COLLECTION LITOLFF.

No. 2034a

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 Claviervirtuos, 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 Entwickelung 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 Vervollkommnungen 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 unläugbar zwischen Cramer's und Clementi's Studien einerseits und den Etuden F. Chopin's und A. Henselt's andererseits besteht, auf's Natürlichste 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 Neuausgabe dargeboten. Denn die Originalgestalt derselben entspricht, da sie einer entfernt liegenden Zeit entstammt, in manchen Punkten nicht mehr den Anforderungen, welche die Jetztzeit an ein solches Lehrmittel zu stellen berechtigt ist. Die vorliegende Neuausgabe war daher bestrebt, diese Mängel zu beseitigen und das Studienmaterial im Geiste der Jetztzeit 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, bezw. Perioden, diese aber wieder nach Motiven bezw. Abschnitten zu gliedern,

c) die originalen Taktvorzeichnungen vielfach zu berichtigen,

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 musikalischen 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 ergiebt 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 musikalischen Sätzen gilt, so werden deren Motive und Abschnitte in steigender Tonstärke dem gemeinsamen Gipfel zustreben, was durch *»rinforzando* = verstärkt« angedeutet wurde. An diesem Vortrage ist nicht nur die Melodie, sondern auch Bass und bez. harmonische Figuration zu betheiligen.

Auftakte, 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 aufzufassen, und treten, da sie melodischer Natur sind, mittels Druckspiels und einer geringen Dehnung des Werthes der Vorhaltsnote (in Allegropassagen nur durch Accent) aus dem Rahmen ihrer Umgebung hervor.

Grosse Buchstaben kennzeichnen den Anfang der Sätze bezw. 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.

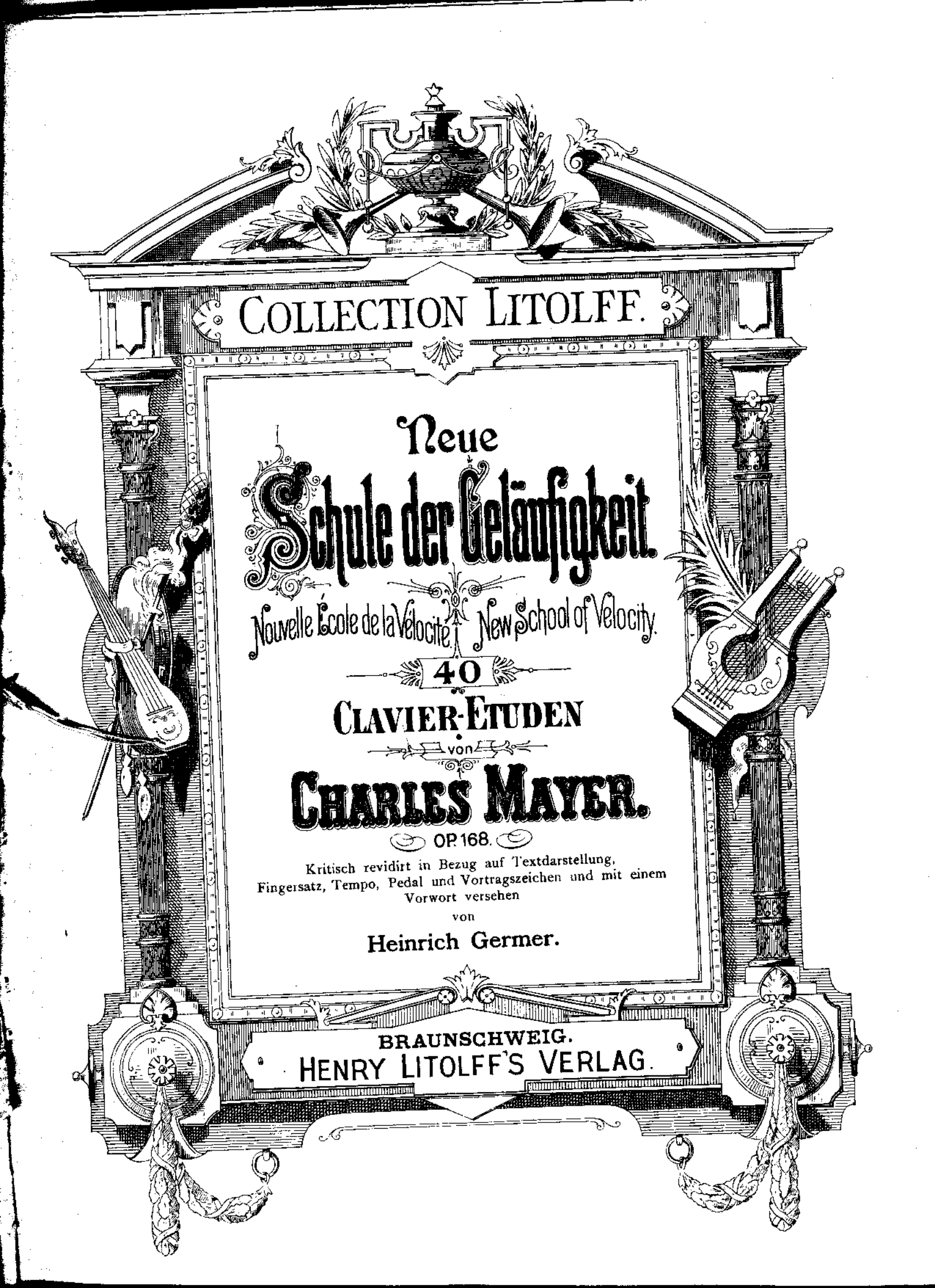
Der Feststellung eines rationellen Fingersatzes nach Grundsätzen, die dem Standpunkte der heutigen fortgeschrittenen Claviertechnik entsprechen, ist besondere Sorgfalt zugewendet worden.

Dresden.

Heinrich Germer.

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

For Preface, see page 4 of cover.



COLLECTION LITOLFF.

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Nouvelle École de la Vélocité. New School of Velocity.

40

CLAVIER-ETUDEN

von

CHARLES MAYER.

OP. 168.

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

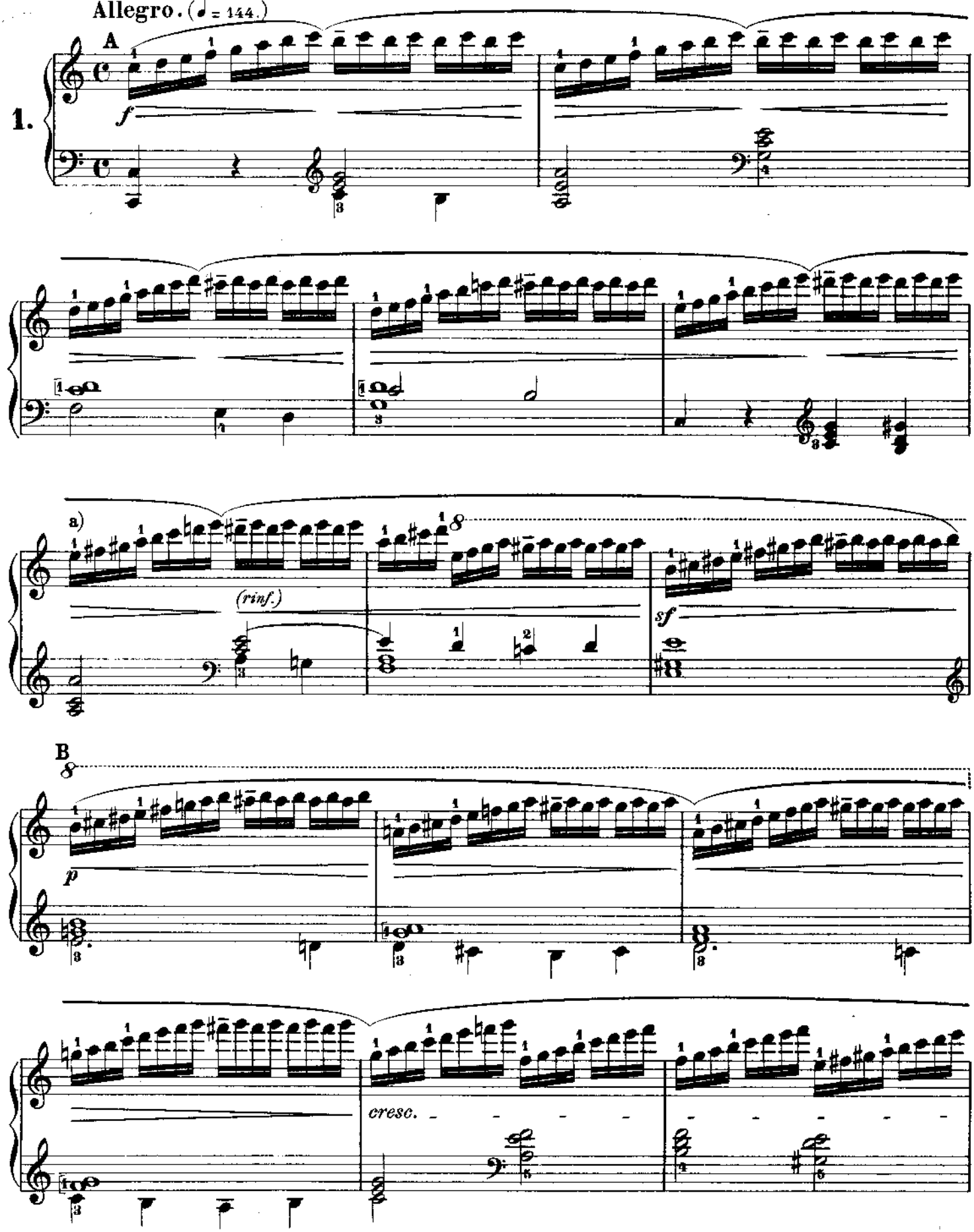
von

Heinrich Germer.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

Charles Mayer, Op. 168.

Allegro. (♩ = 144.)



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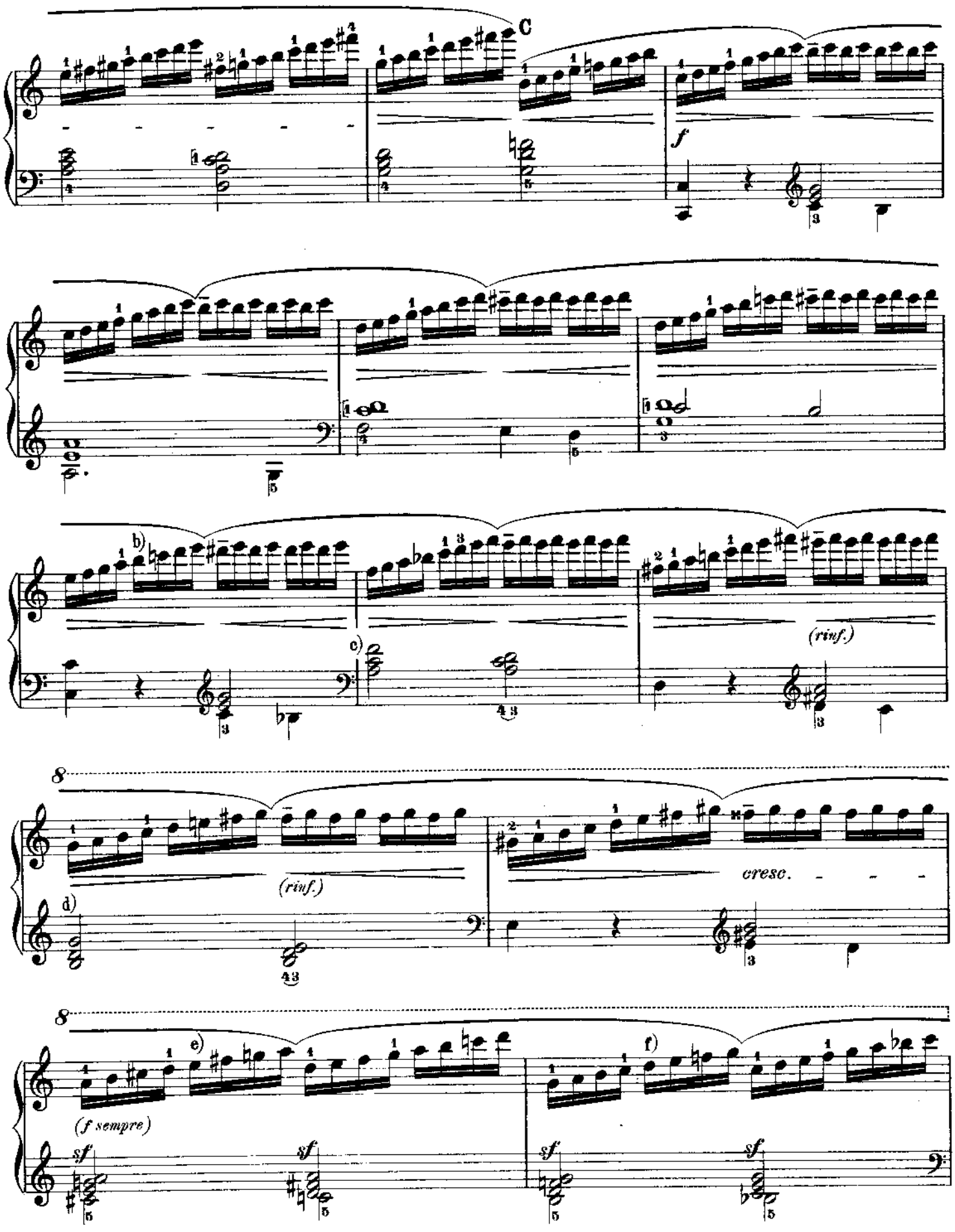
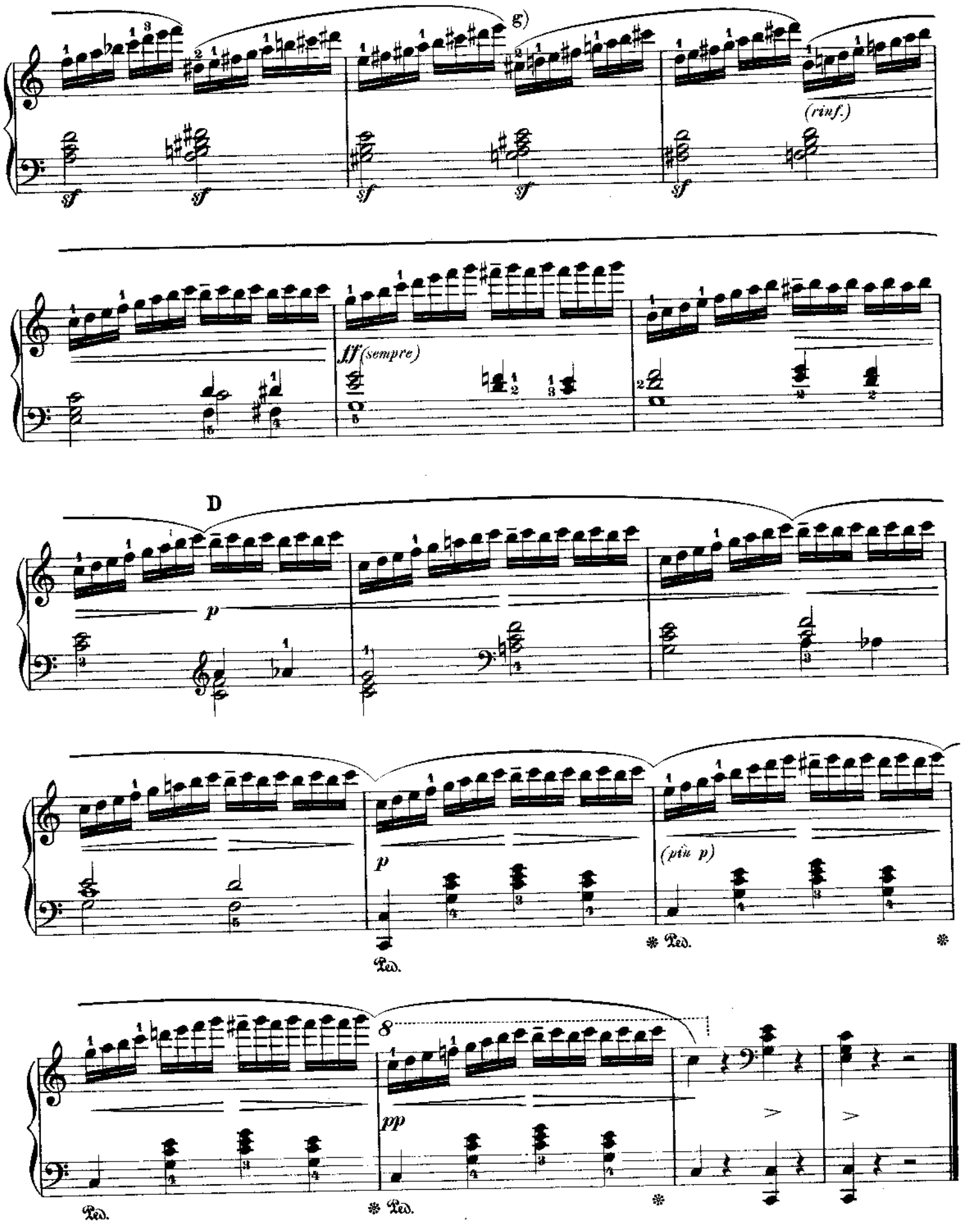
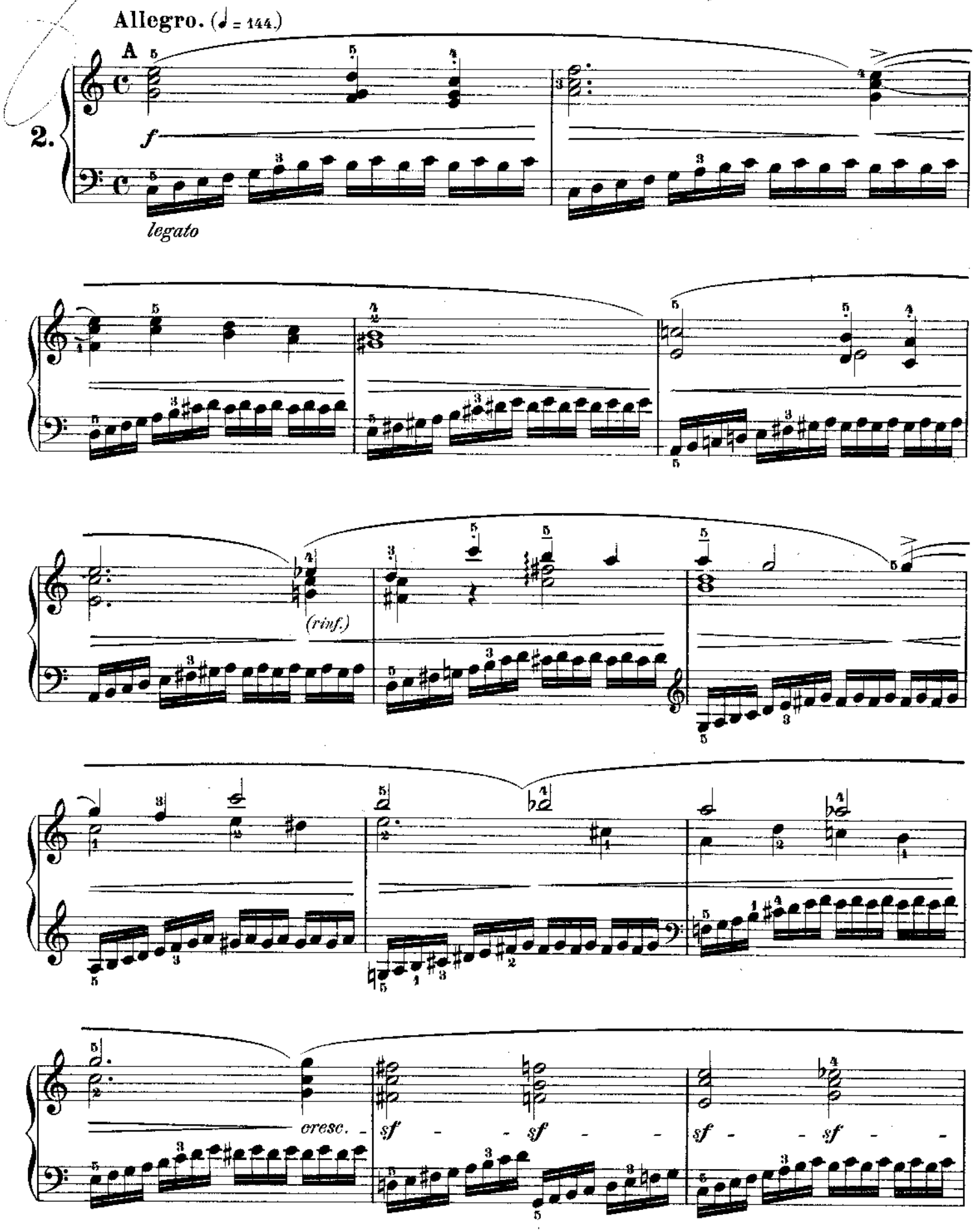
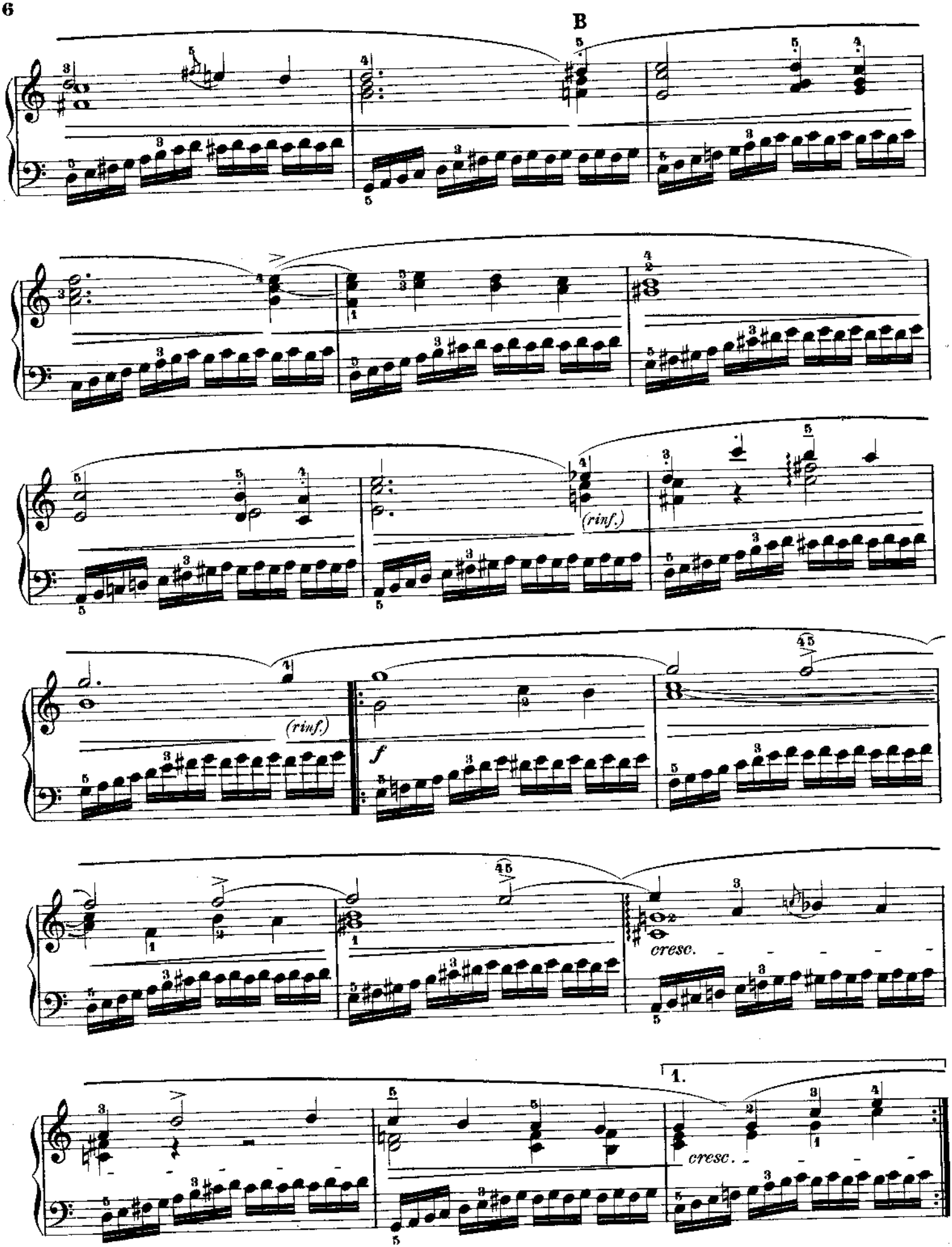


Original: b) c) d) e) f)



Original: g)


Allegro. (♩ = 144.)
A
2.
f
legato
(rinf.)
cresc.
sf - - sf - -
sf - - sf - -


B
(rinf.)
(rinf.)
f
cresc.
1.
cresc.

2.

C

cresc.

sf f (sempre) sf

*)

sf sf sf

f (sempre) sf sf sf

D

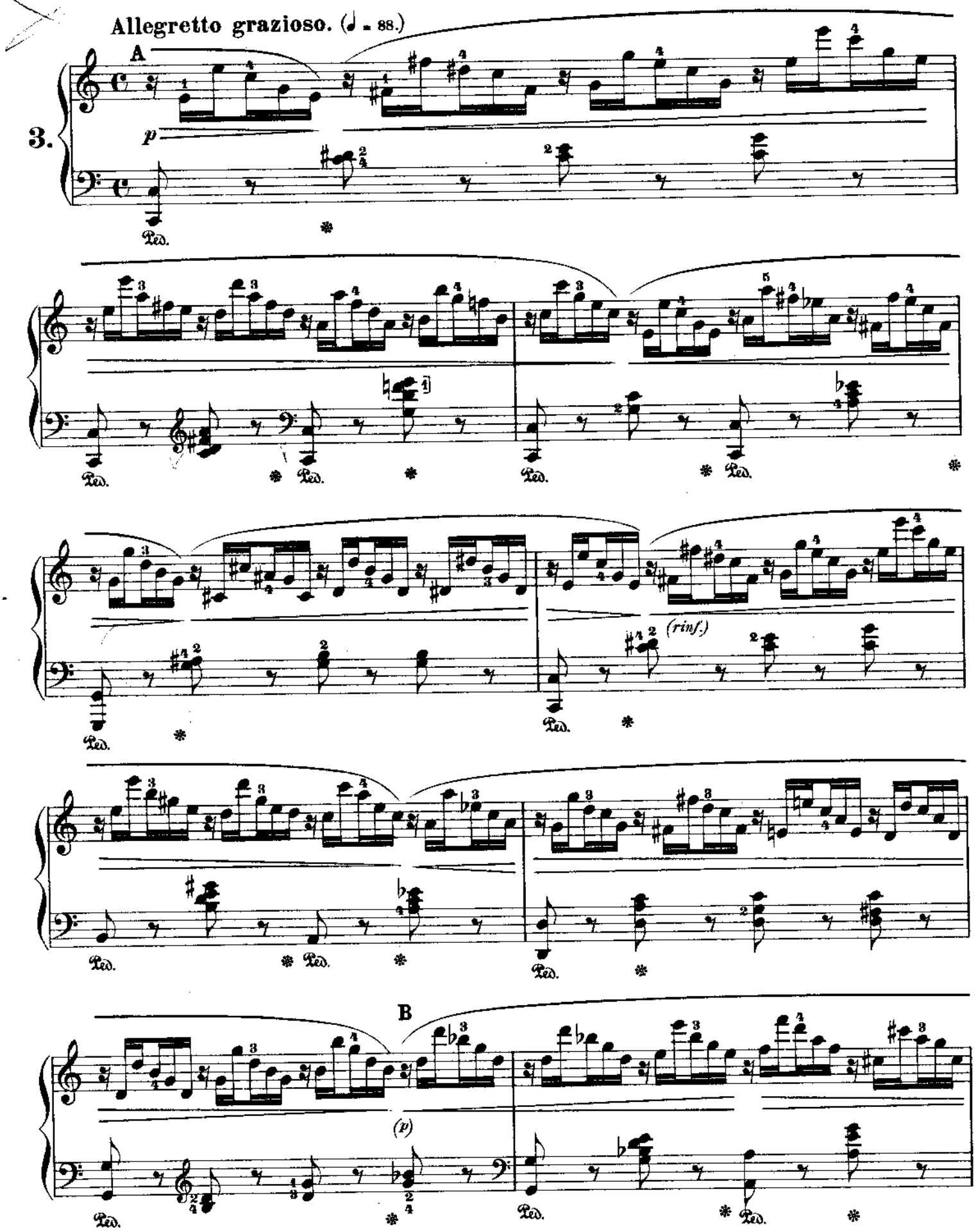
sf p

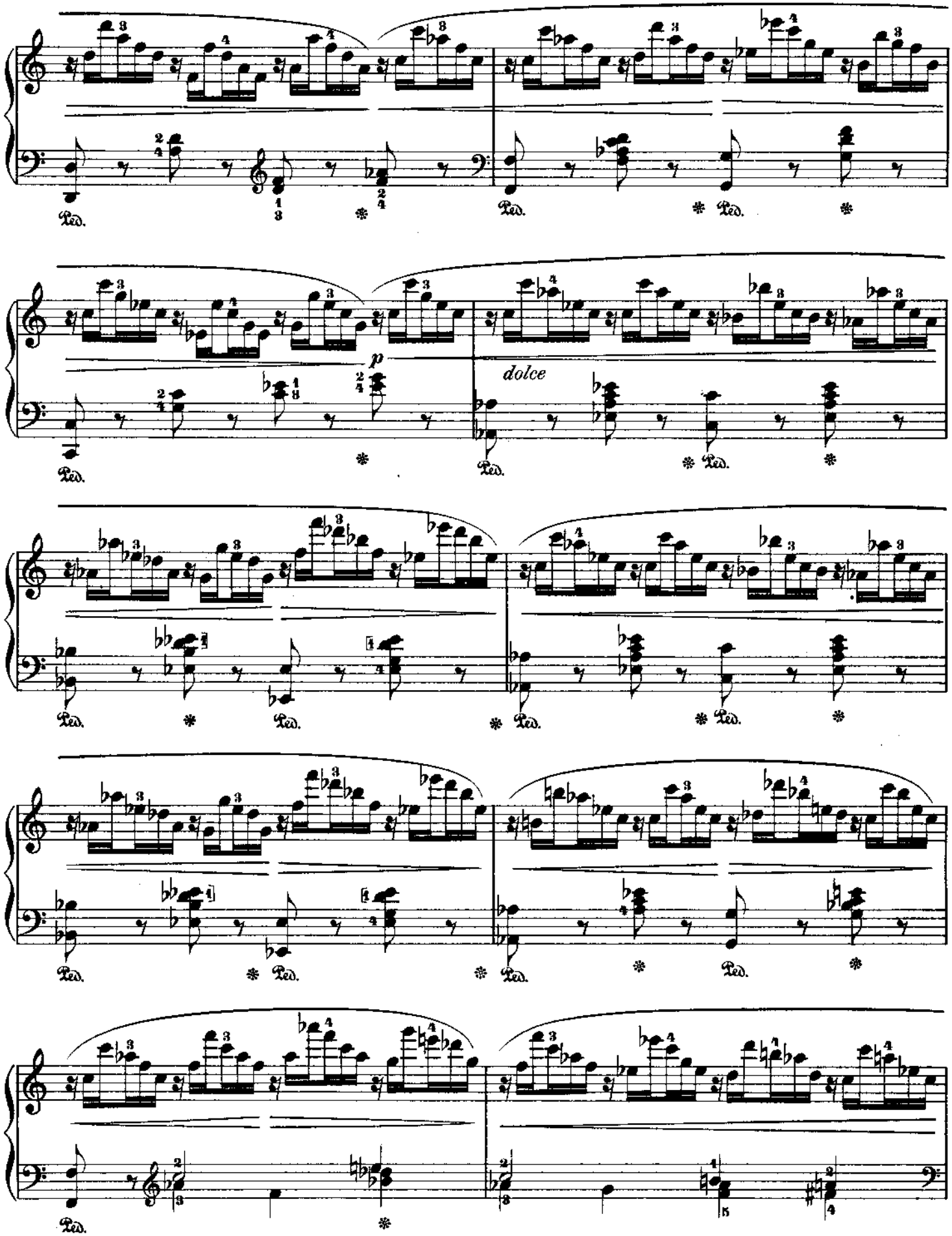
(rinf.)

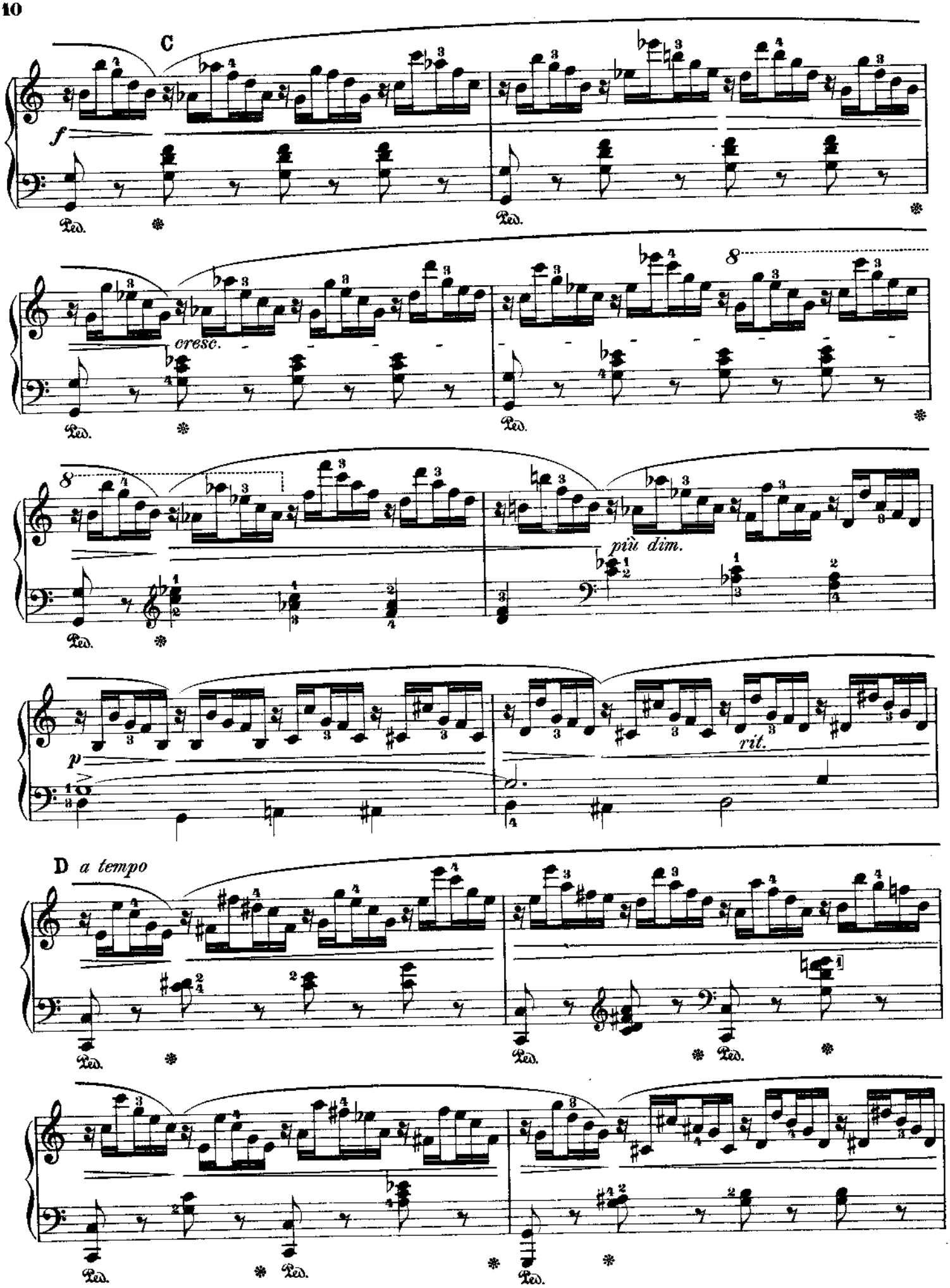
f (sempre) sf sf sf sf

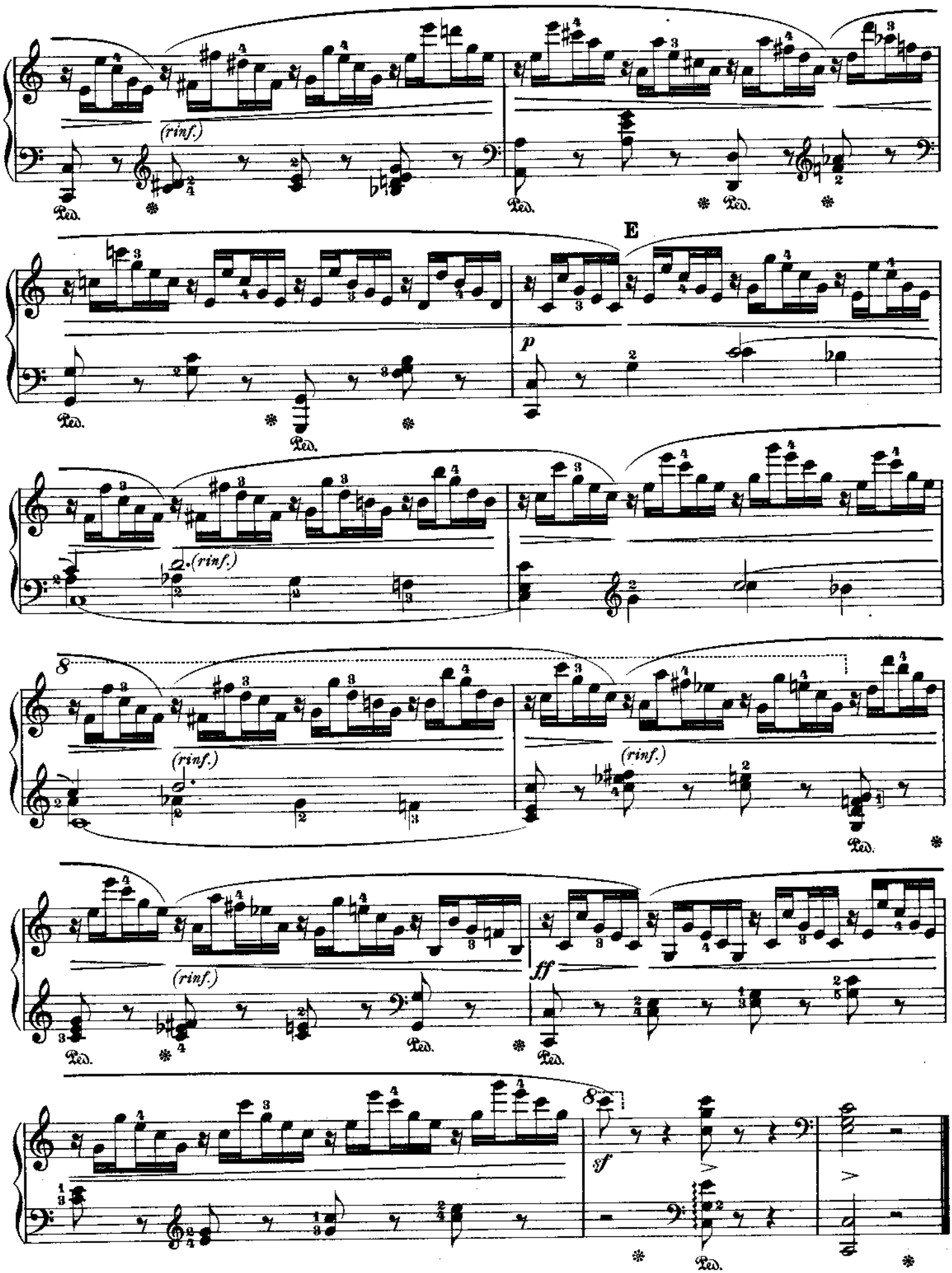
Ped. *

*) Original:


Allegretto grazioso. (♩ = 88.)
A
3.
p
Ped.
(rinf.)
B
(p)


Ped.
p
dolce


C
f
Ped.
cresc.
più dim.
p
rit.
D a tempo


(rinf.)
Ped.
E
p
(rinf.)
8
(rinf.)
(rinf.)
ff
8
sf

Vivo. (♪ = 160.)

A

4.

(4/8) *f leggiero*

p

(rinf.)

f

(rinf.)

(rinf.)

(p)

(più p)

pp

(p)

(più p)

pp

(rinf.)

(rinf.)

p

p

B

a tempo

dim. e rit.

pp

(rinf.)

(rinf.)

(mf)

sf

(rinf.)

sf

(rinf.)

sf

cresc. ed accelerando

sf

sf

sf

ff

sf

sf

sf

sf

sf

cresc.

8

8

ff

Ped.

*

Vivace. (♩ = 92.)

5.

A

p leggiero

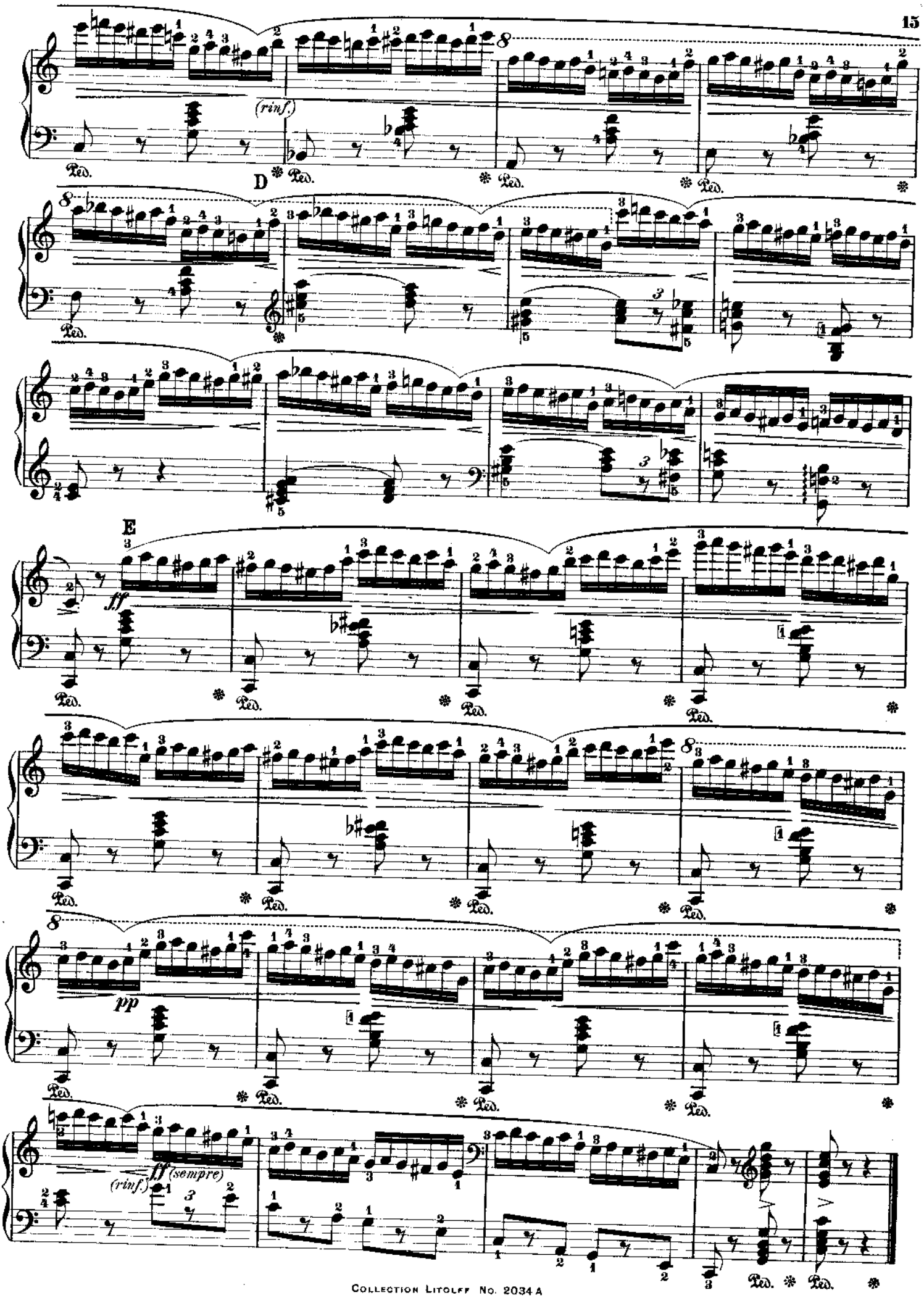
B

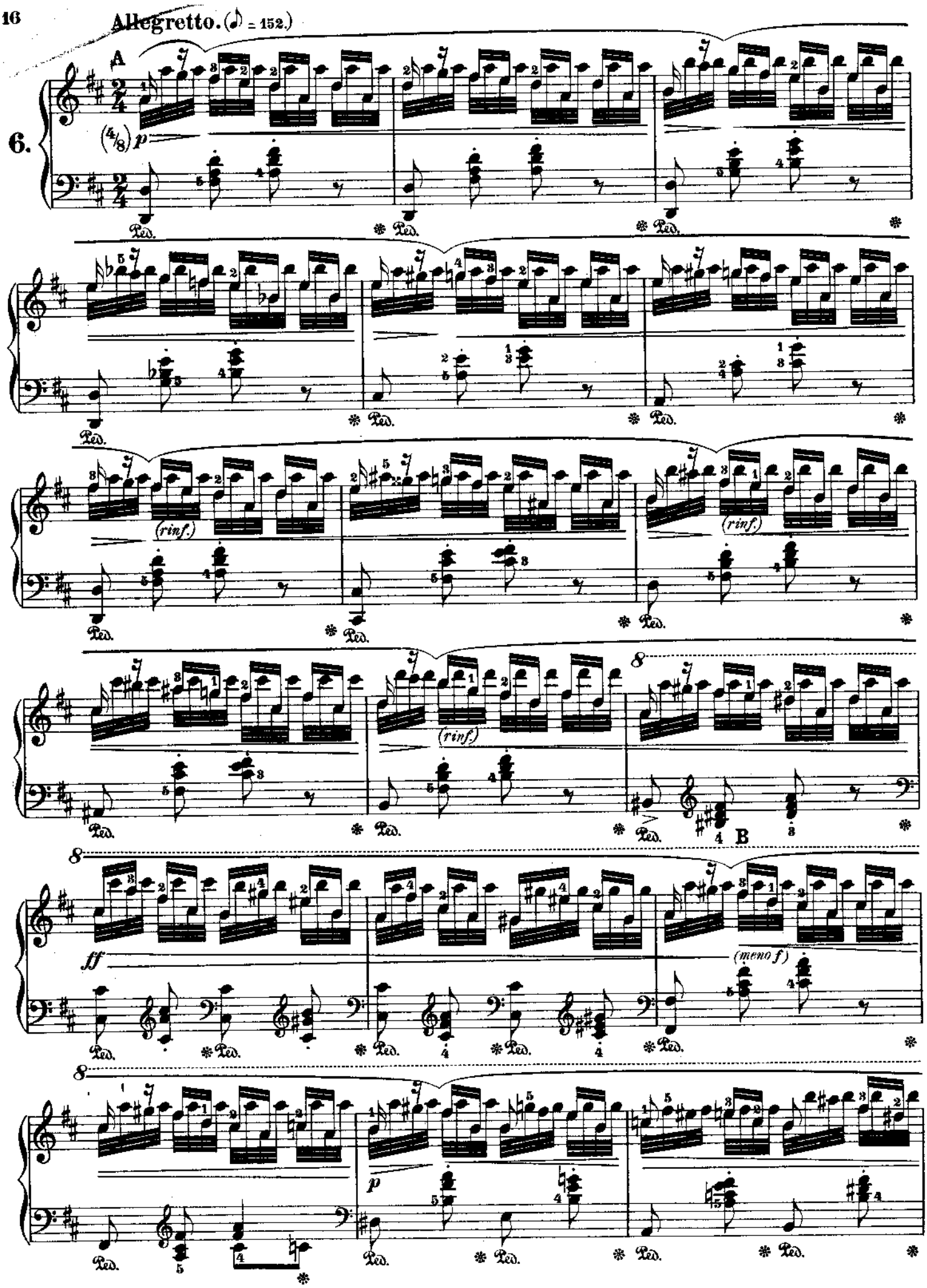
C

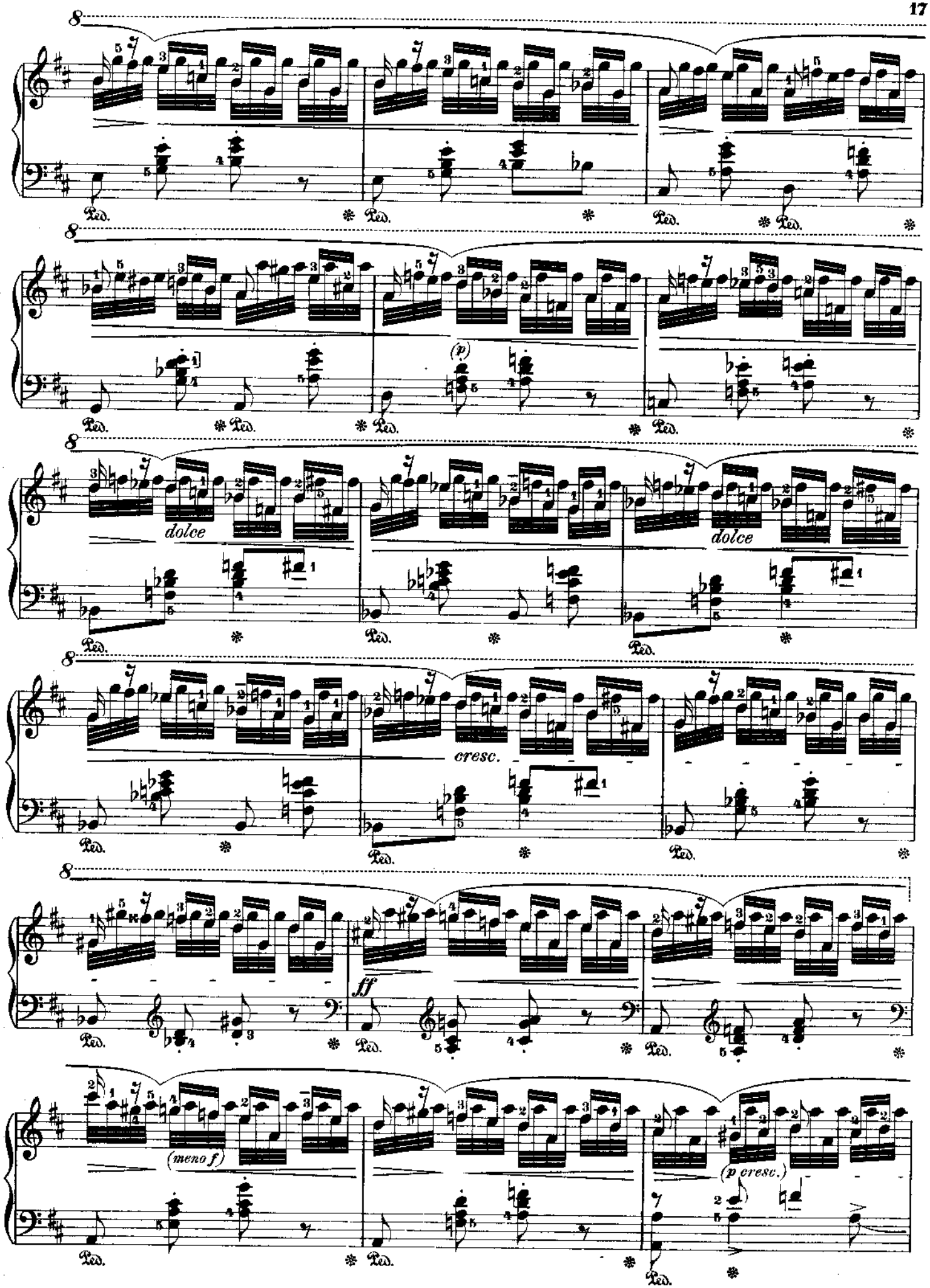
dim.

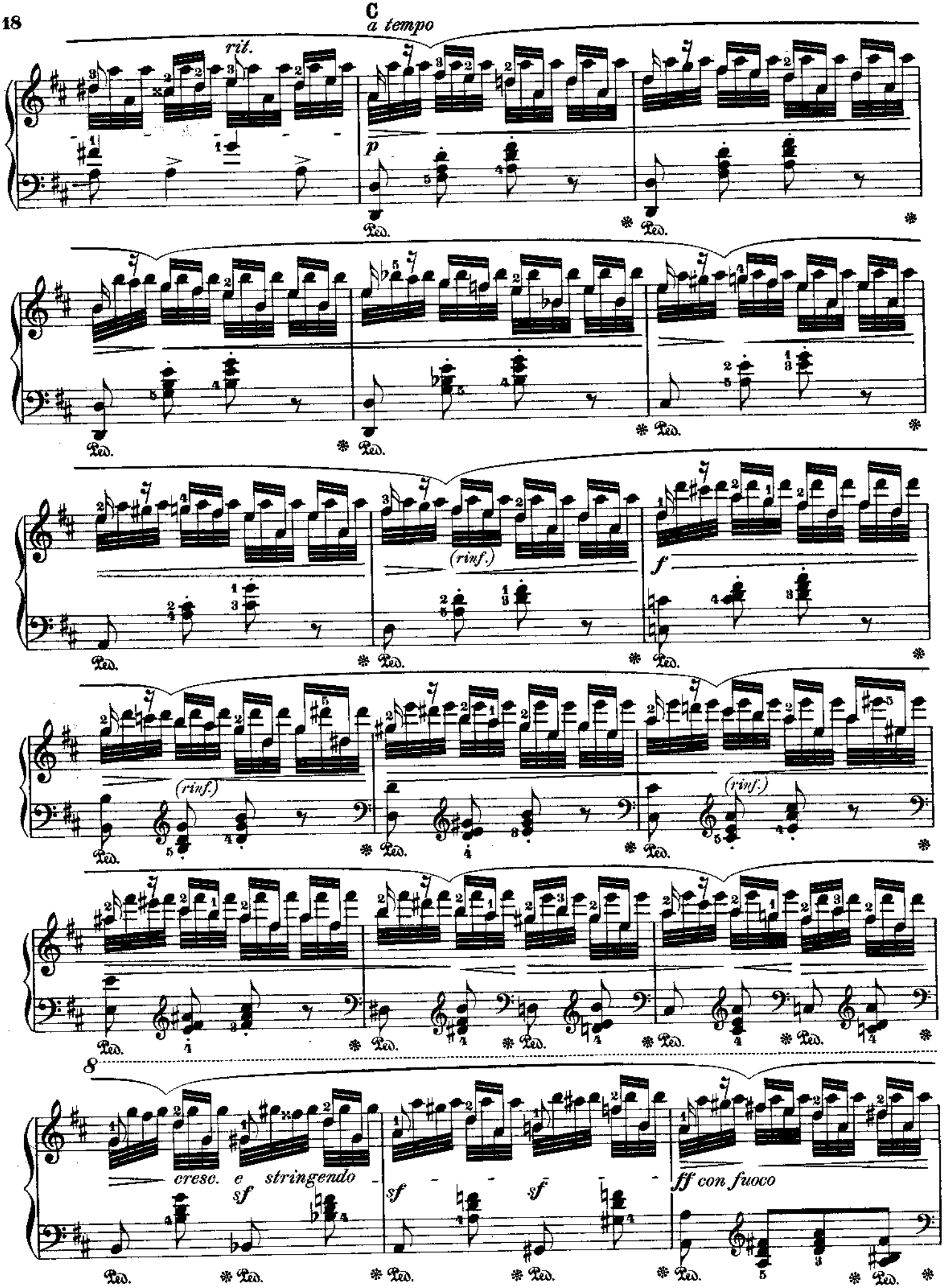
pp

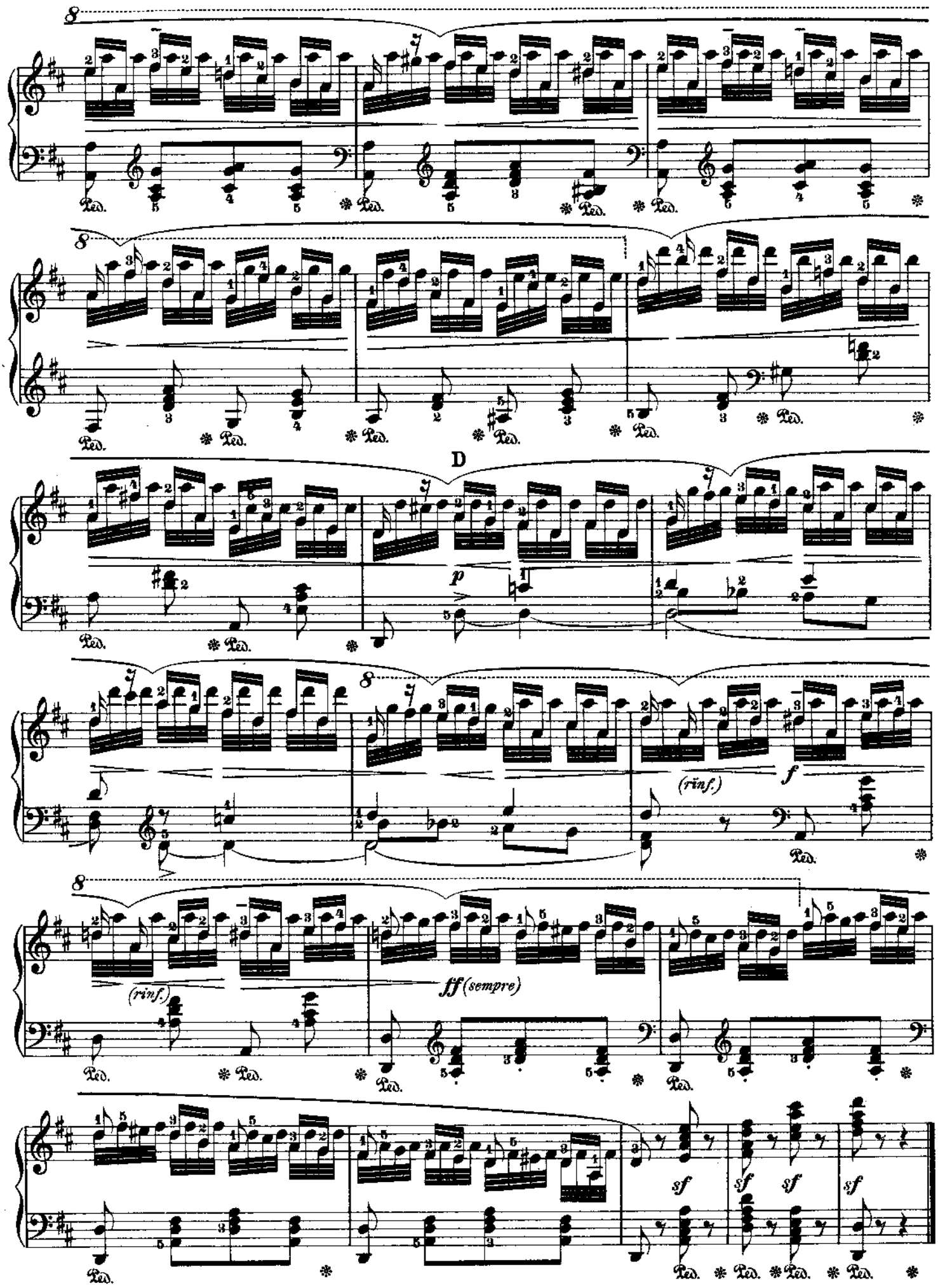
a) Original:

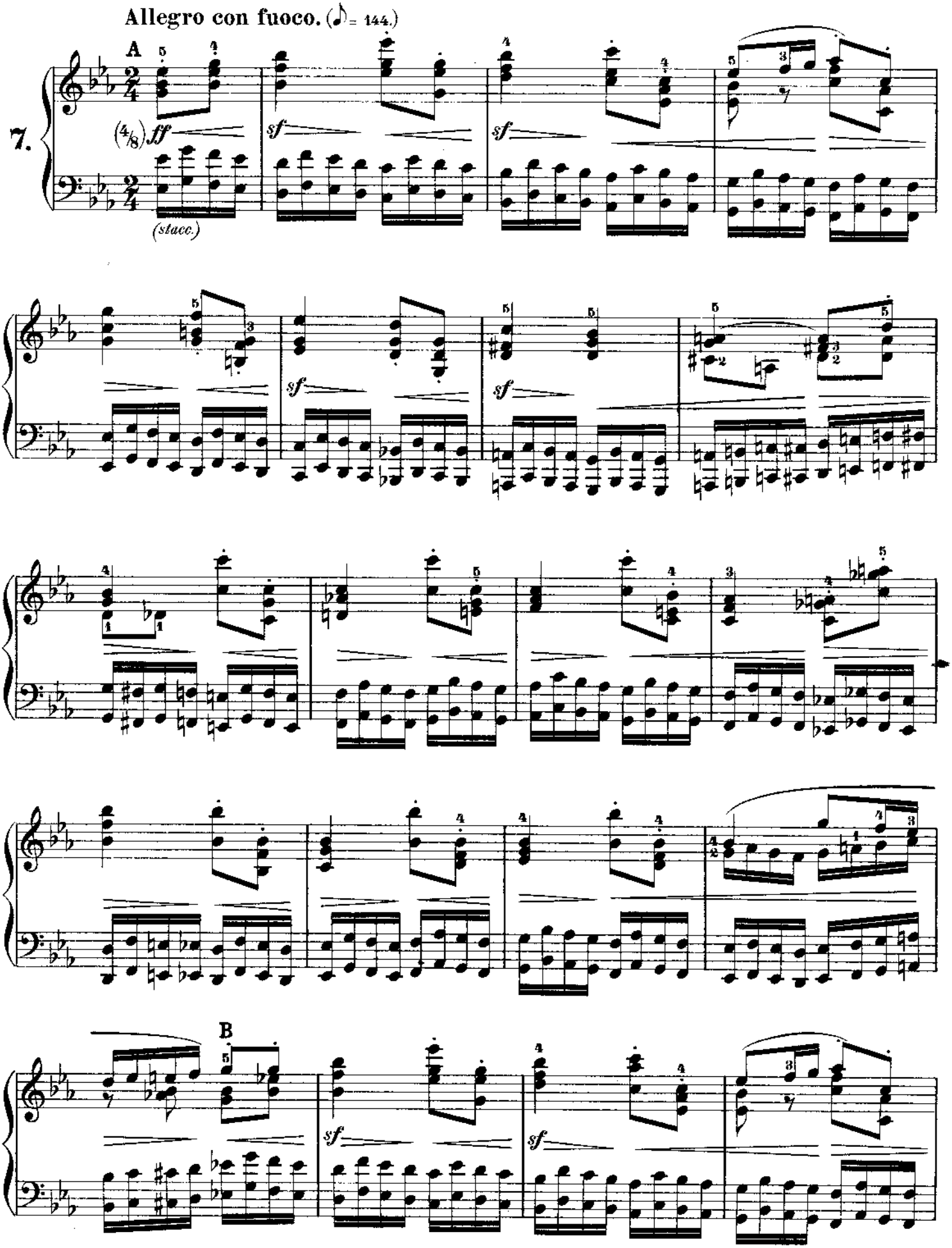

(rinf.)
Ped.
D
E
fff
pp
(rinf.) fff (sempre)

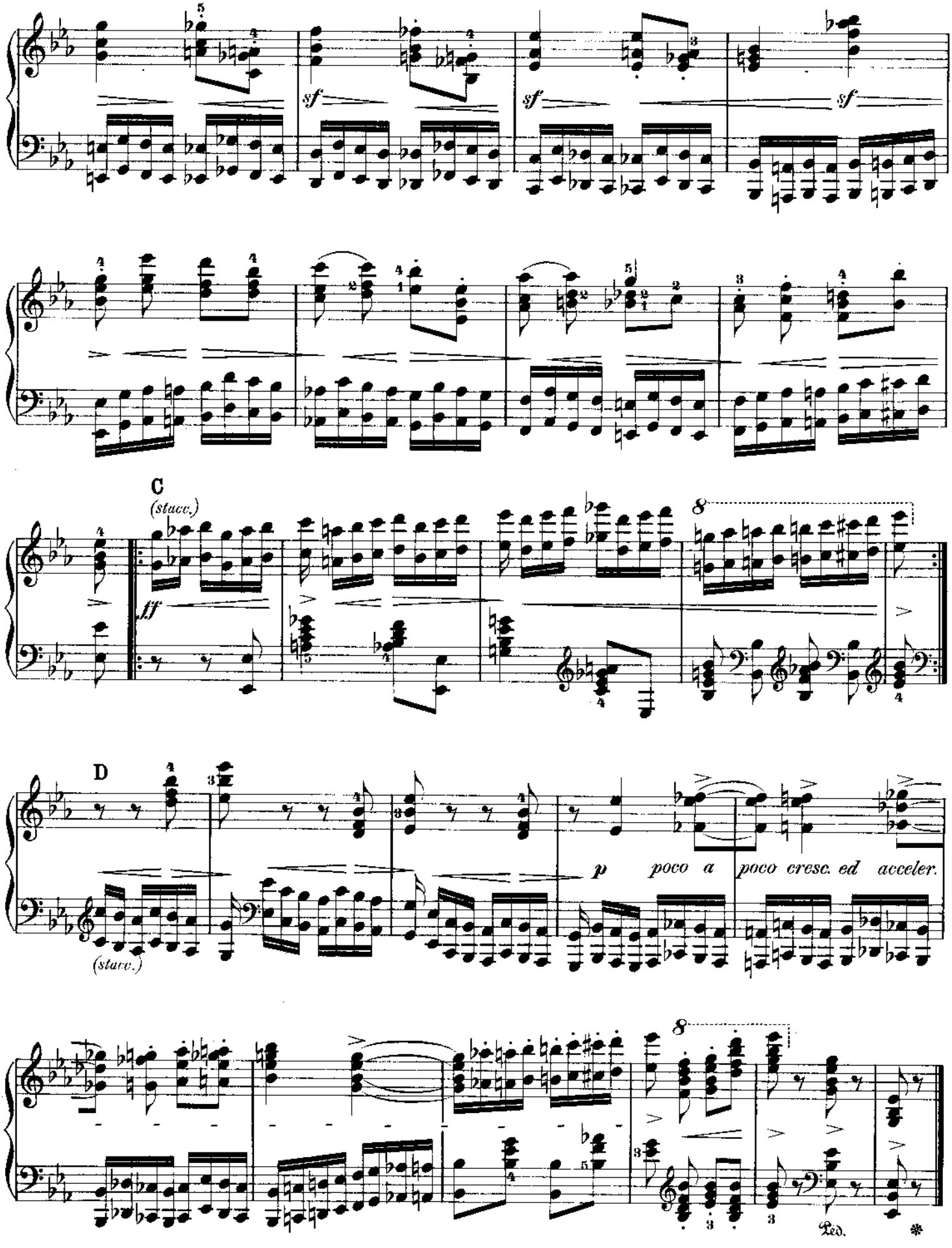

Allegretto. (♪ = 152.)
A
6.
(4/8) p
Ped.
(rinf.)
B
ff
(meno f)
p

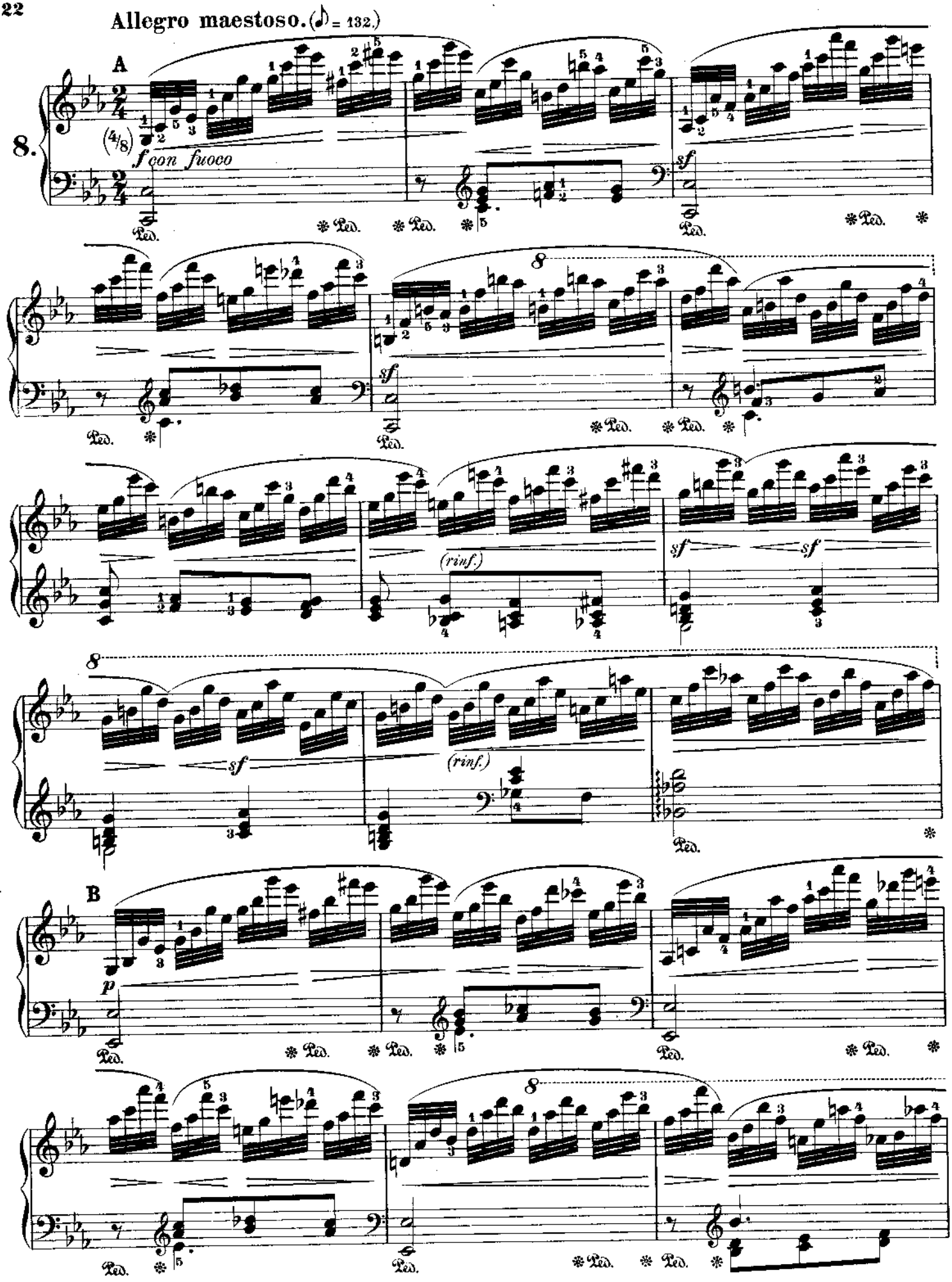

8
Ped.
8
(p)
8
dolce
dolce
8
cresc.
8
ff
(meno f)
(p cresc.)


C
a tempo
rit.
p
Ped.
(rinf.)
f
8
cresc. e stringendo
sf
ff con fuoco


D
p
(rinf.)
f
(rinf.)
ff (sempre)
sf
sf
sf
sf


Allegro con fuoco. (♪ = 144.)
A
7.
(4/8) ff
(stacc.)
sf
sf
sf
sf
sf
sf
B


sf
sf
sf
C
(stacc.)
ff
8
D
(stacc.)
p poco a poco cresc. ed acceler.
8
Ped.


Allegro maestoso. (♪ = 132.)
A
8.
(4/8)
f con fuoco
Ped.
sf
(rinf.)
B
p

8

a)

cresc.

C

ff

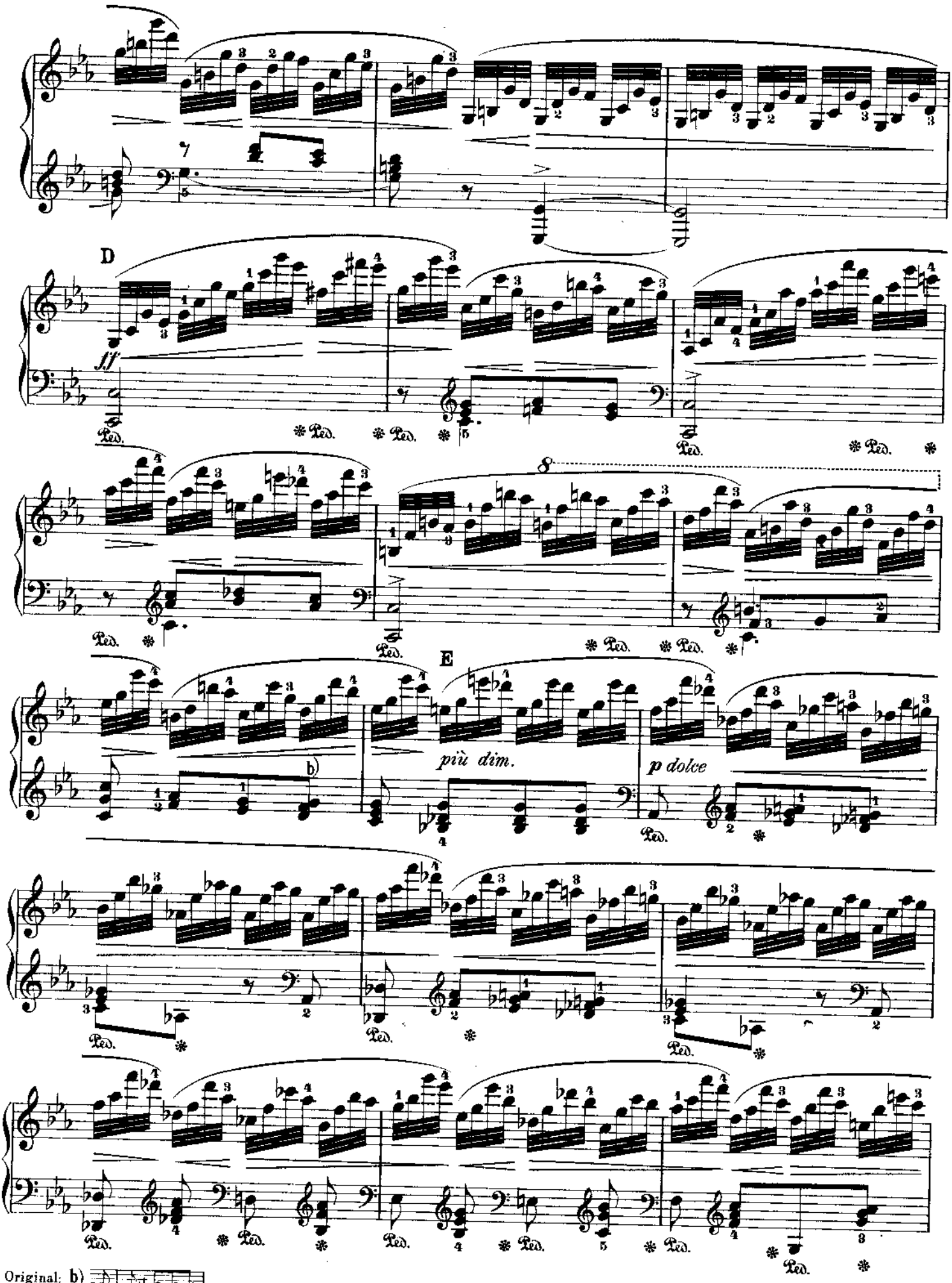
Ped. ✻ Ped. ✻

1.

2.

Ped. ✻ Ped. ✻

Original: a)



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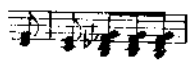

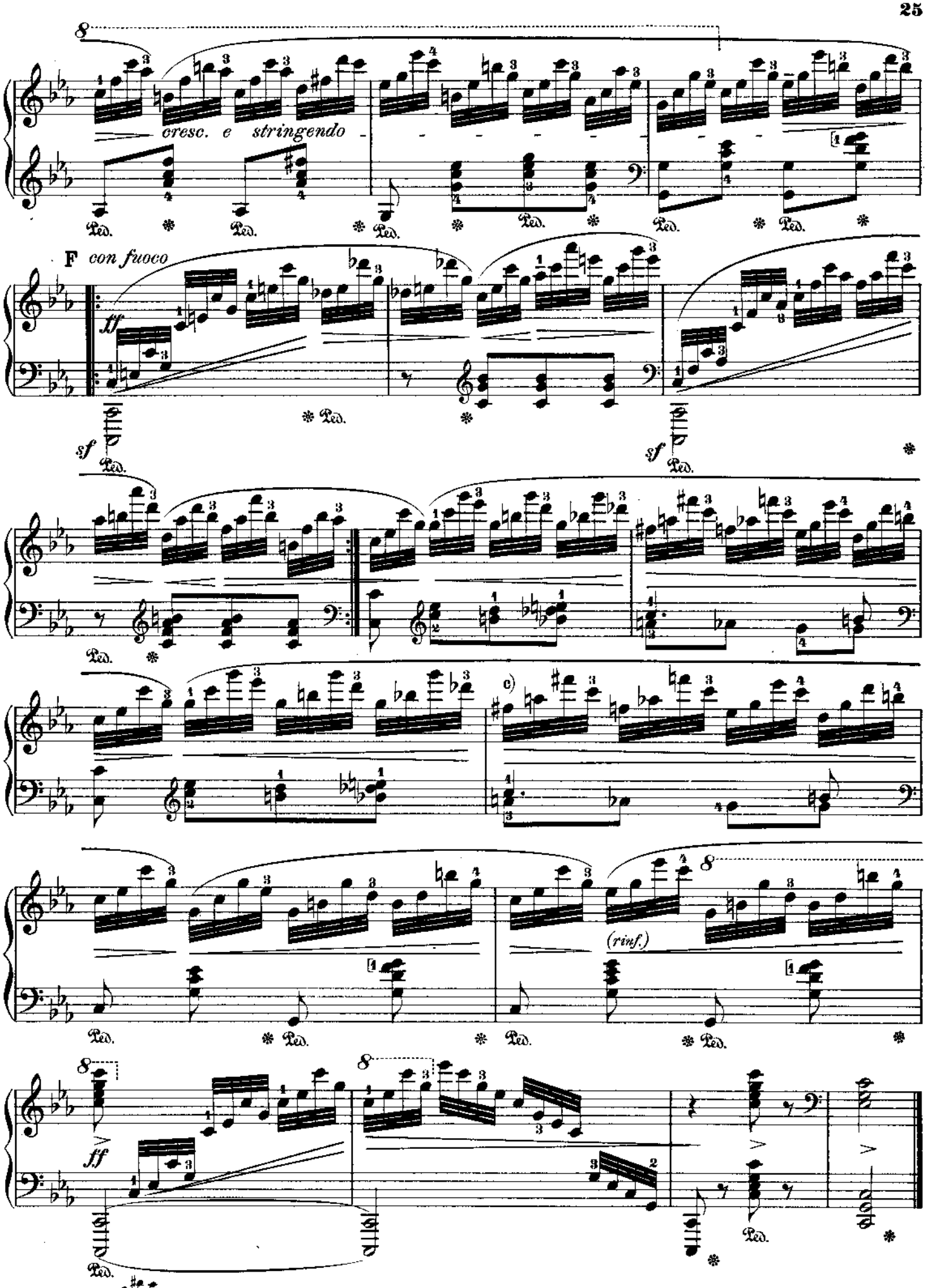

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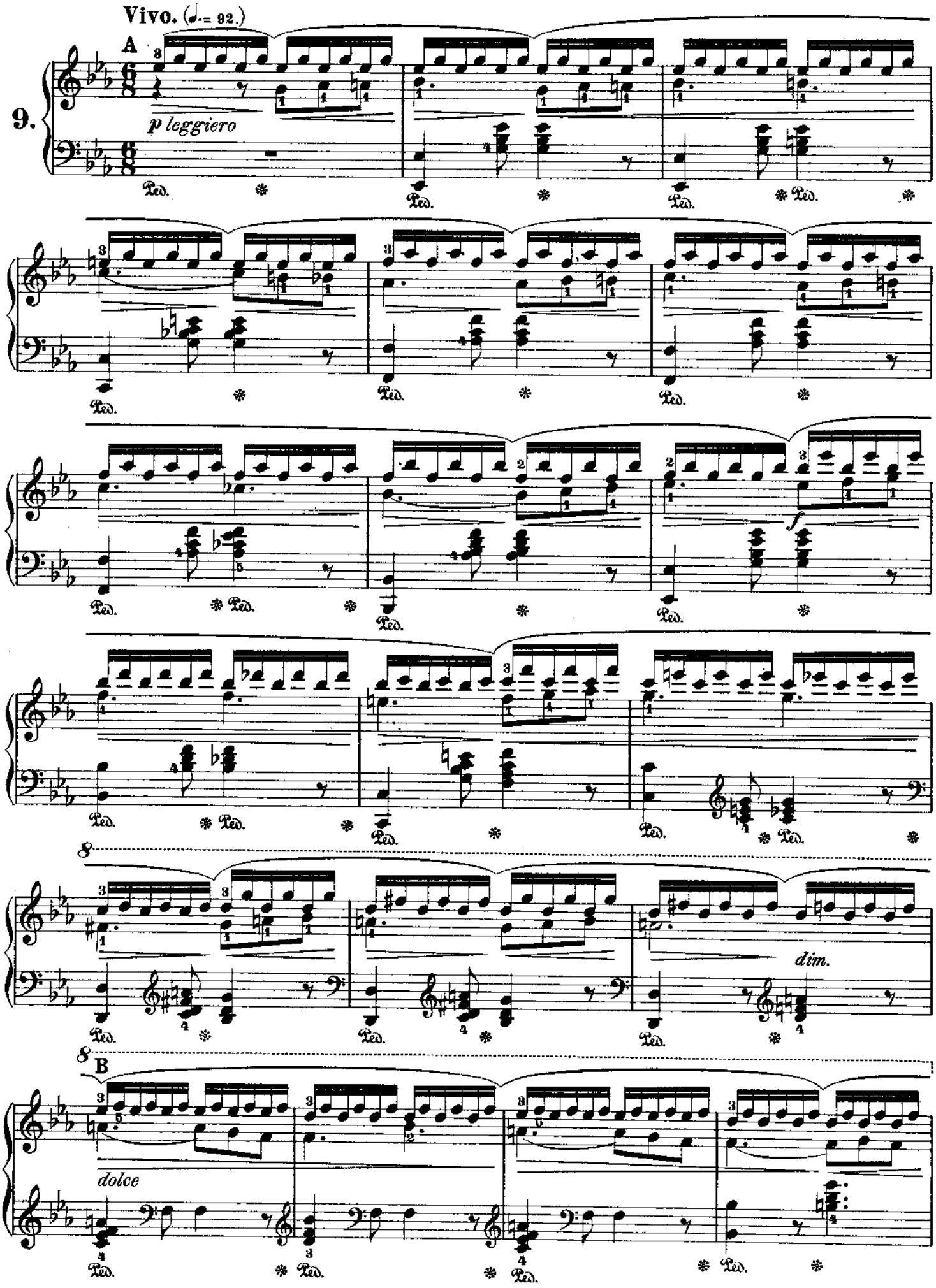
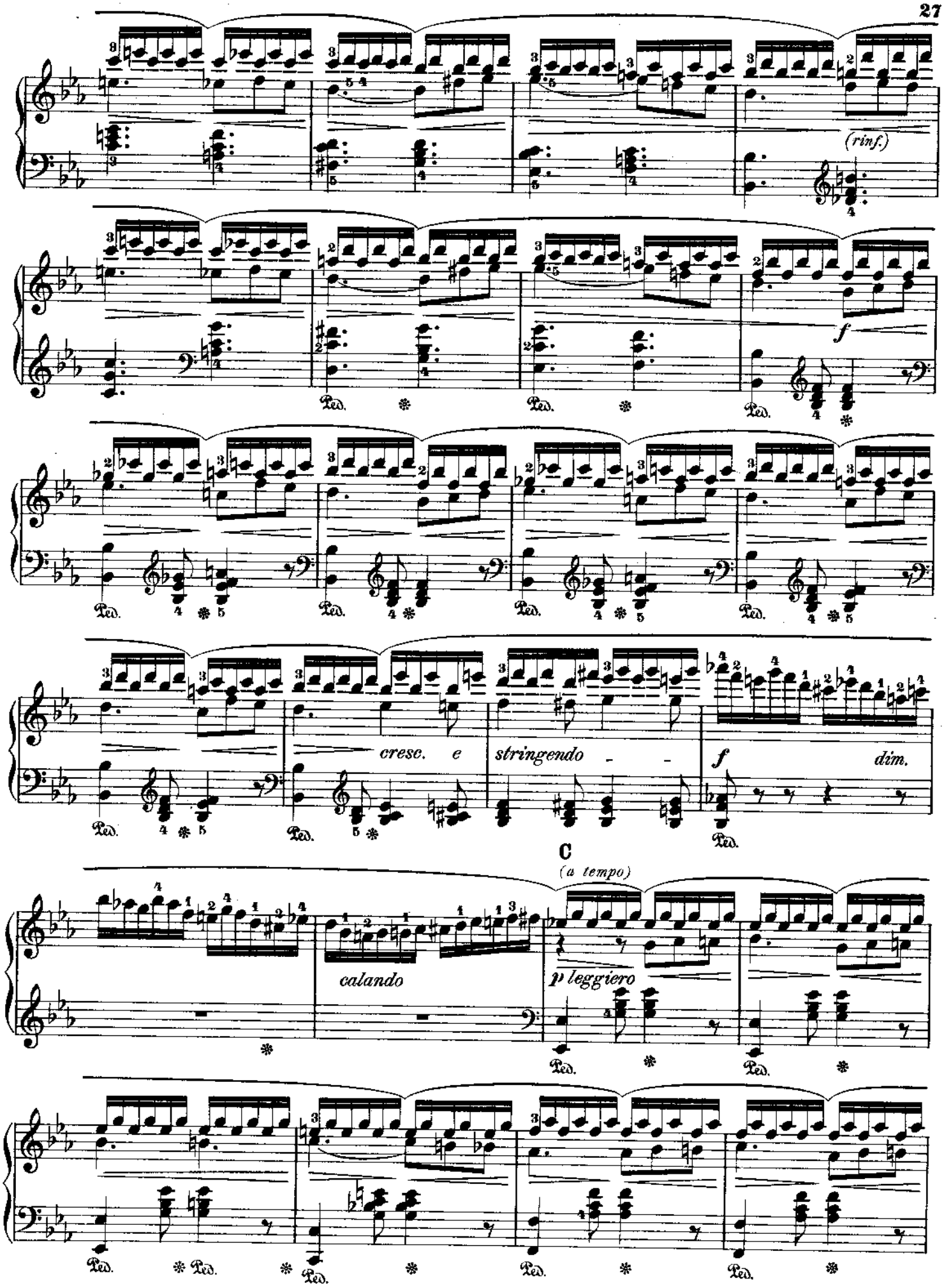
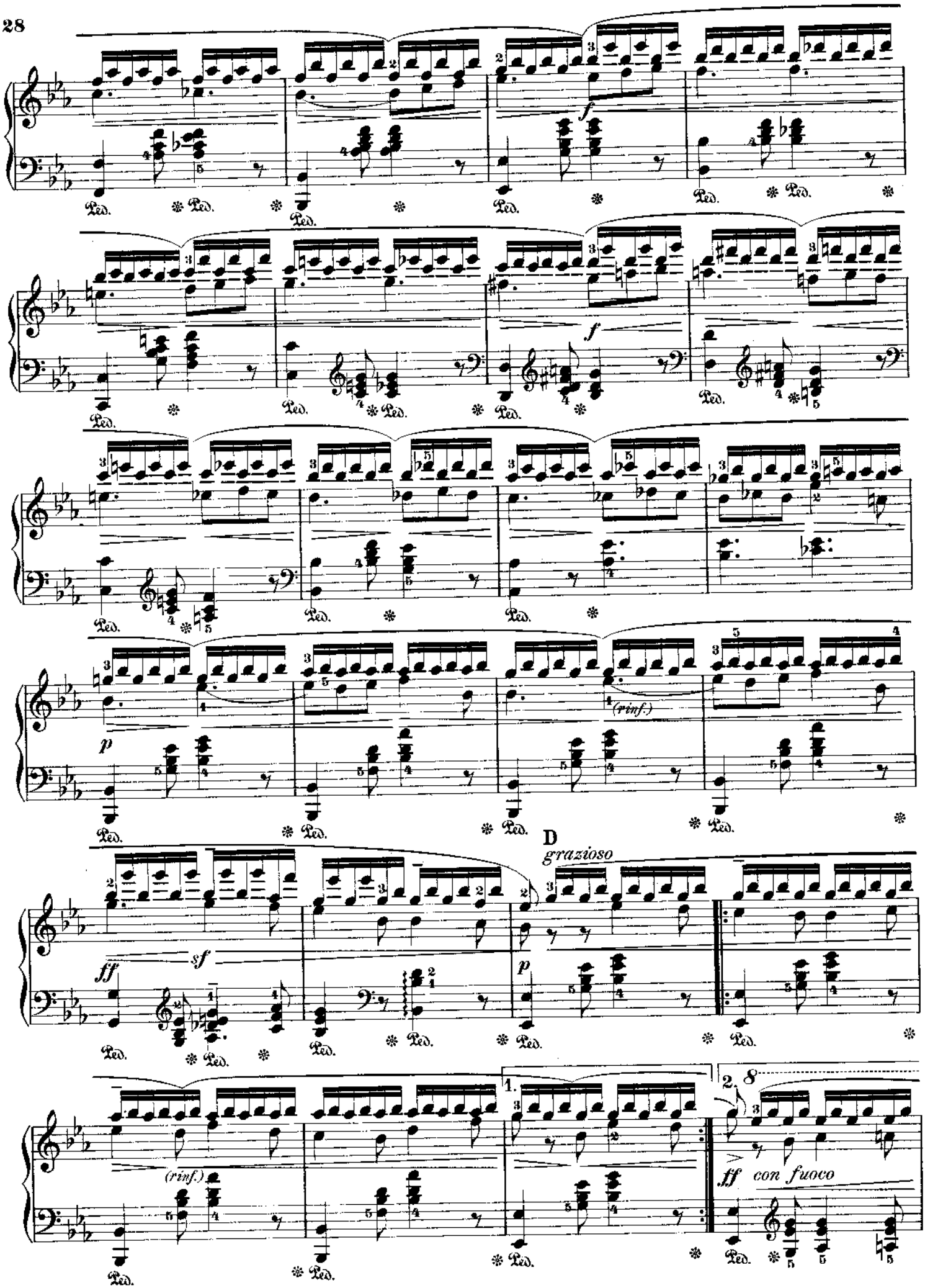
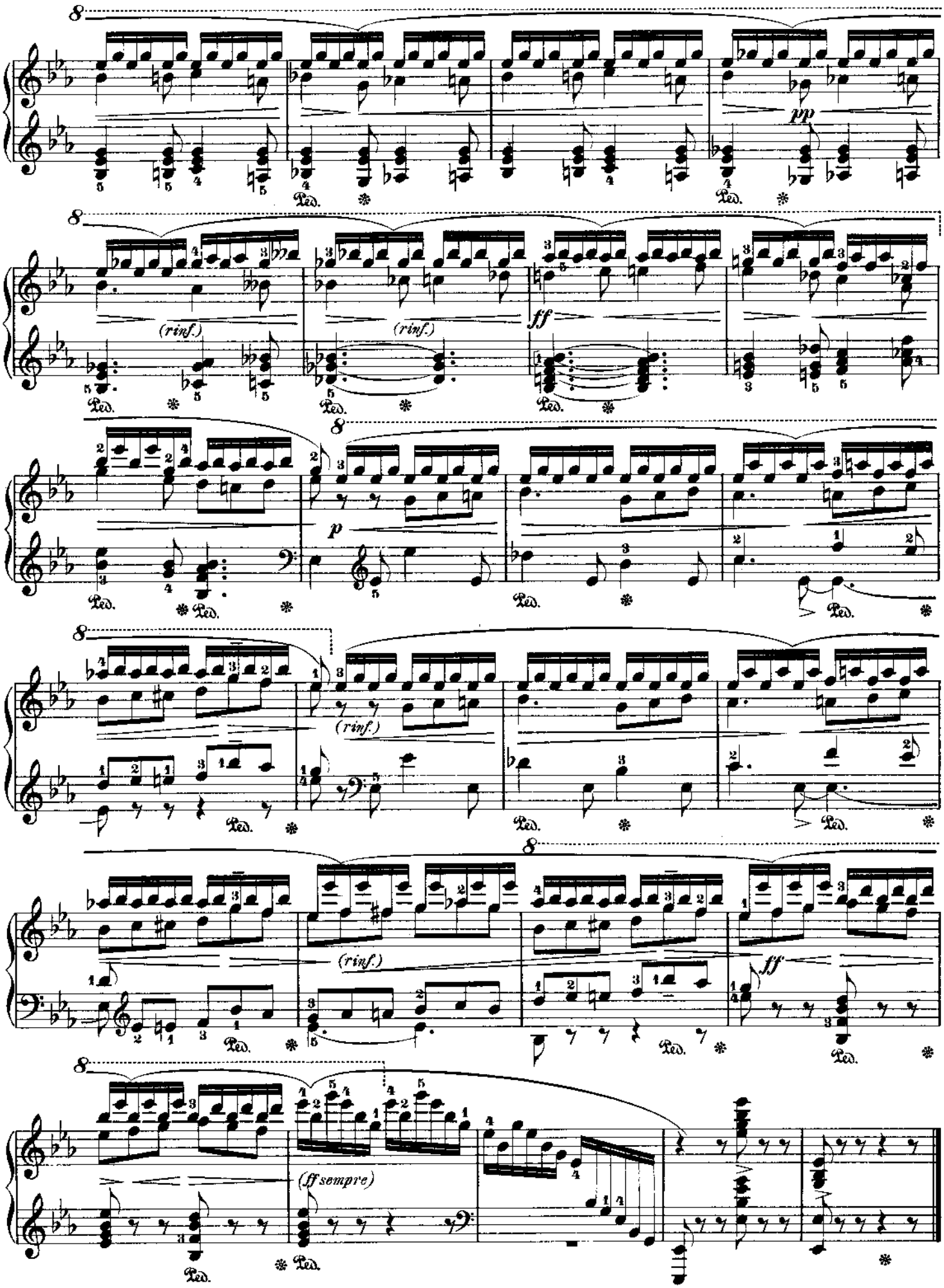
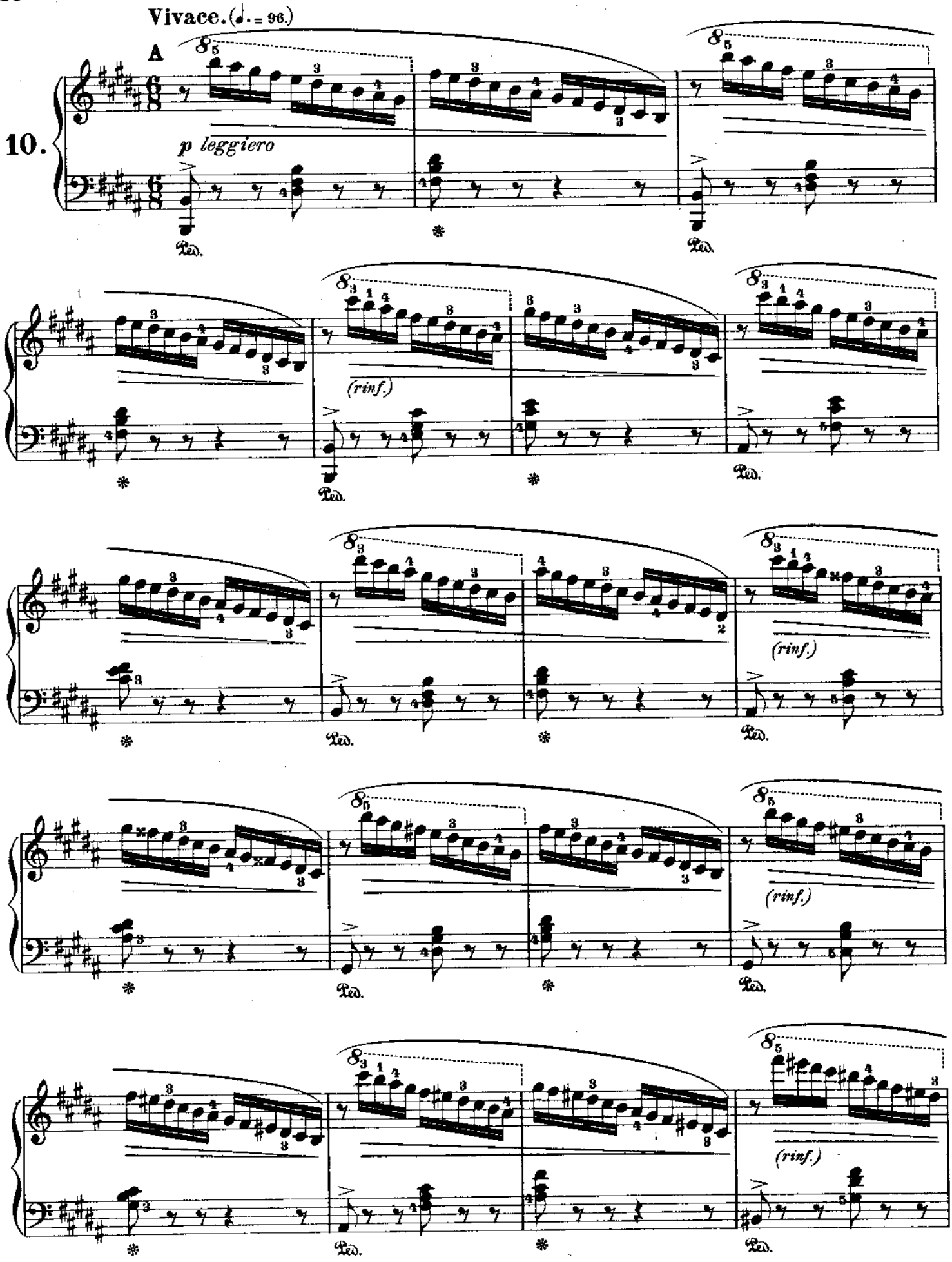
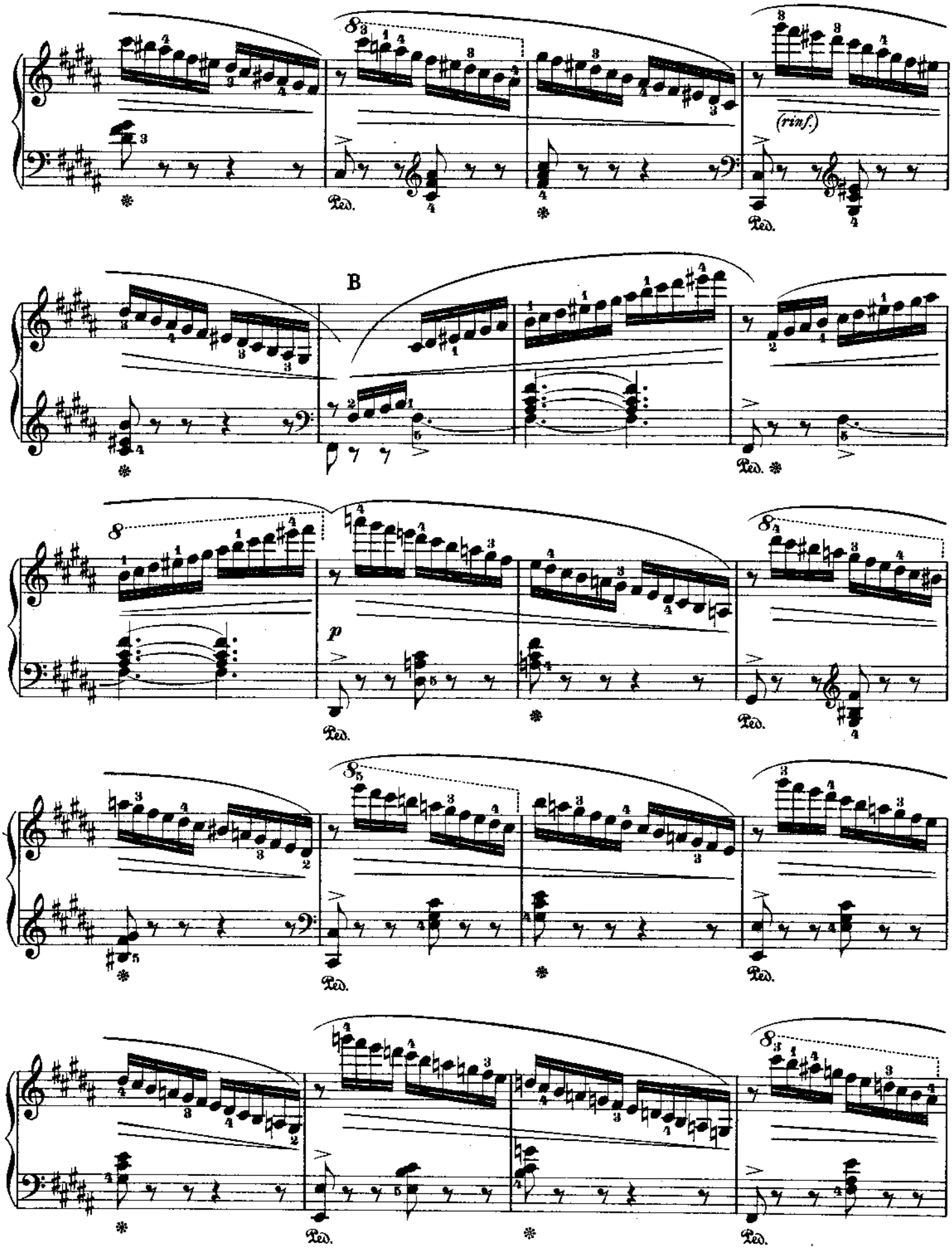

Vivo. (♩.= 92.)
A
9.
p leggiero
Ped.
f
dim.
8
B
dolce

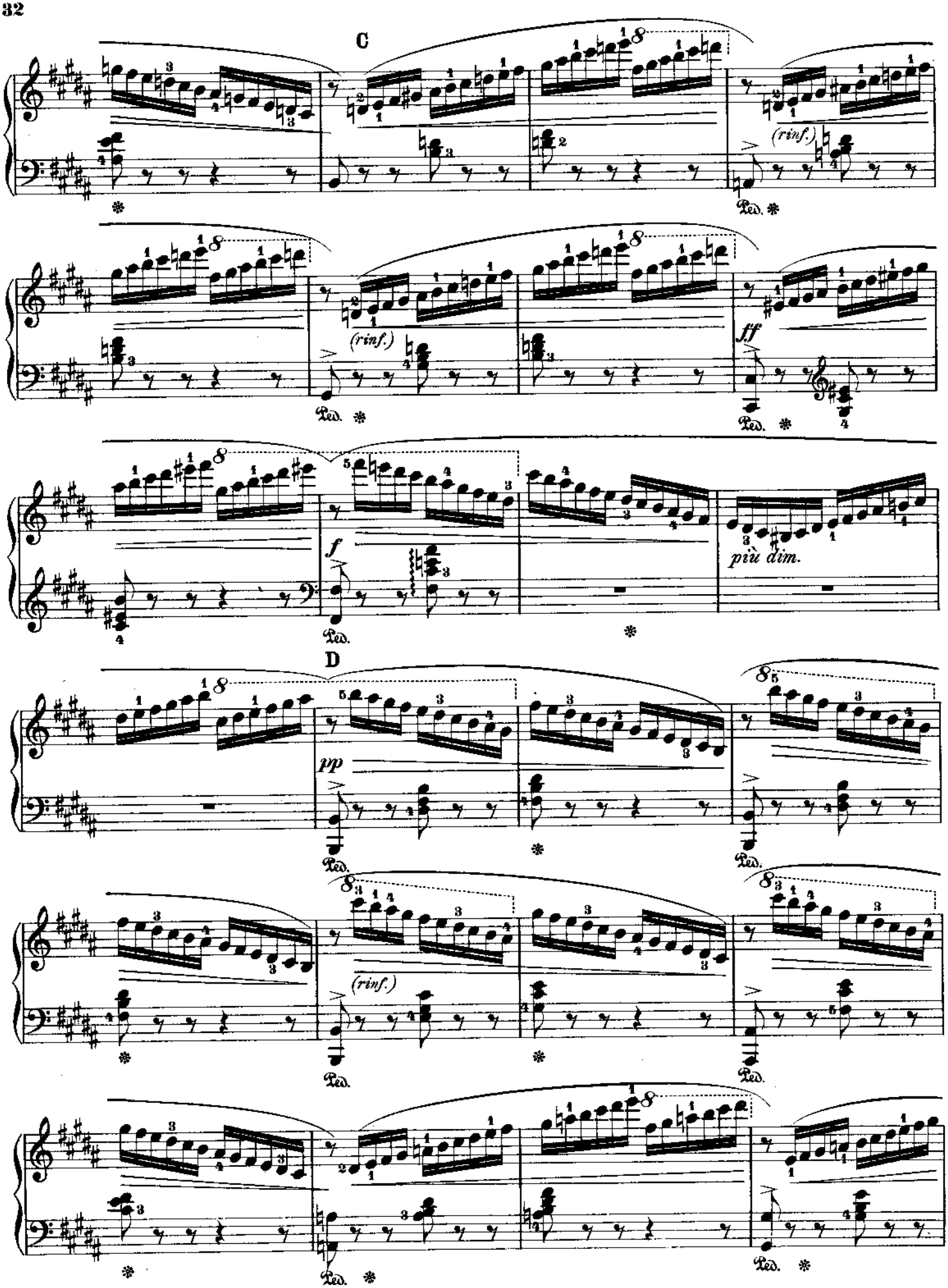

(rinf.)
f
Ped.
cresc. e
stringendo
f
dim.
C
(a tempo)
calando
p leggiero

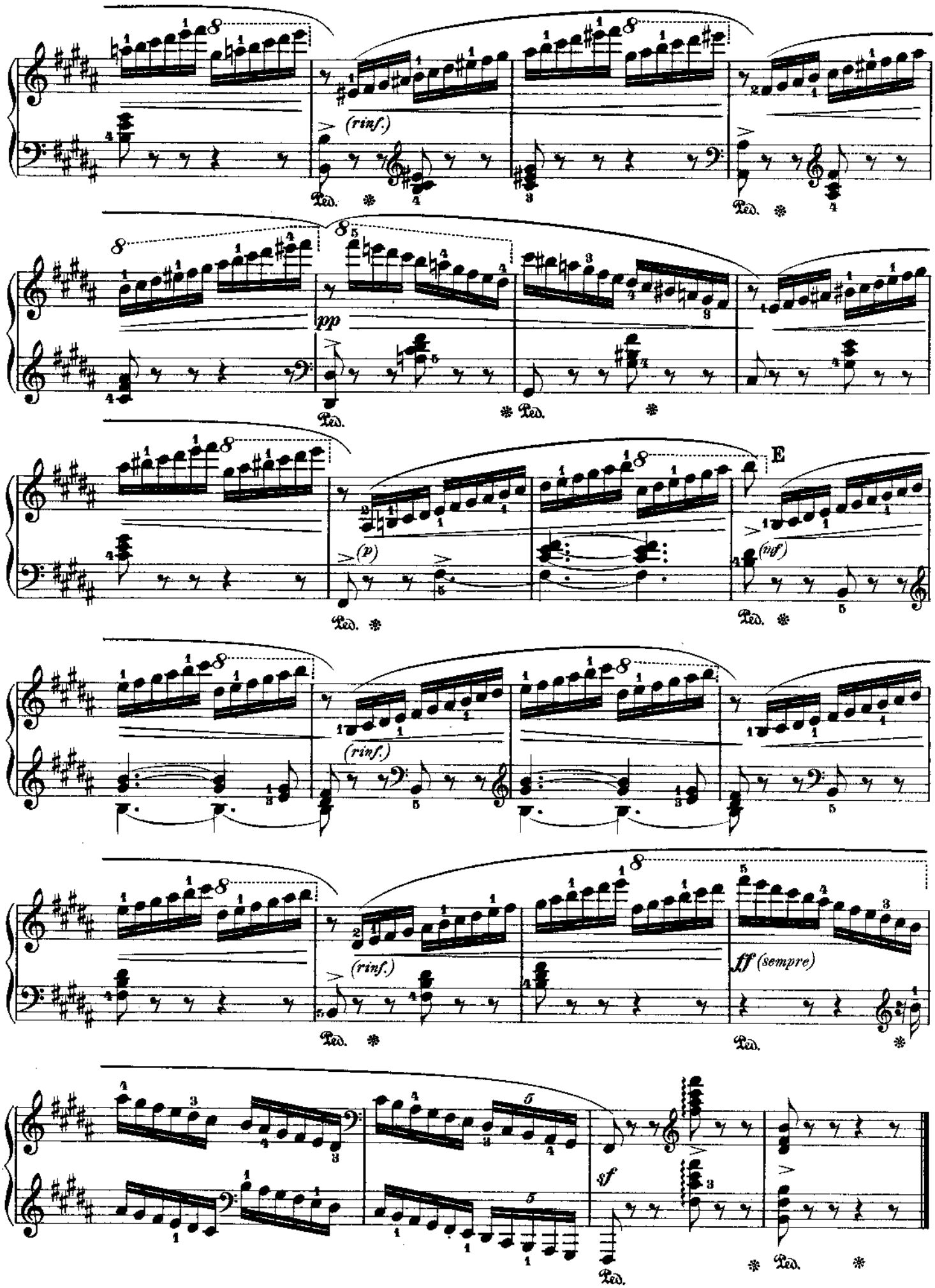

f
f
p
(rinf.)
D
grazioso
ff
sf
p
1.
2.
(rinf.)
ff con fuoco


8
pp
Ped.
8
(rinf.)
(rinf.)
ff
Ped.
8
p
Ped.
8
(rinf.)
Ped.
8
(rinf.)
ff
Ped.
8
(ff sempre)
Ped.


Vivace. (♩. = 96.)
A
10.
p leggiero
(rinf.)
Ped.


(rinf.)
B
p
Ped.

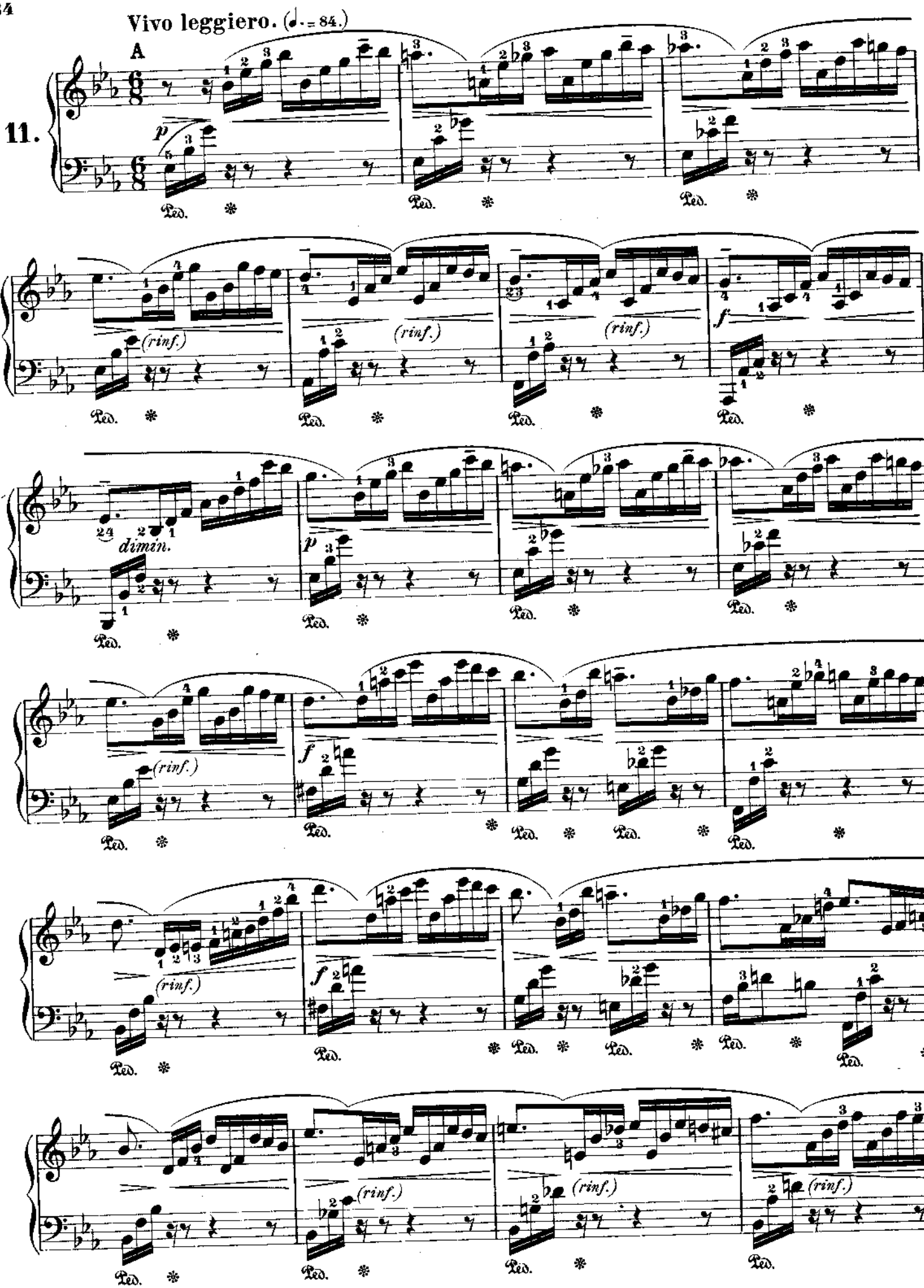

C
(rinf.)
Ped.
ff
f
più dim.
D
pp
(rinf.)

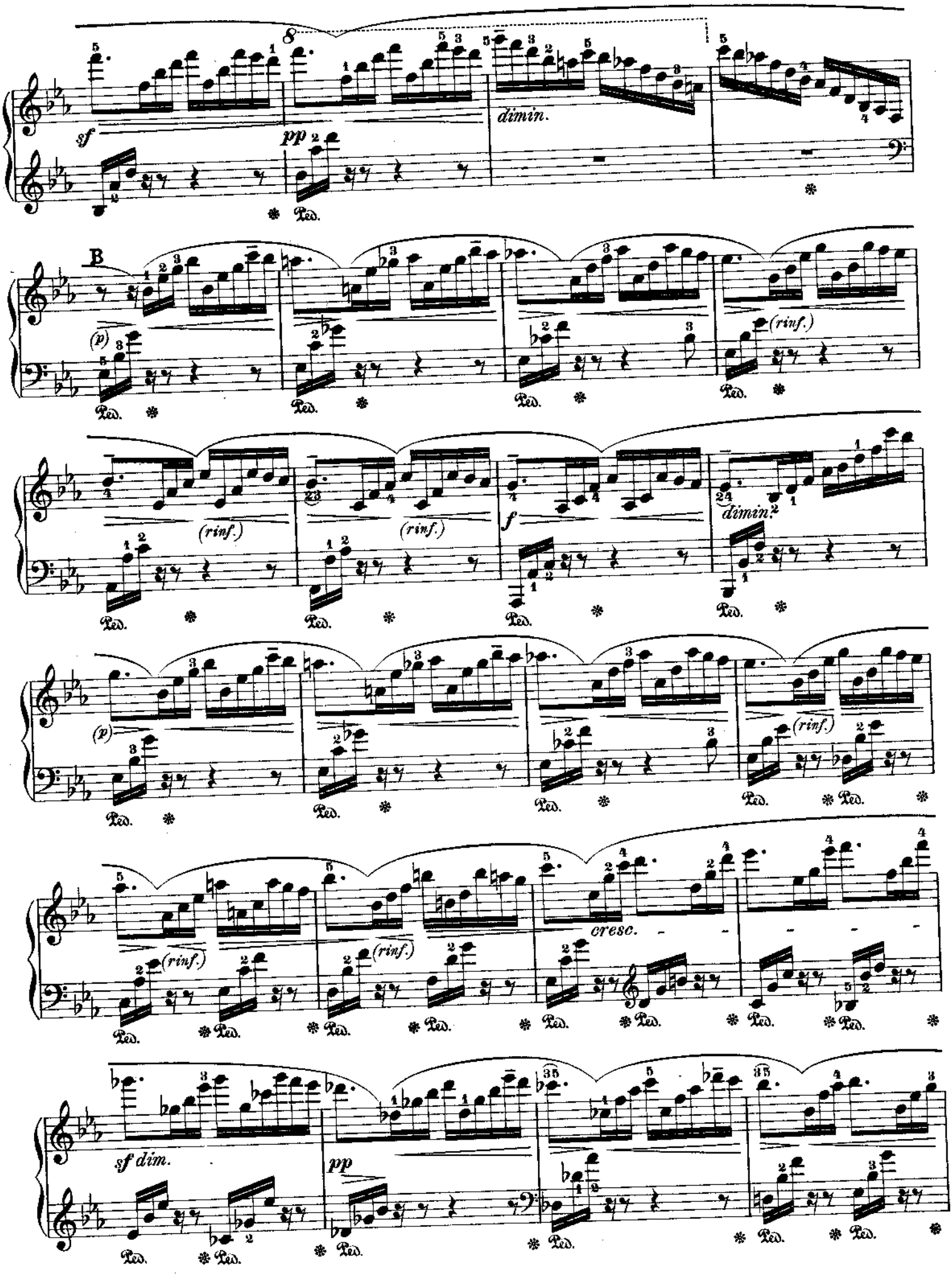

(rinf.)
Ped.
pp
(p)
E
(mf)
(rinf.)
(rinf.)
ff (sempre)
sf

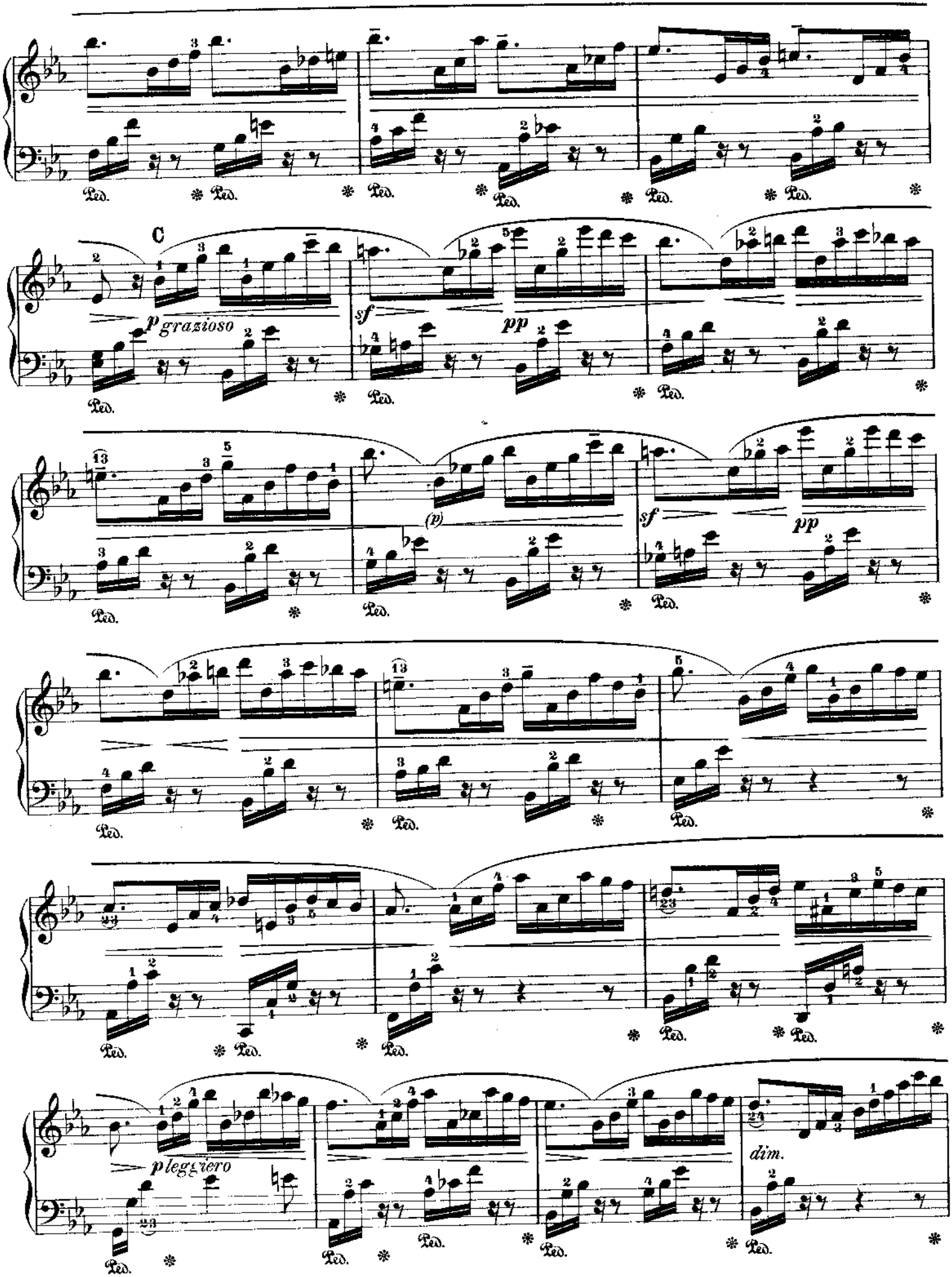
Vivo leggiero. (♩. = 84.)

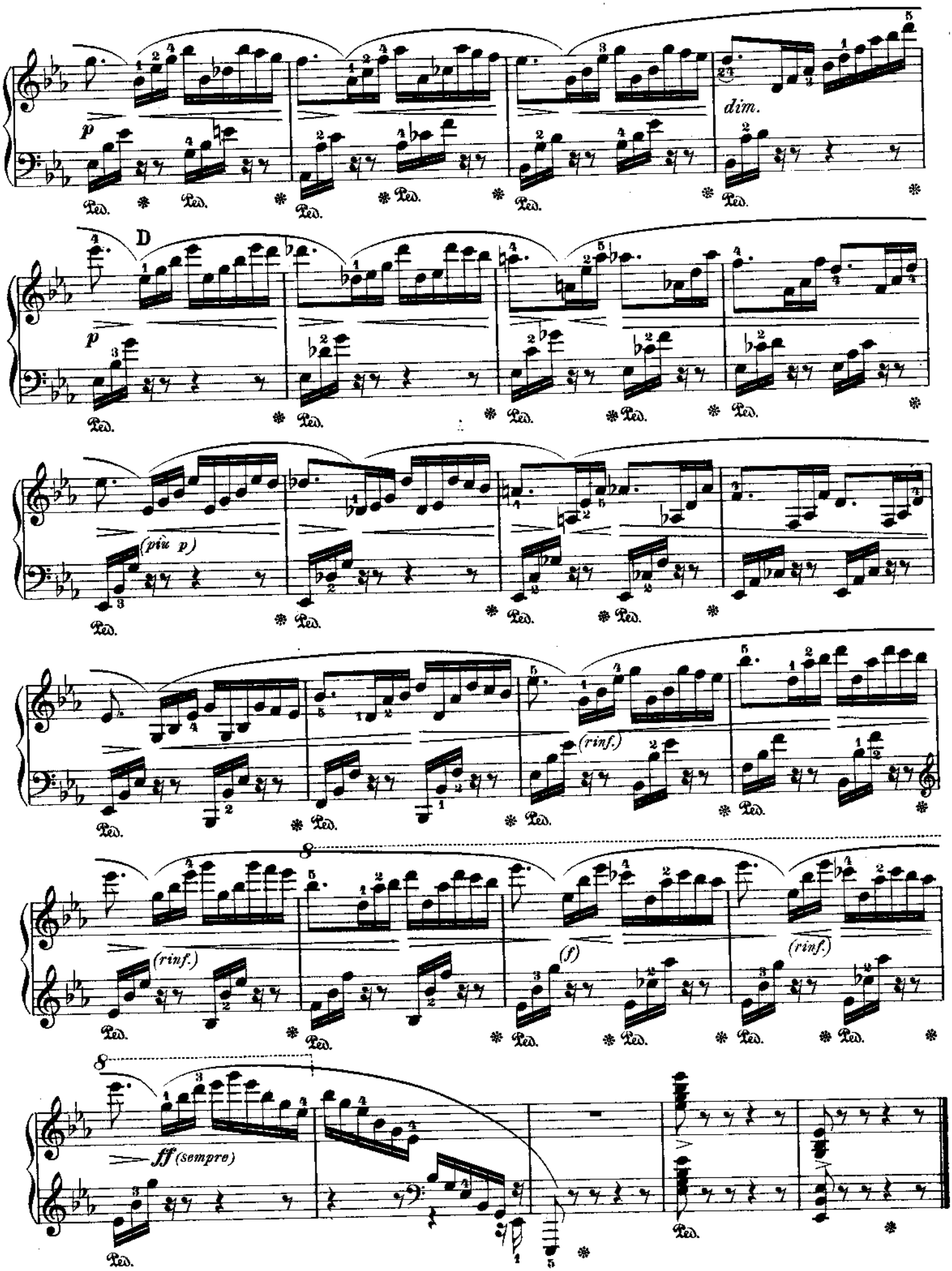
A

11.



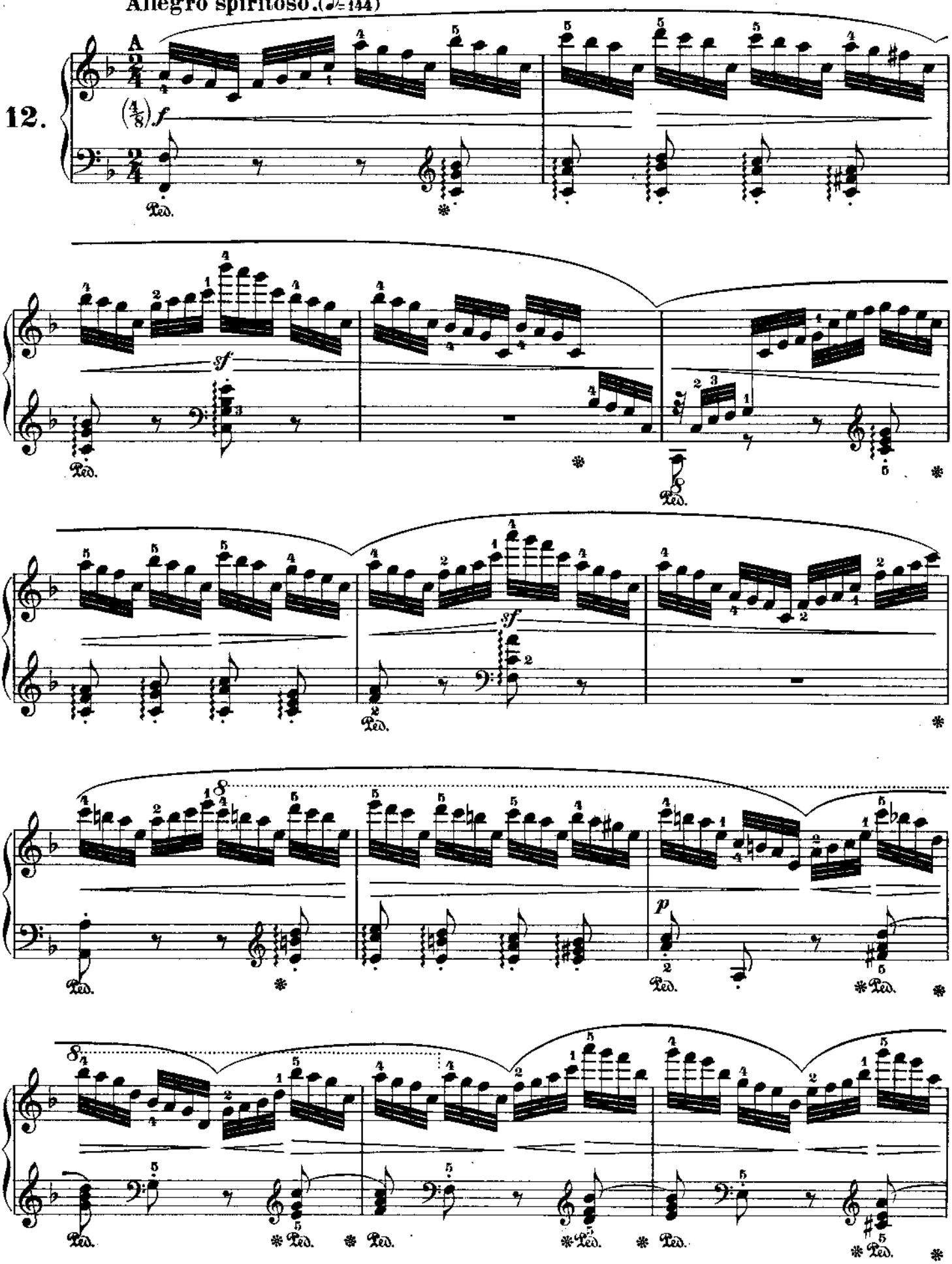

8
sf
pp
dimin.
Ped.
B
(p)
(rinf.)
f
dimin.
cresc.
sf dim.

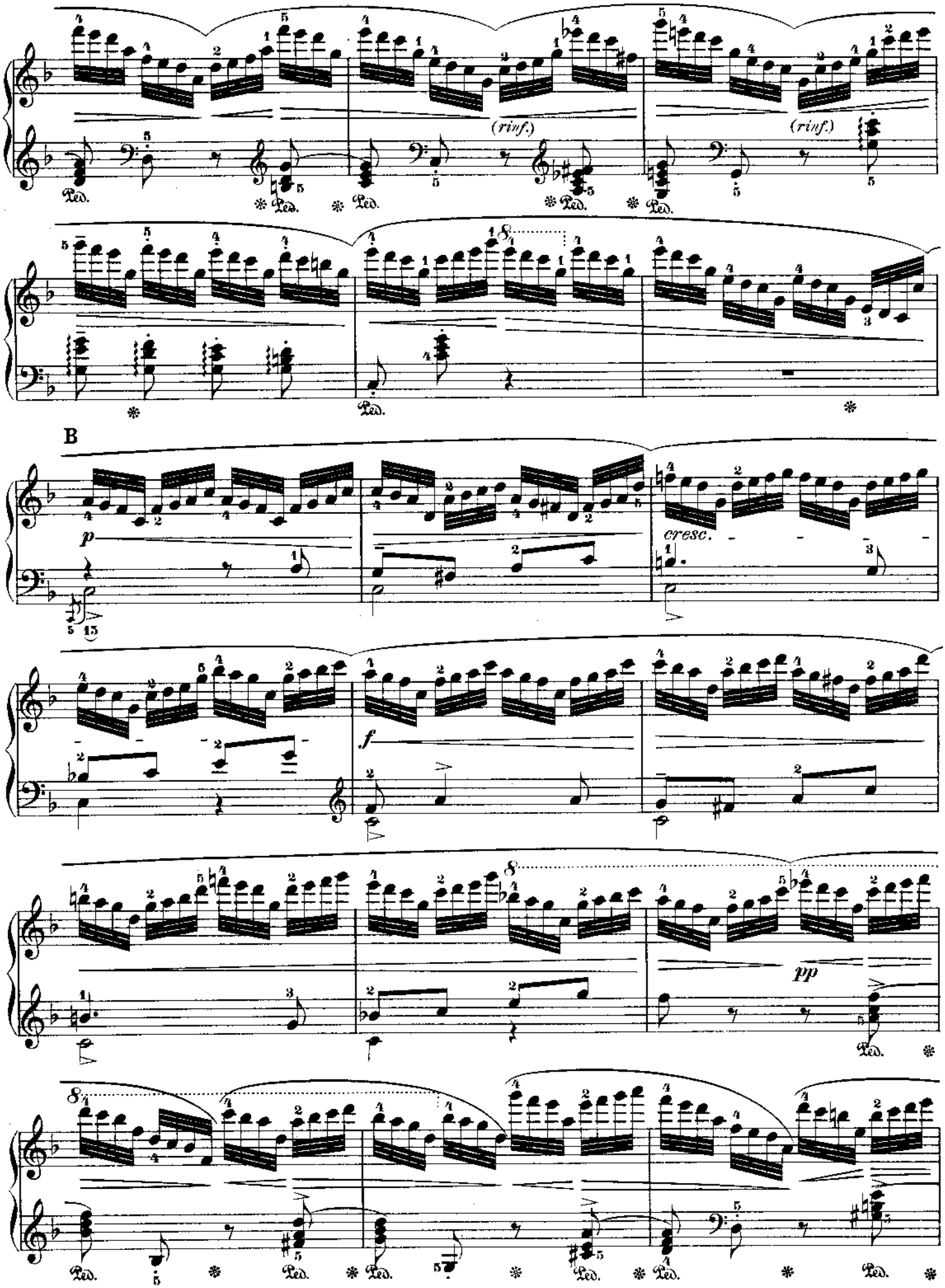

C
p grazioso
sf
pp
(p)
sf
pp
pleggiero
dim.

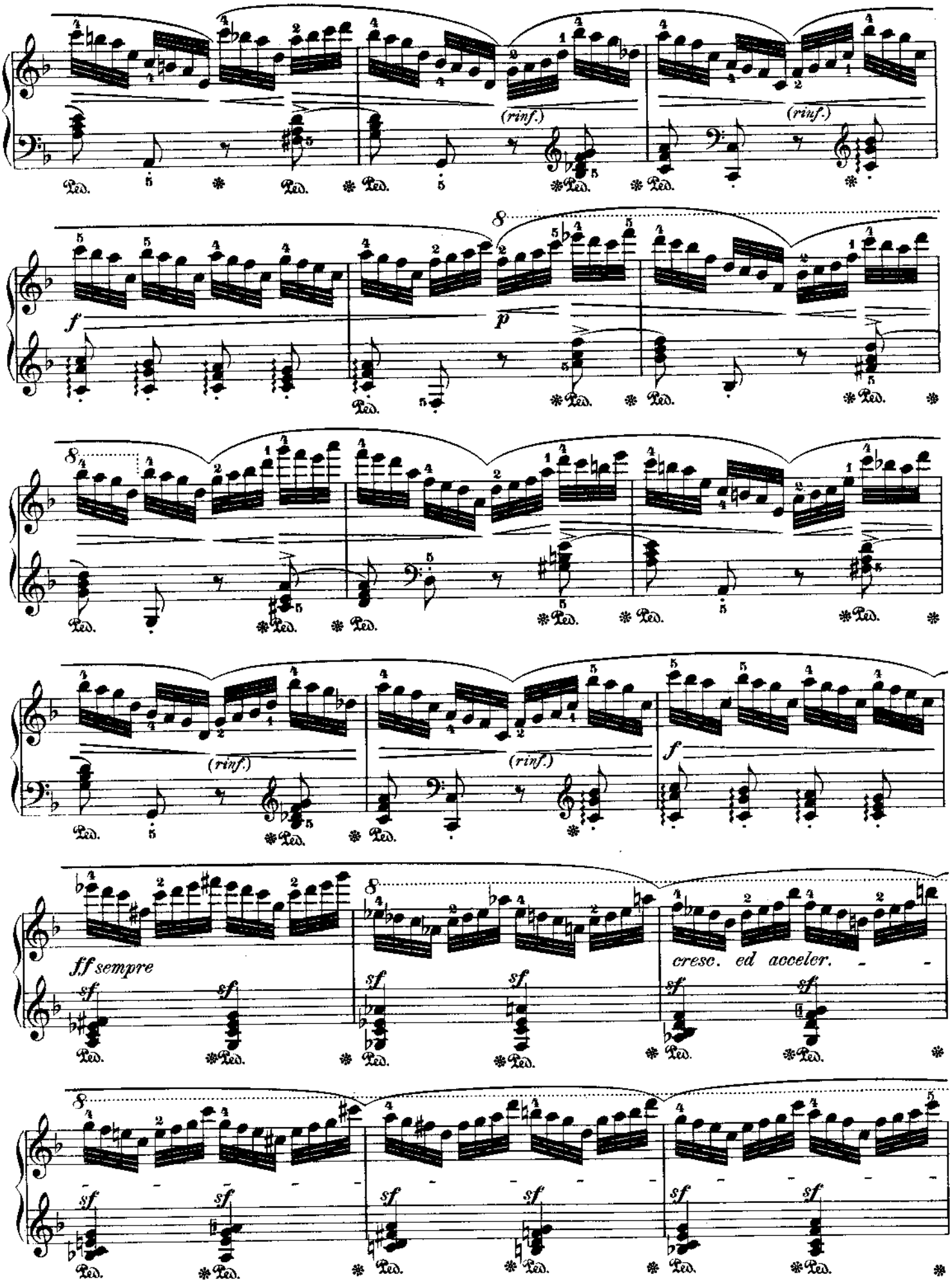

p
dim.
D
p
(più p)
(rinf.)
(rinf.)
(f)
(rinf.)
ff (sempre)
Ped.

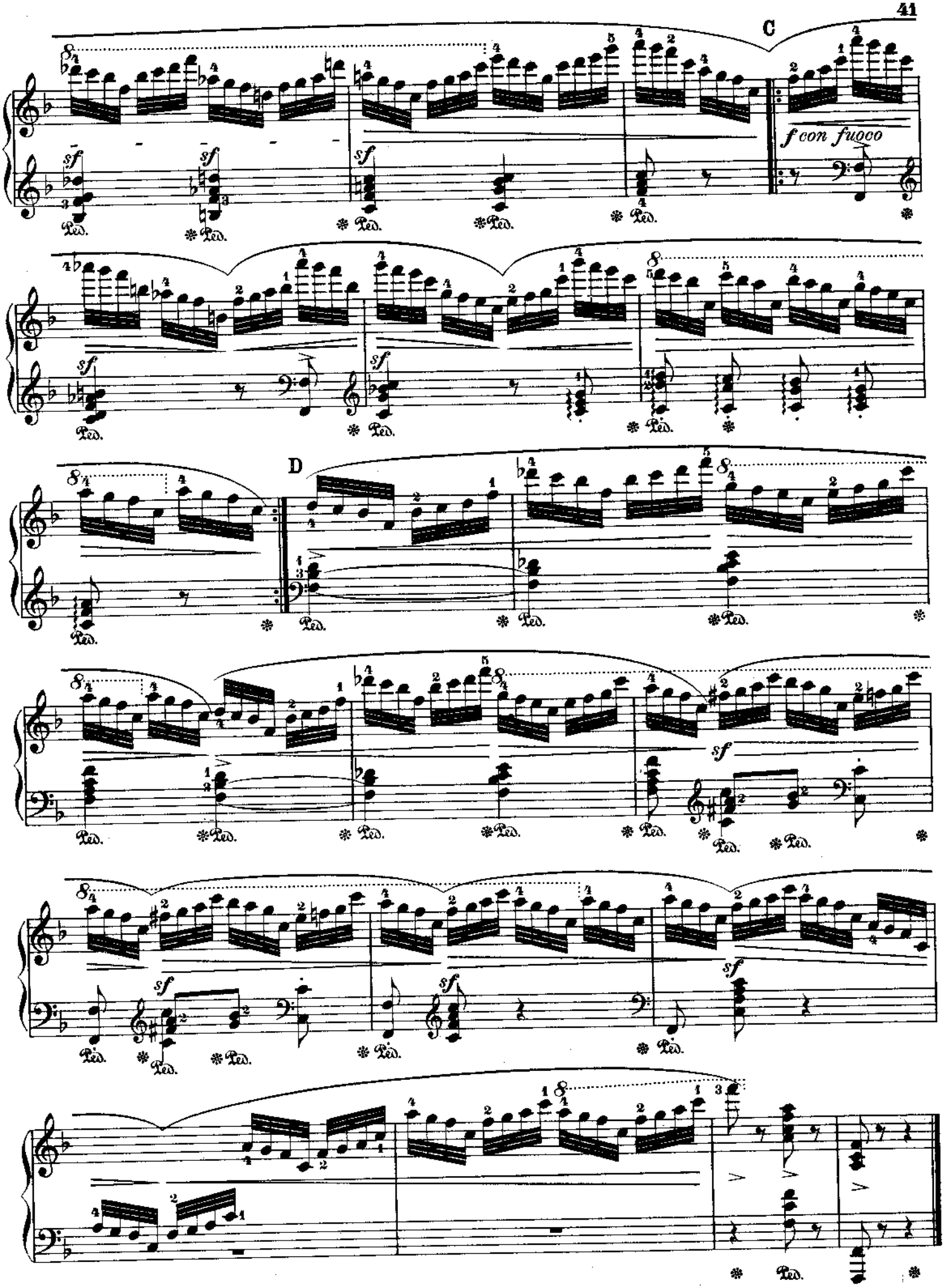
Allegro spiritoso. (♪ = 144)

12.



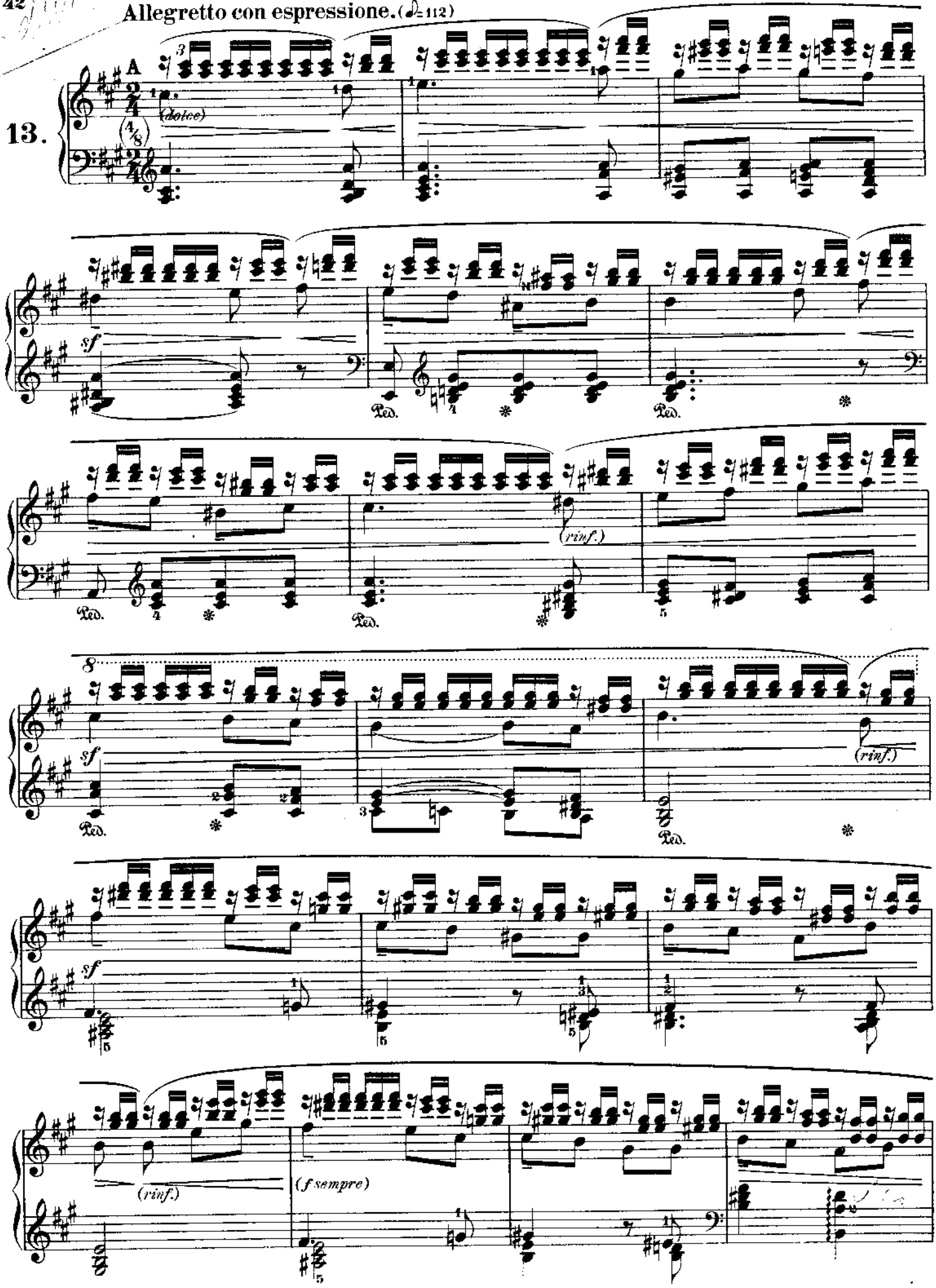

(rinf.)
(rinf.)
B
p
cresc.
f
pp

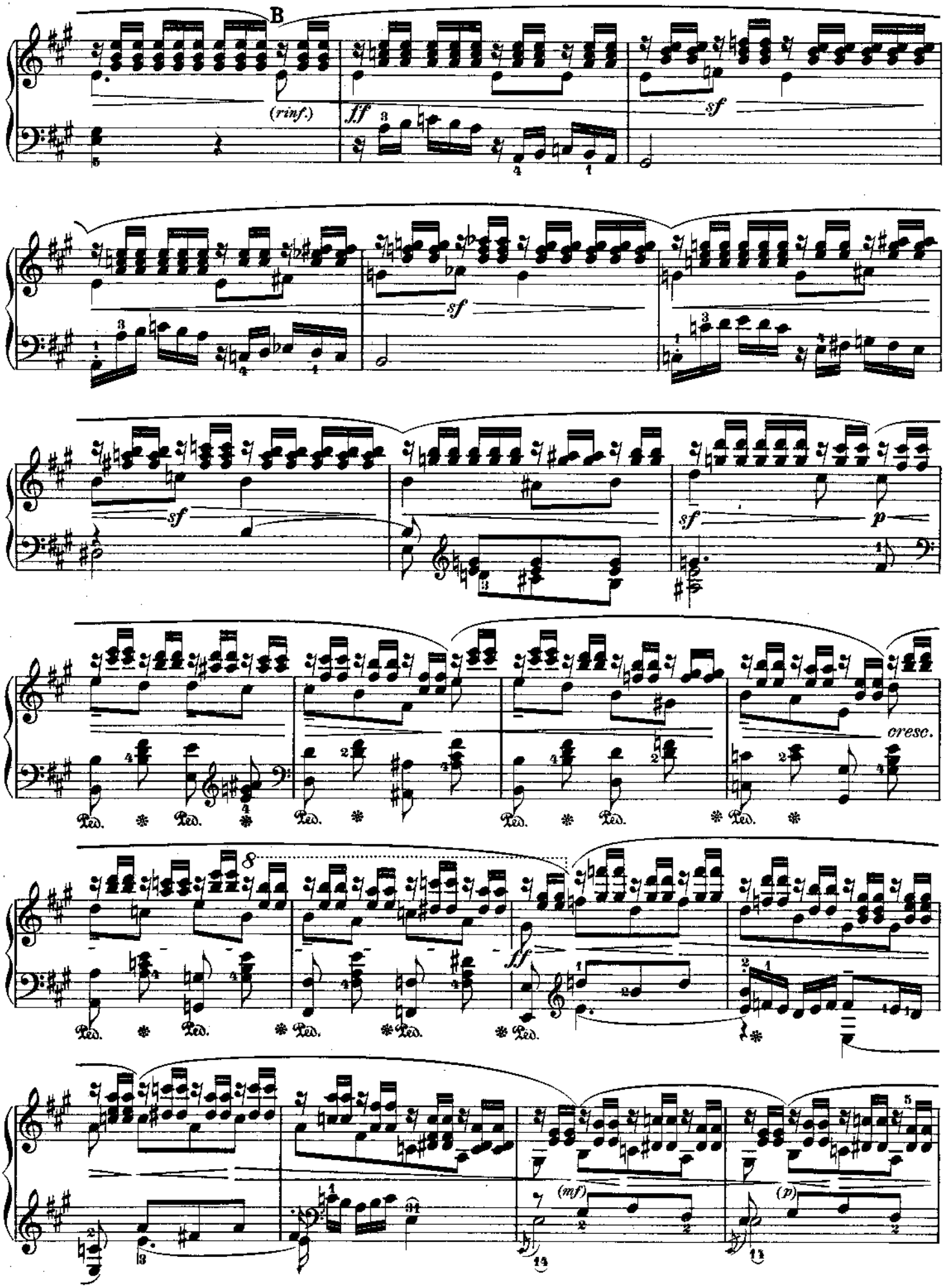

(rinf.)
(rinf.)
f
p
(rinf.)
(rinf.)
f
ff sempre
cresc. ed acceler.

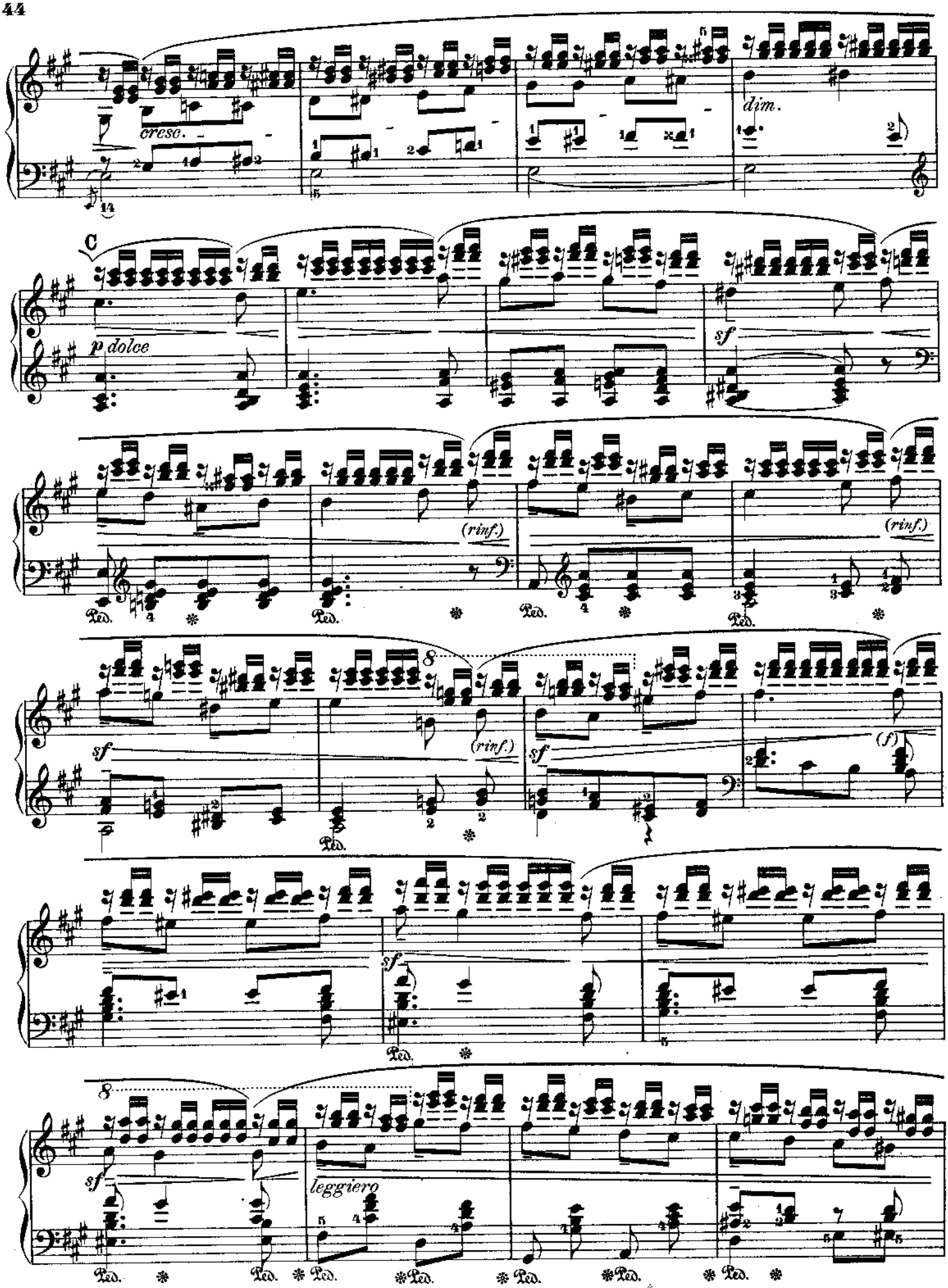

C
f con fuoco
D
sf
Ped.

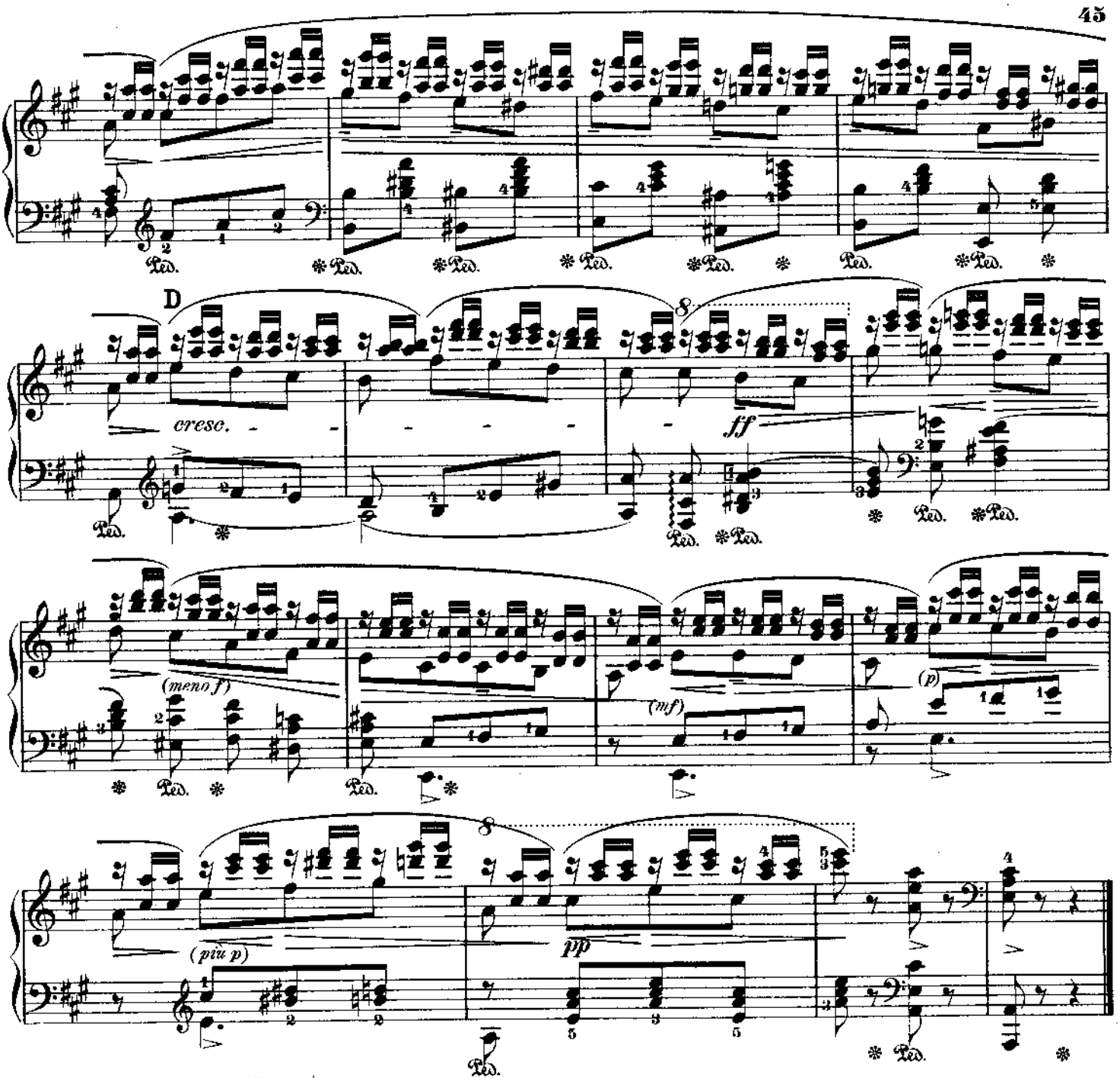
Allegretto con espressione. (♩= 112)

13.

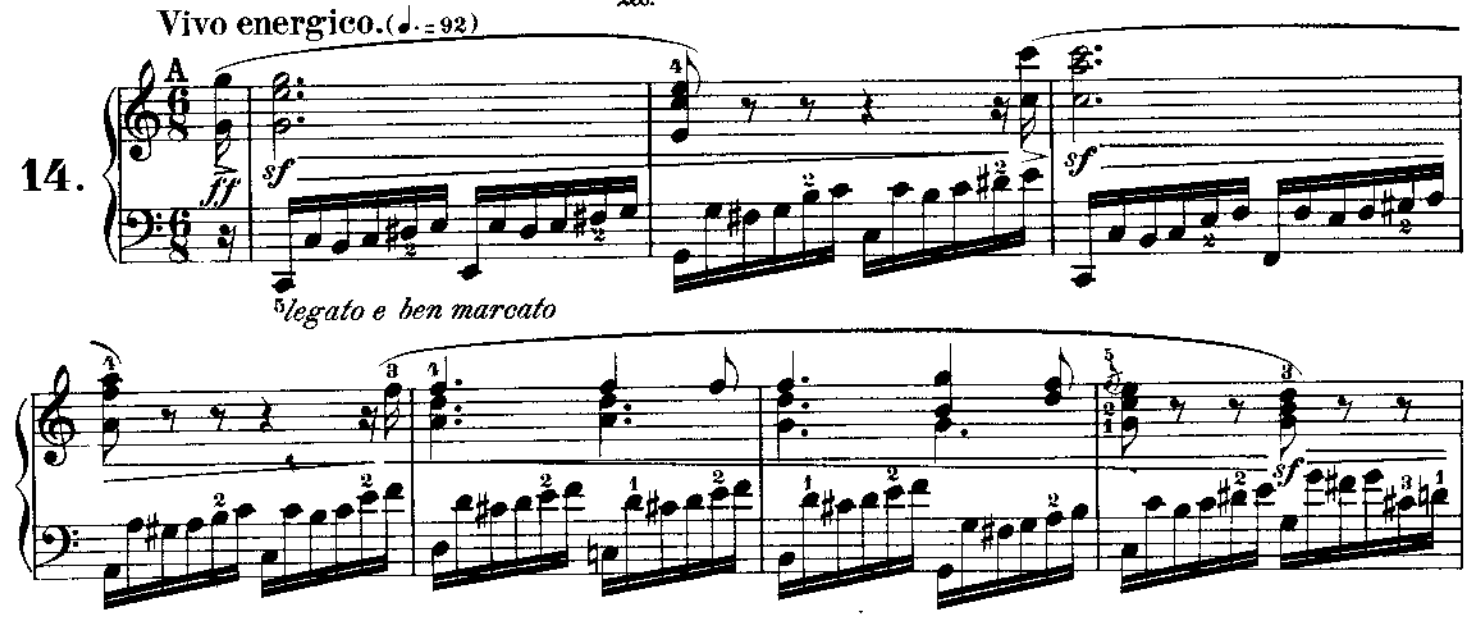


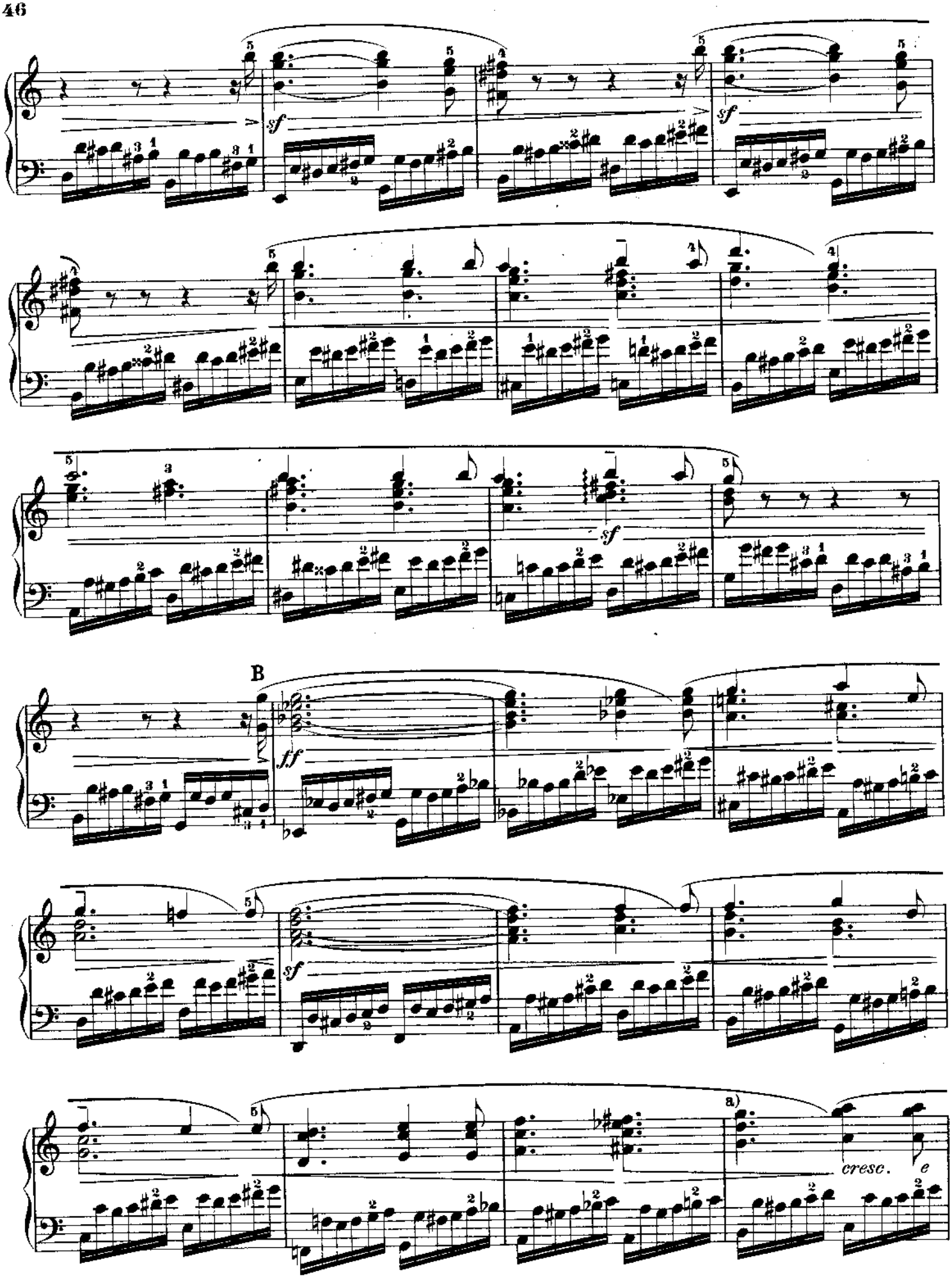

B
(rinf.)
ff
sf
sf
sf
sf
p
cresc.
Ped.
8
ff
(mf)
(p)


cresc.
dim.
C
p dolce
sf
(rinf.)
(rinf.)
Ped.
sf
(rinf.)
sf
(f)
sf
sf
leggiero
Ped.

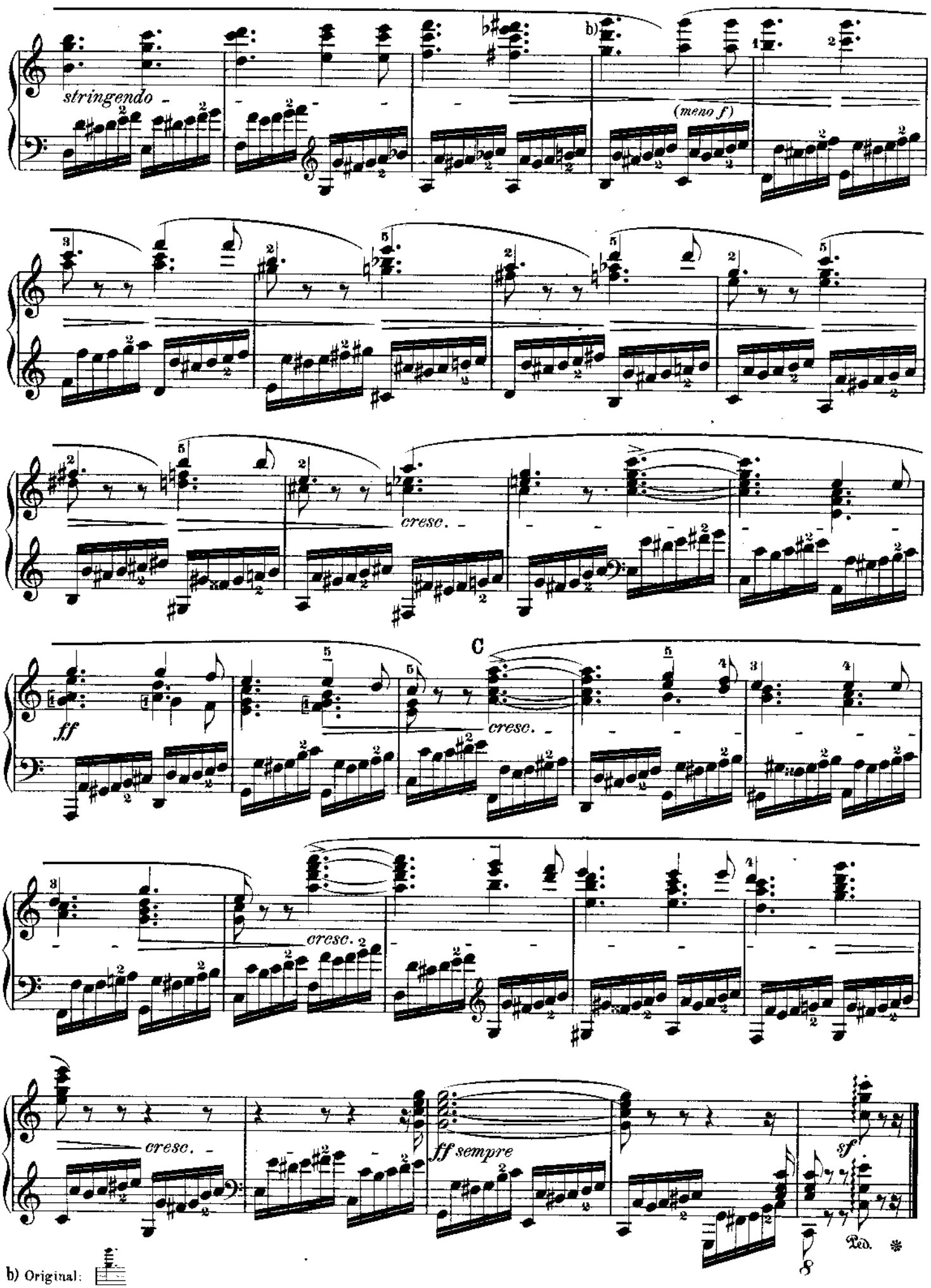


Vivo energico. (♩. = 92)





a) Original:



b) Original:

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.

Imprimé en Allemagne. * Printed in Germany.