

DEDICATED TO
Dr. Franz Liszt.

New Edition, with the Remarks and Annotations

Daily
STUDIES

FOR THE
Piano-Forte
BY

CARL TAUSIG

Collected and systematically arranged according to
his Directions and Manuscripts with an Introduction.

BY
H. EHRLICH.

Author of "Wie übt man am Klavier?"
("How to practise on the Piano.")*

* *Of this little work which is an indispensable companion to the
Daily Studies, a new edition by J.H. Cornell, has just been published. Pr. 25¢*

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PREFACE.

In the year 1870 my friend Tausig, whose early death was such a loss to art, showed me various sketches of "Technical Studies," distinguished from all previously published exercises not only by novelty of invention but also by the eminently practical manner of their arrangement, which contemplated that almost every exercise should be practised in the most varied positions and in all the keys. I ventured to show him some exercises of my own devising—Scales with one tone omitted, Trills, etc., imparting to him at the same time my ideas with regard to fingering, all of which met his approval to that extent that he at once declared his desire of my co-operation with him in the editorship of the work alluded to. He handed over to me all his manuscripts relating thereto, which I possess to this day, and transferred to me by letter the right to make the necessary arrangements for their publication. The manuscripts contained a number of the most remarkable sketches, committed to paper on the spur of the moment, without order, and which I had to arrange, sift and classify. Tausig agreed perfectly with my interpretation of his ideas and manner of working them out, and as sickness and mental trouble—the forerunners, alas! of his death—hindered him more and more from every kind of work, he declared, and frequently repeated in the presence of many persons, who can attest it, that he made over to me alone, with perfect confidence, the arrangement and carrying out of the entire work, and granted me unrestricted disposal of his manuscripts.

In now presenting these "Daily Studies by Tausig" to the public, I venture the assertion that this work not only is entirely novel in character, but also embraces, as no other work does, the whole pianoforte technique from the stage of moderate difficulty to the combinations of the highest virtuosity. This assertion I base on two arguments. First, I have carefully studied all important works for technical exercises, and am convinced that they contain none of the exercises given in the present work; secondly, I have laid many of these latter before eminent authorities, who all spoke of them as uniting entire novelty of combination with the most perfect conformity of the means to the end. Only Octave-exercises are purposely not included in this work, because Prof. Kullak's excellent "Method of Octaves"*) treats precisely this branch of technique so exhaustively that nothing more can be said on the subject which is new or worth saying.

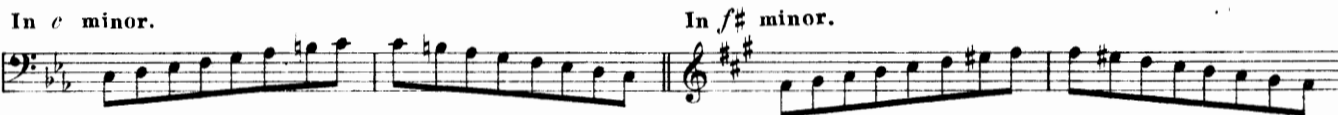
I therefore confidently recommend Tausig's Daily Studies to the favorable notice of teachers, players and the musical public. This work will, when impartially tested, newly awaken and establish the remembrance of the great executive artist who united to the highest virtuosity the most untiring zeal for the promotion of the thorough study of his art.

BERLIN, APRIL 1, 1873

H. EHRLICH.

EXPLANATION OF SIGNS, etc.


1. In all the exercises in minor the so-called harmonic minor scale is to be used exclusively, as for instance:



Exercise N^o 18 will be played in *e*^b minor thus:



The use of the harmonic minor scale certainly renders the execution more difficult, but it affords a good exercise in transposition. **) Those who have not had much practice are advised to write down at first the more difficult places in all the keys, and thus to learn transposition.

2. The sign  at the end of an exercise means that the exercise is to be played in all the keys. In general, the exercises must be carried through all the keys, in order that the player may in this way obtain perfect mastery over all the most difficult positions and fingerings.

3. When the sign // occurs in the midst of an exercise, as for instance in N^o 18, it means the continuation in the same key up to the measure in which the order is reversed, thus, in N^o 18:



and then continuing in descending motion, thus:



4. Where the fingering is omitted, that which was last given is to be used.

Preface to the American Edition.

The present edition, from the 5th German edition published in Berlin, differs from the original not only in the language in which the Remarks, etc., are given, but also in the circumstance that, over and above these Remarks, all the annotations from Ehrlich's little work: "How to practise on the Piano," which bear specifically on the exercises composing the "Daily Studies," are inserted here, each one over the particular exercise to which it belongs; by this arrangement the exact manner of practising each exercise according to the intention of the editor of this work is known without the trouble of referring each time to the book alluded to. At the same time the book itself can not be dispensed with, in connection with these "Daily Studies," in as much as it contains, besides the annotations referred to, much other matter of great importance to teachers and players of the piano, including a full explanation of the author's system of practice as adapted to the "Daily Studies," and a course of exercises designed as a preparation for this work.

In translating Ehrlich's little book, and in preparing the present edition of the "Daily Studies," the opportunity has been taken to correct some typographical errors found in both works.

New York, October 1879.

J. H. C.

*) An edition of this work, with the notes, etc., in English, prepared by Mr A. R. Parsons (pupil of Kullak), is published by G. Schirmer, New York.

** For a full explanation of the Diatonic Scales in general, in particular of the minor Scale, concerning whose structure and changeableness of form there seems to be so much misconception, and for the rules for transposing the scales, etc., see J. H. Cornell's **Primer of Modern Tonality** (G. Schirmer, New York), from Chap. XIII on.

CARL TAUSIG'S DAILY STUDIES.



I. WITH THE POSITION OF THE HAND UNCHANGED.

Book I.

1. — All these exercises are to be played with both hands together; the fingering **under** the notes is for the left hand.
*) To be played with great distinctness, so that each tone be heard separated from the other.

2. — Play in $\frac{3}{8}$ measure, raise the fingers high, and each time let the 5th finger in ascending, the thumb in descending, remain down till after the next tone (see illustration in pamphlet, p. 23). In the left hand of course contrariwise, the thumb remains down in ascending, the 5th finger in descending.

3. — To be played exactly in the same way as No 2.

*) Before beginning this exercise, read Ehrlich's suggestion in his pamphlet entitled, "How to practise on the Piano," G. Schirmer's edition, p. 23. To say it once for all, this work, and this edition of it, is meant in all references to the "pamphlet" in these "Daily Studies!"

4. — Likewise $\frac{3}{8}$. The last 3 notes of each group *crescendo*, and similarly in descending. Perfect distinctness an essential condition.

5. — Slow and loud; the first note for the 2^d finger must be struck powerfully and not be shortened.

legato.

6. — The last three notes of each group somewhat *crescendo*.

7. — Slow, loud, the quarter-notes strongly accented; the whole force must proceed from the fingers, the hand to be kept perfectly quiet and not to give the least accent.

legatissimo

8.— Raise the fingers high without the aid of the wrist, and let them fall hammer-fashion. The exercise is, after being often taken slow, also to be played in quicker time, when the wrist will come a little in play.

9.— Strike each separate tone not only twice — as written, but 8 or 10 times. Each finger should be raised as high as possible, and then fall on the key with full force and with the cushion of the third joint. The wrist must be held motionless, almost rigid, upper arm and elbow close to the body.

10.— The groups perfectly uniform, the first note not to be shortened, rather to be played with a very slight accent.

*) The sign // denotes that the exercise is to be continued ascending, strictly according to the preceding scheme. See the Introduction and Explanation of Signs, p.
 **) This exercise should be taken up first of all (Pamphlet, p. 23).

11. The same directions as for N^o 10.

12. Perfectly uniform; here no note to be made prominent above another.

13.— In both hands hold the first note (*g*, right hand, *c*, left hand.) as a half-note. Play the exercise also in contrary motion, the right hand taking the notes of the left hand, and vice-versa.

14.— The 4th, 3^d and 2^d fingers should, being kept perfectly rigid and half curved, glide one after the other, thus holding the key as firmly as possible; let the fingers fall powerfully with the cushion, keep the arms perfectly quiet.

15.— To be played fast, yet with the greatest distinctness on the part of the 4th and 5th fingers.

16. — The main point of this exercise consists in the stretch from the 2^d to the 3^d finger. Do not therefore **spring** from one tone to another but play *legato*, slowly, leave the 2^d finger down till the 3^d has struck. To obtain perfect uniformity of both hands in this exercise, play it in the left hand as indicated in the Pamphlet (at N^o 16), p. 24.

The image displays a musical score for exercise 16, organized into seven systems. Each system consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The music is written in 3/4 time and features a complex sequence of chords and intervals, primarily focusing on the stretch between the second and third fingers. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'p' and 'f'. The exercise is designed to be played *legato* and slowly, with the instruction to leave the 2^d finger down until the 3^d finger has struck. The score concludes with a double bar line and repeat dots.

17.— To be played slow, with heavy stroke on each tone. Beware of letting the tones run into each other; each one must be heard distinctly, perfect in itself. The quarter-notes must be strictly held. The left hand plays two Octaves lower, that the two thumbs may not collide.

18. Allegro.— An essential condition is here, that the finger which has the quarter-note should be raised, not at the 4th or sixteenth note, but after it. Hence a slow tempo must be observed, in which it is much more difficult to perform the exercise well than in quick tempo, in which the holding on till after the fourth sixteenth would be impracticable.

19.— The same remarks as at N^o 18.

*) See Introduction.

20. — The same remarks as at N^o 18.

Musical score for exercise 20, consisting of four staves of music in 3/4 time. The first staff includes fingering numbers 1-5 above and below notes. The music features a sequence of eighth and sixteenth notes with various accidentals.

21. — The same remarks as at N^o 18.

Musical score for exercise 21, consisting of three staves of music in 3/4 time. The first staff includes fingering numbers 1-5 above and below notes. The music features a sequence of eighth and sixteenth notes with various accidentals.

22. — This exercise is likewise to be played slow, each note for itself to be powerfully struck; the half-notes must be strictly held.

Musical score for exercise 22, consisting of two systems of grand staff music in 3/2 time. The first system includes fingering numbers 1-5 above and below notes. The second system ends with the text "and so on".

The left hand plays this exercise two Octaves lower.

23. Andante. — With regard to the commonly erroneous conceptions of this exercise and the proper way of practising it, see Pamphlet, p. 25, at No 23.

24. Andante. — The main point here is the perfectly even execution of the thirty-second-notes; these must be played loud and quite *legato*. The exercise is to be taken in moderate *tempo*. For further remarks on this exercise see Pamphlet, p.26, at N^o 24.

The musical score consists of five systems, each with a piano (treble) and bass staff. The piece is in common time (C) and begins with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score is characterized by continuous runs of thirty-second notes, which are to be played loudly and legato. Various fingering patterns are indicated above the notes, such as '4 3 4 3 2' and '2 3 4 3 4'. There are also markings for slurs and accents. The key signature changes to two flats (B-flat and E-flat) in the second system and remains there through the end of the piece. The piano part often features sustained chords or single notes, while the bass part carries the primary melodic and rhythmic lines.

The first system of musical notation consists of two staves. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It features a complex melodic line with many beamed eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with similar beamed notes and rests.

The second system continues the piece, showing a change in the treble staff's key signature to one flat (B-flat) and a 9/8 time signature. The melodic and rhythmic patterns are consistent with the first system.

The third system shows a key signature change to one sharp (F#) and a 9/8 time signature. The notation remains dense with beamed notes in both staves.

The fourth system continues with the one sharp key signature and 9/8 time signature. The melodic line in the treble staff shows some chromatic movement.

The fifth system concludes the page with the text "and so on." in a box on the right side. The musical notation continues in the same style as the previous systems.

II. EXERCISES FORMED FROM SCALES.

25.— All these exercises formed from scales are to be practised thus; when the thumb passes under or is passed over, the key previously struck is to be held by the respective finger. See further Pamphlet p. 26, at N^o 25.

The musical score consists of 12 staves, each containing two systems of music (bass and treble clefs). The exercises are scales and arpeggios with various fingerings and accidentals. Some staves include double bar lines with slanted lines indicating octave shifts.

Staff 1: Bass clef, 3/4 time. Treble clef. Fingerings: 5 4 2 1 3, 1 4 2 1 3.

Staff 2: Bass clef, 3/4 time. Treble clef. Fingerings: 1 4 2 1 3.

Staff 3: Bass clef, 3/4 time. Treble clef. Fingerings: 3 1 4, 1 3.

Staff 4: Bass clef, 3/4 time. Treble clef. Fingerings: 3 1 4, 3 1 4.

Staff 5: Bass clef, 3/4 time. Treble clef. Fingerings: 3 1 4 3 2 1, 3 1 2 3 4 2, 3 4 1 2 1 2 3 4.

Staff 6: Bass clef, 3/4 time. Treble clef. Fingerings: 2 1 4 3 2 1, 2 1 4.

Staff 7: Bass clef, 3/4 time. Treble clef. Fingerings: 5, 1 2 4, 5.

Staff 8: Bass clef, 3/4 time. Treble clef. Fingerings: 2 4, 5 3 1 4 3 2, 1 3 1234, 1 3 1234.

Staff 9: Bass clef, 3/4 time. Treble clef. Fingerings: 1 4, 3 1 2, 3 1 2 3 1, 3 1 2 3 1, 3 1 2 3 1.

Staff 10: Bass clef, 3/4 time. Treble clef. Fingerings: 2 1 2 3 4 1, 2 1 2 3 4 1, 2 1 2 3 1, 2 1 2 3 1.

Staff 11: Bass clef, 3/4 time. Treble clef. Fingerings: 2 1, 1 2, 2 1 3.

*) The same figure ascending, // each time an Octave higher; descending, \\\ each time an Octave lower.

*)The upper fingering for the right hand, the lower for the left, is to applied at the repetition.

This page contains 12 systems of musical notation for guitar. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes notes, rests, and various symbols such as double bar lines with repeat dots and slanted double bar lines. Fingering numbers (1-4) are placed above or below notes to indicate which finger to use. Fret numbers (1-5) are placed below notes to indicate the fret position. Some systems include specific patterns or sequences of notes, such as '412123' or '214321', which likely represent a sequence of frets or a specific melodic line. The key signature is indicated by a single flat (B-flat) at the beginning of the first system. The time signature is 3/4.

432132
432121 432121
231231 231231
*)34

121432

143212 143212
123412 123412
132132

132143
132132
123123

312312
421321
421321

321321 432
321321
312312

143212
123412
312312
314321

412123 412123
213213 213213

432121 432121
231231 231231
4

143212 143212
132132 123123 123123

At the transition into E. **) Into G b. ***) Into A.

This page contains ten systems of musical notation for guitar. Each system typically includes a treble clef staff with notes and a bass clef staff with fingerings and chord diagrams. The notation includes various musical symbols such as slurs, ties, and repeat signs. Fingerings are indicated by numbers 1-5. Chord diagrams are shown as vertical lines with dots representing fret positions. A specific instruction '* 13' is noted in the second system.

*) Into Bb.

This page contains ten systems of musical notation for guitar. Each system consists of a treble clef staff with notes and a bass clef staff with fret numbers. The notation includes various musical symbols such as accidentals, slurs, and repeat signs. Fret numbers are written above or below the notes in the bass staff. The page is numbered 19 at the top center.

System 1: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 2 1 2 4 1 2, 2 3 1 2 4 1 231241, 2 1 2 4 1 2 3124, 2 1 4 2 1 3 2142.

System 2: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 3 2 1 4 2 1 321421, 1 2 3 1 132, 1 2 4 2 3 4 121234, 4 3 2 1 3 2 143212.

System 3: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 5 4 3 2 1 2 143212, 1 2 2 4 1 2 123412 123412, 3 2 1 4 3 2 121432 121432, 1 2 1 2 3 4 121234 121234.

System 4: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 1 2 3 1 2 3 123, 4 3 2 1 3 2 132132, 1 2 3 4 1 212341, 2 1 4 3 2 1 2 1432121, 2 1 2 3 4 1 212341.

System 5: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 3 4 1 2 1 2 341212, 3 2 1 3 2 1 321321, 2 1 2 3 1 2 312312, 2 1 2 1 2 3 412123 4, 4 3 2 1 2 1432121.

System 6: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 4 3 2 1 4 2 1 2 3 4, 1 2 3 1 2 3 132, 1 2 3 1 1 2 3 1, 4 3 2 1 3 2 132, 1 2 3 1 2 3 341212, 2 3 1 2 1 2 321321, 3 2 1 3 2 1 321321.

System 7: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 2 1 2 3 1 2 321314, 3 4 1 2 1 2 341, 2 1 2 3 1 2 312312, 3 2 1 3 2 1 3, 2 1 2 3 1 2 2 3 1 2 341212, 2 1 2 3 1 2 321321.

System 8: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 3 1 2 4 1 2 312412, 2 3 1 2 4 1 231241, 2 3 1 2 3 1 2 3, 3 1 4 2 1 3 214213, 2 3 1 2 4 1 231241, 1 2 3 1 2 3, 1 3 2 1 3 2.

System 9: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 3 1 4 2 1 3 214213, 2 3 1 2 4 1 231241, 1 2 3 1 2 3, 1 3 2 1 3 2.

System 10: Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 3 1 4 2 1 3 214213, 2 3 1 2 4 1 231241, 1 2 3 1 2 3, 1 3 2 1 3 2.

This page contains 12 staves of musical notation for guitar. Each staff includes a treble clef, a key signature (mostly one flat), and a time signature (mostly 4/4). The notation consists of a melodic line with various rhythmic values and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include specific fretboard diagrams showing finger positions on the strings. Musical symbols such as repeat signs, double bar lines, and slurs are used throughout. The page concludes with the word "etc." on the final staff.

III. EXERCISES FORMED FROM BROKEN INTERVALS in ascending or descending motion.

26. — The chief object of attention here should be that the tones struck by the 2^d and 4th finger be played perfectly *legato* and quietly. Any tempo may be applied here.

The musical score for exercise 26 is organized into 12 systems, each consisting of a treble and a bass staff. The exercises are as follows:

- System 1:** Bass clef, 3/4 time. Treble clef. Fingerings: 1 4 2 5 1 3 2 4, 1 4 2 5 1 3 2 4, 3 1 4 2 3 1 4 2, 3 1 4 2 3 1 4 2.
- System 2:** Bass clef, 3/4 time. Treble clef. Fingerings: 3 1 4 2 3 1 4 2, 3 1 4 2, 3 1 4 2, 1 3 2 4 1 3 2 4.
- System 3:** Bass clef, 3/4 time. Treble clef. Fingerings: 5 3 4 2 3 1 4 2, 5 3 4 2 3 1 4 2, 1 3 2 4 3 5 2 4, 1 3 2 4 3 5 2 4.
- System 4:** Bass clef, 3/4 time. Treble clef. Fingerings: 5 2 4 1 5 2 3 1, 5 2 4 1 5 2 3 1, 2 4 3 5 2 4 3 5, 2 4 3 5 2 4 3 5.
- System 5:** Bass clef, 3/4 time. Treble clef. Fingerings: 4 2 4 1 5 2 3 1, 4 2 4 1 5 2 3 1, 2 4 1 5 2 4 3 5, 2 4 1 5 2 4 3 5.
- System 6:** Bass clef, 3/4 time. Treble clef. Fingerings: 4 2 3 1 5 2 3 1, 4 2 3 1 5 2 3 1, 2 4 1 3 2 4 3 5, 2 4 1 3 2 4 3 5.
- System 7:** Bass clef, 3/4 time. Treble clef. Fingerings: 4 2 3 1 5 2 3 1, 4 2 3 1 5 2 3 1, 1 3 2 4 1 3 2 4, 1 3 2 4 1 3 2 4.
- System 8:** Treble clef, 3/4 time. Bass clef. Fingerings: 1 3 2 4 1 3 2 4, 1 3 2 4 1 3 2 4, 1 3 2 4 3 5 2 4, 1 3 2 4 3 5 2 4.
- System 9:** Treble clef, 3/4 time. Bass clef. Fingerings: 2 5 1 3 2 4 1 3 2 5, 2 5 1 3 2 4 1 3 2 5, 2 4 3 5 2 4 3 5 2, 2 4 3 5 2 4 3 5 2.
- System 10:** Treble clef, 3/4 time. Bass clef. Fingerings: 2 4 1 3 2 4 3 5 2, 2 4 1 3 2 4 3 5 2, 3 5 2 4 1 3 2 4 3 5 2 4 1 3 2 4, 3 5 2 4 1 3 2 4 3 5 2 4 1 3 2 4.
- System 11:** Treble clef, 3/4 time. Bass clef. Fingerings: 1 4 2 5 1 3 2 4, 1 4 2 5 1 3 2 4, 1 3 2 4 1 3 2 4, 1 3 2 4 1 3 2 4.
- System 12:** Treble clef, 3/4 time. Bass clef. Fingerings: 1 2 2 4 1 3 2 4, 1 2 2 4 1 3 2 4, 1 4 2 5 2 4 3 5, 1 4 2 5 2 4 3 5.

*) // ascending, \ \ descending, as already explained. (p).
*) Into E \flat .

Musical exercise 22, consisting of four staves of music. Each staff contains two measures of music, with a double bar line and repeat signs. The first two staves are in C major, the third in F major, and the fourth in D major. Fingerings are indicated by numbers 1-4 above the notes. Measure numbers 25 and 41 are shown at the end of the third staff.

27.— This exercise is one of those which are to be practised only in **moderate tempo**—the quickest would be $\text{♩} = 100$. For the chief point is the perfect distinctness of the individual notes simultaneously with a perfect *legato*. Here too the hand must be kept perfectly quiet, which at first is difficult, especially in passing the thumb under the 2d finger in the minor keys.

Musical exercise 27, consisting of seven staves of music. Each staff contains two measures of music, with a double bar line and repeat signs. The exercise is in C major and C minor. Fingerings are indicated by numbers 1-5 above the notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are shown at the end of the seventh staff.

* From this place on the pupil should endeavor to find the fingering for himself, with the aid of the foregoing examples,—not an easy, but a very profitable task.

28.— For practising this exercise with the greatest profit, it is advisable to hold down in both hands the notes for the thumb and 5th finger as quarter-notes.—The left hand plays two Octaves lower.

29.— A *crescendo* at the groups fingered 3 4 5 2, so that the tones struck by the 2^d and 4th fingers may sound loud and distinct. The exercise should be practised chiefly in those keys in which the 2^d and 4th fingers have to strike black keys.

with the same fingering.

30. — To be played loud, the 5th finger sharply curved. Any tempo is suitable.

31. — Rather slow. The elbows must lie close, so that at the passing over of the fingers the hand may retain its position unchanged. Even though the upper part of the body should follow the motions of the fingers, the arms must remain firm in position. This very useful exercise may without fatigue be carried through all the keys at one time.

134321
145

434
343412
434
454123

4541
434212
454123
145

145321

4541
4343
4541
454123

4541
434
454123
12
145432

1454 145321

4541
434
454123
342412
434321
232341

342412
434321
342412 342413
2

145432
121234

32. Andante.— The main point here is the strengthening of the 3^d and 4th finger. Practise in three major and three minor keys at a time (major and minor alternately); the exercise is somewhat fatiguing.

This musical score is a finger-strengthening exercise for the right hand, set in 3/4 time and marked 'Andante'. It consists of 12 staves of music, each representing a different key signature. The keys are: C major, D \flat major, D major, E \flat major, E major, F major, and G \flat major. Each staff contains a melodic line with specific fingering numbers (1-5) and a bass line with chordal accompaniment. The exercise is divided into sections by key changes, with some sections containing slurs and repeat signs. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The overall structure is designed to systematically work on the third and fourth fingers across a variety of tonal contexts.

8 2 1 3 4 1 3 413413 241 413 241

G. 3 4 1 2 324512 324512 231353 231353 241 352131 213421 413413 241241

8 2 1 3 4 2 1 213421 413413 241241 241241 213431 241241

Ab. 2 1 3 4 3 1 213431 453231 4 2 1 2 1 3 241213 413413 152152 3

8 3 2 1 3 4 1 3 413413 241241 241241 213421 213 352131 352 241 413 241 3 2 4 5 1 3 324512 324512 231353 231353

8 2 1 3 4 2 1 213421 213 352131 352 241 413 241 241 241 241 241 241 241 241 241

Bb. 2 1 3 4 2 1 213421 453231 4 2 1 2 1 3 421213 421313 421313

8 4 5 2 1 3 1 452131 213421 213421 213421 213421 213421 213421 421313 421313 241352

8 2 1 3 4 2 1 313421 453231 B. 1 3 4 1 3 413413 241241 241241 241241 413413 241241 413413 241241 241241

8 2 1 3 4 1 3 24 C. 2 1 3 4 1 3 413413 453231 241241 241241 213421

33.— Not fast, loud, the Octaves not detached but very smoothly connected. For a useful *Variante* see Pamphlet, p.28, at N° 33.

To be played as fast as possible, but very distinct and very loud.

34. *Legatissimo*, loud, not fast.

35.— In tolerably slow tempo, with perfectly quiet hand; the right and the left hand hold firmly the notes struck by the thumb and followed or preceded by the skip of a Seventh, with a view to a perfect *legato*. The left hand plays the exercise two Octaves lower. For a very useful *Variante*, see Pamphlet, p.28, at N° 35.

Exercise 35 consists of five staves of music. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are in treble clef, and the fifth is in bass clef. The music features various fingerings and accidentals.

Exercise 36 is introduced with the following text: **36.**—To be played in precisely the same manner as N^o 35; here too the thumb firmly holds the tone followed by the skip (here that of a Sixth). The arms close to the body. The left hand two Octaves lower. *legatissimo.* The exercise consists of seven staves of music, starting with a 3/2 time signature.

36.—To be played in precisely the same manner as N^o 35; here too the thumb firmly holds the tone followed by the skip (here that of a Sixth). The arms close to the body. The left hand two Octaves lower. *legatissimo.*

The seven staves of exercise 36 continue the musical notation, featuring treble and bass clefs, various fingerings, and accidentals. The exercise is marked *legatissimo*.

37.— This exercise may be taken in any tempo not incompatible with the most perfect repose, certainty, and evenness of stroke, and *legatissimo*. Not being very fatiguing, it may be carried through all the keys at one time.

The musical score for exercise 37 is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is written in 3/2 time and is divided into 16 measures, each containing a pair of staves. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. The exercise is designed to be played in all twelve major and minor keys, as indicated by the key signatures in the staves. The piece concludes with a double bar line and repeat slashes in the final measure.

The page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes notes, rests, and various fingering numbers (1-5) placed above or below notes. Some systems include double bar lines with slanted lines, indicating repeated or difficult passages. The key signature is G major (one sharp).

System 1: Treble clef, notes with fingerings 2 3 2 5 4 2 4 3 2 3 2 5 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 2 3 2 5 2 3 2 5. Treble clef, notes with fingerings 4 3 5 2 4 3 5 2. Bass clef, notes with fingerings 2 3 2 5 2 3 2 5.

System 2: Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 4 1 4 3 4 1. Bass clef, notes with fingerings 2 3 2 5 2 3 2 5. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 4 1 4 3 4 1. Bass clef, notes with fingerings 2 3 1 4 1 2 1 4. Treble clef, notes with fingerings 4 3 5 2 4 3 4 1. Bass clef, notes with fingerings 2 3 2 5 1 2 1 5.

System 3: Treble clef, notes with fingerings 2 3 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 4 1 4 3 4 1. Bass clef, notes with fingerings 3 4 2 5 2 3 2 5. Treble clef, notes with fingerings 2 3 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 5 2 4 3 4 1. Bass clef, notes with fingerings 2 3 2 5 1 2 1 5.

System 4: Treble clef, notes with fingerings 2 3 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 5 2 4 3 5 2. Bass clef, notes with fingerings 2 3 2 5 2 3 2 5. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 4 3 4 2 3 2 3 1. Bass clef, notes with fingerings 4 3 4 2 3 2 3 1.

System 5: Treble clef, notes with fingerings 4 3 4 2 4 3 4 1. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 2 3 2 5 1 2 1 4. Bass clef, notes with fingerings 2 3 2 5 1 2 1 4. Treble clef, notes with fingerings 2 3 2 5 2 3 2 4. Bass clef, notes with fingerings 3 2 5 2 3 2 3 1. Treble clef, notes with fingerings 4 3 4 1 4 3 4 1. Bass clef, notes with fingerings 3 2 5 2 3 2 3 1.

System 6: Treble clef, notes with fingerings 2 3 2 5 1 2 1 3. Bass clef, notes with fingerings 3 2 5 2 3 2 3 1. Treble clef, notes with fingerings 2 3 1 4 1 2 1 4. Bass clef, notes with fingerings 2 3 1 4 1 2 1 4. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 3 2 3 1 3 2 3 1.

* Here also the pupil should try to find out for himself the difficult fingering of what is to follow.

38. To be taken at first very slow, and even after frequent practice not faster than $\text{♩} = 100$. Always loud and *legatissimo*. An essential condition is a perfectly uniform *legato* at the places where the fingering is given. To be practised in all keys (always 4 at a time, see Pamphlet, p. 25, at N^o 22), as often as possible, because the motion of the fingers hereby excited is seen to be very profitable for executing broken chords.

39. Also to be played *legatissimo*; in ascending, the 3^d finger is to be held down till after the next note, in descending, the 5th finger. Illustrations in Pamphlet, p. 29.

40.— On account of the contrary motion of the hands in this exercise, each hand should first practise its own part separately. The pupil must then aim at the most perfect distinctness and uniformity, in a rapid tempo. The exercise is to be practised loud, as well as soft.

The first system of exercise 40 consists of two staves. The right hand (treble clef) plays a series of eighth-note patterns, starting with a descending sequence (4 3 2 1) and followed by ascending and descending eighth-note runs. The left hand (bass clef) plays a similar pattern, starting with an ascending sequence (1 2 3 4) and followed by descending and ascending eighth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the exercise with similar patterns, but with a change in key signature to one flat (B-flat major or D minor). The third system concludes the exercise with a final descending eighth-note run in the right hand and an ascending eighth-note run in the left hand.

41.— The same remarks as at No 40.

The first system of exercise 41 consists of two staves. The right hand (treble clef) plays a series of eighth-note patterns, starting with a descending sequence (2 3 4 3 2 1) and followed by ascending and descending eighth-note runs. The left hand (bass clef) plays a similar pattern, starting with an ascending sequence (1 2 3 4) and followed by descending and ascending eighth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the exercise with similar patterns, but with a change in key signature to one flat (B-flat major or D minor). The third system concludes the exercise with a final descending eighth-note run in the right hand and an ascending eighth-note run in the left hand.

End of Book I.

CARL TAUSIG'S DAILY STUDIES.



I. SPECIAL EXERCISES IN PASSING THE FINGERS OVER AND UNDER.

Book II.

1.— May be played in any tempo; in the left hand two Octaves lower.

2.— The chief condition here is, that the hand, at the passing over and under of the finger immediately after or before an Octave, remain in the same position; hence the exercise should be played at first very slow. Players with small hands are advised to hold the hand rather high, so as to facilitate the passing over and under.

* For explanation of signs see **Book I**. The pupil is again reminded that in all the exercises the minor scale to be used is the so-called "Harmonic."

3. Adagio.— One of the most difficult and fatiguing as also of the most useful exercises. It is to be attacked by those players only to whom the other exercises are already tolerably easy, or who at least have a powerfully built hand and strong fingers. Sustain the quarter-notes strictly, hold the fingers ($\frac{5}{4}$) high, and practise in those keys especially having many black keys. For small hands the 1st exercise (on the 2^d brace) marked "Another fingering" is perhaps quite impracticable if the quarter-notes are to be held. With another fingering (see Pamphlet, p. 30, at N^o 3), however, the exercise presents no special difficulty. Further remarks in Pamphlet, *ibid.*

Adagio.

Another fingering.

Another fingering.

4.— This exercise is difficult and fatiguing, but unsurpassable for strengthening the fingers and rendering them independent. The chief point aimed at is uniformity of stroke and a perfectly smooth connection between the 2^d finger and the thumb. To be played at first in only three keys, for avoiding excessive fatigue.

The first system of the score consists of three systems of two staves each. The music is written in a complex style, featuring dense chordal textures and intricate melodic lines in both the treble and bass clefs. The key signature changes throughout the system, with flats and sharps indicating various tonal centers. The notation includes many accidentals and dynamic markings, suggesting a technically demanding piece.

5. — Here may be applied all that was said concerning No 23 of Book I; the 4th finger must attack with a rather strong accent, curved, and with the cushion; the chord is to be struck with the power of the fingers only, not with a stress of the hand.

The second system of the score consists of four systems of two staves each. It begins with a specific fingering instruction, the number '4', placed above a note in the first system. The music continues with complex chordal textures and melodic lines in both hands. The notation is dense and includes many accidentals and dynamic markings. The system concludes with a double bar line and repeat slashes in both staves.

6.—This exercise is to be played in various ways, as explained in the Pamphlet, p.31, at N^o 6.

Musical score for exercise 6, consisting of five systems of piano music. Each system has a grand staff with treble and bass clefs. The music features intricate fingerings and articulations, with various key signatures and time signatures indicated by the notation.

*) 7.—To be practised with the 3^d, 4th and 5th fingers of both hands sharply curved, the thumbs remaining, on the contrary, always perfectly extended. In this way alone can the exercise be mastered. It may be taken in any tempo; distinctness is of course indispensable. Only a practised and strong player will be able to carry it through more than three or four keys.

Musical score for exercise 7, consisting of five systems of piano music. Each system has a grand staff with treble and bass clefs. The music is highly technical, featuring complex chordal structures and rapid passages, with various key signatures and time signatures indicated by the notation.

*) This exercise was composed by Johannes Brahms and given by him to Tausig.

II. TURNS WITH CHORDS.

8.—Play *legatissimo*, loud, and separate the single tones one from the other. The surest means of avoiding all unevenness is, at first to keep the thumbs of both hands always down, and in the *Variante* the 5th finger in the right hand, the 4th in the left. See Pamphlet, p. 32, at N^o 8.

9.— This exercise is perhaps still more useful for strengthening the weaker fingers than the preceding one. It must be practised first in each hand separately, with the arms perfectly close to the body, and — as in No 8 — keeping down the thumb in the right hand, the 4th finger in the left. Play with powerful stroke. A most excellent exercise is, to play the *Variante* with a trill on the last two notes of each group, as illustrated in the Pamphlet, p. 33.

legatissimo.

The left hand plays two Octaves lower.

III. EXERCISES FORMED FROM BROKEN CHORDS.*)

10.—The pupil should lay his hands—expanded and with the fingers curved—over the keys to be struck, before beginning. Each tone must then be struck, slow and loud, with a slight accent on the double-notes.

11.—The same way of playing as above. The accent the Thirds must, however, be stronger than in the preceding exercise. The player should specially avoid arpeggiating the Thirds Pamphlet, p.

12.—Here, where the 3^d and 4th fingers have the double-notes, the directions for Nos. 10 and 11 apply with still greater emphasis. Only when the double-notes are struck perfectly full and even, is the aim of the exercise reached.

13.—The same manner of playing. Here, however, special attention should be given to the 4th and 5th fingers, that they may remain curved and always strike powerfully with the cushion.

14.—Here each group should be sharply detached; the Sixteenths are to be played with perfect evenness, the first one of a group by no means to be shortened.

*) Precisely these exercises are all to be played with the awkward close position of the arms; it is better that the upper part of the body should follow the movements of the hands, than that the arms should be freed from their awkward position. Only after long practice can the teacher permit more freedom or the pupil take upon himself to use it.

15.— This exercise, and the following one, belong to those which require the fingers to exert all their muscular strength. For the fingers only must strike, and that with full force, the **hand** and the **wrist** not being allowed to add any emphasis to the stroke. For avoiding any such emphasis the pupil will do best to **hold firmly** the first two tones (illustration in Pamphlet, p. 34). The left hand will here play two Octaves lower. The player who practises these exercises **slowly, with moderation** and in the manner prescribed, will already after eight days feel how greatly and rapidly they promote the independence of the fingers and also the power of stroke.

legatissimo.

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

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

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

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

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

16. *legatissimo.*

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

17.—An almost easy exercise, when played in quick tempo, in which the touch is facilitated by the swing of the hand; but difficult and fatiguing when the fingers must each time strike with full force, unsupported by the swing of the hand; to be practised therefore slow and in moderation, until the player can play a long time without feeling the least fatigue.

The musical score consists of eight systems, each with a treble and bass staff. The first system is in C major, 2/4 time, with a tempo marking of 4/2. The second system is in B-flat major. The third system is in D major. The fourth system is in B-flat major. The fifth system is in D major. The sixth system is in B-flat major. The seventh system is in D major. The eighth system is in B-flat major. The piece concludes with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a sequence of chords and melodic lines with various accidentals, including flats and double flats.

Second system of musical notation, continuing the piece with similar chordal and melodic structures. It includes several double flat accidentals.

Third system of musical notation, showing a continuation of the musical theme with consistent rhythmic and harmonic patterns.

Fourth system of musical notation, featuring a mix of sharp and flat accidentals in the chordal accompaniment.

Fifth system of musical notation, with a focus on the bass line and its interaction with the treble line.

Sixth system of musical notation, showing a progression of chords and melodic fragments.

Seventh system of musical notation, concluding the page with a final cadence and a double bar line.

IV. TRILL STUDIES.

18^a.— The Trills in this exercise may be extended much farther than indicated, i. e., they may be repeated 20 or 30 times (illustration in Pamphlet, p. 35); the player has only to take care that the hand, in changing to the next position, remain perfectly quiet. The duration and rapidity of the Trill must depend on the pupils strength and usual practice.

The first system of exercise 18^a consists of two staves. The upper staff is in treble clef with a common time signature. It features three measures of piano accompaniment, each with a trill above the notes. The lower staff is in bass clef with a common time signature, also featuring three measures of piano accompaniment with trills. Fingerings are indicated by numbers 1-5 above or below notes. The second system follows a similar pattern with two staves and three measures each. The third system also consists of two staves and three measures. The key signature changes from C major to B-flat major in the second system and to D major in the third system.

18^b.— Remarks as above.

The first system of exercise 18^b consists of two staves. The upper staff is in treble clef with a common time signature. It features three measures of piano accompaniment, each with a trill above the notes. The lower staff is in bass clef with a common time signature, also featuring three measures of piano accompaniment with trills. Fingerings are indicated by numbers 1-5 above or below notes. The second system follows a similar pattern with two staves and three measures each. The third system also consists of two staves and three measures. The key signature changes from C major to D major in the second system and to B-flat major in the third system.

This page contains ten staves of musical notation. Each staff features a complex rhythmic pattern, likely a 12/8 or 6/8 time signature, with a mix of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and repeat signs (double bar lines with dots). The patterns are highly rhythmic and appear to be variations of a single melodic or harmonic idea. The staves are arranged vertically, with each staff starting with a treble clef and a key signature change. The overall appearance is that of a technical exercise or a specific rhythmic study.

19.— Here a repetition of the Trill (in the Sixteenths) would not be expedient; the exercise is to be practised precisely as it stands. The chords are to be played with perfectly quiet stroke of the fingers, without any stress of the hand. A faster tempo than a moderate *Allegro* will be hardly practicable even to the well-trained pianist.

20.— A perfect *legato*, especially in the lower tones (eighths); no finger should be raised before the other strikes its note. For the exercise for the left hand corresponding to that for the right, as also for other ways of practising this exercise, see Pamphlet, p. 36, at N^o 20.

21.— This exercise belongs not so much in the category of Trills as in that of Double-notes; it is difficult and must be practised slowly. For *Variantes* see Pamphlet, p. 36, at N^o 21.

22.— The directions for Nos. 20 and 21 apply here also. As an exercise for Double-notes it should be played with the fingers held high.

V. EXERCISES IN DOUBLE NOTES.*)

23. To be practised at first very slowly with powerful stroke; the whole-note must be sustained till after the last 16th (this of course only in *slow tempo*, in quick tempo the note cannot be held so long). It is very profitable to so extend the Trill that each measure may contain 8 quarter-notes.

The musical score consists of five systems of piano music. Each system is written for a grand staff (treble and bass clefs). The first system is in C major, the second in B-flat major, and the third in B-flat major. The fourth and fifth systems are in B-flat major. The music features double notes and trills. The first system has a whole note sustained for 16 measures. The second system has a whole note sustained for 7 measures. The third system has a whole note sustained for 7 measures. The fourth and fifth systems have whole notes sustained for 5 measures. Fingerings and articulation marks are present throughout.

*) As to the proper studies preparatory to these exercises see the recommendations in the Pamphlet, p. 37. As to the expression "Double-notes" see foot-note on the same page.

24. This exercise cannot at first be practised too slowly. For, its chief aim is the connecting—as far as is possible—the two Thirds $\left\{ \begin{array}{l} f \\ d \end{array} \right\} \begin{array}{l} c \\ e \end{array}$ smoothly together. Here the player must endeavor to bring over the 3^d and 5th fingers to the keys in such manner that they may glide rather than jump. This requires a considerable exertion of strength on the part of the fingers, especially if the arm remains firm in position. It is therefore perfectly clear that the exercise is most profitable when played very slowly, powerfully, and as *legato* as possible. It is easier in quick tempo, because in the place given above the fingers glide more easily.

This *Variante* offers some difficulties because of the stretches, but is perhaps less awkward; here, too, a slow tempo is advisable.

25.— This exercise in Sixths is difficult for very small hands only; but with slow tempo it is generally conquered before very long. Somewhat more difficult is the second part with the descending figure; this requires slow tempo and precise, even attack at the crossing of the fingers. The upper arm must always lie close to the body.

Musical score for exercise 25, consisting of five staves of music in treble clef. The first two staves include extensive fingerings (1-5) above and below the notes. The music features a mix of ascending and descending sixths, with various accidentals (sharps, flats, naturals) and slurs. The piece concludes with a final chord marked with a fermata.

26.— Slow and loud; to be played in perhaps not more than 4 keys.

Musical score for exercise 26, consisting of two systems of grand staff music (treble and bass clef). The first system includes fingerings (1-5) for the bass line. The exercise is characterized by a steady, rhythmic pattern of chords and intervals, primarily consisting of sixths and octaves, across various keys.

27.— This exercise may be played in any tempo, provided it sounds distinct. It is advisable to take it through in both piano and forte. The chief care here must be for a very exact and uniform connection of the tones.

Musical score for exercise 27, consisting of two systems of grand staff music (treble and bass clef). The exercise features a complex, flowing melodic line with frequent chromaticism and slurs. Fingerings (1-5) are indicated throughout. The piece ends with a final chord marked with a fermata.

28.—A genuine finger-breaker *a la Tausig*, especially for small hands! But also one of the most original inventions of the great executive artist, who in technical combinations has evinced so much geniality; there exists perhaps no second exercise aiming, like this N^o 28, with such directness and certainty at developing the expansion between the 2^d and 3^d fingers. In the execution the hand must be expanded and the fingers firmly curved. Players with small hands will hardly be able to avoid sometimes holding the 2^d and 3^d fingers stretched out high and rigid, the major Fourth $\frac{c\sharp}{g}$ or $\frac{a}{e\flat}$ will always be difficult for short fingers. Nevertheless, this exercise is so efficacious and beneficial that it cannot be sufficiently recommended. Only let the player practise it with moderation and leisurely, carefully avoiding all excessive fatigue.

Exercise 28 consists of two staves of music. The first staff is in treble clef with a common time signature (C). It features a series of chords and intervals, with fingerings indicated by numbers 1-5 above and below the notes. The second staff continues the exercise, also in treble clef, with similar chordal structures and fingerings.

29.—This and the following exercise consist each of several parts, each part to be gone through by itself. The first part in N^o 29 contains the chromatic Scales as a basis for double-notes, in N^o 30 the chromatic Scale lies in the upper voice of the double notes. The other parts are each a combination of double-notes in chromatic progression; here the tempo cannot well be prescribed. It is hardly necessary to say, that in playing each double-note the greatest distinctness combined with perfect *legato* is unconditionally necessary. The whole series of exercises in double-notes is to be recommended only to advanced pupils who have passed beyond the middle stage, or to such as have powerful and long fingers; these will be able, even should their mechanism be not yet strongly developed, to go through the most of these exercises in double-notes without the risk of incurring excessive fatigue.

Exercise 29 is a multi-staff piece. It begins with a bass clef and a 12/8 time signature. The first staff contains chromatic scales and double-note patterns. The subsequent staves continue with various combinations of double-note exercises in chromatic progression, with fingerings clearly marked throughout.

Exercise 30 consists of five staves of music. The first staff is in treble clef with a 12/8 time signature. It features double-note exercises with chromatic scales in the upper voice. The following staves continue with similar double-note exercises, including some with slurs and dynamic markings.

VI. WRIST EXERCISES.*)

31.— These wrist exercises are subject to no particular tempo — the player may, when he has mastered the difficulties and made sure of homogeneous wrist-motion, choose the tempo for himself. The beginning should, however, even with practised players, be taken quite slow; for the perfectly uniform raising and lowering of the hand is the first indispensable condition, and is attainable and kept under sure control at first only by slow playing, with arms and elbows close to the body. The player has but to attend to the one point, that the elbow lie in front as steady as possible; every thing else will come of itself, including the stroke with the cushion of the finger.

32.— To be played *legato*, as well as *staccato*. This exercise (devised by the editor for his own use) should be played loud and with perfect evenness. The pupil should choose those keys especially which involve many black keys. In playing *legato* be very careful not to clip off the 1st pair of 16^{ths} from the 2^d pair (illustration in Pamphlet, p. 41), the second 16th should be fully sustained; at the two Sixths (end of a group and beginning of the next) the hand is as if pushed forward, without being raised.

33. Allegro.— In this exercise perfect homogeneity of stroke in both hands is the chief condition. To attain this the hands should remain always spread out over the keys, so that between the last chord of the left hand and the first of the right, and contrariwise, no break be felt and the chords sound as if played by one hand.

* See the preliminary remarks in the Pamphlet, p. 39.

34.— A very difficult exercise, but one which gives to the wrist and the fingers certainty and force in the most difficult positions, especially, in striking black keys. It may without special fatigue be carried through all the keys (at least through 6 or 8) at a time, by large hands; it will be better for small hands, which find the stretches difficult, to play it through only 2 or 3 keys at a time, choosing, however, new keys each time it is resumed.

Staccato.

*) This fingering is applicable to all keys; if not used, it will be necessary to construct others, one for each key, without any gain in the way of greater facility.

35.— An exercise of complex difficulty. To be practised slow, with powerful stroke, the fingers always falling hammer-fashion.

36.— The elbows must absolutely lie close to the body without moving from it; since the fore-arm in leaping must always move to and fro, the only possibility of a sure control over the correct and uniform raising and lowering of the wrist is in the steadiness of the elbows in their position.

37.— In this exercise certainly there can be no question as to the **method**; the point is, to play it well and distinctly, whatever position be chosen. Here let the player find out for himself how to get through. If he has by diligent, correct practice of the foregoing NOS. strengthened his fingers, developed a supple and steady wrist, this exercise will not present to him great difficulties,— **easy** it will not be found by any one.

VII. STRETCHES AND SKIPS.

38.— Always stretch, not jump. For *Variante*, see Pamphlet, p.43, at N° 38

39.— Same rule as just before, same *Variante*.

40.— As at N° 38 and 39.

41.— It is impossible to play this exercise with the upper arm **quite close** to the body. But the pupil who attacks this exercise must have already practised the others so well as to make it **easy** for him to hold the elbows at least pretty **near** to the body, and not turned outward so as to form an angle, \sphericalangle , as is the habit of some players.

The first system of exercise 42 consists of two staves. The treble staff contains a sequence of eighth notes with various accidentals (flats, naturals, and sharps) and a key signature change to one flat. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the exercise, showing further melodic development in the treble staff and harmonic support in the bass staff. It concludes with a double bar line and repeat signs.

42. — This and the remaining exercises of Book II are all to be played in the manner indicated for the preparatory exercises (see Pamphlet, p. 42). That the left hand has great difficulties to overcome, the author is perfectly aware. But he offers the following observations: In the first place, these most difficult exercises occur **at the end** of Book II; the place they occupy sufficiently indicates that the author takes for granted they are to be played only after the preceding ones have all been pretty well mastered. And in the second place: If the pupil is so far advanced, this exercise in the left hand will no longer appear so excessively difficult, and will seem but the last stage of technical finish.

The first system of exercise 43 consists of two staves. The treble staff contains a sequence of eighth notes with various accidentals and a key signature change to one flat. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the exercise, showing further melodic development in the treble staff and harmonic support in the bass staff. It concludes with a double bar line and repeat signs.

The first system of exercise 44 consists of two staves. The treble staff contains a sequence of eighth notes with various accidentals and a key signature change to one flat. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the exercise, showing further melodic development in the treble staff and harmonic support in the bass staff. It concludes with a double bar line and repeat signs.

The third system continues the exercise, showing further melodic development in the treble staff and harmonic support in the bass staff. It concludes with a double bar line and repeat signs.

First system of musical notation, measures 42-45. The treble clef contains a melodic line with eighth notes and some accidentals (sharps and flats). The bass clef contains a bass line with chords and some accidentals.

Second system of musical notation, measures 46-49. Similar to the first system, it features a melodic line in the treble and a bass line with chords in the bass clef.

Third system of musical notation, measures 50-53. The notation continues with a melodic line in the treble and a bass line with chords in the bass clef.

45.

Fourth system of musical notation, measures 54-57. The treble clef part consists of chords, while the bass clef part has a rhythmic pattern of eighth notes.

Fifth system of musical notation, measures 58-61. The treble clef part consists of chords, and the bass clef part has a rhythmic pattern of eighth notes.

46.

Sixth system of musical notation, measures 62-65. The treble clef part consists of chords, and the bass clef part has a rhythmic pattern of eighth notes.

Seventh system of musical notation, measures 66-69. The treble clef part consists of chords, and the bass clef part has a rhythmic pattern of eighth notes.

The first four systems of the page show the piano accompaniment for exercise 47. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat major or D minor) and a common time signature. The accompaniment features a steady eighth-note pattern in the bass line and a more complex melodic line in the treble, often with chords and grace notes. The piece concludes with a double bar line and repeat signs.

47.— This exercise requires a very light hand and at the same time powerful stroke.

The next three systems continue the piano accompaniment for exercise 47. The musical notation remains consistent with the previous systems, showing the intricate interplay between the treble and bass staves. The piece ends with a final double bar line and repeat signs.

End of Book II.

CARL TAUSIG'S DAILY STUDIES.

PRELUDES and PASSAGES.

Prelude I.

Book III.

Give to the 1st and 4th sixteenth of every quarter-note a full and strong accent, yet each time with a different degree of power, so that the upper-notes of the double-notes form a melodic phrase. Especially should the upper-notes in measures 2 and 6 be well accentuated; the last four measures as brilliant as possible. For another fingering in the 2^d measure, see Pamphlet, p. 45.

T*) Allegro. ♩ = 126.

The musical score for Prelude I is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system begins with a forte (*f*) dynamic and includes fingering numbers 5 and 3. The second system includes dynamics *dim.* and *f*. The third system includes *cresc.*. The fourth system ends with a fortissimo (*ff*) dynamic and a double bar line. The score features complex rhythmic patterns with accents on specific sixteenth notes and various articulations like *Ped.* and asterisks.

*) T indicates that the exercise is by Tausig; E, by Ehrlich.

60
Prelude II.

It is the aim in this little piece, to carry a melody through constantly ascending and descending chords, so that it may be heard penetrating through them. The player should therefore endeavour to so accentuate the uppermost tone of each chord that the melody may be plainly heard. The whole Prelude is to be played in this way: each chord contains in its uppermost note a part of the melody. See Pamphlet, *p*

E Andante con moto. ♩ = 92.

Prelude III.

Easy as this piece may at first appear, a good and distinct performance of it is very difficult. The fingering is often very awkward, and yet cannot be bettered. The editor considers this little piece as altogether masterly, and characteristic of Tausig's faculty of combination.

T Allegro moderato.

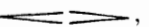
62
Prelude IV.

This Prelude may be taken in the quickest tempo; the accent is always on the double-notes. The hand is of course to be kept quiet, otherwise the piece could not be played.

T Allegro. ♩ = 100.

The musical score for Prelude IV is written in two systems, each consisting of a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system begins with the instruction 'legatiss. f' and includes several measures with fingerings (e.g., 2 1 2 5 4 3 1, 2 1 2 4 3 1) and accents. The second system continues the piece, ending with a double bar line and a final chord. Dynamics include 'ff' (fortissimo) in the final measures.

Prelude V.

The double-notes are to be played in both hands always , in the 4th measure a strong *crescendo*.

T Moderato. ♩ = 50.

The musical score for Prelude V is written in a grand staff (treble and bass clefs). The key signature is three flats (Bb, Eb, Ab), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 50 beats per minute. The score begins with fingerings (5 4 3 2, 5 4 3 2 3) and dynamics including 'ten.' (tenuto) and 'P la melodia un poco marcato.' (piano, the melody a little marked). The piece consists of several measures of double-note chords, with a crescendo indicated in the fourth measure.

ben tenuto.

2/4 3/5 2/4

espressivo.

Prelude VI.

The chords must here be struck off with the greatest delicacy, and in harp-fashion; at the *ff* the 4th and the 5th finger must strike with marked emphasis.

Allegro grazioso. ♩ = 76.

E

p

legatiss.

8 5 4 5 4 5 4

2 1 2 1 2

2 1 2 1 2

ff

8 5 4 5 4

2 1 2 1 2

2 1 2 1 2

8 5 4 5 4

2 1 2 1 2

2 1 2 1 2

4 5 4 5 4

8 5 4 5 4

2 1 2 1 2

2 1 2 1 2

64
Prelude VII.

To be played very delicately and melodiously; from the 5th measure on, *crescendo* up to *forte*; the last 3 measures in quicker time.

Moderato.

T

Prelude VIII.

To be played like the roll of a drum, and so that the playing of one hand cannot be distinguished from that of the other.

E Prestissimo.

E

Prelude IX.

The difficulty here introduced is the fruit of considerable thought. The chief point is, that the fingers which have the double-notes should be shoved along, not lifted; this implies a great exertion of strength. The "Andante sostenuto" applies strictly only to the first study of the piece. If this Prelude can be played well in quick time, so much the better.

Andante sostenuto.

The 8ths and quarters held strictly.

66
Prelude X.

The melody lies here in the 2^d sixteenth of every quarter-note; it must therefore be somewhat accented, yet without being held beyond its value. To play this Prelude with perfect technical correctness and at the same time with elegance and melodiousness, is a by no means easy task.

T Andante.

1.

2. — For the first time, play the sixteenths *legato*, the accompanying eighths *staccato*; the second time, exactly the reverse; the third time, play all the notes perfectly *legato*.

Exercise 2 consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features sixteenth-note runs and eighth-note accompaniment. The key signature changes from one flat to two flats, and then to one sharp.

3.

Exercise 3 consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features sixteenth-note runs and eighth-note accompaniment. Fingering numbers are provided above and below the notes.

Exercise 3a consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features sixteenth-note runs and eighth-note accompaniment.

3^a — This was a favorite figure of Tausig's; he made much account of it and deemed it very useful.

Exercise 3a consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features sixteenth-note runs and eighth-note accompaniment. Fingering numbers are provided above and below the notes.

Exercise 3a consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features sixteenth-note runs and eighth-note accompaniment. Fingering numbers are provided above and below the notes.

3b

Musical score for exercise 3b, consisting of six staves of music. The first two staves are in treble clef, and the last four are in bass clef. The music features complex rhythmic patterns and is heavily annotated with fingering numbers (1-5) above and below notes. The key signature has one flat (B-flat).

4. — This exercise was most likely suggested by Chopin's 1st Etude, Op. 10.

Musical score for exercise 4, consisting of two systems of piano accompaniment. Each system has a treble clef and a bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature has one flat (B-flat).

5.

Musical score for exercise 5, consisting of two systems of piano accompaniment. Each system has a treble clef and a bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature has one flat (B-flat).

6.

7.— This is an exercise for testing the rapid withdrawal of one thumb from a key and the elastic and distinct stroke of the other, immediately after, upon the same key. See a suggestion in Pamphlet, p. 47.

Molto Allegro.

First system of musical notation for exercise 7, measures 1-3. The piece is in common time (C) and features a complex rhythmic pattern with frequent thumb changes between the right and left hands. The right hand plays a sequence of eighth notes, while the left hand plays chords and single notes. Fingering numbers 2, 3, 1, 2 are indicated above the right hand in the second measure.

Second system of musical notation for exercise 7, measures 4-6. The key signature changes to one flat (B-flat major or D minor). The rhythmic pattern continues with alternating hands and frequent thumb movements. Fingering numbers 2, 3, 1, 2 are indicated above the right hand in the fifth measure.

Third system of musical notation for exercise 7, measures 7-9. The key signature changes to two sharps (D major or F# minor). The piece concludes with the word "etc." at the end of the final measure.

7 a *legatissimo.*

First system of musical notation for exercise 7a, measures 1-3. The piece is in common time (C) and is marked *legatissimo*. It features a continuous, flowing melodic line in the right hand and a supporting bass line in the left hand. Fingering numbers 2, 3 are shown above the right hand in the first measure, and 4, 2, 1, 5, 3, 1, 2 are shown below the left hand in the first measure.

Second system of musical notation for exercise 7a, measures 4-6. The key signature changes to one flat (B-flat major or D minor). The melodic and bass lines continue with a smooth, legato texture. Fingering numbers b, #, b, # are shown above the right hand in the fifth measure.

Third system of musical notation for exercise 7a, measures 7-9. The key signature changes to two sharps (D major or F# minor). The piece concludes with a final cadence in the right hand.

7b

8.

The left hand plays this exercise two Octaves lower.

9. — This exercise and the following one, afford excellent practice in changing fingers on the same keys.

14. Right hand alone.

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

Left hand alone.

15.

16. — To be played both *staccato* and *legato*.

17 a Allegro.

legato.

17 b

18. — See remarks on this exercise, Pamphlet, p. 48.

con 8^{va} sempre.

con 8^{va} sempre.

con 8^{va} sempre.

etc.

19.

Right hand alone.

Left hand alone.

5 4 3

End of Book III.

