TO MY FRIEND
FRANZ A. APEL.

NE PLUS ULTRA

A Collection of
DAILY FINGER STUDIES,

Designed for the perfection of the
TECHNIQUE
OF
ARTISTS AND AMATEURS
BY

ANTON STRELEZKI.

10

DETROIT: C.J. WHITNEY,
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40 FORT ST. WEST.

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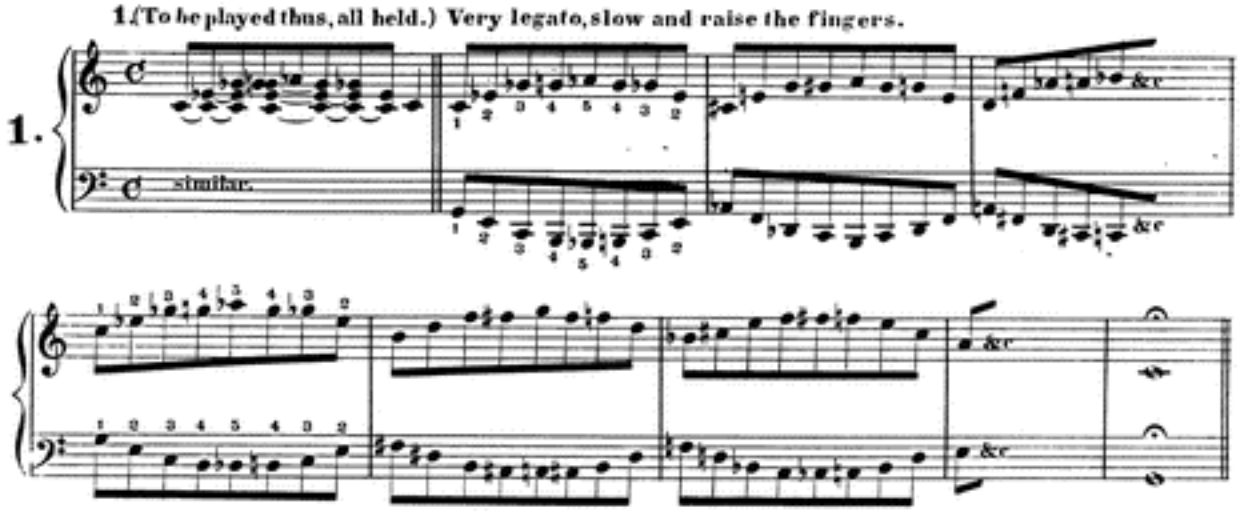
PREFACE.

All these studies are first to be practised slowly, and always with *one hand at a time*. Each bar (in nearly every instance) ought to be repeated three times at least. Most of these exercises are *entirely* original, and are mainly inducive to increase the span of the fingers and at the same time render them flexible and strong. They have been placed in the order they ought to be taken.

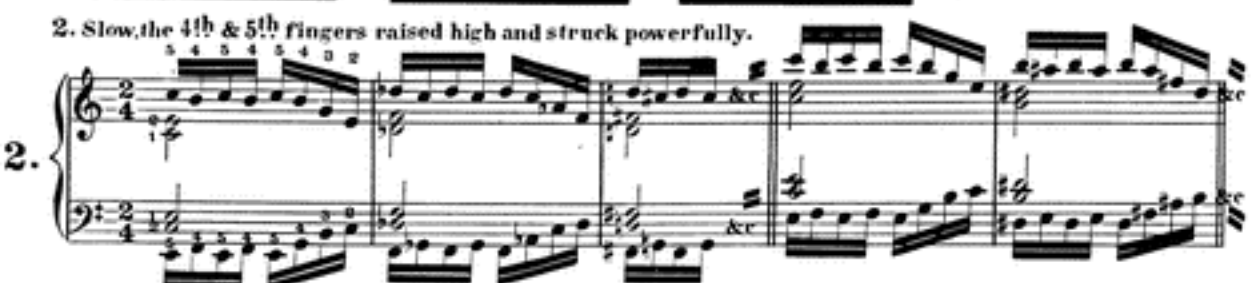
THE AUTHOR.

New York, Jan. 10, 1881.

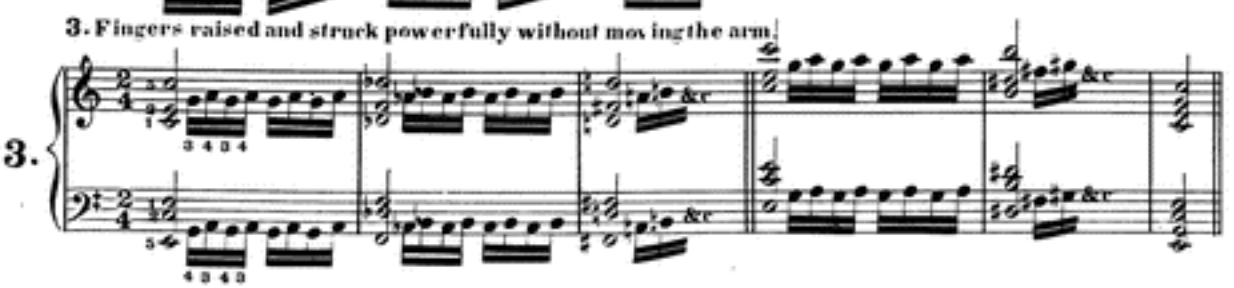
1. (To be played thus, all held.) Very legato, slow and raise the fingers.



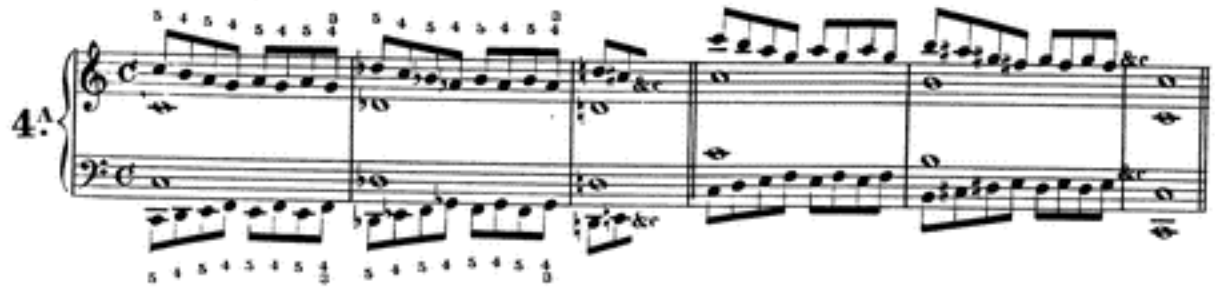
2. Slow, the 4th & 5th fingers raised high and struck powerfully.



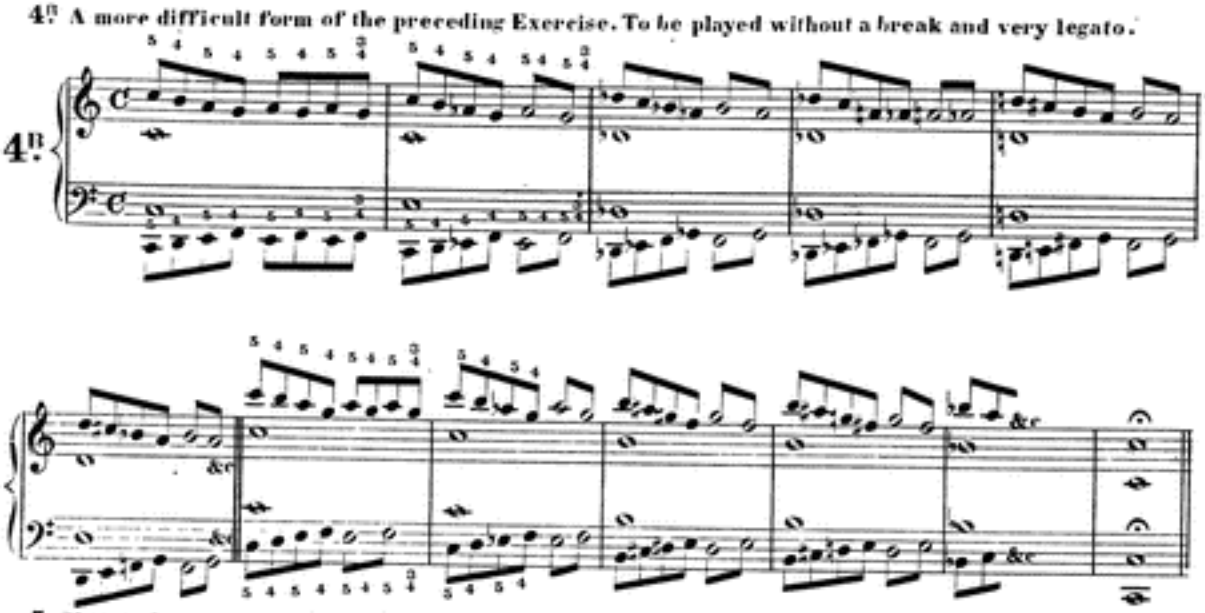
3. Fingers raised and struck powerfully without moving the arm.



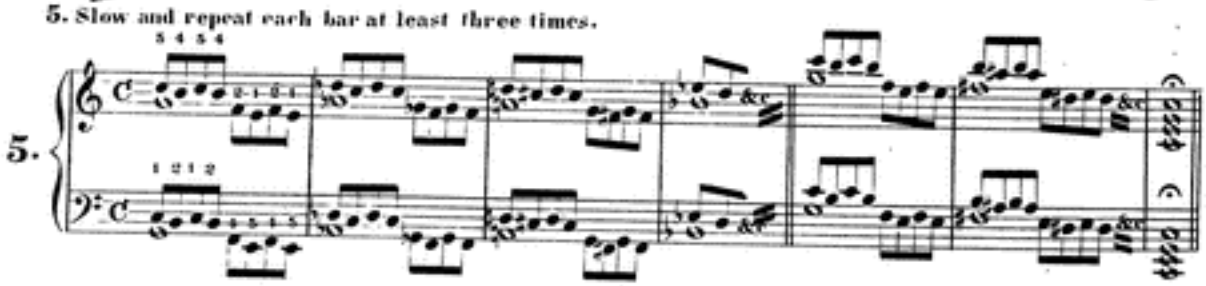
4A. Legato and without a break.



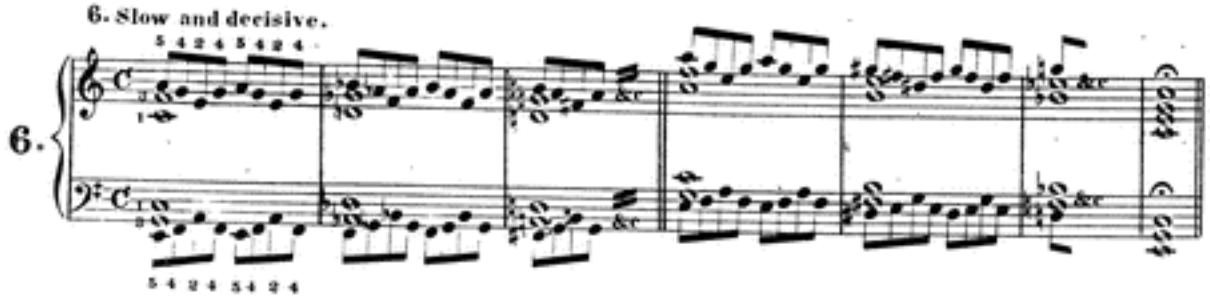
4B. A more difficult form of the preceding Exercise. To be played without a break and very legato.



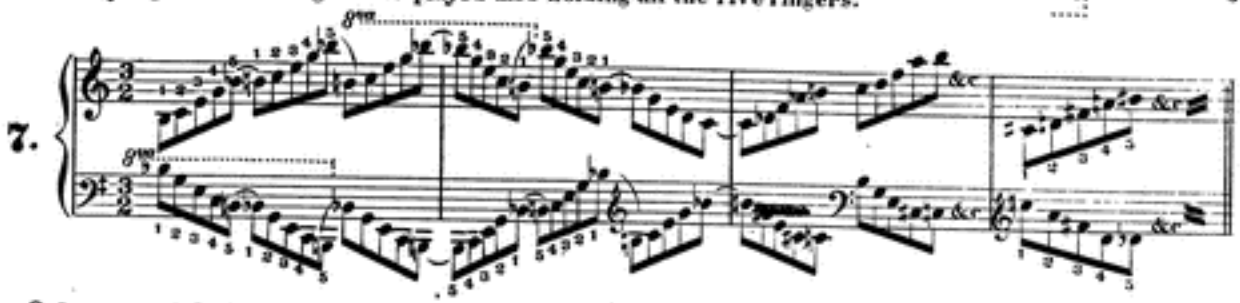
5. Slow and repeat each bar at least three times.



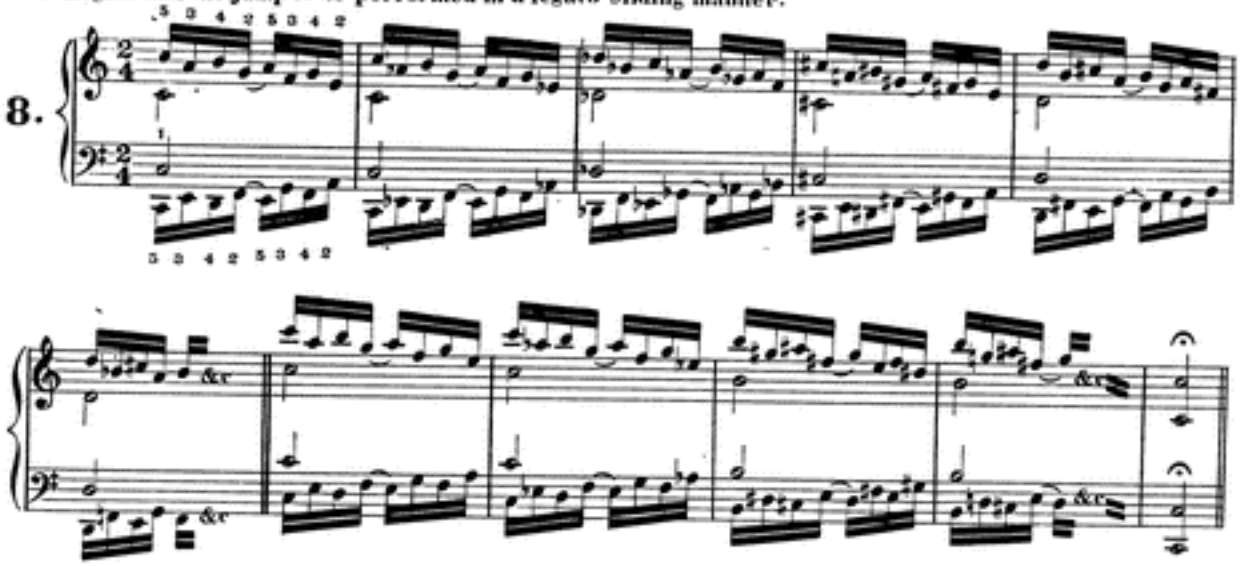
6. Slow and decisive.



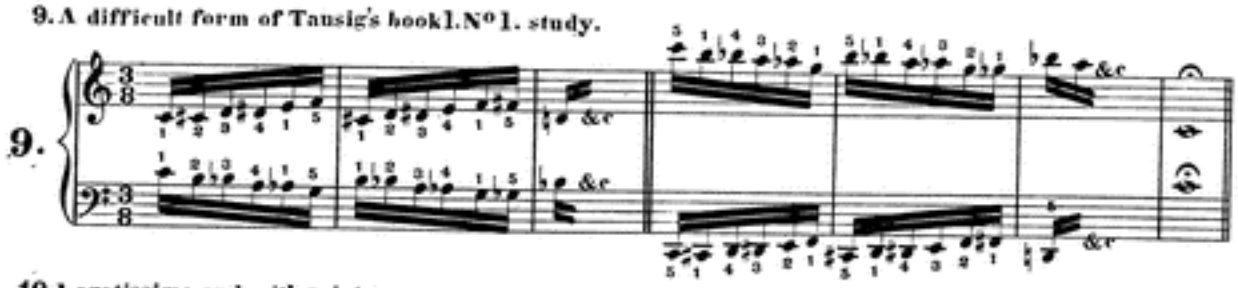
7. Very legato and strong. To be played also holding all the five fingers.



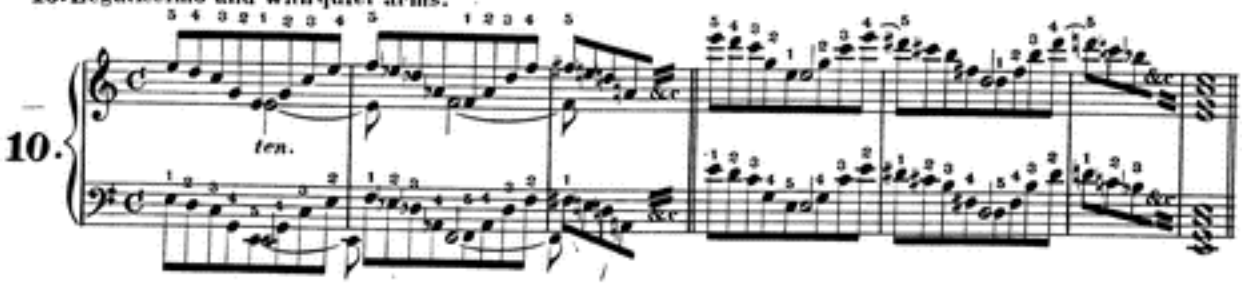
8. Legato and the jump to be performed in a legato sliding manner.



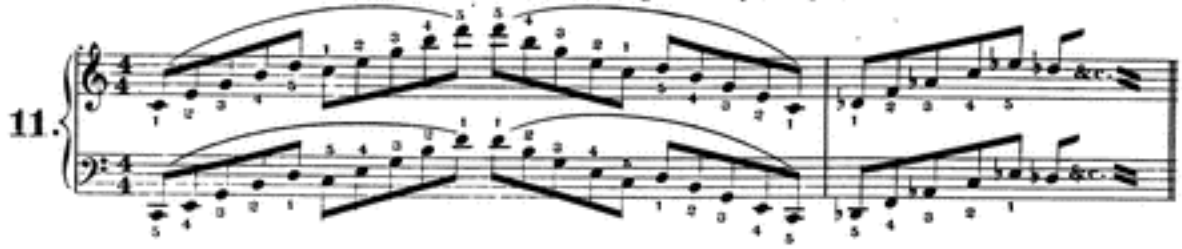
9. A difficult form of Tausig's book1. N° 1. study.



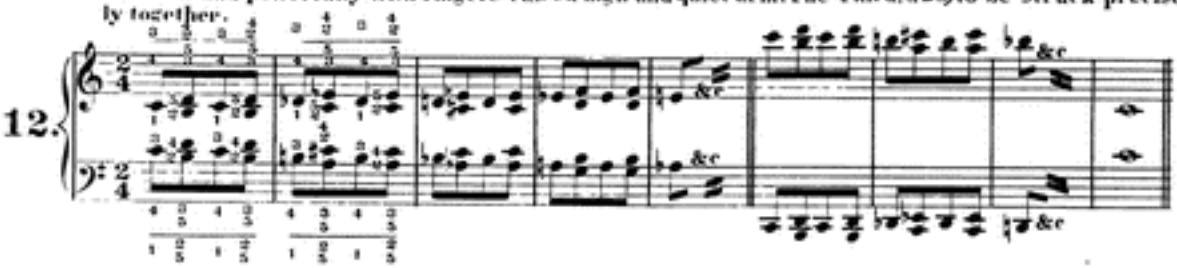
10. Legatissimo and with quiet arms.



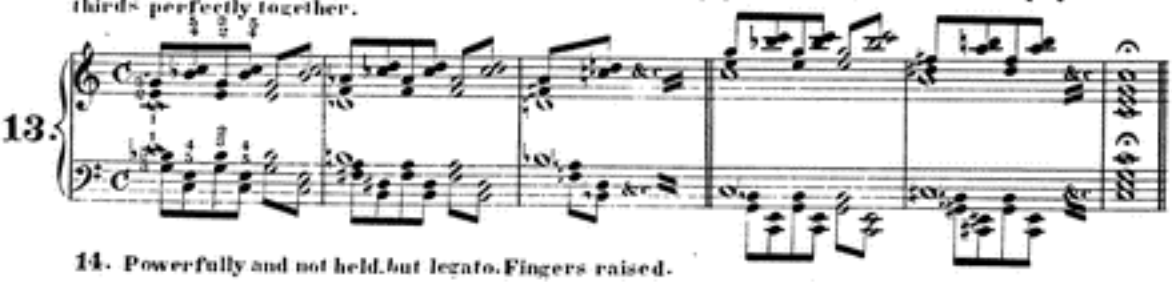
11. A discordant but good study for strengthening and stretching the fingers. Practice it holding all the notes, and as written. The right hand to commence an octave lower and carry the exercise through three octaves. Practice also holding the 1st note *only* of every group of five.



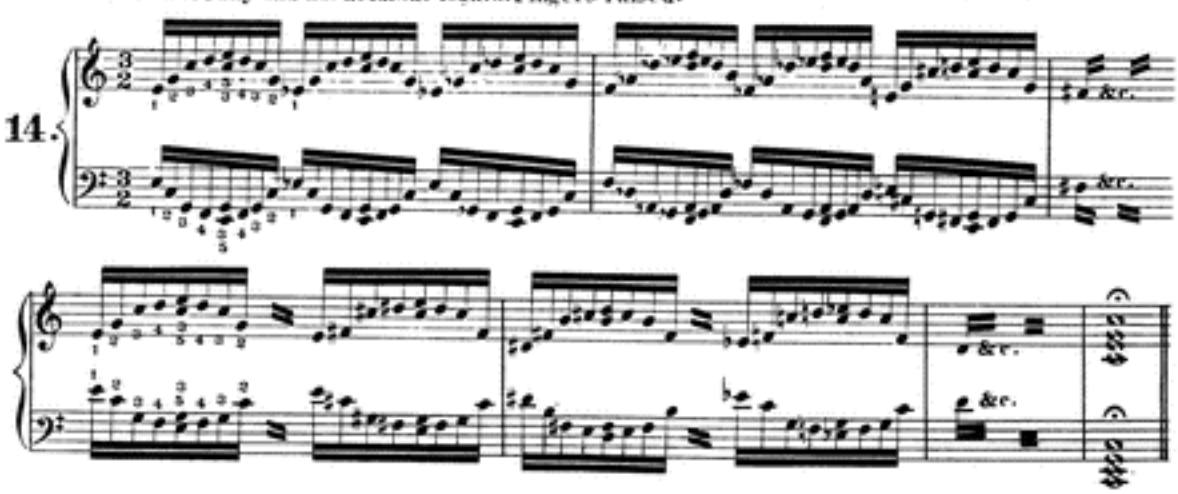
12. Slow and powerfully with fingers raised high and quiet arm. The Third *(d–b)* to be struck precisely together.



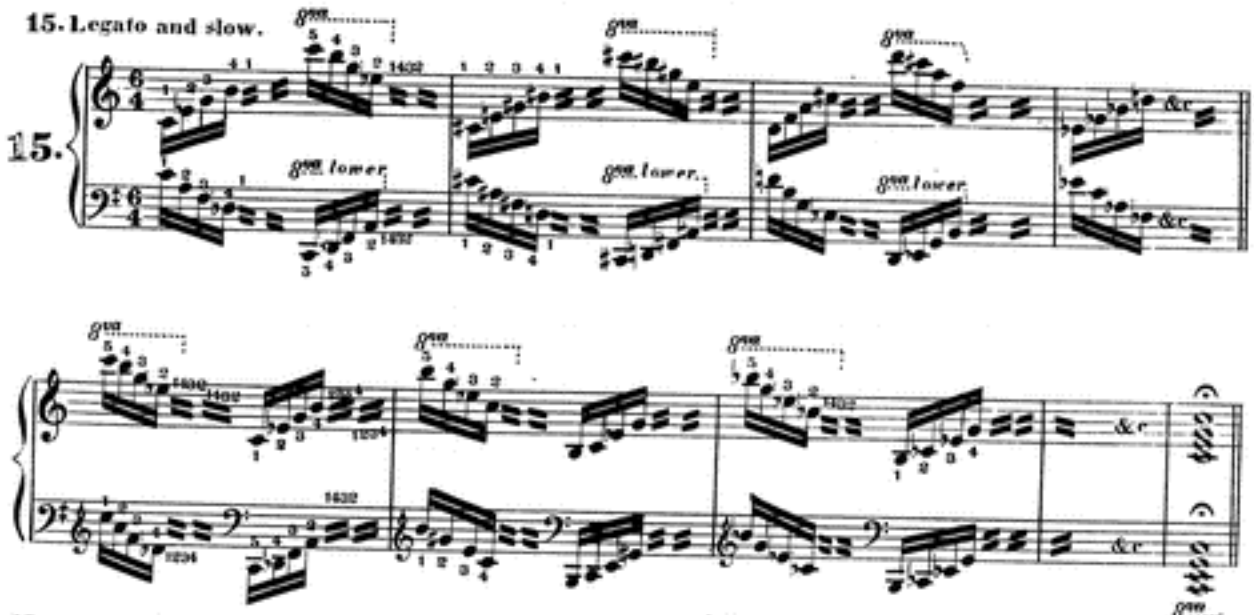
13. To be played solely from the fingers with the arm very quiet. Care must be taken to play the thirds perfectly together.



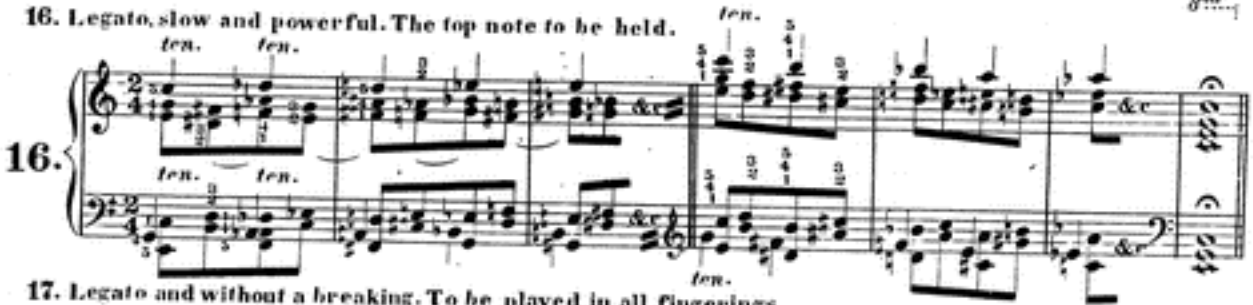
14. Powerfully and not held, but legato. Fingers raised.



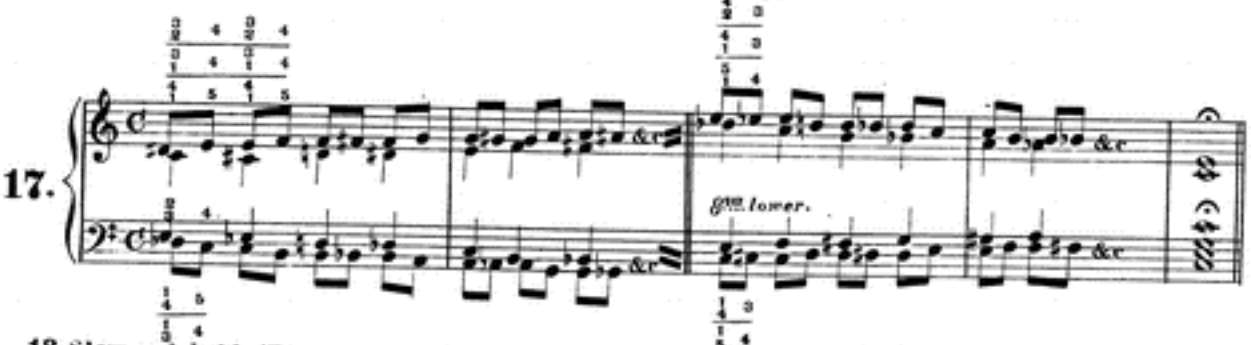
15. Legato and slow.



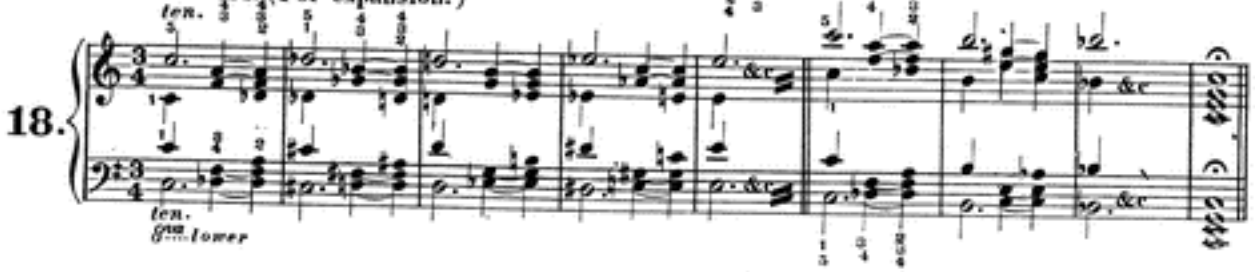
16. Legato, slow and powerful. The top note to be held.



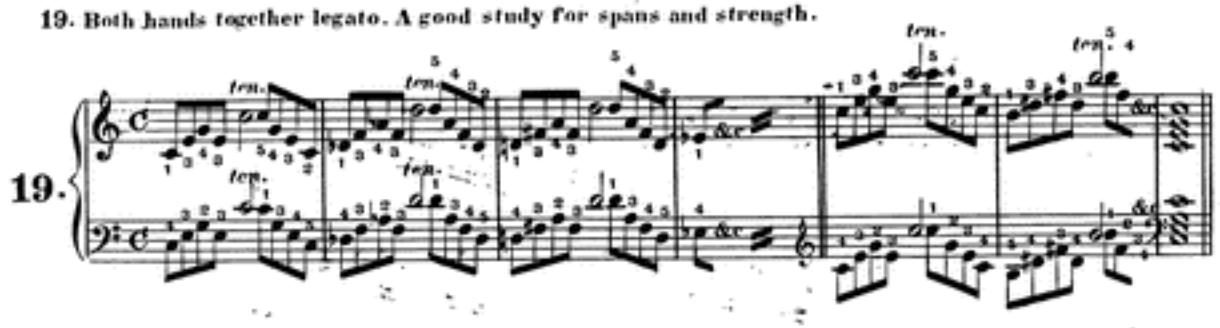
17. Legato and without a breaking. To be played in all fingerings.



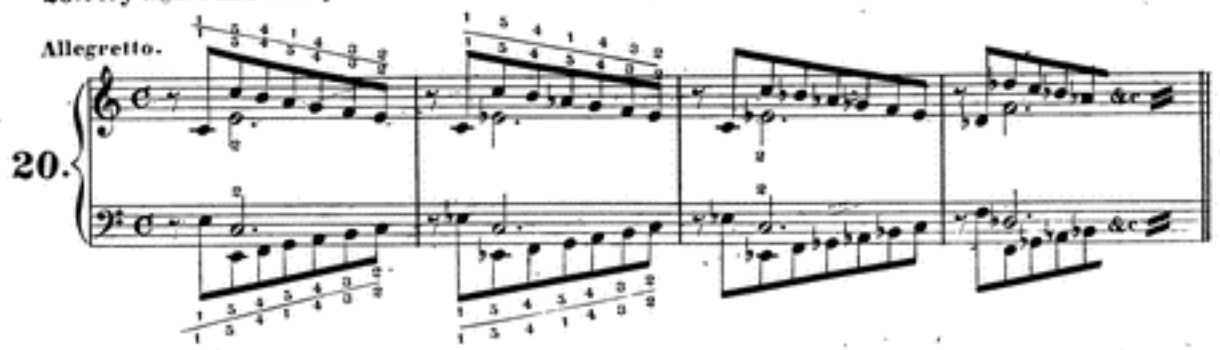
18. Slow and held. (For expansion.)



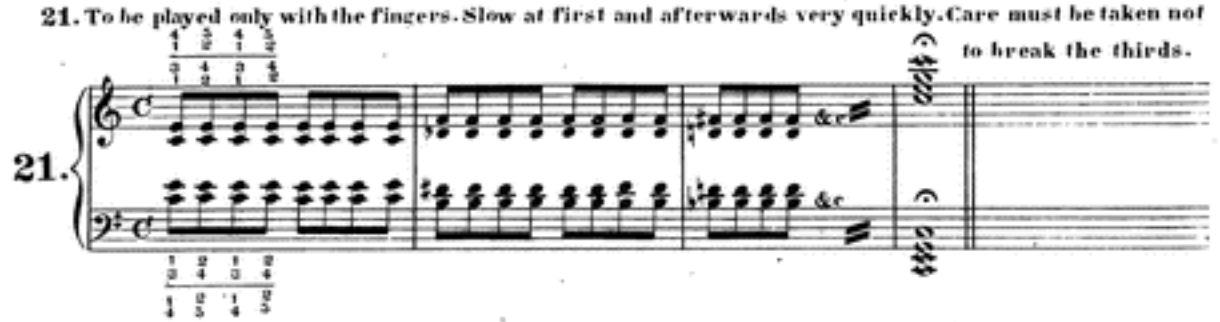
19. Both hands together legato. A good study for spans and strength.



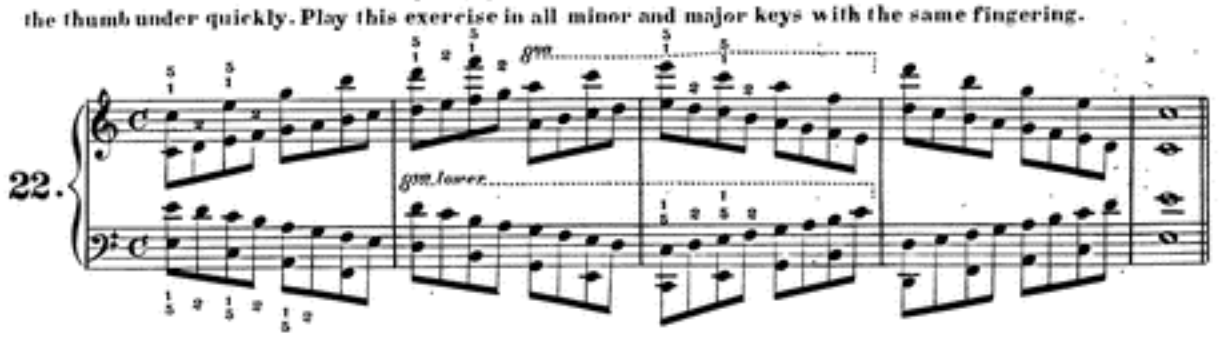
20. Very legato and with quiet arm.



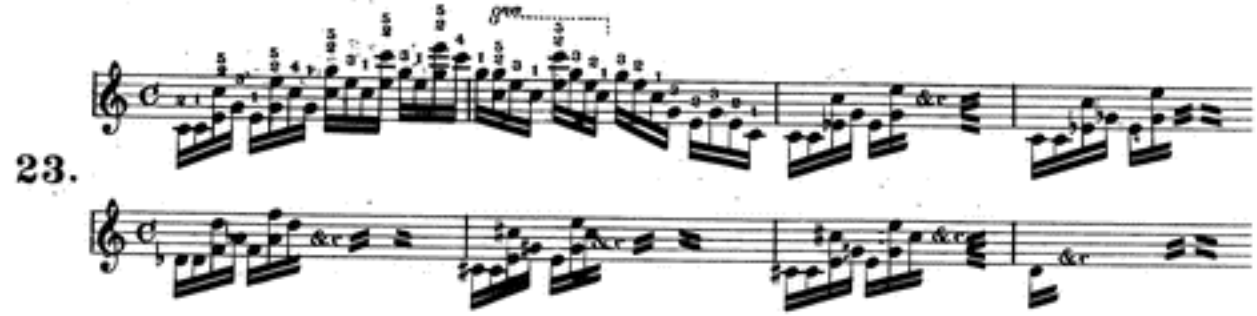
21. To be played only with the fingers. Slow at first and afterwards very quickly. Care must be taken not to break the thirds.



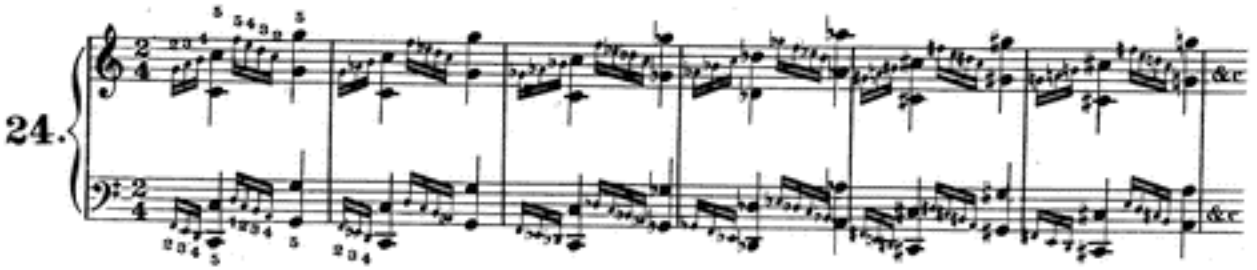
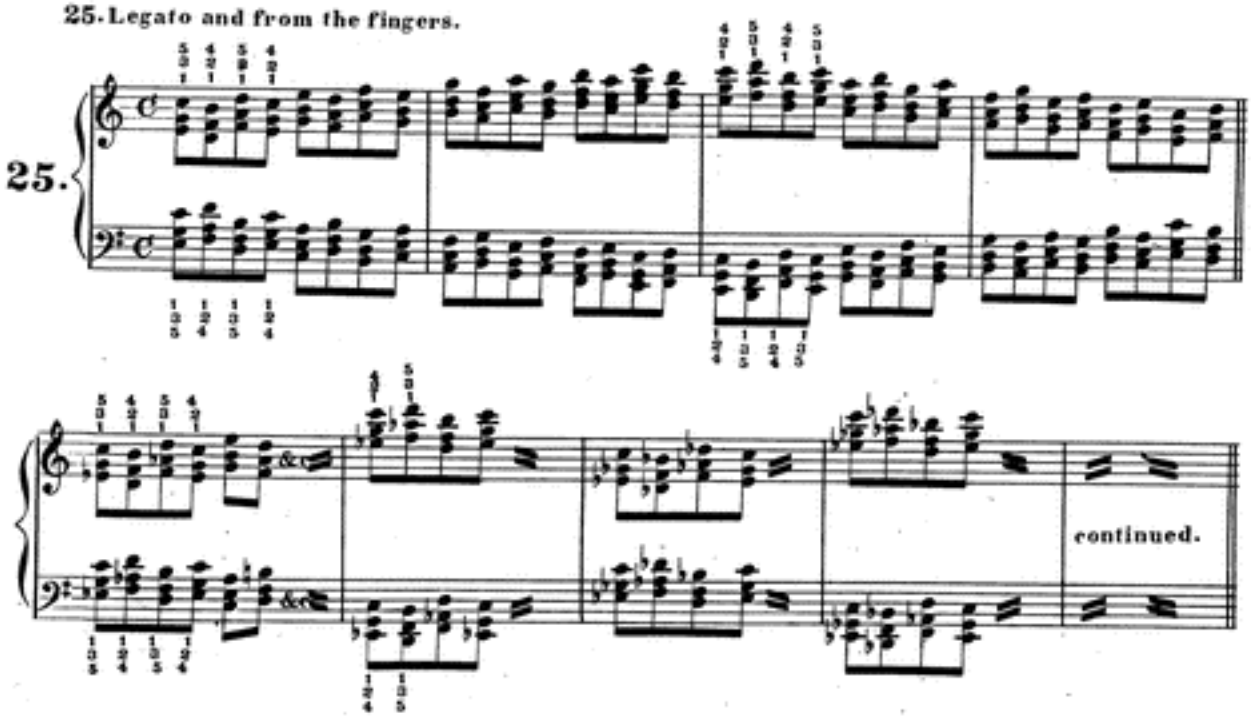
22. Slow and legato. This is an especially good study for the passing under of the thumb. Be careful to pass the thumb under quickly. Play this exercise in all minor and major keys with the same fingering.



23. Slow. Only for the right hand. The accent which falls on the first of every four notes must be marked by the strength of the fingers only, the arm being perfectly quiet. The same fingering in all keys.



24. The small notes even and quick.



25. Legato and from the fingers.