

COLLECTION LITOLFF.

No. 2034<sup>a</sup>

CHARLES MAYER

Neue  
Schule der Geläufigkeit

(Nouvelle Ecole de la Vélocité \* New School of Velocity)

Op. 168 Cah. 1.

Piano solo.

(Heinrich Germer.)

# Vorwort.

Charles Mayer, geboren am 21. März 1799 in Königsberg in Preussen und gestorben am 2. Juli 1862 in Dresden, welcher als berühmter Claviersvirtuos, Componist und Lehrer von 1819 bis 1845 in St. Petersburg und vom Jahre 1850 an in Dresden wirkte, gehört zu Denjenigen, welche berufen sind, durch bedeutsame instructive Werke einen dauernden Einfluss auf die Entwicklung der Clavierspielkunst auszuüben. Er verdankte seine musikalische Ausbildung John Field, gehörte mithin der Clementi'schen Schule an, der auch J. B. Cramer entsprossen. Wie nun Cramer in seinen »Etuden« und Clementi in seinem »Gradus ad Parnassum« dauernde Grundlagen geschaffen haben, an deren Hand ein gediegener Clavierunterricht auf der Mittel- und Oberstufe ertheilt zu werden pflegt, so hat uns auch Mayer, besonders in seinem Opus 168, Opus 305 und Opus 119 vorzügliches Unterrichtsmaterial für jene Stufen hinterlassen.

In den obigen Etuden-Sammlungen unternimmt er es, den Schüler auf's Vielseitigste in claviertechnischer Hinsicht zu fördern und zwar nicht nur in älteren, sondern auch in neueren Spielformen. Hatten sich doch seit dem Wirken Cramer's und Clementi's wesentliche Vervollkommenungen auf dem Gebiete des Clavierbaues vollzogen und diese wiederum hatten den Virtuosen Anregung gegeben zur Erfindung neuer technischer Spielarten, die in effektvollster Weise das Neugewonnene verwertheten. Mayer's Etuden, die diese Errungenschaften zur Aneignung beim Unterricht darbieten, haben deshalb den historischen Beruf, die grosse Kluft, welche sonst unlängsam zwischen Cramer's und Clementi's Studien einerseits und den Etuden F. Chopin's und A. Henselt's andererseits besteht, auf's Natürliche zu überbrücken, sodass durch sie ein stufenweises Fortschreiten vom älteren zum neueren Clavier-Styl vermittelt wird.

Durch Obiges ist die Stellung, welche Mayer's Etuden beim Unterrichtsgebrauch einzunehmen berufen sind, gekennzeichnet. Einsichtsvolle Lehrer haben sie schon seither in dieser Weise verwendet und dadurch die günstigsten Erfolge erzielt. Um sie jedoch in immer weiteren Kreisen der musikalischen Lehrwelt einzubürgern, werden dieselben hiermit in einer Neuauflage dargeboten. Denn die Originalgestalt derselben entspricht, da sie einer entfernt liegenden Zeit entstammt, in manchen Punkten nicht mehr den Anforderungen, welche die Jetzzeit an ein solches Lehrmittel zu stellen berechtigt ist. Die vorliegende Neuauflage war daher bestrebt, diese Mängel zu beseitigen und das Studienmaterial im Geiste der Jetzzeit instructiv zu gestalten.

Zu diesem Zweck war es nöthig:

- a) die originale Textdarstellung, die hinsichtlich der anschaulichkeit und bequemen Uebersichtlichkeit Manches zu wünschen übrig lässt, im Sinne der Neuzeit umzuschreiben,
- b) den Text selbst aber, um den richtigen Vortrag seines musikalischen Inhalts sicher zu stellen, nach Sätzen, bzw. Perioden, diese aber wieder nach Motiven bzw. Abschnitten zu gliedern,
- c) die originalen Taktvorzeichnungen vielfach zu berichtigten,

- d) das Tempo durch Metronomisirung angemessen zu fixiren,
- e) den vielfach veralteten Fingersatz Mayer's durch einen den heutigen Anschauungen entsprechenderen zu ersetzen,
- f) den musicalischen Verzierungszeichen Ausführungsvorschläge beizufügen und

- g) die sehr fragwürdigen Pedalvorschriften Mayer's nach akustischen Grundsätzen zu revidiren bezw. zu ergänzen.

Die Gliederung nach Motiven bez. Abschnitten ist bewirkt worden:

- a) durch Legatobogen, welche falls ihre Enden getrennt auftreten, ein Absetzen des letzten Tones, falls sie jedoch verbunden sind, ein ununterbrochenes Legatospiel fordern;

- b) bei Staccatovortrag, oder da, wo Legato und Staccato untermischt auftreten, oder wo Pausen in Betracht kommen, ist die Gliederung entweder durch Loslösung einzelner Noten vom Balken kenntlich gemacht worden, oder sie geht hervor aus den Grenzen der Crescendo- und Diminuendo-Zeichen.

Aus der richtigen Gliederung des Satzbaues ergibt sich der dynamische Vortrag des Inhalts von selbst, weil das Wesen der Elementarformen bedingt, dass jede derselben einen dynamischen Höhepunkt hat, nach dem zu die Hebung, von dem weg aber die Senkung der Tonstärke stattfindet. Da dies auch von musicalischen Sätzen gilt, so werden deren Motive und Abschnitte in steigender Tonstärke dem gemeinsamen Gipfel zustreben, was durch »*rinforsando* = verstärkt« angedeutet wurde. An diesem Vortrage ist nicht nur die Melodie, sondern auch Bass und bez. harmonische Figuration zu betheiligen.

Aufakte, Syncopen, Orgelpunkte, harmonische und melodische Dissonanzen, Trugschlüsse wie ausweichende Modulation verlangen öfters neben der auf- und abwogenden Dynamik Extraaccente, welche entweder durch *sf* oder durch > gefordert worden sind. Vorhalte sind durch Querstriche über oder unter der Vorhaltsnote gekennzeichnet worden. Sie sind meist auch als Extraaccente anzufassen, und treten, da sie melodischer Natur sind, mittels Druckspiels und einer geringen Dehnung des Werthes der Vorhaltsnote (in Allegropassagen nur durch Accent) im Rahmen ihrer Umgebung hervor.

Grosse Buchstaben kennzeichnen den Anfang der Sätze, bzw. Perioden und Theile und sind beim Studium als Fingerzeige dafür anzusehen, was im Zusammenhange zu üben ist.

Zusätze des Herausgebers (berichtigte Taktarten, Vortragszeichen, Metronomisirung) sind eingeklammert notirt worden.

Der Feststellung eines rationalen Fingersatzes nach Grundsätzen, die dem Standpunkte der heutigen fortgeschrittenen Claviertechnik entsprechen, ist besondere Sorgfalt zugewandt worden.

Dresden.

Heinrich Germer.

Pour la Préface, voir l'avant-dernière Page de la Couverture.

For Preface, see page 4 of cover.

COLLECTION LITOLFF.

Neue  
*Schule der Geläufigkeit.*

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CLAVIER-ÉTUDES

von

CHARLES MAYER.

OP. 168.

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

von

Heinrich Germer.

BRAUNSCHWEIG.  
HENRY LITOLFF'S VERLAG.

Charles Mayer, Op. 168.

**Allegro. ( $\text{d} = 144$ )**

1. **A**

**a)**

(rinf.)

**B**

**8**

**cresc.**

C

f

b

c

b)

c)

(rinf.)

8

(rinf.)

cresc.

d)

43

8

e)

(f sempre)

sf

sf

sf

sf

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

g)

*s*      *sf*      *sf*      *sf*      (rinf.)

*ff (sempre)*      *ff*      *ff*

D

*p*      *p*

*p*      *p*      (più p)      \* Red.

*pp*      *pp*

\* Red.      \* Red.      \*

Original: g)

Allegro. ( $\text{♩} = 144$ )

2.

A 5

*f*

*legato*

5

4

3

5

4

5

4

5

4

5

5

5

5

(rinf.)

5

5

5

5

5

5

5

5

5

*cresc.*

*sf*

*sf*

*sf*

*sf*

B

5

6

7

8

9

10

11

(rinf.)

*cresc.*

*cresc.*

1.

2.

*cresc.*

*ff (sempre)*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*f (sempre)*

*sf*

*sf*

*sf*

*sf*

*p*

*(rinf.)*

*f (sempre)*

*sf*

*sf*

*sf*

*sf*

*sf*

\*) Original:

**Allegretto grazioso. (♩ = 88.)**

1

2

3

4

5

*p* rit.

D a tempo

rit.

D a tempo

rit.

Musical score for piano, page 11, featuring six staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one sharp (F#). Measure 1 starts with a dynamic of *rinf.* (rinfuso) in the upper staff. Measure 2 begins with a bass note followed by a dynamic of *p* (pianissimo) in the lower staff. Measure 3 starts with a dynamic of *rinf.* in the upper staff. Measure 4 begins with a bass note followed by a dynamic of *ff* (fortissimo) in the lower staff. Measure 5 starts with a dynamic of *sf* (sforzando) in the upper staff. Measure 6 begins with a bass note followed by a dynamic of *v* (vibrato) in the lower staff. The score includes various dynamics, articulations, and performance instructions throughout the measures.

Vivo. ( $\text{♩} = 160.$ )

**A**

4.

( $\frac{4}{8}$ ) *fleggiero*

*p*

*(rinf.)*

*f*

*(rinf.)*

*(rinf.)*

*(p)*

*(più p)*

*pp*

*(p)*

*(più p)*

*pp*

*(rinf.)*

*p*

*p*

15

**B**  
*a tempo*

*dim. e rit.*      *pp*      *2*

*(rinf.)*      *(rinf.)*      *(mf)*      *sf*

*cresc. ed accelerando*

*ff*      *sf*      *sf*      *sf*

*cresc.*

*ff*

14

### Vivace. ( $\text{♩} = 92$ )

a) Original: 

(rinf.)

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

E

ff

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

pp

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

(rinf.) ff (sempre)

Allegretto. ( $\text{♩} = 152$ )

12

8

2nd. \* 2nd. \* 2nd. \* 2nd.

8

2nd. \* 2nd. \* 2nd. \*

8

dolce dolce

2nd. \* 2nd. \* 2nd.

8

cresc.

2nd. \* 2nd. \* 2nd.

8

ff

2nd. \* 2nd. \* 2nd.

8

(meno f) (p cresc.)

2nd. \* 2nd. \*

*a tempo*

*rit.*

*p*

*\* *Red.**

*Red.*

*\* *Red.**

*(rinf.)*

*f*

*Red.*

*\* *Red.**

*\* *Red.**

*(rinf.)*

*Red.*

*\* *Red.**

*\* *Red.**

*Red.*

*i*

*\* *Red.**

*\* *Red.**

*\* *Red.**

*\* *Red.**

*\* *Red.**

*8*

*eresc. e stringendo*

*sf*

*sf*

*ff con fuoco*

*Red.*

*\* *Red.**

*\* *Red.**

*\* *Red.**

*\* *Red.**

*5*

*\* *Red.**

*\* *Red.**

8

D

*p*

(*rinf.*) *f*

*rinf.*

*ff (sempre)*

*sf* *sf* *sf* *sf*

Allegro con fuoco. ( $\text{♩} = 144$ )

7.

A

B

**C** (stacc.) 
  
**D**
  
*(stacc.)*

**Allegro maestoso.** ( $\text{♩} = 132$ )



A

B

C

D

E

F

Original: b)

A page from a musical score for piano, featuring six staves of music. The top staff begins with a dynamic instruction "cresc. e stringendo". The second staff starts with "F con fuoco". The third staff has dynamics "sf" and "Ped.". The fourth staff has dynamics "Ped." and an asterisk. The fifth staff has dynamics "Ped." and an asterisk. The sixth staff ends with a dynamic instruction "(rinf.)". The score consists of six staves of music, each with a different key signature and time signature.



A page from a musical score for piano, page 27. The score consists of six staves of music. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The music is in common time and includes various dynamics such as *rinf.*, *f*, *cresc. e stringendo*, *f*, *dim.*, *calando*, *p leggiero*, and *a tempo*. The notation includes sixteenth-note patterns and rests. The page number 27 is in the top right corner.

The image shows a page of sheet music for piano, page 28. The music is arranged in five staves, each with a treble clef and a bass clef. The key signature is B-flat major. The music consists of six measures of piano playing, followed by a section for the right hand alone. The right-hand section includes a dynamic instruction 'sf' (fortissimo) and a tempo marking 'grazioso'. The left hand provides harmonic support with sustained notes. The right hand then continues with a dynamic instruction '(rinf.)' (rinflesso) and a tempo marking 'con fuoco'.

8

8

8

8

8

8

Vivace. ( $\text{J.} = 96.$ )

10. *p leggiero*

A

The musical score consists of five systems of piano music, each with two staves (treble and bass). The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4 time.

- System 1:** Starts with a treble staff eighth-note pattern (fingering 4) followed by a bass staff eighth-note pattern (fingering 9). The bass staff has a dynamic marking 'Ped.' at the beginning of the second measure. The treble staff has a dynamic marking '(rinf.)' at the end of the first measure.
- System 2:** Labeled 'B' above the treble staff. It features a treble staff eighth-note pattern (fingering 8) and a bass staff eighth-note pattern (fingering 3).
- System 3:** Starts with a treble staff eighth-note pattern (fingering 8) followed by a bass staff eighth-note pattern (fingering 4). The bass staff has a dynamic marking 'p' at the beginning of the second measure. The treble staff has a dynamic marking 'Ped.' at the end of the first measure.
- System 4:** Starts with a treble staff eighth-note pattern (fingering 3) followed by a bass staff eighth-note pattern (fingering 2).
- System 5:** Starts with a treble staff eighth-note pattern (fingering 3) followed by a bass staff eighth-note pattern (fingering 2). The bass staff has a dynamic marking 'Ped.' at the end of the first measure.

18

C

18

(rinf.)

18

(rinf.)

ff

18

più dim.

D

18

pp

18

(rinf.)

18

Musical score for piano, page 33, featuring six staves of music. The score includes dynamic markings such as *rinf.*, *pp*, *p*, *(p)*, *(rinf.)*, *sf*, and *ff (sempre)*. Performance instructions like *ped.*, *\* ped.*, and *E* are also present. The music consists of six staves of piano notation, with the right hand primarily负责 melodic lines and the left hand providing harmonic support.

Vivo leggiero. ( $\text{d} = 84.$ )

A

This image shows a page of sheet music for piano, featuring five systems of music. The music is in common time and consists of two staves: treble and bass. Measure 8 starts with a dynamic of *sf* and includes fingerings 1 through 5. Measure 9 begins with *pp* and fingerings 2 and 3. Measure 10 is marked *dimin.*. Measures 11 through 14 form a section labeled 'B' with dynamics *p* and *rinf.*, each ending with a repeat sign and a asterisk. Measures 15 through 18 show a return to the original key, with dynamics *rinf.* and *f*. Measure 19 is marked *dimin.* and measure 20 begins with *rinf.*. Measures 21 through 24 continue the pattern with dynamics *rinf.* and *f*, ending with *dimin.* in measure 24. Measures 25 through 28 show a return to the original key, with dynamics *p* and *rinf.*. Measures 29 through 32 continue the pattern with dynamics *p* and *rinf.*. Measures 33 through 36 show a return to the original key, with dynamics *rinf.* and *cresc.*. The music concludes with a dynamic of *sf dim.* and *pp*.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes various dynamics like 'p' (piano), 'sf' (sforzando), and 'pp' (pianissimo). The notation uses both treble and bass clefs, with some notes having accidentals like flats and sharps. The score is divided into sections by vertical bar lines and includes performance instructions such as 'grazioso' and 'leggiero'. Measures are numbered above the staff in some sections.

Musical score for piano, page 87, featuring six staves of music. The score includes dynamic markings such as *p*, *dim.*, *(più p)*, *(rinf.)*, *f*, and *ff (sempre)*. Performance instructions like "Ped." and "\*" are also present. Measure numbers 5, D, and 8 are indicated above specific measures.

**Staff 1:** Measures 5-6. Dynamics: *p*, *dim.*. Pedal markings: Ped., \*, Ped., \*, Ped., \*. Measure 7: Dynamics: *p*. Pedal markings: Ped., \*, Ped., \*, Ped., \*. Measure 8: Dynamics: *(più p)*. Pedal markings: Ped., \*, Ped., \*, Ped., \*.

**Staff 2:** Measures 5-6. Dynamics: *p*. Pedal markings: Ped., \*, Ped., \*. Measure 7: Dynamics: *(rinf.)*. Pedal markings: Ped., \*. Measure 8: Dynamics: *(rinf.)*. Pedal markings: Ped., \*, Ped., \*, Ped., \*.

**Staff 3:** Measures 5-6. Dynamics: *p*. Pedal markings: Ped., \*, Ped., \*. Measure 7: Dynamics: *f*. Pedal markings: Ped., \*. Measure 8: Dynamics: *(rinf.)*. Pedal markings: Ped., \*, Ped., \*, Ped., \*.

**Staff 4:** Measures 5-6. Dynamics: *p*. Pedal markings: Ped., \*, Ped., \*. Measure 7: Dynamics: *ff (sempre)*. Pedal markings: Ped., \*, Ped., \*. Measure 8: Dynamics: *ff (sempre)*. Pedal markings: Ped., \*, Ped., \*.

## Allegro spiritoso. (♩=144)

12.

A

(♩=144)

*f*

Ped.

*sf*

Ped.

*sf*

Ped.

*p*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

39

(rinf.) (rinf.)

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

*Ped.* \*

*Ped.* \*

**B**

*p*

*cresc.*

*f*

*pp*

*Ped.* \*

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

*Ped.* \*

*Ped.* \*

Musical score for piano, page 40, featuring six staves of music. The score includes dynamic markings such as *rinf.*, *p*, *sf*, *ff sempre*, and *cresc. ed acceler.*. Articulation marks like *ped.* and *\*ped.* are also present. The music consists of six staves of piano notation, with each staff containing multiple measures of music.

Musical score page 41, measures 81-88. The score consists of two systems of staves. The top system (measures 81-85) is labeled 'C' and features dynamic markings *sf*, *sf*, *sf*, and *f con fuoco*. The bottom system (measures 86-88) is labeled 'D'. Measure 81 starts with a forte dynamic. Measures 82-83 show eighth-note patterns with grace notes. Measures 84-85 continue with eighth-note patterns. Measure 86 begins with a dynamic *sf*. Measure 87 starts with a dynamic *sf*. Measure 88 concludes with a dynamic *sf*.

## Allegretto con espressione. (♩ = 112)

13.

A

(dolce)

*sf*

Red. \*

(rinf.)

Red. \*

sf

Red. \*

(rinf.)

sf

Red. \*

(rinf.)

(f sempre)

B

(rinf.) *ff* *sf*

*sf*

*sf* *p*

*cresc.*

*mf* *p*

5 8 13 15

Musical score for piano, page 14, measures 14-18. The score consists of four staves. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 14. The first measure begins with a dynamic of *cresc.*. The second measure starts with a dynamic of *dim.*. The third measure starts with a dynamic of *p dolce*. The fourth measure starts with a dynamic of *sf*. Measure 14 ends with a fermata over the bass clef staff. Measures 15-16 are bracketed under a large arch labeled 'C'. Measure 17 contains the instruction '(rinf.)' above the bass clef staff. Measure 18 contains the instruction '(rinf.)' above the bass clef staff. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 18. The score includes various dynamics such as *cresc.*, *dim.*, *p dolce*, *sf*, and *rinf.*, and performance instructions like *leggiero*.

45

*ff*

2do. \* 2do. \* 2do. \* 2do. \* 2do. \*

D

*cresc.* *ff*

2do. \* 2do. \* 2do. \* 2do.

(meno f) (mf) (p)

(più p) *pp*

2do. \* 2do. \*

Vivo energico. ( $\text{♩} = 92$ )

14.

A B C D E

*sf* *sf*

*legato e ben marcato*

*sf*

The musical score consists of two systems of piano music, labeled A and B.

**System A:** This system contains four staves of music. The top two staves are in G major (indicated by a treble clef) and the bottom two are in C major (indicated by a bass clef). The music is in common time. Measure 1 starts with a dynamic of *sf*. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a dynamic of *sf*. Measures 5 and 6 continue the eighth-note patterns. Measure 7 ends with a dynamic of *sf*. Measures 8 and 9 continue the eighth-note patterns. Measure 10 ends with a dynamic of *sf*.

**System B:** This system also contains four staves. The top two staves are in F major (indicated by a treble clef) and the bottom two are in C major (indicated by a bass clef). The music is in common time. Measure 1 starts with a dynamic of *ff*. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a dynamic of *sf*. Measures 5 and 6 continue the eighth-note patterns. Measure 7 ends with a dynamic of *sf*. Measures 8 and 9 continue the eighth-note patterns. Measure 10 ends with a dynamic of *cresc.*

a) Original:

The musical score consists of six staves of piano music. The first staff begins with a dynamic of *ff* and a tempo marking of  $\frac{1}{4}$ . The second staff starts with *stringendo*. The third staff features a dynamic of *cresc.*. The fourth staff includes a dynamic of *ff*. The fifth staff shows a dynamic of *ff sempre*. The sixth staff concludes with a dynamic of *ff* and a tempo marking of  $\frac{1}{2}$ .

# 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:

- 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.