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Volume 68

## School of Octave-Playing FOR THE PIANOFORTE

By

I. PHILIPP

In Three Books



BOOK I

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To Rafael Joseffy

SCHIRMER'S SCHOLASTIC SERIES

VOLUMES 68 to 70

School of Octave-Playing  
FOR THE PIANOFORTE

By

I. PHILIPP

IN THREE BOOKS



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Exercises

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# School of Octave-Playing.

## Part I.

### Exercises.

In all major and minor keys.

I. Philipp.

A. 1. 2. 3. 4.

5. 6. 7.

8.

B. 1. 2. 3. 4. 5.

6. 7. 8.

9. 10.

11. 12.

13.

Repeat 4 times.

1. (♩ = 104 - 120.)

C.

in all major and minor keys.

The above exercise, *legato*. The same exercise, in broken chords.

2.

3.

4.

5.

(left hand to play an octave higher.)

6. Different rhythms.

7.

8.

9.

10.

11.

12.

8va bassa

8va bassa

Exercise 12 is a piano piece in 2/4 time. The right hand (treble clef) features a melodic line with many sixteenth notes, starting with a repeat sign. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The piece is marked '8va bassa' in two locations, indicating an octave reduction for the bass line.

13.

Exercise 13 is a piano piece in 6/8 time. The right hand (treble clef) plays a melodic line with eighth notes and rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The piece begins with a fermata and a '7' marking in the bass line.

14.

Exercise 14 is a piano piece in 6/8 time. The right hand (treble clef) plays a melodic line with eighth notes and rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The piece begins with a fermata and a '7' marking in the bass line.

15.

5 3 1

1 3 5

Exercise 15 is a piano piece in 6/8 time. The right hand (treble clef) plays a melodic line with eighth notes and rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The piece begins with a fermata and a '7' marking in the bass line. Fingering numbers are provided for the first few notes of the bass line.

16.

5 3 1

1 2 5

Exercise 16 is a piano piece in 6/8 time. The right hand (treble clef) plays a melodic line with eighth notes and rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The piece begins with a fermata and a '7' marking in the bass line. Fingering numbers are provided for the first few notes of the bass line.

17.  
*i. h.*

8va bassa

8va bassa

8

8va bassa

18.

19.

20.



21.

Two staves of musical notation for exercise 21. The first staff contains a sequence of eighth notes with some triplets and slurs. The second staff continues the sequence with more complex rhythmic patterns, including triplets and slurs, ending with a double bar line.

Musical notation for exercise 22, labeled 'D.'. It consists of five numbered sections (1-5) showing fingerings and technical exercises. Section 1 is a simple scale-like pattern. Section 2 includes a 4/5 time signature. Section 3 features a dotted rhythm. Section 4 includes a dotted quarter note. Section 5 ends with a fermata. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for exercise 23, labeled '6.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

Musical notation for exercise 24, labeled '7.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

Musical notation for exercise 25, labeled '8.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

Musical notation for exercise 26, labeled '9.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

Musical notation for exercise 27, labeled '10.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

Musical notation for exercise 28, labeled '11.'. It shows a sequence of chords and melodic lines, primarily using eighth and sixteenth notes, with some slurs and accents.

1<sup>st</sup> time *ff.* 2<sup>nd</sup> time *pp.*

12. 13.

14.

E. 1.

First system of piano accompaniment, featuring a treble and bass clef with complex chordal textures and melodic lines.

Second system of piano accompaniment, continuing the complex textures from the first system.

Third system of piano accompaniment, including a section marked '2.' with fingerings (4 5 4 5, 5 2, 5) and a measure marked '8'. The system concludes with 'etc.'.

First system of a single staff, labeled 'F.' and '1.', containing a melodic line with various accidentals.

Second system of a single staff, labeled '2.', continuing the melodic line.

Third system of a single staff, labeled '3.' and '4.', containing two measures of the melodic line.

Fourth system of a single staff, labeled '5.' and '6.', containing two measures of the melodic line.

7.

8.

9.

10.

11.

G. 1.

2.

1. In all keys.

2.

3

H. 1.

*glissando*

8

2.

8

3.

8

4.

8

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are to be noticed.

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Henselt, Ad. Op. 2, No. 8. Tu m'attires. Étude.

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