

COLLECTION LITOLFF.

**ETUDEN-ALBUM.**  
10 ausgewählte  
Cavier-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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# Preface.



Charles Mayer, celebrated as a Pianist, Composer and Teacher, was born at Königsberg in Prussia on the 21<sup>st</sup> March, 1799; he settled at St. Petersburg from 1819 to 1845 and at Dresden from 1850, where he died on the 2<sup>nd</sup> 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.

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## Triolino-Etude.

Vivo. ( $\text{♩} = 152$ .)

Charles Mayer, Op. 190.

**A**

1.

VIVO. (♩ = 162.)

(4/8)f

Red.

5

Red.

Red.

**B**

p

*il canto marc.*

Red.

5

Red.

(rinf.)

Red.

Red.

(p)

Red.

8

*cresc.*

*dim. e leggiero*

*(p legato)*

*(rinf.)*

*(rinf.)*

*cresc.*

*stringendo*

*f*

8

(mf)

(p)

8

2. 5.

2. 5.

2. 5.

2. 5.

(più p)

(pp)

8

2. 5.

2. 5.

2. 5.

2. 5.

\*

\*

\*

\*

D  
a tempo

ritard.

il canto marc.

p

8

2. 5.

2. 5.

2. 5.

2. 5.

2. 5.

2. 5.

2. 5.

(rinf.)

8

2. 5.

2. 5.

2. 5.

2. 5.

2. 5.

(p)

8

2. 5.

2. 5.

2. 5.

2. 5.

2. 5.

a) Original:

8

(f)

*(r.infr.)*

*sf*

*(r.infr.)*

Ped. \* 5 Ped.\* Ped.

8

>*f*

*(r.infr.)*

*sf*

*(r.infr.)*

Ped. 5 \* Ped.\* Ped.

8

*G*

>*p*

*(r.infr.)*

*sf*

Ped. \* Ped. \*

*f*

*(r.infr.)*

*sf*

*(r.infr.)*

Ped. \* Ped. \*

8

*cresc.*

*ff(sempre)*

*ff*

*ff*

Ped. 4 \* Ped. \*

# Étude mélodique.

Allegretto con espressione. ( $\text{♩} = 160$ )

Op. 93. N° 7.

2.

**A**

**B**

**f)**

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

g)

(rinf.)

b)

(rinf.)

f

accelerando poco a poco

(rinf.)

ff

Original: g) h)

1)

Lento.

f

sf

(più dim.)

un poco ritard.

a tempo

(p)

sf C

(rinf.)

k)

p

Original: i)  k) 

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

# Nouveau Tremolo.

Allegro leggieramente. ( $\text{♩} = 138.$ )

A

*(4/8)* *(p)* *il canto marcato con delicatezza*

3.

*Ped.* 5      4      5      \* *Ped.*      5      4      \*

*Ped.*      \* *Ped.* 5      3      5      \* *Ped.* 5      4      \*

*Ped.*      \* *Ped.* 5      3      5      \* *Ped.*      4      \*

*Ped.*      5      4      \* *Ped.*      5      \* *Ped.*      4      \*

*(rinf.)*      *(rinf.)*

8

a) Original:

8

2. C

*pp leggiero*

*pp sempre*

*pp*

*ff*

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## GRÂCE.

Allegretto grazioso. ( $\text{♩} = 176$ )

Op. 149. N° 5.

4.

**A**

**m.s.**

**m.s.**

**m.s.**

**m.s.**

**cresc.**

**sf dim.**

**f**

**B**

**p**

**leggiero**

**pp**

**a) Original:**

12 3 12 3 12 4 5 f appass.

(rinf.) (rinf.) Red.

m.s. m.s. 2 5 45 2 3 4 5 45 2 3 4 5 ff (rinf.)

\* Red. \* Red. \* Red. \* Red. \*

ff semper C m.s. b) 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5 1 2 4 5 (mf)

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

(p) (più p) Red. Red. Red. Red. \*

D a tempo 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 (rall.) (dolce) Red. Red. Red. Red. \*

cresc. - sf dim. - Red. Red. Red. Red. \*

b) Original: 

17

(p)

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*m.s.* *m.d.* 45

*Ped.* \* *Ped.* \* *Ped.* \*

*rinf.* 45

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*8*

*pp* (*sempre*)

*leggiero*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

## Grande Étude.

Allegro. ( $\text{♩} = 160$ )

A (brillante)

Op. 61. N° 3

5.

*f il canto marc.*

Ped.

\* Ped.

\*

Ped.

\* Ped.

\* Ped.

\*

1.

2.

B

Ped.

\* Ped.

Ped.

Ped.

\* Ped.

\* Ped.

\*

leggiero

ff

dim.

pp

cresc.

(p)

(rinf.)

Ped.

\*

Original: a)

b)

c)

d)

etc.

*Ped.*

*Ped.*

*Ped.*

*meno f.*

*dim.*

*Ped.*

*E (brillante)*

*il canto marc.*

*f*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*F*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

Sheet music for piano, page 22, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes eighth-note patterns, sixteenth-note patterns, and bass notes. Various dynamics and performance instructions are included:

- Measure 1:** Treble clef, Bass clef. Measure starts with a bass note followed by a treble note. Dynamics: *Red.*, *\**, *Red.*, *\**.
- Measure 2:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *Red.*, *\**, *Red.*, *\**.
- Measure 3:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *Red.*, *\**, *Red.*, *\**.
- Measure 4:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *f*, *Red.*, *\**, *Red.*, *\**.
- Measure 5:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *Red.*, *\**, *Red.*, *\**.
- Measure 6:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *Red.*, *\**, *Red.*, *\**.
- Measure 7:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *p*, *Red.*, *\**, *Red.*, *\**.
- Measure 8:** Treble clef, Bass clef. Measures start with treble notes. Dynamics: *cresc.*, *Red.*, *\**.

Original: e)  f) 



## Valse-Étude.

Vivo. ( $d = 66$ )*grazioso*

Op. 83.

6.

A

*p* (rinf.) *a tempo* *p* *ped.* \*

B

*ped.* \* *ped.* \*

C

*cresc. agitato* *ff* *calando* *p* *a tempo* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

D

(rinf.) *f* *v* *p* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

26

*m.s.*

*m.s.*

*(rinf.)*

*(rinf.)*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*dim.*

*p*

*m.s.*

*(rinf.)*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*E grazioso*

*p dolce*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*dolciss.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*(marc.)*

Musical score for piano, page 10, measures 11-15. The score consists of two staves: treble and bass. Measure 11 starts with a dynamic of *(brill.)*. The treble staff has sixteenth-note patterns with fingerings 4, 2, 1, 3, 5, 4. The bass staff has eighth-note patterns with fingerings 2, 1, 3, 5, 2, 1. Measures 12 and 13 continue with similar patterns. Measure 14 begins with *rall.* in the treble staff and *(a tempo)* in the bass staff. Measure 15 ends with a dynamic of *f*.

F

(rall.)

(a tempo)

(rall.)

(rall.)

1.

2.

G

smorzando

ff sempre

sf  
2  
Ped.  
2  
Ped.  
2  
Ped.  
H con fuoco  
(trinf.) ff  
2 1 2  
Ped.  
2 1 2  
Ped.  
Ped.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
(f) cresc.  
Ped.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
ff  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
Ped.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

29

Re. \* Re. \* Re. \* Re. \*

I

*p dolce*

*agitato*

*cresc.*

*dolce*

*p leggiero*

*m.s.*

*ff con fuoco*

*(marcatissimo)*

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## Tremolo-Etude.

Vivo. ( $\text{♩} = 144$ )

Op. 189.

A

*leggiero*

7.

 $(\frac{4}{8})^{\text{p}}$  il canto ben marcato

1.

2.

a)

Ped.

\* Ped.

\* Ped.

\* Ped.

a) Original:

Musical score for piano, page 31, featuring six systems of music:

- System 1:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.' and 'Ped.' markings.
- System 2:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.' and 'Ped.' markings.
- System 3:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.' and 'Ped.' markings.
- System 4:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.' and 'Ped.' markings.
- System 5:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.' and 'Ped.' markings.
- System 6:** Treble and bass staves. Treble staff has six measures of eighth-note patterns. Bass staff has measures with 'Ped.', '(rinf.)', 'f', 'dim.', 'pp', and '(p)' markings.

Sheet music for piano, page 32, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats. The music consists of several measures of sixteenth-note patterns, with various dynamics and performance instructions:

- Measure 1: (rinf.)
- Measure 2: (p)
- Measure 3: \*Red.
- Measure 4: \*Red.
- Measure 5: \*Red.
- Measure 6: leggiero
- Measure 7: pp
- Measure 8: Red.
- Measure 9: Red.
- Measure 10: D
- Measure 11: (p)
- Measure 12: Red.
- Measure 13: Red.
- Measure 14: Red.
- Measure 15: (rinf.)
- Measure 16: (rinf.)
- Measure 17: (pp) (p)
- Measure 18: (pp)
- Measure 19: Red.
- Measure 20: \*
- Measure 21: (pp sempre)
- Measure 22: b)
- Measure 23: f
- Measure 24: Red. \*
- Measure 25: Red. \*

b) Original:

## Le Tremolo.

**Moderato cantabile.** ( $\text{♩} = 100$ .)

Op. 61. N° 2.

34

Repetitive musical score for piano, featuring five systems of notation:

- System 1:** Treble and bass staves. Notes are primarily eighth notes. Dynamics include 'Ped.' and 'Ped. \*'.
- System 2:** Treble and bass staves. Notes are eighth and sixteenth notes. Dynamic 'p' and tempo '(rinf.)' are indicated.
- System 3:** Treble and bass staves. Notes are eighth and sixteenth notes. Dynamic 'morendo' is indicated.
- System 4:** Treble and bass staves. Melodic line labeled 'B' above the treble staff. Dynamic 'p tre corde' is indicated.
- System 5:** Treble and bass staves. Notes are eighth and sixteenth notes. Dynamics include 'Ped.' and 'Ped. \*'.

4

5 4

5

\* Red.

Red.

5

(rinf.)

Red.

\*

ben marcato

ff

Red.

Red.

2 4 3

1

Red.

Red.

leggieramente

dim.

Red.

1 8

2 4 3

1

Red.

Red.

1.

8

8

pp

morendo

(p)

\*

Red.

The image shows a page of sheet music for piano, page 36. The music is arranged in six staves. The top staff starts with a dynamic of  $\frac{2}{8}$  and a forte dynamic. The second staff begins with a dynamic of  $\frac{5}{8}$ . The third staff starts with a dynamic of  $\frac{5}{8}$ . The fourth staff begins with a dynamic of  $\frac{5}{8}$ . The fifth staff starts with a dynamic of  $\frac{4}{8}$ . The sixth staff starts with a dynamic of  $\frac{5}{8}$ . The music includes various dynamics such as  $p$ ,  $f$ , and  $dolce$ , and performance instructions like "Ped." and "Ped. \*". The notation consists of standard musical notes and rests on five-line staves.

Original: a) b)

## Toccata.

Allegro. ( $\text{♩} = 152$ )

A (quasi portamento)

Op. 31. N° 2.

9.

ff

3

4

C

p

sf

p

f sf

p

> (inf)

> mf

> (inf)

8

f con fuoco

sf p

sf p

8

f

sf ff

This page contains five staves of musical notation for piano, spanning measures 111 through 125. The music is in common time and consists of two systems. The first system begins with a dynamic marking *p* and a section label 'D'. The second system begins with a dynamic marking *sf*. The notation includes various note values such as eighth and sixteenth notes, rests, and triplets. Measure 118 features a dynamic marking *sempre più cresc.* Measure 120 includes a tempo instruction *Ad.* Measure 122 includes a tempo instruction *\* Ad.* Measure 124 includes a tempo instruction *\* Ad.*

2. *(mf)*

**E**

*(p)*

*sf*

*pp leggiero*

*(rinf.)*

*f*

*dolce*

*(più p)*

*(pp)*

*f*

*con fuoco*

*Ad.*

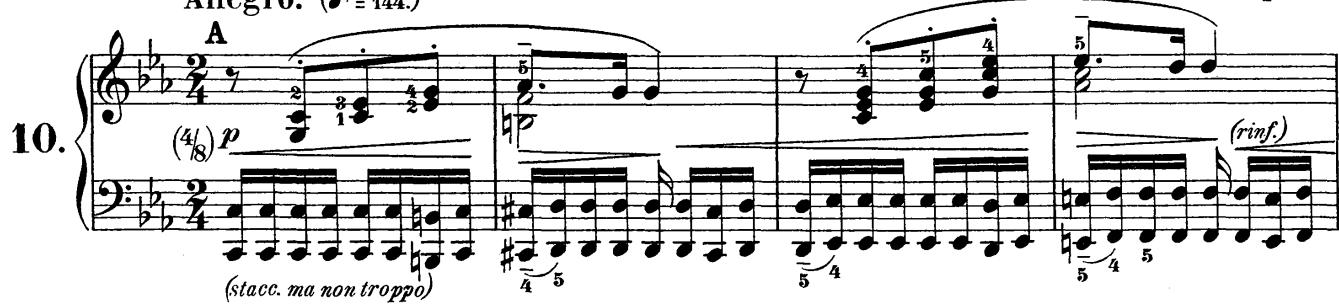
*Ad.*

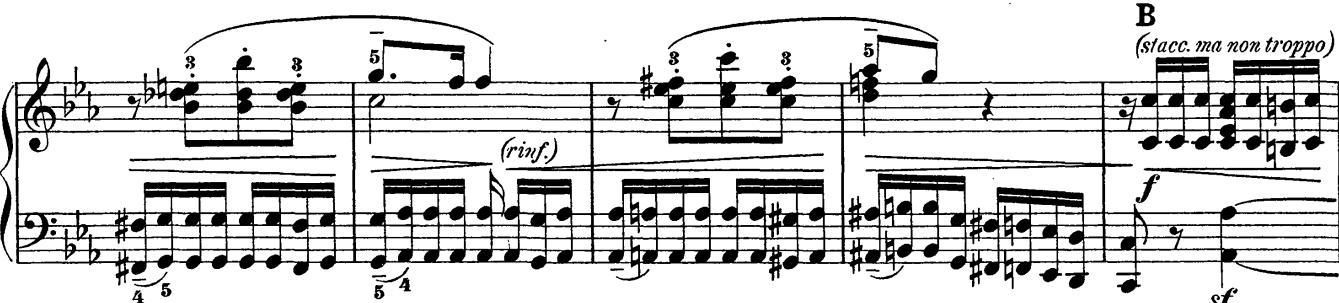
*Ad.*

# Étude en Octaves.

Op. 331.

Allegro. ( $\text{♩} = 144.$ )

10. **A** 

**B** 





**C** 

D *(grazioso)*

*Re. \** *Re.* *\** *Re.* *\** *Re. \** *Re.* *\** *Re.* *\** *Re.* *\**

E *(rinf.)* *(rinf.)*

*Re.* *\** *Re.* *\** *Re.* *\** *Re.* *\** *Re.* *\** *Re.* *\**

*f* *con fuoco*

*Re.* *\** *Re.* *\** *Re.* *\** *Re.* *\** *Re.* *\**

*f*

*ff*

F *p* *(rinf.)*

*Re.* *\** *Re.* *\**

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Musical score for piano, page 10, measures 4-10. The score consists of two staves: treble and bass. Measure 4: Treble staff has eighth-note pairs (mf). Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs (f). Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs (p). Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs (sf p). Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs (rinf.). Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs (sf). Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs (sf). Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs (sf dimin.). Bass staff has eighth-note pairs.

I

*dimin.*

K

*p*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

L

(*rinf.*)

(*rinf.*)

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*f*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

Musical score for piano, page 46, featuring six staves of music. The score includes dynamic markings such as *ff*, *f*, *ff*, *p*, *mf*, *sf*, *sf*, *ff*, and *pp*. Performance instructions include *Red.*, *Rit.*, *con fuoco*, and *stringendo*. Fingerings like 1, 2, 3, 4, 5, and 6 are indicated above the keys. Measure numbers 1 through 5 are shown above the staves.

8 N

9

*(rinf.)*

10

11

12

13

accelerando e cresc. al fortissimo

14