

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.

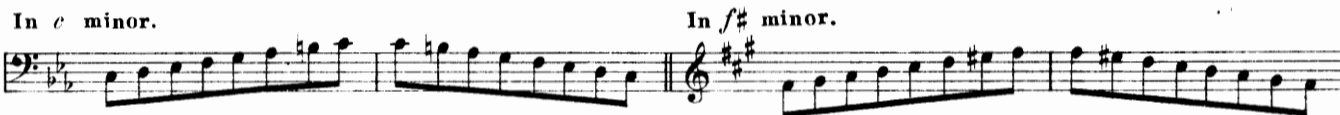
I therefore confidently recommend Tausig's Daily Studies to the favorable notice of teachers, players and the musical public. This work will, when impartially tested, newly awaken and establish the remembrance of the great executive artist who united to the highest virtuosity the most untiring zeal for 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<sup>o</sup> 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<sup>o</sup> 18, it means the continuation in the same key up to the measure in which the order is reversed, thus, in N<sup>o</sup> 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 5<sup>th</sup> 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 5<sup>th</sup> 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 5<sup>th</sup> 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<sup>d</sup> 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<sup>o</sup> 10.

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

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

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



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



**14.**— The **4<sup>th</sup>**, **3<sup>d</sup>** and **2<sup>d</sup>** 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 **4<sup>th</sup>** and **5<sup>th</sup>** fingers.



16. — The main point of this exercise consists in the stretch from the 2<sup>d</sup> to the 3<sup>d</sup> finger. Do not therefore **s**pring from one tone to another but play *legato*, slowly, leave the 2<sup>d</sup> finger down till the 3<sup>d</sup> 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<sup>o</sup> 16), p. 24.

The image displays a musical score for exercise 16, consisting of seven systems of piano accompaniment. Each system is written for two staves: a treble staff and a bass staff. The music is in 3/4 time and features a complex sequence of chords and melodic lines, with a focus on the 2nd to 3rd finger stretch mentioned in the text. The score is divided into measures by vertical bar lines, and the key signature changes throughout the piece. The final system 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 4<sup>th</sup> 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<sup>o</sup> 18.

\*) See Introduction.

20. — The same remarks as at № 18.

21. — The same remarks as at № 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 N<sup>o</sup> 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 first system includes fingerings: 4 3 4 3 2 in the piano staff and 4 3 4 3 2 1 in the bass staff. The second system has a key signature change to two flats (B-flat and E-flat). The third system has a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth system has a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat). The fifth system has a key signature change to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). The score features continuous thirty-second-note passages in both hands, with various articulations and dynamic markings. Fingerings are indicated throughout, including specific patterns like 2 3 4 3 4 in the piano staff of the first system and 2 3 4 3 4 in the bass staff of the first system.

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, often beamed together. There are several rests and dynamic markings throughout the system.

The second system continues the musical piece. The treble staff shows a change in key signature to one flat (B-flat) in the third measure. The bass staff maintains the one-flat key signature. The rhythmic complexity continues with dense sixteenth-note passages.

The third system shows a key signature change to no sharps or flats (C major) in the first measure of the treble staff. The bass staff remains in C major. The musical texture is highly active with rapid sixteenth-note runs.

The fourth system continues in C major. The treble staff has a key signature change to one sharp (F major) in the second measure. The bass staff remains in C major. The notation is dense and technically demanding.

The fifth system concludes the page. The treble staff has a key signature change to two sharps (D major) in the second measure. The bass staff remains in D major. The system ends with a double bar line and the text "and so on." written in the right margin.

## II. EXERCISES FORMED FROM SCALES.

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

The musical score for exercise 25 consists of ten systems, each with two staves (treble and bass clef). The exercises are as follows:

- System 1:** Bass clef, 3/4 time. Ascending scale: G2, A2, B2, C3, D3, E3, F3, G3. Descending scale: G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 1 2 1 2, 1 2 1.
- System 2:** Bass clef, 3/4 time. Ascending scale: A2, B2, C3, D3, E3, F3, G3, A3. Descending scale: A3, G3, F3, E3, D3, C3, B2, A2. Fingerings: 1 2 1 2, 1 2 1 3.
- System 3:** Bass clef, 3/4 time. Ascending scale: B2, C3, D3, E3, F3, G3, A3, B3. Descending scale: B3, A3, G3, F3, E3, D3, C3, B2. Fingerings: 1 2 1 2, 1 2 1 3.
- System 4:** Bass clef, 3/4 time. Ascending scale: C3, D3, E3, F3, G3, A3, B3, C4. Descending scale: C4, B3, A3, G3, F3, E3, D3, C3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 5:** Bass clef, 3/4 time. Ascending scale: D3, E3, F3, G3, A3, B3, C4, D4. Descending scale: D4, C4, B3, A3, G3, F3, E3, D3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 6:** Bass clef, 3/4 time. Ascending scale: E3, F3, G3, A3, B3, C4, D4, E4. Descending scale: E4, D4, C4, B3, A3, G3, F3, E3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 7:** Treble clef, 3/4 time. Ascending scale: F3, G3, A3, B3, C4, D4, E4, F4. Descending scale: F4, E4, D4, C4, B3, A3, G3, F3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 8:** Treble clef, 3/4 time. Ascending scale: G3, A3, B3, C4, D4, E4, F4, G4. Descending scale: G4, F4, E4, D4, C4, B3, A3, G3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 9:** Treble clef, 3/4 time. Ascending scale: A3, B3, C4, D4, E4, F4, G4, A4. Descending scale: A4, G4, F4, E4, D4, C4, B3, A3. Fingerings: 1 2 1 2, 1 2 1 3.
- System 10:** Treble clef, 3/4 time. Ascending scale: B3, C4, D4, E4, F4, G4, A4, B4. Descending scale: B4, A4, G4, F4, E4, D4, C4, B3. Fingerings: 1 2 1 2, 1 2 1 3.

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

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

This page contains 12 staves of musical notation for guitar. The notation includes various fretboard diagrams, fingerings, and musical symbols. The staves are arranged in a vertical sequence, with some staves containing multiple systems of music. The notation includes notes, rests, and various symbols such as double bar lines, repeat signs, and dynamic markings. The fingerings are indicated by numbers 1-4 above or below the notes. The musical symbols include treble and bass clefs, and various accidentals (sharps, flats, naturals). The page is numbered 16 at the top center.

Staff 1: Treble clef, 4/4 time. Fingerings: 2 1 2 1, 2 1 2 3 4 1, 2 1 2 1 2 3. Fingering patterns: 412123, 214321, 4121.

Staff 2: Treble clef, 4/4 time. Fingerings: 2 1 2 3 4 1, 2 1 2 1 2 3, 2 3 4 1 2 1. Fingering patterns: 4121, 212143, 234121.

Staff 3: Treble clef, 4/4 time. Fingerings: 1 2 1, 1 2 3 4 1 3, 1 2 1 2 3 4. Fingering patterns: 121, 131.

Staff 4: Treble clef, 4/4 time. Fingerings: 1 2 3 4 1 3, 1 2 1 2 3 4, 1 2 3 4. Fingering patterns: 121, 1314.

Staff 5: Bass clef, 3/4 time. Fingerings: 1 3 1, 1 3 2 1 3, 1 2 3 1 2. Fingering patterns: 1312, 13143.

Staff 6: Bass clef, 3/4 time. Fingerings: 1 3 1, 1 2, 1 2 3 4 1. Fingering patterns: 1312, 13143.

Staff 7: Treble clef, 4/4 time. Fingerings: 2 1 2 3 4 2, 3 1 2, 2 1 2 4 2 3. Fingering patterns: 321321, 412123, 314321.

Staff 8: Treble clef, 4/4 time. Fingerings: 2 1 2 3 4 1, 2 1 2 3 4 1, 2 1 2 3 4 1. Fingering patterns: 432121, 432132, 212341, 212341.

Staff 9: Treble clef, 4/4 time. Fingerings: 1 2 1 2 3 4, 1 2 3 4 1 2 3 4, 1 2 1 2 3 4. Fingering patterns: 121234, 131432.

Staff 10: Treble clef, 4/4 time. Fingerings: 1 2 3 4 1 2, 2 1 2 3 1 2, 3 1, 2 1 2 3 4 1. Fingering patterns: 312, 31, 314, 314, 321.

Staff 11: Treble clef, 4/4 time. Fingerings: 3 1 2 3 1 2, 3 1 2 3 4 1, 2 1 2 1 2 3. Fingering patterns: 312312, 321321, 412123, 412123, 314321, 312341, 213213, 213213.



\*) 432132 432121

\*\*\*) 132143 132132

\*\*\*) 32

At the transition into E.    \*\*) Into Gb.    \*\*\*) Into A.

The musical score consists of 12 staves, each containing a sequence of notes and fingerings. The notation is as follows:

- Staff 1:** 1 2 4 2 3 4 121234, 121432, 143212, 143212, 2 1 2 1 2 3 412123, 314321
- Staff 2:** 4 1 4 1, 2 3 4 1 2 1 234121 234121, 212143 212143, 432121 432121, 2 1 2 1 2 3 412123 412123
- Staff 3:** 2 3 4 1 2 1 234121 234121, 212143 212143, 1 2 1 432121 432121, 412123 412123, 4 2 1 1 2 1
- Staff 4:** 1 2 1 2 3 4 121234, 143213, 1 2 1 2 3 4 12
- Staff 5:** 1 2 1 2 3 4 1 143212, 123412, 1 2 3 1 2 3
- Staff 6:** 1 2 3 1231, 1 2 3 132132, 1 2 3 1 2 3 1 132132, 1 2 3 1 2 3 1 2 3123
- Staff 7:** 2 3 1 2 3 4 213213, 231231, 3 1 2 3 1 2 3 1 2 321321 321321
- Staff 8:** 3 2 1 321321, 312312 312312, 132, 1 2 3 1 2 3 132132, 1 2 3 1 2 3 1231
- Staff 9:** 1 2 3 4 123, 1321, 1 2 1 2 3 4 121234, 121432
- Staff 10:** 143212, 2 4 2 4 1 2 312412, 214213, 2 3 1 2 4 1 231241

\*) Into Bb.

This page contains 11 systems of guitar tablature. Each system is composed of two staves: a treble clef staff with musical notation (notes, stems, accidentals) and a guitar staff with fret numbers (1-5) and rhythmic markings. The systems are arranged vertically and include various musical elements such as repeat signs, slurs, and specific fingering instructions. The notation is dense and covers the entire page.

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 fretboard diagrams. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include specific fingering patterns like '123412', '43212', '121234', '412123', '41', '432121', '234121', '412123', '212143', '21', '234123', '1234', '182', '121234', '1234', '1234', '123', '121432', '1234', '132', '132', 'etc.', '12121', '5 4 3 2 1 2', '5 3 2 1 3 2', '341212', '321321', '2 1 2 4 1 2', '321412', '312312', '321431', and 'etc.'. The notation is arranged in a standard guitar layout, with the bass line on the left and the treble line on the right.

### 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<sup>d</sup> and 4<sup>th</sup> 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 with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Ascending and descending motions are marked with slashes (//) and asterisks (\*). The exercises are as follows:

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

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

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 5<sup>th</sup> 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<sup>d</sup> and 4<sup>th</sup> fingers may sound loud and distinct. The exercise should be practised chiefly in those keys in which the 2<sup>d</sup> and 4<sup>th</sup> 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  
434  
454123

4541  
434212  
454123  
145

145321

4541  
4343  
4541  
454123

4541  
434  
454123  
12  
145432

1454 145321

4541  
434  
454123  
342412  
434321  
232341

342412  
434321  
342412 342413  
2

145432  
121234



8

2 1 3 4 1 3 413413

2 1 3 4 1 3 413

2 1 3 4 1 3 413

8

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

Ab. 1 3 4 3 1 213431

4 5 3 2 3 1 453231

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 5 3 231353 231353

8

3 2 1 3 1 352131 352

2 1 3 4 2 1 213421 213

A. 1 3 4 1 3 413

2 1 3 4 2 1 241

2 1 3 4 2 1 241

a. 1 3 4 1 3 413

2 1 3 4 1 3 241

8

4 5 1 2 1 3 413421

2 1 3 4 2 1 453231

4 2 1 2 1 3 421213

Bb. 2 1 3 1 3 421313

4 5 1 2 4 1 241

8

4 5 2 1 3 1 452131

2 1 3 4 2 1 213421

4 5 2 1 3 1 452131

2 1 3 4 2 1 213421

B. 2 1 3 1 3 421313

2 1 3 5 3 241352

8

4 5 3 2 3 1 453231

2 1 3 4 2 1 313421

B. 1 3 4 1 3 413413

2 1 3 4 1 3 241241

2 1 3 4 1 3 413413

b.2 1 3 4 1 3 413413

2 1 3 4 1 3 241241

8

4 5 1 2 3 1 24

C. 2 1 3 4 1 3 413413

4 5 3 2 3 1 241241 241241

2 1 3 4 2 1 213421

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<sup>o</sup> 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 and sixteenth notes with extensive fingering (1-5) and accidentals.

**36.**—To be played in precisely the same manner as N<sup>o</sup> 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 continuation of Exercise 36 consists of seven staves of music, all in treble clef. The music maintains the complex rhythmic pattern of eighth and sixteenth notes with extensive fingering (1-5) and accidentals. The notation includes many slurs and ties, emphasizing the legato character of the piece.

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

The musical score for exercise 37 is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is written in 3/2 time and is divided into 16 measures, each containing a pair of staves. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *legatissimo*. 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, with the key signature changing every two measures. The first measure is in C major, and the sequence of keys follows: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. The notation is highly technical, focusing on finger dexterity and legato playing. The score concludes with a double bar line and repeat slashes in the final measure.



**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<sup>o</sup> 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<sup>d</sup> finger is to be held down till after the next note, in descending, the 5<sup>th</sup> finger. Illustrations in Pamphlet, p. 29.



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

The musical score for exercise 40 is presented in three systems of grand staff notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in 6/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The exercise involves contrary motion between the hands. The first system includes fingerings such as 4 3 2 1 2 3 4 1 2 3 4 1 in the treble and 1 5 3 2 1 2 3 5 in the bass. The second system continues with similar patterns, and the third system concludes the exercise with a final cadence.

41— The same remarks as at No 40.

The musical score for exercise 41 is presented in three systems of grand staff notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in 6/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The exercise involves contrary motion between the hands. The first system includes fingerings such as 2 3 4 3 2 1 2 3 4 1 2 3 in the treble and 1 2 3 5 3 2 1 5 in the bass. The second system continues with similar patterns, and the third system concludes the exercise with a final cadence.

End of Book I.

# CARL TAUSIG'S DAILY STUDIES.



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

Book II.

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

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

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

**3. Adagio.**— One of the most difficult and fatiguing as also of the most useful exercises. It is to be attacked by those players only to whom the other exercises are already tolerably easy, or who at least have a powerfully built hand and strong fingers. Sustain the quarter-notes strictly, hold the fingers ( $\frac{5}{4}$ ) high, and practise in those keys especially having many black keys. For small hands the 1<sup>st</sup> exercise (on the 2<sup>d</sup> 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<sup>o</sup> 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<sup>d</sup> 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 4<sup>th</sup> 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<sup>o</sup> 6.

The musical score for exercise 6 consists of five systems of piano music. Each system is written for a grand staff (treble and bass clefs). The music is characterized by complex fingerings and articulations, with various key signatures and time signatures indicated by the notation. The first system is in 6/4 time, and the subsequent systems are in 3/4 time. The exercise is designed to be played in various ways, as explained in the Pamphlet, p.31, at N<sup>o</sup> 6.

\*) 7.—To be practised with the 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup> 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.

The musical score for exercise 7 consists of five systems of piano music. Each system is written for a grand staff (treble and bass clefs). The music is characterized by complex fingerings and articulations, with various key signatures and time signatures indicated by the notation. The first system is in 9/8 time, and the subsequent systems are in 3/4 time. The exercise is designed to be mastered by practicing with the 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers of both hands sharply curved, while the thumbs remain perfectly extended. 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 5<sup>th</sup> finger in the right hand, the 4<sup>th</sup> in the left. See Pamphlet, p. 32, at N<sup>o</sup> 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<sup>o</sup> 8 — keeping down the thumb in the right hand, the 4<sup>th</sup> 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<sup>d</sup> and 4<sup>th</sup> 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 4<sup>th</sup> and 5<sup>th</sup> 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 when the fingers must each time strike with full force, unsupported by the swing of the hand; to be practised therefore slow and in moderation, until the player can play a long time without feeling the least fatigue.

The musical score for exercise 17 is presented in eight systems, each containing a treble and bass staff. The piece begins in C major with a 4/2 time signature. The first system includes a '1' above the first measure of the treble staff. The key signature changes to B-flat major in the second system, then to B major in the third system. The fourth system introduces a key signature change to B-flat major. The fifth system continues in B-flat major. The sixth system changes to B major. The seventh system returns to B-flat major. The eighth system concludes the exercise with a double bar line. The music consists of a consistent eighth-note accompaniment with various chordal textures and melodic lines.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a sequence of chords and melodic lines. A double flat (bb) is indicated above the treble staff in the fourth measure.

Second system of musical notation, continuing the piece. A double flat (bb) is indicated above the treble staff in the second measure.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, continuing the piece. A double flat (bb) is indicated above the treble staff in the fifth measure.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, continuing the piece. A double flat (bb) is indicated above the treble staff in the fifth measure.

Seventh system of musical notation, concluding the piece. A double flat (bb) is indicated above the treble staff in the second measure. The system ends with a double bar line and repeat signs.

### IV. TRILL STUDIES.

18<sup>a</sup>.— 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.

18<sup>a</sup> Musical score for piano accompaniment, consisting of three systems. Each system contains a treble and bass staff. The first system is in C major, the second in B-flat major, and the third in A major. Fingerings and trill markings are provided throughout.

18<sup>b</sup>.— Remarks as above.

18<sup>b</sup> Musical score for piano accompaniment, consisting of three systems. Each system contains a treble and bass staff. The first system is in C major, the second in A major, and the third in B-flat major. Fingerings and trill markings are provided throughout.

This page contains ten staves of musical notation. Each staff features a complex rhythmic pattern consisting of eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps, flats, naturals) and repeat signs (double bar lines with dots). The patterns are highly rhythmic and appear to be exercises or technical studies. The staves are arranged vertically, with each staff starting with a treble clef and a key signature of one flat (B-flat). The notation is dense and covers the entire page.

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<sup>o</sup> 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<sup>o</sup> 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 16<sup>th</sup> (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, each with a treble and bass 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<sup>d</sup> and 5<sup>th</sup> 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 consists of five staves of music in treble clef, 4/4 time. The first two staves feature a series of sixths with fingerings indicated above and below the notes. The third staff continues the sixths pattern. The fourth and fifth staves show a descending figure with various accidentals and fingerings.

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

Exercise 26 consists of two systems of grand staff notation (treble and bass clef), 4/4 time. The first system shows a series of chords with fingerings indicated below the notes. The second system continues the exercise with similar chordal patterns.

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 consists of two systems of grand staff notation (treble and bass clef), 9/8 time. The first system shows a series of chords with fingerings indicated below the notes. The second system continues the exercise with similar chordal patterns.

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<sup>o</sup> 28, with such directness and certainty at developing the expansion between the 2<sup>d</sup> and 3<sup>d</sup> 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<sup>d</sup> and 3<sup>d</sup> fingers stretched out high and rigid, the major Fourth  $\frac{c\sharp}{g}$  or  $\frac{a}{e\flat}$  will always be difficult for short fingers. Nevertheless, this exercise is so efficacious and beneficial that it cannot be sufficiently recommended. Only let the player practise it with moderation and leisurely, carefully avoiding all excessive fatigue.

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

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

Exercise 29 is a multi-staff exercise. It begins with a bass clef staff in 12/8 time, followed by a treble clef staff. The exercise is divided into several parts, each with its own set of fingerings. The notation includes double notes and chromatic progressions. The fifth staff concludes the exercise with a double bar line and repeat signs.

Exercise 30 consists of five staves of music. The first staff is in treble clef with a 12/8 time signature. It features double notes and chromatic scales. The subsequent staves continue the exercise with various combinations of double notes and fingerings. The exercise concludes with a double bar line and repeat signs.

## 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 1<sup>st</sup> pair of 16<sup>ths</sup> from the 2<sup>d</sup> pair (illustration in Pamphlet, p. 41), the second 16<sup>th</sup> should be fully sustained; at the two Sixths (end of a group and beginning of the next) the hand is as if pushed forward, without being raised.

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

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

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

*Staccato.*

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

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

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

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

## VII. STRETCHES AND SKIPS.

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

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

40.— As at N° 38 and 39.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music features a series of eighth-note patterns in the right hand and chordal accompaniment in the left hand.

The second system continues the exercise with similar rhythmic patterns in the right hand and chordal accompaniment in the left hand. The key signature changes to one flat (B-flat major or D minor).

The third system introduces more complex rhythmic figures in the right hand, including sixteenth-note patterns, while the left hand continues with chordal accompaniment.

The fourth system features a change in the right-hand pattern, with a more active melodic line. The left hand accompaniment remains consistent with the previous systems.

The fifth system continues the development of the exercise, with the right hand playing a series of eighth-note patterns and the left hand providing harmonic support.

The sixth system shows further rhythmic complexity in the right hand, with a mix of eighth and sixteenth notes. The left hand accompaniment is also more active.

The seventh system concludes the exercise with a final series of rhythmic 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.

43.



The first system of music consists of four measures. The treble clef part features a melodic line with eighth notes and quarter notes, including accidentals such as sharps and flats. The bass clef part provides a harmonic accompaniment with chords and single notes.

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

The third system contains four measures. The treble clef part concludes with a final chord in the fourth measure. The bass clef part continues with its accompaniment.

45.

The fourth system, starting at measure 45, features a treble clef with block chords and a bass clef with a steady eighth-note accompaniment. The key signature changes to one flat.

The fifth system continues the piece with four measures. The treble clef part consists of block chords, while the bass clef part maintains the eighth-note accompaniment.

46.

The sixth system, starting at measure 46, shows a treble clef with block chords and a bass clef with an eighth-note accompaniment. The key signature changes to two flats.

The seventh system contains four measures. The treble clef part has block chords, and the bass clef part features an eighth-note accompaniment. The key signature changes to three flats.

The first four systems of the page show the piano accompaniment for exercise 47. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat major or D minor) and a 3/8 time signature. The accompaniment features a steady eighth-note pattern in the bass line and a more complex melodic line in the treble, often with chords and grace notes. The key signature changes to two flats (E-flat major or C minor) in the second system and remains there through the fourth system.

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

The last three systems of the page continue the piano accompaniment for exercise 47. The notation remains consistent with the previous systems, featuring eighth-note patterns and chords. The key signature changes to three flats (A-flat major or F minor) in the fifth system and remains there through the seventh system. The piece concludes with a final chord in the seventh system.

End of Book II.

# CARL TAUSIG'S DAILY STUDIES.

## PRELUDES and PASSAGES.

### Prelude I.

Book III.

Give to the 1<sup>st</sup> and 4<sup>th</sup> 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<sup>d</sup> measure, see Pamphlet, p. 45.

**T**\*) Allegro. ♩ = 126.

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

60  
**Prelude II.**

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

**E** Andante con moto. ♩ = 92.

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

**Prelude III.**

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

**T** Allegro moderato.

*f molto legato.*

First system of piano music. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano music. The right hand continues with intricate passages. The left hand has a section marked *sempre legato.* with a triplet pattern (2 4 1 2 4 1).

Third system of piano music. Both hands feature complex rhythmic patterns and slurs. The left hand includes a triplet pattern (2 4 1 2 4 1).

Fourth system of piano music. The right hand has a series of chords and melodic fragments. The left hand continues with complex rhythmic patterns.

Fifth system of piano music. The right hand features a series of chords. The left hand has a section marked *ff* with complex rhythmic patterns.

Sixth system of piano music, concluding the page. It features complex rhythmic patterns and slurs in both hands, ending with a final chord.

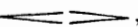
62  
**Prelude IV.**

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

**T** Allegro. ♩ = 100.

The musical score for Prelude IV is presented in two systems of grand staff notation. The first system begins with a treble clef and a bass clef, both in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to 100 beats. The first measure is marked 'legatiss.' and 'f'. Fingerings are indicated above and below notes, including sequences like 2-1-2-5-4-3-1 and 3-2-1-2-3-4-5. The second system continues the piece with similar notation and dynamics. The piece concludes with a double bar line and a final chord in the bass clef.

**Prelude V.**

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

**T** Moderato. ♩ = 50.

The musical score for Prelude V is presented in a single system of grand staff notation. The key signature is D minor (two flats) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 50 beats. The first measure is marked 'ten.' (tenu). The second measure is marked 'P la melodia un poco marcato'. The score features double-note chords in both hands, with a crescendo symbol above the first four measures. Fingerings are indicated above the notes, such as 5-4-3-2 and 5-4-3-2-3. The piece concludes with a double bar line and a final chord in the bass clef.

*ben tenuto.*

2/4 3/5 2/4

*espressivo.*

### Prelude VI.

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

**Allegro grazioso.** ♩ = 76.

**E**

*p*

*legatiss.*

8 5 4 5 4 5 4

2 1 2 1 2

8 5 4 5 4

2 1 2 1 2

*ff*

8 5 4 5 4

2 1 2 1 2

*ff*

8 5 4 5 4

2 1 2 1 2

*ff*

8 5 4 5 4

2 1 2 1 2

*ff*

64  
**Prelude VII.**

To be played very delicately and melodiously; from the 5<sup>th</sup> 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<sup>d</sup> 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 (C). 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 concludes with a double bar line and a final chord.

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 one sharp (F#). The exercise is marked with a first ending bracket and includes detailed fingering for both hands. The right hand starts with a fingering of 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand starts with a fingering of 4, 3, 5, 2, 3, 5, 4, 3, 5, 2, 3, 5, 4. The exercise consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. It concludes with a double bar line and the word '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.

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

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 1<sup>st</sup> 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.

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).

6.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1 through 5 above or below the notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the piece, with some notes marked with accents. The fourth and fifth staves feature more complex rhythmic passages, including triplets and sixteenth-note runs. The sixth staff includes a triplet of eighth notes. The seventh staff shows a change in texture with some chords and rests. The eighth and final staff concludes the piece with a double bar line and a repeat sign.

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

**Molto Allegro.**

First system of musical notation for exercise 7, measures 1-3. The piece is in common time (C) and begins with a treble clef. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Fingering numbers 2, 3, 1, 2 are indicated above the first four notes of the right hand in measure 2.

Second system of musical notation for exercise 7, measures 4-6. The key signature changes to one flat (B-flat major). The notation continues with similar chordal patterns in both hands.

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

7 a *legatissimo.*

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

Second system of musical notation for exercise 7a, measures 4-6. The key signature changes to one flat (B-flat major). The notation continues with similar melodic and accompaniment patterns.

Third system of musical notation for exercise 7a, measures 7-9. The key signature changes to two sharps (D major). The piece concludes with a final chord in both hands.

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.*

Musical score for exercise 17a, consisting of three systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 3/4 time and features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Fingerings are indicated with numbers 1-5.

17 b

Musical score for exercise 17b, consisting of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 3/4 time and features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Fingerings are indicated with numbers 1-5.

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

Musical score for exercise 18, consisting of one system of piano accompaniment. It has a treble and bass clef staff. The music is in 12/8 time and features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

*sempre con 8va*

*con 8<sup>va</sup> sempre.*

*con 8<sup>va</sup> sempre.*

*con 8<sup>va</sup> sempre.*

etc.

19.

Right hand alone.

Left hand alone.

5 4 3

**End of Book III.**

