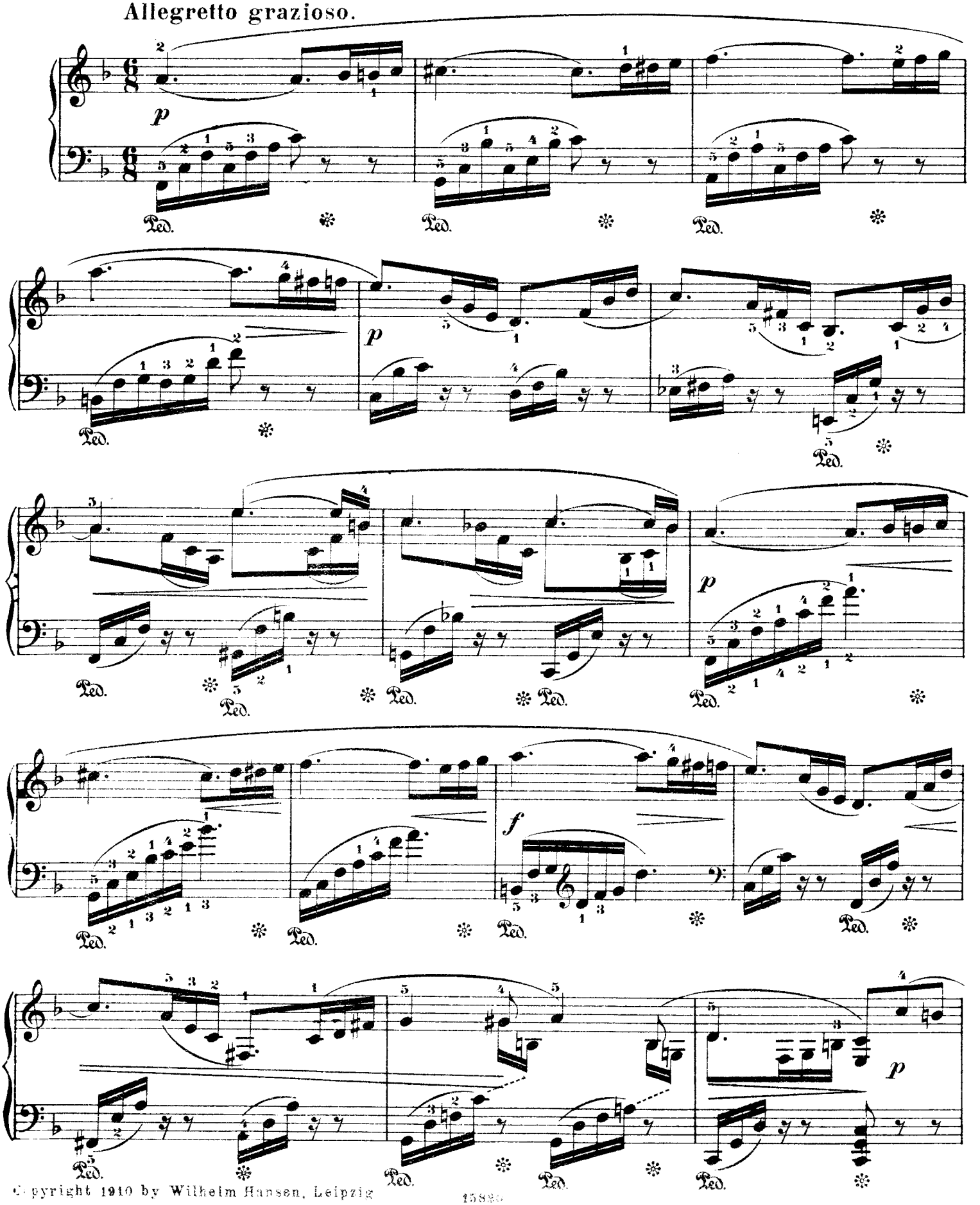
33 STUDIES.

Nr. 1.

EDMUND NEUPERT.

Allegretto grazioso.



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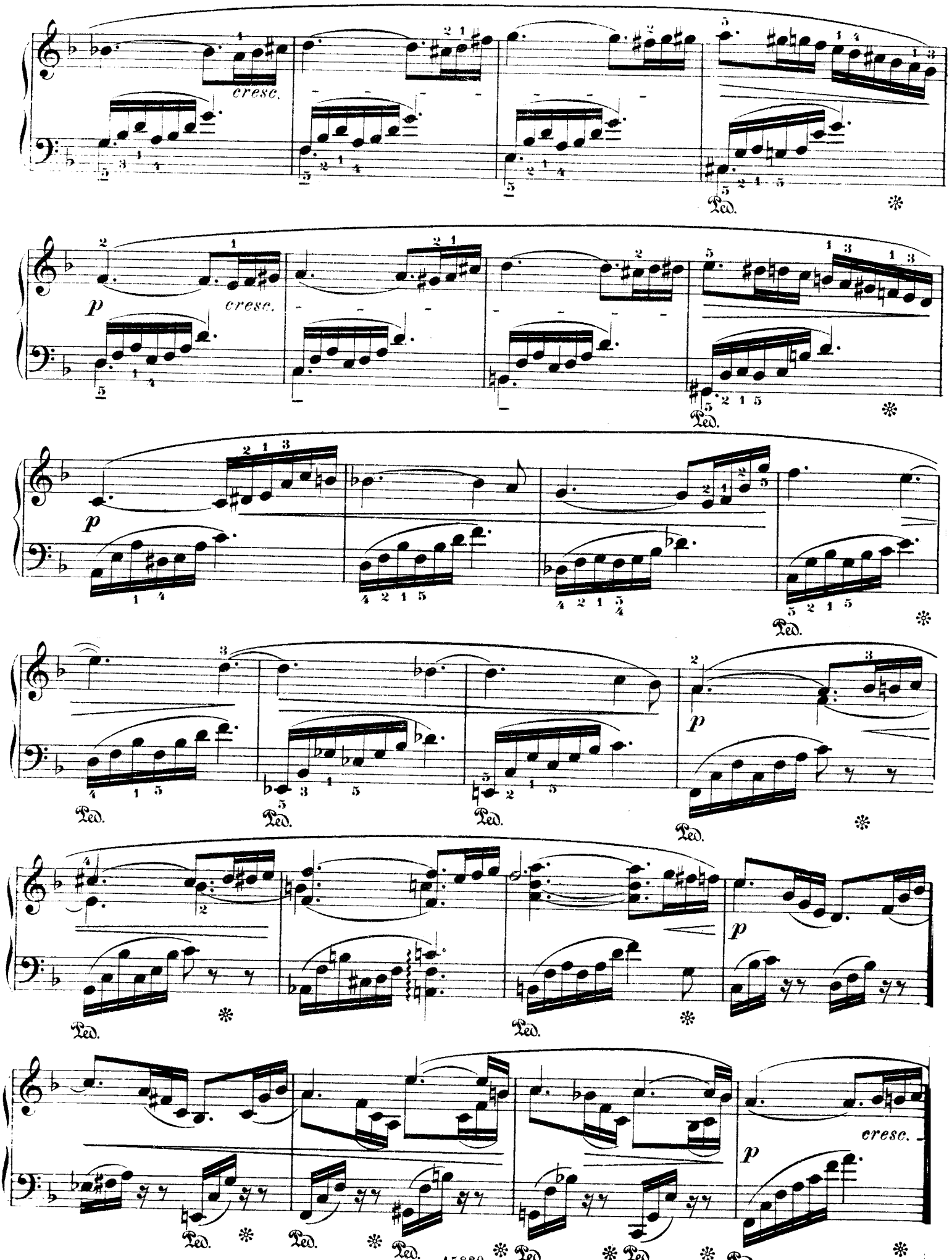
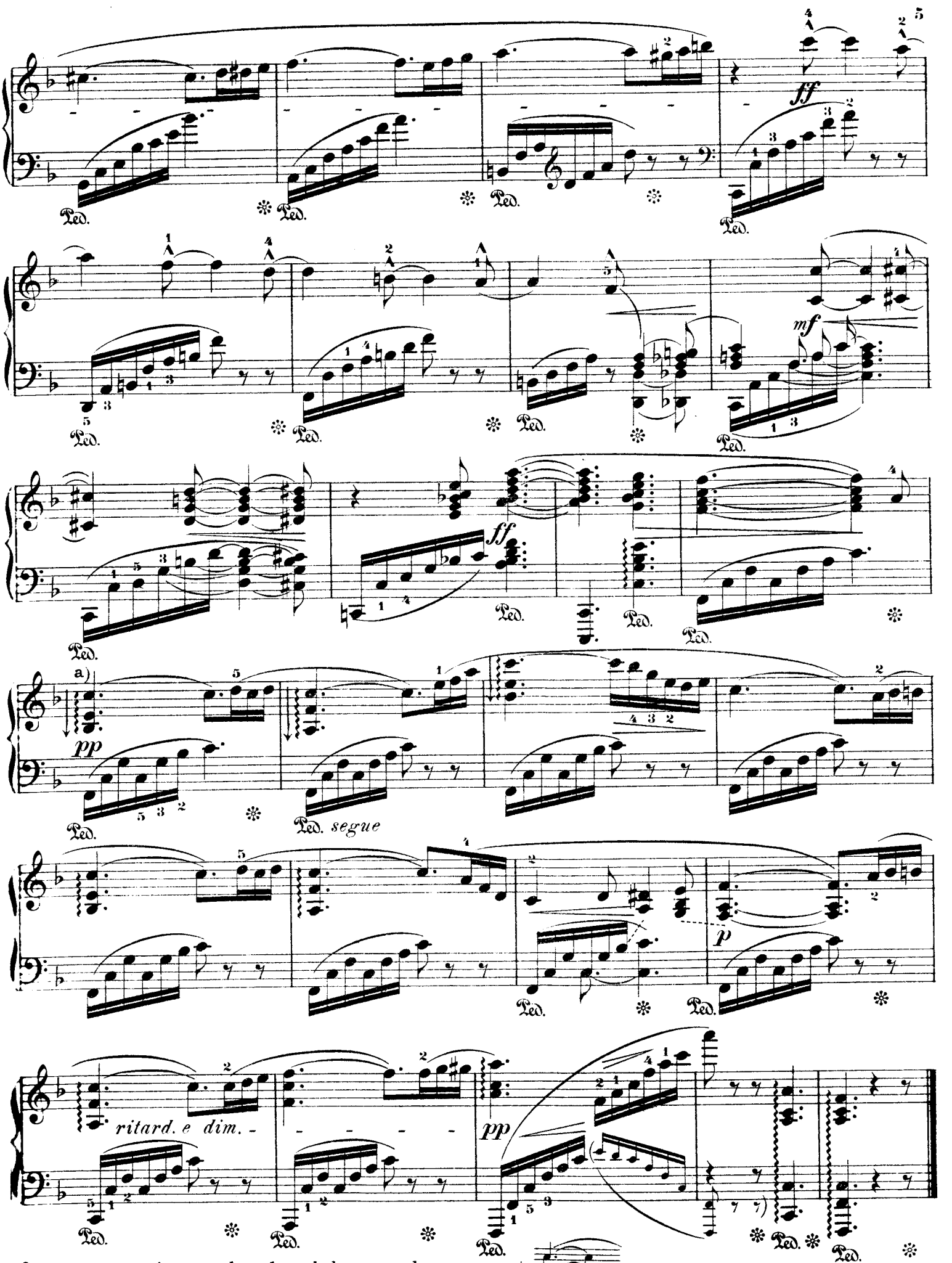
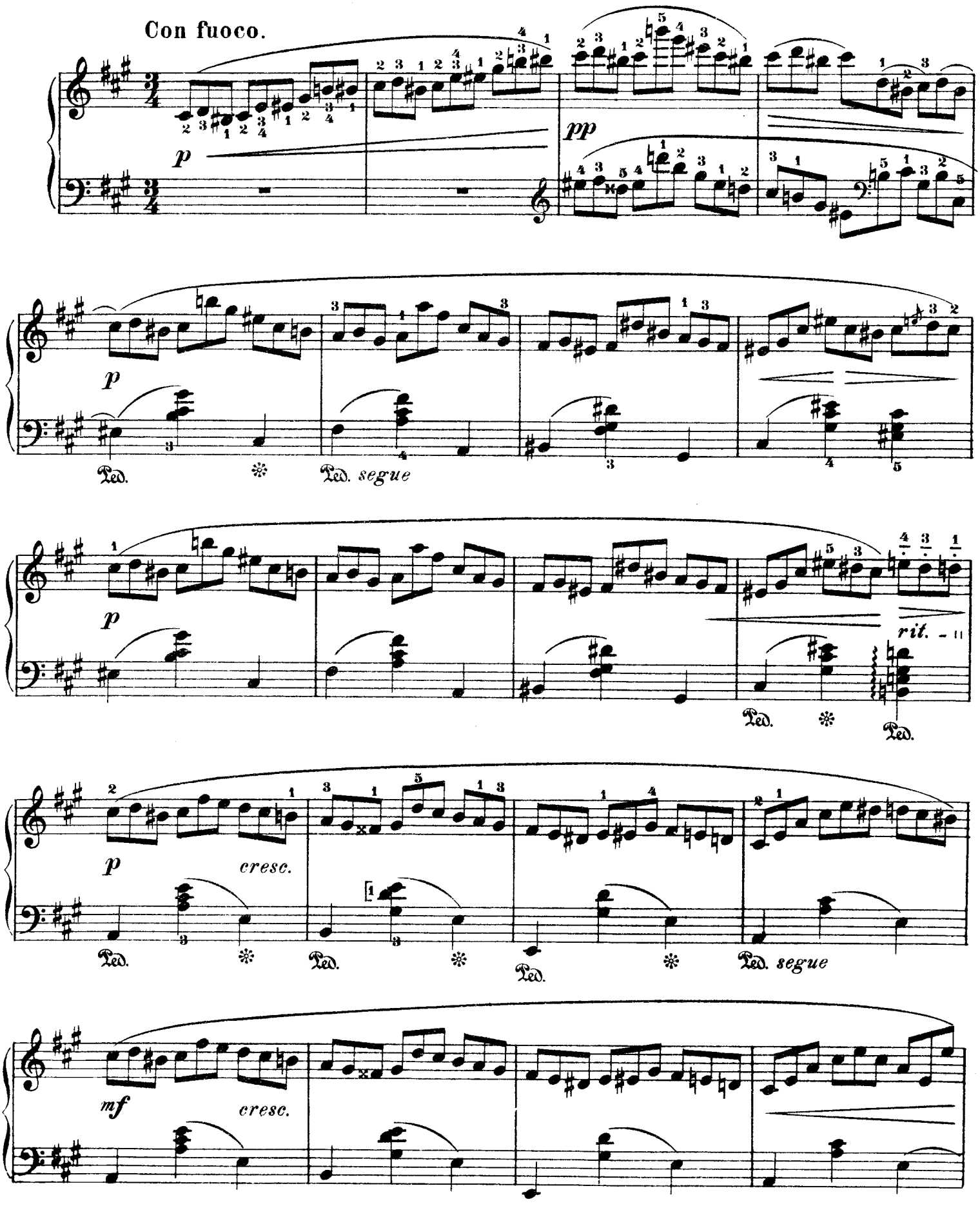

cresc.
Ped.
p
cresc.
Ped.
p
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
p
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.



a) The arpeggio may be played downwards, so as not to destroy the smoothness of the melody, e. g

Nr. 2.



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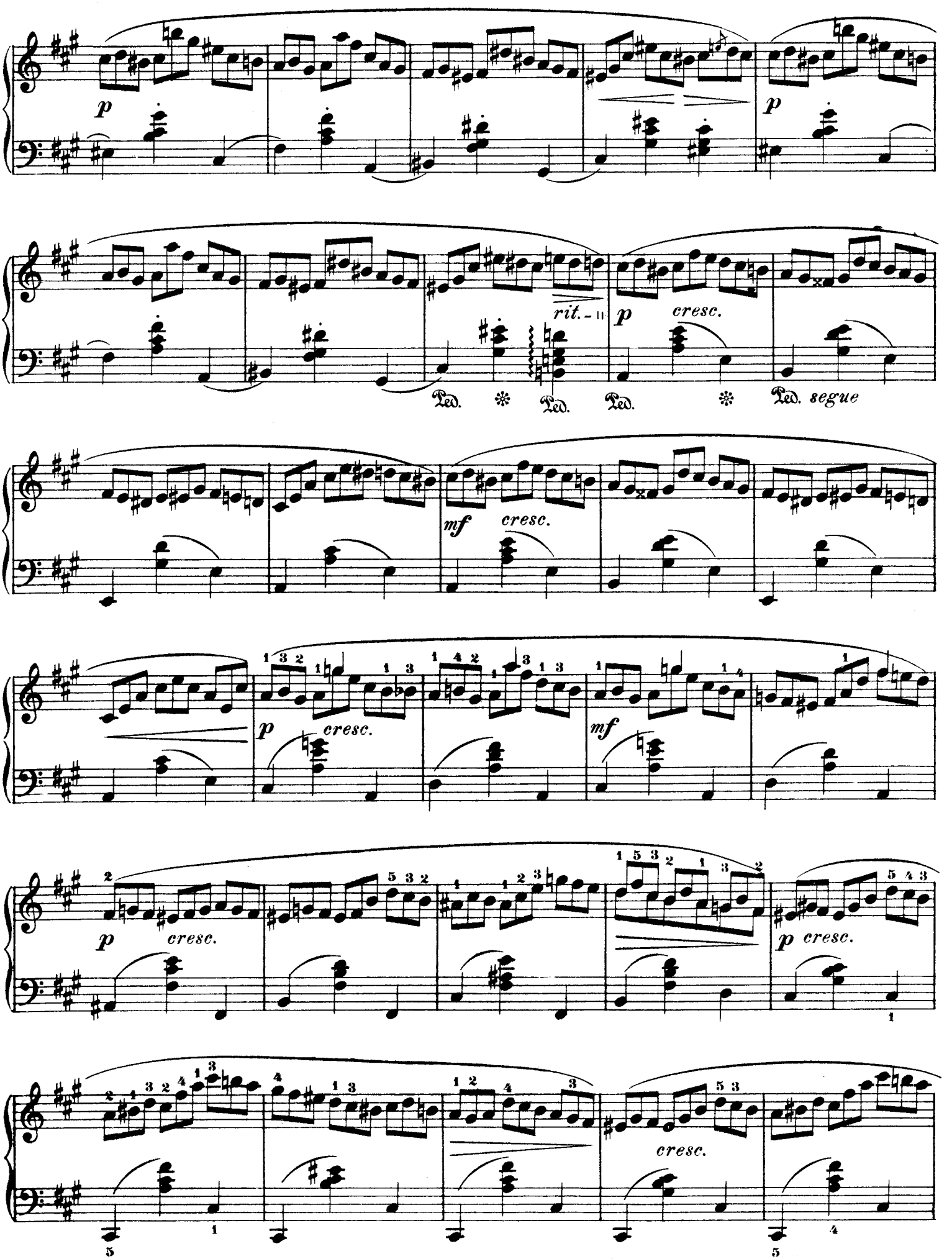
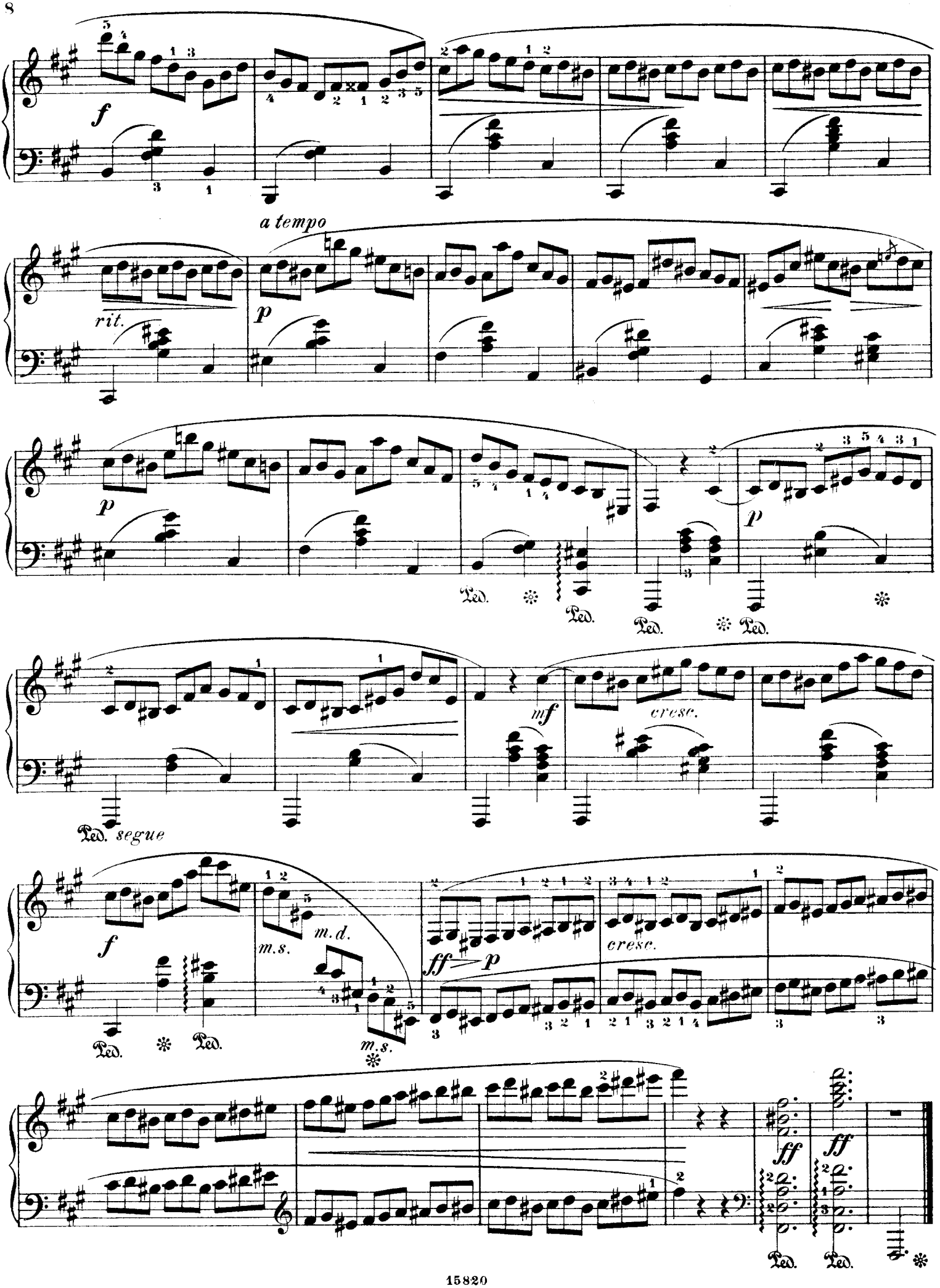
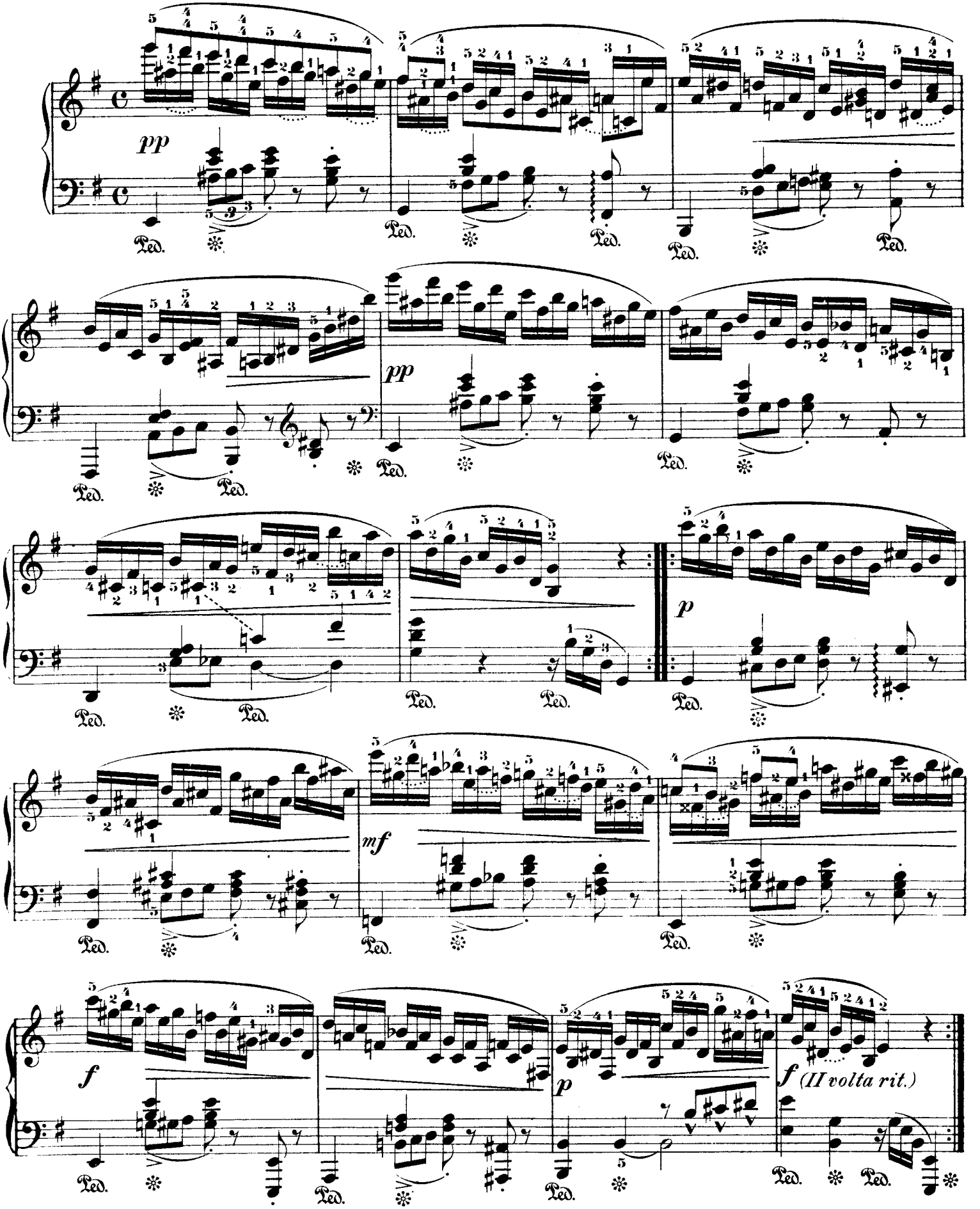

p
p
rit.
p cresc.
Ped. Ped. Ped. Ped. segue
mf cresc.
p cresc.
mf
p cresc.
p cresc.
cresc.


f
a tempo
rit.
p
p
Ped.
p
mf
cresc.
Ped. segue
f
m.s.
m.d.
m.s.
ff
p
cresc.
Ped.
Ped.
ff
ff
Ped.
Ped.

Presto.

Nr. 3.



NB. This study, modelled on Chopin's great Etude in A minor, Op. 25. night be called a study in suspension. Figures resembling scales are formed in the top part by suspended and passing notes, while the middle part is made up of perfect or resolved harmonies. This includes the triplet figures in the bass. The fundamental harmony in the first bar is C minor.

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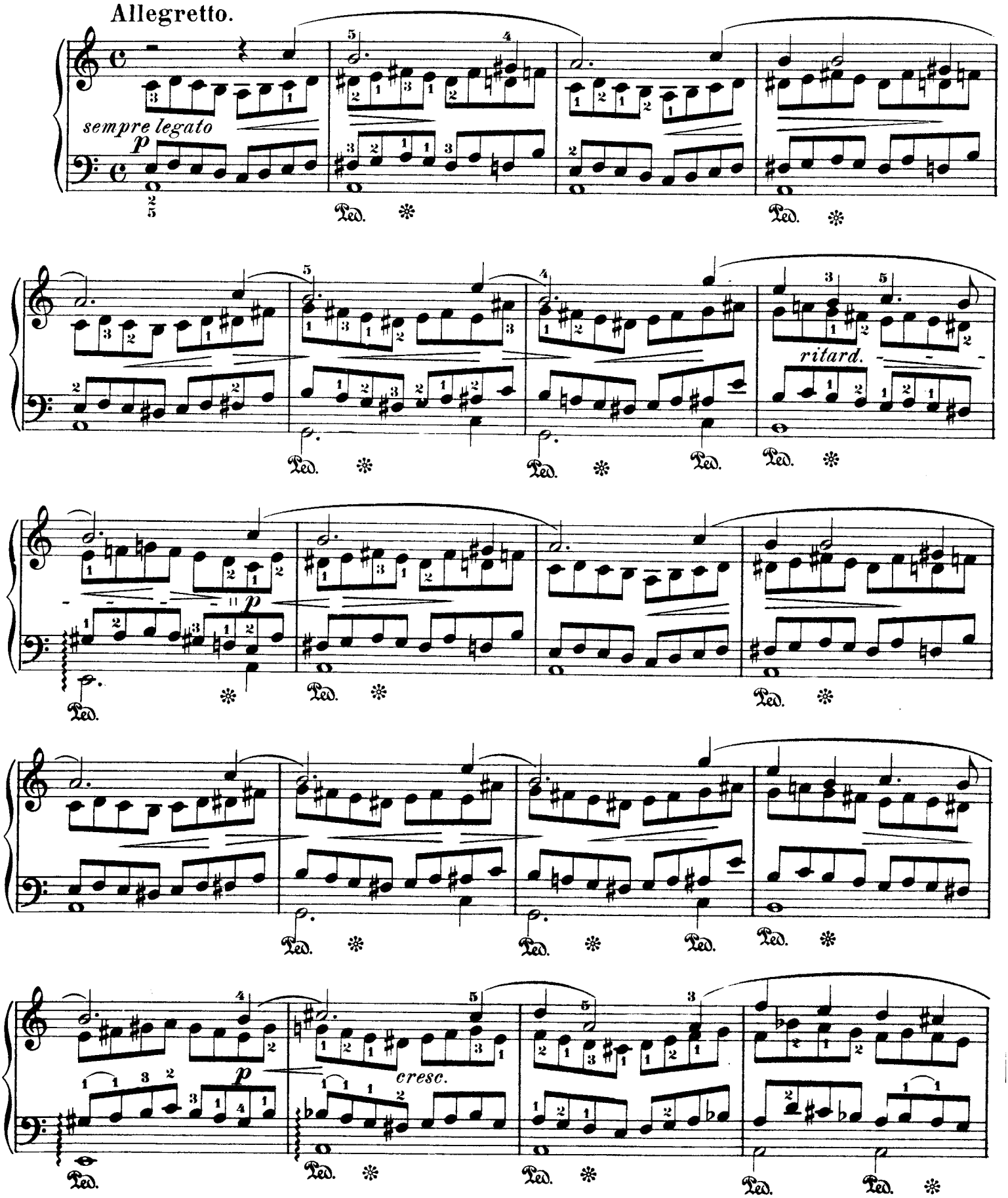
Nr. 4.



NB. Do not use the thumb twice in succession, except as a last resource, so as not to spoil the legato. Then glide (1 ⌒ 1). Play the four parts with different degrees of strength. The top part should be loudest, the bass more subdued, the middle parts quite soft.

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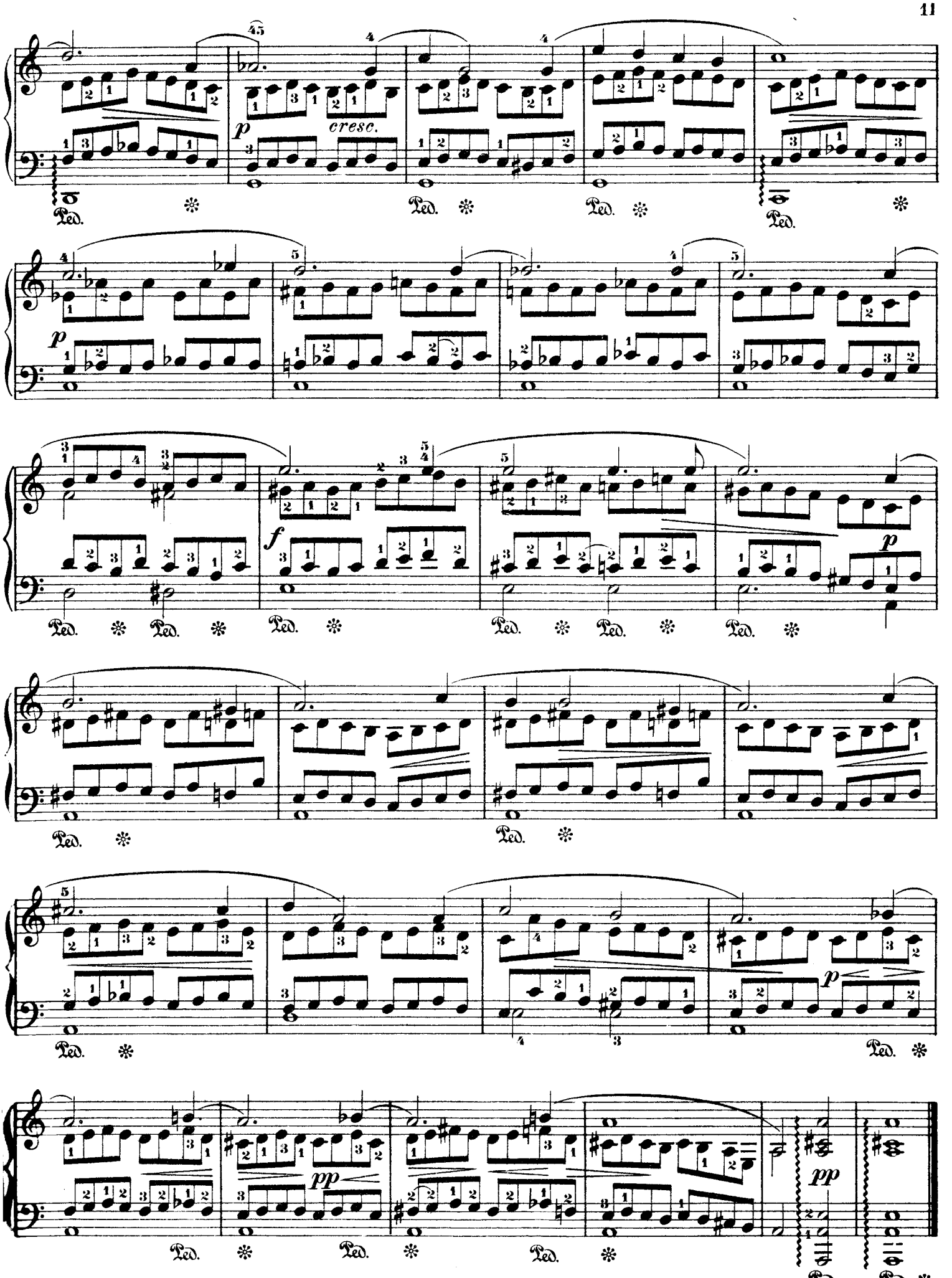
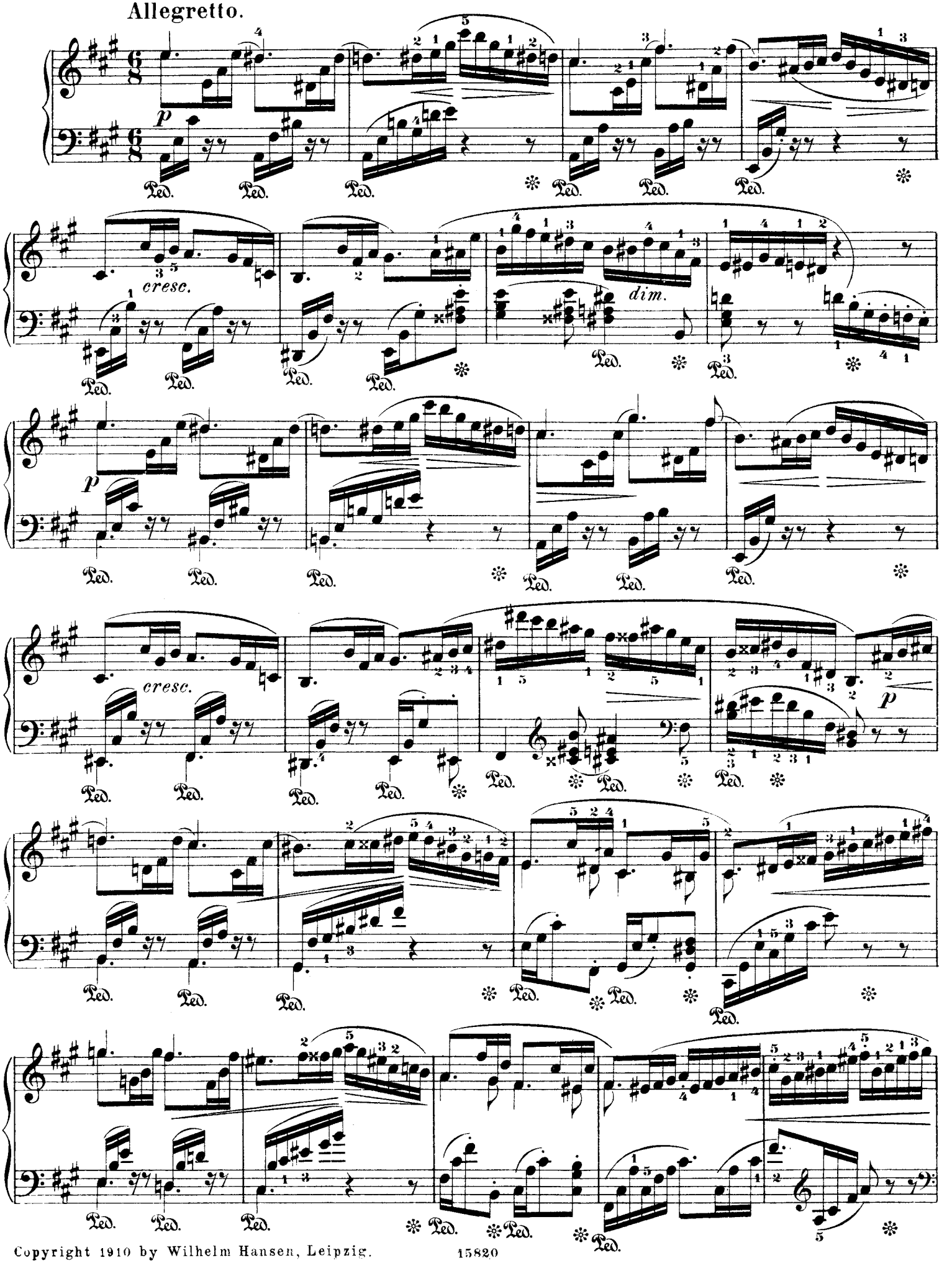

cresc.
Ped.

Nr. 5.

Allegretto.



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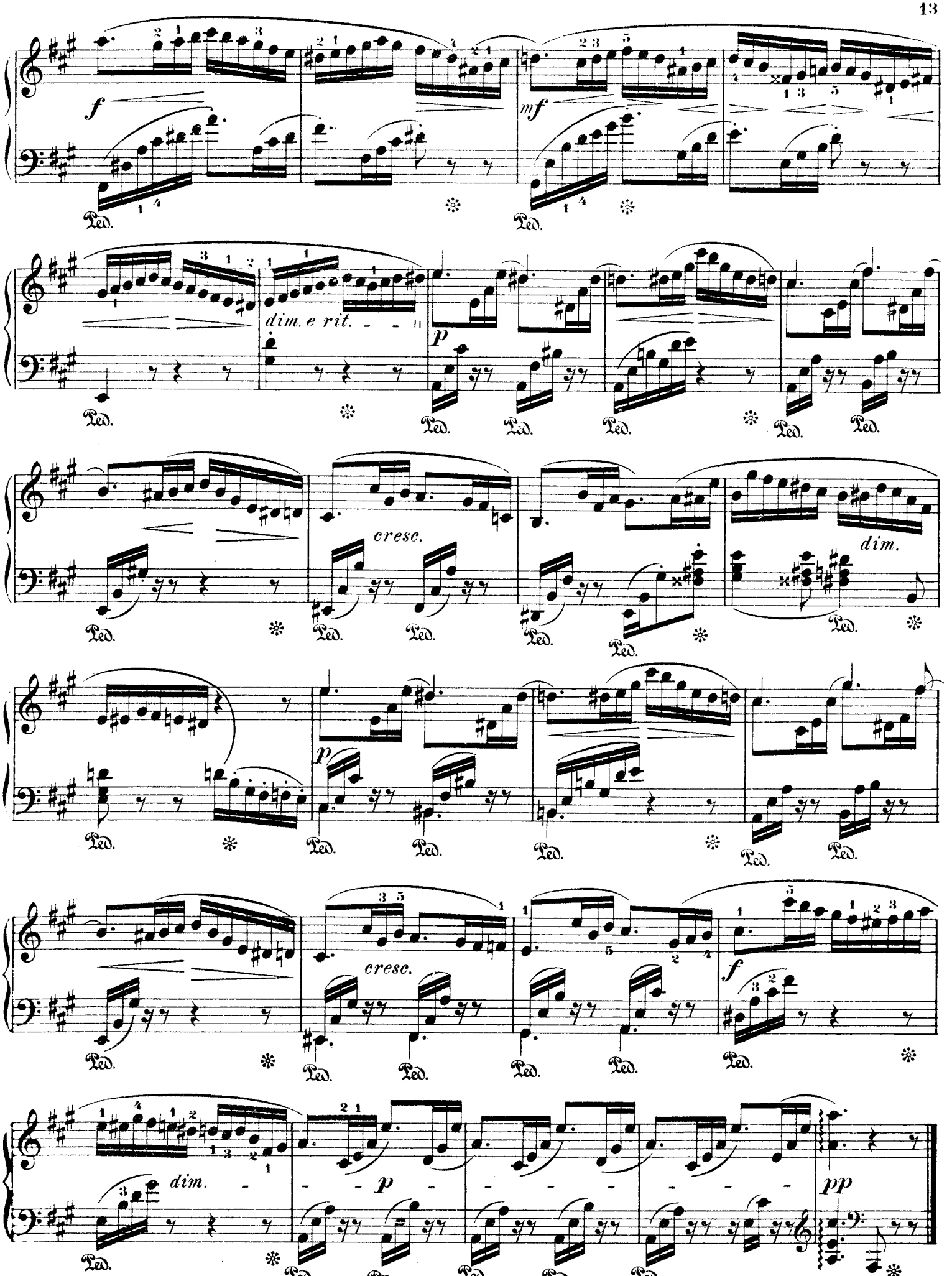
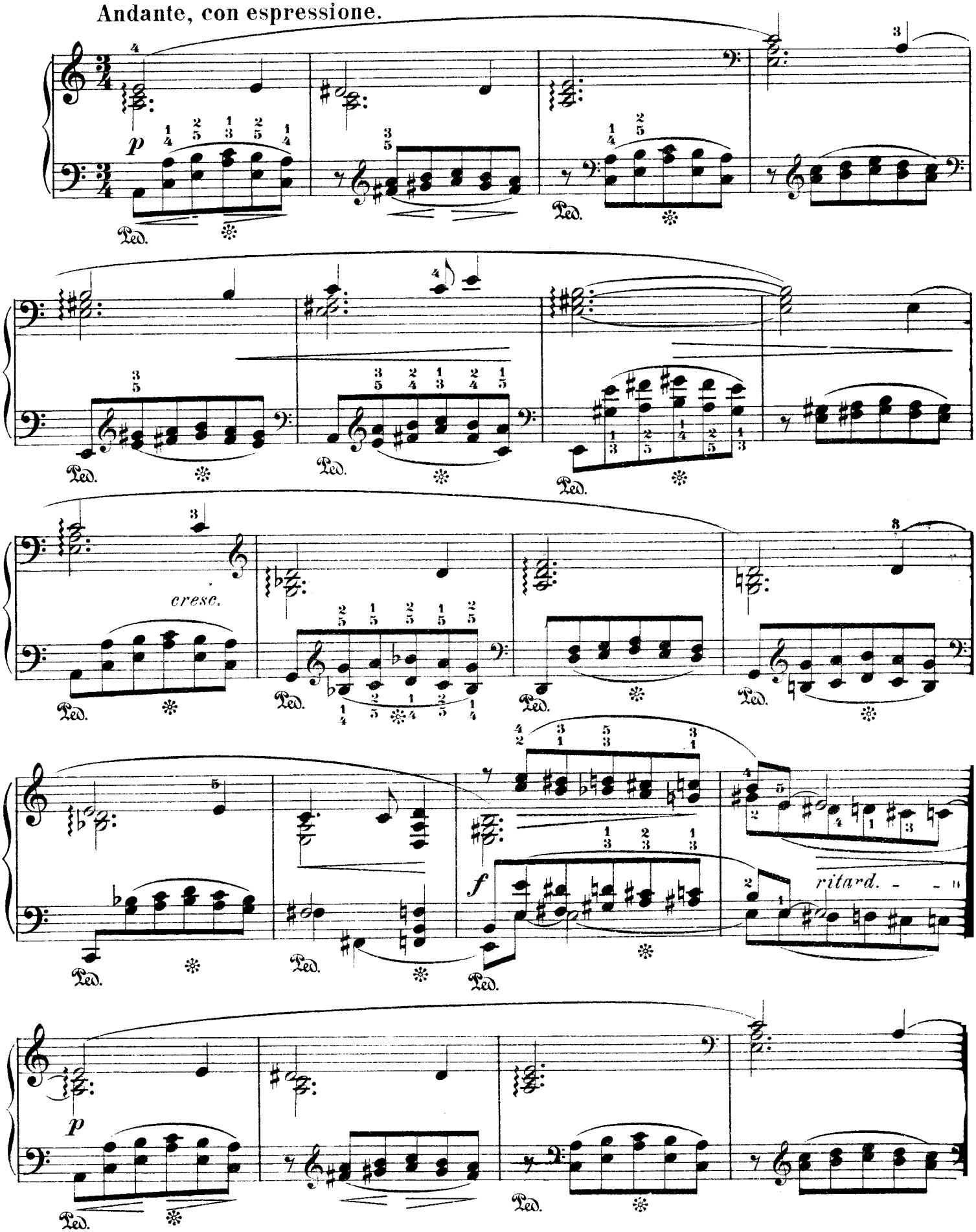

f
mf
dim. e rit.
p
cresc.
dim.
p
cresc.
f
dim.
p
pp
Ped.

Nr. 6.



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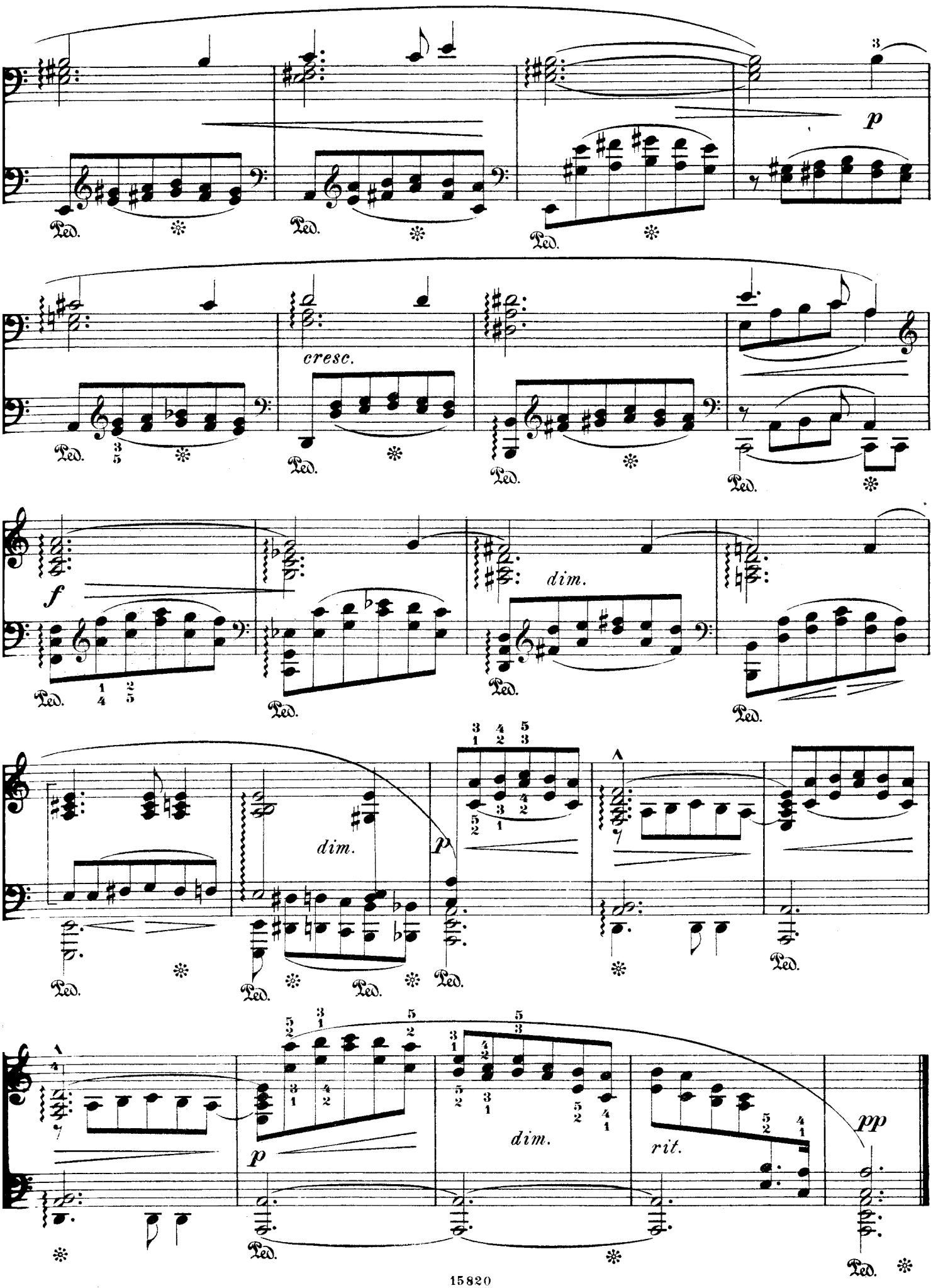
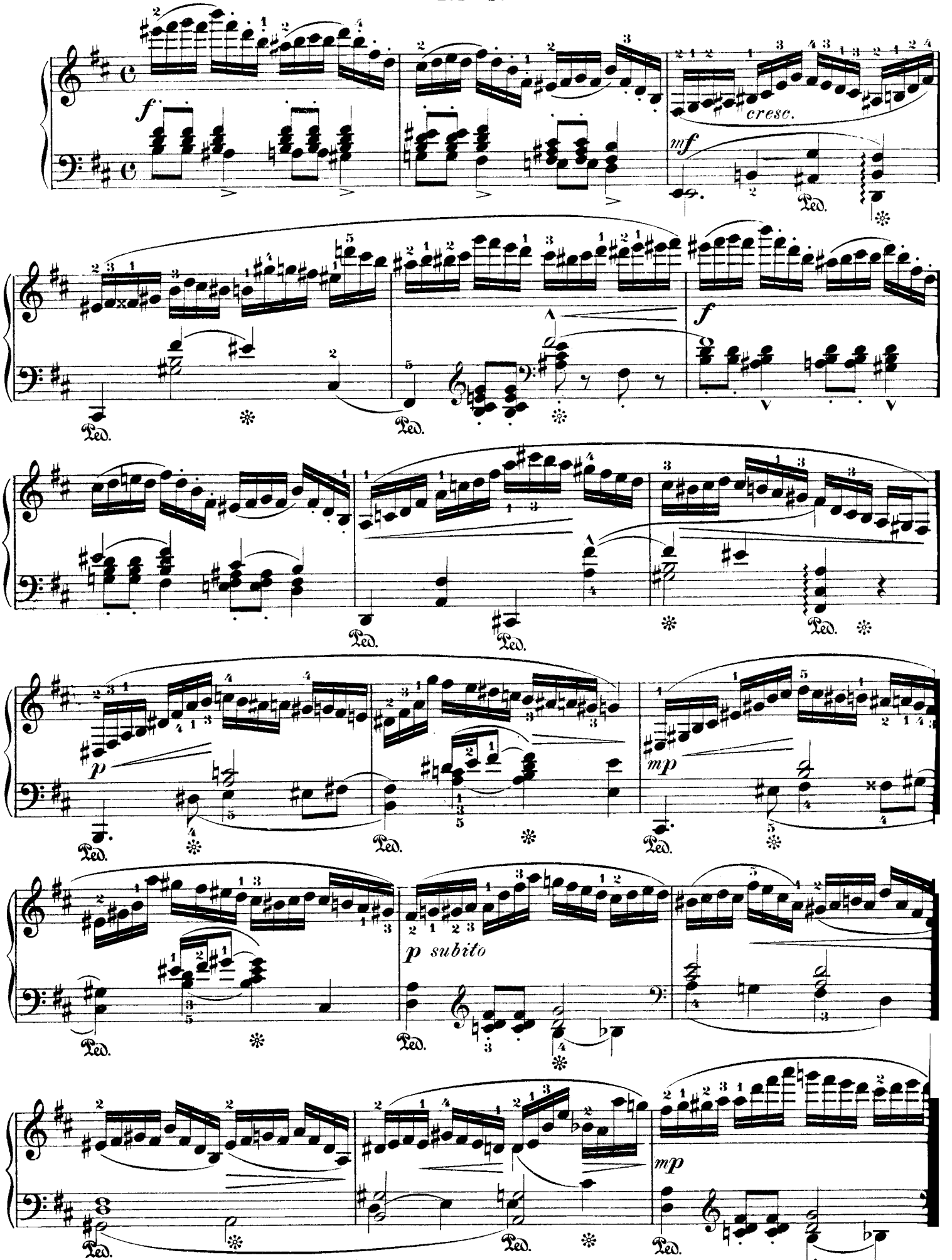

p
cresc.
f
dim.
dim.
p
dim.
p
rit.
pp
Ped.

Con fuoco.

Nr. 7.



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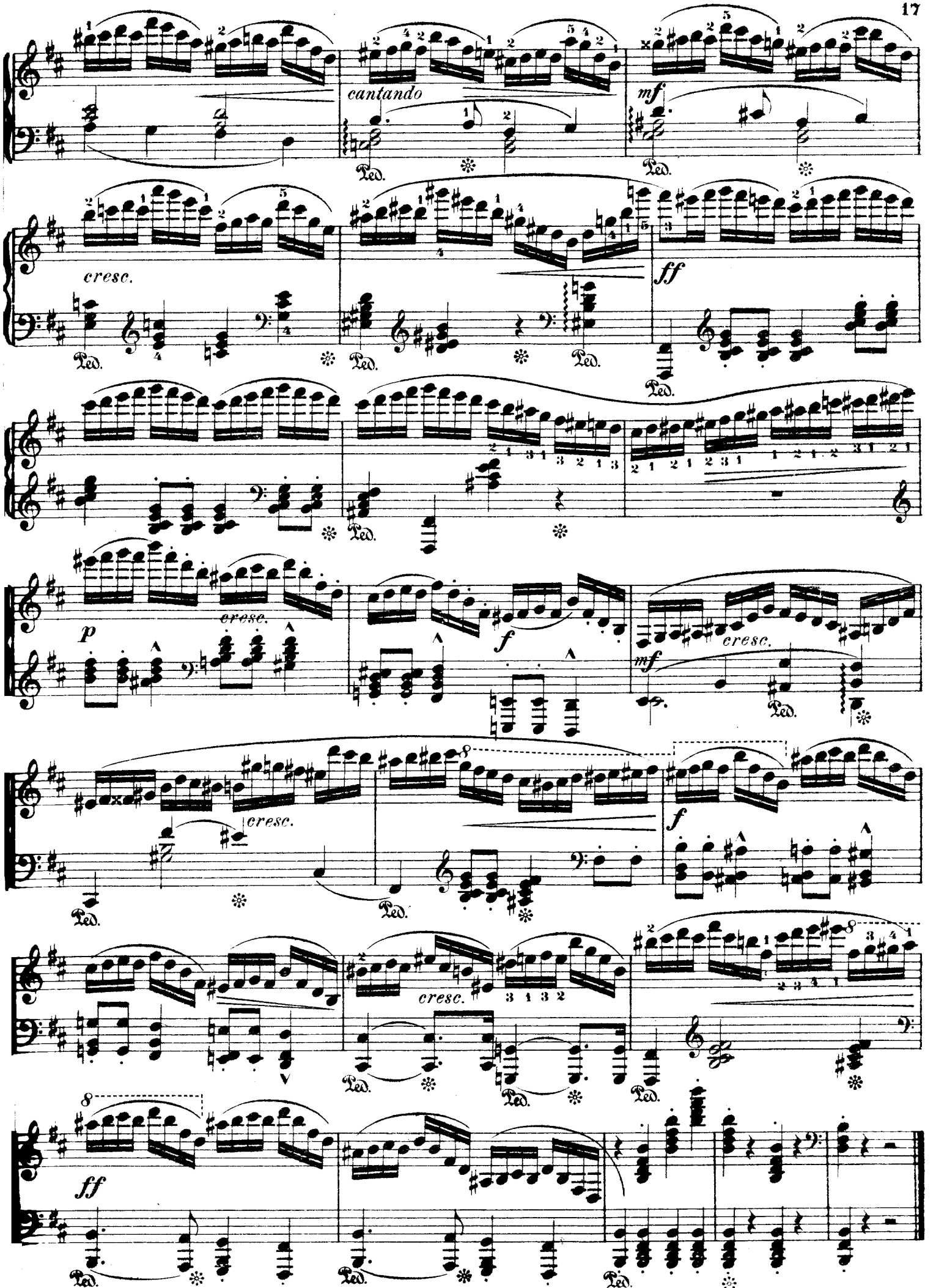
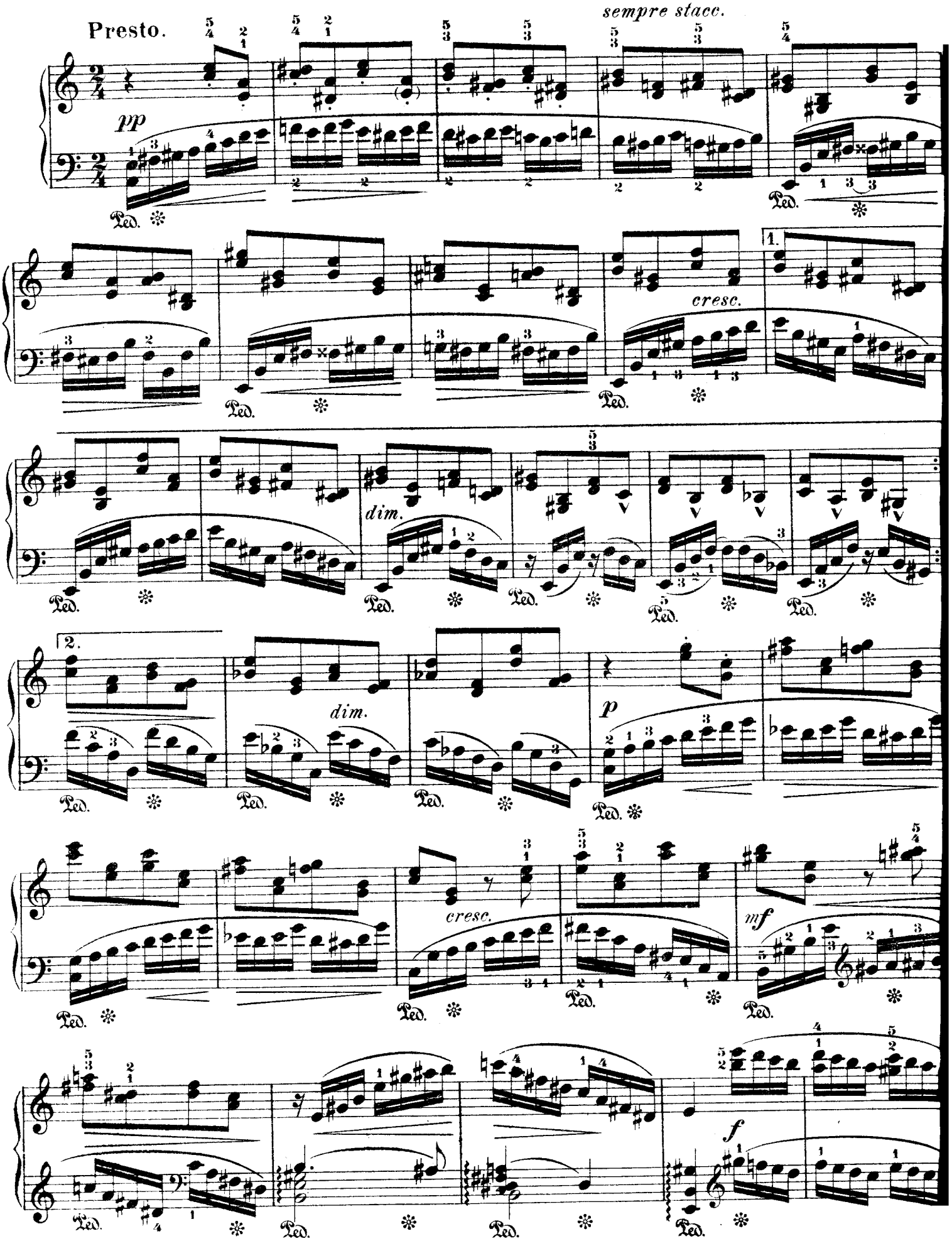

cantando
mf
cresc.
ff
p
cresc.
f
cresc.
mf
cresc.
f
cresc.
ff
Ped.

Nr. 8.



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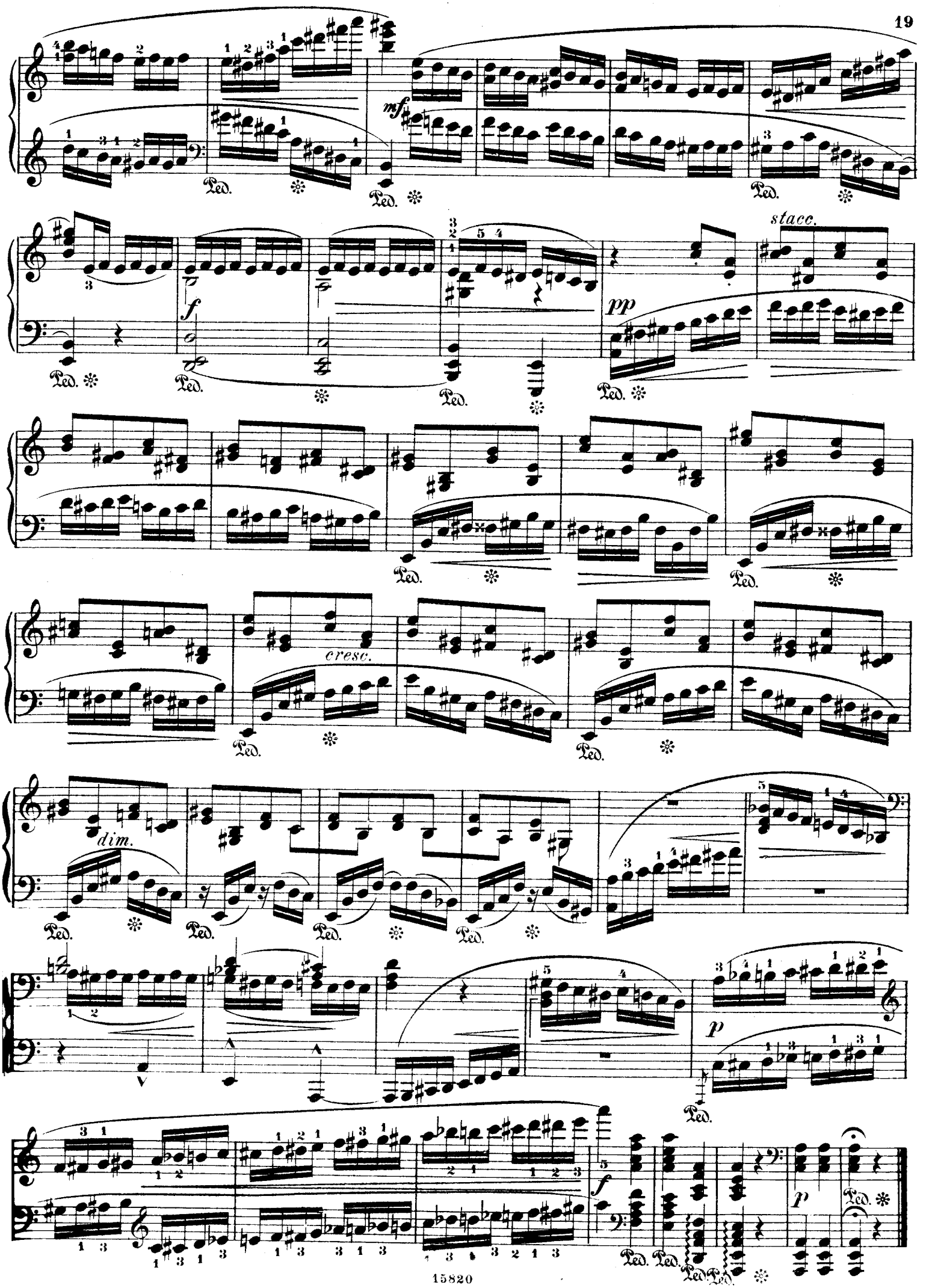
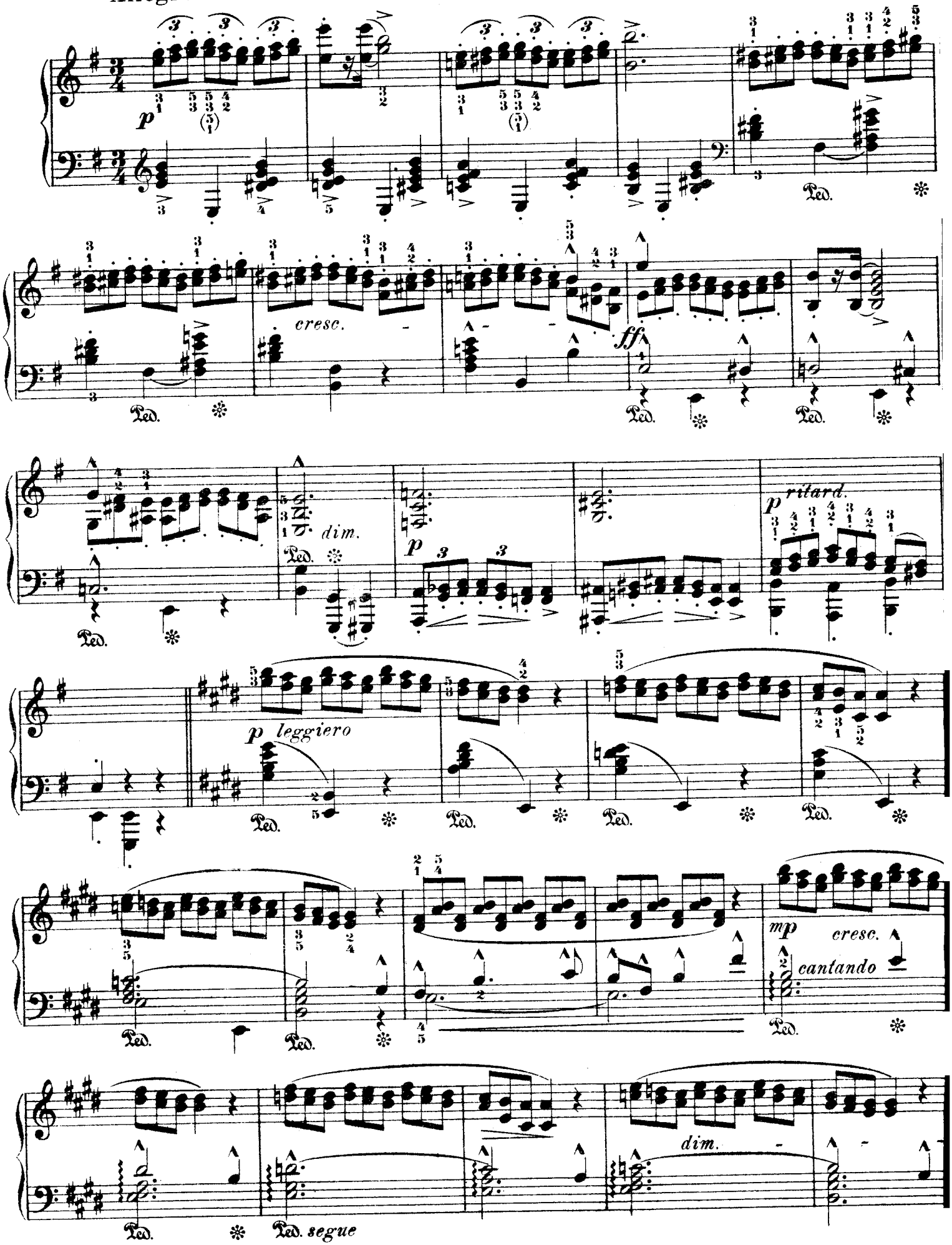

mf
f
pp
stacc.
cresc.
dim.
p
f
p
Ped.

Nr. 9.

Allegretto.



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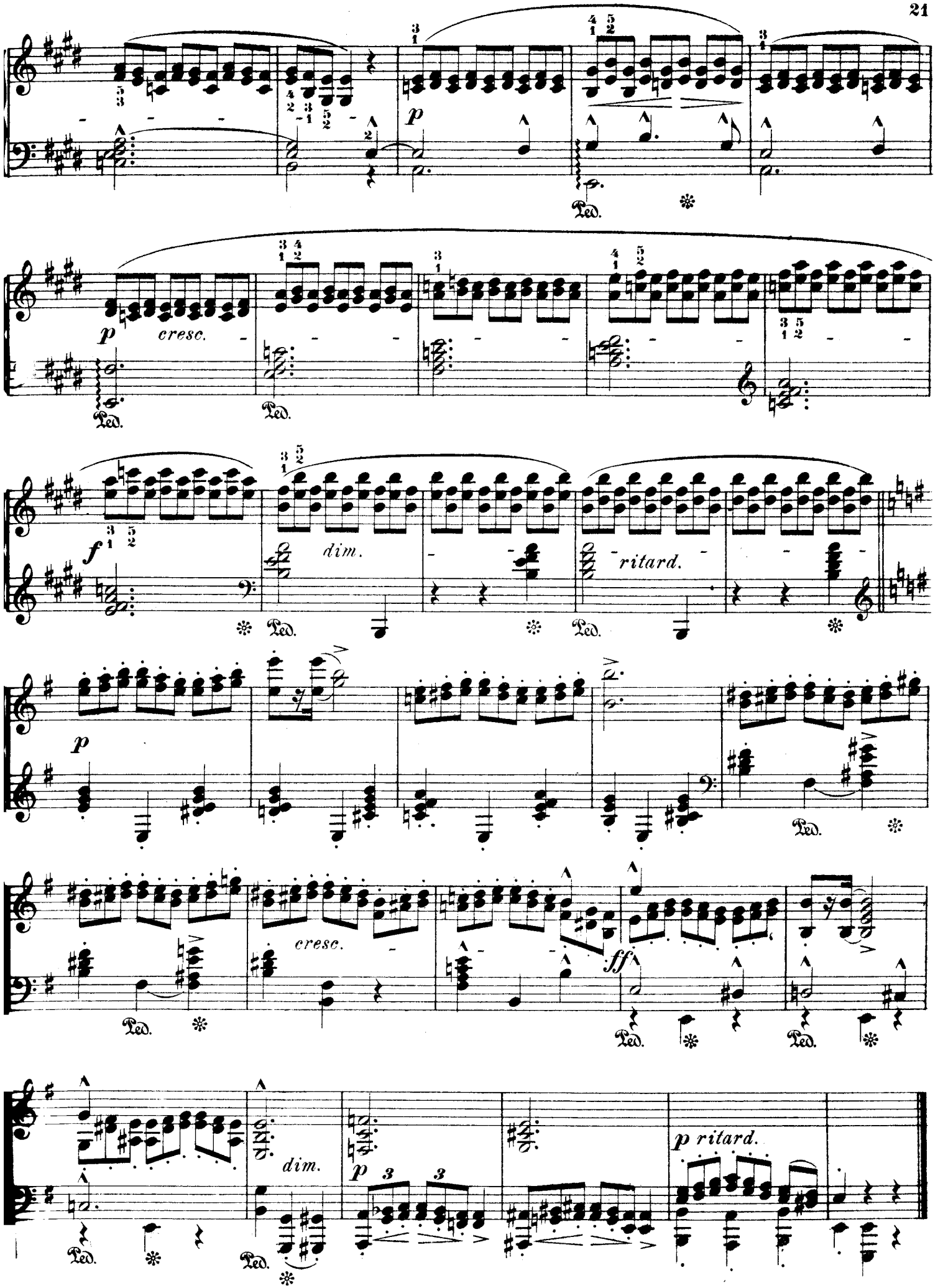
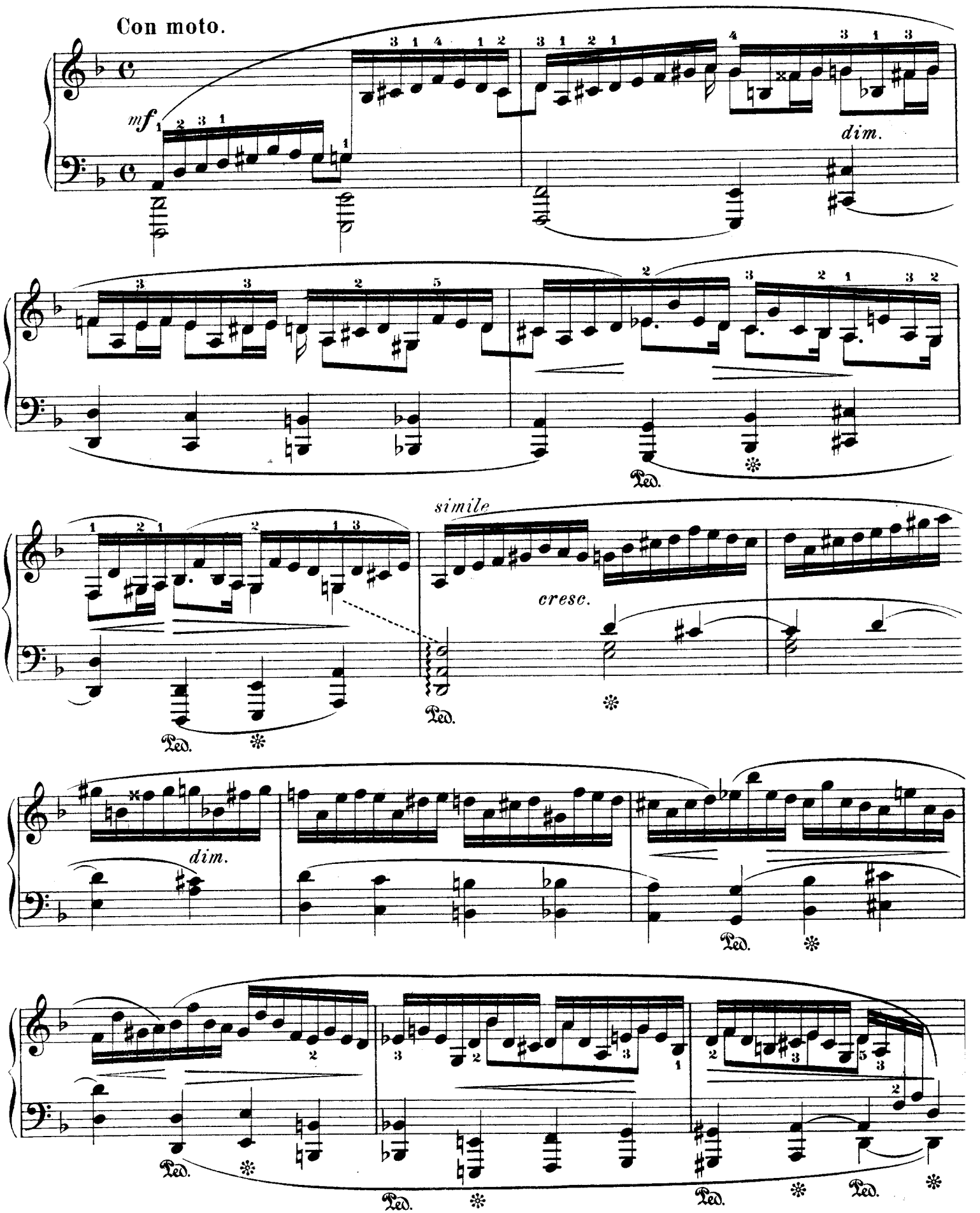

p
cresc.
f
dim.
ritard.
p
cresc.
ff
dim.
p
p ritard.
Ped.

Nr. 10.



NB. A strict legato is essential when carrying and bringing out the melodic sequence of these running passages. This is called "dynamic" technique and without it, the construction of the figures and passages, the ornaments of Chopin would be inconceivable

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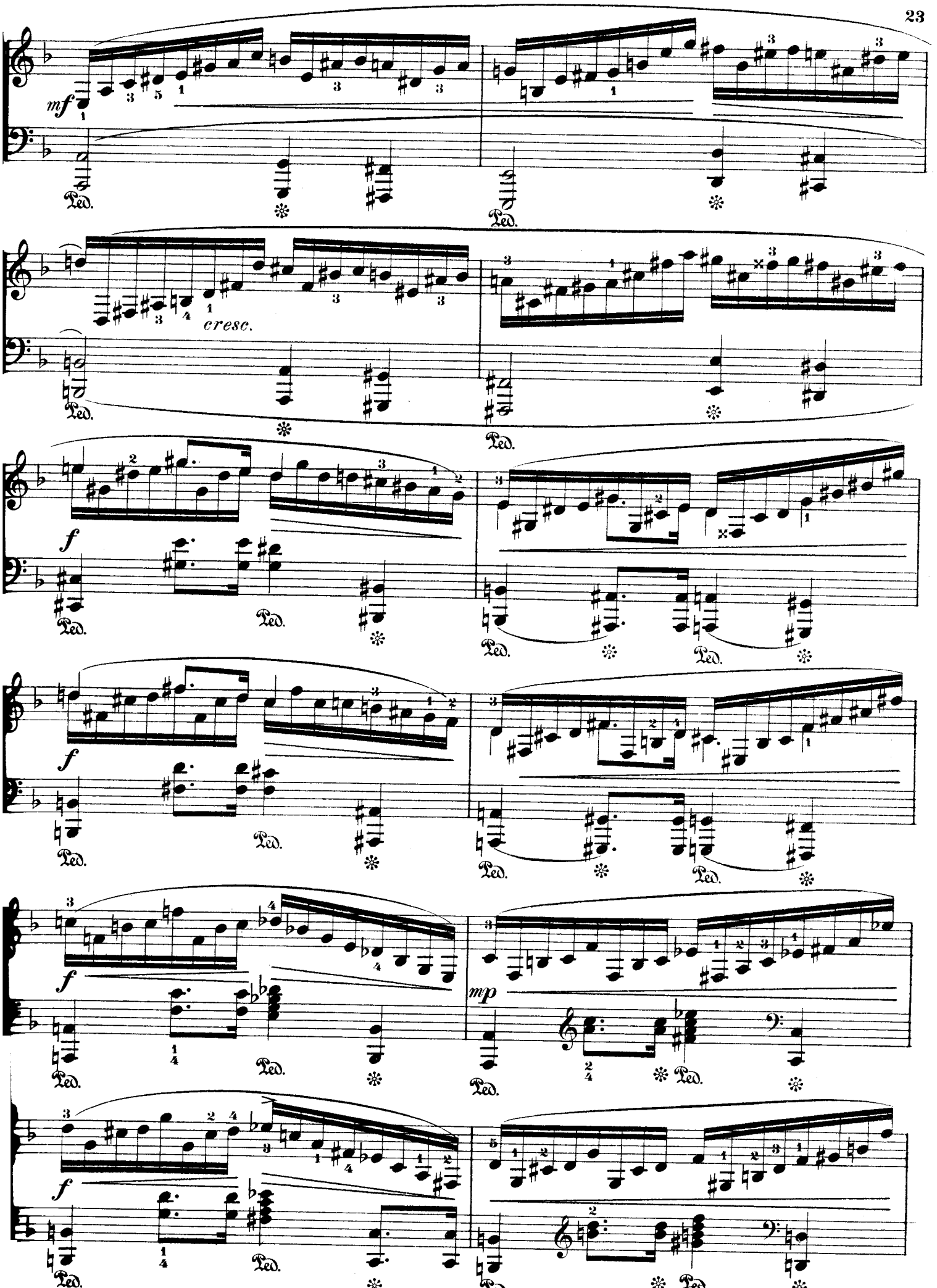
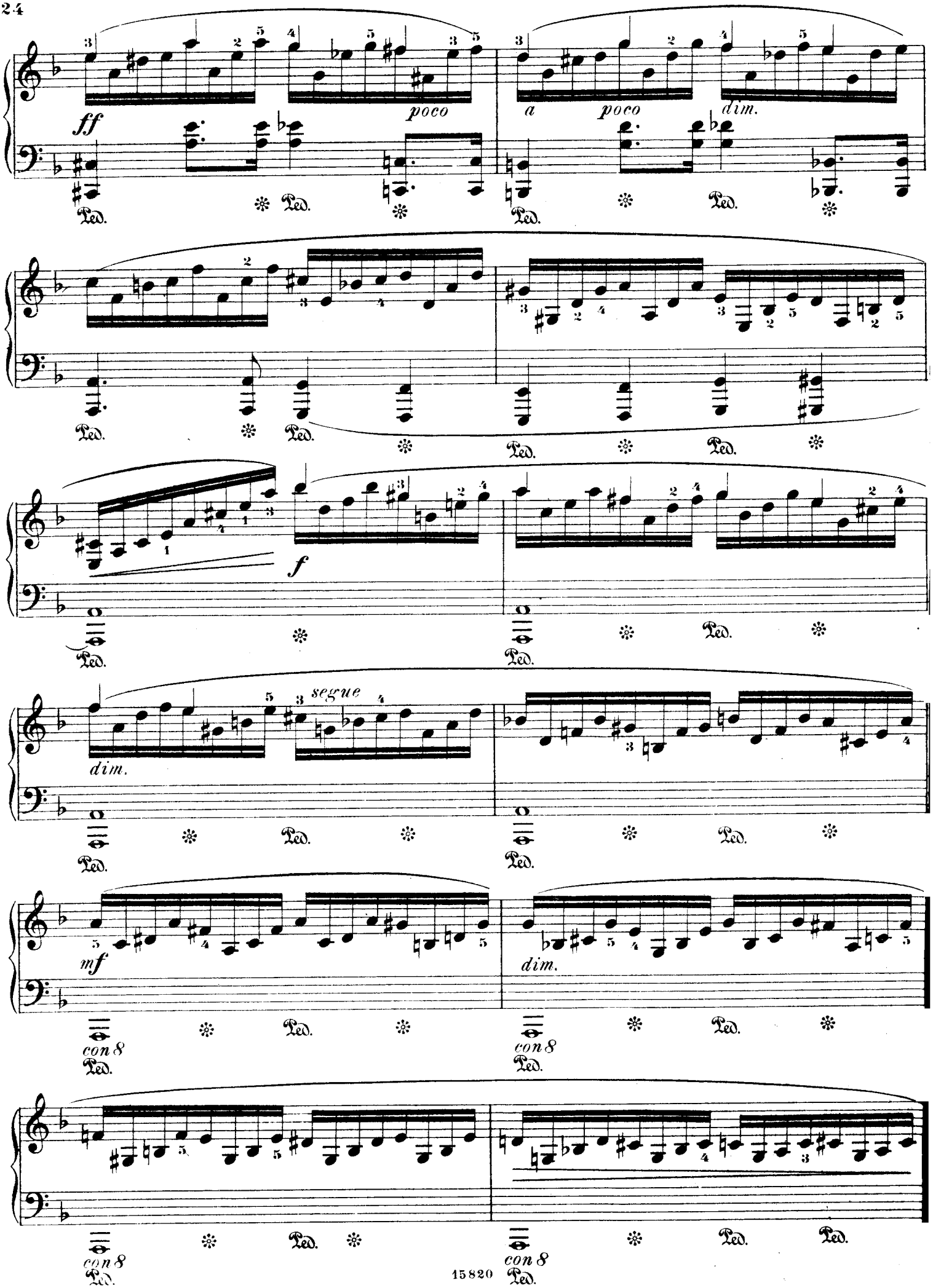
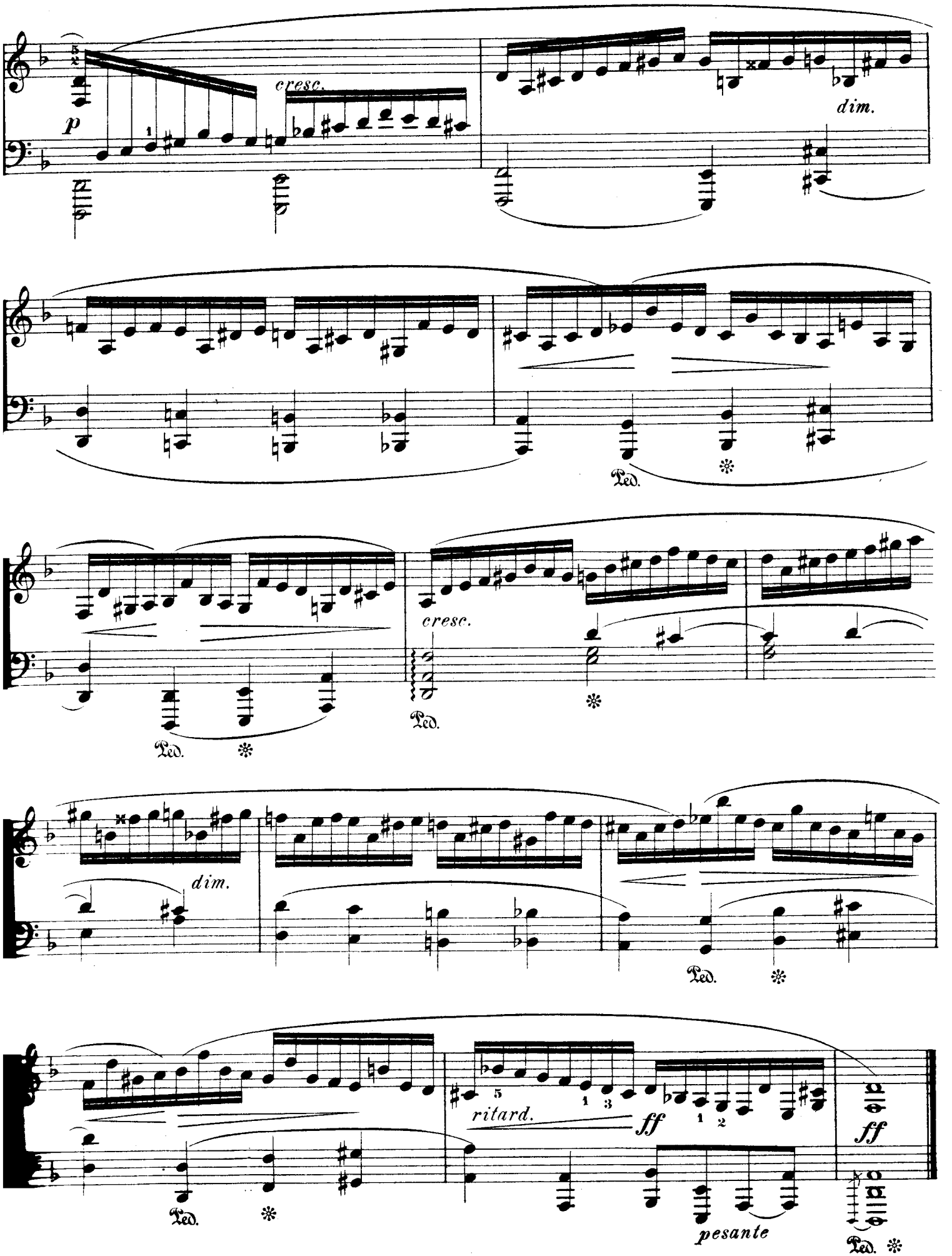
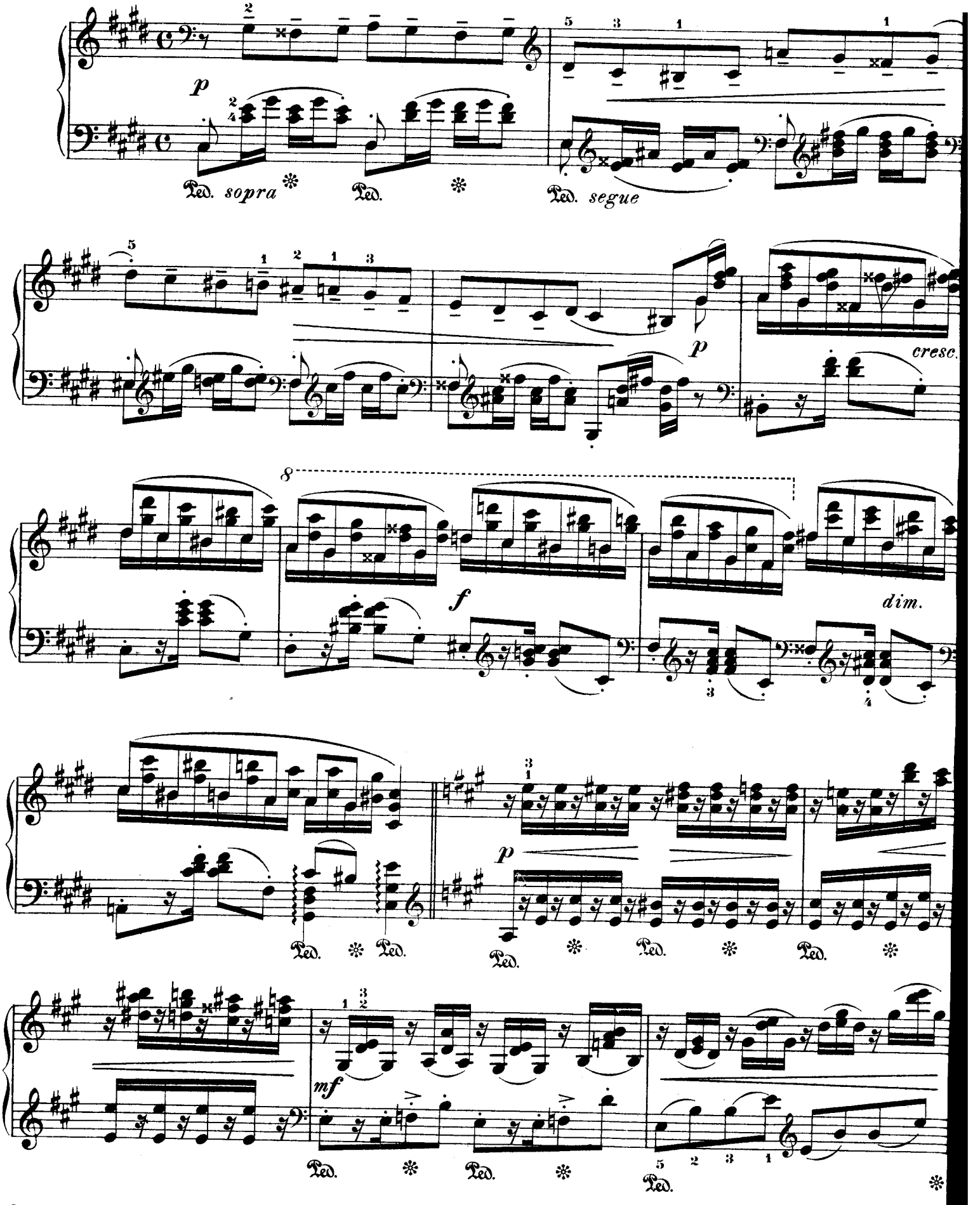

mf
cresc.
f
f
f
mp
f


ff
poco
a
poco
dim.
Ped.
f
segue
dim.
mf
dim.
con 8


p
cresc.
dim.
Ped.
cresc.
dim.
ritard.
ff
pesante

Nr. 11.

Allegro poco agitato.



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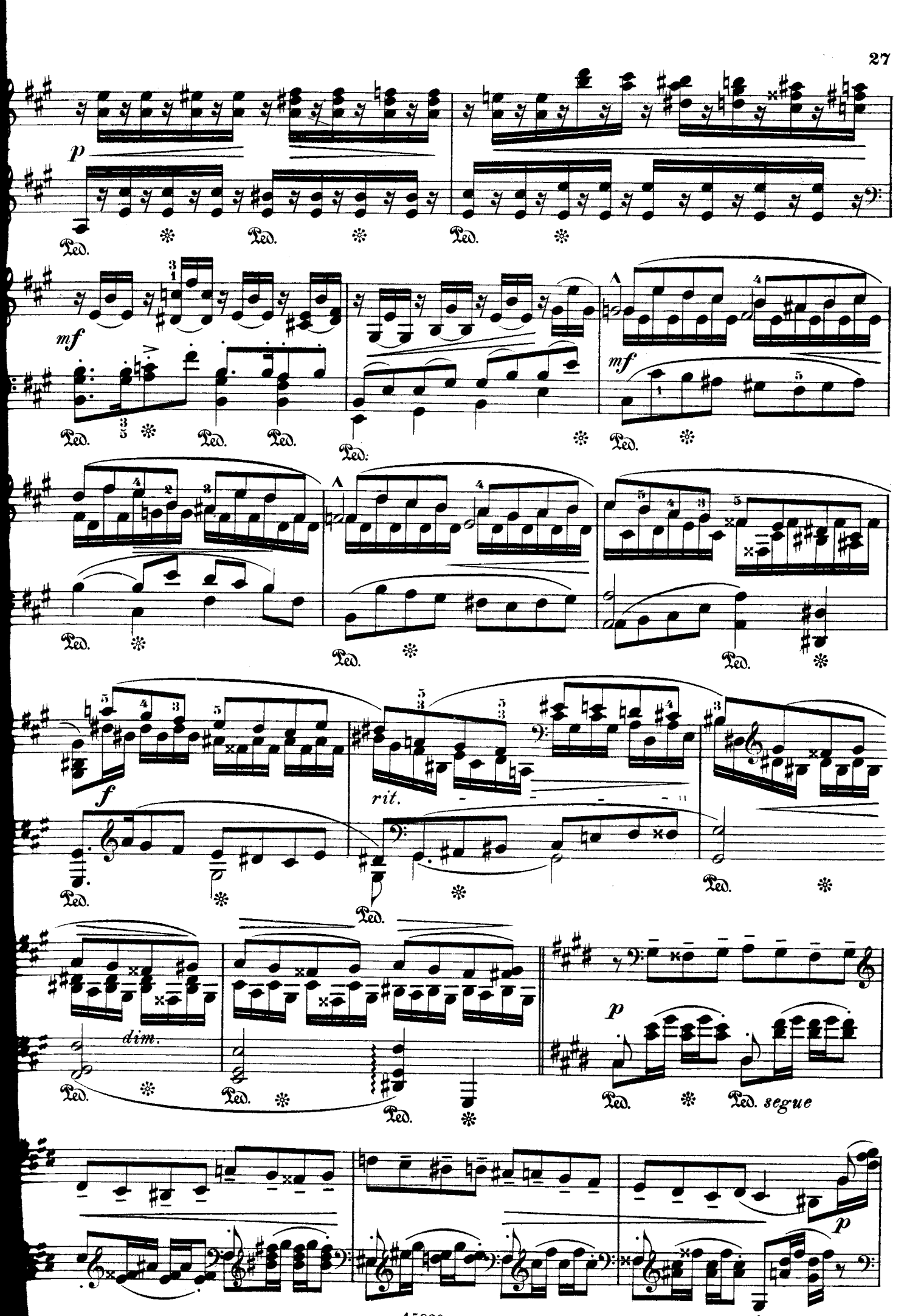
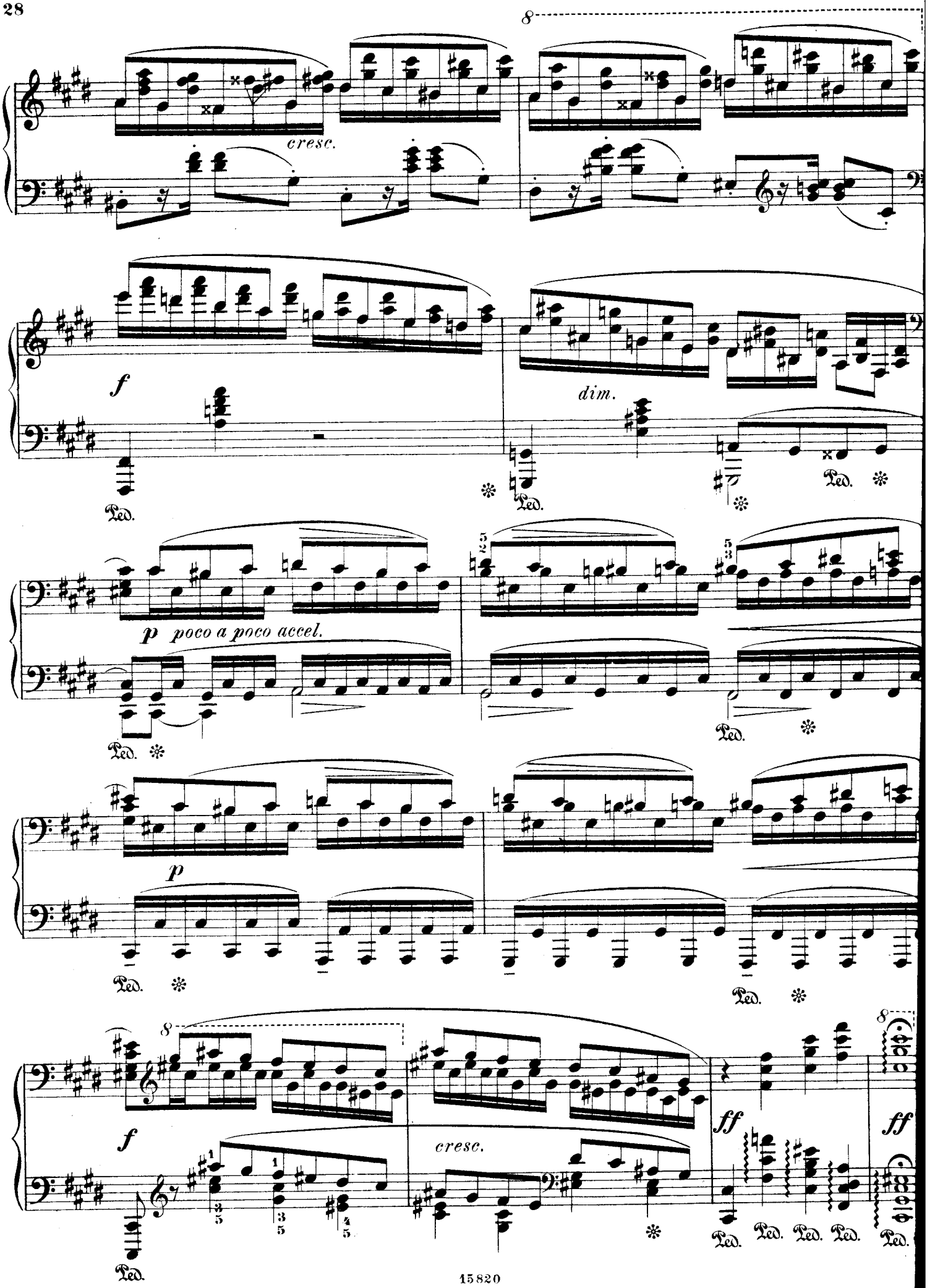
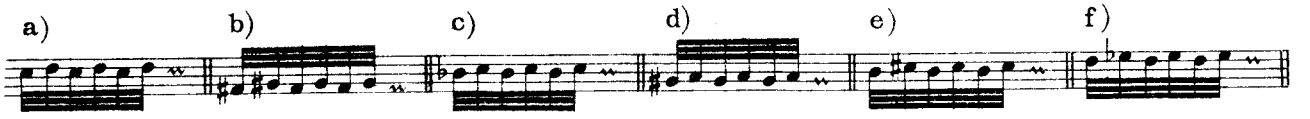

p
Ped.
mf
f
rit.
dim.
segue


8
cresc.
f
dim.
Ped.
p poco a poco accel.
p
8
f
cresc.
ff
ff

The Trill (Shake) and the Tremolo.

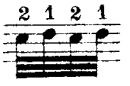
As trills are only practised in a few, preferably easy positions, it might be advisable to call attention to the fact, that the trill which is an important factor of the so-called continuous technique (scales are simply a succession of trills, grace notes, ornaments, slurs, transient shakes and tremolo which is merely an extended trill in intervals etc.) should be mastered perfectly in every conceivable position with every possible fingering.

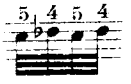
The Conditions of the Keyboard must first be considered:



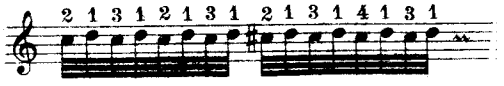
2 white keys, a)
2 black „ , b)
1 black and 1 white key, a tone and a semitone, c), d),
1 white „ 1 black „ , „ „ „ „ , e), f),

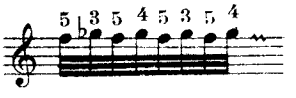
Then every possible fingering:
The natural sequence (1-2, 2-3, 3-4, 4-5)
Omitting a finger (1-3, 2-4, 3-5)
„ 2 fingers (1-4, 2-5)
With 3 fingers a) 1 3 2 3 1 3 2 3, 2 4 3 4 2 4 3 4, 3 5 4 5 3 5 4 5
„ „ „ b) 1 2 1 3 1 2 1 3, 2 3 2 4 2 3 2 4, 3 4 3 5 3 4 3 5
With 4 fingers a) 1 4 2 3 1 4 2 3, 2 5 3 4 2 5 3 4,
„ „ „ b) 1 3 2 4 1 3 2 4, 2 4 3 5 2 4 3 5,

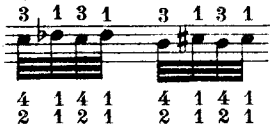
In revised order 2 1, 3 1, 4 1, e. g. 

„ „ „ 4 3, 5 4, 5 3, e. g. 

A variant of the last combination can be obtained by employing other fingers

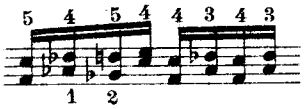
g. 

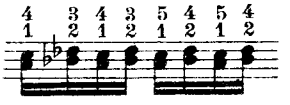
or 

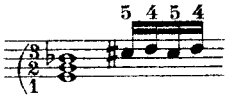
These 2 factors, fingers and keys make many combinations possible, all of which should be practised, so as to obtain a perfectly smooth fast trill. Some may be disregarded as rare or too difficult, e. g. 

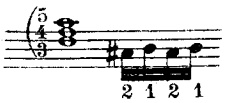
The difficulty can be partly avoided by the fingering 5 4 5 4,

2 3 2, 4 3 4 3. All this of course applies equally to the left hand. The last fingering is particularly suited to thirds, trills in thirds, double stops and legato octaves,



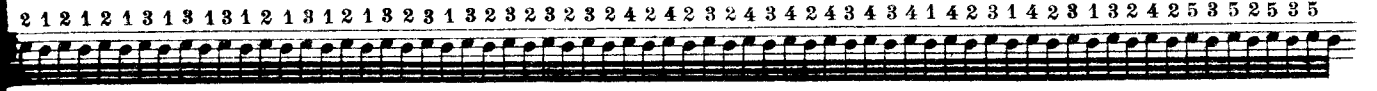


The same rules hold good for the tremolo as far as the altered conditions permit of spanning. It will be found useful to practise the same exercises as for the trill by keeping the unemployed fingers on the other keys (sustaining fingers), if possible not on adjoining ones, e. g. 



etc.

Practise the so-called trill chain, e.g.



etc.

here different fingering should be employed without letting the change become apparent. This is a great help, where the trill is long, spun out and tiring.

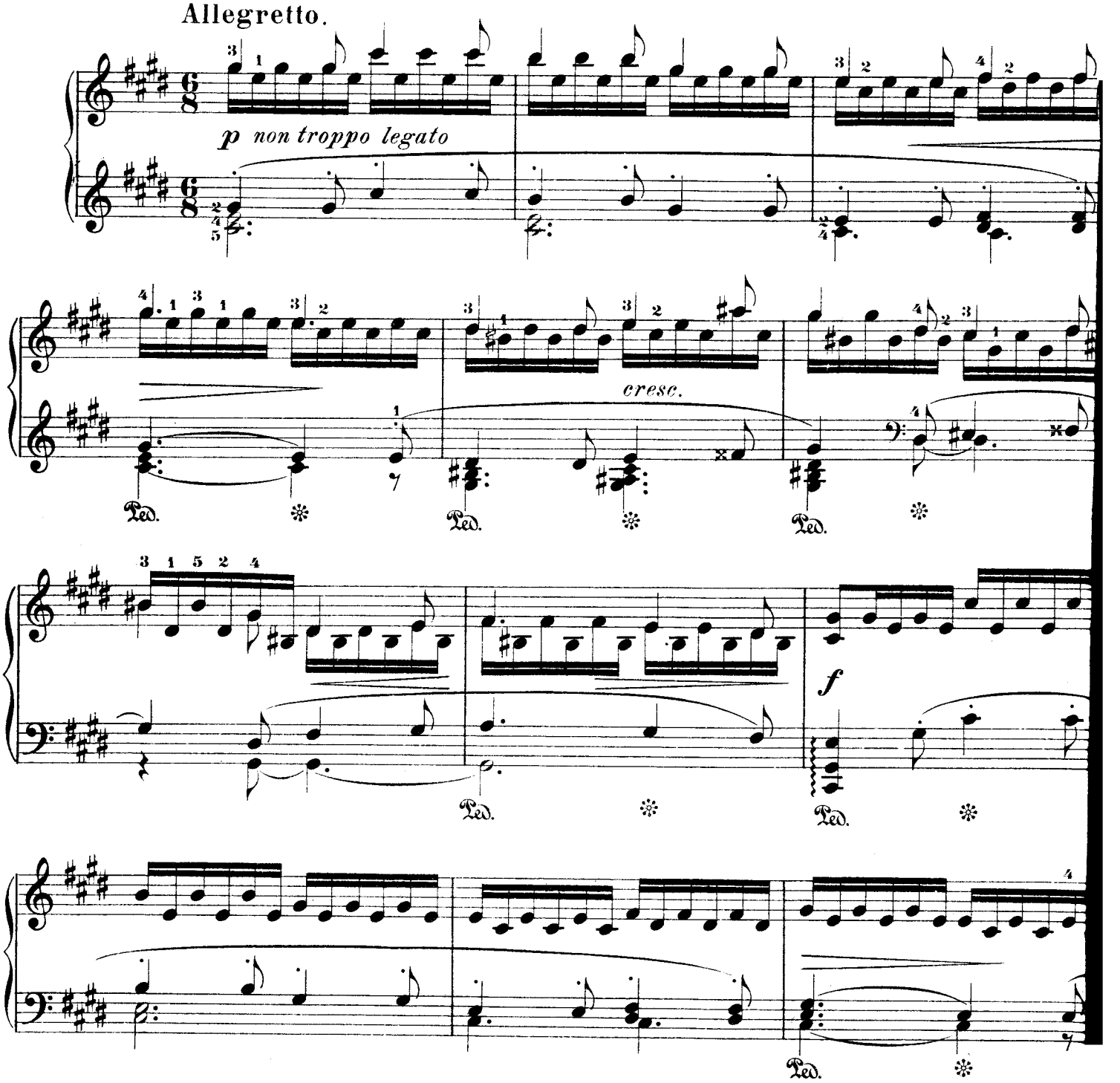
Since there are no two fingers of equal length on the same hand, and evenness of force, colour, spe are the chief requisites for the trill, the following rules should be observed in the study of the shake. T fingers which execute it are made equal by means of length and strength, i. e. the longer finger e. the fourth is bent more than the shorter e. g. the 5th., which is stretched out. The stronger finger pla a shade less loudly than the weaker. (The thumb more softly than the 2nd. finger.)

Always practise trills in triplets, with moveable accents, big crescendos and diminuendos with loose and free wrist. Do not practise trills in thirds, fourths and sixths, until you have acquired fluen and precision.

The editor has tried to rouse the students interest in the following études as much as possible by quai looking fingering. To complete the study of the études, practise them in other keys and with separa hands.

Nr. 12.

Allegretto.



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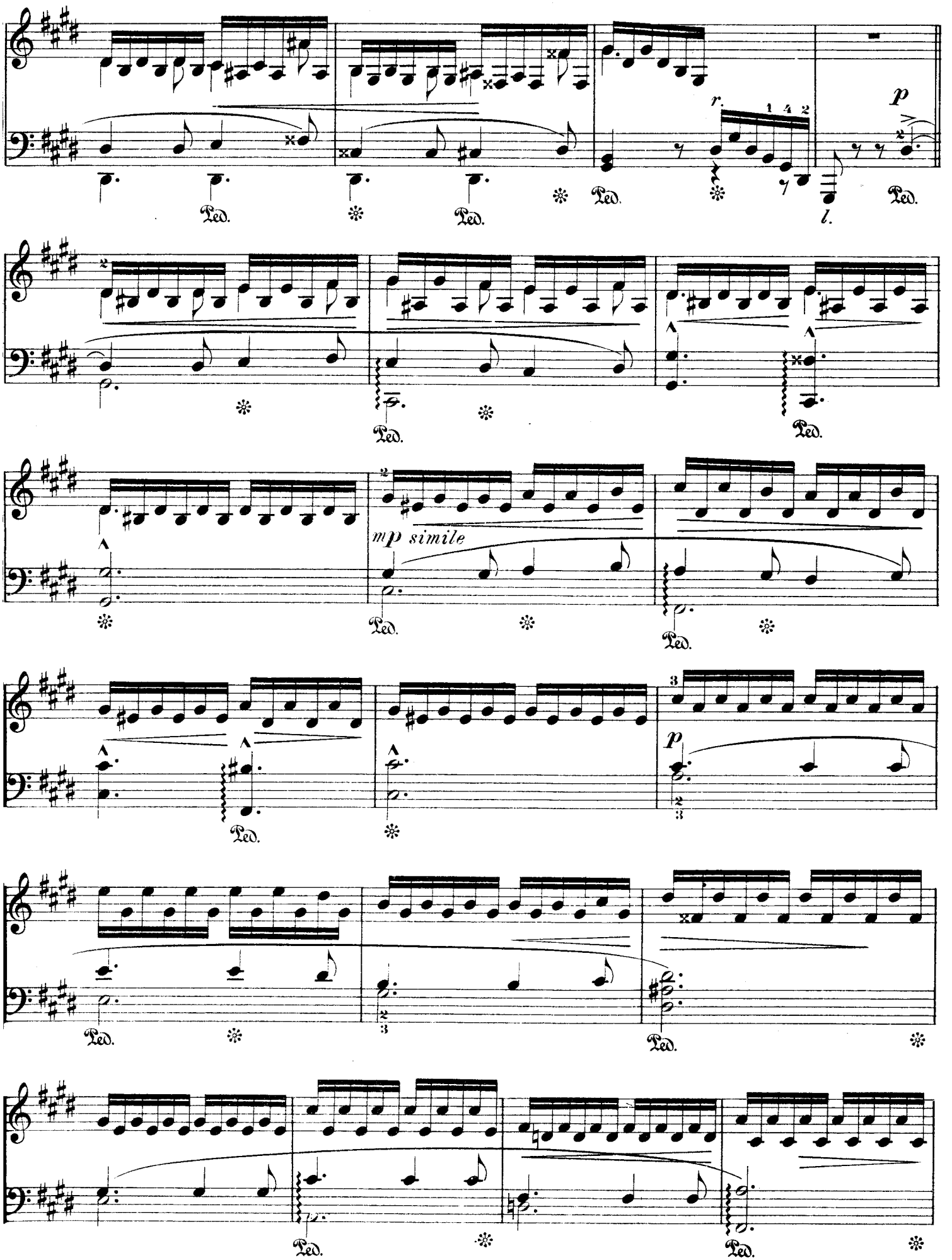
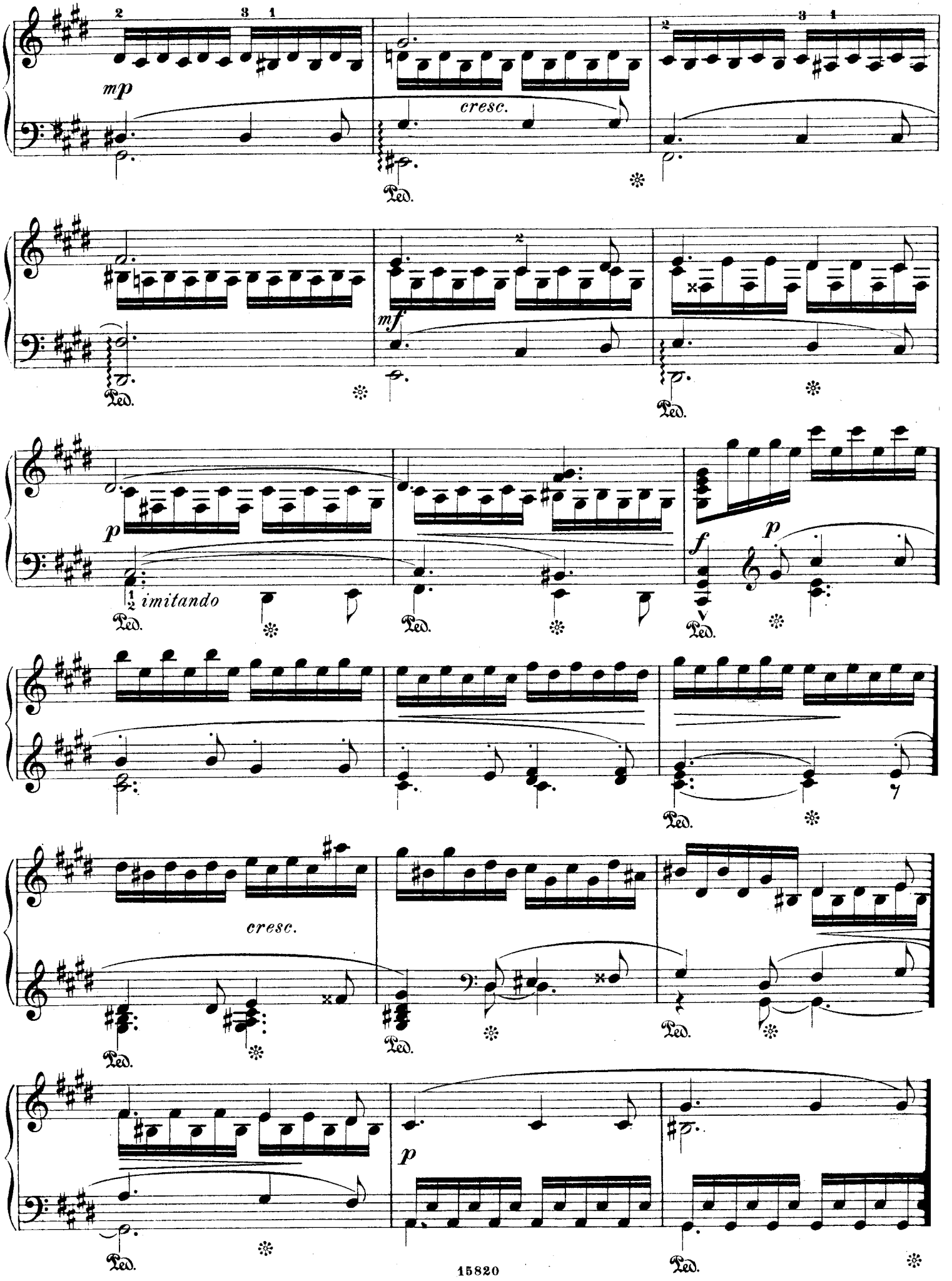
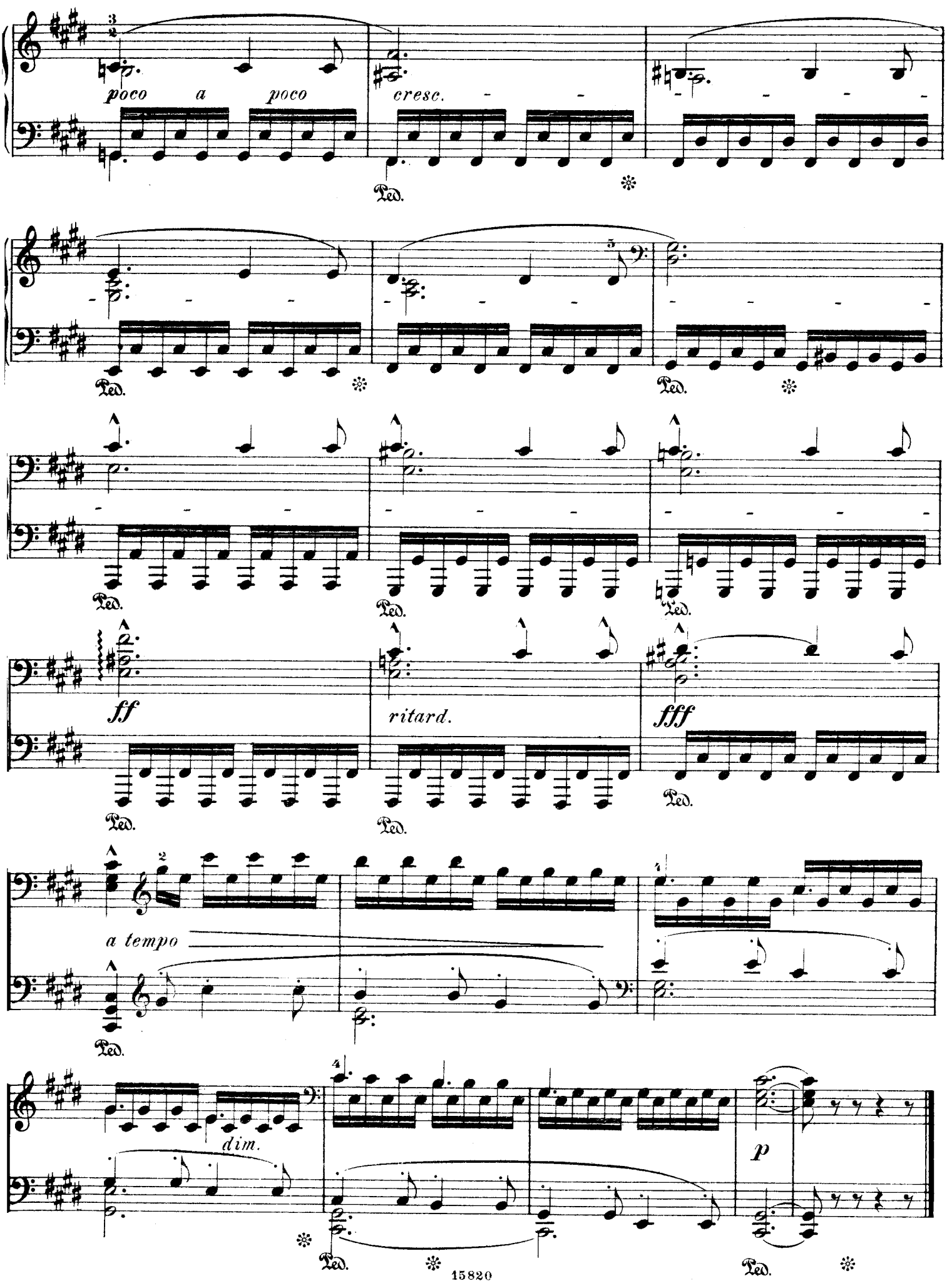
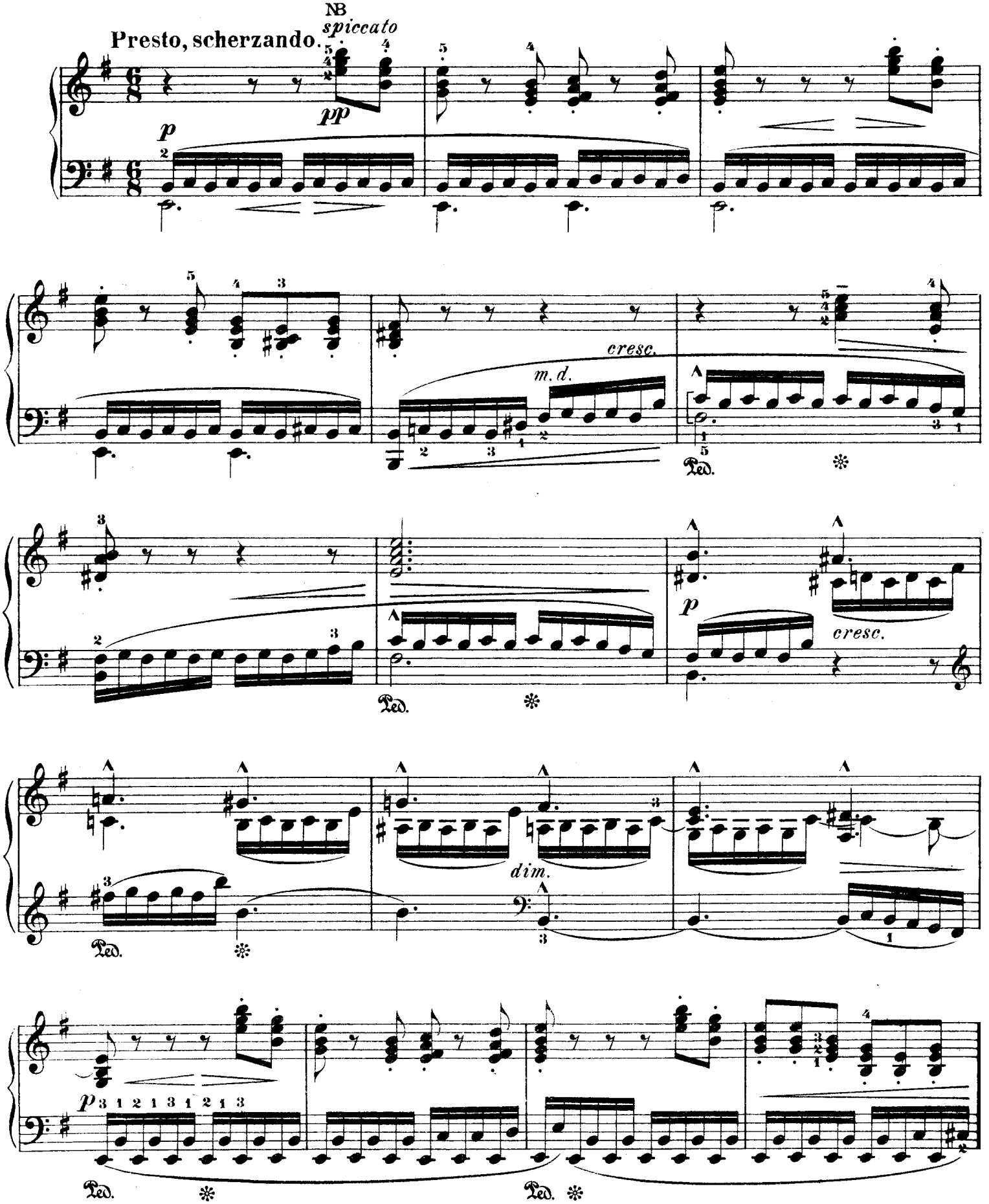

r.
1 4 2
p
l.
Ped.
mp simile
3


mp
cresc.
mf
p
imitando
f
p
cresc.
p


poco a poco
cresc.
Ped.
ff
ritard.
fff
a tempo
dim.
p

Nr. 13.



NB. Keep the wrist above the keys and strike as shortly and precisely as possible.

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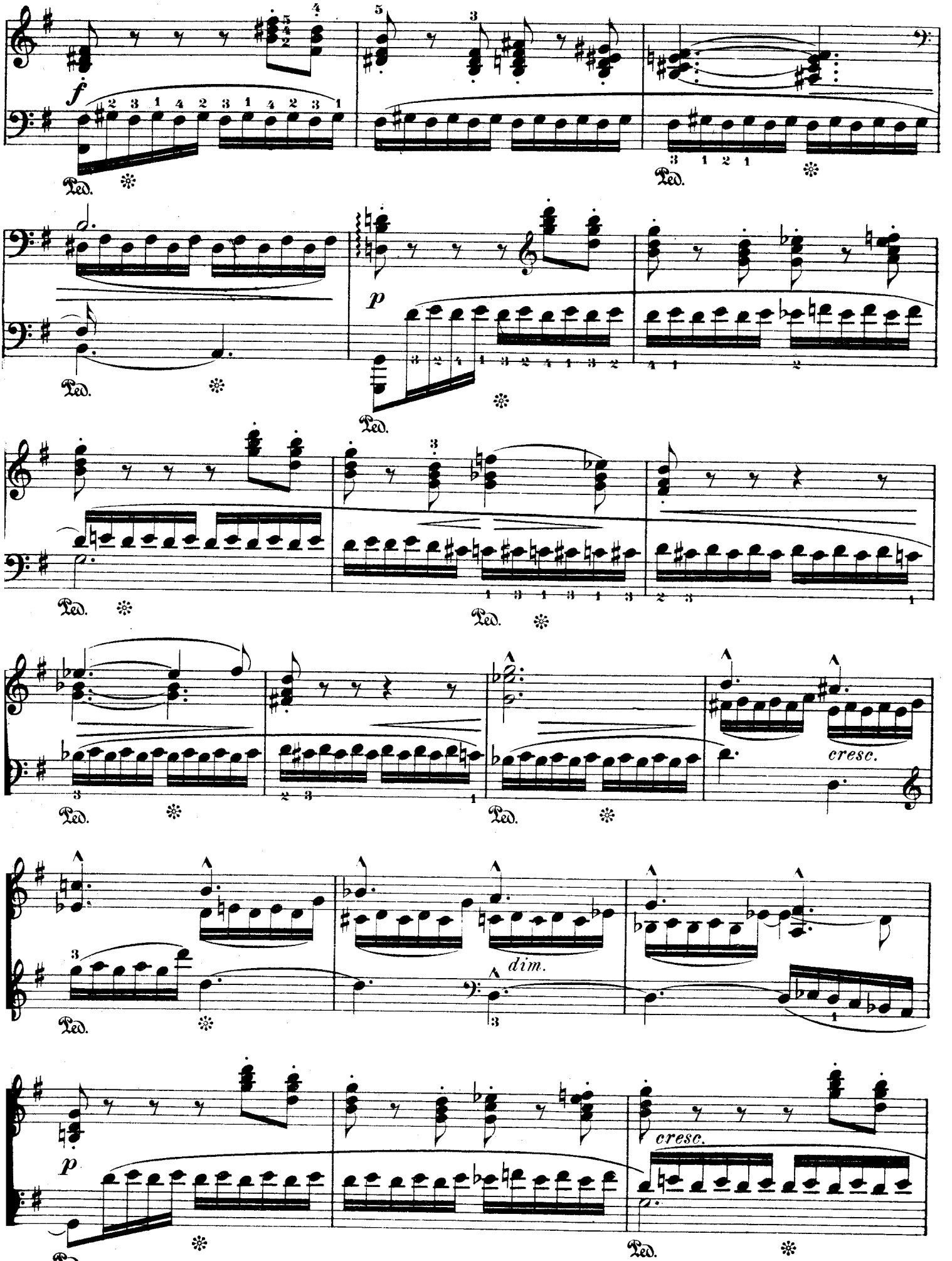
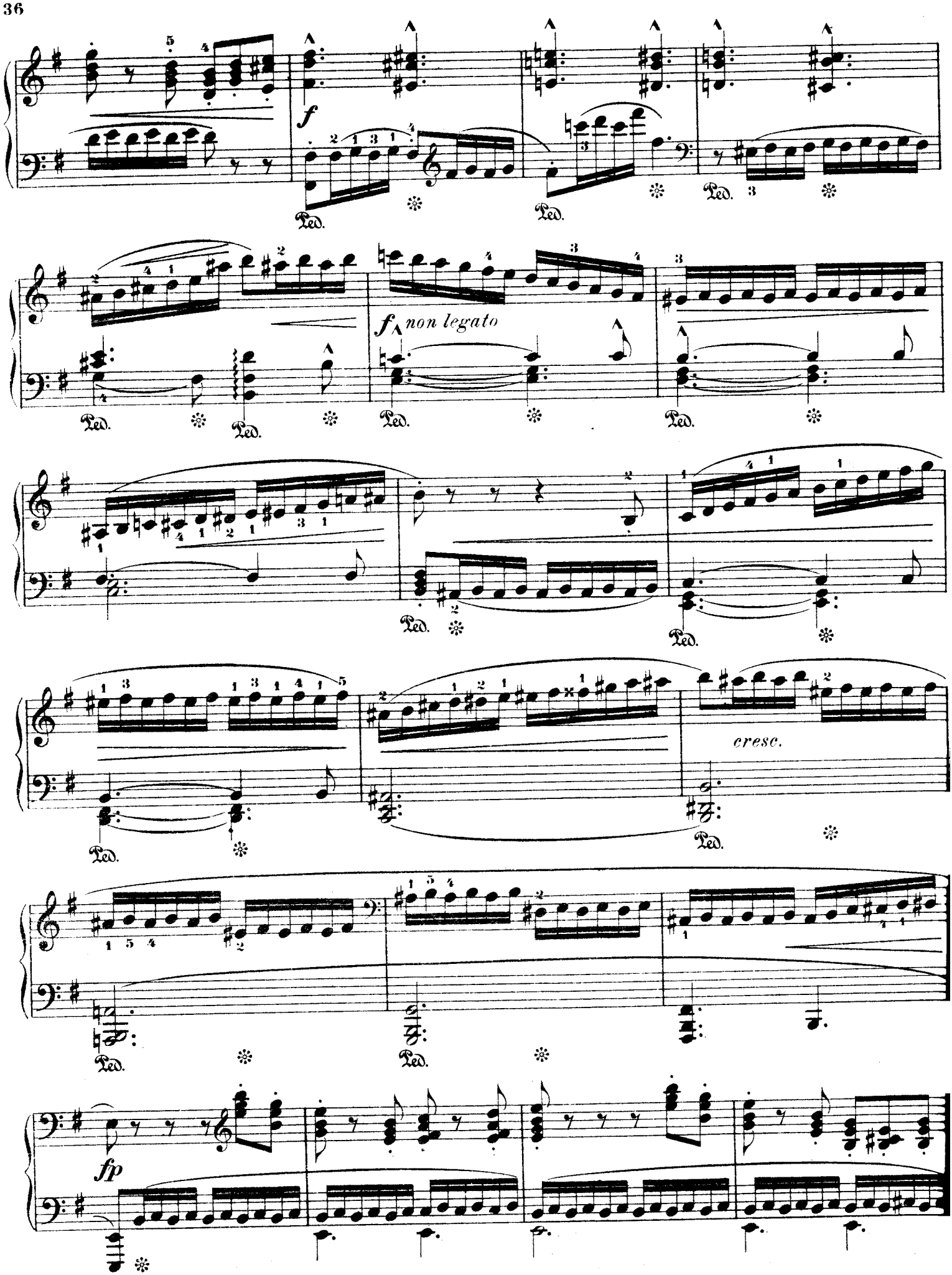
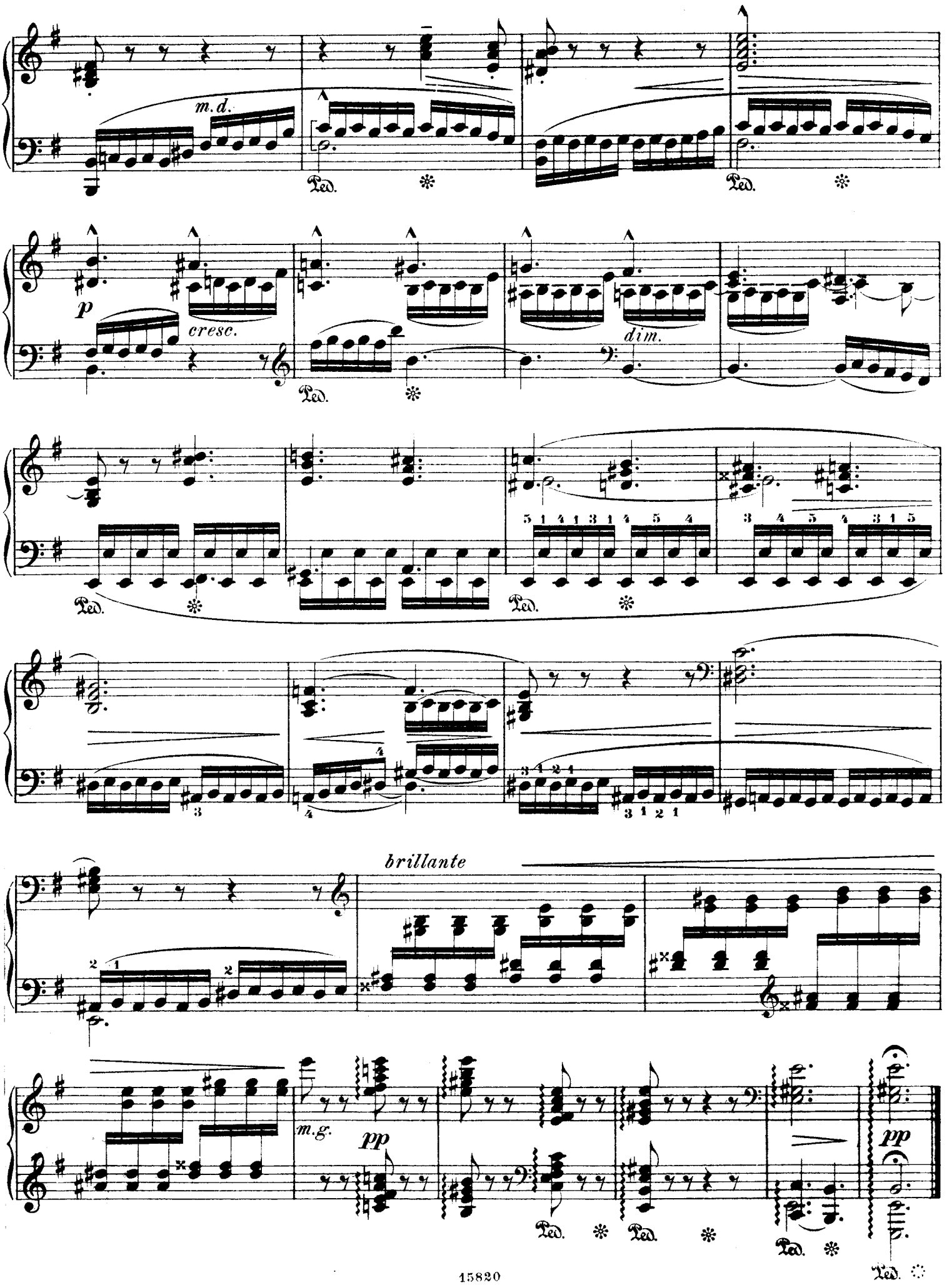
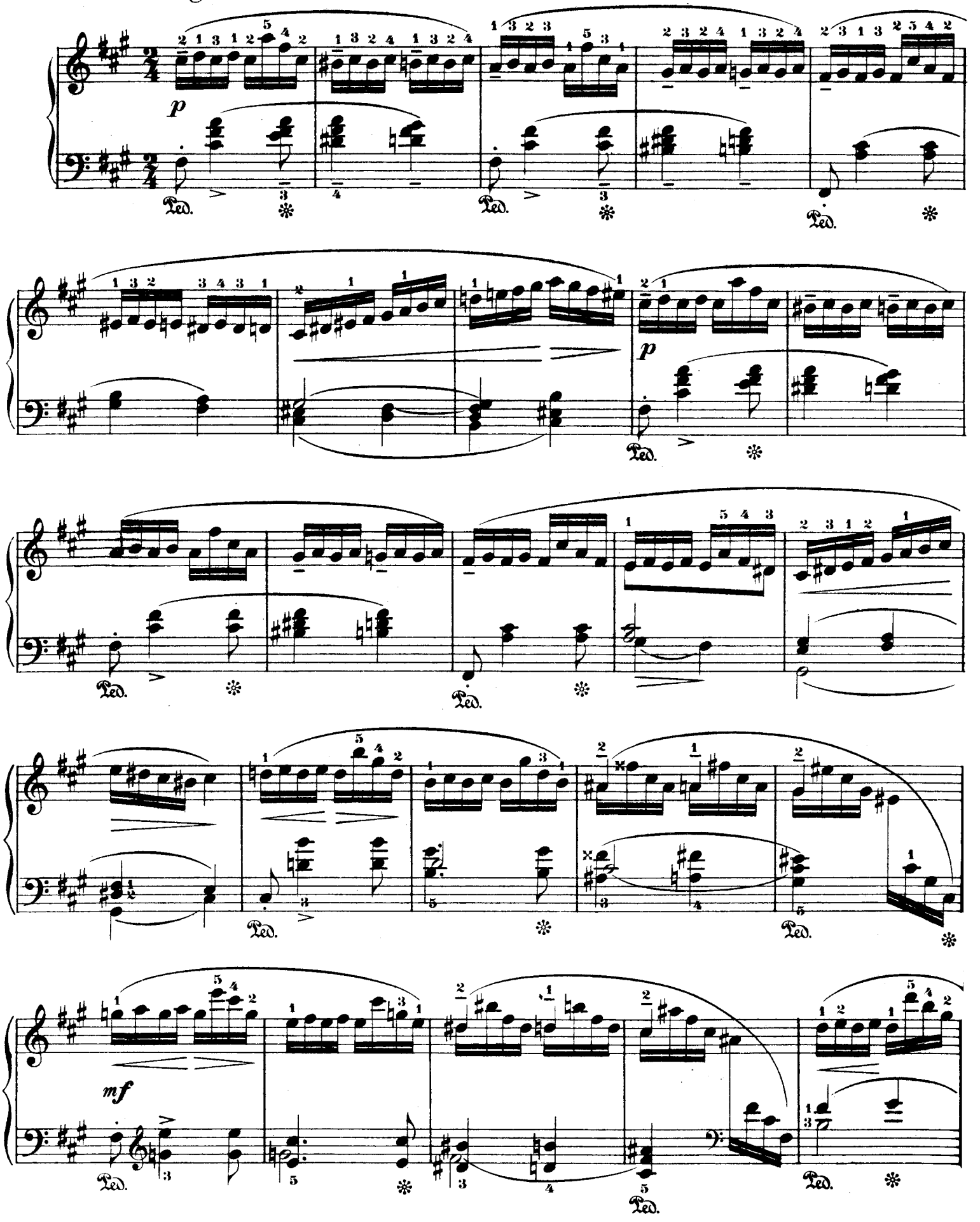

f
Ped.
p
cresc.
dim.


f
Ped.
f non legato
cresc.
fp


m.d.
Ped.
p
cresc.
dim.
brillante
m.g.
pp

Nr. 14.

Allegro vivace.



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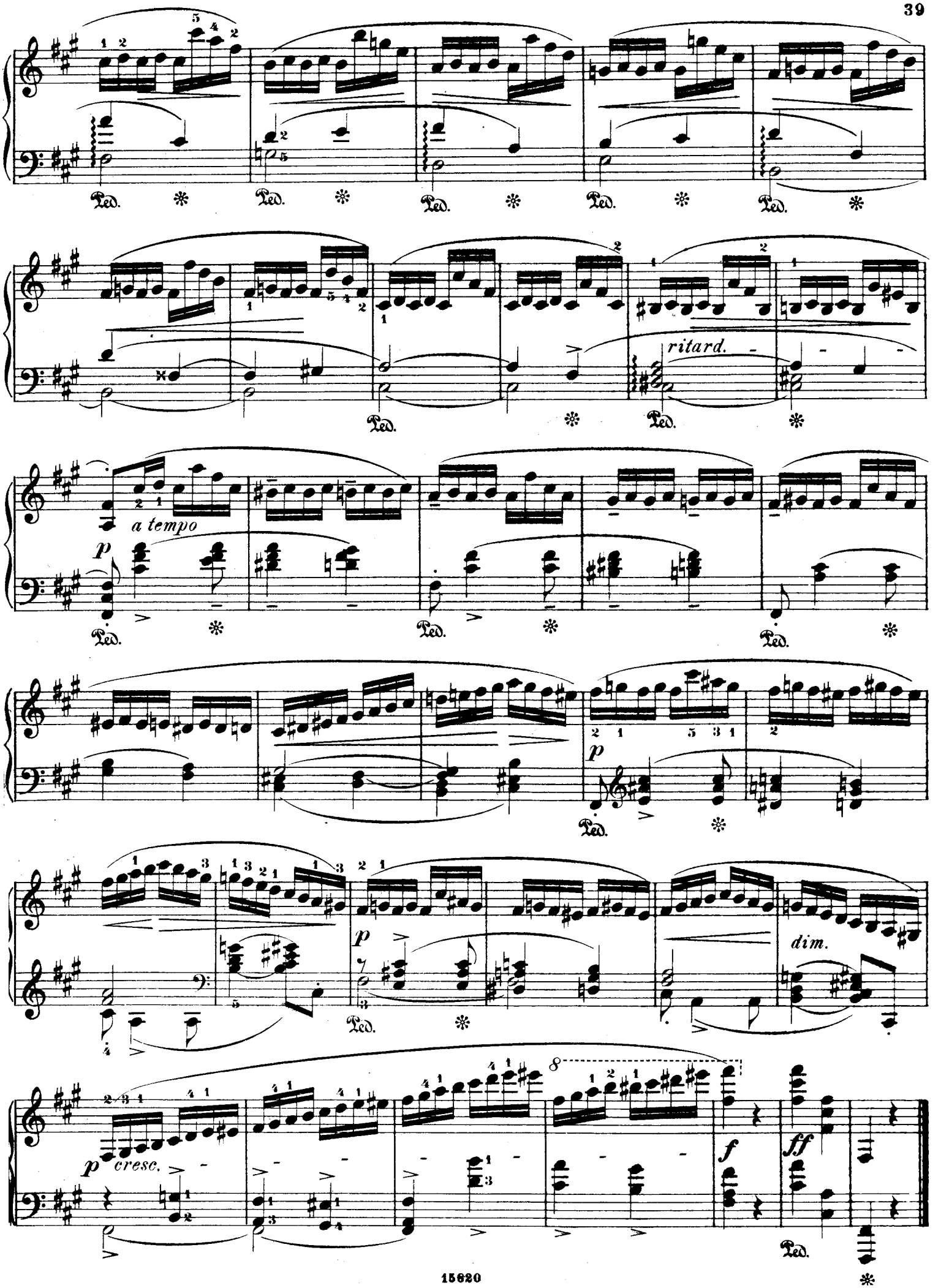
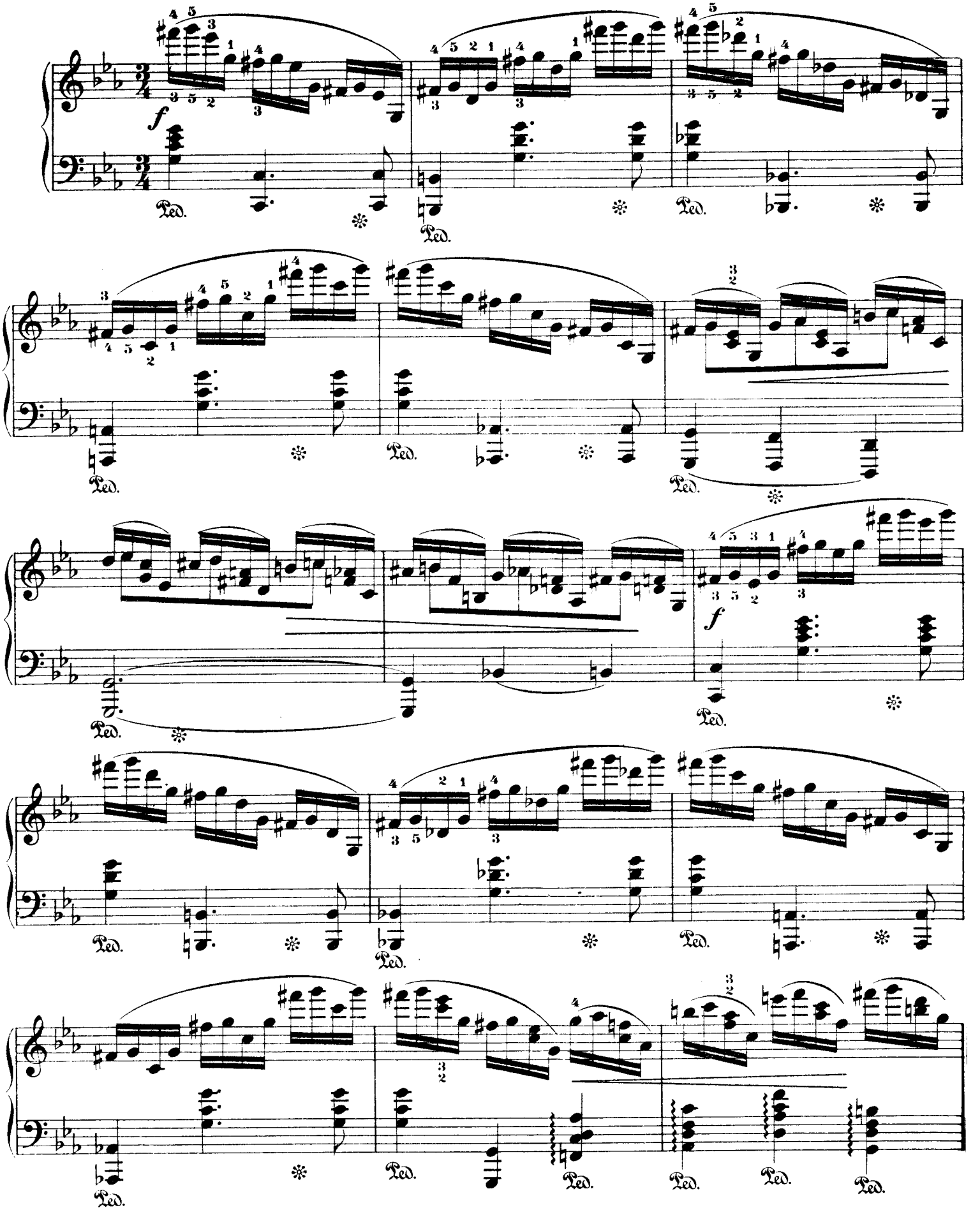

Ped.
ritard.
a tempo
p
p
p
cresc.
dim.
f
ff

Nr. 15.

Con fuoco.



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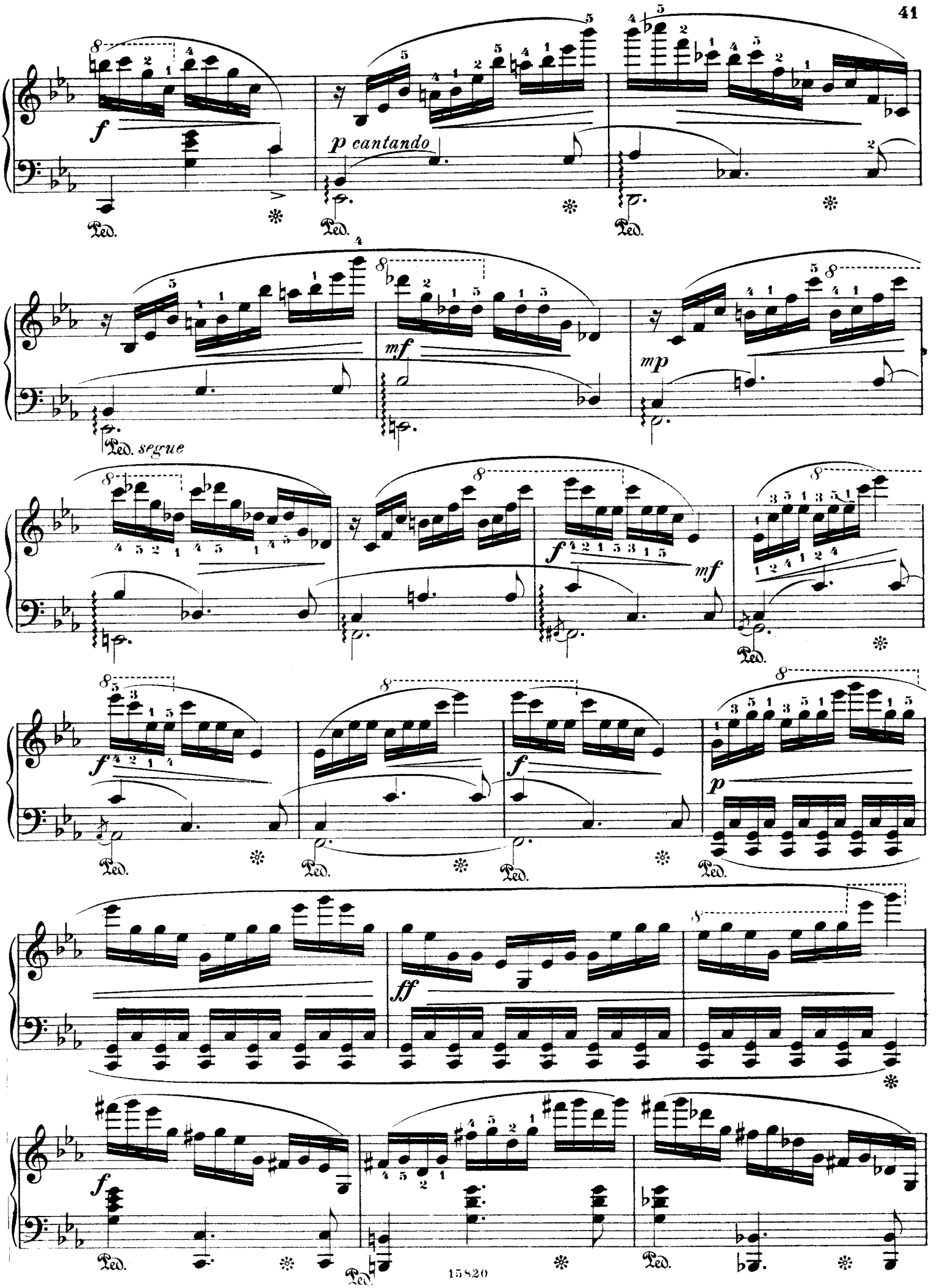
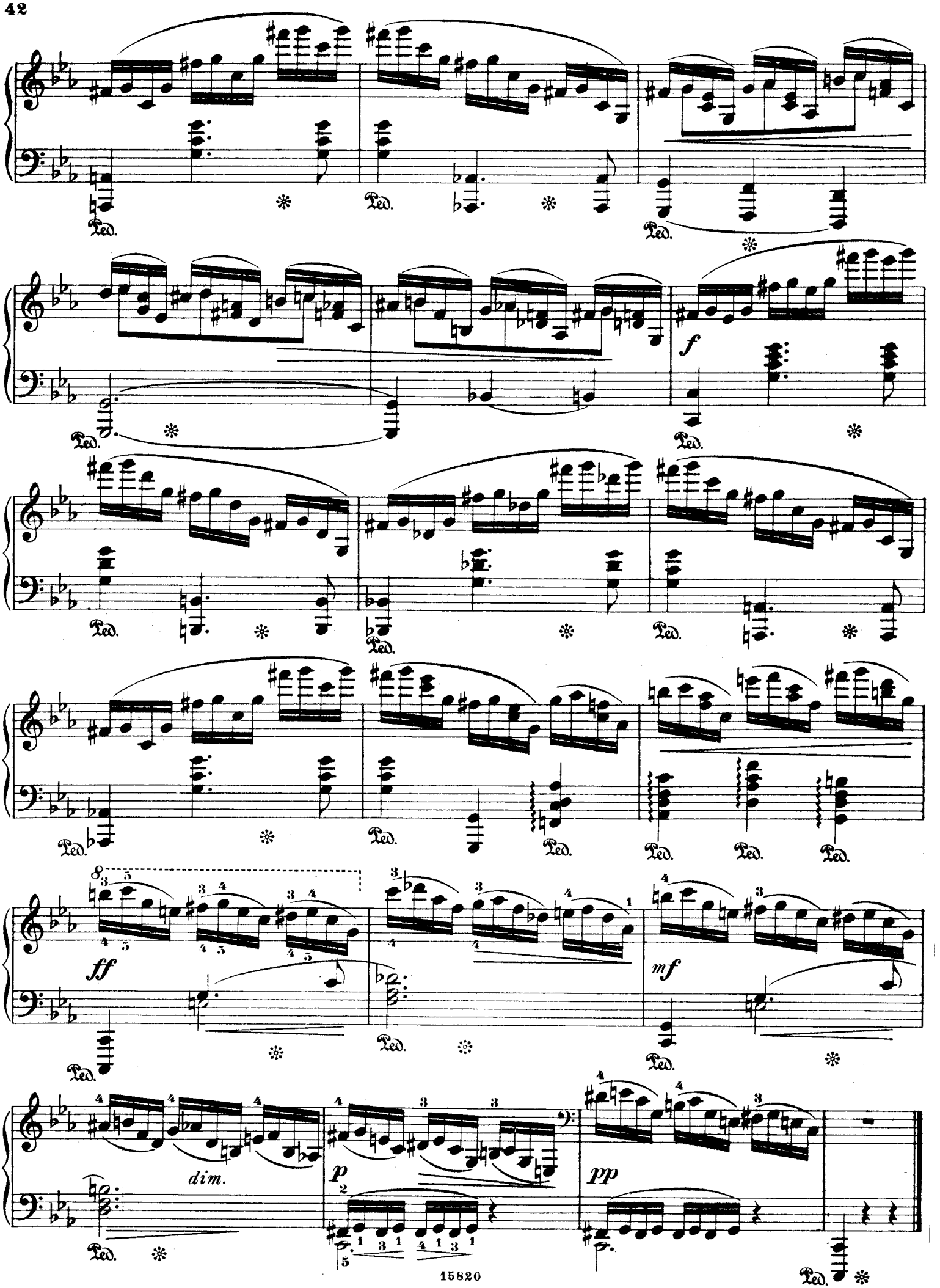
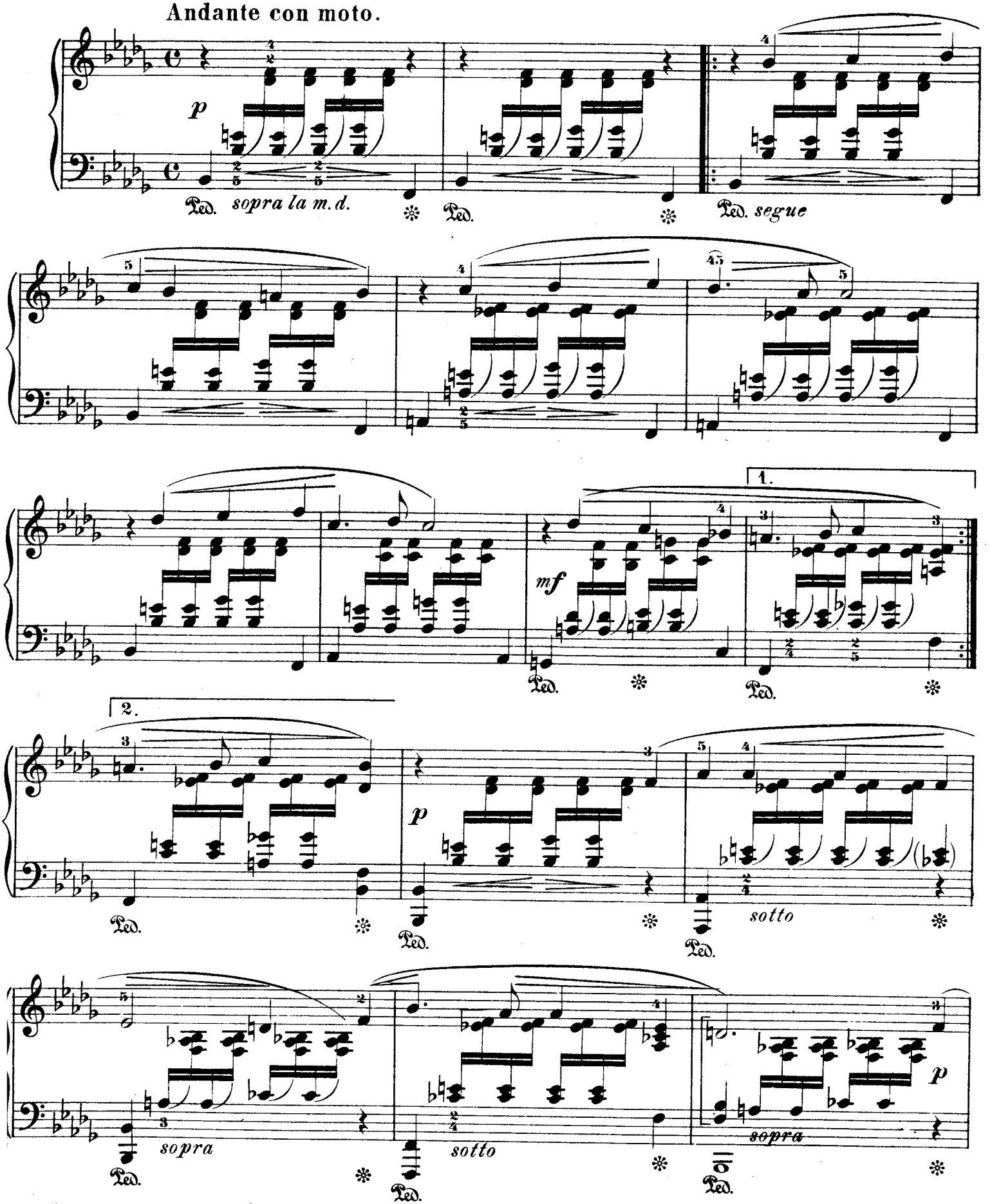

f
p cantando
mf
mp
segue
ff


Ped.
f
ff
mf
dim.
p
pp

Nr. 16.

Andante con moto.



NB. Play the resolution (Consonance) slightly louder than the trilled notes (accessory sounds, suspensions) for the sake of the harmony and to ensure the proper use of the pedal. Without the pedal both notes would of course be equally loud.

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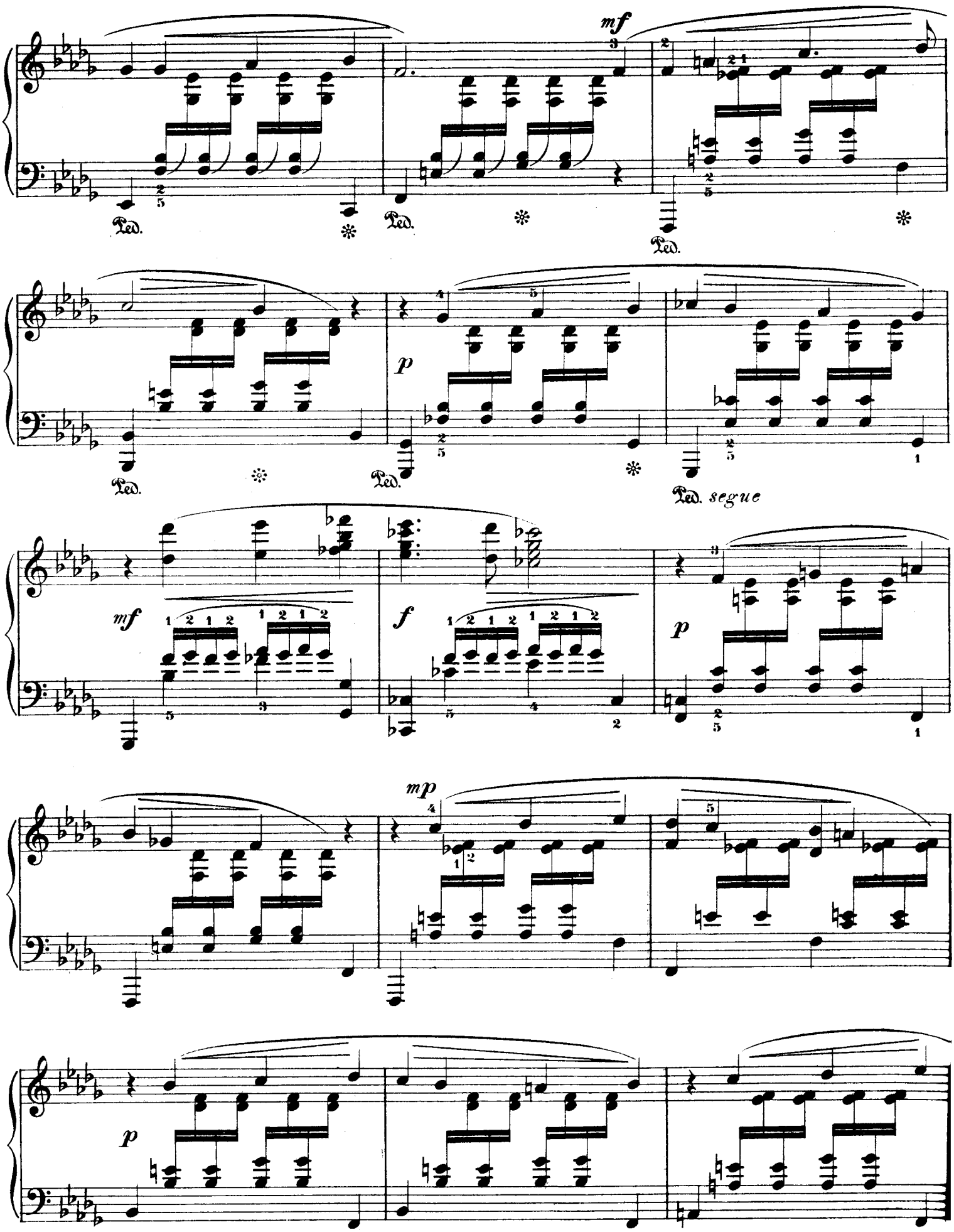
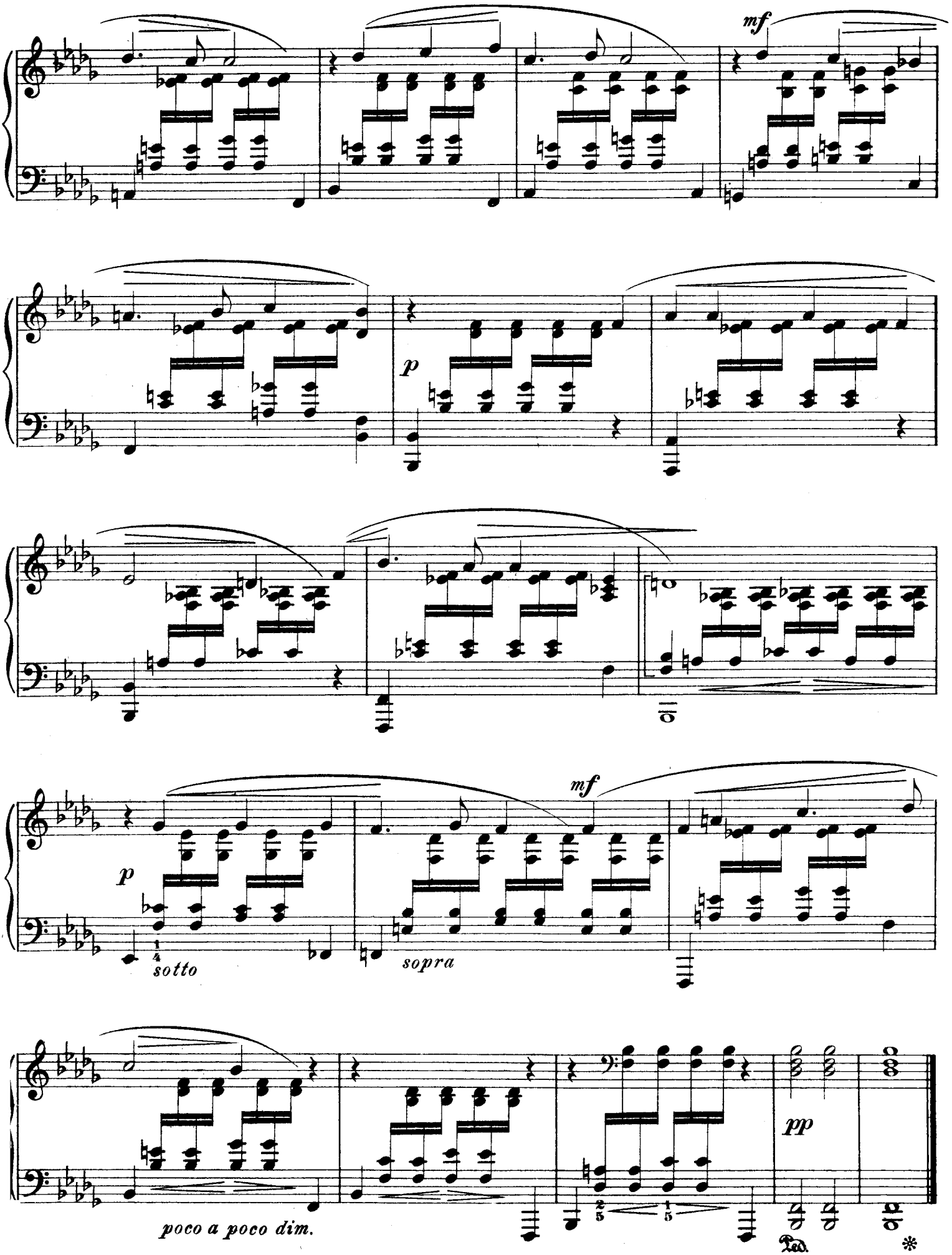
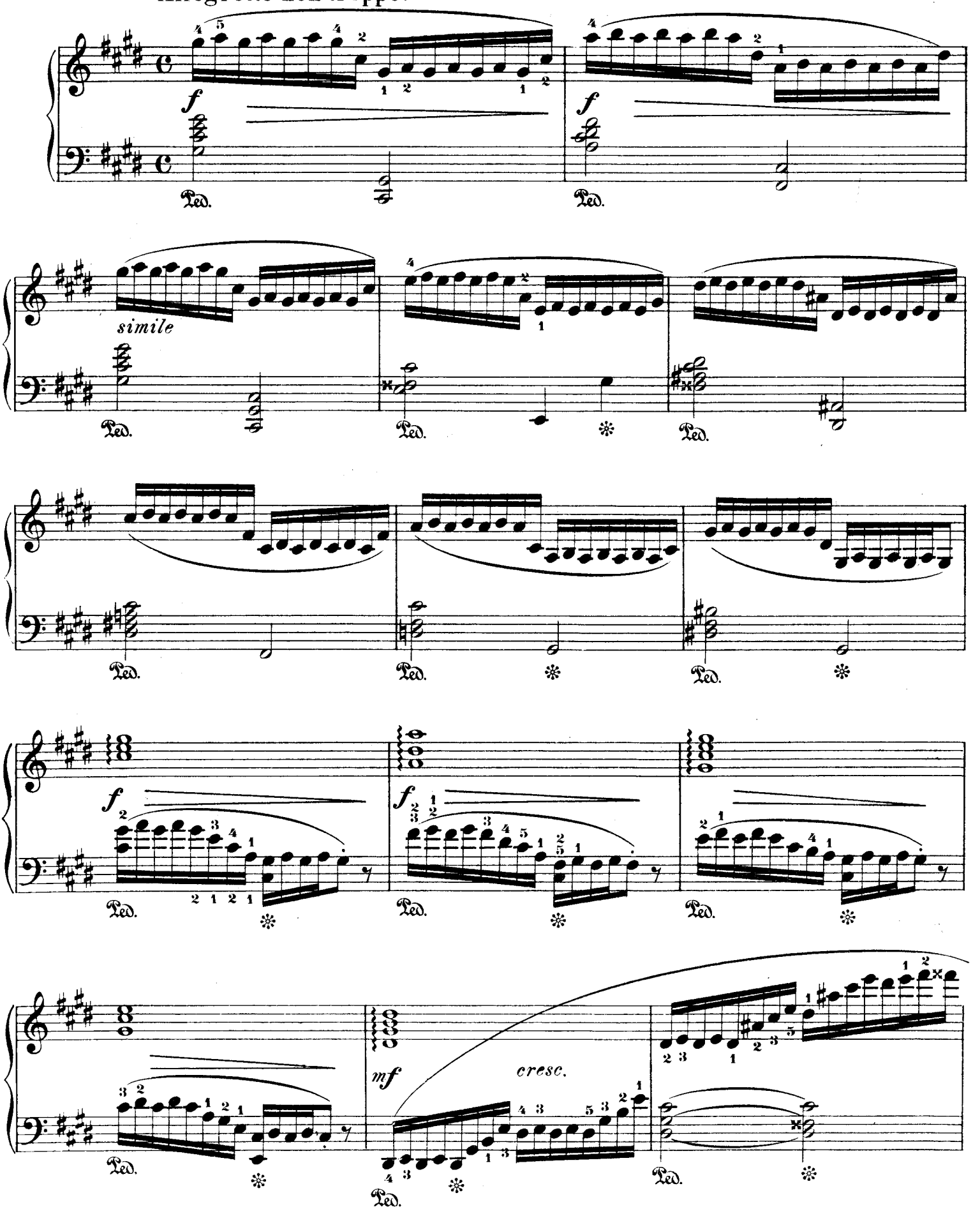

mf
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped. segue
mf
f
p
mp
p


mf
p
mf
p
sotto
sopra
poco a poco dim.
pp
Ped.
*

Nr. 17.

Allegretto non troppo.



NB. Study in D minor, it will be found useful to employ the same fingering.

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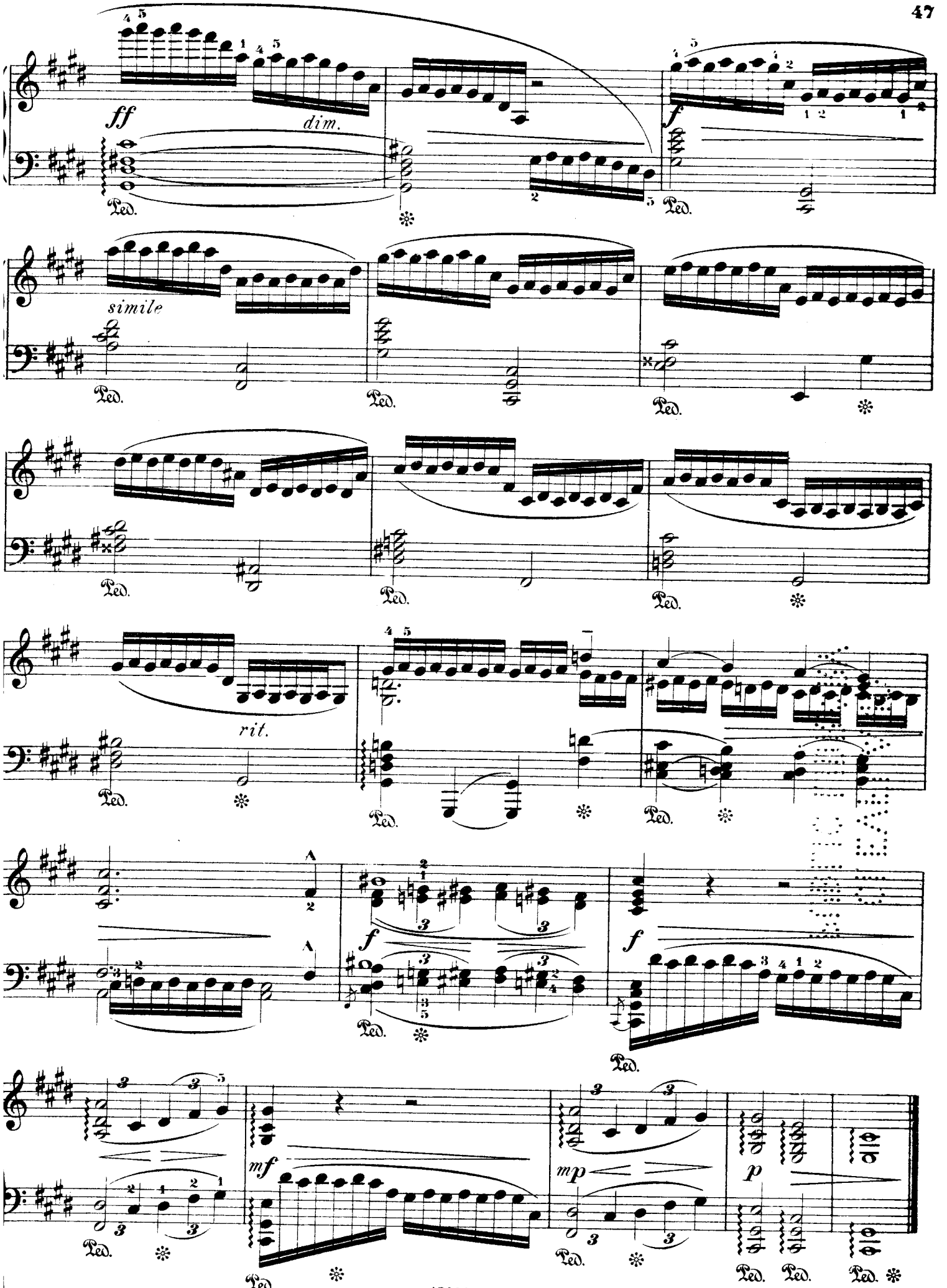
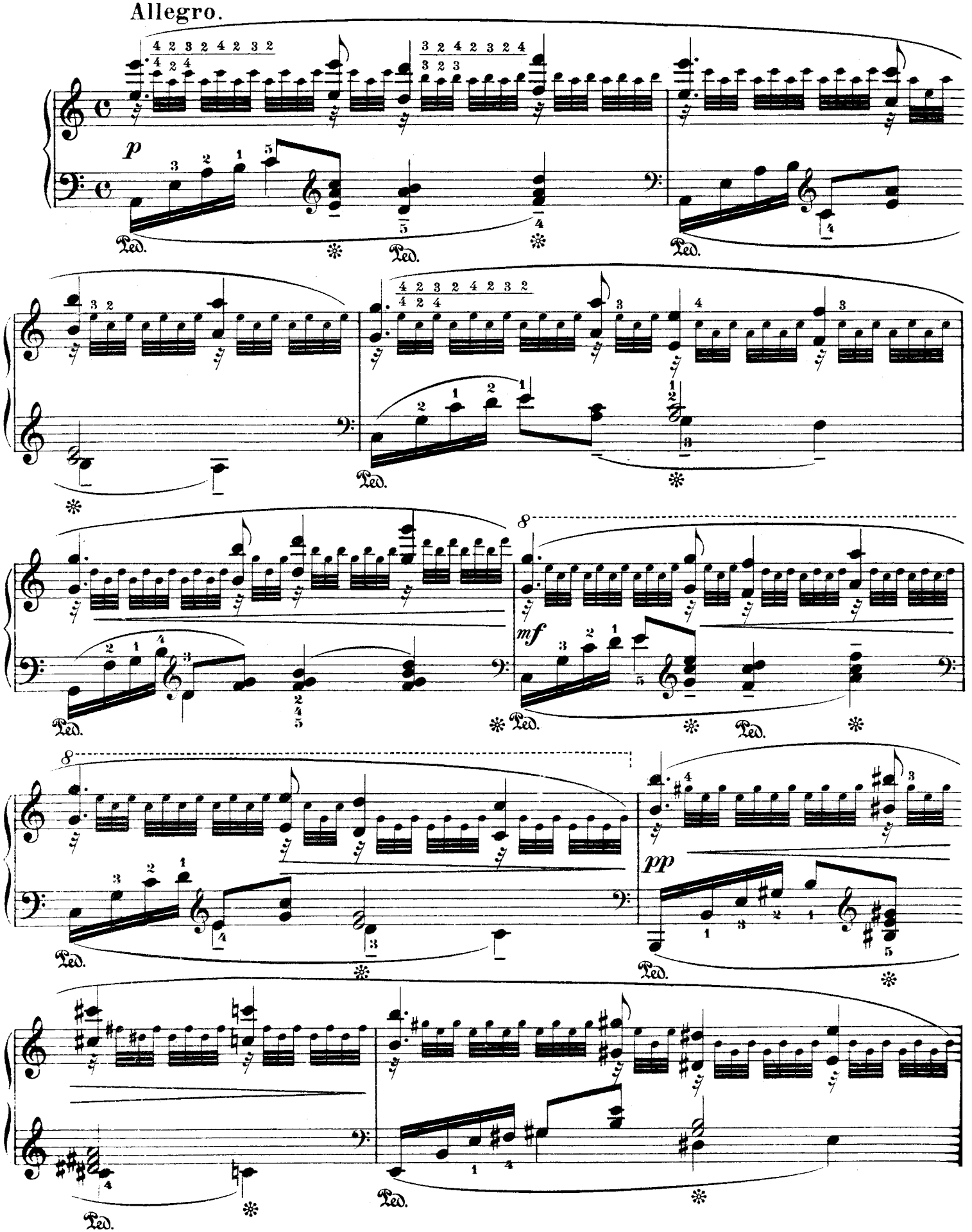


Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn

Nr. 18.

Allegro.



NB. This study may be practised in two ways: Either play the melody legato with connected fingers; this is more weighty – or hold the melody with the pedal. In both cases the theme can be strengthened by means of notes marked in the left hand. The wrist should assist in bringing out the theme. The tremolo should be light.

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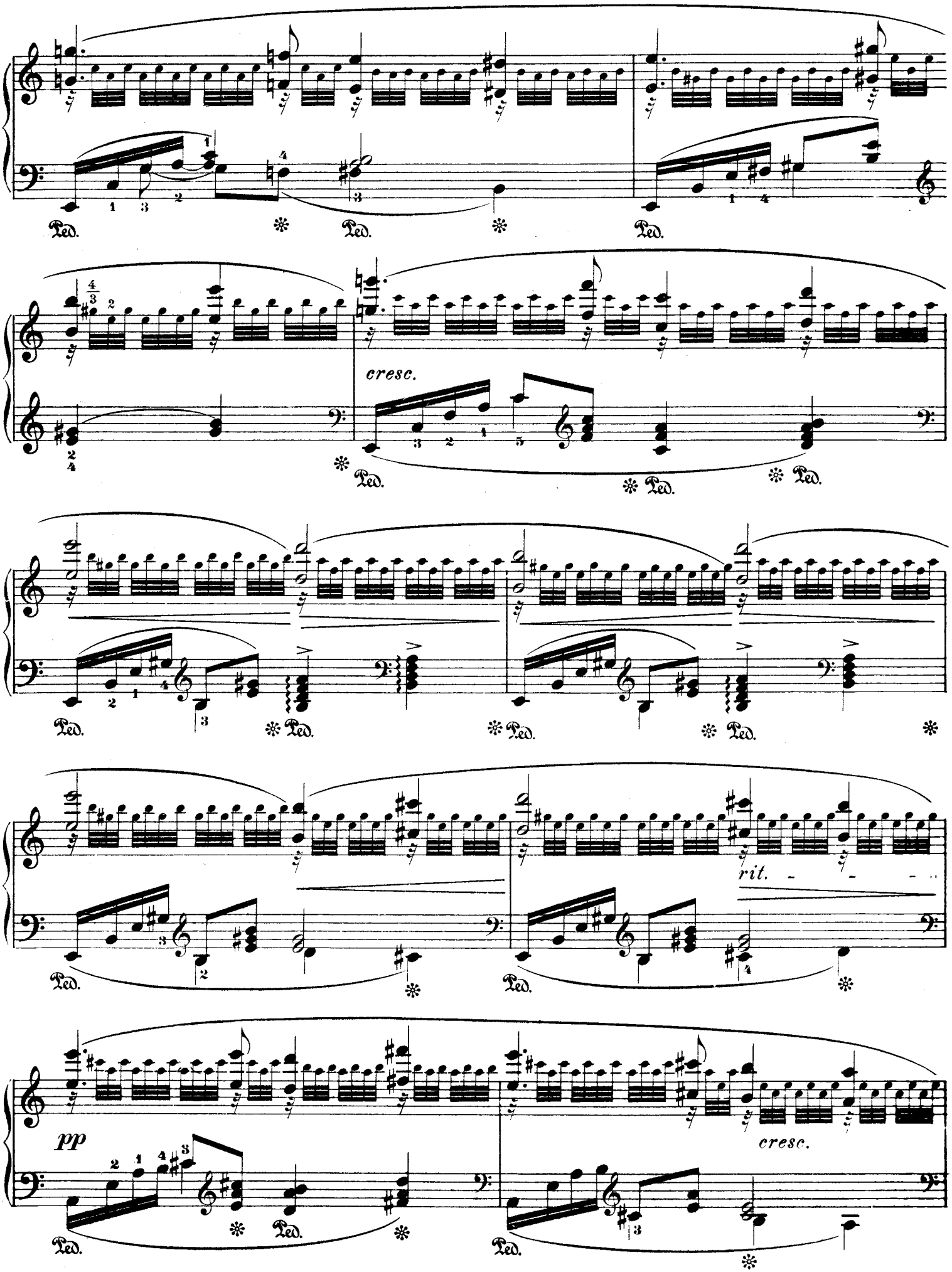
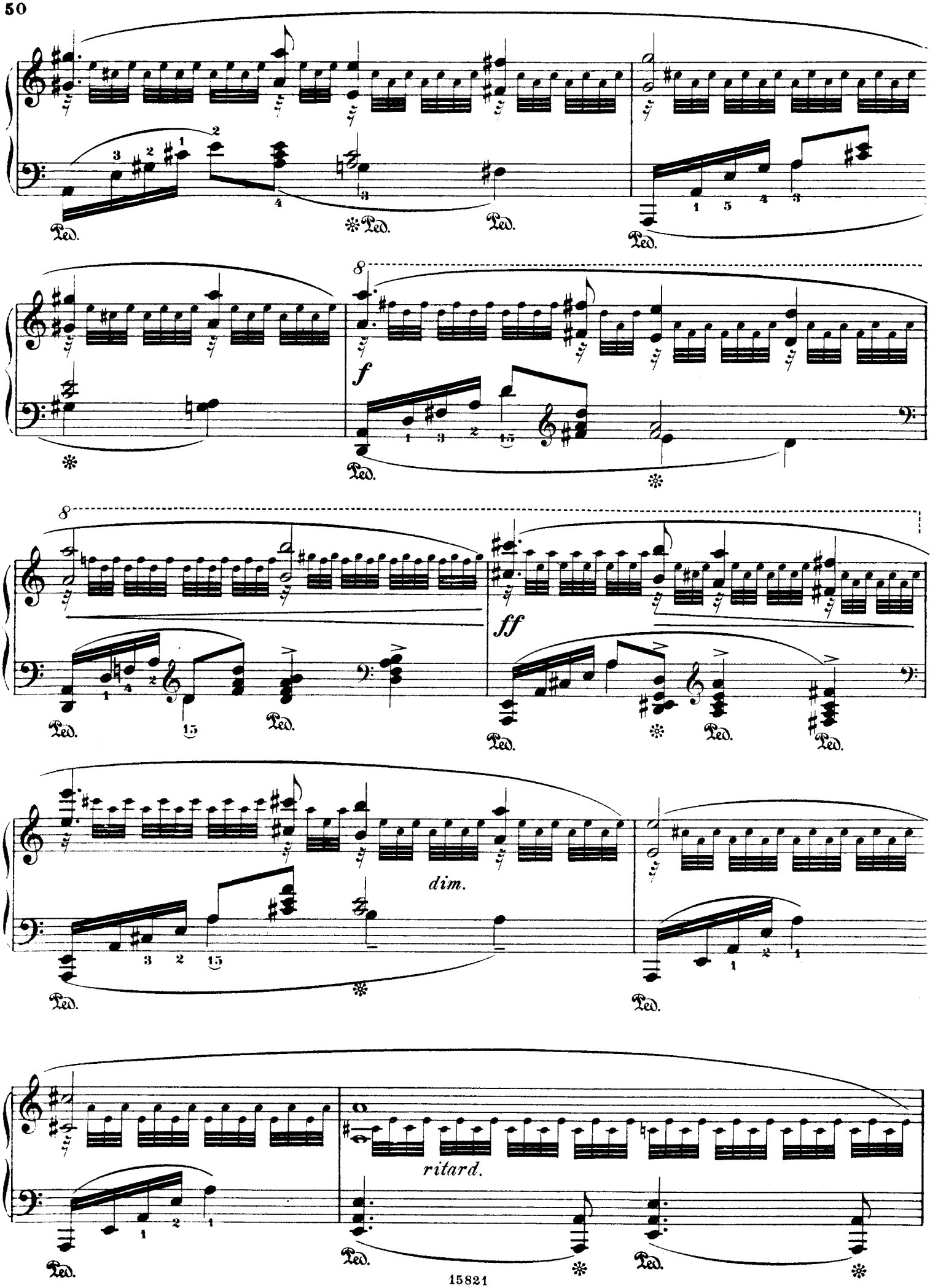
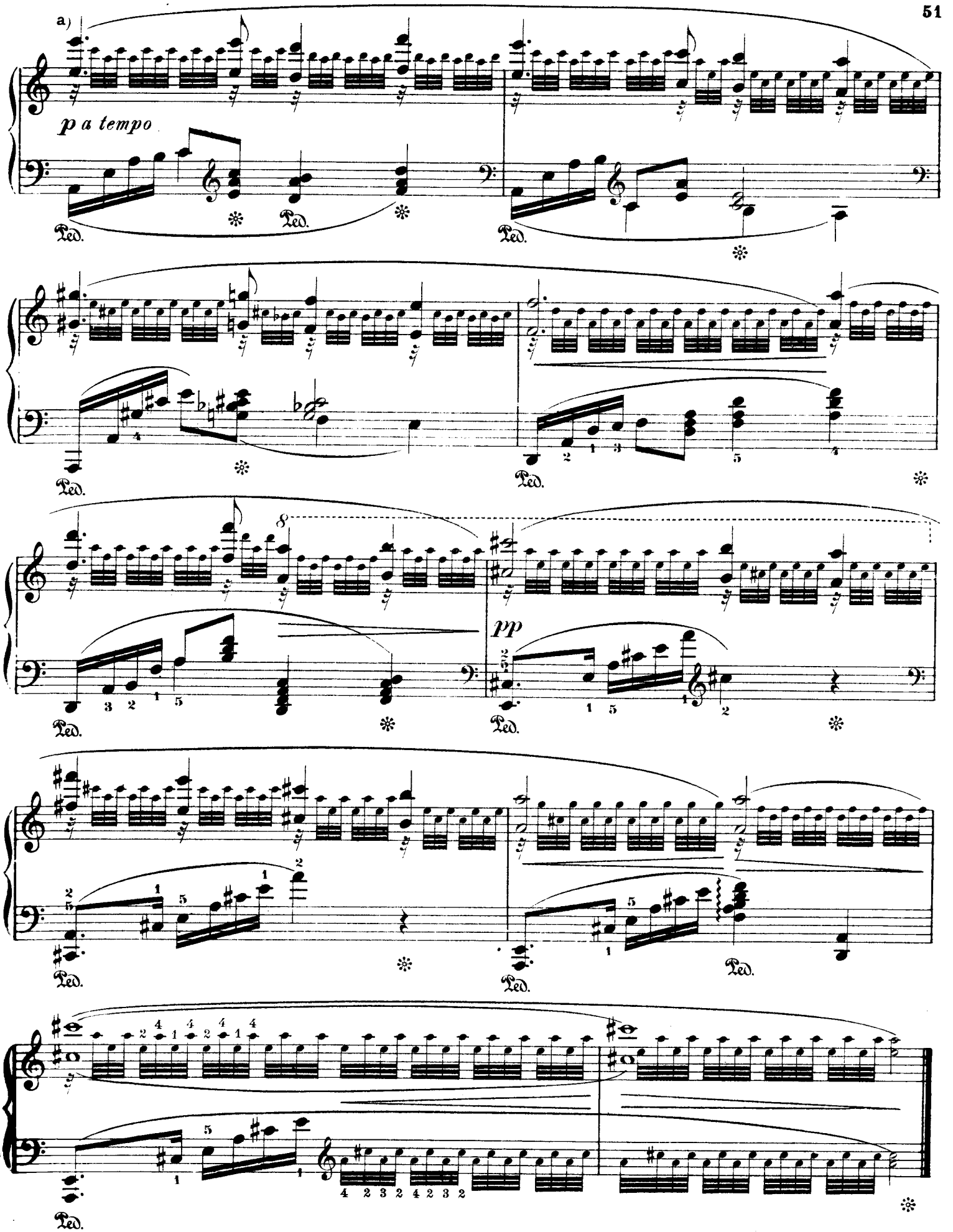

Ped.
cresc.
rit.
pp
cresc.

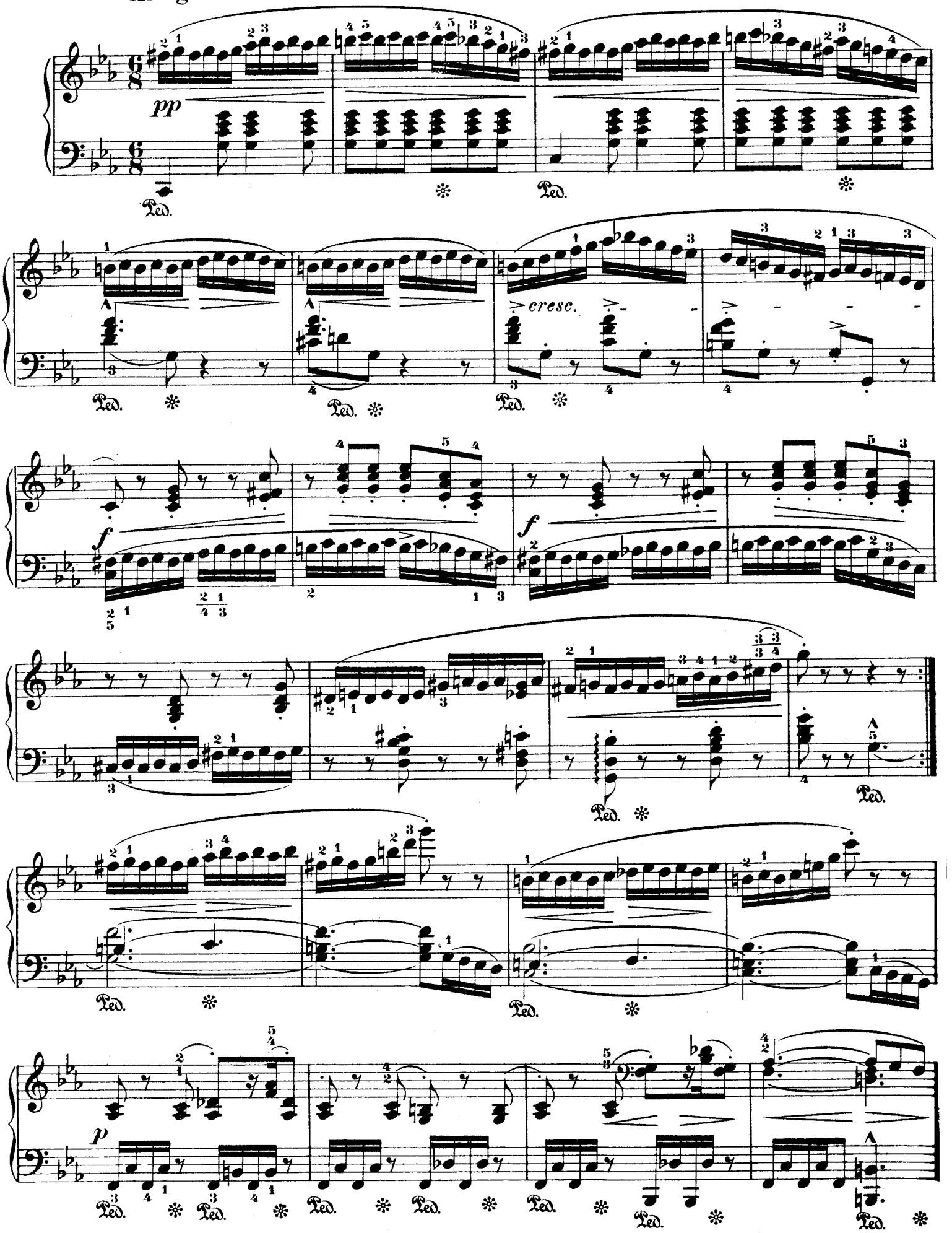

Ped.
8
f
ff
dim.
ritard.



a) Rest a moment before starting the theme, otherwise the position from minor to major sounds too abrupt.

Nr. 19.

Allegro con fuoco.



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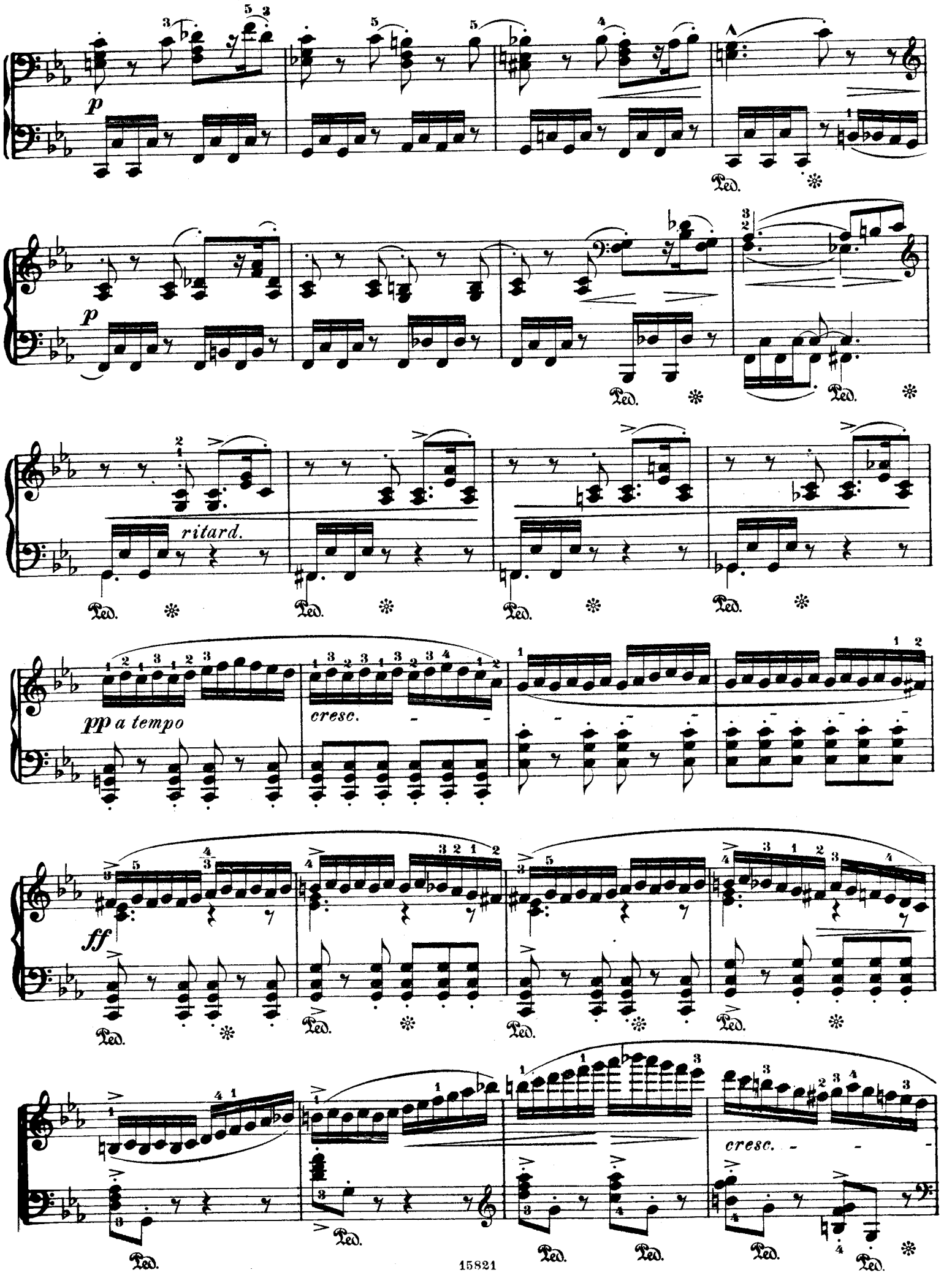
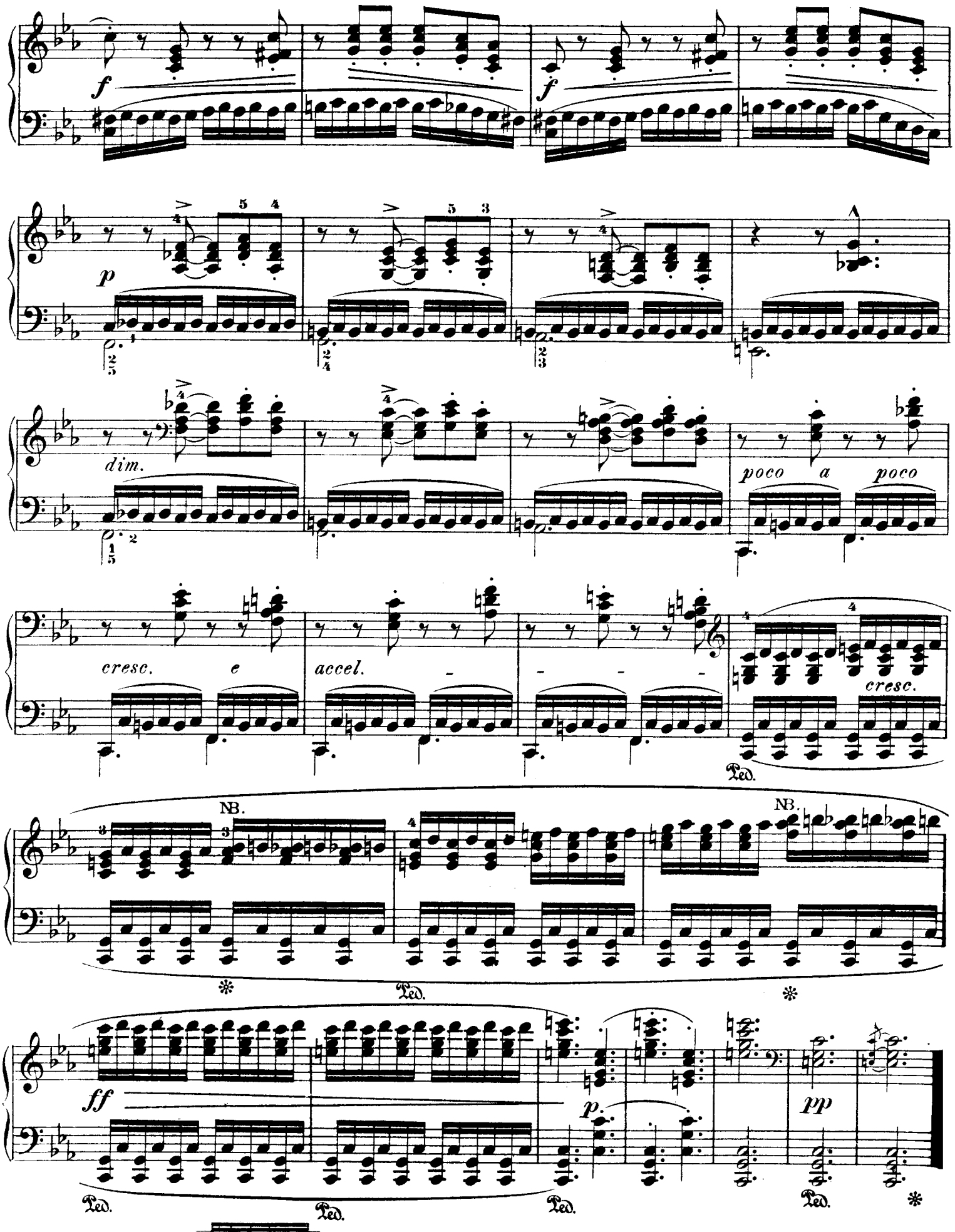
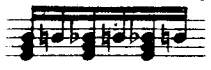

p
Ped.
p
Ped.
ritard.
Ped.
pp a tempo
cresc.
ff
Ped.
cresc.
Ped.

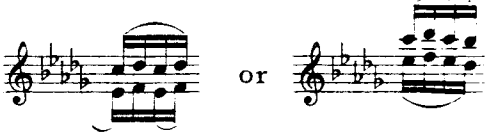


NB. The Passage is  in the original, but the editor considers the dominant more effective, particularly as the tonic harmonics would otherwise be repeated through 12 bars.

Nr. 20.

Allegro.

NB. Practise legato and staccato. In the legato excessive spanning sometimes makes it necessary to sacrifice one of the parts e.g.



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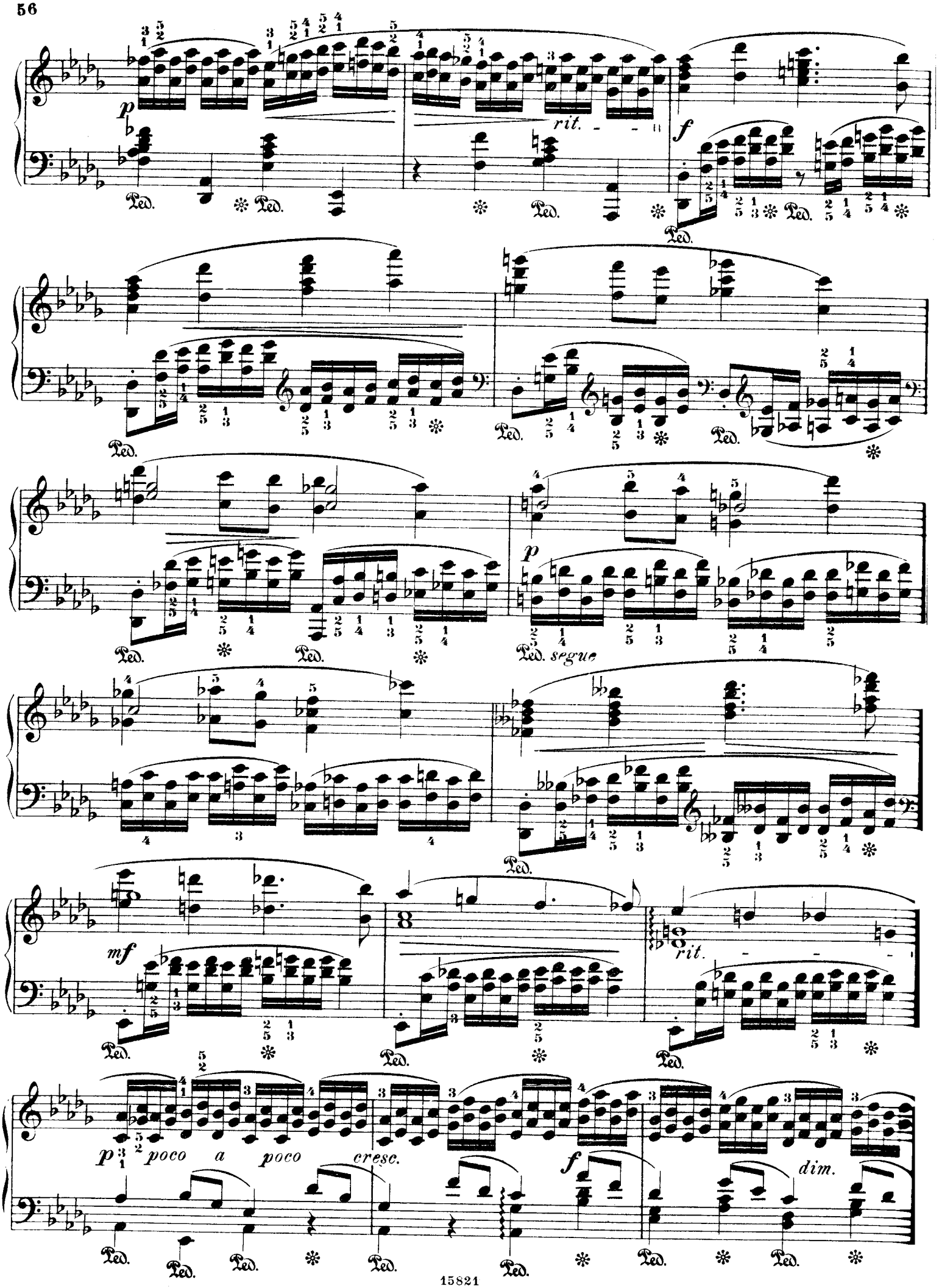
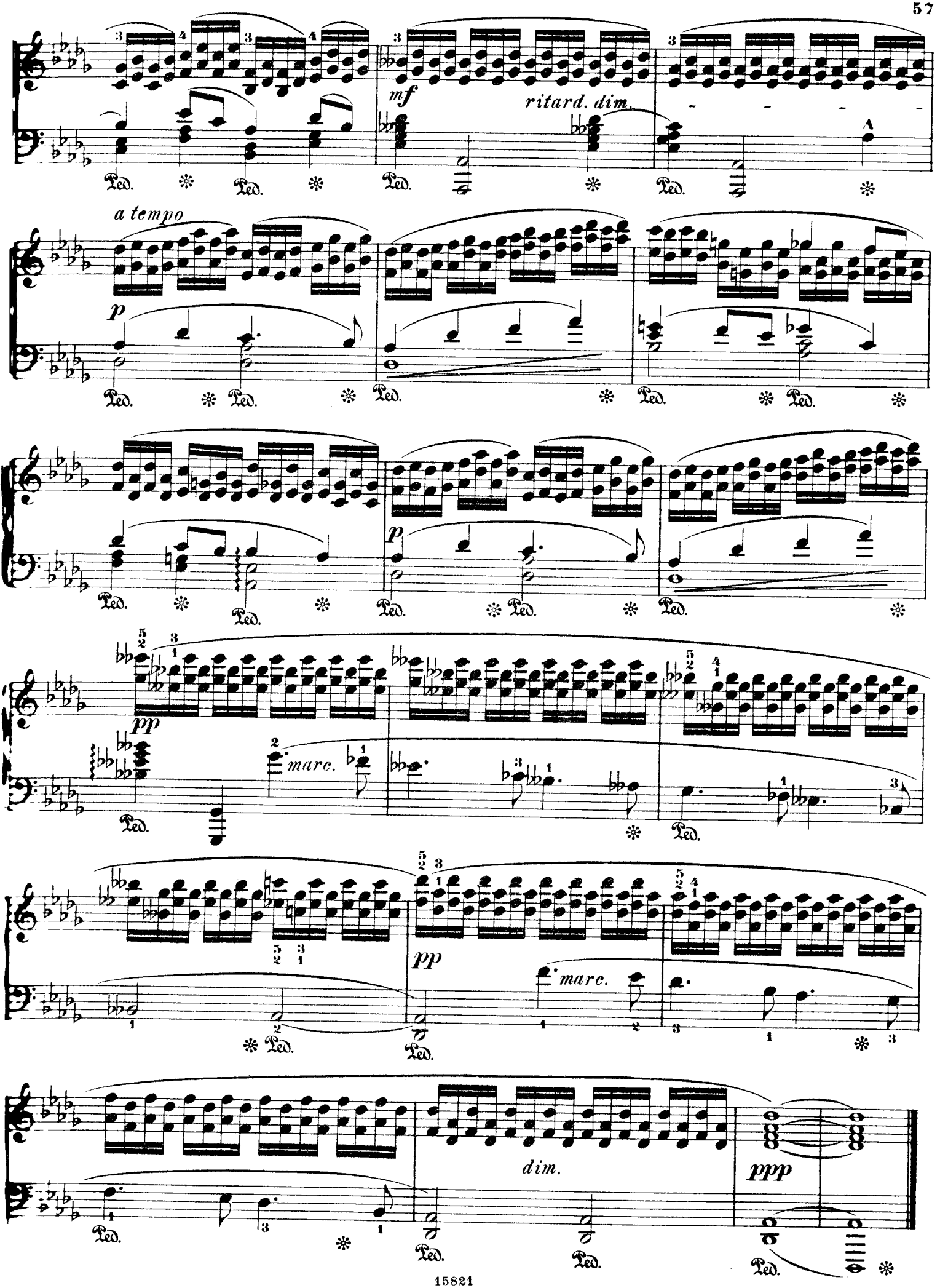
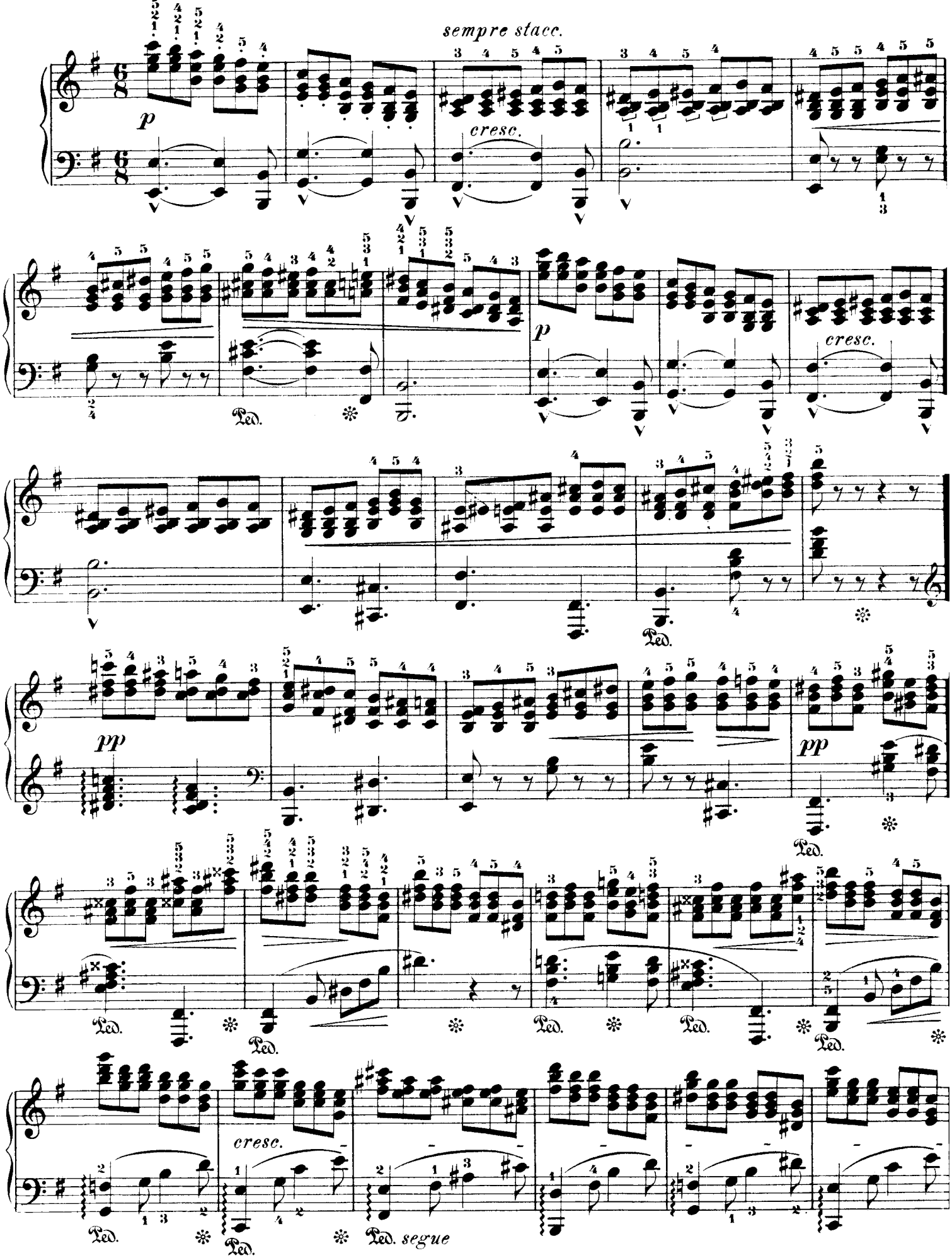

p
rit.
f
Ped.
p
segue
mf
rit.
p
poco a poco
cresc.
f
dim.


mf
ritard. dim.
a tempo
p
p
pp
marc.
pp
marc.
dim.
ppp
Ped.

Con fuoco.

Nr. 21.



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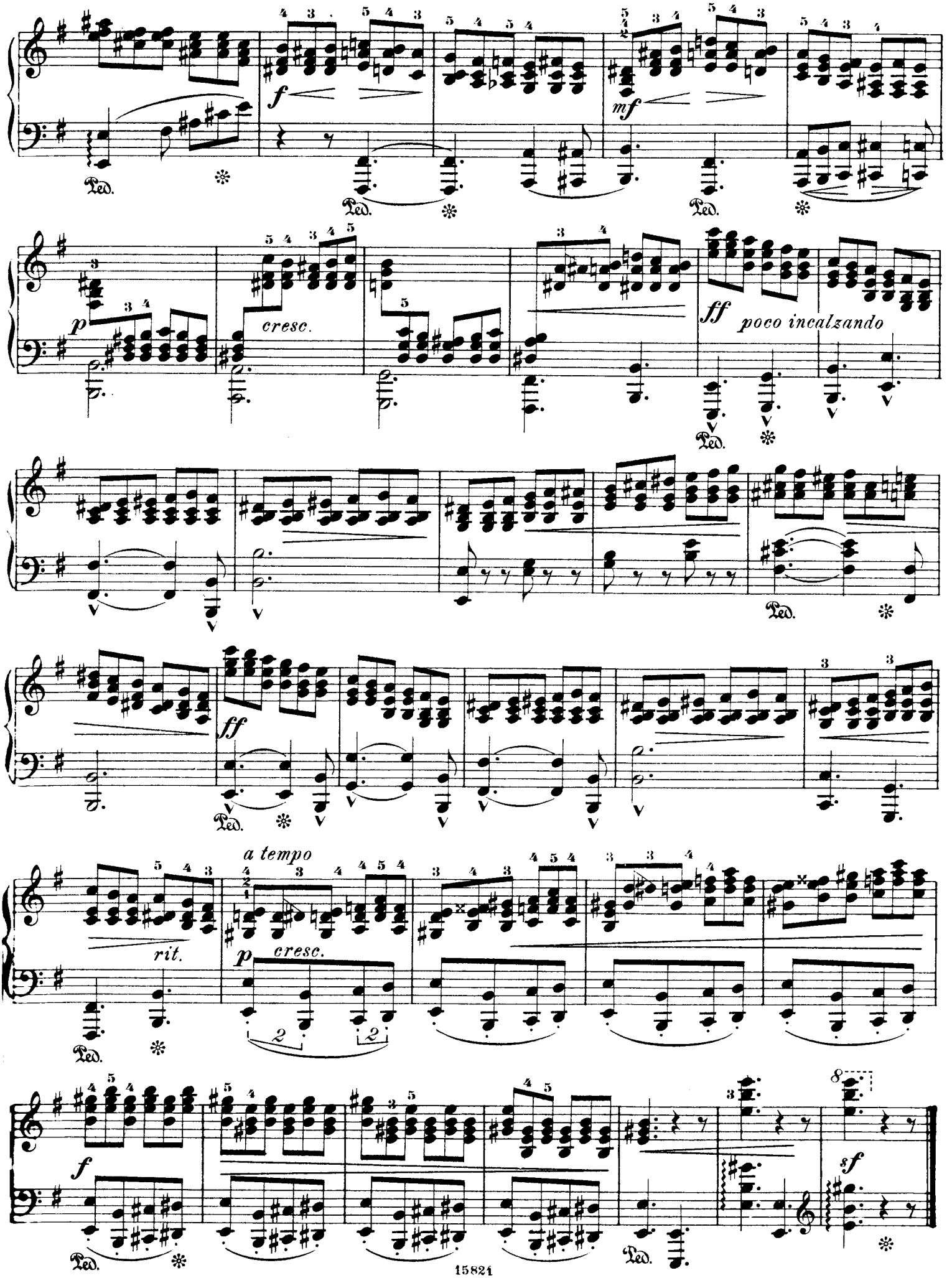
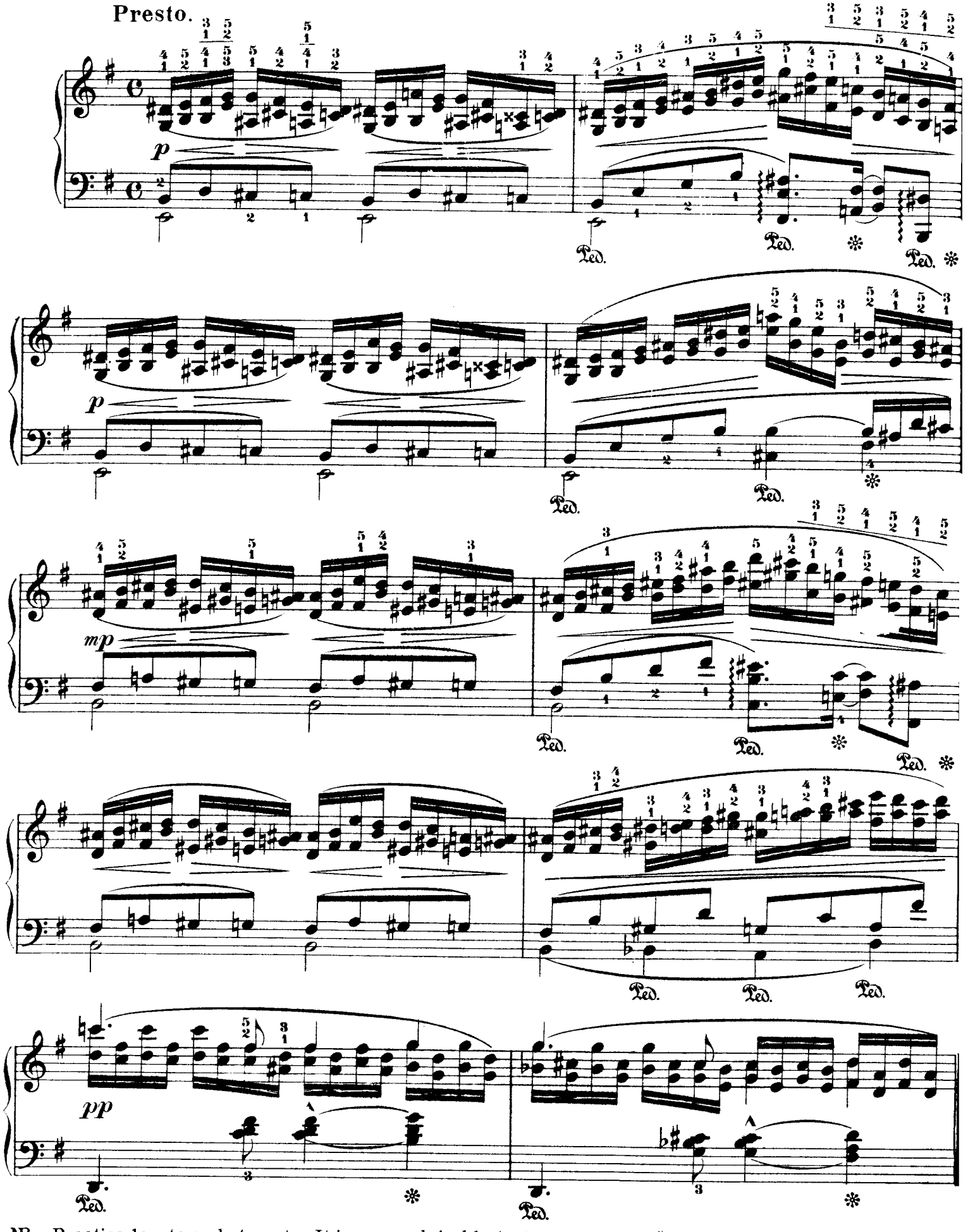

f
mf
p
cresc.
ff
poco incalzando
ff
a tempo
rit.
p
cresc.
f
sf
Ped.

Nr. 22.



NB. Practise legato and staccato. It is very advisable to transpose to G♯ minor (A♭ minor).

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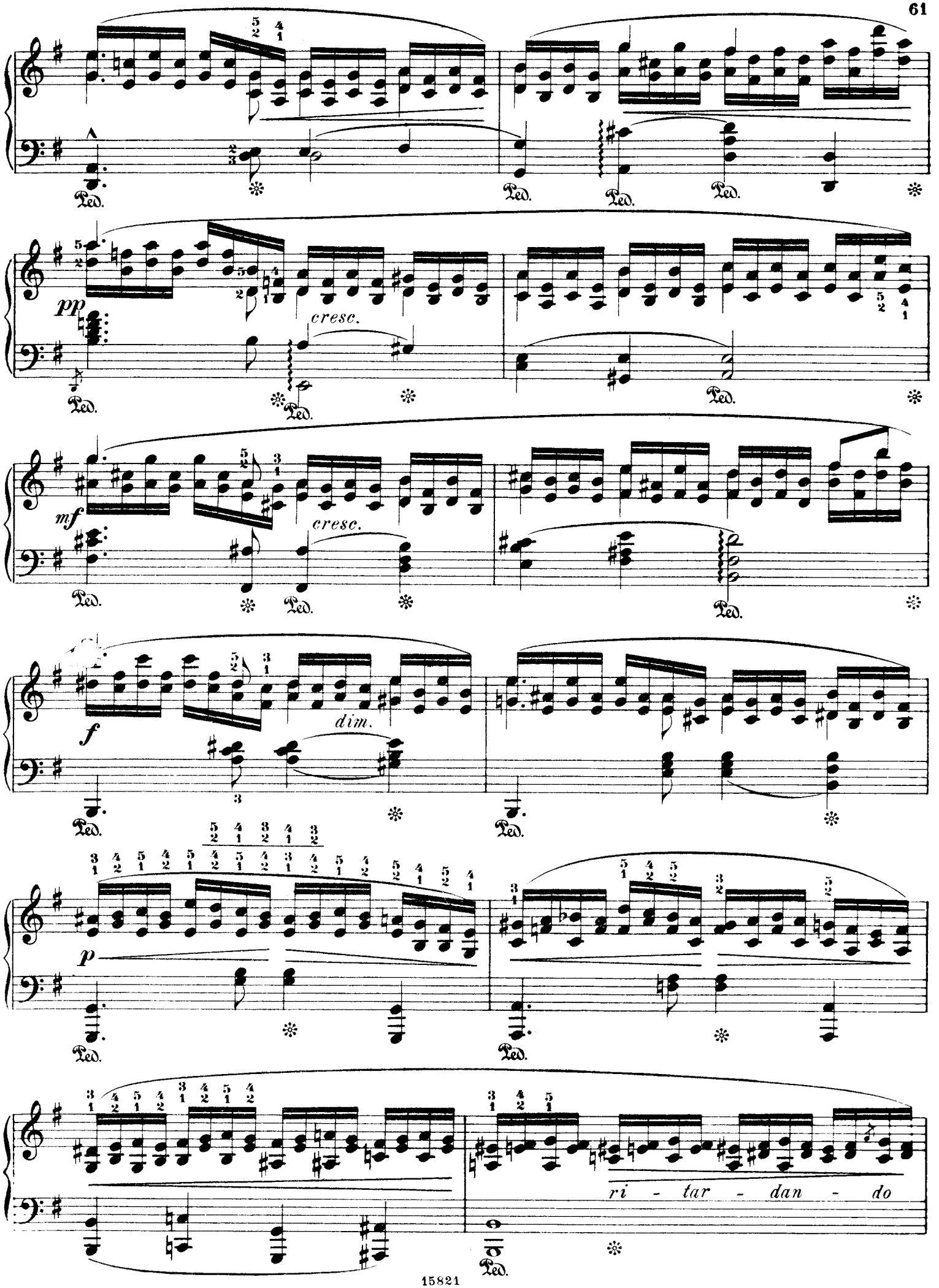
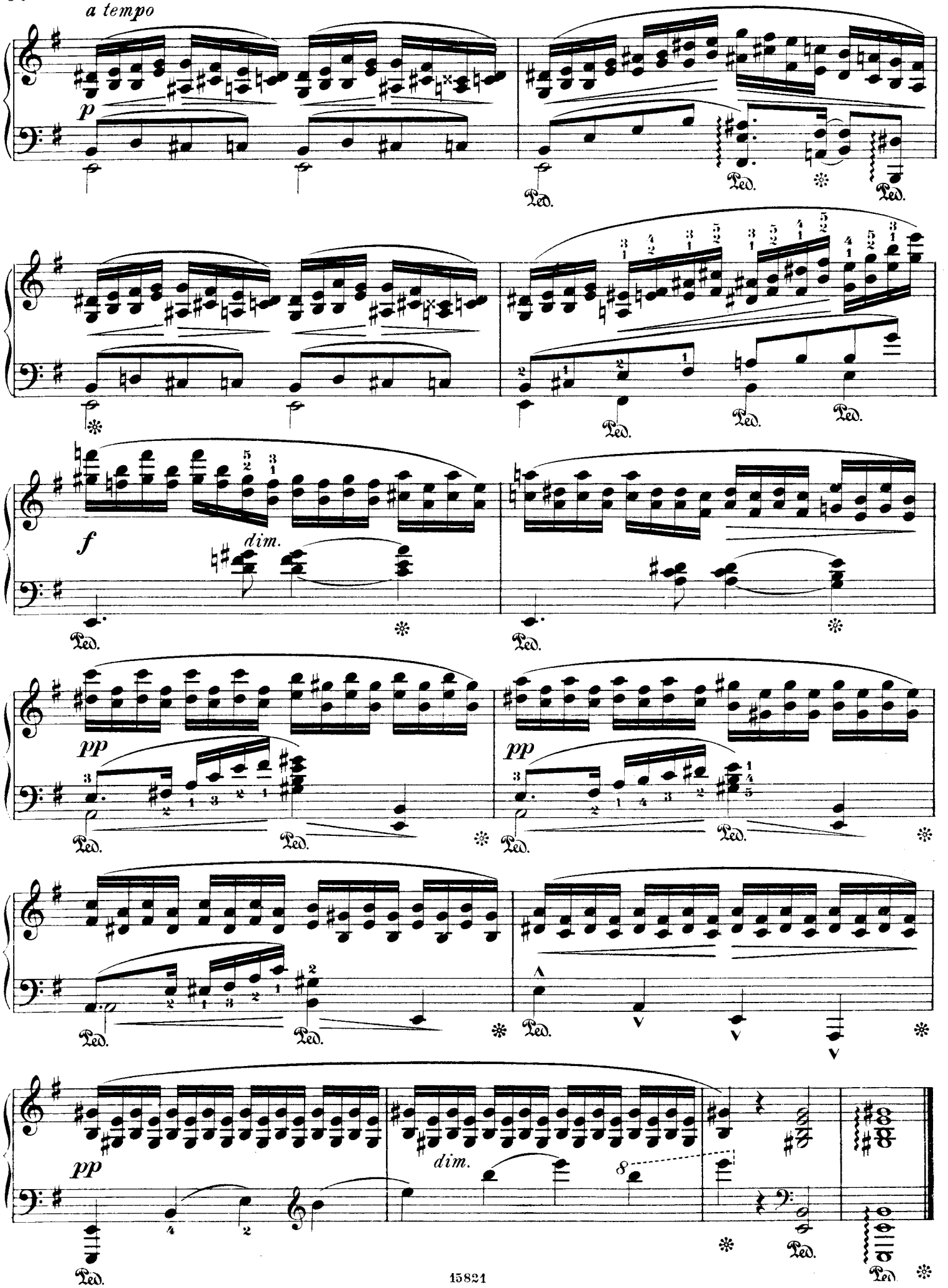
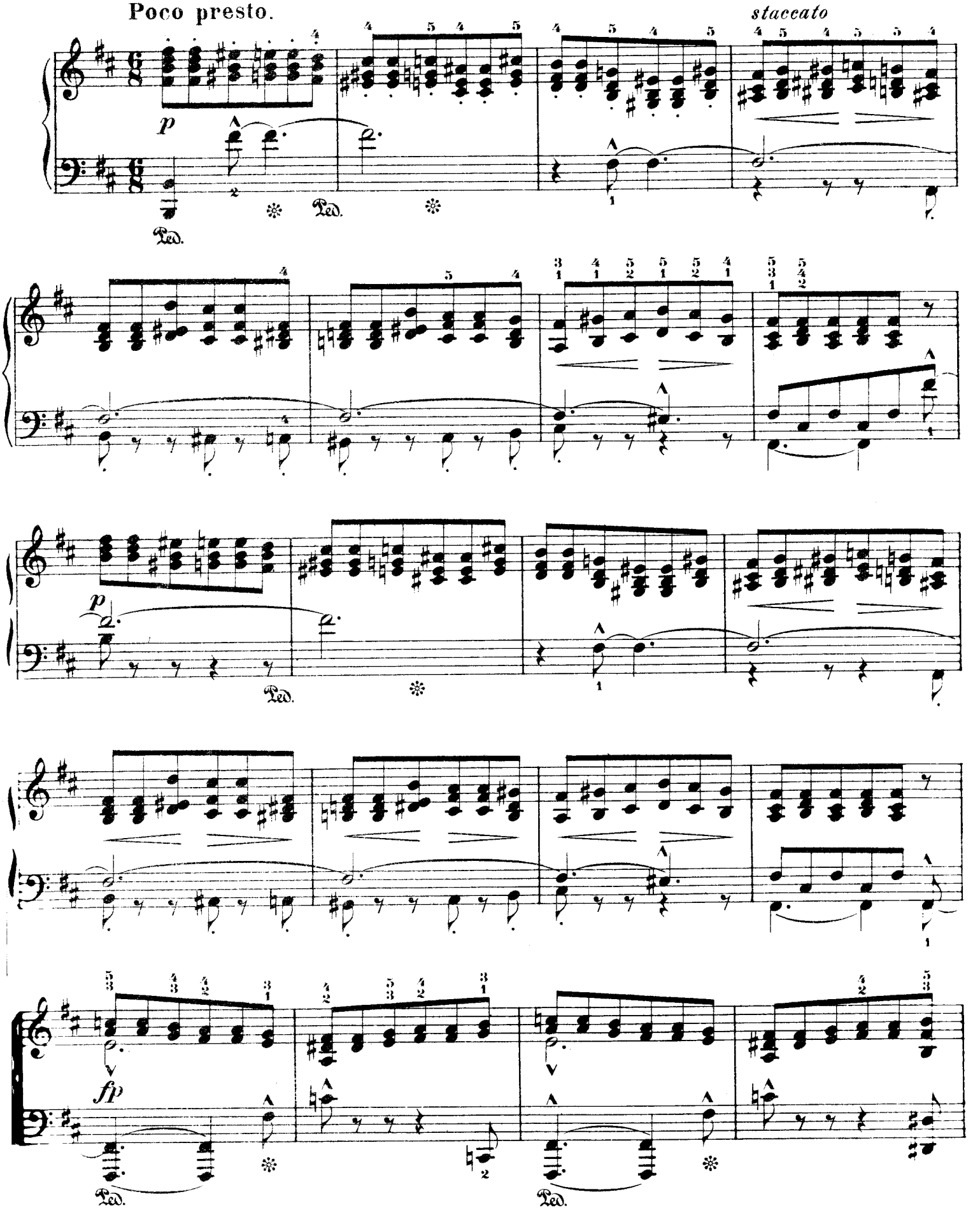

Ped.
pp
cresc.
mf
cresc.
f
dim.
p
ri - tar - dan - do


a tempo
p
Ped.
f
dim.
pp
dim.

Nr. 23.



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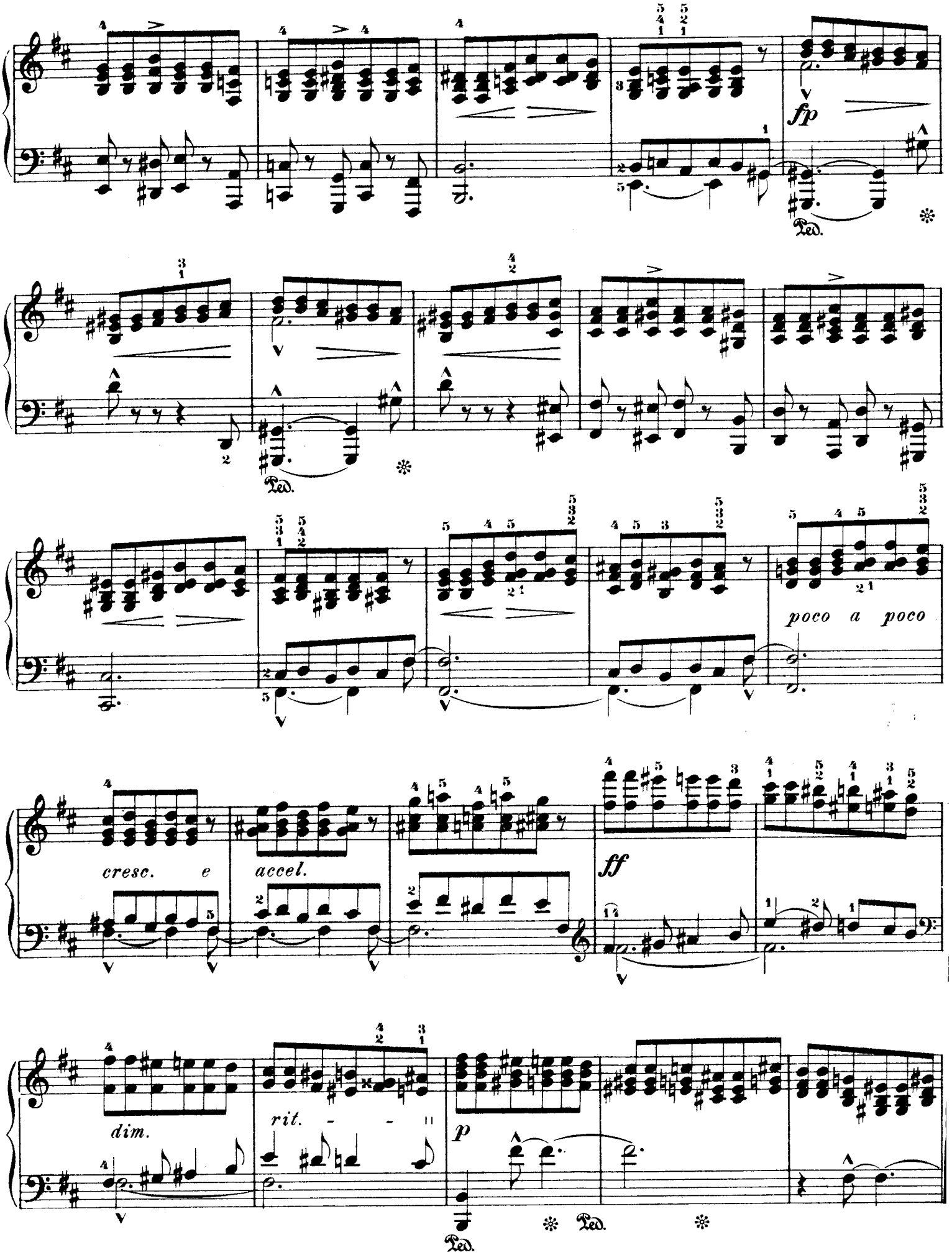
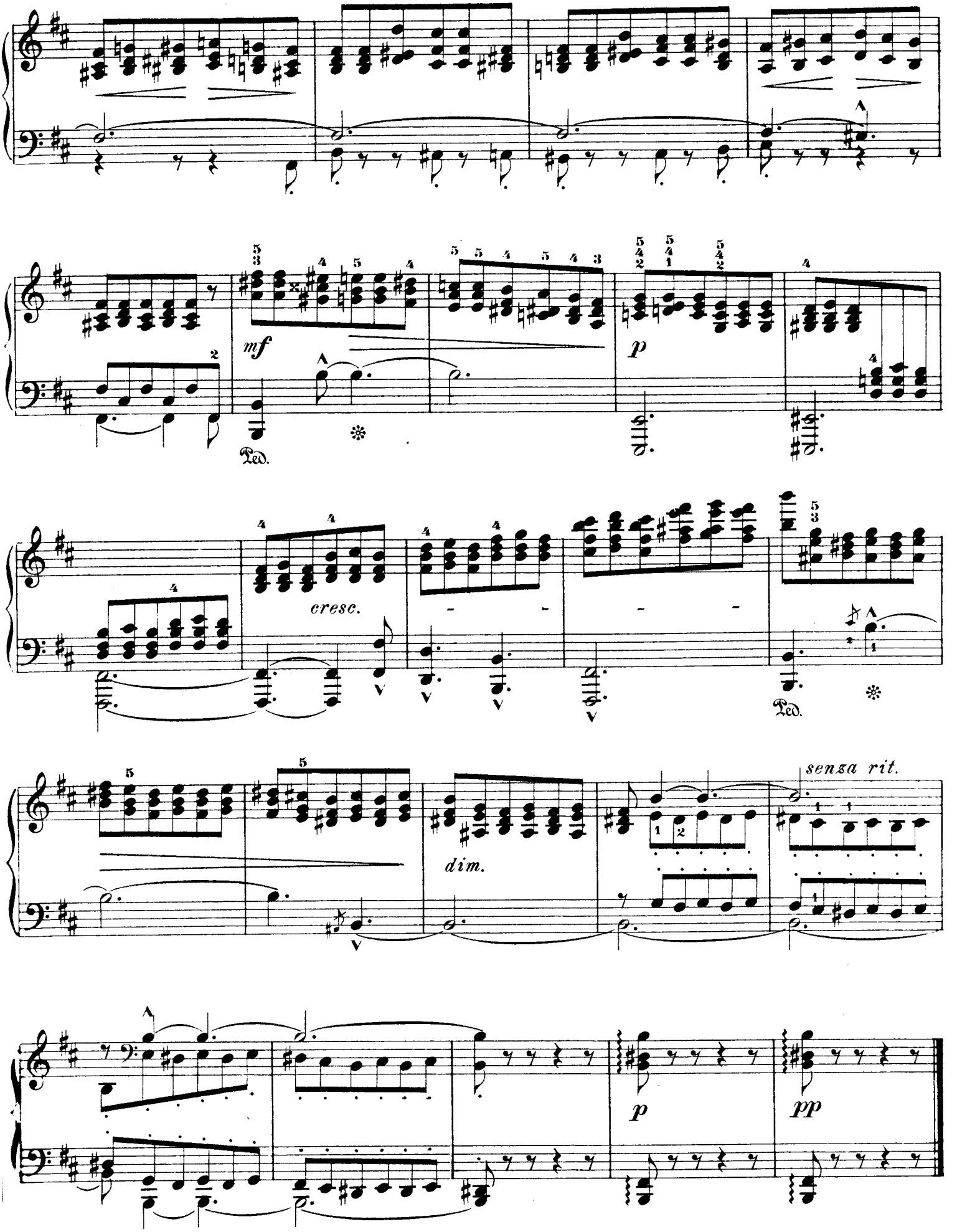

fp
Ped.
poco a poco
cresc. e
accel.
ff
dim.
rit.
p
Ped.
Ped.


mf
Ped.
p
cresc.
Ped.
dim.
senza rit.
p
pp

Octaves.

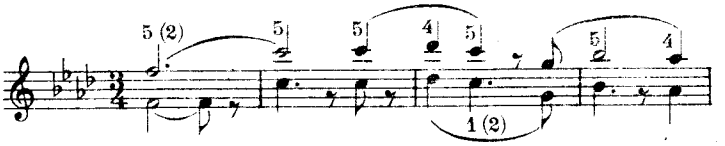
A few introductory hints may be useful before starting the following studies on octaves. Octaves played from the wrist are the most preferable, more time and patience should be devoted to them than to those played with a stiff underarm. Octaves played from a loose wrist with the hand only, (the lower and upper arm take no part), must be practised in two ways:

a) Hand and wrist, still raised, but in position for striking the octave drop on to the keys, and then bound back into their former position.

b) As soon as the hand has touched the keyboard, it bounds up, then drops back on to the keys with a quick short movement.

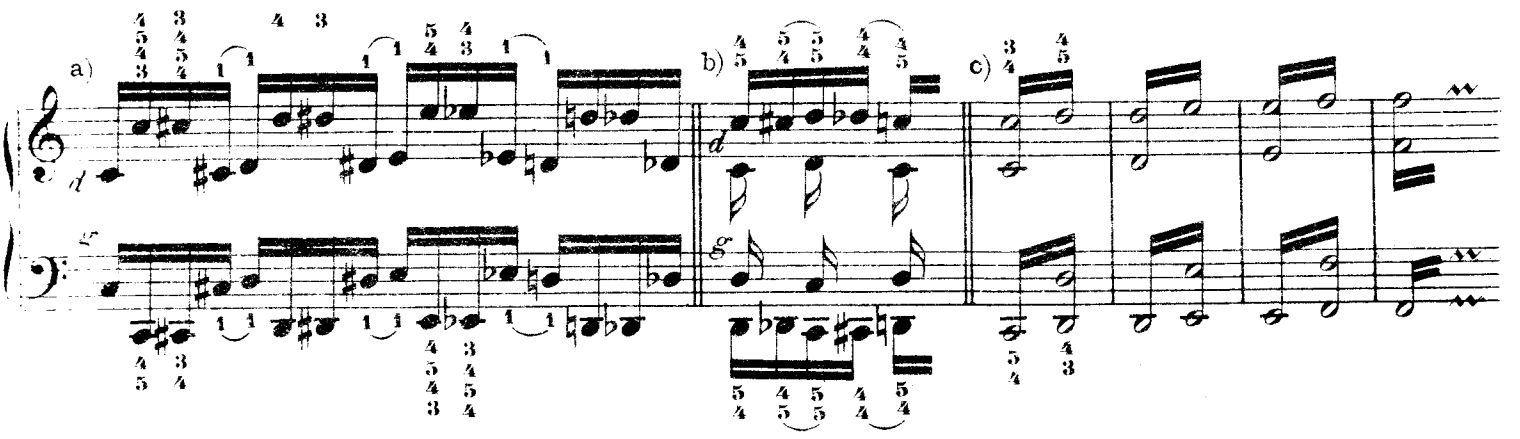
Precision and beauty of sound both in *p.* and *f.* must be sought after. Harshness and hardness are shown up most clearly by octave playing. The stiff octaves from the lower arm are only used in short runs which contain sharply defined rhythm or crescendo passages. In this case tone down the harshness by using the pedal more or less strongly. These octaves can only be practised one way, with a falling arm. All three are staccato octaves.

In Legato octaves the 2 parts can hardly be described as joined in the proper sense of the word; the thumb which is indispensable for octave playing (there are and have been hands which could play octaves with the fingering $\frac{4-5}{1-2}$ or $\frac{3-5}{1-2}$, these are rare exceptions) has to leap, except when it glides from a black key to the adjoining white key. It is necessary to sacrifice one part to the legato, and to obtain the desired result in the other by change of fingers: e. g.



It has not been possible to make the diagram intelligible and graphically quite exact: Observe this rule: when the melody ascends, sacrifice the lower part if possible, when it descends the upper. The old precept of using the 4th finger on black keys is decidedly good and to be followed. As a variant, it is advisable to practise studies with 4th finger on the white keys, the 3rd on the black keys. When playing octaves forte, it is often much easier to play the upper part with 2 fingers, 3 & 4, or 4 & 5, both on the top note. When two black keys follow each other, use the fingering $\frac{3-4}{1-1}$ or $\frac{4-3}{1-1}$, when three black keys follow each other $\frac{3\,4\,5}{1\,1\,1}$ or $\frac{5\,4\,3}{1\,1\,1}$. In the part for the right hand the top notes should sound stronger and clearer, in the left hand this applies to the bottom notes. The different works usually draw attention to exceptions. The line which the hand describes in the air, when moving from key to key in arpeggio octave passages or leaps, should be as straight as possible, not curved – it saves time. Economy of movement and force is of supreme importance in the technique of the piano (correct mechanism).

The following preliminary exercises might be useful. Variants are obtained by shifting the accent, transposing, staccato and legato, other positions, a more forcibly played lower part etc.



d)

e)

f)

g)

NB.
Practise all these exercises with each hand separately.

Nr. 24.

Allegro con fuoco.

NB.

sempre stacc.

cresc.

mf

sempre stacc.

cresc.

coll 8

NB. Stress the middle part in the right hand, the lower part in the left hand.

Variant:

a b) c)

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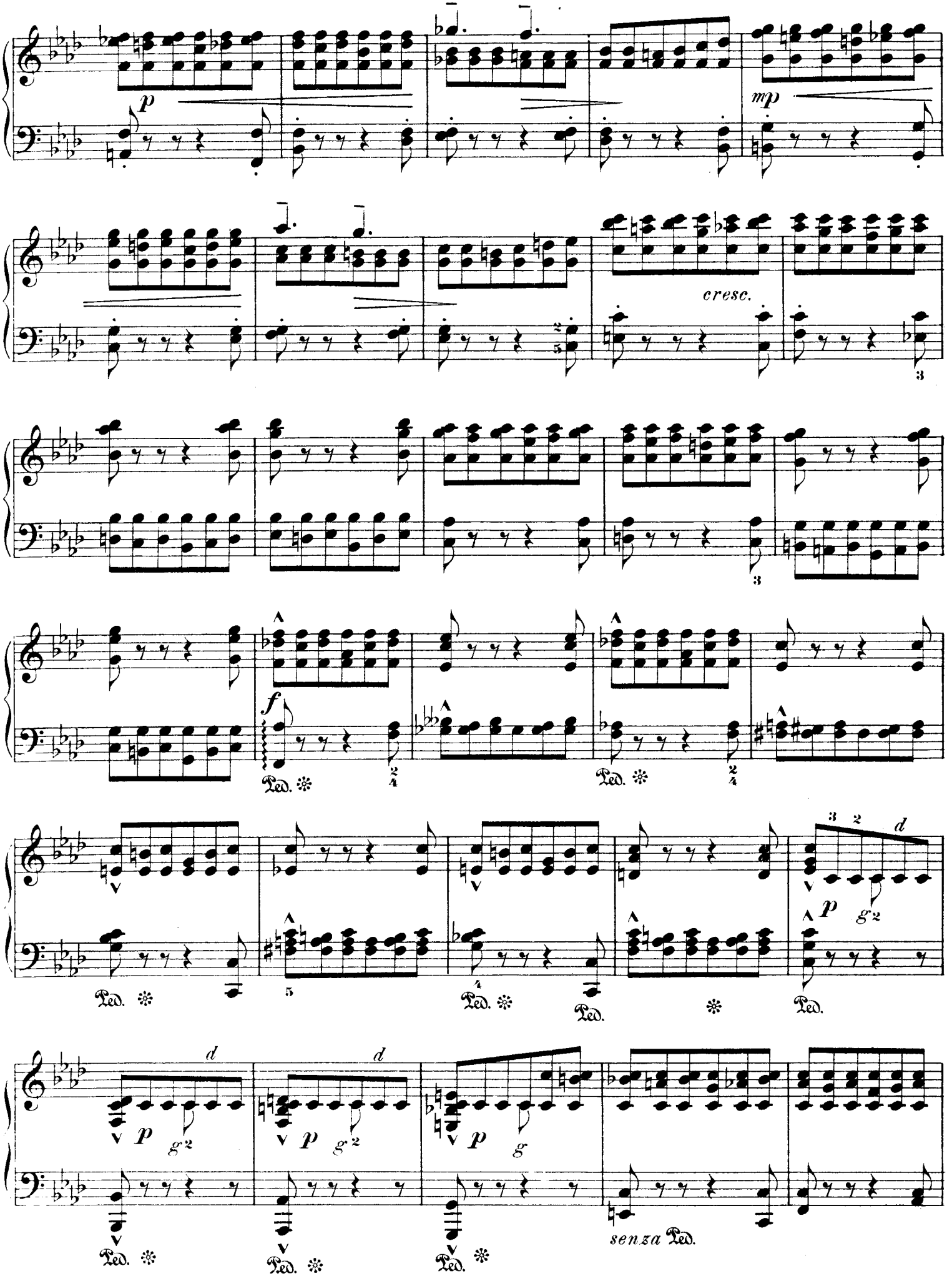
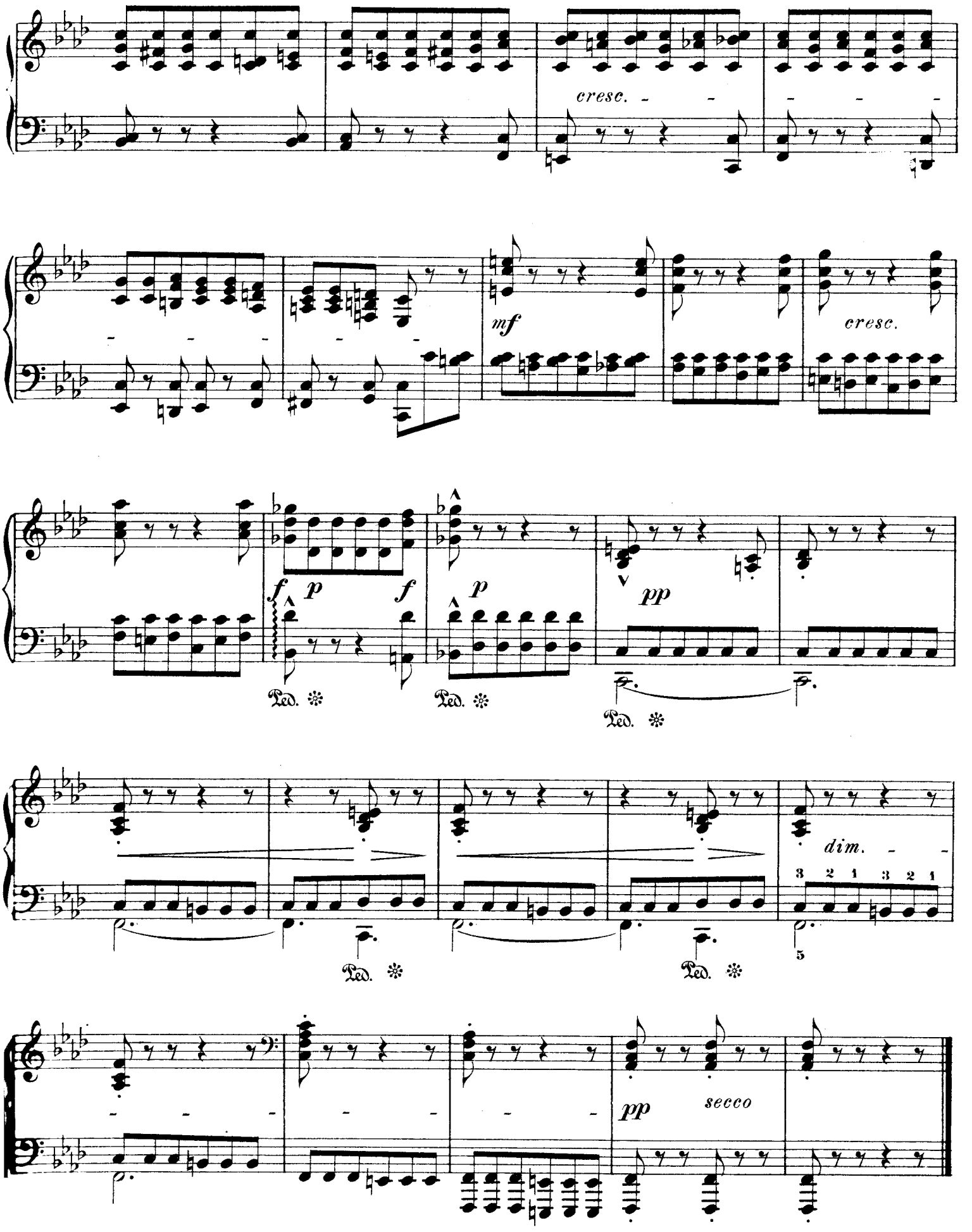
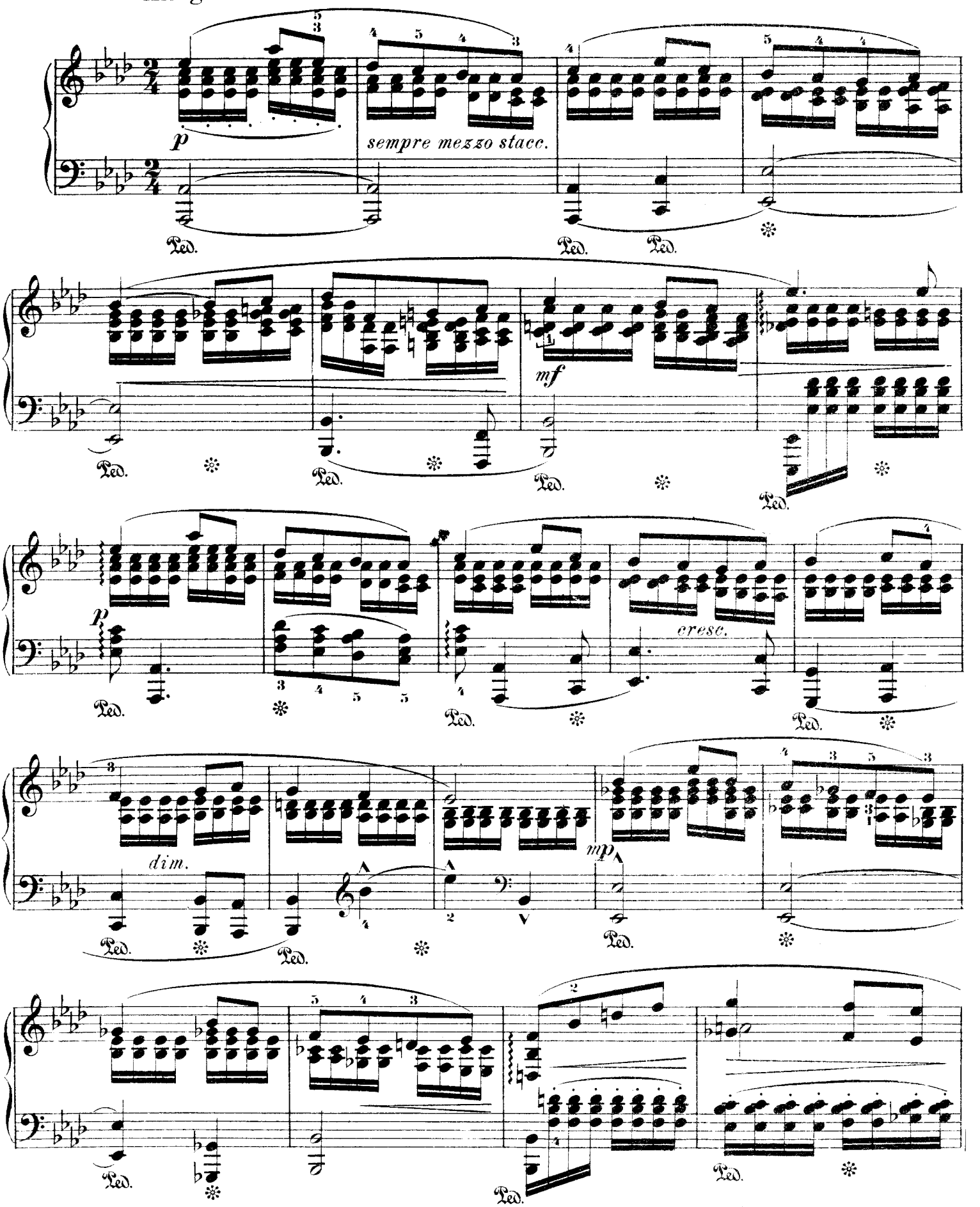

p
mp
cresc.
f
Ped.
senza Ped.


cresc.
mf
cresc.
f
p
f
p
pp
Ped.
Ped.
Ped.
dim.
3 2 1 3 2 1
5
Ped.
Ped.
pp
secco

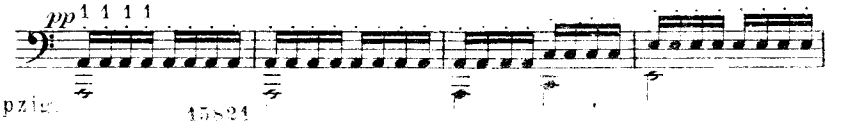
Nr. 25.

Allegretto.



This is an excellent preparation for Schumann's Carneval: (Reconnaissance)

Variant for the left hand:



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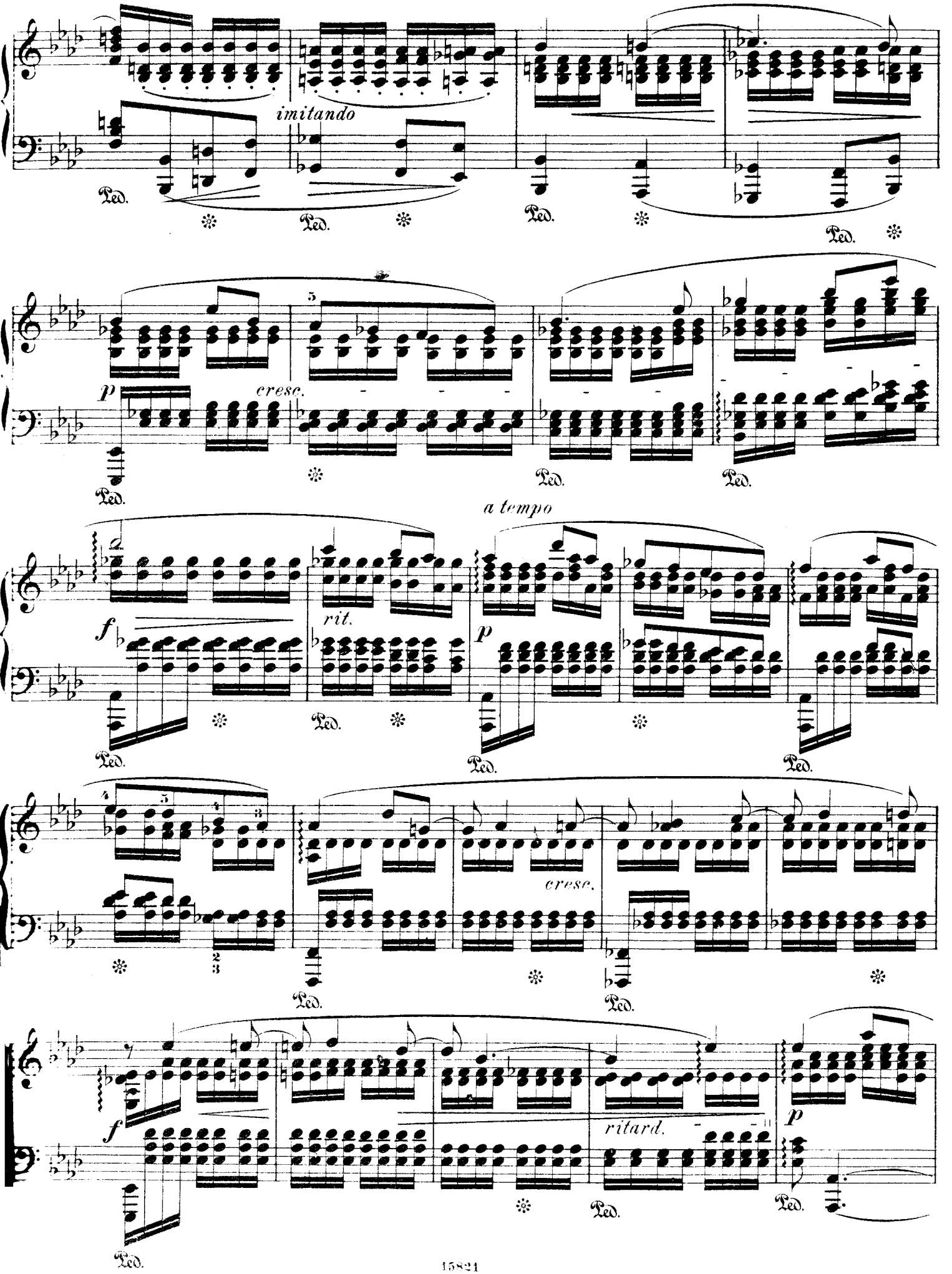
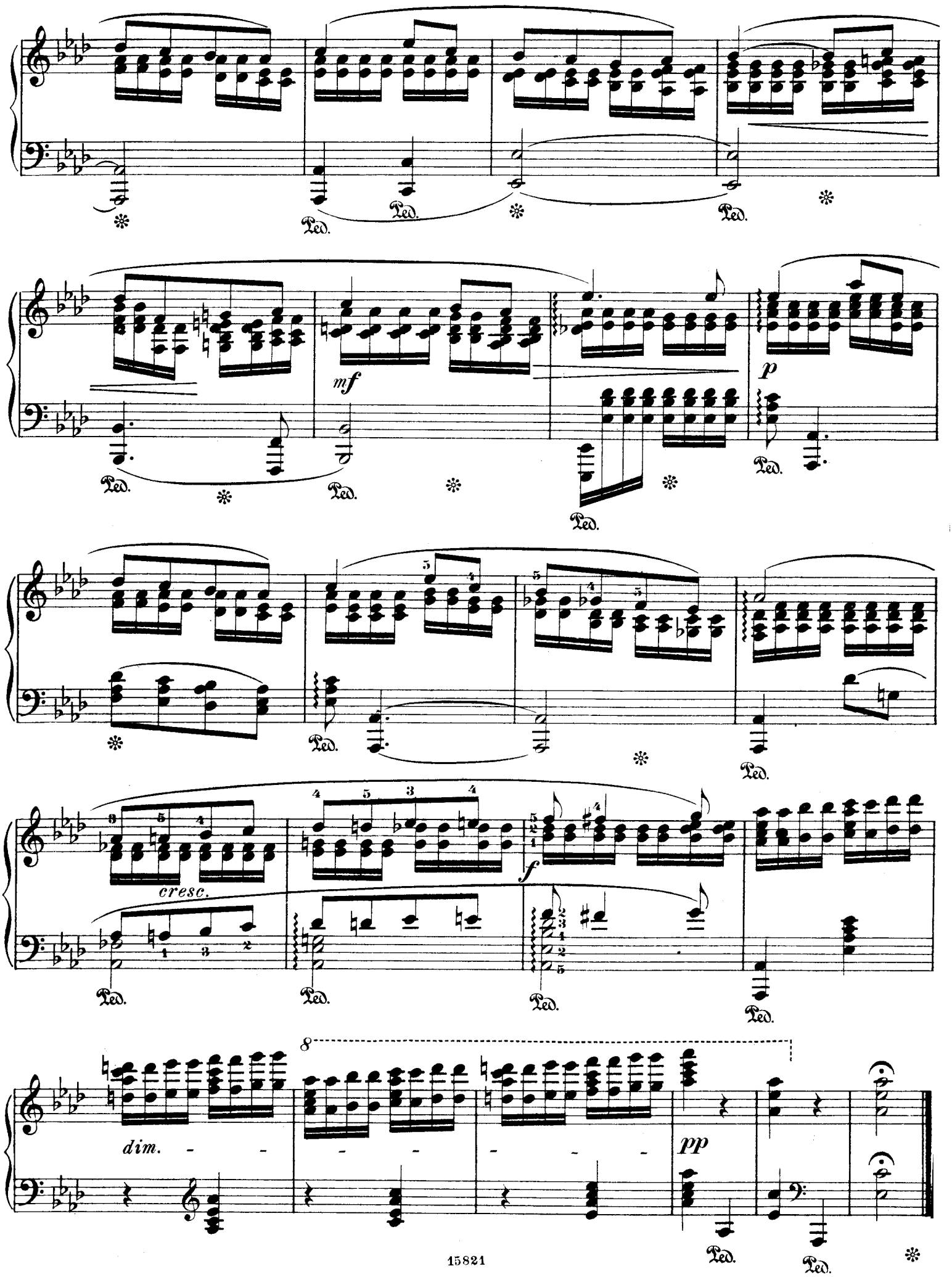
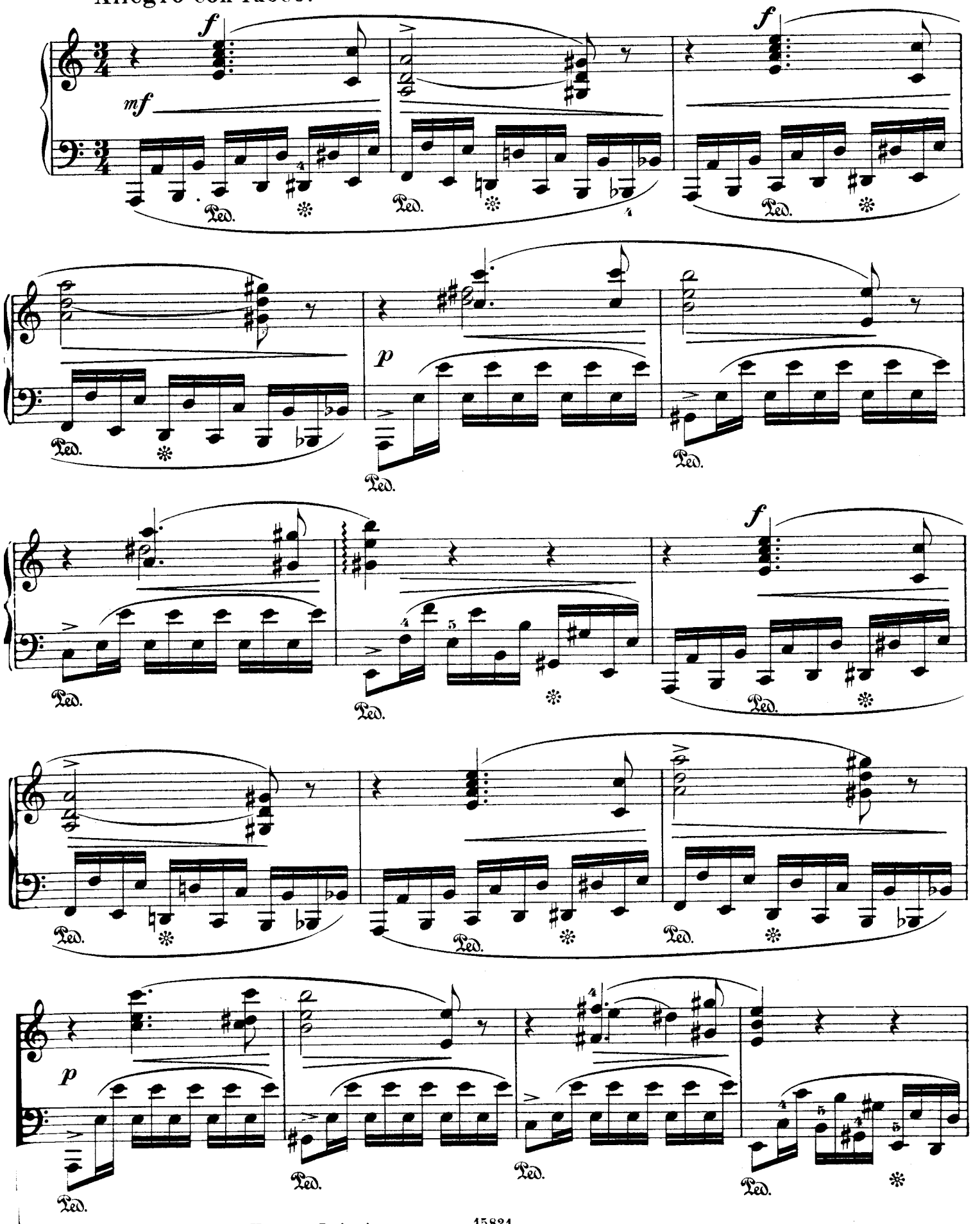

imitando
Ped.
cresc.
a tempo
rit.
f
p
ritard.


mf
p
cresc.
f
dim.
pp
Ped.

Nr. 26.

Allegro con fuoco.



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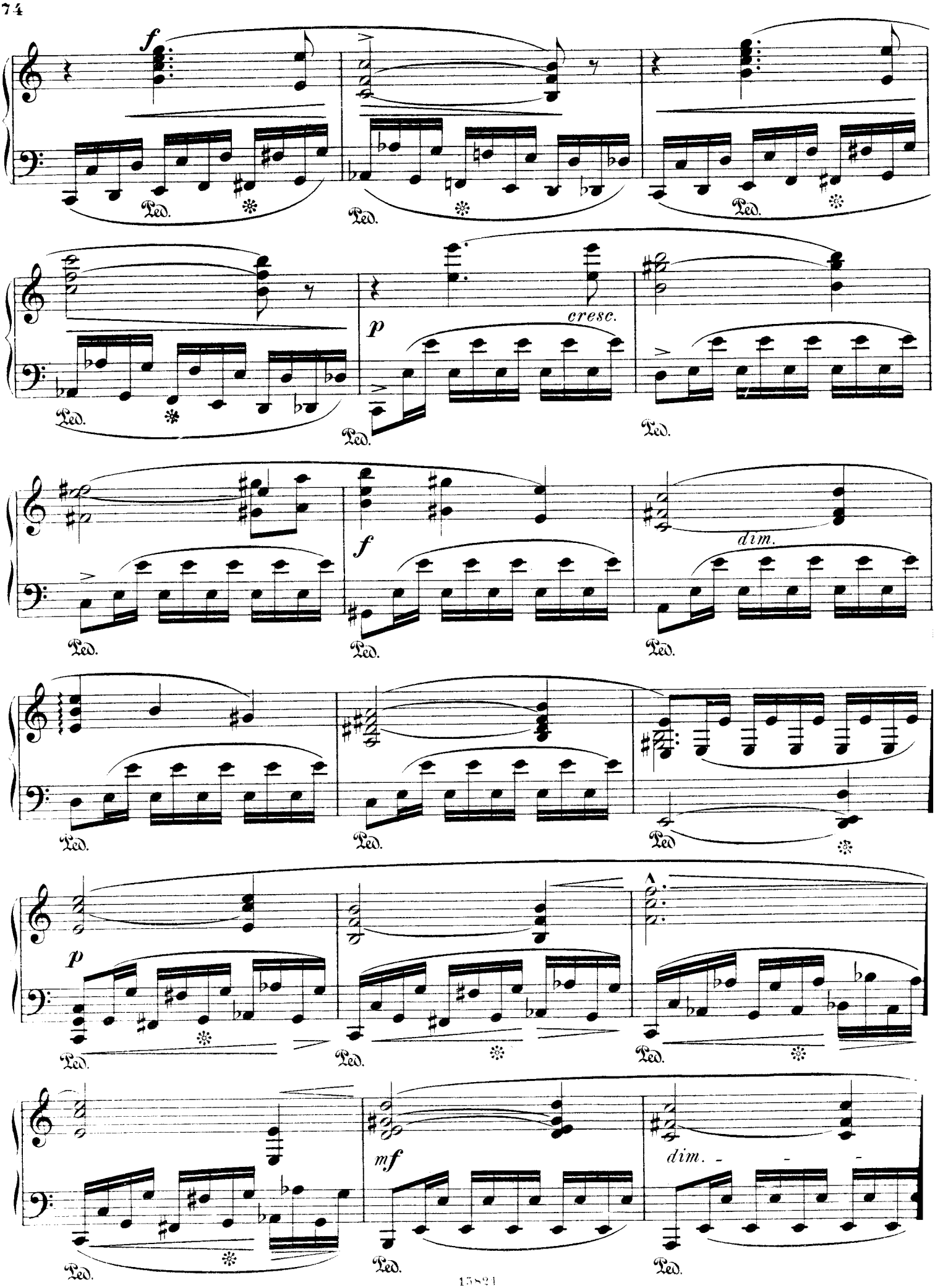
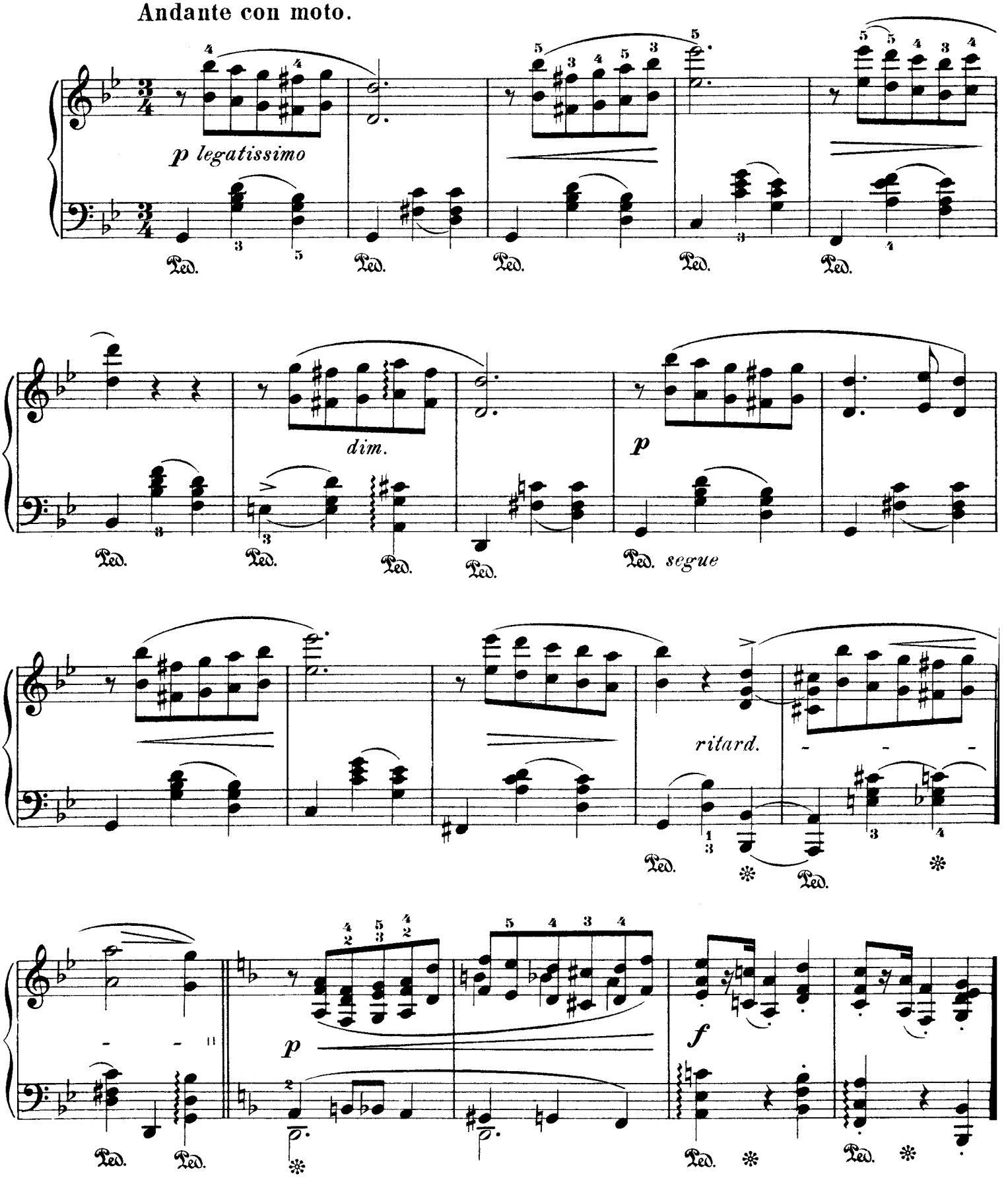

f
Ped.
p
cresc.
dim.
mf

Ped.
p
f
pp
mf

Nr. 27.



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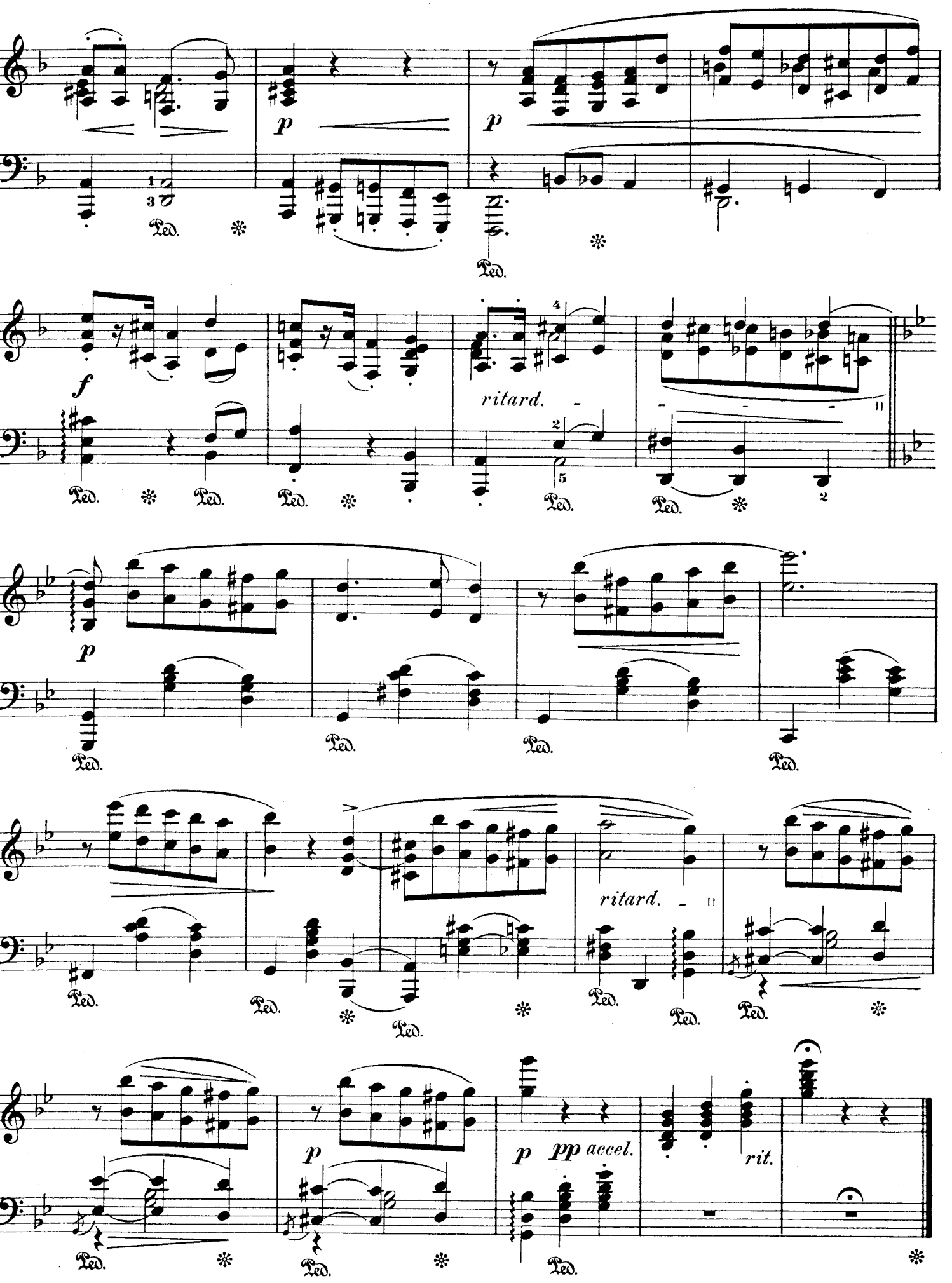
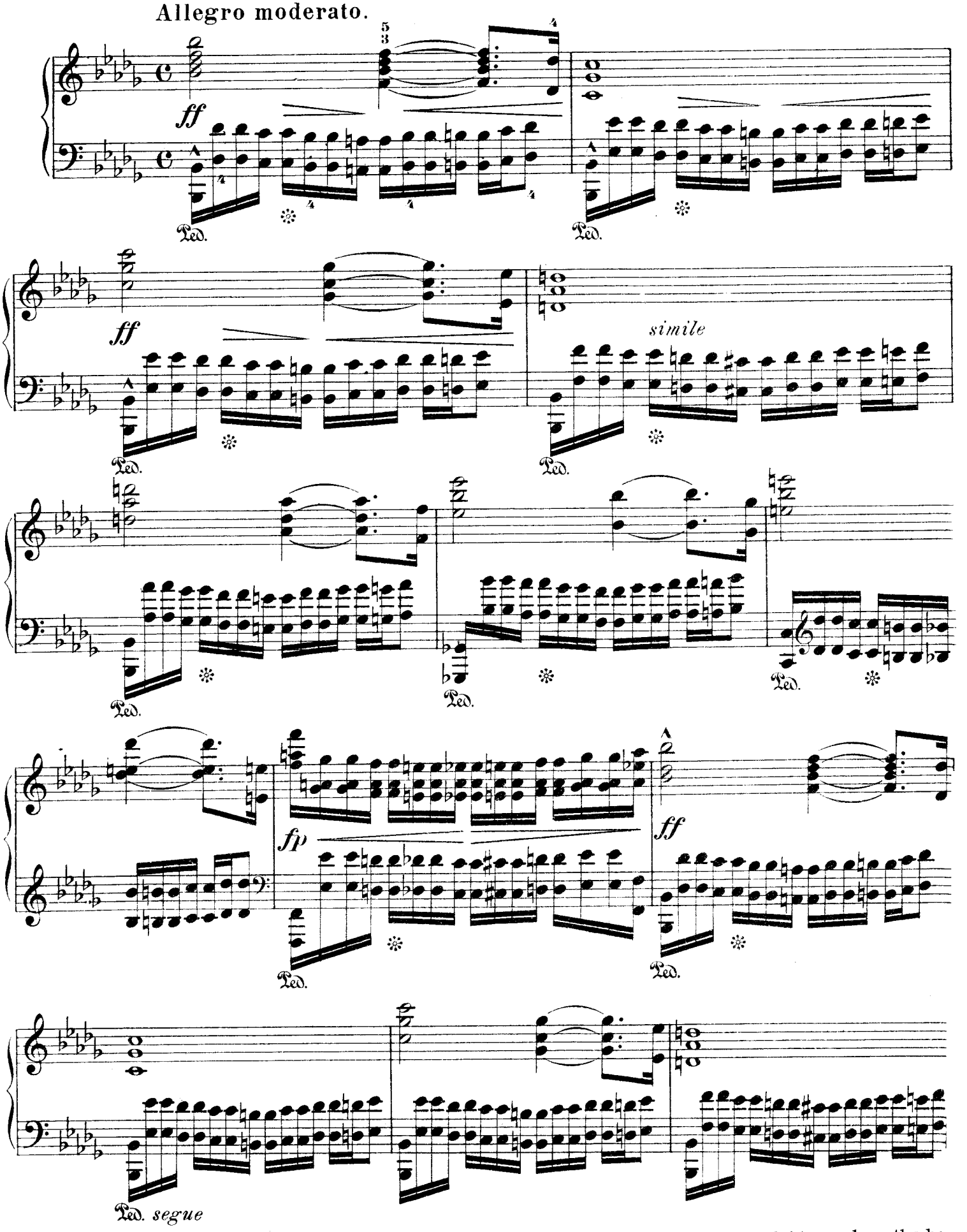

p
Ped.
p
Ped.
f
ritard.
Ped.
p
Ped.
ritard.
Ped.
p
pp accel.
rit.
Ped.

Nr. 28.

Allegro moderato.



NB. When playing octaves with a slight movement from the wrist, it will be found helpful to push on the ha

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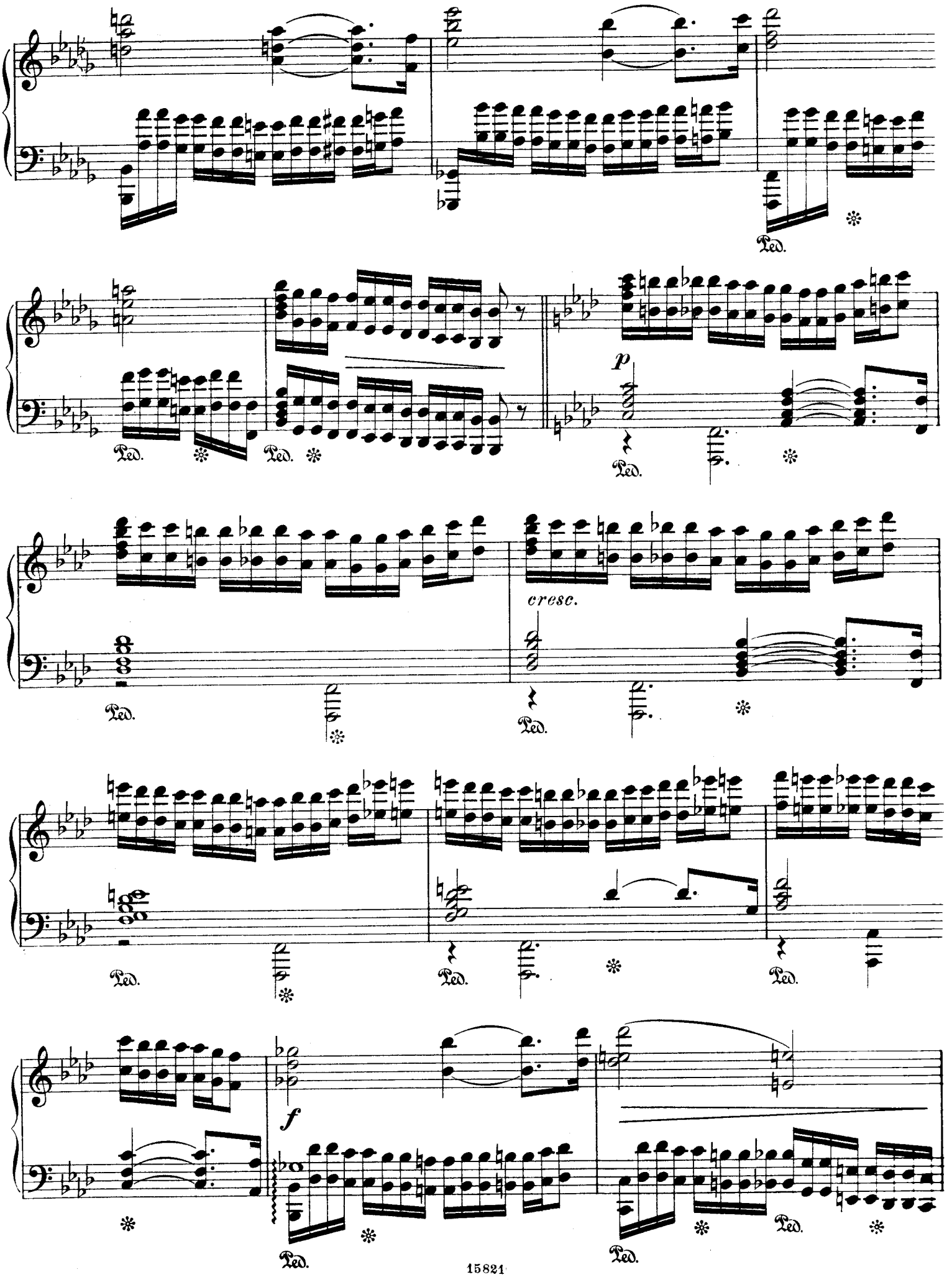
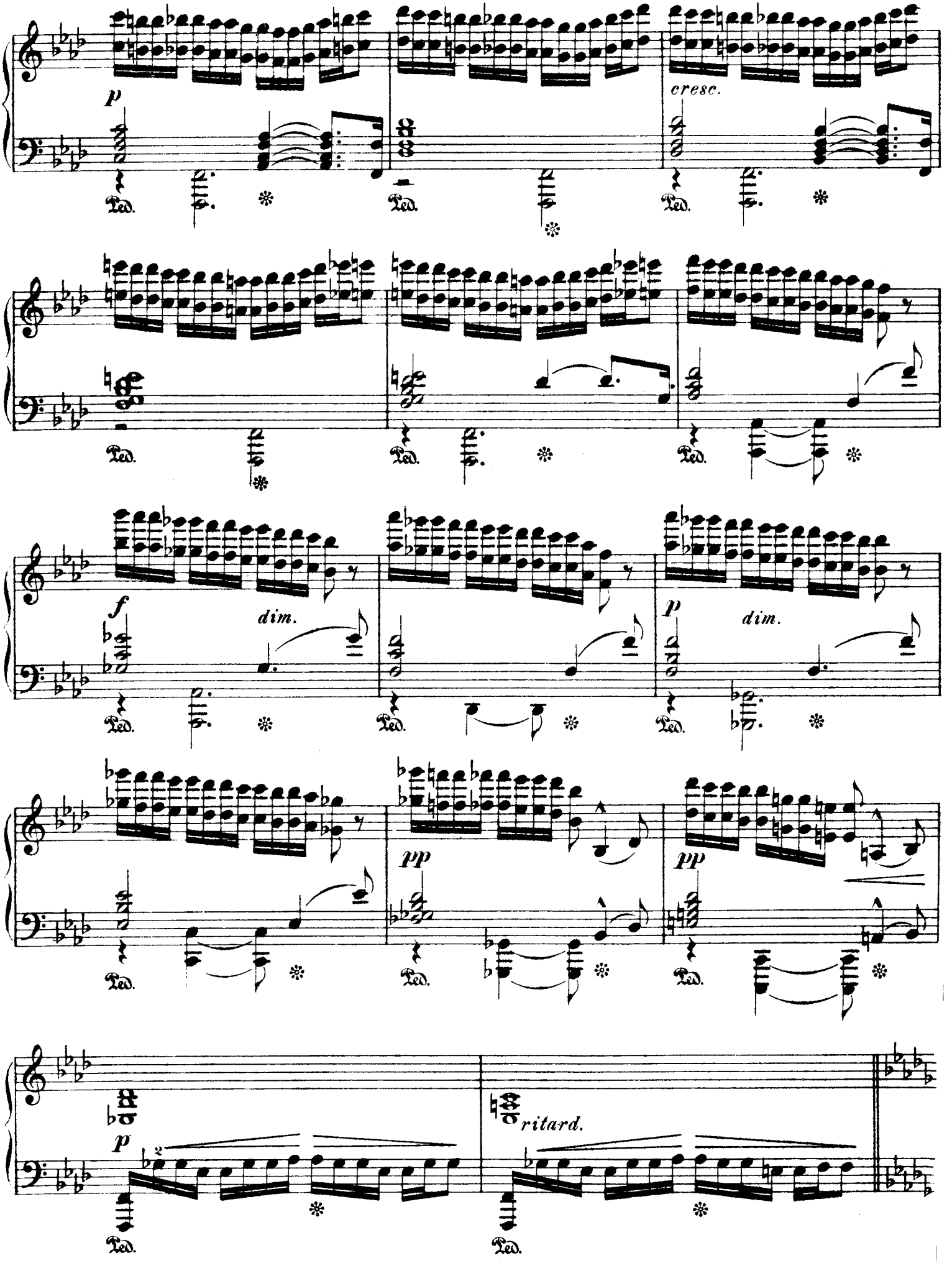
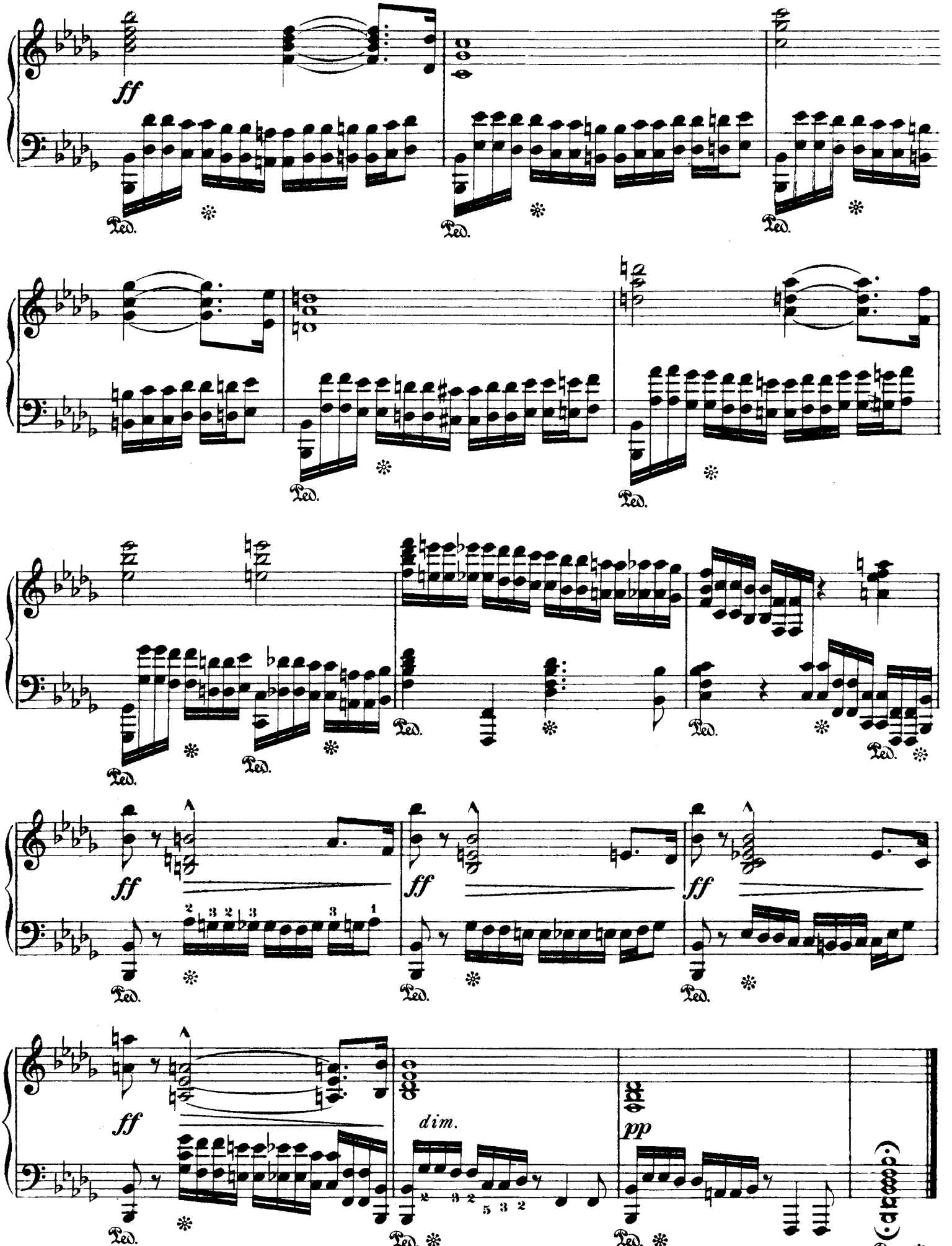
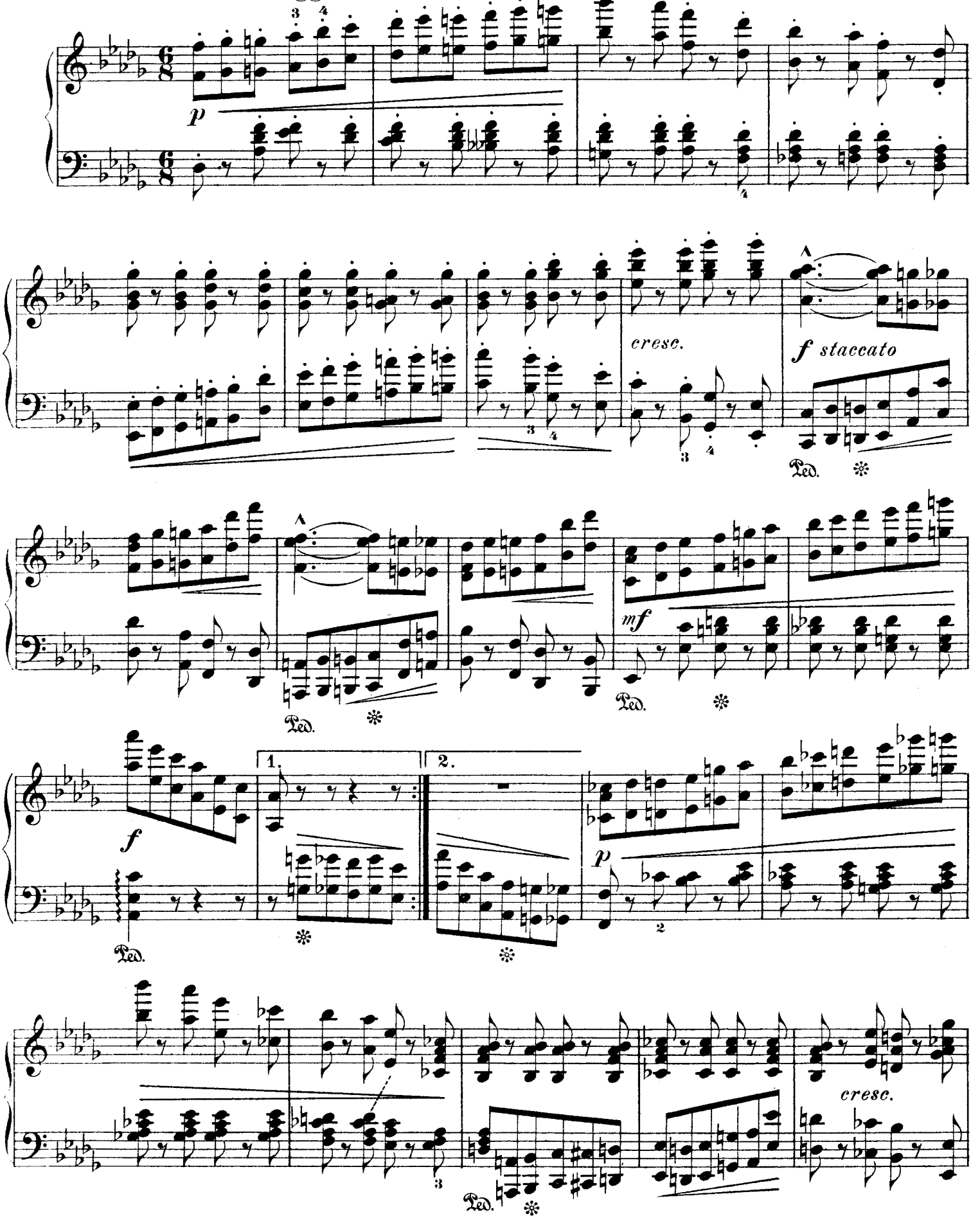

Ped.
p
cresc.
f


p
cresc.
Ped.
f
dim.
p
dim.
pp
pp
p
ritard.


ff
Ped.
dim.
pp

Nr. 29.

Giocoso e leggiero.



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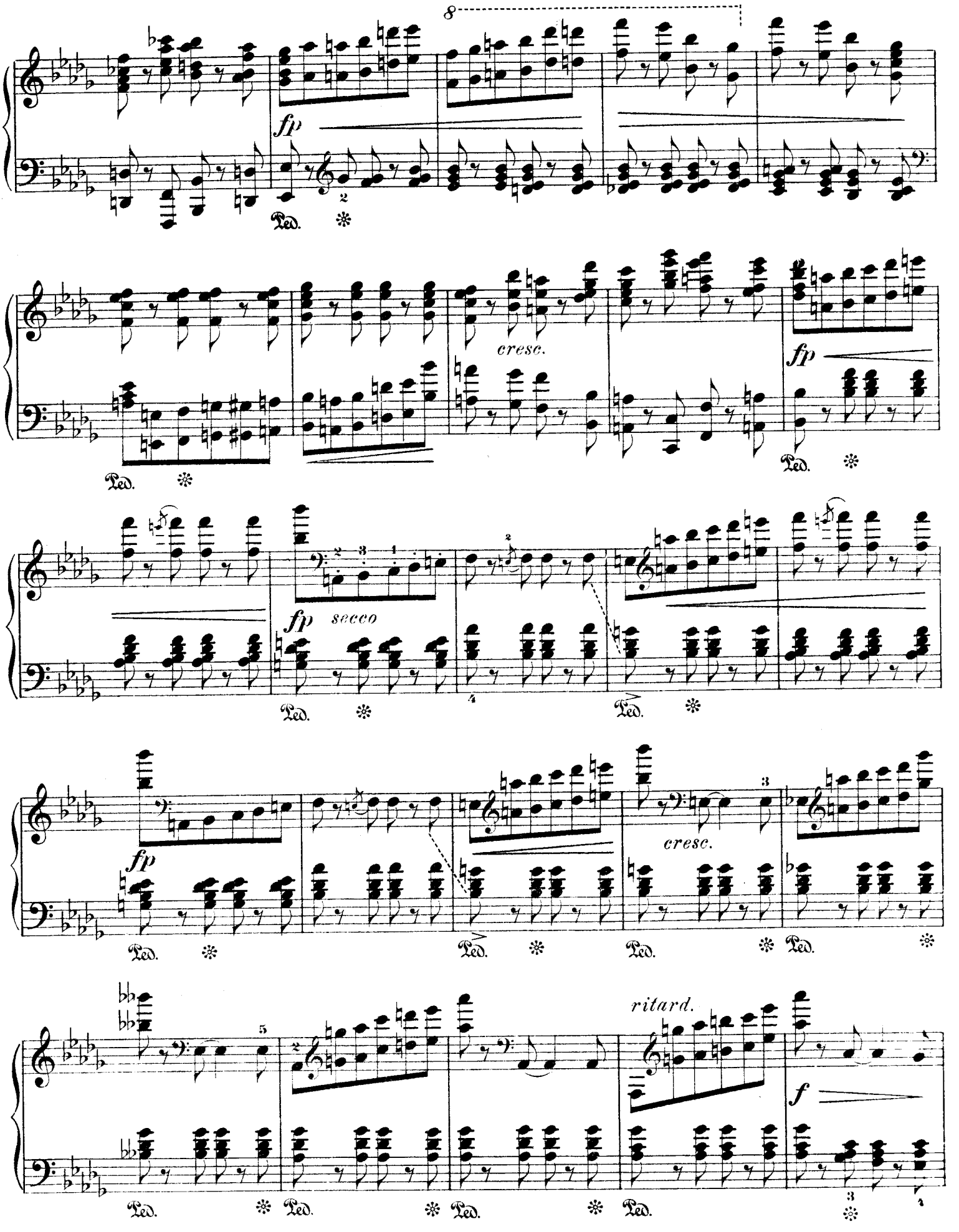
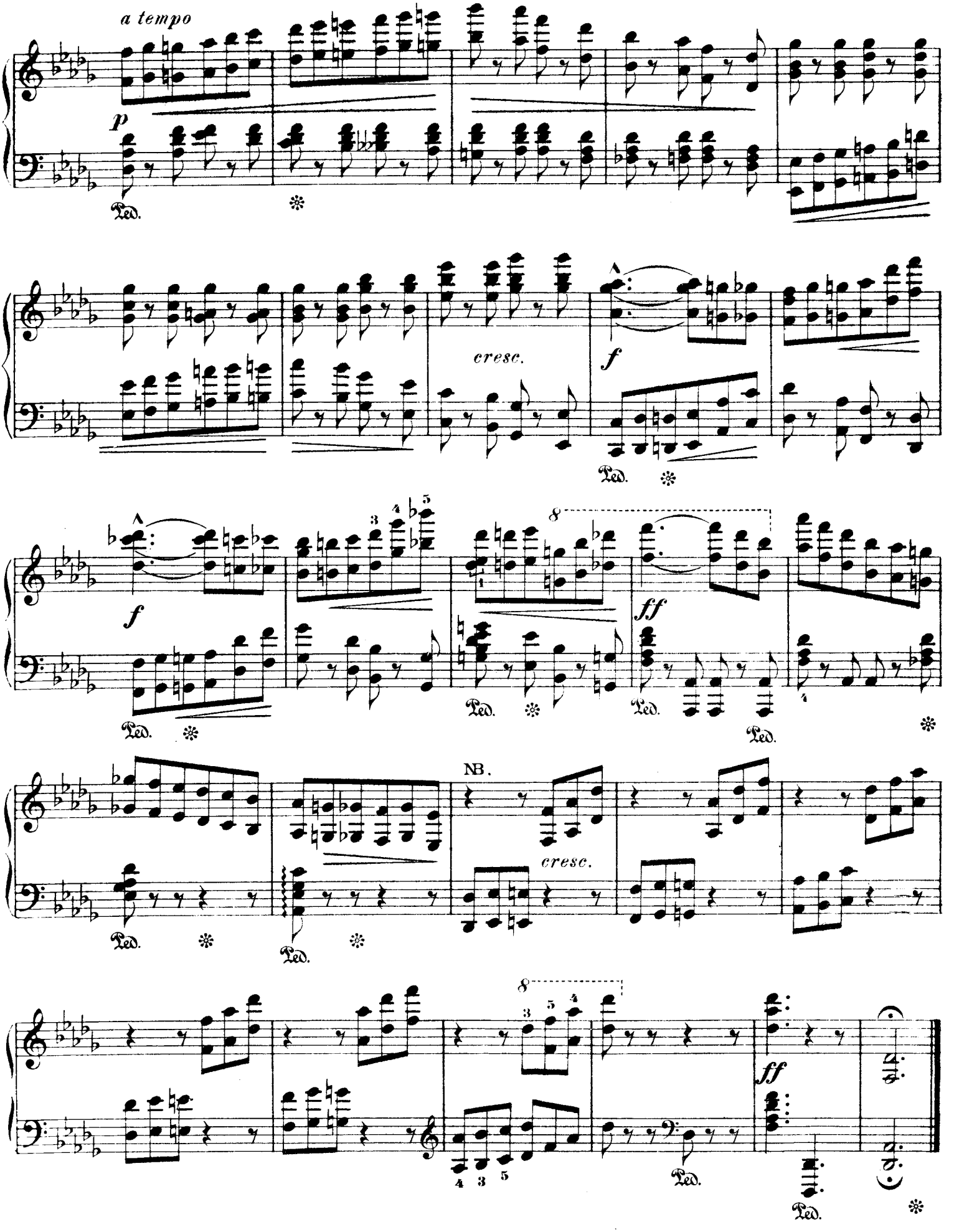

8
fp
Ped.
cresc.
fp
Ped.
fp
secco
Ped.
Ped.
fp
Ped.
cresc.
Ped.
Ped.
ritard.
f
Ped.
Ped.
Ped.
Ped.



NB. The final passage belongs to the theme – connect by using both thumbs with equal force.

Nr. 30.

Allegro.

sempre mezzo staccato

p leggiero

Ped. Ped. Ped. *segue*

Ped.

simile

p

Ped. Ped. *segue*

f

mf

p

Variant: a) b)

Practise this study with the 4th finger only, and use the 3rd finger on the black keys.

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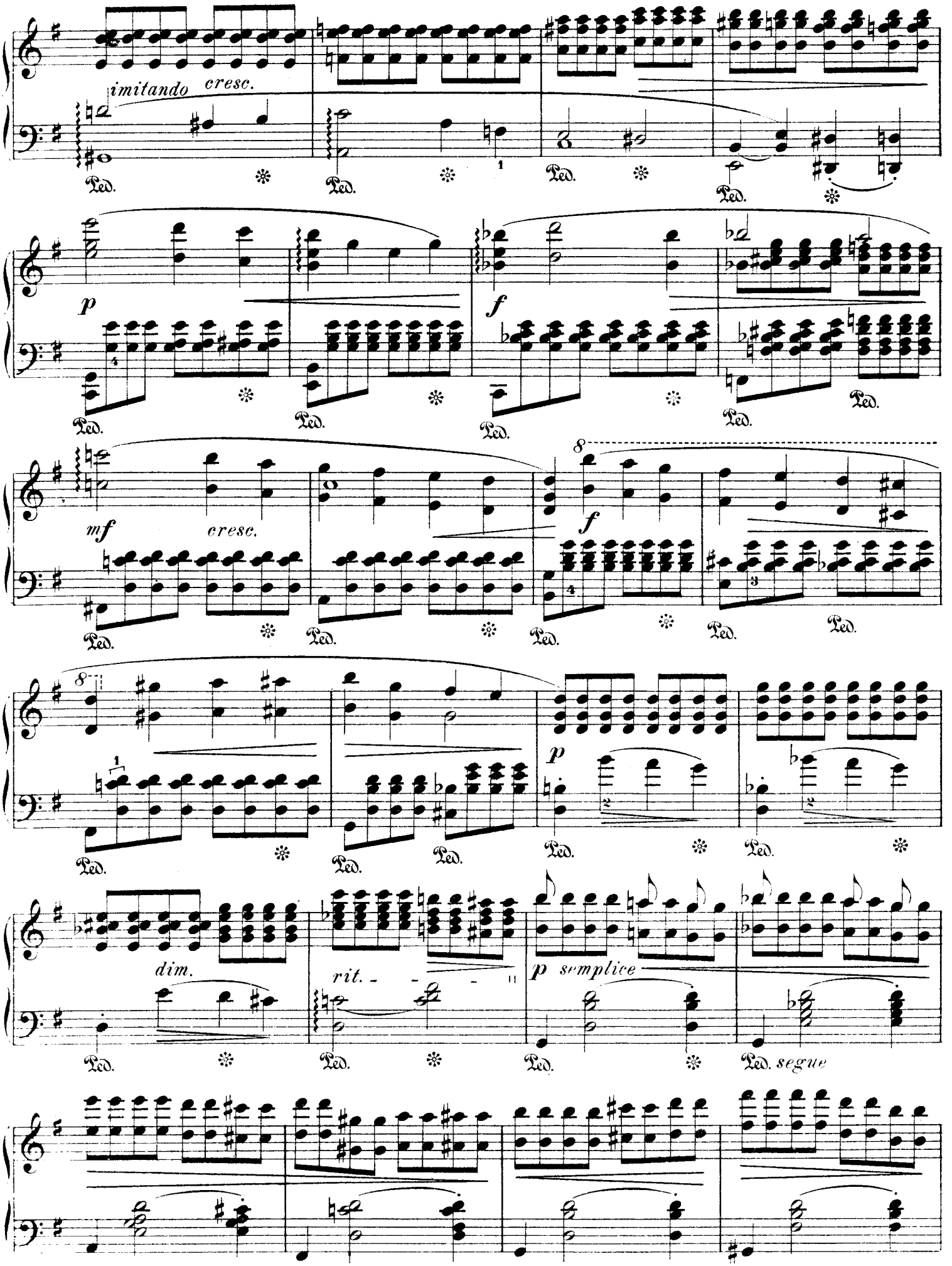
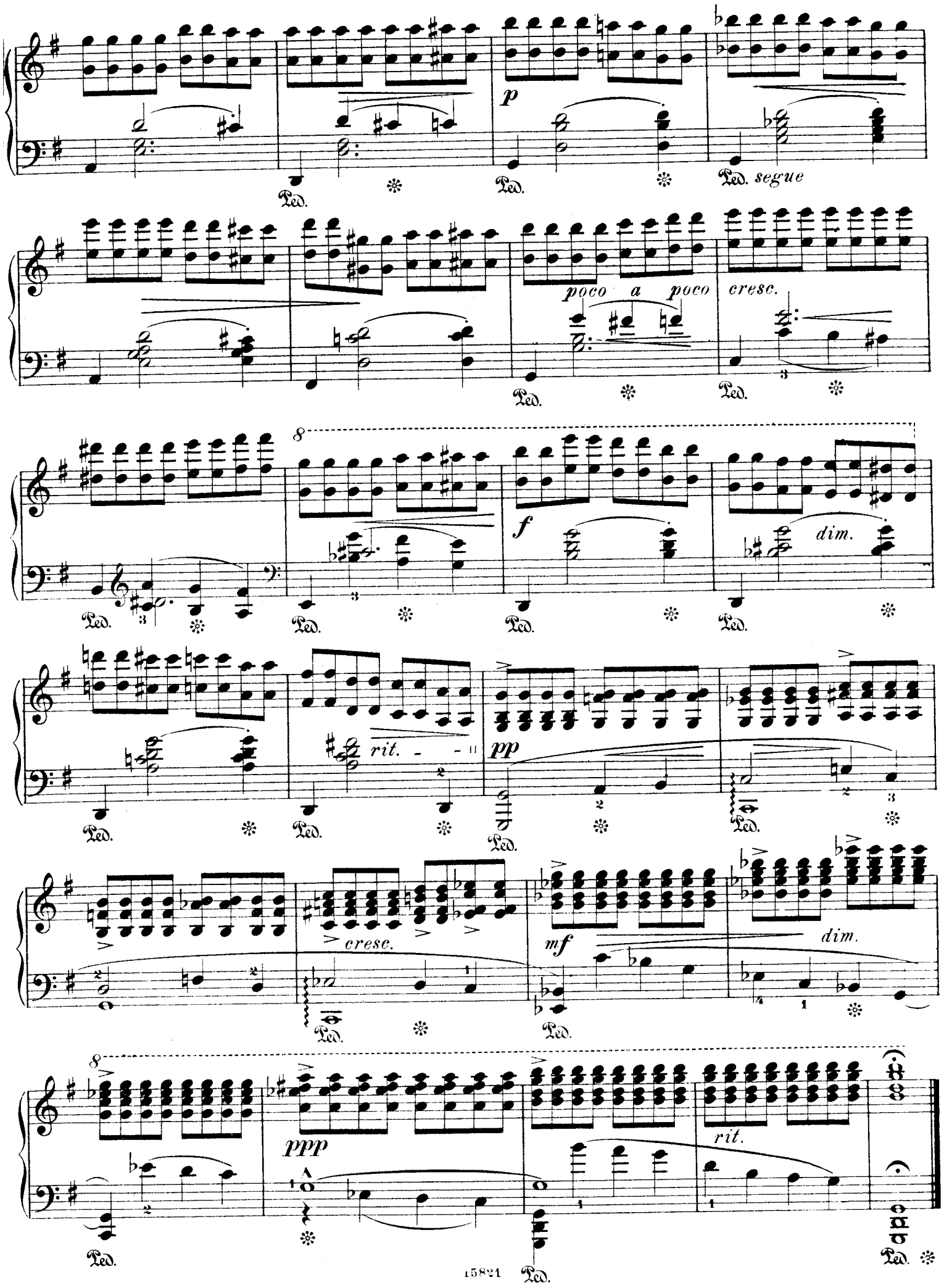
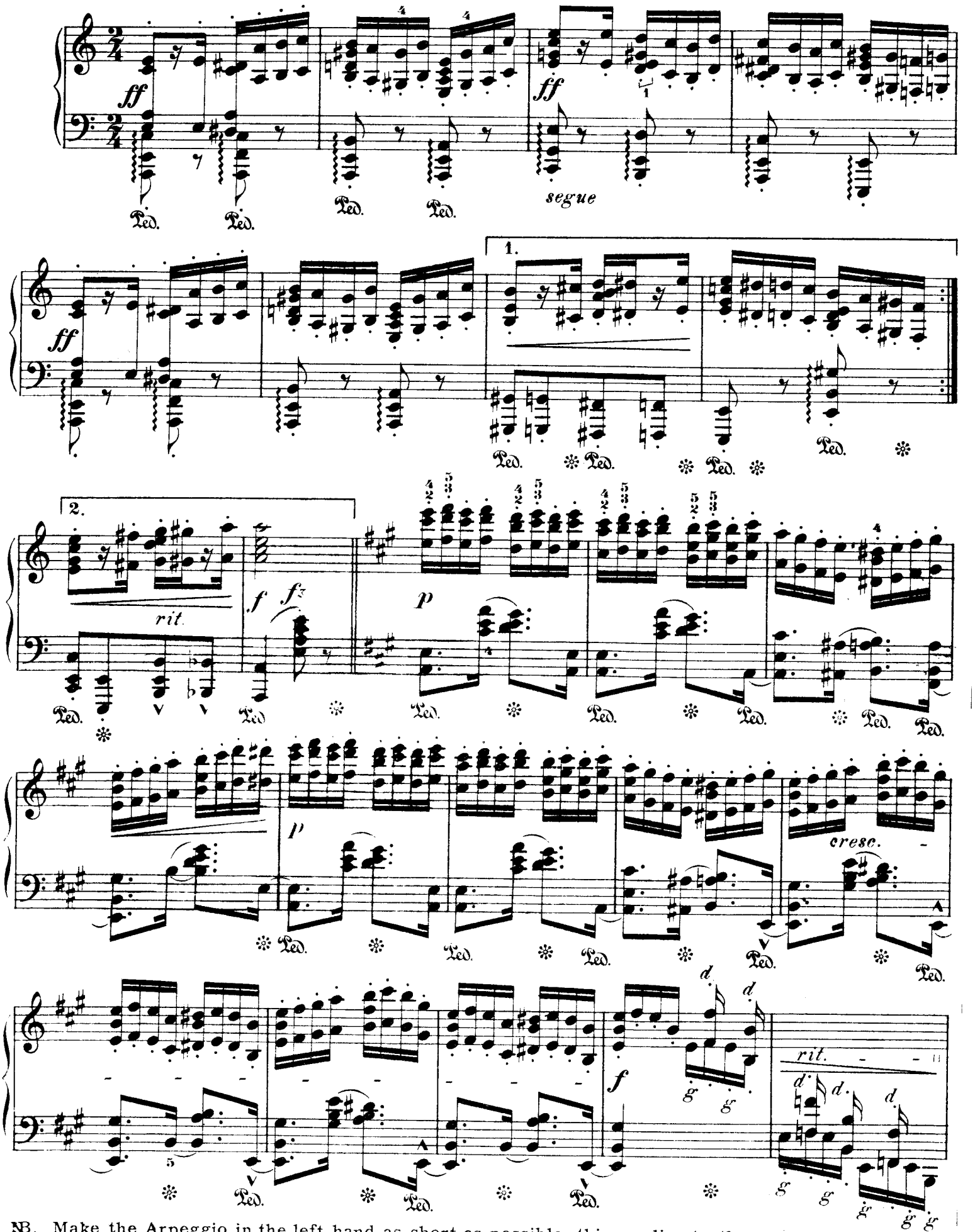

imitando
cresc.
Ped.
p
f
mf
cresc.
8
dim.
rit.
p semplice
segue


p
Ped. segue
poco a poco cresc.
8
f
dim.
rit.
pp
cresc.
mf
dim.
ppp
rit.

Nr. 31.

Allegro caracteristico.



NB. Make the Arpeggio in the left hand as short as possible, this applies to the pedal also. This produces a sound, reminiscent of the big drum.

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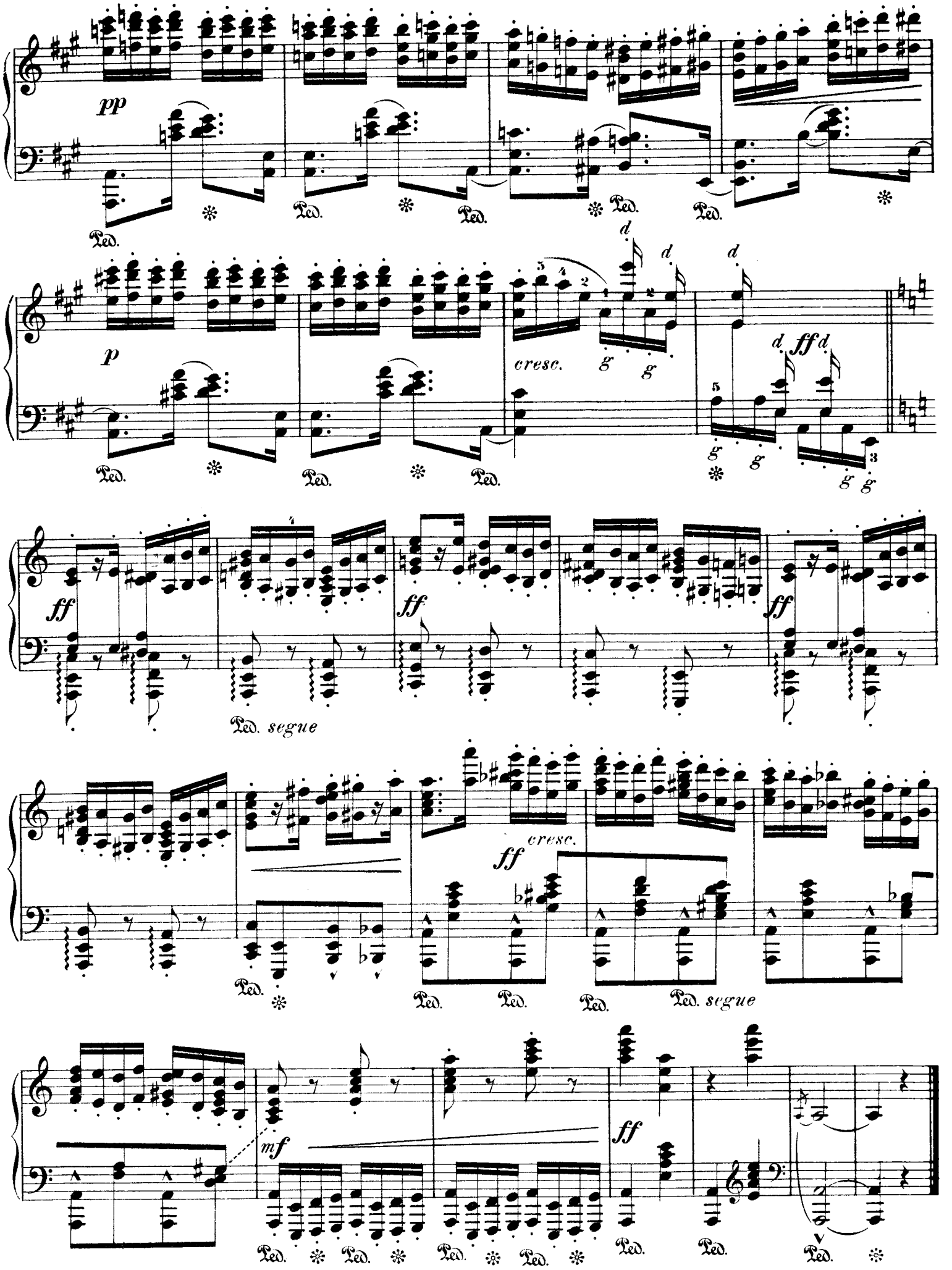
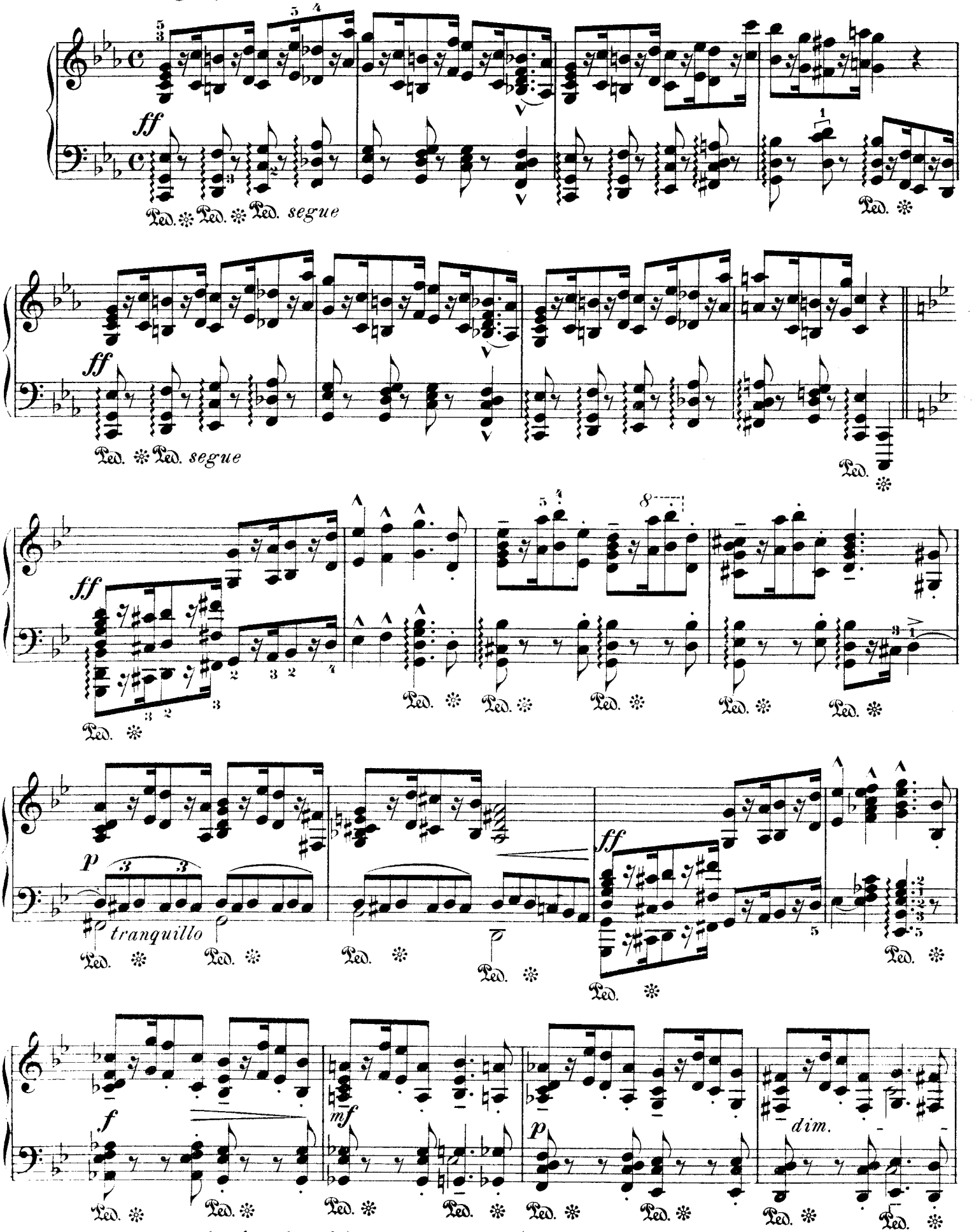

pp
Ped.
p
cresc.
ff
Ped. segue
mf

Nr. 32.

Allegro, ben marcato.



NB. This study may also be played from a stiff wrist (stiff octaves) – otherwise the rhythm is to soft and not clearly enough defined.

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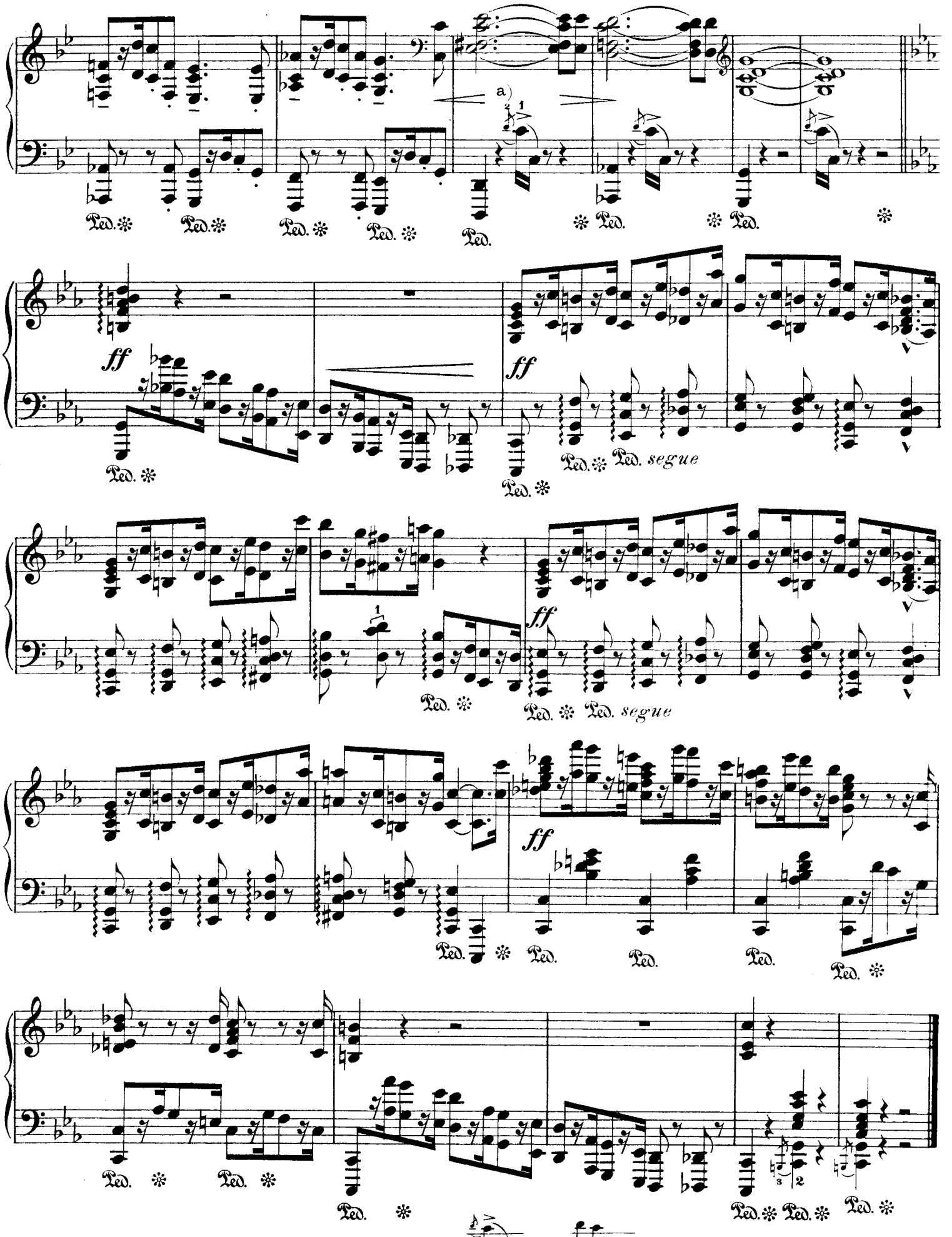
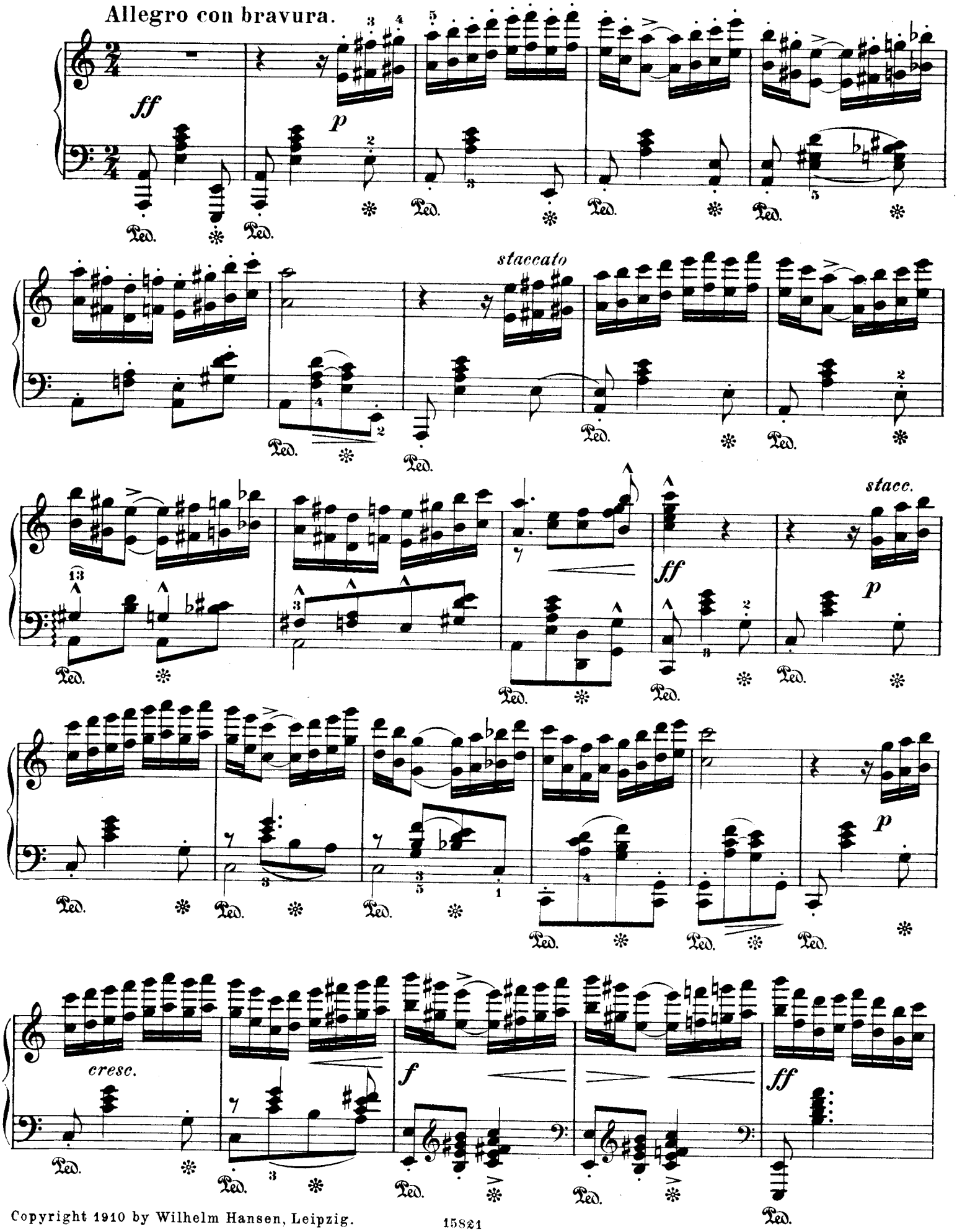


a) The small grace note belongs to the theme: = Lessening of the rhythm.

Nr. 33.



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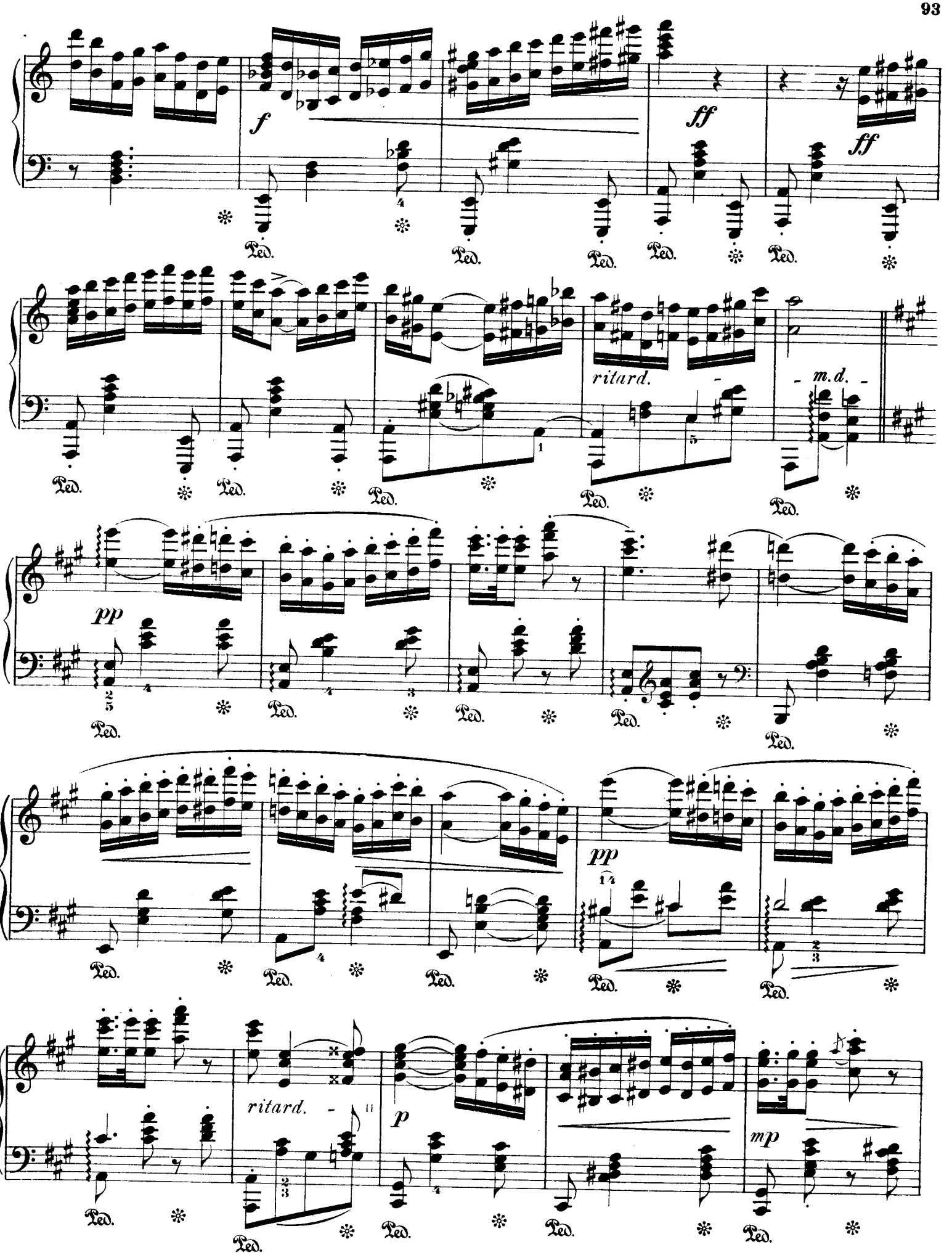
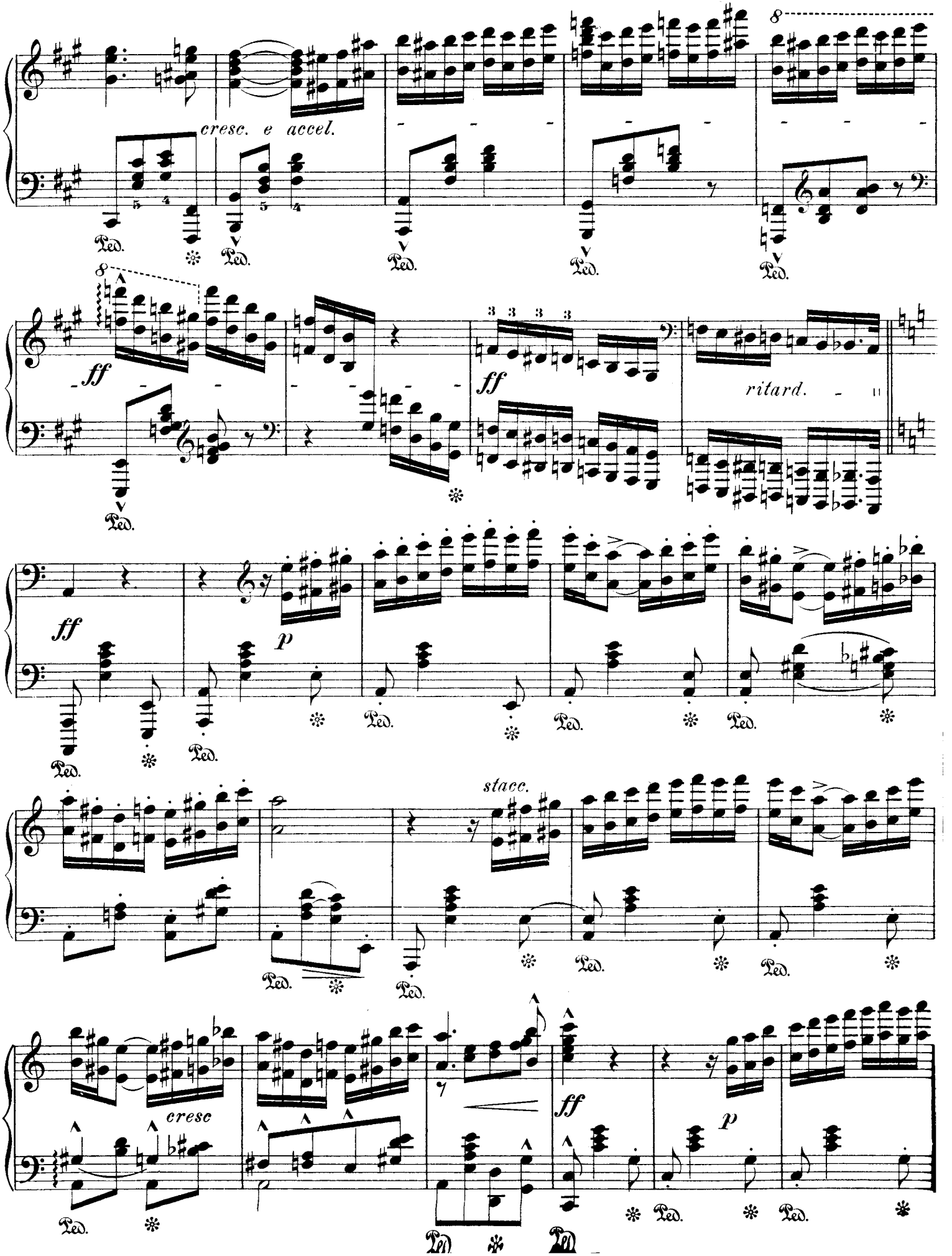
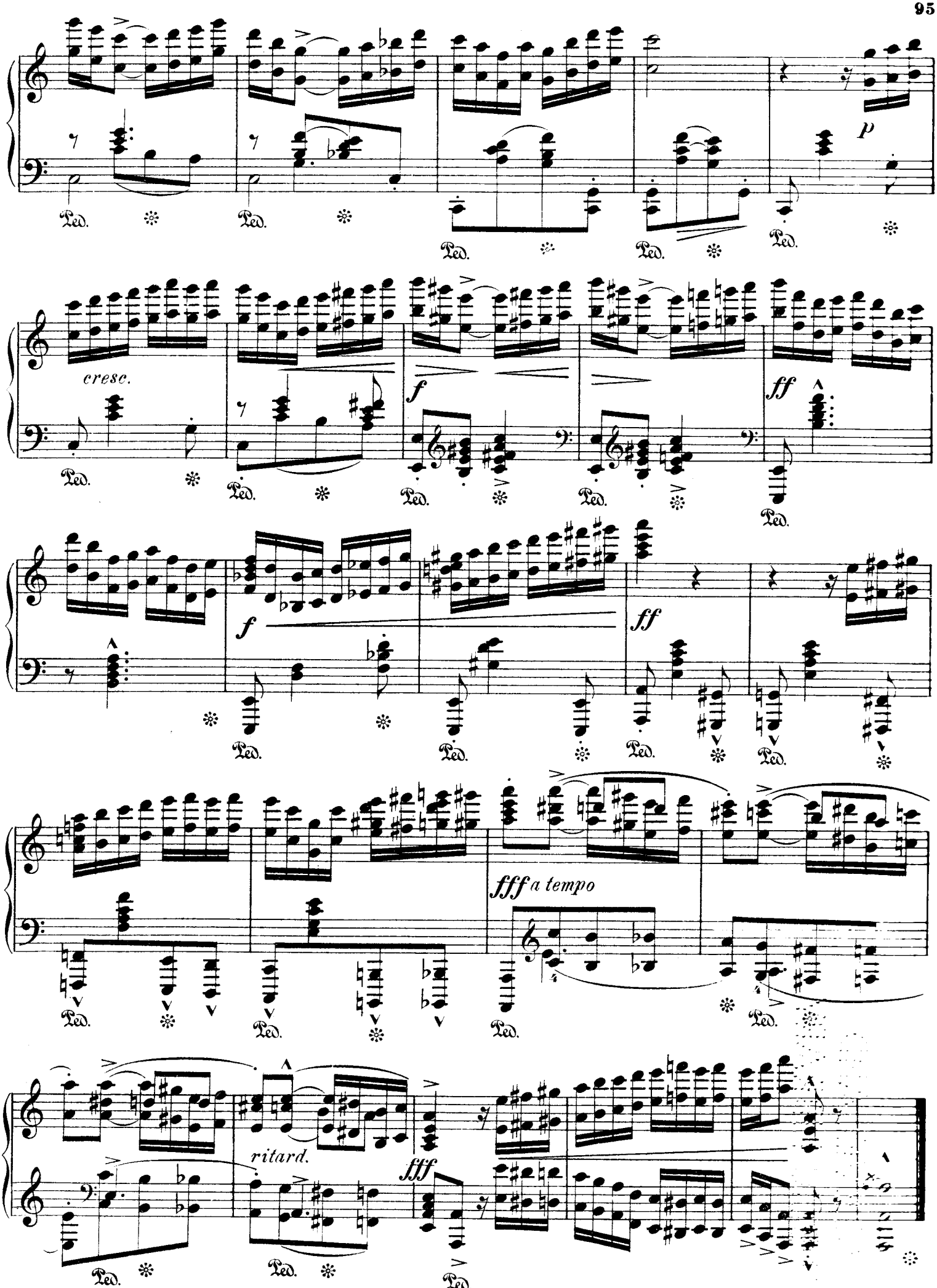

f
ff
ff
ritard.
m.d.
pp
pp
ritard.
p
mp
Ped.


cresc. e accel.
ff
ff
ritard.
ff
p
stacc.
cresc
ff
p



Wilhelm Hansens Nodestik og Tryk. Kjøbenhavn.

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