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JOHANN BAPTIST CRAMER

EIGHTY-FOUR CELEBRATED STUDIES

FOR THE

PIANOFORTE

IN FOUR BOOKS

Book I.	Book III.
Studies 1–21	Studies 43–63
Book II.	Book IV.
Studies 22–42	Studies 64–84

BOOK I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

DR. THEO. BAKER

G. SCHIRMER, INC., NEW YORK

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The life of **JOHANN BAPTIST CRAMER** furnishes a striking illustration of the career of a man who, having exceptionally solid acquirements, has bequeathed to posterity his most valuable knowledge in an enduring form. Both as a professional musician and as a business-man, he enjoyed uninterrupted prosperity. Born at Mannheim, Germany, on Feb. 24, 1771, of musical German lineage—his father being a distinguished violinist, his grandfather a noted flutist—he was taken the following year to London, where his father settled permanently.

At a very tender age he manifested such decided proclivities for the pianoforte that he was allowed to make that instrument his chief study ; though his father also gave him lessons on the violin, and in harmony and theory. His best-known teachers, however, were Clementi (for a year or two) and C. F. Abel.

But Cramer's mind was of that rare order which early learns to derive more benefit from independent study and observation than from the precepts of pedagogues. Both in musical theory and in piano-playing he was essentially self-taught. In the former, the text-books of Marpurg and Kirnberger were his guides;—those were the days before learning had been made easy, and much reflection (not to say self-abnegation), and a strong gift for "reading between the lines," were needed by the student desirous of gaining clear insight into the mysteries of counterpoint. At the age of 13 he already had an enviable pianistic reputation ; at 17, his professional tours commenced, taking him to several great continental cities, and winning him well-merited praise and renown.

Up to the year 1824 his time was divided between the aforesaid tours, his work as a piano-teacher, and composition. Cramer the pianist and teacher was a prime favorite in London in both capacities. His taste, nurtured by an intelligent study of the older German classics, was wholesome and utterly free from morbidity ; his playing was brilliant, and of finished elegance ; he was a notable sight-reader, and a master of extemporization in strict contrapuntal style; in his touch, expression and power were united; especially remarked at that period was his beautiful interpretation of adagio movements; in a word, if not *primus inter pares*, he was one of the foremost pianists of his day. Cramer acquired the *cantabile* touch for which Clementi's execution was afterwards so celebrated, before the latter himself had adopted it; i. e., he thought this problem out before his master had done so; this fact should stand to his credit in the history of pianoforte-playing. His natural inclination to thoroughness in his work had cultivated, on the mechanical side, an unusually equal development of his hands. All these qualities left their combined impress on his compositions.

We may pass over the 105 Sonatas, the 7 Concertos, and all the chamber-music, variations, fantasias, etc., etc., which have, for the most part, been cast aside by the march of modern impressionism; they belong to a by-gone era of taste and feeling. But in regard to the development of pianoforte-technique, we go back even beyond Bach; and Cramer is a later intermediate link that cannot well be dropped from the chain of evolution.

Cramer's Studies for Pianoforte are those of his works wherein the composer yet lives and labors among us. They are still looked upon as indispensable. To quote Edward Dannreuther (in Grove's Dictionary): "His [Cramer's] representative work, '84 Studies,' is of classical value for its intimate combinatior of significant musical ideas with the most instructive mechanical passages." Some students (we are sorry to say !) call Cramer's Studies *dry*. Now it is true that they, like any other Études, may be *made* so by unsympathetic treatment or superficial apprehension of their construction. But they were never intended merely for technical exercises; form and subject-matter are to be studied together with, and as integral factors in, the technical difficulties to be mastered; and careful study of their internal structure is sure to meet its reward in keen interest in, and appreciative comprehension of, the beauties which, before, lay hidden under a solidity of merit which is sometimes mistaken for heaviness.

It is easy, on examining these and the other Études which formed a part of Cramer's great Pianoforte-Method, to recognize on how firm a foundation Cramer's reputation was built; easy, too, to see that the same personal characteristics which brought such marked success to the artist, would likewise insure a high position to the mar of affairs. In 1824 the publishing-house of Cramer & Co. was founded, and, thanks to the repute and energy of its head, and the popularity of his compositions, prospered from the beginning, and still flourishes.

The remainder of Cramer's life was passed between London and Paris. He withdrew from active participation in musical matters in 1845, and died on April 16th, 1858.

Cramer was on terms of intimacy with Haydn, and well acquainted with Moscheles and other leading musicians of the time. It is a matter of record, that he was the only contemporary piano-player of whom Beethoven thought well—all the rest, in the latter's estimation, amounting to nothing. This fact at least clearly establishes Cramer's claim to a command of expression and of nuance in tone uncommon among the virtuosi of the period. And the Studies, if practised in accord with the spirit in which they were written, cannot fail to be productive of good results, intellectual as well as technical, commensurate with the earnest application of the student

THEO BAKER

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STUDIES.

BOOK I.

Allegro. (♩ = 132.)

J. B. CRAMER.

1.

f sempre legato

dimin.

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cresc.

f

dimin.

p

Presto. (♩. = 100.)

sempre legato.

2.

rf

dimin.

cresc.

smorz.

p

cresc.

f

ff

Moderato. (♪ = 100.)

3.

p sempre legato

p

cresc.

dimin.

p

cresc.

f

dimin.

pp

Con moto. (♩ = 104)

4.

f *sempre legato.*

p

cresc.

f

dimin.

p

cresc.

f *p* *f*

p

f

p *f*

p

Allegro moderato. (♩= 132.)

5.

mf

cresc.

f

p

cresc.

f

dimin.

Vivace. (♩ = 108.)

6.

f *legato*

dim.

f

dim.

f

p

cresc.

ff

dimin.

Piuttosto moderato. (♩. = 92.)

7.

dolce e sempre legato

cresc.

dimin.

rinf.

morendo

pp

Allegro. (♩ = 84)

8.

tr

mf

sf

cresc.

sempre ***ff***

Allegro moderato. (♪= 132.)

9.

p legato.

fz *fz* *fz*

fz *fz* *fz* *p*

tr *tr* *f*

Moderato. (♩.= 76)
10.
p sempre legato.
cresc.
f
p
cresc.

f

dimin.

m.s.

m.s.

p.

Lento. (♩ = 76)

11.

a)

dolce.

b)

c)

a)

b)

c)

a)

b)

dolce

a)

b)

Moderato espressivo. (♪ = 138)

12.

p sempre legato

rf *rf*

cresc.

rf

dimin.

dolce

f

rf

dimin.

smorz.

p

rf

rf

p

smorz.

rf

Spiritoso. (♩= 132.)

13.

sempre legato

dimin.

f

cresc.

f

p

f

sf

dimin.

dimin.

cresc.

f

14.

Moderato. (♩. = 58.)

p

sempre legato.

cresc.

f

p

cresc.

f

dimin.

ff *rf* *rf* *rf* *rf*

dimin. *p* *p* *pp* *pp*

Maestoso. (♩ = 76.)

15.

f *p* *f*

p *f* *dimin.*

f *p* *ff*

p *ff* *p* *f*

p *f* *p*

f *p* *f*

p *cresc.* *f*

rf *rf* *rf*

rf

dim. *cresc.* *f*

Moderato con espressione. (♩ = 132.)

16.

p *rf* *p* *rf* *poco più f*

dim. *p* *rf* *rf*

f

p

fz

p

fz

Grazioso, con delicatezza. (♩ = 126.)

17.

rf sempre legato *rf* *p*

rf *rf* *rf* *rf*

p *cresc.* *f*

pp

ff *p* *rf*

rf *p* *cresc.*

f

p

fz *fz* *fz*

p

f

p

cresc.

f

Allegro. (♪ = 138.)

18.

f *sempre legato*

f

f

dimin.

f

f

f

dimin.

f

f

dimin.

Allegro con brio. (♩ = 88.)

19.

fz *legato* *fz*

cresc.

m.s.

cresc.

f

p

cresc.

ff

ff

dimin.

pp

ff

Con moto. (𝅗𝅥 = 88)

20.

mezzo f

f

dimin.

rf

p

f

dimin.

dimin.

rf

p

pp

Moderato. (♩. = 84)

21.

mezzo f *sempre legato.* *cresc.*

f

dolce.

f

p *cresc.*

f

f *dimin.* *p* *cresc.*

ff *dimin.*

p

pp

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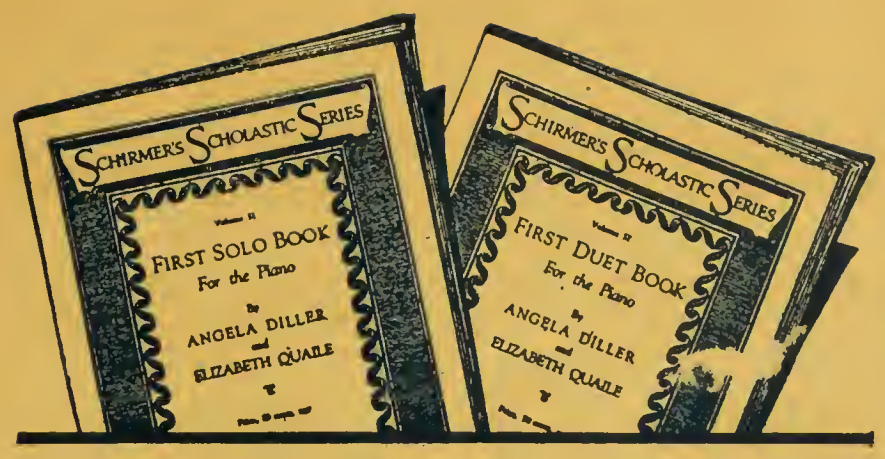

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