COLLECTION LITOLFF.

ETUDEN-ALBUM.

10 ausgewählte Clavier-Etuden

von

CHARLES MAYER.

Kritisch revidirt in Bezug auf Textdarstellung,
Fingersatz, Tempo, Pedal und Vortragszeichen und mit einem
Vorwort versehen

von

Heinrich Germer.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

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Barnett Dues

Preface.

Charles Mayer, celebrated as a Pianist, Composer and Teacher, was born at Königsberg in Prussia on the 21st March, 1799; he settled at St. Petersburg from 1819 to 1845 and at Dresden from 1850, where he died on the 2nd July, 1862. Owing to the importance of his educational works, he is destined to exercise a lasting influence upon the development of the art of Pianoforte-playing. He received his musical education from John Field and, therefore, belonged to the Clementi school, of which J. B. Cramer was also a representative. As Cramer in his »Studies« and Clementi in his »Gradus ad Parnassum« have laid the foundation of a solid course of instruction in the middle and upper grades, so also has Mayer bequeathed to us excellent teaching material, particularly in his Op. 168, 305 and 119.

In these sets of Studies he undertakes to place before the student the many varieties of Pianoforte technique, not only in its old, but also in its modern forms. Since the works of Cramer and Clementi, many improvements had been made in the construction of the Pianoforte, and these, again, had incited the Virtuosi to the invention of new technicalities, in order to utilize these improvements in the most effective manner. Mayer's Studies, which present these gains to the educational world, have therefore the historical office of filling up the great gap which formerly existed between the Studies of Cramer and Clementi on the one hand and those of F. Chopin and A. Henselt on the other, so that through them a gradual progress from the old to the new style is made possible.

The above remarks shew the place which Mayer's Studies are called upon to occupy in teaching. Intelligent teachers have already used them in this manner and with the most favourable results. That they may become more widely known, a new edition of them is now published, in which the Editor has endeavoured to reproduce the text in accordance with modern demands.

For this purpose it was necessary:

a) To alter, in accordance with modern ideas, the original text-representation, which in regard to clearness and convenience in reading left much to be desired.

b) To divide the text itself into Sentences and Periods and these, again, into Motives and Sections, in order to ensure a correct performance of its contents.

c) To correct the original Time-signatures in several places.

d) To fix a suitable tempo by means of metronome marks.

e) To supply a more modern fingering in many places where Mayer's has become obsolete.

f) To shew the manner in which the different musical ornaments should be played.

g) To revise and complete, according to acoustic principles, Mayer's very questionable pedal directions.

The division into Motives and Sections has been effected:

a) By slurs, which require that the last note should be detached when their ends are separated, and an uninterrupted legato when their ends are joined.

b) In staccato passages, or where legato and staccato are mingled together, or where there are rests, the division is indicated either by separating single notes from the group, or by the limits of the crescendo and diminuendo signs.

A correct division of the sentences will make their dynamical execution apparent, because the nature of such divisions is that each has a dynamical point of altitude, approached by a crescendo and followed by a diminuendo. This applies also to the execution of musical Sentences, hence their Motives and Sections all tend to a common point of intensity (which is indicated by rinforzando = strengthening) not only in the Melody but also in the Bass and harmonic Figuration.

Unaccented beats, syncopations, organ points, harmonic and melodic dissonances, interrupted or deceptive cadences as transitional modulation, often require special accents, which are indicated by *sf* or >. Suspensions are marked with a line over or under the note of suspension. They are generally to be looked upon as special accents and are to be played, when of a melodic nature, by means of pressures and a slight extension of their value (in Allegro passages by accent only) out of the frame of their surroundings.

Capital letters shew the commencement of the Sentences, Periods, or Parts and are, in studying, to be considered as indications of what is to be practised in groups.

Additions made by the Editor (corrected time-measure, expression and metronome marks) are enclosed in brackets.

Special care has been given to the establishment of a rational fingering, upon principles in conformity with modern advanced Pianoforte technique.

Dresden.

Heinrich Germer.

PRINTED IN GERMANY.

INHALT.

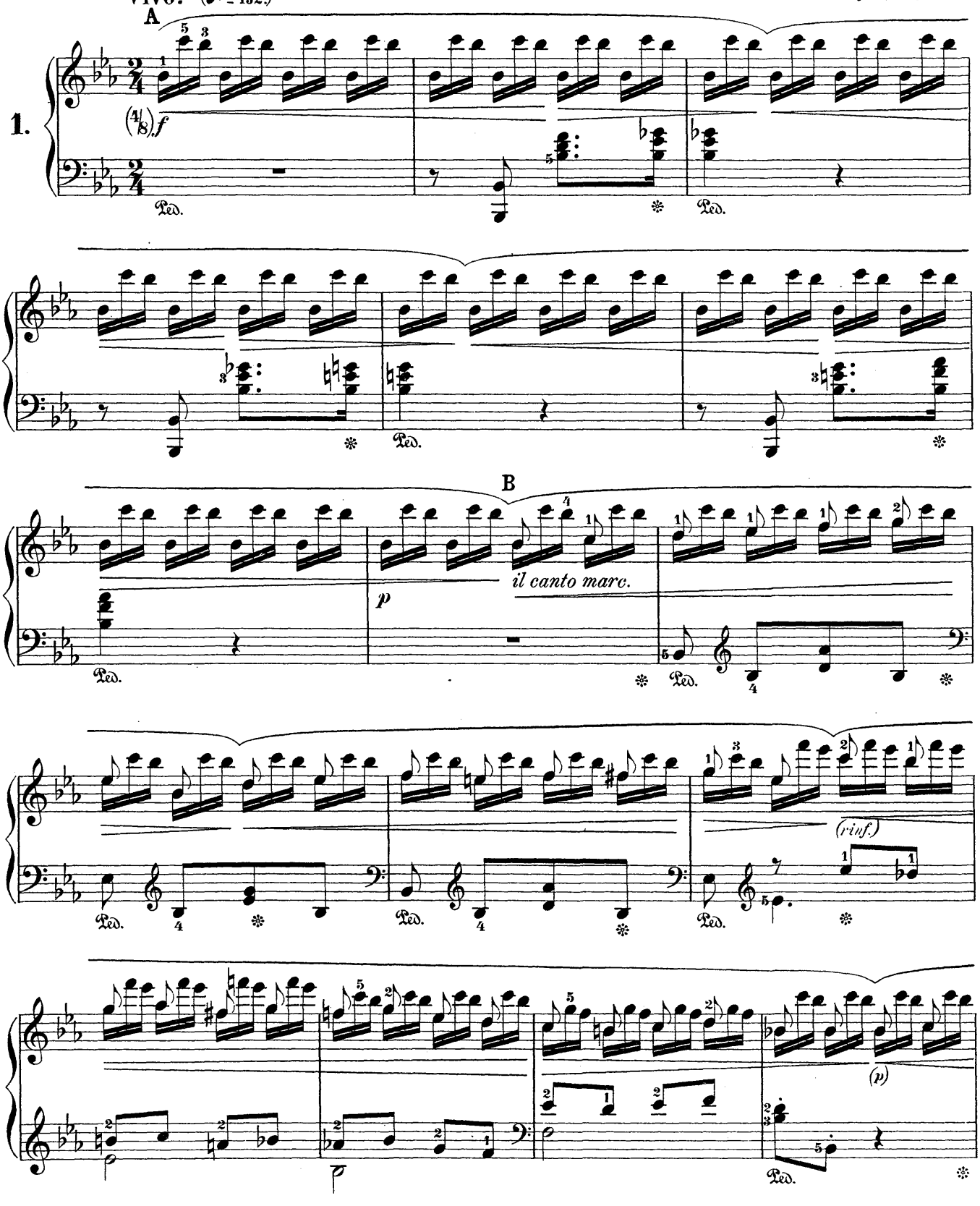
1. **Triolino-Etude** Op. 190. (Es dur — Mi♭ majeur — E♭ major) . . . . . 3.
2. **Etude mélodique** Op. 93 No. 7. (Es dur — Mi♭ majeur — E♭ major) . . . . 8.
3. **Nouveau Tremolo.** (Ges dur — Sol♭ majeur — G♭ major) . . . . . 12.
4. **Grâce.** Etude mélodique Op. 149 No. 5. (E dur — Mi majeur — E major) . . 15.
5. **Grande Etude** (Arpeggio) Op. 61 No. 3. (Fis dur — Fa♯ majeur — F♯ major) . 18.
6. **Valse-Etude** Op. 83. (Des dur — Ré♭ majeur — D♭ major) . . . . . 25.
7. **Tremolo-Etude** Op. 189. (Des dur — Ré♭ majeur — D♭ major) . . . . . 30.
8 **Le Tremolo** Op. 61 No 2. (Des dur — Ré♭ majeur — D♭ major) . . . . . 33.
9. **Toccata** Op. 31 No. 2. (Des dur — Ré♭ majeur — D♭ major) . . . . . 38.
10. **Etude en Octaves** Op. 331. (C moll — Ut mineur — C minor) . . . . . 42.

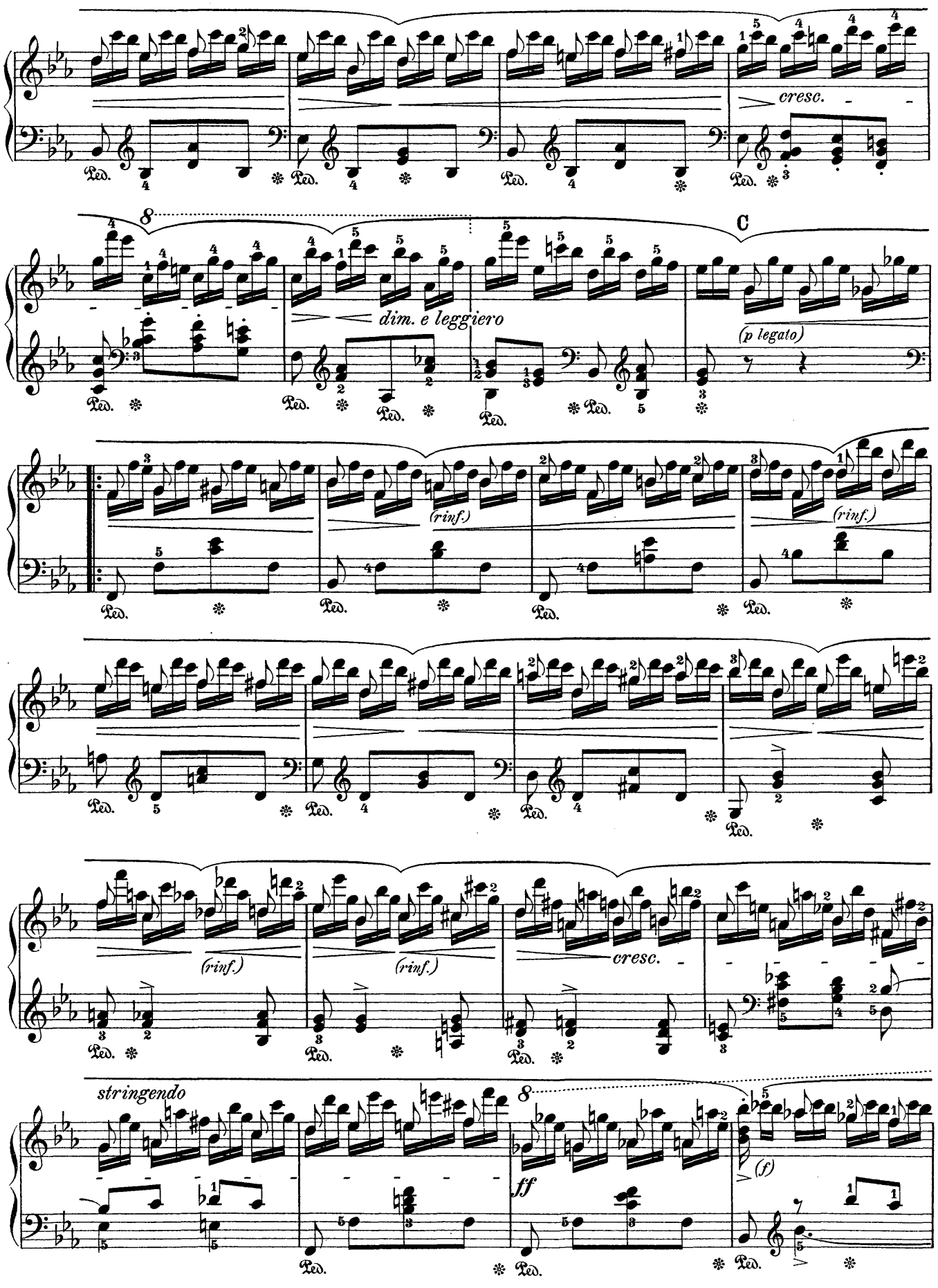
DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

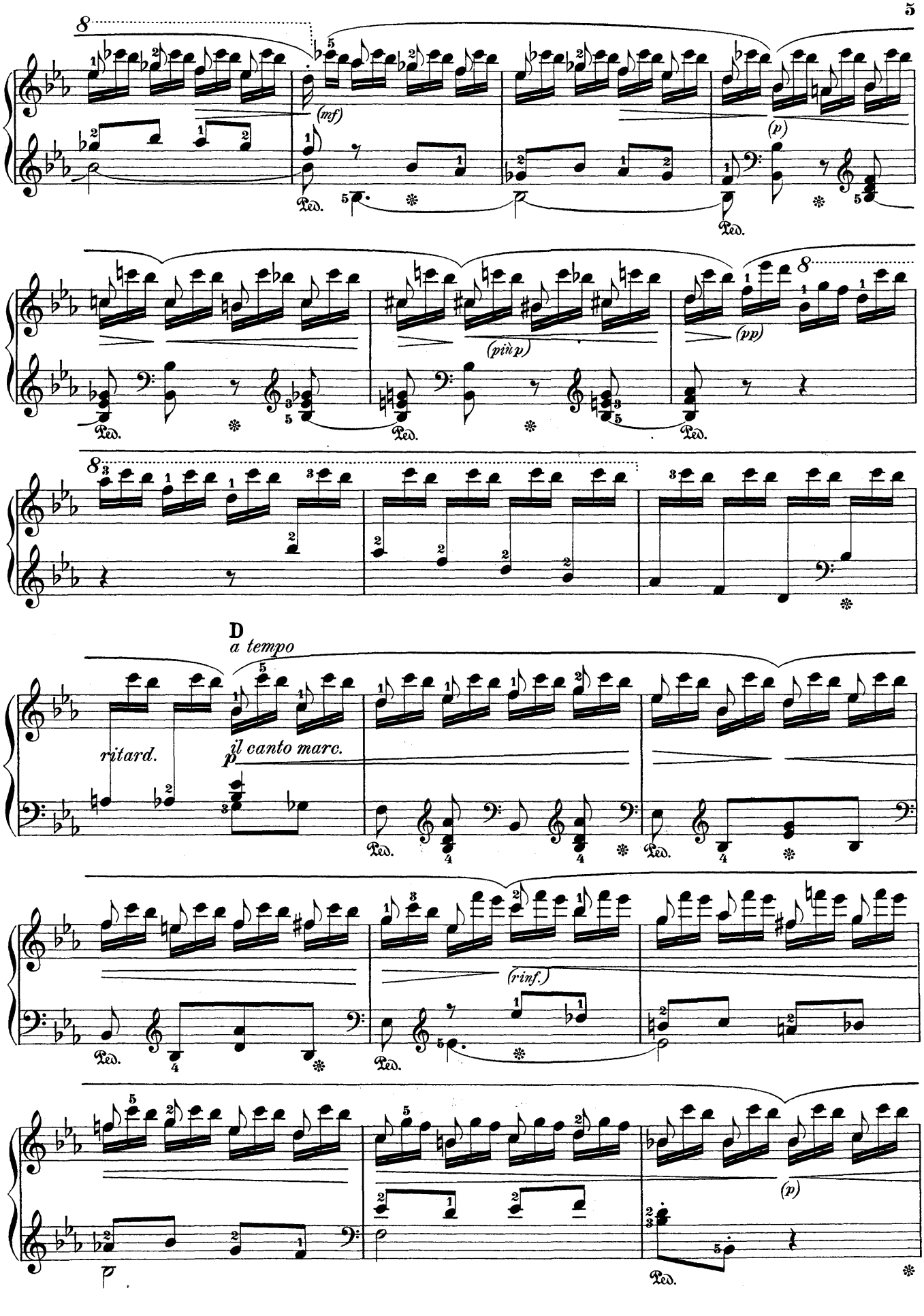
Triolino-Etude.

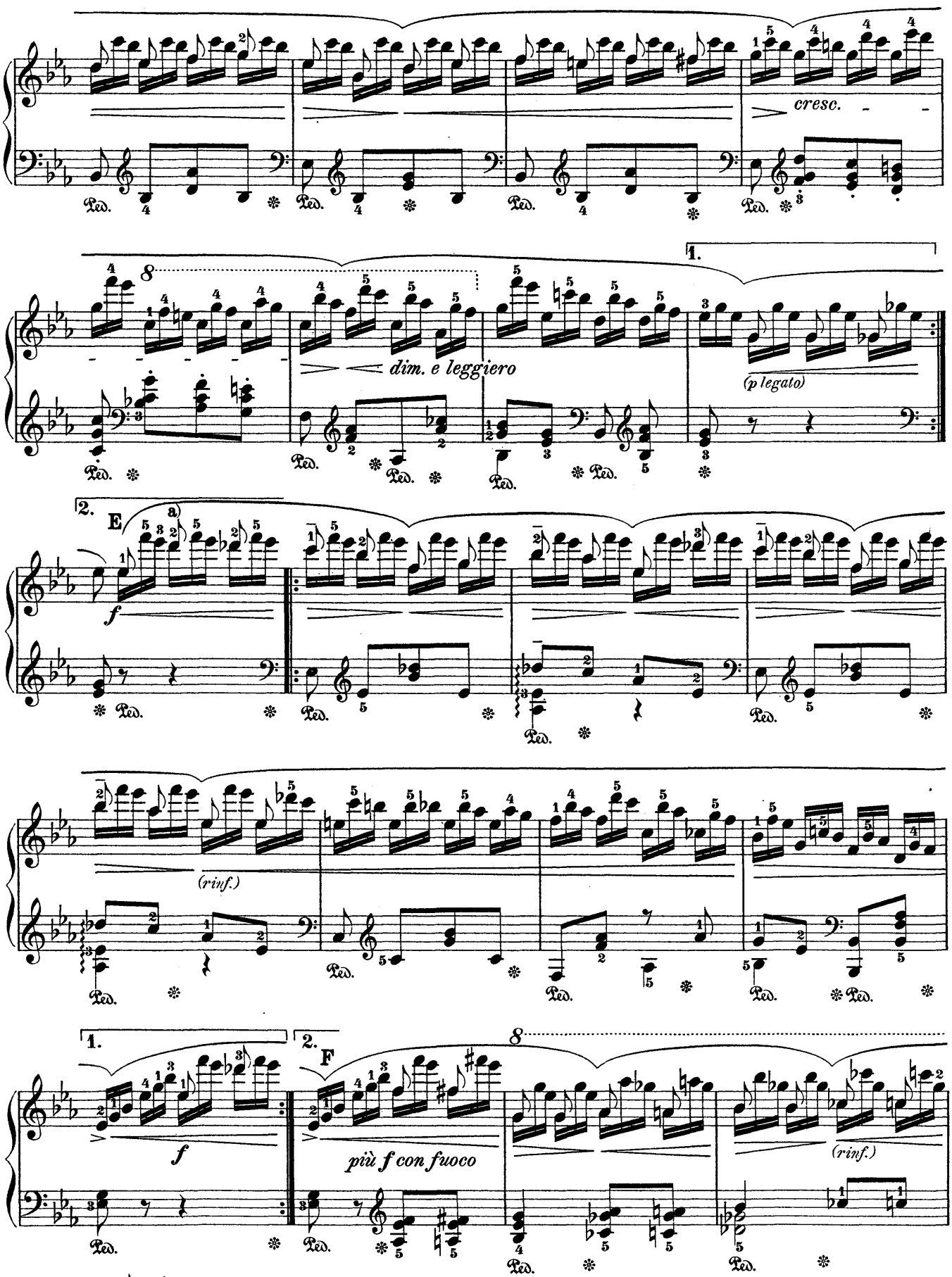
Vivo. (♪ = 152.)

Charles Mayer, Op. 190.

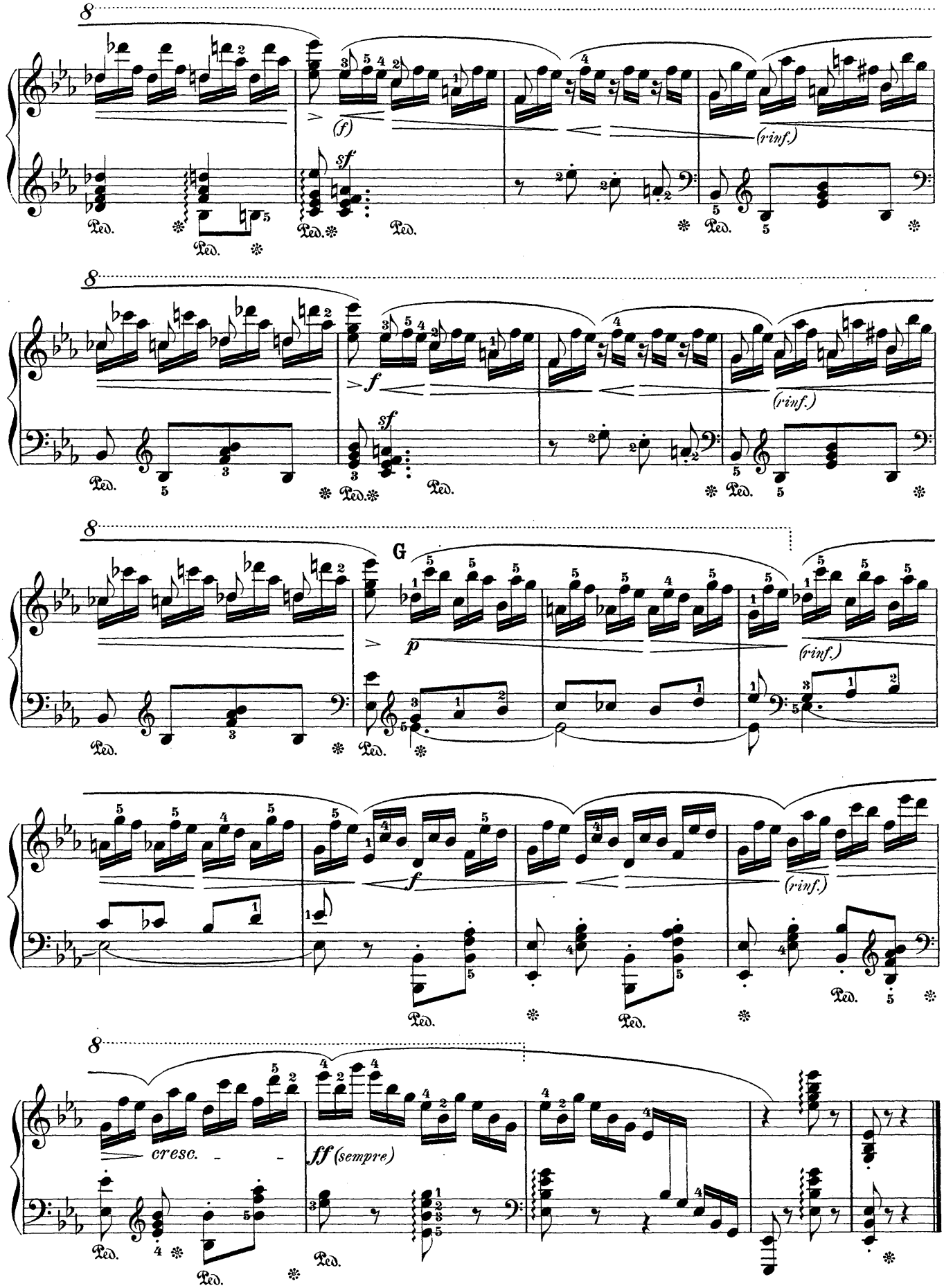



cresc.
dim. e leggiero
C
(p legato)
(rinf.)
(rinf.)
(rinf.)
(rinf.)
cresc.
stringendo
ff
(f)
Ped.


8
(mf)
Ped.
(p)
(più p)
(pp)
D
a tempo
ritard.
il canto marc.
p
(rinf.)

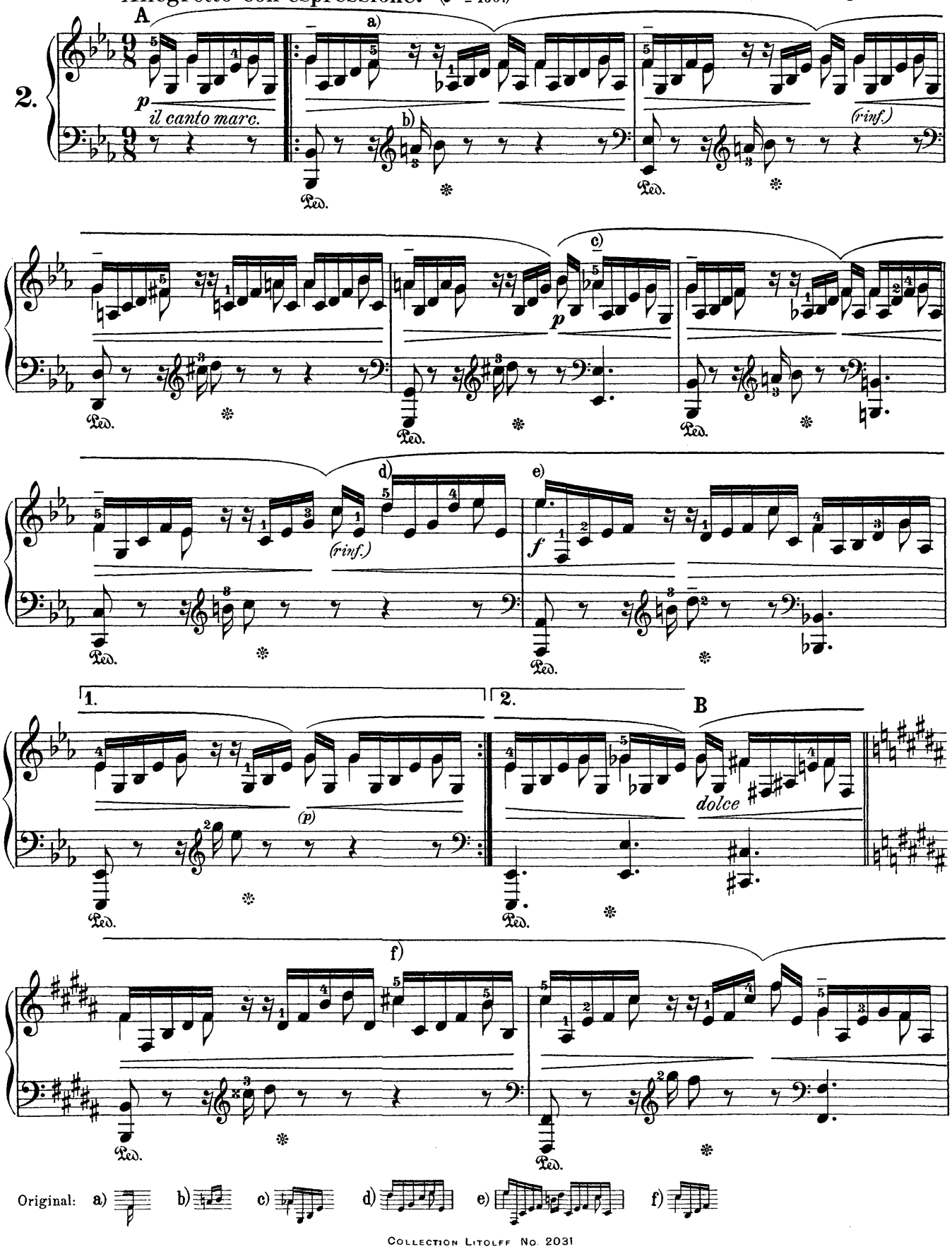

cresc.
dim. e leggiero
1.
(p legato)
2.
E
a)
f
(rinf.)
1.
f
2.
F
più f con fuoco
8
(rinf.)
Ped.

a) Original:


8
(f)
sf
(rinf.)
Ped.
8
f
sf
(rinf.)
Ped.
8
G
p
(rinf.)
Ped.
f
(rinf.)
Ped.
8
cresc.
ff (sempre)
Ped.

Étude mélodique.

Allegretto con espressione. (♪ = 160.) Op. 93. № 7.



Original: a) b) c) d) e) f)

g)

(rinf.)

h)

(rinf.)

f

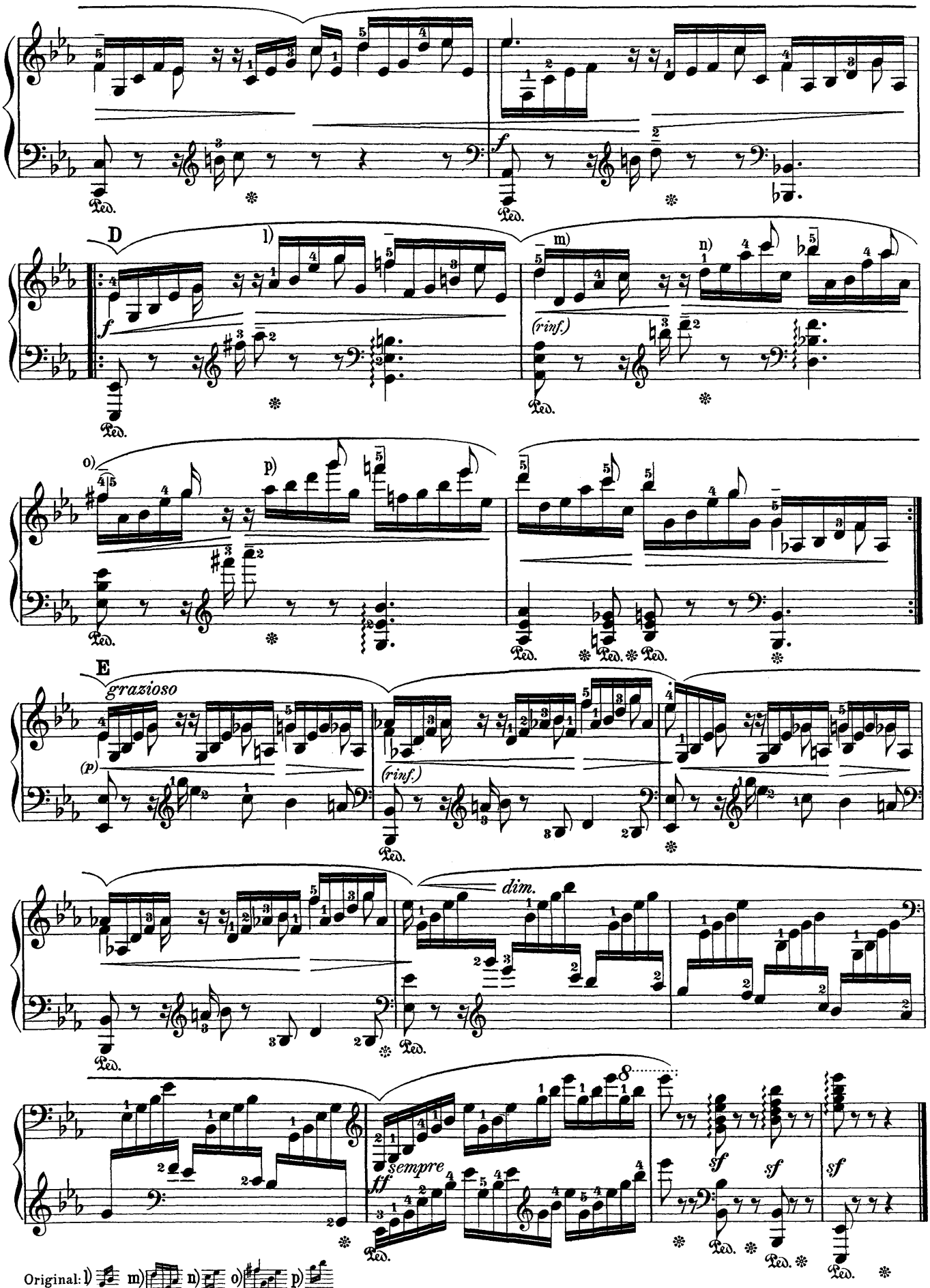
accelerando poco a poco

(rinf.)

ff

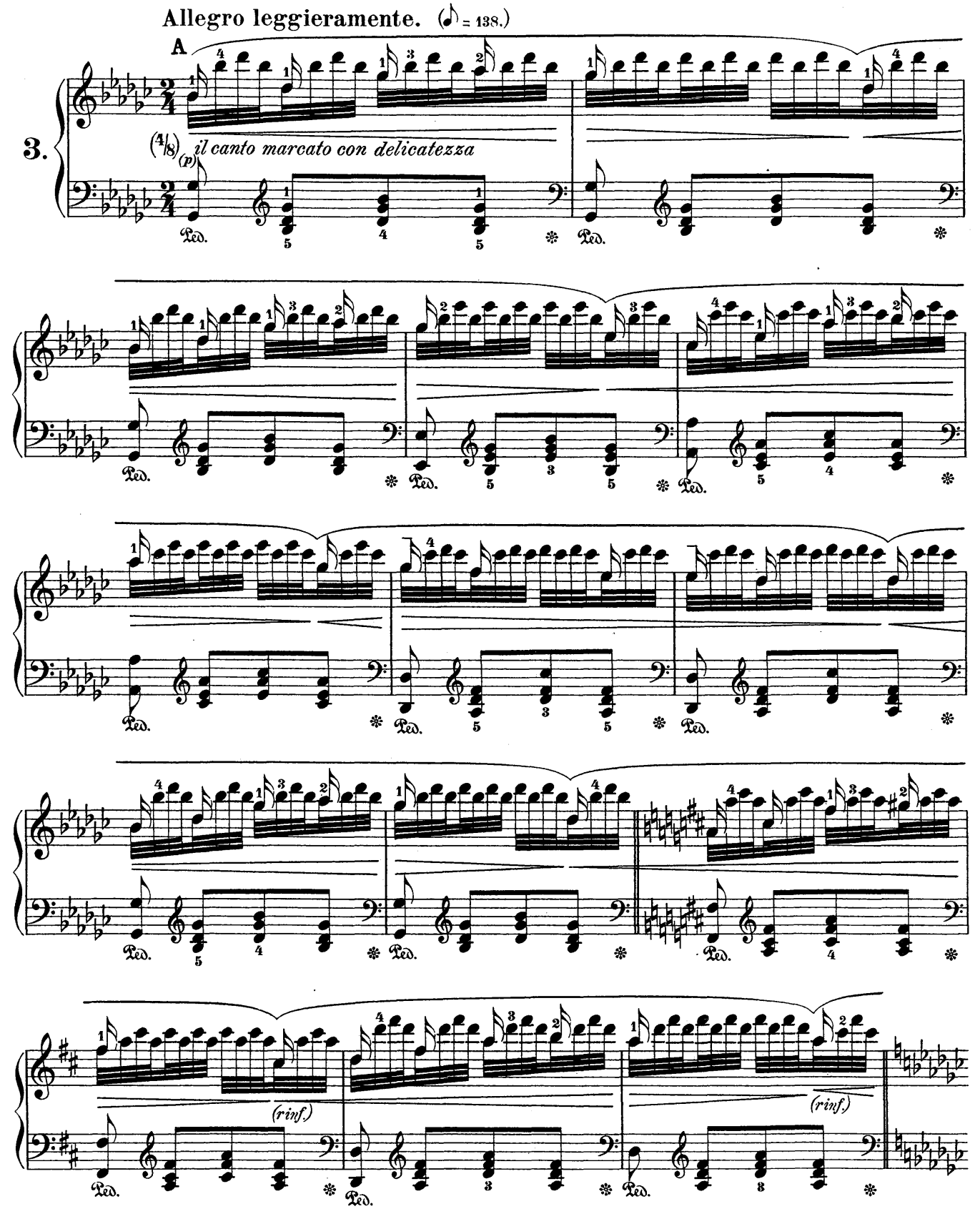
Original: g) h)

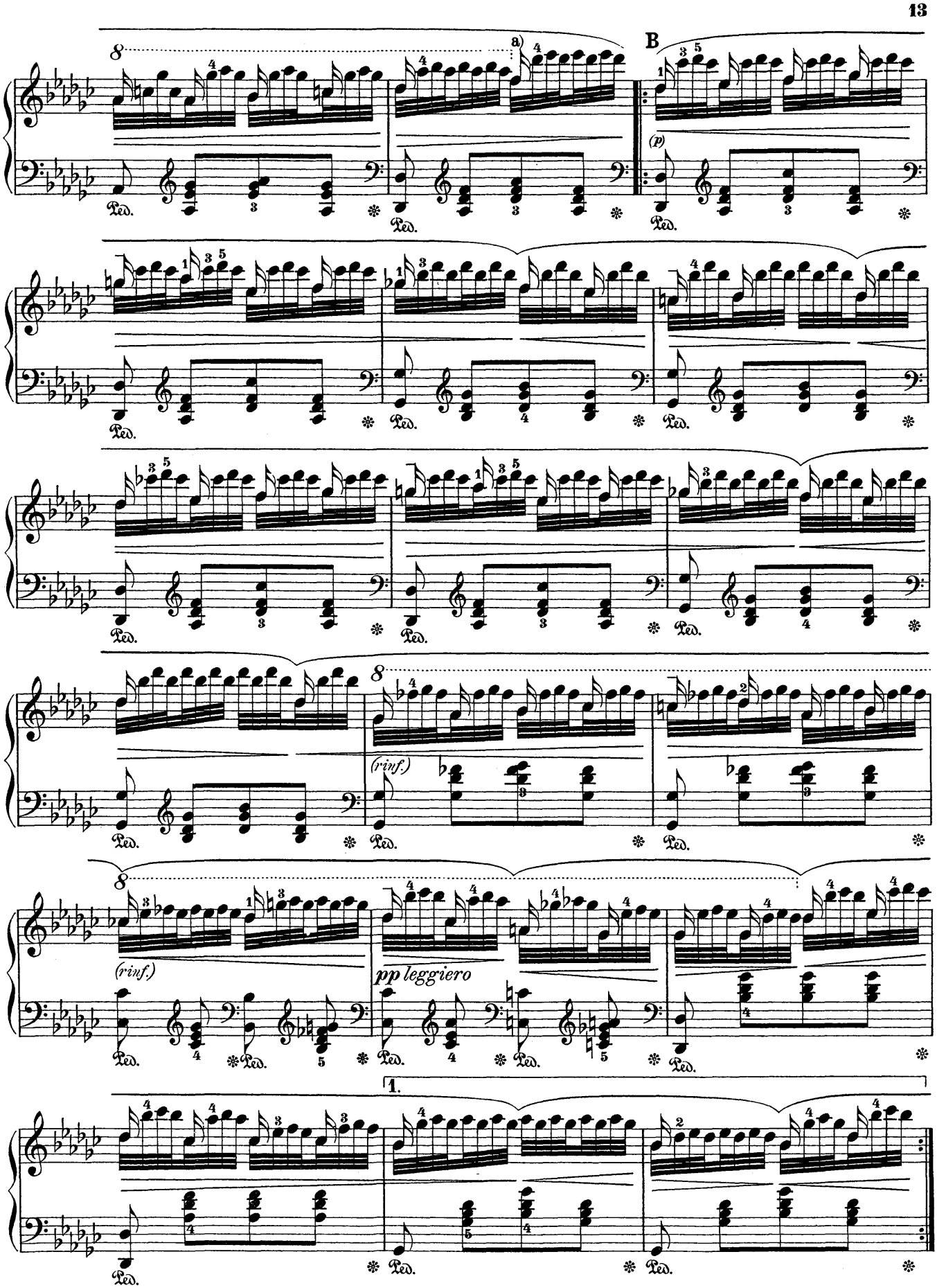
Original: i) k)

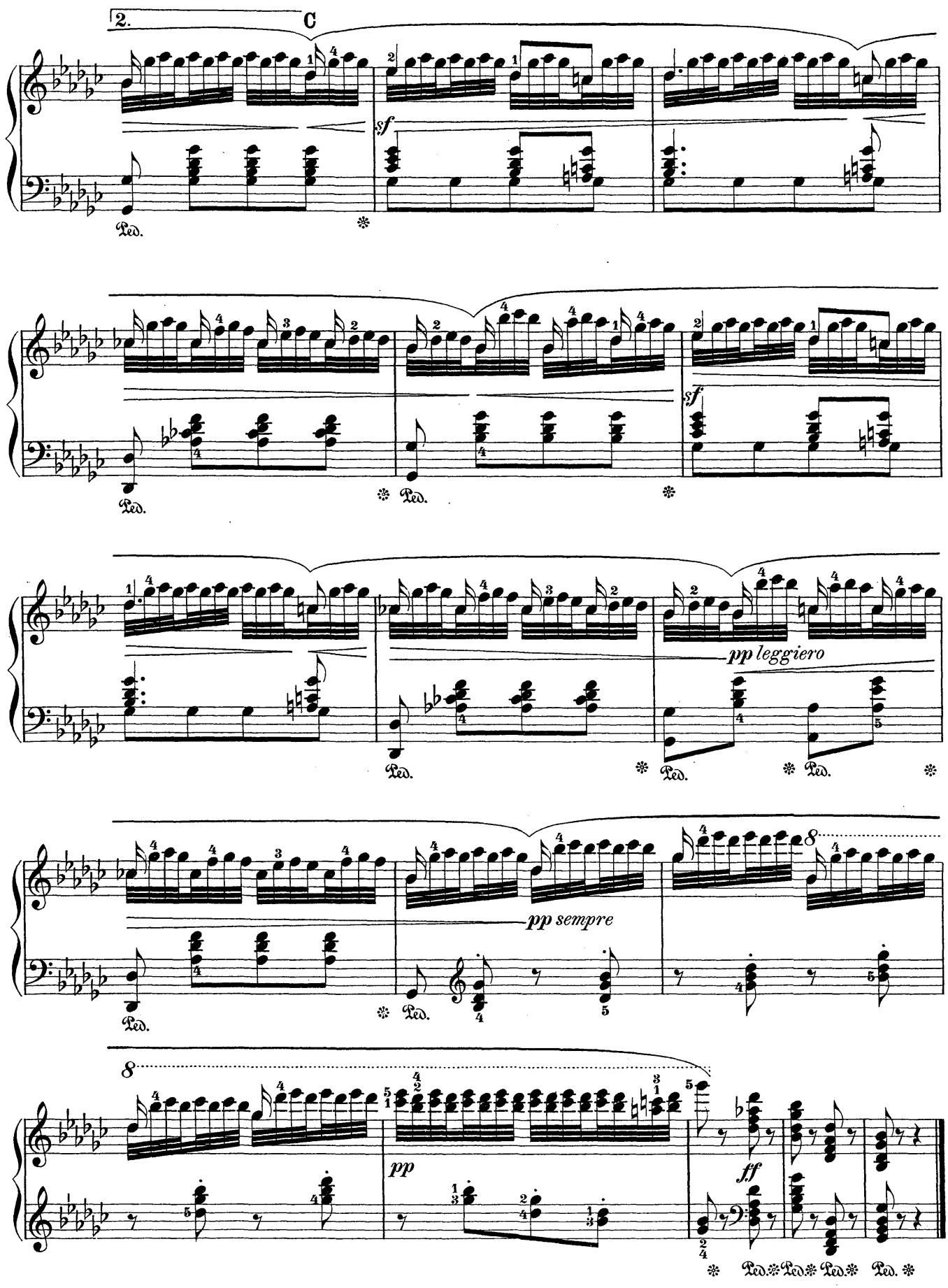


Original: l) m) n) o) p)

Nouveau Tremolo.




B
(p)
(rinf.)
pp leggiero
1.
a) Original:


2.
C
sf
Ped.
sf
pp leggiero
pp sempre
8
pp
ff

GRÂCE.

Allegretto grazioso. (♪ = 176.)

Op. 149. Nº 5.

4.

A

a)

m.s. m.s. m.s. m.s.

(p)

Ped. * Ped. * Ped. * Ped. *

cresc.

sf dim.

(p)

f

B

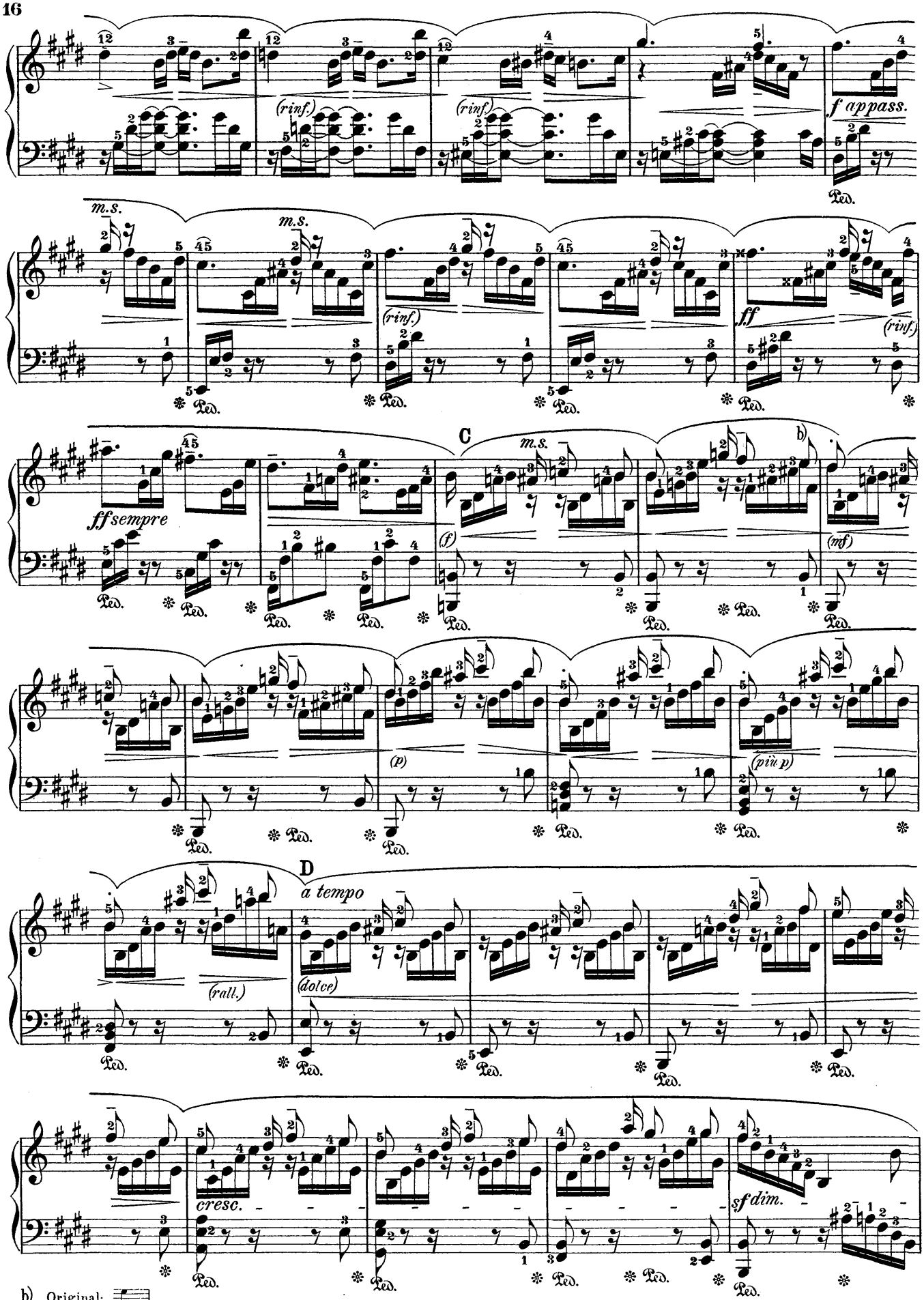
pp

p

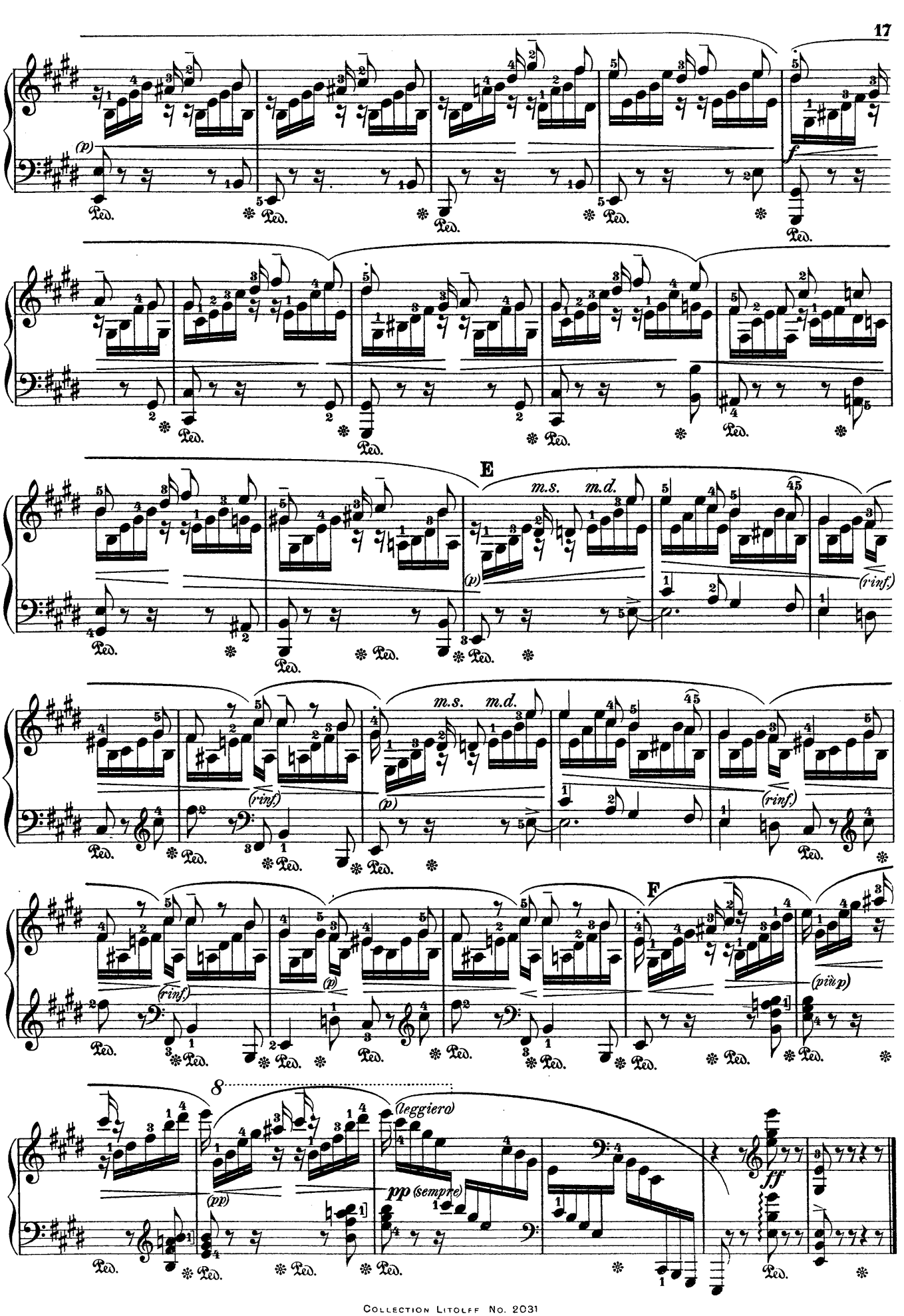
leggiero

pp

a) Original:


(rinf.)
(rinf.)
f appass.
Ped.
m.s.
m.s.
(rinf.)
ff
(rinf.)
C
ffsempre
m.s.
(f)
(mf)
(p)
(più p)
D
a tempo
(rall.)
(dolce)
cresc.
sf dim.

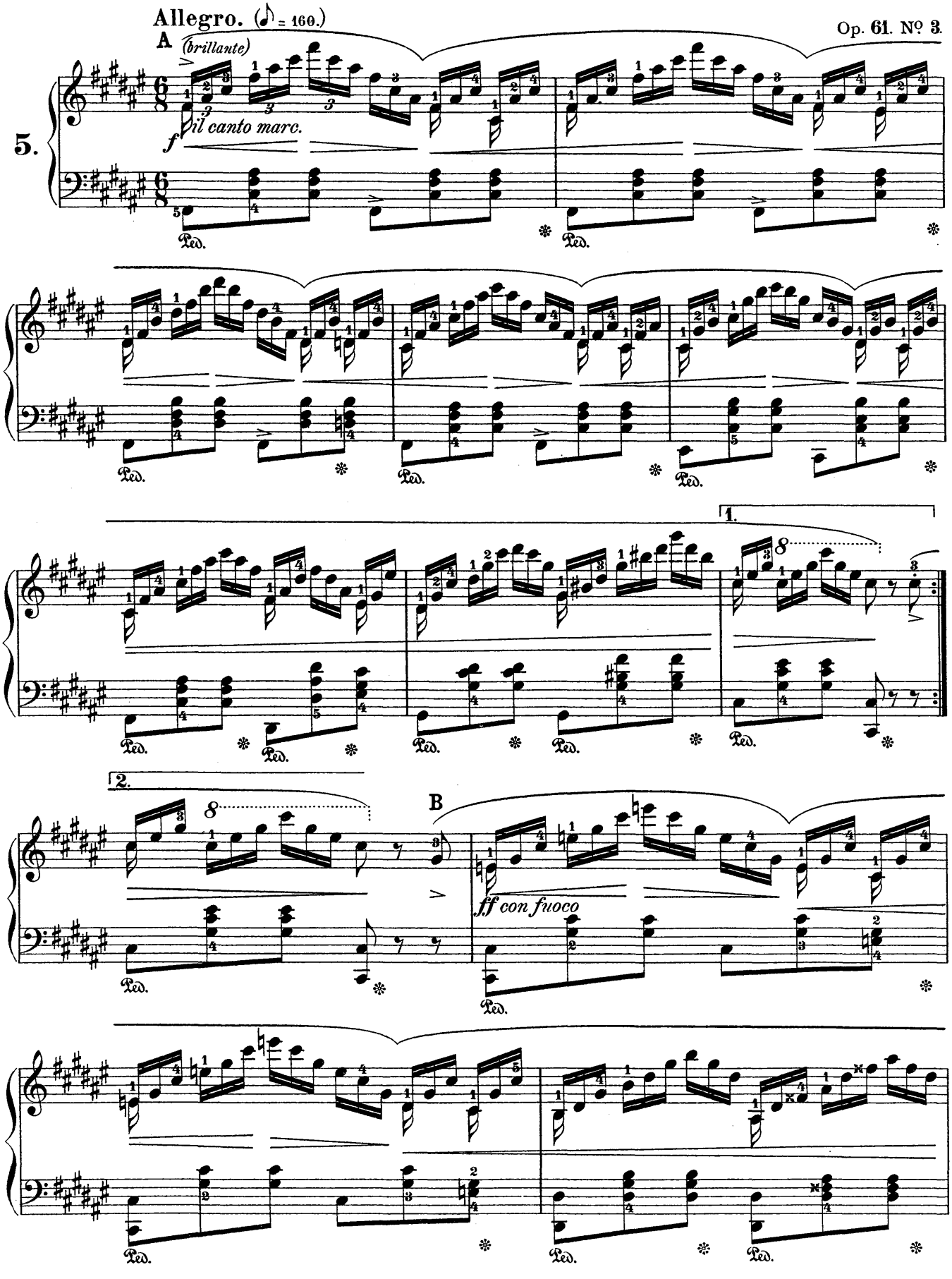
b) Original:

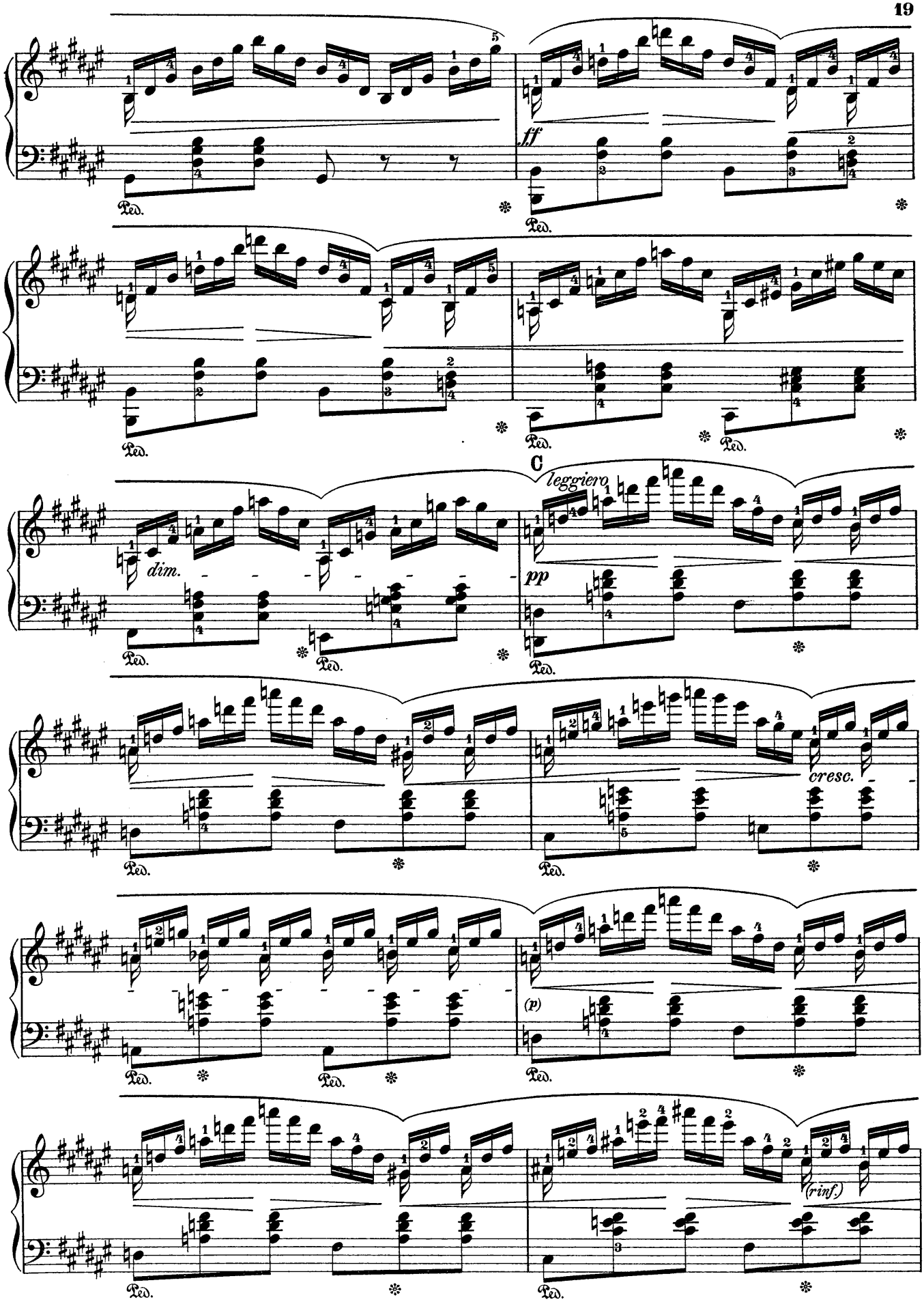

(p)
Ped.
f
E
m.s.
m.d.
(rinf.)
(p)
F
(più p)
8
(leggiero)
pp (sempre)
(pp)
ff

Grande Étude.

Allegro. (♪ = 160.)

Op. 61. Nº 3.




ff
Ped.
C
leggiero
dim.
pp
cresc.
(p)
(rinf.)

(rinf.)

f *cresc.*

a)

cresc.

D

b)

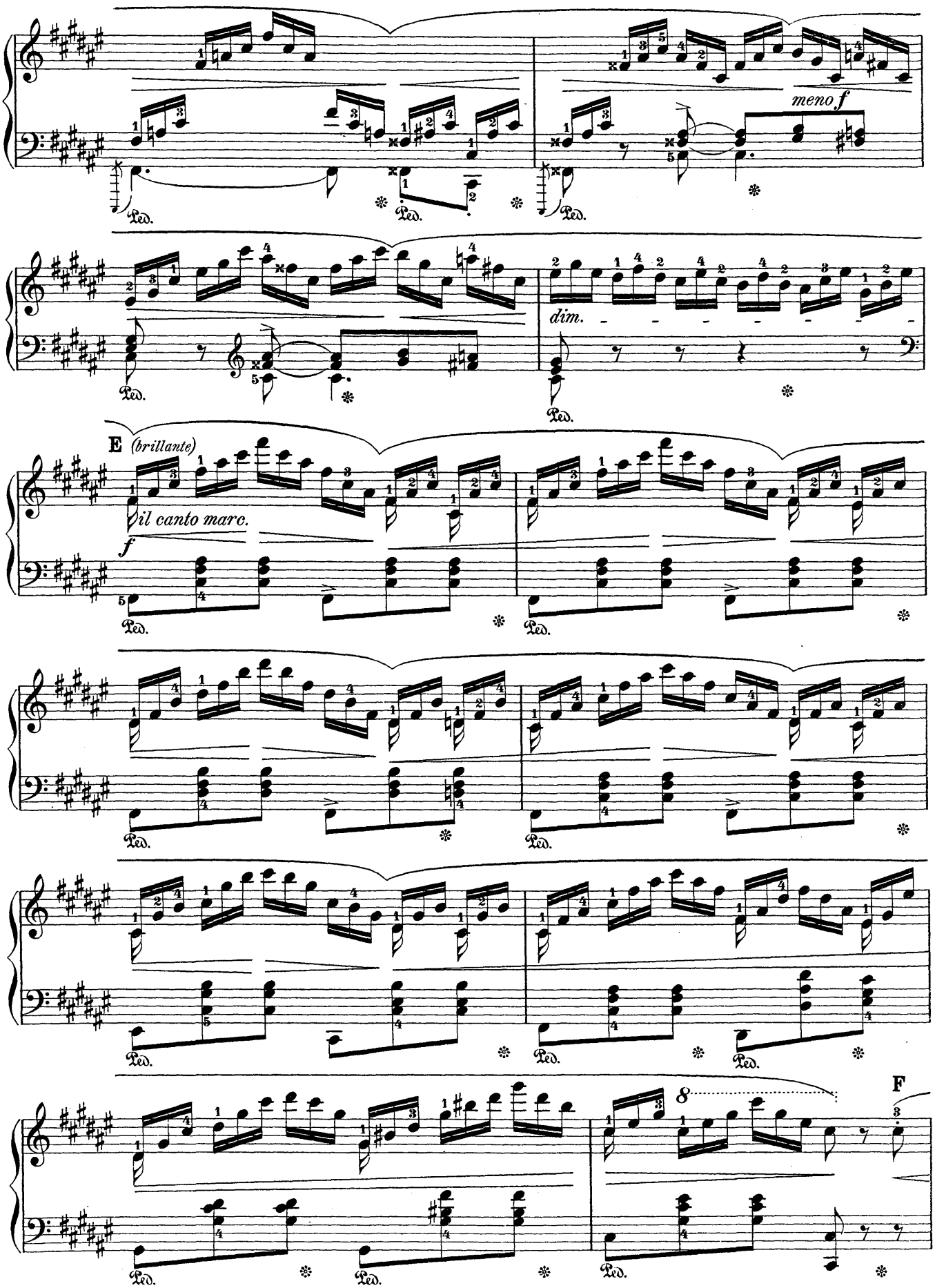
sf con fuoco

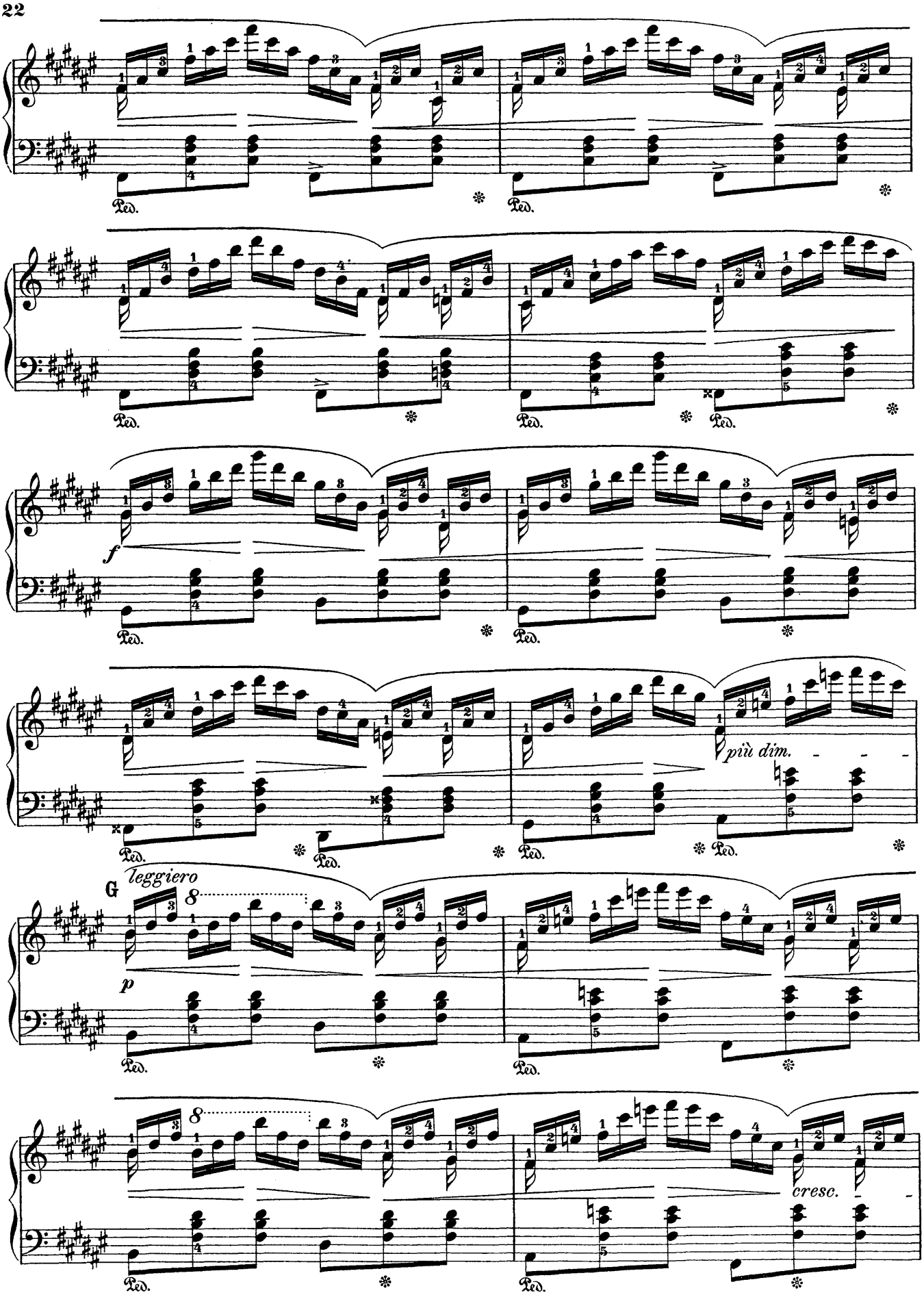
ff

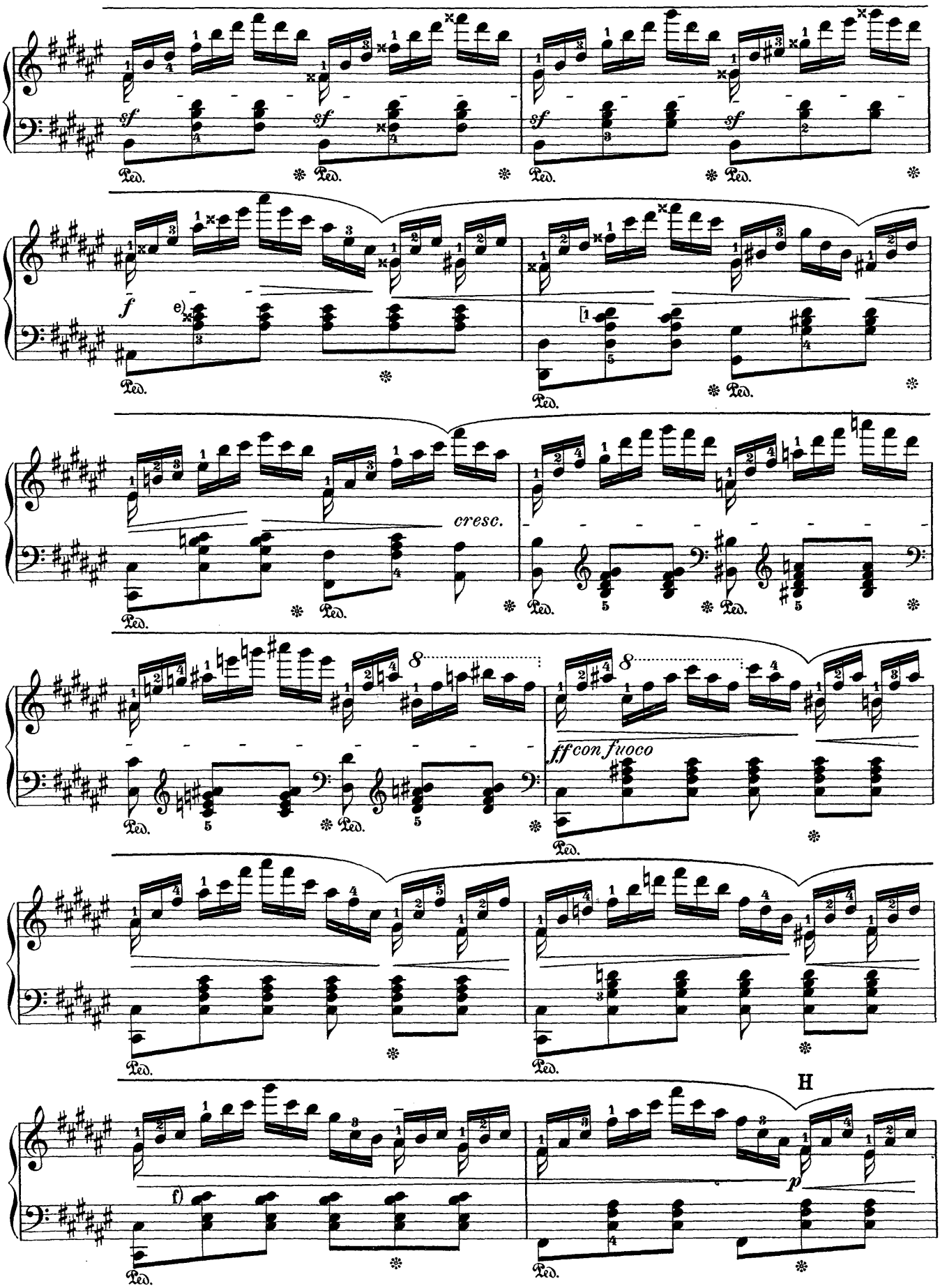
c)

d)

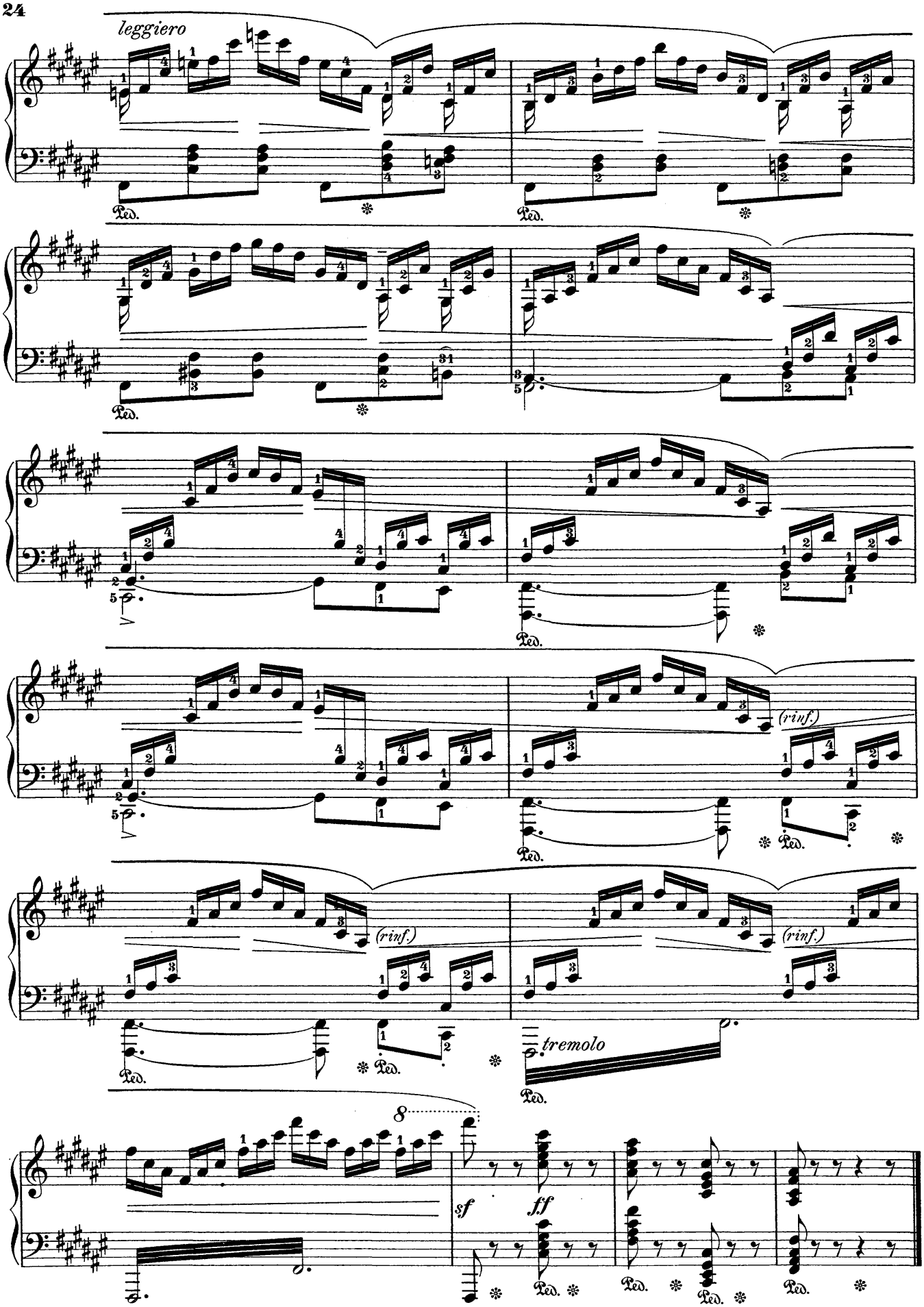
Original: a) b) c) d) etc.


meno f
dim.
E (brillante)
il canto marc.
f
F
8
Ped.


Ped.
f
più dim.
G
leggiero
p
cresc.



Original: e) f)

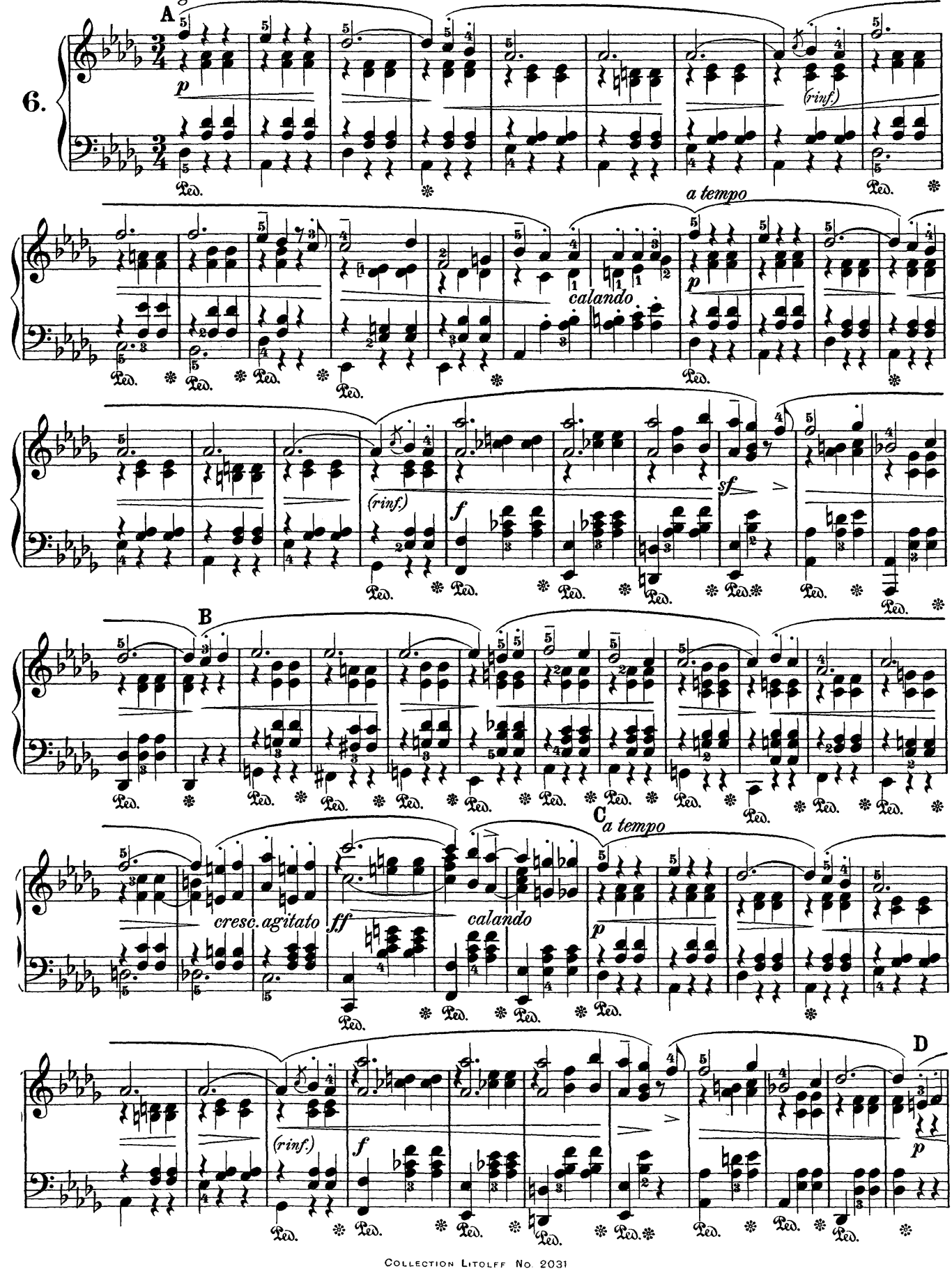

leggiero
Ped.
(rinf.)
tremolo
sf
ff

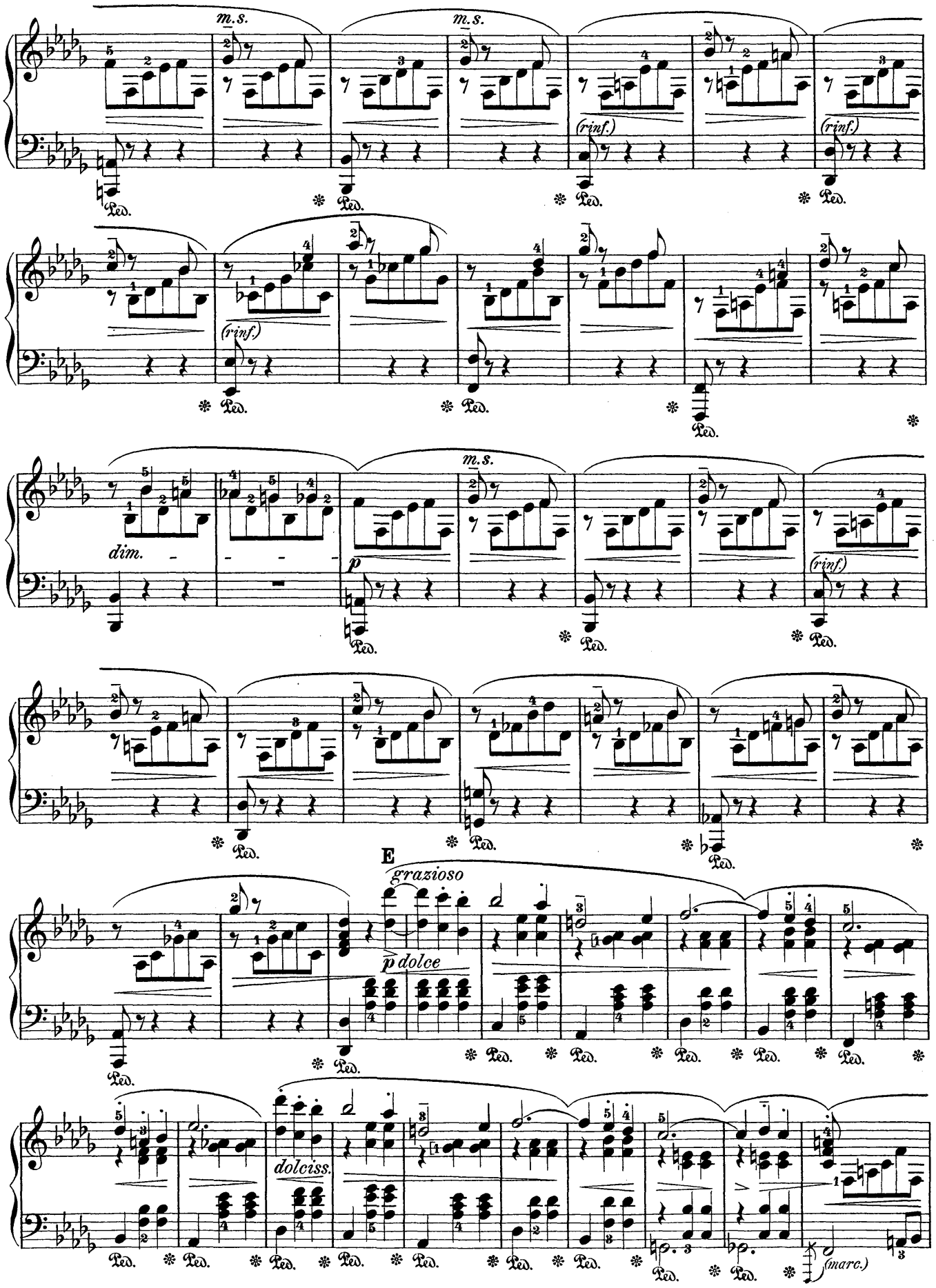
Valse-Étude.

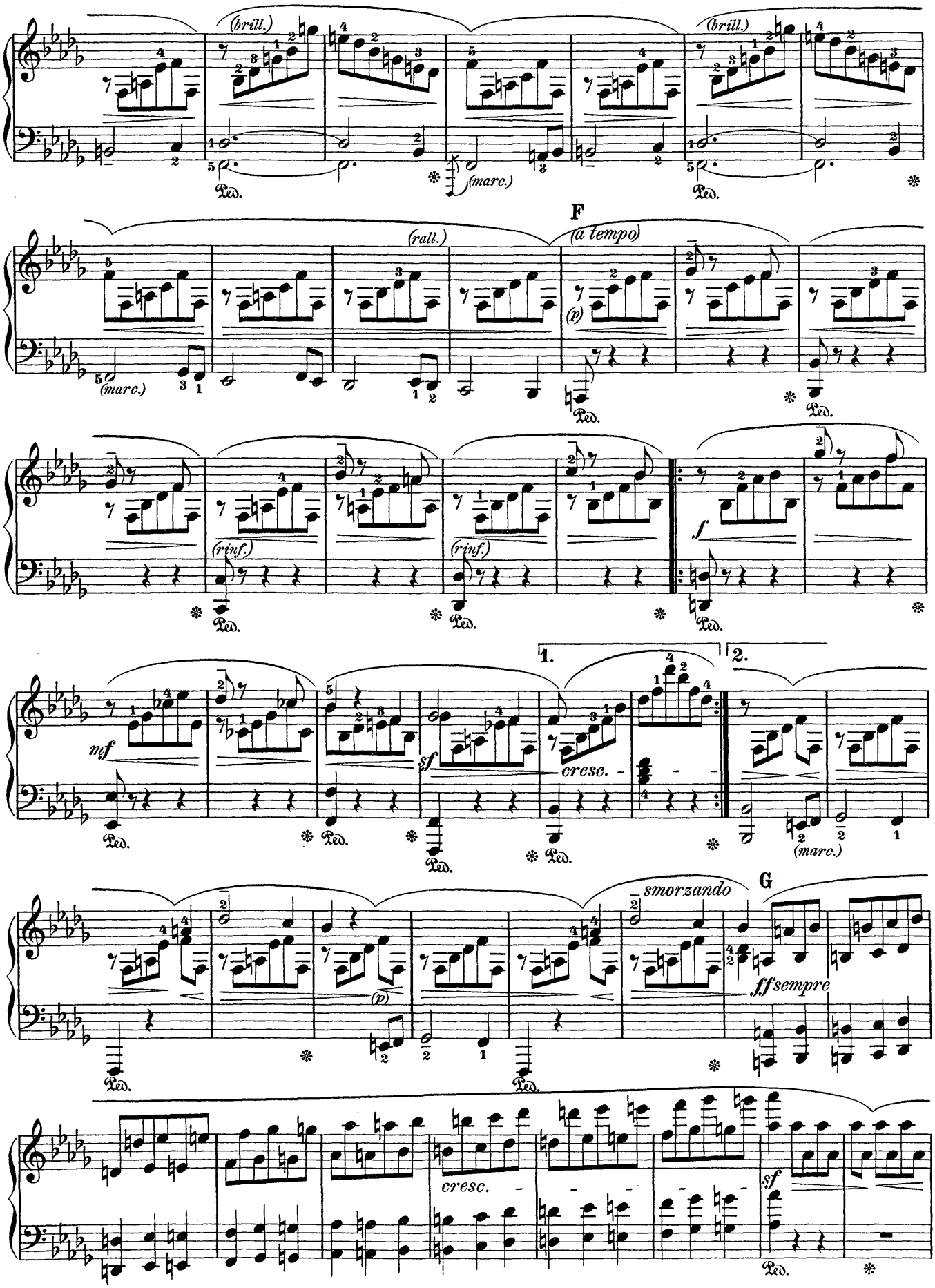
Vivo. (♩. = 66.)

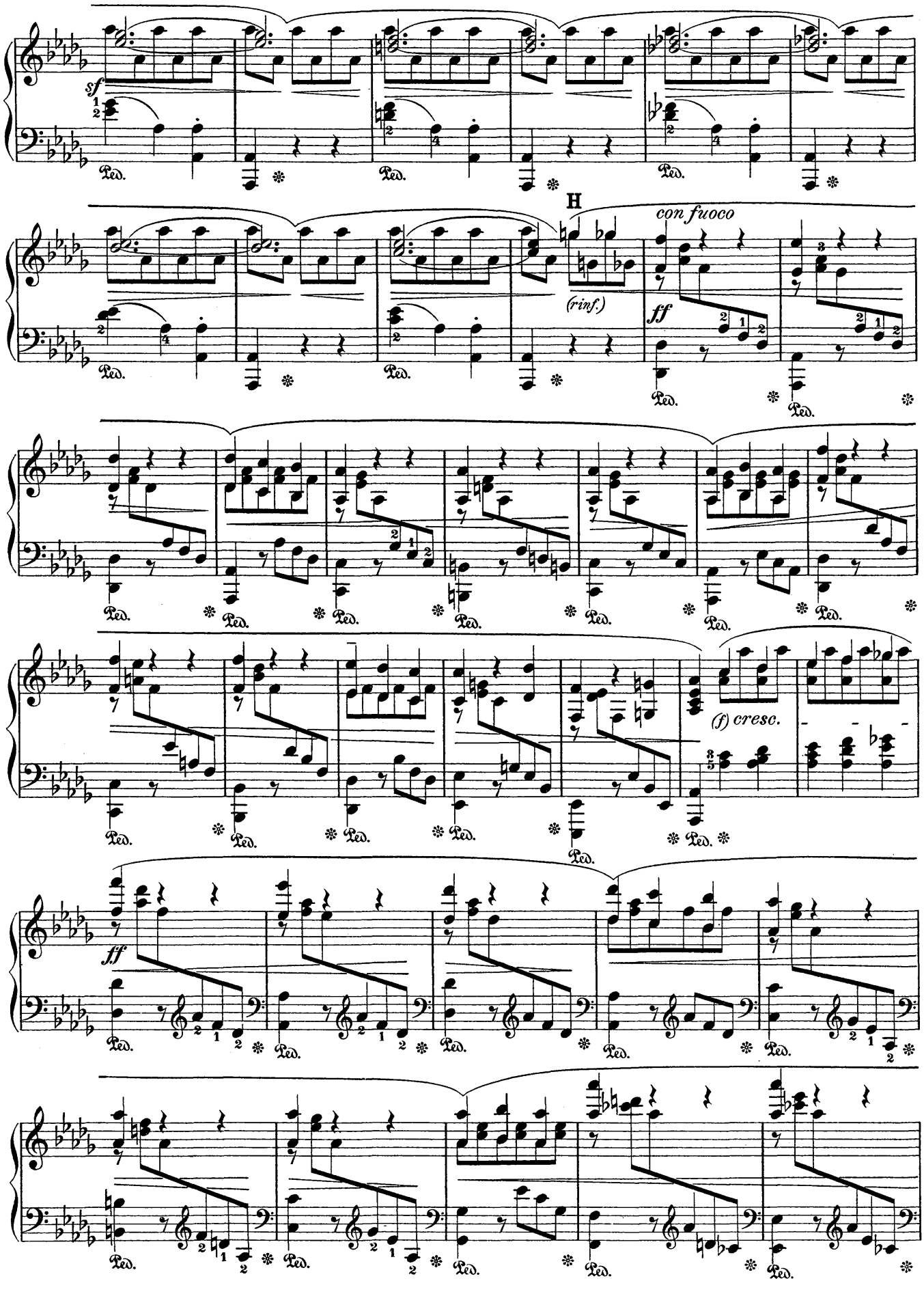
grazioso

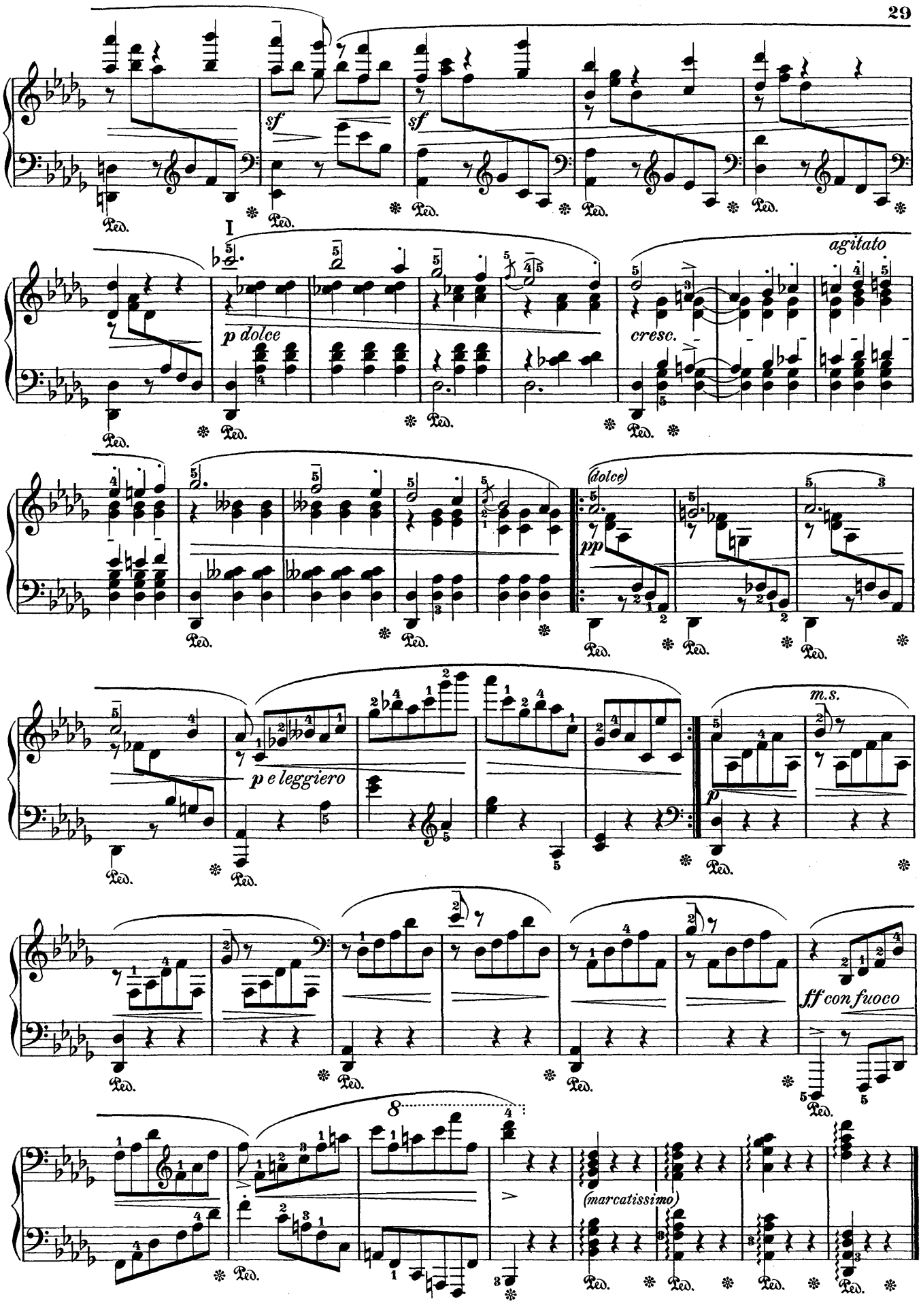
Op. 83.



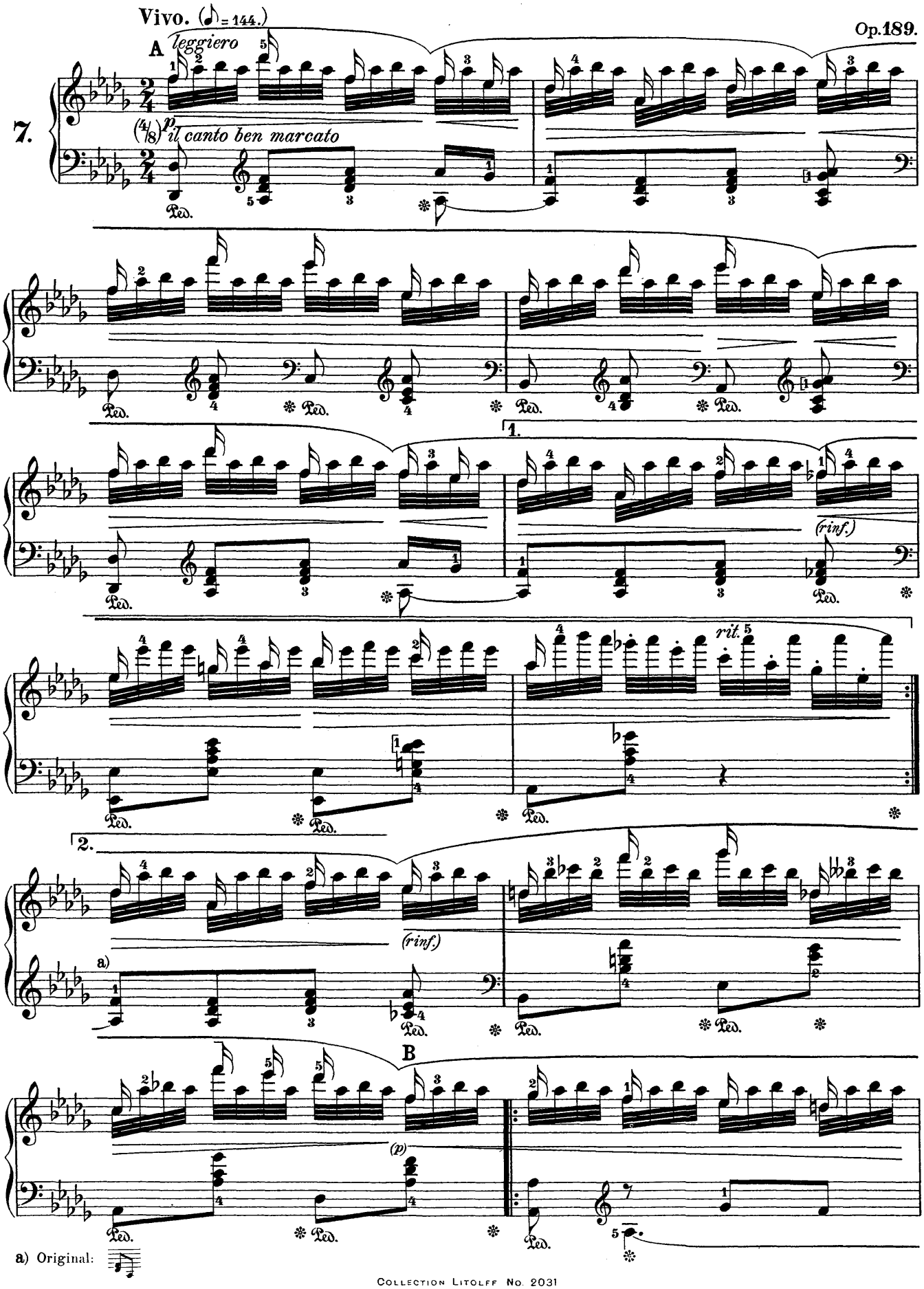

m.s.
m.s.
(rinf.)
(rinf.)
(rinf.)
dim.
p
m.s.
(rinf.)
E
grazioso
p dolce
dolciss.
(marc.)
Ped.


(brill.)
(brill.)
(marc.)
Ped.
Ped.
F
(rall.)
(a tempo)
(p)
(marc.)
Ped.
Ped.
(rinf.)
(rinf.)
f
Ped.
Ped.
Ped.
1.
2.
mf
sf
cresc.
Ped.
Ped.
Ped.
Ped.
(marc.)
G
smorzando
(p)
ff sempre
Ped.
Ped.
cresc.
sf
Ped.

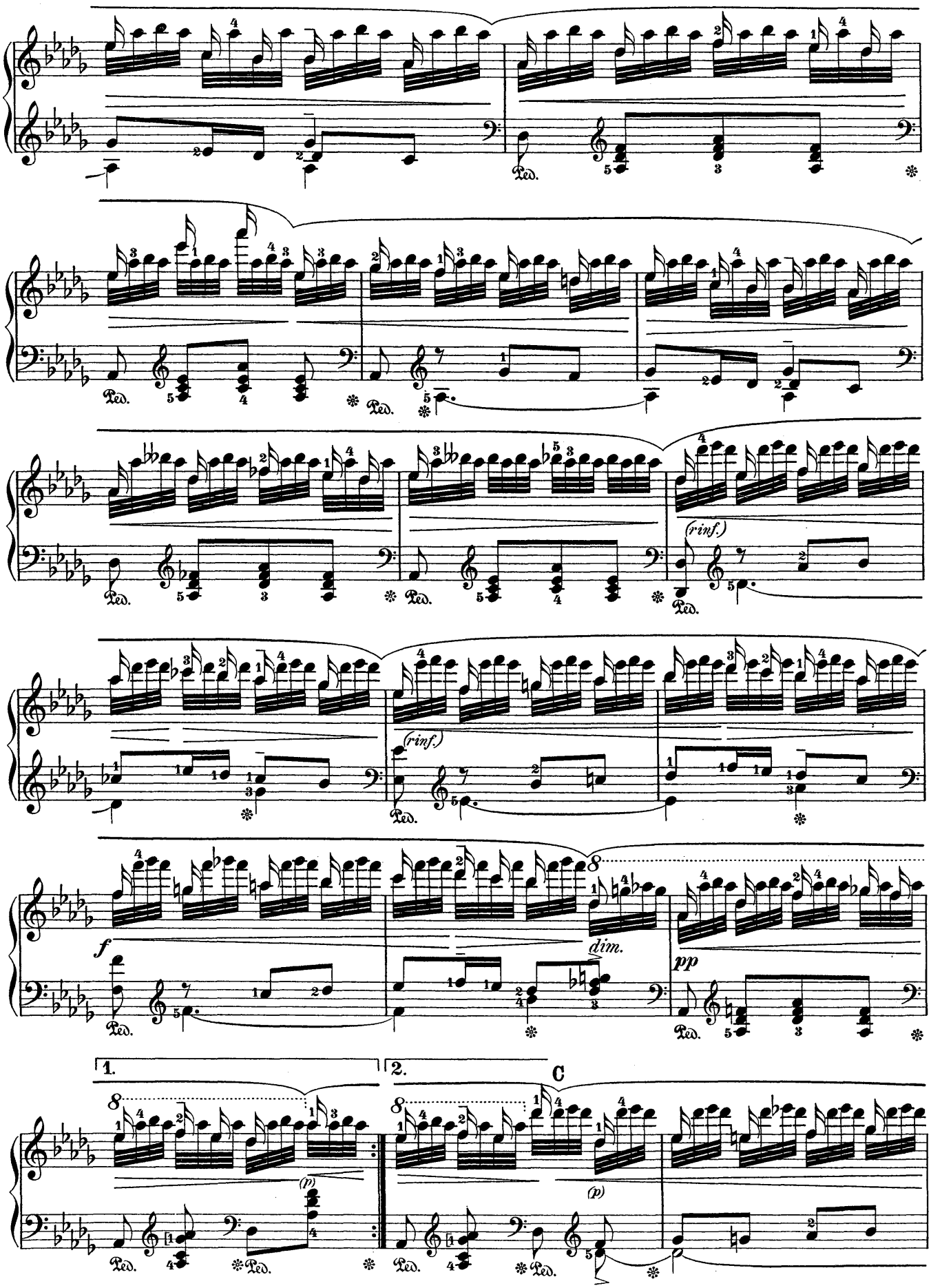

sf
Ped.
H
con fuoco
(rinf.)
ff
(f) cresc.

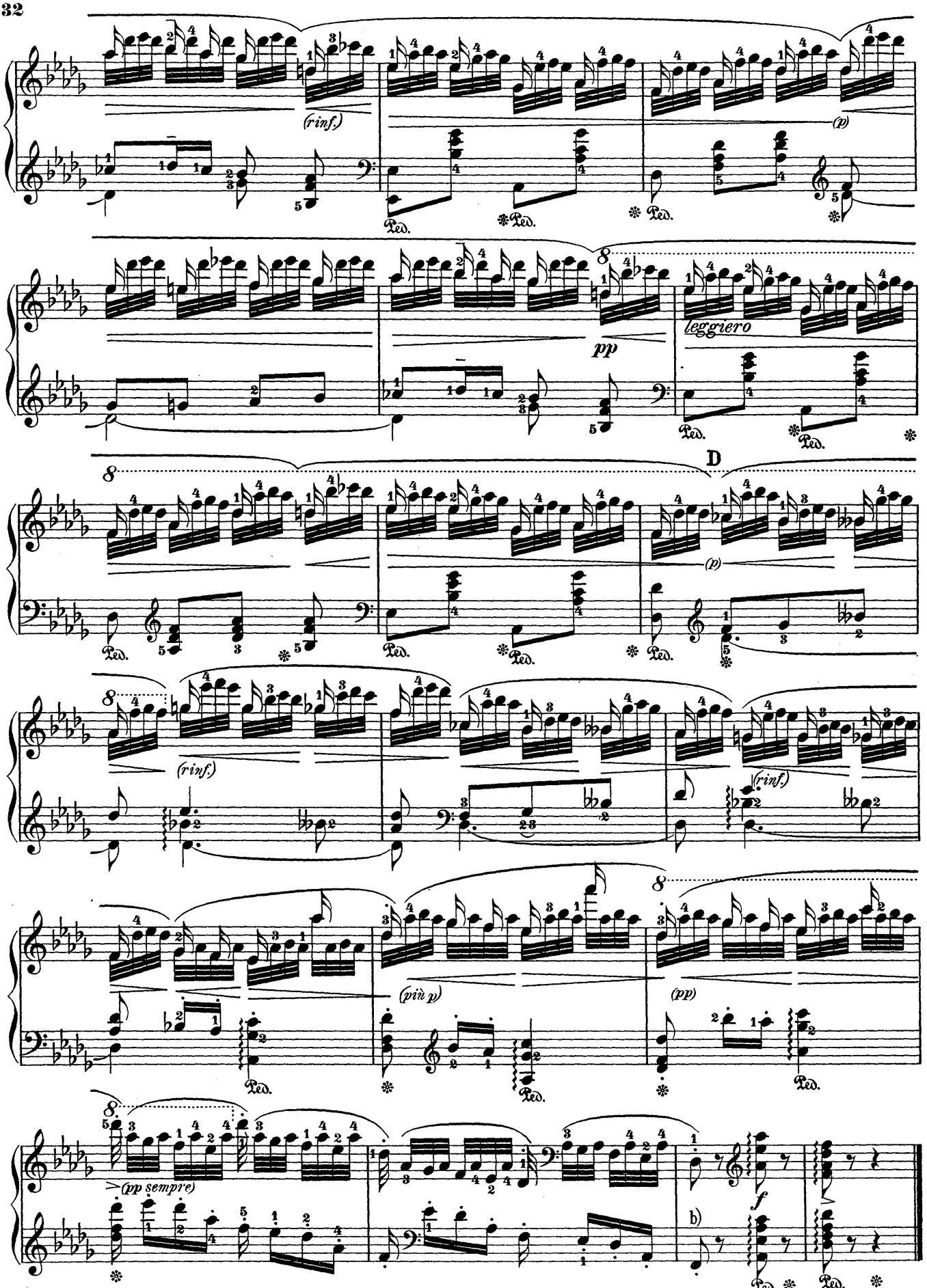

sf
sf
I
p dolce
agitato
cresc.
(dolce)
pp
p e leggiero
m.s.
p
ff con fuoco
8
(marcatissimo)
Ped.

Tremolo-Etude.



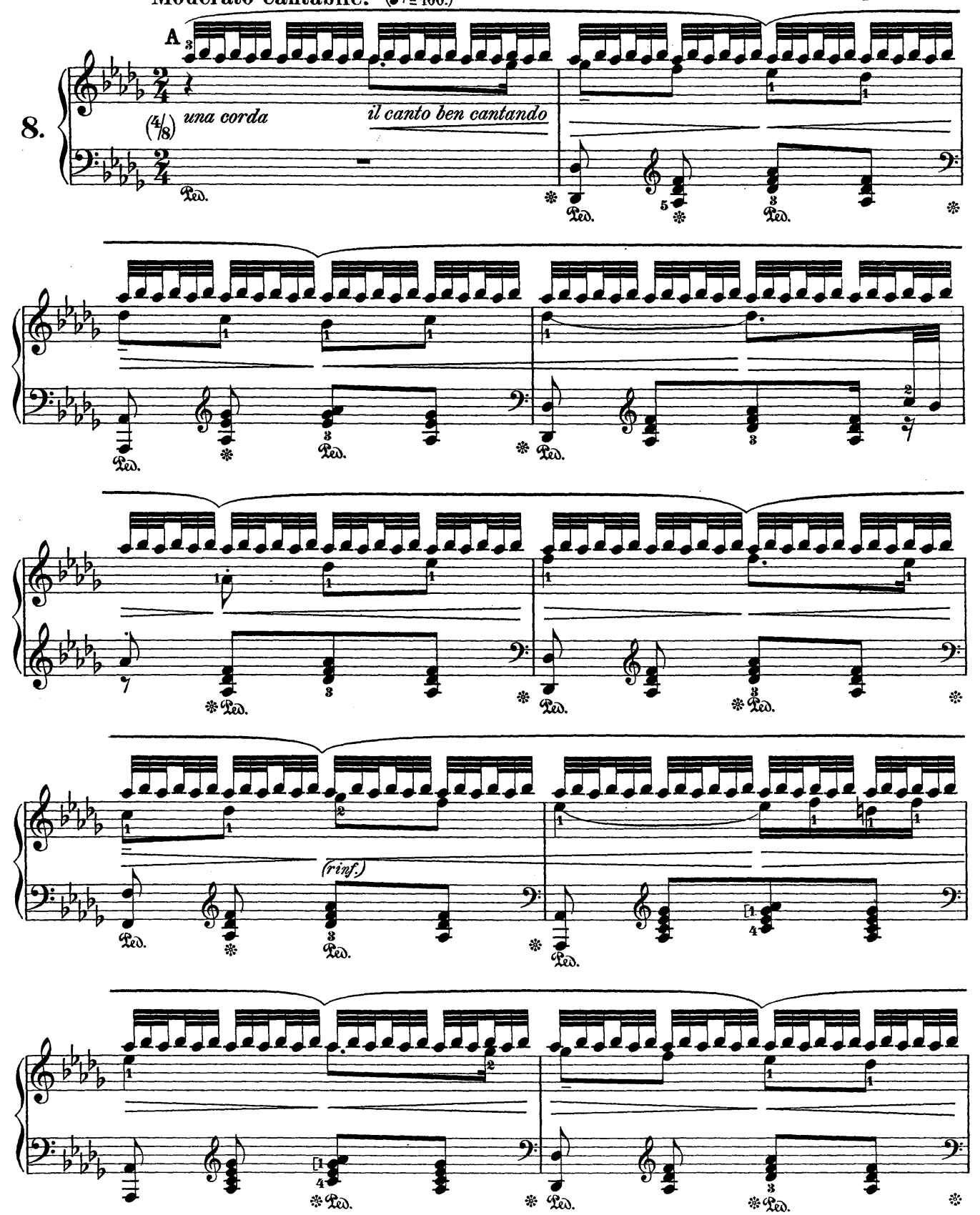
a) Original:

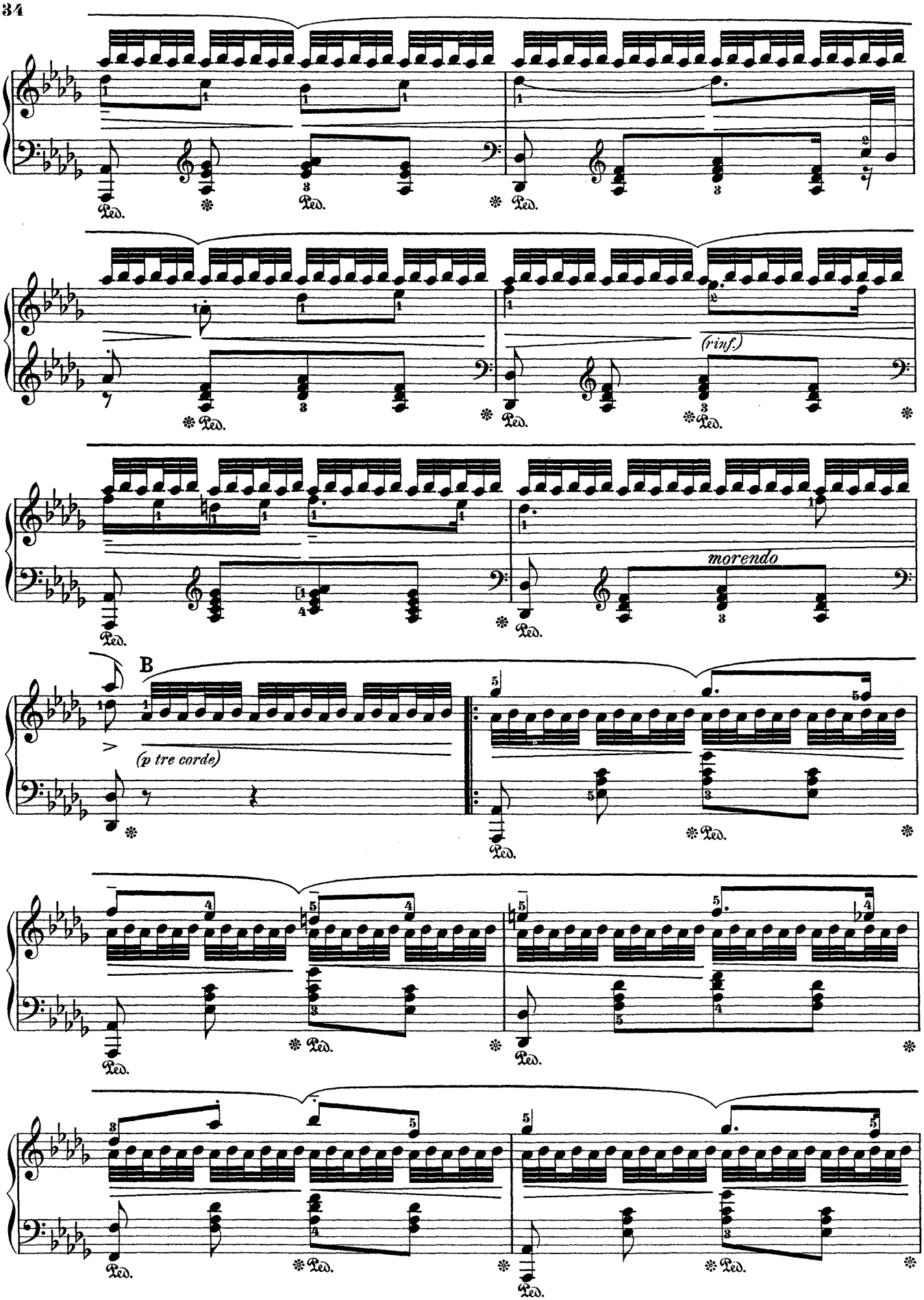

(rinf.)
(rinf.)
f
dim.
pp
1.
2.
C
(p)
(p)

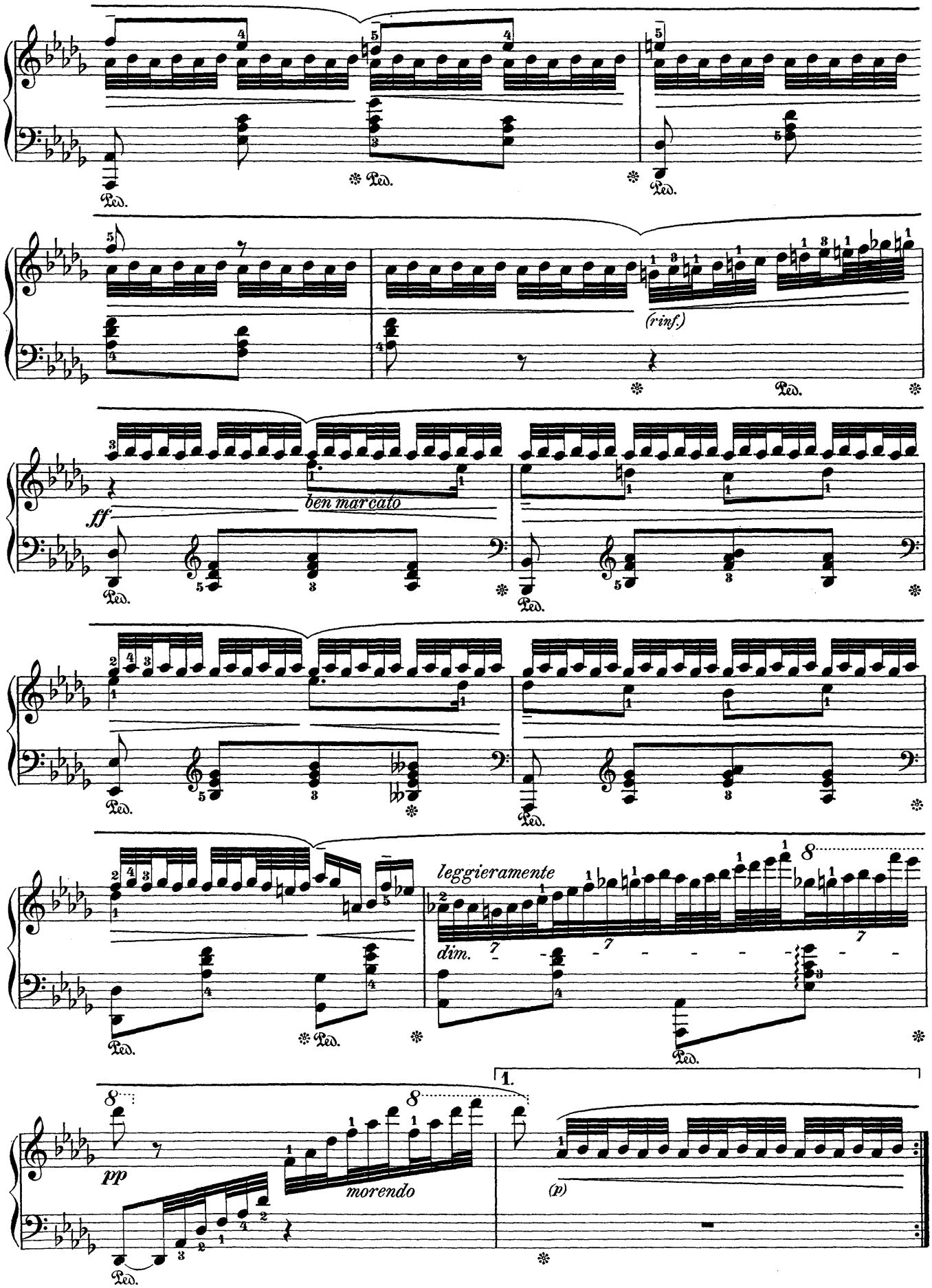

(rinf.)
(p)
leggiero
pp
D
(rinf.)
(rinf.)
(più p)
(pp)
(pp sempre)
f
b) Original:

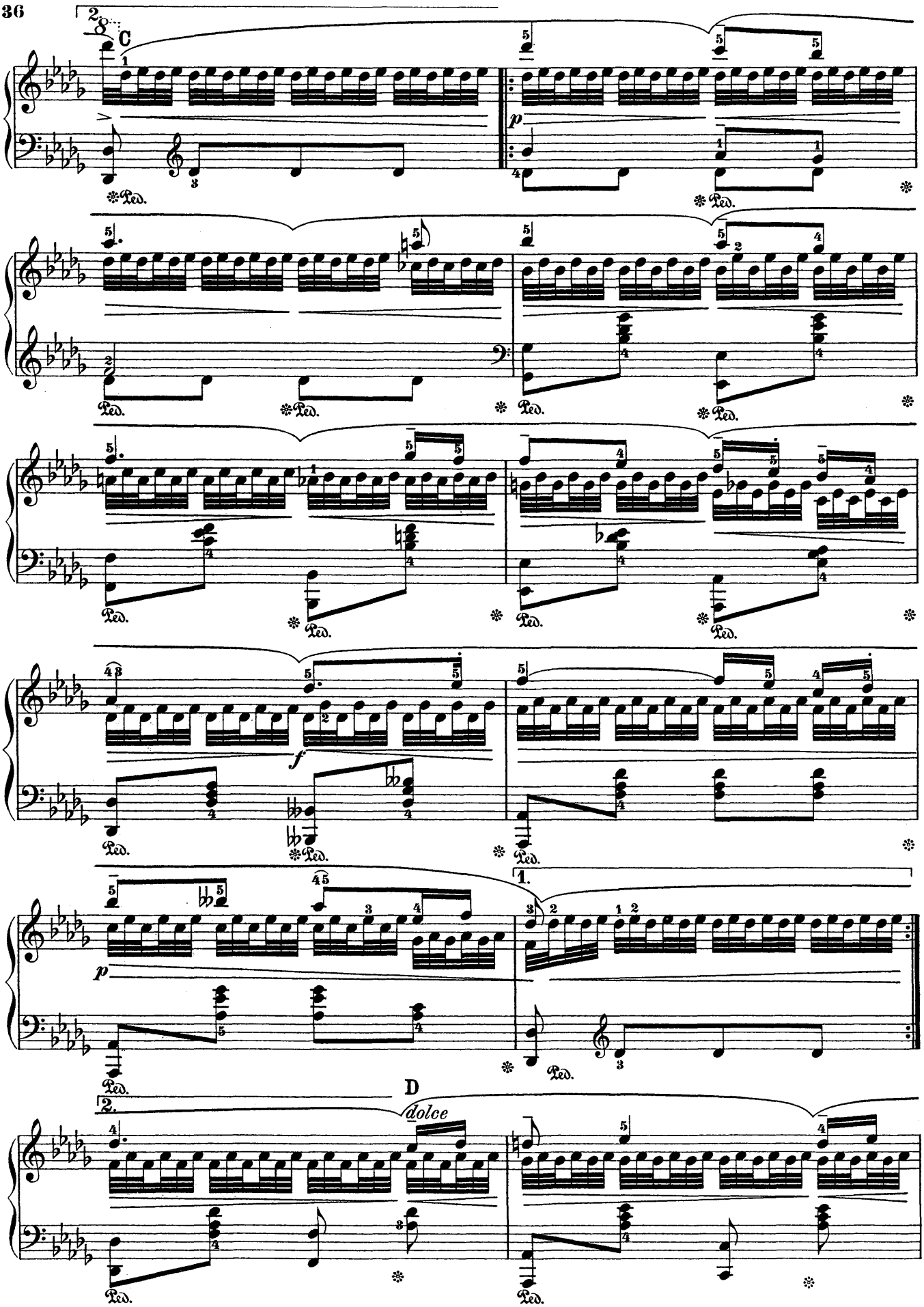
Le Tremolo.

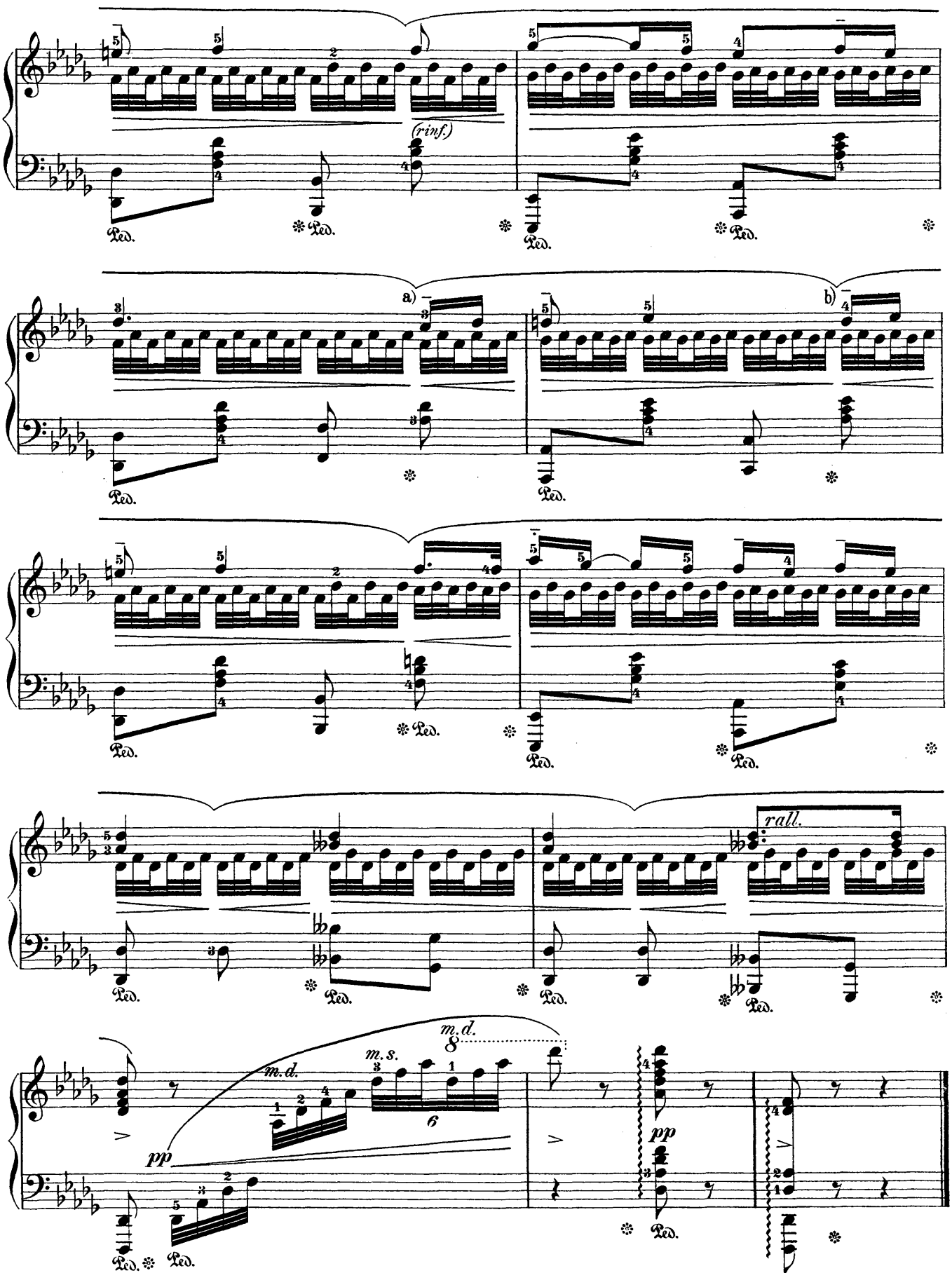
Moderato cantabile. (♪ = 100.) **Op. 61. Nº 2.**




(rinf.)
morendo
B
(p tre corde)


(rinf.)
ff
ben marcato
leggieramente
dim.
pp
morendo
1.
(p)


C
p
Ped.
f
1.
2.
D
dolce

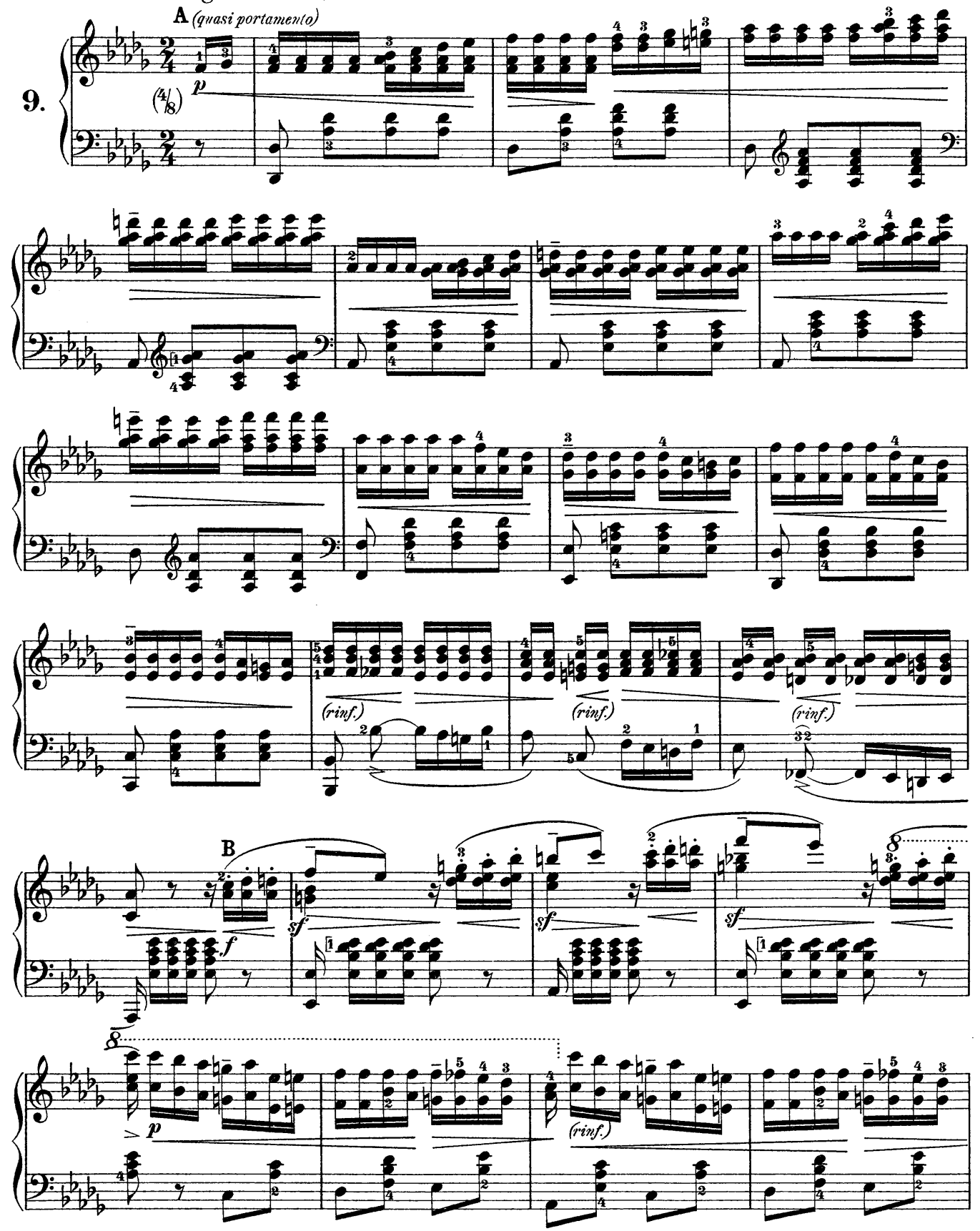


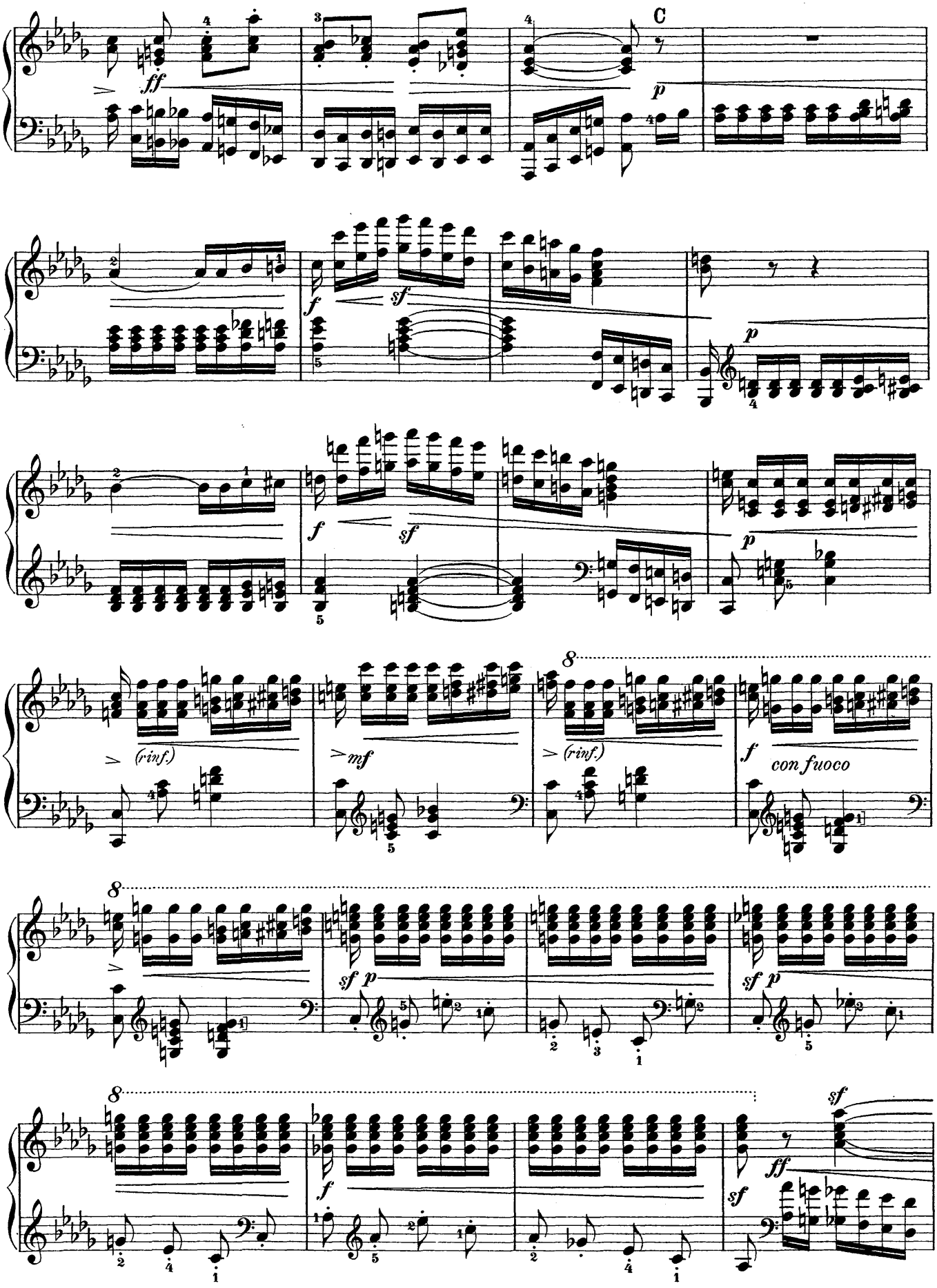
Original: a) b)

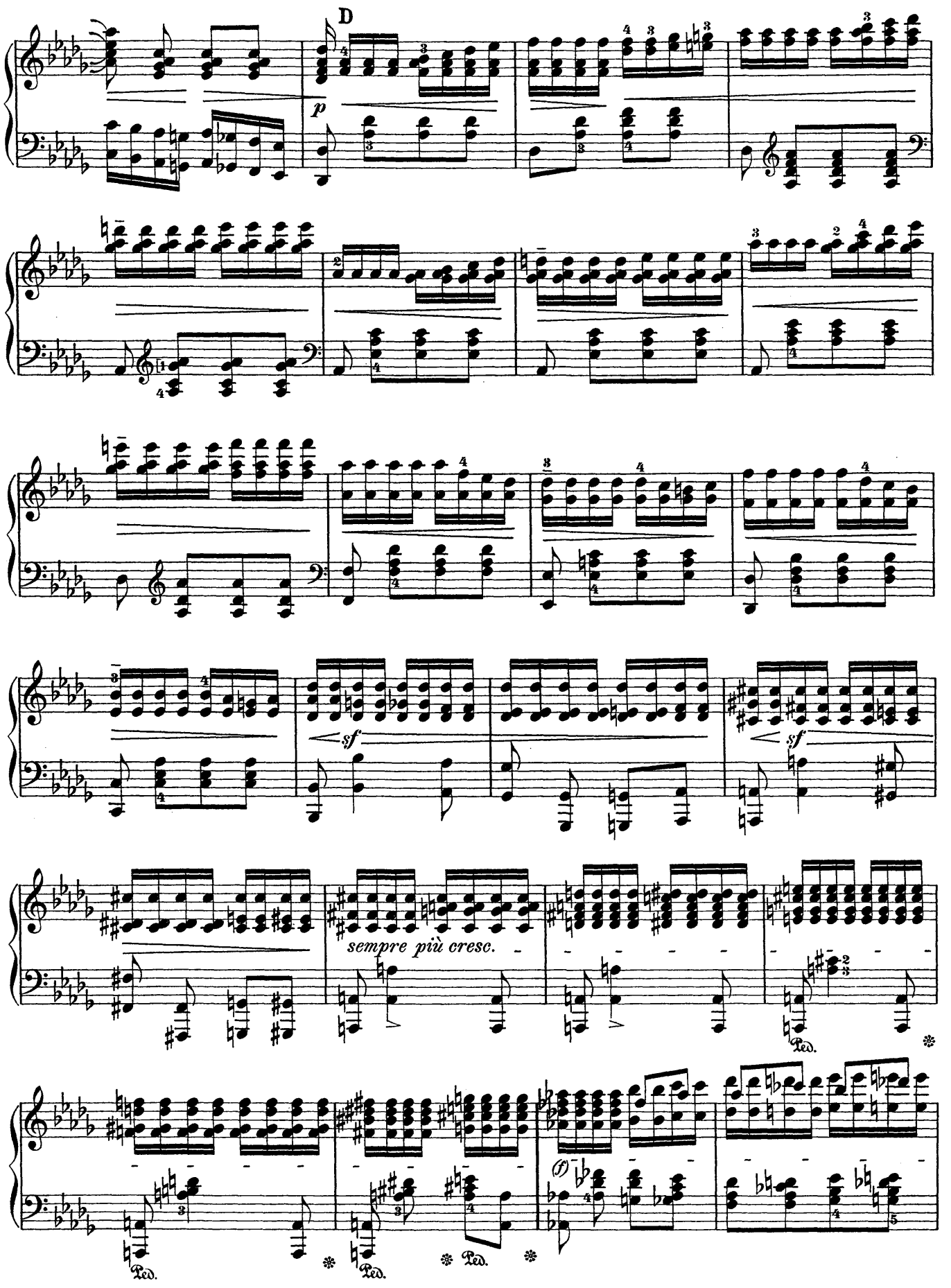
Toccata.

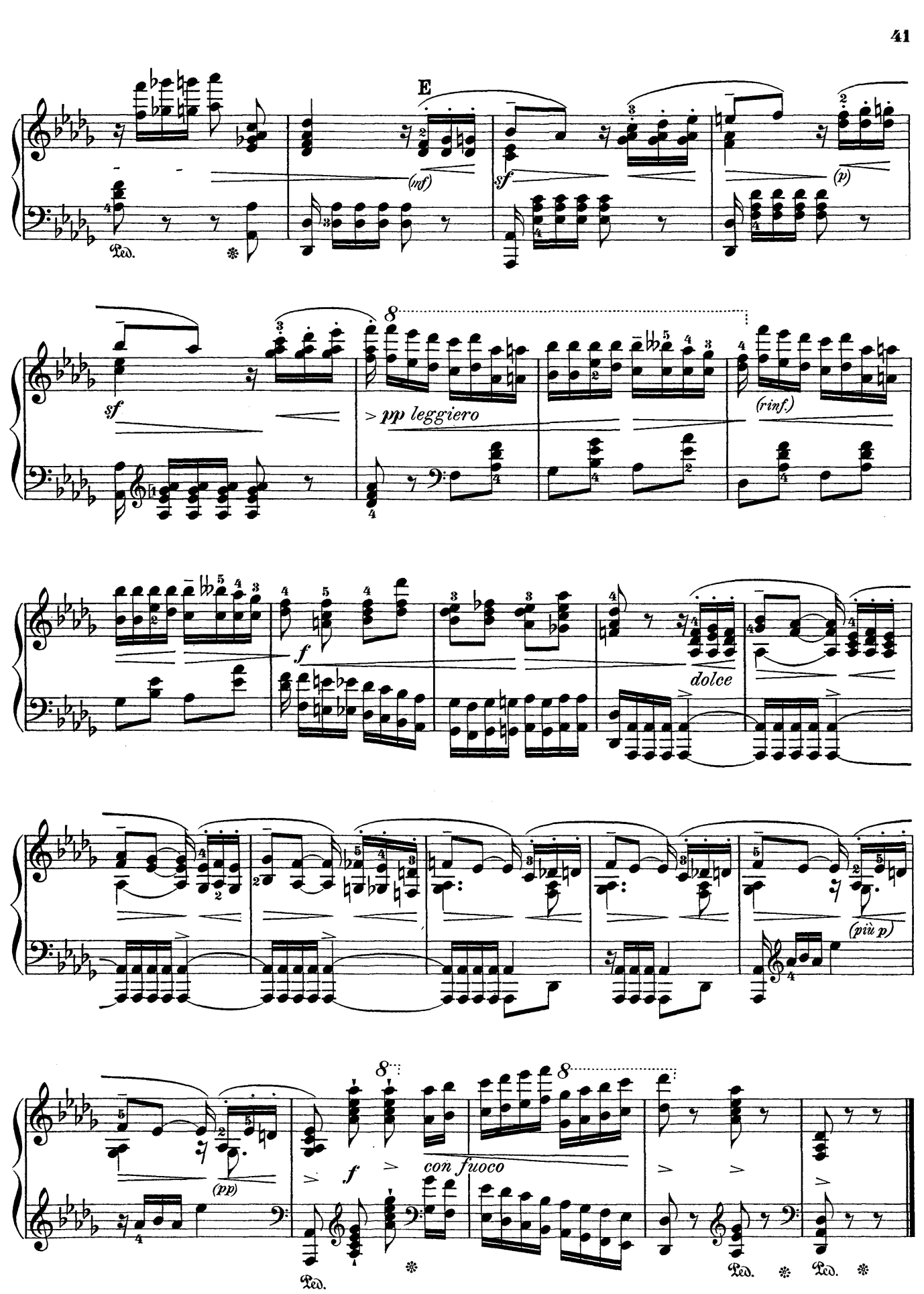
Allegro. (♪ = 152.)

Op. 31. No 2.




C
ff
p
f
sf
mf
(rinf.)
con fuoco
8


D
p
sf
sf
sempre più cresc.
Ped.
Ped.
Ped.
Ped.
(f)

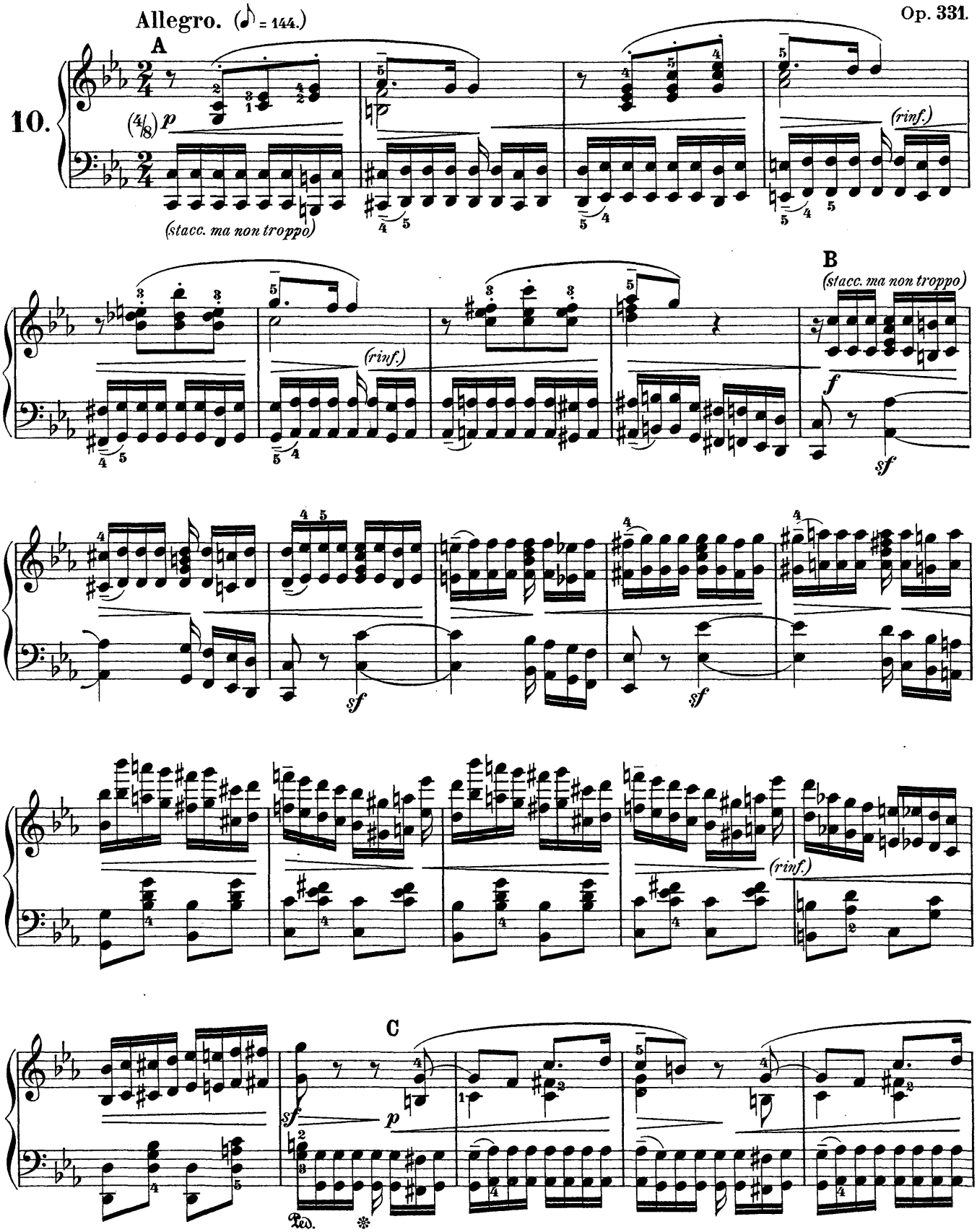

E
(mf)
sf
(p)
Ped.
sf
pp leggiero
(rinf.)
f
dolce
(più p)
(pp)
f
con fuoco
Ped.
Ped.
Ped.

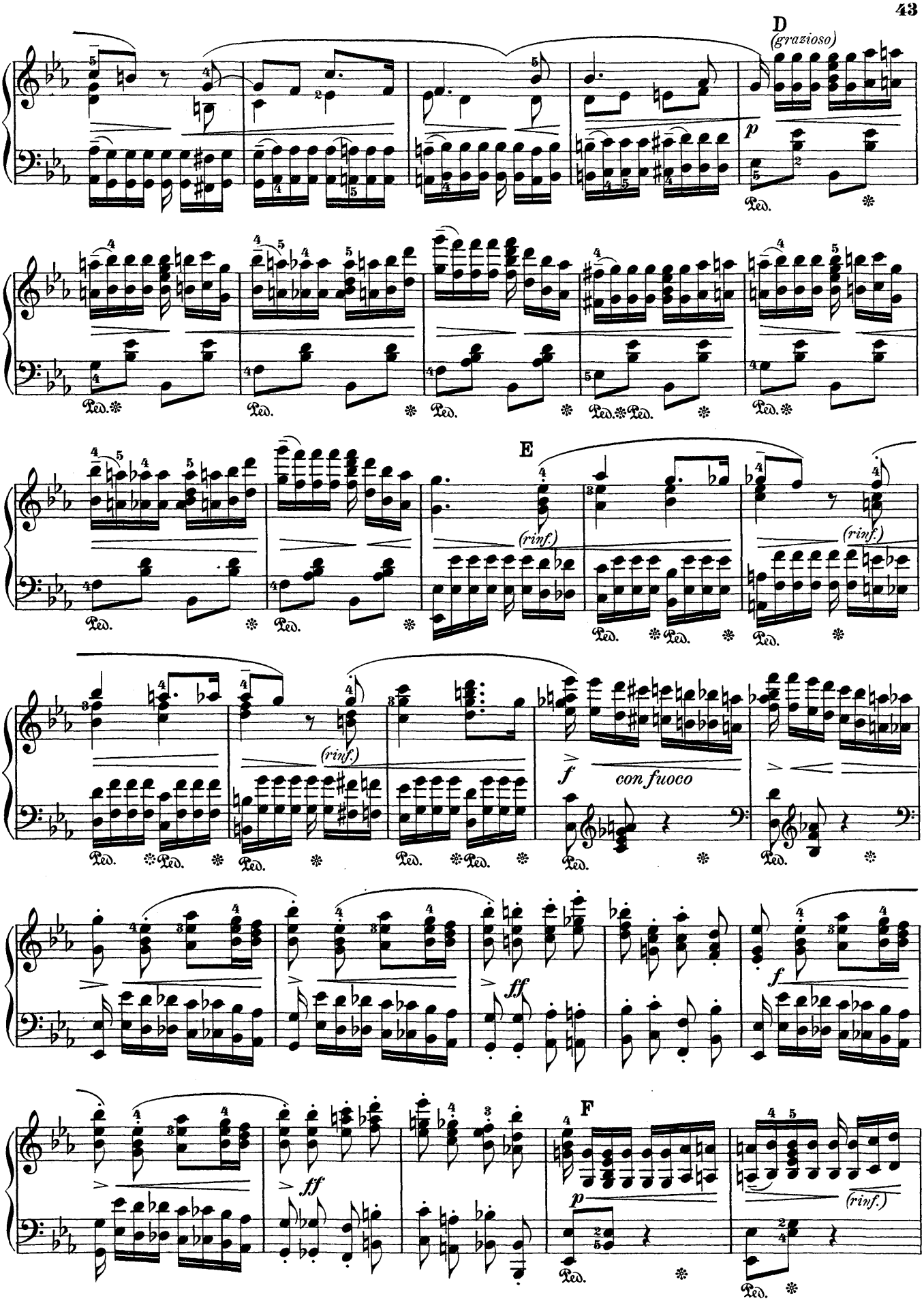
Étude en Octaves.

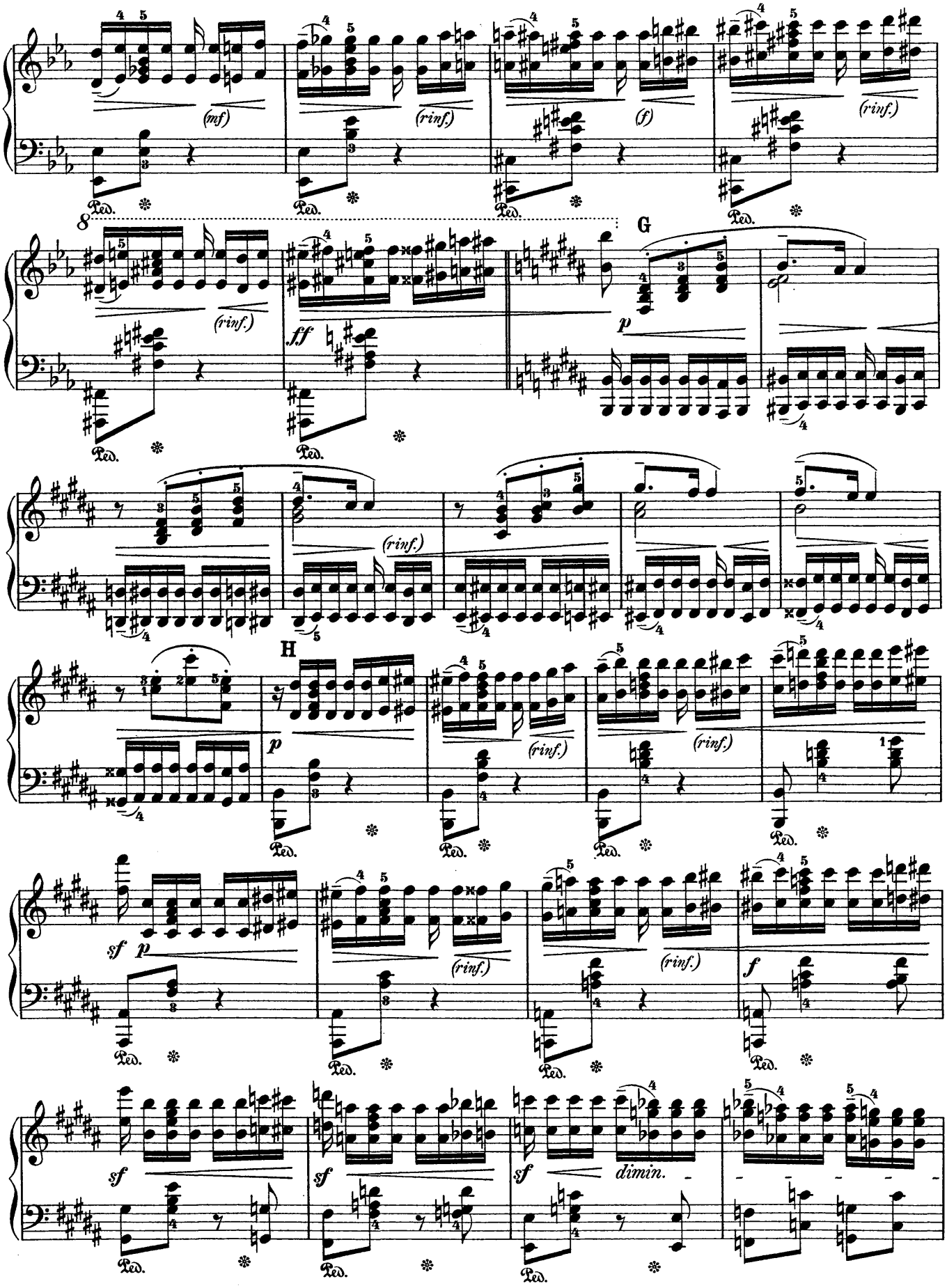
Allegro. (♪ = 144.)

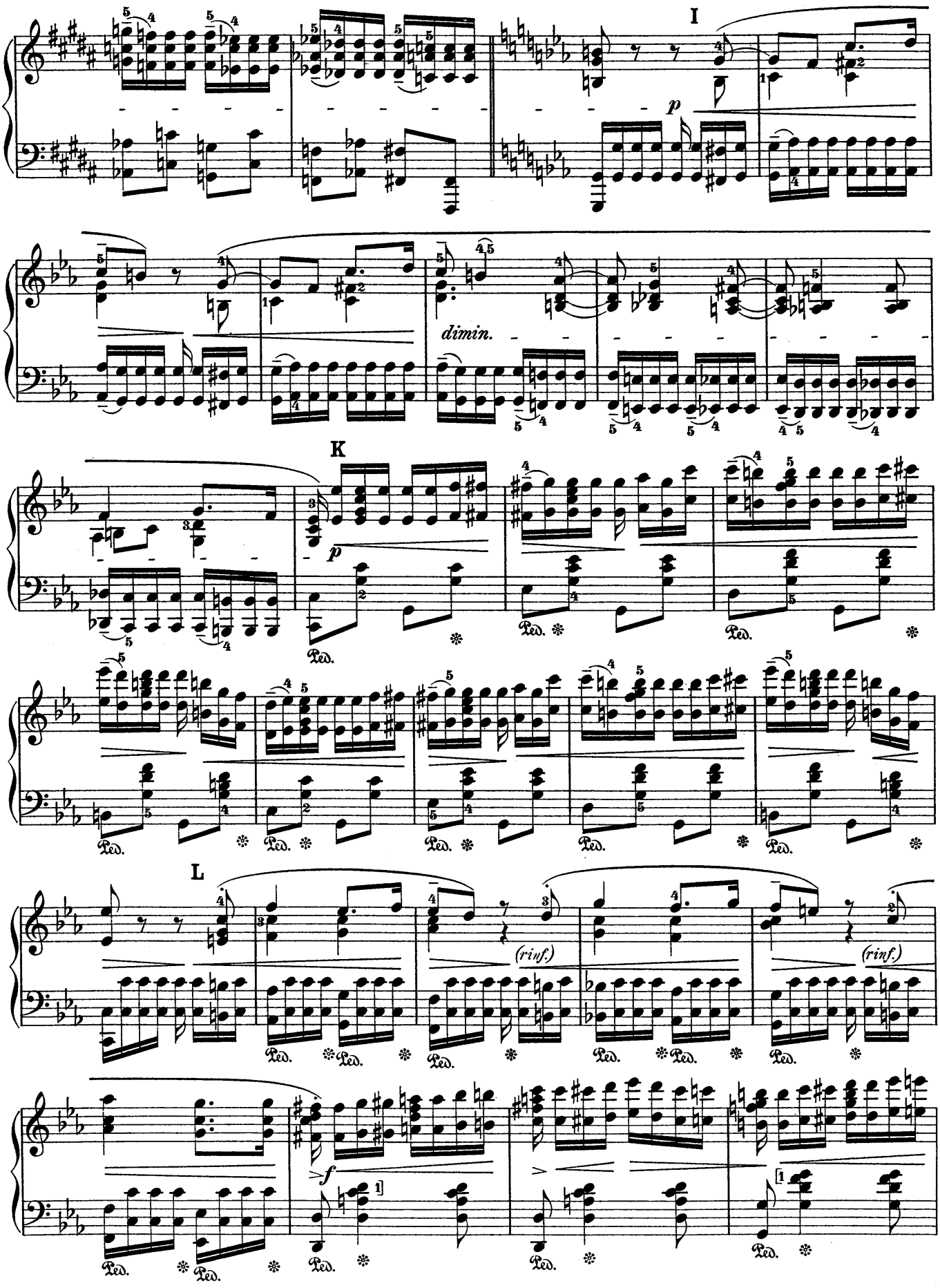
Op. 331.

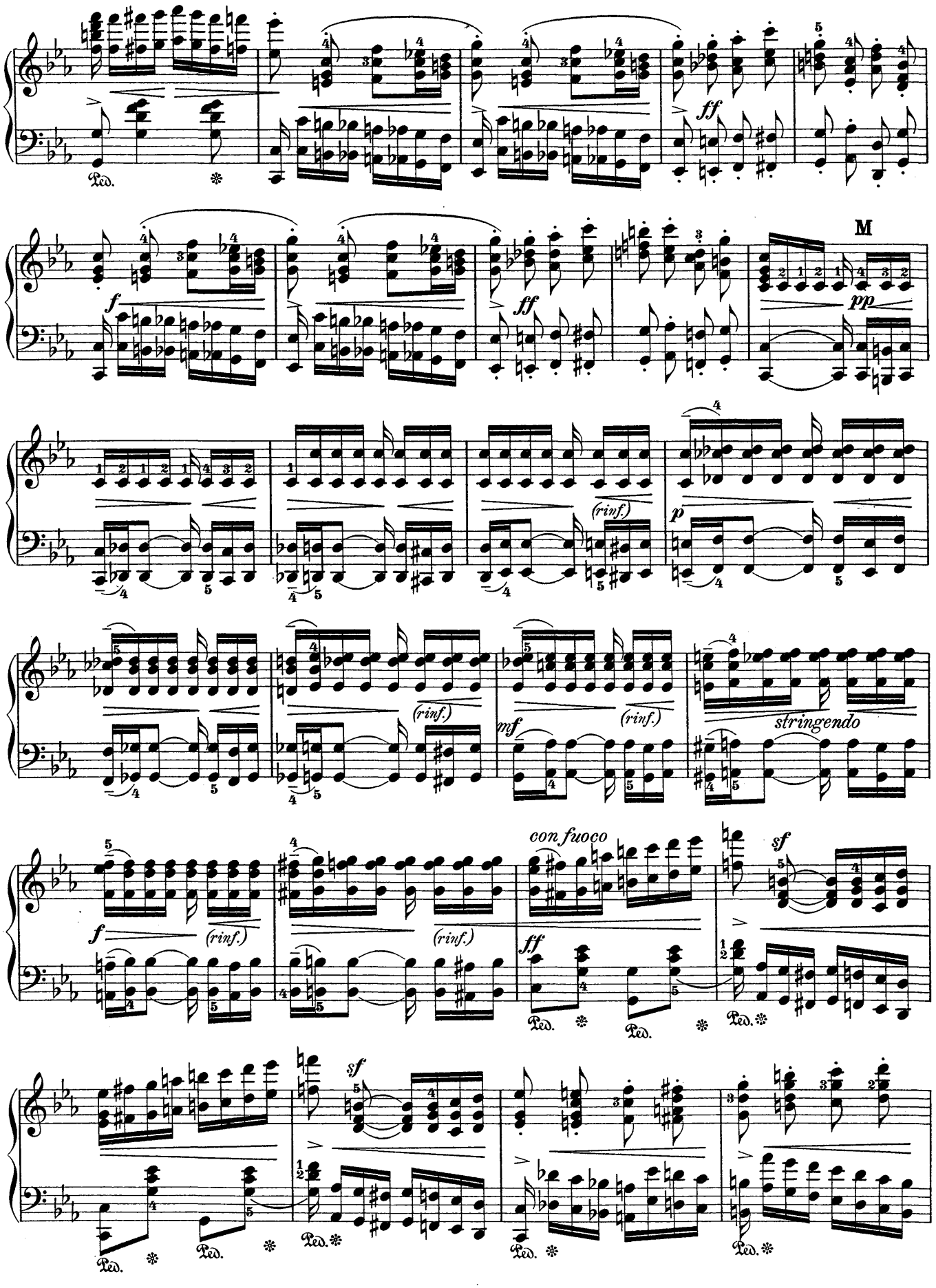
10.

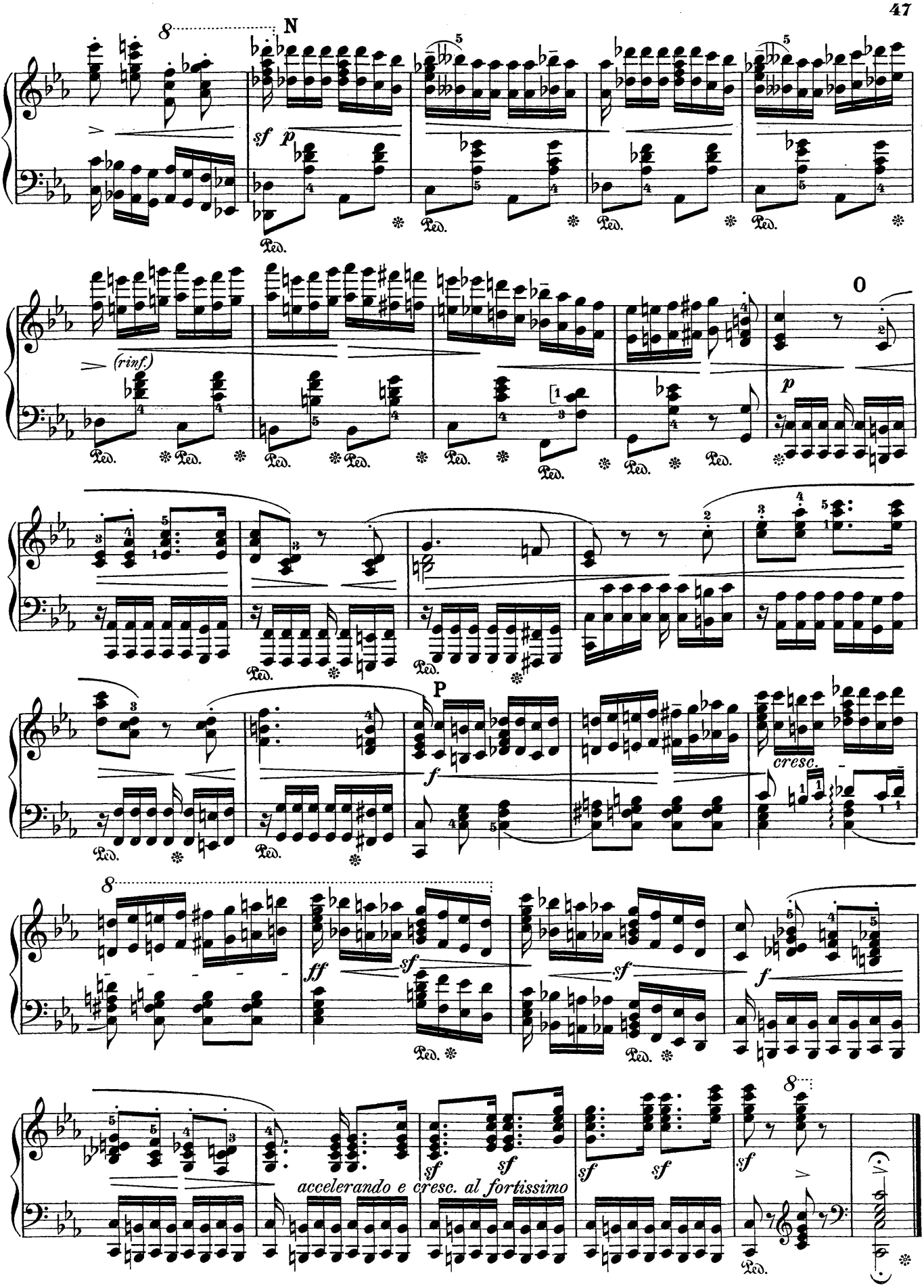



D
(grazioso)
p
Ped.
E
(rinf.)
(rinf.)
(rinf.)
f
con fuoco
ff
f
ff
F
p
(rinf.)


(mf)
(rinf.)
(f)
(rinf.)
(rinf.)
ff
G
p
(rinf.)
H
p
(rinf.)
(rinf.)
sf p
(rinf.)
(rinf.)
f
sf
sf
sf
dimin.
Ped.


I
p
dimin.
K
p
Ped.
L
(rinf.)
(rinf.)
f


ff
f
ff
M
pp
(rinf.)
p
(rinf.)
mf
(rinf.)
stringendo
f
(rinf.)
(rinf.)
con fuoco
ff
sf
sf
Ped.


N
sf p
Ped.
(rinf.)
O
p
P
f
cresc.
ff
sf
accelerando e cresc. al fortissimo