

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.

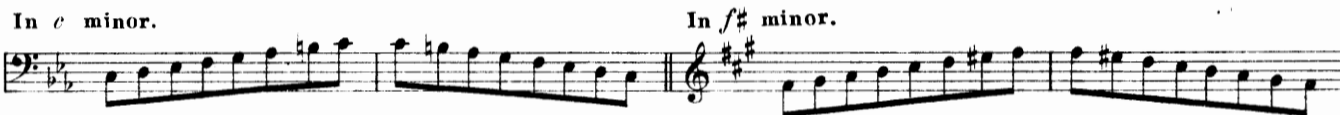
I therefore confidently recommend Tausig's Daily Studies to the favorable notice of teachers, players and the musical public. This work will, when impartially tested, newly awaken and establish the remembrance of the great executive artist who united to the highest virtuosity the most untiring zeal for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

Musical score for exercise 11, consisting of eight staves of music in treble clef with a common time signature. The music is a continuous sequence of eighth notes with various accidentals (sharps, flats, naturals) and slurs.

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

Musical score for exercise 12, consisting of two staves of music in treble clef with a 6/8 time signature. The music is a continuous sequence of eighth notes with various accidentals and fingerings indicated by numbers 1-5.

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 **s**pring 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. The exercise is characterized by a series of chords and intervals, with a specific focus on the stretch between the second and third fingers. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'f' (forte). 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 № 18.

Musical score for exercise 20, consisting of four staves of music in 3/4 time. The first staff includes fingering numbers 1-5 and 5-1. The music features a sequence of eighth and sixteenth notes with a descending chromatic line in the bass.

21. — The same remarks as at № 18.

Musical score for exercise 21, consisting of three staves of music in 3/4 time. The first staff includes fingering numbers 1-5 and 5-1. The music features a sequence of eighth and sixteenth notes with a descending chromatic line in the bass.

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 4-5-4-3 and 4-5-4-5. The second system includes 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 first system of the exercise consists of two staves. The treble staff begins with a series of eighth notes, with fingerings 4, 3, 4, 3, 2 indicated above the notes. The bass staff starts with a similar pattern, with fingerings 4, 3, 4, 3, 2, 1 indicated below. The system concludes with a triplet of eighth notes in both staves, with fingerings 2, 3, 4, 3, 4 shown above the notes.

The second system continues the exercise with similar rhythmic patterns. The treble staff features a sequence of eighth notes, and the bass staff provides a harmonic accompaniment. The system ends with a final eighth-note phrase in both staves.

The third system maintains the exercise's structure, with the treble staff carrying the primary melodic line and the bass staff supporting it. The notation includes various articulations and dynamic markings throughout the system.

The fourth system continues the exercise, showing the progression of the thirty-second-note patterns. The treble and bass staves are filled with rhythmic activity, with clear articulation of each note.

The fifth and final system of the exercise concludes with a series of eighth-note phrases in both staves. The notation includes various articulations and dynamic markings, ending with a final cadence.

The image displays a page of musical notation for piano, consisting of five systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and accidentals. The piece concludes with a double bar line and the text "and so on." The key signature is B-flat major, and the time signature is 7/8. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

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, 1 4 2 1 3.

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

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

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, 3 2 1 3 2.

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

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

Staff 8: Treble clef, 3/4 time. Bass clef. Fingerings: 2 4, 5 3 1 4 3 2, 121234, 131432, 1 3 1234.

Staff 9: Bass clef, 3/4 time. Treble clef. Fingerings: 2 1 4 3 2 1, 312, 314, 3 4 1, 312312, 314321.

Staff 10: Treble clef, 3/4 time. Bass clef. Fingerings: 2 1 2 3 4 1, 212341, 2 1 3 2 1 3, 213213, 2 3 1 2 3 1, 231231.

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 page contains ten systems of musical notation, each consisting of two staves. The notation is primarily in treble clef, with some systems using bass clef for the lower staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. Many systems include specific fingering patterns such as 143212, 123412, 123124, 132142, 213213, 312312, 121234, 131432, 121432, 121234, 121234, 4121, 2132, 231231, 123412, 143212, and 121234. Some systems also include a '14' marking. The notation is repeated throughout the page, with repeat signs (double bars with dots) indicating where the music should be played again.

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

The image displays ten systems of guitar notation. Each system consists of a guitar-specific staff (top) and a standard musical staff (bottom). The guitar staff includes fret numbers and string indicators (e.g., 2, 1, 2, 1, 4, 1, 2, 3, 4, 1). The musical staff shows notes, stems, and dynamics. The notation includes various rhythmic patterns, accidentals, and technical markings like double bar lines with repeat signs.

System 1: **412123**, **214321**, **4121**
2 1 2 3 4 1
2 1 2 1 2 3

System 2: **4121**, **212143**, **234121**
2 1 2 3 4 1
2 3 4 1 2 1

System 3: **121**, **131**
1 2 1 2 3 4
1 2 1 2 3 4

System 4: **121**, **1314**
1 2 1 2 3 4
1 2 1 2 3 4

System 5: **1312**, **13143**
1 2 1 2 3 4
1 2 1 2 3 4

System 6: **321321**, **412123**, **314321**
2 1 2 3 4 1
2 1 2 3 4 1

System 7: **432121**, **432132**, **212341**, **212341**
2 1 2 3 4 1
2 1 2 3 4 1

System 8: **121234**, **131432**
1 2 1 2 3 4
1 2 1 2 3 4

System 9: **312**, **31**, **312**, **314**, **314**, **321**
2 1 2 3 1 2
2 1 2 3 4 1

System 10: **312312**, **321321**, **412123**, **412123**, **213213**, **213213**
3 1 2 3 1 2
3 1 2 3 4 1

432132
432121 432121
231231 231231
*)34

121432

143212 143212
123412 123412
132132

132143
132132

123123

312312
421321

321321 432
321321
3

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.

The musical score consists of ten staves of guitar notation. Each staff contains several measures of music, often with double bar lines indicating repeat sections. Fingerings are indicated by numbers 1-4 above the notes. Some diagrams show specific fret positions with finger numbers above the notes. A key signature change is noted at the bottom left.

*) Into Bb.

2 1 2 4 1 2
 2 3 1 2 4 1 231241
 2 1 2 4 1 2 3124
 2142

3 2 1 4 2 1 321421
 1 2 3 1 132
 1 2 4 2 3 4 121234
 143212

5 4 3 2 1 2 143212
 1 2 3 4 121234
 123412 123412
 121432 121432
 121234 121234

1 2 3 1 2 3 123
 4 3 2 1 3 2 132132

2 1 2 3 4 1 212341
 4 3 2 1 2 1 432121
 2 1 2 3 4 1 212341
 214321

3 4 1 2 1 2 341212
 3 2 1 3 2 1 321321
 2 1 2 3 1 2 3 412123 4
 432121

4 1 2 3 1 2 3
 2 1 2 1 2 3 4
 4 3 2 1 3 2 132
 1 2 3 1 1 2 3 1

1 2 3 1 1 2 3 1
 1 2 3 1 2 3
 2 3 1 2 1 2 341212
 3 2 1 3 2 1 321321

3 2 1 4 1 2 321314
 2 1 2 3 1 2 312312
 3 4 1 2 1 2 341
 2 1 2 3 1 2

3 1 2 4 1 2 312412
 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 ten 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. The music is divided into measures by vertical bar lines, with repeat signs (double bars with dots) indicating repeated sections. The notation is dense and technical, typical of a guitar method book or a complex piece of music.

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

Exercise 22 consists of four staves of music. The first three staves are in treble clef and the fourth is in bass clef. The music features complex fingering patterns and includes repeat signs. Measure numbers 25 and 41 are indicated 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.

Exercise 27 consists of seven staves of music. The first staff is in treble clef and the remaining six are in bass clef. The music is a continuous sequence of eighth notes with various fingering patterns and includes repeat signs.

* 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.

Handwritten musical score for exercise 32, Andante. The score is arranged in a grid of 10 rows and 4 columns of staves. Each staff contains a musical line with notes and rests, and a corresponding line of fingerings (numbers 1-5) written below the notes. The key signatures are indicated by a 'C' for major and a flat symbol for minor. The keys used are: Row 1: C major; Row 2: D^b minor; Row 3: D^b minor and C[#] major; Row 4: D major; Row 5: d minor; Row 6: E^b minor; Row 7: E major; Row 8: e minor; Row 9: E major; Row 10: G^b minor. The music consists of eighth-note patterns in 3/4 time, with some staves featuring repeat signs (double slashes) and slurs. Fingerings are provided for every note, often with accents or slurs to indicate phrasing. The exercise is designed to strengthen the third and fourth fingers.

8

b 2 1 3 4 1 3 413413

f 1 3 4 1 3 413

2 1 3 4 1 3 413

G. 3 4 1 2 324512 324512

231353 231353

2 1 3 4 2 1 213421

G. 1 3 4 1 3 413413

2 1 3 4 1 3 241241

8

2 1 3 4 2 1 213421

2 1 3 4 1 3 413413

2 1 3 4 2 1 213421

*A**b*. 1 3 4 3 1 213431

453231

4 2 1 2 1 3 241213

*A**b*. 1 3 4 1 3 413413

4 2 1 2 1 3 152152 152153

2 1 3 4 1 3 413

A. 3 2 4 5 1 3 324512 324512

2 1 3 4 1 3 231353 231353

8

2 1 3 4 2 1 213421 213

A. 1 3 4 1 3 413

2 1 3 4 2 1

a. 1 3 4 1 3 413

2 1 3 4 2 1 241

8

2 1 3 4 2 1

*B**b*. 1 3 4 2 1 213421

453231

4 2 1 2 1 3 421213

*B**b*. 2 1 3 1 3 421313

4 2 1 2 4 1

8

2 1 3 4 2 1 213421

b. 2 1 3 1 3

2 1 3 4 2 1 213421

B. 2 1 3 1 3 421313

2 1 3 5 3 241352

8

2 1 3 4 2 1 313421

B. 1 3 4 1 3 413413

2 1 3 4 1 3 241241

2 1 3 4 1 3 413413

b. 2 1 3 4 1 3 413413

2 1 3 4 2 1 241241

8

2 1 3 4 1 3 24

C. 2 1 3 4 1 3 413413

4 5 3 2 3 1 241241 241241

2 1 3 4 2 1 213421

4 5 3 2 3 1 453231

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.*

Exercise 36 consists of seven staves of music. The first staff is in treble clef and has a 3/2 time signature. The subsequent staves are in treble clef. The music features various fingerings and accidentals.

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 organized into 16 systems, each consisting of a treble and bass staff. The exercise is written in 3/2 time and is designed to be played in all twelve keys. Each system contains specific musical notation, including notes, rests, and fingerings (numbers 1-5). Many systems include double bar lines with repeat signs (//) to indicate where the exercise should be repeated. The keys used across the systems are: C major, F major, C minor, F major (second key signature), C major (third key signature), F major (third key signature), C minor (second key signature), F major (fourth key signature), C major (fourth key signature), F major (fourth key signature), C minor (third key signature), and F major (fifth key signature). The notation includes various rhythmic patterns and slurs to guide the performer through the exercise.

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

41.— The same remarks as at N^o 40.

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 piano 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 piano 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, similar to the first system. The notation includes many accidentals and dynamic markings, indicating a technically demanding piece. The system concludes with a double bar line and repeat signs.

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

*) 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.

*) 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.

3 4 3 2 1

3 2 3 4 1

4 5 4 3 5

3 2 1

4 3 4 5 4

1 2

4 3 4 5 4 2

1

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.

Exercise 15 is a seven-staff musical exercise in 9/8 time, marked *legatissimo*. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of chords with fingerings: 2 1, 5 3, 2 1, 5 4, 2 1, 5 4, 2 1, 5 4. The left hand plays two octaves lower. The exercise continues with a series of chords and melodic lines that move across several octaves, involving various accidentals and fingerings.

16. *legatissimo.*

Exercise 16 is a four-staff musical exercise in 3/4 time, marked *legatissimo*. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of chords with fingerings: 2 1, 5 4, 2 1, 5 4. The left hand plays two octaves lower. The exercise continues with a series of chords and melodic lines that move across several octaves, involving various accidentals and fingerings.

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 for exercise 17 is presented in eight systems, each with a treble and bass staff. The piece is in 3/2 time. The first system includes a '4 2' marking above the treble staff and a '2 4' marking below the bass staff. The key signature starts with one flat (B-flat major) and changes to two flats (B-flat major with a B-flat) in the second system. The third system introduces a key signature of one sharp (F# major). The fourth system changes to two flats (B-flat major). The fifth system changes to one sharp (F# major). The sixth system changes to two flats (B-flat major). The seventh system changes to two flats (B-flat major). The eighth system concludes with a double bar line. The exercise is characterized by a sequence of chords and melodic lines that are designed to be played in a quick tempo, though it is recommended to be practiced slowly for technical improvement.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, and double flats) and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and harmonic structures.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a change in key signature with the appearance of double flats.

Fifth system of musical notation, maintaining the complex rhythmic and harmonic texture.

Sixth system of musical notation, showing further development of the musical themes.

Seventh system of musical notation, concluding the piece 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 contains piano accompaniment with fingerings 2 3 2 3 2 3 2 5 and 7. The lower staff contains trills with fingerings 4 5 4 5 4 5 2 3 and 7. The second system continues with similar piano accompaniment and trills, including a change in key signature to B-flat major. The third system continues the exercise in D major, with piano accompaniment fingerings 3 4 3 4 3 4 2 3 and 7, and trill fingerings 3 4 3 4 3 4 2 3 and 7.

18^b.— Remarks as above.

The first system of exercise 18^b consists of two staves. The upper staff contains piano accompaniment with fingerings 2 3 2 3 2 3 2 5 and 7. The lower staff contains trills with fingerings 4 5 4 5 4 5 2 3 and 7. The second system continues with similar piano accompaniment and trills, including a change in key signature to B-flat major. The third system continues the exercise in D major, with piano accompaniment fingerings 2 5 and 7, and trill fingerings 4 5 and 2 3.

This page of musical notation is for guitar and consists of ten staves. Each staff contains a melodic line in the upper voice and a bass line in the lower voice. The music is characterized by a complex, repetitive rhythmic pattern, likely a 7/8 or 6/8 time signature, with frequent use of triplets and sixteenth notes. The bass line features a steady, rhythmic accompaniment with various chordal textures, including dyads and triads. The notation includes numerous accidentals (sharps, flats, naturals) and dynamic markings such as accents and slurs. The overall style is that of a technical or contemporary guitar piece.

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.

*) 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.

Exercise 25 is a single melodic line in treble clef, common time. It consists of five staves of music. The first two staves feature ascending and descending sixteenth-note patterns with various fingering numbers (1-5) written above and below the notes. The third staff continues the ascending pattern, and the fourth and fifth staves feature a descending figure with similar fingering. Dynamic markings include piano (p) and forte (f) throughout the piece.

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

Exercise 26 is a grand staff exercise in common time. It consists of two systems, each with a treble and bass clef. The first system has a treble clef with a common time signature and a bass clef with a common time signature. The second system has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes. Fingering numbers (1-5) are provided for the first system. Dynamic markings include piano (p) and forte (f).

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.

Exercise 27 is a grand staff exercise in 9/8 time. It consists of two systems, each with a treble and bass clef. The first system has a treble clef with a 9/8 time signature and a bass clef with a 9/8 time signature. The second system has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes. Fingering numbers (1-5) are provided for the first system. Dynamic markings include piano (p) and forte (f).

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, showing chromatic progressions and specific intervals like the major fourth.

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 exercise. It begins with a bass clef staff in 12/8 time, followed by four treble clef staves. The music consists of double-note chords and chromatic scales. Fingerings are indicated throughout. The exercise is divided into several distinct parts, each focusing on different combinations of double notes and chromatic progressions.

Exercise 30 consists of five staves of music. It starts with a treble clef staff in 12/8 time. The exercise features double-note chords and chromatic scales, with the chromatic scale in the upper voice of the double notes. Fingerings are indicated above and below the notes. The exercise is divided into several parts, each focusing on different combinations of double notes and chromatic progressions.

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^o 38

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

40.— As at N^o 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 musical notation consists of a treble staff and a bass staff. The treble staff contains a melody of eighth notes, starting with a C4 quarter note followed by eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff provides a simple harmonic accompaniment with chords: C4-E2-G2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The second system continues the exercise. The treble staff melody includes notes like B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass staff accompaniment includes chords such as G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The third system introduces more complex treble staff notation with slurs and accidentals. The melody includes notes like G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass staff accompaniment includes chords like G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The fourth system features a treble staff with many beamed eighth notes, creating a dense melodic texture. The bass staff accompaniment includes chords like G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The fifth system continues the complex treble staff melody with beamed eighth notes and various accidentals. The bass staff accompaniment includes chords like G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The sixth system continues the complex treble staff melody with beamed eighth notes and various accidentals. The bass staff accompaniment includes chords like G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

The seventh system continues the complex treble staff melody with beamed eighth notes and various accidentals. The bass staff accompaniment includes chords like G2-B1-D2, F2-A1-C2, G1-B1-D2, and F1-A1-C2.

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 music consists of four measures. The treble clef staff features a melodic line with eighth notes and some accidentals (sharps and flats). The bass clef staff provides a harmonic accompaniment with chords and some moving lines. The key signature is one sharp (F#).

The second system continues the piece with four measures. The melodic line in the treble clef shows a continuation of the eighth-note pattern with various accidentals. The bass clef accompaniment remains consistent in style.

The third system contains four measures. The melodic line in the treble clef includes a double flat (bb) in the second measure. The bass clef accompaniment continues with chords and moving lines.

45.

The fourth system, starting with the measure number 45, consists of four measures. The treble clef staff is primarily composed of chords, while the bass clef staff has a more active melodic line with eighth notes.

The fifth system contains four measures. The treble clef staff features chords with various accidentals. The bass clef staff continues with a melodic line of eighth notes.

46.

The sixth system, starting with the measure number 46, consists of four measures. The treble clef staff has chords, and the bass clef staff has a melodic line with eighth notes and some accidentals.

The seventh system contains four measures. The treble clef staff has chords, and the bass clef staff has a melodic line with eighth notes and some accidentals.

First system of musical notation for exercise 47, measures 1-4. The music is in 8/8 time and features a complex rhythmic pattern with many beamed eighth notes in both hands. The key signature changes from one flat to two flats across the system.

Second system of musical notation for exercise 47, measures 5-8. The rhythmic pattern continues with intricate beaming and slurs. The key signature changes to one flat.

Third system of musical notation for exercise 47, measures 9-12. The music maintains the same complex rhythmic structure. The key signature changes to two flats.

Fourth system of musical notation for exercise 47, measures 13-16. The piece concludes with a final cadence. The key signature changes to one flat.

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

First system of musical notation for exercise 48, measures 1-4. The music is in 2/4 time and features a complex rhythmic pattern with many beamed eighth notes in both hands. The key signature is one flat.

Second system of musical notation for exercise 48, measures 5-8. The rhythmic pattern continues with intricate beaming and slurs. The key signature changes to two flats.

Third system of musical notation for exercise 48, measures 9-12. The piece concludes with a final cadence. The key signature changes to one flat.

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.

*) 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.

p
Ped. at each 8th
dim. *p*
cresc. *cresc. molto.*
ff

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.

f molto legato.

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

p

4

p

sempre legato.

2 4 1 2 4 1 3

p

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

p

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

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

ff

2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1

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

p

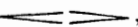
62
Prelude IV.

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 presented in two systems of grand staff notation. The first system begins with a treble clef and a bass clef, both in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to 100 beats. The first measure is marked 'legatiss. f'. The score includes numerous fingerings (e.g., 2 1 2 5 4 3 1, 2 1 2 4 3 1, 3 2 1 2 3 4 5) and accents (marked with asterisks) on double notes. The second system continues the piece, maintaining the same key and time signature, and includes further fingerings and a 'ff' dynamic marking. The piece concludes with a final chord in the bass clef.

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 presented in a single system of grand staff notation. The key signature is D minor (two flats) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 50 beats. The score begins with a 'ten.' (tenuis) dynamic and includes the instruction 'P la melodia un poco marcato'. The first few measures show double notes in both hands, with fingerings (5 4 3 2, 5 4 3 2) and a crescendo symbol. The piece concludes with a final chord in the bass clef.

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 accentuated, 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.

The main score consists of three systems of piano and bass staves. The first system includes the tempo marking 'Andante' and the dynamic marking 'dolciss. p'. The piano part features a complex rhythmic pattern with many sixteenth notes. The bass part provides a steady accompaniment. The second system includes the dynamic marking 'cresc.' and the word 'Ped.' (pedal) with asterisks indicating when to use the pedal. The third system begins with the dynamic marking 'f' (forte). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

This section is a technical exercise labeled '1.' and consists of six systems of piano and bass staves. It is written in 12/8 time. The exercise focuses on finger dexterity and rhythmic precision, featuring a constant stream of sixteenth notes. The piano part has a more complex rhythmic pattern than the bass part. The key signature changes from three sharps to two sharps (F#, C#) in the third system, and then to one sharp (F#) in the fourth system. The exercise concludes with the word 'etc.' and a final fingering sequence: 4 3 5 2 3 5 4 3 5 2 3 5.

3b

Musical score for exercise 3b, consisting of five systems of two staves each. The first system includes extensive fingering numbers above and below the notes. The key signature has one flat, and the time signature is common time (C).

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

Musical score for exercise 4, consisting of two systems of two staves each. The first system includes fingering numbers 1-5 above the notes. The key signature has one flat, and the time signature is 3/4. The piece ends with "etc."

5.

Musical score for exercise 5, consisting of two systems of two staves each. The first system includes fingering numbers 5, 4, 3 above the notes. The key signature has one flat, and the time signature is common time (C). The piece ends with "etc."

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 begins in the key of C major. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Fingering numbers 2, 3, 1, 2 are indicated above the first four notes of the left hand in measure 2.

Second system of musical notation for exercise 7, measures 4-6. The key signature changes to B-flat major. The right hand continues with chords, and the left hand with eighth notes. Fingering numbers 2, 3, 1, 2 are indicated above the first four notes of the left hand in measure 4.

Third system of musical notation for exercise 7, measures 7-9. The key signature changes to D major. The right hand continues with chords, and the left hand with eighth notes. The system concludes with the word "etc." in the right hand.

7 a *legatissimo.*

First system of musical notation for exercise 7a, measures 1-3. The piece is in common time (C) and begins in the key of C major. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment of eighth notes. Fingering numbers 2, 3, 4, 1, 2, 3, 1, 2 are indicated above the notes in measures 1 and 2.

Second system of musical notation for exercise 7a, measures 4-6. The key signature changes to B-flat major. The right hand continues with a melodic line, and the left hand with eighth notes. Fingering numbers 2, 3, 1, 2 are indicated above the notes in measure 4.

Third system of musical notation for exercise 7a, measures 7-9. The key signature changes to D major. The right hand continues with a melodic line, and the left hand with eighth notes. The system concludes with a final chord 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.

sempre con 8va

con 8^{va} sempre.

con 8^{va} sempre.

con 8^{va} sempre.

19.

Right hand alone.

Left hand alone.

End of Book III.

