

*A Kalmus Classic Edition*

Theodor

# KULLAK

## THE SCHOOL OF OCTAVE-PLAYING VOLUME II

FOR PIANO

K 03598



The sign (°) frequently occurring in the following studies, and called by me in its present use a comma, indicates that the hand is permitted, even where no rest is marked, to sever the connection of the tones by lifting— by taking breath, as it were. This separation must, of course, be extremely brief— the least instant of time—

so as not to interrupt the rhythm, but long enough to carry the hand from one key to the next, so that it stands directly over the latter before the note is struck. For the wider intervals this is especially necessary, or at least advantageous, in order not to strike false notes, but to effect the widest leaps with ease and certainty.

# Part Second.

## Seven Octave-studies.

The preliminary exercises for this study are found in Part I, Section I, of the School of Octave-playing, more especially under Nos. 1 and 4. The study itself should be executed with the utmost possible repose, great lightness, and with elegance and grace rather than passionate vehemence. When one and the

same octave is uninterruptedly repeated for a long time, e. g., at the beginning of the second part of the study, and in the closing part, fatigue will be avoided by observing what was said in the "Preparatory Exercises" concerning the equal rise and fall of the wrist.

### I.

Allegro.

The musical score for 'Seven Octave-studies, I.' is presented in five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Allegro'. The score includes various musical notations such as sixteenth-note runs, slurs, and dynamic markings like *fp*, *f*, *sf*, and *p*. Fingerings (1-4) and articulation marks (accents) are used to guide the performer. The piece concludes with a final chord in the bass clef.