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.

Allegro.

I.
II.

Same preliminary exercises as for Study No. 1, of the "School of Octave-playing."
Pay special attention to No. 4 in Part I. Section.

Allegro scherzando.
III.

Preliminary exercises, No. 2, in Part 1, Section 1, of the “School of Octave-playing.”

Andante legato assai.
Preliminary exercises: Scale-playing, in Part I, Section 2, of the “School of Octave-playing.”

Allegro con fuoco.
Regarding the execution of legato octaves in chromatic succession, compare with No. 2, in Part I, Section 1, "School of Octave-playing."

Allegro grazioso.

dolce, sostenuto
VI.

When chords alternate with simple octaves, as in this study, play the chords by pressing the keys down (i.e., with the pressure-touch), and the simple octaves by striking (i.e., with the wrist-stroke).

Allegro maestoso.
VII.

Preliminary exercises: Nos 6 and 7, in Part 1, Section 2, of the "school of Octave playing."

Allegro.
Più mosso.
con grazia

dolce

agitato
cresc.

piano

tranquillo

cresc.
Meno Allegro e maestoso.