

EDMUND NEUPERT

100 Etüden.

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EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

Forord

til

Edmund Neupert's 100 Etuder.

Ved Udarbejdelsen af en ny, revideret Udgave af *Edmund Neuperts Etuder*, har det været vor Opgave at drage Omsorg for, at Neuperts baade i teknisk Retning fortrinlige og i musikalsk Henseende indholdsrike og geniale Etudeværk kan fremtræde i en i musikalsk-orthografisk Henseende fuldkommere Skikkelse end hidtil. Det lader sig nemlig ikke nægte, at de fleste Hester af den 1^{te} Udgave dels lide af et uforholdsmæssigt stort Antal Trykfejl, dels fremtræde i en musikalsk Orthografi, som Neuperts talentfulde, men hurtige Haand har givet en ofte u tydlig og ukorrekt Form; ogsaa savnes der saagodtsom overalt en Fingersætning og Nuancering, der kan være den Studerende til Lettelse og Vejledning.

Da vi dels personlig have kjendt Neuperts egen Udsørelsesmaade, dels ere i Besiddelse af Notitser fra hans egen Haand, tro vi at have kunnet give dette Værk en Skikkelse, som er i tro Overensstemmelse med Komponistens Tanke og tekniske Tendenser.

Med Hensyn til Fingersætningen bemærke vi, at vi selvfølgelig ikke anse den her givne for den i alle Tilfælde absolut eneste anvendelige, men forøvrigt saavidt muligt have holdt os til de af Neupert givne Vink i nævnte Retning.

Da Etuderne ere udkomne under specielle Titler for de forskjellige Hester, have vi ikke villet foretage en Omordning af disse, skjønt der paa mange Punkter kunde have været Grund dertil. Alle Forandringer i Teksten, som have mere end orthografisk Betydning, f. Ex. Basforandringen i Nr. 8 af Oktav-Etuderne, stamme fra Neuperts egen Haand. — Vi nære det Haab, at dette i den nyere Etudelitteratur enestaaende Værk i den ny, reviderede Udgave vil finde en endnu langt større Udbredelse, end det alt tidligere har fundet.

Kjøbenhavn i Oktober 97.

Otto Malling. Albert Orth.

Vorwort

zu

Edmund Neupert's 100 Etüden.

Bei der Ausarbeitung einer neuen revidirten Ausgabe von *Edmund Neuperts Etüden* ist es unsere Aufgabe gewesen, Vorsorge zu tragen, dass Neuperts sowohl im Bezug des Technischen vorzügliches, als auch musikalisch inhaltsreiches und geniales Etüdenwerk in einer in musikalisch-orthographischer Hinsicht vollkommeneren Gestalt als früher vor das Publikum treten könne. Es lässt sich nämlich nicht leugnen, dass die meisten Heste der ersten Ausgabe, theils an einer unverhältnismässigen Anzahl von Druckfehlern leiden, theils in einer musikalischen Orthographie vorliegen, der Neuperts talentvolle, aber beim Niederschreiben etwas flüchtige Hand eine oft undeutliche und ungenaue Form gegeben hat; auch vermisst man in der ersten Ausgabe so gut wie überall eine Fingersetzung und Nuancierung, die dem Studirenden zur Erleichterung und zum Wegweiser dienen kann.

Da wir Neuperts eigene Ausführungs-methode theils persönlich gekannt haben, theils im Besitze seiner eigenhändigen Notizen sind, glauben wir diesem Werke eine Gestalt haben geben zu können, die in treuer Übereinstimmung mit den Gedanken und technischen Absichten des Componisten steht.

Mit Hinsicht auf den Fingersatz bemerken wir, dass wir selbstverständlich den hier angegebenen nicht für den in allen Fällen alleine anwendbaren halten, dass wir uns aber soweit möglich an die von Neupert in dieser Richtung gegebenen Winke gehalten haben.

Da die Etüden mit besondren Titeln für die verschiedenen Heste herausgegeben worden sind, haben wir keine Umordnung derselben vornehmen wollen, obwohl in mancher Hinsicht Anlass dazu gewesen wäre.

Alle Veränderungen im Texte, die mehr als orthographische Bedeutung haben, z. B. die Veränderung des Basses in No. 8 der Oktaven-Etüden, stammen von Neuperts eigner Hand. Wir hegen die Hoffnung, dass dieses, in der neueren Etüdenliteratur einzig dastehende Werk in der neuen, durchgesehenen Ausgabe noch weit grössere Verbreitung finden möge, als es bereits früher gefunden hat.

Kopenhagen, Oktober 97.

Otto Malling. Albert Orth.

Preface

to

Edmund Neupert's 100 Studies.

In revising this work for a new edition it has been our aim to take every care that the same be submitted to the public in such a form that its excellent contents, both in technical and musical respects as also on account of its wealth of genial material for study, shall leave nothing to be desired from the point of view of musical orthography.

It cannot, unfortunately, be denied that most of the sections of the first edition suffer partly under a disproportionate number of printers' errors and partly under a style of musical orthography in which Neupert's talented but somewhat superficial diction has often taken an indistinct and indefinite form while, in such first edition, one misses the fingering and shading which are so necessary to smooth the student's path and to serve him as a guide.

As the publishers of the present edition know Neupert's method of execution partly from personal experience and partly from copious notes in his own handwriting they believe themselves to be in a position to give to his work a form coinciding with the thoughts and technical intentions of the composer thereof. With regard to the fingering it must be understood, as a matter of course, that we do not pretend that that which is given herein is the only one allowable for all cases but we have, so far as possible, adhered to the views held by Neupert on this point. As the Studies were published with special titles for each of the various Sections we did not take upon ourselves to make alterations in this respect although such would have been justifiable in many instances.

All alterations in the letter-press and notation which have more than orthographic justification, for instance, the changing of the bass in No. 8 of the Octave-Studies emanate from Neupert's own pen.

We trust that this work, which is unique in the more modern Study-literature, will find in the new edition thereof, a much wider circulation than it has hitherto enjoyed.

Copenhagen, in October 97.

Otto Malling. Albert Orth.

August Winding tilegnet.

12

ETUDER

Studier i Foredrag og Teknik || Studien zur Ausbildung des
Vortrags und der Teknik

for

PIANOFORTE

af

EDMUND NEUPERT.

Op. 19. Hefte 1. 2.

FORLEGGERENS EJENDOM FOR ALLE LANDE.
WILHELM HANSEN, MUSIK-FORLAG.

KJØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.

12 Etuder.

Edmund Neupert, Op. 19. Hefte 1.

Allegro.

I.

mf

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *Led.*, ***, *p*, *a tempo*, *ritard.*, *p*, *dim.*, *p cresc.*, *f*, and *ff*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. Performance instructions include *ritard.*, *a tempo*, and *p*. The music consists of six measures per staff, with the fifth measure of the first staff containing a circled bass note. The page number 8 is located in the top right corner.

Allegretto.

II. *p*

cresc.

dim.

p ritard.

leggiero

mp cresc.

dim.

Led. segue

Sheet music for piano, page 5, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major. The notation includes various dynamics such as *p*, *f*, *cresc.*, *dim.*, *ritard.*, and *ff*. Articulations include slurs, grace notes, and dynamic hairpins. Performance instructions like *Led. sempre*, *Led. dim.*, and *Led. ritard.* are also present. Fingerings are indicated above the staves. Measure numbers 2998 are at the bottom.

Allegretto.

III.

2995

5
3 4
2 1
5 4
3 2
1 2
cresc.

dim.

mf

2 1

1 2

5 4
3 2
1 2

mf

poco ritard.

1 2

5 4
3 2
1 2

dim.

p a tempo

1 2

5 4
3 2
1 2

poco a poco

cresc.

e accel.

2898

2899

5 3 1 2 5 2 4 2 5 2 4 2

f dim. e rit.

p *cresc.* *mf* *dim.*

poco a poco

cresc. *p* *dim.*

pp *ppp*

2999

Allegretto.

9

IV.

Musical score for piano, page 9, section IV, Allegretto. The score consists of eight staves of music. The first staff (treble clef) starts with a dynamic *p*. The second staff (bass clef) has a note with a '4' below it. The third staff (bass clef) has a note with a '5' below it. The fourth staff (bass clef) has a note with a '3' above it. The fifth staff (bass clef) has a note with a '1' above it. The sixth staff (bass clef) has a note with a '2' above it. The seventh staff (bass clef) has a note with a '3' above it. The eighth staff (bass clef) has a note with a '2' above it. The score includes various dynamics such as *mf*, *dim.*, *cresc.*, *p*, and *mf*. The music features continuous eighth-note patterns and occasional sustained notes. Measure numbers 2994 and 2995 are indicated at the bottom.

10

dim.

ritard.

mf

cresc.

p

p cresc.

poco

2 a poco

cresc.

2998

rit.

a tempo

dim.

p

Led.

Led. segue

mf

dim.

Led.

Led. segue

cresc.

dim.

Led.

ritard.

pp

Led.

Led. segue

2998

Presto.

V. *pp*

cresc. - - -

f

Fine. *p*

Led. *

2998

Musical score page 13, featuring five staves of piano music. The score includes dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions like 'Lied.' and asterisks. The music consists of various note patterns, some with grace notes and slurs.

a) ossia:

Ossia A: An alternative piano part for staff a, showing a different note pattern than the main staff.

b) ossia:

Ossia B: An alternative piano part for staff b, showing a different note pattern than the main staff.

Allegretto.

VI.

sempre staccato

Lew. * *Lew.* * *Lew.* *

Lew. * *Lew.* * *Lew.* *

Lew. * *Lew.* * *Lew.* *

Lew. * *Lew.* *

Lew. * *Lew.* *

August Winding tilegnet.

12

ETUDER

Studier i Foredrag og Teknik ||| Studien zur Ausbildung des
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COPENHAGEN

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12 Etuder.

Allegro con fuoco.

Edmund Neupert, Op. 19. Hefte 2.

VII.

The sheet music consists of five staves of piano music. The first staff shows a treble clef, a key signature of one flat, and a time signature of 6/8. It features sixteenth-note patterns with fingerings (e.g., 2 1, 2 3, 4 5) and dynamic markings like *pp*, *Led.*, and asterisks. The second staff continues the pattern with bass notes and similar markings. The third staff begins with a treble clef and a key signature of one flat, followed by a section with a bass clef and a key signature of one flat. The fourth staff returns to a treble clef and a key signature of one flat. The fifth staff concludes the piece with a bass clef and a key signature of one flat. Various dynamics including *cresc.*, *f*, and *Led.* are used throughout.

2 3 4 5 6

ritard.

L'ed.

L'ed.

L'ed.

L'ed.

L'ed.

3864

a tempo

pp *cresc.* -

Led. *Led.* *Led.*

Led. *Led.* *Led.*

cresc. - *f* *p*

3864

Musical score for piano, page 5, featuring six staves of music. The score includes dynamic markings such as *v.*, *5*, *3*, *dim.*, *poco a poco*, *cresc.*, *e*, *accelerando*, *cresc.*, *ff*, *p*, *pp*, and *zad.* Articulation marks include dots and dashes. Measure numbers 24, 25, 26, and 27 are indicated. The score consists of two systems of three measures each, separated by a repeat sign with a '3' superscript.

Allegro con fuoco.

VIII.

p

*Led. **

p

*Led. **

f

*Led. **

*Led. **

*Led. **

*Led. **

*Led. **

3864

3865

Sheet music for piano, 4 staves, 8 measures.

Measures 1-7:

- Treble staff: Measures 1-7 show various chords and notes. Fingerings include: 2, 1, 3, 2; 2, 1; 5, 3, 1; 2, 1; 2, 1, 3, 1; 2, 1, 3, 1; 2, 1, 3, 1.
- Bass staff: Measures 1-7 show various chords and notes. Fingerings include: *; *; *; *; *; *; *.

Measure 8:

- Treble staff: 3/4 time, dynamic *p*, ending with a fermata over the bass staff.
- Bass staff: 3/4 time, dynamic *p*, ending with a fermata over the bass staff.

Musical score for piano, page 9, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, and *dim.*, and performance instructions like *Led.* and asterisks. The music consists of measures with various note heads and stems, primarily in common time.

Staff 1: Measures 1-2. Dynamics: *p*. Measure 3: Dynamics: *f*. Measure 4: Dynamics: *dim.*

Staff 2: Measures 1-2. Dynamics: *p*. Measure 3: Dynamics: *f*. Measure 4: Dynamics: *dim.*

Staff 3: Measures 1-2. Dynamics: *p*. Measure 3: Dynamics: *f*. Measure 4: Dynamics: *dim.*

Staff 4: Measures 1-2. Dynamics: *p*. Measure 3: Dynamics: *f*. Measure 4: Dynamics: *dim.*

Staff 5: Measures 1-2. Dynamics: *p*. Measure 3: Dynamics: *p ritard.*



Allegretto.

IX.

p

Led. *Led.* *Led.*

p

Led. *Led.* *Led.*

p

Led. *Led.* *Led.*

f

p

Led. *Led.* *Led.*

p

Led. *Led.* *Led.*

cresc.

p

Led. *Led.*

Sheet music for piano, page 11, containing five staves of musical notation. The music is written in common time with a key signature of one flat. Fingerings are shown above the notes, and dynamic markings include 'p' (piano), 'cresc.' (crescendo), and 'Lédo.' (Lédo). The notation consists of five staves, each with a treble clef and a bass clef. The music includes various note heads, rests, and bar lines.

Fingerings (above notes):

- Staff 1: 5 2 1 4, 5 2 1 5, 5 1 4
- Staff 2: 2 1, 5 2 1 5, 1 3 1 3
- Staff 3: 2 1 3, 4 2 1 5, 4 2 1 5
- Staff 4: 5 2 1 5, 1 5, 3 4 5
- Staff 5: 2 1 5, 2 1 5, 2 1 5

Dynamic markings:

- Staff 1: 'p' (piano)
- Staff 2: 'Lédo.'
- Staff 3: 'p'
- Staff 4: 'Lédo.'
- Staff 5: 'Lédo.'

Asterisks (*) are placed at the end of measures 2 and 4 of each staff.

Musical score for piano, page 12, featuring five staves of music. The notation includes various dynamics like 'cresc.', 'ff', and 'mf', and performance instructions like 'Lew.' and '*' with numbered arrows indicating fingerings. The music consists of measures with quarter and eighth notes, primarily in common time.

Musical score for piano, consisting of five staves of music. The music includes dynamic markings such as *p*, *pp*, and *ritard.*, and fingerings (e.g., 1, 2, 3, 4, 5). Performance instructions like "segno" and "dim." are also present. The score is divided into measures by vertical bar lines.

Staff 1:

- Measure 1: Treble clef, B-flat key signature. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Articulation: *Led.* (Measure 1), *** (Measure 2).
- Measure 2: Dynamics: *pp*. Fingerings: 5, 3, 2. Articulation: *Led.* (Measure 2), *** (Measure 3).
- Measure 3: Fingerings: 1, 2, 3, 4, 5.
- Measure 4: Fingerings: 4, 3, 2.
- Measure 5: Fingerings: 2.

Staff 2:

- Measure 1: Bass clef, B-flat key signature. Fingerings: 1, 2, 3, 4, 5.
- Measure 2: Fingerings: 1, 2, 3, 4, 5.
- Measure 3: Fingerings: 1, 2, 3, 4, 5.
- Measure 4: Fingerings: 1, 2, 3, 4, 5.
- Measure 5: Fingerings: 1, 2, 3, 4, 5.

Staff 3:

- Measure 1: Treble clef, B-flat key signature. Fingerings: 1, 2, 3, 4, 5.
- Measure 2: Fingerings: 1, 2, 3, 4, 5.
- Measure 3: Fingerings: 1, 2, 3, 4, 5.
- Measure 4: Fingerings: 1, 2, 3, 4, 5.
- Measure 5: Fingerings: 1, 2, 3, 4, 5.

Staff 4:

- Measure 1: Treble clef, B-flat key signature. Fingerings: 1, 2, 3, 4, 5.
- Measure 2: Fingerings: 1, 2, 3, 4, 5.
- Measure 3: Fingerings: 1, 2, 3, 4, 5.
- Measure 4: Fingerings: 1, 2, 3, 4, 5.
- Measure 5: Fingerings: 1, 2, 3, 4, 5.

Staff 5:

- Measure 1: Treble clef, B-flat key signature. Fingerings: 1, 2, 3, 4, 5.
- Measure 2: Fingerings: 1, 2, 3, 4, 5.
- Measure 3: Fingerings: 1, 2, 3, 4, 5.
- Measure 4: Fingerings: 1, 2, 3, 4, 5.
- Measure 5: Fingerings: 1, 2, 3, 4, 5.

Allegro.

X. *p*

cresc.

Lied. *

pp

Lied. *

Lied. *

Lied. *

Lied. *

ppp

Lied. *

Lied. *

Lied. *

3864

Sheet music for piano, page 15, featuring eight staves of musical notation. The music is in common time and consists of measures 14 through 21. The key signature changes from A major (no sharps or flats) to G major (one sharp). The notation includes various dynamics such as *legg.*, *cresc.*, *fp*, and *dim.*. Performance instructions like *Leg. semper* and *m.s.* (measures short) are also present. Fingerings are indicated above the notes in some measures.

Presto.

XI. *p*

senza Lédo.

cresc.

*Lédo. **

*Lédo. **

cresc.

*Lédo. **

Allegretto.

XII.

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature varies between common time and 12/8. The score is divided into measures by vertical bar lines. The vocal parts have fingerings above the notes, and the piano part has dynamic markings (p, f, mf) and performance instructions like 'Lew.' and asterisks. The vocal parts also have slurs and grace notes.

Treble staff dynamics: *p*, *p*, *mf*
 Bass staff dynamics: *p*, *p*, *p*

Measure 1: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***. Measure 2: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***. Measure 3: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***. Measure 4: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***. Measure 5: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***. Measure 6: Treble staff has eighth-note pairs. Bass staff has sustained notes. Dynamics: *Lied.*, ***, *Lied.*, ***.

Musical score for piano, page 20, featuring five staves of music. The score consists of two systems of measures, each ending with a repeat sign and a double bar line.

Staff 1 (Top):

- Measure 1: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns with fingerings 3, 2, 3, 3, 2, 4, 3, 2, 3, 2, 3, 3.
- Measure 2: Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Performance: "Lied." (Lied) under the first measure, asterisks (*) under the second measure, and "Lied." under the third measure.

Staff 2 (Second from Top):

- Measure 1: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns with fingerings 3, 2, 4, 3, 2, 5, 3, 2, 5, 3, 2, 5.
- Measure 2: Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.
- Performance: "Lied." (Lied) under the first measure, asterisks (*) under the second measure, and "Lied." under the third measure.

Staff 3 (Third from Top):

- Measure 1: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns with fingerings 5, 2, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3.
- Measure 2: Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Performance: "Lied." (Lied) under the first measure, asterisks (*) under the second measure, and "ritard." (ritardando) under the third measure.

Staff 4 (Fourth from Top):

- Measure 1: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Measure 2: Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Performance: "Lied." (Lied) under the first measure, asterisks (*) under the second measure, and "Lied." under the third measure.

Staff 5 (Bottom):

- Measure 1: Treble clef, key signature of one sharp. Measures show sixteenth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Measure 2: Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Performance: "a tempo" (tempo normal) under the first measure, "p" (pianissimo) under the second measure, "mf" (mezzo-forte) under the third measure, "Lied." (Lied) under the fourth measure, asterisks (*) under the fifth measure, and "Lied." (Lied) under the sixth measure.

1

2

3

4

5

Læd.

*

Læd.

*