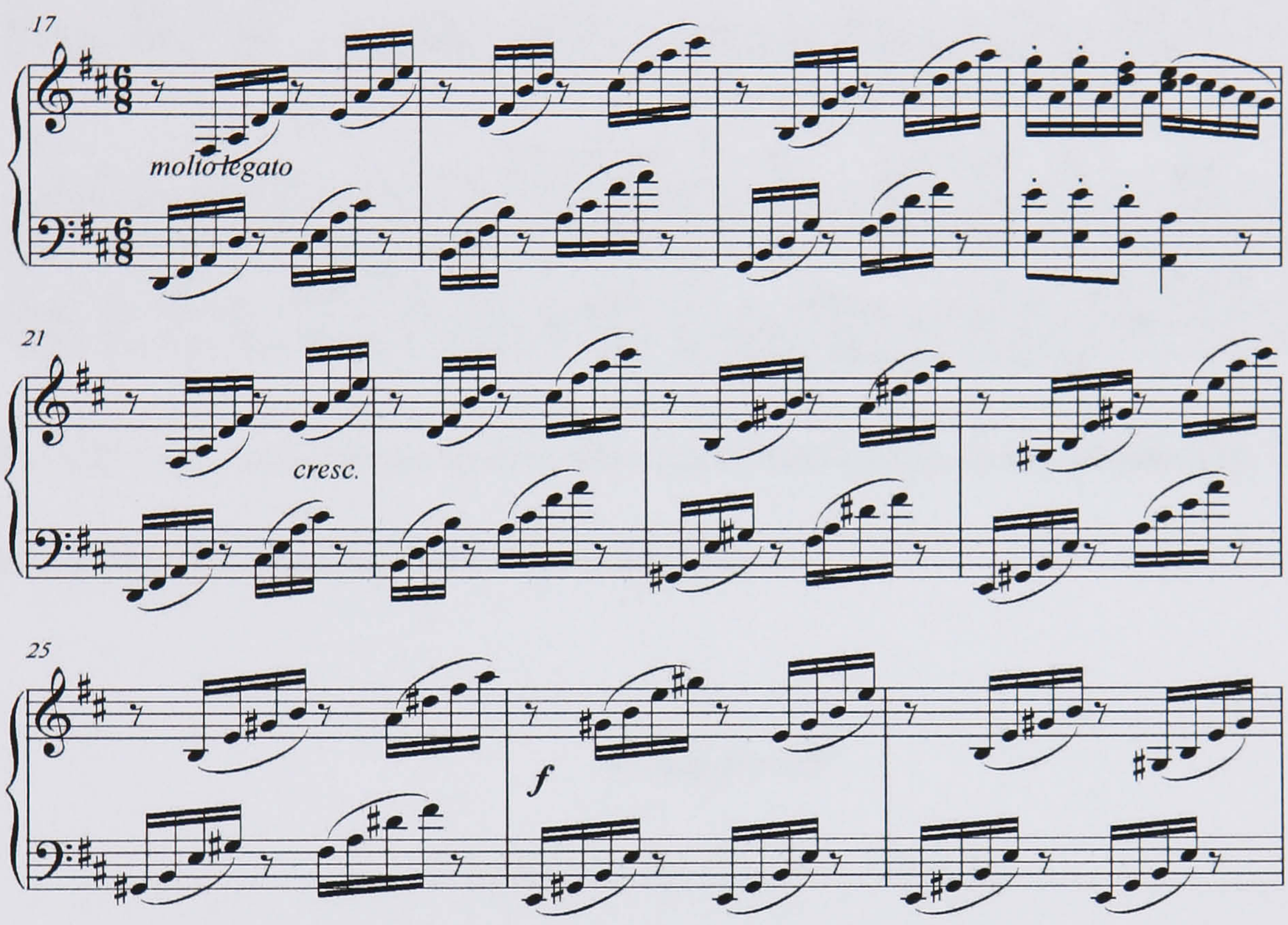
although it also belongs to the same harmony, marks a change of direction, being placed an octave higher than the last note of the previous descending triplet. Thus, it is treated as a melodic note with a staccato dot. The D on the second beat of bar 48 is treated in the same way as the B on the fourth beat of bar 47, and the G of the third beat of bar 48 as the D of the first beat in the same bar. The F sharp, which falls on the fourth beat of bar 48 marks both a change of harmony and direction and, thus, is treated as part of the melodic line with a staccato dot over it. The same applies for the G, which follows at the beginning of bar 49. The above observations, compared with Beethoven's annotations, could lead us to the conclusion that the B and D with the staccato dots should be held down for the space of six quavers and the G and F sharp for the space of three quavers. A similar approach could be applied for the rest of the section, which ends in bar 79.

The application of the 'prolonged' touch is probably implied by Beethoven, with his indication *molto legato*, in bars 17-19 and 21-27 in the fourth movement of the sonata Op. 28 (Example 40). Here, the same pattern of broken chords is repeated six times and, after a break of one bar, for another fourteen times in both hands. What Beethoven most

likely means here is that one should hold down the first note of each broken chord in each hand for four semiquavers.

Example 40

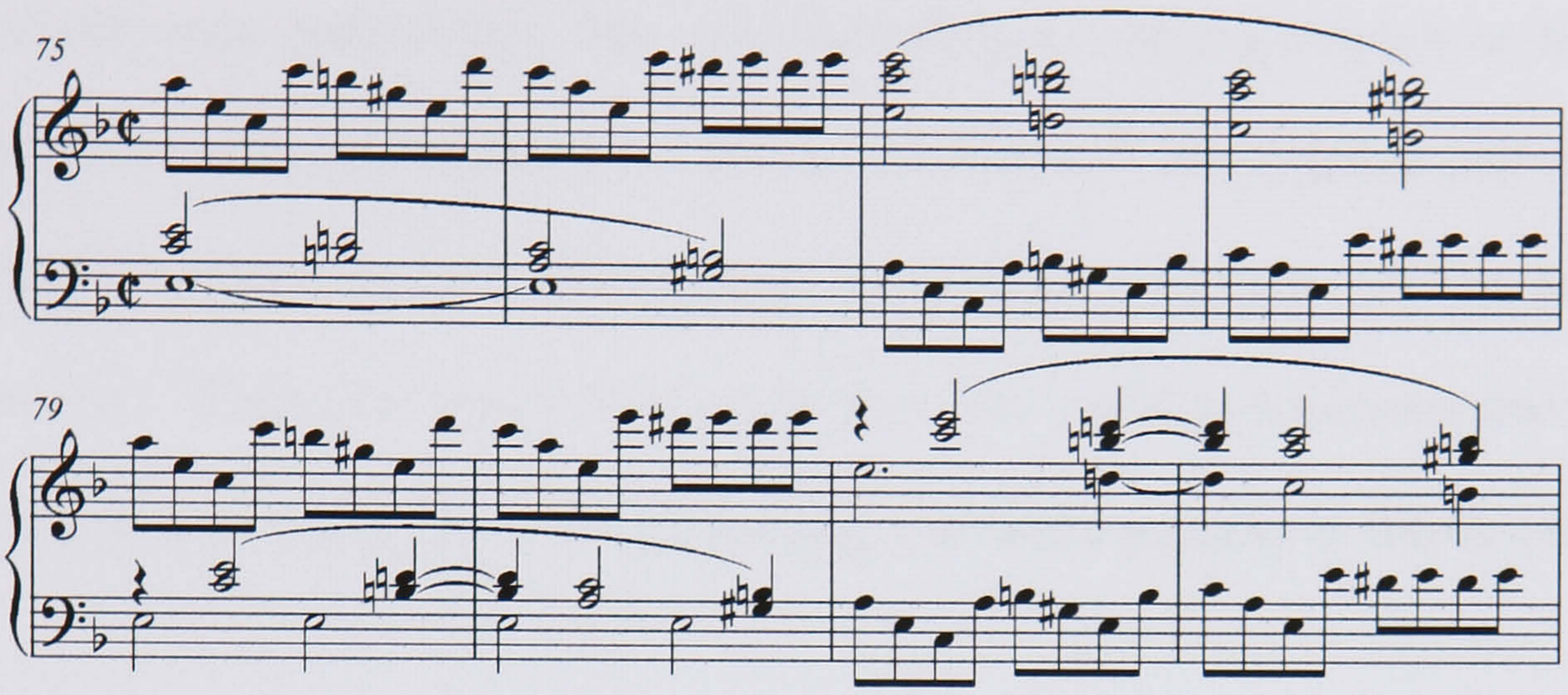
Beethoven Op. 28/iv/17-27



The Sonata Op. 31, No. 2 offers another example of where the 'prolonged' touch could be applied (Example 41). In bars 75-76 and 79-80, the A should be held down for the space of three quavers until the higher C is struck. The higher C belongs to the hidden melodic line as, although it belongs to the same harmony with the previous three notes, it marks a change of direction and is close to the following B natural. The same pattern is repeated in the left hand (bars 77-78 and 81-82) and should be treated likewise.

Example 41

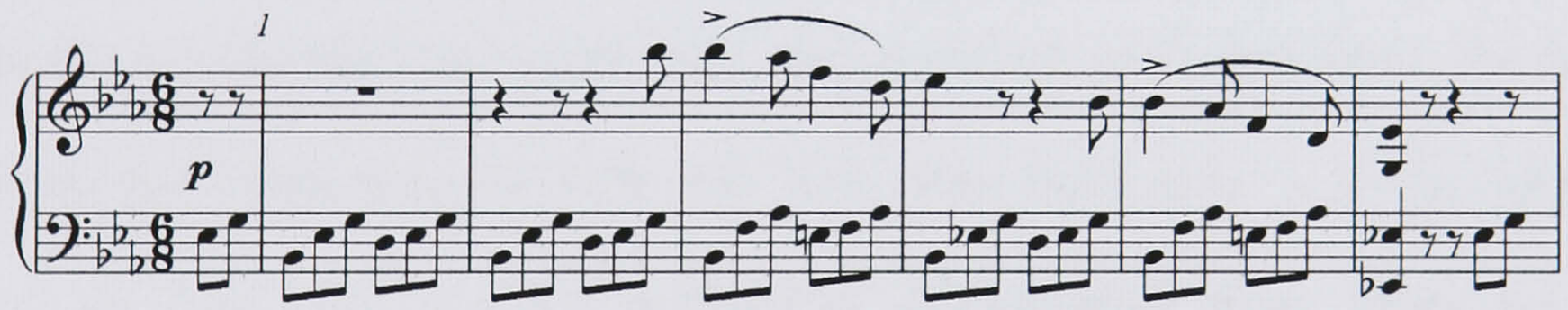
Beethoven Op. 31, No. 2/i/75-82



The left hand accompaniment in the fourth movement of the sonata Op. 31, No. 3 carries no indication regarding touch (Example 42).

Example 42

Beethoven Op. 31, No. 3/iv/1-6



Here, if Beethoven's views expressed in his annotations are taken into account, the first note of the first triplet in bar 1 should be held down for three quavers. However, the same could not be applied to the first note of the second triplet, as there is a conjunct move of a second. The same applies up to bar 5 and it is repeated several times throughout the movement. This approach is based on the annotation of Study No. 15 (see Example 33).

Many other examples from Beethoven's works could be cited, where the application of his annotations regarding legato and the 'prolonged' touch on Cramer's studies would seem appropriate. The implementation of varying degrees of this touch would introduce varying degrees of colour to his music.[50] The number and shades of these colours depend on the intelligence, imagination and taste of the individual performer and, because the possibilities are endless, it is useful to remember that this type of touch was common practice in the Classical period and especially in Beethoven.

ii) Longs and shorts

'Here the long and shorts must be attended to throughout, i. e. the first note *long* (-), the second *short* (∪), the third in its turn long, and the fourth in its turn short: the same as in scanning *trochaic measure.* At first, the first, also third note is to be intentionally lengthened so that long may be perceptibly distinguished from short, but without prolonging the first and third note as if they were dotted. The movement should only be increased later on, and then the sharp edges will easily be smoothened down...'.[51]

Beethoven

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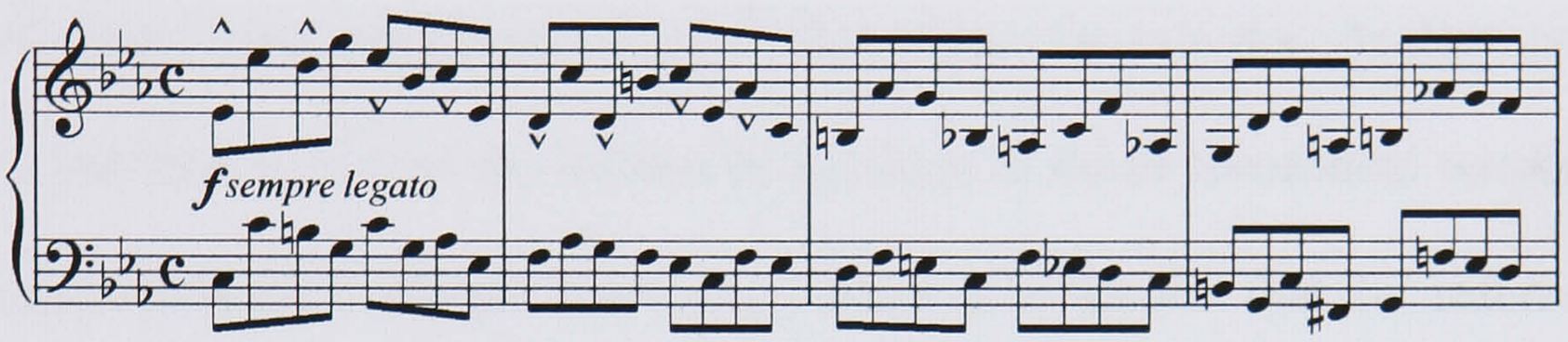
[50] This view is also expressed by Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, (New York: Oxford University Press, 1975), p. 66.

[51] John Baptist Cramer, *Selection of Studies with Comments by Beethoven*, with a preface, translation, explanatory notes and fingering by J. S. Shedlock, p. iv.

The above annotation is appended to Cramer's Study No. 4 (Example 43) and other comments of similar nature can be found in most of the studies that Beethoven annotated (Nos. 5, 6, 7, 13, 15, 16, 18, 21, 27, and 30).

Example 43

Cramer Study No. 4/1-4 (after Beethoven's annotation)



The terms in italics here originate from Ancient Greek and the naming of long and short syllables as well as the identification of the correct poetic foot (trochaic tetrameter, iambic trimeter, dactylic hexameter) in the works of Sophocles, Sapho, Homer, etc. is a common task for those who study Classics. Thus, when one comes across the same terms applied to piano pieces, such as these studies by Cramer, and, more notably, when these terms are used by Beethoven himself, several questions immediately come to mind. How are these terms, originally used in literature, applied to music? How far was Beethoven acquainted with prosody? Do we understand the link between music and prosody in the same way as Beethoven did two hundred years ago? And, last but not least, why is the application of longs and shorts so important in performance? At this point it is worthwhile exploring Beethoven's acquaintance with the theoretical treatises of the eighteenth century and examining how these treatises linked music to language.

We know that Beethoven was familiar with Bach's *Essay on the True Art of Playing Keyboard Instruments* from his childhood, when he was studying composition with Christian Gottlob Neefe, and that he regarded it very highly.[52] Beethoven's acquaintance with prosody can also be supported by the fact that around 1790 he began to consult Mattheson's *Der Volkommene Capellmeister* at least for its information on counterpoint;[53] by the last decade of the eighteenth century he also consulted Kirnberger's *Der Kunst des reinen Satzes*.[54] We cannot be sure that Beethoven's interest might have led him to any of the extensive sections in those theoretical works that deal with rhetorical-musical concepts. However, there is evidence that he referred to *Der Volkommene Capellmeister* in 1802 and at other times during his life specifically in relation to text setting.[55] He also owned Daniel Webb's *Betrachtungen über die Verwandschaft der Poesie und Musik* (Leipsig: Scheickert, 1771), originally published in English as *Observations on the Correspondence between Poetry and Music* (London, 1769).[56] His more general reading included works by Goethe, a number of Shakespeare's plays in German and several books by Greek and Roman writers, such as Homer, Plato, Aristotle, and Horace, some of which may well have been concerned with prosody.[57]

The application of prosody in music was mentioned in several treatises of the eighteenth century as part of the prevailing concept that music was closely linked to language - poetry, drama, and more specifically rhetoric, the 'art of expressive

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[52] Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, p. 66 and p. 467.
[53] Richard Kramer, "Notes to Beethoven Education", *Journal of American Music Society*, Vol. 28, No. 1, 1975), pp. 92-94.
[54] Ibid. pp. 73-92.
[55] Ibid. pp. 95-98.
[56] Sandra Rosenblum, *Performance Practices*, p. 14.
[57] Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, pp. 245-246.

discourse'.[58] A widespread view of the relationship between music and rhetoric was expressed by John Hawkins, who said, in 1776, that 'the art of invention is made out of hands among the precepts of rhetoric, to which music in this and sundry instances bears a near resemblance; *the end of persuasion*, or *affecting the passions*, being common to both.'[59] Similarly, Quantz claimed that 'musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus, it is advantageous to both, if each has some knowledge of the duties of the other.'[60]

The idea of 'persuasion or affecting the passions' as the common aim between rhetoric and music reappeared frequently in the writings of the period. Musical performance was approached as the art of communication of feelings, such as joy, depression, anger, etc. The means of doing so were regularly associated with oratory. Mattheson, in his *Der Vollkommene Capellmeister* took these ideas furthest stating that 'since for example joy is an expansion of our soul…I could best express this affect by large and expanded intervals. Whereas if one knows that sadness is a contraction of these subtle parts of our body, then it is easy to see that the small intervals are the most suitable

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[58] Hans Lenneberg,, *Johann Mattheson on Rhetoric and Affect*, Journal of Music Theory, 2, (1958), pp. 47-84, 193-236. See also Sandra Rosenblum, *Performance Practices*, p. 9.
[59] John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), pp. 30-31.
[60] Johann Joachim Quanz, *On Playing the Flute* (London: Faber and Faber, 1966), p. 119.

for this passion.'[61] Mattheson here, not only associates feelings with musical performance but also, describing how these feelings physically function, suggests how they could be best delivered. Thus, knowing how the passions actually work in the human body is, according to Mattheson, a basic skill a composer should have.

Similar associations between rhetoric and music are found in Türk's *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende* (1789) and Koch's *Musikalisches Lexicon* (1802). In all these treatises the association between rhetoric and music was based on their common aim: to arouse passions or sentiments, that is feelings, states of mind, reactions characteristic of man, such as love, joy, sadness and so on. The 'affects' were thus regarded as the content of music. However, the 'affection of passions' was not the only basis on which theorists of the eighteenth century associated rhetoric with music. Rhetoric also interested musicians of the eighteenth century because it provided concepts that helped them designate various aspects of musical composition and some applicable descriptive vocabulary.[62] Türk mentioned repeatedly analogies between rhetoric and music as he discussed clarity, accentuation, and other aspects of 'good execution'.[63] In *Der Vollkommene Capellmeister*, Mattheson explored the relationship between rhetoric and music at many levels, from the philosophic to the level of harmony, rhythm, symmetry, etc. However, his major preoccupation was the transformation of the poetic feet, that is prosody (iamb, trochee, etc.) to music, which he called 'tone-feet', explaining that 'What meters are in poetry,

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[61] Johann Mattheson, *Der Vollkommene Capellmeister*, translated and edited by Ernest C. Harriss (Ann Arbor: UMI Research Press, 1981), pp. 104-105.
[62] Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), p. 31.
[63] Daniel Gottlob Türk, *Klavierschule*, p. 338 and pp. 340-3.

rhythms are in music, for this reason, we will call them tone-feet, since song as it were walks along them.'[64]

Both poetic and tone feet are based on the same general rule: a short, easily recognized pattern of time and accent is chosen for the basic unit and is then constantly repeated so that it is easily perceived. Classical Greek and Latin poetry used a time scheme depending on whether the vowel of a syllable was long or short: the vowels η and ω were always considered as long (-); ε and ο were short (∪); α, ι, and υ could be either long or short depending on the consonants that were following. Beethoven's annotation to Study No. 13 mentions the importance of the application of correct tone foot in music: 'The study of longs and shorts in passages is here the aim…by paying heed to these long and shorts the melodic movement stands out in the passages; without so doing, every passage loses its meaning.'

Thus, according to Beethoven, short and long notes are responsible for the movement and the flow of the melodic line and have to be applied in performance. This kind of treatment of melody by Beethoven reminds us of Mattheson, who devoted a whole section to giving advice on how to compose a flowing melodic line. Mattheson stressed the importance of a flowing melody because it helps the listener to 'observe rhythmic conformity and the proper variation of the arithmetic relationship of certain rhythms'. He associated the flowing melody with *rhythmus*, that is tone-feet, stating that 'the same *rhythmi* must appear in melody just the same at one place as at another, so that they as it were answer one another and make the melody flowing'.[65]

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[64] Johann Mattheson, *Der vollkommene Capellmeister*, pp. 309-310.
[65] Ibid., p. 326.

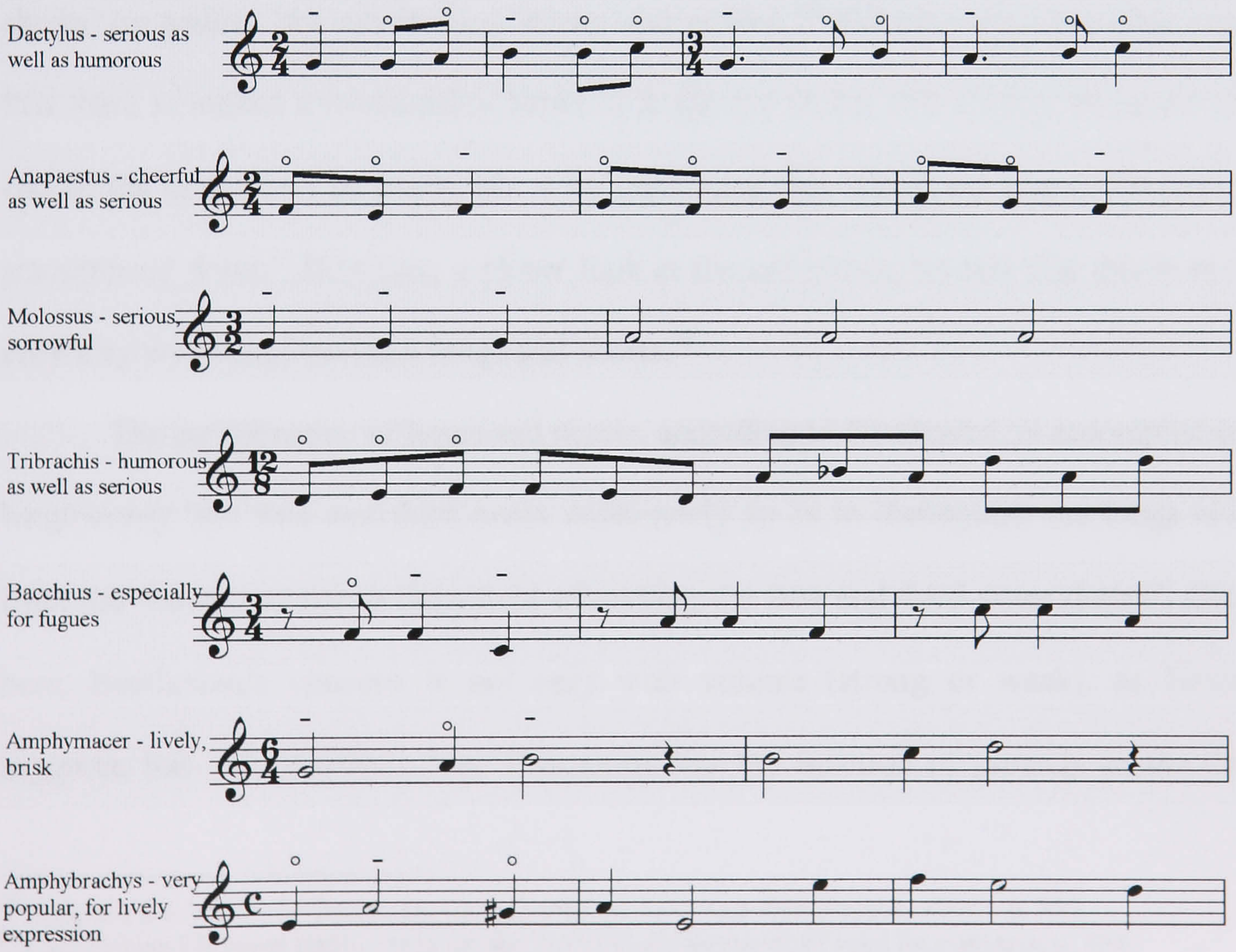
In a *rhythmus*, two or three notes are grouped as a unit to make one 'tone foot' – as in poetry, where two or three syllables are grouped together to make one poetic foot. Thus, the possible combinations of longs and shorts could be:

- -, - U, U -, U U, - U U, U – U, U U -, U - -, - U -, - - U, U U U, - - -

Indeed, all these different kinds of poetic foot can be found in Mattheson's *Der Volkommene Capellmeister* and in Heinrich Christoph Koch's *Lexicon*, with recommendations for setting each one to music of various kinds. In the following example of three-syllable tone-feet, the symbol 'o', instead of 'U', is used to designate a short (Example 44).

Example 44

J. Mattheson, *Der Volkommene Capellmeister*, 'Feet of Three-Syllables', pp. 354-358



In addition, Koch included samples of text that correspond to tone feet; Kūnstĕ (trochaic), Dăs Gĕstād (anapest), Ēdlĕ Thāt (creticus).[66] C. P. E. Bach also mentioned the presence of long and short notes in music; in his *Essay on the True Art of Playing Keyboard Instruments* he explained that 'if the accompaniment falls directly on the notes that are long in terms of their inner value, then the passing tone is regular (transitus regularis). With notes of equal value, the first, third, etc., are long in terms of their inner value, and the second, fourth, etc., short.'[67]

C. P. E. Bach's comment reminds us of Beethoven's annotation to Study No. 4: 'the first note long, the second short, the third in its turn long, the fourth in its turn short, etc.' Beethoven's reference to longs and shorts has usually been associated only with volume of sound. For example, William Newman clarifies the reference to 'longs and shorts' by adding 'for which read, strong and weaks'.[68] Beethoven's annotation implies that there is indeed a relationship between longs and shorts and volume of sound at the end of the annotation on Study No. 4 by explaining that 'the sharp edges will easily be smoothened down'. However, a closer look at the annotation reveals that this is not the only way we should interpret longs and shorts.[69]

The performance of longs and shorts, according to Beethoven, is accomplished by lengthening 'the first and third notes deliberately so as to distinguish the longs clearly from the shorts, yet not to the extent of making the first and third notes dotted'. Clearly here, Beethoven's concern is not only with volume (strong or weak), as Newman suggests, but with duration, too. This resembles the function of prosody in the Greek

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[66] Heinrich Koch, *Musikalisches Lexicon* (Frankfurt: Hermann dem jüngern, 1802), p. 953.
[67] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, p. 154.
[68] William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way*, p. 178.
[69] For the annotation on Study No. 4 cf. pp. 67-68.

Classics where the long syllables were given longer duration in their pronunciation than the short syllables, that is η was pronounced as a prolonged ε (εε) and ω as a prolonged o (oo). Beethoven's concern about duration of long and short notes receives more support from three of the most influential theorists of the eighteenth century: Daniel Gottlob Türk, Johann Mattheson and Carl Philipp Emanuel Bach. Türk, in his *Klavierschule*, in the section about accents, stated that 'another means of accentuation…is that of lingering on certain notes. An orator not only emphasizes the most important syllables etc., but also lingers on them. Naturally, such lingering in music cannot always be of equal duration; for it seems to me that it depends chiefly on (1) the degrees of importance of the note itself, (2) the value of the note and its relation to other notes, and (3) the basic harmony.[70]

Türk makes it clear that notes of apparently equal value are not alike in duration and this practice originates again from the association of music with oratory. Mattheson also described the element of accent, which is related to time, employing the term *rhythmus*. In his chapter entitled 'On the length and Shortness of Sound, or the Construction of Tone-Feet' he defined *rhythmus* and *rhythmopöia* as following: 'What a *rhythmus* is, is taught to us by prosody, or that instruction in the art of speaking by means of which it is ascertained how one should place the accent, and whether one should utter a long or short. The meaning of the word *rhythmus* however is merely quantitive, namely, a certain measuring or counting out, there the syllables, here the sounds, not only with regard to their multiplicity; but also with their regard to their brevity and length … the uniting and other manipulation of the tone-feet (*rhythmus*) is called rhythmopöia.'[71]

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[70] Daniel Gottlob Türk, *Klavierschule*, p. 31.
[71] Johann Mattheson, *Der Volkommene Capellmeister*, p. 344.

Mattheson here is giving a definition of one of the most important aspects of performance: rhythm. The two fundamental aspects of rhythm are, according to him, the group pattern (tone-feet) and the repetition of it (rhythmopöia). An example of a group pattern is the composition of a tone-foot, for example the short-long sequence of an iambic foot and the opposite (trochaic); the repetition of it forms a rhythm. We could more easily understand what Mattheson means here by applying these two aspects of rhythm in various human performances, such as walking, running and dancing. For example, somebody who is lame cannot make two equal steps: one step will always be equally longer (or shorter) than the other; however, a human observer will impose a rhythmical interpretation for a lame person's walking because the alternation between long and short steps is identical and constant.

C. P. E. Bach was also concerned about the length of particular notes, as one can read in his *Essay*: '[The example] shows us various instances where for the sake of affect one allows the notes and rests to have a longer value than that required by the notation. Some of these broadenings I have clearly written out, others are indicated by small crosses.'[72]

Thus, we could suggest that Beethoven's annotation to Study No. 4 continues a tradition of treating notes as long and short, which had already been established by the eighteenth-century theorists. The Study No. 4 is said by Beethoven to be in trochaic meter and this applies to most of the studies, which were annotated by Beethoven. For instance, in the annotation to Study No. 7 we read that 'here the first and third notes of each group carry the melody in trochaic measure'; similarly, in the annotation of Study No. 30, it is said that 'the trochaic measure must be audible'. A trochaic measure suggests

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[72] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, pp. 160-1.

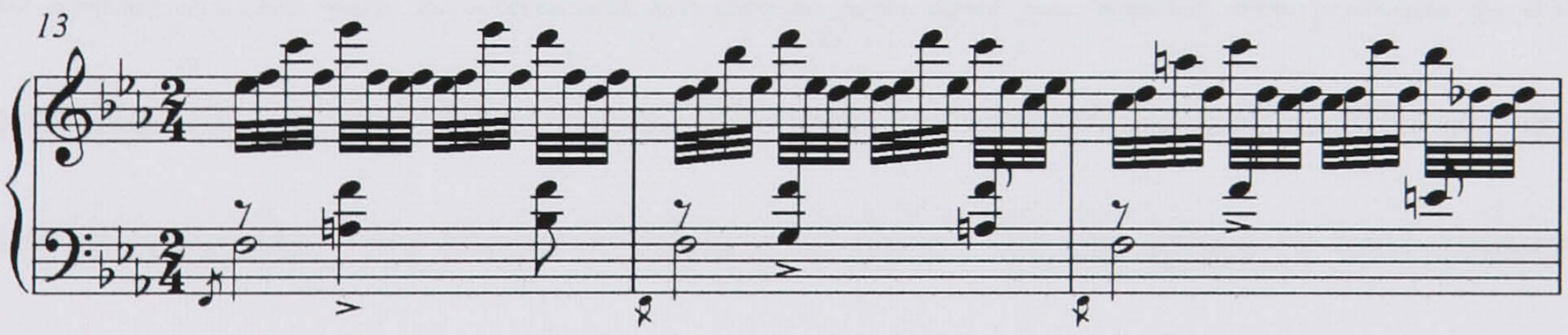
a two-note grouping of the notes where the first is long (-) and the second is short (∪). However, in the annotation of the Study No. 15, the application of the iambic measure (∪ -) is suggested: 'From the thirteenth to the sixteenth bar inclusive, the melody lies in the highest notes; the accentuation here resembles iambic measure.'

Trochaic and iambic measures are similar in that they are both constituted of groups of two notes. But how shall we determine if these groups are beginning-accented (trochaic) or end accented (iambic)? In the case of Study No. 15, such identification is complex (Example 45).

In bar 13, where the iambic measure begins, the melody is carried in the highest notes, i.e. the C and the E flat, the E flat and the D and that carries on until bar 15. The fact that the first C is placed on the second half of the first beat makes us consider it as an *arsis* to the following E flat, which is placed on the second beat, which is considered a *thesis*; the same applies to the groups of E flat-D, B flat-D, D-C, A natural-C and C-B flat

Example 45

Cramer Study No. 15/13-15



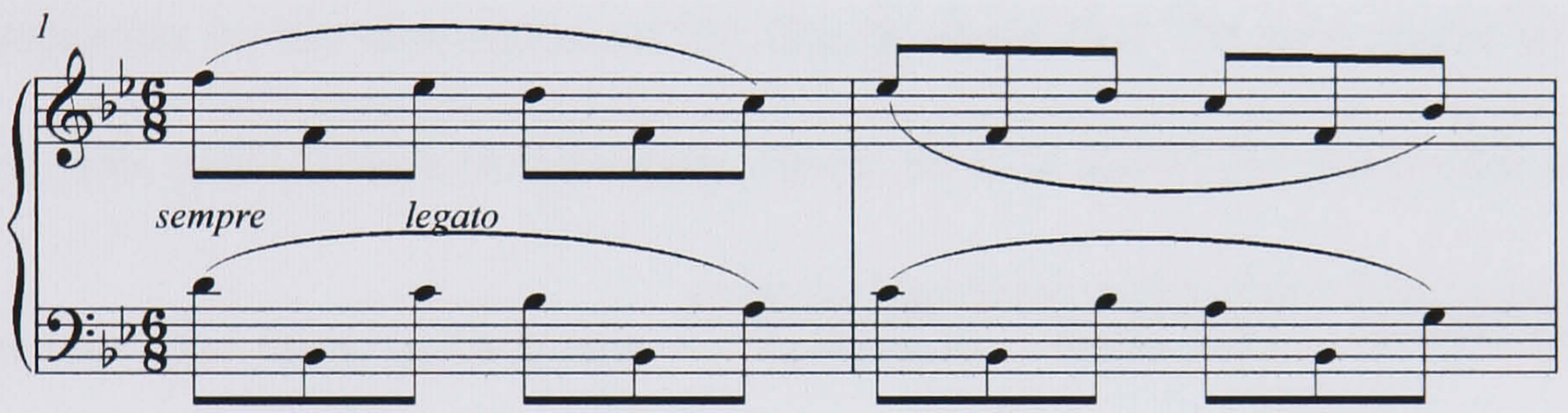
in the following bars. The first C, being considered as an *arsis*, leads to the following note and cannot be considered as the end of a rhythmic group. Thus, the group will be end-accented and we come to the conclusion that the measure here is iambic. The iambic

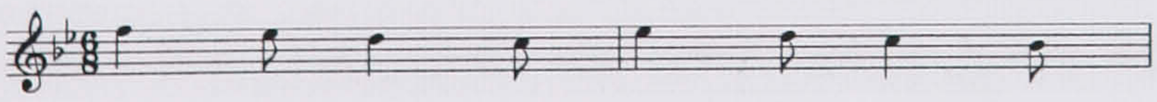
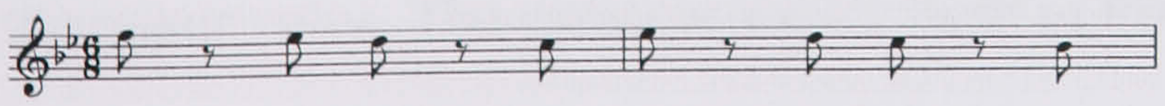
measure is also supported by the function of the left hand. The presence of the chords on the second and the fourth beats of these bars make the notes of the right hand which are placed at the same place, i. e. E flat, D, B flat, D, etc. sound stronger in relation to the C, E flat, B flat, D, etc.

On the other hand, the grouping in Study No. 7 (Example 46) is clearly trochaic, that is beginning-accented (- ∪).

Example 46

Cramer Study No. 7/1-2



This means that in the first bar of the Study, the higher F is long, the E flat is short, the D again long, the C again short, making two groups of trochaic feet. The higher F and the D are placed on the first and the second beats of the bar respectively, making them the most important notes of the bar in contrast to the E flat and C, which are placed at the end of each triplet. Besides, F and D are literally longer in duration as well if they are performed as Beethoven suggests: 'the finger continues to dwell for the space of two quavers on the long syllable (first note)'. Thus, according to Beethoven, the actual rhythm of the melody will be  instead of the notated  if we consider the absence of a melodic note in the second quaver of each triplet as a rest. Thus, there is no problem in identifying

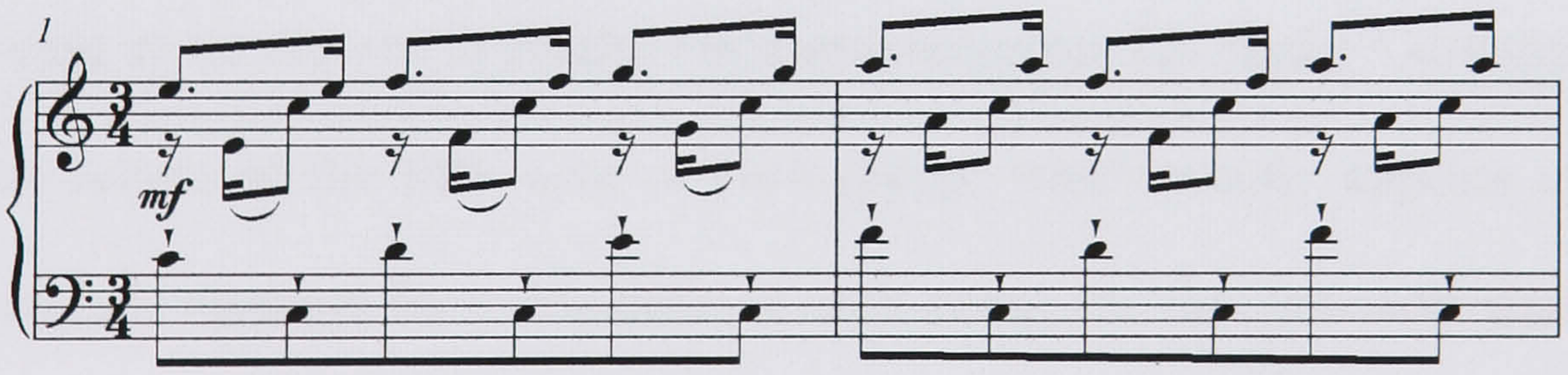
the long and the short notes and in interpreting the long and short notes as beginning-accented.

It is noteworthy that Beethoven always applies the tone-feet only to the melodic line. In most cases, the notation makes the identification of the melodic line quite clear. However, there are some occasions when the melody has to be sought. In both instances where this is the case, Beethoven applies the tone-feet to melody. For example, in Study No. 5 the notation by Cramer makes it clear which are the melodic notes through the use of different stems between the soprano voice and the alto (Example 47).

Beethoven, in his annotation on this Study, states that '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

Example 47

Cramer Study No. 5/1-2



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.'

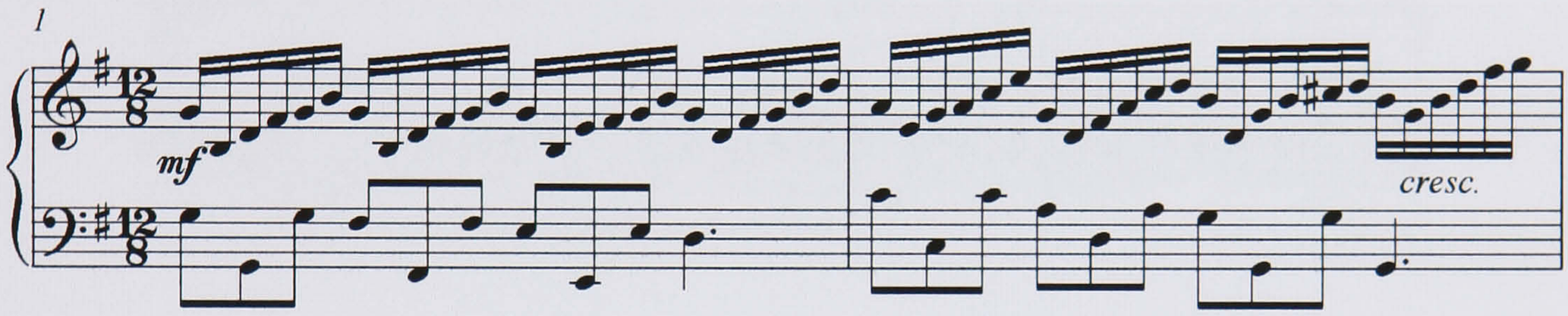
Here, Beethoven, after identifying the melody in the upper voice of the right hand, applies the longs and shorts only to those notes that belong to the melody and he stresses

that this should have been done even if the notation had not clarified it. The remaining notes of the right hand should be softer and no longs and shorts are to be applied to them.

In contrast, the notation of Study No. 21 does not make clear where the melodic line lies (Example 48.).

Example 48

Cramer Study No. 21/1-2



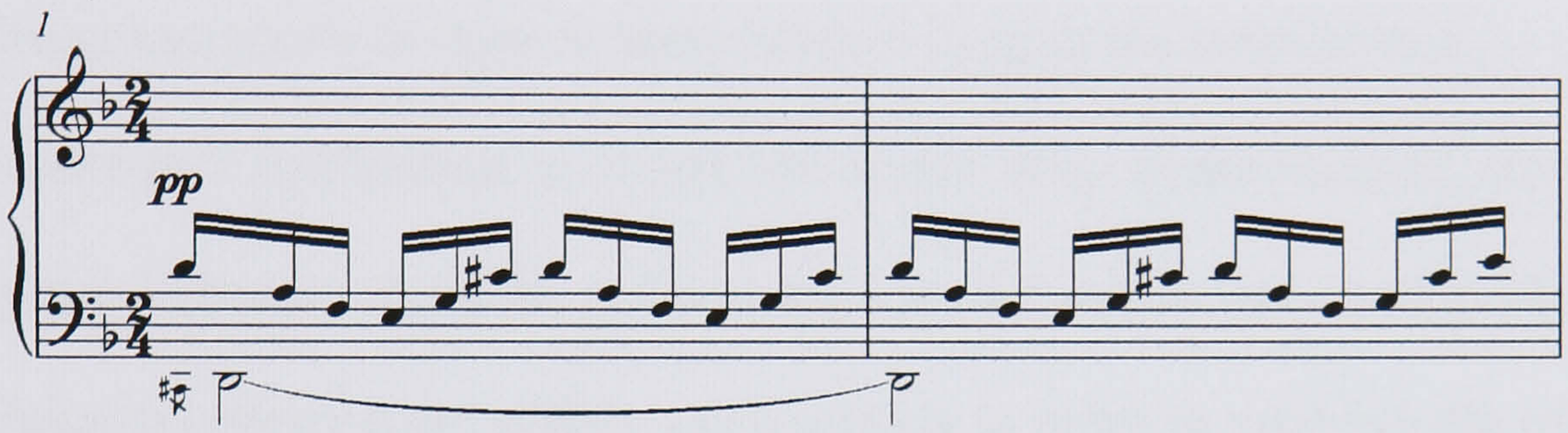
Here, the right hand plays semiquavers where the left hand plays an accompanimental figure consisting of quavers. If we were to consider all the notes of the right hand as melodic we would put longs on the first, third, and fifth notes and shorts on the second, fourth and sixth notes forming three groups of trochaic feet in each figure. However, this is not the case as we can see in Beethoven's annotation on this Study: '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.' Here, Beethoven identifies the melody in the first and fifth note of each unit. By suggesting an accent on the fifth note, he meant that this particular note should be distinguished in tone from the second, the third, the fourth and the sixth notes. He then paired the fifth together with the first note of each group so that these two notes

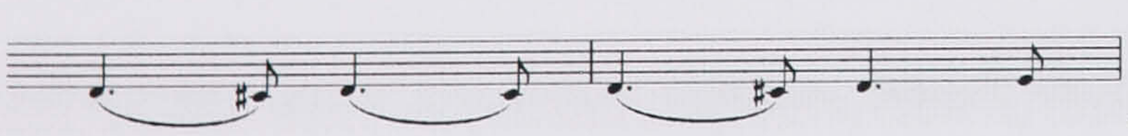
form a trochaic foot. There is no application of longs and shorts to the remaining notes as they do not belong to the melodic line.

Similarly, we could apply the longs and shorts to Study No. 24 (Example 49).

Example 49

Cramer Study No. 24/1-2



Here, the right hand plays triplet semiquavers whereas the left hand has a long bass note. If we were to put longs and shorts in the right hand we would consider the first note of each triplet as long and the two remaining as short, establishing a dactylic foot (- ∪ ∪). However, these triplets do not form a melodic line themselves and, therefore, should not be treated in this way. Beethoven's annotation on that Study shows us where the melodic line is hidden and implies the tone-foot that should be applied: '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 like this: . 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.'

There is no reference here to the application of longs and shorts; however, if we were to identify the tone-foot, Beethoven's identification of the melody serves as a valuable guide. Since the melody consists of the first note of the first triplet and the third note of the second triplet, we could argue that the first melodic note (D) is considered as long and the second (C sharp) as short (forming a trochaic foot). The four notes that lie between them should not be given out with the same strength and there is no issue of applying longs and shorts to them as they do not belong to the melodic line.

Beethoven's application of longs and shorts only to the melodic line complies with the general concept about the relationship between music and oratory. The theorists of the eighteenth century were mainly using melody in order to establish the relationship. The importance of melody in music is best described by Mattheson: 'Mere melody, entirely by itself, can stimulate certain affections admirably well, express these, and can move receptive listeners'.[73] But here we have nothing else than the common aim of music and oratory, which is the affection of passions.[74] Mattheson might have been deliberately over-stating matters. Music obviously consists of many other elements too. However, with this statement he clearly identifies melody as the basic element of music; and he uses melody to establish the relationship between music and rhetoric.

A flowing melodic line enhances most of the studies in Cramer's collection and this may have been one of the main reasons that Beethoven was so fond of them. However, there are some studies, which feature notes equal in duration that should be played at quite a fast speed, and where a melodic line is hardly audible. Beethoven has annotated one of those studies, that is the Study No. 4 (Example 43), and it is worth re-

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[73] Johann Mattheson, *Der Vollkommene Capellmeister*, p. 308.
[74] Cf. p. 70.

examining the annotation for its tone-foot. What we have from Beethoven here is that the first, the third, the fifth and the seventh notes of each bar are long while the second, the fourth, the sixth and the eighth are short. Beethoven here explains that the measure is trochaic (- ∪). Could we have another arrangement of grouping here so that the measure would become iambic?

According to Cooper and Meyer, the mind groups proximate things together or to put the matter the other way around, separate groups tend to arise where there is a relative non-proximity.[75] This could work in this particular Study that we are examining. For example, the first E flat of the Study is not proximate to the next note, the higher E flat, which is proximate to the following D. Similarly, the higher G of the first bar is more proximate to the following E flat rather than the preceding D, and the B natural is more proximate to the following C than the preceding E flat. Thus, the mind groups together the second with the third notes of the bar, the fourth with the fifth, the sixth with the seventh and the eighth with the first note of the following bar. Thus, the poetic foot, starting from the second note of the passage, would be [∪ –] [∪ –] [∪ -] [∪ -]. Such a rhythmic grouping does not contradict the notation of the score; in contrast to the previous example in Study No. 7, Cramer here, together with the indication *sempre legato*, also used long slurs over the bars, a fact that does not oblige us to consider the last note of each bar as the end of a unit. Thus, an iambic grouping of the melodic line is possible. In relation to the same matter, there is at least one more occasion (in the Study No. 5) where one could come up with a different rhythmic grouping than the one Beethoven suggests (Example 47).

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[75] Grosvenor Cooper, and Leonard Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960), p. 14.

However, such an interpretation would contradict Beethoven's view, who clearly stated in his annotation that the foot here is trochaic. This may be explained by the fact that Beethoven considered the very first note of the Study as long because it coincides with the first beat of the bar, and consequently he grouped it with the second note in order to establish the tone foot.

The issue of applying the trochaic or the iambic foot in this particular Study becomes significant when it is associated with the difference between the ideal sound of Beethoven's era and our own. But before exploring these two different 'sounds', it is important to describe the different character and use of the trochaic and iambic feet.

Johann Mattheson said that the trochaic or choräus foot – as it is also known- is appropriate for fast melodies and is suitable for dance. On the other hand, the iambic foot is not hasty and is suitable for tender melodies with a noble simplicity.[76] In other words, the trochaic foot, which is suitable for dancing, has a dynamic character and is beginning-accented; the end-accented iambic foot would not have such a firm accent on the long note because it is rather suitable for tender melodies and, obviously, tenderness and accents do not go together.

When reading descriptions of Beethoven's playing we are left with the impression that accentuation was a major attribute of it, helping to create its characteristic dynamism, energy and 'fiery expression'.[77] His scores are full of indications, which, one way or another, suggest accents (***sf***, ***rfz***, ***fp***, ***sfp***, ***ffp***, etc.). This ideal sound is best suited to the trochaic foot. It is no coincidence that Beethoven, in all his twenty-one annotations on Cramer's studies - with the exception of one case - is applying that specific type of tone

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[76] Johann Mattheson, *Der Vollkommene Capellmeister*, p. 351-353.
[77] Franz Kullak, *Beethoven's Piano Playing* (New York: Da Capo, 1973), p. 5.

foot. This could also be supported by the evidence we have about Beethoven's choice of tempi. We should recall here that Beethoven's playing was known for its unusual bravura and speed.[78] The metronome markings, which he indicated in several of his works, suggest unexpectedly fast tempos. Unfortunately, among all his pianoforte works, only the 'Hammerklavier' Sonata Op. 106 has been published with metronome markings by the composer himself. Nevertheless, these markings appear surprisingly fast. Czerny, who studied the particular sonata with Beethoven several times talked about the 'major difficulty' of the first movement for its 'unusually fast and fiery tempo', for its second movement, which has to be played 'as fleet as possible' and for the 'very lively and strong' fourth movement.[79] Certainly, the shallow, light action of the Viennese fortepiano during Beethoven's life would have made it less difficult to apply such fast tempos. Thus, concerning the tone feet, one could argue that Beethoven was thinking more of the melodic motives as beginning-accented since the trochaic foot by nature encourages relatively fast melodic lines.

The ideal sound and speed are quite different nowadays. A performer of Beethoven's works today will more likely pursue an even, well-rounded tone. This sound ideal best suits the iambic grouping for reasons already explained. I have heard many prominent piano tutors today prompting their students to think in terms of end-accented groupings while performing in order to avoid accents on the strong beats so that the playing becomes even and smooth, without strong emphasis in any places. In addition, the hard action of the modern piano does not make it easy, or even perhaps

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[78] Sandra Rosenblum, *Performance Practices*, p. 28.
[79] Carl Czerny, *On the Proper Performance of All Beethoven's Works for the Piano*, edited by Paul Badura Skoda (Vienna: Universal, 1970), pp. 57-59.

possible, for someone to choose very fast tempos similar to those Beethoven apparently favoured.

iii) Accentuation

It has been claimed that one of the features that seems to have lent peculiar charm to Beethoven's playing, and one which 'we, too, reckon among the chief requisites of a fine interpretation' was the accentuation.[80] Sandra Rosenblum believes that descriptions of Beethoven's playing give the impression that the use of accents helped create the 'energy' and 'fiery expression' considered characteristic of his music.[81] Anton Schindler also referred to Beethoven's particular style of accentuation in both his playing and teaching: 'It was above all the rhythmic accent that he stressed most energetically and that he wanted others to stress. On the other hand, he treated the melodic accent mostly according to the internal requirements ... His playing thus acquired a highly personal character, very different from the even, flat performances that never rise to tonal eloquence'.[82] Schindler's statement accords with Beethoven's annotations to Cramer's twenty-one studies, where a constant concern with proper accentuation is revealed. This becomes obvious even from the first sentence of the annotation of Study No. 1: 'The rhythmical accent is the same on all beats of the bar and it appears in scale-like progressions.' In some other cases, this rhythmical accent is opposed to the melody, or, in

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[80] Franz Kullak, *Beethoven's Piano Playing*, p. 35.
[81] Sandra Rosenblum, *Performance Practices*, p. 94.
[82] Anton Schindler, *Beethoven As I Knew Him*, p. 416.

Schindler's words, the 'melodic accent', as, for example, in the annotation of Study No. 3: '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'. One is prompted then to re-examine Beethoven's annotations on Cramer's studies in order to determine which notes he chooses to accent and how the rhythmical and 'melodic' accents can be brought out in performance.

Proper accentuation was considered one of the most important aspects of performance in the Classical period as is shown by the frequency with which it was discussed in contemporary music treatises. In general, accents were grouped into two main categories: the 'grammatical', or 'metric accent', which was the accentuation connected with the metrical structure of the music and the so-called 'rhetorical', 'oratorical', or 'expressive accent'.[83] Regarding the first type of accent, the majority of the theorists of the second half of the eighteenth century and the beginning of the nineteenth century seem to agree on the arrangement of accented and unaccented beats in the bar. The fundamental concept was that in duple meters, the first beat is always accented and the second is unaccented, while in triple meters, the first beat receives a greater degree of metrical accent than the others.[84] Regarding the metrical accentuation of triple time, many writers of the period believed that the third beat was emphasized more than the second. Johann Peter Milchmeyer, in his *Die Wahre Art das Pianoforte zu Spielen* (1797) said that 'in a three-four meter, the first and third crotchets are the strong beats and the second the weak beat'. A similar view was expressed by Georg Simon

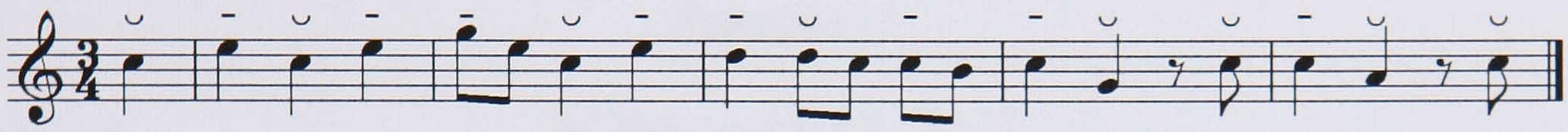
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[83] Clive Brown, *Classical and Romantic Performance Practice, 1750-1900* (Oxford: Oxford University Press, 1999), p. 8.
[84] Ibid., p. 9.

Löhlein, as it is shown in the following example (Example 50), which he gives in his *Anweisung zum Violinspielen* (1774).[85]

Example 50

Georg Simon Löhlein, *Anweisung zum Violinspielen*, p. 13.



Grammatical or metric accents occurred not only on the strong beat or beats of the bar but also on the first note of a group formed by the division of the beat. Accordingly, Carl Czerny wrote that 'as it is one of the first duties of a player never to leave the hearer in doubt as to the subdivision of the bar, it follows of course that where it is possible, he should mark by a gentle accent the commencement of each bar, and even of every…subdivision of it.'[86] Accents of the last kind were sometimes called group accents.[87] On the other hand, the rhetorical, oratorical or expressive accents were the accents given to an important melodic note, whether or not it falls on the normal grammatical accent.[88] According to Heinrich Christoph Koch, these accents are often not indicated and they help the melody to acquire 'its characteristic expression'. They can occur anywhere in the bar, depending on the composer's intended sense of the melody and the performer's taste. This kind of accent can be placed on notes that are dissonant or prepare dissonant intervals, or those that are chromatic or syncopated, or those distinguished by their length or by their high or low pitch.[89]

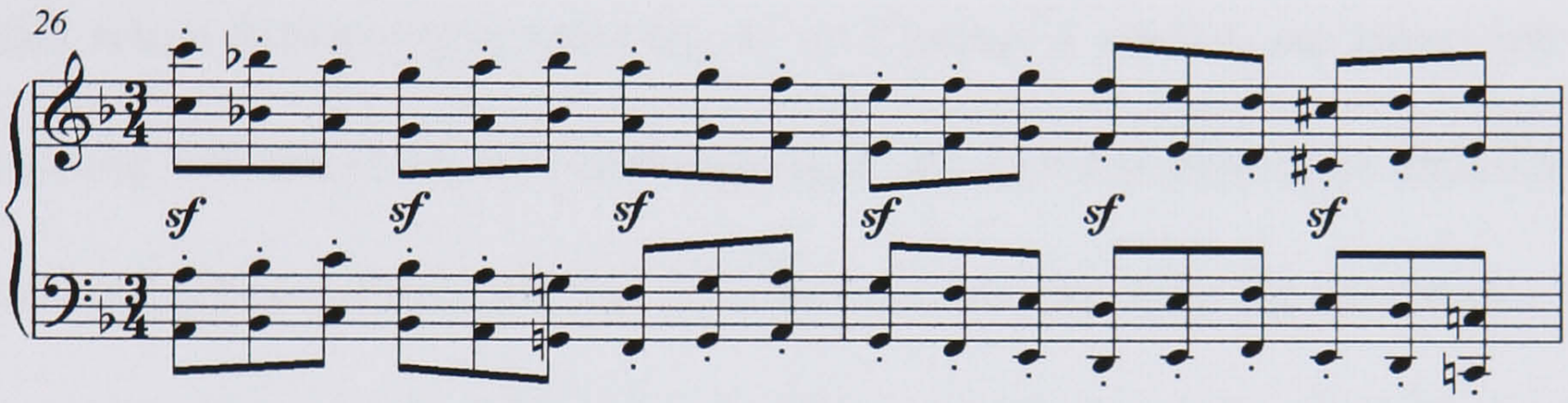
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[85] As given in Ibid., p. 13.
[86] Carl Czerny, *Complete Theoretical and Practical Piano Forte School* (London, 1839), Vol. III, p. 8.
[87] Sandra Rosenblum, *Performance Practices,* p. 91.
[88] Leonard Ratner, *Classic Music: Expression, Form, and Style*, p. 191.
[89] Sandra Rosenblum, *Performance Practices*, p. 92.

Beethoven himself used a variety of signs to indicate accents, grammatical or expressive, in his scores. ***sf*** or ***sfz*** for *sforzando* is the most frequently used indication. For example, in the first movement of the Sonata Op. 54 (bars 26-27), this sign is used to indicate a metric accent at the first note of each beat of the bar (Example 51).

Example 51

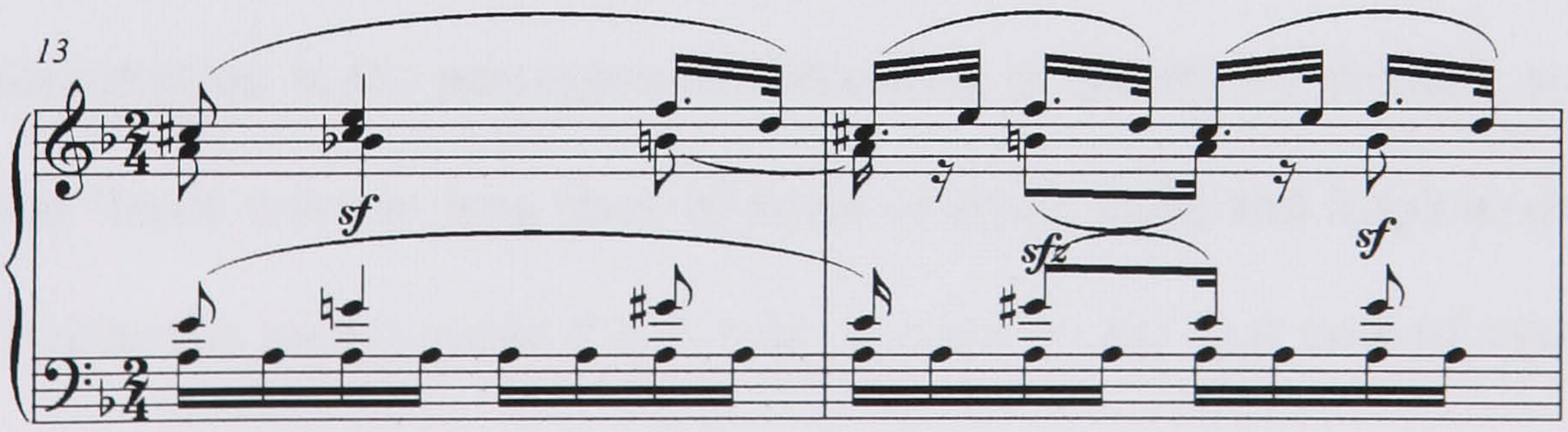
Beethoven Op. 54/i/26-27



However, the ***sf***s in the second movement of the Sonata Op. 28 (bars 13-16) evidently indicate expressive accents on the dissonant minor 7th and 9th intervals, on the weak parts of the bar (Example 52).

Example 52

Beethoven Op. 28/ii/13-14



Other frequent signs of accentuation are the horizontal or vertical wedges (>, <, or ^), ***f*** or ***ff*** during a *piano* or *pianissimo* section, ***fp*** or ***ffp***, and ***rf*** or ***rfz*** for *rinforzando*. These signs appear in abundance in Beethoven's piano scores and it is often difficult to make consistent distinctions between them.[90] However, the assumption that Beethoven used signs at all the places where he intended to indicate an accent, would not be so credible. As William Newman suggests, Beethoven's accents are 'often not marked as such, but only implied by other signs or by circumstances in the music'.[91] This argument becomes stronger still when Beethoven's annotations on Cramer's studies are taken into account; while discussing accentuation, he comments that 'all nuances cannot be indicated, neither can they in other pieces. These studies provide counsel and help for all cases'. The above statement urges us to examine Cramer's studies and Beethoven's respective annotations and see how he treats the issue of accentuation in places where the score reveals no apparent accent indications. It also urges us to find analogous passages in Beethoven's own music and to apply a similar style of accentuation. It should be remembered here that Beethoven's annotations regarding accents, as well as all other issues, concern only the passagework and its own melodic elements or outlines rather than independent melodic lines that the passagework sometime accompanies.

The most frequent comments among the annotations are those concerned with metrical accentuation in the passagework. According to Sandra Rosenblum, such metric accentuation 'lends drive to long lines of notes of equal value and helps to define their shape'.[92] Beethoven recommends that regular accents on the first note of every beat or

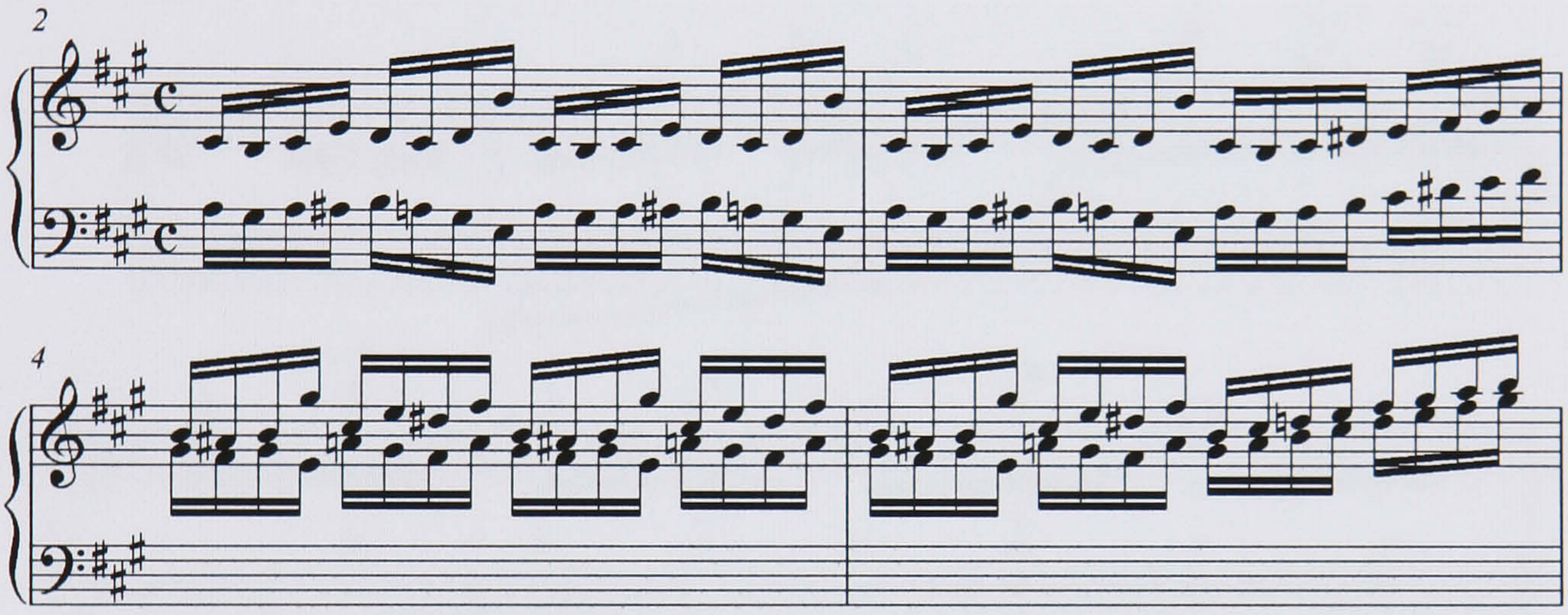
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[90] This opinion is also supported by William Newman in his *Beethoven on Beethoven; Playing His Piano Music His Way*, p. 150.
[91] William Newman, *Beethoven on Beethoven; Playing His Piano Music His Way*, p. 150.
[92] Sandra Rosenblum, *Performance Practices*, p. 97.

every first note of every subdivision of the beat should be brought out in the passagework of studies Nos 2, 6, 8, 9, 13, 15 and 23. For example, in the annotation of Study No. 13 we read that 'the rhythmical accent occurs on almost all beats of the bar, from the second to the fifth bar inclusive - from the seventh to the eleventh bar inclusive' (Example 53).

Example 53

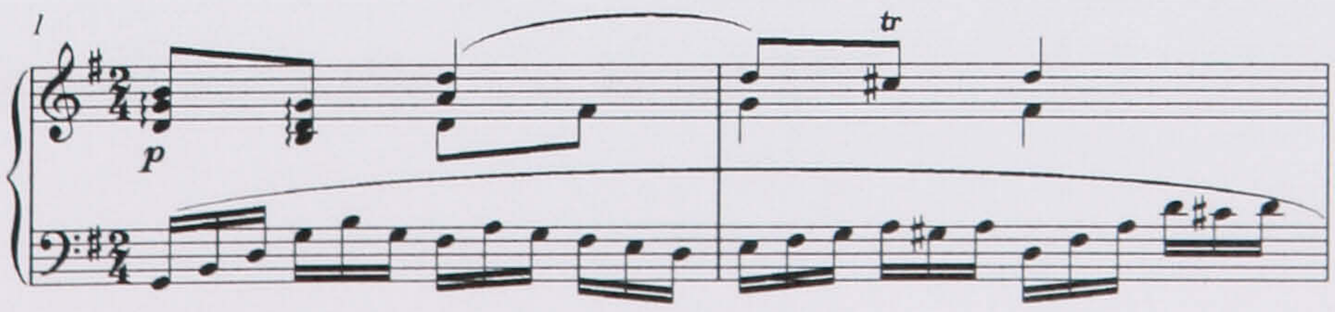
Cramer Study No. 13/2-5



In addition, in the passagework of Study No. 9 (Example 54), metrical accents should be placed on the first note of each group of triplets, as we gather from Beethoven's annotation: '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'. Thus, there are two accents on every beat here.

Example 54

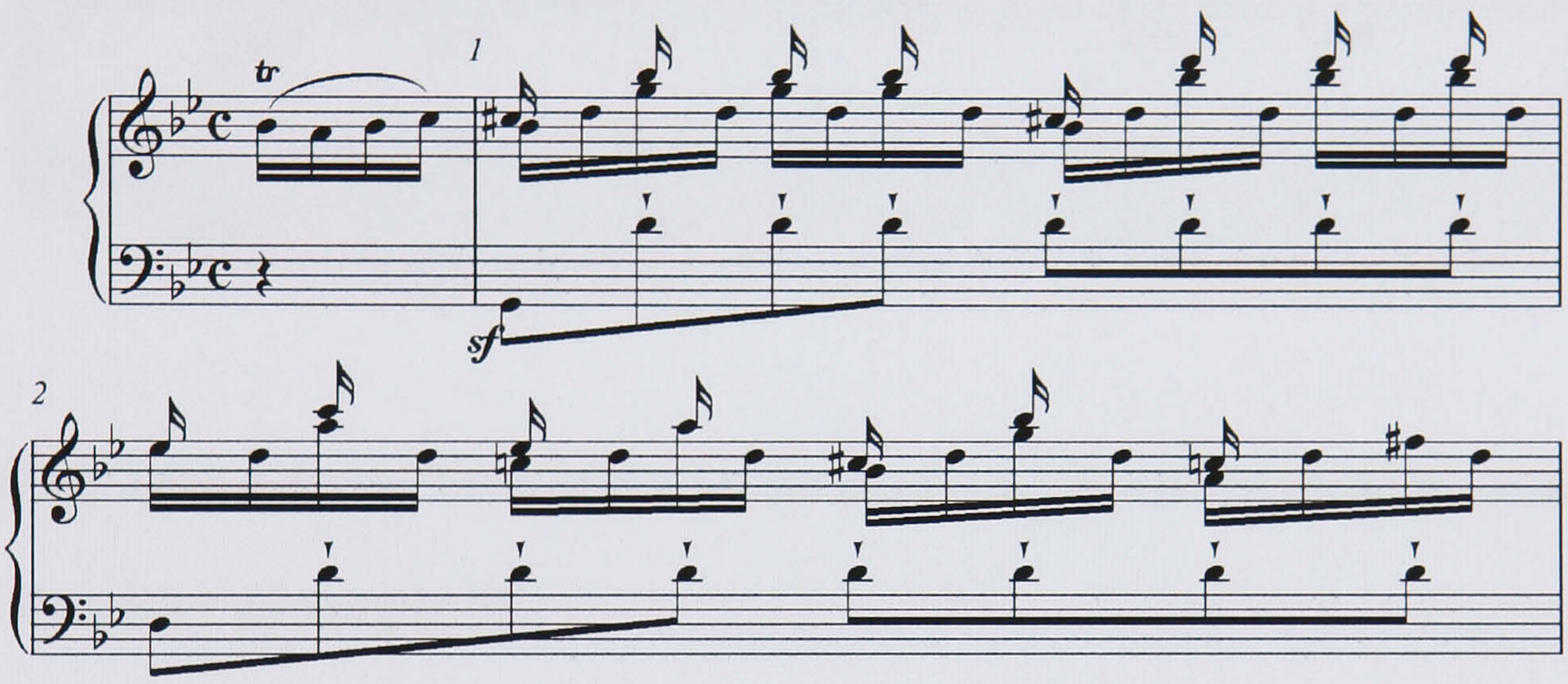
Cramer Study No. 9/1-2



A very interesting case of where Beethoven places the metric or grammatical accents in the bar can be found in the annotation of Study No. 8 (Example 55). Here, we read that 'the rhythmical accents are unequally distributed; in the first bar they occur on the first and third beats; in the second bar, however, on the first note of each group'.

Example 55

Cramer Study No. 8/1-2

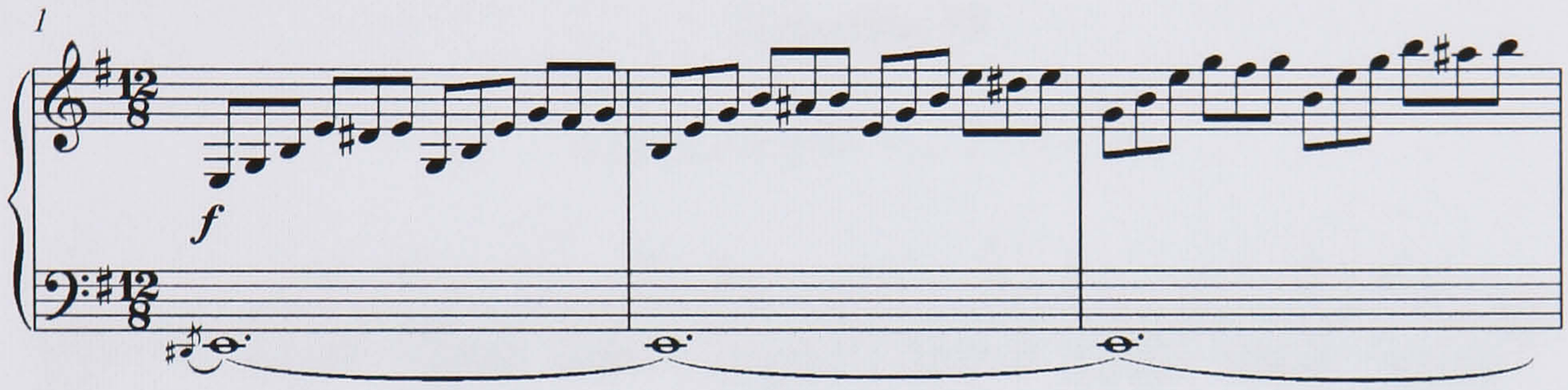


The same treatment of accentuation could be applied up to bar 10 of the same Study. The reason that Beethoven places a grammatical accent only on the first and third beats in the odd bars (1, 3, 5, 7, 9) and not on the first note of every group of semiquavers as he does in the even bars (2, 4, 6, 8, 10) is probably because there is no change of pitch, harmony or direction in the passagework in the odd-numbered bars. However, when the pitch, harmony and direction of the passagework does change in the even bars, Beethoven suggests accents on the first note of each beat of the bar. The same treatment appears in other studies mentioned above (Nos 2, 6, 15 and 23).

The annotation of Study No. 2 also reveals that metric or grammatical accents should be placed on the passagework (Example 56): 'the rhythmical accent must be uniformly placed on the first note of each triplet'.

Example 56

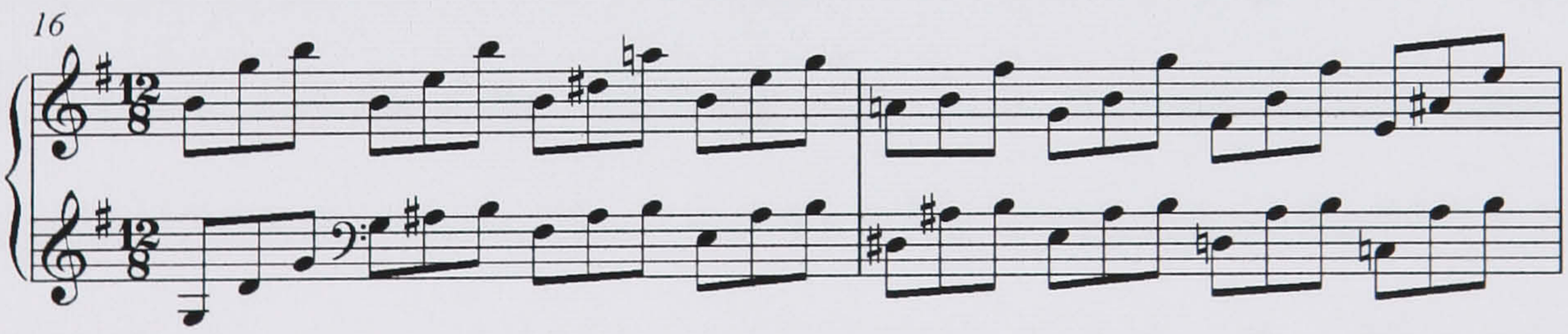
Cramer Study No. 2/1-3



In addition, against the 16th bar of the Etude Beethoven notes 'the melody on the third note of the triplet' (Example 57).

Example 57

Cramer Study No. 2/16-17



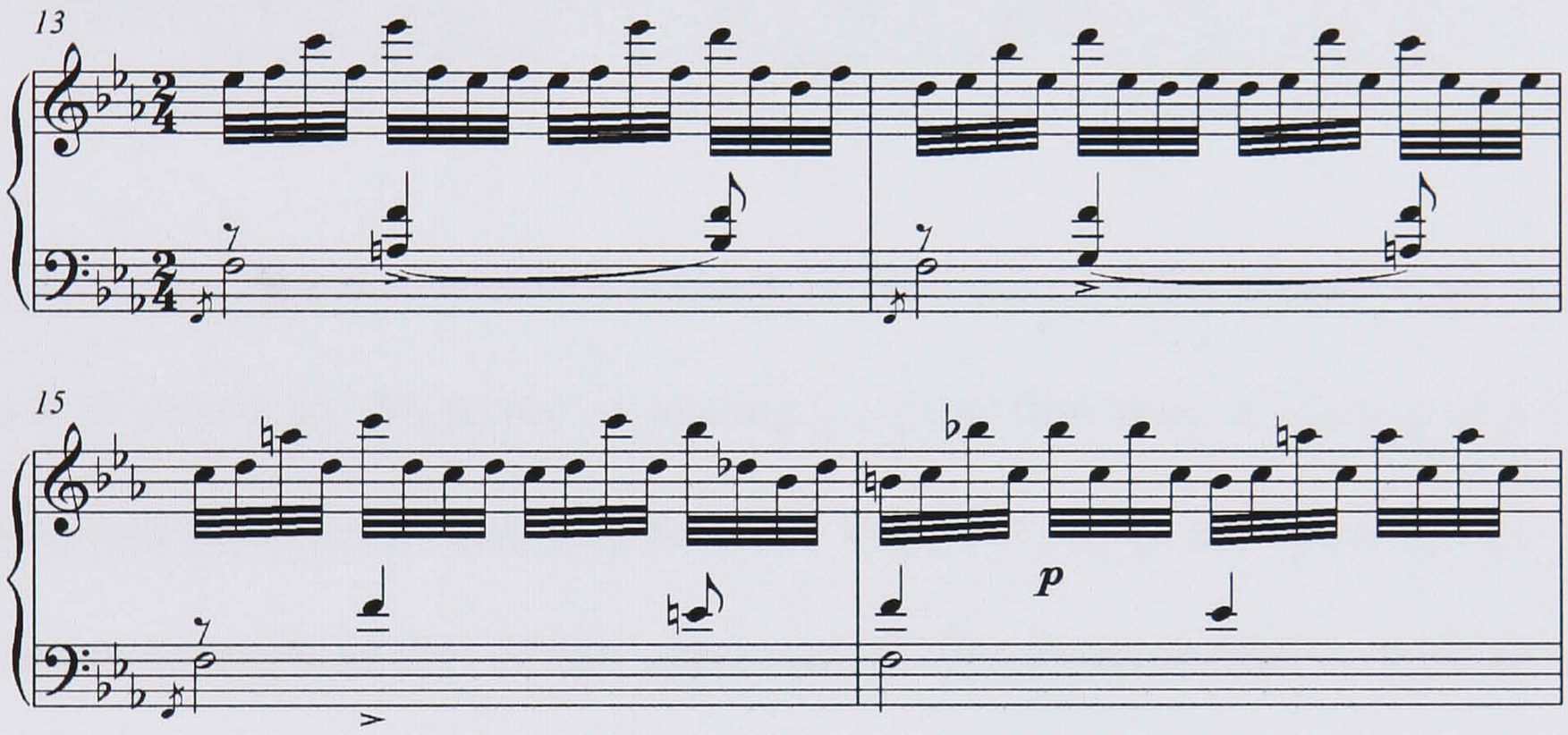
Here, we have an example of where regular accents on the beat counter bits of melody off the beat. Beethoven, here, probably means that while an accent should be given on the first note of each triplet - as it should in the rest of the Study - some emphasis, a 'melodic

accent', should also be given to the third notes of the triplets, as they themselves form a melodic line.

A different type of accentuation is found in the annotation of Study No. 15 (Example 58). More specifically, we read: 'From the 13th to the 16th bar inclusive the melody lies in the highest notes; the accentuation here resembles iambic measure…'

Example 58

Cramer Study No. 15/13-16

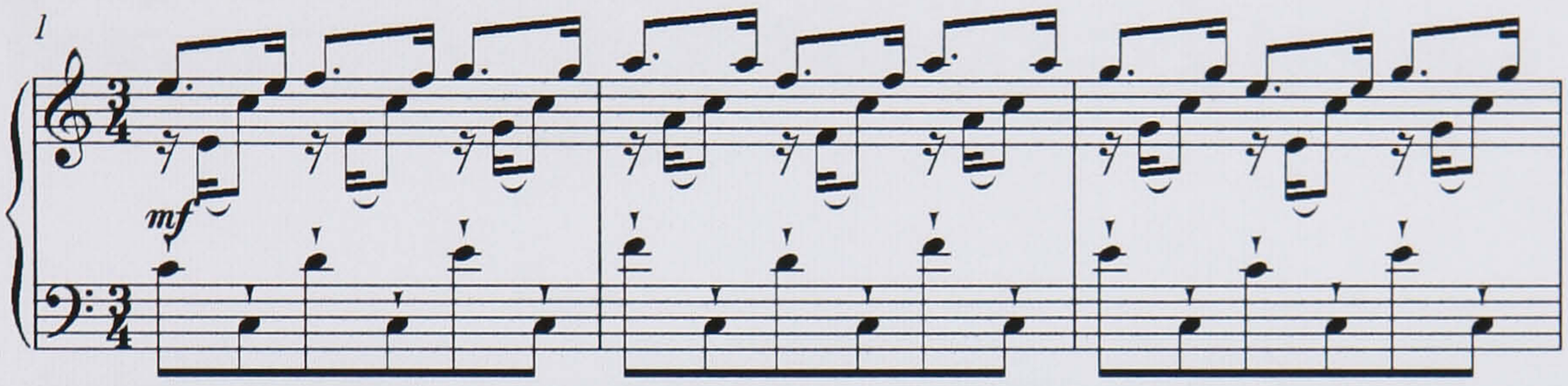


What Beethoven means here is that the highest notes of the passagework are grouped in pairs of two (the C with the E flat, the E flat with the D, etc.) and that these notes should be distinguished from the others. The C and the E flat, which fall on the third note of each group of demisemiquavers, should be stressed more than the other three notes of the group, in which they belong, but not as much as the E flat of the second group and the D of the fourth group, because these two notes are placed on the strong beats of the bar. Here, we have an occasion where regular accents on the beat occur at the same time as melodic elements on and off the beat. The same applies in bars 21-24 of the same Study.

A similar rhythmic interplay between regular accents on the beat and bits of melody on and off the beat, coupled with advice on its correct execution, can be seen in the annotation of Study No. 5 (Example 59).

Example 59

Cramer Study No. 5/1-3



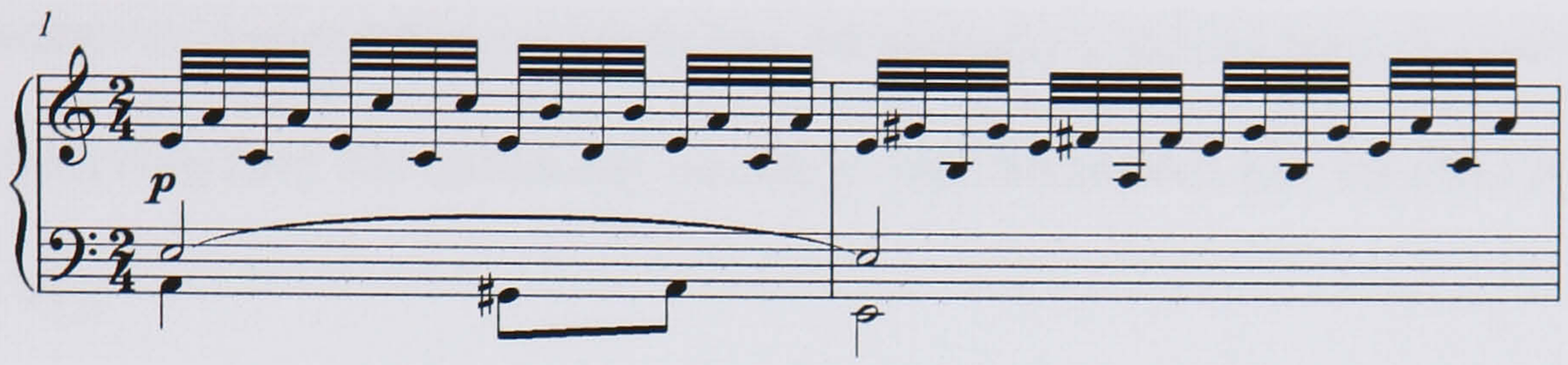
Here, we read that 'the movement is written in four voices. The melody lies in the upper voice, as it is shown by the mode of writing […] the first note of each group uniformly accentuated and held down. The middle voice E-C, F-C, G-C, etc. must not be given out with the same strength as that of the upper voice. The measure shows itself as trochaic'. Here, while Beethoven applies the accent on the first note of each group, he also identifies a melodic line on the first, which happens to coincide with the metric accent, and the fourth notes of each group. The first note is, as we expect, accented; but what is most important here is that the fourth note of the group, because it belongs to the melodic line, should also receive more emphasis than the second and the third, but not as much as the first.

The differentiation that Beethoven tends to make between rhythmic and melodic accents becomes more obvious in his annotation to Study No. 12. Here he states that 'the

melody throughout lies in the second note of each group, the rhythmical accent falls on each first note of the group' (Example 60).

Example 60

Cramer Study No. 12/1-2



Here, the rhythmic interplay is between regular accents on the beat and a continuous melodic line off the beat. In this case, the off-beat melody is a counterweight to the metrical accentuation, 'creating another dimension of sound from the ostensible single line.'[93] The question that is raised here is what the dynamic relation between these two different kinds of accents is, or, to put it more simply, which of the two is stronger. William Newman, when referring to accents off the beat, uses the term 'contrametric' and believes that these accents 'add tension and excitement by conflicting with the prevailing meter'. He continues by explaining that they are effective only if the 'bar line remains clear, whether deliberately emphasized in the playing or simply felt in the musical consciousness. In other words, the performance must expose the opposition of two kinds of accents, the contrametric versus the metric. On the principle that tension requires more strength than relaxation (as in dissonance versus consonance), the contrametric accents are likely to be proportionally stronger than the metric accents.'[94] The supremacy of the 'melodic accent' which falls off the beat over the metric accent is

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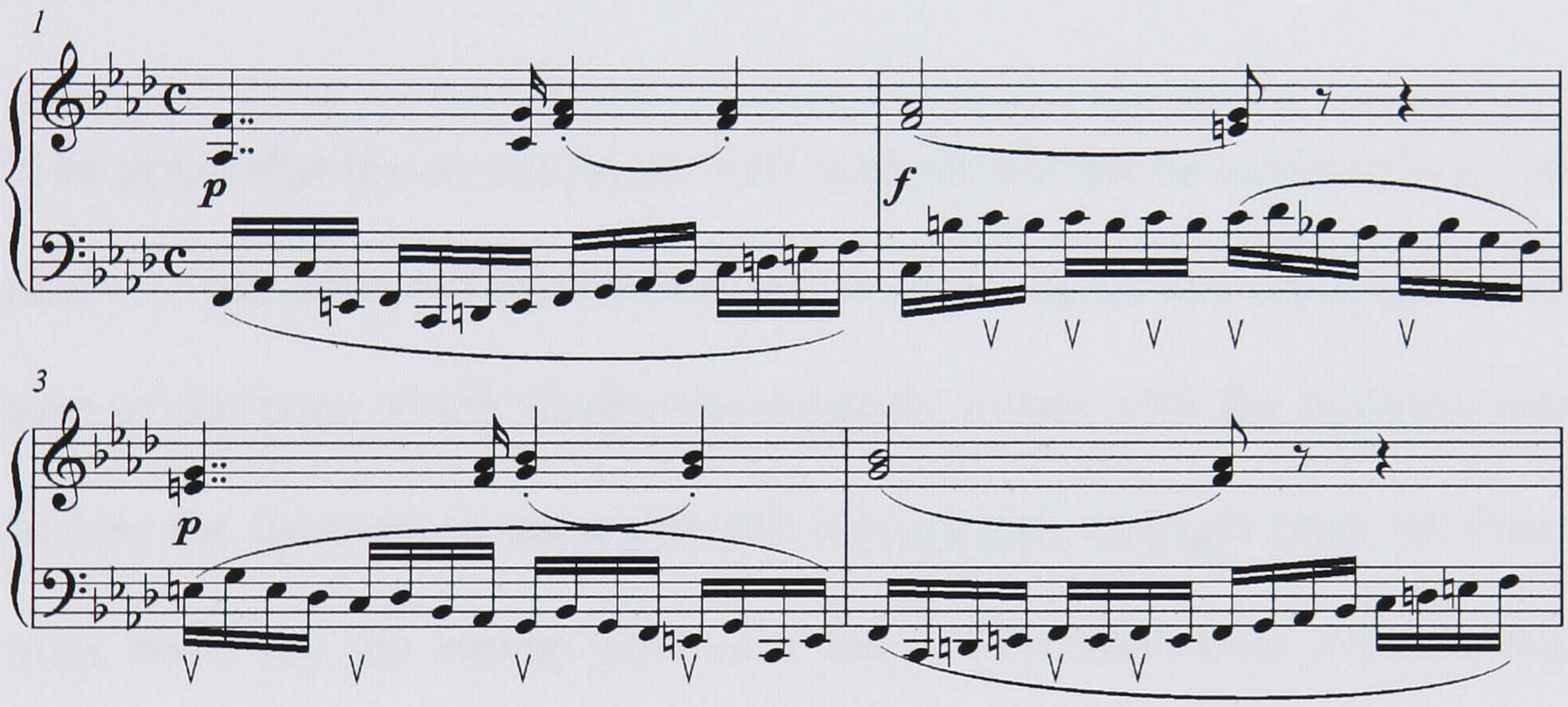
[93] Sandra Rosenblum, *Performance Practices*, p. 98.
[94] William Newman, *Beethoven on Beethoven; Playing His Piano Music His Way*, p. 154.

also supported by Beethoven himself, who wrote in his annotation to Study No. 12 that 'the rhythmical accent […] should be given at first in very moderate tempo and fairly strong though not with short touch […] as the tempo is afterwards increased, the less it will be heard, and the melody and character of the Study will stand out in a clearer light'.

Beethoven's annotation on Study No. 16 presents a special type of accentuation. It is worth observing here the additional markings that Beethoven has inserted in the score (Example 61).

Example 61

Cramer Study No. 16/1-4

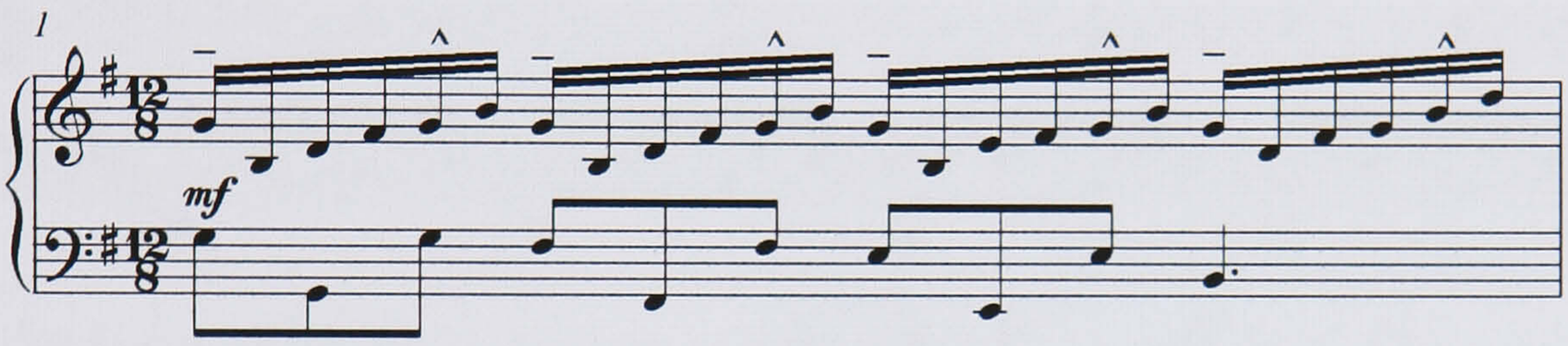


One can see that in bar 2 he adds accents on the first and third note of each group of four semiquavers in the first two beats; he wants to underline the repeated two-note pattern, which is formed by the harmonic C and the non-harmonic B natural. When this pattern stands aside for a new pattern, Beethoven puts accents only on the first note of each group of four semiquavers. The same applies for the two-note pattern F-E natural in bar 4.

Another type of accentuation is the one that we can find in the annotation of Study No. 21 (Example 62). Here, we read that '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'.

Example 62

Cramer Study No. 21/1



It should be noted that the accent on the fifth note should not be considered as 'melodic' or 'expressive'. The beats are subdivided here in triplet meter and the accent on the third subdivision of the beat, which Beethoven suggests, aligns with the tradition which was established by the theorists of the eighteenth century that, in triple time, the first as well as the third beats are the strong parts of a bar.[95] Therefore, both accents, which are suggested in this particular Study, should be considered as metric.

At this point, it is necessary to try to find similar passages in Beethoven's own works that could invite similar treatment. It has already been stated that Beethoven has left many indications in his scores, which reveal his intentions about accentuation. The examples that follow include only passages where there are no accent markings added by Beethoven. These passages are more likely to occur in Beethoven's early and middle works, when Beethoven was closer to the style of Cramer.

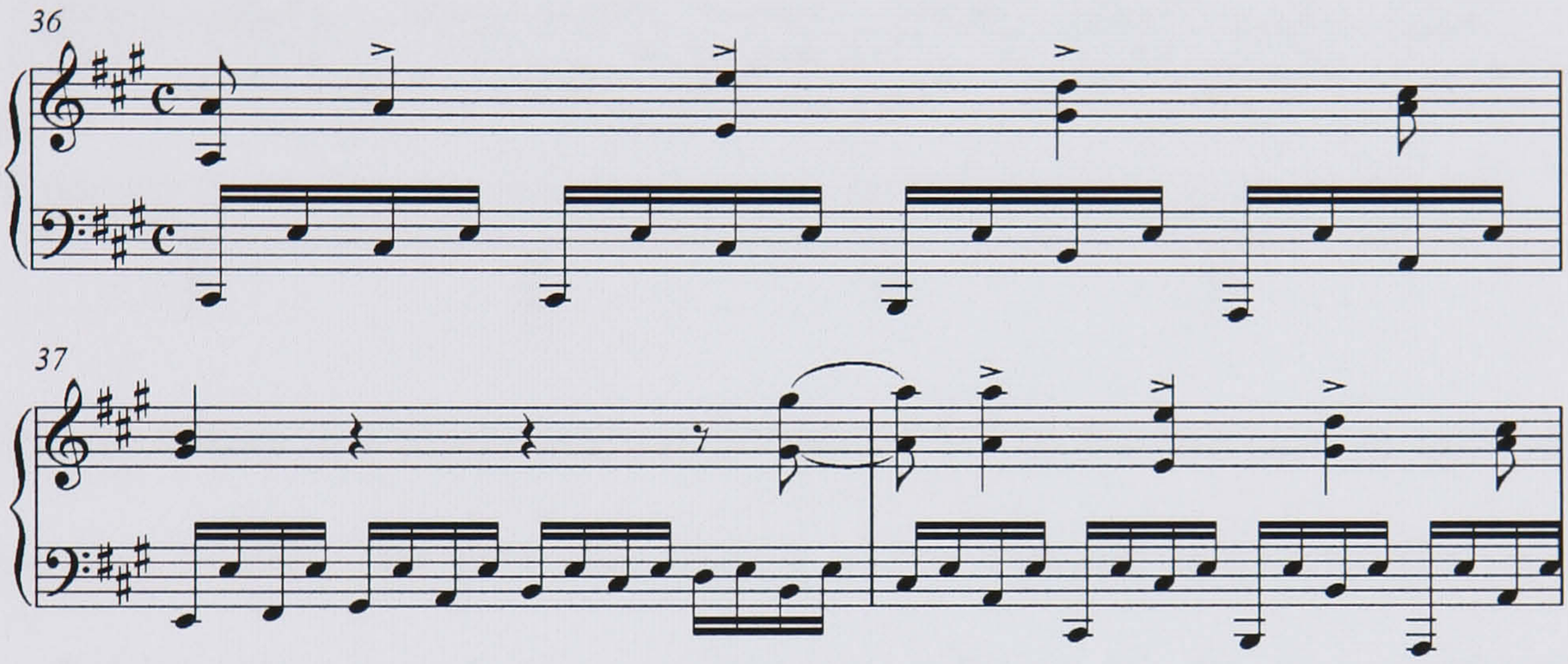
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[95] Cf. p. 87-88.

An example of where regular 'grammatical' accents in the passagework on every beat of the bar should be applied, is found in the last movement of the Sonata Op. 2, No. 2, bars 36 and 38 (Example 63).

Example 63

Beethoven Op. 2, No. 2/iv/36-38



Here, the passagework of the left hand consists of four groups of semiquavers in each bar. The first note of each group underlines the harmony of each beat and is always placed at the low register of the keyboard in contrast to the other three notes. Thus, metrical accentuation should be applied in order to stress the bass notes. Regular grammatical accents in this example would also make the 'contrametric' accents of the right hand, which fall on the weak part of every beat, even more effective since the 'contra' effect can only be achieved when the metric accentuation is clear.[96]

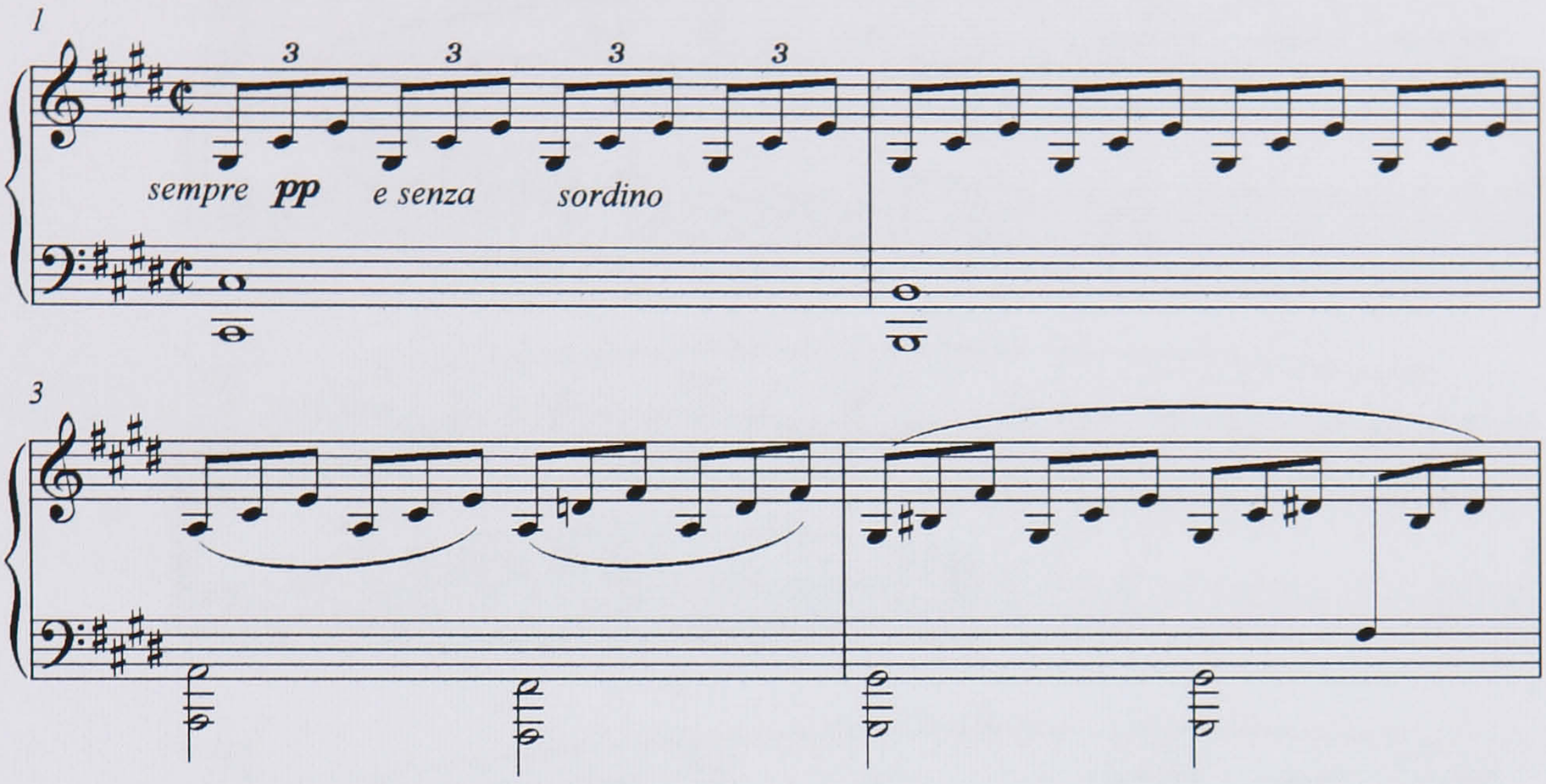
Beethoven's annotation on Cramer's Study No. 2 could throw some light, regarding accentuation, on to the performance of the triplets of the Sonata Op. 27, No. 2, bars 1-4 (Example 64).

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[96] Cf. p. 96-97.

Example 64

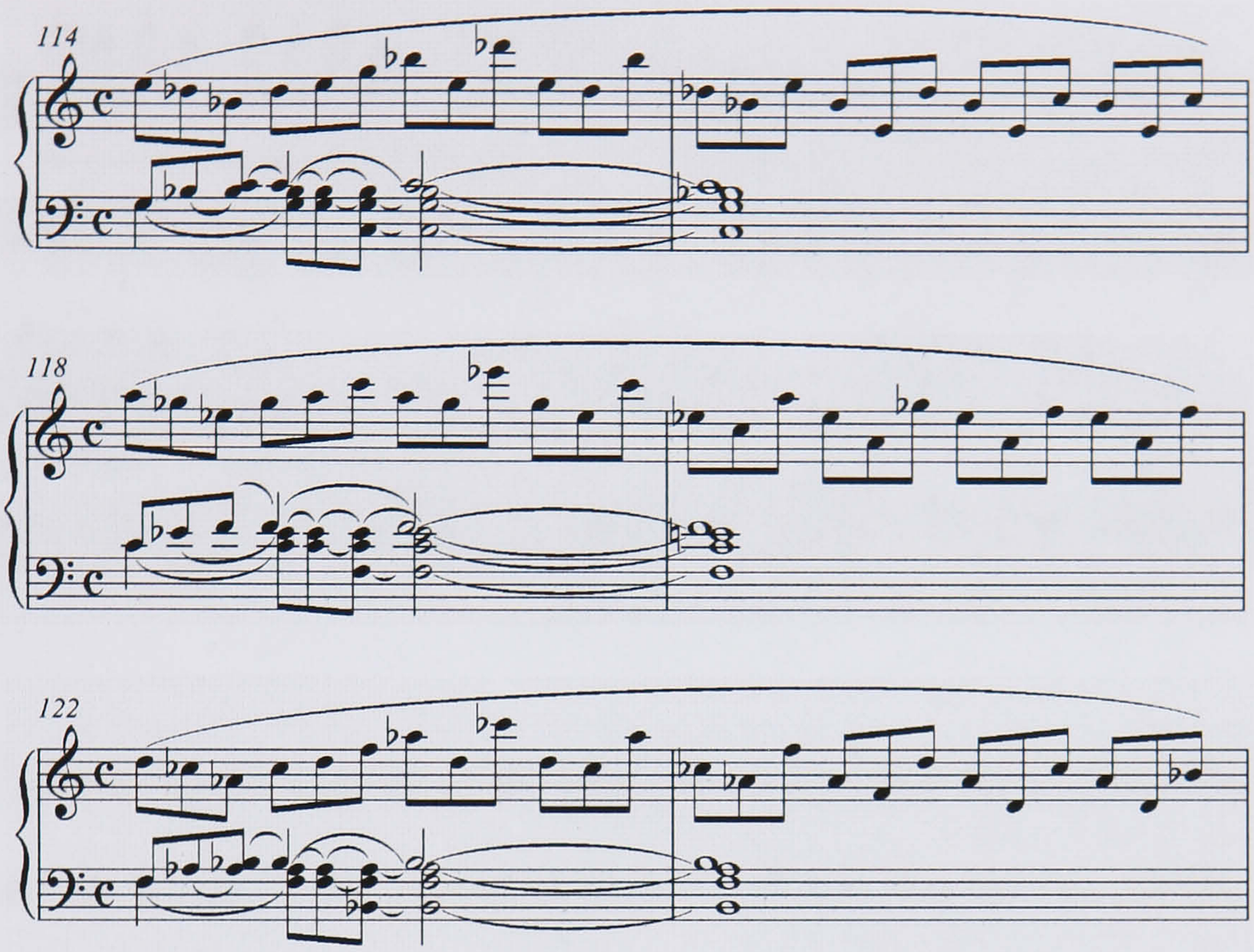
Beethoven Op. 27, No. 2/i/1-4



In the first three bars, the rhythmical accent should fall on the first note of each triplet, as the annotation reveals. However, the writing of bar 4 could be treated differently. The writing of the triplets here bears a striking resemblance to the triplets of bar 16 in Cramer's Study No. 2. In both cases, the pitch of the first note of each triplet remains the same while the third notes form descending melodic segments. Thus, while the rhythmic accent on the first note of each triplet should be obvious, some stress should also be placed on the third notes. A similar passage, which needs this treatment, can be found in the first movement of the sonata Op. 53. Bars 114-115, 118-119, 122-133 give triplets, the third notes of which form a single melodic line (Example 65). Thus, it would be suitable here to make the melodic line that is placed off the beat, easily perceptible, although the rhythmic accent should always fall on the first note of each triplet.

Example 65

Beethoven Op. 53/i/114-115, 118-119, 122-123

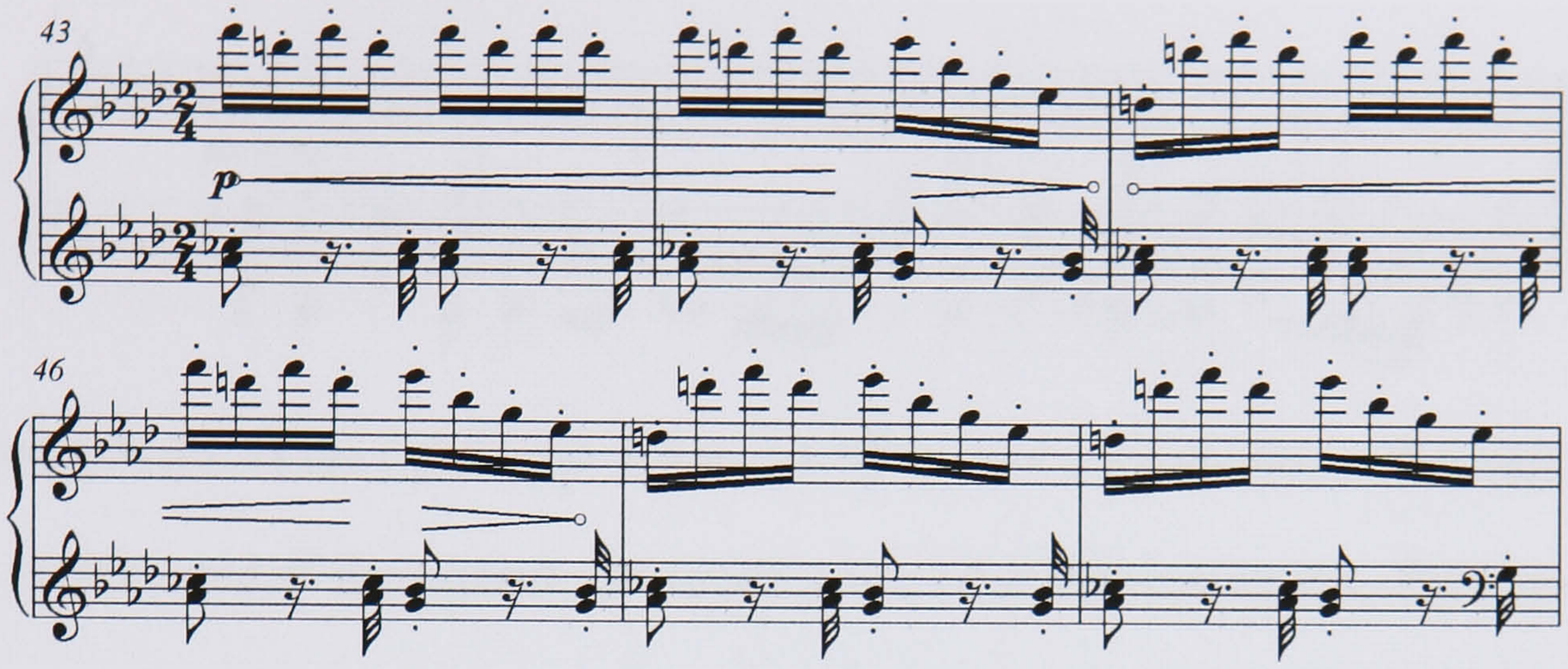


The 'iambic accentuation' that Beethoven suggests for the execution of the passagework in bars 13-16 of Study No. 15, could also be applied to certain parts of the second movement of his Sonata Op. 31, No. 3 (Example 66).

The passagework of the right hand in bars 43-46 resolves the repetitive F's to the E flats, which fall on the first note of the second beat of each bar. However, the writing of bars 47 and 48 is different. Here, the F's are placed on the weak part of the beat and resolve to the E flats, which fall on the strong part, creating an 'iambic figure'. Since the writing of bars 13-16 of Cramer's Study is similar, we could apply Beethoven's advice regarding accentuation to his own passage from Op. 31, No. 3.

Example 66

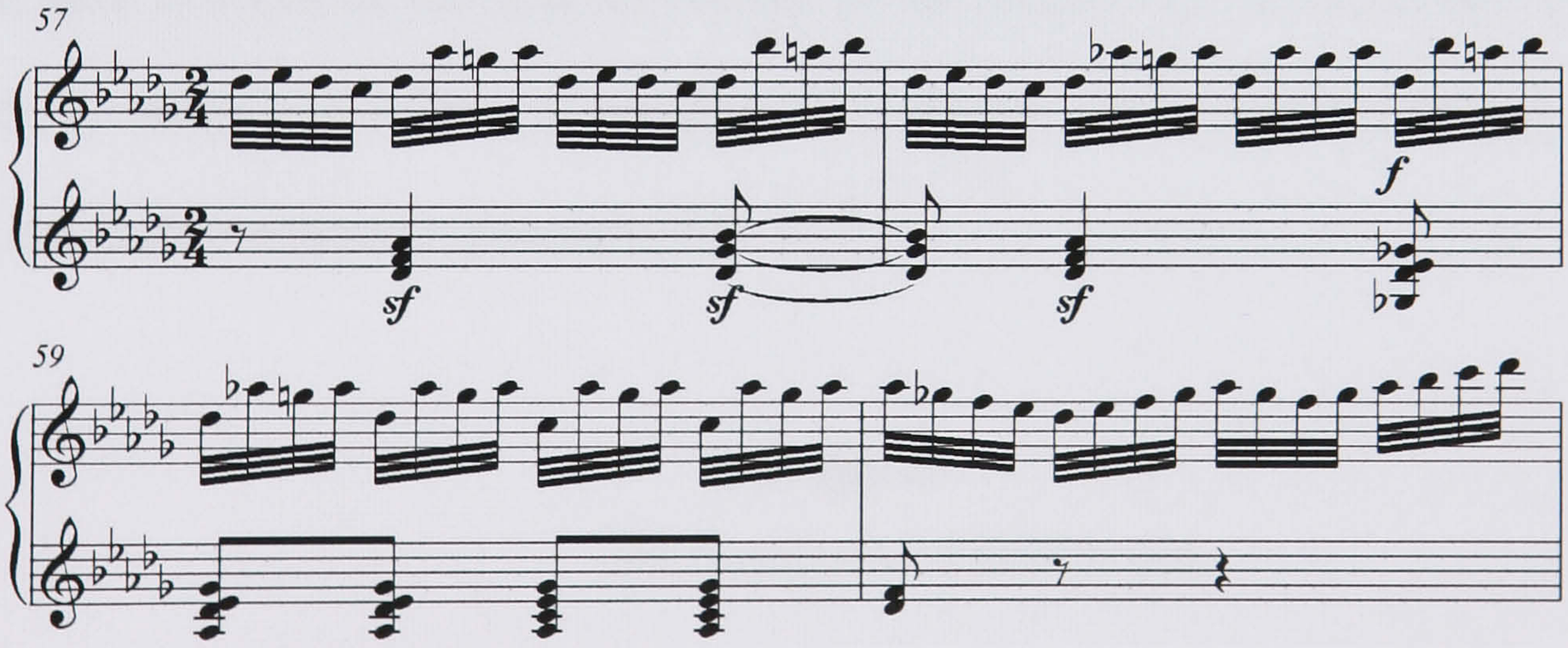
Beethoven Op. 31, No. 3/ii/43-48



An example of where regular accents on the beat run counter to a consistent melodic line off the beat, can be found in the second movement of the Sonata Op. 57 bars 57-60 (Example 67).

Example 67

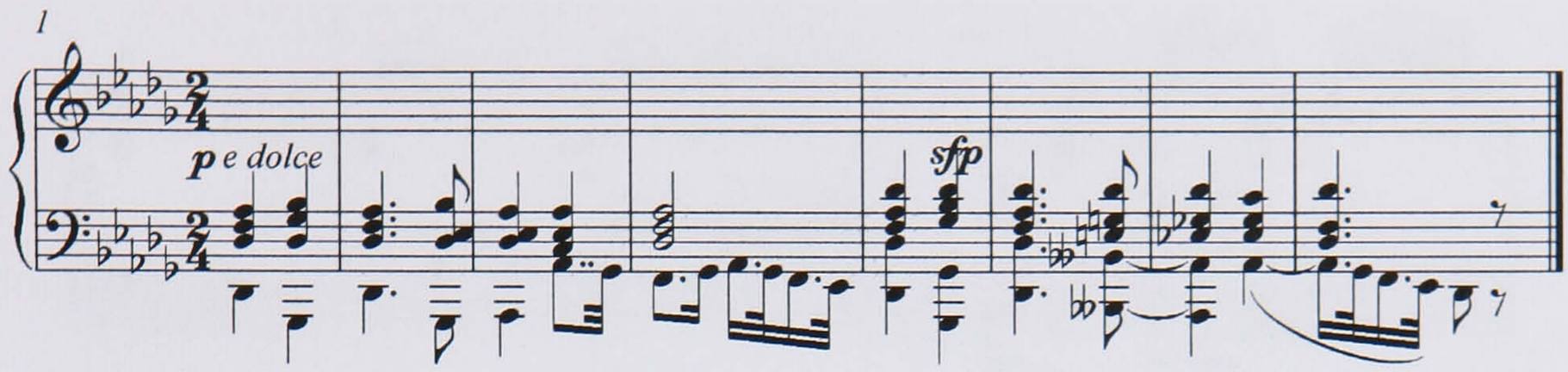
Beethoven Op. 57/ii/57-*60*



This passage comes from the third variation of the theme. The melody of the theme, as it is revealed in bars 1-3, is formed by the pitches A flat, B flat, A flat, B flat, A flat, A flat, A flat (Example 68).

Example 68

Beethoven Op. 57/ii/1-8

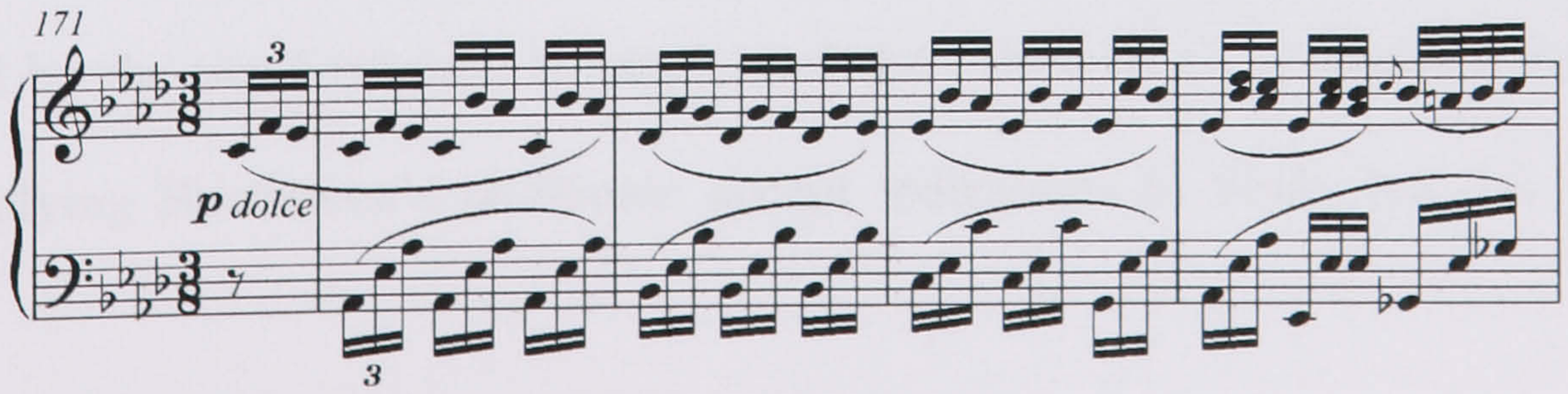


The passagework of the right hand in bars 57-59 reveals the presence of the same theme on the second note of the second and fourth group of demisemiquavers. This means that these notes should be accented as they form the melodic outline of the passagework. However, the rhythmical accents should always fall on the first note of each group. Moreover, the rhythmical accents of the passagework here are enhanced with the left hand chords, which fall on the strong parts of the beat and are marked ***sf***. This kind of accentuation is taken from Beethoven's annotation on Study No. 12 and can also be applied in bars 61-64 of the same movement of the Sonata.

The opposition of metrical and melodic accents in the passagework can also be seen in bars 170-174 of the first movement of the Sonata Op. 26 (Example 69). The example is taken again from a variation of a theme, which was established at the beginning of the movement (Example 70).

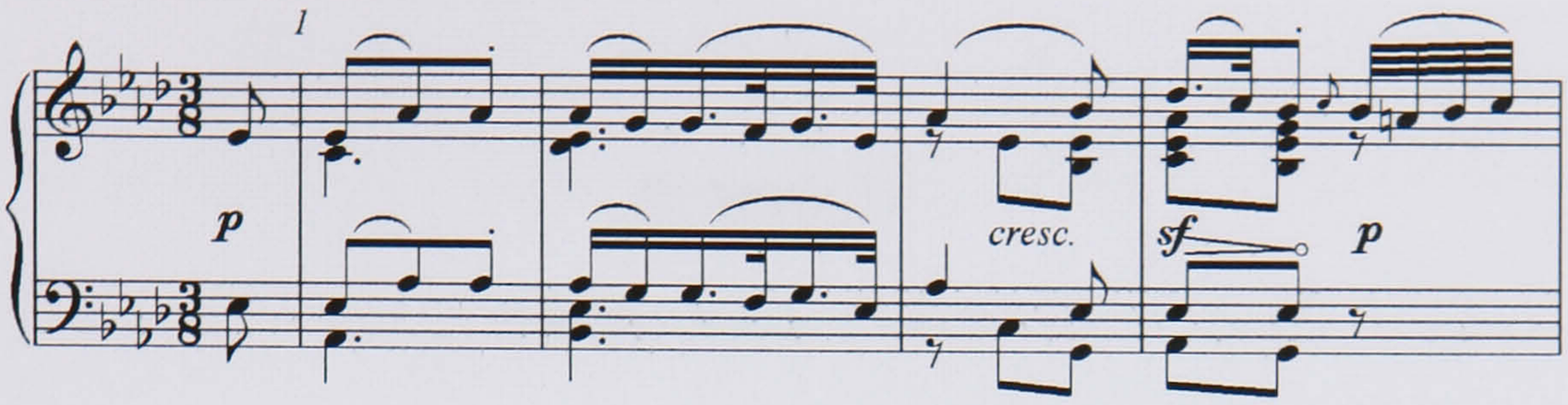
Example 69

Beethoven Op. 26/i/171-174



Example 70

Beethoven Op. 26/i/1-4



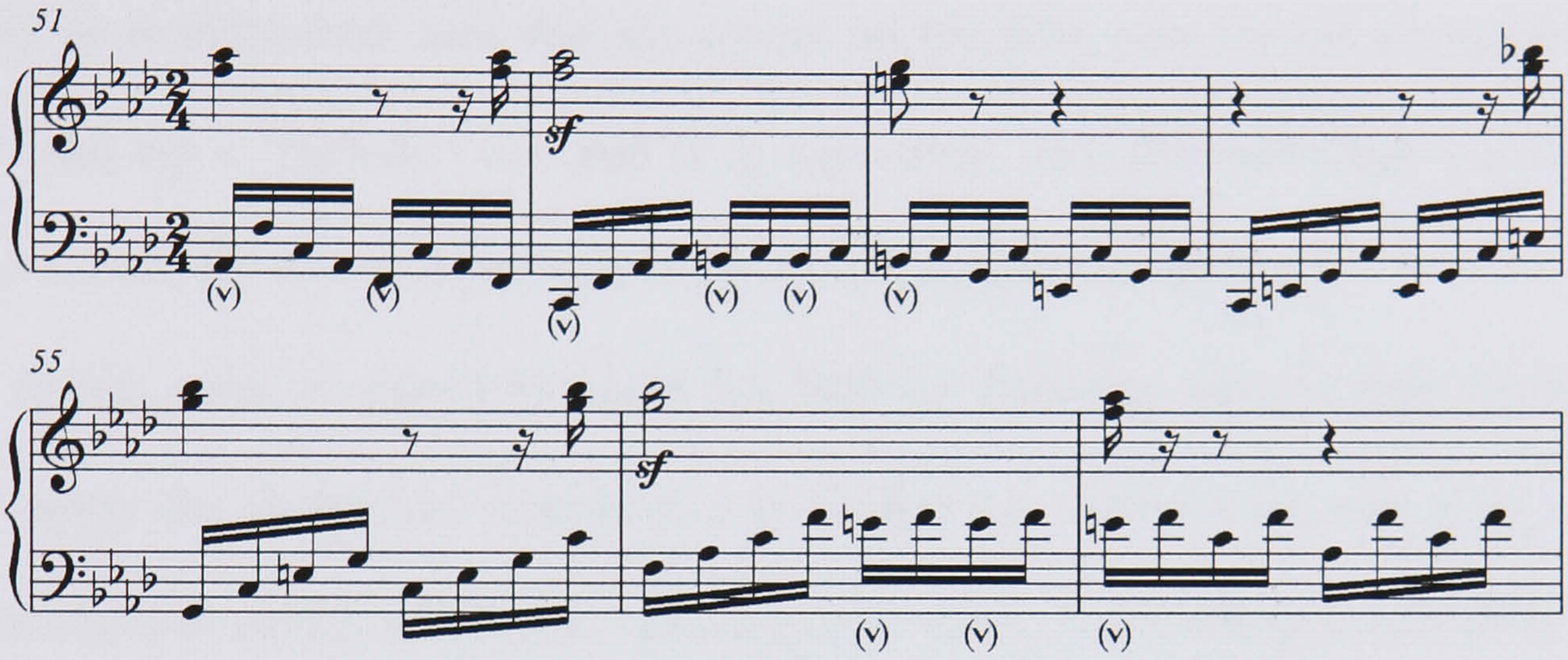
A comparative study of the theme and this particular variation reveals that in bars 171-172 and 174, the pitches of the melody of the theme are found on the third note of each triplet. Moreover, in bars 173 and 175, melodic elements can be found on both the second and third note of each triplet. It should be pointed out that, in this example, the melody is always placed on the weak parts of the beat and only in bar 179, where the exposition of the theme finishes, does Beethoven place the melody on the strong beats. This 'contrametric' melody can only be effective if regular rhythmic accents occur in the passagework too. In that way, the off-beat melody is a counterweight to the metrical accentuation, creating more tension and excitement as a result.

The Sonata Op. 57 offers another example of the possible application of Beethoven's annotations to his own works (Example 71). The writing of the left hand in bar 52 of the third movement bears a striking resemblance to bar 2 of Cramer's Study No. 16. From bar 50 until the second beat of bar 52 regular accents should be placed on the first note of each group. However, on the second beat of bar 52, a two-note pattern, which is formed by the non-harmonic B natural and the harmonic C, is repeated three times. Thus, applying Beethoven's additional accent indications in Study No. 16, an accent

should be placed on all B naturals, as it is shown in brackets in the above example. The same treatment should be applied in bar 56 of the same movement.

Example 71

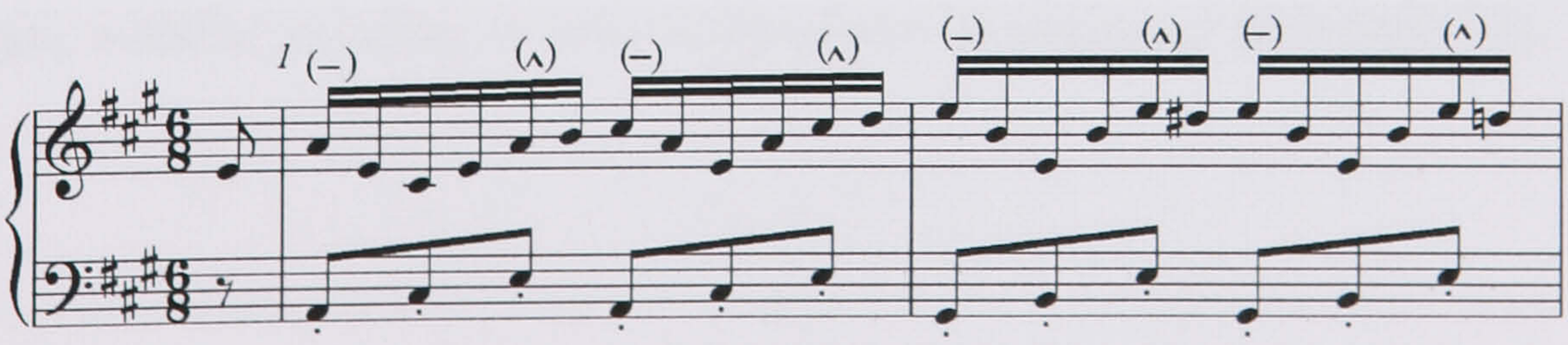
Beethoven Op. 57/iii/51-57



Beethoven's annotation to Study No. 21 gives us advice about the type of accentuation that should be applied in passages like the one taken from the seventh variation of WoO 66 (Example 72). The rhythmical writing of this particular variation bears an obvious resemblance to the writing of Study No. 21, as in both cases the right hand plays groups of six semiquavers where the left accompanies with quavers.

Example 72

Beethoven WoO 66/VII/1-2



In this extract from Beethoven's work attention should be given to the accent of the fifth note of each group of semiquavers, in the same way as is advised in the annotation to Study No.21, where we read that 'attention should be paid to the accent of the fifth note of each group…the first note accented and long, but less so the fifth'. The proper accentuation of the right hand passage is given in brackets in the above example. It should be remembered here that the accent on the fifth note should be realised as a 'metric' and not a 'melodic' one and is in agreement with the traditional view that, in triple time, both the first and the third beats are strong parts of the bar.[97]

At this point, it should be noted that William Newman was the first scholar who tried to apply the Beethoven annotations to Cramer on Beethoven's own piano works, thus contributing considerably to recognizing their value. In his *Performance Practices in Beethoven's Piano Sonatas*, Newman associates Cramer's Study No. 13 with the bridge that leads to the second theme in the first movement of Beethoven's Sonata Op. 53, bars 23-26, probably because they both feature fast and uninterrupted passagework in semiquavers in both hands (Example 73).[98]

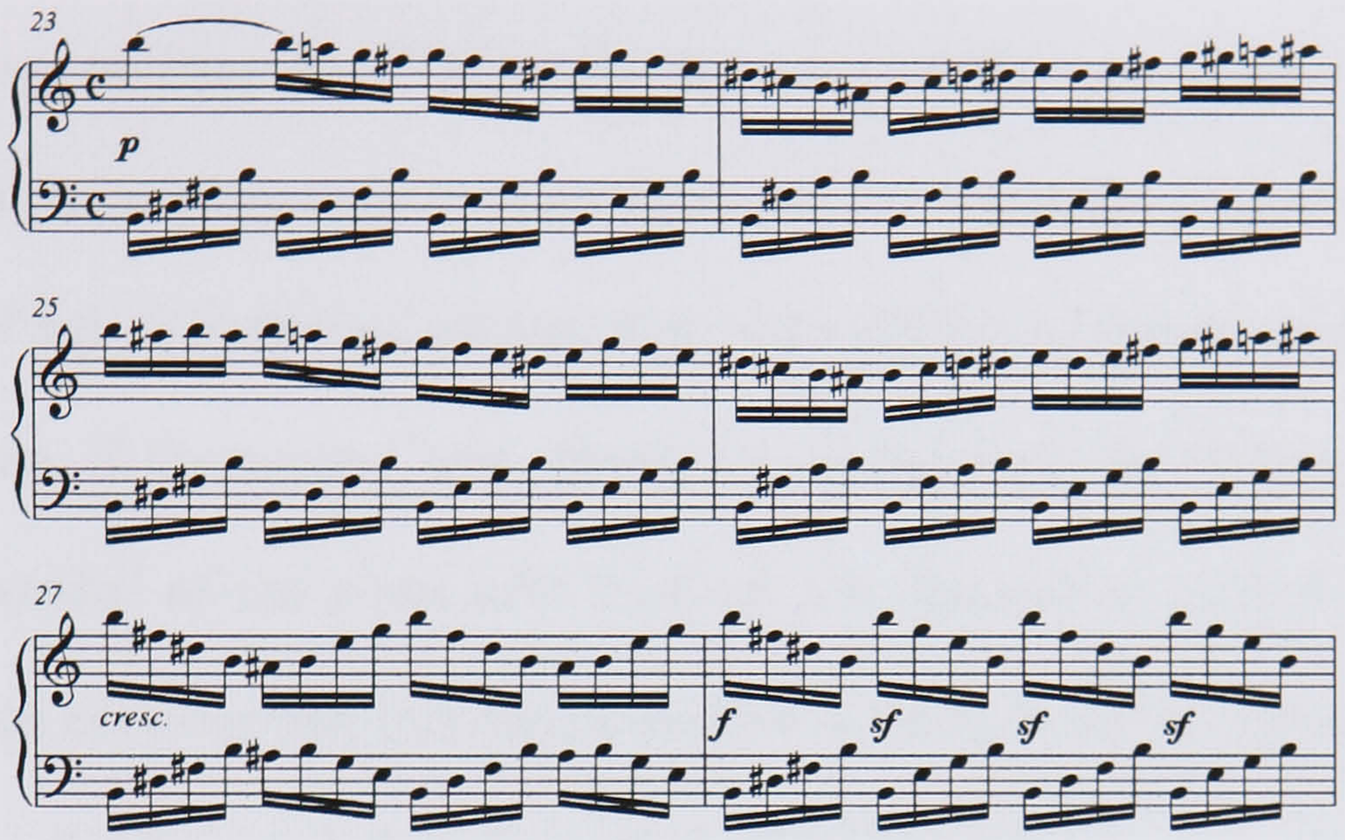
In the annotation of Study No. 13 we read: 'The study of longs and shorts in passages is here the aim. The rhythmical accent occurs on almost all beats of the bar, from the second to the fifth bar inclusive – from the seventh to the eleventh bar inclusive. Longs and shorts, the first of which I mark ˅, placing it under the note which has to be accented. By paying heed to these longs and shorts, the melodic movement stands out in the passages; without so doing, every passage loses its meaning' (Example 74).

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[97] Cf. p. 87-88.
[98] William Newman, *Performance Practices in Beethoven's Piano Sonatas – An Introduction*, pp. 74-75.

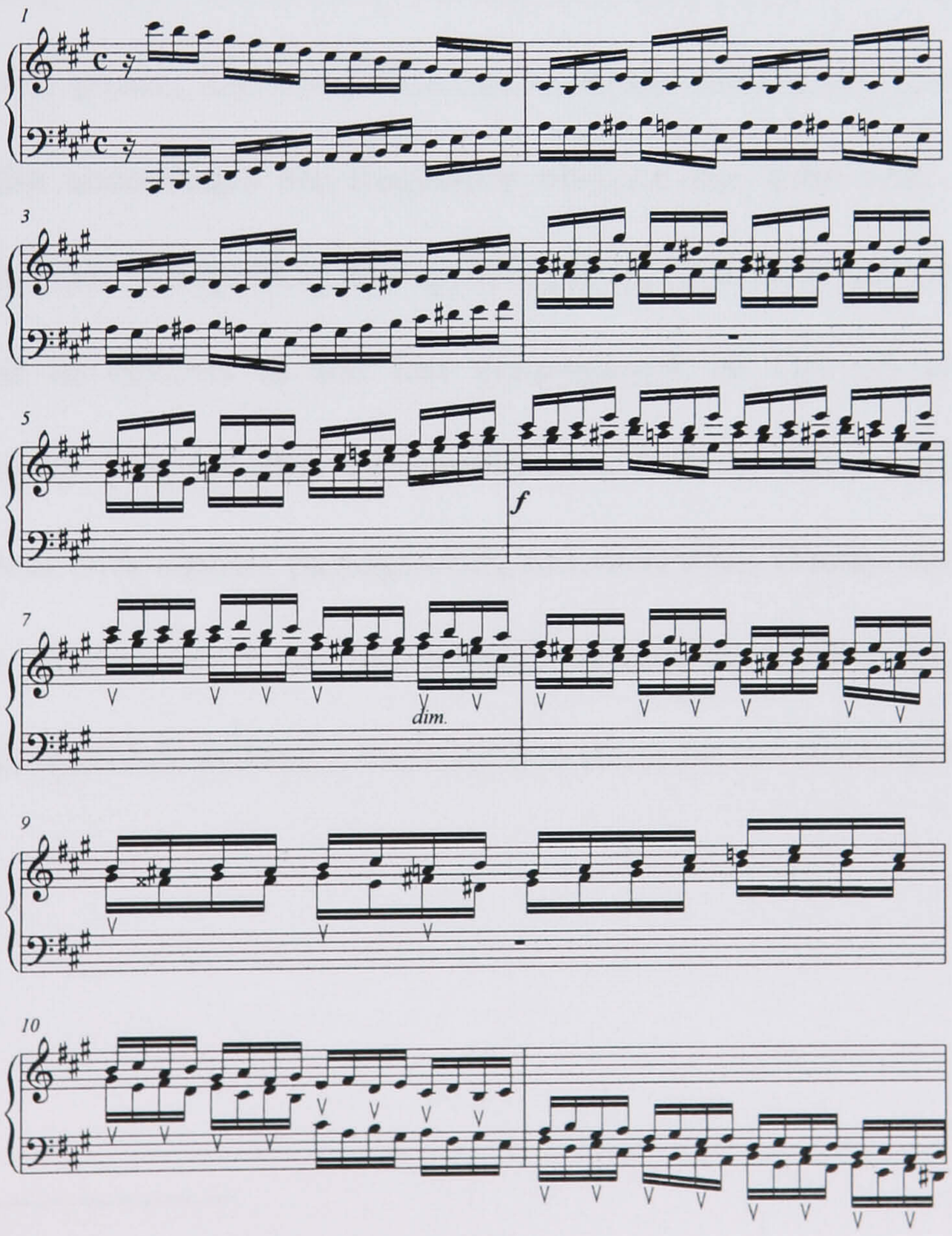
Example 73

Beethoven Op. 53/i/23-28



Example 74

Cramer Study No. 13/1-11



Applying the above annotation to Beethoven's similar passagework in Op. 53, Newman suggests accents at almost every beat of the bar, arguing that every accent is the point of a 'change of direction'.[99] What Newman apparently means here is that an accent is needed when the passagework changes direction. For example, the accent on the G on the third beat of bar 23 is needed because it marks a change of direction in relation to the descending notes of the second beat. However, on the first beat of bar 24 there is no accent recommended as the notes here continue the descending motion starting on the fourth beat of the previous bar; this means that the D sharp on the first beat of bar 24 does not imply a new direction and, therefore, need not be accented.

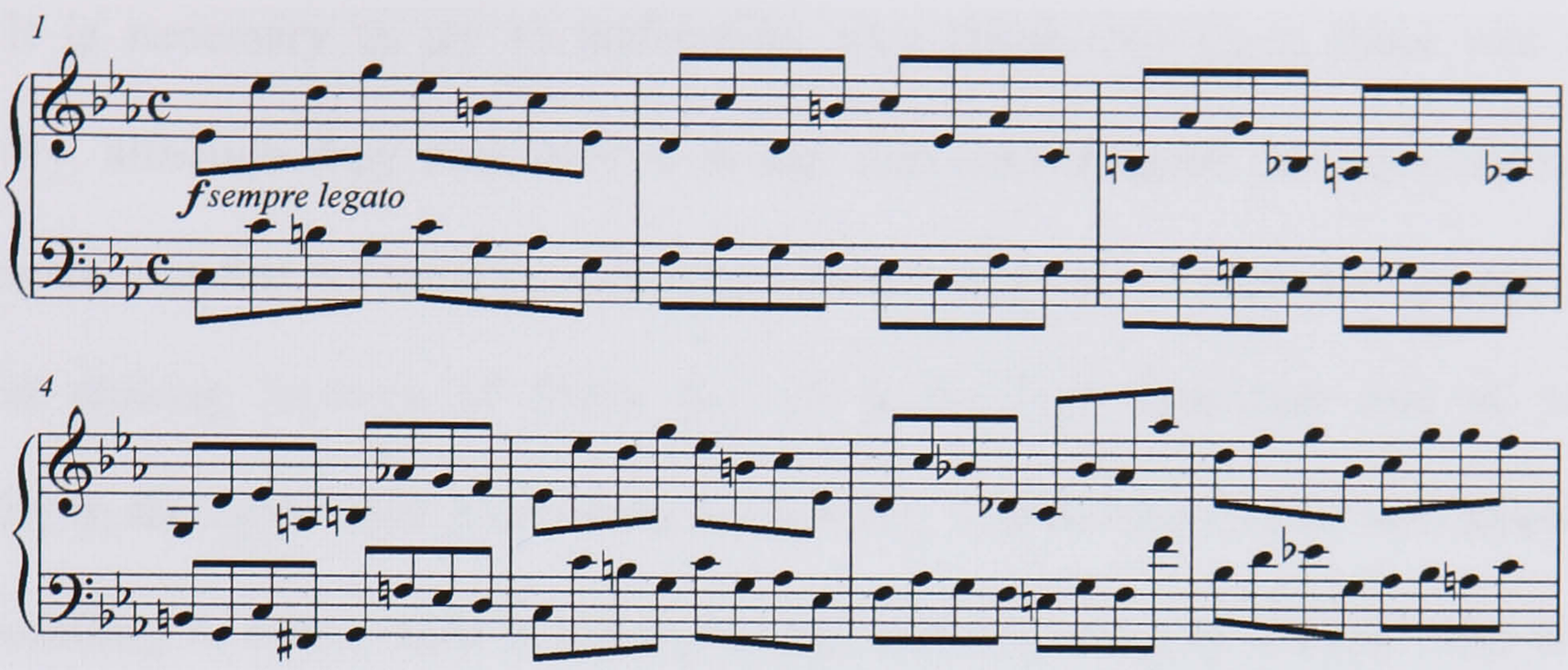
The above example, given by Newman, is to my knowledge the only occasion in modern scholarship where the spirit of Beethoven's annotations on Cramer's studies is applied to his own music; however, Newman's results need to be re-examined. As he himself states, the annotations are frequently obscure and brief and, therefore should make us cautious when interpreting and applying them to Beethoven's works. Newman's recommendations of accents in the fast passagework of Op. 53 are based on the annotation of Study No. 13. But we should also look at other studies in Cramer's collection that deal with similar passagework and read what Beethoven recommends on these occasions. Study No. 4 can be considered similar as it is based on fast and uninterrupted passagework without a melodic line standing out (Example 75).

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[99] Ibid., p. 75.

Example 75

Cramer Study No. 4/1-7



One reads in Beethoven's annotation on this Study: 'Here the longs and shorts must be attended to throughout; i.e. the first note long, the second short, the third in turn long, and the fourth in turn short: the same as in scanning Trochaic measure [. . .] The movement should only be increased later on, and then the sharp edges will easily be smoothed down.' What Beethoven probably means here is that when one is practicing the Study at a slow speed, one should place accents at specific places; however, later on, when the piece is played at a fast speed, these accents – or 'sharp edges' as Beethoven calls them – should be removed or rendered unnoticeable. Thus, if we base our interpretation of the transitional passage of Op. 53 on the annotation of Study No. 4, we conclude that accents should be avoided here and smooth execution emphasized instead. This interpretation would be the complete opposite to what Newman suggests.

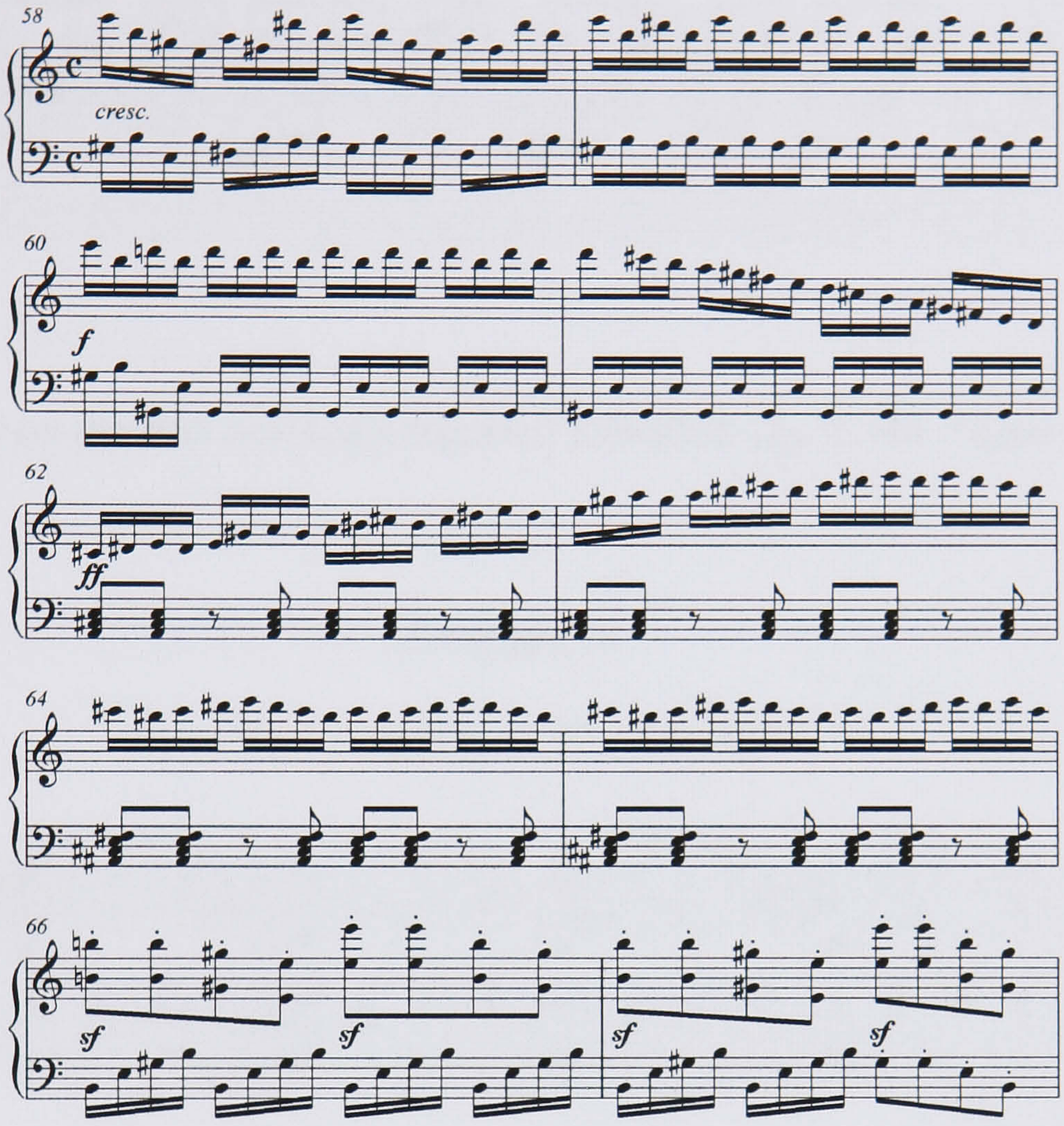
The two different approaches to the transitional passage of Op. 53 stem from references to two different annotations. Newman's interpretation is based on the annotation of Study No. 13, which suggests metric accents at almost all the beats of the

bar; on the other hand, the opposite interpretation draws on the annotation of Study No. 4, which recommends smooth playing with the absence of any easily perceptible accents.

It is necessary to try to understand why Beethoven treats these two studies differently, although they both deal with fast and uninterrupted passagework in equal length notes. For this we must consider the musical character of these two pieces. One of the most striking features of Study No. 13 is the high repetition rate of patterns, especially in the right hand. Even from the first bar, this feature makes itself known with the descending A major scale in the right hand and ascending in the left hand which is repeated one octave lower in the right and one octave higher in the left hand. A new four-note pattern starts at bar 2 in the right hand and is repeated - only with little variation – until bar 6; it includes two identical notes on the first and third appearance of the pattern, one lower pitch on the second and one higher note on the fourth. From bar 7 until the first half of bar 9 we observe five repetitions of the same pattern and after a small transitional scale-like passagework a new pattern takes hold, which is repeated until bar 12. Repetitions of scales and arpeggios follow until bar 19, where another pattern is introduced consisting of a pair of notes in an interval of a fourth, and repeated in the next two bars. When a note-pattern repetition is foregrounded a strong rhythmical effect is usually created, and here, we associate the Study No. 13 and its annotation with another passage from the Sonata Op. 53, bars 58-67 (Example 76).

Example 76

Beethoven Op. 53/i/58-67



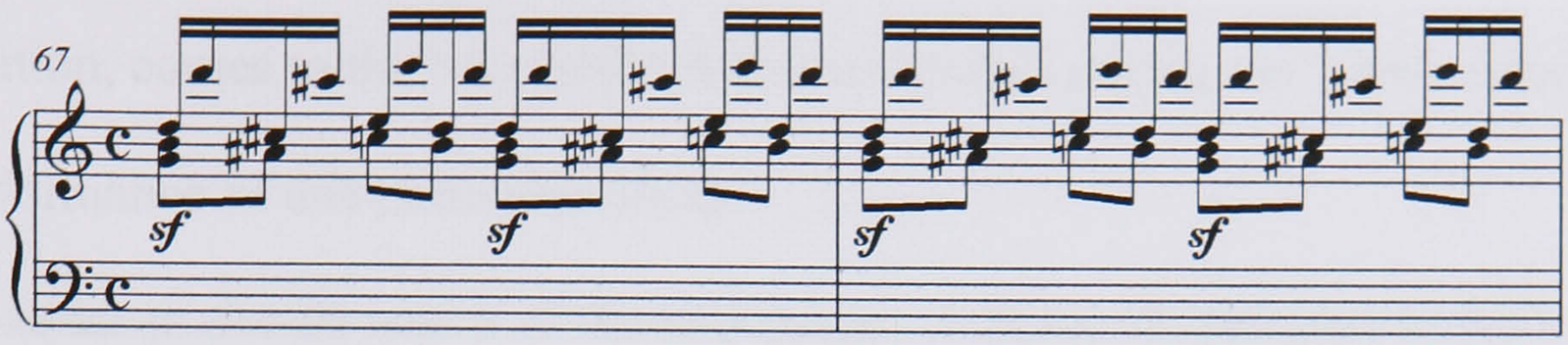
In bar 58, an 8-note pattern is repeated twice and then is followed by four repetitions of a 4-note pattern in bar 59. Repetitions of other patterns follow and the climax of the passage occurs in bars 66-67 with the repetition of a 4-octave pattern, where Beethoven marks ***sf*** at the beginning of each segment. Beethoven often inserts ***sf***s or other notation on occasions where a pattern is repeated several times.[100] For instance, repeated broken octaves in Op. 2, No. 3 are marked ***sf*** on the first and the third beats of the bar (Example 77).

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[100] For other notation that Beethoven uses in order to mark emphasis see Clive Brown, *Classical and Romantic Performance Practice, 1750-1900*, pp. 79, 82-84, 103 and 106-107.

Example 77

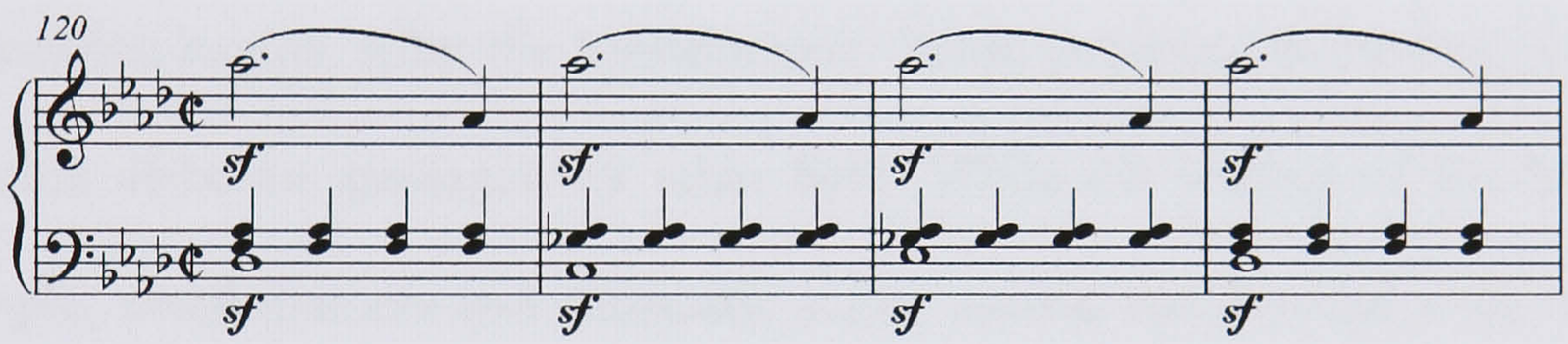
Beethoven Op. 2, No. 3/i/67-68



The ***sf***s also appear on the first beats of a repeated pattern in Op. 2, No. 1 (Example 78).

Example 78

Beethoven Op. 2, No. 1/iv/120-124



Thus, we could argue that the high repetition rate and the consequent rhythmic character of the Study No. 13 makes Beethoven suggest accents in several places as one can realize from his annotation and the additional accent markings that he inserted in bars 7-11 and 19-20.[101]

On the other hand, the most characteristic feature of the Study No. 4 is the existence of long and different intervals of the right hand (7^{ths}, 6^{ths}, $5^{ths}$and 4^{ths}). Since these different intervals do not alternate in a specific order and feature notes that are placed on as well as off the beat, all pitches become equally important. This means that the writing of the right hand has more of a melodic character than a rhythmic one; any

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[101] John Baptist Cramer, *21 Etüden für Klavier*, edited by Hans Kann, pp. 22-23.

nuances - including accents - would destroy the flow of the melodic line and would direct the listener's attention to rhythm rather than melody. Therefore, Beethoven, at the end of his annotation, comes to the conclusion that there should not be any 'sharp edges' audible in the performance of this particular Study.

In order to decide which of the two studies is closer in character to the transitional passage of Op. 53 discussed above, we need to look at the role this passage plays in the structure of the movement. The Sonata starts with a vibrant, repetitive and highly rhythmical motive consisting of thirds in the right hand and 5^{ths} and 6^{ths} in the left hand and lasts until bar 13. The rhythmic vitality continues with the repetition of the same theme, now in broken thirds, fifths and sixths until bar 23, where the transitional passage under discussion begins. After the 'monotonous' 'moto perpetuo' in the exposition of the Sonata, more elaborate passagework takes hold. While the writing of the left hand is rather simple, small diatonic and chromatic scales ascend and descend with no signs of repetition in the right hand. This lasts for two bars (23-24) and is repeated in the next two (25-26) before, after a *crescendo*, the passage reaches its climax in bar 28. Here Beethoven brings the most out of the repetitive 4-note pattern by adding four ***sf*** on each beat of the bar. One could argue that Beethoven indirectly intends bars 23-27 to be played smoothly, without any nuances because the climax in bar 28 would lose its meaning if they were not, as it would sound similar to the previous bars.

A closer examination of the score reveals that the argument Newman raises to insert the accents in the particular passage – accents at every main 'change of direction' – needs to be re-thought. In bar 23, the G of the third beat does mark a change of direction, as has already been stated, so Newman is right – following his own criteria – to insert the

accent. The E on the fourth beat of the bar also marks a change of direction in relation to the D sharp, which precedes it; however, this does not last for long as the G, which immediately follows it, marks another change of direction. The interval of a third between the E and the G makes the G more important than the E, as this is the first instance where the passage-work does not move in intervals of a second; therefore, an accent on the E, as Newman suggests, would make the G sound weak. Similarly, we have to re-examine the change of direction that occurs on the third beat of bar 24. Newman puts an accent here on the E, the first note of the third beat, apparently considering it a new direction. However, this E is actually the last pitch of the small chromatic scale, which started on the second beat. The new direction starts with the following D sharp and continues until the first beat of the next bar. Thus, Newman's argument to insert accents on beats of each bar on the grounds that the notes placed on these beats mark a change of direction is not always justified. The metrical accents and regular recurring emphasis of strong beats to which Newman draws attention, are certainly of primary importance to rhythmic construction but do not in themselves create rhythmic vitality.[102] In order to achieve this rhythmical feeling the performer should stress notes according to the musical sense of a phrase and to the role that the phrase serves in the musical structure.[103] The transitional passage of Op. 53 at issue is one of those passages that should be played 'in the air' – an anecdotal term used by many modern pianists - meaning lightly, smoothly, and without any nuances or accents.

The examples discussed above represent only a few of the ways that Beethoven's annotations regarding accentuation on Cramer's studies can be applied to his own works.

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[102] Walter Gieseking, and Karl Leiner, *Rhythm, Dynamics, Pedal*, p. 20.
[103] Aaron Copland, *What to Listen For In Music* (New York: New American Library, 1967), p. 34.

Thankfully, Beethoven was careful in his scores to give many indications about accentuation. Beethoven's annotations to Cramer's studies reinforce the argument that the composer laid great emphasis on proper accentuation and suggest that they can sometimes guide performers in passages where no indications have been marked.

3

THE *ALLEGRETTO* OF OP. 54: SUGGESTIONS FOR PERFORMANCE BASED ON BEETHOVEN'S ANNOTATIONS TO CRAMER'S TWENTY-ONE PIANO STUDIES

My final chapter will demonstrate how Beethoven's annotations to Cramer's 21 studies can be applied to one piece, his Sonata Op. 54, *Allegretto* (2nd movement). The Sonata Op. 54 was written in 1804 and first published in Vienna by the Bureau des Arts et d'Industrie in 1806 and consists of only two movements.[1] Carl Czerny associated the *Allegretto*, together with the Finale of Op. 26, with Clementi's and Cramer's style of writing, when he explained that 'at that time [around 1800], Beethoven wrote his Sonata in A flat Major, Op. 26, whose Finale is intentionally reminiscent of the Clementi-Cramer passage-work manner of Finale. The Sonata in F major is from the same period, and its Finale is in the same manner'.[2] Eric Blom describes its second movement as a 'moto perpetuo of continuous semiquavers, a fascinating movement made of the kind of music one would hum to oneself in a train going at a steady pace'.[3] Similarly, Donald Tovey refers to it as a 'perpetuum mobile in 2-part polyphony on a single theme … running at a uniform pace which nothing can stop'.[4] The pianist Anton Kuerti likens the *Allegretto* to a 'taylor's apprentice' stating that 'once this sewing-machine-like operation is set in motion, it can simply not be stopped up to the last chord.'[5]

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[1] Eric Blom, *Beethoven's Pianoforte Sonatas Discussed* (New York: Da Capo Press, 1968), p. 159.
[2] George Robert Barth, *The Pianist as Orator: Beethoven and the Transformation of the Keyboard Style* (Ithaca: Cornell University, 1992), p. 44.
[3] Ibid., p. 161.
[4] Donald Tovey, *A Companion to Beethoven's Pianoforte Sonatas* (London: The Associated Board of the R.A.M. and the R.C.M., 1931), p. 173.
[5] http://www.raptusassociation.org/son22e.html (accessed on 25/10/2005).

Indeed, the *Allegretto* of Op. 54 is one of the two occasions in Beethoven's Pianoforte Sonatas - the other is the Finale of Op. 26 - where the whole movement is based on running semiquavers in both hands (apart from two strategically placed trills), a fact that has led many scholars and performers to describe it as a Toccata, or even a Study.[6] This is the principal reason why this particular movement has been chosen for discussion here as the 'Study-like' notation of its score bears similarities with passages from Cramer's twenty-one studies that Beethoven annotated. Suggestions concerning legato and the prolonged touch, accentuation and the application of poetic feet will be proposed in passages where the author believes that they can be associated with passages from Cramer's studies.

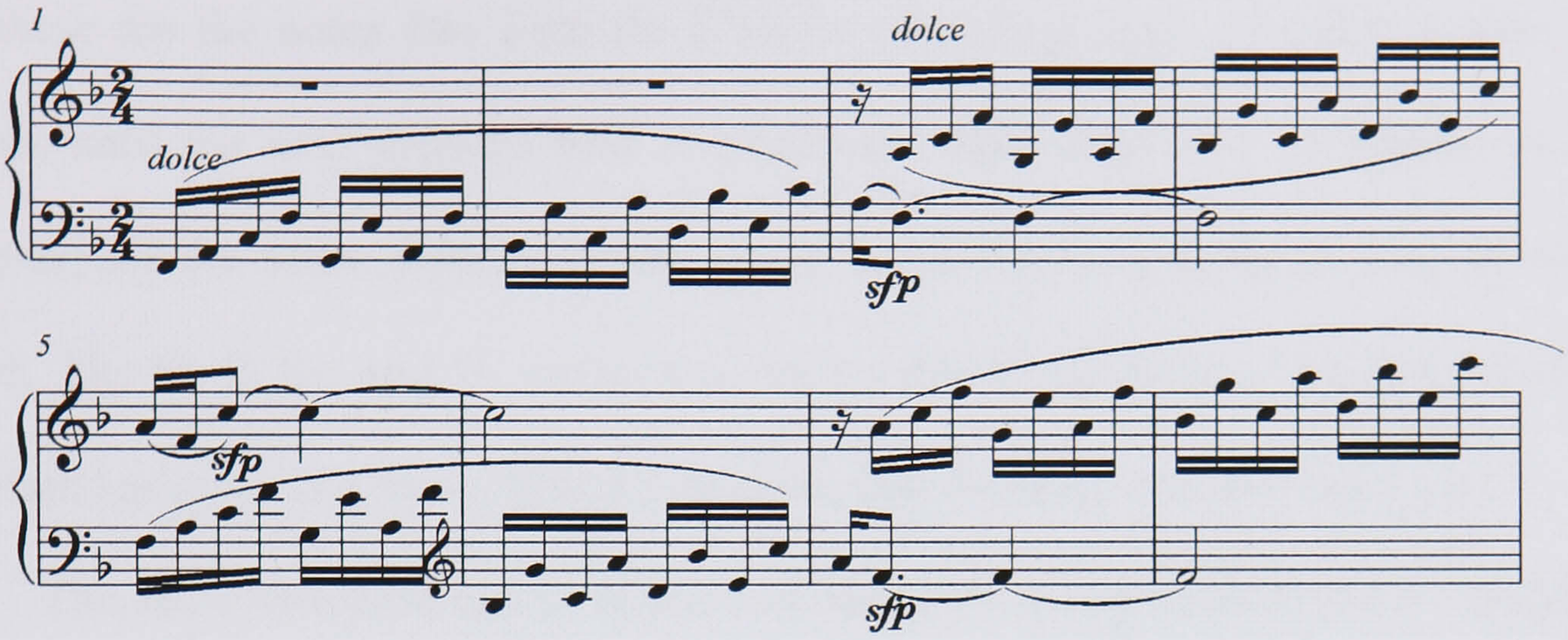
In the exposition (bars 1-20) the first thematic figure (bars 1-8) is presented in 2-part polyphony with '2 bars in bass climbing up in intervals of sixths the scale of F major and closing into a sudden 'jerk' (A-F) in the 3rd bar, while a treble answers at the upper octave. In bar 5 the bass again climbs up the subject, initiating a repetition of bars 1-4 an octave higher'.[7] Bars 1-8 offer a lot of potential for applying ideas from Beethoven's annotations on Cramer's twenty-one studies (Example 79). The two-bar slurs witnessed until bar 6 indicate legato, or *Bindung* in Beethoven's words. The *dolce* marking in bars 1 and 3, also hints at legato, since a passage is more likely to sound *dolce* if it is played legato rather than non-legato. In addition, the legato could be enhanced through the application of a prolonged touch on the notes that form the F major scale. This means that, in bars 1-2, the first F could be held for a crotchet until the next G is struck.

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[6] Alfred Johnstone, *Notes on the Interpretation of 24 Famous Piano Sonatas by Beethoven* (London: Reeves, 1927), p. 177; see also Charles Rosen, *Beethoven's Piano Sonatas: a Short Companion*, p. 90.
[7] Donald Tovey, *A Companion to Beethoven's Pianoforte Sonatas*, p. 173.

Example 79

Beethoven Op. 54/ii/1-8



Then, the G, A, B flat, C, D, and E could be held for a quaver. This kind of touch would make the ascending F major scale, which forms a melodic figure, stand out more clearly and the same treatment could be applied to the semiquavers that last until bar 8. If the prolonged touch is applied, one should also examine the fingering to be used; silent finger changes on the same key or the passing of a shorter finger under a longer one, techniques widely used by Beethoven, could profitably be applied.[8]

In addition, the F major ascending scale will be heard more clearly if accents are placed on the notes that form the scale. In the first beat of the first bar, the lower F forms the beginning of the scale and this is why it should be played with more strength than the next three notes (A, C, higher F). From the second beat of the first bar until the end of the second bar, the notes that form the ascending F major scale should be brought in performance.

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[8] Sandra Rosenblum, *Performance Practices*, pp. 209-215.

In terms of scansion, we need to apply the longs and shorts only to the notes that form the melodic line of the passage, as Beethoven did in his annotations. And in this case these are the notes that form the F major ascending scale. The first F lasts for a crotchet until the next melodic note is struck and thus should be considered as long. However, all the other melodic notes appear to be equal in value as they all span a quaver. The G, B flat and D, since they fall on the strong parts of the bar, should be considered as long, and the A, C and E as short, thus forming trochaic feet (- ∪).

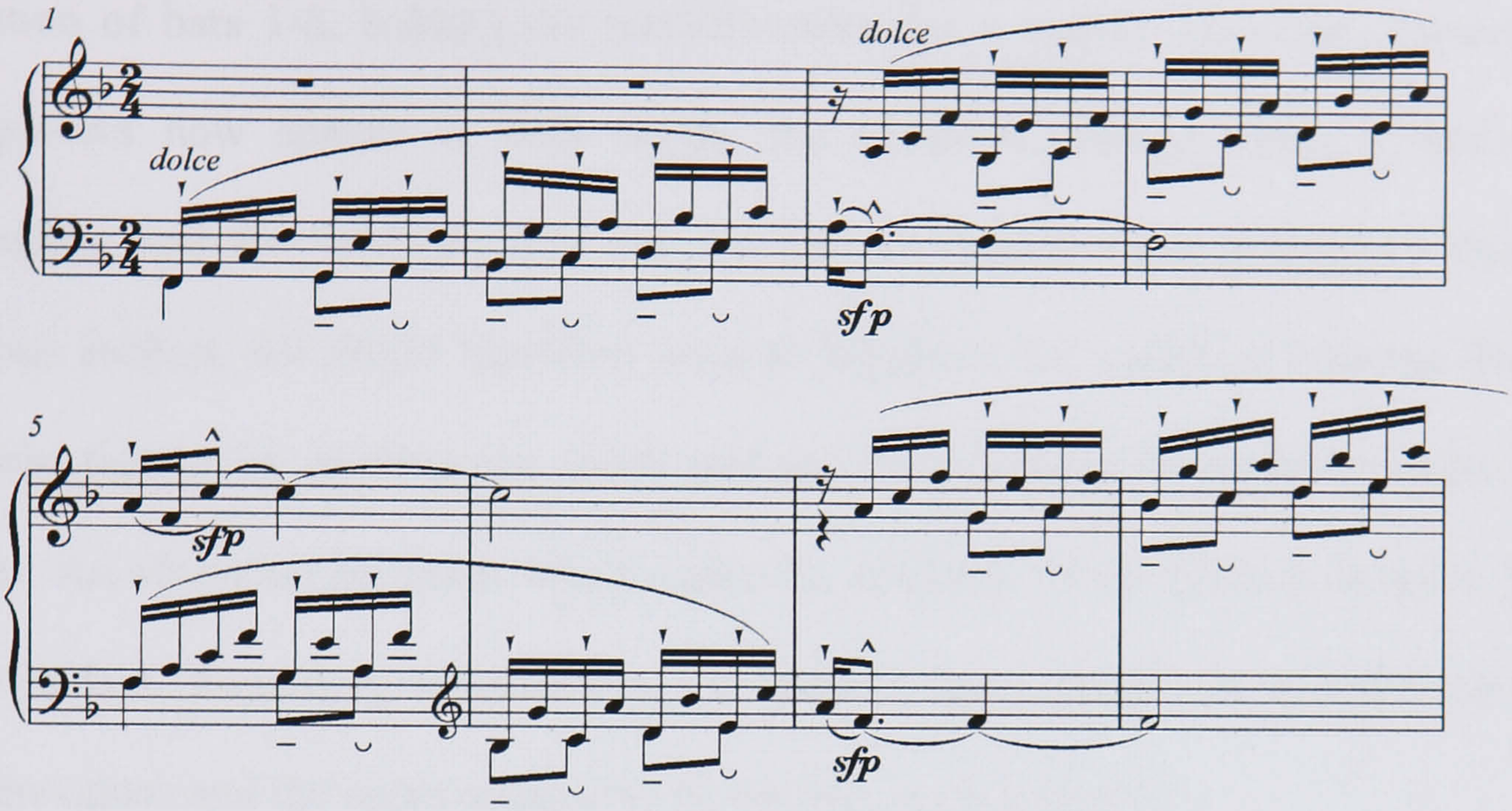
The same treatment can be applied in bars 3-8 but attention should be paid to the ***sf***'s in bars 3, 5 and 7. In bar 3 the ***sf*** on the F, which is the first note of the ascending F major scale that continues in the right hand until the end of bar 4, falls on a weak part of the beat thus creating a contrametric accent. However, the ***sf*** will only be effective if a metric accent, that is an accent on the A that falls on the first beat of the bar, is also heard. A metric accent on the A's should also be placed in bars 5 and 7 so that the ***sf***'s can add tension and excitement by conflicting with the prevailing meter. However, the ***sf's*** should be stronger than the accents on the A's since the contrametric accents are likely to be stronger than the metric accents.

The suggestions above for the interpretation of bars 1-8 are now highlighted in the example which follows (Example 80).

In bar 9, the 'jerk' 'becomes a steady figure descending in a sequence, creating the second thematic figure, which lasts until bar 12. This figure appears more complex than the first, since the semiquavers now appear in both hands and the intervals between the pitches alternate between descending thirds and sixths in the right hand and ascending thirds and fifths in the left (Example 81).

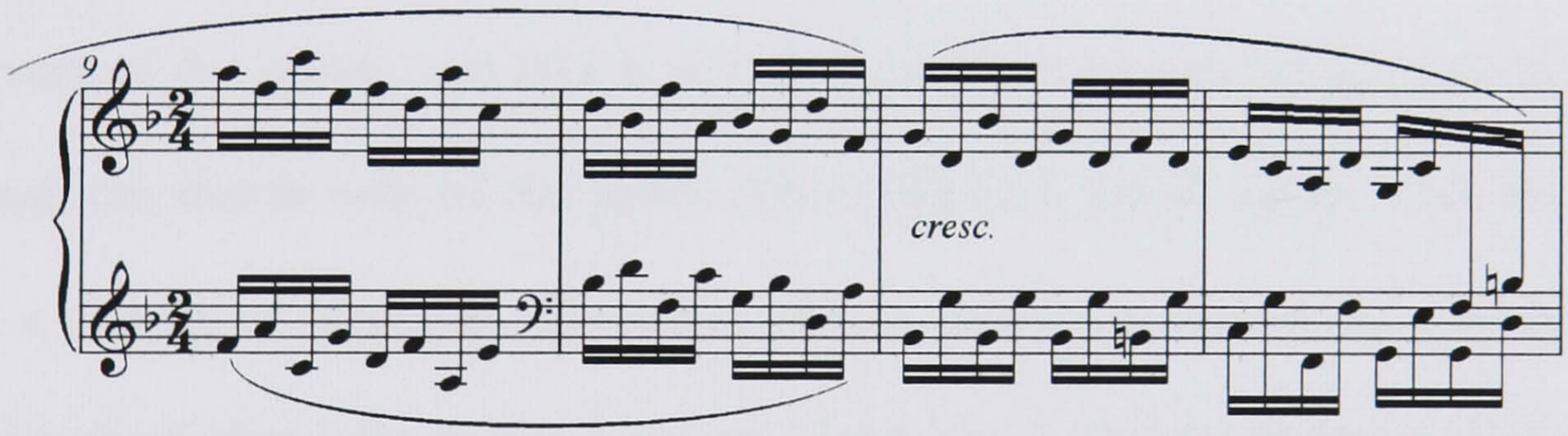
Example 80

Beethoven Op. 54/ii/1-8 (with the author's suggestions)



Example 81

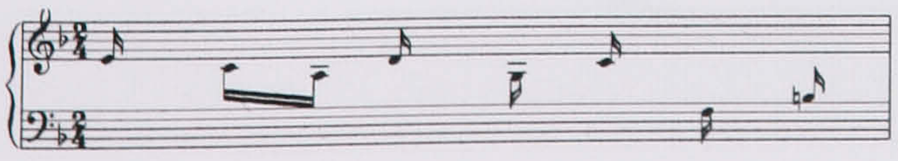
Beethoven Op. 54/ii/9-12



In bars 9-10 the melody is found on the higher notes of the passage, because these notes mark a change of harmony as well as a change in the direction of the passagework. This means that the melody falls on the first and third notes of each group of semiquavers (A – C – F – A – D – F – B flat – D), which becomes even clearer in bar 11, where the first and third notes of each group form a moving melodic segment (G – B flat – G – F) while the pitch of the second and fourth notes remains the same (D). For bars 9-10 legato touch

should be applied since the slur that started in bar 7 continues until the end of bar 10. A performer may want to continue the prolonged touch, which was suggested for the execution of bars 1-8, holding the melodic notes for a quaver. However, because the semiquavers now appear in both hands, the direction changes from ascending to descending and the intervals between the pitches change more frequently than the previous section; we might therefore want to highlight the contrasts between the two thematic figures by altering the touch and not over-holding the melodic notes for a quaver. An alteration of touch would make the entrance of the second thematic figure more evident. Regarding accentuation, the melodic notes should be brought out more than the others and the meter appears to be trochaic, as in bars 1-8.

Attention should be paid to the execution of the right hand part in bar 12. Here, the third note of the first group of semiquavers (A) does not mark a change of direction in the passagework, as it belongs to the descending motion established by the first two semiquavers of the group, and this is why it should not be considered melodic. On the other hand, the fourth note of the group (D) is placed a fourth higher than the A, thus marking a change of direction. Therefore, the D should be considered a melodic note paired with the E that falls on the first beat of the bar. In the second beat of the bar, the melodic notes are the C and the B natural, which fall on the second and fourth notes of the group, because they continue the scale-like descending progression that was established by the two melodic notes of the first group of semiquavers. The melodic notes of bar 12 are shown with stems going up as follows:



. When executing the passage, the E should be held down for a dotted quaver until the D is struck. A metric accent should be placed on

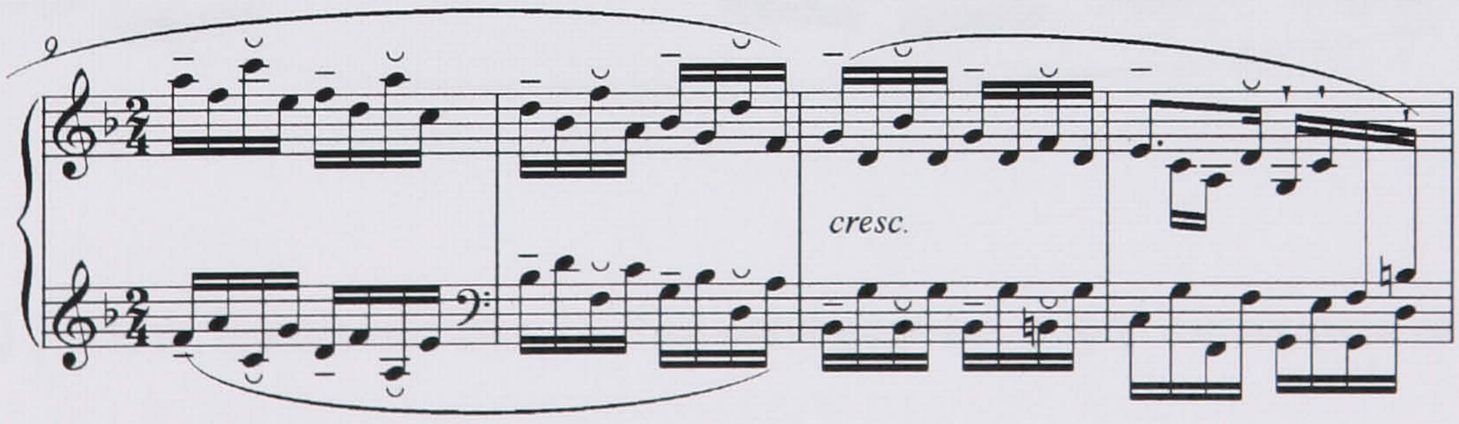
the E, since it falls on the first beat of the bar. The D should be brought out more than the second and third notes of the group but not as much as the E, since it falls on a weak part of the group. In that way, the E is paired together with the D forming a trochaic foot: (- ∪).

In the second beat of the bar, the 'melody' lies in the second and fourth notes of the group. The C and B natural should be accented but a metric accent should also be placed on the first note of the group (G) so that the melodic notes can sound as a counterweight to the metrical accentuation. This is a case where the performance should expose the opposition of two kinds of accents, the contrametric versus the metric. The accents on the C and the B natural add tension and excitement by conflicting with the prevailing meter. On the principle that tension requires more strength than relaxation, the contrametric accents on C and B natural should be stronger than the metric accent on the G.

The author's suggestions for the execution of bars 9-12 are shown in the following example (Example 82).

Example 82

Beethoven Op. 54/ii/9-12 (with the author's suggestions)

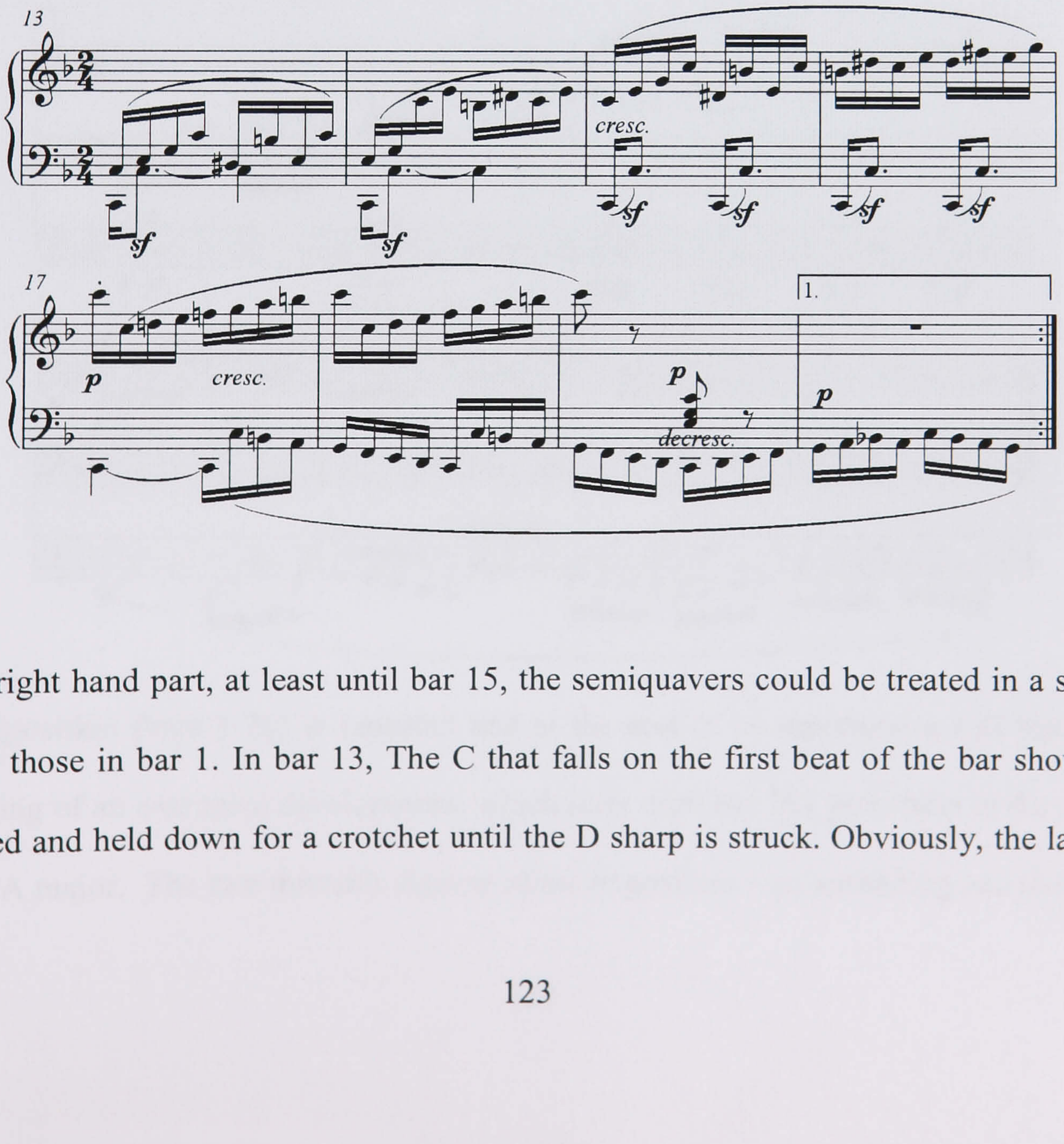


The final section of the exposition (bars 13-20) consists of 8 bars in the dominant. In the first four bars the 'jerk' appears now as a rising octave, marking the rhythm in the bass. The section ends with 4 bars of a scale in which the two hands move in opposite ways rhythmically as well as melodically (Example 83).

In bars 13-16, the ***sf***'s in the left hand part are always placed at a weak part of the bar, thus creating contrametric accents. Therefore, a metric accent should also be placed on the notes that fall on the strong beats of the bar (the lower C's), although not as strong as the contrametric accents, for the same reasons that were explained above for the execution of bars 3, 5, and 7.

Example 83

Beethoven Op. 54/ii/13-20

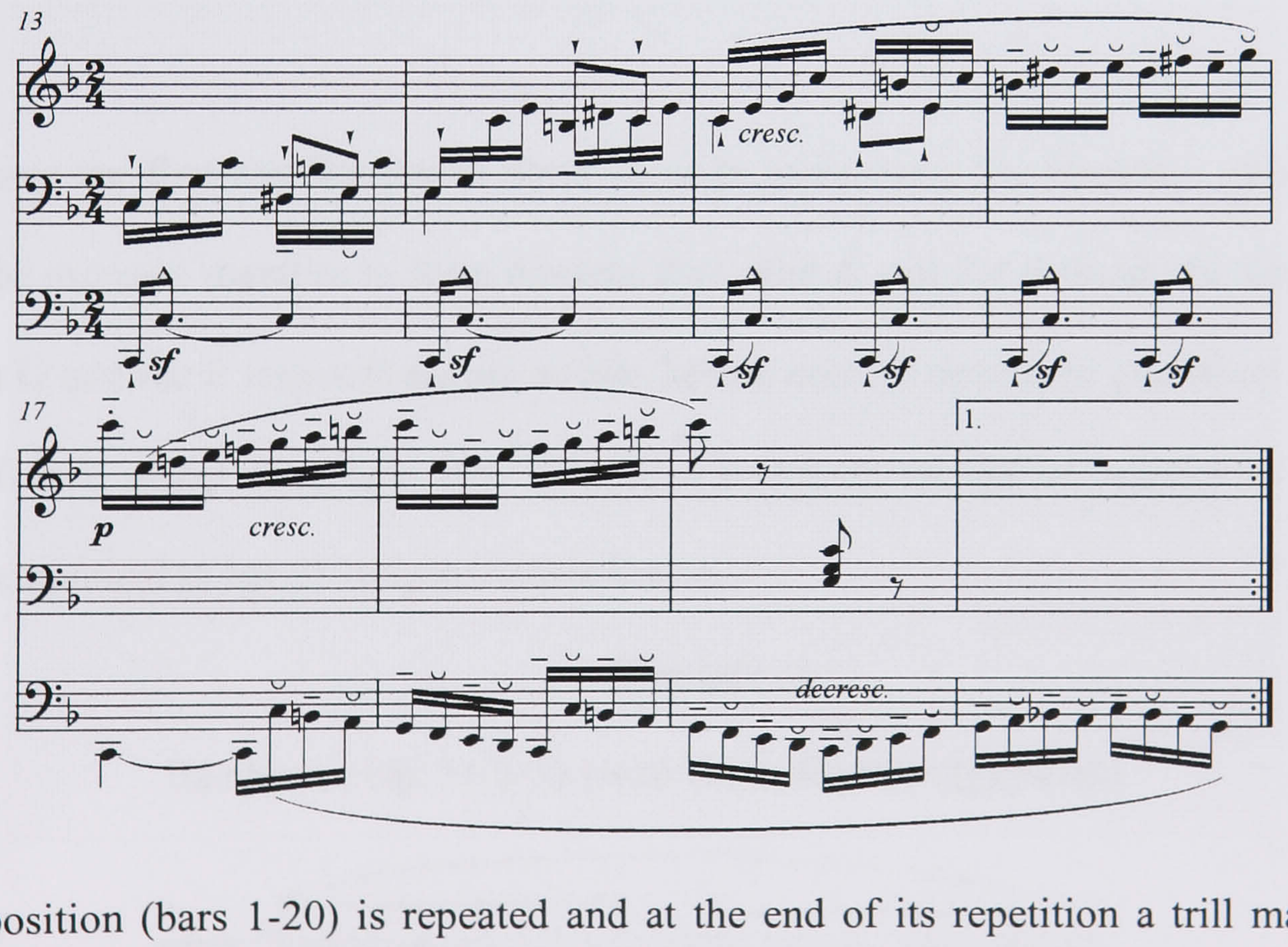


In the right hand part, at least until bar 15, the semiquavers could be treated in a similar way to those in bar 1. In bar 13, The C that falls on the first beat of the bar should be accented and held down for a crotchet until the D sharp is struck. Obviously, the latter is

practically impossible since the same note has to be played again by the left hand immediately afterwards. However, the effect of the prolonged touch is still the same, as the left hand now holds this note until the end of the bar. A prolonged touch could be applied for the E in bar 14 and the C in bar 15. In the second beat of bar 13, the first and the third notes of the group could also be treated in the same way as the G and A in bar 1. The D sharp and the E could be held down for a quaver, being brought out more than the other notes of the group, and should be grouped together to form a trochaic foot. The same applies to the execution of the second beats of bars 14 and 15. The semiquavers of bars 16-20 should be treated with longs and shorts in both hands (Example 84).

Example 84

Beethoven Op. 54/ii/13-20 (with the author's suggestions)

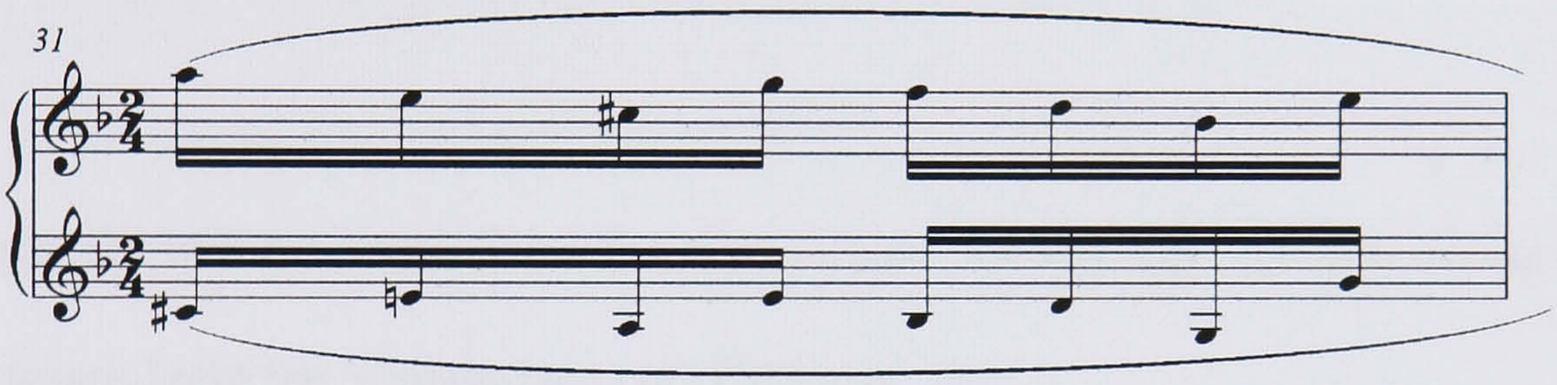


The exposition (bars 1-20) is repeated and at the end of its repetition a trill marks the beginning of an extensive development, which lasts until bar 161 and starts in the remote key of A major. The two thematic figures of the exposition – an ascending one (bars 1-8)

and a descending one (bars 9-12) – pass through a number of keys in the development section and should be performed in the manner already described. However, a few places require further discussion. For example, in bar 31 the melodic notes in the right hand appear to be the A that falls on the first beat of the bar, the G on the fourth note of the first group, the F on the second beat of the bar and the E on the fourth note of the second group (Example 85).

Example 85

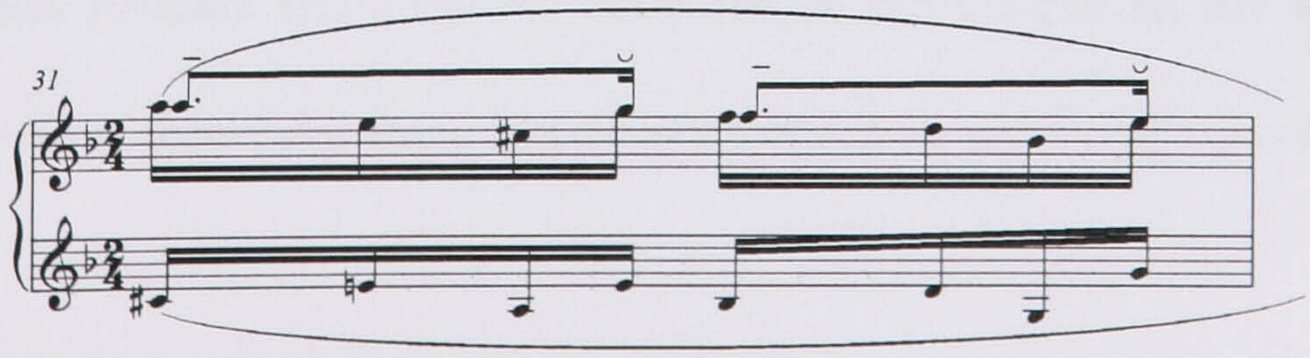
Beethoven Op. 54/ii/31



Here, since the first and the fourth notes of each group carry the 'melody', these notes should be grouped together to form trochaic feet. The A and the F should be held down until the G and the E respectively are struck. Metric accents should be placed on the first notes of each group (Example 86). The same treatment should be applied to bar 35, which is identical to bar 31 only an octave lower.

Example 86

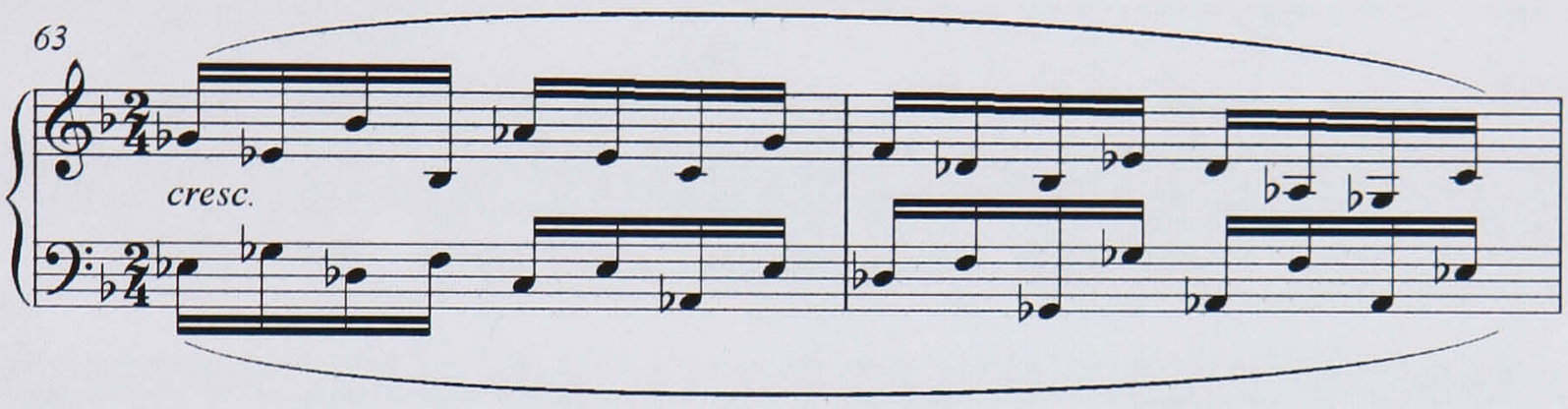
Beethoven Op. 54/ii/31 (with the author's suggestions)



A similar approach should be used for the execution of the right hand part in bars 63-64. From the second beat of bar 63 until the end of bar 64, the notations reveals that the 'melody' is found in the first and fourth note of each group of semiquavers (Example 87).

Example 87

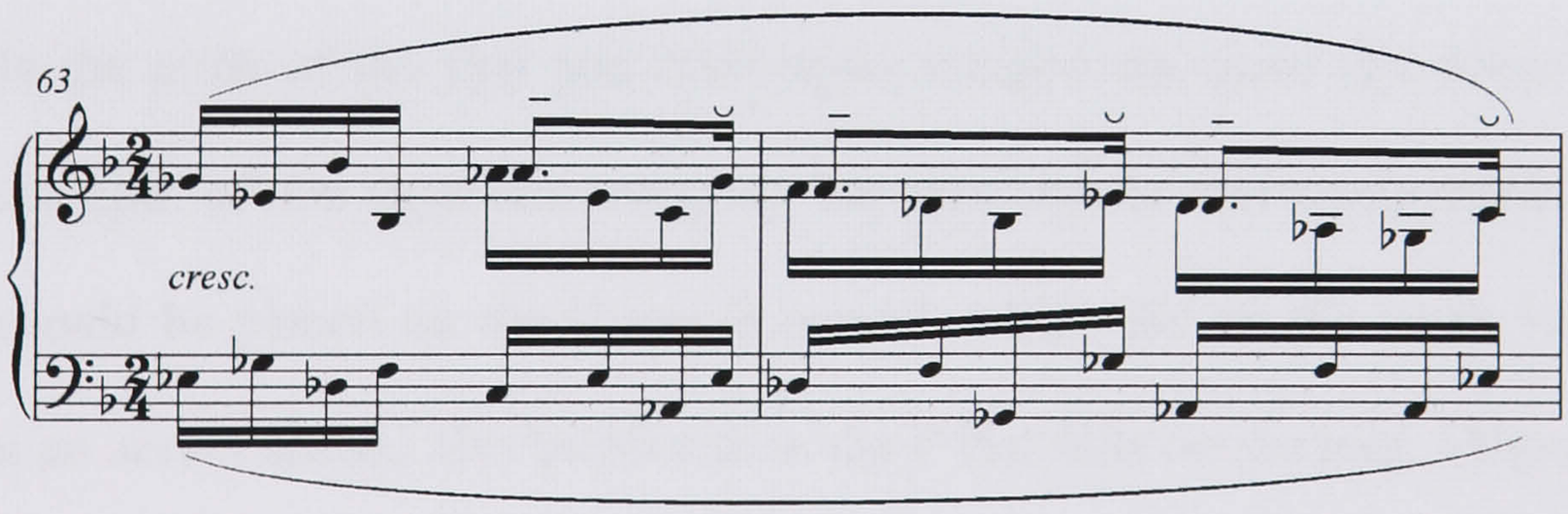
Beethoven Op. 54/ii/63-64



The passage should be treated in the same way as the one in bar 31 and here the prolonged touch lasts for 3 beats in total (Example 88).

Example 88

Beethoven Op. 54/ii/63-64 (with the author's suggestions)

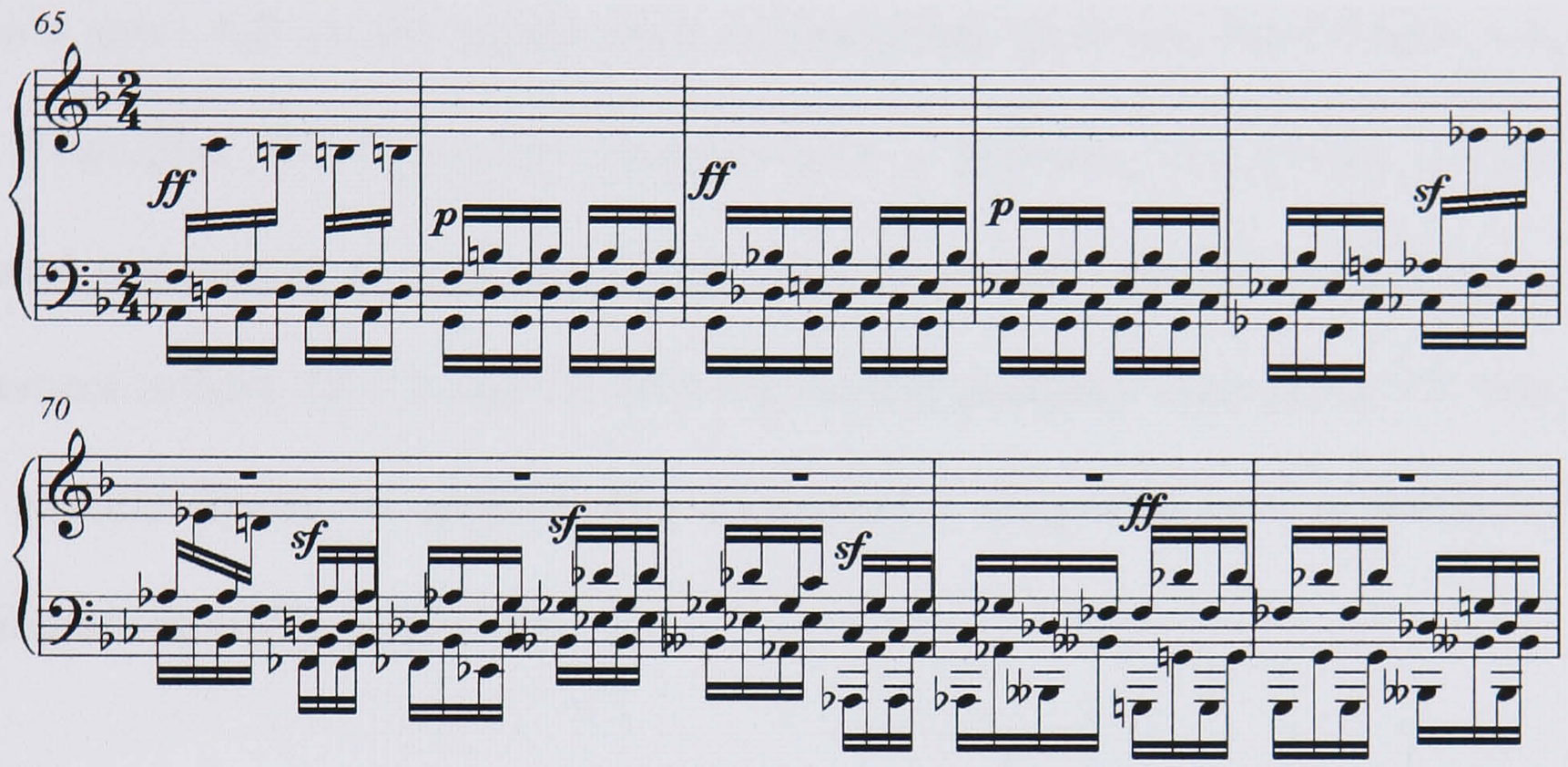


In the section that follows (bars 65-74) both hands are written in the low range of the keyboard. In the first four bars there are sudden dynamic shifts (***ff*** – ***p***) while in bars 69-

72, ***sf***'s are always placed on the second beat of the bar. The passage comes to its climax in bar 74, which is marked ***ff*** (Example 89).

Example 89

Beethoven Op. 54/ii/65-74



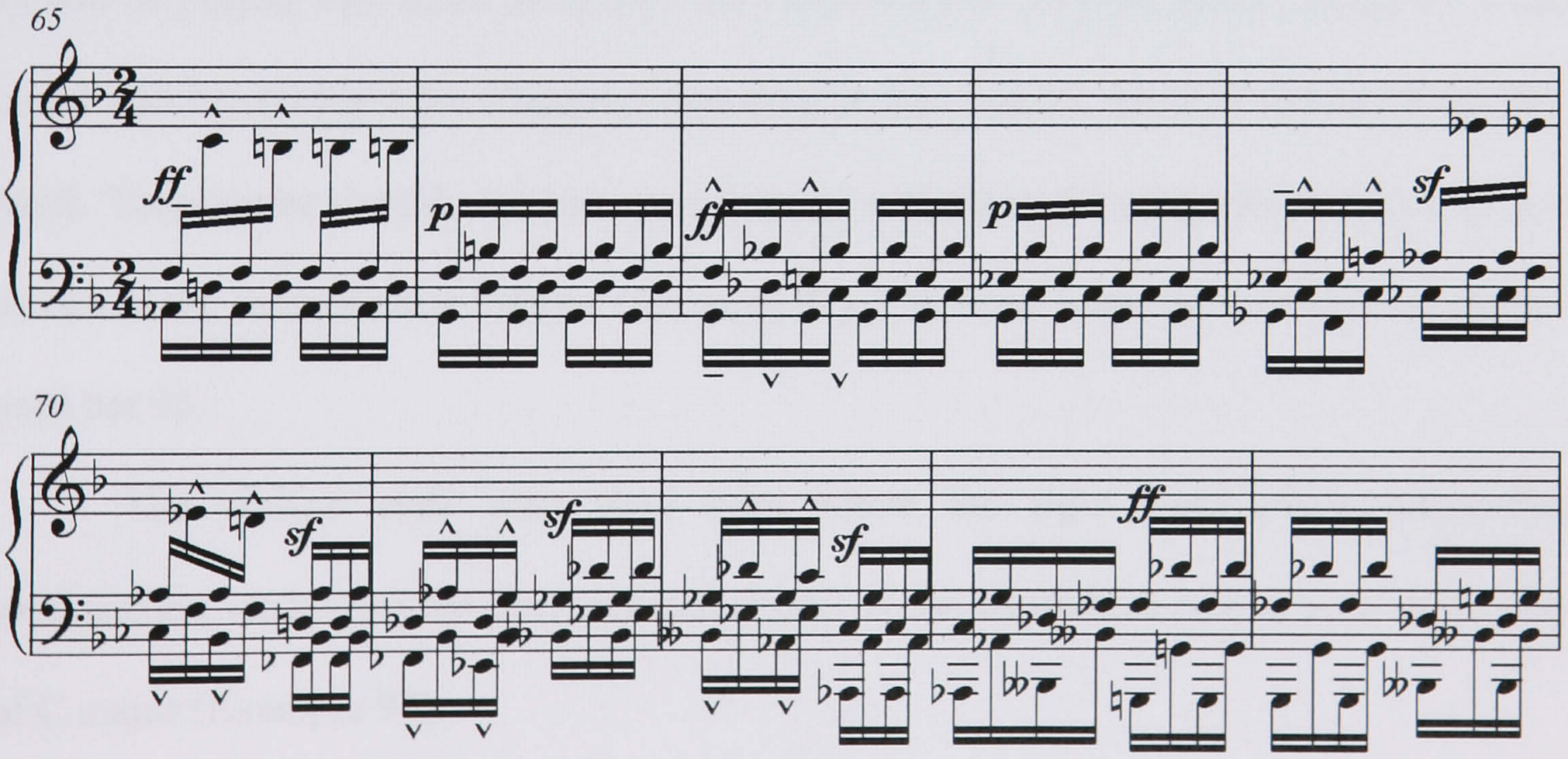
In bars 65-69 the tension created by the changes of harmony and the sudden dynamic shifts, could also be enhanced by contrametric accents. In bar 65, the C, which falls on the second note of the first group, resolves to the B natural that is placed on the fourth note while the pitch of the first and third notes remains the same (F). Here, we have another example of the rhythmic interplay between metric and contrametric accents. Accents should be placed on the C and B natural, which fall on the weak parts of the group, but an accent should also be placed on the F that falls on the beat, although not as strong as the accents on the C and B natural.

The rhythmical interplay between metric and contramentric accents becomes more elaborate in bars 67-73. In bar 69, for example, in the right hand the B flat that falls on the second note of the first group of semiquavers is resolved to the A natural that falls

on the fourth note while the pitch of the first and third notes is the same (E flat). This means that contrametric accents should be placed on the B flat and the A natural. At the same time, in the left hand part, the G flat that falls on the first note of the first group resolves to the F that falls on the third note, while the pitch of the second and fourth notes is the same (C). This means that accents should be placed on the G flat and F and since these two notes fall on the strong parts of the group (first and third) these accents are metric. Therefore, the rhythmical interplay here is between contrametric accents in the right hand and metric accents in the left hand. The same applies for the first group of semiquavers in bars 70, 71 and 72. The rhythmical interplay ends at bar 73, where only metric accents should be applied. The accentuation suggested here is illustrated in the following example (Example 90).

Example 90

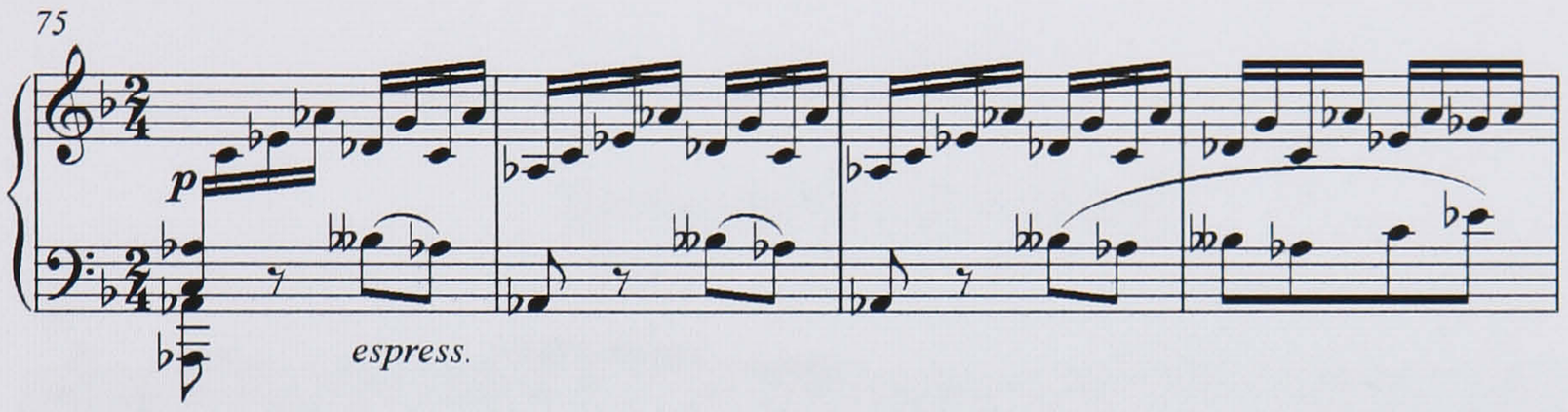
Beethoven Op. 54/ii/65-74 (with the author's suggestions)



The section resolves ends in bar 75 in the key of A flat major, where a new section starts when the melody is taken by the left hand playing quavers marked *espressivo*, while the right hand accompanies with semiquavers (bars 75-98) (Example 91).

Example 91

Beethoven Op. 54/ii/75-78

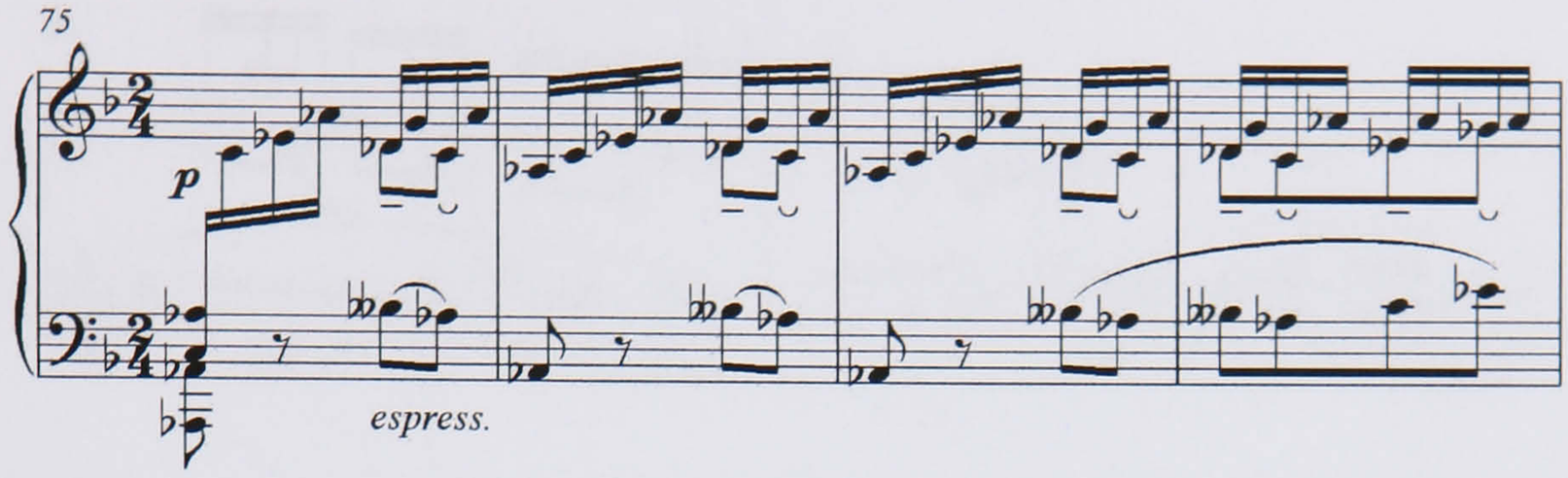


In the second beat of bars 75 and 76 and from the second beat of bar 77 until the end of bar 78, the right hand 'supports' the melodic line with notes that are always placed an interval of a third higher than the notes of the melody. This means that the notes D flat – C in bars 75 and 76 and the notes D flat – C – D flat – C – E flat – G flat in bars 77-78 should be played with more force than the other notes of the right hand passagework and could also be overheld for a quaver, matching in this respect the note values of the left-hand. These notes should also incorporate longs and shorts forming trochaic feet, as it is shown in the example that follows (Example 92). The same treatment can then be applied until bar 95.

The section ends with three bars where the right hand plays descending semiquavers leading to the first thematic figure of the exposition played now in the key of C major (Example 93).

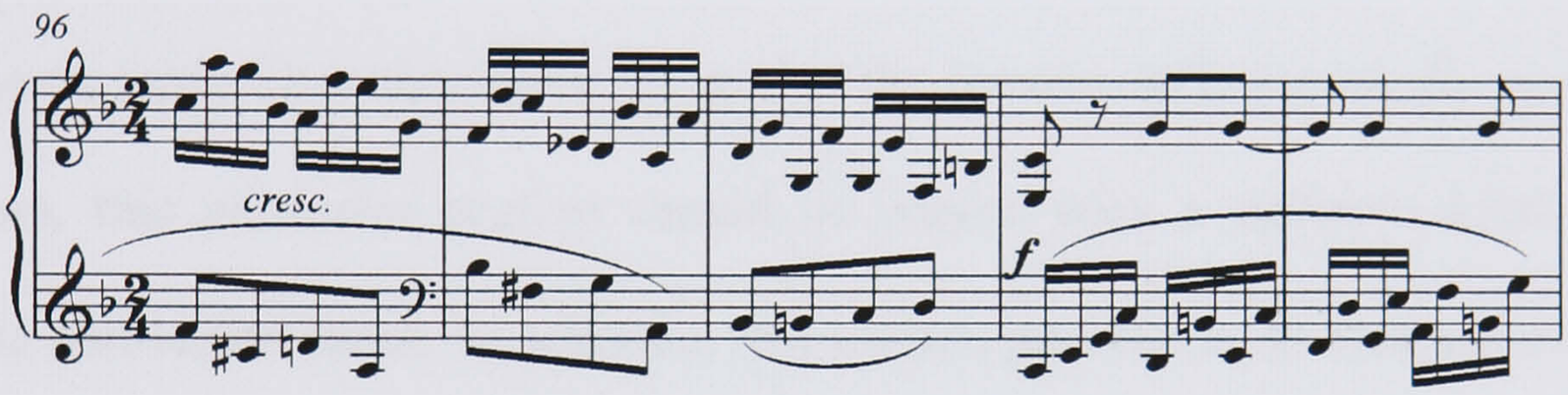
Example 92

Beethoven Op. 54/ii/75-78 (with the author's suggestions)



Example 93

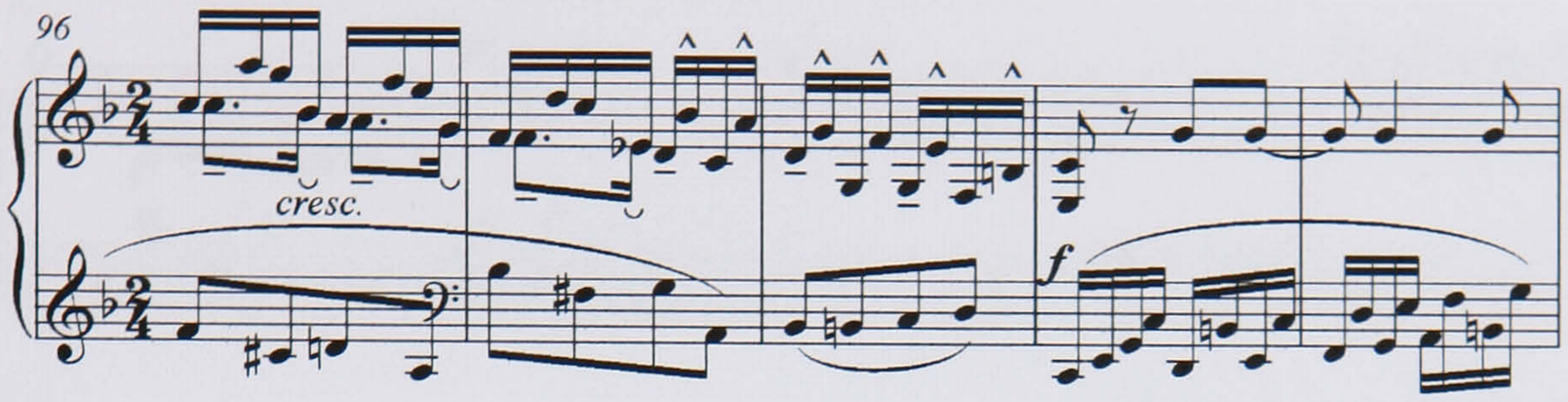
Beethoven Op. 54/ii/96-100



The writing of the right hand reveals that, until the first beat of bar 97, the first note of each group of semiquavers should be joined together with the fourth to create trochaic feet. The finger should hold the first note of each group until the fourth is struck. However, from the second beat of bar 97 we should observe the descending F major scale on the weak parts of the beats, which starts with the B flat and ends, instead of the anticipated D, with a B natural, which is the leading note of the C major tonality that follows. This means that the notes that belong to the scale, should be brought out with accents although some metric accents should also be placed on the strong parts of the bar (Example 94).

Example 94

Beethoven Op. 54/ii/96-100 (with the author's suggestions)

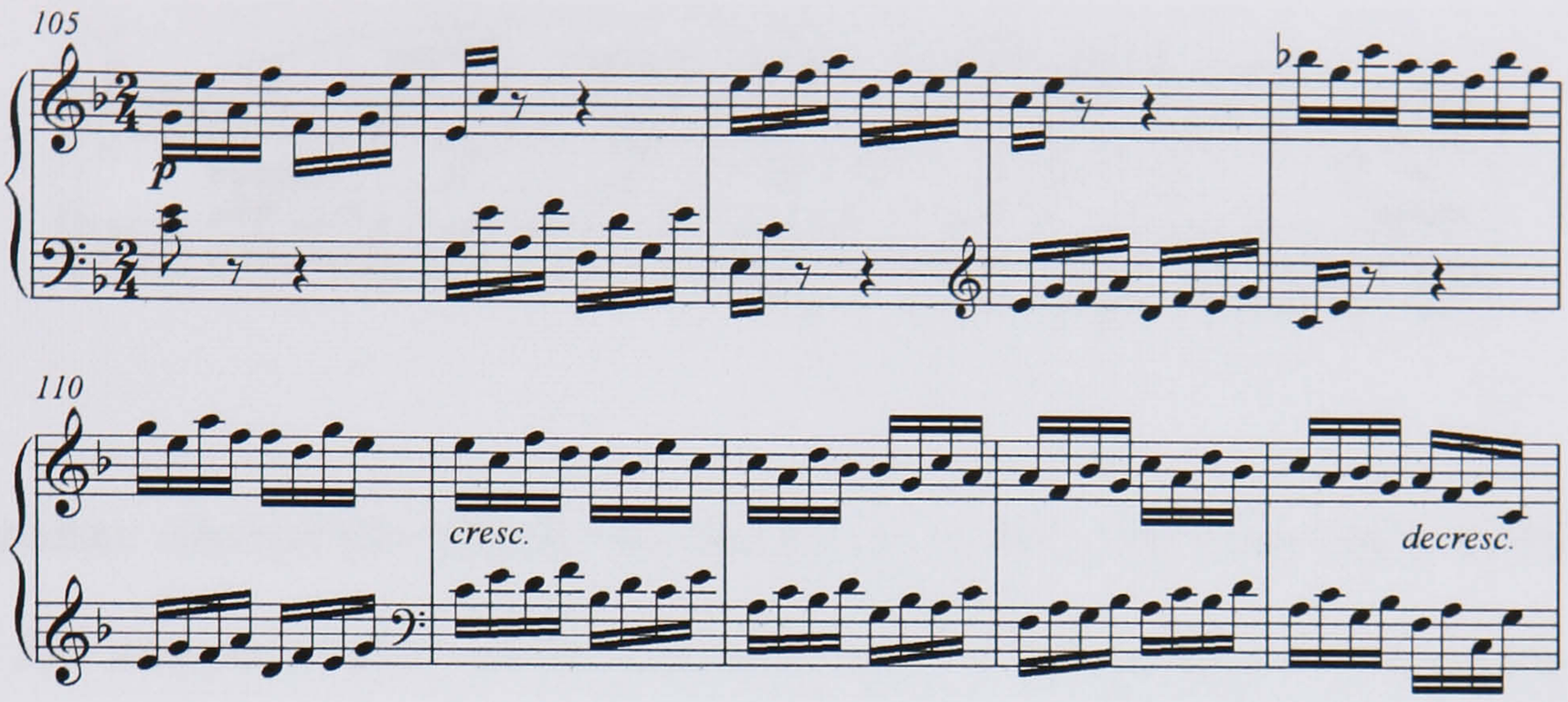


The section that starts from bar 105 and ends in bar 114 is the only occasion in the whole movement (apart from the coda), where Beethoven has added no slurs over the bars. It seems fairly clear that since the rest of the movement is repeatedly marked with legato slurs, this particular section should be played with a different kind of touch, namely the non-legato touch. In addition, this section reminds us of Beethoven's famous letter to Czerny, where he refers to a similar pattern suggesting that it should 'sound as if it was played like pearls'. Here, the non-legato touch is apparently used to achieve a more interesting variety of textures (Example 95).

After this 'pearly' section the main ascending thematic figure appears again in the key of F major and after several modulations, a new section appears in bar 130 and lasts until 152. This section should be treated with longs and shorts as in Example 92. Attention should be paid to the ***sf*** markings, which fall on the weak parts of the beats in bars 148-150 (Example 96).

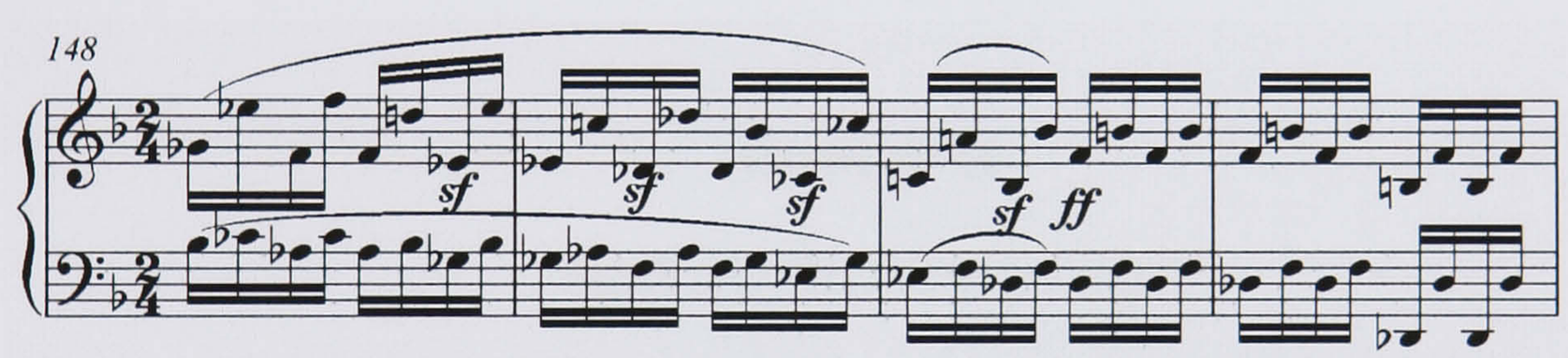
Example 95

Beethoven Op. 54/ii/105-114



Example 96

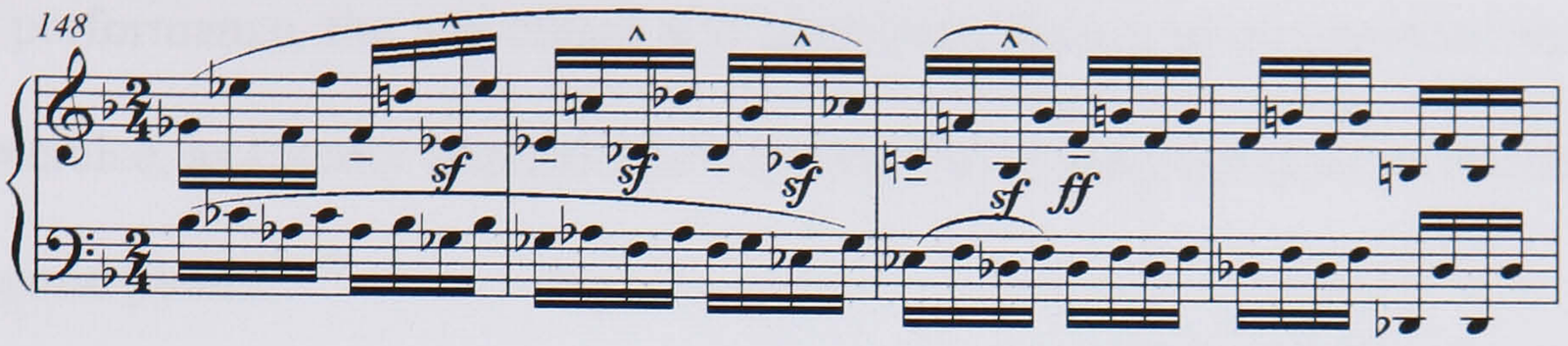
Beethoven Op. 54/ii/148-151



The contrametric accents that are noted here with the ***sf***'s will only be effective if the performance of the passage makes clear where the strong beats fall. Thus, metric accents should also be added. The tension created here, is resolved in the second beat of bar 150, where the indication ***ff*** falls on a strong part of the bar (Example 97).

Example 97

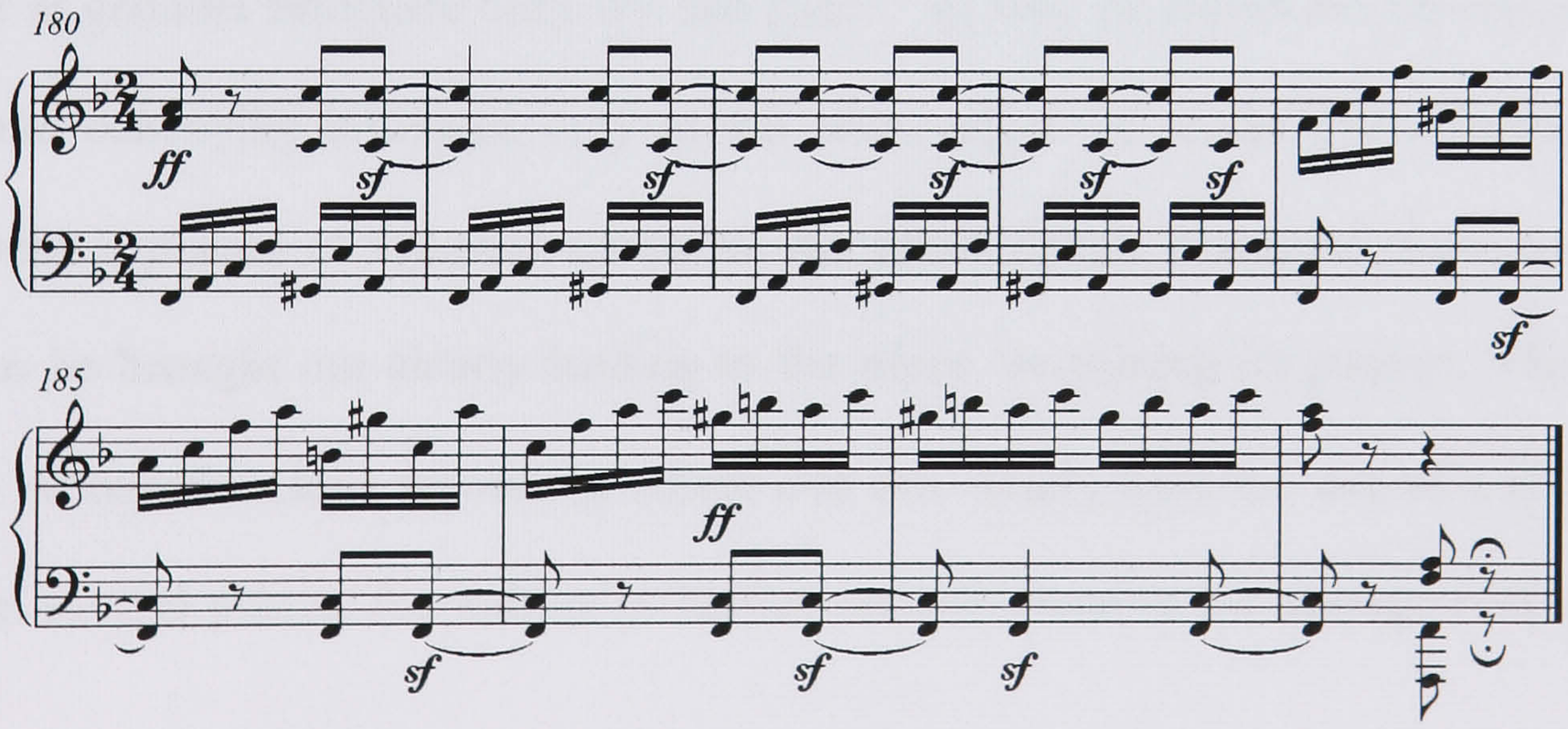
Beethoven Op. 54/ii/148-151 (with the author's suggestions)



After another strategically placed trill lasting for 2 bars, the *coda* starts in bar 162, marked ***Più Allegro***, where both the principal thematic figures appear with no slurs over them. Thus, the whole section ought to be played with a non-legato touch. Attention should be paid again to the ***sf***'s in bars 180-187, which fall on the weak parts of the bar and should be treated like those in Example 97 (see Example 98).

Example 98

Beethoven Op. 54/ii/180-188



The identification of 'hidden melodic lines', the use of *legato* and the prolonged touch, the application of poetic feet and the rhythmic interplay between metric and contrametric accents in the passagework of the *Allegretto* will most likely elevate the whole movement

from a 'sewing-machine like operation' to one of Beethoven's most subtle and poetic works, as Charles Rosen describes it.[9] If the details I have conveyed are brought out clearly in performance, the movement will gain considerably more character than that of a finger exercise, as Czerny implied when stating that 'it may serve as an excellent study for every good pianist'.[10]

Unfortunately, many performances of the *Allegretto* fail to portray subtle details stemming in part from the very fast speed chosen by most performers in order to emphasize its brilliant character. For example, Artur Schnabel and Maurizio Pollini play it at crotchet = 138-144 and at such a rapid tempo the hidden melodic lines in the passagework are lost, the interplay between metric and contrametric accents is not clear, and the contrast between the *dolce* sonority, which Beethoven indicates twice at the beginning of the movement, and the offbeat ***sf***'s is ineffective.[11] Misunderstandings about the tempo of the movement may derive from the misguided belief that a perpetual motion piece must necessarily be played at a frantic speed. However, Beethoven makes no attempt at genuine brilliance until the last page.[12] In fact, he marks the movement only *Allegretto* conveying brilliance only in the coda, which he marks *Più Allegro*. If the movement is played at a slower speed, all the subtle details discussed above are more likely to be brought out clearly leading to the piece 're-gaining its poetry'. This is the case in Alfred Brendel's recording, where one can clearly hear the use of a prolonged touch in several places, the outline of hidden melodic lines in the passagework and the

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[9] Charles Rosen, *Beethoven's Piano Sonatas: A Short Companion*, p. 87-95.
[10] Ibid., p. 90.
[11] Ludwig V. Beethoven, Beethoven Piano Sonatas Nos. 21 'Waldstein', 22, 23 'Appassionata', 24,25, 27 & 30-32. Pianist: Artur Schanbel. EMI B0002VEPNK and Ludwig V. Beethoven, Sonatas Opp. 54, 57, 78, 90. Pianist: Maurizio Pollini. Deutsche Grammophon CD 474 451-2, 2003.
[12] Charles Rosen, *Beethoven's Piano Sonatas*, p. 90.

rhythmic interplay between accents on and off the beat. It is noteworthy that Brendel plays the *Allegretto* at only crotchet = 108, thus allowing himself time and space to bring out fine details.[13] It might even be argued that Beethoven's interest in the use of legato and sustained tones in the prolonged touch, the application of poetic feet and proper accentuation – as it is seen in his annotations to Cramer's studies - will serve as an important argument for slower performance tempos in Beethoven's fast movements.

Thorough consideration of Beethoven's annotations to Cramer's studies helps reveal which issues mattered most to the composer in performance and provides fresh perspectives on his performance intentions. The use of legato and the prolonged touch, the assignment of 'longs' and 'shorts' to the passagework and the awareness of proper accentuation throw new light on the performance of Beethoven's works. In this respect his annotations to Cramer's studies are one of the most valuable sources of information about performance practice in his works.

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[13] Ludwig V. Beethoven, Beethoven Piano Sonatas Op. 53 "Waldstein", Op. 54 & 101, Andante favori. Pianist: Alfred Brendel. Philips 438 472-2, 1993.

APPENDIX

BEETHOVEN'S ANNOTATIONS TO CRAMER'S TWENTY-ONE PIANO STUDIES, TRANSLATED INTO ENGLISH BY JOHN SHEDLOCK[1]

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 16th 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 16th bar is written: the melody in the 3rd note of the triplet.

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[1] 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 in 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.

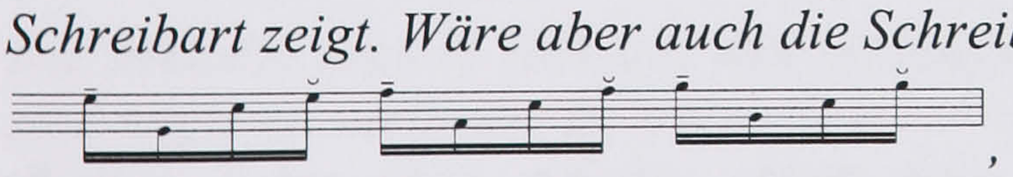
No. 4

Hier sind durchgehends Lä ngen u. Kürzen zu beobachten, d. h. die 1te Note Lang (-), die 2te kurz (∪), 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 spatter 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 1st note long (-), the 2nd short (∪), the 3rd in its turn long, and the 4th in its turn short: the same as in scanning Trochaic measure. At first, the 1st, also 3rd note, is to be intentionally lengthened so that the long may be perceptibly distinguished from short, but without prolonging the 1st and 3rd note as if they were dotted. The movement should only be increased later on, and then the sharp edges will easily be smoothened 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 accentuirt 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 1st 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 15th 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 1st and 3rd 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 (1st 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 höchstgeschwänzten 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 11th 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 1st and 3rd 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 (1st and 3rd) in the 2nd, 4th, 6th, 8th and 10th bars on the first (note) of every group, otherwise the hand loses its equalibrium.

- against the 11th 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 accentuirende 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 2nd to the 5th bar inclusive – from the 7th to the 11th 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 13th to the 16th 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 9th and 12th 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 ˅ - 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 ˅: 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 1st and 3rd of each group are long, the 2nd and 4th 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.

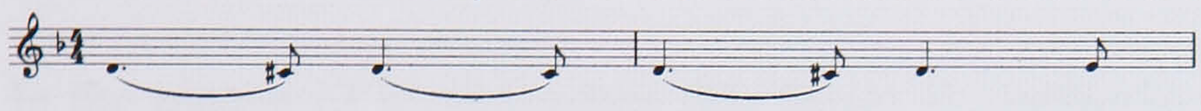
No. 23

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.

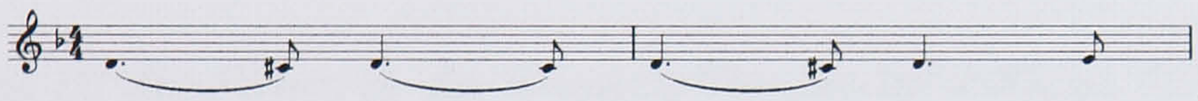
No. 24

In den fünf ersten Takten 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.

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