

**THE INFLUENCE OF THE ENGLISH
PIANOFORTE ON KEYBOARD
TECHNIQUE AND COMPOSITION
FROM 1790 TO 1826**

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THE INFLUENCE OF THE ENGLISH PIANOFORTE ON KEYBOARD TECHNIQUE AND COMPOSITION FROM 1790 TO 1826

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Abstract

The purpose of this research is to define the significant elements of influence of the English piano regarding the style of piano playing and composing from 1790 to 1826. This study will focus on repertoire written by the group of composers labelled by Nicholas Temperley as the London Pianoforte School, which included Clementi, Cramer and Dussek.

There is currently no systematic study or published scholarly discussion on this topic, which takes account of the full diversity of both the repertoire itself and the pianistic techniques and documented performance style of the London Pianoforte School. This study is to investigate the possible ways of performing the music on the pianofortes in the eighteenth and nineteenth centuries, in order to help performers in the present day to produce variety of tone production and a historically informed performance on a modern piano.

In the late eighteenth and early nineteenth centuries, the compositional and performance style in London changed in accordance with the rapid development of English pianos. An examination of the music written by composers of the London Pianoforte School shows that producing a singing tone; the favour of mixing harmonies; the variety of touches and extensive utilisation of embellishments in fast movements were significant characteristic elements of performance in London at the time. These features encouraged a new way of notating the scores in composition and of producing sound in performance.

This study is led by my own practice as a performer in a series of representative works, interpreted critically on modern and historical instruments with a written commentary. The methodology I have used includes study of treatises on performance practice in the eighteenth and nineteenth centuries; reception history through contemporary reviews; autograph and original editions of musical scores and my own video demonstrations accompanied by annotated scores.

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Track 3: first movement [7:04]

Track 4: second movement [7:18]

Cramer Piano Sonata Op.37 No.1, (1805) G major

Modern Steinway Grand piano (model D)

Track 5: first movement [6:53]

Track 6: second movement [8:02]

Track 7: third movement [3:05]

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Broadwood (1801)

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Track 10: third movement [4:55]

Broadwood (1823)

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Modern Steinway Grand piano (model D)

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Chapter 1

Changes in keyboard performing style

in the late eighteenth and early nineteenth centuries

The rapid development of keyboard instruments in the eighteenth and nineteenth centuries resulted in a greater variety in construction and sound. The mechanical differences between English and Viennese pianos have been demonstrated by many scholars such as Kenneth Mobbs, who provided a detailed comparison of grand pianos made in the period from 1790 to 1850.¹ His examination includes measuring the touch-weight and key-dip which were associated with the pianist's finger and hand response when performing. For instance, the action of most English pianos was heavier than Viennese pianos between 1790 to 1835, but it became lighter from 1836 to 1850. Nevertheless, the greater depth of key-dip and wider octave compass of the English pianos were more significant, which may affect the timing of the note to be played and the choice of articulation. Mobbs's investigation matches the comparison given by the pianist and composer Johann Nepomuk Hummel in 1828:

The German [i.e. 'Viennese'] piano may be played upon with ease by the weakest hand. [...] To the English construction, the touch is heavier, the key sinks much deeper, and, consequently, the return of the hammer upon the repetition of a note cannot take place so quickly.²

Carl Czerny also stated that the English pianos had 'a deep fall of the keys' and 'a hard touch'.³ The characteristics of the English piano and the music written in Britain in the late eighteenth and early nineteenth centuries influenced the way

¹ Kenneth Mobbs, 'A Performers's Comparative Study of Touchweight, Key-Dip, Keyboard Design and Repetition in Early Grand Pianos, c.1770 to 1850', *The Galpin Society Journal*, Vol. 54 (May, 2001), pp. 16-44

² Johann Nepomuk Hummel, *A Complete Theoretical & Practical Course of Instructions on the Art of Playing the Pianoforte*, 1828, translated, anonymous, London: Boosey, 1829, Part III, Section 11, Chapter iv, pp.64-65 (cited in Derek Carew, *The Mechanical Muse: The Piano, Pianism and Piano Music, c. 1760-1850*, Ashgate, 2007, p.31)

³ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.99

piano music was played. Due to the different key-depths, Hummel changed his way of playing on the English pianos by touching the keys 'superficially', rather than pressing them 'quite down' on the Viennese pianos when playing running passages for reducing difficulties.⁴

Nevertheless, the English piano had fuller and richer tone than the Viennese which influenced performers to play with greater legato touch. Kalkbrenner stated in 1830:

The English pianos have fuller sounds and a keyboard that is somewhat heavy; they have caused the professional musicians of that country to adopt a grander style and that beautiful way of singing which distinguishes them...⁵

For instance, the grand style which could be seen in the opening passage of the first movement of Dussek's Sonata Op.35 No.3. The movement starts with the fortissimo dynamic level, and indicating a full c minor chord of the left hand in the low register which contracts with the accented octave of the right hand in the high register. Dussek was well-known for his virtuosic playing style. His music features great contrasts of character, with many full chords and technically difficult passages.⁶

The members of the London Pianoforte School having not been born in England, but having lived and worked in London across many years. Since they had a close connection with the London audience, piano builders and the publishing market, the significant elements of influence of the English tastes manifested in their compositional style and pianistic techniques at the time.

1.1 The London Pianoforte School

'The London Pianoforte School' was labelled by Nicholas Temperley for his

⁴ Johann Nepomuk Hummel, *A Complete Theoretical & Practical Course of Instructions on the Art of Playing the Pianoforte*, 1828, translated, anonymous, London: Boosey, 1829, Part III, Section 11, Chapter iv, pp.64-65 (cited in Derek Carew, *The Mechanical Muse: The Piano, Pianism and Piano Music, c. 1760-1850*, Ashgate, 2007, p.31)

⁵ Friedrich Kalkbrenner, *Méthode Pour apprendre le piano-forte à l'aide du guide-mains*, Op.108. Paris: Chez Ign. Pleyel & cie, 1830, p.10 (cited in Bart van Oort, 'Haydn and the English Classical Piano Style', *Early Music*, Vol. 28, No. 1 (Feb., 2000), pp. 78.)

⁶ Kenneth Hamilton cited evidence that even as late as 1896, the qualities of overpowering energy were considered somewhat notoriously by Percy Grainger to be a quality of the English style. (see Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, New York: Oxford University Press, 2008, p.97)

anthology of English piano music which consists of twenty volumes.⁷ Bart van Oort argued that the concept and name have been accepted without questioning since it was also used by Alexander Ringer⁸ and Jerald Curtis Graue,⁹ but for the large body of composers' work within a long period of time (1766-1860) to be identified as one particular style may seem problematic.¹⁰ Therefore, the examination of the characteristic elements of the English style in this study will be focused on the repertoire written from 1790 to 1836 by representative composers of the London Pianoforte School such as Muzio Clementi, Johann Ladislav Dussek and Johann Baptist Cramer.

Clementi told his student Ludwig Berger in 1806 that his performing changed to 'a more melodic and noble style' because 'the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing'.¹¹ Furthermore, Czerny commented on Cramer's and Dussek's playing in 1839:

Beautiful Cantabile, the avoiding of all coarse effects, an astonishing equality in the runs and passages, as a compensation for that degree of volubility which is less thought of in their works.¹²

Moreover, Ignaz Moscheles stated that: 'Cramer sings on the piano in such a manner that he almost transforms a Mozart Andante into a vocal piece.'¹³ He also commented on Clementi's playing:

⁷ Nicholas Temperley, *The London pianoforte school 1766-1860: Clementi, Dussek, Cramer, Field, Pinto, Sterndale Bennett, and other masters of the pianoforte*. New York: Garland Publishing, Inc., 1987

⁸ Alexander L. Ringer, 'Beethoven and the London Pianoforte School', *The Musical Quarterly*, Vol.56, No.4, Special Issue Celebrating the Bicentennial of the Birth of Beethoven (Oct., 1970), p.762-758

⁹ Jerald Curtis Graue, 'Haydn and London Pianoforte School', In *Haydn Studies: Proceedings of the International Haydn Conference, Washington D.C., 1795*, edited by Jens Peter Larsen, Howard Serwer, and James Webster, New York: Norton, 1981, p.422-431

¹⁰ Bart van Oort, 'Haydn and the English Classical Piano Style', *Early Music*, Vol. 28, No. 1 (Feb., 2000), pp.74

¹¹ Reginald R. Gerig, *Famous Pianists and Their Technique*, Bloomington and Indianapolis: Indiana University Press, 2007, p.54 (Cited in Grove's Dictionary of Music and Musicians, 5th edition, II, pp. 345- 46)

¹² Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.100

¹³ Ignaz Moscheles, *Recent Music and Musicians: As Described in the Diaries and Correspondence of Ignaz Moscheles*, edited by Charlotte Moscheles, translated by A.D. Coleridge, New York: Henry Holt and Company, 1879, p.34

Clementi's pianoforte playing [...] was famed for the exquisite legato, pearliness of touch in now rapid passages, and unerring certainty of execution.¹⁴

Furthermore, Czerny stated that:

[the English piano] had a full singing quality of tone [...] which naturally led Dussek, Cramer and few others to that melodious style of execution, for which they, [...] may be looked upon as the Antipodes of the modern, clear, and brilliantly piquant manner of playing.¹⁵

The examination of the playing style of Clementi, Cramer and Dussek shows that producing a singing tone was essential in performance in London at the time. Moreover, the greater use of legato playing was significant, as is shown by the increasing number of long phrases indicated in the melodic line (Example 1.4), since the English keyboard instrument was more capable of producing a *cantabile* sound. Clementi demonstrated in 1801 that performers should 'adhere chiefly to the legato' when a composer provides freedom for the choice of legato or staccato.¹⁶ Cramer echoed this in 1812, stating that legato is generally used unless staccato is marked for playing detached notes.¹⁷ Similarly, Czerny stated in 1839 that 'legato is the rule, and all other modes of execution are only the exceptions'.¹⁸ Clementi, Cramer and Czerny all wrote of legato as the normal touch, therefore different types of legato touch such as sustaining the bass note in the left hand and changing fingers on the key silently will be discussed in this chapter.

1.2 Overholding Technique

Legato touch was not new to the fortepiano player, because it was already the basic touch for harpsichordists in the early eighteenth century. According to Francois

¹⁴ Ignaz Moscheles, *Recent Music and Musicians: As Described in the Diaries and Correspondence of Ignaz Moscheles*, edited by Charlotte Moscheles, translated by A.D. Coleridge, New York: Henry Holt and Company, 1879, p.128

¹⁵ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.99

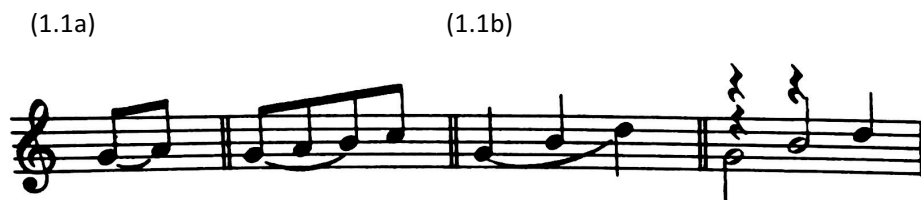
¹⁶ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p. 9

¹⁷ Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.20

¹⁸ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J.A. Hamilton, London: Cock, 1839, p.21

Couperin: 'A perfect legato must be preserved in all that is executed upon it.'¹⁹ Nevertheless, composers and performers developed legato touch to a higher level. For example, the increasing indication of slurs on scores and the use of thumb as a pivot in scale-like passages to make a better legato touch in performance. According to C.P.E. Bach in 1753, 'Notes which are to be played legato must be held for their full length.'²⁰ He demonstrated the manner of playing the 'slurred tones of broken chords' (Example 1.1).²¹

Example 1.1: C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), p.155



Example 1.1b shows that when there is a slur over a broken chord, the first and second notes should be held until the third note has been played. Similarly, Example 1.1a suggests that 'Patterns of two and four slurred notes are played with a slight, scarcely noticeable increase of pressure on the first and third tones.'²² Thus, pianists could sustain a note longer than its written value to make a legato line, even in a scale pattern which creates dissonances.

In the revised version of his Sonata Op.2 No.2 (Example 1.2b), Clementi demonstrated the manner of playing broken chords of the accompaniment part. The revised version shows that Clementi might have expected performers to sustain the first note of each broken chord longer than the note value when interpreting his first version of the sonata (Example 1.2a).

¹⁹ Francois Couperin, *The Art of Playing the Harpsichord* (1717), trilingual ed., edited by and German translation by Anna Linde; English translation by Mevanwy Roberts, Leipzig: Breitkopf & Härtel, 1933, p.33

²⁰ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.154

²¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.155

²² Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.154

Example 1.2: Muzio Clementi, Piano Sonata Op.2 No.2, second movement

(1.2a) First version (1779), bars 56- 59 (DVD 4, Track 28)



(1.2b) Revised version (1820), bars 58-61 (DVD 4, Track 30)



Therefore, in the second movement of Clementi's Sonata Op.40 No.2 written in 1802 (Example 1.3), the broken chords of the accompaniment part in the left hand could be played by overholding the bass note. By doing so, the accompaniment creates sufficient resonance to support the melody without using the pedal.

Example 1.3: Muzio Clementi, Piano Sonata Op.40 No.2, second movement, bars 24-26 (DVD 1, Tracks 2 and 4)



Furthermore, a hidden voice could be recognized by using this overholding technique. In Example 1.4, the first note of each triplet could be sustained which creates a new voice with dotted rhythms:

Example 1.4: Muzio Clementi, Piano Sonata Op.40 No.2, second movement, bars 113-120 (DVD 1, Tracks 2 and 4)



The left hand could be played:



Similarly, in the left hand accompaniment part of Dussek's Sonata Op.44 (Example 1.5).

Example 1.5: J. L. Dussek, Piano Sonata Op.44, first movement, bars 86- 89



The voicing would be heard:



Sometimes composers indicate this slide effect by writing out the specific sustaining notes, such as the scale-like ascending bass notes in Example 1.6 and 1.7 or the ostinato bass note throughout five bars in Example 1.8.

Example 1.6: Muzio Clementi, Piano Sonata Op.40 No.2, second movement, bars 121-132 (DVD 1, Tracks 2 and 4)



Example 1.7: Johann Baptist Cramer, Piano Sonata Op.27 No.1, first movement, bars 89-91



Example 1.8: Muzio Clementi, Piano Sonata Op.40 No.2, second movement, bars 133-138 (DVD 1, Tracks 2 and 4)



By holding the notes which should be sustained, a melodic line within the accompaniment would be brought out naturally. Therefore, it is not necessary to give extra emphasis to them, because the legato line might be destroyed if the performer gives accents on the sustaining notes by detaching the keys.

1.3 Changing fingers on a key silently

Another important element of legato playing is the use of finger substitution, achieving by changing fingers on a key without striking it. Couperin was perhaps the

first to discuss the use of finger substitution to achieve a legato line.²³ He demonstrated how to play legato with mordents in various situations in his treatise *L'Art de toucher le clavecin* in 1716 (Example 1.9).²⁴

Example 1.9: Francois Couperin, *L'Art de toucher le clavecin* (1716), Breitkopf & Härtel, 1933, p.16

left hand legato with mordents in an ascending scale pattern



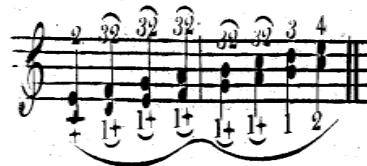
Similarly, Clementi in 1801 demonstrated that the technique of changing the thumb on the key silently was used frequently for legato style.²⁵ He gave several examples of utilisation of such technique in double thirds, octaves and sixths (Example 1.10).²⁶

Example 1.10: Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte* (1801), p.19 (N.B. the thumb was expressed by a cross (+) and other fingers were numbered from 1 to 4 in England)

(1.10a)



(1.10b)



²³ Yonit Lea Kosovske, *Historical Harpsichord Technique: Developing La douceur du toucher*, Bloomington & Indianapolis: Indiana University Press, 2011, p.85

²⁴ Francois Couperin, *The Art of Playing the Harpsichord* (1717), trilingual ed., edited by and German translation by Anna Linde; English translation by Mevanwy Roberts, Leipzig: Breitkopf & Härtel, 1933, p.16

²⁵ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.17

²⁶ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.19

(1.10c)



In Example 1.10a, Clementi showed the way in which to link the top notes by changing fifth (4) and fourth finger (3) when playing ascending octaves. In Example 1.10b, the ascending scale with thirds is harder to be played than Example 1.10a, because the performer needs to change fingers of both notes simultaneously in silence. This way of playing may strike the keys again by accident when changing the fingerings. In Example 1.10c, the finger substitution is used mainly for the outer part in this two-part texture of music, hence the notes in the top voice are connected. This approach is very similar to the legato manner of playing shown by Couperin (Example 1.11).²⁷

Example 1.11: Francois Couperin, *L'Art de toucher le clavecin* (1716), Breitkopf & Härtel, 1933, p.36



The melodic line is well-connected by changing fingers 3rd to the 5th or the 4th to 5th. Although the treatises by Couperin (1716) and Clementi (1801) were written 85 years apart, they share many similar ideas. In other words, the playing technique of keyboard instruments from harpsichord to fortepiano did not develop rapidly. However, there are subtle changes of playing technique which could be noticed.

Couperin showed that the melodic line of ascending scale was well connected, but the descending scale was not fully connected, rather in groups of two (Example

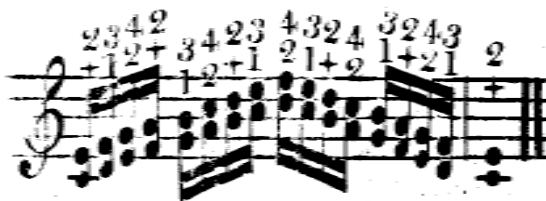
²⁷ Francois Couperin, *The Art of Playing the Harpsichord* (1717), trilingual ed., edited by and German translation by Anna Linde; English translation by Mevanwy Roberts, Leipzig: Breitkopf & Härtel, 1933, p.36

1.12).²⁸ However, the C major scale with thirds demonstrated by Clementi was connected totally in both ascending and descending motion in both the upper and lower voices (Example 1.13).²⁹

Example 1.12: Francois Couperin, *L'Art de toucher le clavecin* (1716), Breitkopf & Härtel, 1933, p.20



Example 1.13: Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte* (1801), p.19



1.4 The increasing utilisation of the thumb

The legato touch achieving by changing fingers on a key without striking it was one of the essential techniques for keyboard players. Although a range of finger techniques, such as legato touch, are shared between music of the eighteenth and nineteenth centuries, the techniques themselves were developed to a more advanced degree in the early nineteenth century. For example, there was an increasing frequency in the use of legato slurs on scores, and in the use of the thumb as a pivot to make a better legato touch in performance. C.P.E. Bach considered that the use of the thumb or repeated finger instead of finger substitution would be easier for the legato touch. He commented that Couperin used finger substitution too frequent and did not fully understand how to use the

²⁸ Francois Couperin, *The Art of Playing the Harpsichord* (1717), trilingual ed., edited by and German translation by Anna Linde; English translation by Mevanwy Roberts, Leipzig: Breitkopf & Härtel, 1933, p.20

²⁹ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.19

thumb correctly:

Couperin, who is otherwise so sound, calls for replacement too frequently and casually. Undoubtedly, the thumb's correct use was not fully known in his time, as suggested by some of his finger examples in which he replaces fingers instead of using thumb or the repeated finger, both of which are easier. Because our forerunners rarely used the thumb, it got in the way.³⁰

At the time when J.S. Bach was young, performers 'employed their thumbs only when large stretches made it necessary'.³¹ In the early eighteenth century, the 2nd, 3rd and 4th fingers were used more often than the thumb and the 5th finger. Also, performers used to cross the 3rd over the 4th finger when playing an ascending scale which is considered awkward by many performers today. C.P.E. Bach also stated that incorrect fingerings would make awkwardness in playing:

If he understands the correct principles of fingering and has not acquired the habit of making unnecessary gestures, he will play the most difficult things in such a manner that the motion of his hands will be barely noticeable. [...] Conversely, those who do not understand these principles will often play the easiest things with great snorting, grimacing, and uncommon awkwardness.³²

Performers such as Couperin who were used to playing on the harpsichord, often preferred to use the fingering of 2 crossing 4 (12342345) for the right hand when playing the ascending A major scale (Example 1.14).³³

Example 1.14: Francois Couperin, *L'Art de toucher le clavecin* (1716), Breitkopf & Härtel, 1933, p.19



³⁰ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.72

³¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.42

³² Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.43

³³ Francois Couperin, *The Art of Playing the Harpsichord* (1717), trilingual ed., edited by and German translation by Anna Linde; English translation by Mevanwy Roberts, Leipzig: Breitkopf & Härtel, 1933, p.19

However, Dussek's writing in 1796 disagreed with Couperin's fingering and preferred the modern fingering (12312345) of using the thumb as a pivot,³⁴ which was also used by Clementi and Cramer. Couperin's fingering might be easier for performers to keep the stillness of hand position on the keyboard and use the 'scratch' technique effectively.³⁵ This type of technique was adapted for playing the fortepiano, which 'allows the key to retune more positively but gives a slight staccato effect'.³⁶ Beethoven criticized Mozart's playing had a 'choppy touch' like playing on an organ rather than on the fortepiano.³⁷ Mozart's manner of playing may due to the utilisation of this type of technique especially for scales which occurred frequently in his music. Beethoven's comments showed the change of keyboard playing style since he stressed that a different manner of playing should apply to the fortepiano.

In addition, C.P.E. Bach wrote that the black keys were usually played with the three longest fingers, were seldom played by the little finger and only out of necessity by the thumb.³⁸ Czerny agreed that 'the thumb and the little finger should never be placed on the black keys in playing the scales'.³⁹ Nevertheless, the thumb and little finger are used more often on black keys in later years, a practice which continues today, due to the increasing number of chords and the use of complex keys which consists of more accidentals in the music. Since the need of playing on black keys frequently in both a melodic line and a chordal passage, performers should place the entire hand further in on the keyboard in order to prepare to play black keys.⁴⁰ However, if the gaps between black keys are too

³⁴ Jan Ladislav Dussek, *Instructions on the Art of Playing the Piano Forte or Harpsichord*, London: Corri & Dussek, 1796, p.8

³⁵ Kenneth Mobbs, 'A Performers's Comparative Study of Touchweight, Key-Dip, Keyboard Design and Repetition in Early Grand Pianos, c.1770 to 1850', *The Galpin Society Journal*, Vol. 54 (May, 2001), pp.26

³⁶ Kenneth Mobbs, 'A Performers's Comparative Study of Touchweight, Key-Dip, Keyboard Design and Repetition in Early Grand Pianos, c.1770 to 1850', *The Galpin Society Journal*, Vol. 54 (May, 2001), pp.26

³⁷ H.C. Robins Landon and Donald Mitchell (edited), *The Mozart Companion*, London: Faber and Faber, 1965, p.33

³⁸ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.45

³⁹ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.2 (1839), translated by J. A. Hamilton, London: Cocks, p.3

⁴⁰ Johann Nepomuk Hummel, *A Complete Theoretical & Practical Course of Instructions on the Art of Playing*

narrow, as was common with the Viennese pianos, the thickness of fingers may cause inaccuracy of playing, because the widest finger (middle finger) may not fit in the little space between the black keys.⁴¹ Therefore, one may use other fingers instead of the thumb on the black keys to avoid such problem. Perhaps it was part of the reason why there were fewer chords in the music of the Viennese school than in that of the English school. Since the gap between black keys of the English pianos are wider, the use of thumb might be more appropriate for playing chordal figuration on black keys. Hence, composers were being encouraged to write music with complex textures and tonalities.

According to C.P.E. Bach, the touch of the fortepiano is different from the harpsichord and clavichord, which makes technical difficulties for the performer:

The more recent pianoforte, when it is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task which is not without difficulties.⁴²

Since playing the fortepiano was new and demanding to the performers who used to play on harpsichord or clavichord, many composers wrote etudes and treatises on practising scales in order to improve one's playing technique. Czerny pointed out that scale-passages appeared 100 years ago, which were still used frequently by composers in the eighteenth and nineteenth centuries.⁴³ Therefore, mastering scales would help to learn any contemporary repertoire without technical difficulties. In comparison, C.P.E. Bach only provided fingerings for ten major keys and their relative minor keys, while Clementi's treatise provided a more comprehensive demonstration on scales of all major and minor keys. Both of them suggested performers to use thumb as a pivot for playing scales. This manner of

the Pianoforte, 1828, translated, anonymous, London: Boosey, 1829, p.4; also p. 24 (cited in Sandra P. Rosenblum, *Performance practices in Classic Piano Music*, 1988, p.193)

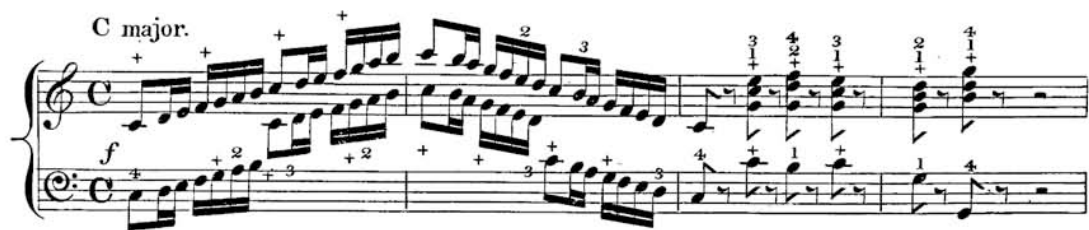
⁴¹ Kenneth Mobbs, 'A Performers's Comparative Study of Touchweight, Key-Dip, Keyboard Design and Repetition in Early Grand Pianos, c.1770 to 1850', *The Galpin Society Journal*, Vol. 54 (May, 2001), pp. 34

⁴² Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.36

⁴³ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.2 (1839), translated by J. A. Hamilton, London: Cocks, p.1

playing is continued to be used by pianists in the present day. Nevertheless, the utilisation of such fingering was not new to the keyboardists at the time, since it was already mentioned by the Spanish theorist Juan Bermudo as early as 1555.⁴⁴ He suggested using fingering 12341234 and 43214321 for playing ascending and descending scales of the right hand respectively. Nevertheless, the increasing frequency of using the thumb was significant, some authors such as Czerny provided methods of practising scales for performers to improve the independence and strength of their fingers (Example 1.15).⁴⁵

Example 1.15: Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.2* (1839), p. 197



Czerny suggested performers to practise scales with different rhythms and in the dynamic *forte*, following by tonic and dominant 7th chords. The aim of these exercises was to develop one's evenness of touch, strong finger technique and understanding the basic chords in various keys. Many authors of English treatises argued that the thumb was an essential element for achieving better legato connection within the melodic line, therefore performers should not neglect it while practising. Dussek stated that 'the art of fingering consists principally, in understanding the right management of the Thumb'.⁴⁶ Clementi suggested, 'The shakes should be practised with every finger, not excluding the thumb; and upon

⁴⁴ Juan Bermudo, *El libro llamado declaración de instrumentos musicales*, Osuna, 1555. Facs. Rep. Kassel: Bärenreiter, 1957 (cited in Stewart Carter (edited), and Jeffery Kite-Powell (revised and expanded), *A performer's guide to seventeenth-century music*, Bloomington: Indiana University Press, 2012, p.251)

⁴⁵ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.2* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.197

⁴⁶ Jan Ladislav Dussek, *Instructions on the Art of Playing the Piano Forte or Harpsichord*, London: Corri & Dussek, 1796, p.9

the short as well as long keys.⁴⁷ From the given fingerings for scales and patterns in treatises, a stronger legato line can be created by the thumb this way.

In conclusion, due to the increasing usage of the fortepiano in the late eighteenth century, composers wrote music with technical difficulties idiomatic to the new fortepiano. Performers provided new ways of practising such difficulties, and on cultivating their instrumental technique. Many treatises provided directions for performers to learn how to play on a fortepiano which showed the increasing number of amateur pianists at the time. The English treatises for fortepiano written in the eighteenth and nineteenth centuries were concerned with a preference of articulation. Although keyboard technique changed only gradually over this long period of time, the higher level and the new approaches to legato touch were shown in the changes of musical style in the late eighteenth and early nineteenth centuries.

⁴⁷ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.18

Chapter 2

The development of pedal techniques in the eighteenth and nineteenth centuries

There is little information about pedalling in treatises written in the late eighteenth and early nineteenth centuries. In fact, the technique of using pedals is not mentioned in the treatises by Clementi, Cramer and Dussek. This is perhaps due to the difficulty of verbal explanation, although another reason may be that the treatises were written for the large number of amateur pianists needing pedagogical texts. Therefore, the more complex techniques such as pedalling could be excluded. J.P. Milchmeyer stated that mutations to the instrument, such as the introduction of the pedal, were ignored by composers and teachers before Daniel Steibelt who demonstrated the effect and function of each mutation.¹ Czerny also pointed out in 1839 that the damper pedal started to be used by composers such as Beethoven, Dussek and Steibelt at the beginning of the nineteenth century, and 'even Clementi has employed it very frequently in his latter works'.² Czerny also wrote of Cramer's and Dussek's performance styles in 1839 that 'a fine legato, combined with the use of the pedals'.³

Pedal indications appeared in the works of London composers at the end of eighteenth century. Although the pedal marks became one of the most important performance directions, composers did not fully show their intentions. Composers of the London Pianoforte School were reported to pedal more often when they were performing than the pedal indications on their scores. Kalkbrenner demonstrated the performer's manner of using the damper pedal in London (1830):

¹ Johann Peter Milchmeyer, *Die wahre art das pianoforte zu spielen*, Dresden: Meinhold, 1797, Chapter 5, pp.57-66 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.162)

² Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.64

³ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.100

Dussek, John Field and J.B. Cramer, the leaders of that school of which Clementi is the founder, make use of the forte pedal as long as harmony does not change; Dussek was especially remarkable for that, because he kept the dampers almost continuously raised when he played in public.⁴

In the Classical period, composers only indicated pedals for special effects, and left a large amount of freedom for performers to decide where the additional pedals should be placed. For instance, Dussek is known for using sustaining pedal extensively in performances from comments of his contemporaries, but there are few pedal markings in his compositions. Dussek's indications seems do not match his performance style, which create ambiguity for modern performers. He may also have used the pedals earlier than indicated in his scores, since he was one of the earliest masters of pedalling technique. Charles Chaulieu demonstrated Dussek's playing style at the end of 1807:

Dussek, on returning to Paris, demonstrated how all that pedal paraphernalia could only accompany mediocrity, a true charlatanism, and also that people did not know how to use the sustaining pedal [...]⁵

Adam stated that pedal indications had not been unified by 1804,⁶ which shows that composers used their own signs of indicating pedals. Some composers such as Cramer even used several types of pedal markings in their music. The various pedal markings and the different habit of indicating pedals could create the confusion for the performers. Therefore, performers needed to learn the individual pedal indications of each composer before interpreting the music. Since the increasing sustaining pedal indications on scores in the nineteenth century, performers in the modern day are able to gain a better understanding of some pedal techniques at

⁴ Friedrich Kalkbrenner, *Méthode Pour apprendre le piano-forte à l'aide du guide-mains*, Op.108 (1830), Edinburgh: Alexander Robertson, 1840, p.8

⁵ Charles Chaulieu, 'Des Pédales du piano', *Le Pianiste* 9 (Paris 1833-4), pp.131(cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.36)

⁶ Louis Adam, *Méthode de piano du Conservatoire*, Paris: Magasin de musique du Conservatoire Royal, 1804, p.220 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.172)

the time. Therefore, the development of pedal techniques in the eighteenth and nineteenth centuries will be discussed.

2.1 Techniques of pedalling

The first reference in the entire literature on piano of the undamped or pedalled register comes from C.P.E. Bach in 1762 who stated that:

The undamped register of the fortepiano is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation.⁷

In the early eighteenth century, the organ stop or harpsichord register was used for whole sections of music or improvisations, since the performer could only use the stop when one hand is not playing. These damper stops developed from hand stops to knee levers and eventually pedals, and they were used for producing different degrees of resonance, rather than as a tool for legato playing. C.P.E. Bach wrote his treatise in 1762, it is likely that the 'undamped register' he mentioned was a hand stop. Performers started to draw attention to the production of the singing sound in the late eighteenth and early nineteenth centuries, and the art of using the sustaining pedal became one of the important elements in piano performance practice.

Among the tutors in the eighteenth century, Milchmeyer was an exception who provided details concerning pedalling on square pianos in his treatise of 1797.⁸ He stated that if performers used the dampers with good taste, they would produce the beautiful effect, otherwise 'all the notes sound together and produce such horrible cacophony that you want to cover your ears'.⁹ He emphasised that both

⁷ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part II/1762), translated and edited by William J. Mitchell, New York: Norton, 1949, p.431

⁸ Johann Peter Milchmeyer, *Die wahre art das pianoforte zu spielen*, Dresden: Meinhold, 1797, Chapter 5, pp.57-66 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.163-169)

⁹ Johann Peter Milchmeyer, *Die wahre art das pianoforte zu spielen*, Dresden: Meinhold, 1797, Chapter 5, pp.57-66 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.163)

melody and accompaniment must be in the same chord when using the sustaining pedal. When the chord changes, the performer should either lift the pedal little by little or change the pedal quickly.

Milchmeyer analysed the piano mutations focusing on music written by Steibelt. The first example of pedalling he demonstrated was the 'harp or leather register' with the lid-swell, which shows that the music is designed for square pianos. Milchmeyer much preferred square pianos over grand pianos. Despite the fact that the square pianos are smaller and easier to take on journeys, the high register of the grand piano does not produce beautiful tone and the bass is weak in Milchmeyer's view. He described in his treatise:

In the case of grand pianos, I have also found that the two highest octaves seldom have a proportionately beautiful, resonant and incisive tone; the bass notes are more often than not extraordinary strong and the upper notes thin, so that an instrument of this kind resembles a gentleman in a poor suit accompanied by a magnificently clothed servant, or a large man, seven feet tall, whose voice resembles that of a child.¹⁰

Therefore, most of Milchmeyer's examples are suited to square pianos; only some of them specified which may be played on grand pianos. He mainly described the effects such as the imitations of other instruments, human voices or a scenery. For instance, Dussek performed on the glass harmonica occasionally at the time. The effect of resonance produced on the glass harmonica may be adapted to the music written on the pianos using the sustaining pedal, since Dussek mastered his pedal technique which enable him to produce a variety of different resonances. Similarly, Louis Adam demonstrated the 'lute or harp' pedal gives dryness to the sounds and it could be used for imitating the *pizzicato* of string instruments.¹¹ On the other hand, Adam echoes Milchmeyer's opinion that the sustaining pedal is used within the same harmony in 1804, and he stressed that it was a misunderstanding when

¹⁰ Johann Peter Milchmeyer, *Die wahre art das pianoforte zu spielen*, Dresden: Meinhold, 1797, Chapter 5, pp.57-66 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.159)

¹¹ Louis Adam, *Méthode de piano du Conservatoire*, Paris: Magasin de Musique du Conservatoire Royal, 1804, p.220 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.172)

people considered that the sustaining pedal was only used for increasing the volume. His point of view resembles C.P.E. Bach (1762), Milchmeyer (1797) and Czerny's (1839) idea that the harmony could be mixed with the sustaining pedal when the music is in a soft dynamic level. For instance, the title 'Rondo en Carillon' of the third movement of his Sonata Op.25 No.3 provided by Cramer shows the intention of imitating other instruments on the piano (see Example 2.5). The carillon was a set of tuned bells controlled by hand, large keyboard or pedalboard.¹² The English pianos were capable of producing enormous resonance with the use of the sustaining pedal, which enabled the bell-like sound to be produced effectively. Although the Viennese piano has a knee lever, the resulting effect would be different due to the weaker sonority of the higher register. Because the Viennese pianos were less suited for producing bell effects, this kind of music of imitating the bells seems to have been composed particularly for English instruments.

Treatises written in the late eighteenth and early nineteenth centuries that discussed matters of pedalling came entirely from pianists of the French school, such as Milchmeyer and Steibelt.¹³ Despite being disregarded in tutor books elsewhere, the art of using the sustaining pedal became one of the most important elements in piano performance practice Europe-wide. As Czerny stated that the damper pedal is the most important one amount pedals in 1839:

The Damper Pedal or, as it is sometimes called, the Forte Pedal, by which the dampers are lifted up from the strings, so that each string is left to its natural vibration. This Pedal, as the principal one, is generally situated on the right side of the instrument, and is of course to be moved by the right foot. This is the most essential of the Pedals; and the foot should

¹² Derek Carew, *The Mechanical Muse: The Piano, Pianism and Piano Music*, c. 1760-1850, Ashgate, 2007, p.109

¹³ Though born in Germany, Milchmeyer lived in Paris and Lyon for 18 of the 24 years he spent gathering material for his treatise (Rowland 'Early Pianoforte Pedalling', p.5). Steibelt was born in Berlin, though is regarded largely as a composer of French nationality due to both his parentage and his later permanent residency in the country (Dawes, et al. 'Steibelt, Daniel.' Grove Music Online. Oxford Music Online. Oxford University Press. Web. 27 Aug. 2017.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26624>>.)

always be kept close to it, so as to allow of its being applied to it at any moment with ease and certainty.¹⁴

Through investigating how the sustaining devices developed and how they affected the pianistic writing of the London Pianoforte School, several purposes of using the sustaining pedal have been identified. This discussion will focus upon three such elements: sustaining the bass note, mixing harmonies and harmonic pedal.

2.2 Sustaining the bass note

Since the technique of using the sustaining pedal developed, the utilisation of overholding technique for producing resonance became less popular as the English pianist and musicologist Carl Engel stated in 1853:

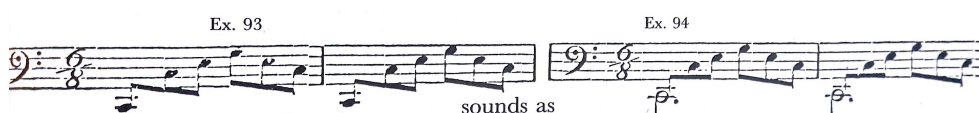
Some pianists are, in such cases, inclined to hold one or other note longer than is indicated; thus,



which must be avoided.¹⁵

Instead of using finger legato, Steibelt demonstrated that one could use the sustaining pedal to hold the bass note of the accompaniment pattern in the left hand for longer (Example 2.1).¹⁶

Example 2.1: Daniel Steibelt, *Méthode de piano*, Paris and Leipzig (1809), p.64-65



¹⁴ Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.57

¹⁵ Carl Engel, *The pianist's Hand-book: A Guide for the right comprehension and performance of our best pianoforte music*, London: Hope and co.,1853, p.64

¹⁶ Daniel Steibelt, *Méthode de piano*, Leipzig: Bteitkopf & Härtel, 1809, p.64-65 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.175)

This example shows that performers were not satisfied by only using overholding technique with fingers. The additional sustaining pedal added to the bass note for the greater effect explains the need for greater resonance in performances, which was particularly significant in the music written in London. In the late eighteenth century, English piano such as the Broadwood had several developments which made possible the producing of a richer tone and greater resonance than Viennese pianos. In 1788, Clementi suggested that Broadwood seek scientific advice from Tiberius Cavallo and Edward Whitaker. The result of the discussion was the 'division of the bridge' which made an important contribution to the development of English pianos. The divided bridge makes the highest brass strings (usually G#) shorter than the adjacent iron strings (A), which has an advantage of providing a smoother transition and richer tone in the tenor.¹⁷ Therefore, the tone of the Broadwood piano is more even in all registers, and the use of triple stringing throughout makes a comparatively powerful sound. The design of the divided bridge influenced other makers in London including Clementi and William Stodart, but it did not appear in any Viennese piano until around 1820.¹⁸ Therefore, the powerful sound of the Broadwood piano represents the English style which was favoured by performers such as Cramer and Camille Pleyel within the large concert hall. Pleyel stated:

Ries played on an excellent Broadwood instrument and although the hall is quite large, I could hear every note of the piano. Cramer advises me to play on a Broadwood also, which I shall do, for in a large hall they are the best.¹⁹

Since the need for a powerful and resonant sound increased, the sustaining pedal became an important tool in performance. According to Czerny in 1839:

¹⁷ Michael Cole, *The Pianoforte in the Classical Era*, Oxford: Clarendon Press, 1998, p.136-137

¹⁸ Michael Cole, *The Pianoforte in the Classical Era*, Oxford: Clarendon Press, 1998, p.139

¹⁹ Rita Benton, 'London Music in 1815, as seen by Camille Pleyel', *Music & Letters*, Vol.47, No.1 (Jan., 1966), pp.38

In modern Piano-forte playing this pedal has become extremely important, and its application must be well studied; for many striking effects may be produced by its means, and an apparent fullness of tone and harmony, which seems even to multiply the number of our hands.²⁰

The development of the pedal technique manifested in the music written in London in the late eighteenth and early nineteenth centuries. One could learn some aspects of the style of using the pedals in London at the time including the addition of resonance and for the legato purposes, particularly in the left hand accompaniment part. For instance, the pedal was used for sustaining a lower bass note in the left hand while playing in the higher register.

The sustaining pedal indications occur frequently in the second movement of Dussek's Sonata Op.39 No.3 (1799). Most of the pedals are for holding the lower octave in the left hand accompaniment part, in order to present the complete chords. Since Dussek used a wide range of the keyboard, indicating a large gap between the bass note and other chords in the left hand (bar 5 of Example 2.2), it is impossible to use only the fingers to sustain the octave B flat in the bass. If one plays this passage without the sustaining pedal, the music would sound dry especially when the notes are played in the high register without the bass notes being held.

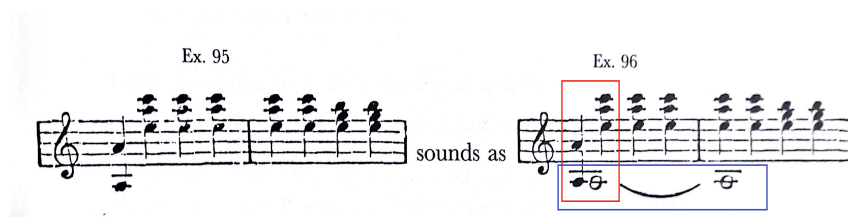
Example 2.2: J.L Dussek, Piano Sonata Op.39 No.3, second movement, bars 74-83



²⁰ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500*, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.57

Steibelt in 1809 shares the same idea as Dussek, suggesting that the sustaining pedal could be used when the bass note needs to be held while playing other chords in the left hand passage. He showed how the pedal functions in the following example (Example 2.3).²¹

Example 2.3: Daniel Steibelt, *Méthode de piano*, Paris and Leipzig, 1809, p.64-65



In this example, the bass note A is held by the sustaining pedal. Because of the big jump between the octave and the following chords, the performer could not hold the bass using only one hand without the pedal. David Rowland stated that this kind of figuration appeared around mid 1790s, which was a typical figure of idiomatic piano writing.²² Similarly, Czerny demonstrated that the damper pedal helps to sustain the bass note, giving the impression of an extra hand playing the bass line (Example 2.4).²³

Example 2.4: Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), p.57



²¹ Daniel Steibelt, *Méthode de piano*, Leipzig: Bteitkopf & Härtel, 1809, p.64-65 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.175)

²² David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.46

²³ Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.58

Czerny emphasised the importance of catching the bass in the pedal and sustaining it for the whole bar, since otherwise the octave would be short and the music would sound dry.²⁴ He provided further illustration such a technique in the supplement of his treatise published in 1846. He argued that Sigismond Thalberg developed this pedal effect and had enormous impact in 1830, using the pedals to produce the 'extra hand' effect in a new way. Czerny described Thalberg's way of creating a remarkable effect by sustaining the notes in a melody in the middle position with the pedal while playing a brilliant passage with a delicate touch at a soft dynamic level.²⁵

In fact, Cramer used this type of pedal technique in 1801, much earlier than its first reported use by Thalberg. In the third movement of his Sonata Op.25 No.3 (Example 2.5), the opening consists of an octave which is held for four bars. The inner voice in the treble clef is required to be played with the left hand, since there is a wide interval on the second beat of bar 2 which it is beyond the stretch of a single hand. The use of the left hand also makes it easier to achieve the equal and soft touch of the staccato notes.

Example 2.5: J.B. Cramer, Piano Sonata Op.25 No.3, third movement, bars 1- 5 (DVD 2, Tracks 10, 11 and 12)



²⁴ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.58

²⁵ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500* (1839): *Supplement*, London: Cocks, 1846, p.3 (cited in Kenneth Hamilton. *After the Golden Age: Romantic Pianism and Modern Performance*. New York: Oxford University Press, 2008, p.156)

Moreover, the indication of *mezzo pedal* at the beginning of the movement may show the utilisation of divided damper pedal which was developed by Broadwood in the early nineteenth century. The meaning of *mezzo* is half therefore *mezzo pedal* could mean ‘half pedal’. In the present day, ‘half pedal’ normally referring to depressing the pedal half way through. However, the possible meaning of *mezzo pedal* in the early nineteenth century context may be raising half of the dampers since there were English pianos have divided damping at the time. The divided damping was controlled by two hand stops on Zumpe’s pianos (Figure 2.1) from 1767 onwards.²⁶ The two hand stops could raise dampers either in the treble or the bass, or both (Figure 2.2).



Figure 2.1: Zumpe piano 1769 in Finchcocks Museum



Figure 2.2: hand stops (divided damping)

In the nineteenth century, Broadwood developed divided damping by changing the hand stops to a split pedal (Figure 2.3). The damper rail is separated from middle C and the pedal is divided in half. Performers could raise either the treble or the bass part of the dampers by pressing down the pedal on the right or left side respectively. This model was being made until the 1820s, and influenced musicians across the Eroupe such as Beethoven. David Rowland demonstrated that the instruction provided by Beethoven in his Piano Sonata Op.53 (1804) shows the

²⁶ Michael Cole, *The pianoforte in the Classical Era*, Oxford: Clarendon Press, 1998, p.55

divided damping was intended to be used in the third movement, because Beethoven specified to the performers to raise ‘all dampers’ where the pedal was indicated.²⁷



Figure 2.3: divided pedal of Broadwood piano 1823 in Finchcocks Museum

In addition, in the first movement of his Sonata Op.20 (1800) (Example 2.6), Cramer indicated a pedal mark where the piece begins with a strong D major chord; the dynamic level suddenly drops to *piano* with the same chords in a higher register. The pedal creates enormous sonority and resonance on the strong chord whilst creating an echo-like effect on the quiet chords in the higher register.

Example 2.6: J.B. Cramer, Piano Sonata Op.20, first movement, bars 1-7



Czerny suggested a similar technique in an *Allegro* movement of 1839. He recommended that when the lower bass note is played with strong emphasis

²⁷ David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.47

followed by a soft passage in a higher register with some change of chords, the damper pedal should be sustained continually (Example 2.7).²⁸

Example 2.7: Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), p.61



Since the sound in the high register of the early pianoforte was rather dry, the sustaining pedal could be used to bring greater resonance to the melodic line, or to hold the bass notes for longer values; both techniques were common in performances in London. As late as 1839, Czerny was still using the same technique of pedalling to sustain the bass below resonant chords as had been used by Cramer 40 years previously (see Example 2.6).

2.3 Mixing harmonies (for special effect)

In the early nineteenth century, composers often indicated for the sustaining pedal to be held for several bars or even throughout the whole page or movement. In the third movement of Cramer's Sonata Op.59, the pedal is indicated to be used in a passage which contains a right hand melody and the left hand accompaniment. Cramer blended the tonic and dominant seventh chord of the left hand together with the arpeggiated and scale-like melody in a single pedal (Example 2.8). The dissonant sound would occur with chromatic notes or different harmonies mixing together.

²⁸ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.61

Example 2.8: J.B. Cramer, Piano Sonata Op.59, third movement, bars 80-83



Cramer demonstrated his style of using the sustaining pedal in 1812:

The Open Pedal is chiefly used in slow movements, when the same harmony is to be prolonged.

NB: When a change takes place in the Harmony the Pedal must be dropt.²⁹

Did Cramer break his own rule which is changing the pedal when the harmonies altered? Czerny gave the answer to this question in 1839, stating that if the right hand consists of scale-passages while the left hand plays a harmonic accompaniment, the effect of blending the dissonance with the pedal is beautiful (Example 2.9).³⁰ Therefore, performers should use the sustaining pedal within in the same harmony in general, but if a special effect is needed occasionally the pedal should be applied in a soft dynamic passage.

Example 2.9: Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), p.59

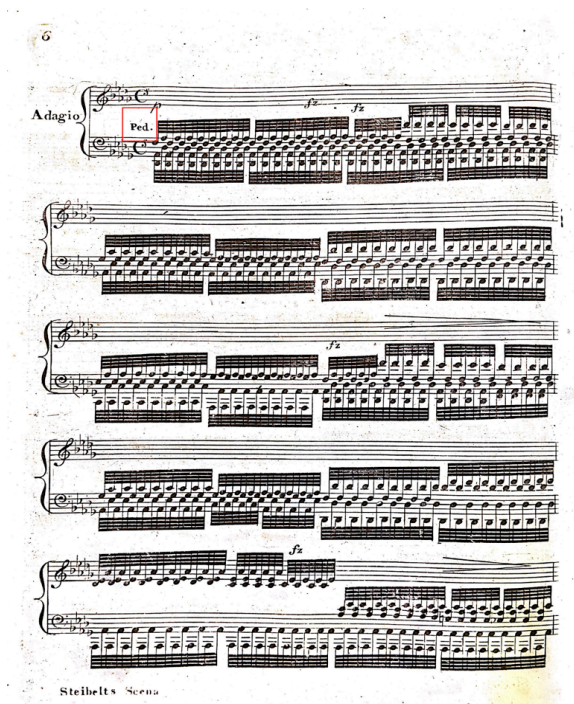


²⁹ Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.43

³⁰ Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.59

The *Adagio* of Daniel Steibelt's *Scena on a favorite Russian air* (1809) is one such example (Example 2.10). Steibelt wrote a pedal mark at the beginning of the movement and there are no markings for releasing the pedal until the next page. It could be considered doubtful that performers in the nineteenth century depressed the sustaining pedal for such long passage of music, because of the sound of mixing harmonies for such long duration. However, this kind of effect occurred much earlier in the century. Since the invention of the damper stop controlled by the hand, normally on square pianos, performers could raise the damper for a long section of music. It is not surprising that composers continued to use this effect for adding resonance in their music, even after the invention of knee levers and pedals.

Example 2.10: Daniel Steibelt, *Scena on a favorite Russian air* (1809) (excerpt: *Adagio*), bars 1-5 (DVD 4, Track 32)



This example shows that Steibelt used a single pedal for a continuous tremolando passage of a whole page with soft dynamic in a slow tempo. In my video recording on the Steinway model D piano, I played with a very light touch on the keys and held the 'half pedal' for the whole page which created highlight dissonances. The sound was very effective and atmospheric. Nevertheless, Steibelt gave advice in his

Sonata Op.27 No.1 (1797) regarding to the clarity of harmonies which seems to contradict to his pedal markings:

Use the Pedal that raises the dampers, but when you hear that the harmony is mingling too much, release the pedal for the value of an eight note [quaver] and resume it again immediately.³¹

Since classical composers usually only indicated the most important or special pedalling, the suggestion Steibelt provided might have indicated for the performer to use the sustaining pedal with care when pedal markings were not indicated.

2.4 Harmonic pedal

Although a great deal of evidence proves that the members of London Pianoforte School favoured the mixing harmonies with the sustaining pedal as a special effect, some passages indicated pedals for the clarity of sound. One such example is the second movement of Cramer's Sonata Op.25 No.1 (Example 2.11).

Example 2.11: J.B. Cramer, Piano Sonata Op.25 No.1, second movement, bars 5-9 (DVD 2, Track 16)



In bar 5 of Example 2.11, Cramer avoided the dissonance of chromatic notes B flat and C mixing in one pedal. He required performers to release the pedal on the first quaver of the third beat. Because the left hand is playing legato, the half staccato note in the right hand would not create a gap between the two notes. This shows Cramer's advanced skill of notating and using the sustaining pedal. About two

³¹ Daniel Steibelt, *Six Sonatas pour le PianoForte, Avec Accompagnement d'un Violon obligé*, Op.27, Paris: Imbault, 1797, 34. (cited in Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* America: Indiana University Press, 1988, p.115)

decades later, Cramer suggested for performers to change the pedal according to the alternation of the harmony.³² Similarly, Czerny stated in 1839 that ‘the pedal must be kept down only so long as the passage consists of but one chord’, because the ‘detestable’ sound would be created if the damper pedal was sustained throughout different harmonies.³³ He also argued that the use of damper pedal in quick changes of chords and scale-passages in the bass should be avoided.³⁴

In the third movement of Cramer’s Sonata Op.34 No.3, he indicated sustaining pedal signs according to the changes of harmonies in the left hand (Example 2.12).

Example 2.12: J.B. Cramer, Piano Sonata Op.34 No.3, third movement, bars 1-4 (DVD 2, Track 15)



Cramer described that the mark *Ped* shows ‘the pedal which takes off the dampers from the strings must be pressed down’ and the mark * shows ‘the pedal must be dropt.’³⁵ However, he did not demonstrate the specific pedal techniques such as where exactly the pedal should be released and depressed down again, therefore the decision is open to the performer’s judgment. Other tutors such as Milchmeyer, Adam and Czerny gave more detailed explanation on how to interpret the sustaining pedal due to the harmonic changes. Milchmeyer in 1797 suggested that when the chord changes, the pedal should be either ‘fade little by little’ or ‘be

³² Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.59

³³ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.59

³⁴ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.59

³⁵ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), London: Chappell & Co., 3rd edition, 1820, p.36

damped',³⁶ whereas Louis Adam in 1804 only advised performers should 'raise it before each chord'.³⁷

Czerny's example in his treatise in 1839 (Example 2.13) may provide clues to the interpretation of pedals in Cramer's Sonata Op.34 No.3 (Example 2.12), since the locations of pedalling for depressing and releasing the pedal are similar. Czerny stated:

The quitting and resuming the pedal must be managed with utmost rapidity, not to leave any perceptible chasm or interstice between the chords; and must take place strictly with the first note of each chord. The rapidly leaving and resuming the pedal must be practiced [...], till such passages [...] in the above example, sound as if the pedal was held down without interruption.³⁸

Example 2.13: Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), p.62, *Lento*



According to the score, the pedal is released with the last note and depressed simultaneously with the first note of each chord. Nevertheless, Czerny stated that the sustaining pedal should be released and resumed immediately as the first note of each chord is played.³⁹ Czerny's performance direction of pedalling shows that

³⁶ Johann Peter Milchmeyer, *Die wahre art das pianoforte zu spielen*, Dresden: Meinhold, 1797, Chapter 5, pp.57-66 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.166)

³⁷ Louis Adam, *Méthode de piano du Conservatoire*, Paris: Magasin de Musique du Conservatoire Royal, 1804, p.218-223 (cited in David Rowland, *A History of Pianoforte Pedalling*, Cambridge University Press, 1993, p.171)

³⁸ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.62

³⁹ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.62

the way in which the pedal indications were written on the score is not composer's intention. Rosenblum has the same point of view and argues that Czerny might be the first one to illustrate syncopated pedalling in any treatise.⁴⁰ Since such pedalling is not shown clearly on scores, it may be used much earlier such as in Cramer's Sonata Op.34 No.3 (Example 2.12). If the performer could change the pedal according to the harmony without notice, the continuity of the music would be achieved. Because the long slur shows that one musical phrase is sustained over several bars, the syncopated pedalling is helpful to provide a better legato sound within the melodic line.

One may question whether this quick change of pedalling could really produce a 'clean' sound, since the damper action of the early pianos is slower than that of the modern piano, particularly the English fortepianos which produces more resonance than the Viennese fortepiano. The reverberation may cause the slight blending of the previous harmony to the next one when shifting the pedals rapidly on the first quaver beat of each chord. However, the attack of a new chord would be able to cut through the sound of the previous harmony. Even if the changing of the harmonies is not as 'clean' to modern ears, it may still have sounded 'clean' to listeners in the eighteenth and nineteenth centuries since composers and performers often used one pedal for a long passage of music.

On the modern piano, because the left-hand chord (Example 2.12) would produce blurry sound when holding down the sustaining pedal due to the enormous resonance, performers should play the chords by touching the keys gently and not fully depress the pedal. Moreover, although *mezzo voce* is indicated for both hands, the left-hand chords should be played softer and lighter than the right hand notes in order to produce well balanced of sound with the pedal.

In comparison, the utilisation of pedalling on the modern piano in Example 2.13 would be different due to the shorter phrasing and thinner texture, with linear

⁴⁰ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* America: Indiana University Press, 1988, p.106

notes alternates between left and right hand. Although Czerny's approach of depressing the pedal until the first note of each chord could also be used on the modern piano, the rapidly increased resonance would make the phrases unclear. There are two possible ways of interpreting this passage in order to make the entry of each phrase clearer by reducing the resonance slightly at the end of phrases. One is to release the pedal gradually from the middle of each harmony, but without releasing it entirely at the end of a phrase, and then depress the pedal fully on the first note of the following phrase. The other one is to release the pedal towards the end of a phrase, overholding as many right hand notes as possible until the attack of the first note in the next phrase.

It seems that the raising of the pedal before the new harmony in order to provide a clean sound is reasonable, since historic instruments took longer to reduce the sound after damping than the modern piano. Nevertheless, if the composer wanted the pedal to be raised earlier in order to allow the time for decreasing the sound of the previous harmony, one could indicate the release sign earlier instead of at the end of the bar. For instance, at the end of the third movement in Cramer's Sonata Op.34 No.3 (Example 2.14), there is a significant gap between the pedal release sign in bar 6 and the pedal indication that follows in bar 7. Although the pedal is indicated to be released in the middle of the bar, the long after-ring of the English pianos would have made the resonance decrease gradually rather than stopping immediately. Taking this into consideration, one could also release the pedal on a modern piano in order to produce a similar effect of after-resonance on the English pianos. Since the modern piano creates a larger resonance than the fortepiano, holding down the sustaining pedal makes rapid increase of resonance and dynamic. If a performer releases the pedal in the middle of bar 6, it would cause a sudden drop of dynamic level and unnatural change of tone colour which may impair the connection to the next undamped passage begins in bar 7.

Example 2.14: J.B. Cramer, Piano Sonata Op.34 No.3, third movement, bars 170-180 (DVD 2, Track 15)



Other pedal techniques such as the creation of contrasting sounds is shown in the first movement of Dussek's Sonata Op.44 (1800) (bar 26 in Example 2.15). The pedal is depressed for a whole bar which consists of chords in the high register at a softer dynamic level. The harmony remains on the same E flat major chord, followed by a lower chord at a strong dynamic level, but without use of the pedal. Dussek used the pedal to provide contrast between resonance and dry sound.

Example 2.15: J.L. Dussek, Piano Sonata Op.44, first movement, bars 22-30

Similarly, Cramer created the effect of contrast between the damped and undamped registers of the piano in the second movement of his Sonata Op.37 No.3 (1805 /1806) (Example 2.16). This passage maintains the same rhythmical figures throughout, and the notes are in the high register of the keyboard. The pedal is indicated for the first few bars, followed by a passage which is unpedaled. Performers should not change the sustaining pedal until indicated, as this would lead to a loss of the intended contrast between the blurred effect and the strong rhythmical feel of the slurred notes.

Example 2.16: J.B. Cramer, Piano Sonata Op.37 No.3, second movement, bars 67-71



2.5 Reflection on my interpretations on historic and modern pianos

2.5.1 On Broadwood piano 1823

In my video recording, I used the divided pedal for the third movement of Cramer's Sonata Op.25 No.3 (Example 2.17) on the Broadwood piano (1823) in the Finchcocks Museum (Figure 2.4).



Figure 2.4: Broadwood piano 1823

I raised the bass dampers only for the first four bars, since the octave in the bass needs to be held while the *staccato* notes in the treble are short in value. The same applies to the next four bars. In bars 9 to 12, I applied pedal for the treble part only, because the composer stops indicating staccato notes in the high register, and the intervals are smaller which could be played with one hand. Adding pedal to the treble notes in this way helps to enhance the legato touch. In addition, the bass part consists of a minim rest indicating an audible silence in every bar. In bars 13 and 14, I raised the dampers from the top to the bottom for the first two beats, and then played without pedal when the pedal release is indicated. This way the notes in the treble are short while the bass is silent. After the experiment with the divided pedal, I discovered that the alternation of treble and bass damping adds variety to the tone colour, and it is a demanding technique which needs to be practiced in order to use the pedal neatly.

Example 2.17: J.B. Cramer, Piano Sonata Op.25 No.3, third movement, bars 1-19 (DVD 2, Track 11: Broadwood piano 1823; DVD 2, Track 12: modern Steinway grand piano)

RONDO
en Carillon

mez. Ped: L.hand. Ped: L.hand.

9 12

13 14

Ped: L.hand.

2.5.2 On modern Steinway grand piano (model D)

In order to produce the effect closer to that which the composer may have had in mind, I have used the technique of varying the degree of depressing the pedal with the different balance of sound created between the two hands (see Example 2.17). In bars 1 to 4, the gradual decay of sound of the undamped bass notes was significant on the Broadwood piano. Therefore, I depressed the sustaining pedal on the first beat of bar 1 in order to sustain the bass notes, but gradually released it until bar 4. Simultaneously, I played the octave softer than the notes in the treble clef in order to avoid too much volume and resonance being produced by attacking the octave in the low register. Although the 'middle pedal' on the modern piano has a similar function of sustaining the bass notes compare with the 'divided bass damper' on the Broadwood piano, the 'middle pedal' does not allow the sound to diminish gradually; rather, the same volume of sound is sustained all the way through. If one releases the 'middle pedal' gradually, the top note of the octave disappears at the mid-point of the pedal release, but the bottom note would remain. Therefore, I did not choose to use the middle pedal in this passage of music. Furthermore, in bars 9 to 12, since the 'divided treble damper' is not available on the modern piano, I pressed down the sustaining pedal on the first beat of bar 9 and used 'half pedal' when the rests are indicated in order to reduce the resonance slightly. Moreover, in bars 13 and 14, I applied the same technique of pedalling compare to the one I used on the fortepiano for these two bars.

In conclusion, there is little information regarding the pedal techniques in treatises written in the eighteenth and nineteenth centuries, particularly those by the members of London Pianoforte School such as Cramer and Dussek. The pedal indications were inconsistent due to the variety of pedal markings, which may lead to the ambiguity and confusion for the performers. Since the sustaining pedal became an important element in performance practice, its techniques need to be learned well in order to provide stylistic performances. The damper devices were

developed from hand stops to knee lever and pedals. They were used for several purposes, including sustaining the bass note, mixing harmonies for resonance effects, and achieving a legato connection within the melodic line or adding colour to the harmony. The variety of tones available to the performer by means of pedalling techniques could not have been achieved on earlier keyboard instruments. The development from finger legato to pedal legato was significant, and new musical textures emerged, especially through the extension of left-hand accompaniment figuration, brought to the characteristic writing of the London pianoforte school.

Chapter 3

The variety of interpretation of dots and strokes in Cramer's piano sonatas

The rapid development of pianofortes and the increasing number of amateur pianists from the late eighteenth century changed the ways of notating keyboard music. The increasing number of performance indications on the score show an unprecedented variety of techniques available for playing the instrument. Although the utilisation of indications could be different from one composer to another, performers nowadays are more capable of seeking the possibilities of interpretation and performance style for producing timbre with variety at the time. Perhaps the deeper and slower action of the keys on the English pianos made greater variety of touch possible. The distinction between staccato dots and strokes is significant in the music written by composers of eighteenth and nineteenth centuries in London, therefore I will examine the different meanings of various staccato signs and the ways in which performers may have interpreted them.

This chapter focuses on the repertoire of Cramer's piano sonatas since he was a well-known pianist at the time and his notation incorporates a comprehensive range of articulation signs available in the era. The *Musical Time and Singing Class Circular* journal in 1902 commented that Cramer played with 'fine delicacy' which was rare compared with other musicians who played with extreme virtuosity.¹ Moscheles and Mr. A. J. Hipkins also remembers Cramer's 'the most velvety touch' and 'perfect legato touch' with bent fingers producing a singing tone 'like breathing from the sweet South'.² The critical acclaims on Cramer's playing manifest his contrasting touches and comprehensive playing techniques.

The ways of playing keyboard instruments by placing the hand with bent fingers was used much earlier by J.S. Bach.³ The advantage of such technique helps

¹ F. G. E., 'J. B. Cramer (1771-1858)', *The Musical Times and Singing Class Circular*, Vol. 43, No. 716 (Oct. 1, 1902), pp. 645



² F. G. E., 'J. B. Cramer (1771-1858)', *The Musical Times and Singing Class Circular*, Vol. 43, No. 716 (Oct. 1, 1902), pp. 645

³ Hans T. David, Arthur Mendel (edited), and Christoph Wolff (enlarged), *The New Bach Reader: A life of Johann*

performers to be ready to play any keys since the fingers are placed close to the black keys. Since Bach could use all fingers freely to play the keyboard instruments, he was able to play difficult pieces with ease. At the same time, he started to write music with thicker textures by joining the melody and harmony together.⁴ Similarly, the music written by the London Pianoforte School contains rich harmonies and melodies in the middle voice. The use of thumb to control and bring out the inner voice was important to performers.

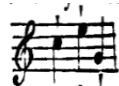
3.1 Staccato in treatises

Cramer's demonstration in 1812 on different types of staccato signs shows that he made careful considerations of how the detached notes should be played while composing:

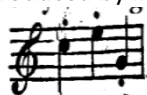
These small dashes [strokes] () shew that the notes must be played in a distinct and separate manner, giving each about one fourth of its usual length, and lifting the fingers from the keys, as if a Rest intervened [...] This style of playing is termed, Staccato, (detached). NB: When Dots () are made use of, the notes must have half of their usual length.⁵

Cramer suggested notes marked with strokes are to be played shorter than those marked with dots. He even specified the exact duration of the strokes which should be played 'one fourth of its usual length' whereas the dots contain half of the note value. Similarly, Clementi argued that the notes with dots are longer than the strokes:

The best general rule, is to keep down the keys of the instrument, the FULL LENGTH of every note; for when the contrary is required, the note are marked either thus:



called in ITALIAN , STACCATO; denoting DISTINCTNESS, and SHORTNESS of sound; which is produced by lifting the finger up, as soon as it has struck the key: or they



are marked thus which, when composers are EXACT in their writing, means less staccato than the preceding mark; the finger, therefore, is kept down somewhat longer [...]⁶

Sebastian Bach in Letters and Documents, New York: W. W. Norton, 1998, p.432

⁴ Hans T. David, Arthur Mendel (edited), and Christoph Wolff (enlarged), *The New Bach Reader: A life of Johann Sebastian Bach in Letters and Documents*, New York: W. W. Norton, 1998, p.434

⁵ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), London: Chappell & Co., 3rd edition, 1820, p.27

⁶ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard

Although Clementi made distinction between strokes and dots in relation to the length of the notes, he did not indicate the specific duration. Through observing Clementi's piano sonatas, the increasing number of staccato indications could be noticed. Clementi's sparing use of strokes in his early sonatas may show that the harpsichord on which he normally played was not capable of producing various levels of touch. From the late eighteenth century, the change from a brilliant style to a more singing style in his playing manifested in the use of lengthy slurs.⁷ The greater resonance produced by the English keyboard instruments may have necessitated the use of more staccato signs.

Cramer and Clementi differentiated the use of dots and strokes, whereas C.P.E. Bach and Türk argued that the both staccato signs have the same meaning. According to C.P.E. Bach:

When notes are to be detached from each other strokes or dots are placed above them [...] The latter indication has been used in the Lessons in order to avoid a confusion of the strokes with fingering numerals. [...]⁸

In the quotation above, C.P.E. Bach stated that he used dots for detached notes only because the strokes look similar to fingering number '1' which may cause confusion to performers. His demonstration shows that there is no difference between dots and strokes and they could be used interchangeably. Türk echoed this point, mentioning that some composers used strokes to indicated notes shorter than those marked with dots:

The detaching or separating of tones is indicated as we know by a stroke (a) or a dot (b) above (or below) the notes. If an entire piece or a major part of it, or often only a single musical idea, is to be played in a detached manner, then this is shown at the beginning of the piece, or above the passage to be so detached, by the word *staccato* (c).



& Davis, 1801, p.8

⁷ Reginald R. Gerig, *Famous Pianists and their technique*, Bloomington and Indianapolis: Indiana University Press, 2007, p.54

⁸ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.154

The signs at a and b have the same meaning, but some would like to indicate by the stroke (a) that a shorter staccato be played than that indicated by the dot (b).⁹

In addition, Türk argued that the length of detached notes should be 'at least half of the duration of the notes',¹⁰ in slight contrast to C.P.E. Bach's suggestion of 'a little less than half of their notated length'.¹¹ Türk perhaps stressed the minimum length of staccato notes to avoid performers playing them too short without considering the value of notes. Similarly, C.P.E. Bach also highlighted the importance of taking the note length into consideration when interpreting detached notes.¹² The discussion above shows that English composers such as Cramer and Clementi used staccato signs to signify various touches, while German composers such as Türk and C.P.E. Bach varied the execution of detached notes according to different length of the notes. Although both Clementi¹³ and C.P.E. Bach¹⁴ suggested that the degree of short or long for the detached notes depend on the character and style of the music, they did not provide further explanation regarding how these factors should impact upon the interpretation. In comparison, Türk provided more information on the ways in which the staccato notes should be executed regarding various tempi, dynamics and characters of the music:

If the character of a composition is serious, tender, sad, etc., then the detached tones must not be as short as they would be in pieces of a lively, humorous, and the like, nature. Occasional detached tones in a songful Adagio are not to be as short as they would be in an Allegro. For forte one can play detached notes a little shorter than for piano.¹⁵

Although Türk demonstrated various interpretations of detached notes in his treatise,

⁹ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.342

¹⁰ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.343

¹¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.154

¹² Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.154

¹³ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.8

¹⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, p.154

¹⁵ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.343

he did not use signs to signify the differences on the score, unlike composers in Britain who provided relatively direct instruction for performers to play staccato notes differently in length and touch. The purpose might be to provide performance directions in as much detail as possible for amateur pianists. Nevertheless, there were composers on the continent who preferred to use both dots and strokes to indicate different types of staccato after 1800. For example, August Eberhardt Müller wrote in 1804 that it would be better to use only strokes for staccato notes and used dots for 'conjunction with the slur'.¹⁶ Furthermore, most of the treatises written in the eighteenth and nineteenth centuries suggested that the stroke be used for sharper and shorter notes than the dot, however, German composers such as Georg Joseph Vogler and Justin Heinrich Knecht considered the stroke signifies sharper and longer notes.¹⁷ Although composers experimented with different ways to notate different articulations as clearly as possible, the inconsistency of using dots and strokes created ambiguity for performers. Perhaps the utilisation of only dots in most of Cramer's sonatas after 1800 (whose first editions were printed by Clementi's publishing company in London), as an attempt to avoid confusion. Nevertheless, Cramer's autograph manuscript of his Sonata Op.63 written in 1821 shows that he used both strokes and dots for indicating staccato. (see the discussion in 'Staccato in autograph of Cramer's Piano Sonata Op.63')

3.2 Mezzo Staccato

Cramer demonstrated that the dots under a slur are mezzo staccato, which signify 'the notes are not to be short'.¹⁸ Similarly, Clementi suggested that the mezzo staccato notes signify notes played longer than those only with dots or strokes, but the length of the notes is varied depending on the style of music.¹⁹

Türk agreed with Cramer and Clementi, demonstrating that mezzo staccato notes are not detached; rather performers should hold the notes for full length:

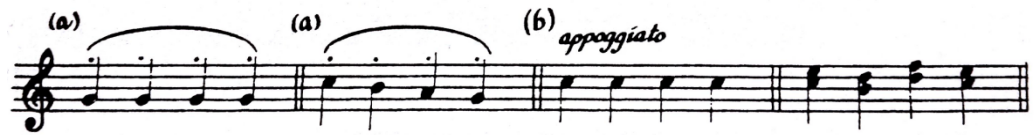
¹⁶ August Eberhardt Müller, *A.E. Müller's Klavier-und Fortepiano Schule*, Jena: F. Frommann (expanded 6th edition of Löhlein's *Klavier-Schule*), 1804, p.27 (cited from Clive Brown, *Classical and Romantic Performing Practice 1750-1900*, Oxford: Oxford University Press, 1999, p.202)


¹⁷ Clive Brown, *Classical and Romantic Performing Practice 1750-1900*, Oxford: Oxford university Press, 1999, p.201

¹⁸ Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.31

¹⁹ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.8

The playing of notes which are slurred and yet detached [Tragen der Töne] is signified either as shown in *a* or by the word *appoggiato*. The dot indicates the pressure which every key must receive and by the curved line the player is reminded to hold the tone out until the duration of given note has been completed.²⁰



One might be confused with the difference between the interpretation of staccato and legato, since Türk suggested that the notes should be held for the full length when playing mezzo staccato notes, which is also applicable for playing legato notes. The most important point for performers is that 'the dot indicates the pressure which every key must receive' in Türk's quotation. In other words, an emphasis placed upon each note distinguishes mezzo staccato from legato. Similarly, Czerny demonstrated that the touch for mezzo staccato is between 'smoothly connected and the pointedly detached kinds of touch'.²¹ Furthermore, he introduced the indication of the mezzo staccato on a single note (, an indication not used by composers of the London Pianoforte School. Czerny echoes Clementi's suggestion that mezzo staccato notes should be played longer than the notes with dots and strokes. He even specified that the exact duration of the mezzo staccato notes should be '2 thirds' of the note value. Czerny also described the techniques of interpreting them in different tempi. He stated:

The first mode of employing it, consists in holding down the slow notes of a melody for only somewhat more than the half of their usual value, say for about 2 thirds of it; and thereby causing a little interruption, chasm, or interstice between such notes and those which come next. In this case the keys are generally struck with some little emphasis. In tolerably slow notes the whole hand is to be raised up a little, but in quick notes only the fingers are to be lifted up.²²

Most authors of treatises such as Clementi and Cramer suggested performers 'lift up

²⁰ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.343

²¹ Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.20

²² Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.24

fingers' from keys when playing staccato notes, which was similar to J.S. Bach's manner of playing:

J.S. Bach is said to have played with so easy and small a motion of the fingers that it was hardly perceptible. [...] the fingers rose very little from the keys [...] and when one was employed, the other remained quietly in its position.²³

Nevertheless, Czerny used different ways of playing staccato notes according to the tempo. When playing mezzo staccato notes, he raised up hands in a slow tempo, lifting fingers only in a fast tempo. When playing fast staccato notes on the modern piano, performers could use J.S. Bach's playing technique which is 'gliding off the forepart of the key, by gradually drawing back the tip of the fingers towards the palm of the hand'.²⁴ Although J.S. Bach's purpose of using this technique was to give time for the strings to vibrate, in order to sustain the sound for the connection of notes, modern pianists may use such way of playing detached notes. The gliding of the tip of the finger allows the keys to be pressed down rapidly with equal pressure, so that the crystal-like sound is produced for playing staccato notes.

On the other hand, it could be noticed that 'the raising up hands' not only gives little gaps between the notes, but also gives further pressure to each note through the weight of the hands. Since the length of mezzo staccato notes is not short, and almost in the manner of playing legato notes, the mezzo staccato indicates more of an accent than a shortening of the note. For instance, C.P.E. Bach demonstrated that the mezzo staccato notes are played legato, but each note is noticeably accented.²⁵ Leopold Mozart had the same point of view on violin playing:

The notes lying within the slur are not only to be played in one bow-stroke, but must be separated from each other by a slight pressure of the bow.²⁶

²³ Hans T. David, Arthur Mendel (edited), and Christoph Wolff (enlarged), *The New Bach Reader: A life of Johann Sebastian Bach in Letters and Documents*, New York: W. W. Norton, 1998, p.433

²⁴ Hans T. David, Arthur Mendel (edited), and Christoph Wolff (enlarged), *The New Bach Reader: A life of Johann Sebastian Bach in Letters and Documents*, New York: W. W. Norton, 1998, p.432

²⁵ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.156

²⁶ Leopold Mozart, *A treatise on the fundamental principles of violin playing*, 1756, translated by Editha Kocker, 2nd edition, London: Oxford University Press, 1951, p.45



Although most of composers in the continent did not make distinction between dots and strokes, since they might have been following C.P.E. Bach's suggestion, except Leopold Mozart who introduced the mezzo staccato with strokes:

Instead of dots small strokes be written, the bow is lifted at each note, so that all these notes within the slur must be taken in one bow but must be entirely separated from each other.²⁷



Although composers in London did not mention this type of mezzo staccato in their treatises, it occurs in the early London printed editions, which may show the utilisation of both dots and strokes for mezzo staccato in London in the early nineteenth century. Further evidence in favour of this view can also be found in Cramer's Piano Sonata op. 63 (see Example 3.9, below).

3.3 Staccato in autograph of Cramer's Piano Sonata Op.63

Although there are few English treatises provide performance guidelines of staccato signs, Cramer's utilisation of both dots and strokes which is shown in the autograph and the first edition of his Sonata Op.63 (1821). The comparison is valuable since the autograph of this sonata is the only extant autograph score for a Cramer sonata. Through examining the autograph, one may realise that some of the staccato signs are ambiguous because of various shapes and sizes. However, others are clear and consistent within their context. Therefore, the critical realisation of dots or strokes is based on the musical context.

In bar 17 of the first movement (Example 3.1), the identity of the staccato sign as either a dot or a stroke on the second beat in the melodic line is ambiguous. The

²⁷ Leopold Mozart, *A treatise on the fundamental principles of violin playing*, 1756, translated by Editha Knocker, 2nd edition, London: Oxford University Press, 1951, p.45

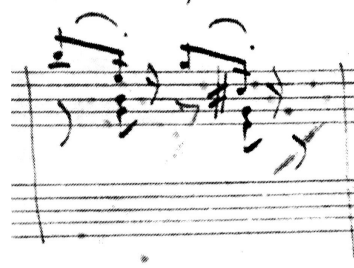
shape of the staccato sign here is more vertical than the previous one in the same bar, therefore a different degree of lightness may be applied. The dot used in the first edition is reasonable since it matches the staccato sign used for the same rhythm in bar 9.

Example 3.1: J.B. Cramer, Piano Sonata Op.63, first movement (autograph)

(3.1a) Bar 17

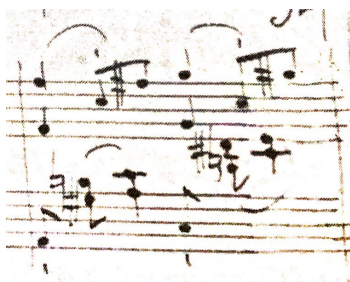


(3.1b) Bar 9



Nevertheless, the staccato sign in bar 17 could be a stroke which signifies a lighter touch than the notes with dots at the end of a slur in bar 9. Furthermore, the staccato sign at the end of a slur in bar 17 indicates the alteration of strong beats, which also appears in bar 50 of the second movement (Example 3.2).

Example 3.2: J.B. Cramer, Piano Sonata Op.63, second movement, bar 50 (autograph)



This example shows that indicating slurs and staccato signs in different places creates an effect of alternating voices between both hands. Although the stroke in the left hand part is not within the slur but on an individual quaver note, it signifies to shorten the note without an accent in order to shift the hand quickly, for preparing the stronger note on the second quaver beat where the slur starts.

On the other hand, the autograph shows that dots are mostly used between slurs on the right hand for separation of notes, while strokes are indicated in the left hand

part. For instance, a stroke is indicated on the third beat of the left hand part in bars 51 to 55 of the second movement (Example 3.3), but dots are used for the right hand part.

Example 3.3: J.B. Cramer, Piano Sonata Op.63, second movement, bars 51-55 (autograph)



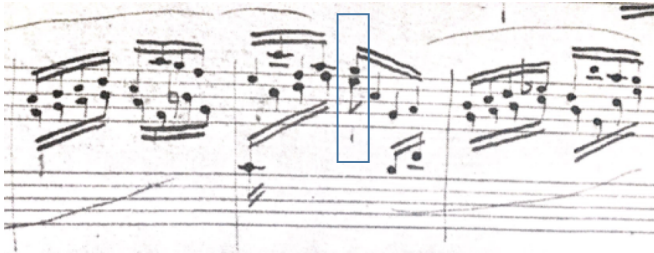
Since the touch of strokes is lighter than that of dots, perhaps Cramer used different staccato signs between right and left hand in order to balance the sound. The notes with dots are more sustained than those with strokes, making them sound stronger. It is noticeable that strokes are often indicated in the bass, especially at the end of a slur or between slurs, perhaps because the sound in the low register is sustained longer than the high register on English pianos, hence the lighter touch that may be needed for the lower notes in order to avoid covering the notes in the higher register. Furthermore, a stroke is used to signify a lightness of touch in bar 199 of the second movement (Example 3.4), because the following accent mark on the right hand shows that the strong beat is not on the first beat of the bar. Furthermore, the stroke is indicated on a tonic chord after a dominant chord which shows a perfect cadence. Since the note with a stroke is at the end of a phrase, it should be played in a soft dynamic level.

Example 3.4: J.B. Cramer, Piano Sonata Op.63, second movement, bar 198-199 (autograph)



Similarly, the utilisation of a stroke to show the location of the ending of a phrase occurred in bar 26 of the third movement (Example 3.5).

Example 3.5: J.B. Cramer, Piano Sonata Op.63, third movement), bars 25-27 (autograph)



In terms of the dots, Cramer used them on long series of notes in scale passages or broken octaves for voicing (Example 3.6). For example, dots are used on descending broken octaves of the right hand part in bars 104 to 106 and the larger jumps of the left hand part in bars 107 to 109 of the second movement in the autograph (Example 3.6a). Although strokes are indicated in bars 104 to 106 in the first edition (Example 3.6b), the autograph shows that the staccato signs should be dots which means playing with emphasis. In other words, when dots are used without the combination of slurs, they signify a more sustained touch or an attack.

Example 3.6: J.B. Cramer, Piano Sonata Op.63, second movement

(3.6a) Autograph, bars 104-111



(3.6b) First edition, bars 104-110



Cramer even used a dot on a tied note in bar 49 in the second movement (Example 3.7). The function of the dot here is to give accentuation of the tied note which is similar in execution to a syncopation.

Example 3.7: J.B. Cramer, Piano Sonata Op.63, second movement, bar 49 (autograph)



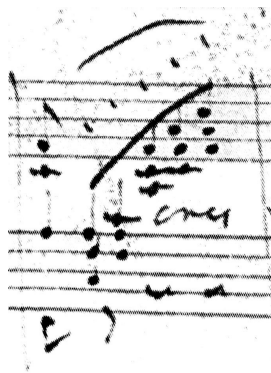
In addition, Cramer used mezzo staccato which is often associated with dynamics. For example, he indicated a diminuendo mark under the slur in order to show the gradation of emphasis gradually decreased in bar 7 of first movement (Example 3.8).

Example 3.8: J.B. Cramer, Piano Sonata Op.63, first movement, bar 7 (autograph)



In contrast, the mezzo staccato notes are indicated alongside a crescendo mark in bar 76 of the third movement (Example 3.9). Despite the shape of the staccato signs being closer to strokes in bar 76, the first edition used strokes here perhaps is to show the increase of emphasis.

Example 3.9: J.B. Cramer, Piano Sonata Op.63, third movement, bar 76 (autograph)



In summary, the various ways in which Cramer may indicate staccato signs in the autograph of this sonata are as follows:

- 1) When using staccato in combination with slurs in the bass of left hand part, Cramer used strokes mostly but used dots in the right hand.
- 2) Strokes could signify lightness of touch regardless of soft or loud dynamic level.
- 3) Cramer mainly used dots or mezzo staccato notes, but occasionally used strokes for extra emphasis.
- 4) Dots were used for the 'attack' articulation which gives an accent to the note.
- 5) On individual notes or notes separated by rests, Cramer used either dots or strokes.

3.4 Staccato in Early Printed Editions in London

Mezzo staccato dots appear frequently in music written in the character of *Cantabile*. The second movement of Cramer's Sonata Op.19 No.3 offers one such example (Example 3.10).

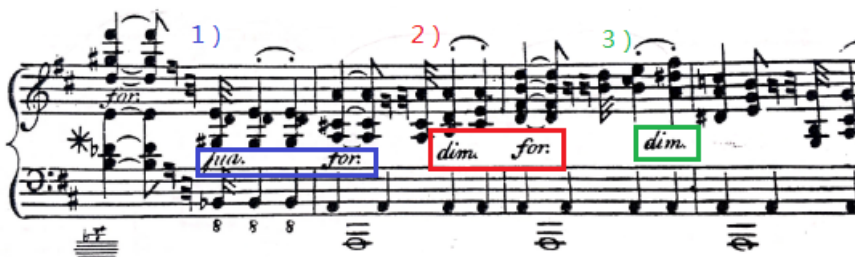
Example 3.10: J.B. Cramer, Piano Sonata Op.19 No.3, second movement, bars 19-22



This example shows that the ‘mezzo staccato’ is used for repeated notes or scale-like patterns. Performers could raise the whole hand a little and press the key slowly with the arm weight. Although the mezzo staccato notes should be played with pressure, the volume of each note should be varied in order to create musical phrases. For instance, for the repeated notes in the third bar in this example, performers might need to make consideration of whether it should contain a crescendo within the slur to the first beat of next bar or a diminuendo followed by an accented note where the *fz* is indicated. Furthermore, Badura-Skoda stressed that the same fingering should be used when mezzo staccato notes are repeated.²⁸ The purpose of doing so is to provide equal weight to each notes, thus the intensity and expressiveness of the music’s character and sound will be drawn out especially in slow movements.

In the first movement of his Sonata Op.20 (Example 3.11), Cramer indicated the dots under a slur sign with various dynamics markings which might help performers to understand the possible ways of interpreting the previous Example 3.10.

Example 3.11: J.B. Cramer, Piano Sonata Op.20, first movement, bars 8-11



²⁸ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions* (2nd Edition), New York and London: Routledge, 2008, p.123

There are three cases in this example:

- 1) The mezzo staccato notes are indicated with a soft dynamic level followed by a strong chord.
- 2) The mezzo staccato notes are indicated with a diminuendo mark followed by a strong chord.
- 3) The mezzo staccato notes are indicated with a diminuendo mark.

Cases 2) and 3) show that the mezzo staccato notes may be played with a diminuendo in general since this utilisation occurs frequently (see Example 3.12). Playing the mezzo staccato notes with a diminuendo could make the separation from the following loud chord clearer. Although the diminuendo sign is not marked in case 1), the mezzo staccato notes are already in the soft dynamic level which would create a contrast with the loud chord which follows. In order to make the contrast effective, the mezzo staccato notes in case 1) should be played with a lightness of touch, avoiding a crescendo towards the loud chord.

Example 3.12: J.B. Cramer, Piano Sonata Op.37 No.3, second movement, bars 32-34



Since the mezzo staccato sign is often associated with the diminuendo sign, one could depress the sustaining pedal slightly with the first note of each group of mezzo staccato notes, which helps to produce the '*portato* effect' as Badura-Skoda suggested.²⁹ This approach creates the effect of echoes by combining the mezzo staccato notes with the diminuendo.

Furthermore, the musical term *smorzando* means smothering the sound according

²⁹ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions* (2nd Edition), New York and London: Routledge, 2008, p.123

to Cramer,³⁰ which is often indicated under the mezzo staccato notes (Example 3.13).

Example 3.13: J.B. Cramer, Piano Sonatas

(3.13a) Op.37 No.1, first movement, bars 42-43 (DVD 1, Track 5)



(3.13b) Op.25 No.3, first movement, bars 99-100 (DVD 2, Track 8)



It is important to distinguish *smorzando* and *calando*, because they both contain the meaning of diminishing sound gradually. But *calando* has an extra meaning which is 'slackening time'.³¹ Therefore, performers should not slow down but only decrease the sound where *smorzando* is indicated. One may question the difference between *diminuendo* and *smorzando*. Since *smorzando* is often placed before the change of harmony or end of a section, it requires extra care to be taken over the changes of tonality. Thus performers could produce a tempo rubato-like effect by playing some of the notes slightly longer or shorter without changing the pulse in order to provide flexibility in sound rather than in tempo.

Another example is Cramer's Sonata Op.20, where the mezzo staccato notes are indicated on two crotchets after a demisemiquaver throughout the slow movement

³⁰ Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.45

³¹ Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.44

Largo assai (Example 3.14).

Example 3.14: J.B. Cramer, Piano Sonata Op.20, first movement, bars 1-3



The sustaining pedal indicated in this example would lead to a different touch and articulation when playing the mezzo staccato notes. In the first bar of this example, performers could play the mezzo staccato chords with a light touch and a diminuendo, since the sustaining pedal would increase the volume if one plays each chord with equal pressure. Thus the second chord of mezzo staccato in bar 1 should be played softer than the first but not to shorten the value of the notes. This approach is to avoid giving an accent to the second chord of mezzo staccato. In comparison, perhaps the second chord of the mezzo staccato in bar 2 of this example should be played slightly stronger than the previous chord, which would produce greater volume towards the first chord with pedal in the next bar, in order to sustain the intensity of the music.

3.5 Other functions of the stroke sign

Dots and strokes were used for notes played with various degrees of detachment in the late eighteenth and early nineteenth centuries. However, Czerny provided additional meaning to strokes as *marcato* or *staccatissimo*, which signify the notes are to be played as short as possible with a great deal of force.³² Although the notes with strokes have been described as shorter detached notes than those with dots by Clementi and Cramer, Rosenblum argued that:

³² Carl Czerny, *Complete Theoretical and Practical Piano Forte School, Op.500, Vol.3* (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.28

The stroke did not routinely indicate the accented *staccatissimo* with which it became associated later in the century.³³

From the examination of music written by the London Pianoforte School, strokes seem to be used for the most part for separating or shortening the notes without accents in most of the time. However, Türk mentioned the use of the staccato sign for providing emphasis to the notes which outline large skips.³⁴ Czerny also suggested that:

Marcato is generally employed only in octaves, chords, and passages in which the notes do not follow one another very quickly.³⁵

In the first movement of Cramer's Sonata Op.19 No.3 (Example 3.15), he indicated strokes on octaves and chords in the left hand which appear to match Czerny's suggestion. Nevertheless, strokes may not signify sharp accents to the notes. Perhaps the use of strokes in Example 3.15 was intended to remind performers to shift hand position quickly in order to play the skip octaves and chords accurately, since the sign *sforzando* is already placed on the notes for accentuation.

Example 3.15: J.B. Cramer, Piano Sonata Op.19 No.3, first movement, bars 32-36



Furthermore, Cramer indicated strokes in a *dolce* and *poco piu lento* passage in his Sonata Op.29 No.2 (Example 3.16), which may indicate a different purpose such as to show which voice should be brought out. Since the length of the staccato notes

³³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, Bloomington and Indianapolis: Indiana University Press, 1988, p. 185

³⁴ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.343

³⁵ Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op.500, Vol.3 (1839), translated by J. A. Hamilton, London: Cocks, 1839, p.28

depends on the tempo and character of a particular passage, the detached notes are slightly longer due to the slow tempo and the *dolce* character of the music. Hence, the strokes in this example are used for highlighting the thematic material without giving sharp accents to the notes.

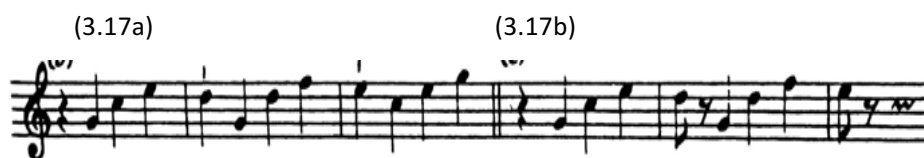
Example 3.16: J.B. Cramer, Piano Sonata Op.29 No.2, first movement, bars 183-192



3.6 Strokes as phrase division mark

The strokes could signify a different function other than as a staccato sign or an accent. Türk mentioned that a stroke which is placed on an individual note may be a phrase division mark, so that the note should not be played with an accent. He demonstrated that composers used strokes (Example 3.17a) instead of rests (Example 3.17b) to indicate the ending of a phrase, because they intended to avoid counting issues for beginners.³⁶

Example 3.17: D.G. Türk, *School of Clavier Playing* (1789), VI, 2, §24, p.335



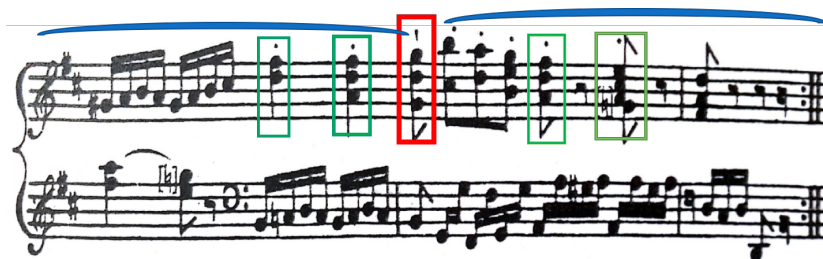
As shown in Example 3.17, the strokes are indicated on the first beat of the bar which creates confusion for the performers, since the strokes are on the strong beats which could be accent marks. Badura-Skoda demonstrated:

³⁶ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.335

As in Haydn's works, the stroke does not necessarily mean a more energetic approach: It is the context that will decide this issue and should influence the performance; one must take into account the length, loudness, and timbre of any particular note, and, equally important, the feeling of the piece, the "affect."³⁷

Due to the multiple meanings of the stroke sign, performers nowadays need to make a decision whether to play the note with a sharp accent or treat it as the last note of a phrase with a shorter and lighter touch. For instance, there is a stroke placed on the strong beat between the notes with dots in Cramer's Sonata Op.20 (Example 3.18).

Example 3.18: J.B. Cramer, Piano Sonata Op.20, third movement (variation 2), bars 46-48



Since the chord with a stroke is on the first quaver beat of bar 2 in this example, it is possible to be played with extra emphasis. Nevertheless, the grouping of notes shows the division of the phrase, since the first quaver in bar 2 is separated from the following notes. Therefore, the first quaver in bar 2 belongs to the end of previous phrase which should not be accented. In other words, the function of stroke here is to guide performers to provide a lightness of touch. Furthermore, the staccato dots were indicated with crotchets in bar 1 but they are placed on quavers of the third and fourth beats in bar 2. Since the value of notes of the staccato chords in bar 1 are longer, the chords would sound stronger than those in bar 2. Moreover, the final chord on the right hand part in the last bar of this example is not marked with a staccato indication, which shows that this chord may sustain the sound for longer in order to make the cadence more firm.

³⁷ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.127

3.7 Stokes signify lightness of touch

Türk stressed that when a stroke indicated at the end of a slur as a phrase division (Example 3.19a), it is incorrect for it to be played with a strong accent (Example 3.19b).³⁸

Example 3.19: D.G. Türk, *School of Clavier Playing* (1789), p.331

(3.19a)



(3.19b)



This example shows that when a stroke is indicated at the end of a short slur, the last note should be shortened but without a sharp accent. Badura-Skoda echoes this point, stating that a slur placed over a group of two, three or four notes is called the *articulation slur* nowadays, therefore the last note within a slur should be played softer and shorter.³⁹ Furthermore, the articulation slurs could be used for changing the location of strong and weak beats, as shown in Türk's example:

At times some tones should be slurred and others detached. It is customary to signify this type of execution as shown in a. I have given the correct execution in b. The arrangement of note values in c and d would be incorrect.⁴⁰



³⁸ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.331

³⁹ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.111

⁴⁰ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.345

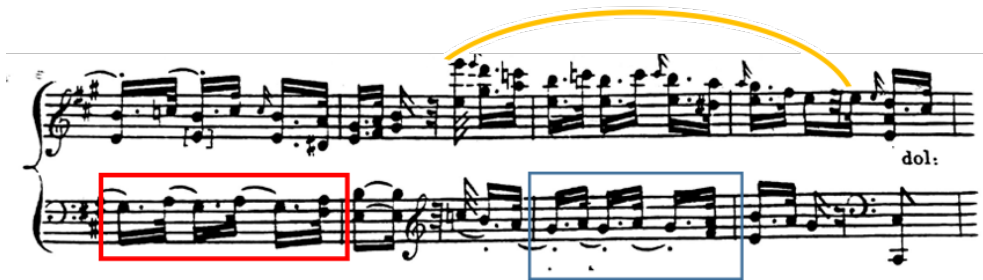
Cramer used similar method on dotted rhythmic patterns, such as in the second movement of his Sonata Op.22 No.3 (Example 3.20).

Example 3.20: J.B. Cramer, Piano Sonata Op.22 No.3, second movement

(3.20a) Bars 17-20



(3.20b) Bars 25-28

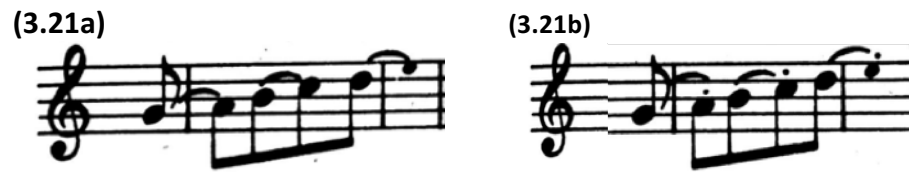


One could notice that Cramer indicated rests after strokes which seems to signify the separation between slurs in bar 3 of Example 3.20a. Nevertheless, he did not mark rests in bar 3 of Example 3.20b and used dots instead of strokes at the end of each slur. On the other hand, Cramer did not even indicate dots or strokes at the end of a slur in bar 1 of Example 3.20b. One may wonder why Cramer indicated them differently, since they all seem to have the same articulation such as attack and release. The following discussion will show their different interpretations.

C.P.E. Bach made the distinction between a short slur and a slur ending with a dot which may provide some clues. He demonstrated that the last note of each slur in Example 3.21a is not detached, which is different from the interpretation of Example 3.21b.⁴¹

Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.157

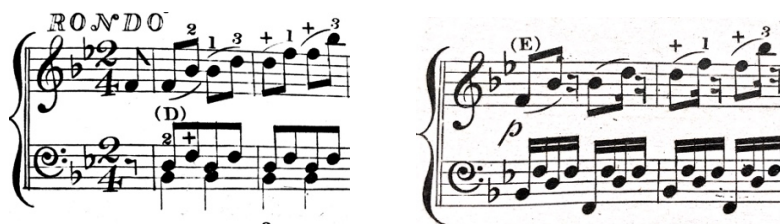
Example 3.21: C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), p.157



His demonstration shows that when a short slur ends without a dot or a stroke, the last note should not be detached.

Badura-Skoda also states that ‘the last slurred note might be held for virtually its full value’.⁴² Nevertheless, Cramer suggested that the second note is shortened when two notes are joined with a slur (Example 3.22).⁴³

Example 3.22: J.B. Cramer, *Instructions for the Piano Forte* (1812), seventh edition, p.41



(D) These notes slurred two by two are to be played as at (E)

Furthermore, Cramer provided an example where notes are slurred in groups of three, the last note of each group being played staccato (Example 3.23).⁴⁴

Example 3.23: J.B. Cramer, *Instructions for the Piano Forte* (1812), seventh edition, p.32



(B) A little stress should be laid on the first note of each of these slurs, and the third note played staccato.

⁴² Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.159

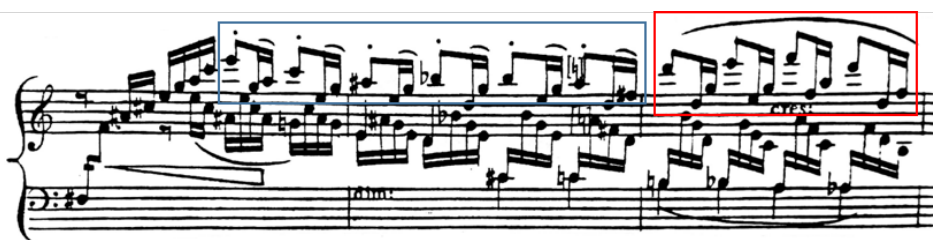
⁴³ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), 7th edition, London: Chappell (Cramer, Addison & Beale), 1840, p.41

⁴⁴ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), 7th edition, London: Chappell (Cramer, Addison & Beale), 1840, p.32

Cramer's suggestion is different from C.P.E. Bach's, because the last note of a short slur is shortened even when there is no staccato sign indicated above it. However, the first bar of Example 3.20b shows the different articulation between two hands, otherwise Cramer would have indicated them with the same signs on both hands as he did for the third bar of Example 3.20a. In bar 1 of Example 3.20b, the effect is significant when emphasis is given to the first of the slurred notes, without shortening the last of the slurred notes in the left hand part. The notes in the left hand part would be brought out, which imitates the musical 'question and answer' with the right hand part in the following phrase (between the demisemiquaver rests). Since the following phrase does not contain articulation slurs in the right hand, it may be played as a long legato phrase. The emphasis would be placed on the downbeats, in contrast to the left hand, where the downbeats are not emphasised.

The question of whether this manner of playing applies to other circumstances such as when slurs in between dots may be raised. For example, in the first movement of Cramer's Sonata Op.22 No.3, a dot followed by a slur in sequence occurred (Example 3.24). Rosenblum stated that the articulation involving two quick slurred notes followed by a staccato note is common in Classic music.⁴⁵ Since this type of articulation was used frequently by composers in the eighteenth and nineteenth centuries, it is essential for performers of the present day to seek this stylistic interpretation.

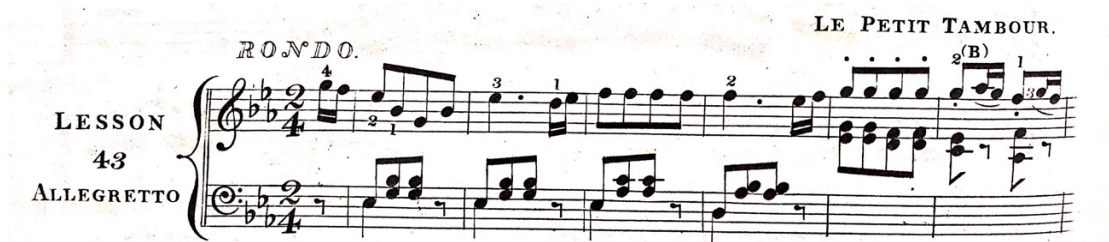
Example 3.24: J.B. Cramer, Piano Sonata Op.22 No.3, first movement, bars 31-33



Cramer provided a demonstration of this type of articulation using the music written by Le Petit Tambour (Example 3.25):

⁴⁵ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.162

Example 3.25: J.B. Cramer, *Instructions for the Piano Forte* (1812), the seventh edition, p.46



(B) In order to give the desired effect to these three notes, it will be proper to raise the finger a little after the first note (in a Staccato manner) and then slur the two following notes.⁴⁶

Since this example explains the interpretation of ‘a dot followed by a short slur’ by Cramer, it may provide clues for playing articulations patterns such as that of Example 3.24. Cramer stressed that the first note with a dot is to be played in a staccato manner (Example 3.25), but he did not make mention of lifting the finger after the slurs. It is possible that the last slurred note is not to be shortened, since ‘the last slurred note might be held for virtually its full value’.⁴⁷ Furthermore, Badura-Skoda argued that a slur followed by a staccato note does not always have to be taken as an articulation slur,⁴⁸ which is meant to be extended to this note (Example 3.26).⁴⁹ Therefore, the possible reason why Cramer did not extend the slur to the next staccato note will be demonstrated in the following discussion.

Example 3.26: illustration of Badura-Skoda’s interpretation



In Example 3.25, where Cramer slurred only the semiquavers, he perhaps intended to provide a clear diminuendo by softening the sound of the last slurred note. If the

⁴⁶ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), 7th edition, London: Chappell (Cramer, Addison & Beale), 1840, p.46

⁴⁷ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.159

⁴⁸ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.112

⁴⁹ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.122

slur is extended to the following staccato note F (Example 3.26), the second semiquaver note G of the first beat would be played with full length so that the volume increased easily. Therefore, shortening the semiquaver note G of the first beat would enable the sound to diminish quicker which may explain the way in which Cramer notated the articulation marks in Example 3.24. This approach would be effective especially when playing on the English pianos which produced greater resonance and longer after-ring. Moreover, Badura-Skoda gave suggestions regarding the technique of playing the last slurred note with lightness of touch, which helps performers to achieve a similar sound effect on a modern piano. He stated that:

A good way to avoid unwanted accents on the off-beat notes is to caress these notes by bending the second finger while playing.⁵⁰

Badura-Skoda's demonstration matches Cramer's playing style of using 'bent fingers'.⁵¹ Because the damping of the modern piano is efficient, the last slurred note should be raised just before the next note is played, in order to avoid providing too many gaps between notes which would affect the continuity in sound. Czerny also considered that two quick slurred notes should be 'broken off abruptly' without being connected to the following staccato note.⁵² In a fast movement, whether the separation of the slurred notes and staccato notes would be clear is questionable: the important point is to play the last slurred note softer in order to provide a clear sense of musical phrasing. On the other hand, Cramer wrote contrasting articulations to the patterns which consist of same rhythms in Example 3.24. In the melodic line of the right hand part, the last bar has a long phrase which is different from the previous two bars, involving mixture of short slurs and dots. It shows the varieties of touch required for playing Cramer's works.

Since Cramer used a mixture of dots, strokes and slurs to indicate articulation, it is essential to understand their signification in different circumstances such as dynamic

⁵⁰ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.110

⁵¹ F. G. E., 'J. B. Cramer (1771-1858)', *The Musical Times and Singing Class Circular*, Vol. 43, No. 716 (Oct. 1, 1902), pp. 645

⁵² Carl Czerny, *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, edited by Paul Badura-Skoda, Vienna: Universal Wiener Urtext, 1963, p.45 (cited in Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.162)

and tempo. In the first movement of Cramer's Sonata Op.19 No.3, Cramer indicated different articulation in two passages of the same theme but in different keys (Example 3.27).

Example 3.27: J.B. Cramer, Piano Sonata Op.19 No.3, first movement

(3.27a) Bars 1-5



(3.27b) Bars 73-77



In bar 2 of Example 3.27a, the last two quavers were marked by dots under a slur, but in bar 2 of Example 3.27b, Cramer used strokes with a slur. One may question why Cramer used different staccato signs for the same thematic idea, and how the music may be interpreted differently each time. In Example 3.27a, the dots under the slur indicating the emphasis of each note, though without detachment. Thus, the top voice would be more prominent due to its greater volume. In comparison, if the notes with strokes are played lighter by touching only half of the key, which would make the entry of the middle voice (note E and middle C) much clearer, the performer could bring out a different voice when playing Example 3.27b.

In addition, Cramer used the stroke as a sign for phrase division. The stroke in the melodic line is placed on the fourth quaver beat of bar 3 in Example 3.27a, whereas it is missing at the same place in Example 3.27b, but occurred in the *pp* dynamic level before the key changed in the last bar. Since the music is getting softer and the touch

becomes lighter in Example 3.27b, the stroke is to be used as a reminder that the notes are to be played even softer than the dynamic marking *pp*. Rosenblum argued that despite the difficulty of playing on a modern piano due to effort required by the deeper and heavier key action, the effect of short slurs could be achieved.⁵³ Rosenblum also suggests for pianists to gain experiences on historical instruments which would help them to produce the effect of slurs and the non-legato on a modern piano:

It is precisely here that the impact of experience with the instrument for which the music was written has its greatest effect. Once the pianist is convinced of the efficacy of these slurs, he or she will produce them on the pianoforte as well.⁵⁴

Badura-Skoda stressed two issues of modern pianists' playing: firstly, the lack of finger control when releasing the key, and secondly, the reliance on the sustaining pedal to produce legato:

Pianists are taught today to put their fingers down with energy and precision, but rarely are they trained to raise them with the same amount of control, and many pianists connect sounds with their feet instead. This lack of finger movement is even more acutely felt on the fortepiano of Mozart's time, where the much lighter action does not help to raise the finger automatically when the key rises upon release.⁵⁵

Perhaps due to the lighter and more uneven key action of the pianoforte in the eighteenth and nineteenth centuries, performers were more aware of the finger movement when releasing the key. Thus composers indicated the duration of staccato notes so precisely. They used dots or strokes at the end of slurs which might be related to various touches for both pressing and releasing the key. Although the key action of modern pianos is much quicker, pianists should still pay attention to the movement of raising the fingers. This manner of playing could change the way of thinking and hearing which may lend greater variety to articulation and sound

⁵³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.163

⁵⁴ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, Bloomington and Indianapolis: Indiana University Press, 1988, p.163

⁵⁵ Eva & Paul Badura-Skoda, *Interpreting Mozart: The performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.105

production.

In conclusion, the autograph and early printed editions show that Cramer used both dots and strokes to signify different lengths of notes and touches, while some composers such as Türk did not use various signs to distinguish different meanings and interpretations. Through the examination of Cramer's sonatas, it is clear that staccato signs could be used as phrase division or accents other than detached notes. Dots or strokes may be utilised for the separation of notes when they are indicated between slurs, so that the value of the staccato notes should not be shortened or accented. Furthermore, when either dots or strokes are indicated at the end of articulation, slurs may signify different degree of lightness in touch. On the other hand, the mezzo staccato notes are played with an emphasis often associated with tempo rubato. Although it is difficult to use several types of articulation marks to show the comprehensive way of tone production on an instrument, the utilisation of different staccato signs in the music written by Cramer shows the intention of providing performance guidance as informative as possible for playing the music with variety.

Chapter 4

The 'English style': Clementi's performance markings of his Piano Sonata Op.2 No.2

Clementi's Sonata Op.2 No.2 was first published in 1779 and it was revised by the composer in 1820. Clementi was a virtuoso pianist and great improviser, therefore the additional embellishments and performance directions in his revised version of Piano Sonata Op.2 No.2 (1820), offering examples of how a melodic line could be decorated in 1820. In this chapter, I will compare the two versions of this sonata in order to make inferences regarding the performance practice of additional embellishments and performance directions in the piano music of early nineteenth century Britain. (For reasons of clarity, Clementi's Sonata Op.2 No.2 will be referred to throughout this chapter as 'the sonata', and the 1779 and 1820 versions will be referred to as the 'first' version and 'revised' version respectively.)

In the eighteenth and nineteenth centuries, many performers were also composers, learning from an early age the skills of harmonizing and embellishing a melody. Since composers rarely indicated possible ways of decorating the melody on the score, performers were in the habit of adding embellishments or altering rhythms freely in repeated passages for variety; without the addition of embellishments, C.P.E. Bach stated that melody would be 'empty and ineffective'.¹ The audience judged whether a performance was of good taste from the improvisational elements added. This is in stark contrast to the present-day practice of adhering strictly to composers' written instructions and varying only dynamics, voicing or pedalling. This manner of performing perhaps started to develop when composers such as J.S. Bach wrote out all embellishments. Johann Joachim Scheibe argued in 1737 that J.S. Bach wrote out so many embellishments which made the melodic line blurry.² If the music is full of written out embellishment, it could be confusing for performers to make the

¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.79

² Johann Adolf Scheibe, *Critische Musicus*, 2 vols./I, Hamburg, 1737, p.12 (cited in Robert Donington, *The interpretation of early music*, London and Boston: Faber and Faber, 1963, p.155)

distinction between principle notes and subsidiary figuration. Quantz also stated that the pieces in French style were composed with written out appoggiaturas and trills hardly leaving space for performers to add embellishments. Nevertheless, he advised beginners not to learn from the plain score until they have developed both an understanding of the harmony and the skill of adding embellishments.³

C.P.E. Bach suggested that composers should write out the proper embellishments correctly, in order to avoid them being applied badly by 'tasteless performers'.⁴ In revising his Sonata Op. 2 No. 2 in 1820, it is possible that Clementi was also of this opinion with regard to performers making additions to his work. It may be the case that he wrote out the embellishments for those who had little knowledge of where and how to introduce them, so that he could not only show the proper way of placing improvisational elements, but could also protect his reputation from poor performances of his work. Since an increasing number of composers in the nineteenth century provided embellishments fully in the score, performers no longer needed to add them and learning the art of improvisation lost its necessity. According to Czerny, Beethoven even forbade performers to add embellishments to his music, or to change anything that was written down on the score.⁵ Today it is still not common practice for musicians to improvise or embellish during performance or even prepare additional embellishments in advance, although some performers, such as the pianists and scholars Kenneth Hamilton and Robert Levin continue this practice.

4.1 Fermata embellishment- Lead-Ins (*Eingänge*)

Clementi demonstrated that composers expect some embellishments from the performer when a *pause* is indicated, but 'the pause on a rest only lengthens the silence'.⁶ Nevertheless, Clementi filled in the lengthened rest with improvisational embellishments in the revised version instead of putting a long pause before the next

³ Johann Joachim Quantz, *On playing the Flute*, 1752, translated and edited by Edward R. Reilly, London: Faber and Faber, 1966, p.113

⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.79

⁵ Carl Czerny, *On the proper performance of all Beethoven's works for the piano*, edited by Paul Badura Skoda, U.S.A.: Universal Edition A.G. Wien, 1970, p.1

⁶ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.8

section of the music. For example, in the second movement, Clementi added a ‘prepared shake’⁷ into the trill under the fermata on note C (Example 4.1b/I). He also added ornamentation in small notes between the 6/4 and the dominant chord, followed by an ascending scale leading to a new section of music in the tonic chord. In the repeated section (Example 4.1b/II), Clementi added a small trill before the dominant chord, and changed the ascending scale to a descending scale with chromatic notes at the end. Clementi utilises the newly extended piano keyboard by including higher notes than had been available to him in the first version of 1779 (Example 4.1a).

Example 4.1: Muzio Clementi, Piano Sonata Op.2 No.2, second movement

(4.1a) First version (1779), bar 24 (DVD 4, Track 28)



(4.1b) Revised version (1820) (DVD 4, Track 30)

(4.1b/I) Bars 23-26



(4.1b/II) Bars 165-171



⁷ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.11

In addition, Clementi embellished and extended the fermata which was indicated at the end of a section in the first version (Example 4.2a). In the revised version (Example 4.2b/I), Clementi extended the trill on the 6/4 chord of which the main notes were also emphasised with *fz* signs. After that, a long trill on the top note of the dominant 7th chord is added to be played with sustaining pedal depressed. Since the following section is a recapitulation of the main theme, the function of the note F sharp at the end of the fermata embellishment is to lead to the dominant note G, which connects smoothly to the first note of the main theme. This passage occurs again later but with some changes, with the uses of repeated patterns and ascending major and minor thirds (Example 4.2b/II). A trill is added to the last two notes in the improvised passage which helps to sustain the sound when played, especially as the last note is extended with a fermata. Furthermore, the added trill not only achieves the purpose of connecting notes, but also makes the diminuendo more effective.

Example 4.2: Muzio Clementi, Piano Sonata Op.2 No.2, second movement

(4.2a) First version (1779), bars 66-68 (DVD 4, Track 28)



(4.2b) Revised version (1820) (DVD 4, Track 30)

(4.2b/I) Bars 64-76

(4.2b/II) Bars 133-143



Although a fermata often suggests the point at which an improvised cadenza should be inserted, it can sometimes signify a pause without embellishment. Cramer gave an example in his *Instructions for the Piano Forte* of 1812 from Handel's Suite in E HWV 430, where a fermata may be played without embellishment (see Example 4.3 below).⁸

Example 4.3: J.B. Cramer, *Instructions for the Piano Forte* (1812), the third edition, p.37



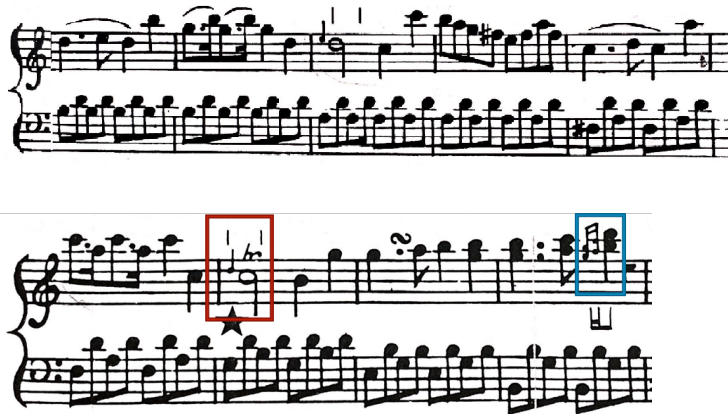
Apart from fermata embellishments, Clementi added ornamentations such as trills and turns to the first movement of the revised version, which help create continuity within the melody and add flexibility of rhythm as appropriate to the *Cantabile* style (Example 4.4). The additional turns add chromaticism which bring more colour and interest to the musical line. Furthermore, the dotted rhythms added in bars 8 and 10

⁸ Johann Baptist Cramer, *Instructions for the Piano Forte* (1812), London: Chappell & Co., 3rd edition, 1820, p.37 (The fermata is added to the example by Cramer, although he did embellish Handel's first note with the spread chord.)

of Example 4.4b show that the rhythm of ornamentations could be varied by lengthening certain notes in order to increase the expressive quality of the music.

Example 4.4: Muzio Clementi, Piano Sonata Op.2 No.2, first movement

(4.4a) First version (1779), bars 25-33 (DVD 4, Track 27)



(4.4b) Revised version (1820), bars 24-36 (DVD 4, Track 29)



4.2 Embellished repetition

In the second movement of the revised version (Example 4.5), Clementi varied the melodic line of the main theme when it is repeated. Although the melody is in a different key in Example 4.5b, the embellished figurations such as turn and trill within in the melodic line show the way in which ornaments could be played and varied. For instance, the turn on the second beat of bar 51 (Example 4.5b) altered slightly in rhythm from Example 4.5a and 4.5c (see red boxes), which imitates the effect of tempo rubato. Furthermore, the additional appoggiaturas are written in large notes in bars 76,77 and 79 in Example 4.5c (see blue boxes). Since appoggiaturas often have

been added to the melody in large notes, one should not provide extra elaboration on top of it, otherwise the music may sound ‘exaggerated and confused’⁹ as Leopold Mozart stated.

Example 4.5: Muzio Clementi, Piano Sonata Op.2 No.2, second movement (revised version)
(DVD 4, Track 30)

(4.5a) Bars 1-4



(4.5b) Bars 50-54



(4.5c) Bars 76-80



The variations in Clementi’s theme upon each occurrence of the revised version demonstrate the types of figurations that were available for ornamentation in a fast movement, suggesting that it would have been customary for a performer working from the original edition to improvise embellishments of this sort. Nevertheless, Clementi sometimes wrote out the repeated passage without any changes. For instance, in the first movement of Clementi’s Sonata Op.33 No.2 (1794), the *Allegretto* section at the beginning shows that a repeated passage is not always varied, which could be a special effect for listeners since they may expect additional ornamentation. Badura-Skoda argued that perhaps the aim of using unaltered

⁹ Leopold Mozart, *A treatise on the fundamental principles of violin playing*, 1756, translated by Editha Knocker, 2nd edition, London: Oxford University Press, 1951, p.167

repetition of melodies was to allow listeners to become familiar with a theme and to create a feeling of symmetry.¹⁰

In the first version of the second movement of the sonata, *Da Capo* was indicated to signify repeats. In the revised version, Clementi wrote out all the repeats with embellishments in order to inform the performer not to omit any repeats for the balance of structure. Although both Clementi¹¹ and Cramer¹² stated that the dotted bars on both sides denote the repeat of the previous and following passage, Clementi gave options for performers to choose whether to play the repeat for the second part of the music. He stated that the second part of the music is 'seldom repeated' if it is very long.¹³ It seems that repeats were not always included for structural purposes but sometimes left to personal taste. The repeat sign was used with decreasing frequency between 1760 and 1850, perhaps due to changing habits in performances practice and the decline of the art of improvisatory embellishment.¹⁴ The repeat signs are as important as other markings on the score, since they are part of the production of musical effects and manifestation of one's creativity. Either adding embellishments or varying dynamics and articulation in repeats can help to highlight a performer's insight into the music.

4.3 Relationship of tempo and embellishment

C.P.E. Bach pointed out that 'with all ornaments, the tempo must be a suitable one, for excessive speed does not allow for embellishment'.¹⁵ Thus, embellishments were more commonly added to pieces in a slow tempo, since it was considered difficult to embellish quick music. Although the decoration of quick music was regarded as unusual in the eighteenth century, Clementi was perhaps an exception as shown by

¹⁰ Eva & Paul Badura-Skoda, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.219

¹¹ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.8

¹² Johann Baptist Cramer, *Instructions for the Piano Forte*, London: Chappell & Co., 1812, p.19

¹³ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.8

¹⁴ Hugh MacDonald, 'To Repeat or Not to Repeat?', *Proceedings of the Royal Musical Association*, Vol. 111 (1984 - 1985), pp. 121-138

¹⁵ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.93

the revised version of his Sonata Op.2 No.2.¹⁶ The reason why Clementi added a large numbers of embellishments in fast movements perhaps related to the different interpretations of tempi in Britain.

Clementi, in his treatise of 1801, suggested that the slowest tempo was *Adagio*,¹⁷ whereas Türk argued that *largo* was slower than *adagio*.¹⁸ Clementi's order of tempi matches the one given by William Pridgin who made an early metronome in England (York) before 1793 (Example 4.6).¹⁹

Example 4.6: William Pridgin's table of time values

Table 1	
COLUMN 1	
Allegro 6/4:	♩. = 112
Allegro 2/4 or 6/8:	♩ or ♪. = 100
Allegro 9/8:	♩. = 84
COLUMN 3	
C Andante:	no value given
2/4 Andante:	♩ = 72
3/4 Andante quavers:	♩ = 126
C 8 quavers, Andante:	♩ = 116
COLUMN 2	
C or 3/4 or 12/4 or 9/4:	♩. = 126
4 crotchets Allegro or 12/8:	♩. = 116
3/4 Dancing Minuet Time:	♩ = 100
COLUMN 4	
C Largo:	no value
C Largo:	♩ = 69
3/2 Largo:	♩ = 63
3 Adagio:	♩ = 52

Modern Metronome:
Allegro=120-168 Andante=76-108
Adagio=66-76 Largo=40-60

Although Maelzel's metronome was patented in 1815 and became widely used by musicians, Pridgin's metronome was 'the first device to measure musical time with a ticking sound and the ringing of a bell'.²⁰ Pridgin provides clues to the interpretation of time values in music written in the late eighteenth and early nineteenth centuries in Britain. In comparison, Pridgin's *Allegro* was slower than the modern metronome marking for *Allegro*,²¹ which may show a slower tempo provided for fast movements in performances was common in Britain. For instance, Mozart wrote a letter to his

¹⁶ This manner of applying embellishments to fast movements perhaps was in common among composers in London, because Hummel as a member of the London pianoforte School who also embellished every passage of Mozart's concertos 'even' in allegro movements. (see Badura-Skoda, Eva & Paul. *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, 2nd edition, New York and London: Routledge, 2008, p.244)

¹⁷ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.13

¹⁸ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.105

¹⁹ David Martin, 'An Early Metronome', *Early Music*, Vol. 16, No. 1 (Feb., 1988), pp. 90

²⁰ David Martin, 'An Early Metronome', *Early Music*, Vol. 16, No. 1 (Feb., 1988), pp. 90

²¹ David Martin, 'An Early Metronome', *Early Music*, Vol. 16, No. 1 (Feb., 1988), pp. 92

father on 7th June 1783 that ‘Clementi writes *Presto* and even *Prestissimo* and *alla Breve* on his sonatas, and plays them *Allegro* in 4/4 time’.²² Rosenblum argues that Clementi took a slower tempo for *Presto* than Mozart expected, which shows their different understanding of tempi.²³ Furthermore, the tempo indication *Presto* was given by Clementi for the first movement of his Sonata Op.2 No.2 in the first version, but he changed it in the revised version to *Allegro con molto spirit*. Clementi may have chosen to play in a slower tempo to produce heightened expression and a wide scope of tone colour, although Clementi was known as a virtuoso pianist capable of playing music at any tempo without difficulty. Another reason might be the heavier and deeper keys of the English pianofortes which may be too demanding for amateur pianists playing such music with extensive additional embellishments in a very fast speed.

4.4 Arpeggio as an improvisational element

At the end of the first movement of Clementi’s Sonata Op.2 No.2 (Example 4.7), the long passage with strong dynamic level and longer pedalling throughout represents some significant and characteristic elements prevalent in the compositional style of London at the time.

Example 4.7: Muzio Clementi, Piano Sonata Op.2 No.2, first movement (revised version), bars 175-188 (DVD 4, Track 29)

²² Robert Spaethling, translate and edited, *Mozart's letters, Mozart's life*, London: Faber and Faber, 2000, p.353

²³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music*, Bloomington and Indianapolis: Indiana University Press, 1988, p.305

The utilisation of arpeggiated chords and ornamentation was a tool for adding resonance to create a fuller tone in the eighteenth and nineteenth centuries, as C.P.E. Bach demonstrated in 1753:

The keyboard lacks the power to sustain long notes and to decrease or increase the volume of a tone [...] These conditions make it no small task to give a singing performance of an *adagio* without creating too much empty space and a consequent monotony due to a lack of sonority [...] the deficiencies of the keyboard can be concealed under various expedients such as broken chords. [...] our most usual sustaining devices, such as the trill and the mordent, are also well known to other instruments and the voices.²⁴

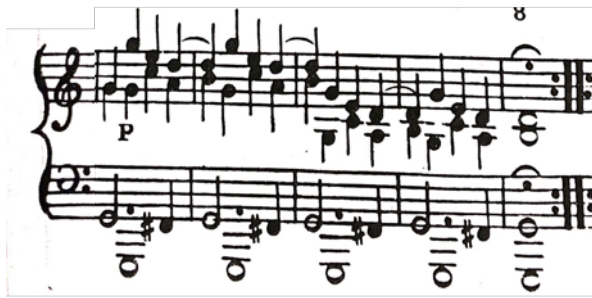
The revised version of Clementi's Sonata Op.2 No.2 shows that the availability of a sustaining pedal in Clementi's time made it possible for performers to produce a larger sound than previous, particularly on English pianofortes which had fuller tone than their Viennese counterparts. Ornamentations should be interpreted relative to the tempo of the music, as Türk established that trills must be played faster in *Allegro* than in *Adagio*.²⁵ Therefore, the trill in the last two bars of Example 4.7, played at a fast speed with the sustaining pedal depressed, greatly increases the volume and power of effect.

On the other hand, arpeggiated chords could be a form of improvisation which gives freedom to performers to interpret them in various ways and at a variety of speeds according to the style of the music. For example, Clementi changed the block chords in the first version (bars 3 and 4 of Example 4.8a) to broken chord figuration in the revised version. The indication *rallentando* in Example 4.8b shows that this type of figuration could be used for producing *rubato* which is better suited to a *cantabile* sound. Moreover, the semitone F sharp to G adds dissonance and echoes the inner voice of the left hand part, creating a sliding effect by emphasising the accidental note F sharp and softening the note G.

Example 4.8: Muzio Clementi, Piano Sonata Op.2 No.2, first movement (4.8a) First version (1779), bars 75-79 (DVD 4, Track 27)

²⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.150

²⁵ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.232



(4.8b) Revised version (1820), bars 75-79 (DVD 4, Track 29)




There is a type of arpeggiated chord indicated with an oblique line, no longer in use today, which was indicated to produce a similar effect as sliding. C.P.E. Bach labelled this as 'an arpeggio with *acciaccatura*' in the asterisked example of Figure 176 in his treatise (Example 4.9).²⁶

Example 4.9: C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), p.160



Clementi echoed this same point in 1801:

Chords marked thus  are played as the preceding chords, with the addition of a note where the oblique line is put, as if written thus

²⁶ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.159



but the additional note is not to be kept down.²⁷

In addition, Türk shared Clementi's view on such arpeggiation. His example shows clearly that the interpretation of a chord with an oblique line and { sign is different (Example 4.10).²⁸

Example 4.10: D.G. Türk, *School of Clavier Playing* (1789), p.283



Moreover, Haydn used the arpeggio with an oblique line in his sonatas Hob. XVI/50 in C major and Hob. XVI/52 in E flat major written in London. In the C major sonata, Haydn used both type of arpeggio signs which manifests that he considered a chord with an oblique line should be played with an extra note. This ornament gives variety to the repeated passage, adds dissonance and highlights the humorous character of the music (Example 4.11).

Example 4.11: Joseph Haydn, Piano Sonata Hob. XVI/50, third movement (DVD 3, Tracks 20,23 and 26)

(4.11a) Bars 72- 79



²⁷ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte*, London: Clementi, Banger, Hyde, Collard & Davis, 1801, p.9

²⁸ Daniel Gottlob Türk, *School of Clavier Playing* (1789), translated and edited by Raymond H. Haggh, Lincoln: University of Nebraska Press, 1982, p.283

(4.11b) Bars 103-109



This type of arpeggiation also occurs in Dussek's sonatas Op.35 No.2 and Op.43; Thomas Haigh's Sonata Op.41 No.1, as well as in and Mozart's Sonata K.280 and K.282. It is noticeable that composers did not use the chord with an oblique line as often as the arpeggiated chord with the $\{$ sign, but Haydn used it in both of his so called 'London sonatas' which may show that it is a particular characteristic of music written in London at the time. Authentic realization of the arpeggiated chord with an oblique line is generally unknown today, partly because modern editions substitute the sign $\{$ in its place. For instance, it is clear from consulting early editions that Haydn used both types of arpeggiated chords in his Sonata Hob. XVI/50 (Example 4.10), but no modern edition, including those of Henle and Wiener Urtext, reproduce the oblique line, preferring the standard sign $\{$ instead. The consequence is that modern performers assume there is only one way of playing the arpeggiated chords, which denies the composer's intention.

In conclusion, comparison of the musical text between the first and revised versions of Clementi's Sonata Op.2 No.2, shows the way in which the music might have been performed by the composer. The additional elements and alterations in the revised version show the change in Clementi's compositional and playing style. The fermata embellishments, arpeggiated chords and flexibility in rhythms not only demonstrate Clementi's comprehensive skills in writing for the keyboard but also his imagination with regard to the emotive and figurative content of the embellishments. Furthermore, the examples quoted here from Clementi's sonatas show the characteristic elements of keyboard writing in London in the early nineteenth century. Although C.P.E. Bach argued that embellishments were often used in slow music,²⁹

²⁹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Part I/1753), translated by William J. Mitchell, New York and London: W.W Norton and Company, 1949, p.93

Clementi added extensive ornamentation and cadenzas to his Sonata Op.2 No.2, a work consisting of two fast movements in a brilliant style. The utilisation of embellishments in fast movements potentially manifests a different approach to tempo between British and continental performance practices of the eighteenth and nineteenth centuries. The circumstantial evidence presented here in terms of Pridgin's interpretation of tempi and the florid, quick-movement embellishments added by Clementi to his own music suggest that fast movements were played less quickly in Britain than on the continent. The revised version of Clementi's Sonata Op.2 No.2 provides valuable insights into a specific example of 1820s performance practice. Clementi presumably revised the sonata with the specific intention of representing on popular piece in an update and more fashionable style for British audiences.

Conclusions

The characteristics of the English pianos in the late eighteenth and early nineteenth centuries were manifested in the expressive features in the music of composers in London. The members of the London Pianoforte School including Clementi, Cramer and Dussek wrote music with *Cantabile* melodic lines indicated with lengthy slurs, and emphasis of dissonances by the extensive use of the sustaining pedal and embellishments.

Although the legato touch had always been the basic touch by means of overholding notes and changing fingers on a key silently, these keyboard techniques developed to a higher level which manifested in the frequent utilisation of the thumb. Since the music was written with thicker textures and technical difficult passages, the use of the thumb was needed for performers to play chordal passages and produce a better legato line. Furthermore, because the notes could be held by the sustaining pedal instead of hand stops, a new way of notating the score emerged. For instance, performers were able to hold the bass note with the pedal while playing in the higher register. On the other hand, developments of the sustaining pedal such as the divided pedal on the Broadwood pianos allowed performers to produce different degrees of resonance by means of the new variety of pedalling technique available. The increasing frequency of the sustain pedal's use, the mixing harmonies for greater effect and powerful sonority of the music written in London distinguished the compositional and pianistic style from the Viennese school.

On the other hand, the greater key-depth and heavier touch on the English pianos created difficulties for performers who were used to playing on Viennese instruments, nevertheless the English piano enabled performers to provide a wider variety of touches which showed in the various functions of dots and strokes when combined with other musical elements including slurs and dynamic indications in the English music.

This study not only shows the distinction of aesthetics in sound and playing style between the English and Viennese schools, but also demonstrates the ways in which these characteristics of English style could be interpreted on a modern piano. Since previous studies have focused more upon the compositional style than elements of performance practice. In this study, I have built upon this previous research to examine the realisation of this compositional language in performance. The DVD recordings presented alongside this dissertation consist of works which have not been recorded previously, and present a useful comparison of the English and Viennese performance styles on both modern and historical instruments. The scope of this study has been limited to the discussion of music by Cramer, Clementi and Dussek; since the composers of the London Pianoforte School did not use a single, homogenous style of composition but were varied in their own personal approaches to the instrument, future study would benefit from broadening this scope to consider the work of a greater variety of composers within the context of the conclusions presented here.

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Cramer Piano Sonata Op.63 (1821):

Autograph: 'Grande sonate pour le pianoforte. Composé [sic] et dédié [sic] a J.N. Hummel par son sincere ami. Op.63. A Londres, le 15. Dec. 1821'. 'A mons. C.F. Peters, bureau de musique'. 'Favored by my friend J. R. Schulz Esq. De faire publier cette composition le 30. Du janvier prochain, 1822' <Vienna, Nationalbibliothek, Katalog, p.129>. (A Wn, MS 16472)

First edition: A / New Sonata / for the / Piano Forte / Composed and Dedicated to / J. N. Hummel / of Vienna / by his friend / J.B. Cramer. / Ent. Sta. Hall. Op.63. Price 5^s / London Printed for the Author & Proprietor by the Royal Harmonic Institution / Lower Saloon, Argyll Rooms Regent St. (p.n. 904, Sta. Hall 30 Jan 1822)

Clementi Piano Sonata Op.40 No.2 (1802):

First edition: Three / Sonatas, / for the / Piano Forte, / Composed and dedicated to / Miss Fanny Blake, / BY / Muzio Clementi. / Op.40. Book 1. / Ent^d. at Sta. Hall. Williamson Sculp^t. Price 8^s. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, No.26, Cheapside.

Cramer Piano Sonata Op.37 No.1 (1806):

First edition: Three / SONATAS, / for the / Piano Forte, / Composed & dedicated to / Miss Cornewall, / BY/ J.B. CRAMER. / Ent^d. at Sta. Hall. Op.37. Price 8/6. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.

Cramer Piano Sonata Op.25 (1801):

First edition: TROIS / Grandes Sonates, /pour le / Piano Forte / Composées et Dédiées / à La Baronne de Kloest née Jacobi, / par / J.B. CRAMER. / Oeuvre 25. Ent^d. at Sta. Hall. Prix 8^s. / LONDONS / Chez Clementi, Banger, Collard et Davis, 26 Cheapside / Bewman.

Cramer Piano Sonata Op.34 No.3 (1804):

First edition: Three Sonatas, / for the / PIANO FORTE, / Composed& dedicated to/ Miss Rigby / BY/ J. B. Cramer. / Op.34, Ent^d. Sta. Hall. Pr. 8^s. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside. / NB The Second Sonata contains a favorite Military Rondo.

Cramer Piano Sonata Op.29 (1803):

First edition: Trois / GRANDES SONATAS. / Pour le / Piano Forte / Composées et Dédiées a son Ami / J. L. DUSSEK, / par J.B. Cramer. / Oeuvre 29, Ent^d. at Sta. Hall. Prix 8^s. / LONDONS, Chez Clementi, Banger, Hyde, Collard et Davis, 26, Cheapside / R. Williamson, Sc.

Haydn Piano Sonata Hob. XVI/50 (1794):

First edition: A Grand Sonata / For the/ Piano Forte, / Composed Expressly for and dedicated to / Mrs. Bartolozzi / By/ HAYDN. / Entered at Stationer's Hall, Op. 79, Price 4^s. / London. Printed for, and to be had of the Proprietor 82 Wells Street and of the Publishers J. and H. Caulfield 36 Piccadilly. / Where may be had just Published PEACE, a Grand Characterestic Sonata for the Piano Forte by L. Jansen Price 3^s. The REVIEW, or WAGS OF WINDSOR. Price 8^s.

Clementi Piano Sonata Op.2 No.2 (1779):

First edition: Six SONATAS/ FOR THE/ Piano Forte or Harpsichord/ with an Accompanymnt for a German FLUTE or Violin/ Composed by /Signor Clementi/ OPERA II Pr.10^{sh} = 6^d / LONDON Printed and Sold by WELCKER N^o. 10 Hay Market opposite the Opera House/ Where may be had by the same Author 6 Sonatas for the Piano Forte or Harpsichor^d. 10=6. & the Black Jock with Variations 2^s.

Clementi Piano Sonata Op.2 No.2 (1820):

First edition: New Edition, / WITH / Considerable Improvements, / of SONATA, No. [2]. / from / Opera, II. / Composer for the / Piano Forte, / By MUZIO CLEMENTI. / Ent. Sta. Hall. Price 3^s/ LONDON, / Published by Clementi, Collard, Davis & Collard, / No.26. Cheapside.

Dussek Piano Sonata Op.35 No.3 (1799):

First edition: Tre Sonate / per il / Piano Forte, / composte e delicate / al Suo stimatissimo Amico / Muzio Clementi / da Giovanni Luigi Dussek / Op.35, Ent^d. at Stationers Hall. Price 8^s/Printed for Corri, Dussek & Co. Music Sellers to the Royal Family. N^o.28 Haymarket, 8C 67 Dean S^t. Soho London. South S^t. Andrews Str. & Bridge S^t. Edinburgh.

Steibelt *Scena on a favorite Russian air* (1809):

First edition: SCENA/ ON A FAVORITE/ Russian Air/ And/ Eight Variations/ on another/ Russian Air. / For THE/ Piano Forte/ Composed by/ D. Steibelt. / Ent. at Sta. Hall, Price 5^s. / LONDON. / Printed by Clementi, Banger, Collard, Davis & Collard. / 26 Cheapside.

Appendix 1: Comparison of Autograph and First edition of Cramer's Piano Sonata Op.63 (1821)

Autograph manuscript

'Grande sonate pour le pianoforte. Composé [sic] et dédié [sic] a J.N. Hummel par son sincere ami. Op.63. A Londres, le 15. Dec. 1821.' 'A mons. C.F. Peters, bureau de musique.' 'Favored by my friend J. R. Schulz Esq. De faire publier cette composition le 30. Du janvier prochain, 1822' <Vienna, Nationalbibliothek, Katalog, p.129>. (A Wn, MS 16472).

First edition

A / New Sonata / for the / Piano Forte / Composed and Dedicated to / J. N. Hummel / of Vienna / by his friend / J.B. Cramer. / [l.:] Ent. Sta. Hall [c:] Op.63 [r.:] Price 5c / London Printed for the Author & Proprietor by the Royal Harmonic Institution / Lower Saloon, Argyll Rooms Regent St. (p.n. 904, Sta. Hall 30 Jan 1822)

In the First Edition (Abbreviations: R.H. — right hand, L.H. — left hand):

I. *Introduzine*

p. 1

The title '*Les Souvenirs*' is missing.

Bar 14 — A diminuendo sign is missing at the beginning of the bar.

Bar 16 — The musical term *con duolo* (with grief) is missing at the end of the bar.

Bar 17 — R.H. The shape of the staccato sign on the note c2 of 2nd beat in the melodic line is ambiguous. The first edition used a dot here perhaps is for matching the staccato indications with the same rhythm in bar 9. Nevertheless, the staccato sign could also be a stroke which may signify a lighter touch than those with dots.

Bar 19 — R.H. A slur over the two chords is missing. Therefore, the two chords are indicated with mezzo staccato sign  rather than dots.

Piu mosso è Agitato

p.2

Bar 26 — R.H The stem of note B flat in the autograph is mistakenly indicated as a stroke sign in the first edition.

II. *Tempo Moderato ma Energico*

p.4

Bar 4 — L.H. The strokes on beats 1 and 2 over notes C sharp and D are not found in the autograph. Also, a slur under the first two notes in the bass is missing. Hence, the third crotchet is separated from the first two crotchets which are played with *legato*.

p.5

Bars 27 to 30 — R.H. The broken octaves are indicated with strokes which should be dots as shown in the autograph.

p.6

Bar 49 — R.H. The dots are missing on the octaves in the 1st and 2nd beats.

Bar 50 — All dots should be strokes.

Bars 53 to 55 — L.H. The staccato sign should be strokes rather than dots.

p.7

Bar 66 — R.H. The dots on the first two quavers are missing.

Bar 67 — R.H. Same as bar 66. And the note D of the last quaver beat is indicated as D flat in the autograph.

Bars 72 to 74 — R.H. The note G should be G sharp in the 2nd quaver of the 3rd beat.

Bars 85 & 86 — L.H. The signs for playing an octave lower are not found in the autograph.

p.8

Bars 104 to 106 — R.H. The strokes are indicated in the first edition but dots are used in the autograph.

Bar 109 — L.H. The dots on the quavers of 2nd, 3rd and 4th beats are missing.

p.9

Bar 115 — L.H. A natural sign in the bass note B is omitted.

Bar 118 — L.H. On the 2nd quaver of the 2nd beat, the note B should be written with a natural sign.

Bar 119 — L.H. The dots on the first quaver of the 1st and 3rd beats are missing.

Bar 121 — R.H. A natural sign on the last quaver note C is missing.

L.H. A natural sign on the 3rd beat (note B) is omitted.

Bar 137 — R.H. On the 3rd beat, the sharp sign on the dotted crotchet (note C) of the 3rd beat is omitted.

Bar 138 — The last semiquaver should be B natural rather than B flat.

- Bar 141 — A sustaining pedal mark placed after the first quaver in the autograph is missing in the first edition.
- p.10
Bars 146 & 148 — R.H. A staccato sign 'dot' is omitted on the 3rd beat in the melodic line.
- Bar 152 — R.H. The dots are missing on the quavers of the 1st and the 2nd beats.
- p.11
Bar 162 — L.H. A slur over the last three semiquavers is added.
- Bar 163 — L.H. A dot on the first demiquaver note B is missing.
R.H. & L.H. Stokes are added to the first semiquaver of the 3rd beat.
- Bar 173 — R.H. A slur over the notes B natural and C sharp is omitted and a dot is missing on the last quaver note D.
- Bar 174 — R.H. The staccato sign 'dot' is omitted on the first quaver.
L.H. The staccato sign 'stroke' under the first quaver is missing. The dot added to the 2nd quaver of 2nd beat might be the composer's intension since it is matched with the articulation in the R.H. part in bar 173.
- Bars 177 & 178 — L.H. The dots should be strokes, which may signify different touch between two hands.
- p.12
Bars 191 & 192 — L.H. the staccato signs should be dots, which is not only judged by the shape of the staccato, but also the writing habit of the composer. Through examining, the composer used dots to indicate beamed quavers in sequences or scales in this piece.
- Bar 194 — The strokes should be dots for the same reason above.
- p.13
Bar 208 — L.H. The dots should be strokes, since the composer used strokes between slurs for the L.H. part mostly.
- p.14
III. Adagio (maestoso ed espressivo assai)
- Bar 12 — The dynamic sign *cres:* (crescendo) is added.
- p.15
Bar 47 — R.H. The mezzo staccato sign is added over the first two quavers.
- p.16
Bars 82 & 83 — R.H. The first edition erroneously indicated a mezzo staccato sign over the last beat of bar 82 and the 1st beat of bar 83. In the autograph, the last beat of bar 82 is indicated a staccato sign 'dot' above the note, while

the first beat of bar 83 is indicated with a fermata sign.

p.17

IV. *Allegretto con moto*

Bar 3 — The sign 'L. Hand' is not found in the autograph, therefore the melodic line is not necessary to be played with the left hand.

Bars 19 & 20 — The strokes should be dots. Also, the sign 'R. Hand' is added.

p.18

Bar 58 — L.H. The stroke on the note F is omitted.

p.19

Bars 83 to 86 — L.H. The dots are used for the staccato sign in the autograph rather than strokes.

p.20

Bars 89 to 93 — R.H. The strokes should be replaced by dots.

Bar 95 — R.H. A stroke is missing on the 2nd quaver of the 2nd Beat (note A).

Bar 98 — L.H. The strokes could be dots since the following sequential pattern indicated with dots. Nevertheless, the quavers might be played with emphasis because they are not beamed with the semiquavers like the others in bars 98 to 102. The separation of quavers from the semiquavers may signify a different touch.

Bar 112 — L.H. A stroke is omitted on the note C of the first quaver in the 2nd beat.

p.21

Bars 119 & 120 — The strokes should be dots.

Bars 128 to 130 — The dots should be used instead of strokes.

Appendix 2: English and Viennese pianos played for this study

Broadwood (1796)



Southampton University

Broadwood (1823)



Finchcocks Museum

Johann Schantz (1800)



Accademia Bartolomeo Cristofori (Italy)

Broadwood (1801)



Finchcocks Museum

Clementi Square (1815)



Finchcocks Museum

W&W Stodart (1807)



Finchcocks Museum

Broadwood Square (1795)



Finchcocks Museum

Michael Rosenberger (1795)



Finchcocks Museum

Broadwood (1830)



Accademia Bartolomeo Cristofori (Italy)

Appendix 3: List of annotated scores of works in my DVD recordings

Muzio Clementi

Piano Sonata Op.40 No.2 (1802), b minor

- I. Molto adagio e sostenuto – Allegro con fuoco e con espressione
- II. Largo mesto e patetico- Allegro - Tempo primo - Presto

First edition: Three / Sonatas, / for the / Piano Forte, / Composed and dedicated to / Miss Fanny Blake, / BY / Muzio Clementi. / Op.40. Book 1. / Ent^d. at Sta. Hall. Williamson Sculp^t. Price 8^s. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, No.26, Cheapside.

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 2*, p.174-187

Johann Baptist Cramer

Piano Sonata Op.37 No.1 (1806), G major

- I. Allegro espressivo
- II. Andantino affettuoso
- III. Rondon. Scherzando pui tosto Moderato

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 10*, p.191-205

First edition: Three / SONATAS, / for the / Piano Forte, / Composed & dedicated to / Miss Cornewall, / BY/ J.B. CRAMER. / Ent^d. at Sta. Hall. Op.37. Price 8/6. / London, / Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.

Johann Baptist Cramer

Piano Sonata Op.25 No.3 (1801), E flat major

- I. Morerato con expression
- II. Allegretto non troppo
- III. Rondo 'en Carillon'

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 10*, p.94-109

First edition: TROIS / Grandes Sonates, /pour le / Piano Forte / Composées et
Dédiées / à La Baronne de Kloest née Jacobi, / par / J.B. CRAMER. / Oeuvre 25. Ent^d.
at Sta. Hall. Prix 8^s. / LONDONS / Chez Clementi, Banger, Collard et Davis, 26
Cheapside / Bewman

Johann Baptist Cramer

Piano Sonata Op.34 No.3 (1804), C major

- I. Allegro
- II. Andantino Affettuoso
- III. Scherzo

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 10*, p.177-189

First edition: Three Sonatas, / for the / PIANO FORTE, / Composed& dedicated to/
Miss Rigby / BY/ J. B. Cramer. / Op.34, Ent^d. Sta. Hall. Pr. 8^s. / London, / Printed by
Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside. / NB The Second Sonata
contains a favorite Military Rondo

Johann Baptist Cramer

Piano Sonata Op.25 No.1 (1801), E flat major

- II. Grave e Sostenuto

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 10*, p. 73

First edition: TROIS / Grandes Sonates, /pour le / Piano Forte / Composées et
Dédiées / à La Baronne de Kloest née Jacobi, / par / J.B. CRAMER. / Oeuvre 25. Ent^d.
at Sta. Hall. Prix 8^s. / LONDONS / Chez Clementi, Banger, Collard et Davis, 26
Cheapside / Bewman.

Johann Baptist Cramer

Sonata Op.29 No.2 (1803), A flat major

- II. Moderato con Expressione

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 10*, p.167-169

First edition: Trois / GRANDES SONATAS. / Pour le / Piano Forte / Composées et
Dédiées a son Ami / J. L. DUSSEK, / par J.B. Cramer. / Oeuvre 29, Ent^d. at Sta. Hall.
Prix 8^s. / LONDONS, Chez Clementi, Banger, Hyde, Collard et Davis, 26, Cheapside /
R. Williamson, Sc.

Franz Joseph Haydn

Piano Sonata Hob. XVI/50 (1794), C major

I. Allegro

II. Adagio

III. Allegro Molto

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 6*, p.35-51

First edition: A Grand Sonata / For the/ Piano Forte, / Composed Expressly for and
dedicated to / Mrs. Bartolozzi / By/ HAYDN. / Entered at Stationer's Hall, Op. 79,
Price 4^s. / London. Printed for, and to be had of the Proprietor 82 Wells Street and
of the Publishers J. and H. Caulfield 36 Piccadilly. / Where may be had just
Published PEACE, a Grand Characterestic Sonata for the Piano Forte by L. Jansen
Price 3^s. The REVIEW, or WAGS OF WINDSOR. Price 8^s.

Muzio Clementi

Piano Sonata Op.2 No.2, C major (1779)

I. Presto

II. Rondeau: Spiritoso

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 1*, p.39-47

First edition: Six SONATAS/ FOR THE/ Piano Forte or Harpsichord/ with an
Accompanymnt for a German FLUTE or Violin/ Composed by /Signor Clementi/
OPERA II Pr.10^{sh} = 6^d / LONDON Printed and Sold by WELCKER N^o. 10 Hay Market
opposite the Opera House/ Where may be had by the same Author 6 Sonatas for
the Piano Forte or Harpsichor^d. 10=6. & the Black Jock with Variations 2^s.

Piano Sonata Op.2 No.2, C major (1820)

I. Allegro con molto spirit

II. Rondo: Allegretto Spiritoso

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 4*, p.105-117

First edition: New Edition, / WITH / Considerable Improvements, / of SONATA, No. [2]. /from / Opera, II. / Composer for the / Piano Forte, / By MUZIO CLEMENTI. / Ent. Sta. Hall. Price 3^s/ LONDON, / Published by Clementi, Collard, Davis & Collard, / No.26. Cheapside.

Johann Ladislav Dussek

Piano Sonata Op.35 No.3 (1799), c minor

Nicholas Temperley, *The London pianoforte school 1766-1860, volume 6*, p.127-133

First edition: Tre Sonate / per il / Piano Forte, / composte e delicate / al Suo stimatissimo Amico / Muzio Clementi / da Giovanni Luigi Dussek / Op.35, Ent^d. at Stationers Hall. Price 8^s/Printed for Corri, Dussek & Co. Music Sellers to the Royal Family. N^o.28 Haymarket, 8C 67 Dean S^t. Soho London. South S^t. Andrews Str. & Bridge S^t. Edinburgh.

Daniel Gottlieb Steibelt

Scena on a favorite Russian air (1809): excerpt (Adagio)

First edition: SCENA/ ON A FAVORITE/ Russian Air/ And/ Eight Variations/ on another/ Russian Air. / For THE/ Piano Forte/ Composed by/ D. Steibelt. / Ent. at Sta. Hall, Price 5^s. / LONDON. / Printed by Clementi, Banger, Collard, Davis & Collard. / 26 Cheapside.

Appendix 4: Key for the annotated scores (performance on the modern grand piano)

Depressing the sustaining pedal fully:



Half pedal:



Releasing the pedal gradually:



Notes or voices to be brought out:



Phrase mark:



Accent sign:



Crescendo sign:



Diminuendo sign:



Preparation of changing tone colour:



L.H.: Left hand

R.H.: Right hand

3

Three
Sonatas
(for the
Piano & Forte)
Composed and dedicated to
Miss Fanny Blake.
No. 10 Clementi.

For sale at Six Shillings
(Op. 40 Book 1)
London
Printed by Clementi, Bouverie Street, Colland & Davis, 1796, Cheapside.
Price 3s.

SONATA 2.

Molto

Adagio,
e

Sostenuto

Musical score for Sonata 2, measures 10-32. The score is written for piano and features various dynamics, articulations, and performance instructions.

Measures 10-16: The music begins with a forte (*f*) dynamic, marked *for.* (forte). It includes a *pmo* (piano molto) marking and a *p* (piano) marking. A *ten.* (tension) marking is present at measure 16.

Measures 17-23: The music continues with a *f* dynamic, marked *for.* (forte). It includes a *p* (piano) marking, a *dim.* (diminuendo) marking, and a *ten.* (tension) marking. A *rin:* (ritardando) marking is present at measure 23.

Measures 24-31: The music continues with a *f* dynamic, marked *for.* (forte). It includes a *pmo* (piano molto) marking, a *p* (piano) marking, and a *ten.* (tension) marking. A *ped.* (pedal) marking is present at measure 31.

Measures 32-38: The music continues with a *f* dynamic, marked *for.* (forte). It includes a *p* (piano) marking, a *dim.* (diminuendo) marking, and a *ten.* (tension) marking. A *ped.* (pedal) marking is present at measure 38.

The score is marked *Clementi's Son. Op. 40. B.1.* at the bottom.

39

Allegro
con
Fuoco,
e con
Espressione

46

strokes: lightness of touch

55

strokes: accents
fmo

64

overholing technique

72

dim.

Clementi's Son. Op. 40. B. 1.



22

83

Musical score for Clementi's Son. Op. 40. B. 1. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, fmo, sfz, ten, rallent), and articulation marks. The score is divided into measures, with measure numbers 83, 92, 101, 109, and 119 indicated. The music is in G major and 2/4 time.

Clementi's Son. Op. 40. B. 1.

Handwritten musical score for a piano piece, measures 128 to 169. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is annotated with color-coded boxes (orange, green, red, blue) and lines (purple, red, green) highlighting specific musical phrases or techniques. The annotations include '23' at the top left, 'p' (piano), 'f' (forte), 'fmo' (forzando), 'sempre più forte', 'cresc.' (crescendo), 'p' (piano), 'rubato', 'sempre legato', 'Gres.' (Grave), and 'ten.' (tenu).

Clementi's Son. Op. 40. B. 1.

24
184

bring out thumb melodic line

206

Clementi's Son. Op. 40, B. 1.

221

25

Musical score for Clementi's Op. 40, No. 2, measures 221-249. The score is in G major and 2/4 time. It features a piano (p) and forte (f) dynamic range. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex, syncopated rhythm. The score includes various musical notations such as slurs, ties, and accidentals. Annotations include 'cresc.' at measure 221, 'fz' at measures 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, and 249, 'staccato' at measure 235, 'Ped:' at measure 242, 'ten:' at measure 242, 'Cres.' at measure 242, 'overhoiding technique' at measure 247, and 'fz' at measure 249. There are also blue and red horizontal bars at the bottom of the page.

Clementi's Op. 40. B.1.

26

259



267



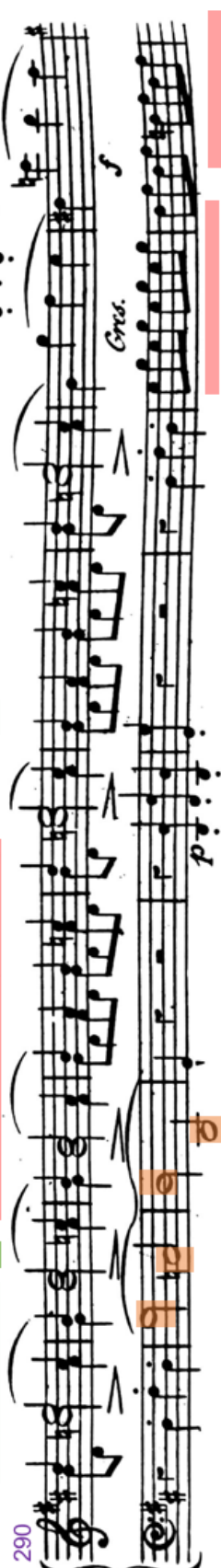
275



282



290



Clementi's Op. 40. B.1.

28

Largo,
Mesto
e
Patetico

21

Allegro

rallentando

p

f

Clementi's Op. 40. B. 1.

[illegible]

30

70 *rallentando*
a tempo
p

78

p
pino

87

sempre legato, e piano

94

Gres.

100

for.
sempre legato

Clementi's Op. 40, B.1.

Handwritten musical score for Clementi's Op. 40, No. 1, showing measures 107 to 133. The score is written on ten staves, with measures 107-112 on the first staff, 113-120 on the second, 121-128 on the third, and 129-133 on the fourth. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *p*, *cresc.*, and *dim.*. The score is annotated with handwritten notes and markings, including *fmo*, *p*, *cresc.*, and *dim.*. The page number 37 is written in the top right corner.

32

Tempo lmo

Musical score for Clementi's Op. 40, B. 1, measures 139-168. The score is in treble and bass clefs with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings. Green and blue rectangular highlights are present throughout the score.

Measure 139: *ritardando*, *fz*, *sempre legato*.
 Measure 140: *con anima*, *fz*, *Cres.*, *fz*, *fz*, *fz*, *fz*, *fz*.
 Measure 141: *sempre legato*, *p*.
 Measure 142: *dolce*, *languido*, *p*.
 Measure 143: *sempre legato*, *p*.
 Measure 144: *sempre legato*, *p*.
 Measure 145: *sempre legato*, *p*.
 Measure 146: *sempre legato*, *p*.
 Measure 147: *sempre legato*, *p*.
 Measure 148: *sempre legato*, *p*.
 Measure 149: *sempre legato*, *p*.
 Measure 150: *sempre legato*, *p*.
 Measure 151: *sempre legato*, *p*.
 Measure 152: *sempre legato*, *p*.
 Measure 153: *sempre legato*, *p*.
 Measure 154: *sempre legato*, *p*.
 Measure 155: *sempre legato*, *p*.
 Measure 156: *sempre legato*, *p*.
 Measure 157: *sempre legato*, *p*.
 Measure 158: *sempre legato*, *p*.
 Measure 159: *sempre legato*, *p*.
 Measure 160: *sempre legato*, *p*.
 Measure 161: *sempre legato*, *p*.
 Measure 162: *sempre legato*, *p*.
 Measure 163: *sempre legato*, *p*.
 Measure 164: *sempre legato*, *p*.
 Measure 165: *sempre legato*, *p*.
 Measure 166: *sempre legato*, *p*.
 Measure 167: *sempre legato*, *p*.
 Measure 168: *sempre legato*, *p*.

Clementi's Op. 40, B. 1.

Musical score for Clementi's Op. 40, B.1. The score is in G major and 2/4 time. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various dynamics such as *p*, *f*, *sf*, *fmo*, and *staccato*. There are also performance markings like "cre-scen-do" and "ten:". The score is divided into measures, with measure numbers 179, 191, 203, 214, and 226 indicated. There are blue and green horizontal bars at the bottom of the page, and orange and red vertical bars on the right side.

Clementi's Op. 40, B.1.

Three
SONATAS,
for the
Piano-Forte.
Composed & dedicated to
Miss Cornwall
BY
J. B. CRAMER.
Op. 37.
London.

Est. at M. Hall.

Price 8/6.

Printed by Clementi, Banger, Hyde, Colclard & Davis, 26, Cheapside.

SONATA
I

5 *po* *dim* *poco for*

11 *no cresc.* *ff* *Dots: accents*

18

22

26 *cresc.*

30 *dolce po* *sf*

Cramer's Son. Op. 37

36

42

47

51

55

59

65

Smorz

rubato Smorz *fp* *p*

L.H. lightness of touch

[LH]

cres

cresc.

1st [2nd]

1st (cont.)

Cramer's Son. Op. 37

4

69 *ff* *Loco* *so*

74

81 dots: lightness of touch

88 *ff* *ff* *dolce*

94

98

102 dots: lightness in touch dots: lightness in touch

Cramer's Son. Op. 37

106

110

115

122

128

133

138

dolce

ff

dolce

Loco

Loco

ff

no accent

Cramer's Son. Op: 37

144

Smorz

f/p

Smorz

151

ff

155

160

164

poco *poco* *crescendo*

Inner voice: overholding

Smorz

169

rubato *Inner voice: cresc.*

174

Cramer's Son., Op. 37

Andantino
Affettuoso

pp *rubato*

6 *pp* *rubato*

12 *rubato* *pp* *ten*

17 *rubato*

21 *cres* *dim* *rit.* *sweetness of sound*

25 *cres*

29 *cen - do* *rubato* *dim* *pp*

Cramer's Son., Op. 7

5

33 *rubato* inner voice: overholding

36

39 *rubato*

42 *po* *cres*

45 *agitato* cen - do *po*

49 *Espressivo* *rf* *po*

Cramer's Son. Op. 37

54 *p/p*

60 *p* *Calando* *Con molto più moto*

65 *ten*

69 *cresc.* *rinf* *ten*

73 *Smorz.*

77 *p*

Cramer, V. Sonata No. 1

81 *Lento e espressivo* *ff* *dim*

86 *dolce* *ten* *rf*

92 *ten* *rubato* *ten*

97 *po* *po*

102 *delicatamenti* *con moto*

105 *R.H. overholding technique*

Cramer's Son. Op. 37

108

108 *p* *cres* *f* 11

111

111 *p* *f* *p*

114

114 *p* *f* *p*

117

117 *p* *f* *p*

119

119 *p* *p* *p*

123

123 *p* *p* *p*

RONDO dots: lightness of touch.

Cramer's Son's Op: 37

29 *ff*

34 *ff*

39

43

47 *ff* *po*
dolce una corda

52

Grieg's Son. Op. 37

57 *espressivo*

63

68

73 *ff* *dim*

79

85 *mez*

Cramer's Son. Op. 87

R.H. inner voice: detached

91

97

103

109

115

121

Smorz

cres - cen - do

ff

ff

Cramer's Son. Op. 37

g. 451. a
2

TROIS

Grandes Sonates.

pour le
Piano Forte

Composées et Dédiées

à La Baronne de Kleist née Jacobi.

par

J. B. CRAMER.

Oeuvre 26.

K. 201 a. 26. 26.

Prix 8.

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Chez Clementi, Bonger, Hyde, Collard et Davis, 26 Cheapside.

Moderato con espressione

SONATA III

6

12

18

24

27

Cramer Op. 25

30

33

36

42

48

54

p *f* *dim:* *pp* *Smorz:*

dolce *r* *tr* *l. 册* *f*

Cramer Op: 25

84 *rf* [h] [h] *f* *ff*

89 *pp* cre - - - scen - - - do

92 *ff* *ff*

96 [h] *dim:* *ff*

99 *pp* *Smorz:* *con espress:*

104

Cramer Op. 25

110 *ff* *ff* *ten:*

114 *ff* *dim:* *p*

120 *p* *Smorz:* *p*

127 *[b]*

135 *ten:* *ten:*

141 *ten:* *ten:*

Cramer Op. 25

147



151



155



159



163



169



Cramer Op. 25

Allegretto
non troppo

8

17

26

35

45

con espress:

Cramer Op. 25

54

cres:

64

dim:

74

cres: dim:

84

92

101

rf *ff*

Cramer Op. 25

RONDO
en Carillon

mez. Ped: L.hand. Ped: L.hand.

6

13

20

27

Cramer Op: 25

33

38

43

50

56

Cramer Op. 25

61 L. hand. Ped: p

67

72 *scen - do -* pp

77

82 *f*

Cramer Op. 25

87

Ped: L. hand.

92

dim: p \oplus Ped:

97

\oplus Ped: \oplus

103

Ped: \oplus Ped: \oplus

109

Ped: \oplus Ped: p \oplus

Cramer Op: 25

40

115

Ped: *piu.*

121

126

pp

131

[b]

136

ss

Cramers Op 25

141

Measures 141-145 of the piano score. The right hand features a continuous sixteenth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. A *pp* dynamic marking is present in measure 145. Blue and green horizontal bars are placed below the staves.

146

Measures 146-150. The right hand continues with a sixteenth-note pattern. The left hand has a more active role with moving lines. A *pp* dynamic marking is in measure 150. A green bar is under measure 146, and red bars are under measures 149 and 150.

151

Measures 151-156. The right hand has a sixteenth-note melody. The left hand features a series of sustained chords. A *pp* dynamic marking and a *Ped:* instruction are in measure 151. A blue bar is under measure 151, and a green bar spans measures 152-156.

157

Measures 157-162. The right hand has a complex texture with many beamed notes. The left hand has a steady accompaniment. A *Ped:* instruction is in measure 157. Dynamics include *pp*, *ff*, and *pp*. A green bar is under measure 157, and a blue bar is under measure 162.

163

Measures 163-167. The right hand features a sixteenth-note melody. The left hand has a steady accompaniment. A *pp* dynamic marking is in measure 163. Blue bars are under measures 164 and 167.

Cramer Op: 25

169

174

180

186

192

dim:

Ped: Scherzando

Cramer Op. 25

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The key signature is G major (one sharp). The time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are colored bars (green, blue, red) under some notes, likely indicating specific techniques or phrasing. The tempo/mood is Scherzando. The score includes dynamic markings like 'dim:' and 'Ped:'. The piece is identified as Cramer Op. 25.

198

Ped.

204

cres:

210

Ped:
più Lento

215

220

pp

perdendosi

Cramer Op. 25

g. 451. a
6.

Three Sonatas,
for the
PIANO FORTE,

Composed & dedicated to

Miss Righy

BY

J. B. Cramer.

Op. 34.

Printed at Sta. Hall

Pr. 8.^s

LONDON,

Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside,

NB The Second Sonata contains a fine and Military Rondo.

SONATA
III.

ALLEGRO

The musical score is for Sonata III, Op. 34 by Camille Saint-Saëns. It is in 3/4 time and marked 'ALLEGRO'. The score consists of six systems of piano and violin staves. The piano part is written in the left hand, and the violin part is written in the right hand. The score includes various dynamics such as *sf*, *dolce*, *p*, *rf*, and *ff*. There are also performance instructions like 'rubato' and 'ten'. The score is annotated with green and red rectangular markings.

System 1: Measures 1-6. Dynamics: *sf*.
 System 2: Measures 7-15. Dynamics: *dolce*, *p*.
 System 3: Measures 16-23. Dynamics: *rf*, *ff*.
 System 4: Measures 24-31. Dynamics: *rubato*, *hr*.
 System 5: Measures 32-37. Dynamics: *hr*.
 System 6: Measures 38-44. Dynamics: *dolce*.

Camille Op. 34

44

52

59

64

69

76

poco

smorz

ff

dim

p

rsf

dolce

25

Cramers Op 34

84²⁶

90

95

100

107

114

121

mer Op 57

126 27 *loco*

8 *alta*

132 *poco*

142 *smorz* *ff*

150 *ff*

156

163 *loco* *dim*

171 *loco* *ff*

Cramer Op 34

ANDANTINO
AFFETTUOSO

sempre dolce

4

8

cres *f* *smorz* *dim*

12

16

cres *f* *smorz* *dim*

20

p *l'r* *p* *poco* *f*

Cramer Op 31

27 29

35 *calando*

42

46 *calando pp sf*

51

56 *p piu. f p pp*

Cramer Op 34

Scherzo

mezzo voce

Ped. * Ped. * Ped. *

5

Ped. * Ped. * Ped. *

10

Ped. *

15

Ped. * Ped. * Ped. *

20

Ped. * Ped. * Ped. * *p*

25

ff

Czerny Op. 31

30 31

dim *ff*

35 *Ped* *pp*

40 *Legeramente*

45

50 *rf* *rf*

54 *V.S.*

Cramer Op 34.

32 *pp*

59 *Ped* **Ped* **Ped* **Ped*

64 **Ped* **Ped* (ϕ) *espress*

69 *f*

74

79 *dim* [*f*] *cres* *ff*

83

88 [ped as before]

Cramer Op 34

33

93

98

103

108

114

120

126

Cramers Op 34

34

132

136

140

144

150

f

p

cres *cen* *do*

ff

Ped

ff

[#] hr

hr *hr* *hr*

Cramer Op 31

156 35

[Ped. as before]

161 dim cres - cen - do *ff*

166

170 *p*

Ped

175 *

Ped

Cramer Op 34

g. 451. a
2

TROIS

Grandes Sonates.

pour le
Piano Forte

Composées et Dédiées

à La Baronne de Kleist nee Jacobi.

par

J. B. CRAMER.

Oeuvre 25.

K. Entf. u. St. Hall

Prix 8:

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Bremen

Choral

Grave e
Sostenuto

ped: no cresc. *ff* *p* *pp* *ten*

5 ped: *f* L.H. cresc. *ff* *p* *pp* *ten* *dolcissimo*

10 *ten: pp* *ten: ff* *dim: ff* *ten: pp*

16 *ten: ff* *ped: p* *ff* *p* *pp*

21 *f* *ff* *p* *pp*

26 *ppp* *ten:* *calando*

Cramer Op. 25

3
Trois
GRANDES SONATES,

pour le
Piano Forte.

Composées et Dedicées à son Ami

J. L. DUSSEK,

par
J. B. Cramer.

Oeuvre 29.

Enr. at Sta. Hall.

Prix 8s

L O N D R E S,

Chez Clementi, Banger, Hyde, Collant et Davis, 26, Cheapside.

R. Williamson, Sc.

Moderato
con
Espressione

The musical score consists of six systems of piano and left-hand parts. Measure numbers 6, 12, 18, 25, 31, and 37 are indicated at the start of their respective systems. The score includes various musical markings such as *piu.*, *lr*, *mf*, *rubato*, *crescendo*, *nf*, *rf*, *fir*, and *dolce*. There are also green dashed lines under the piano part and orange boxes highlighting specific notes in both hands. A star symbol is placed below the piano part at measure 37.

Cramer Op 29



26

43 *piu* *cre - scen - - do* *rf* *lr*

49 *lr* [7] *ffor*

53

57 *rf* *rf*

61 *lr*

65 *lr*

Cramer Op 29

69

Measures 69-71 of the piano score. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some chords. A *rf* (ritardando) marking is present at the end of measure 71. Green dashed lines are placed below the staff.

72

Measures 72-75. The right hand continues with eighth-note patterns. The left hand has a more active bass line. A *rf* marking is at the start of measure 72. Green dashed lines are below the staff.

76

Measures 76-79. The right hand has eighth-note patterns. The left hand has a bass line with some chords. A *rf* marking is at the start of measure 76. Green dashed lines are below the staff.

80

Measures 80-82. The right hand has eighth-note patterns. The left hand has a bass line with some chords. A *rf* marking is at the start of measure 80. Green dashed lines are below the staff.

83

Measures 83-86. The right hand has eighth-note patterns. The left hand has a bass line with some chords. A *rf* marking is at the start of measure 83. Green dashed lines are below the staff.

87

Measures 87-90. The right hand has eighth-note patterns. The left hand has a bass line with some chords. A *rf* marking is at the start of measure 87. Green dashed lines are below the staff.

Cramers Op 29

J. Bartolozzi

6

GRAND SONATA.

For the

Piano Forte.

Composed expressly for and Dedicated to

M^{rs} Bartolozzi

HAYDN:

Entered at Stationer's Hall.

Op. 79.

Price 4^s.

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by L. Jansen Price 3^s. The REVIEW, or WAGS OF WINDSOR. Price 8^s. &c. &c.

SONATA

Allegro

SONATA

R. Ligeti

4

8

11

Strokes: lightness of touch

14

17

p

cres

fz

cres

Haydn's Sonata Op: 79.

Volti Subito

20 *f*

23

26 *dim:*

29 *f*

32 *cres: dim:*

35 *cres: dim: cres: dim: p*

Haydn's Sonata Op. 79.

38

38 39 40

fz *fz* *fz*

41

41 42 43 44

f *p* *f* *p*

44

44 45

f *f*

46

46 47

f *f*

48

48 49

f *f*

51

51 52

p *fz*

Haydn's Sonata, Op. 79.

4

[II:]54

[b]

[p]

p

58

[f]

62

66

ff★

[dim.]

70

*p**pp*

open Pedal

75

cres:

Haydn's Sonata Op: 79.

★ *fz* (?)

79 *cres:*
fz *f*

83 *dim:* *ff* ★

87 *fz*

91 *p* *pp*

95 *fz* *p* *f* *dim:*

98 *f* *ff* ★

Haydn's Sonata Op. 79.

6

102

[cresc.]

110

fz [f]

111

★

115

f cresc:

119

p/p open Pedal

125

Haydn's Sonata Op. 79.

★ etc.

129

129 130 131 132

[cresc. dim. cresc. dim.]

133

133 134 135 136

[cresc. dim.] p [fz]

137

137 138 139 140

[fz] f p f p

141

141 142 143

f

144

144 145 146 147

f

148

148 149 150 151

p f p f

Adagio

4

7

10

Haydn's Sonata Op. 79.

13

15

17

21

Haydn's Sonata Op. 79.

V. S.

24

27

30

33

37

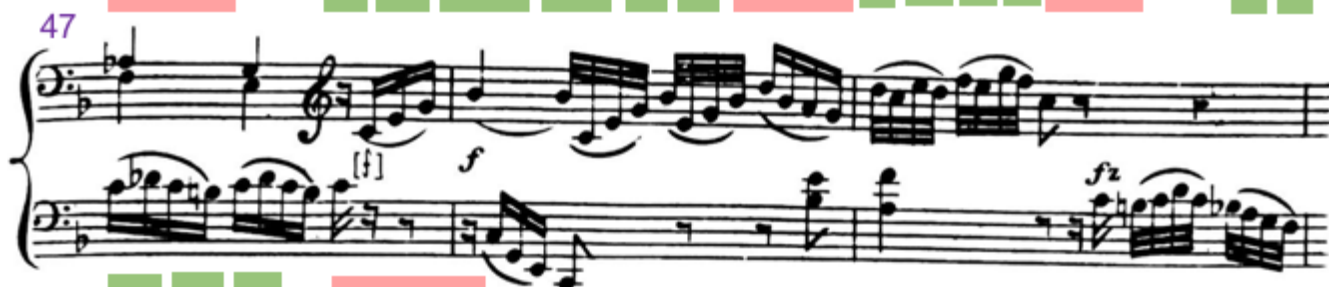
40

Haydn's Sonata Op. 79.

43



47



50



53



56



60



Haydn's Sonata Op. 79.

**Allegro
Molto**

8

17

25

34

42

Haydn's Sonata Op. 79.

49 *gva*

57 *[8va loco]*
cres:

64 *dim*

72 *cres* Arpeggio (notes from bottom to top): GCDEG

80 *[P]*

88 *[f]* *f* *ritardando* *[atempo]*
V.S.

Haydn's Sonata Op. 79.

95

a tempo

8va

103

loco

110

[p] *p*

117

8va

124

loco

[cresc.] [f]

131

[dim.] [p]

Haydn's Sonata Op. 79.

138

[f]

145

153

[P] [f] [ritardando]

161

[a tempo] rubato 8va alta

Arpeggio (notes from bottom to top): GCEG

169

loco

177

[P]

FINIS.

Haydn's Sonata Op. 79.

Engraved Printed and Published by J. & H. Caulfield 36 Piccadilly.

HAYDN, SONATA, HOB. XVI/50 + 51

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No. 42 Adams

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Presto

SONATA II

9

19

30

38

LH. Overhanging technique

★

★

5

43 11

49

58

65

71

SONATA, OP. 2, NO. 2 ♦ 41

12

80

Measures 80-84 of a musical score. Measure 80 features a treble clef with a complex, fast-moving melodic line and a bass clef with a sustained low note. Measures 81-84 show a continuation of the treble melody with various ornaments and a more active bass line. A purple accent mark is placed above the first note of measure 80.

85

Measures 85-90 of a musical score. Measures 85-86 show a treble clef with a complex, fast-moving melodic line and a bass clef with a sustained low note. Measures 87-90 show a continuation of the treble melody with various ornaments and a more active bass line. A purple accent mark is placed above the first note of measure 85.

91

Measures 91-95 of a musical score. Measures 91-92 show a treble clef with a complex, fast-moving melodic line and a bass clef with a sustained low note. Measures 93-95 show a continuation of the treble melody with various ornaments and a more active bass line. A purple accent mark is placed above the first note of measure 91.

96

Measures 96-100 of a musical score. Measures 96-97 show a treble clef with a complex, fast-moving melodic line and a bass clef with a sustained low note. Measures 98-100 show a continuation of the treble melody with various ornaments and a more active bass line. A purple accent mark is placed above the first note of measure 96.

101

Measures 101-105 of a musical score. Measures 101-102 show a treble clef with a complex, fast-moving melodic line and a bass clef with a sustained low note. Measures 103-105 show a continuation of the treble melody with various ornaments and a more active bass line. A purple accent mark is placed above the first note of measure 101.

107

112

118

125

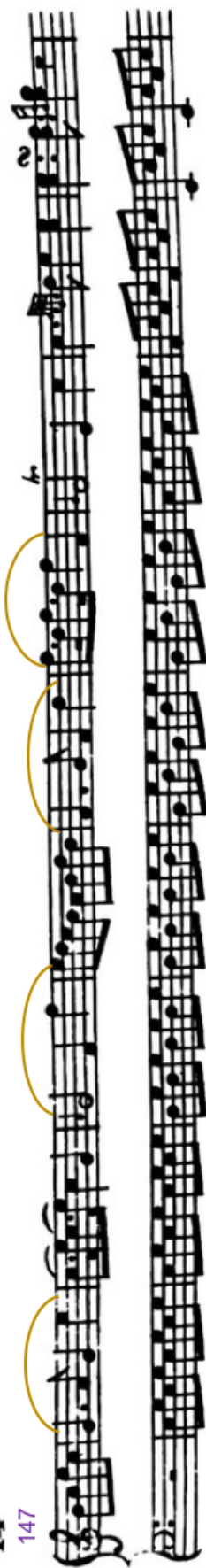
136

p

Voliti

14

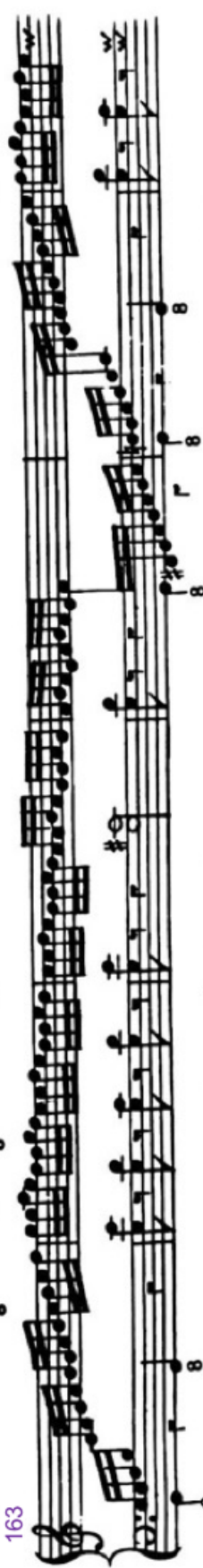
147



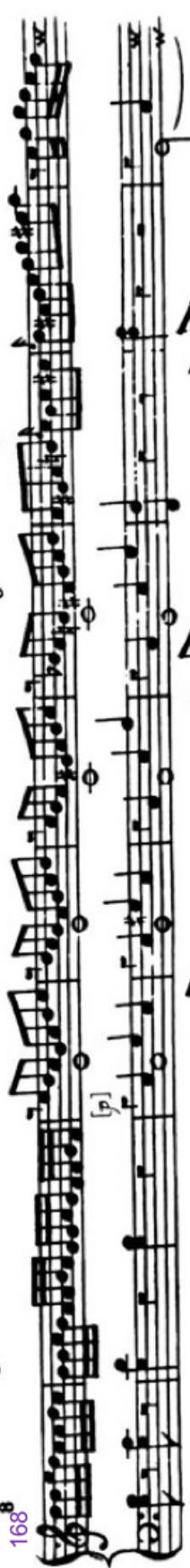
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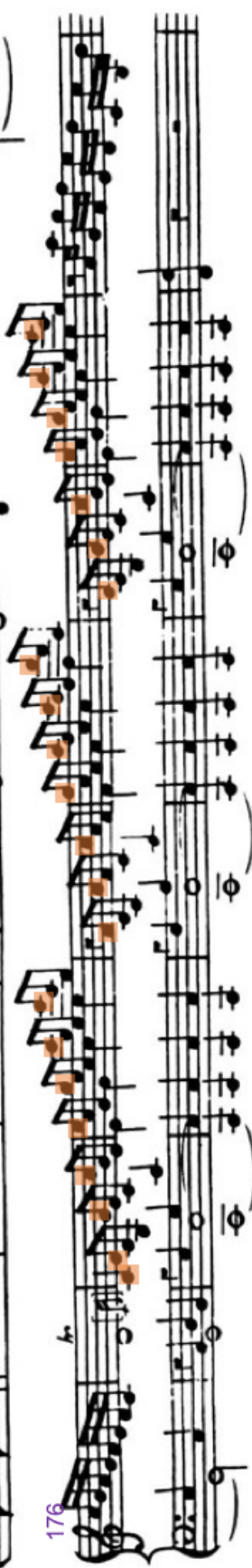
163



168



176



185

[p]

RONDEAU
Spiritoso

7

15

24

Fine

Volti

16 *f* [4]

33

41

48

56

66 *Minor* *f* *p* *D.C.*

74

80

86

96

103

D.C.

h. 510. 2
6

Octave Lipson

New Edition,
WITH
Considerable Improvements,
of
SONATA, N^o.
from
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Composed for the
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By
MUZIO CLEMENTI. ✕

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N^o 26, Cheapside.



(2^d Son.^a CLEMENTI Op.2.)

45 *mez* *p legato* 3

50 *Cres* *f* *tr* [3 3 3]

56

61 *pp* *Ped* *

65 *pp* *Cres* *fz* *fz* *Ped* *

69 *f* *ten* *gva loco* *fz* *Ped* *

73 *fz* *ff* *p* *pp* *rallentando* *Ped* *

(2^d Son^o CLEMENTI Op. 2.)

4
80

f

Ped

84

Ped

88

Ped

92

Ped

96

fz

fz

Ped

100

mez

Cres

f

Ped

104

mez

Cres

f

Ped

(2^d Son^o CLEMENTI Op.2.)

108

mez

5

112

Cres

116

f

ff

ten

dim.

Ped

120

mez

Cres

124

f

Ped

fz

132

fz

fz

fz

fz

ten

140

fz

fz

dolce

(2^a) Son. CLEMENTI Op. 2.

6

148

153

158

161

164

167

(2^d Son.^o CLEMENTI Op. 2.)

170 ^{8va}
legato

175 ^{8va}
Gres. *f* *loco* *h* *Ped*

179
** Ped* ** Ped più f*

183
** ten*

186 ^{8va} *loco* *h* *ff* *Ped* *

189
p *pp* *rallentando*

(2^d Son² CLEMENTI Op.2.)

674.0

P

1

12

L

L

 h^2

10

17

P

didce.

23

rallentando

ten

a tempo

 me_2

28

Cres

1

1

1

10

5

1

34

 f_x

40

2

dim

(2^d, 800^a; CLEMENTI op.2.)

39 *dolce* *Cres* *f* 9

44 *fz* *ff*

48 *dolce* *fz*

53 *Cres* *lr*

58 *fz* *p* *Cres* *mez* *Cres.* *lr*

64 *f* *ff* *ten*

71 *fz* *fz* *fz* *ten* *fz* *dolce* *Ped*

(2^d Son.^a CLEMENTI Op. 2.)

107 *lr*

82 *p* *f*

88 *fz* *fz* *f*

93 *fz* *ten* *ten* *ten* *ten*

97 *ten* *ten* *p*

101 *fz* *fz* *fz* *p*

105 *fz* *fz* *f*

(2^d S. of CLEMENTI Op. 2.)

This musical score consists of eight systems of piano music, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *lr* (lento), *p* (piano), *f* (forte), *fz* (forzando), and *ten* (tenuto). Measure numbers 107, 82, 88, 93, 97, 101, and 105 are printed in purple at the beginning of their respective systems. Some notes and rests are highlighted with green and blue rectangular boxes. The key signature has two flats, and the time signature is common time (C). The piece is identified as the second system of Clementi's Op. 2.

109 *fz* *Ped*

113 *8va* *fz p* *loco* *Ped*

119 *8va* *f* *fz* *ten*

124 *fz* *ten* *fz* *fz* *fz* *fz* *fz* *ten* *fz* *ten*

128 *fz* *mex* *Cres* *f*

133 *ff* *ten*

139 *fz* *fz* *dim*

(2^d Son. CLEMENTI Op. 2.)

12

144

148

151

156

160

165

(2.^a Son.^a CLEMENTI Op. 2.)

169 *8va*

p *Gres*

172 *loco*

p *Gres* *f* *rinf*

176

fz

179

ff *ten* *Ped*

182

fz *fz* *fz*

185

fz *fz* *Ped* ** FINIS*

(2^d Son: CLEMENTI Op. 2.)

3*

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per il
PIANO FORTE

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al
Suo stimatissimo Amico
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da
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<i>D^o — 4 Sonatas for Harp</i>	6.0	<i>D^o — 3 Divertimentos Op. 13</i>	6.0

45

p *dim*

dol *p* *smorz* [δ]

Intermezzo Presto

p

5

9

sf

Adagio

46

15

FINALE
Molto
Allegro

20

26

32

38

44

50

sf

rf

p

sf

pp

dim

rf

55

47

p

60

ff

47

65

p *f* *p*

70

f *p*

75

f *p*

80

ff *p*

85

p *ff* *p*



V. S.

48 90

p

96

mf

102

ff

108

114

Cres

120

Cres *dim:* *p*

126

ff

The image shows a page of musical notation for a piano piece. It consists of eight systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 48, 90, 96, 102, 108, 114, 120, and 126 are written in purple at the beginning of their respective systems. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *Cres* (crescendo), and *dim:* (diminuendo). There are also blue and red horizontal bars under some measures. A sharp sign in a box is present in the first system.

132

Minore

49



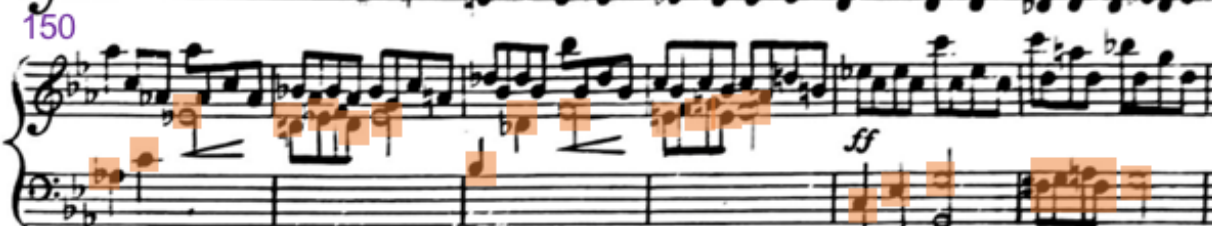
138



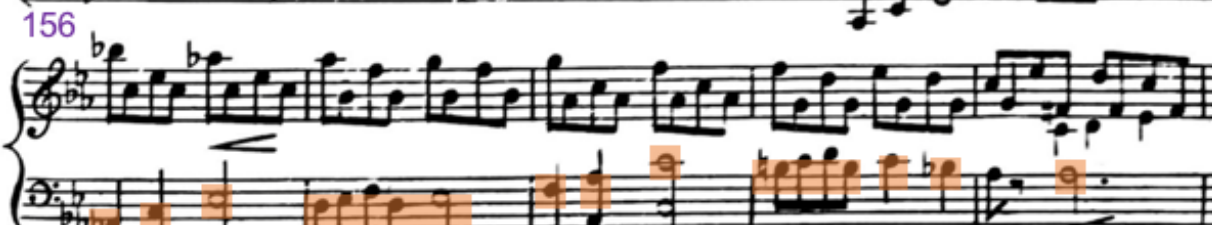
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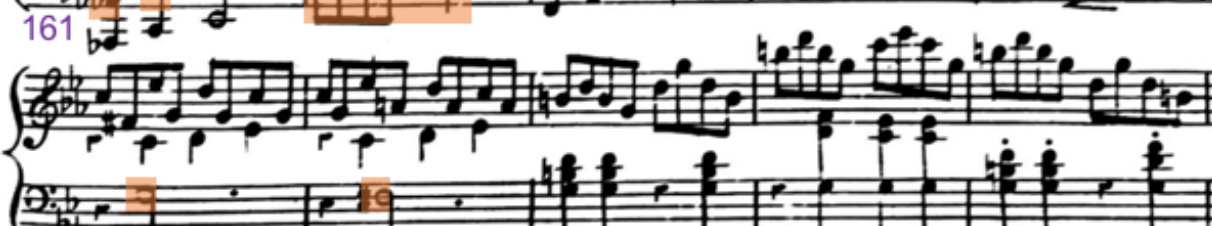
150



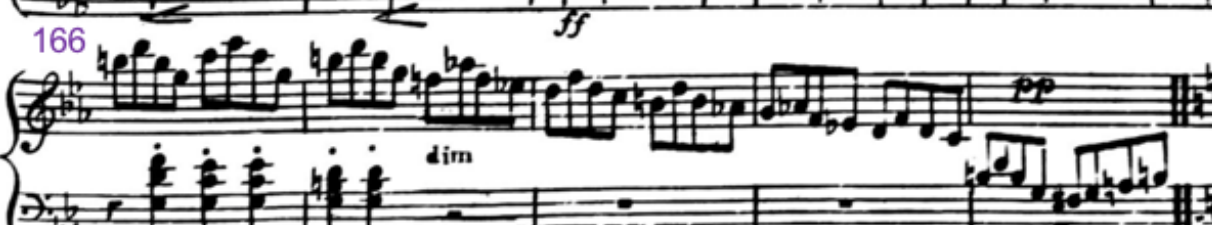
156



161



166



Volti Majore

50
171 **Majore**

Measures 171-177. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamics include *ff* and *f*.

177

Measures 177-183. The right hand continues the melodic pattern, and the left hand maintains the eighth-note accompaniment. A *p* dynamic is marked in the right hand.

183

Measures 183-189. The right hand has a more complex melodic line with some slurs. Dynamics include *ff*, *p*, *f*, and *p*.

189

Measures 189-195. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *ff* dynamic is marked in the right hand.

195

Measures 195-201. The right hand features a melodic line with some chromaticism. Dynamics include *p* and *ff*.

201

Measures 201-207. The right hand has a melodic line with a *do!* marking. Dynamics include *dim* and *pp*.

207

Measures 207-213. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *ff* dynamic is marked in the right hand.

213

219

225

231

236

241

246

ff

p

rf

rf

Gras sempre

p

pp

rf

ff

FINE



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AND

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Adagio

p *fz* *fz*

Ped.

2

3

fz

4

5

fz

6

pp * Ped.

7

8

pp

9

10

cres

11



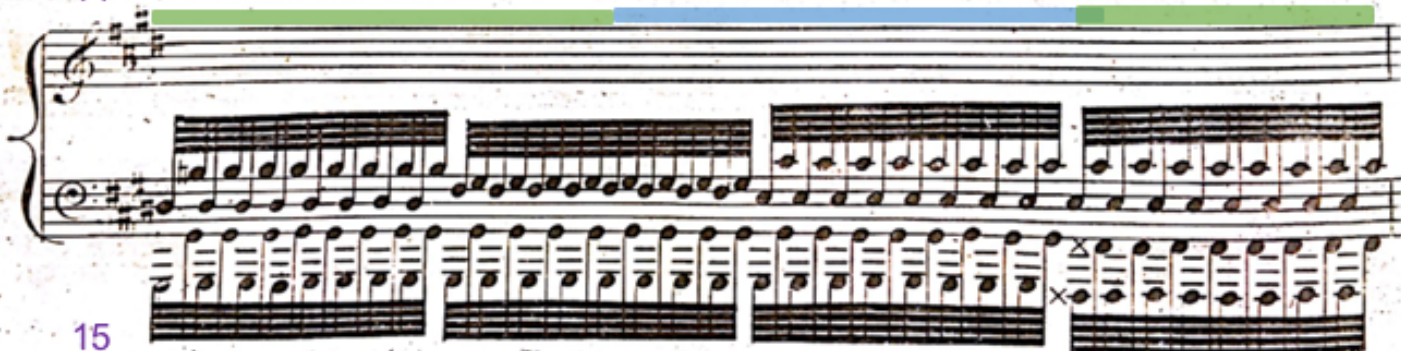
12



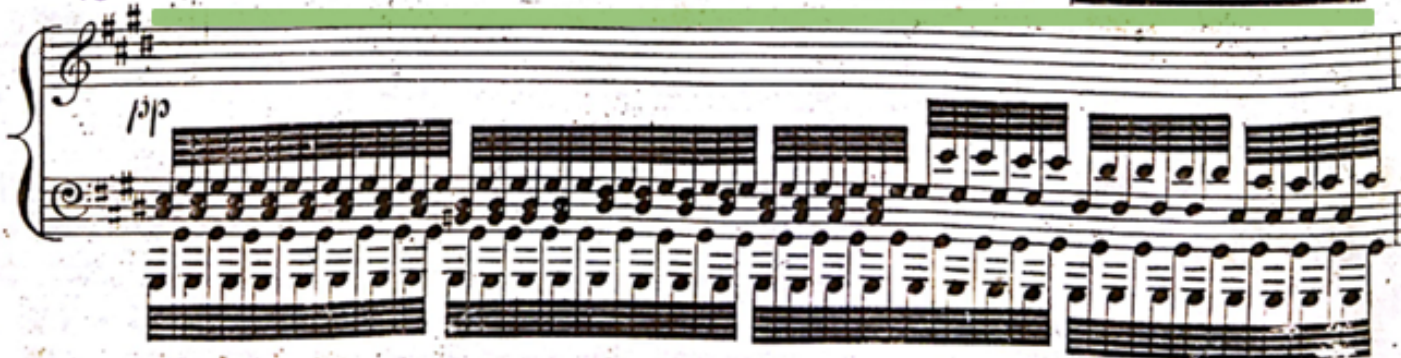
13



14



15



16

cres

17

sempre cres

18

ff Ped. p/p

19

20

perdendosi Segue Subito