

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.

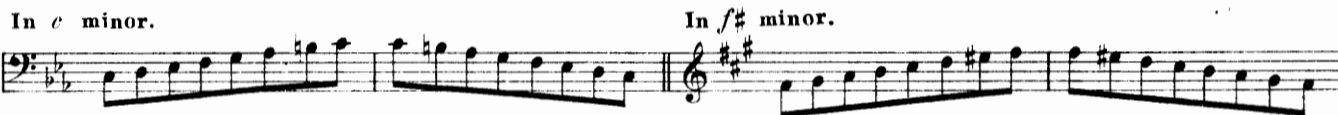
I therefore confidently recommend Tausig's Daily Studies to the favorable notice of teachers, players and the musical public. This work will, when impartially tested, newly awaken and establish the remembrance of the great executive artist who united to the highest virtuosity the most untiring zeal for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

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 musical score consists of seven systems, each with a treble and bass staff. The time signature is 3/4. The exercise is characterized by a continuous sequence 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. The piece 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 N^o 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, treble and bass. The treble staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff begins with a bass clef and the same key signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The first measure has a fermata over the final note. The system concludes with a double bar line.

The second system of musical notation continues the piece. It maintains the same key signature and rhythmic complexity. The treble staff shows a change in the melodic line, and the bass staff continues with its intricate accompaniment. The system ends with a double bar line.

The third system of musical notation shows further development of the musical themes. The treble staff has a prominent melodic line with many accidentals. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with a fermata over the final note of the system. The bass staff continues with its accompaniment. The system ends with a double bar line.

The fifth system of musical notation is the final system on the page. It concludes with a double bar line and the text "and so on." written in the right margin. The musical notation follows the same style as the previous systems.

412123 214321 4121 212143 234121 4121 121 1314 1312 13143 312321 312341 412123 314321 432121 432132 212341 212341 121234 131432 312312 312321 312 31 314 314 321 312312 314321 312341 412123 412123 213213 213213

The page contains 12 systems of musical notation for guitar, each consisting of two staves. The notation includes notes, rests, and various fingering instructions (numbers 1-5) and fret numbers (1-5). The music is organized into measures, with repeat signs (double bars with dots) indicating repeated sections. Some systems include specific fingering patterns like '432132' or '231231'. The key signature is indicated by two sharps (F# and C#) at the beginning of the first system. The notation is dense and detailed, typical of a guitar method book or a complex piece of music.

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

1 2 4 2 3 4 121234 121432

5 4 3 2 1 2 143212 143212 *)13 2 1 2 1 2 3 412123

4 1 2 3 4 1 2 1 234121 234121 212143 212143

4 1 2 3 4 1 2 1 432121 432121 2 1 2 1 2 3 412123 412123

2 3 4 1 2 1 234121 234121 212143 212143 1 2 1

4 3 2 1 2 1 432121 432121 412123 412123 4 2 1

1 2 1 2 3 4 121234 143213

1 2 1 2 3 4 1 143212 123412 1 2 3 1 2 3

4 2 1 4 3 2 1 2 3 4 1 2 123412 123412 4 3 2 1 3 2

1 2 3 1 2 3 1231 132132

1 2 3 1 2 3 1 132132 123123 2 3 1 2 3 1 2 3 1 2 3123

2 3 1 2 3 4 213213 213213 231231 231231

3 1 2 3 1 2 3 213213 321321 321321 321321

3 2 1 3 2 1 321321 321321 132132 132132

2 4 1 2 3 1 2 312312 312312 132 1 2 3 1 2 3 1231

1 2 3 4 1 2 3 423 1321 1 2 1 2 3 4 121234

4 3 2 1 3 2 1321 121432 1 2 1 2 3 4 121432

143212 143212 2 4 1 2 3 124213 321421 321421

1 2 3 4 1 2 214213 214213 2 3 1 2 4 1 231241

*) Into Bb.

The image displays 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 slurs, ties, and repeat signs. Fret numbers are written below the bass staff, and some systems include specific fingering instructions like "2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4".

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 the placement of fingers 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 collection of exercises.

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 clef staff and a bass clef staff. The exercises are as follows:

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

25
41

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.

* 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.

This page contains ten staves of guitar tablature. Each staff represents a line of music with notes, fret numbers, and fingering. The notation includes various musical symbols such as sharps, flats, and natural signs, as well as double slashes indicating repeat or continuation. The following table summarizes the key elements and patterns found across the staves:

Staff	Key Elements / Patterns
1	Notes with accidentals; fret numbers 145; fingering 134321
2	Complex fingering patterns: 434, 343412, 434, 454123
3	Fingering patterns: 4541, 434212, 454123, 145
4	Notes with accidentals; fret numbers 145321
5	Complex fingering patterns: 4541, 4343, 4541, 4343, 454123
6	Fingering patterns: 4541, 434, 454123, 12, 145432
7	Fingering patterns: 4541, 434, 454123, 342412, 434321, 232341
8	Fingering patterns: 342412, 434321, 342412, 342413, 2
9	Fingering patterns: 145432, 121234

8

2 1 3 4 1 3 413413

2 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 213431

8

2 1 3 4 3 1 213431

4 53231

4 2 1 2 1 3 241213

Ab. 1 3 4 1 3 413413

4 5 2 1 5 2 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

352131 352

A. 1 3 4 1 3 413

2 1 3 4 2 1 213421

2 1 3 4 2 1 213421

a. 1 3 4 1 3 413

2 1 3 4 1 3 241241

2 1 3 4 2 1 213421

2 1 3 4 2 1 213421

Bb. 1 3 4 2 1 213421

4 53231

4 2 1 2 1 3 421213

Bb. 2 1 3 1 3 421313

4 1 2 4 1 2 413413

8

2 1 3 4 2 1 213421

452131

b. 2 1 3 1 3

2 1 3 4 2 1 213421

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

453231

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

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 rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Accidentals (sharps, flats, naturals) are used throughout.

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, all in treble clef. It features a complex rhythmic pattern of eighth notes with detailed fingerings (1-5) and various 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 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. It is divided into 16 measures, each containing a pair of staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as slurs and double bar lines. Fingerings are indicated by numbers 1-5 above or below notes. The exercise is designed to be played in all twelve major and minor keys, as indicated by the key signatures (one sharp, one flat, two sharps, two flats, three sharps, three flats) across the measures. 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 4 3 4 1 4 3 4 1. Treble clef, notes with fingerings 1 2 1 3 2 3 2 5. Bass clef, notes with fingerings 2 3 1 4 1 2 1 4. Treble clef, notes with fingerings 4 3 4 1 4 3 4 1. Bass clef, notes with fingerings 1 2 1 4.

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

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 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. 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.

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.

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.

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.

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 N^o 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.

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 B-flat major. The sixth system is in B-flat major. The seventh system is in B-flat major. The eighth system is in B-flat major. The piece concludes with a double bar line.

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 chordal structures.

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

Fourth system of musical notation, featuring a variety of chordal textures and melodic fragments.

Fifth system of musical notation, with complex rhythmic patterns and accidentals.

Sixth system of musical notation, continuing the intricate musical composition.

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 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 of musical notation consists of ten staves, each featuring a complex rhythmic pattern. The notation is written in a single melodic line on a five-line staff. The patterns are highly rhythmic, often consisting of eighth or sixteenth notes, and include various accidentals such as flats, sharps, and naturals. Many of the notes are beamed together, and there are frequent use of repeat signs (double bar lines with dots) and fermatas. The overall appearance is that of a technical exercise or a piece of music with a strong rhythmic focus. The key signature and time signature are not explicitly stated but can be inferred from the accidentals and the rhythmic structure.

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 accompaniment. Each system is written for a grand piano with a treble and bass clef staff. 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 score features double-note patterns, trills, and various rhythmic figures. Fingerings and articulation marks are provided 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.

Exercise 25 is a single-line piece in treble clef, 4/4 time. It consists of five staves of music. The first two staves feature ascending and descending sixths with various fingerings (1-5, 2-4, 3-5) and accidentals. The third staff continues the ascending sixths. The fourth and fifth staves feature descending sixths, with the fifth staff ending with a final chord and a fermata.

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

Exercise 26 is a two-staff piece in grand staff (treble and bass clef), 4/4 time. It consists of two systems of music. The first system is in C major, and the second system is in a key with one flat (F major or D minor). The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

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 two-staff piece in grand staff (treble and bass clef), 9/8 time. It consists of two systems of music. The first system is in C major, and the second system is in a key with one flat. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

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.

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.

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.

First system of musical notation, measures 1-4. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Second system of musical notation, measures 5-8. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Third system of musical notation, measures 9-12. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Fourth system of musical notation, measures 13-16. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Fifth system of musical notation, measures 17-20. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Sixth system of musical notation, measures 21-24. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Seventh system of musical notation, measures 25-28. The treble clef contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Exercise 42, first system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise consists of a series of eighth-note patterns in the right hand and chordal accompaniment in the left hand.

Exercise 42, second system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise continues with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

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.

Exercise 42, third system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise continues with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

Exercise 42, fourth system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise continues with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

Exercise 43, first system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise consists of a series of eighth-note patterns in the right hand and chordal accompaniment in the left hand.

Exercise 43, second system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise continues with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

Exercise 43, third system. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The exercise continues with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

First system of musical notation, measures 41-44. The treble clef staff contains a melodic line with eighth notes and some accidentals (sharps and naturals). The bass clef staff contains a harmonic accompaniment with chords and some accidentals (flats and naturals).

Second system of musical notation, measures 45-48. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with various chordal textures.

Third system of musical notation, measures 49-52. The treble clef staff shows a melodic line with some chromatic movement. The bass clef staff provides a steady harmonic accompaniment.

45.

Fourth system of musical notation, measures 53-56. The treble clef staff features a series of chords, some with accidentals. The bass clef staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, measures 57-60. The treble clef staff contains chords with various accidentals. The bass clef staff continues with eighth-note accompaniment.

46.

Sixth system of musical notation, measures 61-64. The treble clef staff shows chords with accidentals. The bass clef staff has a melodic line with eighth notes and some accidentals.

Seventh system of musical notation, measures 65-68. The treble clef staff contains chords with accidentals. The bass clef staff has a melodic line with eighth notes and some accidentals.

Four systems of piano accompaniment for exercise 47. Each system consists of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature changes from B-flat major to B major and back to B-flat major across the systems.

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

Three systems of piano accompaniment for exercise 47. Each system consists of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature changes from B-flat major to B major and back to B-flat major across the systems.

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 12 measures. The first measure starts with a forte (*f*) dynamic. The second measure has a fingering change indicated by a '5' over a '3' and an asterisk. The third measure has a 'Ped.' marking. The fourth measure has an asterisk. The fifth measure has a 'Ped.' marking. The sixth measure has an asterisk. The seventh measure has a 'dim.' marking. The eighth measure has a 'f' marking. The ninth measure has a 'cresc.' marking. The tenth measure has a 'ff' marking. The eleventh and twelfth measures are the final notes of the piece. The score is written for piano with treble and bass staves.

*) 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.

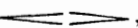
62
Prelude IV.

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 key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 100 beats. The dynamics include 'legatiss.' and 'f'. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the piece with similar notation and dynamics. The piece concludes with a double bar line and a final chord.

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 three flats (Bb, Eb, and Ab). The tempo is marked 'Moderato' with a quarter note equal to 50 beats. The dynamics include 'ten.' and 'P la melodia un poco marcato'. The score features double-note chords in both hands, with a crescendo in the fourth measure. Fingerings are indicated by numbers 1-5 above or below notes.

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

legatiss.

p

8 5 4 5 4 5 4

2 1 2 1 2

8 5 4 5 4

2 1 2 1 2

8 5 4 5 4

2 1 2 1 2

8 5 4 5 4

2 1 2 1 2

4 5 4 5 4

8 5 4 5 4

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 piano score for the first system of Prelude X consists of two staves. The right hand (RH) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo is marked 'Andante' and the dynamics 'dolciss. p'. The RH part features a melodic line with sixteenth-note patterns, starting with a fingering of 5, 3, 3, 2, 1. The left hand (LH) starts with a bass clef and a common time signature, playing a rhythmic accompaniment of eighth notes with a fingering of 2, 3, 3, 2, 1. The score includes various performance markings such as 'Ped.' (pedal), asterisks, and 'cresc.' (crescendo). The first system ends with a double bar line and a repeat sign.

The first exercise is presented in a single staff with a 12/8 time signature. It begins with a treble clef and a key signature of three sharps. The exercise is marked with a first ending bracket and includes detailed fingering for each note. The notes are quarter notes, and the exercise concludes with the word 'etc.' and a final fingering of 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.

The first system of musical notation for exercise 7, measures 1-3. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature is C major. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. In measure 3, there are fingerings '2 3 1 2' written above the right hand notes.

The second system of musical notation for exercise 7, measures 4-6. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature changes to B-flat major. The music continues with the same rhythmic pattern. In measure 5, there are fingerings '2 3 1 2' written above the right hand notes.

The third system of musical notation for exercise 7, measures 7-9. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature changes to D major. The music continues with the same rhythmic pattern. The system ends with the word 'etc.' written in the right hand.

7 a *legatissimo.*

The first system of musical notation for exercise 7a, measures 1-3. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature is C major. The music features a more complex rhythmic pattern with slurs. In measure 1, there are fingerings '2 3' above the right hand notes and '4 3 1' above the left hand notes. In measure 2, there are fingerings '2 3 1 2' below the left hand notes.

The second system of musical notation for exercise 7a, measures 4-6. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature changes to B-flat major. The music continues with the same complex rhythmic pattern.

The third system of musical notation for exercise 7a, measures 7-9. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature changes to D major. The music continues with the same complex rhythmic pattern.

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.

