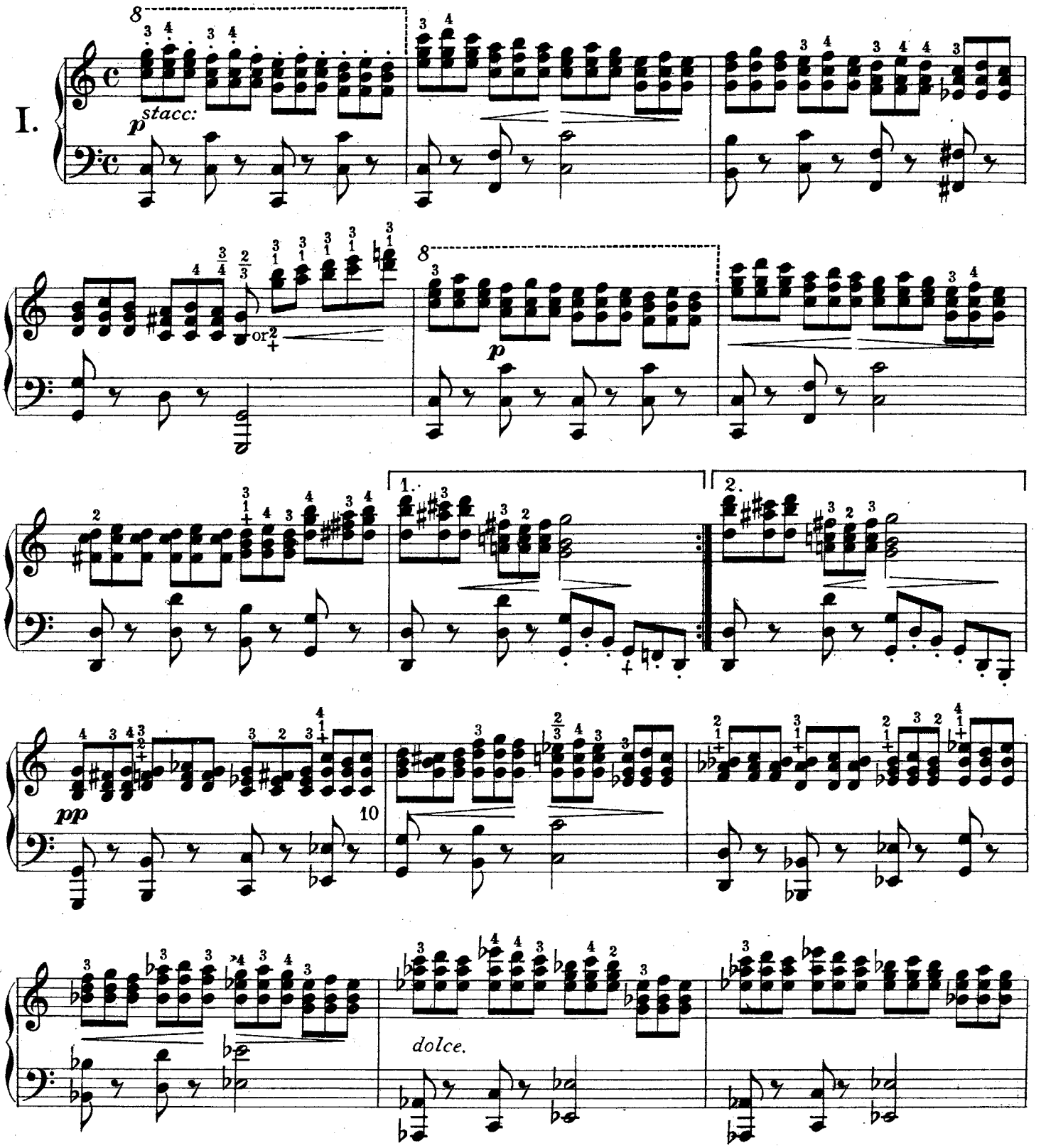
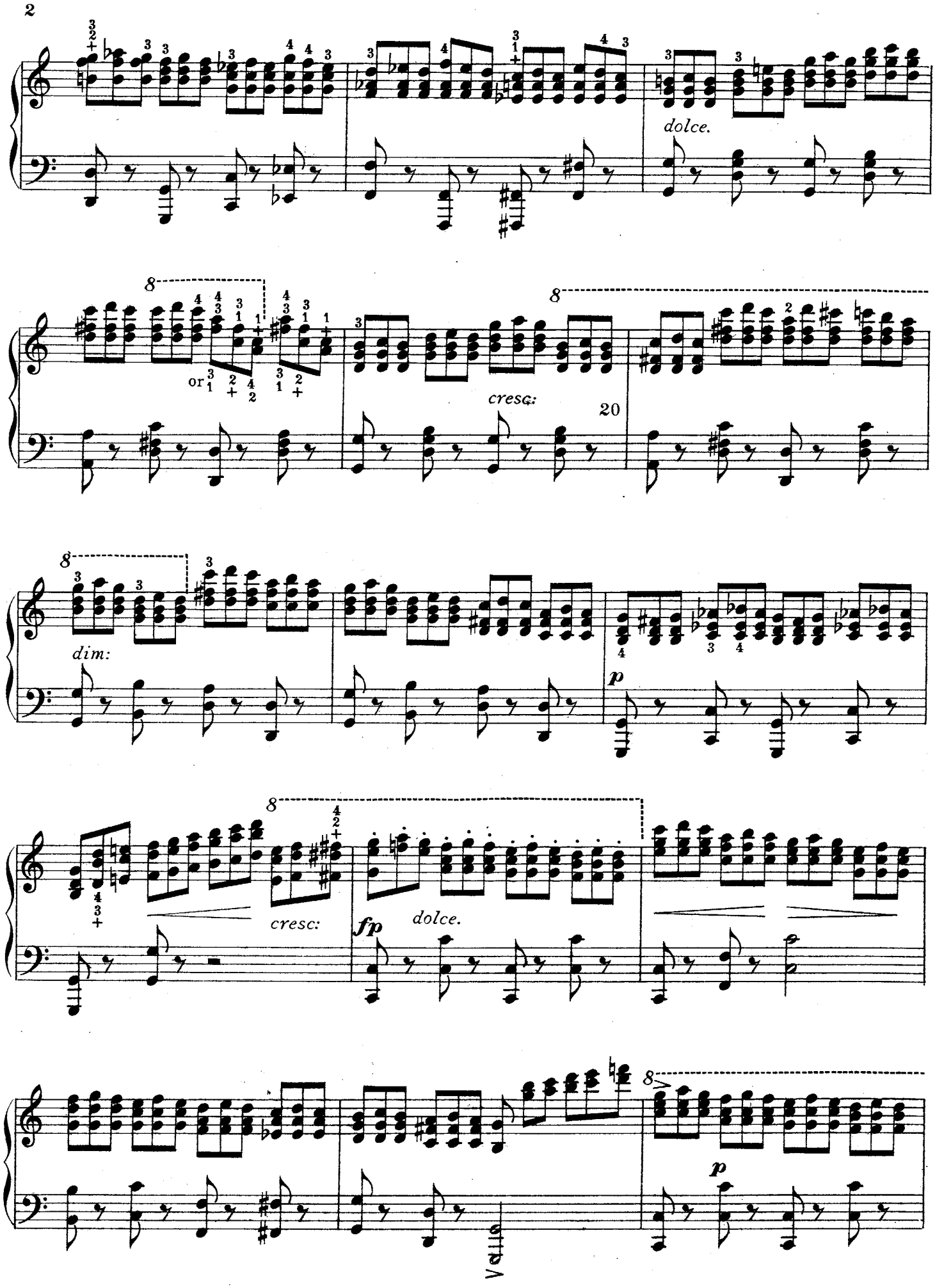
Czerny.

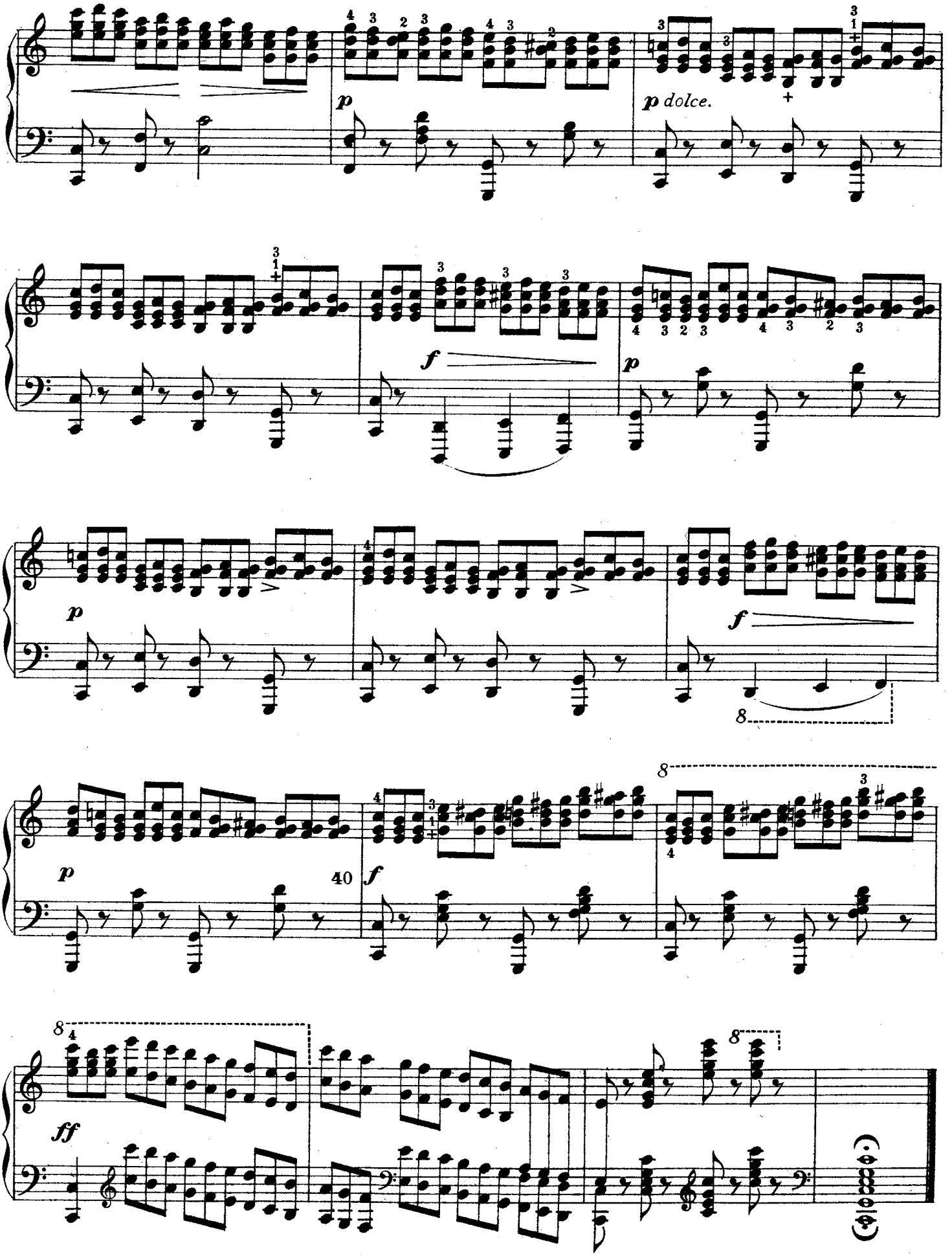
Edited & Fingered by
GORDON SAUNDERS. Mus: Doc: Oxon:

Molto allegro. (♩=152.)



The hand in this study, (when played at the tempo marked,) should scarcely rise above the level of the Keys (Ed:)

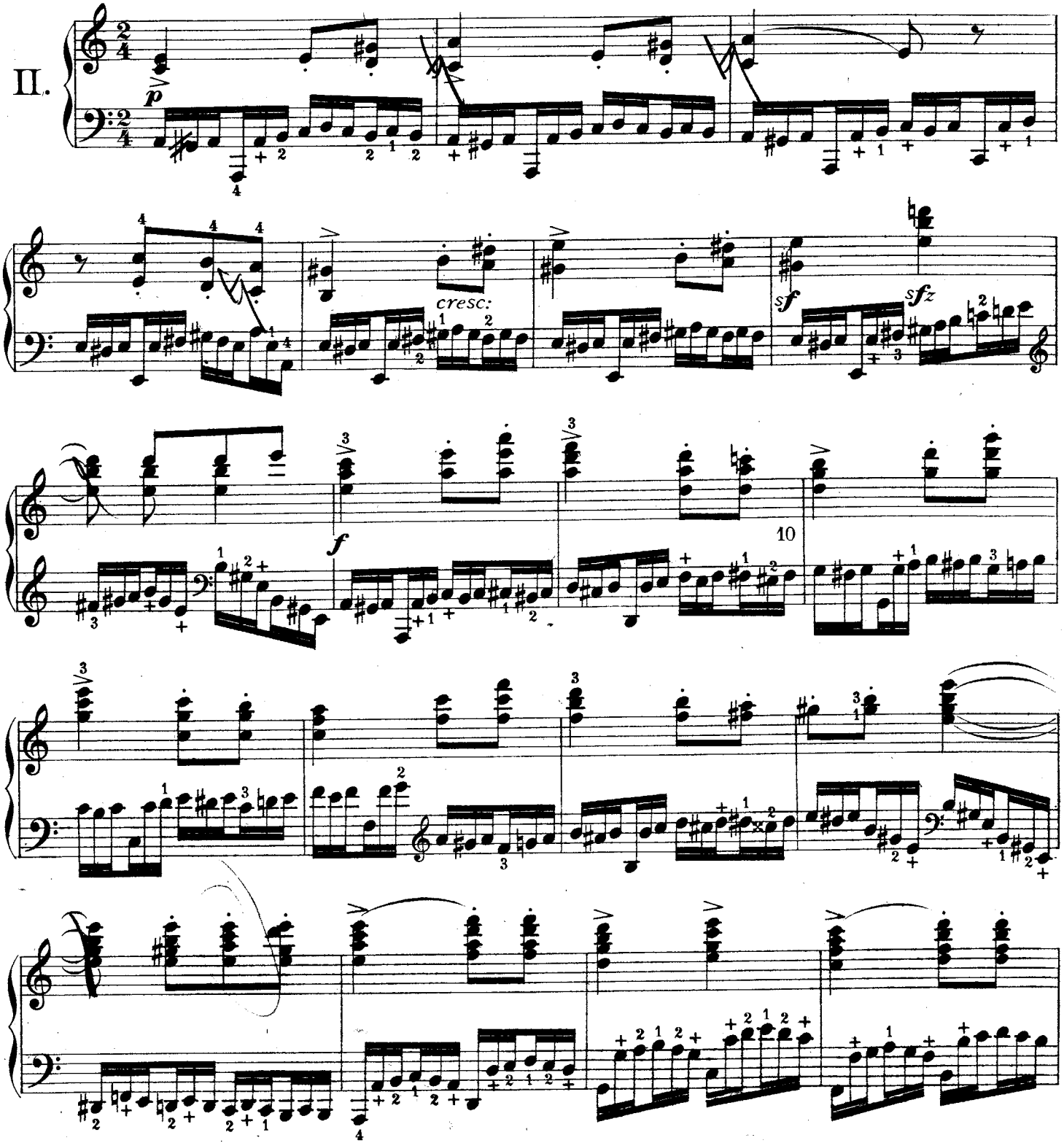

dolce.
or
cresc:
20
dim:
cresc:
fp
dolce.
p
p


p
p dolce.
f
p
p
f
8
40
f
8
8
ff
8

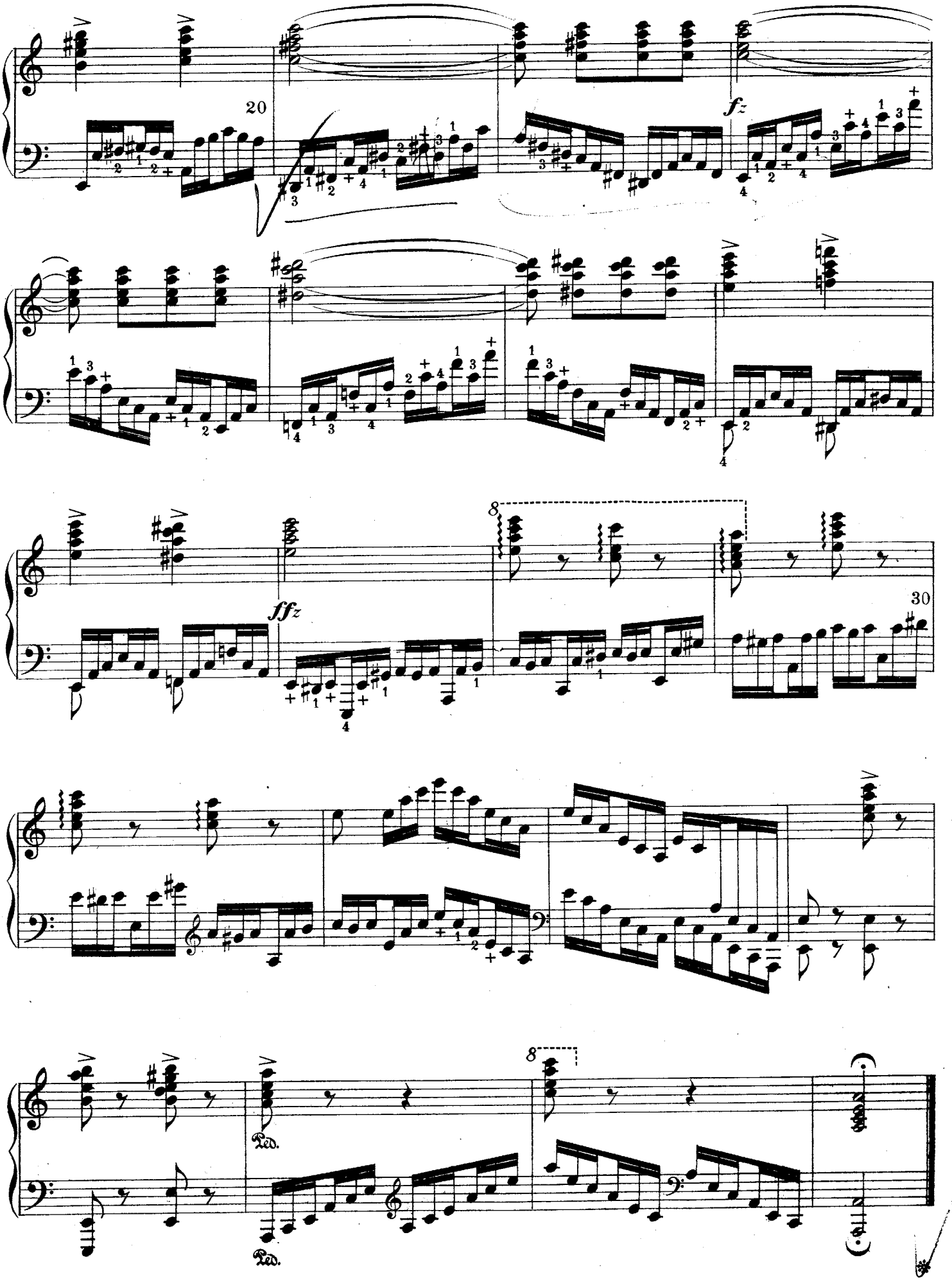
Czerny.

Vivace. (♩= 100.)

II.



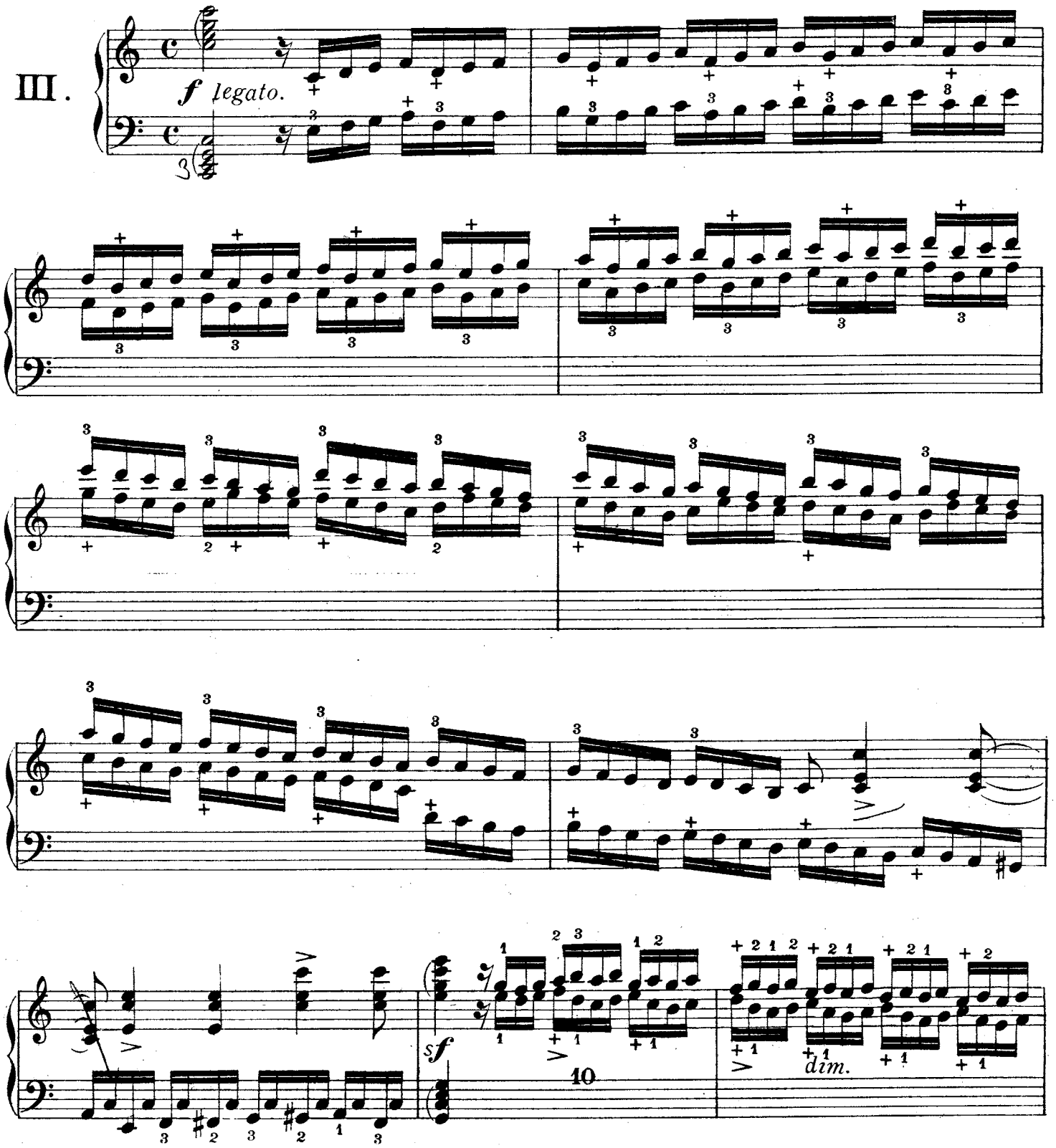
Generally the right hand should be louder, or less *piano*, than the left hand. (Ed:)


20
fz
ffz
30
8
8
Ped.
Ped.

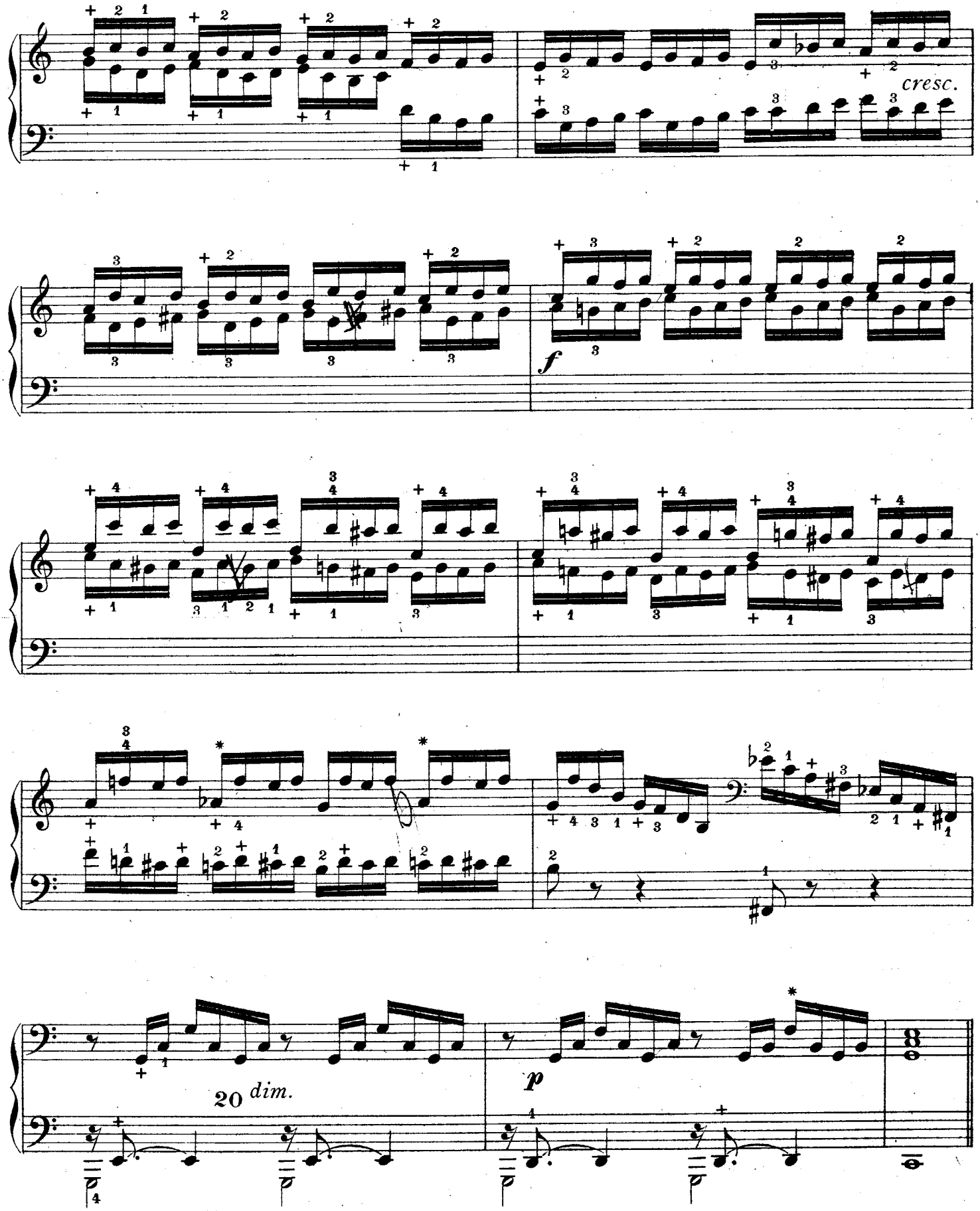
Cramer.

Allegro. M. M. ♩ = 132.

III.



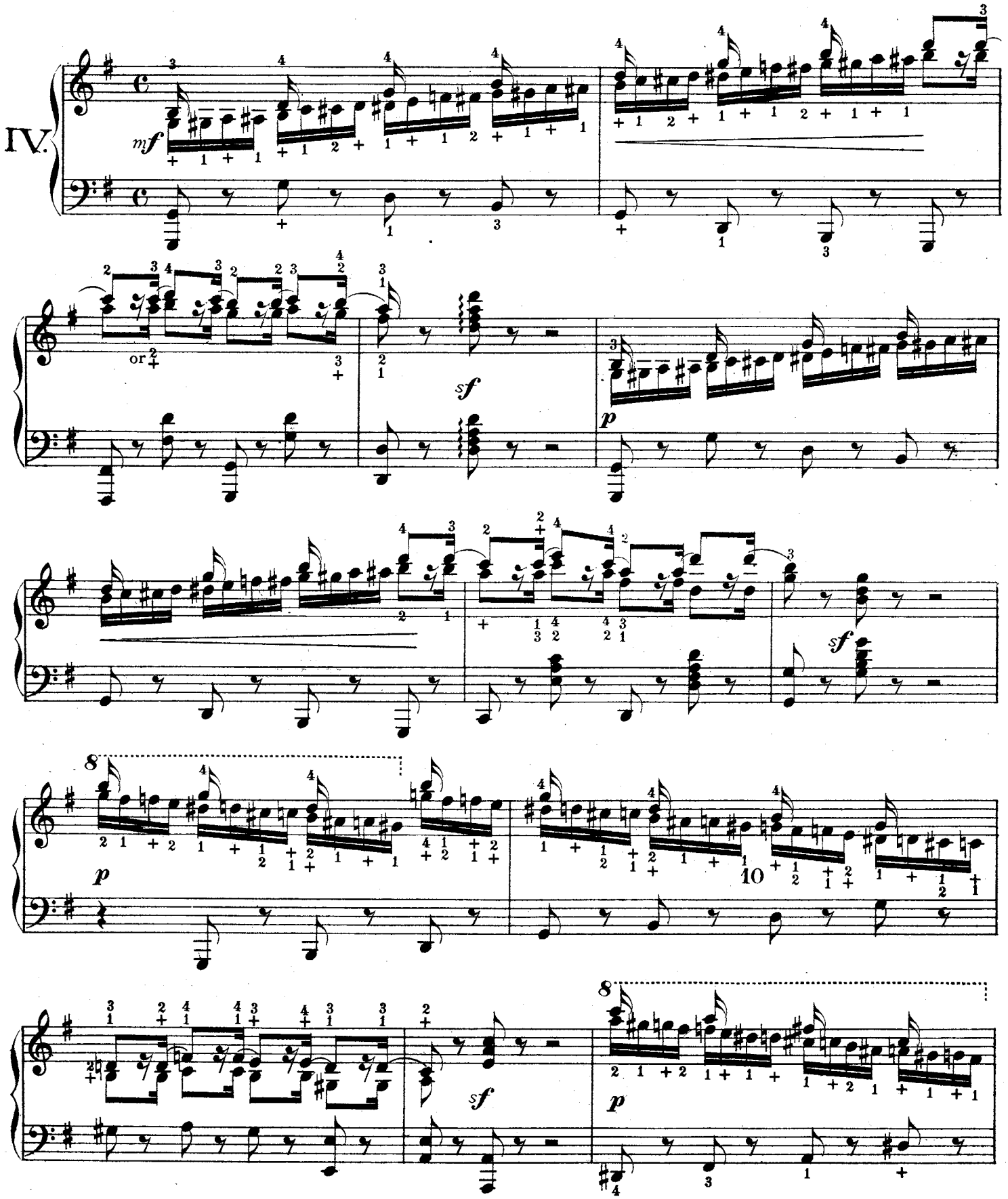
This study is not formal in structure but rather in the style of a prelude, such as Cramer and other famous pianoforte players of his time might have played extempore. For harmonical reasons the first notes in the 2nd and 4th groups of bar 18 must be accented and should be held down as crotchets: and again—but only a *piano* stress— in the penultimate bar. The two hands must be quite even and equal, bearing in mind that the composer intended the legato style.



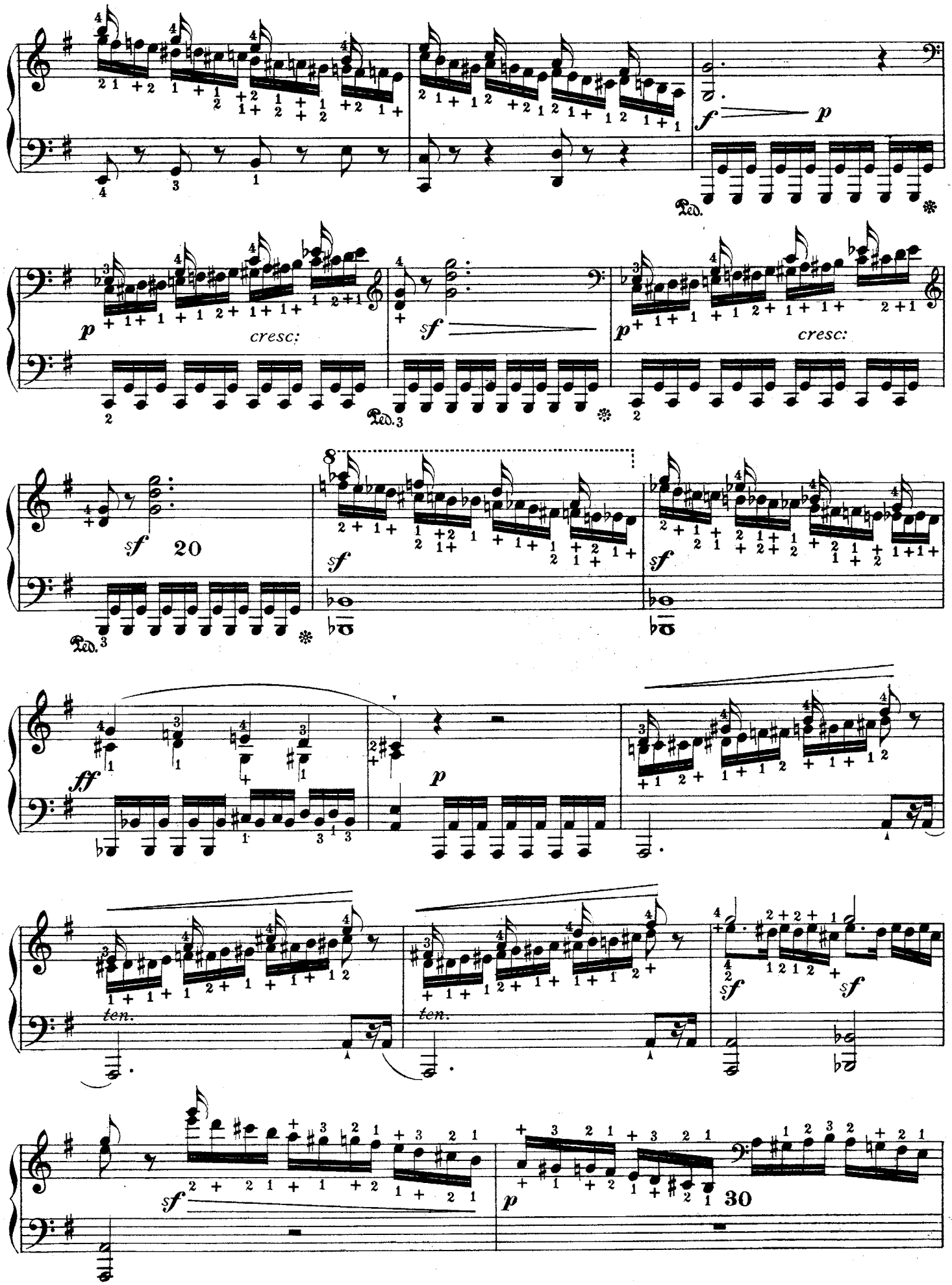
* For harmonical reasons the first notes in the 2nd and 4th groups of bar must be accented and should be held down as crotchets: and again – but only a *piano* stress – in the penultimate bar. The two hands must be quite even and equal.

Moscheles.

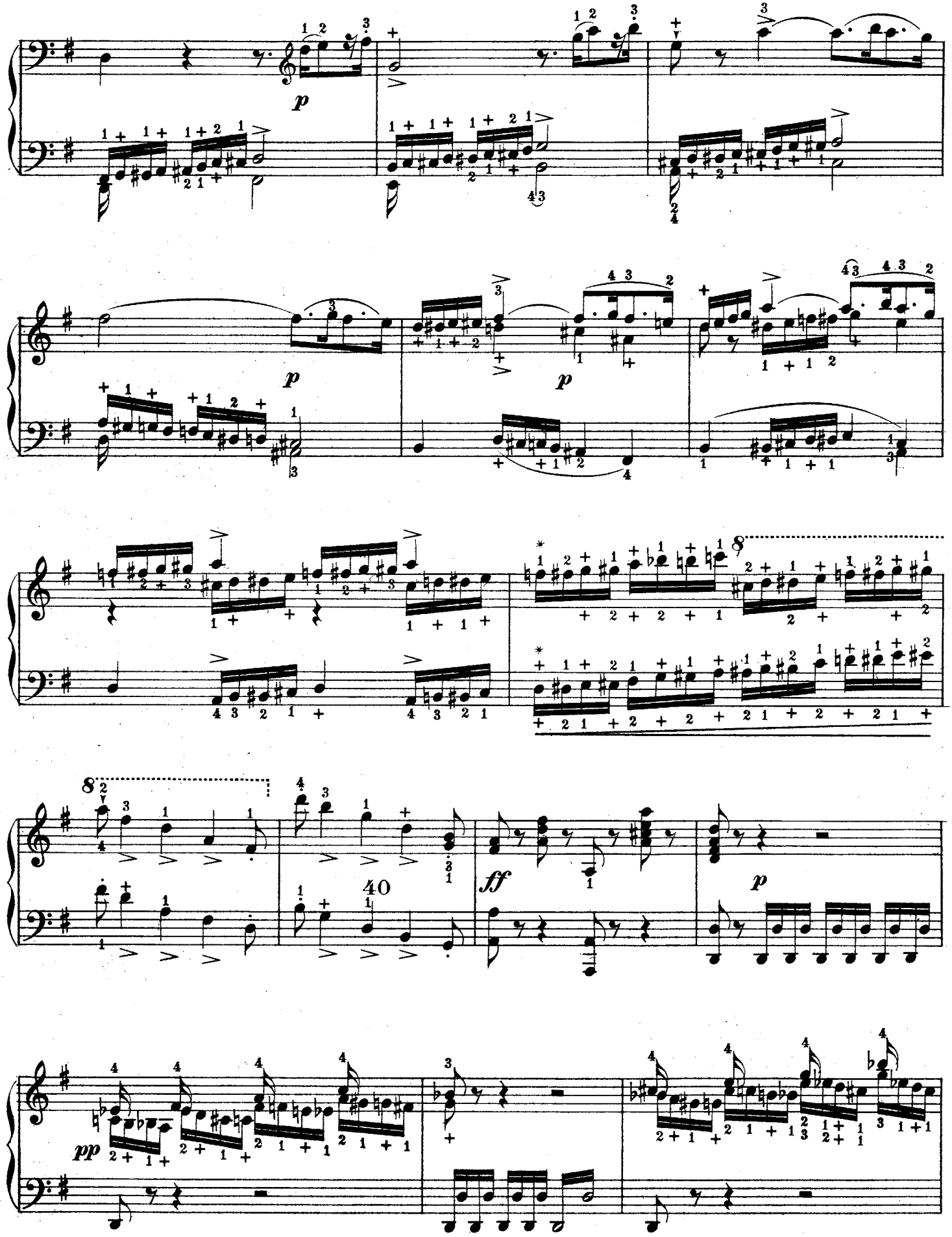
Allegro brillante. ♩ = 160.



Bars 1–15 1st part. In bars 9–10 the under fingering is perhaps better; but the rejected fingering should be cancelled.

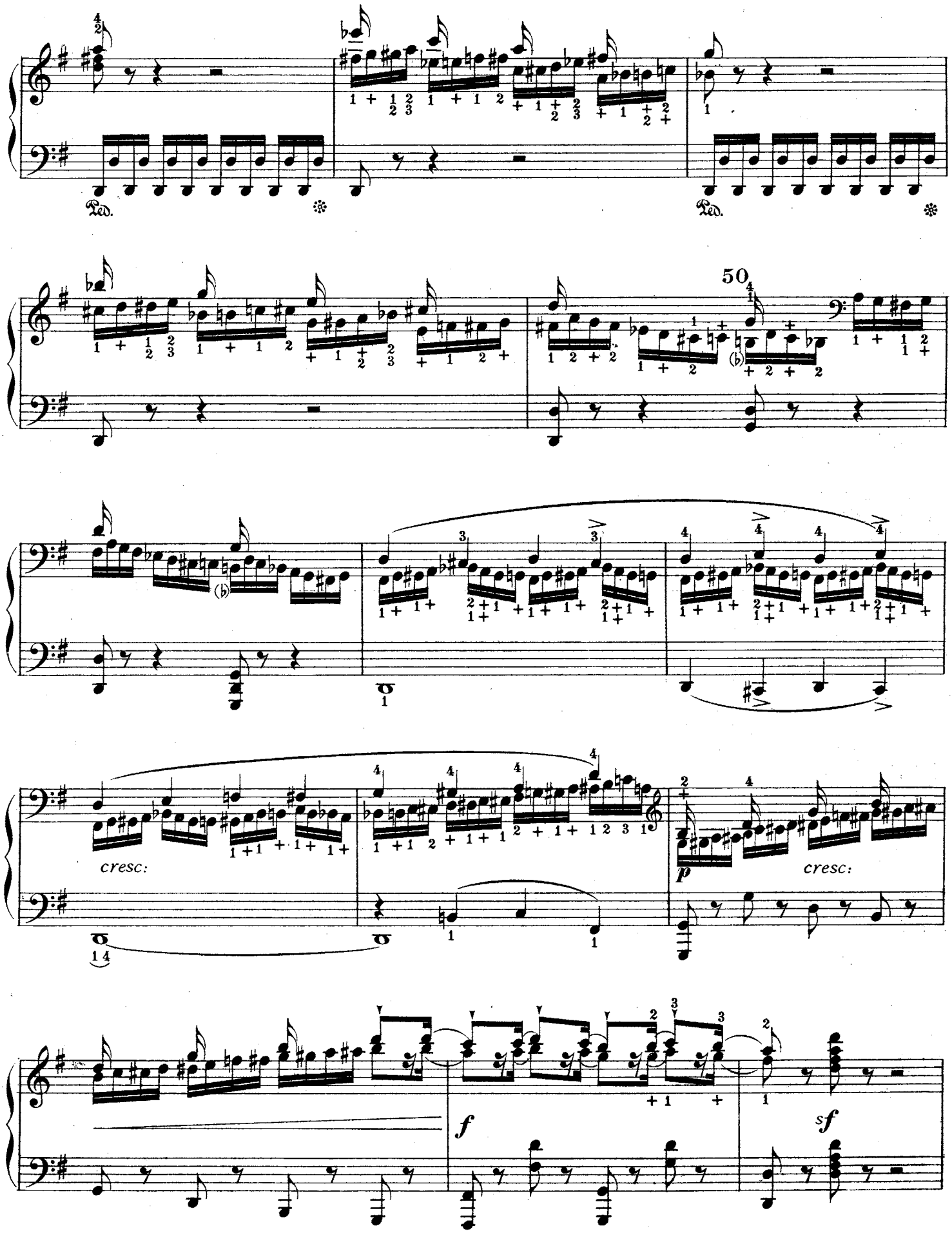


Bars 16 — 30 Supplementary or Modulating passages leading to Episode.

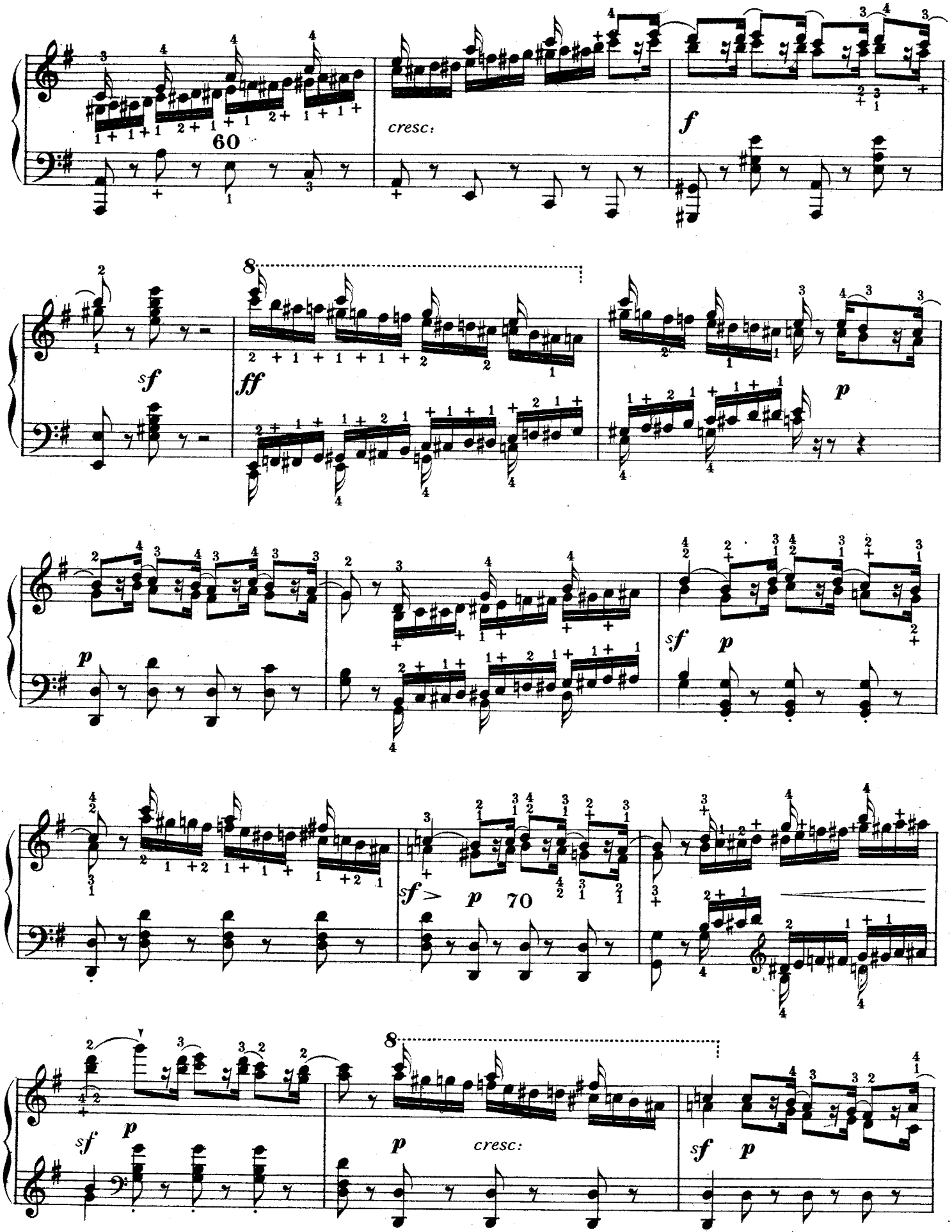


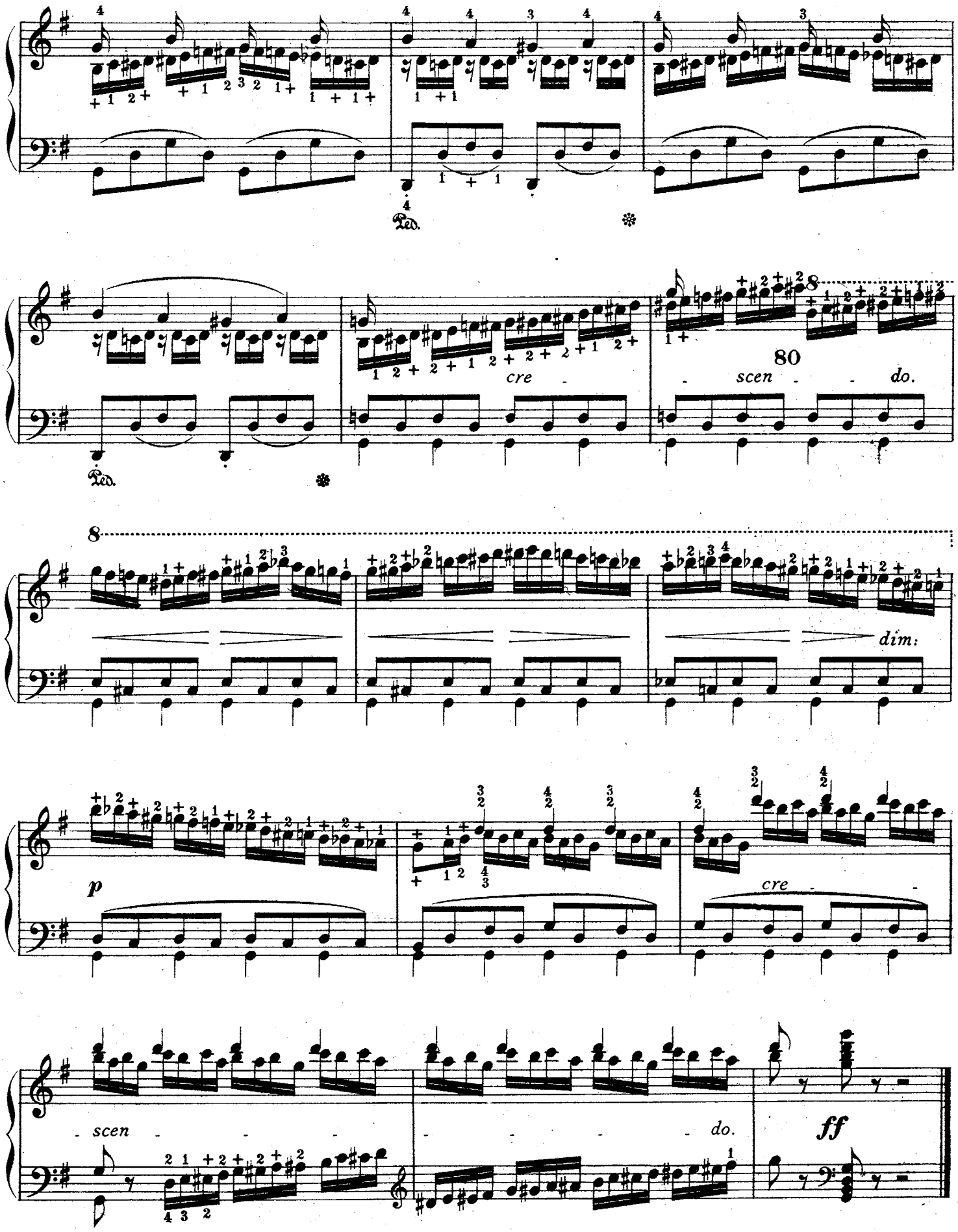
*) *This is the Fingering used by the author in playing the Chromatic Scale, the Editor prefers the alternative fingering.*

Bars 31—52 Episode (In bars 50—51 the B♮ should be B♭. Ed:)



Bars 52 — 55 Link connecting episode with the return of the 1st part.

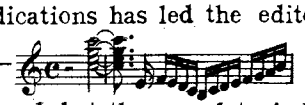
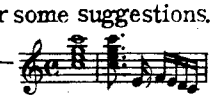

60
cresc:
f
sf
ff
p
sf
p
sf
p
70
sf
p
p
cresc:
sf
p



From bar 75 Coda.

Steibelt.

circa. 1755 – 1823.

The first chord which serves principally to announce the key, is to be played thus:— and the chord at the ninth bar:— The almost entire absence of dynamic indications has led the editor to offer some suggestions. At first it would be better to fix the duration of the Pause thus:—  or thus:—  This valuable study demands not only brilliancy and evenness of touch but the complete *independence* of the hands.

Allegro Brillante. ♩ = 112 - 126.

V.

sff (*p*)

cresc.

(*f*)

(*dim.*)

mf

cresc.

f

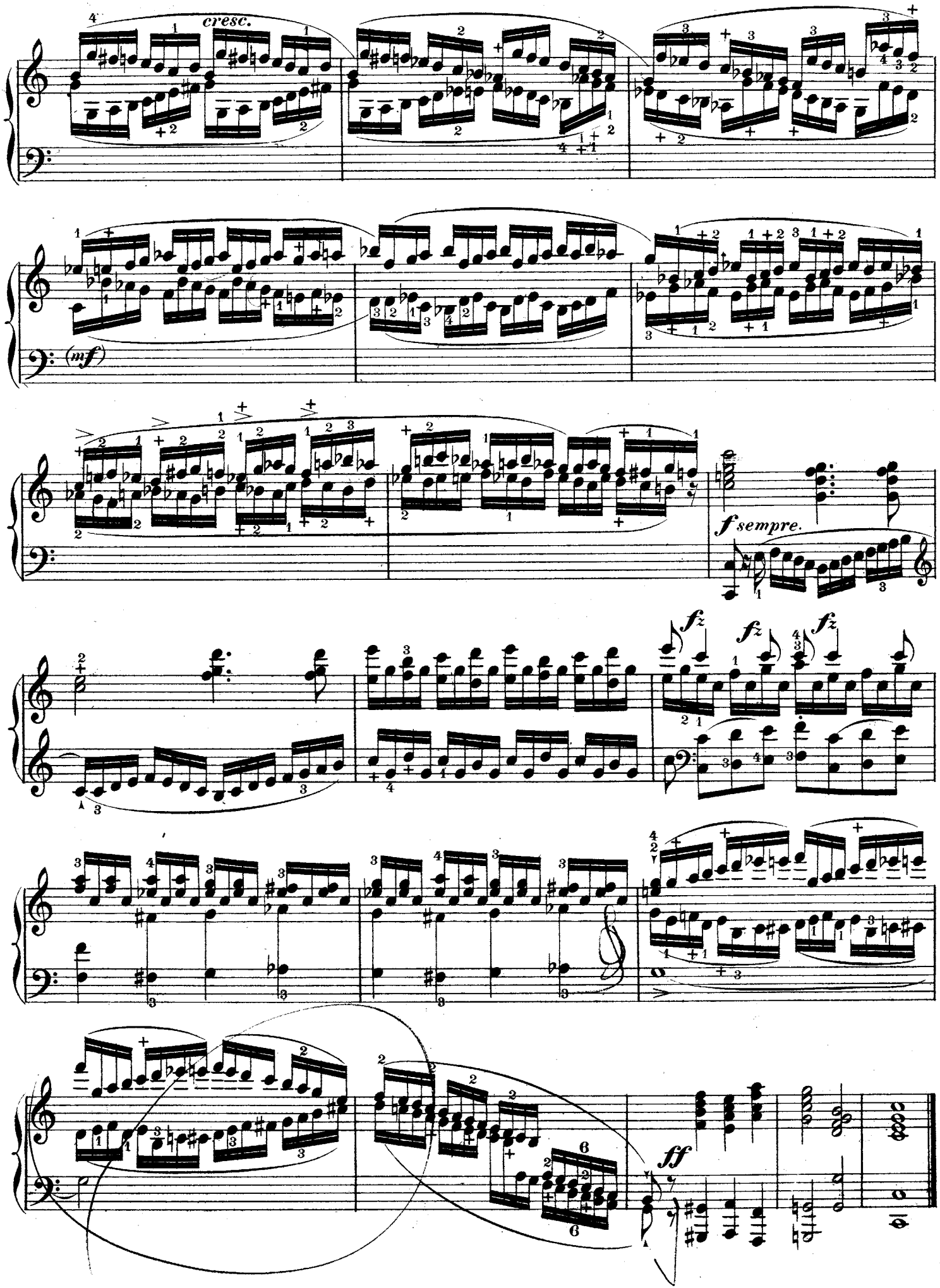
(*p*)

cresc.

(*ff*)

(*pp*)

Bar 8_ The fingering here given is more uniform:—


cresc.
(mf)
f sempre.
fz
fz
fz
ff

Czerny.

Allegro commodo. ♩ = 138.

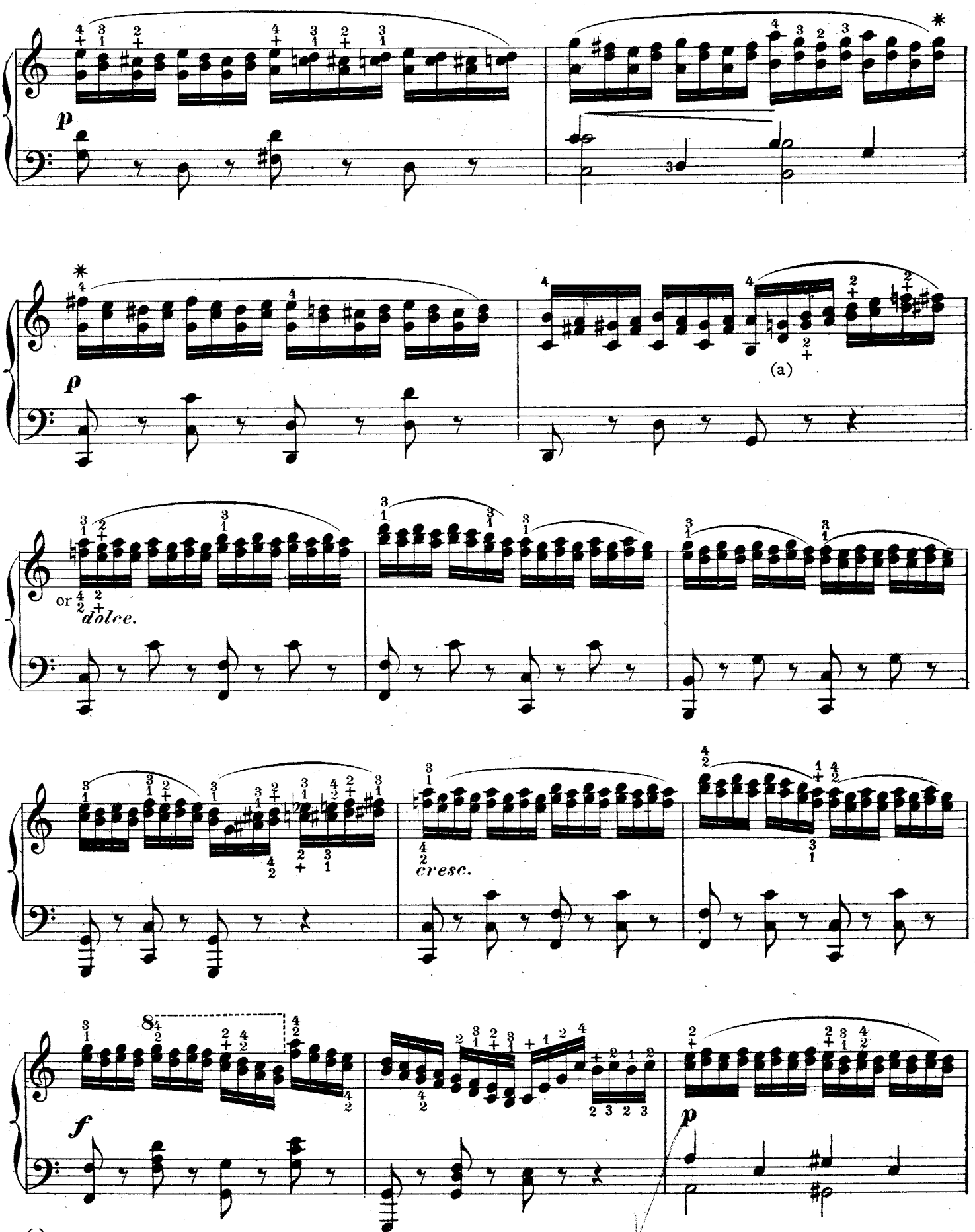
VI.

p dolce

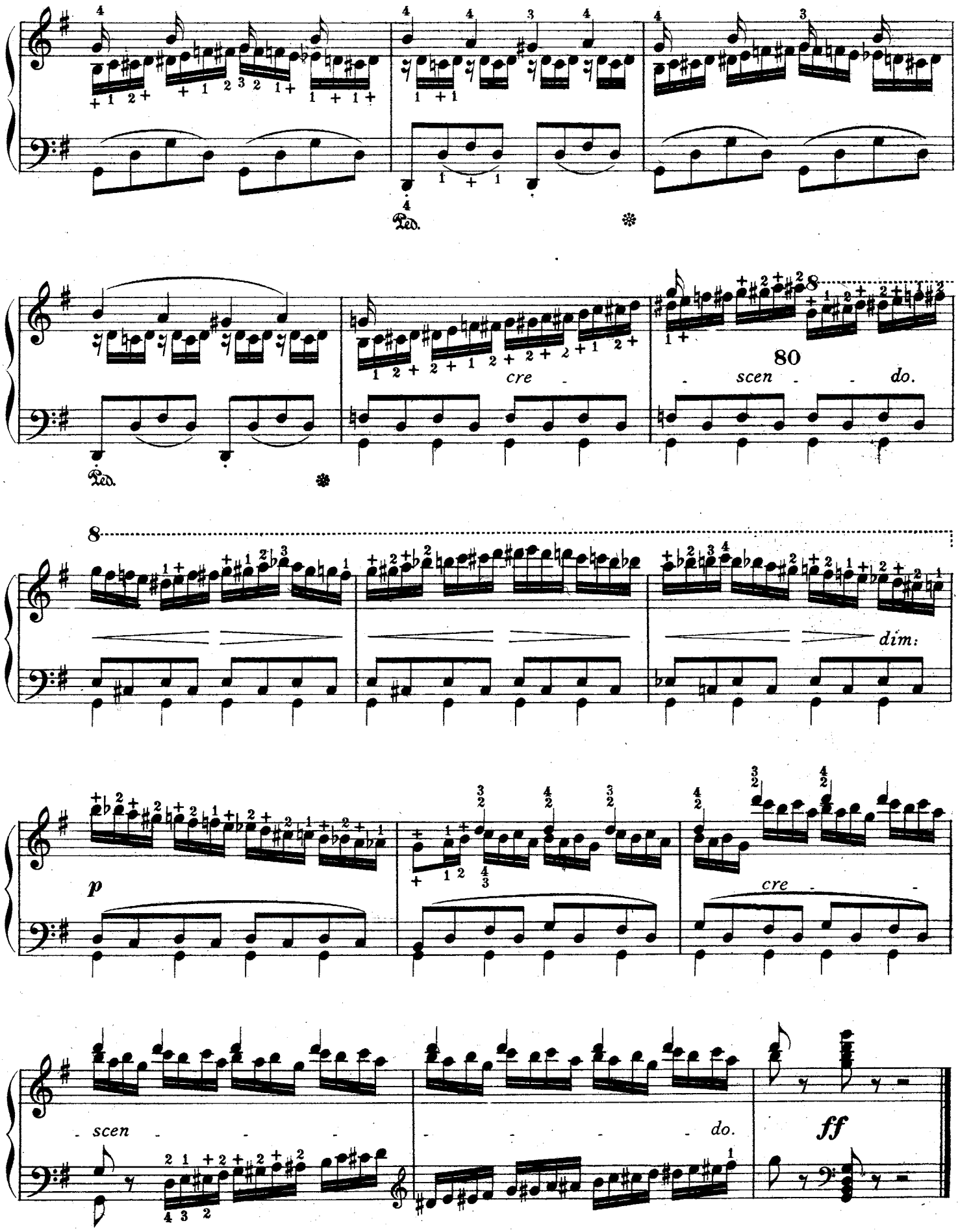
cresc.

f

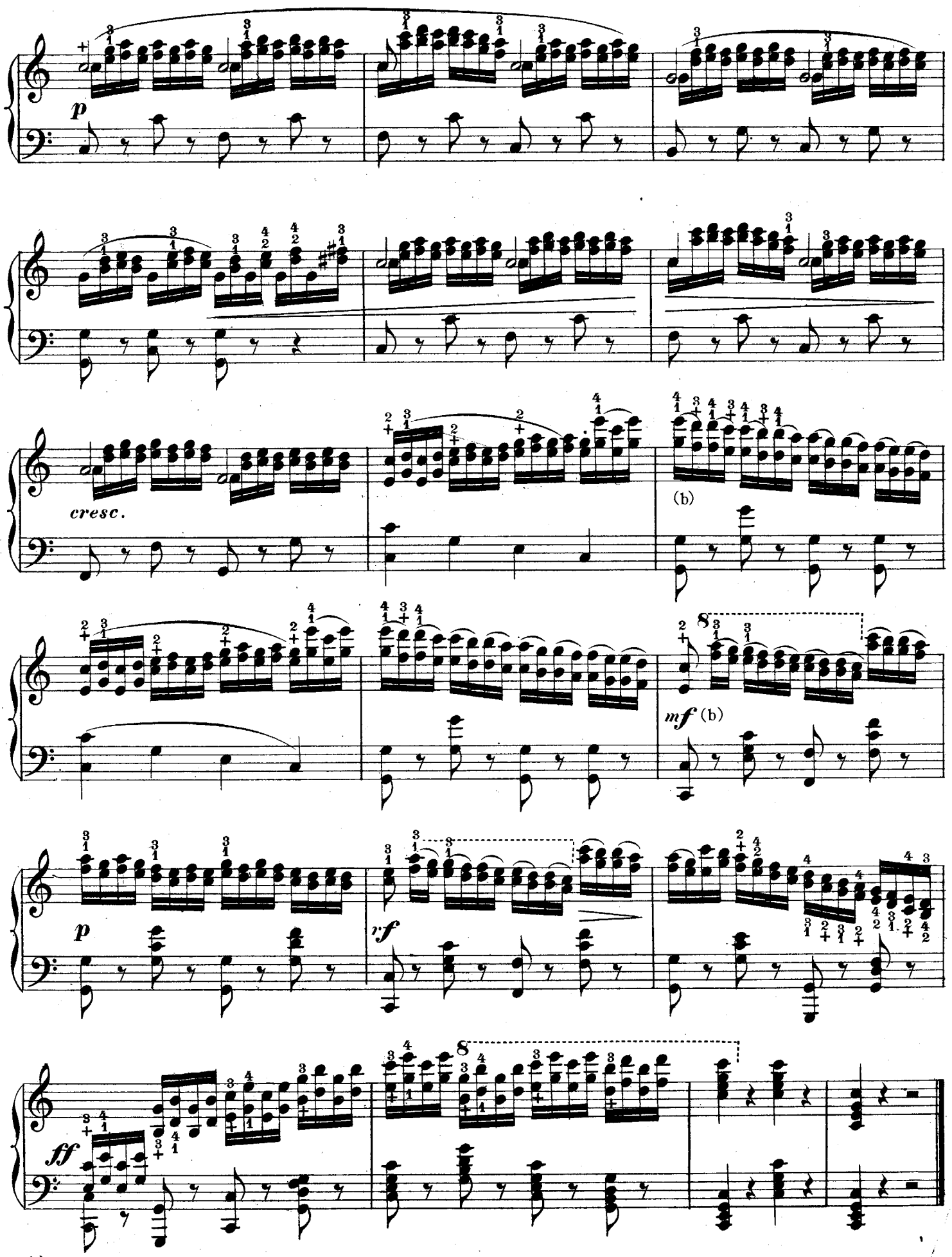
**If the wrist is raised here, it will be easy for the little finger to pass under the third.



(a) The under note (D) must be slightly curtailed of its value in order that the following notes may be played *without raising the hand from the Keys.*



From bar 75 Coda.



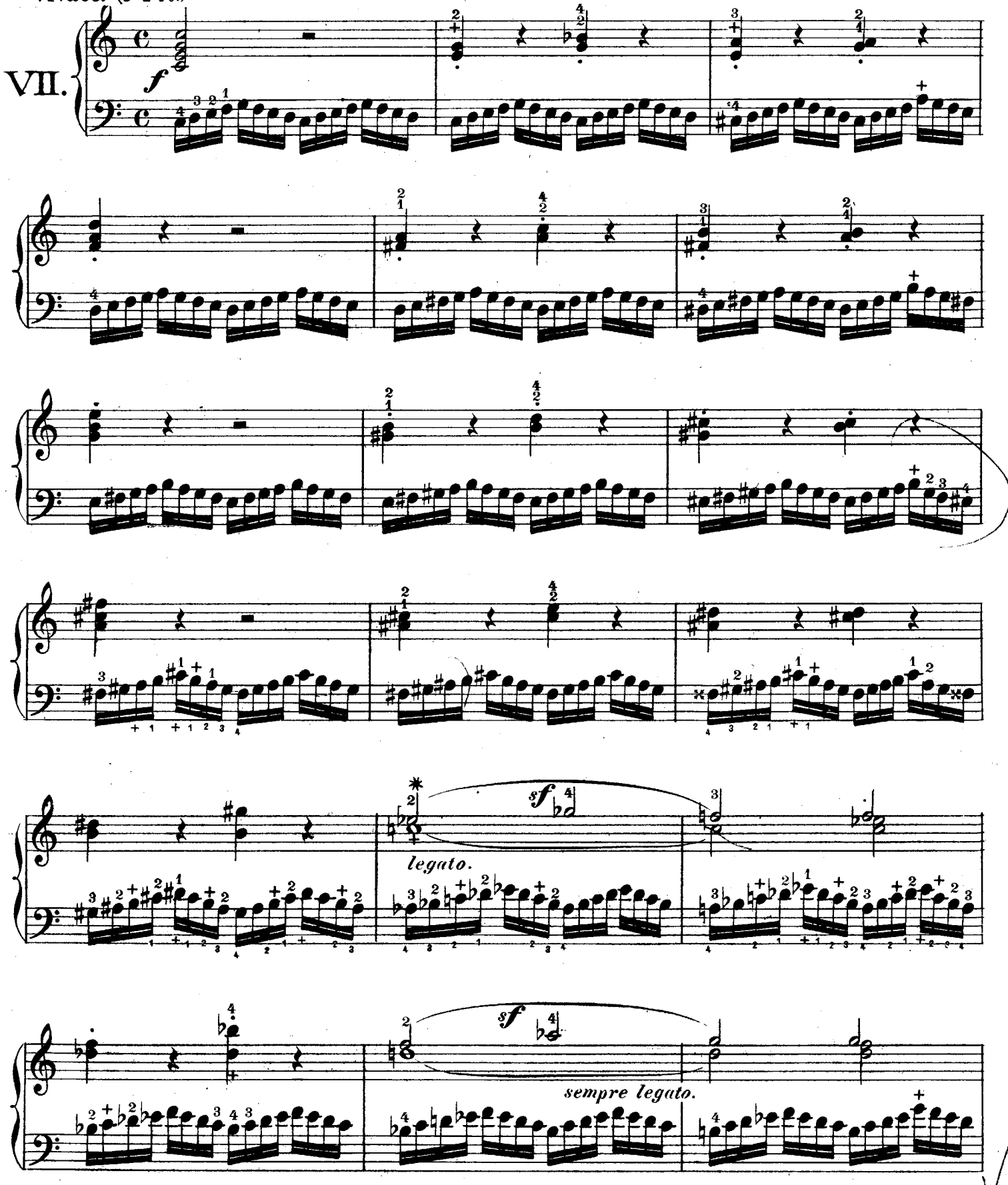
(b) The hand is to be *raised* after the second of the slurred notes, the first being played from the wrist.

Clementi.

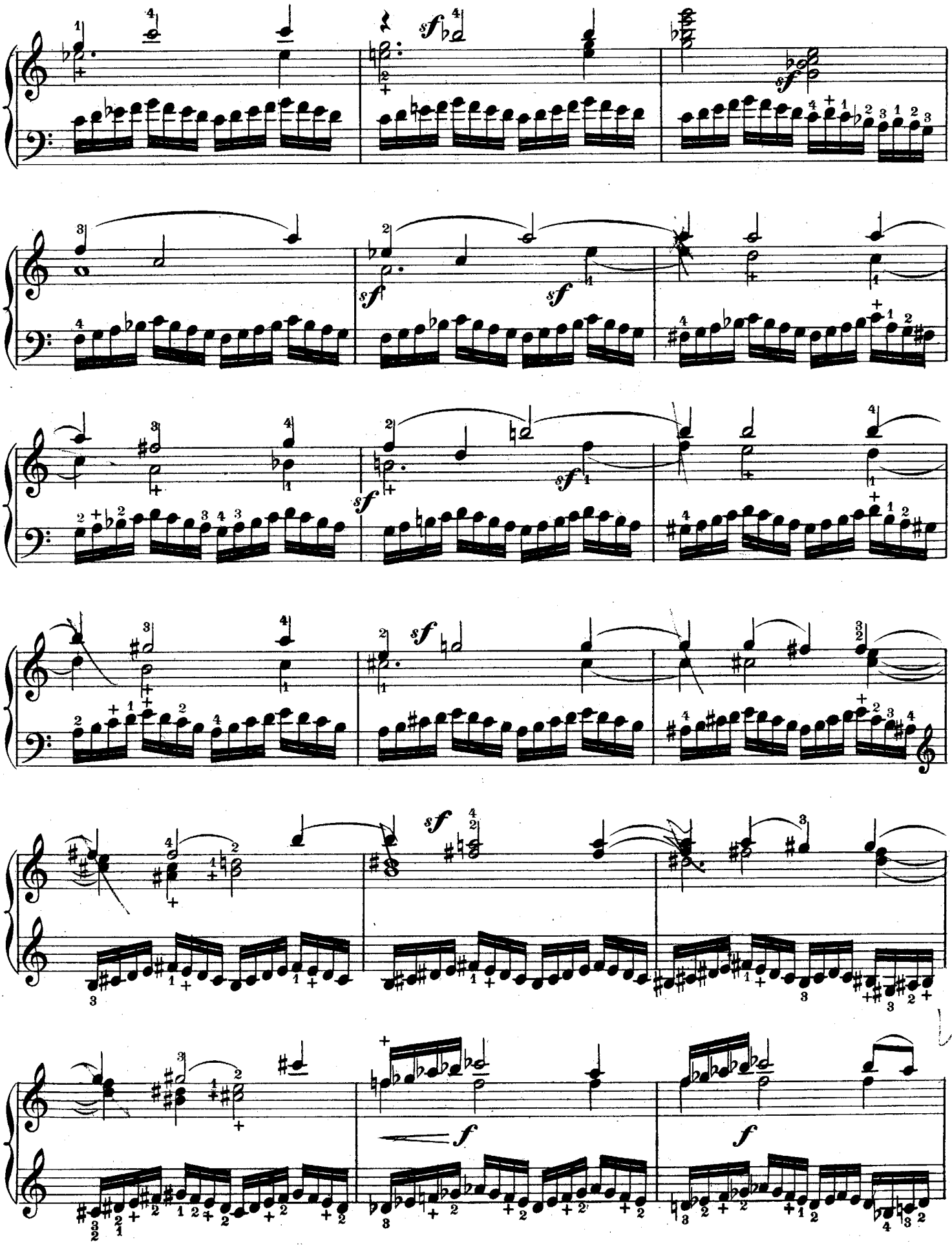
(1752–1832.)

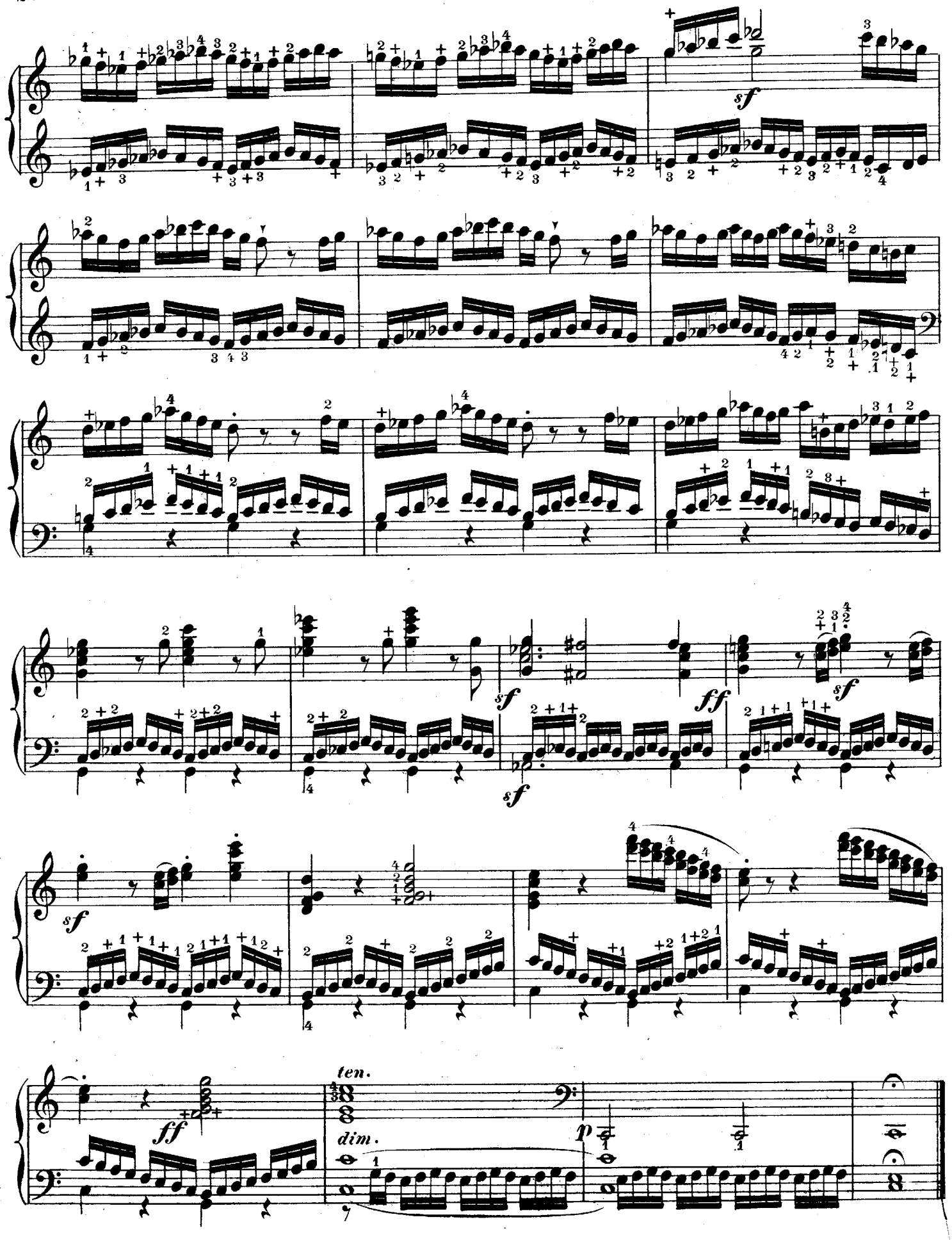
Vivace. ♩ = 144. (𝅗𝅥 = 96.)

VII.



*Many players neglect to hold the long notes their proper value; the best remedy is to practise the right hand alone so as to give this important matter undivided attention.


sf
sf
sf
sf
sf
sf
sf
sf
f
f

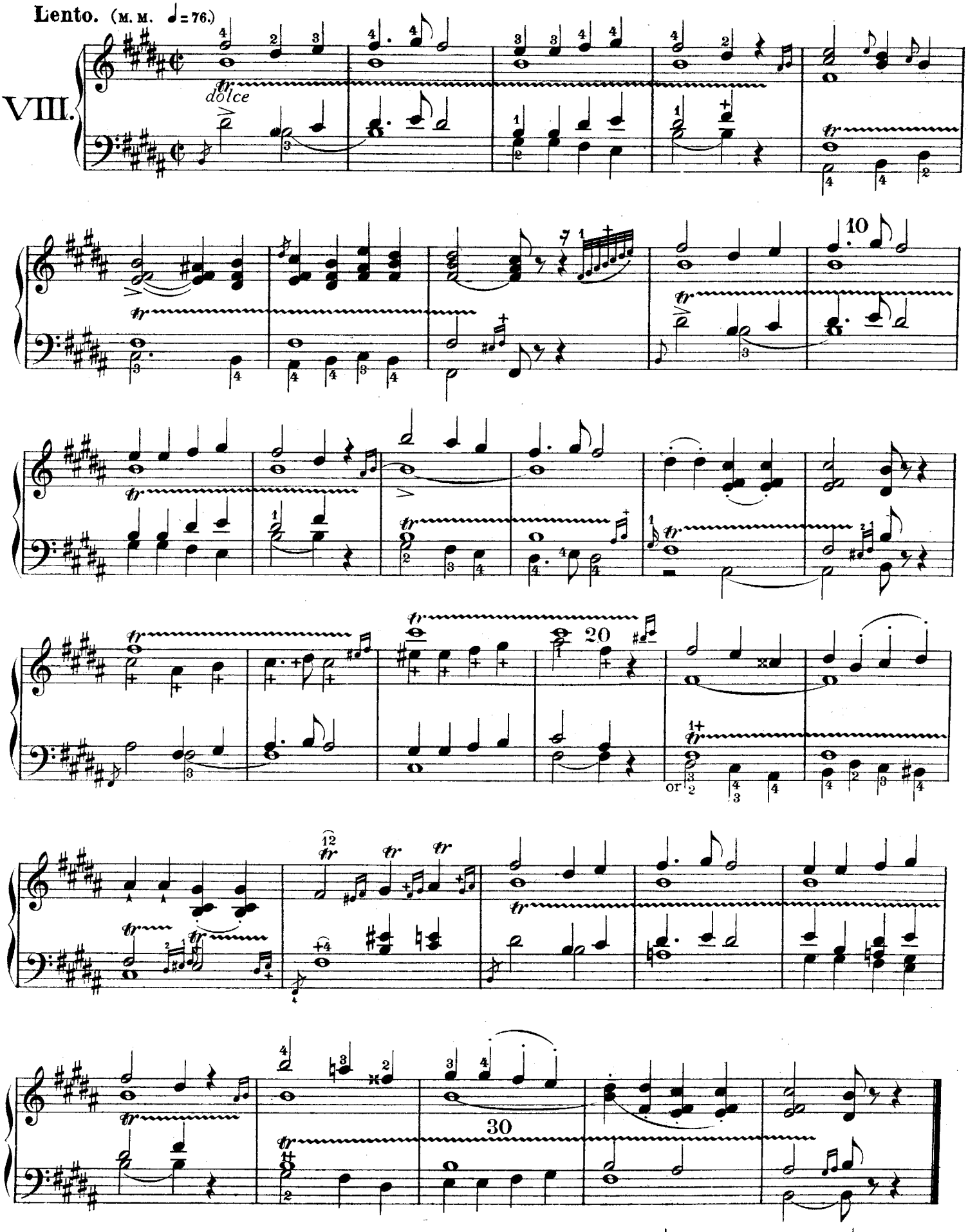

sf
sf
sf
ff
sf
sf
ff
ten.
dim.
p

Cramer.

Lento. (M. M. ♩= 76.)

VIII.

dolce

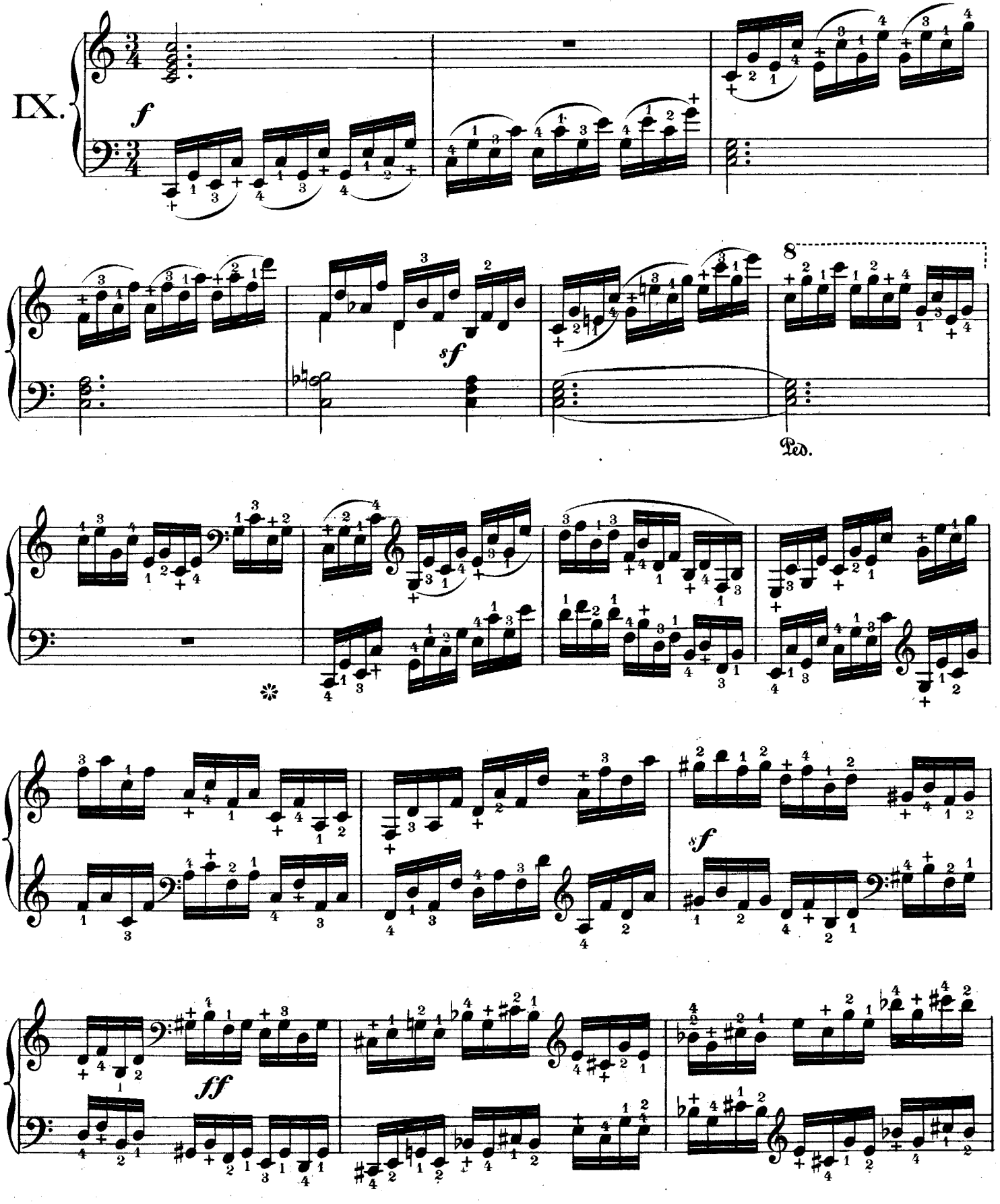


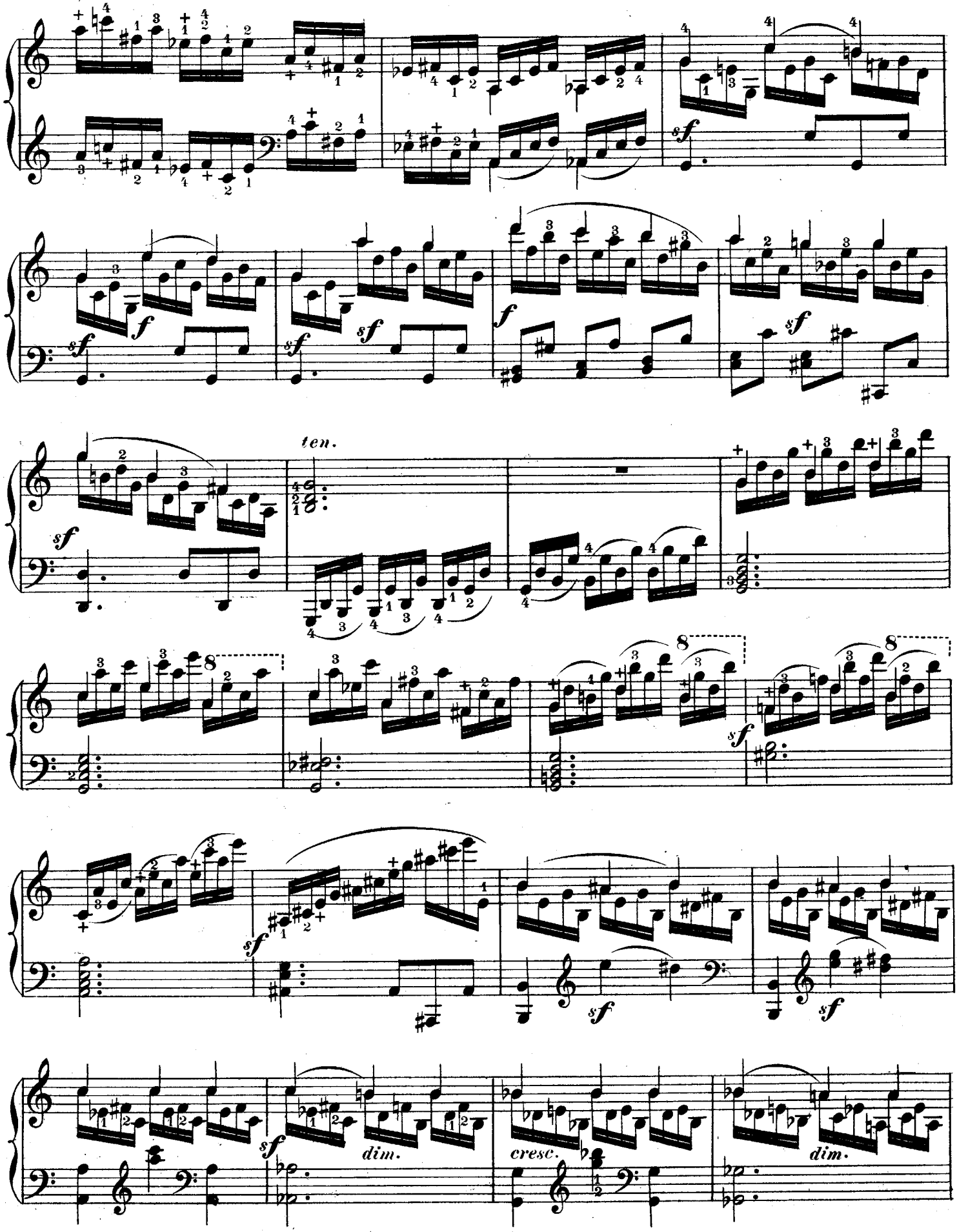
It is quite correct, and no doubt intended, that the shake should be executed thus:— &c.

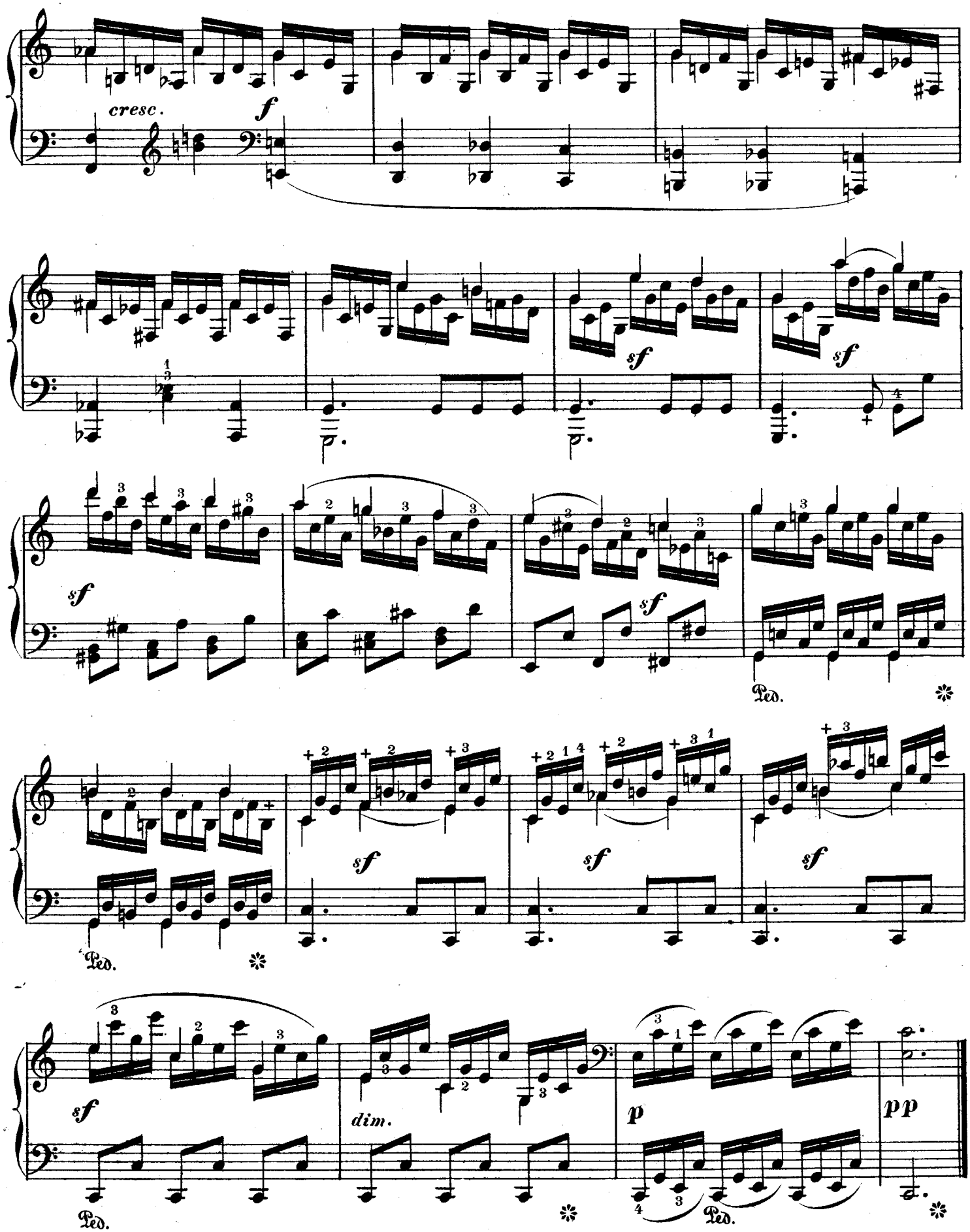
Clementi.

At the 14th and following bars an alternative fingering, on the same principle as the Composer himself has given (bars 14 and 15) in the *left* hand only, is here carried out in *both* hands. The simplicity and uniformity of this mode of fingering will render those bars comparatively easy.

Allegro. ♩ = 112—132.



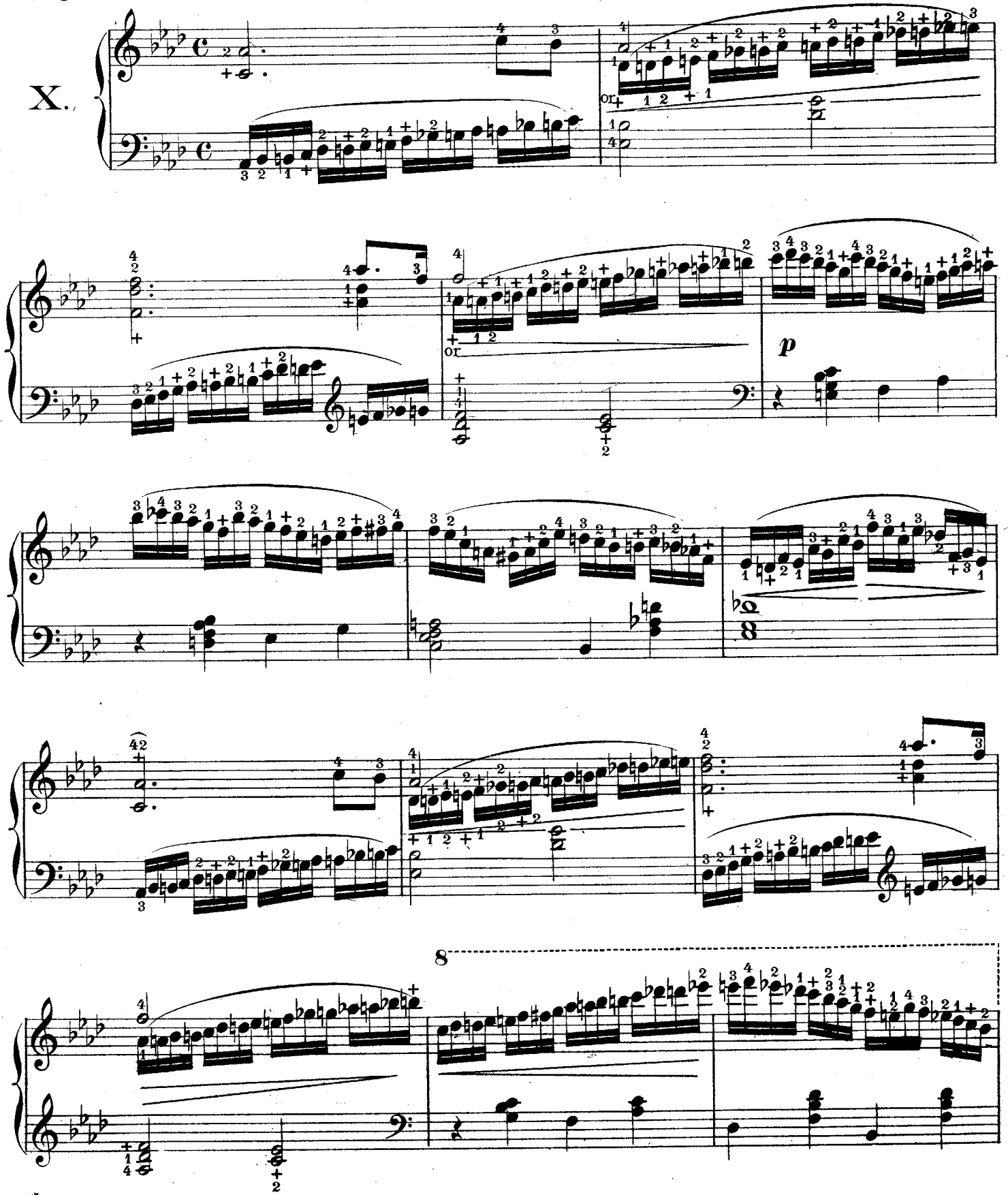

ten.
dim.
cresc.
dim.


cresc.
f
sf
sf
sf
Ped.
sf
sf
sf
Ped.
sf
dim.
p
pp
Ped.
Ped.

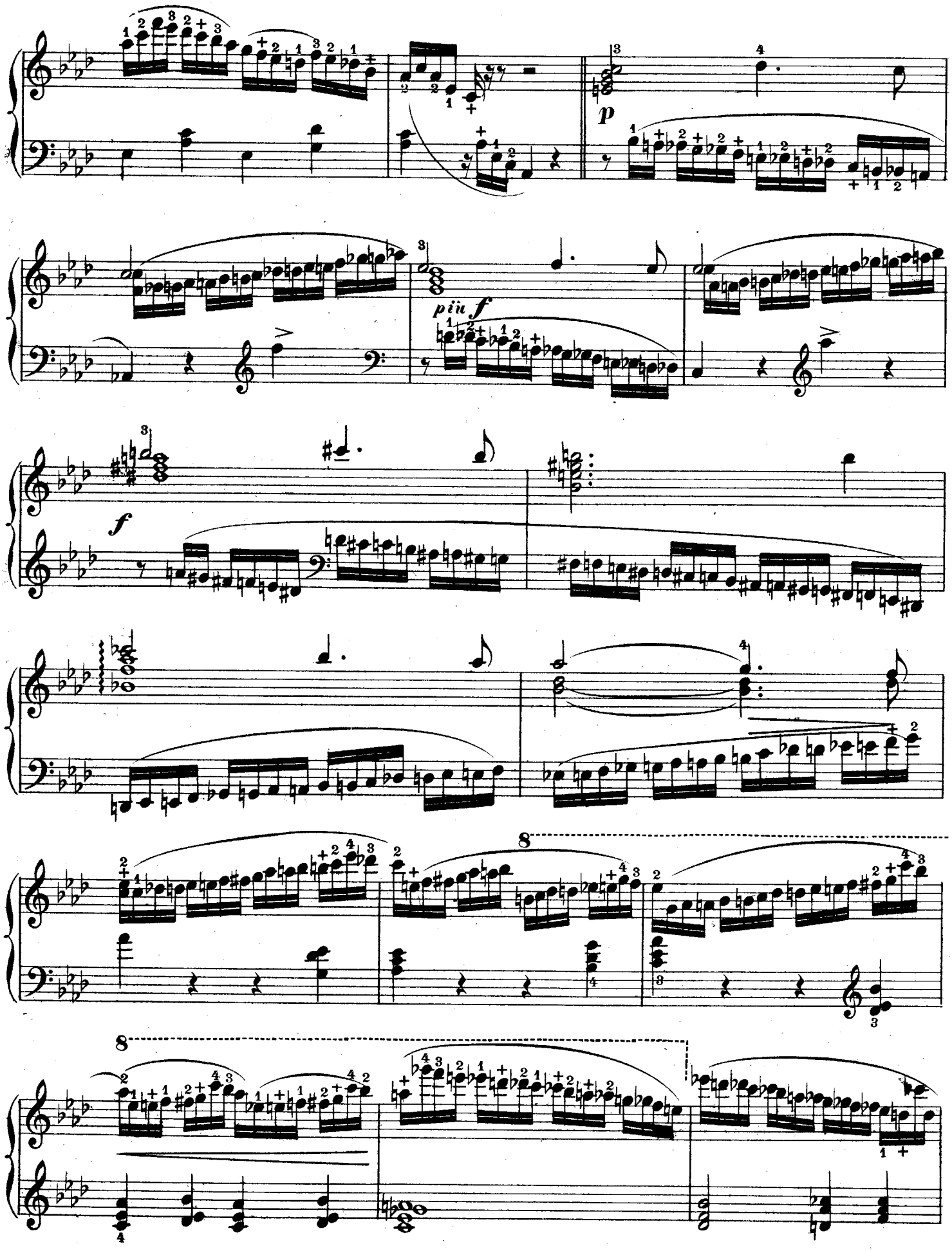
*Benedict.

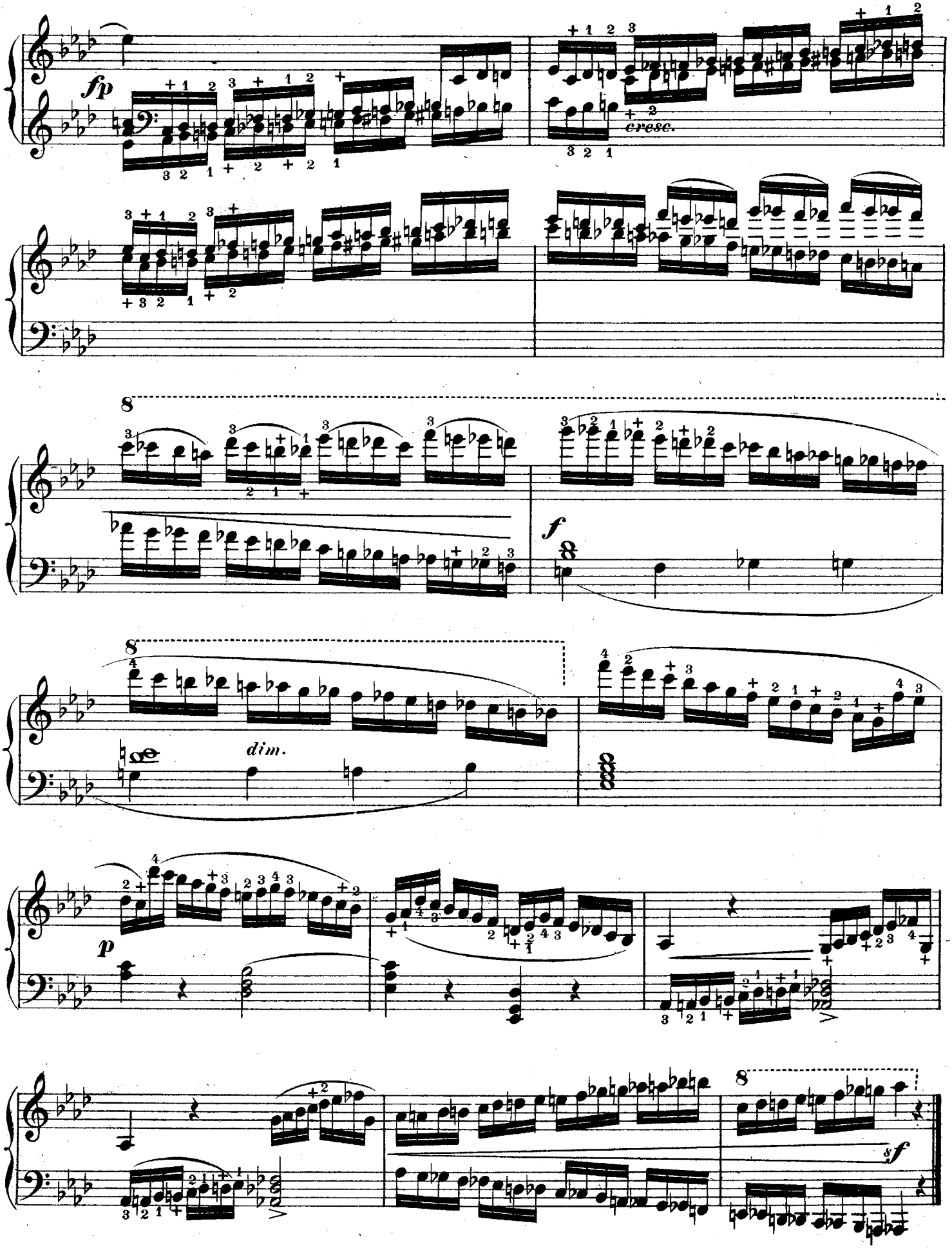
Allegro non tanto. ♩ = 120 — 130.

X.



*Copyright

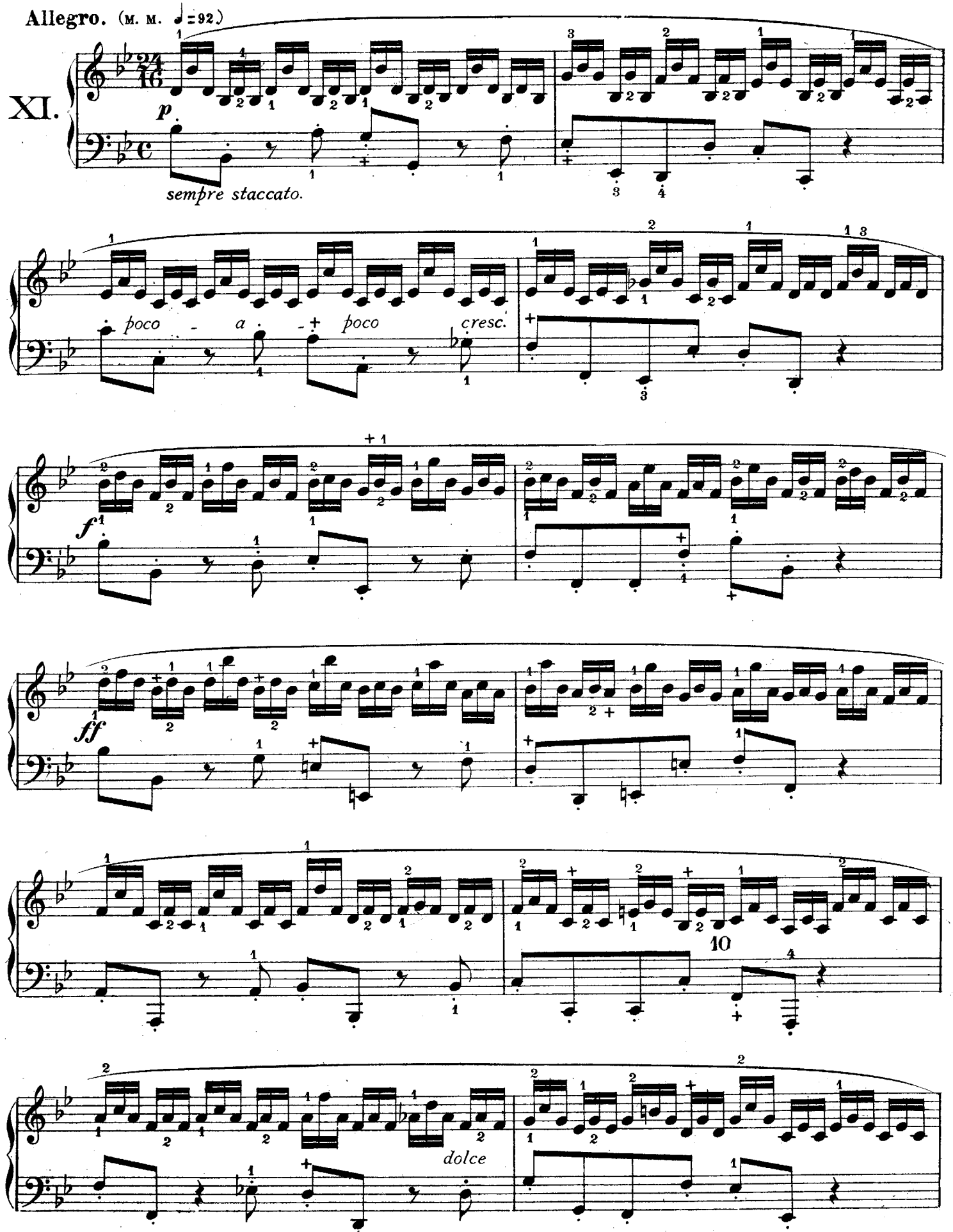

p
più f
f
8
8


fp
cresc.
8
f
8
dim.
p
8
sf

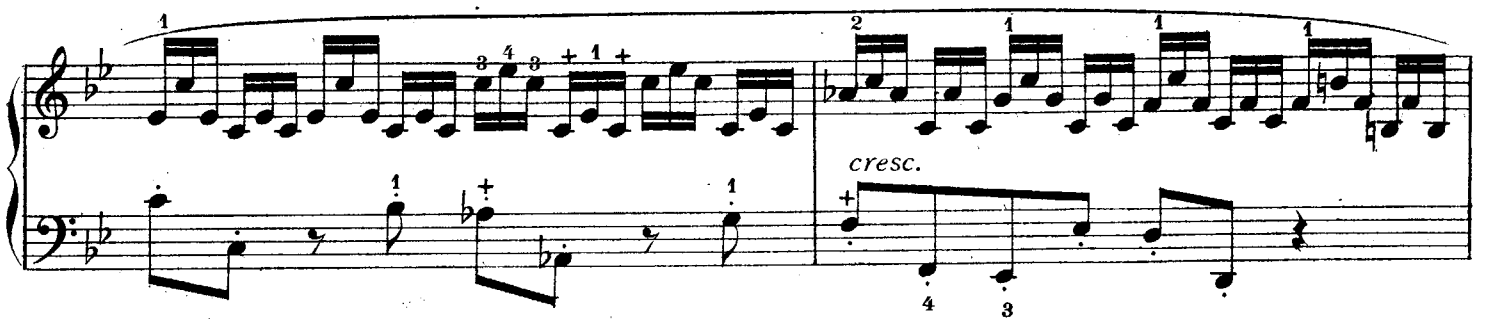
Cramer.

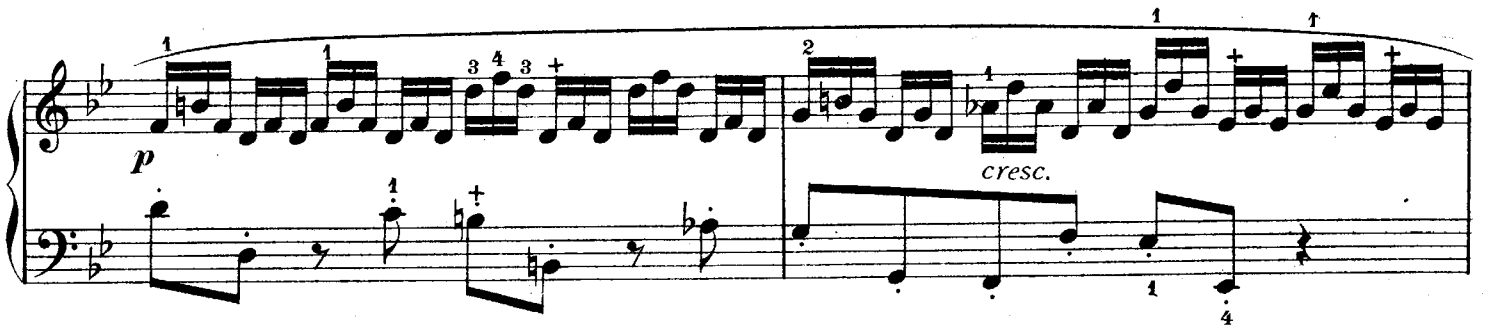
Allegro. (M. M. ♩=92)

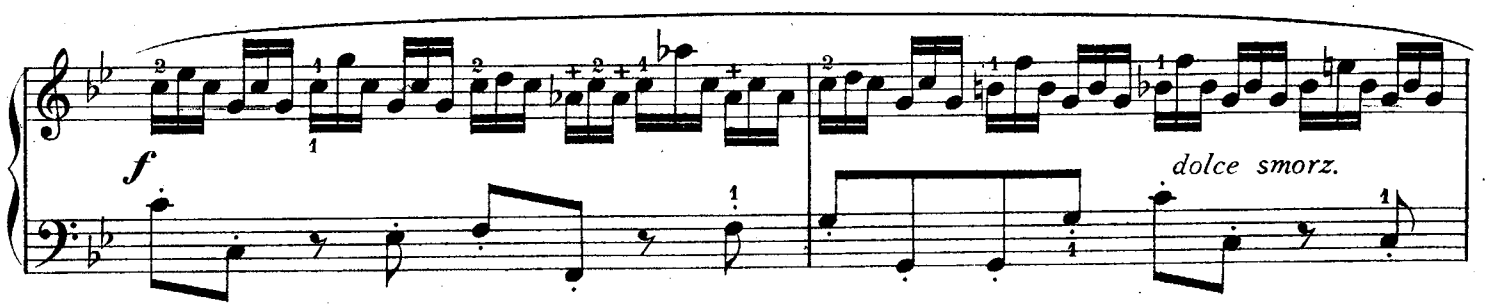
XI.

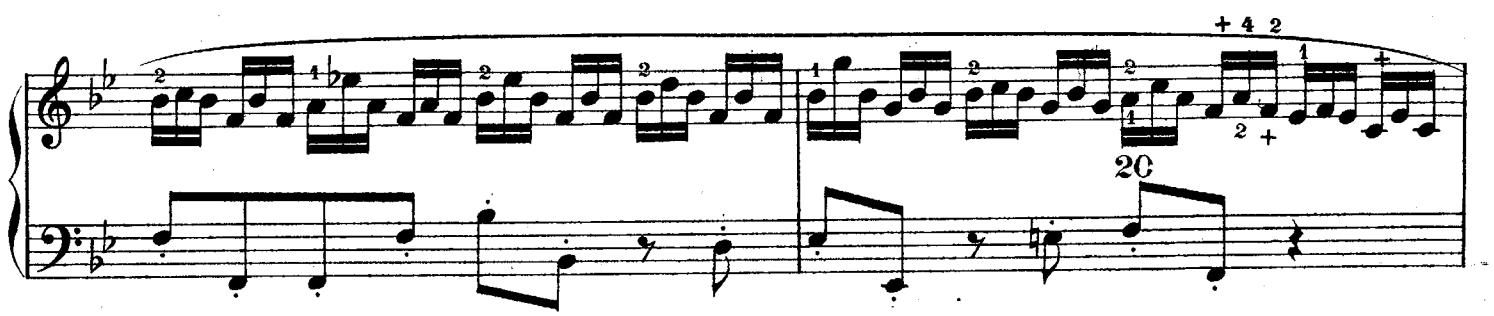


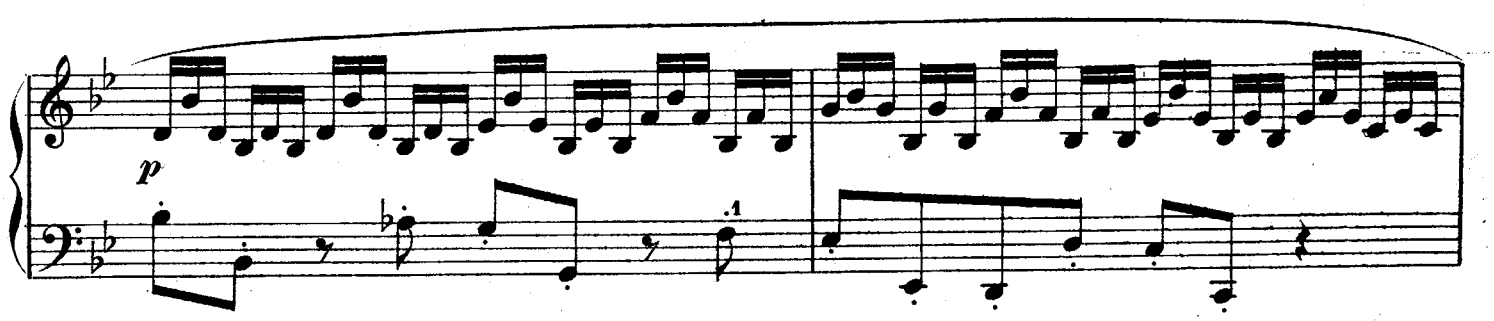
The alternative fingering given under the notes is much better, and in the end much less fatiguing. This mode of fingering should be adopted throughout the study.

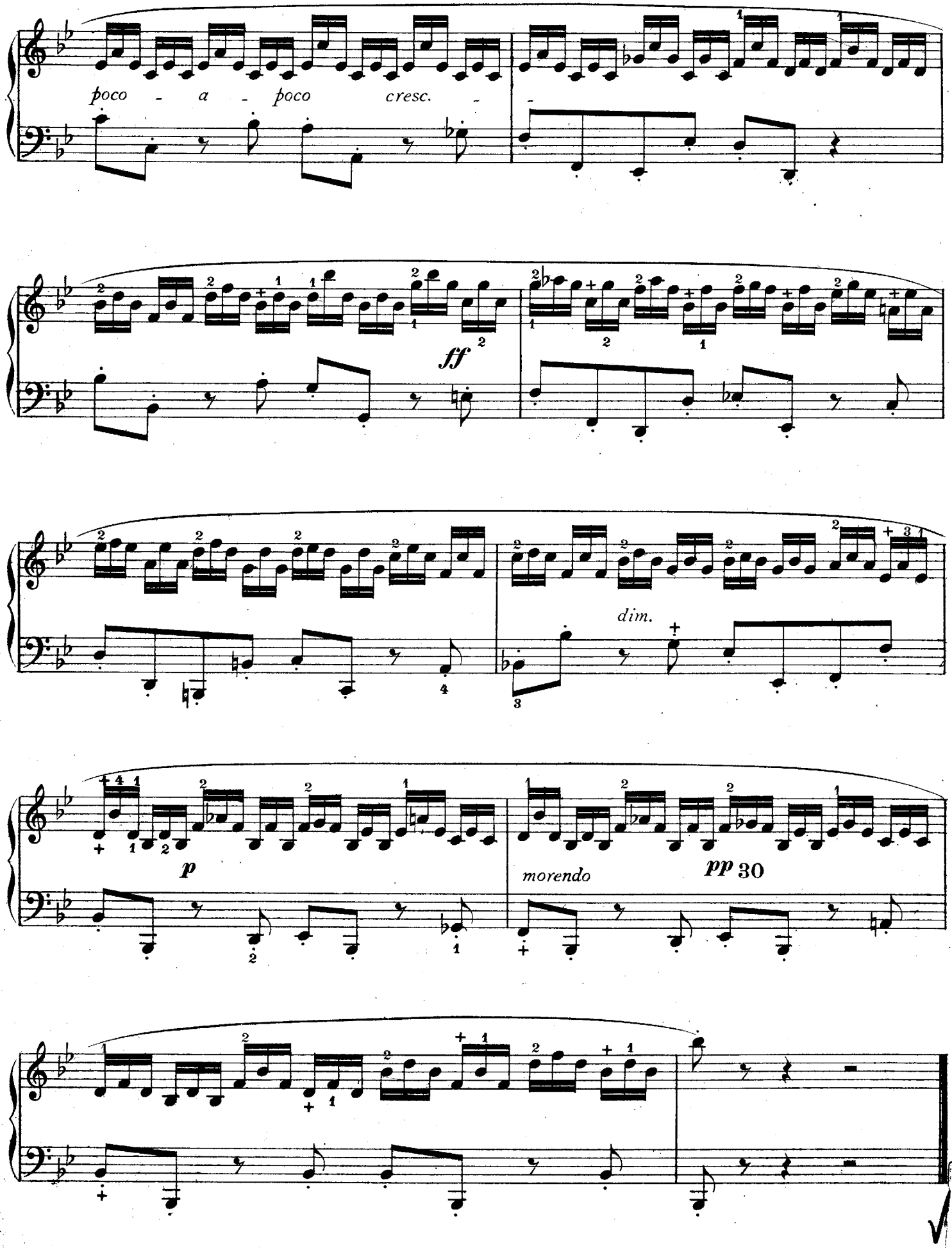

cresc.


p
cresc.


f
dolce smorz.


20


p

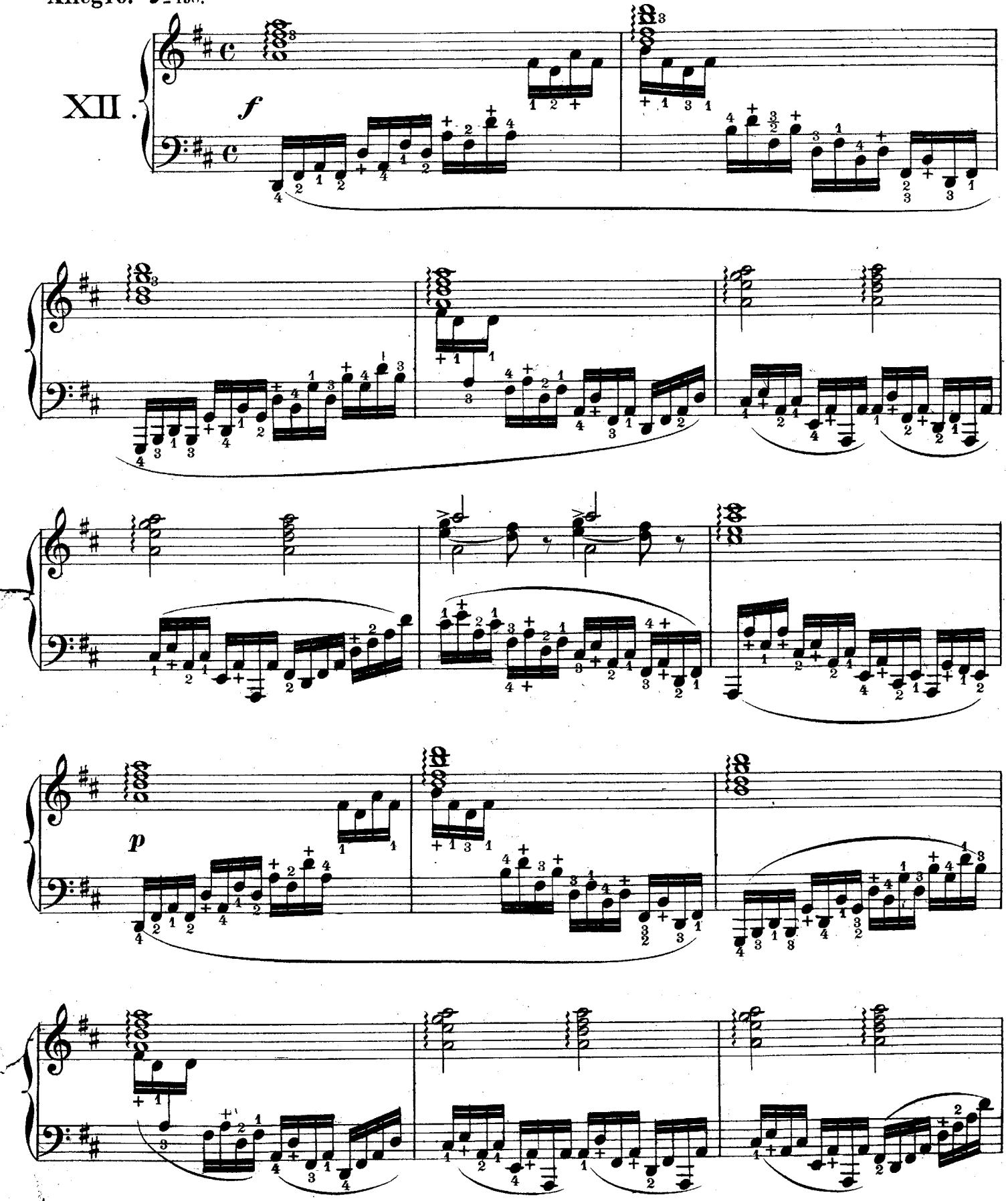

poco - a - poco cresc. -
ff
dim.
p
morendo
pp
30

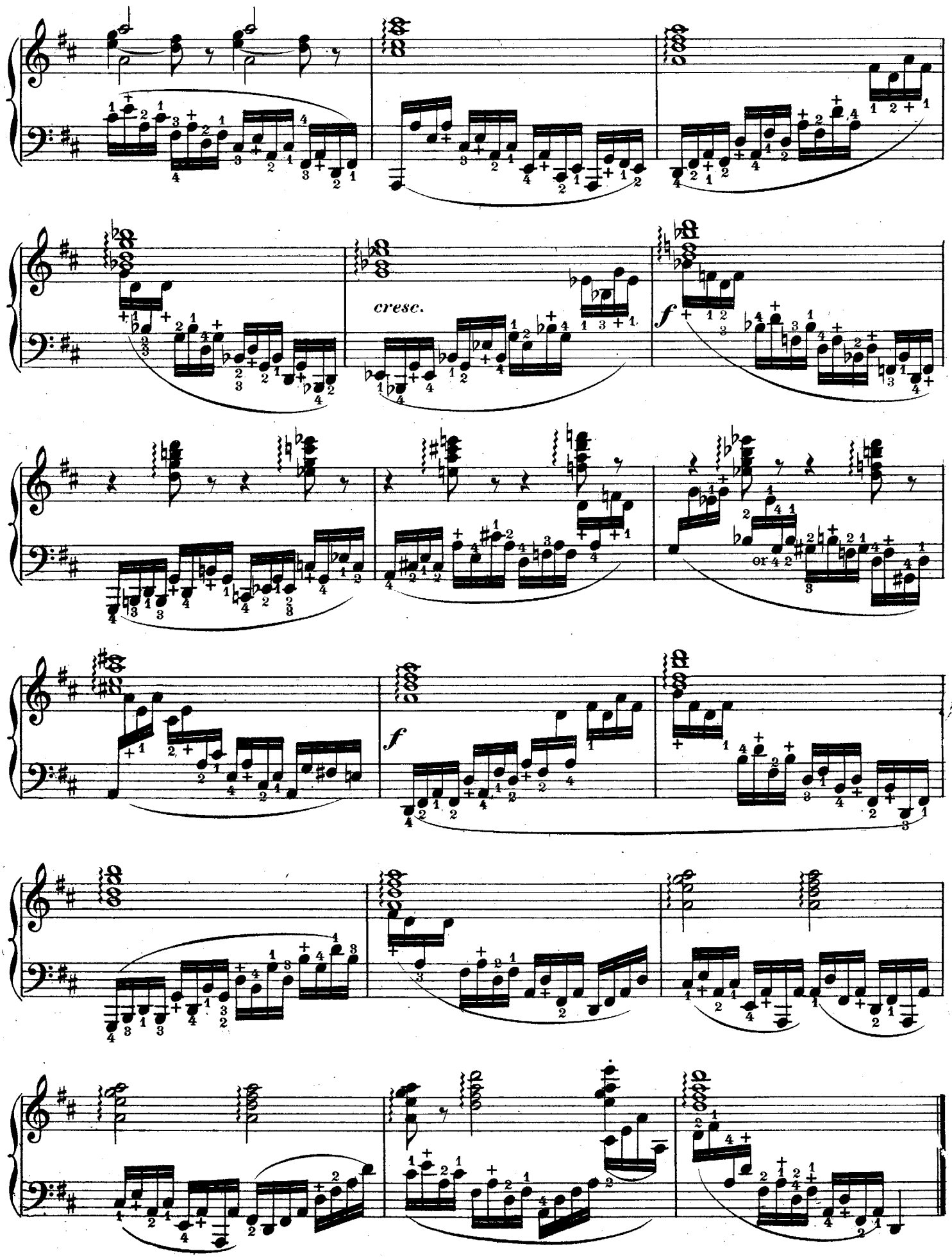
Cramer.

The chords are to be played with great energy and the initial notes of each arpeggio in the left hand strongly accented

Allegro. ♩ = 138.

XII.




cresc.
f
or
f