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¢

——— Complete Pr. $ 2.00 net ———

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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.

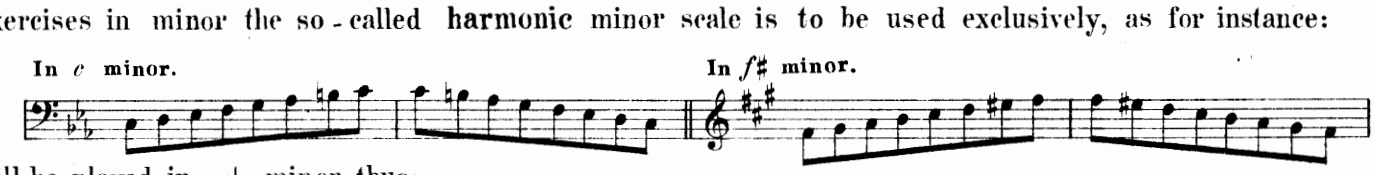
In now presenting these "Daily Studies by Tausig" to the public, I venture the assertion that this work not only is **entirely novel** in character, **but also embraces, as no other work does, the whole pianoforte technique from the stage of moderate difficulty to the combinations** of the highest virtuosity. 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 Nº **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 Nº **18**, it means the continuation **in the same key** up to the measure in which the **order is reversed**, thus, in Nº **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.

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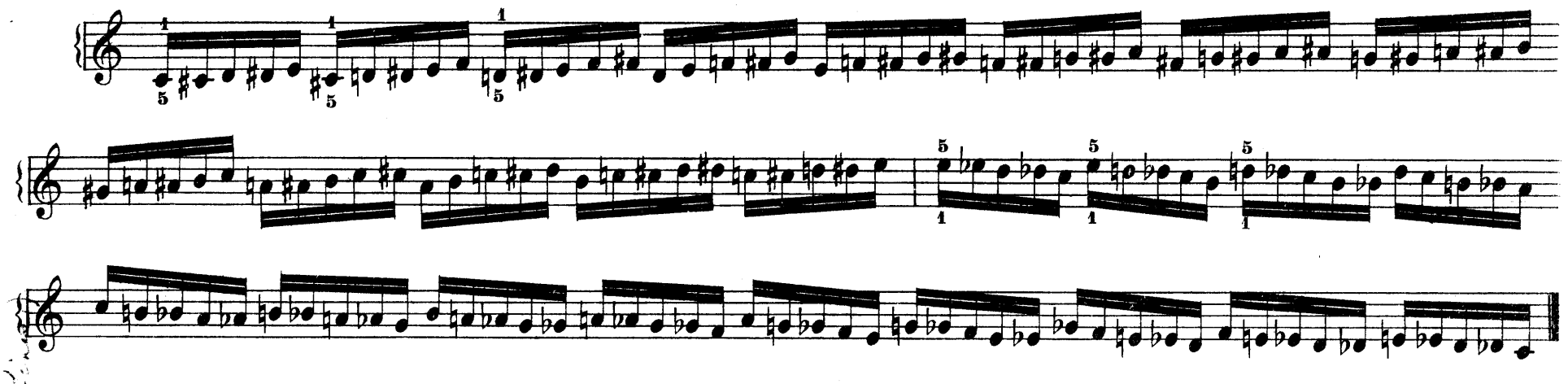
CARL TAUSIG'S
DAILY STUDIES.

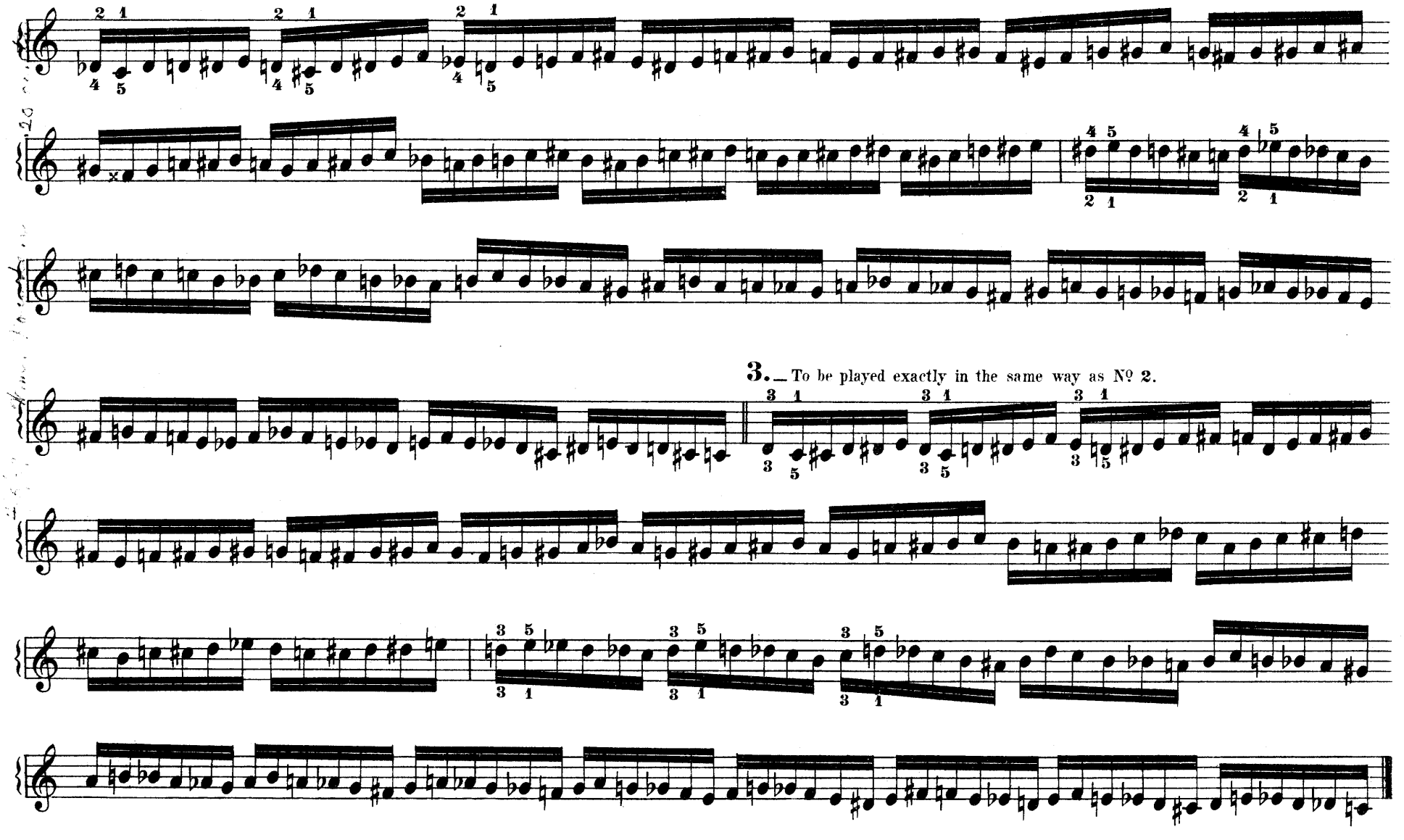
I. WITH THE POSITION OF THE HAND UNCHANGED.

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.



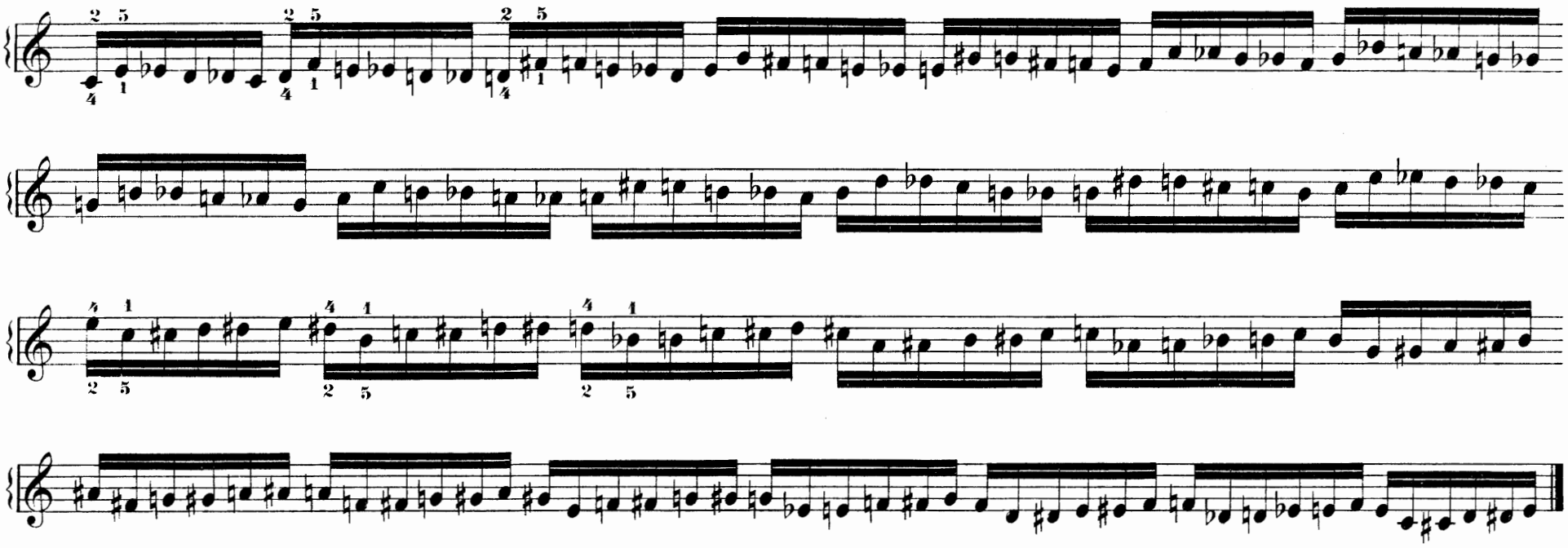
2. — Play in 3/8 measure, raise the fingers high, and each time let the 5th finger in ascending, the thumb in descending, remain down till after the next tone (see illustration in pamphlet, *p.* 23). In the left hand of course contrariwise, the thumb remains down in ascending, the 5th finger in descending.



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

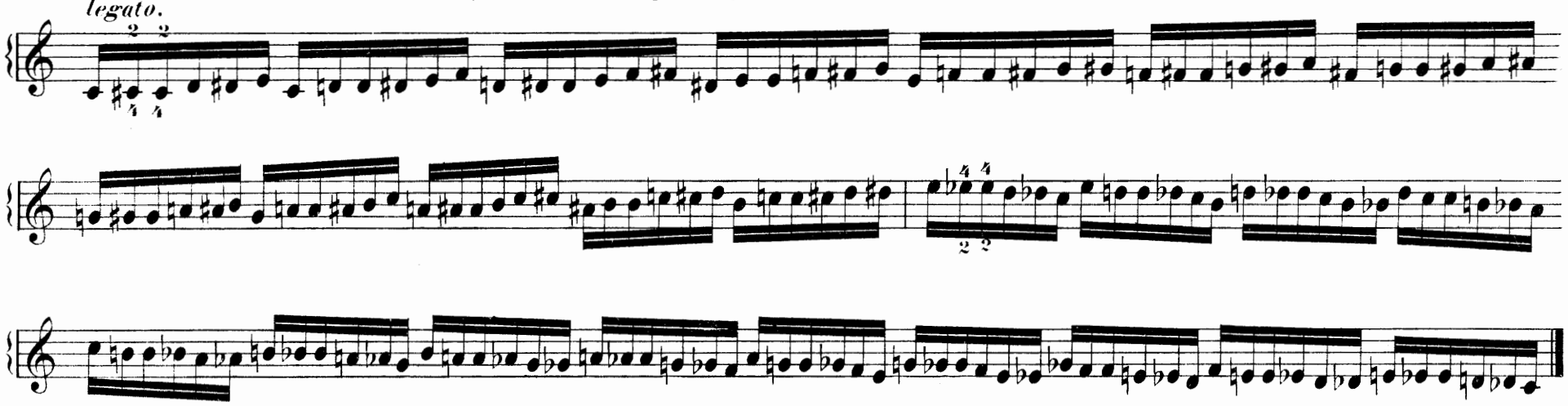
*) Before beginning this exercise, read Ehrlich's suggestion in his pamphlet entitled, "How to practise on the Piano," G. Schirmer's edition, *p.* 23. To say it once for all, this work, and this edition of it, is meant in all references to the "pamphlet." in these "Daily Studies."

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

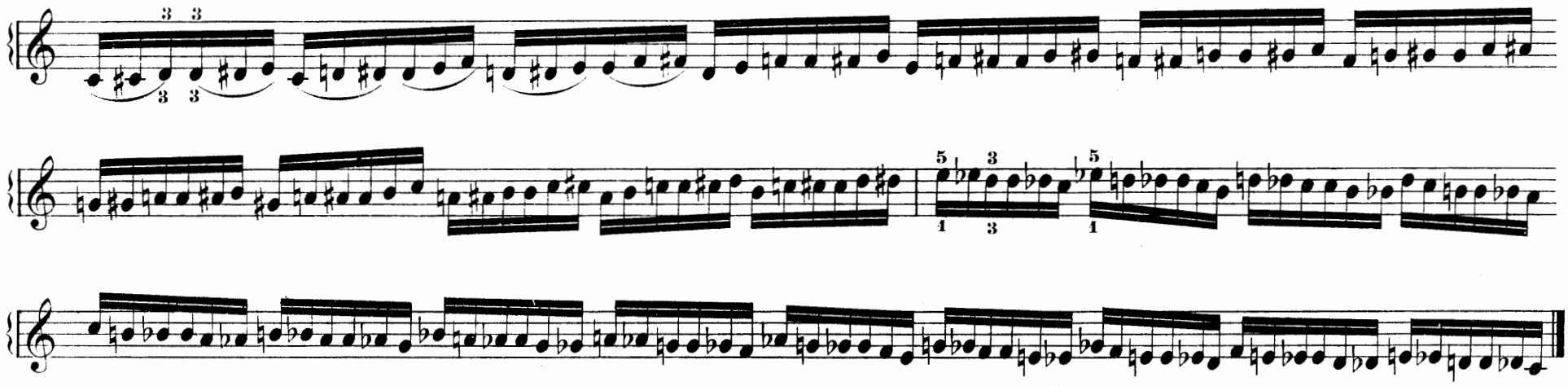


5. — Slow and loud; the first note for the 2d finger must be struck powerfully and not be shortened.

legato.

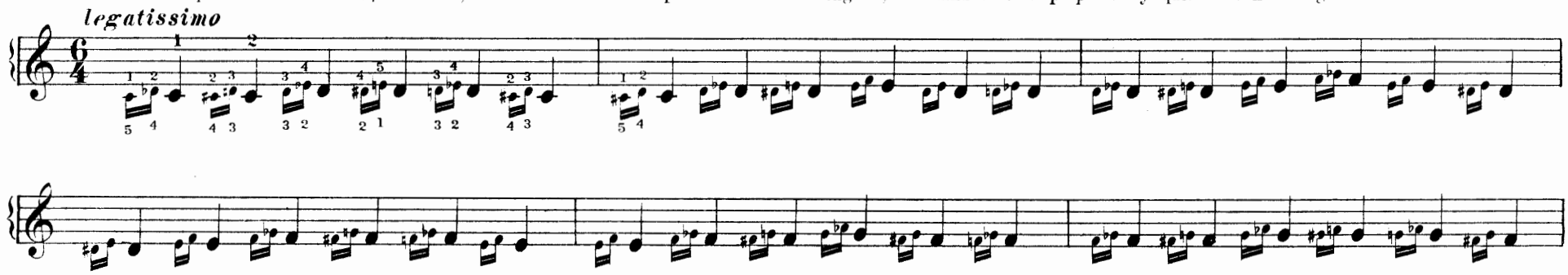


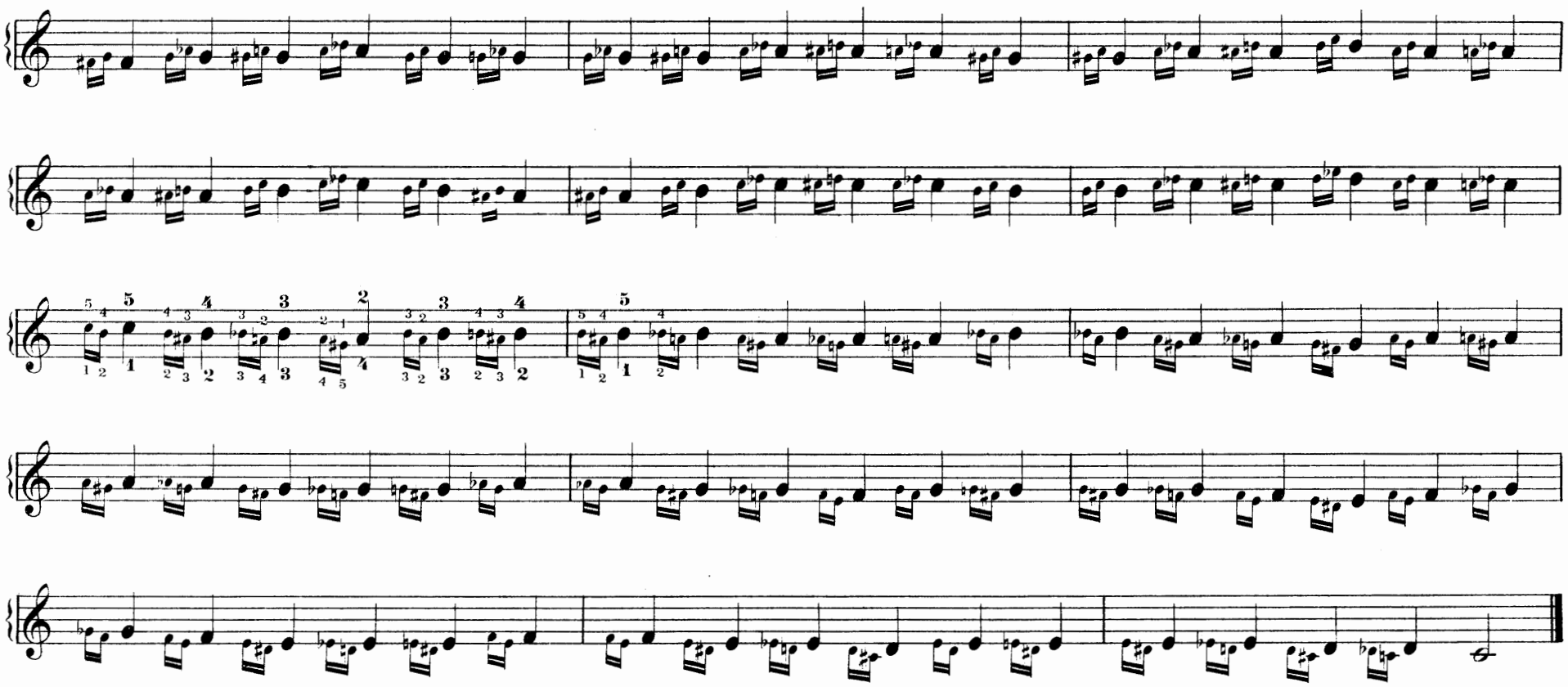
6. — The last three notes of each group somewhat *crescendo*.



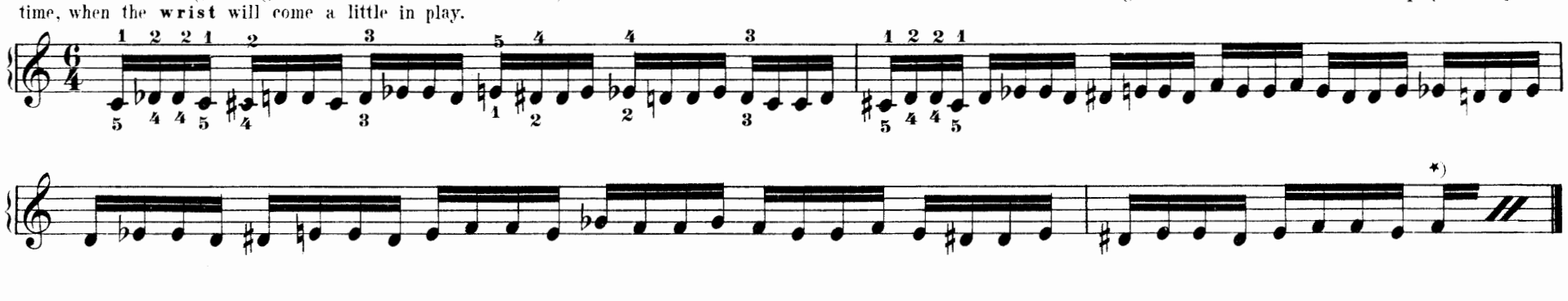
7. — Slow, loud, the quarter-notes strongly accented; the whole force must proceed from the fingers, the hand to be kept perfectly quiet and not to give the least accent.

legatissimo

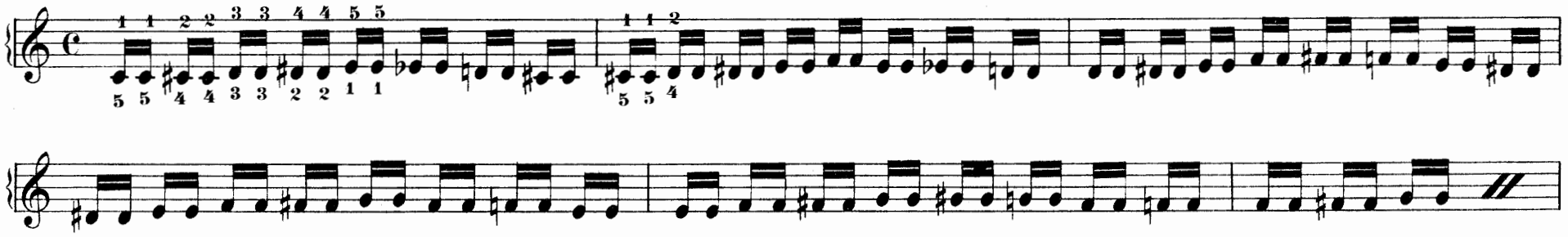




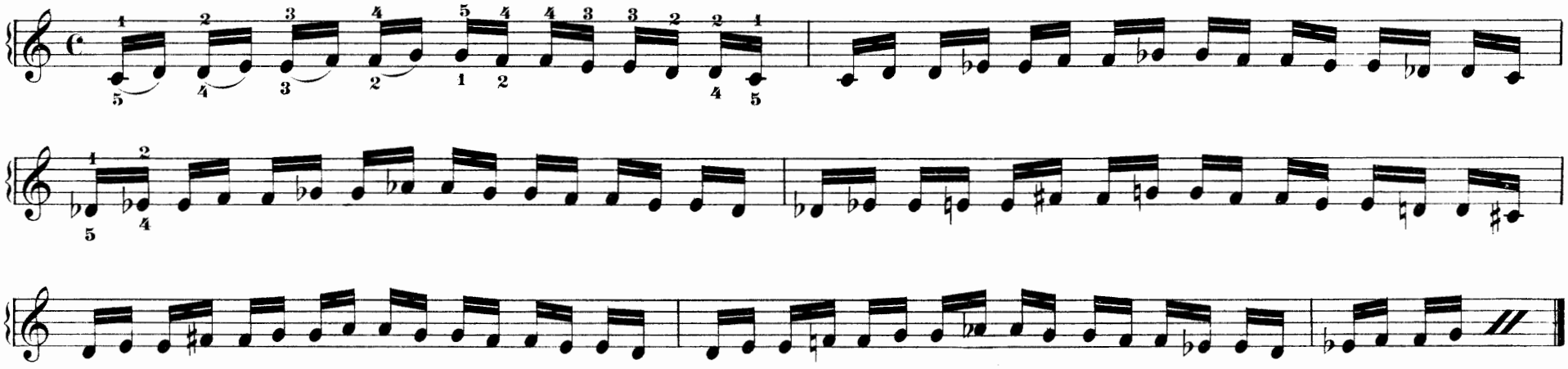
8. — Raise the fingers high without the aid of the wrist, and let them fall hammer-fashion. The exercise is, after being often taken slow, also to be played in quicker time, when the **wrist** will come a little in play.



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.



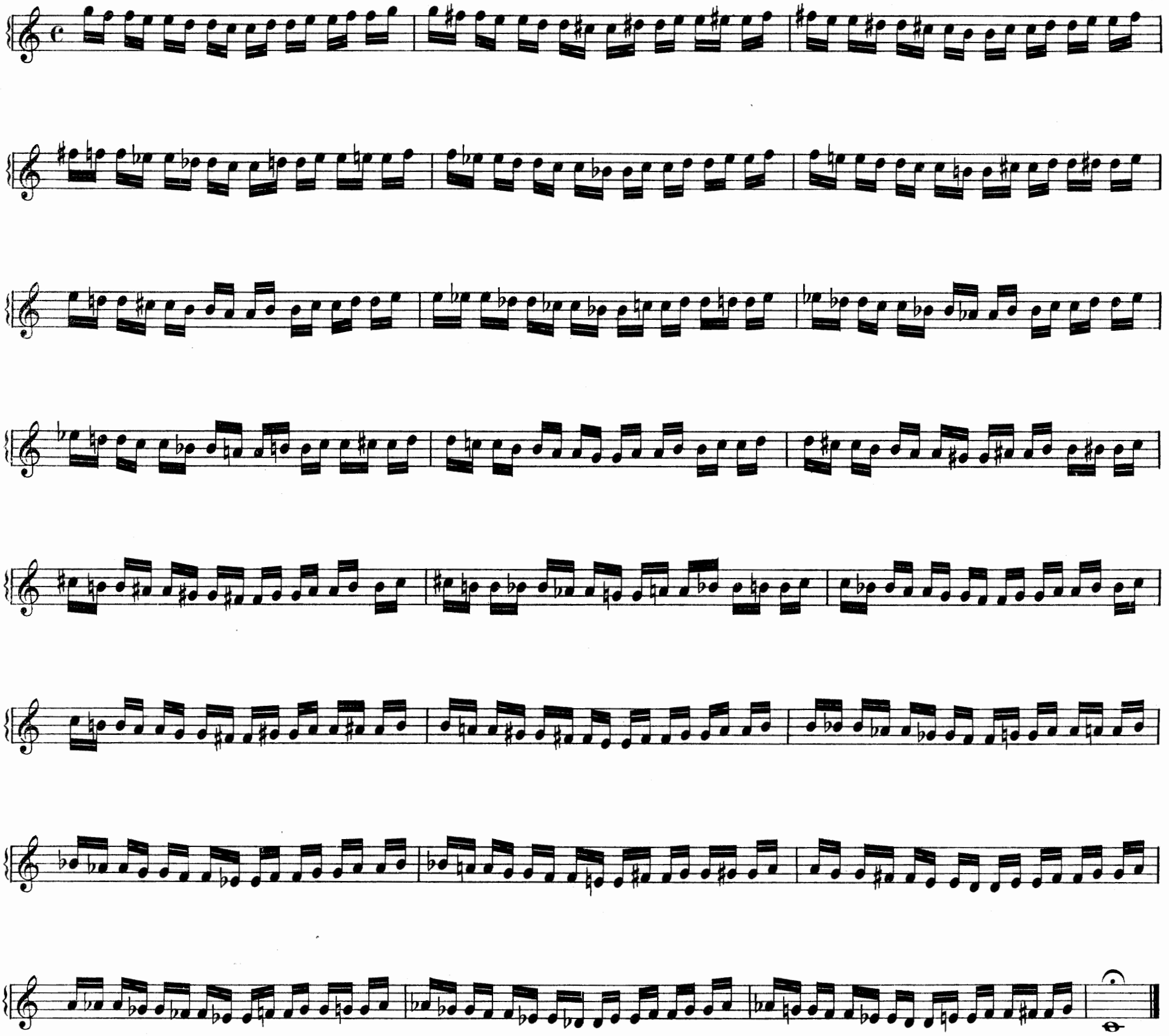
10. — The groups perfectly uniform, the first note not to be shortened, rather to be played with a very slight accent.



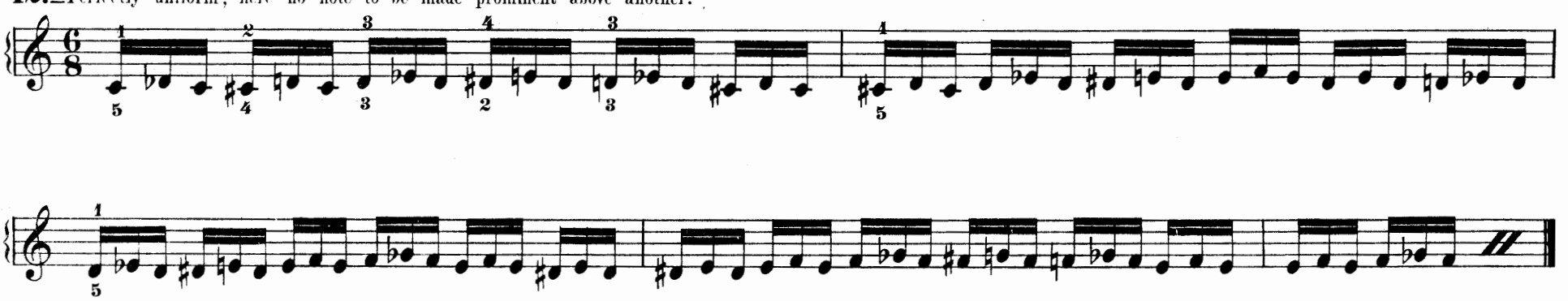
*) The sign // denotes that the exercise is to be continued ascending, strictly according to the preceding scheme. See the **Introduction and Explanation of Signs**, *p.*

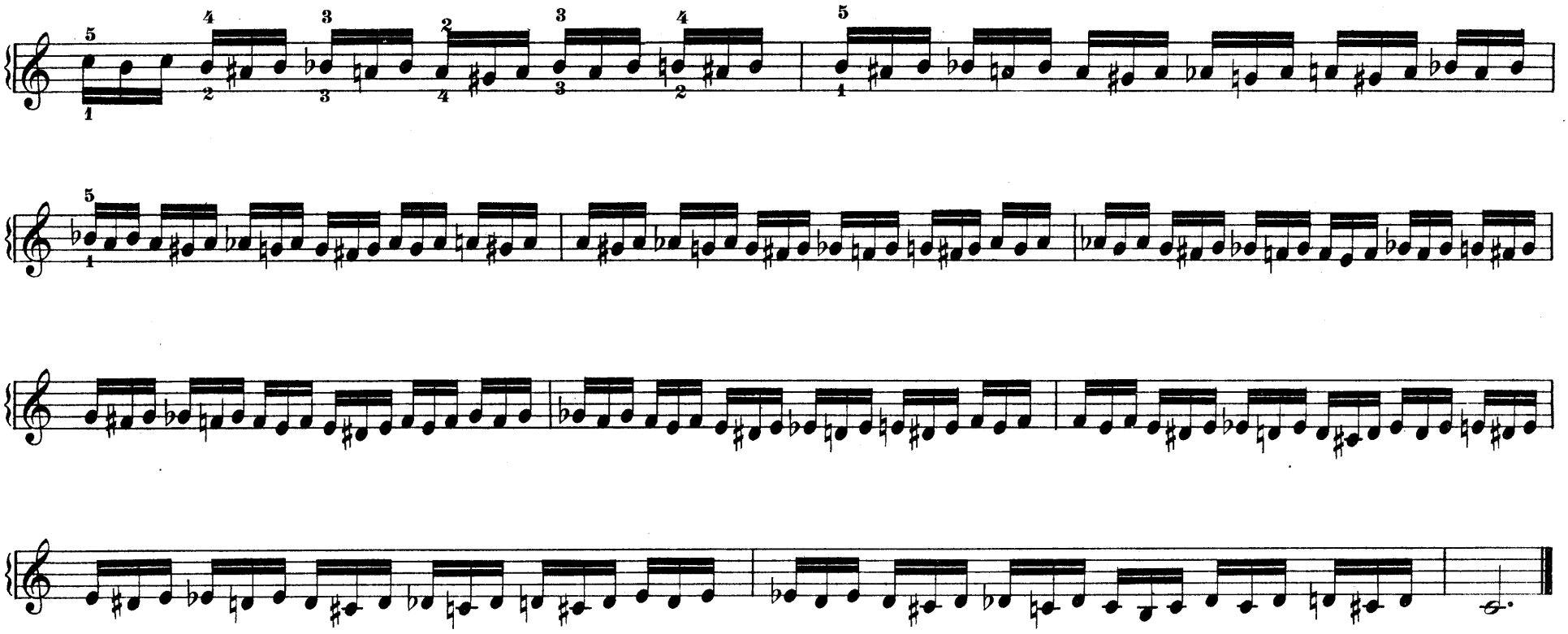
**) This exercise should be taken up first of all (Pamphlet, *p.* 23.

11.—The same directions as for Nº 10.

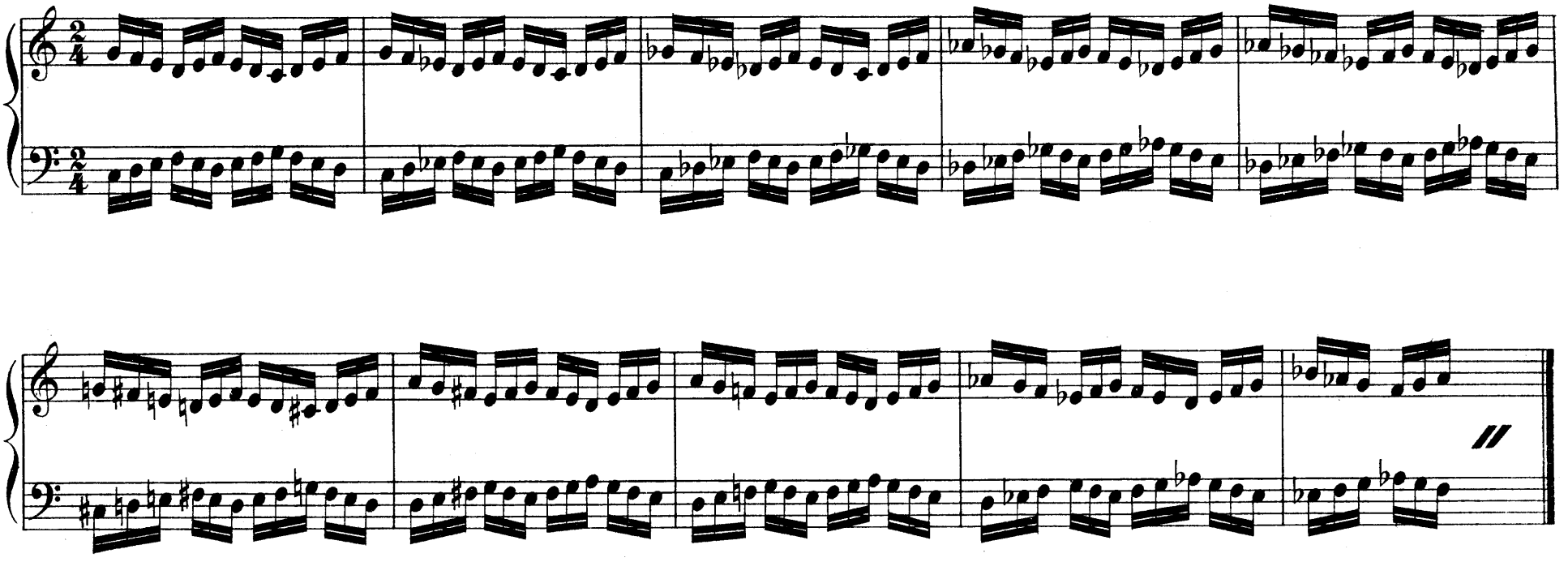


12.—Perfectly uniform; here no note to be made prominent above another.

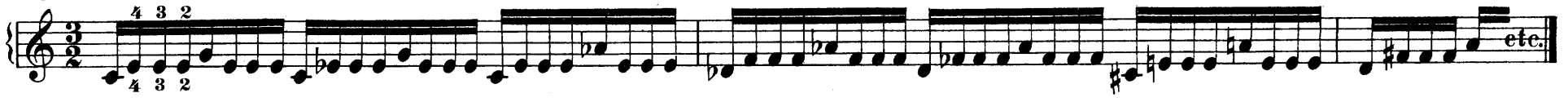




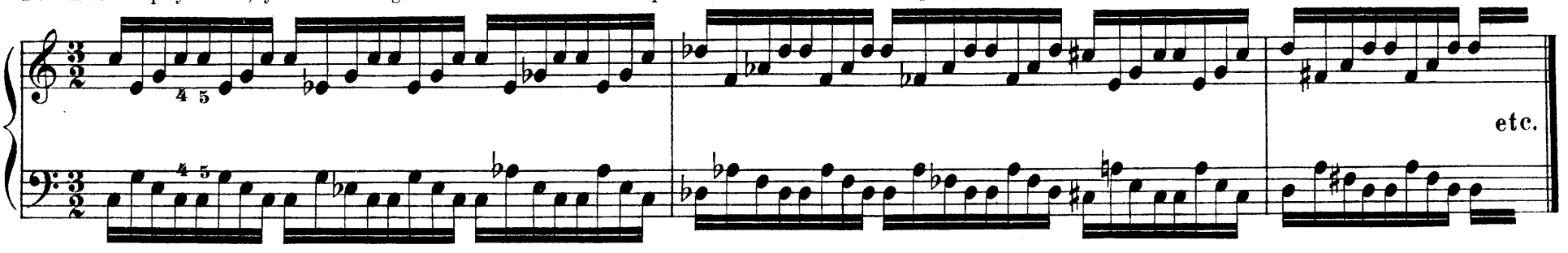
13. — In both hands hold the first note (*g*, right hand, *c*, left hand.) **as a half-note**. Play the exercise also in **contrary motion**, the right hand taking the notes of the left hand, and **vice-versa**.



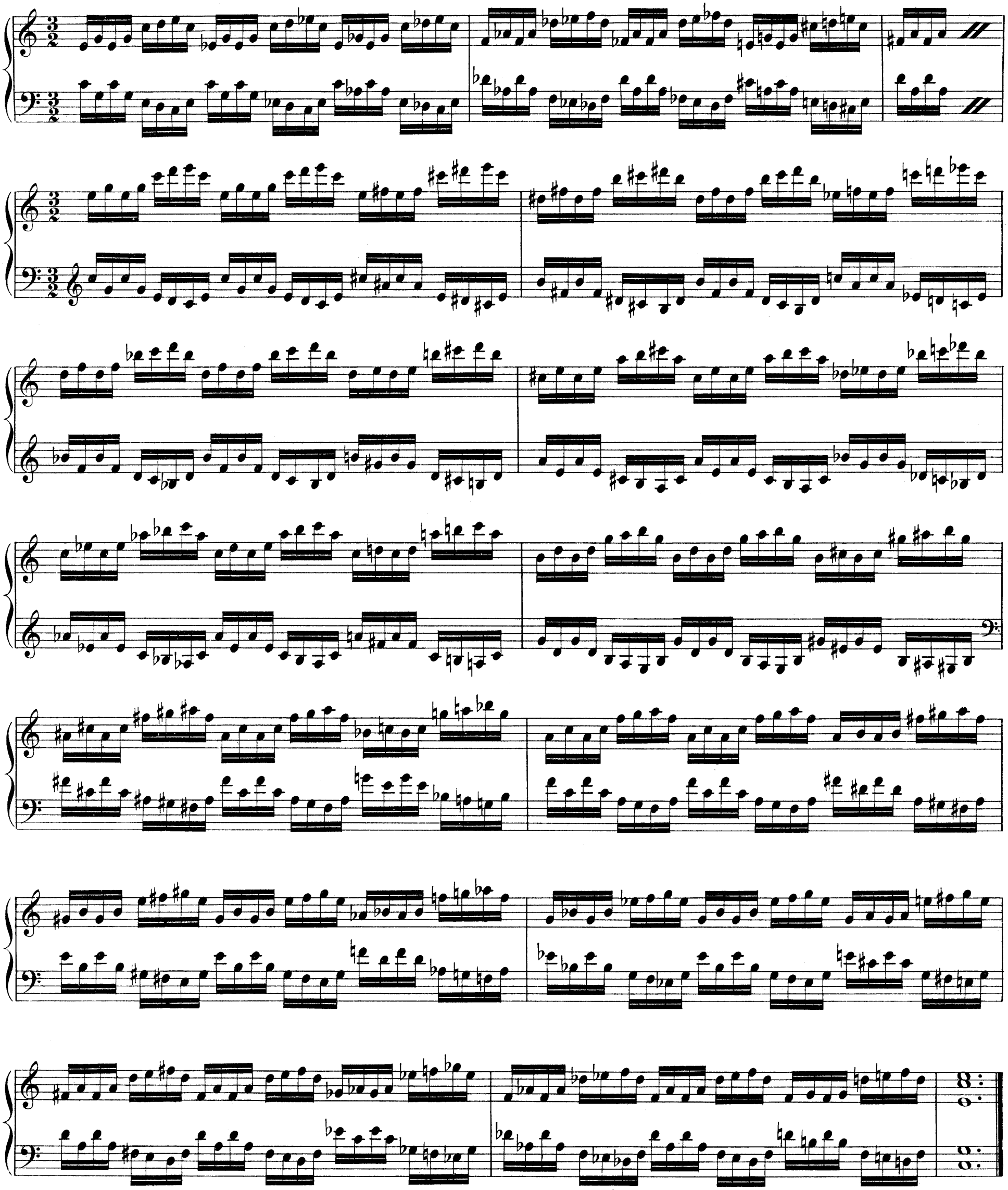
14. — The 4th, 3d and 2d fingers should, being kept perfectly rigid and half curved, glide one after the other, thus holding the key as firmly as possible; let the fingers fall powerfully with the cushion, keep the arms perfectly quiet.



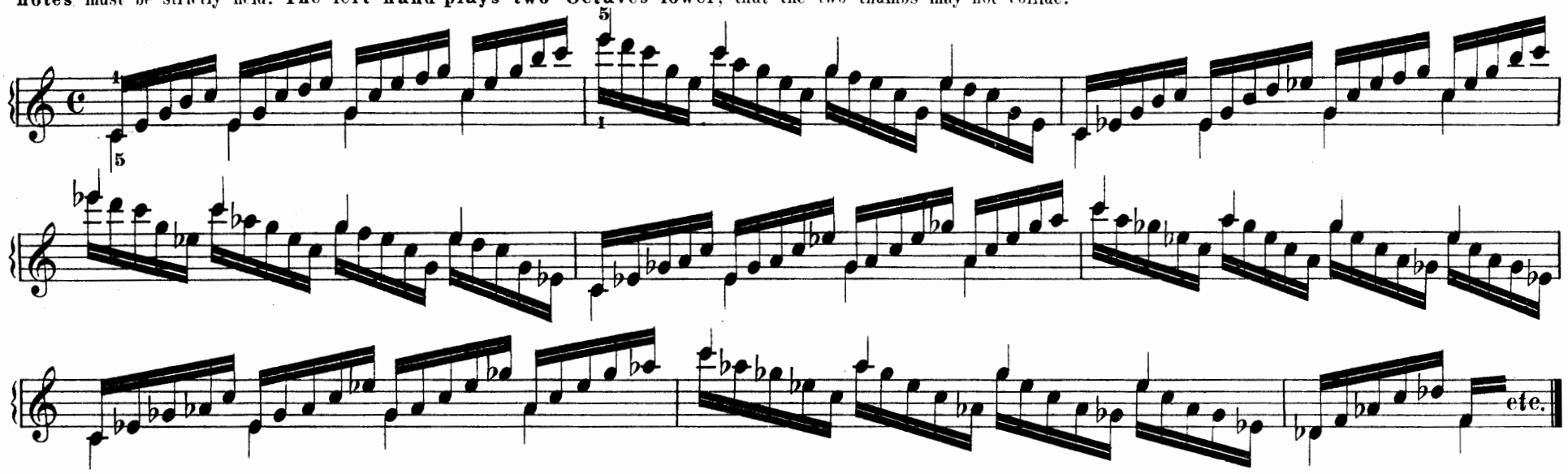
15. — To be played fast, yet with the greatest distinctness on the part of the 4th and 5th fingers.



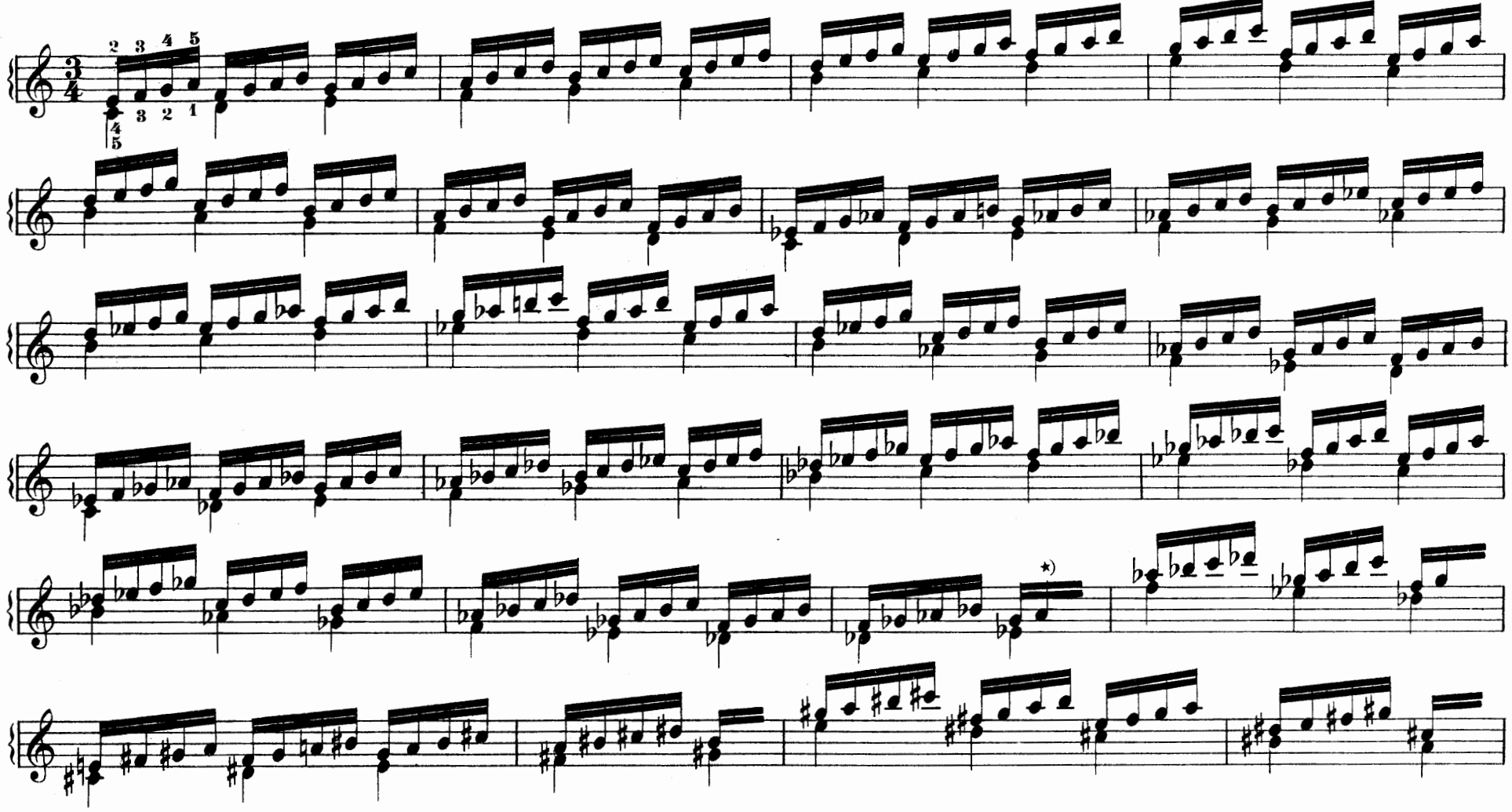
16. — The main point of this exercise consists in the stretch from the 2d to the 3d finger. Do not therefore **spring** from one tone to another but play *legato*, slowly, leave the 2d finger down till the 3d has struck. To obtain perfect uniformity of both hands in this exercise, play it in the left hand as indicated in the Pamphlet (at № **16**), *p.* **24**.



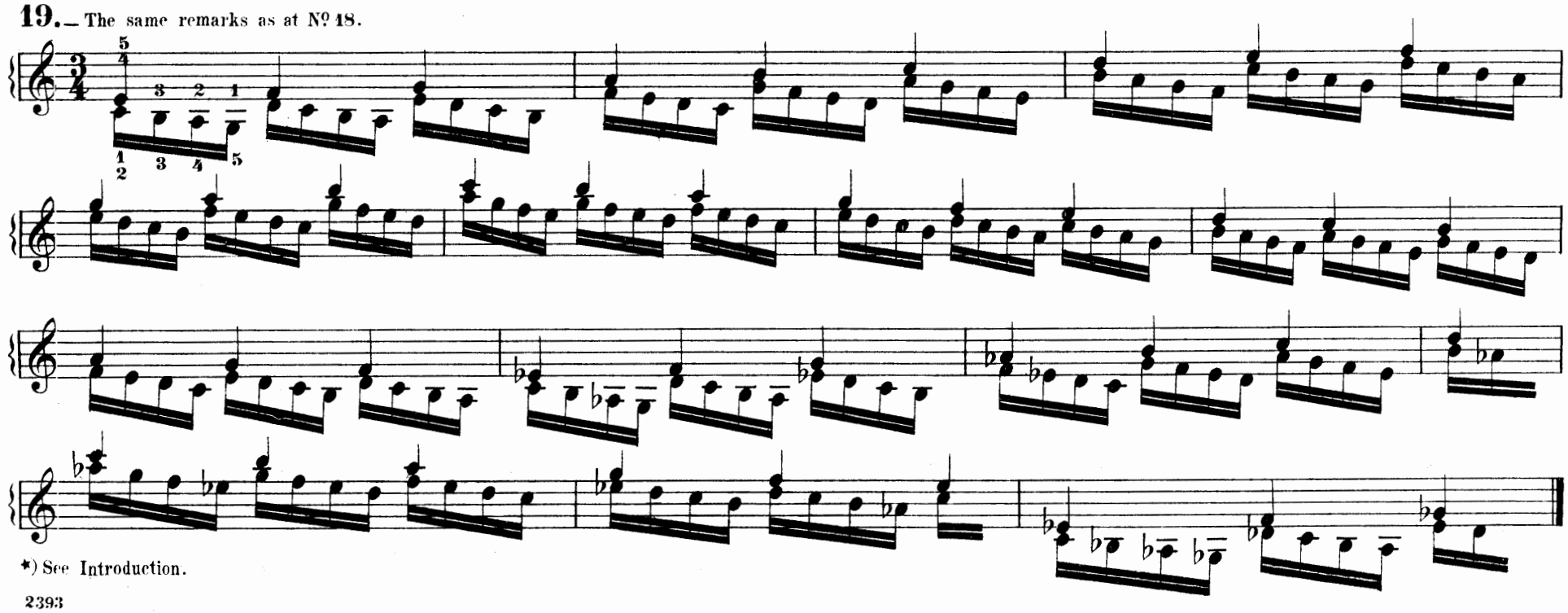
17. — To be played slow, with heavy stroke on each tone. Beware of letting the tones run into each other; each one must be heard distinctly, perfect in itself. The **quarter-notes** must be strictly held. **The left hand plays two Octaves lower**, that the two thumbs may not collide.



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.

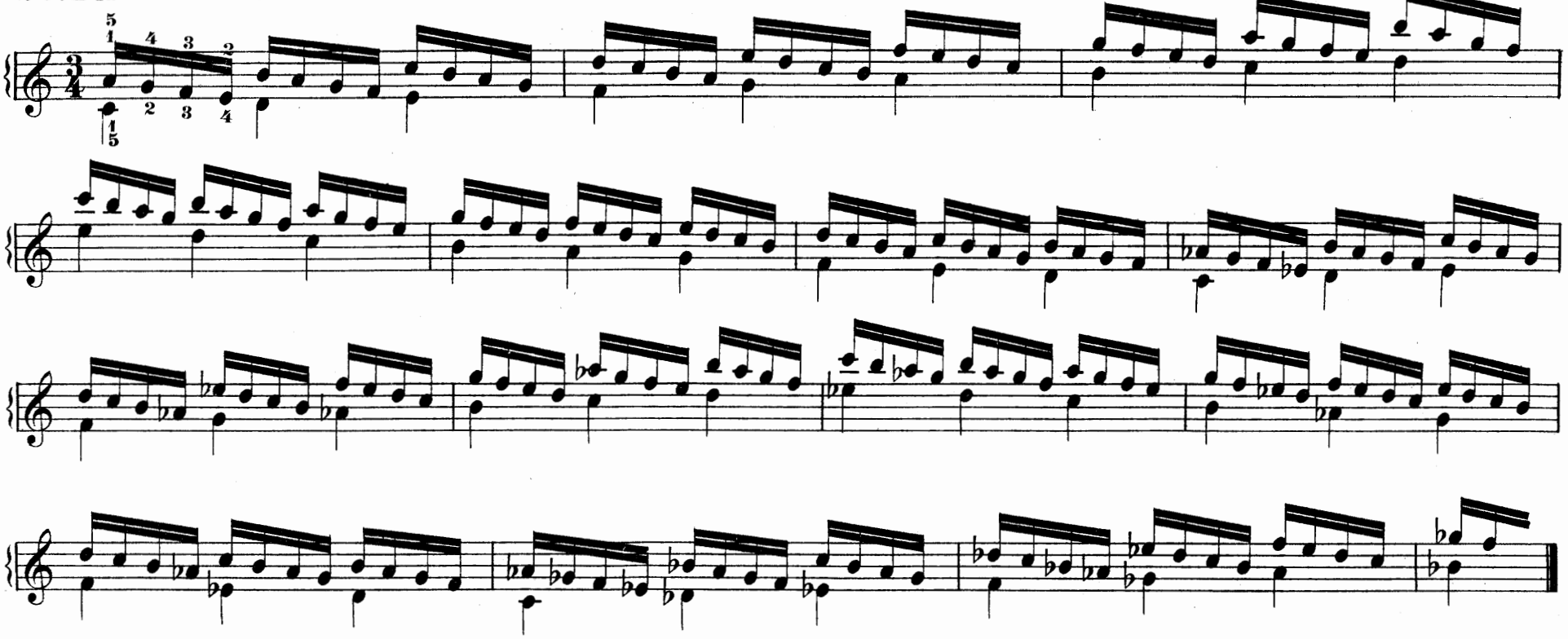


19. — The same remarks as at № 18.

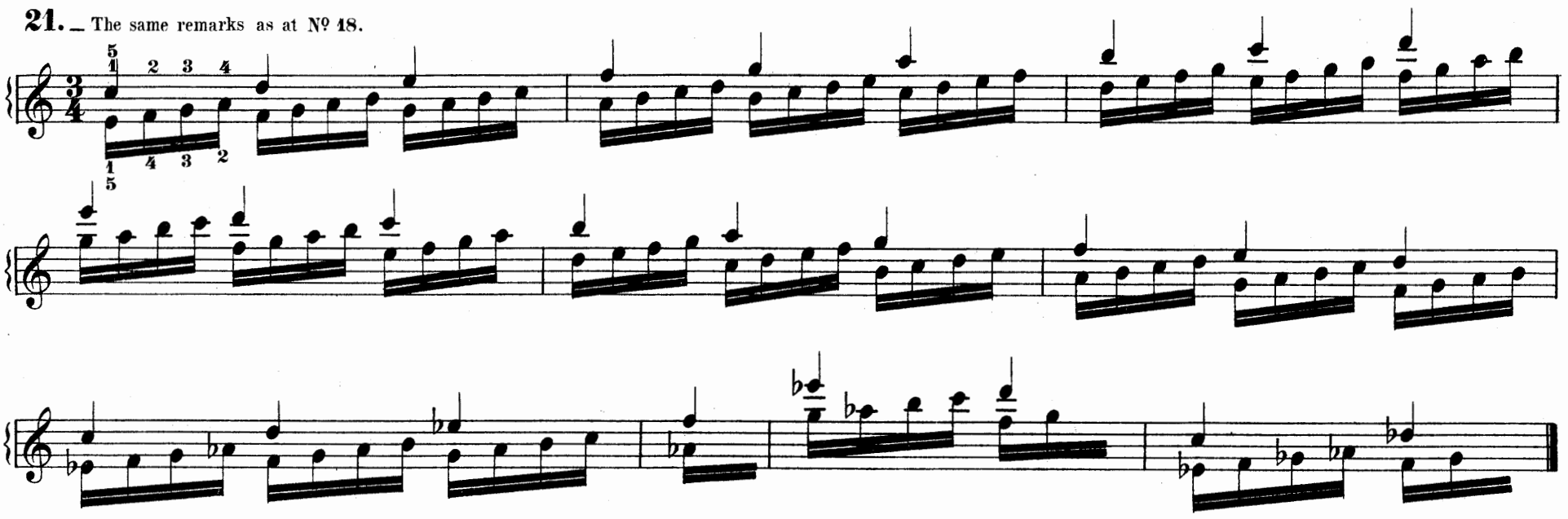


*) See Introduction.

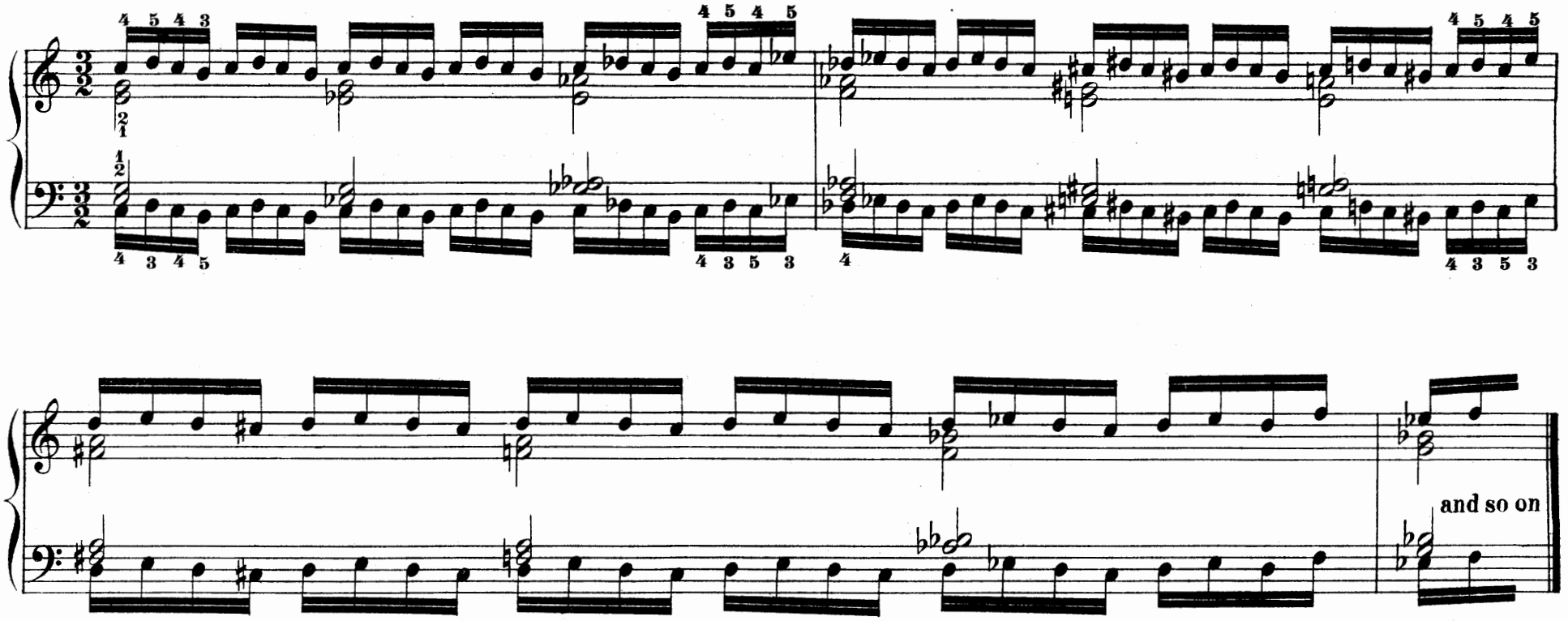
20. _ The same remarks as at Nº 18.



21. _ The same remarks as at Nº 18.



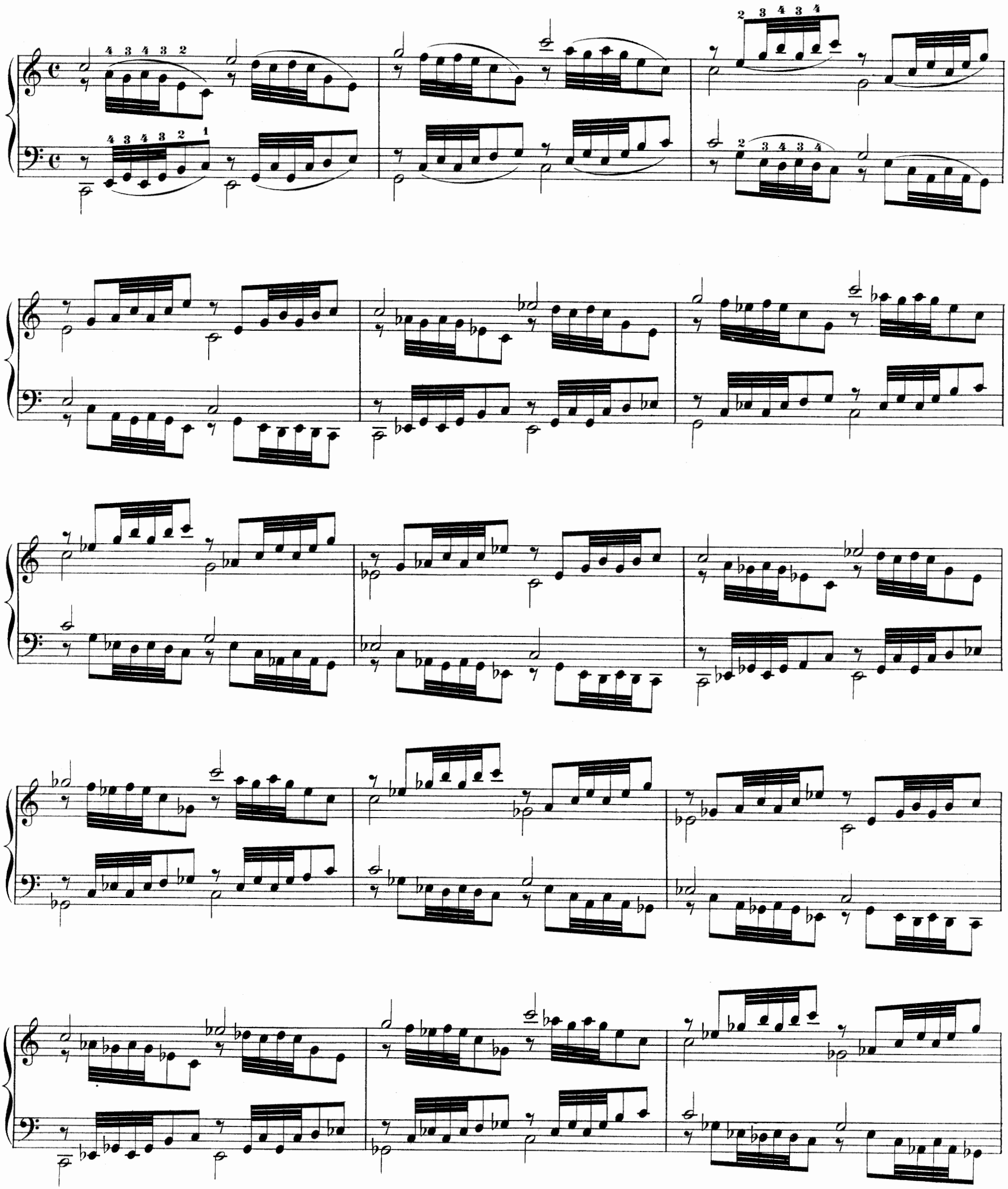
22. _ This exercise is likewise to be played slow, each note for itself to be powerfully struck; the half-notes must be strictly held.



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.

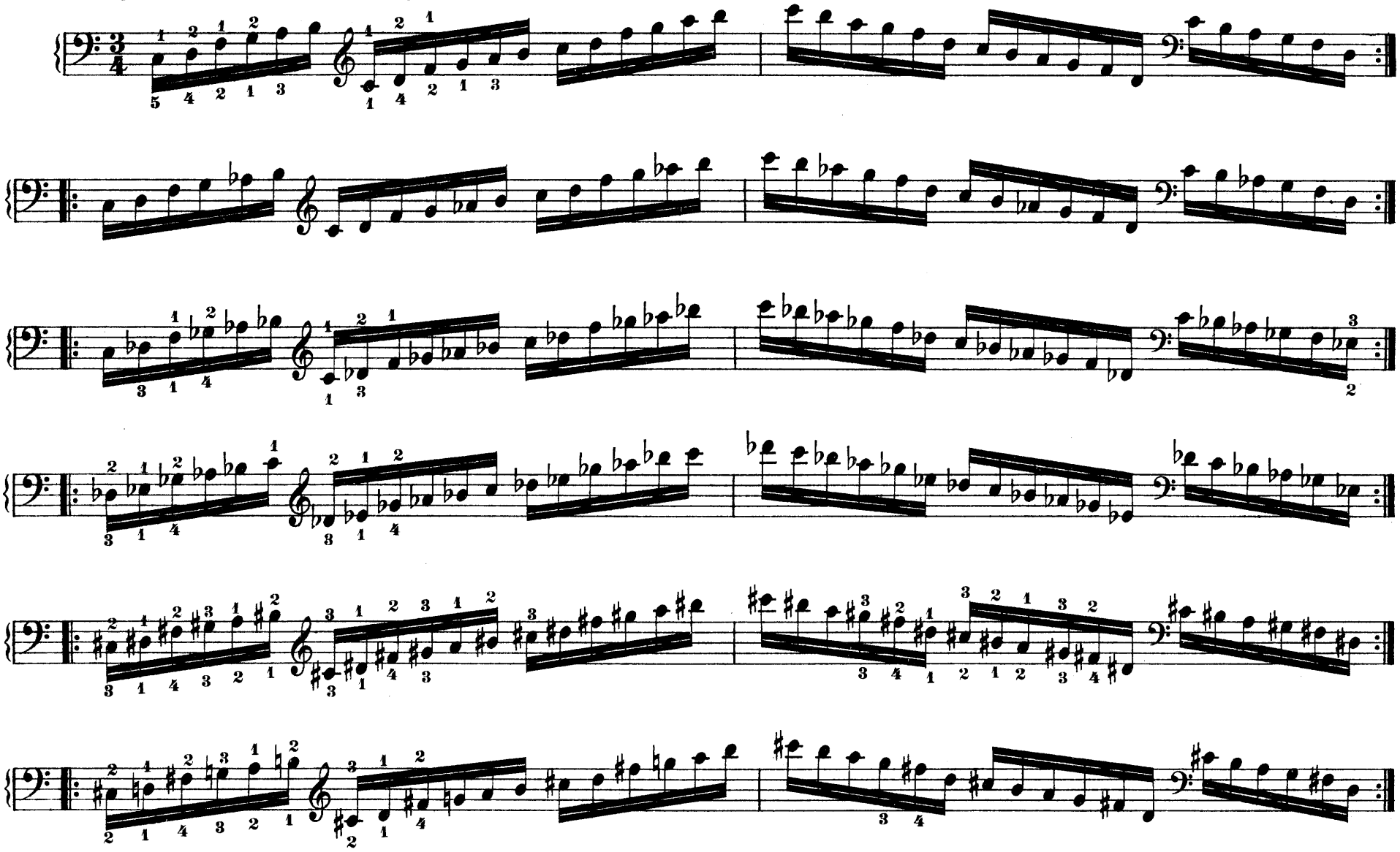
24. Andante. — The main point here is the perfectly **even** execution of the thirty-second-notes; these must be played loud and quite *legato*. The exercise is to be taken in moderate *tempo*. For further remarks on this exercise see Pamphlet, *p.*26, at № 24.

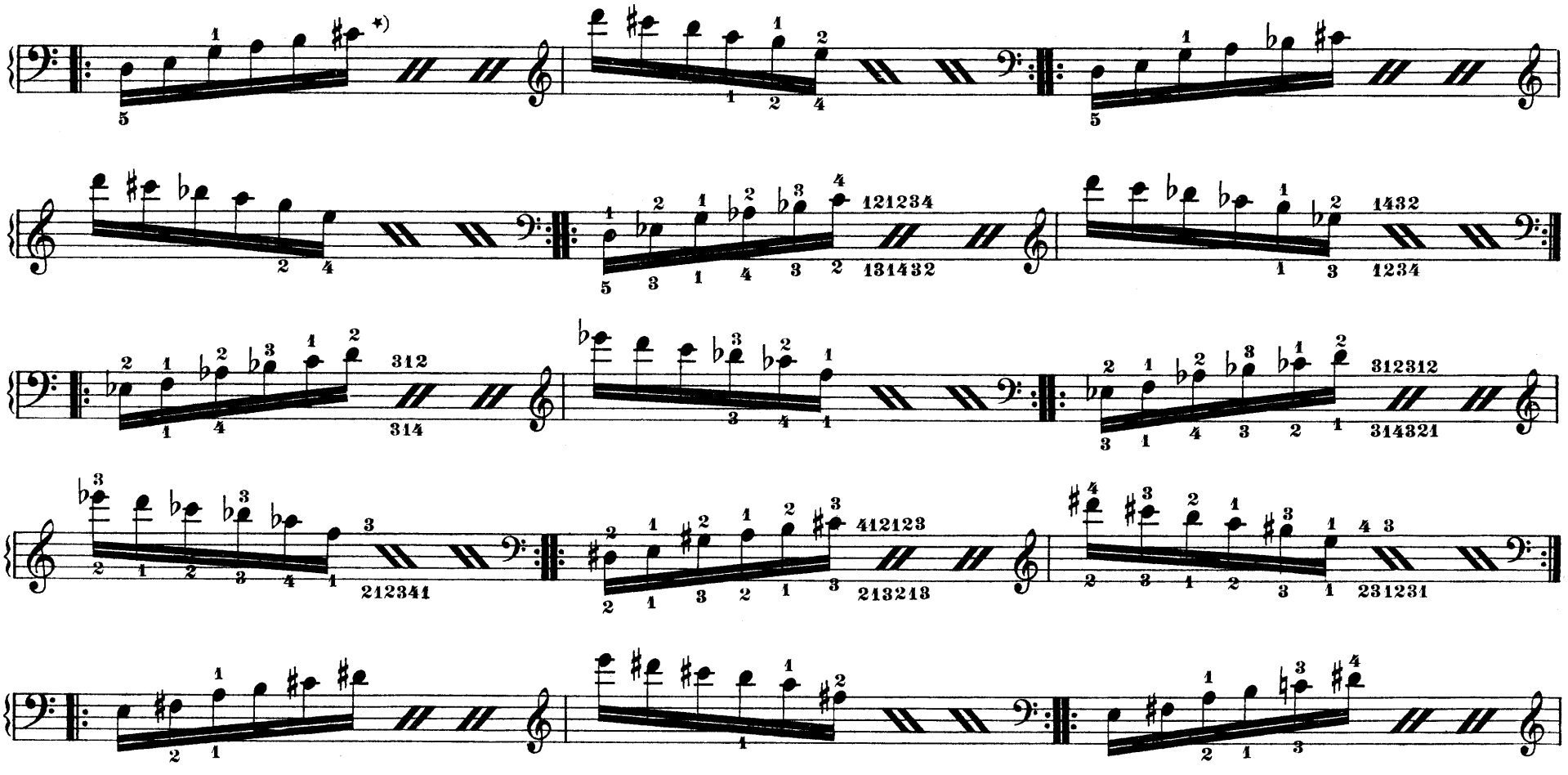


and so on.

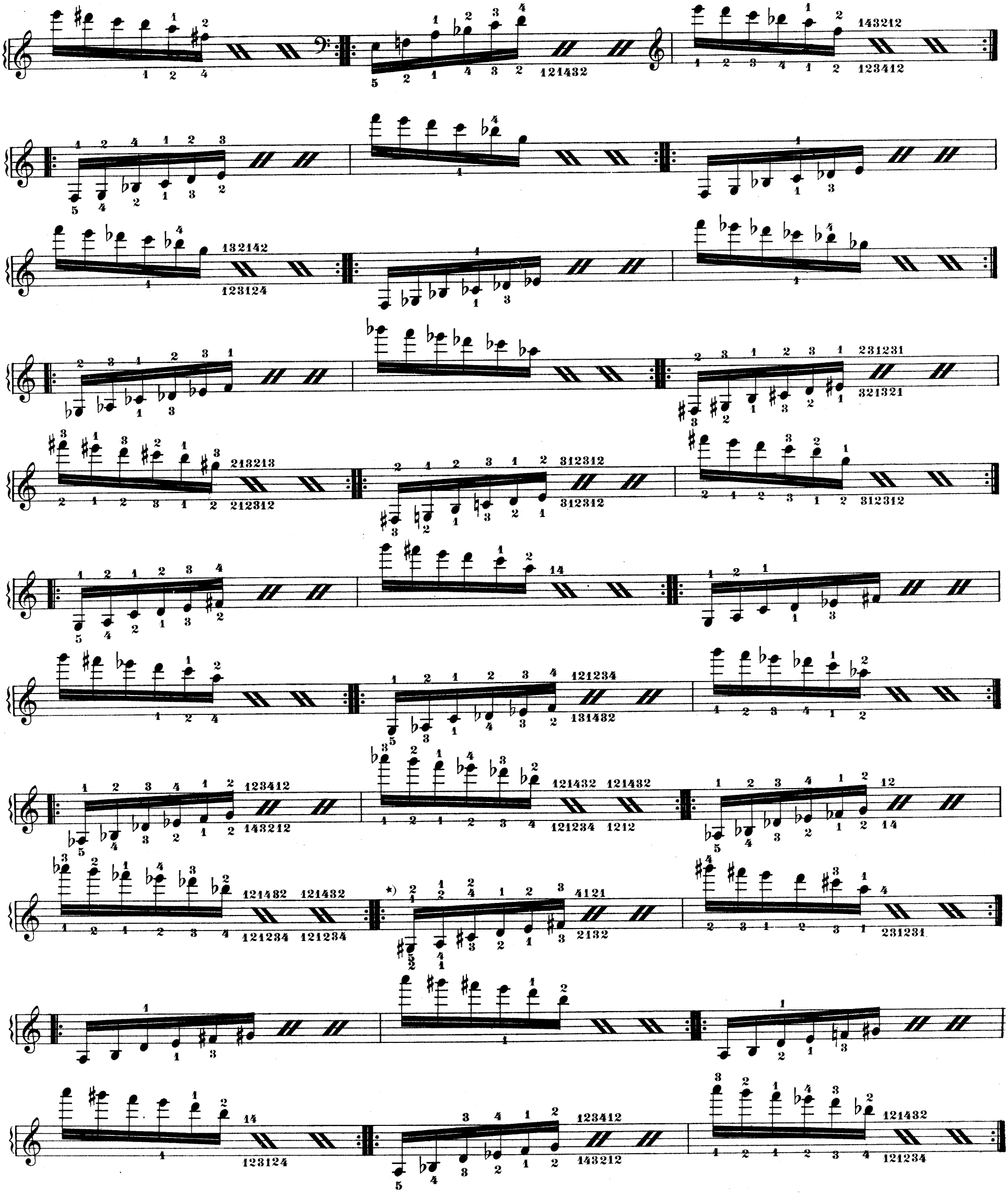
II. EXERCISES FORMED FROM SCALES.

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 № 25.

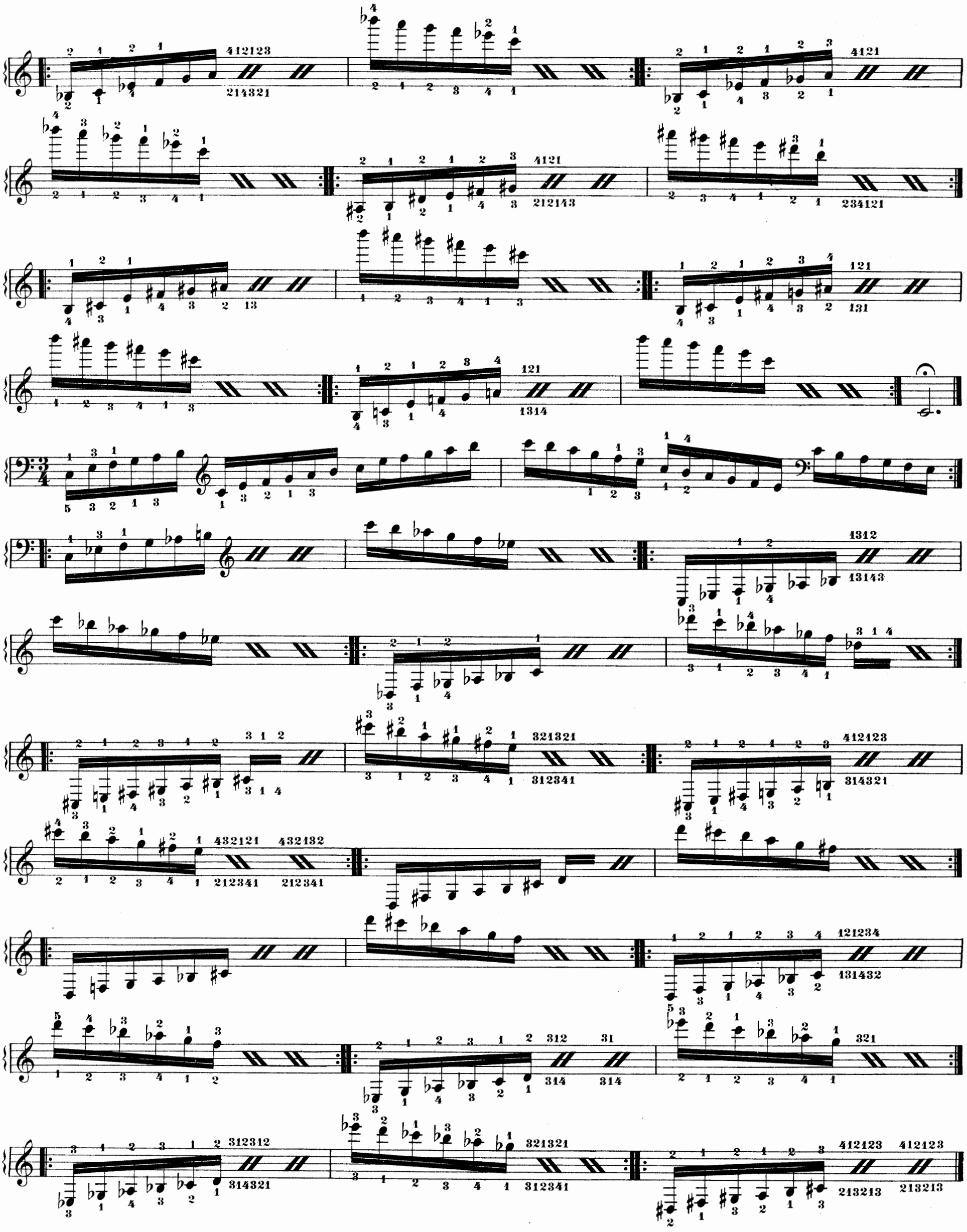




*) The same figure ascending, // each time an Octave higher; descending, \\ each time an Octave lower.



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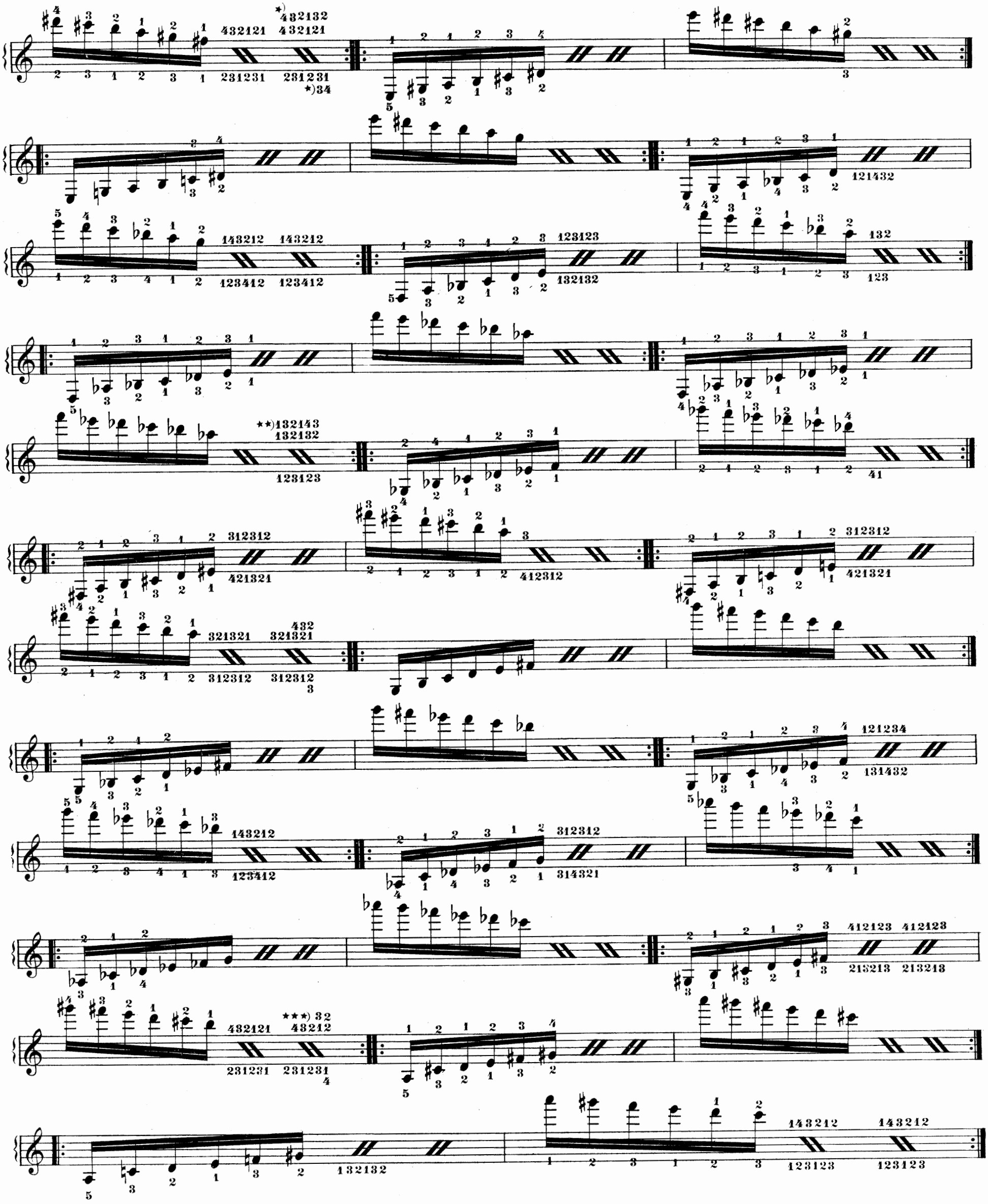
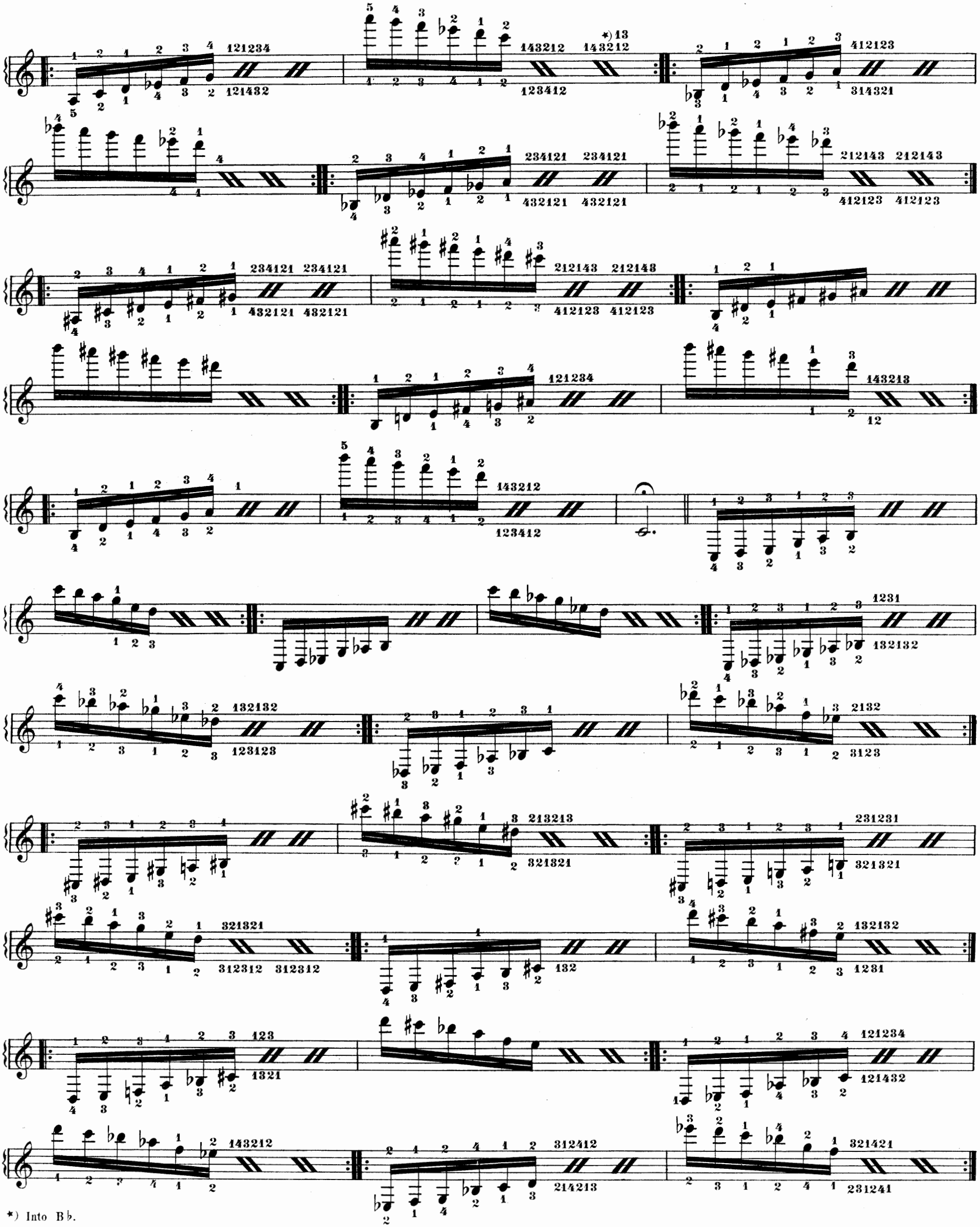


*) Into the transition into E. **) Into G ♭. ***) Into A.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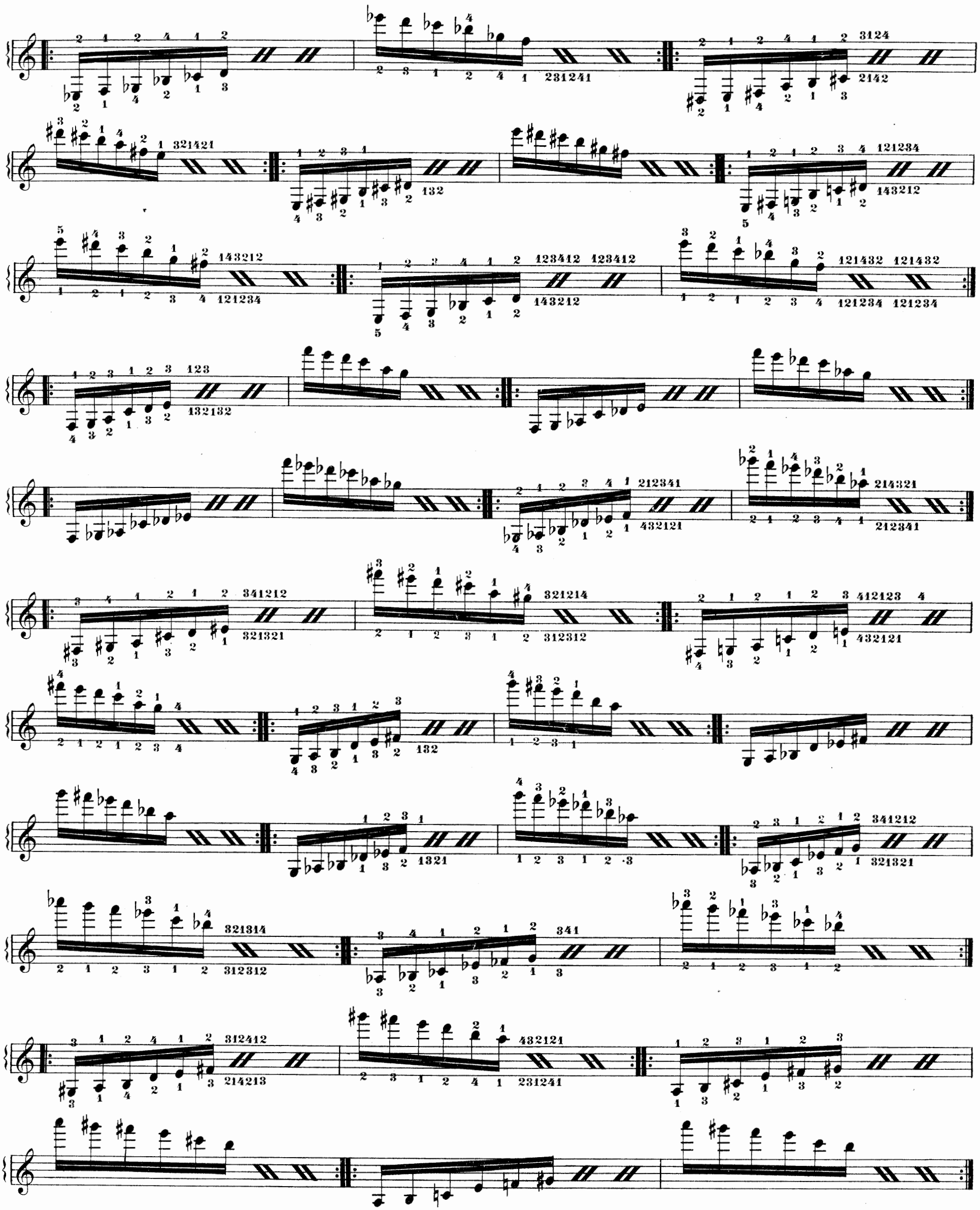
*) Into B♭.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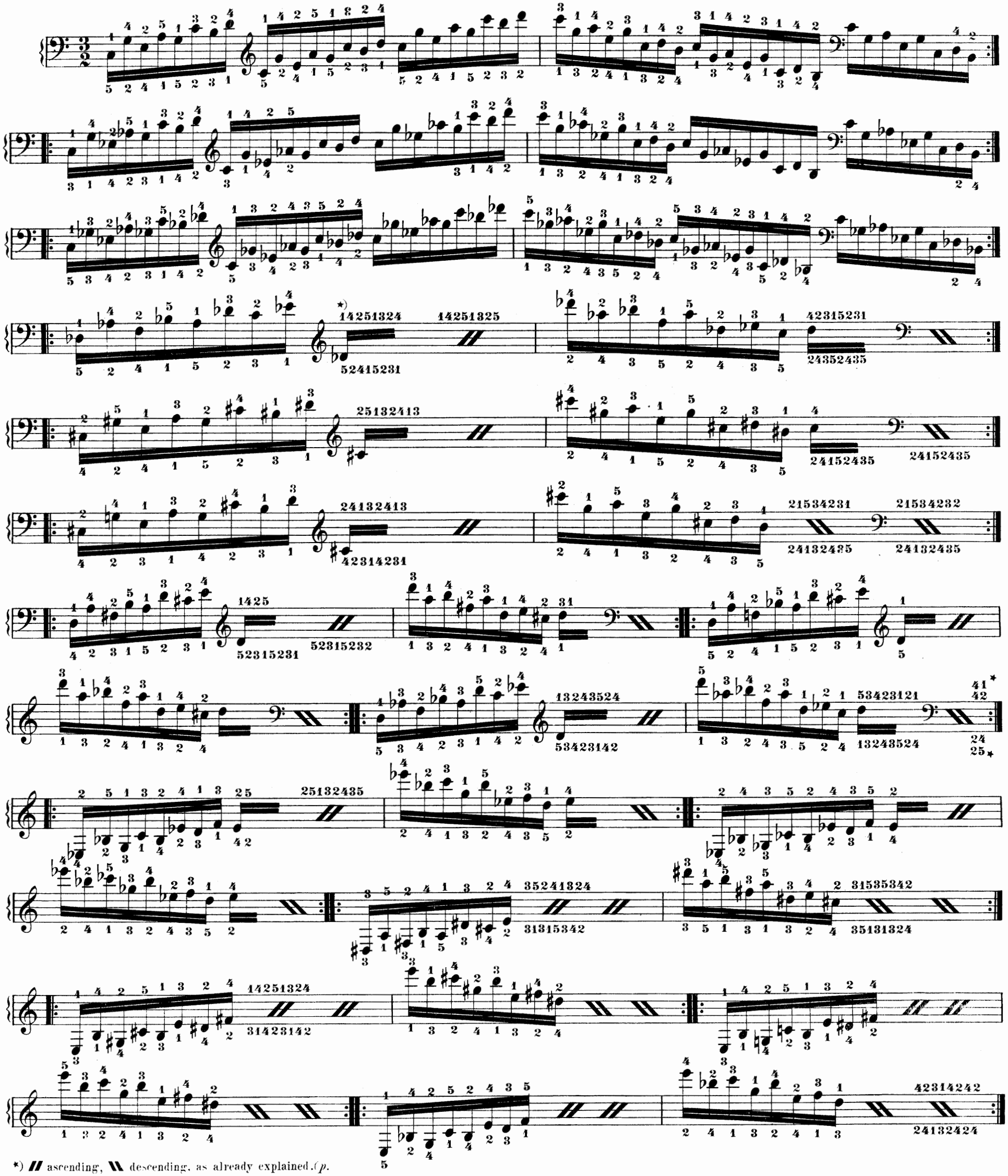
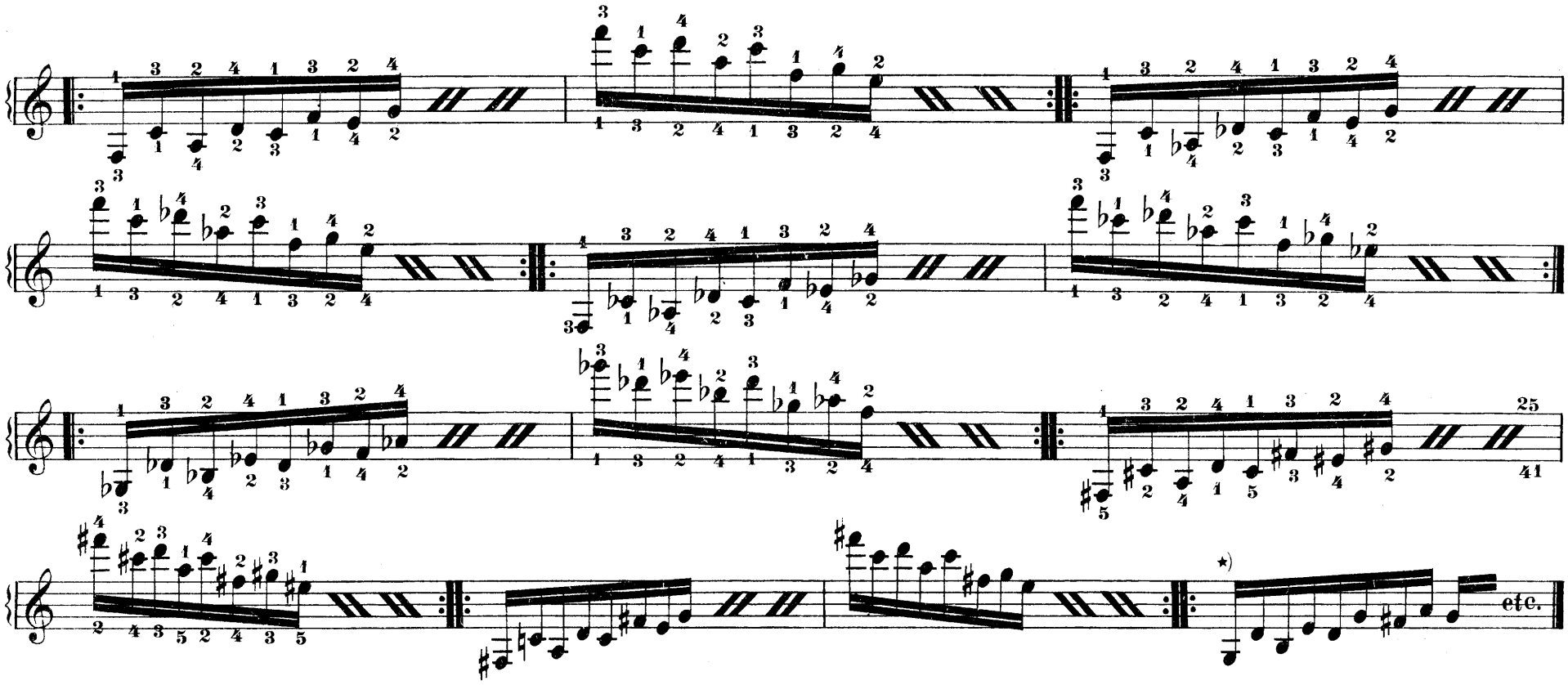
III. EXERCISES FORMED FROM BROKEN INTERVALS
in ascending or descending motion.

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

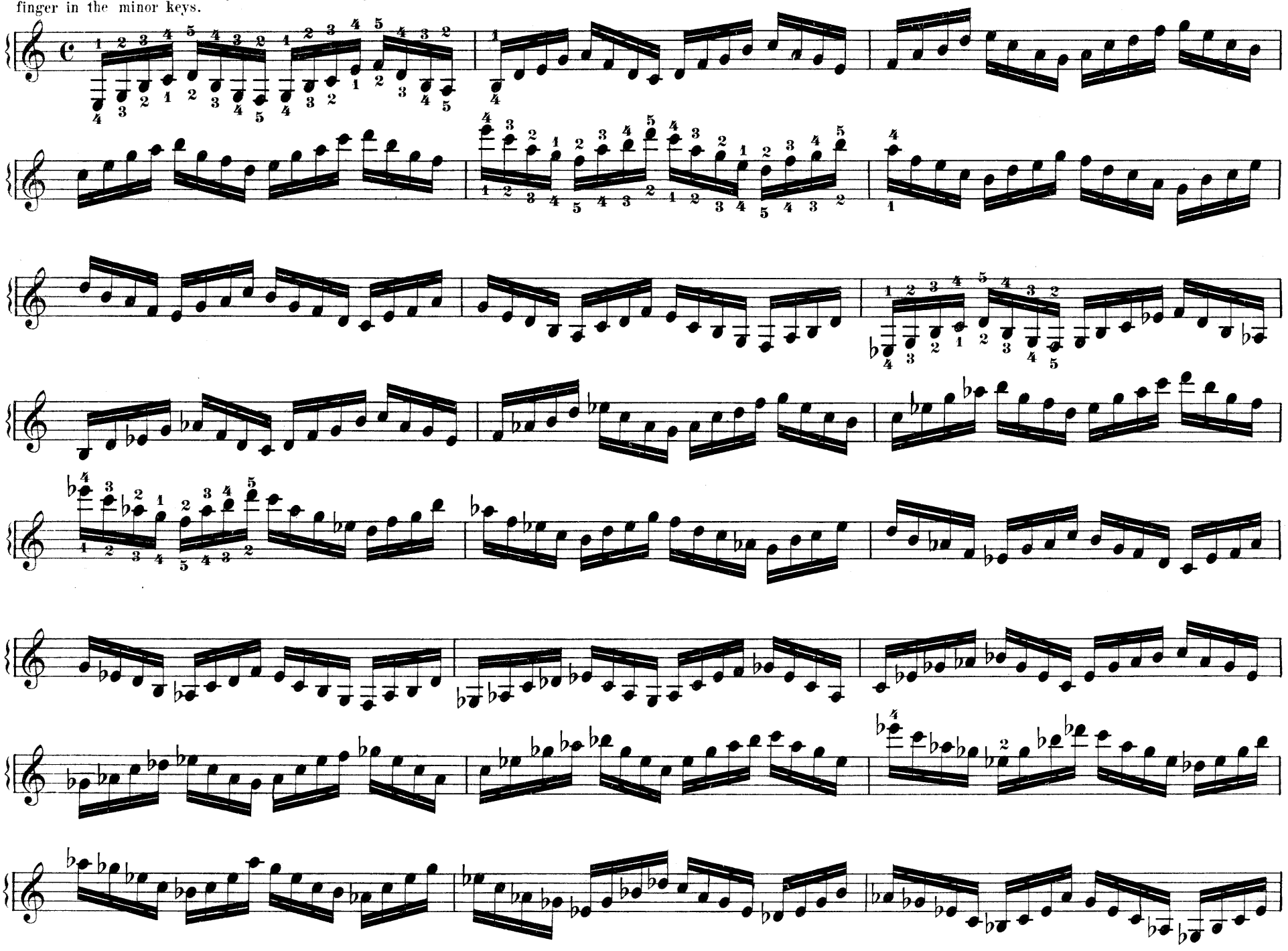


*) // ascending, \\ descending, as already explained (*p.*

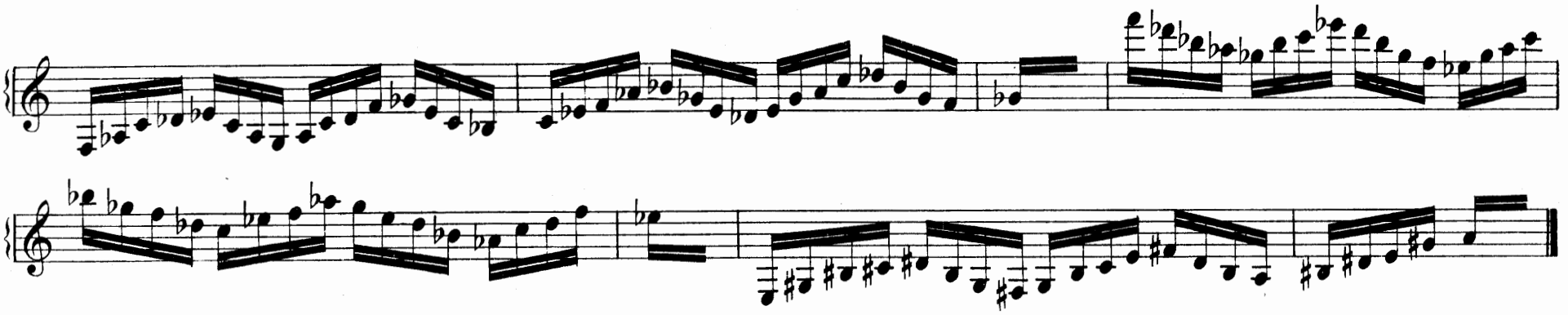
*) Into E♭.



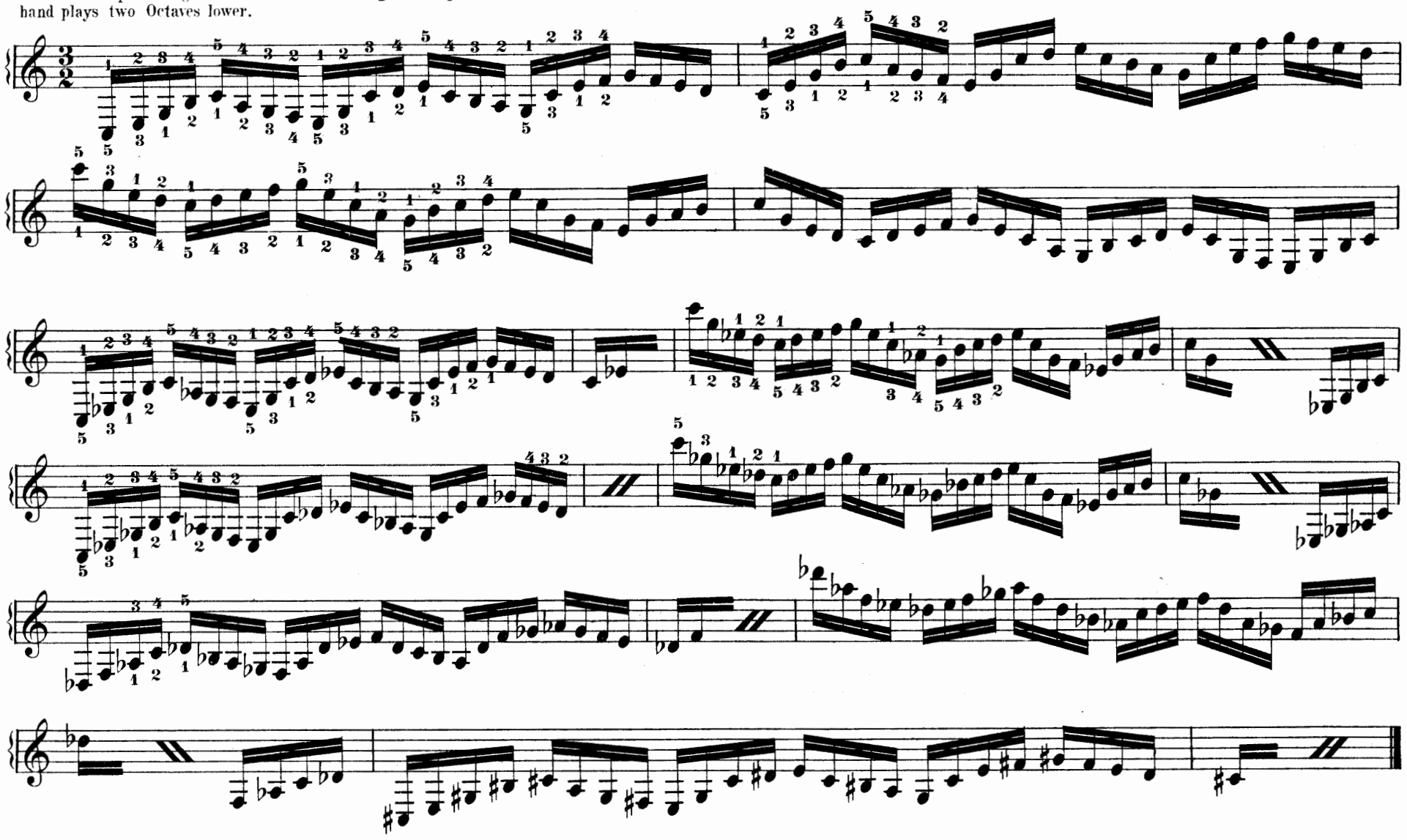
27. — This exercise is one of those which are to be practised only in **moderate tempo** — the quickest would be ♩ = **100.** For the chief point is the perfect distinctness of the individual notes simultaneously with a perfect *legato.* Here too the hand must be kept perfectly quiet, which at first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



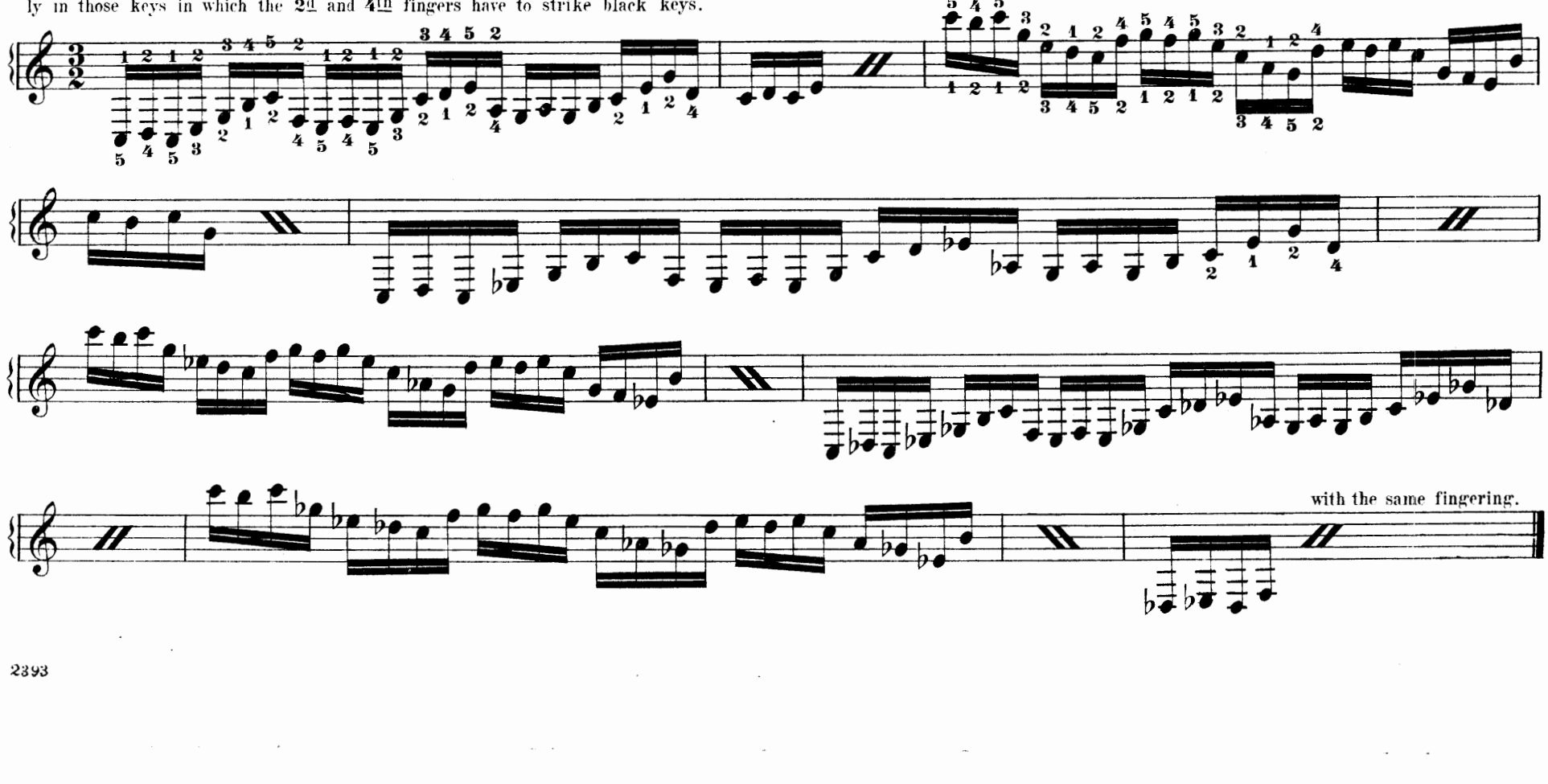
*) From this place on the pupil should endeavor to find the fingering for himself, with the aid of the foregoing examples, — not an easy, but a very profitable task.



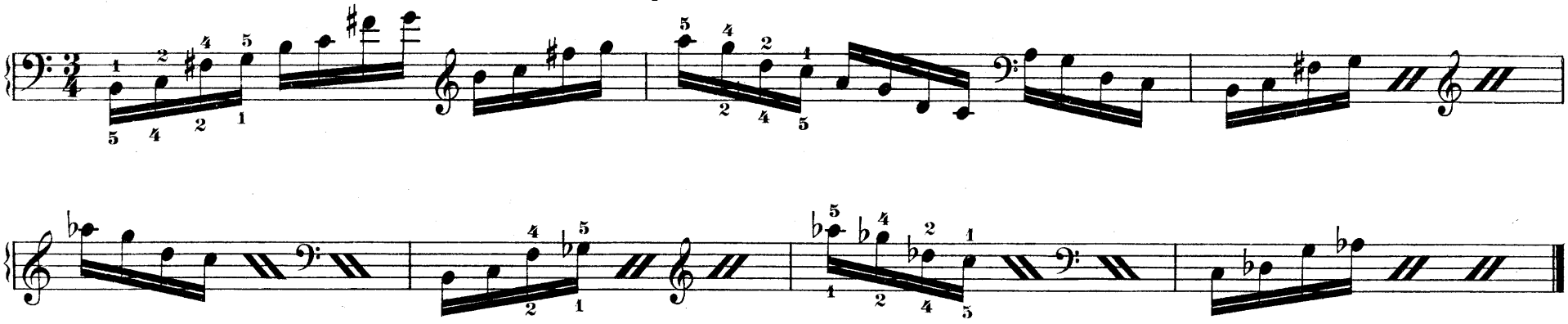
28. — For practising this exercise with the greatest profit, it is advisable to hold down in both hands the notes for the thumb and 5th finger as **quarter-notes.** — The left hand plays two Octaves lower.



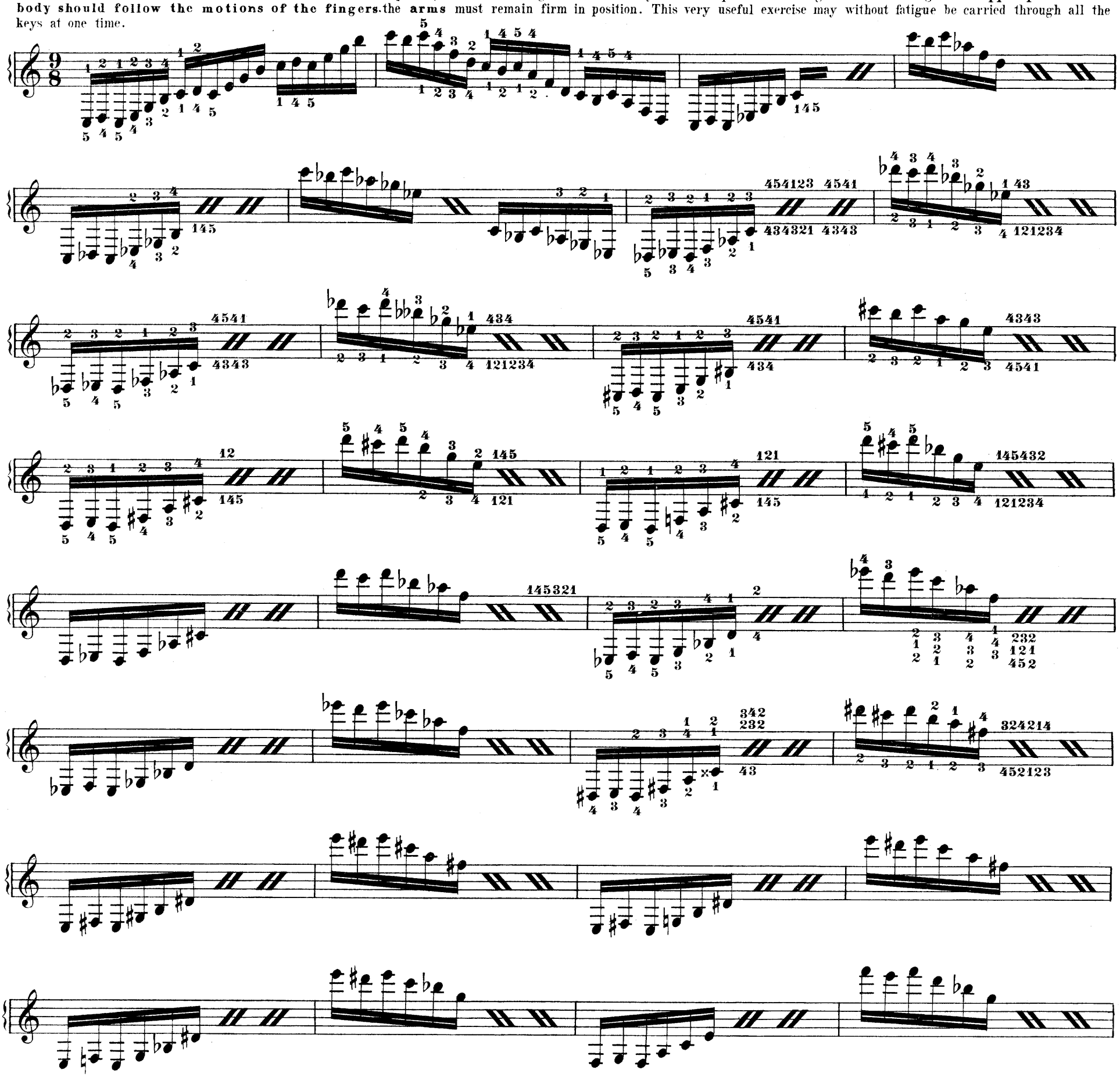
29. — A *crescendo* at the groups fingered **3 4 5 2**, so that the tones struck by the 2d and 4th fingers may sound loud and distinct. The exercise should be practised chiefly in those keys in which the 2d and 4th fingers have to strike black keys.

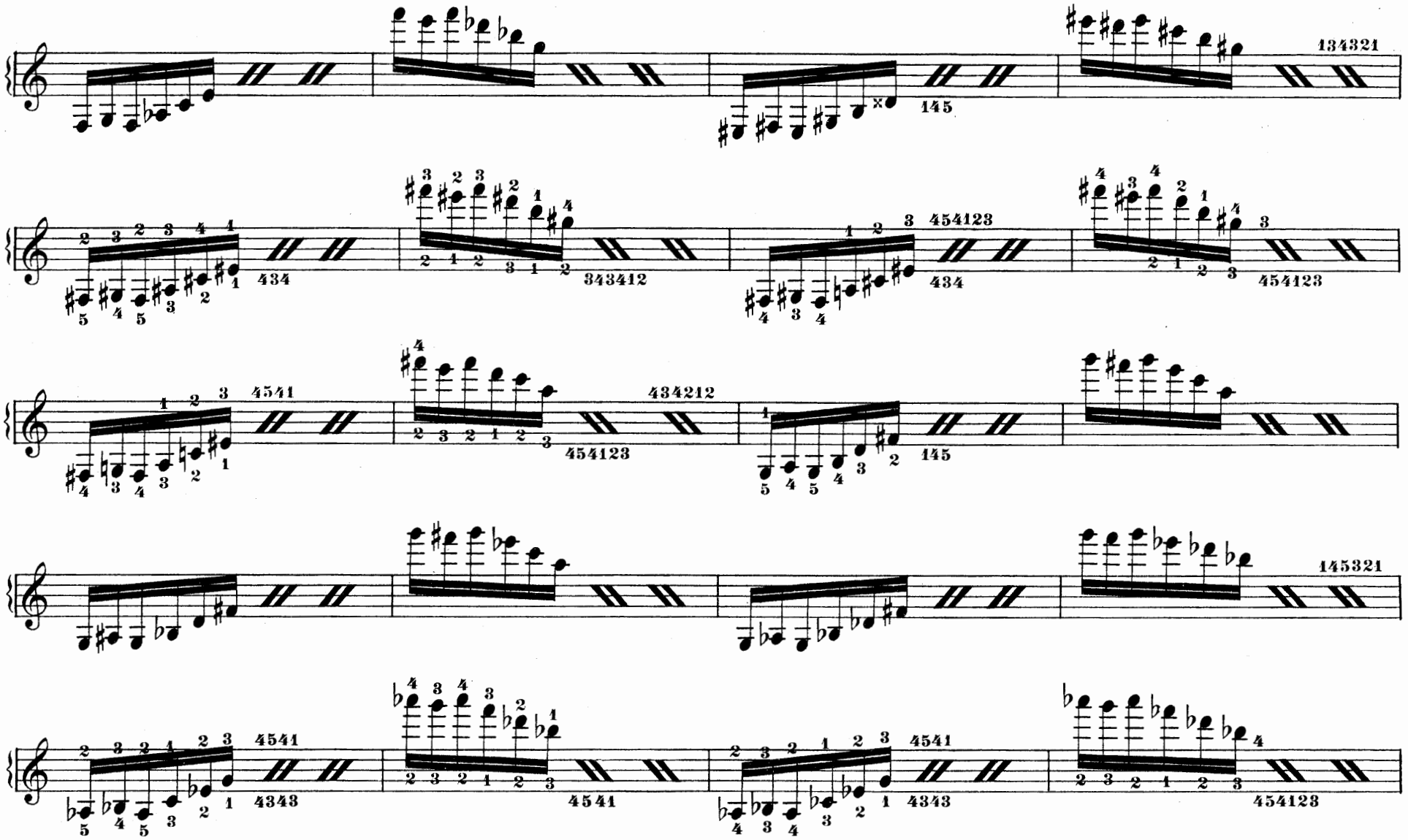


30. — To be played loud, **the 5th finger sharply curved.** Any *tempo* is suitable.



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
454123
4541
434212
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4343
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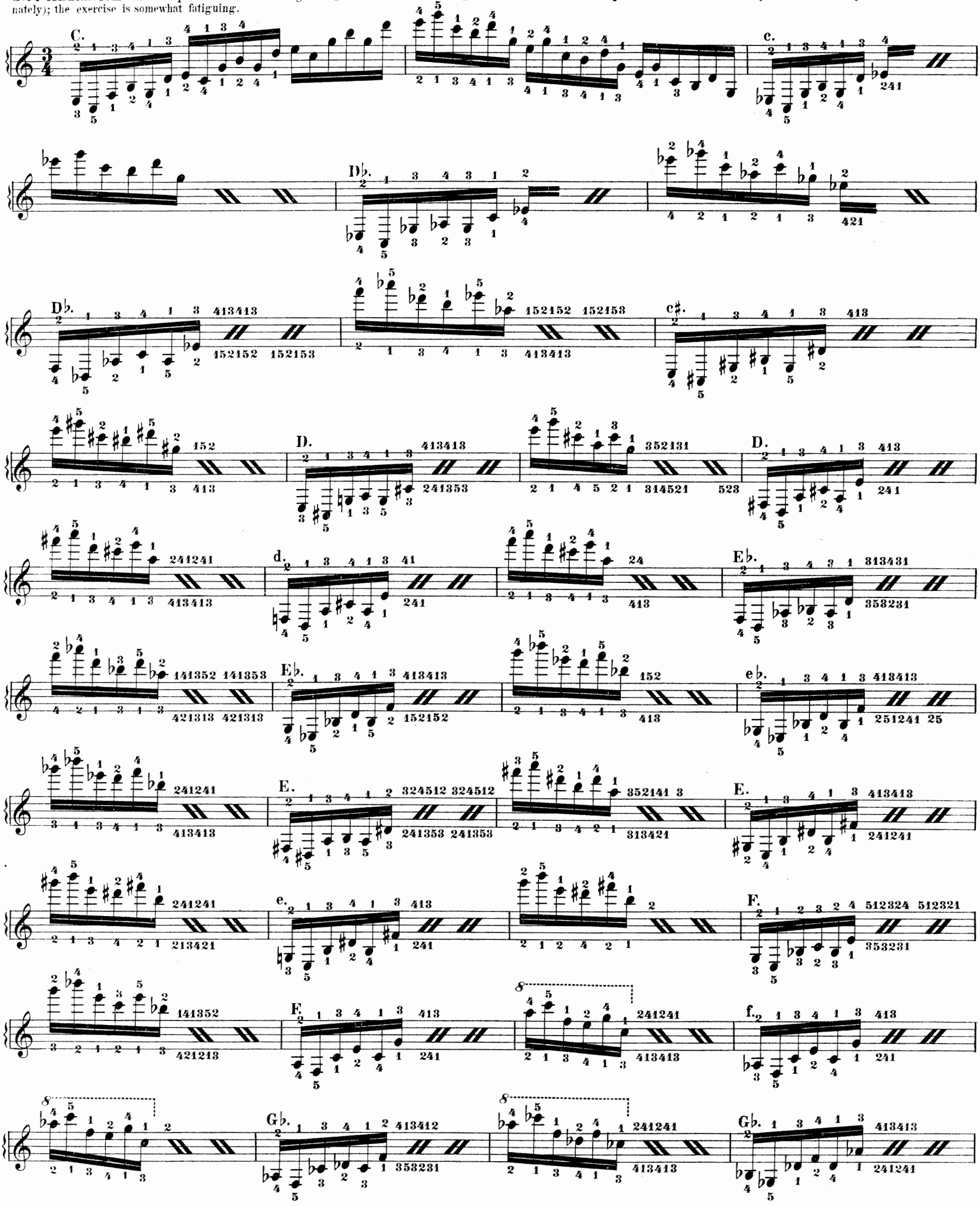
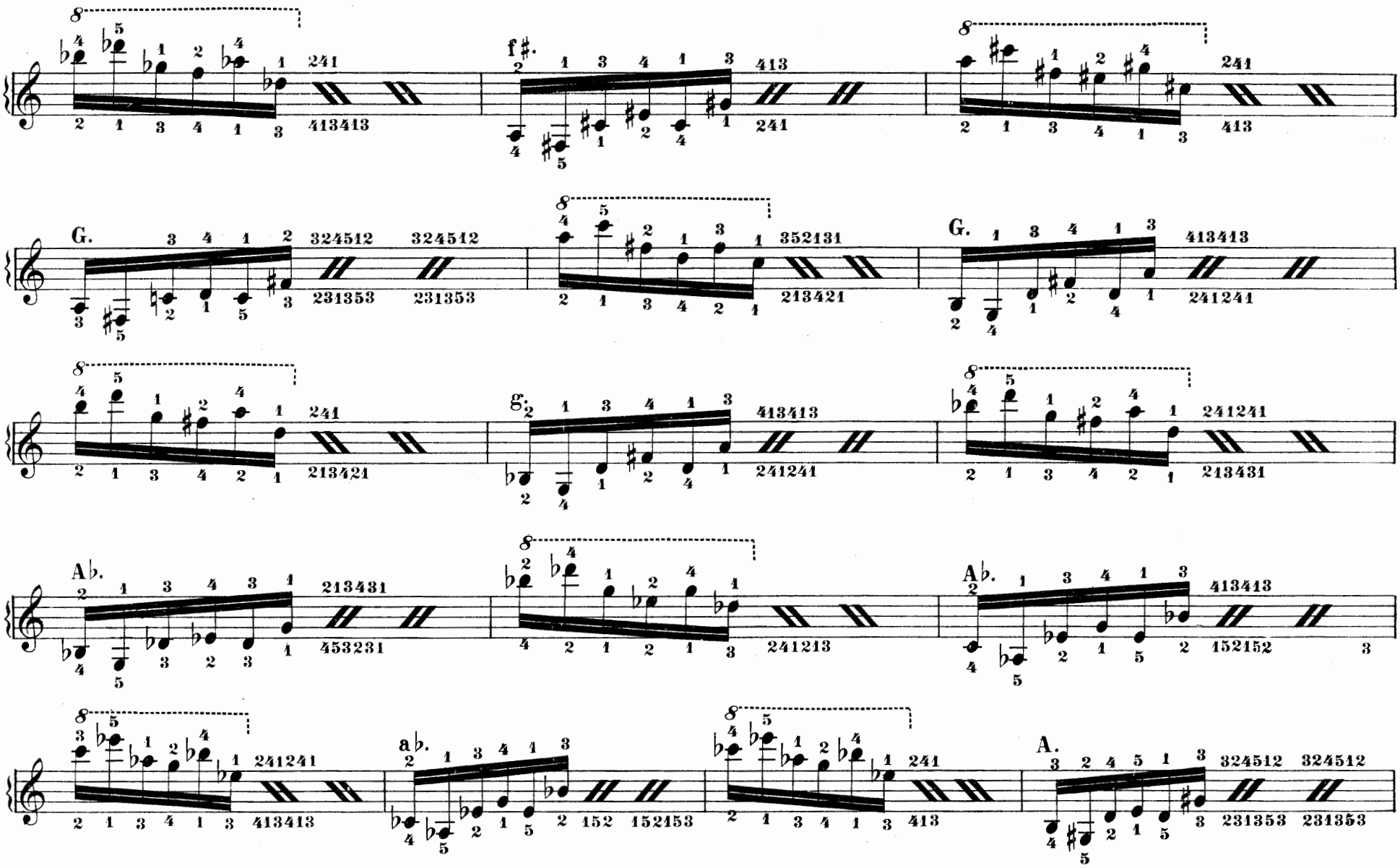
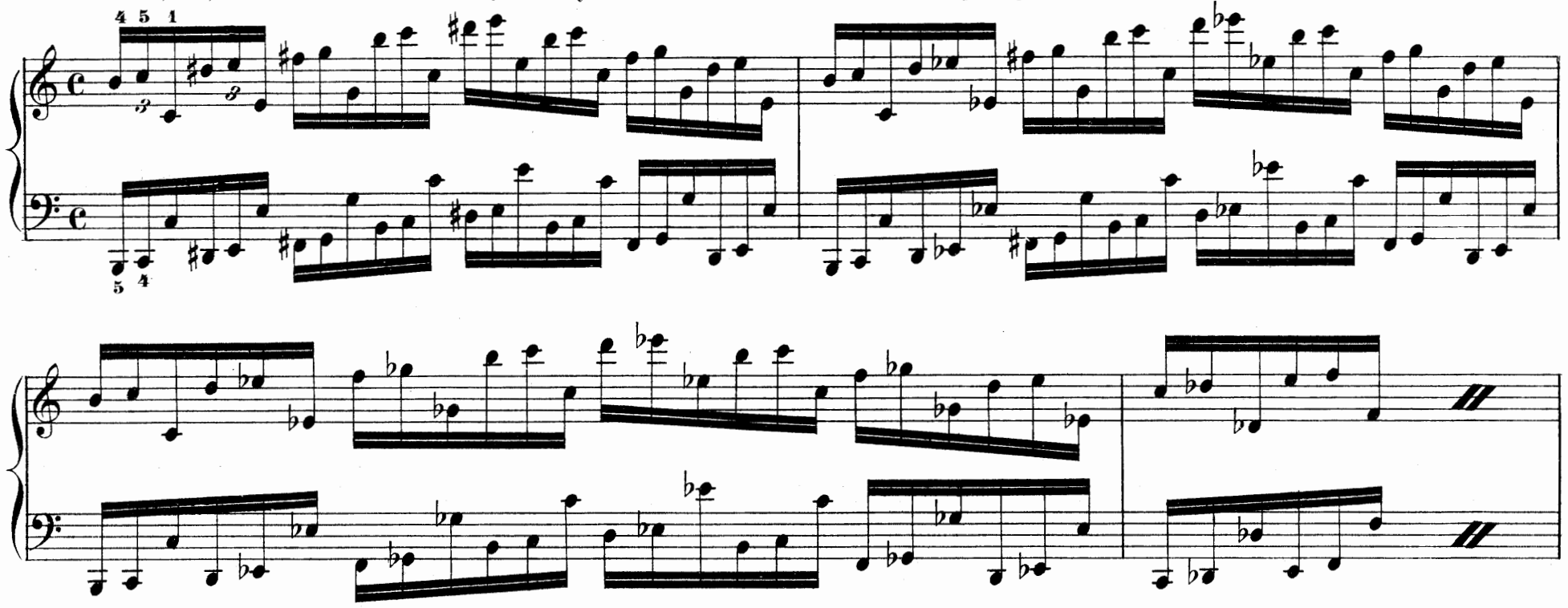
4541
434
454123
145
145432
1454
145321
4541
434
454123
342412
434321
232341
342412
434321
324214
324212
342412
342413
145432
121234

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

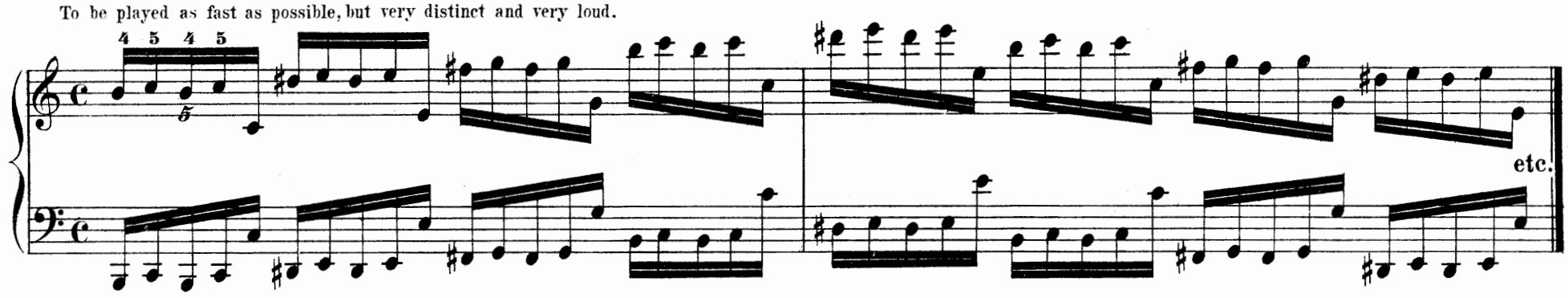



241 413413
f♯. 413 241
241 413
G. 324512 324512 231353 231353
352131 213421
G. 413413 241241
241 213421
g. 413413 241241
241241 213431
A♭. 213431 453231
241213
A♭. 413413 152152 3
241241 413413
a♭. 152 152153
241 413
A. 324512 324512 231353 231353
352131 352 213421 213
413 241
413 241
B♭. 213421 453231
241241 421213
B♭. 421313
452131 213421
b♭. 452131
B. 421313 241352
453231 313421
B. 413413 241241
241241 413413
b. 413413 241241
24
C. 413413 241241 241241
453231 213421

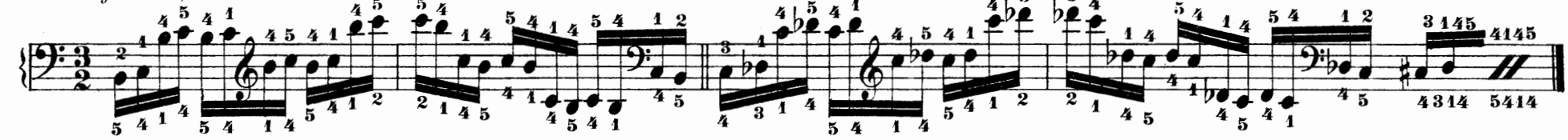
33._ Not fast, loud, the Octaves not detached but very smoothly connected. For a useful **Variante** see Pamphlet, *p.*28, at Nº **33.**



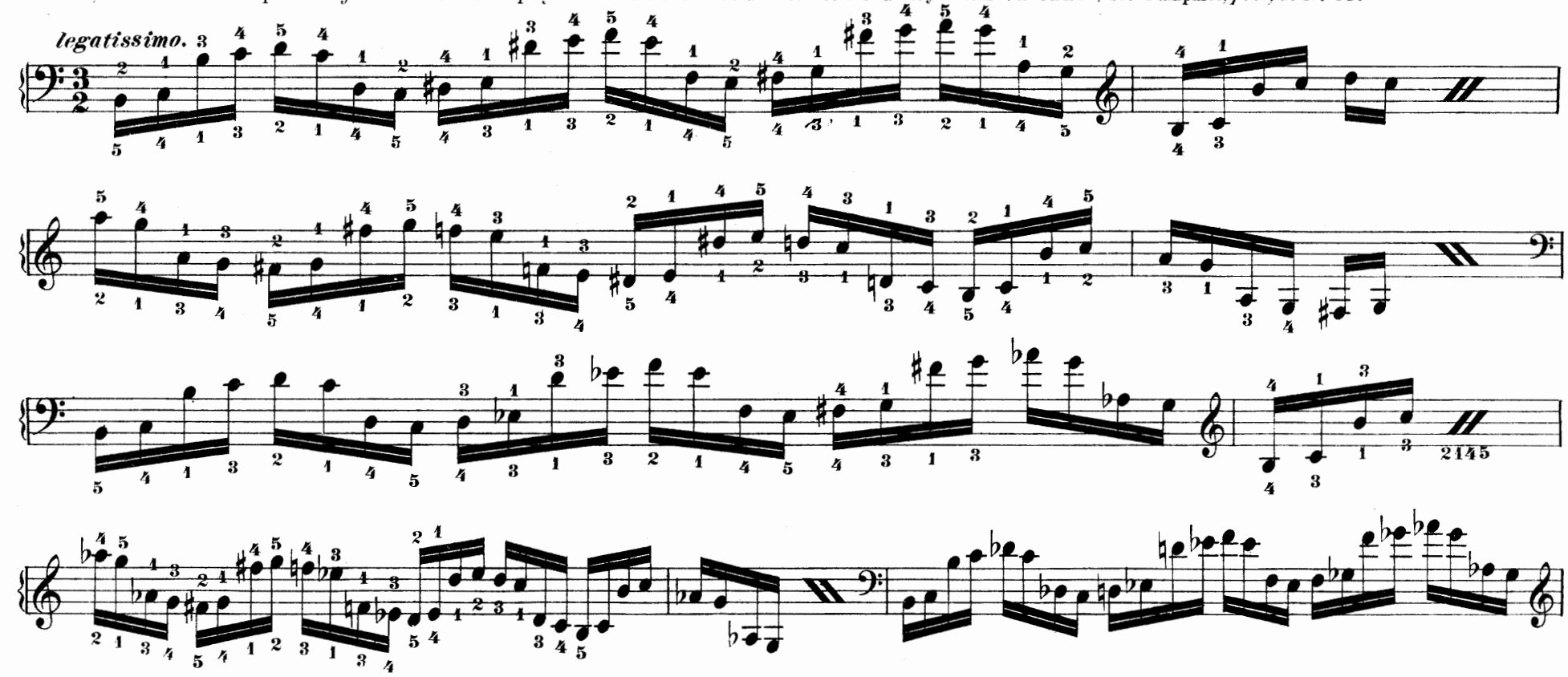
To be played as fast as possible, but very distinct and very loud.

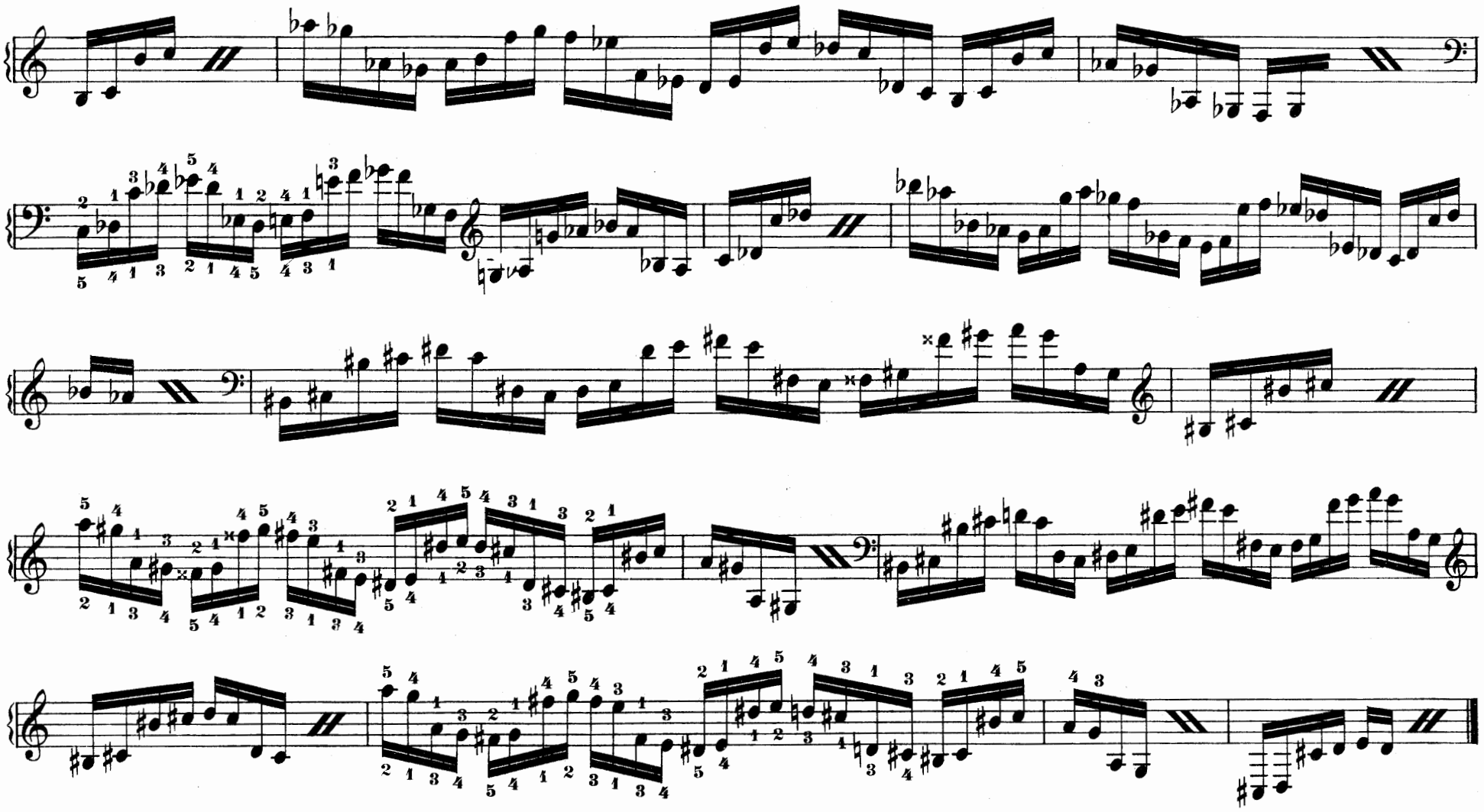


34. *Legatissimo,* loud, not fast.



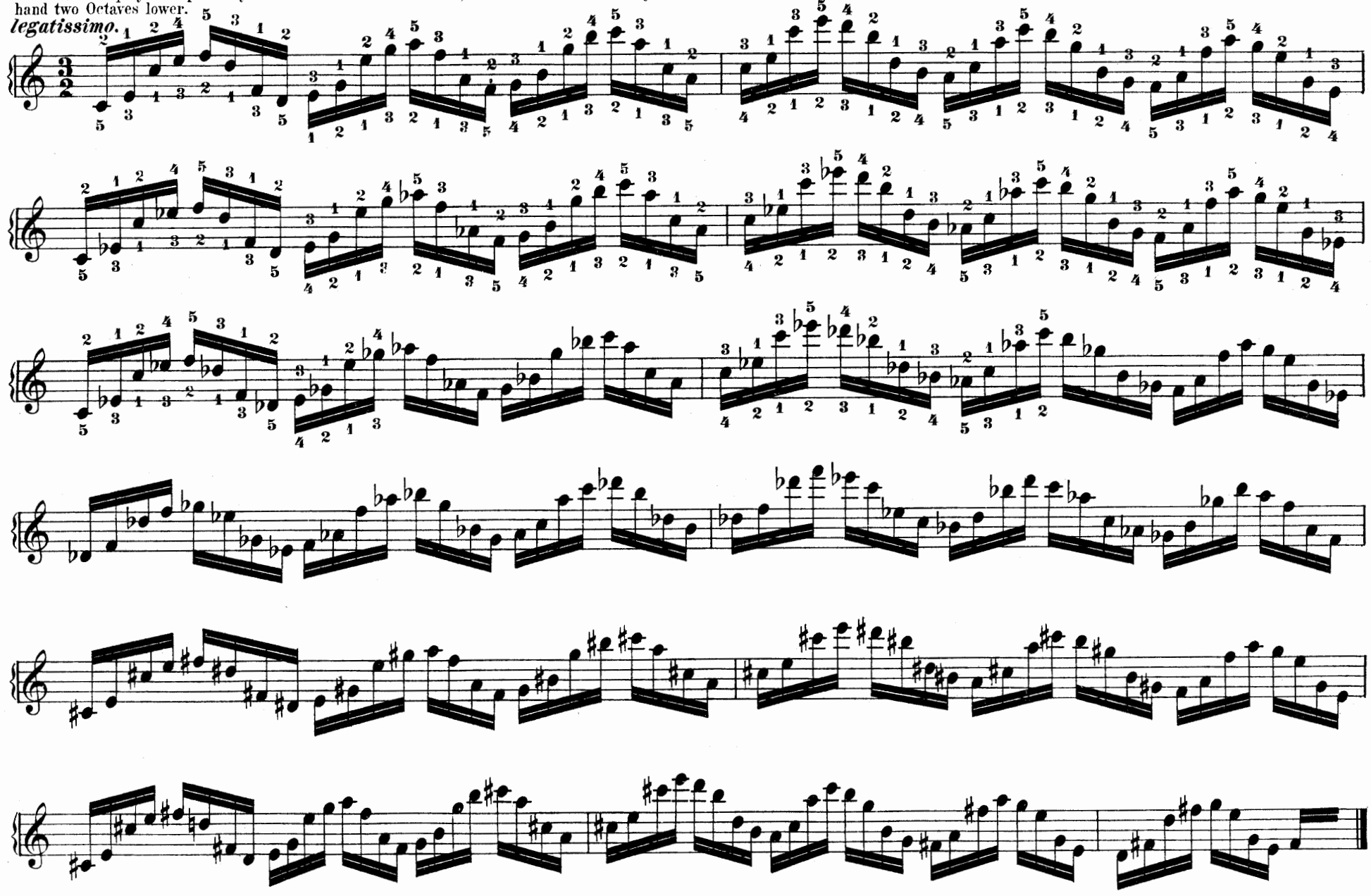
35._ In tolerably slow **tempo**, with perfectly quiet hand; the right and the left hand hold firmly the notes struck by the thumb and followed or preceded by the skip of a Seventh, with a view to a perfect *legato*. The left hand plays the exercise two Octaves lower. For a very useful **Variante**, see Pamphlet, *p.*28, at Nº **35.**



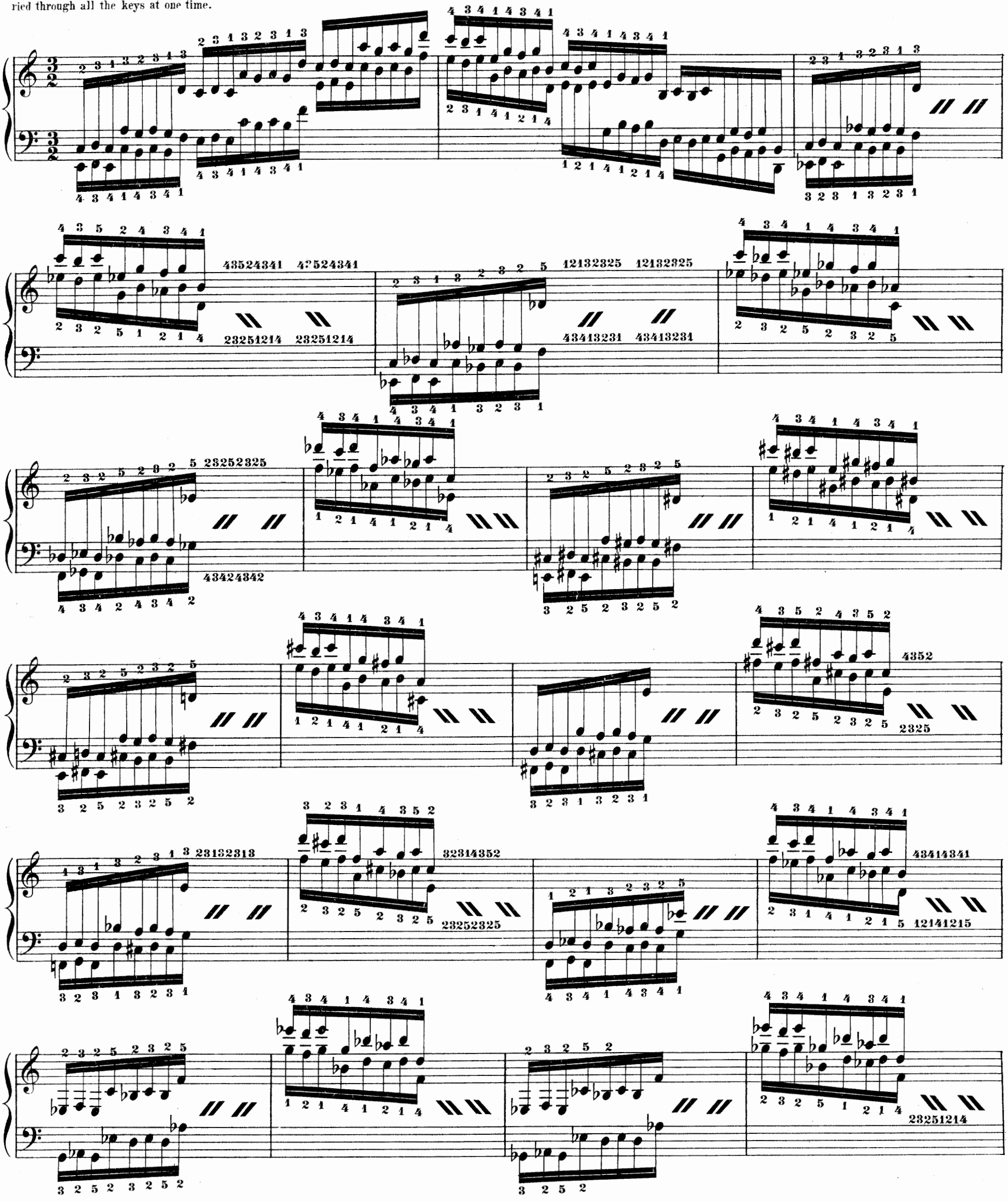


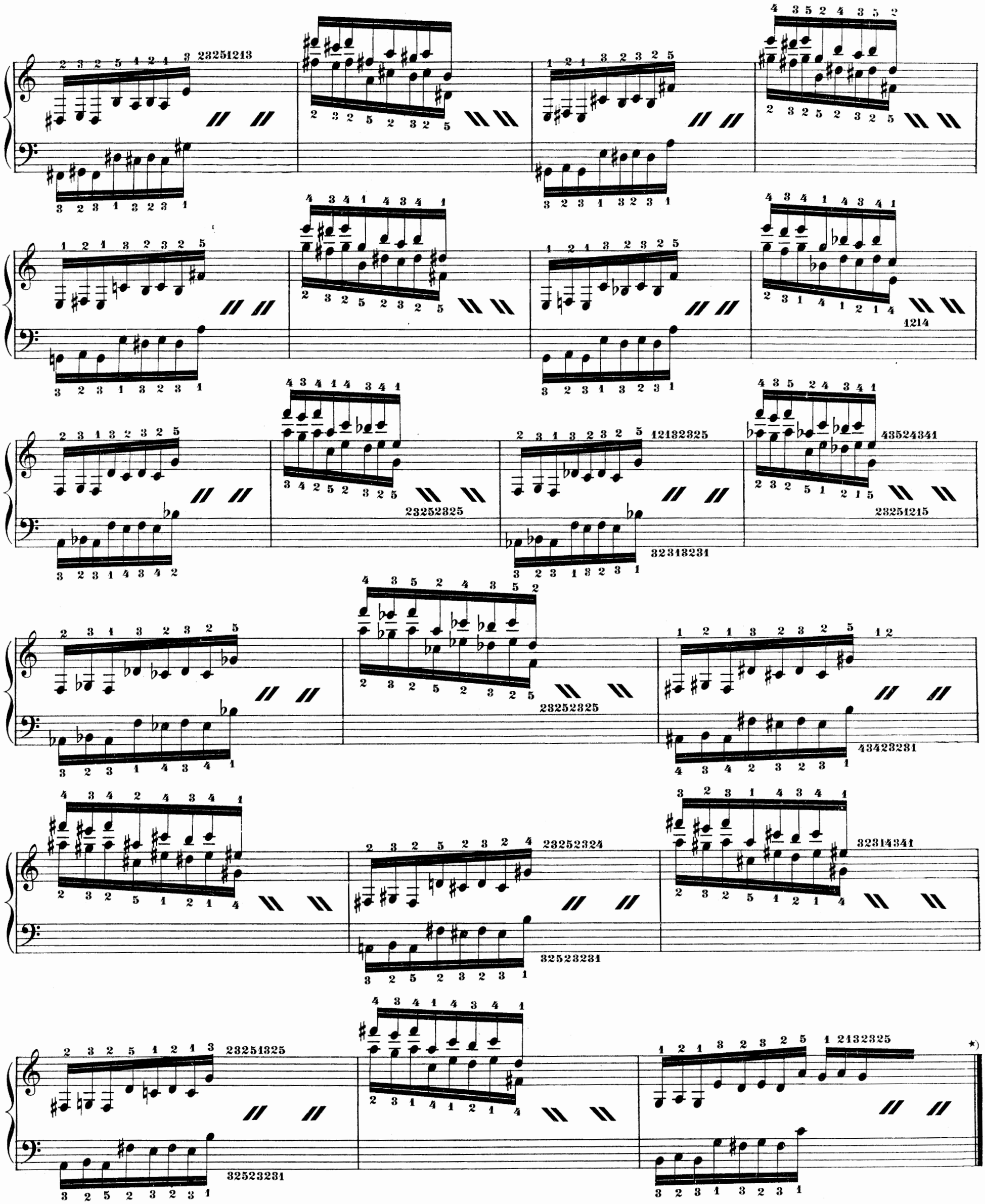
36. To be played in precisely the same manner as Nº **35**; here too the thumb firmly holds the tone followed by the skip (here that of a Sixth). The arms close to the body. The left hand two Octaves lower.

legatissimo.



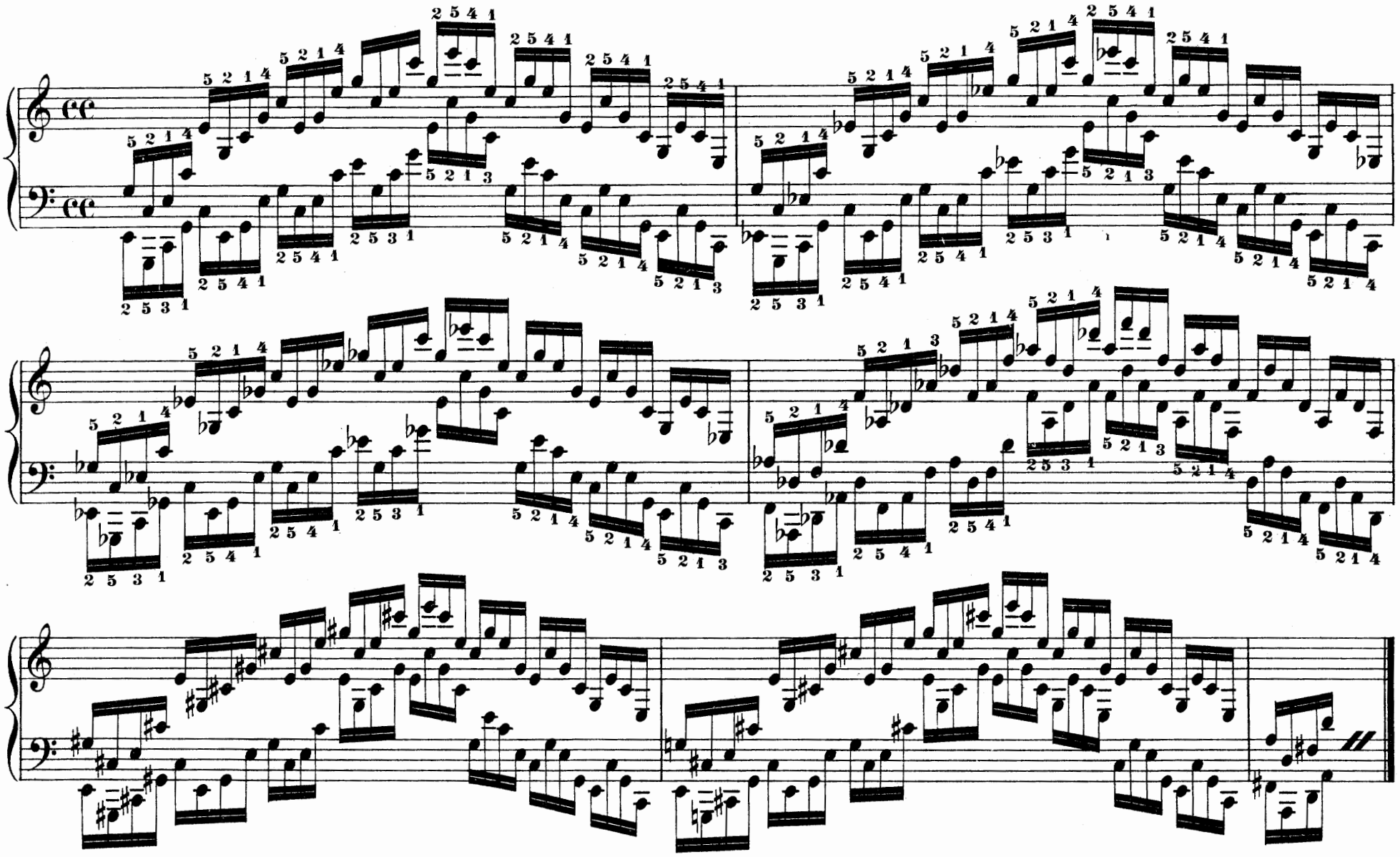
37.— This exercise may be taken in any **tempo** not incompatible with the most perfect repose, certainty, and evenness of stroke, and *legatissimo*. Not being very fatiguing, it may be carried through all the keys at one time.



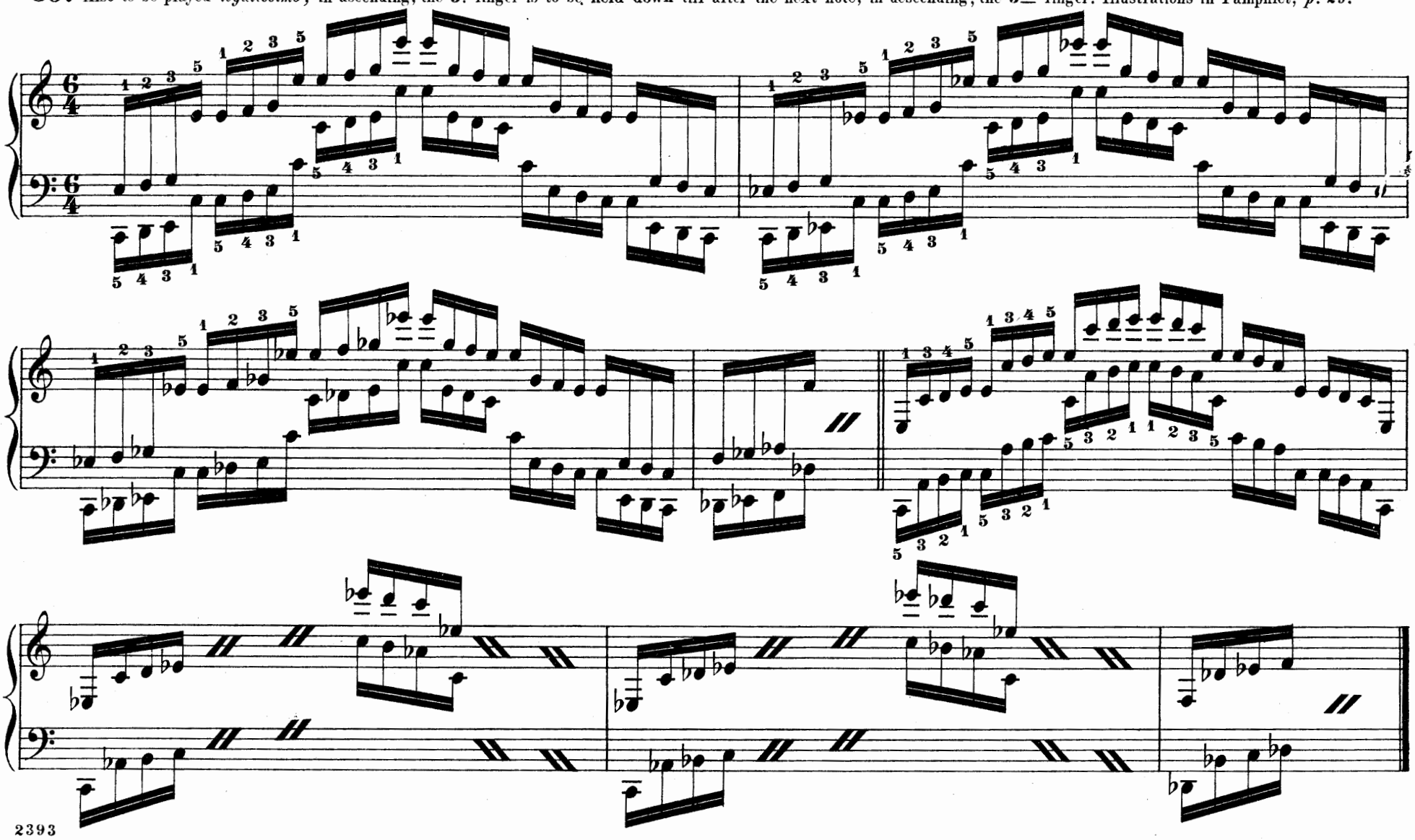


*) Here also the pupil should try to find out for himself the difficult fingering of what is to follow.

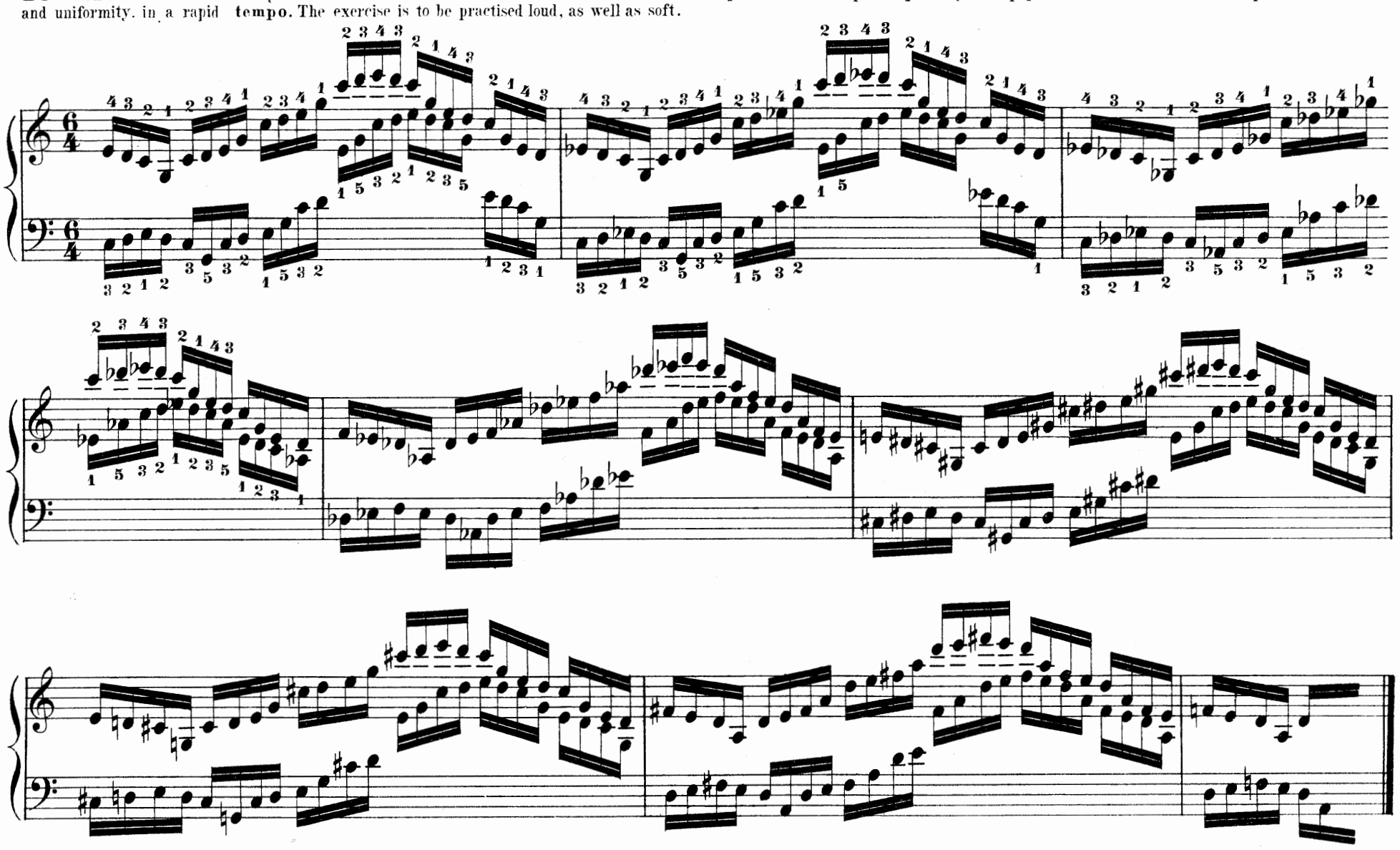
38. To be taken at first very slow, and even after frequent practice not faster than ♩ = 100. Always loud and *legatissimo*. An essential condition is a perfectly uniform *legato* at the places where the fingering is given. To be practised in all keys (always 4 at a time, see Pamphlet, *p.* 25, at N°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



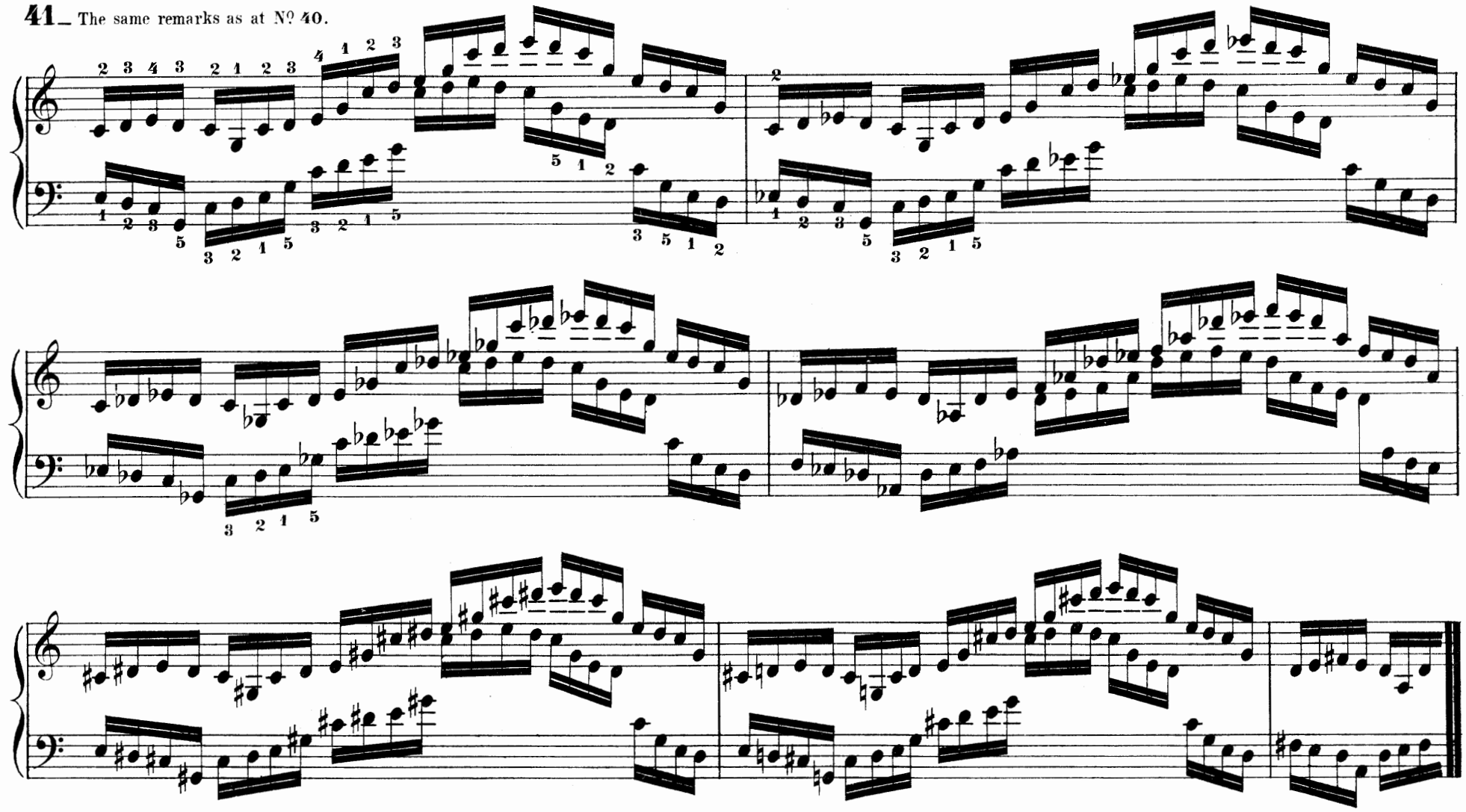
39. Also to be played *legatissimo*; in ascending, the 3d finger is to be **held down** till after the next note, in descending, the 5th finger. Illustrations in Pamphlet, *p.* 29.



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 № 40.



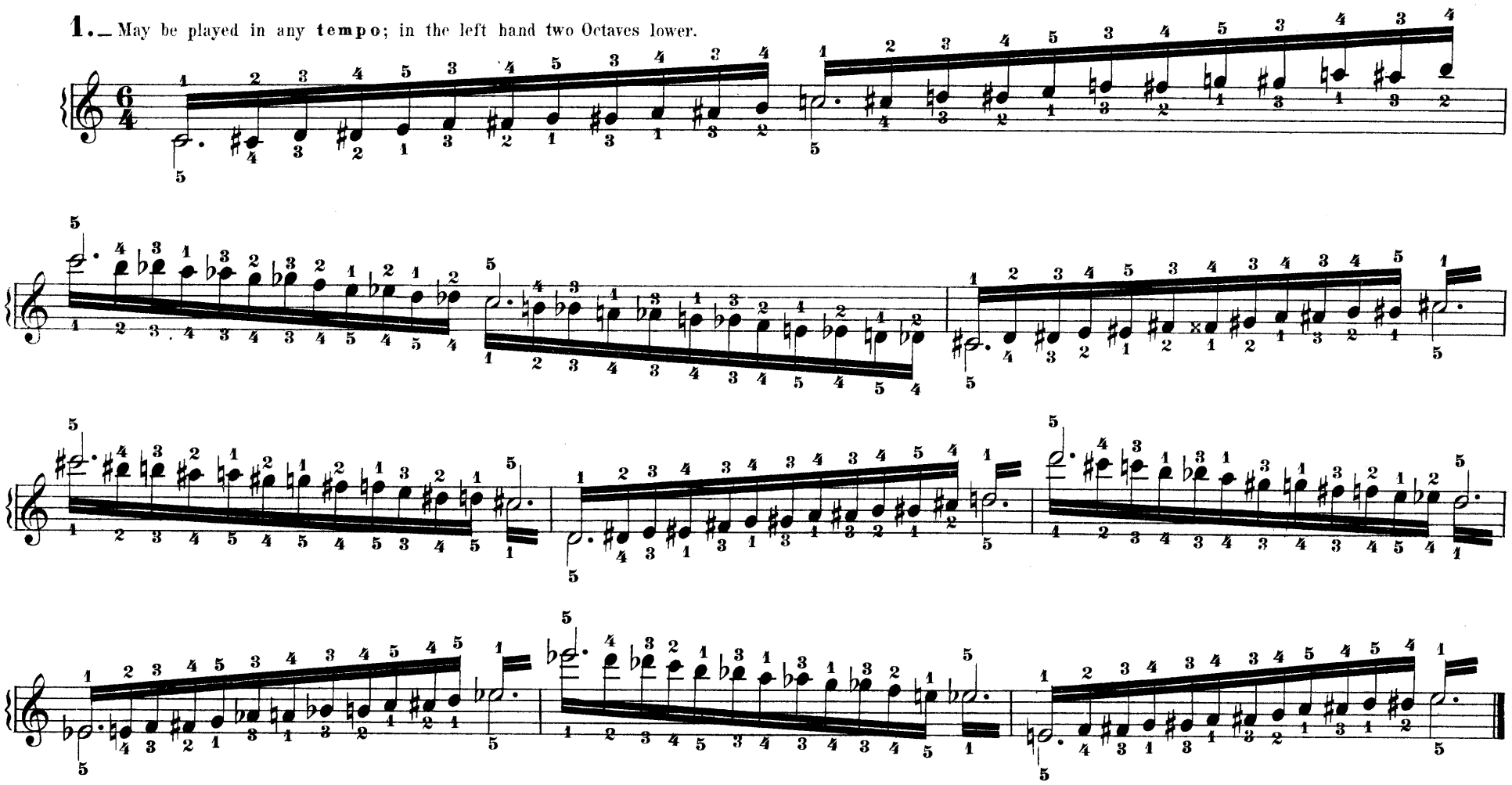
End of Book I.

CARL TAUSIG'S
DAILY STUDIES.

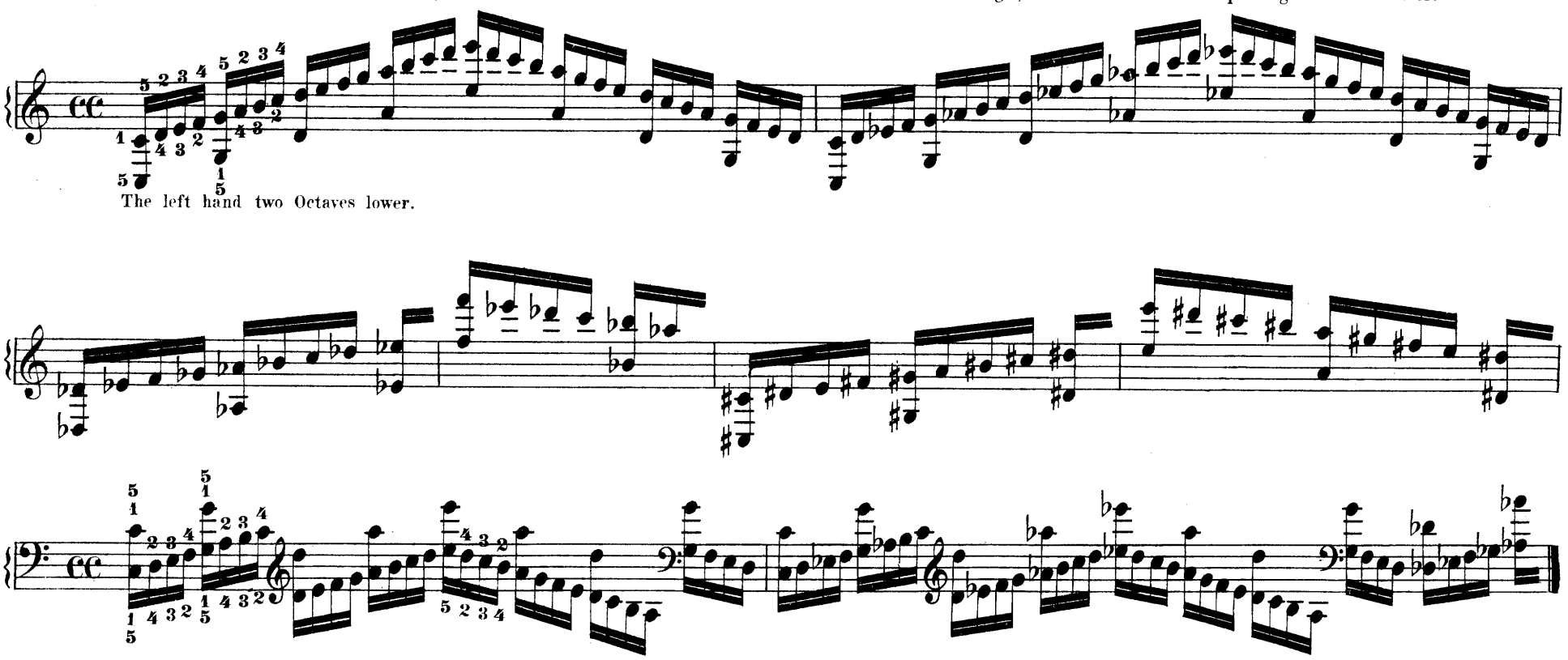
I. SPECIAL EXERCISES IN PASSING THE FINGERS OVER AND UNDER.

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.



The left hand two Octaves lower.

*) 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."

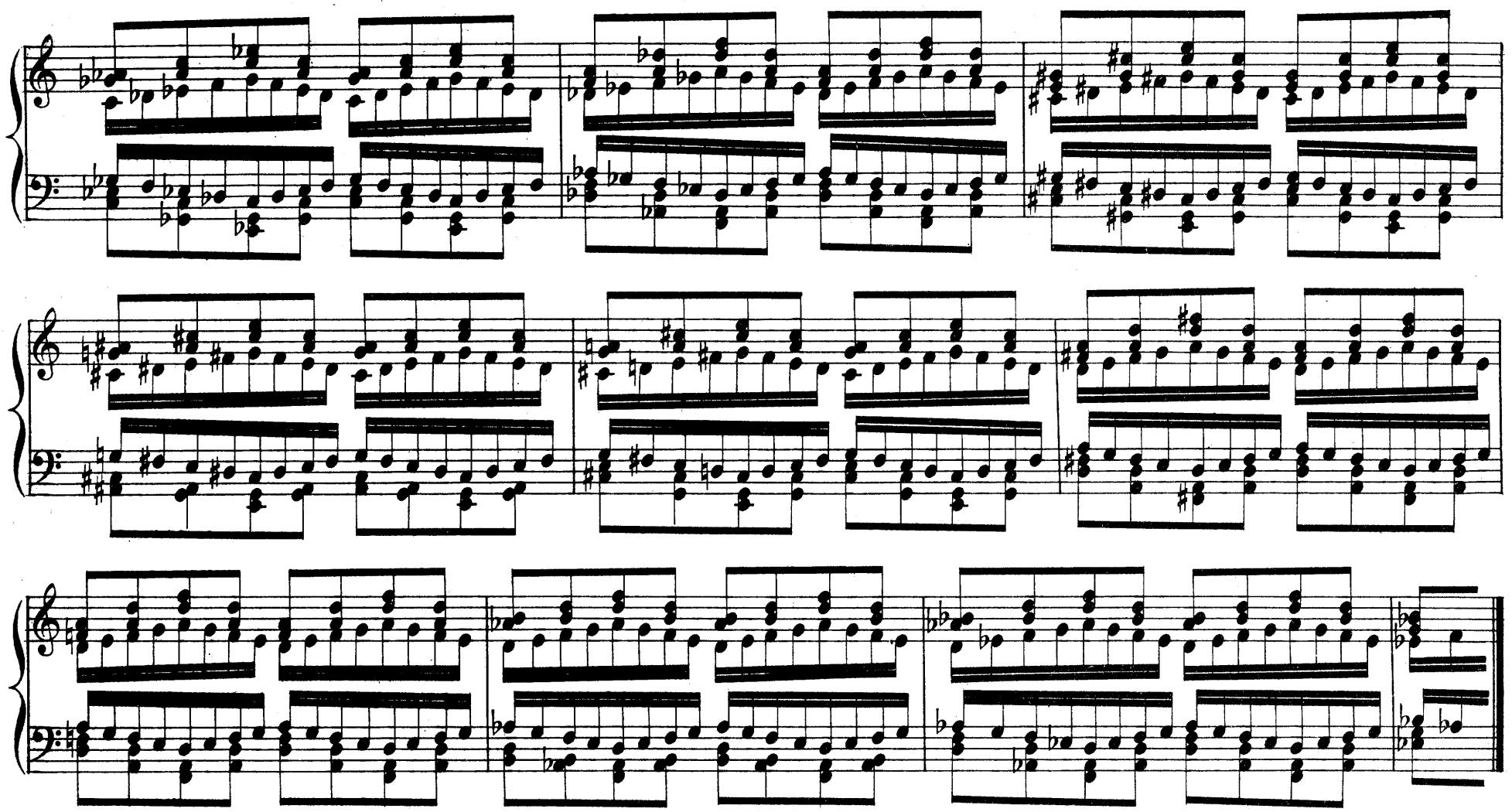
3. Adagio. — One of the most difficult and fatigning as also of the most useful exercises. It is to be attacked by those players only to whom the other exercises are already tolerably easy, or who at least have a powerfully built hand and strong fingers. Sustain the quarter-notes strictly, hold the fingers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

Adagio.

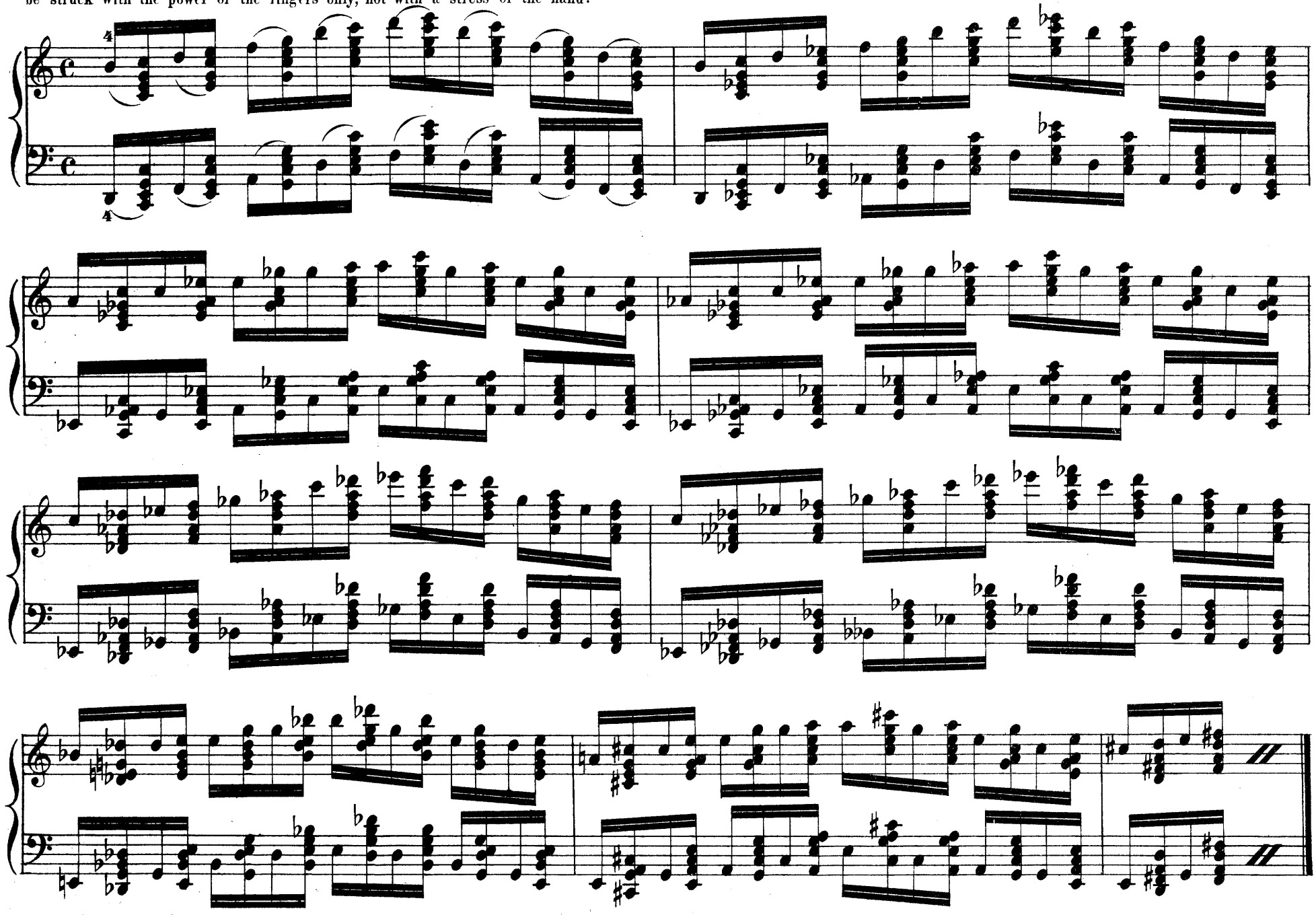
Another fingering.

Another fingering.

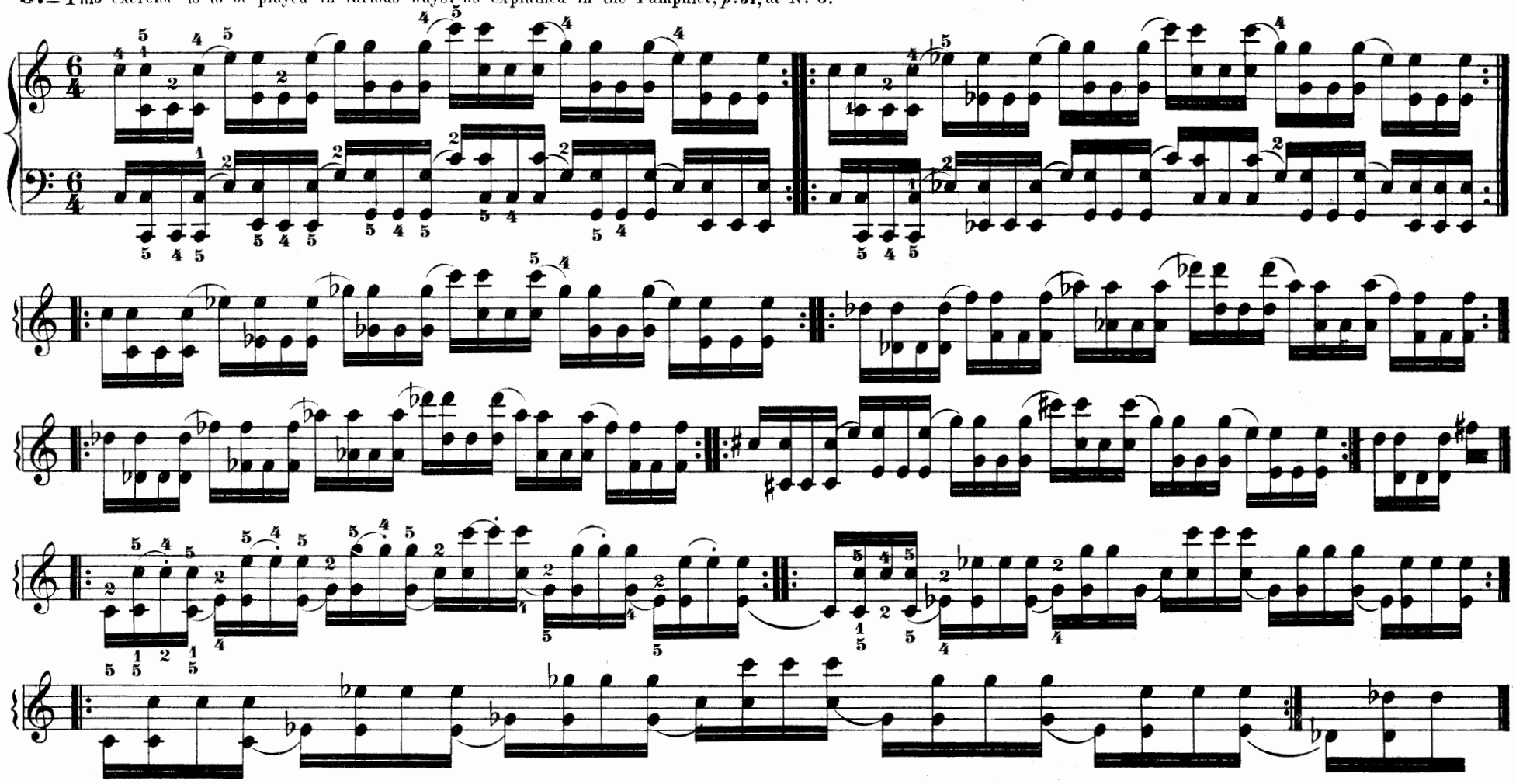
4. — This exercise is difficult and fatiguing, but unsurpassable for strengthening the fingers and rendering them independent. The chief point aimed at is uniformity of stroke and a perfectly smooth connection between the 2d finger and the thumb. To be played at first in only three keys, for avoiding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

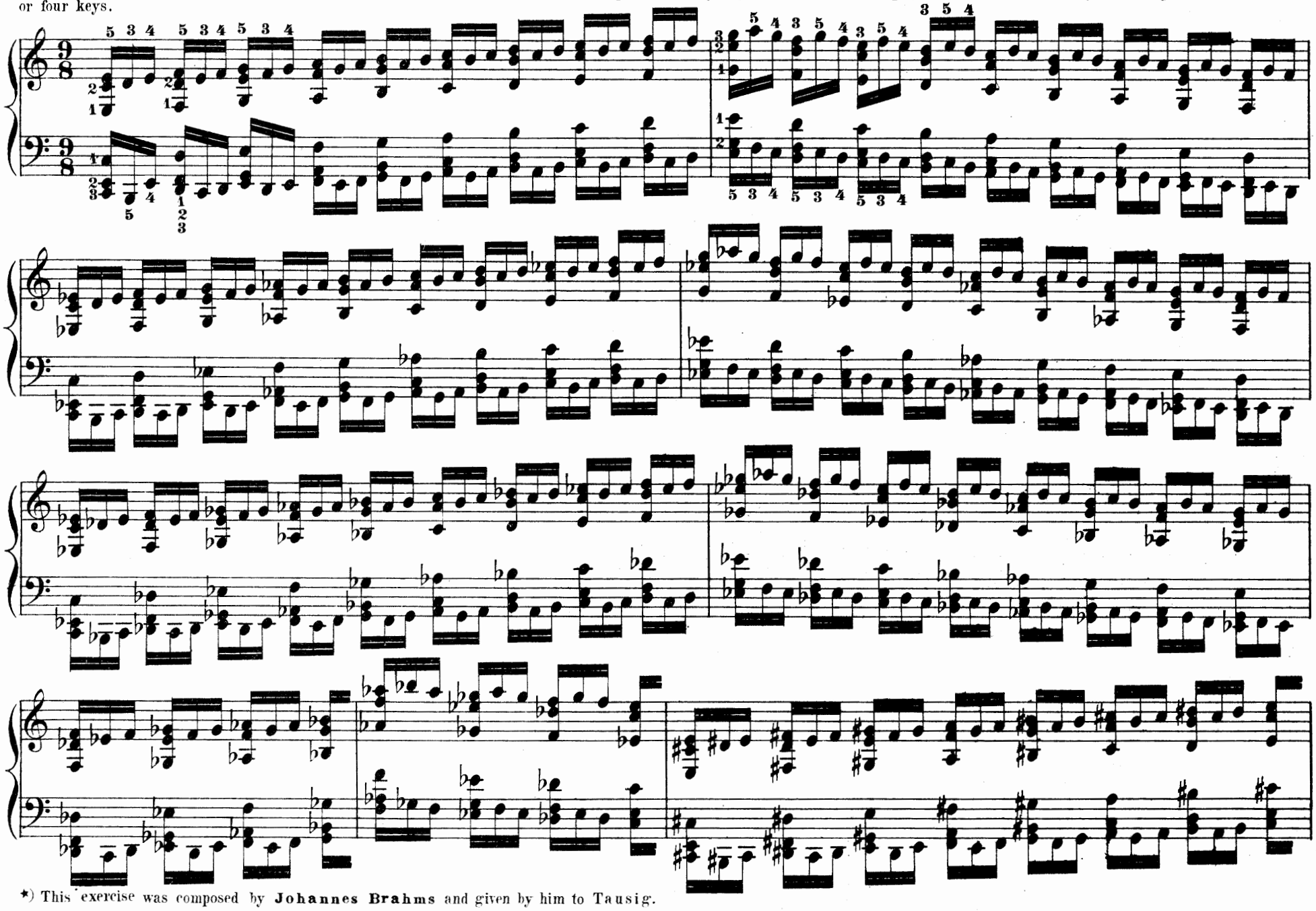


6.—This exercise is to be played in various ways, as explained in the Pamphlet, *p.* 31, at Nº 6.



*)

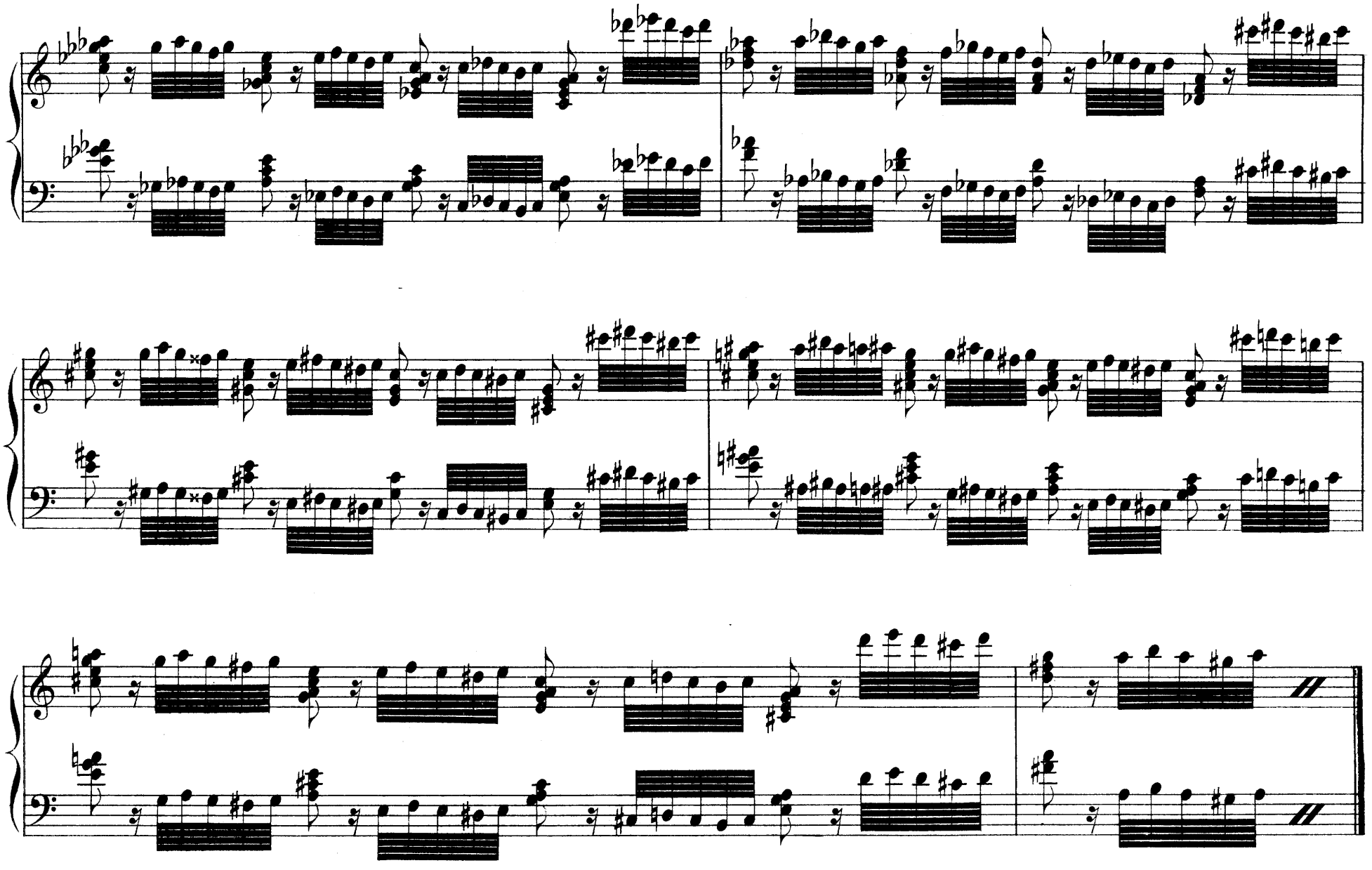
7.—To be practised with the 3d, 4th and 5th fingers of both hands sharply curved, the thumbs remaining, on the contrary, always perfectly extended. In this way alone can the exercise be mastered. It may be taken in any **tempo**; distinctness is of course indispensable. Only a practised and strong player 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.

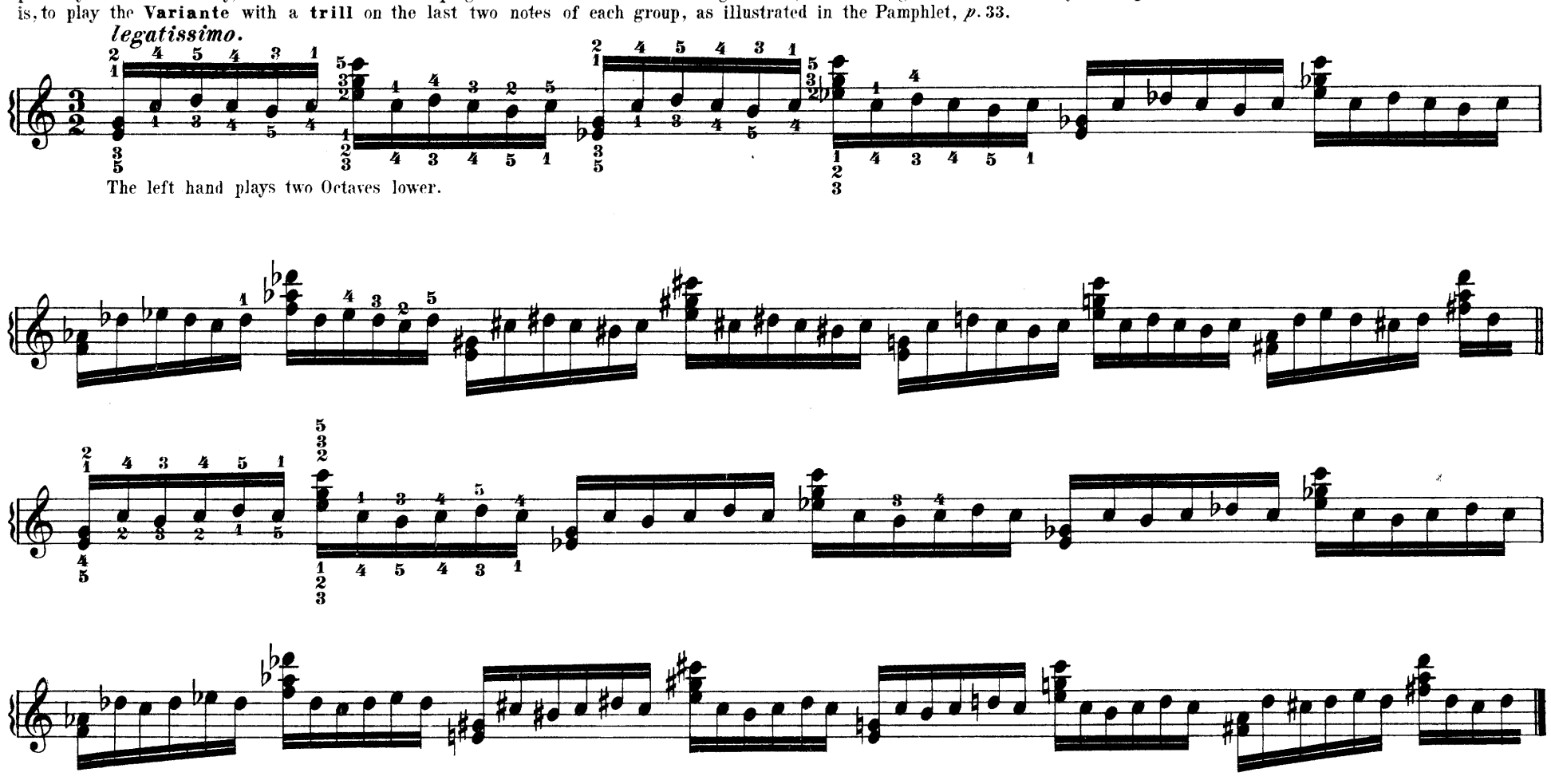
8. Play *legatissimo*, loud, and separate the single tones one from the other. The surest means of avoiding all unevenness is, at first to keep the thumbs of both hands always down, and in the **Variante** the 5th finger in the right hand, the 4th in the left. See Pamphlet, *p.* 32, at Nº 8.



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 № 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.

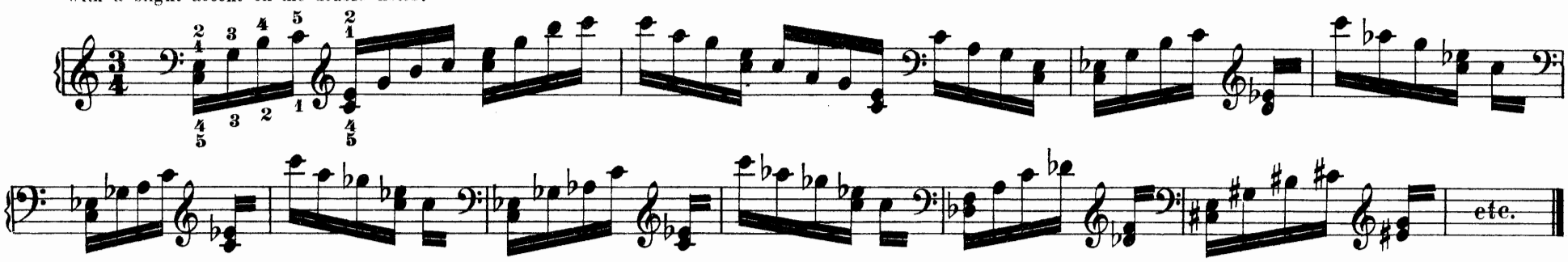
legatissimo.

The left hand plays two Octaves lower.

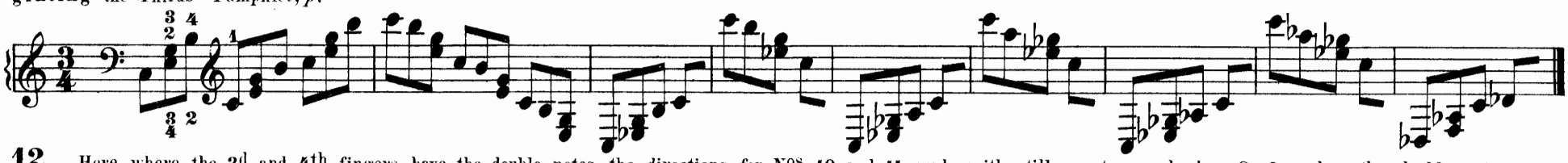


III. EXERCISES FORMED FROM BROKEN CHORDS.*)

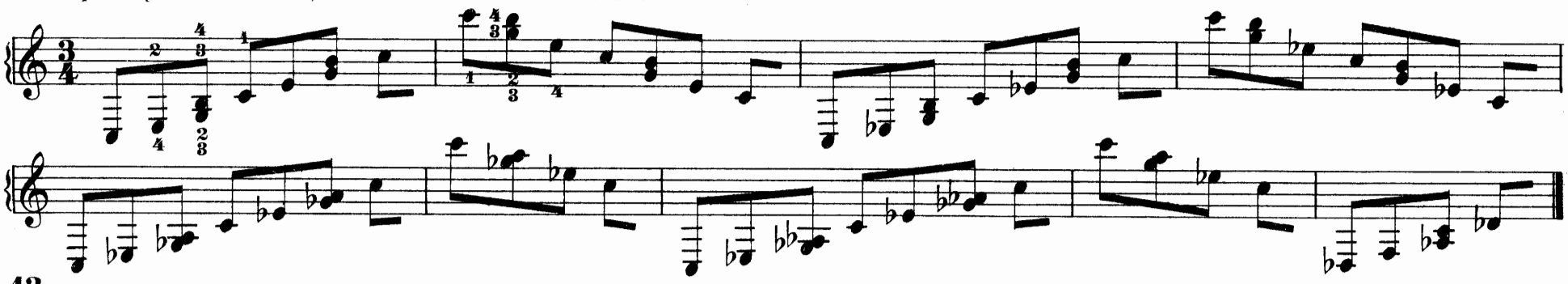
10. — The pupil should lay his hands — expanded and with the fingers curved — over the keys to be struck, before beginning. Each tone must then be struck, slow and loud, with a slight accent on the double-notes.



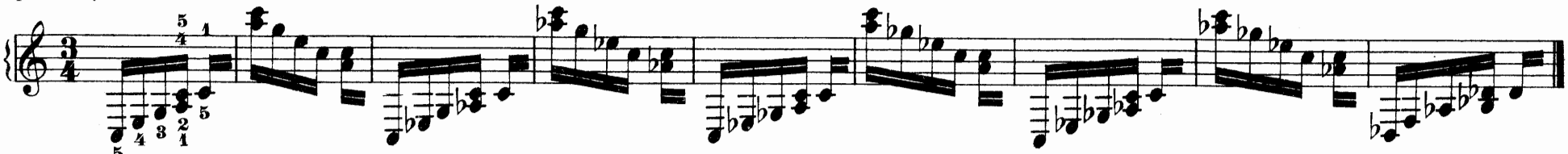
11. — The same way of playing as above. The accent the Thirds must, however, be stronger than in the preceding exercise. The player should specially avoid **arpeggiating** the Thirds Pamphlet, *p*.



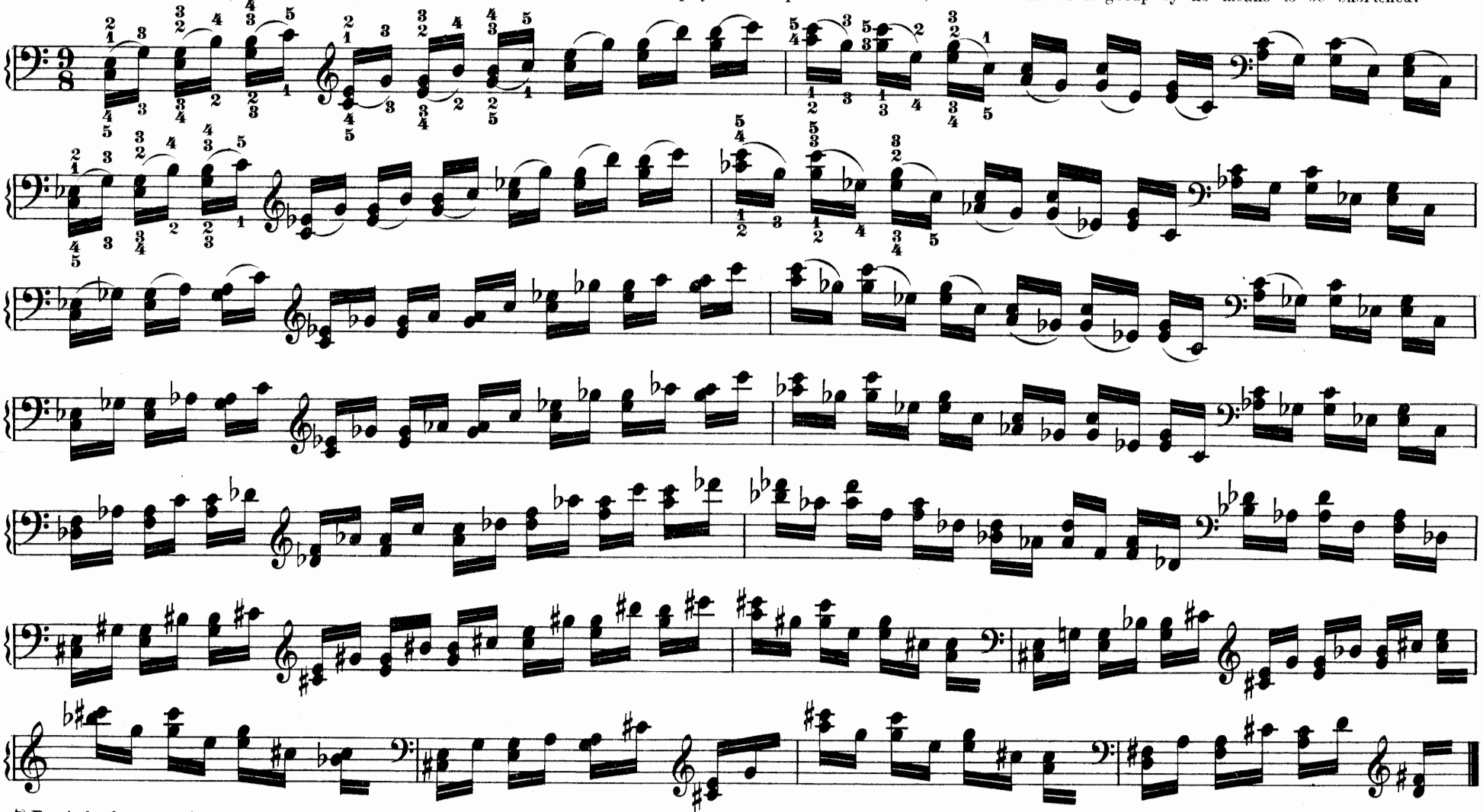
12. — Here, where the 3d and 4th fingers have the double-notes, the directions for Nos. **10** and **11** apply with still greater emphasis. **Only** when the double-notes are struck perfectly **full** and **even**, is the aim of the exercise reached.



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.



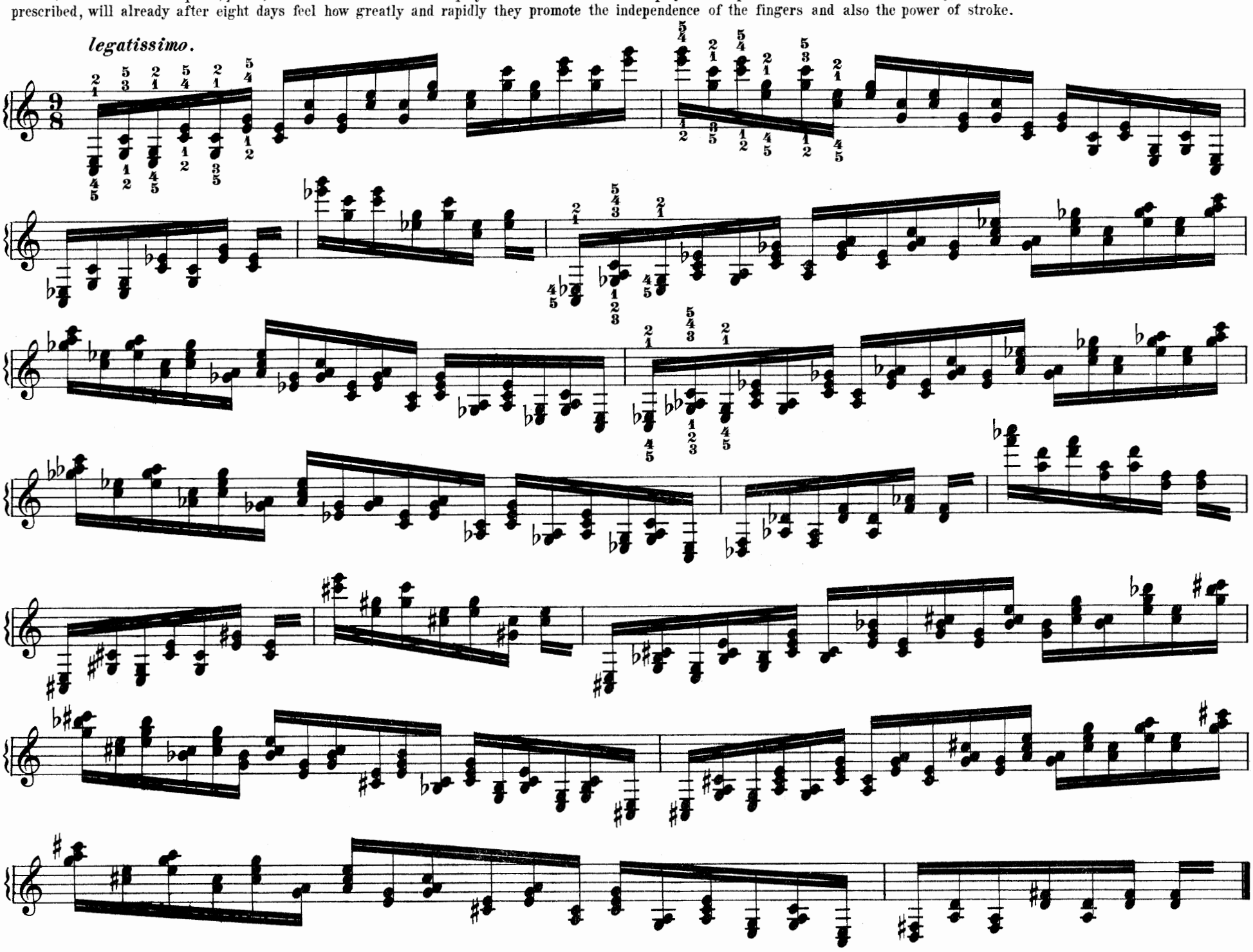
14. — Here each group should be sharply detached; the Sixteenths are to be played with perfect evenness, the first one of a group by no means to be shortened.



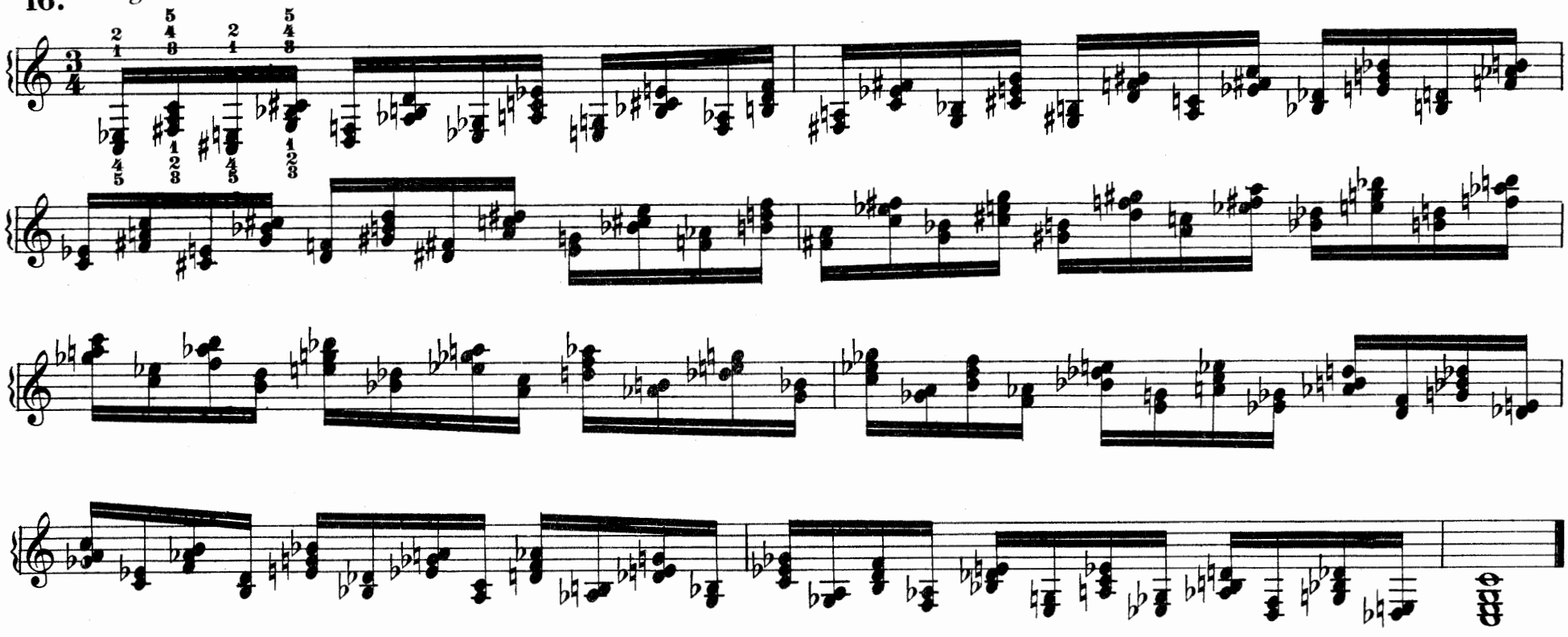
*) Precisely these exercises are **all** to be played with the awkward close position of the arms; **it is better that the upper part of the body should follow the movements of the hands**, than that the arms should be freed from their awkward position. Only after long practice can the teacher permit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

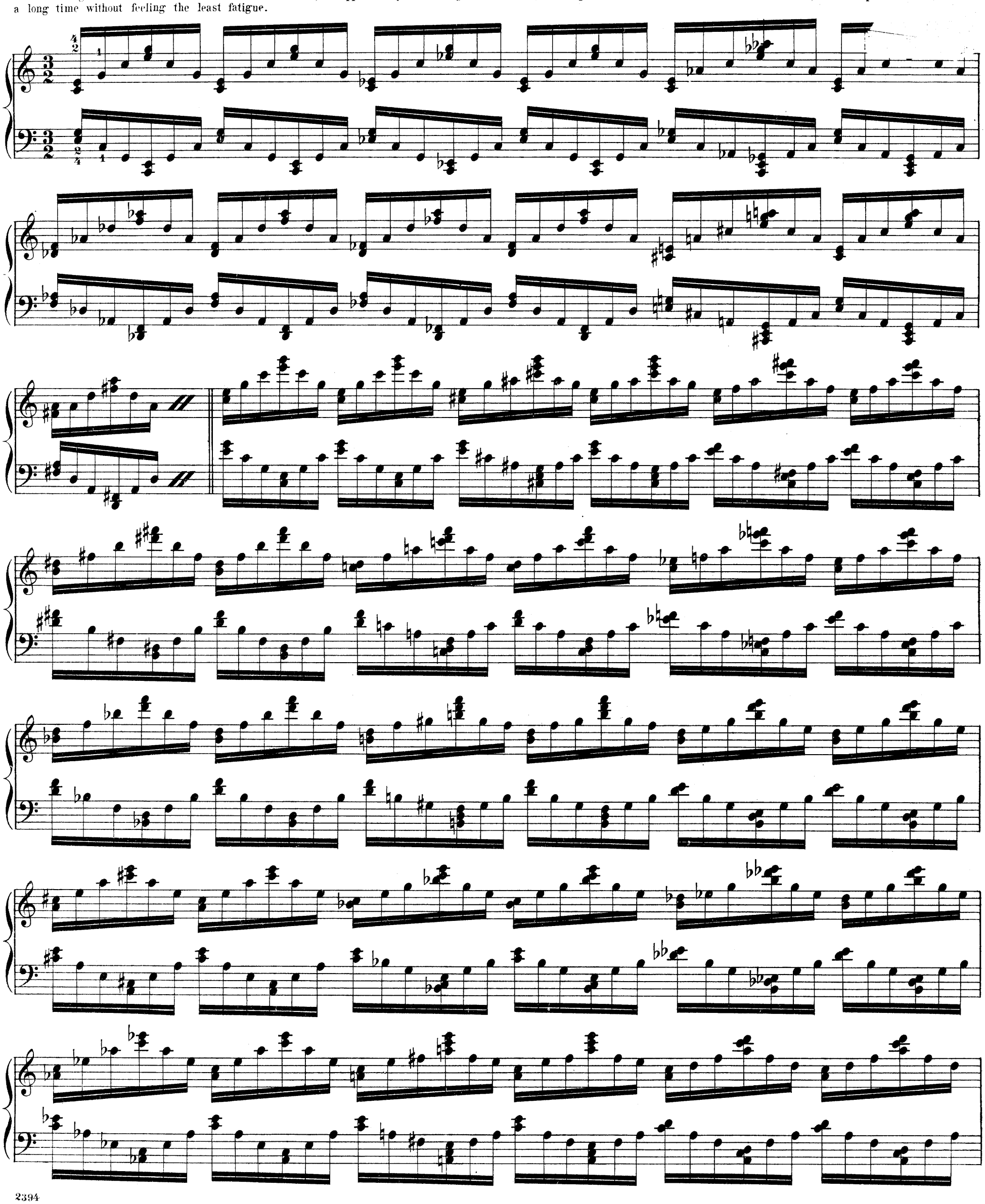
legatissimo.



16. *legatissimo.*

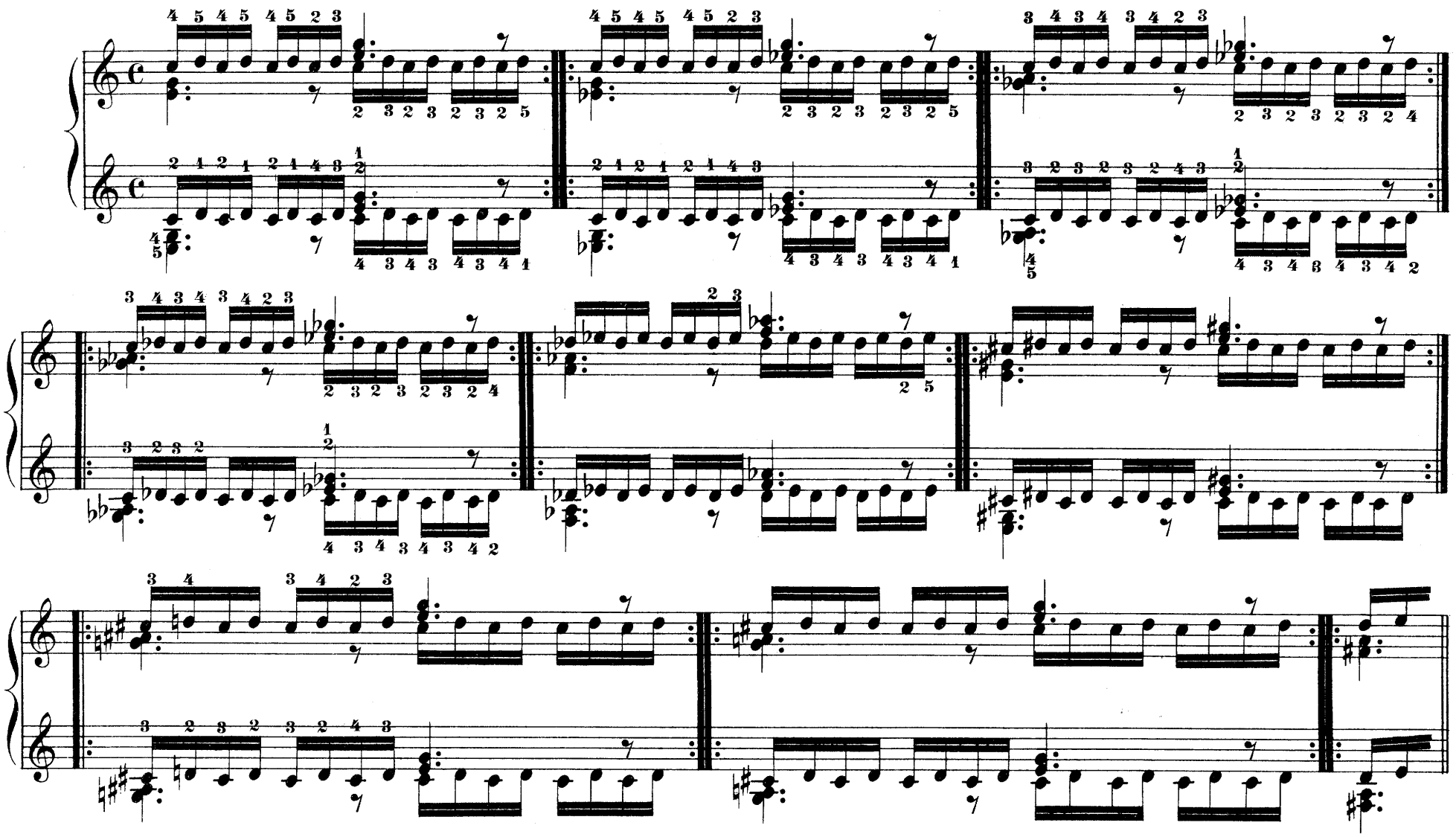


17.—An almost easy exercise, when played in quick **tempo**, in which the touch is facilitated by the swing of the hand; but difficult and fatiguing whe that the fingers must each time strike with full force, unsupported by the swing of the hand; to be practised therefore slow and in moderation, until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

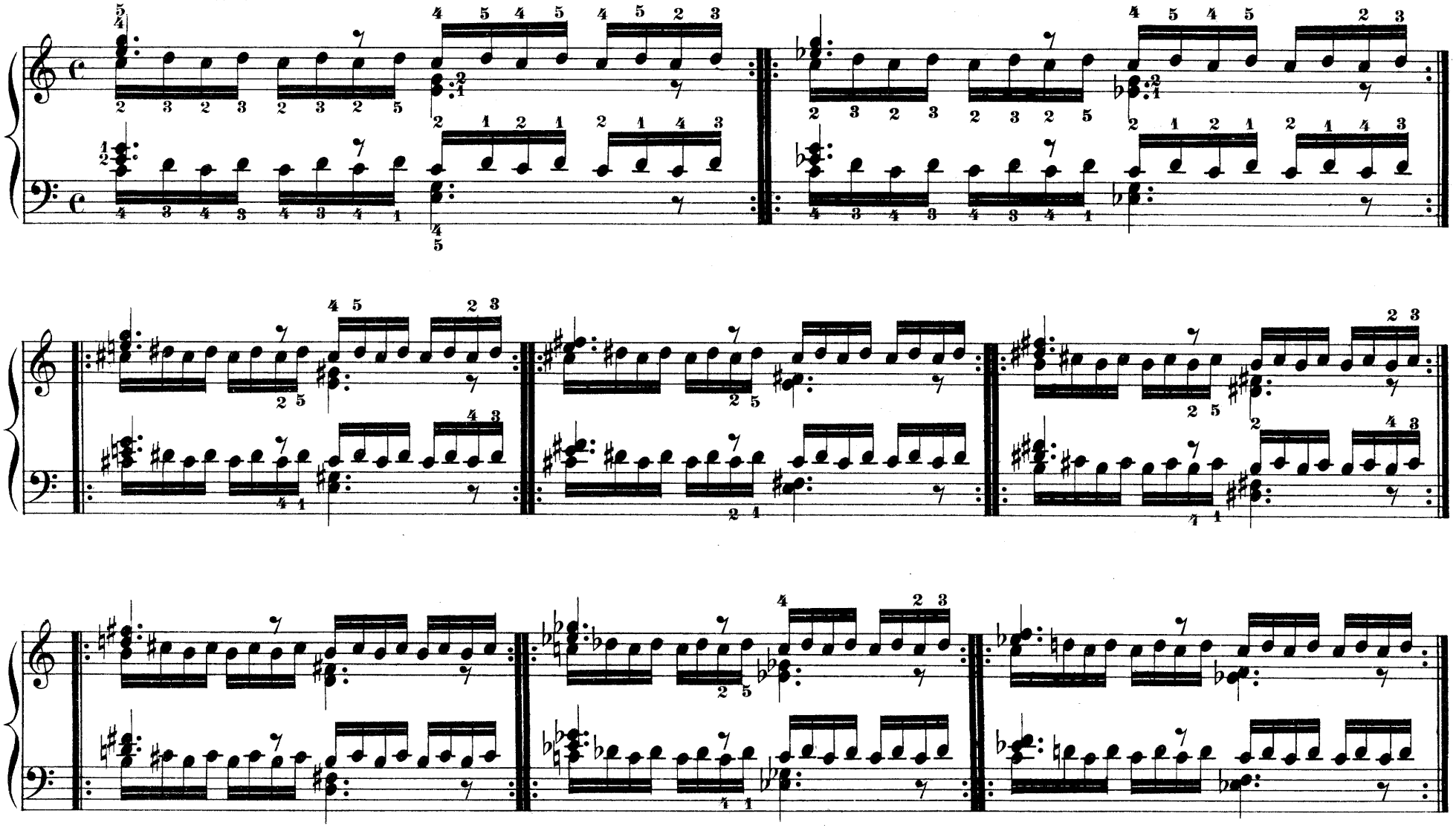


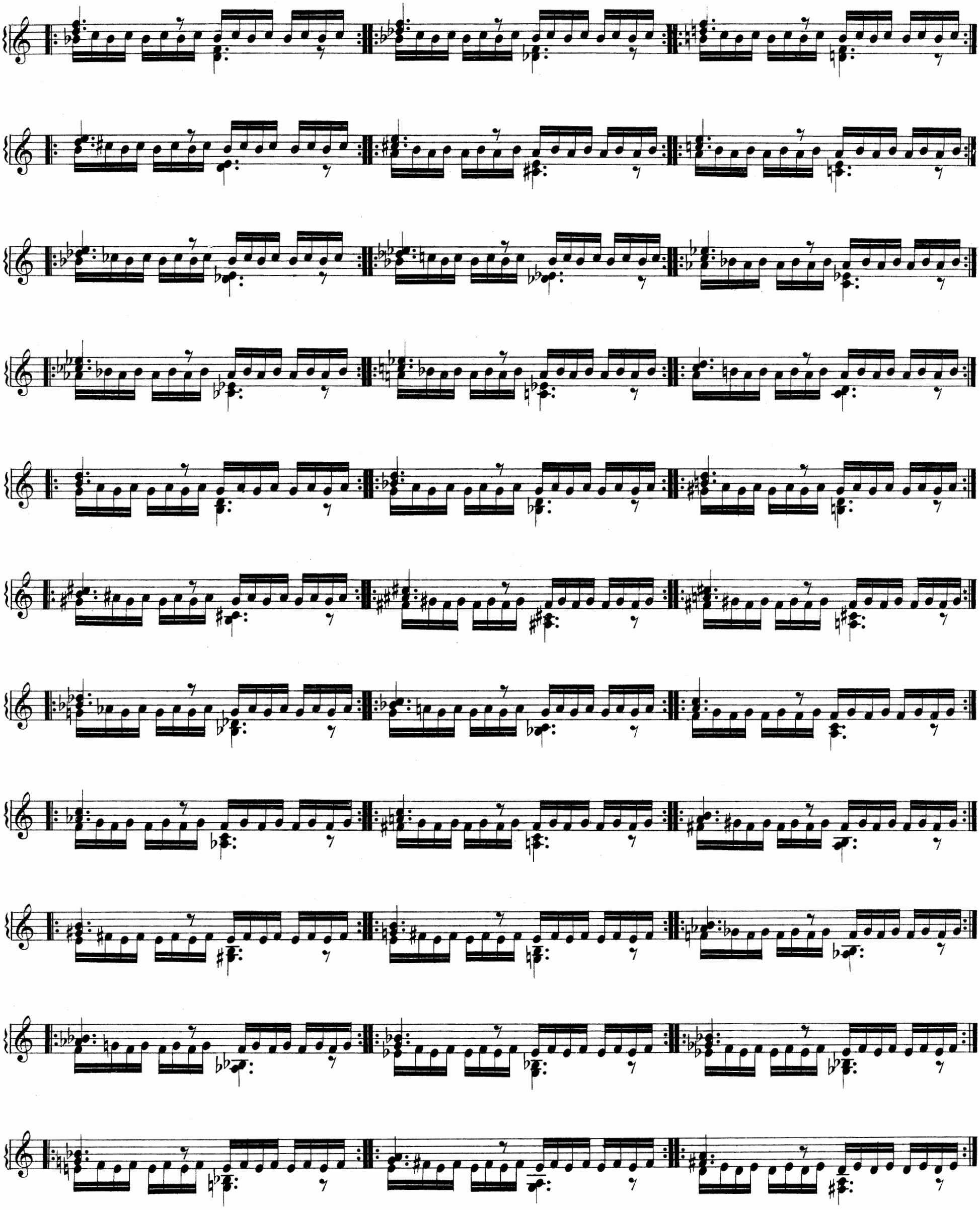
IV. TRILL STUDIES.

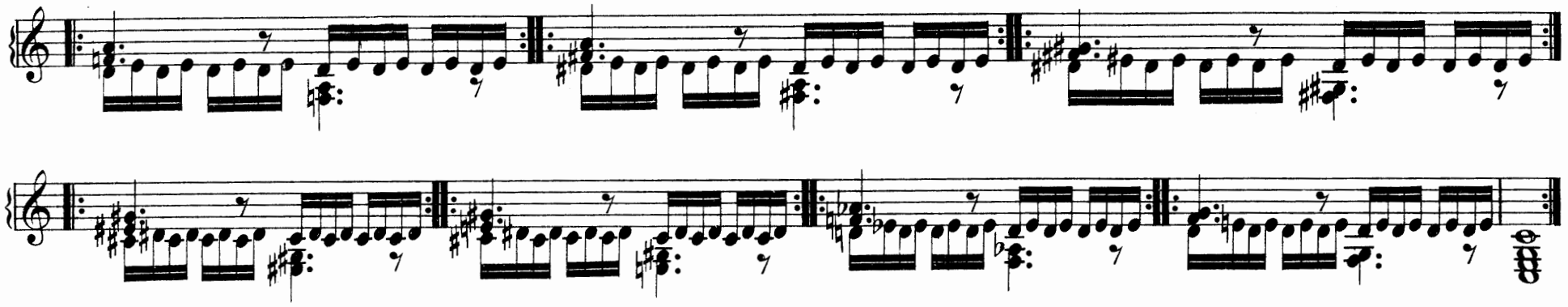
18a. — The Trills in this exercise may be extended much farther than indicated, i. e., they may be repeated **20** or **30** times (illustration in Pamphlet, *p.* 35); the player has only to take care that the hand, **in changing to the next position, remain perfectly quiet.** The duration and rapidity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



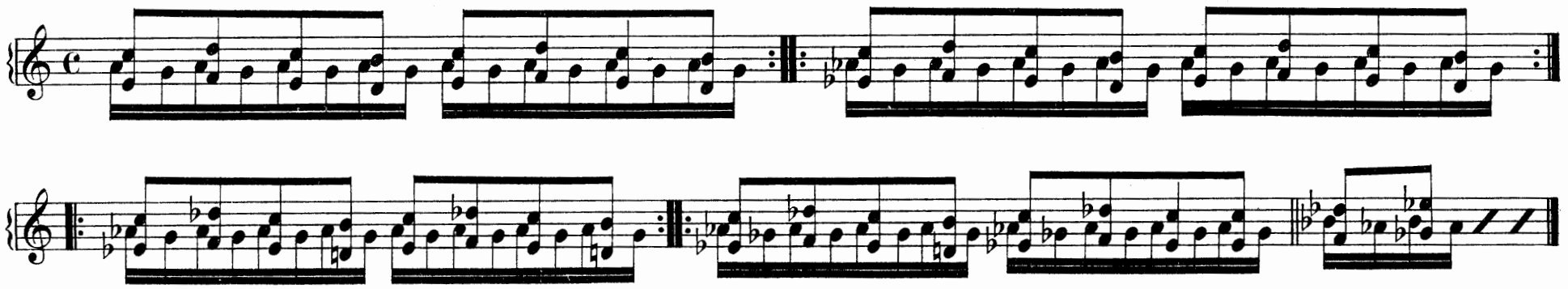
18b. — Remarks as above.



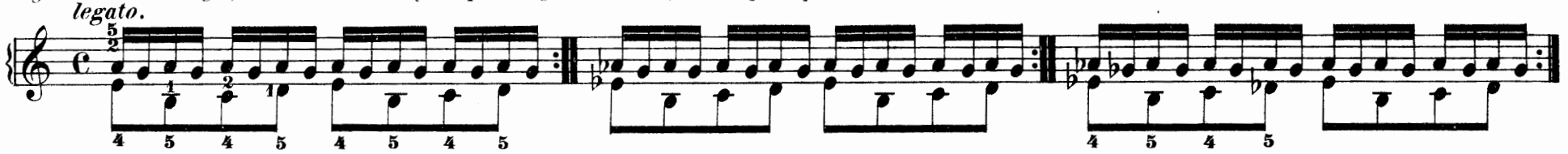


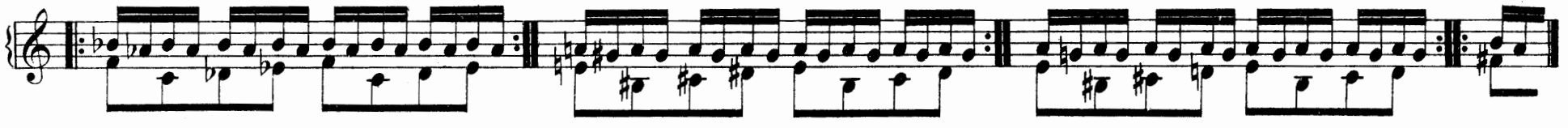


19. — Here a repetition of the Trill (in the Sixteenths) would not be expedient; the exercise is to be practised precisely as it stands. The chords are to be played with perfectly quiet stroke of the fingers, without any stress of the hand. A faster **tempo** than a moderate **Allegro** will be hardly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

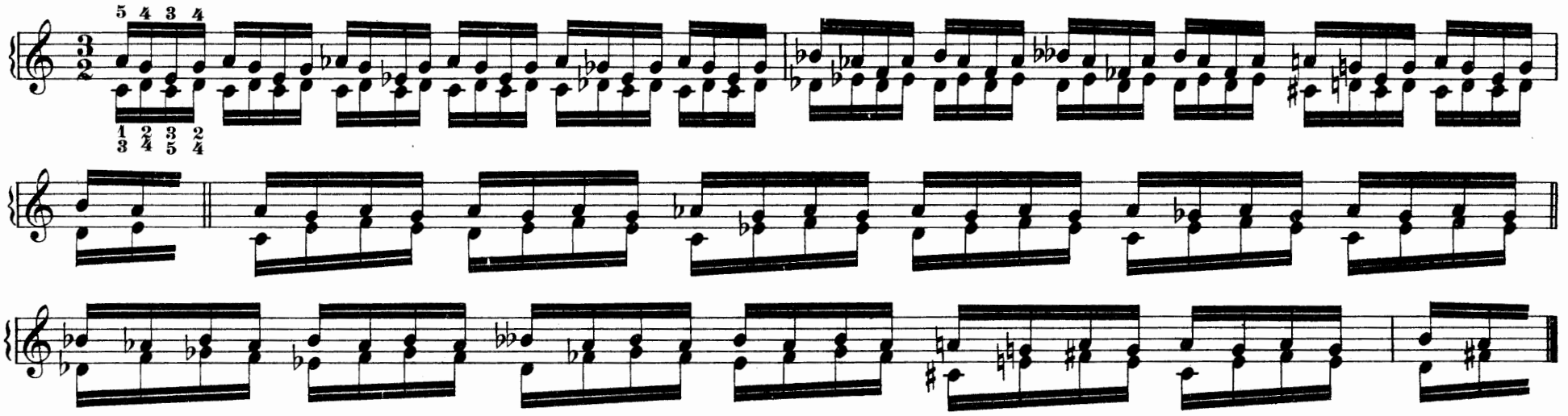


20. — A perfect *legato*, especially in the lower tones (eighths); no finger should be raised before the other strikes its note. For the exercise for the **left** hand corresponding to that for the right, as also for other ways of practising this exercise, see Pamphlet, *p.* **36**, at Nº **20**.

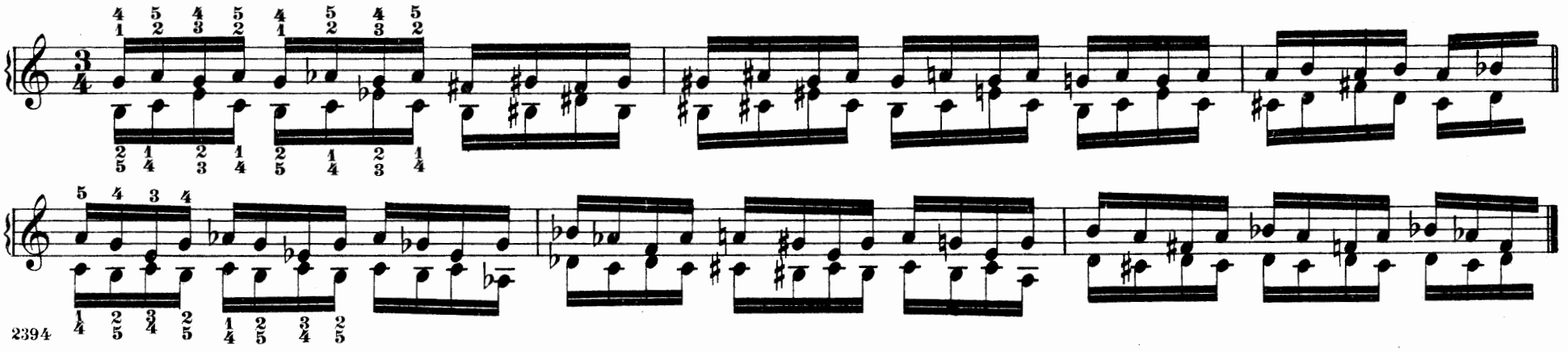




21. — This exercise belongs not so much in the category of Trills as in that of Double-notes; it is difficult and must be practised slowly. For **Variantes** see Pamphlet, *p.* **36**, at Nº **21**.

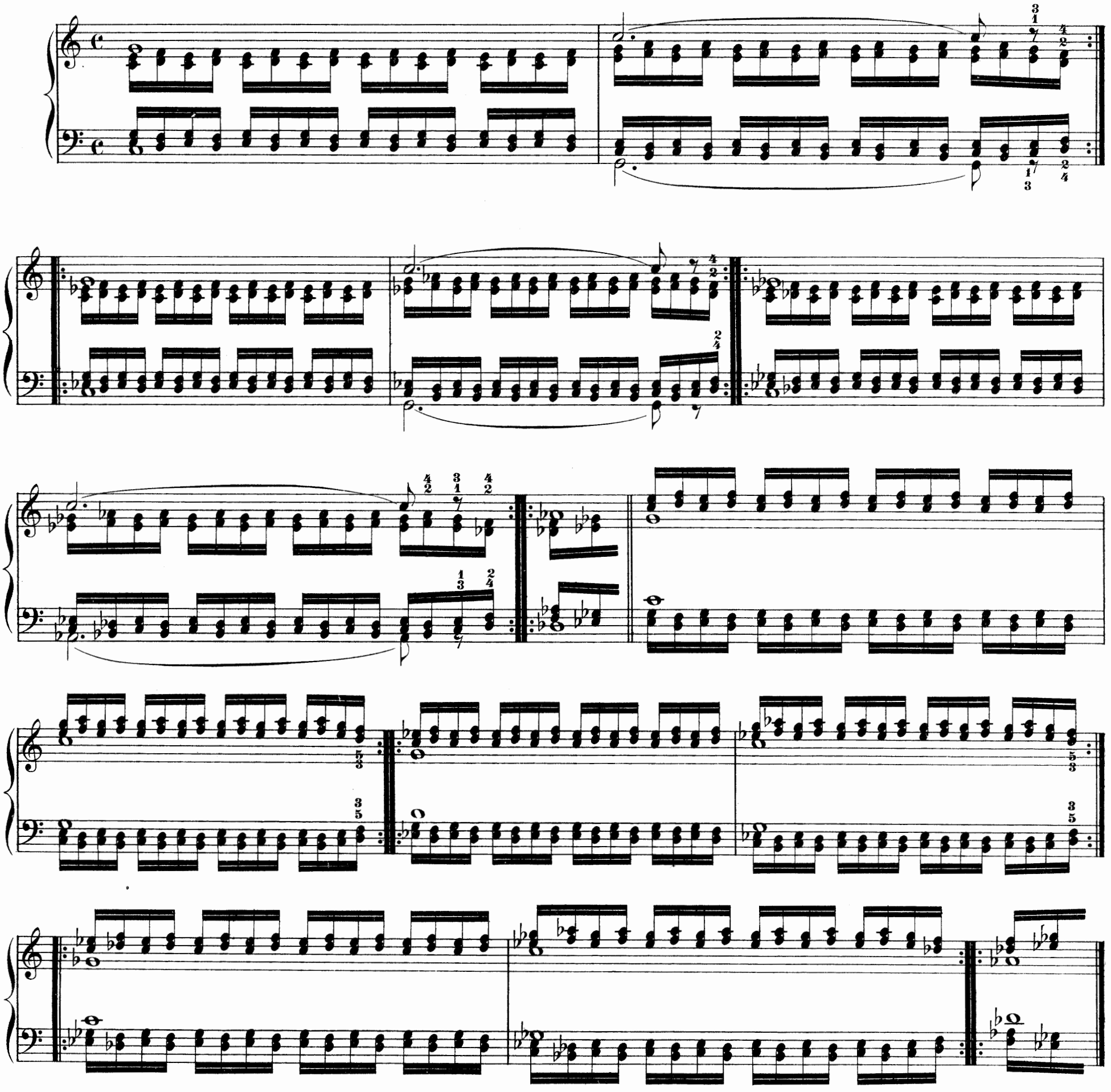


22. — The directions for Nos. **20** and **21** apply here also. As an exercise for Double-notes it should be played with the fingers held high.



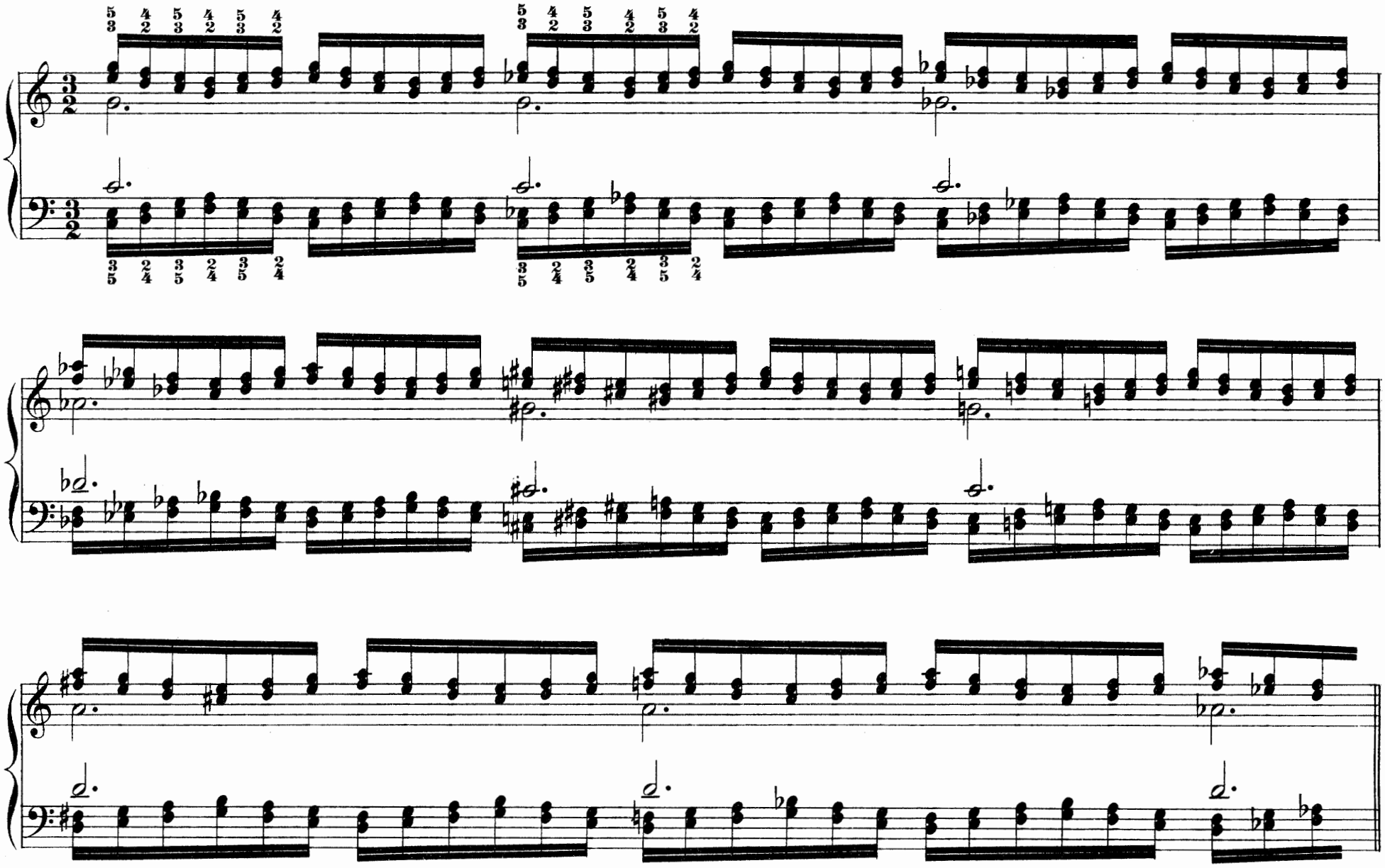
V. EXERCISES IN DOUBLE NOTES.*)

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.

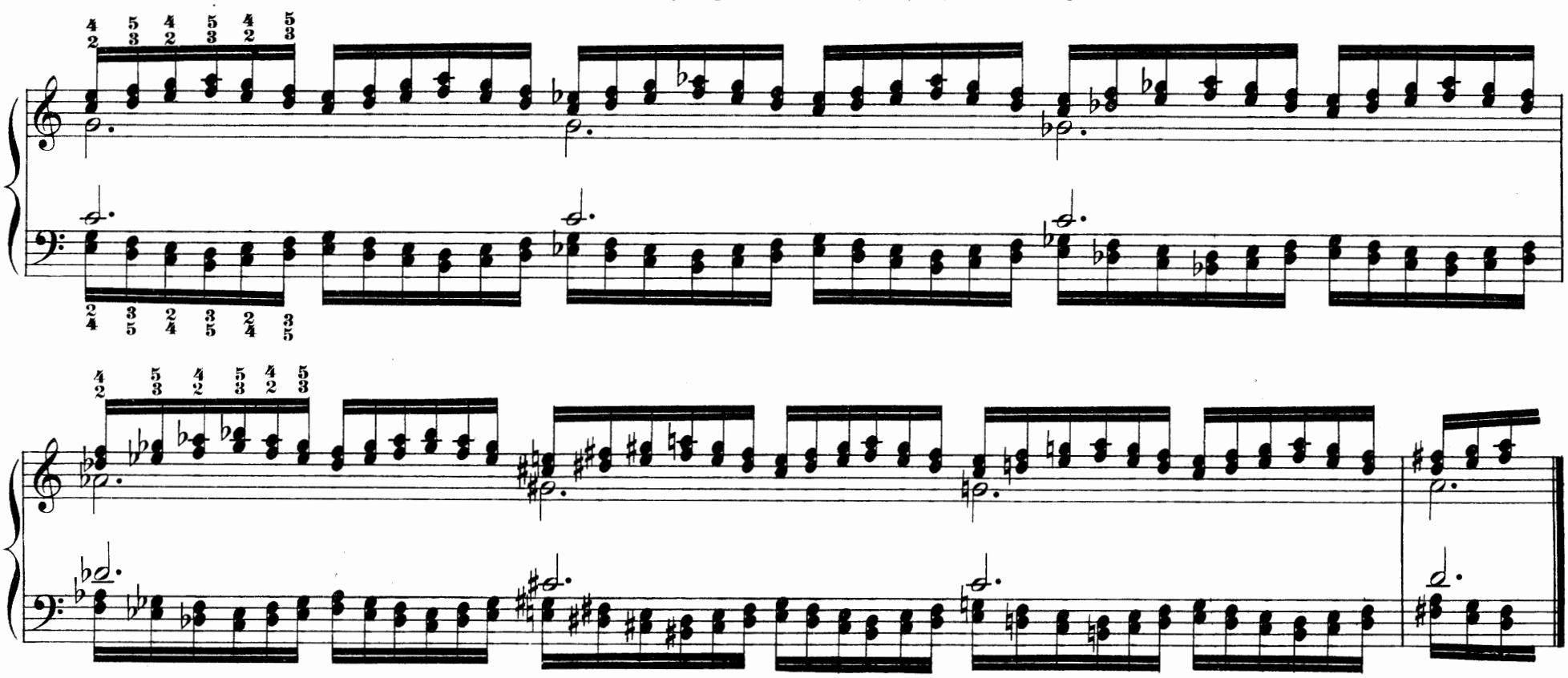


*) As to the proper studies preparatory to these exercises see the recommendations in the Pamphlet, *p.* 37. As to the expression "Double-notes" see foot-note on the same page.

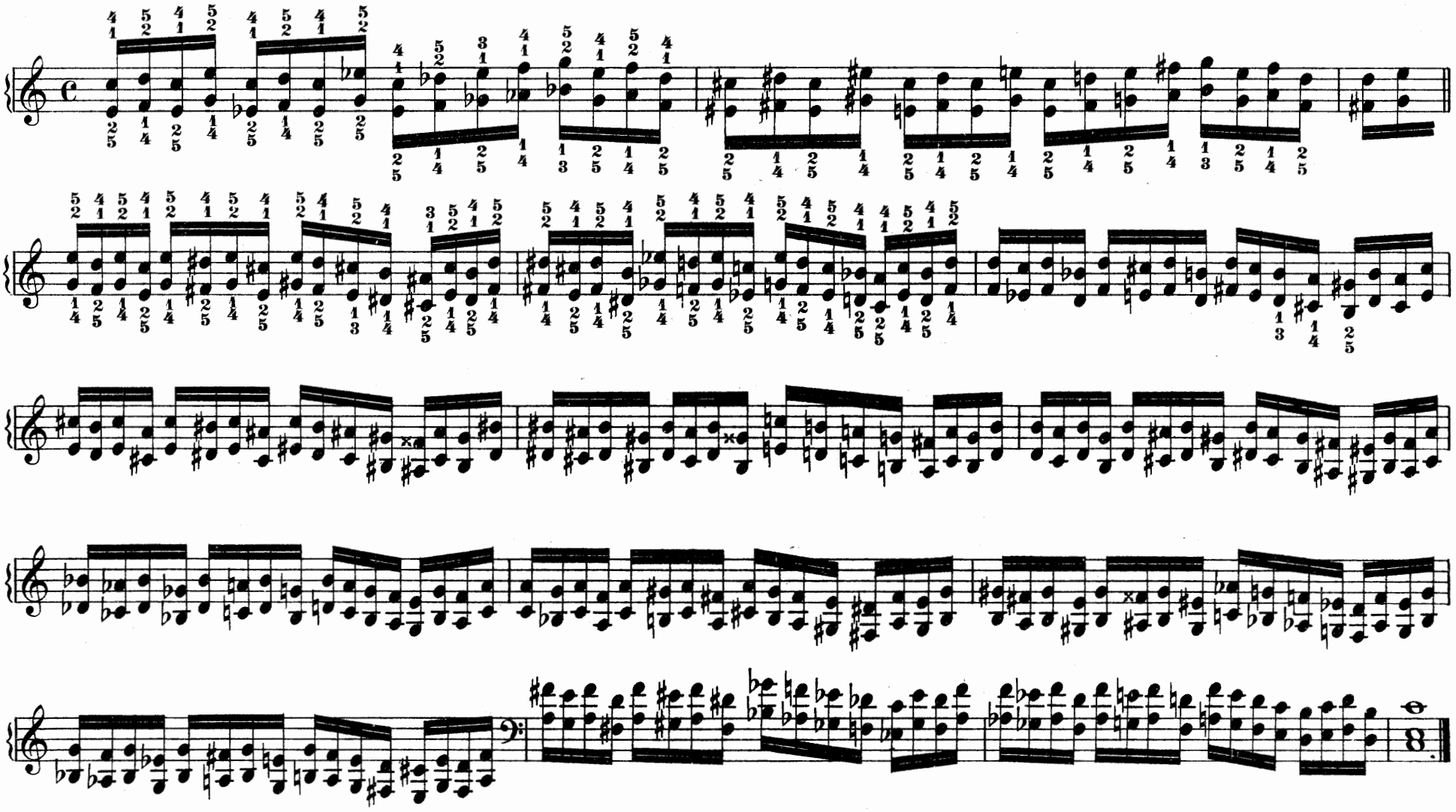
24. This exercise cannot at first be practised too slowly. For, its chief aim is the connecting – as far as is possible – the two Thirds $\begin{cases} f & e \\ d & c \end{cases}$ smoothly together. Here the player must endeavor to bring over the 3d and 5th fingers to the keys in such manner that they 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.



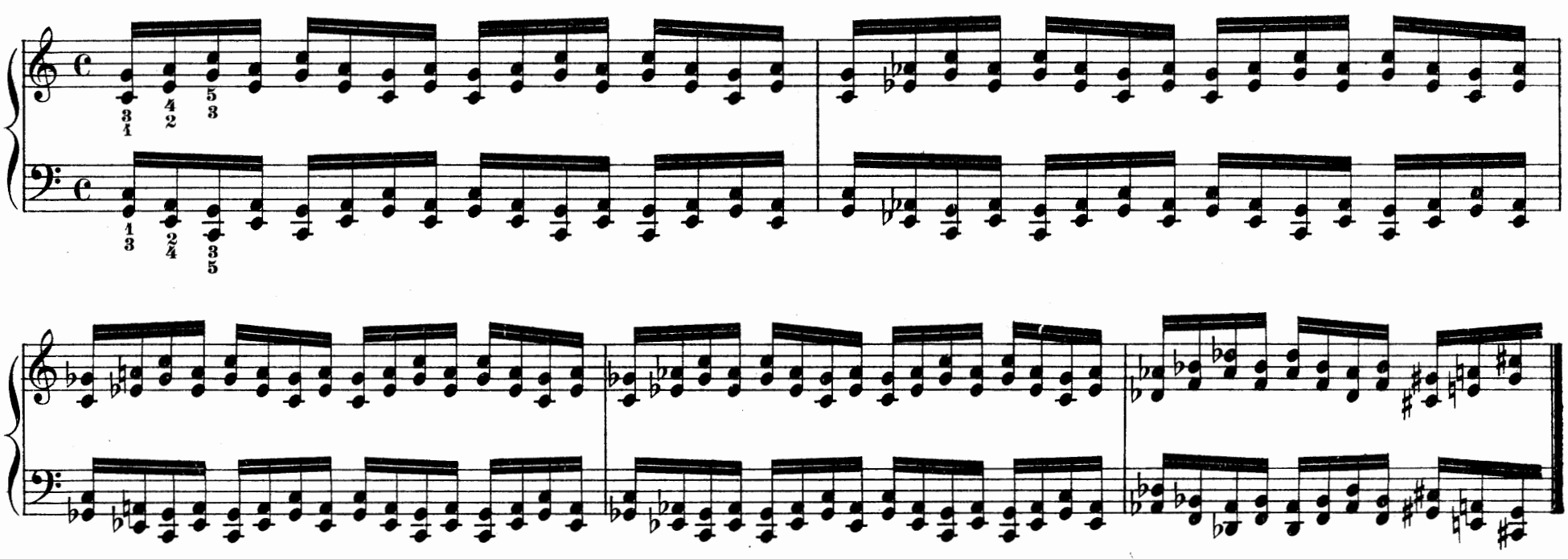
This **Variante** offers some difficulties because of the stretches, but is perhaps less awkward; here, too, a **slow tempo** is advisable.



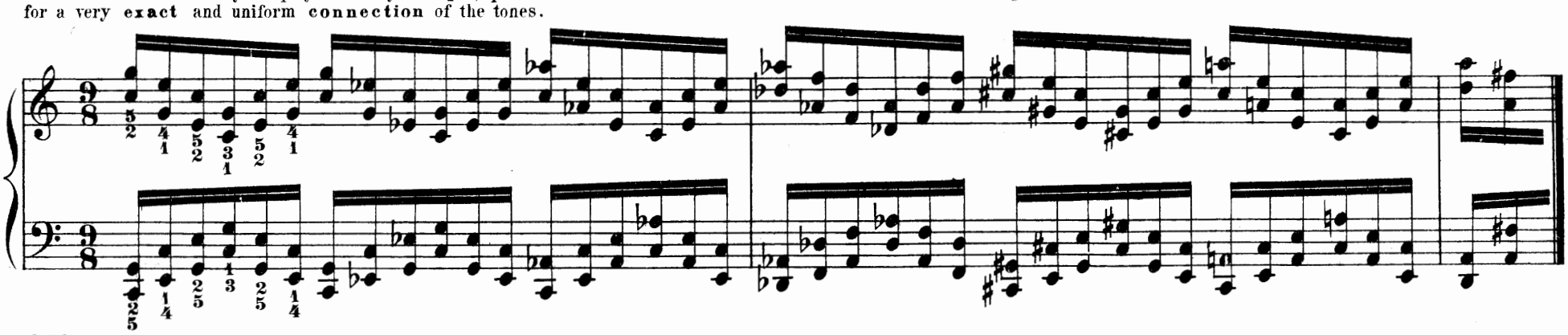
25.— This exercise in Sixths is difficult for very small hands only; but with slow **tempo** it is generally conquered before very long. Somewhat more difficult is the second part with the descending figure; this requires slow **tempo** and precise, even attack at the crossing of the fingers. The upper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



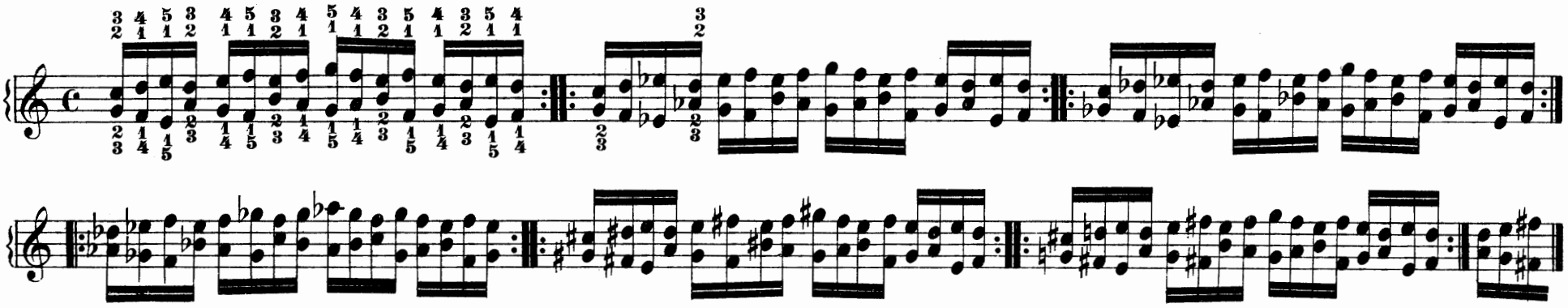
26.— Slow and **loud**; to be played in perhaps not more than 4 keys.



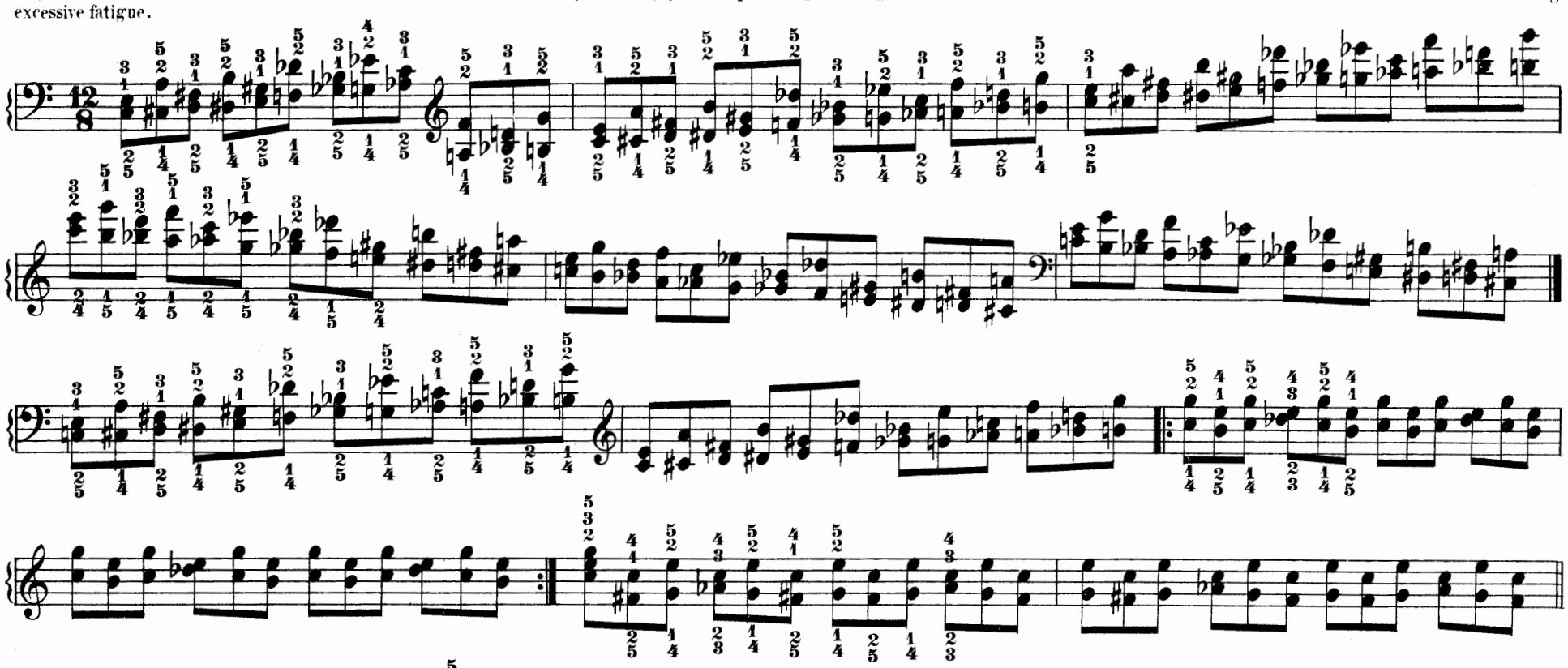
27.— This exercise may be played in any **tempo**, provided it sounds distinct. It is advisable to take it through in both **piano** and **forte**. The chief care here must be for a very **exact** and uniform **connection** of the tones.



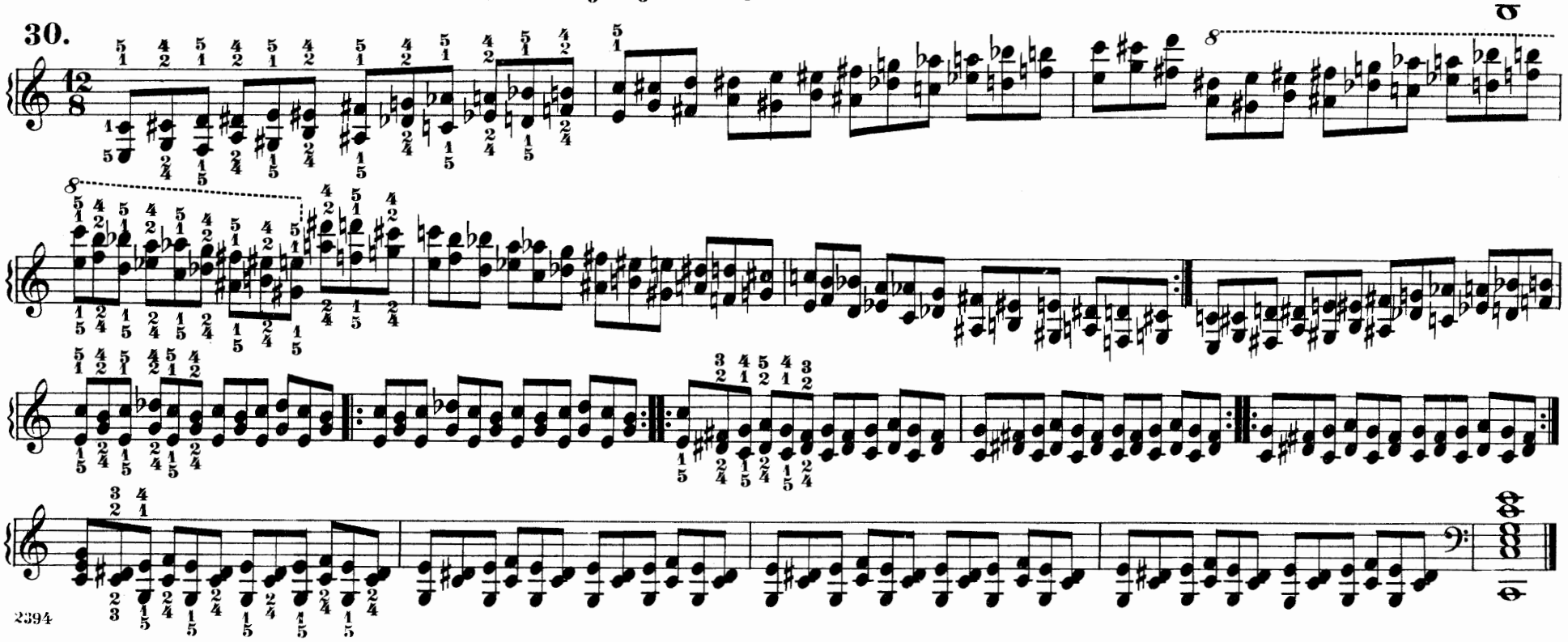
28. — A genuine finger-breaker **a la Tausig**, especially for small hands! But also one of the most original inventions of the great executive artist, who in technical combinations has evinced so much geniality; there exists perhaps no second exercise aiming, like this № 28, with such directness and certainty at developing the expansion between the 2d and 3d 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 2d and 3d 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 № 29 contains the chromatic Scales as a basis for double-notes, in № 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.

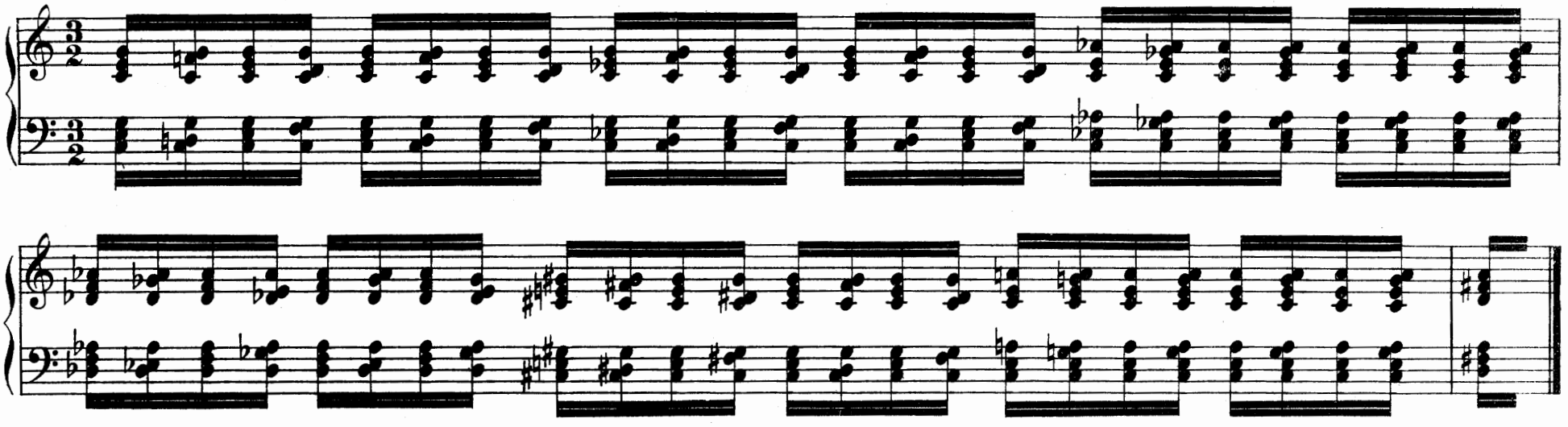


30.

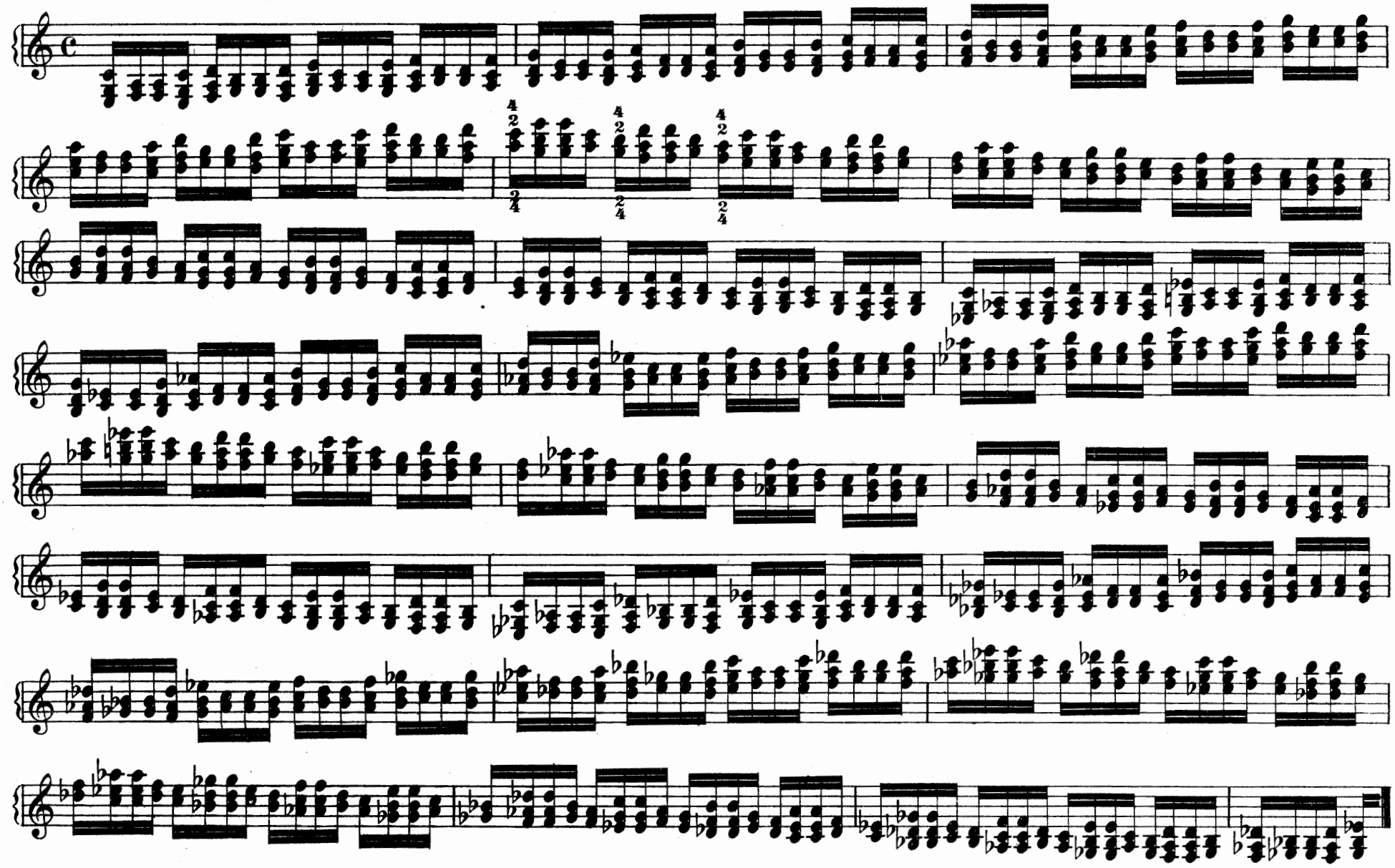


VI. WRIST EXERCISES.*)

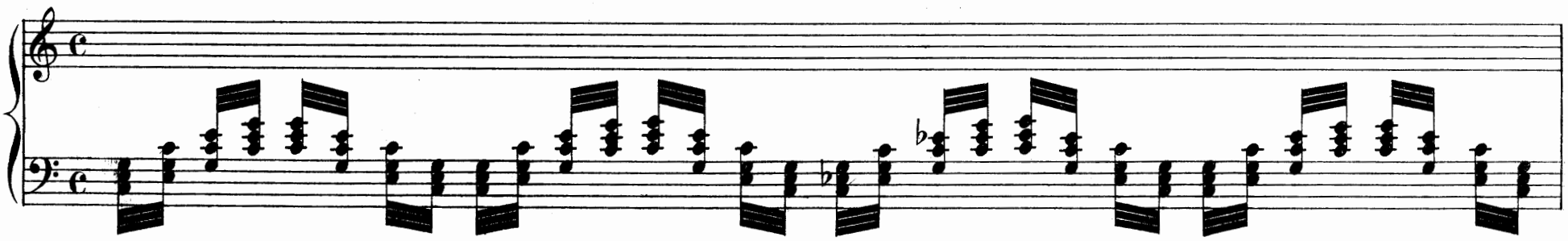
31. — These wrist exercises are subject to no particular **tempo** — the player may, when he has mastered the difficulties and made sure of homogeneous wrist-motion, choose the **tempo** for himself. The **beginning** should, however, even with practised players, be taken quite slow; for the **perfectly 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.



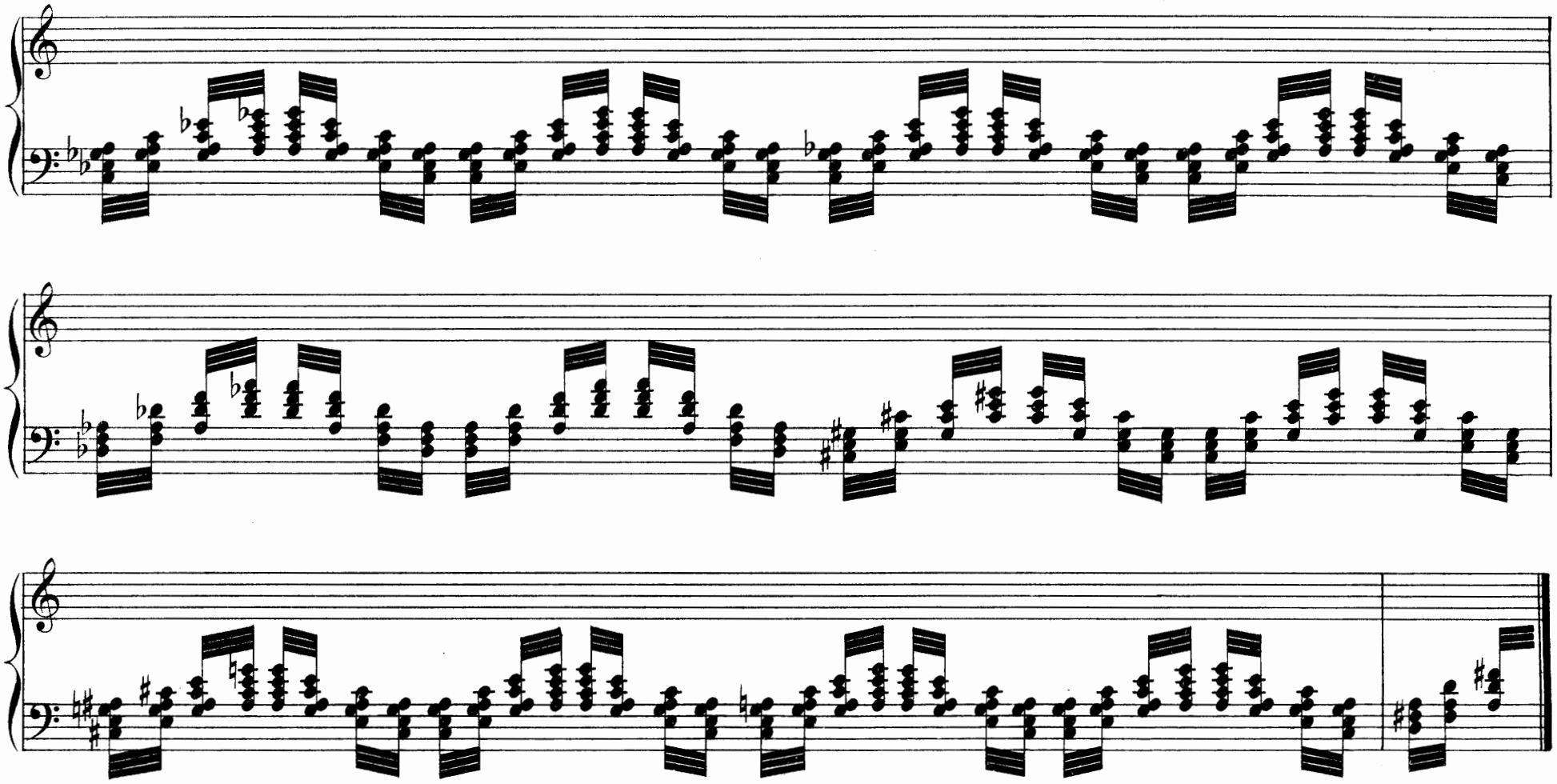
32. — To be played *legato*, as well as *staccato*. This exercise (devised by the editor for his own use) should be played loud and with perfect evenness. The pupil should choose those keys especially which involve many black keys. In playing *legato* be **very careful not to clip off** the 1st pair of 16ths from the 2d 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.

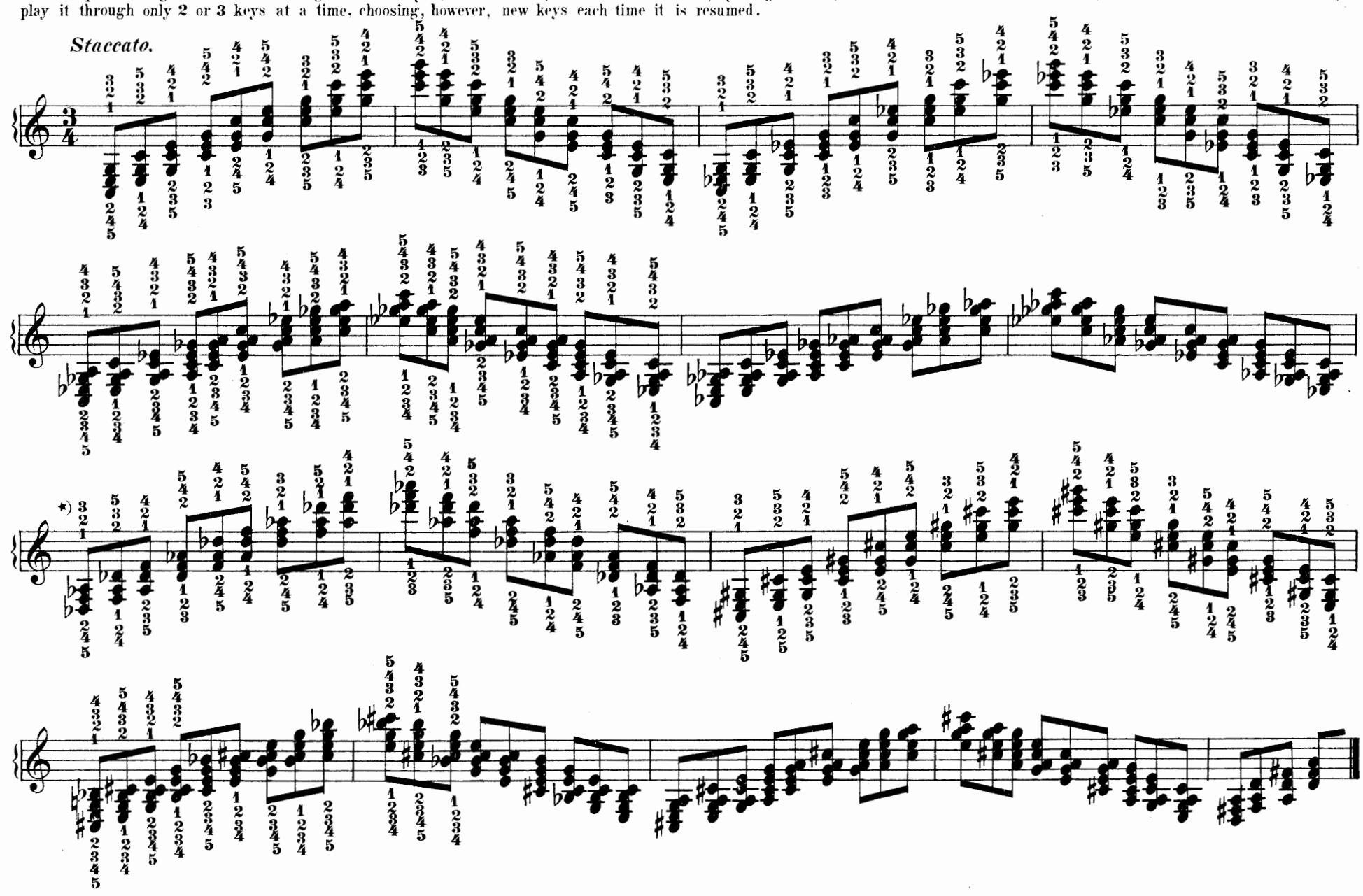


*) See the preliminary remarks in the Pamphlet, *p.* 39.



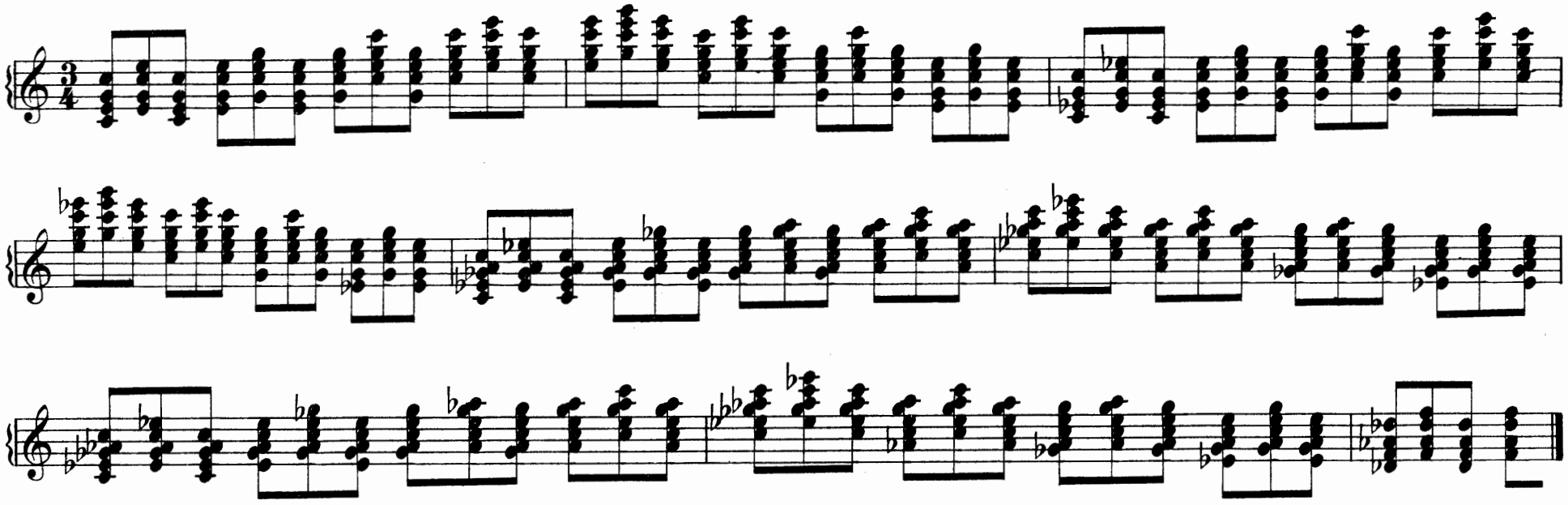
34.— A very difficult exercise, but one which gives to the wrist and the fingers certainty and force in the most difficult positions, especially, in striking black keys. It may without special fatigue be carried through all the keys (at least through **6** or **8**) at a time, by large hands; it will 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.

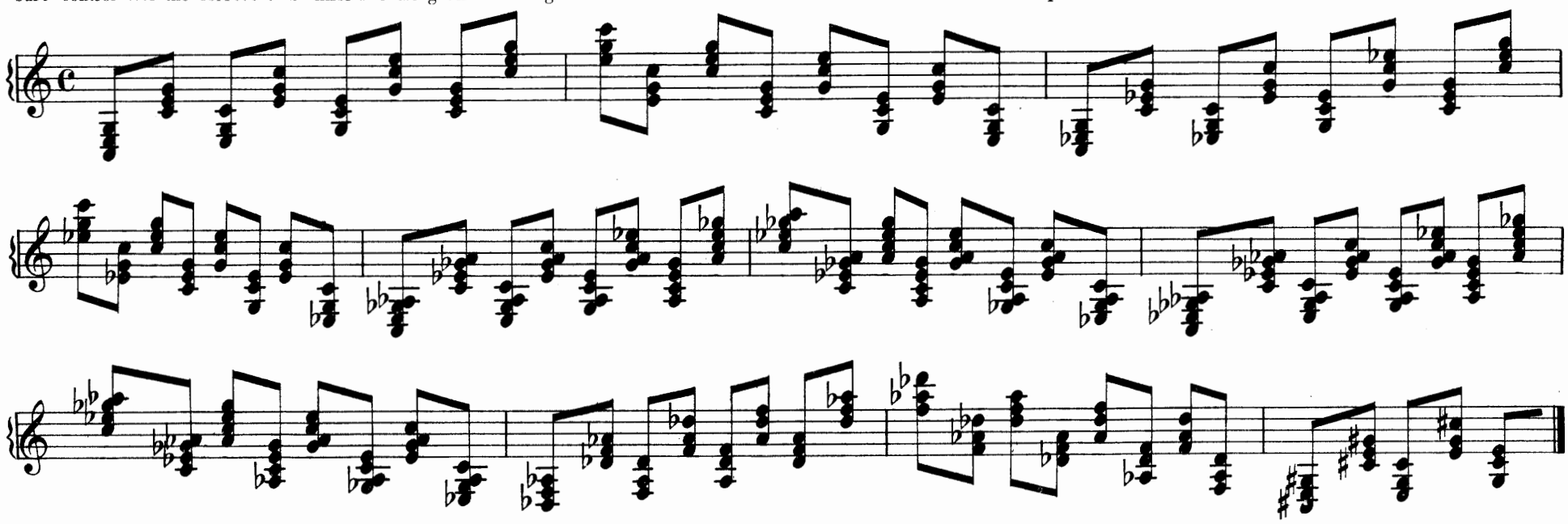


*) This fingering is applicable to all keys; if not used, it will be necessary to construct others, one for each key, without any gain in the way of greater facility.

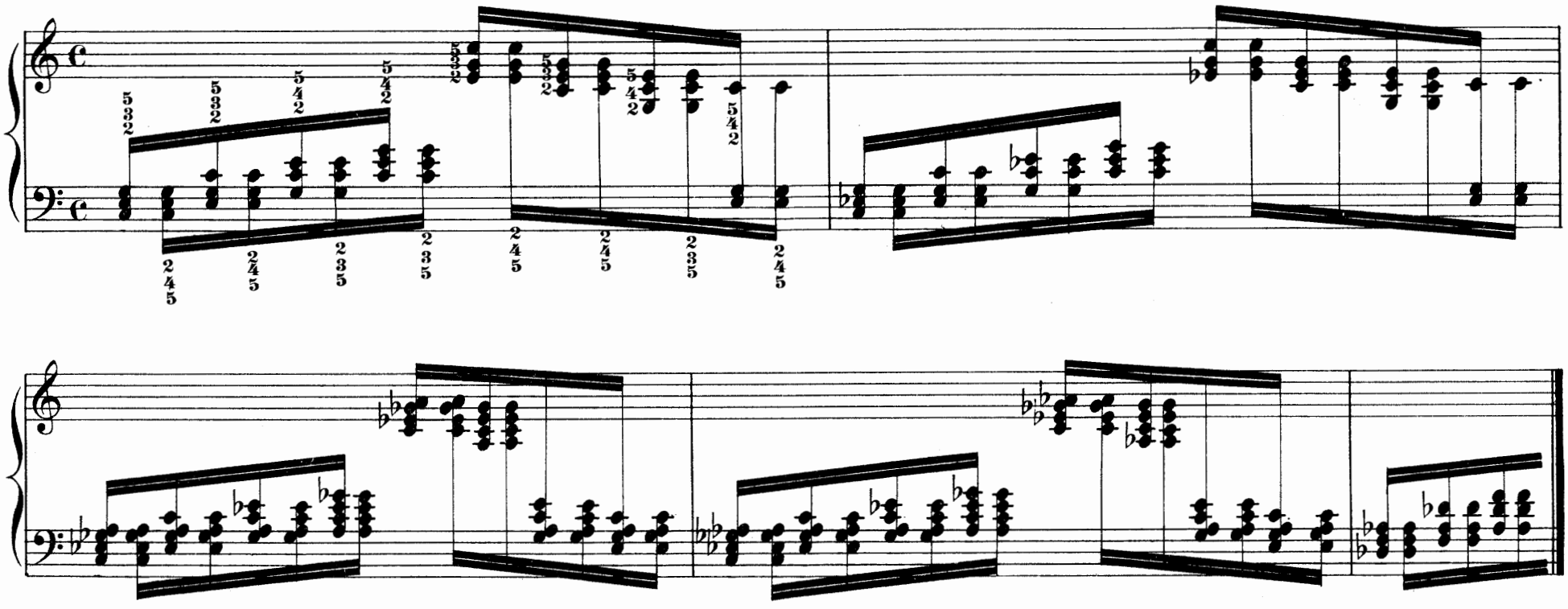
35._ An exercise of complex difficulty. To be practised slow, with powerful stroke, the fingers always falling hammer-fashion.



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.

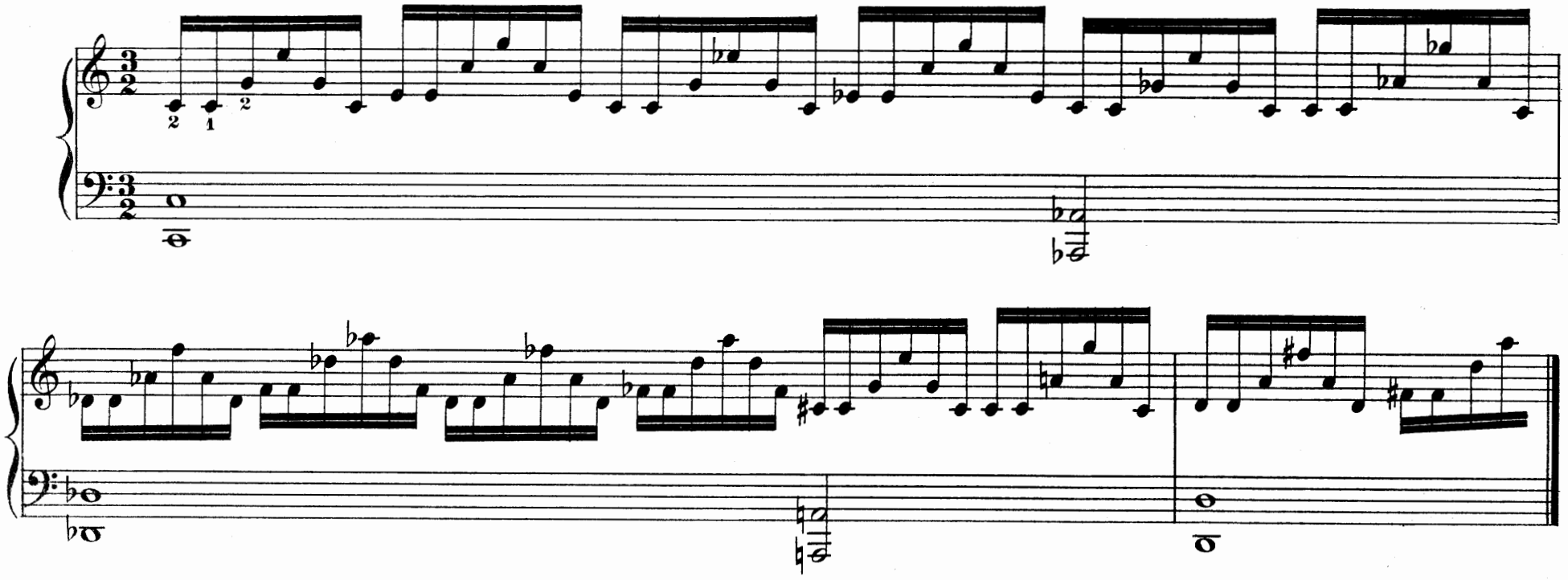


37._ In this exercise certainly there can be no question as to the **method**; the point is, to play it well and distinctly, whatever position be chosen. Here let the player find out for himself how to get through. If he has by diligent, correct practice of the foregoing Nos. strengthened his fingers,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

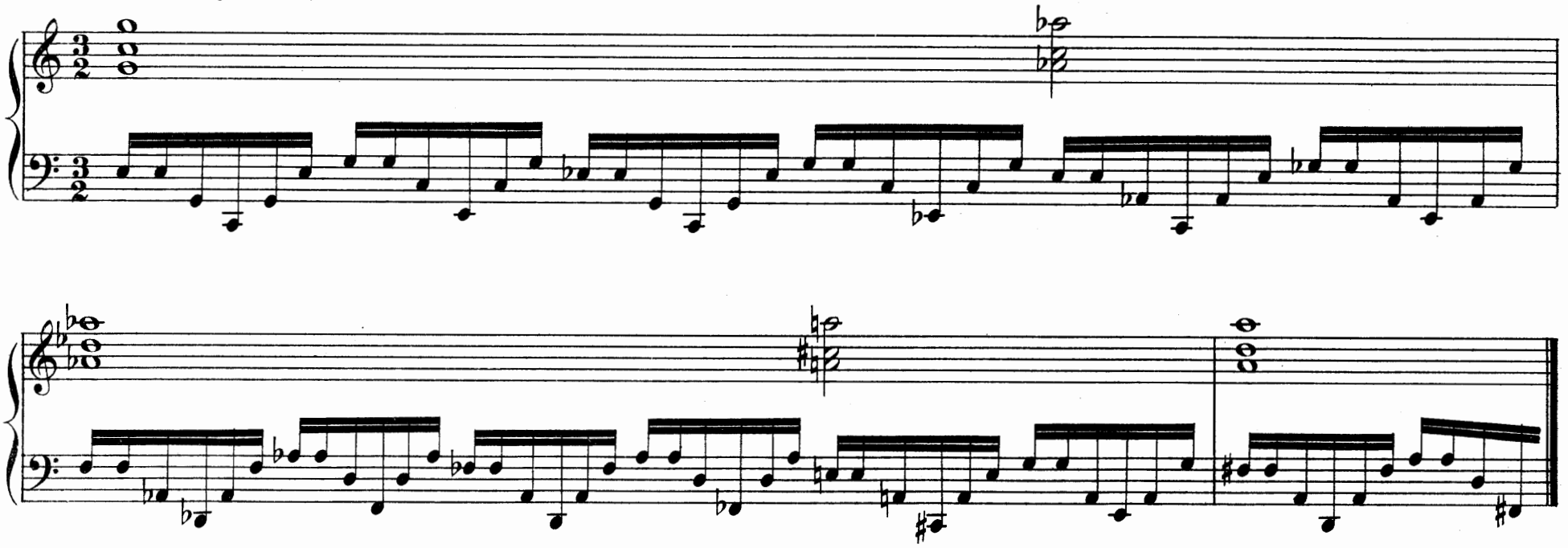


VII. STRETCHES AND SKIPS.

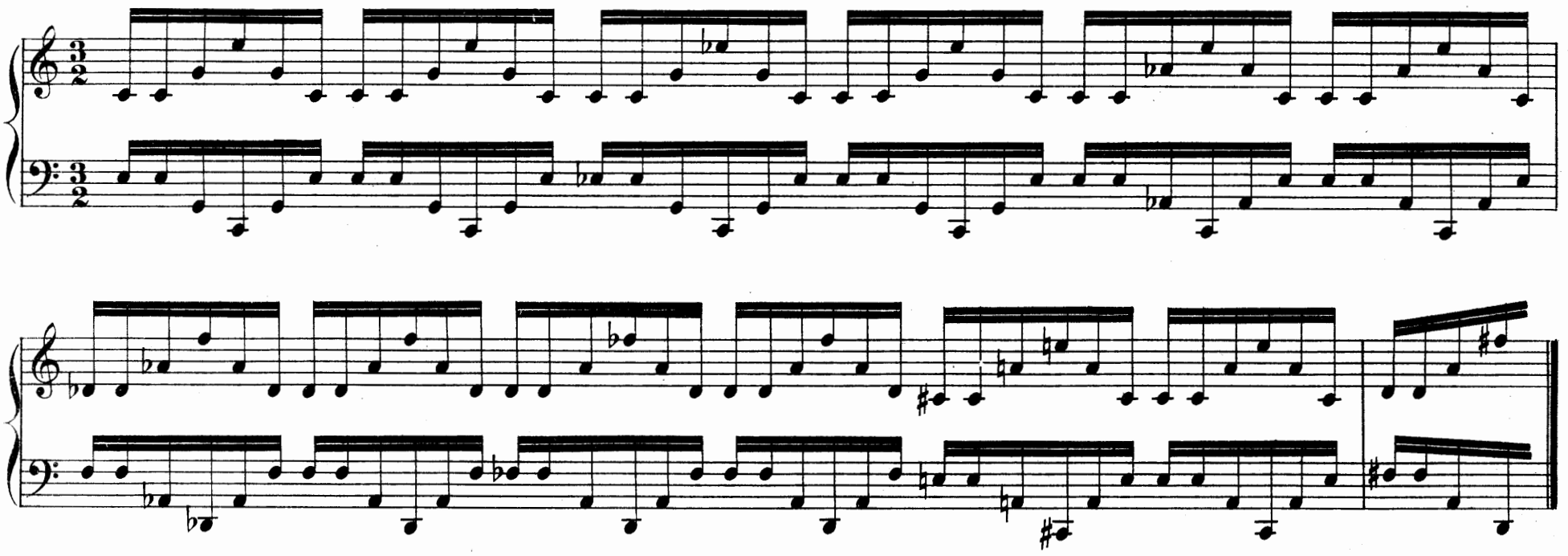
38.— Always stretch, not jump. For **Variante**, see Pamphlet, *p.*43, at Nº 38



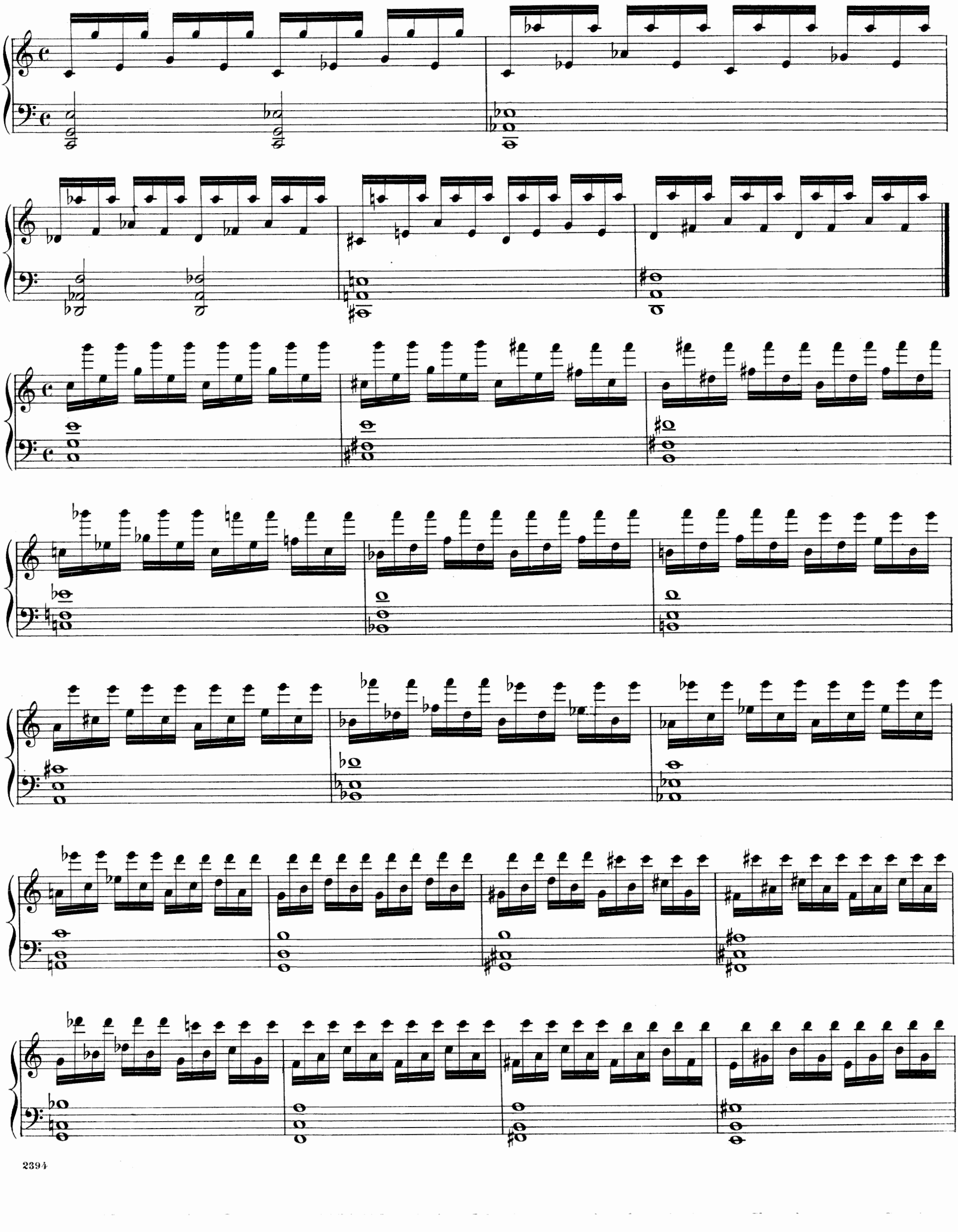
39.— Same rule as just before, same **Variante**.

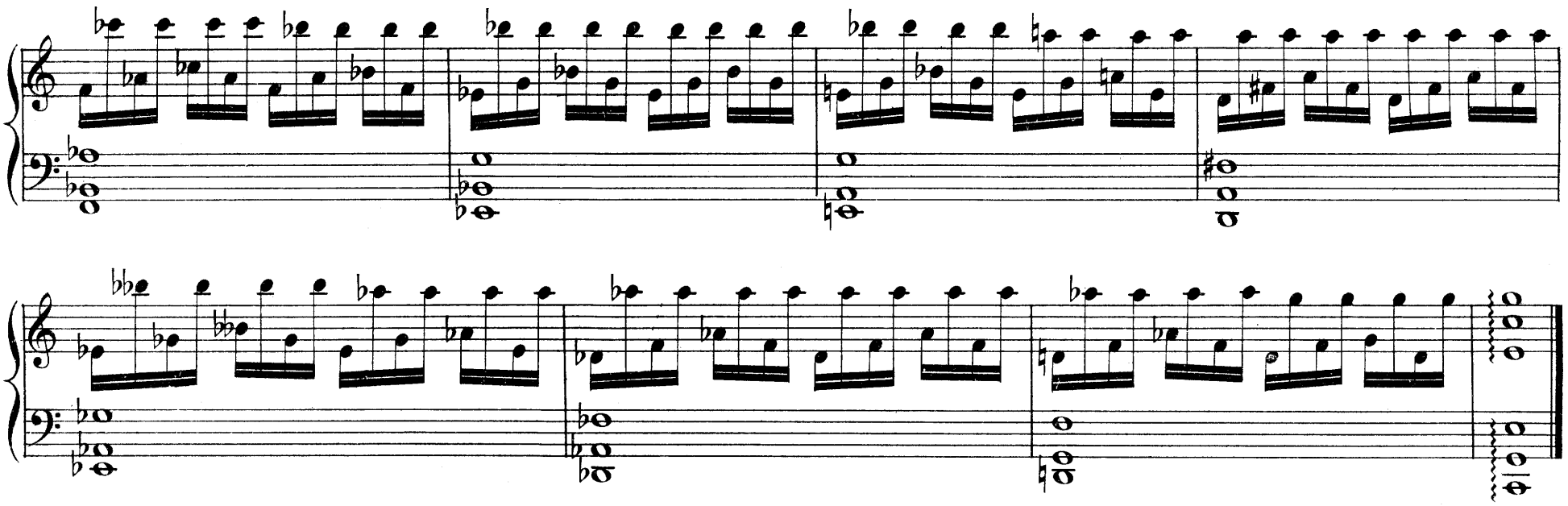


40.— As at Nº **38** and **39**.

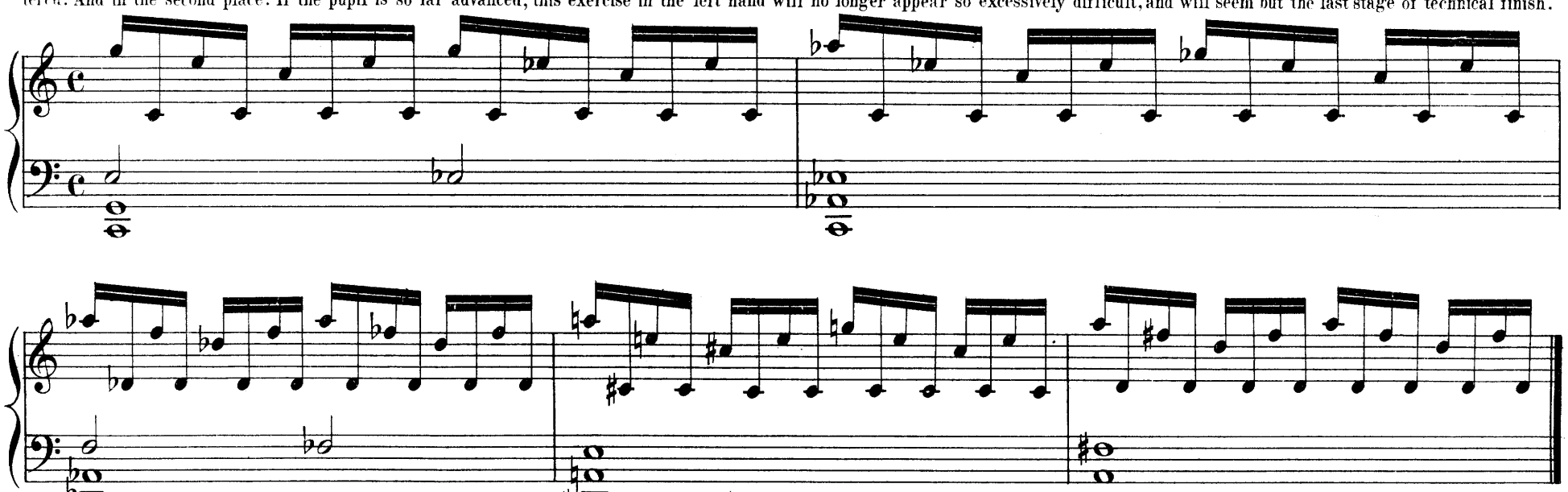


41.— It is impossible to play this exercise with the upper arm **quite close** to the body. But the pupil who attacks this exercise must have already practised the others so well as to make it **easy** for him to hold the elbows at least pretty **near** to the body, and not turned outward so as to form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





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 thy 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.



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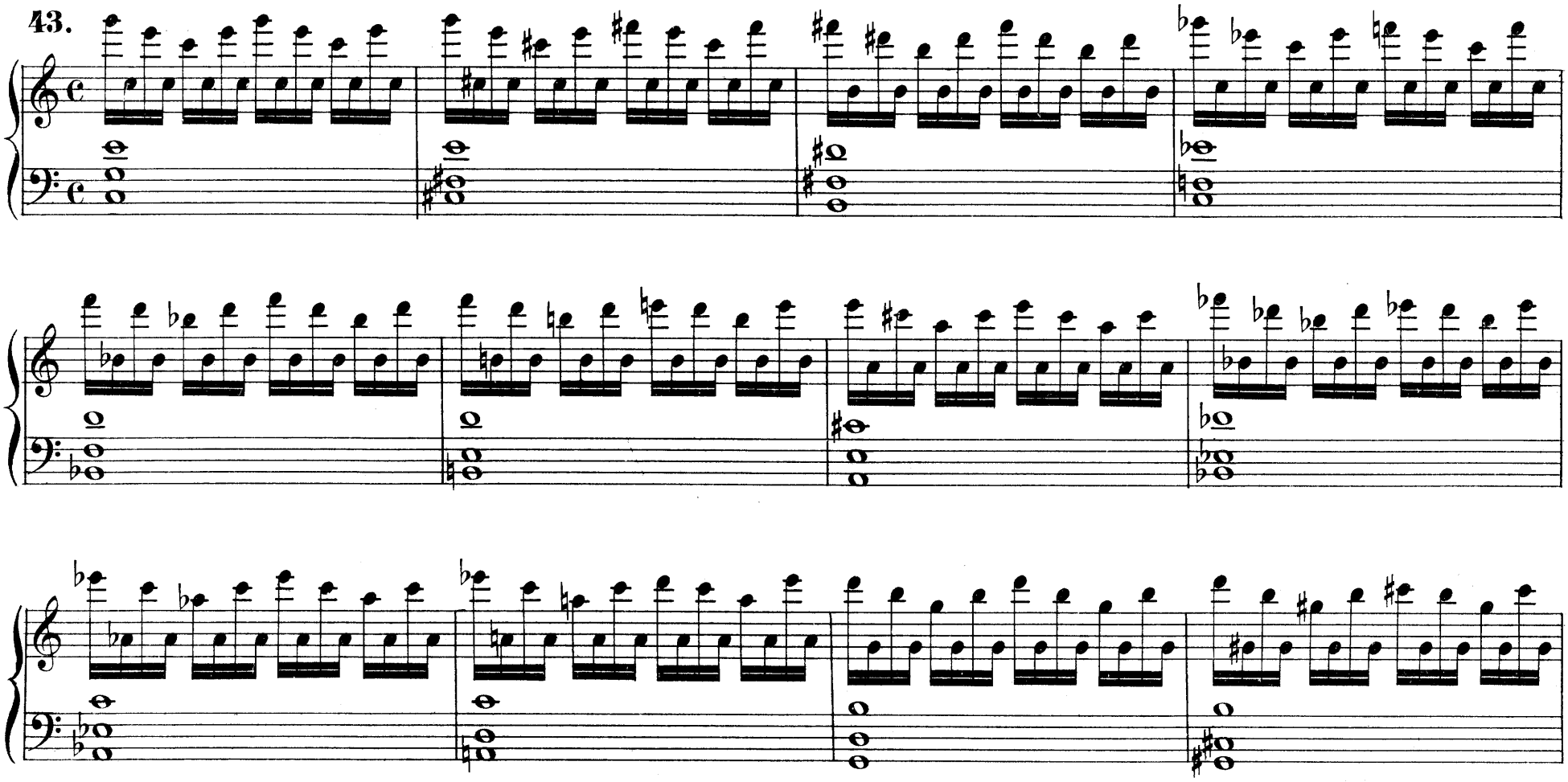
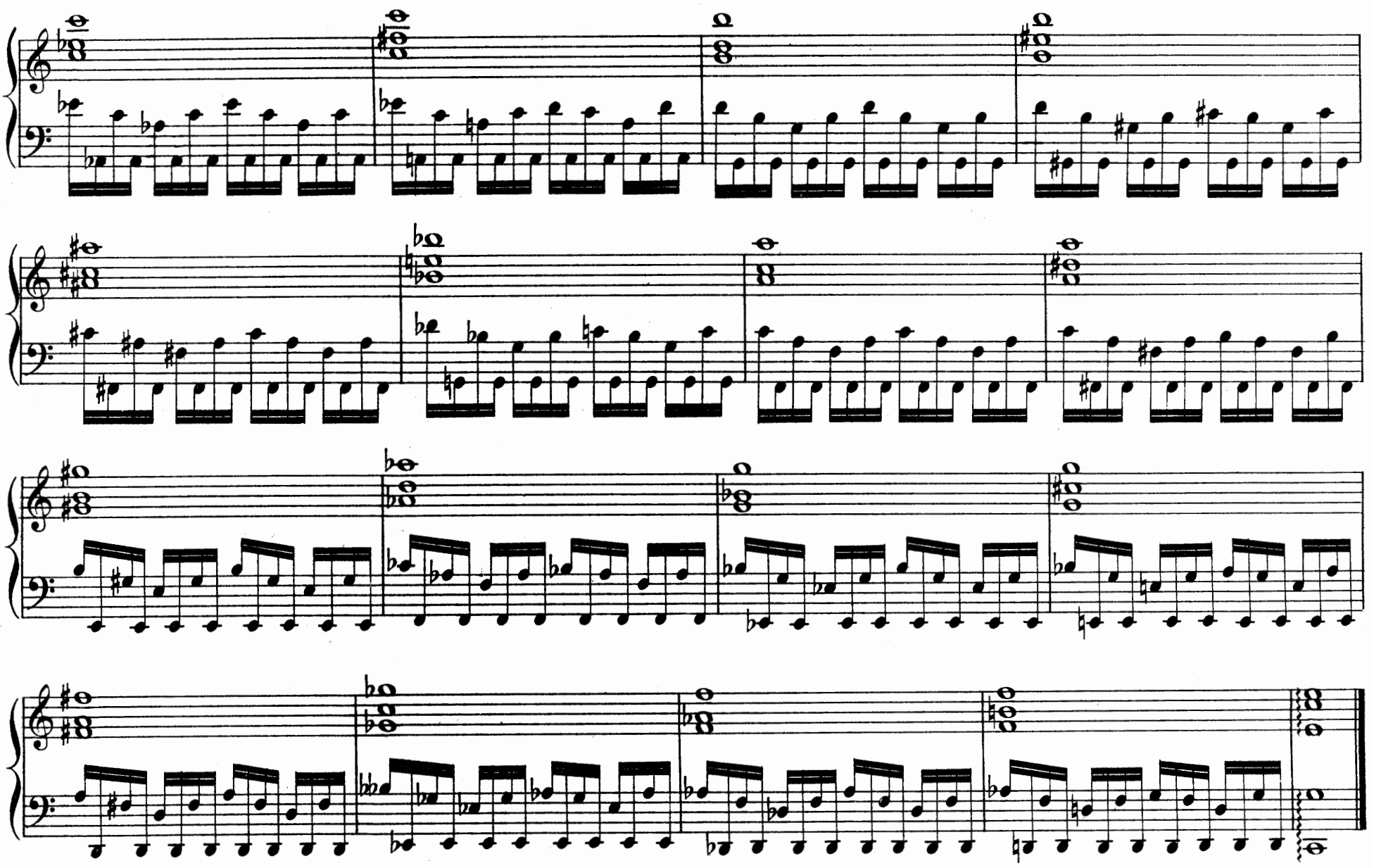
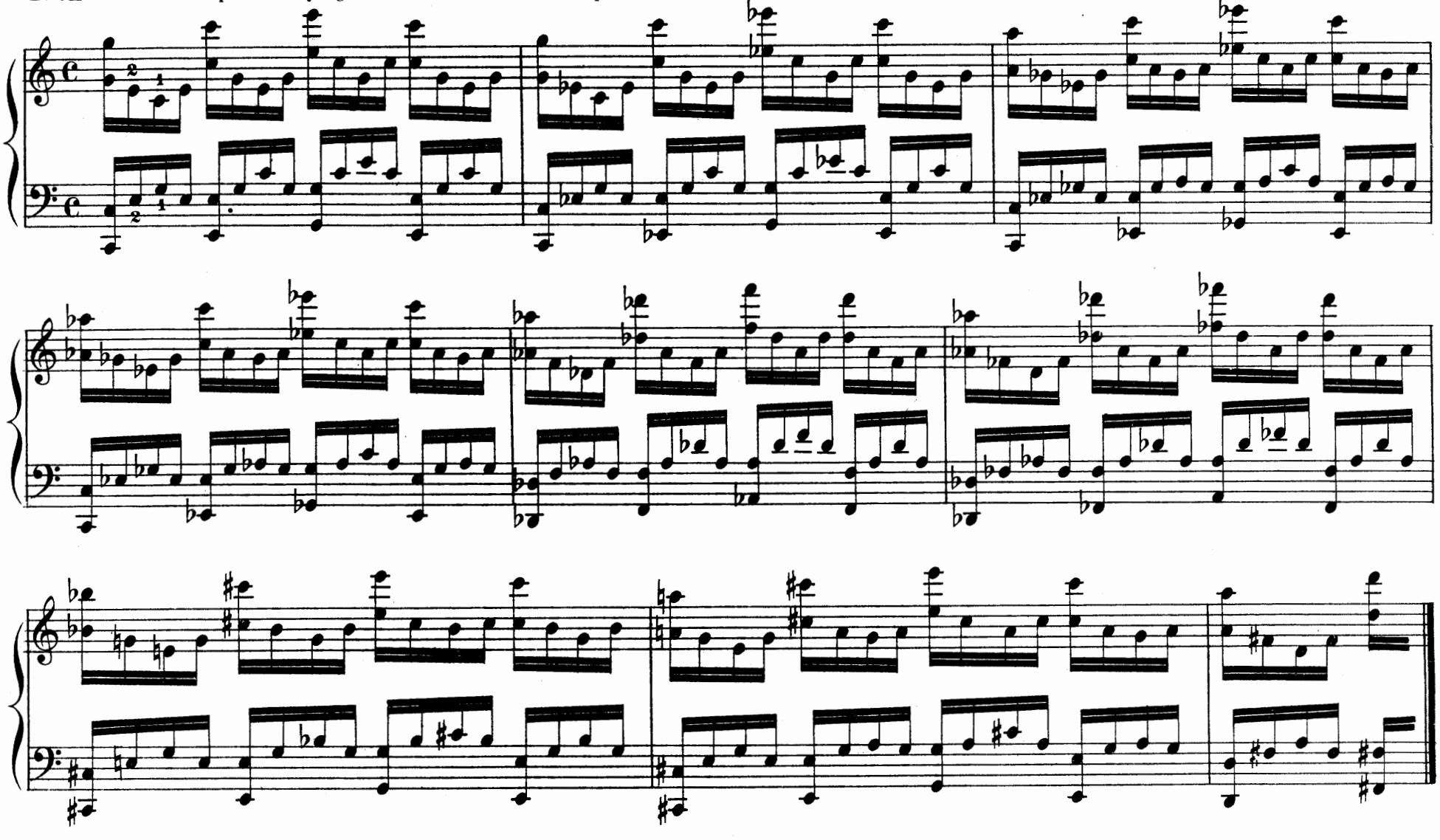


45.

46.



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



End of Book II.

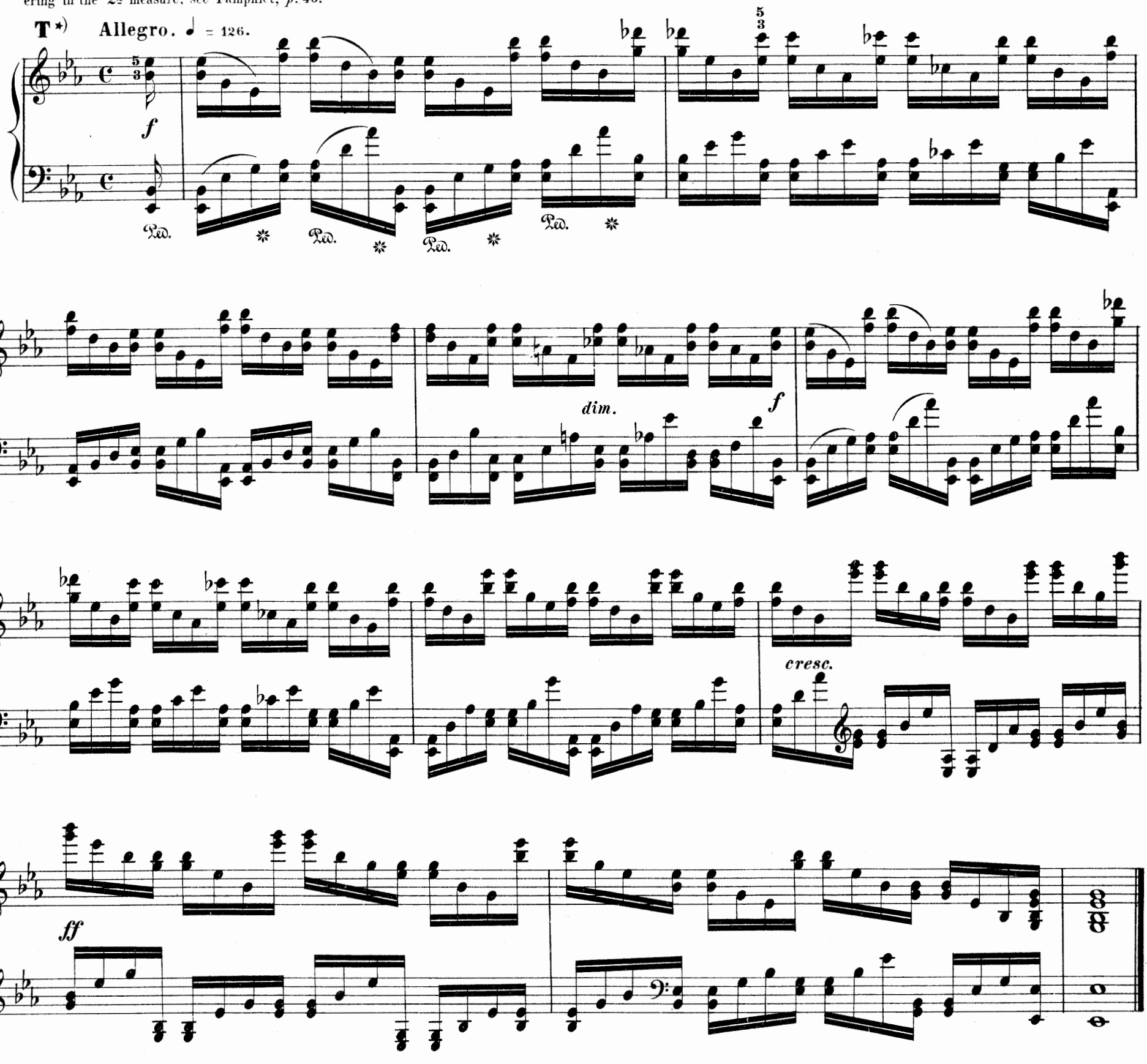
CARL TAUSIG'S
DAILY STUDIES.

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 2d measure, see Pamphlet, *p.* 45.



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

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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 *p* *p*

Ped. at each 8th

dim. *p* *p*

cresc. *cresc. molto.*

ff Ped.

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.

sempre legato.

ff

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.

legatiss. *f*

Ped. ✻ Ped. ✻

Prelude V.

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

T **Moderato.** ♩ = 50.

ten.

p *la melodia un poco marcato.*

ff

ben tenuto.

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.*

Ped. Ped. Ped.

ff

Ped.

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.**

Ped.

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.

Prelude X.

The melody lies here in the 2d 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.**

dolciss. p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

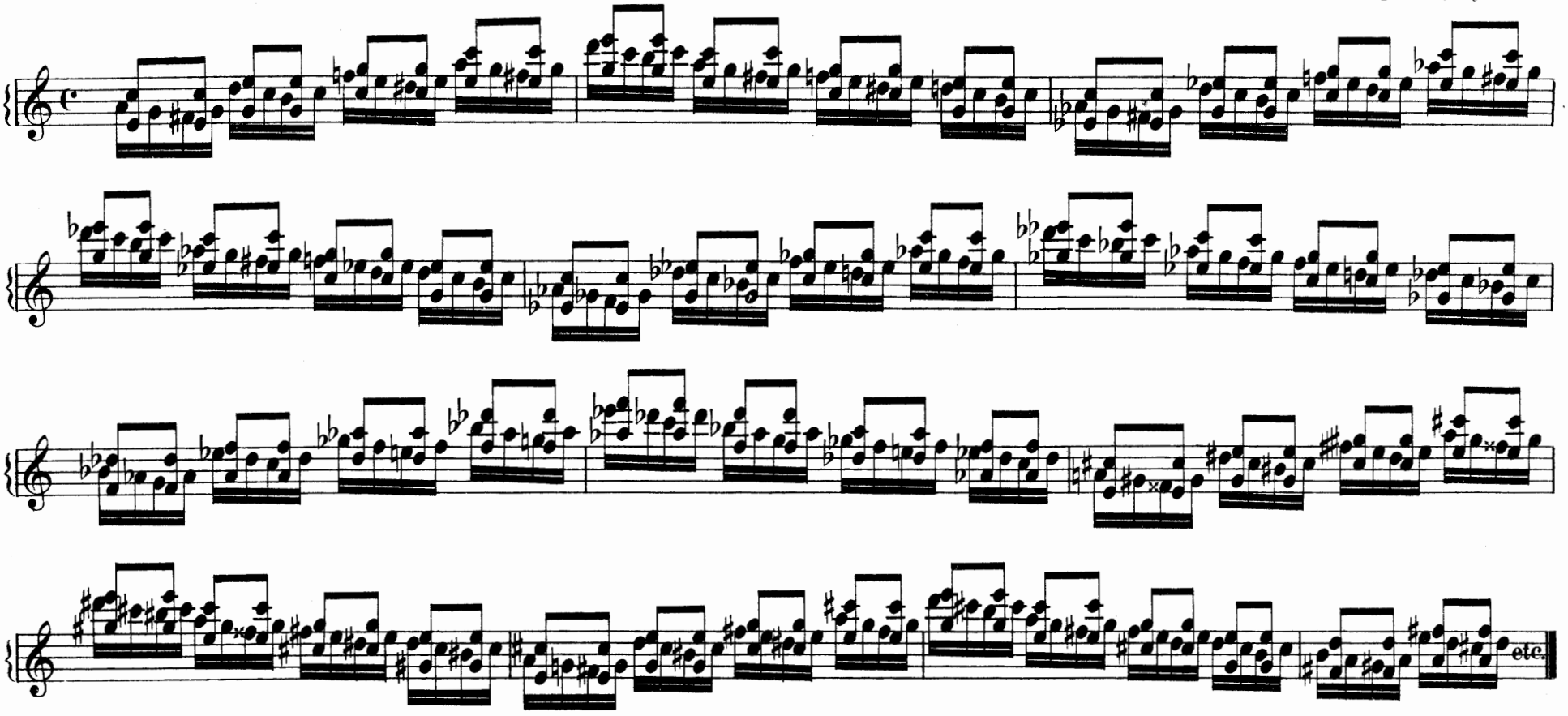
cresc.

f

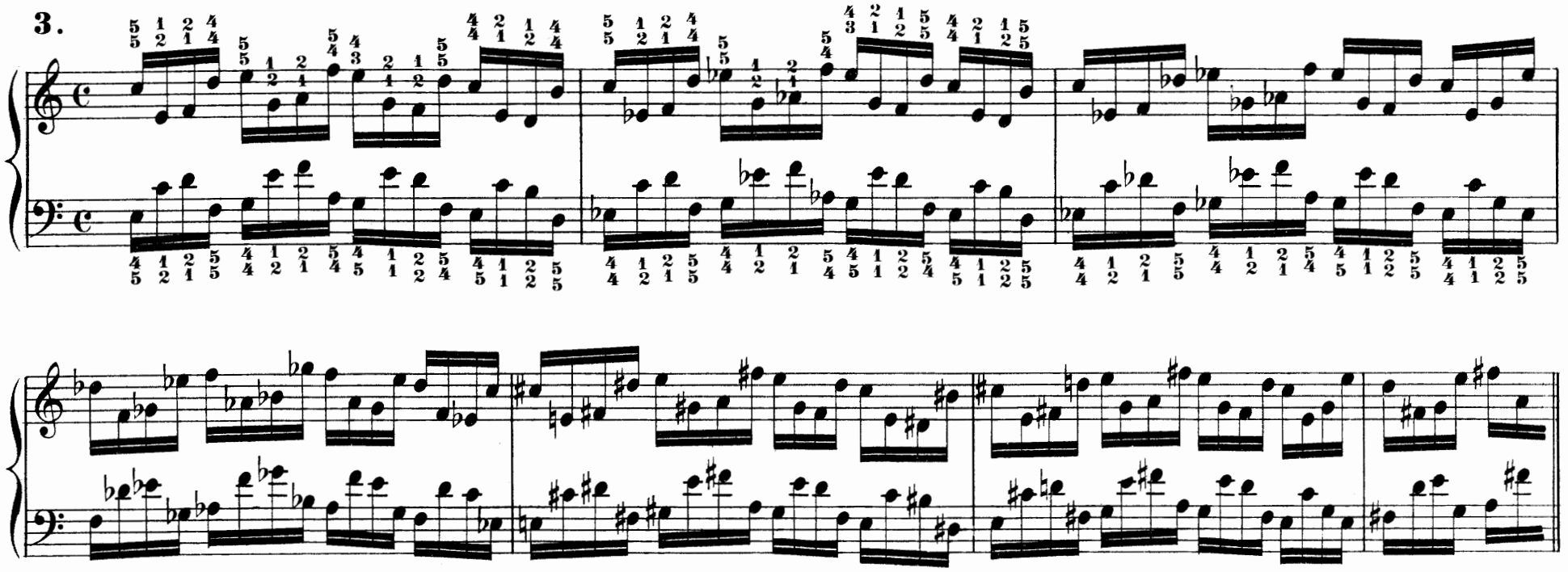
1.

etc.

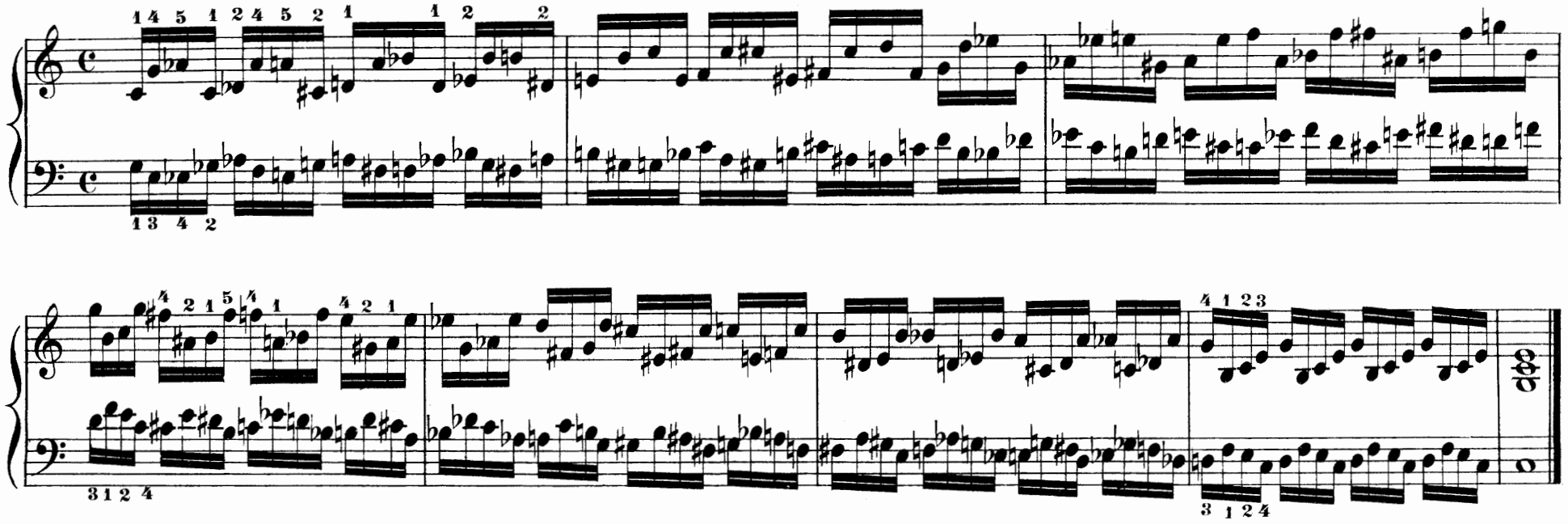
2._ For the first time, play the sixteenths *legato*, the accompanying eighths *staccato;* the second time, exactly the reverse; the third time, play all the notes perfectly *legato*.



3.



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



3♭

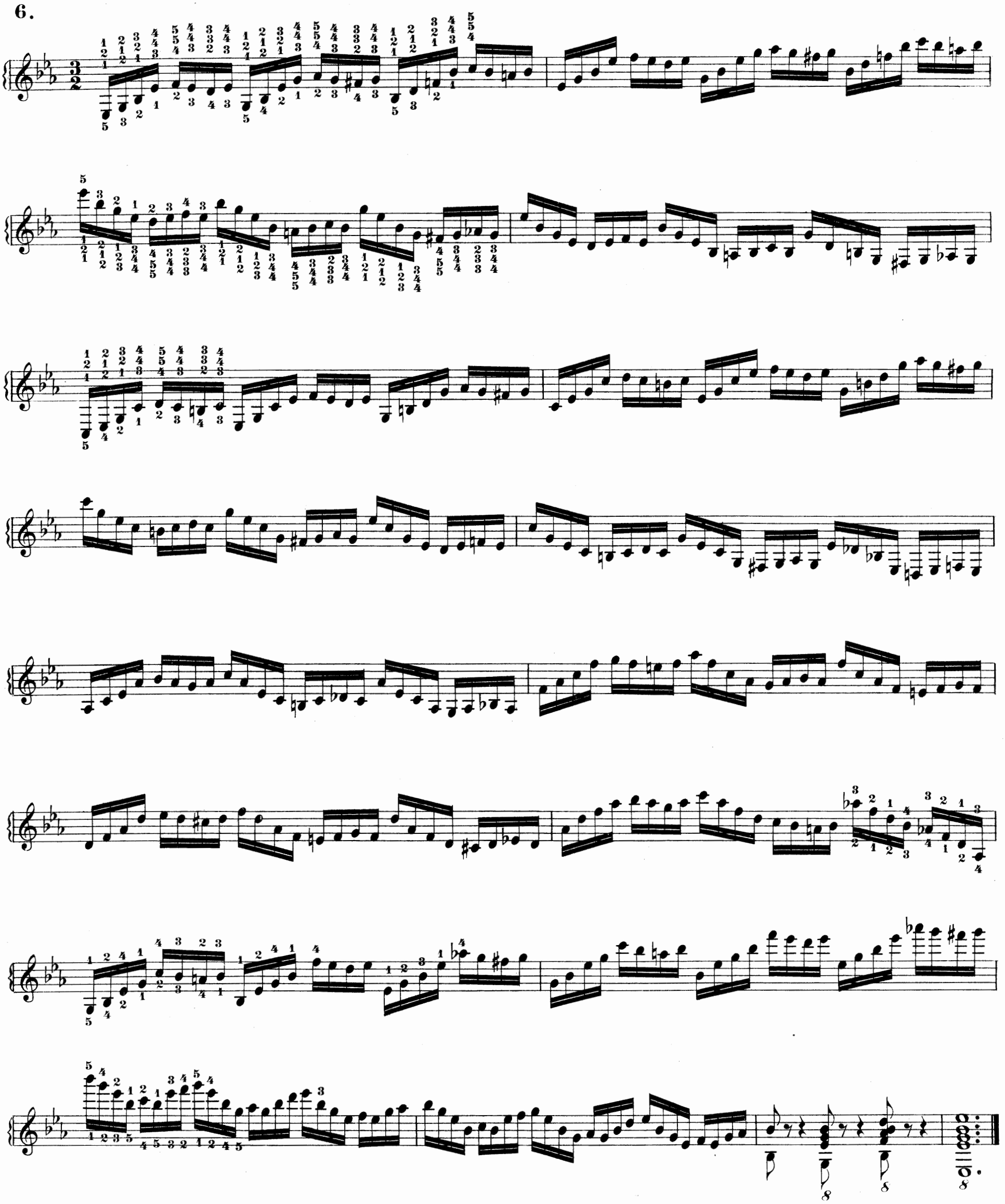
4.— This exercise was most likely suggested by Chopin's 1st Etude, Op. 10.

etc.

5.

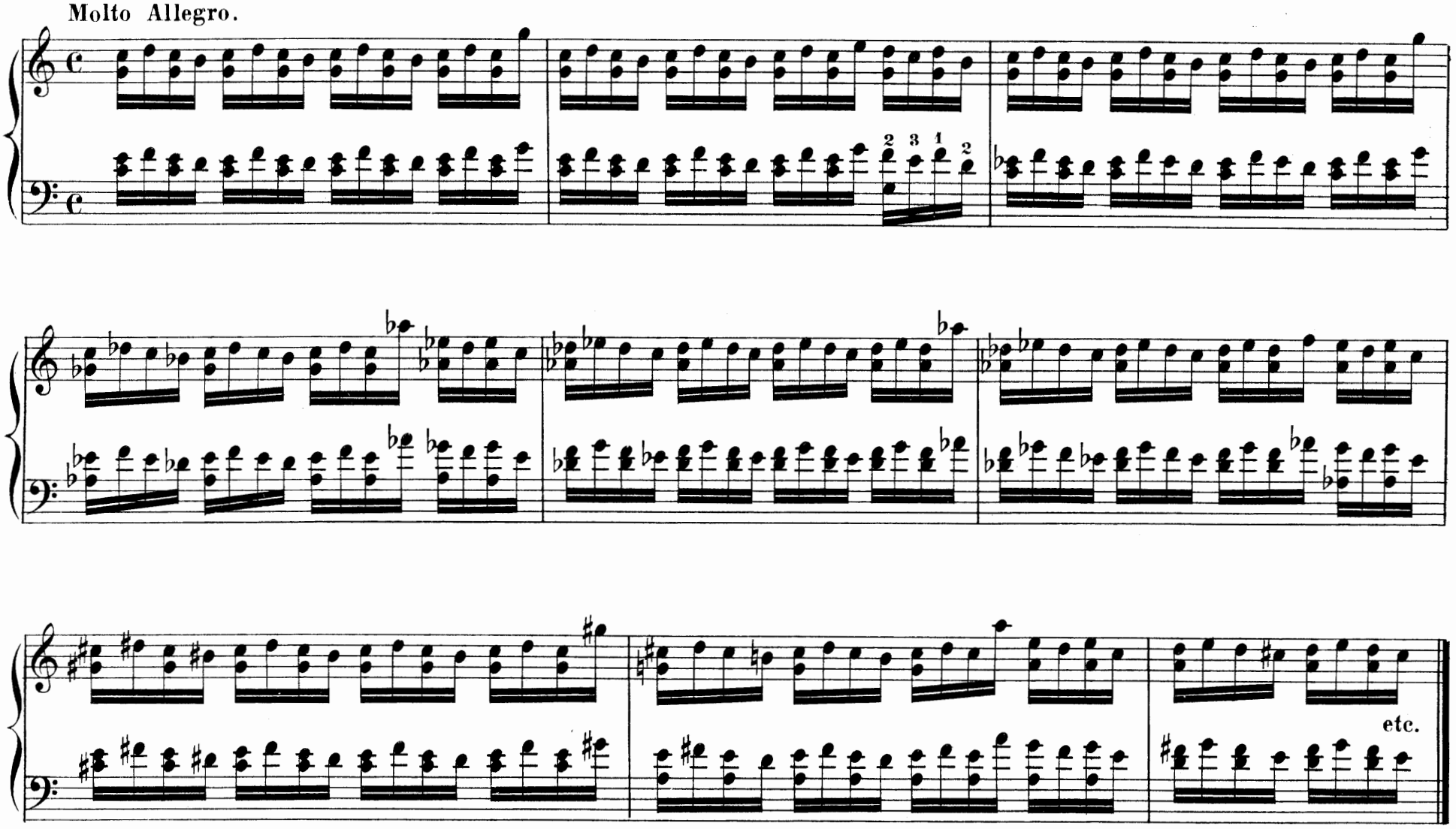
etc.

6.

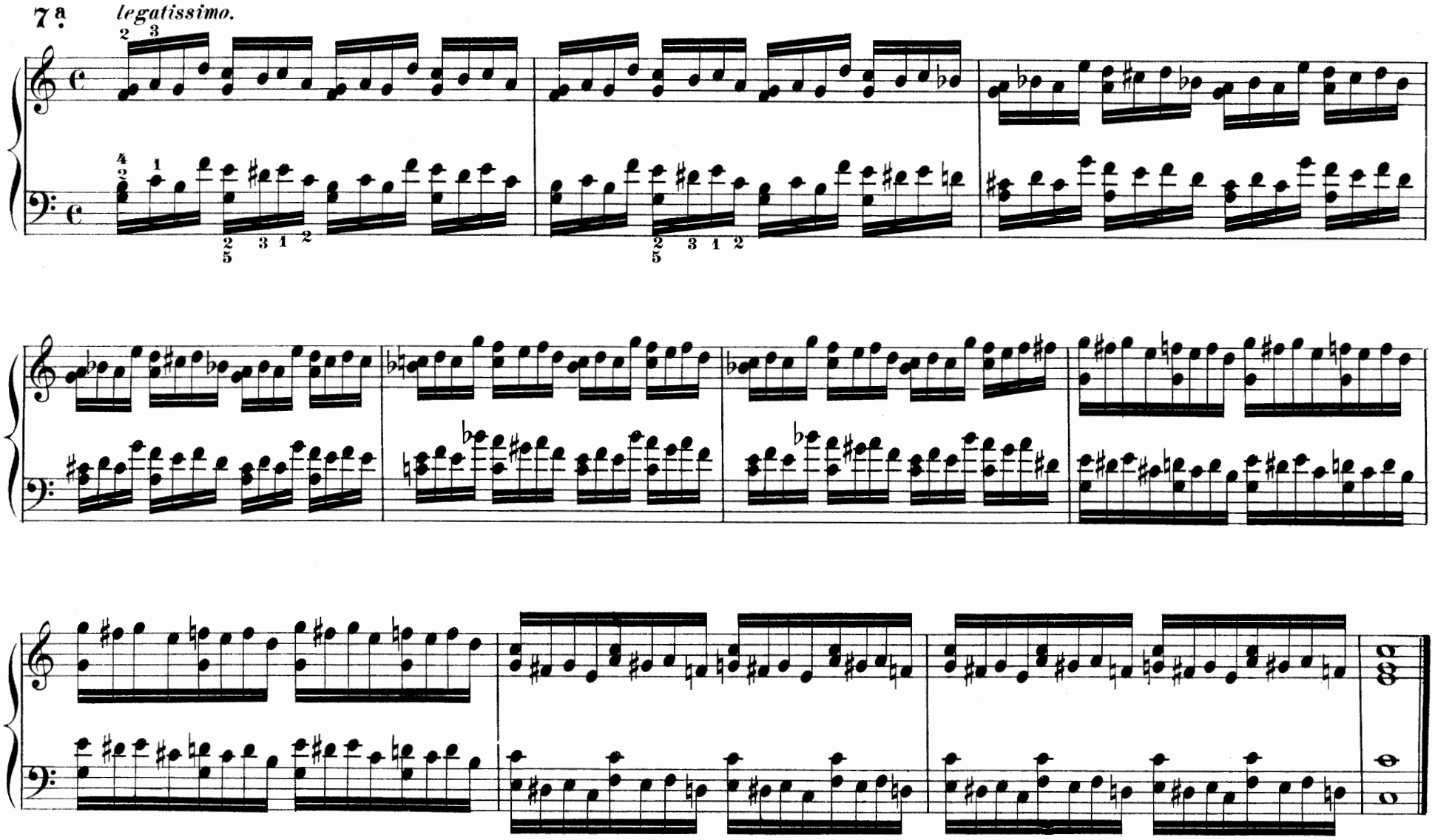


7.— This is an exercise for testing the rapid withdrawal of one thumb from a key and the elastic and distinct stroke of the other, immediately after, upon the same key. See a suggestion in Pamphlet, *p.* 47.

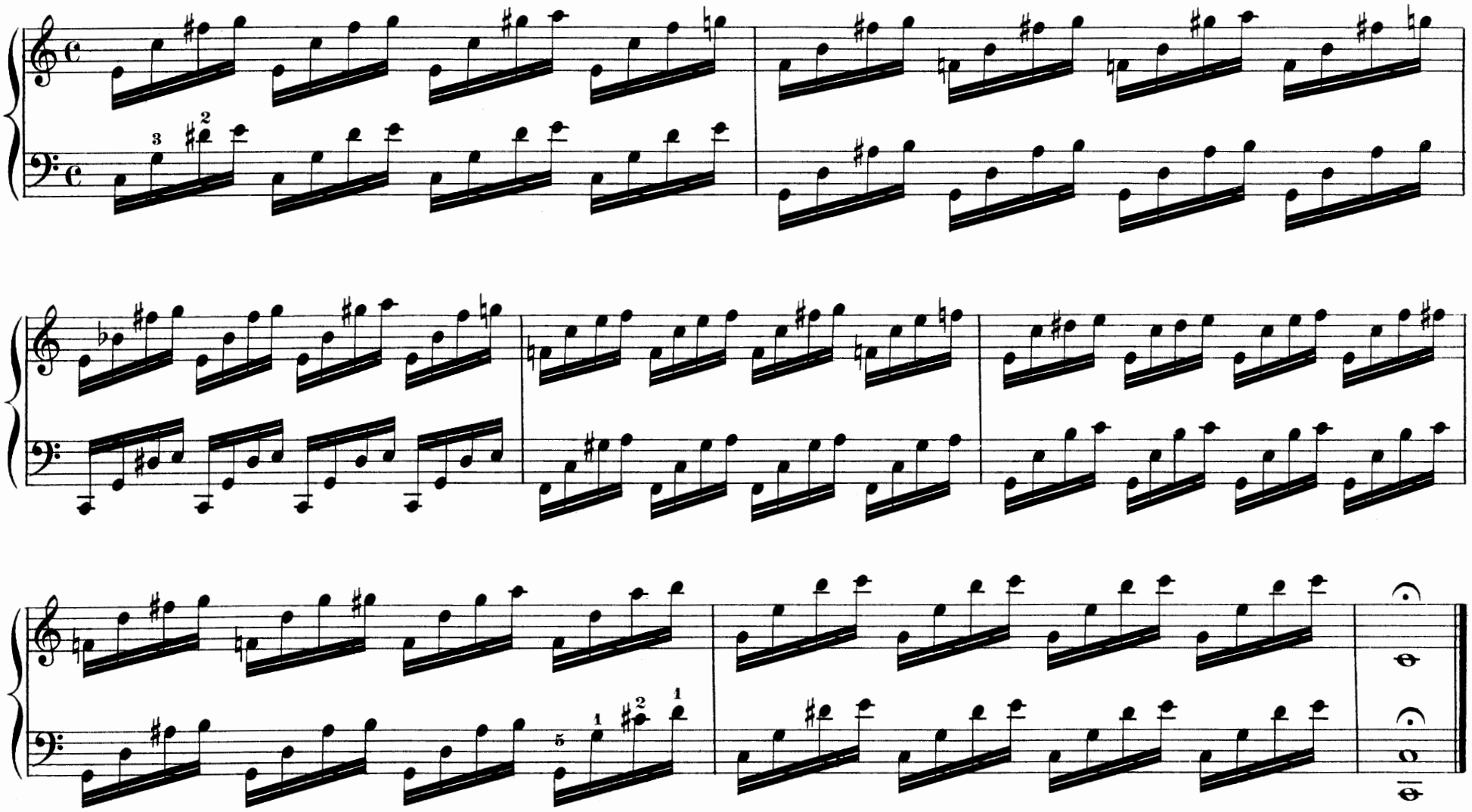
Molto Allegro.



7ª *legatissimo.*



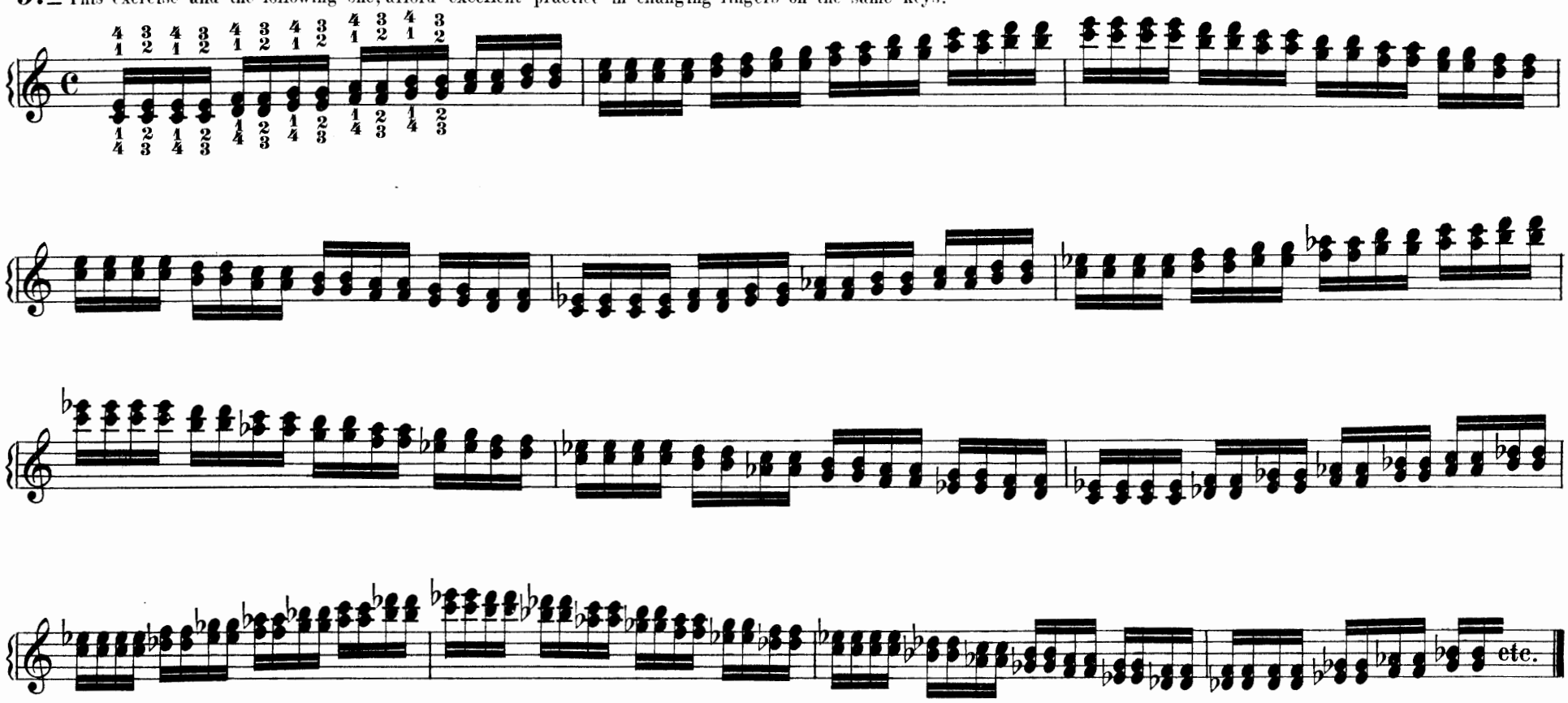
7b



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.



10.

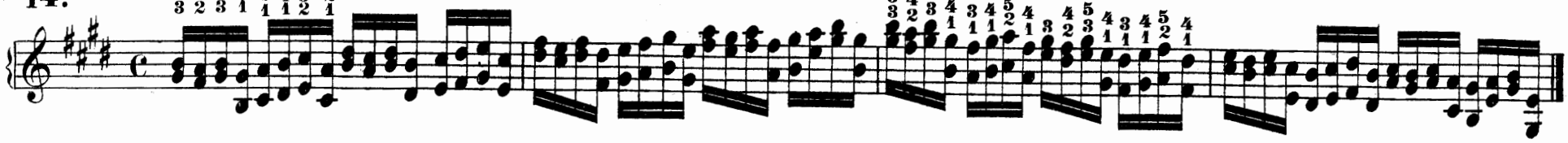
sempre legatissimo.

11.

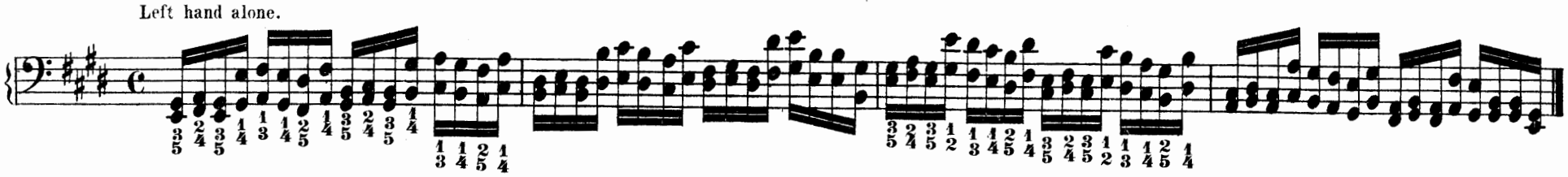
12. *legatissimo.*

13. To be played both *staccato* and *legato.*

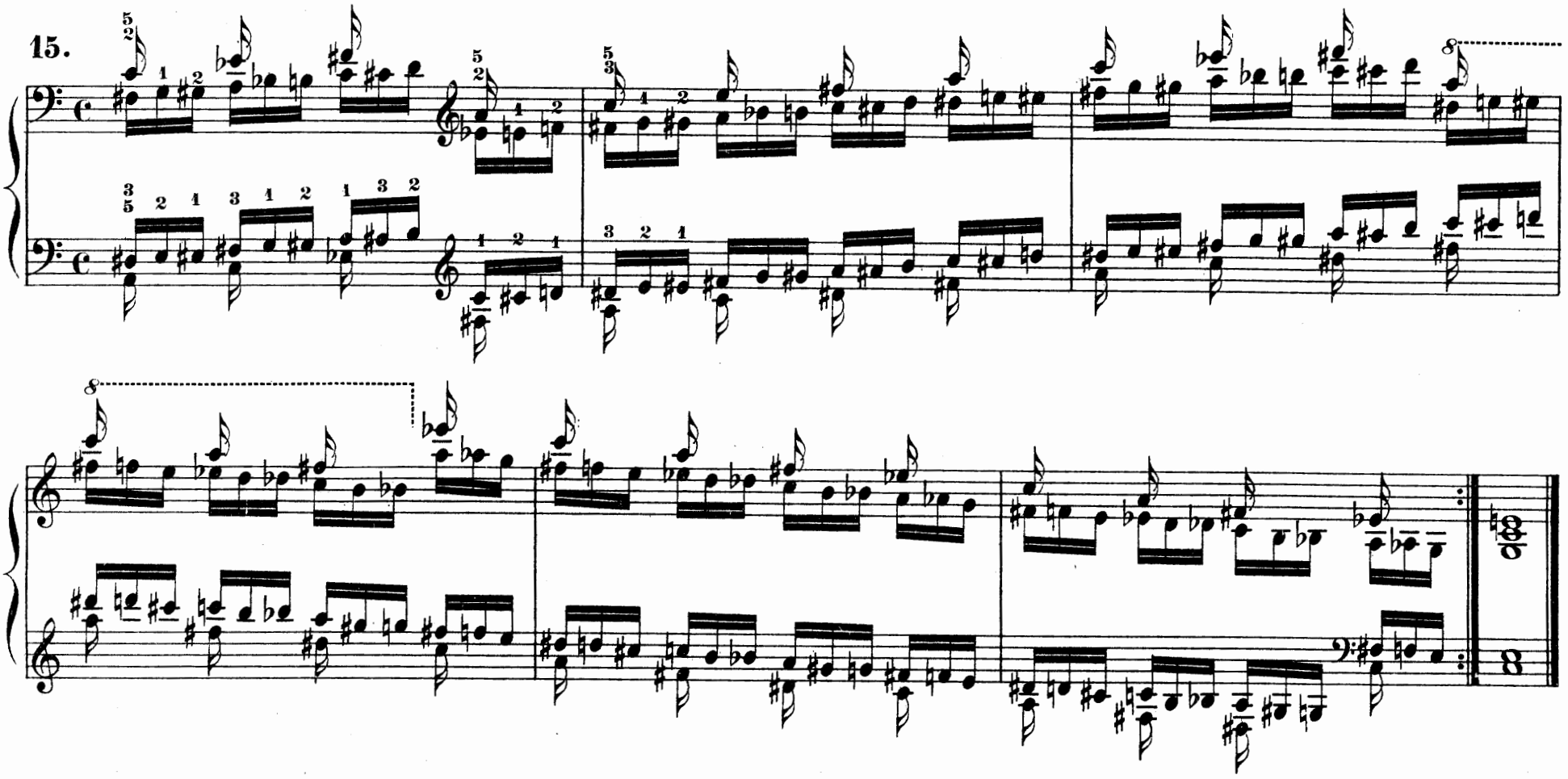
14. Right hand alone.



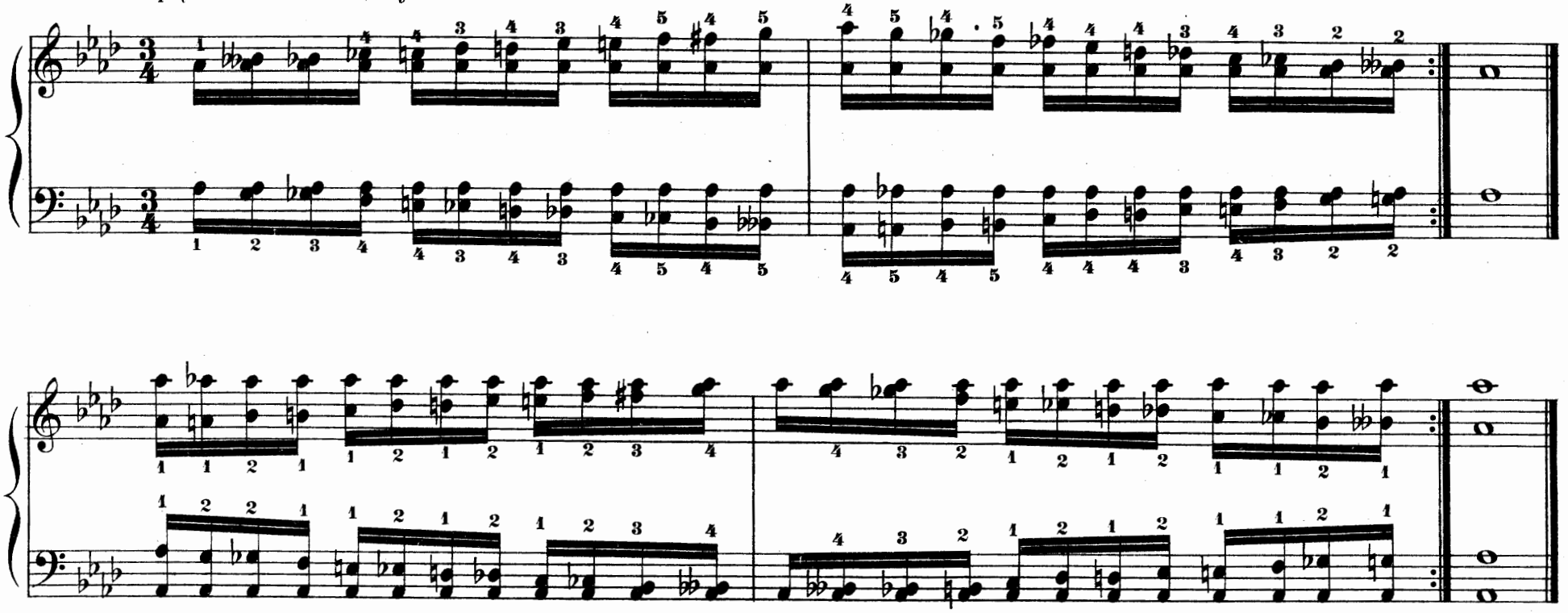
Left hand alone.



15.



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



17ª **Allegro.**

legato.

17ᵇ

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

sempre con 8va

con 8va sempre.

con 8va sempre.

etc.

con 8va sempre.

con 8va sempre.

etc.

19.

Right hand alone.

Left hand alone.

End of Book III.