STEPHEN HELLER

25 MELODISCHE ETÜDEN

OPUS 45

HERAUSGEGEBEN VON

ROBERT TEICHMÜLLER

BEARBEITUNG EIGENTUM DES VERLEGERS

C. F. PETERS

FRANKFURT · LONDON · NEW YORK

10875

VORBEMERKUNG

Die nachfolgenden Etüden sind vom Herausgeber genau mit Pedalbezeichnungen versehen. Sie können dem Schüler, steht er einmal über den technischen Schwierigkeiten dieser Übungen, als Pedalstudien dienen. Es ist ein genauer Unterschied zwischen dem Legatopedal und demjenigen, das nur zur Unterstreichung dient, gemacht worden, um den Schüler schon auf dieser Stufe auf die mannigfache Art des Pedalisierens und damit auf die verschiedensten Klangwirkungen aufmerksam zu machen.

Die Bogenbezeichnung ⟨Artikulation⟩ und Dynamik stützt sich in der Hauptsache auf die von Heller selbst durchgesehene Originalausgabe.

Robert Teichmüller.

PREFACE

The editor has taken particular pains to provide for these studies precise indications for the use of the sustaining pedal. Students who have mastered the technical requirements of these pieces are recommended to make use of them as pedal-studies. The legato- or direct pedal requires sensitive handling and a fine distinction is called for in its diverse uses; the indications given should help to acquaint the pupil with its manifold applications and the resultant effects on tone and colour.

Most of the phrasing ⟨articulation⟩ and the signs of dynamics are those of the original edition which has been revised by Heller himself.

Robert Teichmüller.

REMARQUE

Dans les études suivantes, l'emploi de la pédale est toujours exactement indiqué. Elles pourront donc servir d'exercices de pédale à tout élève qui en maîtrisera complètement les difficultés techniques. Pour rendre celui-ci attentif aux diverses manières d'employer la pédale et aux différents effets de sonorité, on a bien distingué l'emploi de la pédale qui nécessite le jeu lié ⟨legato⟩ et celui qui soutient seulement le jeu.

Le phrasé ⟨l'articulation⟩ et les additions relatives à la dynamique sont, pour la plus grande partie, ceux de l'édition originale que Heller a révisée lui-même.

Robert Teichmüller.

10375, 10887, 10950

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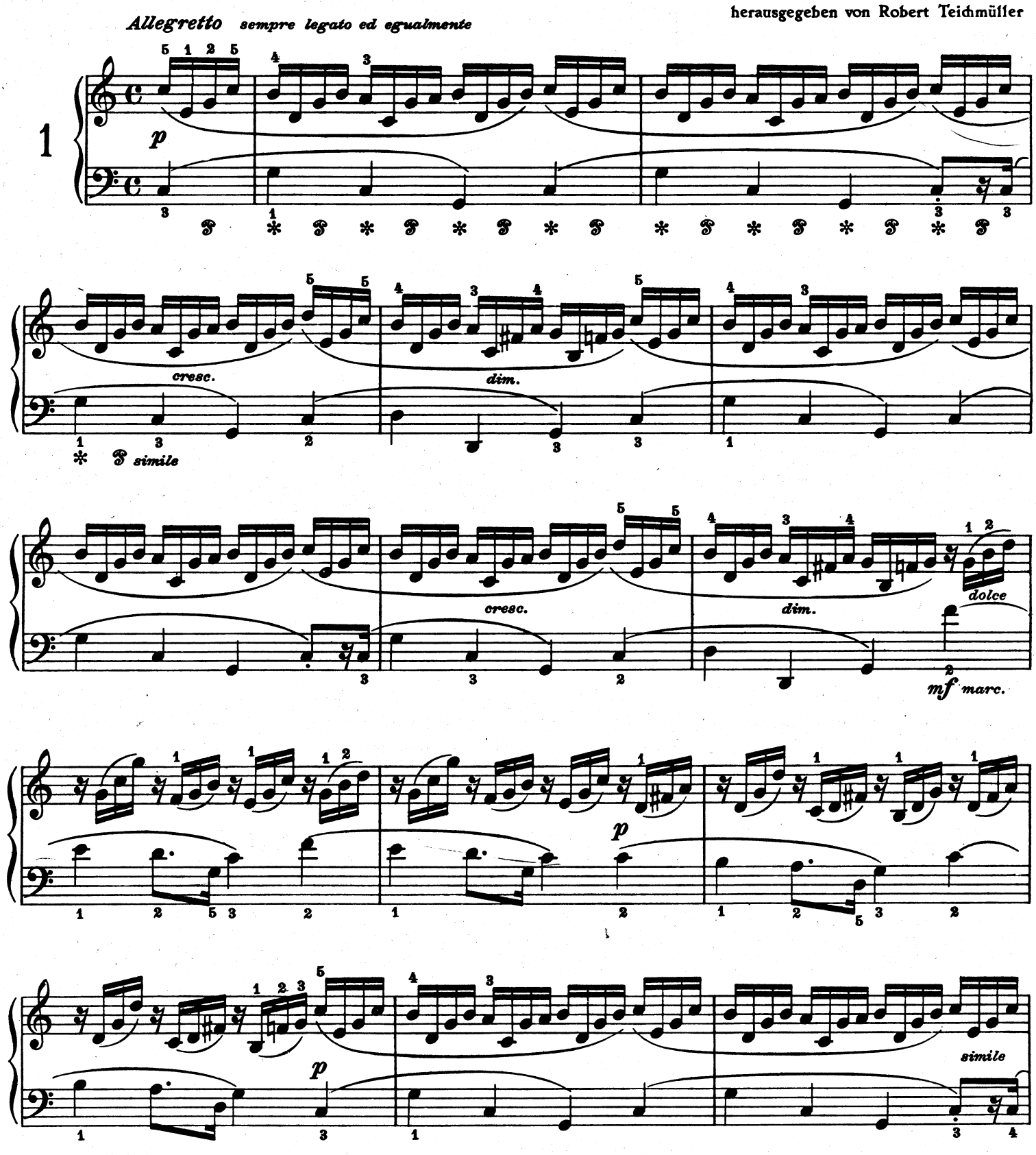
Melodische Etüden

Melodious Studies — Études melodiques

Stephen Heller, Op. 45

herausgegeben von Robert Teichmüller



Die Etüden können als Pedalstudien benutzt werden, sollen aber erst gründlich ohne Pedal studiert werden.

These etudes may be used as pedal-studies; they should, however, firstly be practised without pedal.

Ces études ne devront servir d'exercices de pédale qu'après avoir été consciencieusement travaillées sans pédale.

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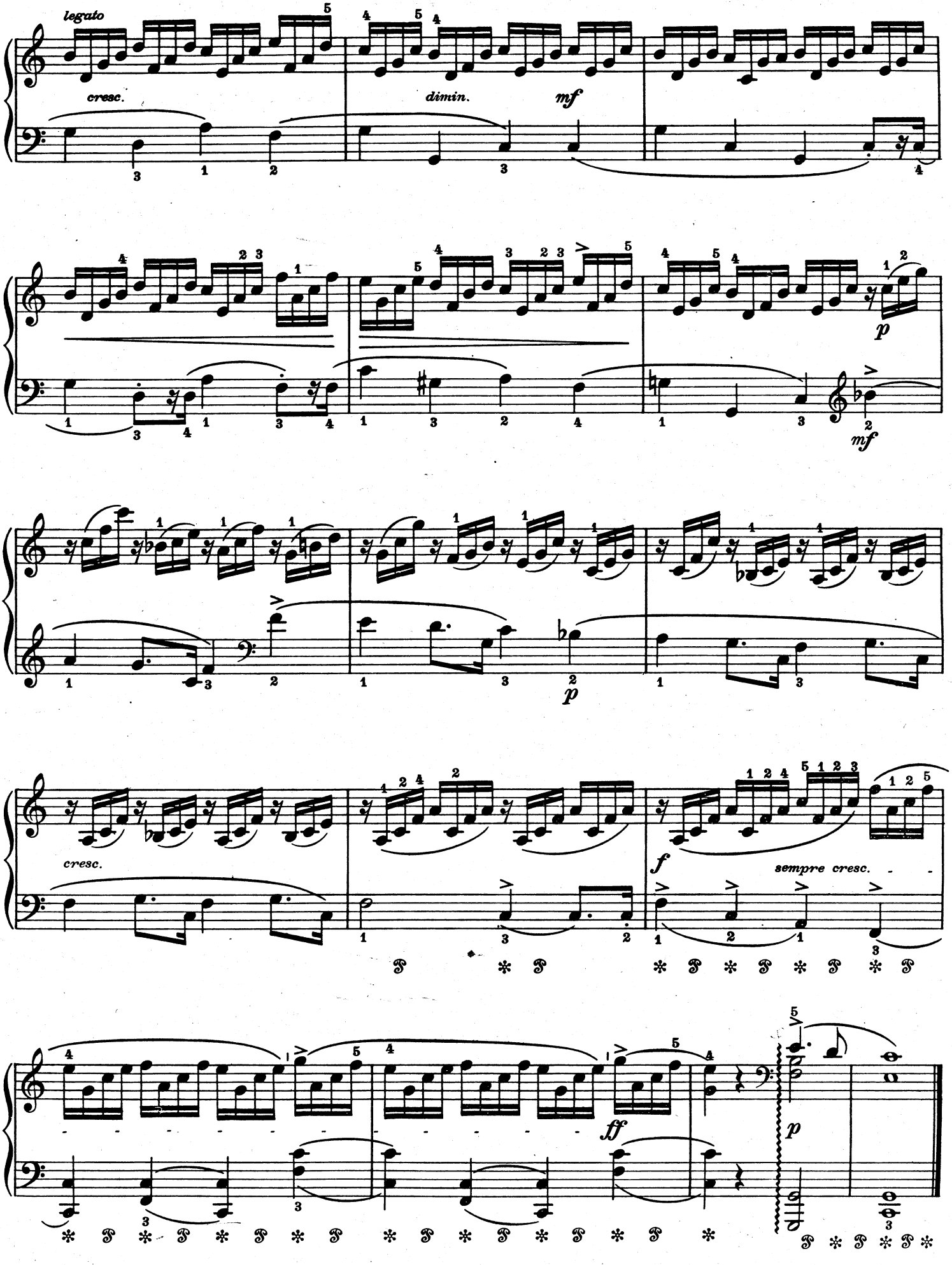
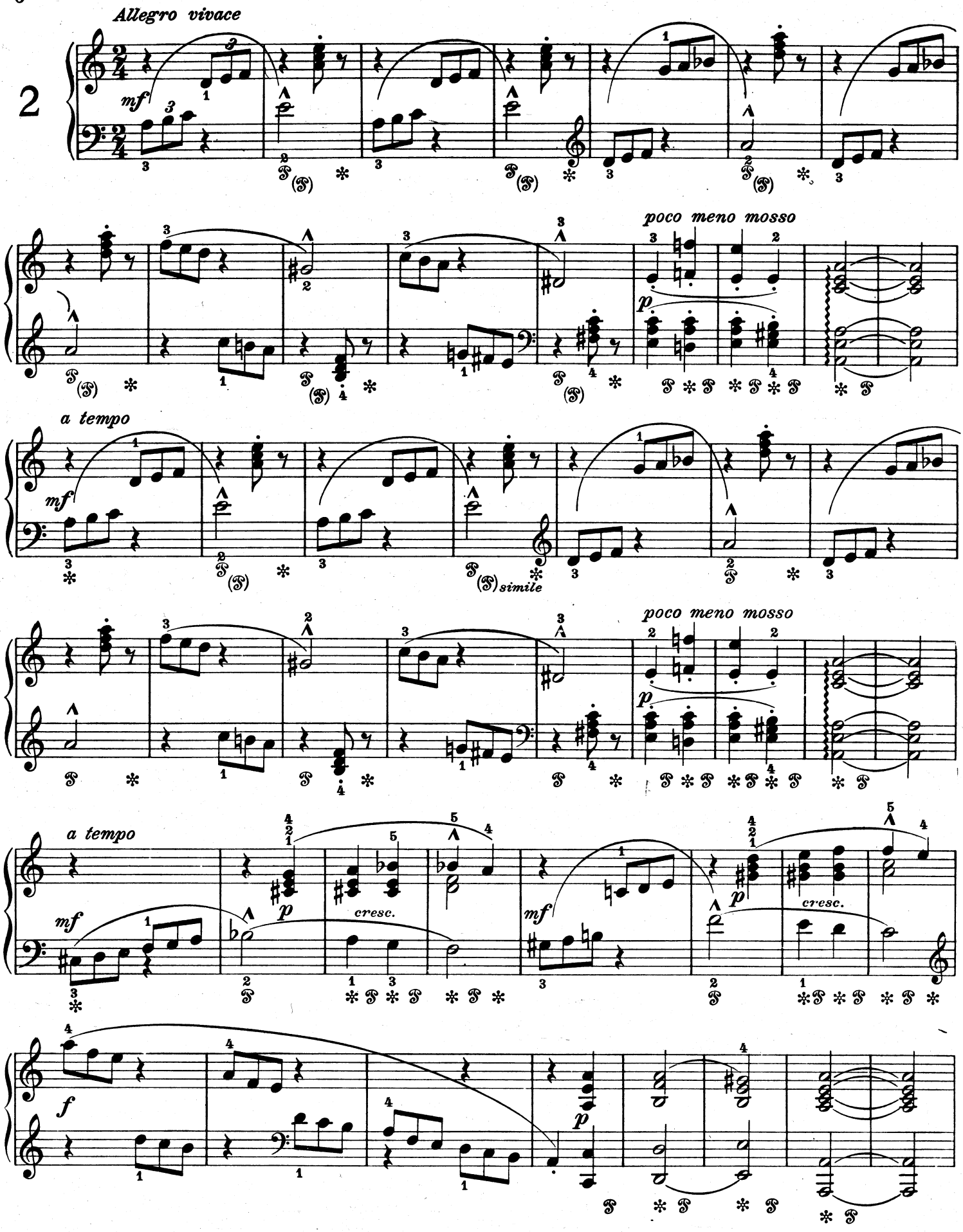

legato
cresc.
dimin.
mf
p
mf
p
cresc.
f
sempre cresc.
ff
p

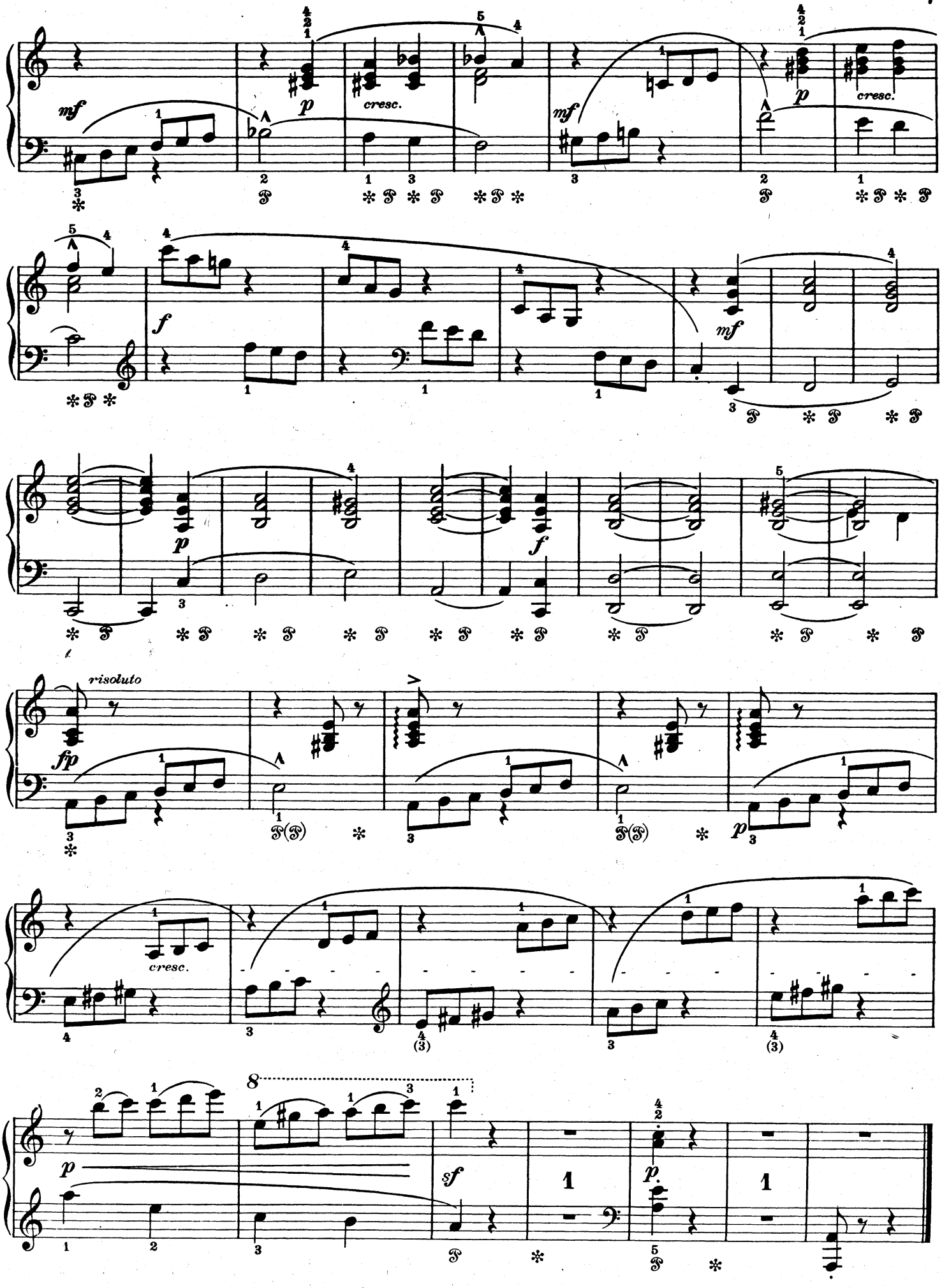


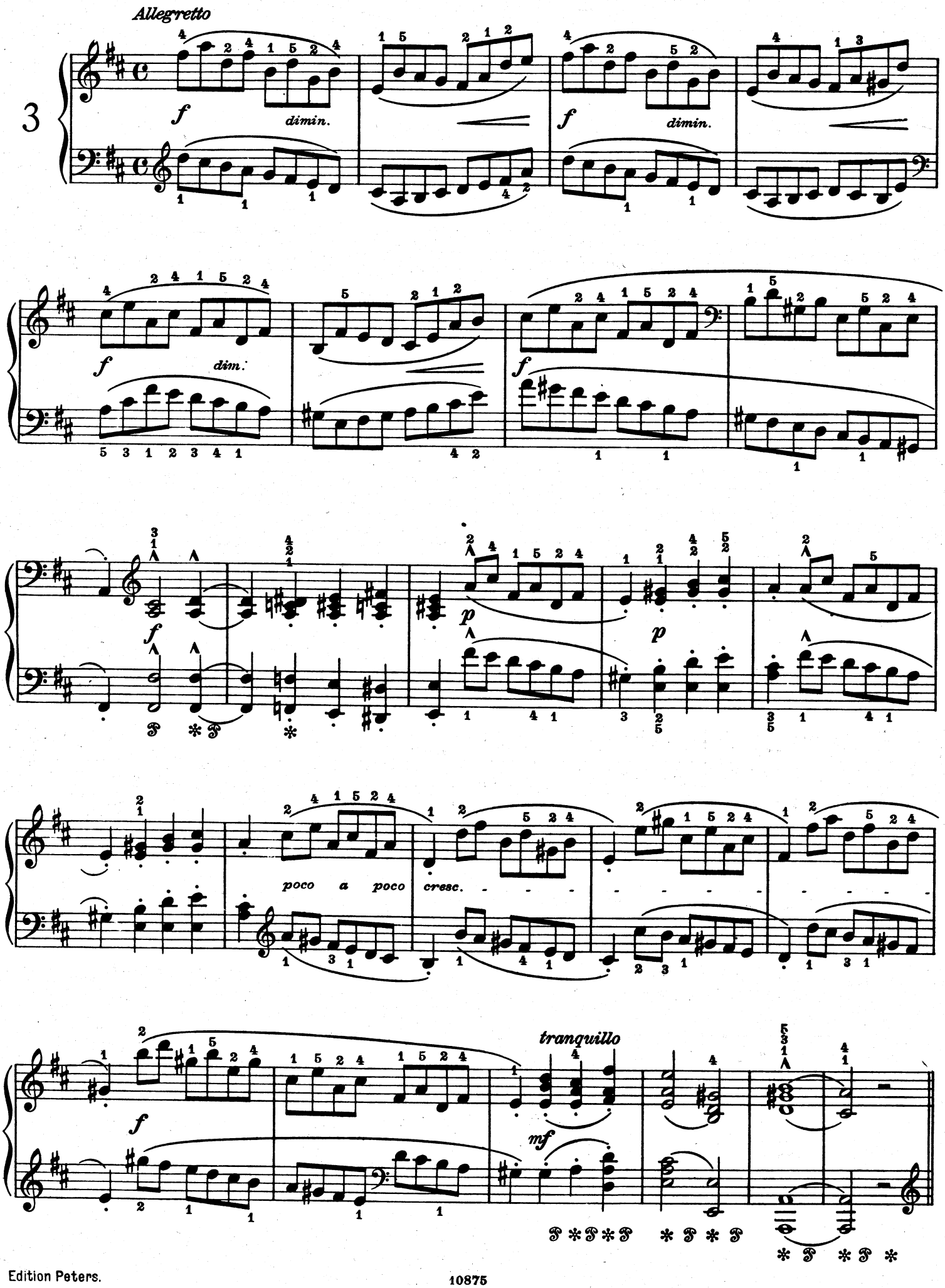
Das Pedal kann hier auf zwei verschiedene Arten genommen werden, entweder auf das erste Viertel, oder was vorzuziehen ist, kurz nach dem ersten Viertel. (Pedalbezeichnung in Klammern).

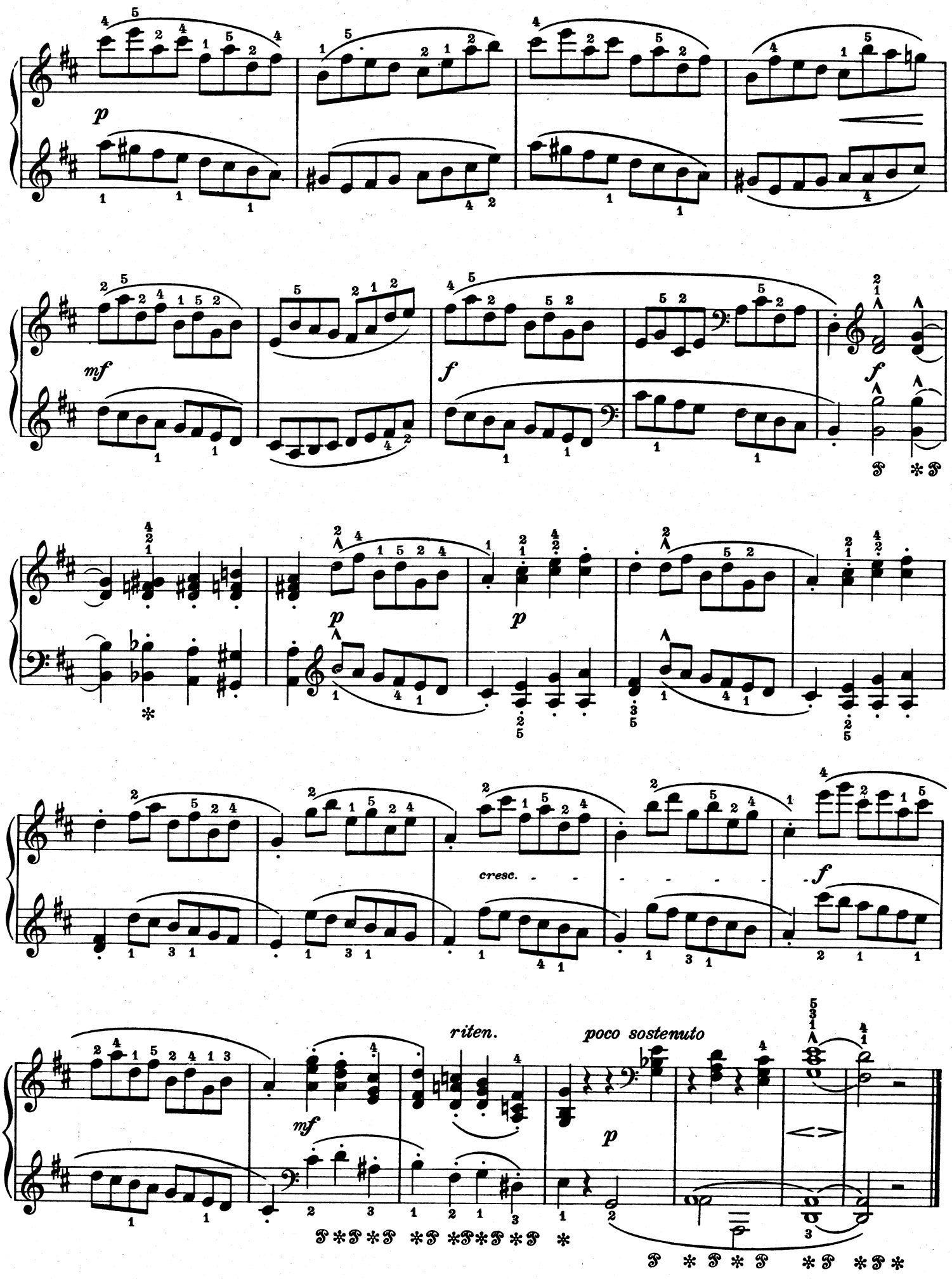
The pedal can here be applied in two different ways; 1) depress it with the first crochet, or 2) preferably just after the first crochet. (See pedal indications in brackets).

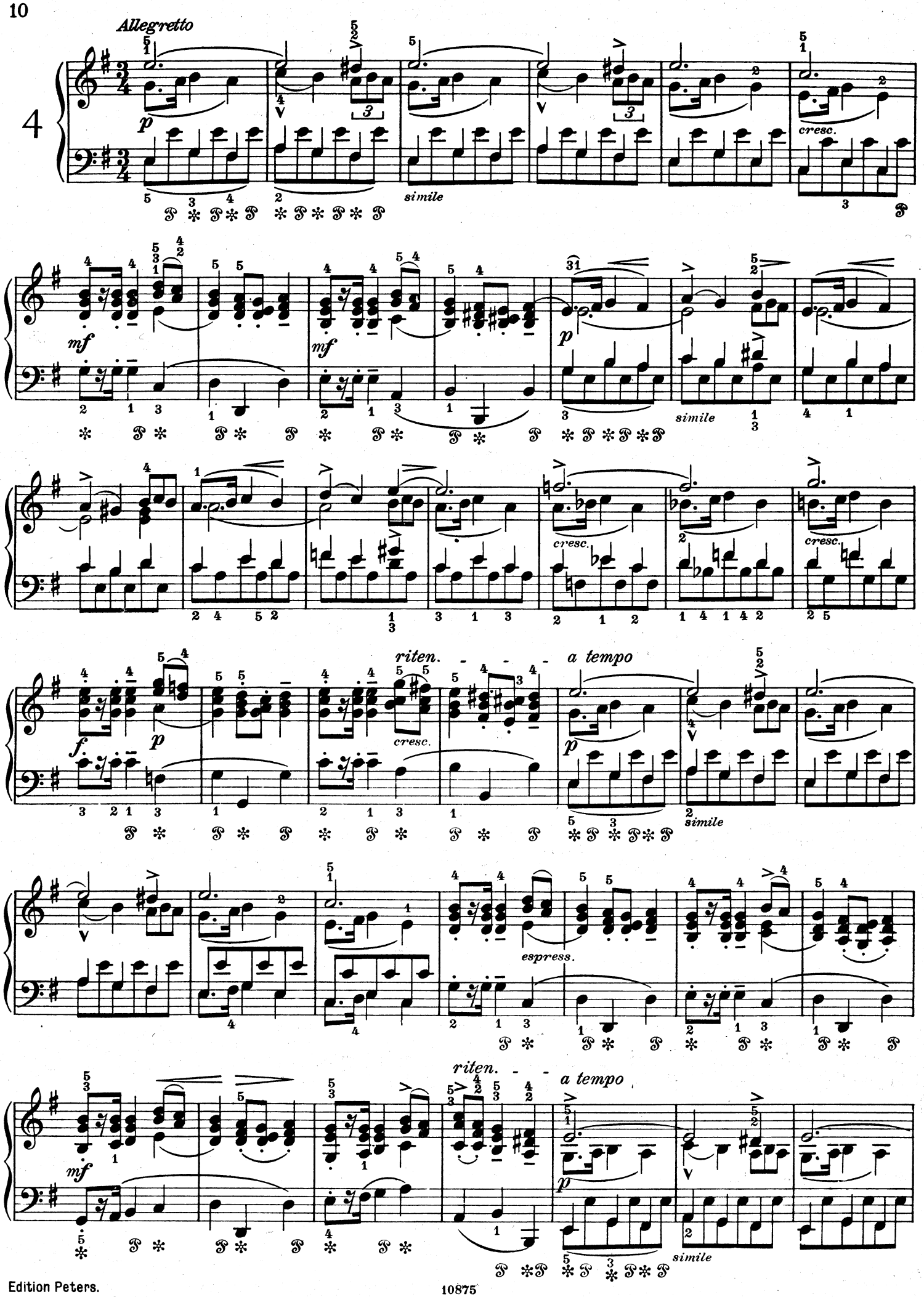
La pédale peut être employée ici de deux façons: soit sur le premier temps, soit, ce qui serait préférable, peu après le premier temps (indication de l'emploi de la pédale entre parentheses).

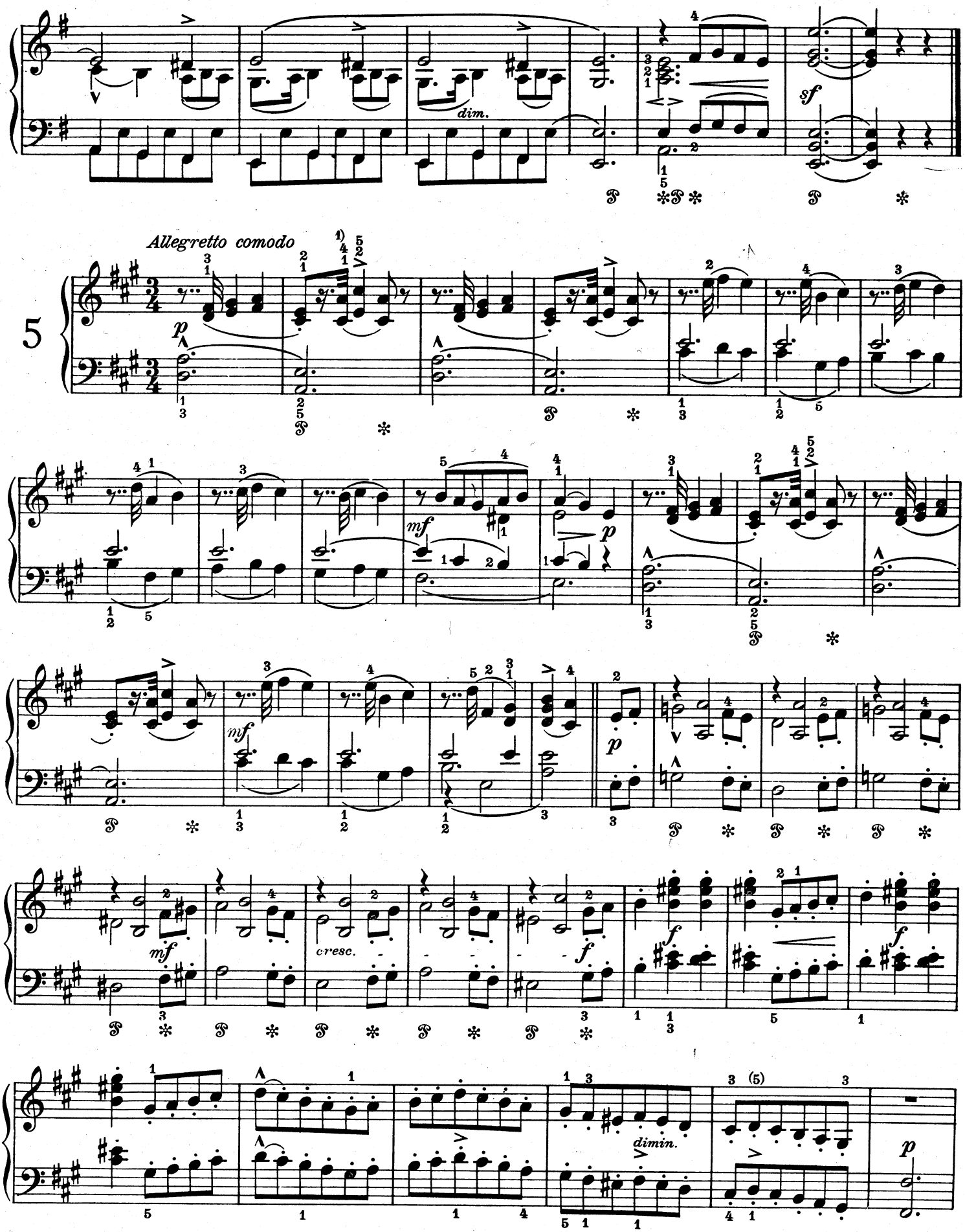
Edition Peters.


mf
p
cresc.
mf
p
cresc.
f
mf
p
f
risoluto
fp
cresc.
p
8
p
sf
p.


Allegretto
3
f
dimin.
f
dimin.
f
dim.
f
p
p
poco a poco cresc.
tranquillo
f
mf


p
mf
f
f
p
p
cresc.
f
riten.
poco sostenuto
mf
p

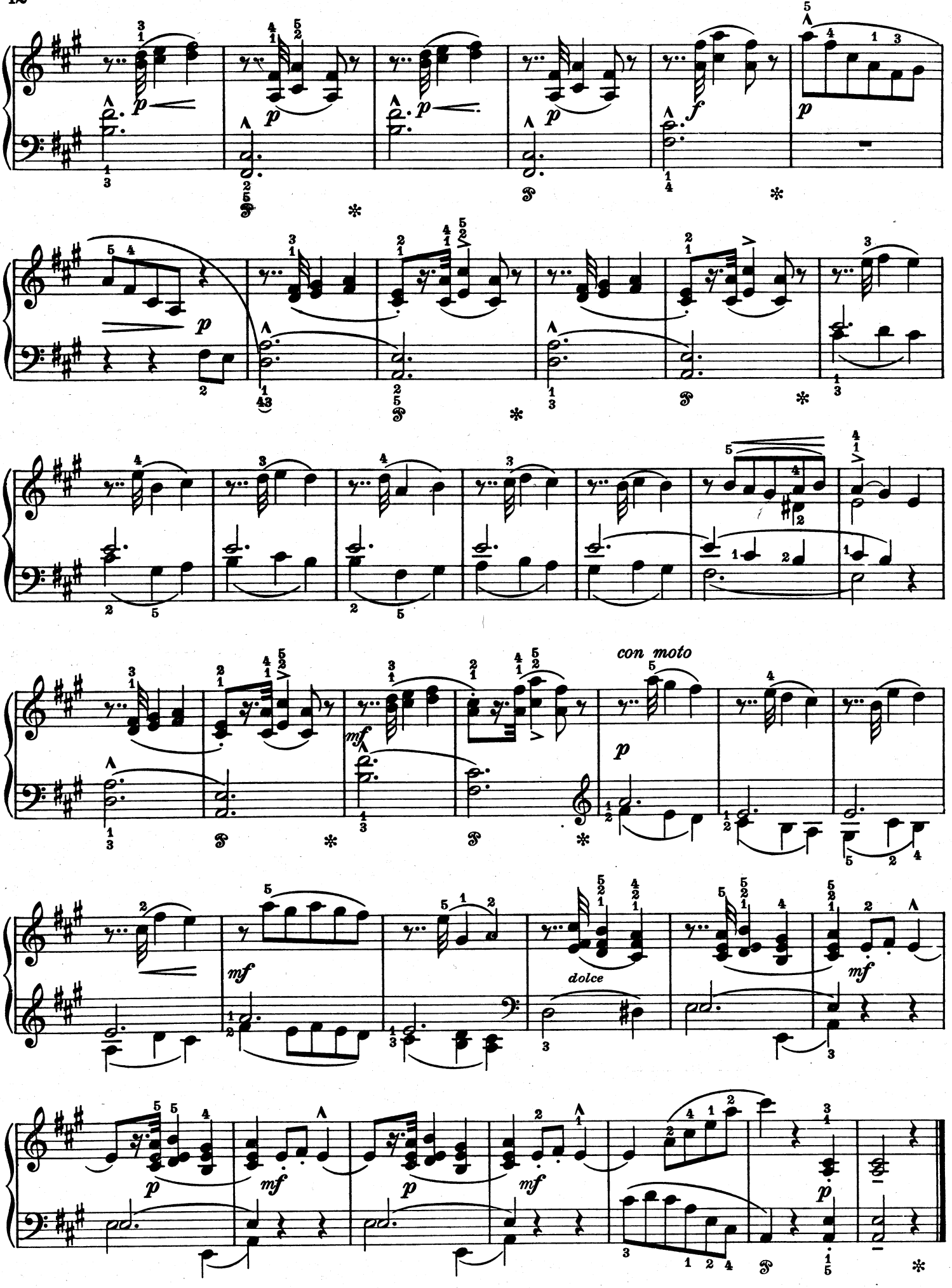

Allegretto
4
p
simile
cresc.
mf
mf
p
simile
cresc.
cresc.
f.
p
riten.
cresc.
a tempo
p
simile
espress.
riten.
a tempo
mf
p
simile

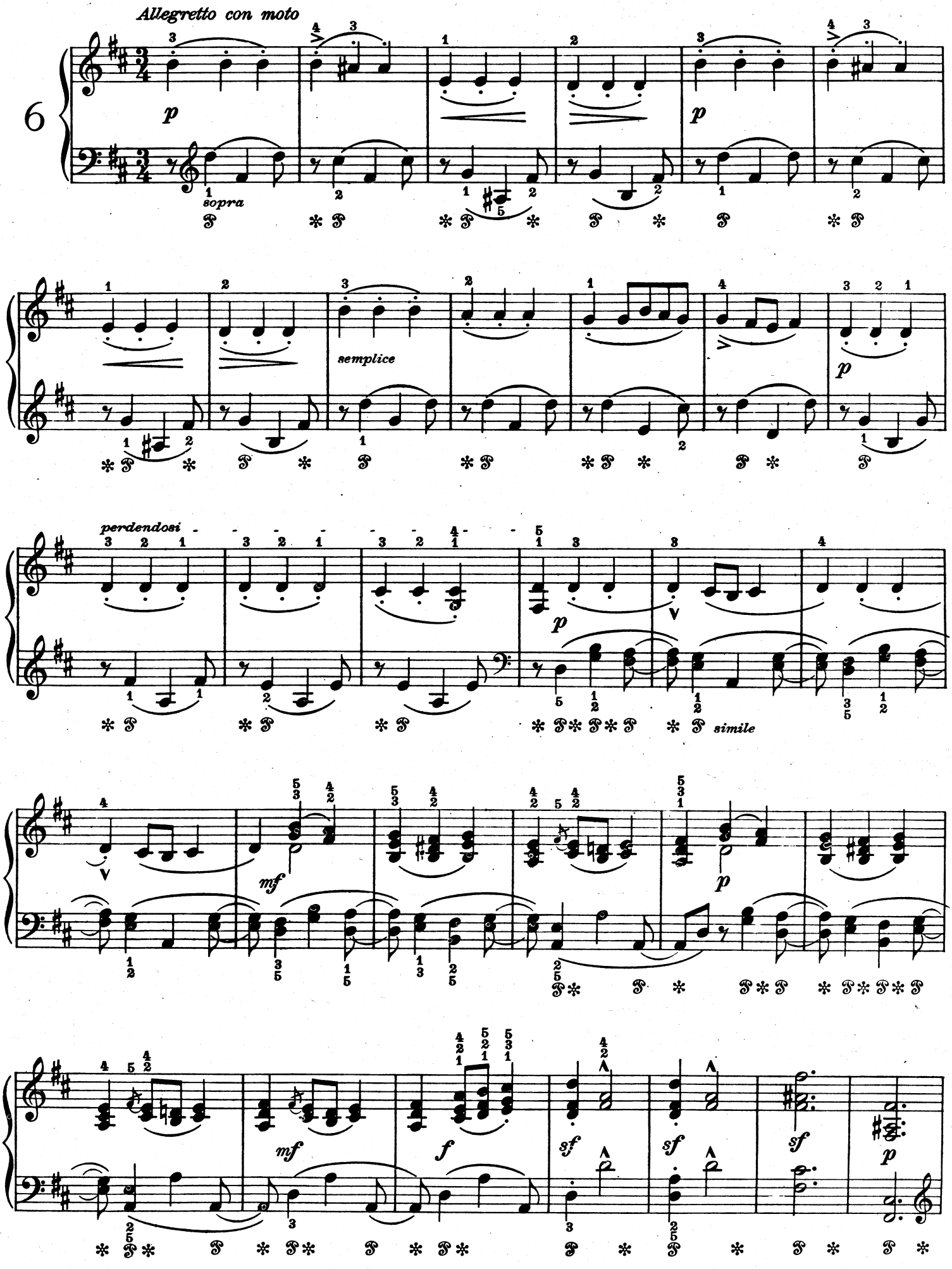


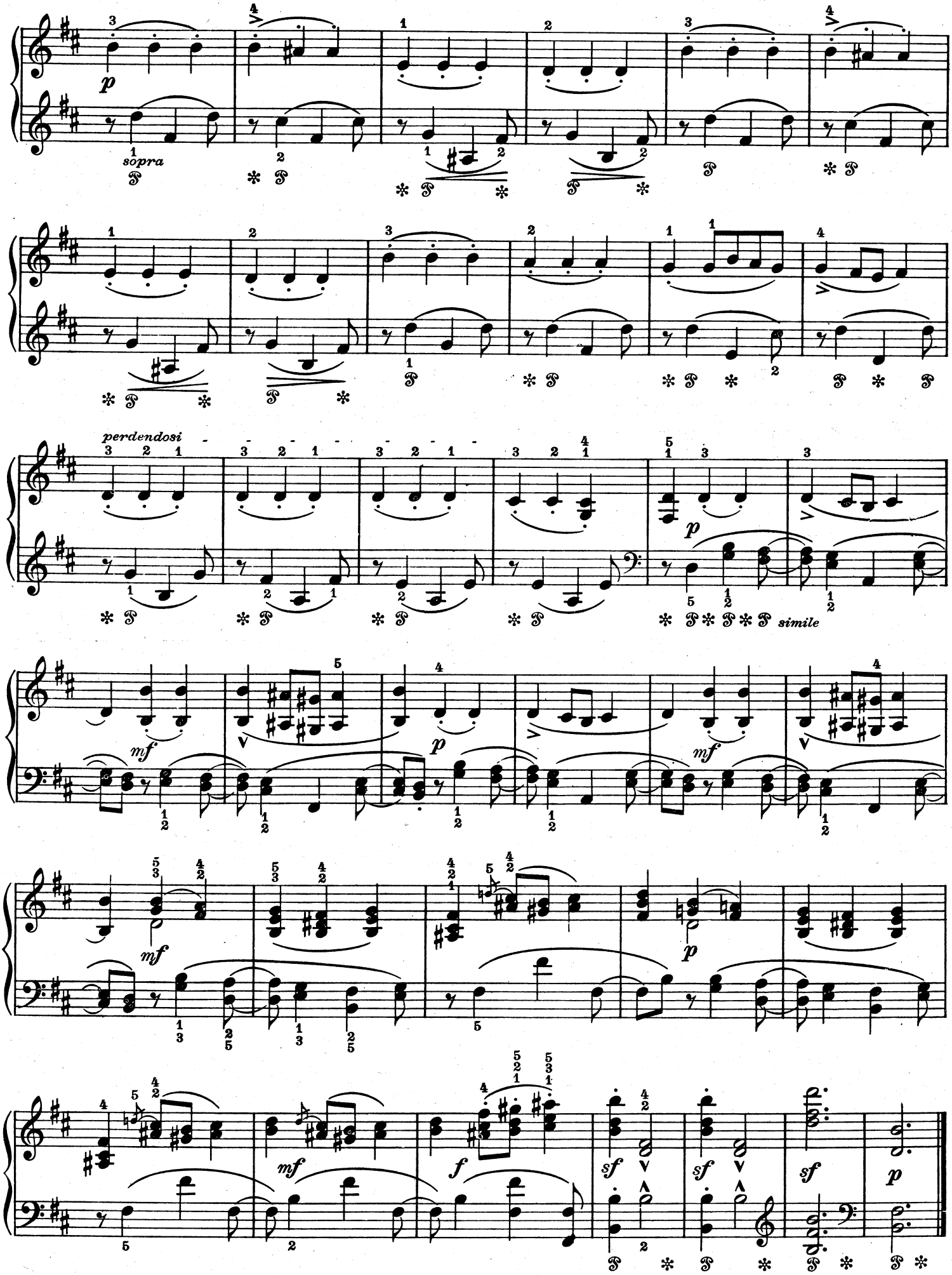
1) Der zweite Finger, der dem Daumen auf der Obertaste folgt, ist unterhalb der schwarzen Taste auf die weiße Taste zu setzen.

1) The second finger which follows the thumb on the black key should be placed below the black key on the white key.

1) Le deuxième doigt qui suit le pouce placé sur la touche noire doit se poser au-dessous de la touche noire sur la touche blanche.


con moto
dolce


Allegretto con moto
6
sopra
semplice
perdendosi
simile


p
sopra
perdendosi
simile
mf
p
mf
mf
p
mf
f
sf
sf
sf
p

7

Allegretto con moto

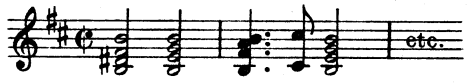
mf *p* *mf* *p* *mf* *p* *poco riten.* - - - *a tempo* *p* *mf*

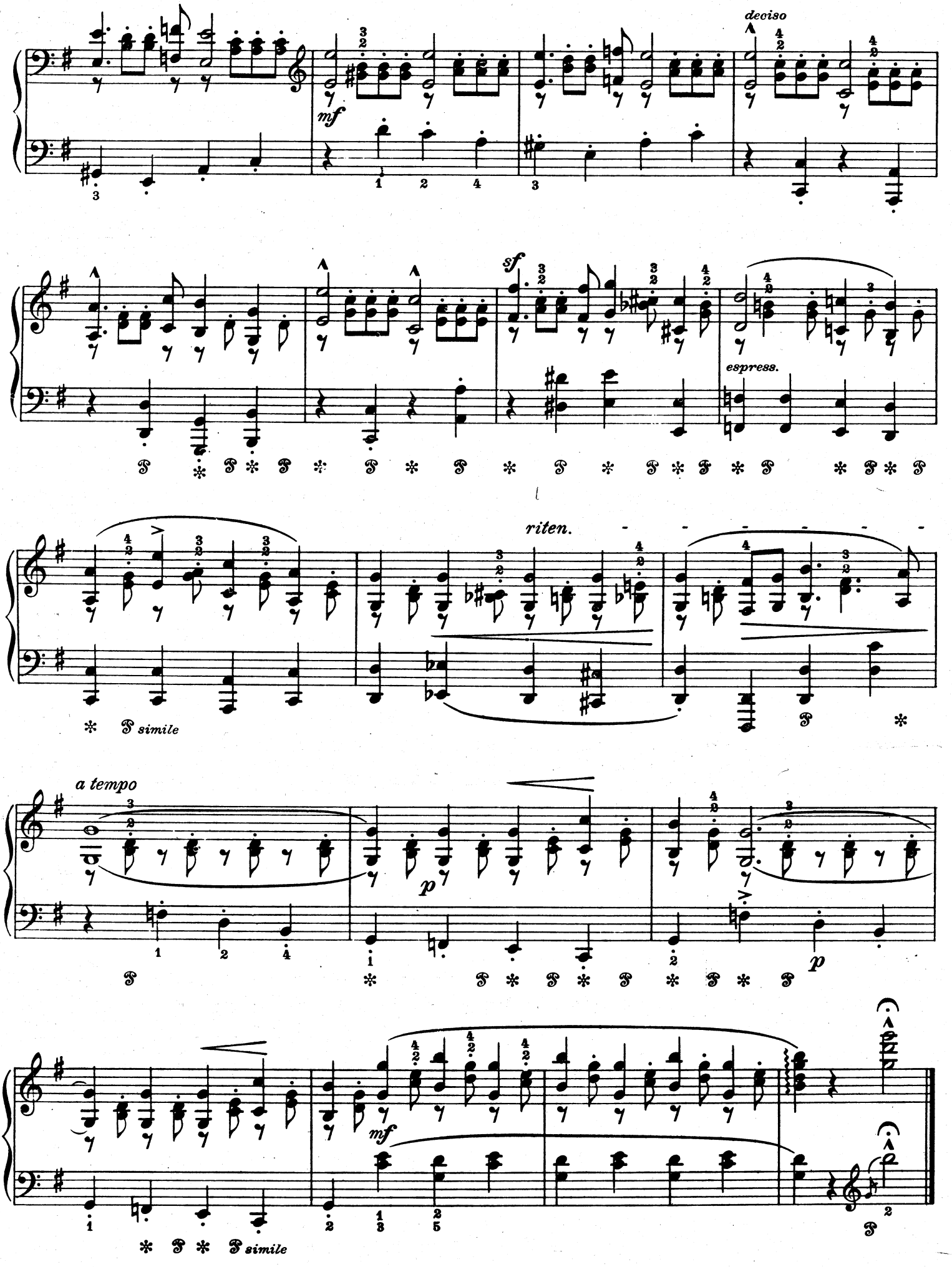
simile *simile*

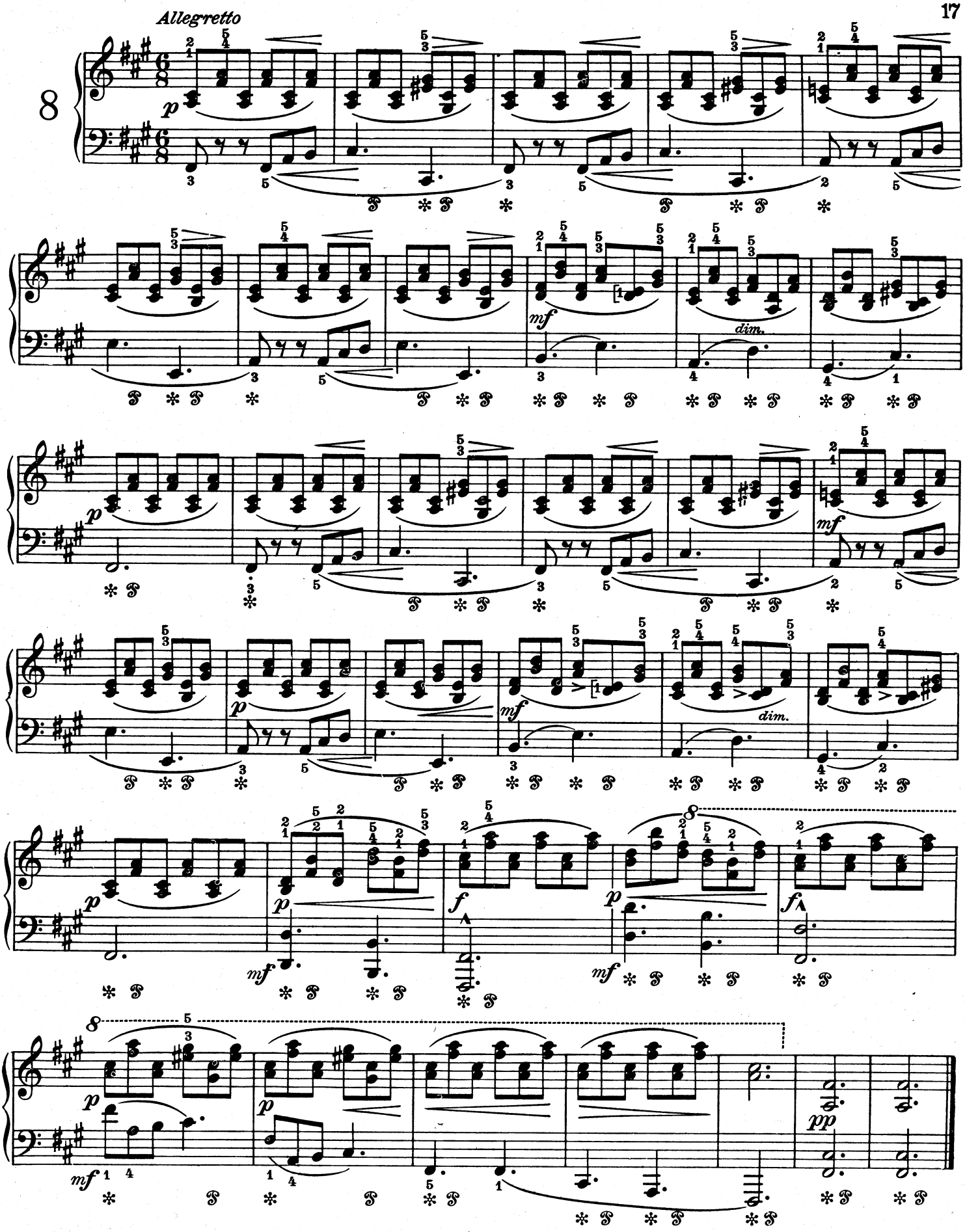
Die rechte Hand ist erst auf folgende Art zu üben:

Commence by practising the right hand part as follows:

La main droite travaillera de la facon suivante:



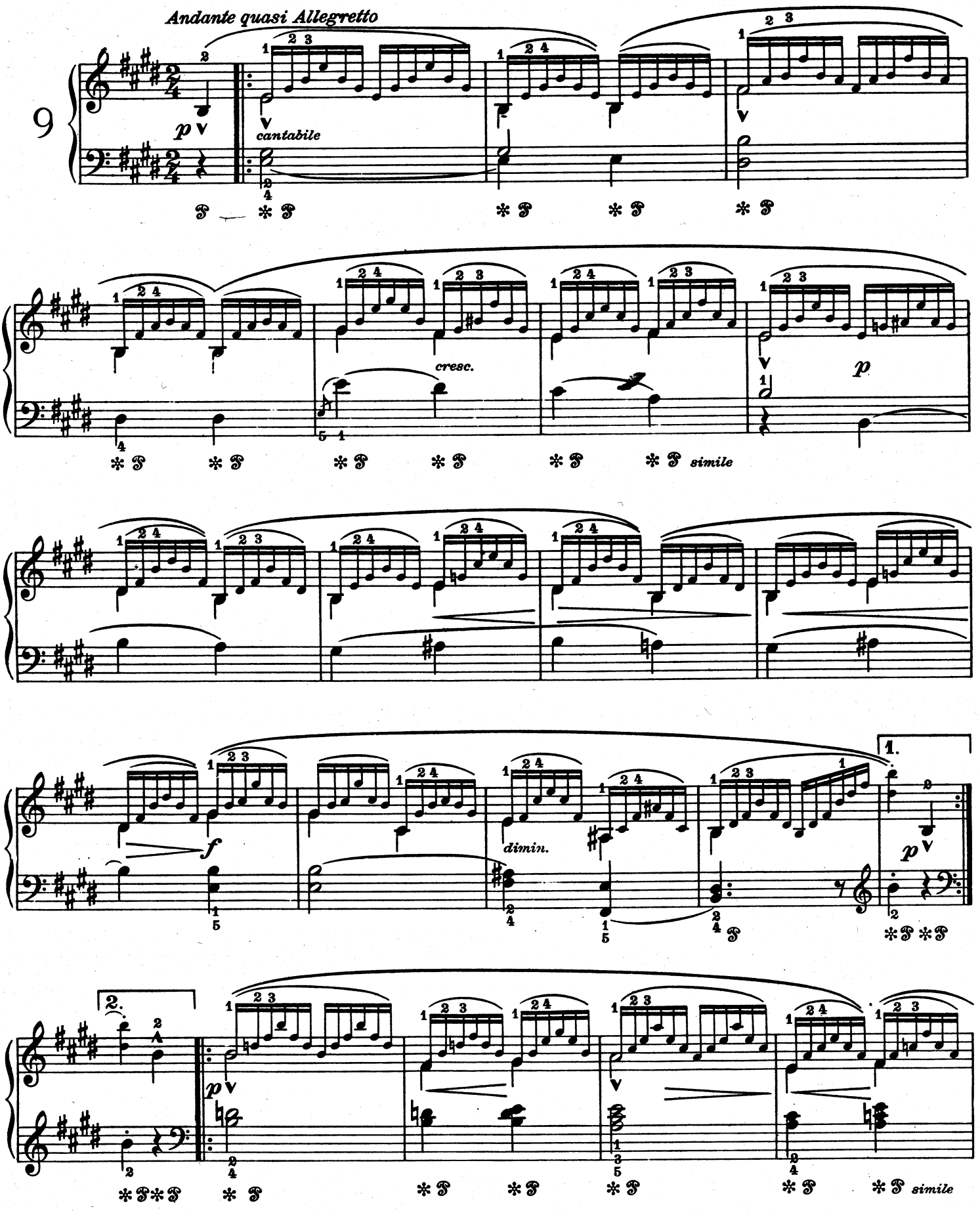

deciso
mf
sf
espress.
riten.
simile
a tempo
p
mf
simile



Die Terzen in der rechten Hand müssen durch geschmeidiges Gleiten des Armes legato gespielt werden. Die Finger sind rund aufzusetzen und dürfen nicht versuchen durch Ausstrekken die Quarte *cis-fis* zu spannen.

It is advisable to assist the key-legato of the thirds in the right hand by a supple movement of the arm. The finger-tips should be fraced and should not attempt to stretch the 4th (*c*♯ to *f*♯) by a flattening process.

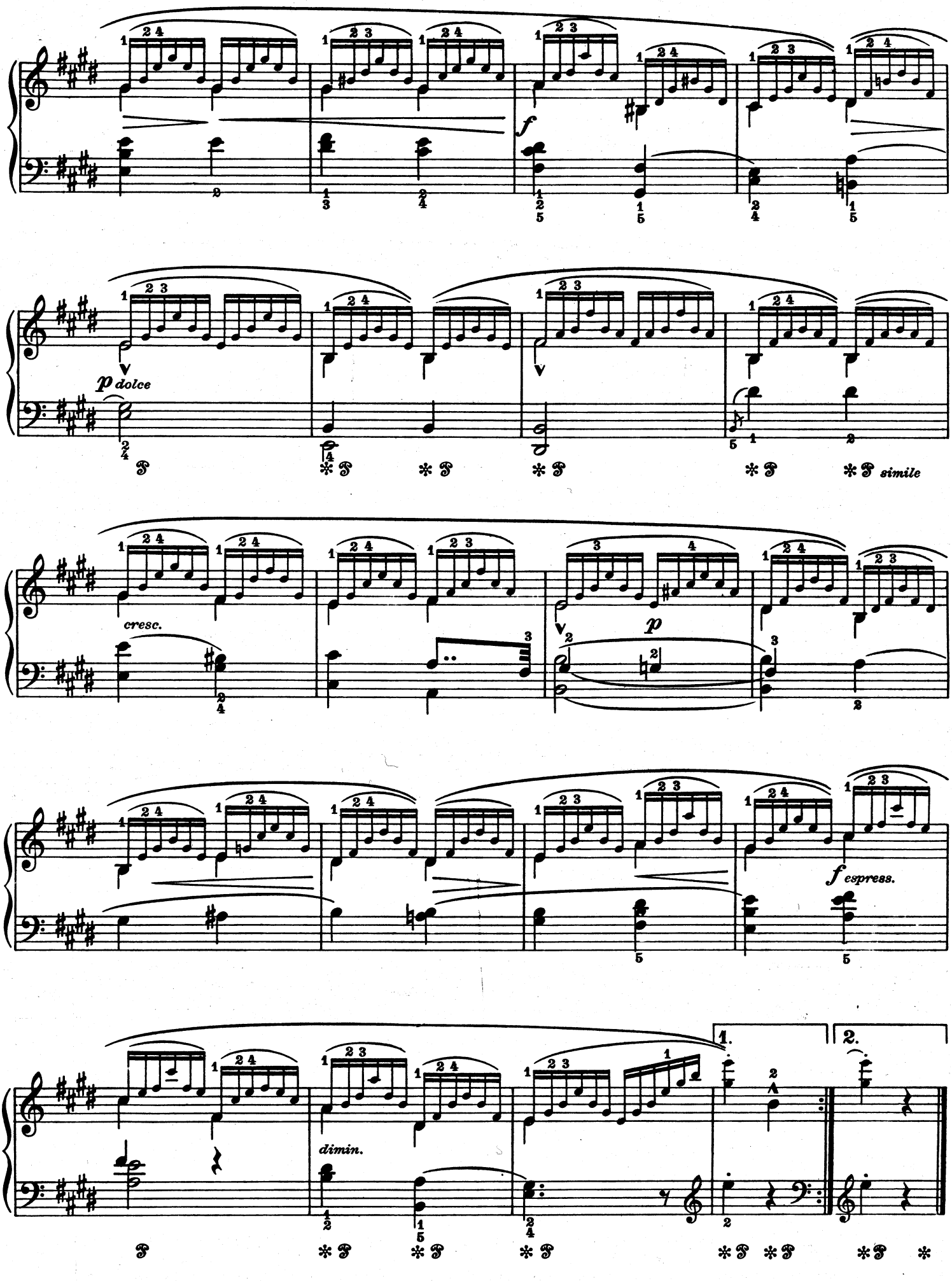
Les tierces de la main droite devront être jouées „legato“ par un glissement souple du bras. Les doigts seront arrondis et ne chercheront pas à prendre la quarte *do*♯-*ré*♯ par extension.

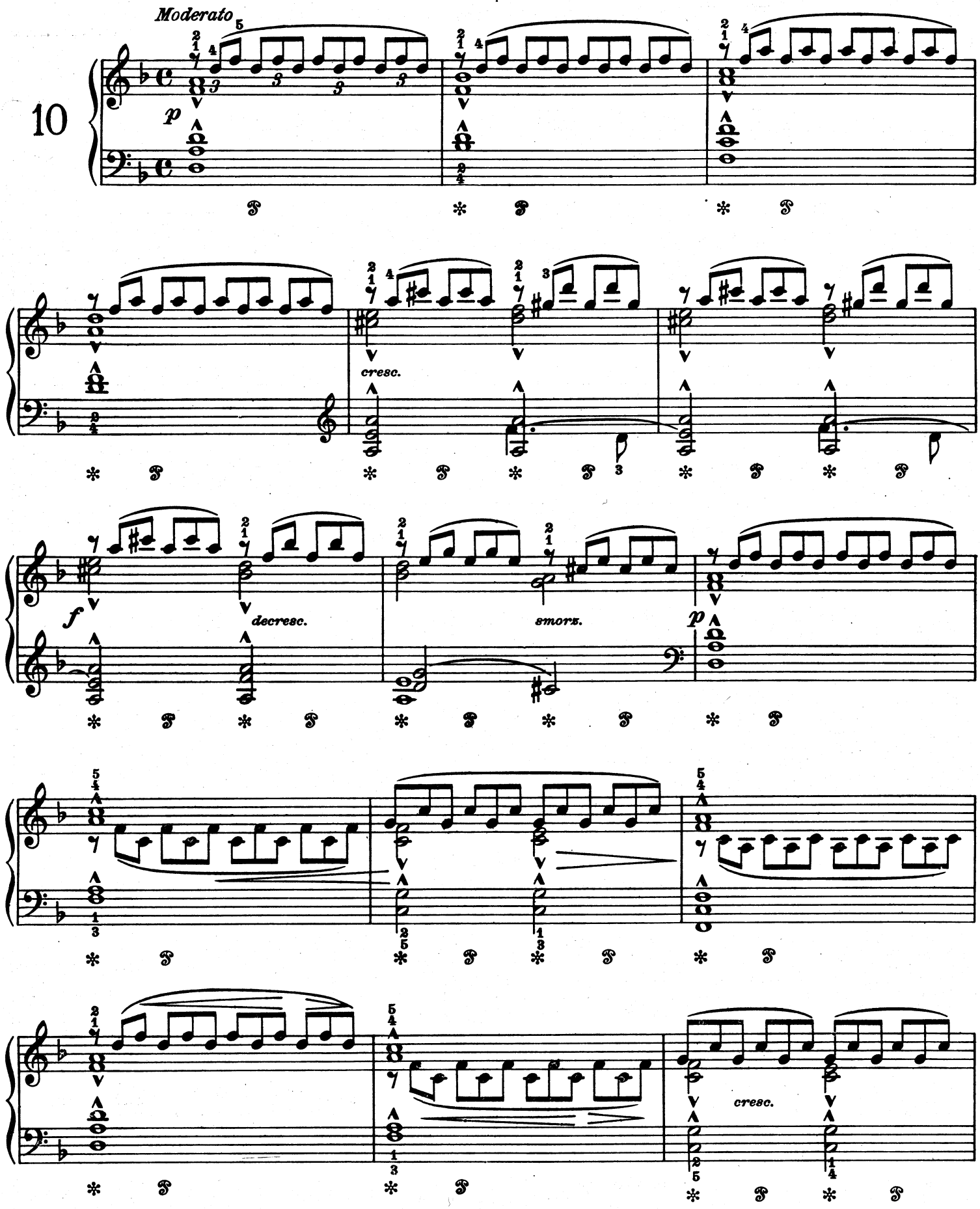


Die gebrochenen Akkorde sind zuerst zusammenzuziehen und in dieser Form aufeinanderfolgend erst langsam „pesante“ dann kurz und schnell zu spielen. Wiederholungen desselben Akkordes sind wegzulassen.

The broken chords should firstly be “assembled” (played vertically) and practised 1) “pesante” and slowly, 2) “leggiero” and quickly. Omit any repetition of one or the same chord.

Les accords devront être d’abord plaqués, l’un après l’autre, lentement et pesamment, puis rapidement et brièvement. Pas de répétition du même accord.

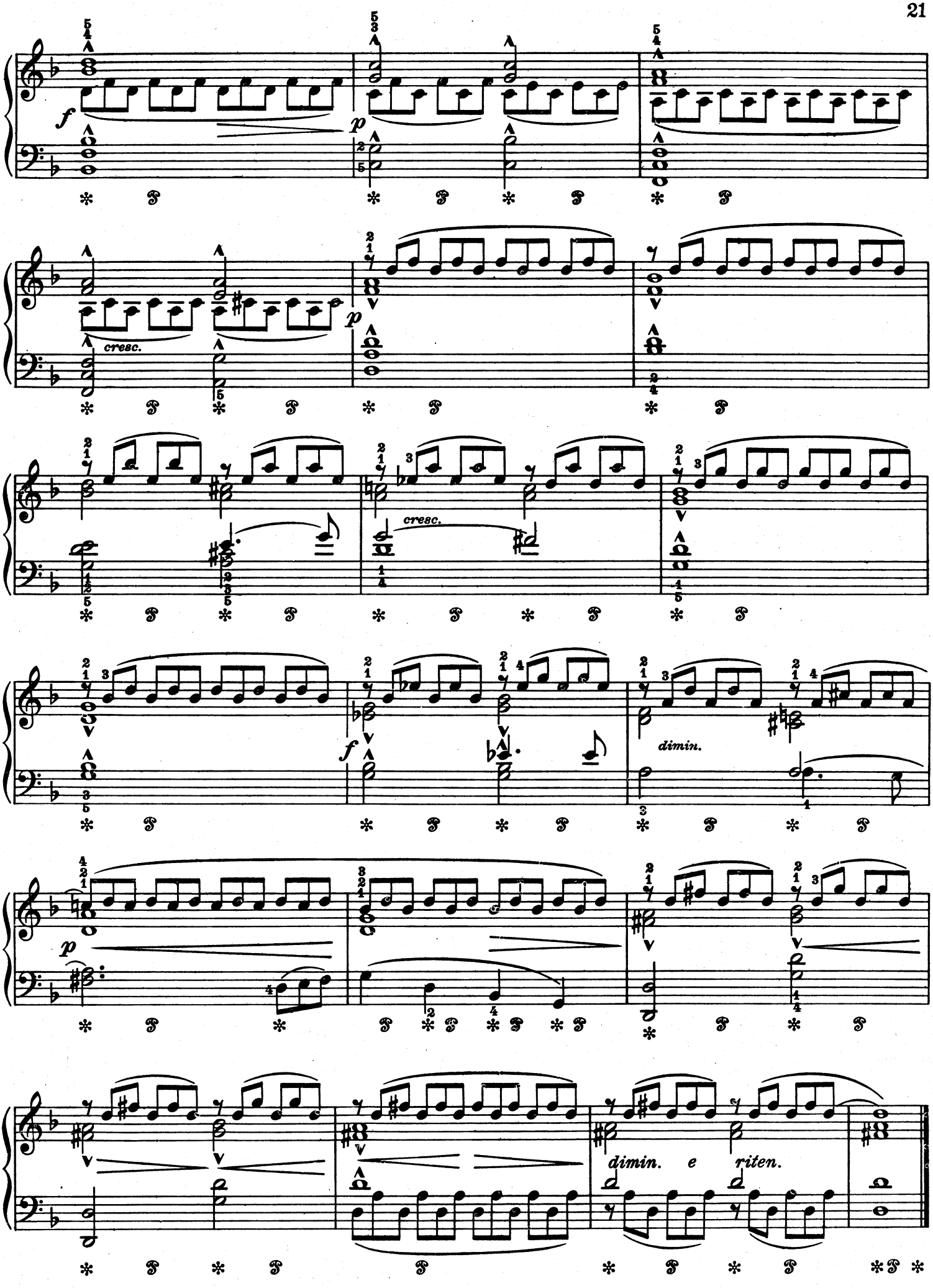

f
p dolce
simile
cresc.
p
f espress.
dimin.
1.
2.

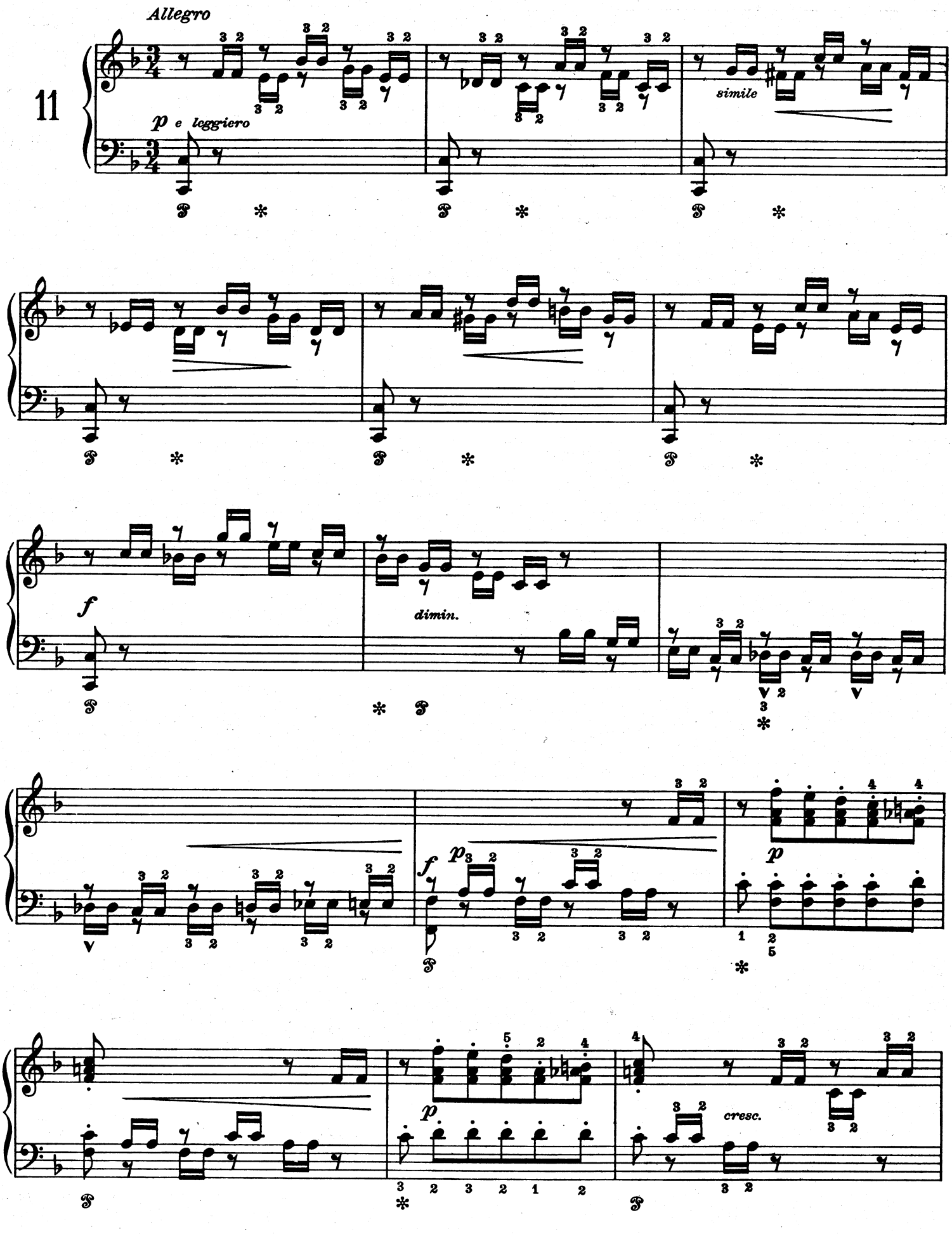


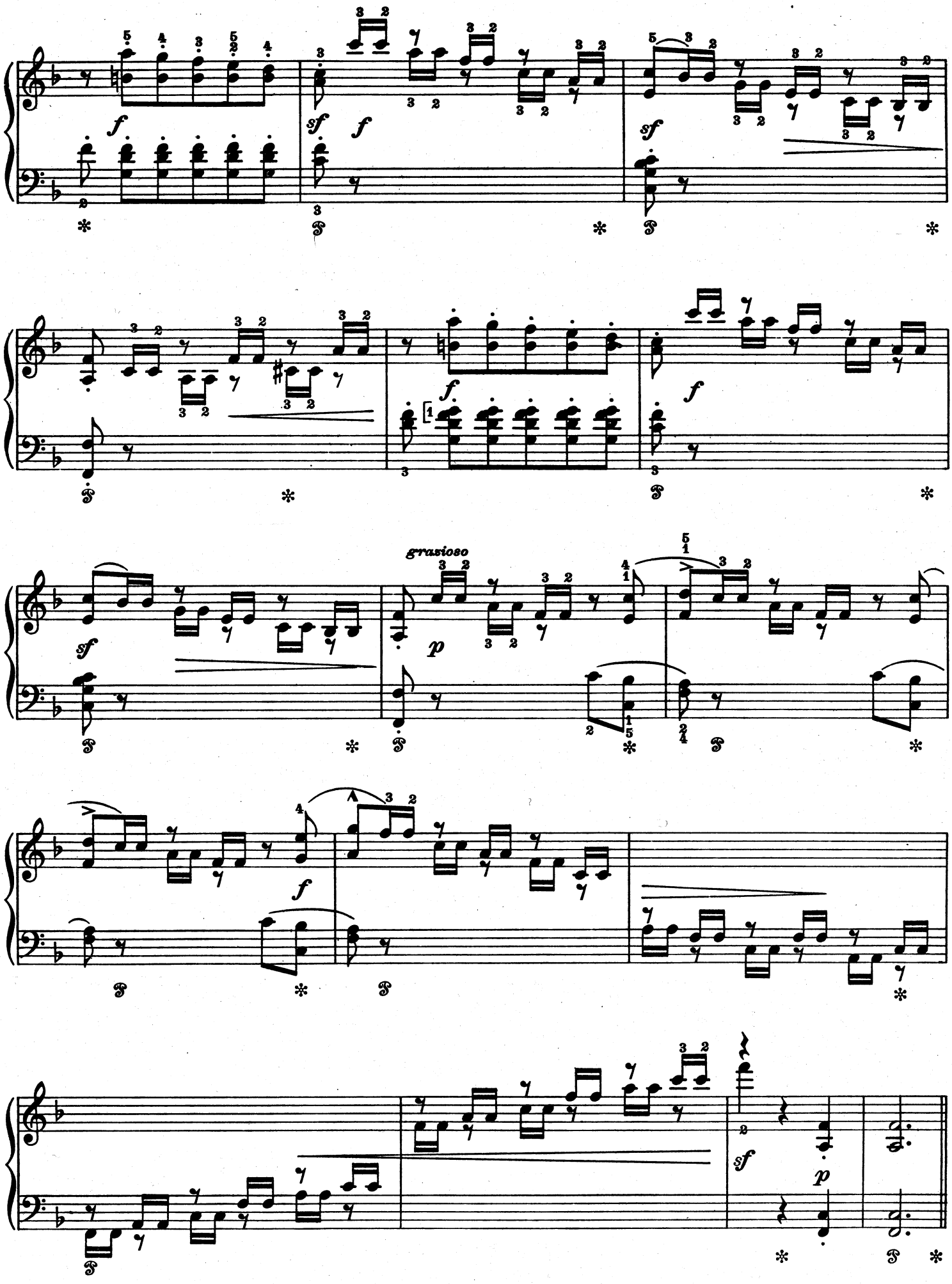
Auch hier sind die gebrochenen Akkorde in der rechten Hand wie in der vorhergehenden Etüde zuerst in geschlossener Form zu spielen.

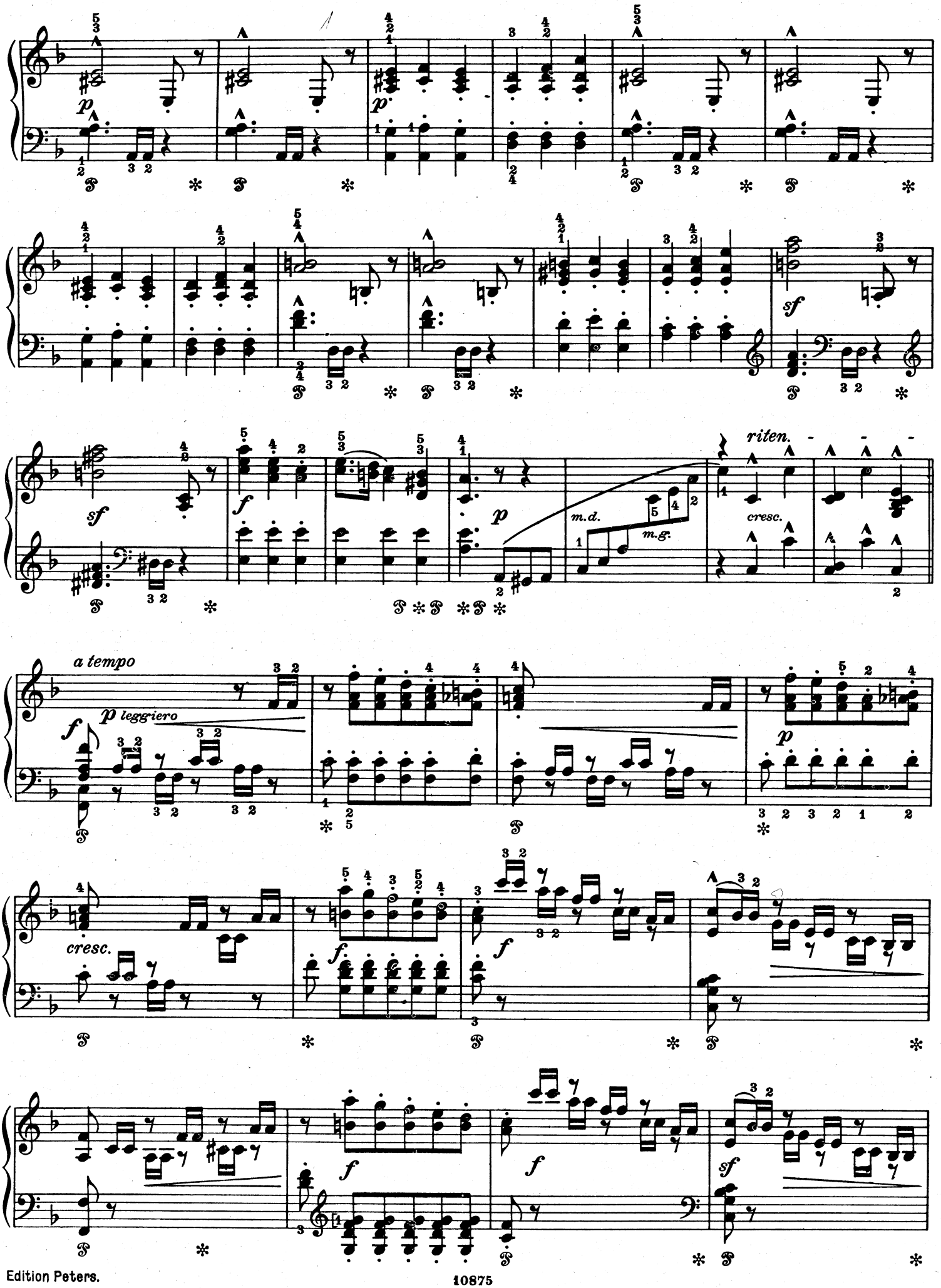
Here again allow the right hand to manipulate the broken chords "vertically", as in the previous study.

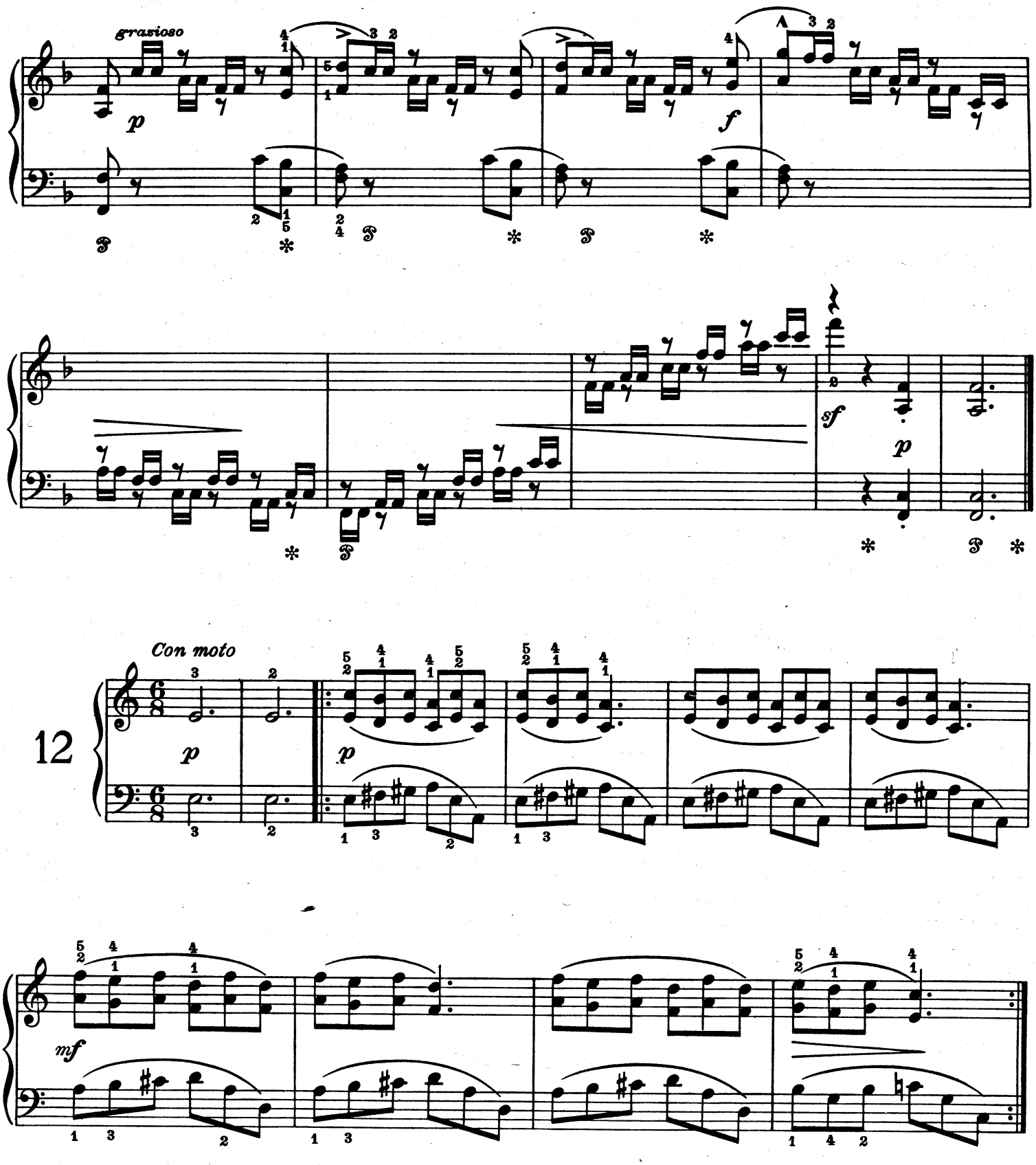
Comme dans l'étude précédente, les accords de la main droite doivent être plaqués d'abord.


f
p
cresc.
p
cresc.
f
dimin.
p
dimin. e riten.


Allegro
11
p e leggiero
simile
f
dimin.
p
f
p
p
cresc.


grasioso

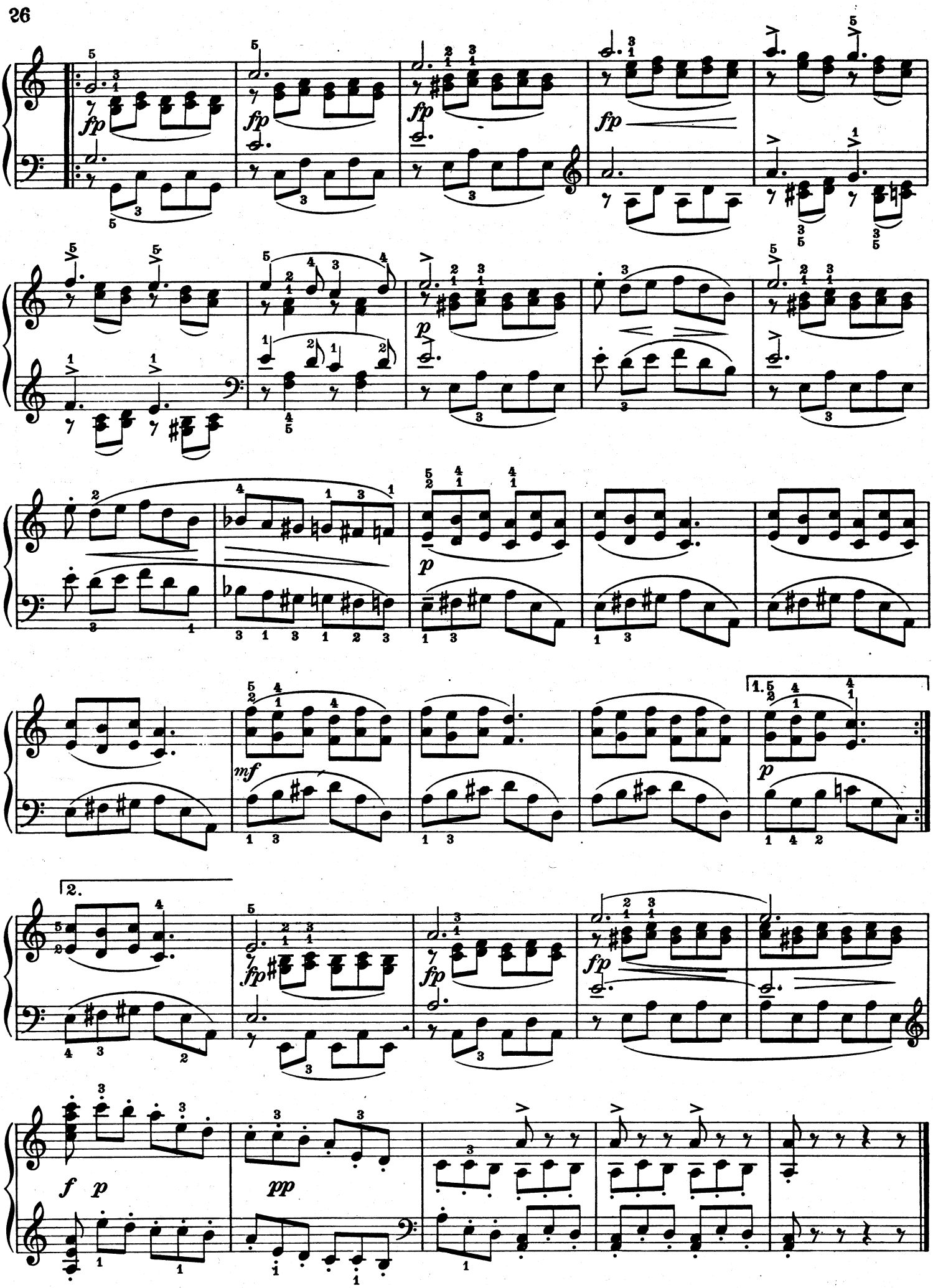

p
p
sf
sf
f
p
riten.
m.d.
m.g.
cresc.
a tempo
p leggiero
f
p
cresc.
f
f
f
f
sf

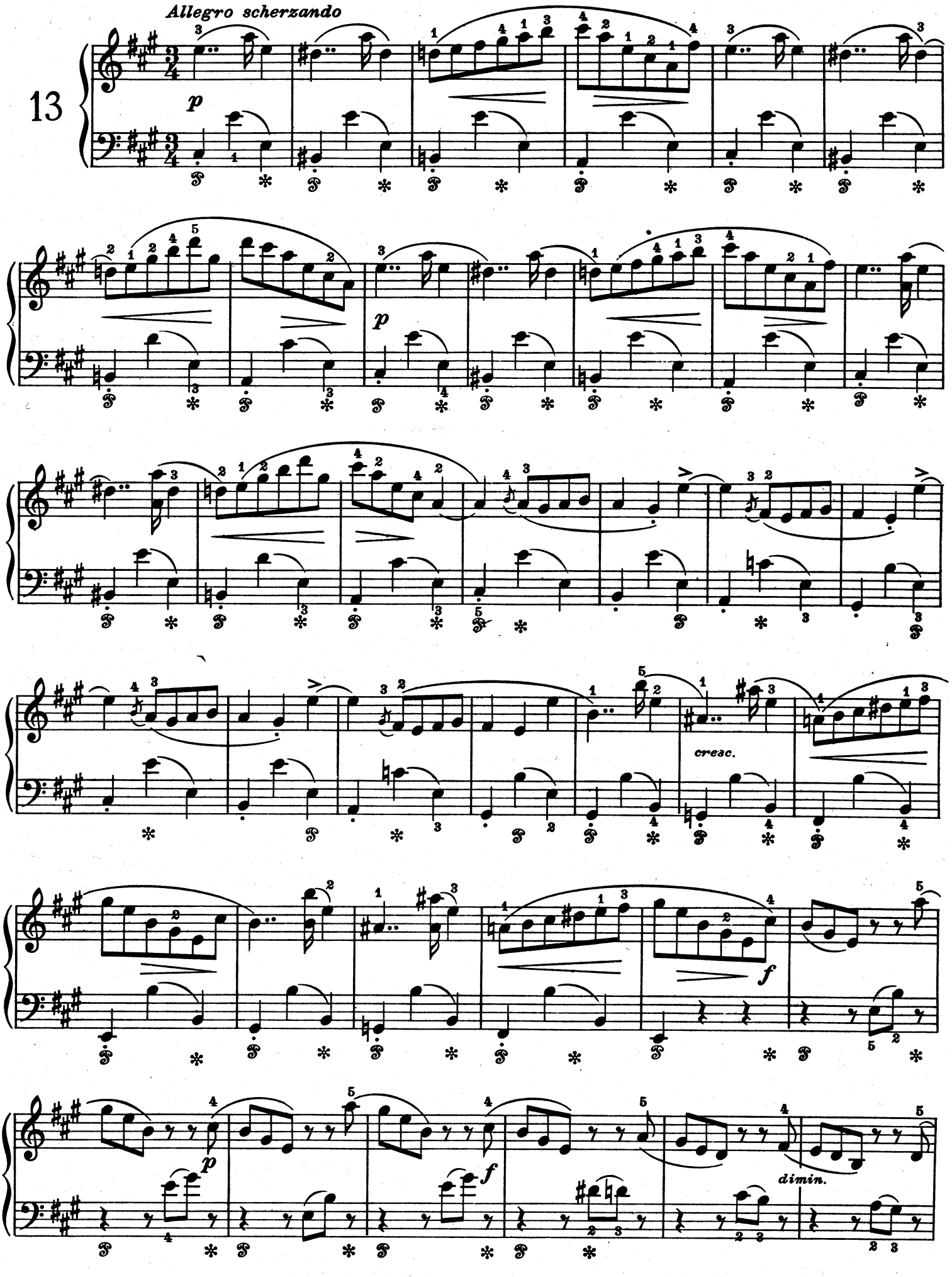


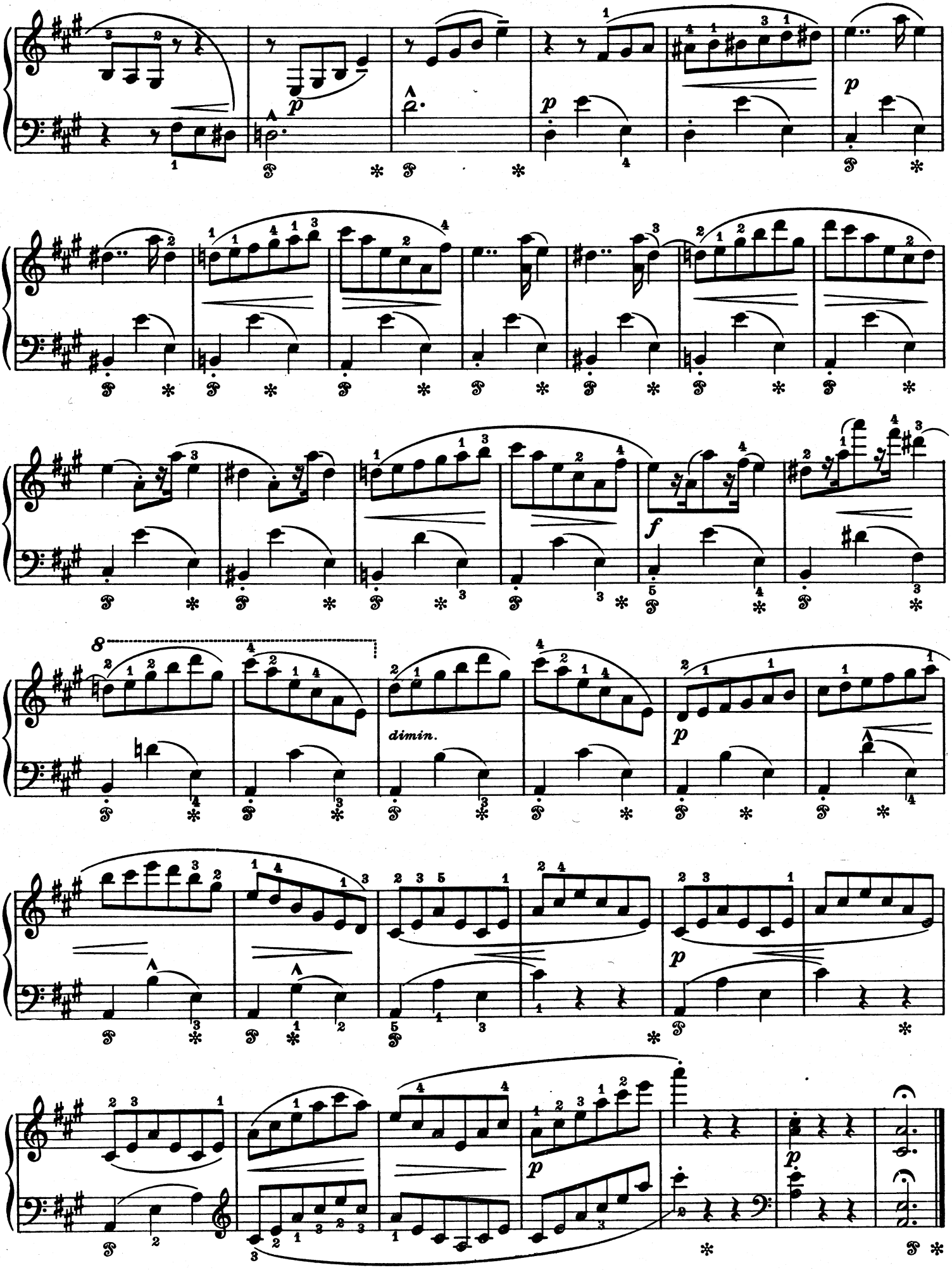
Die Sexten in der rechten Hand dürfen nicht unter krampfhaftem Festhalten beider Stimmen legato gespielt werden. Zu binden ist nur die obere Stimme, während der 2. Finger der unteren Stimme durch seitliche Armbewegung außen auf die Taste geführt wird und der Daumen durch die entgegengesetzte Bewegung wieder auf die Taste zurück.

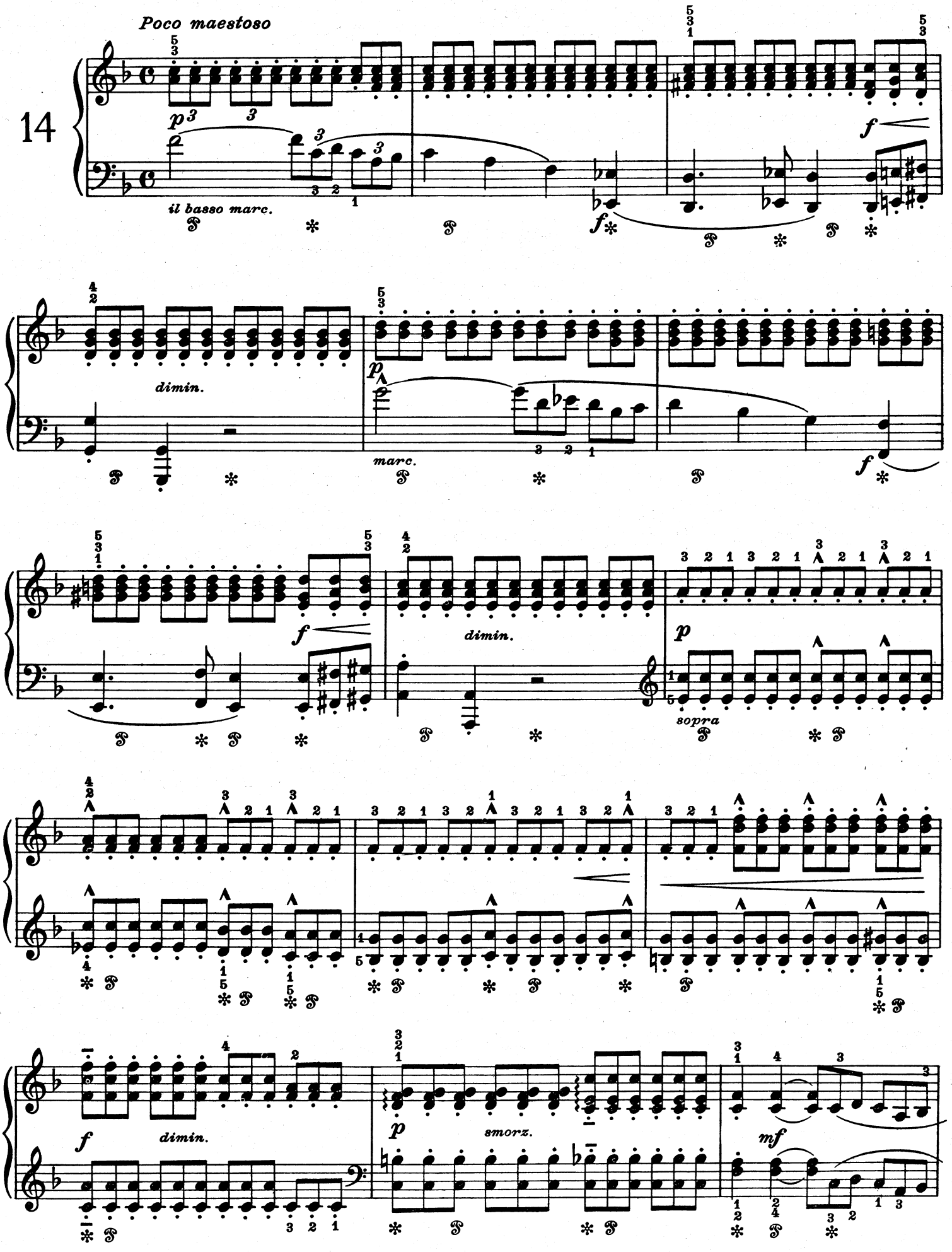
No advantage is gained by cramping the muscles, thus exaggerating the legato of the two notes of the sixths in the right hand part; it is only necessary to sustain the upper note. The second finger (belonging to the lower note) may then be assisted by a lateral arm-movement to the outside of the key and the thumb manipulated in the opposite direction when required.

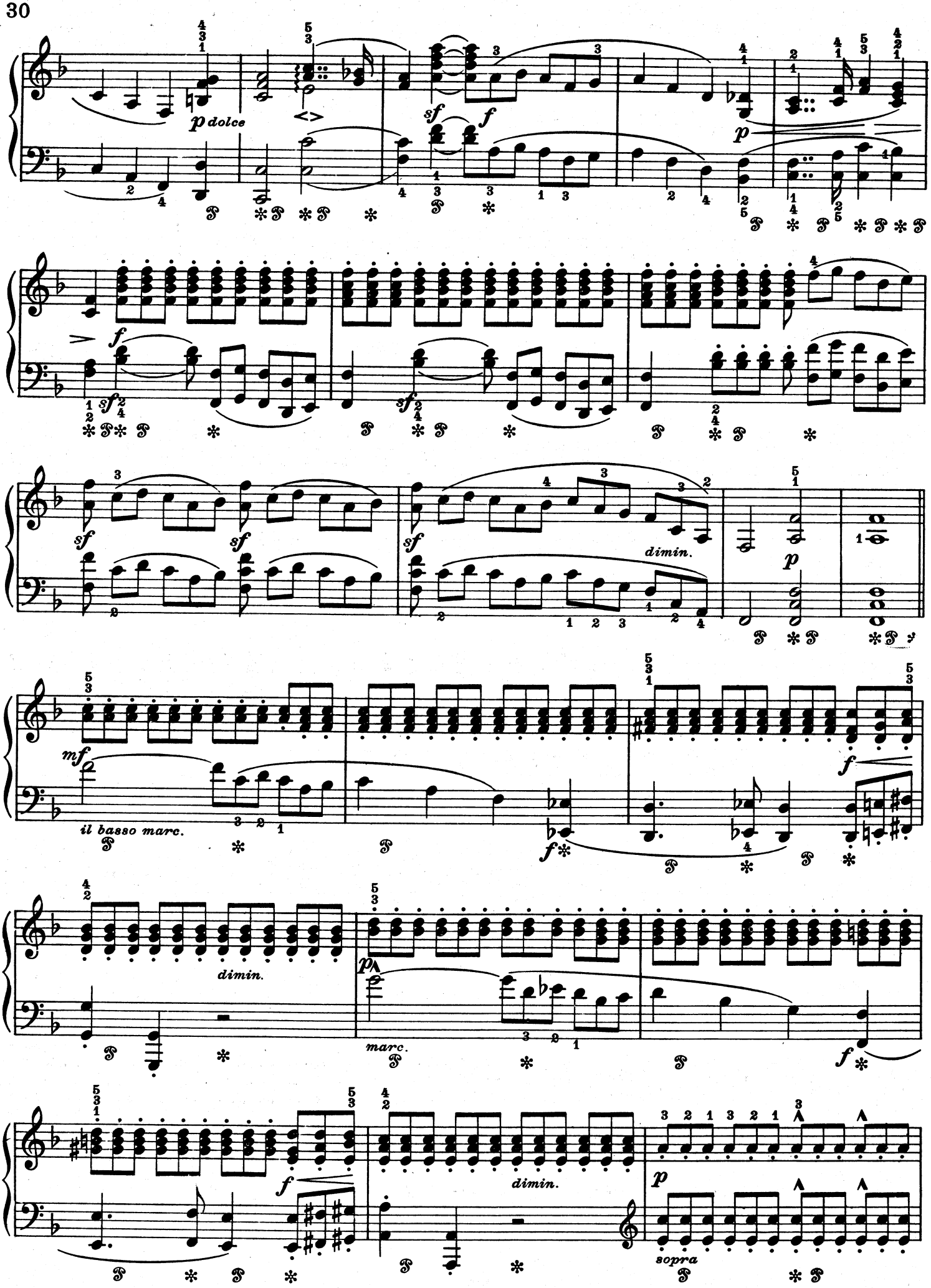
Les deux voix des sextes de la main droite ne se jouent pas legato toutes les deux, pour éviter une contraction spasmodique des muscles; seule la voix supérieure doit être liée. Dans la voix inférieure, le 2e doigt se placera à l'extérieur de la touche, par un mouvement latéral du bras, et le pouce reprend la touche, par le mouvement contraire.

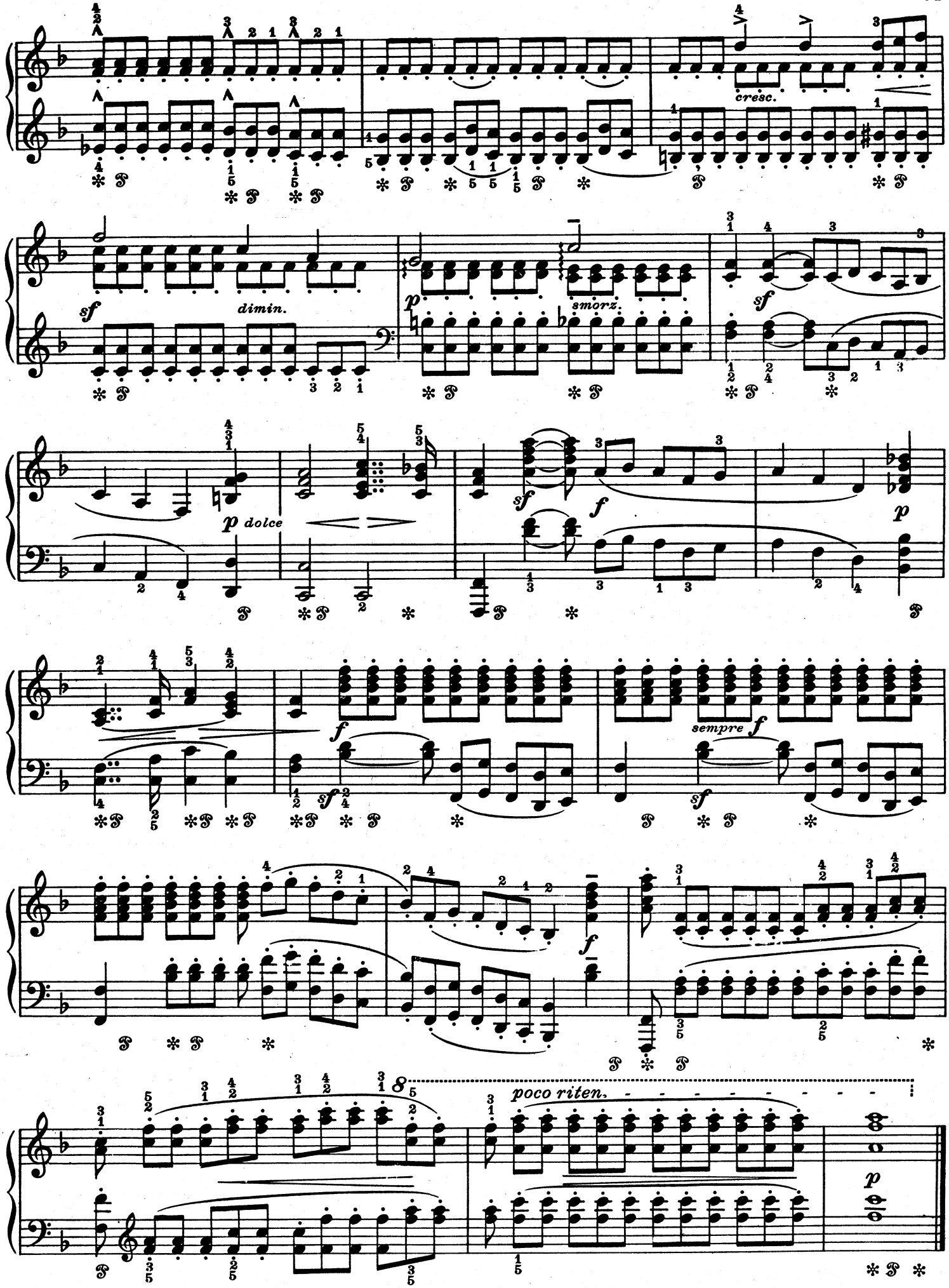

fp
p
mf
1.
2.
f p
pp

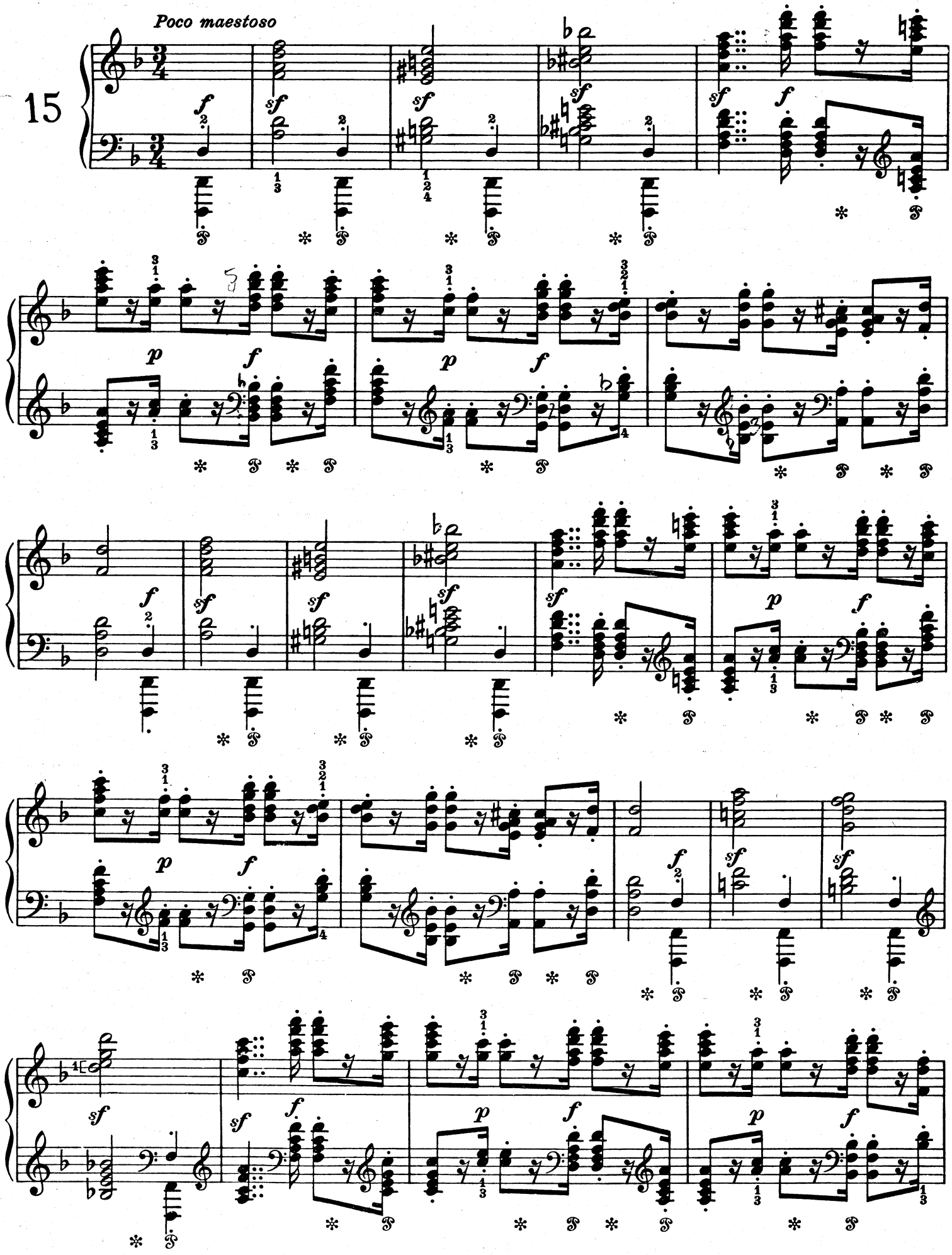

Allegro scherzando
13
p
p
cresc.
f
p
f
dimin.

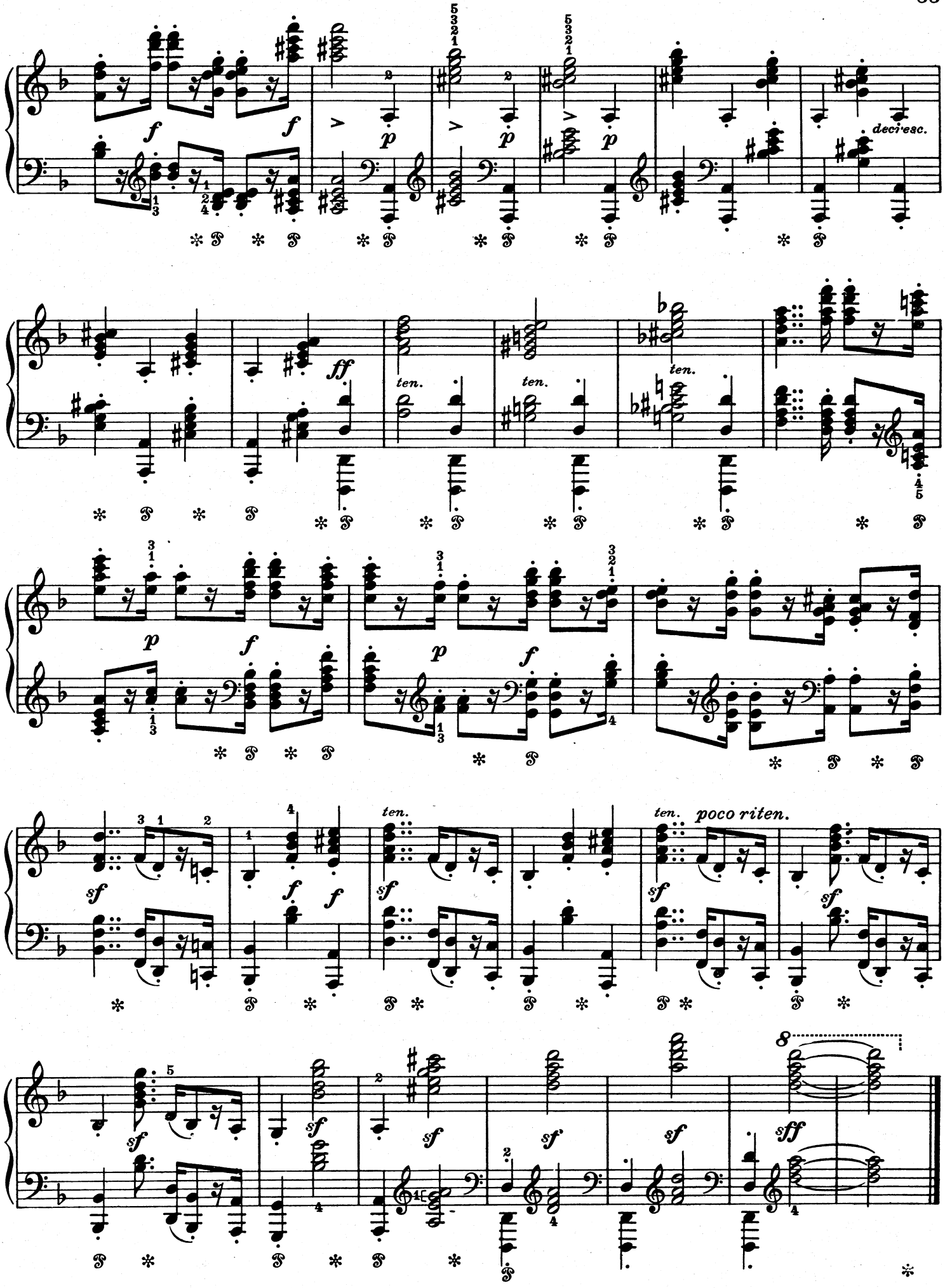

p
p
p
f
dimin.
p
p
p
p

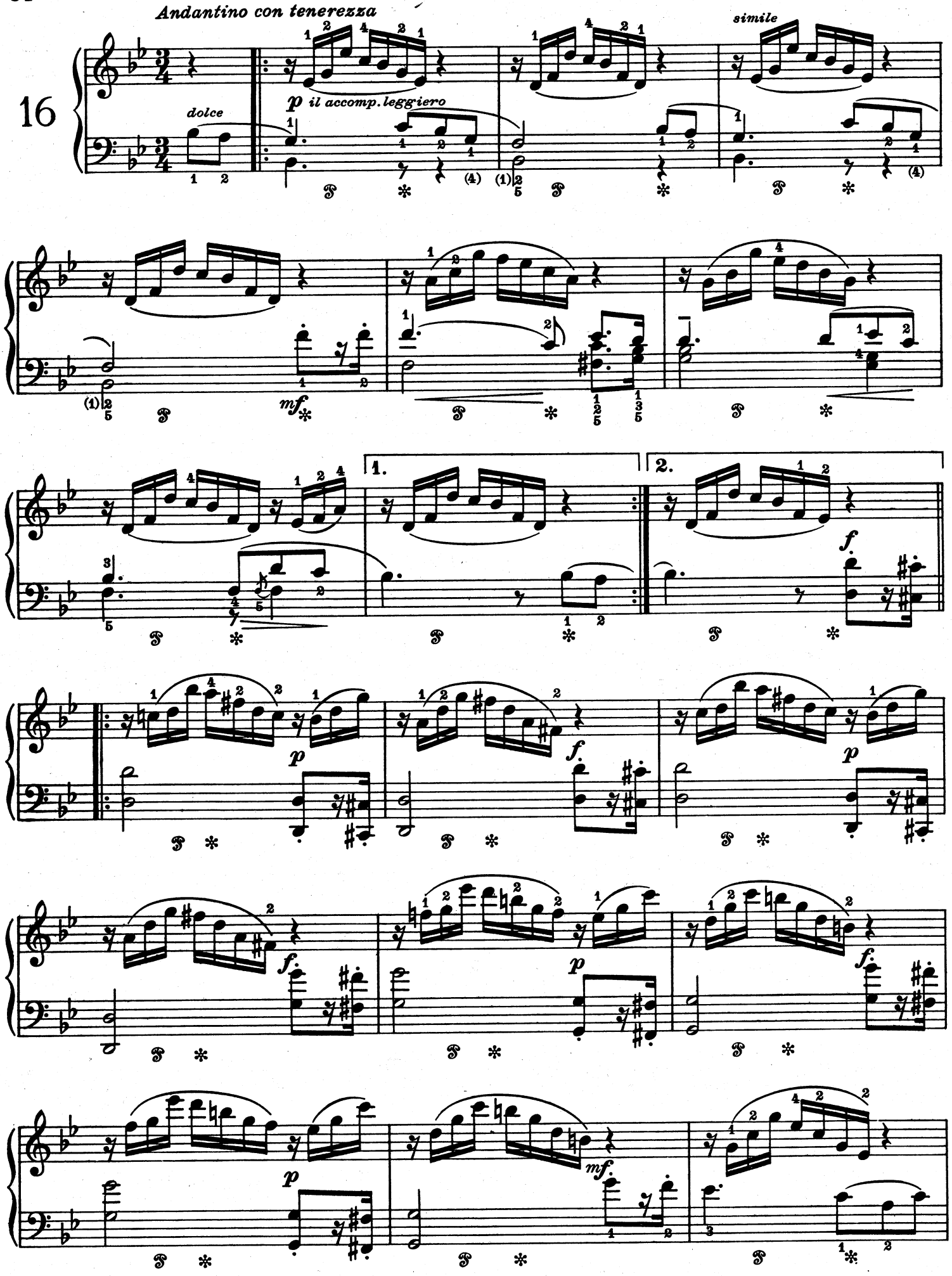

Poco maestoso
14
il basso marc.
dimin.
marc.
dimin.
sopra
dimin.
smorz.

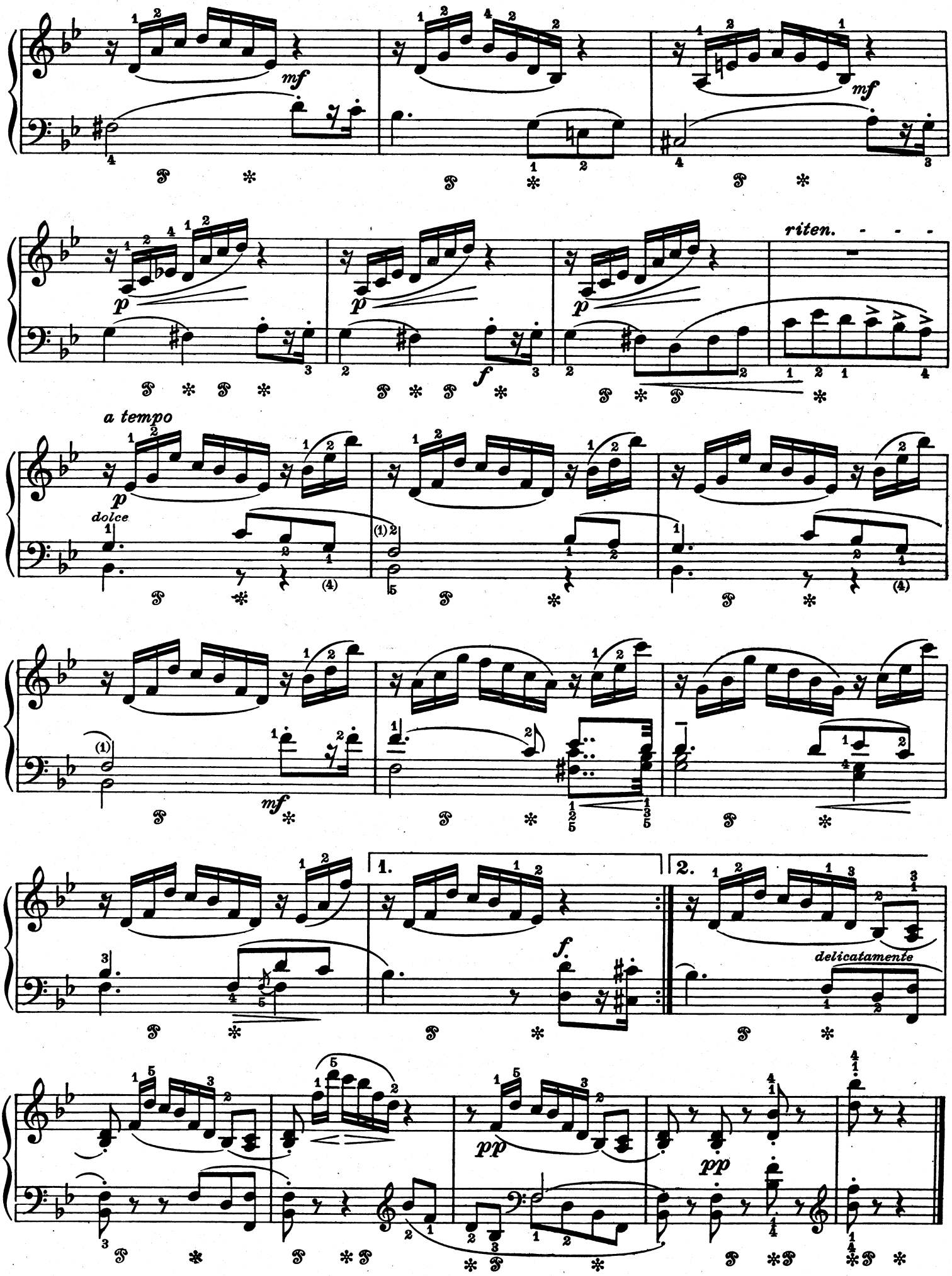

p dolce
sf
f
p
f
sf
sf
sf
dimin.
p
mf
il basso marc.
f
dimin.
p
marc.
f
f
dimin.
p
sopra


cresc.
sf
dimin.
p
smorz.
sf
p dolce
sf
f
p
f
sempre f
sf
f
poco riten.
p


Poco maestoso
15

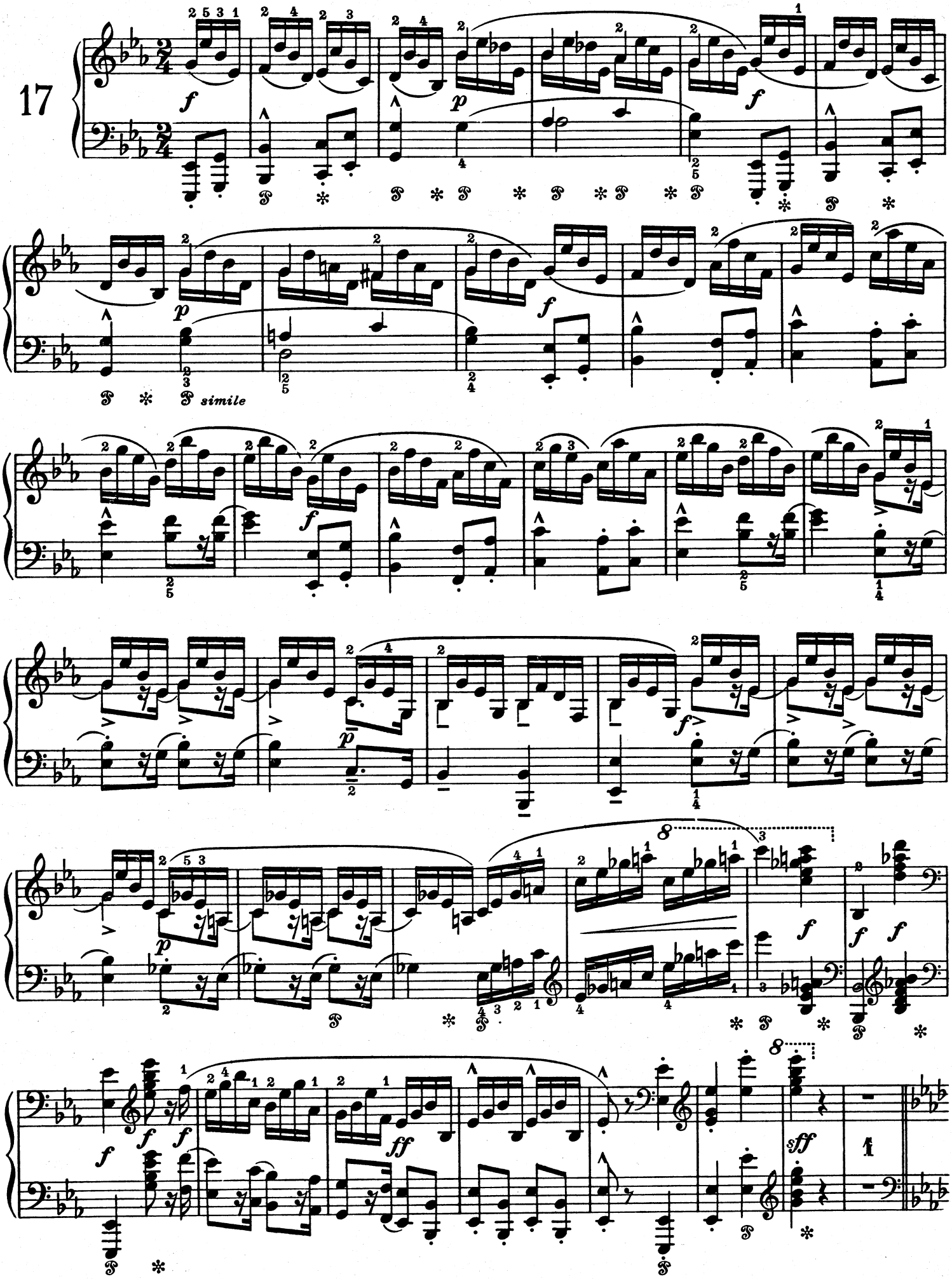

f
f
p
p
p
deci'esc.
ff
ten.
ten.
ten.
p
f
p
f
sf
f
f
ten.
ten. poco riten.
sf
sf
sf
sf
sf
sf
sf
sf
sff

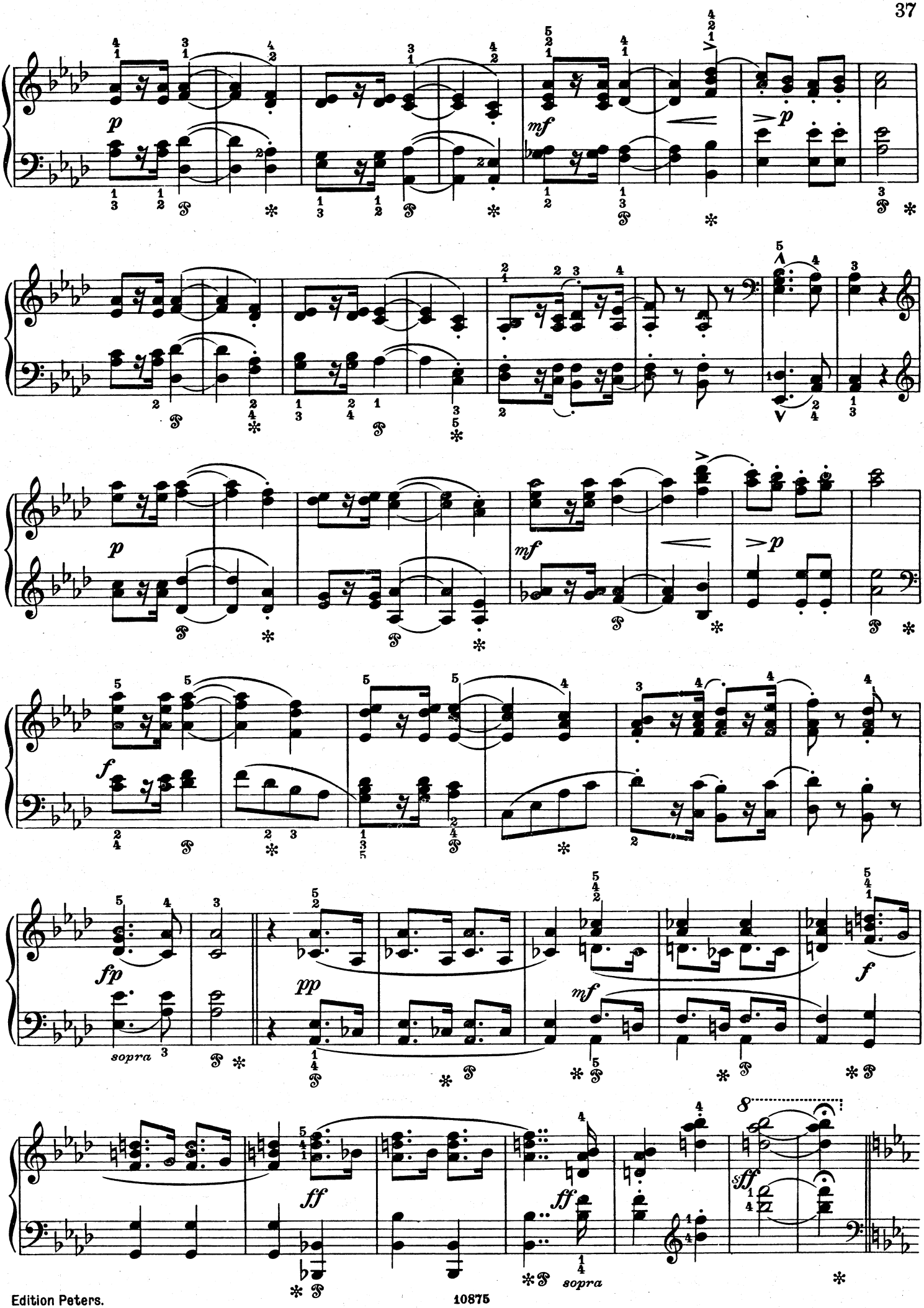

Andantino con tenerezza
16
dolce
p il accomp. leggiero
simile
mf
1.
2.
f.
p
f.
p
f.
mf.

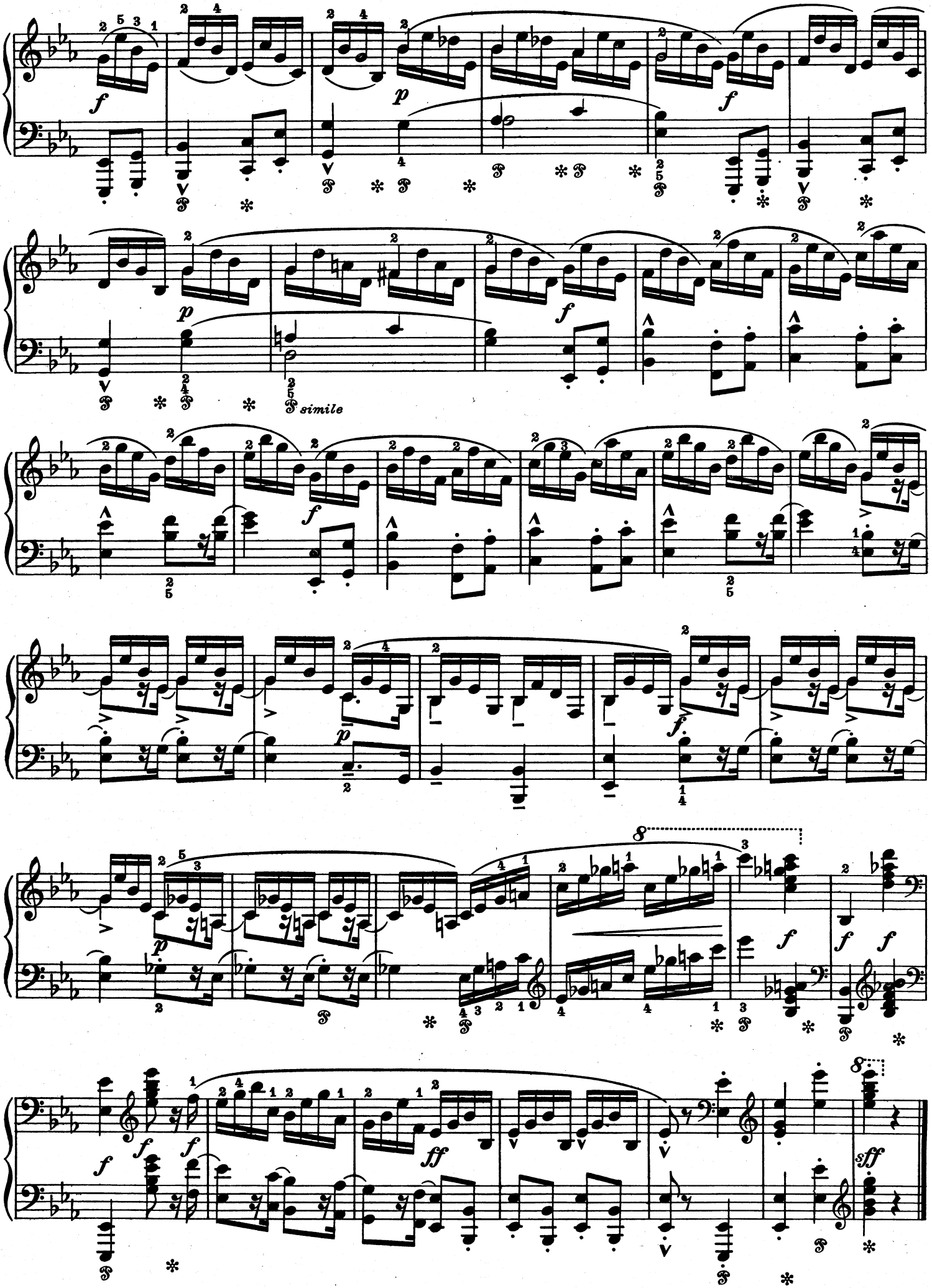

mf
mf
p
p
p
riten.
f
a tempo
p
dolce
mf
1.
f.
2.
delicatamente
pp
pp

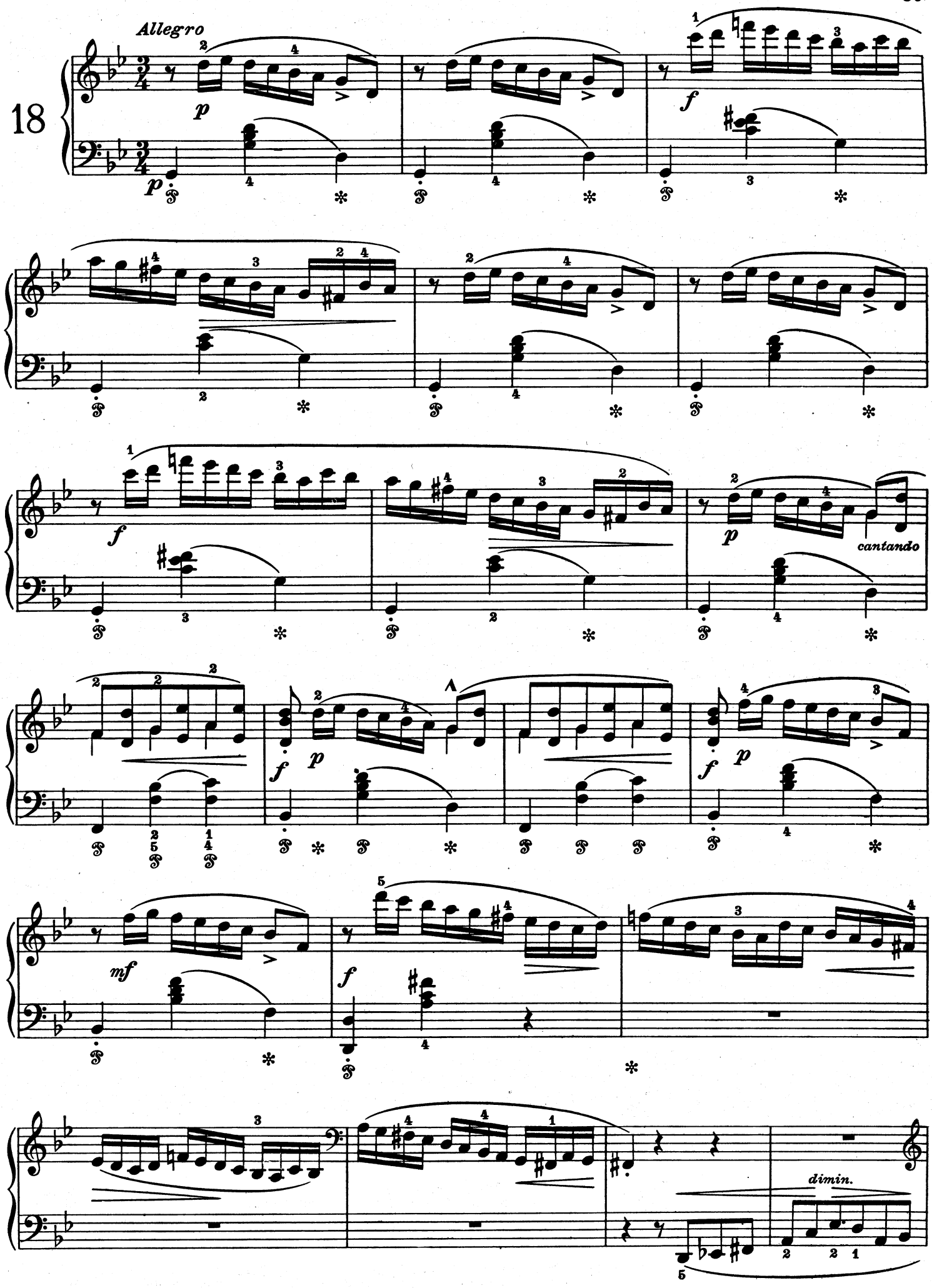
Allegro vivace

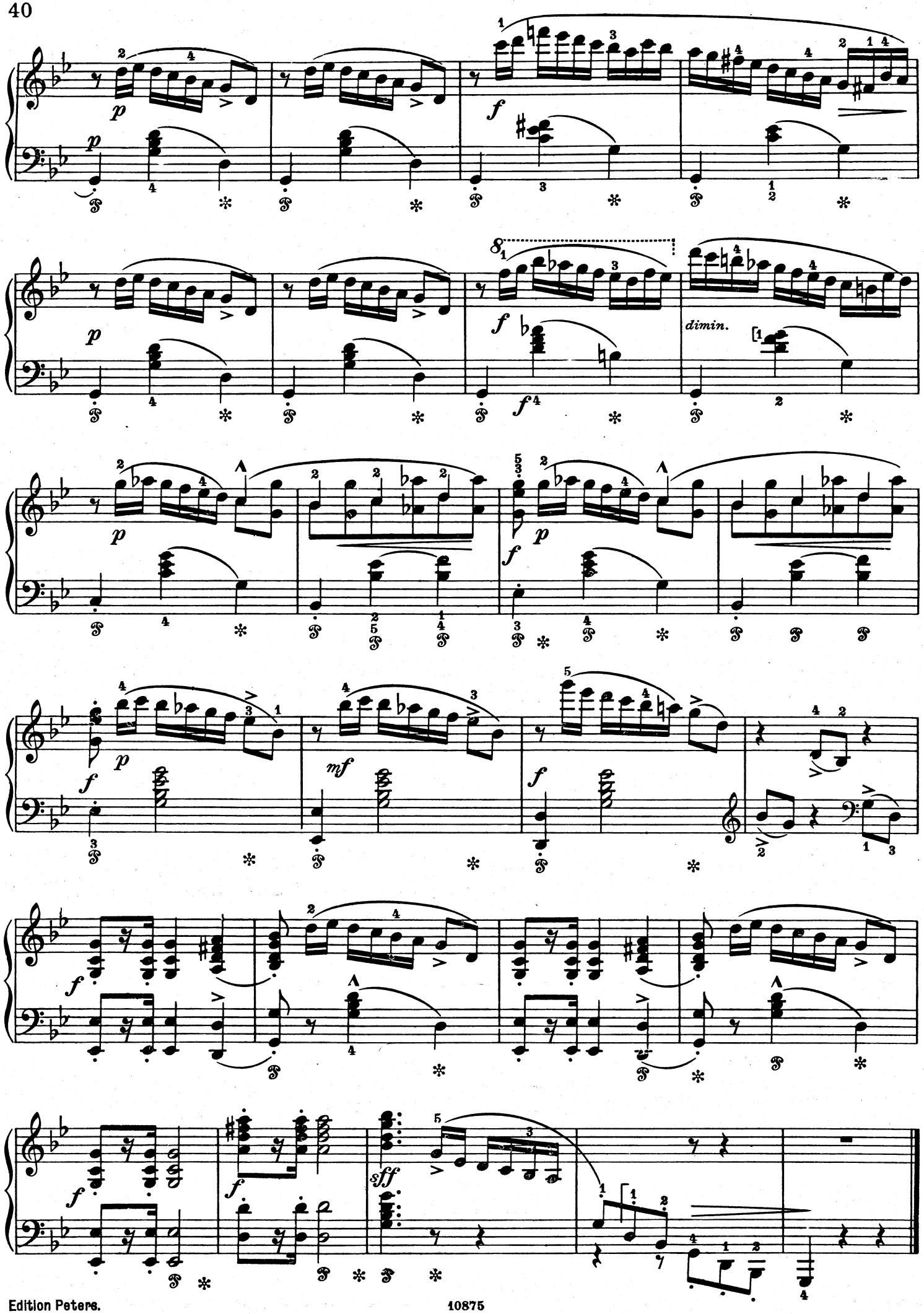
17




p
mf
p
f
fp
sopra
pp
mf
f
ff
ff
sopra
ff


simile


Allegro
18
cantando
dimin.


p
f
8
dimin.
mf
sff

Allegretto grazioso

19

p legato

p

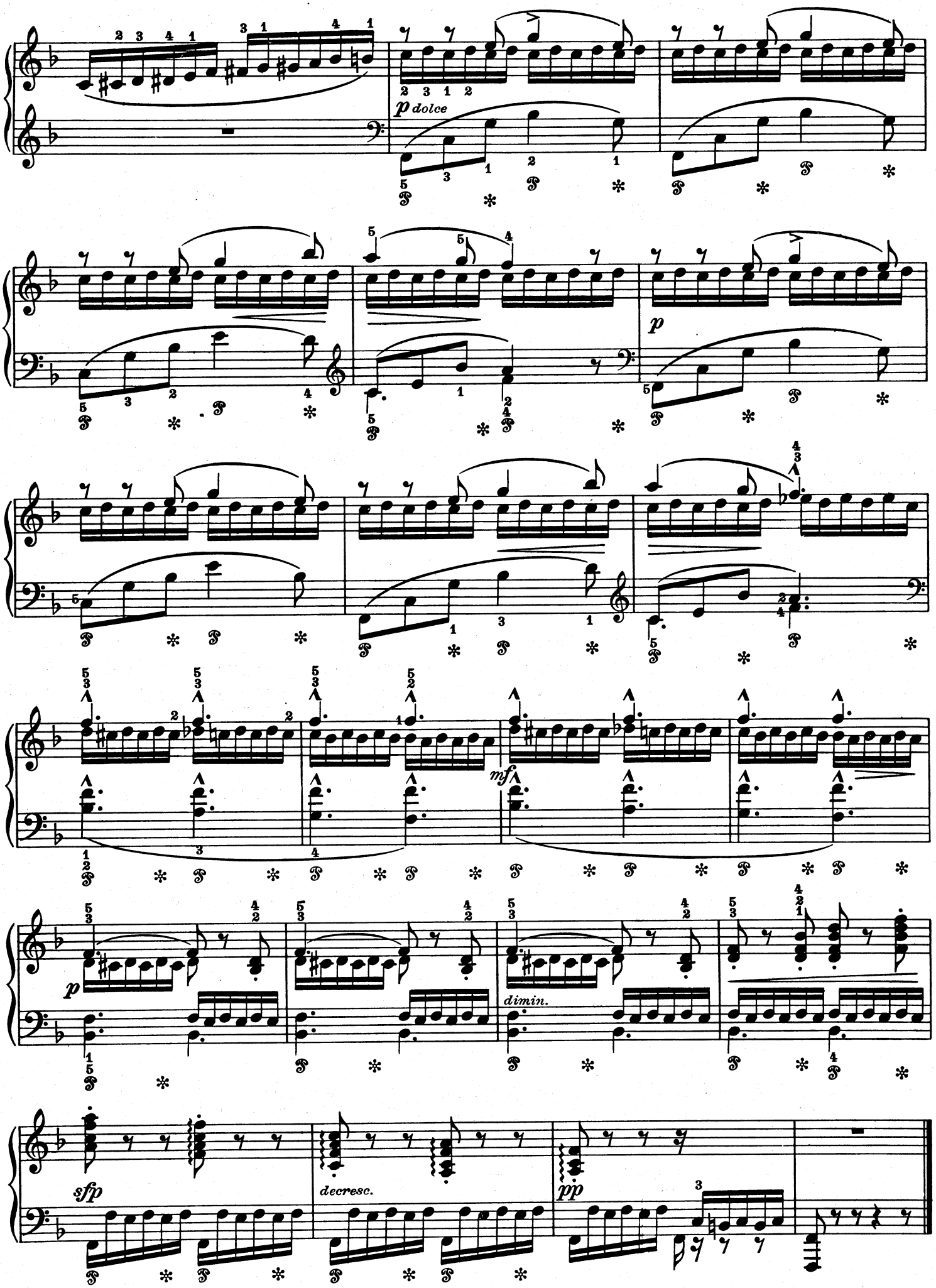
mf

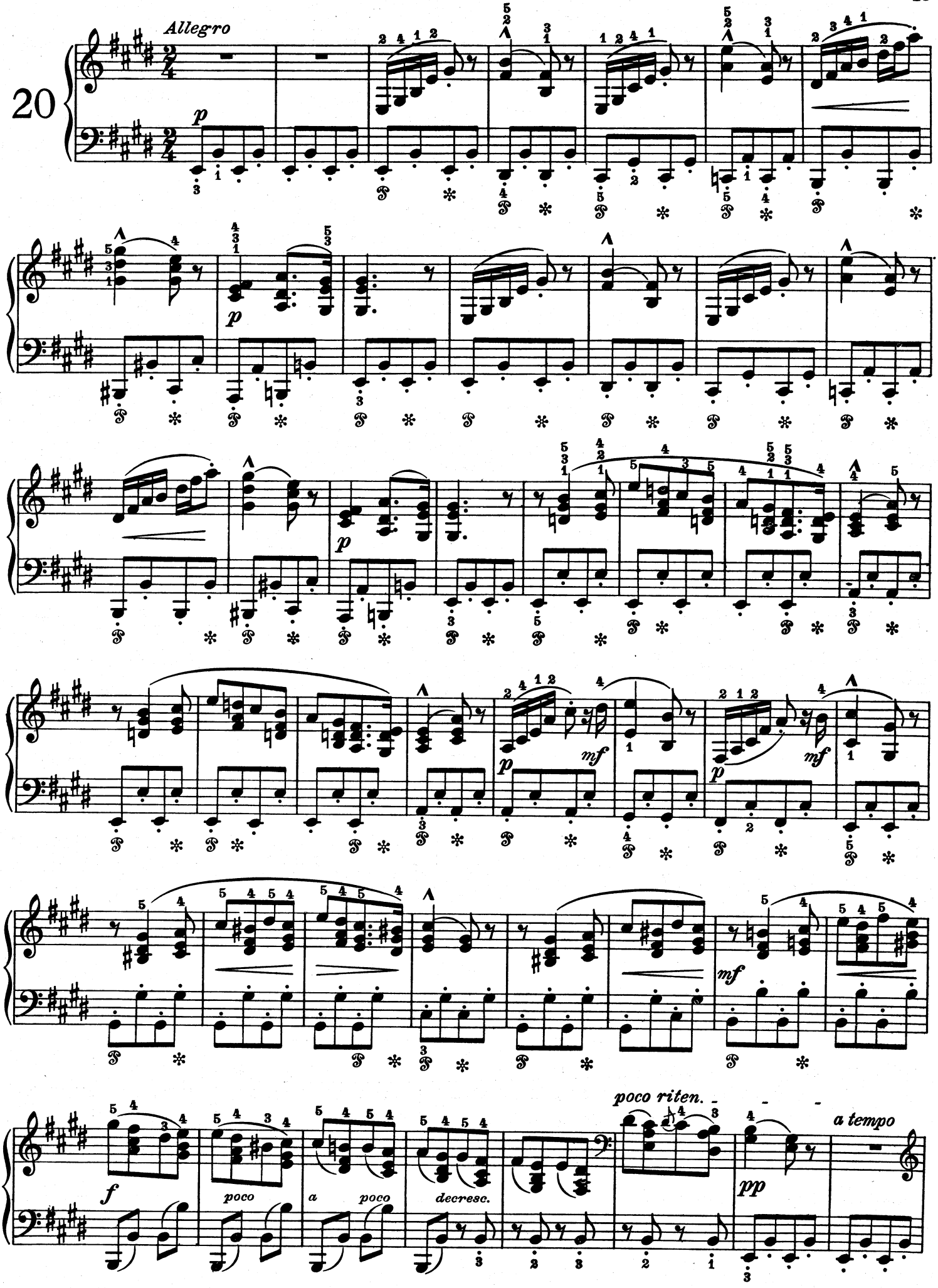
p

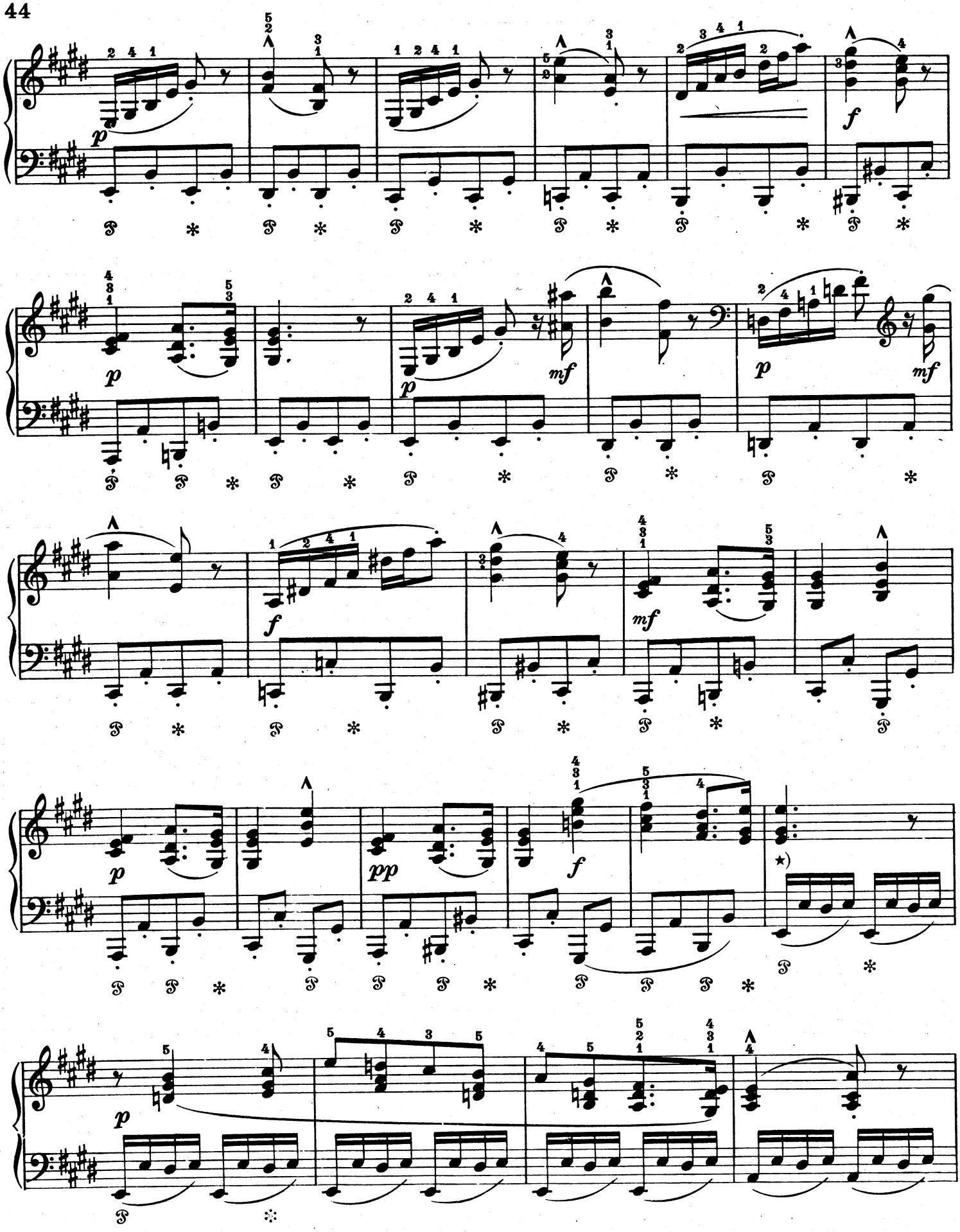
mf

p

p


p dolce
p
mf
dimin.
sfp
decresc.
pp

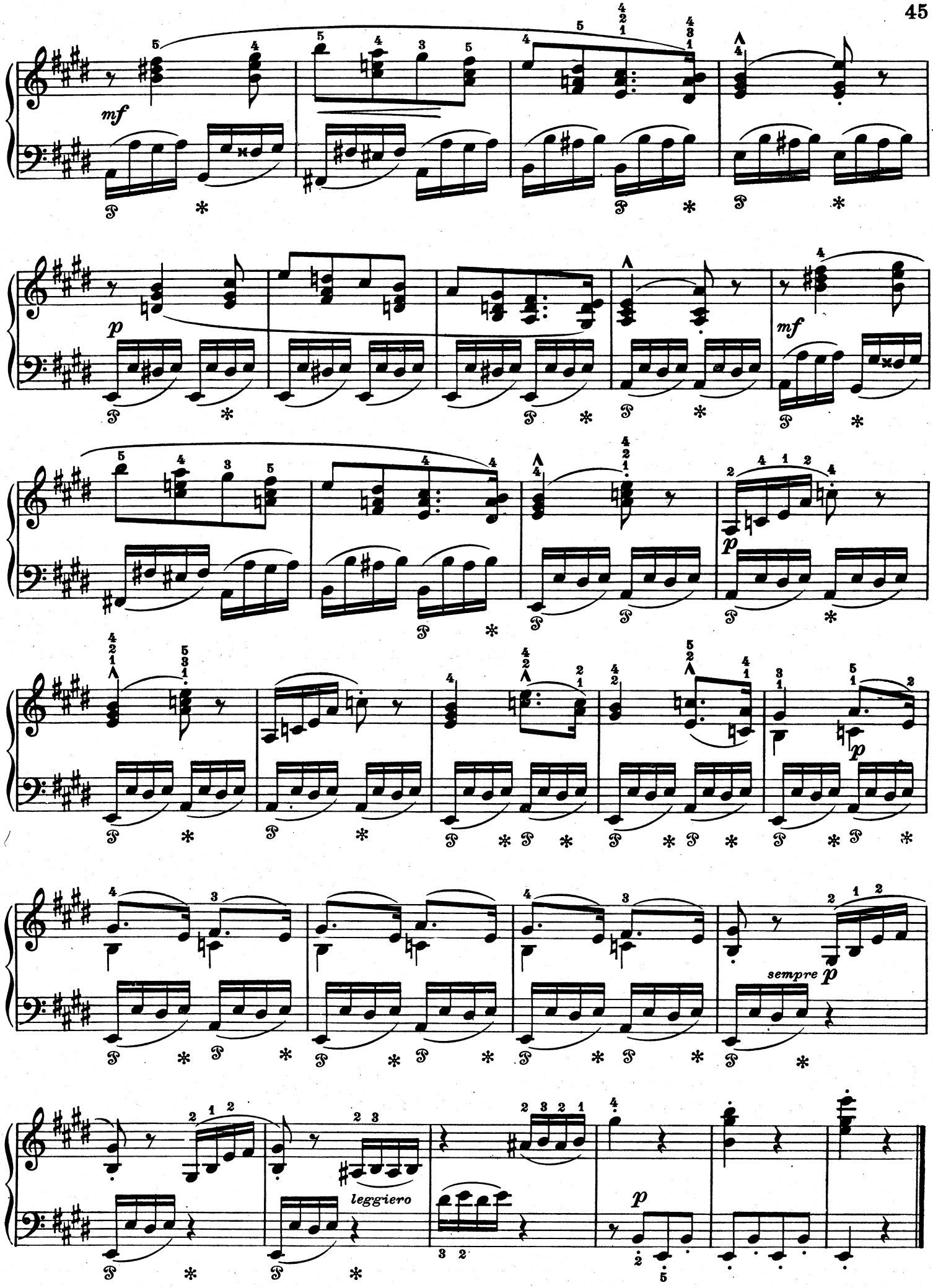

20
Allegro
p
p
p
mf
p
mf
p
mf
f
poco
a poco
decresc.
poco riten.
pp
a tempo

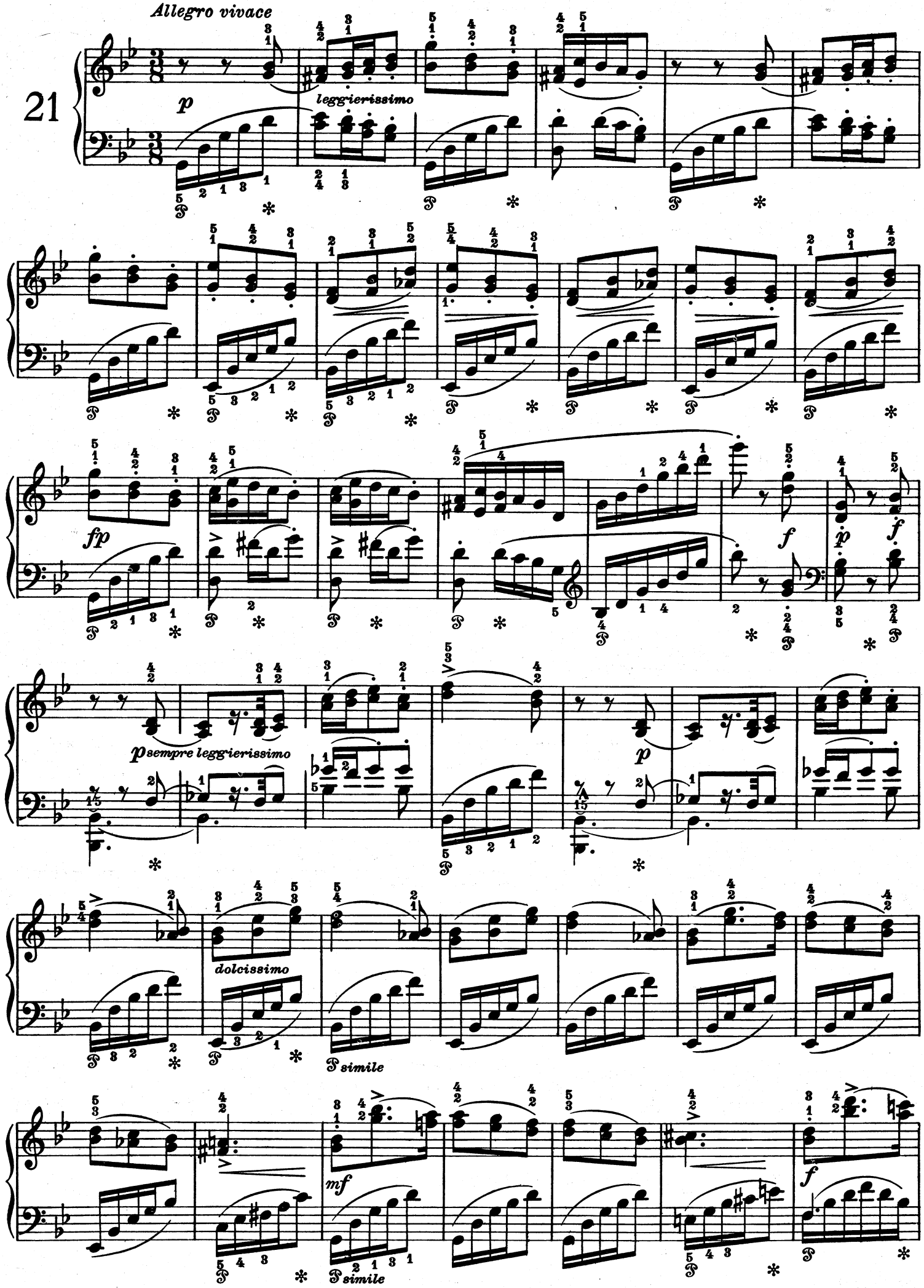


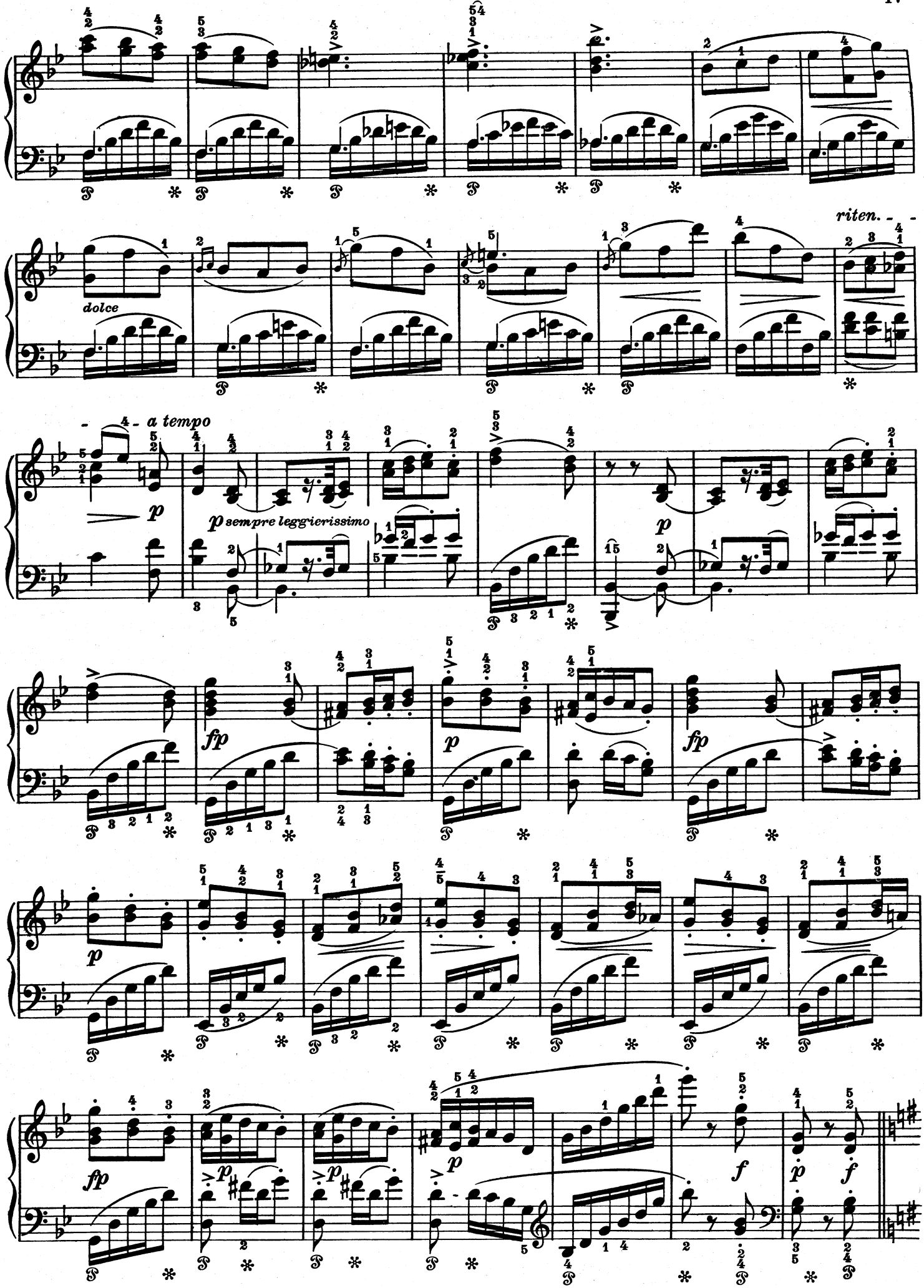
*) Bei dieser Begleitfigur im Baß ist die linke Hand auf dem zweiten Sechzehntel zusammenzuziehen. Der Oktavensprung darf überhaupt nicht durch Spannen, sondern muß durch ein leicht gleitendes Versetzen des Armes erreicht werden.

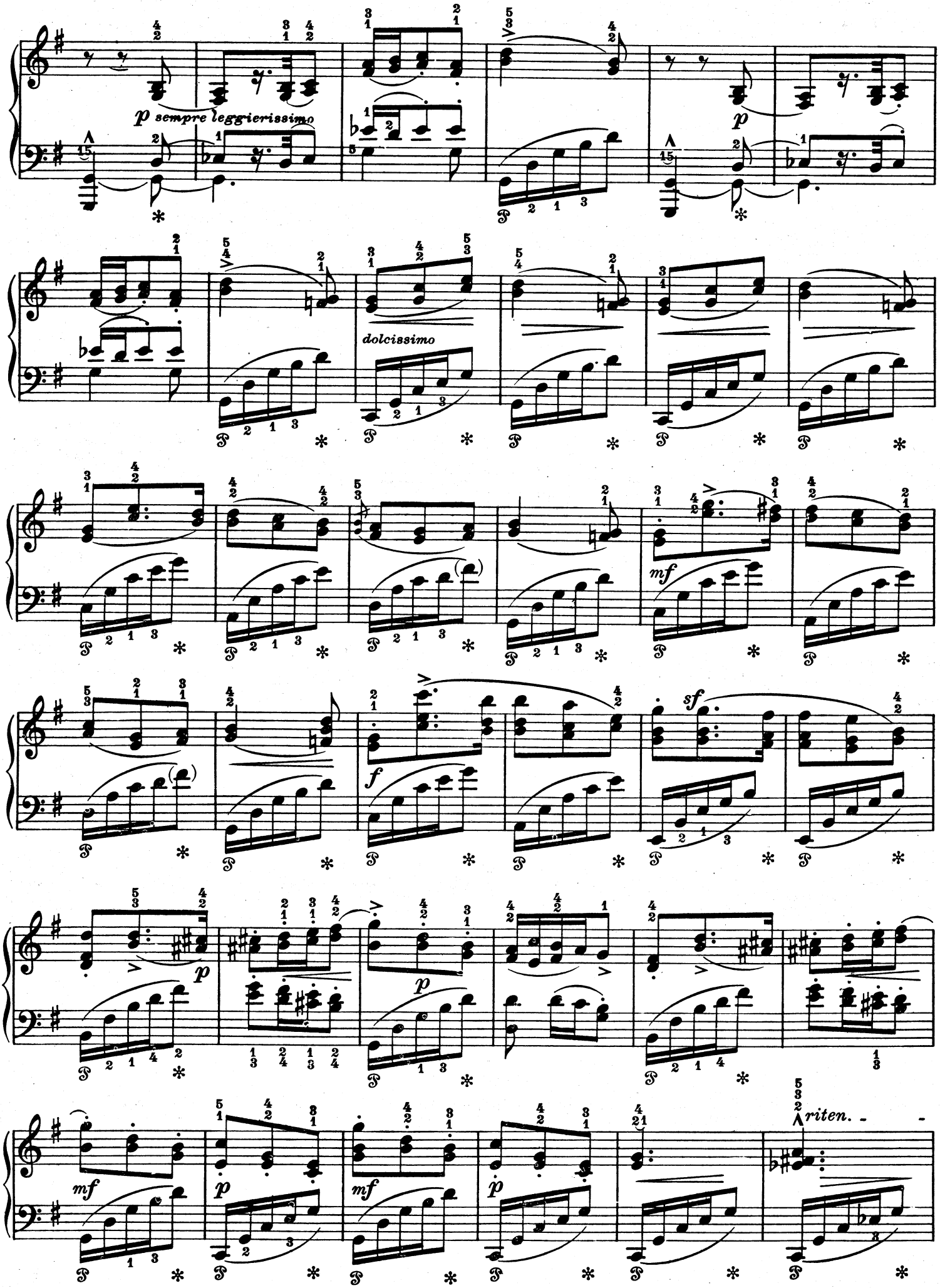
*) In the left-hand accompaniment here contract the left hand over the second semiquaver. Do not attempt to "stretch" the octave; it is wiser to circumvent it by an easy gliding movement of the arm.

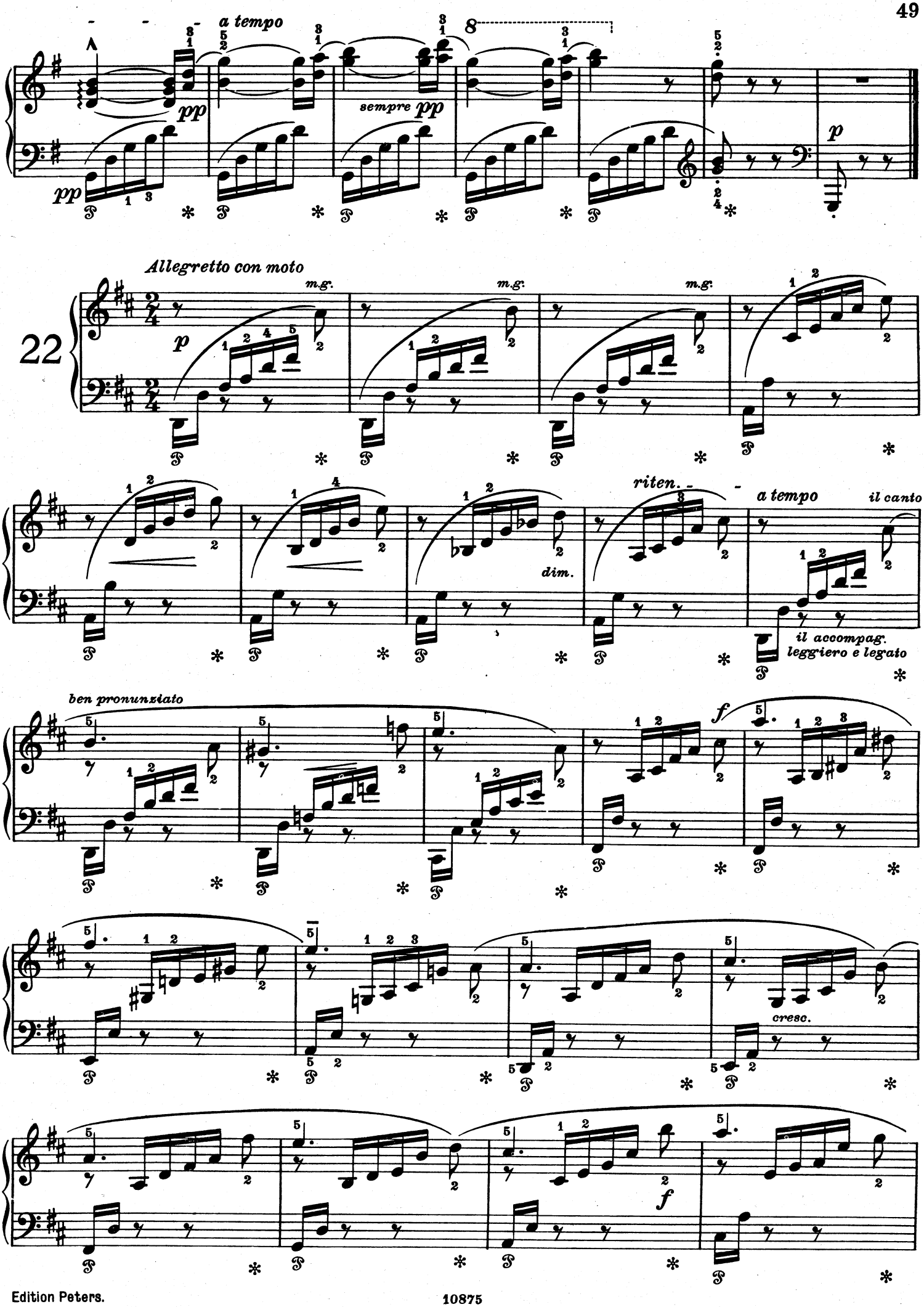
*) Cette figure d'accompagnement de la basse nécessite à la deuxième double-croche un resserrement de la main gauche. Le saut de l'octave se fera non par extension, mais par un léger déplacement du bras.

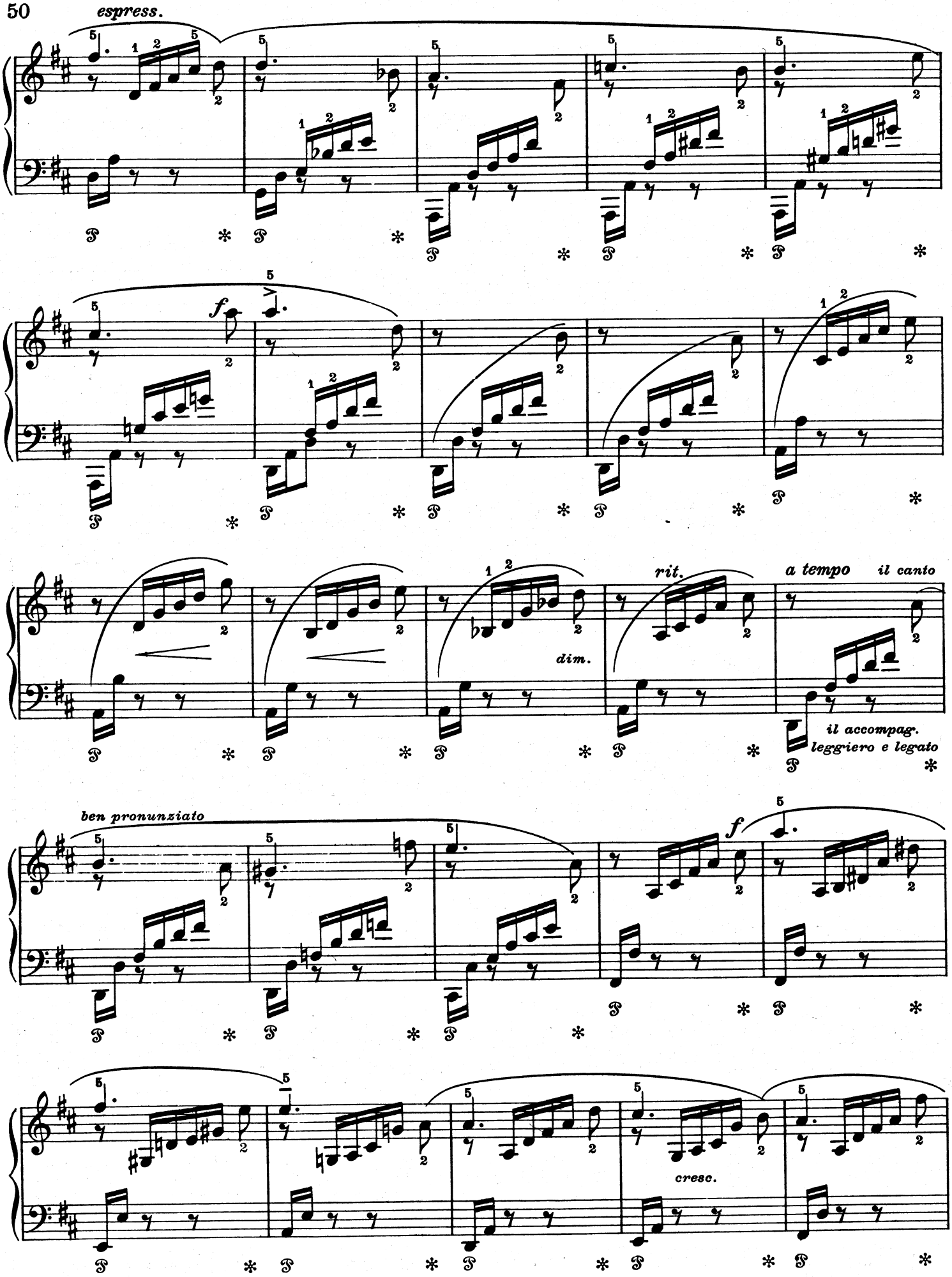

mf
p
mf
p
sempre p
leggiero
p


Allegro vivace
21
p
leggierissimo
fp
f
p
f
p sempre leggierissimo
p
dolcissimo
simile
mf
f
simile


dolce
riten.
a tempo
p
p sempre leggierissimo
fp
f


p sempre leggierissimo
p
dolcissimo
mf
f
sf
p
p
mf
p
mf
p
riten.


a tempo
pp
sempre pp
pp
p
Allegretto con moto
22
m.g.
m.g.
m.g.
p
riten.
a tempo
il canto
dim.
il accompag.
leggiero e legato
ben pronunziato
f
cresc.
f


espress.
f
dim.
rit.
a tempo
il canto
il accompag.
leggiero e legato
ben pronunziato
f
cresc.

espress.

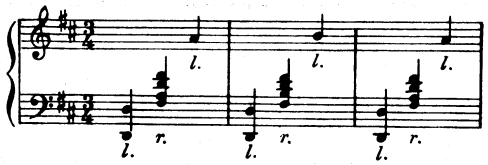
cresc.

perdendosi

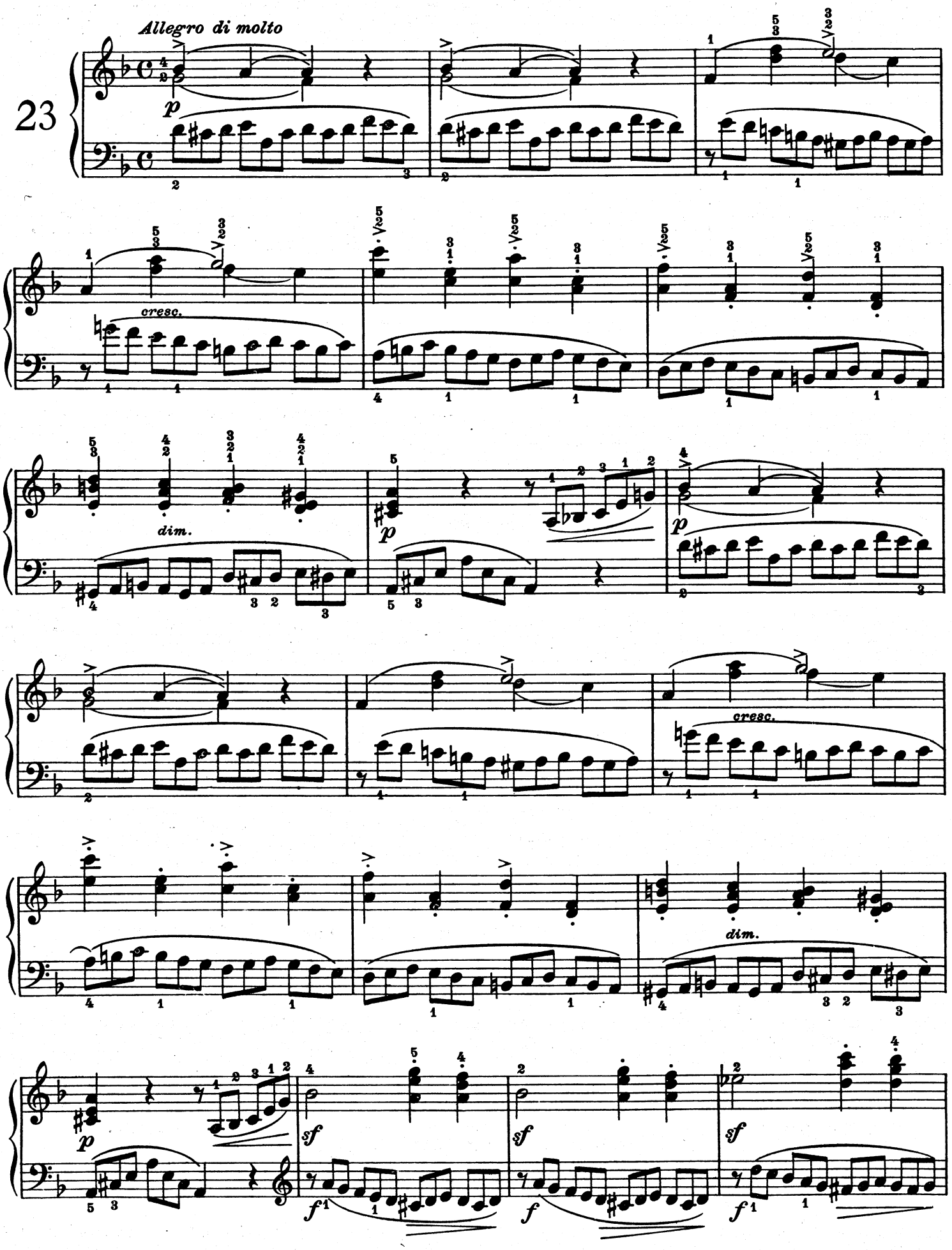
Die gebrochenen Akkorde dieser Etüde sind zuerst in geschlossener Form auf folgende Weise zu spielen:

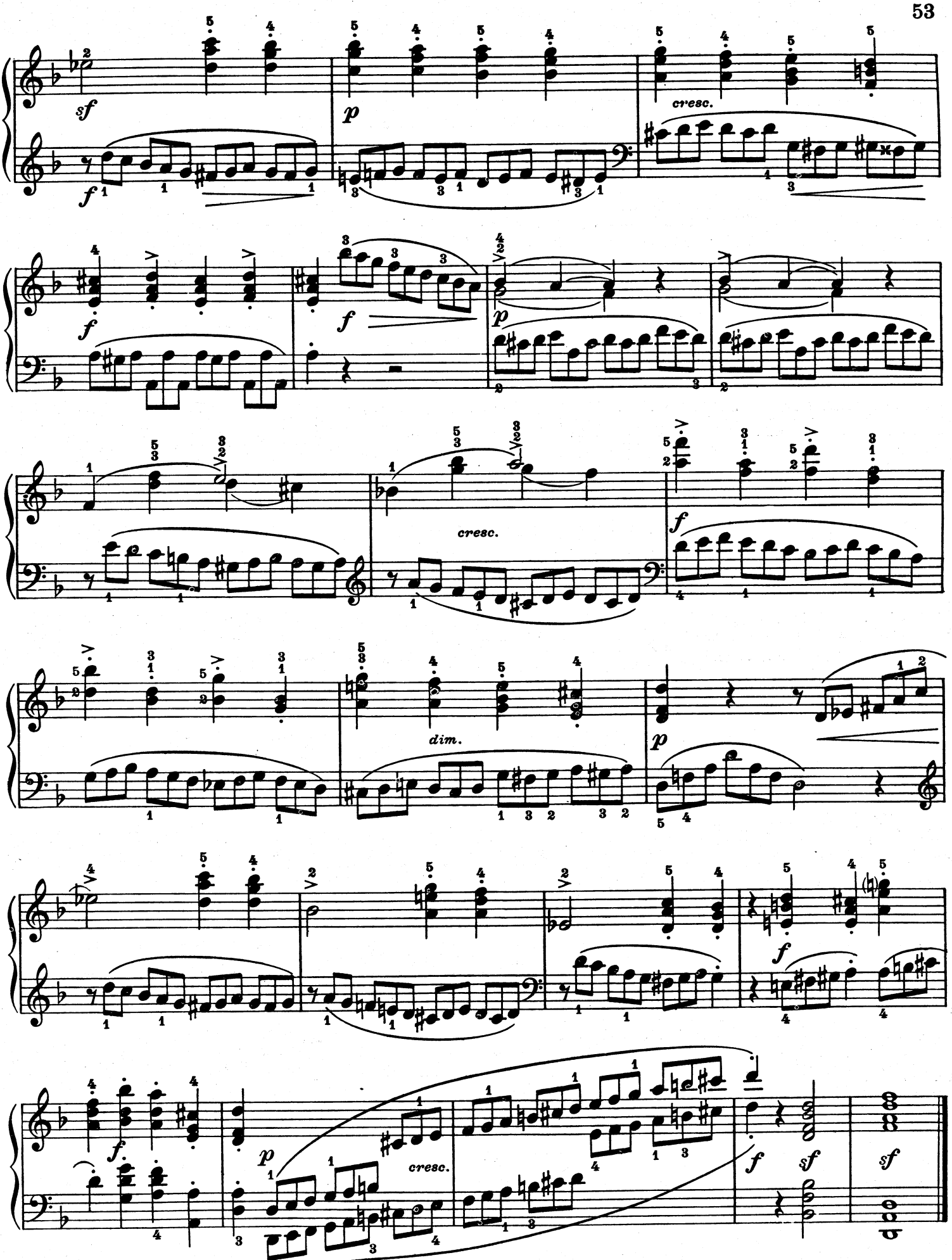
Commence by "assembling" the broken chords in this study as follows:—

Les accords brisés de cette étude devront être plaqués d'abord de la manière suivante:



u. s. w.

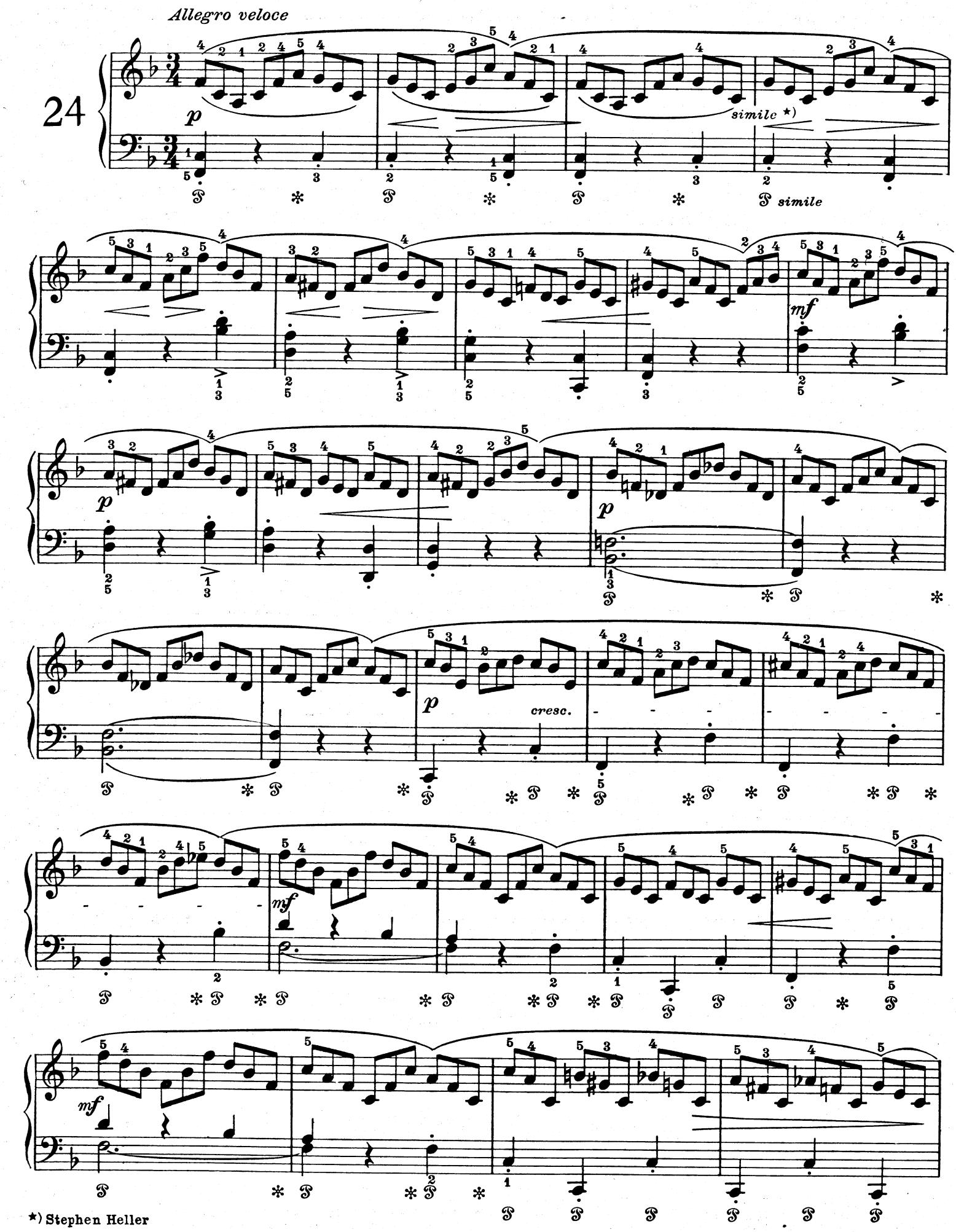

Allegro di molto
23
p
cresc.
dim.
p
p
cresc.
dim.
p
sf
sf
sf
f
f
f



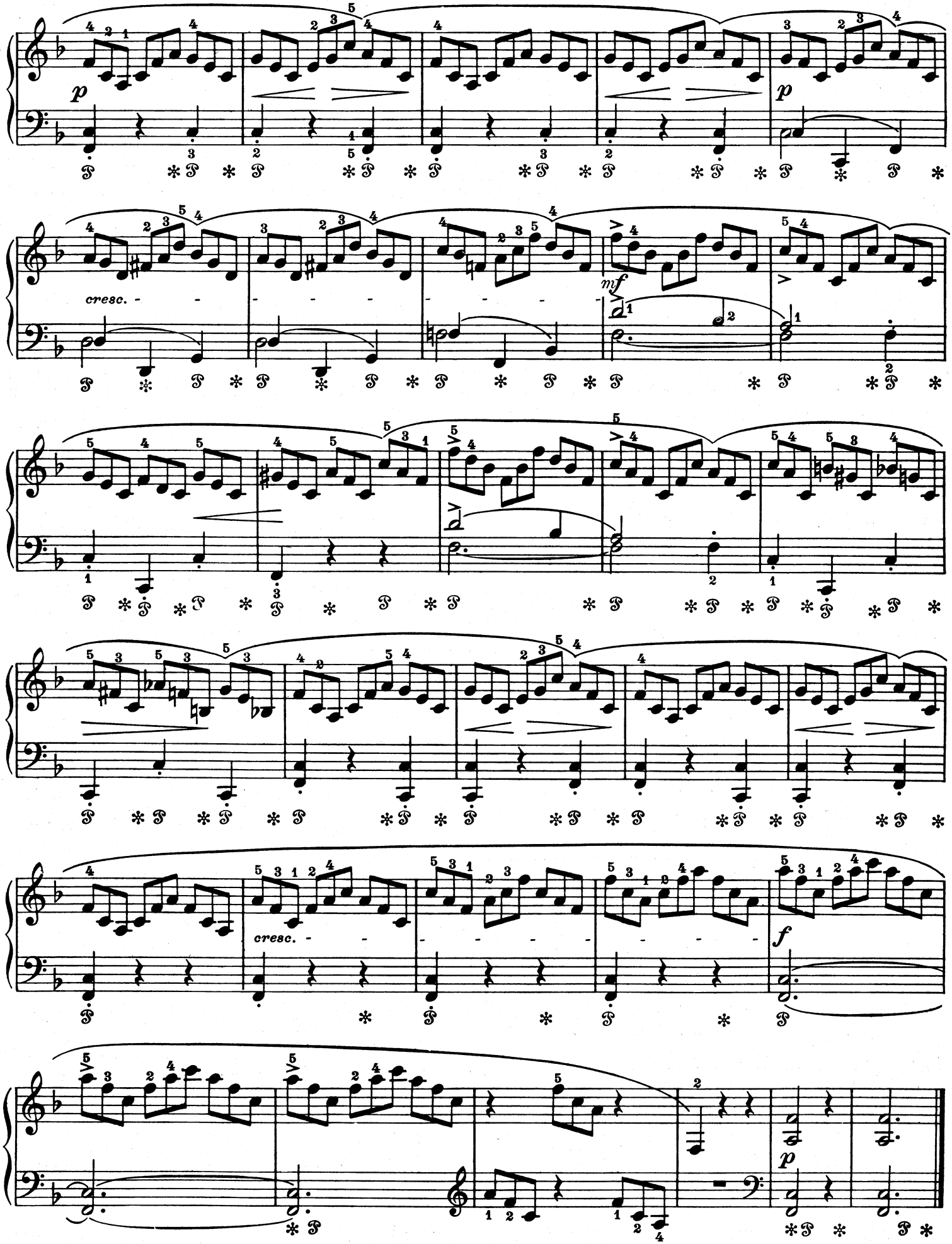
Als Übung ist sehr zu empfehlen, die ganze Etüde ohne Vortragszeichen forte con brio dann auch piano legato durchzuspielen.

The pupil is strongly recommended to commence playing this study "forte con brio" and subsequently "piano legato".

Il est très utile d'étudier d'abord l'étude „forte con brio", puis, „piano et legato", sans observer les signes d'interprétation.



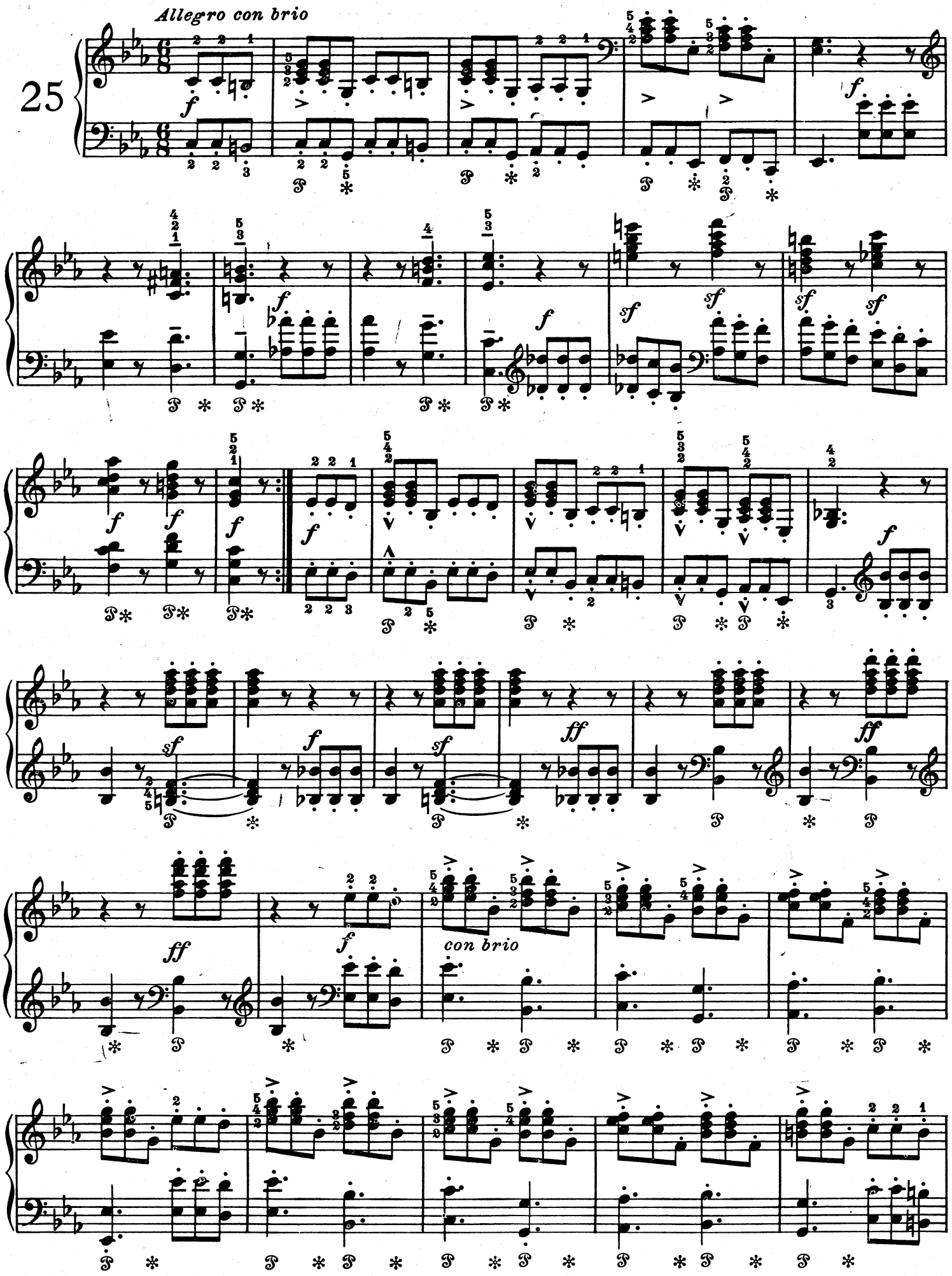
*) Stephen Heller

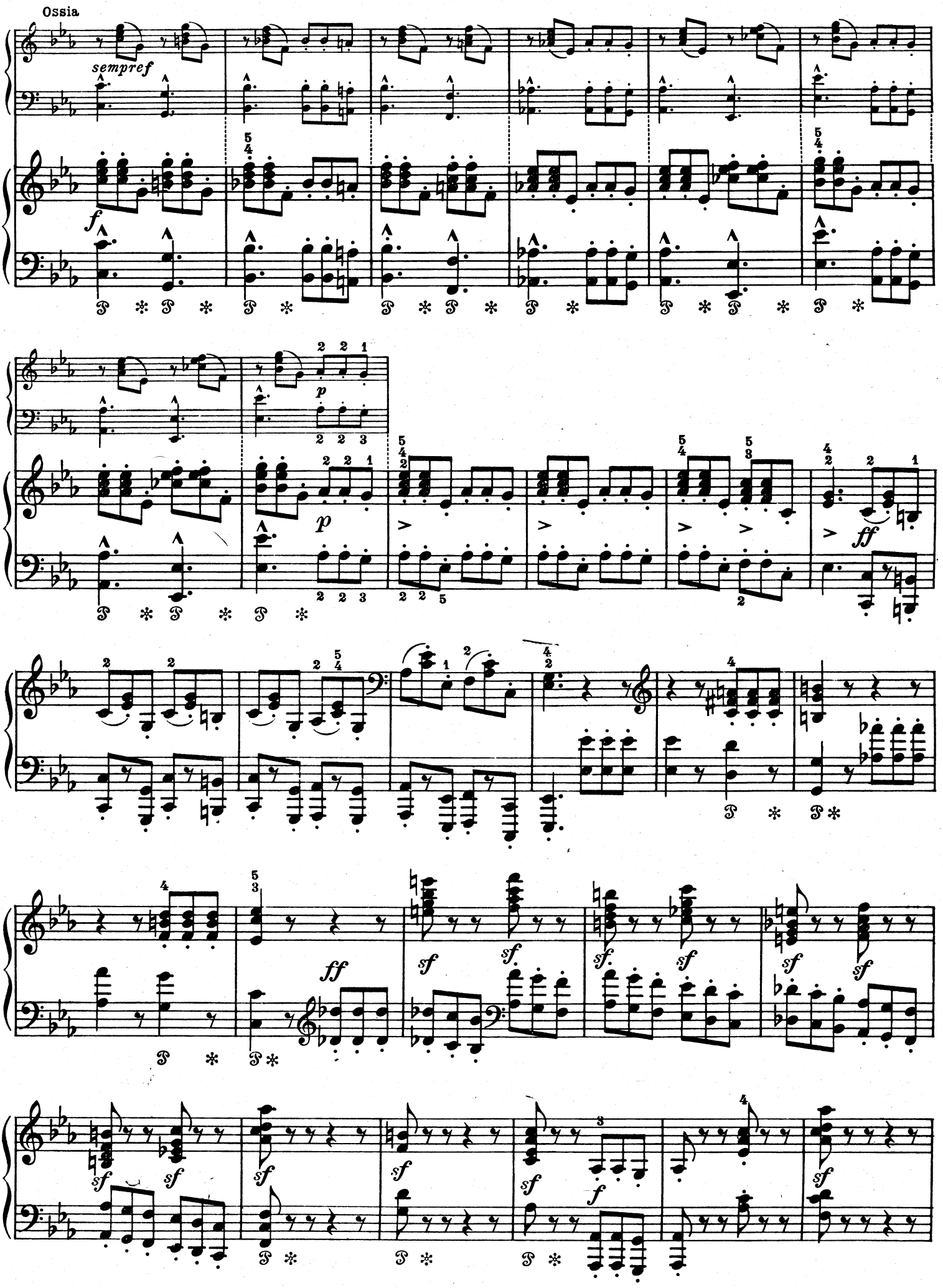


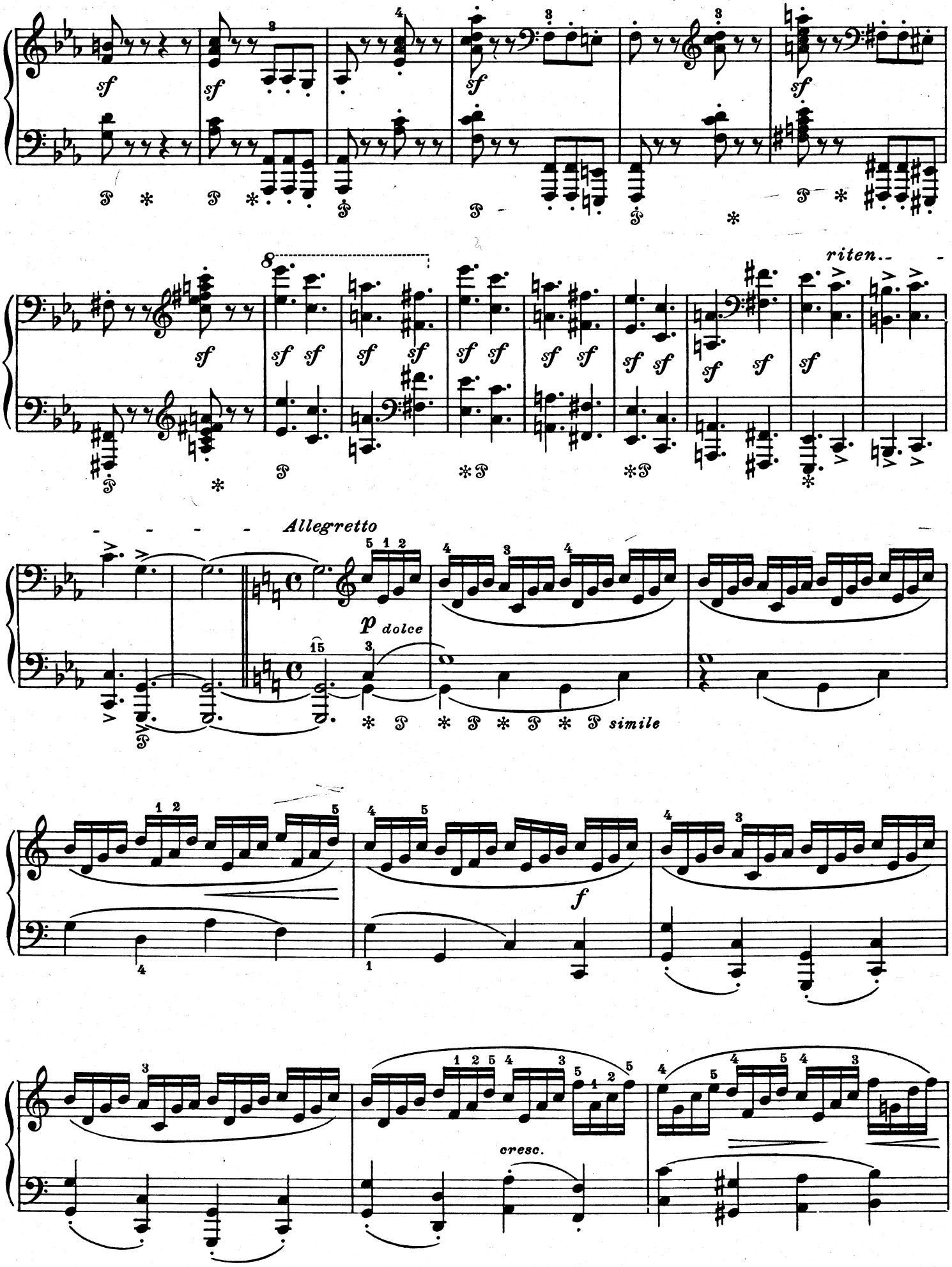
Auch hier ist es ratsam, die gebrochenen Akkorde zuerst geschlossen zu spielen und zwar so, daß jeweils eine Triole zu einem Dreiklang zusammengezogen wird.

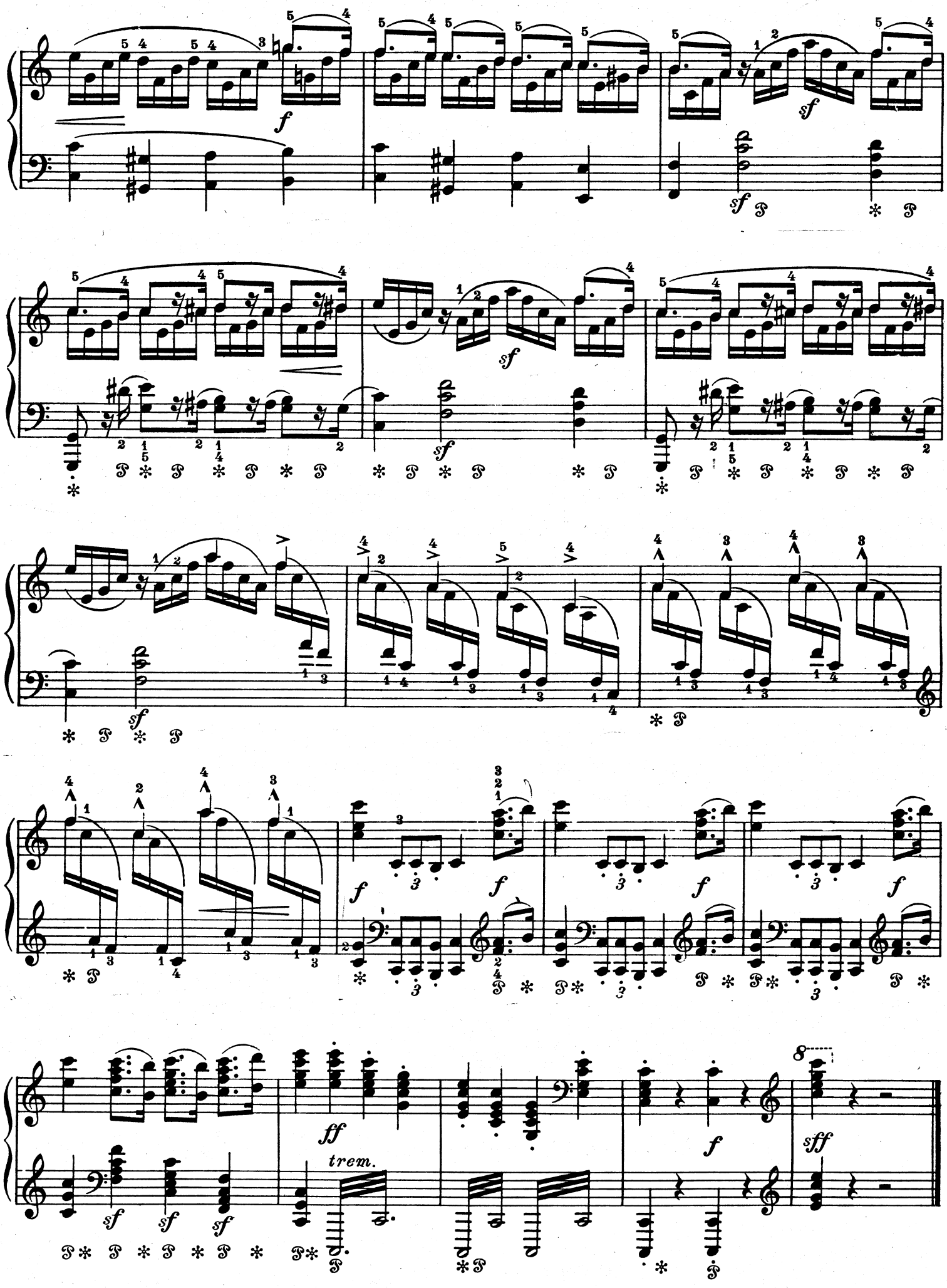
Here again it is wise to play the broken chords "vertically" and in such a way as to condense every triplet as a three-part chord.

Ici également plaquer les accords avant de les briser. Chaque triolet formera donc un accord de trois sons.


Allegro con brio
25
f
sf
ff
con brio


Ossia
sempref
f
p
ff
sf


sf
riten.
Allegretto
p dolce
simile
f
cresc.


f
sf
ff
trem.
sff