

Fest zum Vorab

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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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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:

- 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.
- 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.
- To correct the original Time-signatures in several places.
- 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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DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

Triolino-Etude.

Vivo. ($\text{♩} = 152$)

Charles Mayer, Op. 190.

A

1. { **A**

(4/8)*f*

ped. * *ped.*

ped. *

B

p *il canto marc.*

ped. * *ped.* $\frac{5}{4}$ *

(*rinf.*)

ped. * *ped.* *

(*p*)

ped. *

cresc. - - - -

dim. e leggiero *(p legato)*

(rinforz.) *(rinforz.)*

stringendo *ff* *ff(f)*

5

8.....

8.....

(mf)

(p)

(più p)

(pp)

(pp)

D
a tempo

ritard.

p il canto marc.

(rinf.)

(p)

1.
 2. E a)
 1. f
 2. F
 8.

a) Original:

8

(f) *(rinf.)*

sf

p *(rinf.)*

cresc. *ff(sempre)*

8

8

8

G

8

8

Étude mélodique.

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

Op. 93. N° 7.

2. *A*

il canto marc.

a)

b)

c)

d) (rinf.)

e)

f)

dolce

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

g)

h)

f

accelerando poco a poco

Original: g) h)

i)

un poco ritard.

a tempo

(*rinf.*)

k)

Original: i)

k)

Nouveau Tremolo.

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

A

3. {

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

Sheet music for piano, page 10, measures 8-12. The music is in common time, 3 flats. The left hand provides harmonic support with sustained notes and chords. The right hand plays intricate melodic patterns primarily consisting of eighth-note groups. Measure 8 starts with a forte dynamic. Measure 9 begins with a dynamic of $\frac{3}{4}$, followed by a dynamic of $\frac{5}{4}$. Measure 10 starts with a dynamic of $\frac{3}{4}$, followed by a dynamic of $\frac{5}{4}$. Measure 11 starts with a dynamic of $\frac{3}{4}$, followed by a dynamic of $\frac{5}{4}$. Measure 12 starts with a dynamic of $\frac{3}{4}$, followed by a dynamic of $\frac{5}{4}$.

a) Original: 

12. C

pp leggiero

pp sempre

ff

8

Collected Litolff No. 2031

GRÂCE.

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

Op. 149. N° 5.

a) Original:

b) Original:

17

(*Ped.*) * *Ped.* * *Ped.* * *Ped.* *

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

E *m.s.* *m.d.* 5 45 (*rinf.*)

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

m.s. *m.d.* 45 (*rinf.*) 45 (*rinf.*) *Ped.* *

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

F 45 (*pianissimo*)

8 (*Ped.*) * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

(*leggiero*) *pp (sempre)* 45 *ff*

Grande Étude.

Op. 61. N° 3.

Allegro. ($\text{J} = 160.$)

A (brillante)

5. *f il canto marc.*

1.

2.

B

ff con fuoco

Sheet music for piano, page 19, 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 (no sharps or flats). The notation includes treble and bass staves, with some staves having two systems of measures. Various dynamics are indicated, such as ff (fortissimo), pp (pianissimo), and cresc. (crescendo). Performance instructions include "Red." (Redouten) and "C" (Coda). Measure 1: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 2: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 3: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 4: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 5: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 6: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 8: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 9: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 10: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 11: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 12: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 13: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 14: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 15: Treble staff has sixteenth-note patterns. Bass staff has chords. Measure 16: Treble staff has sixteenth-note patterns. Bass staff has chords.

20

(rinf)

f cresc.

a)

b)

c)

d)

sf con fuoco

ff

D

c)

d)

etc.

a)

b)

c)

d)

etc.

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

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time, with a key signature of four sharps. The top staff begins with a dynamic of *meno f*. The second staff starts with *dim.*. The third staff, labeled *E (brillante)*, features a dynamic of *f* and the instruction *il canto marc.*. The fourth staff continues the dynamic from the previous staff. The fifth staff begins with *dim.*. The bottom staff begins with *F* and a dynamic of $\frac{3}{8}$.

Performance instructions include *ped.* (pedal), *** (staccato), and *rit.* (ritardando). Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 1 through 8 are present at the beginning of each staff.

Musical score for piano, page 22, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of Ped. , followed by a measure with an asterisk (*). The second measure has a dynamic of Ped. . The bottom system starts with a dynamic of Ped. , followed by an asterisk (*), then Ped. , another asterisk (*), and finally Ped. . The score includes various dynamics such as Ped. , * , f , p , G leggiero , più dim. , and cresc. . The music is written in common time with a key signature of four sharps.

H

Original: e) f)

leggiero

leggiero

sf

ff

tremolo

sf

ff

Valse-Étude.

Vivo. ($\text{d.} = 66.$)
grazioso

Op. 83.

6. **A**

B

C a tempo

D

Sheet music for piano, 5 staves, 2 systems.

System 1:

- Staff 1: Treble clef, 2 flats. Measures 5-9. Dynamics: *m.s.*, *m.s.*, *(rinf.)*, *(rinf.)*. Pedal markings: * Ped. at the end of each measure.
- Staff 2: Bass clef, 2 flats. Measures 5-9. Dynamics: *Ped.* at the start of each measure.

System 2:

- Staff 1: Treble clef, 2 flats. Measures 10-14. Dynamics: *(rinf.)*, *Ped.*, *Ped.*, *Ped.*. Pedal markings: * Ped. at the start of each measure.
- Staff 2: Bass clef, 2 flats. Measures 10-14. Dynamics: *Ped.* at the start of each measure.

System 3:

- Staff 1: Treble clef, 2 flats. Measures 15-19. Dynamics: *dim.*, *p*, *m.s.*, *(rinf.)*. Pedal markings: * Ped. at the start of each measure.
- Staff 2: Bass clef, 2 flats. Measures 15-19. Dynamics: *Ped.* at the start of each measure.

System 4:

- Staff 1: Treble clef, 2 flats. Measures 20-24. Dynamics: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Pedal markings: * Ped. at the start of each measure.
- Staff 2: Bass clef, 2 flats. Measures 20-24. Dynamics: *Ped.* at the start of each measure.

System 5:

- Staff 1: Treble clef, 2 flats. Measures 25-29. Dynamics: *E grazioso*, *p dolce*. Pedal markings: * Ped. at the start of each measure.
- Staff 2: Bass clef, 2 flats. Measures 25-29. Dynamics: *Ped.* at the start of each measure.

System 6:

- Staff 1: Treble clef, 2 flats. Measures 30-34. Dynamics: *dolciss.* Pedal markings: * Ped. at the start of each measure.
- Staff 2: Bass clef, 2 flats. Measures 30-34. Dynamics: *Ped.* at the start of each measure.

Final Measure:

- Staff 1: Treble clef, 2 flats. Measure 35. Dynamics: *(marc.)*.
- Staff 2: Bass clef, 2 flats. Measure 35. Dynamics: *Ped.* at the start of the measure.

(brill.)

F

(rall.) (a tempo) (p)

(rinf.) (rinf.)

mf

cresc.

1. 2.

sf *ff sempre*

cresc.

sf

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *sf*, *ff*, *(rinf)*, *con fuoco*, *(f) cresc.*, and *ff*. Articulation marks like *ped.* and asterisks (*) are placed under specific notes. Performance instructions include *H* and *con fuoco*. The music consists of eighth and sixteenth note patterns, primarily in common time, with some measure lengths indicated by vertical bars.

29

Re. I * Re. * Re. * Re. * Re. *

p dolce

cresc.

agitato

dolce

m.s.

pe leggiero

ff con fuoco

(marcatissimo)

8.....

Tremolo-Etude.

Op. 189.

Vivo. ($\text{♩} = 144$)

A *leggiero*

7. *(4) p il canto ben marcato*

Red.

1.

(rinf.)

Red.

rit. 5

Red.

Red.

2.

(rinf.)

Red.

Red.

B

(p)

Red.

Red.

Red.

Red.

a) Original:

The image shows a page of musical notation for piano, consisting of five systems of music. The notation is written on two staves: a treble staff on top and a bass staff on the bottom. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by '4'). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include 'f' (fortissimo), 'dim.', and 'pp' (pianissimo). The page is numbered '4' at the top right. The music is divided into measures by vertical bar lines and includes rehearsal marks '1.', '2.', and 'c'. The notation is highly detailed, showing intricate patterns of notes and rests.

Musical score 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 four 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: *Ped.
- Measure 4: *Ped.
- Measure 5: *Ped.
- Measure 6: leggiiero
- Measure 7: pp
- Measure 8: Ped.
- Measure 9: *Ped.
- Measure 10: D
- Measure 11: (rinf.)
- Measure 12: (rinf.)
- Measure 13: (più p)
- Measure 14: (pp)
- Measure 15: Ped.
- Measure 16: Ped.
- Measure 17: >(pp sempre)
- Measure 18: b)
- Measure 19: f
- Measure 20: Ped. *
- Measure 21: Ped. *

Below the score, a note indicates "b) Original: [piano icon]".

Le Tremolo.

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

Op. 61. N° 2.

8.

A

($\frac{4}{8}$) *una corda* *il canto ben cantando*

Rit. * *Rit.* 5 * *Rit.* *

(ring)

Rit. * *Rit.* * *Rit.* *

Rit. * *Rit.* * *Rit.* *

Rit. * *Rit.* * *Rit.* *

28. C

5. 5. 5.

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

5. 5. 5. 5. 5. 5.

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

5. 5. 5. 5. 5. 5.

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

48. 5. 5. 5. 5. 5. 5.

f. 5. 5. 5. 5. 5. 5.

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

45. 5. 5. 5. 5. 5. 5.

1. 5. 5. 5. 5. 5. 5.

p. 5. 5. 5. 5. 5. 5.

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

D. dolce 5. 5. 5.

2. 4. 4. 4. 4. 4. 4.

* Ped. * Ped. * Ped. *

The musical score consists of four systems of piano music. The notation includes treble and bass staves, with various note heads (solid black, hollow, etc.) and rests. Dynamic markings include 'rinf.' (ritenando), 'rall.' (rallentando), 'pp' (pianissimo), 'm.s.' (mezzo-sforzando), and 'm.d.' (mezzo-dolcissimo). Articulation marks like 'v' and 'x' are also present. The bass staff features several sustained notes with slurs and grace notes. The score is divided into measures by vertical bar lines.

Original: a)  b) 

Toccata.

Allegro. ($\text{♩} = 152.$)

Op. 31. № 2.

Musical score for piano, page 9, measures 1-10. The score consists of two staves: treble and bass. Measure 1: Treble staff has a sixteenth-note pattern with dynamic p . Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano, page 39, featuring six staves of music. The score consists of two systems of three staves each. The key signature is B-flat major (two flats). The time signature varies between common time and 5/4.

Staff 1 (Top): Treble clef. Dynamics: *ff*, *p*. Measure 4: Measures 5-6: Measures 7-8:

Staff 2 (Second from Top): Treble clef. Dynamics: *sf*, *p*.

Staff 3 (Third from Top): Bass clef. Measures 5-6: Measures 7-8:

Staff 4 (Fourth from Top): Treble clef. Dynamics: *f*, *sf*, *p*.

Staff 5 (Fifth from Top): Treble clef. Measures 5-6: Measures 7-8:

Staff 6 (Bottom): Bass clef. Measures 5-6: Measures 7-8:

Measure numbers 1 through 8 are indicated above the staves. Measure 1 starts with a forte dynamic (*ff*). Measure 2 shows a transition with a dynamic change. Measure 3 features a sustained note. Measure 4 ends with a dynamic change to *p*. Measures 5-6 show a continuation of the musical line. Measures 7-8 show a return to a more dynamic level, with dynamics *sf* and *p* used. Measure 9 concludes the section.

E
(mf) *sf* *(p)*
sf *>pp leggiero* *(rinf.)*
dolce
(più p)
con fuoco
Red. * *Red.* *

Étude en Octaves.

Op. 331.

Op. 331.

Allegro. (♩ = 144.)

10. **A**

(4/8)p
(rinf.)
(stacc. ma non troppo)

B

(rinf.)
f
sf

C

sf
p
sf

D *(grazioso)*

E *(rinf.)*

f *con fuoco*

f

F *(rinf.)*

4 5

(mf) (rinf.) (f) (rinf.)

8 Red. * Red. * Red. * Red. *

G

p

(rinf.) ff

Red. * Red. *

H

p (rinf.) (rinf.) Red. * Red. *

sf p (rinf.) (rinf.) Red. * Red. *

f

sf (rinf.) (rinf.) Red. * Red. *

sf sf sf dimin.

The musical score consists of six staves of piano music. The top two staves are in treble clef, and the bottom four are in bass clef. Measure I starts with a forte dynamic and includes grace notes. Measure II begins with a piano dynamic and a diminution sign. Measure III is labeled 'K' and features a forte dynamic and grace notes. Measures IV and V are labeled 'L' and show sustained notes with grace notes. Measure VI concludes with a forte dynamic.

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a dynamic *ff*. Measure 6 begins with a dynamic *f*, followed by *ff* and *pp*. Measure 7 features a dynamic *p*. Measure 8 includes dynamics *(rinf.)*, *mf*, and *(rinf.)*, followed by *stringendo*. Measure 9 shows dynamics *f* and *sf*, with performance instructions *confuoco* and *sf*. Measure 10 concludes with dynamics *sf* and *ff*.

8..... N

sf p

p

p

cresc.

accelerando e cresc. al fortissimo