EDMUND NEUPERT

100 Etüden.

Op. 17.	24 Concert-Etüden.....	Heft.	1. 2. 3. 4.
– 18.	24 Octav-Etüden.....	–	1. 2. 3. 4.
– 19.	12 Etüden.....	–	1. 2.
– 20.	12 Etüden.....	–	1. 2.
– 22.	10 Etüden.....	–	1. 2.
– 25.	10 Poetische Etüden..	–	1. 2.
– 26.	8 Studien.....	–	1. 2.

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 indholdsrige og geniale Etudeværk kan fremtræde i en i musikalsk-orthografisk Henseende fuldkomnere Skikkelse end hidtil. Det lader sig nemlig ikke nægte, at de fleste Hefter af den 1ste 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 utydelig 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 Udførelsesmaade, 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 Hefter, have vi ikke villet foretage en Omordning af disse, skjøndt 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 Etudeliteratur 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 Hefte der ersten Ausgabe, theils an einer unverhältnissmässigen 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 Nuancirung, die dem Studirenden zur Erleichterung und zum Wegweiser dienen kann.

Da wir Neuperts eigene Ausführungsmethode 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 Hefte 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.

FORLÆGGERENS EJENDOM FOR ALLE LANDE.

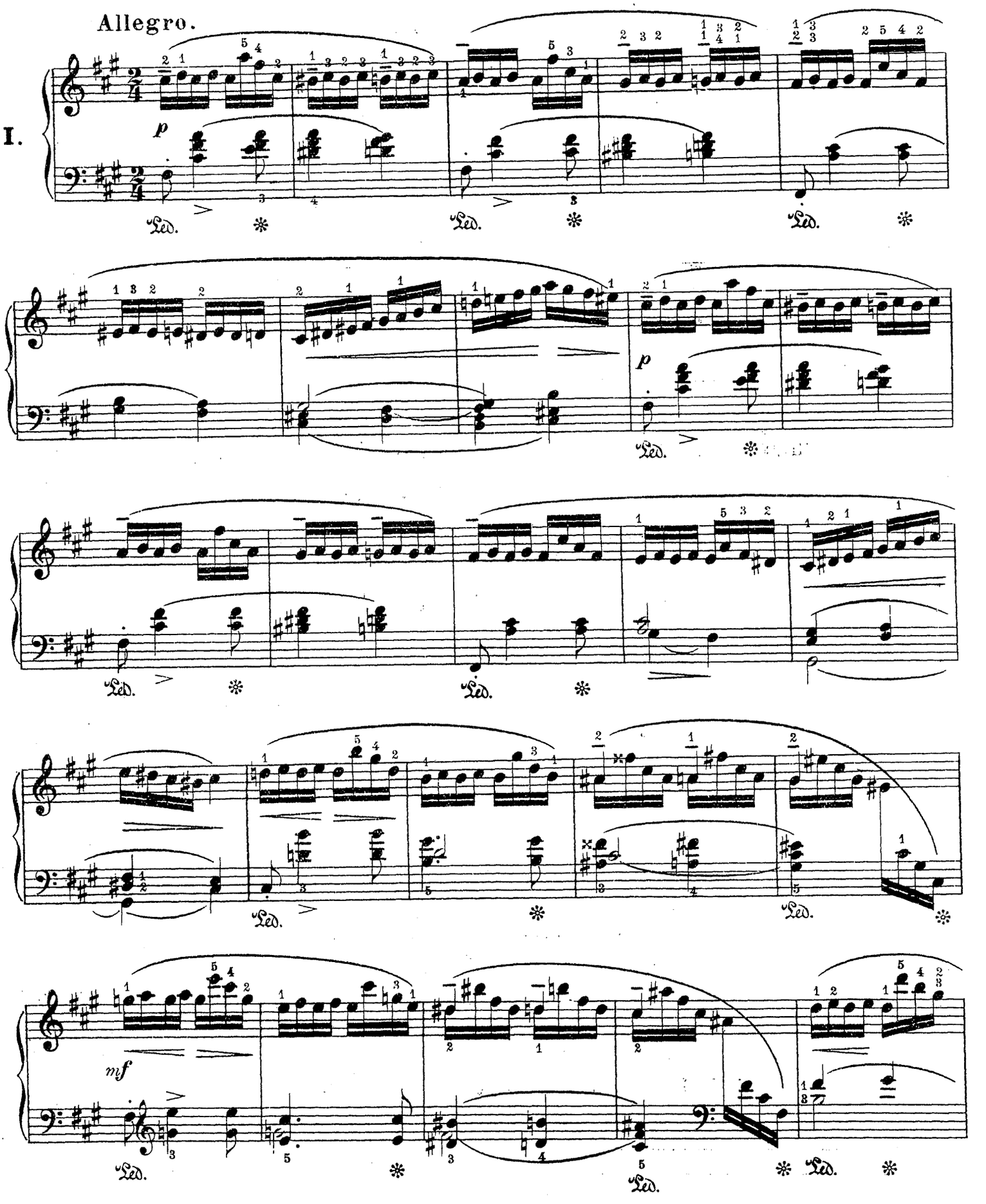
KJØBENHAVN & LEIPZIG.
WILHELM HANSEN, MUSIK-FORLAG.

12 Etuder.

Edmund Neupert, Op. 19. Hefte 1.

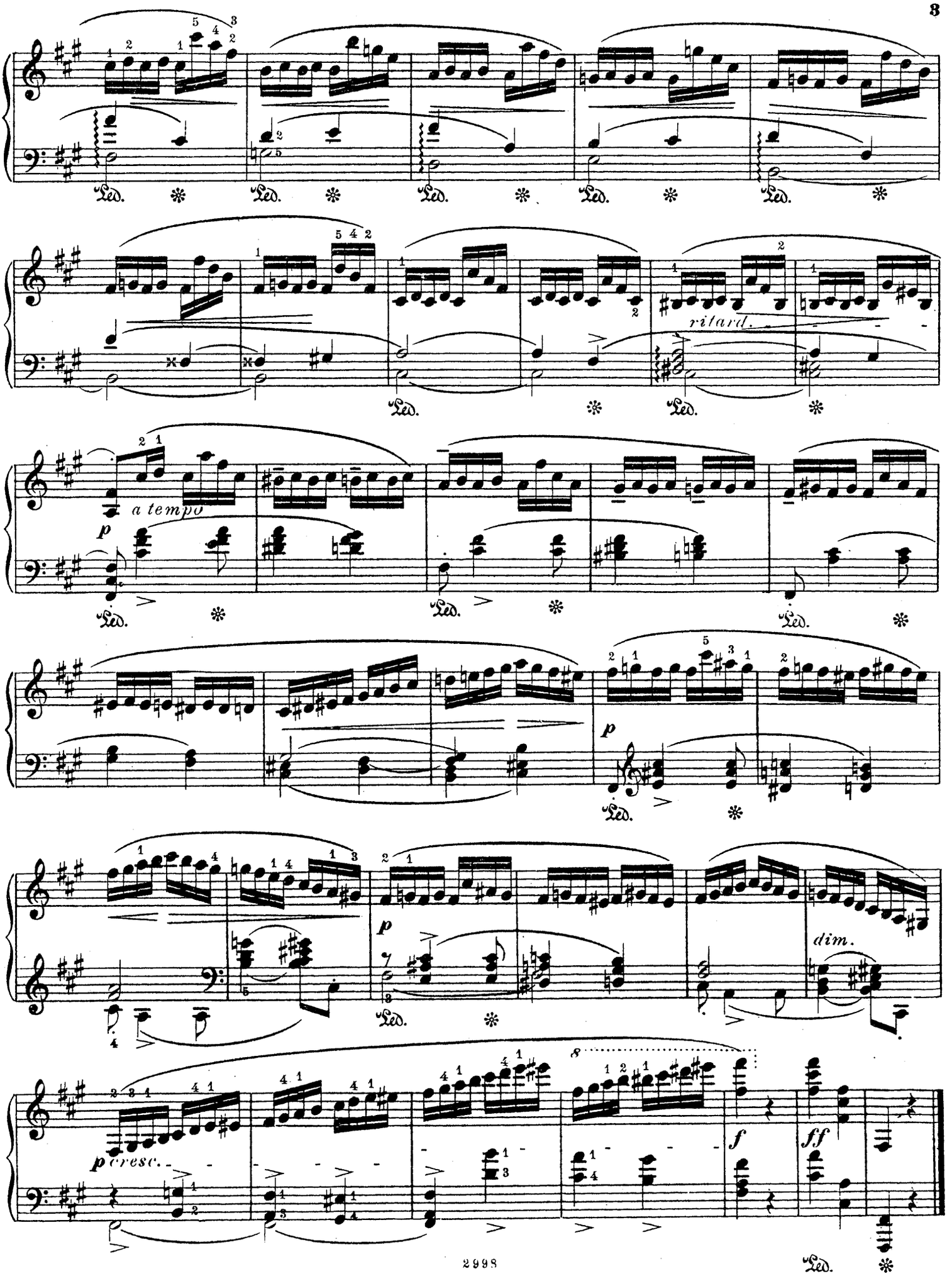
I.

Allegro.



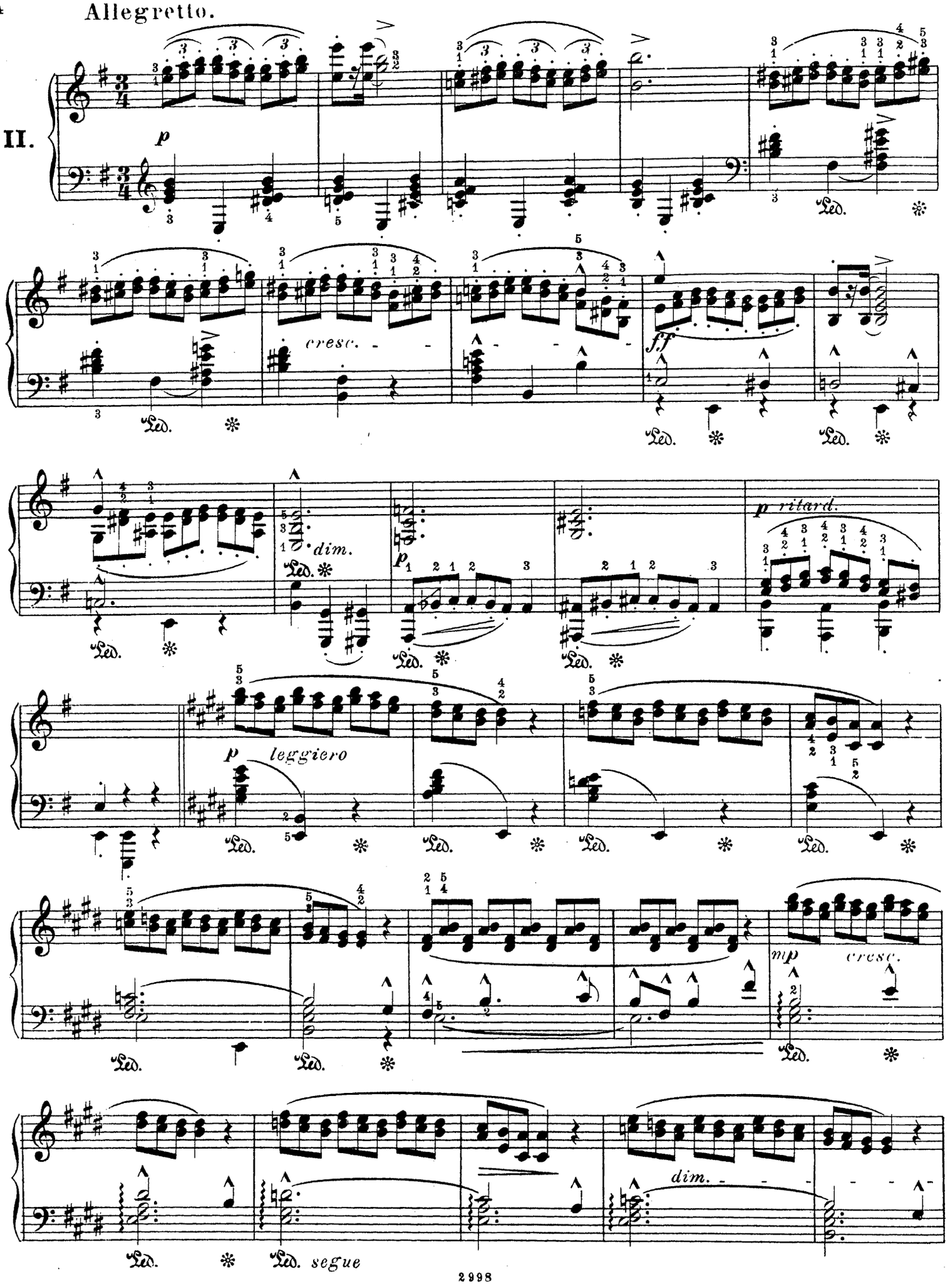
Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn

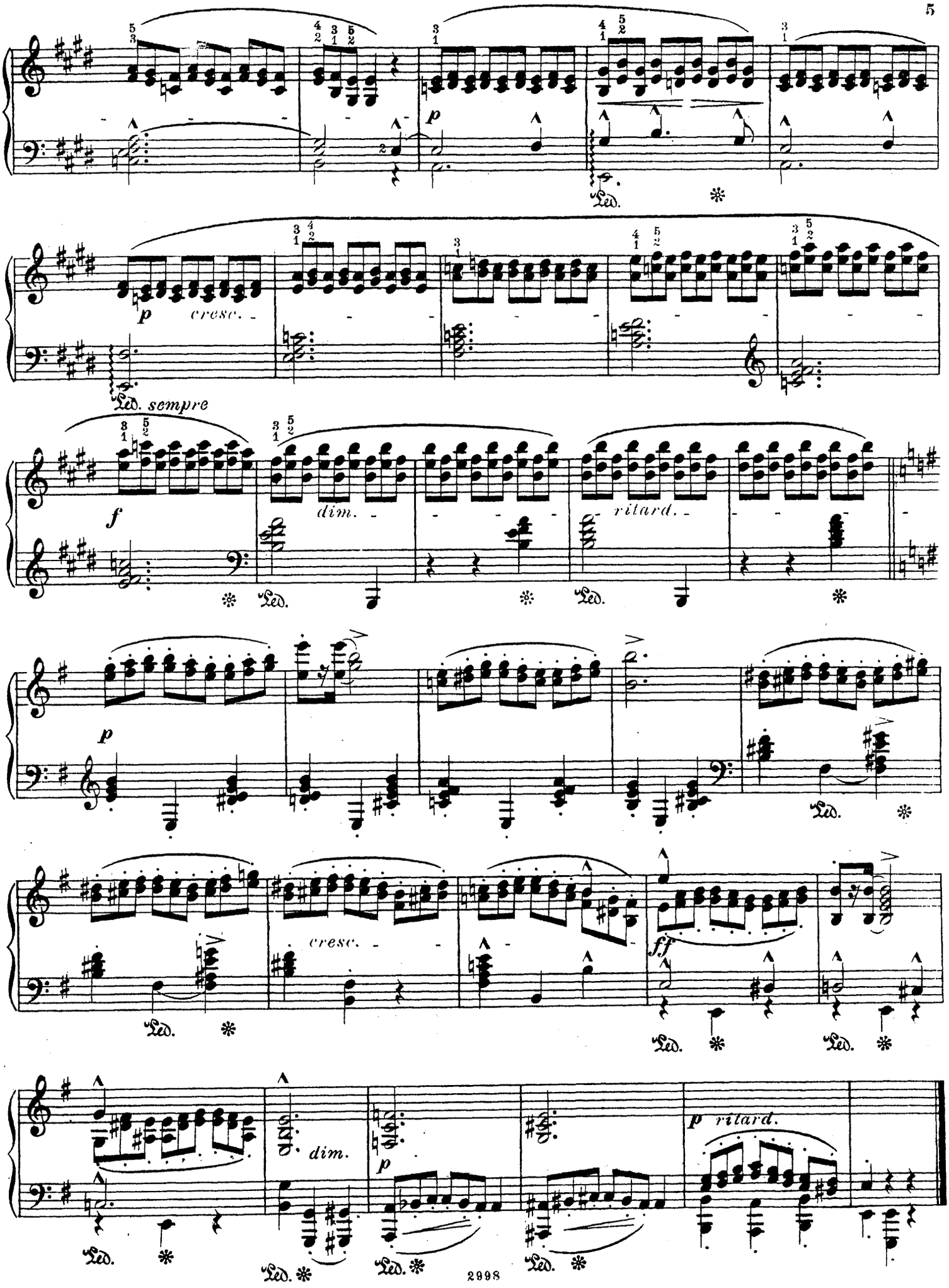
2998


ritard.
a tempo
p
dim.
pcresc.
f
ff

Allegretto.

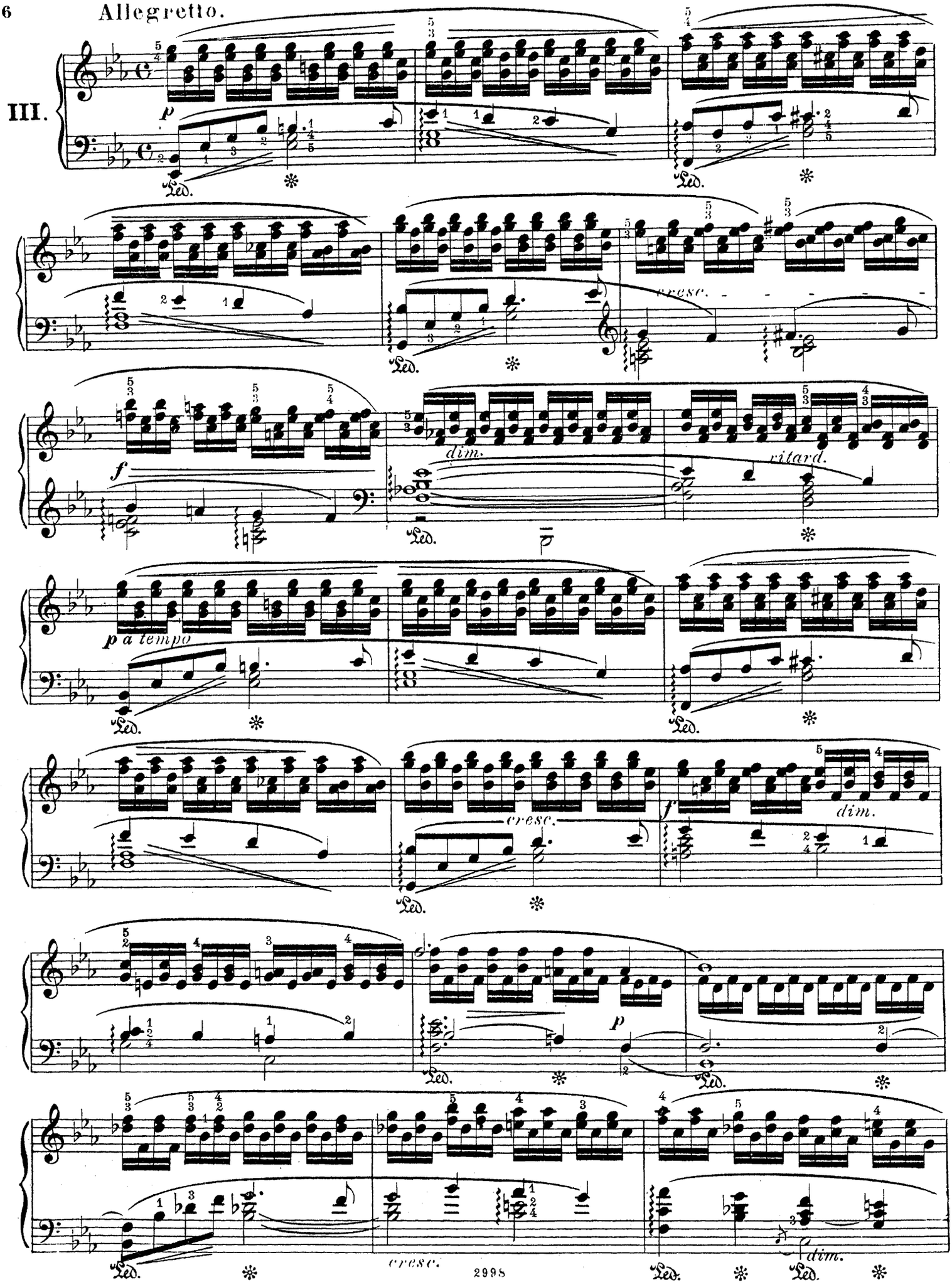
II.

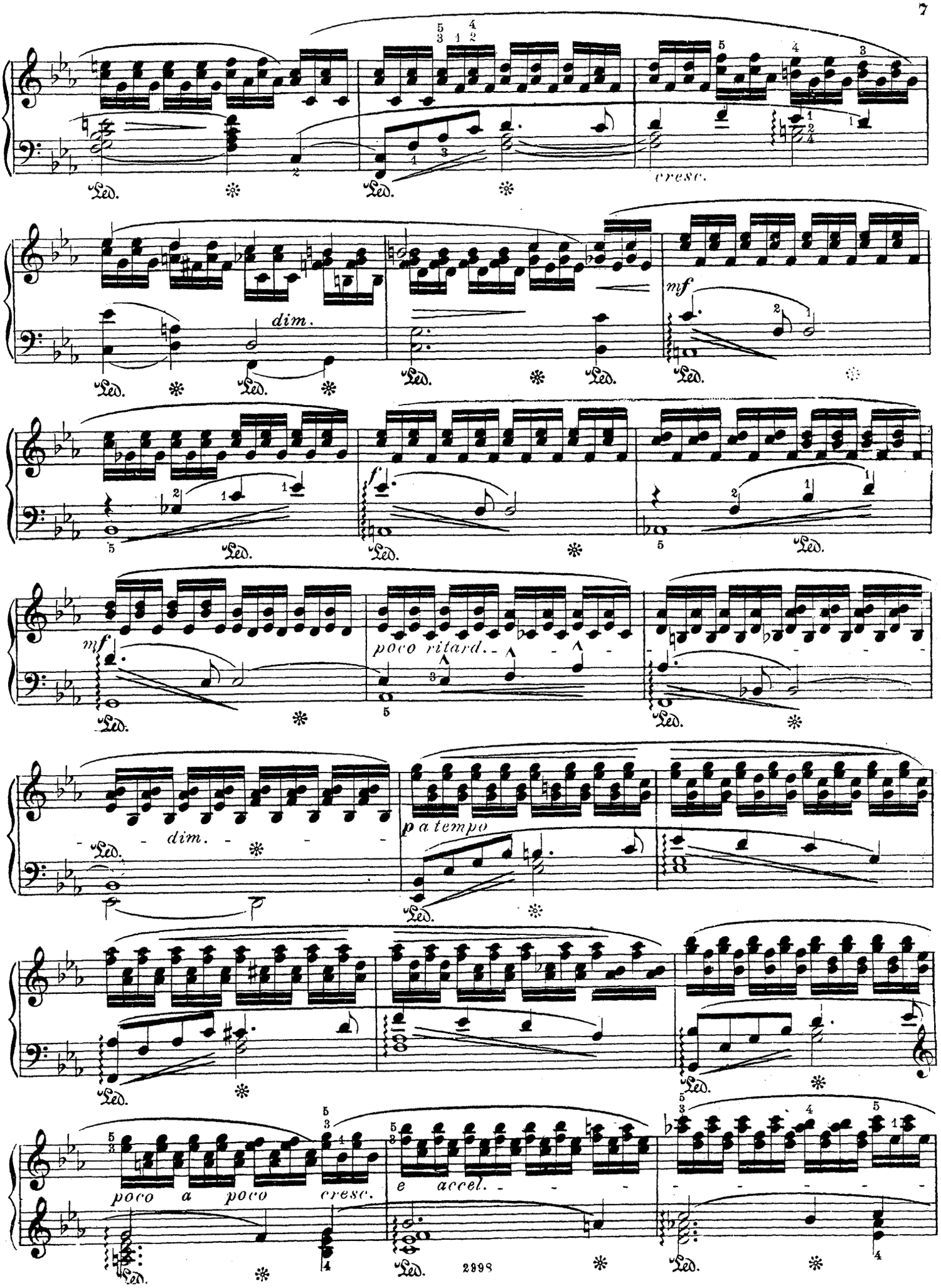


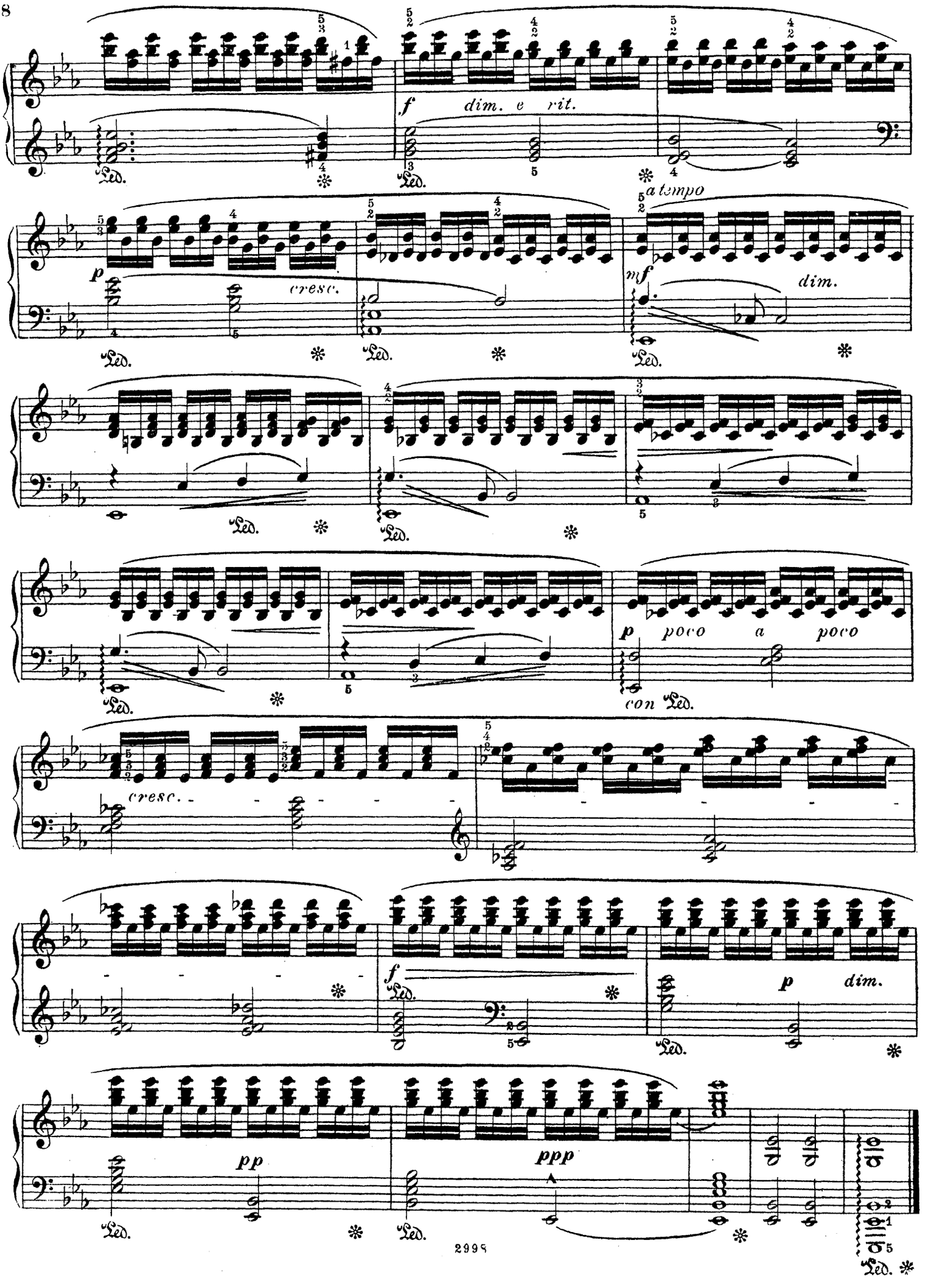

p
Ped.
p cresc.
Ped. sempre
f
dim.
ritard.
Ped.
p
Ped.
cresc.
Ped.
ff
Ped.
Ped.
dim.
p
Ped.
Ped.
Ped.
p ritard.

Allegretto.

III.

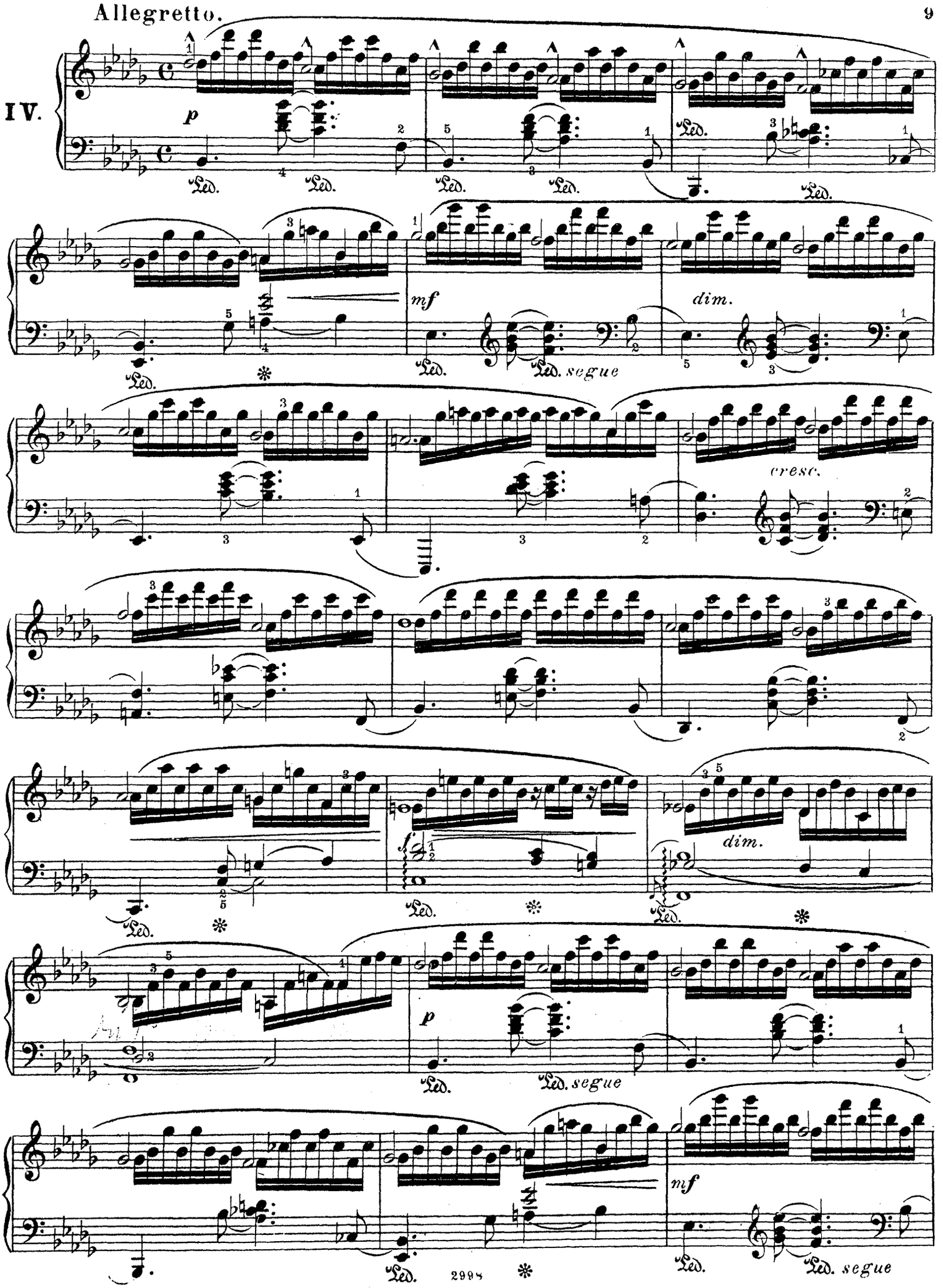


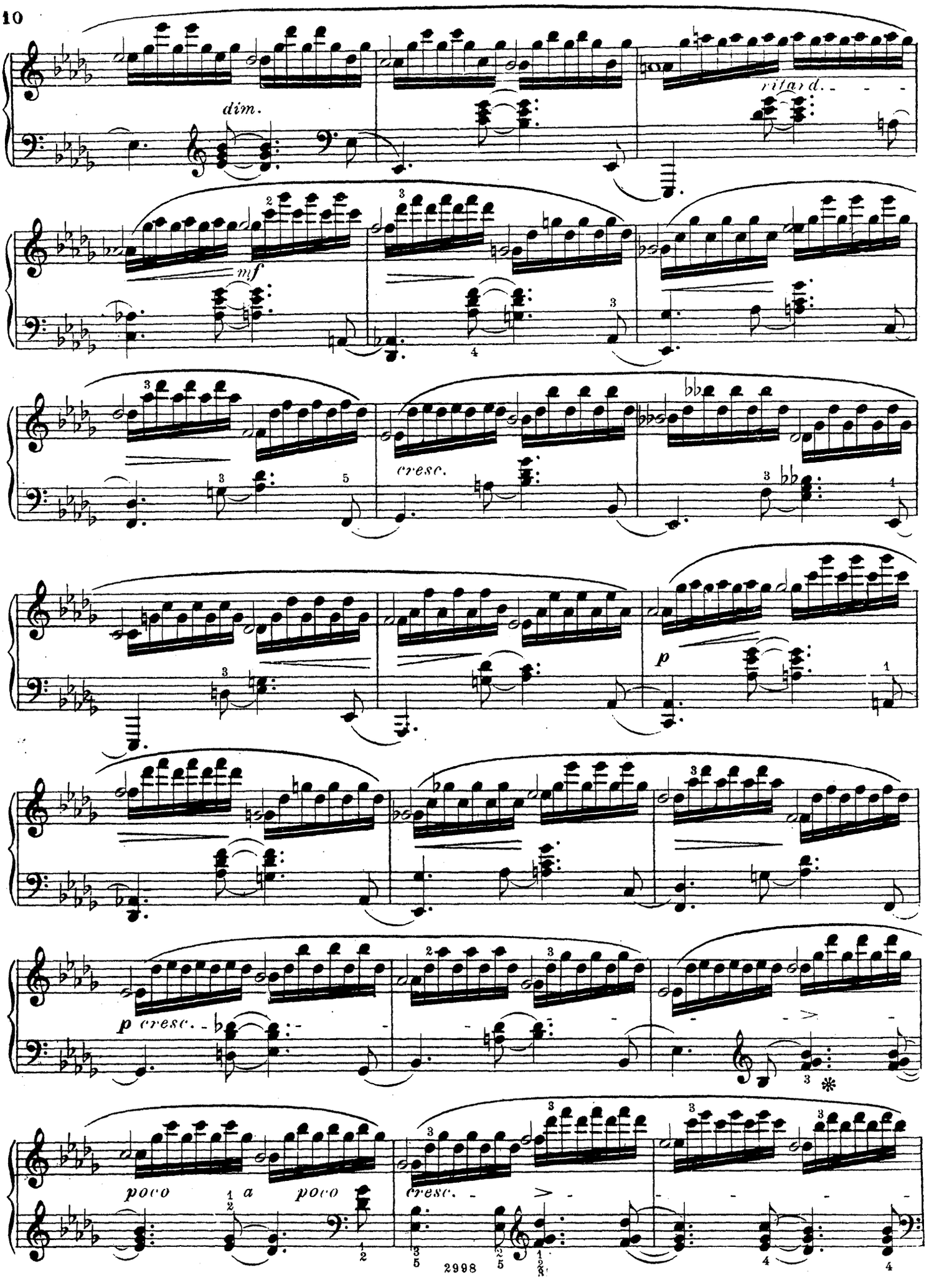

cresc.
dim.
mf
f
mf
poco ritard.
dim.
p a tempo
poco a poco cresc.
e accel.

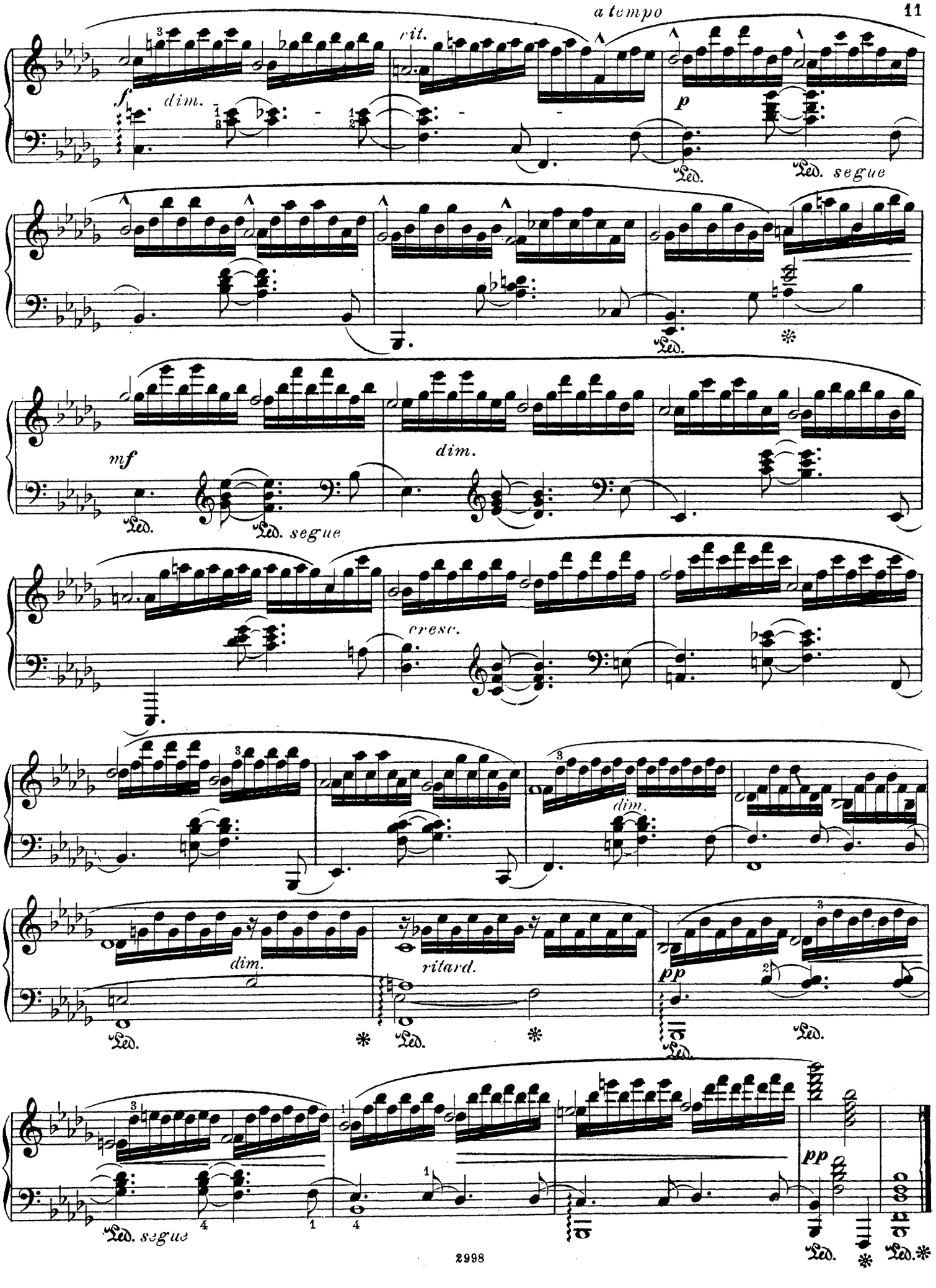

f
dim. e rit.
a tempo
p
cresc.
mf
dim.
p poco a poco
con Ped.
cresc.
f
p
dim.
pp
ppp
Ped.

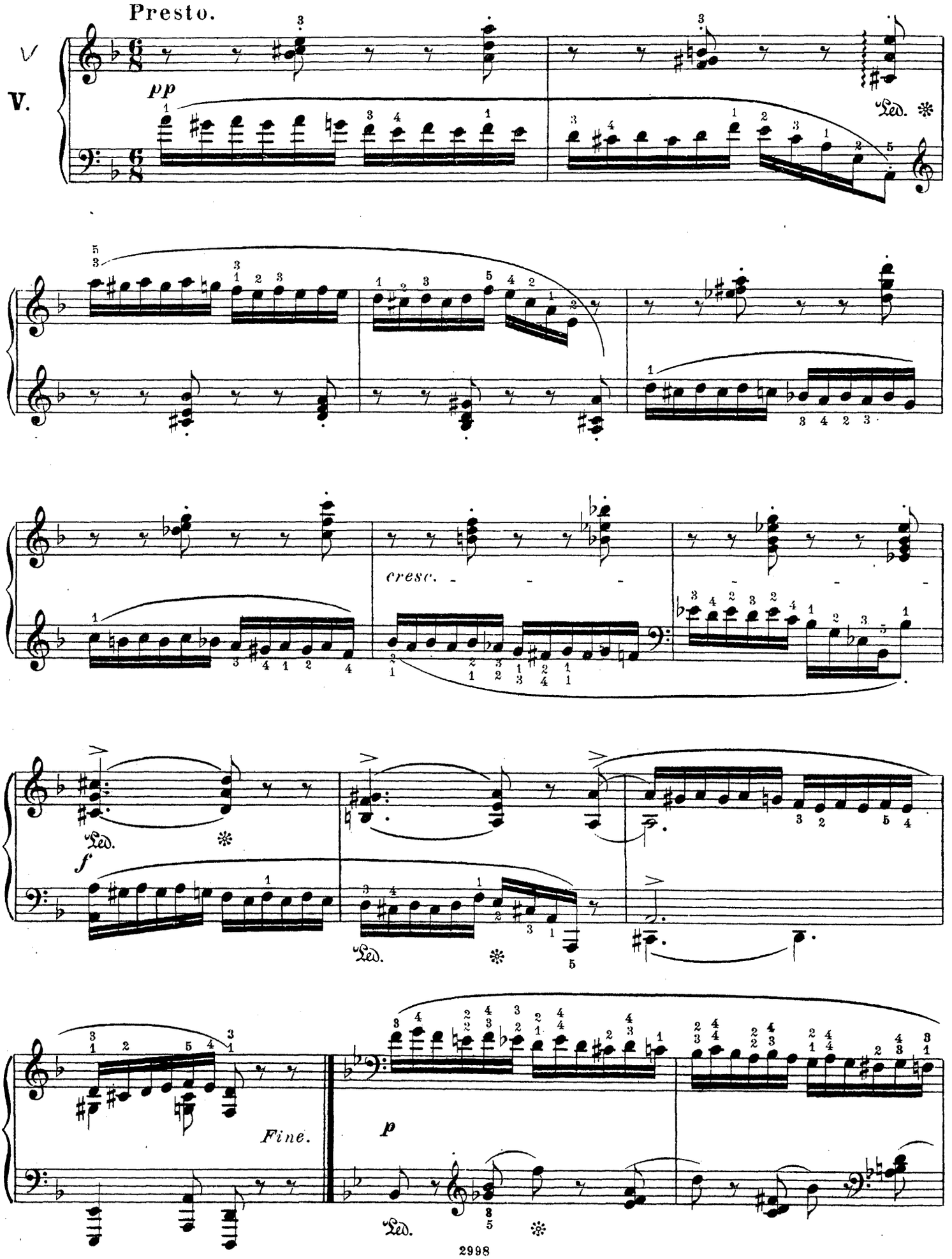
Allegretto.

IV.




dim.
ritard.
mf
cresc.
p
p cresc.
poco a poco
cresc.


a tempo
rit.
f
dim.
p
Led.
Led. segue
mf
dim.
Led.
Led. segue
cresc.
dim.
dim.
ritard.
pp
Led.
Led. segue
pp
Led.
Led.


Presto.
V.
pp
Ped.
cresc.
f
Ped.
Ped.
Fine.
p
Ped.

p

a)

p

p

b)

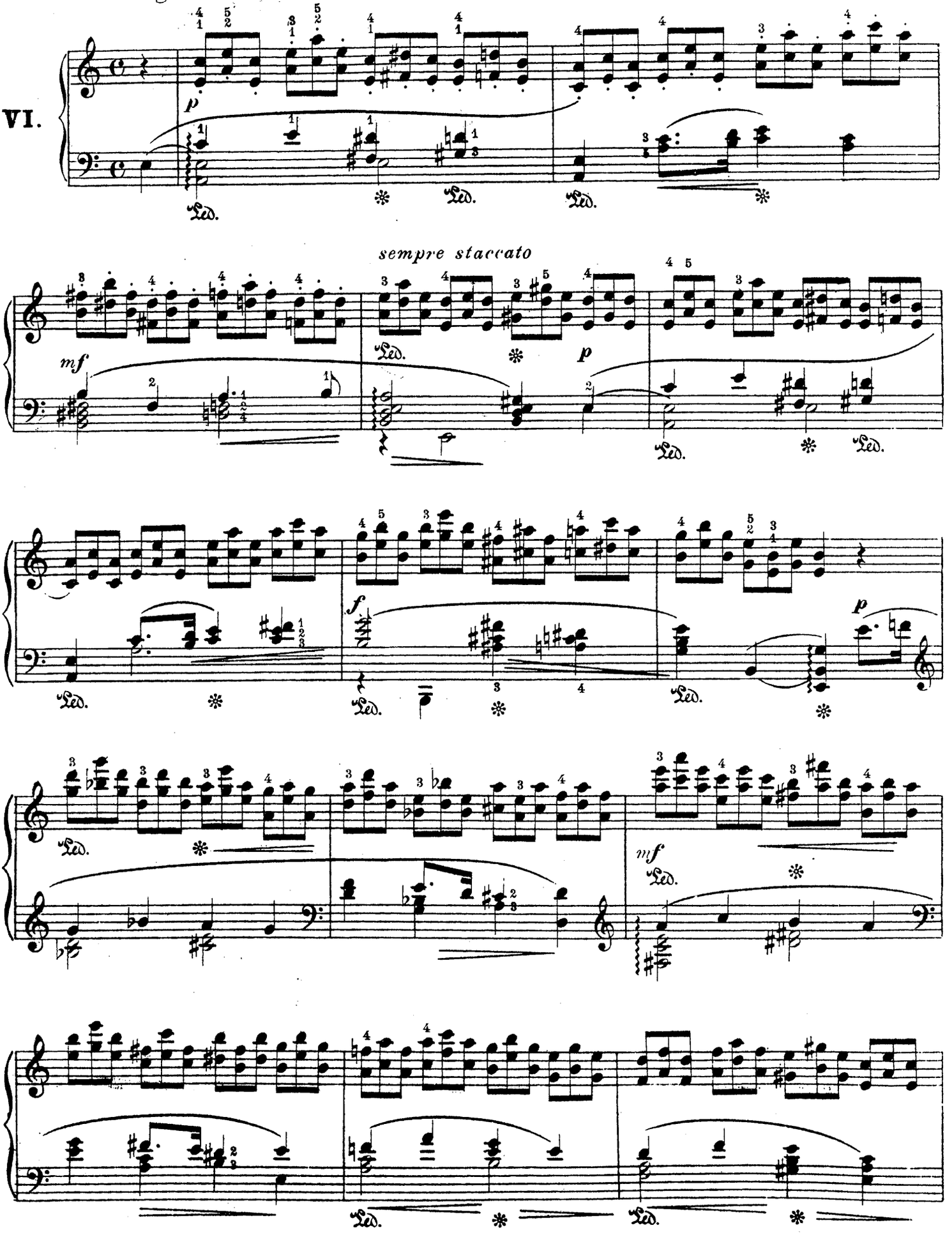
D. C. al Fine.

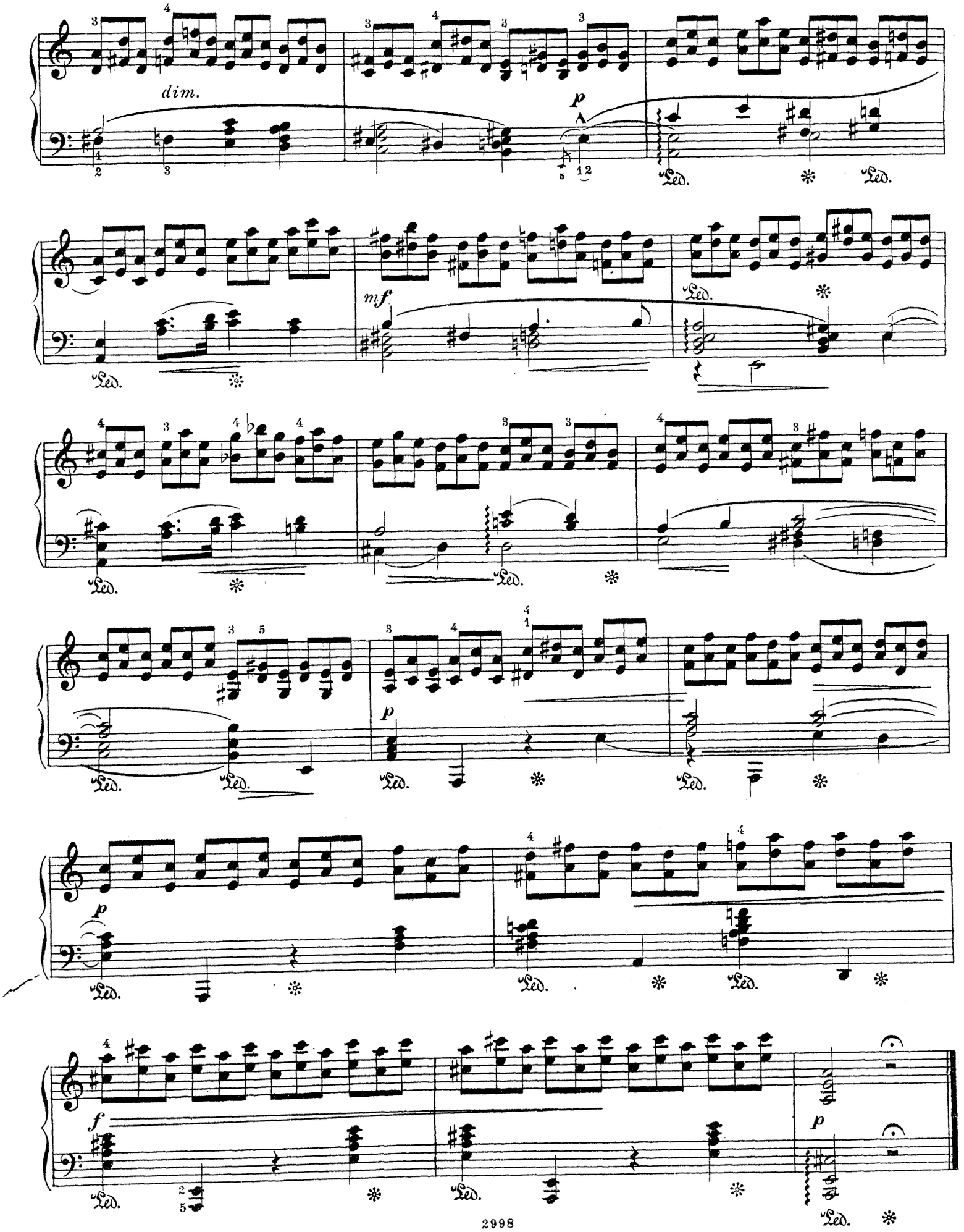
a) ossia:

b) ossia:

Allegretto.

VI.




dim.
p
mf
p
p
f
p

August Winding tilegnet.

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ETUDER

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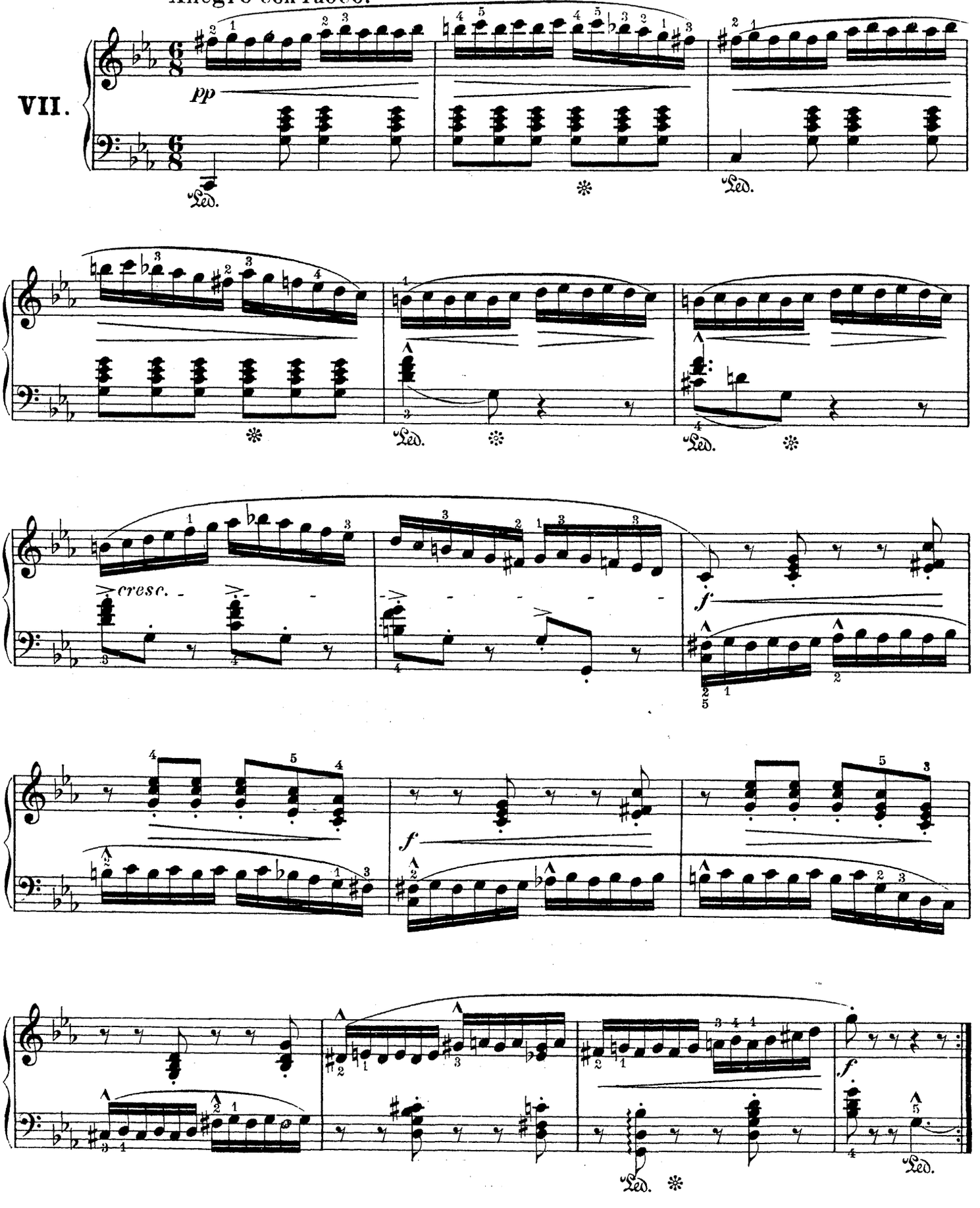
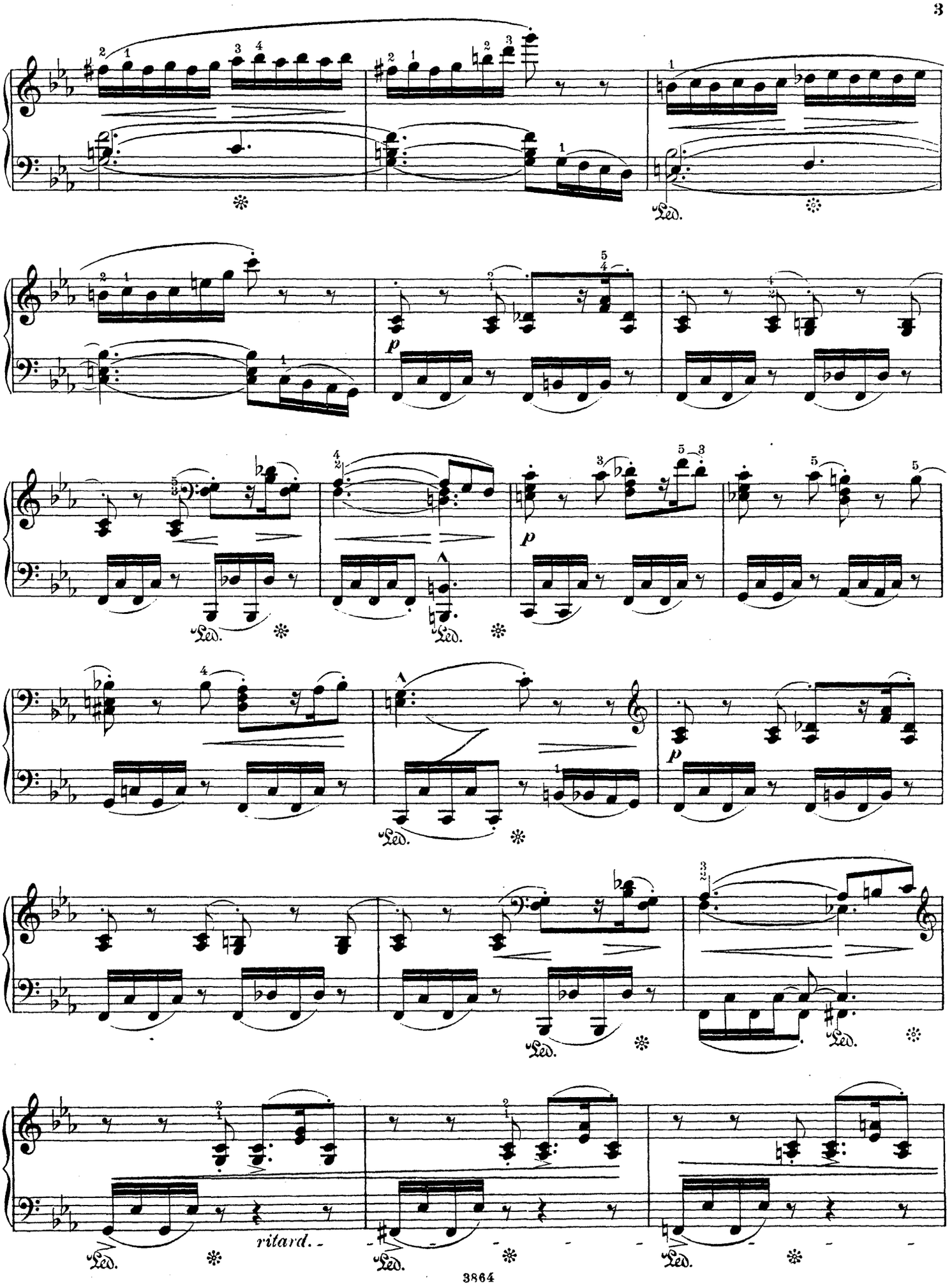
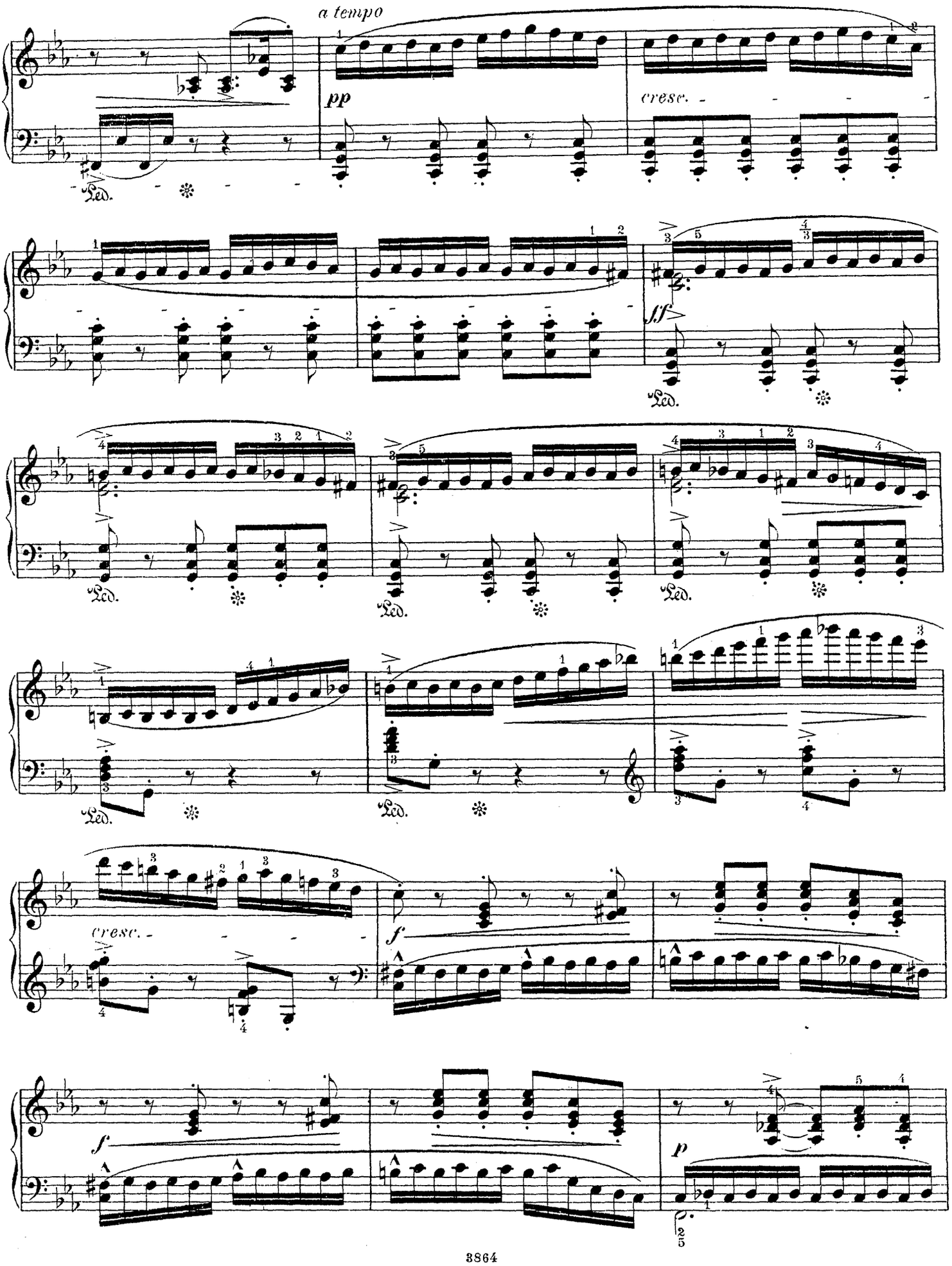
Edmund Neupert, Op. 19. Hefte 2.

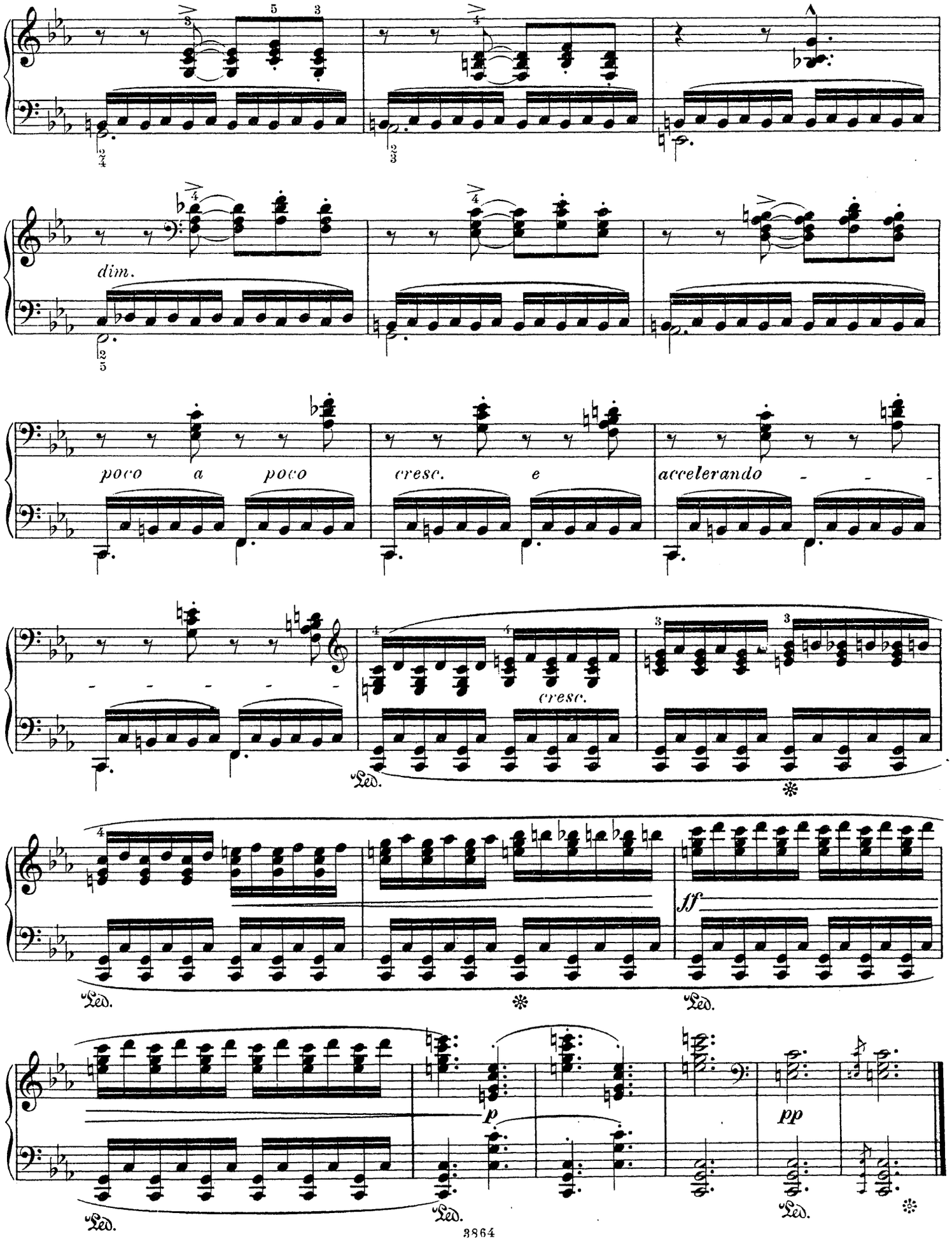
VII.

Allegro con fuoco.



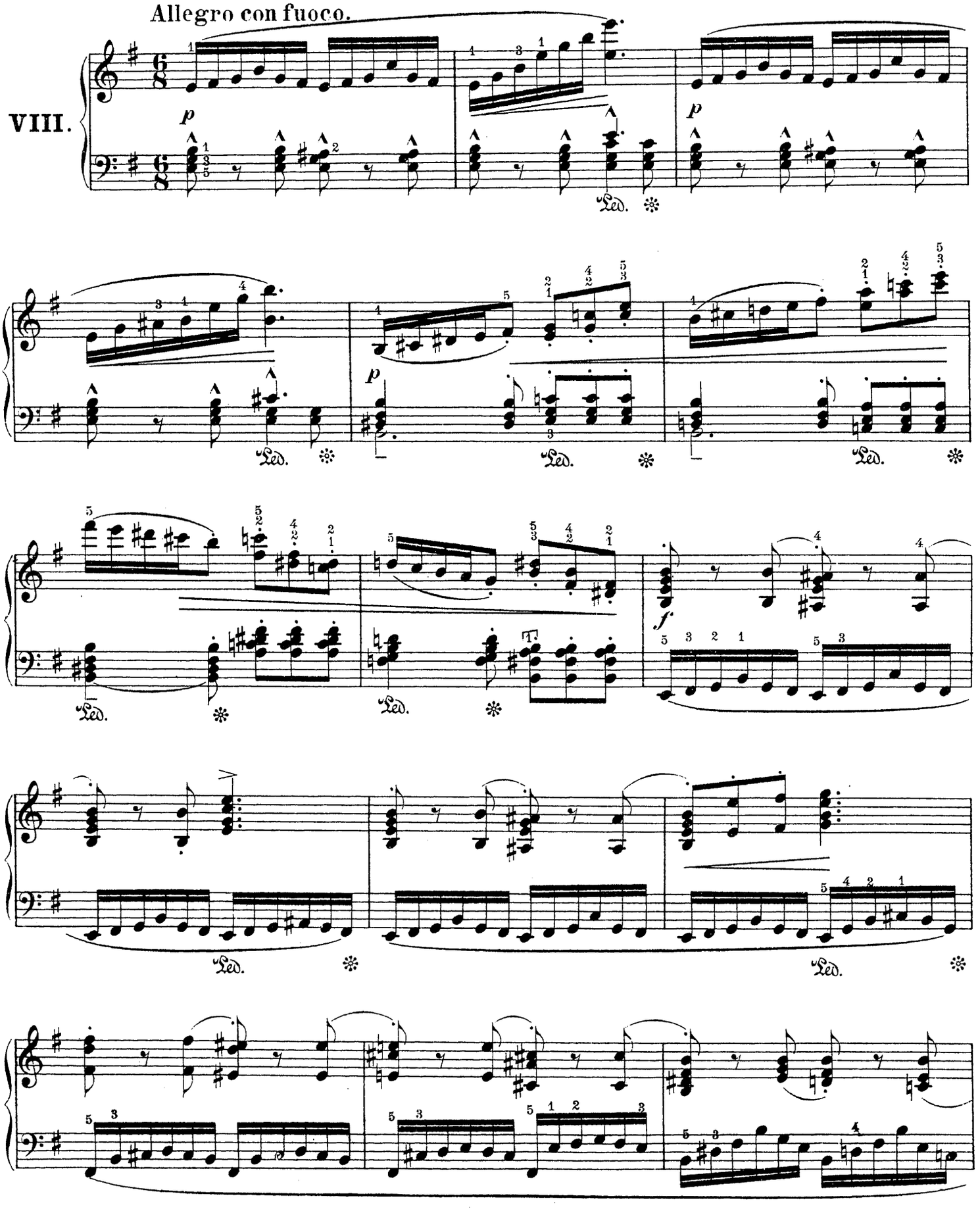

Ped.
p
ritard.

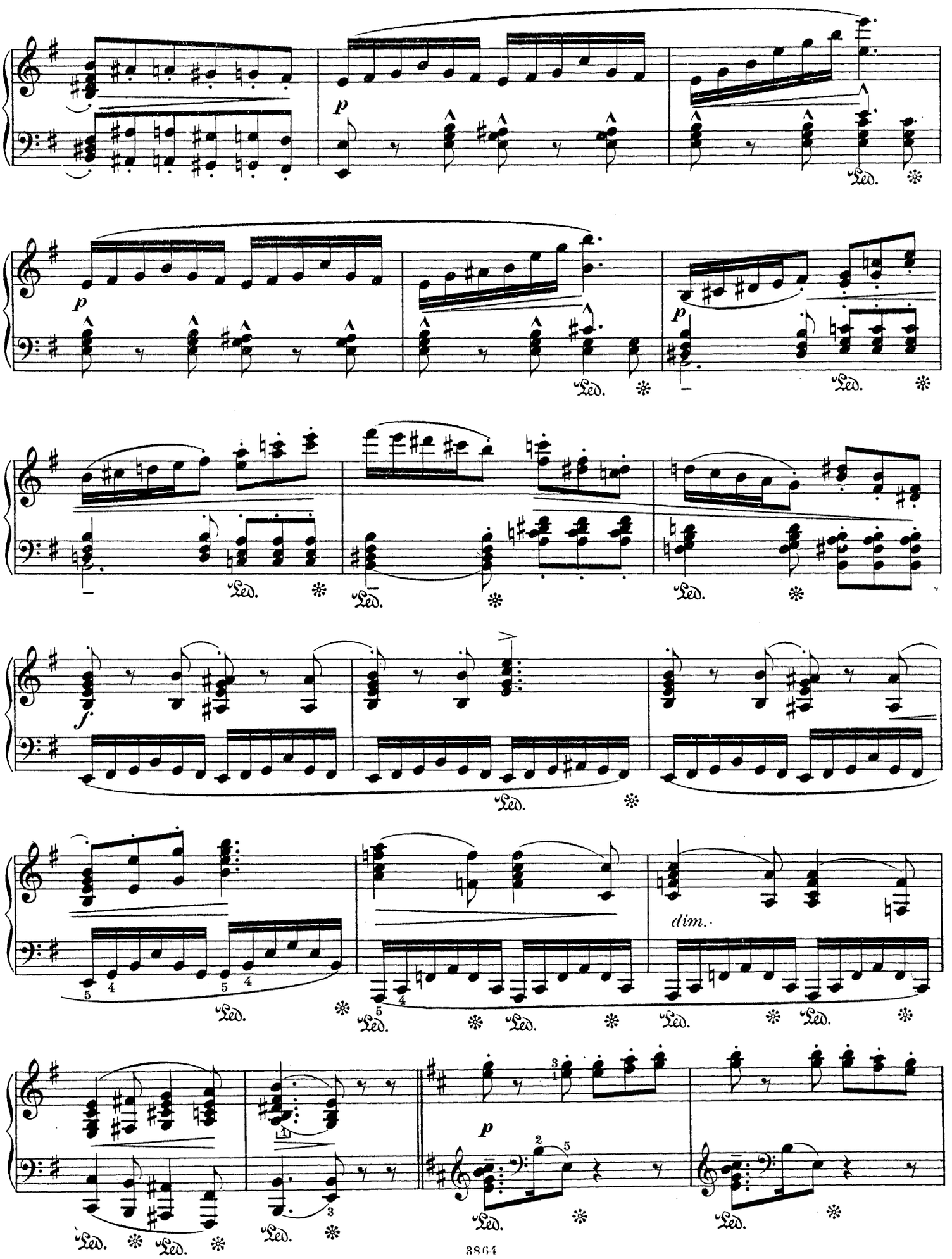

a tempo
pp
cresc.
sff
Ped.
cresc.
f
f
p

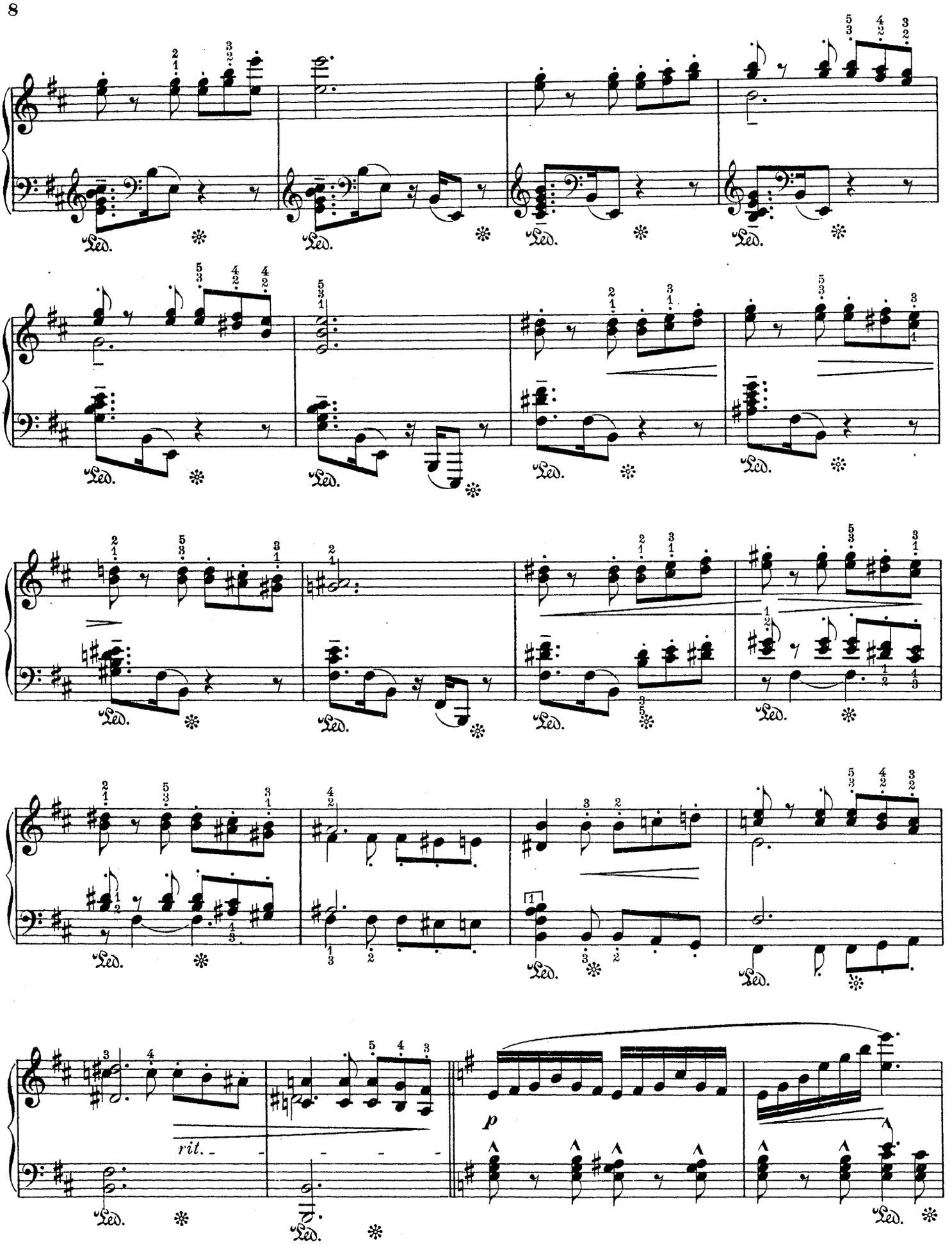

dim.
poco a poco
cresc. e
accelerando
cresc.
ff
p
pp
Led.
3864

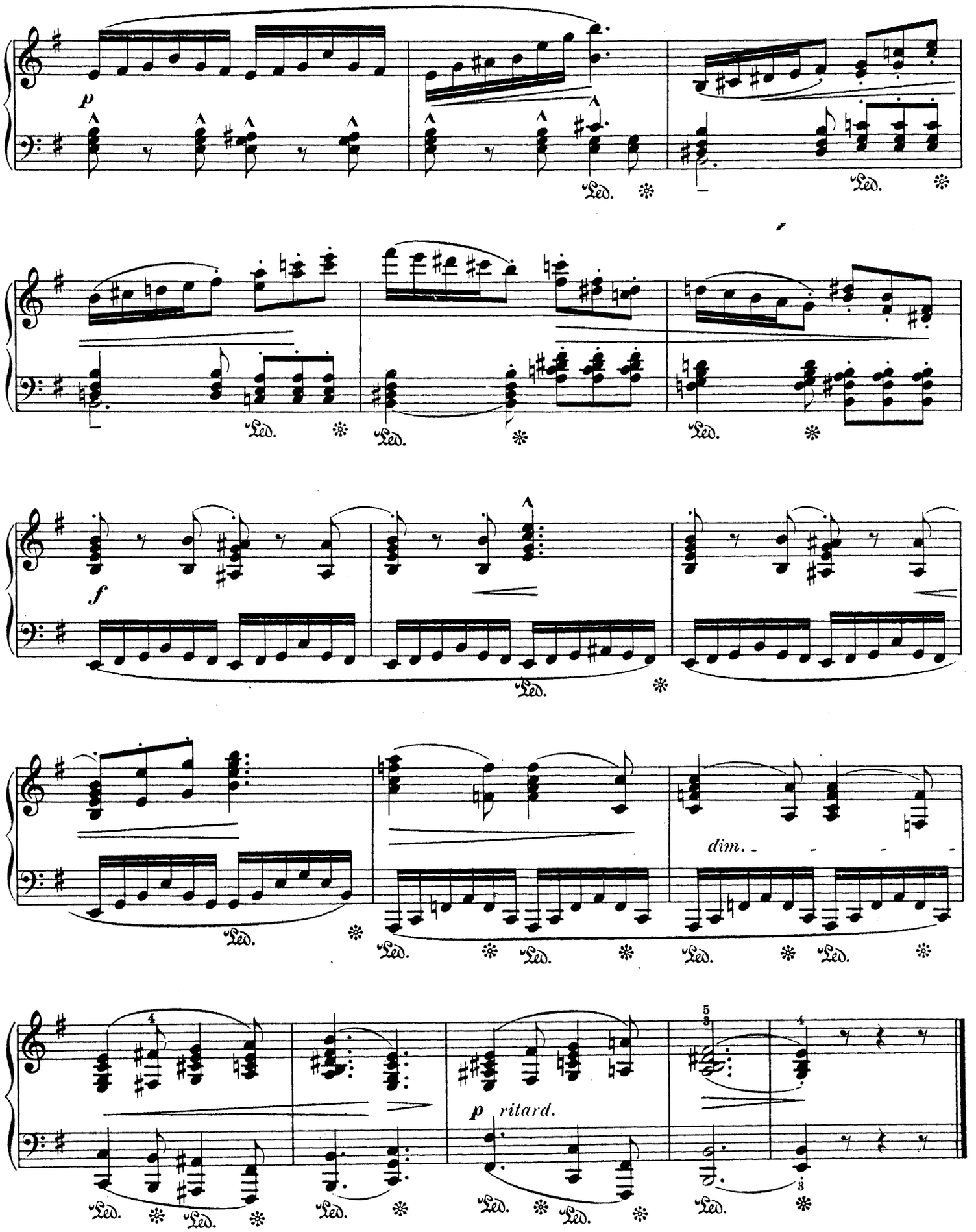
VIII.

Allegro con fuoco.



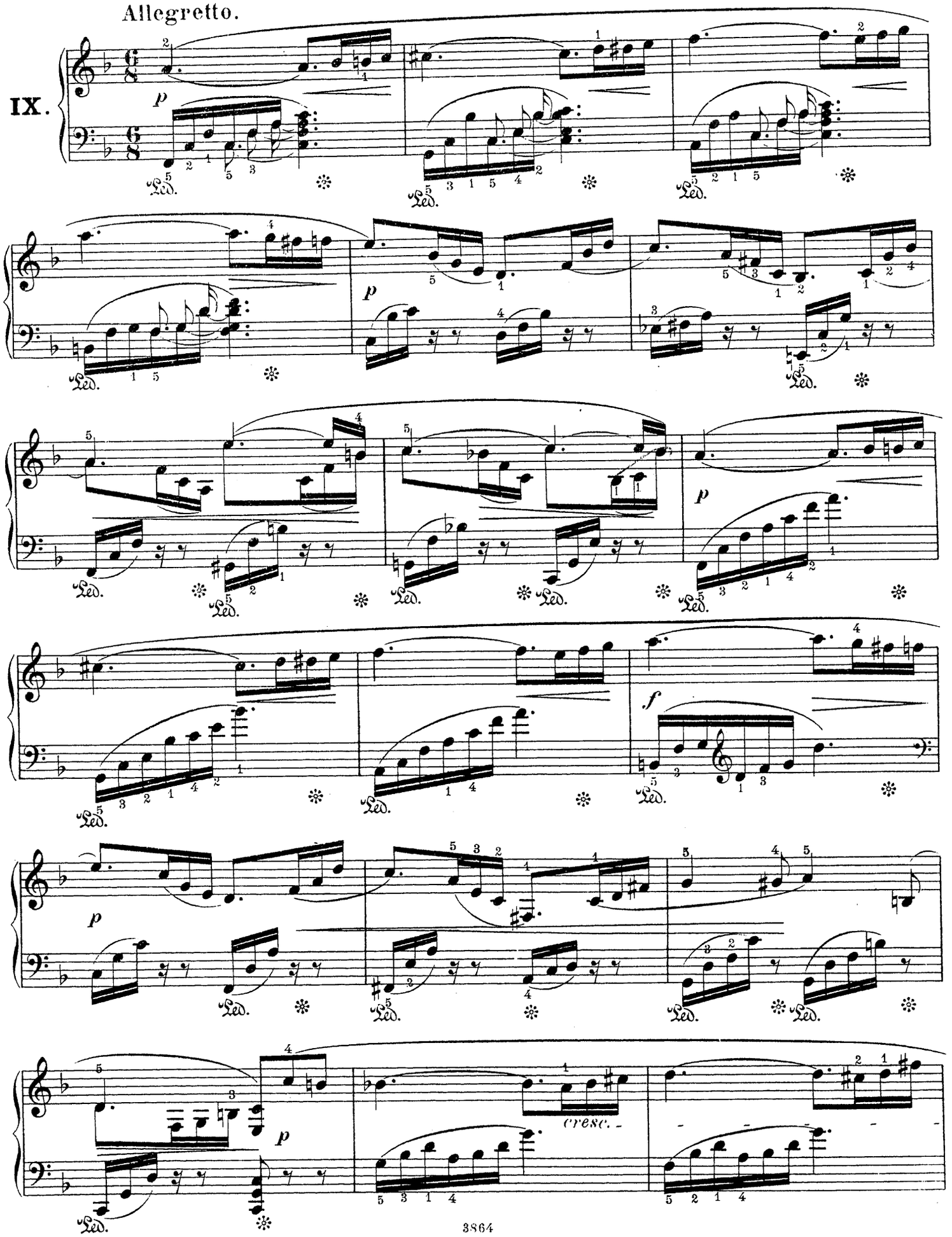

p
Led.
dim.

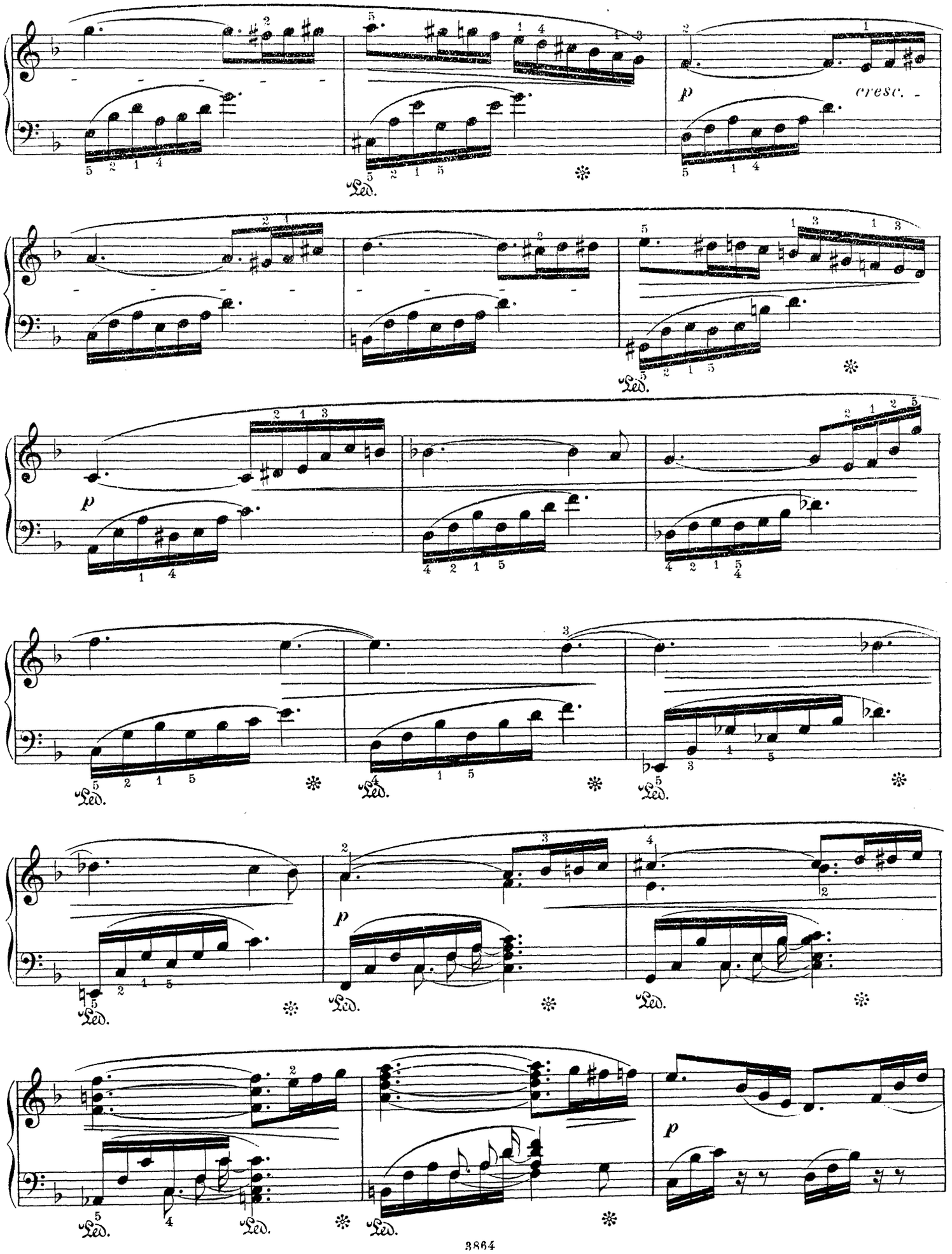

Ped.
rit.
p

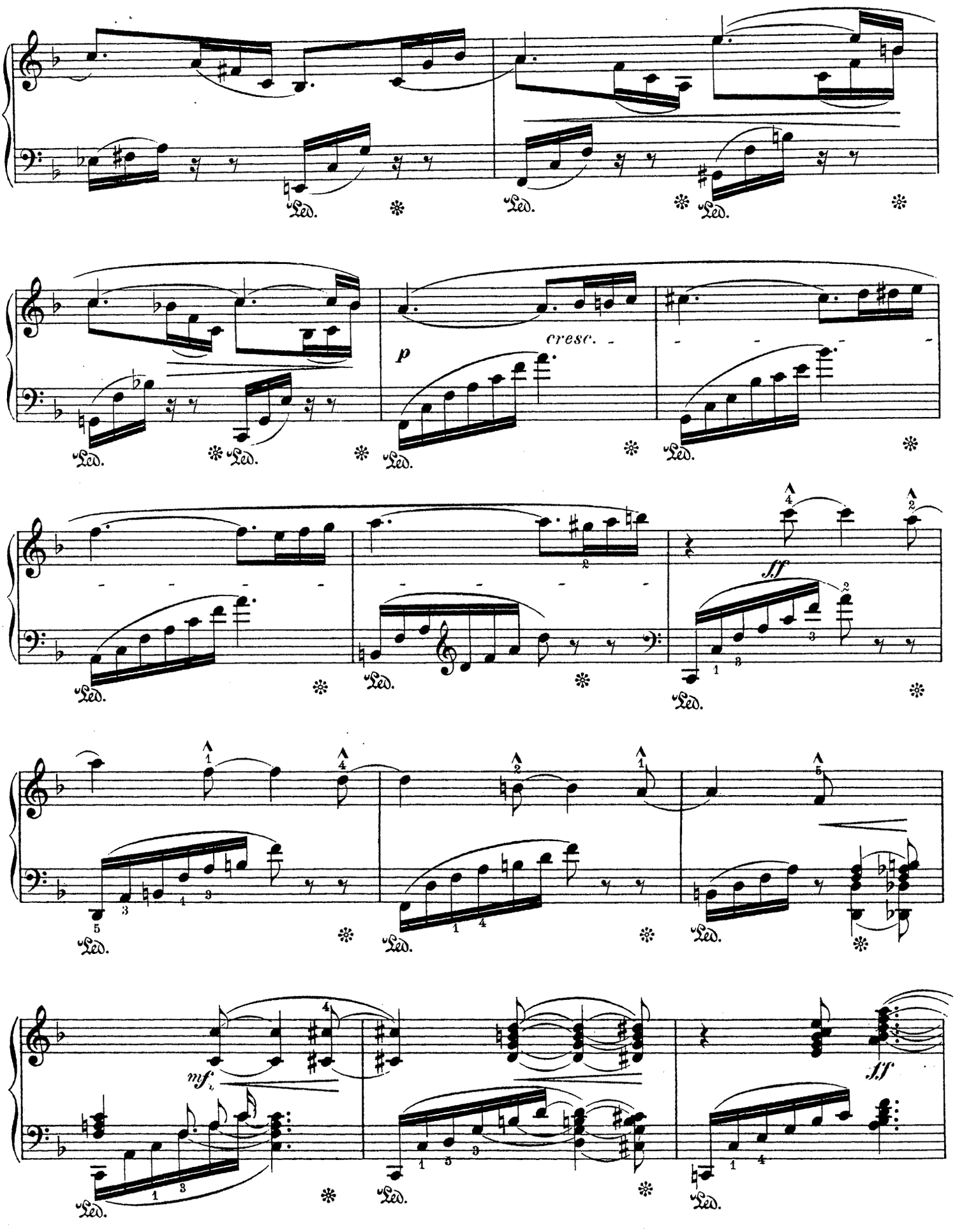

p
Ped.
f
dim.
p ritard.

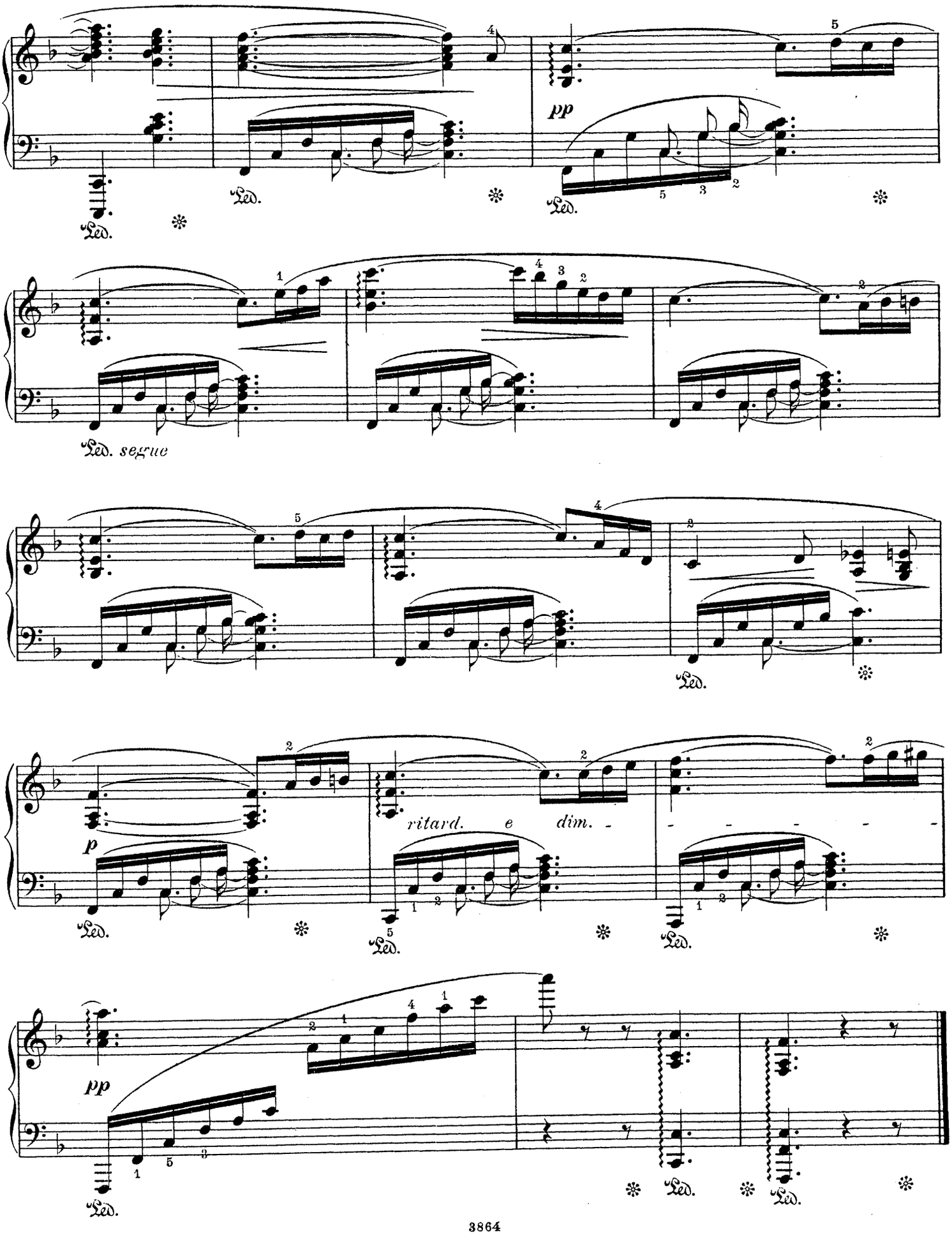
IX.

Allegretto.



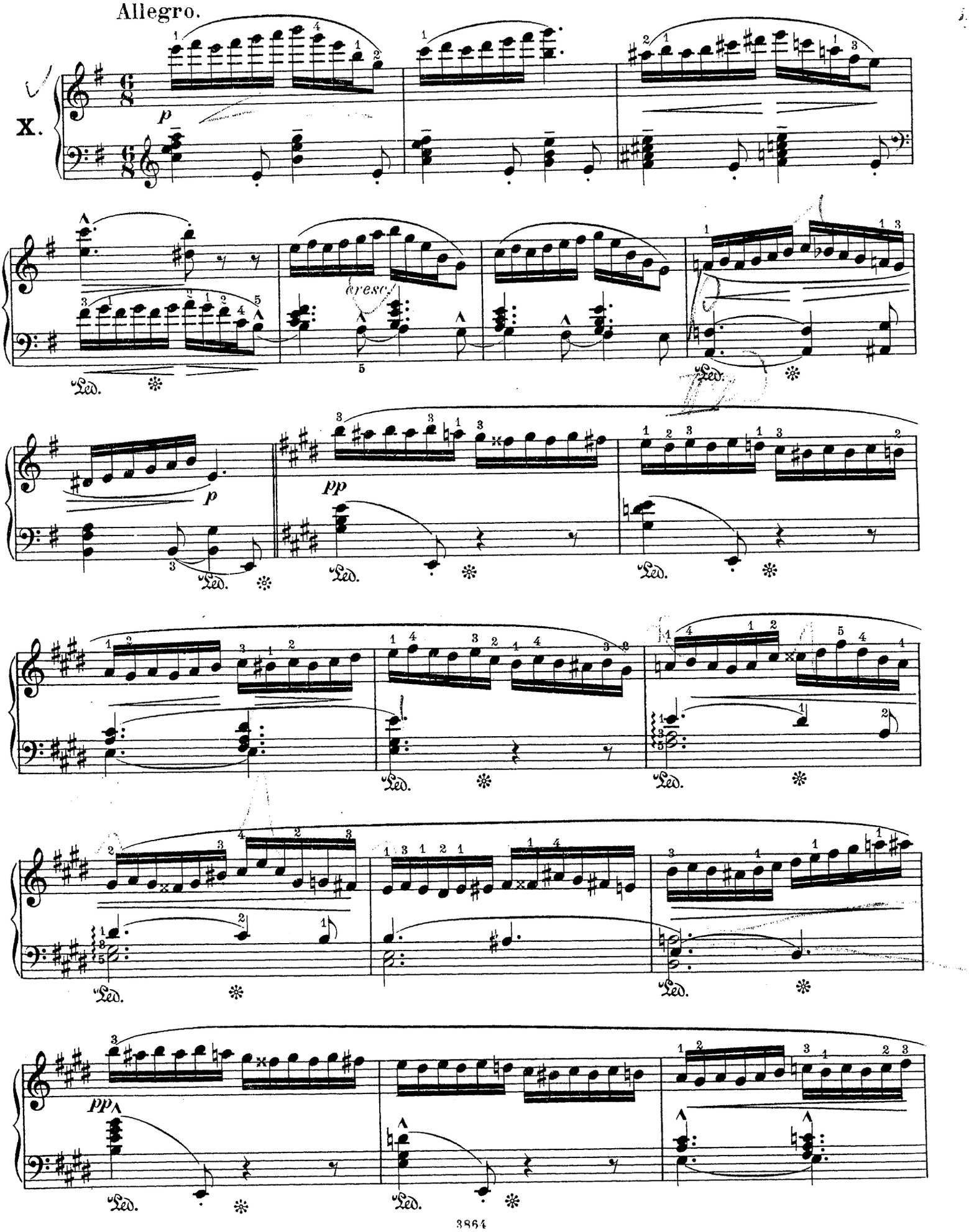

p
cresc.
Ped.
Ped.
p
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
p

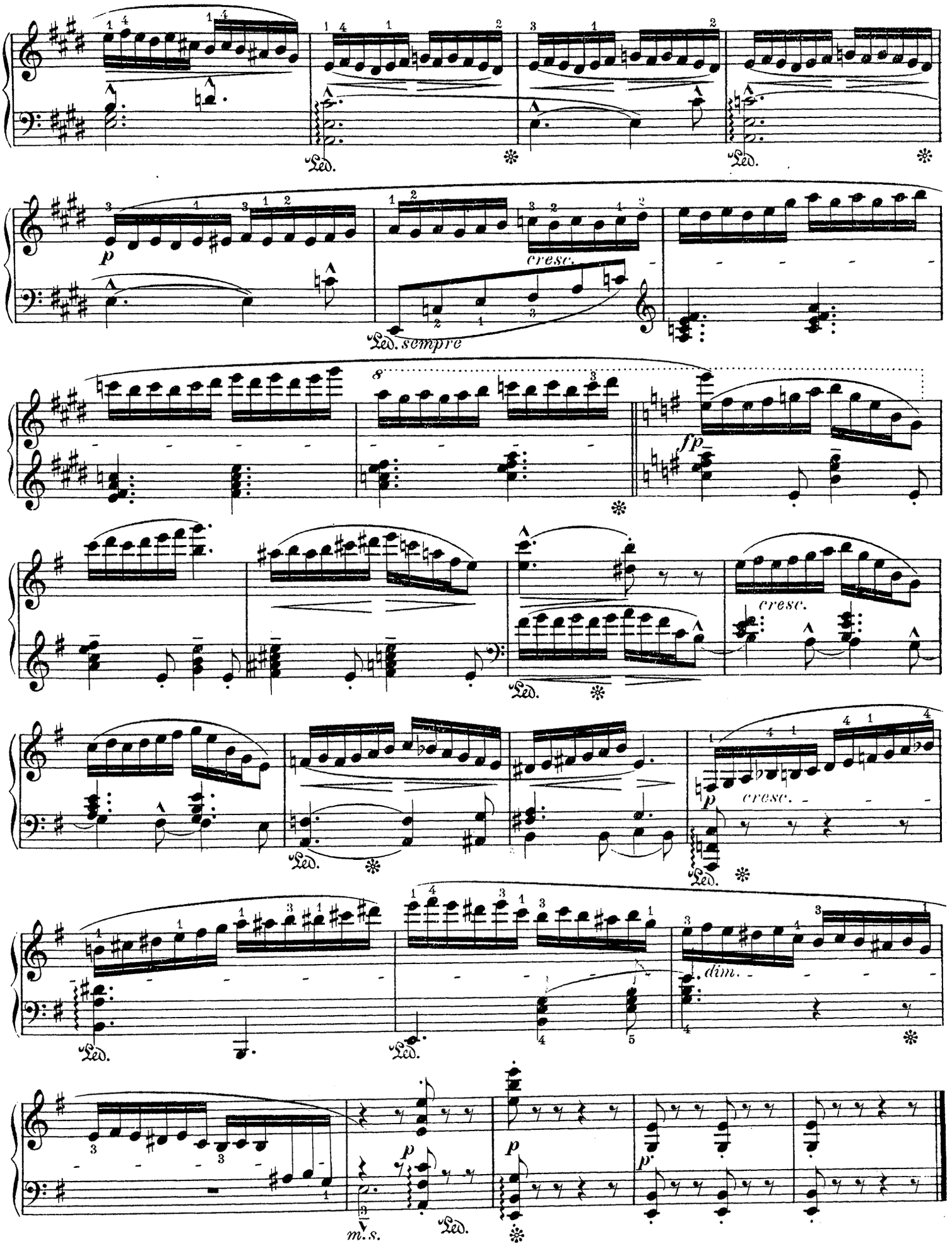

Ped.
p
cresc.
ff
mf
ff


pp
Ped.
Ped. segue
ritard. e dim.
p
pp

Allegro.

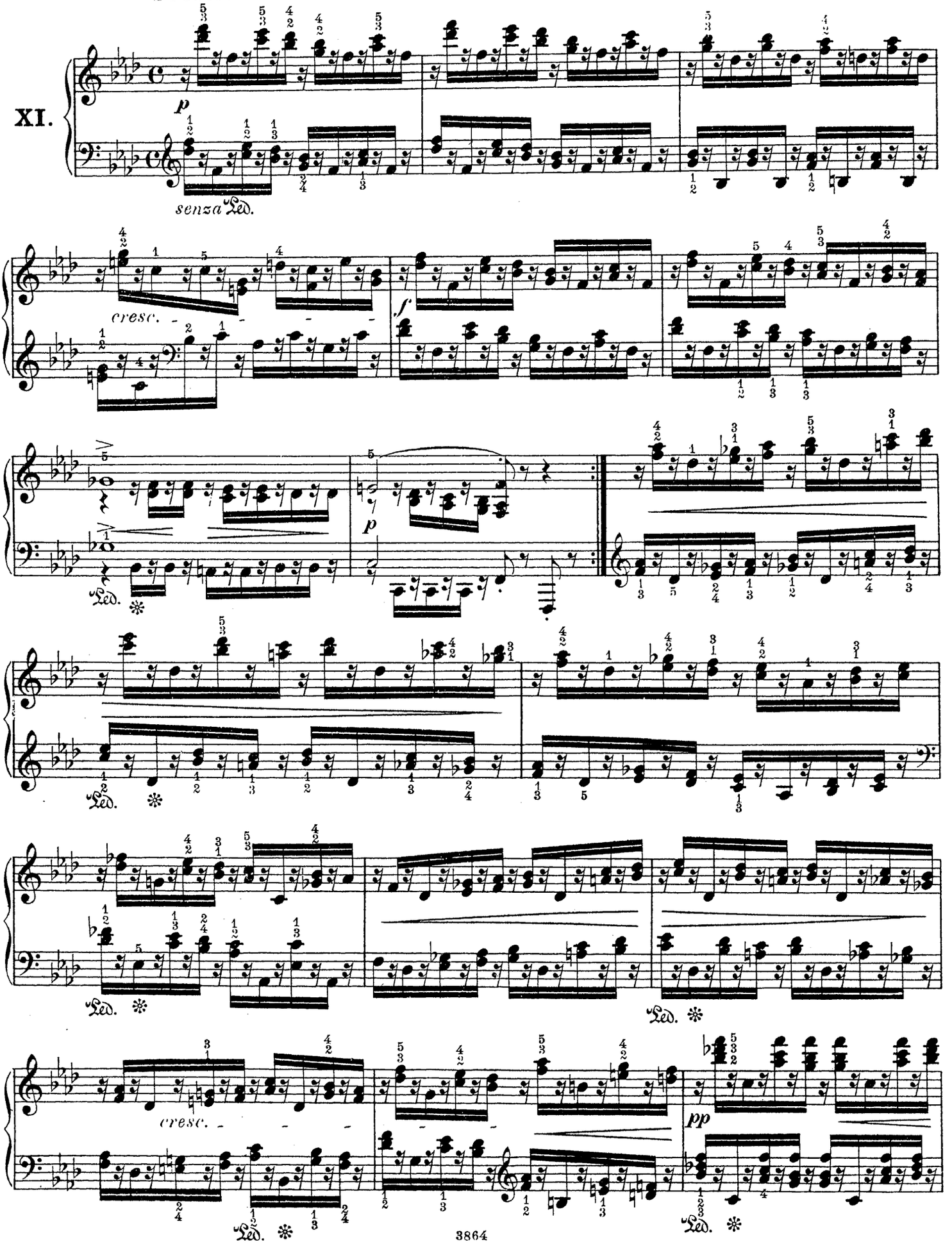
X.

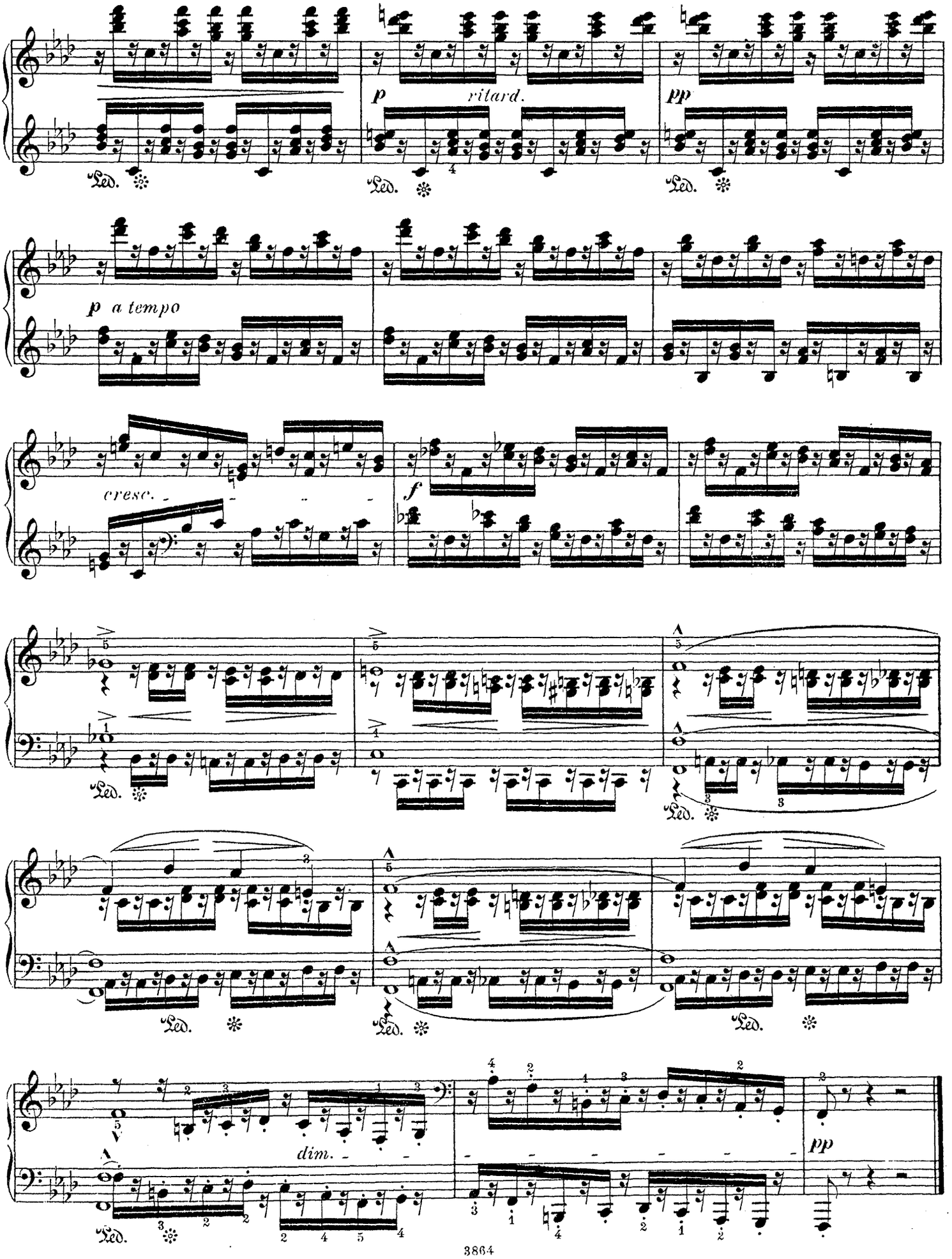



Ped.
p
cresc.
Ped. sempre
fp
cresc.
p
cresc.
dim.
m.s.
p
p
p

Presto.

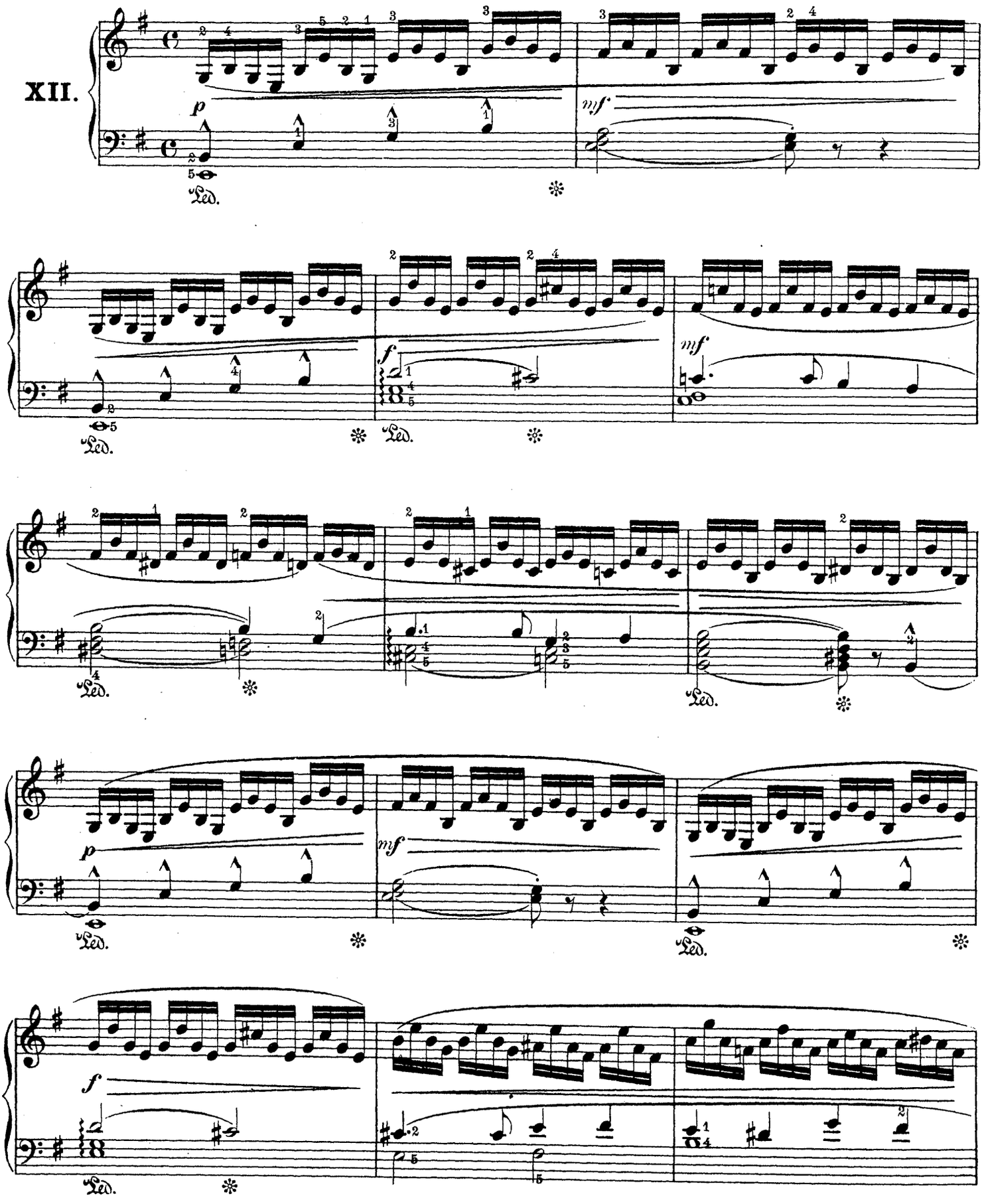
XI.

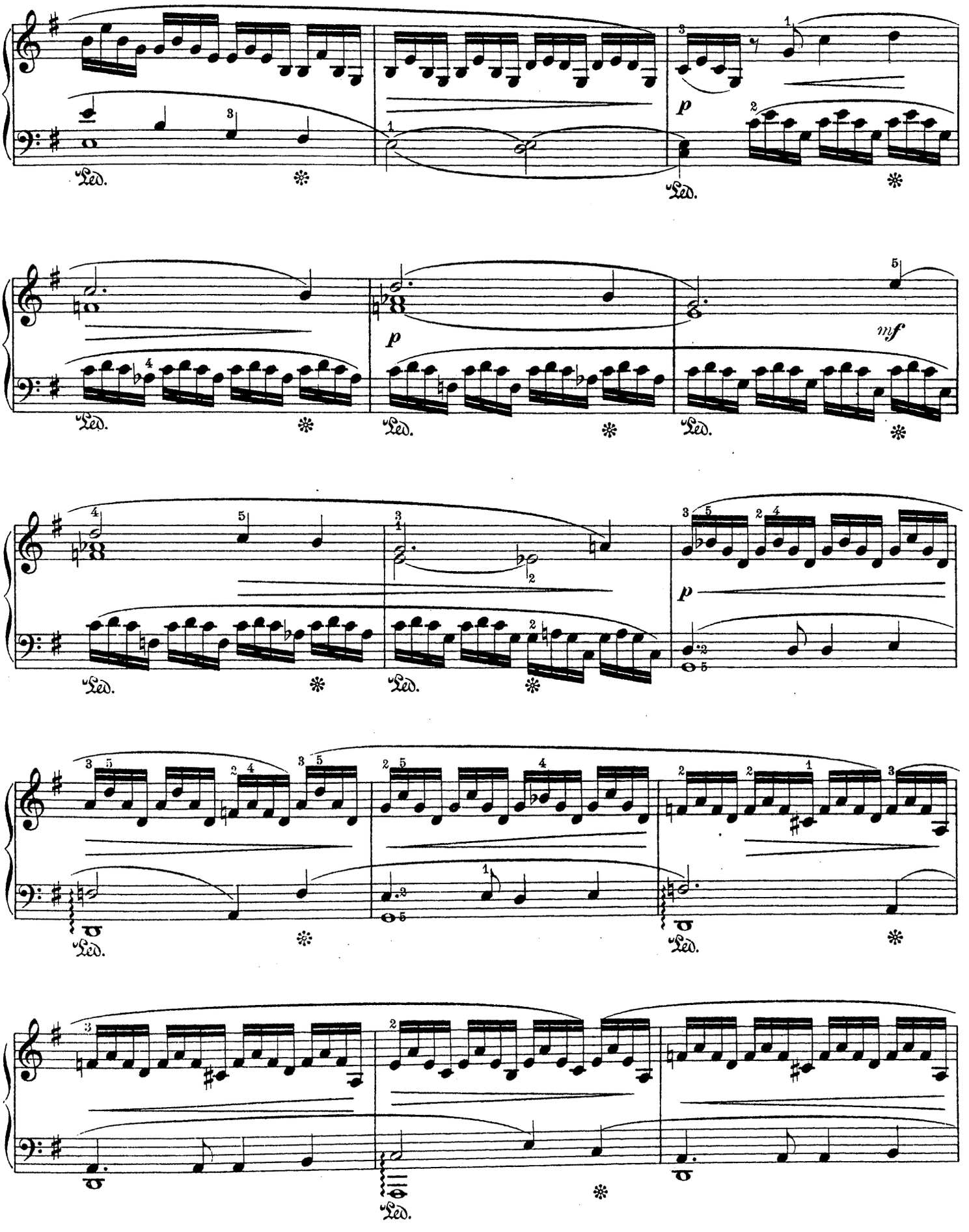


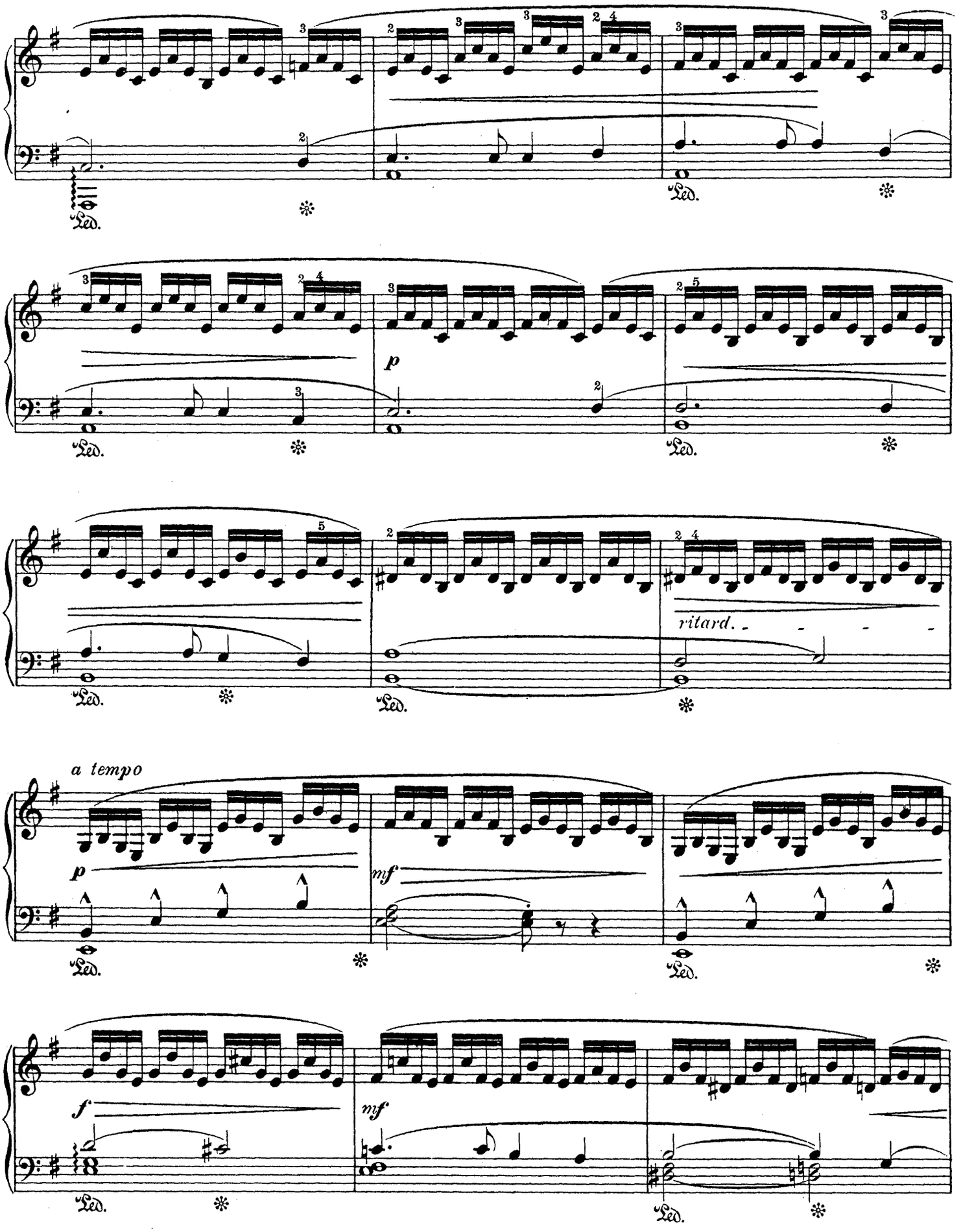

p
ritard.
pp
Led.
p a tempo
cresc.
f
dim.

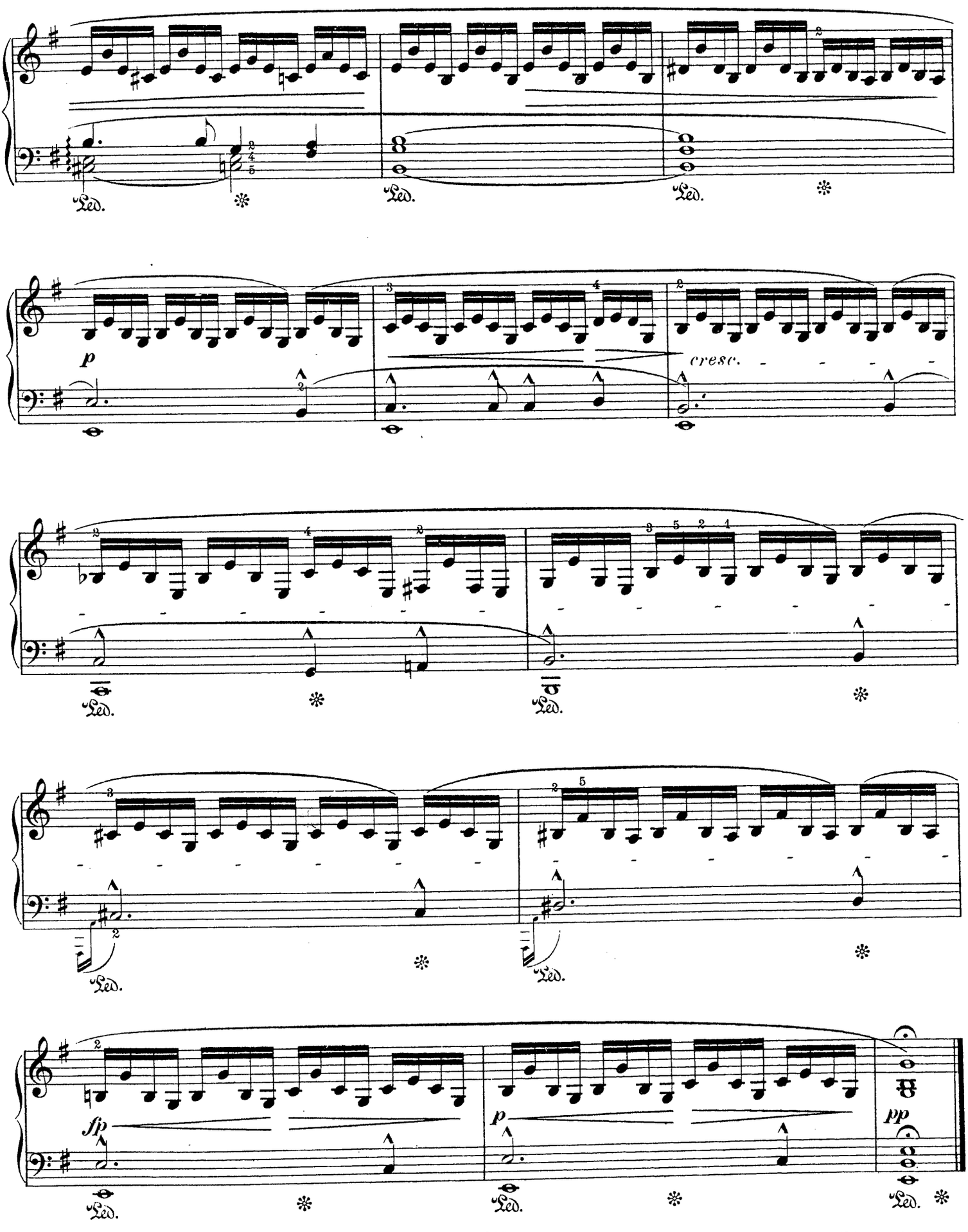
Allegretto.

XII.




Ped.
p
mf


Ped.
p
ritard.
a tempo
mf
f



Wilhelm Hansens Nodestik-og Tryk, kjöbenhav